

OTTO LUCAS

COLLECTION FOR

SUMMER

1958

91 New Bond Street, W.1.

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Hats, says Otto Lucas, are a positive necessity this Summer for never have dresses been so unadorned. The chemise, so pure of line, so free of frippery and frills, the simple baby-doll look, demand hats of great distinction. The drastic change in fashion calls for a dramatic change in hats ... and Otto Lucas has siezed on this challenge. In his Collection for Summer 1958 he shows hats which are, above all, important. They have to be - not only to compete with the skirt-length focus but to give balance to the new silhouette.

THE
LINE

To compliment the fashion of the day, Otto Lucas has created a completely New Hat Look ... the CHEMISE CLOCHE. A puffed cloche with more volume than before, losing the look of separate crown and brim, but merging into one, new, exciting fluid line. The close-fitting chic of the design permits the use of unlikely for day-time fabrics - soft coffee tulle, glittering with sparks of gold, is frothed across and round, whirling to a standstill and caught with a golden jewel on the centre crown.

For Ascot and for Garden Parties, Otto Lucas presents a group of ROMANTIC hats ... some are all-brim sun-shades, their diameter measured in feet, not inches; others, be-ribboned, Dresden-pretty, their wide undulating brims framing the face. All are elaborately trimmed - a foam of coral tulle swagged about a coral straw; blown cabbage-roses dipping a layered brim; velvet-spot tulle, organza, over-shadowing brims, necklaced with aquamarines.

For cocktails and dinner parties - and Otto Lucas sees the return of DINING OUT hats - hats are miracles of the merest nothingness, to hold the coiffure, to mesmerise, and to give an aura of glamour. Veiling is evident everywhere after 6 o'clock - fine veiling covering the basic nothing hat, bobble veiling a hat itself, shadow-veiling alluringly and mysteriously haunting the eyes.

THE
FABRICS

Organdie appears again and again - pleated, shirred, or draped, made into hats by a new technique which allows it to stand alone without lining or foundation. So light in weight and so light to look at nevertheless the hats will never deviate from their original Lucas-commanded shape.

Taffeta - the finest, liveliest, paper taffeta - again used with no foundation ... small or large the hats are weightless. One in natural-coloured paper taffeta has layers and layers of the fringed fabric rippling outwards from a distant crown, the fringed edges accentuating the lightness in construction.

Tulle is important too - used for cloud-like cloches and feather-weight souffles. For evening, Otto Lucas shows a cocktail cloche delicately ruched all over in the finest tulle - hugging the head, hiding all hair it gives a soft and subtle radiance to the face.

Printed silks and cottons - (all British!) are favourites for day-time. The silks printed boldly, colour-bright, are sometimes shadowed by a trellis veil. The cottons are classic Paisley prints for wide, shallow-brimmed floaters, or abstract spatter-prints full of panache.

Pot Pourri Flowers for the prettiest of pretty hats. Not trimmed with flowers, they are themselves the 'flowers'. One, is white stephanotis massed to form the brim, their frail green stems crowding to an open crown; another is a helmet-cloche of silken petals, the green and white and yellow of fresh Spring flowers.

THE
COLOURS

Natural - natural shantung, natural straw - trimmed or plain, it is Summer's basic fashion choice this year. But for colour as colour, Otto Lucas has looked to the South Seas ... all shades of blue - from deep-blue-sea blue to the palest aquamarine - are shown. And with them, or on their own, are the brightest corals from the coral reefs.

The Dresses worn by the model girls are by FREDERICK STARKE

The Ear-rings are by PARIS HOUSE

The Furs are by BRADLEYS

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