

# New York Society Women Who Have Married Well Known Pianists

**N**EW YORK, Jan. 25.—It has almost become a tradition that pianists make excellent husbands for New York women. Since Franz Hummel became the husband of Miss Morse there have been a number of similar matches.

Josef Hofmann later married Mrs. Eastin, and the latest of these unions made Miss Lucy Draper the wife of Ernest Schelling. Mr. Schelling is not an American by birth, but came here very early in life to be with his brother, who is a professor at the University of Pennsylvania, and his acquaintance with his future American wife began more than ten years ago.

Mr. Schelling returned to Europe at different times to study with Ignace Paderewski, who has always been his friend and patron, to spend a winter with the household of the grand duke of Mecklenburg-Schwerin, who appointed him court pianist, and to play in the various cities of Europe. Then he came back and married Miss Draper. They are living this winter in New York and Mr. Schelling plays his concert engagements in different parts of the country, devoting the intervals of his sojourn here to composition.

Another American woman who recently became the wife of a foreign virtuoso is Mrs. Franz Kreisler, Mrs. Kreisler, who was Mrs. Woors before she separated from her first husband to marry the violinist, is a native of New York. She became acquainted with Kreisler when he came here four years ago and after her divorce became the violinist's wife.

Mr. Kreisler has in a greater degree than some of his colleagues the romantic spirit of the musician and Mrs. Kreisler has proved an excellent guide for him. She has enabled him to save his money, to devote more time to study and to progress steadily in his art that critics have praised him this year more than ever. Mrs. Kreisler also has her opinion as to the place of the artist's wife in society.

"It seems impossible to realize that there were times when artists were habitually invited about without their wives," she said to a reporter—"as if such a thing were possible today! The wife of the artist has come to be recognized as entitled to share in the attention that is accorded to him. It seems hard to realize that there could have been a time when the wives of musicians could consent to assume such an attitude."

They are not called upon by society to do it now, as Mrs. Kreisler has learned. So far as they contribute to the gaiety of social functions it is often the wife rather than the husband who makes the agreeable guest.

It has usually been the task of the musician's wife to look after her husband's health and in a measure after his business and to play in fact the part that falls so often to the husband of the prima donna. As Mrs. Paderewski has a rather larger responsibility in that particular than the wife of any other virtuoso, she rises to it in a correspondingly efficient manner.

She has an exact knowledge of every detail of her husband's business and is the mistress of the Paderewski farm at Morges. It is to Mrs. Paderewski that every statement of expenses on the private car of the pianist is taken, and it is to her that the naturally extravagant tendencies of her husband are held in check.

The picture shown here was taken just

before Mrs. Paderewski and her husband went to Boston to spend the Christmas holidays with some Polish friends. Of course the Adamowski were among the group. After the week the pianist and his wife went aboard their private car to remain there until the end of his tour in May.

Mrs. Paderewski is dark haired, pale faced and the typical Pole in looks. Mrs. Schelling has a pleasant face, reddish brown hair and the expression of a Grouse portrait. She looks more French than American. Mrs. Kreisler is on the other hand typically American and specifically New York looking.

Much of Mrs. Paderewski's life was spent in Paris and her taste in dress is therefore more Gallic than Polish. She was the wife

of Ladislas Gorski, the Polish violinist, before her marriage to Paderewski. By this marriage she had a son who was for a while in this country and acted as secretary to the pianist on his last previous visit to this country. She was born Baroness von Rosen.

Mrs. Muck is the second wife of Karl Muck, conductor of the Boston Symphony orchestra, and undertook a difficult task when she went to succeed the wife of William Gerike, who had made herself very popular during the years of her stay in Boston. The wife of the man who has the responsibility of conducting the Boston Symphony orchestra has her own duties.



MRS. PADEREWSKA



MRS. SCHELLING



MRS. FRITZ KREISLER

She must make herself popular in society and that is not so simple as it may sound. Boston may be somewhat exigent when it comes to the wife of the conductor of its musical organization and it takes a great

deal of tact for the wife of the conductor to make herself popular with everybody. Mrs. Muck has so far accomplished this task. She is a writer, having already published

a book of travel. She was so anxious to go to South America that she persuaded her husband to accept the offer from Boston. Her idea, as she explained it to C. A. Ellis, was that it would be possible for her



MRS. KARL MUCK

to go any Friday down to Brazil and stop there until it was time to go back on Monday.

Mr. Ellis was so anxious to have Dr. Muck accept the place in Boston that he did not make any effort to enlighten her as to the difference between the facts and her idea of South American geography. Mrs. Muck later decided not to accompany her husband to the United States, but changed her mind at the last minute and is now thoroughly at home in Boston where it is probable that she will be for some years to come, as Dr. Muck has reconsidered his idea of returning to Berlin

and hopes to receive still longer leave of absence.

One of the duties of the wife of the conductor of the Boston Symphony orchestra is to join several women's clubs and she must also become a member of some of the gymnasium classes as well as attending certain number of lectures. If she fulfills these requirements and makes herself otherwise pleasant she is likely to have a very good time in Boston. As Mrs. Muck says she is devoted to Boston, the degree of her success is easy to understand.

## Woman Sporting Editor

The *Triadist* (Col.) Evening Chronicle-News, is, in one respect, distinguished above all other newspapers in the United States in that it has a young woman sporting editor.

There are now few daily newspapers upon which women are not employed in one capacity or another—as composers, linotype operators, reporters, fashion writers and editors of departments, but only one can boast of having attached to its staff a young woman who has the requisite knowledge and skill to cover base ball and foot ball games, horse races and athletic sports of various kinds.

The young woman—who is only 24 years old—who holds down the sporting editor's desk on the *Chronicle-News* so well that the applications of male candidates for the job are never considered, is Miss Ina Louise Young.

When she was asked to tell how it happened she said:

"I have been doing newspaper work for three years—general reporting, and covering everything from a fire to a suicide. It was by accident that I became sporting editor of my paper two years ago. At the opening of the base ball season, which, in the west, is the only real sporting season of the year, there was not a man on the paper who could even keep a box score or know practically anything of the game. I do know base ball, for I learned it about the time when boys of my age learn to play ball. My brother taught me the game because he always needed somebody to fill a base or some position, and I could do it."

"When I grew up he taught me how to keep score and I enjoyed a husband of my own following the players from home plate around to that station again—if they could do it."

"I began covering games to fill in until a man could be secured for the position, and have been doing it ever since. The managing editor has given me my work sufficiently to guarantee keeping me."

"Since then I've done foot ball games, as I learned to understand that game while I was a high school student and subsequently during my college work at the University of Colorado. I believe I've covered all sorts of sporting events with the exception of prize fights, which I have never been required to do."

"Understanding base ball and liking it best, I naturally do my best work with those games. I love to do horse races, however, but as there have been no races here for more than a year, I have given a little riding in that kind of work."

"I ride horseback, but all western girls do that. In covering events that happen in the mining camps around here a horse is the quickest method of transportation."

# Activities and Views of Progressive Women in Various Walks of Life

## A Society Woman's Clothes

**I**N the February number of the *American Magazine*, Upton Sinclair gives this account of a New York society woman's clothes:

"I don't believe that a woman has a thing to do or think about in the world except to wear clothes," she writes. "I wear adjustable mirrors on ball-bearings, so that she can see every part of her skirt! And she gets all her gowns from Paris, four times a year—she says there are four seasons now, instead of two! I thought my clothes amounted to something, but my goodness, when I saw hers!"

Then Alice went on to describe the unpacking of fourteen trunks, which had just come up from the custom house that day. Mrs. Virginia's couturiere had her photograph and her coloring (represented in actual paints) and a figure made up from exact measurements; and so every cent of the garments would fit her perfectly. Each one came stuffed with tissue paper, and held in place by a lattice-work of tape; and attached to each gown was a piece of the fabric, from which her shoemaker would make shoes or slippers.

There were street costumes and opera-wraps, robes de chambre and tea gowns, reception dresses, and wonderful silver and dinner gowns. Most of these latter were to be embroidered with jewelry before they were worn, and imitation jewels were sewn on, to show how the real ones were to be placed. These garments were made of real lace or Parisian embroidery, and the prices paid for them were almost impossible to credit. Some of them were made of lace so filmy that the women who made them had to sit in damp cellars, because the sunlight would dry the fine threads and they would break; a single yard of the lace represented forty days of labor. There was a pastel batiste with cream silk flowers, which had cost \$1,000. There was a hat to go with it, which cost \$15, and shoes of gray antelope skin, buckled with mother-of-pearl, which cost \$20. There was a gorgeous and intricate ball dress of pale green chiffon satin, with ornate embroidery, which cost \$1,000. There was a long court train, studded with diamonds and this had cost \$2,000 without the jewels! And there was an auto coat which had cost \$3,000, and an opera wrap made in Leipzig of white unborn baby lamb, lined with ermine, which had cost \$2,000—\$1,000 additional for a hat to match!

Landis thought 'nothing of paying \$35 for a lace handkerchief, or \$60 for a pair of spun silk hose, or \$200 for a pearl-and-gold-handled parasol trimmed with cascades of chiffon, and made, like her hats, one for each gown.

**White House Baby Now a Bad.**

As she was a "White House baby," in the sense that she lived there when her grandfather was president, Miss Mary Lodge McKee attracts as much attention now as any of the "buds" in Washington society. Many persons still recall that her infantile ailments disturbed the nation. Once she and her cousin, Martha Harrison, caused the executive mansion to be put under quarantine for the first time. The public discontent about that proceeding resulted eventually in the building of that architectural monstrosity, in what may be called the power house of the style that now serves as an office for the president.

Miss McKee is attractive looking, and may take front rank among the belles. Her mother, Mrs. Robert James McKee, has made annual visits to the capital ever since her father retired from the chief magistracy. Miss McKee is taller than

the average, even in her family of lofty women, and affects a classic style of dress. Her debut gown was a Greek robe of point d'esprit.

**Rules for Correct Dressing.**

To be truly well bred, one's dress must be perfectly adapted to the function, work, etc., for which it is being worn. Expensiveness is by no means necessary, but suitability is imperative. The cheapest little cotton gown, if correctly fashioned, may be better form than a brocade or velvet.

In the street, no matter how big one's income may be, conspicuousness must be avoided. There is no better test of innate refinement than the clothes a girl wears

downtown, and when one sees her among the shops arrayed as she might be for an afternoon call she indicates the presence of vulgarity in her nature. The best-dressed women, whose incomes range in the hundred thousand annually, would not think of putting on any but plain tailor frocks for walking or shopping.

As a rule the color is dark, although gray is always permissible. White furs such women never put on save for dress occasions. High heel shoes are excessively bad form in the street. So is loud rosiery.

Hig, striking hats are for uptown when making afternoon calls. For shopping, or morning, small ones may be varied by those of medium size, but never of a style

that might be worn to the theater in the evening. Perfect dressing for the street comes by following these general rules, and having each detail perfect; the shoes well blacked, with heels in good condition and all the buttons on; no holes in the veil. This face covering must be put on neatly. Let there be no holes in the gloves.

A girl dressed like this will look well, even when beside another wearing velvets, for the former will have chic and style. In the house one should try always to wear something different from street costumes. Gowns of a previous summer make very pretty afternoon frocks, for they are light and simple, and by their quality give a pretty effect of dressiness.

Even if it is only to put on a fresh waist, one should always make some change for a late dinner or supper at home. When putting on a house dress, heavy shoes must be changed for lighter ones, or for slippers.

Any frock that is used for the house is suitable for a theater in the evening, if one has a long coat to wear over it in the street car. A cloth suit with light waist is also good form for such occasions. One's dressiest hat may be worn with such attire.

At public balls or any club dance given in a hall, it is not good form to wear décolleté gown. One cut high neck, but having a transparent guimpe, such as lace or chiffon, is prettiest, and if the sleeves are

short, long gloves will be necessary. Whatever kind of gloves are selected, must be kept on during the entire evening. One's hat should be removed. Any pretty little frill, such as a fancy neck piece, light boa, or silk shawl, is both pretty and useful at such a time.

**Women in Clerical Positions.**

"For lady clerks there seems to be less demand than formerly," states the report of the employment department of the London Chamber of Commerce dealing with the condition of the clerical labor market during the closing quarter of last year.

The manager of an important London business, on being asked last night whether he could give any explanation of the declining popularity of lady clerks noted by the Chamber of Commerce stated that his experience was that many lady clerks looked for a great deal of consideration. They expected to be paid as men and to be treated as women. They disliked being taken to task when they did not work intelligently and were too fond of appealing to the chivalry of the more male.

Another business manager thought that the standard of attainments required had risen of recent years and many of the lady clerks in the market were not up to it. He said that he found that woman did routine work well but showed little or no initiative, and when set any task which was complicated or which involved much thought they were apt to fail, with a few brilliant exceptions.

On the other hand it is worth notice that the general post office makes great and increasing use of lady clerks for work involving considerable responsibility. Thus the Savings Bank department at West Kensington is largely staffed by women, and its heads have repeatedly testified to their competence and efficiency in carry out duties which demand a high degree of accuracy.

**What Women Are Doing.**

There are only three women in the world whose fortunes are said to exceed \$1,000,000, and these are Bertha Krupp of Germany, Hetty Green and Anna Weightman Walker of the United States.

Rev. H. M. Tynndal, pastor of the People's Tabernacle in New York, has had erected a hotel for young women employees, which is said to be a model of its kind. It is a six-story building, with fifty-six sleeping rooms and two baths. The prices range from \$15 to \$2 a week, according to the room, and only "girls" under 25 are taken.

Miss Juana Palacios, head of the department of psychology in the normal school at Puebla, Mexico, is making a trip through this country for the purpose of investigating the teaching of morals in the public schools of the United States. She is sent by the government of Mexico, with a view of introducing ethical teaching in the public schools of that country.

A curious distinction belongs to Miss Elizabeth M. Kilbourne of Winsted, Conn. She

## Lace and Fine Needlework on the New Sunshades

**I**T IS difficult to stay at home in the northern climate, but one is enthusiastically interested in summer parasols, but the merchants have been showing many novelties in this line for the edification of women going south, and the parasols have an interest on the prophetic side for all women.

During the last few seasons the hand embroidered parasol of linen or sheer lingerie material has attained great prestige, and if the early showing is to be trusted, these embroidered parasols will be preeminently the chic thing when the season for sunshades actually arrives. Thanks to the cleverness of the designers, surprising variety is obtained even within the limitations of the white embroidered linen parasols, and the intricate effects of mingled laces and embroideries which characterize the new linen robe patterns and early linen model frocks are echoed more or less definitely in the sunshades.

One may have a parasol of fine, hand-woven, rather heavy linen, on which open-work embroidered heavy padded embroidery, Cluny, Valenciennes and Irish laces are all mingled; yet so skillfully are these trimmings handled that the result is a charming harmony in design. Naturally when real laces are used they, with the hand embroidery, run the prices up to high figures, but there are plenty of simpler designs which, despite some hand embroidery, are not extravagantly dear.

A cover finished around the edge with buttonholed scallops or with a hem and with a design in hand embroidery repeated on each panel or on alternate panels may be elaborate or simple, costly or comparatively inexpensive, according to the pretentiousness of the embroidery design; but a majority of the more elaborate parasols have a panel design which, near the outer edge of the parasol at least, is of complicated character.

One model which is decidedly effective, though extremely high-priced, has a rising sun motif at the outer edge of each panel, the pointed sun rays being formed by inset points of heavy lace, while the half disk of the sun is the plain linen embroidered in closely set waver dots.

Another parasol has in each panel two inset motifs of real Cluny shaped somewhat like large palm leaves and surrounded by heavy embroidery. The arrangement of the lace motifs will be understood from a study of the sketch reproduced here.

Many of the superb new trimmings, motifs, bands, etc., in which embroidery and lace are combined with such beautiful results suggest attractive parasol possibilities to the clever designer, and while for real elegance nothing takes the place of handwork upon the cover material, we have seen applied motifs so cleverly handled that it was almost impossible to distinguish

them from the hand-embroidered designs. There is a great liking this season for embroidery designs having certain motifs heavily outlined in embroidery but filled in with inset Valenciennes, filet, Cluny or drawn work. Even embroidered net is

Darned filet net enters into the parasol field, and models in pongee trimmed with motifs and bands of coarse filet with darned in design are numerous, the lace of course matching the body of the parasol in color.

Hand embroidered pongee, too, is favored by the parasol designer, and many of the ideas carried out in the linen models are echoed in the models of pongee.

The embroidered net, simplest of all embroidery designs, can be used to surprising advantage in parasol designs, and there is no reason why any woman who can use a needle skillfully need go without her hand embroidered parasol, if she is willing to expend a little time and effort upon securing it. As a matter of fact, we are told that many beautiful embroidered covers are brought to the shops to be made up, and we know of at least two cases in which clever girls have bought plain parasols ready made and are embroidering them in effective dot designs.

Naturally this last method offers difficulties in the line of stamping, and a complicated embroidery could not well be handled in this manner, but little ingenuity is demanded for the accurate stenciling of a simple design in large dots.

Colored dots on white or white dots on color are chic with linen frocks to match, and where so violent a color contrast is not desired, good results are obtained by embroidering the dots in the same color as the foundation, but encircling each with a narrow ring of contrasting color. A parasol of white linen, for example, may have a deep border of heavy white dots outlined in heavy lines of rose or deift blue on leather brown; and so may match a certain costume without being made too pronounced in color to be generally useful.

Judging from the new cotton and linen materials, considerable will be done next summer with the soft browns which have been popular this winter, the leather, burnt bread and similar shades being charmingly combined with white, cream and straw colors. A few parasols in the early showing are designed to accompany frocks of such coloring.

One in a yellowish white linen, with scallop edge and embroidered motifs of leather brown, is exceedingly smart.

Among the sheer lingerie parasols hand embroidery is again the keynote of elegance, and without it a parasol of this particular type has little cachet, no matter how much lace may be lavished upon it. A pretty idea carried out in some of the advance models gives a double cover effect, a garland design of the embroidery and a little plaited frill of Valenciennes which borders the cover being repeated half way between border and ferrule, after the fashion indicated in one of the sketches.

**Municipal Lodging Houses.**

Mary Hoyle O'Reilly has engaged in the task of reforming the lodgings of Boston. She is a member of the State Board of Prison Commissioners and is the sympathetic friend of hundreds of unfortunate women in the penal institutions, from whom she has tried to learn the secret of their downfall. She would have the municipal authorities provide for the supervision of lodging houses. Many women have come to sorrow, she says, through the evils of the present system.



LINEN PARASOLS WITH CLUNY LACE AND HAND EMBROIDERY.

## Dr. Lyon's

PERFECT  
**Tooth Powder**

Used by people of refinement

Established in 1866 by  
*J. H. Lyon, D.D.S.*