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*Velvety
Effects*

Gown made of « Recoflock »
Model Jean Dargence, Paris.

Photo Teddy Piaz

Reichenbach & Co., Saint-Gall

« Recoflock », flockprint on organdie.

Photo Droz



Nowadays one sees more and more fabrics of a new kind — light, supple, and sometimes even sheer with patterns of a velvety material giving them the appearance of figured velvet, although the base fabric is voile, mousseline and particularly organdie in plain or printed qualities. These velvety effects are not absolutely new, but the methods of manufacture have been improved so much in recent years that fabrics of this kind are enjoying considerable success at the present moment, whether for dresses, scarves or even curtains.

Now these effects are not obtained by weaving but by printing. The principle of the process has nothing complicated or even secret about it. The design is printed on the fabric with glue and this glue is covered with cropping flock or clippings of textile



J. G. Nef & Co., Herisau
« Neloflock » flockprint on
organdie. Black or white
velvety effects on coloured
fabrics in ten different
shades or white on white
for bridal gowns.

Photo Droz



Jacob Baenziger Ltd., Saint-Gall
Some new designs from a rich collection of flock-printed fabrics.

Photo Droz



Christian Fischbacher Co., Saint-Gall

« Mimosa », fabrics with velvety effects on white or fashionably coloured ground for smart summer dresses and blouses.

Photo Droz

fibres which then adhere to the material and give it the desired velvety effect. The actual execution naturally raises some complicated problems — the composition of the glue, method of placing it on the fabric, method of applying the cropping flock, its composition and preparation, etc. We cannot go here into all the technical details in this connection, particularly as the technical execution of these effects is protected by patents. Let us



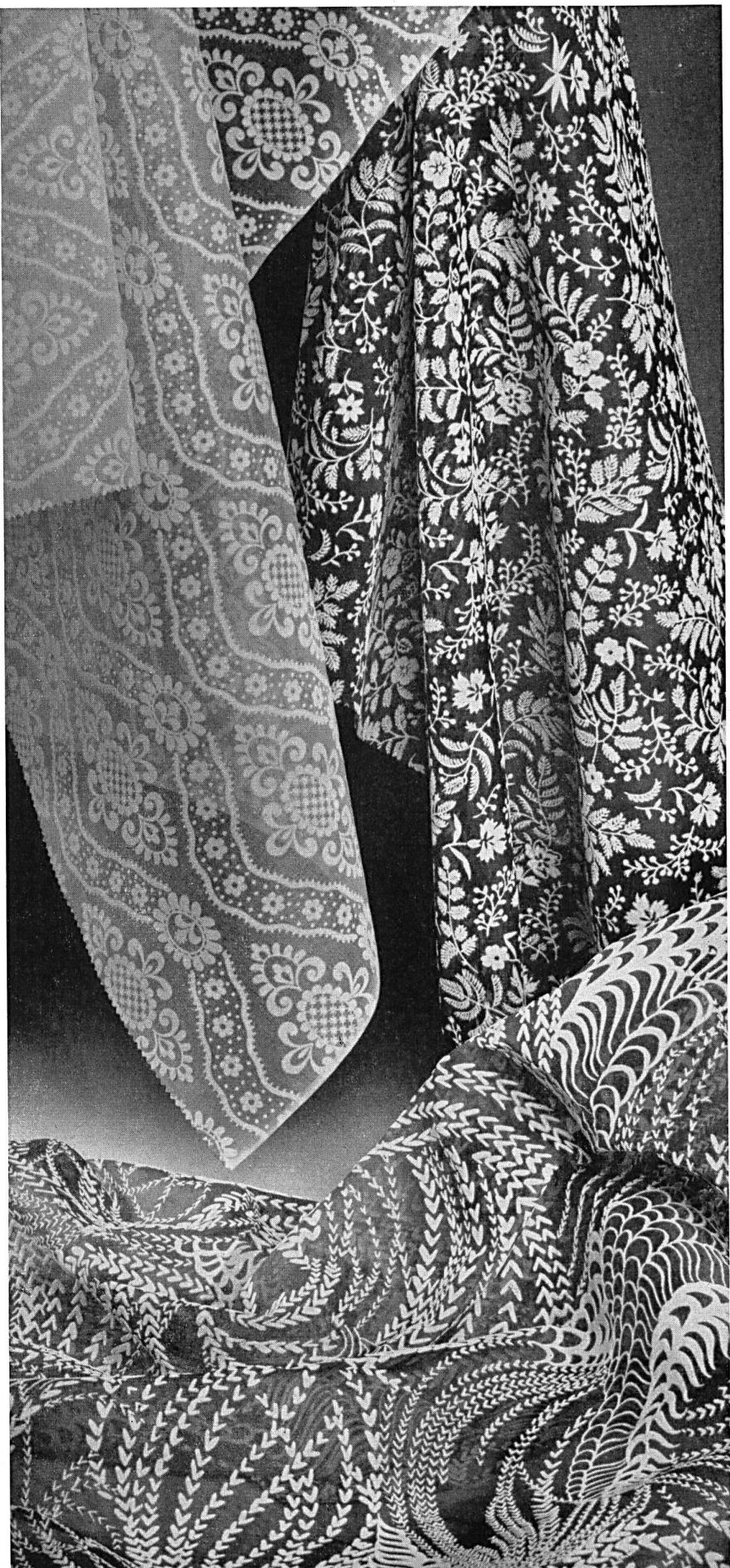
Hausammann & Co., Winterthour
Some samples from the flockprint collection on organdie and nylon grounds.

Photo Droz

simply point out that the velvety printing effects obtained in Switzerland, whatever the name given to them and the process used, are of excellent quality, which can be recognised mainly by the smoothness and thickness of the velvety layer: the pile must be very close, thick, smooth and of the same height throughout, which gives the parts printed a deep mat tone resembling the finest velvet. These fabrics must remain as supple as possible if they are to be used with elegance for the purposes for which they are intended; they must not look stiff and must stand up to washing; for this reason their nap must adhere very strongly to the base fabric. Nevertheless, it goes without saying that they must not be roughly handled!

It is not enough then — as the foregoing clearly shows — for a fabric to have designs made by means of a nap glued to its surface for it to satisfy a discerning client, as there are great differences in the execution of the printed parts, particularly where strength and appearance — smoothness, evenness and thickness — are concerned. Although to a certain extent imitating figured materials, fabrics printed with velvety effects are made at much less expense than the former, thus increasing their scope, and this is one of the reasons for their success.

The samples that we reproduce here are not only of excellent technical quality but they also bear witness to the elegance of the different designs and the variety of the effects that can be obtained by applications of the same or contrasting tones.



Mettler & Co. Ltd., Saint-Gall

White and coloured flockprints on white or coloured, plain or printed fabrics; classical and fancy designs.

Photo Droz