

H-line Makes Its Montreal Debut Proves To Be Not So Shocking

By OLIVE DICKASON

The first Montreal showing of clothes from the recent Paris, Italian and London openings was held yesterday, when Morgan's presented its fall collection at the Ritz-Carlton under the auspices of the Ladies' Committee of the Montreal Museum of Fine Arts. The showing was called the "Portrait of Fashion", and as the models came out on to the runway through a large antique portrait frame the effect was striking.

Somehow the controversial H-line didn't provide the shock that some would have expected. Dior's famous new silhouette was seen in a daytime dress of black jersey, and in a greige satin dance frock . . . and they were both quite palatable. There was still room for a gentle curve to the figure, and the long line from neck to hip was by no means as straight and shapeless as people have been led to expect.

Growth of Trend

"Much in the collection from England and Italy is a more pronounced development of many trends which have been showing up in past collections," remarked Mrs. Eve Trill, Morgan's fashion director, who commented the show. "Even Dior's H-line is merely a more extreme development of a trend, which to the fashion experts has already made itself felt a year ago."

There will be enough variations to give each person a chance to pick how she will wish to look, Mrs. Trill continued. "One thing is certain," she added, "we are going to look feminine, we are going to be comfortable, for the more easy fitting clothes are easy to wear . . . and our clothes are going to fit in with our type of living."

The most radical change in the collection was seen not so much so in the dresses as in the hats. Instead of the tiny, perched-on-the head hat of the past season, the emphasis is now on the head-enveloping, almost cap-like hat, with much of the eye interest centered at the back. Berets kept appearing in many variations that were both attractive and easy to wear.

Tweeds Favored

Tweeds for daytime were much in favor from Paris, Italy and London. Balmain's tweed coat and slim dress with its built-in belt was not only striking, it was also essentially wearable. Hardy Amies interpreted the tweed theme in a shaft of a dress with a shallow, wide neckline and short sleeve, far removed from the strictly colored tweeds.

The costume look is still the

trolled, shapely skirt; his grey silk and wool dress with a full-skirt which could be worn with a long sash-like effect or flowing free was an unusual trick to find in this designer's collection. Italy's daytime picture included Antonelli of Rome's jersey dress for afternoon with slot seams and genuine antique buttons.

Late day and evening clothes, as was to be expected, were glamorous and colorful, rich red and glowing green, whites and blacks in opulent satins, brocades, velvet and stand-alone faille. Full skirted effects were achieved with much ingenuity and skill; but in every instance, the fullness started from at least the hip line, never the waist.

most important single silhouette, designed for either day or evening wear.

Daytime dresses from the London couture were shown mostly in fine wools, and in silk and wool. Two outstanding numbers were a Hardy Amies sophisticated black wool dress with long tight sleeves, and a well con-



Fabiani of Rome uses white embroidered and beaded satin for this elaborate evening gown with wrap-around bodice which knots at the back.