

The "Miami Vice Collection," a parade of "passionate bursts of color," stole the show at this year's "Bridal Fantasy." All of the tuxes pictured on this page are from Vittorio's Tux Shop.



Jeff Goulding/Courier-Journal
Ronald Jennings pirouetted down the runway at the annual "Bridal Fantasy" fashion show, held January 26 at the Holidome in Henrietta.



Summer bridal fantasies: Th

By Emily Morrison

Bridal fashions this season are romantic, extravagant and traditionally pretty, if "Bridal Fantasy" is a reliable index of what area brides will actually appear in as they walk to the altar this spring and summer. The annual fashion show, held this year on Sunday, January 26 at the Holidome in Henrietta, featured European designer wedding gowns accented by cascades of sumptuous silk, satin and lace-trimmed ruffles, sweetheart necklines, bouffant sleeves, illusion bodices and off-the-shoulder styling.

A capacity crowd filled one of the Holidome's large meeting rooms to view the Bridal Gallery's 1986 selection of gowns by American as well as international designers. Also featured were an elegant line of designer tuxes by Vittorio's Tux Shop and flowers by Silk Floral Artistry. Among the designers represented were Pierre Cardin, Givenchy, Bill Blass, Robert Stock and San Martin, a European designer whose exclusive, imported designs (fashioned of lustrous satin and Venise lace, with such delicate touches as scalloped, cathedral-length trains) retail for half the price of American-made gowns.

Satin seems to be the latest word in bridal fabrics. Once strictly the province of winter weddings, satin now makes its spring and summer debut in gossamer-weight wovens that incorporate every imaginable design in the weave of the material itself. Jacquards, scallops and floral patterns called to mind the hand-loomed look of antique coverlets, yet with only a fraction of the heft. Barely substantial satins with the weight, sheen and "hand" of fine silk were fashioned into long, sweeping trains bedecked with tier after tier of feathery ruffles and ruching so delicate, they gave the appearance of light, frothy meringue.

Silk and organza also put in a number of appearances during the two-hour bridal extravaganza. One particularly memorable silk, off-the-shoulder gown was flanked by royal and cornflower blue bridesmaids' gowns in strapless, Princess Di designs. A white organza gown with an overlay of schiffli lace featured an open neckline that could be worn either on or off the shoulder. An accompanying cascade of silk gardenias, roses and freesia completed this especially romantic ensemble.

Pink, rose and pale peach or apricot accents were the order of the day for bridesmaid's dresses, while the full palette of grays best suited grooms, ushers, and ringbearers. An off-the-shoulder formal gown in

pastel pink, designed for the mother of the bride or groom, was paired with a matching pink satin flower girl's dress, overlaid with a pinafore of white lace. A series of tea-length bridesmaids' dresses in varying shades of pink took center stage at one point about midway through the show, when models paraded down the runway attired in the following quartet of accompaniments: a candy pink afternoon dress overlaid with white lace, a bubble-skirted gown in a subtler shade, a salmony strapless gown with a bustier bodice, and a one-shouldered selection designed to add daytime drama to late afternoon nuptials.

The men appeared over and over again in elegant tuxes by Pierre Cardin and Bill Blass. While Cardin featured the traditional, black-tie look of a white jacket over expertly tailored black trousers, there was also considerable experimentation with such designs as a short, black Spenser jacket; a "French gray" Citation model tux in charcoal gray with pearl gray gloves; and a cutaway coat with gray pinstriped trousers, a top hat and a cane. Cardin's tux collection was rounded out with matching white outfits for groom and ringbearer, as well as the understated sophistication of a black ensemble in 100% imported wool, complemented by the sheen of black satin lapels and a pink rose boutonniere.

Bill Blass contributed a classic pearl gray tux with a gray tie and cummerbund and a white, tucked shirt. Other memorable designs for men included the refined European interpretation of a black cutaway coat, light gray vest, gray pinstriped pants, top hat and cane, worn with enviable élan by striking New York City-based model Ronald Jennings, who added his own Fred Astaire/Gregory Hines dance rendition to a number of his appearances on the runway, hoofing the afternoon away to the cheers of an appreciative crowd.

Jennings also appeared in an eggshell-tinted Robert Stock tux, paired with a striking group of tea-length eggshell bridal gowns overset with lace and accented by such special effects as contoured, raised-front hemlines, dropped waistlines, tapering sleeves, and pale blue silk floral bouquets. Later in the show, Jennings modeled the "Keats," a white tails-and-top-hat ensemble, as he squired a gorgeous model identified only as "Vanessa." Her gown, while lovely, paled beside the model herself, although multiple cascades of satin ruffles seem to have left behind a nearly indelible impression.

Hoop skirts, to judge by their reception during this

show, seem to 50th anniversary Mitchell's Civ rainbow collec dresses made gowns, many pink, lavender lavender with of "canopy" e

Accompany skirted dress mid-calf lengt and white, f moire silk was in a dress the banner. Most looks was a dress in ankle a "junior ush complete with This miniat "Scarlett" wi later traded a who was then

An array c Bridal Gallery youthful audi included valet one black, st while three o royal blue, bodices.

Among the gowns as w traditional en pink bridesm lifted in front an upturned either this sin powder-blue dowpane bac blades, 3/4-le falling softly

Interesting shadow-weav stealers of tl "passionate l Vice Collectio instrumental but visually i unusual color

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