

PRETTY PARASOLS.

PARASOLS are now regarded as part of the costume, and as much time is spent in selecting them as is bestowed on gown or hat. Years ago it was deemed sufficient to have a fine black silk sunshade, which often answered the double purpose of protecting from sun and rain; but now, for dress effects, the parasol is looked upon as the finishing touch to a perfect costume.

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For driving purposes it is quite the thing to have hat trimming and parasol of the same shade or harmonising tints; while in morning costumes blouse and parasol are of the same material.

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The return of linen and holland suits for the present season, brings the plain silk parasols again into vogue. A parasol of scarlet silk is especially harmonious with the linen blouse and scarlet tie.

Likewise the blue and brown, in plain covers, are in demand.

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Women do not yet realise how much of

This, of course, is a parasol for afternoon or carriage costume.

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We show in No. 3 another costume parasol of white silk, trimmed with deep lace, which is caught up in cascade points. The lace is outlined with narrow white satin ribbon, each point being accentuated with small bows. The top is hidden in the meshes of a white satin bow.

Another, similar in style, substitutes chiffon for the lace, the chiffon being brought up in points and finished with appliqued lace. The chiffon effects are delightfully soft.

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No. 4 is also of white silk, with deep flounce of black duchess lace, relieved with two rows of narrow Valenciennes insertion. A heading of narrow Valenciennes laces finishes the top of the flounce. The point is finished with gathering of the lace.

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In No. 5 we show a plainer effect in pale green taffeta silk, with flounce of the same. The flounce heading shows a facing of brown silk. A broad lace insertion of same shade over brown silk encircles the flounce. The top is ivory-pointed.

THE MOTIVE OF THE PARASOL.

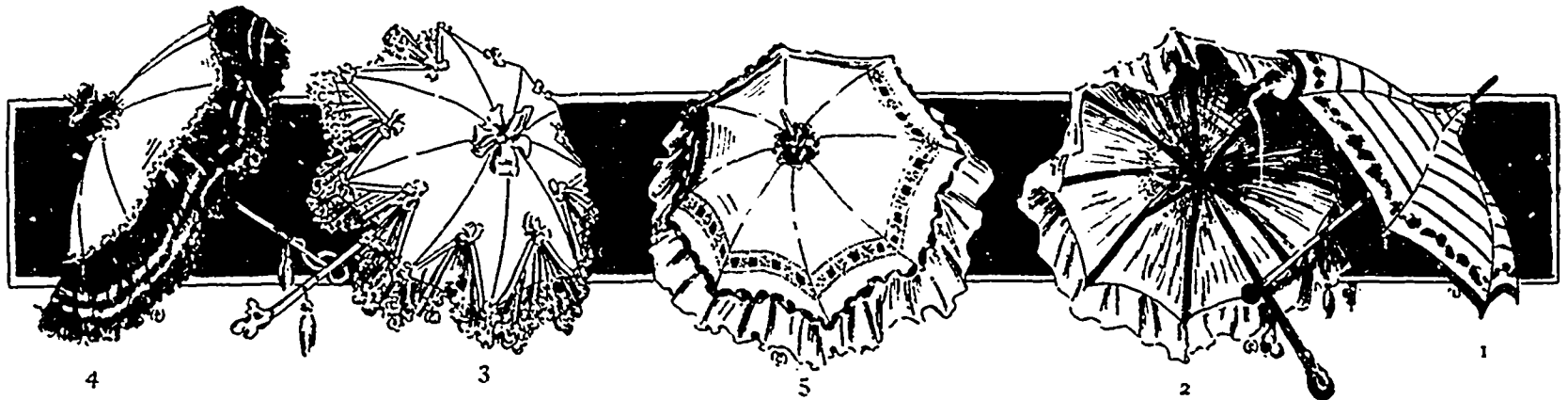
"Dear me, no! Of course, a parasol is a sunshade primarily," said the pretty girl. "But it has half a dozen secondary uses, as every woman knows."

"A parasol is as effective a weapon in coquetry as a fan. If the history of the pretty things are ever written, it will be found that they have been some of the best arrows in Cupid's quiver."

"For instance, a girl who goes forth in summer-time prepared for conquest, looks well to her stock of sunshades. She has the stiff *chic* affairs of coloured silk,—crimson, blue, violet,—with steeple top and knobby handle. These go with the tailor-made suits, stiff dicker's and ties; and complete a very up-to-date costume."

"Oh, yes; such a sunshade may be saucy, piquant, stylish, independent,—it may accentuate a dozen charming effects;—and should be used chiefly in the morning, when independence and athleticism is the thing."

"Then she lays in a supply of soft, fluffy things; all lace and shirring. These are for afternoon walks and the evening sunset. A woman's face becomes wonderfully bewitching when nested, as it were, in a cup of soft fluffings; while the lace flounce, falling loozely, frames it about."



effect in softness or severity, as well as in colour, is given by the parasol. The selection may add to or take away from their age by ten years.

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The parasols are rather larger this year, while the 'steeple tops' are the novelty in style. These tops have pointed effect and extend from four to six inches beyond the silk. They are effective, but make the parasol in the hands of a careless woman rather a dangerous weapon.

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In No. 1 we show one of the newest styles in white brocade silk, with parallel lines of black. The border is Dresden design in pink tints. The interior has ribs covered in white.

These Dresden borders are shown in many styles, and the parasol is much in vogue with costumes having Dresden ribbon collars and sashes.

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No. 2 is of cream taffeta silk, shirred over a plain foundation of stiff muslin. The shirring shows through the muslin and gives soft interior effect. The shirring is gathered within four inches of the top and brought up in loose knot about the point. A deep, full flounce of the silk finishes the cover.

Inside, the ribs are faced with narrow black silk ribbon, which, with the soft shirring, gives pretty interior effect in black and white. The rustic handle is finished with knot of white silk pom-poms.

This is a costume parasol and may be reproduced in many colours.

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Of the more expensive parasols, shot effects are shown. The New York parasols are plain, with brass rod stems and frames. A pretty one in fawn had its only touch of colour in the pink parrot-head which formed the base of the handle.

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An exquisite one in bronze silk has a Dresden border. Another is of opal-tinted silk.

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Blouse and parasol alike is the latest fad for morning costume.

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Plain white parasols may be made very dressy by ruchings of white mull, which give a charming fluffiness.

This effect may be carried out also in other colours. A Toronto girl achieved wonderful results last season with two plain parasols costing fifty cents each.

The one she trimmed with lace; the second with knots of baby ribbon and one or two leaf sprays.

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Pale women should avoid blue shades on parasols. Fawns and greys are trying to poor complexions.

A woman with colour should never use a scarlet parasol.

MADAM.

Thanks due to Simpson.

"Use such a framing? Of course she can."

"She must study colour also; crimson lining when she is a little weary or pale,—it gives a glow; violet when she has a fair skin and soft flush; creamy white for the dainty lawn gown. Why,"—the pretty girl grew tragic—"I have positively seen a plain woman made almost handsome by the colouring and style of her parasol; while the shock of a pretty woman with ruddy face looking out from the depths of a crimson silk sunshade, is awful."

"What about those of us who carry only most black silks, which serve the double purpose of protection from rain and sun?" asked the quiet girl.

"Oh, well," answered the pretty girl, "I was speaking of women who have some regard for effects. But remember this, that a black sunshade is awfully trying. It emphasises pallor and deadens colour; one doesn't choose a funereal background in order to look one's best—not as a rule. It does very well for statuesque effects. But even a woman of the fair, willowy and golden type, clad in clinging black, should use a fluffy white parasol if she would secure the real French effect."

"I tell you what you may do, though," concluded the pretty girl, graciously. "If you will use black, you may tie a knot of violet or scarlet ribbon far up the handle inside. It would give the touch of tone."

M.

Blue hyacinths veiled with green tulle, give quite a novel, yet artistic, effect.