



Doreena Paxton models a three-piece Patty Woodard coordinate outfit.

Coordinates make spring comeback

The working woman has left her mark on women's fashions.

The tailored, classic look has been softened and stylized into coordinates that make planning an office wardrobe fun. Jackets, skirts, blouses and knit tops mix and match for variety and flair.

Straight, pleated or A-line skirts can be replaced by a split skirt for an updated look. The gathered front off a yoked waistband adds a touch of femininity.

Jackets, shorter and more fitted this spring, are also shown in straight styles. Collarless and with puffy sleeves, they reflect the romantic look in daytime attire.

Knit tops are as appropriate on the job as on the tennis court. Scoop, boat or V necklines can be accented with bright, baubly jewelry for a finished look.

Michaele Vollbracht makes the stars glitter even more

Liz Taylor Warner plans to wear his 23-pound heavily beaded long gown — backward.

Polly Bergen's slim, little size 6 figure looks great in his overgrown prints, but then so does Liz Carpenter's size 16 to 18 bulk.

And the wedding gown he designed for Maria Burton, Liz and Richard's daughter, was made from the Mexican rug on his bathroom floor.

That's the way designer Michaele Vollbracht operates — with a wide-open artistic sense honed to a cross-cultural ethnic look for today's wealthy woman. She had better be: Prices range from about \$1,000 to \$14,000, although he does offer one little staple dress at \$450.

Vollbracht is a "hot" designer right now. The 33-year-old American designer, a graduate of Parsons School of Design and 1980 winner of a prestigious Coty award for fashion,

said that "I'm an artist, first and foremost."

He designs bold prints in vivid colors, drawing inspiration for simple shapes such as tunics and ponchos over skirts and pants "from National Geographic magazine," he says, and the lively look of people on the streets of New York where he lives and has his factory. He usually signs his work, and names his prints such as "West meets East" or "Japanese Leaves."

"My things are very ethnic," said Vollbracht, dressed in a mauve crew-neck sweater with pushed-up sleeves and cotton khaki pants.

"My bridal gown, for instance, is made from the Mexican rug from my bathroom floor. I love Mexican artifacts, but I've never been to Mexico. Hope to go sometime. We've got lots of customers from Mexico in our Nei-

man-Marcus stores in Texas.

"But, then, we're drawing South American customers to stores in Florida now. They're bypassing Europe. And European customers are coming to New York. I think the Italians are ahead of us in design, but we, the Americans, are ahead of Paris. These people used to go to Paris but now they come here. It's the sportswear emphasis.

"I think I'm sportswear-oriented, with easy tops and soft pants, jackets and skirts, the concept of sportswear. But I'm best-known for my evening things. I think women should glitter like hell at night. They have the chance. Men don't.

"I designed a menswear collection a year and a half ago and it was a total disaster, but then I'm not interested in designing for men.

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