



c.1852-6 The Victoria and Albert Museum

A day dress in white muslin printed with a geometric design in black and deep lilac. The skirt is trimmed with three flounces printed 'à disposition' and the pagoda sleeves and mancherons are trimmed with  $\frac{1}{4}$ " wide white braid. The bodice has a gathered front 'à la vierge'. The waist seam, armhole seams and neckline are all edged with  $\frac{1}{16}$ " wide piping. A narrow muslin or lace collar would have been worn at the neck, with detachable white muslin or broderie anglaise engageantes tacked to the undersleeves to show beneath the pagoda sleeves. The dress would have been worn over a lightly-boned corset with the skirt supported by numerous starched petticoats, flounced and reinforced with rows of cording at the hem to stiffen them, as well as a horsehair petticoat. There is an identical dress to this one at Bethnal Green Museum, which suggests that this may be one of the ready-made dresses advertised at this time.



c.1856-60 The Victoria and Albert Museum

A wedding dress, made in the style of a day dress, in white silk, trimmed with white flossed-silk fringing. Small silk bobbles are stitched on top of the fringing on the bodice, at the sides of the skirt and on the sleeves. The jacket bodice is separate from the skirt and is cut with deep basques. The wide pagoda sleeves are open almost to the bodice to show the white muslin or lawn engageantes which would have been tacked to the armhole. The skirt is trimmed with three flounces. A small collar in fine worked muslin or lace would have been worn at the neck. This dress was worn over a lightly-boned corset and a dome-shaped steel wire (later watch-spring) cage petticoat - the 'Artificial Crinoline' - introduced in 1856 to replace the numerous petticoats.

An engageante, or false sleeve, in white cambric with broderie anglaise work, which would have been worn under a pagoda sleeve, is also shown. (c.1852-60 The London Museum).



