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*Fashion from
1850 through 1869*

By: Lisa R. Massey

Introduction

In the summer of 2005, I embarked upon a journey through time, a journey back to the Civil War Era. As a senior at Western, I was required to complete an internship in order to receive my Bachelor of Science in Design, Merchandising, and Textiles. I was fortunate enough to complete my Internship through the Kentucky Museum on Western's campus. I was assigned to research the fashions of the 1850's and 1860's and to complete a culminating project that gives a comprehensive overview of the research found during my eight-week assignment.

Most of my findings came from the periodical section of the library. I mostly used the Godeys, Harpers, and Petersons periodicals which are magazines that were in circulation during the Civil War time period. The pictures found in this compilation were copied from the above magazines, dated, and then placed in this book to serve as a future reference to those who are interested in the fashions of this time period. I learned a great deal about the people, their beliefs/attitudes, and ways of life by studying their clothing and fashion trends.

I hope your study of this time period is as interesting for you as it was for me and that my summary of it serves as a helpful and easy-to-use resource.

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Sincerely,

Lisa R. Massey

America's fashion trends are greatly influenced by its ever changing pop-culture and the icons who represent it. The use of multi-media advertising has allowed marketers to shape the look of the American public. The fashion industry creates a look and carefully selects how they market it through the use of fashion models, sports figures, actors/actresses, singers, and other various artists. The consumer then adopts one of these styles as an expression of his/her individuality. In present times, clothing is fairly inexpensive and the styles are apt to change with every new issue of *Vogue*. In the 19th century, the look one chose was an expression of his/her social class. The number of undergarments worn to shape the woman's body and the heavy materials used to sustain those shapes made dressing an expensive luxury, even for the most well-bred woman. These styles, too, however, underwent several changes. Health professionals, educators, and women's activists realized that a woman's clothing was detrimental to her health. Not only were the clothes restricting but they were also uncomfortable and heavy. The wearer's body had to endure the uneven weight of the heavy materials and bulky skirt layers. The corset was most often worn too tight and caused internal organ damage. Stockings were held up by elastic bands placed above the knees, causing poor circulation in the legs. One might conclude that current fashion trends are the result of a fickle society unlike that of the 19th century when changes occurred out of necessity.

Like our current society, women of the Mid-Nineteenth Century also looked to others for fashion guidance. Women then were inspired primarily by Presidential First Ladies, Queen Victoria of England, and the famous opera singer Johanna (Genny) Lind. During the early 1850's, Jenny Lind so popularized the removable lace collar that it was coined "The Jenny Lind Collar". Women also looked to the popular magazines of *Godey's*, *Harper's*, and *Peterson's* for inspiration.

The timeline that follows gives a brief synopsis of the changes in women's clothing between the years 1850-1869. The information found in this timeline was taken from the book, English Woman's Clothing in the Nineteenth Century, by C. Willett Cunningham.

1850

In 1850, women's fashions saw a remarkable surge toward excess. So many flounces (a wide ruffle sewn to a skirt) were worn that they had to be draped over starched petticoats to keep their shapes. The clothing was rich in textures and details. The use of lace and trimmings were very prominent in both day and evening dresses. The sophisticated woman was concerned with keeping up with the latest fashion trends which included no low bodices, no short sleeves, and no tight clinging dresses.

1851

In 1851, much attention was given to the bodice and the waistcoat, a garment previously used by men only. The female waistcoat ('gilet') was elaborately embroidered and deemed quite unconventional. Therefore, becoming mostly popular in Paris for the rich and elite. Emphasis was placed on having the collar, chemisette, and sleeves complement the style of the dress (p. 174). The sewing machine was invented this year by Singer, but was used primarily by professional dress makers not the everyday woman.

1852

Greater elaboration to the female waistcoat was the focus of 1852. The waistcoat was now being worn as both day and evening wear. Jewelry became very popular even with the most basic dress. The skirt's dimensions are reduced and become less dome-shaped and more fan-like. The 'Jenny Lind collar' becomes fashionable this year and is named after the famous Opera singer, Jenny Lind, who popularized it.

1853

In 1853, the waistcoat is replaced by the coraco and open basquin body. Pleats

at the waist become popular because of the heavy materials used in the skirts. The shape of the skirt becomes more fan-shaped, a difficult shape to acquire with light materials; hence, the need for heavier materials were needed such as the muslin.

1854

Details of this year were influenced greatly by the Crimean War, therefore, introducing 'Oriental' effects, Turkish details, and Eastern European embroidery. The skirt still grows in dimensions and symbolizes the woman's growing independence and importance. The dress is becoming more fan-shaped instead of dome-shaped. Trimmings came in the fashion of ribbons, flowers, and lace.

1855

In 1855, the skirt took on a triangular shape resembling the dome-like structure of the isosceles triangle. Three to five flounces was typical and now extended from the skirt instead of lying flat. Flounces also draped from the sleeves giving the garment a feather-like appearance.

1856

The skirt continued to grow in diameter in 1856 which made the invention of the artificial crinoline in December of that year very timely and valuable. The crinoline was named 'The Parisian Eugenie Jupon Skeleton Petticoat' after the Empress Eugenie who popularized it. The colors, however, changed drastically from the previous years. In 1856, the preferred colors of dress became more vibrant and extravagant as ever with the use of shades and contrasting colors.

1857

The invention of the artificial crinoline allowed women to further expand the dimensions of the skirt without weighing down the female frame. It was not unusual for a skirt to require 18 yards of material or to be 5-6 yards in circumference. Flounces sported contrasting colours through the use of horizontal stripes of velvet or satin. The shape again returns to the fan shape of previous years.

1858

The skirt continued to grow in 1858. It was now being called the 'pyramid' and rightfully so. However, the multiple flounces of the years past were not favorable to creating the much desired pyramid slope. Therefore, the double and triple skirts with vertical trimmings were used to create the sides to give the appearance of one continuous slope. Often, alternate panels of contrasting colors were used around the skirt to look like a pyramid with many facets. The bodice was not nearly as tight and usually buttoned down the front.

1859

In 1859, the skirt shortens and begins, for the first time in decades, to show the delicate feet of the female species. The width of the skirt remained massive and was still difficult to create. A new form of the dress was created this year called the 'robe Gabrielle'. the 'robe Gabrielle' was a dress in which the bodice and skirts were one piece with no waist seam. Often, the bodice and skirt were made of different fabrics and/or designs, then sewn together to create one piece. Four large pleats and laid underneath at the waist, one on each hip and two at the back, for as skirts do not measure less at the bottom than 4 ½ yards (p. 194).

1860

The crinoline had to be changed this year in order to accommodate the skirt's new style. The crinoline domed skirt begins to become pierced on the sides, flattened in the front, with a dramatic leaning toward the garment's back. The waistlines usually fell much higher than the natural waistline. The hemline usually dragged the ground in the back but was raised approximately 4 inches in the front. Trim was very popular and used to emphasize various styles and designs. Another popular style of this year was the 'Garibaldi jacket'. This jacket was made of red cashmere outlined with gold braided military trimmings.

1861

Women are becoming more active in their lives and communities; therefore, their clothing became more uncomplicated to support their lifestyles. The crinoline becomes even more pierced on the sides to make walking less problematic.

Flouncers are used less and are replaced with frillings. Elaborate petticoats were used under the walking dress because of its slight raise in the front to allow for easier mobility. Women now prefer hats over the time-honored bonnets.

1862

Until 1862, most English women adopted their fashions from the French. Now, the English woman modifies her dress to better display the colorful petticoat once hidden beneath the skirt. Bonnets and hats are now being decorated with bright, colorful flowers which the French thought to be in bad taste.

1863

In 1863, many French women begin to mimic the English woman by also drawing up her skirt to display the elaborate petticoat beneath. Contrasting

colors begin to fade and are replaced with colors within the same color scheme. The 'Alexandra' jacket becomes very popular this year. The Alexandra is a jacket with postillions, the back made without a center seam, the front opening with small revers and a collar; sleeve with epaulette and cuff (p. 216).

1864

In 1864 dresses become less gores with fewer angles and begins to show more curves. The dresses are tailored more below the waist to make the waist appear as small as possible. Generally, the waist's measurements are at least $\frac{1}{2}$ the size of the bottom hem. The sleeves are less puffed and tailored more to the arms. Except for the evening dress which had short, puffy sleeves. The bonnets change profoundly this year. Instead of pointing upward, the bonnet resembles a cap.

1865

In 1865, the crinoline becomes less used among the English but still prevalent among the French. There are three reasons why the crinoline loses its significance among the English: its commonness, so that it no longer signified social rank; the increasing activity of ladies outdoors; and the impulse to express a sexual instinct symbolically by curves because of the growing obstacles to a more normal form of satisfaction (p.221). The walking dress is more prominent this year due to the woman's activeness. Artificial hair is a growing trend this year. Women are also sporting traditionally male garments such as coats, waistcoats, jackets, and even boots.

1866

The peplum begins replacing the crinoline. Although the crinoline is still used, the peplum is becoming the more preferred choice among women. The peplum is a short tunic hollowed in front and behind with points hanging down on the sides

(p. 224). The walking dress is no longer looped upwards, instead, it is simply made shorter to display the petticoat beneath the dress.

1867

Attempts to combine the traditional angles and the new curves created what most considered an unsightly fashion. Most of the bulk moves to the back of the dress creating a polonaise style which becomes popular again this year. The polonaise is merely a bodice with a very long basque and was initially worn as an outdoor garment but is now used to accentuate the curves of a woman. The polonaise bodice was always worn with an underskirt. The bulk of the bustles gave the impression of drapes falling from the hips.

1868

By 1868, women believed that a different dress was needed for each daily occasion. The morning skirt was usually quite short and termed 'Walking Dresses'. The 'Visiting Dress' remained long and worn with white petticoats and stockings because colored petticoats were now for informal wear only. The more sophisticated evening skirt swept the ground with a train following and still required the crinoline to support it. However, the crinoline changes and is now called a 'crinolette'. The crinolette is described as being a combination of the crinoline and the bustle. Instead of being dome-shaped like the crinoline, the crinolette was still a cage structure that attached at the waist and extended down to the ground, however, it did not extend down the front, like a bustle.

1869

In 1869, the crinolette unquestionably replaced the crinoline. The bustle in the back has somewhat decreased in size. The polonaise is worn now as a part of the dress. The bodice is elaborately decorated so to call less attention to the

waist. Eccentric bows are placed in the back also to dimension the size of the female waist.

Unlike the women's clothing of the mid-nineteenth century, men's clothing underwent very few changes in the 1850's and 1860's. Very few pieces of men's clothing from this time period exist today. There are two major reasons why their clothing did not withstand the test of time. First, most men's clothing were so often reworked that they were no longer repairable. Second, men's clothing was more versatile than women's clothing, allowing them to wear them more often. Often, women had dresses made for several different occasions and wore them only a handful of times. Men, however, could wear their clothing throughout the day or to several events. Nevertheless, men's clothing did undergo some notable changes which will be summarized in the following paragraphs.

Note: Due to the lack of change in men's clothing during this time period, each decade (1850's and 1860's) will be recapped to show the changes instead of a year by year review.

1850's

Frock coats were very popular during the 1850's, Most frocks had wide lapels and were loose-cut. Some frocks had wide collars and turned-up sleeves.

Waistcoats were more elaborate and usually displayed very bold patterns with metal buttons. Cravats (neckties) were heavily starched which could be worn horizontally and considered very stylish or centered which displayed a more conservative style. Vests were low cut to show the shirt beneath. Men's shirts

were seen in a variety of colors. Starched, white shirts were worn for special occasions while the solid colors of red and blue were worn for everyday. Stripes, checks, and plaids were also popular. Men's shirts were made of wool flannel, cotton, or linen. Trousers of a conservative nature were more loose fitting in the 50's and were usually black or dark brown to match the frock. Younger men, however, may have worn checkered or patterned trousers, a reflection of the current trend in men's fashions. Pocket watches were also very popular among men of all ages.

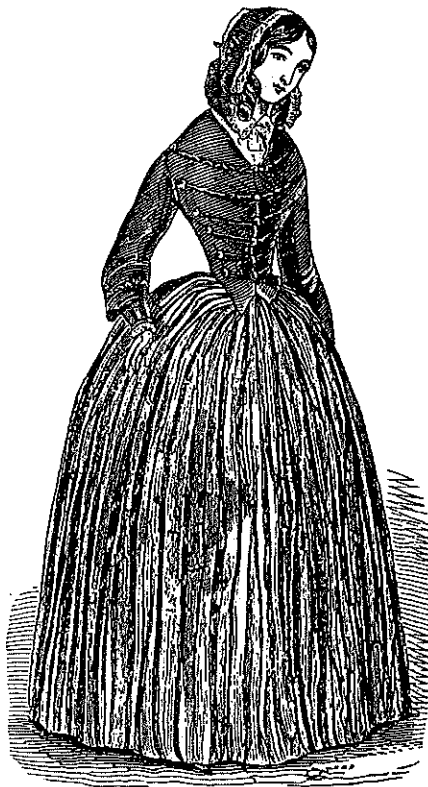
1860's

Very little changed in men's fashions in the 1860's. Frocks were worn to compliment the trousers. Trousers were made of a sturdy cloth either of wool, cotton, linen, or jean. They were patterned in wools, linens, solids, tweeds, or plaids. They usually had one pocket in the front and none in the back. Starched, white shirts were still worn for special occasions and church functions and had a stand-up or short falling detachable collar. Red and blue were still worn for everyday along with stripes, checks, and plaids. Waistcoats (vests) usually matched the trousers. The bottom edge of the vest was straight, not pointed and the back was made of black or brown polished cotton. Satin, embroidered vests were worn for formal occasions and wool or silk for semi-formal occasions. The cravat, (necktie) was usually striped, solid, or patterned in dark colors. A white silk cravat was worn for formal occasions while black silk was worn other times.

MORNING RECEPTION AND OPERA DRESSES

Fig. 1.—This is also very suitable for a breakfast dress at a watering-place. The robe itself is of a dark rich silk, made quite plainly, with a full skirt. A waist of black velvet, or satin, fits closely over this,

Fig. 1.



and is fastened across the bust by bands of embossed velvet ribbon and buttons to correspond. A chemisette of cambric, with a crimson neck-tie. The cap is of white India muslin, with a broad, dark, watered silk ribbon passing over the top and falling loosely on each side.

Fig. 2.—Costume for the opera, or a concert room. Robe of rose-colored silk, the skirt trimmed with three flounces of *point d'applique*, open on the left side, and fastened by rosettes of rose-colored

Fig. 2.



ribbon. A small *sacque*, or open cloak, trimmed with down, and falling low upon the neck. Green opera hat, with a white plume falling to the left side. Straw-colored gloves, and a bouquet of white flowers, complete the costume.

Fashions for Early Summer.



FIG. 1.—VISITING AND CARRIAGE COSTUMES.

THE early days of June often exhibit the coyness of her sister, May; and while the leaves are broadly expanding, and the buds are every where bursting into blossom, in full exuberance, cool breezes from the North, or chilling vapors from the East, sometimes remind those who are riding or walking, of the breath of Winter. It is not safe permanently to employ the thin dress fabrics of glowing summer before the middle of the month. Silks form the most suitable material for out-of-door costume, and mantelets are more in vogue than the gossamer-like shawls of July.

MANTELETS.—Those composed of *glacé* silks are greatly in favor, being of moderate size, loose, and rather short; they have, nevertheless, a novel appearance, the variety in their style depending greatly upon their trimmings. The waist and shoulders are gracefully marked. The principal trimmings consist of frillings, or flounces, cut *falbalas* and *passanteries arachnées*. These decorations are intended principally for morning or demi-toilets, those of a more full-dress description being trimmed with a very deep fall of black lace, or two or three frillings equally deep and ample.

Harper's July 1851

Summer Fashions.



BRIDAL, MORNING, AND VISITING COSTUMES.

THE Summer in all its fervor is now prevailing, and the dictations of fierce Leo may not be disregarded with impunity. Light textures, only, are seasonable, and the genius of modists has wrought out beautiful and appropriate patterns for dresses, bonnets, mantellets, &c. The textures most in vogue are light silks, taffetas, *barèges*, *mousseline de soie*, valenciennes, plain and printed cambric muslins, jaconets, &c. Our first Illustration exhibits appropriate costume for three phases in the character of fashion: a bride's dress, a morning costume, and a visiting dress.

The BRIDAL DRESS, seen on the left, is extremely elegant. The hair is in short bandeaux and very large. The veil of illusion silk net, is embroidered above the hem with twelve rows of narrow silk braid put very near together. It is laid flat on the head and incloses the back hair. The edge comes on the forehead. The crown is composed of double laurel flowers, bunches of lilies of the valley, and reed leaves. It goes round the head behind, and does not meet in front. The foliage reaches forward and falls all round the head.

Fashions for August.



FIG. 1.—PROMENADE AND YOUNG LADY'S MORNING COSTUME.

WE have very little change to note in the forms of dress, since our last; and while "the dog-star rages," materials suitable for the heat of July will be appropriate. For out-of-door costume, silks of light texture, and hues accordant with those of surrounding nature, such as peach, lilac, violet, buff, green, pink, &c., are in vogue. Mantelets are much worn, and are of two different forms—the scarf mantelet, and the little round shawl mantelet. These, particularly the shawl mantelet, are beautifully embroidered and deeply fringed, giving them an exceedingly rich appearance. They have nearly a double

in our first illustration, represents a beautiful style of walking costume. The dress is of light-textured silk. Body high, open in front, and having at the edge, as a lapel, two vandyked and goffered trimmings, with very little fullness. The under one meets the upper about two-thirds down the front. The body has a rounded point in front, and the trimming goes to the bottom. The sleeves are almost tight for about two-thirds of the arm, and end in a frill, on which are set two smaller frills, vandyked and goffered at the edges. The skirt has three bounces;

Fashions for September.



FIG. 1.—PROMENADE AND HOME COSTUME.

THE warm weather, which generally continues until the middle of this month, makes a change in the materials for dresses quite unnecessary, and we report some slight novelties in mode rather than change in fabrics.

The figure on the left, in the above illustration, exhibits an elegant style of WALKING TOILETTE.—Silk drawn bonnet. The poke is made on a whalebone skeleton. Crown reclining, trimmed with a silk fanchon, edged with two *ruches*, one blue, the other same color as the silk. A similar double *ruché* runs

are worked in festoons. Dress and mantelet of plain silk with band à disposition trimmed with fringed ribbon. The scarf-mantelet is low on the neck; it is cut with a point, and the part of the top which folds like a shawl falls over the other, from the front, and behind is continued in a point following the shape of the lower part. The band is clouded with blue and green on nut-color, and is detached from the ground by a narrow white fillet; below there is a plain part which forms a hem, under which are sewed fringed ribbons of the same color as the stuff,

Harper's October 1851

Fashions for October.



FIG. 1.—WALKING AND RIDING DRESS.

OCTOBER, the beautiful month, standing like a mediator between summer and winter, is the season for exercise in the open air; especially for that healthful recreation, riding on horseback. It is the season, too, of the Indian Summer, when the pleasures of carriage riding and promenading are greater than at any other time of the year. For the ladies it should be an *out-of-door* month; and for them we herald the decrees of fashion, touching their appearance in the open air.

WALKING DRESS.—The figure on the left repre-

having four pieces across. Under the wires are fastened small bows of gauze ribbon so as to form three well-rounded rows. A similar row of bows trims the edge of the poke inside, and the ribbons composing it are continued along flat. A gathered ribbon is laid all round and fastens with bows. The crown is of *tulle*, slightly puffed, and ornamented with five ribbon *ruches*, supported by five wires covered with silk, which slope toward each other, and meet near the curtain. The curtain is *tulle*, trimmed with a plaited ribbon, from which projected bows extend on



FIG. 1.—BALL AND DINNER COSTUMES.

THIS is the commencement season for social parties and public amusements. We present seasonable illustrations of fashionable costumes for dinner parties, balls, and the opera. The first figure in the above engraving represents an elegant

BALL DRESS.—Hair in short bandeaux, tied behind à la Grecque, with a wreath of bluebells; the flowers are small and arranged on a cord along the forehead; they increase in size and form tufts at the sides. The cord is continued behind and a second cord of flowers passes over the head, and blends with the flowers at the sides. The dress of white watered silk with a body and upper skirt of white silk net, festooned and embroidered in spots with silk. The spots are small. The opening of the body is heart-shaped. The waist is pointed behind and before. The sleeves are silk net, puffed, and held up by a few bluebells. The body is trimmed with a double *berthe*, of silk net; a bouquet of bluebells is placed on the left, goes down from the waist *en cordon*, and forms another bouquet to hold up the left side of the skirt. On the right side it is held up by an isolated

chemisette plaited very small, and edged with lace, is visible.

DINNER TOILET.—The second, or right hand figure, represents a graceful dinner toilet. *Fanchonnette* cap made of English lace, which is disposed in two rows. The upper one is about four inches wide sewed on silk net, which forms the middle, the joining being covered by a narrow band of terry velvet, No. 1. The bottom is composed of the same elements, exactly in the shape of a *fanchon*, straight in front, pointed behind, with small barbes at the side. Under the row that covers the top of the head are loops of silk ribbon. The sides are trimmed with more of the same kind, that hang down the cheeks. Plain silk dress. The body is low and opens down to the point. The skirt, in front, is open the whole length. The edges of the body, sleeves, and front of the skirt are undulated, and the undulations are trimmed with a silk *ruché*, the sides of which are the same stuff as the dress, while the middle is of a different-colored silk. The sleeves, turned up at the



FIGURES 1 AND 2.—BALL COSTUMES AND COIFFURES.

WE confine our illustrations of the Fashions for the month of June to in-door costumes, since, in our variable and uncertain climate, the general out-door costumes appropriate to the closing month of spring are equally adopted for the opening summer month. The three styles of coiffure, which we present, though very different in general effect, as well as in detail, are each strikingly elegant and beautiful.

FIGURE 1 represents a very elegant **BALL DRESS**. Two *pattes* spring from the top of the head to the right and the left of the parting; they descend to the broad bandeaux, and are each entwined with a lock of the hair. The coiffure is ornamented with a wreath of reed-leaves, in velvet and gold, with here and there small golden reeds. The leaves, small in the middle, increase in size at the sides, where they are intermingled with two white plumes, gracefully curved. The robe is of taffeta, trimmed with velvet. The body is low in the neck, having two *berthes* of taffeta, which form the point in front, and rise to the shoulders, so as to form the *châle* behind. These *berthes*

what pointed at the waist. The sleeves are close and short. The skirt is double. The lower one has two flounces; the upper one is held up on the left side by a bunch of white feathers, with a *cordon* of reed-leaves, similar to those of the coiffure. The lower flounce, of twelve inches in depth, has a ruby-colored velvet of three inches; the upper flounce, of ten inches, has a velvet of two and a half inches; and the tunic, one of two inches. These are all placed about an inch from the edge. The velvet upon the *berthe* and sleeves, is not more than an inch and a quarter.

FIGURE 2.—*Coiffure à la Jolie Femme.*—The hair is knotted somewhat low behind, and retained by a jeweled comb; the bandeaux are very much waved; the hair, from the front parting, is somewhat raised. The robe is low, with very short sleeves; the skirt very elegant, with large folds. The body is sown with little bouquets of variegated roses, small at the waist, but growing larger toward the bottom. These flowers, which are painted, are apparently fastened by a rich ribbon which ties them together, and which



FIGURES 1 AND 2.—COSTUMES FOR HOME AND FOR THE PROMENADE.

NOVELTY is the distinguishing characteristic of the prevailing fashions. Give us something new in material, is the cry to the manufacturer. Give us something new in form, is the demand made upon the modiste. Both do their best to meet this demand; and both have succeeded. For the present, whatever is new, fantastic, striking, and odd, is admired and adopted. It will doubtless be a work of time to return to simplicity again.

The costumes which we present for the present month, combine originality enough to meet even the present demand, with good taste and elegance—a union, not always attainable.

FIG. 1.—Dress of white taffeta with colored figures, a particular pattern for each part of the dress. The ground of the skirt and body is sprinkled with small Pompadour bouquets *en jardinière*, that is to say, with flowers of different colors in graduated shades. The flounces have scalloped edges; the ground is white, and over each scallop is a rich bouquet of various flowers. The body is very high behind; it opens square in front, and the middle of the opening is even a little wider than the top (this cut is more graceful than the straight

point not very long. The bottom of the body is trimmed with a *ruche*, composed of small white ribbons mixed with others. This *ruche* is continued on the waist, and meets at the bottom of the point. There are three bows of *chiné* ribbon on the middle of the body. The upper one has double bows and ends; the other two gradually smaller. The sleeves are rather wide, and open a little behind at the side. The opening is rounded; the edge is trimmed with a *ruche*, like the body. There is a small lace at the edge of the body. The lace sleeves are the same form as those of the stuff, but they are longer. Coiffure, *à la jeune Femme*—the parting on the left side; the hair lying in close curls on each side.

FIG. 2.—Redingote of *moiré antique*; body high, with six lozenge-shaped openings in front, diminishing in size toward the waist. The edges of these lozenges are trimmed with velvet; the points meet like bands under a button. Through these lozenge openings there appears a white muslin habit-shirt, gathered in small flutes (this muslin, however close, always projects through the openings, under the pressure of the



FIGURES 1 AND 2.—MORNING COSTUME AND WALKING DRESS.

MORNING COSTUME.—The Hortensia coiffure, confined in small bands of velvet set with jet. A high-bodied redingote of taffeta trimmed with small guipures of black braid. This guipure has just the appearance of lace; but it is surmounted by a narrow border imitating passementerie. The redingote is closed all the way down by small steel buttons very close together. On each side, from top to bottom without any interruption, there is a guipure of passementerie which borders the buttons. Starting from behind, under the arm, a guipure forms an epaulette, follows the outline of the body, drawing gradually together, so as to leave an interval of only two inches and a half, and then goes down the skirt, diverging thirty-two inches in the middle at bottom. Cross-pieces placed slanting and composed of small guipure trim the whole front; the two upper ones starting from the shoulder-seam, the others from the trimming at the sides. The lappets, which are of a piece with the body and continued round behind, begin in front of the trimming; they are slashed very long, and edged with guipure. The front of the

behind, beginning at the side trimming. The sleeve is open behind, ornamented with buttons, and then edged with guipure. A cardinal collar of Venice guipure falls on the neck. The under sleeves are composed of two rows of white guipure following the outline of the sleeve.

WALKING DRESS.—Tulle bonnet, with taffeta ruches and straw trimming. The crown, crossed lengthwise by a tress of straw, is made of white taffeta plaited flat. An ornament of straw with fringe of the same is laid all round the crown, and forms a point at top near the brim; then there is an interval of tulle of about an inch and a half along the middle of which runs a taffeta *ruche* covering about half the width; then again another interval of the same width, another *ruche*, and lastly the edge of the brim of fringed straw. The ornament of the brim is continued along behind to form the curtain. The straw trimming, fringe included, is an inch and a half wide. Taffeta body with skirts, and trimming of a narrow ribbon called *farfadets*. These ribbons



FIGURES 1 AND 2.—WALKING AND HOME TOILET.

OUR report for October varies but little from that of September, style and texture being similar. In the above engraving we give representations of very elegant modes of toilet for the promenade and the parlor. The figure with the bonnet shows a promenade toilet. Bonnet of lisse crape and tulle puffed. It is covered with white lace, reaching beyond the edge of the brim, falling in front, after what is called the Mary Stuart style. The brim inside is trimmed on the one hand with a tuft of roses mixed up with narrow white blondes; and on the other it has a feather of graduated shades, which is placed outside and then turns over the edge and comes inside near the cheek; strings of white gauze ribbon.

Barege dress, trimmed with taffeta ribbons and fringes bordering the trimmings. Body lapping over, the right on the left, having a flat lapel parallel to the edge. The body is gathered at the waist, on the shoulders, and at the bottom of the back. A No. 22 ribbon forms a waistband, and ties on the left side at the bottom of the lapels. This ribbon matches that used for the trimming of the dress. The sleeve is

skirts are ornamented with ribbons; those on the body are No. 9, those on the skirt No. 12. On the lapels and sleeves the No. 9 ribbons are placed at intervals of three inches. On the flounces the No. 12 ribbons, 2½ inches wide, are placed further apart. The white lace, which replaces the habit-shirt follows the outline of the body. The under-sleeve is composed of a large *bouillonné* of thin muslin, tight at the wrist, but falling full over it in the shape of a bell. Two rows of lace fall on the hand.

The other figure represents a HOME TOILET. Taffeta redingote with *moiré* bands; the *moiré* trimmings are edged on each side with a taffeta bias, rather under half an inch wide, and which stands in relief. The joining of the *bias* and the *moiré* is concealed by a braid about the width of a lace. A *moiré* band with its edges trimmed with *bias* follows the outline of the body. Three inches wide at top, it narrows to half the width at the waist, and is then continued about 2½ inches wide on the lapet. The skirt is trimmed with five *moiré* bands with *bias* at their edges. These bands are of graduated width: the top one is 8 inches



FIGURES 1 AND 2.—BRIDE'S TOILET AND WALKING DRESS.

FIG. 1.—BRIDE'S TOILET.—Hair in bands very much puffed. Back hair tied rather low; the wreath of white iris flowers, with foliage. Behind this, and rather on one side, is the crown of orange flowers that holds the veil, which is placed very backward, and is of plain tulle, with a single hem. Dress of taffeta, with *bayadères*, or, rather, velvet, with rows of velvet flowers, appearing like terry velvet. The body, almost high behind, opens very low in front, and is trimmed with a double plain *berthe*, that follows its cut. The waist is lengthened in front, but not pointed. The bouquet decorates the bottom of the body, and spreads in the form of a fan. The sleeve pagoda-shaped, half-wide, and plain at top, terminated by two trimmings worked like the edge of the *berthes*; a wide lace under-sleeve covers the arm. The habit shirt is square at the top, composed of lace, the upper row raised at the edge and four or five other rows below.

FIG. 2.—WALKING DRESS.—Bonnet of taffeta and blond. The brim high, narrow, and falling at

consisting of three rows of taffeta *bouillonnes*, fastened together by a cross-piece of taffeta. The crown is not deep, falls back, and has a soft top. The curtain, of taffeta, cut cross-wise, is not gathered in the seam. The blond that covers the lower part is gathered, and ends in vandykes that hang below the curtain. A like blond is sewed full on the cross-piece that borders the ornament, and the points also reaching beyond the edge are fastened to those of the other blond, so that the edge of the brim is seen through them. Toward the bottom the blond above separates from that below, and sits full near the edge of the ornament. A blond forming a *fanchon* on the *calotte* is laid also under the other edge of the ornament. Lastly the curtain itself is covered with blond. Inside are white roses, mixed with bows of ribbon. Dress of taffeta. Body high, buttoning straight up in front. Two trimmings are put up the side of the body. These trimmings, made of bands resembling the narrow flounces, get narrower toward the bottom.



FIGURES 1 AND 2.—WALKING AND CHAMBER COSTUME.

WALKING DRESS.—Bonnet of lisse crape trimmed with blonde and marabouts. The brim stands off from the cheeks, the crown is rather back, and the curtain straight. The bonnet is covered with ruches of narrow blonde. On each side there is a marabout thrown backward, so that its extremity turns under the crown. The cheeks are trimmed with bunches of small flowers. Dress of black gros d'Ecosse, having in front a width of moire covered with narrow black velvets and terminated by silk tassels. The body is plain; low behind to the extent of three inches. It forms a kind of tight vest, and draws together at the waist. Leaving an interval of two and a half inches. There is only one plait on each side. The skirt, sewed on to the body,

a breadth of thirty-two inches. This width is cut slanting and put on quite even. The second sleeve is watered silk, cut in the pagoda shape, wide at bottom. It has two seams, that in the bend of the arm being hollowed out a good deal. The black velvets are barely a quarter of an inch wide, and are placed three quarters of an inch apart; they are laid in the form of a V, and have at each end a small black silk tassel with fringed ends. The same kind of velvets and tassels are placed slanting on the sleeve. The collar, of modern guipure, is pointed in front and round behind. The under sleeves are composed of a large muslin bouillonne and a guipure falling over the hand.

CHAMBER TOILET.—A chamber gown of black



FIGURE 1.—HOME OR WALKING DRESS. FIGURE 2.—FULL DRESS FOR VISITS.

FIGURE 1.—HOME OR WALKING DRESS.—Hair in double bandeaux; in the lower one the hair from outside toward the inside. It comes very low on the ears, and is continued behind. A plat passes across the top of the head, and the bandeau formed of the upper hair also turns inward. This bandeau, larger than the under one, is also continued behind, and meets the other in the back hair. Redingote of *armure royale*. Body tight, continued on the hips, and rounding off behind. To avoid plaits this body is cut in a peculiar manner—that is, the sides are in three parts. Skirt sewed to the bottom of the body; very full-gathered at the sides and behind, almost plain in front. On the seams of the body, the edge of the lappet, and the front of the skirt is laid flat an

part of the sleeve is separated by a galloon like that on the dress. Collar and sleeves of Venice guipure.

FIGURE 2.—FULL DRESS FOR VISITS.—Velvet bonnet. Brim very narrow, and edges turned back, sloping off well from the cheeks, and not very forward on the forehead. This bonnet is worn rather back; it is trimmed with a bow of satin ribbon and two rolled feathers. Along each cheek inside are bows of ribbon, mixed with a narrow blonde, and on one side a short curled feather proceeds from the knot and turns round the bottom of the brim. The hair is arranged in voluminous waved bandeaux, filling the interior of the brim. The *Embassadress Mantle*, a velvet par-dessus, trimmed with silk guipure. The top is close and high: hooked down the front



FIGURES 1 AND 2.—MORNING COSTUME AND FULL DRESS.

FIGURE 1.—MORNING COSTUME.—Skirt of green silk, with four festooned flounces, set on full; in the centre of each festoon, is woven a large black spot. *Coin de feu* of black velvet; it is high at the back, open to the waist in front, and terminates in a small *basquine*: it is edged with a fold *en biais* of black satin, about two inches wide: the fronts are held in their position by two narrow bands of velvet, in the centre of which are bows of satin ribbon: sleeves of the pagoda form, finished to correspond with the body. Small round cap, trimmed with two rows of lace and broad plaid satin ribbon.

FIGURE 2.—FULL DRESS.—Dress of ribbed silk, trimmed with black lace and rosettes. The body, which is plain, and opens in front, is edged with a narrow galloon ribbon, less than half an inch in width, of the same color as the dress. This galloon, which leaves at the waist only half an inch interval, is continued along the skirt, so as to diverge at bot-

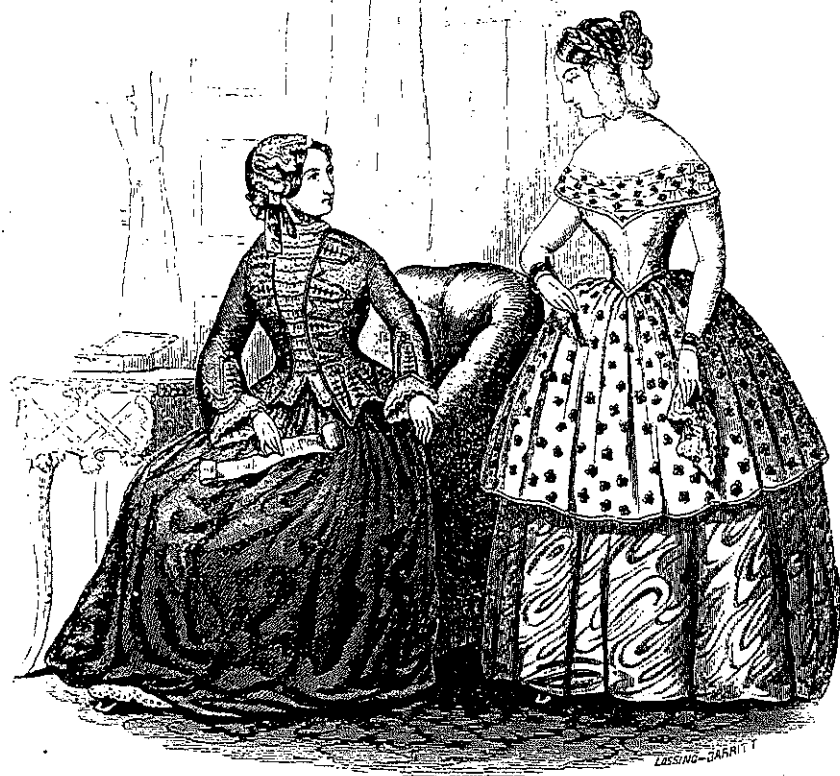
tom; they are from 4 to 6 inches long from the shoulder seam, and end in a flounce cut slantwise of about the same length. A narrow galloon borders this flounce, and conceals its junction with the sleeve. The skirt, which has five widths, is trimmed with four flounces, which end in front at the narrow galloon, against which they are fastened. The first flounce at top has five widths, the second six; the third six and a half; and the fourth seven. That is, they are fullest at bottom. The first is set 4 inches below the waist. The application ornaments consist of roses of black velvet, having in the middle a wheel or star of black cord. These roses are of graduated size, the smallest being $1\frac{1}{2}$ inch in diameter, and the largest $2\frac{1}{2}$ inches. They are graduated on the edge of the body and on the front of the skirt. A row of the smallest ornament the bottom of the sleeve at the bend of the arm, and the edge of the flounce that finishes the sleeve. The flounces of



FIGURES 1 AND 2.—BALL AND WALKING DRESS.

FIGURE 1.—BALL TOILET FOR YOUNG LADY.—The hair is raised in front, and the back hair is disposed in a plat and a smooth torsade rolled together. A moss rose, with a few buds and some foliage, is arranged on one side between the ear and the knot. A few loops of a narrow silver ribbon are mixed with the bunches of flowers. Three ends of ribbon of unequal length hang down at the side. Dress of pink lisse crape with a silver stripe. Under dress of pink silk. Body low and round, bordered with a silver stripe three quarters of an inch wide. The crape is gathered under the silver stripe on each side of the body in front. The middle of the chest is plain like the top of the shoulder. The sleeves of pink taffeta are short and puffed; they have a small upper sleeve of pink crape, slit up so as to form three points; they are gathered in the arm hole, edged with a silver stripe, and float loose at bottom. The skirt is pink taffeta and very full. That of lisse crape is composed of four widths, which are attached to the body without being sewed together, except against the waist, where they are just tacked so as to keep them near together. These widths are all bordered with a silver stripe an inch wide: and at bottom they have a hem four inches

ribbon, all mounted on a shape of black tulle, and wired. The brim of black tulle is two inches wide. The edge is formed of a rather large roll of black velvet; a lace an inch wide is sewed rather full to the edge of the roll against the brim. The sides of the crown are composed of blue velvet five inches wide, the edge lying on the brim in six rounded points, about an inch in length, bordered with a roll of black velvet, under which is sewed a black lace that covers the space between the blue velvet and the roll at the edge. The other edge of the blue velvet is straight, and is also bordered with a roll of black velvet. A black lace covers the blue velvet, and its scalloped edges follow the velvet vandykes. Another piece of blue velvet forming large round points with black velvet piping round them, is cut in the fanchon, 10 inches long by 14 wide. A black lace also covers this fanchon, which forms the top of the crown and the curtain. A cordon of curled black feathers divides the crown into two parts, and comes to the hollow of the cheeks, where it forms tufts of feathers. The inside of the brim is covered with blonde laid even on the black lace that forms the brim.—Dress of Scotch velvet. The body is high, and is continued on the hips like stays. The skirt



FIGURES 1 AND 2.—HOME DRESS AND BALL COSTUME.

WINTER, in our variable and uncertain climate, is loth to surrender his empire to the more genial rule of Spring, and is apt to reassert his claims long after they had been apparently abandoned. Warned therefore by experience, Fashion is not deceived by the bright days of April. Though the almanac declares us to be in the middle of the vernal months, the heavy and gorgeous fabrics of winter are yet partially retained, both for home dress and on the promenade. Dresses are cut long in the skirt, especially behind, reminding one of the trains in which our stately grandmothers swept along. Waists are round, not pointed. Sleeves are puffed, gathered, plain at top, wide in the arm, tight at the wrist, for morning dress; for half-dress, they are puffed, and confined on the fore-arm by a small band. For evening, bodies are frilled, cut low, square across, or à la Vierge, plain at the top, gathered at the waist; sleeves short, formed of one or two bouffants, and frequently divided by small bows, bunches of ribbon, or other ornaments. The illustrations which we present, while graceful, are selected from the more chaste and simple styles.

FIGURE 1.—HOME DRESS.—The cap has a crown of plain white tulle, mounted on another of plain

white tulle supported by a slight stiffening. This crown, not very deep, is cut in vandykes at the edge. and the middle one, the largest, comes forward on the head. These vandykes are edged with three extremely narrow bands of terry velvet. Then a blond an inch wide is sewed to the edge of them, and gathered at the corners only. On each side little loops and ends of terry velvet ribbon No. 4. Dress and vest of colored taffeta. The body of the dress is embroidered muslin, trimmed with lace, and forms a waistcoat at bottom. The skirt is trimmed with a flounce 34 inches deep, gathered at the head and festooned. The bottom of the flounce is festooned in teeth like those of a cock's comb. The flounce is only one width more than the skirt. The vest is embroidered and ornamented with velvet. The stuff is cut out; the velvet is applied underneath, and then the running design is embroidered in chain-stitch or braid.

FIGURE 2.—BALL COSTUME.—The hair is arranged in flat bandeaux, with a rather large plat, laid on round, like a diadem. A second bandeau, puffed, and the ends of which are turned under, accompanies the plat; a comb covers and supports the back hair; on each side two feathers fall back, and the hair is

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FIGURES 1 AND 2.—CHILD'S DRESS AND HOME TOILET.

THE dress is of silk, trimmed with No. 1 velvet, being ornamented with No. 1 velvet, reaching at the tip from one shoulder-seam to the other, diminishing from below the arm until near the waist, the last being and black lace rather more than an inch in width. The body is high and plain, with two plaits; the

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Harper's June 1854

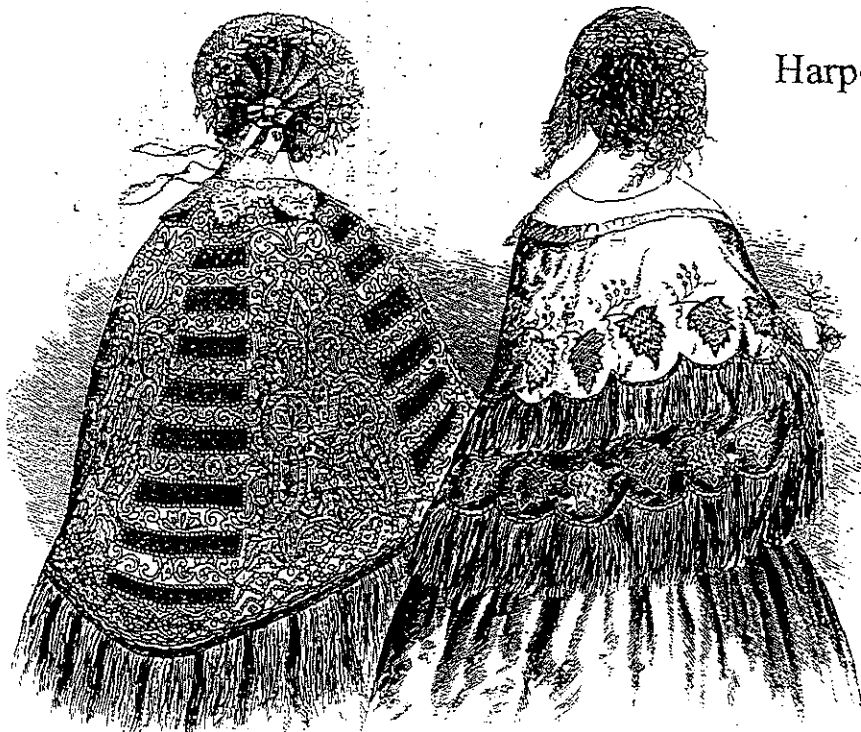


FIGURE 3.—THE TALMA MANTLE.

Composed of taffeta wrought upon tulle, forming guipure. This is outlined with needle-work, and finished by a massive fringe.



FIGURE 4.—L'EMPERATRICE.

A double scarf formed of two shades of *poult de soie*; the outlines, embroidery, and fringes alternating in color upon the ground of the scarf.



FIGURE 5.—THE ZULEIKA BERTHE.

This graceful mantelette is composed of a vandyked *berthé*, trimmed with a crimped fringe, and terminated by a rich *velour guipure*, fringed.

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FIGURES 1 AND 2 VISITING AND WALKING COSTUMES.

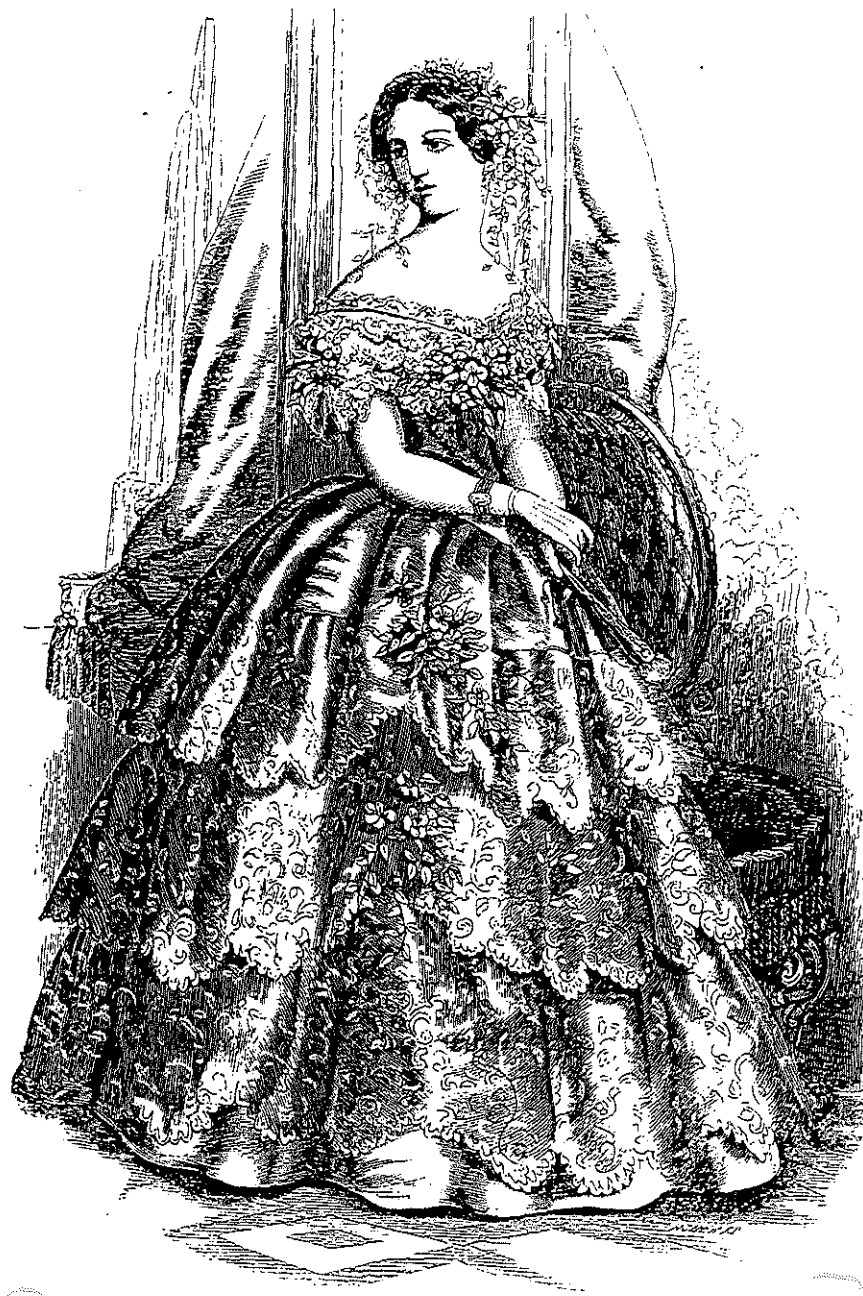
THE Illustrations which we present require but brief comment. Figure 1 is a VISITING DRESS. It is à disposition, although for this may be substituted a trimming of embroidery, braid, or bouillonée. Figure 2 is a WALKING DRESS for a young lady. It is high in the neck at the back, with a *basque* somewhat deeper in front and behind than at the sides. The sleeves are cut at the outside in points, which are united by fancy buttons, forming lozenge-shaped openings, through which the under-sleeves appear. The under-sleeves are plain with embroidered wristbands. The body is ornamented with a shirred ribbon, which terminates in small bows at the sleeves. When the hair is copious the mode of dressing given above is very becoming.

BONNETS are made of almost every material and combination of materials. Though smaller than have previously been worn, they are extremely pretty; and recede further than ever from the face. The ornaments are chiefly displayed upon the edges and

front, the crown being comparatively plain. Redundancy of ornament is the distinguishing characteristic of the foreign modes. Flowers, laces, marabouts, and ribbons are used with the utmost profusion. The cap-crown is a special favorite. Transparent tissues are in great request. The same profusion of trimming is worn upon dresses. Flounces and *basques* are the prevailing modes.

In MANTELETTES the modistes have put forth all their resources, and never has their success been so decided. Every variety of this beautiful costume has tasked their inventive powers—the stately Pelisse, the bewitching Mantilla, the graceful Scarf, the elegant Palma, and combinations of all these—every thing, in short, that the exigencies of any style of figure or complexion could require, is at the disposal of the fair. From Mr. BRODIE's latest importations and productions we present the three illustrations of these articles given on the following page.

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Harper's September 1854

Fashions for September. / 1854

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FIGURE 1.—MANTRAU.

THE transparent tissues of summer begin to give place to fabrics somewhat more substantial. The BYZANTINE, which we illustrate above, forms an appropriate link between summer and autumn styles. It is characterized by its dignified aspect, its elaborate embellishment, and its easy adaptation to the movements of the wearer. The material is Gros d'Ottoman, of a Napoleon blue color, ornamented with black velvet bands, adorned with Oriental figures. A richly tasseled fringe adds much to the unique effect of this garment. Its form is ample, being box-plaited in the back into a yoke, which is smoothly adapted to the figure.

SLEEVES.—We observe a sleeve which, besides being in itself beautiful, is admirably suited for elderly ladies, or those who prefer to have their wrists covered during the cool season. It is of very simple construction. The fullness of the sleeve is gathered in box plaits a scant inch wide (very little being folded under), and $3\frac{1}{4}$ or 4 inches deep at the shoulder and wrist. The meeting edges of the

plaits are seamed together; a cord may be inserted for ornament. The fullness of the drapery falls free



Harper's August 1854

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FIGURES 1 AND 2.—PROMENADE COSTUME AND HOME DRESS.

Harper's October 1854

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FIGURE 1.—PROMENADE COSTUME

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FIGURES 1 AND 2.—WALKING DRESS AND GIRL'S COSTUME.

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from actual articles of Costume.*

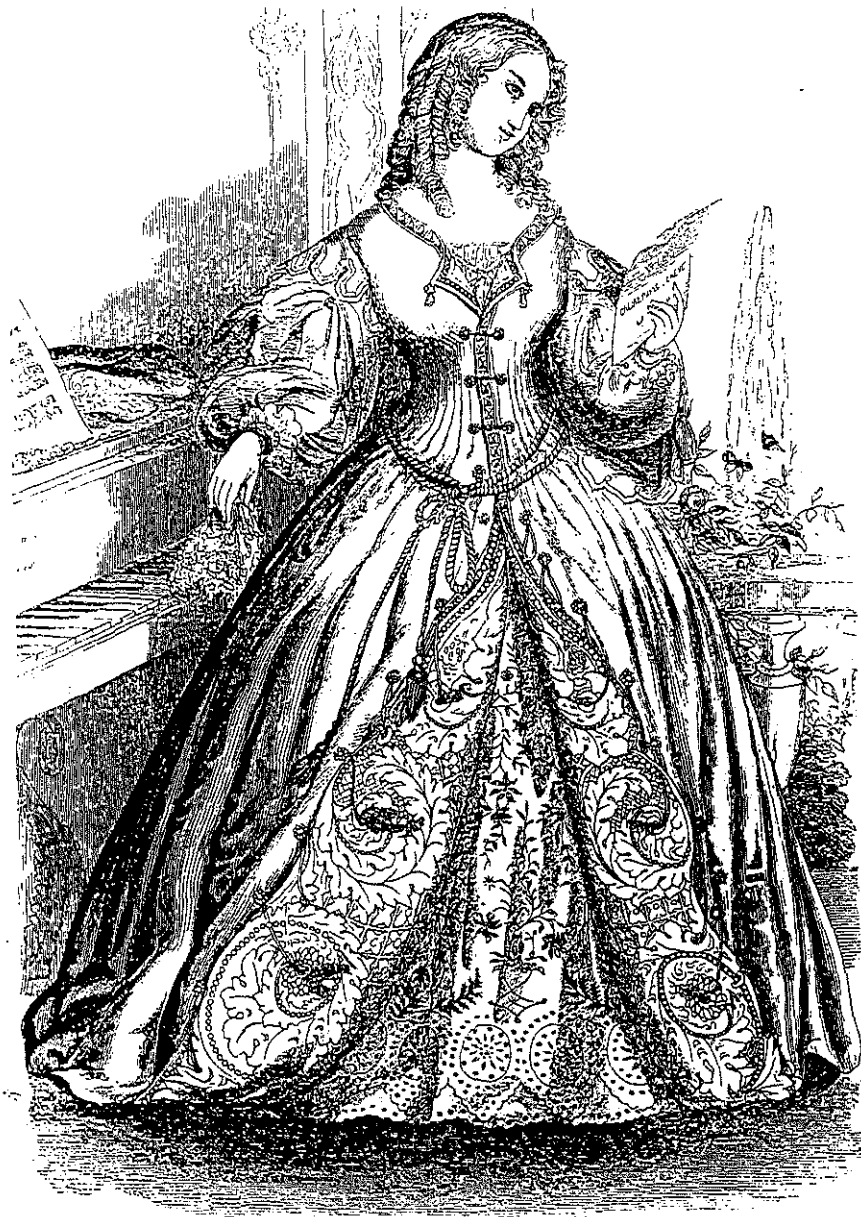


FIGURE 1.—BRIDAL MORNING COSTUME.

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from actual articles of Costume.*



FIGURES 1 AND 2.—EQUESTRIAN HABIT AND WALKING COSTUME.

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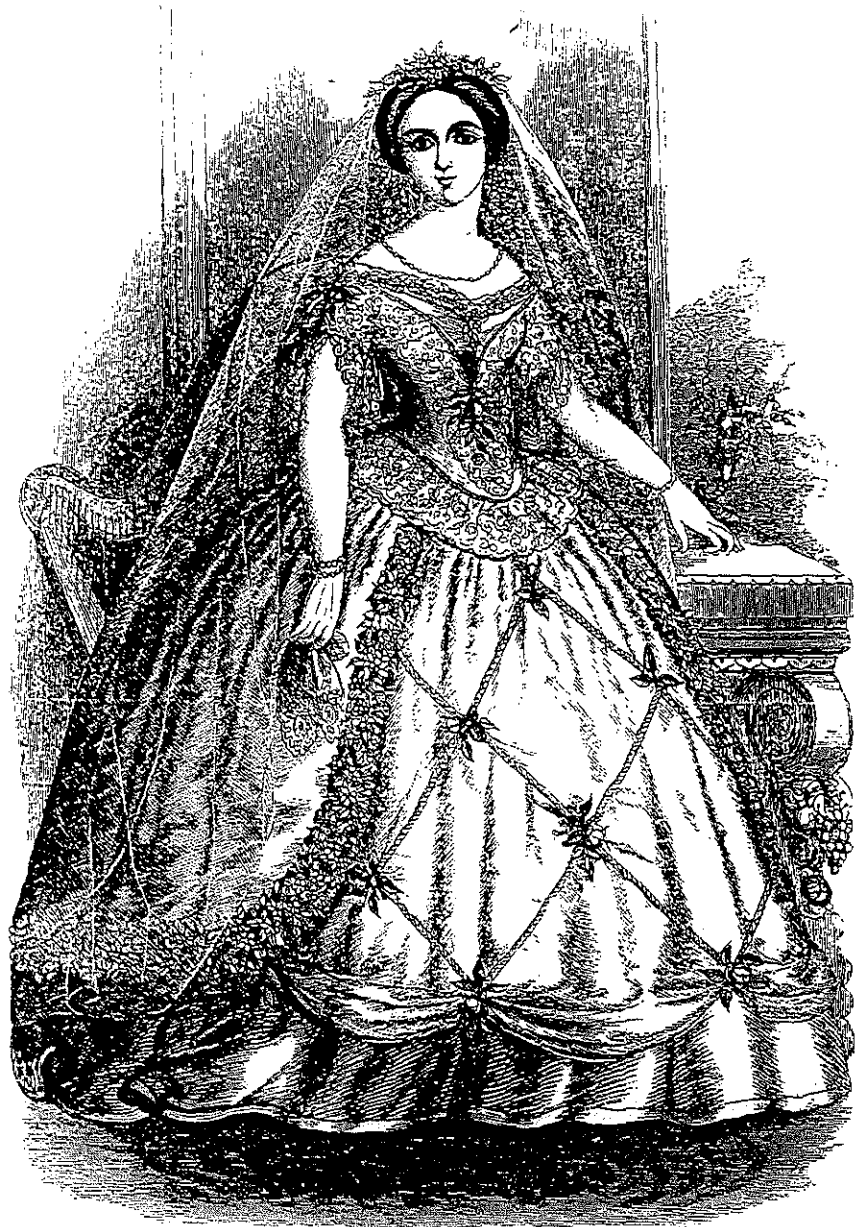
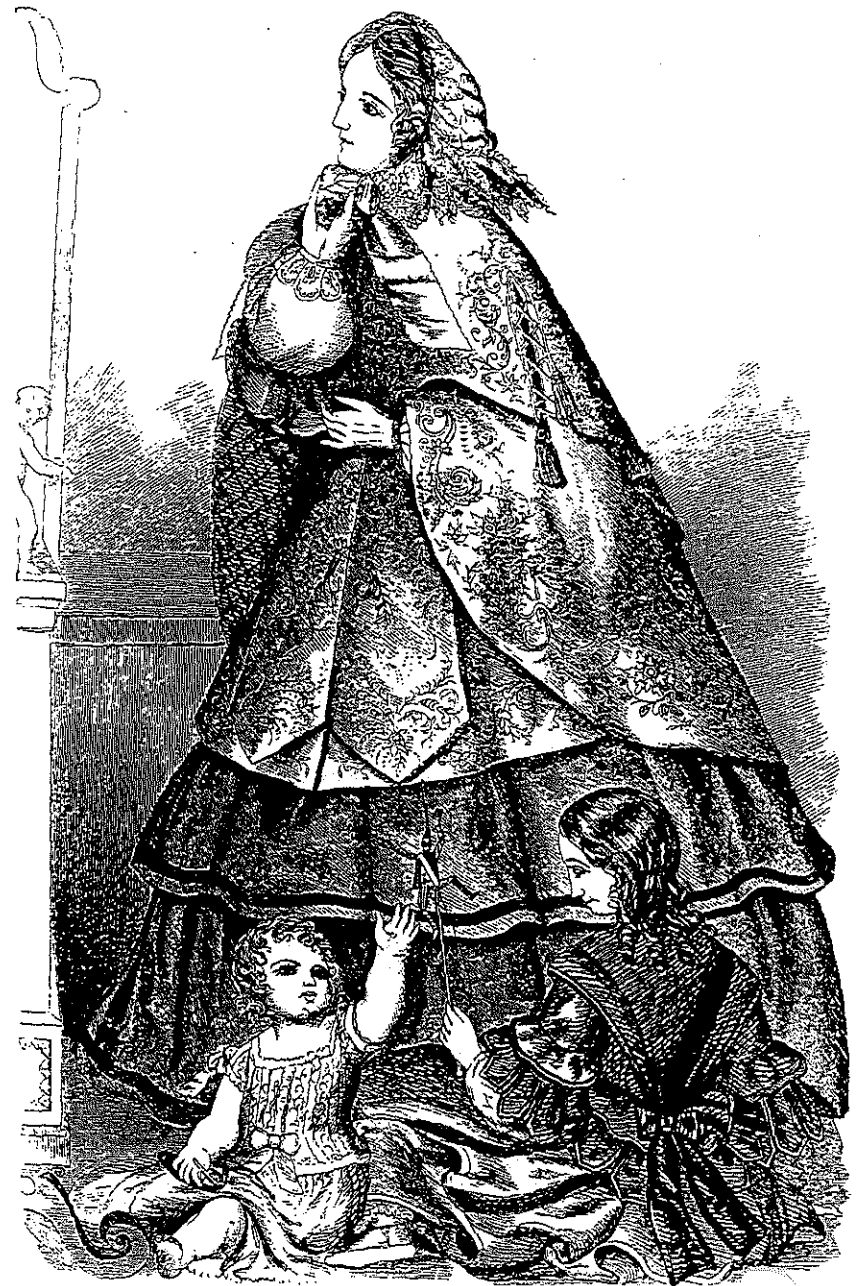


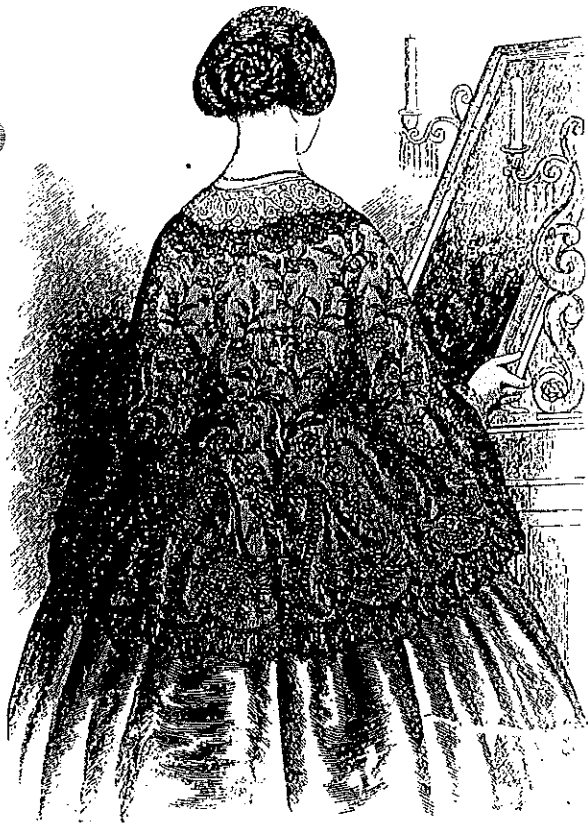
FIGURE 1.—EVENING TOILET FOR A BRIDE.

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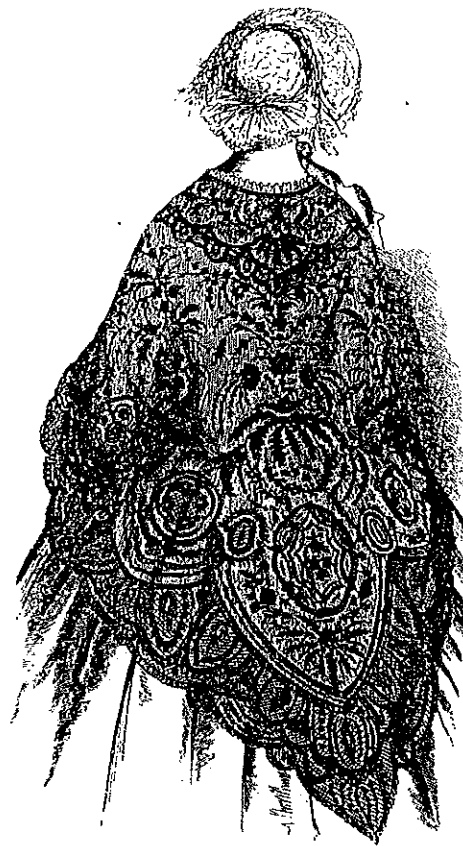
FIGURES 1, 2, AND 3.—PROMENADE DRESS AND CHILDREN'S COSTUMES.

Harper's June 1856



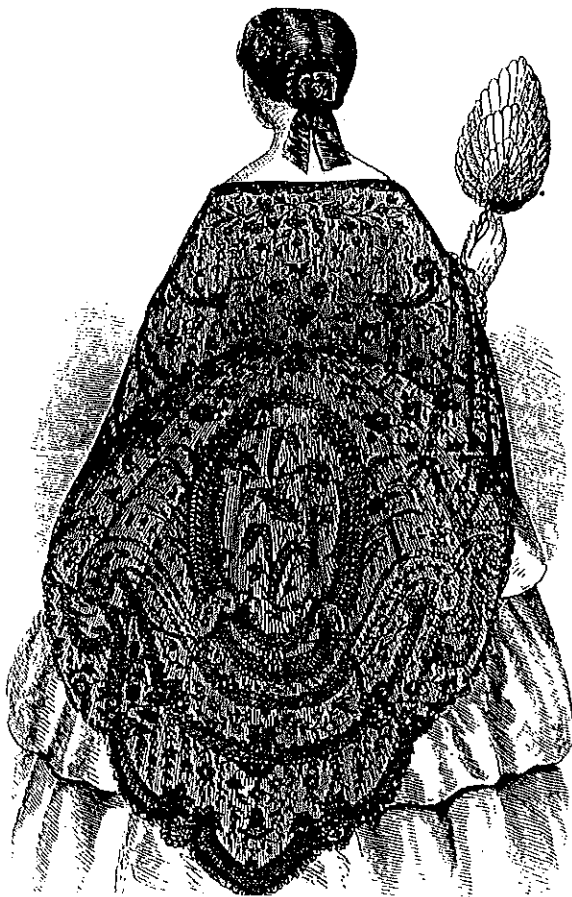
Lace Mantilla

Harper's July 1856



Promenade Costume

Harper's June 1857



Lace Shawl

Harper's October 1857



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FIGURES 1, 2, AND 3, MORNING TOILET, BOY'S AND GIRL'S DRESS.

THE MORNING DRESS given in our illustration is of *jaconet*, but it can be made of any material. The lace *bretelles* are bordered with neat white buttons. The lace, folded in descending plaits, ornaments the front of the skirt. The basque is deep, and a bow, with ends adorns the waist. The sleeves are headed with a box frill, with a reversed box plait, and have cuffs turned back. We have seen

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FIGURES 1, 2, AND 3.—BRIDAL TOILET, YOUNG LADY'S OUT-DOOR COSTUME, AND GIRL'S DRESS.

Harper's July 1857

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Harper's October 1857

*Furnished by Mr. G. Brodie, 51 Canal Street, New York, and drawn by VOIR
from actual articles of Costume.*



Godey's May 1858



THE BARCELONA.

[From the establishment of G. Brodie, 51 Canal Street, New York. Drawn by L. T. VOIR, from actual articles of costume.]

Among the several styles of mantilla in which the greatest beauty and novelty are observable, we place the new arrangement of thulle and taffeta. The one illustrated above is bordered with thulle upon both sides of what we may call the long scarf of the mantilla, which is of black silk; then come squares of taffeta, with widths of thulle intervening—alternately thulle and taffeta. This last material forms a deep border, which is further enriched by fringe; a fall of which also adorns the back. Magnificent passémenteries traverse the thulle, but as these vary greatly in character, we cannot describe them minutely.

There is yet another style, which has an insertion of thulle set upon the outside of the arm, and passing quite through, down from the shoulder; it gradually widens as it descends, and its effect is admirably in keeping with the mode of trimming the skirts of dresses in quilles. It is edged and trimmed with lace. Both of these articles are black.

Godey's October 1858



THE TABLIER STYLE.



THE LATEST STYLE OF POINTED BASQUE.

Godey's October 1858



THE MONACEDA.

[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]



THE CASTIGLIONE.

[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]

This design is desirable for its comfort, elegance, and moderate cost, which must make it one much approved of by our fair friends.

The above is drawn from French gray cloth; but the style is not confined to that color, being made in all the prevailing cloths. The style of hoods varies so that every taste may be suited. Observe the manner in which the sleeves are set in the garment, as well as the outer flap. The sleeves are arranged to match with the double tabs in front. The entire cloak is bordered with a taffeta trimming, the seams of which are covered with a narrow passementerie, and ornamented with tassels and pendants.

Godey's September 1861

THE CORDOVAN.

[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOISOT, from actual articles of costume.]



The characteristics of these garments are so strongly marked, that no special comment is required. They are made of all fabrics suitable to the season, and the passementeries vary according to material and the price, so as to suit all requirements of different tastes and pecuniary means.

THE ALEXANDRINE.



MAUVE grenadine dress, trimmed with silk ruchings. Spanish corsage over a fine muslin spencer. Leghorn hat, bound with rose sublime velvet, and plume of the same color.

A VISITING DRESS.



MADE of Azurline blue silk, and trimmed with a velvet flounce, put on *en tablier*.

WINTER WALKING-DRESS.



MADE of rich reps. The dress is gored, and the seams covered by a t. silk cord.

Godey's September 1862

BLACK CLOTH PARDESSUS.



TRIMMED with chinchilla plush. A very pretty style.

THE CASTILIAN.

[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]



This peculiarly distinguished street toilet is made of velvet, with the yoke trimmed with a rich fall of lace, and ornamented with needle-wrought embroideries, which are bordered by an elegant passementerie. We have not seen anything this season that surpasses this in beauty.

THE MARINE JACKET.

Godey's September 1862

THE GARIBALDI SHIRT.



Dress and jacket of dark poplin, trimmed with black and red braid. The jacket has a wide turned-down collar, scalloped at the edge. The jacket is fastened at top and opens towards the bottom; it is close-fitting behind and over the hips, and behind falls a short skirt scalloped at the edge and ornamented with braid. The sleeve, open at the end, is scalloped and trimmed in the same manner. The skirt has four rows of braiding, with the scallops turned downwards in two of them, and upwards in the others. A black silk sash, with numerous black and red loops. A chemise tucked at the waist. Undersleeves puffed and tight at the wrist.



Conspicuous among the Parisian novelties of the season, and to all appearances destined to produce a change amounting to revolution in ladies' costume, is the Garibaldi shirt, which can be had in printed flannel, merino, muslin de laine, printed cambric, foulard, or pique. In shape and pattern it is made in the same way as a gentleman's shirt, with plaits in front, extending just below the waist, full sleeve, small collar, and cuffs to turn down, corresponding with the collar, all being of one material: the ends are left so as to go underneath the dress skirt, and are long enough to allow of the shirt hanging over in bag fashion all round, producing a easy and graceful effect. It is the prettiest and most elegant garment that a lady can put on for morning breakfast.

SPRING AND EARLY SUMMER COSTUME, SUITABLE FOR VISITING.



Dress of green taffetas, with designs in white sprinkled over it. A row of black velvet, braided with white silk cord, is placed on the edge of the dress, and carried up one side. The velvet band is edged with black guipure lace. The body is made with revers, trimmed to match the skirt. Leghorn bonnet, trimmed with buff ribbons and field flowers.

SPRING AND EARLY SUMMER COSTUME.



Violet silk dress, trimmed with bands of black *moiré*, carried up the right side of the dress. The bands are edged with narrow guipure lace. Corset of black *moiré*, which is merely a band at the back, and finishes with two long ends trimmed with guipure lace. Cap of spotted white lace, trimmed with two shades of green ribbon.

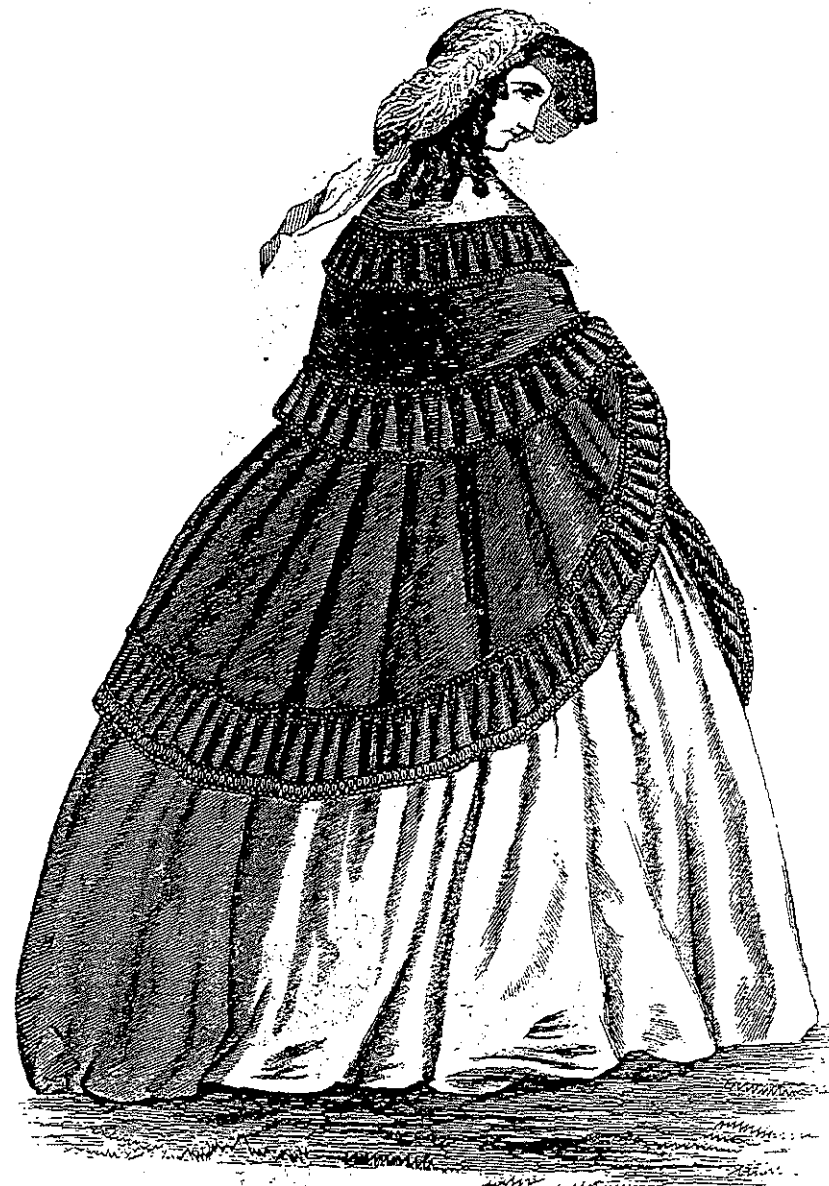
THE SOUTACHE ROBE



Godey's May 1863

THE VEGA.

[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOGEL, from actual articles of costume.]



The above illustration will remind our fair friends of the modes which ruled some decade of years ago—this present style consisting of a long scarf form, with a dounce platted upon it for a skirt. Two narrow frills, or *rules*, ornament the top and head the skirt. These are graced with a button at the upper portion of each facing plait, and the whole series are edged with narrow gimp lace. The tabs are circular, and flounced.

A more ample garment of the talma shape is a great beauty also. It is to say, a circular *each shoulder* one broad plait, and a very narrow one at either side is set on; then start from the apex of the *under the points* being arranged to form a *A head*, the tops of which are ornamented with brandebourgs or *dent*—front and bottom are richly embroidered.

ROBE PSYCHE.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)



Godey's February 1864

HEBE DRESS

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)



This dress is of delicate shade of tourterelle, or turtle-dove color reps, printed in imitation of braiding with admirable effect. The same effect may be had with the design elegantly chain-stitched, which, however, greatly adds to the expense.

Imperial blue poplin robe, richly ornamented with chain stitching, and black velvet designs woven on the robe.

WALKING SACK.

VISITING OR DINNER-DRESS.

Godey's February 1864



de of a rich blue velvet cloth, with trimmings and ornaments of gimp and velvet. The sack is slashed at intervals with chenille. Dress of figured cuir poplin, with a plaiting of ribbon on the edge of the skirt. Black velvet brocade lace and black feathers. The inside trimming consists of pink roses and blonde.

Sea-green silk dress, trimmed on the edge of the skirt with two flounces edged with black guipure lace. The fancy design is of black guipure inserting, laid with white ribbon, and producing a charming effect. The velvet is edged with a very narrow guipure. On the jacket, the inserting forms merely a wave in front, but is arranged in a large bow at the back, matching the on the skirt, though much reduced in size.

THE FANCHON JACKET.

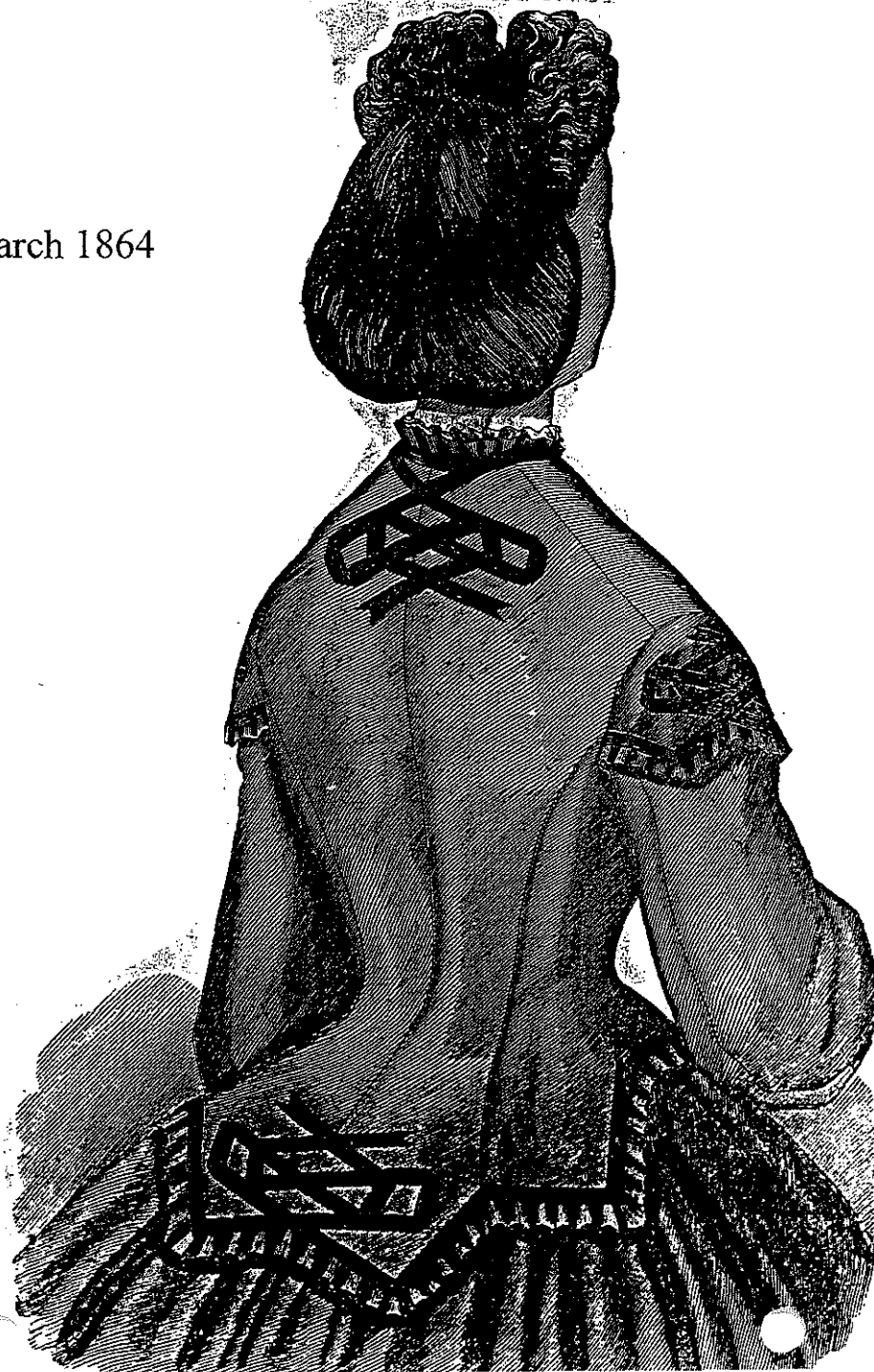
(Front view.)



Godey's March 1864

THE FANCHON JACKET.

(Back view.)



This jacket can be made of the same material as the skirt, or else of black silk. It is trimmed with braid, velvet, or bands of leather, and a narrow flared collar of the material of the jacket. The closure is one of the latest styles.

[From the establishment of G. BRONN, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]

Godey's March 1864



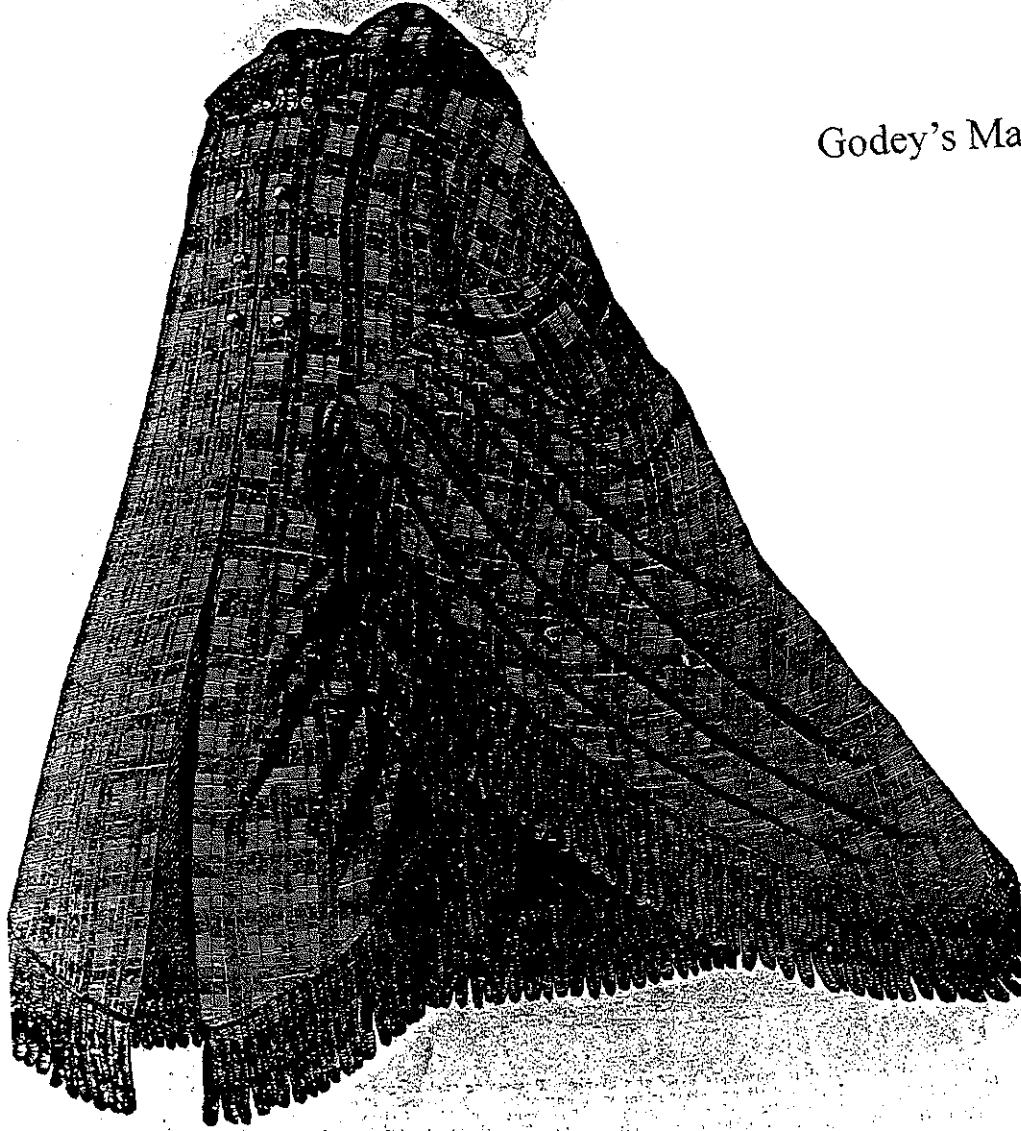
It is made of amethyst-colored silk. The skirt is trimmed with four flounces edged with black lace. A graduated piece of black lace, trimmed with lace, velvet, and buttons, extends down the front of the dress, and five sash-like strips of different lengths are arranged round the skirt. The girdle and bretelles are also of black silk, trimmed with lace and velvet.



This mode is one that recommends itself at a glance. Possessing such elegance and quiet refinement, in conjunction with its comfort, it can challenge comparison with any of its predecessors. The garment may be made in several modes, either of the same or two different materials. The front and sides of sleeves may be, for instance, of silk or *motré antique*, whilst the body of the *pardessus* is of cloth. The trimming consists of brandebourgs and cords.

NEW SPRING CLOAK.

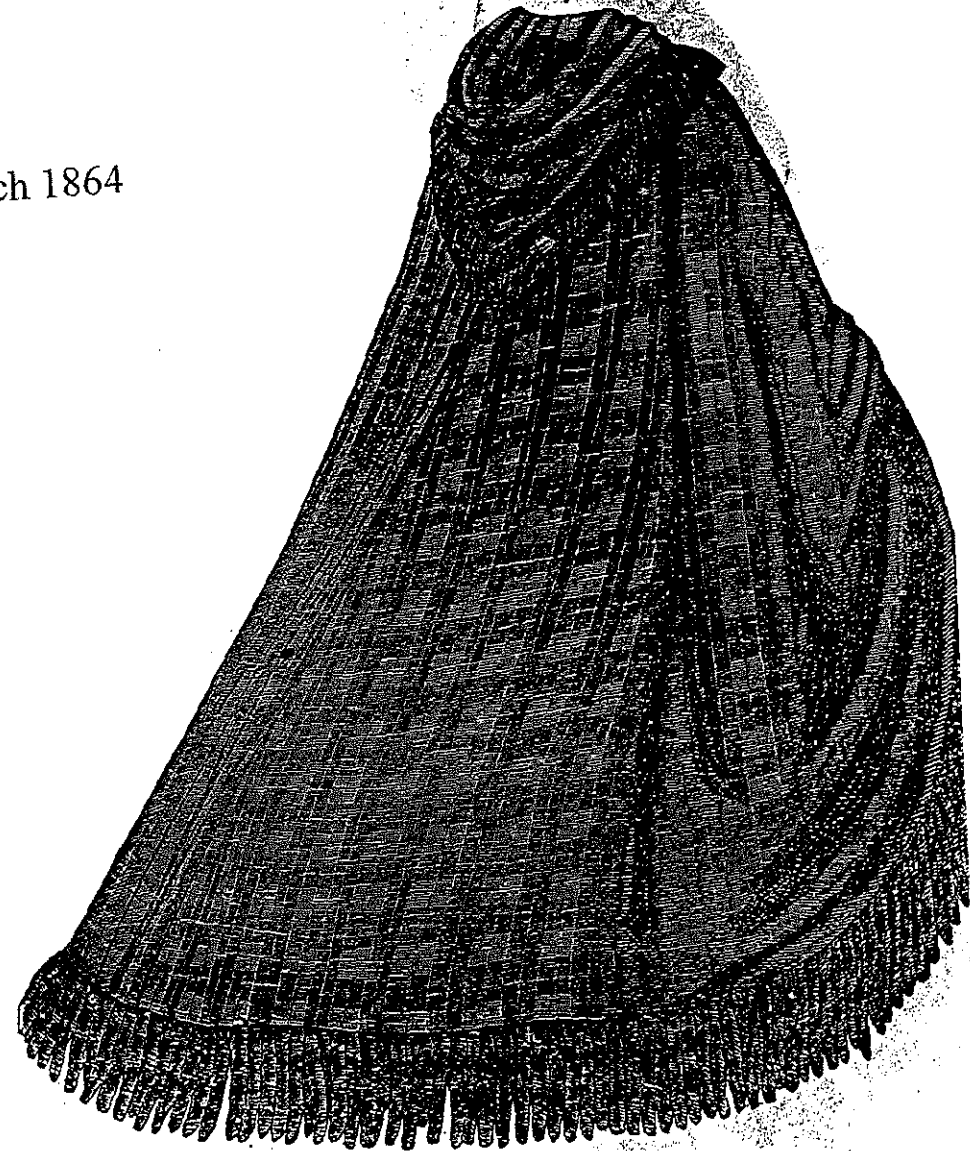
(Front view.)



This cloak is made of a fine soft blue and green plaid cloth. It is trimmed with a heavy twisted wool chenille fringe.

NEW SPRING CLOAK.

(Back view.)



The hood resembles a small shawl gracefully draped round the shoulders, and trimmed with a narrow chenille fringe.

Godey's March 1864

SUMMER DRESS.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)



Suit of cuir-colored Glacina, stamped in a lace design. The shawl is edged with a light silk fringe. Cravat of silk. Lagoon, trimmed with a straw ribbon and white plumes.

SUMMER DRESS.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)

Godey's June 1864



Pearl-colored crêpe poplin dress, with a deep bordering on the edge of the skirt, composed of a braided design, a brilliant plaid, and a band of black on the extreme edge of the skirt. The hair is dressed in large waves, an Alexandra curl on the right side.

SUMMER DRESS.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)



Robe of steel-colored mohair, ornamented with a very rich design of flowers and foliage in brilliant colors.

SUMMER DRESS.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)



Dress of mode-colored foulard, bordered with a plaid of blue, green, black, and yellow. The same style of trim on the corsage and sleeves.

Godey's June 1864

ZOUAVE JACKET, WITH VEST.

(Front view.)

Godey's June 1864



The jacket can be made of cloth or velvet, trimmed with a chenille gimp and a fringe of drop buttons. The vest should be of silk or cloth, of some bright color. It is cut with three points in front, and bound all round with a

THE MADRILENA.

[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]

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This is a charming style. There is a simplicity, and yet a piquant character about it that renders it more than ordinary attractive; easily adjusted to the back, it displays the tournure admirably. According to the season, it is made in light thin fabrics or silks, and the ornament varies greatly. A neat passementerie and buttons adorn this one. Some of the silk ones have lace edgings instead, etc., as the taste of the lady may prefer. (Of course, at this season, laces share a large portion of favor. They are in a variety of styles, and some of great beauty, the patterns being more elegant than ever.)

CAMBRIC ROBE.

MOHAIR ROBE.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)

Godey's July 1864



The dress is of the color styled *chêneux de la reine* (which is somewhat of a leather color) printed in a very rich design. Most of these dresses have sacks to match. The same style of robe is to be had in various colors.



The ground of the dress is a light Russian gray, with a plaid bordering on the edge of the skirt of Violina purple, black, and white. Above the plaid is a rich vine, in different shades of purple. The designs on the corsage match the skirt, but are reduced in size.

ROBE DRESS.

Godey's July 1864

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)

This dress, very suitable for the sea-side, is of pearl-colored mohair, with a bordering of black and Magenta. The bodice is of black bordered with white, and the vest a deep Magenta bordered with black. The turban is of black straw, trimmed with a white-colored wing and curled plume.

ORGANDY ROBE.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)

The dress is of a rich salmon color, striped with chocolate brown. The bordering on the edge of the skirt is in several shades of brown.

THE ANDALUSIAN.

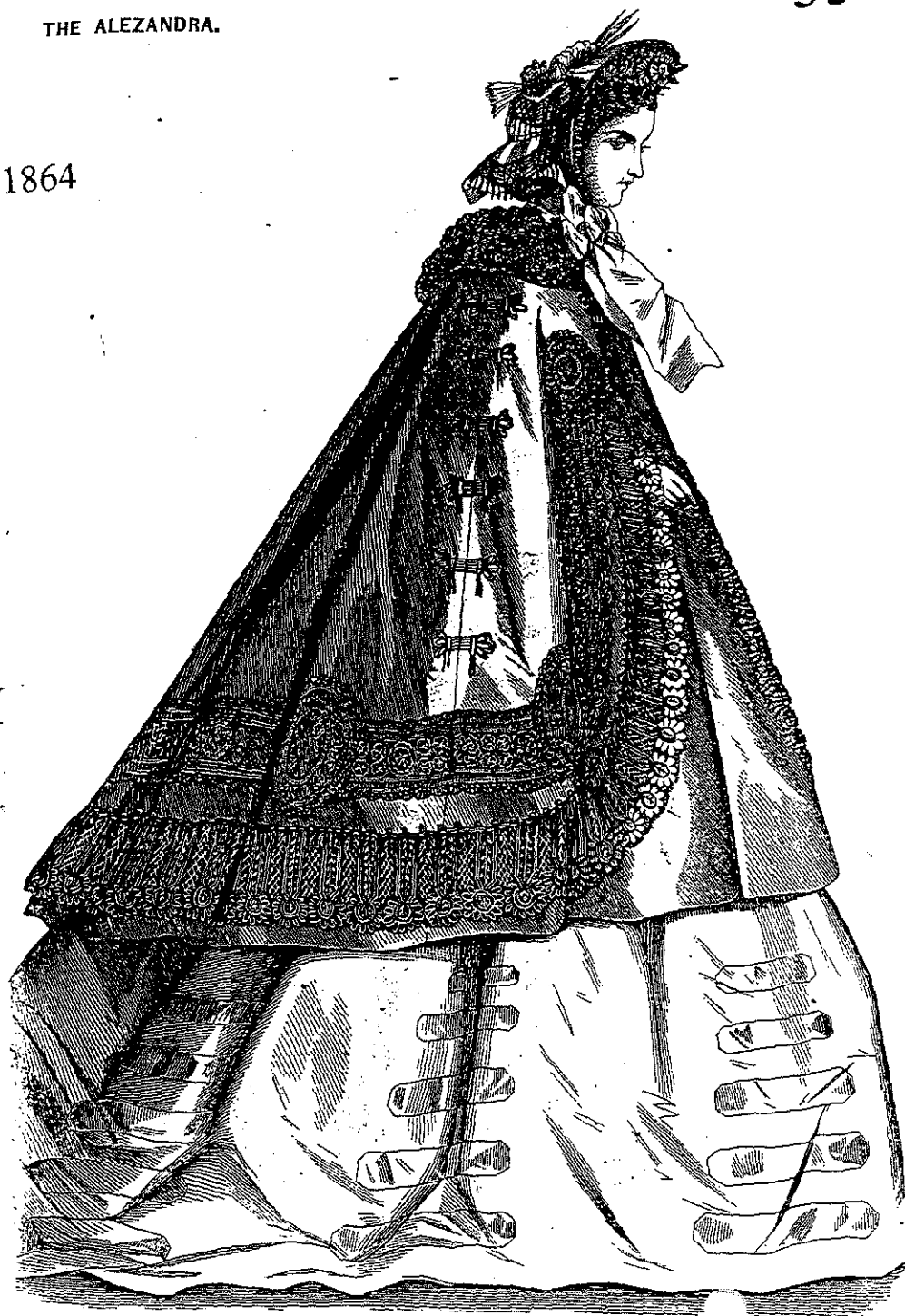
[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. FORER, from actual articles of costume.]

Godey's July 1864



Simple in construction, being a circular with holes and flaps for the arms. This very pleasing garment owes its elegance to the mode of ornamentation. Narrow taffeta ribbons are sewed, as delineated, upon the material, which is brocade, or other summer light tissue. Very small buttons of metal are placed at the ends and overlappings of the ribbon scrolls.

THE ALEZANDRA.



Velvet mantle, trimmed with a deep guipure lace, and a wide guipure insertion with medallions. Hood formed of guipure. This style of mantle is fashionable for 1864.

CASHMERE MORNING DRESS.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)



This robe is all of cashmere, with the yoke at the back, and has the skirt set on in heavy box plaits. It is of a brilliant Solferino color, with the most of Persian borders. The graduated piece up the front and the yoke are of black.

MORNING DRESS.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)

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Godey's January 1865



Lavender-colored cashmere robe, with rich bordering of violine purple and black. The back is set in heavy box plaits and sewed on to a pointed yoke.

MORNING ROBE.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)



Cashmere robe, Humboldt purple, with deep bordering of black, ornamented with a narrow border in very rich Pers. designs. It is made with a pointed yoke at the back.

THE MADRILENA SORTIE DE BAL.

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[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]



This tasty article is made of white merino, with a pink fringe, either of silk or of chenille, the latter being perhaps more in vogue. The garment is looped up at the sides of the skirt, and the sleeves with bows of some colored ribbon with long ends; at the back of the neck is a bow, with the streamers curled. The border of the skirt, the shoulder etc., are further ornamented with ranges of loops of the same colored ribbon, placed by side, thus forming a continuous edging.

THE EBRO.

[From the establishment of G. BROWN, 51 Canal Street, New York. Drawn by L. T. VOROT, from actual articles of costume.]

SPRING SUIT.





This new spring wrap is made of black silk, and trimmed with quilled ribbon and fringe. Full sized patterns of it can be furnished by our Fashion editress.



New style of open dress, described in the February chat. Scarlet petticoat, trimmed with a deep fluted ruffle and four rows of black velvet. Dress of silver gray poplin, trimmed with black guipure lace, narrow black velvet, and jet buttons. The front of the skirt is trimmed the same as the back. Scarlet belt, collar, cuffs, and epaulettes all trimmed with bands of black velvet.



Peterson's April 1865



LES MODES PARISIENNES

APRIL.

1865

Peterson's May 1865



Engraved & Colored by Nathan Brothers.

LES MODES PARISIENNES.

MAY.

1865.

Godey's July 1865



Godey's July 1865

ROTONDE OF MOHAIR LACE.

(From the Lace Depot of G. W. VOGEL, 1016 Chestnut Street, Philadelphia.)

THE ANAMITE MANTLE.

(From the Lace Depot of G. W. VOGEL, 1016 Chestnut Street, Philadelphia.)

ROBE DRESS.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)



Dress of white percale dotted with black, and bordered with a lace design. The scarf is also of percale, stamped to match the dress.

ROBE DRESS.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)

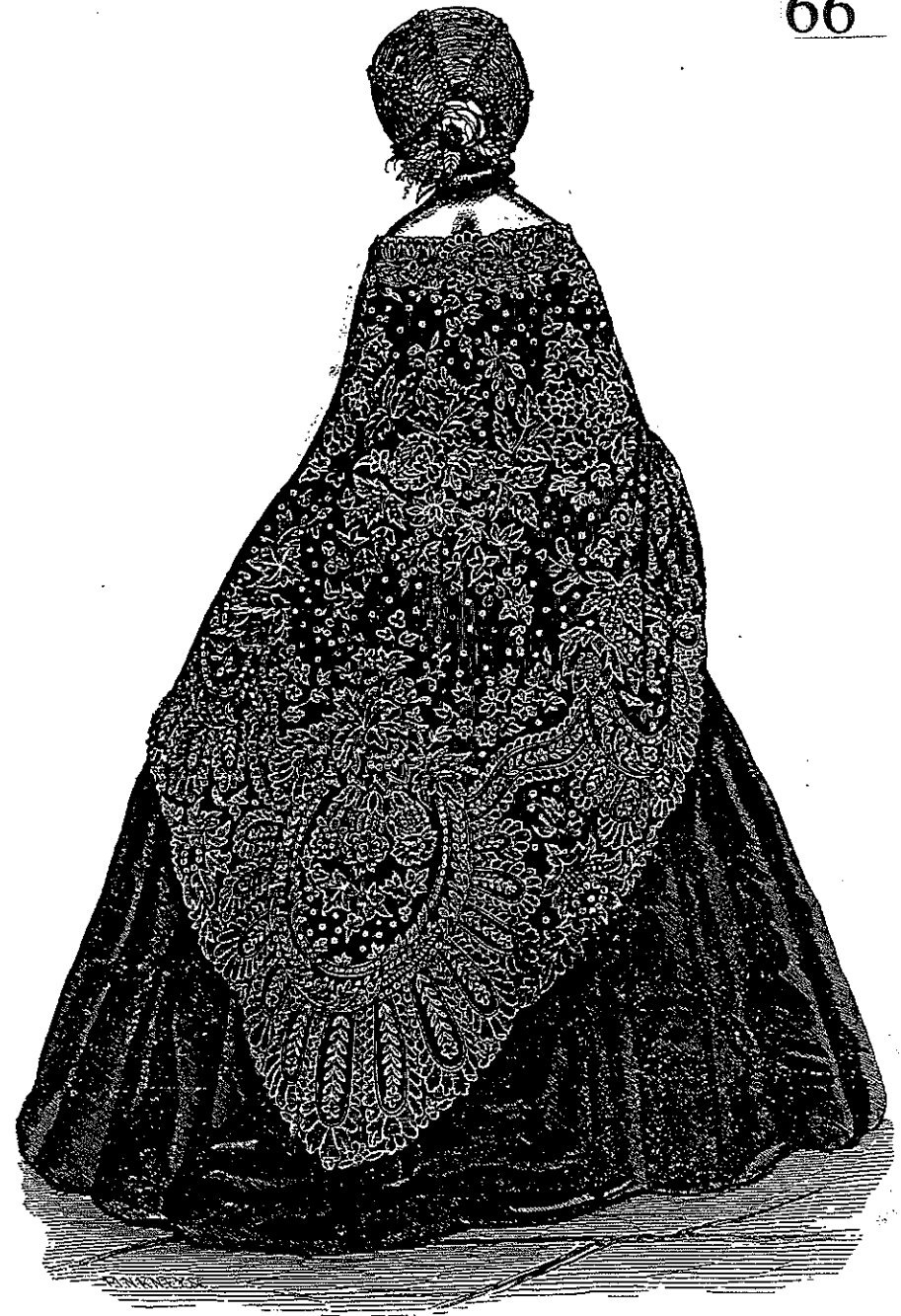


[From the establishment of G. BRODIE, 300 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)



Organdy robe of white ground, with black watered bands, and ornamented with large pink roses, with green and brown foliage. The bird has an orange-colored head, with blue breast and gray body.



We illustrate one from among many exquisite designs in the Llama shawls, now so much in demand by the fashionable. The choice is so varied that any taste can be gratified. Some have capuchin shawls, others are of the talma form etc., and of course either white or black. The patterns are as lovely as have ever been issued from the loom.

Peterson's August 1865



Engraved & Printed by Munro Brothers.

LES MODES PARISIENNES.

AUGUST.

1865.

Godey's August 1865



Chas. Bonnier & Co. S.C.
GODEY'S FASHIONS FOR AUGUST 1865.


[From the establishment of G. BROSSE, 300 Canal Street, New York. Drawn by L. T. VOTER, from actual articles of costume.]

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)

Godey's August 1865



Robe and paletot of blue cambric, with borderings of black.

This chaste and elegant *pardessus* is made chiefly in white textures—our illustration being a *barège*. The ornament is a simple fluting, arranged as a border, and repeated upon the bottom of the skirt. The trimming of the armholes arranged in  shape.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)



and shawl of white organdy, dotted over with black and violet spots. The borderings and sprigs are of different colors, red and black.



Dinner-dress of buff organdy, stamped on each breadth with a long garland of bright-colored flowers. Narrow garlands, or borderings, matching the flowers on the skirt are arranged as trimmings for the body.

Godey's October 1865



ORGANDY SUIT.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)

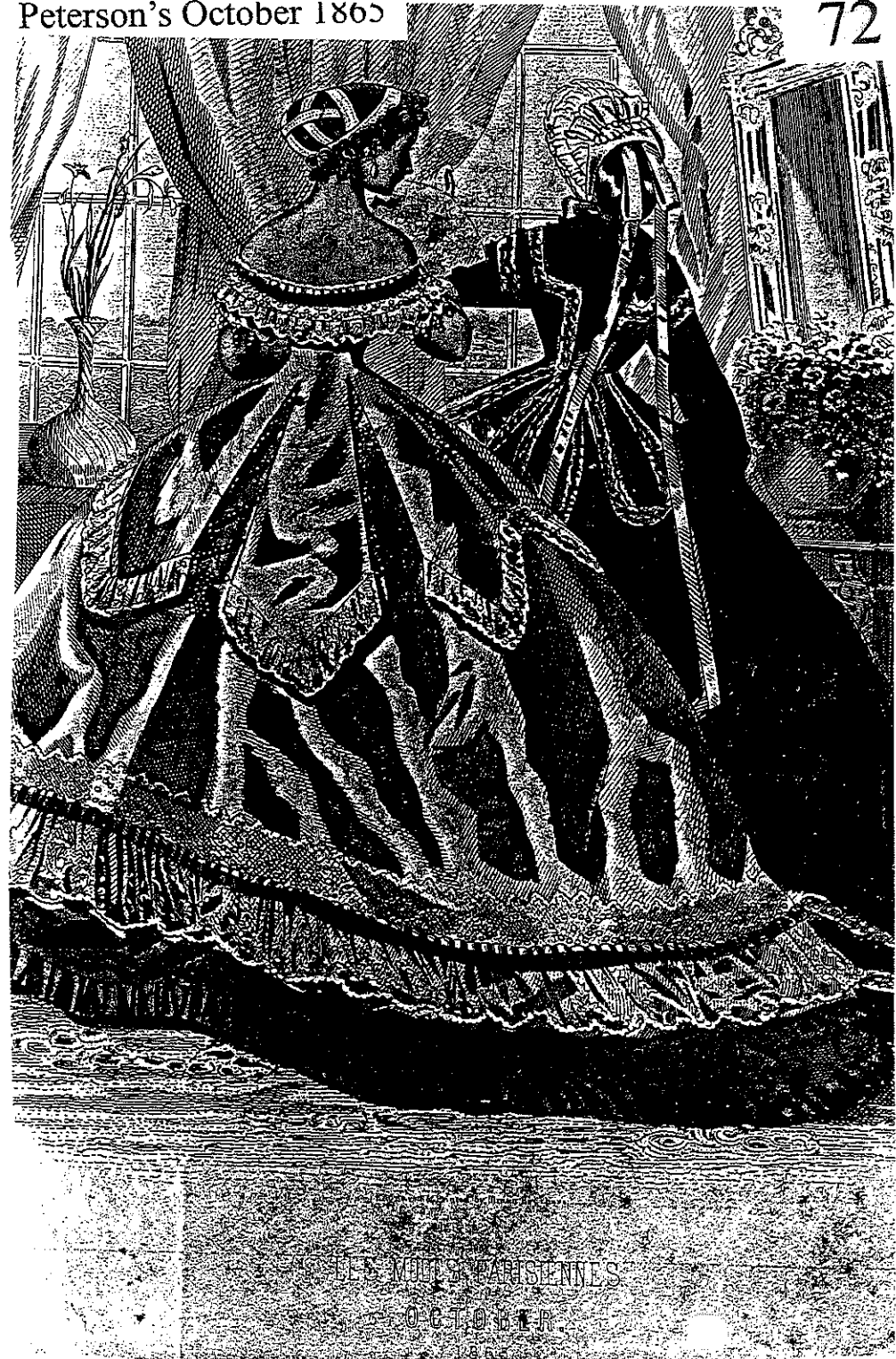
Today's September 1865



The material has a white ground, figured with Magenta and black, and makes a very pretty promenade or watering-place suit.

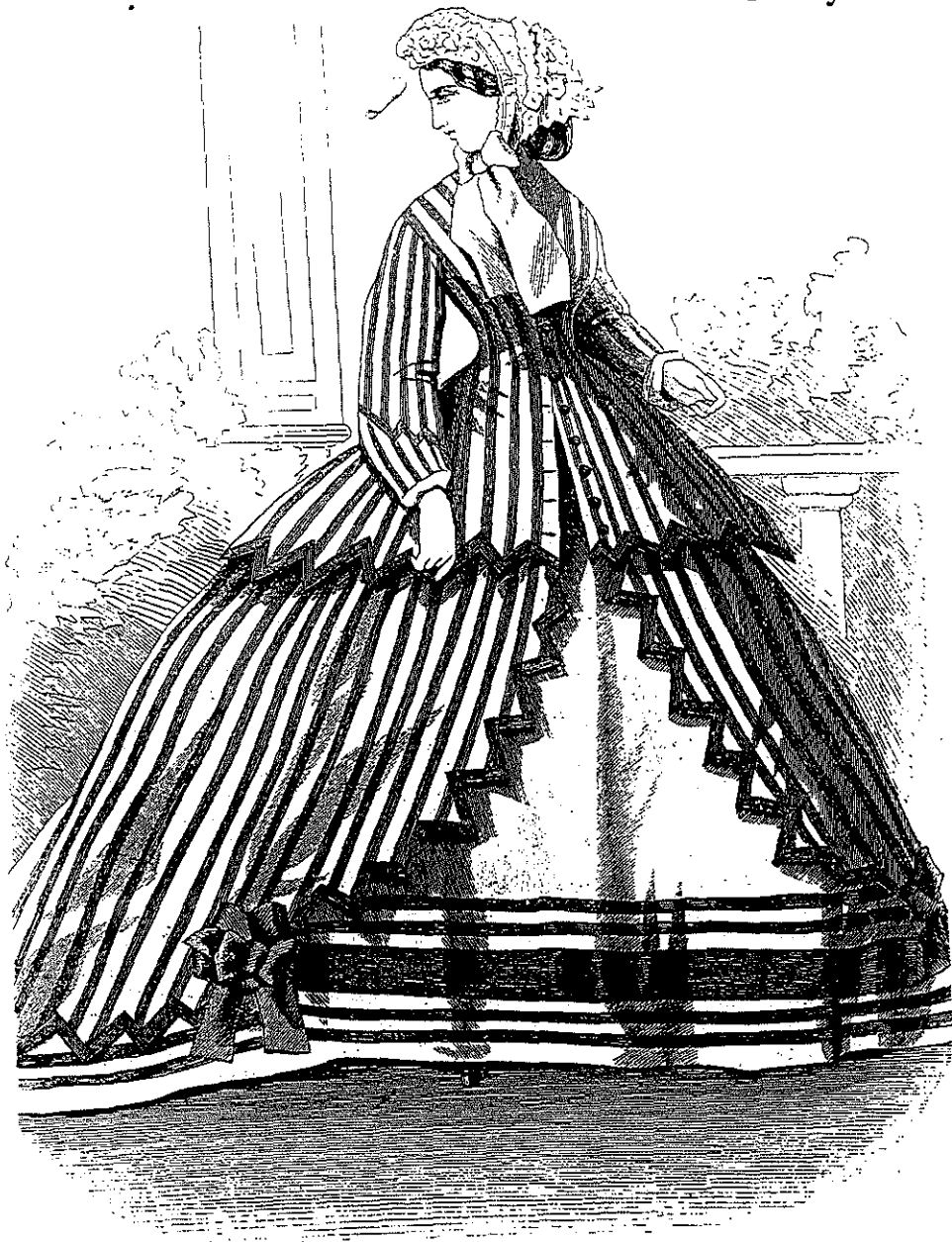
Peterson's October 1865

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LES MOUTES PAINENNES
OCTOBER

Godey's October 1865



Dress of blue and white striped silk, made short, and edged with points. The corsage is a very long basque, finished with points bound with blue ribbon. The skirt is open in front, and cut rounding, to display a skirt of white alpaca trimmed with bands of blue ribbon. Bonnet of puffed white illusion, trimmed with blue flowers and white roses.

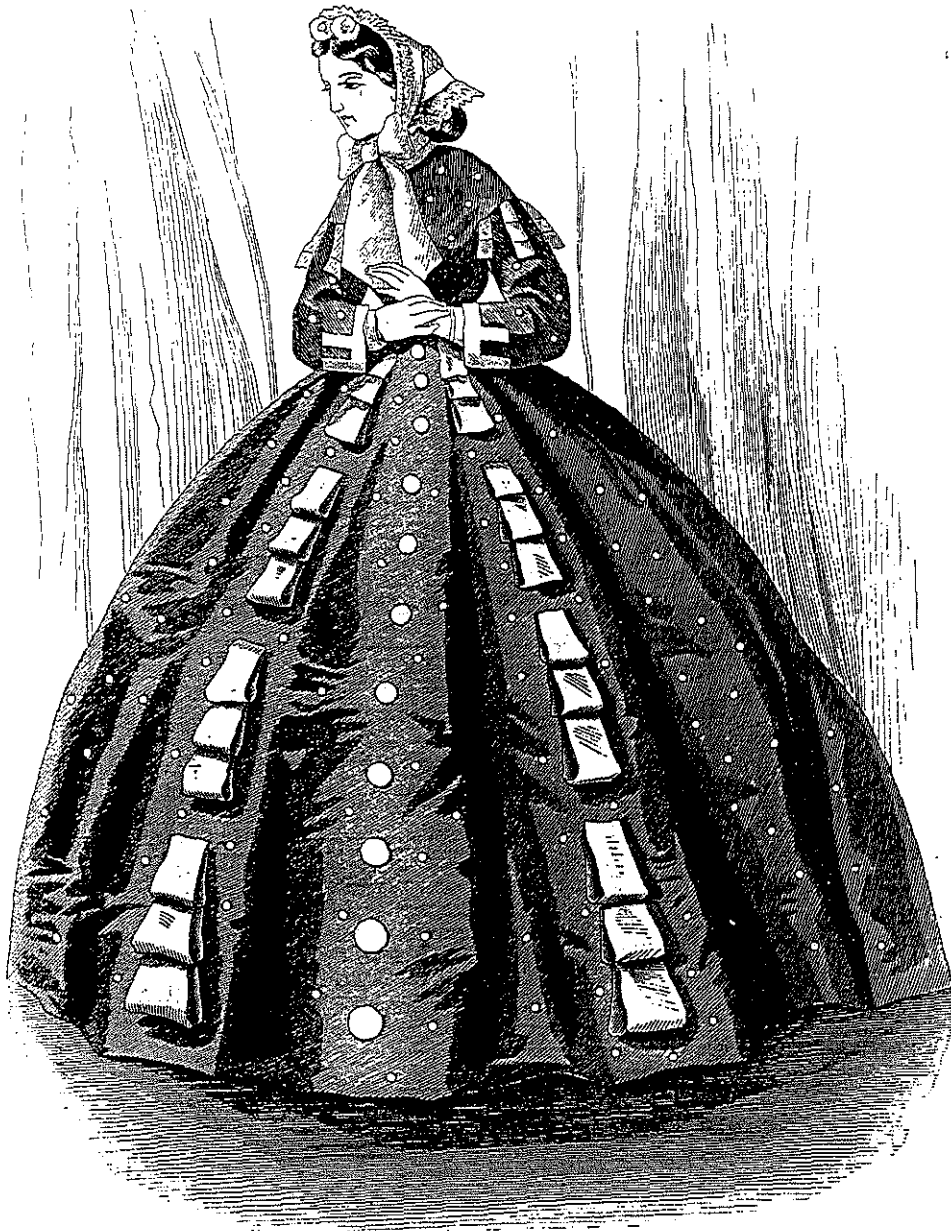
VISITING DRESS.



Made of *lapis lazuli*-colored poplin, with tablier front of silk, edged with a fluted ruffle. The front breadths of dress are gored; the back breadths are full, and laid in deep box plaits. White silk laid on in scallops, and blue velvet buttons form the trimming of the dress. The hat is of white linen braid, trimmed with a very full willow green feather.

DINNER DRESS.

WALKING COSTUME.



Dinner dress of *Impératrice* blue silk, trimmed with broad bands of rich guipure lace. At the bottom of skirt is a flounce of the same silk, laid in hollow plaits, and edged top and bottom by a narrow band of white. The back of skirt is partly covered by two large square pieces, which start from the waist and are continued to the bottom of skirt; they are edged all round by the white guipure lace, and are joined together at the upper part by a large pointed tab of blue silk covered by the white guipure. The jacket has the bottom edge trimmed with a flounce to match that on the skirt, but narrower; it is left open at the back as far as the waist, and the edges of the opening are trimmed by the white guipure, which is continued on each side for about nine inches along the bottom, and is then carried upwards so as to imitate a Postillon skirt; these guipures are carried over the shoulder *à bretelles*, and are carried down the fronts, in the same style as at back. The cuffs are edged by the white guipure lace. The hair is in the *Empire* style, and dressed with fillets of gold braid studded with pearls.

Dress of black Foulard silk, spotted with green, and trimmed down the front with a set of graduated green velvet ribbon. Bonnet black Neapolitan bonnet.

Peterson's November 1865



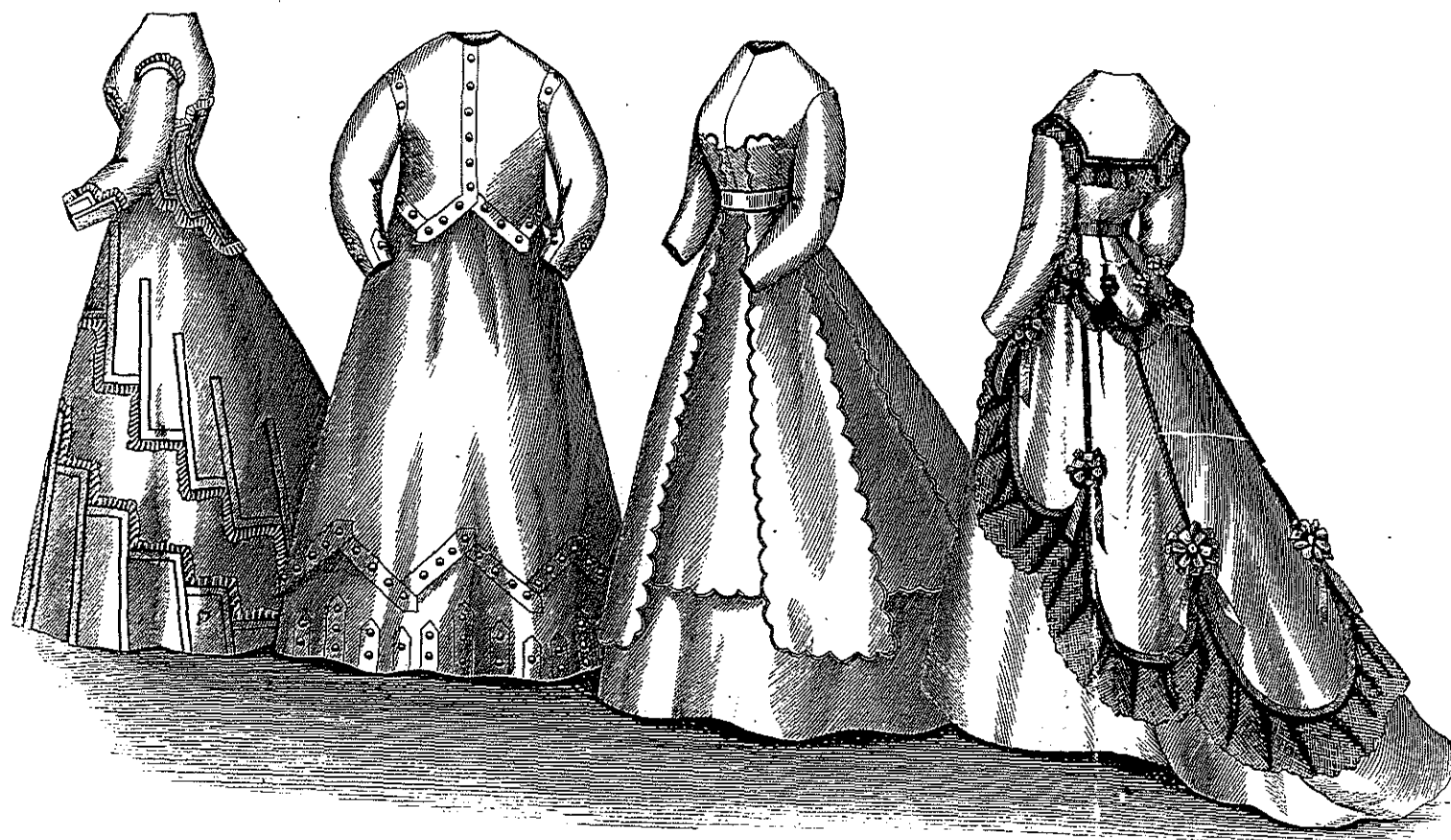




Engraved & Printed by H. B. Beecher



Godey's April 1866





ROBE DRESS.

(From the celebrated establishment of Messrs. A. T. STEWART & Co., of New York.)



EVENING DRESS.

(From the establishment of T. W. EVANS & Co., 818 and 820 Chestnut Street, Philadelphia.)



THE EUSTACHE JACKET.

(Front view.)



It is made of black velvet, and trimmed with embroidered bands and a heavy chenille fringe. A wide belt of black velvet is fastened in front with a fancy gilt buckle. This jacket can also be made of black silk, and trimmed with

Godey's May 1866

THE EUSTACHE JACKET

(Back view.)



revers and bands of scarlet or blue silk embroidered with either white or black. The fringe should match the color of the embroidery. The hair is dressed à la Pompadour, with a bunch of curls over the forehead. Patterns of this jacket are published in Godey's Magazine.



Engraved & Colored by H. K. F. & Co.

LES MODES PARISIENNES. PETERSON'S MAGAZINE.



Peterson's August 1866



Engraved by Wm. Brothers

LE MODE PARISIENNE. PETERSON'S MAGAZINE.

AUGUST 1866

Godey's September 1866

GODEY'S FASHIONS FOR SEPTEMBER 1866.
Ames & Porter

RIDING-HABIT.

(Front and back views.)

Godey's September 1866



This pretty and elegant mantle is made of black gros grain silk. It is full behind, and crossing over in front on the right side, where it is secured by a passementerie clasp, from which depend two long silk tassels. The fronts are slightly curved at the bottom, forming two separate points, each terminated by a large silk tassel. The whole garment is entirely trimmed with a rich passementerie, edged by a row of small grolots. The seams under the arms are covered with *appliqued* passementerie, finished off with gimp fringe. The sleeve is very small at the bottom, and has a seam at the elbow, covered by the trimming, which forms a cuff at the wrist. The opulente is composed of *appliqued* passementerie, with gimp fringe to match the side-piece.

Riding-habit of dark green cloth, trimmed with a rich black cord ornamented with beads. The buttons are of jet, with crystal centres. The two figures give the front and back views of the same habit; the hats, however, are different. Fig. 1 wears a high black felt with a narrow band of black feathers and a veil of green *crêpe lisse*. The other hat is a black velvet *chapeau*, with a full band of peacock's feathers, and a short lift in front, fastened by a fancy gilt and jet comb. Both new hats can be found at the establishment of J. R. Terry, 409 Broadway, New York.





Kimball & Forster

GODEY'S FASHION FOR OCTOBER 1866.



A wide black ribbon adorns the crown of the Italian straw hat. This ribbon is passed through a buckle on the front, and forming a bow behind, falls in two long ends on the shoulders. The whole toilet is made of poplin striped black and white. The plain skirt is looped up at equal distances by white silk tabs edged with black braid. It shows a flounced petticoat, edged and headed by black braid. The other ends of the tabs are edged with black braid.



The Council of Forster, &c.

CHANCERY LANE, LONDON, E.C. 4. PRINTED BY J. H. COOKE, 15, ABchurch Lane, E.C. 4.

THE NINA PALETOT.



It is of black velvet, trimmed with guipure lace and jet passementerie. The revers at the sides are lined with black satin and edged with black velvet. The bow is of wide black satin ribbon. Bonnet of flax gray velvet, trimmed with scarlet velvet, and finished inside with a rouleau of scarlet velvet.

THE GILDA PALETOT.



Made of black velvet, cut in points to represent a series of sashes. The trimming is a fringe of jet pendants, with a rich heading of pearl rings and jet. Neapolitan bonnet of blue velvet, puffed and trimmed with a Benoiton wreath of blue velvet flowers.

GORED DRESS, WITH PEPLUM BASQUE.



Made of scarlet poplin, cut in the Princess shape, without any plaits at the waist. It is half-tight fitting, and closes down the front with small jet buttons. The trimming, simulating a long tunic, is composed of black braid and narrow poplin tabs edged with black and fastened by jet buttons. The pockets and coat sleeves are ornamented also with black braid and jet. The pointed collar is made of black velvet, and completes the costume. The coiffure is simply composed of a scarlet velvet band, fastened on the left side with a bow and two flowing ends.

Godey's December 1866

THE TITANIA IN-DOOR JACKET.

(Front view.)

THE TITANIA IN-DOOR JACKET.

(Back view.)

black guipure lace. The small tassels at the lower corner of each square are of fine white Thibet wool. This trimming also looks well in black silk over crimson cloth or cashmere.

Godey's December 1866

FASHIONABLE JACKETS.



Sleeveless jacket of pearl-colored silk, trimmed with black velvet and steel buckles. This style of jacket will look well in velvet trimmed with Cluny lace.



Jacket with hood for morning wear. It is of white cashmere, or cloth, trimmed with scarlet and gold tassels. Cap of Cluny lace, trimmed with scarlet velvet.

THE IRENE JACKET.

(Back view.)

Godey's January 1867

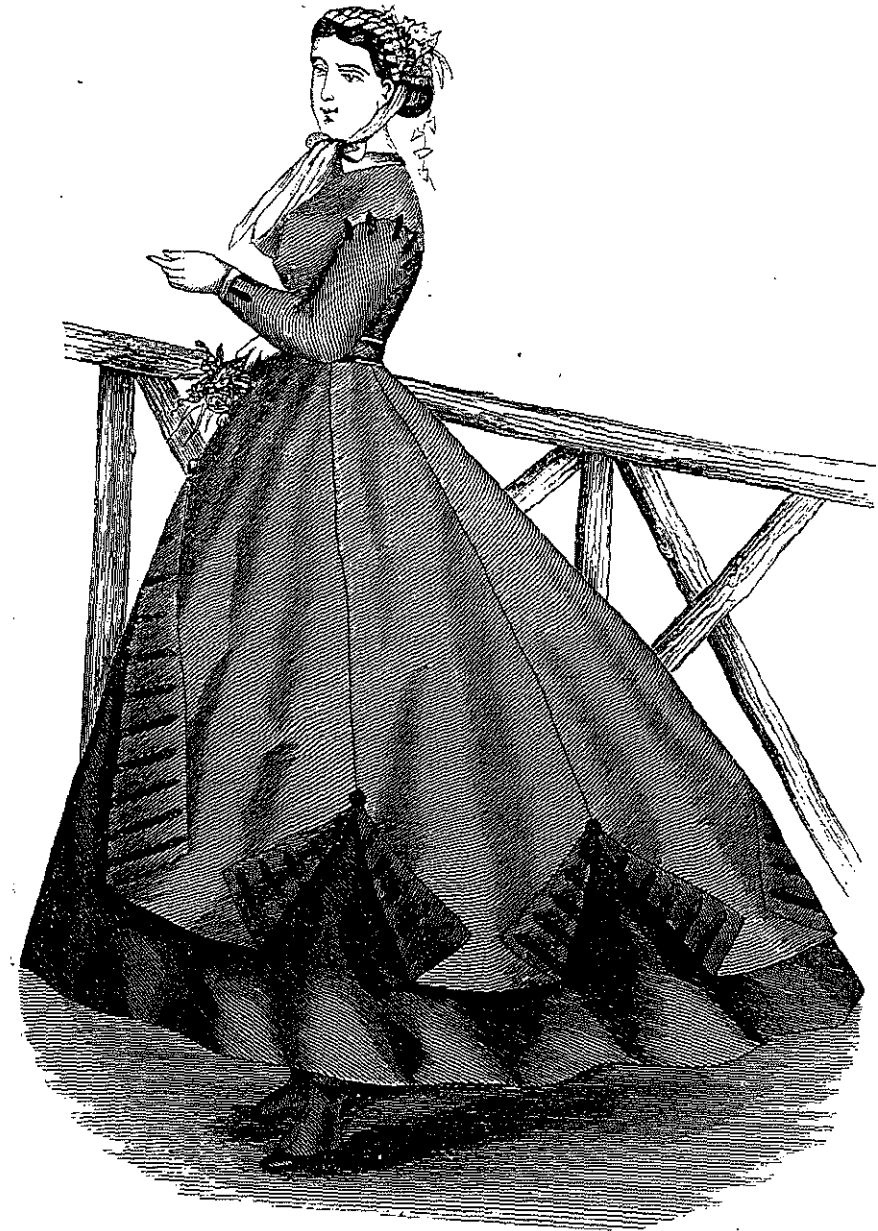
THE IRENE JACKET.

(Front view.)

From Messrs. CURWEN STODDART & BROTHER, 450 North Second Street, Philadelphia.)



Brown cashmere robe, with deep band of blue on the edge, and a rich bordering in brilliant Persian colors.



Skirt of blue poplin, with gored *paletot* overdress of black. The revers are lined with blue silk and trimmed with black velvet. The bonnet is of blue velvet, trimmed with jet and blue flowers.

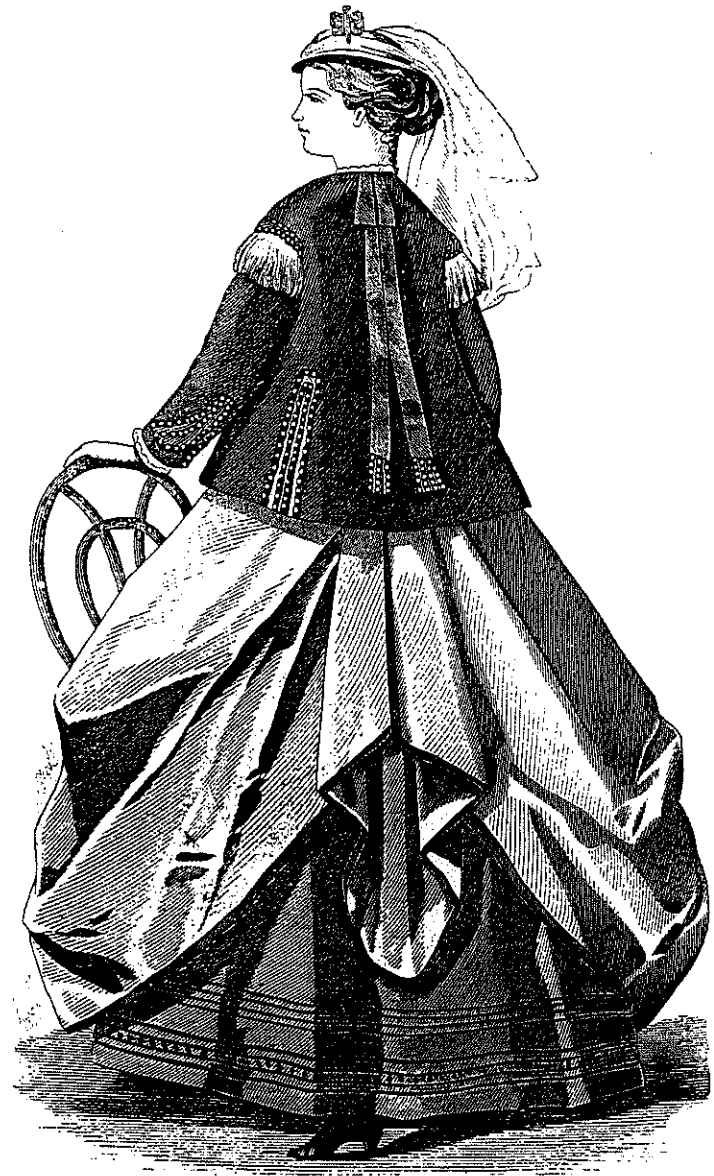
FASHIONABLE WALKING COSTUMES. Etc. Etc.

(See Description, Fashion Department.)





Petticoat of blue poplin, trimmed with black velvet studded with steel ornaments. Gored overskirt of black poplin trimmed round the point on each gore with a bias fold of blue satin studded with steel beads. Basquine of blue poplin, trimmed to match the skirt. Bonnet of blue velvet, sprinkled over with steel beads.

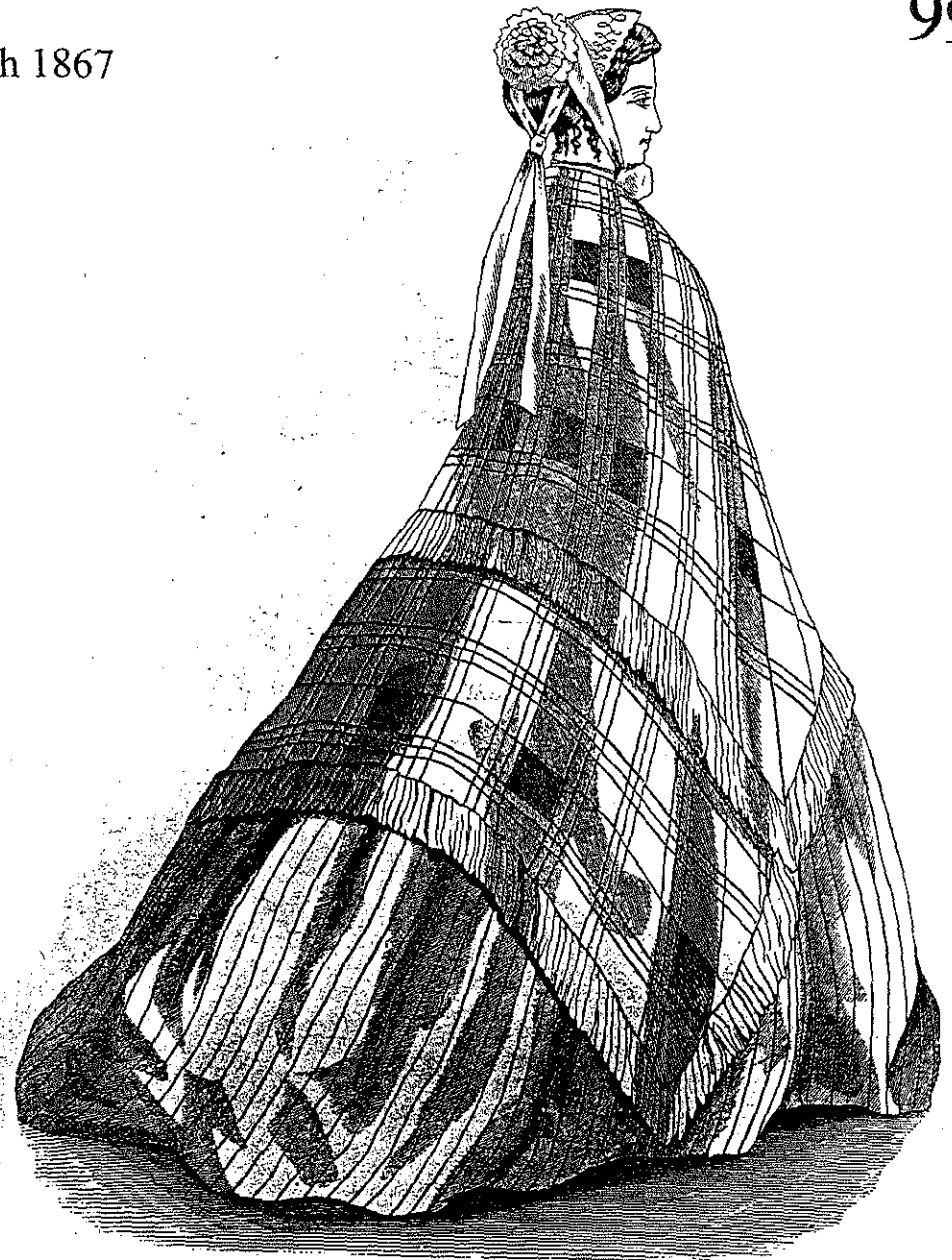


Petticoat of scarlet cashmere, trimmed with rows of black velvet and large jet beads. Dress of gray poplin, bound with velvet. The skirt is looped up in the back *à la loupse*. Sack of black velvet cloth, trimmed with black velvet, pearl buttons, and goats'-hair fringe. Hat of gray felt, trimmed with scarlet velvet and a long veil of gray *crêpe*.





Dress of steel-colored silk, open at every breadth, disclosing an underskirt of rich blue silk. Each breadth is richly embroidered in blue silk, and trimmed with a quilling of ribbon. The corsage is embroidered to suit the skirt, and finished with a wide blue belt, fastened with a steel buckle. The hat is of gray straw, trimmed with a long and full blue feather. Parasol of blue silk edged with gray.



Dress of gray silk, striped with black. Fancy plaid shawl, folded in the pepium style, so that the points fall at the sides instead of at the back. Bonnet of white silk, braided with straw, and trimmed with a large rosette formed of straw and blonde lace.

NEW STYLE OF DRESS.

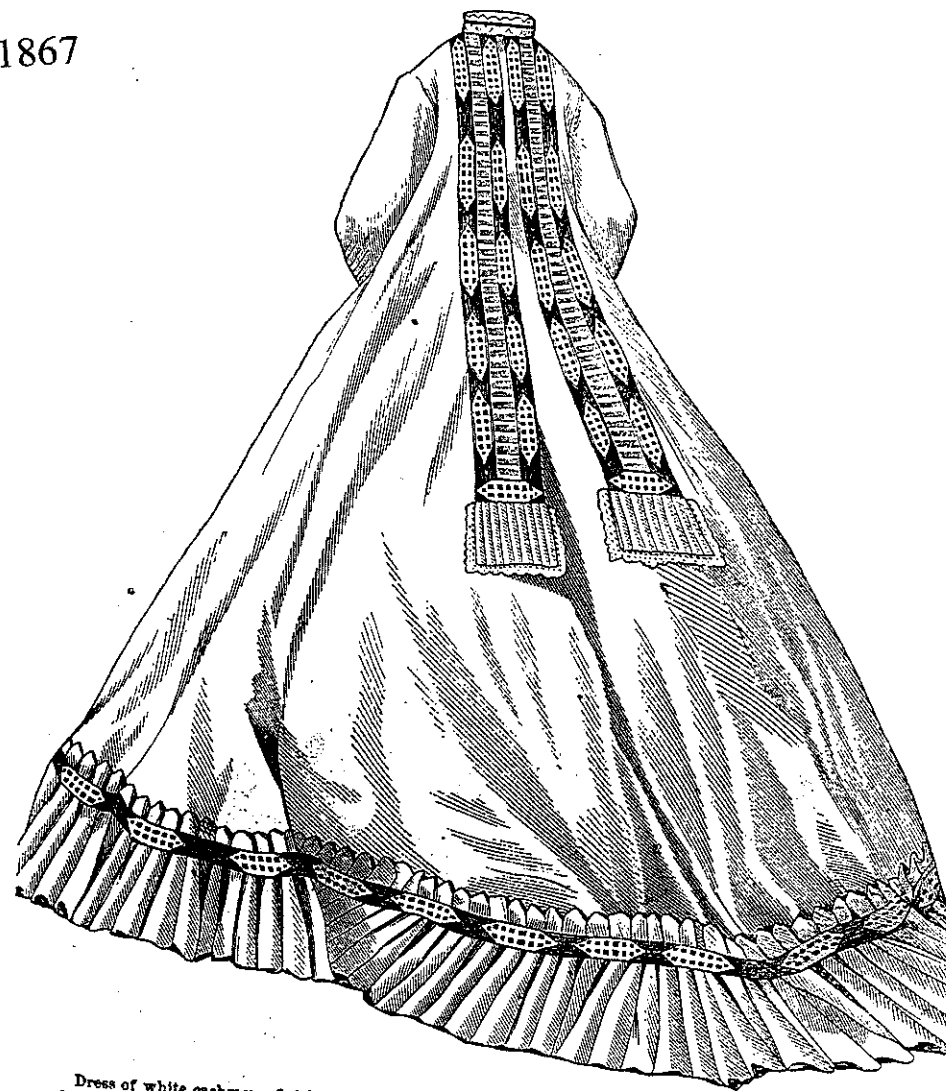
Godey's June 1867



Long skirt of blue silk, with over-dress of blue grenadine, trimmed with black ribbon or velvet. This same style may be made up as a short walking-dress.

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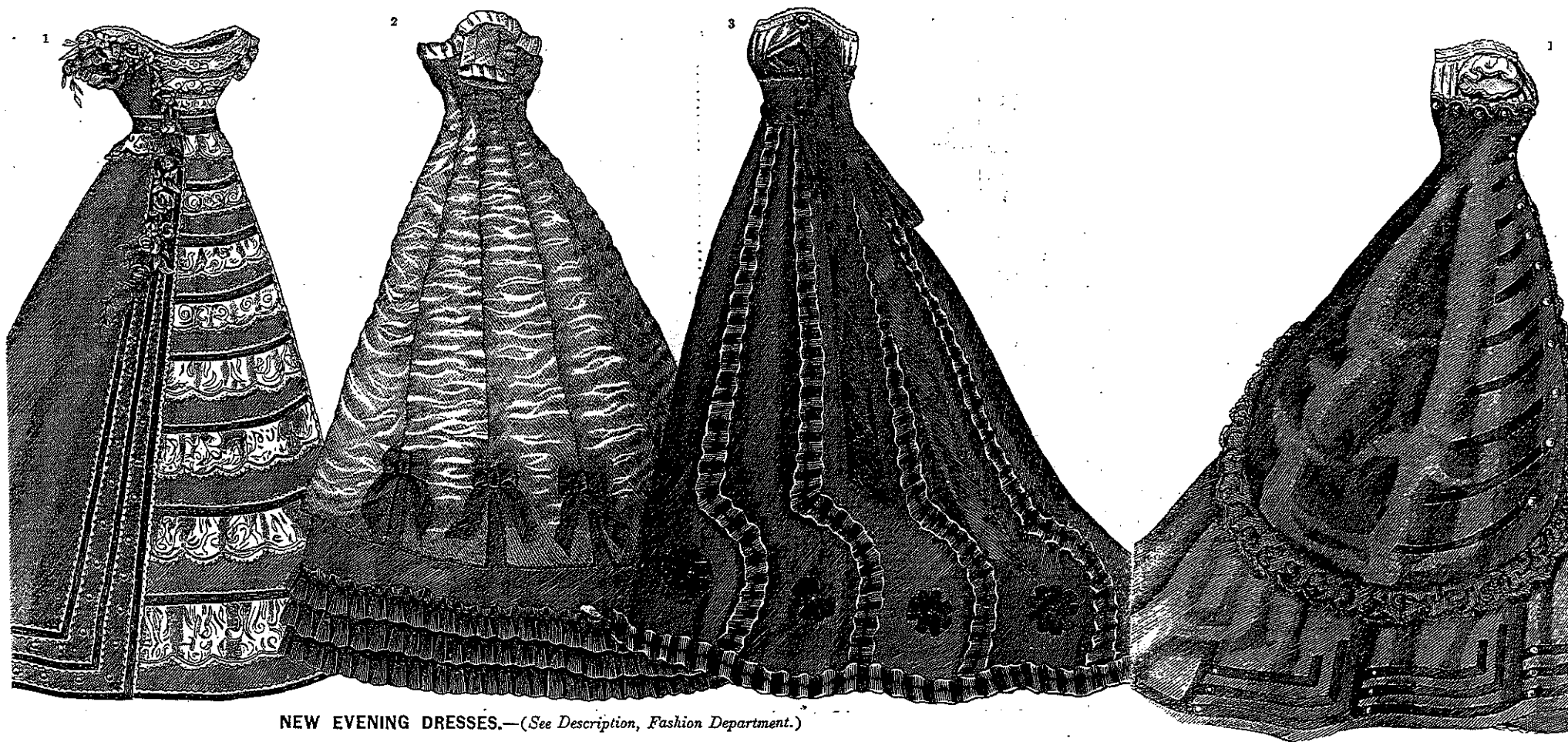
MORNING-DRESS.



Dress of white cashmere, finished on the edge with a deep plaiting of white silk, caught down by a band of blue velvet. The fancy pieces on the velvet band are of white silk, studded with crystal beads. The trimming on the band of the dress is composed of white silk, blue velvet, and crystal beads.

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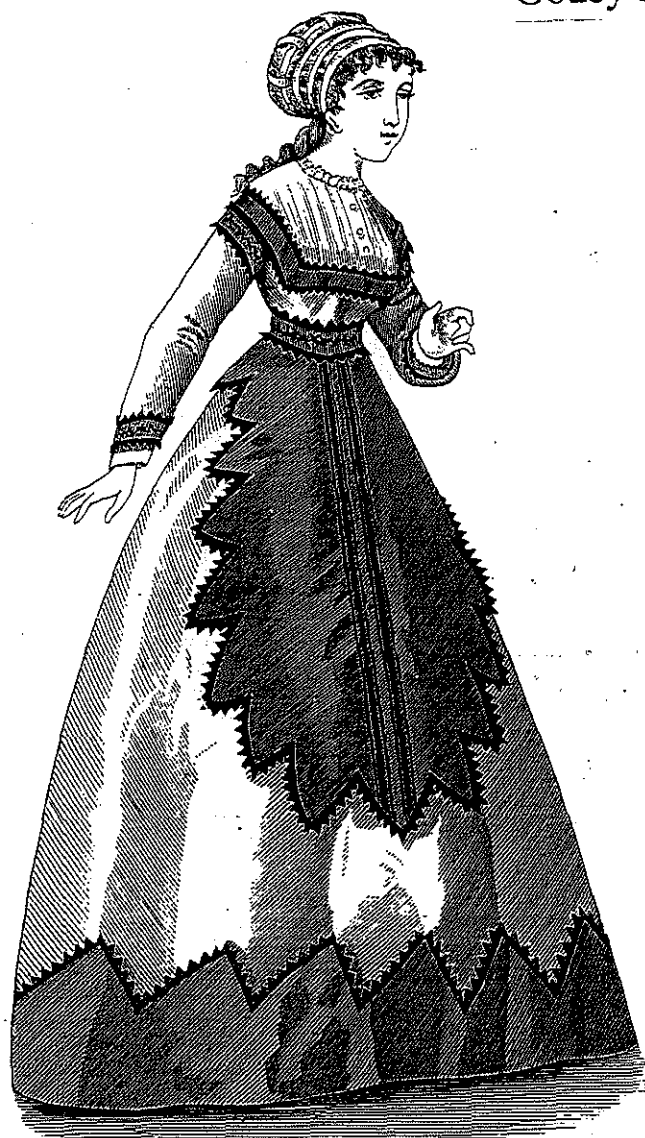
Godey's June 1867



NEW EVENING DRESSES.—(See Description, Fashion Department.)

DINNER-DRESS.

Godey's November 1867



Dress of pearl-colored silk, trimmed with a band of Magenta silk, cut in points on the edge and trimmed with black lace. The leaf-shaped apron is also of Magenta silk, trimmed with black lace. We gave a description of this dress in our last chat, but fearing it might not be understood, we now present it in the form of a wood-cut.



The underskirt is of white alpaca, cut in deep waves, and bound with blue silk. A flounce of striped blue and white silk is set on underneath, and has somewhat the effect of a separate skirt. The overdress, which is also of white alpaca, is cut in steps, and trimmed with Cluny inserting, lined with blue. The sack is trimmed to match, and both it and the upper skirt are cut out in diamonds all the way up the back, and caught together by bows of blue ribbon.

WINTER PROMENADE SUIT.



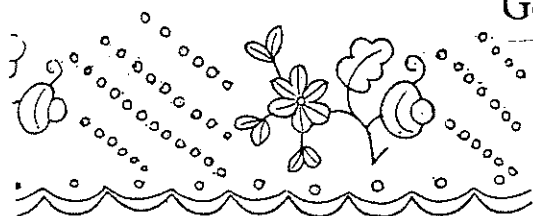
Dress of heavy black silk, trimmed with narrow velvet and jet buttons. Coat of black velvet, with pelerine of quilted black satin. The revers are also of quilted satin, and the trimmings and the muff are of grobe. Hat of black velvet, trimmed with black velvet and gold flowers.

Godey's December 1867

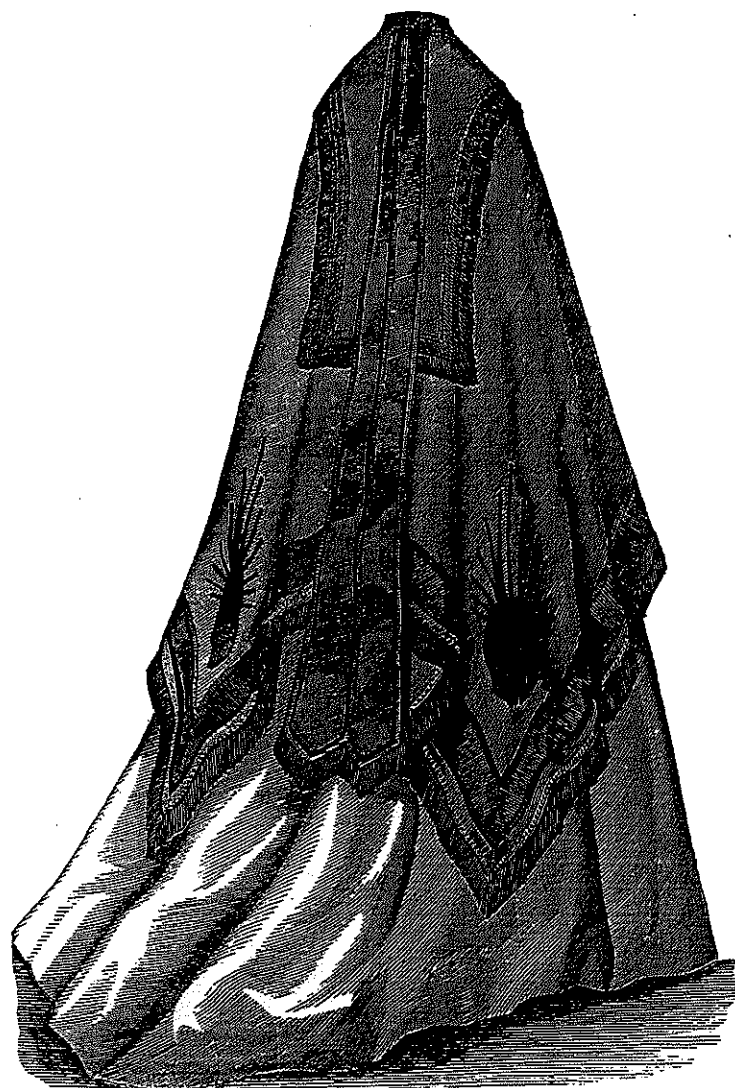
PROMENADE SUIT.



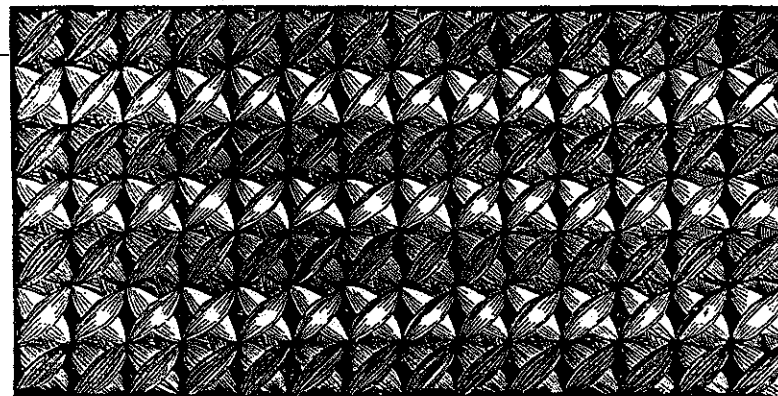
Purple silk, trimmed with purple velvet, purple cord, and velvet buttons. The sack is of the same material as the dress. Bonnet of purple velvet, made with coronet front, and trimmed with velvet and feather ornaments at the sides. This same suit would make up effectively of linsey, trimmed with silk or plush.



CLOTH WRAP.



Wrap of Blau-colored cloth, trimmed with jet fringe, fancy jet, and velvet ornaments. It is also bordered by bands of cloth of a darker shade.



Materials.—White and blue single Berlin wool.

With white wool make a chain of stitches of the length required; turn, and work one long treble stitch in the fifth stitch; then work another long treble in the fourth stitch of the chain, thus crossing over the long treble first worked; work one long treble in the third next stitch, then one in the stitch before that, so as to cross them again, and repeat to the end of the row. For the next row take the blue wool; make 4 chain, work 1 long treble in the first opening of last row, then 1 in the third, and after that 1 backwards in the second; go on thus crossing the long treble stitches to the end of the row. Fasten off at the end of each row, and cut the wool to begin always on the same side. Work alternately one white and one blue row, always in the same stitch.

LOW SILK BODICE.



This bodice is made of blue silk, bound with blue velvet, and edged with crystal grelots. The side pieces are lengthened into very long lappets, which are tied loosely, like a sash, at the back. There are bows of blue ribbon on the shoulders. A bodice of plaited white muslin, trimmed with blue ribbon and lace round neck and sleeves, is worn underneath. Suitable for a little girl from eight to ten years old.

Godey's December 1867

NOVELTIES FOR DECEMBER.

DRESSES, WAISTS, ETC. ETC.

Fig. 1.



Fig. 1.—Dress of gray reps, trimmed with bands and points of golden brown satin stud-

Fig. 2.—Dress of violet poplin, trimmed with a fringe formed of mother of pearl me-

Fig. 2.

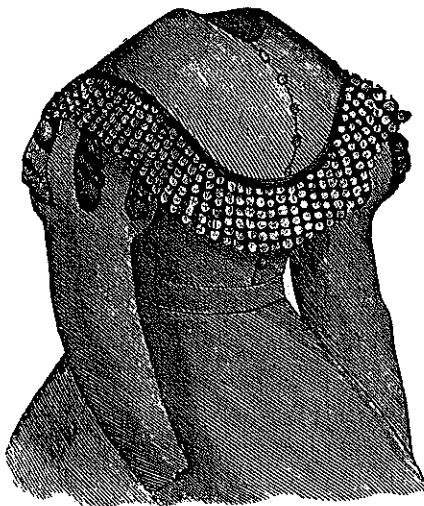


Fig. 3.



ded with steel buttons. The front of the dress is trimmed the same as the back.

dallions. The sleeves are slashed with satin of a darker shade.

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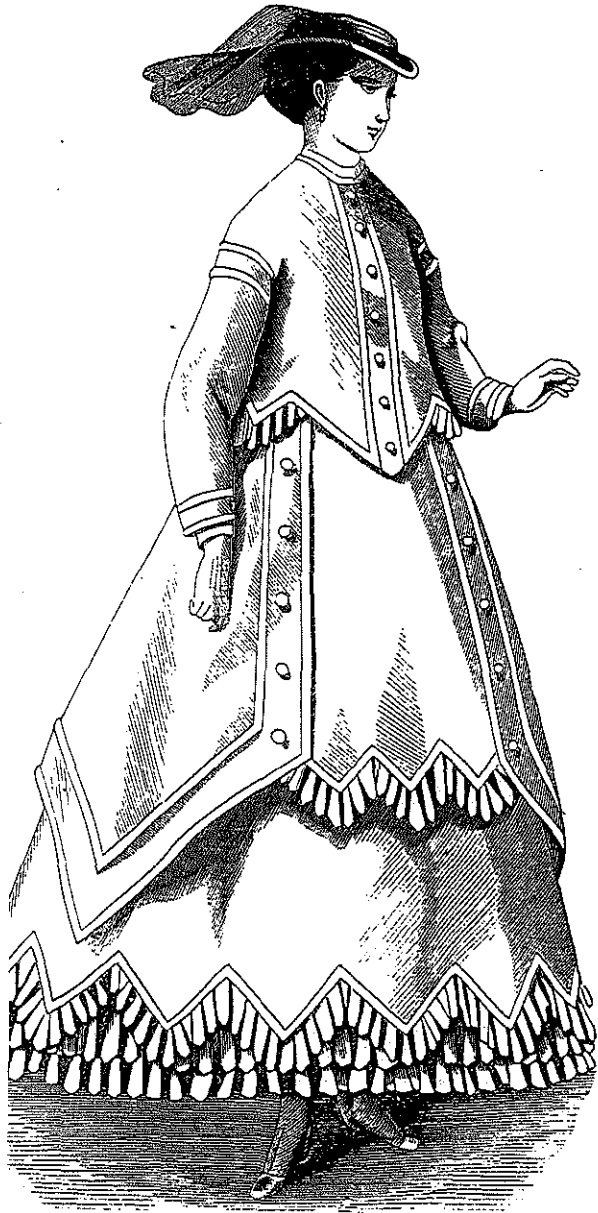


Fig. 4.—WALKING SUIT.





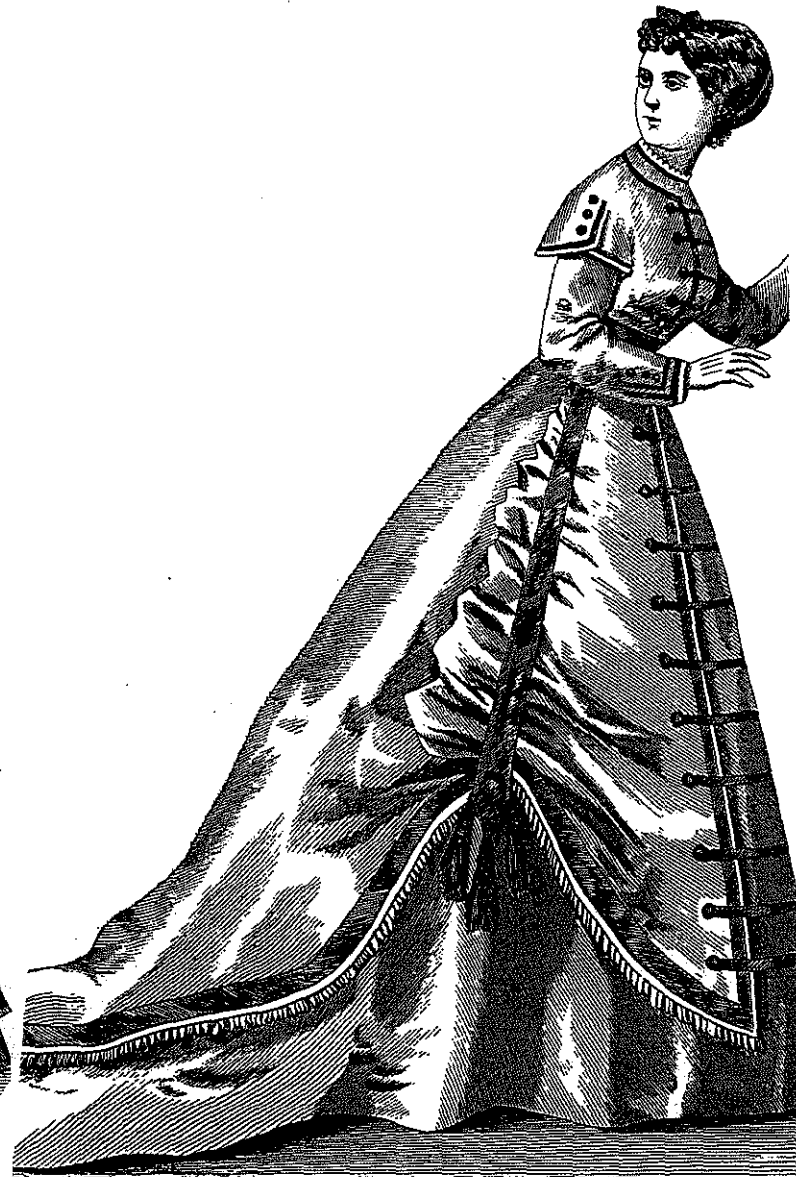


Fig. 5.—DINNER OR RECEPTION DRESS.

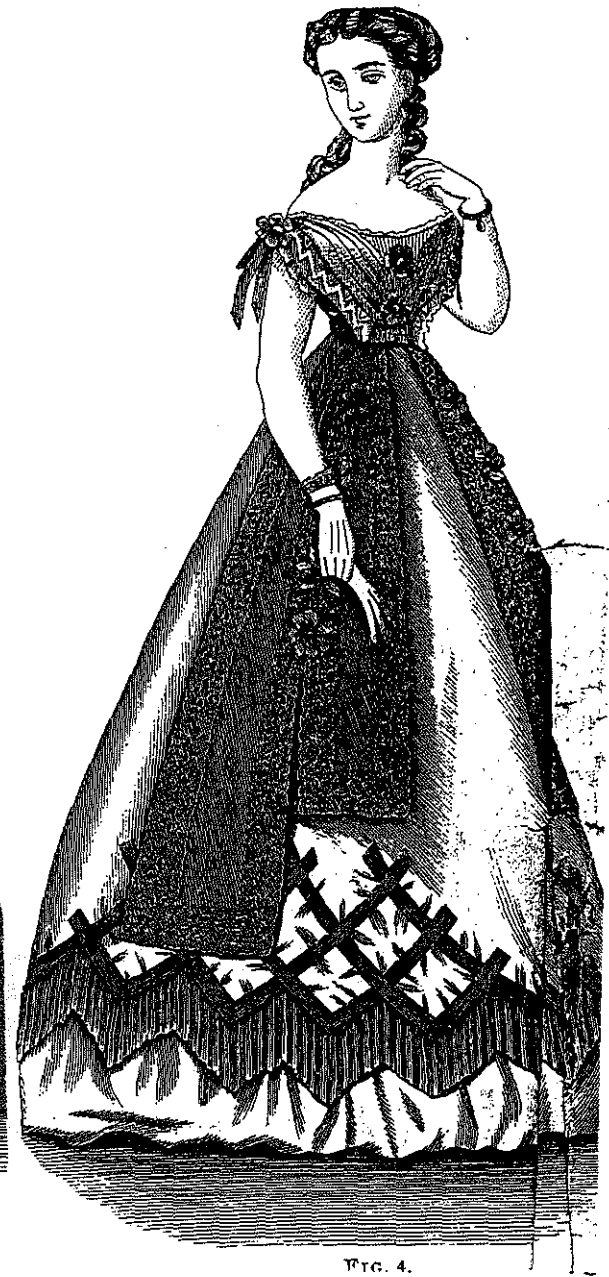


FIG. 4.



Godey's October 1868



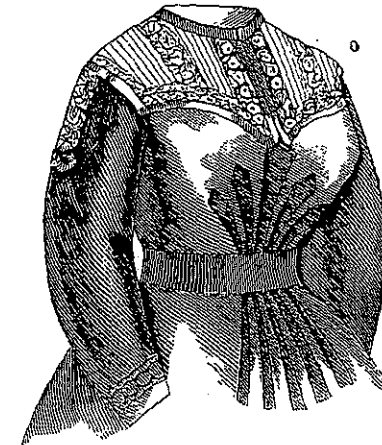
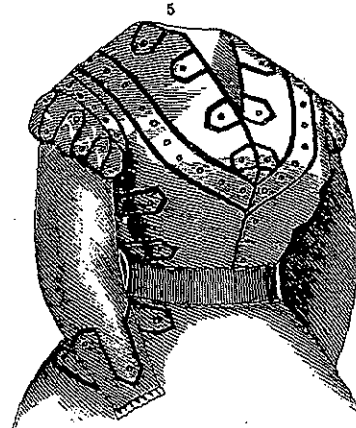
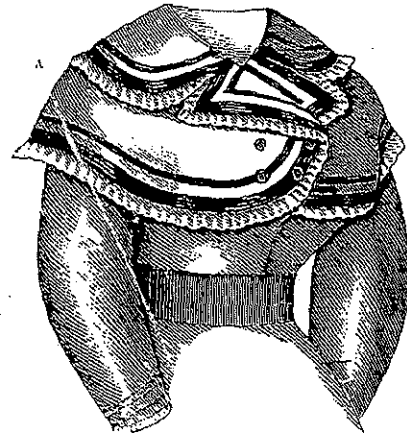
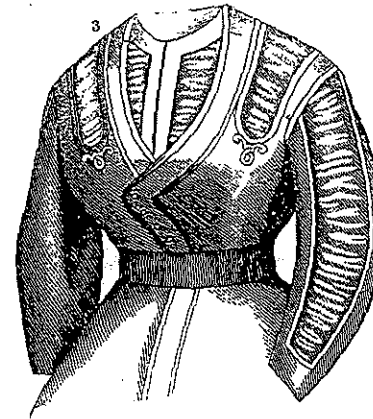
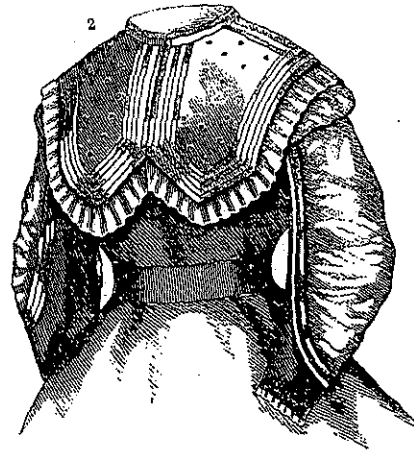
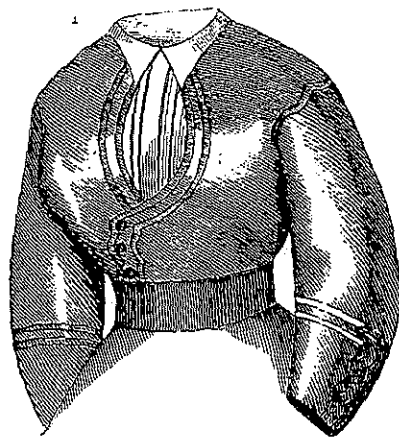


Illustration Fashion Department.



FIG. 3. HEAD-DRESS.

each side, the front breadth turned back; trimmed with *guimpe*.

BONNETS are generally of white silk, formed in various designs, decorated with different sorts of violets and lilacs of the most opposite shades. They are very gay, yet very simple. They are generally somewhat small, having the front rather open at the sides, allowing the hair to be arranged in full bands, with becoming and fanciful ears in the interior. Figure 4 represents a bonnet of white satin, covered with two rows of white lace,



FIG. 4. BONNET.

divided with a double row of fancy light green ribbon, and decorated with white daisies in the interior. Bonnets composed of *crêpe* and *paille*, are decorated with bunches of flowers composed of the wild violet, with grass and delicate herbs. A very elegant style of bonnet is composed partly of blonde and fullings of light green *velours épinglé*, ornamented in a fanciful manner with *marabouts*.

Harper's July 1851

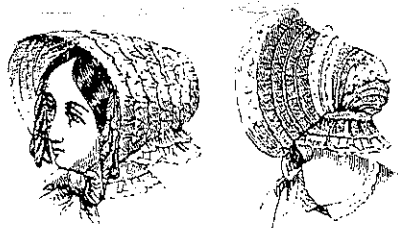


FIG. 2.—BONNETS.

BONNETS continue to be made small and very open in front. Light silks are fashionable. These are covered by rows of white festooned ribbon, as seen in the second illustration of Fig. 2. Others have white lace on the front, over the centre, and upon the crown and curtain, as seen in the other illustration. Florence straw, gauze, tulle, crape, more seasonable. Rice straw bonnets are very much in vogue this season. The general forms of bonnets have not much changed since our last report.

Harper's September 1851



FIGS. 2 AND 3.—BONNET AND HEAD-DRESS.

There is a greater variety in the style of bonnets than in dresses. Among the most elegant are a drawn bonnet of white lace, hair, and straw, mounted on a net foundation, with a small poke formed by bouillons of white *gras de Naples*, placed cross-wise, and separated from each other, by an extremely narrow straw ornament. These bouillons spread between two spaces of straw lace, half an inch wide, one of which forms the edge of the poke, and the other comes at the bottom of the crown. The curtain is very deep, of the same lace, surmounted by a band of silk. Inside are two small bunches of field-flowers, mixed with blades of grass. Another bonnet is composed of cross-pieces of lisse crape, laid flat in contrary directions, and trimmed with three deep blonds, placed according to fancy. The edge is open-work blond. At the bottom of each cross-piece is a roll of shot silk, intended to give relief. Trimmed on the side with a cabbage rose, or *marabouts*; the

curtain, crape and blond. A novel style of drawn bonnet for mourning, is composed of half ornaments of black and white hair, and half narrow flounces of rose-leaf, small-striped ribbons. Each of them is zebraed with three small pink stripes of equal width; but the ribbons are so matched, that these stripes gradually increase in width, and form a very pleasing diversity. Figure 2 represents a very pretty style. The poke of the bonnet of rice-straw, having at the edge in front one row of about an inch wide, and continued, without being cut, along the bottom of the curtain, which is very large and wholly of rice-straw. The crown forms three divisions. Those of the two sides, arranged in the shape of a ram's horns, are composed of three bouillonés, separated by narrow rows about a quarter of an inch. These bouillonés, beginning at top, form on each side a kind of semicircle. The top of the crown between these two parts is formed of nineteen or twenty flat plaits of silk, separated from each other by a narrow row of rice-straw. On the side of the bonnet is a branch of a rose-tree with buds and leaves, which begins wide at bottom and gets narrower up the poke. Inside, ribbons and flowers.

Figure 3 represents a pretty style of head-dress for a home toilette. The hair is disposed in bandeaux, and tied low behind. The head-dress is composed of tufts of silk ribbons, and bunches of velvet bows. These ribbons are mounted on elastic springs, which hold them well on the head.

Harper's October 1851



FIG. 3.—CAPS AND UNDERSLEEVE.

CAPS.—The cap is almost universally worn as a part of morning costume. Nos. 1 and 2 represent two of the latest styles, adapted for the cool mornings of autumn. Those of a *negligé* form are generally composed of muslin, embroidered *au plumetis*, or cambric, entirely covered with the richest kind of English embroidery, which sometimes resembles a splendid *guipure*. When the lappets are not formed of the same material, we see them of pink taffetas, attached to the cap, with a bunch of *coques*, composed of the same colored ribbon very full, and put on so as to replace the full bands of hair.

UNDERSLEEVES, so elegant with open dress sleeves, are worn by all. The style as well as material has many varieties. No. 3 is a very neat style, made either of embroidered muslin, or lace.

PELISSES are becoming very fashionable, made of plain Italian silk, and trimmed with a fancy ribbon three fingers in width, and bordered on either side with two narrow ones, appearing as if woven in the dress. We may cite, as a most elegant costume in this style, a redingote of pearl-gray, encircled with a ribbon of a pearl-gray ground, over which is quadrillé dark-blue velvet, having the narrow rows on either side. The front of the pelisse is closed with eight or ten rows of the same kind of ribbon, each end being turned back so as to form a point, from which depends a small blue and gray mixed tassel. The corsage is formed with broad facings, encircled to match the lower part of the sleeves.

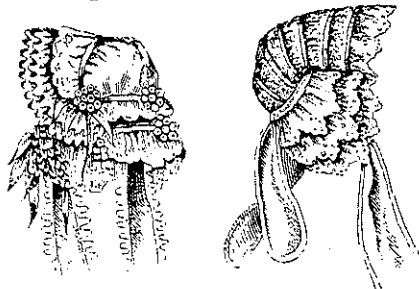
Harper's November 1851



FIGS. 3 AND 4.—HEAD-DRESSES AND CAPS.

called the *chambard head-dress*. The hair forms a point over the forehead: a very small cap à la Marie Stuart, formed of several small quillings of white silk net, set close together, with a bouquet of flowers upon one side and a small bow of ribbon upon the other. Figure 4 represents a simple cap of black lace, with broad appendages of the same, instead of ribbons, on each side, and covering the ears. This is a neat head toilet for the morning costume of matrons. Head-dresses for the young are principally composed of the same flowers as those which decorate the dress, and are formed so as to suit the countenance of the wearer, either as a cordon around the head, from which droop long sprays of twining herbs, or bouquets of flowers, placed very far back, and tied with bows of black ribbon or velvet, with long ends.

Harper's Summer 1852



Harper's Summer 1852

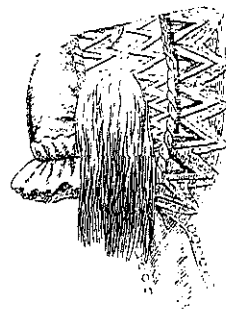


FIG. 3.—BONNET.

FIG. 3.—BONNET. Foundation of crêpe; trimming of blond and satin; the curtain of crêpe, edged with narrow blond.

Harper's Summer 1852

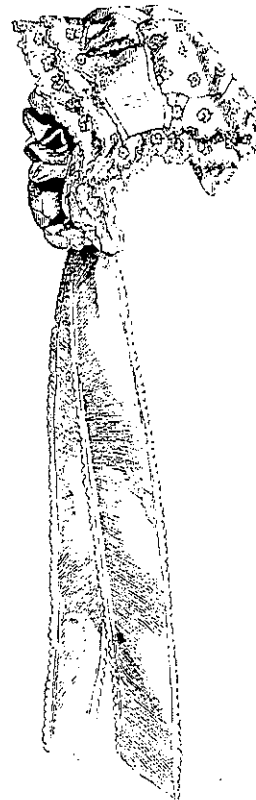


FIG. 5.—FAN.

FIG. 5.—Fanchon of India muslin, trimmed with pink silk ribbons, forming tufts near the cheek, and a knot on the head.

Harper's Summer 1852



FIGURE 3.—BONNET.

FIG. 3.—DRAWN BONNET, of taffeta and blond; the brim, which is four inches wide, is of taffeta doubled, that is, the inside and outside are of one piece. It has several gathers. The side of crown, three inches and a quarter wide, is of the same material, puffed at the sides for about an inch, and there are also fourteen ribs in the whole circuit. The top of crown is soft; a roll along the edge of the crown. The ornaments consist of small rolls of taffeta, to which are sewed two rows of blond three-quarters of an inch wide. These same rolls ornament the brim, being placed on the edge, and inside as well as outside. There are seventeen of these ornaments on the brim, with an inch and a half of interval between



them. The curtain is trimmed in the same manner and has ten of them. The top of crown has five trimmed with blond. The inside is ornamented with roses, brown foliage, and bouquets of narrow ribbons mixing with the flowers.

FIG. 4.—DRAWN BONNET of white tulle and colored taffeta, edged with a fringed guipour bouquets of Parma violets. The taffeta trimmings disposed inside and outside the brim, in van the points of which are nearly three inches apart each space between them is a bouquet of Parma violets. The points of the fanchon lie upon the c



FIGURE 5.—BONNET.

FIG. 5.—DRAWN BONNET, of tulle, blond, t and straw trimmings, with flowers of straw. The edge of the brim is cut in fourteen lops. The inside is puffed tulle, mixed with The scallops of the edge are continued all over bonnet, and are alternately tulle and white t with a straw edging.

Harper's October 1852



Harper's February 1853



Harper's March 1853

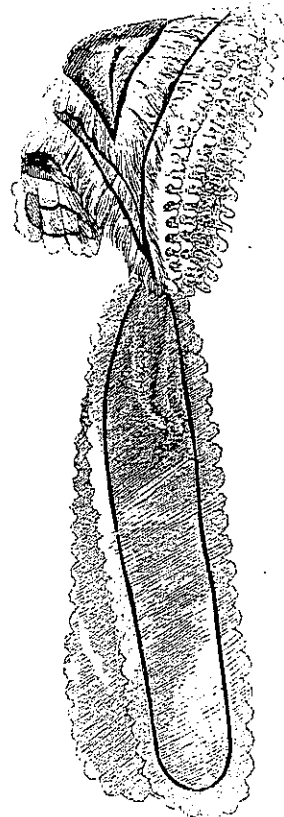


FIGURE 4.—CAP.

Harper's October 1856



FIGURE 5.—CAP

The CAP forms a *bouillonnée* of illusion tulle, lozenge shaped, inclosing a crown of the same, upon which is a plait of black velvet and rose or straw colored ribbons. Through the *bouillon* is drawn a transparent of satin ribbon, forming a bow upon the opposite side where the ends emerge. Strings of the same. Frills of black and white lace, with tabs of black lace behind, and an ornament of gauze leaves and pensile straw flowers, complete the ornaments of the head-dress.

Harper's August 1857



FIGURE 4.—COIFFURE.

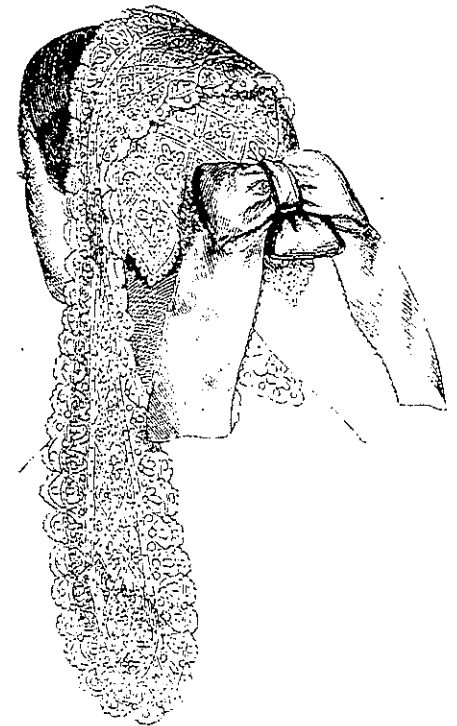


FIGURE 5.—UNDRESS CAP.

Godey's May 1858

Fig. 2.



Fig. 2.—Headdress of chenille rings, in scarlet, attached to a *fanchon* of scarlet velvet, suited to a blonde.

Fig. 3.



Fig. 3.—Hair turned back from the forehead, Louis XIV. style, with a headdress of velvet rolls, with mixed field-flowers placed quite low on each side, and relieved by ends of the velvet. Suited to a very young lady. All the above are intended for a first season out, when the whole dress of the debutante should be marked by simplicity.

Fig. 4.

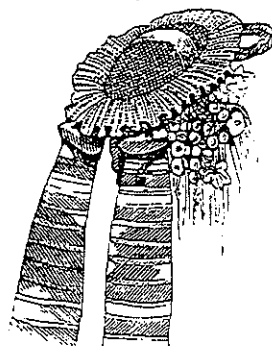


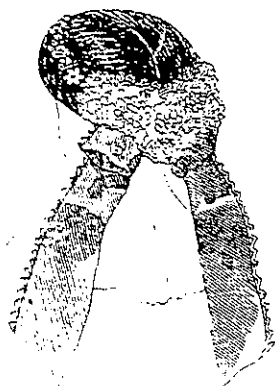
Fig. 4.—More elaborate headdress, suited to a married lady.

HEADRESSES

FOR OPERA, CONCERT, OR EVENING PARTIES.

Fig. 1.—*Cache-peigne* of lace and flowers, with blue satin ribbon loops and streamers;

Fig. 1.



a fine cordon of the flowers (forget-me-nots) crosses the head above the brow.

Godey's July 1861

Figs. 3 and 4 are two very pretty styles cap.

Fig. 3.



Fig. 4.

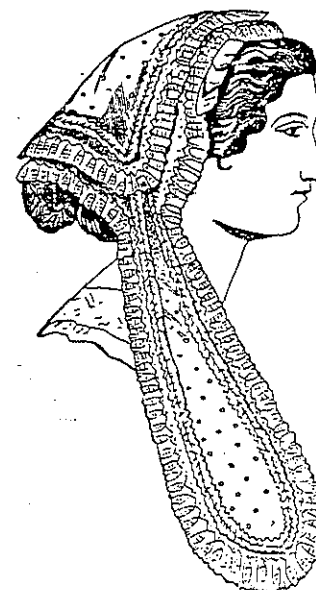


Fig. 3 is an elaborate example of a French cambric cap, the frills and *frondes*, or ornaments being lightly embroidered.

Fig. 2.—Intended for an older person; also

Fig. 2.



of combined black and white lace, the ends of the lace crossing the front, forming the lappets.

Many ladies prefer muslin and cambric as the material for breakfast caps, and in fact either is more suitable than lace for that purpose, as breakfast is a meal that presupposes *negligée* and a simple toilet.

SPRING BONNETS.

(See description, Fashion department.)

Godey's March 1861

Fig. 1.

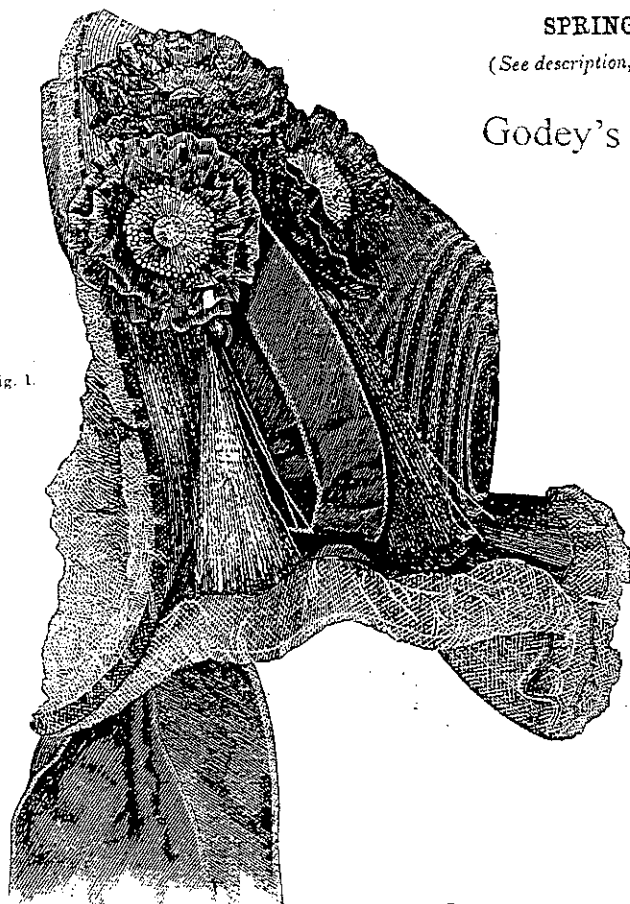


Fig. 2.

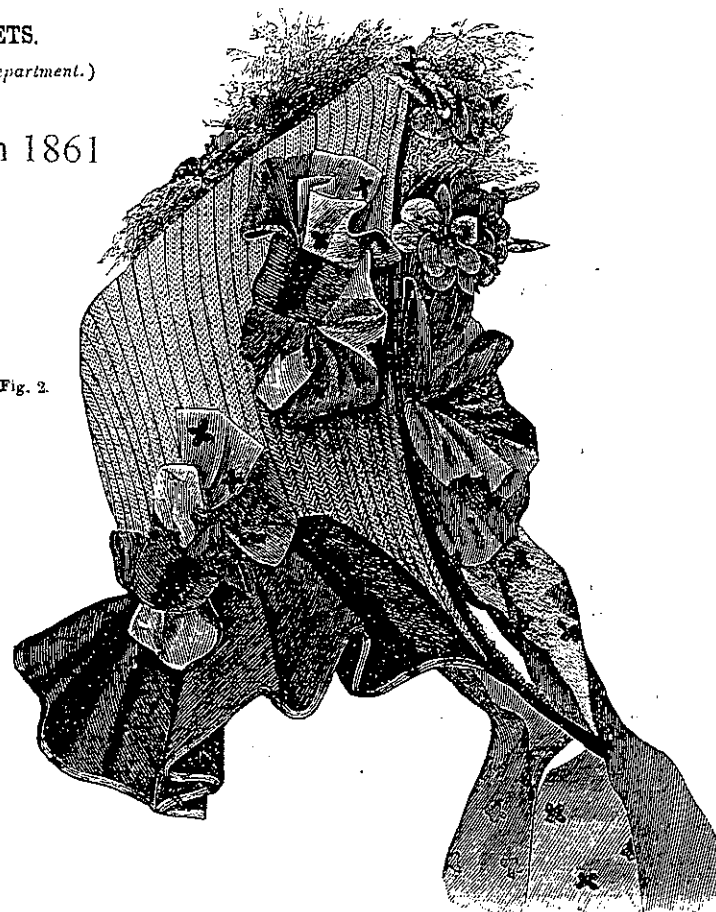


Fig. 3.



Godey's March 1861

Fig. 4.



the use of breakfast cap, having become more universal of late, particularly at public place of resort, we give several different styles.

Fig. 1.—The fanchette; has a thulle crown, and is bound by bands of Garibaldi satin ribbon, and

Fig. 1.



surrounded by a row of black French lace. This is again inclosed in a fall of white blonde, forming the real border of the cap, and supported by another row of black lace. The sides are of black lace and Garibaldi satin ribbon.

Fig. 2.—Intended for an older person; also

Fig. 2.



of combined black and white lace, the ends barbe crossing the front, forming the lappets.

Many ladies prefer muslin and cambric as the material for breakfast caps, and in fact either is more suitable than lace for that purpose, as breakfast is a meal that presupposes negligée and a simple toilet.

Figs. 3 and 4 are two very pretty styles of cap.

Fig. 3.



Fig. 4.

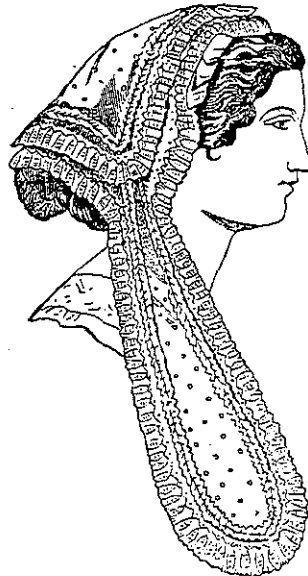


Fig. 3 is an elaborate example of a French cambric cap, the frills and frondes, or ornaments, being lightly embroidered.

Godey's July
1861



Fig. 3.

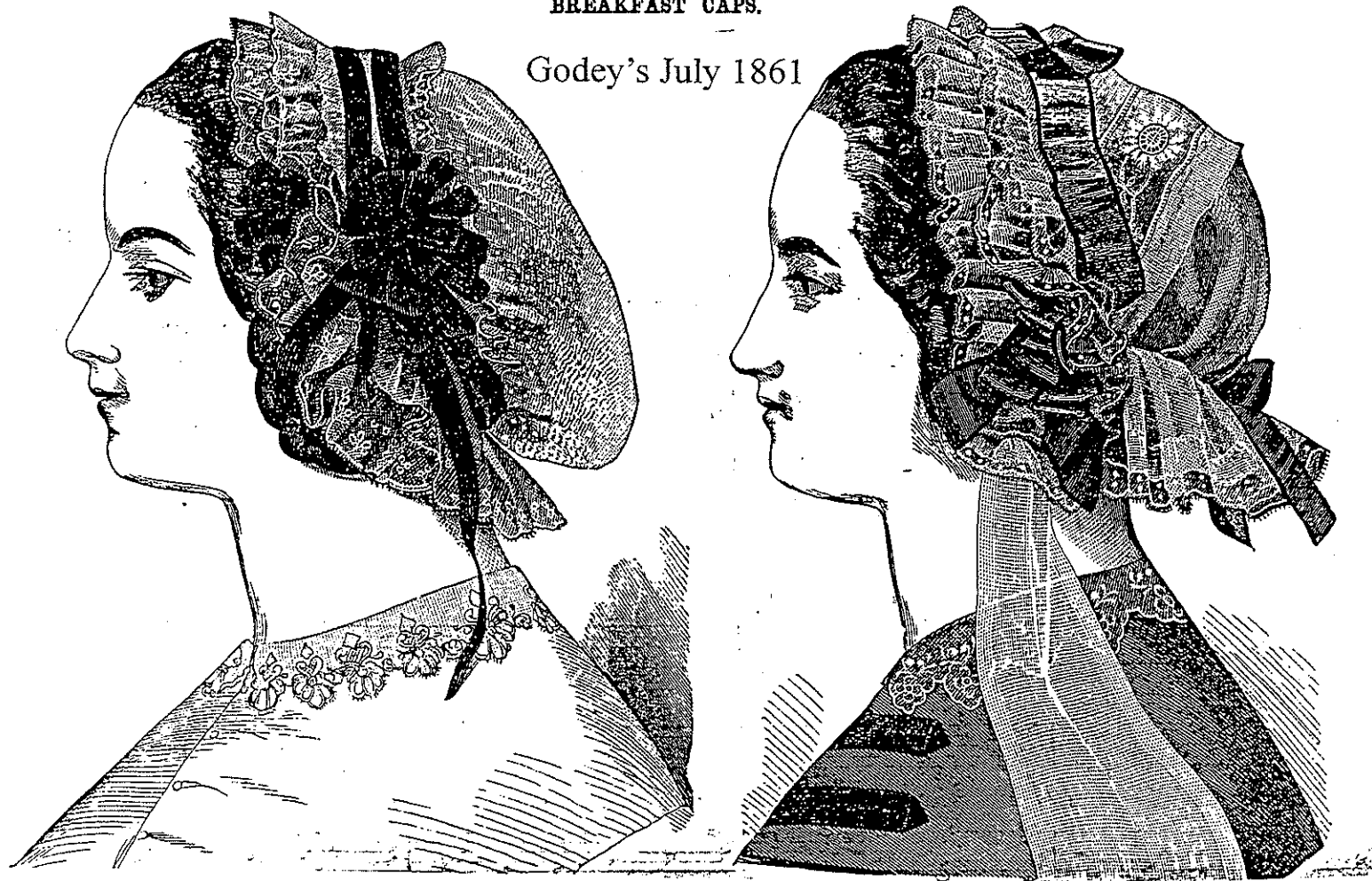


Fig. 4.



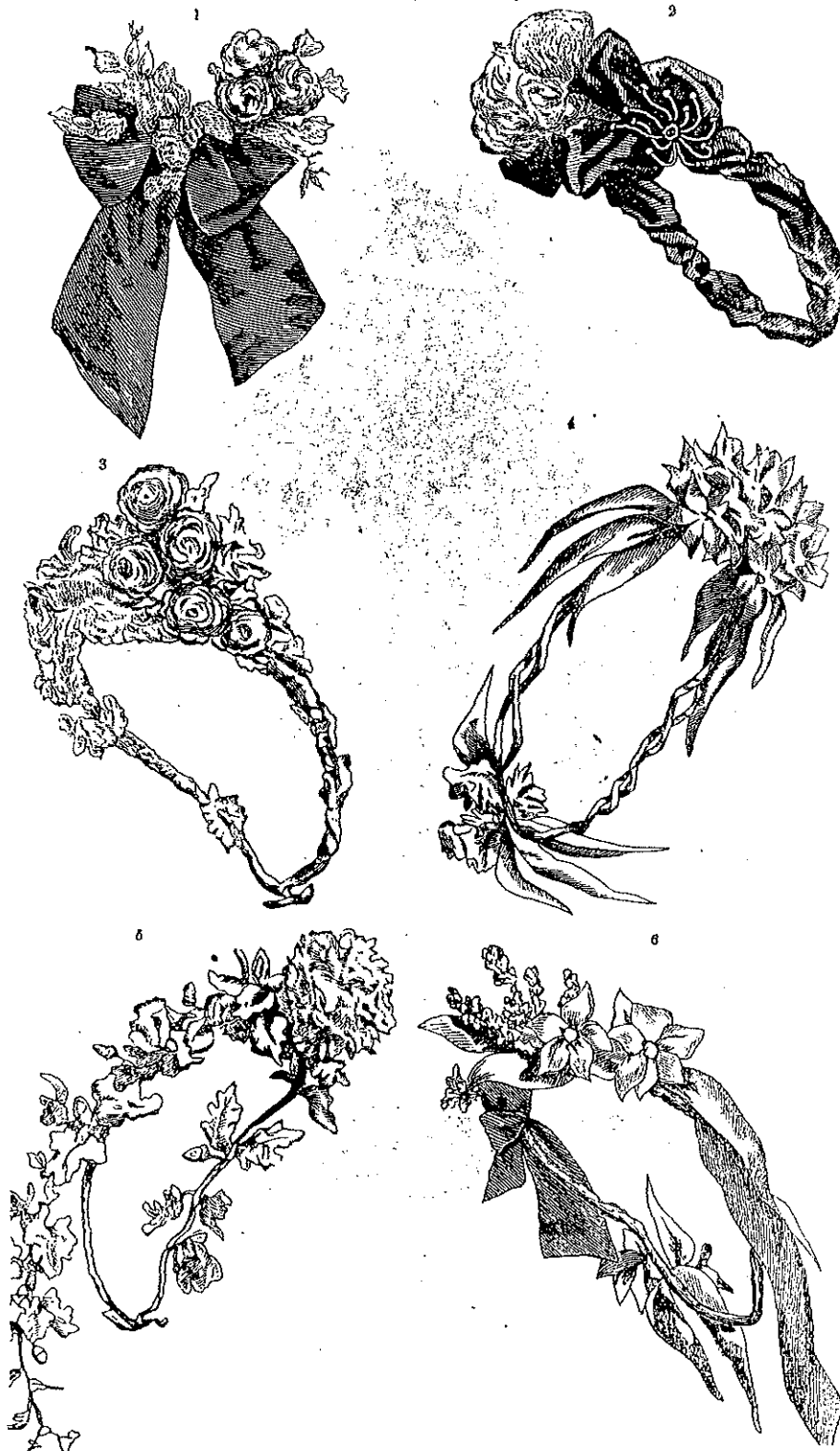
BREAKFAST CAPS.

Godey's July 1861



THE LATEST PARISIAN STYLES FOR HEADDRESSES, ETC.

(See description, *Fashion department.*)



Godey's September 1862

Fig. 4.—Breakfast cap, of white muslin and

Fig. 4.



embroidery, with knots of ribbon holding the frill back from the face.

Fig. 5.—Headdress for evening wear; a full wreath of daisies mounted with rose-colored

Fig. 5.



ribbon, a flat bow of the ribbon on the forehead, with a bow and flowing ends behind.

Godey's September 1862



Fig. 1.



Fig. 1.—Charming breakfast-cap, with a full muslin border; ornamented by a band of violet ribbon and knots of daisies.

Fig. 2.—Coiffure for evening. A flat wreath of deep red English daisies, with a *câche peigné*

Fig. 2.

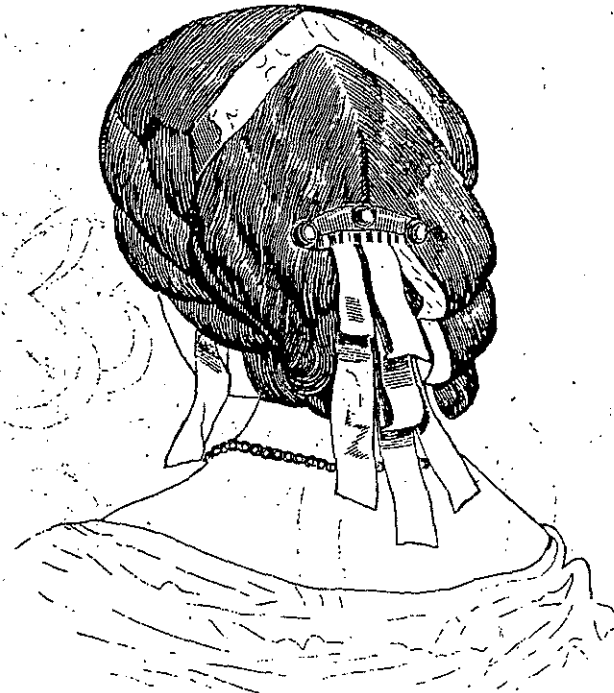


of cherry velvet, suitable for persons having thin hair, and wearing it chiefly in front.

Godey's May 1863

A NEW COIFFURE.

(Front and back view.)



The hair is parted very far back, almost to the neck, reserving but a small portion in which to catch the comb. The front hair is brushed off from the face and rolled forward over a fancy colored ribbon. A succession of rolls fall below this upper one, and are also carried to the back, where the fastenings are concealed by loops of ribbon which fall from the comb.

Fig. 1.



COIFFURES.

Fig. 1.—Spring coiffure for a young lady. The hair is waved, brushed over frizzettes, and caught into a puff by a fancy side comb. The back hair is dressed waterfall style.

Fig. 2.—Fancy evening coiffure. The hair is arranged over a cushion in front, and a large bow falls low on the neck at the back. A bouquet of flowers is placed directly over the forehead.



Godey's February 1864

MORNING CAPS.

Fig. 1.



Fig. 1.—Morning-cap, made of a white lace, figured with black. The ruche and tabs are scalloped with scarlet zephyr. The ribbon laid over the cap and the bow at the back are also of a bright scarlet.

Fig. 2.—Fancy morning-cap, made of French muslin, trimmed with Valenciennes, medallions, inserting, and edging. The ribbons are of a delicate buff.

Fig. 2.



COIFFURES.



Fig. 1.—Evening coiffure for a young lady. The front hair is arranged over cushions, and the back hair in the waterfall style, with one long curl falling over the shoulder. The or-



Fig. 2.—A Grecian coiffure for a young lady. The ornaments are white and peacock's plumes, with a fancy comb.

Fig. 3.—Ball coiffure. The coronet is formed of black lace and brilliant colored flowers of the Scotch style. The streamers are of scarlet and green velvet ribbons. The hair is rolled from the face, and arranged in waterfall style at the back.

BONNETS, COIFFURES, WAIST, SLEEVE, GIRDLES, ETC. E

Fig. 1 is a bonnet, composed of narrow fallings of violet velvet; at the back, instead of a curtain, are two rows of black lace, set foot to foot with jet trimming between; at the

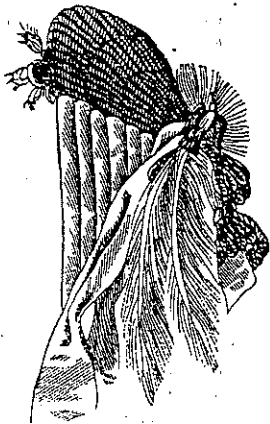
Fig. 1.



left side an ornament of cock's feathers and jet pendants: loops and long ends of velvet ribbon at the back; blonde cap with velvet flowers and tufts of feathers; broad violet strings.

Fig. 2 is a dress bonnet. At the top front flutings of black velvet; the crown and sides

Fig. 2.



of front of folds of white satin in bias; over the crown fall two rows of black lace; bird of

Paradise with long white feathers on the left side; no curtain; strings of broad white satin ribbon brought from the top of crown; blonde cap, with bows of velvet and rosebuds.

Fig. 3.—Bonnet of black velvet, the front covered plain. The crown is filled and fin-

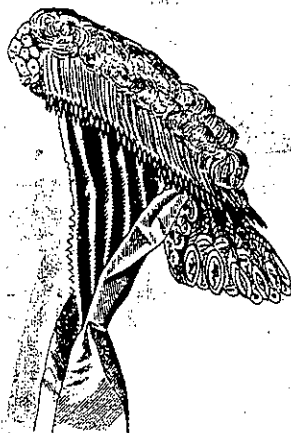
Fig. 3.



ished at the back by a bow and streamers of blue velvet ribbon; no curtain; folds of blue velvet cross the bonnet.

Fig. 4.—Black velvet bonnet. The folds in bias; a fall of black lace at the back instead

Fig. 4.



of curtain; very large pink feather on the left side, edged with jet.

ARTIFICIAL HAIR.

Fig. 1.—False plaits of hair, the knot to be placed just over the brow.

Fig. 1.

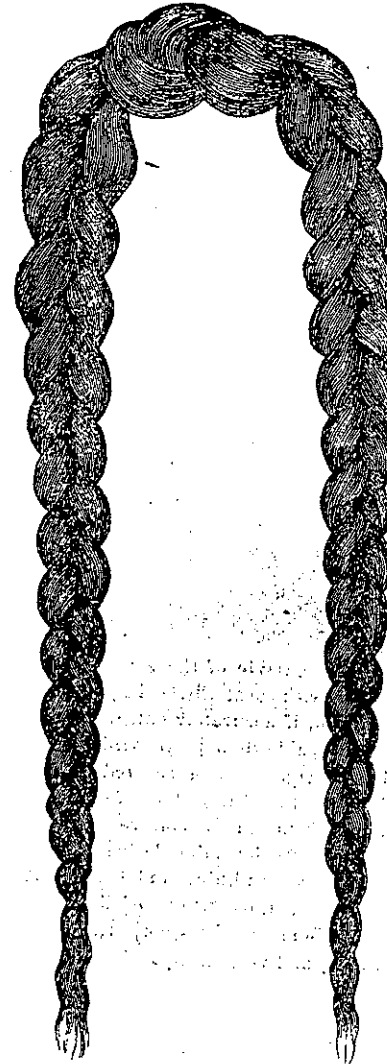


Fig. 2.—A waved waterfall, with ball comb and fancy clasp of jet and gold.

Fig. 3.—A new style of hair bow, very pretty for a ball coiffure.

Fig. 4.—Waterfall bow caught with a fancy clasp comb.

Fig. 2.

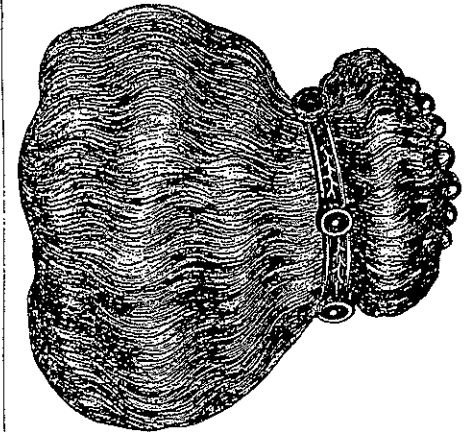


Fig. 3.

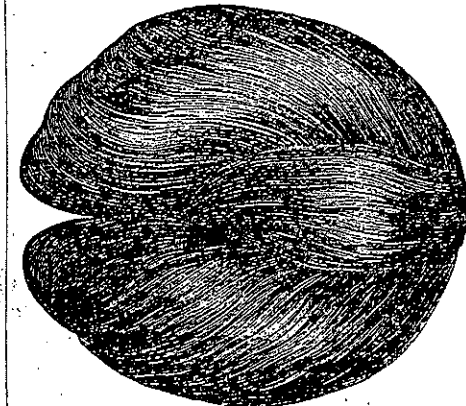
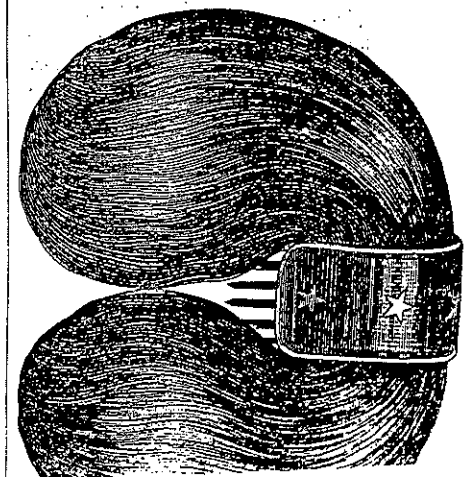


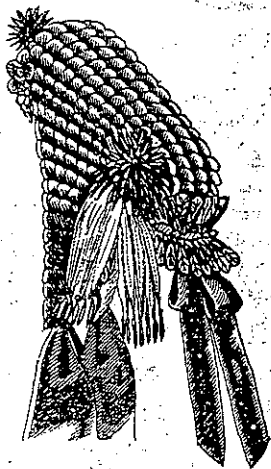
Fig. 4.



BONNETS, COLIFURES, WAIST, SLEEVE, GIRDLES, ETC. ETC.

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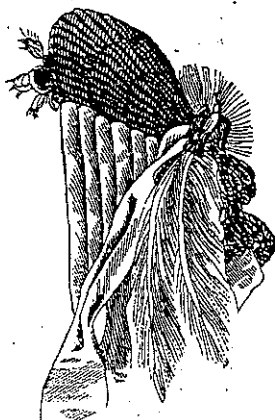
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Paradise with long white feathers on the left side; no curtain; strings of broad white satin ribbon brought from the top of crown; blonde cap, with bows of velvet and rosebuds.

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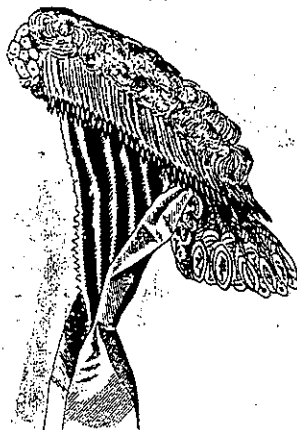
Fig. 3.



ished at the back by a bow and streamers of blue velvet ribbon; no curtain; folds of blue velvet cross the bonnet.

Fig. 4.—Black velvet bonnet. The folds in bias; a fall of black lace at the back instead

Fig. 4.



of curtain; very large pink feather on the left side, edged with jet.

1864

BONNETS, BABY'S HOOD, ETC. ETC.

Fig. 1.



Fig. 2.

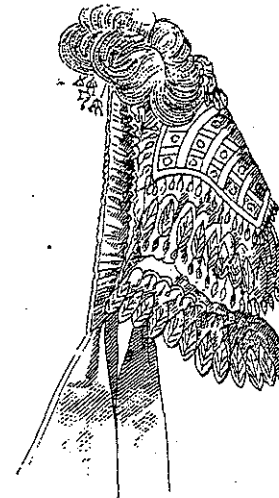


Fig. 3.

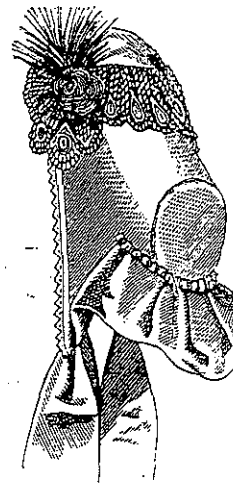


Fig. 4.



Fig. 5.

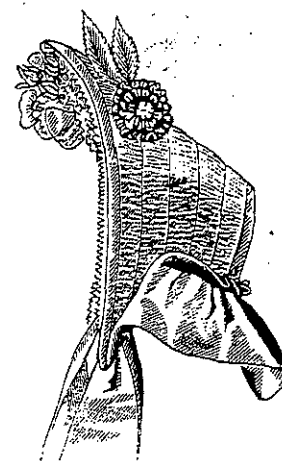


Fig. 6.



Fig. 1 is a bonnet of rose-colored *crêpe*, with down the front edge is a fulling of tulle, a arrow band of the *crêpe*, edged by a white lace; at the top of front is a group of roses and rose-buds, mixed with fullings of lace or onde; from beneath the group, and passing down the back of crown, is a fulling of tulle edged with narrow lace; at the back of curtain is a small rose-bud with leaves, from which, falling over the curtain, is a small lappet of tulle edged with white lace. strings are of pink silk.

Fig. 2 is a dress bonnet of white tulle, down the front edge is a fulling of tulle, a at the top of front is a plume of white feathers. The top and crown of bonnet are covered by square of white lace, edged with small white silk ball fringe; at the bottom edge of the square is a deep flounce of white lace, edged with ball fringe. The strings are of white silk, and the cap has a few small pink flowers at the top.

Fig. 3 is a bonnet of white *crêpe*, with curtain and strings of green. At the top

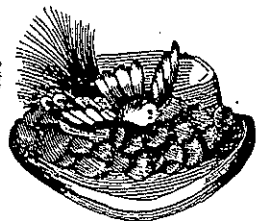
with cerise velvet; a plaid ribbon is rolled round it and a large ostrich feather placed at the left side.

Fig. 6.



Fig. 6.—White straw hat, bound with scarlet velvet, and trimmed with white marabout

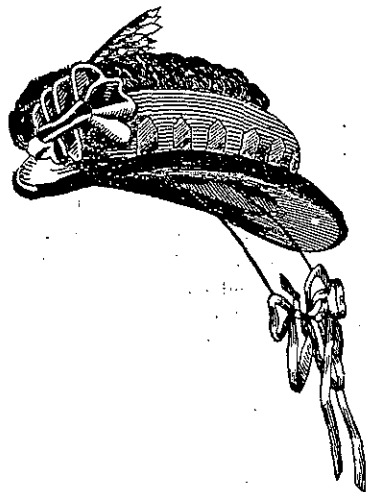
Fig. 6.



feathers, a scarlet bird, and an aigrette of spun glass.

Fig. 7.—Black and white mixed straw hat,

Fig. 7.



trimmed with blue and green velvet, and a close thick plume formed of peacocks' feathers.

Fig. 8.—Breakfast-cap of white muslin, trimmed with buff ribbons.

Fig. 9.—Ball coiffure. The back hair is plaited and arranged in loops, gracefully interlinked. The front hair is dressed in a quantity of small curls, surmounted by a coronet pl

Fig. 8.



Fig. 9.

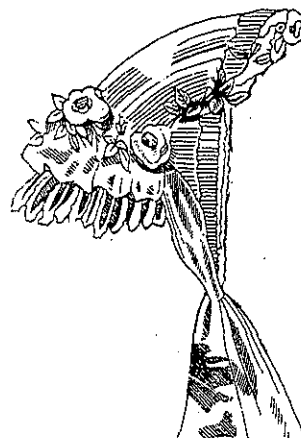


Godey's July 1865 NOVELTIES FOR JULY.

BONNETS, CAP, COIFFURE, COLLAR, SLEEVE, APRON, ETC. ETC.

1.—Dress bonnet of white tulle. The bonnet is full, and the edge finished by a narrow and narrow blonde edging. A full quillon takes the place of the crown, a

Fig. 1.



and blonde falling below it. Roses, with green leaves, are also at the back of the bonnet, and form the inside trimming. Strings of white ribbon, and overstrings of tulle start at the back and tie under the chin.

Fig. 2.—Pearl-colored crêpe bonnet, dotted with pearl beads, and trimmed with a fall of

Fig. 2.



black lace. The curtain, or rather puffing, at the back is of white crêpe, with loops of white

ribbon. The inside trimming consists of a plait of scarlet velvet, with white flowers and frosted green leaves.

Fig. 3.—White crêpe bonnet, made over

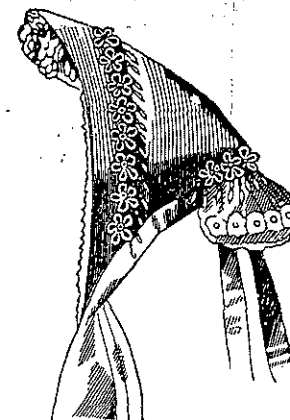
Fig. 3.



white silk, and trimmed with roses and loops of white ribbon, with very long ends.

Fig. 4 is a bonnet of paille de riz, crossed by a trimming of the same mixed with white beads; at the back a double fall of blonde,

Fig. 4.



headed by the same trimming; the bottom edge is finished by a white ribbon, the long ends falling from under the blonde; blonde cap, with hyacinths and white strings.

Fig. 5 is a hat of paille de riz, the edge bound

BONNETS.

Godey's April 1865

Fig. 1.



Fig. 2.



Fig. 1.—White silk bonnet, crossed with green ribbons. Loops of green ribbon trimmed with pearl beads take the place of a curtain. The inside trimming is formed of white blonde and a roll of white and green ribbon.

Fig. 2.—Pink silk bonnet, trimmed with wide blonde lace, arranged in the half handkerchief style. White Thibet fringe is arranged very tastefully on the outside. Pink flowers and Thibet fringes form the inside trimming.

BONNETS.

Fig. 3.



Fig. 4.



Fig. 3.—Black silk bonnet, doiled with large black beads. At the back is a very small cape of black silk over a fall of white blonde and loops of violet ribbon. The inside trimming is of white blonde and violet flowers. Wide black ribbon strings, over which are oar-shaped ends of violet silk edged with white blonde.

Fig. 4.—Cuir-colored silk drawn bonnet, trimmed with blonde, blue ribbons, and blue flowers. The inside trimming is composed of white blonde and blue flowers.

Godey's April 1865



1. *Front view.*—The hair is crimped and rolled from the face, and on the right side is a bunch of short curls. The beaddress is composed of white flowers, green leaves, and scarlet velvet ribbon.



2. *Back view.*—The hair is platted and arranged in three loops, with a plait leading the loops. A long curl falls on the left shoulder.



COIFFURES.



Coiffure for a young lady. A false coronet plait is arranged over the head, the hair rolled over it at the sides. The back hair is arranged in platted long Grecian curls. The flowers are scarlet, with gilt foliage.
Coiffure for a young lady. The hair is rolled off the face in the Pompadour style, and arranged in a very full Grecian at the back. A tuft of flowers over the forehead, while sprays of delicate blossoms are carried gracefully over the head, and fall over the curls at the back.

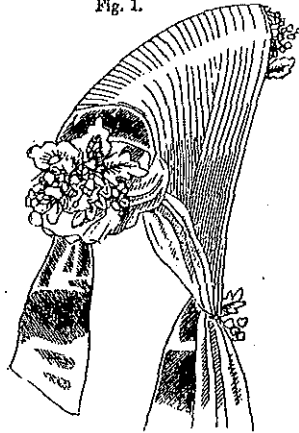
Godey's September 1865

NOVELTIES FOR SEPTEMBER.

BONNETS, CAP, ETC ETC.

Fig. 1.—Bonnet of *paille de riz*. At the back are fullings and folds of tulle, with foliage and bunches of white lilac in bud. The strings of violet velvet are carried across the back of the bonnet, and at the sides are

Fig. 1.



covered by folds of tulle which, confined under the chin by a sprig of lilac, are from thence flowing. At the back a broad end of velvet falls from under the fulling of tulle. Blonde cap, with lilacs and leaves.

Fig. 2.

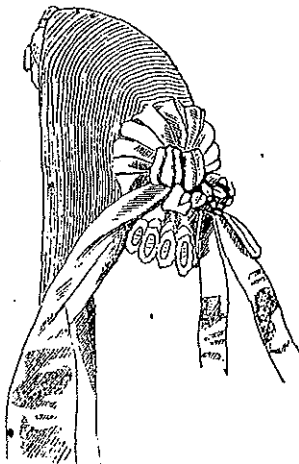


Fig. 2.—A rice straw bonnet, having the crown formed of sea-green ribbon, and a fall of white blonde lace. The inside trimming is formed of loops of white illusion, pink roses, and green wheat.

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Fig. 3.—A puffed bonnet of black silk, trimmed with rose-colored ribbon, black velvet, and a black feather.

Fig. 3.



Fig. 4 is a bonnet of white tulle, the sides of front fullied, the top covered by narrow

Fig. 4.



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Godey's October 1865

NOVELTIES FOR OCTOBER.

BONNETS, CAPE, ETC. ETC.

Fig. 1.—Front of fancy rice straw, with open crown composed of bands of black velvet corded with white, and caught at the back by

Fig. 1.



a bow of white ribbon. The flowers are of scarlet velvet. The inside trimming is formed of black velvet, white lace, and scarlet flowers.

Fig. 2.—Chip bonnet, trimmed with crystal ornaments and pink roses. The crown is of violet silk, crossed by bands of chip, and

Fig. 2.



dotted over with crystal beads. Violet ribbon, headed by a ruche, is arranged as a cape. Blonde and pink roses form the inside trimming.

VOL. LXXI.—28

Fig. 3.—Fancy straw bonnet, trimmed with scarlet ribbon, and a very full bunch of wheat-

Fig. 3.



618. The inside trimming is of scarlet velvet, wheat-ears, and black lace.

Fig. 4.—Bonnet of black tulle, dotted over with steel beads. A bow of tulle is caught at

Fig. 4.



the back with a steel arrow and fancy ornaments. The inside trimming is formed of scarlet velvet and white field daisies.

Fig. 5.—White chip bonnet, dotted over with pearl bands, and trimmed with a scarf of black tulle edged with lace. A bunch of

347

Godey's NOVELTIES FOR JANUARY. 1866

BONNETS, HEADRESS, SLEEVE, ETC. ETC.

Fig. 1.—Black felt hat, trimmed with a band of peacock's feathers and a tuft of the same on the left side. A band of black velvet, covered with a fringe of crystal beads and finished with loops of black velvet with long ends, falls over the hair at the back.

Fig. 1.

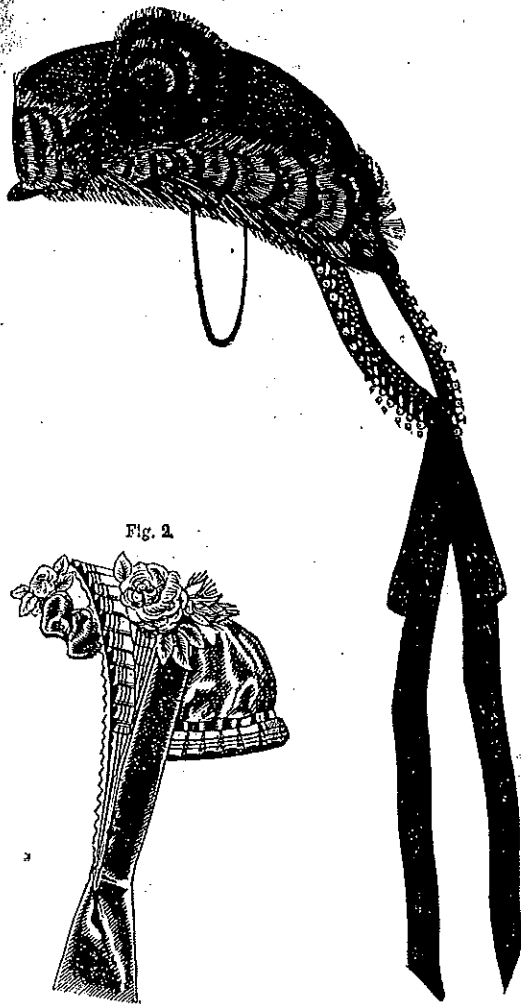


Fig. 2 is a bonnet of black velvet, with soft crown of the same. The passe is edged by two rows of quillings of white silk with narrow black lines, and the back is edged by one row of the same. At the top a large rose, with buds and leaves, from beneath which bands

Fig. 3.



Fig. 2.

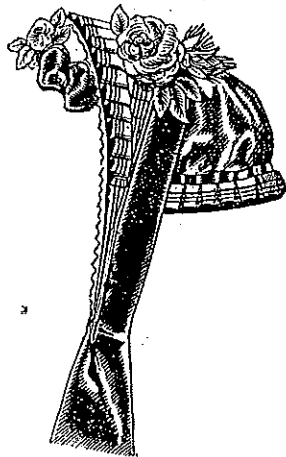
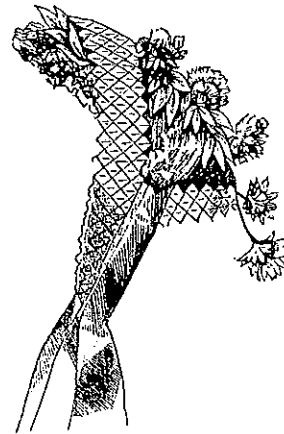


Fig. 4.



deaux of black velvet are carried to the ears. Black strings, and blonde cap trimmed with roses.

Fig. 3 is a dress bonnet of white crape; the soft crown is covered by a fulling of crape,

7*

the front in full puffs; across the bonnet is a long voilette of tulle, fastened at the top by a group of blue velvet, flowers, and foliage, and sprinkled with blue flowers; there is no cap, but under the puffing at the top, blue

77

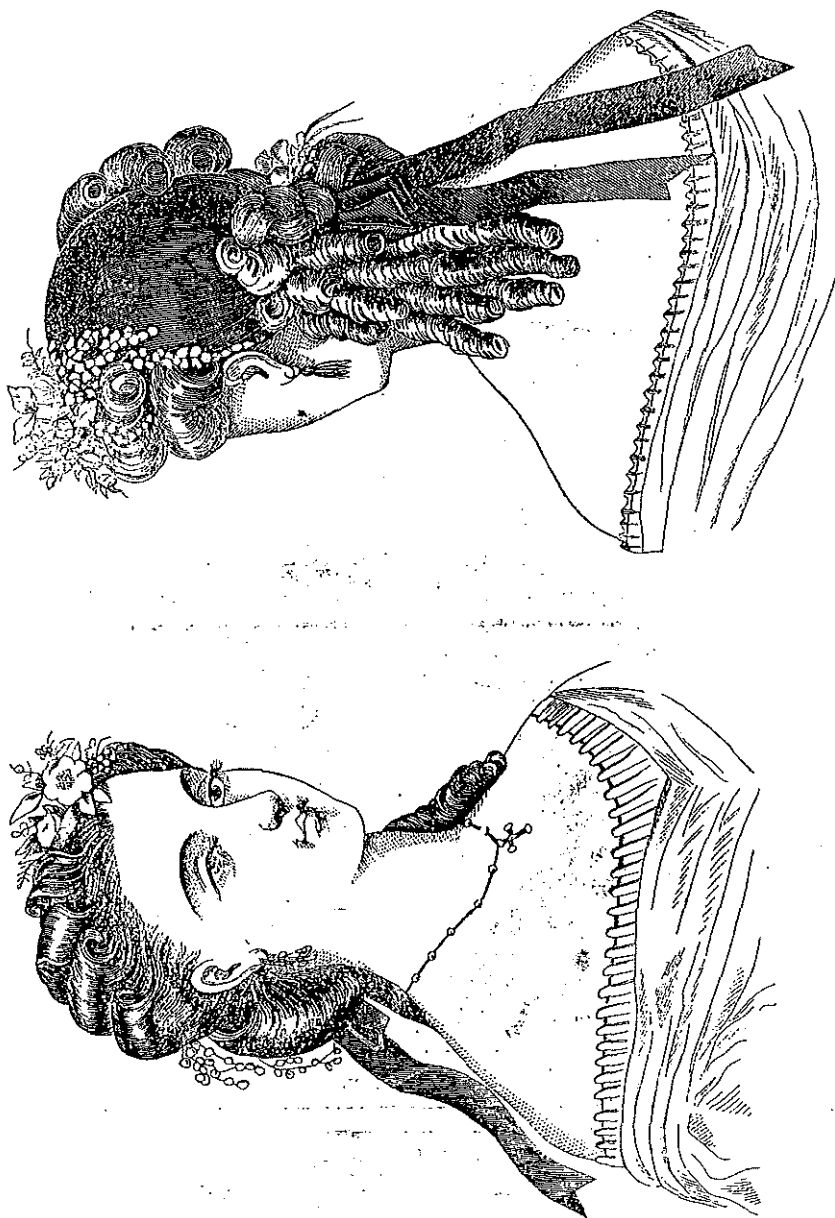
BALL COIFFURE.

*(Front and Back view.)**Front view.*—The hair is parted at the left

puffs are made on the left side, and these are surmounted by a large tuft of flowers.

Back view.—The hair is arranged in one thick loop and a plait on one side, and on the

Godey's August 1865



side, so that most all the hair is thrown on the right side, where it is arranged in a succession of puffs, kept in place by pins. Two

other is a thick bunch of curls. Loops and streamers of blue velvet ribbon finish the coiffure.

Godey's May 1866



GREEK COIFFURE.

(Front and Back view.)

This coiffure requires no frisettes, and is both simple and elegant. The back hair is tied rather high, and as tightly as possible; it is then divided into two equal portions, which are both plaited. The first is arranged into two loops; the second forms the third loop, and is then twisted round the chignon and fastened underneath. The front hair is disposed in waved bandeaux; if the hair is not sufficiently long and thick to form the plaited coronet with the end of the bandeaux, a false plait is added and fastened on under the chignon.



Godey's July 1866

Fig. 1.



Fig. 2.

BONNETS.

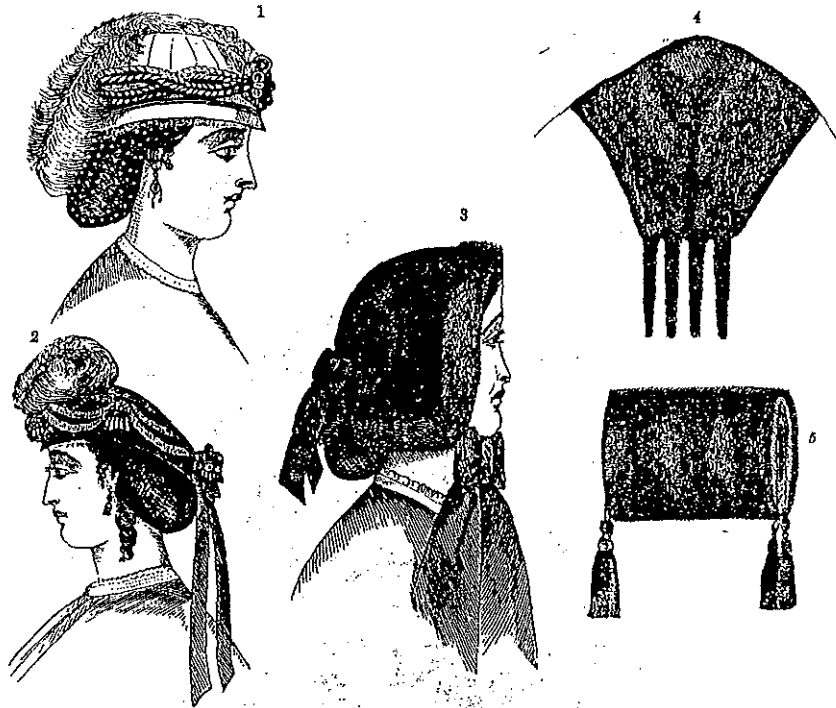


Fig. 1.—Hat of violet silk, edged with black lace and trimmed with violet velvet and fancy grasses. A full of velvet edged with deep floss silk fringe takes the place of a crown. The inside trimming consists of a puff of illusion, violet velvet, and a tuft of green scarlet leaves.

Fig. 2.—Fancy black straw hat, lined with buff silk, and having a crown and cape of buff silk. It is ornamented with green leaves and grasses, and large scarlet berries.

Godey's July 1866 HATS AND FURS.

(From the celebrated establishment of JOHN R. TERRY, No. 409 Broadway, New York. Drawn from hats now on exhibition.)



The illustrations represent some of the latest and choicest styles of Ladies' and Children's Hats and Furs. No. 1, the Derby, and the Scotch Turban, No. 2, represented above, are made of velvet, and trimmed with braids of velvet and ostrich feathers.

The Hood, No. 3, is of seal, with a mink border, and the new shape that will always fit the head.

The Eugenia Collar, No. 4, and Muff, No. 5, are drawn from elegant specimens at Mr. Terry's, and are of the fine sable mink.



The new Eureka Muff, No. 6, Skating Cap, No. 7, and Collar, No. 8 to match, of ermine, grebe, or mink, is one of the new features introduced this season by Mr. Terry. It forms the most elegant set of furs for a young lady, and is peculiarly adapted to skating.

No. 9 is a hat of gray felt, trimmed with garnet velvet and a gray plume.

The above are only a few of the novel and elegant goods now on exhibition at this popular establishment.

Godey's NOVELTIES FOR SEPTEMBER.

1866

BONNETS, COIFFURES, ETC.

Fig. 1.—Watteau fanchon bonnet, formed of fancy puffings of black and white silk. A

Fig. 1.



wreath of green leaves is laid over the front of the bonnet and falls over the strings, *à la* Benoiton.

Fig. 2.—Bonnet of white *crêpe*, trimmed with pipings of blue satin, and dotted with

Fig. 2.



large pearl beads. The crown is arranged to simulate a snail-shell.

Fig. 3.—Pamela bonnet of white *crêpe*, bound with scarlet velvet and trimmed with tufts of frosted green leaves. The bonnet strings are caught below the chin with a pearl

ornament. Benoiton chains of pearl beads also fall over the breast.

Fig. 3.



Fig. 4.—Turban hat of gray straw, trimmed

Fig. 4.



with a long white plume and Benoiton chains of jet.

Fig. 5.



Fig. 5.—Lamballe bonnet of pointed chip, trimmed with white ribbons, long green leaves, and a large white bud.



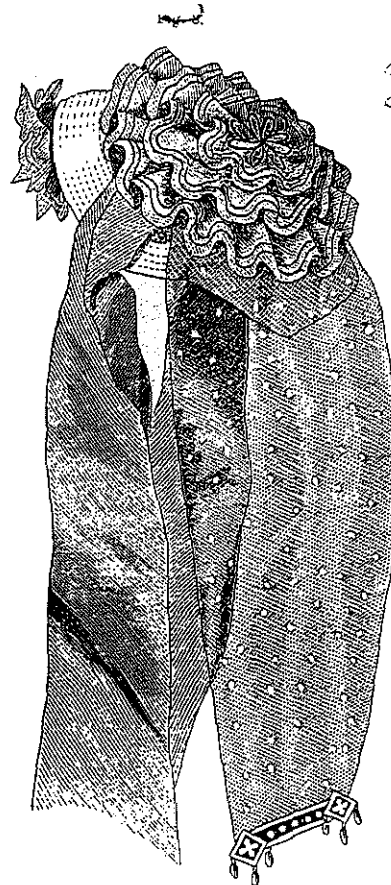
Fig. 6 is a bonnet made of white spotted tulle, and edged all round with a puffing of white silk trimmed in front with wild roses. A scarf of white plain tulle is placed over the top of the bonnet and fastened on each side with a rose. It descends along the cheeks, in two ends, crossing over the white ribbon strings, and fastened again with a wild rose.

Fig. 7.



Fig. 7.—Bonnet of white chip, trimmed with wreath of frosted green leaves.

Fig. 8.—Bonnet with Leghorn front and



fancy crown, formed of green ribbon edged with black velvet. The bonnet is also orna-

Fig. 9.



mented with a veil of black and white tulle, caught at the lower edge by a fancy clasp

Fig. 9.—Lamballe bonnet of bright blue

crêpe, trimmed with blue velvet ribbon and Benoiton chains formed of crystal.

Fig. 10.—Benoiton coiffure, formed of garlands of roses. The great novelty of this

Fig. 10.



coiffure is the necklace of roses, continued round the neck from the back of the hair.

Fig. 11.—Benoiton coiffure, formed of a diadem of gold, ornamented with pearls. The

Fig. 11.



chains can fall under the chin or over the back of the neck at pleasure.

Fig. 12.—Bridal wreath, composed of a long

Fig. 12.



cord of flowers, crossed on the back of the head, and the ends falling over the shoulders.

FASHIONABLE BONNETS.

Godey's October 1866

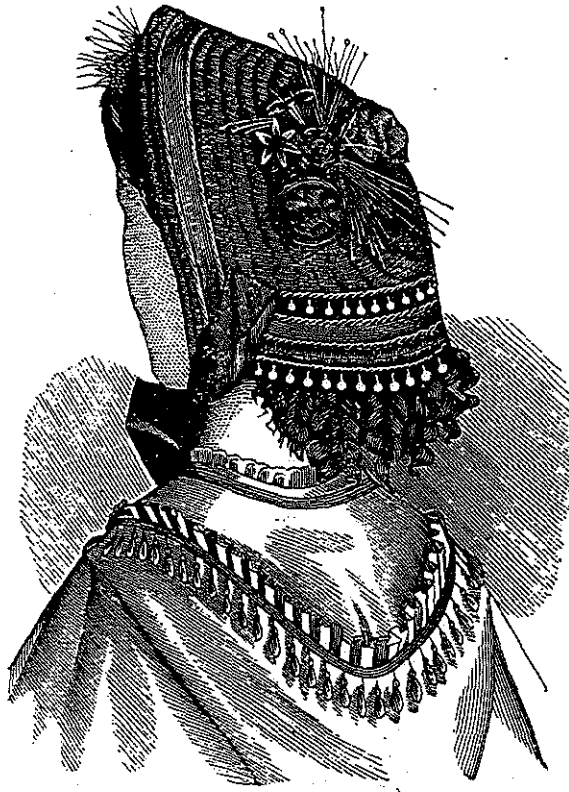


Fig. 1.—Bonnet with white Neapolitan front, and crown of fancy black Neapolitan. The trimming consists of ornaments formed of velvet and jet, mixed with a few light flowers. The inside trimming is of black tulle, with scarlet and buff flowers.



Fig. 2 is a green crape bonnet, ornamented on the top with a large *bouillonnée* of green silk tulle, which is joined to a band of lace placed in the front, with a full-blown pansy on the centre; a deep lace meets the band on each side and falls on the back. Broad green ribbon strings.

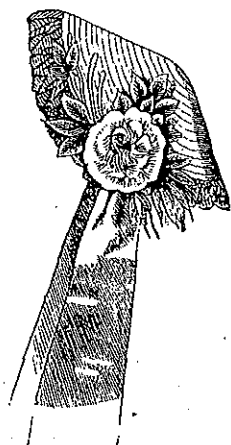
Godey's

NOVELTIES FOR OCTOBER. 1866

BONNETS, SILK COAT, ETC.

Fig. 1 is a Leghorn bonnet, in shape more like a hat than bonnet. It is edged all round

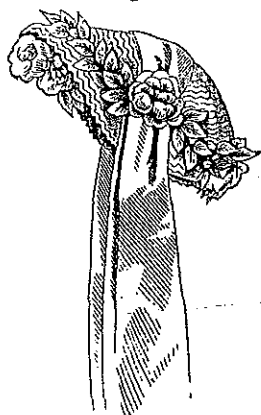
Fig. 1.



with black lace. The strings are of pink silk, and are attached to the bonnet by a very large rose on each side with buds and leaves.

Fig. 2.—Fancy straw bonnet, with white ribbon strings caught each side of the bonnet by a large rose. A wreath of leaves passes

Fig. 2.



all round the bonnet and the cap is formed of blonde and roses.

Fig. 3 is a bonnet of fancy straw, trimmed outside by a circle of maize-colored vine leaves and grapes; the strings are of maize ribbon, with blue corn-flowers embroidered at one edge. At the top is a group of bluets.

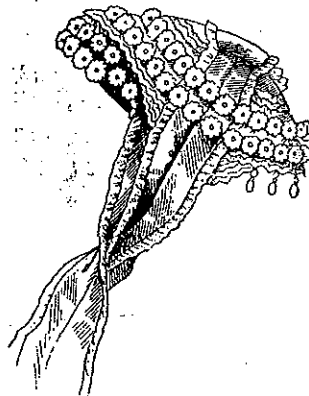
Fig. 4 is a fancy straw bonnet of the Benoiton shape. It is edged round with two rows

Fig. 3.



of blue flowers. In front is a bandeau of black velvet, and two rows of the blue flowers; at the back is a row of crystal ball pendants, placed about an inch apart. The

Fig. 4.



strings are of blue ribbon, edged at each side by a quilling of the same ribbon. They are carried right across the top of the bonnet, having a bow at the top.

Fig. 5.—Bonnet of white tulle, puffed and trimmed with a full wreath of white flowers, mixed with straw. The back is formed of Ponceau velvet and straw trimmings, and a band of this straw passes round the chignon.

Godey's 1866

NOVELTIES FOR NOVEMBER.

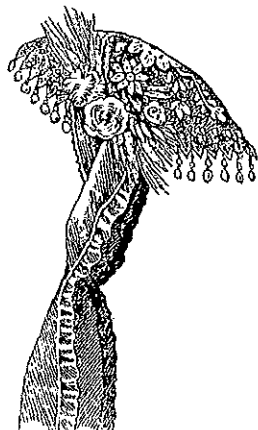
Fig. 1.



Fig. 1.—Empire bonnet. This bonnet is suitable for a middle-aged lady, and is made

with handsome gray silk cord and tassels. A crystal drop fringe is added round the edge

Fig. 2.



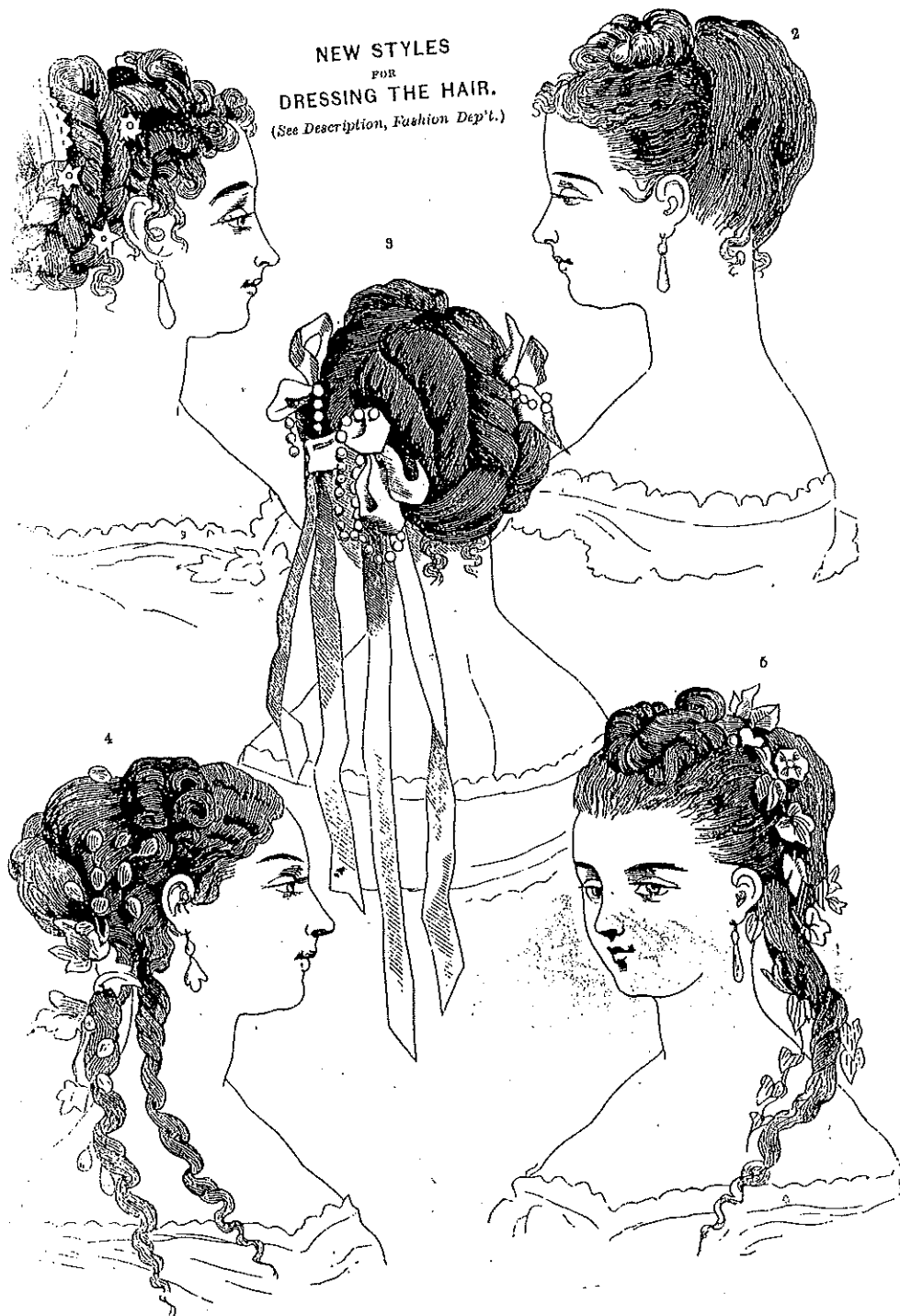
of gray velvet, the curtain being scarlet velvet. A bandeau of scarlet velvet is sewn inside the edge of the front. The bonnet is trimmed

Fig. 3.



of the bonnet. Gray silk strings, with narrow scarlet velvet ones at the top of them.

Fig. 2.—Opera bonnet of black tulle, worked



NOVELTIES FOR DECEMBER.

BONNET, COLLAR, SACKS, ZOUAVE JACKET, ETC.

Fig. 1.



Fig. 1.—Opera bonnet of white crêpe, trimmed with blonde lace and large coral beads. The strings consist of a tulle scarf caught below the chin by a red rose.

Godey's January
1867



Fig. 3.—Bonnet of white velvet, edged with a feather band of scarlet and black; wide leaves. The strings, which are of scarlet velvet, tie under the chignon at the back.

Fig. 3.



Fig. 4.—An opera bonnet of white crêpe, trimmed with a large tuft of scarlet velvet

Fig. 4.



Fig. 5.—Neapolitan hat of blue velvet trimmed with a fall of rich black lace.

Fig. 5.



Fig. 6.



Godey's February 1867

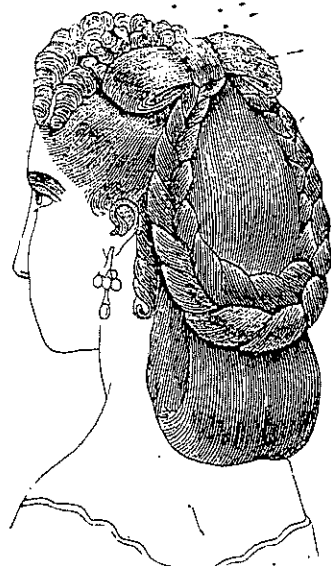


Fig. 6.



Fig. 7.

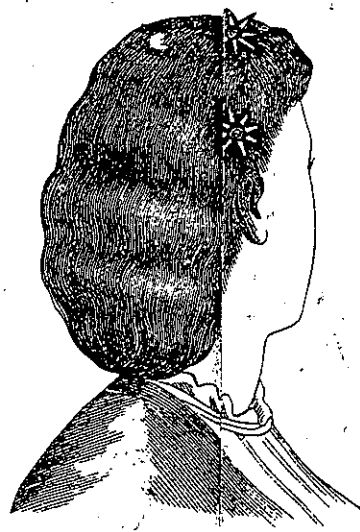


Fig. 8.



Fig. 9.

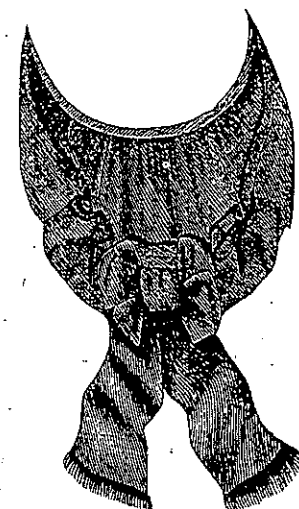


Fig. 10.

Fig. 1.



Godey's June 1867

Fig. 1.



Fig. 2.



Fig. 1.—Bonnet of white crêpe, worked with pearl beads and trimmed with a long cordon of green leaves. Inside trimming is formed of tulle and scarlet berries.

Fig. 2.—Bonnet of white crêpe, with diadem front, ornamented with a plait of scarlet velvet and white flow.

Fig. 3.

Fig. 4.

Fig. 1.—Straw bonnet, edged with a fringe of straw pendants. Scarlet flowers and wheat-ears are placed on one side just over the strings, which are of buff ribbon.

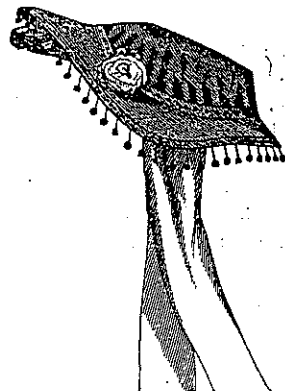
Fig. 2.—Bonnet of blue crêpe, trimmed with pearl pendants and a long white feather.

Fig. 3.—Bonnet of Bismarck crêpe, trimmed with amber drops and a buff rose.

Fig. 2.

Fig. 3.

Fig. 4.



NOVELTIES FOR JULY.

BONNETS, DRESSES, COIFFURE, CHILDREN'S GARMENTS, ETC.

Godey's 1867

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 1.—Chip bonnet, turned up both in front and back. The trimming consists of a white plume, passing over the bonnet. The strings tie beneath the chignon.

Fig. 2.—Bonnet of gray crêpe, bound with a wreath of brown leaves and metallic berries. The strings are gray ribbon edged with brown.

Fig. 4.



Fig. 4.—Bonnet of maize crêpe, trimmed with narrow straw ribbon spotted with scarlet. The pendants are of straw, and the flowers are scarlet mixed with straw. The strings are of maize-colored ribbon spotted with velvet.

Fig. 5.



Fig. 5.—This pretty little model is of white chip trimmed with a wreath of white flowers and green leaves.

Fig. 6.—Fancy bonnet of violet crêpe embroidered with straw and black. The strings are finished on each edge with black lace.

Fig. 7.—New style of coiffure, suited for full or demi toilette. The hair may be arranged in this style on the head, or a chignon may

Fig. 3.—Bonnet of white straw, trimmed with a wreath of field flowers. The strings are of white silk, trimmed on the edge with narrow black velvet.

Godey's July 1867

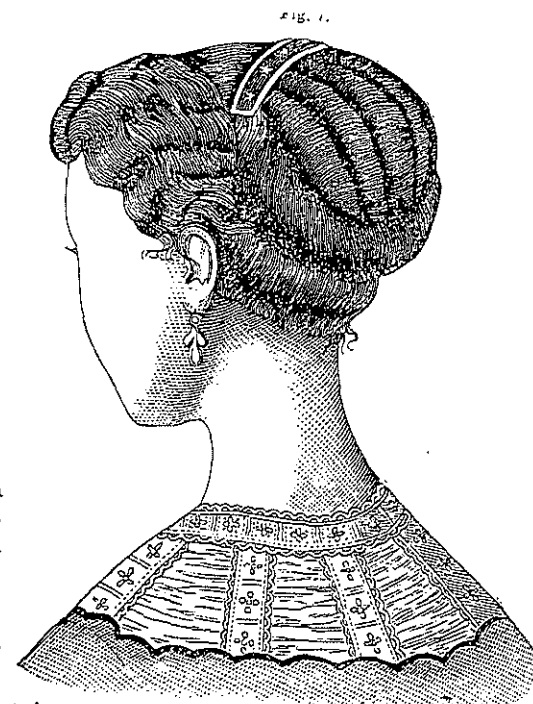


be obtained of the same style, which can be pinned on with very good effect.

Fig. 8.—Grenadine dress, trimmed with a band of silk of a contrasting color, ornamented with a band of white Cluny lace. Ribbon and Cluny, arranged in festoons, are placed on either side of the silk band.

Fig. 9.—Corsage for an evening-dress, suitable for silk or thin materials.

Fig. 10.—Sleeveless jacket of white grenadine, striped with narrow violet ribbon and



bound with a strip of bias violet silk. The sleeves are furnished with Cluny lace.

Fig. 11.—Fancy white waist trimmed with Cluny lace and inserting.

WINTER BONNETS.

1



Godey's December 1867



Fig. 1.—Coiffure for a young lady. The hair is slightly waved, and brushed to the back of the head, where it is caught up in short curls, bound in with a very heavy plait of hair.

Fig. 1 is an evening bonnet of studded white tulle, trimmed with a crystal fringe, and bunch of pink flowers angled at the side. This same shape would make up well in velvet trimmed with jet.

2



2



3



Fig. 2.—The Marguerite headdress for full evening toilette. The long plait falling under the...

Godey's June 1867

THE MELANIE BONNET.



THE TESTA BONNET.



The Melanie Bonnet.—Bonnet of white crêpe, trimmed with narrow blue velvet and white blonde lace.

The Testa Bonnet.—Our model is of violet crêpe, trimmed with black velvet and blue lace.



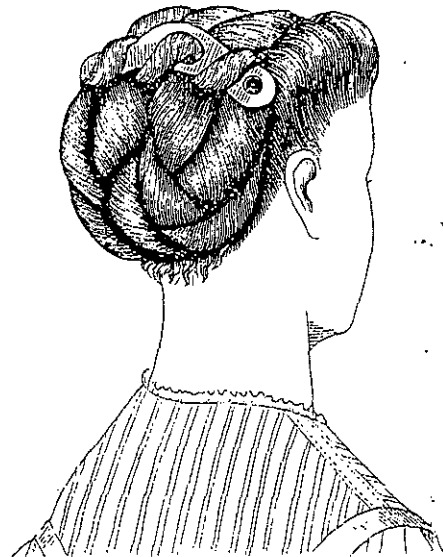
Fig. 8.—Black Lace Hat.



Fig. 6.—Chignon.



Fig. 1.—Fancy Hat.



LATEST STYLES.

HAT, BONNET, CAP, AND HEADDRESS.

(See Description Fashion Department.)

Fig. 1.



Fig. 2.



Fig. 3.

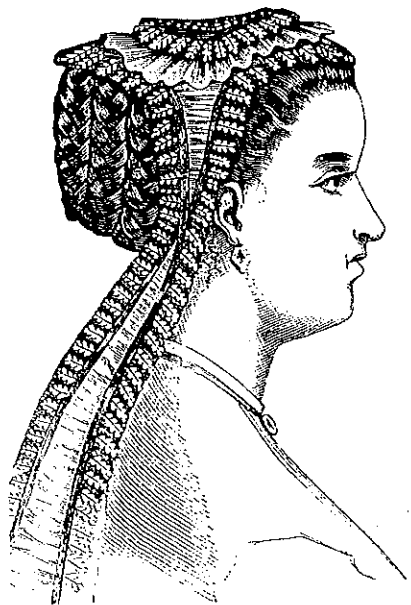


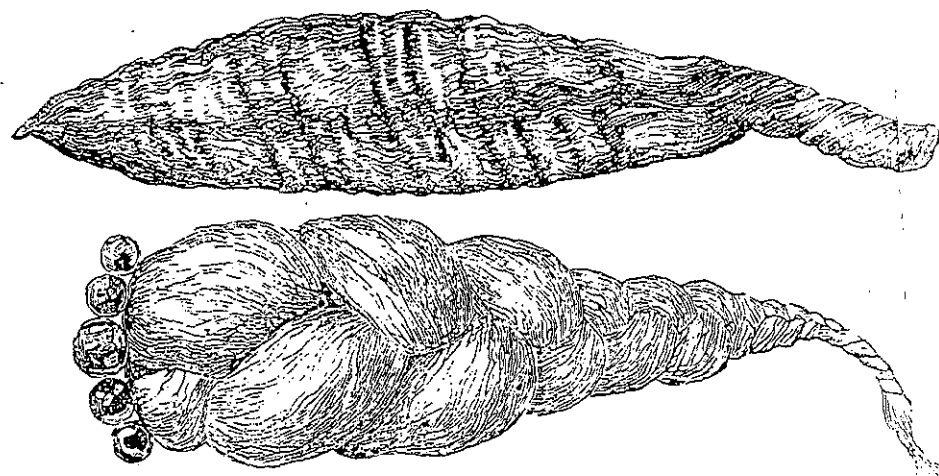
Fig. 4.



Godey's October 1868



Fig. 2.—Chignon, Back view.



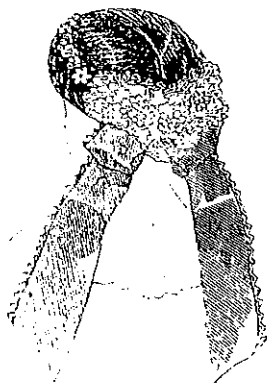
Figs. 3 and 4.—Chignon and Curl.

HEADRESSES

FOR OPERA, CONCERT, OR EVENING PARTIES.

Fig. 1.—*Cache peigne* of lace and flowers, with blue satin ribbon loops and streamers:

Fig. 1.



a fine cordon of the flowers (forget-me-nots) crosses the head above the brow.

Fig. 2.



Fig. 2.—Headdress of chenille rings, in scarlet, attached to a *fanchon* of scarlet velvet, suited to a blonde.

Fig. 3.



Fig. 3.—Hair turned back from the forehead, Louis XIV. style, with a headdress of velvet rolls, with mixed field-flowers placed quite low on each side, and relieved by ends of the velvet. Suited to a very young lady. All the above are intended for a first season out, when the whole dress of the debutante should be marked by simplicity.

Fig. 4.

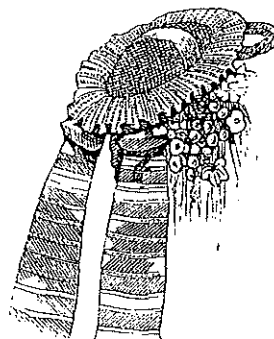


Fig. 4.—More elaborate headdress, suited to a married lady

CHIGNONS AND COIFFURES.
(See Description, Fashion Department.)

Fig. 1.



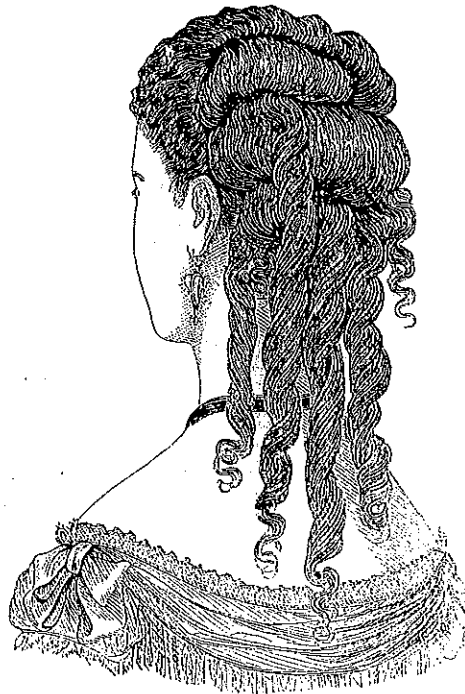
Fig. 2.



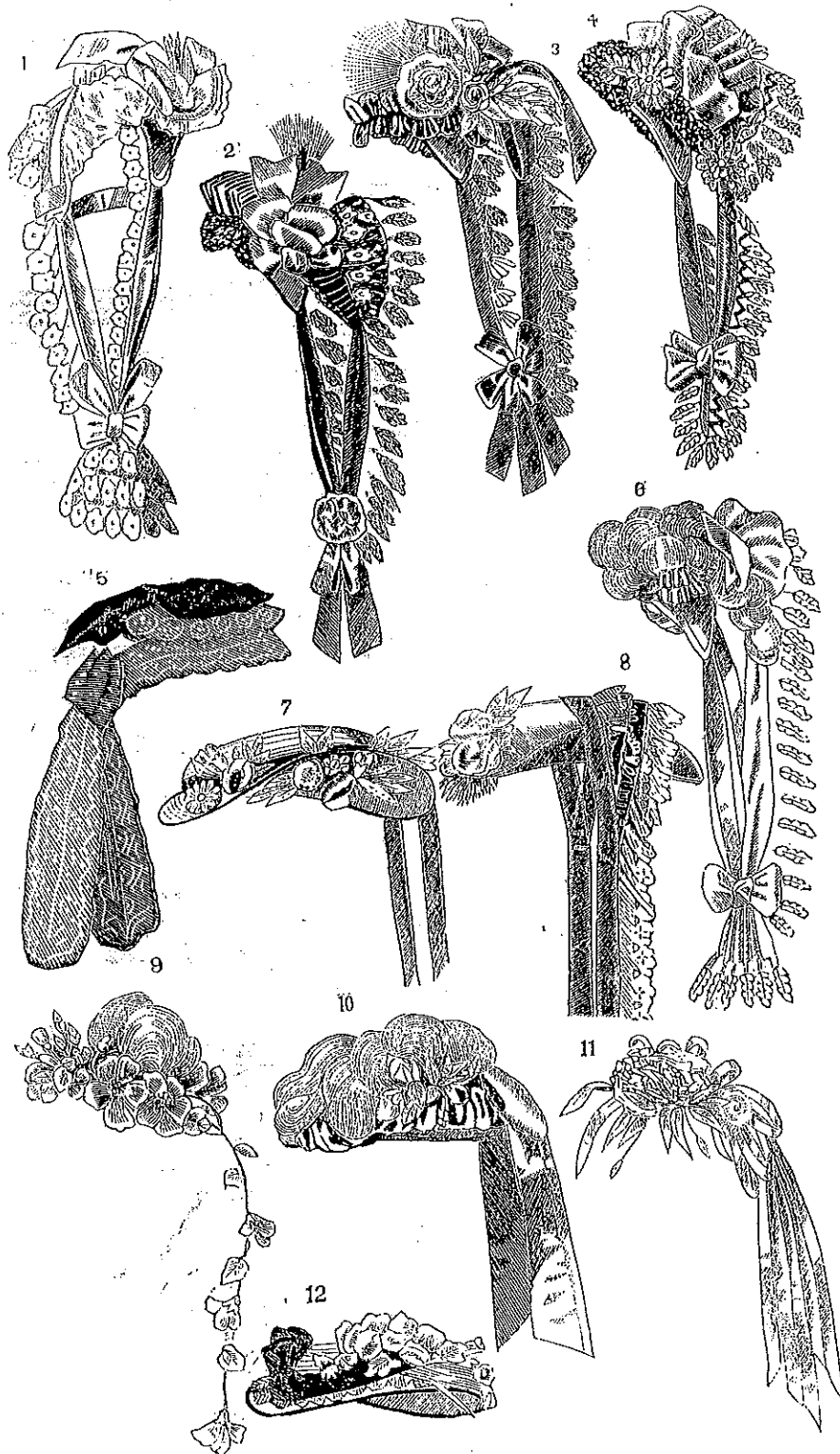
Fig. 3.



Fig. 4.



BONNETS, HEADDRESSES, ETC.—(See Description, Fashion Department.)



BONNETS AND HATS.—(See Description, Fashion Department.)



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Fig. 1.



Fig. 1.—Evening coiffure of puffs and curls; the top of the head is ornamented with a perfect garden of flowers, with a bird perched in the centre.

COIFFURES.

Fig. 2.



Fig. 2.—Coiffure, arranged in three puffs in the back; the front hair in small curls laying on the forehead, surmounted by a fancy comb and bow of cherry velvet.

Fig. 3.—Evening coiffure, formed entirely of puffs, both front and back, with one long curl at the side. An ornament representing a jeweled bird, with a gold tail, is placed in the centre of the forehead, in a quilted rosette of velvet, the velvet extending down the back in a long end.

Fig. 3.



HATS AND BONNETS.

(See Description, Fashion Department.)

Fig. 1.

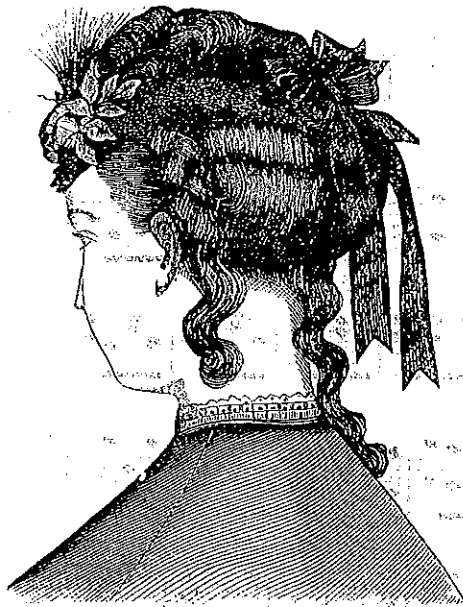


Fig. 2.

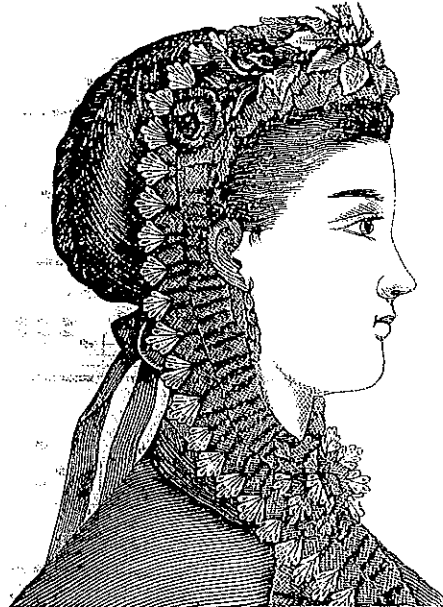


Fig. 3.

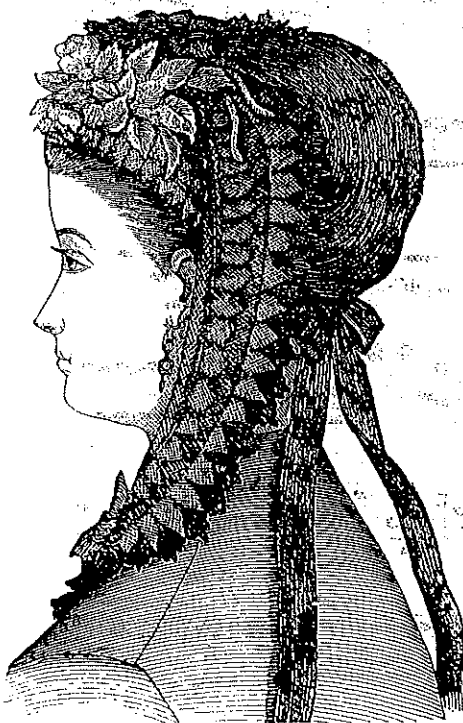
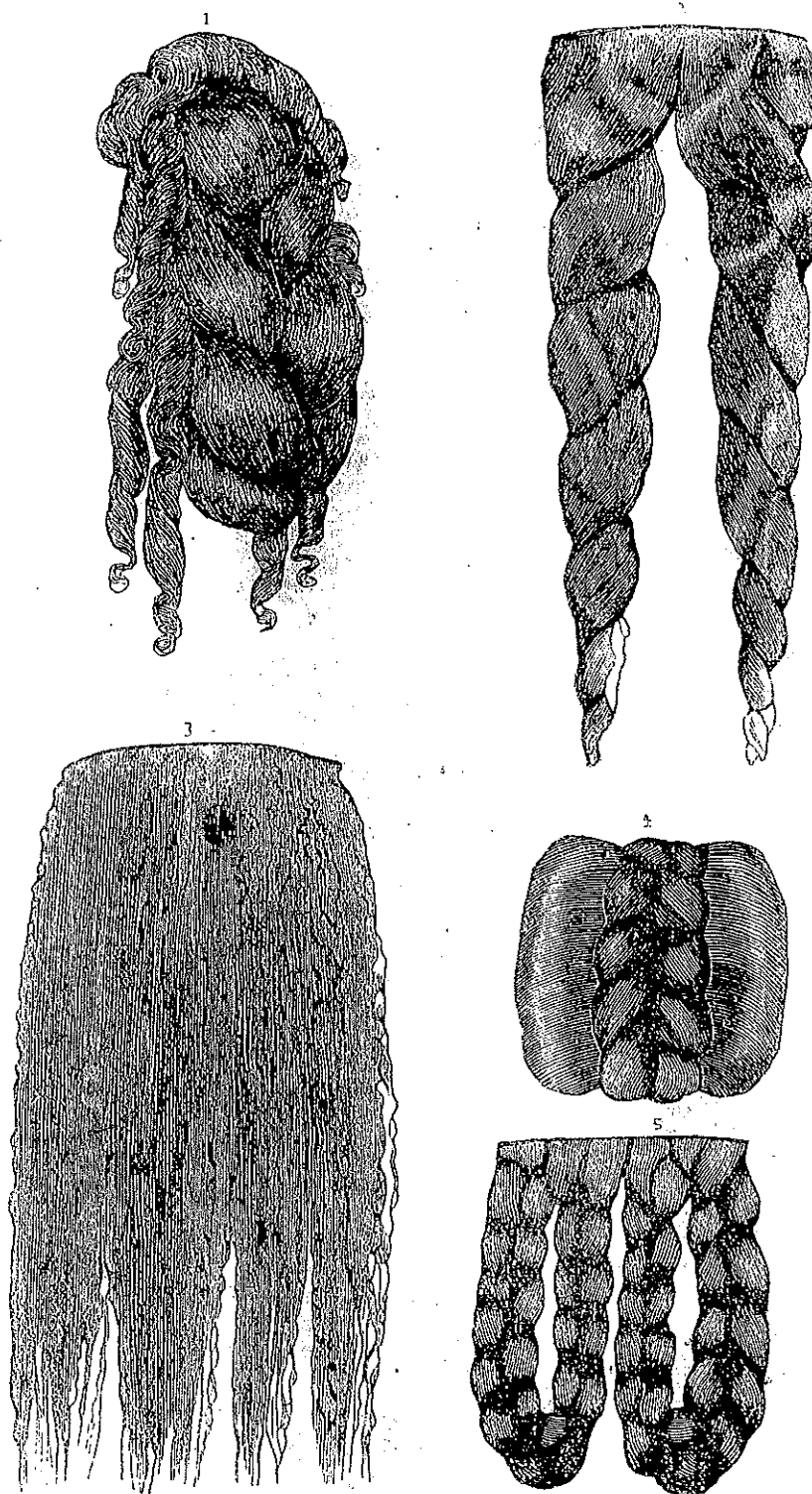


Fig. 4.



CHIGNONS.—(*See Description, Fashion Department.*)





- c. Early 1850's
- * Pleats fanning outward from waist to shoulders
 - * Headdress with ribbons and lace

Charles W. L. L. Atkinson for

C440

- c. Early 1850's
- * Use of a shawl
- * Headdress with ribbons and lace



*Portrait of Mrs. Alderson, given by
her daughter*

C441



c. 1855-60

* Looped hairstyle

* Shawl

* Collar does not meet in the center

1. Robert, Mary, Jr.

C409



- c. 1858-59
- * Hair center parted
 - * Tulip sleeve
 - * Wide lace collar

2 1858-59

C391



c. 1860

* Y- shaped bodice

* Full sleeves

* Checkered print dress.

Carte de visite Younglove, Annie S. C410



- c. 1860-62
- * Snug pointed epaulettes
 - * Decorative cuffs
 - * Linen collar
 - * Oval brooch
 - * Several buttons used

to the

Mary, Mother of Sam

C236

c. 1860-65

- * Woman possibly in mourning
- * Ruching ribbon trim down sleeve
- * Hair has a center part



*Portrait of a woman in mourning
c. 1860-65*

C474



c. 1860-65

* Ruches ribbon trim

* Hair has a center part

Card de Visite - unidentified woman C468



c. 1860-65

- * Stand up collar and tie
- * Hair is center parted

C390



c. 1860-65

- * Ruching around hem
- * Sleeve detail matches waistline
- * Black velvet trimming

unidentified woman

C662

KM - R+C Hazanec (Portland, TN)



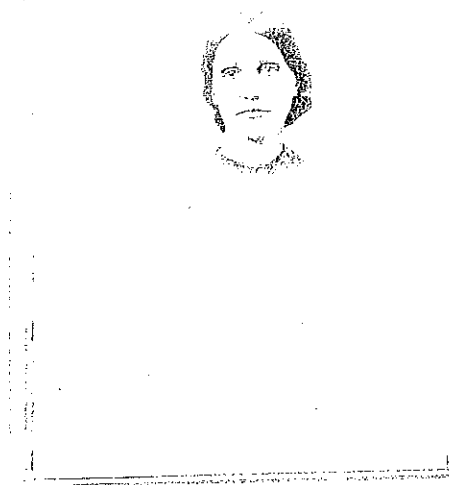
c. 1860-65

- * Ruching down sleeve
- * Lace collar
- * Full skirt with cartridge pleats
- * Excessive use of buttons

unidentified
woman

C663

KM - R+C Mazanec (Portland, TN)



C : 861-62

c. 1861-62

- * Hair is worn low on the back of the neck
- * Hair is also in a hair net

C392

c. 1863-65

* Possible a mourning costume

* Watch chain and fob

* Hair center parted



C597

unidentified



c. 1864-66

* 3cent stamp

* Ruching trim same color as dress

* Oval Brooch

* Wide belt

* Hair has a center part

Elizabeth Potter Robertson

C646

3d stamp

c. 1864-67

- * Ruching on bell shaped sleeves
- * Leather gloves
- * Under shirt and under sleeves
- * Hair is center parted



From the collection of C407
supplied by Mrs. C.

c. 1864-66

* Stamped

* Excessive use of buttons

* Shallow downward curve of sleeve

* Trim detail on sleeve at the cap and cuff

* Hair has a center part



*Carte de
visite*

C 560

Woman - unidentified

*photo by C.R. Edwards, B.G.,
c. 1864-6*

from Nora Young Ferguson Collection



c. 1865-69

- * Side front opening
- * Watch fob
- * Sleeves are narrow
- * Excessive use of buttons
- * Wide cuffs

Handwritten text, possibly a name or description, partially obscured by a vertical line.

C448



c. 1866-70

- * Empress Eugene hairstyle
- * Narrow sleeves
- * Ruching through out dresses

unidentified
group

C665

KM - R+C Mazanec (Portland, TN)



C440 c.1850



C341 c. 1860-64



C410 c. 1860



C337 c. 1860-64



C409 C. 1855-60



C441 c. 1850

c. 1860's



B715



Miriam E. White

C732



C724

C222 c. 1860-64



C64 c. 1864-66





C238 c. 1865-69



C223 c. 1864-69



C237 c. 1864-69



C65 c. 1864-66



C63 c. 1864-66



C62 c. 1864-66



October 3, 1864 C389



C344 Stamped 1864-66



C273 c. 1860-64

Miss Mollie H. Jones



C178 c. 1860-64

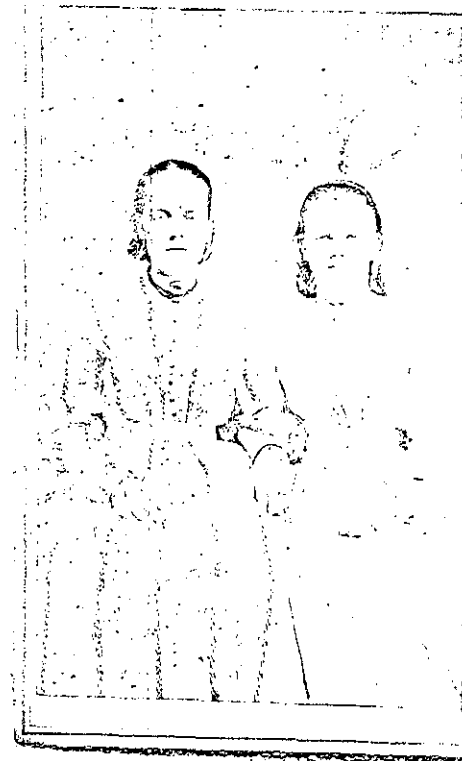


C185 c. 1864-66

C411 c. 1860-65



C339 c. 1865-69



C338 c. 1865-69

C342 c. 1865-69



C356 c. 1860-64



C. 1865-69

C304



C288

C249



C18



C17



C68



C69



C21



C9



C.1865-69



C312 c. 1869-72



C236 c. 1861-62



C343 c. 1860-64



C192 c. 1864-67



C189 c. 1865-69

C740 c. 1864-66



C553 c. 1865-69



C473 c. 1865-69



C448 c. 1865-69





C745 C.1860's



C710 c. 1865-69



C735 c.1865-69



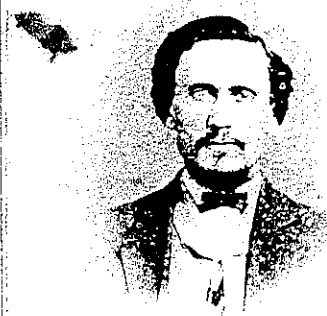
C762 c. 1865-69



C734 c. 1860-64



C315 c. late 1860-early 1870's



C313 c. 1860's

C320 c. 1865-69



C242 c. late 1860's to early 1870's



C241 c. Late 1860's to early 1870's



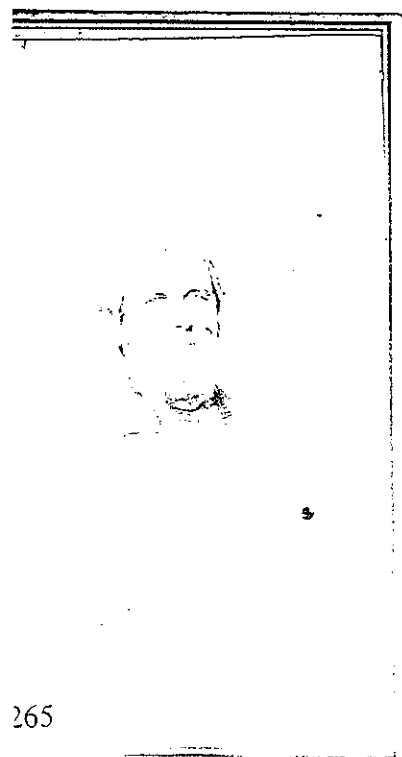


C247

c. Late 1850's



C246



265

c. Early 1860's



C266

c. Early 1860's



C235

c. 1860's



J. P. LUSK'S New Gallery State Street

C250

c. 1860's

C240



c. 1860

Lippe, Frederick



Frederick Lippe.

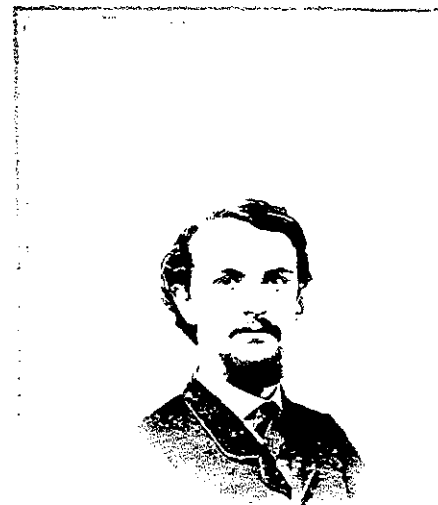
Stamped 1864-66

C239

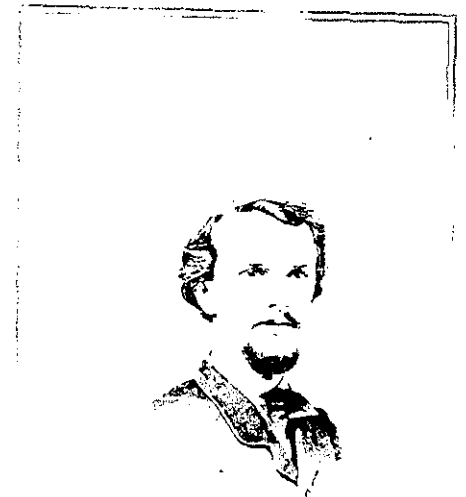
Charles Kendall Jones



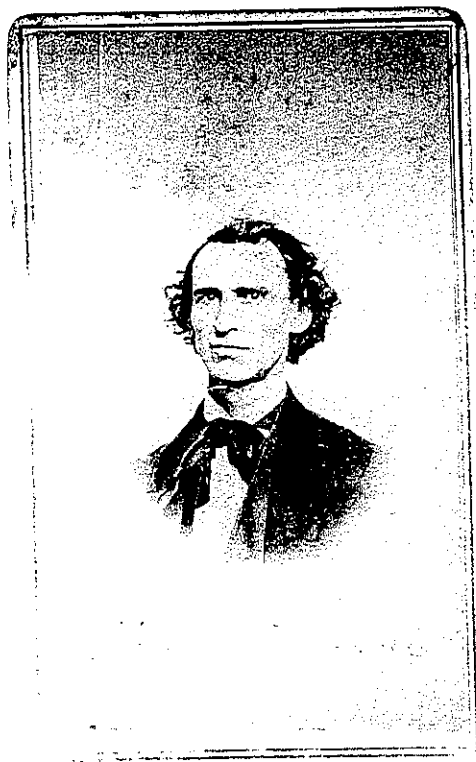
C225 c. Late 1850's early 1860's



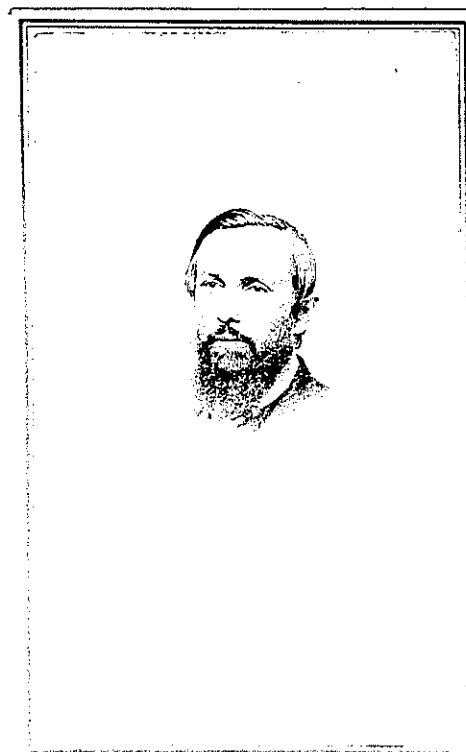
C227 Stamped 1864-66



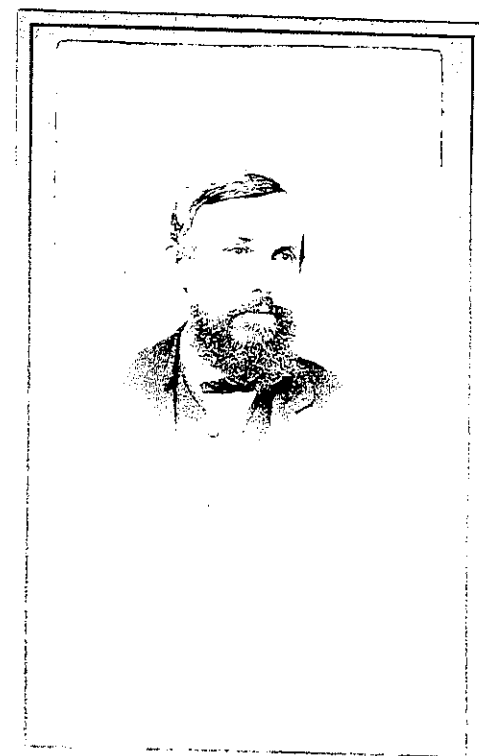
C226 Stamped 1864-66



C317 Late 1850's



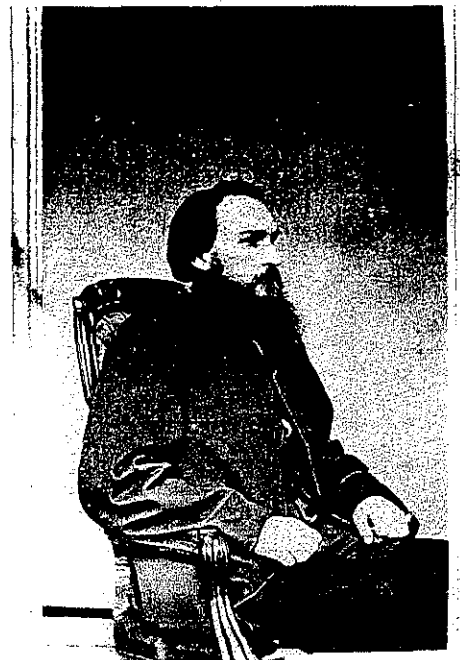
C282 c. 1860's



C278 c. 1860's



C295 Late 1860's



C316 Stamped 1864-66



C301 Stamped 1864-66



C318 Stamped 1864-66



C319 Dated March 31st 1864



C271 c. 1861-64



C201 c. 1860-64



C210 c. 1860-64



C213 c. 1860-64



C209 c. 1862-67



C215 c. 1855-60

C212 c. 1865-75





C101 c. 1864-66



C102 c. 1860



C103 c. 1860



C104 c. 1860

C109 c. 1860-65



C113 c. 1860-85



C114 c. 1860

C115 c. 1860





T. F. BOTTOMLEY.

GLASGOW XV

C165 c. 1865



C168 c. 1860



C191 c. 1860



C179 c. 1860



C180 c. 1864-66



C184 c. 1864-66