



June being the most popular month for weddings, fashions at this time are naturally of especial interest. One doesn't have to be a bride, a bridesmaid, or a prospective bride, to be interested in the fashions of the wedding gown. The mere whisper of the word wedding is quite enough to charm the oldest and the youngest of us, while the clothes for this important occasion possess for all the most wonderful fascinations.

Interest, of course, centers around the bridal gown, its make, materials and its every small detail.

Satin is once again the favored material for the wedding gown; not the soft chiffon weave, but the stiff ivory white satin, which until some dozen years ago was considered practically the only fashionable material for this purpose.

At the many smart weddings which have been celebrated since Easter, more than half the brides wore gowns of stiff white satin, trimmed variously with rich lace, embroideries, passementeries and novel arrangements of the dress fabric.

Laces take the form of berthes, collars, cuffs, yokes and panels, these latter usually forming the front garniture of the skirt.

Princesses and empire modes are charming in these rich satins, with artistic embellishments of one or another of the favored trimmings.

Exquisite hand embroideries executed with fine silver threads are beautiful against the silvery sheen of the satin. Sometimes these embroideries are combined with lace, and not infrequently the pattern of the lace is picked out with threads of silver.

One bride of the season whose nuptials occurred in one of the Metropolitan churches well known for its wealthy and exclusive parish, wore a princess gown of ivory satin, with trimmings of old point lace in the form of a yoke, front panel and Japanese sleeve fashioned in one piece and applied to the perfecting plain principle, with silver threads in bow-knot design. This same true lover's knot design was repeated in the border of the tulle veil, but so delicately the outline was scarcely perceptible except at close range.

Though satin marks the highest style note in wedding gowns this season, it does not necessarily follow that other dainty and delicate materials are not to be used. Not everyone likes satin, and again, everyone cannot afford it. For such as these there are any number of materials which may be chosen with assurance as to their style, value and charming effect.

Very youthful brides wear soft silks, tulle, de chine and lansdowne, all of which make up effectively with attractive trimmings.

The tulle veil is worn to a marked degree even by those who might well possess one of real lace or number among their possessions a priceless heirloom. The lace veil in itself is very beautiful, but it is never so becoming as the cloud-like drapery of tulle which softens and beautifies the plainest face. The simpler the design, the more correct and effective. According to present-day dictates, a small spray of orange blossoms is tucked in the right side of the veil.

The bride's followers, be they one or a dozen, wear simple, modish dresses in white or some delicate pastel tone with a few flower or plume trimmed hats. The fashion of carrying a large bunch of blossoms carelessly bunched in the left arm is a pretty one. The long-handled parasol carried in the right hand also makes for a very picturesque effect.

Next in importance to the wedding gown is that for traveling. In this one has ample scope for expressing all their individuality of dress. It may be a simple tailor-made of mohair, serge or a smart novelty worsted, with correctly cut, hip length, semi-fitting coat and short pleated skirt, short enough to show that smart golden brown kid boot; or a more elaborate costume, perhaps a three-piece model which will serve for various occasions.

These three-piece dresses are very smart and represent quite some little saving of money, from the fact that they are practically two costumes in one, without the little coat a charming house toilette, and with it a chic street costume.

tes are pleated and tucked, ruffled and frilled, and trimmed with yards and yards of fine laces and embroideries. According to the general idea of this persuasion are particularly attractive, and need less trimming than when the material is developed plain.

While the loose, flowing garments hanging in graceful easy lines from the shoulders are becoming to almost any figure, the empire modes particularly adapted to this style of dress and many of the prettiest gowns of spring trousseaus, are fashioned after the modes of the first Empire.

Since there has been a revival of the early marriage idea, the heavy white silk, satin and brocade wedding gowns, weighted with trimming and embroideries, are less in evidence. Such fabrics are not becoming or suitable for a very young bride who looks much better in the liberty satin, soft silk or chiffon, or the silk and wool lansdowne, frosted with white lace. Girls over twenty-five years of age, however, look best in the stiff satins, and these are always the first choice. They may be trimmed with the ancestral lace flounces, topped by a veil to match, or failing such heirlooms, a tulle or Brussels veil edged with point or a deep hem.

If the bride-to-be possesses an almost faultless figure, or can afford to pay a really artistic modiste to make the princess, a type of gown not to be undertaken, "unadvisedly or lightly," there is nothing that looks better for so important an occasion as her wedding. The train should be very long, rather square than pointed, and the lace flounces had best cover the entire front of the skirt so as to join the lace trimmings on the waist. The veil should be arranged off the face and secured to the coiffure with a spray of orange blossoms or lilies of the valley as well as the diamond or pearl ornament usually bestowed by the bridegroom. The bride carries a shower bouquet of orange blossoms, white orchids, lilies of the valley or spring flowers, or, if she belongs to the Catholic or Episcopal communions, a white prayer book. Sometimes a court train of white satin is worn in connection with white lace gowns, but these are not gracefully carried except by women of stately bearing.

A widow, marrying for the second or third time, as the case may be, wears pearl gray or cream, or a light pastel shade of silk or chiffon cloth, and a plumed hat to match in lieu of a veil. She has one attendant who is usually in a dainty summer frock and picture hat of some delicate tint and of decided contrast to the bride's attire. Their bouquets should be orchids, lilies of the valley or spring flowers.

A bride-elect naturally selects maidens of about her own height to attend her at the altar, on the same principle—pardon and companion—that the comic opera star is surrounded by chorus ladies of equal physical proportions. It is understood that the costumes of these two, four, six or eight young women furnish the color scheme of the wedding, and great care must be taken that their frocks do not conflict with the church decorations. During May and June delicately tinted spring flowers are generally used, and against them almost any color looks well, but should palms fill the chancel, pink and yellow and deep blue clad bridesmaids offend the eye of the onlooker.

Among the most effective bridesmaids' frocks designed for spring and early summer weddings, are those after Gainsborough and Romney portraits, which show rather plain full skirts, full waists and most fetching broad-brimmed and beplumed hats. The early Victorian style of dress also has many admirers, as it admits of the deep cape fichu with long ends and the enormous hats carrying plumes and secured beneath the chin with broad strings.

Lingerie gowns will be ordered by many May and June brides-elect for their attendants, although these so-called "washable" frocks are far from inexpensive as they are elaborately embroidered or decorated with entre deux de lace between clusters of tiny tucks. These frocks may be worn over white or a slip of some color, preferably pink, which lends a glow to the complexion. They are made up in one piece, like a blouse-princess, always high-necked and with elaborately trimmed sleeves, or with waists trimmed to simulate boleros or in fichu effect. With such frocks the lingerie hat is not obligatory.

Any of the fine white satins, lace or null hats are correct, provided they have broad brims, are turned up at front, back or left side and trimmed with plumes, flowers or ribbons.

There are any number of pretty fabrics suitable for the summer bride if she does not care to purchase an expensive gown. She may perfectly well wear Brussels net, all-over Valenciennes lace or silk muslins



and she may order gowns for her attendants of any of these materials. For instance, she may wear white null and her maids pale blue or green, or she may be in the effective and self-trimming pompadour muslins.

Some ultra-fashionable brides, married in the morning—that is, before 12 o'clock—have worn embroidered linen suits with skirts of walking length and topped by white plumed picture hats, their attendants appearing in colored lawns or muslins, or white with delicately colored ribbons and hats. With such simple gowns the lingerie hat is prettiest. It may be of heavily embroidered linen, but always relieved by a huge bow of colored ribbon.

Ribbon is a valuable adjunct of the bridesmaid's frock. The skirt may be laid in a series of three very wide tucks beginning near the knees and between them rows of five narrow tucks may head five rows of narrow ribbon. The waist should be trimmed to correspond, with narrow tucks, the ribbon forming a lattice grid.

Liberty satin may be effectively combined with lace, the blouse being wholly of lace trimmed with strappings of satin, and the skirt showing flaps of lace, or chiffon may be used instead of the lace blouse, but it will not answer as well as the fans.

As the season advances bridesmaids will wear shorter sleeves. Full puffs of chiffon and net will terminate above the elbow in a wide lace band, or there will be three deep fluffy frills from shoulder to elbow, each one edged with lace, a lace cap half covering a full puff.

Waists have pointed and square yokes of lace run through with broad ribbons, or lace bands put on perpendicularly or horizontally. Belt ribbons are narrower and shorter than last season and the ends are knotted or terminate with entre deux de lace.

If there is a maid or matron of honors in addition to the bridesmaids, she should wear a costume entirely unlike her companions. If they are in blue and white, she may wear all blue, though she carries the same kind of flowers.

It is important that all attendants wear shoes exactly matching the color of their frocks for the

ably show to a certain extent, and black patches protruding from beneath delicate robes are incongruous. The gloves are white, no matter what color the frock may be, and they should not have a contrasting stitching like the fashionable American length. It has a bias front seam and hangs straight from waistline to hem, where it is simply trimmed with two four-inch bias folds of the cloth. The top of the skirt is slightly gathered into the waistband and finished with a wide bias-stitched belt. Topping this is a jacket, combining the pony length with the empire waistline and the Gibson shoulder, with the Japanese sleeve. The neck is finished with a narrow roll collar of gray cloth, with gray silk hand embroideries, and the short sleeves have a turn-back fold of this cloth, likewise embroidered. There is a little vest of gray buttoned with silver bullet buttons and trimmed with gray soutache braid, such as is used in the motifs defining the empire line under the arms and in the back.

Dressy Toilet for Many Occasions.
There is no garment in the bridal trousseau which serves so many purposes as the dressy two or three-piece costume of silk crepe de chine, lansdowne or any one of the soft weaves suitable for dressy street wear. This costume may be a princess built in one piece and accompanied by a jaunty jacket of the dress material, making it possible as a street frock for afternoon wear, or it may be fashioned in two pieces, the bodice and skirt separate, and with or without the jacket. Of course, when the jacket accompanies a suit of this type it does away with the necessity of a dressy afternoon street frock of the tailored type. In this black and white checked silk, overbarred with a fine hair line of baby blue, there are some splendid trimming suggestions. Though the dress is modeled in one piece, the jumper idea is carried out effectively with a guimpe of white chiffon cloth, trimmed with fine laces, the wide lace flouncing forming the yoke depending beneath the bodice and motif trimmings outlining the square yoke in both front and back. The skirt is extended in slender fashion to meet the straps of the

The Going Away Costume.
Next in importance to the bridal gown comes the "going away" costume. In this the bride has ample scope for indulging in individuality of dress, and practically any color or material which she may select will prove modish, for the range of fabrics this season is wide and varied. Papouin sends us a model this season which makes an exceedingly attractive travelling gown,

dressy enough in mode of development to answer also as an afternoon street frock. The material is a grey and white striped chevron suiting, soft and pliable as broadcloth. The skirt is long, like all of the French models, but may be shortened to the fashionable American length. It has a bias front seam and hangs straight from waistline to hem, where it is simply trimmed with two four-inch bias folds of the cloth. The top of the skirt is slightly gathered into the waistband and finished with a wide bias-stitched belt. Topping this is a jacket, combining the pony length with the empire waistline and the Gibson shoulder, with the Japanese sleeve. The neck is finished with a narrow roll collar of gray cloth, with gray silk hand embroideries, and the short sleeves have a turn-back fold of this cloth, likewise embroidered. There is a little vest of gray buttoned with silver bullet buttons and trimmed with gray soutache braid, such as is used in the motifs defining the empire line under the arms and in the back.

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is showing white note paper, with colored borders, not more than a sixteenth of an inch wide. Pink and blue are the favorite colors, and the monogram is in the same color as the border. The blue and gray papers show a border about a quarter of an inch wide in one tone deeper than the blue or gray, set inside of the paper and the envelope the depth of half an inch. The monogram, when used, is in the same tone as the border.

The very strong element of Japanese which marks this season's modes has brought out the Japanese coat of evening wear. This garment, which is called the "Mandarin," is fashioned of exquisite Oriental silks and satins and embroidered in Japanese designs. The shops where these garments are carried say that the exclusive trade are taking to them readily, and it is expected that on the summer waves we shall have become quite accustomed to this form of wrap for dressy wear.

A novelty in bags is that carried by a woman of fashion who has recently returned from Paris. It is made from alligator skin. The back of the bag, which is perhaps ten inches long and seven inches deep, is plain, while the front is formed of the back, head and front paws of the small alligator. This bag is carried by a heavy silver chain and the mountings are also silver.

Garter drawers are the newest novelty in the lingerie department. These are nothing more or less than a drawer of nainsook, cambric or any other lingerie material used for this purpose, made after the standard drawer pattern, with the exception that their length is somewhat abbreviated to admit of the front elastic of the corset being adjusted to the stocking over the drawers, without musing or bunching the drawer ruffles. They are extremely practical and are meeting with a ready sale, at prices ranging from fifty cents upwards.

Mottled tortoise, or "demi-amber," as the shops call it, is back in favor, after several years of enforced retirement, during which the field was held by the clear shells, amber and the red and dark tortoise. Genuine amber is, of course, far more expensive than the shell, costing four or five times as much. Tortoise pins are to be had with the heads or points of the pins in the light shadings, the pin points showing once in place, so that blondes may select these with impunity.

And, by the way, referring to blondes, have you noticed the growing percentage of dark-haired women "in the public eye"? At the Woman's Day of the Peace Conference this spring a mere outsider remarked upon the almost total absence of blondes from the audience. To be sure there were many grey heads, but lightly touched with grey, and that these latter were originally blonde was plain to be seen. Possibly there is truth in the statement that the intellectual woman is dark haired. That charming Russian actress, Maria Nazimova, who has won the heart of New York this winter, has coal-black locks, with just that crisp inclination to curl that is the envy of every straight-haired woman in Christendom. Her hair makes the "scallop of beauty" about the brow and neck, its coal-blackness making the skin appear milky white. Madame Nazimova knows the art of simple coiffure that maintains to perfection the correct proportions of the head and balances the line of beauty of the figure.

LATE SPRING BAD FOR CANADIAN TRADE

New York, May 17.—Bradstreet's state of trade to arrive from Canada is not encouraging. The cold, late spring affects Canadian retail trade and in turn is reflected in slower wholesale trade and collections. The slackness of reorder business gives less concern, however, because manufacturers and wholesale sellers were and are so generally behind in deliveries.

Patrices for the week number 22 as against 15 in this week a year ago.

WASH IN GENERATION.
The scene was the waiting room of a railway station. "Pardon me," said the steady-looking man, who was laboring over a letter, "but can you tell me how to spell 'temporarily'?" "Certainly," replied his shrewd neighbor, giving the desired information, "and the proper word is 'e-m-b-a-r-r-a-s-s-e-d.'—Tatler.