

# Pathfinder

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## Holiday Clothes With A Swedish Touch



**Good-time gear.** *Katja of Sweden, in a blouse of her own design, has fun . . .*

**The most logical** candidate for designer of good-time clothes is Katja of Sweden. Katja has a good time designing her clothes and a good time wearing them. Her showroom is the gayest of any in New York. Swedish crowns decorate the walls. The plain, graceful metal-shaded lighting fixtures are Swedish modern. And the array of skirts and blouses hanging on the racks are in strong, bright colors with a hint of Sweden in their design—but adapted decidedly to American needs.

Tall, brown-eyed Katja, who is as beautiful as her countrywomen, Greta Garbo and Ingrid Bergman, swoops her blond hair in a knot over one ear and always wears clothes of her own design. That means separates—sometimes combined to look like a complete dress, sometimes contrasting.

She inherited her artistic talent from her father, who was a well-known Stockholm sculptor. When she was 16 she did a book of paintings and poems for children that was popular in Sweden. After that she was fashion editor of a Stockholm newspaper, writing and illustrating fashion stories.

**Rush Job.** Ten months ago she came to America to live with her husband, Rod Gieger, motion picture producer (*Christ in Concrete*), and her two sons, Anders, 6, and Lincoln, 2. She found that if she wanted to show her summer collection she would have to turn it out in 14 days. She had 15 dresses ready on time.

"I was lucky," says Katja in her slight Swedish accent, "that I caught on so quickly." The clothes caught on quickly, too. They are in stores all over the country. And they are not expensive. A cotton madras waist (see picture), white with small purple flowers and made up with bell sleeves, costs about \$9, the full matching skirt about \$13. It can also be worn with a purple skirt.

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## *Katja of Sweden*

Some of Katja's most attractive skirts, in either silk or cotton, are made like Swedish bed spreads. She cuts the multi-colored stripes into squares, oblongs or slanted pieces to get the effect of a single hand-woven piece—one combination of the original colors in the front, another in the back. One skirt of rich burnt-yellow broadcloth, with an East Indian design in black, has black gussets pointing downward from the top of the skirt. The two side ones conceal pockets.

Her pet sleeve is a dolman with a deep tight cuff. She likes to add touches like miniature brass curtain rings to pull through the drawstring of an adjustable neckline or black cotton tassels on a stole of cotton print.

The clothes she was showing last week were cottons, silks and linens intended for lounging, cruise, or winter party wear. Next fall she plans to do more with wool and velvet.



*... creating separates like the cotton skirt*



*the evening skirt of green taffeta brocade and boned black velveteen bodice*

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*Katja of Sweden*

*the “fiddler’s pants” and blouse of tangerine broadcloth.*

