

AHLBORN'S "BRIDAL DRESS,"

Immensely admired.

July 24 1875

PUBLIC LIBRARY
MONTICELLO

Costume-Bridal-1875



Nr. 1. Kleid aus Grosgrain.
Beschr.: Röcke, d. Suppl.

Nr. 2. Brauttollette aus Seidenreps.
Schmitt und Döschl.; Röcke, d. Suppl., Nr. V.
Fig. 37-41.

Nr. 3. Kleid für Mädchen von 2-4 Jahren.
Beschr.: Röcke, d. Suppl.

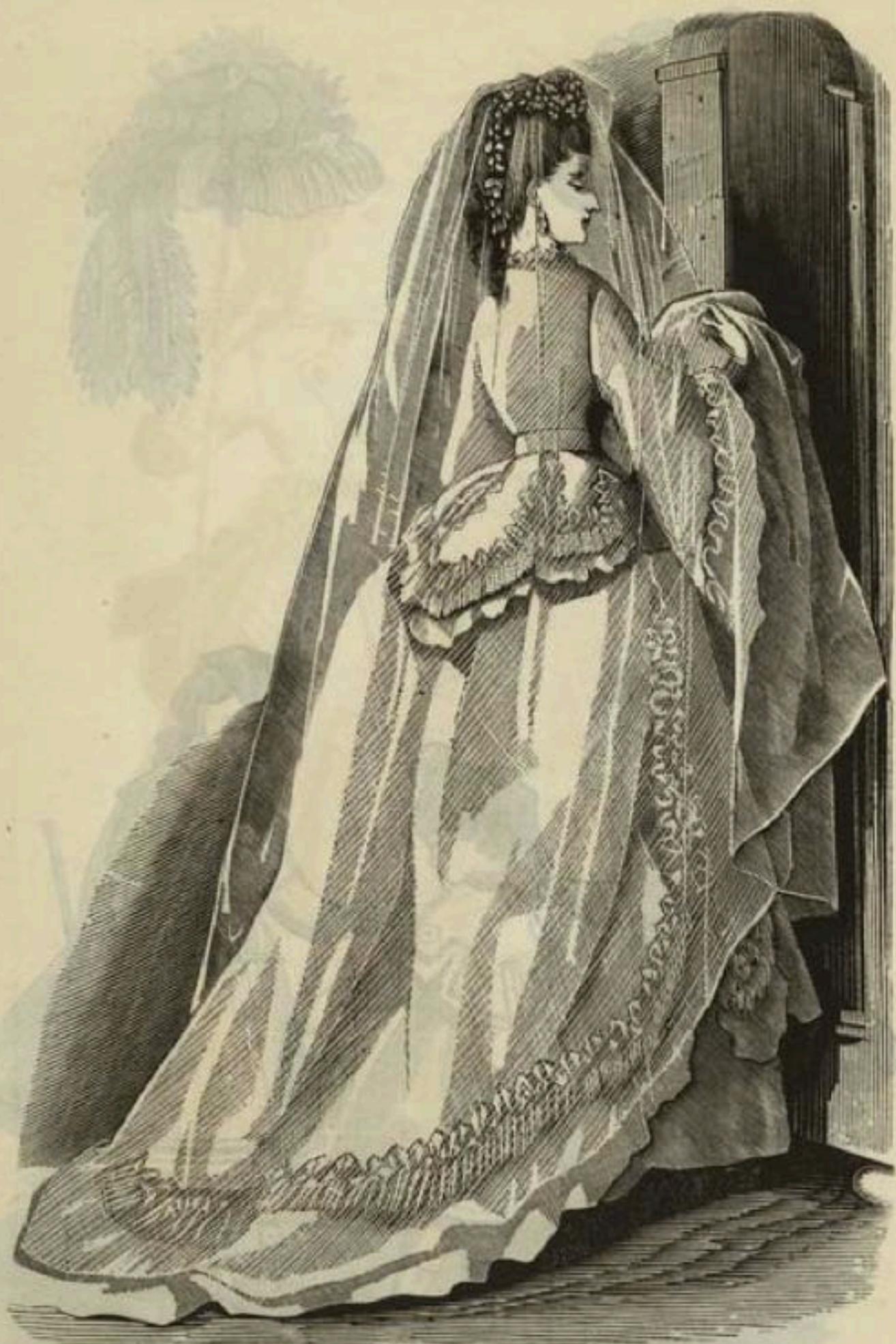
Nr. 4. Anzug aus Kaschmir.
Beschr.: Röcke, d. Suppl.

Nr. 5. Brauttollette aus Taffet.
Schmitt und Döschl.; Röcke, d. Suppl., Nr. V.
Fig. 37-41.

Nr. 1-5. Brauttolletten und Anzüge für Damen und Kinder.

Costume-Beibl. 1873

1873

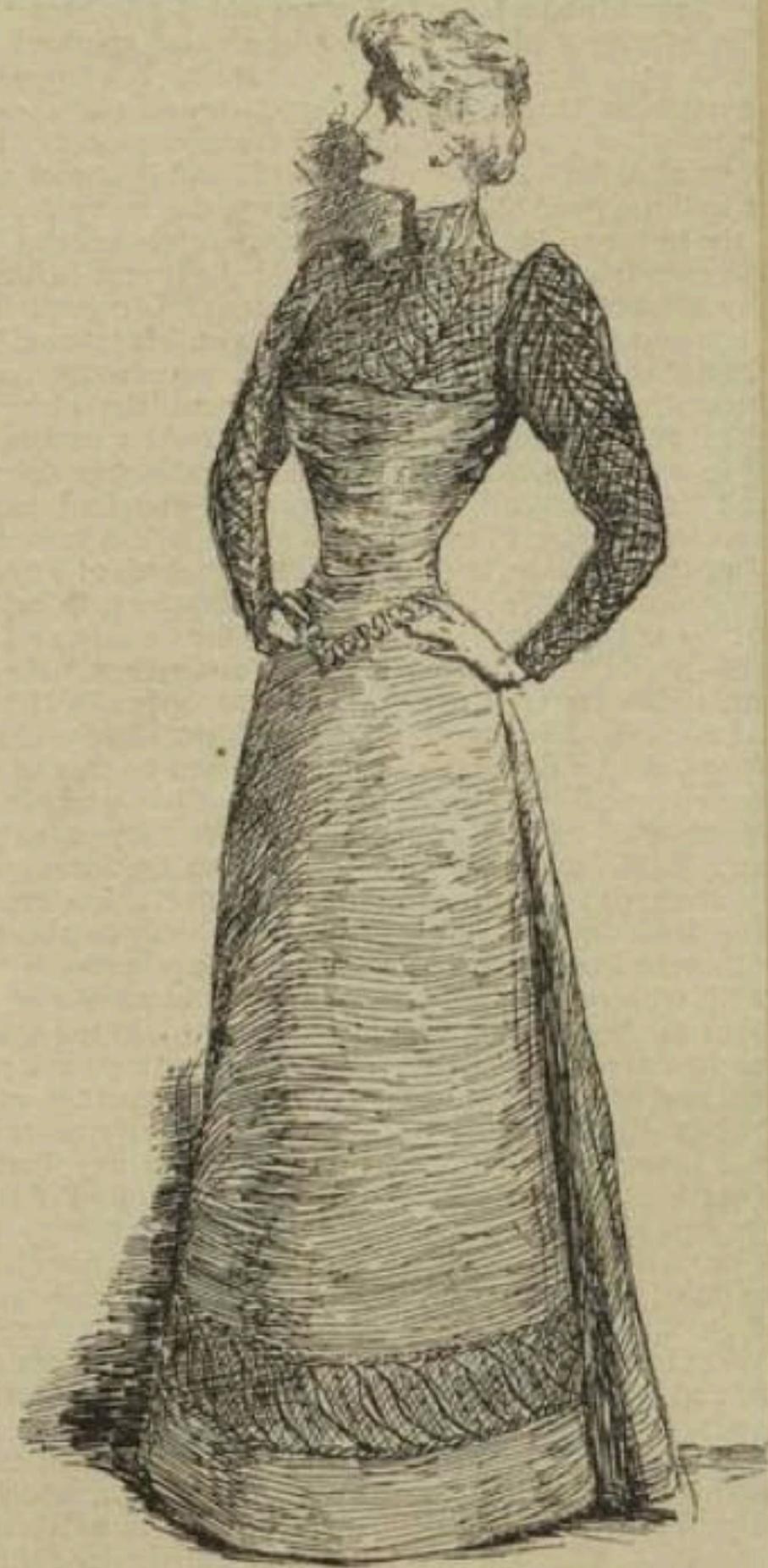


BRIDAL-DRESS.

WILLIAMS & SON, 152 NASSAU ST. N.Y.

PAT JULY 1870

Costume - Bridal - 1870



TRAVELLING GOWN.

H. 8425.1891

with which it is trimmed was designed by the late Prince Consort for the Queen. The Queen gave it to her daughter Princess Christian for her wedding dress, and she, in her turn, is now transmitting it to *her* daughter. The sleeves are of the lace, simply turned under at the edge.



W. F. PAUL

1849

THE BRIDAL NIGHT

GAM 1849

Costume - Bridal - 1849

U.S. PUBLIC LIBRARY
PICTURE COLLECTION



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

H.M. SEPT 1860



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

HM June 1857 white glass bridal dress

Costume - Bridal - 1857



FIGURE 1.—BRIDAL TOILET.

H.M. Mar 1862

Costume - Bridal - 1862



FIGURE 1.—BRIDAL TOILET.

H. M. 1862 June

Fashions for April.

*Furnished by Mr. G. BRODIE, 300 Canal Street, New York, and drawn by
VOIGT from actual articles of Costume.*



FIGURE 1.—BRIDAL TOILET.

404 Apr 1863

Fashions for August.

*Furnished by Mr. G. BRODIE, 300 Canal Street, New York, and drawn by
VOIGT from actual articles of Costume.*

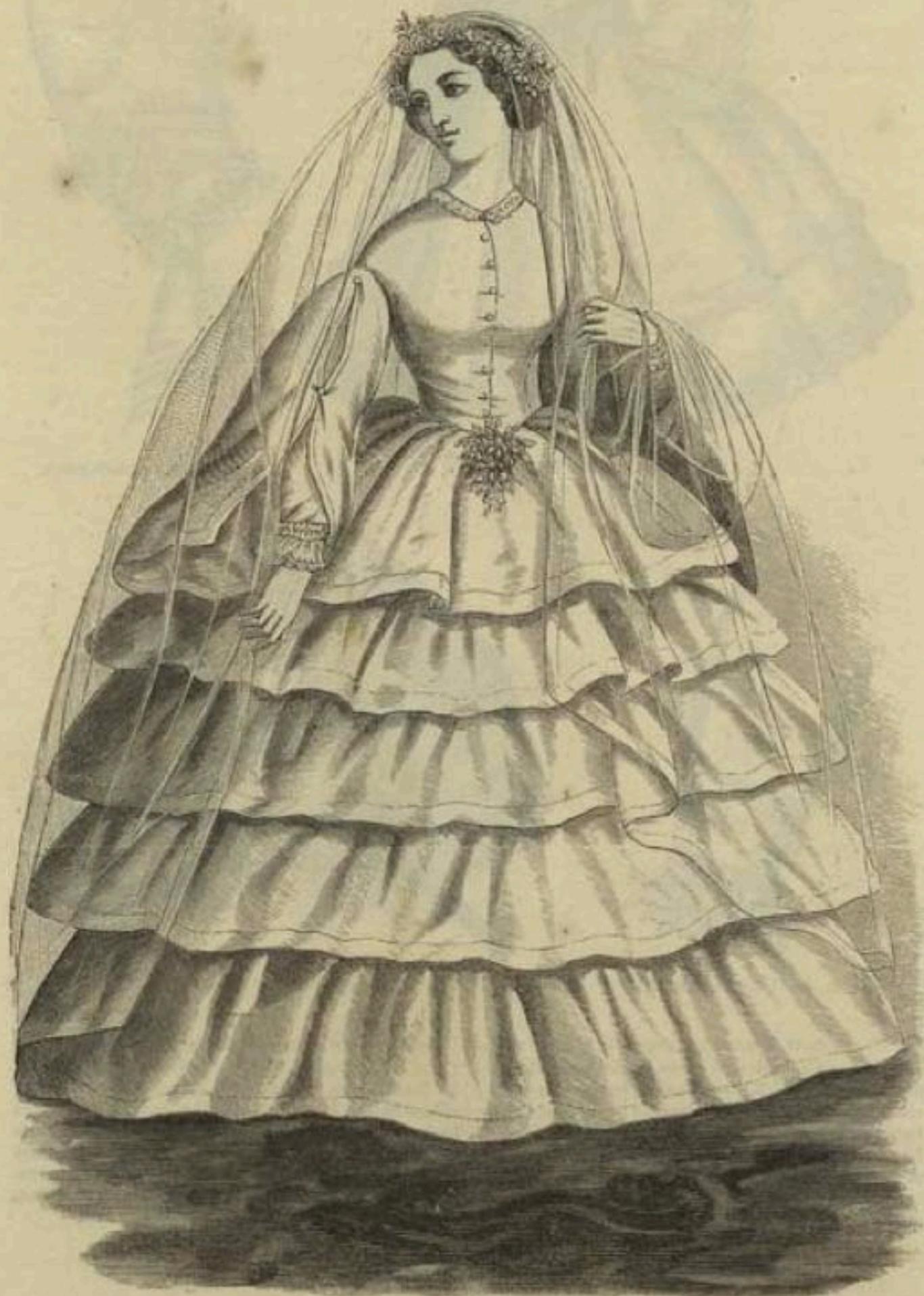


FIGURE 1.—BRIDAL TOILET.

H. M. Aug 1864

Summer Fashions.



BRIDAL, MORNING, AND VISITING COSTUMES.

1861
N. Y. PUBLIC LIBRARY
PICTURE COLLECTION



BRIDAL-DRESS. (SEE DIAGRAM.) BONNETS.



THE BRIDE AND BRIDESMAID.

MARY TAYLOR, AMERICAN ARTIST.

1846

ST. JOHN'S PLACE, NEW YORK.

N. Y. PUBLIC LIBRARY
PICTURE COLLECTION

N. Y. PUBLIC LIBRARY
PICTURE COLLECTION
N. Y. PUBLIC LIBRARY
PICTURE COLLECTION



LES MODES PARISIENNES. PETERSON'S MAGAZINE.
OCTOBER 1886 THE BRIDE.



Engraved by John H. Johnson

Designed by Wm. H. Smith & Co.

The Girl

20,923 (1842)



Fig. 1.
BRIDE'S COSTUME. Designed for TOILETTE.

Skirt front of cream colored crêpe de chine. The main skirt has five scalloped ruffles in front and the same arrangement in the back, headed by a garland of blossoms. On the sides two wide lace plaits, the whole length down. The tight-
 stays have a ruffle plastron, and three ruffles from the epaulettes on the close-fitting sleeves. Blossoms frame the plastron and trim the shoulders. Elizabethan collar. Paletot revers of guipure. Draped each of crêpe de chine with big ruffles
 on the sides. Veil of Point d'Alençon lace held by blossoms on the shoulders. Material required, crêpe de chine, 24 inches wide, 22 yards; ruffs for collar, 14 yard; guipure lace, 9 inches wide, 12 yards. Medium size pattern, costume,
 1 to measure, \$2.00.

TOILETTE, JUNE 1877



LES MODES PARISIENNES. PETERSON'S MAGAZINE.

Fashions for Summer.



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

FIG. 1.—BRIDE'S TOILET.—Hair in tands 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 *beyodres*, 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 sitting close to the chin, is of taffeta, gathered from the bottom of the crown to the edge; on the sides of the crown an ornament is placed, cut rather round at the ends, and

consisting of three rows of taffeta *bouillonnés*, 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 trim 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 *fesches* 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 founces, get narrower toward the bottom. They are pinked at the edges, and shaded. The sleeve is plain, and terminated by two trimmings, pinked and shaded. The skirt has five founces five inches wide, then a sixth of eight, pinked and shaded.



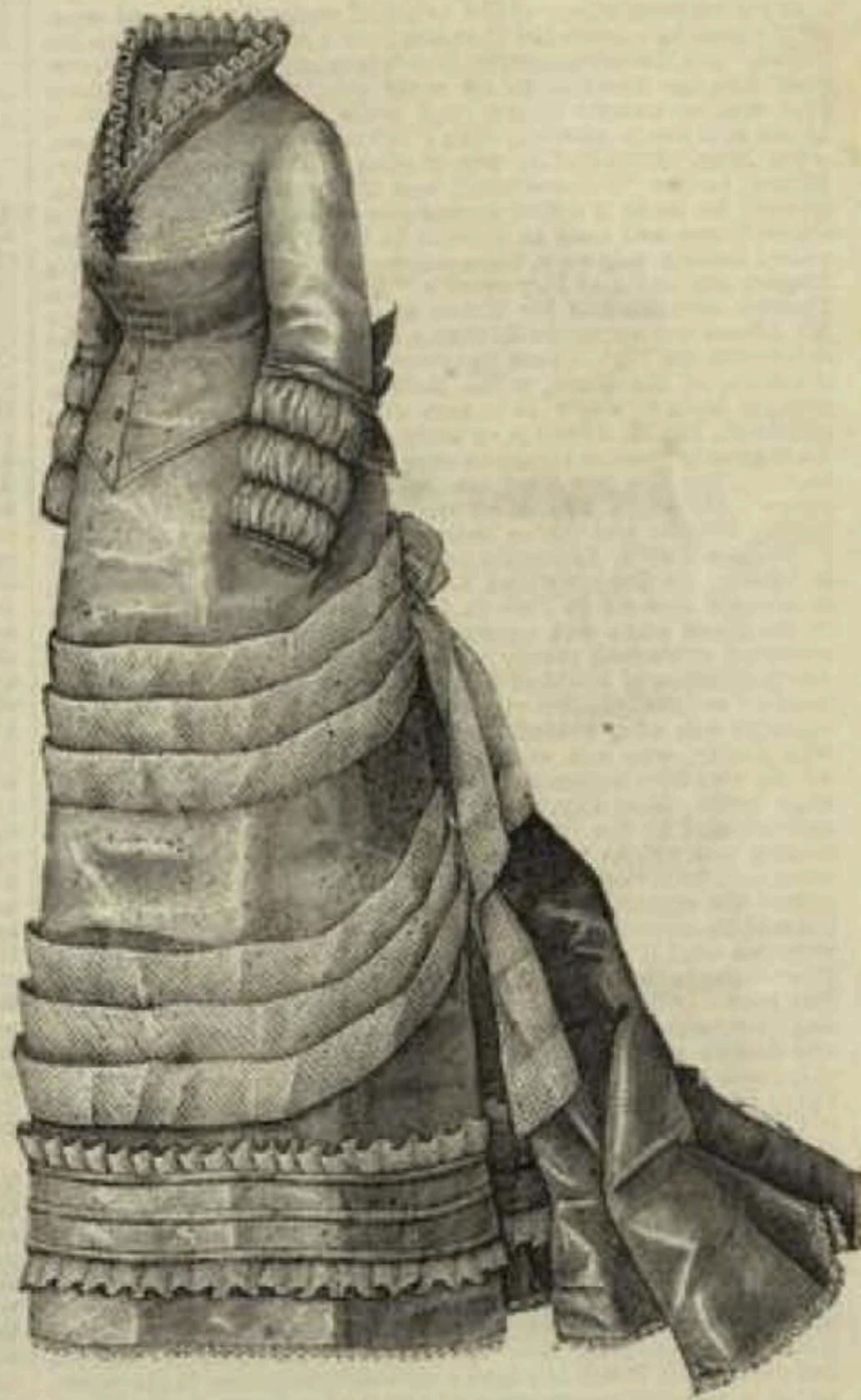
No. 3. BRIDE'S DRESS (BACK).

Caroline Reboux, of the name of PARIS, is making travelling hats of dark straw, with velvet leaves appliqué'd on the brim; the general form is the Rubens with high crown, and wide brim turned up on one side. These are always trimmed with full long ostrich feathers, that curl over the crown and down the back. This style will be worn until November, and then felt will replace straw, and the felt will always match in colour the costume worn at the time. It is made in navy blue, chestnut brown, *pois brulé*, and olive green, so that there will be no difficulty in procuring a winter hat to wear with all fashionable winter toilettes. Black and grey felt can be worn with every costume.

Mme. Reboux is making grey felt hats in the *Bibé* form, and trimming them with feathers to match; the stalk of the feather is concealed under all sorts of ornaments, such as a bow with a fancy silver buckle, a silver claw holding a rosette of ribbon, &c., but the prettiest and newest ornament for the purpose is a silver bird. This novelty is not made of metal, but it is a real bird which has been plunged into a bath of silver, so that all the feathers are petrified in the silver just as branches of trees are crystallised in the Salzburg mines. Beneath the brim of the *Bibé* hat there is often a bandeau of pale Bengal roses, copied with exceeding delicacy. This form of hat is also made of the same material as the costume.

The Aladdin toque is another novelty in headgear; it is made of velvet, but the velvet is entirely concealed with feathers, and with two pheasant wings. There are large toques for travelling made of black chip, trimmed with blue velvet, blue wings, and a long blue veil of tissue, not grenadine; other black chip toques are ornamented with a scarlet wing, black velvet, and a black tissue veil. The brims of hats are indented in the most varied and eccentric fashion, sometimes in the centre of the front, sometimes in the centre of the back, and sometimes at both sides.

Some of the bonnets for autumn wear are completely covered with birds' wings, and occasionally there are as many as six on each side. The tiny wings of larks, starlings, and blackbirds are all pressed into the service, and are sold in pairs, as the right and left wing must be placed in natural position. Such birds as pigeons, lophophores, and others with shaded bronzed plumage are likewise much used for trimming, and French milliners prize



No. 34. BRIDE'S DRESS (FRONT).

H. Y. P. FIGURE

Costume-Parade-1862.

4 Sept 1862



WEDDING PAMPHLET FIGURE NO. 12.—BRIDES' HOME GOWN.—Illustrating Pattern No. 7672 (copyright), price 1s. 8d. or 40 cents.



FIGURE 2.—BRIDE'S TOILET.

HM, Sept 1853

Costume. Bridal - 1853



LADY FLORENCE GORDON LENNOX
(Daughter of the Duke of Richmond).

LADY ALICE FITZGERALD
(Daughter of the Marquis of Kildare).

LADY ELIZABETH CAMPBELL
(Daughter of the Duke of Argyll).

LADY AGATHA RUSSELL
(Daughter of Earl Russell).

507 Apr 22 1876 C.M.



THE BRIDESMAIDS



LADY NERAC GORDON
(Daughter of the Dowager Marchioness of Beaulieu)

LADY FLORENCE MUSTARD
(Daughter of the Earl of Sandwich)

LADY CONSTANCE SEYMOUR
(Daughter of the Marquis of Hertford)

LADY MARY BUTLER
(Daughter of the Marchioness of Ormonde)



EMILY RIGL.

SARONY,

680 BROADWAY, N. Y.



Fr. Cochin del.

THE EMPRESS OF THE FRENCH, IN HER BRIDAL COSTUME.

N. Y. PUBLIC LIBRARY
PICTURE COLLECTION

me - Bridal - 1853

11/11/1853

Fashions for July.

Furnished by Mr. G. BRODIE, 51 Canal-street, New York, and drawn by VOIGT from actual articles of Costume.



FIGURE 1.—EVENING COSTUME FOR A BRIDE.

FIGURE 1.—The hair is arranged in bandeaux, half-puffed at the sides only; and, as illustrated in our last Number, it is crossed in front by a plait taken from the back hair, with which is entwined a garland of flowers. A second group of larger flowers is also placed upon the lower portion of the back of

AM. July 1851

N. Y. PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATION
FURNISHED BY

Fashions for August.

Furnished by Mr. G. BRONX, 51 Canal Street, New York, and drawn by VOIGT from actual articles of Costume.



FIGURE 1.—EVENING TOILET FOR A BRIDE.

Ms. A. 6. 1. 556

Costume Bridal - 1856

N. Y. PUBLIC LIBRARY
PICTURE COLLECTION



FASHIONS FOR APRIL.

THE newest Parisian fashions manifest a decided approximation to the style of dress which prevailed during the reigns of Louis XV. and Louis XVI. The make and the trimmings of dresses, the style of arranging the hair, the designs for setting jewelry—all are accurately copied from pictures of the date above mentioned. In short, there is quite a rage for the style Louis XV. and the style Louis XVI.

Pearls were never worn in greater profusion than at the present time. Nets formed of strings of pearls, and just sufficiently large to inclose the torsade of hair at the back of the head, are favorite head-dresses. These nets are edged round by pearl fringe, and at each side and at the back are tassels of pearl. In front a cordon of pearls is passed between the bandeaux of hair. The same style of head-dress has a very elegant effect when composed of blue beads (imitation of turquoise), or of blue beads and pearls mixed together.

Châleuses are regaining fashionable favor; but those recently introduced are somewhat different in style from the same kind of ornament worn a

few years ago. The most elegant consist of two long chains of gold, confined together by a slide set with jewels or beautifully enameled. From one of these chains is suspended a watch, in the back of which is frequently set a valuable cameo. To the other chain may be affixed a jeweled cassette, or any other trinket which taste may dictate.

OUR ILLUSTRATIONS.

Fig. 1. Ball dress of white tulle, over a slip of white glacé. The skirt is formed of three double jupes of tulle, gathered up in festoons by chains of pearl. The corsage is draped, and in the centre there is a bouquet of white camellias. The sleeves, which are exceedingly short, are formed of a single puff and frill; and on each shoulder there is an *agraffe* of pearls. Head-dress pearls, and blue and white marabouts. Necklace, bracelets, and earrings of pearl.

Fig. 2. Dress of velvet, of a beautiful hue of brown, at present very fashionable in Paris, where it is designated *la nuance Teba*, in honor of the Empress, who, it will be remembered, bore prior to her marriage the title of Countess de Teba. The

skirt of the dress is perfectly plain, without trimming of any kind; but it is made exceedingly full, and is sufficiently long behind to form a short train. The corsage is high, and has a round turn-over collar. The *basque* presents a novelty; being set on in large box plaits round the waist—a style which, be it observed, is suitable only to a very slender figure. The sleeves have a flat piece on the shoulder, and below it a puff and a broad frill. The under sleeves consist of large *bandeaux* of plain muslin, with worked cuffs turned back, and the wrists are encircled by coral bracelets. A small round collar of worked muslin turns over the velvet collar of the dress. The bonnet, of emerald-green velvet, is shaped so as to form a small point in front of the forehead. In the inside of the brim a fall of black lace slightly veils the cap. The outside of the bonnet has also a trimming of black lace, which is carried round the curtains at the back. At each side there are three small black and green ostrich feathers. Strings of green velvet ribbon. Under trimming, bouquets of geranium.

Fig. 3 (Bridal Costume). Double skirt of white satin, richly trimmed with Brussels lace. The

lace is disposed in a novel and highly effective style. It is set on in pyramidal groups, each formed of horizontal rows of lace gathers, in slight fullness. On the front of the lower skirt are two bows and ends of broad white satin ribbon, and a cointure of the same ribbon is fastened in a bow, and long, flowing ends in front of the waist. The corsage, which is high to the throat, is trimmed with horizontal rows of lace and white silk fancy buttons. Spanish sleeves, loose at the ends, and entirely covered with rows of lace, one above another, with bows of white satin ribbon on the shoulders. Round the throat a small white lace collar. The veil is of white tulle, edged with a broad hem, within which is a running of white ribbon. The bridal wreath is composed of orange blossom and jasmine.

Fig. 4. The dress of this sitting figure, which is only partially shown in our Engraving, is of pink tulle, with three broad sounces edged with fancy ribbon of a flowered pattern. The head-dress consists of a wreath, or rather a narrow cordon, of pink flowers, passes across the upper part of the head; and on each side there is a tuft of pink and white marabouts, fixed by pearl-headed Italian pins.

W MAR 25 1857



A. Payne del.

FASHIONS FOR FEBRUARY.

1855

N. Y. PUBLIC LIBRARY
PICTURE COLLECTION

1850s, American





Ames, London

LE FOLLET

Boulevard St. Martin, 61.

Robes de M^{me} Vava Weizard, & les plus belles Coiffures de Madame, pass. du Saumon, 21

Flora de Chagon, ainsi, & Robinson, St. Gaudette de Colard, & Charval, 40

R. Argyll Place, Londres

N.Y. PUBLIC LIBRARY
PICTURE COLLECTION



Copyright © 1862
24 Dec. 1862

GODDEY'S FASHIONS FOR DECEMBER 1862

Illustration by ... 1862



201. 1871.

201. 1871.
N. Y. PUBLIC LIBRARY
PICTURE COLLECTION

The Happy Bride.



1859

MAGASIN DES DEMOISELLES

10 Francs par an Paris. 12 Francs par an l'Étranger

Agarilles
Leprieux
Musique

Croniques de modes
Croniques de modes
Croniques de modes

Brochures et Fiches
brochet et brochet
Papiers et Ouvrages

Patrons
Album de Paris
Album

Bureau du Magasin des Demoiselles 51 rue Laffitte Paris

N. Y. PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATION
GIFT 1987

UN MARIAGE PARISIEN

Comme nous le racontait Archiduc la semaine dernière, on a célébré à l'église Saint-François de Sales le mariage de M^{lle} Jeanne Gabrié, fille de notre chère rédactrice en chef, avec M. Ramon Fernandez de Arizaga.

L'église était pleine de fleurs; une superbe messe en musique a été chantée par vingt-huit solécitants accompagnés d'un orchestre de vingt-six musiciens, avec soli par M. Auguste et M^{lle} de

grande herbe tombant sur de larges ballons en mousseline de soie plissée. Bretelles et ceinture en velours dahlia. Chapeau de paille blé, garni de cheveux en velours de couleur.

canail de velours violet ainsi de même mousseline. M^{lle} Honnet, qui a fait tout le trousseau de la mariée, s'est vraiment surpassée. Voici une petite robe de ville en crêpe maris, garnie de galons argent et broderie mousse. A la jupe, trois volants en biais bordés d'un galon. Au corsage, un large galon formant ceinture par derrière, et se divisant par devant pour former pointe sur la poitrine. Grandes manches-ballons en peau de soie avec double volant de crêpe en épaulette.

Puis c'est une robe de bal en soie paille, toute garnie de mousseline de soie paille. Au corsage, une blouse de perles gravées, allant du blanc au violet, une merveille.

Il y a aussi une toilette noire rutilante de jais; une robe de mousseline fleurie, garnie de guipure et de velours; un tulle-gewa en crêpe de Chine indéplissable; un manteau du soir en grosse soie dahlia avec grand col Louis XIII en jais noir; un petit mantelet de velours noir tout brodé de jais et de turquoises, avec volants de mousseline de soie noire, une de ces petites merveilles qu'Honnet a créées pour la saison.

Avant de finir, citons les fort jolies toilettes portées par M^{lle} Adam, Raphaël, Gouhaud, M^{lle} Adam, en peau de soie bleue avec grand habit directeur en étoffe de fantaisie genre japonais, grand revers au corsage et manche de velours bleu. M^{lle} Raphaël, en velours antique bleu, avec ornements et ceinture or et jais, une robe esquisse. M^{lle} Gouhaud, en mousseline de soie noire fleurie, avec garniture jais et rose.

Cette fête superbe s'est terminée chez M. Ramon Fernandez, à la légation du Mexique, rue de Galille, par un superbe lunch. Et le soir, les jeunes époux partaient pour la Belgique. Avec tous ceux qui les connaissent et qui les aiment, nous formons des vœux bien sincères pour leur bonheur.

Mario de Savenay.

Ces jours derniers, s'est ouverte au Champ de Mars, dans la salle du rez-de-chaussée du palais des Arts libéraux, l'exposition des cartons peints, grandeur d'exécution, produits par les artistes rétribués au premier degré du concours pour la décoration des salons d'introduction nord et sud de la salle des Fêtes de l'Hôtel de Ville.

Ces artistes sont: MM. Denis et Mores, Simas, Delance, Henri Danger, Jules Ferry et Henry Martin.

L'œuvre que chacun d'eux a produite est vraiment admirable.

Cette belle exposition ne restera ouverte que jusqu'au 12 avril inclus.



Montauban.

Le curé de la paroisse a béni l'union des jeunes époux, après une allocution des plus éloquentes, pleine d'élevation et de belles pensées.

La mariée portait une délicieuse toilette de satin blanc, simplement garnie de mousseline de soie au bord de la jupe et en herbe sur le corsage. A gauche, sur la poitrine, un bouquet villageois en fleurs d'orange avec grand flot de ruban. C'était un petit chef-d'œuvre d'élégance et de distinction, qui fait le plus grand honneur à Honnet.

Leathérie, qui s'était chargé de la coiffure, a trouvé une merveille, et sa petite couronne Renaissance, faite de légers cordons de fleurs enveloppant le chignon sur le voile, a été admirée de tout le monde.

Les demoiselles d'honneur étaient au nombre de quatre: l'une, une petite fille charmante, cousine de la mariée; les trois autres, trois fort jolies personnes, M^{lle} Gouhaud, les filles de notre sympathique directeur.

Leur toilette était des plus réussies. En soie ivoire, garnie à la jupe de bouillonnés de mousseline de soie. Corsage complètement plissé, en mousseline de soie, avec



La mère de la mariée avait une robe de peau de soie glacée, vert et feu, garnie de broderie de jais, avec tablier de tulle brodé et larges pans de même tulle, retombant en arrière sur la jupe. Cette robe d'une grande élégance est une création de M^{lle} Pelletier-Vidal.

Le chapeau, une petite merveille, tout Henri de roses de velours avec nœuds de perles lophosphore et jais, sort des ateliers de M^{lle} Carlier.

A citer encore une robe en velours épinglé changeant, vert et rose, garni de mousseline de soie, avec petit

Modes de Paris.

20 Mars 1834.

N^o 1048.



Petit Courrier des Dames.

Boulevard des Italiens N^o 21 près le passage de l'Opéra.

Costume de Mariée.

Coeffure Émerilée. Robe en Mousseline brodée.

Ass^{ez} 258 J. Fuller N^o 36 Rathbone Place London.

Costume - Bridal - 1834

PCD MAR 20 1834

N. Y. PUBLIC LIBRARY
PICTURE COLLECTION



LES MODES PARISIENNES.

RAY.

1864

Paris May 1864

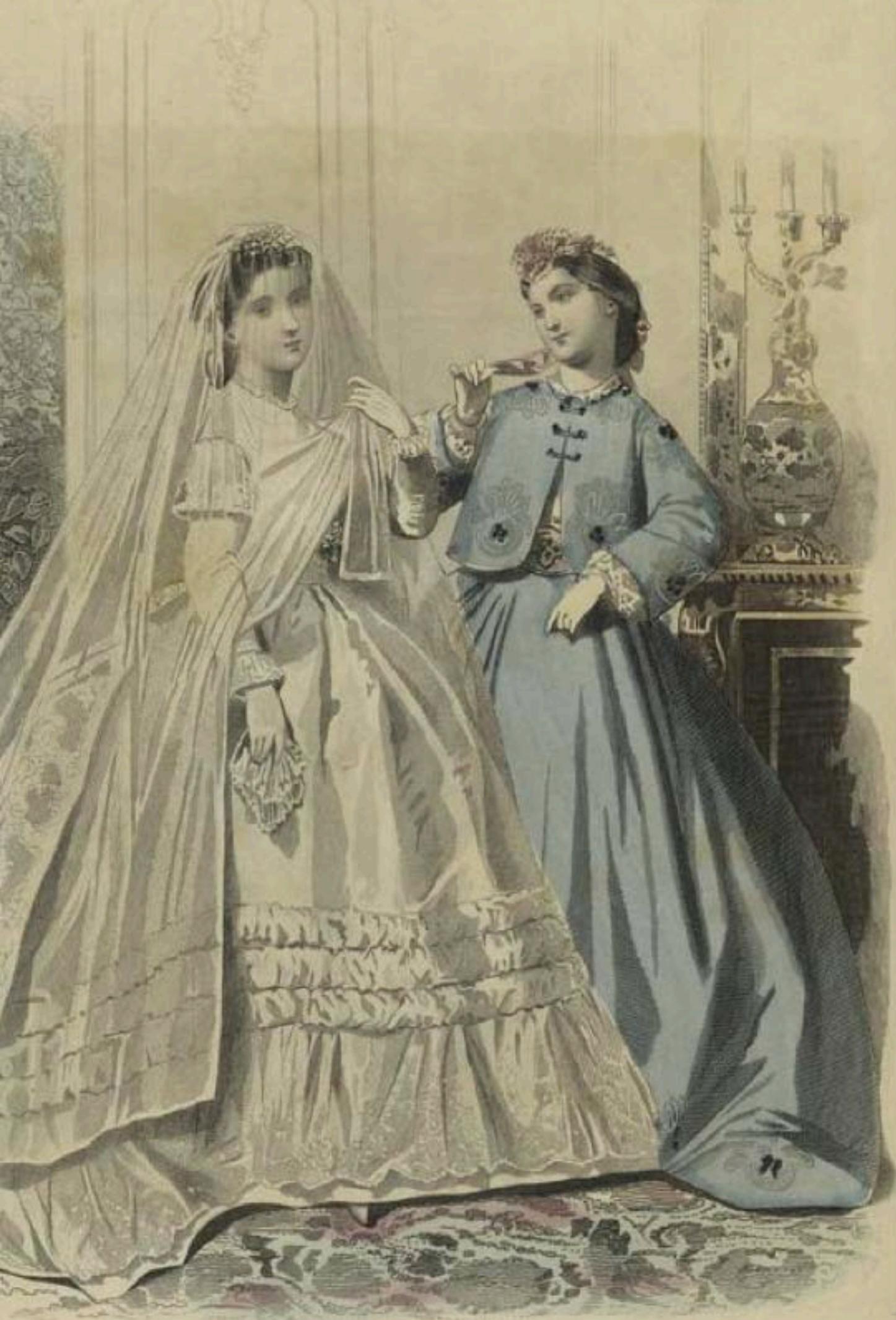


Simon & Schuster.

LES MODES PARISIENNES

Costume - Bridal - 1860s

B. Y. PUBLIC LIBRARY
PICTURE COLLECTION



LES MODES PARISIENNES

W A Y.

1861

P&T Nou 1864



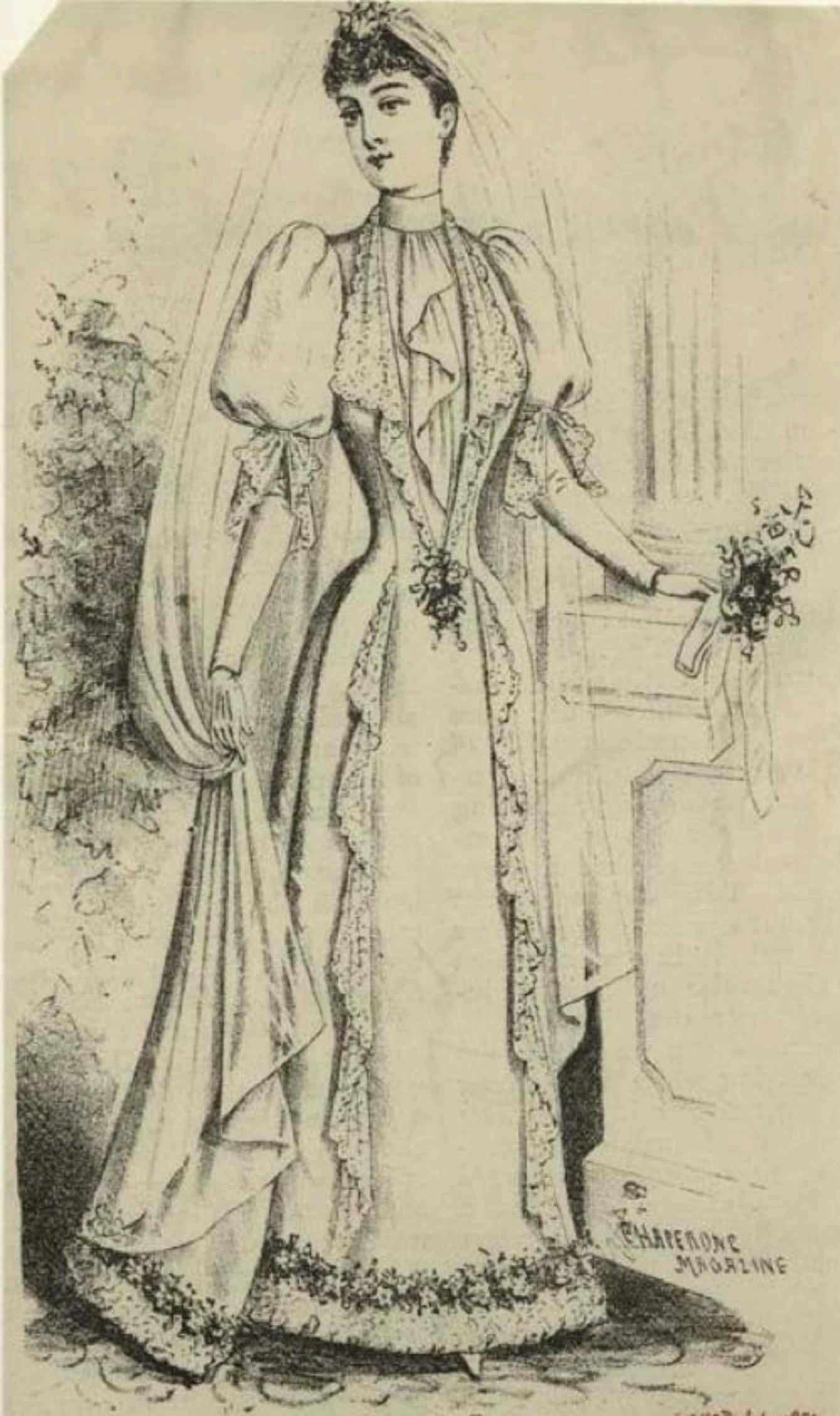
LES MODES PARISIENNES. PETERSON'S MAGAZINE.

NOVEMBER 1870.



H. E. PIERCE-AGLART
FUTURE COLLECTION

HW Apr 18, 1863
THE PRINCESS OF WALES AND HER BRIDEMAIDS.—[See Page 211.]



CHAPERONE
MAGAZINE

CHAP July 1892

CHAP July 1892

Princesse Wedding Gown of white Veloutine, with ruffles of embroidered Chiffon;
tulle veil fastened with orange blossoms.

CHAP July 1892



Prinzessin Louise Margarethe von Preussen im Brautkleide. (S. 262.)



PURITY. *Gy Aug. 1850.*

WEDDING DRESSER. GIGANTE IMPROVEMENT ON THE FRENCH

Designed and Printed expressly for Godeys Lady's Book by J.M. Fisher.

N. Y. PUBLIC LIBRARY
PICTURE COLLECTION

Costume. Baidol. 1850



The Queen

in Her Bridal Dress.

*Engraved under the superintending of H. M. Colburn by W. H. Stiles
London: Published by H. M. Colburn, No. 21, St. Paul's Church-Yard.*

*W. H. STILES DEL. & ENGRAVER
H. M. COLBURN SCULPTOR*



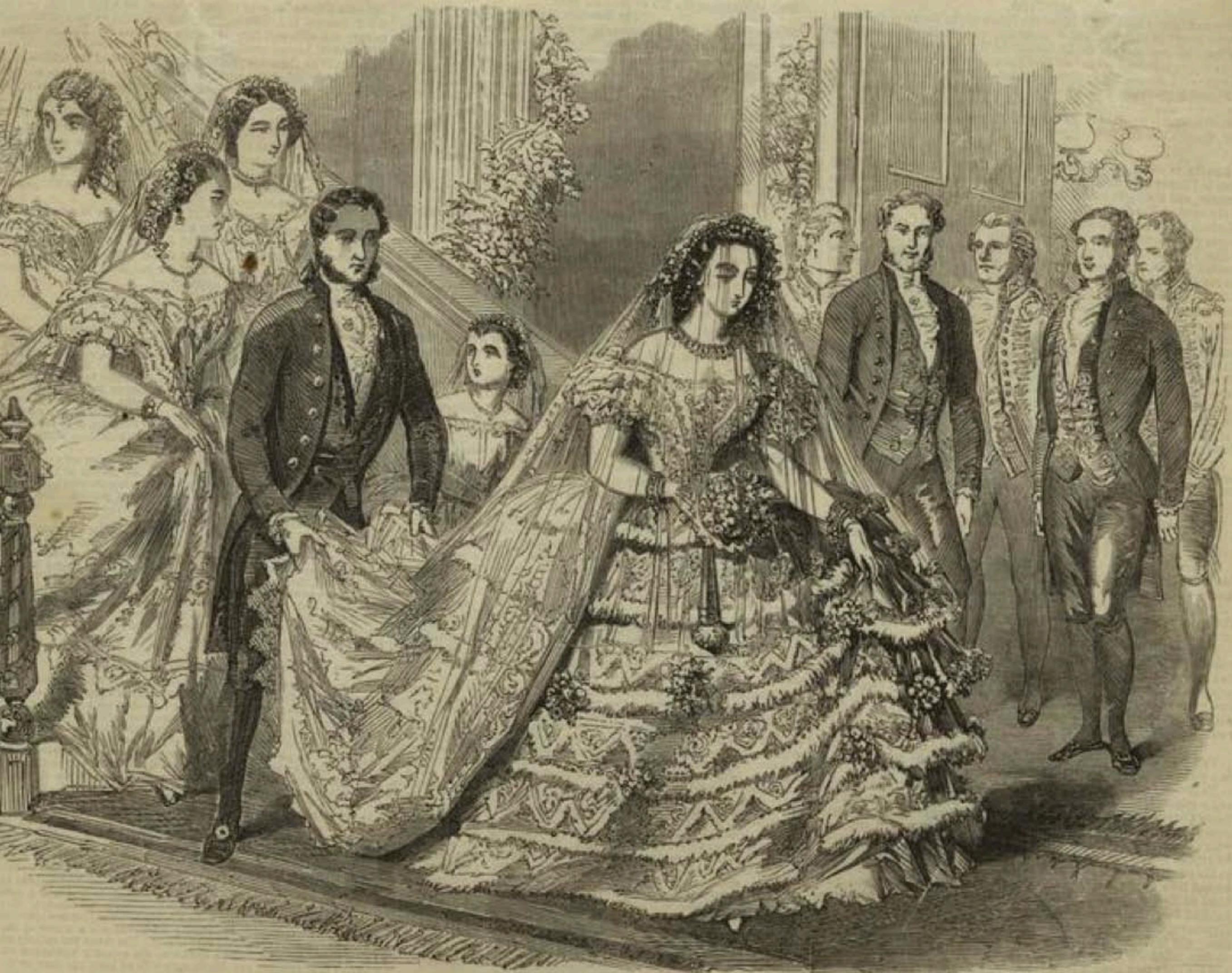
THE QUEEN OF THE BELGIANS

IN HER WEDDING DRESS, 1832

Louise of Orléans

Engraved by W. Hayward from an Original Drawing by E. T. Davis

G. F. VEREKE AND SONS
LONDON & CALCUTTA



THE ROTHSCHILD MARRIAGE: THE BRIDE.—(SEE PAGE 170.)

147 Mar 14 1857

Costume - Bridal - 1857

THE ROTHSCHILD MARRIAGE: THE BRIDE.—(SEE PAGE 170.)



Toilette de mariée de la maison Lipman.

REVI June 1890

Costume - Bridal - 1890

N. Y. PUBLIC L.
PICTURE COLL.



S. D. D. 1890

REVUE, June, 1890

Toilette de mariée de la Maison Lipman.

Costume - Bridal - 1890

N. Y. PUBLIC
PICTURE CO.



GR. N° 6083. — TOILETTE DE MARIÉE. — DESSIN DE M^{lle} ESPERL. — Modèle de M^{lle} MOSLAND (96, rue Saint-Lazare).

#19107701895



GR. N° 5948. — TOILETTE DE MARIÉE (Voy. la description, p. 215). — Dessin de M^{me} ESPERL. — Modèle de M^{me} Mostard (96, rue Saint-Lazare).

#19,07761895

piècement. Sur le devant, la pointe du corselet coupe le volant de dentelle. Manche courte, bouillonnée sur une manche collante en même tissu. — Capeline en paille verte, garnie de plumes noires et de ruban de satin rouge.

Matériaux : 6 mètres de crépon en 1^m,20; 1^m,50 de mousseline; 10 mètres de galon de métal et un corselet au patron en même galon; 15 mètres de volant de dentelle.

2. Robe en serge blanche et drap marron d'Inde brodé de jais. Jupe de serge à godets et corsage de drap brodé rentrant dans la jupe; il se compose du dos d'un seul morceau et devant ouvert en cœur, resserrés à la taille par deux rubans dégradés en satin blanc dessinant l'encadrement d'un petit corselet arrondi. Le premier ruban se ferme à gauche par un chou et le second à droite. Chemise de mousseline de soie coulissée au milieu du devant et col montant tuyauté en mousseline. Manche-ballon en serge arrêtée au bas du coude par un volant froncé fourni par la manche. — Capeline en mousseline paille plissée, garnie de roses



3. TOILETTE DE MARIÉE (4165). — Modèle de M^{me} PELLETIER-VIDAL (19, rue de la Paix).

#19,077 (1893)



GP. N° 1438, — TOILETTE DE MARIÉE. — Dessin de L. MESNIL.
Modèle de M^{me} BENOIT (23, rue Royale).

19,077 (1893)



GR. N° 6361. — TOILETTES DE CEREMONIE. — Modèles de M^{me} BALMAIN (46, rue Sainte-Anne).

19,077 (1895)



5. TOILETTES DE MARIAGE (5910). — Modèles de M^{me} GUILLOT (11, rue Monsigny).

#191077C1895-



G. N° 4747. — TOILETTES DE MARIÉE ET DE CERÉMONIE.

Modèles de M^{me} RHINN (20, rue de Berlin).

N° 191077618937



N. Y. PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATION
1830

Anna Green Winslow writes in her diary in Boston, in 1771: "On the 6. Mr. Sam Jarvis married Miss Suky Pierce; on the 11 I made her a visit in company with Mamma and many others. The bride was dress'd in a white Satin night-gownd."

I have turned to the illustrations of old books thinking I might learn therefrom when brides began to be pictured with wedding-veils. The earliest veil I have found is in a little book of crude rhymes entitled *The Courtship and Marriage of Jerry and Kitty*, London, 1814. In this the bride wears a bridal veil over her hair and face, hanging to the hem of her gown. Further evidence of later date is in *The Dandy's Wedding*, London, 1823.

In this the bride wears a veil hanging from her comb over her face, and the accompanying verse reads:—



Wedding Dress. 1818.

*35 (1903) vol 2

Costume - Bridal - 1818



LES MODES PARISIENNES. PETERSON'S MAGAZINE.
NOVEMBER, 1893 THE WEDDING DRESS



WEDDING-DRESSES

PET July 1890

Costume-Bridal-1890



AUTRE ASPECT DE LA GRAVURE COLORIÉE N° 3181.



No. 12.

723-1892

No. 13.

(fig. 2).

M^{lle} Suzanne de Triquerville
choisie pour faire la quête, ét
jeunesse dans sa simple robe
draperie du plus gracieux eff
sur le corsage, où des choux
ceinture était également en
garni d'un panache noir et de

Nous dédions cette toilette
de nos lectrices qui n
pour demoiselles d'hon

La seconde quêteuse, M
crème à fleurettes. Grand
Très remarquée égal







1881

Conçu de la. H^{me} Gache. J. & C. Cartage.
Costumes de la. H^{me} Edmond Laurent.
11 rue du Mail

LE C
Journal des Modes



GY. 1867

NY. PUBLIC LIBRARY







May 1871



No. 19.

No. 20.