

Swiss textiles for New York

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Swiss textiles for New York

Once again, the Fashion Show put on by the Swiss Fabric Group will have shown New York the latest Swiss textile creations for 1960. The high fashion showings, the international exhibitions and fairs of the spring will in their turn spread the well-earned reputation of the products of the Swiss textile and clothing industry. It is hardly necessary to add that their success is due above all to the quality of these textiles and their speedy adaptation to the changing demands of fashion. The high degree of specialisation and the high quality of the textiles imported from Switzerland ensure them a permanent place even in countries whose own production is quite sufficient to satisfy everyday needs. That is why the novelties of St. Gall arouse so much interest each year among the select gathering of fashion experts and buyers who have come to New York from all over the country. In spite of the high customs duties and the very keen competition from American firms, the quality of the fine imported product is still widely appreciated.

The main trend for this summer is a free, untrammelled line lengthening and slenderising the figure. The collarless coats, the tailormades, cardigans and narrow sheath dresses with longer and more closely fitting little jackets and belted tunic dresses will have an attractive youthful line when made in the lovely Swiss cotton fabrics.

The shirtwaist dress, which continues to be so popular for morning wear, shopping, traveling and the office, keeps its classical style but its appearance will be completely renewed thanks to the wide range of novelty fabrics suited to its practical cut. The little morning dress, which will also be ideal as a housedress, and the afternoon dress will look very well in the figured and embroidered cottons or gay prints, often made with grounds decorated with woven or open-work bands, concentrating the colored patterns in one place rather than all over the material.

Afternoon suits are coming back into favor, because there is a definite return to smartness and chic for going out. They generally consist of a straight, sleeveless dress worn with a matching coat or a straight jacket. The fabric will often be reversible, one side being used for the dress and the other for the coat or jacket. There will still be many smart prints, one on an opaque fabric, the other, with the same design, on a light fabric such as cotton chiffon, soft organdy or flowered mousseline worn with an alpaca cloth, a satin, a granite or piqué-style twill with a slightly raised ground.

Smarter still will be the evening dresses which, even for the summer, will be more formal than those of past seasons. Cotton and silk organdies, printed batistes, fancy voiles and fine cotton crêpes will be cut to form a multitude of narrow widths and fitted at the bodice and waist to billow out into tulip-like corollas in the short skirt. These effects without any interruption at the waist are extremely slenderising, and the light fabrics are ideally suited to the making of these attractive models. The beautifully blended designs of these light flowered prints shimmer with exquisitely soft shades. The flowers are large and barely suggested on the ground they cover completely. Other opaque fabrics will be decorated with flowers more sharply outlined and colored, with deep tones of blue, violet, red and pink standing out like appliqué-work on the plain ground.

The ultra-simple belted, sleeveless tunic-blouse has a rounded neckline. It is the newest of the overblouses for wear over sheathed skirts. To be really dressy, it calls for rows and rows of pearls. But above all it requires a fabric of outstanding quality in a color matching that of the outfit or, alternatively, white or beige. The ideal is a beautifully draping soft fabric varying from printed angora wool jersey to heavy silky shantung, piqué style figured cotton or brocaded, open-work or embroidered novelties. Or again it will be made of the same fabric as the skirt and jacket, creating the illusion of a dress top and little tunic.

The novelties in St. Gall embroidery include patterns in brightly colored heavy Venetian guipure to cut out and appliqué in clusters, bouquets, in single or grouped motifs, in green, red, pink and lemon yellow. They will be used on light fabrics as well as on jerseys, knitted materials, linens and silks.

A new and important use for the strips and flounces of broderie anglaise is in the decoration of household linen. Sheets and pillow cases will be edged with strips of white embroidery placed flat or slightly gathered to form scalloped flounces whose snowy-whiteness will stand out on the soft colored silky percale. These embroideries will be made either on a light fabric that will gather easily or on a tightly woven fine material which will be placed flat and will look very smart matched with the fine, close grain of the percale.

Thérèse de Chambrier.



EISENHUT & CIE, GAIS
Embroidered cotton organdie
Model by Cair Classics, New York

