

DRESSES WELL ON \$300 A YEAR.

Mrs. Roosevelt's Exact Words to Washington Society Women.

Correspondence N. Y. World.

WASHINGTON, Oct. 25.—Nothing at the present moment is being discussed with such avidity as the fact that Mrs. Roosevelt, wife of the President of the United States, has declared that a woman of good judgment can be well garbed with the small expenditure of \$300 annually. The arguments for and against have waxed warm during the past fortnight.

Mrs. Roosevelt has been receiving her friends informally for the past two weeks every Friday afternoon. All the ladies in high official rank and the personal friends of the mistress of the White House have been bidden to pay their respects on these occasions. The guests have been received in the private drawing-room of the Executive Mansion, on the second floor, and, of course, there has been much general conversation. Naturally the subject of dress was introduced, and the ladies were delighted to learn the original and valuable ideas which Mrs. Roosevelt advanced.

According to the testimony of an eye-witness, the ball, on one of these occasions, began rolling by the remark of a wealthy Western woman, that she had just paid \$40 for a silk undershirt, and that she thought it cheap for the quality and style she had obtained. Mrs. Roosevelt looked at her askance.

"Why," she exclaimed, "I would pay scarcely more than that for a silk gown. That is a fabulous price, extravagant beyond expression."

The lady began to apologize and to say that silk skirts were a luxury and therefore costly, but Mrs. Roosevelt interrupted.

"Of course, I know that nowadays every woman must have a variety of all luxuries—silk petticoats included. Now," she said meditatively, "a silk petticoat should not require more than 12 yards of material, and silk of excellent quality can be purchased for less than a dollar a yard. With lace, ribbon or 'footing' or any other popular trimming and the cost of making an excellent petticoat can be obtained for less than \$2—or half the cost of the one which my friend has spoken of. The plan I have followed whenever I have lived is to engage a conscientious modiste who will buy my goods and make my garments. I get better service and better material by this plan. During my early married life, and even later, my dressmaker has managed to make me presentable on \$300 a year."

This was the conversation which has wrought up the fashionable world of two continents. The Europeans shrug their shoulders and call this doctrine nonsense. The pretty young wife of the First Secretary of the French Embassy, Mme. de Marguerite, a sister of the dramatist, Edmond de Rostand, and a Parisian of Parisian, said in a deprecating tone:

"It is impossible. One pays nearly that much for an open cloak, a set of furs, a stylish tailor gown—and then for hats! That is always a sad rent in my income. Mrs. Roosevelt should see my milliner's bill."

Nevertheless, Mrs. Roosevelt's plan can be intelligently explained by her close friends, and they can prove that by a little thought and good taste a woman can make a fashionable appearance on \$300 a year. One of the modistes who served Mrs. Roosevelt during the time that her husband was drawing a salary of \$5000 a year as Civil Service Commissioner says that she made a stylish appearance, and that she spent less than \$300 a year for her clothes. Neither Mr. nor Mrs. Roosevelt had any private income of any extent, and their little family came rapidly. The cares and expenses incidental to these conditions made serious havoc with the extra money. Mrs. Roosevelt

frankly told her dressmaker what she could spend a year on her clothes, and asked co-operation in making ends meet. According to this lady, the present mistress of the White House could calculate down to a penny the cost of her wardrobe. She indicated on everything being of the best quality, even the "finishing" hooks and eyes, bindings and bolts. These fittings were often used for several garments, as a result of buying good material. Mrs. Roosevelt always cheerfully laid away buttons and ornaments, and many times she appeared in a gown most stylishly trimmed in ornaments which had served other garments.

To quote a modiste who served the mistress of the White House for many years:

"Mrs. Roosevelt was the most sensible customer I ever had. She always knew exactly what she wanted and how much she would spend. She was also amiable, and never found fault. She had her gowns remade, and she did not expect that a remodeled gown would look better than a new one. Many ladies who think they are economical expect that, and when they are disappointed they blame it on the dressmaker. Mrs. Roosevelt bought only the best. She would pay \$60 or \$80 for a cloth street gown, but this would last her two seasons without being altered. She never selected an ultra collar, or a unique style. Her tastes were quiet, and while her garments were stylish and effective, it was never conspicuous. After two winters this gown would be remade and refitted. A fine cloth can stand a little expenditure in remodeling, for silk brocade or any other fashionable novelty. Mrs. Roosevelt was ever afraid to stand this expense, consequently she always possessed two elegant street gowns, and in these days of changing fashions no woman of good sense will have more."

"Some women say that a sensible woman will not put much money in an evening gown. They argue that effect is the only consideration, and that this can be obtained by cheap material as well as by the better fabrics. There was never a greater fallacy, and Mrs. Roosevelt discovered this early in life. This holds actually true of stage dresses. Formerly actresses thought that cheap wadding and tinsel would make as fine a show as elegant materials. The taste of the public has proven the contrary. So in evening gowns. Mrs. Roosevelt is more particular about the fabric and design of her evening costumes than of her street apparel. Like her street gowns, she would buy a handsome creation and would wear it for two years. With new lace or flowers and ribbons, she would remodel it entirely, and frequently she would do this without my assistance."

"Her full-dress costumes were always remade at least twice, yet so careful was she of them, and so excellent was the material of which they were made, that she could use them for skirts, or silk waists to wear under jackets, or to make dressing gowns. She never bought the gaudy, filmy stuffs which scarcely hold their own for a night. Heavy silk or satin, brocade or a novel color or design, and the soft wools so much affected in France, were her favorite selections."

"For demi-toilets she was partial to the light silks—linen, surah, foulard or China silks—and to silk and wool mixtures. A house dress must be graceful above all things else, and only in these fabrics can the soft drapery be obtained. Mrs. Roosevelt knew these things, and she planned her most effective costumes for her home. She often told me that her friends thought these costumes imported, and congratulated her on getting treasures."

"Now, as to the expenditure of \$300 per annum, if a woman follows Mrs. Roosevelt's plan, the accomplishment is easy. The year she bought a handsome

street gown she did not purchase an evening toilet. By this arrangement she could get the extras and still have an ample variety."

"Mrs. Roosevelt is against all extravagance in housewifery, underwear and the trifles which are so costly. Everything she has is simple, of the best material, and chosen with admirable taste. Her hats she frequently refitted herself, adding a bird here and a bow there and getting a stylish effect."

"Another thing which I have heard the mistress of the White House say is that the ease taken of clothes is the secret of their good appearance. She would change her street gown the moment she entered the house."

"As she never allowed herself the luxury of a maid until her husband succeeded to the Presidency, she would always brush her gown before hanging in the closet. By this plan, her frock never got out of



RIGHT HEAVY.

Novelty—I'm so sleepy I can hardly keep my eyes open, and I must finish this chapter tonight."

His Wife—Wait till I get the milliner's bill; I'm sure that will open your eyes."

shape, something which will surely happen if one loiter around in the house before changing. I never knew a woman more scrupulously neat than Mrs. Roosevelt. She abhorred any negligence in dress, and she was always busy sewing on buttons and repairing braids and other defects in a garment which was in much use.

"I remember a young friend asking her as my house if she did any fancy work, embroidery or crocheting, and she laughingly replied that her time was all employed in darning stockings for her husband and the little ones and in keeping her own clothes in order. I had the contract for cleaning and repairing her gowns, and I always found them in perfect order, a gown in use more than two years would hardly have a spot on it."

All this goes to show that it depends on the care you give your garments as to how long they will last."

Mrs. Roosevelt is partial to black and white, and she is rarely seen in color. In her daily walks with her children she wears a walking skirt of black broadcloth which reaches her ankles, and a snappy jacket adorned with buckhorn buttons. These buttons were made from a buck which the President shot in Montana, and, according to Mrs. Roosevelt, they have been in continuous use for 10 years, on her's and the children's jackets. She has a dark brown cloth of the regulation demit-train, and trimmed with beaver.

Her evening toilets are still a matter of the future. She will go to New York in a few days, and she will get four evening gowns and three handsome street costumes. For the first time in her life this thrifty lady has purchased such a number of gowns, and she is rarely seen in color. Estimates of prices, and her social secretary, Miss Hagner, has been busy writing first-class modistes for estimates. One thousand dollars is all that she proposes to expend.

WHITE IS THE COLOR THIS SEASON.

Paris Has Decried Another Extravagance.

PARIS, Oct. 15.—Another item is added to the already overwhelming extravagance in dress this season by the announcement that white is to be the color of all others for all women who can afford it, which, of course, means with many who cannot.

Not only white hats and white trimmings but whole costumes of white, for outdoors as well as in, white serge and shelling which has come to mean a sort of white which may be any color, and is no longer restricted to the original hues of the shelling fur or sable, and creamy cloths of various kinds for shopping, driving and walking. White is the color of the season, and the cloud-like chiffons and satins, together with crepes, for evening gowns. This fancy for white is comparatively recent, for the recent visit of the Empress to Paris, and the fact remains that white has prevailed at all fashionable watering places during the past season and was already in high favor before the imperial visit called attention to it. The Empress, in fact, has chosen white in preference to any other color whenever it can be worn with propriety. Only a short while since, when Queen Wilhelmina was married, we were told that the lady in white was white because it was her favorite color; before that its popularity was ascribed to the general wearing of court costumes in Queen Victoria's time. It is that white garments, like good wine, need no bush; universally becoming to young and old; the only objection to them is on the score of economy, and economy economy has little or nothing to say in dress.

Still, the woman with a moderate dress allowance finds comfort in the fact that black is next to white in popularity. For those who prefer colors there is plenty of choice, the newest shades showing the colors of the time of year, russet reds, autumnal browns, and mellow deep greens, in tones which suggest the evergreen of the forest. All these are fashionable, and there is also a decided fancy for gray in all its shades from darkest slate to palest silver and oyster, indifferently known as oyster white or oyster gray.

Green is much in favor for Winter gowns; green in every tone from olive to its various tints to deep spinach-green, toned down with much fur, and sometimes with two kinds of fur trimming the same gown. Unusually attractive among colors, but the superlatum will no doubt give way before the decree of fashion as to all such superstitions, notably that against peacock feathers. These were eagerly worn last season, and for jewelry and dress; they also formed the key-note of much of the decoration at the great exposition, from which circumstance the superlatum might perhaps draw their own conclusions.

One of the best dressmakers in Paris has just made two coats for sisters, one of whom is about to be married. Like most of the newest close coats, this model is cut full in the back and reaches to the knee, with a suggestion of the diction in its general tendency. The collar and cuffs are in a darker shade of the color of the gown, which are lightly embroidered at the edges in a conventional design with a quaint Old World effect. The shade of the cloth, which is deepest garnet, is repeated in a much brighter shade in the embroidery, with touches of cherry red here and there. The skirts which go with these coats are plain and flare from the knee downward. They are trimmed with many rows of taffetas in garnet to match the cloth, stitched on the edges and extending from hem to knee. Large pale mauve hats in rough felt, bent down to the head at the back, and raised to form an aureole in front, trimmed with bunches of purple violets, and crimson roses with abundant foliage, complete the suits. The dressmaker who made these gowns tells me that she finds a marked distinction, among young people, especially in wearing bodices to match skirts, the universal preference being for silk blouses of the same color. Nevertheless the chic thing this Winter is to have the corset match the skirt, and made of the same material, and the usual compromise is that a cloth or velvet bolero over a silk blouse.

Charming blouses are being made of soft satin in ivory and mastic shades. These are usually incriminated with guipure or with some one of the fashionable braid laces, and finished at the throat with narrow bands of soft brown fur, preferably sable. Bell-shaped sleeves are the proper shape for outdoor wear, but for indoor the puffs may be at the elbow only, or from elbow to wrist, or merely at the wrists. A gray velvet gown, trimmed with Russian sable, had flat plaited sleeves ending with wide cuffs of white panne trimmed with sable and full underpuffs of guipure lace gathered into embroidered bands at the wrists. A wide guipure collar in Louis XIII style and a band of black silk muslin under the bolero bodice, fastened with immense chased gold buttons, were effective touches.

BORROWING FROM THE FRENCH.

London Tailors Modeling Ancient Coats for Women.

LONDON, Oct. 18.—Landing London tailors are assiduously poring over illustrations of the French royal period in search of models. Never before has there been such a run on the department of such literature at the British Museum. All manner of quaint conceits by ways of waistcoats, coats, ruffles, and wristlets are culled therefrom for the exacting "elegance" of the day. New coming coats are picturesque to a degree, fitted to the figure with a skirt, usually cut away and of what is called three-quarters length, although in most instances they are several inches shorter.

I have just been favored with the sight of a charming costume, coat and skirt of pale gray cloth, satin finish, relieved by a sap-green velvet collar and velvet buttons set in rims of smoked pearl. The coat is rather reminiscent of Claude Duval, with its three small detachable capes, the edges of which are left raw, for this new satin cloth is as smooth as leather, and its large stitched revers. The skirt is plain and perfectly cut, fitting close, but not clinging, a model of the English tailor's art. The hat worn with this gown is a plateau of white beaver cloth, its double brim divided by folds of deep-green velvet, and caught up on either side of the back with wondrously tinted wild duck's wings. It is christened the Amazon, although it differs slightly from the shape worn under that title last year, and is promised great popularity.

Another suit, made by the same firm, is of rough-hatted pepper and salt frieze, trimmed with stitched and rather wide shagreenings of pale gray taffeta silk, harmonizing in color with the velvet used

for the flat steel collar. The belt is of attached taffeta, and the buttons of oxidized silver, while the hat is a toque of pink silk cloth, sprinkled with white hair, the folds raised high on the left side by a chon of pink minkor velvet, and the crown decked with two quills laid flat and held by a steel ornament.

The trained coat which was promised such a vogue at the end of Summer finds itself in disfavor, except for handsome evening wraps, and no wonder, since it is wholly unsuitable in bad weather, such as Winter always brings. There is, however, no just cause for the banishment of the pretty and becoming short coat which came just below the waist. Yet the latter is almost the only length of coat which is not in fashion. Something much shorter or considerably longer is the correct thing.

Back coats and loose box coats are best liked next to the dainty pouched blouses, and the boleros, with or without tails, which are the fancy of the hour in cloth, velvet, or fur. Velvet is a favorite material, and is elaborately trimmed after the manner of 60 years ago, with passementerie of the richest description. Mid-Victorian styles are much admired, the bell sleeves with its accompanying undersleeve, the basque bodice, and the neck finished with a cording, to be worn with a round or pointed collar of lace or embroidery.

In spite of the statement made in various quarters that the Empire style is to carry all before it for outdoor as well as indoor wear, the stage that avant-courier of fashion, shows many other styles even for evening gowns. Mrs. Patrick Campbell, whose gowns are always copied, and who has been called the best-dressed woman in England, wears in her revival of the Second Mrs. Thackeray, a lovely evening gown in white and silver. The skirt is of gauze, hand-painted with huge roses, and over it behind to the tip of the train two sweeping folds of silver tissue that start in the fashion of Watteau from between the shoulders. Her cloak in the same sense is exquisite; lace laid over orange-colored satin interlined with chiffon. Wreaths of cretonne applique are scattered over it, silver sequins sparkle upon it, and the deep cape collar is embroidered with silver and edged with satin. Her breakfast gown in one of the acts is of pale blue silk, soft and thick, trimmed with three deep accordion-pleated rosettes, which rise higher at the back than in the front, and a dainty lace jacket for the bodice.

A charming gown of steel gray cloth had for trimming bands of turquoise velvet, not quite an inch wide, laid upon it side by side, but separated by rows of milk-white beads strung upon a black lattice braid, so narrow as barely to show a thread of black outlining the beads.

Broad ribbon, from four to six inches wide, makes another novel trimming for cloth so fine as not to fray when slashed. The ribbon is threaded through the cloth, in and out, to form three bands around the skirt, and a border for the bolero and the bell sleeves. It was of the ribbon that the hands to a confusion, where they emerge from the cloth, and are especially effective when the skirt has a plain panel front with the trimming on both sides of it.

FOR MEN'S EVENING WEAR.

Ben Brummel, Jr., Writer of Outer Clothing and Haberdashery.

The evening suit may either be made of fine dress waisted or tuxedo. The waisted, however, are to be preferred. The coats will be made practically the same as last year's, the only change being in the style of the shoulders, which will not be built up so squarely as the old model. The peaked lapels will be the most popular, and will be faced to the edge with silk. The waistcoats may be single-breasted if of the same material as the coat, or double-breasted if of a different material. The white waistcoat will have buttons covered with the material of which the waistcoat is made. The trousers may have a plain seam or one finished off with neat black silk braid. I prefer the perfectly plain styles; in fact, anything in the way of ornamentation on an evening dress suit is undeniable evidence of bad taste.

There is no question as to what will be the correct haberdashery for wear with the evening suit, this Winter. The shirt will be perfectly plain and should be laundered so that neither the bosom nor cuffs shine; in other words they should have a domestic finish. Two studs, either solitary pearls or mother-of-pearl buttons, will show in the waistcoat opening. The collar should be a straight stander, just meeting in front, or one of the very slightly "poked" styles. The tie should be of white lawn or linen or brilliantine, and of the square-ended or a different material. The white waistcoat will have buttons covered with the material of which the waistcoat is made. The trousers may have a plain seam or one finished off with neat black silk braid. I prefer the perfectly plain styles; in fact, anything in the way of ornamentation on an evening dress suit is undeniable evidence of bad taste.

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DOW WOMEN WORK TOO HARD?

BY MARGARET L. BRINGS.
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Is it right for women to work so hard? It is a fact that many pleasures are spoiled by the woman who is too tired to enjoy them, and whose husband and children cannot enjoy them without her. Many a home is continually miserable because the mother of the household is always tired, always overworked.

We are put into this world to be as happy as we can. If that is true it ought to be the clear duty of every woman to shed happiness around her. A happy woman accomplishes more good and does more to make those about her happy, than a half dozen women who are always working beyond their strength, and who are, as a result, too tired to give their families the sympathy and love they need from her.

The fact of the matter is, men work just as hard as women. They do not attempt so much, it is true, but their work tells and they really accomplish more than women because they have a quiet way of going about a thing and getting it done. The average woman, knowing she has certain work to do, will worry about it hours beforehand, and by the time she is actually getting down to it she has worked herself up into such a state that she expends twice as much energy as she should. At the end of the day, having repeated this performance with every task, she is too tired to welcome the family home to dinner, too tired to dress, too tired to eat. The family spends a gloomy evening. Not a word is said at the dinner table, because they all miss the mother; afterwards each crawls away to his room because the bond between them is broken when mother is so tired. They all feel sorry for her, but each wishes in his heart that she had left a little of the work undone, and instead had charmed them with her presence and the cheerfulness and happiness that surround her when she is not so tired.

This is an everyday occurrence in so many homes, for the women of this generation generally are nervous and excitable. If they would go about their work as coolly as a man does, they wouldn't get tired. But they cannot do it, because their nerves will not let them.

If women will but look after their physical condition they can overcome that feeling of utter exhaustion. Let the woman who is always worked up and nervous over her daily tasks, who is always too tired at night to be happy with her family, take Lydia E. Pinkham's Vegetable Compound. It will soon cure her nervousness, and she will undertake each task as it comes along without all the fuss and worry that makes it so hard.

Half the things that women think are so terrible and in need of such immediate reform would not be at all had if they would sit down and think about them rationally. Many of the reforms would work themselves out without having so much energy wasted on them, if the women had but the patience to wait.

How much better it would be for everyone, if women, instead of slaving themselves to death and making all those about them miserable, would understand that their physical condition makes them depressed, and that things would not require so much effort and make them so tired if they themselves were well. The women who are too tired to talk at night, too tired to take any interest in the affairs of the family outside of the housework and the care of the children, the women who unnecessarily make slaves of themselves, almost always have some female disorder that seeks an outlet in this nervous excitement or depression. Not one of the women who are always so tired but has a backache and a discharge of some kind; showing that there is inflammation of the ovarian organs. Her condition itself would make her tired, even if she never did a stroke of work. Every woman who is always sick and tired should make an effort to get well, if only for the reason that her present condition makes her husband miserable because he thinks she is working too hard for his sake. He would willingly forego half of the attentions and comforts she provides for the sake of a few happy hours in her society.

I wish every woman who feels so tired would look at this matter in the right way. Her condition will be easily overcome if she will take Lydia E. Pinkham's Vegetable Compound, which strengthens the feminine organs and cures all their ills. Mrs. Pinkham's medicine is just what is needed by the woman who is always tired, excited, depressed or nervous. With its use backaches and headaches disappear, the fret and worry and nervousness are replaced by a cheerful and happy temperament, and the daily tasks grow lighter with each hour. Let the women who are working too hard, who get too nervous and excited over their work, who are too exhausted to eat, much of the time, try this remedy that has done so much, and is now doing so much, to relieve those suffering from feminine troubles.

pearl buttons at the wrist. Mufflers should be of plain black, or of black with self figures.

Evening jackets will be made of the same material as dress coats, and will be about 28 inches long, and will be made without pockets. The collar will be of the shawl roll model, faced with heavy ribbed silk. With this coat wear a black single-breasted waistcoat, of same material as the jacket or a double-breasted black silk waistcoat to match the shawl collar on the jacket; a plain white shirt, standing or rolled collar and a black silk tie. The shirt jewelry should be of dull finished gold.

White waistcoats for evening dress wear are now very much the thing. One style in particular is the single-breasted white waistcoat, made without a collar and cut quite plain at the bottom. As it has no notch or inverted V cut coming from the lowest button, the waistcoat, at a distance, looks like a dove-breasted one. It has only three buttons, placed rather far apart, as deep fronts are now in favor.

I assert that seven pairs of trousers are required to keep a man's legs sufficiently attired. Six days' rest after one day's use preserves the shape of the trousers.

It is as a rule that the lightest tone in the wardrobe is the one that is most worn, and the quality of the material, the coloring, the weave, the cutting, the fitting, the lining and the workmanship, each in its own individualness must be present to make the garment perfect.

BEAU BRUMMEL, JR.

Fashion Notes.

For keeping Jack Frost at bay, French flannel has been the most persistently used in Winter waists. There is now another fabric known as "peau de singe" or monkey skin, which has a suede-like finish, and at the same time resembles camel-hair. In the light tone it is embellished with black silk braid and often with white or tinted dots.

Kid trimming for waists is more than ever the rage. There has even been a wonderful gown of suede kid worn by one of the leaders of the hait monde which has set feminine Paris a-falting. It is safe to predict that entire gowns of kid will be few in this country, but it will, nevertheless, be used wherever belts and revers afford an opportunity.

There seems a great deal of diversity of opinion on sleeves. A general tendency toward fullness has been observed for a long time. A few models show puffs from shoulder to elbow, and are tight beneath, whereas others are distinctly the opposite. Let us trust the result will be a happy medium. Let us hope, too, that fashion will preserve us from returning to the exaggerated, voluminous sleeves that were in vogue until a few seasons ago.

Hats are charmingly picturesque this season. Gainsboroughs and other antique types of beauty are shown in the most fascinating and artistic combinations of color and material. There is also a number of the simple flat shapes, which are intensely becoming. There is a delightful suggestion of medievalism about some of them, there being wide drooping shades of soft beaver, of shelling cloth, made in cloth cut in narrow strips and joined together so that the edges make a series of small brims and flaps. These are generally carried out in several tones of the same cloth.

Long coats will be worn more than ever this season. Raglans, half-fitting coats, close-fitting coats, Empire coats, box coats, ulsters—every cut imaginable—will be seen, and all materials are used. Silk, velvet and cloth will be used, much strapped and belted. Three-quarter coats will be popular, too. The stylish coat shown on the page this week is of this length. The material is blue broadcloth, not very heavy, and there is an ingenious arrangement of strapping and stitching as trimming. The revers are faced with tuckered panne the same shade as the cloth. Just below them two straps of black brims and flaps. The coat is lined with dark blue silk. The coat is lined with white tulle.

Bertha Golland, under the management of Daniel Frohman, is booked for a tour this season in a dramatization of Maurice Maeterlinck's novel, "The Forest Lovers." She comes to this city Thanksgiving week.

TWO MODELS BY AMY LINKER.



DINNER OR THEATER DRESS OF CHINA CRAPE.



This evening dress is made of pink China crape of a very soft shade. The shoulders are encircled with a fascia of the same material embroidered with steel and "clair de lune" spangles. The straight-cut waistcoat is of guipure, with a frill of Valenciennes lace falling down each side. The corset waistband is of black panne, and the skirt forms a tunic edged with guipure and ornamented with spangled designs in the style of the corsage.