

Fashions for May.



FIGURES 1 AND 2.—WALKING DRESS, AND YOUNG LADY'S COSTUME.

THE month of May, like the early morning, or like opening youth, suggests ideas of freshness, simplicity, and grace. Whatever superficial observers may say of the fickleness of Fashion, her changes and variations are at bottom based upon a sense of the fitness of time, place, and occasion. This is really the first of the spring months, though the Almanac would persuade us that it is the last. It is the season of budding foliage and opening flowers; and costumes, in their way, should imitate nature. Hence good taste condemns the massy materials and ornate styles which are proper at other seasons, and enjoins a chaste and elegant simplicity in harmony with external nature. These characteristics are exemplified in the costumes which we now offer for the present month.

FIGURE 1.—WALKING DRESS of light purple silk; the skirt is very long and extremely full; it is woven *à disposition*, the stripes being pink, green, and white. Shawl of richly embroidered china crape, with very deep frings, above which is a narrow blue border, producing an extremely elegant effect. Bonnet of fancy straw, trimmed with black lace and narrow light purple velvet; the curtain is of white satin; and the strings of very broad satin ribbon.

FIGURE 2.—EVENING COSTUME for a young lady of sweet sixteen. The hair is arranged *à la Médicis*; the bandeaux are turned back and each terminates in a long cork-screw curl, which hangs down behind the ear, and falls on the neck. A moss rose with leaves and a bud is placed as an ornament above the hollow formed by the bandeau. Frock of white tartan-elle. Body low and round at the waist, where it is slightly gathered behind and before, but is plain at top. Skirt rather ample, trimmed with ten small flounces between two and three inches deep, crimped and fastened down at intervals by slight stitches. At the edges of the body, sleeves, and each flounce, are sewed on flat, like braid, narrow ribbons of white satin, No. 1, but leaving a quarter of an inch of the tartan beyond it at the top of the body and on each flounce. Four tufts of roses without leaves ornament the front of the body; the lowest replacing the bow at the waist. A white satin ribbon, No. 22, forms a scarf, and is so arranged as to represent a round bertha behind, and revers in front. It is fastened at the waist and falls in long floating ends on skirt. A tulle habit-shirt covers the neck, and is gathered into an embroidered insertion and terminated by a narrow lace.



FIGURE 3.—HOME DRESS.

HOME DRESS—Head-dress of hair. Orange *gros de Tours* robe; *corsage Elizabeth*, not quite high behind, and opening in a long V on the bosom; it terminates in a festooned *basquine*; there is a little fullness on the shoulder, and also at the bottom of the waist, which forms the shape in a most graceful manner: the *corsage* and *basquine* are trimmed with white *effile*; a butterfly bow at the bottom of the waist completes the trimming: the sleeves, tight at the top, gradually widen as they descend: there are four separate stages, each ornamented with stripes and *effile*: two deep flounces decorate the skirt, each bordered *en suite*.

Another very simple and unpretending costume for the carriage or promenade, may be styled the **QUAKERESS**. It is particularly adapted for materials of a dark or subdued color. The body is very high and plain behind; the front is formed of five small hollow plaits fastened on the epaulette and crossing on the breast. It is easy to conceive the graceful and unpretending effect produced by this simplicity of form, and how this crossing of the breasts sets off the body by widening the shoulders. The skirt follows the crossing or lapping over the body, and is trimmed with a band of velvet vandyked on each side. This trimming is repeated on the body, but then there is only one row of vandykes outside. The sleeves are quite straight, cut right down the stuff and trimmed like the rest of the dress.

This same toilet may be made of *tarlatane* for a young lady, and then it will be a family ball or evening party dress. The *Quakeress* body will be cut as follows: It will be low, square across the bosom, and then a *fichu* of *tarlatane* like the dress will be put on the body, high and formed of five crossed plaits. Sleeves short with regular plaits.

For full **EVENING COSTUME**, we have a robe of pink taffety; the skirt with two broad flounces of the same material. The flounces are scalloped at the

edges, and above the scalloping there is a design of flowers, stamped in eyelet holes. A row of white lace, about four inches in breadth, is attached to the edge of each flounce. The *corsage* has a shawl bertha, descending in front of the waist. Like the flounces, it is edged with scalloping, and is stamped in an open pattern; below the scalloping there is a row of white lace. The short sleeves are formed of a silk frill, edged with stamping, and a lace frill under it. Round the waist there is a small *basque* of silk, and lace corresponding with the flounces and the other parts of the dress. The front piece of the *corsage* is composed of rows of lace and stamped silk set on the *echille* form. The head-dress consists of a net of gold, bordered with *dentelle d'or*, and on each side roses, with long pendent sprays. Demilong white kid gloves, with trimmings of gold and silver *passanterie*.

A very becoming **DINNER DRESS** has been made of light green satin: the front of the skirt trimmed with a double *bouillonée* of tulle, of the same color as the satin. These *bouillonées*, which widened at the bottom and became narrow and close together as they approached the waist, were interspersed with small bows of green satin ribbon, disposed in the quincunx form, and becoming progressively smaller and closer together as they ascended to the waist. The *corsage*, which was half-high, was trimmed with the same *bouillonées*, producing the effect of a bertha or *revers* round the top; and the ends of the sleeves were trimmed to correspond. The hair arranged in a double plait. The back hair disposed in plaits, and fixed by a large comb, placed very backward, near the nape of the neck. On one side of the head was a water-lily, made in crape.



FIGURE 4.—MORNING DRESS.

MORNING DRESS.—This needs no extended description. The cap is composed of black lace, and adorned with flowers. Robe of *gros de Naples*; the *corsage* made quite high in front, and trimmed with black lace.