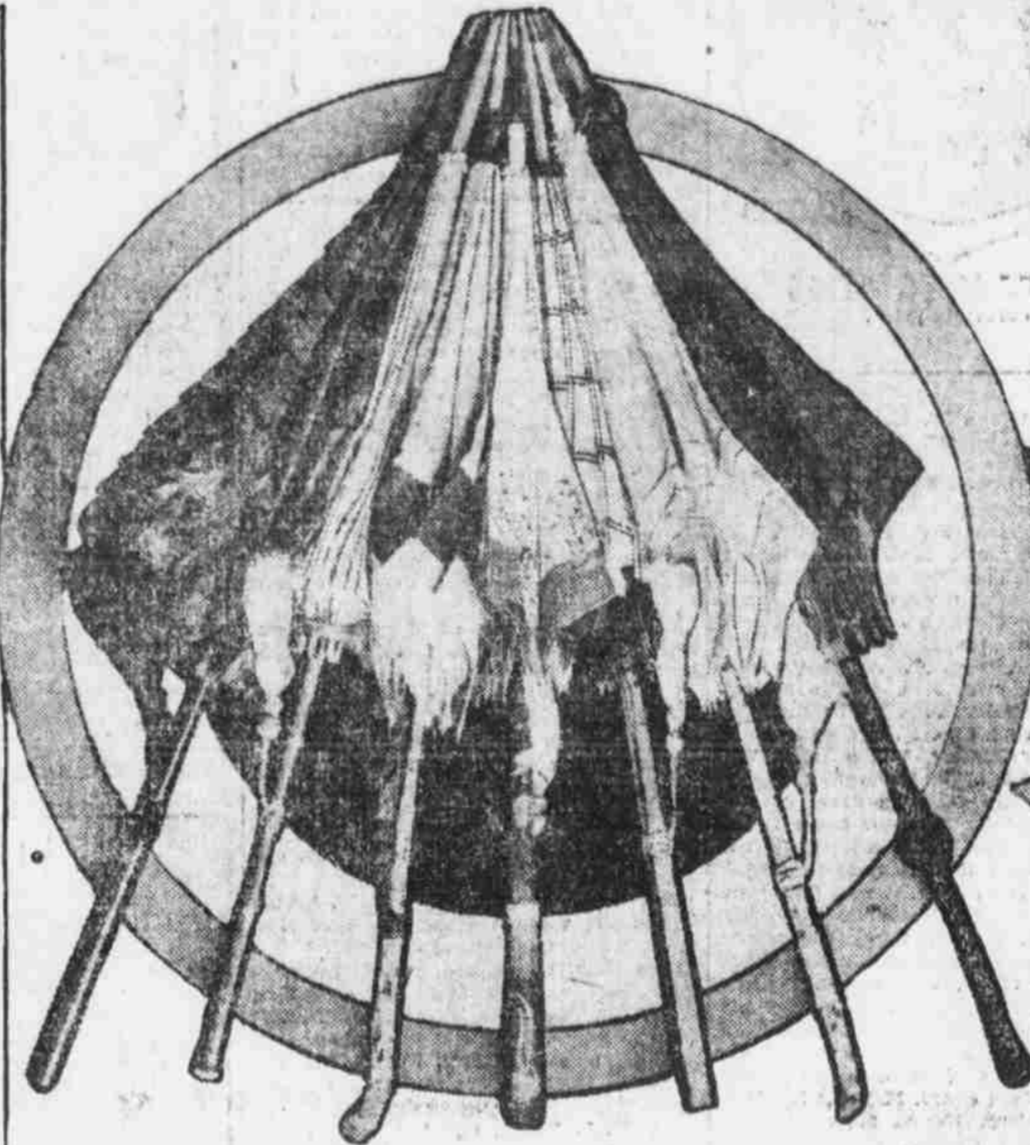


Pretty Paris Parasols

By Mary Eleanor O'Donnell



Black and White Chiffon Parasol Fringe of Black Silk



A Group of This Season's Favorite Parasols The Directorate Natural Wood Handles Are Shown on All the New Models



A Handkerchief Parasol Worked Out in Blue and White Two Large Handkerchiefs Are Required in Making This Attractive Model

PARASOL makers have evidently considered that it was their turn to produce something weird and queer, and admirably have they succeeded in their ambition. The materials employed are wonderfully pretty. It is the new shapes that are so awe inspiring. Take, for instance, the square parasol that has only four ribs and is edged with a fringe. Then, there is the oblong parasol, the fourteen rib parasol with big ball tips matching in color the silk covering, the acropolis, the pagoda, the canopy top, also parasols having a five inch perpendicular edge which are called lampshade parasols. All these forms are radically new and in the most expensive lines are heavily decorated with embroidery.

Red parasols of all descriptions are prominently featured, as are also combinations of black and white. These frequently have borders or bands of Persian or Dresden design. In fact Persian effects are prominent with all colors, particularly so with white taffetas and the natural pongee coatings. There are a great many pongee parasols shown. Aside from the plain coatings, both lined and unlined, the pongees are made up embroidered, both with border patterns and allovers. They are also shown with a narrow silk border of plain colored silks, chiefly green, brown, and red, which is hemstitched on. They are also finished with wide bands of fancy silk of a harmonizing shade set midway of the widths. All white parasols are exceedingly smart, too. Light shades of tucked liberty silk or chiffon shirred and inset with lace or net are shown in many designs, handsome Venise being often used on the sheer materials, with or without supplementing and embroidery. Coarse white net boldly embroidered and beaded in softly blended colors. Some of these designs repeat in each panel to form a deep border and are lovely beyond description. Splendid effects, too, are produced with Persian designs, either deep regular borders or panel designs.

There are parasols entirely in Persian silk design and coloring or in the Persian silk with a border of plain color. Among the best of the covers into which the Persian idea enters is the natural colored shantung with wide borders of Persian design, chiefly in oriental blues, yellows, and blacks.

Red parasols of all descriptions are prominently featured. The ribs of most of these are finished with gold tips a little larger than the ordinary size. When the parasol is closed a gold ring about the width of an ordinary wedding ring is drawn over the tips, this ring being tied to a cord which is wound about the handle at the point where the tassel is attached. This device—not new, to be sure—makes an admirable substitute for the usual strap, which it excels both as an ornament and in a practical way. The woman who understands the art of looking pretty thinks over the matter some time before she decides on the style of parasol and the coloring to choose.

Always when buying a parasol consider the lights it gives. A green or blue parasol may be good for the eyes, but silver shade has a most disastrous effect on the complexion. The rose parasol, unless softened with a sheer white lining, makes the face look scarlet and brings out strongly the dark circles and lines about the eyes. Rose is exceedingly trying to the complexion unless you are young or the skin unusually clear. No woman should put rose next to her face unless she is sure—more than sure—that her skin is the proper pink and clear white which it demands if one would wear it successfully. Another parasol point is to carry the chin up. The average woman with a parasol over her head and her chin held low will have an aged look that would surprise one who does not know this little trick of prettiness.

Another trick is to repeat the color of the eyes in the handle of the parasol. The handles usually come near the chin and so near the face that it becomes a part of the color scheme of the complexion. So to make it accord and harmonize it is helpful, indeed, to repeat the color of the eyes somewhere in the handle. This may be done boldly by a bow of chiffon. It is more subtle, however, to suggest blue, or brown, or gray, whatever may be the color of the eyes, by matching the wood to them.

Another important point is to have the parasol large

enough. A tiny little sunshade will do for driving and it may answer the purpose when the idea is to merely shade the eyes, but for the promenade, and especially with the large hats that are worn this season the big parasol is the only one that will do.

Be careful not to carry the same parasol continually. If your gowns are few you can make them look more numerous by the simple trick of changing the color scheme of the entire gown.

Carry your parasol back of your head rather than above it. A parasol held directly over the top of the head gives the face queer shadows. Be careful and do not have the handle too long. The extremely long handles are more for walking than for carrying. Get a parasol with a blowy look. If there are ruffles so much the better. Keep within the fashion, of course, but be sure that there is something that blows softly around the face, for the face needs something softening, no matter how pretty it may be.

Don't carry a dark parasol. The lighter the shade the better. Nobody ever saw a black sunshade that was actually becoming to the face. Nobody ever saw a woman look pretty under a black silk umbrella outside the pages of a popular seller.

Another thing, a parasol has a tendency to make a person look a trifle taller. The short woman can carry one of moderate size and look taller in stature, but the extremely tall woman must approach the subject with caution.

There is an immense variety and some extreme novelties shown in the handles. Most prominent among them is the chateaucer idea. Not only are the roosters numbered among the chateaucer ideas but almost every known variety of beast and bird. Then there are handles quaint indeed, having the head of a woman peering forth from beneath a poke bonnet. These as well as the birds and beasts are beautifully colored.

As a rule, however, the handles are covered to match the silk covering or to harmonize with them. They are not, however, the long shining sticks of last year, but, white equal or longer than last year, have a dull finish and are often cut with six or eight sides. Some attractive handles are in cream colored wood and are more or less carved throughout their entire length and show a slightly deeper tone in the depths. They greatly resemble the carved ivory handles which are so expensive as to make them prohibitive to the average purse.

Parrot designs are frequently shown in this season's models, as are also flower designs, the daisy design being the one that is in greatest favor. Crook handles are also being shown more and more. A lovely corn colored parasol has a light wood handle tipped with an ivory crook, and with rather large ivory tips as to the ribs. A silver gray one has a wood handle in the same tone also fashioned in the crook end. This vogue of the crook end will no doubt bring into vogue the adoption of the Parisian method of carrying a parasol when not in use. This is to fasten the crook over the left arm, so that the hands are practically free.

Large carved roses are in evidence on mountings, stained to match the cover. The Egyptian beetle or scarab is also used.

Several high style novelties are shown in the eight ribbed parasol. The widths of one are deeply curved at the bottom, and at the four alternate points triangular points of lace are inserted that appear to project from under the square silk cover of exquisite Dresden design. The handle of this style is a long crook, which can be removed or adjusted on the ferrule end if desired.

Another handsome model was of light green, moderately priced coaching of Japanese design with broad flap tips of bone to simulate old ivory, and a mount of strong, highly polished bamboo, which also resembled ivory. The handle of mushroom shape, was of bone jointed in beautiful opalescent light green. There was absolutely nothing extreme about this model, though particularly smart and attractive. A number of parasols are shown this season fashioned from handkerchiefs, both in silk and cotton.

Suitcase parasols and umbrellas are no longer a novelty, for they have proved so useful that they are in every collection. These have handles which unscrew and turn down so that they will go easily into the ordinary sized suitcase. They are a great boon to the traveler, since there is no difficulty in tucking them away in a small space.

The neat effect of the tailored parasols is well liked by the smartest women. In these there is a wide choice of beautiful colors, and many of the handles are



White Silk with Border of Pompadour Silk

unique, both as to design and that some of them are not duplicated. In these long handles are much sought for, but always they are furnished with the hinge and the screw which makes it possible to pack them away in a small space.

The parasols pictured here are shown with the most attractive of afternoon frocks. The trimming of these frocks depends upon the character of the material chosen. For instance, silk of Persian design, veiled with navy blue chiffon or marquisette, showing white coin spots, having folds of the silk as girle and blouse trimming. Printed cottons, linens and silks in Egyptian and Indian designs, veiled with black or dark colored velvets, nets, or chiffons. The skirts are narrower in outline. Models showing the fullness gathered into foot bands are taking better than when they were first shown, and continue to threaten our peace of mind no less than our comfort of body. It is devotedly to be hoped that their grotesque exaggeration will be their own speedy undoing, for in their present form they destroy any approach to gracefulness in the feminine silhouette, and when worn, as they so frequently are, with large hats and the new-hats that are trimmed with a profusion of field flowers or roses, ribbons or plumes are in so much better taste than those hideous shapes overbalanced by the plumage of barnyard fowls.

Early in the season maline was an important factor in millinery. This was followed by an extreme use of black and white lace, used alone in the form of big bows placed towards the back of the hat, or the lace used in connection with flowers, feathers and ribbons. Maline and lace make such exquisite trim-



The Lascor Model in the Newest Shape This Season The One Shown in Illustration Is Worked Out in a Brown Taffeta Top with Border in Yellows and Browns



The Pagoda Is Another Novelty of the Season The Shape Is Japanese in Effect and Is Shown in Numerous Oriental Colorings

ming that their perishability was entirely lost sight of. The newest picture hats have large downward sloping brims. Large bows are frequently shown made of two kinds of ribbon, silk and velvet, or Persian and plain ribbon joined side to side. Charlotte Corday shapes, large crowns with narrow, sloping brims. In the newest trimmings is the use of ribbons plaited lengthwise, over which a wide lace edging is shirred. The ribbon is usually attached around the crown, permitting the lace to fall over the crown or brim, according as the ribbon is placed high or low on the crown.

Wide ribbons are the rule. In many cases, however, two narrow ribbons in two shades are sewed together. Velvet, satin and silk ribbons are combined in this way.

A most attractive bow garniture was composed of plain blue-gray ribbon joined to the edge of a Persian ribbon in which the same colors predominated. Velvet ribbon is used in unique ways. A black hemp hat had the edges of the brim bound with scarlet velvet ribbon two and one-half inches wide, the edges being laid in irregular sloping plaits on upper and under sides of the brim. Wide velvet ribbon is frequently laid on the brim, the outer edge plain, and the inner edge plaited. In some of the more recent models a narrow box plaiting or quilting of narrow velvet is placed on the edge of the brim, while a similar plaiting of wider velvet is passed around the lower part of the crown.

From all the dressmakers one hears that separate coats are to be a feature of many of the toilets this summer. I have seen several to be worn with silk gowns or later with those of mull and lace or chiffon. They have been of chiffon, always black, and the shape has been quite like the Russian blouses of the winter. They are unlined or lined only with a mousseline of the most transparent quality, so that the coat shall look as ethereal as possible.

Some show a finish of pluffs, others are banded about the edge with Chantilly lace, which makes them much more elegant, and the fastening, which is at the left side, is invariably of some beautiful and costly buttons or buckles. There is no finish about the necks of these garments other than puffing or a narrow insertion of lace, and for a belt there is a folded sash, quite narrow, sometimes all black and sometimes with another color added. There is, of course, no warmth to these coats, but they are most attractive and simply give a softness to a costume that might otherwise look severe.

Silk and satin coats also promise to be popular, and of the former the changeable silks are quite the prettiest. These are made with as much frill-frou as possible, ruffles of lace, puffs of net, and ribbon ruches entering largely into their construction.