

# THE WEDDING DRESS



They Are Cut Short in the Waist and Fall in the Skirt and Are Beautifully Trimmed With Embroidery and Lace. What Will Alice Roosevelt Wear When She Gets Married—Trousseau Fads of the Season and the Beautiful Peacock Colored Dresses Which Brides are Selecting—The Gowns of the Taft-Roosevelt Party in the Far East.

By Augusta Prescott.

**W**HAT will Alice Roosevelt wear when she gets married?"

This is a question which is premature, yet it is one that is being asked by a score of friends in Washington who foresee a wedding, in the not too far distant future, in the White House.

"She will choose something distinctively American," predicted a young woman who is very close to the President's family, "and her colors will be blue as possible, all shades of blue, from Alice blue to a pale shade of turquoise."

"How about the new English styles?" asked some one, "the distinctive English fashions which are gaining so much ground in this country?"

"She will have none of them," was the reply, "she is too decidedly an American."

The distinctive English styles to which the speaker referred have become very pronounced of late. London is trying to act the part of revivallist in fashions, and many of the new gowns are distinct departures from the beaten path in dressmaking.

London is trying to bring back the long skirt and many of the new fashion plates show the London ladies walking in the streets with their gowns lifted in the hand. "The short skirt has been in style long enough," say the dress-makers, "and now we must have something entirely new."

It is whispered that the long skirt will be immensely popular with the modistes not for one reason alone, but for several. For one thing the long skirt is a fragile skirt. It soon gets dusty and worn upon the border, and, in this condition, no fastidious woman will wear it. This necessitates a constant making over and a continual turning and retrimming, which is good business for the modistes.

Again the very long skirt requires trimming. When dresses dragged they were trimmed. They had wide bands of silk and cloth upon them and flounces and beadings, passementeries and applications. They were long and severe and they needed decoration.

A return to the long skirts would mean almost an entirely new wardrobe for every woman. Few women own to-day more than one or two long skirts—aside from their evening gowns—and if they were to go into long dresses they would need everything new. You cannot make over a short skirt into a long one, however much you may want to do so. You must buy a new one and this makes business brisk for those who make the gowns.

**A Return to Long Skirts.**  
"We must not be blamed for longing to see Dame Fashion turn backward toward the trained skirts again," said a very fashionable dressmaker. "Nor must we be censured for desiring a state of dress which is neither as healthful nor as sanitary as the present."

"The fact of the matter is that the long skirt is more becoming and we modistes who are compelled to wrestle with the problem of making women look graceful realize this as none others do. If all women were tall and slender it would be different. But when we have the stout sisterhood to deal with we realize our difficulties."

"And that is why we look upon the new London gowns with a great deal of pleasure. Their long lines suit us exactly."

Not only in favoring the return of the long skirt is London coming to the front, but in other things. She is trying to rule the fashionable world all along the line. And particularly is this seen in the wedding gowns which London is trotting out. They are made upon new lines, and would hardly be recognized as being of the vintage of the present year. They are almost quaint in their general aspect. There was a time when every bride wore an Irish poplin gown. It was thought more elegant than satin and, in white Irish poplin, trimmed with lace, she went to the altar. Irish poplin, near-

ly all silk and enormously expensive, is being worn by brides again. It is heavily trimmed with lace flounces and over her head the bride wears the dainty little wedding veil of pure lace.

The very fashionable bride now wears the sweeping veil of silk net. It is very fine and is fastened upon the back of her head as though it were upon a little framework of wire. It fits the crown of her head. This veil is very long and very wide and is arranged to sweep the floor behind. It covers the gown and makes the bride one long, graceful vision in spotless white.

But, if she be a very smart bride, she will wear a second veil, which is very short and small. It is made of real lace and costs way up in the hundreds. It is gathered, as upon a tiny tiara and is fastened on top of the head. It is thrown back so that it falls over the bride's shoulders. This is called the bride's veil. This is one of the latest London fads.

**A Fashionable American Wedding.**  
At a fashionable American wedding the other day the bride wore a white satin gown cut princess. It was skin tight all the way from the round neck downward until it arrived at the sweep of the train. This gown, which was of that spotless white which is dazzling to the eyes, was fitted with a precision which suggested waxwork.

To make the princess gowns fit these days the dressmakers have a new wrinkle, which, while it makes lots of work, is immensely satisfactory when completed, providing it be well done. The gown is made so that it needs no corset. Being a princess gown it is cut to hug the figure. It fits perfectly all the way. Then, to make it set better, and to make it very tight to the figure, it is boned. And here the assistance of a corset maker is needed.

The corset maker takes the woman's measurements, and, with cunning fingers, she makes a corset inside the gown. There are many bones, and in front there is a wide steel. The sides are boned to perfection and the corset laces down the back, where the opening is. When the lacings are completed the gown is hooked by means of a flap. This makes the figure very slender and causes the gown to fit as though one were melted into it. It is along these lines that the new wedding gowns are made.

A fashionable woman of this city, preparing to attend an elegant wedding, ordered a very fine gown for the

event. Its color was a silver gray and its trimmings were peachblow and white lace, with rows of dyed lace and rows of white lace overlapping. The gown, which was a princess, was very tight fitting and was heavily boned. The bones were put in so that they did not show, but they were so numerous that no corset was required underneath. This is a hint for women who make their own gowns as well as for women who pay a great deal to have them made.

Everything is white these days and the bride of the autumn will dress almost entirely in white. She can wear a creamy white cloth traveling dress in royal fashion, if she dresses, and she can do it without attracting attention, for the white traveling dress is no unusual sight these days.

**The Bride's Going Away Gown.**  
A very handsome traveling gown for a bride was in very light peach-colored cloth, something the shade of very delicate fawn, but a little more on the peachblow. This was made very light fitting with a basque and skirt. Its color was so very light that it was just a shade of white.

The bride had three traveling coats. For the town her coat was a short natty sea jobot with very smart revers of embroidered Persian lamb, the prettiest thing imaginable. For the cars she had a beautiful dark blue silk rubber coat, one of those handsome things which one

can slip on no matter how nice the occasion and which nobody can tell from silk. And the third traveling coat was a straight loose coat in taffeta, like a silk automobile coat, lined with white satin and buttoned all the way down the front with handsome buttons.

Brides are getting up white trousseaus these days and the bridesmaids at the fashionable weddings are dressing in white. There is a return to the simple wedding and the simpler the procession the prettier.

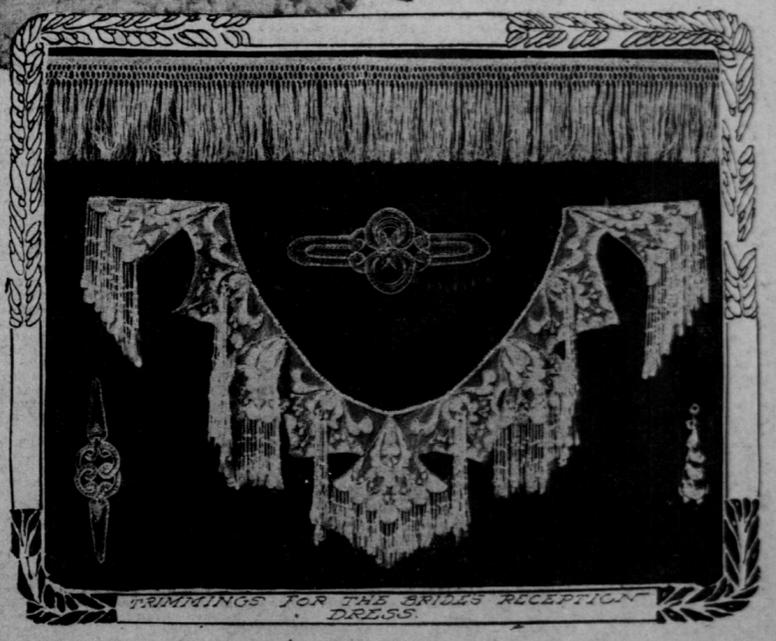
One very wealthy bride wrote to her bridesmaids: "Wear a white mull dress, embroidered in delicate vines. Let it be short and full with a round waist. I will provide your hats and muffs, which shall be pink."

When the wedding party assembled in one of the most fashionable churches in New York the sight was a charming one. The bridesmaids wore white mull with vines of pink and blue embroidered at the head of the flounces and down the front of the waists. The sleeves were elbow sleeves, met by white silk gloves. The hats furnished by the bride were

HEAVY PINK FULL NEGLIGEE

FOR THE BRIDE'S DAY AT HOME

WEDDING DRESS HEAVILY TRIMMED WITH LACE



TRIMMINGS FOR THE BRIDE'S RECEPTION DRESS

sionally. The sleeves were puffed at the shoulder and were cut off at the elbows, and the neck was cut square and filled in with lace. The bridal veil was a long one, very fine and embroidered prettily. It was a net veil of chiffon, one of the new sort just introduced this season.

A handsome Dutch gown was presented by Wilhelmina recently to one of her friends, the daughter of a rich Amsterdam merchant. The material was the heaviest of glittering satin, and the only trimming was a mass of embroidery around the hem put on narrow in front and wider toward the back, in Spanish fashion.

The color of the satin, instead of being a pure white, was silvery, the effect being obtained by the weaving of a few silver threads in the material. The veil was a silver chiffon, and the gloves were silver white silk, woven long and made to order. The Dutch neck was cut round and not filled with lace, but was semi-decollete. The bride wore pearls and carried a pearl prayer book.

**Pearls the Jewels for the Bride.**

Pearls seem to be the fashionable bride's jewels this season. If you are contemplating being a bride, or if you have a friend who is looking at bridal finery, get pearls. There are uses this season for every pearl that can be added to the costume. A pearl dog collar is worn with a necklace attached to it. One of the new bridal gowns is set with a French neck, rather low and round. The bride will wear a dog collar of five strings with two loose strings below, hanging well over the corsage.

Another bride will have her veil fastened with beautiful strings of pearls while her throat and wrists will also be encircled. Their pure milky whiteness goes well with the glistening silk. "Diamonds for the elderly woman," said a fashionable jeweler, "but pearls for the bride."

The bride, in her trousseau, can select the new peacock tones, for superstition has vanished as to their use. They are now considered good taste. Gowns of changeable blue and green silk are trimmed with peacock buttons, made to look like the peacock "eyes," and there are embroidered peacock feather designs upon evening and dinner dresses. A beautiful cloth dress is trimmed with peacock blue velvet, while the coat is made of navy blue cloth, elaborately trimmed with peacock velvet bands. The two colors, blue and green, are combining well.

It isn't always the most expensive gown which looks the best, and this intelligence makes good reading for the woman who is making her own gowns and who longs to look as well as the woman next door, who buys hers in Paris. Taste is a great deal, but it isn't everything, and it comes pretty near to being the whole battle, so any modiste will tell you—taste and good fitting, for a gown must fit.

**A Smart Bridal Procession.**  
At a fashionable wedding to be solemnized soon the bride will lead the way, walking alone, as she has no father and her mother prefers to follow the new mode of remaining in the front seat of the middle aisle. So the bride will lead the procession. Next will come the shortest of the bridesmaids, all dressed in the new color, a soft pale yellow. Next will come a bridesmaid in pale pink, then one in pale violet, then one in light blue. This programme will be repeated, as there are eight bridesmaids. And one after another they will walk down the aisle, one pretty succession of color. The sight at the dress rehearsal was lovely beyond compare. The colors were delicate and the material—a gleaming chiffon with trimmings of satin to match—made the gowns very attractive. In her right hand each bridesmaid will carry a small shower bouquet to exactly match her gown. The flowers will be sweet peas, Bride roses, forget-me-nots and yellow roses.

The English bride of the season is wearing a short-waisted bridal gown cut on early English lines. If pretty, she is parting her hair in the middle and she is wearing a bunch of flowers over each ear. Two small lace veils are fastened each with a bunch of flowers pinned over the coiffure. This makes a pretty head ornament, indeed.

An English bridal gown was made with a short waist and full shirred skirt, one of those quaint dresses one sees occasionally.

There was a little vest of French red, and the pipings upon the sleeves were of the same shade. The skirt followed the French lines and was untrimmed, save for a heavy shirring around the hips. The foot had one of the new French flounces, which seem a part of the skirt, so cunningly in the flounce applied to look like a great flare. It is smart to wear a red and blue plaid petticoat.

On the occasion when the Sultan of Sulu invited her to become his Sultana, according to the complimentary custom of the country, she wore a dress all in cream color, trimmed with turquoise and Oriental bands. A cream colored coat was trimmed with the Oriental material and lined with turquoise. Her hat was a wide one of cream, decorated with blue and cream quills.

And so she did credit to the American girl abroad.