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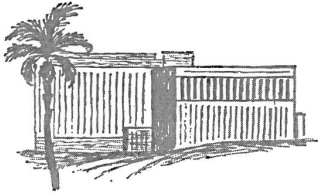
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Letter from Los Angeles

Highlights and footnotes of a fashionable fall

Travilla's collection comes on like a sonic boom! It features the intercontinental touch that is the signature of world-traveler Travilla: rajah coats, Spanish mantillas, Grecian drapes in one shoulder or strapless designs... all with Travilla's own touch. Princess lines are strong here with fine variations of a high waist cut, side-swept pleats, flares or buttonings. The watchword is movement: swirling, dashing, floating. The fabrics are magnificent: brocades, chiffons, jerseys, wools.

Jean Louis, long one of our brighter stars, still burns brightly and steadily. His strapless, Grecian draped gowns dominated this season's collection which emphasized the master's abilities in pure design: slim columns of dresses, natural shapings in suits, a young feeling in late day dresses in imported laces and velvet ribbons.

Werlé presented his collection against the museum background of a movie star's mansion of the '20's, but his own styling was distinctly 1965, featuring wrapped draping, diagonal and asymmetrical seaming, fool-the-eye draping, seams in a ladder-like design and intricate under-the-surface line engineering that gives his clothes the marvelous fit his customers demand, adore and find consistently.

Helen Rose describes her own collection as «fearless, seasonless, ageless» and proceeds to back up her words with formal and informal designs, richly developed off-beat clothes such as her slim knickers and long-boy-jacket teamed with a ruffled sissy shirt for a theatre costume; or her suit jackets cut-away and fastened with antique or loop chain buttons. She showed startling dance pants under the most feminine and flattering evening skirts.

Michael Novarese shared bravos with Helen Rose for the sheer opulence and impact of their over-all beaded dresses... the kind every woman wants to own at least once. But he shared with no one the individual Novarese touches on the soft suits for which he is so famous, in his updating of 18th century elegance, in his rich fabrics, bias



TISSAGES DE SOIERIES NAEF FRÈRES S.A.,
ZURICH

Tissu imprimé sur fond façonné jacquard
Printed design on a jacquard woven fabric
Modèle Travilla, Los Angeles



METTLER & CIE S.A.,
SAINT-GALL
Tissu fibranne imitation
lin imprimé
Printed linen imitation
staple fibre fabric
Modèle Helga, Los Angeles

cuts, graceful movements, chin muff collars with a great deal of fur and his management of elegant Forster-Willi chenille lace in a «beatnik» manner.

Also noted: at Irene's, the linear look in dresses, eased gently at the hemline, small details in seaming, soft narrow belts, arced seaming. Evening suits in wool lace.

Kilpatrick showed young-looking, dash-away, cut-away costumes: tiny jackets, soft dirndl skirts, wide-belted waists, huge neckline scarves, wide-midriff swathing and the gay counterpoint of flounces everywhere done in the world's choicest fabrics.

Helene F. Miller