

**Zeitschrift:** Swiss textiles [English edition]  
**Herausgeber:** Swiss office for the development of trade  
**Band:** - (1955)  
**Heft:** 2

**Artikel:** New York letter  
**Autor:** Chambrier, Th. de  
**DOI:** <https://doi.org/10.5169/seals-798468>

### **Nutzungsbedingungen**

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. [Siehe Rechtliche Hinweise.](#)

### **Conditions d'utilisation**

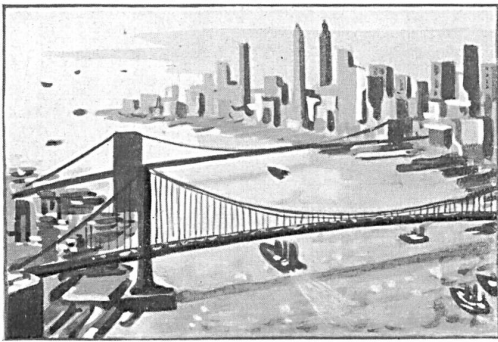
L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. [Voir Informations légales.](#)

### **Terms of use**

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. [See Legal notice.](#)

**Download PDF:** 09.03.2025

**ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>**



## New York Letter, *Fabrics for the summer*

### SWISS FABRIC GROUP

Cotton fabrics are definitely all the rage again this summer. American buyers for the ready-to-wear clothing industry and the big stores have all been raving about the lovely new fabrics shown to them for this summer. They have been especially struck with the quality of the materials, the beauty of the designs, and the fineness

of execution. Progress in the field of finishes and dyes has also contributed to making fine cotton fabrics more attractive and more practical than ever. American buyers say that the present high standard of the finishes and dyes has played a great part in increasing the volume of sales and the turnover in dollars.



**Nettie Rosenstein Inc., New York**  
Flockprinted organdy by  
*Mettler & Co. Ltd., Saint-Gall*

**Ann Foster-Ely Walker, Saint-Louis**

«Swisette», a poplin- and voile-  
like cotton fabric by  
*Mettler & Co. Ltd, Saint-Gall*



SWISS FABRIC GROUP

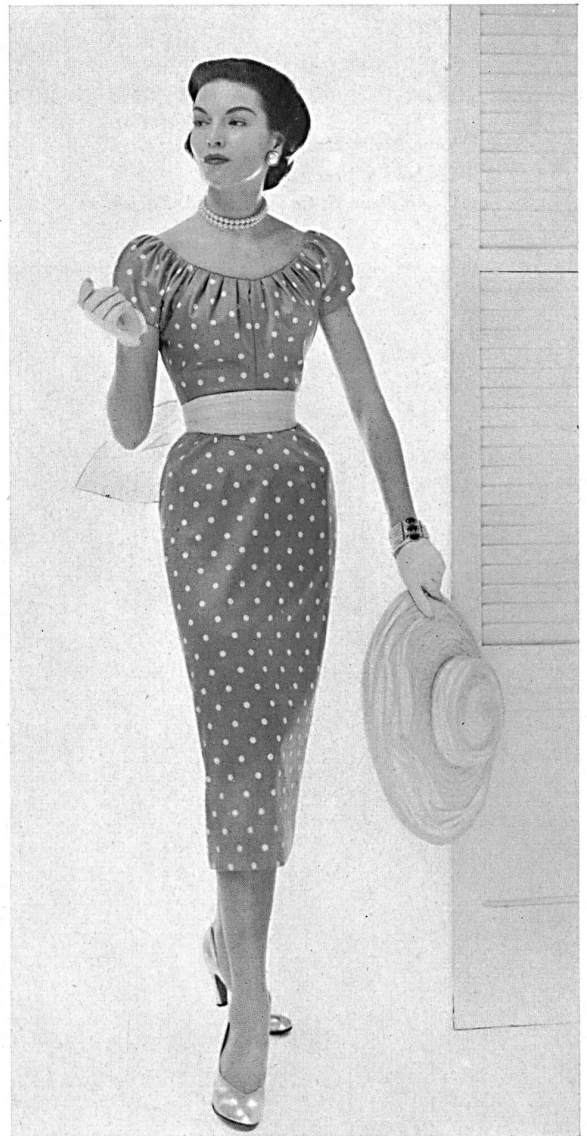
Sales of imported fabrics sold by the yard in retail stores are also brisk, in spite of the slight difference in price which favours the home-produced article. The number of American women who make their own clothes has increased in recent years and this new class of consumer has become more exacting with regard to the quality of the fabrics it chooses; this is characteristic of the new generation of American women. The Swiss fabrics imported into the United States have the advantage of being new and different, and the ideas they introduce play their part in the seasonal rejuvenation of fashion. It is only the versatility of the industrial system of multiple and comparatively small factories found in eastern Switzerland that makes possible such an incredible variety of designs and textures. Thus the constant flow of fresh ideas from Europe is a vital source of inspiration to the textiles sold in America.



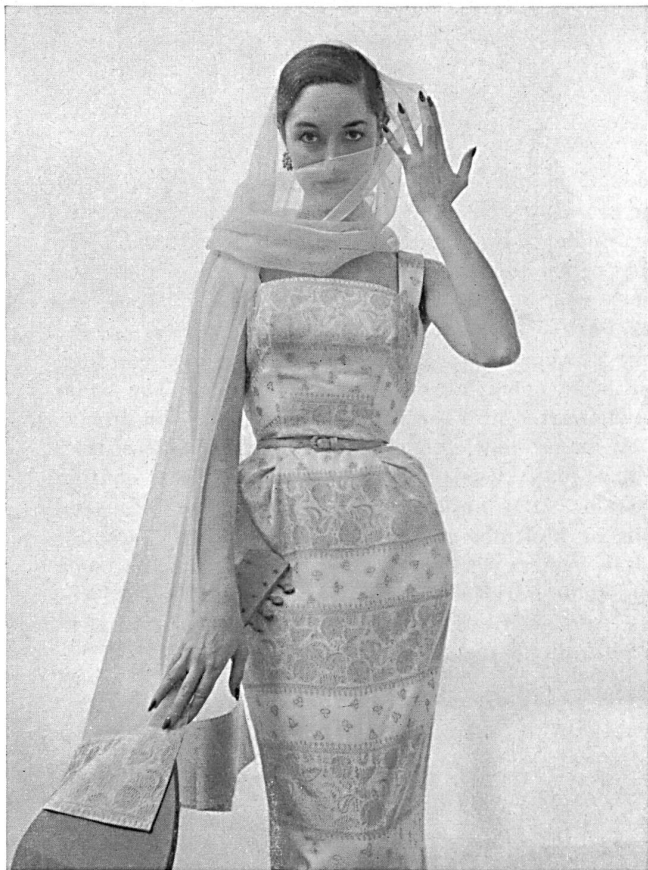
**Pierre Balmain Inc.,  
New York**  
Gray « Honella »  
with white printed dots by  
*Stoffel & Co., Saint-Gall.*



**Claire Schaffel, New York**  
« Nelo-Silvosa »  
silky cotton fabric by  
*J.G. Nef & Co. Ltd.,  
Herisau.*



**Hannah Troy, New York**  
Heavenblue cotton satin with  
white dots and plain organdy  
cummerbund.  
« Fisba » fabrics by  
*Christian Fischbacher Co., Saint-Gall.*



**Anna Miller Inc., New York**  
 « Sabara » brocade by  
*L. Abraham & Co., Silks Ltd, Zurich.*

Swiss fabrics and embroideries enjoy continued success not only in women's fashions but also in children's wear. The continual growth in the population of the United States enables the thriving industries of children's garments to indulge their preference for St. Gall embroideries for their smartest and most beautiful models.

The present trend in interior decorating is towards frivolity in the worked fabrics for curtains, drapes and furniture. After these fabrics had been out of favour in interior decorating schemes since 1914, it is interesting to see how American decorators are returning to light and embroidered fabrics, like those used in our grandmothers' drawing rooms. This is an understandable reaction against the severity of one-toned walls and curtains in plain neutral fabrics. Embroidered curtains are returning to brighten up windows in both old and modern houses. The designers and embroiderers of St. Gall have succeeded in reviving and adapting to



**Kasper of Arnaold and Fox,  
 New York**  
 Printed silk by  
*Rudolf Brauchbar & Co., Zurich.*



**Christian Dior, New York**  
 Plain « Amadis » fabric by  
*L. Abraham & Co., Silks Ltd., Zurich.*



**Claire Schaffel, New York**  
 Black, red and yellow striped  
 faille by  
*Heer & Co. Ltd, Thalwil.*

present tastes the curtains that decorated the salons of the Biedermeier, Second Empire, Louis-Philippe and Victorian eras. These embroideries are adapted to the practical requirements of today; they are free from all unnecessary complications, all excess ornamentation, and they preserve a certain old-fashioned and at the same time youthful charm — however contradictory that may seem — which goes well with traditional and modern American furniture alike.

Decorators make equal use of light cotton prints and embroideries for giving a new look to our windows. Thus all these typically Swiss fabrics are being used once again in the home and not only for women's fashions.

TH. DE CHAMBRIER

**Christian Dior, New York**  
 « Festival » brocade by  
*L. Abraham & Co., Silks Ltd,  
 Zurich.*



**Hannah Troy, New York**  
 Swiss cotton brocade by  
*Rudolf Brauchbar & Co.,  
 Zurich.*

