

Los Angeles letter

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Los Angeles Letter

The Fashion that bloom in the Spring

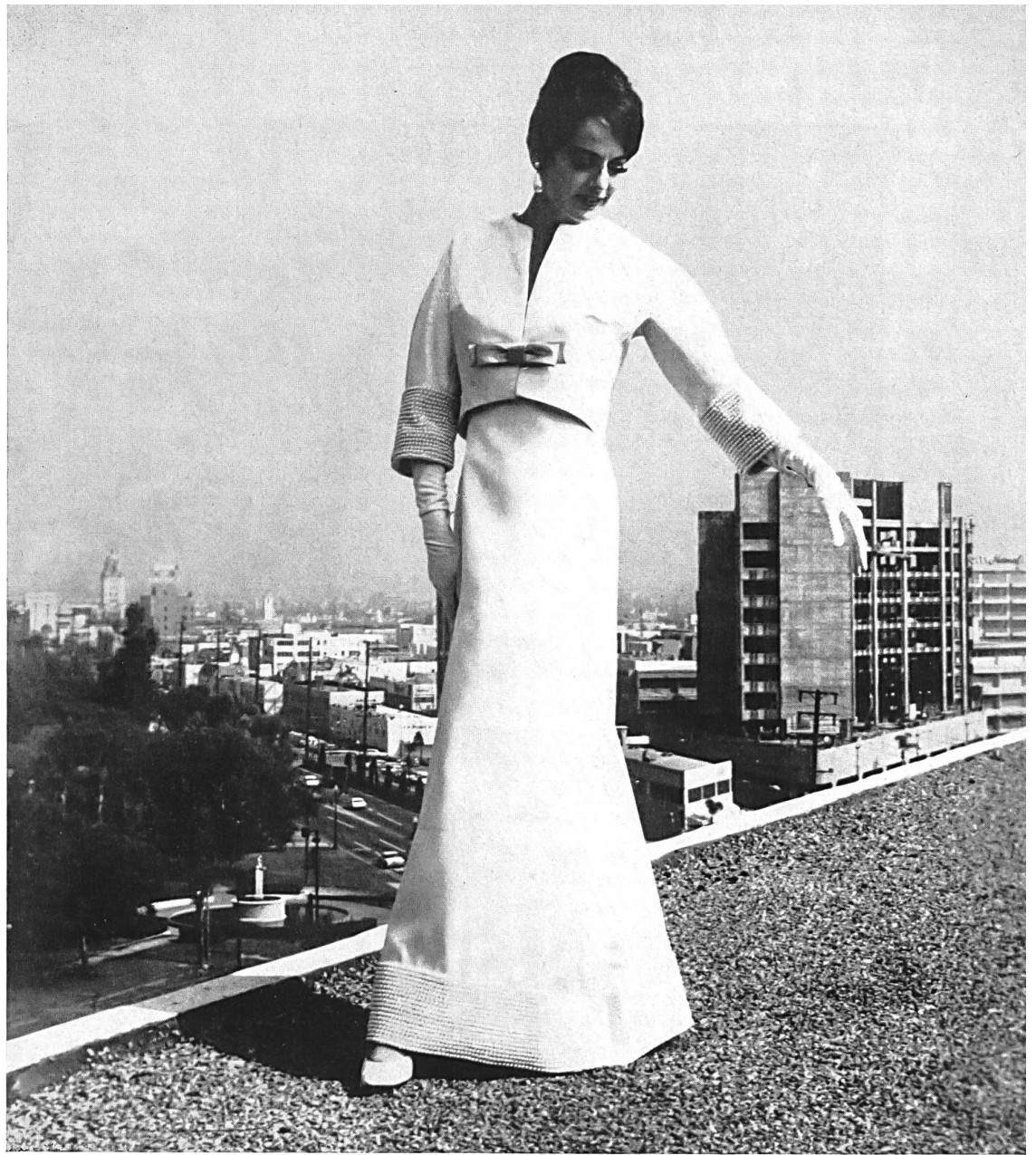
Michael Novarese is, as usual, hitched to a star that continues to rise. His new collection comprises a variety of things that add up to a whole harmonious grouping of styles, colors, designs. Check the large armhole dress, shown frequently, the fantastic art nouveau prints, the string lace embroidery, the high front waistline, the lowered, softened back waistline. Outstanding in the collection was a Forster-Willi rose lace crocheted on nude

net over brown crepe . . . colors were opulent and unexpected: citron, caramel, celadon green, taupe, purple, coral, periwinkle blues as well as some white and blacks.

Don Loper confined himself to an almost abstract look in his collection which reminded us of the latest works of the Paris-Los Angeles artist, Jules Engel, in which color was subordinated to form and shape and confined to cocoa brown and black with mixtures of beige and white. Loper



FORSTER WILLI & CO.,
SAINT-GALL
Laize de guipure
Guipure allover
Modèle de/by:
Michael Novarese, Los Angeles



RUDOLF BRAUCHBAR
& CIE S.A., ZURICH

Twill de soie envers satin
Satin back silk twill
Modèle orné de perles de:
Modell cuffed and banded in
pearls by:
Michael Novarese, Los Angeles

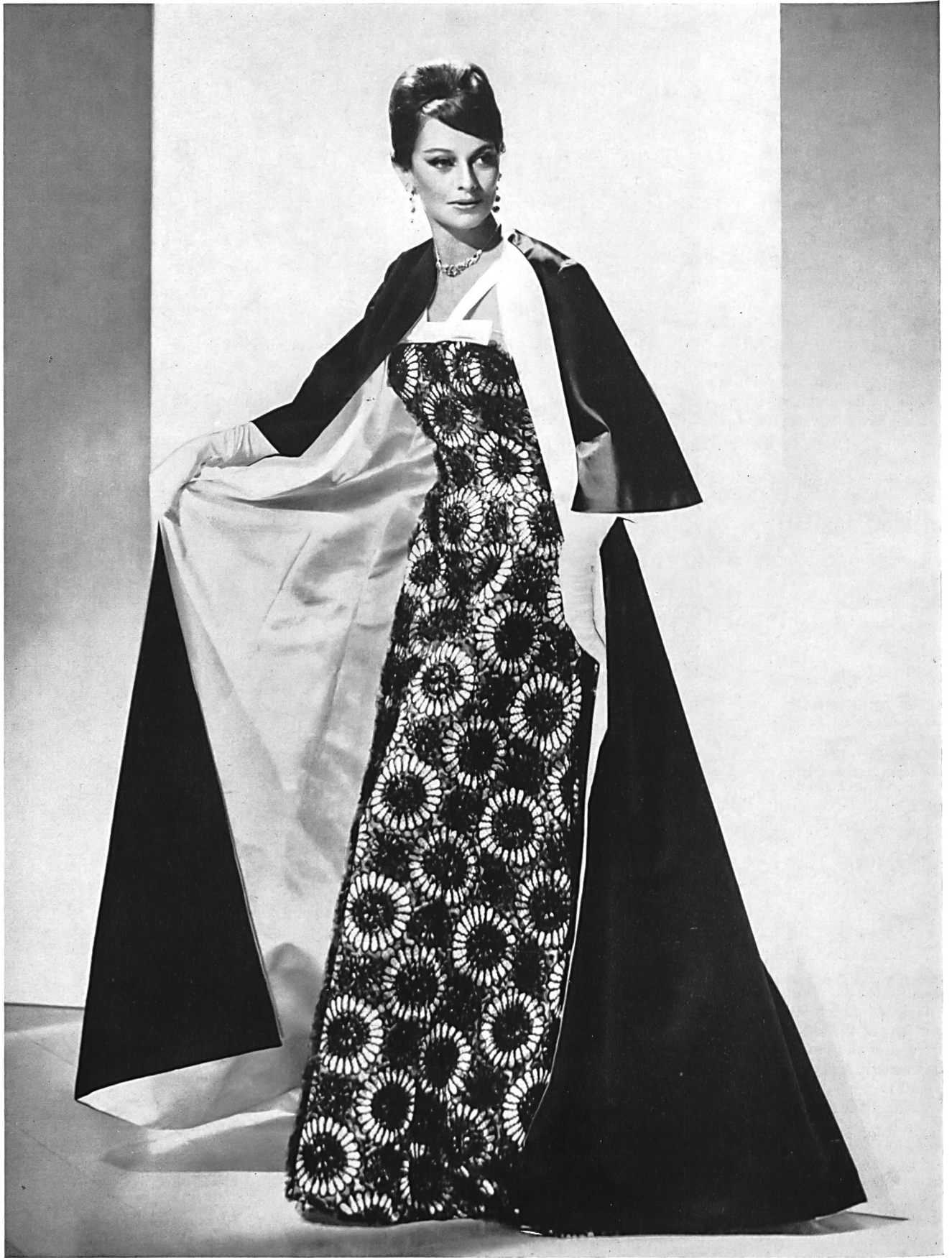
stars suits for daytime, trim, slim, braid-touched, checked or black on black in sheer-weight wools. For evening, Loper favors the most feminine of short dance dresses in chiffons and the most elegant of ball gowns, each with its own dramatic long coat that attests to the wearer's strong personal tastes.

Travilla likes dolman sleeves, fullness a bas for skirts and the layered look. Colors: strong daffodil yellow, pale greens, pure whites and menswear-like grays. An entire grouping is made up in a Swiss pin-striped fabric: a tube dress with priest's collar, a tunic dress, a dress and jacket with side-flaring hem, a suit with a long coat to add up to a well-groomed costume for wear everywhere. Sharp applause was elicited by a jacket of white reembroidered lace looking like a sports car-racing coat over a matching evening gown with a black mink collar that did double duty for the jacket, too.

Also wonderful: Ernest Newman's use of dimensional laces for late-day gowns. Yvonne's stripes, stripes, stripes in waves, in multi-colors and even knitted-in. She's another young, up-and-coming designer in this market.

Mike Anthony's « Partnership Collection » puts the spotlight on costumes mating delicate laces with crepe organzas and chiffons, or slubbed silks combining with wools or prints and embroideries with plains. Elis Porter created a sensation with his hand-painted chiffons and his free-hand use of many silks and many laces. Werlé, the master, designed sharply slim silhouettes this season with rich line and detail for daytime; gay and pretty gowns for evening. Noted: the stand-up necklines as a change for daytime; numbers of sleeveless coats and tunics richly done in imagination-stirring laces. Helen Rose combines her ever-soft femininity with fancy-free colors and the most opulent of beadings and trimmings. Colors are based on a wellknown Gauguin painting, vivid, alive, appealing. Emphasis on waists with jeweled girdles out of Scheherazade and jeweled « dance pants » under a short dancing dress that swirled and showed. Truly this was showing to cause gossip, conversation and awe in its topicality, its colors and its opulence in which Swiss fabrics played its usual prominent part.

Helene-F. Miller



FORSTER WILLI & CO., SAINT-GALL
Guipure noire rebrodée
Black re-embroidered etched lace



RUDOLF BRAUCHBAR & CIE S.A., ZURICH
Tissu « Darling » fabric
Modèle de/by:
Helga, Los Angeles
Photo John Engstead