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Victorian Flavor in Bridal Array

Nuptial Events Bring Out the Best and Newest Wearing Apparel.

The bride and her attendants are the chief purveyors of fashionable dress—especially in springtime, writes a fashion correspondent in the New York Times. At this season of the year we cannot help but look to the clothes of the wedding party for an indication of smart styles, for at such functions are gathered so many of those people to whom we look for leadership in dress. Just naturally they are going to wear their best and their newest when it comes to a wedding day, and at these gatherings we find costumes that set our imaginations working or spur us on to steps in that established direction.

The wedding this season is no exception to the general rule of ultra simplicity in the way of clothes. Everything, from the baby flower girl's garb to the costume of the bride, is done in series of lines, with no unnecessary decoration, no trimming that might have been dispensed with. It is noticeable that the beauty and distinguished quality of the materials employed for the dresses of the bridal party are rare and wonderful. No expense has been spared to make the foundation of these costumes so handsome that almost anything that might be done with them in the way of design and making would insure their ultimate success.

Period styles, into which the season's costumes have arranged themselves, are particularly adaptable to the bride's dress, which can be combined with designs for her maids and other attendants until the composition makes the prettiest sort of a picture. After all, the essential requisite of the successfully beautiful wedding is that it shall be picturesque. It demands all the elements of pageantry for its expression, and it needs all of the prettiest costumes of the season to insure its success as a well-arranged display. At no other time have girls so much chance to surround themselves with the setting which means so much to their own beauty. At no other time are they so surely certain to stand out as beautiful beings—part of a picturesque whole.

Full Skirts, Drooping Shoulders. A wedding of this season which met with all sorts of commendation from those who were looking only for beauty of effect was one at which the costumes were designed along Victorian lines. Every dress had full skirts and drooping shoulders. The hats were wide and drooping. There were wide ribbon sashes, and the skirts just barely cleared the ground. You can see, at the first suggestion, what a very fertile field this general principle of design supplied. Every line was flowing and soft and beautiful, and a great many of the same sort of lines arranged in suitable settings produced a picture which would be difficult to equal.

The bride's dress was made from pearl white tulle. Its skirt was wide and spreading, nothing bulky as

even the veil being made to reach into a train length. But less wide was that of a pretty material, which in full the details of the dress becoming apparent only as one caught a glimpse of the train and lace between the meshes of the veil. This is a girlish sort of wedding gown, and one that is particularly adapted to the very young girl with just bobbed hair that must be held in some semblance of a culture on her wedding day.

Careful Out in Tulle. The bridesmaids for the wedding had their dresses also made out in tulle, the colors being blue and mauve. One was hardly able to tell the difference between the two colors just at first glance, but as the girls were of the changeable variety, one caught the glint of different colors as the girls glided along in the wedding procession. There was just enough of a subtle variation to make the combination of colors most interesting and to create the needed diversity in the glow of color. Their skirts were long and full, with lace petticoats that showed as the dress skirts were kicked away by the toes of the shoes. The maiden bodices, like the bride's, were fitted.



The Bridesmaid's Frock is of Net in White With Blue Trimmings. The bridesmaid's frock is of net in white with blue trimmings. It is a simple, elegant design with a full skirt and a wide sash. The netting is delicate and airy, and the blue trimmings provide a subtle contrast to the white. The dress is shown in a full-length view, highlighting its flowing lines and voluminous skirt.



Combination of Lace and Crepe Makes Gown for the Matron of Honor.

ranged in the way of hoops, but so much of the stiff material being employed that the skirt puffed out quite sumptuously and beautifully in a swooping line to the floor. With this there was a bodice that draped snugly to the lines of the figure and a low neckline that drooped over the shoulders in that careless way that was known during the Victorian era. About the graceful neck there was arranged a deep bertha of duchess lace, one that reached almost to the waistline and curved its way across the back over the arms, meeting directly in front. The finest of ribbon sashes marked the line between the tight waist and the full skirt.

Now with this gown there was worn a veil of tulle, arranged in a full but closely fitting cap, confined over the brow with a banding of orange blossoms. From the back and sides this cape reached into great billowy coverings of bridal veil that ended just a shade before reaching the bottom of the skirt. There was no train, not

Silhouettes Are of Varied Types

Straight Lines as Well as More Frivolous Modes Are in Evidence.

The silhouettes represented in the new frocks this spring are varied. While morning frocks keep practically to straight lines, afternoon dresses are more frivolous, observes a fashion authority in the New York Tribune. This does not mean that in the afternoon dress the straight silhouette is not in evidence, for it is largely used in spite of the fact that it has many rivals. There is the 1890 silhouette with its bustle, which is frequently seen, and the diamond-shaped silhouette with flatter about the hips, the bust being somewhat of a favorite especially in printed crepe models. There is the half-shaped silhouette, straight at waist and circular at skirt, along with the hourglass silhouette appearing in robes de style for garden parties and like picturesque occasions. Then, too, the straight silhouette has evolved from evening dresses into more sober uses for afternoon gowns. It is characterized by its skirt drapery drawn upward at the front, leaving the back somewhat close-fitting.

Printed materials are much in evidence for both morning frocks and afternoon gowns, and trimmings of prints or printed handkerchiefs, although not new, are seen everywhere. Wool dresses for morning wear often have accompanying mid-lengths which are revealed at the neck and protrude at the bottom of the skirt. Often these blouses are of printed silks, adding color to the costume. Frequently they are of such materials as tulle, thus giving the fingers touch reminiscent of the Resurrection period when women were so bold of wearing underclothing that they insured on their shoulders, showing through their facings and over their necklines.

Dresses developed from plain materials show the season's colors—navy blue, green, light brown, yellow, of dainty tones, red, violet, mauve, as well as black and white. Underclothing, especially necks, is made of such materials as tulle, silk, and lace.

Paisley Printed Silks Used With Black Satin



The feature of this attractive evening skirt outfit is the wide, ornate, and colorful paisley printed silk and black satin. The unique design coming from a French shop.

Colors Are Fresh. At least in this season of variable moods the leading colors are fresh. Shades of brown are used in the most extra good an emphasis. A green-sailed gown contains a good deal of red, and similar effects are also seen.

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