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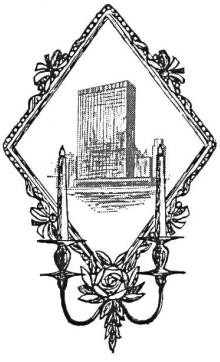
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## Letter from New York

Musicians enjoy playing the dances from an early age. These are always lively and gay, with a quick tempo. The people who danced these dances were simple folk, who could leap all they wished without any elaborate clothes to get in their way. By the time a dance reached

the king's court, the ladies who performed it had to move not only their feet and arms but their crinolines or hennins or dangling jewels, so the measures went in a stately way. A minuet is not nearly as much fun as a country jig.



L. ABRAHAM & CIE, SOIERIES S.A., ZURICH  
Basra imprimé orange, rouge et jaune  
Printed Basra in orange, red and yellow  
Modèle: Elisabeth Arden, New York

That's the way fashion went for all those centuries B.C. and A.D. Affluent people dressed to make things difficult for themselves, and that critic Thorstein Veblen, who talked so much about « conspicuous consumption », wrote that much of the charm of the garments « which so greatly enhance the dignity of a gentleman comes of their pointedly suggesting that the wearer cannot when so attired bear a hand in any employment that is directly or immediately of any human use ».

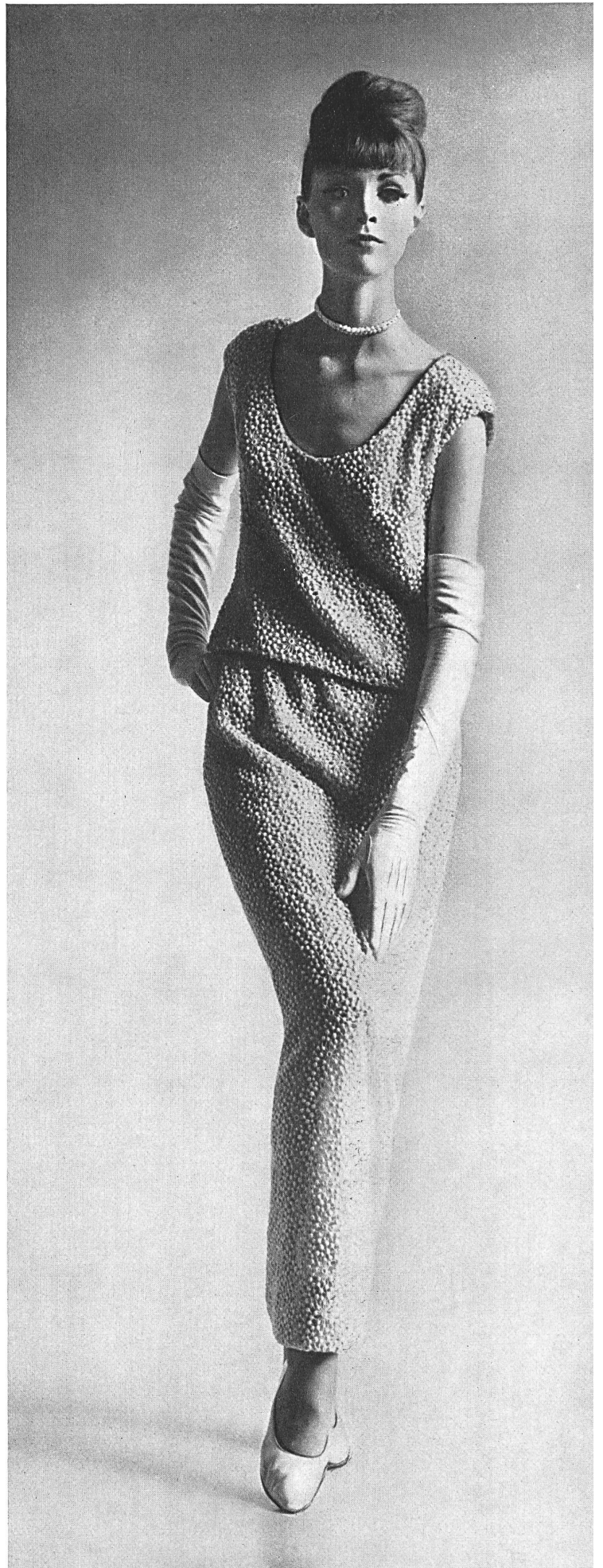
Today in America one phrase on which a conversation often turns is « status symbol ». And the status symbols are not what they once were. Freedom to move about is now the mark of an important person — or, at any rate, of an interesting one — and the most envied woman is she who dashes in a sports car from luncheon to board meeting, who must keep her passport in order and know the jet plane schedule to Geneva. Three years ago this country acquired a President's wife who was younger than her predecessors and saw no reason to alter her style of dress to suit the office; that brought into high fashion the influence of the modern young, who wouldn't hear of being encumbered in any way.

So the fashions at the top of the social ladder began to imitate those at the bottom. Clothes became simpler. They came in separate pieces which could be interchanged. This was not the first such reversal of the natural flow of fashion; it happened in France when the Bastille was stormed and in England when Charles I lost his head. But this required no revolution; at least, not a bloody one.

Swiss fabrics played a role in this change. For human nature has to find some way to look different from other people. And there was one field in which individuality could shine forth: in the fabric.

Never has America known such a burgeoning of interest in fabrics. Women lost all inhibition about color; the Californians and Floridians always had dressed in Technicolor, and now the New Yorkers forsook their traditional « basic black dress » for prints to rival an art gallery, some with a single motif covering the entire figure. The « basic black » was saved from oblivion by a fascination with weave and texture, so that the black matelassé replaced the black crepe except when the crepe clung with a bias cut or plunged to a daring point either fore or aft.

You see, nothing sophisticated is really simple. The uncomplicated cuts had to be balanced with these intricate



FORSTER WILLI & CO., SAINT-GALL  
Broderie guipure  
Guipure lace  
Modèle: Werlé of Beverly Hills



« ZURRER », WEISBROD-ZURRER FILS, HAUSEN s/A.

Tissu « Lugano » / fabric

Modèle: De De Johnson, Los Angeles

crispness and because it looked new, not because it was a synthetic », and this cocktail frock with deep décolletage was so successful that he ordered many more yards for the summer collection. Stretch fabrics and knits also are rising on the social ladder.

In this summer of 1964, American women, in a nostalgic mood, are wearing the traditional Swiss fabrics like organdie, lace, delicate flowers embroidered on sheers. They are more interested in fine tailoring, so we see such paradoxes as tailored jackets of Swiss organdie, and the magenta and green silk print which a Swiss mill sent to Originala meets the unexpected fate of being laminated to foam rubber and turned into a cropped overcoat to keep off the rain.

The past three years have brought a philosophy of dress that is new for most American women: find one basic style that is becoming, and wear it in several fabrics, each so different from the others as to give all the variety the spirit craves. Smart shops have arisen that keep only 10 or so dress designs, but hundreds or thousands of fabrics, each worthy admiration by itself.

Fabrics offer a lady the best chance she has today in fashion to say to the world, « Look, here's who I am ! Here's what makes me different from all the others ! » And the fabric that says, « Look ! » is often from Switzerland.

and complex fabrics. The inventiveness, originality and good taste of the Swiss textile designers gave this common denominator of fashion that dash of extravagance that keeps fashion exciting.

Ironically, the Swiss helped Americans put high style into the synthetic, which seems so typically American but was relegated to the inexpensive and practical, nothing for a couturier to trouble with. Many synthetics made the trip from USA to Europe, but tourist class, and they were chosen because they would drip dry, not for their elegance.

Then came a Swiss mixture of rayon and other fibres, which looked like linen but would never wrinkle, and couturier Ben Zuckerman says he used every square inch that he bought. Geoffrey Beene chose a crinkled nylon Swiss fabric for his spring collection « because of its

HEER & CIE S.A., THALWIL

Tissu mélangé « Térylène »/laine

« Terylene »/wool mixed fabric

Modèle: Travilla, Los Angeles

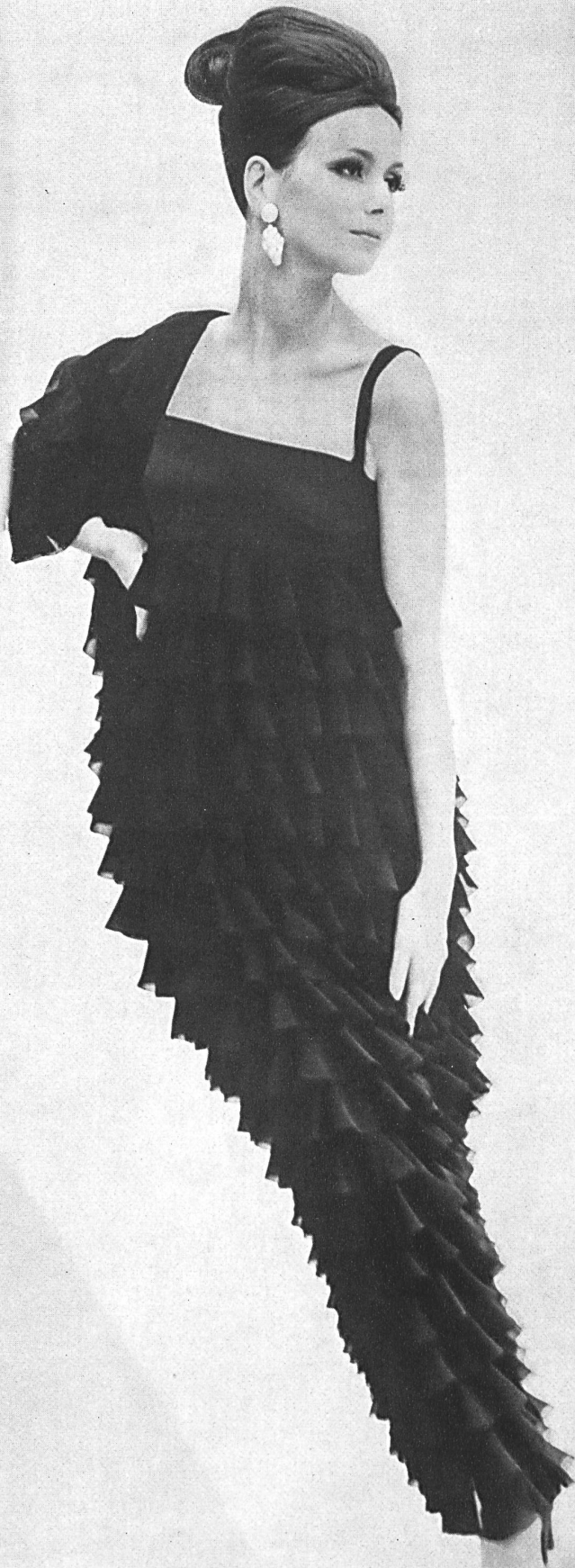


« FISBA »,  
CHRISTIAN FISCHBACHER CO.,  
SAINT-GALL

Reps de coton  
Modèle: Zoltan of M. Nadler, Los Angeles  
Photo S. Martin



STOFFEL S.A., SAINT-GALL  
Tissu jacquard de coton à armure voile et  
piqué  
Jacquard cotton fabric in voile and piqué  
weave  
Modèle: John of California



RUDOLF BRAUCHBAR & CIE S.A., ZURICH  
Crêpe « flirt » de soie / silk  
Modèle : Bud Kilpatrick, Los Angeles

# Nouvelles de New York

# News from New York

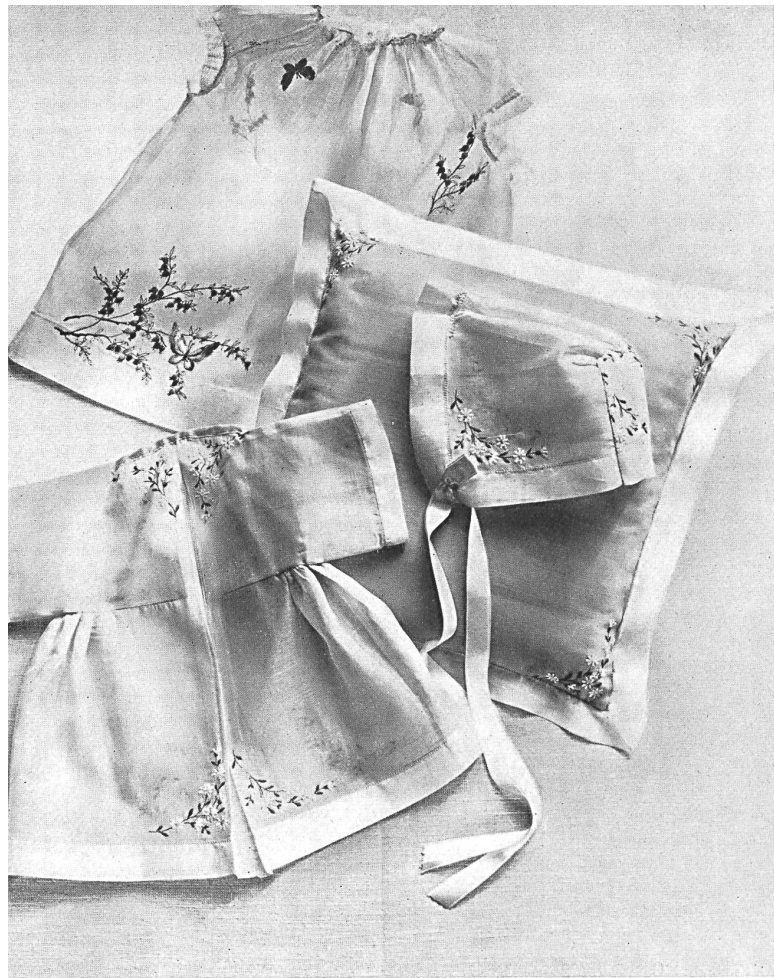
*Swiss Fabric and Embroidery Center, New York*



UNION S.A., SAINT-GALL  
Broderie avec applications sur organdi  
White appliquéd embroidered organdy  
Modèle: Sarmi



FORSTER WILLI & CO., SAINT-GALL  
Organdi blanc, brodé  
Embroidered white organdy  
Modèle: Ronald Amey pour Burke-Amey



**Mouchoirs brodés suisses**

utilisés pour la confection de ravissants vêtements et accessoires pour bébés, d'après le magazine « Woman's Day ».

**Embroidered Swiss handkerchiefs**

turned into dainty baby fashions, as they appeared in the June issue of « Woman's Day » magazine, with complete instructions for making them.

1

Ravissant chapeau exécuté au moyen de mouchoirs suisses brodés  
A delightful hat made of embroidered Swiss handkerchiefs  
Modèle: John Frederics

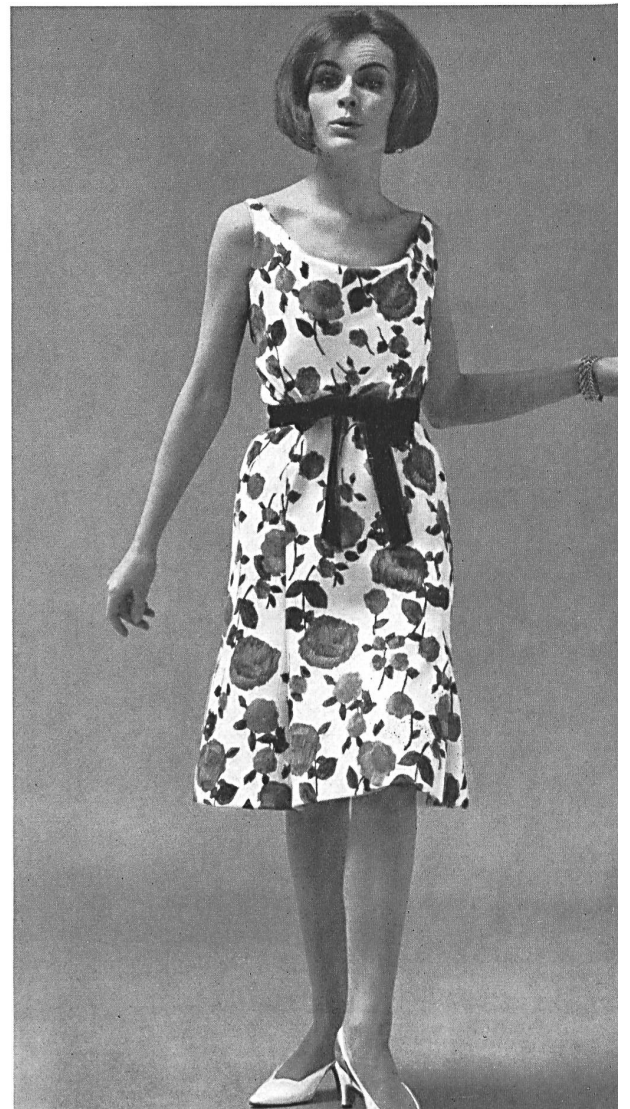
2

« RECO », REICHENBACH & CO., SAINT-GALL  
Crêpe écorce de coton imprimé  
Printed crinkled cotton crepe  
Modèle: Adèle Simpson

1



2





## A l'Exposition internationale de New York

est exposé, au pavillon Singer, un ensemble très remarqué, nommé « Millionaire's Collection », dans lequel figurent des broderies suisses.

- 1) Au fond, broderie en relief découpée de  
A. NAEF & CO., FLAWIL (SAINT-GALL)
  - 2) Au centre, tissu brodé avec applications de  
« FISBA », CHRISTIAN FISCHBACHER CO.,  
SAINT-GALL
- A gauche, broderie au petit point sur piqué et organdi de  
FORSTER WILLI & CO., SAINT-GALL



1

## At the New York World's Fair

in the « Millionaire's Collection » shown in the Singer Pavilion, are displayed a number of Swiss embroideries.

- 1) In the background, raised cut-out embroidery by  
A. NAEF & CO., FLAWIL (SAINT-GALL)
  - 2) In the center, embroidered fabric with applications by  
« FISBA », CHRISTIAN FISCHBACHER CO.,  
SAINT-GALL
- Left, petit-point embroidery on piqué and organdi by  
FORSTER WILLI & CO., SAINT-GALL



2



1  
 Robe de mariée, broderie de  
 Bridal gown, embroidery by  
 FORSTER WILLI & CO.,  
 SAINT-GALL

Robe de fillette, broderie de  
 Child's dress, embroidery by  
 EISENHUT & CO., GAIS

2  
 Robe de mariée, broderie de  
 Bridal gown, embroidery by  
 A. NAEF & CO., FLAWIL

Robe de fillette, broderie de  
 Child's dress, embroidery by  
 EISENHUT & CO., GAIS



Batiste et broderie suisses utilisées dans une robe de mariée, présentée dans une vitrine des grands magasins Lord & Taylor, New York, 5th Avenue.

Cette présentation a été réalisée grâce à la collaboration de Miss Marie Flatley, acheteuse du rayon « mariages » de la maison Lord & Taylor.

Swiss batiste and embroidery used in a bridal gown displayed at Lord & Taylor's, 5th Avenue, New York.

This display has been arranged by Miss Marie Flatley, Lord & Taylor's bridal Buyer.

Ces deux photos (1, 2) représentent des étalages du rayon « mariages » du magasin Franklin Simon; ils ont été réalisés grâce à la collaboration de M. Wilmer Weiss, directeur artistique et de Miss Edith Sweeney, acheteuse et conseillère du département « mariages » de la maison en question.

These two photographs (1, 2) show window displays in the bridal department at Franklin Simon's; they were arranged for through the co-operation of Mr. Wilmer Weiss, Creative Director, and Miss Edith Sweeney, Bridal Consultant and Buyer both of the Franklin Simon store.

