

# MW NEWS

September 1976

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261-5010

2033 W. 41

*Hea*



## The MW Dandy

is dressed to the nines

in our SUMPTUOUS striped shirt made of pure Italian silk from Taroni. (Shades and stripes of coffee, smoke, indigo, and vermillion: \$150.)

*(finabaret)*

Outfitted in SUMPTUOUS corduroy pants with a superb fit by Vouillamoz of Switzerland (navy, taupe, brown, cream: \$125)

or

wool pants with an equally fine fit (black, navy, khaki, brown, cream, or white: \$110)

our dandy is the envy of every cavalier.

# MW *Toffs take to Cashmere*



CASHMERE IS COZIER

BUT

SILK IS SLINKIER

The world will feel more agreeable if you are wrapped in the soft full folds of a cashmere coat. And the world will look agreeably on you.

In navy or black: \$560.

And, for survival in the new Rain Age, we now have two weights of typhoon-proof Taroni silk raincoats.

The lighter weight (opposite page, left) is \$350; the heavier (opposite page, right) is \$500.

In navy, black, and beige.





*And Silk*



# And Other Tidbits

## STOCKING REPORT

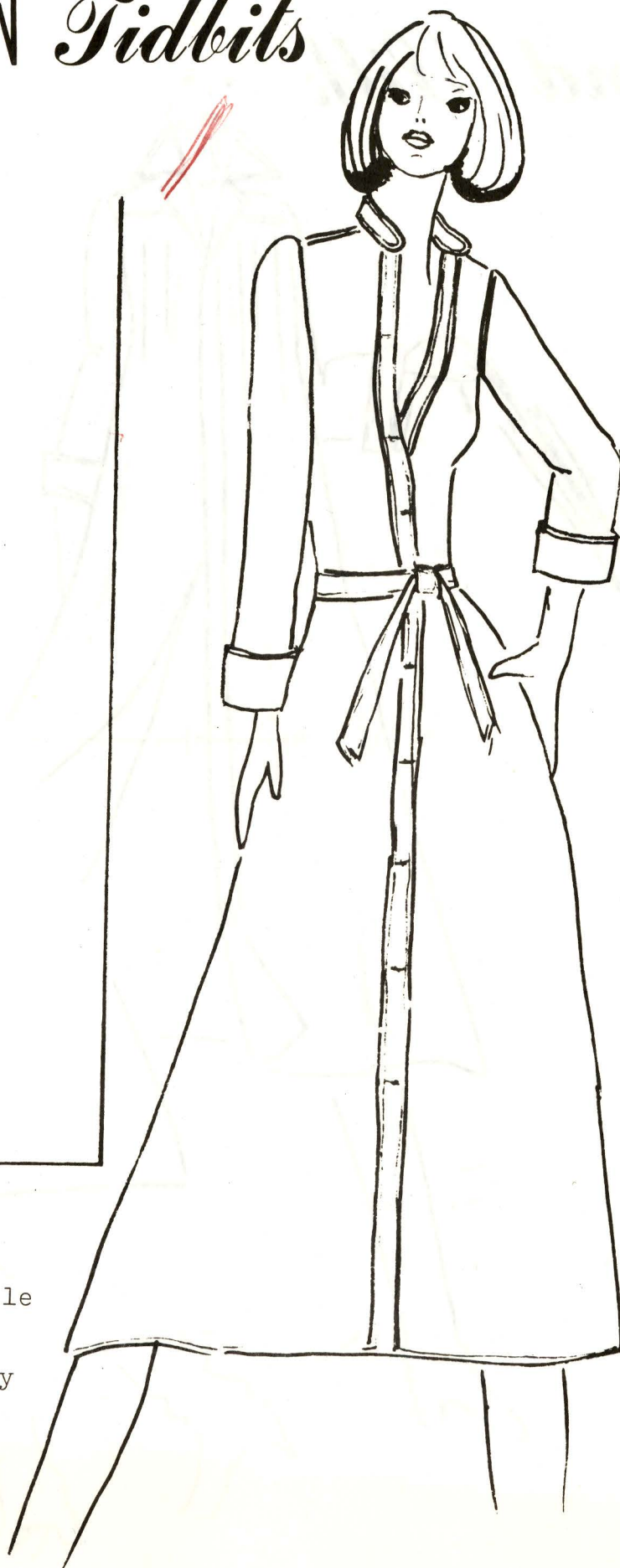
A new shipment of our special Fogal pantyhose has just arrived. The selection of colours and sizes is now complete--a good opportunity to stock up in your favourite colours for fall!

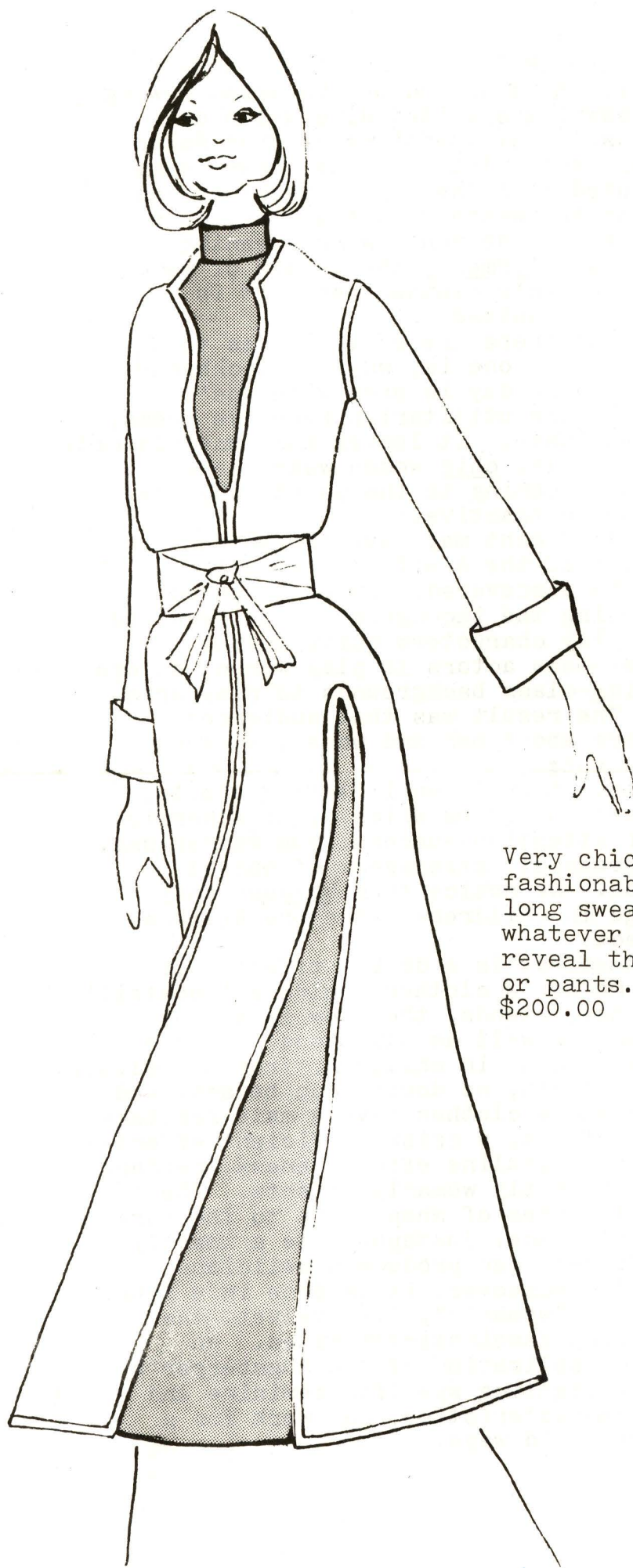


Also Fogal has sent us a new variety of pantyhose--Fascination--in the customary high quality. They are eager to hear your reaction. We will happily relay comments!

## CLASSIC ULTRA-SUEDE

An easy-to-wear versatile dress for fall. There are several colours including a new rich mossy green. \$335.00





Very chic, new, and  
fashionable fun is this  
long sweater, coat, cover-up,  
whatever you will. Slits  
reveal the swish of a skirt  
or pants.  
\$200.00



DRENCHED AFTERNOONS SOMETIMES NOURISH a reflective mood around our backroom sewing tables, spawning spirited discussion of such philosophical questions as What Makes Women Wear Men's Clothes? One answer sometimes shouted over the hum of machines and the drum of the weather is that they do so because they now do men's work--meaning work which was formerly the domain of men, and to which men's clothes were (it is presumed) best suited.

No doubt there are conveniences to a tailored suit if one is, say, a stockbroker. The grime of the day is shed with one's shirt. Yet this utilitarian response seems, to us, inadequate. It leaves much unexplained: why, for example, chic women wear these clothes, and--coming to the point--why they are often so attractive.

Bertolt Brecht may have the answer, in his doctrine of the A-effect. Dramatic emphasis, he discovered, may be achieved by juxtaposing the incongruous. He required actors to play characters quite unlike themselves--male actors to play women, actors from working-class backgrounds to play aristocrats. The result was that audiences learned more about men and women, workers and aristocrats.

We see, in children imitating adults, things about ourselves which might otherwise escape our attention--unconscious mannerisms, forms of protocol, stratagems of social intercourse. We notice them because they are strange in children--hence the A(lienation)-effect.

The A-effect is a double effect. If a child, in Mother's clothes, holds a 'cocktail' party for her friends, the show is one of childishness as well as adulthood. We see what is different, in children, from ourselves.

Many effects, no doubt, can be achieved by a woman whose clothes have a male heritage. A business effect, a crisp, efficient effect--an effect of masculine effectiveness, perhaps--but also distinctly womanly effects. The subtle differences of shape come to the fore. And a woman's face, juxtaposed to a smartly tailored jacket, can produce a delicious tension. If, moreover, it is done in a fabric thought of as "woman's", like velvet, the A-effects come fascinatingly mixed. An enlightened application of the Augsburgers' theory, highlighting specific feminine and masculine characteristics, can work for a woman in splendid ways.

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