



# Fashion's Decrees

## Gowns for the Horse Show.

The men are all discussing the horses and we are likewise deeply interested in the beauties, but dear! oh, dear! we have also to think of our frocks, our wraps, and last but not least of our chapeaux and bonnets. As a result, with the numerous social duties that begin to crowd upon us, we are fairly being rushed to death. Ever since the arrival of the unusually cold weather wraps have become subjects of serious investigation, for several of the exquisite toilettes shortly to be worn are of the finest of fabrics. Many will spend every afternoon and evening during the show at the Pavilion. As a result smart costumes of varied sorts will be offered for our critical admiration. Numerous gorgeous capes and cloaks, stiff with embroidery, relieved with fur and lace, will be commented on. Some will, perhaps, like the beautiful model here illustrated, of rich velvet, covered with an applique of lace which alone cost a small fortune. The chinchilla lining and edging it is of the finest quality, most becoming to a clear skin, bright eyes and rosy color.

A pelerine in Breitschwartz, also reproduced by our artist, the latest Parisian model, received by me, is uniquely exquisite in cut and perfect for afternoon wear, as were also some velvet coats worn on a similar occasion, very recently, in New York and Paris. One especially noted, of black velvet, had a roll collar and revers; in the back it fitted tightly, and each seam opened to disclose a lining of lush satin.



The Newest Reception Lamp.

satin ribbon with the happiest of results when the coat was worn open.

Another lovely coat is of a beautiful brocade, having a ground of cream satin, upon which are large blossoms and light airy foliage; it is lined with a satin covered with large grape leaves.

The great high collar is bordered with some exceptionally good white Thibet, which also edges the fronts. Imagine the charms of a lone cloak of pale blue moire brocade lined with ivory Duchesse satin, which has a delightful zouave of fine guipure cordon in tone, edged with chinchilla, the sleeves and lovely collars edged with the same fur. Indeed, I often wonder what women would do without fur, lace and feathers. They lend an air of softness to the hardest face and impart a charm that mere words are inadequate to express when permitted to adorn beautiful women. You may smile at my love of the little luxuries of life and of my beauties, but I know that one must pay the penalty if one understands the pleasure that can be imparted by a harmonious blending of colors or by the mere breath of a delicious perfume, for there are so many discords on all sides that for most of us it is better not to dwell on sensibilities. Now, if I had written a single line more you would have believed that Marcella intended to deliver a lecture on "Harmonies in Nature," etc.; so let us return to a discussion of our costumes for the show, as we are assured by the best of authorities that it will be a most brilliant event, well worthy of the bravest apparel. Gowns for morning, noon and evening must be considered.

is, and unusually excellent aigrette, and here and there loops of white velvet. A single touch of black appeared at one side.

The gown appeared to be completely lined with white taffeta and the fair wearer, a bride of a month, carried a huge bunch of heliotrope and maidenhair ferns. This gown was made in New York, as was also the one in which her sister, a well-known belle, appeared one evening. It consisted of a skirt of light blue poult de soie having a greenish tone. Around the bottom was a twelve-inch border of deep green velvet, charmingly embroidered in tones of blue and green with a touch of



the bodice, which is hemmed everywhere with chinchilla. A great hat of black velvet with plumes and just a touch of green completes a satisfactory dress. How well a pretty debutante will look next week when arrayed in a dark crimson serge. Encircling the skirt are three rows of black ribbon velvet, ordered top and bottom with chinchilla.

The bodice is made with a bolero, covered with a conventional design in black velvet. The soft front is of chine basket-work silk. A beautiful blonde will be equally attractive in a dark-green cloth frock, made with a bolero of caracule, showing an applique of green satin traced with fine jet beads. The vest of white chiffon is made over white satin. A youthful matron in a dress of brown-face cloth, with a zouave of velvet about two shades darker, will receive many compliments. Her waistband and collar are of green taffeta, and a large brown felt hat is trimmed with plumes that match the velvet. I must not forget to add that the velvet zouave is piped and lined with green, as are also the deep cuffs. The sleeves have moderate puffs. All the sleeves I have thus far mentioned can be worn during the morning and afternoon, but in the evening many will be the elaborate creations worn in the boxes. Indeed, last year the dresses were almost as beautiful as those to be seen on a first night at the opera.

## A Pearl-Colored Velvet.

A much admired dress worn at the recent New York show was of a pearl-colored velvet. The skirt had no ornamentation, but the bodice was a work of art. The soft vest of accordion-pleated white chiffon fell over ivory-white moire. This moire appeared to form a sort of little coat, over which was worn a bolero of the velvet, edged round the neck and down the front with costly sable. On the other side of the fronts of the coat, which was made to open widely to show the vest, were seven gold buttons, each the size of a quarter, enameled in rose pinks. In the center of each appeared an odd black Egyptian character. Around the waist was carried a deep belt of black velvet, which was tied gracefully at the left side. Over the edge of the high moire collar fell a little rare Duchesse lace. The tiny bonnet had a foundation of the gray velvet, three very full white ostrich feathers.

the bodice, which was a combination of the silk, the velvet and a good deal of very old yellow lace, out of which the sleeves and yoke were evolved. The velvet formed a deep corselet which was drawn through a buckle of rare beauty, for the finest of turquoises were thickly set in the gold. The tiny bonnet worn had a crown of red turquoises and a sprightly aigrette. This gown was lined with green and numerous were the frills of lace and silk revealed when the skirt was slightly lifted. In front of this pretty girl rested an immense bunch of the new variety of mignonette.

Imagine another gown from the same city of lime-green silk and black-dotted chintilly net. The under slip is of this charming color, covered with chiffon to match; finished with a flat plisse on the bottom. The full black lace skirt is mounted separately with two loose chiffon skirts, besides being entirely plisse. Bands of the finest jetted lace fall vertically at intervals, and an Oriental suggestion in massing the lace jetted on the top of front goes most effectively. The composition of bodice, which was high, was the same treatment of lime-green silk, covered with chiffon—the lace in long lines, with two narrow vertical panels of yellow velvet in front, showing through jet interstices. The lights and shadows gained by this veiling give the pleasure we derive from color transfused in pottery or enamel, and therein lies the real art instinct.

Numerous will be the skirts of white watered moire and poplin worn with chic waists of tulle lace, and chiffon surah beauties have been sent home, and I have seen a red one, a green one and more than one in white, pink and blue, but their charms I cannot dilate on, having been sworn to secrecy. I wonder if we will see any of the new bosoms; the latest fad is to

unique. Old-gold embroidery formed the crown and ancient point d'Angleterre the border. A great row of mandarine velvet gave a decided cachet to this artistic hat. A black velvet Louis XVI hat, trimmed with black plumes and black velvet bows, fastened with a handsome buckle of rare gems, was worn with a collet of white ostrich plumes. The headgear worn by another guest is described as "a small begin in three parts of cream satin embroidered with Turkish turquoises, becomingly finished with a coquille of cream ribbon, two black feathers and a white paradise aigrette." The ruche worn was also of white ostrich feathers. How beautiful must have been a "toque Renaissance," in white lace velvet embroidered with pearls and large turquoises, with a Louis XVI bow in white moire attached with an ornament in pearls and turquoises and a white paradise aigrette. Some of these hats I have had reproduced for my readers.

This season the French women are wearing their toques right on the top of their eyebrows. Such a style may be very French, but certainly we would not care to gaze upon ourselves if our hats were so placed. Chapeaux composed of chenille plaited with straw are much in demand

and are supposed to be far lighter than like structures in velvet or felt; this, however, is a mistake, as their weight is considerable.

A young girl in the smart set in New York, who spent \$13,000 on her garments, etc., for the last horse show, is not considered by her friends to have been unduly extravagant. Of course her father is worth millions. However equally well-off maidens here would scarcely spend so lavishly.

MARCELLA.

## Beautiful Christmas Gifts.

Not far from Pittsburg, Pa., the factory is established from which is being sent this beautiful ware. It challenges the admiration and wonder of all connoisseurs of rare, unique and beautiful glass. Every one should examine the specimens of Volendend, which have just reached us. Indeed the proprietors of one of our leading stores is to be congratulated on having received a consignment, as the manufacturers have been very cautious in placing the Volendend, and I understand that besides the firm in this city only Bailey, Banks & Biddle and Caldwell in Philadelphia, Tiffany in New York and Burley & Co. in Chicago have had the pleasure of handling it, so limited are the number of pieces made. Positively no mere words can begin to express the simply marvelous beauty of some of the pieces. One alone is well worth a journey to see, for in the factory are employed well-known artists from France, Italy, England, Germany, Turkey, etc. As a result the decorations, designs and colorings are as varied as though the lamps, etc., had come from these different countries. For example, one lamp is of a deep rich green color, and on the stand and globe are exquisitely painted portraits. Those on the globe are of Salvatore Rosa, Rubens and Rembrandt, the portraits on the body of the lamp are after Vanduyck, most skillfully reproduced by Sigmond Wirkenner.

Mr. Hunter, Gasco Fourni, Albert M. Parlow, William H. Morley, George Morley, Dominico Campano, Edward Zahn and Frank J. Vetter are among the well-known artists engaged by the owners of the glass. The lamps, on whose translucent surfaces bloom such roses as Queen Mab must twine for her lovely hair, are extraordinarily beautiful; on other flatboats, in which her Majesty might have drifted down many a moonlight river. The greatest novelties of all are the incense-burners,

which may be had in vase-shaped designs of rarely charming colorings. A liquid perfume most delicious is slowly burned in them. One of these esthetic ornaments was sprayed with the most natural cherry blossoms I have ever seen. Over another fluttered birds across a cloudy sky, and a third was purely Turkish in design. The vases, bowls, etc., indeed every piece, must be seen to be properly appreciated, and before deciding on your holiday gifts I advise you all to make a judicious examination of this most fascinating ware.

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READY FOR THE HORSE SHOW

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## For Men.

"Him's" latest communications will cause a little flutter, as he tells this week about the "stir" made by the reefer, and although it will never take the place of the frock coat, as some have predicted it would, still it will be very considerably worn; so I give you this authority's remarks concerning the garment:

"The reefer, of which I spoke some time ago, seems to have created some unneeded excitement. It is identical with the three-seamer, the debut of which has thrown into consternation the London tailors. After all, what is it? It is only a jacket with square edges, very much on

the lines of the yachting reefer or pea-jacket, but longer and more of a coat than a jacket. It is also finished in much better style, and there is a certain entrain about it. It has been used on several occasions this summer and autumn by the Prince of Wales as a compromise between the informal and formal afternoon dress. Indeed, I don't see the cause for this agitation. The new square-edged jacket is, after all, only a very pretty sack coat, with a bit of suggestion of formal attire about it. Perhaps it will take a place in relation to the sack and the frock, as has already been occupied by the dinner jacket. I do not believe men will wear high hats with it, and I doubt very much if you will see many of them in the height of the winter season in New York, unless downtown or at the clubs."

Last August men wore at Newport lounge suits for calling, garden parties and even luncheon. Quite a change from the fashions of two or three years ago. Very smart suits are now to be seen of both blue and black serge, indeed one cannot fail to note them with pleasure and relief, so numerous are the tweeds. Such serge suits emphasize a good figure and have the faculty of not drawing any undue attention to a bad one. The new "three-seamers" are made of these serges and such suits when lined in black are certainly swell.

This season the most fashionable gloves come in shades of tans and browns for the country and when driving the reddish tan are most correct. The suede vanished at the approach of winter and they are only worn for half mourning. Gloves have longer wrists at present, but one button only.

Colored shirts, with all around turn-down white collars, will be worn by well-dressed men all winter with their business suits, but never will they be seen in combination with frock coats, as they were last year.

The black club tie is enjoying a great popularity and is worn on all occasions. The latest trousers are made comparatively loose from the waist to the knee, and from there they are tight—"some-what on the peg-top principle."

When the weather is very cold it is a wise precaution to have on patent leather rubbed with sweet oil or vaseline, which can be applied with a piece of flannel. Such an application will in many cases keep the leather from cracking.

C. C.

## Why Do the Lost Walk in Circles?

The question is often asked: Why is it that a person who is lost, whether it be in a dense wood or on a prairie, invariably moves in a circle and always to the right? No satisfactory answer has ever been given for this well-known peculiarity under the circumstances mentioned.

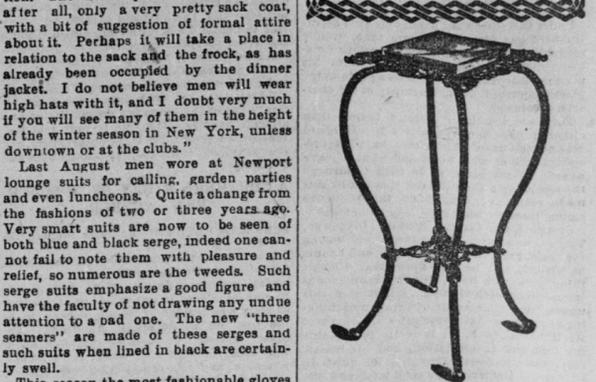
Some physiologists, anatomists and speculative philosophers claim that the left leg in the human species is slightly longer than the right and so takes longer steps, thus causing a motion to the right, which in time completes a circle, if the mind is so bewildered that it has no fixed objective point in view. Perhaps the real answer to this queer question lies in the fact that most persons use their right hands in preference to their left, and are accustomed to passing objects on their right-hand side, and so, unconsciously, keep edging off to the right. On a prairie, however, where there is nothing in the way of obstacles worthy of mention, this cause or reason for walking in a "right-handed" circle would hardly hold good.

Does any reader know whether it is a fact or not that left-handed persons who are lost make the circle in an opposite direction to that made by a right-handed person?—St. Louis Republic.

spent on her boy's politics in Texas would break the old lady's heart if it had come about in any other way.—St. Louis Post-Dispatch.

Great Britain's territory in Africa amounts to 2,615,000 square miles.

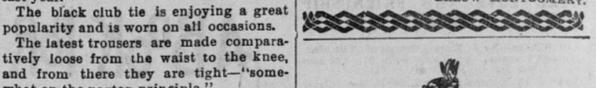
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## Science Obtains a Closer View of the Red Planet Mars

Though at present the planet Mars is about 52,000,000 miles distant, its comparative nearness has brought important results that will awaken renewed investigation and discussion during the coming months.

The sea-green area which has been gazed on for centuries with wonder as a watery main, "an ocean hung on high," seems destined, like the dark lunar tracts, to be a topographical paradox, a sea in name only, traversed by permanent ridges and

Mr. Lowell's interesting and plausible theory is that Syrtis Major, the supposed sea, is a tract of land not uniformly level, but belted by natural depressions, through which the melted polar snows find egress toward the equatorial regions. The rather broad and irregular dark streaks that appear in the early Martian summer are due to the vegetation springing up over those

making them more effective by constructing watercourses through them.

The light bands in the supposed sea area, then, the uplands parched by summer heat, outlined by the encroachment of the watered soil and made distinct by the contrast between barrenness and vegetation.

The canals and oases, as shown in the drawing dated October 3, cross both seas and continents alike; but of the latter divisions this keen-eyed observer reserves his recent impressions for a later date. These will be awaited with intense interest, as Mr. Lowell's keen-witted inferences, as well as his practical zeal in the cause of telescopic research, give him a prominent place in the scientific world.

In September, 1892, Professor Schaeberle of the Lick Observatory announced his belief that the dark areas on Mars were land, and the streaks and variation in tint seemed permanent, while the supposed continents glistened brightest when on the central parts of the disk, in truly oceanic fashion. The canals and vases crossing the so-called continents he considered to be the ridges and intersections of submerged mountain ranges often duplicated as on the earth.

With these views Schiaparelli entirely disagreed, but as they were founded on observation and experiment, and are now in part corroborated by the efficient observations of Flagstaff, they may bring the unsettled state of the Martian land question to a satisfactory conclusion.

It will be several years before the bright orb that is the subject of these scientific controversies revisits the firmament in its present beautiful aspect. Being the brightest red star visible, it is easily seen between the tips of the horns of Taurus, rising at dusk in the northeast, passing the meridian at midnight, at a high altitude and setting at dawn in the northwest. It is now at its mean distance from the earth, and on December 10, being in opposition to the sun, will still afford excellent opportunities for observation during the coming weeks.

ROSE O'HALLORAN.

By T. J. J. See, recently published, constructed from disks of glass that were absolutely flawless. With a diameter of 24 inches, it has a focal length of 21 feet, while the mounting is such as to insure the utmost stability. With this powerful and perfect instrument the supposed watery tract, long known as the Hourglass Sea, and also called the Syrtis Major, received special attention, and Percival Lowell's own fluent words, in his published account, will best explain the discovery made:

"Unfortunately for the ocean-lover's character of the Syrtis Major pass with other charming myths into the limbo of the past. For the great blue-green area is no ocean, no sea, no anything connected with water, but something very far removed from water, namely a vast tract of vegetation." This interesting conclusion has not been hastily arrived at, as in 1894 there were evidences of solidly and of seasonal changes that were inconsistent with the ocean theory.

The accompanying illustration, taken from "Popular Astronomy," of the Hourglass Sea, the tapering outline of which is well known to even the occasional telescopic observer, shows very clearly the light and dark streaks whose variations are the basis of Mr. Lowell's theories. He classes the markings in question as light bands and patches and dark lines and spots. In the beginning of the Martian summer these markings become visible, under the midsummer sun they are still more distinct, and later on assume mellow tints that are suggestive of a landscape in the fall of the year. Solis Pons and Lunae Pons, the light bands on the right, have been known for some years, but that on the left and another not visible in this illustration have been recently discovered at Flagstaff. The dark canals are the most conspicuous of the markings detected by Mr. Douglas of the Flagstaff Observatory in 1894, and again in the present season, though a few were noticed by other observers previously.

watered depressions, and later, in the decline of the year, these broad stretches give place to remarkably straight lines, which, according to Mr. Lowell's interpretation, bear the stamp of artificiality, and may be an intelligent engineering expedition for utilizing natural declivities and

