

# Artistic Arrangement of Bridal Veils



THE bridal veil as a crowning adjunct of the bride's toilette should be given careful consideration in consequence, as its arrangement has much to do with her becoming appearance.

A veil that does not harmonize with the height and facial requirements is bound to produce unhappy results. And as the girl has but one opportunity of enveloping herself in its immaculate, filmy beauty, she is to it that nothing is lacking in an artistic sense.

If a bride is quite tall or taller than the average, the veil should not give her any material and a low arrangement in that case is her choice. On the other hand, when a bride is a small, petite creature, several inches added to her height by dexterously arranged folds that simulate a crown or coronet, with flowers and delicate greens may be added to the base.

**HIGH COIFFURE BECOMING**

The dressing of the coiffure has much to do with the becoming arrangement of the veil, largely depending upon the massing of the hair to give the proper contour to the head.

The present mode of high coiffures enables the veil to be nicely supported on the pompadour of the hair, and is easily and substantially sustained to them.

If the hair is worn low, on the nape of the neck, the veil will fall out in an unpleasant line with questionable grace on the top of the head.

It is astonishing how much difference these insignificant details make in the general appearance of the bride. The glory of a wedding robe will be marred by a veil artist not suited to the wearer.

The bridal veil bears the same relation to the bride's hat as does a street costume.

**PROFESSIONAL VEIL ARTISTS.**

Other luxuries indulged in by people of means and a new profession among women, is that whose business it is to dress the coiffure and arrange her bridal veil in a manner best suited to her good looks.

As upon the bride a week previous to the wedding occasion and experiments with the veil are made. First, she administers a shampoo, follows with a thorough massaging, and the scalp may be rolled into wrinkles, and the hair actively stimulated.

The tresses are waved and twisted, built up and down again, until just the proper production, and the artist is satisfied with his work.

The body of the curling tongs produces crystal curls, filled with exquisite perfume so faint and elusive, and passes over the pink nostrils of the bride-to-be, and is one suited to taste. Then the coiffure is sprayed with the exotic perfume to come from everywhere, yet no particular.

A very tricky trick is employed by French women who may adapt the same scheme; one spraying for each side of the coiffure, as a drop too much is both inefficient and vulgar.

Perfumes are not desired sachets are employed. The powder is placed directly upon the face as little as possible touching or reaching the eyes.

It is a great temptation for brides who are fortunate in their possession of lace veils worn by their mothers or grandmothers to appropriate them, since the custom is not only a traditional one, but savors of past family affluence.

And where the entire veil is not forthcoming, bits of old lace are employed to decorate it.

There are two sides, however, to the question of wearing of lace veils. This family heirloom of real Duchesse, Honiton or Rose Point is not always a thing of joy to deal with, as many brides have discovered to their disappointment.

A lace veil is much heavier than tulle, and therefore requires deft manipulation to prevent its hanging in straight, ungraceful lines, and unless carefully adjusted on the coiffure it will have a tendency to weight it down, especially when it is of heavy lace and sweeps to the hem of the frock.

**TULLE VEILS THE POPULAR CHOICE.**

The lace veil, of course, is not to be mentioned in the same breath with lace heirlooms, so far as the latter's costly beauty is considered, but in many cases makes an infinitely more becoming drape, and this is a most important consideration.

The dainty suppleness and fairy beauty of the tulle veil enables it to be arranged in most any becoming fashion.

Folds arranged in a crown or coronet fashion impart a queasily air to the wearer, and, as previously stated, is desirable when a couple of inches will not be amiss for the bride's petite stature.

When a flat arrangement is desired the veil is supported on a thin silk wire frame that is directly fastened to the coiffure. Tulle veils are made especially attractive with lace borders, antique or otherwise, and a delicate sprinkling of lace motifs through the body of it, especially when the lace border is narrow.

The finest of Brussels net or "Bridal" net, as it is called, is worn perfectly plain or trimmed with lace.

**NOVEL FLORAL GARNITURES.**

Many brides would be surprised to learn that the exquisite little flowers with which their gowns and veils are so profusely trimmed are in reality lemon blossoms, and not the bloom of the orange tree.

It is almost impossible to distinguish between these two flowers, but the lemon tree blossoms forth more abundantly than an orange.

Quite a harvest is reaped each year from the blossom of lemons, so that a bride should ascertain most carefully whether or not she is getting the coveted orange blossoms of tradition.

A most attractive idea was carried out in orange blossoms that is surely worthy of repetition.

The long tulle veil was crowned with a graceful wreath of orange blossoms and the rest of it literally showered with the fragrant posies, these being massed closer together as they neared the hem and forming almost a solid border at the base. The same idea could be employed with fewer blossoms, or bridled rose petals would be charming.

When an elaborate toilette is worn and particular attention given to the arrangement of the veil, it is then draped in festoon fashion over the gown, and held in place by clusters of flowers. This is an ultra modish or English idea that spring brides of the smart set have made fashionable.

**DESCRIPTION OF ILLUSTRATIONS.**

Some individual veil arrangements are sketched on this page that will give the bride-to-be some ideas for lace and tulle draperies.

One lace veil dips a trifle over the high pompadour, on which is simply arranged a spray of orange blossoms.

Another arrangement with a short face veil has a single wreath of wee bridal rose buds as the decoration. Moss roses with just the faintest suggestion of pink and their feathery foliage are also used for wreaths and coronets, and will be very fashionable for June weddings, the month of roses.

A veil drapery somewhat suggestive of the Eastern or Oriental headdress is also shown. The tulle veil is partially woven with silver threads and glistens like a sunbeam on the water. Gold threads are also interwoven with tulle and chiffons for veil draperies. A string of pearls is worn across the front of the coiffure, terminating in bunches of lilies of the valley on each side. The fullness of drapery springs mainly from the sides of the coiffure and sweeps away like a silver mist to the hem of the gown.

This departure is somewhat daring, but very becoming when properly arranged on the right person. A single line of flowers would produce much the same effect in place of pearls.

A horseshoe in wee, white roses comprises the floral garniture on another sketch.

One bride with original ideas made for herself a coronet of white silk wire that was completely covered with lilies of the valley, and a spray of the same delicate posies and their long, tapering leaves were arranged along the sides, completing a graceful profile.

Wreaths of myrtle, intermingled with small flowers, are classic in their beauty. White heather is a favorite with many English brides, and in time will doubtless be transported for the delectation of the peerless American girl.

MARJORIE.

# A Woman and Her Clothes

**BY PHOEBE FORREST.**

In regard to her clothes a woman passes through three stages of development. During the first period she dresses simply for the pleasure of looking at herself in the glass, with no regard at all to other people. This stage occurs in immature age, and does not last long. In the second stage, she dresses to please, and consequently contrives to look better than she really is during the progress of the first phase may last for several years, its duration depending upon the amount of intelligence.

With growing experience and knowledge of women, however, she comes to see that more sensible and indeed, absolutely necessary to dress for the eyes of women rather than of men.

She has come to care for the admiration of one man, she will dress more for him and sisters than for him.

She is liable to like her better in a nine-dollar-and-a-quarter pongee, because the linen was white, and he was in white. His mother, however, has the superior quality of the pongee, and she feels that it was worth the extra dress up. Or, he may prefer a faded muslin to an expensive crepe de chine, because that does not like the latter's smooth, it is gray, and he thinks that a sombre color for her.

She sizes her up as a unit, and decides not the looks "nice." "Nice" to his very vague word; that is, he cannot tell how she must look in order to look as he can tell when she comes up to him, and when she does not. More precisely the word "nice" to her attire as not to any particular portion of her dress.

If his attention is called particularly to her hair, he can say whether or not he thinks

it is pretty, but he would not separate it from the rest of her costume if his attention were not so called. And so it happens that he does not compliment a fetching new hat, and thus falls inadvertently into disgrace without his being able to assign any reason for it.

Moreover, he may fail to observe that her waist is new, he only knows that from top to toe she looks "nice." He cannot even tell after he has left her what color her dress was.

His mother and sisters, however, dissect her attire and examine each part of it under the microscope. They not only disconnect her hat from the rest of her costume, but they also disconnect the very parts of the hat from each other, and differentiate the trimming from the facing. They even notice not only the waist she had on, but the slip that was under it; and the poor man can only sit and gasp at their superior knowledge and powers of penetration.

He may not be able to dissect his fiancée's costumes, but he knows that he likes to have her look neat.

He looks at her waist in the back, and if she is generally "losing connections," he sets her down as an untidy girl.

He looks at her gloves and will notice at once if there are any holes in the fingers; he looks at her feet to see if her shoes are well blackened, and no buttons are missing. If these three parts of her attire are all right, he is satisfied with her.

His mother and sisters, however, demand more in the way of neatness.

They will look at her neck to be sure that her ruching is not frayed and worn, and they will notice whether or not she pins her collar over in the back instead of taking the trouble to alter it to fit her.

They will notice whether the long cuffs of her shirtwaist fit snugly or are allowed to fall down over her wrist; they will look at the bottom of her skirt to see whether she lets it fray out or whether she binds it.

Such little things, which would escape the man's eyes, are quite apparent to the female members of his family.

He will prefer to see her in a light summer dress rather than in a tailor-made suit. He likes something with six or seven ruffles around the waist, as many on the waist, and a sleeve that is made of one ruffle falling over the other. She can probably get this up for less than two dollars, but she will make such a bit with him when she has it on that it should by rights have cost a hundred dollars at least.

He likes to see her in a white shirtwaist trimmed with open-work embroidery or narrow strips of lace in the yoke, and he doesn't know that she probably got it at a bargain sale, for fifty-nine cents.

He will admire her just as much in the fifty-nine-cent shirtwaist as he does in the five-dollar lingerie waist, or perhaps even more.

All this is maddening to a woman, and the more in love she is, the more does she realize the futility of her best efforts, and the fact that man's admiration is a quantity not to be depended upon.

Not so with his female relatives, however.

They recognize the fifty-nine cent shirtwaist at a glance, for they have had a long acquaintance with it at bargain counters, and they set down the ruffled dress at its proper value at once. In fact, they have more regard for a neat fitting skirt and coat than they have for any fluff, billowy, summer dress, no matter how fetching it may be, for they know that while the dress may be of home manufacture, the chances are that the skirt and coat have been given out to a tailor.

Of course, she may have gotten the suit ready-made, but unless she is a genius in that line, she certainly cannot have put it together herself.

Moreover, a man can be easily fooled where a woman's clothes are concerned, and even where those of his fiancée are in question. She may go out with him on one occasion in a white waist, and when he calls the next time, wear the same waist, but this time over a pink slip; and the man, thinking to please her, will compliment her upon her new waist.

On another occasion when she has gotten out

her last winter's hat, and trimmed it with a bird instead of the original long plume, he will be quite puffed up about his powers of observation, and tell her how pretty she looks in her new hat. Or, having learned a lesson from errors such as these, he will take stock of a dress that is really new, and which he has therefore never seen before, and will whisper affectionately in her ear, "You know, I always liked you in that dress."

After a few catastrophes such as these, the girl will probably become desperate, and declare that he never notices anything she wears enough to remember it. "Whereat he will reply, "Yes, I do. You remember the dress you wore to that party last week?"

And she, in utter despair, will remember that that particular dress is made decollete.

Now his mother would never make mistakes such as these.

No slip, however fetching its color, would disguise a vest in her eyes; and as to the hat, even if she has never seen it before, she can tell by its shape whether or not it is this year's hat, for she has been visiting millinery shops for years, and knows the statistics of the evolution of the hat for a decade back. Moreover, she remembers everything her son's fiancée wears and has her wardrobe sized up much better than her son has, who sees her every day against his mother's once a week or so. She can therefore tell with no trouble at all whether or not a particular dress is new; she can even tell about the length of time her prospective daughter-in-law has owned a certain pair of white gloves, or that particular piece of cream-colored ruching.

A woman therefore finds it absolutely necessary to dress for other women, and while their approbation is more difficult to obtain it is proportionately more valuable when it is obtained. It may flatter her vanity to have her fiancée tell her that she looks "nice," but she knows that his judgment is not worth much.

She knows that in order to win his praise she must first win his mother's and his sisters' approval, for he is guided largely by their opinion. Consequently she alone is wise who adorns herself primarily for feminine eyes.

**A Tall Tale**

Mr. Shorter was painfully aware of the fact that he was gradually becoming bald. But he cheered himself with the reflection that he had managed, with the aid of sundry locks brushed over from either side, to so far cover his bare pate as to hoodwink his friends. But last Sunday the climax was reached, when Johnnie, the four-year-old atom of Shorter, after gazing at his father for some time, suddenly surprised the company by shouting in childish glee:

"Oh, papa, ain't you growing tall?"

"Tall, my dear," answered the amazed Shorter. "Whatever makes you think so?"

Then, pointing to the shiny pate, just visible through the straggling locks, the cherub replied:

"Why, papa, you've grown right through your hair!"

**A Freak Statue**

One of the most interesting freak statues in England is to the memory of Sir R. Holmes. It is to be seen in the church at Yarmouth, Isle of Wight. The funny thing about it is that it was not originally intended to represent that naval celebrity. It was sculptured for and represents Louis XIV of France and was being conveyed to that country when the vessel containing it (and also the sculptor) was captured by an English ship commanded by Sir R. Holmes.

The body was finished, the head being left for completion on its arrival in France. On learning who it was for the English commander compelled the sculptor to finish it by chiseling his (Holmes') head on the king's body.

**The Best Thing**

"Yes," said the harassed mistress, breathing a sigh of relief, as she reflected that at last the long, long search was over, "I think you will suit me very well indeed. I pay \$4 a week, two evenings a week, alternate Sundays, and one day a month."

"Yes, mum," said the perfect treasure, with a countenanced courtesy that brought delight to the heart of her new mistress.

"There's only one thing," continued the lady of the house—"references. Have you got any?"

"Well, no, mum. Oi had some, but I tore 'em up."

"You tore them up? Oh, my, you foolish girl!"

"Ah, but you wouldn't have thought so, mum," said the treasure impressively, "if ye'd read 'em!"

**If the Cigarette Boss?**

Are you the master of smoking, or is smoking the master of you? To find out, you should try to abstain from the habit absolutely for a month.

It is an excellent plan, from many points of view. In the first place, it enables the organs which are more or less adversely affected by the use of tobacco to recuperate to some extent, and, in the second place, it enables you to enjoy smoking far more keenly than is possible when the habit is indulged in without a break.

It is one of the best possible tests of will-power, too. The lover of smoking, who, with plenty of tobacco at his disposal—with 'friends, in all probability, constantly urging him to smoke their cigarettes—can pass four weeks without using tobacco in any form, is a man to be congratulated.

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