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Paris



The dresses that will flower this summer...

It seems to us that the lightest, most radiant expression of summer comes to us this year from Switzerland! Never have organdies and embroideries known such a triumph, and at all the couturiers' the models most admired are those made of these sheer fabrics; even down to the chaste lawn which has its place in the limelight and, at Jacques Fath's in particular, is used for the majority of models in the midsummer collection.

It would take subtler words than those of every day to conjure up their grace and femininity, and the elegant women of the last century would grow pale with envy at the sight of these delicate creations whose refinements far exceed those that were the pride of more carefree epochs.

Organdies and lawns triumph at Fath's who adopts for afternoons in midsummer the formula of a classic jacket in grosgrain, shantung or linen, worn over an organdie dress in blue, white or black, with corolla sun-pleated skirt... All his dressy dresses, with a few exceptions, are made of white organdie finely worked with pin-tucks, ruching, Valenciennes piping, ribbed and re-embroidered insets. The very large range of lingerie pleats finds new possibilities of expression in these precious and charmingly feminine models. The skirt is always full, with horizontal or vertical pleats or pin-tucks, crochet work or small lace flounces.

From tea-time onwards, embroideries of St. Gall, lawns and organdies reign supreme: on a grey organdie, misty as a sky heavy with snow, Jacques Griffe appliques chalky white guipure flowers, as light as snowflakes. Carven embroiders in black on an afternoon dress in white organdie, and Schiaparelli festoons, like one of grandmother's

table-cloths, an amusing transformable dress in Swiss lawn.

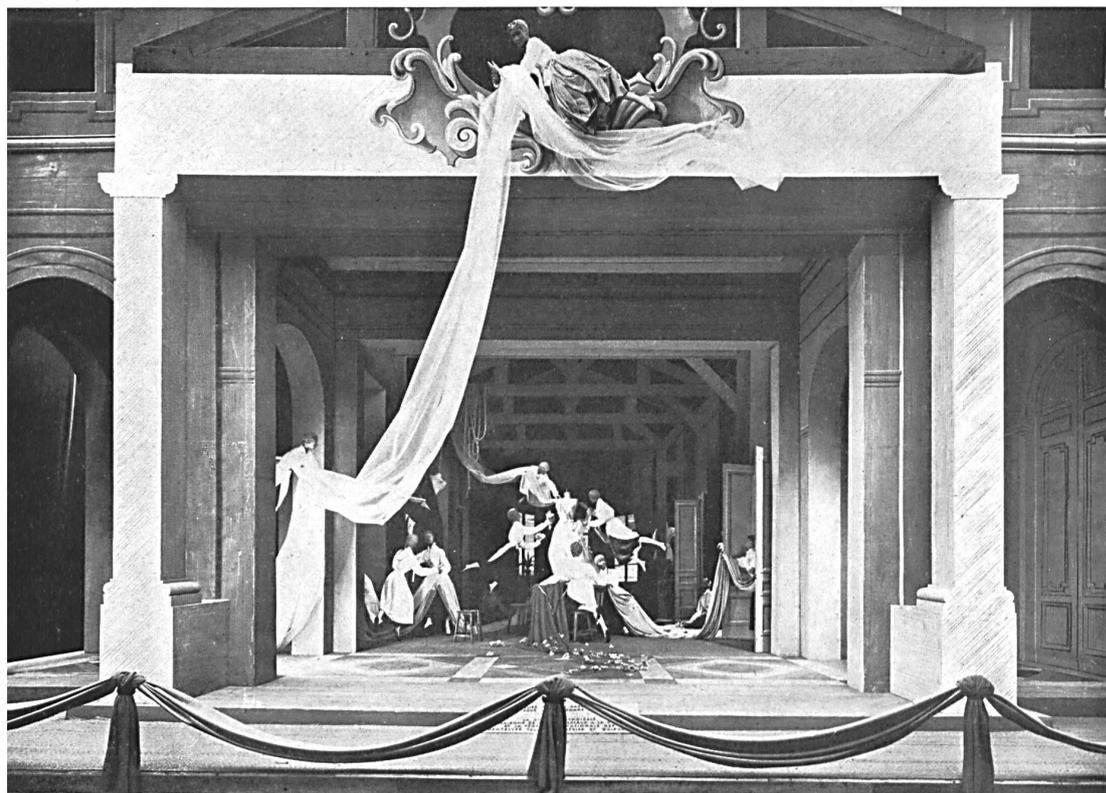
For after-cocktail dancing, these light dresses are all the rage with the younger set, worn hardly any longer than those for town wear. Jacques Heim offers débütantes an organza dress, flower-strewn with guipure daisies, and Jean Dessès plays with the classic black and white contrast on a model for late afternoon wear.

Embroidery is used in all the collections and sometimes in charming and unexpected forms: here is a redingote in white embroidery signed by Fath, straight in front and filling out behind with four tiered flounces. The long sleeves are trimmed with amusing cuffs just like men's! Germaine Lecomte combines a dark-coloured taffeta bodice cut low in front with a full skirt of broderie reproducing the design of the wicker-work on chairs, and it is Jacques Fath again who offers for cocktails a dress in embroidered lawn, hemmed with four flounces; fresh, hardly starched at all, it resembles those that the model young ladies of the beginning of this century used to like to wear! Only its strapless, very low-cut bodice and the bright taffeta belt which hugs the waist mark this model out as being one of the latest for this summer.

When night falls, dresses grow more vaporous, become fuller still, more transparent and almost misty. Christian Dior embroiders fruits of pearls in relief on muslin and organdie grounds. Schiaparelli had the idea of putting yards and yards of tiny pleated flounces in spirals on the huge skirt of an organdie evening dress. Lanvin-Castillo revives on a dress covered with open hemstitching that asymmetric line plunging low at the back which enchanted you so much around 1928. Finally, there is the veritable whirl of silver embroidered organdie that Jacques Heim used to dress his prettiest bride of the summer.

Summers pass, organdies, muslins and embroideries remain, renewed it might almost be said by such rare and delicate work that all those we have admired in years gone past appear somewhat like the awkward efforts of schoolgirls.

Comtesse de Semont.



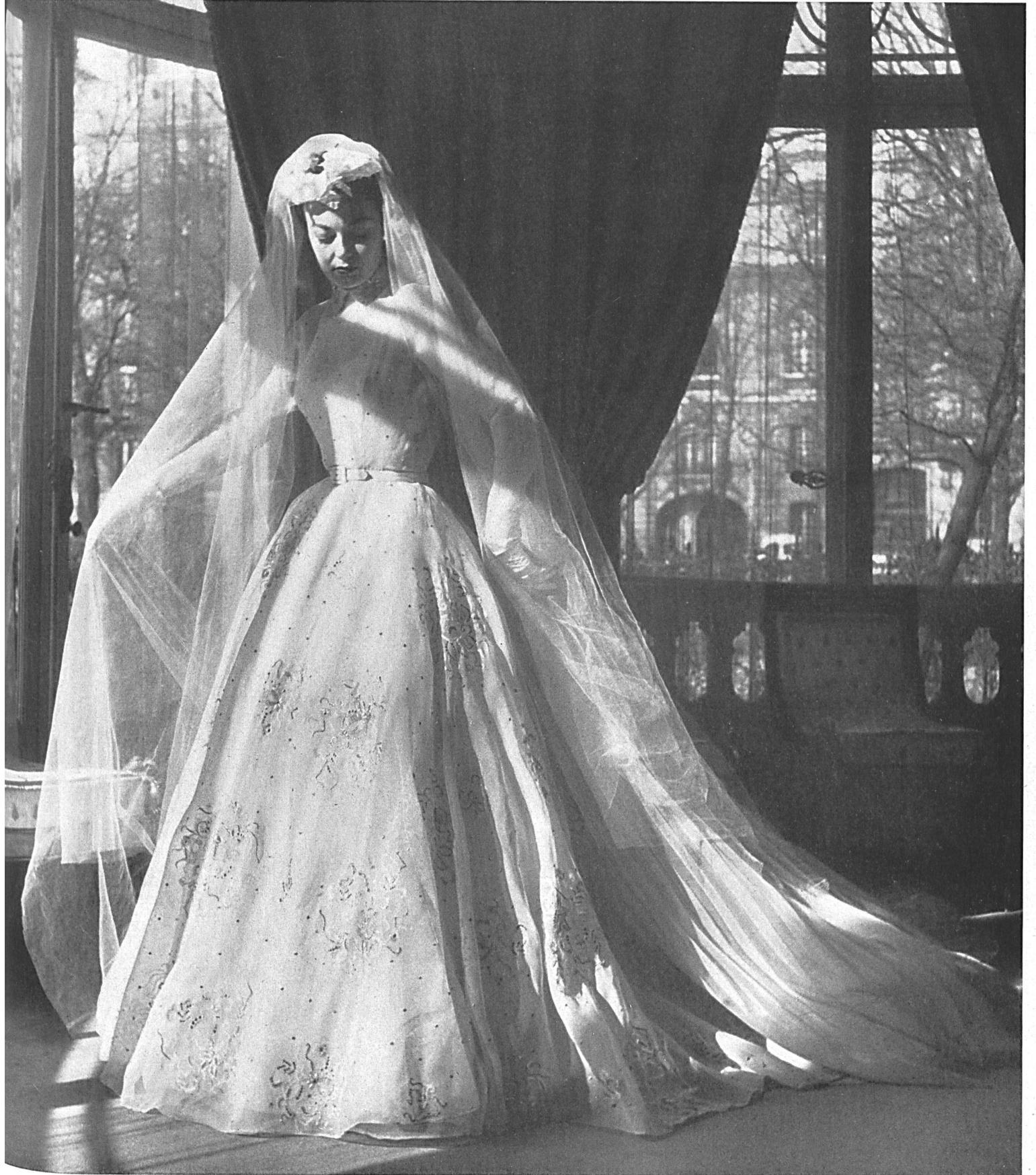
« Haute Couture » at the International Textile Exhibition, Lille. An exquisite creation by the famous decorator Cassandre, Paris.

Les documents de Paris reproduits dans ce numéro représentent des modèles réservés dont la reproduction est interdite.

JACQUES FATH

Photo André Ostier

Organdi de soie brodé avec paillettes argentées de
Forster Willi & Co., Saint-Gall, placé par Inamo, Zurich.





SCHIAPARELLI

Lin bleu avec broderie fantaisie en noir de
Forster Willi & Co., Saint-Gall, placé par Thiébaud-Adam, Paris.



JACQUES FATH

Laize brodée de *A. Naef & Co., Flawil*,
placée par *Inamo, Zurich*.

Photo Ostier-Heil



JACQUES FATH

Organdi rayé
d'Union S. A., Saint-Gall,
avec entre-deux de dentelles de
Calais coton,
placé par Pierre Brivet Fils, Paris.

Photo Bronson



JACQUES FATH

Broderie anglaise sur organdi
d'Union S. A., Saint-Gall,
placée par Pierre Brivet Fils, Paris.

Photo Bronson



JACQUES FATH

Organdi ruché
d'Union S. A., Saint-Gall,
placé par Pierre Brivet Fils, Paris.

Photo Bronson



JACQUES FATH

Organdi plissé
d'Union S. A., Saint-Gall,
placé par Pierre Brivet Fils, Paris.

Photo Bronson



1 2
3 4



JACQUES HEIM

- 1 Motifs de guipure d'Union S.A., Saint-Gall.

SCHIAPARELLI

- 2 Organdi brodé multicolore de Walter Schrank & Cie, Saint-Gall, placé par Thiébaud-Adam, Paris.

CARVEN

- 3 Corsage en guipure marguerites brodées de tubes et de perles d'Union S.A., Saint-Gall.

Photo Seeberger, Paris

MANGUIN

- 4 Garniture de guipure de Rau S.A., Saint-Gall, placée par Thiébaud-Adam, Paris.

CARVEN

- 5 Broderie de Jacob Rohner S.A., Rebstein.

Photo Seeberger

SCHIAPARELLI

- 6 Robe de cocktail en organdi blanc brodé noir de Forster Willi & Co., Saint-Gall, placé par Thiébaud-Adam, Paris.



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JACQUES HEIM

Garnitures en piqué brodé de
Forster Willi & Co., Saint-Gall,
placées par Thiébaud-Adam, Paris.



NINA RICCI

Voile « Nelotex » imprimé de
J.G. Nef & Co., Hérissau.

MARCEL ROCHAS

Organdi brodé de
Alfred Metzger & Co., Saint-Gall.



BRUYERE

Garniture de guipure de
Rau S. A., Saint-Gall,
placée par Thiébaud-Adam, Paris.



NINA RICCI

Organdi « Neloflor » de
J.G. Nef & Co., Hérissau.

WORTH

Applications de broderie de
Aug. Giger & Co., Saint-Gall,
placées par Thiébaud-Adam, Paris.



MARCEL ROCHAS

Broderie anglaise sur Jaconas gris de
Forster Willi & Co., Saint-Gall,
placée par Thiébaud-Adam, Paris.

BALENCIAGA

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



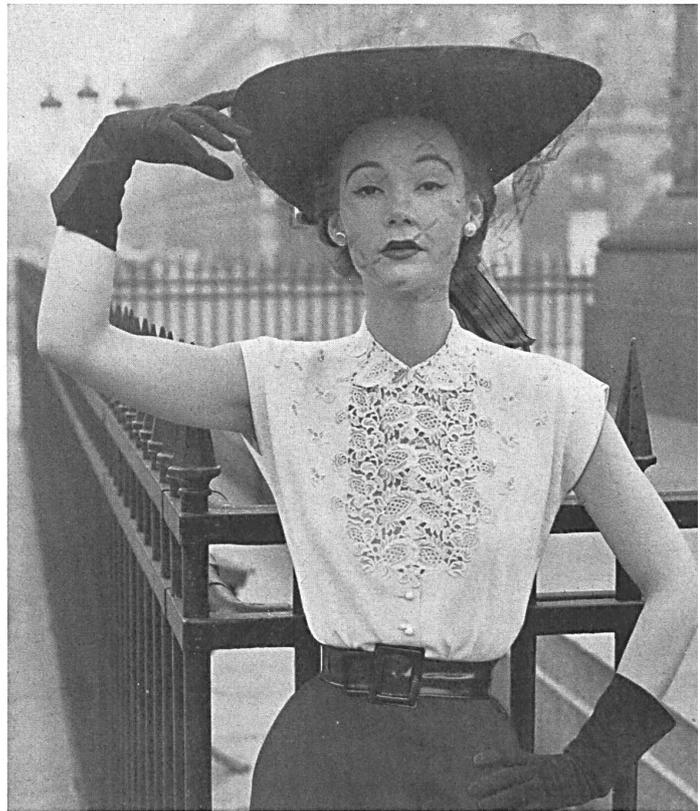
WORTH

Galons de guipure de
Walter Schrank & Co., Saint-Gall,
placés par Thiébaud-Adam, Paris.



EDMOND COURTOT

Jabot avec garniture en piqué brodé de
Forster Willi & Co., Saint-Gall,
placée par Thiébaud-Adam, Paris.



JEAN DESSES

Incrustations de guipure de
Walter Stark, Saint-Gall,
placée par Montex, Paris.



WORTH

Guipure de *Rau S. A., Saint-Gall,*
placée par Thiébaud-Adam, Paris.

CHRISTIAN DIOR

Fleurs d'un galon sur organdi de
Forster Willi & Co., Saint-Gall,
placé par Inamo, Zurich.

Photo André Ostier

SUZANNE TALBOT

Laize guipure brodée de
A. Naef & Co., Flawil,
placée par Thiébaud-Adam, Paris.



LE MONNIER

Guipure de *Forster Willi & Co., Saint-Gall*
placée par Thiébaud-Adam, Paris.

SCHIAPARELLI

Linon brodé d'*Union S. A., Saint-Gall,*
placé par Pierre Brivet Fils, Paris.



CHRISTIAN DIOR

Photo André Ostier

Christiane Lenier, vedette du film « Sous le ciel de Paris », admire le modèle baptisé du nom du film de Julien Duvivier. Tissu Sereza tout soie de *L. Abraham & Cie, Soieries S. A., Zurich*.