

VICTOR STIEBEL EXPORT COLLECTION

JANUARY 1947.

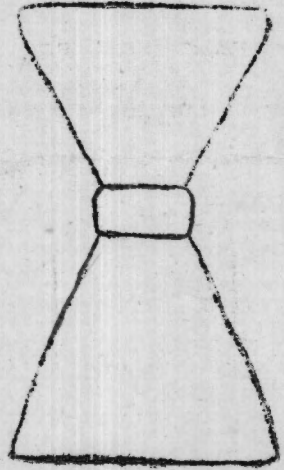
at

JACOMAR

16, GROSVENOR STREET.

John
Wright

Fashion is thawing and we are on the edge of what will be the most interesting development of the last half century. It is an exciting time for designers. The essentially practical geometric shape of the early 40s. has been broken down and is giving way to curves and femininity. There is an urgent requirement for clothes with fluid lines that accentuate charm. In spite of the restrictions that are still with us, the door is open to the post-war shape, and the designer's mental processes are working overtime searching for a formula on which to base his ideas. A good deal will happen during 1947; good clothes, freak clothes, frankly bad clothes will be shown, and it will be difficult to segregate the good stuff on which future fashion will depend. There will be shocks, there will be pleasure, anger and excitement. But the breath of fresh air which stirred development in the dress trade in '46 will become a minor hurricane of experiment in '47.



Bow tie
of the Early 40's
becomes
a
tassel



Regarding this collection. Major interest lies in the reappearance in this country of French fabrics. We much accept, and with pleasure, the superb quality of these stuffs. There is something indefinable about so many French materials that shocks one with surprise and pleasure. The strangest colours are thrown together to produce prints of extreme elegance.

The boldness of brocade designs, the delicacy of the damasks and the curious toughness of slipper satins and failles is a continual stimulus to the designer. The foregoing applies to the more elaborate French materials. British wools are of course unequalled, dominating the tailoring situation

with a charm of design and quality bred in the mists of British countryside.

SUITS. The drift towards rounder lines continues. Shoulders have a minimum of padding, waists are neat and hips spotlighted by the detail on pockets. Both coats and skirts are a fraction longer, but the classic suit shape is probably the least influenced by tentative changes of line.

COLOURS AND STUFFS. A wonderful diagonal tweed for a four piece outfit; smoke brown and biscuit for the short coat, biscuit for the skirt and smoke brown for the top coat; all teamed with a butter-yellow shirt. Smoke-grey mixed with orchid; dark-olive peppered with white; honey diagonally striped with Jacquemarine for tweed town and country suits.

DAY DRESSES. The tulip skirt develops; draping becomes more simple and more varied. Little short boleros are incorporated in a dress which gives a comfortable look to the bodice. The silhouette is reed-slim except for a certain amount of crystal-pleated skirts. One dress in stiff Irish green and yellow striped faille breaks all the rules; a huge near-skirt-length tunic billows from the smallest waist over a slim skirt.

COLOURS AND STUFFS. Wonderful French printed rayons; white mixed with yellow, grey mauve and henna; black mixed with honey, brown, orchid and yellow pink; white with hibiscus; straw yellow scratched with a soot black design. Wools in dark colours. A brilliant Irish green dress is fastened with sweet buttons and is $\frac{3}{4}$ covered with a loose infra-red tweed coat. Loose boxy coats in henna and hibiscus over print dresses.

DINNER DRESSES. Three sorts. Slim-as-a-reed in crepe, draped, swathed and slit for walking; diaphanous in chiffon with full straight-falling dance skirts, or large affairs in elaborate stiff French brocades and damask.

COLOURS AND STUFFS. Black-spotted red French chiffon makes a dance frock; fresh butter yellow rayon has its bodice spattered with jet. A new colour in the collection, toffee-beige is used for a reed-slim dress with bodice drapery caught by white marguerites. Ice-white and ice-grey are used together for a

full-skirted damask dress with a tight, wide cummerbund and small cape of grey, violet and brown checked Lyons velvet. Jacquemarine crepe is accented by a pink rose. Experiment. A simple short black afternoon frock has, as a cover for the skirt, an enormous ground length apron of sugar-pink, blue and silver squared taffeta.

EVENING DRESSES. Elaborate affairs with large swirling skirts for elaborate occasions. A heavy white rayon is brocaded with silver tulips, the skirt crystal-pleated, the bodice draped; a full length organdie ballet dress with a wisp of a bodice has its skirt veiled with black lace; magnificent orchid slipper satin with an orchid damask design, has umbrella pockets in its skirt and amethyst embroidery outlines the flowers on the diaphragm. This dress is veiled with a black lace coat.

NOTES. Hats. Post-war surprises give way to rationality; sleek, tailored shapes that encourage sleek, tailored hair styles.

FISCHER TIES. For tweed suits.

Belts. In calf, snake-skin, suede, are narrow and unobtrusive.

Buttons. In pottery, plastic, leather and glass, are smaller.

New colours. Infra-red, sultana, toffee beige.

Fashion has no dictator; the public dictates. A designer pre-supposes the public requirement and produces the clothes he thinks will be wanted. You are the guinea pigs, used to test the experiment, the tentative searchings after the new shape. In your hands is fashion of the future.

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