

**Zeitschrift:** Swiss textiles [English edition]  
**Herausgeber:** Swiss office for the development of trade  
**Band:** - (1963)  
**Heft:** 3

**Artikel:** Letter from Los Angeles  
**Autor:** [s.n.]  
**DOI:** <https://doi.org/10.5169/seals-798663>

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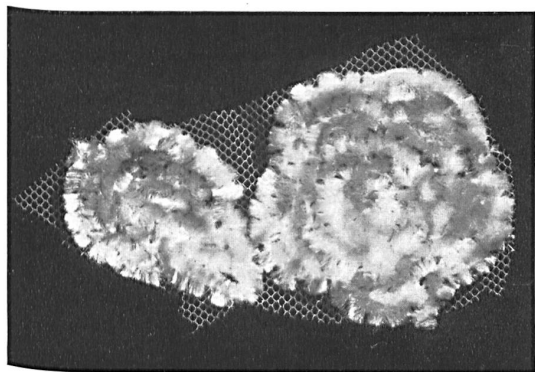


## Letter from Los Angeles

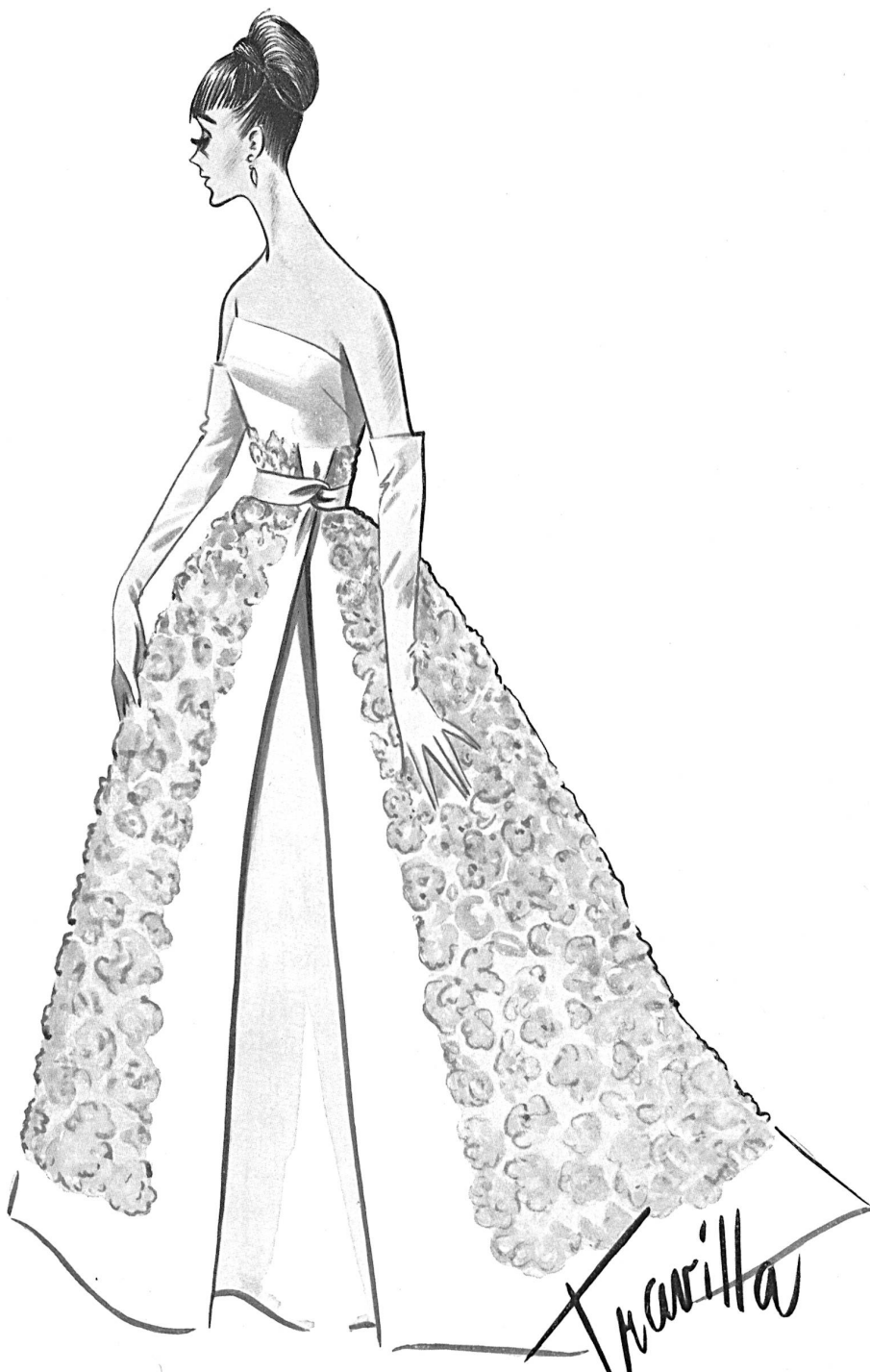
*Glamour by Day... Sparkle by Night*

The first collection to command our rapt attention was that of Maxwell Shieff, who has changed and widened his selection shapes. His collection emphasizes the costume look. The silhouettes are a relaxed Empire styling and what Shieff calls «the Lazy Fit», an easy over the body cut, developed in many ways. He used matelasses,

brocades with gold and silver, cutvel vets, Jacquard prints, novelty wools, wool laces, heavy ribbed silks, leather trims, jet bead trims, bandings of gold kid and coloring with an Oriental splendour that Marco Polo wrote of ages ago. The effects were breathtaking and so were the colours: azalea pink wool, forest green in a Jacquard



FORSTER WILLI & CO., SAINT-GALL  
Re-embroidered pink chenille lace  
Broderie chenille rose, rebrodée  
Dress styled and sketched by Travilla, Los Angeles



fabric that looked like a decorator's dream, tweed woven with metals, pimento red combined with olive green, golden cloqué a silk and metal brocade in Persian colours, a rosy coral, a shocking pink, and gold mines here, there and everywhere in the collection.

A collection with a different feeling but no less opulent was that of Helen Rose, the cinema designer. She is famous for her constant use of chiffon. But she has used in this collection a bevy of other eye-dazzling fabrics, suffused in some cases with rich beading and toned in eye-commanding colours. This is a collection with a definite feel for a trend... a cape, coat and jacket story. And there is a definite emphasis of the use of a particular fabric... velvet. Her capes, coats and jackets are worn

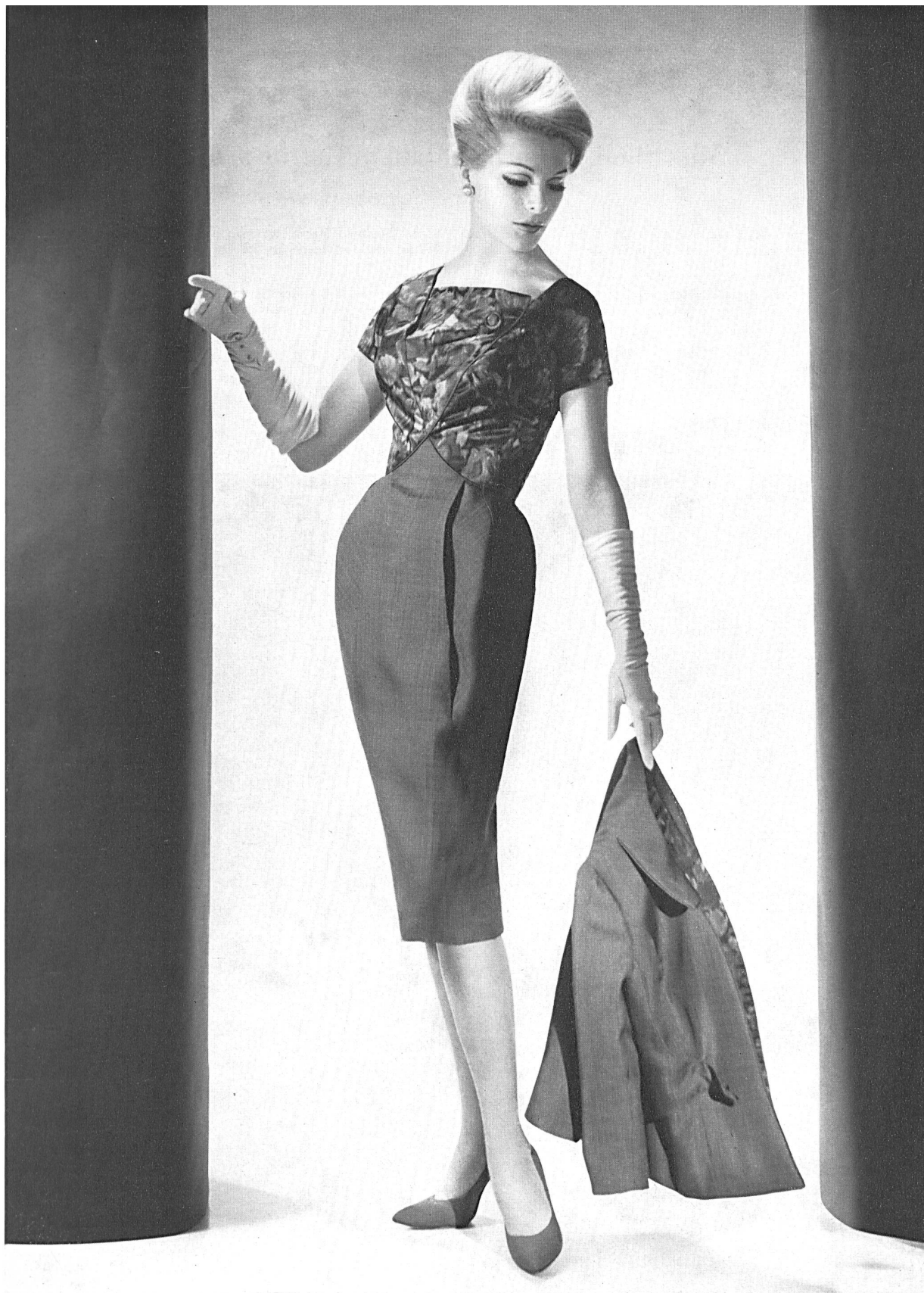
over the simplest and most elegant of sheaths. Her velvets are used in over-sized collars, velvet lined opera capes, an entire ball gown cut « à l'espagnole » with its jeweled shoulder cape and sash and in various other contrasts of texture and colour to shock and delight. Colours ran the gamut of the colour wheel, being utterly dazzling in their tones, being softened however in honey beiges and gentle tones for her little daytime dresses which speak of restraint and fine dressmaking.

Another designer who has used the cape line successfully is Michael Novarese, whose relatively few years on the California horizon have been completely successful and acceptable to high fashion customers all over the country. He has used the cape in a dramatic and military fashion



FORSTER WILLI  
& CO., SAINT-GALL  
White embroidered  
dotted organdy  
Organdi blanc brodé de  
pois  
Dress by Paul Whitney,  
Beverly Hills

HEER & CIE S. A.,  
THALWIL  
Plain pure silk shantung  
Shantung pure soie uni  
Model by Don Loper,  
Los Angeles



on suits and greatcoats. Both Novarese and Helen Rose display the now slightly widened shoulder and Novarese adds a padded raglan sleeve. Waistlines are lifted but not Empire; body shape is natural under a soft, released line rather than a sharply defined one. Novarese uses such Swiss specialties as chenille embroidered tulle,

velvets that have been cut and handled daringly, cloqués and rich furs. All the collections show discreet touches of mink and sable; all were optional and changed the richness of gowns or costumes very little since the basic luxuriousness of fabrics was so great.