

BROWN AND RED—RICH COLORS OF AUTUMN—FASHION'S PET HUES

Fancies of Fashion for These Two Colors Are Sudden and Frenzied, While Other Shades, Blue, Green, Yellow, Mauve and Taupe, Are Used All of the Time.



9817 A Red Feather Adds Dash to this Saucy Tam



9963 Fashion Approves Imitation Aigrettes

BROWN and red—the rich colors of autumn—are fashion's pet hues this midwinter season. Either brown or red is tremendously smart; but, curiously enough, the smart shades are seldom used together. One may wear all brown or red discreetly mingled with black to tone it down.

Brown and red are colors that fashion has sudden and frenzied fancies for. Other shades—blue, green, yellow, mauve, taupe—she uses all the time, sometimes putting one a little ahead of another but relying upon all as indispensable standbys. But when fashion takes a notion to brown she plunges, as it were, on brown. She wants brown in masses and quantities and, as for red—well, this year

fashion is "seeing red" you might almost say. Between brown and red, winter styles are a perfect panoply of autumn glow.

When you wear brown you must wear all brown, and the combined brown fabrics—frock and hat and stockings and handbag must make a symphony of tones. Anything off-tone is as excruciating as anything off-tune in a symphony of music. And harmonious browns are expensive. The brown shades are beautiful in rich materials, but hideously unpleasing in cheap ones. It is always a problematical experiment, too, to have fabrics dyed brown. Your frock may come out a veritable dream of soft tones, and again it may turn out a horrid mud shade or a rusty mink

color, or a lurid pumpkin tone. Even the dyer has to take a chance and he and you can thank your lucky stars when everybody is pleased.

Nevertheless dyers are very busy just now turning white and flesh pink and faded gray evening frocks into brown afternoon costumes, and in every dyeing establishment windows has come out a success.

The brown lace afternoon frocks are wonderfully attractive, and because they are so smart you pay a little more for them than for frocks of the same type in blue (which is not especially smart this winter) or in gray (which is now a bit passe). A distinguished brown bridge frock is of velvet, beautifully draped and all soft lines; the skirt quite long

and the sleeves big and flowing. These large sleeves and set-in panels at either side of the draped skirt are of the brown velvet printed in an all-over autumn-leaf pattern—soft and blurred, and rich in shades of red, mustard, rust and masses of color and are easier to manage than elaborate embroideries in which a multitude of painstaking stitches achieve a similar effect of color and richness.

Boxed velvet frocks were popular as Christmas gifts this year. Several yards of velvet in each box, with dotted lines on the material showing where to cut out the sections for blouse, sleeve, sash and skirt drape, and gorgeous color printings so placed that the pattern will come at the right spot on the costume. With each boxed embryo gown comes a

picture of that costume as it will look when put together.

Plain brown velvet dresses, with a touch of gold lace on sleeve, skirt panel and sash, are very smart and rich looking for afternoon affairs. More elaborate and formal are frocks of brown lace and georgette over slips of brown satin—these for indoor affairs, or for informal evening occasions. A simple but stunning afternoon bridge frock is of brown satin with self-tone embroidery in silk floss across the bodice and skirt, just above and below the girdle. With this frock goes a brown velvet hat with brown feathers, and there is a wonderful handbag of gold and brown brocade mounted on an amber frame.

Brown is loaded on lavishly in Fashion's scheme of winter costume,

but red she uses with more restraint. Were red used the way brown is this season one fears to think what the result would be. Very likely manufacturers for a lot of people; for red is a nerve-stimulating color and is excitable in effect to extremely high-strung persons—or so 'tis said by color experts.

At any rate, Fashion uses her red this year with nice control; in cheerful little red hats that make black costumes blither; in soft-toned masses of embroidery on black; in gay pipings and buttons on dark blue tailored frocks, in gorgeous linings of evening raps; in feather fans and in merry scarlet heels on black dance slippers. Here and there you meet a Burgundy or garnet velvet frock; or a flame-crope evening gown; or a cardinal duvetyn coat

trimmed with black fox. But most of the red is in gorgeous splashes and daring dashes on otherwise somber raiment.

For instance, a little one-piece trotter frock of dark blue serge is embroidered on the skirt with sprawling red floss flowers and scrolls, and piped at sleeve edge and down the bodice fronts with red duvetyn. A little vestee of red duvetyn shows between the slashed fronts, and the narrow belt has a red piping and red bacallite buckles. A black tam of hatter's plush, accompanying this frock has a red uncurled ostrich feather drooping at one side.

Red—or brown. And you are correctly in line with the season's color scheme which has borrowed from the hues of autumn. Brown is used in

solid hunks; red in sparkling dashes. This midwinter tam (9817) of black panne velvet has a red ostrich feather posed at one side to match the red duvetyn vestee and pipings in her frock of black broadcloth. And broadcloth is another midwinter fancy—lots of it is going to be used in the coming season.

Women simply must have feathery aigrettes and, since real ones, rather cruelly obtained from real birds, are under the ban with humane persons, fashion has set to work and achieved perfectly satisfactory imitation aigrettes which give grace and dash enough to please anybody. Masses of these aigrettes trim this (9963) panne velvet hat, and the brim is rolled back in front under a cunning little feather ornament which suggests a saucy cockade.

BEING ABLE TO PLAY MUSICAL INSTRUMENT DECLARED LACKING IN MOST WOMEN

Ability at Piano Is Regarded as Adding Charm to Any Young Woman; Something Feminine About Music Increases Its Appeal.

BY ANTOINETTE DONNELLY.
NEW YORK.—(Special correspondence.)—At a dinner party recently, following the usual lull after a big dinner and coffee, the hostess, whose apartment boasted a fine grand piano, began to solicit talent among those present. There were ten women guests, most of them quite young, but each and every one of them pleaded inability to produce a musical note either by song or piano. "Isn't it strange?" said one fair guest. "Here we are ten what might be called reasonably well educated women. We can talk about books and talk about plays and about food and the latest dance steps, and still we seem, as a body, to have neglected something that ought to be more vital in a way—music. It plays an important enough part in our lives, after all, so that more of us should respond to its charm, and be able to dispense some of the latter as well."

Feminine Charm Increased.
At which the host projected, "Well, I don't know what is the matter with you girls, anyway, especially you unmarried ones. Take Marion there

(nodding in the direction of his wife), she used to be able to play and sing. In fact, that's how I fell in love with her. But now she won't do a thing with her music, and I often long for the old days, when she would play some soft melody and chase away my cares and worries."

"Blinkety-blank it all, I think it adds tremendously to a girl's beauty, don't you?" And, as an element of charm it ought to be considered in a girl's education, not to be dropped once she gets herself tied up at the altar. A homely woman can make herself the center of attraction if she can play or sing well. And a pretty one with a talent—well, she is the bright star of the occasion. And I don't mean she has to have professional ability, either."

Talent Sadly Neglected.
By a curious coincidence this incident came to my ears directly after I had been going over some medical and health books, and I had just been struck with the importance attached to music by several writers. And I remembered having remarked on various occasions after parties how comparatively few girls are able to con-

tribute anything to such occasions in a musical way. However, I never thought of it so much as a beauty asset as a feature of education, which it were decidedly too bad to neglect. But the host's comment recalled to mind occasions where a girl had gone up many notches in the estimation of those present when she contributed in a musical way to the pleasure of a party.

There is something feminine about it that carries its own appeal, isn't there? It lifts one above the commonplace, too, does it not? And the better one performs the farther one is removed from the commonplace. And, after all, there is hardly a house in America of any pretentious whatever that does not harbor a piano, and studying music is no more difficult, except in a few rare cases where there is a total lack of ear, than any other study which contributes to a finer intellect.

So much for the beauty side of it. Now for the health angle.
Dr. John B. Huber, who has written a fascinating book on retaining youth, says every one should have a hobby, and the most satisfying of these and

the most comforting he claims to be music, the appreciation of good music, with some little skill on a musical instrument.

"Music is indeed a most salutary medicine," he says, "because its component tones are regular vibrations, even auditory waves, precisely so many to each note; being thus unlike cacophonies, noises that are made up

of irregular, dissonant, conflicting vibrations. Thus is the pleasing sense of perception of good music conveyed to the brain, where its benignancy is in turn transmitted to the sympathetic nervous system, which directs the functions of the heart, the lungs, the stomach, and other organs. Thus is a good music not only psychic for the soul, dissipating mental depression and soothing emotional disturbances, but it also enhances nutrition, furthering digestion (wherefore Voltaire spoke of 'liver music'), quickens the pulse, and helps to restore organic unity."

"Indeed, the entire human machinery will run all the better for occasional lubrication with a stream of melody that is sweetly played in tune, and which will help thee in thy need in sickness, grief, and all adversities." It is truly one of humankind's most inestimable blessings that into our stream of consciousness there may (be we so disposed) empty themselves most melliflously "those purring rivulets, those rippling brooks, those laughing waters, those sparkling cascades which have their springs in concords of sweet sounds."
The effect of music on the human

system is well exemplified in the fact that the music of a band will carry marching men along with a swing, whereas without the band they drag along with a dispirited gait. It is a distinct stimulant, as even the burdurgurd has proven to you time and again. It tones up the nerves and gives courage.

Closet Prevents Sneezing.
Popular Science Monthly.

Sneezing is a warning of a cold. At Wellesley college there is a little white, zinc-lined room that is guaranteed to make one sneezeless and snuffless, provided one seeks it in time. When the twitching nose is first felt a trip to the "coryza closet" is made. Here the fumes of formaldehyde and eucalyptus oil are inhaled. The tight-fitting door prevents the escape of the fumes and if the patient remains in the place a few seconds, there need be no fear of the cold getting beyond the first stages.

Book Proves Boy's Claim.
Syracuse Post-Standard.

One day a teacher asked the class the meaning of the word furlough. "Jack was called upon, and said, "It means mule; it says so in a book." The teacher asked for the book and of course it was brought forward. Many pages were turned until Jack came to a picture of a soldier sitting on a mule.
At the bottom of the picture was written, "Going home on his furlough."

KNITTED SOCKS ARE PLEASING TO DEVOTEES OF OUTDOORS

Directions Following Specifications of Red Cross Provide for Putting New Heels and Toes.

BY CLOTILDE.
MEN who are in the open a great deal are certain to find nothing more satisfactory for their feet than knitted socks. It is possible to prolong the life of the socks by knitting in new heels or toes, as may be needed, really making them like new again.

The following directions follow the specifications of the American Red Cross:

One and one-half hanks of knitting worsted and five No. 12 steel needles will be needed.

On each of four needles cast on 26 stitches—making 50 in all.
When this start has been made knit 2 and purl 2 for 4 inches.

One stitch is purled each row, and this stitch is called the seam stitch; then knit plain until the work measures 7 inches.

These directions until you have narrowed for 5 rows. Now knit plain until the sock measures 10 1/2 inches.

To begin heel use the needle on either side of the seam stitch, and from now the seam stitch is not used. Slip 3 stitches from the front to the back needles. This should give you 36 stitches—18 on each needle. Always slip the first stitch. Knit 1 row and pull 1 row, alternating in this manner until the piece measures 3 inches. Purl 20 stitches, purl 2 together, turn, slip 1, knit 4, knit 2 together, turn, slip 1, purl 5, purl 2 together, turn. Keep on in this manner until the stitches are used.

To make gusset: Pick up and knit the stitches on the left side of the heel-piece. Knit across both instep needles, pick up and knit the stitches on the other side of the heel-piece, knit across the heel, and then knit 3 plain rounds. Now knit to within the 2 last stitches on the right-hand gusset needle. Knit 2 together, knit 1, knit across the instep needles, slip 1 on the other gusset needles, slip 1, knit 1, pass the slipped stitch over the knitted and knit 5 rows plain. Repeat

and repeat these 2 rows until there are 19 decreasing rows. Knit plain on all 4 needles until the foot measures 9 inches from the back of the heel.

To narrow for the toe: Knit 6 stitches, knit 2 together, knit 6 and repeat for 1 round. Knit 6 rows without narrowing. Knit 5 stitches, then narrow by knitting 2 together, knit 5 and continue once around. Knit 5 rows without narrowing. Then knit 4 stitches and narrow the same as before. Knit 4 rows plain. Keep on narrowing this way until there are 24 stitches left. These are divided on 2 needles—12 on each.

To join the toe: The yarn should always be held underneath the needles. Use a darning needle, threading the front needle next to you, insert the needle from right to left in the first stitch on the front needle—as if to purl; then, as if to purl, put the needle in the first stitch on the back needle, and slip that stitch from the needle. Then, as if to knit, in first stitch on back needle and as if to knit put the needle in the first stitch on the front needle, and slip that stitch from the needle, as if to knit back stitch, as if to knit front stitch, and slip that stitch from the needle; as if to purl the front stitch, and slip that stitch from the needle; then, as if to knit the back stitch, as if to knit the front stitch, and slip that stitch from the needle. Keep on in this way until the joining is finished; then darn back and forth for several inches to insure against ripping.