

body and the lappets are trimmed with No. 4 Pompadour ribbon plaited. Each opening of the lappets is connected by two bows of the same colored ribbon, the second of which has loose ends falling on the skirt. The pagoda sleeve is double; the under one is terminated by a deep flounce bordered with a plaited ribbon. On this under-sleeve comes the upper one, the end of which is ornamented with three openings, cut square and connected by bows like those on the lappets. The upper sleeve is also bordered with plaited Pompadour ribbon. Nothing can be fresher and more appropriate for the summer than this dress, which, from its elegance and grace, would suffice to make the reputation of a dressmaker.

In the country and at the Spas, a great many dishabilles are worn made of sprigged jaconet or unbleached cambric, with flounces and little vests terminated by a plaiting of the same, at the edge of which floats on each side a narrow Valenciennes. Others more elegant are made of white muslin ornamented with heavy embroidery, small plaits, and insertions with Valenciennes at the edge.

A great many linen articles are now made with richly embroidered medallions, surrounded by insertions of valenciennes. We also frequently see mixtures of Valenciennes insertions and satin-stitch embroidery and the effect is charming. To Chapron belongs the honor of this invention. His handkerchiefs present the first specimens of Valenciennes repeated in the middle of embroidery. Scarcely a day passes without Chapron's producing some beautiful new conception, which inferior houses immediately endeavour to imitate, though they never succeed in equaling the elegance of the model brought out by the *Sublime-Porte*. We therefore content ourselves with mentioning since we cannot describe the *Sultana* and *Amazon* handkerchiefs, the most recent productions of Chapron's fertile genius.

Ruches continue to be in favor for bonnets, especially for straw. Some Tuscans are ornamented at the edge of the front, with three rows of very narrow velvets. These same velvets also run across the front and the crown. On the curtain and the sides, are put either tufts of flowers or tips of feathers.

Straw bonnets mixed with blondes and ribbons, obtain great vogue at the Spas and the sea side. Nor must we forget the *Daumont* bonnet, a happy mixture of rows of Tuscan straw and Levantine crape. This crape is a new issue. The manner of placing the feathers and ribbons that form the ornaments of this bonnet require no little tact, as to be pretty and graceful, they must be in perfect harmony with the expression of the countenance, a point which tests the skill of an artist.

The flowers now in vogue are imitated from nature: roses, may-bloom, honeysuckle, and field-flowers, arranged in tufts half-garlands, and court-bows, ready to be put on the bonnet. For *soirees dansantes* at the Spas delightful head-dresses have been prepared, composed of

St. Helena violets and rosebuds or hortensias. Coiffures diapered with flowers and fruits are inimitable, and nothing can be imagined much lighter or more delicate than the thousand varieties of mixed with flowers.

GENERAL OBSERVATIONS OF FASHION AND DRESS.

The late uncertain state of the weather a strange admixture of sunshine and shower, has not prevented our *Artistes des modes* from producing many charming novelties.

For the promenade, white silks cloaks trimmed with deep white silks fringe are in great favor, they are of various styles; some of the short *Talma* form, the *mantelette Echarpe*, and the *Empress* style and extremely elegant: one of these is of muslin lined with *taffetas* and trimmed with lace; this mantle is well adapted for the sea side.

White muslin *Caraco* and jacket bodies are in great favor for young ladies. *Canezous* in black and white lace still retain their place.

Various sizes of *bouillon* sleeves are gradually superseding those of the pagoda form.

Skirts are worn exceedingly long and very full: flounces are in as great favor as ever, more particularly for the lighter materials, and thinner silks.

Bonnets are still worn small, and are much trimmed both on the outside and in the interior.

Notwithstanding the advanced period of the season, fashionable dressmakers are still busily employed in preparing ball dresses. Those most recently completed are rather elaborately trimmed with flowers, ribbon and lace; but they are somewhat less rich than those worn at the commencement of the season: and gold and silver embroidery, is, for the present, laid aside.

—Silk of pale colours, crape, and embroidered muslin are the materials of which many of the newest ball dresses are composed. One, consisting of plane and white tarletane, worn over pink silk, may be noticed for the peculiarity in the flounces with which it is trimmed. There are three triple flounces on the skirt; that is to say, there are three flounces of tarletane, each covered with a flounce of pink crape. The tarletane flounces descend a little below the lace flounces, and are scalloped at the edge. The flounces of pink crape descend still lower: they fall beneath the edge of the tarletane flounces, and are bordered by a narrow *ruche* of pink gauze ribbon, and the coarsage is ornamented with trimmings of Honiton lace, lined with pink ribbon.

Black lace, as a trimming for silk dresses, is always rich and elegant; but we have rarely seen it more tastefully employed than in a dress of silk, just completed, and intended for evening or dinner costume. The skirt of this dress is covered with flounces of Chantilly lace, each headed by a wreath of foliage in black velvet, intermingled with small red flowers. The coarsage is low, pointed in front, and trimmed with Chantilly lace.

One of the prettiest of the evening dresses