

A Directoire Costume and a Visiting Toilette

The Directoire costume is an excellent model carried out in hopsack. The skirt is the new shape, with but little fullness at the back of the waist. The fastening of the bodice from the right shoulder is necessary, one revers edged with the same embroidered braid which appears in the skirt. Two large and handsome mosaic buttons look well. A deep belt and a small basque "eased" on to the edge of the bodice complete it, and the sleeves should be less bouffant than those illustrated. They are finished with epaulettes.

Very chic is a costume worn by the wheelwoman, the jacket of which is of a novel variety of corduroy, very light and porous, and the skirt is of a serge known as "athletic serge." It is warranted to stand the hardest of wear. The tout ensemble commends itself.

The seated figure is garbed in a handsome visiting toilette composed of a rich material of a silky texture. The yoke is of gipure lace gracefully arranged and the epaulettes are very original.

An unusually good tailor costume, lately

sent home, is made of a fine soft coating, smoky gray in color. The vest and stiffly flaring little epaulettes are of white broadcloth, with appliques of the gray. The skirt is absolutely plain and most beautifully cut and finished. The discovery that the best hanging skirts are those made over a stiff silk lining, but not sewed into the seams, is illustrated in this garment, and many who should be authorities on this subject assert that two materials of different substances rarely hang well when sewed together, and this seems to be a

very logical conclusion, but it has taken a great many years to arrive at it.

Recently noted and favorably commented on was a creation of tabac-tinted cloth. The skirt was full as usual, but cut in quite a new way, with broad box pleats. The short open jacket revealed a blouse of an odd spotted silk, artistically braided in black, the cuffs and roll collar being adorned in a like manner. With this was worn a brown felt hat with a moderately high crown. Two black quills were at the side.

Everybody Can Have a Tailor-Made Costume

Those who have but a limited allowance on which to dress should remember that a tailor suit is not an impossibility, for the skirt can be made at home and by having it pressed by a tailor the result should be good, but they must give the jacket to a first-class man, and if the cloth is properly sponged there is no reason why a stylish gown should not be evolved.

For reception and house gowns the princess are among the most fashionable

and of all difficult fashions it requires the greatest skill to cut and fit properly. Concerning such a costume a Vogue correspondent writes:

"Very chic was a cloth princess gown. The princess model is in great favor it appears, and to be worn whenever it proves at all becoming. The material was a soft woolen canvas cloth in a warm, rich, aster purple, with golden moons raised up on coarse black threads, the size

of a ten-cent piece, and widely scattered apart. The effect was charming. The front dart seam extended down the skirt almost to the knee, and had been opened to introduce a white satin band. Purple silk frogs laid on quite close together covered this seam. On the lower part of the side-pore seams were short openings, underlaid also with white satin, and trimmed over with frogs of silk cord. The neck of bodice was en carre, with a

finely plished white satin chemisette at tached to a neck-band of purple velvet and white satin. The square neck was finished off with folds of white satin, and a soutache of purple silk braid. The puff of the cloth sleeves was more loosely draped than a Louis Quinze, the lower arm being closely fitted into the elbow or a trifle above. Double rows of purple frog trimming was used to encircle the lower arms very effectively.

Velvet to Be Used Extensively as Trimming

Velvet is to be used extensively as a trimming on many fine lady's cloths; for instance, one of dahlia cloth with velvet to match has been much admired, and quite charming was a gown lately seen in New York "built of warm chestnut-brown cloths, evenly checked with black. The skirt, new model, had a much less flaring appearance, and when worn hung quite flat in front and at the sides. On the seams of the front gore black glossy braid was laid on, artistically, in side panels, leaving the rest of the skirt entirely plain.

As there was an elasticity in the material itself, it was better adapted to an inexpensive percaline lining, whereas when material is soft, a silk one is quite indispensable if one wishes to have a skirt hang well. There was a nine-inch hair-cloth facing with an outside covering of brown mohair. This gown had a round, bias bodice, with a high belt of plain dark brown velvet. The fronts were laid in folds, while the back was seamless, and the fastening of the belt was invisible at the left side. Cloth

sleeves outlining the arm, with a jaunty epaulette of velvet, heavily trimmed with the same black braid as on panels. A brown velvet choker with loops, and a ruff of yellow lace above. Frills of the same lace at the wrists."

The loose effect in front, with the fullness hanging a little over the belt, is to continue in fashion, but will be becoming to women only with slight figures, and Worth used to carefully avoid the use of any but small buttons on his conceptions for stout women, declaring that they had

an enlarging effect, and if you experiment you will discover that the gifted Englishman was perfectly correct, but few of my readers could guess what the new fashionable buttons are. Nothing less than wrought iron is the material of which they are composed. This sounds heavy and unsuitable, but in reality the buttons are extremely light, ornamental and pretty. They are used on coats and jackets, and are for the moment almost the only buttons seen, except the very large bone and pearl ones.

Effective Buttons and Some Fine New Silks

Tartan of a brownish hue crossed with fine lines of green, turquoise blue and crimson combines perfectly in an imported dress with a brown canvas. The skirt is of the canvas, across which is introduced with odd effect an eight-inch band of the tartan; the bolero is of the same with a deep folded sash of black satin. One button holds the bolero in place. The sleeves have the smallest of puffs. A smart cravat of creamy lace has stiff long ends, and above the stock of black satin the lace again is visible. The

gown is built over a good quality of brown gize taffeta.

Wonderfully attractive is a youthful bride in her going-away gown of cedar-brown cloth. The skirt is rather narrow (that is, according to present ideas), and is trimmed with seven rows of cloth strap- ing set closely together. The little coat had the same strappings on the seams and opened to show a vest of a new shade of green, most beautifully embroidered in shaded brown silks. The lining was of silk which matched the vest in hue.

Unusually magnificent are many of the new silks. One noteworthy novelty displays a bold chine floral design, in which is a white brocaded pattern in velours cisele, outlined throughout with colored paillettes "shaped like the minute petals of the elder flower," so that they have the appearance of gems. These are to be had in all colors, and, as can be easily imagined, are of unusual beauty. They will be used for dress fronts and court trains. A similar silk has a white silk brocade and no velvet, the chine flowers being large

and bright-colored on a cream surface, while in design the brocade is arabesque. Some of the least costly of these have chine grounds with handsome brocades in self-coloring. Many grounds are of poul de soie, some of satin. All designs remind one of the time of Louis XVI and XVII.

Often the grounds are white; quite as frequently pink or gold; however, no matter what their coloring, all show great beauty in the flowers and fine weaving in the brocade.

Becoming Gowns for Beautiful Grandmothers

A beautiful grandmother here, who has the most wonderful snowy hair, recently ordered a princess dress which cannot fail to be lovely, as the pale shade of mauve satin is richly embroidered with long stemmed pink roses with their leaves. Down the front will be introduced plain pinkish mauve satin, which will be completely veiled with costly lace. The neck is to be cut square, back and front finished with lace applique. The lining is of green exactly matching the color of the

leaves of the roses. The slippers are to be of the brocade, a rose forming the toe of each.

I am always glad to see beautiful grandmothers in such becoming toilettes, and many could be equally lovely who insist on always appearing in somber grays and mixtures of black and white, when green, blue, pink or mauve creations would transform them, and nothing can be more charming than a perfectly costumed old lady who looks as though she had stepped

from one of the wonderful paintings of long ago. But, no, there is no time for sentimentality, so to return to practical affairs. All the latest evening gowns are to be long, and I may say the handsomer the material the longer the train, and the fronts of all princess dresses must be very elaborate, but the backs are to be absolutely plain, hence the fit must needs be perfect. Lovely is an evening gown owned by one pretty belle, but I can only tell you that it is of soft rose-pink tulle over silk of

the same tone, and the bodice is arranged as a zouave jacket of rich jeweled embroidery trimmed with deep ecrû lace of exquisite fineness, opening from the corsage of tulle.

The broad corslet will be in great vogue all winter. One Paris frock just unpacked has a corslet that reaches to the bust line, and we now know positively that blouses will continue in style, as in one of the most elaborate trousseaux just completed for a great belle in New York are



several direct from Paris, and one "beauty blouse" you can all appreciate comes from the same capital. It is of mauve taffeta covered with pleated mousseline de soie, with a Brussels lace berthe; tight sleeves of the lace fall over the wrists and double-kilted frills of the mousseline de soie are at the top; mauve satin ribbons encircle the waist. A large proportion of the French models have quite tight sleeves, most of them being of lace, transparent to the wrist, while the armoles are usually finished with kilted frills of chiffon, lace or ribbon.

Quite fetching is a theater bodice of black mousseline de soie, embroidered with fleur de lis, in a shade of yellow over one of the new shades of green silk, trimmed with frills of black mousseline de soie, which partially veils the deep empire waistband of green silk. An effort is being made to render the backs of the bodices as pretty and fully trimmed as the fronts, and it is meeting with great success.

Miroir velvet printed in white, as though the color had been expunged, is lovely in the deep light pinks, and there is a liberal range of light striped and dark striped velvets of two shades watered on

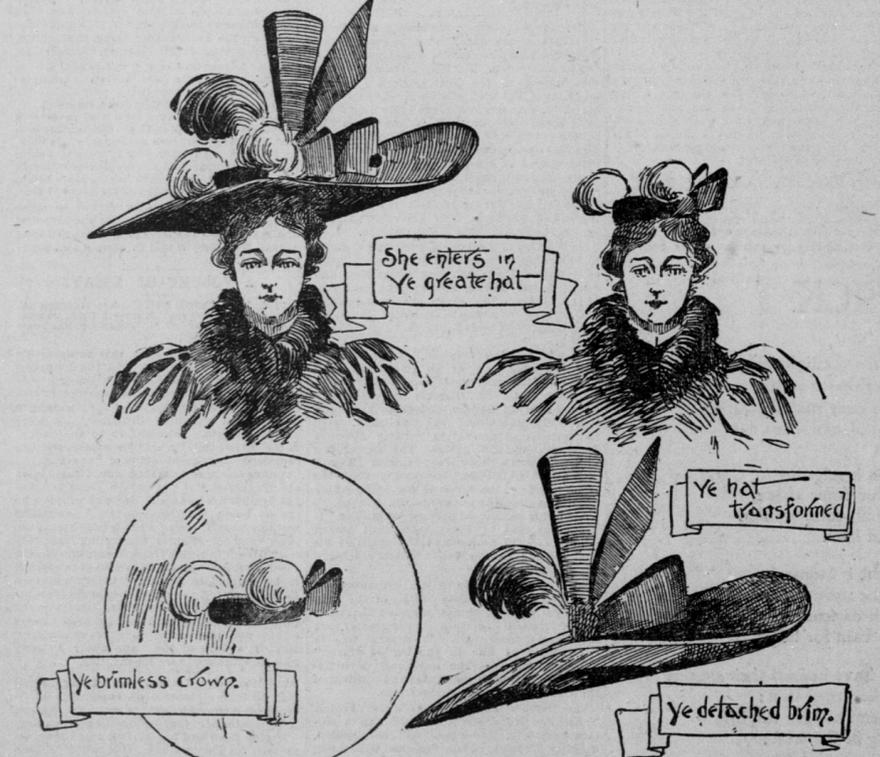
the stripes. These are intended for waist-coats and blouses. Those with a design of tiny flowers all over them are especially attractive. Again black stripes are noted on white grounds, and black satin stripes on moires, many of which are watered after the semblance of cork, others like a stalactite, while others appear to be covered with tangled ribbon. The stripes may be had in all widths, and colored barin stripes appear alike on black and white silks. Black is again to be very fashionable, but white is preferred for evening gowns, and numberless beautiful brocades have been placed on the market.

THE WAR OF THE MILLINER AND THE MANAGER

At Last My Lady Takes Off Her Big Hat Indoors---Will It Crush an Industry?

WHO TAKES CARE OF THE HAT?

Invention of a San Francisco Maiden---A Detachable Crown That May Solve the Problem and Avert a Terrible War



THE DETACHABLE HAT THAT MAY SOLVE A VEXED PROBLEM.

The new woman has met her Waterloo and has been conquered again by the tyrant man. He used to take off his hat to her. Now he merely points to it, but he insists that she shall remove hers out of respect to him. These are wonderful days, when women take off their hats to the gentlemen!

In restaurants there are nice little signs telling gentlemen to remove their hats. There are many more which would look as well. They might request gentlemen not to put their feet on the table or mildly suggest them not to pour soup into their hats. Soon there will be companion mottoes setting forth that ladies, too, must doff their bonnets. Why, yes, don't you know, the theaters send round pleasant little hints now. The fiat has gone forth and the big picture-not is doomed.

That is in theory. Pretty things die hard. And this hat question gets quite complicated when you unfold it and spread it out. We will admit it is a case of selfishness on both sides. The manager needs to try to pose as a philanthropist, for the ladies won't let him. They remember how he smiled at skyscrapers and thought them lovely until inconsiderate people began to bother him, just because they couldn't see. The idea! Some folks never are satisfied! Why don't all those people who can't see over the hats take front seats? Do they want the ladies to look less lovely to oblige them? Some women,

who are decidedly plain bareheaded, become beauties in the shade of a black-velvet hat, with a mass of quivering plumes. Are they to lose the opportunity to look charming simply because some man wants to see the stage? Let him go to the balcony, or to the gallery, if need be.

The manager declares it is a clear case of selfishness and vanity on the ladies' part. They want to look pretty and to wear hats which show how much they cost, and they "don't care" who is troubled by them. Of course not.

The milliners have various ideas on the subject. There is one on Kearny street who fears the big hat is doomed in San Francisco, because if the theaters taboo them there will be no place to wear them. The wind prevents them from being very popular for street wear. She says the effect will be felt clear down on the ostrich farms, where the birds will wear their tails (have ostriches tails?) at half-mast, in mourning for their lost glory. Does the manager realize the breadth of his path of destruction?

Will he wantonly wound the tender feelings of these noble birds and drive them to a diet of hoptins and death? If the wide brims are to go where can the feathers be piled on? And there is to be no place for plumes how are we to sophe the pride of the ostrich? Alas, the cruelty of man! Then there will be the sighs and groans of the ribbon and flower makers to

haunt his dreams, unless we can put the blame on the next President. A whole multitude must be thrown out of work and the ostrich must become extinct, so that some baldheaded man may see the chorus girls dance.

A pretty young milliner on Market street just laughs and goes on piling plumes on a drum-major hat. She says the theaters can't do a thing but grumble, and women will wear what they please. All the hats are large this season, she says, and she hands out great masses of velvet and ribbons and feathers and puts on hat after hat to show how a large one sets off a round face. She is a picture in a frame of deep velvet with feathers curling all round. The plumes curl like Medusa snakes as she nods emphatically and tells how few women are charming in small hats. There is nothing, she insists, more magical than a big hat and no place where it is so effective as in the soft light of a theater. She says "Oh, psaw!" when told what the other milliner feared, and she will not pity the ostriches at all, because women will never be silly enough to put their heads in the sand or their lights under a bushel.

An effort was made the other day to find a compromise hat, which might be pretty and yet allow some of the landscape to appear around the corners. It was no easy job. In fact, it was given up. If there was

any trimming at all, or any brim, it was the same obstructionist, and when the feathers were put straight up to be out of the way the ladies were horrified, and somehow it didn't look just right. It is a bonnet or a bare head, or else it is a big hat. There is no compromise.

Right here the woman with a cameo face, who can wear one rose and a bit of lace for a bonnet, may have a few moments to give thanks. She is not in this pickle at all.

"Oh, yes," complained one society girl, "it is all very fine if one has a small face to go with a small hat, or a lot of hair to look nice without one, but just see here, I can't wear anything smaller than this, and I'll stay home before I'll go like a spy."

There is a fortune in store for the inventor of a transformation hat. Something like those cakepans which come to pieces, you know. It must be a wide one with a great curling brim and feathers like tropical undergrowth. The lady will come into the theater, a vision, a poem, a pastel, and when the curtain goes up she will touch a spring and presto! off will come the brim and the feathers and the lady will have on a tiny capote. Won't that be lovely! And then the horrid people who grumble will have nothing to say.

Since it seems to be the opinion of the majority that the big hat must not be worn during the play, and still the ladies will not discard the wide brim, the burden is shifted to the shoulders of the managers.

When she takes off her \$50 hat, what are you going to do with it, Mr. Manager? Is she to stuff it under the chair? It will not do. Besides she would rather sit under the chair herself and give the seat to the theater to see the play, and the never notices whether or not there are eyes on her hat. If said hat bothers a man he has only to say so, and the hat is under the chair. She's a queer girl. She thinks all of us go there to watch the stage. When the wrongs of the sex are laid before her she opens her eyes and says--she's horribly blunt: "Well, one woman pays for one seat, doesn't she? She has no right to a whole row." It is explained to this impossible young person how much more becoming a large hat is and what a picture it makes, but she only says: "Oh, well, if you are on exhibition--but then you would better hire a hall."

It is not necessary to talk further with this person. She has no sense of the beau-

tiful. She doesn't think women were made, like the flowers of the conservatory, to be beautiful, and to be gazed on for their beauty. Perhaps she works. Maybe she reads like a man. Anyway she says she's no butterfly, and no wax doll, and while she thinks the pattern hats are pretty things, you couldn't hire her to carry one around on her head.

So, you see her opinion isn't worth having.

She has no sympathy for the down-trodden ostrich, and no feeling for the poverty-stricken silkworm. She has even been suspected of an idea that women could do without hats and men without clothes. Pass her by.

Brave indeed is the manager to face the prospect of souls lost through envy; of the hatred of women; of the sorrows of birds and worms; of the care of priceless headgear, and the lasting enmity of the whole race of milliners.

In yielding thus in one instance the feminine portion of the community has done for itself. It will soon be restricted to one seat per head in a car and one-half the sidewalk. It will be expected to know what it wants in a store and to get off a car face forward. The only revenge possible is to contract the habit of going out for a clove and stepping on as many toes as possible.

GRACE ALLEN.

FASHIONS FOR GENTLEMEN

Smart men are carefully avoiding bright blues, greens and reds just now. They were worn only for a very short time last winter by correctly garbed men, and this winter sober hues will prevail. A few men in Newport have within the past few weeks blossomed out in a sort of pea jacket, or a species of reefer or double-breasted sack of blue. However, it is not yet possible to say whether it will obtain this winter. "Him" writes:

I also see that the desire for muffs continues to such an extent that the lounge coat is becoming vastly popular in England, and a compromise is being effected by the introduction of jackets with the lower corners cut square. It seems also that in some quarters pumps have been superseded for evening wear by low patent-leather shoes. Russet boots, laced, have also given way to russet boots, buttoned, and tall hats have been introduced much higher and a great deal more belled in the crown. All these innovations have not been reached. A very excellent hint given is that all white waistcoats are not starched, only ironed. There is a prophecy that the club tie will be abandoned this season, but I fear that the prophet will have miscalculated his facts. I, for one, would be sorry to see it go, although in winter I believe that for afternoon wear the Ascot or the four-in-hand is decidedly smarter, unless you cling to the all-around turndown collar--a bit of neckwear which, in my opinion, belongs entirely to muffs.

"Quite absurd is it for men to affect colored or tinted note paper," declares an Eastern authority. "They should use only the very best quality of Irish linen, and those possessing a crest and motto should have it on their paper, but not their coat-of-arms."

A properly cut and mounted seal ring is appropriate for a man, but not so are diamond, turquoise, etc., rings.

Quite a novelty is the new "Golf" cigar-lighter, consisting of a solid silver golf-ball mounted on an ebony stand. It will be highly appreciated by smokers. C. C.

The summaries of statistics of Congressional churches in the United States show that there are 5139 churches and 541,725 members.

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