

For the Young Married Woman

By Hester
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PHOTO BY
JOEL FEDER

Dark Furs and
Hats Set Off
a White Restaurant
Frock to Perfection

Youthful Matrons Set the Style Pace in Most Communities—Daring Evening Gowns and Sumptuous Wraps To Cover Them—Street Clothes Correct in Every Detail—Riding Clothes.

But the English, French or American, the young married woman sets the pace in dress these days. For her do milliners and couturiers produce their most stunning models; for her are the most sumptuous wraps designed, the most lovely negligees concocted. Gone are the days when a girl, just because she was married, stepped into the background and took to staid, semi-elderly attire, leaving all the frills and furbelows to the maiden. Now it is the maiden who is kept a little in the background—unless she has been "out" several seasons and has established herself as a personality in society. The debutante dresses smartly, but never quite as sumptuously or as stunningly as the young married woman—or the "married girl" as she is called now. And unless family cares absorb her, the young matron has season after season of such independent, carefree gaiety as never falls to the lot of the well chaperoned, convention-bound unmarried girl. By and by she settles down and takes up the more serious problems of life; she goes in for suffrage or for charitable committees or for welfare work of some sort, or accepts gladly the responsibilities of motherhood. The butterfly existence does not last long—unless she be an exceptionally shallow and superficial woman, and there are not many such, after all, in America! Who can be so careless of the youthful married woman in her few years of gaiety and playtime when so soon must come the acceptance of life's burdens and problems and responsibilities?

Haft To Tell Matron From Maid
Every woman looks so young these days, and modes for the married are so identical with modes for the unmarried, that it is often impossible—in a gathering of womenfolk—to tell which are the matrons and which the maids. Fifty years ago the married woman wore on an occasion of formality a

handsome black silk—every trousseau of that time included its dignified black silk gown, the sign and symbol of the married estate. A hundred years ago the mother of several growing children donned a cap which covered her hair and had strings that tied beneath her chin. Forty, in those days, was a venerable age, and the matron of twenty-five to thirty, the fashion of girlhood would have been laughed at—or looked askance at. Small difference there is now, in dress, between the maid of twenty and the matron of like age—or even between matron and maid of thirty, except that the married woman is privileged to adopt more daring and daring fashions. And since every woman makes it a fetish now to keep the flat, undeveloped lines of girlhood and never to grow plump—even if one starves to accomplish the lean willowiness that is demanded by fashion—youthful styles may be worn just as long as the silhouette remains youthful. Usually the young married woman changes her coiffure a little. Not quite such a severe bob as the early twenties, but for her as for her unmarried sister, even though the latter be older in years. But in the main, hairdressing for maidenhood and matrimony are much alike. And when a "married girl" of thirty or thereabout is in her sport togs, it is a discerning stranger, or a familiar friend, who takes her to be older than the early twenties.

Monkey Fur Fancied On Smart Frocks
All of the clothes pictured today have been designed, and are being worn, by young married women. The afternoon frock trimmed with black monkey fur is a youthful frock in its general silhouette, but such rich dark materials would not be selected for a debutante or even a girl in her second season. Of course, the young matron—always on the verge of very latest modes—must have monkey fur on her afternoon frock this winter. It gives the final Paris touch and marks a costume as indubitably new. Mid-nineteenth-century black velvet was used for the

short sleeved bodice and the full tunic which falls above an extremely narrow, plain skirt of the tricotee. This skirt is not more than a yard and a half around while the flaring tunic measures a good three yards. And four times three yards of monkey fur fringe go round the tunic, plus bands of monkey fur around the deep décolletage and across the modestie of flesh tinted silk net, which gives a queer effect—though the bands of fur were drawn across an open décolletage with nothing but bare neck under them. The double girde is of heavy silk cord and startling tassels, each a yard long, fall from the ends of the cord. Tufts of monkey fur are caught against the girde, at the top of the long silk tassels. With this striking frock is worn a stunning hat of black velvet, with a flame brim of black mouseline underfaced with

black uncurled ostrich. You must not fail to note the short-ramp slippers with laces straps. These represent the unmarriageable style in Paris and though most American women prefer the slender, long-toed American pump, slippers of the sort pictured mark their wearers as extremely Parisian in their taste.

Ermine A Royal Fur Beloved By Young Matrons
For a wrap to wear with the short sleeved, afternoon frock, the youthful matron selects a long scarf of fur with a round muff to match. The scarf must be broad enough to drape well over the arms when desired and the quail old pose, with elbows cuddled under a closely drawn scarf and hands tucked into a round muff—a pose familiar in paintings of the 18th century—is quite the vogue this season. Sometimes the fur scarf is draped

back over one shoulder as the picture shows it, and you see she is wearing long gloves with the elbow-sleeved afternoon frock. Ermine seems to be a pelt especially beloved by the young married women—perhaps because an indulgent spouse will supply it and pater familias would not. The ermine scarf in the picture accompanies a frock of black velvet trimmed with jet fringe. The hat is a superb model of Pompadour blue velvet with trailing ostrich plumes in the same shade.

Notable Evening Gowns For Young Matrons
Nobody wears evening costumes like the youthful married woman. The debutante would not be allowed to dare to affect such striking and trying concoctions. The couturiers love to design brilliant evening gowns for the younger married set and outdo each other in

producing unusual effects. For the evening gown that will make its wearer the most interesting person in the room is what all femininity is looking for. A gorgeous gown indeed is the pictured model of black jetted net with a wheat sheaf design in silver thread. Hopes of cut jet beads form the shoulder straps and descend in long festoons beneath the arm. A fringe of jet beads falls from the tunic, and a shorter fringe from the edge of the skirt—which is quite short as all evening skirts are now. But the train gives dignity and it, too, is of the heavily jetted net and silver embroidery.

Picture Hats Of The Moment
Two typical hats of the season, all made by famous milliners for young married women of Manhattan, are shown on today's page. One picture includes a stunning broadtail wrap in the new balloon shape, but the hat is the real feature of the costume. Or at least its veil is. This is one of those lace pattern veils that drape entirely

An Ermine Stole and Muff Afford Sufficient Protection from Cold.

Evening Gown of Jetted Net and Black Velvet Embroidered with Silver Wheat

The Youthful Matron Must Have a Monkey Fur Trimmed Black This Year

The New Lace Veils are Like Old Fashioned Lace Paper

over the hat and fall just over the brim's edge and mummy looks exactly like an old fashioned nosegay emerging from a frill of lace paper. The other model is of black velvet with pale gray parade.

Golden Plenty in Thanksgiving Favors

LOOKING over the array of Thanksgiving favors that now give golden color to candy shop windows and to certain departments in the big stores, one is impressed with the fact that the present generation adores a racket. Thanksgiving seasons of yore were rather dignified affairs and all the noise there was on such occasions was made by say young voices and pleasant laughter when relatives got together for the yearly reunion. Now there are dozens of decorations among the Thanksgiving favors that add no ornamental touch to the celebration, but are solely and entirely intended to add to the din. Rattles there are that make an appealing clatter, megaphones through which the youthful voices may yell to their capacity, and cowbells appropriately decorated with apples, pumpkins and Thanksgiving turkeys. And, of course, in addition to all these lively noise-makers, there will be at the modern Thanksgiving festivity the inevitable phonograph grilling out jazz and rattle tunes. Indeed Thanksgiving is not so much now an occasion of reunited relatives as it is an opportunity for "a party" with an elaborate supper and a dance afterward. Many country houses are kept open until after Thanksgiving weekend, and other big houses are opened especially for the occasion, servants being sent days in advance to start the furnace, get in supplies and make the place ready for family and guests who arrive by train and motor cars on the Wednesday evening before the holiday. A few of the masculine members of the party may run into town on Friday to attend to business matters, but they return on Saturday and the whole Thanksgiving week-end is given up to fun, outdoors and in with the feast of traditional turkey and fixings as one important feature of entertainment, and a wind-up dance as another.

For the Thanksgiving dinner table there are plenty of traditional favors and each year new and interesting ones appear. Some of them grace candy boxes, others are mounted on little stands to serve as place favors. There are not so many khaki and navy blue figures among the favors this season, but flags, are quite as

plentiful as they were last year. Flags have a new significance now and they make a most beautiful decoration for any room. Flags of the Allies are plentiful to mingle with the pumpkin yellow of Thanksgiving in American dining rooms this season.

For decorating supper room and ballroom there are yards and yards of pumpkin colored crepe paper with turkeys gamboling along the way. These strips of decorated paper which come in various widths, may be tacked all around a room just above the



Two Popular Thanksgiving Favors

height of chair-backs and one obtains a very cheerful effect at exceedingly small cost. There are pumpkin lanterns too in various sizes. One clever hostess who is planning a Thanksgiving week-end dance in honor of the youthful guests, has arranged a full moon illumination for her ballroom which will surely charm the young folks. There is a big screen which will be suspended from the ceiling in front of a side bracket of electric lights. The screen is made of dark gray cardboard and has a round opening the size of a dinner plate cut in its center. Thin glass paper is pasted over the opening which is supposed to represent the full moon. With a blacking brush and ordinary shoe blacking the amateur artist has daubed on a few cloud effects which wander across

there are turkeys galore, turkeys trussed, stuffed and all natural. The small metal turkeys with iridescent plumage seem to be the favorites, but there are turkeys big enough to make spacious Jack Horner pieces. One of these huge birds on a platter, looks for all the world like a really truly Thanksgiving turkey fresh from the oven, brown, glistening and ready to carve. There are other Jack Horner in pumpkin shape and special concoctions in Jack Horner, new this season. A delightful one is a big horn of plenty with apples and other fruit tumbling out of its end. The fruit (really small pasteboard boxes) serves to hide little tissue wrapped packages, one for each guest at the table.

One of the new Thanksgiving favors are pictured. This shows Mr. Nut-

cracker, a new and welcome addition to the list of Thanksgiving favors, for Mr. Nutcracker is useful as well as ornamental. He really cracks nuts. You place the nut in the hollow below his determined chin, manipulate the handle at his back, and down comes his chin, crunching the nutshell. His head simulates a pumpkin—with a rosy radish for a nose, and potato boots finish his cucumber legs. Beside him is Mrs. Nutcracker, who is merely ornamental, not useful, except as she encourages her spouse with her attitude of adoring admiration. An inverted lettuce forms her petticoat, a ripe strawberry her neat bodice. Her parasol is made of a closed morning-glory blossom. There are many of these quaint little figures, cleverly concocted by putting fruits and vegetables together—and all made of pasteboard and crepe paper. Prettiest, however, are the Kewpie favors, and Kewpies abound this year. There is the Kewpie Harlequin, the Kewpie bride, the Kewpie soldier, and two Kewpies dancing together, each dressed in a big pumpkin yellow sash, make a charming group for a place favor.

A Fortune Made Out of Knotholes
CHE hole in a doughnut has never been rightly prized, but it has a certain advantage of situation. The surroundings are attractive. With a knothole in a plank the case is different. Who ever found a use for knotholes, or could admire them? One man, admiring them very much, and no wonder, for he made a fortune out of them. Thanks to the start they gave him in life, he is today very wealthy.

His name is Captain C. Solomon, of San Francisco, in which city he conducts a large and successful importing business that occupies a big five-story building.

Captain Solomon started in life as a newsboy in San Francisco. In those days there were no War Savings Stamps to which to invest; but he saved every penny he could. By and by he accumulated enough money to rent a back room and, as he says, become a dealer in "things people throw away."

One day, outside of a fruit-canning factory, he saw a huge stack of tin

disks, about the size of a dollar, glistening brightly in the sunshine. They had a cheerful look, like money.

The disks had been cut from the tops of new cans, to admit the fruit in packing. They were thrown away because they seemed to be of no imaginable use, and there was no market for them.

Young Solomon thought about them quite a lot. He kept in his thinking, and one night, roused from slumber, he suddenly sat up in bed. The big idea had struck him.

Quietly, the next day, he started in to buy up the entire visible supply of tin disks from the fruit-packers, who were glad to get rid of them at \$5 a ton. Then he was ready for business.

There was at that time an extraordinary demand for lumber in San Francisco, the city being in process of rebuilding after the great fire. Even poor lumber was hard to get in adequate quantities. Every plank was precious.

Young Solomon went to see a large contractor. He said: "I have come to speak to you about knotholes."

"Thanks," replied the contractor, but we have plenty."

"That is just the point," explained Solomon. "A considerable fraction of your lumber has so many knotholes as to be useless. I can fix them for you."

"A knothole is a knothole," said the contractor. "It is incurable. But here's a plank with a dozen of them. Show me."

Young Solomon very quickly showed him how each knothole could be covered up by tacking over it a tin disk. This done, the plank was perfectly good for building purposes.

There were no tin disks obtainable in San Francisco except from Solomon. He had cornered the supply, and soon sold all he had at an average price of \$200 a ton—his profit, \$195 a ton.

Next, he directed his attention to the fish canneries, where similar tin disks from sardine-tops were thrown away in quantities. But they were only about the size of a dime—too small to cover knotholes. Evidently another idea was wanted.

How about toys? Many Japanese toys on sale in San Francisco were made in part of similar disks. Solo-

mon ascertained that the toy-makers of Nippon cut them out of shavings, for which they paid \$350 a ton. He bought up great quantities of the "tin" disks for \$10 a ton, shipped them to Japan, and sold them for \$150 a ton.

Solomon had coined his ideas. Being thrifty, he saved his money, invested it in an importing business, and before very long was rated a millionaire.

—BUY W. S. S.

LINENS FOR THE BRIDE

SOMEONE table linens make a gift of gifts for the bride, and many wedding gifts this autumn have been linens for the future housekeeper. Even as silver and cut glass will be valued, the beautiful napkins for her dining table, for no amount of shining silver and glass can make up for table linens that lack distinction. Fine damasks have been hard to get during the war, but now they are coming over plentifully in beautiful new patterns and there is no trouble about selecting tablecloths and napkins to match, as there was a year ago. Choose for your linen gift to the bride: Three or four bordered tablecloths for the ordinary square or round dining table, with medium sized napkins, a dozen to match each tablecloth, and one long especially handsome cloth for the company dinner table, with very large napkins—a dozen of these. You will add to the value of the gift if you have all the cloths and napkins hemmed by hand and decorated with hand embroidered initials. Use the initials of the bride's name—not the name of her future husband—and the napkins should be initialed in one corner. The large guest napkins may be initialed in the exact center.

A further addition to the handsome wedding gift will be some square luncheon cloths with small lunch or tea napkins scalloped at the edges. And any bride will appreciate a set of linen embroidered linen doilies with centerpiece to match. These can be attractively arranged in flat boxes and tied with ribbon, a large centerpiece, six plate doilies and six tumbler doilies from about five dollars the set upward.

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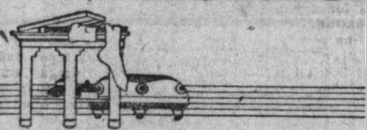
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