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JEANNE LANVIN (CASTILLO)

Popeline de coton fin de *Stoffel & Co., Saint-Gall*,
placée par Inamo, Zurich.

Photo André Ostier

Swiss Textiles and Parisian Haute Couture

Among the products of Swiss industry used by Parisian haute couture for the creation of its models, the embroideries of St. Gall take pride of place. There is nothing new about this. Although embroidery proper dates far back into the past, the embroideries of St. Gall were particularly popular in Paris from 1900 to 1934. They were to be found everywhere — on the backs of armchairs and on mantelpieces. Their white brilliance adorned both body and table linen. A novelist of this fortunate period, Marguerite Audoux, writing in « Marie

Claire's Workshop » said : « Customers everywhere were asking for embroidery, embroidery and more embroidery. All the suits, whether of wool, linen or silk, had to be embroidered and re-embroidered. One might have thought that embroidery was the only thing worthy of adorning a woman and that it would not have been possible for her to go on living without it. »

This splendid period of prosperity was followed after the first World War by a crisis which was both serious and long. Without losing heart for a moment,

(Continuation on page 62)



GERMAINE LECOMTE

Organdi damassé imprimé de *Reichenbach & Co., Saint-Gall*,
placé par *Thiébaud-Adam*, Paris.

Photo *Georges Saad*, Paris

(Continued from page 60)

Swiss embroiderers fought tooth and nail to save their famous industry. The struggle was not in vain when one considers the fame that the embroideries of St. Gall have since won back for themselves all over the world.

This important section of Swiss economy was upset once more by the second World War: lawns and organdies had great difficulty in crossing the frontiers. It was no longer alas — because less bloody — the time of the 30 Years War when French nobles went into battle with breeches displaying richly embroidered linen.

Fortunately, with the return of peace, fashion was again tempted by fine guipure laces,

embroideries, allover trimmings and broderie anglaise on organdie and lawn, thus making it possible for St. Gall to supply the embroiderers of Paris with the raw materials necessary to their art. Some guipures and laces are made in such a way as to be able to be cut out and reapplied on to other fabrics; they can also be re-embroidered with strass, pearls or diamonds and the particular Parisian specialists in this field are Bataille, Hurel and Hébé. Using only a few stitches, they succeed in fixing large guipure flowers on to frothy tulle skirts, which enables the great couturiers to create magnificent dresses, fresh as a cool summer's breeze.



CHRISTIAN DIOR

Voile fantaisie de coton infroissable de Reichenbach & Co., Saint-Gall,
placé par Thiébaud-Adam, Paris.

Photo Georges Saad



JACQUES FATH

Basra pure soie de *L. Abraham & Cie, Soieries S. A., Zurich.*

Photo Maywald



CHRISTIAN DIOR

Tissu « Papillon » en soie naturelle de *Heer & Cie S. A., Thalwil*,
placé par Inamo, Zurich.

Photo André Ostier



CHRISTIAN DIOR

Tissu taffetas tout soie de la *S. A. Stunzi Fils, Horgen*.

Photo André Ostier



MAGGY ROUFF

Tissu mousseline organza,
quadrillée en soie naturelle
de *Heer & Cie, Thalwil*,
placé par *Inamo, Zurich*.

Photo Louis-R. Astre

In this way the embroiderers of Paris combine French taste with one of the finest specialities of Swiss craftsmanship, enabling us to declare without presuming too much that if

« All fine dresses come from Paris »

« All fine embroidery comes from St. Gall ».

Is proof of this needed? The models shown in this number will supply it immediately. Whether it is a creation by Christian Dior, Robert Piguet, Lanvin, Dessès, Schiaparelli, Carven or many another — certainly no less important for not being mentioned here, everywhere it has been a triumph for Swiss embroidery : Jean Dessès places on a white organdie dress an apron in St. Gall embroidery festooned with black velvet ribbons, giving his model an air of a « Young Girl with a Broken Jug » by Greuze. Christian Dior offers to our dazzled gaze a dress of pink tulle with an artistically embroidered and spangled apron. And what a delight to the eyes is this white apron enhanced by large black guipure flowers, worn on a black silk dress, the apron continuing as a collar round the neck !



MARCEL ROCHAS

Tissu peau tout soie de la
S. A. Stunzi Fils, Horgen.

Photo André Ostier

Finally, Balenciaga has used a black embroidered organdie from St. Gall to make a spindle dress of very bold design.

Reviving the grace of years gone by, we see the reappearance of « charlottes », hats with flounces, in lawn or embroidery, but it seems to us unlikely that these amusing hats will recover their former popularity.

For summer dresses cotton is synonymous with coolness and freshness, not only as regards the fabric but also the colour. Couturiers have devoted a great deal of space in their collections this year to bright crisp cottons with large designs. They have used them for two-piece suits, dresses with the neckline cut very low and worn with a bolero, and delightful dresses for beachwear of an almost monastic simplicity.

Every season new fabrics exert an influence on fashion. This year the « shantung type » weave is the great hit of the season, whether in linen, silk or cotton. It seems as if Swiss manufacturers have experienced a sort of joy at using natural yarns once again in their cottons and preserving their artisanal appearance, in contrast no doubt to our period with its constant progress in all fields. The colours also confirm this preference for what is natural and they smack of the earth, straw and hemp.



CHRISTIAN DIOR

Tissu « Papillon » en soie naturelle de *Heer & Cie S. A., Thalwil*,
placé par *Inamo, Zurich*.

Photo André Ostier



CHRISTIAN DIOR

Twill pure soie imprimé main de *Rudolf Brauchbar & Cie, Zurich*.

Photo Tenca



CHRISTIAN DIOR

Tissu poulx de soie de la *S. A. Stunzi Fils, Horgen*.

Photo André Ostier



CHRISTIAN DIOR

Surapaille pure soie de *L. Abraham & Cie., Soieries S. A., Zurich.*

Photo Maywald



PIERRE BALMAIN

Honan pure soie uni de *Rudolf Brauchbar & Cie, Zurich.*



BALENCIAGA

Miyako imprimé pure soie de *L. Abraham & Cie, Soieries S. A., Zurich.*

Photo Maywald

In spite of the great vogue for cotton which has invaded all sections of fashionable life, silk remains the undisputed queen for evening wear, and although the embroideries of St. Gall enjoy such popularity with Parisian couturiers, Swiss pure silk fabrics are not behind in any way. Switzerland's first silk mill was founded in Zurich as early as the beginning of the XIIIth century. Since that time Swiss silk manufacturers have never ceased in their search for new weaving processes and new materials to weave.

Christian Dior understands this so well that every year he uses one. We can remember having seen, in his previous collections, a silk with a pattern reminiscent of Japanese branches, which he pleated in the form of a fan, then an organdie with scallops detached and superimposed like the



CHRISTIAN DIOR

Tissu « Papillon » en soie naturelle d'Emar S. A., Zurich.

Photo Tenca



PIERRE BALMAIN

Miyako brodé pure soie de *L. Abraham & Cie, Soieries S. A., Zurich.*

Photo Maywald



JEANNE LANVIN (CASTILLO)

Crêpe de Chine pure soie imprimé main de *Rudolf Brauchbar & Cie, Zurich.*

Photo Elshoud



CHRISTIAN DIOR

Tissu « Papillon » soie naturelle d'Emar S. A., Zurich.

Photo Tenca

weatherboards which cover the walls of certain chalets. This year his choice was inspired by the butterfly. And what fabric could evoke the brilliant lustre and bright colours of this insect better than pure silk? This print shows the tiny scales of a butterfly's wings, seen under a microscope, and reveals a dazzling wealth of colours and designs.

Among the Swiss prints applied on to pure silk — we are not able to describe each one of them, but all are perfectly made and truly deserving of mention — the design inspired by the chestnut is meeting with great success. What could be more pleasant, with the passing of spring and before the autumn brings us back this fruit so dear to the feminine « gourmet », than to wear this two-piece of pure silk with chestnuts standing out in relief on an ivory ground !

This spring, preference will be given to precious fabrics. There is such a great variety of them : stiff fabrics such as taffeta, soft fabrics such as moiré, vaporous fabrics such as pearly tulle, organdie, muslin and gossamer-like silks. Among the creations of the couturiers, each woman will find something that suits her. She must learn to be frivolous too, for as Madame de Girardin has said : « Even the most respectable woman can hardly resist the temptation to appear seductive, and without dreaming of raising a hope — she is not sorry to leave a regret ». And, after all, can it not be said that the changing of fashion is the tax levied on the vanities of the rich by the industry of the poor !

R. M. COURVOISIER.



JACQUES HEIM

Surah imprimé pure soie de *L. Abraham & Cie, Soieries S. A., Zurich.*

Photo Maywald

JEAN DESSES

Basra pure soie de *L. Abraham & Cie, Soieries S. A., Zurich.*

Photo Maywald



CHRISTIAN DIOR

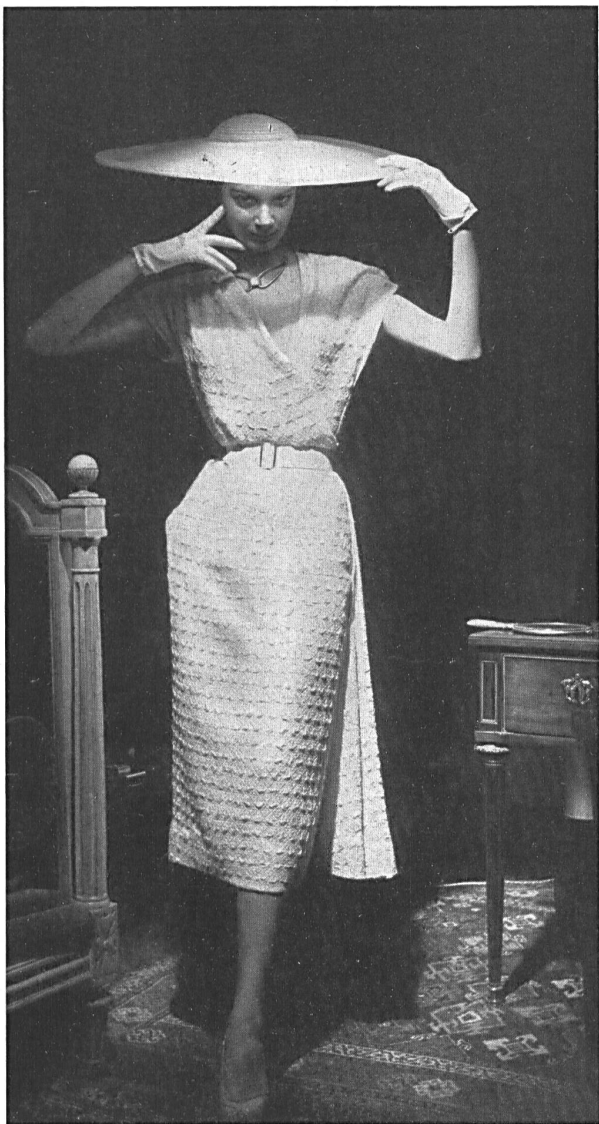
Honan pure soie uni de *Rudolf Brauchbar & Cie, Zurich.*

Photo Tenca

JEANNE LAFAURIE

Tissu cloqué en soie naturelle et coton de *Heer & Cie S. A., Thalwil*,
placé par *Inamo, Zurich*.

Photo André Ostier

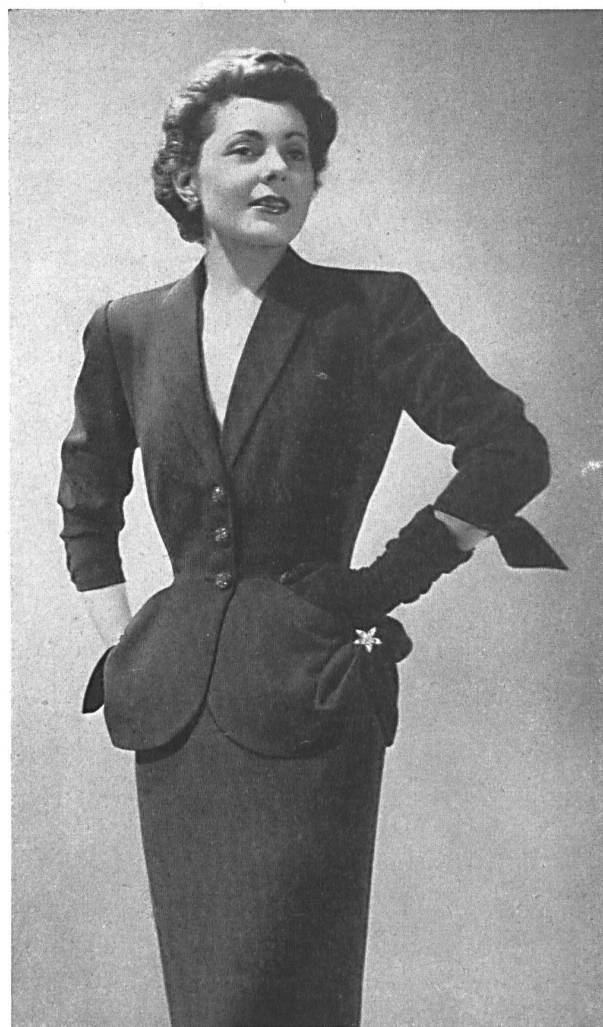
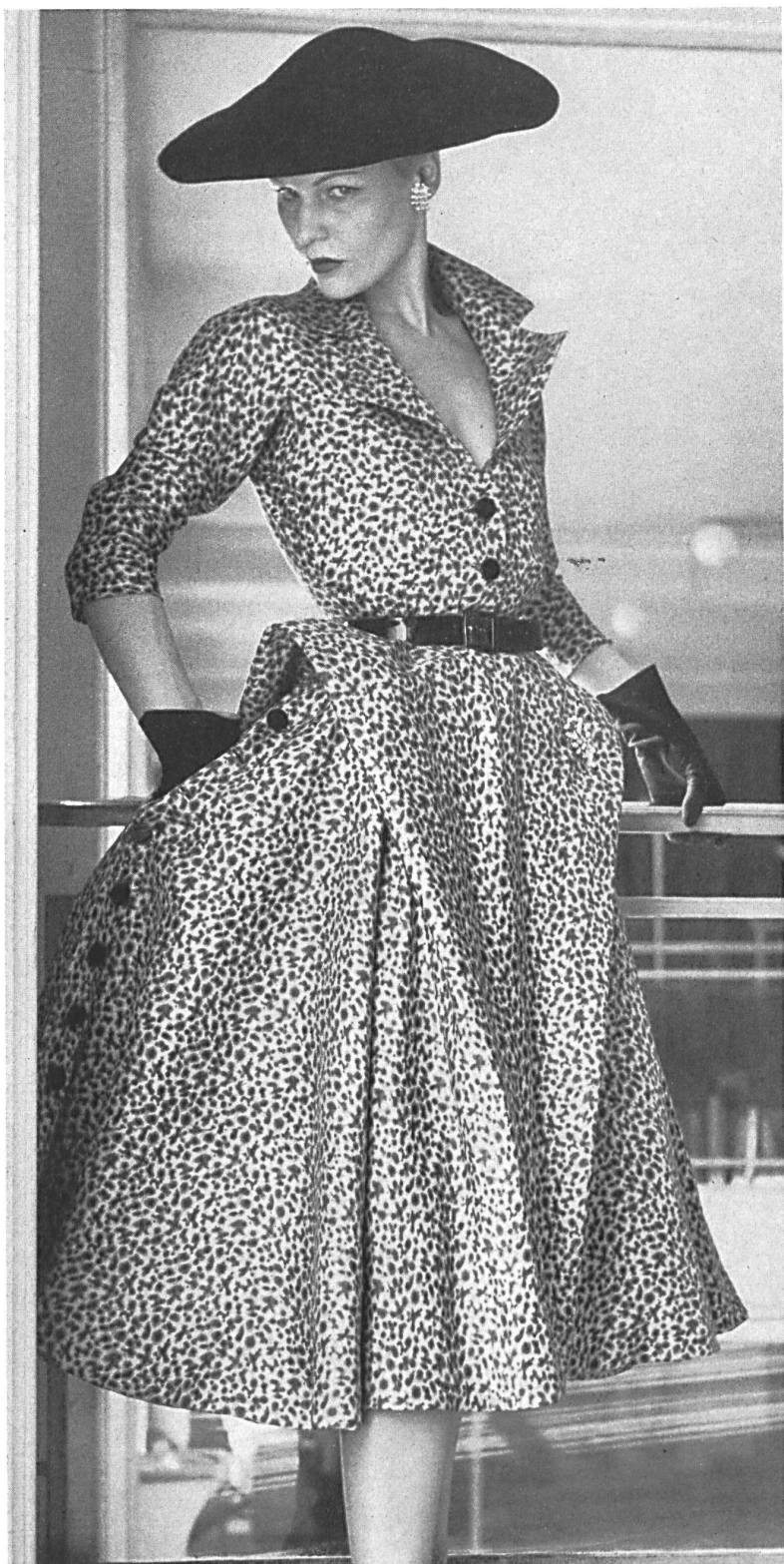


JEANNE LAFAURIE

Tissu Panama Crystal en rayonne
de *Heer & Cie, S. A., Thalwil*,
placé par *Inamo, Zurich*.

Photo André Ostier





RAPHAEL

Ottoman pure soie de *Rudolf Brauchbar & Cie, Zurich.*

PAQUIN

Surah imprimé pure soie de *L. Abraham & Cie, Soieries, S.A. Zurich.*

Photo Bronson