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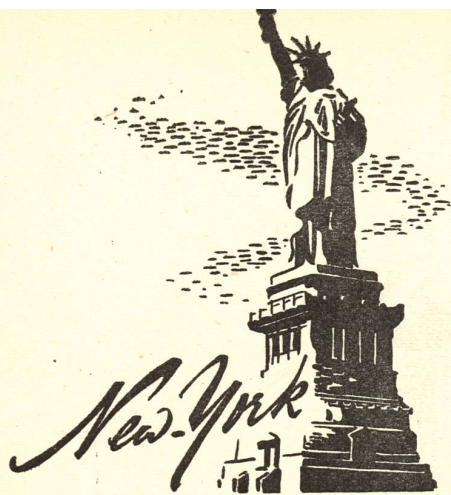
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Display

of

An important event has marked the opening of the autumn in New York : the display, in the select atmosphere of the Cotillon Room at the Hotel Pierre, of 27 models for 1948, all made of fine St. Gall fabrics with the latest and most original designs.

Those who were privileged to be present at this charming procession organised by the *Swiss Fabric Group* and the *American Dressmakers Association* were delighted and surprised by the novelty and refinement of the newest fabrics from Switzerland, and by the skill of the workers who had made such clever use of them.

After a seven years' break, it was the first show in New York at which were presented models made entirely of fine St. Gall fabrics. Some of the organdies had hardly received the last finish ten days before the display by the Swiss Fabric Group. Having left Switzerland by air, they reached New York on the following day, — scarcely 20 hours later. These costly fabrics brought America the very latest products of the art of Swiss weavers, embroiderers, and finishers. And these few models are only the forerunners of an abundant harvest of new ideas which give ceaseless inspiration to St. Gall workers, and cause St. Gall art to rise as a phoenix from its ashes. We might indeed ask whether Swiss organdies are still in fashion. Is there a future in store for them ?

The answer is quite simple : *See how the newest St. Gall cotton fabrics have been adapted to the 1948 silhouette !* They serve as models of the most astounding modernism, adapting themselves perfectly to the latest fashions and lines promoted in Paris. We may indeed affirm that fashions have never been so favourable for the use of organdies and embroidered or printed fabrics placed at the disposal of dressmakers by Switzerland. Long, full evening frocks with their slender waists, their broad shoulders, their petal-shaped or cleverly draped skirts have an exquisitely feminine and 1948 charm when they are made of light organdies supple as the petals of flowers.

The extreme pliability of Swiss organdies for the coming seasons is their especial charm. Organdie is no longer of stiff, transparent fabric, such as formerly was used for the first ball dress of girls who were too slim. We now have many varied degrees of finishing, by means of which organdies are rendered either transparent or opaque, or semi-transparent ; they are soft for draping, or slightly stiff for petal-shaped skirts with stitched transverse pleats interspersed with wide bands of embroidery.

The new organdies and new cotton crêpes are not only intended for garden-party frocks or ball dresses for young girls. Their texture and the soft

It would be presumption on our part to pretend to illustrate within the scope of these pages the entire range of 1948 Summer Collections presented by Swiss manufacturers of silk, rayon, staple fibres and woolsens. Here are just a few specimens of fabrics offered by some of the leading Swiss manufacturers — their number is necessarily restricted by the space at our disposal — to their home and foreign clients. The charming samples on the following pages unfortunately give only a very incomplete idea of a very diverse line of quality production. We shall not attempt to stress the tendency of fashion, because each fabric follows personal trends; we are presenting only rather small designs so that their reproduction to natural size should not appear

...from their novelty, which has determined our choice. These fabrics must serve to remind our readers of their Swiss friends and suppliers of their constant desire to produce fine goods, and satisfy the requirements of both their customers and their own high standard of quality in respect to raw materials and workmanship. These fabrics will tell you, too, of the great technical progress reached in the last decade in the field of printing and finishing of fabrics. The range of possibilities is almost boundless. To each of these materials a distinct province was apportioned, but today their territories border one upon the other, without for all that detracting from those individual characteristics which determine the choice of this or that fabric to the exclusion of all others according to the time, the place and the occasion.

fine Swiss Cotton Fabrics from St. Gall

way in which they hang makes them suitable for all kinds of occasions. There is, for instance, a light silver-grey crêpe for a week-end ensemble, consisting of a sun-bath dress and a bolero to match, which may be worn in town or on the beach.

The new embroidered and printed designs, too, have bold lines and interesting colouring. Huge, geometrical flowers, finely shaded, or floral motifs similar to those used for silk chiffon, in harmonious pastel shades. Giraffes in a jungle shaded with yellow, white and black, without anything too striking or peculiar.

All these fabrics are remarkable for their distinguished designs and the quality of the finishing.

The art of dressmaking combined with that of the manufacture and finishing of St. Gall fabrics, has achieved marvellous results without any apparent effort, — a test of truly artistic work. The collection now being shown is especially suited to American taste, being youthful and gay on the one hand, and truly feminine on the other, in accordance with 1948 fashions.

The proposal made by Mr Stanley Brown, that a unique collection of St. Gall fabrics should be shown in America is a pleasing symptom of the renewal of the former firmly established connections between Swiss and American firms. It bears witness to the vitality of the economic relations which are being renewed between an immense continent and a small country, both of which have a common interest, viz. that of encouraging mutual exchange of choice fabrics and original ideas.

The Swiss Textile Industry as a whole, including cotton fabrics, silk and knitted goods, plaited straw, ribbons and other articles, has made a stupendous effort in the way of production and adaptability, proofs and samples of which are now being sent to the customers abroad.

Thérèse de Chambrier