



Fascinating Cloaks Share Honors With Coats

SINCE London—the home of tailor-made clothes—has decreed that separate coats, of many and varied kinds, are to be worn this winter, the long, loose wrap, whether it be coat or cape or a combination, has become even more of an indispensable.

It mustn't be too dressy, unless you're one of the mortals who are blessed (or cursed) with automobiles and carriages galore, yet it must be radically unlike the coats that London has advanced: regular ulsters and raglans and interesting things of sturdy Scotch plaids, and stunning fairly short coats—for all the world like the short coats all the men wore a few years ago—of covert cloth or of melton.

There is talk of the old-fashioned circular cape coming back again into fashion, given even more sweep in its circular lines; for never since flares began have they been so marked. The new circular skirts, by the way, are built upon so extreme a circle that they get the most fascinating, and the trickiest, of rippling hems into their construction.

Probably the newest thing is half-coat and half-cape, the sleeves no more than indications of sleeves—more like the slashings of old-time

fitted wraps, with odd facings set upon the openings like absurd little cuffs.

Some fascinating little cloaks are very like those that everybody who came from London three or four years ago fell in love with at Liberty's and brought along in her train. Only, like the circular cape, they are cut on very much more circular lines. They boast the little hood, and a heavy silk cord is tied in front by way of fastening.

The prettiest of them all are of light blue—the palest, most silvery tint of it—broadcloth, lined with silk of the same shade exactly or with what is even lovelier, one of the new lining brocades, which come in such wonderful colorings. Old rose is popular, too, for them, only old rose is a more trying color to wear. And red ones—as like the famous little cloak of Red Riding Hood as two peas—are best liked of all for young girls.

But the coats themselves, made on circular lines, of course, or perhaps echoing faintly in style the cut of a mandarin's coat (perhaps made of cloth in that very blue), have more followers than either cloaks or wraps.

Upon some of them hand em-

broidery with a bit of velvet—black or some rather vivid shade—makes the only trimming. And for that matter, much trimming upon a coat intended to be worn at all sorts of times would be utterly out of place.

RADIUM silk has finally "arrived." Somewhat slow have we been to take up this soft, exquisitely toned material which has had such vogue in Paris for the last few months. The best gowned among our women have already learned the charm for dainty, dressy costumes, but the coming fall and winter promises for it a regular furor.

Surely, there are few fabrics that can better stand popular favor. There is a delicacy, lustre and wonderful color to the radium silks that make them peculiarly satisfying to a refined taste.

Akin to the best foulards and the liberty gauzes is it, with the best qualities of both. Heavier and finer weaves than the latter, it has all its graceful clinginess, with greater durability, while the softness and simple patterns of the former are enhanced by a high sheen, caused by being woven of organzine so fine that the single thread is barely visible.

But the chief beauty of the radium silks is their opalescent coloring, so indescribably lovely. A pink will have the soft blush of the heart of a shell; the tint of the sky shining through a fleecy cloud on a sunny day is seen in the blues, while the lavenders, greens, yellows, even the darker colors, have all the soft undertone that gives them a beautiful iridescent effect.

With all its softness of texture, this silk does not wrinkle easily. This peculiarly adapts it for the elaborate gowns for afternoon and evening wear, for which it is chiefly, indeed, one might say, exclusively, used.

For ordinary everyday purposes the radium silk, lovely as it is, would scarcely prove satisfactory, even in the darker tones; but, made up over a material that takes the strain—a tulle, for instance—it is very desirable. It cleans as well as crepe de chine, and may even be washed, with great care, in a pure soap.

VOILES and grenadines and their numerous kin are to be better than ever this winter—plain ones, of course, but as many of them interestingly embroidered, or as interesting in the

way shadow effects have been developed and applied to stripes and checks and even to curious broken plaids.

Often the plain ones are trimmed with bands of embroidery, done

in silks of exactly the same tone as the material, or in Persian colors, their barbaric tones softened to the quietest of tints, yet preserving their character wonderfully. As often as with the foulards that Paris has made such fascinating house gowns of, plain and embroidered voiles are combined, with the prettiest of results—the combination, in some mysterious way, not interfering at all with the scheme of trimming.

On a few voile house dresses elbow sleeves are seen, but oftener the short sleeve of voile is eked out with a deep cuff of lace.

Touches of black are upon almost all of them, usually black velvet. Velvet, for that matter, promises to be as popular as it was last winter, and that is saying a great deal, for last winter saw velvets at the height of their popularity.

As to crepe de chine, it—even in its palest tints or white—is an economical investment for the woman whose house gowns have to do duty over several seasons, for it cleans and washes and dyes as practically no other silk does, and lends itself to all the wonderful dressings and shirring that everybody affects these days of pliable materials.

RADIUM SILK IN HIGH FAVOR

however, is not advised, as the material is apt to pull with rubbing. Whatever the lasting qualities of this silk—after all, that is largely dependent on the wearer herself—its beauty is undeniable. Whether in the exquisite pastel tints for evening, shell or rose pink, maize, bluet or turquoise, faint pinkish lavenders, sea green or champagne or in the deeper-toned dove and silver gray, French navy blue, a bright dark blue, soft yellow browns and tans, or warm, rich olive—a shade, by the way, that promises to be very good this fall—the plain radium silks have a charm of coloring rarely seen.

Even lovelier in their way are the figured or two-toned designs, which are in great favor for dressy costumes for street wear for early fall, when one can still go without a coat.

Very quaint and old-timey was a little afternoon gown, with a background of pure stripes in white and blue, dotted with a rather large jacquard spot in white satin, interspersed with a somewhat large cashmere figure in dull blue, red, green and orange.

Another silk, equally quaint, an indistinct background of lavender check, a faint pink and white, had two conventional figures, side by side, the one in Persian coloring, the other in vivid apple green. These, though rather small in themselves, were thrown up on a white surface in a way to give the effect of a large figure.

For a house gown for a woman in half-mourning nothing could rival a radium silk with a crepe finish. The pink in black and white gave a gray tone, softened by petal-shaped apple green woven in separately.

Very charming, also, is the two-toned radium in sage green and belladonna, and olive, tan and white, with pin dots in white.

The blacuit and beige tones with white are particularly favorites either in single or cluster hair-line stripes, or with different-sized dots. Very attract-

ive was a little dress that took the place of a summer silk. This had an ash-brown and white pin stripe, with a somewhat dashing figure like a small cosmos in shadowy white. It was simply trimmed with a very little fine tulle chon lace, with plain brown silk to match the deeper tone of the material, and a touch of bluet.

Some of the radium silk has almost the old foulard designs, but much more artistically woven. A charming one in white and French blue stripes, the white broken and toned down by pin-point white dots, was covered with narrow palm leaf shadow figures in white.

For exclusive house wear, very pretty are the pink, blue or lavender and white hair-line or cluster stripes, with large and small jacquard figures in white and a dot the size of a pea in a much darker tone—magenta on pink, French blue on pale blue and royal purple on the lavender.

These jacquard figures, by the way, which are so much in evidence on the radium silks, are so called from the man who invented the process of weaving them. This process, which has never been improved upon, was nothing more than a series of cards, which lifted certain strands of the silk out of the way while the threads underneath were woven, the strands later being thrown up into a figure on top.

Radium silk is also much used in white and black, either plain or with diamond-shaped figures in satin finish. It is important in making up radium silk to line it throughout with the same material, as it is thin enough to take the tone of the lining. This quality is utilized with delightful results, especially for evening gowns, where white is made up over a pink or blue lining, or a shell pink over a deeper tone, giving a lovely iridescent effect.

Subdued Effects Promised For Fall

THE extremist will be unhappy this coming season—the day of loud and garish colors is over, for the time being, and advance models show a reaction in favor of subdued effects both for street and evening wear.

Brown, which has been overdone somewhat this summer, with the touches of it that were to be seen on every article of wearing apparel, from shoes to hat, refuses to be ousted, and is one of the leading tones for the coming winter—especially for tailor suits. It is undoubtedly more appropriate for cold weather than hot, as it has a particularly warm, comfortable look when worn by the few women to whom it is absolutely becoming.

Grays also are to be good again, but not the pale dove tones to which we have grown accustomed. The steels and dark blue-grays are in evidence and two-toned effects rather than a solid color. In choosing a gray gown for winter street wear select one of the fancy suitings—neat stripes, diagonal weaves or

invisible plaids rather than a plain material.

For reception dresses and afternoon wear nothing is lovelier than a delicate gray in the thin, soft materials—marquise, voile, radium or crepe de chine—that will be so popular. No woman who can wear this color should ever be without such a gown, as it fills many a breach.

Light gray, by the way, is more generally becoming by artificial light, especially if a shade with pink or lavender undertones is chosen in preference to a blue-gray.

Despair not, you woman who looks "a fright" in black—plain or combined—and dislikes the Quaker grays and browns. You will not be "the odd sheep" should you sternly refuse to snare yourself hideous. There is a wide color range from which you may choose to array yourself—marine, czar, gazelle, garnet, rose and myrtle are all among the new tones that promise to be in vogue for street wear—not to mention plaids.

Notes of French Fashions

THE high corselet of old gold or old silver is worn with flowered muslin dresses, the touch of metal repeated upon the corsage.

Nine women out of ten wear long lace scarfs. These are at least three yards long, with rather heavy ends and lace centres. They are put on with even the simplest cotton gowns and lend a touch of elegance to older women, especially, very

slim type. For young girls, however, they appear to the American eye a little too picturesquely sentimental for any but evening wear.

White shoes invariably accompany such costumes. They are made either of canvas or of kid—which is more fashionable this year than buckskin. High shoes are more fashionable than low ones, and they are usually fastened with heavy fast pearl buttons, giving a dove-like effect.