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In Germany, life in the fashion world is developing more and more into a mad race against the clock, but a race in reverse, one might almost say, for the dates on which the Germany ready-to-wear collections (whether spring-summer or autumn-winter) are presented to the

## Letter from Germany



JACOB ROHNER LTD.,  
REBSTEIN

Organdi brodé.  
Besticktes Organdy.  
Modèle Heinz Oestergaard, Berlin.  
Photo Irm Kühn, Berlin.

professional buyers are now so far removed in time from those of the Parisian presentations for the same season that they would only have to be put forward a little to coincide with the preceding Paris showing.

The present autumn season has given us really convincing proof of the drawbacks of this time-lag in the increasingly feverish evolution of fashion, whose pace is set by Paris, spurred on by increasingly exacting international press ever on the lookout for sensation and by an international industry avidly seeking new orders.

Inspired by the Parisian collections for the 1958 spring-summer season, almost all German ready-to-

wear manufacturers decided to adopt the loose, low-waisted trapeze line and « Charleston » style.

And now, here is Paris launching a neo-Empire style ! The surprise could not have been more unpleasant !

The blow would have been slightly softened perhaps if the fashion industry, as in the good old days, had had the inside information of those in the know. But as the general public — that is to say, the fair sex — today takes an interest in fashion that was undreamt of several years back and insists on being kept informed of the very latest news in this field — which is by the way all to the good for the fashion industry (which contributed to this

FORSTER WILLI & CO., SAINT-GALL

Broderie à la taille et au bas de la jupe.  
Schwere Stickerei an der Taille und am  
Saum.  
Modèle Ritter-Modelle, Hambourg.  
Photo F. C. Gundlach.



FORSTER WILLI & CO., SAINT-GALL

Broderie guipure.  
Ätztickerei.  
Modèle K. E. Spranger GmbH.,  
Constance.  
Photo Kabus, Constance.

trend for this very reason) — it is not possible to keep a secret or hold back a novelty, even for a day and even if it is bound to have unfortunate repercussions on the economy.

However it is too late to turn back the clock and stop the present trend by adopting certain serious proposals put forward by production and distribution circles, such as, for example, that of excluding the press (which is the biggest culprit) from the Paris openings or at least of laying down certain dates before which publication would be prohibited.

It would certainly be wiser and more profitable for the better ready-to-wear firms — those most heavily affected — to restrict their principal collections, which have in certain cases assumed gigantic proportions (sometimes exceeding five hundred models). In this way these firms could lower their overhead and considerably shorten delivery dates. Furthermore, they would even be in a position to turn out small inbetween-season collections of the very latest fashions, with very short delivery dates, which is just what the fashion trade is always clamouring for, so as to be able to satisfy their very exacting present-day clientele. The more far-sighted of the professionals in the trade are already agreed upon the necessity of such action. This system would certainly be more effective than the present attempts to find a scapegoat whether going by the name of Paris or these Press.

\* \* \*

It was a very good idea on the part of the office for the Promotion of the Swiss Cotton and Embroidery Industry to invite members of the German press to St. Gall, for it is the lovely fabrics and embroideries of this Swiss canton that inspire the most graceful creations of the German couturiers. In this way the principal German newspapers and magazine editors and reporters had an opportunity of seeing for themselves how these world-famous products are created and manufactured.

Convincing proof of the quality and high artistic standard of modern machine embroideries is given by the fact that the visitors who were shown the Iklé and Jacoby collections — masterpieces of their kind, unique







FORSTER WILLI & CO., SAINT-GALL

Broderie or / Goldspitze.  
Modèle Charles Ritter,  
Hambourg-Lubeck.  
Photo Mignon Dohrendorf, Hambourg.



REICHENBACH & CO., SAINT-GALL

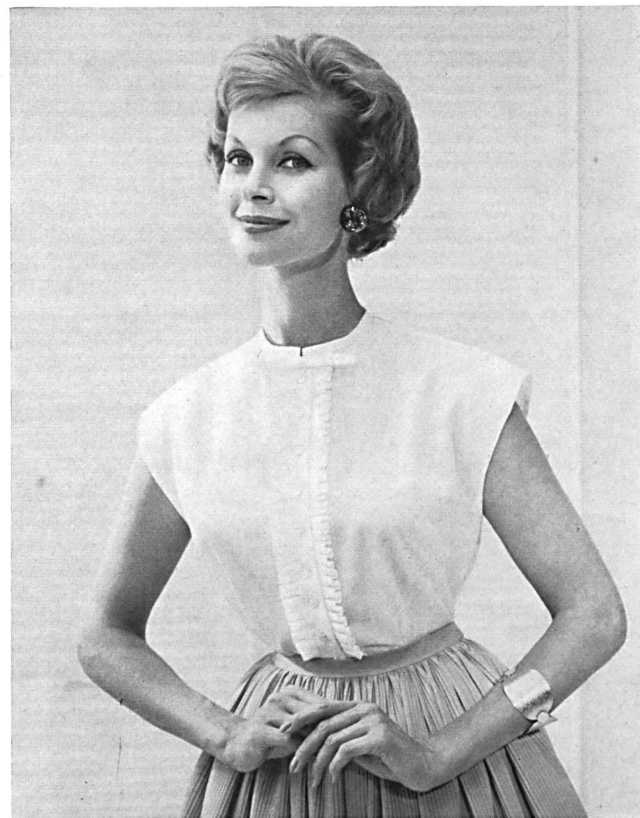
Batiste Minicare.  
Modèle Wollenschläger & Co.,  
Baden-Baden.  
Photo W. Lautenbacher, Stuttgart.

in their beauty and richness — could see that the present products of the St. Gall industry are in every way comparable with their illustrious predecessors worked by hand several centuries ago.

\* \* \*

Some of the highlights of the winter collection of the well-known German designer, Charles Ritter (Hamburg-Lübeck), were the models made of St. Gall embroidery, which were outstanding for their beauty and their distinction. This designer showed, for example, a cocktail dress in a burgundy-coloured velvet with a trapeze neckline and short sleeves trimmed with dark mink. A dress of Nile green velvet embroidery, with a low oval neckline and the high waist accentuated by a velvet ribbon of the same shade, was shown with a short evening coat, in the same shade of Nile green. A turquoise dress in heavy cotton embroidery, with a chiffon yoke, placed high, had an accompanying chiffon cape of the same colour. A fitted dress with narrow shoulder straps, made of gold embroidery in forty centimetre (15 1/2") widths, created a sensation. All these embroideries were by Forster-Willi of St. Gall.

*Emily Kraus-Nover*



REICHENBACH & CO., SAINT-GALL

Batiste Minicare.  
Modèle Fa. Held K. G., Münchberg (All.).  
Photo Karin Kraus, Munich.



REICHENBACH & CO., SAINT-GALL

Batiste Minicare.  
Modèle Wollenschläger & Co.,  
Baden-Baden.  
Photo W. Lautenbacher, Stuttgart.





BISCHOFF TEXTILES S. A., SAINT-GALL

Broderie sur chemise de nuit en perlon.  
Stickerei auf Perlton-Nachthemd.  
Modèle Margret-Werk, Margrethausen (All.).  
Photo Lutz.

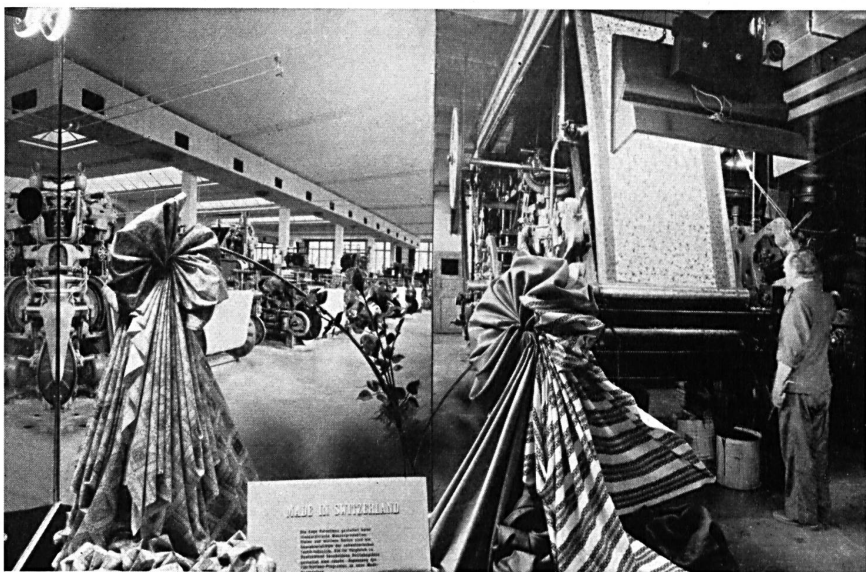


BISCHOFF TEXTILES S. A., SAINT-GALL

Broderie sur combinaison en perlon.  
Stickerei auf Perlton Combinaison.  
Modèle Margret-Werk, Margrethausen (All.).  
Photo Lutz.

## A Swiss Textile Display in Stuttgart

The new premises in Stuttgart of the « Winterthur » Insurance Company, which house the Consulate General of Switzerland, are considered a sort of « Swiss house ». In the spacious entrance hall, which is open to the public, are six show cases housing a temporary display of Swiss products.



Here the firm of *Hausammann Textiles Ltd.* of Winterthur has been presenting a selection of its finest fabrics to the general public, after an inauguration ceremony accompanied by a talk on the Swiss textile industry, to which leading German textile experts were invited.

The six show cases, decorated and arranged by Mr. Werner Hoehn, a shop-window decorator of Zurich, have aroused great interest among the people of Stuttgart and have been favourably commented on by several German newspapers. Each of these window displays consisted of a big photograph, forming the background, and a number of tastefully arranged fabrics. The general idea was to illustrate the various stages of fashion creation with particular reference to Swiss production.