

# 1825

From Rudolph Ackermann's *The Repository of Arts, Literature, Fashions, Manufactures, &c.*  
Hand-coloured etching on paper  
Third series Vol VI, November 1, 1825  
No XXXV Page 305.  
**Garden Costume**



**GARDEN COSTUME** fits into the walking or promenade gown classification. These were always most fashionable, with beautiful trimmings and used for walking in the park or shopping or to visit friends or, in this case, to enjoy the atmosphere in the garden.

Pelise of Pomona-green *gros de Naples*, open in front, and lined with pale pink sarsnet: plain collar, sloped off from the front, stiffened, and half turned, so as to display the pink lining and the neat embroidered frill round the throat: the *corsage* full, and of such a length as to show an elegant shape to advantage: the sleeve large, and confined above the wrist by a band and small oval buckle, and, secondly, by a broad gold bracelet: straight cuff, slit as far as the wrist: corded band round the waist, fastened by a gold buckle on the right side.

Plain jaconot muslin high dress: the *corsage* made to fit, and elegantly worked: the skirt scalloped at the edge, and ornamented with three deep tucks, and insertion-work between. Hair is graceful ringlets *a la Vandyke*, partly covered by a beautifully embroidered lace veil. Necklace of red cornelian, worn outside the pelisse; ear-rings to correspond. Lemon-colour gloves; purple morocco shoes; rose-colour parasol, lined with white, and an antique wreath round the edge.\*



From Rudolph Ackermann's *The Repository of Arts, Literature, Fashions, Manufactures, &c.*  
Hand-coloured etching on paper  
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**Morning Dress**

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Dress of fine jaconot muslin, ornamented with rose-colour satin ribbon and clear book muslin; the *corsage* full and rather high, with three small rows of puffed book muslin round the top, rose-colour satin being drawn through the centre row, and tied behind: on each side of the bust, and nearly meeting at the waist, is a very full piece of book muslin, drawn at four equal distances with rose-colour satin, of which a loop or bell is formed on the outside of each drawing. Long sleeve, of an easy fullness...Cape or pelerine of the same material as the dress, rounded off from the front, where it is fastened with an oval amethyst brooch, and trimmed round with two rouleaus of puffed book muslin, rose-colour satin being drawn through one. Chip hat, trimmed with flowers; and rose-colour *crepe lisse* gauze veil. Lemon-colour gloves, and morocco shoes.

**Child's Dress:** Dark Green Highland plaid dress; rose-colour tartan stockings; Highland cap and feathers.\*



*A La Mode*

EARLY 19TH CENTURY FASHION PLATES FROM THE COLLECTION





# 1811

From Rudolph Ackermann's  
The Repository of Arts,  
Literature, Fashions,  
Manufactures, &c.  
Hand-coloured etching  
on paper  
Vol V, February 1, 1811 No  
XXV1 Page 104  
**Plate 11 Promenade or  
Carriage Costume**



# 1816

From Rudolph Ackermann's  
The Repository of Arts,  
Literature, Fashions,  
Manufactures, &c.  
Hand-coloured etching on  
paper  
Second series Vol II,  
November 1, 1816 No X1  
Page 299  
**Plate 18 Morning Dress**



# 1817

From Rudolph Ackermann's  
The Repository of Arts,  
Literature, Fashions,  
Manufactures, &c.  
Hand-coloured etching  
on paper  
Second series Vol IV, July  
1, 1817 No X1X  
Page 54  
**Plate 4 Evening Dress**



**CARRIAGE DRESS** or travelling dress was a type of afternoon dress made out of slightly heavier fabrics than promenade or walking dress with simple decoration. Fabrics that did not wrinkle easily, and a lack of trimmings allowed the traveller to alight from the carriage with uncreased costume. The ridicule (reticule) is the small bag that the model is holding.

**MORNING DRESS** was plain and unadorned often made from thin material sometimes a remnant from an old dress — flower prints were popular. Made in the same high waist and long or short sleeve as other fashions, the morning dress was only worn at home and only in the presence of one's family, never guests. The opposite of the morning dress was the afternoon dress, which was meant to be seen and very fashionable: Light muslin was most popular but very impractical wear in the winter.

**EVENING DRESS**, unlike any day dress, allowed women to show their cleavage — wide scoop necklines and low square necklines were popular. The finest muslin and silk satin and light taffetas were most fashionable fabrics. Young ladies were expected to wear pastels and white. Short sleeves, and long gloves (above the elbow) and of many different colours. A cloak, cape or shawl was used for outerwear in the evening.

◀ cover image:  
Rudolph Ackermann's  
The Repository of Arts,  
Literature, Fashions,  
Manufactures, &c.  
Hand-coloured etching  
on paper  
Third series Vol VI,  
December 1, 1825 No  
XXXV1 Page 360  
**Morning Dress**

A military coat or pelisse of amber-coloured velvet, or Merino cloth, with Spanish cuffs, and high fluted collar, trimmed entirely round with Astracan fur. A round tippet of the same, and ridicule composed of the same material as the coat. An Alerine helmet cap of the same, blended with Astracan fur, ornamented in front with an amber crescent and chain of silver. Gloves a pale tan colour and half-boots of amber-coloured kid.\*

A round dress, composed of cambric; the skirt is finished at bottom by four rows of rich embroidery and two flounces of work; it is very full; and the body, which is a *chemisette*, has also considerable fullness thrown behind. The body is made up to the throat, and trimmed at the neck with a double frill of rich work: it is made very full behind, but plain in front. A long loose sleeve, finished at the wrist by three puffings and a single fall of narrow work. Head-dress is morning *cornelle*, composed of fine clear muslin, with a border to correspond. The form of this *cornelle* is uncommonly novel and striking; the crown is ornamented, something in the style of a turban, with rolls of muslin, and finished at the top by a bow of straw-coloured ribbon. Gloves and sandals of straw colour. A new pattern silk handkerchief thrown carelessly over the shoulders, completes the dress.\*

A plain rich white gauze dress over a white satin slip. The form, a frock made to fasten behind; it is cut very low all round the bust, and the body and sleeves are ornamented, in a style of uncommon novelty and taste, with blond and moss roses. The skirt is elegantly trimmed with gauze draperies, each of which is finished with a rose. Head-dress, the chapeau *à la Infanta*; it is composed of white satin; the crown a moderate height, elegantly ornamented with satin round the top. The front, which turns up all round, is of a novel and becoming shape. A beautiful plume of feathers droops a little to the left side. The hair is dressed in loose curls on the forehead, parted in front, and very low at the sides. Necklace and ear-rings, diamonds. White kid gloves, and white satin slippers. White crape fan, richly embroidered in silver. We have again to acknowledge our obligations to the taste and invention of Mrs Marchant of Gerard-street, Soho, by whom we have been favoured with our dresses this month.\*

\*Description of costume is from Rudolph Ackermann's  
The Repository of Arts, Literature, Fashions, Manufactures, &c

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