

Collarless Shirt Waist a Hot-Weather Fad



SWEET SIMPLICITY IN A CORDED SILK.



A BAND OF APPLIQUE DOES SERVICE FOR A COLLAR.

NEW YORK, June 19.—New styles appear with the excessive heat which too often marks midsummer days. Comfort takes precedence over all other things, but the clever modistes have found a way to combine it with beauty. The result is the collarless blouse.

The fashion started last year, and has had widespread growth. As the thermometer mounts higher, collarless shirt waists will multiply in number and increase in beauty. In net, dotted and plain; lace, embroidery and the sheerest of summer fabrics; they will have a cool appearance in the hottest weather.

White is the dominant color, though embroidery in color is used with dainty effect. Even the heavier linens are made in the collarless fashion. They are more durable and hold their shape better than the thinner materials. They are usually ornamented with hemstitching, drawn work or embroidery.

A simple linen blouse is striped with bands of drawn work half an inch wide. These run three inches apart, up and down on the waist, and around the arm on the sleeves. The sleeves are elbow length, each finished by a narrow shaped frill edged with the drawn work. A short, round collar of solid drawn work finishes the neck.

A similar waist was finished at the throat by a black satin string tie and a turnover collar of drawn work. This is a novel way of converting a stock shirt waist into a collarless one. The satin tie may be of any shade, and the turnover of lace or embroidery shows to good advantage over it.

The woman with a round, columnar throat can rejoice in these collarless waists, but for her who is less fortunate there are standing frills at the neck which are cool and becoming. There are also boned collars of open-work lace, or of ribbon or lace lattice work.

A dainty blouse of white mull has an over-bodice of black lace insertion lattice work, through whose interstices the white mull folds look delightfully cool. The collar is also of the lace lattice work.

A strip of applique in an open design often forms an apology for a collar. It is unboned, as are the collars on most of the all-over lace waists. These are formed of a wide strip of lace insertion and crush down in the wearing.

One of the applique collars is used on a waist of Persian lawn. The blouse is ornamented with wide tucks of the material and with inch-wide lace insertion. Two of the tucks meet to form the pleat effect down the front. On either side rows of the insertion alternate with clusters of the tucks. The insertion is fancifully applied above the bust to give a round yoke effect. A wide tuck, headed by a band of the insertion, runs around the arm six inches below the top of the sleeve. A similar trimming emphasizes the puff just above the moderately narrow, tight fitting cuff. This is

formed of the tucks and insertion. The blouse is fastened down the back with small pearl buttons.

Something of the collarless waist effect is obtained in the blouses which have a narrow standing collar of openwork lace, which is continued down in a shallow rounded or pointed yoke. The collar line, so unbecoming to many throats, is thus done away with.

A cool blouse of wash silk is made with a certain girlish simplicity. It is almost tight fitting, only blousing slightly in the front over a deep belt of the silk. This latter is rather unusual. It is slashed at intervals to allow flowered ribbon in pastel shades to be run through and tied in the back in a bow with long loops and ends. The shallow, oddly pointed yoke and the narrow standing collar are in one piece of heavy white lace. The elbow sleeves puff slightly at the bottom over a loose frill cuff of the lace.

Elbow sleeves seem the fitting accompaniment of the collarless blouse. A geisha waist of white India linen has elbow sleeves

finished by wide ruffles. The linen is tucked to form a yoke. The fullness over the bust is furnished by inch-wide bands of embroidery inserted between the clusters of tucks. Each band is headed by an embroidery medallion in a peacock pattern. Larger medallions are set as a finish around the neck. The sleeves are vertically tucked and the wide, hemstitched ruffles are pleated a trifle at the inside arm seam to relieve them of clumsiness.

Another elbow sleeve blouse is of white Persian lawn. A wide strip of embroidery, flanked by inch-wide hemstitched tucks, gives a panel effect to the front. Shorter embroidery strips and hemstitched tucks extend down to the bust line on each side. Embroidery finishes the round neck. The sleeves are vertically tucked and their ruffles are finished with hemstitching.

Strips of embroidery or applique are frequently set on the blouse, ray fashion, to give the effect of a round yoke. They extend a trifle above the neck and form a

A chic blouse of pale blue dimity is thus finished.

trimmed with white applique in a daisy chain pattern. The strips are set on the tucked yoke so that they meet around the neck. The elbow sleeves puff above full ruffles of the material. They are ornamented with strips of the applique. Scattered daisies are set at intervals on the edge of the ruffles.

Daisies, whether of hand embroidery or applique, are favorite flowers on summer waists. When they are embroidered in the natural colors they are extremely pretty.

The desire for drawn work on the summer blouses has brought about the discovery that Mexican drawn work dollies can be used at a dress trimming. A chain of small square dollies can be applied to form a panel front. They are set on diagonally. Smaller dollies finish the neck or ornament the bust line on either side of the front. Small Mexican drawn work wheels can now be obtained for dress trimmings. Entire yokes are made of them. They are often joined by fancy stitching, thus giving an even more cobwebby effect.

HARRIET HAWLEY.

Seven Miles of Wedding Rings

THERE have been made and sold in New York in the past year enough wedding rings to reach, if placed one before the other, from the city hall along Broadway to One Hundred and Twentieth street, a distance of about 7.1 miles. This is the estimate of a manufacturer interviewed by the New York Sun.

According to his calculations there have been sent out in the past year some 600,000 wedding rings. Of these he has manufactured more than 200,000; and in their making he has used an even ton of pure gold. The rings sell from \$3 to \$15, but where they all go is a mystery to him.

"There are only about five wedding ring manufacturers in the city," he said, "but these five are kept constantly busy with orders from all parts of the country, every month in the year.

"It seems as if everybody in the United States must have been married and purchased one of my rings since I have been in business, for I have sold several million. This is equally true of my competitor across the street and my competitor up the avenue.

"Many people might suppose that the \$15 ring would be the one purchased by the millionaire to present to his bride, and that the \$3 ring would be bought by the workingman, but the case is exactly the reverse. The workingman seems to want the wedding ring that will cover his wife's entire hand, while the wealthier purchaser wants a small ring, so as to allow room for a finger full of diamonds and other gems.

"When you talk about style in wedding rings you are talking about something

that does not exist. The station in life determines it all. Perhaps the most common and most prevalent variety, in the past few years at least, is that about three-tenths of an inch in width and weighing six pennyweight."

At this point the manufacturer set out on the counter fifteen or twenty rings, ranging in width from a circle no more cumbersome than an engagement ring to the broad, thick band.

"There are your styles," he said. "They vary in diameter from half an inch to an inch, the average being about three-quarters of an inch."

His interviewer did a little figuring on a pad, and announced that 600,000 rings, at three-quarters of an inch in thickness, would make about 450,000 inches, or about 37,500 feet, if placed one before the other. This number of feet divided by 5,280, the number of feet in a mile, would make the total string of rings 7.1 miles, or the distance from the city hall to One Hundred and Twentieth street in Harlem.

"Do you imagine," the dealer was asked, "that these rings seal 600,000 marriage contracts every year?"

"No," he replied. "Of late years it has become the custom, and the custom is growing, for both parties to a marriage to wear the ring, and this accounts for the increase in the number made and sold. Probably, out of this 600,000 rings sold, from 75,000 to 80,000 are worn by men."

"Do you manufacture engagement rings?"

The manufacturer smiled.

"There is a funny thing about that," he said. "Last year I sold 15,000 more engagement rings than wedding rings,

and I suppose my competitors have run about the same. Of course, that places the sale of engagement rings far ahead of the number of wedding rings sold."

"How do you account for the difference?" he was asked.

"Well," he said smilingly, "when a man buys a wedding ring he usually means business, and when he buys an engagement ring, well—well—he may mean anything. And where one man may buy a dozen engagement rings, usually one wedding ring is enough for him. How this overplus of engagement rings compares with the breach of promise suits I cannot say."

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