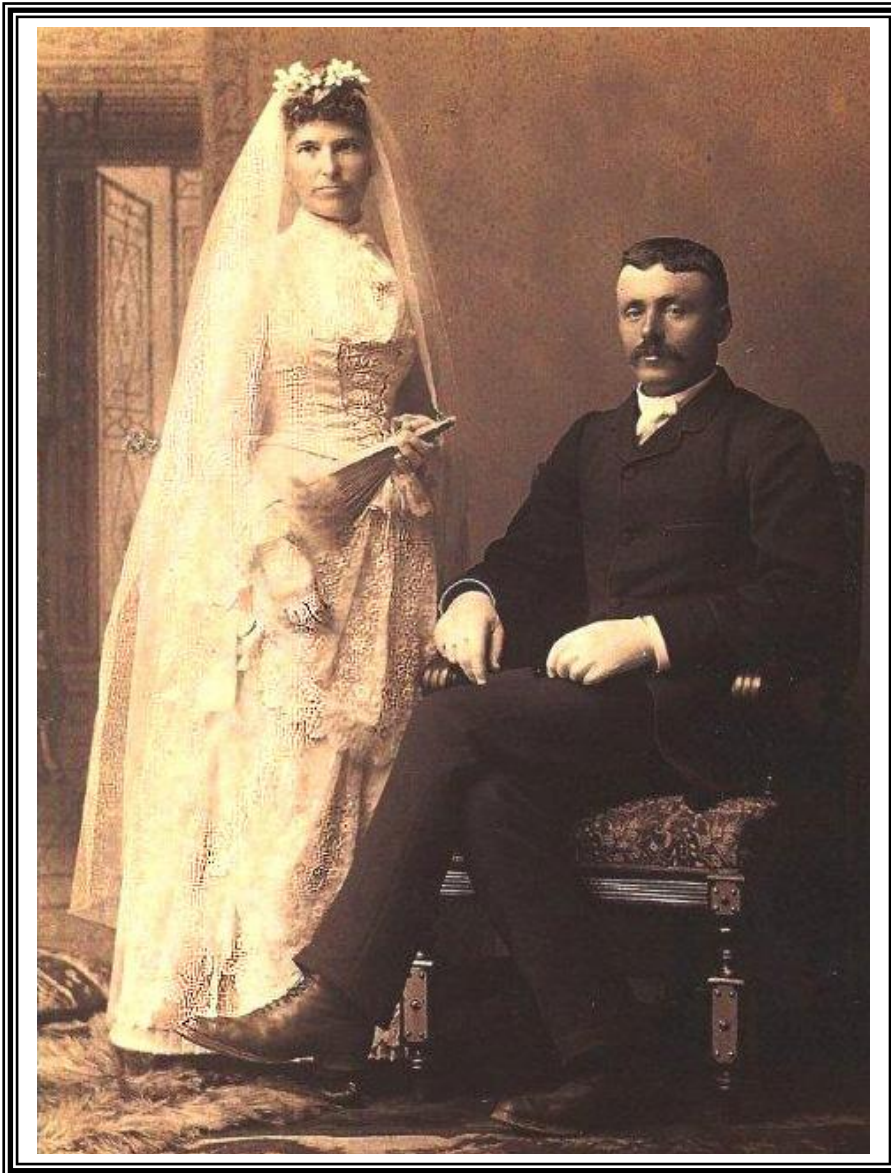


Generations

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A Gorgeous 19th Century Wedding Gown

*Julia M.
Wetmore, born
17 Dec 1853 in
Bloomfield,
Kings Co., N.B.,
and Leonard
Crawford, born
4 Aug 1857 in
Kingston, Kings
Co., N.B. were
the first couple
married in the
new All Saints
Church in
Clifton, Royal
Kings County,
29 Apr 1887.*

\$9.00



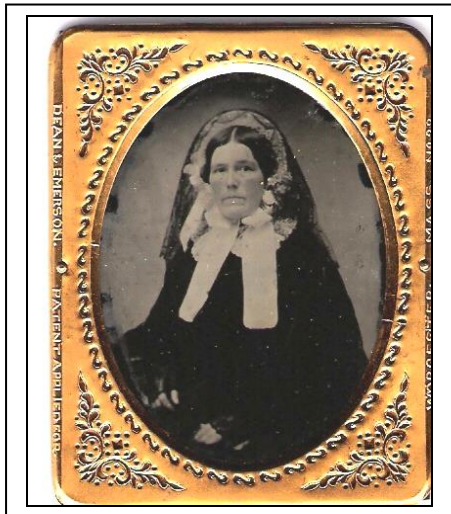
~Wedding Bells~

Wedding Traditions *And* Customs

Wedding Fashions Of Yesteryear-1830-1850-1860-1870-1880-1890-1900

“The Honour of Your Presence Is Requested At The Marriages Of” The Early 1800’s

Weddings in the 1800’s were often a very solemn affair. The over-piety of earlier years still held for most church ceremonies. But here and there, organ music before or after the marriage vows was being permitted, and soon became customary. At first, the organist was left to select as he pleased from Bach and the other classicists. Gradually, however, two favourites appeared, The Bridal Chorus from Wagner's Lohengrin and the Wedding March which Mendelssohn wrote for “A Midsummer’s Night's Dream”. Thus was set the wedding's traditional musical entrance and exit, which has existed now for over 100 years. Daguerreotypes and ambrotypes survive to show us the wedding fashions of these very early years. Seldom does one find a picture of bride and groom, and one of the entire wedding party is even more rare. In those times the wedding was invariably followed by a family feast. Gaiety predominated then and guests sometimes stayed to escort the newly married pair to their bedroom- an old time rural custom.



A Daguerreotype of a bride in her wedding ensemble from the Williams-Oram Album, Long Reach, Kings Co., NB. Courtesy Helen Flewelling, descendant of the Loyalist Williams family in Long Reach. Identity of the bride is unknown but possibly Hannah Oram who married James Dorsett Williams on **22 Dec 1830**, Parish of Kingston, Kings Co., N.B. Co-Signers: Oram, James and Laskey, William, Kings County

The bride’s wedding apparel features an elaborate bonnet , with decorated brim with a short black veil extending from the brim down over the back of her cape. A large white bow is tied at the chin. A white lace collar contrasts with her black cape. She is wearing black lace half gloves, the fashion of the day.

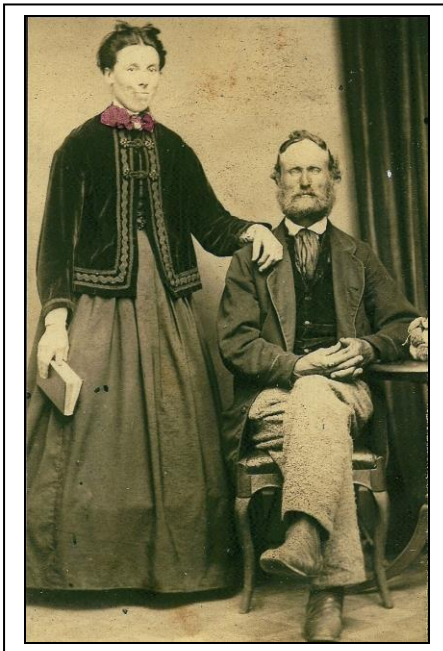
Over the centuries wedding dresses have changed, but a bride has always wanted her dress to be special, to make her look more beautiful. Centuries ago, only the rich could afford materials of red, purple, and true black; therefore, the wealthy brides would wear dresses of color adorned with jewels. The bride would actually glitter in the sunshine. The dress with flowing sleeves or a train was a status symbol, for the poor had to use material as sparingly as possible. Factory-made materials, with their lower costs, caused the lost of the original meaning of the train of a wedding gown, but the train became a tradition over time.

Fashions changed from gowns of color to ones of white, or a variation of white, but since it wasn't a practical shade for most purposes, blue became another favourite, as did pink. In the 1800's, gray became a color for wedding gowns for brides of lower classes because the dress became re-used as the bride's Sunday Best. For those who had to wear a dress that would be used for regular occasions after the wedding, many brides would decorate the dress for the special day with temporary decorations. In England Queen Victoria popularized white when she wore a special gown for her wedding to Prince Albert in 1840. Fashion in the European cities and in the cities of the Thirteen Colonies was quite different than that of rural New Brunswick. Brides

dressed in their Sunday Best, usually darker tones that could be worn several times before cleaning...

The "traditional" wedding dress as known today didn't appear until the 1800's. By 1800, machine made fabrics and inexpensive muslins had made the white dress with a veil the prevailing fashion for the well-to-do. Expert dressmakers visited the home to sew their creations for the family. By the nineteenth century, a bride wearing her white dress after the wedding was accepted. Re-trimming the dress made it appropriate for many different functions. As times passed, women's fashions changed. Hems rose and fell, but the long dress, with or without a train, remained the length preferred by brides. Sleeve lengths and neck styles changed with the current fashions, but mainly remained modest. Full sleeves, tight sleeves, sleeveless styles came and went and came again. Simple designs to elaborate have been found over the years.

Weddings in the 1850's



Bride-Elizabeth Jenkinson, born 14 Oct. 1831, Parish of Upham, Kings Co., N.B.

Groom-James Reid, born 25 April 1829, Parish of Upham, Kings Co., N.B.

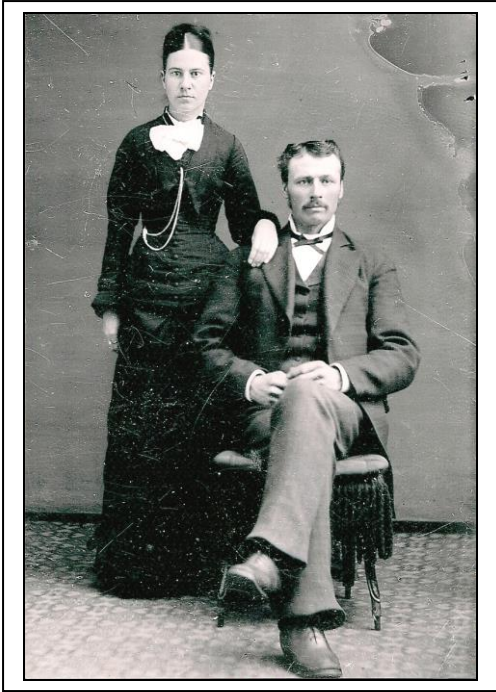
Married 22 July 1851

Witnesses: John C. Reid & Jane Jenkinson

This wedding picture is a tintype from the Reid family album. Elizabeth's wedding apparel features a short velvet jacket with braid trim and frog closings at the front. A bow of red silk with a pin adorns her neckline. A long-sleeved under top and a long grey skirt over a hoop complete her outfit. Her hair is parted in the middle and swept up at the back, held by a fashionable hair ornament.

The groom is wearing heavy woollen trousers, a vest under his jacket with a cravat at his neckline. The groom sits while the bride stands, a typical pose of the day.

Weddings and Wedding Traditions-1860



Bride- Rachel Pierce, born 1837, Parish of Norton, Kings Co., N.B.

Groom- William Robert Porter, born 1827, Parish of Upham, Kings Co., N.B.

Married **27 June 1860**, Kings Co., N.B.

Witnesses: Abraham Colpitts and H.S. Pickel

This wedding picture is a tin type from the Reid family album. The bride's two piece dress is of a dark colour. The jacket buttons down the front with a white bow at the neckline. A corset is worn with this style of dress, with no hoop. Her only jewellery is her watch which adorns the front of her dress. Rachel's hairstyle has a part in the middle and swept up at the back. This style was the norm into the 1880's.

The groom's 3 piece suit is of a heavy woollen material. A ribbon tie accents his white high-collared shirt. Leather boots were the footwear fashion of the day.

Beginning in 1860, Godey's Ladies Book published its first annual color spread of bridal costumes-a standard feature thereafter. In these, bridesmaids sometimes also wore white and veils-though more often light colors for contrast. There had developed an aristocracy of wealth where each family tried to outdazzle the others in the fineness of a girl's trousseau. A family's social status decided the wedding apparel and how elaborate an affair a wedding would be. A bride's wedding apparel was not always the fashion of the day, but a special dress that could be worn for other occasions, as in Rachel's choice, living in rural New Brunswick.

The Invitation in the 1860's

Invitations were printed on bands of white ribbon and mounted on white parchment. Folded and sealed, they were delivered by hand through family servants.

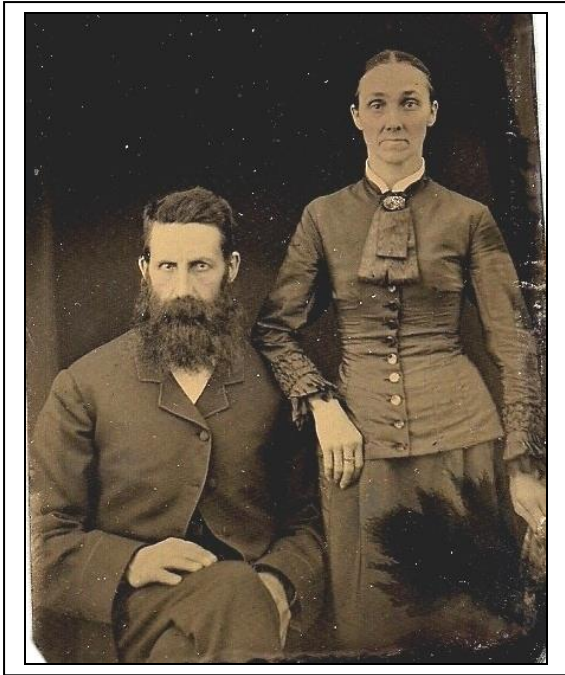
Music

For the house wedding, music was played on the harp and square piano rather than the organ.

The Ring

The desired ring, depending on the couple's social status, must have diamonds and pearls. Often the diamonds were not genuine, just cut glass in a gold or silver setting.

Wedding- Northrup-Benson- 19 June 1865



Bride-Margaretta Ann Benson, born 2 Dec. 1842, Belleisle Creek, Kings Co., N.B.

Groom-Harvey Hartt Northrup, born 30 May, 1837 Kingston, Kings Co., N.B.

Married-**19 June 1865**, Parish of Sussex, Kings Co., N.B.

Co-Signer-John C. Lyon, Kings Co., N.B.

Margaretta Ann is wearing a form-fitting two piece dress of a dark-coloured fabric, buttoned down the front, with a satin bow at the neckline accented by a broach. Her sleeves end in a ruching style with pleats flaring at the wrist. Her dress is a Sunday Best style, which can be worn on future occasions. Her hair style, parted in the middle and drawn back in a bun is the fashion of the era. The groom's heavy beard is the men's fashion of the day. He is wearing a three-piece suit of a woollen material with covered buttons.

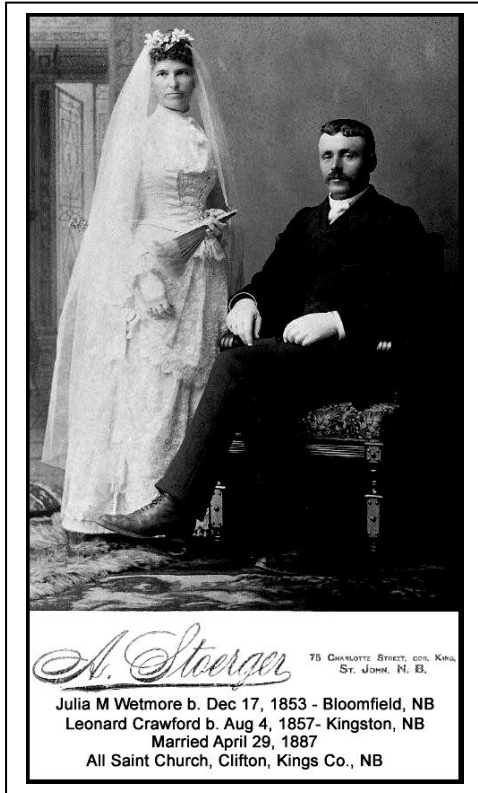
Weddings From The 1870's



Features that stand out in wedding pictures of the 1870's are the "bustle" and the trend away from gold to all-white wedding jewellery. An engagement ring with diamonds and pearls in combination were coveted by most every bride in a style of a diamond tiara across the finger. This is the first decade in which an album might show a bride throwing her bouquet. Guests stood below as she mounted the stairs to change into her 'going away' costume. The girl catching the bouquet was supposed to be the next married.

Weddings In The 1880's -- It Became Important To Document The Day With Photos

In this decade the family picture album became quite general throughout the land. Even our relatives who were farming the western prairies took time out for a wedding photograph. George Eastman's Kodak also came on the market, and with it the opportunity for informal snapshots of bridal affairs. As a result, we have a wide choice for sampling the era's belles and beaux.



Date: **April 29 1887**

County: Saint John

Place: Saint John

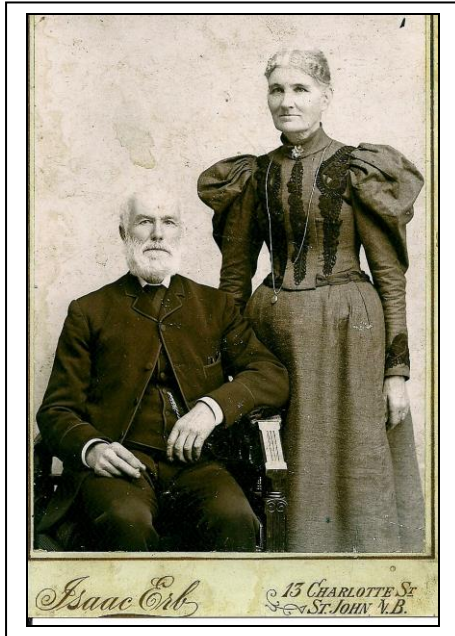
Newspaper: The Daily Telegraph

All Saints Church, Clifton (Kings Co.) was the scene Wednesday afternoon of the marriage of Leonard CRAWFORD, Kingston to Julia M. WETMORE d/o Norton WETMORE, Bloomfield and adopted d/o Hon. G. Hudson FLEWWELING, Clifton. At 6:30 the wedding was commenced by Rev. H. Stone Wainwright. The bride was attended by Miss Genevieve WETMORE. Egbert CRAWFORD supported his brother, the groom. In accordance with an old custom, a committee from All Saints Church presented Mrs. Crawford with a handsome Bible, she being the first lady who passed from the edifice a bride. (cross reference: FLEWELLING)

The Cover Wedding Portrait

Julia Morse Wetmore's wedding apparel features a coronet of flowers from which her lace veil flows to her hemline. Her white lace dress is two-piece with the bodice of the jacket laced at the front, extending down over the waistline with a hem of lace trim. At her neckline is a frothy white lace kerchief with a pin as her only jewellery. Her skirt has a draped apron trimmed with a lace border at its hemline which is then draped back to a bustle and bow with large decorative rosettes. The skirt itself is draped and decorated with rosettes all around the hemline. Her underskirt is pleated and is visible just below the skirt. Julia's long fitted sleeves have an extension of a bow and white lace flattering the wrist. Julia is wearing white gloves and her fan has ostrich feather edging. Her footwear would be white laced boots or slippers. The groom wears a woollen suit with a high-necked shirt complimented by a white cravat. He also wears white gloves. The fashion of the day for portraits is with bride standing and the groom sitting.

1889- A Second Wedding For James Reid and Sarah Ford (Porter) Aiton



James Reid, age 60, widower, of St. John, birth place, Nerepis, occupation Hotel Keeper, and Sarah Ford Aiton, widow, 58 years old, of Upham parish, born in Hampton. Religion-Presbyterian.

Sarah Ford Porter, born 14 May 1831, Parish of Upham, Kings Co., N.B. Religion-Presbyterian.

Married 31 October 1889, Kings Co., N.B.

Witnesses: Hannah Scott & Charlotte Brown of Hampton Village, Kings Co., N.B.

Sarah's Sunday Best dress is of a grey serge material; the jacket having a high neckline, buttoned down the back, with 'leg o mutton' sleeves. Black lace appliqué trims the bodice and cuffs. Her jewellery is a broach at her neck, and a long chain with a locket. The skirt is full with no hoop. The groom wears a three-piece woollen suit and white shirt complimented with a dark-coloured cravat.

Weddings of the 1890's

The long engagement was becoming fashionable, and while there was less emphasis on an elaborate bridal trousseau, the ceremony itself took on added glamour. Preparations began three months in advance, with hand painted white satin cake boxes. Stationers received a big order of engraved invitations enclosed with a "church" or "usher" card and a "breakfast card" for a high noon wedding. The old fashioned (70's) custom of having bridesmaids and escorts lead the wedding procession followed by the bride's mother on the arm of the groom was now replaced by having the bride lead, preceded only by the flower girls.

The entire church was decorated instead of just the altar. and songs were introduced to supplement the organ processions. The soloist was usually a friend of the family, but in large weddings a full vested choir might be used. The bridesmaids carried flowers, and a new type bridal bouquet made its appearance; blooms arranged loosely with pendants of ribbons and vines falling from them. First called a "chatelaine", after 1900 it became a "shower" bouquet.

The practice of having clergymen kiss the bride was now discontinued as "unwarranted liberty" and "an osculatory display" not calculated to tie the matrimonial knot any tighter. "Some society matrons even put a ban on the bride's being kissed, even after the ceremony, by anyone but her husband. It was "not considered in keeping with the dignified occasion." And dignified indeed were some of the wedding parties of the day! Formalities of the reception line were stressed to the detriment of exchanging intimate family pleasantries. The wedding tended to become, in fact, a "front" exhibited for the benefit of the entire town. Yet as we look over the album portraits of our relatives of this period, we catch many a sparkling eye. Love and laughter were not buried under by all the bustle, ostentation and formal display.

In contrast with the over-formality of the preceding decades, the 1890's were truly "gay." This stands revealed in the photographs of our relatives who married at that time. Home rather than church weddings were coming back into favour, and albums show some delightful informals of these family affairs. From having many bridesmaids, the preference turned to smaller wedding

parties. Sometimes the bride went unattended; more frequently she had a “maid of honor” (previously this name was much used to refer to small flower girls.) Fashion magazines continued to stress formal costumes for the wedding party but by and large there was greater room for individuality in wedding dress than ever before. In the public press attention was now paid to “going away costume.”

After the ceremony, the bride and groom’s first duty was to cut and serve the wedding cake. Thus was revived an old and simpler custom for some time superceded by having the cake cut, wrapped and boxed before the wedding. The cake now became a light white” bride’s “cake . But the older custom of dark cake often persisted alongside –now called a “groom’s” cake. Indoor and outdoor games were often played after the wedding feast, with dancing occasionally. One etiquette book of the period cautioned guests to congratulate only the groom. “No one ever congratulates the bride”.

There still remained a general sensibleness of this age regarding weddings. Though many elaborately gowned and frock-coated affairs were held, the rank and file of our relatives chose a wedding trousseau that would be useful in the days afterwards. And while many grooms still bowed to the old practice of buying a silk vest especially for the ceremony, it was generally considered incorrect to buy new male apparel unless a favourite suit needed replacement.

1898- A Second Wedding For George Sharp and Eliza Swan Murray



Bride; Eliza Swan Murray, spinster, born 17 April 1863, English Settlement, Johnston Parish, Queens Co., N.B

Groom; George Snider Sharp, widower, born 15 Mar. 1861, Lower Millstream, Kings Co., N.B.

Married **14 Sept. 1898**, Residence of the Bride’s Mother, Springfield Parish, Kings Co., N.B.

Eliza’s wedding dress of a dark colour has a bodice with pleated detailing and covered buttons. The high-necked lace collar matches the lace cuffs at the wrist-line of her puffed sleeves. A Sunday Best dress as the lace collar and cuffs can be changed for other occasions. Her jewellery is a broach at the neck and a chain necklace. Her hair is coiffed in an upsweep fashion with an adornment.

George wears a three piece woollen suit, a white shirt with a stand-up collar and a ribbon tie.

Weddings In The 1900's --Something old -- Something new -- Something borrowed... Something Blue

Most brides keep this old Victorian Wedding Tradition

Something old- Something new- Something borrowed-Something blue-And a silver sixpence in her shoe! This good-luck saying originated many years ago in the Victorian era. "Something old" symbolizes a link to the bride's family and their past. The item most often will be a family heirloom that the bride will wear or carry on her wedding day. Perhaps a piece of jewellery or a hanky from Grandmother. The bride may also choose to wear a family member's wedding dress to honour and respect family tradition.

Something new represents good fortune and success, for a wonderful, new life. A bride may choose to say her shoes are new or use her wedding gown as the new item. Many choose to wear a new piece of jewellery.

Something borrowed symbolizes the love and support of family and friends in time of need. A borrowed object can be a token from a friend, such as a lace handkerchief or borrowed jewellery for the day.

Something blue is an object that symbolizes faithfulness and loyalty. Most brides will choose a blue garter or ribbon. Many have blue added to their flowers.

"A Silver Sixpence In Her Shoe", is a blessing for wealth.

Weddings From The 1900's

White is in! Long flowing gowns are the fashion of the day!

Secord-Patterson-9 September 1903



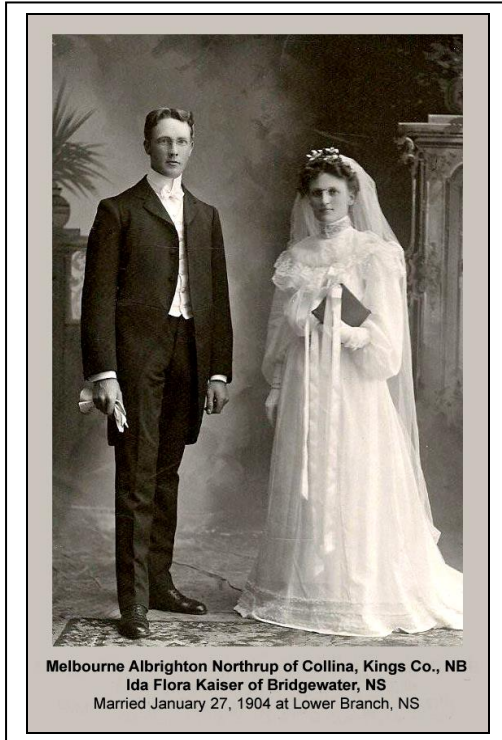
Bride: Jessie Florence Stella Patterson, b.10 October, 1879, Carsonville, Studholm Parish, Kings Co., N.B. daughter of William Patterson and Susan Anne Soper.

Groom: Walter Cardwell Secord, b. 17 September, 1866, Long Creek, Johnston Parish, Queens Co., N.B.

Married: 9 September, 1903, residence of the bride's parents, Carsonville, Studholm Parish, Kings Co., N.B. by Rev. H.H. Ferguson. Witnesses J.A. Patterson & W.D. Fenwick.

Jessie's dress of white muslim material has a bodice that is smocked and pleated, with a high neck. The long flowing sleeves are narrow above the elbow, then end in a tight cuff over her gloves. The skirt is full over crinolines rather than a hoop, with the bottom trimmed in wide ruffles. Her jewellery is a broach at her throat and a long chain. For Jessie a bow is her hair ornament and her blonde hair is swept up in the fashion of the day, rather than wear a veil and headdress.

Northrup-Kiser-27 January 1904



Bride; Ida Flora Kiser, born 1879, Lower Branch, Bridgewater, N.S.

Groom; Melbourne Albrighton Northup, born 18 Oct. 1878, Collina, Kings Co., N.B.
Married **27 Jan 1904**, Lower Branch, Bridgewater, N.S.

Tragedy for the Newly Wedded Couple

Ida Flora passed away on the 16th Dec. 1904 due to childbirth complications Melbourne passed away 7 Sep. 1905, at Bridgewater, N.S. due to a broken heart. Both are buried at Bridgewater, N.S. This portrait from the Northrup-Fisher collection.

Ida has chosen the long flowing style of dress with a train similar to Jessie's dress. However she wears a floral headdress from which a long veil cascades to her hemline. Her dress is high necked, with rows of ruffles around the shoulders. The sleeves are long and flowing, ending in a tight wristband over her gloves. Her long full skirt over crinolines has ruffles around the hemline and extends in a long train at the back.

Melbourne's suit has a frock coat in the split-away style. It is accented with a white silk vest, high collar white shirt and a white bow tie. He holds his white gloves.

Wedding Traditions

As old as marriage itself were such practices as carrying the bride across the threshold of her new home. Parents of this decade must have been rather insistent that a man be well established financially before taking a bride; at least this would be a ready explanation for the prevalence of late marriages indicated by album photographs. The honeymoon also became a more prosaic affair, with hired hack ride to the station and a brief train trip to some other town

In this decade the bridal flowers were white roses, white orchids, lilies of the valley, or orange blossoms. Bridesmaids also carried white, and these flowers were often paid for by the groom, as is still customary with the bride's bouquet.

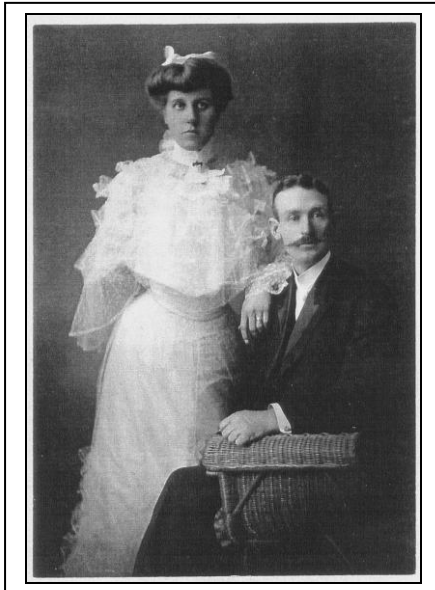
As for the wedding ceremony itself, the procession was arranged and re-arranged according to various self-styled authorities. Some formal weddings went back to the old custom of having little girls cast flowers before the bride as she led the procession down the aisle on the arm of her father. Others held aloft a garland of flowers for her to pass under as she took her place before the altar. Still other weddings adhered to the new practice of placing the little girl and her basket of uncut flowers after the maid of honour and just before the bride. All formal weddings now tended to have the ushers and bridesmaids march as two separate groups in the processional but to pair up and follow the bride and groom in the recessional.

For more informal home weddings, the bride and her groom had simply another couple "stand up" with them. Afterwards father and mother might stand with the wedding party for an album portrait.

The 1900's are also known as the Gibson Girl Era!

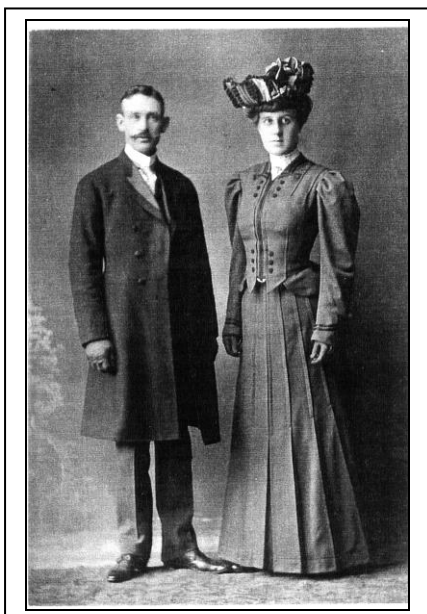
This was also the era of the **Gibson Girl** and **Arrow Collar Boy**, the dawn of a new century. Our relatives married in that day wanted "something new" as well as "something old." New indeed was the engagement ring, a diamond solitaire in a, high gold-pronged 'Tiffany' setting-and a favourite for 25 years to come. New also was the high pompadour be-ribboned hairdo and the tie, worn ascot fashion with scarf pin-"bows and pins made suitable inexpensive gifts for bridesmaids and ushers." The bride now wore long fitted skirts, with Empire Waist. This was the decade when the "new woman" of suffragette equal rights was coming to the fore; but with such a tradition-hallowed ceremony as marriage, all most brides thought about was the latest in wedding finery. Fashion decreed big "Merry Widow" hats and the highwaisted, long tight-skirted dress. Album photographs show this revival of the empire style. The long tight dress and the heavy headgear resulted in a slightly tilted posture known as the "Grecian bend". It could not have been particularly comfortable to the wearer, but whoever thought of that in those stately-simple pre-war years.

Jennie Irene Reid and Walter Landon Kilpatrick-Married October 25th, 1905



The Wedding

A pretty wedding took place at the residence of Rev. Dr. Raymond last evening when Walter L. Kilpatrick of Upham was united in marriage to Miss Jennie Irene Reid, daughter of the late James Reid of Upham. The bride's wedding dress of dotted Swiss lace featured the new Gibson corseted waistline. The high-necked bodice boasted a tie, worn ascot fashion with a scarf pin. Rows of ruffles and bows floated out over sleeves that slimmed at the wrist. The skirt flowed down from the tight waistline into rows of ruffles to the hemline. Jennie wore her hair in the high pompadour be-ribboned style of this new Gibson era. The groom sported the new Arrow Collar Boy shirt with no tie. The lapels on his coat jacket are satin. His shirt has cuff links. The couple was unattended.



The Going Away Outfit

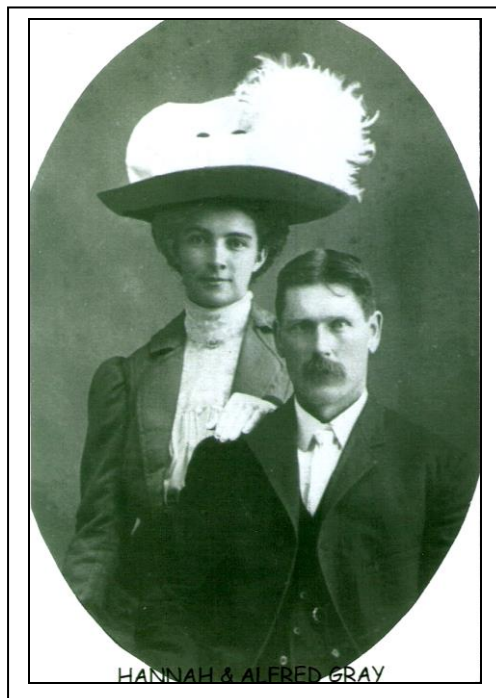
Jennie Irene wore a suit of royal blue wool with a hat to match. The two piece suit had a Gibson-Girl waistline. The jacket featured button trim, braid and detailing. The full sleeves, with braiding trim at the cuff, tapered at the wrist over gloves. The long fitted, pleated skirt flowed from the empire waist. Jennie's large hat of satin and braid trim was of the "Merry Widow" style of the day. The bride and groom left on the Quebec Express for Campbellton where they will spend their honeymoon. They will reside at Upham and the bride will be at home to her friends on November 2nd.

Mr. Walter Kilpatrick and wife formerly Miss Jennie Irene Reid, both of Upham, K.C. arrived in Moncton on the Maritime Express Thursday returning from their wedding tour and were the guests of E. A. Smith while here. Mr. and Mrs. Kilpatrick continued their homeward journey on the CPR to Hampton where a special train awaited them and conveyed a large number of friends and acquaintances to their home where a reception was held. The guests returned to Hampton on a special train in the morning.

1910 and the Automobile

1910 was the first decade when the automobile had become a reliable enough conveyance to warrant long distance travel. More and more newlyweds were consequently taking automobile honeymoons. This new custom was played up in popular songs and novels of the period. Also in vogue was the practice of staging a wedding out-of-town at some country club or country estate. Railroad companies could no longer compete with the more exciting possibilities of an auto ride.

1910 “The Merry Widow Hat”



Bride-Hannah Amelia Reidle, born 16 Dec. 1888, born Belleisle Creek, Kings Co., N.B.

Groom-Alfred Daniel Gray, born 24 June 1871, Elgin Parish, Albert Co, N.B.

Married **21 Sept. 1910, Kings Co., N.B.**

Hannah’s wedding ensemble features the “Merry Widow” hat adorned with beautiful ostrich plumes. Her hair is swept up in the pompadour style. Her two piece suit is of the Gibson era fashion. Her high necked lace blouse has the fashionable ascot tie and scarf pin. The tailored, fitted jacket has the empire-waist style. The skirt is long and fitted. White gloves compliment her ensemble. Alfred wears a 3 piece suit with white shirt and tie. His vest has covered buttons with his pocket watch chain in view.

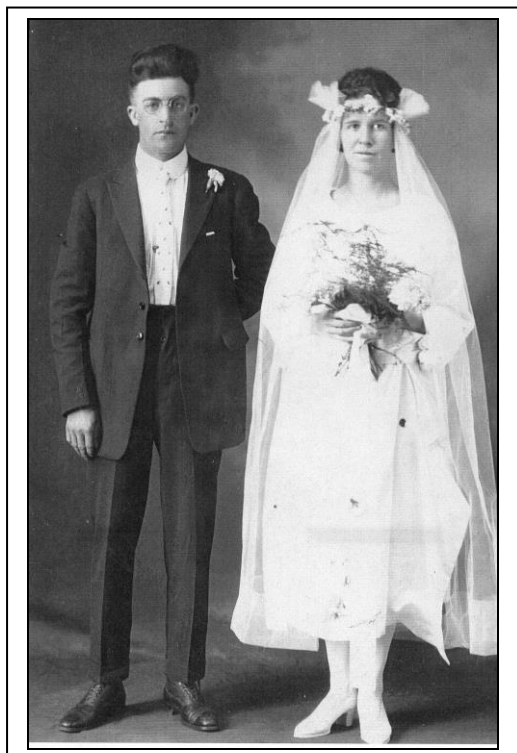
In some of the album pictures of 1910, there is an absence of wedding gloves. The decline and fall of the glove is a story in itself. Since the Middle Ages, gloves have had a very special significance in affairs of the heart; fidelity. Gloves were fashionable all through the nineteenth century. Regardless of whether she carried a fan, prayer book or flowers, the bride always wore gloves. The ring finger was often cut, so that the wedding band could be slipped on without embarrassment. Even in the first decade of the new century gloves were considered a gift of courtship. Few girls refused to marry a suitor after accepting a gift of gloves.

A Permanent-\$1000.00

New hair styles began to stress curls, but few brides with straight hair could afford them. The new Nestle permanent wave was just coming in but it cost one thousand dollars!

Weddings From The 1920's

Gone were many time-hallowed institutions-along with the hoop and corsetted figure. The woman of the 1920s bared her legs...



Bride- Jennie Lizzie Muir, Born 17 June 1899, Pearsonville, English Settlement, Parish of Studholm, Kings Co., N.B.

Groom- Murray Leslie Boyd, born Parish of Norton, Kings Co., N.B.

Married **9 October, 1923**, parish of Norton, Kings Co., N.B.

Jennie's muslim wedding veil extends from a coronet of orange blossoms to the hemline of her dress. Her hair is permed in the new style. Her dress is calf-length, has a draped collar at the neckline, wide sleeves with lace edging at the wrists, and a wide satin ribbon belt across the waistline highlighting detailed draping on the side. She carries a shower bouquet of flowers and no gloves. Her ensemble is complimented by white stockings and white pumps.

The groom wears an all occasion suit, white shirt with patterned tie. A boutonniere adorns his lapel.



Bride- Jean Elizabeth Moore, born 12 Jan 1905, Mechanic Settlement, Kings Co., N.B.

Groom- Alonzo Arnold Simpson, born April 1903, Hopewell Parish, Albert Co., N.B.

Married **20 June 1928**, Parish of Salisbury, Westmorland Co., N.B.

Jean has chosen a headdress very popular with royalty in England in this era. A coronet over the forehead, flapper style of satin, ribbons and flowers. From it a long sheer veil, decorated with self-fabric flowers and edging, flows to the floor in a train. Her silk dress is very 1920's with the belted dropped waistline and pleated skirt. Her shoes and stockings are white. A huge shower bouquet compliments her outfit.

Alonzo wears a best suit with white shirt and patterned tie.

The spirit of these gay irresponsible times is carried in many a wedding picture of the day. Informality-and more informality -elopements galore and a justice of the peace instead of a minister. Gone were many time-hallowed institutions-along with the corsetted figure. Now a girl could show her legs. Prohibition notwithstanding, guests drank wedding punch made with bathtub gin and engaged in all manner of horseplay with the newly married pair. Jokes were broad, if not downright bawdy. Few brides wanted to be given in marriage by father. The 'old folks' were often almost crowded out of wedding affairs.

Above all, the 20's were days of non-conforming. One's friends were married (if all all!) atop flagpoles or under water. Some brides affected black velvet. And yet some dignity remained, and when the bucket-hatted, short-skirted bride and her knickered groom stood up to take their vows, the solemnity still shows through. And the songs sung also tell their story. Since the turn of the century there have been two all time favourites; "I Love You Truly" and "O Promise Me."

Fashion in wedding rings was changing now as rapidly as fashion in dress. Matched engagement and wedding bands were the order of the day. The high set diamond solitaire gave way to square or lace mounts, and platinum or white gold was preferred over the traditional yellow color. In 1925 a plain gold ring could get you legally married, but the carved designs were considered very good salesmanship, for everywhere the accent was on youth!