

OUR WOMAN'S PAGE.

NOTES ABOUT MY LADY'S DAINTY PARASOLS.

THERE ARE MANY NOVEL EFFECTS.

Lace-Insertion Designs and Exquisitely Wrought Embroidered Garlands—Some Bewitching Waists—Brocaded Taffeta Hats.

(For the Dispatch.) My lady has a wide and varied choice of parasols for the spring and summer.

simpler parasols the natural wood handles are used. The woods are thistle root English fir and black bamboo. Sometimes a handle bears an ivory tip on the bamboo and firs are capped with burnished silver or gilt, but this effort at extreme simplicity and trimness of the handle is even carried out in the most costly and elaborate parasols of Duchesse and point lace. The carved ivory handles have nothing more than a delicate garland of clovers, roses and pansies, exquisitely wrought in relief, and encircling the slender staff. Tortoise shell handles are not carved but perfectly plain, and shaped in a very much elongated globe. The fringed French squares which are turned, twisted and draped in every conceivable way for waists, has also made its appearance upon the parasol frame, and is very smart and effective. Gilt parasols are something new. A gilt stick of suitable size is used for the

Bon Ami

Has no superior as a metal polish. On brass, nickel, copper or tin perfect results are obtained. Hands or woodwork are not smirched by its use.

handle and the decidedly large frame is covered with an intense emerald green. The correct thing to wear with this sunshade is a wide brimmed manilla straw hat. The manilla straw is as light as air and very pretty. It come in a deep tan, and should be decorated by a twist of white veiling and several big pompons of silk floss in Irish green caught almost in the front of the hat.

HATS.

And while upon the subject of hats, I must give you one or two dots. Every one seems to be striving for something unusual and unique, but the fashions show a general tendency to turbans, and hats which still allow the pompadour space to assert itself. The trimming and general effects are gauzy and diaphanous and are very dainty. The prettiest ones are made upon frames, which are covered with tulle, net, lace or braiddings of straw velvet and twists of tulle combined. One of the daintiest hats I have seen was entirely shades of rose color. It was made of pink tulle, and straw bon, with a cluster of great pink poppies, which one of them—which lay upon the brim near the face, and which was shaded with a touch of yellow on the under leaves—were wound around and around with the pink tulle, the stems of the poppies, which were also pink, in a deeper tone, were alone unveiled. The stems of the poppies were caught at the base of the brim with festoons and choux of tulle. Another poppy hat of the same character with the idea wrought out in red, was very effective, though not so delicate and dreamy. The tendency to keep to tones of one color, both in the making of hats and waists, is growing and threatens to suppress the contrast and varied coloring, though the latter still hold their own.

One of the most strikingly new hats exhibited in a large emporium of fashion was a gainborough brim and high crown made of light blue taffeta silk. The figure on the silk was garlands of pink roses, and a cluster of pink roses and blue plume nodded at one side, while a twist of black velvet ribbon and cream net surrounded the crown.

Fashions in wash waists are especially pretty this year. A great many of these are to be seen in white lawn, French muslin, and all embroidered batiste and dotted muslins. Tuckings of every size are used more than ever, and a great deal of lace insertion, hemstitching and shirring as well. Pleatings and ruffles are very popular. Most of the light dotted swiss waists have a double ruffle or pleating down the front of the waist, from collar to belt. Sometimes, there is a regular shirt-waist band down the front of the blouse for studs or pretty buttons, and on each side of the band is a small ruffle of embroidery or a narrow lace edge of about an inch in width. Turned back cuffs edged with a tiny ruffle of lace and mull or tucks and insertion are de rigueur for the latest wash waists.

Buttons, again are preparing themselves to be beautifully ornamental, numbers of novelties already being to hand for our appreciative applause. And a comforting sign do they prove to our restless and craving desires for change and variety. Some, that I like immensely, are of unburnished gilt, modeled after the manner of large, pierced smoke-pearl or bone. Four of these adorned to admirable purpose a tucked, slightly pouching bodice of brown cashmere, that was further induced to smartness by a small round collar of deep, string-colored Bruges point. This is a fine, delicate, knotted cravat of kilited mousseline, the ends deeply edged with Bruges lace. Of embroidered silk buttons I think I have already spoken, but the decorative virtues of these are such as to be well worthy a second notice. In either black or white taffetas they are sweet, and perfect hosts

Spring Models.



The first costume is in Khaki, the material of the moment in England. It is just making its appearance here, and is considered very chic indeed. Khaki is the nankeen colored cotton material used for the uniforms of the British soldier. As will be seen, the skirts and bolero have horizontal tuckings. The cape collar and reverse in front are covered with rows of stitching. The design of this gown is admirable for any fabric or color. The black taffeta cravat with white fringed ends gives the correct note of black. The second costume is also an extreme novelty. It is light plum colored satin. The bolero is laid in plaits, as well as the skirt. These plaits are simulated however—that is, they are shaped pieces sewed to a fitted lining. The trimming consists of black silk braid sewed vertically back and front and made to simulate a yoke on the shoulders and epaulettes on the sleeves, which are pleated their entire length. The lapels and collar are purple-velvet; the cravat of pink silk muslin. The third gown is built of pastel blue cloth and trimmed with black ribbon velvet and white buttons and cord loops. The vest is white cloth applied on white taffeta.



Long coats are still the height of style, and as a possible, more expensive than those of the winter, as tucks have entered into their composition. This beautiful imported wrap is of ivory colored cloth, stitched with black, and has an under collar of black taffetas. Two large buttons of chased silver form the sole fastening, the front being worn open.

should her taste turn from grave to earnest, from lively to severe she may follow her whims and yet remain strictly within the law of Hygeine Fashion.

This fascinating and becoming toy is no small part of her wardrobe, and a very important consideration for her just now that the shops are showing such a rich array.

For the woman of curls and frizzes who leans to the ornate and fluffy style of dress, there is a bewildering choice of light and dainty confections in carriage parasols. Frills, tails of lace, ruffles of chiffon-tucks, insertions of laces, applications of passementerie, play an important part in the trimming of sunshades. Parasols of white silk and satin are covered with a mass of cloudy chiffon, which forms a great fluffy chou at the base of the ferule. Flowers of black lace are applied and embroidered upon the chiffon beneath the airy lace flowers a color of pink or green is inserted, and gives a very rich and airy effect. A full black lace over a ruffle of chiffon, hangs from the edge of the frame to flutter gracefully about the pretty head that it will shadow. A pretty white parasol of satin covered with point despit, over which chenille curls are sewed in a network design has two frills of point despit edged with several rows of white chenille. Another particularly elaborate carriage parasol is of persian foulard, embroidered in sprays of rose leaves, the foulard is cut beneath the embroidered leaves and a white lace net appeared as the centre of the leaves. A ruffling of pink, lilac and blue chiffon edged the frame of the parasol and the handle was of light thistle wood.

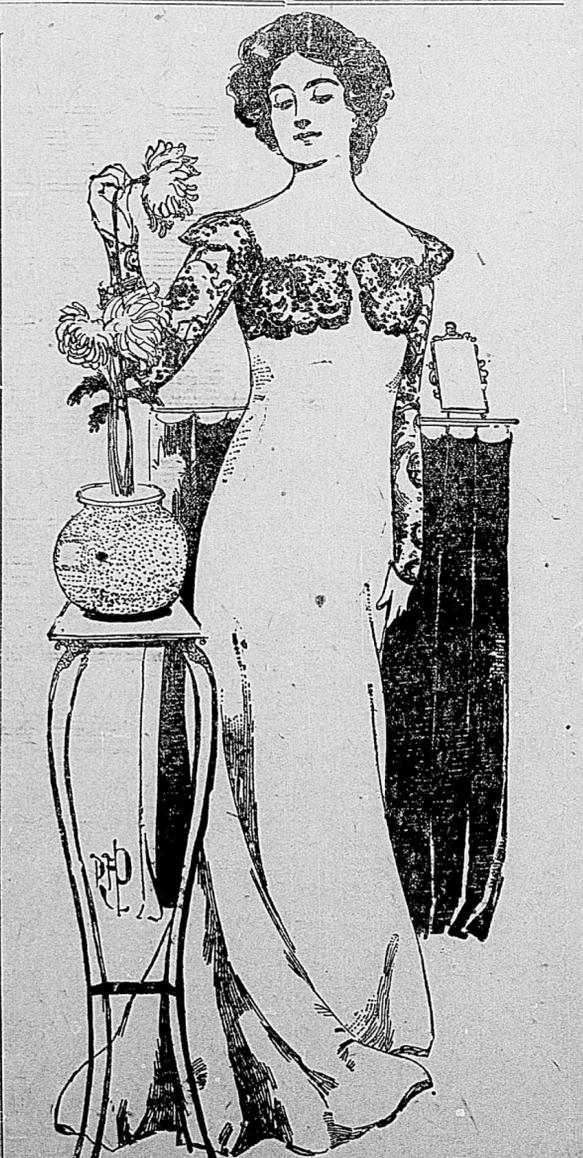
The coaching parasols are invariably plain and untrimmed save for a jaunty bow tied at the neck of their small handles, and have a very deeply bowed shape to the frame. While the outline is plain and no trimming is allowable, they are covered with every variety of embroidered, braided and figured silks.

A pretty model from Paris of best red with an enameled handle and a black scallop which is edged by a black cord.

The latest importations show a number of them in Mazarine blue, Irish green once—this is a kind of persian, figured damask foulard, very much in the effect of panne velvet, though more varied and of a lighter quality.

One of these imported parasols, of Mazarine blue, was covered with scroll braided of white silk. The handle of black bamboo, was tipped with a small slab of ivory. Another particularly neat and stylish one was embroidered all over in black dots, on a white ground and trimmed about the edge with three rows of Tom Thumb fringe.

Very charming effects may be had by buying or making several parasol covers which may be slipped over the plain coaching parasol to put it in full dress for a drive in the carriage. These parasol covers are made most elaborately and many of them give the appearance of a mass of frothy soap suds. They are made of white lace, blonde chiffon, point despit, or strips of ribbon and lace in combination. One of the prettiest and most stylish of these covers, which is fresh from Paris, is made of white chiffon with a continuation of graduated ruffles growing smaller as they reached the hole through which the ferule was to slip and cut with points, each point edged with a band of black lace insertion which was bordered on each side by narrow black velvet ribbon.



We are drifting into two opposite styles, the Empire and the Louis XV. Paris couturiers favor both. This beautiful in ode is a correct copy of a First Empire gown, and differs from any shown heretofore. It is of white satin, to be worn without a fitted lining or corset, and is, of course, only for slender women. The little bolero and the sleeves are of sequined lace.

in themselves, so far as the relieving note of decoration is concerned. The stickery is carried out in a pretty melody of colors consonant with the tone of the garment they accompany. Requisite in pace might with justice be written over the turquoise buttons. Right royally has this served the modiste end; though nothing, I am persuaded, would have been received cheerfully as a substitute saving only the opal. That, with its glorious flashes of fire-light, undoubtedly imparts a like telling touch. Set in rows of graduated sizes, the smallest little more than a pin's head, the opal button is indicative of a fine originality, and equally to be commended it is used more sparingly and in larger form. The opal, however, in every department is pushing itself patiently to the front. Certain representative women of late have been boldly declaring it as their favorite jewel, which speaks volumes as to the splendid suppression of superstition.

Table Decorations.

Fairy lamps are used effectively with some decorations. A harp-shaped one of red poinsettia, provided with a circular flower piece below, is sometimes used to frame a circular plate glass mirror. Another decoration suggested by a florist might consist of a fairy lamp set in the midst of a bank or pink roses and ferns, the three arched pieces being brought over the lamp and united in one piece to support a scattering cluster of roses and asparagus. The arches themselves should be trimmed with the feathery asparagus, with here and there a pink rosebud interwoven with the green.

A novel centerpiece may be made of ribbon shaped to look like a large double bow. The ribbon really covers a small box or pan filled with damp moss or cotton, in which are placed tulips or lilies of the valley, with their foliage, and maidenhair fern or asparagus. Lilies of the valley make a very pretty decoration massed simply in a circular silver box. A spray of fine, feathery fern rising at one side of the box and backed by a tall bow of green ribbon at the base of which are some roses and rosebuds, gives an original touch to the whole.

For a patriotic dinner or luncheon table three small silken flags on gilded stars may be draped at the back of, or in the centre of a deep bowl of roses, asparagus

and other flowers chosen to harmonize with the colors of the flags. An English, American and German flag combined may represent the great triple alliance; should there be American, English and German guests present. The flags should always represent the nationality of the guests. If all those invited are Americans the several flags, such as the star spangled banner, the union jack and similar flags, may be combined. Should there be a guest of honor who is connected with the navy the naval flags should be used in miniature. If any one connected with the army is a guest the army corps flag should be represented.

BLUEGRASS VIRGINIA.

The Southwest Described in Most Pleasing Language.

To the Editor of the Dispatch: Women are proverbially patriotic, and it isn't strange if some of the daughters of this fair Commonwealth are intensely Virginian. Following the lead of the Salem sister, I should like, with your permission, to sing the praises of this bluegrass section, known as Southwest Virginia.

"Picturesque" and "sublime" are the adjectives usually applied to mountain scenery—the gray and bleak aspect prohibiting the word "beautiful." But here on the very top of the Alleghany range Nature surprises and charms the beholder with a beautiful carpet of bluegrass over hill, valley, and plain! Thus arrayed in living green, our far-reaching landscapes, with their graceful outlines, the lights and shadows, would have delighted the eye of Ruskin, the great philosopher of beauty.

But scenic attractions may be a side issue to the practical home-seeker. With passing mention of our fine air, fine water, and ideal summers, our extensive coal deposits and railroad facilities, refer with pride to our responsive soil. It is suited alike to the growth of grain, hay, fruit, tobacco, &c., while its exceptional grazing capacity naturally adapts this section to stockmen and to manufacturers of milk products. VOX Cambria, Montgomery county.

An Artistic Tea Jacket.



This delightful little Louis XV. jacket is designed for afternoon functions during the quiet days of Lent and for similar occasions during the coming year. It is made of pink and white brocade. The body of white mousseline de sole is wrapped twice around, thus forming a sort of bolero.

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