

Soldier-Dressmaker Is Perfect Bridegroom-- Knows Front From Back and Can Help Put 'Em On

Wearer of British Military Cross Wins Fame in Paris By Bridal Trousseau Creations.

By STERLING HELLIG.
Paris, Nov. 26.—(Special)—Dozens of girls marry wearers of the British Military cross and dozens of others girls, doubtless, marry men who have skill and taste in the matter of women's wear. But to marry an officer in the English army who was wounded twice in the world war, winning the Military cross for bravery, and to have him, at the same time, the active head of a great Paris dressmaking house—a man who is sole designer of creations which have put his establishment in the foremost rank of the couturiers of the French capital—is the experience of Miss Muriel Dunsnuir, daughter of the former governor of British Columbia. Her marriage with Capt. Edward Molyneux of the house of Molyneux in the rue Royale attracted the attention of all Paris.

Every garment in Miss Dunsnuir's elaborate trousseau had been designed by Captain Molyneux and executed in his establishment, under personal supervision of the happy bridegroom.

Beyond this, they say, a bridegroom cannot go—it is the last lap of devotion, skill, good taste, and the perfection of a bridegroom.

Steps Toward Perfection.
There is that scatterbrain and yet it is not so. There is that with the purest of hearts, but it tends to be a little more than that. These lines tend to show the steps by which the perfection of a bridegroom can be formed. There will be a deal of bridal gowns told in it—many of them sold dear to the cream of London and Paris aristocracy, but others that cost the captain the eyes of his head, as they say in Paris.

It begins with a youth who hated war and loved pretty things. Yet armistice found him wounded and jobless, with his Military cross for baggage! Life always had bifed and knocked him—holding back the pretty things, but he made him fight to get them. He had been born in London of the Irish branch of the Molyneux family which came from County Wexford and there owned considerable property. He started his education at Beaumont college, Old Windsor, but was compelled to leave at the age of 16, owing to the death of his grandfather and great reverses of the family fortunes. So, from a college boy, he went to 10 shillings a week in a London office, living in a 5-shillings-per-week room at Chelsea, and working nights on fashion sketches which he sold at first for a shilling apiece. At 19, he went to Paris, failed there, and returned to find, in time, a fairly paid place as fashion sketcher on a London magazine, where Lacy Duff Gordon saw his work and engaged him as style sketcher for her Paris dressmaking establishment.

Hears Country's Call.
Scarce more than a boy, he worked up to styles designer for Lucile (Lady Duff Gordon), and he came to be the chosen consultant and protégé of many women of Paris society. Yet, artistically, as he says himself, he was "entirely unknown." It was not I. It was Lucile. That is, he produced Lucile models, in the Lucile note. Then ugly, hateful war slapped him on the wrist. The dilettante youth saw all his chances slip! He heard his country's call and went. He loved the country and tissues, whose fad was contour and who joyed in balance and tint, did not wait for the draft, but quit his Paris and "joined up" as a Tommy, eight days after it started. In three months he had a commission in the Duke of Wellington's regiment, and went to Ypres; and shot through the lung at Contalmaison; was nine months in hospital; returned to the front, and had leg, hip and right hand riddled with shrapnel at the battle of Arras. After 14 months of hospital, they took him for the wireless in the intelligence of the British admiralty. At armistice, he had his wounds and arms.

And he was jobless. Heads Great Concern.
Today he is head of one of the great concerns of Paris. Did bridal gowns do it? While working for Lucile, young Molyneux had "spread himself" upon the bridal gown ordered for the daughter of a friend of the countess of Derby. "He had 'spread himself' on other bridal gowns, considered secretly, in the trade before the war, as a more or less ungrateful task; but Molyneux enthused on bridal gowns. Now, suddenly, while he was jobless and looking for capital, offers of cash participation to help him start in business came from half a dozen sources. Four of them the big bride had those bridal gowns behind them. He started in a little place—and it soon came to be too little. The lone ex-soldier found he had a host of friends in fashionable women who had known his work before the war. And, every now and then, the phrase came out so queerly: "Don't you know? you made my bridal gown?" Or: "You remember? You got up my daughter's trousseau!"

More capital! He moved into the present grand premises, all done in restful grey and white with gliding, the trade style, with salons for receptions of society at style shows. "I got together 40 or 50 of our workers," says the captain. "We are all very young. Young people (I mean the dressmaking trade) have more 'go' and are open to ideas, which I think is very important. Captain "Set and Fixed."
Just one person there was set and fixed—it was the captain; and he did not realize it. He was set and fixed to go enthusiastically over the bridal costumes. When a bridal order came he sat up nights, designing! Never



Called "the Perfect Bridegroom"

Would he let his house repeat a bridal motif. He would work out every detail personally. So he "created" the bridal gown of Lady Bullock, daughter of Lord and Lady Derby, whose marriage took place while the earl was British ambassador in Paris. Was it not a mascot? It explains how His Excellency persuaded the American ambassador (Mr. Wallace) to go with him to the Molyneux style show last autumn. Never before had two great ambassadors done such a thing, almost semi-officially, in a notable pair, with all the reporters waiting! Were they not mascots? I refer to the bridal gowns of Lady Sassoon, the duchess of Westminster, the Princess Marguerite of Denmark, Lady Cynthia Mosley, Miss Hyde of Chicago, Miss Palms of Detroit. The bridal robe of Miss Josephine Palms was ivory Spanish lace draped over ivory satin, and long flowing veil held in place by a band of orange-blossoms. The marriage took place at the Madeleine. The bride was attended by her two sisters, Miss Isabel and Dorothy Palms, in pastel blue crepe embroidered with blue beads, and peach-colored silk lace over a foundation of peach crepe. And the happy bridegroom, Mr. Wilfred Casgrain of Detroit, when he saw the bridal vision, said:

"I shall have to design a bridal gown!" the captain reflected. To "design" had come to mean, already, "give it." Then the assistant cashier, a Frenchman, announced his marriage with a premiere of the workroom. "I couldn't make a difference!" the captain worried. "No," replied his English secretary, a most capable young woman. And, just like that, she broke it to him that she, herself, was marrying in England. He simply had to design and give her bridal costume to his secretary. She married very well, to a master of hounds; and it was real lace over white satin, draped at the hip and held with a bunch of blue hydrangeas.

Happened Within Year.
All this is categorically true, and happened within the year. "It kept the captain busy!" I said to Miss Dorothy, his new secretary. "Huh, it's only the beginning!" answered Dorothy. "You never saw such a marryin'!" They seemed to do it a purpose! Four mannequins, Yvonne, Lucette, Renée and Micheline, got married next, all excellent matches, and retired to private life. "Did the captain make their costumes?" "Yes," she giggled, "sat up working on the things of nights, four new creations! And the best of it was that the house gave the customary wedding gift in cash, on publication of the banns, as young folks starting out in life cash!"

Perfect Bridegroom.
Now, you know how the perfect bridegroom of Miss Muriel Dunsnuir was formed. When Captain Molyneux came to get married on his own account, a multitude of shimmering bridal gowns—all specially designed—whirled round his troubled sleep like ghosts! And so, to make it right, "every garment in Miss Dunsnuir's elaborate trousseau," rhaphisoides Irene Corbally, "has been designed by Captain Molyneux and executed in his establishment under his personal supervision." He knows which is front and back. He can help her put 'em on. Now, there's a bridegroom for you!

ly, invited Molyneux to his marriage with an English girl at the British embassy-consulate, where all subjects must be wed. "I shall have to design a bridal gown!" the captain reflected. To "design" had come to mean, already, "give it." Then the assistant cashier, a Frenchman, announced his marriage with a premiere of the workroom. "I couldn't make a difference!" the captain worried. "No," replied his English secretary, a most capable young woman. And, just like that, she broke it to him that she, herself, was marrying in England. He simply had to design and give her bridal costume to his secretary. She married very well, to a master of hounds; and it was real lace over white satin, draped at the hip and held with a bunch of blue hydrangeas.

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The BEE BOOK SHELF

Almost anyone may write a novel, but there are some, as "Roads Going South," by Robert L. Duffus, that have more than plot, more than style, that something, call it background, which so much fiction lacks. It is for its competent understanding of human nature, for its culture and its wholesome atmosphere of naturalness that this first novel is notable. It is the story of a New England lad, designed by his father as his successor as a country doctor, but with the blood of his mother calling him to musical achievement and to happiness. In a way it is as if Romaine Rolland had set about writing "Jean Christophe," in an American setting. Published by Macmillan.

Every now and then comes from the maze of fiction a book of real merit, in the contemplation of whose charms the reviewer can forget all of the drudgery which went before. Such a book is "The Marriotts and the Powells," by Isabella Holt. (Macmillan.)

The gift of happy phrasing is Miss Holt's. Hers the ability to think clearly, and to shape her story in deft, swift strokes; hers the power to efface all traces of the scaffolding by means of which she has built up her literary structure; and hers the heaven sent privilege of turning out literature which places her easily in the first rank of American novelists. The story itself is not important. It is Miss Holt's delightful manner of telling it that lends the book charm.

When the Powells move into a house at the back door of the Marriotts' Chicago mansion, a drama is enacted forthwith which finds its parallel on many American blocks. It happens that these two families are related, and the novel is the story of the flock of cousins. Diantha Powell and Edgar Marriott stand out from the group. Diantha with the eagerness and uncertainty of a girl who has charm, but who must struggle for all her triumphs. Edgar understands her, though several of the cousins attract her more. Diantha's influence on them all counts for a great deal. The book deals with the periods immediately preceding and immediately following the world war. The changes of viewpoint which the war brings about, its influence on contrasting temperaments, its effects on the American family, as the average American family felt its effects, all are closely and searchingly portrayed.

Which plot there is results from the efforts of the kindly, disposed, philosophical, crippled Edgar to direct from his easy chair the destinies of his younger cousins, and his ultimate conclusion that God is at least no mean opponent at cosmic chess.

"Japan and the United States," by Payson J. Treat, brings to bear on the problems of the Pacific a tolerance and apparent understanding of international conditions that is reassuring in its conclusion that there are no problems between the two nations that cannot be settled by mutual good will. For the most part it consists of lectures delivered by the author, a professor of Stanford university, in the colleges of Japan. It covers the history of the Perry's visit to Japan, but without much reference to the economic questions centering in the exploitation of China. It is published by Houghton Mifflin company.

A mystery tale that growing boys and girls will appreciate is "The Windy Hill," by Cornelia Meigs, published by Macmillan. It is the story of a boy who started to run away, and of the fight to save a valley from being drowned out by a broken dike.

Jack and Jill in their joyous comedy entitled Happily Married

By VIVIAN VANE.
Jill exclaimed over the new rug they had bought at a bargain sale in town. "It's just too spiffy for anything," she said. "Jack eyed her darkly. 'Too what?'" "Too what?" Jill hesitated, and she smiled her prettiest. "Too spiffy," she repeated. "Spiffy?" Jack reiterated with a note of disgust. "That's a fine word, that is, spiffy! What does it mean?" "Oh—," and Jill hesitated. "Come on, come on," said Jack, with a grin, "what does it mean? It just doesn't mean anything." "It means—scrumpions," said Jill finally. "I'll make a grimace. 'Another woman's word,' he said. 'Scrumpions! All right, young lady, what does scrumpions mean?'" Jill smiled in that maddeningly capable way she has. "Why, honey, that's easy. Scrumpions means kippy—you know—wonderful!" Jack eyed her sternly. "Then why don't you say beautiful or charming, instead of spiffy. Gosh, that word is getting on my nerves. All the girls in the office are using it, and it's getting to be pretty stale—and besides, it isn't a word, anyway. It doesn't mean anything."

"Well, the rug is beautiful, isn't it?" said Jill demurely. "And he kissed the rebel on the tip of her nose. The next evening Jack came home with elevation dancing in his eyes. Good news, surely. Jill knew all the signs. "Say, honey—," he started. "Not another raise?" "Aw, of course not," he said, "but I've got a three-days' vacation. The office is being all done over by painters and plasterers, and the big chief thought I might just as well lay off and rest up. Isn't that just too spiffy, eh?" Jill eyed him sharply. She wondered if he might be poking fun at her again. "Spiffy?" she demanded. "Sure," said Jack joyously. "We

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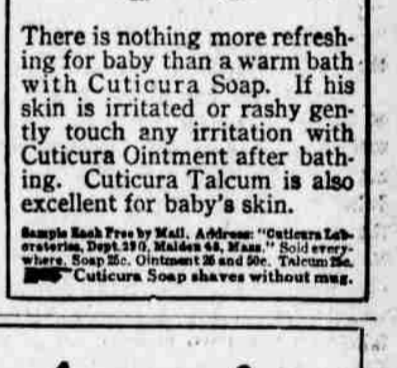
"But, Jack, you said spiffy?" "Well, won't it be one big spiffy time for us—three days to loaf around mornings, and go to matinees, and have dinner in town?" There wasn't a sign of joking in his eyes. So the perfect wife dimpled, and agreed they'd have one glorious spiffy time. Copyright, 1921, Thompson Feature Service.

Ohio County Pays Out \$2,422,900 for Blue Sky
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