

Womans Changing World of Fashion

The Easter Bride's Wedding Finery.

NEW YORK, March 25.—Other styles may come and go, but conventional wedding textures remain ever the same. The point lace and Lyons satin of our grandmothers compose today the best bridal effects, and as in those times, soft pearl white is pronounced by the French the correct shade.

American and English brides exercise more individuality in the matter of their wedding finery than do French ones. For the last, if they are of any fashionable pretension whatsoever, the materials just mentioned are the only textures ever considered.

In some instances the gown proper is entirely of the lace, with the satin train, which is of incredible lengths, draped loosely at the sides. Here and at the bottom, the "tail" may also be edged with small folds or ruchings of tulle or chiffon, and the plain tulle veil will be draped over a small wreath of orange blossoms.

The week succeeding Easter is a period much liked here for the tying of fashionable knots, and the trousseaux ordered for this year palpably display the influences of ancient modes. Numbers of tail-coats

the oval ones in point applique are more seen than any other sort. These are not large enough, and they are, besides, considered too thick to cover the face. They are, therefore, worn away from it, gathered at the middle upon the head, but a made tulle veil will be divided to hang short at the front, while one of the raw-edged material may be shaped upon the wearer.

The milliner who is to perform this delicate operation comes provided with a bolt of wide tulle, which, after the veil is hung, is clipped at the bottom in whatever lines liked.

Numbers of other wedding gowns are, of course, seen besides those in satin and point lace, and for some crepe de chine and silk fringe produce charming effects. There are also novelty chiffons, delicately stamped with shadowy sprays of lilies of the valley or other small white flowers, a fairy-like effect. But a certain statel-

swagger function to come the bridesmaids' toilettes will consist of tail-coats in pale gray brocade, with plain gray satin skirts flounced at the knees with saffron lace. Double bouffes of this compose the dressy undersleeves, and the broad brim hats will be of gray silk with wreaths of pink roses and gray tulle strings.

What the bride's mother will wear to the church wedding must be decided by her age and appearance. Gray is much liked by older women, but the well preserved mamma may gown herself in the tints and texture her daughter might wear, if they are merely shaped with an eye to the lines of middle age. Apple-green panne, Irish lace and diamonds and emeralds composed the toilette of a handsome mother at a recent smart wedding. Still another swagger church function showed the mother in a gown of pale blue moire and duchesse,

the front. The model of this coat is very loose, as are all of the summer dust coats as yet seen, and a novel point was the cutting of the fronts and a little double shoulder cape in one. A brown and white rough straw sailor was the headpiece for this coat. It was trimmed with two white gulls, flat across the top, over a wide band of brown velvet, which ran under the side brims.

Bridal lingerie is fixy in the extreme, but handwork and delicacy of texture are its first requirements. Composed of exquisitely fine wash materials, lawn, nainsook, dimity and batiste, delightful sets of four pieces are seen. The cheapest of these are by no means cheap, but their rare beauty and the enduring quality of the work lavished upon them seems to make up for the extravagance. Very little ribbon, however, is used upon these charming "sets," which are imported, of course. And this is generally in the shape of necessary draw strings, finished at necessary points with small bows and the most captivating models showing only white.

The petticoats, whether in wash stuffs or otherwise, "bouffe" (dressmaker slang) at the bottom to accommodate the requirements of the present outside skirt. A willow wand of indescribable lightness or thin whalebone is, indeed, put in some of the silk skirts to keep them out at the bottom, but most makers seem to prefer the extension made by flounces. But at the top the new petticoats are necessarily tighter than ever, for at this point outside jupes are increasing, till it looks as if we were really threatened with an extinction of outline.

Combining charmingly with white wash petticoats elaborate with lace are some dainty bridal wrappers of wool gauze, a new hot weather texture. These are in delicate flower tints, with ribbon borders, plain or figured, and with wash chemisettes that button on.

Chemisettes, by the way, are in again, being a natural accompaniment to the undersleeve effects, which continue to be seen in greater numbers than ever.

Harking back to the wedding ceremony itself, it is remarked that here more brides carry cut roses or other loose flowers than any other species of bouquet. In Paris it is entirely different. There the bridal bouquet is of an established form—a round, stiff pyramid, set in a nest of lace paper, and to be married with any other sort would seem an eccentricity. During the ceremony the chief bridesmaid holds this sacred emblem, only giving it up when the service is over.

Another characteristic custom is the taking up of the poor collection, which is done by two little maids of honor, whose charming costumes and silk and ribbon collection bags add much to the charm of the occasion. The bride's donation to the homeless and hungry is the biggest gold piece her family can afford. A little pocket at the back of her white vellum or silk covered prayer book yields it up, and as she goes out of the church the ragged ones who have seen the act bless her.

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IMPORTED TRAVELING GOWNS AND DUST COATS FOR BRIDES ARE SIMPLE.

are seen of the Louis genre, huge turn back cuffs and elaborate undersleeves giving them a cachet of indescribable elegance. Then, upon the hertias of some bridal gowns, and down the lace fronts of the skirts, the stiff satin bows caught down with pearl buckles of remote periods are seen. These bows are exactly the shape of some of those now put upon evening slippers, and the bodice of the portrait of many an 1830 belle will display them.

For one tall, fair bride the altar gown has an entire bodice and skirt front of point lace, the last in the flounce sections, which would indicate the future overskirt. Scarcely a skirt is seen that has not some circular trimming or circular division of some sort, and in several cases a lace shawl or veil will be draped over a bridal skirt with a definite overskirt effect. Occasionally this ornament is an heirloom, some precious family possession, in which event, of course, the other gown materials will match its mellowing tint.

If the gown is but little trimmed with lace a lace veil may be worn, and then

ness of material and necessarily stateliness of make is more elegant, though some qualities of heavy silk moire and poplin will accomplish this as well as satin.

The train of the wedding dress is frequently made separately, so that the costume may be worn afterwards without it. Not uncommonly it is also padded throughout, to produce the heavy look needed, but soft dust ruffles of chiffon and lace will show under the edge.

For the rest, bridal etiquette still demands that the altar gown shall be high at the throat, though long gloves may permit elbow sleeves. For the placing of the ring the glove is never entirely removed, the opening is merely cut deeper so that the hand may be slipped out and the glove instantly resumed. The lace-edged handkerchief is carried in the back of the prayer book, in the belt or at the front of the dress.

At a recent wedding attended by the best part of the smart world the bride wore a gown of white panne velvet embroidered in wheat ears, with tiny crystal beads. At a

while the bridesmaids' costumes were in pompadour combinations of pink and blue.

Just as the French bridal gown is simpler than that of any other country, so is the French bride's traveling dress less fussy. A traveling gown just concocted by a French maker for an American bride is of an enchanting modesty. Fashioned of pale brown cloth, it is relieved by white moire and a loose silk braid. The moire forms the small collar and cuffs of the tail-coat, which has flowing sleeves and is frogged at the front with the braid. Bronze buttons, with touches of white enamel, end these as well as the rows of braid upon the full skirt, whose front panel is formed of pleats. The fetching little turban which will be worn with this toilette is of white panama, with brown and white ostrich plumes.

In the same trousseau is a traveling dust coat even more pretentious, and suggestive of endless comfort. This is of thin brown novelty silk, with make lights and a water-proof finish, some button ornaments of gimp and metal giving a dressy touch at

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