

New York letter

Autor(en): **Chambrier, Th. de**

Objektyp: **Article**

Zeitschrift: **Swiss textiles [English edition]**

Band (Jahr): - **(1956)**

Heft 4

PDF erstellt am: **29.06.2024**

Persistenter Link: <https://doi.org/10.5169/seals-798624>

Nutzungsbedingungen

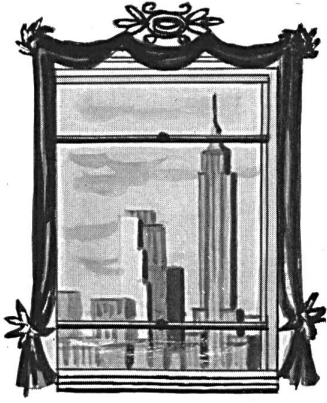
Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern.

Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden.

Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

Haftungsausschluss

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.



New York Letter

SWISS FABRIC GROUP, NEW YORK

The Swiss Fabric Group, Inc. of New York recently showed an outstanding collection of 1957 spring and summer models created in New York and other American fashion centers, and made of fabrics imported from Switzerland.

The Swiss Fabric Fashion Show of October 23rd was held in the elegant Sert Room at the Waldorf Astoria, an ideal setting for the lovely creations that delighted the public — even though one of the most difficult and blasé, composed as it was of ready-to-wear manufacturers, couturiers, model designers, importers, wholesalers and buyers. Naturally these specialists were all particularly interested in seeing what could be done with the fine cottons and embroideries of St. Gall, with a view to presenting them afterwards to the public of New York and other cities all over the States. The press was also present and it was encouraging to hear from such a highly specialised gathering the frequent murmurs of praise interspersed with adjectives such as « sweet » and « pretty ». There are so many of these fashion shows in New York every season that in the end they become commonplace occurrences, arousing few comments worthy of being repeated and degenerating into something rather impersonal. It may be said that this is never the case with the Swiss Fabric Group's presentation, and each year its director, Mr. Stanley Brown, succeeds in producing something new and original. One time it will be the way in which the models are presented in an unusual setting or the choice of some original decorative theme, another time it will be the excellent choice of models that are the most representative of future fashion trends.

This year, Mr. Stanley Brown had the very original idea of starting off the showing with the bridal gowns, which are traditionally kept as a kind of *pièce de résistance* at the end. Three embroidered organdy dresses with tight fitting bodices and little puffed sleeves, their full skirts billowing particularly at the back, were worn over numerous layers of fine petticoats and crowned with short organdy veils held by dainty coronets, one of which was of white flowers. Another bridal gown, of a different type, was styled in the Empire line, reminiscent of the court dresses of the Empress Josephine.

But before opening the show with this bevy of brides, Mr. Stanley Brown made a short speech of welcome to the guests of honour : Mr. Weitnauer, Legation Counsellor at the Swiss Legation in Washington, Mr. Pernet, Swiss consul in New York, and finally an old friend of Switzerland, His Excellency Mr. R. Patterson, who was for many years the United States Minister in Berne. The presence of these important guests, the fortunate choice of a very

appropriate setting, the excellent commentary on the fabrics and dresses given by Miss Lauranne Irely and the keen interest of the spectators at this fashion parade, which was exclusively for the top producers and specialist buyers (and not for a public of pampered women who go to fashion shows merely to gossip and meet their friends), all created the right atmosphere from the very start.

The fabrics imported from Switzerland, and in particular the cotton specialities of St. Gall, are used by American fashion designers in all the big ready-to-wear centers, and by no means only in New York. Thus at this fashion parade we were able to see, for example, not only creations from New York but also models from California, Dallas and Milwaukee as well as two models for next spring and summer created at the St. Gall Fashion School.

Most of the models were made of printed cottons, figured materials with original effects or embroidered fabrics as well as classical fabrics with particularly outstanding finishes and silk effects. There were also several models in embroidered silk organdy, taffeta and wool mousselines, which are also distributed by the importers of St. Gall cottons.

The versatility of these light fabrics was admirably illustrated by their use in all fields of apparel : bridal and bridesmaids' gowns as already mentioned, cocktail dresses, dresses for the morning, afternoon and evening, for informal occasions, garden and beach wear, dance dresses, blouses, lingerie and toddlers' and little girls' dresses, which are always so fresh and graceful when made of these attractive fabrics.

The cotton fabrics made in Switzerland are used all over the world by couturiers, dressmakers and ready-to-wear manufacturers in their creations for women and children, because they are not designed merely for some fleeting fashion but are ideal for all climates and all hours of the day.

Among the 70 models presented, there were a large number of neatly tailored shirtwaist dresses with haute couture details, showing to great advantage the striped satin fabrics, the green or blue rose effects on a white ground, the brocaded woven or openwork effects, the insertions, the embroideries and flockprints with floral designs. Ruching, tucks, little satin collars, original cuffs gave a neat look to these practical, eminently wearable dresses.

Beach outfits formed complete wardrobes for weekends or short vacations, their emphasis on interchangeability, making it possible to ring the changes for both town and beach.

The evening dresses for winter cruises on big liners, for dancing under the stars in the patios of the Caribbean,



FORSTER WILLI & CO., SAINT-GALL
Gold embroidered white silk organza.
Wedding gown by Priscilla Bridals, Boston.

J. G. NEF & CO. S.A., HERISAU

« Nelo » embroidered white organdy.

Wedding gown by J. H. Costume Co. Inc.





REICHENBACH & CO., SAINT-GALL
Embroidered supervoile « Recolux ».
Bridal dress by Cahill Ltd. of California.

play an important role in the fashions for late winter, and there were a great number of models showing all the exciting effects obtainable with the new fashion for tunics worn over straight skirts, with gathered effects in embroidered organdy, the new very low backline, bare shoulders, floating panels and skirts with fullness at the back. Sheer voiles, layer upon layer of diaphanous organdies were used for dance skirts and the petticoats that give them that ethereal look.

Among the fabrics with new effects, there were embroideries with metallic threads, sheer weaves intermingled with metal threads, a crinkled organdy, stripes and embroideries, and ribbed weaves. One fabric with an irregular surface giving the impression of being covered with appliqued braided straw was the «gobelin straw weave», the smooth back of which is plain or printed. This fabric inspired some interesting reversible effects; one model which particularly caught the eye was a very original beach coat.

Some lovely surahs of soft draped cotton were particularly effective used for suits and two-piece outfits of rather classic cut for town and traveling.

A silky cotton satin, with Roman stripes in bright colors on a pink ground, had been chosen by Pat Premo for a dress for wear in the garden or for cocktails at home; the vertical stripes had a very successful slimming effect. A teenager's dress in a Jacob Rohner fabric, created by Bill Blass for Anna Miller, had a short narrow skirt, over which was worn a half-length tunic of the same organdy, embroidered with big polka dots and scallops in different shades of yellow.

Among the dresses for little girls, one creation by Florence Eisman of Milwaukee was in white corded voile made by Fisba, worn over a petticoat of white organdy, with a wide satin sash in Italian type stripes.

A pretty sleeveless dress, created by McMullen, with a small high collar and full skirt, was made of wool mousseline (another Swiss speciality) by Nelo, printed in a classic cashmere design. It was a youthful model ideal for wear in all seasons thanks to the soft light quality of the fine woolen material, just as suitable for summer as for spring and autumn.

Th. de Chambrier

CHRISTIAN FISCHBACHER CO., SAINT-GALL

«Fisba» embroidered white organdy.

Model by Caradele Children's Wear, New York

JACOB ROHNER LTD., REBSTEIN

White organdy embroidered with colored daisies.

Model by Fairchild Frocks Inc.





UNION S. A., SAINT-GALL

Big red and green floral designs embroidered on white organza.
Ball dress by Rosalie Macrini

FORSTER WILLI & CO., SAINT-GALL

Airy silk organza embroidered in Chinese rose.
Model by Rossino & Angela





JACOB ROHNER LTD., REBSTEIN

White embroidery on silk organza.
*Model by Fashion School of St-Gall
(Switzerland)*

J. G. NEF & CO. S. A., HERISAU

« Nelo » embroidered organdy.
Model by Elena Dress Co.



JACOB ROHNER LTD., REBSTEIN

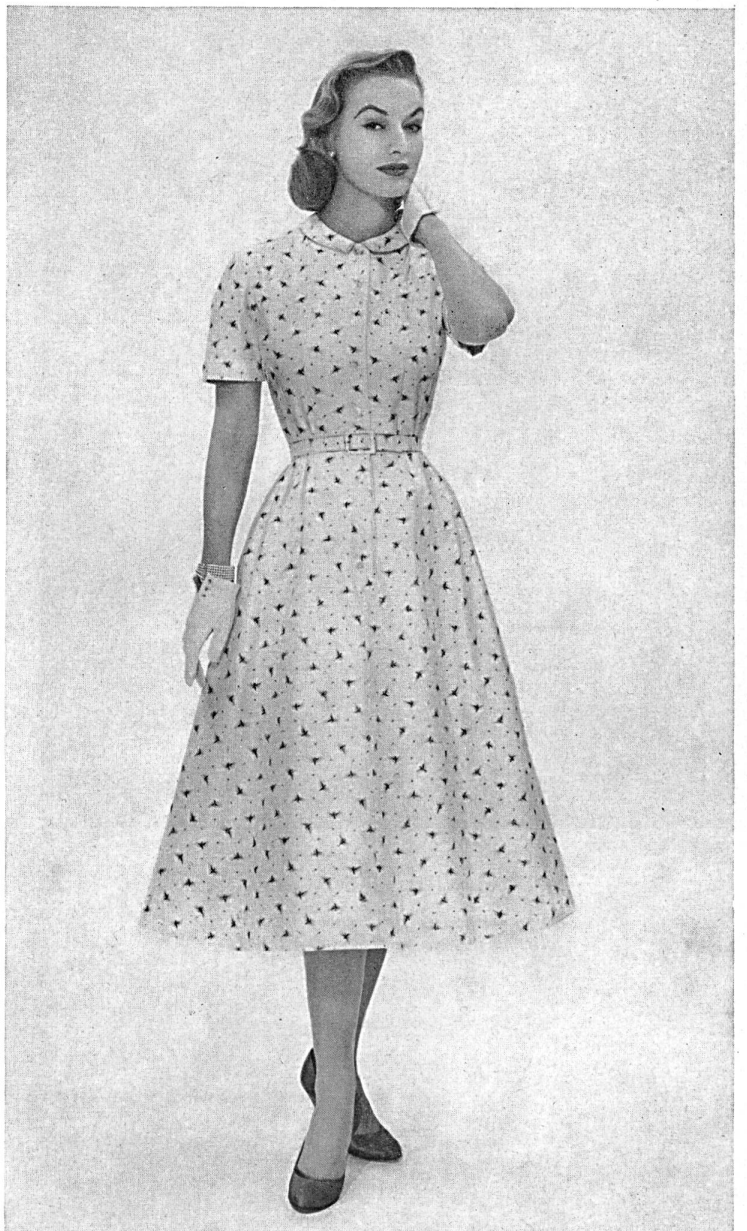
Permanent finished embroidered organdy.
Model by Fairchild Frocks Inc.



CHRISTIAN FISCHBACHER CO., SAINT-GALL

« Fisba » silk cotton chiffon.

Model by Ceil Chapman



CHRISTIAN FISCHBACHER CO., SAINT-GALL

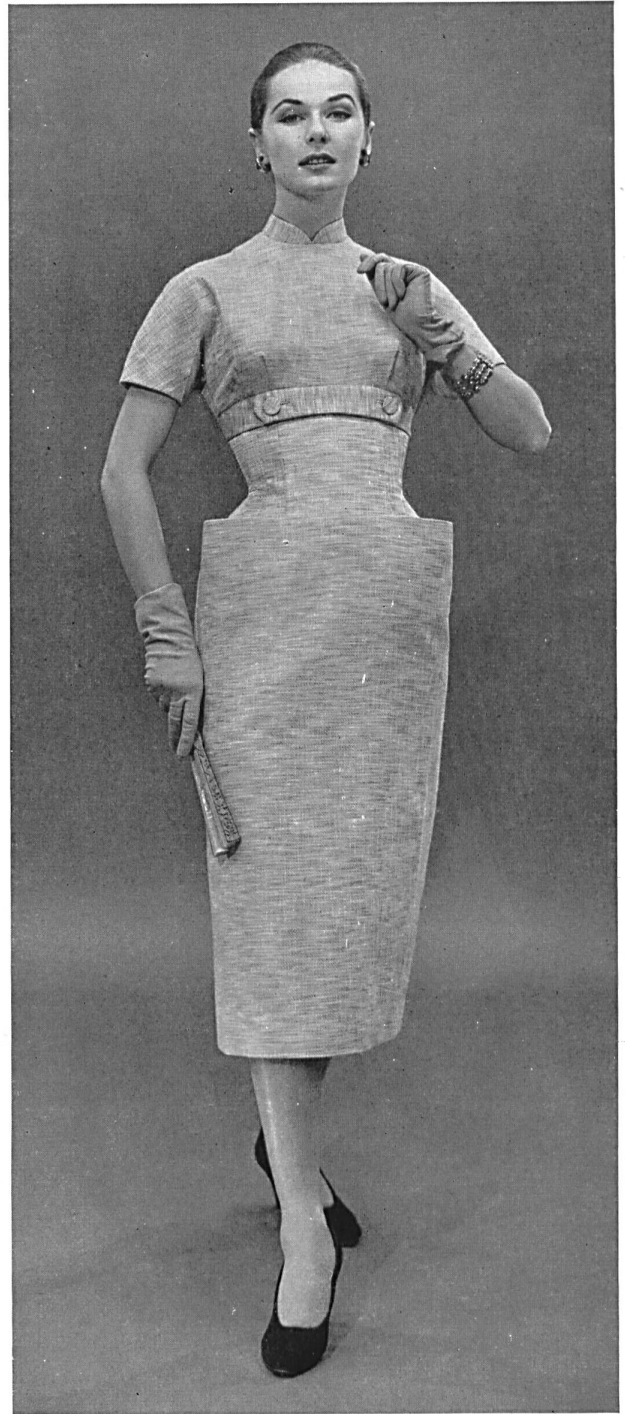
« Fisba » satiny printed cotton.

Shirtwaist street or golf dress by J. R. Mc Mullen Co. Inc.



STOFFEL & CO., SAINT-GALL

Satin striped cotton poplin.
Shirtwaist dress by David Crystal, Inc.



STOFFEL & CO., SAINT-GALL

Oyster white light-weight, wrinkle-resistant goblin
straw weave cloth.
Model by Marjorie Montgomery

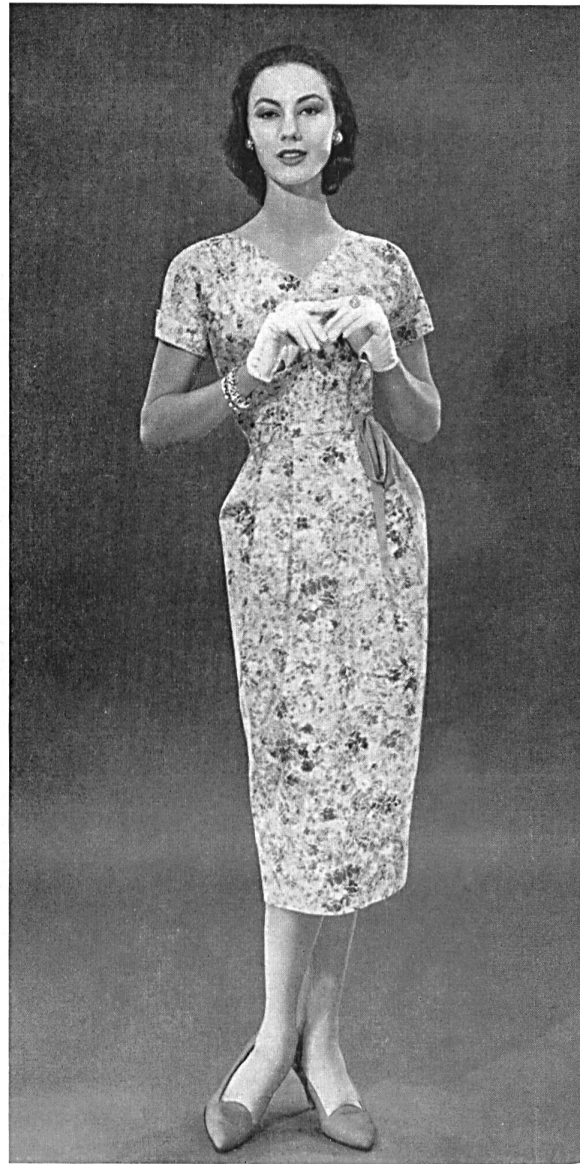


CHRISTIAN FISCHBACHER CO., SAINT-GALL

« Fisba » luxurious hair cord with horizontal corded stripes, interlaced with metallic thread.
Model by B.S. Kahn & Co., Inc., Miami

STOFFEL & CO., SAINT-GALL

White on white jacquard patterned poplin with pink asterisk over-print.
Model by David M. Goostein



REICHENBACH & CO., SAINT-GALL

« Recodoret » printed batiste.
Model by Claire Potter Inc.

METTLER & CO. LTD., SAINT-GALL

Luscious surah cotton suiting, rich and soft as silk and wrinkle-resistant, in off-colored rosy beige.
Model by Marquise Coats & Suits, Inc.



J. G. NEF & CO. S.A., HERISAU
« Neloflor » color printed creped organdy.
Model by Marjorie Michael Inc., California.

J. G. NEF & CO. S.A., HERISAU
« Nelana » printed wool challis.
Model by Claire Potter Inc.