

80 Godey's Full-Color Fashion Plates 1838-1880



Edited by JoAnne Olian

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Godey's
Full-Color Fashion Plates
1838–1880

Edited and with an Introduction by
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Introduction

The charming hand-colored fashion plates which appear so picturesque to our sophisticated eyes were the last word in fashion reportage in their day. Unlike their predecessors in the 16th to the 18th centuries, which depicted the distinctive national garb worn in the countries of Europe and Africa, the 19th-century plates were meant to forecast fashion, not to document it. As the medium by which the latest styles were disseminated to the public, they played a significant role in the development of the fashion industry.

Fashion news, read as faithfully a century ago as it is today, was sought after so avidly that between 1840 and 1870 over one hundred European periodicals that published fashion, either French or with color plates imported from France, made their appearance. A privileged few Americans actually made semi-annual forays to Paris for the purpose of replenishing their wardrobes, but most women had their clothes made up locally or sewed their own, relying unquestioningly on the fashion bulletins provided by these magazines.

American journals, each claiming to be the first to present the newest styles, catered to this Francomania. Beginning with *Graham's American Monthly Magazine of Literature, Art and Fashion*, in 1826, edited for a time by none other than Edgar Allan Poe, and *Godey's Lady's Book* in 1830, each professed to be the only publication in direct communication with Paris via its own correspondent, while blatantly issuing unauthorized engravings of French fashion plates. A few journals such as *Harper's Bazaar* had agreements with European publishers, but piracy was rampant. Figures from several plates were sometimes combined, and details of dress changed with impunity. The American illustrations often appeared as much as a year after the European originals. Whether the intent was to dissemble or merely to Americanize can only be surmised, but American ingenuity in adapting models from foreign journals was truly amazing as well as amusing in its naïveté.

Godey's Lady's Book, virtually synonymous with fashion in the mid-19th century, appears to have been the longest lived and best loved of the American publications, remaining in existence from July 1830 until August 1898. A testimonial on its cover for July 1861, conveys an idea of the affection it commanded: "Godey is chaste in style, beautiful in sentiment, noble in thought, and well calculated to call out all the ennobling virtues of the human heart. No cottage, no palace, no home, however humble or magnificent, is furnished without the *Lady's Book*," a statement borne out by the fact that it reached an unprecedented circulation of 150,000 during the 1860s. Even Scarlett O'Hara was to declare the Civil War a great inconvenience, in no small measure because, as she was vexed to discover, it prevented her from receiving her copy of *Godey's*, which was published in the Union stronghold of Philadelphia.

The editor of *Godey's Lady's Book* was the indomitable Sara Josepha Hale, who held the post from 1837 to 1878, succeeding Louis A. Godey, who founded the magazine in 1830 and functioned as both editor and publisher until 1837 when he purchased *The Ladies Magazine*, edited by Mrs. Hale, in order to obtain her services. The first female editor in the United States, Mrs. Hale was a widow with five children. A true daughter of the republic, her chief interest lay in using the printed page as a forum to champion women's rights. She campaigned for higher education for women, helped to shape the policy and curriculum of Vassar College, urged the admission of women to medical schools, advocated the retention of their property rights after marriage, dignified homemaking with the term "domestic science," and editorialized about these subjects on numerous occasions. Among her forward-thinking concepts were day nurseries for the children of working mothers, public playgrounds, and the establishment of schools for the study of nursing. She was instrumental in the granting of landmark status to Mount Vernon, raising funds for the completion of the Bunker Hill monument, and was responsible for the Presidential proclamation declaring Thanksgiving a national holiday. A prolific author, her most famous work is surely *Mary Had a Little Lamb*.

In the firm belief that fashion news was a mark of the European aristocracy and had no place in America, Mrs. Hale refused at the outset to print such frivolity. However, according to the feminist publication, the *Lily*, even frontier women delighted in "furbelows and flounces," while foreign visitors were constantly amazed at the attention paid to clothes in America. Charles Dickens wrote, "How the ladies dress. What fluttering of ribbons and silk tassels, and displays of cloaks with gaudy hoods and linings!" Perhaps, cognizant of the fact that even the mill girls in Lowell, Massachusetts all subscribed to *Godey's (American Beauty*, Lois Banner, 1984), Mrs. Hale conceded that "our whole population is swayed by the reigning mode" and "even the poor must be in fashion," and announced that henceforth some reproductions of French plates would appear in *Godey's*. Nevertheless, she remained outspoken about the slavish manner in which American women followed Paris, declaring that elaborate French fashion did not "answer any exigence in our own affairs." Casting a jaundiced eye across the ocean, Mrs. Hale proclaimed: "Our engraving of the 'Fashions'... is not given as a pattern for imitation, but as a study for each reader to examine and decide how far this costume is appropriate to her own figure, face and circumstances. This exercise of individual taste is sadly neglected by our fair countrywomen. We seem willing to adopt almost any and every frippery ornament invented by French and English milliners in order to dispose of old or antiquated materials to the 'universal Yankee nation'. The refined and elegant women of Paris and London would not wear such things . . ." In agreement with her friend, educator Emma Willard, who founded the Troy Female Seminary in 1831, she viewed the French as "chaste and correct," not "finical and dashing," in their manner of dress. Another member of this accomplished circle, Harriet Beecher Stowe, a close friend of Mrs. Hale, who published some of her earliest work, declared passionately, "When a nice little American girl adopts every unnatural fashion that comes from foreign circles—she is in bad taste because she does not represent either her character, her education, nor her good points. It requires only an army of girls to declare independence in America and save us from the

tyranny of French actresses and ballet-dancers. Forward girls! You yet can, if you will, save the republic!” Despite such disavowals, *Godey’s* constantly published blatant, although vastly delayed, re-engravings of highly styled French fashion, and by the 1860s was reporting blithely on the whims of the Empress Eugenie: “As the empress is decidedly in favor of short dresses for promenade and travelling purposes, we willingly follow her example, and invite attention to a few of the latest styles. . . .” (October 1867).

Peterson’s Magazine, for many years *Godey’s* chief rival, was founded in 1842; it was similar in format and, like *Godey’s*, was published in Philadelphia. In 1863 it claimed to be the cheapest magazine with the “largest circulation of any ladies’ periodical in the United States, or even the world,” actually surpassing *Godey’s* for a time. Not in the least bound by Mrs. Hale’s scruples, nor outraged by French dominance of fashion, it devoted as much space to attire as its competitor, boasting, “The fashion department is admitted, by all conversant with such matters, to excel that of any contemporary. The arrangements for *Peterson* are such that all patterns are received in advance. Other magazines continually publish fashions as new which we have published months before. The latest Paris, London, Philadelphia and New York fashions are faithfully reported . . .” Every month a tinted illustration entitled “Les Modes Parisiennes” was featured, apparently utilizing plates from *Le Petit Courier des Dames*, which employed some of the finest French fashion illustrators of the day. *Godey’s* presumably used its own artists to re-engage French plates, accounting for the relative lack of grace when comparing, often the same figures, with *Peterson’s*.

The hand-colored, steel-engraved plates often depicted fashion in anecdotal settings. These genre scenes are, in addition to depicting the last word in feminine attire, a visual history of the social events of their day. *Peterson’s* even titled its plates, e.g. “The Reception,” “Baby’s Levee,” “The Picture Gallery,” and “An Afternoon Musicale.”

In keeping with its mission of instruction, *Godey’s* editorialized on its August 1845 colored engraving of a lady in a dressing gown with a little girl and a baby. “Our readers will notice a striking improvement in the style of our recent fashion plates. We give, this month, the latest fashion for ladies and children, in the form of a domestic scene, which serves at once to exhibit the latest fancy in dress, and the most recent improvements in the form of the cradle, easy chair, foot-cushion, & c. [sic] Where fine touches of art can be thrown in ‘after the fashion’, we hold it our duty to see that it is done.”

Godey’s featured hand-tinted fashion plates from the outset, making sure that its readers were aware of the extra expense incurred on their behalf: “We state an incontrovertible fact, that the *mere colouring* of the prints costs us *nearly three thousand dollars per annum*, and gives employment to twenty females constantly throughout the year.” (August 1839) Prior to 1850, when the magazine dealt with fashion it sometimes omitted descriptions of the clothing, while the fashion column appeared sporadically, due no doubt in large measure to Mrs. Hale’s reluctance to encourage such superficiality. Like *Peterson’s*, *Godey’s* published poetry, fiction in the form of short stories and serials, and “embellishments,” usually sentimental

engravings suitable for framing, printed on one side only, as well as needlework projects and book reviews. Additional apparel and accessories appeared in black and white, an “extension” or fold-out plate being a feature of every issue in *Godey’s* from 1861 and adopted by *Peterson’s* a few years later. Black and white illustrations of “cottages,” or slightly grander “villas” with floor plans, as well as sheet music, advice on household management, child care, gardening, and editorials endorsing causes dear to the editor’s heart completed the contents.

Mrs. Hale’s continuing ambivalence toward “la mode” while boasting of her book’s timeliness, is obvious in a description of a cape in July 1837: “This we give, not for its beauty exactly, but to convince our fair readers that we give them the newest fashions, whilst still only adopted by the French court, consequently months before such articles are to be seen commonly worn in Paris, or displayed in the shop windows.” In a February 1839 column called “Fashion,” under the heading “Editor’s Table,” decrying the futility of denying fashion, she remarked that “we are still rocked in fashionable cradles, and buried in fashionable coffins—and in all the intermediate scenes of our existence we feel the influence, and acknowledge the supremacy of the grand enchantress.” She went on to say that even if “we flatter ourselves that we are not partakers in this species of idolatry,” everyone is anxious to conform to the fashion approved by his or her circle and “some attention to fashion is not, in itself, unwise nor injudicious.” Later that year, immediately below a discourse on the progress of institutions of higher learning for women, the fashion column reported the latest news in accessories, fabrics, and coiffures. In 1840, a feature describing both color and black-and-white plates, as well as information on the latest mode, was introduced. Called “Chitchat on Fashions,” it could be found thenceforth from time to time, occasionally informing the reader where the items described might be purchased.

On an even more helpful note, in 1852, the magazine instituted a buying service. A notice to “Lady Subscribers” read,

Having had frequent applications for the purchase of jewelry, millinery, etc., by ladies living at a distance, The Editress of the Fashion Department will hereafter execute commissions for any who may desire it, with the charge of a small percentage for the time and research required. Spring and autumn bonnets, materials for dresses, jewelry, envelops, hair-work, worsteds, children’s wardrobes, mantillas, and mantelets, will be chosen with a view to economy, as well as taste; and boxes or packages forwarded by express to any part of the country. For the last, distinct directions must be given.... No order will be attended to unless the money is first received. Neither the Editor nor Publisher will be accountable for losses that may occur in remitting.

When goods are ordered, the fashions that prevail here govern the purchase; therefore, no articles will be taken back. When the goods are sent, the transaction must be considered final.

Only outerwear, underclothing and accessories were available ready-made; hence the apparel illustrations were accompanied by minutely detailed descriptions of colors and materials (much abridged in this Dover volume) even when the drawings were in black and white, providing an indispensable guide for the seamstress. On occasion, alternative color combinations and, for the sake of economy, fabrics were suggested. If a woman cared to be à la mode, no matter where she lived, she could commission *Godey's* fashion editress to purchase fabric for her, and with the latest plate as a guide she could make up the goods in one of the models pictured. Descriptions of hats, headdresses and hairstyles completed the fashion information.

While ever cognizant of the role played by fashion in selling a woman's magazine, Mrs. Hale's concern with health and her fervent belief in exercise for women "to counteract nervousness and invalidism, not to make athletes," and that "no false notions of gentility or propriety . . . should deter any woman from engaging in sports or exercises that will increase the size of her lungs, and fill them with an abundance of pure health-giving and life-sustaining air"(January 1860), led to her opposition to tight-lacing and was one reason why the French fashions in *Godey's* were "Americanized:" "American ladies have not yet given up waists of a respectable and natural size, a part of the figure the French artistes des modes sometimes omit altogether ..." Curiously, in spite of her outspokenness about the importance of comfort and health, she never promoted reform dress, viewing the Bloomer costume in particular as a senseless statement which was to become identified with radical women's groups. In 1878, *Godey's* bemoaned the return of the small waist: "This fashion will tend to fill doctors' pockets with considerable rapidity, and help to people cemeteries in an ever-increasing ratio. It is all very well that medical men and undertakers should earn their living, but unavoidable diseases gives them ample opportunities of doing so, as far as we can judge." Even bonnets, never intended as the most practical of accessories, did not escape the health conscious eye of Mrs. Hale. In a winter issue, commenting on the absence of bonnet strings, she expressed concern for "the ears, left unprotected by even a suspicion of ribbon, a shadow of lace, or a shading of hair," wondering how "their rosy tips can 'bide the pelting of the pitiless storm'" (February 1869).

The years of Mrs. Hale's editorship encompassed enormous changes in fashion. The multiple petticoats supporting the full skirts of the thirties and forties were replaced in 1856 by the crinoline, an open cage of metal hoops graduated in circumference and held at intervals by vertical tapes attached to a waistband, which allowed for skirts of even greater width at the hem, as well as increased comfort for the wearer. After reaching their maximum circumference in 1860, skirts began to flatten in front and move rearward. The leg-of-mutton sleeves of the 1830s had shrunk to the constricting, tight-fitting arm coverings of the forties, flaring into a bell in the following decade and sprouting sheer undersleeves from forearm to wrist, while delicate chemisettes covered the bosom as necklines descended. By 1870, the crinoline had been superseded by a bustle of the same construction or by stiff horsehair ruffles, and the enormous quantities of fabric swept back in the latter sixties were gathered and bunched up behind over these scaffoldings. Costumes were often made of two shades of the same color, with elaborate matching trim of another fabric, often velvet. By the seventies,

two fabrics as well as two colors were the general rule, and hardly an edge escaped embellishment by velvet, lace, pleats, or a combination of all three. While intense hues were favored for afternoon and house dresses, somber elephant gray and brown were considered appropriate for street wear; and the penchant for pink, often in combination with white and sometimes tulle and flowers, made it the undisputed favorite for formal occasions, turning ballrooms into paintings by Tissot. Hats sat atop enormous masses of hair curled and puffed in a manner rivaling the dresses below. By mid-decade the bustle was modified and the rigid cuirass bodice appeared. As it continued to lengthen, the silhouette pared down, culminating in the fashionably erect, pencil-slim figure of 1880, the train virtually nonexistent, with the entire torso encased in an armor-like sheath, often severely tailored, from shoulder to knee.

As colors became stronger the demeanor of the ladies in the fashion plates followed suit, becoming more assertive and less shy. Color as well as cut was directly influenced by Paris, hence such colors as “Bismarck,” a kind of brown, “magenta,” and “Metternich green” (after the fashionable wife of the Austrian ambassador to the French court). In 1869, according to *Godey’s*, “Costumes cannot be too gay or too picturesque; many of the street costumes are exact copies from some of the old painters” (May 1869). Myriad borrowings can be detected in the fashion vocabulary of those years, from 16th-century slashing and puffing, 17th-century off-the-shoulder bertha décolletages, and Marie Antoinette polonaises. Even the lone child who appeared each month in *Godey’s* color plate, dressed in Vandyke costumes and Marie Antoinette fichus, was not exempt from this unbridled eclecticism.

Technology was responsible in no small measure for many of these fashion changes. The sewing machine, with increasingly sophisticated attachments, enabled the seamstress to tuck, pleat, ruffle, puff, quilt, embroider, and embellish to her heart’s content. *Godey’s* declared, “With regard to trimming, fancy may indulge herself to the fullest extent; the modiste is allowed any extravagance which her inspiration may dictate” (October 1867). Lace edgings, once painstakingly made by hand with needle or bobbin, could now be replicated mechanically by the yard. Fancy braids and pipings were available in numerous widths and designs, while synthetic dyes permitted a broad color spectrum, accounting in part for the rage for strident hues such as “arsenic green,” harsh pinks, and the intense violets and purples that owed their existence to mau-veine, the first aniline dyestuff, discovered by Sir William Perkin in 1856. As spinning and weaving looms increased in speed, greater quantities of textiles were produced, while the jacquard system permitted complex patterns and textures. All these innovations were employed to advantage in the exuberant excesses of surface decoration that are a hallmark of the latter part of the 19th century. By 1900, stiff velvets and damasks had given way to frothy Edwardian chiffons and furbelows, but the concept of unadorned simplicity and subtlety as virtual synonyms for elegance would not be imagined until Gabrielle Chanel appeared on the scene a half century later. To modern eyes accustomed to minimal amounts of fabric and ornament, the miles of flounces and bows bedecking *Godey’s* fashion plates make them appear no less antiquated than the styles of earlier centuries, evoking an aura of romance and nostalgia.

In 1877, Louis Godey died, and in December, the ninety-year-old Mrs. Hale, after forty years at the masthead, wrote her last editorial. *Godey's*, now only one of many competing American women's journals, was sold the following year. By the 1880s the field numbered eighteen, including the *Ladies' Home Journal*, *Good Housekeeping*, *Harper's Bazar*, founded as a weekly in 1867, the *Queen of Fashion* (later *McCall's*), and the *Delineator*, from 1873. *Bazar* employed a larger format and devoted a greater percentage of space to fashion than either *Godey's* or *Peterson's*, while the *Queen of Fashion* and the *Delineator* were primarily fashion publications with an emphasis on the promotion of their paper dress patterns. In the eighties, *Godey's* abandoned hand-colored steel engravings and adopted mechanically-printed color plates, which *Peterson's* was to do somewhat later, both eliminating all color by 1892. In spite of *Godey's* attempts at modernization by introducing photographic material, it appeared somewhat outmoded, and, while presumably still read by a loyal but dwindling elderly population, circulation fell well below that of the newer magazines. Perhaps due to the absence of Mrs. Hale's sure editorial hand, the quality of the magazine began to decline. After almost seventy years, *Godey's* ceased publication just two years short of the 20th century. However, the groundwork laid by Sarah Josepha Hale, arising from her passionate beliefs in higher education and women's rights, was in large measure directly responsible for the improved status and virtually unlimited opportunities available to women today. While her language was stilted and her demure paper ladies dressed in cumbersome old-fashioned apparel, her convictions and concepts remain as fresh and modern as they were when she first proposed them in the pages of *Godey's* over a century ago.

Notes on Plates

PLATE 1. MAY 1841. “The coloured plate in this number is not offered as a fashion plate, but the dress is simply beautiful and very appropriate to the season. The lady appears to have been favoured with a very early copy of the May number.”

PLATE 2. FEBRUARY 1838 AND JULY 1838. *Fig. a.* Pale fawn dress and matching “peasant fashion” cape edged with silk fringe. Tight sleeves with fancy silk trimming; cord and tassel to match the belt. Matching silk bonnet. *Fig. b.* Morning dress of Jaconet muslin. Tight sleeves with a single puff above the elbow; lace ruffle at wrist. The skirt has a deep flounce. Plain body crossed in front, showing a cambric kerchief, with a lace frill. *Fig. c.* Yellow poult-de-soie hat. Gros de Naples dress; low corsage, tight sleeves, three flounces at hem. Arab mantelet or shawl of cashmere, satin, or twisted silk. The garland is embroidered in floss silks or worsted. *Fig. d.* Gros de Naples capote. Cashmere dress, with a single deep flounce; mantelet of filet, trimmed with blonde.

PLATE 3. NOVEMBER 1838 AND AUGUST 1838. *Fig. a.* Poult-de-soie dress. Tight corsage, plain sleeves. The flounce at the hem is headed by a bouillon. Square satin shawl, trimmed with white blonde. Hat of poult-de-soie, trimming of tulle, square net. Hair in ringlets. A fall of lace over the corsage, fastened by a large brooch. *Fig. b.* Dinner or evening dress of mousseline de laine embroidered in bouquets in tambour work and twisted silks. Tight corsage without a point. Long, full sleeves, tiny plaits on the shoulder, satin ribbon bow with a second small bow on wrist. The skirt has two flounces. Dress cap of blonde, with green or pink ribbons; long blonde lappets in lieu of strings; hair in smooth bands. Black satin shoes; white kid gloves. *Fig. c.* Evening dress of tulle over white satin. Corsage à pointe, with three seams in front, each ornamented with a wreath of flowers. Short, tight sleeves, in small flat folds or plaits, with a wide frill of tulle. The skirt has a deep flounce, headed by a puffed trimming of white and colored gauze; similar trimming around the sleeve, bosom, and the guimpe, worn inside the corsage. Hair, in nattes à la Clotilde, very low at each side of the face; the braid at back retains lappets of blonde. A wreath of roses and drooping flowers on the head. Half-long white kid gloves, trimmed with a tulle ruche. White satin shoes. *Fig. d.* Evening dress of crepe over satin. Corsage à pointe. A wreath of flowers in place of the gauze trimming on the other dress. In all other respects the toilette is similar to *Fig. c.*

PLATE 4. APRIL 1840. *Fig. a.* Dress of white cambric; changeable silk apron trimmed with black lace. Tight corsage with a matching tucker trimmed with pink bows. The back hair is worn so low behind that it touches the back of the neck, being pulled at the very roots of the hair, forming the figure eight. *Fig. b.* Changeable silk dress. Tight corsage crossed in front. Bishop sleeves with four bands at the top, each

trimmed with a button; the skirt is trimmed with five narrow flounces. Straw hat. *Fig. c.* White figured muslin dress, V-shaped corsage. The skirt trimmed down the front and hem with three tucks. Silk hat.

PLATE 5. SEPTEMBER 1840. *Fig. a.* Evening dress with corsage à pointe, two net and blonde flounces at hem, single flounces at elbows and wide neckline. *Figs. b—d.* Day dresses with trimmed bonnets.

PLATE 6. DECEMBER 1840. *Fig. a.* Dress suitable for evening visits. *Fig. b.* Bride's dress. *Figs. c and d.* Ball dresses. "There is little change in the fashions during the winter months."

PLATE 7. FEBRUARY 1841. *Fig. a.* Fawn-colored silk dress with front opening, worn with large square wool shawl. *Fig. b.* White silk evening gown; black taffeta mantelet. *Fig. c.* Green silk skirt with white organdy chemisette. *Fig. d.* Changeable silk dress; shawl of red, brown, green, and white stripes.

PLATE 8. JUNE 1841. *Fig. a.* Fine white cashmere dress, two rows of colored silk floss embroidery and tucks around bottom of skirt. Hat of white poul-de-soie. *Fig. b.* Blue dress with three lace-edged tucks. Low-necked corsage. The sleeves have four puffs. "This dress is very beautiful, and is the prevailing fashion." Causing bonnet. *Fig. c.* Colored skirt; white waist, sleeve gaged at the top, the neckline edged with a puff. Straw bonnet. *Fig. d.* Solid-colored silk, deep flounce, full sleeves; trimming at the top of the sleeve is the same as the flounce. Collar of quilled lace. Causing bonnet.

PLATE 9. SEPTEMBER 1841. *Fig. a.* Plain silk with tight waist, low neck, and full sleeves with a band at the wrist. Skirt open from the waist, trimmed with fine piping. Hat of rice straw. Straw-colored gloves; embroidered handkerchief. *Fig. b.* Striped silk dress with a plain waist and low neck, trimmed with a broad lace. Skirt has two flounces. Matching scarf. Silk hat. *Fig. c.* White muslin robe, colored silk embroidery. Low corsage with a deep yoke of shirred muslin. Full sleeves. Bonnet of white poul-de-soie. *Fig. d.* Dress of dark silk with a low neck; waist and skirt edged with a ruche in a novel manner. Matching shawl, edged with lace. Crepe bonnet.

PLATE 10. MARCH 1842. *Fig. a.* Walking dress of poul-de-soie; skirt trimmed with two broad bias tucks headed with a narrow fringe matching the dress; body and sleeves tight; velvet scarf, piped in small vandykes of satin; matching small collar. Satin bonnet. *Fig. b.* Satin, with a velvet facing, cut in rounded points, edged with satin; the body high, finished by a velvet collar. Tight sleeves, finished at the top with two velvet epaulettes. Chapeau of pale blue velvet, with lace lappets. *Fig. c.* Gros de Naples dress; high plaited corsage; small bishop sleeves finished with a narrow band, the cap tucked; the waist finished with a belt. Skirt trimmed with tucks, à la discretion. Silk bonnet. *Fig. d.* Walking dress of poul-de-soie, the skirt trimmed with a wide bias tuck; black moire scarf with piping, trimmed with rich lace. Silk bonnet.

PLATE 11. MAY 1842. *Fig. a.* Gray satin dress. Tight corsage has three rows of trimming or puffing from shoulder to waist. Full sleeves, taken in at the top of the arm and also above the wrist, with narrow lace ruffles falling over the edge of the glove. Small bonnet of drawn lace. *Fig. b.* Drawn capote of moss green or blue crepe. Dress of nankeen silk. Tight corsage, sleeves are similar to those of the other dress. Gauze

scarf, lace collar. *Fig. c.* Promenade dress of cambric muslin. Corsage fastens in back. The skirt has three enormous lace-edged tucks. White crepe lisse bonnet. Hair in bands. *Fig. d.* Dress of striped gros de Naples. Tight corsage, open in front to the waist. Sleeves with turned-up cuffs. Lace frill at neck. Skirt has nine tucks. Yellow crepe hat. The hair is in bands.

PLATE 12. FEBRUARY 1843. *Fig. a.* “A fashionable cloak of strong woolen cloth, unprepossessing in its appearance, but very durable and warm.” Matching fringe. *Fig. b.* “The latest French fashion, hardly yet introduced among us.... A graceful garment, it will be very popular.” The material is merino, made to fit the figure, confined at the waist with a cord and tassel; Hungary sleeves; short skirt, trimmed with a cord and lined with colored silk. *Fig. c.* Blue velvet mantilla cloak, trimmed with swansdown. Velvet hat. *Fig. d.* Striped silk dress, pointed corsage. Fanciful piping down sides of skirt. Velvet bonnet. *Fig. e.* Lavender silk coat dress. Moderate size cape, tight sleeves, narrow belt. White velvet bonnet.

PLATE 13. MARCH 1843. “The Fashions in this number do not require any description. They are beautifully simple. The children’s dresses we think must please.”

PLATE 14. JULY 1843. *Fig. a.* Equestrienne. *Figs. b—d.* Summer dresses.

PLATE 15. JANUARY 1843. *Fig. a.* Dress of thibet merino with six braided tucks. Down the front is a large tuck, trimmed with braid. *Fig. b.* Dress of gros de Brazil, with seven flounces, each edged with a bias fold. *Fig. c.* Dress of embroidered white tarletane muslin. *Fig. d.* Open dress of Altapacca poplin, trimmed with silk cord. *Fig. e.* Dress of Turkish satin, pleats or folds down the front, caught at intervals with satin knots or clasps. Neck and sleeves trimmed with rich lace. Headdress of satin ribbon and flowers.

PLATE 16. NOVEMBER 1843. *Figs. a., b., and d.* Cloth mantles. *Fig. c.* Ermine mantle with matching muff.

PLATE 17. JANUARY 1844. “Fancy Dresses of Four Nations, which we present this month. They are coloured in magnificent style, and form an attractive feature in the Pictorial Department of the Lady’s Book.”

PLATE 18. MARCH 1844. *Fig. a.* Promenade dress of sea green pekin silk; very full skirt trimmed with two broad bias bands of green velvet. Tight corsage, closed down the front with a velvet band. Plain sleeve, loose over the elbow, where it is faced with a broad velvet band. Undersleeves of batiste, a tulle ruche at the throat. Capote of green velvet. *Fig. b.* Promenade dress of lilac satin; the skirt has three deep tucks, each headed with a narrow fluted frill. Tight high corsage. Close-fitting sleeves, the top ornamented with a cap, edged with a fluted frill. Black velvet bonnet. *Fig. c.* Shaded blue pekin silk. The skirt bordered with one immense ruffle, with a fluted trimming. Tight-fitting corsage and tight sleeves with a cap, also trimmed with a fluting. *Fig. d.* Walking dress of French gray silk; full skirt, trimmed with bows and buckles; the waist made to lap, ornamented with three broad folds; tight sleeves, finished with a bracelet. Bonnet of white chip.

PLATE 19. 1845. *Figs. a., d., and e.* Ladies’ dresses. *Fig. b.* Boy’s suit. *Fig. c.* Girl’s

dress, worn with bonnet and net mitts.

PLATE 20. OCTOBER 1845. The Polka Fashions.

PLATE 21. APRIL 1845. Evening dresses. "We do not consider it necessary to go into a detailed description of the manner of making the dresses, as the plate is so distinct and the dresses so beautifully and clearly defined that any mantua-maker's apprentice could make them."

PLATE 22. APRIL 1850 AND DECEMBER 1850. *Fig. a.* Opera dress of light silk or turc satin, low neck, short sleeves, and a triple puffing of the material over the skirt, with knots of matching ribbon. Pink satin cloak, ribbon quillings, and a deep flounce of black lace; similar trimming edges the wide sleeves. A hood of black lace over pink silk, fastened lightly under the chin. White kid gloves and a fan. *Fig. b.* Dress of an invalid or convalescent. Robe of embroidered cambric, with a deep flounce and full sleeves. White cashmere dressing gown with rich embroidery, lined with quilted rose silk, tied with a cord at the waist. Morning-cap of India muslin. Embroidered slippers with a small rosette on the instep. *Fig. c.* Purple velvet walking dress; black velvet mantle. The cape has a fringe nearly a quarter of a yard in depth, with a new style of heading. The demi-long sleeves are looped up with knots of the velvet, displaying muslin undersleeves. Small square collar. Close white bonnet. *Fig. d.* Walking-dress of green cashmere. "Jenny Lind" mantilla of claret velvet, with two lace flounces headed by satin piping. At the waist, the mantilla closes from right to left with a row of very small agate buttons. Bonnet of green uncut velvet to match the dress.

PLATE 23. JULY 1850 AND OCTOBER 1854. *Fig. a.* Fashions for Children's Dresses. "We cannot enforce more earnestly than is necessary, perfect simplicity in the dress of children. They are not puppets, made for the display of fine clothes; nor Paris dolls, to be tricked out in the extravagance of the latest fashion. We give a report of what may be worn; but every mother should be guided by her means, her time, and the health of her infant." *Fig. b.* Walking dress of ash-colored brocaded silk, the checks formed by heavy satin stripes a shade darker than the ground. The trimming is a matching broad ribbon. The sleeves open on the forearm, to display flowing sleeves of rich cambric-work. White China shawl, embroidered in colors. Bonnet of rose silk. *Fig. c.* Walking dress of brocade, in a woven striped pattern of vines and flowers. Plain corsage. Short skirt with belt and buckle. Drawn bonnet of dark-green silk.

PLATE 24. SEPTEMBER 1858. *Fig. a.* Carriage dress of rose silk, shot with black; the satin border of the flounces, etc., is also black. Heart-shaped bertha trimmed with fringe; plain corsage. Full undersleeves of white figured Brussels net. White crepe bonnet with a bird-of-paradise plume. *Fig. b.* Evening dress of ashes-of-roses silk. The skirt has three bouillons at the hem, and garlands of roses, foliage, and drooping grass give the effect of a triple skirt. Wreaths finish the bertha and encircle the head. *Fig. c.* Evening dress of white satin, with blonde, and ornaments in gold. Headdress of the same. *Fig. d.* Evening dress of white crepe. The flowers which ornament it are arranged en tablier, or apron fashion; spray of the same flowers to the left of the coiffure. *Fig. e.* Lavender silk dress; the skirt has three flounces. Short opera cloak in rose and white tissue. Pearl comb and loops of pearls in hair.

PLATE 25. OCTOBER 1858. *Fig. a.* Dressing gown of fawn silk or cashmere. Pale blue silk quilting around skirt, on the wide sleeves, and en tablier to a similar band at the neck. Half-high body to show a cambric habit-shirt with a frill at the throat. Puffed muslin undersleeves. Tartan ribbon headdress. *Fig. b.* Walking dress of dark green velvet, with velvet polka spots; trimming of green velvet bands. Velvet and lace bonnet. *Fig. c.* Black moire dinner dress with double skirt. Upper skirt, corsage, and sleeves trimmed with chenille fringe. Lace headdress. *Fig. d.* Walking dress, suitable for dinner, of fawn silk chine. Triple skirt, the middle one has quilles of black velvet ribbon on a flat plait; the top one has the effect of a tunic, open in front and trimmed to match corsage and sleeves. Black lace and blue velvet bonnet.

PLATE 26. NOVEMBER 1858. *Fig. a.* Silk carriage dress, very light shade of *groseille*. Skirt trimmed with a deep fringe, the heading heavily netted. Carriage-wrap of brown ladies' cloth, trimmed with bands of embossed velvet ribbon. Pink satin hat. *Fig. b.* Green silk dress with flounces. Velvet mantle with embroidery. Bonnet of straw-colored silk. *Fig. c.* Walking dress of black-and-brown striped silk. Pleated velvet mantle trimmed with four feather ruches and a lace flounce. White satin bonnet. *Fig. d.* Robe of ashes-of-roses silk; green velvet mantle; pink plush hat. *Fig. e.* Blue robe à quille. Loose fitting cloth cloak, satin and fringe trim. Bonnet of pale blue plush.

PLATE 27. JULY 1861. *Fig. a.* Robe with three skirts of pink and white tulle, each edged with satin ribbon, over white silk. The upper skirt is open, and the ends are crossed over like a fichu, and fastened by bouquets of waterlilies mingled with blades of grass and sprays of small flowers. Pink satin corselet, surmounted by white tulle, pointed at top and bottom in front; pointed only at the top in back. A wreath of waterlilies with grass encircles the head. *Fig. b.* Zouave jacket of embroidered blue armure silk. White muslin shirt with bouffant sleeves, buttoned by a row of coral buttons or studs, with a small standing collar and cuffs of blue embroidered silk, edged with narrow lace. Skirt of blue armure, trimmed with an embroidered band. Blue velvet waistband, gold embroidery. Coiffure Orientale: a bandeau in gold passementerie, a rosette on each side encircled with gold beads, and pendant gold tassels. *Fig. c.* White grenadine skirt with green bands; waist and overskirt of fine French muslin; shoulder knots and sash of green ribbon; white Leghorn hat. *Fig. d.* Summer habit: buff nankeen skirt, white pique jacket trimmed with Marseilles buttons, blue necktie, and white straw hat. *Fig. e.* Magenta grenadine skirt over a silk slip; white muslin spencer, made of puffs and inserting, trimmed with magenta ribbons. Coiffure of black lace and daisies. Mathilde gloves.

PLATE 28. SEPTEMBER 1862. *Fig. a.* Violet foulard dress, with three rows of quilled ribbon around the skirt and en tablier. The corsage is trimmed with quilled ribbon in Zouave style. Sash trimmed with a ribbon quilting. *Fig. b.* Green silk dress, trimmed with black velvet sewn around the skirt in diamond form, and graduated up each side, and on corsage and sleeves. Quilted white crepe bonnet, with a black velvet curtain trimmed with white lace. *Fig. c.* Gray poplin dress with a black velvet corselet, trimmed with black velvet in bands, lozenges, and bows. Small lace collar with black velvet bow. *Fig. d.* Pongee home-dress, of the new cuir color. The skirt is trimmed on

one side only, with self bands and bows. Coat body, with revers. Chemisette with ruff. *Fig. e.* Ruby silk dinner dress, trimmed with one deep flounce, and en tablier with small flounces edged with lace. The tunic skirt is bordered by a silk ruche. Black velvet sash, with fringes and ruby silk embroidery. Low corsage, trimmed to match the skirt, and worn with a puffed chemisette with flounced sleeves.

PLATE 29. NOVEMBER 1864. *Fig. a.* Skirt of heavy black silk, jacket of white silk, both trimmed with crimson silk bands braided with black. The hair is rolled in front and dressed with crimson velvet and small tufts of flowers. *Fig. b.* Skirt of chocolat-au-lait silk, with streamers of green silk trimmed with black lace. Jacket of black silk grosgrain, trimmed with black velvet and steel buttons. The hair is arranged in a net at the back. Black felt hat. *Fig. c.* Visiting suit of pearl-colored poplin, magenta silk vest. White uncut velvet bonnet. *Fig. d.* Walking suit of cuir poplin, guipure lace, and crochet trimming. The skirt is looped over a petticoat of stripes of blue-and-white merino, trimmed with black velvet. White plush bonnet, purple velvet crown. *Fig. e.* Pearl-colored poplin dress, and puffed waist of white cashmere, trimmed with magenta velvet. Poplin sash trimmed to match. Hair rolled from the face and caught in a net, trimmed with magenta ribbon. *Fig. f.* Purple silk dress, trimmed with black velvet and chenille fringe, simulating a tunic. White corded-silk bonnet, trimmed with jet.

PLATE 30. APRIL 1864. *Fig. a.* Dinner dress of pearl gray silk trimmed with ornaments of gold-colored chenille cord and chenille drop buttons. *Fig. b.* Evening dress of heavy white corded silk, trimmed with black lace leaves. *Fig. c.* Child's costume. Red Riding Hood sack of scarlet flannel; dress of checked silk, trimmed with Imperial blue silk. *Fig. d.* Walking dress of smoke gray poplin with trimmings of rich passementerie; white chip hat with scarlet velvet and white plumes. *Fig. e.* Gown of lilac silk with a fancy lace design on the skirt; sash of white silk trimmed with black velvet. *Fig. f.* Walking dress of brown alpaca with black braid trim; fancy plaid wrap with chenille fringe.

PLATE 31. JUNE 1864. *Fig. a.* Costume for a wedding reception. Ruby silk dress, figured with black velvet. Mantle of white yak lace, trimmed with camel's hair tassels. White crepe bonnet, with a fall of point lace over the brim à la Marie Stuart. White parasol with marabou fringe. *Fig. b.* Black silk dinner dress trimmed with chenille tassels. Tight bodice and sleeves trimmed with black velvet and chenille fringe. Velvet stomacher with white piping, scalloped silk tablier. Striped silk underskirt. Straw hat. *Fig. c.* Dress of white grenadine, figured with black. Triangular black-and-white ruffled silk insets on skirt, matching ruchings on corsage and on broad black silk band at waist. Leghorn hat. *Fig. d.* Cuir percale suit, with bands stamped to resemble guipure lace. Straw hat trimmed with poppies. *Fig. e.* Imperial blue silk dress, box-plaited ruffle at hem, headed by a quilling. Fancy trim of black lace insertion and velvet on skirt panels. Low neck, short-sleeved corsage with Figaro-style jacket of black lace. Black lace coiffure.

PLATE 32. JANUARY 1865. *Fig. a.* Purple corded-silk dress. The skirt is trimmed, en tablier, with bands of white plush and mother-of-pearl buttons, edged with a fluted ruffle. The corsage has a deep tail in back, and is trimmed to match the skirt. Curtainless bonnet of puffed white silk. *Fig. b.* Cuir silk dress, trimmed with thibet

fringe. White velvet bonnet, trimmed with plumes, loops of green velvet, pink daisies, and blonde lace. Black velvet shawl embroidered with beads. *Fig. c.* White corded-silk dress. The skirt has a crepe flounce, looped over with bands of white ribbon. The corsage is made with deep points both back and front; sleeves trimmed to match the skirt. Illusion veil, caught in front with a bunch of orange blossoms; the hair is rolled from the face, and arranged in a waterfall at the back. *Fig. d.* White satin dress, trimmed with a point applique lace flounce, headed by a quilling of white ribbon and chenille tassels. Illusion veil. The hair is rolled from the face, and dressed with a tuft of orange blossoms. *Fig. e.* Pink silk dress, trimmed with chenille fringe and a quilling of ribbon. Guimpe of white muslin, with long sleeves edged with a muslin ruff. *Fig. f.* Bright blue cashmere morning-robe, trimmed with white plush bands edged with black velvet. Underskirt tucked to the waist. White muslin waist, embroidered trim. Lace cap.

PLATE 33. APRIL 1865. *Fig. a.* Dinner dress of ruby silk, with a box-plaited ruff at the hem, bound with black, and headed by a quilling of heavy black silk. The corsage is trimmed with a small cape, with a narrow ruffle. Cape and sleeves are trimmed with quillings of black silk. *Fig. b.* Child's dress of white alpaca, edged with a narrow fluted ruffle and seven rows of blue silk piping. The point, bretelles, and sash are all of blue silk. Guimpe with long, puffed, muslin sleeves. Boots of blue lasting. *Fig. c.* Fawn-colored spring poplin, open at back and front, showing a skirt of blue silk. Epauettes, cuffs, and the band around the neck are also of blue silk. White silk drawn bonnet. *Fig. d.* Green silk dress, trimmed with thick cording around the skirt, graduated up the front, and on the sleeves. Leghorn hat. *Fig. e.* Spring suit, of light cuir mohair, with buttons to match. The hair is caught in a net of heavy green chenille; leghorn hat. *Fig. f.* Purple silk suit, trimmed at the hem with two rows of narrow ribbon quilled with rosettes between. The same trimming is around the paletot and up the back. White straw hat.

PLATE 34. MARCH 1865. *Fig. a.* Spring checked silk, trimmed with blue silk, arranged in a fancy design. The corsage is trimmed in jacket style in front, and has a long coat tail at the back. Coat sleeve slit up the outside, trimmed with blue silk. White silk bonnet with an ostrich feather. *Fig. b.* Child's dress of white figured alpaca, scalloped and bound with scarlet velvet; scarlet chenille embroidery. Full loops of scarlet velvet are on the sleeves and at the back of the dress. *Fig. c.* Black silk circle, trimmed with large jet beads and narrow black velvet piping. Bonnet of green silk, trimmed with black and white lace. *Fig. d.* Morning-robe of light cuir poplin, turned back with green silk facing, and trimmed around the skirt and on the corsage with a plait of chenille cord. Fine muslin, trimmed with a worked ruffle and rows of inserting. Chemisette of Valenciennes inserting and puffs of muslin. Fancy muslin cap. *Fig. e.* Pearl-colored spring poplin, trimmed on the skirt with two rows of Solferino velvet, with long velvet loops. Wide velvet belt, fancy gilt buckle. Coat sleeve bound with Solferino velvet, and trimmed with an epaulette of loops. White drawn bonnet. *Fig. f.* Walking dress of purple silk, with matching paletot. Both are trimmed with wide black velvet ribbon, finished with long chenille pendants. White drawn silk bonnet.

PLATE 35. NOVEMBER 1865. *Fig. a.* Promenade suit for a young lady. Dress and

sack of violet poplin, ornamented by thick silk cord. The sack is loose in front, and cut into the figure in the back. Linen collar and sleeves. White felt hat. Gloves of undressed kid. *Fig. b.* Golden brown striped silk dress, trimmed with bias pieces of plain silk, arranged in a square and finished with large velvet buttons. Black velvet paletot ornamented with bretelles and sash ends, trimmed with gimp and bugles. The hair is rolled à la Pompadour. The coiffure is two rolls of golden brown velvet. *Fig. c.* Dress of blue reps, trimmed with black silk and tassels. Cuir velvet bonnet. *Fig. d.* Dress and sack of gray linsey, trimmed with quillings and bands of green velvet. The sack skirt is turned back with revers of green silk. The green belt is fastened with a pearl buckle. Gray felt hat. *Fig. e.* Little girl's dress of magenta silk, trimmed with bands of white silk crossed by black velvet, and finished with a black-and-white chenille fringe. The corsage has a white silk vest in front and a long tail at the back. The hair is rolled from the face and arranged in plaits at the back, with black velvet bows. *Fig. f.* Purple silk gored skirt, with scallops edged with velvet ribbon headed by black beads, on the edge and up each side. Velvet jacket, trimmed with jet fringe. Velvet sash and bag, richly ornamented with beads and bugles. Velvet and beads in fancy designs ornament the front of the dress.

PLATE 36. JUNE 1865. *Fig. a.* Morning costume for a watering-place. Dress of white alpaca gored à l'Imperatrice, and trimmed with rose velvet ribbon and goat-hair tassels. The hair is à la Pompadour, with a coiffure of black silk net, with large beads and a velvet coronet. *Fig. b.* Afternoon dress for a young lady, of blue grenadine, cross-barred and figured with black. A waved trimming of pale blue silk with black lace, chenille tassels, and gimp on skirt and bertha. The low corsage is pointed, showing a chemisette of thin muslin puffs and Valenciennes inserting. The bertha crosses in front, and ties in back with long ends. *Fig. c.* Promenade dress and mantle of brown alpaca, trimmed with black velvet and ball fringe. The jacket is Señorita shape, quite short in back. The dress is looped over a skirt of white lustre, trimmed with scarlet braid and fluted ruffles. Brown straw hat. *Fig. d.* Morning costume for a watering-place. A gored dress of white pique, trimmed with a fluted ruffle. The overdress is Violine cambric, trimmed with a fluted ruffle and a gay border. A fanchon of black lace is thrown over the head and tied under the chin. *Fig. e.* A dress and shawl of white organdy muslin, striped with black. The skirt is scalloped on the edge and bound with scarlet braid; scarlet sash. The sleeves are scalloped with red, and trimmed with small pearl buttons. White chip hat. White silk parasol, covered with black lace.

PLATE 37. MAY 1865. *Fig. a.* Light Russian gray silk, with blue silk bands edged with black lace. Gray silk tunic skirt with blue silk in front, quite long in back, cut in points in front and trimmed with blue-and-gray fringe. The corsage has revers, trimmed with black lace. Fancy black-and-white lace cap. *Fig. b.* Coeur-de-melon silk dress, trimmed with a deep puff on the skirt, with scarlet velvet bands and loops. Guimpe has long puffed sleeves of French muslin and Valenciennes inserting. *Fig. c.* Buff poplinette dress, thick chenille cord trim. The skirt is edged with a fluted ruffle of black silk sewn in festoons. The hair is rolled from the face, and a bunch of curls conceals the front parting. *Fig. d.* Green spring silk figured with black. The skirt is open on each side, and a gore of white silk let in. Each side of the gore is trimmed with velvet braid in a Grecian pattern. Tight corsage with square tail faced with white

silk. Purple silk bonnet. *Fig. e.* Violine silk dinner dress, buttoned down the back with velvet buttons. Skirt is edged with a plaiting of black chenille. Corsage trimmed with chenille and gimp ornaments. Matching petticoat with lace flounce.

PLATE 38. OCTOBER 1867. *Fig. a.* Walking suit of dark blue poplin, with a plaited ruffle at the hem, caught by a black velvet band. The upper skirt and revers are trimmed and faced with velvet. The corsage is cut with a fancy basquine trimmed to suit the skirt. Gray velvet hat. *Fig. b.* Home dress of black silk richly embroidered en tablier, with a long train. In front, the skirt is closely gored, and is carried up to form a corselet. Scarlet poplin corsage, dotted with large jet beads. Fancy muslin cap. *Fig. c.* Evening dress of arsenic green silk, trimmed with three puffings of white silk. The overskirt is white crepe, dotted with green and trimmed with quillings of green silk and a lace flounce. The corsage has a deep basque, trimmed with a lace flounce headed by a lace quilling. The sleeve is merely a puff of white silk, veiled by the lace bertha. The hair is worn in a puffed chignon, clasped by a fancy gilt comb. *Fig. d.* Walking costume of white poplin, trimmed with bias bands of mauve velvet and large velvet buttons. White felt hat, trimmed with mauve velvet, and mauve kid boots. *Fig. e.* Dinner dress of brown silk, trimmed with matching velvet and wide Cluny lace. The low corsage is worn with a high chemisette of Cluny, and puffs of thin muslin. The sleeves are a decided novelty, being of very great length, and caught together at the back of the waist. The coiffure is scarlet velvet, with pearl drops. *Fig. f.* Walking dress of purple reps, trimmed with bands of black velvet, studded with jet beads. The hem is cut in very sharp points, and displays a reps petticoat of a lighter shade. The sack is cut slightly to the figure at the back, and finished with deep points. Bonnet of bright green velvet.

PLATE 39. DECEMBER 1867. *Fig. a.* Visiting dress of green Irish poplin, trimmed with velvet bands, guipure lace, and jet ornaments. Bonnet of black velvet, with a fall of black lace. *Fig. b.* Evening dress of deep violet silk, trimmed on the edge of the skirt by a pinked, box-plaited ruffle with a silk band studded with large beads or buttons. The overdress is striped violet-and-white silk, trimmed with bands of violet silk studded with beads, and Cluny lace. The low, square corsage is filled in with a fluting of French muslin. The wreath is of violets with frosted foliage. *Fig. c.* Reception dress of Bismarck silk, with overskirt of black silk trimmed with narrow velvet and jet ornaments. The corsage is black silk, and the sleeves are Bismarck trimmed with gimp. Satin bonnet, with jet. *Fig. d.* Blue silk dinner dress with three full puffs and a pinked ruching of white silk at the hem. The overskirt is cut in deep scallops, finished with a row of lace. Pieces of black velvet trimmed with jet buttons extend down each gore of the upper skirt. The corsage is low and square, filled in by a fulling of white silk. *Fig. e.* Dinner dress of light magenta silk, with a very long train. The upper skirt is slashed and trimmed with velvet and a deep silk-and-chenille fringe. The corsage is cut low and square, and worn with a thin muslin chemisette edged with Cluny lace.

PLATE 40. JANUARY 1869. *Fig. a.* Purple velveteen walking suit with two skirts, the lower one just touching the ground, edged with a quilling of black satin. Upper skirt has apron front and pannier back, trimmed with fringe headed by satin bands.