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R. ACKERMANN'S

REPOSITORY OF FASHIONS,

CONTAINING

ELEGANT COLOURED ENGRAVINGS,

With Descriptions

OF

FASHIONABLE FEMALE COSTUMES,

ENGLISH AND FRENCH.

No 1.

(TO BE CONTINUED MONTHLY, PRICE 2d.)

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1829.
EVENING DRESS.
WALKING DRESS.

_Gros de Naples_ pelisse of Byron brown, wadded and lined with white sarsnet, and fastened in front. The body is made extremely full, with long shoulder-straps, and nearly two inches in width; they are corded on each side. The collar is stiffened, and falls back, admitting an embroidered cambric ruff. The sleeves are large to the gauntlet cuffs, which are very broad, and button close to the wrists; they are corded, and the upper part pointed. The skirt is very full, and terminated with a plain deep _biais_ trimming of the same material as the pelisse, and turned under so as not to give any indication of a hem: it is headed by three rouleaux.

Hat of Byron brown terry velvet, lined with rose-colour satin, and a deep curtain veil of black blond. The crown is rounded at the top, and ornamented in front with large spreading bows of rose-colour satin ribaud, edged with black, and several large velvet leaves. The strings are long, and of rose-colour satin. Squirrel muff and long tippet; primrose-colour gloves, and black shoes.

EVENING DRESS.

Dress of white satin, the bodice made rather low, and the front formed into longitudinal drapery, and confined in the centre by a gold-colour satin corded band; the remainder of the bodice is quite plain,
and close to the shape. The sleeves are short and full, and set in a gold-colour satin cored band; the extreme fulness is regulated by a band passing through the centre round the arm. A circular cape emanates from the front of the shoulder, and is ornamented with a wreath of leaves formed of gold-colour gauze riband. The skirt is plaited in full round the waist, and has a border of white *tulle* of double-reversed plaitings, nearly half a yard deep, headed by a wreath of gold riband leaves, similar to those on the cape. Sash to correspond.

Toque of cherry-colour blond *tulle*; the frame open, and of gold-colour satin, pointed all round the head, with bands crossing the crown, and admitting the hair, which is dressed in bows, between, and in large curls in front. The blond *tulle* is in several plaits on one side of the centre point, and plain on the other; it spreads very wide, and is supported by broad gold riband loops, commencing with gold acorns, and is terminated on the left side by two bows and an end; on the right, the gold loop extends over the *tulle* to the crown, and is inserted by a gold acorn, with which every point is ornamented: long strings of gold gauze riband. Necklace, an entwined chain of gold and ornamented locket. Long gold ear-rings terminating in the form of a coronet. White kid gloves; cherry-colour satin shoes and sandals.

**PARISIAN DINNER DRESS.**

A gown of the new fancy material, *toile de Smyrne*, of the darkest shade of bottle green. *Corsage à l’enfant*, cut low and square, finished round the bust by a narrow embroidery in scarlet and bright green silk. Short full sleeve, over which is a long and very large one of *gaze lisse*; it is confined at the wrist by a bracelet *à la Grecque* of wrought gold, with a ruby clasp. *Ceinture à point*, fastened behind in bows without ends, and embroidered in front in a bouquet of damask roses. The trimming of the skirt consists of an exceedingly broad *biais*, finished at the upper edge by two rouleaus, one of scarlet, the other of yellow satin. The *biais* is embroidered in bouquets of yellow and damask roses, with foliage of various shades of green. The hair is arranged in bands on the forehead, over which
PARISIAN DINNER DRESS.
PARISIAN BALL DRESS.

falls on each side a full cluster of curls. Head-dress, a béret of black velvet, the brim à l'Espagnole; of very large size, the crown low, and crossed with velvet bands arranged in drapery. A profusion of ostrich feathers, green, scarlet, and pale yellow, adorn the crown; a bandeau of scarlet and green satin crosses the inside of the brim, and the ostrich feathers are placed, one to fall in the neck, the other to droop to the right side. Ear-rings, &c. gold and rubies. White kid gloves, and dark green satin shoes.

PARISIAN BALL DRESS.

A gown of gaze marabout, over a white satin slip; the bottom of the slip is finished by a trimming composed of intermingled satin and tulle, arranged in a new style of bouillonné, on a rouleau of satin. The gown is made sufficiently short to display this trimming. The skirt of the dress is finished by a very broad biais, above which is a wreath of foliage composed of gauze ribands. Corsage à la Grecque, made without shoulder-straps, cut low and drapé round the upper part of the bust. The plaits confined on each shoulder by an ornament composed of gold and sapphires. A Grecian clasp of the same is placed in the centre of the bosom. A rouleau of satin divides the plaits before and behind. The waist is quite the natural length; the lower part of the corseage is plain, and terminated by a full quilting of blond net. Sleeves very short and full, confined to the arm by a narrow pointed band of satin. Head-dress, à la Duchesse de Berry. The hair is arranged in full curls on the temples, and very much parted in front. A band of Grecian blue gauze embroidered in gold crosses the forehead, and a rouleau of the same material entwined with tresses of hair, forms a superstructure of a very novel description. A golden arrow set with sapphires traverses the upper part of the rouleau. Necklace, &c. sapphires and gold filigree work. White kid gloves. White gros des Indes sandals. Carved ivory fan, painted à la Chinoise.
GENERAL OBSERVATIONS ON PARISIAN FASHIONS.

Notwithstanding the extreme mildness of the season, *douilletes* are a good deal in favour, both in walking and half dress. In the former they are made in a very plain style; there is a good deal of fulness in the body, but the sleeve is not so wide as those of other dresses, nor the cuff so deep. The skirt wraps a little across in front, and fastens on the inside. *Douilletes* are always worn with *chemisettes*, which are tied round the throat by a cravat of *gros de Naples* or *gros des Indes*, embroidered at the ends in bouquets of flowers; these cravats have latterly borne the name of *Figaro*.

Muffs are very little worn; but large pelerines of ermine and sable, particularly the latter, are in very great request. Fur is also a good deal used for the trimming of *redingotes* and of promenade gowns. The latter, if not trimmed with fur, have either an excessively broad hem, which reaches nearly to the knee; or else a broad *biais* band, which comes higher than the knee, and is simply edged by a *gause*. Mantles continue to be as much worn as last month.

*Chapeaux demi-capotes* are more in favour than *chapeaux* for the promenade, and are much better calculated for walking bonnets. The brims of the latter are made wider than ever; the crowns are rather lower. Velvet is now the favourite material. Black, bishop's violet, and *ponceau*, are the most fashionable colours for velvet bonnets; they are trimmed with *nœuds*, generally intermixed with bows of striped or embroidered riband. A good many have the crown ornamented with drapery; and all are adorned on the inside of the brim with *coques* of riband. *Chapeaux demi-capotes* are also made in velvet, but not so much so as in satin, *gros de Naples*, and *gros des Indes*. White and rose-colour are the favourite hues for those materials. The brims of those bonnets are somewhat of a poke-shape, but not so close; the crown is of a dome form. They are trimmed with *nœuds* of the same material, and riband. The most elegant have an intermixture of blond lace in the *nœuds*, and a very deep fall of blond lace at the edge of the brim.
Fancy black begins to be very much in favour both in full and half dress, but particularly in the latter. We have seen several douillettes in black satin, figured poplin, and cachemirienne. The most novel and tasteful of these have the corsage ornamented with folds, which are laid on at each side, in a bias direction, and are separated by a satin cord, which marks the centre of the back and breast; they terminate in a point, and descend nearly to the waist. The bottom has no trimming, but the hem is extremely broad; they are closed in front by bands fastened by gold buckles, or else by Brandebourges. The most elegant have two pelerines trimmed with rich fringe, and a falling collar to the dress, on which is laid a corkscrew ruche of narrow blond lace.

Redingotes are also in particular favour in half dress, especially for social dinner parties. That which we are going to describe has just been made for a young married lady of high rank, a very distinguished leader of fashion. It is composed of blue cachemirienne; the corsage is made to sit close to the shape; round the throat is a fall of deep points of the same material, edged with narrow white blond lace, and tied by a full bow of blue shaded riband in front. Sleeve à la Marie, with a cuff to correspond with the collar. The dress is fastened in front by knots of shaded riband; from one of these knots, which fastens the ceinture, two ends of riband fall below the knee. A twisted rouleau of satin, ornamented with foliage also in satin, goes round the bottom, and up each side of the front; it nearly meets at the waist, but slopes down on each side so as to form a cone.

Velvet, satin d'Ispahan, gold and silver muslins, and a great number of fancy silks and stuffs are in favour in full dress. The corsage à la Marie Stuart still continues very fashionable. We see, however, a good many that are not pointed, especially for ball dresses. Where the corsage is à la Marie Stuart, it is often of velvet or satin, with a cordelière of a corresponding colour; and a skirt of a different material, as India muslin striped with gold, and trimmed with a deep gold fringe; or spotted with silver, and finished at the bottom with a Grecian embroidery in silver. The corsages of several dress gowns are drapés on the bosom, and have a double row of blond lace round the back and shoulders; which forms at once a pelerine and epaulettes.
WALKING DRESS
DINNER DRESS.
ACKERMANN'S

REPOSITORY OF FASHIONS.

No. II.] FEBRUARY, 1829. [Price 2s.

MORNING DRESS.

High dress of crimson merino; the body is a little fulled in at the waist and becomes plain towards the upper part of the bust; a circular corded cape just meets in front and is sloped off towards the shoulders, where it is deep; extending to the sleeves, which are extremely full and set in double plaits, and terminated with a deep gauntlet cuff, corded, pointed opposite the back of the hand, and having a perpendicular row of buttons on the inside; the skirt is as usual fulled in all round the waist, and is ornamented with two biais tucks nearly a quarter of a yard in depth, the upper tuck reaching as high as the knee; double vandyked ruche, tied in front with amber gauze riband with azure satin stripes. Parisian gauze cap à la Sultane d'Elidir, with pipings of white satin, the border vandyked, very full, and broad; it is not put on straight at the edge of the head-piece, but rises from the centre, admitting the hair in large curls on the temples; bows of broad amber gauze riband striped with azure satin strings, unconfined and long; canary colour gloves, black shoes of gros des Indes.

DINNER DRESS.

Dress of ethereal gros de Naples, the corsage à l'enfant, set in a satin band of the same colour; the sleeves are long and full, with a
stiffened gauntlet cuff of ethereal satin; the skirt, made extremely wide and slightly plaited in at the front and sides and very full behind, is trimmed with a deep garniture of tulle, having at the lower edge a broad stiffened band of ethereal satin, and headed by a corded biais band of the same, ornamented at regular distances by triplets of the Carniola Sarsifragia coreded.

The hair is in the picturesque style of Charles the Second, the forehead being displayed and ringlets arranged on each side; the hind hair is tied at the back, and a cluster of ringlets fall gracefully behind.

Necklace of turquoise, set in a delicate wreath of dead and burnished gold; earrings en suite; broad gold bracelets with medallion clasps placed at the upper edge of the cuff, and smaller fancy ones nearer the hand.

White kid gloves, stamped and tied at the wrist; shoes and sandals of ethereal satin.

PARISIAN DINNER DRESS.

STANDING FIGURE.

A gown of white crêpe areopha ne over a white gros des Indes slip; the skirt of the dress is extremely full, made without gores, and finished at the bottom by a hem a quarter of a yard in depth; corsage à la Sévigné, cut extremely low all round, and made without shoulderstraps; the waist is the natural length, pointed before and behind; the dress fastens behind, the fastening being concealed by a satin rouleau which marks the centre of the back; a fulness of velvet is disposed in folds across the breast, so as to form the shape in the most becoming manner; this is confined in the centre by a Grecian clasp of bright gold; a satin rouleau also marks the middle of the bust. Sleeve à la Marie, surmounted by a black velvet epaulette cut in points, which are corded by black satin; the sleeve is extremely wide, the fulness is confined in the middle of the arm above the elbow by a gold armlet, and at the wrist by a broad gold bracelet, with a clasp similar to that which confines the drapery of the bosom; a rich gold cordelière, which terminates in a bunch of tassels, goes round the
ITALIAN COSTUMES,
For Fancy Ball & Masquerade Dresses.
waist and falls nearly to the bottom of the skirt. Head-dress: a black satin Spanish hat, the brim extremely large; it is looped up before and behind by gold chains, terminating in rich tassels, which partly fall over the crown and partly descending on the inside of the brim fall over the neck. A plume of rose-coloured feathers is attached by the chain to the inside of the brim, and four others are disposed round the crown so as to droop in different directions. White kid gloves, black satin sandals, carved ivory fan, necklace, &c. of bright gold.

PARISIAN EVENING DRESS.

SITTING FIGURE.

A white gaze de popeline gown over a white satin slip; the bottom of the skirt is simply finished by a very broad biais; the corsage is of violette de bois satin, it is cut very low, made tight to the shape, and ornamented in front by narrow satin rouleaus, which are disposed round the upper part of the bust so as to form the letter V; long full sleeve of gaze de popeline with a satin epaulette; the sleeve is confined above the elbow by a satin band, and terminated by a pointed cuff à l'antique of the same material; a rich cord with tassels goes round the waist and ties on one side. Head-dress: a satin hat to correspond in colour with the corsage, of Spanish shape, but of small size; a profusion of white plumes are arranged round the crown, and the brim is looped up with gold chains which fall over the crown. Satin shoes, white kid gloves, earrings, bracelets, &c. massive gold.

MASQUERADE DRESS.

COSTUME OF THE ISLE OF PROCIDA, NAPLES.

Dress of twilled sarsnet of a bright emerald colour, made high and plain, with a stomacher of gold lace, the skirt terminated by a broad border of scarlet cloth; the pelisse or surtout en militaire of scarlet cloth, lined with white satin and edged with gold lace, the skirt is open in front and reaches only to the border of the under dress; it is turned back, and the corners fastened together behind by a gold clasp. The body and sleeves are made close to the shape and ornamented at the seams with gold lace; bands of scarlet edged with gold hang loose
from the waist, which is encircled by a gold belt with a splendid clasp in front; epaulettes to correspond; triangular cuffs of Tyrian blue velvet edged with gold; ruffles of the finest lace.

The hair is confined, except a few curls on the temples, by a scarlet and gold chequered silk *fazzoletto*, tied in front near the top of the head and concealing the corner of a green silk *barège fazzoletto*, which is edged with gold lace: the opposite corner reaches nearly as low as the waist and is ornamented with a gold tassel; the other corners tie in a knot with long ends under the chin; lace apron, white silk stockings, gold colour satin shoes, pointed on the instep, lilac kid gloves.

**MASQUERADE DRESS.**

**COSTUME OF OSTIA, ROME.**

*Camisole* of fine lawn made very full, and arranged in perpendicular plaits; the sleeves wide and set in wristbands; stiffened bodice of green cashmere, bordered and trimmed with geranium colour riband, open at the side, and laced with green cord, displaying the *camisole* beneath. The shoulder-straps are very long bands of geranium colour, and from the centre of each descends a similar band reaching to a green cashmere; close upper sleeve, which extends half way between the shoulder and the elbow, and is decorated by a bow of geranium colour riband; the cuff is turned back, and has square corners, ornamented by two rows of riband; geranium colour petticoat of Swiss stuff bordered by two rows of narrow black velvet; apron of white lawn. Hair dressed *à la Madonna*, entirely concealed by the head-dress, which is formed of a delicate transparent white shawl, enlivened by ends embroidered in rows of the brightest colours, and a deep fringe to correspond. Michael Angelo has beautifully introduced this head-dress frequently in his paintings; the half of the shawl is rolled up and placed on the top of the head, the other half spreading wide over the shoulders, and when the fair wearer chooses, closes in front, and conceals the face; grey stockings, green shoes, with scarlet heels.
GENERAL OBSERVATIONS ON PARISIAN FASHIONS.

*Paris, January 24, 1829.*

Out-door costume remains the same as last month, indeed the weather has been so bad since our last report of fashions, that the promenades are quite deserted. From the few novelties that have appeared, we select the following, as being most worthy of the attention of our fair readers:

*Redingote,* composed of black satin; the *corsage* is made up to the throat, but without a collar; the back is plain, the upper part of the front across the bosom is disposed in *biais* plaits. Mameluke sleeve, terminated by a moderate sized cuff, fastened in front in a *biais* direction, with small gold buttons richly wrought in filagree work. The skirt is trimmed at bottom with black velvet and satin folds, with an intermixture of narrow gold gimp arranged in pyramids. A rouleau of black velvet goes down the front on each side, and between it, one of black satin is arranged in a serpentine direction by small clasps of gold filagree work to correspond with the buttons of the sleeve.

A mantle of *gros des Indes,* colour *vin de Bourdeaux;* it is made extremely ample, and draws close to the shape at the bottom of the waist; it has no trimming, but is lined throughout with ermine. The pelerine, which is of enormous size, is of the same costly material, as is also the collar, which is very large and square. We must not forget to observe, that it is made with very large loose sleeves, of which, generally speaking, the fair owners make no use. A rich gold cord with tassel fastens it at the throat.

Bonnets of the *demi-capote* shape are still more in favour than they were last month. *Chapeaux* are now seldom seen except in full dress.

Two morning dresses are now de rigueur. A muslin *peignoir,* or a gown of cheap faney stuff is put on by an *élégante* as soon as she is up; but it is indispensably necessary that it should be changed by one o'clock, or at least before two, for an expensive *négligé* of plain or figured poplin, figured merinos, plain satin, or fancy silk.
In the form of undress there is but little variation. *Douillettes* are still in favour, though not so much so as *redingotes*, particularly velvet ones. High gowns are also in request, they are made in general nearly to the throat but without a collar. If of velvet the *corsage* is plain; if of other materials it is disposed in folds before and behind. The sleeve is made as ample as ever, it falls very much off the shoulder; the cuff is either the size of the bracelet, or else it reaches half way to the elbow. The skirt is decorated either with a fur trimming, or with a broad *biais*, which reaches generally to the knee, sometimes higher, or with a single very deep flounce with a full heading.

Half dress is this winter in request not only for social dinner parties, but even for *soirées*. We have seen several crêpe, and *gaze de poupelaine redingotes* lined with satin of a corresponding colour; one of the most novel of these dresses was composed of blue crêpe over satin. The *corsage* had a formal appearance, the crêpe being disposed in small straight folds on each side of the bust and back. A pelerine composed of three folds of white broid lace of different widths finished it round the throat. Mameluke sleeves, fastened at the wrist by a band the breadth of the gold bracelet, *à la Grecque*, worn with it. The dress fastens up the front by satin ornaments in the form of cock’s combs, they are edged with very narrow blond; the trimming of the skirt corresponds, but is much broader.

Velvet gowns made partially high are also in favour in half dress. A good many are trimmed with fur, and when that is the case the upper part of the bust is trimmed with fur so as to form a deep point before and behind, and one on each shoulder.

Gowns in full dress continue to be cut very low, they are made square across the bosom, and the shoulder very much exposed. A new material, called *Cameleon des Irlandaises à colonnes perses* is coming much into favour; it is light and rich. The light materials of which we have already spoken, and particularly *gaze de cachemire*, and crêpe *crepeuse* are also much in request. *Corsages* of velvet or satin *drapé à la Seigné* with epaulettes of the same material, cut in leaves, points, or scollops, are much worn. Wreaths of flowers or foliage composed of stamped riband are coming into fashion. Embroidery in
coloured silks is also very general, and for grand costume it is not unusual to have the flowers of gold or silver, with foliage of different shades of green silk. Painted trimmings have rather declined in estimation; but they are still worn by many _élégantes_. Wreaths of oak and of vine leaves are most in favour for ball dresses.

Caps are much worn in full dress, some are composed of velvet and satin; bows of hair pass through the curl in three places; these openings are trimmed with blond lace, which is caught up at the base of each bow by a single flower or a small bouquet of field flowers. The border, which is extremely broad, is thrown back from the face by a wreath of flowers or foliage which crosses the forehead.

Another style of cap is composed of blond only, and from the extreme size of the caul resembles a _beret_. The border, which is excessively broad, and also turned back from the face by flowers, or sometimes by a bandeau of pearls, forms a kind of wing on each side, which has a singular effect.

Among the articles most proper for _étrennes_ are necklaces called _Chatelaines_, from the fair dames who formerly wore them in the days of chivalry. They are massive gold chains attached to the _ceinture_ by an ornament of the same metal, and falling considerably below the waist. A gold key, ornamented with jewels, is attached to the chain, as are also some other trinkets of an antique form, but the key is _de rigueur_. The lady may please herself in the choice of the others, provided their form is antique. Bracelets, with a secret spring, to conceal a portrait, lock of hair, &c. are another novelty for new year's gifts. Gold brooches, with bouquets of the flower forget me not in precious stones; and rings, on which a hieroglyphic is traced in diamonds or coloured gems, are also much in favour for presents. Fashionable colours are _vin de Bordeaux_, _Grenat vert de Chine_, and various shades of grey, rose colour, and brown.
DINNER DRESS.
DINNER DRESS.

Dress of white satin or gros de Naples; the body made close to the shape, and nearly covered with white tulle drapery, which rises in a fan-like direction from the centre of the waist, and spreads in regular folds across the bosom, displaying the form to much advantage; the back is made in the same manner, and has a narrow band of white satin where it closes; the sleeves are full and short, with the least possible shoulder-strap; the skirt has three plaits on each side in front, and is trimmed with a broad full flounce of tulle, having a stiffened satin band at the edge; it is put on in a straight line, and alternately fastened up and down by white satin corded leaves; ceinture of white satin.

Vienna toyne of tulle and white satin, formed of large bows, on loops of folded tulle, standing up very high and open, inserted in a satin band in front, and passing over towards the crown; two bows of broad satin riband are placed on the right side, and bows and ends behind, below two spreading bows of folded tulle. Long white kid gloves, stamped; white satin shoes.
OPERA DRESS.

White tulle dress, over a white satin slip; the body en draperie, regulated in the centre by a perpendicular white satin rouleau; the drapery rises in a point from the waist, and spreads very full, in small regular folds, across the bust as far as the shoulders, which are a good deal displayed; the sleeves being placed low, they are very large to the wrist, where they are terminated by broad gold Egyptian bracelets, confining the white kid gloves. In the centre of the bust is an elegant Egyptian brooch, with pendant drops, corresponding in delicate workmanship with the ear-rings, which are also of gold; the skirt has tucks to within a quarter of a yard of the waist, they are placed close to each other, and are about a finger's length in depth; the fulness of the skirt is principally at the back, but it is slightly continued at the front and sides. White satin sash.

Large black velvet hat, with a white satin bow, just within the brim on the left side; a plume of white ostrich feathers placed behind, are arranged with the greatest taste; one extends to the front, where it is attached to the crown, and turned for the end to play freely; a second is fastened to the top of the crown, twisted, and falls over to the front; two more, twisted half way, fall gracefully towards the right shoulder.

Cloak of striped lilac satin, with an elegant border, formed by a perpendicular embroidered sprig being placed between each stripe; the cloak is wadded, and lined with white satin, and fastened by a gold-colour silk cord and tassels; it has a large square collar, and a larger square cape, reaching below the elbow. White satin shoes.

PARISIAN FASHIONS.

FRONT FIGURE.

CARRIAGE DRESS.

A redingote composed of velvet, the colour is boue de Paris; the corsage is made to sit close to the shape, the sleeve cut full and much puffed out on the shoulder by a newly-invented manche en gigot;
it is terminated by a cuff d l'antique, finished a la Grecque at the top, by two very narrow rouleaux of satin a shade darker than the velvet; the skirt is finished round the bottom by a very deep hem, and up the front by a satin trimming which is very broad at the bottom, and becomes gradually narrower till it reaches the waist, where it takes the form of a pelerine falling low on the back and shoulders; it is cut to correspond with the cuff in a Grecian border, which is finished by two rouleaux of satin placed at a little distance from each other; there is no collar, but its place is supplied by a colerette en bouillons, through which is drawn a bright blue riband tied in front in full bows and short ends. The colerette is composed of blond net, and the bouillons are formed by a full of deep pointed blond lace. Head-dress:—a hat of the same material as the redingote, brimmed with blue gauze ribands striped with yellow: the brim is large and very wide; the trimming is arranged partly in nœuds and partly in foliage; a branch of foliage is placed beneath the brim on each side, another decorates one side of the crown, and a large nœud is attached to the crown in front, near the top. Ear-rings and buckle for the ceinture, gold; gold Chastelaine and key, the latter of a large size: white velvet reticule, with an embroidery of gold foliage in the centre; blue kid gloves, and black cottesnes.

SITTING FIGURE.

A Levantine high-dress of a bright amethyst colour: the corsage is tight to the figure, and the back of an unusual width between the shoulders. The ceinture is very broad, the skirt not quite so full as they have lately been worn, and a little gored: it is set on moderately full on the hips, and in deep folds in the middle of the back.—Pelerine quite round, and falling rather low: hat of gros de Naples of the colour called gris de lavande, bound at the edge with pink satin; the crown moderately high, it is finished at the bottom by a full knot of gauze riband, from which a bunch or branch of foliage goes round to the front of the crown. The riband is extremely broad, and of gauze striped with pink and blue, and the bridesc which are very long, hang loose.
FANCY DRESSES.

COSTUME OF THE EIGHTEENTH CENTURY.

This dress is composed of transparent French tulle over a slip of rich white satin; the skirt is of a moderate length and ornamented round the edge by two full flounces of tulle, embroidered in silks in imitation of natural flowers; the upper flounce is disposed in waves headed by pippings of white satin; at the top of each wave is placed a bunch of Provins roses and forget-me-not. The corsage is of white satin lined in front à la paysanne; it is cut a moderate height round the figure, and is richly trimmed with French blond. Head-dress:—a full plume of white ostrich feathers, and rows of pearl intermingled with the hair, which is dressed in light ringlets; ear-rings and necklace of pearl, with antique cameo clasp, and brooch to match; gold chain and locket; shoes and gloves of white kid.

SECOND FIGURE.

This elegant costume represents the dress worn in the beginning of the sixteenth century; it consists of a full train of the softest white satin, which reaches in folds to the ground. Over this is worn a short tunic of pale pink silk damask, woven in an elegant pattern of flowers. The bodice is of dark blue velvet, and fits close to the figure in the stomacher shape; the sleeves are short and very full, ornamented with bands of white satin; with this is worn a fichu of rich vandyke lace so formed that the corsage laces over it behind, while in front it is finished by tassels of pearls, and hangs as low as the waist. The necklace and armlets are of large pearls; in addition to which a rosary and cross of richly wrought gold, is suspended from the right side. Over the whole of this rich dress is worn a long veil à mantilla, of transparent gauze, bordered with silver fringe, which falls in graceful folds to the feet of the wearer, and adds greatly to the elegance of this becoming costume.
Fanty Ball Dresses,
of the Sixteenth and Eighteenth Centuries
GENERAL OBSERVATIONS ON PARISIAN FASHIONS.

Paris, February 15, 1829.

Promenade dress begins now to exhibit some degree of variety. During the last month the cold has been so intense that warmth was the only thing our élégantes thought of; and the Witchourea, or mantle lined with fur, was drawn too closely round the person to give even a glimpse of the under dress. Now the mantle is exchanged for the rich cachemire, or at least is suffered to fall loosely round the figure, so as partially to display the handsome gown or redingote worn underneath.

The latter are still most fashionable; there is no alteration in the manner of making them, but the trimmings vary a good deal. One of the most elegant that we have seen is composed of velvet of a new shade of purple, called eminence. The bottom of the skirt is finished by a broad plain band of the same material; a row of black blond lace is laid rather full on the upper edge of this band, and arranged in scallops by oak leaves, composed of satin a shade darker than the velvet; the stalks loop the lace, and the leaf points upward in a biais direction. The pelerine worn with this dress is of large size, and with long ends; it is ornamented with blond lace and satin leaves to correspond with the skirt, but without the band.

Several of these dresses are trimmed down the front only: if the redingote is velvet, the trimming is satin, and vice versa. Sometimes it consists of a row of lozenges placed on each side of the front, the ends united in the centre by a gold or steel clasp, or else a bow of satin. This trimming, broad at the bottom, becomes progressively smaller as it approaches the waist; it sometimes goes round the bust in the pelerine style. There are also a good many ornamented down the front with a broad band of ermine, cut on each side in very deep dents de scie. When this trimming is adopted, an ermine muff and tippet, the latter of extraordinary size, usually completes the dress. Satin dresses, with canezou of velvet, are also in favour. The canezou, if of velvet, is tight to the shape; if of satin, it has a little fulness at the bottom of the waist, before and behind: Mameluke sleeve, always extremely full. The trimming of the skirt is either a broad band, ornamented with a wreath of foliage, which surmounted by from five to seven narrow folds, or else a very broad Grecian border. A round
pelerine of a moderate size, with a small standing collar, is always worn with these dresses; its trimming corresponds with the skirt.

Velvet is at this moment almost the only material for walking bonnets, except with our merveilleuses, many of whom wear satin and gros de Naples bonnets, lined with velvet, and trimmed with an inter-mixture of velvet mèuds and gauze ribands. The bonnet and the lining are always of strongly contrasted colours, as lavender and rose colour, bird of Paradise and purple; but white, lined and trimmed with cherry colour, eminence, ponceau, or dark green, are most in favour. The brims of chapeaux are something shallower than they have lately been worn, but they are as wide as ever. The crowns are of a moderate height; some have the right side higher than the left. Chapeaux are trimmed either with feathers or mœuds; if feathers, they are placed upright; if mœuds, they are generally intermixed with a drapery which ornaments the crown. The inside of the brim is always adorned with ribands, arranged either in bows or coques.

Chapeaux demi-capotes are still as much worn as ever; but their form is much less becoming than at first: they are now larger in the brim and closer. Some are square at the corners of the brim, so as to resemble the English cottage bonnet. There is no change in the manner of trimming them.

Regingotes begin to decline in favour in half-dress. Gowns are more worn; they are generally made half high, and sometimes quite up to the throat. The sleeves are even wider than ever, and fall as much as usual off the shoulder. Gowns are trimmed either with a broad band of the same material, finished at the upper edge with a thick cord of satin or gros de Naples, or else a biais, very richly embroidered, either in wreaths or bouquets of flowers, which are either of the colour of the dress or the natural colours of the flowers.

A canezou, which ought rather to be styled a tippet, of blond lace, is now a very general appendage both to dinner and half-dress; it is round and rather deep behind; the ends, which are rounded, fall a little below the waist. Round pelerine, very small, trimmed, as is the body of the canezou, with blond lace set on full. A row of blond lace stands up full round the throat. Three full bows of gauze riband fasten the canezou in front, one at the throat, one in the centre of the waist, and one in the centre of the bosom.

Bérets have rather declined in favour in half-dress. Crape and satin
hats are much more worn, and blond lace caps are in still greater favour. The hats do not differ in shape from those worn in promenade dress. They are trimmed either with broad gauze ribands, or with plumes of marabou or ostrich feathers; ribands are most in favour; branches of foliage formed of them are placed under the brim and at the right side of the crown, and a very large bow on the left side near the top; a smaller bow is attached to the branch of foliage at the bottom of the crown.

The caps are generally of a round shape, without any border; its place is supplied by a rouleau of satin, ornamented with bows of riband: these bows are surmounted by a rouleau, to which is attached a blond drapery, that goes from the left to the right side, and round the back of the cap; an ornament composed of two rouleaux, the ends of which are trimmed with blond, terminates the drapery on the right side.

In evening dress velvets and satins are most in favour, except for very youthful belles. Long sleeves are, except for balls, nearly as much worn as short ones. White satin sleeves have just been introduced to velvet dresses, instead of the crape and gauze ones, which, until now have been worn with them. In some instances, the gown is ornamented with folds of white satin let in on each side of the bust, in the stomacher style. Gowns still continue to be cut extremely low in evening dress: the corsage is generally made tight to the shape. Crepe arcoiphane, rich gauzes of various kinds, particularly those with satin stripes, and gold and silver muslins, are all in equal favour. The trimmings composed of riband which we lately mentioned, are more than ever in request. Some dresses are ornamented with coques, composed of riband; three or four coques, which issue one from the other, form the depth of the trimming, they are placed in rather a biais direction, with about half a quarter space between each row. At the bottom of each row is a bouillon. The sleeve, if short, is excessively full, the fulness is disposed in bouillons by nœuds. We have seen also a few dresses trimmed with a single flounce, on which was laid an embroidery of flowers and foliage of satin riband; the upper part of the flounce was formed into a narrow heading by a satin rouleau, and a rich embroidery to correspond with the flounce surmounted the heading at some distance.

Riband trimmings are also in considerable request for ball dresses.
We have seen some which had on the upper edge of the *biais* a row of lozenges, each lozenge composed of ribands of four different colours. Many *élégantes*, particularly very young ladies, have the bottom of their gowns trimmed with waves composed of satin ribands, with a bow on the point of each wave.

Balls this winter have been uncommonly numerous and brilliant, particularly fancy balls. The materials for dresses for these last have been of the richest description: gold and silver tissues, gauzes, and silks, velvets, satins, &c. embroidered in gold and silver. These *réunions*, and especially those given by her royal highness the Duchess of Berry, presented every possible variety of national costume. That of a Neapolitan peasant girl, in which the Duchess lately appeared, has since been adopted at similar parties by many of our juvenile *élégantes*.

Some young and very lovely women have lately attempted to introduce a most unbecoming fashion, by appearing with their hair *à la Chinoise*; it is entirely drawn up to the crown of the head, where it is disposed in two very large bows, between which is placed a bouquet of roses, intermixed with jessamine or honeysuckle.

The hair is worn something higher than last month, and fuller on the temples. *Coiffeurs en cheveux* are less numerous than usual. *Toque* dress hats, particularly those of the Spanish shape, *bérets*, and dress caps are all in favour: among the latter those in black blond lace, trimmed with cabbage green gauze ribands, are considered most fashionable.

Among the new ornaments for the hair in jewellery, we have lately noticed butterflies, composed of different coloured gems. There is never more than one employed. If the hair is adorned with feathers, the butterfly is placed on one side; if it is the sole ornament it is disposed in front. There are some of diamonds. Long gold pins, the heads of which are gold, silver, or pearl flowers, are also in favour. Flowers are not much worn in the hair, but a bouquet placed on one side of the bosom is indispensable, and bouquets carried in the hand have during the late cold weather nearly displaced fans. Fashionable reticules are made very small, and ornamented in the centre with a bouquet richly embroidered either in gold, silver, or coloured silk.

Fashionable colours are *eminence*, *grenat*, azure blue, cabbage green, pale citron colour, salmon colour, rose colour, and various shades of dark red, and green.
DINNER DRESS.

Dress of lilac gros de Naples, the corsage en draperie regulated in the centre by a perpendicular corded band, and ornamented with a trimming of Spanish points corded, meeting at the commencement in front, and widening as it extends to the shoulders, where the trimming is considerably deeper than at the waist. The back is made to correspond. Short white satin sleeves and long full ones over them of white crêpe lisse, confined by broad gold bracelets, with gothic clasps at the wrist. The skirt is simply decorated by a deep bias of the same material as the dress, headed by a row of corded Spanish points falling over it. Ceinture of pink satin, corded at the edge, and a rosette bow behind.

Spanish hat, of white gros de Naples, placed rather on the right side, ornamented with lilac ostrich feathers, one placed beneath the brim on the left side and brought over to the crown; others very tastefully disposed and falling in different directions; long loose strings of tulle, trimmed with narrow blond. Earrings and necklace of emeralds, set in gold; white kid gloves; white satin shoes.
BALL DRESS.

Rose colour Parisian gauze dress over a slip of the same colour; the body is longitudinally full at the upper part and plain beneath; it is very low on the shoulders and straight across the bust, a perpendicular rose colour satin rouleau, entwined with narrow black velvet, ornaments the front, and a similar cordon rises from the centre of the waist, and spreads over the shoulders at the edge of a beautiful trimming of plumes de paon, formed of feathers and spiral gauze riband. The sleeves are short and full and finished with a satin rouleau, entwined with black velvet and a triple bow of black and rose colour gauze riband. The skirt is set on full, and has two flounces of the same light material as the dress, nearly a quarter of a yard in depth, ornamented en plumes de paon, headed by a double rose colour satin rouleau, entwined by narrow black velvet. The flounces commence about half way up the skirt and nearly in front with a rosette bow of black and rose colour gauze riband, and strings of the same attach it to the ceinture; the flounces have a very graceful effect as they turn off circularly to the left side of the dress; satin rouleau at the termination of the skirt.

Hair dressed in ringlets in front, and drawn up behind to the top of the head, where it is arranged in large bows, and interspersed with bows of silvered rose colour riband.

Pearl ear-rings and necklace, with a diamond clasp in front; bracelets en suite, and small gold ones beneath, both worn outside the gloves, which are of white kid.

Rose colour satin shoes and sandals.

FRENCH FASHIONS.

STANDING FIGURE.

A topaz coloured satin slip finished round the bottom of the skirt with a very broad rouleau of the same material, and stiffened so as to stand out considerably. The gown is of white blond lace, the ground covered with a running pattern in leaves, disposed in lozenges. Corsage tight
ENGLISH BALL DRESS.

PLATE 17. VOL. 2.
to the shape, cut very low and square; a piece of the same material is
let in and disposed in drapery folds across the bosom; they are less full
than usual, and are confined on each shoulder by a gold clasp with a
diamond in the middle; a gold brooch ornamented in a similar manner,
and having five diamonds pendant, fastens them in the centre of the
bosom, which is marked by a rouleau of white satin. Short sleeve of
blond over satin, puffed as much as usual on the shoulder, confined to
the arm by a white satin rouleau, finished by a row of narrow blond,
and surmounted by a fall of broad blond lace. Cordelière of white
silk richly wrought. The trimming of the skirt consists of a single
flounce of broad blond lace, laid on rather full, and in such a manner
that the edge forms a heading. The hair is arranged in full clusters of
curls on the temples, and dressed very high behind in full bows; a
gold star, with a diamond in the middle, ornaments the braid that
crosses the forehead; a gold comb set with diamonds is placed in the
centre of the bows in front; three long blue ostrich feathers are placed
behind the bows so as to droop a little over, and two others at the left
side. Diamond ear-rings; white gros de Naples sandals; white kid
gloves; cedar fan.

SITTING FIGURE.

An under dress of light green gros de Naples, over which is a gown
of tulle to correspond in colour. Corsage uni, cut square, very low
behind, but rather high in front; the back broad between the shoulders,
but considerably sloped at the sides and narrow at the bottom, forms
the shape in a very becoming manner. Blond lace tucker à l'enfant.
Short full sleeve of tulle over satin. Cordelière of silver twist a gros
grains. The bottom of the skirt is trimmed with a very broad biais,
headed by a rouleau of satin and tulle, the last spotted with silver;
a rich embroidery of bouquets of flowers in silver ornaments the biais.
The hair is dressed full on the temples; the hind hair, drawn up to the
crown of the head, is arranged in bows, except a single tress, which is
plaited and brought round the back of the head and across the fore-
head; pink feathers, tipped with white, are disposed among the bows
of hair; and a butterfly, composed of various coloured gems, ornaments
the centre of the forehead. Ear-rings and bracelets, gold and sapphires;
white kid gloves; white satin shoes.
MASQUERADE,

OR

FANCY BALL DRESS.

The print represents a full Turkish costume, as used on state occasions; and from its rich effect is well calculated to give variety to the Fancy Ball. The tunic is of rich yellow brocade, made very full and reaches to the knees, where it is ornamented by a trimming of white fur, laid round the hem. Under this are worn very full trousers of white silk, striped with amber satin, and drawn round the ankle. The waistcoat is composed of celestial blue satin, striped with gold; it is very high behind, and cut low in front, to display the under-vest of fine muslin or rich lace, made full and confined round the throat by strings of pearl. The sleeves of the dress, which are very wide, are lined with yellow satin and trimmed with fur, to correspond with the tunic.

The turban is formed of numerous folds of the finest Indian muslin, divided in front by a tiara of wrought gold, ornamented by a large emerald in the centre, over which is placed an aigrette of amethysts and pearls, surmounted by a full plume of the feathers of the bird of paradise. The turban is richly ornamented by strings of Oriental pearls, disposed in various directions.

A rich cashmere shawl of a bright orange colour completes this superb dress.
GENERAL OBSERVATIONS ON PARISIAN FASHIONS.

Paris, March 15, 1829.

Already the spring fashions begin to occupy the thoughts of our élégantes and their marchandes des modes. Some indications of change, though as yet no very decided ones, have appeared in our public promenades, and morning exhibitions. Merino gowns, and velvet and satin redingotes are still worn, but not so much as silk and poplin ones. Fine cloth mantles of very light colours, lined, but not wadded, have in a great measure superseded the heavier ones we described in the beginning of the winter. Sometimes even the mantle is laid aside, and an ermine tippet, or a boa is substituted. Muffs are disappearing very fast. A few élégantes have appeared with swans' down ones, and light coloured cloth mantles lined with swans' down: this fashion has not however become general.

The bodies, both of gowns and redingotes, are now generally made to sit close to the shape, and those for undress have seldom any ornament. The unbecoming fashion of disposing the skirt in large gathers all round the waist, has entirely given way to deep plaits, with a plain space of about half a quarter of a yard in front. The new redingotes have no trimming, they fasten in front on the inside, and wrap over a little to the left. The pelerines are all of a round shape, but of so large a size that they might be termed mantillas. There is no alteration in the shape of sleeves, and their width is still more enormous than it has been for some time.

The materials for bonnets remain the same. The chapeaux demi capôtes are still decidedly preferred for the promenade. The brims of these bonnets are neither so large nor so close as they were last month, and the crowns are higher: they are also less trimmed. The brims of chapeaux are something smaller, and more decidedly of a neat shape: in other respects they have not altered since our last number.

The materials most in estimation for half-dress gowns are satin and French cashmere. One of the prettiest morning visiting dresses that we have seen, is a robe redingote composed of the former; the
in points, which form a large tuft on one side, and terminate on the other by a niche, which goes round the back of the cap. We must not forget the bonnet à la Francée, a small cap of a very simple form, which is placed very far back on the head; a good deal depends on the manner of putting it on, but it is not generally becoming.

Toques, turbans, bérets, and dress hats are all in estimation; but coiffures en cheveux, variously ornamented, are more in request than any covering for the head. The hair is dressed still higher than it has been for some time past; the front hair arranged in light but very full curls on the temples, and much parted on the forehead.

Ornaments for the hair are of various descriptions; arrows are much in request, they are worn in gold, pearls, cameos, coloured stones, and diamonds; sometimes two cross each other in the hair, and their ornaments always correspond with those of the bandeau on the forehead. Pearl pins, the pearls set so as to have something of the appearance of small plumes, are also in favour; they are very long; two or three are arranged en gerbe, and intermingled with bows or curls of hair. The coiffure is completed either by a bandeau of pearls, or a bouquet of flowers, placed very far back; long branches, composed of gold foliage mingled with wild berries or acorns in gold, or coloured gems, placed among long plumes of ostrich or marabous, form an extremely elegant coiffure. A single flower, composed of diamonds or coloured gems, with its foliage of gold exquisitely wrought, is a favourite ornament for the hair; it is always placed near the left temple. The coiffure is completed either by feathers or jewelled combs; butterflies in diamonds, or coloured stones, are more than ever in favour as an ornament for the hair; fashionable colours are vapeur, eminence, vert Irlandais, various shades of brown, rose, and lavender, and azure blue; this last is the favourite colour of the Duchess of Berry, and is in great request.
ENGLISH MORNING DRESS.

L.N. RAINBOW'S REPERTOIRE OF FASHION. Pub. May 1824.
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ENGLISH FASHIONS.

MORNING DRESS.

Dress of cottè pali, oiseau de Paradis colour. The corsage is disposed in plaits, diagonally placed across the bust, and fastened on the shoulders by a narrow band. The waist is confined by a broad band of the same material as the dress. The skirt set full all round, simply ornamented by a deep hem. Sleeves à l'evèque, set in a broad band, tight to the wrist. A lace ruche round the neck.

Cap à la fiancée. The crown, which is fastened to a rouleau of lilac satin, is made to set close to the head. Three rouleaux of lilac satin arched over the crown. Between the rouleaux and round the crown is placed a blonde trimming, interspersed with artificial flowers. The rouleaux meet in a bow on the sides of the head, from which long strings of lilac gauze riband extend to the waist.

Hair à la Madonna. Black tissue bracelets, with gold clasps; lilac kid gloves; black satin shoes and sandals.
DINNER DRESS.

Dress of figured gâte Aérienne. The corsage made to sit tight to the shape, and ornamented at top by a treble row of blonde trimming, finished by a quilling of tulle. Sleeves of crêpe-lisse, ornamented by jockeys of the same material as the dress, edged by a narrow rouleau of satin, either yellow or purple, according to the taste of the wearer. The skirt is set on in large plaits round the waist; the trimming formed of the same material as the dress, surmounted by a double row of sagittatum leaves, confined by a rouleau of satin the same colour as the edge of the leaves. Between the long points of the broad border, bows of gâte Aérienne to match are interspersed. The whole terminated by a double rouleau of satin the same colour as the borders.

Toque of white crêpe-lisse, round which is twined a gold band to cross at right angles. An espay is placed on the right side, and another to fall on the contrary side. A broad gold band is placed in the hair to meet in a point on the forehead, where it is joined by a cameo, or a plain gold clasp.

Pearl necklace with gold clasps; gold ear-rings and bracelets; white kid gloves; white satin shoes.

FRENCH FASHIONS.

STANDING FIGURE.

A dress of crêpe Aérienne, of a delicate lilac colour, over an under dress of rich lilac satin. The corsage is cut square and exceedingly low; it is tight to the shape, and finished round the top of the bust with a trimming of pearls; there are three rows disposed in festoons by butterflies of gold fillagree work, from each of which an ornament of the shape of a pear is pendant. Short sleeves of the usual fulness, confined to the arm by satin rouleaux, and terminated by a row of narrow blonde lace. The mancheron is composed of a double fall of blonde; ceinture of lilac satin: the trimming of the skirt consists of a very deep hem,
PARISIAN EVENING DRESS.
reaching nearly to the knee, richly embroidered in white floize silk in a Chinese pattern; the trimming is not quite the depth of the hem. The hair is much parted on the forehead, and dressed in a profusion of heavy curls, which fall very low on each side: the hind hair is disposed in bands brought round the head, the rest is arranged in short full, bows on the crown of the head: a bird of Paradise plume is placed on the left side, and a bandeau of richly wrought gold is worn round the head, secured by bows of lilac satin behind. Shoes of lilac satin, with rosettes of white; in the centre of each is a lozenge of gold fillagree work. White kid gloves.

SITTING FIGURE.

An Indian muslin gown, corsage uni, cut low, and finished round the bust with a double fall of rich Mechlin lace, and a trimming of beads similar to the one we have already described; the back of the dress is narrower between the shoulders than we have recently seen them; short full sleeve. The skirt is set on in deep plaits at the sides, and the fulness immediately in the centre of the back is disposed in large gathers. Ceinture of white satin, richly embroidered, and fastening behind in bows without ends: the trimming of the skirt is a very deep biais of white satin, very richly embroidered in silk. Coiffure similar to that already described, except that a bandeau of gold, embroidered with small pearls, goes round the head, and is so arranged as to form the letter V on the forehead: three pendants fall from the point, similar to those which ornament the dress: a bird of Paradise plume is placed at the left side, rather far back. White satin sandals; white kid gloves.

FANCY DRESSES.

The figure in front represents the costume of a lady of distinction at the court of Henry the Seventh: the dress is composed of a rich purple damask, brocaded with flowers of a shade darker than the ground: the skirt is made with a train, and very full; finished round the hem with a broad border of ermine. The bodice is cut square, and very tight to the figure; the back narrow and high. The sleeves, which fit as close as possible to the arm, are terminated at the wrist by a
fulness let in on each side of the bosom. The centre of the bust was marked by three very small plaits on each side; the corsage cut very low, is finished round the top by a row of narrow blonde set on almost plain to stand up round the bosom. Sleeves of the most extravagant width, terminated by a cuff somewhat deeper than they are generally worn; in the centre of the cuff is a satin ornament in the form of a crescent. Pelerine en fichu, that is, pointed behind, and made with ends which go round the waist, and form a nœud in the centre of the back. The pelerine is cut round the edge in crescents which are corded with satin; it is made up to the throat, and is finished round the top with a full fall of blonde lace. The trimming of the skirt consists of a biais of the usual depth, surmounted by a row of satin crescents, much larger than those of the pelerine.

We have noticed also several silk dresses trimmed with very rich fringe; some of these had pelerines composed of three falls, each fall edged with fringe; these have a rich but heavy appearance, and are not likely to be long in favour.

Gowns of pamyrienne, cot-pali, and other fancy stuffs trimmed with a very deep flounce, embroidered in silk to correspond. The flounce, surmounted by a rouleau of gros de Naples disposed en serpent, are also very numerous, and much more appropriate to the season than those we have just mentioned: they have generally a pelerine, with a deep trimming worked to correspond with the flounce.

The white gowns which we have seen, are remarkable only for the extreme richness of the embroidery with which they are trimmed. The canesous worn with them, are also of the most costly description; the epaulettes and the trimming of the top of the bust is usually lace; the body of the canesous is worked to correspond with the skirt.

The newest scarfs are of crape of various colours, very richly embroidered at the ends in bouquets of flowers. Plaid gauze scarfs of striking and strongly contrasted colours are likely to be fashionable, but are by no means elegant. Shaded crape and gauze scarfs will be very much in request.

Chapeaux have varied in the materials and in the trimming, but not in the form. The new ones are principally of crape of various shades, and of white and rose colour gros de Naples. Chapeaux are generally lined with a different colour. White, rose, blue, bird of Paradise,
lilac, and various shades of green are all in favour for chapeaux. The
trimming is generally flowers intermixed with blonde, which, long as
it has been in favour, is still as high as ever in estimation: mingled
with flowers, its effect is singularly elegant, and few faces are either so
handsome, or so ugly, as not to derive some attraction from the demi
voile which is so likely to continue in favour. A good many hats are
adorned with feathers, either ostrich or marabous; they are usually
white. When the hat is trimmed with feathers, there is no blonde
about the crown, only at the edge of the brim.

Ball dress, which during the time of the carnival was so brilliant and
expensive, has assumed during this last month a simplicity almost rustic.
Crape gowns, over silk or satin slips, with plain bodies, ornamented
only by a large bouquet of flowers placed near the left breast: the
skirt simply trimmed with a biais, on which was laid a satin rouleau
raised a little over the left knee by a bouquet corresponding with that
at the bosom, was the costume adopted by many distinguished élé-
gantes; others had the biais ornamented with knots of coloured riband,
and many ladies wore plain white, or coloured clear muslin dresses,
without any other ornament than a broad white satin ceinture, either
painted or embroidered in bouquets of flowers, and fastening behind
in bows without ends.

This fancy has, however, been extremely short lived, for at a ball
given by a lady of high rank last week the toilettes were extremely
elegant. One of these we have given in our plate, some others which
appeared to us worthy of notice we shall endeavour to describe.

A gown of azure blue, crape corsage croisée, the fulness drawn back
on the shoulders, which were left quite bare by loops of pearl. Very
short full sleeve of blue crape, over which fell loosely a blonde lace
mancheron reaching a little below the elbow. The hem of the dress
reached nearly to the knee, and was covered with a silver net. The
coiffure en cheveaux was completed by a half net, the point of which
fell in the neck, and the ends formed bows which mingled with those
of the hair; and a bouquet of silver flowers placed immediately over
the forehead.

Another very elegant dress was trimmed with gold fringe disposed
in festoons, with a sprig of gold foliage issuing from the point of each
festoon. This trimming reached considerably above the knee. The
hair was dressed excessively high, and ornamented with knots of gold gauze, and a diamond star which sparkled in the centre of the forehead.

An attempt is making to bring into fashion pocket handkerchiefs very richly embroidered, the centre of which, by means of a riband, passed through a row of open work, forms a purse. The idea is novel, but in very bad taste; as yet it has been adopted only by a few merveilleuses. Those used by élégantes of acknowledged taste, are of two sorts; the most elegant have a very broad hem, close to which is a row of open work of about an inch in breadth, each corner is ornamented with a butterfly most beautifully shaded; or else a bouquet of flowers coloured after nature. The other sort which are pretty, but not so expensive, have a broad hem, and a border of open work, close to which is a coloured Grecian border from an inch to an inch and a half in breadth.

Fashionable colours are, besides those we have already mentioned, eminence, gris lavande, vazeur; and among the various shades of green, vert chou and vert Irlandais.
ENGLISH DINNER DRESS.
ENGLISH FASHIONS.

EVENING DRESS.

Parisian gauze dress over a white satin slip; corsage à la Stévigné, edged by a gold cord which is fastened in front, and connected to form a chain, reaching to the trimming of the skirt, where it is terminated by large gold tassels; the short full satin sleeves are set in a very narrow shoulder-strap; long Parisian gauze manches séduisantes, fastened at the wrist by a rich cameo bracelet; the skirt is ornamented by a double row of spear-headed leaves, edged by a double gold cord and narrow blonde trimming; this garniture is confined by gold ornaments placed at the side and centre of each leaf.

A band of beautiful blonde is placed in the hair to descend a little on the forehead, and is fastened at the back of the head by two bouquets of roses; the ends of the blonde fall tastefully on each side and complete this elegant coiffure. Cameo ornaments set in gold; white kid gloves; white satin shoes and sandals.

DINNER DRESS.

Dress of Aurora colour crêpe aérophane over a satin slip of the same colour; the corsage made close to the shape, displaying to advantage the fine formed bust; it is made extremely low on the shoulders, and adorned in the centre and sides with pinnatifid columns of satin; the sleeve short and very full; the skirt is ornamented by tucks half a
quarter wide, extending half way up the dress: *pinnatifid* columns extend perpendicularly, and give a grace and finish to this novel kind of dress.

The head-dress is composed of an Aurora coloured hat, profusely decorated with large *plumes d'Autriche* and large bows of striped gauze riband; under the brim of the hat, on the left side, is placed a *rosette*, composed of *blonde* and riband, like that which decorates the crown. Pearl necklace; white satin shoes and sandals; white kid gloves.

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**FRENCH FASHIONS.**

**PARISIAN EVENING DRESS.**

**FRONT FIGURE.**

A crape gown, the colour is *vert de chou*, over a sarsnet slip to correspond; *corsage* cut low and square, and tight to the shape, except at the bosom, where it is disposed in drapery, the folds of which have less fulness than usual; they are confined in the centre of the bosom by a brooch composed of gold and gems of a very novel form; sleeves *à la Maintenon*, short and extremely full, confined to the arm by a small satin *rouleau*, which is bordered by a very narrow *blonde* lace; a full fall of broad *blonde* lace forms an epaulette; *ceinture* of crape, bordered with a narrow *rouleau* of satin, it fastens behind in a rosette formed of four ends. The bottom of the skirt is edged with a full *rouleau* of satin, which, like those on the *corsage*, correspond in colour with the dress; another *rouleau* of smaller size is laid on the skirt, nearly as high as the knee, and a trimming composed of gauze riband, which also corresponds in colour with the dress, is arranged in waves, which extend from one *rouleau* to the other, the points of the waves on the upper *rouleau* being finished by full *nœuds*; the hair is parted, so as to display the forehead, and dressed in full clusters of curls on each side; it is brought up very high behind, and arranged in a plaited band, and a large full bow, the latter surmounted by a tuft of ringlets which partly fall over it: a golden arrow, the head of which is ornamented with sapphires, traverses the band, and corn flowers are arranged among the ringlets. White kid gloves; white *gros de Naples* sandals.
SITTING FIGURE.

A gown of gross de Tours, colour the lightest shade of vapeur; corsage uni, laced behind, and finished round the bust by a falling tucker of blonde lace, which is headed with a rouleau of white satin; blue satin ceinture, terminating in a double nœud behind; short full sleeve, over which are worn full sleeves of rich blonde called séduisantes; these sleeves reach below the elbow and are left to hang loose; the skirt is finished only by a hem, which reaches as usual to the knee; the front hair slightly frizzed, is arranged in full curls on the temples; the hind hair is drawn tightly up, and brought very high on the crown of the head, where it is disposed in full bows; a bouquet of field flowers is placed rather far back: gold ear-rings, bracelets, and chatelaine; the latter, instead of being suspended from the neck, is twisted across the front of the ceinture, and descends from the left side: the head of the gold key appended to the chatelaine is ornamented with rubies, and the bracelets have ruby clasps. White kid gloves; white gros des Indes shoes.

FANCY DRESSES.

COSTUMES OF THE REIGN OF KING HENRY VIII.

A full petticoat of rich amber taffeta, embroidered in a pattern of trellis-work, worked in gold: at each crossing of the pattern is placed a single large pearl; the border is composed of white satin, worked to correspond with the dress; the fullness of the skirt is disposed in large plaits on the hips, and continued in smaller folds in front; over this is worn a train of pale blush-coloured lutestring, which is fastened behind in loose folds from the shoulders in the form of a sacque; it is secured at the sides in plaits from the bodice, which is composed of crimson velvet; it is cut close to the figure and is rather low; the waist is long and forms a stomacher, which is richly decorated with pearls and different coloured gems; in the centre of the waist is placed a large brooch of an antique form, consisting of a single ruby surrounded with pearls. The sleeves are in the Spanish style, and are perfectly tight to the arm, ornamented by bands of silver, a row of which surrounds the top of the sleeve, and confines the full puffs of velvet forming the epaulettes. Under the bodice is worn an open vest of ceru-
LEAN BLUE satin, embroidered with pearls: it is left quite open in front, to display the throat; a full ruff of rich lace stands up at the back of the neck, and a narrow row of rich vandykes shade the bust. The coiffure consists of the hair drawn very much off the forehead, and disposed in long ringlets, which fall on the neck; a long veil of rich lace descends nearly to the feet and completes the dress. Necklace of rubies set in wrought gold; shoes of white lutestring.

SECOND FIGURE.

A train petticoat of bright rose-coloured damask, over which is worn a tunic of dark purple velvet, reaching a little below the knee, where it is bordered by a rich gold fringe. The waist is very long, and forms a peak in front. The edge of the tunic is ornamented by a deep border of an elegant pattern, embroidered in silver, which is continued in a narrow band up the front of the robe. The sleeves are very remarkable, and consist of a drapery of rich emerald satin, striped with silver: they are left open in front, and are cut square and very full, and hang down nearly to the knees: they are lined with white satin, and finished round the edge by a narrow gold cord. Under these draperies are worn tight sleeves of white satin, ornamented with gold, which fit quite tight to the arm: they are finished at the wrist by full double cuffs of point lace; in addition to these, and over the falling sleeves, are placed epauletttes of velvet, banded with silver, full at the top of the shoulder and continued narrower under the arm, in the manner represented in the engraving. A full ruff of rich pointed lace is worn round the throat, secured by a jewelled clasp in front. Round the bust is carelessly thrown a small scarf of bright blue silk. The hair is much divided in front, and is dressed in full curls on each side. The headdress is composed of green satin, profusely ornamented with jewels, a band of which is placed round the edge of the cap and forms a point at the forehead. At the back of the head is placed a superb plume of white ostrich feathers, intermingled with full bows of rose coloured satin and jewels. Bracelets of gold, with large antique clasps, set with rubies; girdle of Oriental pearls; gloves of white kid, embroidered with gold; shoes of white damask.
GENERAL OBSERVATIONS ON PARISIAN FASHIONS.

Paris, May 15, 1829.

It is only now that our fair fashionables begin to appear in the public promenades in what may be decidedly called summer costume, and the weather is still so cold as to make silk more in request than the light materials generally worn at this time of the year.—Redingotes are very much in favour, particularly the one we are going to describe: it first appeared at Longchamps, and as the wearer is a celebrated leader of fashion, it has since been adopted by a number of élégantes.

It is composed of the new silk called gros de Tours, couleur vert Irlandais. The corsage is plain, and fastens behind; it is made up to the throat, and is finished round the top with three falls of silk cut in very deep scollops, and arranged en pelerine, each fall being narrower than the other. A wave, lightly embroidered in chenille, which is somewhat darker than the dress, edges each of these trimmings. Turkish sleeves, of uncommon width, finished with a narrow wristband, embroidered in a wave with chenille. The dress is ornamented, from the throat to the bottom of the skirt, with a rich embroidery in the form of a pyramid, composed of a mixture of green silk and chenille of various shades, forming branches of vine leaves. The skirt is finished by a hem of the usual breadth, on the upper edge of which is laid a twisted rouleau, composed of three different shades of green.

Among the lighter materials for the promenade, those we mentioned in our last Number are most in favour; and we may add to them the batistes rayées, in different colours, and the mousselines Égyptiennes: these last are very much in favour. With respect to the form of gowns, no very marked change has taken place. The sleeves are as we announced they would be, larger than they have yet been worn. This preposterous fashion has occasioned the manufacture of stuffs of unusual width, in order that the sleeve may be made of a single piece. The stiffening—at the shoulders has entirely disappeared. Bracelets, which have now been so long in favour, are beginning to give way to
so low as they have been for some time, but they are still square; sometimes the corsage is finished round the bust with a row of blonde lace, which goes round the back and as far as the point of the shoulder. Riband trimmings are still in favour; we have just seen one composed of pyramids of gauze ribands arranged in folds, and of different colours; the effect was striking, but too gaudy to be elegant. The prettiest novelty that we have seen was a dress of white tulle, at the bottom of which was a deep flounce of the same material, lightly embroidered in white floise silk; the flounce went round the bottom and was then brought up in the drapery style pretty high on one side of the gown, where it was attached by a scarf of white riband. The hair is not dressed quite so high as last month; it is also generally speaking less decorated: flowers are very much in favour, and often form the only ornament of the hair.

Chatelaines continue in favour, and are likely to do so during the summer, the most elegant are in enamel.

We must not forget la Chausserie, which is always of great importance in the eyes of a French belle. Bottines are at present most fashionable for the promenade, and for half dress. They are of gros de Naples of different colours. Sandals are universally adopted in dress, they are square toed and without rosettes.

Fashionable colours are prisme, bleu deRoi, lilac, mousse de Norwege, straw colour, rose colour, and various shades of green and ruby.

Encore un mot for the mouchoir de poche, the most novel are embroidered at the corners in Turkish patterns, with coloured worsteds.
ACKERMANN'S

REPOSITORY OF FASHIONS.

No. VII.]    JULY, 1829.    [Price 2s.

ENGLISH FASHIONS.

EVENING DRESS.

A gown of rose colour gaze de Smyrne over a slip of gros d'été to correspond. Corsage tight to the shape, and cut very low and square in front; it is arranged behind to fall over in the pelerine style, and descends on each side of the bust to the centre of the waist, where it crosses under the ceinture, and by falling low on the shoulders, displays the bust to the utmost advantage. It is cut in deep points, and descends to the bottom of the skirt, becoming progressively broader. Five large nœuds of satin to correspond are placed at regular distances in the centre of this trimming. A biais cut round the top in deep points, finishes the remaining part of the skirt. Long sleeve à la Marie, with pointed cuff. Chapeau à la Duchesse de Berry; the inside of the brim trimmed with blonde lace, laid in full, and embroidered gauze riband; the brides correspond. Six large curled white ostrich feathers are placed round the crown, so as to droop in different directions. White kid gloves; white gros de Indes sandals; cedar fan.
CARRIAGE DRESS.

A round dress of citron colour *gros de Naples*, the skirt is of an easy fulness, ornamented with *rouleaux* to correspond, placed at regular distances. *Corsage croisée*, and long sleeve *à la Marie*. *Ceinture* of wrought silk to correspond with the dress, fastened in front by a gold buckle. *Fichu* of white lace, with an antique collar, which stands up round the throat. *Chapeau* of *gros de Naples*, colour *bleu d’Haiti*, trimmed with *nœuds* of gauze riband to correspond, intermixed with bouquets of corn flowers and bunches of unripe wheat. White kid gloves; citron kid shoes.

FRENCH COSTUMES.

PUBLIC PROMENADE DRESS.

A jaconot muslin round dress; the *corsage* is made up to the throat, and disposed in deep longitudinal plaits, long sleeve of rather more than the usual width. The skirt is ornamented with two deep tucks, each surmounted by embroidery. A *sultana* of rose coloured *gros de Tours*, figured with black, is worn over this dress. The *corsage* is open before and behind, and falls over on the shoulders in the pelerine style; the *sultana* is open in front, and simply trimmed round with a *rouleau* of the same material. *Chapeau* composed of crape of the darkest shade of *capeur*, the inside of the brim is ornamented with a mixture of satin points and white *blonde* lace; a fall of *blonde* is disposed in drapery round the crown, and two *esprits* are placed to the left side. The *brides* are of broad gauze riband, to correspond with the hat. A broad black riband, to which is attached three gold ornaments of an antique form, encircles the dress round the throat, and descends to the *ceinture*. White kid shoes; yellow gloves.
WALKING DRESS.
PUBLIC PROMENADE DRESS. WALKING COSTUME
WALKING COSTUME.

A redingote of jaconet muslin over a cambric under dress. The redingote is open in front, slightly embroidered round the bottom, and finished up each front in a very rich embroidery of a lace pattern. Corsage uni. Sleeves of an entirely new description; they are extremely wide, are open at bottom, and embroidered to correspond with the dress, and slightly looped in front of the arm at the wrist. Square pelerine richly embroidered, and trimmed with two falls of muslin slightly worked at the edge. Collarette of tulle, disposed in deep plaits, and fastened in front by white gauze riband. Head-dress a bonnet of rice straw, over a morning cap of the Mary of Scotland form. The cap is trimmed with blue gauze riband; the bonnet has a branch of willow placed at the right side; it is attached to the hat by a large wound of riband to correspond with that on the cap: brides flottans of the same riband. Straw colour shoes and gloves.

WALKING DRESS.

A gown of Cotpali of a new pattern in azure and white. Corsage uni, made up to the throat, and to fasten behind; the front is cut biais, and very low on the shoulders, so as to display the shape of the bust to very great advantage. Mameluke sleeve of the usual width. White ceinture embroidered in azure, in a Grecian pattern, fastened in front with a buckle of gold fillagree work. The skirt is cut without gores; it is sufficiently full to hang in graceful folds, but is not quite so wide as they have been recently worn. A trimming to correspond with the gown reaches in the ourlet style nearly to the knee, and terminates in dents de Seic. A rich silk fringe of intermingled bronze and azure is placed immediately below the dents. Head-dress a bonnet of rice straw of the demi capote form, and of a large size; the inside of the brim is ornamented with a trimming in foliage of rose coloured gauze riband; the strings which correspond in colour, pass through the edge of the brim, and fasten at the side. A rouleau to correspond, ornaments the edge of the brim, and the crown is profusely trimmed with roses of various colours. Parasol of bronze

**EVENING DRESS.**

A dress of *crêpe aerophone* over satin to correspond; the colour is the deepest shade of *bleu du Roi*. The *corsage* is cut extremely low, ornamented round the bust with a light trimming in *crêpe*, and marked in the centre of the bust and back with a narrow satin *rouleau*. The sleeves are extremely short and full. Satin *ceinture* fastened behind in short bows without ends. The skirt is of an easy fulness, and finished by a broad *baiss* of the same material, on the upper edge of which is a very rich embroidery in *flosse* silk of the same colour. The hair is arranged in a profusion of full curls, which fall low on each side of the face, and in full bows on the crown of the head. A *demi guirlande* goes round the back of the head, and terminates in a small bouquet of fancy flowers on the right side. Diamond ear-rings; white kid gloves; white *gros de Naples* sandals; plaid crepe scarf.
GENERAL OBSERVATIONS ON PARISIAN FASHIONS.

Paris, June 15, 1829.

We scarcely remember a summer in which the materials for promenade costume have been more appropriate or more elegant than the present; muslins, cambrics, tissus of the lightest and most varied descriptions, are all in favour. We can scarcely say whether white or colours are most predominant, except for peignoirs, which are mostly made in white. Those dresses are of two descriptions; those worn in undress and in half dress. The first are of percale, and their name of peignoir (dressing-gown), is perfectly appropriate, for they are merely loose wrappers, with immense sleeves, and large square capes. There is no other trimming than a hem of the usual breadth, marked by a gaine. A pelerine pelissée of the same form, but of smaller size than last year, is tied round the throat, by a small cravate of plaid silk. A round cap of English lace, with strings to correspond with the cravate, completes the costume for the breakfast table. For a walk to the Marché aux Fleurs, or an early stroll in the Tuilleries, our élégantes add a capote, composed of plaid riband sewed together, and ornamented with nœuds of the same material; a pair of black slippers, square toed, and without trimming, and a large parasol of plaid silk or unbleached cambric.

The half-dress peignoirs are either of organdy or thin jaconot. They are open and just meet in front. The corsage is made to the throat, and tight to the shape. Turkish sleeve excessively wide, over a long sleeve of moderate width; the Turkish sleeve reaches to the wrist, but is looped a little above it in the centre of the arm by gold buttons. The bottom of the sleeve is richly embroidered, as is also the pelerine; the latter has, in addition to the embroidery, a double fall of lace or worked muslin.

Canézouls of tulle or organdy are also much worn with coloured skirts. The trimming of the latter consists of an embroidery either in white or colours above the hem. The canezou is made en cœur, the lower part of the corsage full, and a falling pelerine very richly em-
brodered. The sleeves are of the same form and width as usual. A *niche* of *tulle*, fastened in front with a bow of gauze riband, is indispensable.

High gowns, the *corsage uni*, and the peplum and bottom of the skirt trimmed with fringe, are also much in favour. The fringes are very broad, and of the richest description.

*Capeotes* are at this moment much more generally adopted for walking than *chapeaux*; those most in favour are of coloured riband sewed together, those of plaid riband are most in request. Neither the materials nor the form of bonnets have changed since last month, but the trimmings vary a good deal. *Blonde* lace is less generally used, though it is still highly fashionable. The mixture of *meruds* and flowers has disappeared, except for dress hats. Those worn for the promenade are in general ornamented with *meruds* only. They are composed partly of the material of the bonnet, and partly of gauze riband.

For dinner dress, high gowns are much in favour; they are made quite up to the throat, and are almost always tight to the shape, and to fasten behind. Many have the front cut *en biais*, which is very advantageous to the shape. The sleeves are of the usual enormous size, but fall excessively low on the shoulder. Ruffles continue to be as much worn as ever. Coloured muslins, *côté paillis*, and a number of fancy stuffs, are all in favour in dinner dress. The trimmings of these dresses are almost always of fringe to correspond; but in some instances a very deep flounce cut *en biais*, is substituted for the fringe, and when that is the case, it is headed by a broad rich gimp; it is *de rigueur*, that the *ceinture* should be either embroidered, or else composed of a new kind of wrought silk. Many *élégantes* adopt pelerines, composed of alternate rouleaux of satin, and *entre deux* of *tulle*, they are finished either with a fringe or a flounce to correspond with the skirt.

Scotch cambrics are also in favour both in dinner and half-dress. Several are made half high, and finished round the bust with an embroidered trimming, disposed *en pelerine*; it is square before and behind, but open and arranged in plaits on the shoulders, which forms an epaulette *corsage uni*, and sleeves of the usual form and width. The skirts are usually trimmed with embroidery, sometimes placed immediately above the hem, but more frequently the embroidery is worked upon the hem, and terminated by a deep flounce, which is also embroidered. We must observe, that for coloured dresses, the em-
broidery generally consists of bouquets of flowers of different and strongly contrasted colours.

Full dress gowns are generally of light materials, except for ladies of a certain age. Transparent stuffs of the richest and most varied description, are used by our juvenile élégantes, for evening and ball dress, but particularly for the latter. Clear muslin, lightly embroidered in coloured silks, is in great favour for ball dress with unmarried ladies, to whom fashion imperiously prescribes a simple and inexpensive dress. Young married ladies wear embroidered gauze, crêpe, tulle, and a variety of newly invented stuffs. There is no alteration in the form of full-dress gowns since last month; but we must observe, that the skirts both of full and half-dress gowns, are of rather an unbecoming width, and have a piece of buckram round the bottom, so as to make them stand out in a manner that bears some distant resemblance to the ancient hoop. The extreme shortness of dresses has an ungraceful, we had almost said an indecent, effect.

The hair is now dressed a very becoming height. If ornamented at all, flowers only are used, and these very sparingly; but many ladies are entirely coiffée en cheveux. Some have the front hair arranged in ringlets in the style of Charles the Second, and the hind hair turned up tight, and dispersed in bows. Very young ladies have their hair arranged in the Chinese fashion, which, by the bye, is a mode of all others the most unfavourable to the French style of countenance.

The large dress hats which have hitherto been worn at the Theatres, are beginning to be laid aside for small and very becoming blonde caps.

Fashionable colours are the same as last month, with the addition of some new shades of vapeur, rose, and blue.
WELDING DRESS.
out very much on the shoulder. The skirt is finished by two very deep bias folds, each surmounted by a wreath of mingled roses and wild flowers, embroidered in coloured silks. Canework of white gaze d'Ispahan; the corsage is made to the throat, but without a collar; it is of an easy fulness. The sleeves are à l'Imbécille; they are the same width as last month, but the wristbands are rather narrower. Head-dress, a crape hat of a colour just introduced, called Malevina; the brim is deeper than the hats of last month, but not so wide; the crown something higher; a rouleau of pale blue satin edges the brim, the inside of which is ornamented with coques of broad blue and rose colour gauze riband; the crown is trimmed with nœuds of riband intermingled with short plumes d'Inca, and a long white ostrich feather, which issues from one of the nœuds, and falls over the brim on the left side; the brides flow loose. Gold ear-rings of the pear form; necklace à l’Espagnole of wrought silk, fastened at the throat by a gold and ruby clasp, a ruby heart confines it at the centre of the bosom, and a massive gold cross is suspended from it in the ceinture; bracelets of wrought silk with massive gold clasps; white gros de Naples slippers; white kid gloves.

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FRENCH FASHIONS.

EVENING DRESS.

A white gros de Naples dress. Corsage en chemisette, cut low and to fall much off the shoulder; it is finished round the bust with a light embroidery in white floize silk. Short sleeves en bouillon, divided by a rouleau, and terminated by a row of vandykes. Ceinture à pointe edged with rose-colour gros de Naples, having a bouquet of flowers painted in the centre. The skirt is finished by a bias of the usual breadth, terminating in scallops, which are just seen above the rouleau that borders the bias: this is surmounted by a painted wreath of fancy flowers. The front hair is dressed very low, and in loose curls: the hind hair is twisted up in an Apollo’s knot, which is placed very far back. A band of pearls goes round the head, and is brought low on the forehead; a wreath of fancy flowers goes round the back of the head, and is arranged in the diadem style in front, and partly entwined
EVENING DRESS.  DINNER PARTY DRESS.
MORNING DRESS.  PUBLIC PROMENADE DRESS.
in the knot of Apollo. Pearl necklace, in the centre of which is an Egyptian brooch, also of pearl; pearl ear-rings, similar in form to the brooch; white gros de Naples slippers en sandales; white kid gloves; carved ivory fan.

DINNER PARTY DRESS.

A pink crape gown over a gros de Naples slip to correspond in colour. Corsage cut square and low, the back and the lower part of the front tight to the shape, but drapé on the bosom. The drapery confined in the centre by a rouleau, which descends to the bottom of the waist. A falling tucker à l’enfant of blond lace, particularly full on the shoulders. Long sleeve of blond gauze, confined a little above the elbow by a white satin rouleau, and terminated by a cuff à la Marie Stuart of pink crape; the upper part cut in points, which are edged with narrow blond lace, the lower part confined to the arm by a band and gold buckle. Ceinture à la Marie Stuart. The bottom of the skirt is finished by a large rouleau of pink gros de Naples, and that is surmounted by a trimming arranged partly in dents de Scie, and partly in dents de loup. The dents are corded with gros de Naples, and the trimming, which is disposed in a very novel style, reaches considerably above the knee. Head-dress a hat of jaune vapeur crape. The inside of the brim is trimmed on one side with an intermixture of blond lace and white gauze riband. A row of blond lace, to which is attached a rouleau of crape to correspond with the hat, is arranged round the upper part of the crown, so as to give uncommon height to the chapeau. Four white curled ostrich feathers, placed on the right side, mingle with this trimming, which is terminated on the left side by a nœud of white gauze riband brought from under the brim. Diamond necklace, white kid gloves, white gros de Naples slippers, carved cedar fan.

MORNING DRESS.

A gown of rose-colour dot-pali, corsage carrée cut very low round the bust, and to fasten behind. Short and very full sleeve. The skirt is finished by a hem that reaches to the knee, and is surmounted by two rouleaux of gros de Naples, a shade darker than the dress. Fichu of white lace, fastened behind, and embroidered in detached sprigs of foliage at regular distances round the bust. Collarette composed of
four rows of white lace, arranged in dents de loup. The canezou worn with this dress is of plain India muslin; it is made very low on the shoulders, crosses in front in the fichu style, and ties behind in the centre of the waist, in short bows and ends. Sleeve à l’Imbecille of the usual fullness, finished at the wrist by a single bouillon, and a narrow cuff; and on the shoulder by a winged épaulette consisting of two falls, which, as well as the wrists and the fronts, are bordered by narrow pointed Mechlin lace of extreme fineness. Head-dress, a bonnet of rice straw; the brim is as deep but not so wide as last month: a full fluting of rose-colour gauze riband is arranged on the inside of it, next the face; the fluting is terminated by strings which are left loose. Nœuds of rose-colour gauze riband, intermingled with exotics, decorate the front of the crown. Yellow gloves; bottines of green gros des Indes; green parasol of a large size.

PUBLIC PROMENADE DRESS.

A gown of sea-green gros d’été; the corsage made up to the throat, and ornamented en cœur with folds which turn over en schall; they are edged with narrow scollopied trimming. These folds are arranged on the back and front, so as to form a complete heart; and being open on the shoulder, they form an épaulette. Long sleeve, extremely full, but not falling over the hand, terminated by a very novel and original cuff, called à la Dauphine. We must refer our fair readers to our print for the shape of this cuff. The fullness of the skirt is more than usually thrown behind; the plaits at the sides being shallow, and not coming so forward as usual. The trimming consists of a Grecian border, formed by a rouleau of satin edged with a scollopied volant: this is surmounted by two rouleaux laid close together. Collarette, a double quilling of blond lace, put on so as partially to display the throat. Bonnet-cap of the demi-cornette shape, the border is of blond lace and very full. Chapeau demi-capôte of Leghorn, ornamented under the brim on each side, with nœuds of lilac and white striped riband, intermingled with blond lace. The crown is trimmed with nœuds of gauze riband and white ostrich feathers, the latter falling in different directions. Gold ear-rings, and massive gold necklace, to which is suspended a gold enamelled façon of the antique form; lemon-coloured kid gloves, embroidered in coloured silks: bottines of jaune vapeur gros des Indes.
GENERAL OBSERVATIONS ON PARISIAN FASHIONS.

Paris, July 17, 1829.

Notwithstanding the badness of the weather, which during the last month has been uncommonly showery, our public promenades still preserve their attraction; and, thanks to the taste and invention of our marchandes des modes, our fair fashionables contrive to unite variety and elegance to simplicity in their summer attire.

White, though very fashionable, is not so much worn as usual at this time of year, except for peignoirs which are still in favour for the early part of the morning; and redingotes, which are much worn in half-dress. White gowns are not so much in request as those of coloured muslin, either striped or of a chintz pattern: rose-colour, lilac, and amber muslin skirts with worked muslin canesous are also in favour.

We have nothing new to notice either in the form or the material of peignoirs or redingotes. Gowns in half-dress are mostly made with a corsage à la vierge. The enormous width of the sleeves begin to be somewhat curtailed, and épaulettes open on the shoulder, and forming a point in the centre of the arm, are very much worn.

The skirts of gowns continue to be made ample and without gores; the hem is always excessively broad and usually surmounted by some kind of trimming; either a row of dents de Scie falls over the hem, or a very full ruche is attached to the upper edge of it; the most fashionable trimming for coloured muslin dresses, is a single deep flounce, the heading of which is either en bouillonné or else disposed in dents de loup.

Embroidery is still fashionable, but it is no longer a wreath that surrounds the hem, but three bouquets, either in white or colours, which are placed at regular distances up the front of the dress.

Fringe, long as it has been worn, is still more in favour than any of the trimmings we have mentioned. Our merveilleuses carry this fashion to a ridiculous extreme, not only the skirt of the gown and the pelisse are trimmed with a deep rich fringe, but a similar fringe must encircle the bottom of the waist, and the ends of the ceinture and the tops of the gloves must be finished with a light narrow fringe; nay, we have even seen some instances in which the shoes were fringed.
Capôtes Anglaises are at present more worn than any other kind of bonnet for the morning promenades; they are made of different kinds of fancy straw, paper, unbleached cambric, gros de Naples, and paille de riz. They are lined either with rose colour, blue, or yellow silk, or crape. Their form is very similar to that of an English cottage bonnet, and their only trimming is a riband which encircles the crown, crosses in front, and descending on each side of the brim, ties under the chin. Those capôtes, composed of paille de riz and lined with coloured crape, are considered very elegant; as are also those that have the brim in paille de riz, and the crown of gros de Naples, of any of the three colours we have just named. This kind of head-dress is so unbecoming to the majority of French women that the fashion will probably be short; and in anticipation of this, some of our tonish modistes have already introduced chapeaux, called Marseillais; it is a hat with a low crown and a very large brim of the same width all round; the edge of the brim and the top of the crown are trimmed with blonde. These chapeaux are ornamented either with a wreath of flowers round the crown, or a bouquet placed on one side.

Chapeaux and capôtes composed of gauze ribands are still much in favour, particularly a new description of the former, styled chapeaux rayonnans. The brim is transparent, and the ribands so arranged as to form points round the edge: the crown is lined. These hats are always of ribands of two colours; the most fashionable mixtures are green and lilac, blue and citron, deep rose colour and shamoy.

Shawls en foulard are exceedingly fashionable in undress. They are of different patterns; some have a plain ground with bouquets of flowers at each corner. Others are in a running pattern; and some of the very newest description have a white ground, thickly strewed with small bouquets of the flower Forget me Not, beautifully shaded.

Clear muslin scarfs, trimmed at the ends with a very broad fringe, are also much worn in undress.

Shawls en bagnos (which is an imitation of China crape), of gaze de laine, of China crape, and of other light materials, are much in favour; they are either printed or embroidered in a great variety of patterns.

The plaid silk cravates, mentioned in our last number, have given place to the colliers mi-parti: they are small silk cravats, half of one colour and half of another; the ends are pointed, and embroidered in a bouquet of either flowers or foliage: the embroidery of the one point
must be always the colour of the other. We have seen some of these
colliers in white and green, which had a singularly pretty effect; the
embroidery on the white point was of myrtle, that of the green one of
lilies without leaves. Some ladies add a narrow fringe of a corres-
ponding colour to the ends, and pass them through a gold ring.

Although at this time of year we have seldom much novelty to notice
in full dress, we shall have the pleasure to describe two, which we think
our fair readers will find worthy of their notice. The one of which
we are now going to speak, has just been made by Mademoiselle le
Roy for a young married lady of high rank.

It is a round dress of pale lemon-coloured gros d’été; the corsage
cut low and square, sets close to the shape, and is ornamented with a
scalloped trimming, which goes round the back and shoulders, and
down each side of the bust to the ceinture. The scallops are deep
behind and on the shoulders, but gradually smaller as they reach the
waist; a moss rose is painted in the centre of each. Short sleeve, en
béret, over which is a long one in gaze d’Ispahan, corresponding in
colour with the dress. Manchettes of blond lace, fastened by pearl
buttons. These ruffles are the first we have seen which had the band
in the form of a scallop. The trimming of the skirt consists of a band
which reaches as high as the knee, and then falls over in deep scallops;
a small bouquet of moss roses is painted in the centre of each. This
dress does credit to the well known taste of the inventor.

The other novelty is a gown composed of white foulard uni. The
corsage is drapé: the drapery consists of two pointed pieces of blond
lace, which are inserted in folds on each side of the breast, the ends
forming a nœud in the centre of the bosom. Short sleeves, à la béret,
partially covered by two points of blond lace, which cross each other,
and form a nœud in the centre of the arm. A large brooch of an an-
tique form, composed of gold and rubies, is placed in the middle of
the knot on the breast; and ornaments of similar description, but of
smaller size, in those on the arms. The trimming of the skirt consists
of a single deep flounce of blond lace, arranged in drapery by nœuds
of white foulard. The uncommon novelty and simple elegance of this
dress, made it one of those that were most admired at the last soirée of
the English ambassador.

Ball dress is as usual, at this season of the year, of the lightest pos-
sible description. Organdy, crêpe, lisse, and gaze d’Ispahan, are the
materials most in favour. They are generally embroidered in colours,
in a style of uncommon beauty. English net is also in favour, particularly for very young ladies.

There is so much variety in the style of hair-dressing that we can hardly say what is the fashion. For rural balls, and those social parties where a dance finishes the evening, the Chinese style is preferred, because it is a coiffure which cannot be affected by the heat. At dress balls the Chinese coiffures are less generally adopted. Some ladies have their hair arranged à l'Anglaise, that is in corkscrew ringlets. Others part it on the forehead in the Madonna style; and a greater number arrange it in light full curls on the temples. The hind hair is generally divided, one part forming braids and the other bows; the bows are placed rather to the left side, near the summit of the head, and the braids wound round them.

Coiffures en cheveux are very general for balls, but head-dresses of various descriptions are more in favour than those of hair for evening parties. Bérets of crape or gauze, ornamented with flowers or plumes of marabou. Dress hats composed of crape or gros de Naples trimmed with esprits and nœuds of gauze riband, are much in favour. There is also a new kind of head-dress of a singular and rather tasteful form, it is composed of gauze ribands, there are either two or three strongly contrasted colours twisted together and interwoven among the tresses, so as to have something of the appearance of a coronet.

French ladies of the present day have a perfect mania for gothic ornaments in jewellery. Nothing can be more heavy, or less appropriate for the season, than the colliers de Chien and the anneaux gaulois, so much in vogue at present. Even the gold key (for it still remains, though the chatelaines have disappeared) is much too massive. The chain from which it is suspended is now frequently twisted in the ceinture, instead of being thrown round the neck. Crosses are also fashionable, but they are too massive to be elegant. The only really tasteful thing in the jewellery of a tonish belle, is the ring which she wears on her little finger: it is adorned with a motto in hieroglyphics, composed of different gems; a smelling-bottle of the smallest size is generally suspended to it by a very narrow gold chain.

Fashionable colours are rose colour of all the deeper shades, blue, yellow of different shades, particularly that called jaune vapeur, lilac, green, chamois, several shades of lavender and Malvina.
ACKERMANN'S
REPOSITORY OF FASHIONS.

No. IX.] SEPTEMBER, 1829. [Price 2s.

ENGLISH FASHIONS.

EVENING DRESS.

A gown of gaze de Chine, the colour is a new one, being between a peach blossom and a lavender bloom. The dress is worn over a sarason slip to correspond. The corsage is cut low round the bust, and finished by a narrow tucker of blond lace standing up all round. The back is plain; the upper part of the front is disposed in folds on each side of the bosom; these folds are confined in the centre by a rouleau. Long sleeves à l'imbécille, of white blond net, very richly embroidered, and surmounted by an épaulette en fichu, consisting of four points of gaze de Chine; they are edged with blond lace, are laid one over another, and are progressively smaller. The skirt is trimmed with a biais of the same material, which reaches more than half way to the waist; it is cut in a novel style round the top, and finished with blond lace; laid on moderately full. The hair is disposed in loose ringlets which cluster thickly over the forehead, and fall low on each side of the face; the hind hair is partly disposed in a braid, forming a knot on the crown of the head, and partly arranged in bows placed very far back. A garland of exotics encircles the knot, and a few single flowers are carelessly placed among the tresses on each side. Ear-rings, necklace, and bracelets, emeralds; white gros de Naples slippers en sandales; white kid gloves.

WALKING DRESS.

A jacomot muslin gown; the corsage sets close to the shape, is made up to the throat and to fasten behind. Long sleeves of the usual fullness. The bottom of the skirt is cut in points; they are surmounted by a rich embroidery, over which is a pointed band to correspond with the bottom; another row of embroidery, also surmounted by points, completes the trimming. The pelisse worn over this dress is of gros de Tours, colour bleu de Berry. The skirt is open before, so as to let
the under dress be partially seen. A very rich embroidery in white floize silk adorns the fronts. The carsege sets close to the shape. The pelerine is of a large size, and consists of two falls, each of which is embroidered to correspond with the fronts. The sleeve is not altogether so wide as usual; it is finished at the wrist by a plain tight cuff, surmounted by an embroidery to correspond with the fronts, but considerably smaller. Head-dress, a gros de Naples bonnet; the colour is a new shade of vapoer. We refer to our print for the shape of this bonnet, which is equally novel and becoming. The trimming consists of a mixture of sceuds of gauze riband, and field flowers, arranged in profusion round the crown. The brim, wider on one side than the other, is decorated on the inside with sceuds of riband mingled with ends. The strings hang loose; full ruff of blond net; dark citron kid gloves; half boots, the lower part black kid, the upper dark citron gros de Naples, laced with blue; parasol of a large size.

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FRENCH FASHIONS.

FULL DRESS.

EVENING COSTUME.

A gown of white Gros des Indes, crosse drapé, cut low and square, and finished round the bust with a very narrow scolloped blond lace. The drapery across the bosom has more than usual fulness, and is arranged in regular folds; it is confined in the centre by a massive gold brooch à l'Égyptienne. The pendants of the brooch are of unusual size. Ceinture à la Marie Stuart; it is edged with a very light embroidery in gold colour and blue. Short full sleeves, surmounted by winged epaulettes of blond lace, and terminating by a narrow row of blond to correspond with the bust. The skirt is trimmed with a single flounce embroidered in a wreath of fancy flowers, gold colour and blue, with a foliage of bright green. The head of the flounce is very broad, and the fulness is arranged at the upper edge in scollops by pearl buttons. A rouleau of the same material as the dress, edged with scolloped blond lace, is placed immediately over the head of the flounce. The hair is arranged in a full cluster of curls on each temple. Head-dress, a toque à la Caroline, composed of white gauze de Chine, satin, and blond lace. Ornaments of a graceful, but rather fantastic, description, composed of the two latter materials, are placed on the right side, and a plume of long, white, curled ostrich feathers falls over on the left. The cloak, which we give with this dress, is an elegant envelope that has just been introduced as a wrap for the theatres, evening parties, &c. The material is extremely fine, soft, and warm, and,
FULL DRESS EVENING COSTUME.  BALL DRESS.
sufficiently light not to derange the dress. It is of a deep rose colour, striped with black, of an ample size; large pelerine and very deep collar; a gold cord and tassels fastens it at the throat; diamond ear-rings; white gros de Naples slippers; white kid gloves.

BALL DRESS.

A dress of white crape; the ground is embroidered in a running pattern with white floize silk. The corsage is cut square round the bust, and of a moderate and becoming height. The bust is bordered with a small rouleau of azure blue satin, edged with narrow blond lace. Folds of plain white crape are placed in the form of a V in front of the bust, and extend from the shoulder to the waist, where the point of the V is concealed by a white gros de Naples ceinture, bound with blue, and terminating behind in short bows without ends. Short full sleeve; the fulness divided by a band of blue gros de Naples. The skirt is trimmed by a biais of plain white crape, finished at the upper edge by a blue rouleau. A trimming of white crape, arranged en papillon, is laid on the biais. The part representing the wings is bound with blue; instead of the body of the butterfly, a nœud, also bound with blue, is placed between the wings. The hair is dressed very high behind, in a profusion of bows, intermixed with loose ringlets. The front hair is parted, so as to display the forehead, and arranged on each side in large curls. Sapphire necklace and ear-rings; white kid gloves; white gros des Indes slippers en sandales; carved ivory fan, painted in detached bouquets of flowers.

WALKING DRESS.

A petticoat of rose-coloured gros de Naples, finished round the bottom by a broad biais; on the upper edge of which is laid a chain, composed of two twisted rouleaux, to correspond with the dress. Canexou of jaconot muslin, made to set close to the shape, and finished round the shoulders in the pelerine style, with a fall of rich embroidery. The upper part of the canexou is richly embroidered in compartments; it is made up to the throat, and terminated by a ruff composed of a triple quilling of tulle. Manche à l’Imbécille with manchettes of embroidered muslin. Head-dress, a capote à l’Anglaise; the brim is composed of paille lisse, lined and bordered with gris lavande gros de Naples; the caul is of silk to correspond; it is decorated with nœuds of gauze riband of the same colour; the strings tie in a full bow under the chin. Bottines of kid to correspond with the capote. They are finished round the top with a rich fringe; pale yellow gloves; collier mi-parti of white and gris lavande gros de Naples.
EVENING DRESS.

A gown of French white crêpe lisse, over a satin slip; the corsage is made to the throat, tight to the shape behind, and round the upper part of the bust; but with a little fulness in the centre, which is confined by a rouleau. A trimming of blond lace, very narrow at the bottom of the waist, but gradually broader as it reaches the shoulders, goes up each side of the bust, and round the back en pèlerine. Long full sleeve, terminated by a cuff of the demi manchette form; it is finished by a narrow blond lace at the side next the arm, but is untrimmed at the hand. The epaulette is composed of blond lace, narrower than the trimming en pèlerine, which forms a double epaulette. A nœud of striped gauze riband, white and bleu de Suède, is placed on each shoulder. Ceinture of white gros de Naples, edged with blue de Suède; it fastens behind in bows and ends. The trimming of the skirt consists of two rows of very rich embroidery in white and bleu de Suède silk; each row is headed by a narrow rouleau, and terminated by a deep rich fringe of white and blue intermingled. Ruff of blond net in the antique style, but not large. The hair is much parted on the forehead, and dressed in a profusion of light loose curls, which fall low on each side of the face. The hind hair is disposed in braids; they are arranged in a knot of Apollo on the summit of the head. The only ornament of the hair is a gold comb, richly wrought, and with a galerie of uncommon height; ear-rings of the pear shape of massive gold; white gloves, embroidered in white silk; black satin slippers en sandales.

CARRIAGE DRESS.

A jaconot muslin high dress; corsage à l'Edith; long loose sleeve. The skirt is richly embroidered in white, in a lace pattern. There are two rows of embroidery. Pelisse of gros des Indes; the colour is between a straw and an oiseau de Paradis; it is lined with white sarsnet, finished round the bottom of the waist by a biais, terminated at the upper edge by a very light trimming. A row of very broad blond lace is laid plain on each of the fronts to the waist. The corsage is made up to the throat, and sets close to the shape, except on the shoulder, where a very slight degree of fulness is arranged by bands. The bust is ornamented with a trimming edged with narrow blond lace; this trimming is disposed in the stomacher stile, from the shoulder to the waist. Long full sleeve of the usual form, finished by a manchette en ruche. The epaulettes are open on the shoulder, and somewhat in the shape of a leaf; there are two falls. Chapeau de paille de riz profusely ornamented with nœuds of gauze riband. Some are placed towards the top of the crown in front. One is attached on the left side of the inside of the brim, from which a wreath of riband cut in leaves passes across it to the right side. A curtain veil of blond lace is attached to the edge of the brim. The buckle for the ceinture, and the ear-rings, are of massive gold; lilac gloves; kid bottines to correspond with the pelisse.
GENERAL OBSERVATIONS ON PARISIAN FASHIONS.

Paris, August 18, 1829.

Fashion, that despotic sovereign, to which even the most liberal of our Parisian belles yield implicit obedience, has just issued a new mandate, and for once her mandate is rational: it obliges our élégantes to take an early morning walk. The toilet adopted by our distinguished fashionables for these promenades is of the simplest description. A peignoir of white, or unbleached cambric, without trimming or embroidery; an English cottage bonnet, with no other ornament than a riband which crosses in front of the crown, and ties under the chin; half boots of black kid, or unbleached Holland; and a parasol sufficiently large to shelter them if a shower should come on before they can reach the carriage that attends them, at the gate of the Tuileries, or the Luxembourg gardens. Such is the dress prescribed by the mode till two o’clock; after that hour the peignoir is changed for a gown or redingote of white or coloured muslin, or silk; though the latter is as yet but partially worn. Among the new materials for gowns are mousselines Anglaises; they are jaconet with a thick stripe, the stripes are beautifully shaded, and at considerable distances from each other; in the space between the stripes are bouquets of five or six flowers, coloured after nature. Jaconet muslins with white grounds, and patterns en colonnes of deep red, and printed cambrics, called Fatiers; these last are of red and black grounds, with patterns of different colours.

There is very little change in the form of promenade gowns, excepting that the skirts are more ample than last month; and as they are not gored, the fulness of the skirt round the waist is too great to be becoming. The ourlet, or the biais, is still as broad as ever, but it is usually finished at the upper edge by a full ruche; a row of points which fall over, or a deep fringe; this last trimming, long as it has been worn, it still the highest in favour. Where the dress is simple, the pelerine generally corresponds with it; those of cambric, which are termed pelerines plissées, are now made with a plain band between each row of plaits: these are very much worn in déshabille, but where the gown is of clear muslin, or of jaconet muslin, embroidered, small pelerines of coloured gros de Naples; embroidered in natural flowers, are more in favour. The ceinture and the bottines usually correspond in colour with the pelerine.

Such of our élégantes as appear in the evening in the fashionable promenades are generally seen in small shawls. The schall Tunis, of a rich Turkish pattern; the schall Moresque, of vivid colours and a singular pattern; or the schall Chinois, composed of Thibet wool and silk, with a flowered ground, and a border of treillage in lozenges are all in favour. The roge for capotes Anglaises still continues, but our
Illegantes have contrived, by a slight alteration of the brim, to render
them much more becoming than they were in their original shape.
The hats that we described in our last number, under the name of
Marseillais, are still in favour with our merveilleuses, but they are not
generally worn. Leghorn hats, with crowns of moderate height, and
brims excessively wide in front and at the sides, but quite shallow
behind are very fashionable: some are trimmed with naeud of gauze
ribbon; intermixed with branches of honeysuckle; others are decorated
with a very broad gauze ribbon, one half of which is striped in narrow
stripes, the other has a running pattern of leaves; this ribbon is ar-
 ranged in a naeud on one side of the crown; a long branch of myrtle,
or a bouquet of pinks, of different colours, issues from the naeud.

A new material has just been introduced for capotes, which promises
to be a favourite: it is called crinoline, from crin, horse-hair; it is a
finer clear stuff, not unlike in appearance to leno, but of a very strong
and durable description: it is made in different colours; grey, and the
colour of unbleached cambric, are most in favour. A material of a
still more singular kind has just been introduced for chapeaux; it is a
light transparent stuff called gauze de baleine, because it is manufac-
tured from whalebone; it is made in a variety of colours. We have
seen these hats variously ornamented, but no trimming suits them so
well as gauze ribbons, because they accord best with the gloss and
lightness of the chapeau.

Caps are very much worn, both in déshabille and home dress; in the
latter there is a perfect rage for those of English point lace. These
caps are of a simple form, and have seldom any other ornament than a
knot of ribbon placed on one side, and the strings which tie in a full
bow on the other.

A pretty style of morning cap lately introduced, has a low caul,
and instead of a border, a row of cock's combs in plain tulle. The
lappets are of tulle, scolloped round the edges; a small naeud of
gauze ribbon, placed far back, near the crown of the head, on the
right side, and another over the temple, on the left, ornaments these
caps.

For the spectacle, or the evening promenade, nothing is more fashion-
able than a capote of blue crape, trimmed with naeuds of white gauze
ribbon, and finished by a curtain veil of white blond lace.

Capotes, composed of alternate rows of gauze ribbon and blond
lace, are also much in favour. Several pretty dress hats are also made
of gauze ribbons; one of these, composed entirely of rose colour rib-
bons, but of different shades, united by rows of pearls, struck us as
peculiarly elegant; the trimming consisted of six marabouts, placed
three on each side, and forming an arcade.

Gowns in home dress are of the same form and materials as those
worn in the promenades. We must not omit to mention the revival of
a long exploded fashion—pockets are now very generally worn—and it
is no unusual thing for a Parisian belle to let you see that she does wear
them, by the end of a pocket handkerchief hanging carelessly out of
the pocket hole of her gown.

Silk skirts, with camesous either of tulle or clear muslin, are much
worn in half dress; striped and changeable silks are most in favour;
the former are white, rose, and green; or white, lilac, and vapeur. The
most fashionable cameeau is that called la Polonaise; it is made in the 
hussar style, and is worn without a ceinture.

A new material for half dress is called perkale lustrie; it resembles 
the printed foulards. These dresses have light grounds and patterns 
of very vivid colours.

Nothing is more elegant in négligé, than a re dingote of embroidered 
tulle over a silk slip. The corsage is full behind; it has a double 
collar which falls over, en pelerines. The sleeves are of the usual width, 
and have an opening just at the turn of the elbow; it is closed by one 
or two gold buttons.

We have seen also several re dingotes of clear muslin, lined with co-
oured silk. Some of these were embroidered round the skirt, and up 
the fronts in feather stitch; naads of gauze riband fastened them 
down the front. The pelerines were of a large size, and to correspond. 
The corsage offered nothing remarkable, but the sleeve was excessively 
wide from the shoulder to the elbow, and from thence to the wrist 
nearly tight to the arm.

Full dress, except on occasions of peculiar splendour, is more dis-
tinguished by simplicity than richness. The fête given at court on the 
patron Saint’s day, of the Duc de Bourdeaux, offered a mixture of 
both. Many ladies appeared at the spectacle in grand costume. 
We shall endeavour to describe some of the most strikingly elegant 
dresses.

A gown of white gauze over a white gros des Indes slip. Corsage, 
d’Edith, that is disposed in plaits. Short full sleeve; epaulette of 
blond lace disposed en sabot. The trimming of the skirt consisted 
of bouquets of flowers, embroidered at regular distances, in a mixture 
of coloured silks and gold thread; this trimming was surmounted by 
a rouleau, composed of plain white and gold gauze, twisted together, 
and disposed in a Grecian border.

A dress of blue crape had the corsage ornamented with broad blond 
lace, disposed on each side of the bust, and forming a point before and 
behind: the lace was arranged on each side, from the waist to the 
shoulder, in festoons, by small pearl buttons. The lace, which set ex-
tremely full on the shoulder, fell over in such a way as to form a 
pointed epaulette; the corsage was cut extremely low and square. 
The trimming of this dress consists of a volant of the broadest and 
richest blond lace that we have ever seen; it was arranged in festoons, 
by pearl ornaments, much larger than those on the corsage, and from 
each festoon issued a bouquet of roses mixed with myrtle.

The dress of the Duchess was a white gauze gown over a white satin 
slip; the corsage very full in front, had the fulness arranged in the 
form of an X, by ornaments in the shape of leaves of or mat; the short 
full sleeve, à la bérét, was ornamented in a similar manner in front of 
the arm. The trimming of the dress consisted of three gold bands, 
placed at a little distance from each other above the hem.

Her Royal Highness’s coiffure was much admired: her fine fair hair 
was dressed in bands and braids, so as to display its luxuriance to ad-
vantarge, without being unbecomingly high; it was ornamented with 
roses and lilies, placed en demi-couronnes.

We cannot quit the subject of grand costume without noticing a few 
of the dresses chosen for the new Empress of Brazil, by her sister, the
Duchess de Berri. One of these dresses is of gaze de Chine; the corsage uni is cut very low, and trimmed round the bosom with a double fall of blond lace, set on very full. The sleeve is of the béret form, very short and full; it is partially covered by the broad trimming of the bust. The skirt is trimmed with a very large bouillon of tulle; the fulness separated by large points of tulle, which are bordered with blond; these points are attached to the dress by bouquets, à la jardinière mingled with foliage of gold and silver.

Another dress is of velours cachemire; it is striped in very broad stripes of emerald green and white; on the first is a gothic pattern in black; the other has a large cachemire pattern woven in the stuff. The corsage of this dress is drapé, and the skirt trimmed with a very broad bias, cut at the upper edge in long dents; these are edged with an extremely broad blond, set on full all round. An epaulette, corresponding with this trimming, surmounts the sleeve, which is en béret.

Several other dresses, of satin and different sorts of silk, are trimmed with cables formed of satin and blond.

We have nothing new to notice in coiffures, except that flowers are more generally worn, and toques, bérets, &c. are less in request than last month. Dress caps are, to a certain degree, in favour: the most novel are composed of blond, and instead of border, are trimmed before with a kind of wreath, entirely formed of ribands, cut to resemble foliage.

Among the new articles of jewellery, are rings, bracelets, &c. on which is traced in small gems of different colours, the word Adieu! The fashion of massive ornaments in jewellery still continues: among the large gold neck chains which are so much worn, those in or bruni, with very little work, are most in favour. The only bracelets now worn are small gold serpents, the head of which, falling over the hand, appears to fix the glove; and the tail turning up the arm, supports the sleeve, and prevents it from falling over the wristband.

The most fashionable smelling-bottles are flat and of a round shape; they are called flacons de pêlerine.

Fashionable colours are, rose, of various shades; emerald and sea-green, blue, vapeur, cherry colour, jonquil, chamois, lilac, and lavender.