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## New York Letter

SWISS FABRIC GROUP INC., NEW YORK

The simple yet elegant look of this year's fashions owes much to the quality, variety and beauty of the fabrics used for the host of lovely evening gowns, cocktail dresses and suits as well as town and casual wear.

In these form-fitting sheath dresses, in these floating panels that give an air of movement and grace to dresses which might otherwise seem skimpy, it is the softness of the fabric and its attractive drape that matter most.



**STOFFEL & Co.,  
SAINT-GALL**

Floral print on pale gauzy cotton fabric.  
*Model by Pat Premo, Los Angeles.*



**STOFFEL & Co.,  
SAINT-GALL**

Flower printed cotton batiste.  
*Model by Hannah Troy Inc., New York.*

The Empire line, with its high waists, offers new scope to the fertile imaginations of fashion designers. This trend favours light and soft fabrics as well as all the trimmings and laces of the 1810 to 1910 period. It spells a new triumph for cotton, open-work — almost trelliced — embroidery used for light jackets, ball gowns or straight cocktail and town dresses, preferably in black and suitable for all occasions and all seasons.

Skilful use is made of allover embroideries in the better American ready-to-wear collections for quiet and very subtle effects contrasting with the opulent fantasy of other models for teen-agers and debutantes, and reminiscent, in the richness of their embroidered designs, of the years between the wars. It is far simpler to make the traditional ball gowns for teen-agers with cotton embroideries than town or dinner gowns for those no longer in their teens. And it is precisely this new idea of using embroideries on dark or black fabrics that has given us the most becoming models. Thus embroidery, which is so well suited to the tropical climate of New York in summer and

the tropical countries themselves towards which there is a general migration in winter, has become a fashion favourite. Easy to pack, washable, not at all fragile and very little inclined to crease, embroidery is a real boon to the women of today who are discovering that it is not only extremely elegant but possesses eminently practical qualities.

Waists having disappeared, each fabric has to be perfectly adapted to a cut that is often much more complicated than its apparent simplicity would lead one to believe. That is why so many dresses are entirely lined and constructed so to speak over a light framework rigid enough to prevent any loss of shape. The light fabrics are placed over nylon tulle whose stiffness varies according to the need. These tulle are used, for example, for lining a large butterfly bow, with wings and loose trailing ends hanging right down to the hem of a straight dress to give it more allure; or again a soft organdy will be used to support the mesh of a gossamer tricote, light as a silk lace, to emphasis the fullness of the skirt of a ball gown.

Colors no longer go by seasons. This summer there are a host of golden browns, greens and warm autumnal reds, as well as black and golden russets. These wintry colours are not at all out of place in July, and America, which takes a delight in colors, makes lavish use of them under a clear blue sky and in a light that is brighter than that of European climes. Cotton voiles, chiffons, coarse linens, fine linens and mixed fabrics are made in brighter, warmer colors which give a new and original look to these light fabrics which, henceforth, will be suitable for all seasons.



**REICHENBACH & Co., SAINT-GALL**

Fancy white cotton voile.

Model by De-Crenza of Belciano Inc., New York.

**REICHENBACH & Co., SAINT-GALL**

Pure cotton fancy batiste, creas-resist.

Model by Samuel Winston, New York.



**REICHENBACH & Co., SAINT-GALL**

Coloured striped tucked cotton batiste.

Model by Anne Verdi, New York.





**J. G. NEF & Co. Ltd., HERISAU**

« Nelo flor » floral print on « Ondor »-Crepe.  
*Model by Samuel Chapman Inc., New York.*

Black and white are matched for town suits and for evening wear too. Black lace abounds on the cocktail dresses that will be worn by returning vacationists, and almost gives a look of lingerie to the straight dresses whose tops and hems it adorns. Full, youthful dresses are made of cotton batiste or soft organdy printed with the most delicate floral designs and placed over a ground in warm shades such as orange, raspberry red or pumpkin pink. Silk organzas are flowered too and the prints imported from Switzerland are outstanding for their delicate harmonies of colours.

Skilfully finished cotton fabrics are soft and silken, stay fresh in use and have the essential quality of being washable. Mixtures of fibres are used to make fabrics



**J. G. NEF & Co. Ltd., HERISAU**

Cotton shantung.  
*Model by Paul Parnes, New York.*

which it is impossible to distinguish from real silk, linen or cotton, and the contribution made by the synthetic fibres used gives them the resistance to wear, the capacity for not absorbing dust and stains that make them even more practical.

The mills of St. Gall, Zurich and other Swiss textile centers excel in the art of weaving and finishing fine fabrics, mainly of cotton but also of silk and the light mixed fabrics that Parisian Haute Couture and the better American ready-to-wear manufacturers use exclusively for their smartest creations.

Evening and cocktail dresses, bridal gowns, bridesmaids' dresses and dance dresses for teenagers are not the only models for which these fine fabrics imported from Switzerland are used. The versatility of these fabrics is such that they are suitable for day dresses and light suits for summer wear or for winter vacationing in the tropics. Embroidery too is coming back into favour and is being very widely used in America this summer, not only for the sleeveless sheath dress worn with a small



**CHRISTIAN FISCHBACHER Co.,  
SAINT-GALL**

Fine printed cotton fabric with Fisba-  
«stayrite»-finish.

*Model by Mutual Rosenblum, New York.*



matching jacket or bolero in black openwork embroidery but also for the little black dress which is so useful for the afternoon, the evening, dining out and the theater.

The simplicity of the new line is offset by the greater richness of the fabrics. That is why St. Gall broderie anglaise has an important place in the fashions of today and tomorrow. It combines lightness with elegance, it can be soft or stiff, worn over a supporting fabric to give it the fullness desired for gala evening dresses or be just as suitable for the making of a straight town dress, its elegance discretely concealed by a light coat. In our age of travel, of life in hotels, of ocean crossings on board big luxury liners, for the seasons of cruises and vacations as well as for town wear, Switzerland offers a whole gamut of fabrics, both new and classical. Designers, ready-to-wear manufacturers, milliners and decorators too find in this profusion of fine and varied fabrics a new source of inspiration, the effects of which are to be seen in their collections at the beginning of each season.

*Th. de Chambrier*

**CHRISTIAN FISCHBACHER Co., SAINT-GALL**

Fancy Fisba-voile with satin stripes.

*Model by Caradelle, New York.*