

MW NEWS

April, 1978

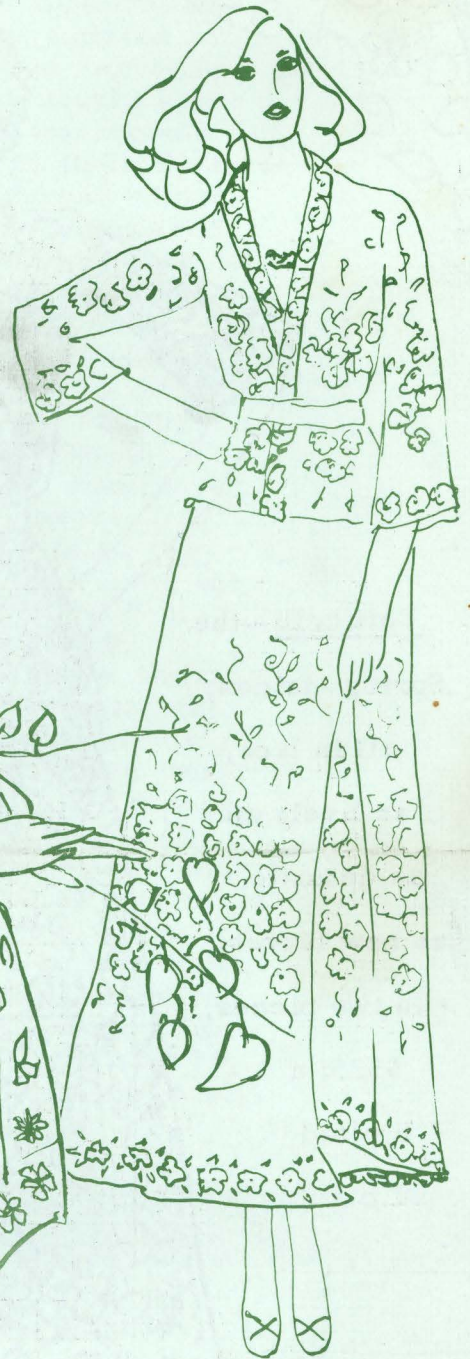
Lore Maria Wiener

261-5010

2033 W. 41st Ave.

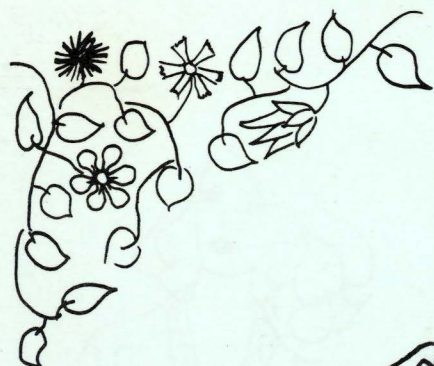
Sitting in an english garden

Scattered
leaves and
flowers in a
charmingly
tiered
garden—
an English Garden,
in delicately printed
silk crepe de chine,
a variety of colours,
\$550. (In voile, \$295.)

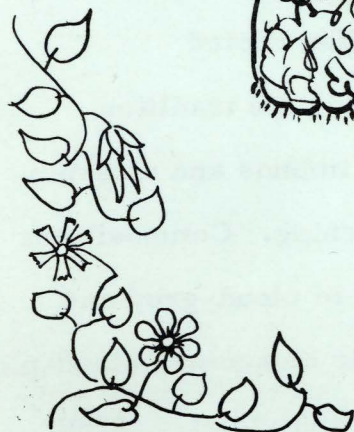


Nitobe. Petalled
chiffon rooted
in the tradition
of kimonos and blossom-
watching. Compositions
in cloud-grey and
apple blossoms, cloud-pink
and violets. \$550.

a few flowers



Botticelli—the
Spring Maiden,
all in lace,
as lively and
as delicate
as new leaves.
In two pieces,
\$525; a
limited
edition.

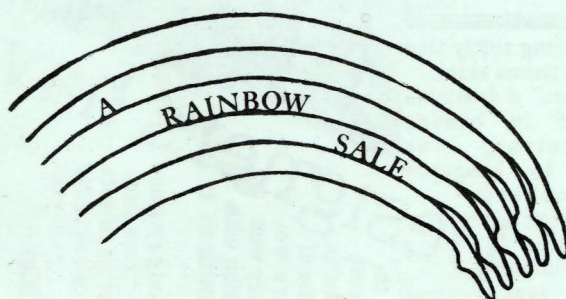


A playful Kitten
(offspring of last fall's Chat)
has undulating collar and cuffs. In
wool jersey (cream-coloured)
it is \$295, in cashmere-and-silk
(putty, navy, or black,
limited edition) \$450.

THAT SPICY ARTICLE IN TIME ON THE COMPUTER society, consumed late at night on an already satiated brain, gave one of our staff the following nightmare: 'Arriving at the shop one morning by the lane-side as usual, I was a bit put out that no one said hello. The workrooms seemed full, but I didn't pay much attention to their contents as I pressed through in search of a more human atmosphere. The front, however, was deserted. I wondered if I had made a horrible mistake, and come to work on a Sunday. But no, the place was humming with activity, scissors snipping and sewing machines racing madly. Then a familiar voice wished me good morning, which was a tremendous relief. The voice seemed to come from one of the try-on rooms. I began to hunt for my desk, which had vanished (as things are wont to do in our place). I wanted to work on an ad, and I may have said something to that effect. "That isn't necessary," said the voice. "Oh," I said doubtfully, "are sales that good?" "We changed things over the weekend," was the reply. "All our production is under contract now." I thought I'd better have a closer look at the back. I found no one there, although all the machines were working, cutting squares and triangles and stitching them together with great efficiency. The day's production already stood in three-foot stacks. Appalled, I enquired where were the elegant coats, the pretty dresses? "That's all finished," the voice told me with mild contempt. "Now we make dust covers for IBM." On an impulse, I looked into the try-on room. Again there was no one--unless you count a six-armed metal box on rollers, which blinked at me indignantly. I had interrupted it while trying on a new outfit. "There are never any problems with fit," said the voice smugly, from a grid on the wall. "But what about the people?" I asked in desperation. "What will they wear?" "People? Oh, you mean the unemployed," was the reply. "If they're unhappy, they can leave the country.'

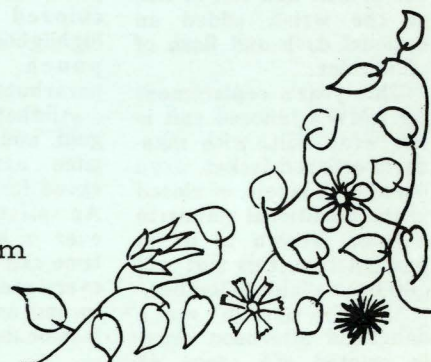


ANNOUNCING — FOR ONE WEEK ONLY



of FOGAL Swiss pantyhose.

All stock reduced by ten percent, from
April 24th to April 29th.



Whirl into springtime

FASHION

La Femme... alive & well

By JOHANNE LEACH

Fashion designers have burned the bra. This spring's soft and silky dresses are appearing as models demonstrated last week at two designer fashion shows, one sponsored by Eaton's and the Vancouver Opera Association, the other by local designer Lore Maria Wiener.

The girls whirled, spun and boogied down the ramp in stiletto heels and clingy dresses that provided tantalizing glimpses of the body and left no doubt the bra is obsolete.

Femininity, natural fabrics and easy, blouson styles prevailed in both shows. And at both events, commentary was limited, the clothes spoke for themselves. Accessories, too, were minimal, with only the occasional fresh rose or daisy carried or worn in the hair.

Also common to both functions was the price of the apparel — most outfits started at \$200.

Lore Maria Wiener proved she can compete with European designers such as Rochas or Dejac, American Calvin Klein or Canadian Leo Chevalier. Her versatile designs ranged from silk raincoats to tight and sexy stretch corduroy pants to cashmere and ultrasuede coats to romantic two-piece silk suits.

Whether she was showing a cotton aviator pantsuit or a beige wool jersey smock suit, her clothes were fashionable and very wearable — and in the price range of a return plane fare to Hawaii.

Wiener imports all her fabrics from Europe — most are the naturals: cotton, silk and cashmere.

With a staff of 10, the Vienna-trained designer creates all the garments available at her boutique store.

By STEVIE MITCHELL

It was a busy week, fashionably so, in Vancouver, including the Lore Maria Wiener Equinox Gala. A stunning presentation of fashion and art within the ambience of the Gallery, LMW presented the ultimate in dressing is alive — and available. Shaded from top to cap, featuring a gathered tied neckline co-ordinated with a coat in matching ultrasuede. An ultra-suede shirt and checked shirt are the for mix and match.

Red, white and blue crepe Georgette created "the Queen's Birthday," a two-piece ensemble emphasizing a border print skirt and shirt, again capable of being mixed and matched — with cord slacks.

"The Captain" had silver military braid on a square-necked pale blue cotton top (good for exposure of good clavicals) over a softly gathered skirt.

"The Gypsy" brought the house down. A combination of a black velvet top and a black skirt.

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in a billowing cloud of silk

FASHION

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blouse over a printed jersey skirt, a striped velvet belt and sleeve ties at the wrist, added an optional dash and flash of vivid color.

This year's replacement for LMW's tailored suit is the wrap suit, with mandarin collared jacket, worn open, with lapels, or closed in the traditional mandarin manner. Shown to us in peach fabric, this suit will also be available in leather.

"English Garden" was a delightful afternoon dress in printed silk crepe de

chine. Featuring softly-tied neckline and tiered skirt.

"Sky Jump," a feminine pant outfit in banana colored cotton, was highlighted by kangaroo pouch pockets, parachute pants.

All that glitters was gold, and "sun-ultimate" was saved for the grand finale. An elasticized tube top over a knife-pleated gold lame skirt shimmered with every step. A brilliant way to end an enjoyable, most fashionable showing.

Designers have a light touch

By PENNY RUBIN

Most significant thing was her impressive collection of the unstructured clothes. The unstructured clothes fell along the line of the body. "When these are worn, three years time they won't be out of date. High fashion with a touch of the past is a difficult thing to perform."

Hand-finishing, long synonmous with couture, is no longer featured even at garments priced at \$500. She refers to the "ma-

GREEN-UP!

