

FAVOR BROCADE FOR MARRIAGE

Participants at Royal Ceremony Show Preference For Dress Material.

ORDERS HATS BE WORN

State Chamberlain Ruled Out All Wearing of Veils, Plumes and Trains.

London, England, Feb. 28.—(The Associated Press)—About 1,000 women and girls were among the elect made happy by receipt of invitations to Princess Mary's wedding to Viscount Lascelles at Westminster Abbey today. With them the all-important questions were, "What shall I wear?" and "What will the bride party wear?"

Within certain limits, the State Chamberlain, who designates the form of apparel for state occasions, settled the matter. He prescribed "morning dress with hats, also orders and decorations." Dressmakers carried the thing a bit further by announcing that it would be a "brocade" wedding, that material being favored by several of those socially prominent women whose selections usually govern.

The State Chamberlain's ukase ruled out the wearing of veils, plumes and trains. In the interests of economy, this had been the rule at the Court of St. James since the war. The result was some diminution of brilliancy, but the sacrifice contributed to the comfort of the feminine part of the wedding congregation as Westminster Abbey has long been termed "a vast collection of draughts."

The choice of morning dress was made in view of probable cold weather and the continued prevalence of the influenza epidemic. It is recalled that many women who attended the wedding of Princess Patricia at the Abbey, three years ago, when more elaborate and less practical "court" dresses were worn, were almost blue with cold before the two hours' ceremony ended.

Wore Full Dress. "Morning" dress, of course, necessitates the wearing of cloaks and furs. Officers of the army, navy and air force wore full dress uniform, with orders and decorations. Swords were a part of this attire. Soldiers without dress uniform were permitted to use service kit.

Brocade has been increasing in popularity for some time. Now it is all the rage and the wedding party afforded a gorgeous display of material before the wedding. There were brocades of misty blue, of dull gold and shimmering silver. The pattern, in most cases, was Elizabethan, and the effect one of rare splendor.

Some of the materials displayed at exhibitions held in west-end modest shops before the wedding were marvellous examples of weaving. To vary the plain gold or silver figuring, delicate hydrangea colorings were introduced and pretty "shot" effects achieved. Here and there stronger colors were seen—true jade, for instance, and aquamarine—an appropriate definition for this particular shading is so subtle as to defy accurate classification.

One classically draped model in crepe-faced silver cloth was festooned from the shoulders with chains of large cut jet beads. A jet girdle set with brilliants was looped round the hips and trailing clouds of black tulle served as transparent substitutes for sleeves.

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As to the extent of the décolletage permissible, no specific instructions were issued, but it was well known that Queen Mary disliked exaggeration in any particular of feminine attire.

A gown of handsome silver lace, with the necessary mat surface, was seen with pearls fastened with them—this magnificent overdress being imposed on a foundation of silver tissue.

Yet another had a surface of platinum paillettes with lapis lazuli paillettes used to give a mosaic effect, the whole being partially veiled in moonlight-blue tulle.

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Toques of Russian satin, gauze, lace, chenille and silk straw were trimmed with ribbons, embroidery and flowers, and many of them have long pendents of beads, ribbons or semi-precious stones hanging down on one or both sides.

Adopt Turban Modes. Adoption of the turban modes of the late 18th and early 19th centuries—flashing affairs of gold and silver—might perhaps, with a paradise plume held by a jeweled clasp—add to the general gorgeousness of the scene. These turbans accord with the popular gold and silver dress materials.

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But with gown, headpiece and cloak, milady must have a handbag in keeping with the rest of her toilette. Bond street shops showed some of these of 18th century letter-press pattern, plus a modern Ek-quisite bags of flat gold beads worked in satin topazes encrusting the stud fasteners, and others entirely of tiny flat beads in a vivid rose color, the snap-fasteners being mother-of-pearl dyed to match, have been thrust forward as the latest vogue.

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