



D r e s s i n g

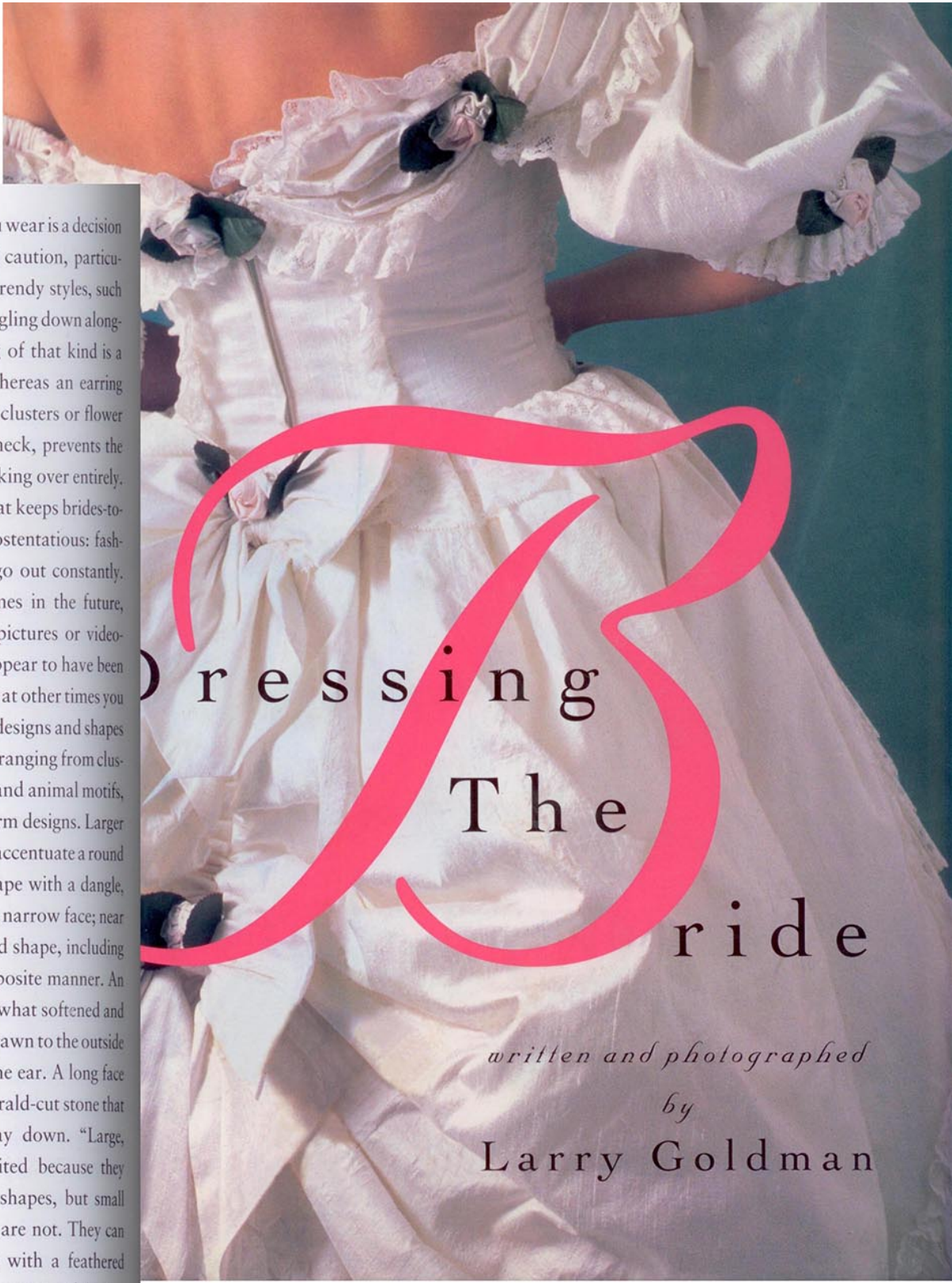
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written and photographed

by

Larry Goldman



Dressing The Bride

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The pair of earrings you wear is a decision to approach with special caution, particularly regarding new and trendy styles, such as the shoulder duster dangling down alongside your neck. Anything of that kind is a very strong statement, whereas an earring close to the lobe, such as clusters or flower motifs with only a bare neck, prevents the jewelry accessory from taking over entirely. There is another factor that keeps brides-to-be away from anything ostentatious: fashion trends come in and go out constantly. Therefore, at various times in the future, looking at the wedding pictures or videotape, you will certainly appear to have been a very "with it" bride, but at other times you can look very dated. The designs and shapes of earrings are unlimited, ranging from clusters and sprays to florals and animal motifs, to geometrics and free-form designs. Larger button or round earrings accentuate a round face whereas a longer shape with a dangle, perhaps a pearl, widens a narrow face; near a short neck, an elongated shape, including an oval, works in the opposite manner. An angular face can be somewhat softened and enhanced if attention is drawn to the outside by a spray or cluster at the ear. A long face is cut by a square- or emerald-cut stone that focuses attention halfway down. "Large, spherical pearls are limited because they create very few earring shapes, but small seed and baroque pearls are not. They can form either an X shape with a feathered sweep that follows the contours of the jaw and ear naturally, or a cushion shape that is flattering when diamonds are clustered around or across," reveals Christopher Walling, whose one-of-a-kind, custom-made jewelry designs are referred to as art as often as jewelry.

"When budget is a consideration, it is far wiser for a bride to wear only a wonderful pair of earrings, and not mediocre earrings

with a necklace to compensate. I am always extremely happy to see a pearl necklace of any length on the bare flesh of a bride, and perfectly happy to see an opera- or matinee-length necklace cascading over the fabric of a wedding gown; however, a necklace that just falls to the neckline—no matter what type—is a mistake. Likewise, the more naked the bodice, the longer the earring can be.”

The renowned Parisian jewelry designer Mme. Belperron once remarked, “Brides are not buying their gowns off the rack, so why should they buy their jewelry without at least several hours’ consultation with a designer?” An argument can be made for a bride-to-be customizing her gown to have one-of-a-kind jewelry as well, which, after all, will bring out her particular beauty and is instantly an heirloom. “I can design a piece based on her neckline, throat, or ear configuration; how she moves and her coloring are also important,” reasons Christopher Walling. “Even an authority must compare one pair of earrings with a few alternatives. And a little-known fact is that an unassuming bridegroom, normally uncomfortable with fancy jewelry, will appreciate seeing his bride in a lavish jewelry piece as she walks toward him at the altar.”

For fashion-forward and contemporary brides, both bracelets, with or without a sleeve, and pins, which are worn on the upper left-hand side of the chest or on a hat, should not be overlooked. “Two or three pins, whether buttons or jeweled flowers, that are equal sizes and relate to each other, or fresh flowers combined with a pin can be very chic,” continues Walling. “And intricate filigree works with lace, as long as it does not conflict with the pattern. With a veil and upswept hair, I favor small earrings up on the lobe, but with a dramatic hat, a long dangling or a large on-the-ear earring may be

needed. As a case in point, I would put jewelry that I would put on a wedding dress, an Empire-style gown. It is white velvet with tulle and lace at the knees in front, and a full skirt that softly billows to form the back. To echo the gown, a white tulle veil in front with mink on a narrow band trails four feet down the back. When wearing this dress, I wear large earrings, peeking beneath

The Crownin A Bride's

More than any single element sets a bride apart, lending status and prestige, adding a special touch of mystery to her ensemble. For a second-time bride as well as a first, more subdued veil treatments are more than less she eloped or had a second wedding. And a third- or fourth-time usually wears only a mink veil, which is incorporated as a headpiece, unless as a la mode bride desires a more mysterious, more princesslike aura for her Traditional veil presentation: the headpiece and trail back, burst on top, comb over the face (symbolizing innocence), or any combination.

In 1807 an Englishman invented a knitting machine that was able to pull a silk net fine enough to be pulled through a ring. Although hand-knit has replaced the fragile, cumbersome silk, the screenlike, crosshatch “silk” remains a traditional choice, because it engulf

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