

Los Angeles letter

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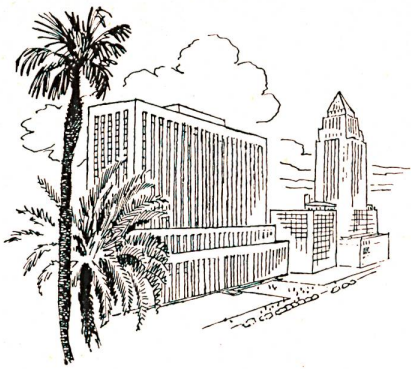
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LOS ANGELES LETTER

MISS JEAN PETERS

appearing in the 20th Century Fox technicolor film "Wait 'til the sun shines Nellie" wears an "ALPINIT" sweater by Ruepp & Co. Ltd., Sarmenstorf (Switzerland) hand-embroidered with pearls and pearly leaves by Sydney of La Cienega, Los Angeles.



We have no intention of departing from our usual policy in publishing here a report from our correspondent which is different from the previous ones and devoted not to California fashions as a whole but to a single designer, who, furthermore, makes great use of Swiss textiles.

The photograph opposite is not an illustration of this article but should have been published with our correspondent's report in the previous number (see *Textiles Suisses* No. 1/1952, page 59); owing to its late arrival we were unfortunately obliged to postpone its publication until now.

EDITOR.

"Black and white Flight" an exciting formal by ADRIAN in the Metro Goldwyn Mayer's musical comedy "Lovely to look at". The gown is fashioned from black taffeta and white Swiss embroidered organdy.





ADRIAN
Black taffeta with white
Swiss organdy-embroidered
underskirt.

Photo John Engstead

Like a meteor, the collection of Adrian flashes across the seasonal fashion horizon... brilliant, dazzling, unique... and not seen by everyone. For only an exclusive segment of the fashion press and fashion public are shown the entire Adrian collection which ranges from simple suits to fantastic opera gowns and dream dresses tinged with stardust.

At his latest showing, Adrian explained that he works much as nature does. "Each year we see the same flowers in a garden renewed and refreshed. Then among the flowers there is an occasional hothouse plant. So with my collection there are a number of perennials. Whether or not the hothouse plants survive depends on whether or not they are watered psychologically."

A year ago Adrian remarked that fashions have now evolved to the point where they are completely suited to the needs of women of today and are not likely to change for the next 50 years. Apparently Adrian has not changed his mind because this year's suits are still slim, shoulders gently broad, waistlines still natural and throughout the collection there is no dictated skirt length or silhouette, only the widest possible catholicity of taste.

However, the over-all collection had its news, themes and seasonal signatures. Big news was the use of one sleeve only for capes, for cool summer clothes, for sheath dresses under suit jackets. And Adrian went wild, simply wild this year over accordion pleats. He used

them on sleeves, jabots, fichus, deep skirt hems, inverted godets, capes and scarves.

More big news was a group of six coats called "The Summer Warmers": the answer to woman's eternal problem of what to throw on when she wants to look attractive and yet keep off the sharp chill of fickle summer weather. These coats were fleecy, soft and cloud-like wools in heavenly shades of blue, yellow, pink, aquamarine with tabs and tiered pocket flaps, with a matching loose cross-shoulder pouch bag of the same coating fabric. Most fabulous of all... a floor-length evening wrap that was only a short bolero in front but full length and voluminous in the back.

Another novelty of the collection was the fin sleeve, a medium, narrowing sleeve with a flange to suggest the moving, graceful back fin of some long and languorous fish.

Swiss fabrics were put to use in Adrian's streamlined suit dresses or, more frequently, in billowing, romantic ballgowns. In the gowns they were accompanied by exclusive patterns of embroidery or appliqué or combined with specially designed warp taffetas.

Comment-catching as always were the provocative titles of Adrian's clothes: Dust in the Sun, When I Leave the Boat, I'll Wear it to a Wedding, Give Me Something Gay, Woman's Best Friend, Like Grandma's Handwork (applied Swiss flowers on black organdy) and The Lady Would Like to Marry a Rajah!

Photo John Engstead



Photo John Engstead

ADRIAN

Warp-printed taffeta with underskirt of Swiss eyelet embroidery on white organdy.

Adrian's career, like his clothes, shows a sure movement in a well-defined direction. At the age of seventeen he was enrolled by his parents, both artists, in the Parsons School of Design in New York. Adrian later transferred to the Paris branch of the school and while there designed a costume for a girl he took to the Grand Prix Ball. This costume was seen by Irving Berlin who carried Adrian off to New York and immediately set him to work on the sensational Music Box Revues of the 20's.

ADRIAN

Pink Swiss organdy with accordion-pleated "fin-back" on the sleeve and green and pink embroidery and appliqué.



ADRIAN
Blue Swiss organdy
with white applied
flowers and deep taf-
feta hem.

Photo John Engstead

From here, Adrian's career reads like a fairy tale: costumes in Hollywood for Rudolph Valentino, spectacular designs for Hollywood premieres, years with Cecil B. De Mille, and then on to Metro-Goldwyn-Mayer where he designed for such famous women as Greta Garbo, Joan Crawford, Norma Shearer, Katherine Hepburn and his own charming wife, Janet Gaynor. Last month a whole new series of gowns was completed from M.G.M.'s "Lovely to Look At", a new movie extravaganza nostalgically recalling the glamour of past years.

Adrian is a quiet, almost shy man who shuns too frequent contact with the "outer" world. Along with exciting fabrics, he likes horseback riding, antiques and painting. He dislikes too much impressionism in painting, fanatics of all kinds and most of all, he dislikes women who buy their clothes emotionally rather than intelligently. Adrian then, like his clothes, is definite in his purpose, clear in his own mind and always artistic.

HELENE-F. MILLER.