

# THE SUMMER GIRLS PARASOL



Grottesque Birds form Some Parasol Handles



For Carriage Wear Something Fluffy



A Border Effect in Dresden Silk

THREE most unaccountable things there be, the prophet tells us: "The way of a serpent on a rock; the way of a bird through the air and the way of a man with a maid." But verily the prophet forgot to mention the way of a maid with a parasol.

The manipulation of a sunshade comes as natural to femininity as breathing. If you don't believe it, watch some small girl you know with her first parasol. Watch the score of ways in which she tips it, tilts it, peers under it, and glances back at you with it poised nonchalantly over her shoulder. Nobody ever had to teach a woman how to use a parasol—she knows.

**Parasols at Palm Beach.**

At the southern summerland the first parasols bloom out like delicate harbingers of spring long before the northern dandelions crop in the grassplots. But while the dandelions are the color of summer sunshine, the parasols at Palm Beach were the color of summer grass this year. Everywhere on the beach and along the shell road in the morning hours were grass green parasols.

For more formal use, however, say the folk returning from Palm Beach, the parasol invariably matches the frock. This rule is unalterable. The one color mandate in costume includes not only hat, gloves and shoes, but also parasols and handbags. The new coaching parasols of silk come in all the new soft colorings which look as though familiar rose, reseda and mauve shades had been delicately faded or veiled with a faint gray mist. But even these vestigial hues will not altogether displace the cheerful scarlet and green sunshades of former summers, which have a festive suggestion of good times out of doors. A scarlet parasol is positively good for an attack of the blues. There is lively suggestion in every buying of it and seeing it in one's wardrobe alongside more dignified belongings—and of course no woman needs to be reminded how fetchingly becoming is the rosy glow cast by the sun shining through a red silk parasol.

Some of the silk parasols this year have narrow pleated frills at the edge which lend a coquettish fluffiness to the severe coaching lines. Another new trimming on the plain silk parasol is made of heavy cords covered with the silk and twisted into bows-knots and scroll patterns in border effect. In one case two rows of cords were sewed to the edge of the silk, which was cut into deep scallops. When closed these parasols, with their deep, corded scallops, look like big, half-opened tulips and the effect is charming.

**One Tone Ideas in Handles.**

The silk parasols have handles to match, made of enameled or lacquered wood, or there are pimento wood handles in their soft, natural colorings. Often a cabochon jewel matching the silk cover is set in the end of the stick and the ribs are tipped with pink quartz, imitation jade or colored enamel.

**Bird handles are the fad of the moment** and of all the feathered tribe the gay red and green parrot seems to be most popular for parasol handles. Next to the parrot comes the stork and a much-fancied type of handle shows his storkship with bill bent over to touch his legs, making a convenient loop into which the hand may be slipped. The very distinguished sunshades—those ranging up into the two-figure mark—have handles of expensive woods daintily trimmed with sterling silver or pearl inlays.

**The Handle at the Wrong End.**

Some of the new parasols have handles where the ferrule should be, so that when the parasol is closed one holds it upside down. In the case of ruffled chiffon sunshades this is rather a graceful notion, as the folds of chiffon fall limply about the stick, making the slender line which parasols and umbrellas should have when closed. When the parasol is open it is held midway of the long stick, which is daintily tipped at the end with a silver ferrule.

At the Riviera this spring there has been a fad for tying bunches of flowers to the parasol handle, the clusters of rosebuds, geraniums, violets or other blossoms matching the hat and

the long embroidered silk gloves, which are drawn up over the transparent sleeve. These posies on Riviera parasols were almost invariably the imitation sort which matched the corsage flowers so fashionable all winter; and with a bunch of purple violets worn on the hat, the lavender parasol with another cluster of the purple flowers tied to the handle, is really ideally charming.

**The Coquettish Cio San.**

After the dainty little heroine in Madame Butterfly is named this new parasol in Japanese style. The Cio Cio San has 16 ribs and opens in an almost flat disc, like the gay paper sunshades, with their shining black sticks. The silk from which these parasols are made is woven in colorings which suggest the Japanese paper idea, and altogether the Cio Cio San is a captivating summer style.

Other styles that are Japanese in suggestion, without being as conspicuously oriental as the Cio Cio San, have panels of silk on which are the flat, yet wonderfully shaded embroideries which only the clever Jap people seem able to do. The silk panels for these parasols are sent to Nippon land to be embroidered and made up later on French and American frames.

**Persian Square Parasols.**

A very pretty new notion this year is the parasol made of two squares of Persian silk, one placed over the other so that the four corners of the two squares come at the tips of the eight ribs of the frame. One of these Persian square parasols is shown, in this case an all-over pattern, having been used instead of the bordered squares, which are sometimes employed. A bright girl, who longed for a Persian square sunshade, but who found the prices asked for these novelties in the shops prohibitive, contrived one of the parasols for herself at very little cost. The faded, green at very little cost. The faded, green at very little cost.

**Pongee Parasols in New Styles.**

The pongee parasols in natural color and soft new shades are refined and distinctive in style, and some of them are made very graceful by a border of deep silk fringe which matches the pongee in color. Handles are of bamboo or of lacquered wood with jeweled or bird knobs.

**Raffia Sunshades a New Fad.**

The last straw now is the straw parasol. Raffia is the up-to-date name by which these freakish new sunshades are known, and they look for all the world like the flexible matting which comes around tea chests, with edges raveled out to form a coquettish fringe at a trimming. The raffia parasols are all in the creamy straw color and there are handbags to match, also made of the supple raffia. These odd parasols, the makers profess, will be the fad with light colored linen and pongee frocks; but somehow or other one cannot look at them without thinking of the straw roof of a round Hottentot domicile under which dark-skinned ladies hide from the scorching suns of jungles.

**Garden Party Parasols.**

When one trails over a piazza floor or about an exquisitely clipped lawn in one's most diaphanous summer array, of course one wants something more elaborate than the trig coaching parasol, which would be quite appropriate with a traveling suit. For these occasions there are all manner of exquisite sunshades of the sort called—before automobiles usurped the privileges of landaus and victorias—"carriage parasols." Of course, one would no more think of holding a parasol across one's shoulder when whisking about the country in a mile-a-minute touring car than one would when beating into the wind in a sailboat. The garden party parasols, as



The Cio-Cio-San is Japanese Style

they must be called now, include fluffy affairs of chiffon and of lace mounted over chiffon, with fascinating frills at the edge beneath which one may peep at one's escort.

There are dainty parasols of pompadour silk, too, with blurred rose and violet patterns and Frenchified blue bowknots all woven in a white ground, and there are parasols with delicate colored borders or dashing black and white patterns in "mangle" effects. These parasols for use with elaborate frocks are exquisitely dainty in every detail of finish. The handles are often set with jewels and there are huge silk tassels or bows of velvet ribbon fastened with little rhinestone buckles.

**A Parasol of Bandanna Squares**

sol of fine handkerchief linen with no ornamentation except a large monogram embroidered on one of the linen panels.

First we took to donning worsted jackets over bathing suits; now parasols are added to the bath outfit. Who knows but gloves will follow? The bathing parasol is made of silk to match the bathing suit. A shepherd check suit, ordered from a smart maker, must be sent home accompanied by a parasol of the same silk. A dark blue satin suit will have a parasol exactly matching, and so on, the woman who wears a natty black silk or satin bathing suit being permitted to choose any color that she pleases. The bathing parasol is a bit smaller than the ordinary sort for street use, and is perfectly plain in

**The New Bathing Parasol.**

There are some women who love the snow-white parasols and deem them most correct for wear with white linen and pongee suits, and they will never go out of fashion, even though colors are the passing fad of the moment. A dainty notion, which might be adapted by any clever needlewoman is to have a plain white para-



A Parasol of Bandanna Squares

distinctive in style, and some of them are made very graceful by a border of deep silk fringe which matches the pongee in color. Handles are of bamboo or of lacquered wood with jeweled or bird knobs.

The pure white lingerie parasols of embroidered linen will not be as smart this season as the colored parasol matching the hat and silk gloves, but for all-white costumes some very pretty parasols of all-over eyelet embroidery are shown and these have bamboo or white enameled sticks.

**Bags and BELTS in SMART STYLES**

us pretty busy getting onto shades. As fast as Paris brings them out we have to reproduce them somehow or other." And it is true that no sooner do the new colors assert themselves in fabrics than they are repeated in soft-hued calf and other leathers.

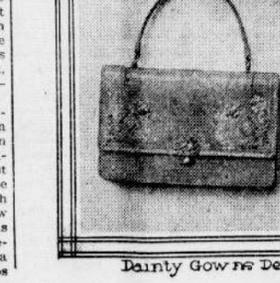
Catwaba bags are the latest fad. Buffed calf and alligator are colored in the various tones of the grape, and one sees all shades, from the pale, limpid green of the unripe fruit to deep purplish black and wine color. Linings match the soft fruit colorings and frames are of dull-finished metal in the graceful art nouveau designs.

Levant, soft beaver, suede, calf and the always distinguished English moose leathers are dyed in exquisite shades to match Easter gowns; and some of the mauves, pale greens and rose shades are very beautiful. These dainty bags, completing the one-tone

**Tailored and Fancy Belt Styles**

As to spring handbags, the first advice is be sure to have a new one. Why is it that women never seem to realize the importance of fresh, new leather belongings? It took a decade of patient endeavor to impress upon femininity the fact that downtrodden, overworn shoes were an unpardonable blemish on an otherwise handsome appearance. Now one sees every day a crisp, fresh spring suit, with spic span gloves, shoes and hat—and a shabby, out-of-date handbag.

The handbag is just as much a detail of the gown as is the cut of a sleeve, and the very particular woman takes infinite pains to have her leather belongings in keeping with the rest of her street costume. There will be no trouble matching the gown with a suitable bag, either for the new bags come in as many colors as Joseph's immemorial coat. "This one-tone costume effect," complained a maker of fine leather goods, "keeps



Dainty Gowns Demand Dainty Hand Bags

style, with a sharply pointed end, which may be pushed into the sand while one lounges on the beach. Of course, the bathing parasol is only for beach use and is never carried into the water. It is really a practical as well as pretty notion, and will very probably wash off more than a few coats of disfiguring tan and freckles this summer.

**FASHION STATIONERY.**

Just as there are fashions in clothes and hats and shoes, so are there fashions in calling cards. To be in style in this respect is the mark of the wellbred person.

A water mark instead of the fabric or linen finish is the distinguishing quality of the latest note paper. The sheets are square, of varying sizes and the envelopes just half the size of the sheet, thus necessitating but a single fold.

All calling cards should be square. The name in script is popular, but the Old English, so long in use, is still a favorite. The address should now be in the right-hand corner and, if one lives in the city, only the street and number is necessary. If one lives in the suburbs the name of the suburb is added. If a reception day is desired it should be placed in the left-hand corner. For a business card, where the thing most desired is legibility, the old Roman letter is the most serviceable. Cards for an at-home or a dinner are usually in script. On all cards for luncheons or dinners "Please Reply" is considered lots better than the almost obsolete "R. S. V. P." Of course neither of these should be absolutely necessary, as it is taken for granted that anyone receiving an invitation will have the courtesy to reply to it. As a matter of fact, however, there are many people nowadays so thoughtless that a hostess is often inconvenienced by their failure to send acknowledgments or regrets. Especially is a reply needed when a bridge whist follows a luncheon. The placing of the request, "Please Reply," on a card to luncheon or dinner insures the hostess an easy mind as to just who will come and who will not.

On a man's visiting card no address is ever given. This should be placed on his business card.

Cards for Mr. and Mrs. together are not used now. Where a card from each of them is desired, the husband's card and wife's card are left.

During the first year after a daughter

is introduced into society, she should have her name just below and on her mother's card, which she should use at all times. If her sister enters society at the same time the inscription below her mother's name should read: "The Misses Smith or Brown."

If the young ladies have cards of their own it is incorrect to have simply "Miss," as "Miss Smith," but the full name or the first name and middle initial should be given, as "Miss Helen S. Smith" or "Miss Helen Sophia Smith."

**PARAGRAPHS.**

There is a fad just now for the jaunty little tea coats which are worn with trailing skirts to match. The tea coat comes half way to the knees and is elaborate enough to make it undeniably a coat and not an informal dressing sacque. It will be shaped on long, semi-fitting lines and it will have no ribbon bows to suggest a negligee garment; but will be fastened by loops over round which crocheted buttons. The skirt matching the smart tea coat is elaborately trimmed and is distinctly a skirt and never in any sense a lace trimmed petticoat.

What next? Here's a wonderful little device by means of which the busy woman may sit at her sewing machine and turn off the week's darning in no time. A cork-screw arrangement slips over the machine needle and the stocking is spread flat on a little hoop like an embroidery hoop. This is slipped under the machine needle, the treadle is set in motion, and back and forth, back and forth flies the hoop under the needle until the yawning hole is neatly and securely hidden by a weaving of even stitches. For darning silk stockings, especially, this machine darning is a splendid help, for the fine stitches, done with ordinary sewing silk, are so like the weave of the stocking that the hole or "run-way" is scarcely noticeable.

**DEVILED LOBSTER.**

Take the flesh from a lobster and chop very finely, sprinkle with a little cayenne, saddle sewn bag or pocket-book always speaks for itself in value. Many of the pigskin handbags are lined with the favorite scarlet Morocco leather; others have soft calf linings in self-color, and the very handsomest of these bags are fitted with dainty accessories, all of the creamy pigskin with dull gilt mountings. A pigskin handbag is shown in the new deep-flat saddlebag shape with a slender harness strap handle. Beside it is an embossed calf pocket book bag intended for use with a calling costume. This bag is a pale amethyst shade with mountings of dull silver and the embossed pattern shows clusters of tiny flowers colored in violet and pale rose.

The beltmakers this year are as discouraged as the hat-makers were a year ago, when long sleeves came into fashion. Many of the new spring and summer skirts fit smoothly up over the waist, with no belt to break the continuity of line, and, of course, the one-piece frock has been a severe blow to the belt manufacturers.

Every wardrobe, however, must include some belts for occasional wear with the shirtwaist and skirt, to which the average woman clings with persistent affection; but these belts will be quiet in style, blending with the fabric of the skirt in color. Three new belt styles are shown—one of ribbon belting, another of embossed silk elastic which fits so neatly and trimly, and a third in fitted girde effect.

The first two belts have art nouveau clasps and the third belt, or girde, "is laid in pleats on a shaped foundation which extends upward in a high point at the back.

Fruit effects are a fad this season and the newest belt bugles have bunches of grapes in natural color hanging within arabesques of dull gold or silver. Just a notion, of course, but the up-to-date woman will be sure to have a grape clasp on her belt to mark it as this year's style.

With the tailored suit for traveling or shopping wear the smart woman carries a leather handbag, roomy in size and refined yet snappy in style. The enormously large bags used last year have gone their way along with the monstrous hats of the Merry Widow epoch; and this spring handbags, like millinery, are more moderate. Real seal bags in black or dark colors are always in good taste and the most distinguished of these bags have covered frames or mountings of gunmetal or dull silver. Very snappy in style are the vachette or shiny leather bags with gay scarlet linings. This leather is as brilliantly black as patent colt, but has a ridged effect which makes it much snarier and vastly more fashionable. The vachette bags come in all shapes and are usually trimmed with gilt.

Pigskin bags have always a distinction of their own, due in great meas-