

COTTON BROCADE FASHION ODDITY AT LONGCHAMP AND AUTEUIL



PHOTO COPYRIGHT BY N.Y. P.

COTTON brocades were considered very easy in the season, a summer fabric despite the incongruity of an embossed brocade of any kind being used as a summer material. Nevertheless they have succeeded in being accepted by fashionable women, for they have already been worn at the first races at Longchamps and Auteuil.

Right from the start, however, these new brocades should not be confused with the stiff furniture brocades or even those of silk. In the first place, they are of a delightful suppleness, and have not the body nor the warmth of those of silk. They retain that delightful quality that makes cotton seem the coolest material in summer, and have a peculiar lustrous quality that is most artistic. The effect of dyes, too, on cotton gives these brocades an originality that is at once their excuse and charm. One has to see these costumes for one's self to render an account of their possibilities, for photographs at best lack the advantages of color and texture that are the chief attraction of these materials.

Silk brocades, with the design in the weave shown by their Ottoman and satins contrasts, and the brocades that depend on their bright color mixture both depend on Chinese motifs and designs for their success, though Munich art coloring in this wear has its devices also. Unlike those of antiquity, brocades are supple and fluid and of no volume at all. Combined with plain materials they make a contrast that is not to striking and give a subdued elegance.

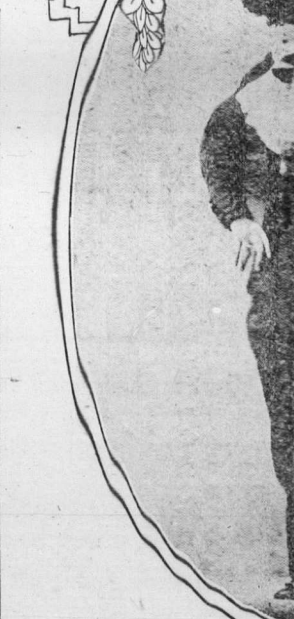
No. 1, in the group picture on this page, is of the cotton brocade, of the variety called chabille by the French manufacturers as a result of its peculiar relief. This gown is in subdued contrast, for both

materials—the brocaded cotton and the charmeuse skin—are blue. It is brightened, however, by Chinese embroidery in vivid colors on both the skirt and coat. The latter is a cutaway in effect, the fitting done by the fullness above drawn into the dented waist line seam. The Chinese embroidery is placed on the collar, cuffs, waist line and sash ends on the coat and in the corner of the skirt where it laps its front.

In shape the skirt is an extreme model of the one-sided puff variety formed by rapid folds. The skirt is radically short and the front broadens lap over each other in that curious upward movement now in vogue in the extremely fashionable dresses. The coat has also an inside vest of Chinese embroidery, which shows between the wide collar lapels, and the buttons of the coat show also bright colored embroidery. With all this elaborateness of shape, material and color a very simple and inconspicuous hat is worn—a straw sailor shape, faced and patterned with velvet, with an aigrette poised at the back.

In No. 2 the seated figure wears a brocaded satin suit of new design and novel color. Brocade seems to have a special vogue in Paris this season, and this costume, with its draped skirt and smart little coat, is of brocade. Though draped and with pointed basque effects, it is, in spite of the supple material of which it is made, on conventional sartorial lines. After the close, long sleeves it is retained from former seasons, and also the narrow shawl coat revers. Hat and shoes, however, are ultra modern—the pole hat shape that is almost a bonnet and the low shoes with their pointed instep traps.

In No. 3 two shades of beige are combined; the skirt is of palest tone cream cloth that is almost white, and the coat is a beige tone so deep that it is almost taupe. The brilliancy of fashionable coloring, as well as the novelty in shape, is in the vest. Shaped in outline like its masculine counterpart, it has a clever draper movement that adapts it especially to the feminine form. In color it is the brilliant note of this gown, for a bright brocaded India design shows against a



MAISON DUKES.
Photo Copyright, 1913, by Remington
Exclusive Copyright, 1913,
New York Herald Company

cream fawn ground. For those who dislike white suits of brocade—for it is a material that is rather conspicuous and not always becoming as a dress—these waist coats are a very good way to solve the problem of including this modish material in this season's suit, as vests are ultra fashionable.

One of the new brocaded silks of the decorative Chinese pattern is represented in Fig. 4. The Bulgarian brocade, with its wide waist belt, is of the brocade, while the skirt is of plain blue charmeuse of the principal color blue used in the Chinese pattern. The latter fastens down the wide waist, the latter fastens down the skirt with large buttons. In both these

in front is that old Eastern fashion that gives the impression of the wearer being wrapped up in material. It also makes the uneven lower edge that is rather attractive for a change and discloses the silk clad ankles and dark shoes. The hat worn with this costume is a plain shape, made of silk, longer in the back than the front. The paradise ornament sweeps around to one side.

In the next figure the contrast between the blouse and skirt is stronger; the blouse is this case being white satin contrasted with a black brocaded skirt and wide waist, the latter fastening down the skirt with large buttons. In both these



Photo Copyright, 1913, by Remington
Exclusive Copyright, 1913,
New York Herald Company

blouse dresses the waist, with its unusual latter costume, with aigrettes poised like a butterfly on one side of the blouse. The unusual shape of the garment worn expected and original contour to the figure No. 6 is so unexpected at first wear. The shortness of the skirts adds plane our wearers whether it is a gown to this, so that the silhouette is unique, or a wrap for it partakes of the shape of and on gilded figures immensely attractive. Like the gown, it is short of skirt and long of waist line, and it has the hip

belt. The upper part is of black brocade, the lower part of black satin. A velvet ruffle replaces revers. The hip belt is also of velvet, fastening with a cordlike ornament. In the hat the paradise ornament is suspended in the prevailing style, placed at the back.

Pain and of absolute and discreet simplicity. No. 7 is of violet charmeuse satin. The simple skirt drapery is caused by front and caught up at one side, and the conventional surplus waist falls in graceful folds. One of those gowns that is in fashion without being extreme is worn with a small hat with paradise ornament nicely poised at the back. Such gowns the majority of women always include in their season's outfit, and even in the dressmaking houses of the rue de la Paix and the Champs Elysees they are invariably the popular models of each season, for many women, though attractive, have not the perfection of face and figure that allows them to wear conspicuous gowns. Besides natural reserve of character often makes them prefer the more subdued styles, in which Parisian designers are just as adept as they are at the more startling creations.

Figure 9 shows two new fashionable materials, the colored silk crepe and the combined bengaline matelasse, both very blue. The usual lapped skirt of the season is boldly attached to the crepe yoke by a band of shirring. The whole waist is a soft blowing of the crepe, which also descends a little below the belt. At the top the slight fulness is gathered into a tiny yoke line. The three-quarter sleeves are lengthened by chiffon, three cornered pieces of point lace are posed on the front of the blouse.

A very blue damask matelasse tailored suit is shown in Figure 8. The ground is of Ottoman wave and the figure has a full satin finish. The skirt drapery is held in place by a shaped yoke that extends down into a deep point and helps shape the skirt about the feet. The coat shows an old waist that does not extend to the bottom of the coat; the sleeves are long and fitted. A very fine sailor collar and double full of fine lace and curve dext are placed over the lapels softening the crisp texture of the silk. Special satin buttons give a decorative effect to the suit.

The straw hat has a wide crown that extends in a point over one brim in front. Two long slender ostrich plumes are posed at one side of the hat back.

WASHABLE PILLOWS.

There is nothing which contributes such an air of homeliness to a room as a couch

filled with clean, artistic cushions. They are appreciated by every member of the household, especially the men, who can fling themselves down for a half-hour's

relaxation without the fear of soiling the dirty pillows. Wash pillows are the only practical things to use in the living room, the den or on the veranda.

When selecting materials for wash pillows covers choose those which will not fade. Heavy linen in the cream or ecru tones, gingham in checked or plain designs, particularly the blue called muscadine

blue, and the linen glass towelling in the barred designs all give excellent service. Purchase the best quality, for it pays in the long run. Like the wash pillow cover to that it

can easily be removed when soiled. There are various ways to fashion the cover. It may be in two parts and fixed together; it can be fastened at one end or across the back, with buttons or button-

holes or snap fasteners, or it can be tied together at one end with short lengths of tape. With very little work these covers can be made artistic.