



JOLLY JACK FROST

"Of course," said Jack Frost, "lots of people do not like me."



"They do not like to see the flowers disappear and the winter come."

"But I know that winter wants to be given a chance too, and that the cold days that like to come about when the autumn and late fall is here want to have a chance."

"So I help them in my jolly way."

"It is true," you're a jolly little fellow with the fairies Queen. "But it is not to see you make the flowers droop."

"I kiss them," said Jack Frost. "I say to them: 'Dear flowers, how pretty you are. But you must go to bed. It is past bed time.'"

"Ah, but what a cold kiss you give them," said the fairies Queen.

"True, but such is my way," Jack Frost answered.

Then he went and called Master Chilly and all of the others of his family, all of the Frost Brothers and the Artists and the Workers.

They rushed forth when he called them and they said:

"Yes, we will help you, Jack. You know we will help you."

The artists went to the windows and painted their wonderful pictures with their frost paints.

Others went to the flowers and gave them their cold, chilly kisses so that the flowers quickly drooped their pretty heads and said:

"Good-night, or good winter, for we must be, really going to sleep now."

"Jack Frost will not let us stay up any longer."

There were a few who were able to stand the cold kisses, but another time they, too, would go to bed.

"They had succeeded in staying up just a little longer."

At such a night as Jack Frost and his workers had!

As they worked they sang, too.

And this was the song they sang which every one of them joined in singing:

We're chilly and frosty but full of fun, Our fun we've only just begun.

We'll come again and again and work, Our frosty duties we will not shirk.

We'll laugh and we'll sing, Cold weather we'll bring.

We'll work with a will In this nice air so still.

We're chilly and frosty but full of fun, Our fun we've only just begun.

We're chilly and frosty but full of fun, As every flower in the garden we feel.

And as we feel them they feel us too, And what we tell them they will do.

We tell them to go to bed right away And that they must not get later stay.

We go to the windows and make pictures for them.

And people know it's the Jack Frost sign.

We're chilly and frosty but full of fun, As every flower in the garden we feel.

We'll nip the flowers, we do our best, We do not think it is unkind.

They don't really really mind, For sooner or later to bed they must go.

And we hurry them up so they won't be slow.

We wish them good-night and we wish them well.

And these wishes with our cold we'll pass we tell.

We're chilly and frosty but full of fun, As every flower in the garden we feel.

To nip the flowers we do our best, We go to the windows and make pictures for them.

And people know it's the Jack Frost sign.

We're chilly and frosty but full of fun, As every flower in the garden we feel.

Must Pay Heed to Everyday Clothes

Students of Psychology of Dress Do Not Neglect Ordinary Attire

The woman who best understands the psychology of dress gives especial attention to "everyday" clothes. For, after all, the everyday costume, in which she is oftenest seen, is the one in which the world at large receives its impression of her.

It is a matter of comparative simplicity to create an attractive frock for afternoon or evening, to do something charming, perhaps original, with the lighter materials and the possible diversity of trimming, particularly in this day of individual expression in style.

A cloud of tulle, a swathing length of beautiful fabric, if the color and line be right, may serve for the electric light, but the general utility dress must bear the test of daylight and run the gamut of keenest comparison.

Changes seen in the latest version of the tailleur are perhaps more radical than in any other type of gown. The old-time fitted coat and skirt and shirt have been translated into a modern version along new lines and in many ways feminized.

The street dress of the present vogue is most attractive, artistic, graceful, chic and cleverly adapted to almost every figure. It is no longer made of cloth, but is of any one of many new materials—woolens, velvets, silks, satins, crepes, voiles, of any fabric with which the creator may establish a successful mode.

The idea of the ensemble prescribes that every dress built for the street or for all-day wear shall have its own particular wrap to go with it. This

Red Kashara Cloth, Trimmed With Sable Bands, Narrow Waist.

Gray Mousseline, Held in Fine Pleats with a narrow ribbon panel down the front, outlined with two rows of small buttons. The close neckline is finished with a turn-over collar of white tulle, and the sleeves, straight and full, are ornamented at the bottom with needlework and gathered into a narrow wrist cuff.

Street Costumes in New Weaves. For the first winter cold, some of the most prominent designers in Paris show striking street costumes in new weaves—velours de Smyrne, trestres, raton, sepi, kasha cloth and the Soder materials. Some of them, quite heavily fur-trimmed, are in one piece, tunic or coat frocks, with waistcoat or underbusts giving the becoming touch of softness.

Others emphasize the type of dress that is all the rage, from the very best quality created by artists of prestige to the most faithful copy modestly done. This is not the simple frock but the Vogue of the hour, the ensemble Worth, Patou, Doucet, Chanel, Germaine, Lanvin, Doucet, Hense, Lelong, in fact all of the well-known couturiers are doing important things in ensemble costumes in which fur is introduced as a conspicuous and dominating part.

In this type of dress the new varieties of fur are much used—the foxes dyed in lovely shades of brown, yellow, gray, taupe and blue-gray; baby leopard and leopard cat, squirrel tails, chinchilla and many more that are separately described from time to time. These fur trimmings are not always added in the conventional form of bands or borders, but are often used, as Berthe has illustrated in several smart coat frock models, as collar, cuffs and pocket embellishing plain cloth, to which is added also a belt of bright scarlet and gilt illuminated leather.

Modish street dress is now hybridly in ensemble form—one-piece frock, with a coat in material of sufficient weight to meet the needs of the season, lined with the same goods as the dress, or with something which is introduced in some harmonizing manner.

The advantages of a costume of this description are many, and it answers for many occasions, becomingly and economically.

It was the Parisian woman—the most successful economist of all in the matter of clothes—who, after the war, devised an attire in which she could appear properly gowned at any hour of the day and in any place. One saw her in the Bois during the morning at luncheon, at tea, at some informal place for dinner and at the play wearing the same outfit, but—attention!—always her collars, her gloves, her scarf were fresh.

Now one sees scarcely any other type of dress, and women this side of the water were never more artlessly and more smartly gowned than they are this season.

Use Fur to Match Coat. Among the advance winter weaves, when heavier wraps in cloth and fur will be required, the same one-piece gown is shown, some of the models having a touch of fur to match the coat or its trimming for such occasions as demand dress of more formality. Delightful combinations of color are accomplished in some of these, as the best creations illustrate.

Doucet presents an ultra-chic little suit in the fashionable apple-green embossed crepe, with seven-eighths length straight-line coat of wool a shade deeper. The coat is severely plain, with eight sleeves, and is fastened down the front from collar to hem with large oval buttons. Light brown fox forms the collar, cuffs and winter around the bottom.

Straight Lines in New Winter Coats

Upper Part of Garment Is Tightly Severely Gored From Knee Down

The winter styles are now decidedly decided and for the greater part they are changing and wearably, showing a Paris fashion which is in the fashion of the winter styles.



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FRANK J. HART... HIGH-GRADE... GEORGE W. PELLER...

THE NATIONAL HOME MADE... National Egg Nests...

RAY W. SHEPARD... 408 East...

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WIFE EAST... 408 East...

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