

PARASOLS DECKING'S FOR DEFT FINGERES

SUGGESTIONS FOR HOME SEWERS WHO WANT TO MAKE OVER LAST YEAR'S PARASOLS



A STUDY IN GOLDEN BROWN, PALE BLUE AND GOLD

A PARASOL TRIOLOGY



CHERRILLES SET OFF THIS CHIFFON COVER

DAME FASHION and her assistants, the mode-makers of Paris, Vienna, London and New York, are devout students of giriology. Each Summer they create a new vogue, not only in gowns, but in girls, for truly the gown makes a girl in Summer time. For this reason we had a Summer of athletic girls, with everything suggesting tailored lines. Then came the modified athletic girl, under the title of the Christy maid, with her spotless shirtwaists, trig skirts and chin-tilting stocks. Last year we had the 1820 girl, and this year it is a revival of the 1860 girl.

One of the most convincing evidences of Miss 1860 is the parasol boom. Never have girls purchased them in such large numbers and in such varieties of colorings, and never have manufacturers offered them in such bewildering loveliness and purse-pulling picturesqueness. It has almost reached that point where the up-to-date girl has a parasol for every gown, and be it known that this is not because she means to go without a hat this Summer. The fad for running about board walks and mountain by-paths in hatless guise is now a thing of the past. Hats will be worn very generally this Summer, but the parasol is fully as essential, because the hats which are enjoying the largest sale are so absurdly small that they merely top an elaborately coiffed head and afford little or no protection to the complexion.

There is no reason, however, why the girl of limited dress allowance should feel helplessly discouraged over this somewhat extravagant fad for many parasols. The parasol of the hour is much trimmed, and so much latitude is permitted in the fashioning of the cover that a clever girl with nimble fingers can take two parasols of plain color and with different tops, like an overskirt, and gain a variety of effects.

Some of these covers are tacked on as loosely as the net and lace covers of a perambulator parasol, and there are a thousand and one ways in which

this same deft girl can add a touch of handwork to the simple taffeta parasol, for which she pays anywhere from a dollar to two dollars and a half. For example, there is now offered, on the market an English parasol which commands a very high figure, but which can be copied by a skillful home sewer who uses the ordinary taffetas coaching parasol for a foundation. The frame is rather large and the cover is of forget-me-not blue taffetas with a light wood handle. Around the edge of the parasol is applied a series of scallops about five inches wide and in depth somewhat shallow. These are made of taffetas the same shade as the parasol cover, finished with a flat, pleated quilling of the silk and attached to the cover by the same sort of quilling about an inch deep, stitched through the center to form a very flat ruching. Below this quilling and as a head to the scallop, is fastened a triple row of silk-covered buttons about three-eighths of an inch in diameter. From the handle fall three snowballs of the ribbon about three inches in diameter, which depend from odd lengths of the half-inch ribbon.

These snowballs or round chubby rosettes of ribbon are extremely smart for finishing off the handles of parasols and must match in coloring the parasol itself. For carrying with a black and white checked suit, a checked parasol is finished with a band of Dresden ribbon showing a cloudy black and white pattern with a cardinal red edge. This is set off by tiny red buttons.

A plain pongee coaching parasol was made very smart by the application of diamond-shaped pieces of Persian binding attached on very flat to match the embroidered bands of a pongee afternoon gown.

A blue taffetas cover showed appliques of tan color pongee in the form of large, five-petaled flowers in shape not unlike wild roses. These were applied with silk braid of tan color to match the pongee and then outlined with alternate rows of the same very fine silk braid in pale blue and tan. The heart of the flower was made from pale blue and tan color French knots.

The girl who has a frame and hands in good condition may have the former re-covered with silk to match any of her gowns at prices varying from \$2.50 to \$3.50, according to the shop in which the work is done. Some beautiful parasols are shown to match the silks to be used in street frocks, particularly the somewhat fanciful shirtwaist effects. A charming example is shown in golden brown barred with pale blue satin stripes, crossed with gold. Another fetching design shows a blue shading to tan with a rosette around the ferrule of pale blue, and a third shows shaded taffetas toning from lavender to green.

It requires the same talent for re-covering parasols at home that is needed for making the tailored gown; that is, an eye for line and a gift of accuracy. The home sewer who would make a new plain cover for a parasol should rip off the old cover very carefully and observe the grain of the silk in cutting each new section to match exactly the section ripped from the parasol. It is not a matter of mere shape and size, but the set of the parasol depends upon the angle of the weave.

The most expensive parasols of the season are the hand-painted articles. These come in the most delicate of pastel tints with enameled handles to match.

A white satin parasol with a white enameled handle was exquisitely painted with pink and white roses which seemed to be falling to pieces, so that stray petals were scattered almost on the edge of the parasol. A mother-of-pearl handle was topped by a white satin cover in whose painting was reproduced the tints of mother-of-pearl—shaded pinks, blues and greens—all in orchids.

A very pale violet parasol of taffetas was painted with loose sprays of violets on each section or gore, connected by Marie Antoinette gariands. These shaded from the violet to a shadowy gray. A white parasol painted with yellow primroses had a handle of white tulle off by a golden bird's head.

Next to the hand-painted parasol in

costliness and elegance is the parasol decorated with Louis embroidery in tape ribbon showing the most exquisite of pastel tints on a white ground. But like the hand-painted parasol these are for two classes of women. Miss Mladj who has an unlimited dress allowance, or she who has a gift for artistic needlework or painting.

The season's unquestioned novelty in parasols is the lingerie effects. These match the all-over eyelid work and embroideries so popular for Summer frocks and are especially charming for wear with an all-white get-up.

The simplest form of making over old parasols or trimming new ones is the application of lace and chiffon, and in this direction there is practically no limit in designs and fashions. A plain parasol of white taffetas with a simple border of pompadour ribbon was rendered more elaborate by double chiffon ruffles set on the hem, and an application of shirred chiffon surrounding the ferrule.

Another white satin parasol was trimmed with handkerchief ruffles of mousseline and a mousseline ruching around the ferrule. Between the deep bouffes and the ruching were applied black gajure medallions in conventional pattern.

An eight-ribbed parasol of white satin had each rib outlined by a bouffant of white chiffon, and each of these was hidden by four large appliques of black lace in a thistle design. The edge of the parasol was divided into a geometrical pattern with twisted gariands the white mousseline caught down with black lace galleons and black chenille cherries.

Eccentric handles show bird and animal designs in beaten gold, but dearest of all to the feminine heart is the stubby handle of highly polished natural wood or rustic effects finished with a cap. Not infrequently this cap opens to disclose a hollow space which will hold a fan or a powder puff and which, in fact, corresponds to the vanity bag of the Winter girl. Sometimes these caps appear in the form of some precious jewels set in gold, silver or gun metal.

KATHERINE ANDERSON.

Dainty Service of Old Potatoes

IN the average household at this season of the year the new potato still remains a luxury. It may be the special vegetable feature of the Sunday dinner, but for week-day meals the old potato furnishes the standard dish. If kept in the cellar in a damp, dark corner, the tuber is now apt to catch the contagion of Spring and send forth sprouts, which render it less digestible and almost tasteless. If old potatoes are kept in the house in lect potatoes of uniform size, small ones no larger than an egg are the best for this purpose. Do not peel, but scrape and throw them at once into cold water. They should not be left to soak in this water for more than five minutes. Then drain and drop them into boiling water and cook very rapidly for ten or 15 minutes according to the size. If you desire a smooth, glass surface do not cover the pan, as keeping the steam inside a pot is apt to result in the potatoes bursting and losing the smooth finish desirable in the new potato. After they have cooked for ten or 15 minutes drain and fluff with salt. Have ready a Bordelaise sauce made as follows:

Bordelaise Sauce.—Melt a tablespoonful of butter in an agateware pan. Rub in smoothly one tablespoonful of flour and add very slowly a cup of stock, a teaspoonful of chopped onion and a bay leaf. Bring this to the boiling point and add a teaspoonful of kitchen bouquet and the drained potatoes. Cover and stand on the back of the stove for a few minutes until the flavors of the sauce and the potatoes have blended. If you have no stock at hand make a plain cream sauce, adding to the tablespoonful of butter and flour a cup of sweet milk and the potatoes, with quantities they must be watched carefully during this month, and the sprouts be ripped directly they make their appearance.

New potatoes now are apt to be small and high-priced. The best way to serve them with the Sunday roast is with sauce Bordelaise, or a cream sauce. Scatter a few sprigs of fresh parsley and a dash of pepper.

The problem which the average house-

keeper faces, however, is how to make an old potato palatable on the Spring table. Plain baked or boiled potatoes are almost tasteless at this season of the year, consequently it pays to serve them in the form of made dishes.

Stuffed Potatoes.—Select good-sized potatoes, scrub thoroughly and wash. Cut lengthwise, leaving at least three-quarters of the potato for the shell. Scoop out the shell and the lid and beat the potato very light with butter, a little cream, pepper and salt. Fill the lower shell, heaping the beaten mixture up high. Glaze with beaten white of egg and brown in the oven. To add variety, grated American cheese or Parmesan may be scattered thickly over the top of the beaten potato before it is browned in the oven.

Escalloped Potatoes.—Slice the raw potatoes very thin and drop into cold water. Butter a low baking dish and cover the bottom with a layer of the drained potatoes. Season with salt and pepper and tiny scraps of butter. Then add another layer of potatoes and another of seasoning and so on until the dish is filled, finishing with the seasoning. Pour over this sweet milk, in the proportion of one pint of milk for a two-quart baking dish. Bake 30 minutes with a lid and then brown quickly. If the flavor of onion is liked, some very thin slices may be added to the potatoes before baking.

Potatoes au Gratin.—Cut cold boiled potatoes into cubes or slices. Have ready a cupful of sauce made according to the recipe for creamed new potatoes given first in this column. Stir the potatoes into this sauce and place the mixture in a shallow baking dish. Scatter grated cheese thickly over the top, with here and there a scrap of butter and a dash of red pepper. Bake in a quick oven just long enough to color it a golden brown. The German cooks add onion to this combination also, and some cooks cover the top of the dish with fine bread crumbs as well as cheese. In either form it is an extremely delicious and nourishing dish.

Potato Puff.—Melt two tablespoonfuls of butter, but do not brown it. Beat two eggs, yolks and whites together, to a froth. Place two cups of cold mashed

potatoes in a good-sized bowl; add alternately the beaten eggs and one cup of milk and the melted butter. Season with salt and pepper and beat very hard and light. This can be baked to a golden brown in a shallow pudding dish, but it is much more attractive if baked in individual molds. In the new brown and white ware come small-handled cocottes, which are really very low custard cups with handles that make them extremely convenient for use in the oven.

German Potato Pancakes.—Boil four large potatoes and force them through a vegetable press or sieve. Add one tablespoonful of butter, a dash of pepper, two tablespoonfuls of salt and eight almonds blanched and ground in a mortar or chopped extremely fine. Beat the yolks of four eggs very light and add them with a tablespoonful of flour and beat hard. Heat and grease a medium-sized skillet. Pour enough of the mixture in this skillet to cover the bottom lightly, but not too thick. Brown on one side, turn carefully, and brown on the other.

Serve on a heated dinner plate. Dust with pulverized sugar and pass with it marble or preserves. This is a dish for luncheon or supper, a sweet side dish.

Potato Border.—For cooking this dish you need a strong stoneware platter which you do not mind browning in the oven. Arrange around its edge a border of mashed potatoes which have been beaten light with butter, eggs and cream or very rich milk, in the following proportions. For every pint of mashed potatoes add one ounce or a tablespoonful of butter, half a cup of sweet milk or cream and the yolks of four eggs beaten light. The safest way to mix this is to place all the ingredients in an agate or enamel pan over the fire and beat thoroughly. Arrange the border carefully on the platter and brush this over with the white of an egg. Brown it in a quick oven until it takes on a golden brown color. Have ready creamed fish or a cream stew, which may be made from left-over chicken, lamb or veal, cut into dice and cooked in a cream sauce. Fill the hollow

in the center of the potato border with this and serve immediately. If the platter is not as slightly as you may desire, encircle the border with parsley or cream. Creamed fish is particularly delicious served in the heart of a potato border, and any white fish answers the purpose. Expert cooks use a border mold for this purpose. The result is more regular and slightly, but not more palatable than the simple home border.

Hashed Brown Potatoes.—This is the most palatable form of serving fried potatoes. Chop cold boiled potatoes very fine. To two very large potatoes add a dash of salt and pepper, and a quarter of a cup of sweet milk, or, better still, sweet cream.

Have your omelette pan or skillet hot and melt in it one tablespoonful of butter, but do not allow it to brown. Add the potatoes and pack them down tightly into the pan. Cook for a minute or two over a quick fire, and then shove them to the back of the stove, where they will cook slowly for ten minutes more.

Color Revival in Handkerchiefs

HALL to the colored handkerchief, most persistent of eccentric accessories! It refuses to be downed! After several Summers of alternate appearance and disappearance, it bobs up this year in radiant, irresistible guise. One reason for its enormous popularity this season is the vogue for white linen gowns with lapels, collars and cuffs of vivid or pastel tints, such as lavender, turquoise blue, old rose, pink or green.

The tailored or semi-tailored suit almost demands the little colored handkerchief to match the cuffs and to peep from the mere slit which serves as a pocket. When the girl adds to this apparatus of the same shade she is truly smart. Men and women alike have both stopped to admire this dauntless little article and then to lay in a goodly supply to match their gay-hued neck scarfs or daintily-colored linen frocks. This does not mean, however, that the pure white kerchief will be entirely neglected, merely that he must look to its laurels and keep pace with a most persistent and fascinating rival.

The unpretentious handkerchief for mid-late Summer use is seven or eight inches square, finished with a quarter-inch hem and having in one corner a single initial in script shaped by drawn threads.

The outline of the letter is secured by buttonholing. Plain white handkerchiefs for men are edged for two or three inches by the old-fashioned tape border from an eighth to a quarter of an inch wide. The corner monogram is the merest outline of the two or three letters.

Embroidery for handkerchiefs partakes of none of the florid effects so popular on frocks and lingerie bodices. Hairline scrolls and the finest forget-me-nots are enclosed inside the hem or send their shooting tendrils part way into the center of the linen square. Clusters of wisteria in blue, anemone in soft shade

of an initial in their center by leaving an unembroidered space.

Many of the exclusive shops are displaying squares of linen bordered with narrow edgings of tating in delicate shades of all to the feminine heart is also employed extensively on the more costly handkerchiefs. But with all lace trimming, be it Valenciennes or tating, net or Chiny only the suggestion of a frill is given by its quarter-inch width.

Nevertheless, beside the beauties of the new colored handkerchiefs even embroidered monograms lose their charm, and one wonders how they could ever have been so grossly neglected. But the colored kerchief of 1905 is only a distant relative of the vivid printed handkerchiefs of previous years. It bears not even a suggestion of red and blue bordered handkerchiefs which were bought by the pound for country trade.

The softest of linen colors are silhouetted against white backgrounds in petal designs or fantastic nouveau art figures. Or on a colored ground are silhouetted white effects. White handkerchiefs have borders of geometrical patterns, disks or Grecian designs, but the pastel pinks and blues and tans bring out these old patterns in new beauty. Lavender handkerchiefs show tiny baskets of flowers in white, or vice versa, white kerchiefs show lavender gariands and bouquets. These are often outlined by a single white thread. One very unusual design shows a lavender basket filled with small flowers in each corner, white scattered inside the border. On other kerchiefs the flowers are in pink or lavender or blue, form the colored border and have their petals buttonholed in silk of the same color.

Silk handkerchiefs for men show softest pastel shades crossed by white lines. Contrasting colors are also combined in this way, an old-blue ground showing light tan lines or a gray ground crossed by lavender lines. These always match the neck scarf. A very silky looking handkerchief, which is a combination of silk and linen, can be purchased in both women's and men's sizes for less than 50 cents.