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SWISS TEXTILES FOR THE U.S.A. YOUTHFUL FABRICS FOR YOUTHFUL AMERICA

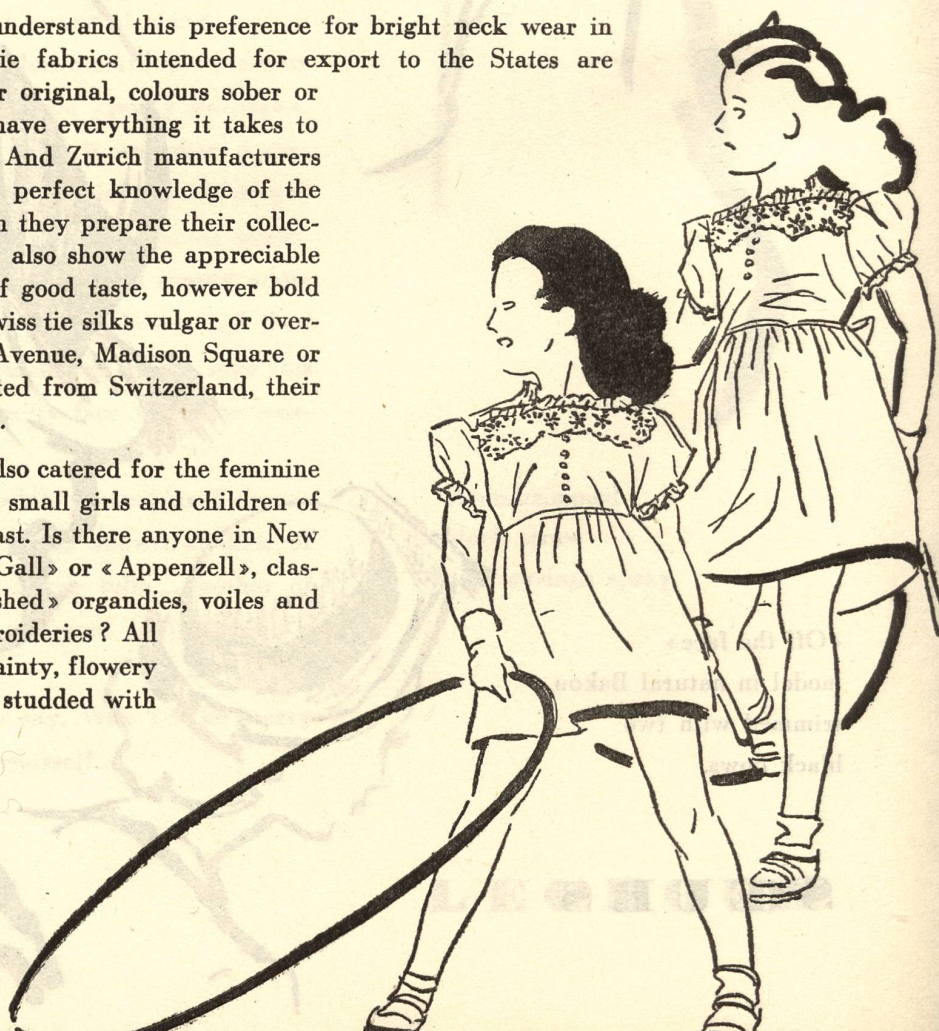
New York is a city of happy youth, a city where the big stores seem to cater especially for youthful femininity, just as the United States as a whole are the paradise of childhood, adolescence and youth which here receive better treatment than anywhere else in the world.

In the immense and youthful city of New York, where architects and builders have not ceased to work, in the whole of this vast country which is still in the process of growth and expansion, current fashions reflect the joy and vitality of a vigorous and exuberantly young nation.

Just look at the neck-ties men are wearing in New York and Los Angeles! — What a startling triumph of colour over the sober and rather dingy hues of masculine attire. Middle-aged and successful gentlemen do indeed prefer the traditional neck wear whose richly gleaming fabrics are so often found to have been woven in Zurich, Switzerland; but all young men and many older ones like to brighten up their sportswear and, for golf or tennis, wear brilliant hued, bold patterned ties which so thoroughly express the jovial cordiality of American life. Statistics have revealed that 70% of American masculine neck wear are bought by women. Perhaps that's why colour schemes are so flagrant — but, whoever buys them, it's the men who wear them! And one must admit that youthful, gaily coloured silk ties do add a cheerful note to the scene when a crowd of men get together, whether at a party or at a staid business lunch.

Swiss silk manufacturers know and understand this preference for bright neck wear in America. That is why Swiss-made tie fabrics intended for export to the States are extremely varied: patterns classical or original, colours sober or fantastically gay. Swiss necktie silks have everything it takes to satisfy American youth... of all ages! And Zurich manufacturers are guided by long experience and a perfect knowledge of the requirements of American buyers, when they prepare their collections to send across the Atlantic. They also show the appreciable gift of remaining within the bounds of good taste, however bold the novelties they design; never are Swiss tie silks vulgar or over-coloured. When shirtmakers in Park Avenue, Madison Square or Fifth Avenue present a silk tie imported from Switzerland, their customers may be sure that it is *right*.

But Swiss textile manufacturers have also catered for the feminine world — teen-agers and young women, small girls and children of both sexes — for several generations past. Is there anyone in New York today who has not heard of «St. Gall» or «Appenzell», classical «dotted Swiss», «permanent finished» organdies, voiles and other spider-web fabrics, or Swiss embroideries? All these delicate cotton materials have a dainty, flowery grace reminiscent of St. Gall meadows, studded with





Dainty frocks for
little girls
trimmed with swiss
eyelet embroidery.

(Courtesy Mr M. E. Feld,
importer, New York)

a thousand spring flowers, in which are set the factories scattered here and there throughout the countryside around the small industrial city of St. Gall. The springtime posies of Swiss embroideries go to deck American girls all over the United States, from Hudson Bay to the Gulf of Mexico, from the Atlantic to the Pacific. And everywhere, Swiss embroidery is loved and appreciated, not as a fleeting novelty, but as an old tradition.

When the finest stores in New York, Chicago, Los Angeles, prepare their window displays for special occasions such as Christmas, St. Valentine's Day, Easter or Fourth July, there is always a place for Swiss-made fabrics which embellish the lay-out and adorn the manikins.

A typical example of this is the window of a leading jeweller in Fifth Avenue who, apart from the customary display of valuable pieces, very often presents a whole windowful of exquisite children's frocks specially made for his Gift Department. These small masterpieces of the dressmaker's art are perfectly styled and made from the most delicate of Swiss fabrics and adorned with the loveliest of St. Gall embroideries. This heterogeneous combination of massive silverware and fragile children's garments may seem strange at first, but these apparently very different lines have one fundamental quality in common: their perfection. Silverware and children's frocks are to be found together in a place where a clientele of choice — the most exacting, the most refined and the best able to appreciate things at their true value — comes to buy the best.

And the same may be said for all first-class stores in New York. They sell Swiss-made fabrics and embroideries because they are called upon to supply customers whose primary preoccupation is *quality*.

The charm of fine cotton materials, the crispness of Swiss embroideries, lend atmosphere to all the great events in

the life of American womanhood: christenings, weddings, family gatherings, graduation, confirmation, the first ball, garden and penthouse parties — all these important events bring forth a bevy of organdies and embroideries. The more fashionable the party, the more one may be sure of seeing real Swiss products. The success of St. Gall embroideries is so great, that they have been, and still are imitated by New-Jersey manufacturers in poorer qualities. Imitation is a tribute to beauty. But, although American imitations are used on a large scale for cheap, ready-made apparel in New York, embroideries imported direct from Switzerland remain the exclusive and undisputed privilege of haute couture and first-class dressmaking, because their perfection is inimitable. Year-long attempts to imitate have never succeeded; the prestige of Swiss embroidery is unimpaired, the ranks of its adepts remain undiminished, because in the United States as elsewhere, there are still women of good taste who can distinguish real jewelry from false, authentic pieces from counterfeits, genuine pearls from the synthetic variety, and true Swiss embroidery from cheap imitations.

Cheap luxury must be available for everybody, but for women of refinement, whatever their social or financial position, nothing can ever replace quality.

Thérèse de Chambrier.