

Los Angeles letter

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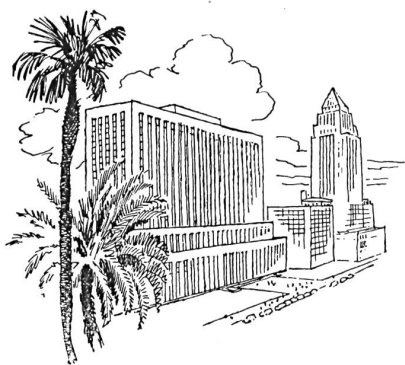
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Los Angeles Letter

Here are some of the outstanding color and style notes of one of the most successful seasons of the Los Angeles fashion market. Biggest color note was white: white with black, white with pastels, white and color. Clear yellows

in all ranges from canary diamond yellow deepening to orange tones. Orange everywhere, a high-fashion color.

Style accents: waistlines important with cummerbunds, sashes, tight little belts. The strapless look is going out,



CAHILL

Informal wedding gown of silk-woollen fabric by *L. Abraham & Cie, Soieries S. A., Zurich*, with application of embroidered linen by *Forster Willi & Co., St-Gall*.



surrounded by more space and definitely more popular than they have been for years.

Tricks of the trade from pace-setting houses: DeDe Johnson... two-piece dresses that look like suits. The look of old Spain in her new flamenco skirt, boleros and sculptured blouses that hug the figure. Pat Premo... long-time specialist in working Swiss cottons into spectator sport clothes that shout quality and elegance. Simple lines, odd color combinations in exclusive fabrics. Howard Greer... scalloped necklines, box-pleated bosom, ball-trimmed organdies, stoles, edgings, voluminous sleeves and entire bodices of Swiss laces and fabrics. A great deal of black in this collection combined with white or pink. Marusia... a collection fraught with blue and white dots, big, little or middle-sized. Several elegant daytime and even-

DON LOPER

Summer cocktail dress with white embroidered organdy by *Jacob Rohner Ltd., Rebstein.*

Photo John Engstead

DON LOPER

Summer cocktail dress with white embroidered organdy by *Jacob Rohner Ltd., Rebstein.*

Photo John Engstead

replaced by wide straps, pretty necklines, puffed sleeves, both large and small. Pleats everywhere—on bathing suits, daytime clothes, cocktail and evening clothes.

Playclothes in dark colored cottons... black, chocolate brown, charcoal gray, punctuated by white on fabric trim, on big, big buttons.

Other trends: a general disbelief in the continued importance of the no-bustline, no-waistline, no-hipline, no-woman line of the French and New York collections. Confidence in the costume look of dresses with coats, stoles, boleros or jackets, suits with blouses and matching linings, print dresses and soft wool, print lined coats. Fabrics masquerade as everything but what they are, cottons especially, that look like satin, taffeta, surah, chiffon or patent leather. Prints are larger, more subtly colored,



ing dresses, especially a white lace sheath with raffia embroidery. Floating scarves, floating garlands of embroidery, a «Queen of Spades» neckline, deep-dipping backs for evening, the «boudoir look» to many numbers.

Don Loper... lavish use of re-embroidered laces. Colors are blue-greys into moonstone, navy and black. Some pinks and grey, one or two brilliant colors. Favors the pencil-slim line for his nearly figure-perfect theatrical or semi-theatrical clientele. For a touch of naïveté, Loper features his own hooped petticoat to be worn under a few numbers. It is priced over \$ 100. Suits are soft, coats large and designed for travellers. His clothes are planned on a long-term basis so that every season's clothes fit into

a wardrobe of his previously designed outfits to make every customer a harmonious whole.

Athena... a large part of the collection in tweedy rayon imports from Switzerland. She was the first to feature these and the demand from customers all over the country is continuous and insistant.

Irene... features a new color for spring and summer... a dark blue-gray called Storm Blue. She still emphasizes the stem slim line with fullness placed low in the back of skirts for walking ease. Striking notes: preference for dots and stripes over floral prints. Buttons often graduated in size on same garment.

Werlé—a two-year old firm that has built its business



PAT PREMO

Voile by Stoffel & Co., St-Gall, satin shadowed and chenille embroidered.

Photo John Engstead



PAT PREMO
Cummerbund and jacket in Swiss
embroidered fabric.
Photo John Engstead

on a solid foundation of catering to a few shops that sell only to solidly wealthy women. Uses only exclusive fabrics, especially Swiss pure silks and failles. Specializes in one- and two-piece dresses for important daytime wear, and cocktail clothes that are rich and dashing. This is a house to watch.

Another house to watch—Maxwell Shieff—a former Canadian designer who has been in business only a few months. Features couturier details at comparatively moderate prices. Introduces a first summer line with a number of Swiss fabrics used in an interesting and intricate manner. Caters to the customer who leads an active social life.

Other miscellaneous intelligence: at the opening of the Santa Anita Race Track, the observers reported a predominance of suits and handknits in all styles, shapes, colors and price ranges. For the spring and summer fashion shows buyers had to be turned away because of the lack of seating. Quality buying has increased and the outlook for exclusive fabrics and patterns such as the Swiss offer therefore continues to be better than ever.

Helene F. MILLER.



PAT PREMO
A Plastoprint cotton fabric by
Stoffel & Co., St-Gall.
Photo John Engstead