



Trend Report

Bria Hill

BUF 4500: Trend Forecasting & Social Media

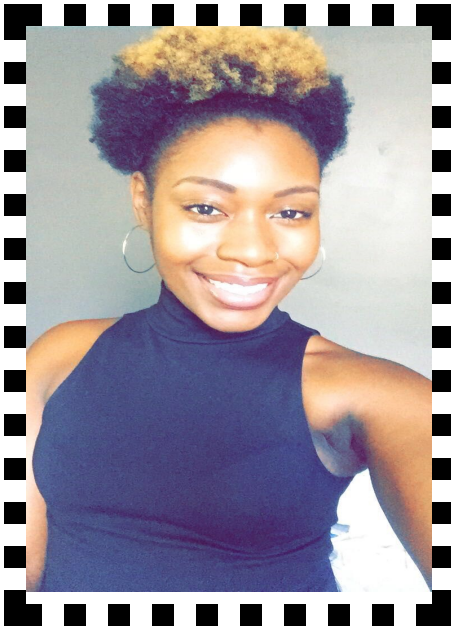
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My name is Bria Hill, I am twenty-five years old and a native of the best city in the world Brooklyn, NY! I studied the Business of Fashion and Technology at CUNY City Tech where I received my Bachelor of Arts degree. My favorite thing to do in my spare time is travel, and not just for leisure to learn about the culture, food, and dress of the habitants in any particular region of the world. Learning makes me happy, I always believed the more you know the more you grow and the more prepared you are to make decisions in your everyday life. Trend forecasting if anything else is learning constantly. This field requires its

inhabitants to study past trends in congruence with the social, economic, political and zeitgeist of the world to formulate a hypothesis on styles that consumers will demand in the foreseeable future.

My passion for forecasting began when it was introduced to me in my studies but it wasn't until post degree that my colleagues and I created *BH International*. *BH International* started as a very intimate company serving only a handful of clients, it wasn't until five years ago that we actually penetrated the fashion world. We now serve clients in over thirty countries! *BH International* received its accredited fame after being featured on famous online publications such as mefeater.com and wmagazine.com because of our ability to identify MUST-KNOW trends in the preseason allowing our clients to execute top styles in the categories of color, material, and style well before they reach and/or become saturated in the market.



To the reader,

Through these pages I will be discussing the up and coming trends for GORGEOUS couture bridal gowns coming to you in the Spring of the year 2020. During this season, bridal will continue to escalate itself as a more diverse market. In the past, the only options for most brides came in the most exhilarating range of pure white to soft ivory (BORING!). This will be the year for change, as the light shines bright for the consumer who prides themselves on being an individual. The new bride is not afraid of color so standing out in a crowd is no problem, in fact it's a *NECESSITY!* We all know the wedding day is one of the most important days in a girl's life and even though the wedding gown is more often than not only worn for one day, it is one of the most important parts on this immaculate day. So why not make it memorable! As the bride YOU have the option to wear anything your heart desires. This generation has left tradition by the way side in order to fulfill their role as an individual and stay true to themselves and we would certainly like to aid our clients in this journey. Especially in the age of social media, the people viewing your dress will not be limited to the attendees to the big event! This new pool of viewers will also include ever follower on every social media profile you decide to post your pictures on. WE ARE HERE TO HELP YOU GO VIRAL! We are going to introduce to you new trends and manifestations of trends that will have you wishing you could have a wedding every week!

Our reports come guaranteed through extensive research and compiling data of wedding dress' past to predict an insanely bright future. Please join us in our results of exploration through marvelous silhouettes, fabrics, and color to present to you the styles bridal wear we expect to see on the runways and brides reciting their nuptials in the year 2020.

We hope you Enjoy!



Vows or should we say, "Vals"

VALS is a popular method of our choice to perform a consumer psychographic segmentation. The actual word VALS is an acronym standing for Values, Attitudes, and Lifestyles. The consumer in the market for wedding gowns are typically women around the ages of 29-35 who are college educated. This particular woman is cemented in their careers probably at a corporate firm and in a mindscape where her life is finally coming together. She has found the love or partner whom they are elated to spend the rest of their lives with and is now ready to embark on this journey to becoming a wife, but first the wedding!. This consumer is also fashion forward, and loves to be seen in the newest and the latest trends that this world has to offer. She enjoys traveling for leisure in her spare time and loves food as equally as fitness, her lifestyle is trending. This ideal women has looked forward to their wedding day and will stop at nothing to make sure the day is perfect, even if that means splurging a little. The market for couture gowns however includes women who enjoy luxury fashion and elegant designs and details. These clients presumably make six figures or more, and belong to high class in their respective communities. They care about who will see them in the gowns so of course must remain fashion forward from the dress to all accessories included in the ensemble. This woman will exceed all wedding day budgets to achieve the perfect look especially the wardrobing. She is unapologetically feminine but is never afraid to try something new. This bride may have taken a trip or two to Kleinfeld's and even with the large variety they have to offer new brides, she was not quite impressed because she has a craving to stand out by any means necessary.

History of Bridal

The history of wedding attire is not as clear cut as people may think, actually the classic rendition of the bride in a white wedding gown is a fairly new tradition considering wedding dresses' incredibly dense past. Weddings began as rite of passage for children to be considered adults and this tradition originated from ancient Rome. In medieval times, the appearance of the bride represented the wealth of her entire family, therefore the bride's family's perspective was to go all out even if that meant they had to spend their last. The bride would be draped in the most expensive of fabrics like velvet, silk, and satin in the richest of colors like purples, reds, black, browns and greens to exude that she came from a family of wealth. During this time prior to the actual wedding ceremony, brides were encouraged to dress in an all white robe as a tribute to the hymen, which is where the tradition of the white wedding dress stems.

However, it was not until 1840 where the actual white wedding dress was made popular by Queen Victoria during her marriage to Prince Albert of Saxe-Coburg. Queen Victoria even had her daughters traditionally married in white when they became of age (PWD.com,2018). This new trend was not a fan favorite amongst working women who found the white wedding dress inconvenient due to things such as they couldn't wear the garment all but one time. Also lavish fabrics were extremely inaccessible to this class of women. The most inconvenient aspect of the white wedding dress was in fact the cleaning of the dress which was nearly impossible. There were not many paved roads so there was dirt and dust everywhere. It was not until the revolution of department stores that changed the working women's mindset because the department store made fabrics more accessible and even introduced a wide range of dresses that could be purchased as opposed to the dress having to be handmade by a seamstress.

By 1890 the white wedding dress was accepted by the masses in the U.S. (PWD.com,2018) During the twentieth century is where we began to see the trend of embellishing sky rocket and lace introduced as a popular fabric. During this time the silhouette was also changed with the use of corsets. In the 1920s we saw the hemlines of dresses rise as did



the hem lines of dresses in general following the flapper era style. In the 1960s wedding dresses took on a more relaxed fit as seen in the very famous wedding of Princess Diana and Prince Charles. The royals have continued to be a leading influence on trends even today. The most recent wedding of Prince Harry and Meghan Markle was one of the most televised weddings pulling in almost twelve million viewers (WomenandHome.com, 2018).

Present day, although the white wedding gown is the favorite of traditionalist, colored wedding gowns are seen making a strong come back seen in many couture bridal shows.

The Trends

Post completing extensive research, my colleagues and I were able to narrow down the most exciting trends in bridal wear to our top 3 favorite which were eye catching sleeves, jumpsuits/ pant suits, and the most exciting of all COLOR!

Elaborate sleeves were seen on many bridal runways from designers like Ines di Santo, MXM, and Galia Lahav. While spotted mostly in Fall runways, we have evidence to predict that with light fabrications and shorter lines this will also be a hit amongst many spring summer brides as well. It just adds an extra flare to a gown with a nod to medsty. Traditionally wedding gown trends almost always follow the likes of the royal family and the last royal wedding to Prince Harry, her ceremonial gown had full length sleeves.

The jumpsuit has some work on being just as socially acceptable as a staple piece of bridal wear as the gown, but it has been on the trend radar for a couple of years. This style definitely speaks a modern bride especially one who wants to embody personal style and



even sometimes just pure comfort. This style first caught my eye when singer Solange chose a jumpsuit ensemble as her reception attire and she was

stunning but it also did not look out of place. This look was also seen on celebrities such as Amal Clooney in her ceremony while getting married to George Clooney (Hoffower, 2016). In the age of outfit multiple bridal outfit changes this a style that can be considered a one and done from ceremony to reception.



When bridal was first introduced it was used as a means to show the wealth of the bride's family so they would often use deep rich color to show status. So color is making a comeback when it comes to bridal and why shouldn't it? Color evokes emotion and on such a joyous occasion feelings and emotions most

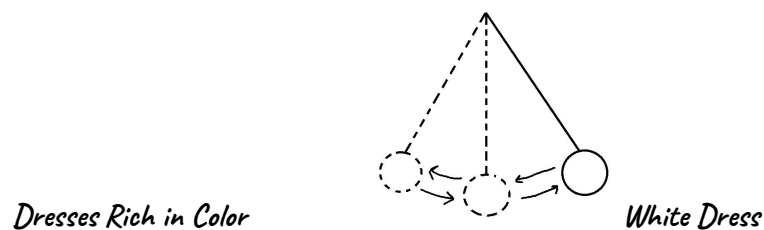
certainly take front row. Also, for the bride it is their one day to shine so why not dress in the color you feel most beautiful in. In Vera Wang's latest collection she did not feature not one white bridal gown, in fact most of her gowns included multiple colors. Traveling is also trending amongst millennials. Studies say that on average each millennial family is taking 2.6 trips per year (Forbes, 2017). So there is a lot more exposure to the world, not only through traveling but also through the world wide web. Other cultures see weddings as one of the biggest celebrations in life so they like it to be filled with color. For example, in countries like Japan, India and China brides wear red on their wedding day as a sign of new beginnings, joy, and luck.(Watson, 2014) When one gets exposed to other cultures is when they began to question their own traditions and when it is their time to consider marriage they have options to choose from instead of following the status quo.



Color Palette

The color palette for the gowns will include colors that represent a universal client in terms of tones that really compliment the skin. It will include a soft eggshell for our traditionalist, however our optimal target are women who are not afraid to go outside the box. This product will range from dresses in color from head to toe as well as more modest approach to color that will be represented in a belt or headband.

We choose colors that really speak to emotion, colors that make people feel good, loo good, and exude positive energy. Colors that are represented in the prettiest of flowers when the bloom in the spring which is where most of research and influence stems from. We also wanted to choose a range of pastels because we are on a pendulum swing, which by definition refers to the periodic movement of fashion between extremes, which is relevant when it comes to wedding dresses in color in America. When wedding dresses were first introduced they were deep in color then as time progressed the pendulum swung from the far left of deep rich color to the far right of ivory and white. Present day we are in the middle of the pendulum where pastels are being seen as acceptable for wedding attire along with formal pant and jumpsuits.





Trend: Sleeves!

Look 1:

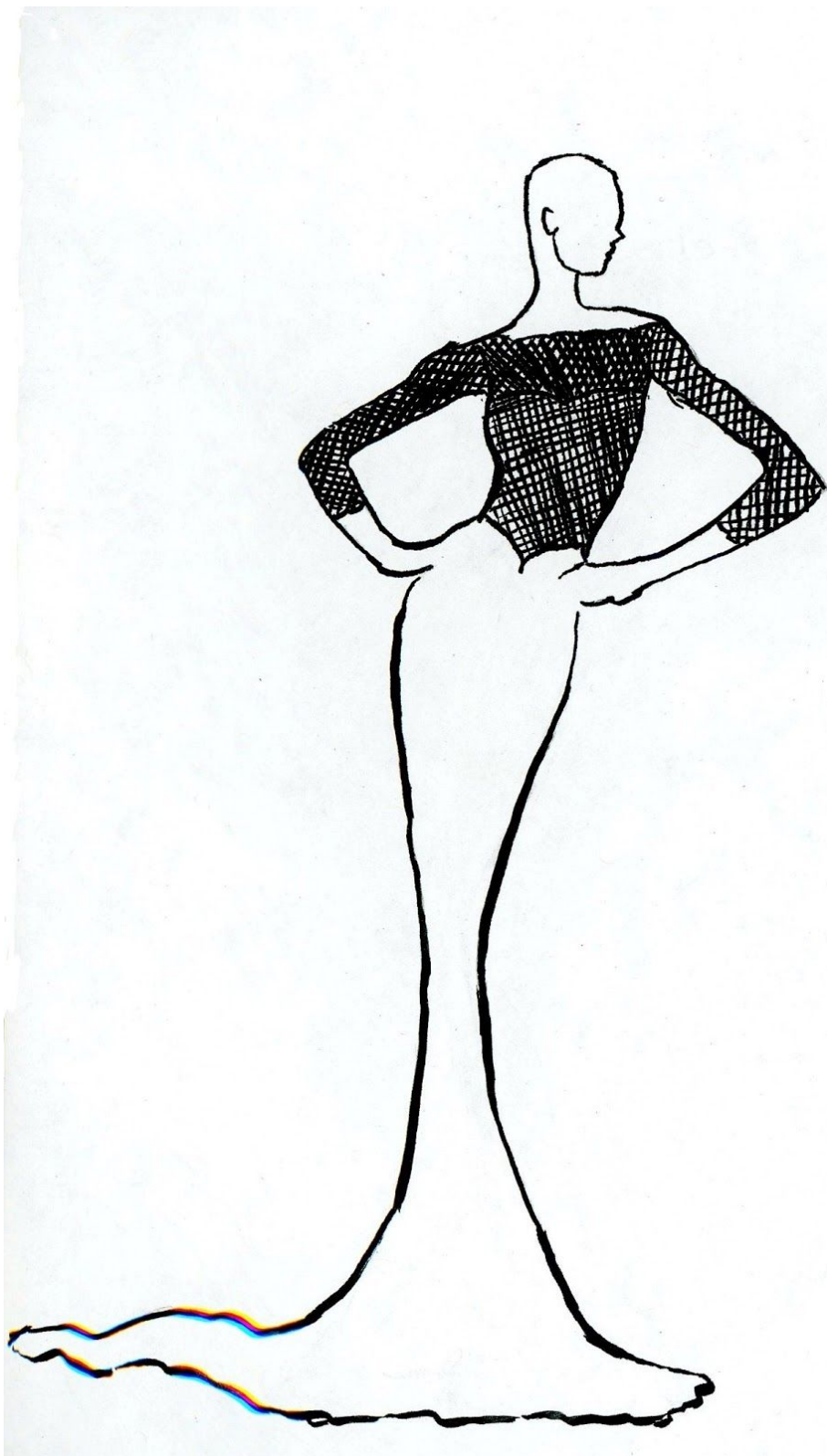
This is a gown with a bodice made of lace that overlays a skirt made of silk. The bodice has a scalloped Sabrina neckline completed with $\frac{3}{4}$ length sleeves, while the lining of the bodice ends with a sweetheart neckline to give variation in texture and also leaving a sheer palette of the neck open beneath the lace. The silk skirt is tapered to the body and ends with a mermaid style flare at the bottom with a slight train.

Look 2:

Also mermaid style in silhouette in the color egg shell with an added fit and flare twist provided by an elaborate over skirt. The open flounce off the shoulder short sleeve on this dress adds an intensely feminine detail to a daring silhouette due to its delicate lace material. The over skirt is made of tulle giving textural contrast to the bodice which is made of satin.

Look 3:

This incredibly romantic gown has a corseted bodice and a very full draped skirt that comes in a monochromatic symphony of white, ivory, cream, and brown. The sleeve on this dress is slightly attached completely off the shoulder and reinforced with elastic bands at the top to ensure they stay in place. Sleeves are fabricated in tulle so that the arm remains transparent and slightly longer than the brides are adding aesthetically to its romantic theme.







Trend: Jumpsuit!

Look 1:

This Jumpsuit is made entirely out of a floral lace accompanied by a flesh toned lining. In addition to the clingy jumpsuit, we have added a removable overskirt that can take this gorgeous risk taker from ceremony to her open bar reception. The overskirt also alters the silhouette to a fit and flare ensemble.

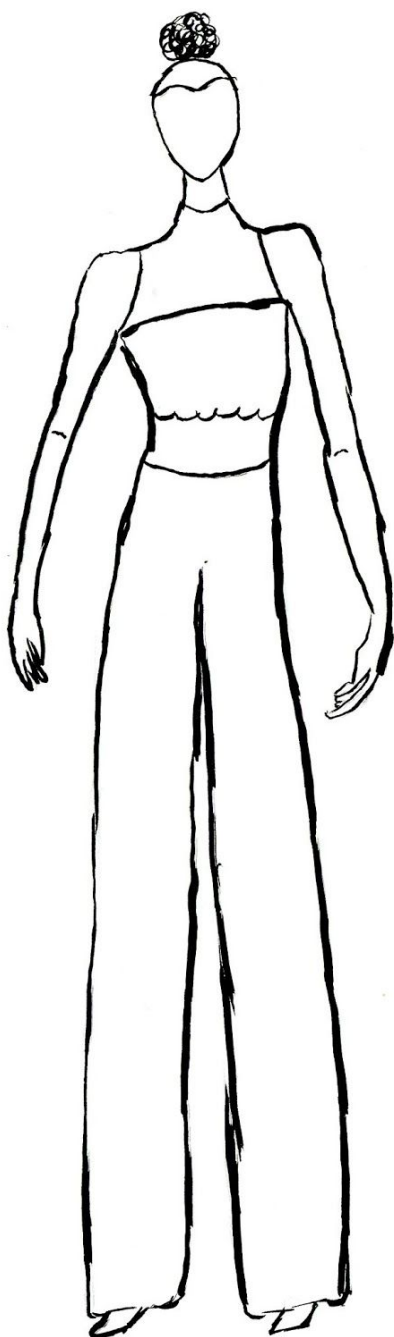
Look 2:

This look is a two piece ensemble also for a modern bride. This look includes a scalloped bottom cropped top complete with a lace panel illusion high neckline. The top is accompanied by high waist straight pants that make for an extremely flattering silhouette. Now because this look is more on the casual side, we chose to have it fabricated in taffeta to give it some structure and elevation as well as some sheen.

Look 3:

This jumpsuit is cropped in length and is made with a sweetheart neckline. What makes this jumpsuit so special are its aesthetically pleasing accessories and bodice ruching. This ensemble is made of ivory chiffon giving it a lightweight feel and creates some movement in the wide leg opening while the bride walks. It also has pockets, a girl's favorite attribute, and is complete with a large bow to the right as well as belted to accentuate the waist. The belt is a dusted lilac which leads us into our next trend of COLOR.







Trend: Color!

Look 1:

This gown is made in a bright yellow chiffon and ending with a spiraled tulle skirt. The bodice is one shoulder and will cling to the body in contrast to the out flowing angular skirt creating a mermaid like silhouette with a gorgeous train.

Color Meaning: Yellow is the color of sunlight, joy and evokes very happy emotions. (Cao, 2018)

Look 2:

This gown is made of chiffon which compliments the ruched bodice which is belted with a flat bow. The dress is tapered at the knees and completed with a full circular skirt made of tulle to create a mermaid like silhouette.

Color Meaning: Orange evokes high energy, playful, and energetic.

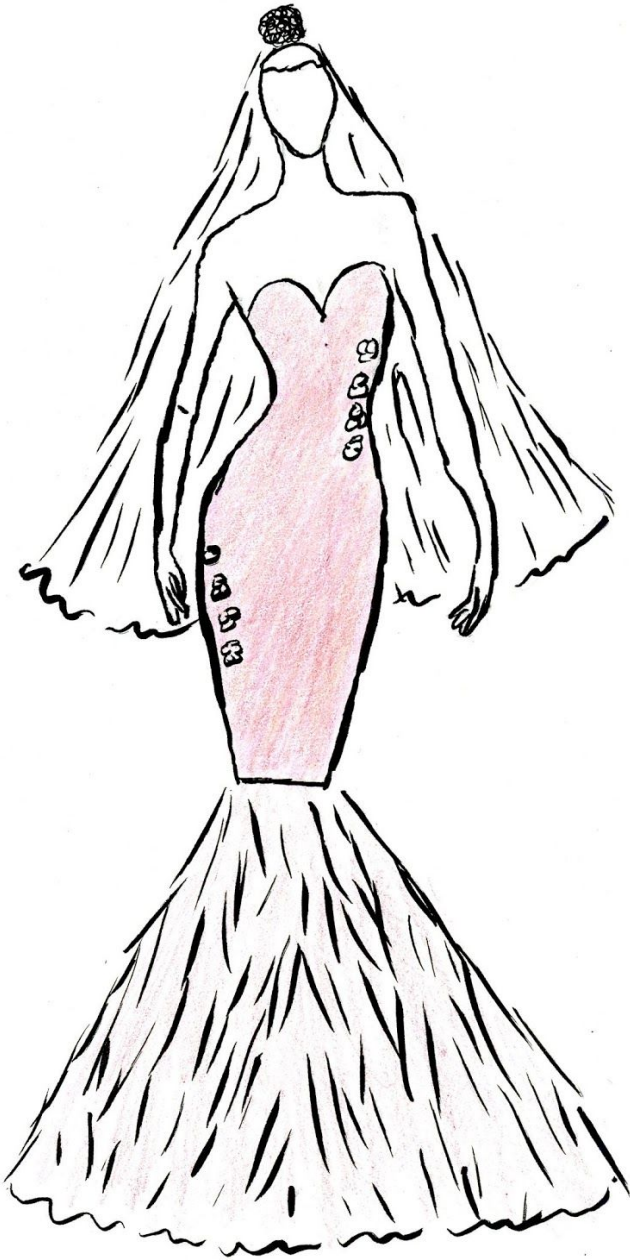
Look 3:

This gown is also mermaid in silhouette with a sleeveless sweetheart neckline bodice that clings to the body, tapers at the knee followed by a full tulle skirt in pale pink. The bodice is also decorated with floral embellishments at the smallest point of the waist and the widest part of the hip to create and/or enhance the illusion of an hourglass figure. This look is completed with a thigh length veil to give it those extra wedding vibes as she makes her way trendily down the aisle.

Color Meaning: Pink makes people think of love, beauty, charm, and all things girly







The History of Bridal Gowns

Bridal gowns and pagan rites: The wedding is a rite of passage a status-shift from child to adult and most western wedding traditions have their origins in Ancient Rome.

The wedding ring on the third finger of a girl's left hand symbolized engagement. At the ceremony, the bride wore white robes as a tribute to Hymen, the god of marriage and fertility and was accompanied by her bridesmaid.

In Latin, the female verb 'nubo' or marry - means literally 'I veil myself'. Hence, a bride was 'nova nupta' and the wedding - nuptials. The bridal veil or 'flammeum' was rectangular, transparent and worn off her face. Flame-coloured, it matched her shoes. In her hair, she wore a wreath of fragrant flowers. Her gown was a white flannel or muslin tunic with a 'cingulum' or girdle. Around her waist she carried the 'knot of Hercules' to ward off evil spirits and undoing this complicated knot was the groom's first order of business on the wedding night



Nobles & Peasants

Medieval weddings were mostly arranged and among the nobility, they were more politics than love. The bride's appearance reflected directly on her family, so her ensemble was of rich colours and expensive garments of furs, velvet and silk, no expense spared.



Peasant brides on the other hand wore gowns in greens or blues dyed with woad. For the lower classes, the wedding was still a high occasion and they dressed as formally as money allowed. Humbler fabrics were used, but styles of the nobility were copied as much as possible.

In the 1300's the traditional wedding gown was the cotehardie or 'bold coat'. It was a close-fitting garment, laced in back or front, with long, tight sleeves, and a full slit in front to show the underdress, which also carried a train. They were made with silk brocades and worn with a gold belt encrusted with jewels. The bride wore a ring

representing eternal vows and true love; a brooch as token of her chastity; and a garland worn over loose, flowing hair for virtue.

Royal Traditions

Although bridal white is relatively new, there were historical precedents. Henry IV of England's daughter, Princess Philippa, wore a tunic and mantle of white satin, edged with velvet and ermine, at her marriage in 1406. Anne of Brittany wore white at her marriage in 1499 while in 1527, Marguerite of Valois married in white ermine and covered by a blue coat with a five-foot train. When Elizabeth of Bohemia married in 1613, she and her maids were robed in white and silver tissue trimmed with silver lace. Her train of silver and sleeves, encrusted with diamonds cost her father James I of England and Scotland a fortune. She wore her hair loose, hanging to her waist, with a crown of gold.



[Simplicity Sewing Pattern Costume 3637](#)

[Simplicity Sewing Pattern Costume 3782](#)

[Simplicity Sewing Pattern Costume 4269](#)

Queen Victoria and the White Dress



In, Queen Victoria married Prince Albert of Saxe-Coburg and wore a relatively plain white satin gown adorned with orange blossom wreath headdress with lace veil and eighteen foot train, carried over her arm.

The official wedding photo was published around the world and the white wedding gown became the rage with high-society brides. Her daughter, Princess Alice - and also Alexandra, Princess of Wales - married in white dresses with orange blossom wreath headdresses in 1858 and 1863 respectively, continuing the precedent set by Victoria.

Prior to her reign (1837-1901), most brides wore current fashions and colors, including cream and ivory.

These gowns were simple in design and not heavily embellished. Often, the veil was the most elaborate part of the wedding attire. Blue was still considered the symbol of purity and many women wore blue wedding gowns for that reason. Victoria's wedding changed all that and for the rest of the century, white continued to gain popularity. By the 1880's most women wore soft whites and ivories and the white wedding gown came to symbolize purity and innocence. Later attribution suggested white symbolizes virginity.

For many working class brides, marrying in a lavish white gown you would never wear again because of its style and color, was an extravagance they could neither afford nor justify. Without modern conveniences, cleaning a pure white dress that elaborate was next to impossible, so many continued to wed in gowns of soft blues, greens soft ivories and even black (if they were marrying a widower). Bonnets and veils were worn according to the style of the day. It wasn't until the end of the 1860's, that veils were worn over the face.

The Arrival of the Department Store

The Industrial Revolution brought about change. The arrival of the department store meant a much greater accessibility of fabrics and designs for women who could now realize their dream of being married in a 'new' wedding dress. Prices came down and the white dress was no longer the preserve of the very wealthy. By 1890, it was accepted that a wedding gown be white.

Early 20th Century 1901-1939

The Edwardian period brought a greater extravagance to bridal fashion. Wedding gowns were further embellished with lace and pearls. This continued to the outbreak of WWI, when styles became simpler and reflected the changing role of women in society. Hemlines rose and tightly laced corsets disappeared. Wedding gown styles continued to follow the fashion trends of the day, including the short flapper dress popular in the 1920's and the fashions of the early 1930's. The influence of the movies with glamorous evening gowns also influenced wedding dress design.

When the Depression hit, brides made do with their 'best' dress for the wedding. Many brides dyed their white wedding dress after the wedding, keeping only the collar and cuffs white, a common practice at that time.

Grace Kelly and Prince Rainier of Monaco

In 1956, watched by over 30 million television viewers, Grace Kelly's marriage to Prince Rainier of Monaco was hailed the wedding of the century. Her wedding gown was a white high-necked, long-sleeved gown with fitted torso and billowing skirt made of twenty-five yards of silk taffeta, one hundred yards of silk net, peau de soie, tulle and Brussels rose point lace. She wore a Juliet cap decorated with seed pearls, orange blossoms, and a veil of 90 yards of tulle. Like Queen Victoria's wedding before her, Princess Grace's wedding set the trend for the next decade and big white wedding dresses were in.



Late 20th Century, 1966-1998

These vintage inspired wedding dresses of the fifties and sixties gave way to more relaxed gowns in the less formal

weddings of the seventies. Outdoor settings replaced churches, garlands of daisies replaced veils, and the couples wrote their own vows.

Princess Diana and Prince Charles

In 1982, Lady Diana Spencer's wedding to Prince Charles was another grand fairy-tale wedding complete with a grand white Victorian-styled dress. It was puff-sleeved with a fitted bodice and full-skirted of ivory taffeta. Like many fashions of the 1980's there was little understatement with it. It was grand. The nineties saw a return to sleeker, less complicated styles.



21st Century Bride

The all-pervasiveness of television as well as the almost universal access through the internet, means the 21st century bride can dress in almost any style - from ornate designer dresses to a something informal. The colour of the wedding gown still mostly white, eggshell, ecru and ivory, though, coloured wedding gowns are making a comeback.

The white wedding gown is more tradition than virtue, though even these traditions are blurring with the rise of the global community. With women marrying later and becoming more independent, the 21st century bride is eclectically assuming her own custom look and feel.

9 Bridal Trends You're About to See on the Summer

Wedding Circuit

April 18, 2018

by Emily Farra

Is it an exaggeration to say that Instagram has changed weddings? Now that every event on the path to getting married is up for documentation—the proposal, the engagement party, the bridal shower, even the cake tasting—brides are under a lot of (perhaps self-inflicted) pressure to wear the perfect look for every occasion, not just the part where they say “I do.” This was a major talking point of the Spring 2019 bridal shows; in her coverage of Wes Gordon’s first collection for Carolina Herrera, *Vogue’s* Laird Borrelli-Persson wrote that Gordon has “observed that some brides who come to Herrera for one dress leave with three.”

Perhaps those three frocks include a dress for the rehearsal dinner, a gown for the ceremony, and another for the reception. However, another growing trend for Spring was on the opposite end of the spectrum: detachable pieces, like sleeves, trains, and overskirts. Brides can add or subtract them to transform their gowns—no second (or third) dress needed.

Another fascination of the bridal world this season? The royal wedding, which is just a month away. Below, we’ve called out more of the top trends from the Spring 2019 shows; you can expect to see them all next summer at your friends’ nuptials (and in *Vogue’s* wedding coverage).

Countdown to the Royal Wedding!

It was abundantly clear that bridal designers had Meghan Markle and Prince Harry’s May 19 wedding on their minds. Several of them actually submitted sketches for Markle’s consideration, including Inbal Dror, and Monique Lhuillier’s elegant long-sleeved lace gown was made specifically for the future princess—or at least brides who want to look like one. Zuhair Murad, Reem Acra, and Marchesa all showed long-sleeved lace dresses with full skirts, which were vaguely reminiscent of Kate Middleton’s Sarah Burton–designed gown from 2011. We still don’t know who is designing Markle’s gown or what it will look like, but these might offer a few clues.

One Dress, Two (or Three) Looks

Why buy two gowns when your showstopping Marchesa dress comes with detachable sleeves? Taking them off completely transforms the gown without the hassle (or expense) of changing into another one. Similarly, Lela Rose and Carolina Herrera showed dresses with removable trains—wear it down the aisle, then take it off for dancing. Galia Lahav introduced removable sleeves, too, and Andreas Kronthaler’s asymmetrical ivory dress for Vivienne Westwood came with panels of feathers you could pile on to customize your look.

A White Dress for Every Memory

Even if you’re wearing just one “transformative” gown for the big day, you might need a few other dresses for your rehearsal dinner, bridal shower, and other events. Tadashi Shoji’s embellished long-sleeved mini dress was designed to correspond to a longer version, and



newcomer Danielle Frankel's lace-trimmed shirtdress looked tailor-made for the post-wedding brunch.

The Bridal Jumpsuit Is Officially Happening

We've seen bridal jumpsuits here and there for a few seasons, but the trend really took off for Spring. Galvan, Carolina Herrera, and Viktor & Rolf offered sleek, minimalist one-pieces, while Naeem Khan and Tadashi Shoji's jumpsuits came in couture lace.

For the Bride Who Says "The Jig Is Up"

If you, like *Sex and the City's* Miranda Hobbes, aren't into pure, virginal white gowns (perhaps because you aren't so pure or virginal), you'll have options next spring. Vera Wang's collection didn't feature a single white dress; instead, her whipped clouds of tulle came in lilac, cherry red, saffron, and beige. Alice Temperley's long-sleeved gown was covered in vibrant embroideries, and Inbal Dror's baby-blue gown looked sweetly reminiscent of Cinderella

Something Old, Something New, Something Sexy . . .

The lingerie trend we've been seeing in ready-to-wear (slip dresses, bustiers, bra tops) has trickled into bridal. Experimental brides will go straight for Vivienne Westwood's signature corset dresses, and girls who aren't afraid to show a lot of skin will be attracted to Danielle Frankel's lacy bra, wrap top, and high-rise trousers.

The Minimalist Bride

Perhaps in reaction to "Instagram weddings" and the trend for multiple gowns, these clean, pared-back dresses felt like breaths of fresh air. Brides who can't abide the nonstop photos and hashtags—or just prefer a simpler look—will appreciate Monique Lhuillier's long-sleeved, deep-V ivory gown; Amsale's high-neck column; and Marchesa's draped sheath with a single bunch of silk flowers

A Return to Classics

For some brides, a palate cleanser means a minimal column; for others, it's a classic, full-skirted gown that won't go out of style. Nearly every designer showed a strapless gown with a nipped waist and princess-y ball skirt, a quintessential silhouette in the bridal world. Monique Lhuillier's had the look of a giant unraveling bow, while Viktor & Rolf's sliced-tulle confection will speak to the avant-garde bride.

Skip the Veil and Cover Up With a Cape

Not into veils? A cape makes a similar statement with a little extra drama. This season's capes by Elie Saab and Reem Acra were sheer and embroidered or covered in crystals, so you won't need a veil—or even jewelry, for that matter. Call it the *Game of Thrones* effect, or maybe it has something to do with our royal wedding obsession; most royal brides wear cathedral-length veils, but we wouldn't be surprised if Markle changed things up with a cape.

Fall 2019's Top 7 Bridal Trends, From Major Sleeves to Gowns à la Meghan Markle

October 19, 2018

by Emily Farra

Two weeks after the Spring 2019 ready-to-wear shows ended in Paris, we're still flipping through the collections (nearly 500 of them!) to get a handle on the trends we'll be seeing in six months. But sussing out the big news in bridal, which wrapped just last week, requires quite a different perspective. In the world of weddings, the changes from season to season can be quite slow, and certain things (like crystal-covered gowns, enormous ball skirts, and cathedral veils) always seem to be in demand. Bridal is only occasionally influenced by the runways, where the clothes are meant to reflect our real lives in the current moment; in contrast, bridal tends to be about fantasy.

Still, there were plenty of surprises in the Fall 2019 collections. Designers introduced playful new feathered embellishments, and since royal weddings tend to influence the bridal market—we're still seeing long-sleeved lace gowns like the one Kate Middleton wore in 2011—there were a few nods to Meghan Markle's sculptural, minimalist Givenchy gown, too. Scroll through all of Fall's top 7 bridal trends here.

Major Sleeves

Fashion loves a statement sleeve, and this season it translated to bridal in brand-new ways. Several designers used volume to update an otherwise-predictable off-the-shoulder gown—see Zuhair Murad's puffs of lace and tulle or Galia Lahav's dropped balloon sleeves—while Viktor & Rolf's ruffled tulle sleeves had a touch of Victoriana, what with the high neckline and yoke detailing. The best part? With OTT sleeves, you can probably skip the fussy veil or heavy earrings

Say "I Do" in a Caftan

Caftans are having a moment right now. To some women, the caftan is an elegant staple of modest fashion, while others simply appreciate the loose, no-fuss silhouette and boho '70s vibe. Celebrities have been wearing sparkling caftans on the red carpet, and for Fall 2019, bridal designers tried their hands at the trend: Naeem Khan's came with his signature couture workmanship, but featured a sheer panel over the shoulders to let just a touch of skin peek through. Reem Acra's was similarly covered-up-yet-sexy in beige tulle with gold embroidery. Tadashi Shoji's was perhaps the most modern: a caftan/jumpsuit hybrid.

Birds of a Feather

Another point of overlap between the bridal collections and the recent ready-to-wear shows? Feathers! Saint Laurent, Loewe, and Dries Van Noten had extra-special feathered looks and accessories in their collections, and Marchesa showed delicate feathered gowns and tulle

jackets for bridal. Reem Acra's lavender gown was covered in plumes, and spoke to another Fall 2019 trend—color.

The Meghan Markle Effect

Last season, several bridal designers showed would-be gowns for Meghan Markle's big day. Their ideas mostly included regal, long-sleeved lace gowns—which turned out to be quite different from the sleek, bonded-satin Givenchy number she actually wore. Since the bridal market operates a full year in advance, we'll probably have to wait until Spring 2020 to see designers' interpretations of that dress, but in the meantime, women who share Markle's minimalist style will gravitate toward the pared-back, ultra-clean gowns at Amsale and Cushnie. Prepare to see more high-neck halter gowns like the Stella McCartney dress Markle wore to her reception, too; this season, Tadashi Shoji offered a similar version with touches of lace.

Skip the White Wedding

At this point we're not surprised by colorful wedding dresses, but the concept is still catching on in the mainstream. Fall 2019 offered a few standout options for daring brides: Vera Wang's ice-blue tulle number and jet-jeweled bra was a bold departure from bridal white, ditto Marchesa's first-ever blush pink gown. Lela Rose and Carolina Herrera's Wes Gordon incorporated quieter hints of color: Rose's guipure lace gown was embroidered with blush, white, and cream, while Gordon wrapped a mint-green sash around a white lace ball gown (and added yellow satin pumps, to boot).

Free Your Mind—And Your Legs!

Remember when changing into a "second dress" for your reception seemed over-the-top? Now that every moment is an Instagram opportunity, designers have been offering looks for all wedding occasions: the bridal shower, the rehearsal dinner, the morning-after brunch, even the engagement party. The fun mini dresses we saw at Elie Saab, Viktor & Rolf, and Vera Wang would work nicely for all of the above, but we like the idea of actually wearing one down the aisle, too. There's something youthful and rebellious about a mini, and shorter lengths are starting to reappear in ready-to-wear, too.

Veiled Interest

Meghan Markle's 16-foot veil looked gorgeous on the steps of St. George's Chapel at Windsor Castle. But for us non-royals, a massive veil can feel a bit fussy and impractical. Plenty of brides are skipping veils altogether, but if you still want a bit of that old-world drama, Fall 2019 had shorter, easier options. Marchesa's shoulder-length veil had a bit of '20s charm with beaded fringe; Zuhair Murad's was trimmed with classic lace; and Reem Acra's elbow-length veils were dyed to match her peach or mint-green dresses.

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