

of Brussels net sitting in puffs between the points; two rosettes ornament the sleeves. Black lace cap, with narrow border of white blond next the face.

DESCRIPTION OF SECOND PLATE.

Fig. 1 is a jacket of brown silk. It is cut open in front, and a black ribbon, striped with satin, laid flat on the edge, graduating towards the waist, where it unites in a bow and ends. The basquine is rather deep, and rounds gracefully to the person. The sleeves are modified from the original pagoda form, and are somewhat close to the arm. Both sleeves and the basquine are edged with black guipure lace, and knots of ribbon are arranged upon them in tasteful order.

Fig. 2 is a child's mantilla of mode-colored silk, remarkable for that elegant simplicity which is so becoming to the young. It is cut almost round, descending in a slight wave in front, and falls open at the neck. The edge is cut up in slits, three inches apart, and gores are introduced into the opening, which creates an unique and remarkably graceful border; a satin ribbon, quilled full, runs up inside the gore, ending at the point in a bow and ends. A quilling of the same ribbon surrounds the garment, running up the front and around the neck.

A garment that accords so well with the innocence and simplicity of childhood, is sure to meet with approbation, and that alone is sufficient to demand for it an extensive sale.

Fig. 3 is a specimen of black guipure lace, some two inches and a half wide, deeply indented with pointed scallops. These scallops are edged with a delicate range of minor scallops that surrounds a sort of mosaic pattern. These patterns are divided by delicately wrought stars, and the centre of each is embellished with an open star, exquisitely wrought. This style of lace, as our readers know, is among the most elegant and expensive trimmings of the day, and in selecting this from the best stock, we simply keep up with the demands of a fashionable toilette.

Fig. 4.—The material is black silk twisted into fine even cord. The head, close and narrow, diverges into tufts of silk that are netted three inches deep in square close meshes, about an inch from the head, a change is made by the netting needle, and by some trick of the art a row of small stars is produced, that give one of peculiar elegance to the net-work. This netted border descends in points, and the silk from each point is gathered into a long slender tassel, which flows open and free, forming a united fringe as it escapes from the netting.

Fig. 5 is one of those bathing dresses so necessary to a sea-side excursion or residence, if the invigorating sea-bath is to be enjoyed as it should be. The material is common Scotch plaid, green and red, in alternate checks. It is cut short in the bloomer fashion, which, though very convenient when half veiled in snowy surf, ought to astonish the sharks themselves on dry land. But a bathing dress is only intended for convenience, and the least idea of making it elegant would be preposterous. The dress is made with a loose skirt set to an old fashioned tight yoke, and gathered around the waist with a plaid belt; it is cut short, leaving the feet and ankles free. Long bishop-sleeves, fastened around the wrist and a band, protect the arm. The pantalettes are made loose, and fastened around the ankles with narrow bands.

Fig. 6 is a linen chemise. The neck is encircled with an embroidered linen band, delicately pointed at the outer edge; the pattern is divided into polka spots done in satin stitch, and exquisitely wrought eyelets in sloping lines. The sleeves are cut entire with the garment, and the embroidered edge is united on the shoulder in a point that meets the band upon the neck, uniting with it by a lace button. The garment is of very fine linen, gathered full into the band before and behind; it is open directly in front five or six inches, and the opening is finished with an edge of the embroidery.

GENERAL OBSERVATIONS ON FASHION AND DRESS.

Amongst the most tasteful dresses we notice a Silk dress, the skirt with three broad flounces, with deep festooned edges; in each festoon is a palm of either stamped velvet or silk gimp; the edges of the flounces must correspond with the palms, and must therefore be either narrow velvet or gimp. Low body in the *Watteau* style, with small *basquine*; its trimmed with a narrow *revers* to correspond with the flounces; bows of narrow black velvet ornament the front of *corsage*; the edge of *basquine* is festooned, the festoons and palms being of the same size as those of the *revers*. The sleeve is of a moderate width at the top, and very wide from the elbow; it is trimmed with two broad silk frills laid on the sleeve, they are narrowed towards the front of the arm; the top frill is placed a little above the elbow. Small lace cap trimmed with tri-coloured ribbon; long black lace lappets tied under the chin.

It is not difficult to see that the highest in the French nation are adapting all the best taste in fashion that prevails in England, in the same manner that we are adapting all that is refined and tasteful which is produced in Paris.

Skirts of dresses are worn long, and when without flounces they are extremely full; plain skirts are equally in favour with flounces for the promenade; the edges of flounces are generally trimmed, when not woven a *disposition*; some of the styles of trimming will be seen by referring to our plates; narrow silk braid, gimp, or several rows of narrow velvet are much in favour for the edge of flounces whether plain or festooned. Skirts to be worn with jacket bodies should be laid in large flat plaits in the front and over the hips; for those bodies where the jacket or *basquine* closes to the bottom, the fulness is better set into a plain piece cut on the bias.

Jacket dresses continue in favour for morning dresses; we have given several varieties of them in our costumes already; sleeves, with some few exceptions, are generally of the pagoda form; some being left open in the front of the arm, some at the back and crossed with braid or ribbon; some are slashed, others have *revers* turned back; some ladies are wearing the tight sleeve, others the full sleeves divided into three or four *bouillons*, but these are exceptions.

Mantles will be worn short; at present those of the *Tulna* style prevail; but as the season advances, the scarf mantilla, low on the shoulders, will, without doubt, be much in favour; taffetas and thin silks will be the materials for this style of mantle.