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Letter from Germany

The persistent bad weather prevailing in Germany and other Central European countries is gradually having its effect on the textile industry and trade. Summer seems to be doled out to us almost begrudgingly these days and the dream creations of the fashion designers in vaporous fabrics are very seldom seen again after their first appearance at the new season's showings. What women actually wear during the spring and summer months are shirtwaist dresses in striped or finely-patterned Swiss poplin, tussore tailormades, two- and three-piece outfits in jersey as well as blouses and pullovers in fine wool knitwear, among which Alpinit and Hanro models are the most outstanding. Let us mention too the smart raincoats that really are rainproof and are becoming more and more fashionable each year as

the rainy spells become longer and more frequent.

The wet weather makes very heavy demands on clothes from the point of view of quality and resistance to wear so that it is very understandable that clients allow themselves to be guided more and more in their purchases nowadays by a concern for quality — which is all to the good as far as Swiss articles are concerned.

Many of the big stores in the most important towns of Western Germany such as Munich, Dusseldorf and Frankfurt have had the good idea of setting aside some of their windows — which are always very beautifully decorated — for attractive displays of goods grouped according to their country of origin. This type of presentation too is all to the advantage of Swiss products, for the combination of reasonable

ROBT. SCHWARZENBACH & CO., THALWIL

Champagne-Topas Rohseiden Streifen.
Rayures champagne et topaze sur soie sauvage.
Modell/Modèle: Charles Ritter, Lübeck

Photo Hanno Wohlfarth



A. NAEF & CIE, FLAWIL

Maisgelbe Stickerei auf Baumwoll-Leinen.
Broderie maïs sur toile de coton genre lin.
Modell/Modèle: Charles Ritter, Lübeck

Photo Hanno Wohlfarth

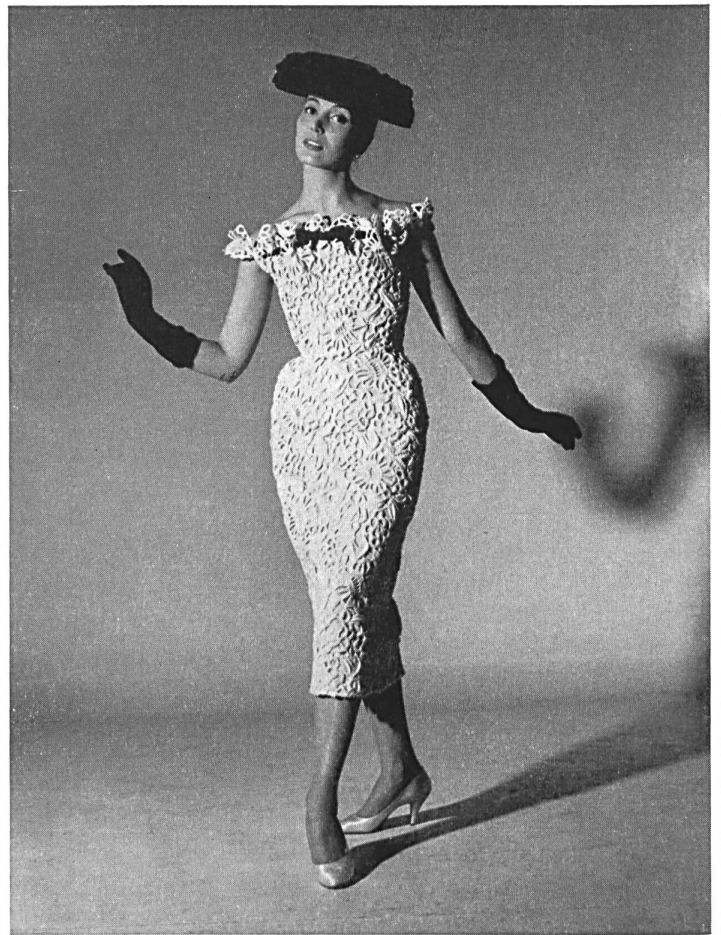




FORSTER WILLI & CO., SAINT-GALL

Weiss-tobasfarben bestickter Organza.
Broderie topaze sur organza blanc.
Modell/Modèle : Charles Ritter, Lübeck

Photo Hanno Wohlfarth



FORSTER WILLI & CO., SAINT-GALL

Champagne Macramé-Spitze.
Dentelle macramé champagne.
Modell/Modèle : Charles Ritter, Lübeck

Photo Hanno Wohlfarth



**ROBT. SCHWARZENBACH & CO.,
THALWIL**

Porzellanblau-weiss gemusterter Piqué.
Piqué blanc et bleu porcelaine.
Modell/Modèle : Charles Ritter, Lübeck

Photo Hanno Wohlfarth

HEER & CIE S.A., THALWIL

Stapelfaser und Wolle.

Draplyne, rayonne et laine.

Modell/Modèle: Schröder & Eggeringhaus, Berlin.

Photo Herbert Tobias



prices and excellent quality constitutes a convincing argument in their favour.

The leading German fashion houses make frequent use of the fabrics of famous Swiss manufacturers in order to enrich and vary their collections. One is always coming across the names of firms such as Forster Willi & Co., A. Naef & Co. and Reichenbach & Co. for embroidered cotton and wool laces, Chantilly-type laces, guipure allover and embroidered linens, and L. Abraham & Co. and Robt. Schwarzenbach for pure silks and embroidered cottons.

Charles Ritter of Lubeck especially, who was a pupil of Rodier in Paris, usually makes a large part of his collection in sumptuous Swiss fabrics. He recently met with great success in Hamburg, where the dominant note is one of conservative elegance, with an outfit in a deep blue pure silk shantung and a model with a very attractive simplicity of line in

wool lace in two shades of blue — navy and royal (Forster Willi & Co.). But the real keynote of this collection was given by the fabrics with delightful designs and the lovely embroideries. There were dark red velvet roses, which were extremely lifelike, on an Indian satin in rose-wood silk, pale yellow daisies with rainbow hued corollas on a ground of wool lace in the same shade, as well as a rustling silk taffeta with a batik print of yellow and red tongues of flame (Ritter christened this model «Village in flames»); one cotton organdie was decorated with dream-like woven flowers set in ornamental vases of the Biedermeier style. Dainty embroideries by Naef, among them a marvellous mother-of-pearl lace in a strange bluish tint or different shades of beige were used for extravagant short cocktail gowns (a hand's breadth below the knee).

Emily Kraus-Nover