

Fashions for September.

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



FIGURE 1.—EQUESTRIAN COSTUME.

WE devote our illustrations for the present month to the special service of our equestrian readers—may their name be Legion. The RIDING HABIT is of "lady's cloth" of invisible green, cut close to the figure, with long and ample skirts. The hem is loaded with small pellets, or with rolls of sheet-lead. This secures the falling of the drapery in graceful folds, as well as obviates the inconvenience of the displacement of the skirt by the action of the atmosphere, while riding rapidly. The habit is closed half way, but the lappets can be closed entirely over the chemisette, at the pleasure of the wearer. If the garment is designed to be worn in this manner, the lace which borders the lappets will be omitted. The sleeves are rather long and somewhat full. The cuffs, turned back, *à la Mousquetaire*, are laced across the slashings, to correspond with the cording upon the *basquine*. The cuffs are also kept in place by being looped upon several fancy buttons. They are furthermore ornamented with braid, as also are the lappets. This ornamentation is continued from the *basquine* upon the under side of the lappets so that when the habit is closed the appearance of the breast may still correspond with the remainder of the garment.

The RIDING HAT, although it presents little which is positively new, is exceedingly graceful and appropriate. We commend it to special favor as admirably adapted, both in appearance and use, for the purpose for which it is designed. Our illustration is drawn from a specimen made of black silk plush. It is adorned with a graceful drooping ostrich plume—an ornament which, as it is ever beautiful, must always continue to hold its place amidst all the mutations of fashion. The band is broad, and the simple knot by which it is secured, is to be preferred to any elaborate rosette. The rosettes also which are so frequently disposed so as to cover the ears, have also been dispensed with, and with manifest advantage, since they afford so many lodging places for the dust. The strings may be suffered to float at pleasure, since the hat is secured in its place upon the head by an elastic band.



FIGURE 2.—RIDING HAT AND GLOVES

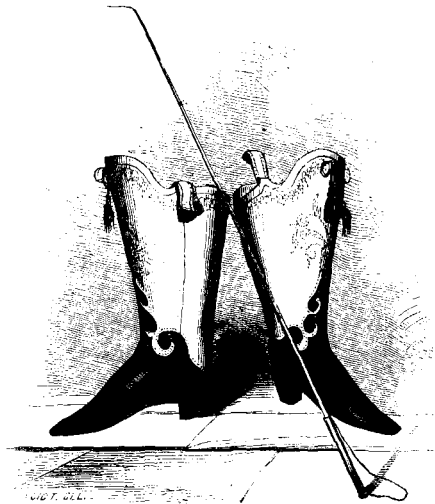


FIGURE 3.—RIDING BOOTS.

The RIDING BOOTS are an article the obvious utility and convenience of which has secured for them no small favor of late. They are adapted not merely for equestrian exercises, but for walking, where damp ground or dewy grass or foliage may be occasionally encountered. Those who have once adopted them for such purposes, will not easily be induced to abandon their use. They are made of glazed French calf-skin, with morocco tops, and admit of being very prettily ornamented with scrolls and stitching.

It can not fail to strike the careful observer that in the general styles of the fashions at present in vogue, far more regard has been paid to the dictates of good taste than at any former period. Contrast the flowing curls or waving bandeaux in which the hair is now worn, with the outrageous "top-knot," which, according to the old story, the punning divine, with a pardonable liberty (if any liberty can ever be pardonably taken with the words of Holy Writ), ordered to come down. The forehead displays its natural shape, instead of being hidden by the *outré* coiffure of the days of George the Third. The throat is not encompassed with the starched and whaleboned spines of the Elizabethan ruff. The waist is in its natural position, instead of being tucked up under the arms, in the mode of one country, or dropping almost half way down to the heels after the fashion of another. In place of the outrageous leg-of-mutton sleeves of a few years ago, that portion of the dress either hangs in graceful folds, or fits so as to expose something of the shape and proportion of the arm. Each portion of the female form divine has fair justice done it. It is either shrouded in massy graceful folds of drapery, or has a chance of revealing itself for what it is. The *artistes* who have the fashioning of our attire seem at last to have discovered the truth, that the beautiful in costume is to be found only in flowing drapery, or in those succinct forms which reveal some portion of the figure, or in a happy combination of these two elements. In fashion, as in so many other things, the world "does move, after all." And long may it be before we return to the stiff, formal, ungraceful and unnatural modes of former generations.