

WWD

MONDAY, MAY 2, 2011 ■ WOMEN'S WEAR DAILY ■ \$3.00

THE HAIR:

"Kate's hair had a soft elegant part and loose waves — she looked stunning. It's a very princess look with a clean modern sophistication." — Oscar Blandi

THE BODICE:

"I found the fitted lace bodice and the fairly large skirt, without tiers or technical draping, just right — a modern version of a tradition that will never be outdated. I would have preferred a closed neckline, however." — Vera Wang

THE FLOWERS:

"I love the details that were attended to — she's even holding lily of the valley, a May flower." — Cynthia Rowley

THE TIARA:
"I especially loved the Cartier tiara — a

THE VEIL:

"I love how it was moving softly in the

"The dress is classic in the Westminster reminds me of wedding, the royal The proportion The lace is very pr

THE DR:

"It was a very tradition which it needed to wedding. Most of all, her charm. Listen, she and look ravishing."

"I loved the fo was a dress or still a dress Kate's is a very will be copie that fairy-tale

McQueen For a Day

When Kate Middleton — make that Catherine, Duchess of Cambridge — emerged from the Royal Rolls-Royce on Friday wearing Sarah Burton's Alexander McQueen gown, the design verdict was swift and enthusiastic. Indeed, everyone had something to say, so WWD took it to the experts. While not unanimous, most agreed that the bride looked chic, timeless and flat-out

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From top: The Rhapsody, the Mimi, the Chet and the Flange.



An Eye On The Past

IN CELEBRATION OF ITS 25th anniversary, Morgenthal Frederics has created a gimmick that may send its followers, such as Alber Elbaz and Carolina Herrera, clamoring. In September, the house will release four new sunglass styles, and produce only 25 pairs of each. The designs, which are set to retail from \$1,695 to \$1,895, are meant to evoke the fashion of a certain era: The Rhapsody, a reissue from 1988, has a Twenties vibe; the Flange, from 1991, looks dramatic and glamorous; the Mimi is reminiscent of the Seventies, while the Chet is inspired by trumpeter Chet Baker and channels a jazzy, retro feel. The frames were made by applying thin layers of water buffalo horn on top of each other, binding them together only by weight — not adhesives. A tedious process indeed, and one that creative director Jeff Press admitted “made me a not-so-popular guy at our factory.”

— ROXANNE ROBINSON
ESCRIOUT