



A "Passion for Parasols" the Newest Craze of Society

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A SEASON of oddly shaped and vividly colored parasols is upon us. The French started it at Longchamps, setting a mark with small ones. These are somewhere between the size of the carriage sunshade that great-grandmother carried and those of a year ago, when the passion for the parasol was not at white heat. The Parisienne also fancied the bird-cage parasol—tucked georgette with long fringes of silk or deep frills of lace in a shallow arrangement. Then the English season opened at Ascot and the paddock was a huge pattern of Japanese motifs enlivened here and there by a range of sunshades decorated with fruits and flowers, some shaped like pagodas, some square and others with segments clipped off their rounded edges. Many of the sunshades are transparent! For instance, a thin black net ornamented with a fantastic dragon of gleaming gold. Delicate georgette cunningly fashioned to represent a full-grown rose, is another novelty; this is lined with sprays with tiny silver buds. The English also produce square cruetone sunshades with ribs finished in painted wooden knobs, the long handle

One of the season's most attractive parasols—of robin's-egg blue taffeta, a frill of pleated ribbon following the scalloped edge, and a cluster of leaves fashioned from the ribbon radiating from the top.

Square and Crescent, Like Pagodas and Bird Cages, Costing From a Few Cents for One of Chinese Paper to \$1000 for a Fifth-Avenue Contraption, Sunshades, Are the Latest Medium for the Color Fad



"The gayest scene ever presented by the paddock at Epsom Downs on Derby day—Parasols in every color, size, shape and pattern motif spotted the landscape bewilderingly."

you wonder how its designer knew that a ferrule with a shirred finish would look so much better on this creation of beauty than the prevailing knob, which is the season's stamp on the other tip of a parasol stick.

Each brass point that radiates to the edge of a jade-green parasol of taffeta silk holds a big loose-petaled rose that grew in the gardens of Paris flower-makers' shops, for even the wizard of California could never produce anything like it. The layer of petals that lies upon the parasol is a deeper shade of green jade than the surface it adorns. Over this flutter large purple petals which hold in their hearts slightly smaller ones of orange that enclose undeveloped petals of fire-red. Such a glory of unexpected colors they make about the flower of a woman's face. And twice the rods hold two big roses, one of them all a flame of nasturtium yellows and orange hues, and only Paris could have conceived this coquettish touch. A smooth green jade stick of enameled wood completes a sunshade that is intended to afford bright contrast to a gown of any color and form a frame for any face that is worth framing at all.

Who wouldn't look pretty with this small parasol of orchid color—the season's favorite and most fashionable hue for decorative parasols! It is a simple affair, with a brass frame, like the veins in a blossom, and a knob and short handle of green. There is another, with a stick of white, and its neighbor is a deep purple with black handle. One imagines that, framed in this, some attractive widow turns the knob of her parasol on weeds and puts a fetching finish to her second mourning.

Gleaming motifs of metal embroidery spangle a black parasol that would attract anybody's attention, even if the slim figure beneath it was not framing a pink-and-gold picture of rose-tinted cheeks and sun-kissed hair in its circle. Somehow a really well-chosen parasol frame makes one forget whether nature painted the picture it serves as background for, or whether its hues are applied with pencil and cosmetic.

Next to orchid, the prominent colors, in their order, are green, red, to a more limited extent; white, and a little purple. But more fashionable than any of the plain colors are the variety of Persian silk and pompadour silk parasols which are made with satin borders of the same sort in contrasting colors. As, for instance, one soft design in Persian silk

that is a mingling of blues and rose tints, picked out with mere suggestions of other hues and bordered with a Persian design in reds and greens. This is mounted on a brass frame and has a handle of carved wood, enameled in various colors on a white ground and with a ferrule of the same kind.

Here a lifelike parrot head tips the handle of a cerise taffeta parasol with a broad satin border in stripes of blue, tan, yellow, white and navy. The red kid of which the parrot head is formed looks remarkably like a bird's pelt, and the brown wooden stick on which it rests is just the sort adapted to this type of sunshade. Polly came from Paris, and so did a dainty thing of white organdie, sprinkled with embroidered polka dots of dark blue to match its crook handle and blue sticks, and finished with a wide border of white taffeta.

Just between parasols of this sort and the extreme styles which are adorned with birds in natural feathers, and flowers applied over the ground of the parasol as well as on its edges, come the exceedingly smart and new sunshades which produce an effect of velvet appliques in rich colors on a contrasting ground. This velvet vogue is—so those who know declare—the most pronounced of the season among parasols of fine make, and it is the newest. The velvet embroideries are carried out in chenille and exhibit designs of peacocks in natural colors, butterflies, blossoms of the large-petaled variety, and curious patterns in rich color groupings.

This is one of the seasons when Milady cannot furnish up her last season's parasol. She cannot reduce its size or give it so much of a bowl shape, neither can she replace the ferrule with a large marble and at the end of a short handle with a billiard ball. As for color, few parasols carry out one color in their make-up. Handles of green are seen on white parasols with little green tips on the points, and white may be found on green sunshades and red and white sunshades exhibit the same contrasts.

It is also to be noticed that, while pompadour and Persian silks vary in all sorts of hues, the green and red parasols are seen only in the prevailing bright hues of grass or jade and clear light red.

Just let a fallow-complexioned girl frame her face in scarlet, and a blonde in green, and at once an attractive picture is produced, while the new and popular orchid colors are becoming to almost every type complexion, real or applied.

The scene was abloom with parasols—a monstrous poppy field.

making a substantial walking stick and, for country wear, plain canvas ones embroidered in clipped wool.

Next, the American season and the desire to excel in whatever trend fashion takes. The parasol becomes a picture frame for the face of her who carries it. That being the case, there is no limit to the price that may be paid for this frame. Frills of lace and ribbon mounted on a stick inlaid with jade, and the tag calls for \$1000. Still, many a pretty girl will worry through the summer's heat under a shelter costing only from \$25 to \$75.

The dictionary states that parasol is a word from the Spanish meaning "for the sun," and that a parasol is a small umbrella used for shading the face of a lady from the sun.

But any artist will deny this statement and affirm that the parasols of the summer, 1922, are purely for the enhancement of feminine pulchritude.

Imagine a dusky-tressed Creole girl with her head framed in a dainty scarlet parasol, its brass frame glinting reply to the sparkle in her eyes, and its large knob handle merely setting off the shapeliness of her small gloved hand.

This other parasol is also small and has a short handle. First, its fancy enameled green ferrule attracts you. Then