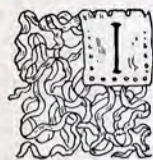
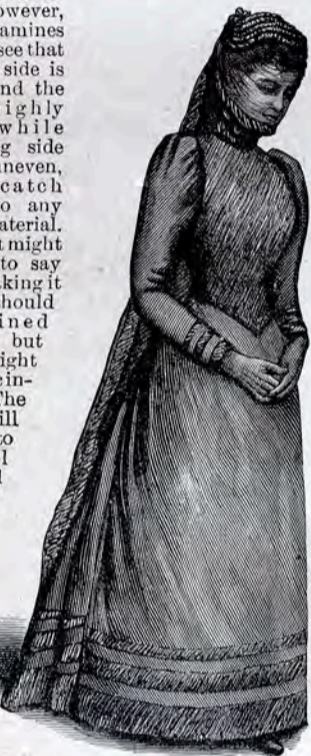


THE FASHION IN MOURNING GOODS

By Isabel A. Mallon



It has been decided, long ago, that when one has lost a dear one by death, bright colors are rather shocking to the eye; that it is one's privilege to assume the all-black which never offends, and which gives to the world at large the token that the wearer is in grief, and that her grief is to be respected. As in every mode of dressing the fashion in mourning changes, manufacturers have learned to make more beautiful materials, and modistes have studied the best method of developing them. This season finds crape more in use than ever before; and the reason for this is in the fact that a good English crape has been brought to such perfection that it not only permits the dust to be shaken out of it, but will even stand a gentle shower of rain. The average woman, in putting crape on a gown, or making a bonnet of it, is apt to arrange it so that it looks crooked and goes awry, and the reason for this is she has not yet realized that there is a right and a wrong side to the fabric. However, if she examines it she will see that the right side is smooth and the crinkles highly finished, while the wrong side seems uneven, and will catch quickly to any wool material. Just here it might be well to say that in making it up crape should not be lined with silk, but with a light wool fabric instead. The crape will adhere to the wool lining and remain in place and look even



A SUITABLE MOURNING DRESS (Illus. No. 1)

and straight when it will pull away from the silk one and fall in a loose fashion that will take away from the good appearance of the gown or bonnet. Always buy a good quality of crape; the materials for mourning should be of the best.

THE MOURNING MATERIALS

HENRIETTA cloth continues to be chosen for the deepest mourning; it wears so well, and can be gotten in such a perfect black, that it has ousted every other material. It is usually trimmed with crape, for which it affords a good background. Next to Henrietta cloth, the chosen material for street wear is dead-black camel's hair; then, of course, there is the large array of plain wool suitings, such as cashmere, broadcloth, tamise and the many black stuffs that have special names given to them by the manufacturers, but are all called suitings. Heavily-corded materials are not mourning; and she who chooses a ribbed fabric, and trims it with crape, simply announces her ignorance of the proper combinations. The very materials themselves show that they are not in harmony.

A SUITABLE MOURNING DRESS

THE fashion of crape folds on a skirt is again revived, though the folds are not, as in the past, lapped over each other, but are instead sufficiently far apart to show the material between, and oftenest of different widths. In Illustration No. 1 is pictured a mourning costume made of Henrietta cloth and crape. The fashionable, bell-shaped skirt is trimmed with three bands of crape, the one at the extreme edge being about three inches wide; the second one being two, and the third one, one. These show a division between them of two inches. The basque is pointed in the back and front, its closing being concealed under the front, which really might be called a large plastron, as it is formed entirely of crape, cut with perfect smoothness, and fitting the figure exactly. The seams in the back have tiny folds of crape outlining each, these folds, by-the-by, not being set in the seams, but carefully arranged on the outside of them. The collar is a high one, covered with crape on the outside only. The sleeves are full, and gathered on the shoulders, shaped in at the elbow, and have, as their decoration, three bands of crape, graduated in size like those on the skirt. With this is worn a Mary Stuart bonnet, made of folds of crape, and with a veil gathered and drawn to the back, where it falls in full folds reaching far down. The veil across the face is a round one of black net, trimmed with a fold of crape. If this costume were worn by a widow, a double fold of white lisse would outline the entire edge of the bonnet.

ABOUT THE VEIL

CRAPE veils are worn long enough to reach almost to the edge of the skirt. At the bottom is a hem about half a yard deep, while at the top is a narrow one which is simply a finish for the material. The wearing of veils over the face is not as general as it was, though widows continue to wear them in that way for from three to six months, as they may desire. The veil is now draped over the bonnet, and the round veil, with its crape border, is worn over the face. This, by-the-by, is what is known as the French mode, and it is certainly more becoming and comfortable than living behind a veil, as was done some years ago. Unless you have a naturally artistic taste it will be wisest for you to have the milliner drape your veil on your bonnet, and then by keeping it in a long, rather than an ordinary bonnet-box, having it spread out in its resting-place, it will retain its freshness, and your bonnet will look new and in good order. Have a soft brush kept exclusively for removing particles of dust from your crape, and do not permit this brush to do service on any other material. Too much cannot be said in favor of buying good crape; and I would suggest that unless one feels that one can afford this it is wiser not to get any, cheap crape being one of the numerous methods of throwing one's money away.

FOR WRAPS AND COATS

PLAIN dull cloth is used for close-fitting coats, long ulsters, or any of the wraps that are not supposed to be dressy ones, and on them is put no trimming whatever, unless it should be the buttons, which are of flat, dull silk. The long coats, closely fitting the figure, and reaching nearly to the knee, are liked for mourning, but are principally chosen for walking. The cheviot cloaking, not that with a coarse diagonal effect, but that which is simply plain and not rough looking, is the preferred fabric. For light-weight cloaks, camel's hair or Henrietta cloth is generally selected.

A rich wrap, reaching far below the waist, is made of camel's hair, and is pictured in Illustration No. 2. Quite plain in front, it is gathered high on the shoulders, where epaulettes of crape add to the height, and make a pretty decoration. The collar is a broad, flaring one of crape, and bands of crape, two on each side, come from under it, and extend the entire depth of the front. With this is worn a small capote, made of folds of crape, having a bunch of narrow crape loops just in front and another at the back, from under which the veil falls. The ties are two straps of crape, drawn up high and fastened with dull jet pins.

BEAUTIFUL STUFFS FOR HOUSE WEAR

THE combinations of silk and wool shown in the new materials, and intended for house or evening dresses, are most beautiful. Clarette cloth, with a silk warp, is light and graceful, and would make an extremely pretty tea-gown that might either be trimmed with crape, or have the decoration of itself arranged in soft drapings and folds. For evening wear, a silk and wool mousseline is shown that is almost as light as crepe de chine, and which will adapt itself to the styles in vogue very easily. I would commend this material not only to those who are in mourning, but to those who like pretty black evening dresses; for while it is a jet black, it yet would, by its decoration, show whether the wearer was in mourning or not. Trimmed with feathers, with chiffon, with jet and steel, or with gold, a most beautiful dress could be arranged. What is known as carmelite cloth is also shown in a mixture of silk and wool, and for so light a cloth is remarkably strong, the reason for this being that the silk and wool warp runs both ways. There are more materials to-day among the black stuffs than ever before; and from alapaca to Henrietta cloth, from mousseline to cashmere, there is a range that is marvelous to any one who has not troubled herself, nor had occasion to look up the black materials.

An evening dress of Clarette cloth with a silk warp, would be in good taste if it had a skirt showing a pinked frill of dull, black silk as the edge finish, and a draped bodice trimming, the neck to show just a little, and having full, gathered sleeves reaching the wrist. A broad sash of black ribbon could be worn, either in the very simplest manner, about the waist, or if a narrow ribbon should be chosen it could be brought from the back, cross over the front and allowed to fall just below the shoulders.



A STYLISH MOURNING WRAP (Illus. No. 2)

THE FASHIONABLE MOURNING BONNET

THIS very pretty bonnet, shown at Illustration No. 3, is made of black English crape, drawn in such a way that the plateau effect is produced, although as it is bent up a little in front it has not the absolutely flat air of this shape. Its decoration consists of three high loops of black ribbon at the back, wired to position and tied with a narrower ribbon as are the Prince of Wales' feathers. The ties are of black ribbon brought forward and then carried back and fastened on the hair, so that the double tie effect is given. Such a bonnet as this, is, of course, suited for mourning wear; a long crape veil is not worn; if a crape veil would be desired it would be proper to have it of black net with a crape border. If the ribbon is thought too light the bows could be made of black crape, and a bride could take the place of the ties. A plain black veil would



A YOUNG WOMAN'S MOURNING BONNET (Illus. No. 3)

be worn with this, but I should not advise a dotted one of any kind with a crape bonnet. Crape flowers are not in good taste, and the very best milliners don't use any more elaborate decoration than ribbon upon crape.

The heavy veils of crape, or of nun's veiling, may only be worn with the plain, close crape bonnet, and would be quite out of keeping if worn with any other sort. Such veils usually cover the bonnet almost completely, and are fastened at regular intervals with dull-headed black pins. The bonnet strings should always be of a dull black ribbon.

ANSWERS TO SOME QUESTIONS

I HAVE been asked if silk is mourning? It is not deep mourning, but it may be worn three months after mourning is assumed if it is trimmed with crape, but even then the dull silk must be chosen.

Feathers are not to be used in mourning, a feather fan not even being permissible.

Jet should not be worn until after crape is laid aside, and then only the dull jet is proper, unless you are wearing black for a distant relative.

Neither velvet nor plush are mourning. A white handkerchief without a border is counted in rather better taste than those having the black outline; but when a border is used it should not be over half an inch wide, and no embroidery is allowable on the linen square.

The gloves should be black undressed kid ones, the glacé kid not harmonizing with crape.

Buttons should be of the simplest, the dull black silk ones, flat, being given the preference. Where a garment can be closed without the buttons being visible it is deemed most desirable.

No jewelry should be worn, even that of jet being counted rather bad form. A widow continues to wear her wedding ring, but this is the only glint of gold about her.

The mourning fur is really the black Persian lamb, but custom seems to have permitted the use of black bear and black fox, and of seal that is dyed very black.

No matter how deep the mourning may be, black can always be laid aside and white assumed when one is to be married. The black can after this be re-assumed. A young girl who is in mourning and who is to be at her sister's wedding may also assume white, and the mother is permitted to lay aside crape for the time being, although she wears all black. Neither gray nor lavender would be assumed, black or white being the only tones permitted when mourning is to be put on again, and of course a bride would not wish to wear black.

All these seem little things, but they go to show the difference between a woman who is properly dressed and the one who has not thought it worth while to pay sufficient attention to her toilette to make that most desirable of costumes, one that is perfect in fit and detail.