

Zeitschrift: Textiles suisses [Édition multilingue]
Herausgeber: Textilverband Schweiz
Band: - (1973)
Heft: 16

Artikel: Übersetzungen = Translations = News
Autor: [s.n.]
DOI: <https://doi.org/10.5169/seals-796288>

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. [Siehe Rechtliche Hinweise.](#)

Conditions d'utilisation

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. [Voir Informations légales.](#)

Terms of use

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. [See Legal notice.](#)

Download PDF: 15.03.2025

ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>

ÜBERSETZUNGEN

S. 26 Ausblick auf Wollbedarf und Preise

Ansprache von Kenneth C. Clarke, gehalten anlässlich seines ersten offiziellen Besuchs als neuer leitender Direktor des Internationalen Wollsekretariates IWS in der Schweiz:

Ich bin mir bewusst, dass ich mein neues Amt als leitender Direktor des IWS zu einem Zeitpunkt übernehme, welcher für die Wolle produzierenden und verarbeitenden Industrien kritisch ist.

Die Preise für die Rohwolle haben in der Verkaufssaison bis zum 30. Juni 1973 eine wesentliche Steigerung erfahren. Diese neue Situation steht in direktem Gegensatz zu der Marktlage von 1969-71, als die Wolle zu absoluten Tiefstpreisen seit 30 Jahren gehandelt wurde und zahlreiche Wollproduzenten in rascher Folge ihre Existenzgrundlage verloren.

Je mehr Schafe man zu dieser Zeit in Australien besass, um so grösser waren auch die finanziellen Einbussen. Man muss sich deshalb fragen, wie eine solch umfassende Veränderung der Marktlage zustande kommen konnte und was sie für den Produzenten, den Wiederverkäufer und den Kunden bedeutet. In kurzen Erklärungen will ich versuchen, diese Probleme zu umreissen.

Die Weltwirtschaft untersteht mehr oder weniger einem zyklischen Prozess. Es liegt in der Natur der Sache, dass sich dieses Auf und Ab in der Textilwirtschaft immer ein wenig stärker als in anderen Industriezweigen bemerkbar macht. Das ausgehende Jahr 1969 verzeichnete eine allgemeine rückläufige Entwicklung der Weltwirtschaftslage. Man rechnete mit einem weltweit steigenden Bedarf an Chemiefasern und die Fabrikanten konzipierten ihr Produktionsprogramm entsprechend. Die daraus resultierende Überproduktion hatte einen ernsthaften Preiskrieg unter den Herstellern zur Folge. Diese Situation wirkte sich auch auf die Wollpreise schwächend aus, welche durch die allgemeine Wirtschaftslage ohnehin schon tiefer notiert wurden. Hohe Zinssätze, grössere Befürchtungen über die Währungsparität sowie gewisse Kontingentierungen und Importbeschränkungen der Vereinigten Staaten vergrösserten während dieser Zeit die Unsicherheit in der Wollindustrie.

Die Lagerbestände wurden bis zu einem Minimum abgebaut und die unverkaufte Wolle stapelte sich in den Händen der Behörden der Wollproduzenten der südlichen Hemisphäre.

Um überleben zu können, verkauften und liquidierten die Hersteller grosse Teile ihrer Herden und verkleinerten so ihre Produktionskapazität wesentlich. Im Jahre 1971 konnte dann ein allgemeiner Aufschwung der Weltwirtschaftslage verzeichnet werden. Die dringendsten Währungsprobleme durften Ende jenes Jahres vorläufig als gelöst betrachtet werden.

Die Nachfrage nach Rohwolle und somit auch die Preise begannen augenblicklich zu steigen. Modetendenzen, zum Teil durch ökologische Überlegungen unterstützt, bewegten sich in derselben Richtung. Die damalige Preislage machte die Wolle zu einem äusserst attraktiven

Material. Die Nachfrage stieg rapid. Dazu kam, dass es Mitte 1972 offensichtlich wurde, wie sehr die Rohwollproduktion weltweit darniederlag. In der Saison 1972-73 sank die Produktion um weitere fünf Prozent. In Australien, dem grössten Exportland, waren es gar 12 Prozent.

In der Zwischenzeit verlangte die Industrie nicht nur Wolle, um der erhöhten Nachfrage entsprechen zu können, sie benötigte auch grössere Lagerbestände, um diesem Aufschwung wirtschaftspolitisch standzuhalten. Im September des vergangenen Jahres waren die Vorräte der Produzenten erschöpft, und in manchen Fällen machten sich panikartige Hamsterkäufe bemerkbar.

Die Taktik der verschiedenen Länder war unterschiedlich. Eher defensiv reagierte Westeuropa, wo man vielleicht durch grössere Anteile an Chemiefasern einen Ersatz zu finden hoffte und gleichzeitig die Vorräte im Hinblick auf eine schwierige Situation so niedrig als möglich zu halten strebte.

Japan hingegen nutzte den Vorteil seiner neuen Währungsparität und nahm eine durchaus positive und ziemlich aggressive Haltung ein. Es dürfte vielleicht bekannt sein, dass in Japan Angestellte nicht entlassen werden können. Sie bleiben Zeit ihres Lebens in der Firma. So ist es für jene Firmen von lebenswichtiger Bedeutung, stets genügend Rohmaterial auf Lager zu haben. Japan entschied sich deshalb, trotz der steigenden Preise, für den Ankauf der notwendigen Lagerbestände an Wolle.

Das rasche wirtschaftliche Wachstum der östlichen Staaten und der UdSSR hatte in jenen Ländern ebenfalls einen erhöhten Bedarf an Rohwolle zur Folge und die Käufe mehrtens sich besonders gegen Ende der Saison. Es ist auch festzuhalten, dass der allgemeine Preisanstieg sich nicht allein auf die Wolle beschränkte. Währungsprobleme, verbunden mit der steigenden Nachfrage für Rohmaterialien, sowie die stetige Inflation bewegten viele Leute, ihr Kapital in Sachwerten anzulegen.

Zusammenfassend stellt man fest, dass die hohen Preise das Resultat einer Wirtschaftslage sind, in der wegen des mangelnden Angebotes der erhöhten Nachfrage nicht mehr entsprechen werden konnte, dies zu einem Zeitpunkt, da ohnehin der Trend vom Kapital zu den Sachwerten sich bemerkbar machte.

Wie wird es nun in Zukunft aussehen? Nun, niemand kann die Unsicherheiten, welche momentan einfach da sind, verheimlichen. Eindeutige Aussagen vermag im Augenblick niemand zu geben, doch sind einige Tatbestände als erwiesen hier festzuhalten: Erstens hat in der kurzen Zeit der höhere Preis für Rohwolle keinen Produktionsanstieg bewirken können. Die Weltproduktion des Jahres 1973-74 wird im Gegenteil noch um 1 Prozent niedriger geschätzt als im Vorjahr. Dies, zusammen mit den reduzierten Übertragslagerbeständen in den Herstellerländern, bedeutet, dass das Wollangebot sogar ungefähr 3 Prozent geringer ist als in der letzten Saison. Vorausgesetzt, dass die Wollpreise auf einer Ebene bleiben, welche es dem Produzenten erlaubt, entsprechende Investitionen zu machen, handelt es sich bei dieser Ver-

knappung um ein vorübergehendes Phänomen, und ein reichlicheres Angebot darf für die nächsten Jahre erwartet werden.

Soviel zum Angebot. Wie steht es nun mit der Nachfrage? Für den Konsumenten im Detailgeschäft haben sich die Spitzenpreise noch nicht bemerkbar gemacht, so dass man über diese Reaktion nur Vermutungen anstellen kann. In allen grösseren Absatzgebieten ist die Mode noch immer stark auf «Pro»-Wolle eingestellt. Unsere eigenen Marktforschungen haben ergeben, dass die Preissteigerung sich sehr stark bemerkbar machen muss — über 20 Prozent — um den Wollverkauf wesentlich zu bremsen. Das Wollprodukt ist also noch immer sehr gefragt.

Was die Marktsituation auf Industrie-ebene anbelangt, so hat die neue Lage doch schon einige Auswirkungen gezeigt, dies besonders in Westeuropa. Gewisse Anzeichen sprechen für einen Verbraucherrückgang. Das war an und für sich angesichts der reduzierten Produktion, verbunden mit den höheren Preisen, unvermeidlich.

Es ergeben sich deshalb keine eindeutigen Perspektiven. Zum Teil hängt unsere Zukunft davon ab, wie stark besonders in Westeuropa die Textilindustrie Chemiefasern als Wollersatz verarbeiten wird. Zum andern Teil kommt es auf die Grösse der japanischen Einkäufe in der neuen Saison an. Auch die Nachfrage aus dem Osten — Osteuropa und Sowjetunion — wird entscheidend sein, haben doch diese Einkäufe sich gerade in der letzten Saison wesentlich auf die Preise für qualitativ hochwertige Wolle ausgewirkt.

Vom Standpunkt des IWS aus gesehen ist die Situation jedoch ganz einfach. Unsere Aufgabe ist es, während dieser schwierigen Lage für ein optimales Wollangebot an Verarbeiter und Händler zu sorgen und deren langfristiges Interesse an einer hochwertigen Faser zu erhalten.

Weiter obliegt es uns, den Konsumenten objektiv zu informieren und entsprechend zu schützen, sodass er die bestmögliche Ware und somit den realen Gegenwert für sein Geld erhält. Die bisherige Taktik des IWS wird jedoch keine dramatischen oder grundlegenden Änderungen erfahren. Seit die Wollproduzenten im Jahre 1964 ihr Vertrauen in ihre Faser durch die Einführung des Wollsiegels gestützt haben, verzeichnet das IWS eine konsequente Weiterentwicklung. Das Wollsiegel ist zu einem etablierten Gütezeichen auf dem Welttextilmarkt geworden. Unsere Forschung und unsere technischen Hilfsmittel wurden erweitert, sodass sie wesentlich zu einer verbesserten Präsentation des Produktes und dessen Herstellung beigetragen haben. Werbung und Facharbeit wurden zusammengeschlossen, damit wir auf jeder Produktionsebene wertvolle Unterstützung in der Herstellung und Verteilung von Wollgütern bieten können.

Das IWS wird sich deshalb auch weiterhin auf die Förderung aller Produkte aus reiner Schurwolle konzentrieren. Vorschläge sind bereits gemacht worden, dass das IWS angesichts der gegenwärtigen Marktlage grössere Beträge dazu verwenden sollte, Mischgewebe (Hauptanteil Wolle) für die ganze Breite unserer Endprodukte zu propagieren. Deutschland und einige andere Länder, deren wirtschaftliche Lage es ihnen nicht wie Japan ermöglicht, die höheren Preise für Rohmaterial zu bewältigen, haben einen diesbezüglichen Druck auf uns ausgeübt.

Wir sind realistisch im IWS. Wir wissen, dass im Hinblick auf die höheren Preise und das knappe Angebot eine Wendung hin zu Mischgewebe und zu gewissen Fertigprodukten auf einigen Märkten kommen muss. Wir wissen ebenfalls, dass die Wollproduktion nicht soweit expandiert werden kann, dass sie ihren ganzen Marktanteil innerhalb des Textilmarktes wird halten können.

Wir glauben jedoch nicht daran, dass es gerade unsere Aufgabe ist, solche Tendenzen langfristig zu unterstützen und damit die Integrität aller Produkte aus reiner Schurwolle zu schwächen. Dies um so mehr, als man das dafür notwendige Kapital von jenen Mitteln abzweigen müsste, die dafür gedacht sind, den Produzenten, der bei der reinen Wolle bleiben will, zu unterstützen.

Was die Zukunft anbetrifft, werden wir — wie ich schon gesagt habe — in der nächsten Saison ungefähr einen dreiprozentigen Rückgang des Angebotes zu verzeichnen haben. Doch bin ich davon überzeugt, dass wir bald mit einem reichlicheren Angebot rechnen können, wenn die Wollpreise für den Produzenten in entsprechender Relation zu seinen Investitionen stehen.

Ich sehe deshalb der Zukunft für Wolle zuversichtlich entgegen, so zuversichtlich, dass ich davon überzeugt bin, dass den Interessen der Produzenten und der Verarbeiter am besten gedient ist, wenn das IWS seine Bemühungen weiterhin auf die Unterstützung und Förderung reiner Schurwollprodukte konzentriert, Produkte, welche modisch und qualitativ hochwertig sind und dem Konsumenten den besten Gegenwert für sein Geld bieten.

Um das zu erreichen, ist eine nahe Zusammenarbeit mit jenen Leuten, die unser Produkt herstellen und verkaufen, notwendig. Wenn ich das Ganze mit einer persönlichen Bemerkung schliessen darf, so möchte ich festhalten, wie sehr ich die starke und enge Beziehung zwischen dem schweizerischen Zweig des IWS und der schweizerischen Wollindustrie schätze.

S. 52 Schweizerische Qualitätsgewebe bestimmen die englische Hemdenszene im Frühling 1974

Die schweizerischen Weber, Hersteller von bedruckten Geweben und Stickereiherstellern sehen in der englischen Herrenhemden-Industrie eine wichtige Absatzmöglichkeit. Auf der andern Seite gehen die britischen Produzenten dieses Konfektionszweiges in die Schweiz, um dort jene exklusiven Materialien zu erwerben, welche sie anderswo nicht erhalten können. Trotzdem die Produzenten auf beiden Seiten mit Schwierigkeiten zu kämpfen haben — steigende Preise, floatende Währung, der ungünstige Wechselkurs des Pfundes zum Schweizer Franken — beherrscht bei der britischen Herrenhemden-Industrie des gehobenen Genres immer noch eine rege Geschäftstätigkeit.

Die englische Hemdenkollektion umfasst eine solche Anzahl ausgezeichnete Schweizer Textilien, dass es den Rahmen dieses Berichtes sprengen würde, wollte man ein vollständiges Bild der gegenwärtigen Hemden-Szene in England mit dieser Vielfalt von Produkten in allen Häusern geben.

Wir müssen uns auf einen kurzen, rund um die Uhr gehenden Überblick über die Kollektionen beschränken, dies unter der Berücksichtigung der besonders populären Gewebe sowie der modemachenden Designs und Formen.

Etablierte Favoriten sind Batists in 100% Baumwolle, Baumwollvoiles, Jacquardgewebe, Mischgewebe in Polyester/Baumwolle vorzugsweise gestreift und kariert, modische Voiles und Batistdrucke, sowie für das festliche Hemd St. Galler Stickereien, sie sind in allen Kollektionen enthalten, mit dem Unterschied allerdings, dass dem gemusterten und farbigen Produkt Vorrangstellung eingeräumt wird, es wird die modische Eleganz des Frühlings bestimmen. Die Drucke sind zurückhaltender. Sie

weisen kleine, wie mit der Nadel gestochene geometrische Dessins auf, winzige Blumenmuster sowie minutiöse Phantasiedesigns in subtilen Farbkombinationen. Streifen in grosser Anzahl wetterfen mit den neuen Karos. Bei den letzteren finden sich Fensterkaros, dreifarbig Karokombinationen, diagonale und ineinander übergehende Karos in grosszügiger Musterung für das Freizeit-hemd. Die enorme Vielseitigkeit und die grosse Auswahl im Sektor des eleganten Herrenhemdes hat mittlerweile auch die eher konservativen Kunden, welche bis anhin dem modischen Hemd mit dessen auffallenden Farben und kühnen Mustern negativ gegenüberstanden, bewogen, das übliche weisse oder mit dezenten Nadelstreifen versehene Hemd einzutauschen gegen das unternehmungslustigere aber immer noch elegant bedruckte oder Ton in Ton gewobene Jacquardhemd. Ein weiterer wichtiger Punkt besteht darin, dass sich die Herrenhemden-Produzenten im Hinblick auf diese neue Kundschaft bemühen, mit entsprechenden Modellen in adäquaten Grössen ein diesbezügliches Interesse zu fördern und zu unterstützen. Das auf Taille geschnittene Hemd wird in Zukunft auch in grossen Grössen mit entsprechender Weite vorn und im Rücken und einer leichten Tailenbetonung auf der Seite hergestellt, um so auch dem etwas älteren Kunden mit «Embonpoint» distinguierter Tragkomfort auf modischer Ebene zu bieten. Auch heute noch ist man bereit, einen hohen Preis für ein modisches Hemd zu zahlen, doch taucht immer öfter die Frage auf «wieviel mehr ist der Kunde bereit für ein Hemd auszuliegen, wenn die Preise im gegenwärtigen Rhythmus zunehmen?» Für den Augenblick allerdings scheint die Devise «Schweizer Textilien verarbeitet in England» offensichtlich zu funktionieren.

Greta Sitek

S. 54 Knöpfe halten mit der Mode Schritt

Die neuen Modetendenzen — gepflegte Eleganz, geschmackvolle Stoffe, sorgfältige Verarbeitung der Modelle — prägen auch den Stil der dafür kreierten Knöpfe. Zudem ist man bestrebt, der wieder erwachten Vorliebe für Naturprodukte mit der Wahl der verwendeten Rohmaterialien entgegen zu kommen, indem man echtes Holz (Olive und Buche), sowie Büffelhorn und Schildpatt (aus dem täuschend ähnlichen Imit Galalith) verarbeitet. Geschichtetes Material, mit der Natur abgelauchten Maserierungseffekten, und Perlmutter (Imitat) ergänzen die grosse Auswahl, um den vielseitigen Ansprüchen der Konfektion und des Einzelhandels entsprechen zu können.

Dem breitgefächerten Sortiment steht die Farbpalette an Reichhaltigkeit nicht nach. Sie umfasst alle modischen Kolorite, legt gewisse Schwerpunkte auf die Naturtöne von hellem Beige bis zu Kokos und setzt mit einigen kräftigeren Farben die nötigen Akzente. Die Aare AG ist zudem in der Lage, jeden Farbwunsch ihrer Kundschaft rasch zu erfüllen, selbst wenn es sich um eine beschränkte Anzahl von Knöpfen handelt.

Für den modisch eleganten Genre sind runde Formen von kleiner bis mittlerer Grösse aktuell, mit feinsten Metallverzierungen und Einfassungen in Gold und Silber. Beim Boutique- und Prêt-à-porter-Stil kommen teilweise auch viereckige Knöpfe und solche mit asymmetrischem Dekor in Frage. Für das wieder ins Gespräch gebrachte Damenkleid kreiert man speziell kleine Knöpfe, welche ebenfalls ganz feine Metallverzierungen zeigen dürfen.

Im Gegensatz dazu stehen die grossen, runden, im Ton auf den Stoff eingefärbten Knöpfe mit vier Löchern in klassischem Genre, welche sich für die sportlich eleganten Mäntel und Jacken aus den dicken, flauschigen Modestoffen der Herbst/Winter-Kollektionen hervorragend eignen, sowie für die junge Freizeitmode, wie sie die aktive Frau bevorzugt.

Ein besonderes Plus verzeichnet die Aare AG in ihrem Sortiment mit der Produktion von Schnallen und Schliesen, welche zu den Knöpfen assortiert werden. Schmale, rechteckig längliche Formen stehen der Mode entsprechend im Vordergrund. Um aber die Kollektion noch mehr abzurunden, sind bei der Firma auch fertige Gürtel mit passender Schnalle erhältlich sowie die hochmodischen schmalen Kettengürtel aus gold- und silberfarbigem Metall.

PRÊT-À-PORTER-KOLLEKTIONEN FRÜHLING/SOMMER 1974

S. 106 Paris

Schlicht, mit weichen, fließenden Linien und schlanker, doch bewegter Silhouette, so stellen sich die Modeschöpfer die Frau im nächsten Frühjahr vor. War es vorher nur die Haute Couture, folgt jetzt auch das Prêt-à-Porter den Tendenzen einer verfeinerten Eleganz, vor allem, wo es sich um Boutique-Mode oder das Prêt-à-Porter de Luxe handelt. Nichts umwerfend Neues wurde in Paris geboten, es gab keine Sensationen, keine revolutionären Modevorschläge! Man geht einfach auf dem eingeschlagenen Weg weiter und bringt der modernen Frau jene für ihr aktives Leben funktionelle Garderobe, die sie jedoch in keiner Weise uniformiert, sondern ihr genügend Spielraum für individuelle Kombinationen lässt. Diskutiert wurde wieder einmal die Länge. Die meisten Kreatore lassen die Säume bis Mitte Wade rutschen. Nur wenige — unter ihnen Cardin — stellten die Knie-scheibe zur Schau, und Givenchy bedeckte sie halb oder knapp ganz. Sein Kommentar: «Welche Frau möchte schon in der warmen Jahreszeit überflüssigen Stoff um die Beine haben!» Allerdings wird erst die Konsumentin die Antwort auf die Kurz-oder-Lang-Frage geben, und das Frühjahr wird zeigen, ob die Zeit für den Versuch der schon mehrmals lancierten Wadenlänge reif ist.

Wie nicht anders erwartet, wurden das Kleid und der Rock stark in den Vordergrund gestellt. Die Röcke sind teils gerade, manchmal sogar eng teils gewickelt und sie können vorne oder hinten auch geknöpft sein. Die Hüften sind schmal. Erst von hier weg setzt die Bewegung durch Schrägschnitte, Glocken, Panneaux und Kräuselung ein. Falten und Plissés in mannigfaltigen Variationen sind immer noch im Spiel. Neu propagiert man ungebügelte Falten. Auch am Abend versucht sich der Rock zu etablieren, teils mit reicher Weite dank Rundschnitt, oder auch bäurisch rustikal, indem er in einen breiten Miederteil eingekräust wird.

Die Kleider bleiben stark dem Chemisier-Stil verhaftet, mit neuen Details aufgefrischt und immer in femininem Stil. Als neu ist das lose fließende Kleid zu betrachten, das sich an die «Robe de sac» anlehnt und manchmal in der Form den Nachthemden unserer Vorfahren ähnelt. Jumperformen, Polokleider und Marinières betonen die sportliche Note. Ein sehr weibliches Thema wird auch mit den weitschwingenden Nachmittagskleidern angesprochen, deren Oberteile und Tailenpartien fein herausgearbeitet sind. Daran schliesst sich ein nach unten weit geschnittener Rockteil, der sich in der Bewegung wie eine Blütenkrone öffnet — «à la corolle». Auch

halbrund geschnittene Röcke tragen zum modischen Bild der bewegten Kleider-Silhouette bei. Am Abend sieht man viel Asymmetrie mit einer nackten Schulter oder Badekleider-Rücken.

Die Mäntel übernehmen immer mehr den legeren Chemisier-Stil mit Güllern, Bindegürteln und Bündchenärmeln. Selbst der Trenchcoat entlehnt sich einige Details davon. Daneben bleibt der schmale Cardigan-Mantel im Gespräch sowie kleine Redingotes.

Dem Kostüm gibt man verschiedene Gesichter, hat man hier doch die Möglichkeit des Spielens und Kombinierens. Die Jacken sind teils lang, die Silhouette gestreckt und die Gürtel sind schmal. Andererseits gibt es auch die kurze Kostümjacke zum bewegten Rock. Dazu kommen alle möglichen neuen Lumber-Formen, besonders raffiniert von kurz bis lang von Ungaro interpretiert. Immer aber gehört eine Bluse, ein Pulli, und über die Bluse oft ein Débardeur oder eine Marinière, dazu. Maschenware ist hier massenweise im Einsatz, und aus Grobstrick gibt sie das Material zur unvermindert aktuellen Cardigan-Jacke, die auf einen Knopf geschlossen wird. Die Hose behauptet unvermindert ihren Platz. Für sportliche Zwecke fast gerade und schmal geschnitten, assortiert sie sich eine gegürtete Jacke im Buschhemd-Stil. Man sieht vermehrt Aufschläge, die jedoch bei den weiten, ohne äussere Nähte geschnittenen Abendhosen im Pyjamastil wegfallen. Hosenträger und kecke Corsaire-Hosen wie auch Shorts für den Strand runden dieses Kapitel ab.

Die Farben sind schmeichelnd und weich. Vorherrschend sind Naturtöne von Elfenbein über cremige Beige bis zu Honig- und Buttergelb. Die rustikale Note bringen Rost, Kupfer und Braun, während Saumon, Abricot, Mandarine, Rot, frisches Grün sowie grünstichige Blautöne lebhaftere Farbakzente setzen. Die Dessins teilen sich in aufgelöste Geometrie und Grafik, dann gibt es sehr viel stilisierte Blumen, die von klein- bis grossrapportig auf teilweise dunkle Fonds gedruckt sind. Die Schweiz kann sich über die Präsenz ihrer Spezialitäten bei den wichtigen Prêt-à-Porter-Kollektionen freuen. Stickereien als Allovers, Galons oder Bordüren, Schnürli-Guipure, Pailletenstoffe sind ebenso stark vertreten wie bedruckte Seiden- und Mischgewebe, feine Baumwollstoffe und fließender Jersey. Der abwechslungsreiche Bilderbogen gibt einen kleinen Querschnitt von dem grossen Mode-Puzzle, das am vergangenen Prêt-à-Porter-Salon in Paris gezeigt worden ist.

S. 121 Florenz

Die italienischen Kollektionen des industriellen Prêt-à-Porter in Turin und — wenige Wochen später — diejenigen des «de luxe» mit «Boutique» und «Maschenmode» in Florenz, wiesen frappant einheitliche Modeströmungen auf.

Es sind zwei Haupttendenzen, die nebeneinander laufen. Beide bringen Reminiszenzen der Mode zwischen den dreissiger und den fünfziger Jahren. Kein nostalgisches, phantasieloses «revival», sondern eine in den meisten Fällen äusserst raffinierte Interpretation, durch die grosse Möglichkeiten mit den neuen Materialien und mit den Ingredienzen der frischen Natürlichkeit intensiviert.

Die eine Linie, zurückhaltend und klassisch, betont den meistens natürlichen, aber etwas prägnanteren Schnitt der Schultern, welche durch die Strenge der geradfließenden oder locker gegürteten Cardigans hervorgehoben wird. Die Länge der zu dieser Sparte gehörenden Hemdkleider und Faltenröcke reicht allgemein einige Zentimeter unter Knie, doch verleiht der erneute Versuch der Wadenlänge einigen Modellen eine

verjüngte Perspektive. Eine wichtige Neuheit besteht in der Verbindung von Tricot und Stoff und in der eleganten Vermischung der Druckmuster (die nicht so «casual» ist wie sie scheinen will). Dieser «soft look» wird durch die Verwendung der hauchleichten Crêpes de Chine und der flatternden Papillon-Seiden betont. Eine sportliche Abwechslung zu dieser Linie ist der Saharienne-Look, also Hemdkleider bzw. Kostüme reichlich mit Taschen besetzt, aus steiferen Baumwollgeweben in Totalweiss oder in den exotischen Schattierungen des afrikanischen Sandes, Khaki, Tabak, Sattelbraun.

Die gleiche goldabgestimmte Farbpalette herrscht auch bei der zweiten propagierten Linie, welche die Weiblichkeit der Figur zur vollen Geltung bringt. Diese Linie findet vorwiegend in der Maschenmode — die in Florenz eine Haute Couture-Rolle spielt — ihren Höhepunkt. Die Schultern sind tiefer geworden und der Ärmelansatz ist demzufolge tief.

Die schmale Taille wird stets durch den anwesenden kleinen Gürtel betont. Weite, schwingende Glockenröcke gehören mit in diese Linie. Florale Muster sind weniger häufig da, mit einigen Ausnahmen, bei denen auffallende Mohnblumen auf weissem Fond erscheinen. Bei den erfolgreichsten Kollektionen verziehen sich die «Pullover» (Halsausschnitte tief oder breit bis zur Schulter) mit à jour bzw. Guipure-artigen Jersey-Techniken, welche die Mode zweifellos beeinflussen werden. Übrigens wird dieses Thema, sei es in der Maschenmode wie in den riesigen «imprimés» und waagrechtlaufenden Guipure-Einsätzen, eindrucklich oft behandelt. Die sehr aktuellen «Débardeurs» ersetzen bei den eleganten Versionen die Träger durch dekorative Goldketten.

Am Abend dagegen haben alle Themen sowie alle Längen ihre Geltung. Unbestritten ist die Vorrangstellung des weichen und schwingenden Hemdkleides, meistens bedruckt (kleine Geometrie, Art-déco-Muster). Die elegantesten davon sind aus Schweizer-Georgette, uni, schneeweiss oder écaru. Darüber wird ein Cardigan oder ein langes Gilet aus matten Gold- und Silber-Pailletten, mit raffinierten Georgette-Einfassungen, getragen. Durch den schmeichelnden Lingerie-Look mit tiefen Ausschnitten und Rüschenbesatz finden die neuesten Lochstickereien ihre optimale Wirkung. Die fließenden Kleider im Stil «Fond de robe» aus schwarzem Seiden-Jersey erneuern sich durch kleine bestickte Bolero-Jäckchen. In der Abendmode erscheinen die Blumenmuster vorwiegend als «Nouveautés» mit profilierten Applikationen. Noch stark en vogue sind Pailletten-Stickereien aller Art. Überhaupt erfreuen sich die typischen Schweizer Spezialitäten, besonders für den Abendsektor, wie es die abgebildeten Modelle von den letzten italienischen Prêt-à-Porter-Kollektionen für den Frühling/Sommer 1974 beweisen, grosser Beliebtheit.

Jole Rota

S. 124 London

Die englische Frühjahrskollektion des Prêt-à-Porter weist wiederum eine erhebliche Anzahl schweizerischer Gewebe auf. Grund dafür ist der Wunsch der englischen Modeschöpfer und Konfektionäre nach qualitativ hochstehenden Materialien, geschmackvollen Dessins und Farben. Ebenfalls auf die Schweiz gerichtet ist deren Blick für die ausgezeichneten, leichtgewichtigen Mischgewebe im Ensemblestil, welche bei der Herstellung der gegenwärtig so beliebten, vielseitig kombinierbaren Separates Verwendung finden. Aufgrund der kürzlichen Preiserhöhungen figurieren die schweizerischen Gewebe zwar momentan ganz oben

auf der Preistabelle des englischen Marktes, doch besteht trotzdem immer noch eine entschiedene Nachfrage. Dasselbe gilt auch für die bedruckten Gewebe aus der Schweiz. Die Modeschöpfer lassen sich aber immer noch durch ihren Geschmack leiten und kaufen, was ihnen gefällt. Der Preis spielt dann nur eine sekundäre Rolle. Stickereien wurden im allgemeinen weniger verwendet für die Prêt-à-Porter-Kollektion des Frühjahrs 1974, normalerweise findet man sie nur als Einfassung, Besatz oder als einzeln applizierte Dekorationsmotive. Diese Merkmale charakterisieren einen Grossteil der Kreationen für jede Tageszeit der meisten englischen Häuser, deren Modelle für das Frühjahr bereits fertig waren. Es sei an dieser Stelle jedoch nicht primär auf die Mode-Hits der kommenden Saison hingewiesen, vielmehr soll eine Auswahl an gut entworfenen, leicht verkäuflichen Modellen erwähnt werden, eine Auswahl, welche typisch ist für den Hersteller der teuren Couture-Konfektion, nicht aber für den einzelnen Modeschöpfer und dessen modische Bestseller. Die Modelle dieser Prêt-à-Porter-Kollektionen werden im nächsten Frühjahr in allen besseren Modehäusern und in den sogenannten «Madam Shops» in ganz England zum Verkauf gelangen. In einigen Fällen werden sie jedoch ihren Weg auch in die Schweiz finden, und somit werden die verwendeten schweizerischen Gewebe an ihr Ursprungsland zurück verkauft. Dies wird zum Beispiel bei den Modellen von Frank Usher der Fall sein, wie

mir die Direktorin, Mrs. Bruh, mitteilte. Unter den zahlreichen Absatzgebieten dieses hoch industrialisierten Konfektionärs, dessen Kollektion beinahe zu 40 Prozent exportiert wird, figuriert auch die Schweiz. In jeder Frank Usher-Kollektion sind Schweizer Textilien in grossem Umfang vertreten. «Wir erwerben hauptsächlich Baumwoll-Voiles aus der Schweiz, weil diese die besten auf der Welt sind», sagte mir Mrs. Bruh mit einigem Enthusiasmus. «Wir schätzen die Qualität und die Ausrüstung, und da wir teure Modelle herstellen, können wir uns nur mit dem besten Material zufriedengeben.» Ähnliche Komplimente kamen von anderen Verbrauchern schweizerischer Gewebe. Auch sie antworteten mit Nachdruck auf die Frage, welche Eigenschaften sie zu ihrer Wahl bewegen haben, dass sie vor allem die guten Farben, die zuverlässige Qualität und die guten Kombinationsmöglichkeiten schätzen, zudem seien in der Schweiz interessantere Dessins als auf den übrigen Märkten zu finden. Diese Komplimente sind umso ermutigender und anerkennender, als sie während einer gegenwärtig schwierigen, wirtschaftlichen Situation gemacht werden. Sie bedeuten für den schweizerischen Textilproduzenten aber auch eine grosse Verpflichtung, indem er bestrebt sein muss, den hohen Qualitätsstandard seiner Produkte aufrecht zu erhalten und dies unter Berücksichtigung all jener Eigenschaften, welche die Schweizer Textilien weltweit berühmt gemacht haben.

fabric with check effect in 80% wool/16% viscose/4% nylon, 150 cm wide, 700 g — 8. High quality coating in 90% virgin wool/10% cashmere, 150 cm wide, 700 g — 9. Coating fabric with knotted effect in 65% wool/35% viscose, 150 cm wide, 750 g.

Since fashion has become a public matter, people everywhere eagerly await the latest original ideas of the designers and couturiers; there is no doubt that advertising shapes the wishes of consumers and that the technicians invent new fibres, new colours, new finishes, in order to stimulate business and to influence the market with new products and, if all goes well, to conquer it. Yet how many inventions, how many fashions have been unable to assert themselves because the time was not ripe! Fashion designers need to possess a special flair, a special intuition to sense the multitude of influences affecting fashion, the undercurrents shaping it, but no one can predict for sure the trends that will appeal to the clientele. This is where the risk lies in the creation of a collection, the planning of production and the purchase of fashionable textiles. And because the client is far from rational or blind to the latest dictates of fashion, and does not react practically or patriotically or speculatively, it is like the Stock Exchange where the pessimists suddenly try to get rid of their stocks which the optimistic snap up at a good rate. When wool is in short supply and expensive, people turn to less expensive mixed fabrics. It is an opportunity for new groups of consumers to get to know the properties of these fabrics. If the experience is favourable, the new fabrics are accepted and people grow used to them and to like them; even so, a certain clientele will continue to prefer pure virgin wool and willingly pay higher prices for exclusive luxury qualities. Here too when supplies are short, the demand is based in the final analysis on price.

PURE WOOL OR MIXED FABRICS IN PRACTICE

P. 33 The effect of fashion on the consumer's buying urge, by Richard Aebi

Where there is no supply, there is no incentive to buy. So thirty or so years ago, when man-made fibres were still unknown, there was neither any supply nor demand for mixed fabrics. People had grown to rely on nature's products and used them for their clothing and in their homes strictly according to their utility and suitability. It was a long time in the history of mankind before man succeeded in producing fabrics and knitted goods as we know them today, for the textile processes and the manual skills involved in gathering, spinning, twisting, weaving, braiding, knitting, embroidering, sewing and dyeing fibres were not discovered by creative man in a day.

Back in the Stone Age, man clad himself in animal furs, decked himself with brightly coloured feathers, wove mats out of leaves, and tied twisted reeds round his waist to hold his skirt and hunting bag. Only a more highly developed stage of civilization created the conditions necessary for improved textile technique. From their discoveries, archaeologists are able to assert that about the year 10,000 B.C., man began to raise sheep and other animals. 5,000 years later sheep's fleeces had become much sought after garments. Another thousand years later and wool was spun for the first time in Persia and Iraq, while the oldest wool fabric in Egypt dates back to about 3,500 B.C. In the course of the centuries fabrics were made of other natural fibres such as flax, cotton and silk. The first of these were prized because they were cheap and easy to look after. Silk fabrics were adored from the moment of their invention because they were scarcer, softer and more beautiful, as well as dearer. However, ever since wool and clothes made of wool became known, they were valued for their unflinching good qualities, their pleasant handle, their good feel next to the skin and the protection they afforded against the elements.

Right until well into the Middle Ages, when society still stressed differences of position, age, rank and sex so strongly and rigidly, certain colours and fabrics were reserved for a privileged class of society. Only the Emperor was allowed to wear purple, the nobleman clad himself in velvet and silk, the rich burgher had the right to beautiful soft cloth, while the peasant contented himself with wearing the linen or rather half-linen smock—the warp being in linen, the weft in natural coloured wool. Later the borderlines vanished, in spite of the strict orders of the authorities who endeavoured by this means to combat opulence and exaggeration in clothing fashions.

The half-linen fabrics referred to above show that mixed fabrics existed quite early on and that even in those days clothing was not chosen uniquely with an eye to convenience and cost. Fashion has always influenced demand and supply, and whether the wish preceded the creative act or vice-versa is as impossible to answer as knowing which came first—the chicken or the egg?

New ways of life, new techniques, new philosophies provide the impetus for new fashion trends. Air-conditioned houses, an easier life, greater leisure and affluence create new desires and new needs, in particular the need for new fabrics. From exaggeration and excess fashion finds its way back to elegance, for perpetual change is the only unchanging characteristic of fashion.

When, after the first world war, rayon began its triumphal progress, fashion altered completely. It was not only silk stockings, drawing attention to women's legs, but the growing popularity of sport and the renewed emphasis on health, the liberalization of women's political and moral rights, that all helped to free women's garments from the whalebone, trains, ribbons and other furbelows. This was a hard blow for the embroidery and ribbon weaving industries.

After the second world war, synthetic fibres were launched on the market by powerful advertising campaigns with a view to meeting the gigantic need to replenish textile stocks. Inevitably these products did not live up to all expectations and promises, especially as they had fewer convincing properties to offer than the well-known natural fibres. The wool producers of Australia, New Zealand and South Africa countered the onslaught of the chemical fibre manufacturers by creating a quality label accompanied by the slogan "Nothing can take the place of wool". The silk weavers followed with the motto "There's nothing more beautiful than pure silk", while the cotton manufacturers took up the refrain with "Cotton—nature's wonder fibre". Unfortunately the natural fibres are not available in sufficient quantities, while on the contrary the world population continues to grow and all require to be clad as well as fed. That is why the invention of chemical fibres could not have been better timed to meet the growing demand for textiles. It is impossible to do without synthetic fibres, even if they do not always come up to every personal expectation and requirement. What is just as certain is that no fibre—not even a natural one—has exclusively good qualities or possesses them all. But it is possible, by skilful blending, to create

TRANSLATIONS

P. 30 Schild Ltd., woollen, worsted and blanket manufacturers Berne and Liestal, Liestal

Manufacturing programme: Schild Co. Ltd's main programme: men's clothing fabrics in pure virgin wool, both worsted and carded, as well as in wool/polyester mixtures for suits, trousers, ski-pants, jackets, coats and uniforms. In the foreground, a wide range of Swiss twists, wool/Trevira® fabrics and coatings. Women's clothing fabrics in IWS and various mixtures for coats and suits in plain and fancy.

Captions: 1. Reversible fabric in 45% virgin wool/55% polyester — 2. Mixed fabric for dresses and skirts, matching the reversible fabric — 3. Fashionable tweed with houndstooth check design and bouclé effect — 4. Herringbone tweed with bouclé effect — 5. Tattersall tweed — 6. Fancy tweed with bouclé effect — 7. Fancy tweed in attractive colour combinations — 8. Chic tweed for sporty coats and suits — 9. Large patterned sporty tweed in pure wool for very elegant coats.

P. 31 Bleiche Ltd., Zofingen

Manufacturing programme: Women's wear: fabrics for dresses, suits, coats, trousers, skirts, trouser-suits; jersey for dresses, skirts, trouser-suits.

Captions: 1.+2.+3. Mixed fabric in 45% virgin wool/55% polyester for skirts, trousers, suits — 4.+5.+6. Mixed fabric in 60% virgin wool/40% viscose for suits and skirts — 7.+8.+9. Elegant sporty tweed in 68% wool/26% polyester/6% viscose for coats and jackets.

P. 32 Tuchfabrik Sennwald Aebi & Co. Ltd., Sennwald

Manufacturing programme: Specializing in women's high class "Velours-quality" coat fabrics in camel hair, mohair, cashmere, Alpaca and wool, standard qualities and novelties for women's coat and suit fabrics in tweed and Shetland.

Captions: 1.+2.+4.+7. Coat and jacket fabric in 80% virgin wool/20% mohair, 150 cm wide, 720 g — 3. Sporty check in 95% wool/5% viscose, 150 cm wide, 750 g — 5. Check in 84% wool/12% viscose/4% nylon, 150 cm wide, 750 g — 6. Diagonal

fabrics that combine the good qualities of several types of fibre.

The propaganda for wool, silk, linen and cotton will continue as before to give natural fibres their place in the foreground but, for reasons of price, the consumer will make do with the well-established mixtures containing synthetic fibres. What is important is that he should choose the right quality for the right use.

P. 34 Necessity is the mother of invention... in textiles too, by Peter Schild

We live in a world of demonstrations, protest and unrest. We live in it without being fully aware that the structure of society and our attitude to life is changing. But even so don't we all, more or less consciously, feel the need for change, for renewal? People who live in the atomic era, in the age of the computer, have other ambitions, other concerns than in previous centuries. They must be receptive to an extremely complicated, new world, and the complex problems of this world, which call for new solutions. In the 18th century, people dressed with care, women in their crinolines and men in their frock coats; today the emphasis is placed on comfort. The need to dress is the same, but the change in the style of dressing is clearly visible. We are conditioned by this change, even if it is often practically imperceptible. Every year two new collections come out and new fabrics are shown. Every time it is just a small slice of the whole fashion scene, new flashes of colour, fleeting impressions. Only if we pause to look and examine more closely do the changes in the colours and styles strike us. Our sense of observation is roused and the desire for novelty that slumbers in every man satisfied. One could say then that men's clothing is on the side of the demonstrators, clamouring for and supporting a continual renewal. Only constant change and renewal ensures the progress, development and life of the textile industry.

In a perpetually expanding industrial society with its tremendous consumption requirements, it is not possible to fully satisfy the demand for natural raw materials. This is what led to the switch from natural to synthetic fibres. To this must be added the fact that man-made fibres were created in a time of shortage to replace the missing natural fibres. That is why the change in our conception of life and the continual movement of renewal give synthetic fabrics the right to a place among clothing textiles. This development has been evident during the past forty years, with the trend alternating first this way and then that, depending on the period, to end finally, during the last few years, as a result of the general affluence of society, in a new lease of popularity for the natural product, wool.

Pure wool or mixed fabrics? This is a question that has assumed vital importance in all branches of the men's clothing industry within the space of a season as a result of the rising price of wool. What is decisive here is no longer the shortage or the need to change to other fibres but only the disproportionate rise in the cost of raw wool, which was at one time three times as high and has settled now at two and a half times the figure for the previous year. This explosive rise in the cost of wool, which now accounts for 60% of the price of the fabric and consequently represents a decisive factor, makes it easy to understand

the nervousness and uncertainty that have set in in all branches of the textile industry and trade and have resulted in a great wave of caution on the part of manufacturers. During the last few years, the effects of the ever climbing spiral of wages in spinning, weaving and ready-to-wear clothing manufacture have been able to be offset to a large extent by intensive rationalization. In some cases, as a result of a slight falling off in the price of wool, it was even possible to reduce the price of garments.

Today, on the other hand, the consumer sees himself obliged to pay really astronomical prices, far higher than warranted by the general inflationary trend.

From this point of view, it is easy to imagine that the switch to clothing made of synthetic fabrics, the raw materials for which can be produced in any quantities desired and are not liable to any extraordinary fluctuations in price, should put a brake on the increase in the price of woollen suits. Looking at it in this way, the consumer will obtain an article of clothing in the same design, in the same colour, and at the same price as last year, with the additional advantage of easy-care properties, which are so invaluable today. It is likely that the switch from virgin wool to synthetic fibres will take place on a large scale. Clothing is certainly not man's only need in today's society. His demands are growing continually in all fields. One may conclude therefore that it is possible to maintain the volume of sales at its former level by offering clothes at favourable prices.

However, in reasoning this way we come to a false conclusion. The client, who up till now has bought and worn wool, with all the advantages offered by this natural product, will soon notice that he has bought something different for the same outlay. I believe that this is one of the great dangers for the men's clothing fabric industry from the point of view of the goals to be set and the decisions to be taken. The difference in price may influence the consumer for a short period of time but not for ever. The article of clothing in wool mixed with a synthetic fibre or in pure synthetics has its place among a certain class of buyer. But a garment in pure wool remains an article that signals out the man who wears it, in addition to satisfying the normal demands that may be made of it. In our mass-media age every man shares the same aspirations as the privileged consumer, in all fields of life. They are the outward sign of his success and his position in society.

Consequently we shall survive the present shock and fall back into the habits of the last few years, the change occurring in designs, styles and colours. It is not the material that will alter but its outward appearance.

P. 41 Wollweberei Rothrist Rothrist

Manufacturing programme: Stretch fabrics in virgin wool/nylon/Lycra® for skiwear (single-stretch, two-way stretch, with or without Lycra®), insertions for ski-jackets (two-way stretch with Lycra®), racing-pants insets (two-way stretch with Lycra®, cut in strips or whole widths, according to the customer's wishes), hiking, mountaineering, cross-country and curling trousers (corduroy and smooth single-stretch fabrics, with or without Lycra®), riding breeches (two-way stretch with Lycra®, in wool mixture or 100% synthetic).

Diagonal stretch mixed fabric in virgin wool/polyester, for men's and women's wear (smooth and structured weaves).

Non-elastic mixed fabrics in virgin wool/polyester, for hiking and mountaineering pants as well as men's wear (various widths of ribbing). Pure wool fabrics for men's and women's wear, uniforms of all kinds (worsted, gabardine, etc.).

P. 42 Fabrique de draps H. Berger Ltd., Eclépens

Manufacturing programme: In addition to plain and half-standard qualities, a modern collection of men's clothing fabrics in Trevira®/wool, for suits, jackets, trousers, in fashionable and classical designs and colours.

Captions: A few examples of the rich winter 1974/75 collection for men's clothing in 55% Trevira®/45% wool in weights from 430 g to 480 g. The designs are available in 4-6 colours and are created by the firm's own designers.

P. 43 Bleiche Ltd., Zofingen

Manufacturing programme: Bleiche Co. Ltd's range of men's clothing fabrics: woven and knitted fabrics. Woven fabrics of about 320/530 g in pure virgin wool and mixed with Diolen® and Trevira®. Knitted materials of about 360/410 g in 100% synthetics from the "Crimplene® for men" line and in mixtures of wool with Trevira® and Crimplene® (about 20/30% wool with polyester). The firm has its own worsted spinning mills, dyeworks, knitting and finishing departments.

Captions: A few examples of the "Golf" range from the large clothing collection for men: fashionable fabrics in 55% polyester Diolen®/45% virgin wool, 150 cm wide, 460 g, also with composites for suits, men's trousers and sports jackets.

P. 44 Tuchfabrik Wädenswil Ltd. Wädenswil

Manufacturing programme: High fashion men's clothing fabrics in Trevira®/virgin wool, in Trevira®/virgin wool/viscose and in pure virgin wool (Woolmark quality) for suits, jackets, trousers and coats.

Captions: 1.+3.+5.+7.+9. Samples from the "mixed" trouser fabric range, 60% Trevira®/25% virgin wool/15% viscose, 470/80 g — 2. A sample of the "Ralley" mixed fabric range, 85% virgin wool/10% nylon/5% viscose effect yarn, 470/80 g — 4.+6.+10. Designs from the rich mixed fabric "Racing" quality range, 92% virgin wool/8% nylon, 490/80 g — 8. "Madison" sports jacket fabric in 55% Trevira®/40% virgin wool/5% viscose

— 11.+12.+13.+14. "Mondial", triple-twist "Twist-Quality" fabric, 55% Trevira®/45% virgin wool, 470 g, for lounge and town suits with best wearing qualities.

P. 45 F. Hefti & Co. Ltd., Hätzingen

Manufacturing programme: Men's clothing fabrics in classical, semi-fashionable and fashionable lines for trousers, blazers, jackets and suits. Special collection for overseas markets. Women's clothing fabrics: classical plain range for coats, trousers and trouser suits. Specialities: materials for ski-wear and hiking, especially two-way stretch qualities for functional clothing.

Captions: 1. "Ashford" for men's trousers — 2.+8. "Albany" for trousers and suits — 3. "Antibes" for suits — 4. "Alamos" for trousers and suits — 5. "Antibes" for trousers and suits — 6.+9. "Ascot" for trousers and suits — 7. "Arosa" for blazers — 10. "Ascot", for suits only — 11. "Acapulco" for sports jackets and sporty suits, also trousers.

All fabrics are in 45% virgin wool/55% Trevira®.

P. 46 Schild Ltd., woollen, worsted and blanket manufacturers Berne and Liestal, Liestal

Manufacturing programme: Schild Co. Ltd's main programme: men's clothing fabrics in pure virgin wool, both worsted and carded, as well as in wool/polyester mixtures for suits, trousers, ski-pants, jackets, coats and uniforms; in the foreground, a wide range of Swiss Twists, wool/Trevira® fabrics and coating fabrics. Women's clothing fabrics in IWS and various mixtures for coats and suits in plain and fancy.

Captions: 1. Trevira® worsted, 150 cm wide, 410 g, for suits — 2. Trevira® worsted, 150 cm wide, 450 g, for suits — 3. Trevira® worsted, 150 cm wide, 420 g, for suits — 4. Pure wool fabric (Woolmark quality), 150 cm wide, 540 g for suits — 5.+8. Fashionable jacket fabric in 60% virgin wool/40% acryl/polyamide 490/520 g — 6.+7. Sports jacket fabric in 70% virgin wool/30% polyamide, 470/500 g — 9. Coating fabric in 75% virgin wool/20% polyamide/5% viscose — 10. Pure wool coating fabric (Woolmark quality), 150 cm wide, 710/730 g — 11. Mixed coating fabric in 40% virgin wool/30% wool/30% viscose, 750/780 g — 12. Coating fabric in 60% virgin wool/40% polyamide, 150 cm wide, 650/680 g.

P. 47 Tuchfabrik Truns Ltd., Trun

Manufacturing programme: Classical and fashionable fabrics for men's clothing. Men's clothing fabrics in

pure virgin wool, worsted and carded as well as in wool mixtures (wool/Trevira® and wool/Grilon®). Woven fabrics of about 350/820 g for suits, trousers, jackets, coats and uniforms, as well as a wide range of cords.

Captions: 1.+2.+3.+4.+5. Gabardine in 45% wool/55% Trevira®, for trousers, available in 100 different colours — 6.+7. Sports twist in 95% wool/5% Grilon®, 530 g — 8. Sports twist for jackets in 95% wool/5% Grilon®, 530 g — 9. Trevira fabric for jackets in 55% Trevira®/45% wool, 420 g — 10. Swiss loden in 95% wool/5% Grilon®, 700 g — 11. Cord for mountaineering trousers in 70% wool/30% Grilon®, 650 g — 12. Trevira cord for hiking trousers in 65% wool/35% Trevira®, 600 g — 13. Swiss loden in 95% wool/5% Grilon®, 800 g — 14. Brushed loden in 95% wool/5% Grilon®, 580 g.

P. 48 Gugelmann & Co. Ltd.
Vanotex Jersey, Langenthal

Manufacturing programme: Men's wear: knitted materials for men's jackets, trousers, sportswear and shirts.

Captions: 1.+2.+3. "Country Look" jersey in wool/polyester for men's jackets — 4.+5.+6. Men's suitings in wool/polyester.

P. 54 Buttons keep pace with fashion

The latest fashion trends—dressy elegance, high quality materials and fine finishes—are also apparent in the style of buttons created to go with them. In addition, efforts have been made to meet the renewed popularity of natural products in the choice of raw materials, by using real wood (olive and beech) as well as buffalo horn and shell (in a deceptively life-like imitation in galalith). Laminated materials with natural-looking veined effects and imitation mother of pearl complete the wide choice, making it possible to meet the multiple demands of the ready-to-wear and retail trades. The range of colours is as rich as the wealth of materials, and includes all the fashionable shades, with the emphasis on the natural tones, from light beige to coconut, as well as a few deeper colours. Aare Co. Ltd. are also able to answer their clients' individual colour requirements very quickly, even when only a small number of buttons are involved. For the elegant fashionable style, round buttons of small to medium diameter in gold or silver are the most popular, with fine metal decorations and rims. In the boutique and ready-to-wear styles, there are a number of square buttons, some with asymmetrical motifs. For dresses, which are back in fashion, ranges of small buttons have been made, frequently with fine metal decorations. By way of contrast, there are also the classical big round buttons with four holes and in the same colour as the fabric, which go particularly well with the elegant sporty coats and jackets in the latest thick hairy fabrics featured in the autumn/winter collections, as well as for the youthful leisure wear so popular with today's active woman.

Aare Co. Ltd. very successfully complete their button range with an attractive collection of buckles and other fastenings, matching the buttons. Long, slender rectangular shapes in keeping with the present fashion are the most popular. As a final touch to its collection, the firm also produces finished belts with matching buckles, as well as highly fashionable narrow chain belts in gold or silver coloured metal.

P. 58 "Nelo" J. G. Nef & Co. Ltd.
Herisau

Manufacturing programme: Fashionable fabrics in cotton, synthetics and wool, plain, colour-woven and printed. Embroidery novelties.

Captions: A few samples from the new collection of crêpe prints (Lady) and jerseys (Polka), in pure wool.

P. 59 Hausamann Textiles Ltd.
Winterthur

Manufacturing programme: Shirts/blouses: collection of fashionable pure cotton prints (satin, batiste, voile). Novelties: complementary collection of fashionable cotton prints (jacquard, satin and fancy voile).

Captions: 1.+2.+4. Pure cotton jacquard print — 3. Pure cotton print with clipcord effect — 5. Pure cotton corded satin print.

P. 60 Stünzi Sons Limited, Horgen

Manufacturing programme: Switzerland: wide range of fabrics for women's clothing, men's shirts and men's fashionable clothing. Heavier weights: silk polyester fabrics (Tersuisse®). France: Fashionable plain qualities. Heavier weights: crêpes in viscose/acetate and acetate/nylon (washable). England: large selection of plain fabrics, prints and jacquards, mainly in polyester.

Captions: 1. "Polyella", pure polyester georgette, 112 cm wide — 2. "Fenella Flock", pure polyester, 112 cm wide — 3. "Deborah", 92% artificial wool/8% pure silk, 140 cm wide — 4. "Tissu Mellow", 60% acetate/40% viscose, 90 cm wide — 5. "Crêpe Indien", 91% acetate/9% nylon, 115 cm wide — 6. "Crêpe Royal", 67% acetate/33% viscose, 90 cm wide — 7.+8. "Contessa", nylon/metal jacquard print, 112 cm wide — 9. "Pirouette", pure polyester, 90 cm wide — 10. "Ottoman", pure Tersuisse®, 140 cm wide — 11. "Honor de Luxe", pure Tersuisse®, 140 cm wide — 12. "Draplene", pure Tersuisse®, 150 cm wide — 13. "Serge Suprême", pure Tersuisse®, 150 cm — 14. "Carreaux Fantaisie", pure Tersuisse®, 140 cm wide.

P. 61 Stehli Silks Ltd., Obfelden

Dept. clothing fabrics

Manufacturing programme: Women's high fashion clothing fabrics, plain and colour-woven.

Captions: 1. "Crêpe Moderne", viscose — 2.+3. "Romain Moderne", viscose — 4.+7. "Crêpe Festival", viscose/nylon — 5.+6. "Georgette Brodé", viscose/cotton — 8.+9. "Georgette Ombré", viscose — 10. "Georgette Quadrillé", viscose/Lurex® — 11. "Crêpe Or", viscose/Lurex® — 12.+13. "Voile Fantaisie", viscose/Lurex®.

P. 62 Weisbrod-Zürcher Ltd.
silk mills, Hausen a.A.

Manufacturing programme: Novelties in pure silk, synthetics, viscose, acetate, staple fibre, wool and mixtures. Plain and colour-woven fabrics, jacquards, piece- and skein-dyed jersey.

Women's clothing sector: dresses, suits, coats, blouses. Men's clothing: pure silk and synthetics.

Captions: 1. Fancy tweed in pure staple fibre, 150 cm/400 g — 2. Striped tweed in pure staple fibre, 150 cm/400 g — 7. "Carmen", pure Tersuisse® jersey — 4. Crêpe "Germain" in pure viscose, 90 cm — 5. Lurex® ottoman, mixed fabric with 25% Lurex®, 150 cm/140 g — 6. Striped organza, mixed fabric with 5% Lurex®, 150 cm/180 g — 7. Striped basket-weave fabric, 98% spun viscose, 2% Lurex®, 150 cm/290 g — 8. Jacquard cloqué, 96% acetate, 4% nylon, 110 cm/160 g.

P. 63 Siber-Wehrli Ltd.
Volketwil/Zurich

Manufacturing programme: Range of plain, printed and jacquard fabrics. Sporty and classical novelties in synthetics, acetate and viscose, mixtures of natural and synthetic fibres. Plain and skein-dyed jacquards. Rich collection of prints. Specializing in crêpes of all kinds, textured fabrics, blouse fabrics, chiffon, spun articles, fabrics for bridal wear. Women's clothing: dresses, suits, blouses, coats, leisure, cocktail and evening dresses. Men's clothing: crêpes for sports jackets, shirts and trousers.

Captions: 1.+4. PE-twill print for dresses and blouses — 2.+6. PE-georgette print — 3. PE-satin print for dresses — 5. PE plain satin — 7.+8. Crêpe print.

P. 64 Gugelmann & Co. Ltd., Langenthal — Progress and development

When a textile firm can look back on 111 years of intense activity during which it not only overcame all difficulties such as those caused by

world wars, economic crises, marketing and customs problems, and increasing labour shortages, but at the same time succeeded in continually expanding and diversifying its production, this is due not only to good luck but mainly to clever, farseeing and enterprising management on the part of the family owning and running it. Gugelmann & Co. Ltd., as this firm is called, was founded at Brunnmatt, Roggwil in 1862, beginning with a mechanical weaving mill, to which was later added a yarn-dyeing works and a fabric finishing concern. The firm grew steadily: in 1898 it purchased the Langenthal cloth mills and, in 1904, the Felsenau spinning mills near Berne. Only after celebrating its centenary did the vertically structured textile firm expand beyond the industrial sector in which it had become so firmly established, by adding in the last few years two service departments quite outside the textile sector. The data processing department set up in 1963 rapidly expanded and more orders began to be received from other firms; to such an extent in fact that five years later it became a separate firm which, only a few weeks ago, moved into new fully air-conditioned premises equipped with the latest computers. This data processing concern is entered in the trade register under the name of RZG Rechenzentrum Gugelmann & Co. Ltd. The firm's storage department underwent similar expansions with the addition of a silo and a container terminal for storing goods chiefly on behalf of other concerns. Even though these new departments involved considerable effort and work, the firm in no way neglected the textile sector, but rationalized, altered and enlarged it too in order to be able to handle the increased demand.

Big new spinning mill at Roggwil

In spite of the fact that the Bern-Felsenau spinning works have been continually brought up to date and the machines in the preparation and the ring spinning department renewed, the number of spindles had had to be reduced on account of the shortage of space caused by the installation of automatic bobbin extractors with a view to cutting down on manpower. With approximately 40,000 spindles this firm produces annually some 32,000 tons of carded and combed cotton yarns and "Melanetta", a mixed yarn in 50% wool/50% cotton, amounting in 1972 to a little over 35 million francs in value out of a total turnover of 72 million francs. In order to compensate for the reduction in the number of spindles in the Felsenau spinning mill and to step up output of high quality yarns, the firm decided to construct new premises on its land at Brunnmatt, Roggwil, where production could be carried out—in accordance with the latest developments in the field—with the minimum of labour on high-speed machines and with the highest degree of rationalization possible. In a first stage, 15,000 new spindles are to be installed together with the very latest preliminary machines supplied by the Rieter engineering works; production is scheduled to start at the beginning of 1974. A further 20,000 spindles from the Felsenau spinning mill near Berne for super-combed cotton yarns are to start production in the summer of 1975. It is planned to run the new ring spinning mill on a two-shift system and the preparation department on a three-shift system, producing a total output of 3,000 tons of yarn per year. The investment in the new spinning mill works out at Fr. 300,000 per work point. The reason for the increased concentration of the spinning mill at Brunnmatt, Roggwil, is obvious: for quite a long time now the firm has owned a yarn dyeing works there which, during the last two years, has

been brought up to date according to the very latest dyeing techniques and in which 60% of the yarns dyed come from the parent firm and 40% from other firms. A modern chemical and physical laboratory sees to the indispensable testing of products and research into new developments. The dyeing works are equipped with an almost fully automatic cross-winding plant and a twin-yarn twisting plant. This vertically structured firm is able to supply its home and foreign clients not only with raw yarns but also highly finished yarns in all colours and for all uses; some 30% of the firm's output is exported, above all to Austria, but also to Common Market countries and Scandinavia. The output of yarn is sold for the most part direct to weaving and knitting mills and not to yarn dealers. A big consumer of these yarns is in fact the firm's own circular knitting concern, as also the colour-weaving department which is to be given up in 1975.

A new departure at Gugelmann's: jersey

A year ago, Vanotex, the Basle jersey specialists, merged with the Gugelmann family concern. For reasons of space, the production plant was moved to Langenthal and installed in the converted buildings of the former cloth mill. Today, 34 circular knitting machines of the most modern design, some with electronically controlled pattern-making systems, are in operation here. Another eight are due to be added soon. At the end of the year, the jersey department will have a capacity of output, based on a three-shift system and a labour force of 100, capable of producing over 2 million yards of jersey annually. The firm goes in mainly for the production of high quality jerseys for men's and women's wear, particular emphasis being placed on knitted goods in pure wool, cotton and a mixture of both (under the trade name "Melanetta"). The firm's own young design and research team creates a new collection twice a year, in which the tastes and needs of the various markets are largely taken into account. Already two-thirds of the jersey produced is exported (EEC, EFTA, USA and Japan), the other third being purchased at home by ready-to-wear manufacturers and the retail trade. In all the most worthwhile of its foreign markets, the firm is setting up its own sales subsidiaries. Once output has reached its full potential, Gugelmann-Vanotex will be one of the biggest circular knitting factories in Switzerland.

High quality collection

The firm, by striking out in new directions with regard to designs, makes a point of getting away from the traditional look of jersey, and the same is true of the plain goods, which it produces with smooth or visually interesting surfaces and structures. It offers some 20 different varieties of surface in pure wool, wool and cotton ("Melanetta") and synthetics, in a very wide range of colours, so that some 50 different articles are available in the plain sector alone, mainly for women's wear but also for men. A small group of tweed-look jerseys bears witness to the attempt to get away from the typical look of jersey. Attractive designs in small repeats in combinations of two colours and a mixture of hare's wool with synthetics produce materials resembling fabrics but possessing all the advantages of jersey. For little suits, two-piece outfits and coat dresses, a group of traditional, very British patterns like herringbone, Prince of Wales check and similar designs has been created. In pure synthetics, we find knitted fabrics with fancy stripes, checks and stylized

geometric motifs, with attractive multicoloured yarn effects, as well as eye-catching articles with blurred checks, circles, stripes and ribbed designs. For dressier fashions there are tartans, stripes, serpentine and zigzag lines with silver or gold Lurex® on a black ground. Mainly for export are a number of jerseys with unusual and original designs on a dark ground created by a new technique. The collection is completed by a range of elegant sporty plaids with large repeats, for sports- and leisure-wear. The colours are fully in keeping with the latest international trends, in the medium tones, black grounds being enlivened with luminous touches.

P. 72 Gugelmann & Co. Ltd. **Vanotex Jersey, Langenthal**

Manufacturing programme: Women's wear: fashionable jerseys for coats, jackets, trousers, suits, dresses and blouses.

Captions: 1.+2.+3.+4.+6.+7.+8. Sporty materials for women's wear in pure virgin wool (Woolmark quality) and wool/polyester — 5.+9.+10. Jersey for dresses in wool/polyester and pure virgin wool (Woolmark quality).

P. 73 Gugelmann & Co. Ltd. **Vanotex Jersey, Langenthal**

Manufacturing programme: Women's wear: fashionable jerseys for coats, jackets, trousers, suits, dresses and blouses.

Captions: 1.+2.+3.+4.+5.+6.+8. Jerseys for evening dresses in wool/Lurex® and polyester/Lurex® — 7.+9. "New Look" in Jersey 74.

P. 74 Robt. Schwarzenbach & Co. Ltd., Thalwil

Manufacturing programme: Novelties for the medium and better qualities, woven and knitted, plain, jacquard and printed, in silk, cotton, wool, synthetics and mixtures.

Captions: 1.+9. "Graziosa", pure polyester jersey print — 2. "Tosca", striped jacquard with metal and gathered effect — 3. "Roma", jacquard with large designs set off with metal — 4. "Pagode", jersey print in 10% metal/90% viscose — 5. "Roxy", pure virgin wool jersey print — 6. "Cornelles", pure viscose jacquard clipcord print — 7.+8. "Brigitte", jersey composite in wool/hare's wool/polyester, 150 cm wide — 10.+11. "Catania", plain and striped jersey in wool/polyester/acryl.

P. 75 Filtext Ltd., St. Gall

Manufacturing programme:

Novelty fabrics department: Varied fashionable programme of fine cotton prints, especially suitable for shirts, blouses and lingerie. Women's clothing: The rich high fashion collection comprises cotton satins, voile satin checks, cotton voiles with gauze stripes, voile shantungs, cotton imitation linens, and batistes with satin stripes. All qualities are printed. Plain, jacquards and piqués round off the collection.

Embroidery department: Embroideries on highly finished fine cottons, like voile, batiste and satin but also on polyester- and viscose-crêpes as well as on mixed polyester and cotton fabrics. Attractive range of embroideries on silk organza, mixed fabrics and pure cotton for bridal gowns and cocktail dresses. Designs for women's blouses, men's shirts and small children's wear. A wide choice of trimmings and bedlinen embroideries.

Caption: A few samples of wool crêpe prints from the 1974/75 collection of novelty fabrics.

P. 76 Taco Ltd., Glatbrug

Manufacturing programme: Fabrics for women's dresses, men's shirts, leisure and beach wear, children's clothes, blouses and cocktail dresses — printed, colour-woven, embroidered and plain — in cotton, staple fibre, viscose, wool, silk- and nylon-organza.

Caption: A few designs from the fashionable collection of pure cotton satin, voile, jersey, piqué and gabardine prints.

P. 77 H. Gut & Co. Ltd., Zurich

Manufacturing programme: Wool crêpe and mousseline prints, Lurex® jersey print, plain and printed viscose clipcord fabric, figured crêpe de Chine, jacquard fabrics for cocktail and evening wear.

Captions: 1. Polyester georgette print — 2.+8. Wool crêpe print for dresses and two-piece outfits — 3. Lurex® jersey — 4. Lurex® jacquard — 5. Velour print — 6.+7. Wool mousseline print.

P. 78 Rorbas Knitting Ltd., Rorbas

Manufacturing programme: Fashionable plain, jacquard and printed jerseys, for women's clothing, children's wear and leisure wear: suits, skirts, trousers, dresses, blouses, cocktail and evening dresses.

Captions: 1. "Serata" print, pure Tersuisse®-Trilobal — 2. "Dorana" print, pure Dorosuisse® — 3. "Serata" damask, pure Tersuisse®-Trilobal — 4.+6. "Caravelle", pure Tersuisse® —

5. "Serata"-plain, pure Tersuisse®-Trilobal — 7. "Effekta" polyester/effect yarn — 8. "Serata"-jacquard, pure Tersuisse®-Trilobal — 9. "Angorina", polyester/angora — 10. "Bellana", pure virgin wool — 11. "Embroida", polyester/cotton.

P. 79 Alwin Wild, St. Margrethen

Manufacturing programme: Tweed, woven, structured and fancy jerseys for women's and men's clothing.

A few samples from the new winter collection with easy-care qualities in Tersuisse® and various mixed yarns. These fashionable jacquard designs in modern colours complete the range of high quality plain fabrics.

P. 80 Baerlocher & Co. Ltd. **Rheineck**

Manufacturing programme: Women's lingerie fabrics—home wear—beach-wear with fashionable printed designs on pure cotton qualities. Wool-crêpes, plain and printed. Helanca®-prints. Very high quality collection of men's shirtings, fine cotton fabrics like batiste and voile, fancy weaves, prints and clipcord effects.

Captions: 1.+2. "Extra-Stark", pure cotton for wash and wear lingerie — 3. "Tutorette" minicare® print for negligés and lingerie — 4. Helanca®-batiste minicare® print for negligés and lingerie — 5. Pure sheep's wool crêpe print for blouses and children's wear — 6. Swiss pure cotton, crease-resistant batiste print for men's shirts — 7. Fancy woven pure cotton, sanfor® batiste for men's shirts — 8. Pure cotton sanfor® batiste with clipcord effects for men's shirts.

P. 81 Bischoff Textiles Ltd. **St. Gall**

Captions: 1. Multicoloured embroidery on white organza braid — 2. Multicoloured embroidered braid with scalloped edge — 3. Allover embroidery on silk organza with appliqué work — 4. Wide 3-tiered embroidered band — 5. Flounce with attractive broderie anglaise — 6. Multicoloured embroidery on checked organza.

P. 85 Textilwerke Sirmach Ltd.

Sales: Bahnhofstrasse 8, St. Gall

Manufacturing programme: Shirt and blouse fabrics, leisure fabrics for dresses, trousers, skirts and trouser-suits in pure cotton and mixtures.

Captions: 1. Gabardine in piece-dyed full twist Trevira®/viscose, 150 cm wide, for leisure clothes — 2. Anorak fabric, 50% cotton/50% Dacron®, 150 cm wide, plain and checked — 3.+4.+5.+6. Full twist woolly leisure wear fabric in Trevira®/viscose, 150 cm wide, plain and checked — 7. Shirt and blouse fabric in 50% cotton/50% Dacron®, 110 cm wide, plain, striped and checked — 8. Cotton voile, 90 cm wide, checked and striped for shirts and blouses — 9. Shirt and blouse fabrics in pure cotton, checked, striped and plain.

**P. 86 A. & R. Moos Limited
Weisslingen**

Manufacturing programme: Collection of piece-dyed, striped and checked cotton fabrics for women's blouses, men's day and leisure shirts, as well as pyjamas. Mixed wool/cotton fabrics: LANELLA, 50% wool/50% cotton with non-felting and crease-resistant finish in a wide range of colours and classical designs.

Captions: 1. "Domino", a quiet striped fabric with pick-and-pick ground and cord effect, pure cotton, easy-care — 2. "Manica", a pure cotton, easy-care waffle piqué check with cord and weave effects — 3. "Domino", a classical pure cotton, easy-care town shirting fabric, satin stripes with pick-and-pick ground — 4. "Mackay", a ravishing piece-dyed check with piqué and open-work effects — 5. "Minusio", a youthful striped Oxford with pick-and-pick and weave effects — 6. "Musone", a modern pure cotton, easy-care fancy twill check in contrasting colours — 7. "Minnesota", an original pure cotton, easy-care striped fabric in contrasting colours with double-satin effect on a batiste ground — 8. "Flavia", a youthful, pure cotton, easy-care satin check with shaded effect on dark batiste ground — 9. "Lanella", a traditional Scottish tartan, 50% wool/50% cotton, anti-felt finish.

P. 87 Taco Ltd., Glattbrugg

Manufacturing programme: Fabrics for women's dresses, men's shirts, leisure and beach wear, children's clothes, blouses and cocktail dresses — printed, colour-woven, embroidered and plain — in cotton, staple fibre, viscose, wool, silk- and nylon-organza.

Caption: A few cotton batiste prints from the fashionable collection of printed shirting fabrics.

**P. 88 Hausammann Textiles Ltd.
Winterthur**

Manufacturing programme: Shirts/blouses: collection of fashionable pure cotton prints (satin, batiste, voile). Novelties: complementary collection of fashionable cotton prints (jacquard, satin and fancy voile).

Captions: 1.+2.+4. "Obango", pure cotton batiste print for shirts — 3. "Iresita", pure cotton satin print for shirts — 5.+6. "Elegance", pure cotton satin print for shirts.

P. 89 Bächtold & Co. Ltd., Herisau

Manufacturing programme: Sewn blouse fronts and jabots. Embroideries for men's shirts and children's wear.

Caption: Richly embroidered jabots and fastenings with tulle and velvet ruching, guipure appliqués and Lurex® jersey grounds for evening shirts and blouses. The wide use of black and white effects is particularly striking.

**READY-TO-WEAR COLLECTIONS
FOR THE SPRING/SUMMER 1974**

P. 106 Paris

Quiet, with soft flowing lines and a slim but swinging silhouette is how fashion designers visualize women for the coming spring. Even though it used to be only Haute Couture, now ready-to-wear too is following the trend towards greater elegance, especially in the Boutique or luxury ready-to-wear sectors. Nothing world-shattering was on show in Paris, nothing sensational, nothing revolutionary! Those who set the tone just went steadily along the path they had chosen, giving modern woman the functional wardrobe she needs for her active life, without in any way creating a uniform effect but on the contrary allowing full scope to her individuality. Length is once again a subject of discussion. Most designers place the hem in the middle of the calf. Only a few—in particular Cardin—leave the knees visible, while Givenchy half, or almost completely covers them. As he puts it "No woman wants to have a lot of superfluous material flapping about her legs in hot weather." In the final analysis however it is the clients who will provide the answer to the question of "short or long" and the spring will show whether the time is now ripe for the calf-length which has already been tried out several times before.

As was only to be expected, dresses and skirts are very much to the fore. Skirts are partly straight, and even narrow, partly wrap-over, buttoning either in front or at the back. Hips are narrow. This is where the movement starts, with bias cuts, flared effects, panels and gathers. There are still a great many pleats in every possible variation. Unironed pleats strike a new note. For the evening, skirts are tending to come back into their own, sometimes very full with circular cuts, or in rustic styles with gathers connecting them to the bodice.

Dresses are still mostly shirtwaist in style, with new always very feminine details. New on the scene is the loose flowing dress resembling a sack dress or grandfather's nightshirt. Jumper styles, polo dresses and T-shirts represent the sporty note. A very feminine touch is given by the full swinging afternoon dresses, with finely worked tops and waists, above a widely flared skirt which opens like the petals of a flower with every step. Half-circular skirts contribute to the fashionable look of the latest swirling dresses. For the evening there are a great many asymmetrical models with one shoulder bare or with a halter neck.

Coats tend more and more to the light shirtwaist styles with yokes, tie belts and trumpet sleeves. Even the trench-coat borrows a few of these details. In

addition, we still see narrow cardigan coats and little fitted coats.

Suits feature many different looks, thanks to the possibility of ringing the changes. Jackets are sometimes long, the line slender and belts narrow. At other times suit jackets are short, worn over swirling skirts. To these must be added every shape and size of lumber jacket, with particularly fine versions in varying lengths by Ungaro. These are obligatorily worn with a blouse or pullover, and often over the blouse a tank top or T-shirt. Knits abound, and in the coarser versions are much used for the ever fashionable cardigan-jackets, with one button. Trousers are as popular as ever. The sporty models are narrow and almost straight, worn with a bush-shirt type belted jacket. Once again there are more turn-ups, except in the wide evening pyjama pants without outside seams. Divided skirts and spectacular toreador pants complete the trouser scene.

The colours are soft and flattering, mainly in the natural tones, from ivory and creamy beige to honey and butter yellow. The rustic note is given by rust, copper and brown, while salmon, apricot, mandarine, red and cool green as well as several greenish blues add a brighter touch. The designs are divided between soft-edged geometric and graphic, with a great many stylized flowers, printed, partly on dark grounds, in small to big repeats.

P. 121 Florence

The Italian collections of the ready-to-wear industry in Turin and, a month later, those of the de luxe creations, together with the boutique and knitwear fashions, in Florence, have shown striking uniformity in trends. There are two main fashions side by side. Both look back to the past, some to the fifties, others to the thirties. No sentimental unimaginative revival, but in most cases an extremely attractive style, invented anew thanks to the great scope offered by the new materials and the ingenuity and independence of the manufacturers.

The first line, rather reserved and classical, features the mainly natural but somewhat conspicuous cut of the shoulders, emphasized by the straight sometimes loosely belted cardigans. The length of the shirtwaist dresses or pleated skirts belonging to this trend is generally a few inches below the knee, while a few calf-length models represent a tentative attempt at a "new look". The main novelty is the combination of knits and fabrics as well as the elegant mixture of prints (which are more contrived than they seem). This soft look is emphasized by the use of gossamer crêpe de chine and flattering butterfly silks. A sporty variation of this line is the Sahara look — shirtwaist dresses or suits generously provided with pockets, in starched cotton fabrics, either all-white or in exotic shades like African sand, khaki, tobacco and saddle brown.

The same golden tones prevail in the second line, which places the main emphasis on sheer femininity. This line reaches its peak in the knitted fashions—which play an Haute Couture role in Florence. Shoulders have become lower, making the sleeve-insertions lower too. Narrow waists, emphasized by the ubiquitous little belt. Widely flared, swirling skirts. Floral patterns are fewer than before, with several exceptions such as striking poppies on a white ground.

In the most successful collections, pullovers (with necklines low or open to the shoulders) are trimmed with openwork or guipure-type tricot

effects, which will undoubtedly make their mark. In any case the "Viennese straw" theme, whether in "punched" knitwear or giant prints and horizontal guipure inserts, is widely featured. In the more elegant versions, the modern tank tops have gold chains instead of shoulder straps. For the evening, on the other hand, all trends and all lengths are permissible. First place undoubtedly goes to the soft, loose shirtwaist dress, mostly printed (small geometric and Art-Deco designs), but the most elegant in plain snow-white or écru Swiss georgette. Over this is worn a cardigan or a long vest in mat gold and silver sequins, with delicate georgette inserts. The latest openwork embroidery is used to optimum effect for the flattering lingerie look with deep décolletés and attractive ruching. Flowing black silk jersey lingerie-look dresses take on a new lease of life worn with small embroidered bolero jackets. For the evening, floral patterns appear mainly in the novelties with applications in relief. The very height of fashion is the new sequinned houndstooth check. Several typical Swiss materials are particularly suited for evening wear, as the models shown here from the recent Italian spring/summer ready-to-wear collections demonstrate so convincingly.

P. 127 The Swiss Textile Chamber

The Swiss Textile Chamber founded barely a year ago has already come up against a large number of problems since its foundation and taken the necessary steps at various levels. The President of this new Chamber, Mr. J. F. Gugelmann, was kind enough to agree to give "Textiles Suisses" a first official report, which we publish below.

The Swiss Textile Chamber was founded on 12th December 1972 by 16 associations belonging to the textile industry. This umbrella organization comprises not only the trade associations but also the employers' associations in the textile industry. This means that the textile industry now has at its disposal an overall organization responsible for protecting its common interests in the fields of economic and trade policy as well as employment policy. It is also responsible for publicity concerning matters affecting the industry as a whole. It delegates representatives to national and international commissions. In this way it represents Switzerland on Comitextil, the umbrella association of EEC textile industries.

The most important bodies of the Swiss Textile Chamber are the Board of Directors and the Management Conferences. The Management Conferences are divided into an economic policy group and an employers' group. If matters are to be discussed that concern both groups, which is the case of all publicity for example, then combined Management Conferences are held. The meetings of the Board of Directors are prepared at the Management Conferences. Among the responsibilities of these Conferences is the enforcement of decisions.

The Board of Directors is at present composed of the following members:

Johann Friedrich Gugelmann,
President

State Councillor Dr. Fritz Honegger,
Vice-President, and also President of
the Association of Swiss Textile
Manufacturers

Gabriel Spälti, Vice-President, and
also President of the Employers'
Association of the Textile Industry

Jacques Blumer, President of the
Textile Industrial Association

Dr. Alfons Burckhardt, President of the Swiss Silk Manufacturers Association

Dr. Andreas Raduner, Representative of the Textile Industry on the Executive Committee of the Central Association of Swiss Employers' Organizations

Dr. Erich Sievers, President of the Swiss Rayon Manufacturers' Association

Hans R. Weisbrod, Vice-President of the Swiss Textile Manufacturers' Association

Victor Widmer, Delegate of the Textile Industry at the headquarters of the Swiss Trade and Industry Association

Although the form of organization chosen does not impinge on the independence of member associations which is also protected by the principle of unanimity when it comes to decision taking, it has always so far succeeded in coming to a quick agreement on all questions and representing this opinion to the outside world. In the few months of its existence, the Swiss Textile Chamber can already look back on a very varied activity. Below we mention some of the main points it has been called on to settle. In the political economy sector we were concerned with the problem of inflation and the measures taken by the government to remedy the situation. We were called on to come to a decision concerning the question of the possibility of an export guarantee and the other measures planned by the government—including, in particular, the question of the freedom of rates of exchange. We also grappled repeatedly with the question of the final arrangements for the general preferential tariffs for the developing countries. In the employment sector we also came to a decision regarding the question of foreign workers and put forward suggestions for ensuring a better choice in the engagement of new foreign labour for Switzerland. Our activity in the field of advertising and information was very intense. We set up a press service, whose releases were well received by the press. At the beginning of November 1973 a press day was held for the Swiss

textile industry. We remain in close contact with the parliamentary group of the textile economy.

We shall have no lack of tasks in the future either: the preliminary work for the general tariff reduction round within the framework of GATT has just started. In Europe, we are endeavouring to bring about a simplification of the formalities regarding duty free or preferential tariff trade with the Common Market and the rest of EFTA. We hope to succeed in achieving a number of improvements in the original rules, so that if possible all textile firms may benefit fully from the advantages of the agreement. Swiss social policy is also in full swing. We have already had an opportunity of discussing the question of cooperation from the point of view of the textile industry. The big social projects undertaken by the government and the financing of these projects will bring further problems in their wake.

I believe that the Swiss Textile Chamber is of paramount importance for our industry. Through its member associations, it represents some 500 firms. These firms total some 50,000 employees and export products valued at over 2.5 million francs. The major part of these exports go to west European countries. The Swiss textile industry is open to the world and heavily geared towards export. Today it is an industry demanding big capital investments, but capable of offering corresponding returns. Its growth of productivity is above average for Switzerland, which will also ensure it a fitting place in the Swiss economy in the future. As the spokesman for such an important branch of the economy, the Swiss Textile Chamber is fully aware of its responsibility towards the Swiss economy as a whole. I am pleased that it has met with so much understanding and appreciation during the few months of its existence. This has shown me that the population has a positive attitude towards our industry.

We also maintain friendly relations with the closely related clothing industry, even though as a result of structural differences it is not possible as yet for it to join our organization and institutionalize this relationship. I hope however that in time this will prove possible.

PKZ — "Grand Cru" collection

PKZ has placed its 1973/74 autumn/winter collection under the sign "Grand Cru" (vintage year). This is a slogan rousing great hopes and designating a men's ready-to-wear collection aimed at a discriminating clientele. In accordance with the general trend, the main note here too is the harmonious blend of classical elegance and the latest fashion touches. In this context, the emphasis, regarding both cut and materials, has nevertheless been placed on two basic trends, one conservative, the other more modern in inspiration. In the conservative suits, the forms are comfortable, with less marked waists, natural shoulder-lines, medium-width, slightly rounded lapels, single-breasted, with normal vents at the back. The modern fashionable suits are cut to follow closely the shape of the body without however being too narrow at the waist; they have slightly raised shoulders, and wide and low or pointed lapels.

Attention should also be called to the short style, often without a vent at the back. Sports jackets are very similar to suit jackets but have a great deal of ornamental stitching and patch pockets. Popular variants are blouson-style jackets and pea-jackets. The average width of classical trousers is 26 to 28 cm at the hem, the leg only slightly flared; the novelty here is the wide turn-up. The modern fashionable trousers, on the other hand, are widely flared with a width at the hem of 28 to 33 cm, also with big turn-ups. The avant-garde note is given by various types of stitching and pockets.

In the overcoats, PKZ makes the classical town coat styles, 102 to 106 cm long. Short overcoats, pea-jackets and carcoats represent the sporting trend. These vary in length between 90 and 96 cm, and are set off by modern stitching, patch pockets and belts. The raglan style with box pleats at the back is also popular, as well as the tent and trapezoidal styles. Among the novelties—fancy linings houndstooth and other checks with matching accessories.

Zimmerli & Co. Ltd. Knitting Works increase their turnover

The Zimmerli & Co. Ltd. Knitting Works at Aarbourg/AG (Trademark ZIMMERLI), which manufacture finely knitted underwear for men and women, as well as pullovers, succeeded during the period 1972/1973 (ending 30th June) in increasing their turnover from 8.8 to 10.1 million francs. 55 % of this amount is accounted for by underwear and 45 % by pullovers.

The value of exports amounted to 46 % of the firm's output, a proportion far above the Swiss average for the branch. In view of the fact that the Zimmerli & Co. Ltd. Knitting Works have become well-established on EEC markets, even during the period of customs discrimination between EEC and EFTA, one may well consider, while remaining realistic, that the gradual doing away of customs duties—which amount to 20 % at present—will make it possible to step up considerably the turnover from exports to countries that have belonged to EEC from the start.

In spite of the labour shortage, the number of employees in the three firms at Aarbourg, Lostorf/SO and Coldrerio/TI has increased slightly to total 210. The increased demand, both at home and abroad, calls for a big increase in the capacity of output. By means of the expansion of the Coldrerio/TI branch, planned for the spring of 1974, the Zimmerli & Co. Ltd. Knitting Works hope to be able to increase their output still further. In addition, the Aarbourg factory is on the point of expanding too, in accordance with the investment plan. As a result, the management will have all the extra depots and offices it needs.

Swiss Directory of the Textile and Clothing Industry

The well-known publishing firm "Verlag für Wirtschaftsliteratur", specializing in company monographs, has just published the 4th revised and enlarged edition of the above-mentioned work. The section dealing with spinning, twisting and weaving-mills and finishing works has been widened and made more comprehensive by the inclusion of the clothing industry. This specialized trade directory, edited with the greatest care, has gained in value thanks to a more detailed division of the subject matter. It now gives a true overall picture of all firms in the textile and clothing industries, i.e. over 2,000 concerns, with all particulars concerning their structure, their entry in the trade register, their owners, participation, capital, banking relations and exact address together with telephone and telex numbers as well as full details of manufacturing and sales programmes. For many firms, the information also includes details concerning turnover, number of employees, number of machines, etc. A point to note—all the particulars indicated in the monographic section are free of charge, thus guaranteeing maximum reliability of information. (1 vol. 440 pages, price Fr. 48.—, from Verlag für Wirtschaftsliteratur GmbH, 8055 Zurich)

European Commission for the Promotion of Silk

The campaign for the promotion of silk on a European basis is due to start at the beginning of 1974.

The European Commission for the Promotion of Silk (Commission européenne de Propagande pour la Soie), with its headquarters in Como and under the presidency of Mr. Weisbrod, Switzerland, has just taken its first decisions, approving the project proposed by the Advico-Delpire advertising agency. This first advertising campaign will stress the importance of silk in the 1974 spring and summer ready-to-wear collections.

The first step was to create a Public Relations set-up on behalf of the European Commission for the Promotion of Silk, in Germany, France, Great Britain, Italy and Switzerland. In Switzerland, Mrs. Vera von Liliencron is responsible for contacts with the press and for providing all information on silk, while the overall coordination and enquiries are handled by Advico-Delpire at Gockhausen.

Silk is meeting with keen competition from the other natural fibres as well as chemical fibres, which are advertised extensively all over the world. That is why it is so important that there be effective propaganda also on behalf of silk, the queen of natural fibres, appealing to our senses in so many different ways, unequalled by any other material. Its extraordinary qualities make it seem predestined for the ever popular flowing line.

The advertising campaign planned will show all this very clearly. It is also aimed particularly at convincing the young, who because of their high purchasing power are well able to afford it, that silk is a particularly pleasant fabric to wear as well as being very pleasing to the eye.

Anyone who has anything to do with fashion—whether on the creative, production or merchandising levels—has every reason to be pleased at the news of this coming advertising campaign to promote silk.

NEWS

The business year at RITEX

The balance sheet for 1972 of RITEX Ltd., at Zofingen, showed a total turnover of 33 million Swiss francs, which corresponds to an 11 % increase in output. This increase is due mainly to the intensive rationalization carried out by the firm. Compared with the previous year, the firm operated with a slightly smaller labour force; and with a view to improving the effects of rationalization, it took over two smaller firms in the same line. These steps were taken in the hope of providing an effective solution to the general problems of competition from imports as well as with regard to the rising price of materials and personnel (an increase of 10 % on social benefits alone has had to be budgeted for). The export figures show a marked growth: of an annual production of 292,000 items, 22.1 % were exported; this growth was, to no small extent, due to the improved results achieved on the British market, thanks to the three sales networks recently set up

there. The orders received from Great Britain for the autumn/winter season just beginning enable the firm to estimate that this year's increase in sales will be as high as 70 %. In addition, in its capacity as Switzerland's biggest exporter of men's ready-to-wear clothing, RITEX will be represented at MAB in Harrogate for the third time. The export departments in the Netherlands and Austria have also been developed and expanded in order to meet increased interest: in addition the Netherlands market will now be handled by a representative on the spot, as has been the case in Austria for some time already.

RITEX can therefore consider 1973 a successful year from the business point of view. The firm's fashion production, the quality of its products, and its service to the clientele should give it a good chance of further expansion and development on the enlarged European market.