

For June Brides

Unusual
Innovations
in Miss
Eden's
Wedding
Robe; Other
Novelties
in This Year's Fashions.



A Dutch Neck Effect.

STRICT conventionality and simplicity as a rule govern the fashions for bridal gowns, and the June bride of 1906 will appear at the altar gowned very much as was the June bride of last year.

The most conspicuous New York wedding this Spring was the marriage the other day of Miss Nora Langhorne to Mr. Paul Phipps. Miss Langhorne's bridal gown was an admirable model of what the 1906 bride should wear.

The most conspicuous wedding of the moment in England was the marriage, two weeks ago, of Miss Eden to Lord Brooke, but in this instance the bride made several departures from the conventional, and introduced a number of rather surprising novelties in her wedding dress. Medievalism was the new and dominant note in the wedding gown worn by Miss Eden, and in order that the toilette should be worthy of the great traditions of both houses the greatest possible trouble was taken to make it perfect in all particulars.

The snowiest procurable mousseline

belge cloth for their going-away costumes, arranged en tunique, and that of Lady Brooke was a beautiful example of what such a dress should be.

A long tunic was draped from a short bodice of white lace and beige embroidery. Mousseline de sole of the same shade and closely fitting sleeves were chosen of embroidered mousseline over white lace.

It is not customary for brides to wear green, but the brides of to-day are not superstitious, and Lady Brooke added to her beige dress a folded sash of soft green silk, passed under the embroidery and left to fall in one end towards the back. As a completing touch to the dress, there was a beautifully cut coat of the same beige cloth, with a collar of Irish lace posed upon one of black moire, fastened with large gold buttons in pairs in front.

With it was worn a picture hat of fine black ermine, trimmed with green ostrich plumes, that lent a touch of distinction to the whole. Quite a lesson in simplicity was



Shawl Effect in Bridal Veil, and Bridesmaids' and Traveling Gowns.

de sole, which served as an exquisite background for the real Brussels application lace with which it was draped, served for the dress, which was belted high with a girdle of pearls and strass.

Special care was taken to obtain a brocade of a very rich pattern for the train, and, after hunting high and low, just the material requisite was obtained. It was draped from the front of the shoulders in an unusual and most distinguished manner, and was fastened by two handsome ornaments of pearls and strass.

Three little pieces were by no means too many to support the weight of this exquisite train, and very picturesque suits were made for them, comprising fifteenth century tunics of cream satin girdled with silver, palest gray silk stockings and pointed shoes of silver leather.

The little men looked as if they had stepped out of old pictures, and, indeed, it was this Old World air that was carried out throughout all the wedding toilettes, thus emphasizing the long ancestry of the bride and bridesroom.

The bridesmaids were as picturesque as the pages in their long gowns of cream satin with low-cut yokes and belts of silver, and they, too, stepped bravely in little silver shoes, and wore tiny caps of silver upon their heads. It is very fashionable now to make a wedding procession look like a picture, and the surroundings of St. Margaret's, Westminster, are an appropriate setting for the purpose. Transpose the scene to past years, and it might have been an ancestress of Miss Eden's and a doughty forefather of Lord Brooke with their retinue of lieges who went to the altar. Lady Eden, also gowned with Paquin, wore a mauve dress, the lower part of the skirt being of mousseline de sole bordered with folds of the same. Her long and closely fitting sleeves were of white lace embroidered with silk of the same shade, and the bodice and tunic were of mauve satin draped from a handsome motif of embroidery of the same color. Long gold fringed ends terminated the tunic.

The brides of to-day are fond of choosing a fine and very delicately colored

taught by some of the Paquin trosses frocks. One was made of strawberry colored linen, very simply, but beautifully cut, with a plain skirt and a bodice fastened at the back with flat gold buttons and finished with long ends of black satin, which were folded and caught on the skirt with gold buttons.

The arresting hue of the dress was toned down by a touch of black on the front of the corsage, to which was given a chemise of tucked muslin and a collar of fine white embroidery and lace. An unexpected introduction of old blue satin was added with infinite success in the form of a cravat.

A toilette of pink painted mousseline de sole posed upon pale blue satin was one of those excursions into Watteau colorings that the best dressmakers are using so much now. It is a difficult task to undertake to mingle pale blue and pink, but when it is successful how lovely it can be.

Green lace trimmed the full skirt, and was gathered on to a short bodice, with long and closely fitting sleeves, to which was given also a chemise and bretelles of erin lace, bordered with pale blue satin and centered in the front of the bodice at the high waist line with a motif of blue silk embroidery caught together with wrought gold ornaments.

There was also an evening dress of green crepe de Chine and satin of great beauty. The bodice was composed of lace of the same shade, hung with green silk girdlets, which appeared again on the inner folds of lace on the skirt, and bordered the swathed tunic, which formed the upper part of the skirt, and was drawn together at the back to make loops and ends.

The bridal gown worn by Miss Nora Langhorne at the fashionable New York wedding last week was originally made in Paris, but underwent considerable alterations at the hands of Miss Langhorne's New York modiste before it was declared satisfactory. It was of soft white chiffon, generously draped over ivory white satin. Although the sleeves were long, close-fitting and tucked, the chiffon gave them a bishop-sleeve effect. A piece of old point lace, which her mother had



Bows of Veiling, and a Going-Away Gown with White and Jet Trimming.

worn when she was married, was tastefully set in at the neck, and was fastened by a brooch of diamonds. Simplicity was the keynote of the design and constituted its principal charm. The long veil of beautiful old point lace which had also done service at her mother's wedding, was fastened with a coronet of natural orange blossoms, a barrette of diamonds and small diamond pins. A spray of orange blossoms fell

her mother's pearls.

There are this year, as usual, several distinct novelties in the bridal outfit. "She looks like a sword of ivory escaping from a scabbard of pearls." A bachelor said this because the new frocks has a low cut neck rounded after the mode of less formal gowns.

Another daring innovation is the introduction of color into the hitherto spotlessly white wedding garment. A bride caused silver to be mingled with the pearls in the embroidered bands upon her gown. The design is of the Greek key in pearls and dull silver and is finished by a large scroll of pearls and silver at the bust.

The same observant bachelor said: "I note with pleasure that women are learning economy at last. They are using two kinds of cloth for one gown. Is one of them old, the other new?"

"Economy! There isn't a frock here that cost less than \$600. The simplest is—"

But the bachelor was in a measure right, for a pretty bridal gown he had

and back, these ends floating gracefully with every movement of the wearer.

A distinct innovation is a Dutch neck. That bridal gowns should have high collars is a Median and Persian law, yet one of the loveliest of the new frocks has a low cut neck rounded after the mode of less formal gowns.

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While white is the predominating color in the season's trousseaux, there is a daring innovation in the introduction into them of colors. Blues, pinks and reds and yellows appear in the embroideries with which the gowns are trimmed with the brilliant shades are reproduced in wings, flowers or ribbons upon the hats.

A going away gown resembled the second mourning of a few seasons ago. Of white serge, it was embellished with large black jet buttons. A long jet necklace was worn and the white hat

peasants over their black silk velvet blouses have been borrowed as models for the long, swinging chains that are worn on all occasions that require formal dressing, and have made their appearance at several weddings.

A novelty in a recent wedding frock is the two pointed train, finishing a gown of the new Niobe satin, one of the most pliable of fabrics.

In the planning of trousseaux, brides demand that the fashionable, tubelike figure be emphasized. To do this the silk petticoats are made scantily of the softest silk, and are fastened, not by a belt at the waist, but are hooked upon the long stays, to leave the waist line quite unbroken.

A novelty is a frock absolutely untrimmed save for the wide lace collar, five inches deep. The collar, which lies flat on the shoulders, is tied with a silk cord. The arrangement of the veil, always a vital question because of its becomingness, has been solved by some original and by other adaptive designers. One young woman discarded all conventions in the matter of draping the veil, and ordered that it be fastened in front with a stiff, wide bow of orange blossoms, an exact replica of a maid's jaunty black ribbons with which she fastens her small lace cap.

"It is most unusual," fretted the bride's mother. "But it is becoming," was the final and sufficient answer of the bride.

Another departure from the former fashions was the tiny mob cap with clusters of orange blossoms on each side, giving the bride a distinctive and most becoming headgear.

A third novel arrangement was a wide bow effect secured with the veil itself. The ends of the bow were plaited so that the lace veil fell in folds at either side of the head.

A coronet of orange blossoms screens a tiny satin covered wire bandeau, to which is attached a veil that has been folded back, shawl-like. One point of the shawl reaches the floor, while the point beneath falls along the train and is trimmed, when the veil has been fully adjusted, to follow the line of the gown.

The management of these trains being difficult, one bride who is markedly original in all her acts has discarded the little flower girl as a train bearer, and has engaged two altar boys to perform that service.

Most fashionable weddings take place between the hours of three and four, instead of the long favorite "high noon."

Of an evening, after she had been sent to bed, Mrs. Hampson's story went on. Mr. Hampson used to sit up alone with Mrs. Ordish, talking about the exercise of paternal authority.

Mrs. Ordish used to give the orders to the servants, and Mrs. Ordish used to sit at the head of the table.

"Where was Mr. Ordish all this time?" asked the Judge.

"He was a nonentity, my Lord," replied counsel. "He was packed off to America. We have nothing to do with him."

The schoolmaster had his own views about how the baby should be managed. He had heard that if it were well wrapped up at night it would not cry. So he "bound it round and round with a shawl as tight as he could wind, and fastened it up with safety pins down the front."

Because Mrs. Hampson got out of bed when she thought her husband was asleep and undid the baby she was sentenced to the regulation two slaps on the face.

Matters came to a climax one afternoon when Mrs. Hampson entered the room leading Mrs. Ordish by the hand and saying: "This is my twin soul."

Mrs. Hampson then left the house. A decree nisi was granted, the Court taking the view that "paternal authority" was understood and "exercised" by Mr. Hampson amounted to legal cruelty.

been admiring was made with a long, trained skirt of satin. Over this skirt was draped a scarf of embroidered crepe de chine, falling loose in two ends, front

of rough straw was trimmed with black poppies. The silver necklaces worn by Swiss

The "Paternal Authority" of a Husband.

MOST American wives—including those who are contemplating divorcing their husbands for some cause or other—will thank their lucky stars that they have never had to endure the typically English form of cruelty which has at last caused Mrs. Harold Hildyard, of Hampson, to regain her domestic liberty.

Hampson is a schoolmaster, and his wife secured a divorce through proof of the "paternal authority" he exercised over her.

Even counsel on Mrs. Hampson's side admitted that the cruelty was calmly considered and methodically dealt out. The schoolmaster's practice was to give his wife two slaps, one on the right cheek and one on the left.

Nor were they hasty blows, for a warning always preceded them. "If you disobey me by speaking again," Mr. Hampson used to say, "I shall exercise my paternal authority."

"Mr. Hampson had most extraordinary theories about how wives should be managed," remarked counsel, in explaining the "cruelty" that he relied on.

After they were married in 1898 the Hampsons went to live at Finchley. Subsequently they resided at Hornsey, Regent's Park, Muswell Hill, and Put-

ney. At all of these places Mr. Hampson, it appeared, "exercised paternal authority."

The details of the operation were vividly given in the witness box by Mrs. Hampson, a pleasant-mannered little woman.

"He would not allow me to have my own opinion about anything," she said. "I was not permitted to contradict him even in the most trivial matter. If I disagreed with him about the time it would take to catch a train he would tell me to be silent, and then, if I spoke again, he slapped me first on the right cheek and then on the left."

Mrs. Hampson went on to describe how a Mr. and Mrs. Ordish came to live with herself and her husband at Putney. The Ordishes were supposed to be paying guests. In his authoritative way, however, Mr. Hampson announced that Mrs. Ordish would be manageress of the household.

"And what am I to be?" Mrs. Hampson had meekly asked.

"You," replied the schoolmaster—"you are to take a back seat, and do what you are told."

Mrs. Hampson had demurred, and been sentenced to a form of punishment that her husband kept for rare occasions. He laid her on a couch, put his hand over her mouth and then "banged" her up and

down.

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