BRIDE OF THE COMING EASTER

WHAT SHE WILL WEAR AND HOW SHE WILL WEAR IT — ELABORATE ARRANGEMENT

"IF I COULD be born again," said an old lady, "I would be born at the age of 21, so that I could immediately be married and have a trousseau. At no other time does a woman have so many new gowns and consequently at no other time is she so happy.

Six street gowns, six dinner gowns, including evening and reception robes, and six morning or house dresses, should be in every woman's trosseau. This does not necessarily mean that all shall be $1000 gowns nor even $100 ones or $50 ones, to get down to the matter, but only that there shall be a certain number for change. Just how she will get them is a thing which the bride must determine. It is a secret between three important agents—herself, her dressmaker and her own needle.

Brides, as well as their gifts, one may believe, will be numerous this year and costly.

It means more to be a bride now than it used to, and to get married costs as much as you can afford—often a little more.

The bride who took the money allotted to her for her bridal outfit and put three-quarters of it aside for her bridal gown, allowing only one-quarter for her trousseau, has many imitators.

Buy your gown first, is the bridal adage, then with what is left procure your traveling gowns, your reception and house dresses, your finery, your fixings and your lingerie.

Lingerie is horribly important for, somehow, though no one can tell exactly why, lingerie shows through the gown this year. You can tell—any woman can tell—upon inspection, just how well dressed another woman is underneath her gown and this without as much as the hoisting of a skirt braid.

But in spite of the fact that it will cost something to procure her underwear, and a great deal more to buy her dresses, and her tea gowns, her shirt waists, her hats, and her littles, the bride of Easter looks forward to going to the altar dressed not like the lily in her simplicity, but like the guadiest of man-made flowers. Not fussy are her bridal robes but very costly, and from the crown of her shapely head, whence hangs a veil of real lace, to the tips of her pretty toes, where glisten pearl-tipped slippers, there will be money spent.

From the Feet Up.

To begin at the feet and go up, the white satin slipper is very stylish and is seen with pearl as well as rhinestone embroidery. Pearls mean tears, and it is not considered quite the thing for a bride to tread the bridal aisle in slippers that are so symbolical of weeping. So a few brilliant rhinestones are scattered through the pearls and a little bridal bell is embroidered in silk upon the toe.

Bridal superstitions are seen through all the finery of this Easter. One of the most exquisite of wedding dresses, one intended for a Paris bride, is lined not with white but with blue. The gown is a delightful thing in white panne satin, so white as to be dusky in its folds. It fairly shimmers, and its high luster is its greatest beauty, the feature that makes it so costly.

The lining throughout is of blue, the shade known as true blue, except around the foot, where, for a depth of eight inches, there is a double ruching of white chiffon and lace. The blue does not show, but it is not intended that it should, for it is there only for superstition's sake.

A bridal gown, now nearing completion and tried on daily by a pretty model in a Fifth-avenue establishment, is in white satin, that favorite bridal material, with the white shading a very little toward silver grey. You would not suspect it of owning such a trait did you not attempt to compare it with that shade of white known as "dead," then you would see the difference between dead white and gray white.

This gown which is, indeed, for an Easter bride, one whose name will, a few days hence, fill the society journals with accounts of lavishness, is a model of simplicity. The skirt is cut upon the sheath pattern, plain in the front with a full train in the back, yet it is not very close around the hips. It is full enough to relieve the satin of its plainness.

A Modiste's Ideas.

The Fifth-avenue modiste who is making it has this to say about cutting out a white satin:

"Never," says she, "cut it perfectly plain or you will make it too trying. A piece of satin stretched across the front of ones' figure is never handsome, but if you cut it rather full, and let it fall in folds, it becomes beautiful."

"Truly," continued this authority, "the prettiest days were those when brides wore the so-called 'round' skirts, shirred upon a band across the front, and with thousands of little gathers over the hips and abdomen. The tiny folds caught the light and gave back the prettiest tones. Then came the days when the front was perfectly plain, and oh, so trying it was. Now there is a compromise and the bride's gown is again a thing of beauty.

"The back should be cut very long, though not in a court train and very rounding. The greatest art is required to keep the train from turning over, and for this purpose a soft stiffening must be used. The object is to give weight. A heavy skirt will not turn over when a light one is sure to do so. Under the edge of the skirt there must be a lining of lace so that the skirt, even if it turns, will still be pretty.

"I would advise that the train begin at the sides, to make a long, rounding sweep, instead of a sharply pointed one.

"As for the length of the skirt, it should be considerable, front as well as back. The skirt should more than touch the ground and should never swing free from it at any point, particularly should it be long in the middle of the front."

The Lace Bolero.

When all is said and done, and other styles are tried and thrown aside, one comes back to the little lace bolero. For actual artistic effect there is nothing that equals it. The tiny shoulder bolero, all of lace, is one of the most becoming features ever bestowed upon any gown, and the fact that women of fashion are wearing it is proof that it is not only becoming, but that it holds its own.

It is by no means part of the bridal talk, but it can be told that at Miss Roosevelt's recent dinner no less than six of the young women who seated themselves at the table wore lace boleros in one fashion or another. Miss Daisy Leiter, whose taste in dress is so exquisite, wore one with no more than arm holes. It was like a deep sailor collar of lace, cut away in front, but provided with lace shoulders. The back was square like a sailor collar.

Miss Roosevelt herself wore one with a long pointed front, while the back was cut pointed also. The Countess Cassini, whose gowns are marvels of French art, wore a gown trimmed with an Eton effect of lace, a neat little thing with lace in the back and chiffon in the front. The fact that so much can be done with these lace trifles is all the more argument in their favor.

A simulated bolero will be worn by the bride for Easter. The shoulders will be trimmed with it and the front and back will be made to look precisely like a bolero.

The head-dress called the Mikado is the one that promises to come in with Easter. According to this fashion the flowers are arranged in the hair at each side instead of on top.

The little wreath of orange blossoms, set on as a crown, and used to hold the wedding veil in place, will always be worn and there is something about its conventionality that is attractive. It is becoming to the head for one thing and sort of helps to crown the face.

But fashion says that it is to go, and that is enough. When Miss Fifi Potter, now Mrs. Stillman, walked up the aisle of Grace Church, with her wedding veil lying flat upon the top of her head, her hair plastered down to make the top still flatter, while over each ear there was grouped a bunch of flowers, there was a new fashion started. The wonderfully piquant effect of those ear bouquets was so impressed upon the audience that the marriageable portion of it hastened off to copy it as occasion made it possible to do so. Many weddings there have been since then, and at many of them the bride has dressed her hair in this lovely Mikado fashion—for lovely it certainly is.

Orange blossoms, Easter lilies, lilies-of-the-valley, whatever they may be, are grouped over the ears.

The conventional style of hair-dressing for the bride is one that preserves her head as nearly as possible in its natural outline. The hair must be twisted close to the head and braided or coiled flat. The veil drapes the head and it is not becoming to show knots or a high coiffure. Nothing uglier than the Psyche knot under the wedding veil could be imagined. Even where the veil is to be caught on top by orange blossoms the knot is low.

Draping the Veil.

In New York there is a very pretty young woman who acts as a professional veil draper. She goes from house to house, when weddings are plenty, often draping six in a day. If the wedding is at high noon she arrives early, drapes the veil and passes on to her next patron. Her styles are obtained from Paris, from London, from Vienna and from the most prominent of the dress designers.

Here is one of the latest modes, told in her own language:

"I take the veil, which, to be perfectly correct, must be a wide piece of lace bordered with a handsome pattern. The veil should not be more than three yards long and not less than two yards wide. A perfectly square piece was worn by the young Duchess of Westminster, and Miss Morton's veil was also square. Both were of very fine point lace with the handsomest of lace borders, all in one piece.

"With the veil in my hands, I hold out my arms at full length and separate my hands. The bride walks in under the veil as under a canopy, which is gradually lowered upon her head. One end must hang down longer than the other, and the front edge must just rest upon her hair, not quite touching her forehead. The back I allow to fall plain. The sides I secure upon the sleeves of the wedding gown to keep the veil from drooping toward the back.

"The veil is then pinned to the top of the coiffure and is pinned again upon the coiffure at the ears, with invisible pins.

"If the flowers are natural ones, and if I cannot remain to fasten them in the hair, I indicate the spot where they should rest and instruct some one upon how to place them. Then my work is done. This, besides being the newest form of arranging the veil, is also the simplest.

"There is nothing to it except the hanging of the lace over the head in such a manner that it will fall at the back and at each side while the front just escapes the forehead."

An Elaborate Drapery.

There is a more elaborate arrangement which is to be recommended for a bride whose veil is not of priceless lace. The plainer the arrangement the handsomer the lace must be, for it will show off just so much the more clearly.

For the bride who will have a veil of tulle, or illusion, or of embroidered chiffon, there is a pretty mode that is in the eyes of many more attractive than any of the very new ones. The veil, which in this case must be long enough to reach from the crown of the bride's head to the end of her wedding train, is shirred across the top with a slight heading of an inch left to stand upright. It is upon this heading that the orange blossoms are set.

Another shirring is put into the veil four inches from the first one, and in the puff thus created the coiffure rests. From this the veil falls in long, graceful lines down the back of the gown to the very floor. At the extreme end there is a very deep hem. Or, if there be a border of lace, so much the better. The sides of the veiling are brought around the shoulders and fastened to the sleeves with little invisible pins or with diamond knots.

Another veil drapery that has the approval of fashion calls for six rows of shirring across the top of the head, while the veil hangs plain around the figure.

The custom of wearing a short or bride's veil over the face, to be removed by the maid of honor, is being revived. This very short veil is of plain tulle, and is provided with a deep hem. It is caught upon the front of the coiffure, and after the bridal ceremony, is thrown back by the maid of honor, so that it covers the orange blossoms. The long bridal veil hangs from the coiffure down the back, to the floor.

The Bride's Jewels.

The bride's jewels may depend upon the taste of the bride and her ability to procure ornaments. Mrs. Chauncey M. Depew wore no jewels except an immense diamond engagement ring. Mrs. John D. Rockefeller, Jr., went unadorned as to jewels to the altar. This is a wide difference in taste in this respect, but it is considered much the better form to wear little or no jewelry and to depend upon the gown and the bride's good looks for the beauty of the whole. Miss Hay was singularly plain throughout.

A bride of brunette type was married recently in a white silk wedding gown with lace trimmed waist. She wore a string of pearls with a large diamond star pendant from the string.

At one of the Spring weddings the bride will wear six small jeweled daisies, the gift of her six bridesmaids. At another wedding the bride will wear six little diamond and pearl hearts, also presented by her maids.

Jeweled wedding gowns are in good taste. One of white lace was woven with diamond chips, so that it was all of a sparkle without seeming bizarre. The tiniest bits of diamonds, the little dust-like chips that are thrown away, were caught by the loom and woven into the lace. The gown when completed had a wonderful shimmering look, and in a bright light sparkled as though it were of glass. The effect was more like silver, and few suspected that it was diamond-dust that created the glisten.

Flounces embroidered with tiny seed pearls are worn and the three-flounce gowns show the bottom flounce a mass of tiny pearls. The colored gems, turquoise, rubies and the like are not so much seen, but pearls and rhinestones, diamonds and clear crystals hold the center of fashion's stage in this respect.

The Bridal Bouquet.

The shower bouquet is the one that is to be carried. This is made, if one would make it at home, by grouping the flowers into a hand bouquet, round and large enough to look well. The bridal bouquet should never be too large or it will give the bride an awkward appearance.

Around the stems of the flowers there is tied a white satin ribbon, which is looped into long bow knots and hanging ends. Upon these ends there are tied little bunches of flowers, all hanging at different lengths. Certain of the shower bouquets have ten or a dozen hanging bouquets; others have three or four. It is all a matter of taste. A tall bride can carry off more of the hanging bunches than can a short one.

The Spring flower for weddings is the lily of the valley. The orchid looks well with this, and the two are sometimes combined. The Easter lily is considered too stiff a flower for the Eastern bride and the calla is too cold and stately. The lily of the valley, sweet and pure, has the approval of fashion.

For some reason the violet has never been a popular bridal flower, in spite of the many attempts to make it so. The Countess de Castellane desired to carry a bunch of violets to the altar, but was dissuaded, and Mrs. Frank Gould, the most recent of the Gould brides, was not allowed to carry out her own wishes in the matter. The somber tones of the purple carry a sad suggestiveness that is prohibitive.

White roses, if they be of the June variety, are good and the new pale rose tints into which the gardeners have succeeded in coaxing the rose are good, as are the pale yellow roses. But the deep reds are not carried, even though the deep green leaves may be.

A decidedly novel shower bouquet of lilies of the valley was made by tying white ribbon around no less than 40 little bunches of valley lilies. These were all except six tied with a white ribbon, so as to look like one big boquet. After the wedding reception the ribbon that bound them was cut and the little bouquets distributed.

The Bridesmaids.

In pictures the bridesmaids at a wedding look very charming, but in real life they generally look very dowdy, printed descriptions to the contrary notwithstanding.

To make an attractive bridal party the maids should be selected not for their personal qualities, but for their looks. They should be of graduated heights, and should correspond in style. They should be about of an age, and beautiful.

A certain English bride of great charm created a sensation and no little heartburning by her selection of maids. Cutting dead her own personal and lifelong friends, she selected the prettiest girls in English society. When she went to the altar she was followed by a maid of honor. Then came six bridesmaids, walking two and two, the first pair short and blonde, the second couple medium-sized and brunette, then came two very tall and very stunning blondes. All wore picture hats of great size, all carried flower muffs, all wore trains, and all were dressed in pink. Such a handsome following never was seen.

At another wedding there was a startling contrast. The bridesmaids straggled in, some thin, others fat; tall and short, pretty and ugly, as the case happened to be, they came, for the bride chose those that were dearest to her instead of those that were prettiest.

At the coming weddings it will be the vogue to dress the maids in costume. At one all will wear Josephine gowns, low-necked and short-sleeved, with little jackets of lace. At another the exaggerated low-shoulder style will be followed. The shoulders come down long and sloping, and the deep lace Tudor collar falls over the shoulders.

The coat and vest fashion is perhaps the prettiest. Little belted Etons, bloused in front and opening with wide revers, will show vests of white lace. The sleeves will be very wide ones with immense bells at the wrist. Under-sleeves of white lace will fall over the hands.

Hats for Bridesmaids.

Hats for bridesmaids will, without exception, come under the heading of picture hats. One of these hats is of wire, covered with white chiffon. One side turns up high and this side is faced with Miniver. A white bird perches at the side. There is a facing of white lace.

Miniver and ermine will be worn until June, and afterward, for the coronation ceremonies will keep them popular.

One set of bridesmaids will wear pale lavender gowns, with skirts trimmed with lace flounces. The waists will open in front with wide revers of ermine. The vest that peeps out will be of silvered chiffon.

Just a touch of ermine will be seen upon many of the bridesmaids' costumes, and as for the bride, she will be poor indeed who does not afford a little of it in her trousseau in some way.

An April bride will have a little traveling Eton of ermine with cuffs of black silk, turned back over the ermine sleeves. The wide collar will be of black silk, and the revers.

The task of bridesmaid is declared by those who have been often in that capacity a thankless one. To be next the rose is a poor position for a pretty girl, they say, and to be passed by unnoticed on this occasion is mortifying. Others find the position a pleasant one, and the privilege of shining by a reflected light a desirable one.

To the willing bridesmaid it may be said that there never existed an occasion in which a more attractive appearance could be made, and to the unwilling one it may be hinted that many a girl has made the most pronounced success of her life when acting in the humble capacity of attendant to the bride.

THE EASTER BRIDE WILL WEAR EASTER LILLIES IN HER HAIR AND CARRY A SHOWER BOQUET OF LILLIES OF THE VALLEY.

AN AID TO PHYSICAL CULTURE.

How Much of the Strain and Uneasiness May Be Avoided.

THE housekeeper will find that in almost every department of housework labor can be saved advantageously with a little thought given to the how of doing things, and the strain and weariness resulting from many household duties avoided. Household labor is varied in its requirements, and can be made an aid to physical culture. Walking up and down stairs can be made an excellent exercise for developing the muscles of the leg from the hip down, and giving a good poise to the body, if performed in the correct and easiest way. As usually done, with the body thrown forward at the hips, the heel of the foot constantly striking, the poise of the body is lost, and a great strain is put on the back, tending to increase the nervousness of the housewife. If the body is carried well poised, upright from the hips, the ball of the foot striking the stair first, the knees being flexible, both in ascending and descending, all the good effects are obtained, and if much stair-climbing is done there will be a great difference in the feeling of vitality. Ascending stairs rapidly by springing from the ball of one foot to another forms an excellent means of strengthening the ankles and curing a tendency to flat feet.

Household labor involves almost necessarily a great amount of standing. This can at times be remedied, in ironing for instance, more especially in doing the smaller pieces, by means of a high seat, adjusted to the ironing board. This gives one a rest for the lower part of the body. This is a great relief for those who suffer from varicose veins. If the ankles are inclined to swell through too much standing, a few seconds' rest, lying flat on the back with the feet slightly higher than the head, will be found a preventive.

If the house is well aired in the morning it will be a great aid to the physical and mental vivacity of the inmates. A full development of the chest is necessary for an adequate inspiration, and with a good store of oxygen the chances of fatigue are lessened. The breathing should start at the waist, the body expanding all around. In this way the lungs are filled to the limit of their capacity, and with an intense expiration this can be made an excellent exercise, taken while about household duties that are advantageous to a good position of the chest, and where the air is pure.

To make housework thoroughly hygienic, the clothing must be worn loose, and corsets discarded. The action of the body, expanding and contracting in correct breathing, demands this. It gives the woman who cannot quite decide to discard corsets altogether a chance to give her body some freedom from the restriction and practice in carrying the body erect without such support.

The following exercise is excellent as a nerve and muscle rest in change of position: Lying at full length on the back, raise the arms forward, upward over the head, then stretch the whole body from the toes to the tips of the fingers. Hold this position for a few seconds, then relax completely. Repeat several times.

That housework exercise will be found profitable and even pleasant labor, in the health and strength attained through it, has been proved by several who have taken to the hygienic ways. One lady laughed at the idea of doing her housework in any but the "quickest possible way," as she explained it. Afterward she unconsciously admitted that she always took the stretching and breathing movements after any chest-contracting or bending effort. Others who have tried the deep breathing, and freedom from restraining clothing, declare unanimously in their favor, and have the best of results to show from their practice.—Cecily Prescott in Good Housekeeping.

At a Blue Luncheon.

One hears of any number of pink or yellow luncheons, but seldom of a "blue" one. Yet blue was the color scheme of a rather smart affair given by a well-known Washington woman a short time ago, who endeavored to please her guest, even at meal time. The guest had pronounced blue her favorite color.

The table, which was a square one, was covered with a large centerpiece, embroidered in the Canton pattern, with windmill, bridge and boats in delft blue. In the center of that was placed a high blue Nankin jar filled with blue hyacinths, which was set in a bed of the same flowers, while smaller jars of blue Nankin ware held pots of hyacinths and were placed at the four corners. The bonbons, dishes, compotes, etc., were in Nankins, and the doilies under each plate—which, of course, were of blue china—were embroidered to match the centerpiece.

Corsage bouquets of blue hyacinths were in front of each place, tied with blue ribbons, while the menu and cards carried out the blue idea as thoroughly and were in delft on white. But the last touch of all was the turquoise safety-pin, as a souvenir of the occasion.

Another rather quaint decoration for a lunch was a New England idea. In the center of the table was a large yellow pumpkin, hollowed out and fitted with sprays of the pepper plant, with its bright red pods and glossy green leaves. This was placed within a wreath of the pepper plant and made a unique and effective ornamentation.

The low bases at each end of the table were almost hidden by the same pods and leaves, while piles of mandarin oranges were surrounded in the same fashion.

One of the courses was stuffed peppers, followed by apples and celery, and topped by slices of Spanish peppers, which were put into a large white cabbage, carefully hollowed out, and stuck artistically with cloves. This cabbage was set in its wreath of pepper plant and was effective.

The ice was in the form of a huge red pepper, also within a wreath of glossy leaves. Perhaps it might be called a rather "peppery" luncheon.

When Woman Looks Her Best.

If you were to ask all the men of your acquaintance their opinion as to when an American woman looks her best, you would probably get so many different replies that your brain would be completely bewildered.

The father of a family of bright, rosy-cheeked daughters would most likely give it as his opinion that an American woman looks her best and brightest first thing in the morning. He calls to mind the picture of his own daughters appearing one by one at the family breakfast table with sparkling eyes and cheeks still glowing from their recent contact with cold water.

There is a freshness and daintiness and a charm about them no artificial or ballroom glitter can ever give. To women of this type it is as essential to be daintily and neatly dressed when alone with their own family as it is for a leader of society to be faultlessly attired at some smart social function. The woman who comes down in the morning with her hair on deshabille and wearing a faded dressing-gown and a pair of down-at-the-heel evening slippers is rarely fit to be seen until quite late in the day. Then, see her in a ballroom, faultlessly attired and with her eyes sparkling with the exercise and excitement, and you would not recognize her for the same woman. The inspiring music, the brilliant surroundings and the knowledge she is being seen and admired, all tend to make her appear at her very best. Excitement and admiration are as essential to her as light and sunshine are to the birds and flowers. And it is not her fault that it is so, but the result of her upbringing and surroundings. A dull, heavy appearance first thing in the morning is not always the result of laziness, as so many people imagine, but of ill health. The lack of proper healthy exercise has a great deal to do with it. A certain amount of exercise in the open air is essential to all women, but to a number and more especially those living in large cities, the idea of walking is positively abhorrent.

"Why walk," a friend of mine once said to me, "when I can get almost anywhere by car or automobile?" And so it is with many another woman. If she lives either in or near town, and has not her own carriage, there are always cars, and all doubtless very convenient, but are they not just a little apt to promote a tendency to ride when walking would be far more beneficial? The country girl who is not afraid of walking, and who makes a point of going out, rain or shine, generally looks her best attired in a neat tailor-made costume, her eyes sparkling, and her cheeks glowing with health after a long tramp through the woods. There is an appearance of freshness about her that is irresistible, for health is nature's great beautifier, and the brightness and glow imparted from any form of outdoor exercise would tend to make even a plain woman look handsome. If you do not care for walking for walking's sake, it is a good plan to give yourself an object every time you go out. If you have no

(Concluded on Page 31.)

CHANGE OF LIFE

Some Sensible Advice to Women by Mrs. E. Sailer,

President German Relief Association, Los Angeles, Cal.

Owing to modern methods of living, not one woman in a thousand approaches this perfectly natural change without experiencing a train of very annoying and sometimes painful symptoms.

Those dreadful hot flashes, sending the blood surging to the heart until it seems ready to burst, and the faint feeling that follows, sometimes with chills, as if the heart were going to stop for good, are only a few of the symptoms of a dangerous nervous trouble. The nerves are crying out for assistance. The cry should be heeded in time. **Lydia E. Pinkham's Vegetable Compound** was prepared to meet the needs of woman's system at this trying period of her life, and all women who use it pass through this trying period with comfort and safety.

MRS. E. SAILER.

"DEAR MRS. PINKHAM:—When I passed through what is known as 'change of life,' I had two years' suffering,—sudden heat, and as quick chills would pass over me; my appetite was variable and I never could tell for a day at a time how I would feel the next day. Five bottles of **Lydia E. Pinkham's Vegetable Compound** changed all that, my days became days of health, and I have enjoyed every day since,—now six years.

"We have used considerable of your Vegetable Compound in our charitable work, as we find that to restore a poor mother to health so she can support herself and those dependent upon her, if such there be, is truer charity than to give other aid. You have my hearty endorsement, for you have proven yourself a true friend to suffering women."—MRS. E. SAILER, 736½ Hill St., Los Angeles, Cal.

When one stops to think about the good Mrs. Sailer derived from Mrs. Pinkham's advice and medicine, it seems almost beyond belief yet it is all true as stated in her letter published above at her own request.

No other medicine in the world has received such widespread and unqualified endorsement. Refuse all substitutes.

As a matter of positive fact Mrs. Pinkham has on file thousands of letters from women who have been safely carried through that danger period "Change of Life." Mrs. Sailer's cure is not an unusual one for Mrs. Pinkham's medicine to accomplish.

No other person can give such helping advice to women who are sick as can Mrs. Pinkham, for none have had such a great experience—her address is Lynn, Mass., and her advice free—if you are sick write her—you are foolish if you don't.

$5000 REWARD.—We have deposited with the National City Bank of Lynn, $5000, which will be paid to any person who can find that the above testimonial letter is not genuine, or was published before obtaining the writer's special permission. Lydia E. Pinkham Medicine Co., Lynn, Mass.