

Portrait of a Bride



The portrait of a bride of 1973 is not easily drawn. There are no clear cut images, crisp blacks and whites, sharp colors. The Victorian bride on our cover knew her place. She was taught that a woman was subordinate, that manners and morals were paramount, that virtue was prime.

Today's bride knows few limits. Morality and sexual attitudes are in flux; indeed, are a topic for the schoolroom and breakfast table. Her role as a woman is in transition, whether wife, mother or breadwinner. Many are brides for a second time, a few for a third.

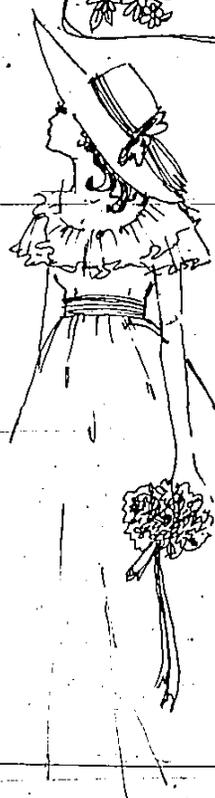
To draw the bride of here and now, should we picture her in a traditional bridal gown walking down the aisle of a church? Or should we depict a

flower maiden taking her vows in field or forest? Or is it to be a lady in street dress, small children at her heels, before a mayor or judge?

For the Victorians, as for most past generations, to be a bride was to fall into a mainstream of activity prescribed by those who had gone before. There were few alternatives. The bride of our era has the choice of following a traditional path, imitating another's deviation or setting forth on her own. She has the exercise of freedom -- more difficult, but at the same time more fulfilling.

If by her actions she escapes definition, then we must draw her as the cubists might have -- from all angles, in all poses, all at the same time.

Bridal Sketches



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