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Letter from Germany

The merciless pace of everything connected with fashion is beginning to tell on the nerves of even the veterans of the trade. Two big collections a year and two between-season collections, between which come the partial orders and the tours of the big towns — Berlin, Munich, Frankfurt, Dusseldorf and Stuttgart — which begin a little earlier each year; the main 1955 spring-summer collections, for example, were shown in the second week of November. It is therefore only natural that the gap should be widened still further between the appearance of the clothing industry's collections and those of the fashion houses which only get down to their collections after the Paris openings. On the other hand, the cycle is almost complete, since the new ideas put on the market by Paris are used almost immediately by the ready-to-wear industry for the next season. This is what happened this year with the H line, which — not without some modifications and a slight toning down — was adopted from Dior's autumn collection for the spring collections of the German



Edda-Marie Dierkes, Prinzessin zu Erbach-Schönberg, trägt zu den Abendkleidern aus grauem und grünem reinseidenem Organza Schmuck aus ihrer eigenen Werkstatt.

Edda-Marie Dierkes, princesse d'Erbach-Schönberg, porte avec ses robes du soir grise et verte en organza pure soie, des bijoux créés dans son propre atelier.

Kleidermodelle von / Robes de:
Toni Schiesser, Frankfurt a.M.

Stoffe von / Tissus de:
Reiser & Co, Zurich

clothing industry (and the Swiss clothing industry too. Editor's note). The haricot line is seen everywhere, elongated or camouflaged waists, skirts flaring out from low on the hips. For coats, models with nipped in waists are coming to the fore, again. As a general rule, suits are fitted at the waist but not exaggeratedly so; blouses are frequently jumper style and are worn outside the skirt; at the bottom they generally have a strip of the same material cut on the cross.

There is no doubt that, next season too, cotton will clearly maintain its supremacy in fashion. The silky cotton satins made in Switzerland, in luminous hues or soft patterns in pastel shades, the poplins and batistes from Switzerland too, with their fresh gay stripes, the piqués with their naturalist prints on a dazzling white ground, all these fabrics make women accept with joy the domination of cotton. Particularly as all these fabrics are crease-resistant, washable, cool to wear and neat even on the hottest days. And while on the subject of summer, let us mention richly embroidered





Abromeit & Co. G.m.b.H., Frankfurt a.M.

Eleganter Hänger aus Wolle mit Mohair, in Pastellfarben mit dunklem Traverseffekt von:

Aebi & Co, Tuchfabrik

Élégant manteau vague en laine et mohair; se fait en teintes pastel avec effet transversal foncé; tissu de:

Sennwald, Sennwald

organza, real Honan with plastic designs, nylon and nylon mixtures, and embroideries... which are the favourite articles supplied by Switzerland to the German fashion world.

But not to anticipate, let us speak first of the spring. Naturally, in spring, the main emphasis is on suits and coats. To quote but one example among so many others, one important firm specialising in these articles, Abromeit & Co. of Frankfurt on the Main, whose products are particularly appreciated for their excellent cut and the quality of the fabrics used, make roughly three-quarters of their collection of some hundred and fifty models with Swiss wools. Why? "Because", we were told, "not only are these fabrics beautiful and fashionable, but they also possess excellent wearing qualities, and we attach great importance to the quality of our collection". The Sennwald Cloth Mills, Pfenninger at Wädenswil, the Sevelen Cloth Mills, the Amalgamated Weaving Mills of Schaffhausen and Derendingen at Derendingen and Hefti at Hätzingen supply their fabrics — mohairs, tweeds, bouclés and worsteds — exclusively to Abromeit for Germany. In this firm's new collection, there are generously cut coats with huge pointed collars in mohair and bouclé in light shades: beige, egg shell, pink and pastel blue. In the worsteds, stripes are skilfully used for making very original suits with pronounced waistlines; light flannels with a very fine stripe make slender suits that are smart and youthful; jacquards of dark wool are used very attractively for afternoon jumper-style models.

In addition to the colours already mentioned, we find in all next season's collections grey, a light navy blue, biscuit, slate blue and all the pastel shades.

But it is naturally in summer evening dresses that the Swiss specialists really come into their own. Even the most vaporous dreams find their material form in the pure silk organza and the snowy guipure of St. Gall. These are the dresses that make it possible not only for those who create them but also for those who wear them to forget reality and take off on wings of fancy into a world of immaterial beauty.

EMILY KRAUS-NOVER

Photos Eric



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Abromeit & Co. G.m.b.H., Frankfurt a.M.

Tailleur aus Kammgarnmaterial in weiss mit grauen Streifen von:

Tailleur en peigné blanc à rayures grises de:

Vereinigte Kammgarnspinnereien Schaffhausen u. Derendingen, Abt. Weberei, Derendingen

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Abromeit & Co. G.m.b.H., Frankfurt a.M.

Hochmodischer Mantel aus Kammgarnmaterial schwarz mit gelben Streifen, von:

Manteau mode en peigné noir à rayures jaunes de:

Vereinigte Kammgarnspinnereien Schaffhausen u. Derendingen, Abt. Weberei, Derendingen

