

Los Angeles letter

Autor(en): **Miller, Helene F.**

Objektyp: **Article**

Zeitschrift: **Textiles suisses [Édition française]**

Band (Jahr): - **(1952)**

Heft 3

PDF erstellt am: **18.09.2024**

Persistenter Link: <https://doi.org/10.5169/seals-792534>

Nutzungsbedingungen

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern.

Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden.

Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

Haftungsausschluss

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.



Los Angeles Letter



ERIC BASS
Embroidered iridescent plum-colored cotton from
*Forster Willi & Co.,
Saint-Gall*



ATHENA
Swiss shantung suit
with linen insert

This is a season of potpourri — of a rehash of old ideas, of a return to many design lines of the late thirties, a season when anything goes and most of it will.

The « new trends » are not new trends at all but new-on-the-scene-this-season. There is no definitive « look » as in past seasons but an employment of some of the most flattering lines in new fabrics. These fabrics include elegant and luxurious satins, damasks, lamés.

Some of these re-worked ideas of other days are found in necklines, which now seem to follow a definite pattern of cover-up for daytime, keep-it-low for after five. However, the covered shoulder is a definite swing of the fashion pendulum away from the bare-it-all look.

The covered up necklines are achieved by mandarin collars, ribknit turtle necks which started here with couturier lines some three years ago, mushroom collars and bows, high hug-me-tight shawl collars or layers of collars placed one upon the other. The sailor collar takes its bow again, too.

Bateau or boat-shaped necklines as well as monk's cowls appear in several fall collections with an occasional daring daytime crepe dress or cocktail dress taking the deep plunge into a deep V pulled to one side by draping or bows. Now that women have bared and dared they're not giving up this coquetry so easily.

Outside of new fabric interest, the greatest news is in skirt lines. Here is where the inventions of older generations of French designers come into their own again. There are harem skirts seen here and there: they'll gain more popularity in the next season. Godets are back — and we do mean back — of the skirt to provide near hemline interest and walking ease. There are back pleats, gores, panels and deep slits to reveal bright colored petticoats. It is almost as if each dress were saying forget-me-not, coming or going.

The general line is slimmer, more controlled and waistlines have moved either up or down and away from the tight-cinching of the past few seasons. Suit jackets have taken a lengthened torso look using bandings to elongate the waist or length of jacket or to define the normal waistline. Evening clothes go to extremes with long-bodied looks or high Empire-waisted darlings waiting through the enchanted lands of dream-evenings to come.

This summer has been notably mild and cool so that our watchword has been, more than ever, The Suit. All the best known cou-

turier collections have included several fine suits, each with the designer's particular hallmark, and the two most famous all-suit houses, Athena and Edith Small, have outdone themselves and particularly with Swiss fabrics. Variations on the California suit — a suit that has a maximum of comfort, ease and sleek good lines no matter what the dictates of fashion — are pictured here by Athena and Eric Bass.

Eric Bass has had, as well, the most outstanding cotton collection of the season, basing almost this entire section of his work on the use of Swiss fabrics and matched embroideries. After a quick venture into the maze of mass manufacturing, Eric has returned again to the designing of magnificent gowns for the magnificent women of this opulent, beauty-ridden community. In this, his third season, his reputation becomes firmly established as a definitive figure in the fashion world.

Helene F. Miller.



ERIC BASS
Dark blue Swiss
moucheté suit



ATHENA
White suit of
Swiss synthetic
fabric