

СЛУЖБЕННИКЪТЪ НА КУРСЪТЕ ПО ПОДГОТОВКА
НА СТАНИННИ ПРОПАГАНДИСТИ, ГАРМОНИ
ДИРИЖОРИ В.К.П. (С) И РУКОВОДИТЕЛИ
САМИНДРАВА ПРОПАГАНДИСТИ ПРИ ОБЪЕДИНЕНИЕ
В.К.П. (С)













Maxime Dastugue

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AN ANNIVERSARY.

MAXIME DASTUGUE.

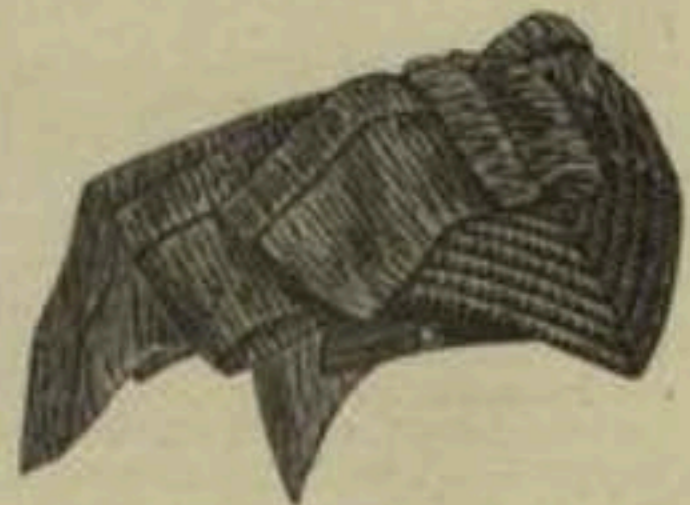
W. W. WOOD & CO. 4190
Illustration 1895

[FROM OUR OWN CORRESPONDENT.]

It seems more and more certain as we advance toward autumn that the prevailing bias clinging skirt will suffer no change for the coming winter. Attempts have been made from time to time to reintroduce the draperies and panels which held popular favor for so long a period, but they met with very indifferent success. For better or for worse, women insist upon these clinging skirts, supplemented by equally clinging corsages, which are more often draped than cut to the figure. The union of these two features is best shown in the polonaise dress which is made with a draped front crossing diagonally.

A reprieve from glittering jewelled galloons and embroideries is afforded by the velvet ribbons which are to be much used for trimming in the autumn, and on all sorts of fabrics, light tissues like mousseline de sole as well as the heavy tartan plaids. The ribbons are narrow or wide,

and are put on not merely in straight rows as formerly, but in diagonal lines, in crossbars, chevrons, networks, and similar patterns. Something more ambitious than a commonplace border around the bottom of the skirt is aimed at. There may be only a panel elaborately trimmed with the ribbon, and none on the skirt itself, the trimming being repeated on the overlapping side of the corsage, not on the other, and on some part of the sleeve. In some cases the velvet ribbon is only a subordinate part of the trimming, as, for instance, where there is a skirt panel of lace or ruches, which, together with the plastron to match, is defined by a narrow velvet ribbon. Though black velvet will be largely used, ribbon of all other colors will be used as well, and not merely in tone upon tone arrangements, but in tasteful and harmonious contrasts, as, for example, moss green velvet



WIDOW'S CAP FOR ELDERLY LADY.
For description see Supplement.



Fig. 2.—BACK OF WRAP, FIG. 1.
H. 2. PERCY LAMONT
NOTION MANUFACTURER



Fig. 3.—BACK OF MOURNING DRESS, FIG. 1.

Fig. 1.—MOURNING DRESS.—[See Fig. 3.]
For description see Supplement.

H. 502, 1891
Fig. 2.—CHAPE-TRIMMED COSTUME AND CAPE.—[See Fig. 4.]
For pattern and description see Supplement, No. 1, Figs. 1-14.

Costume - Mourning

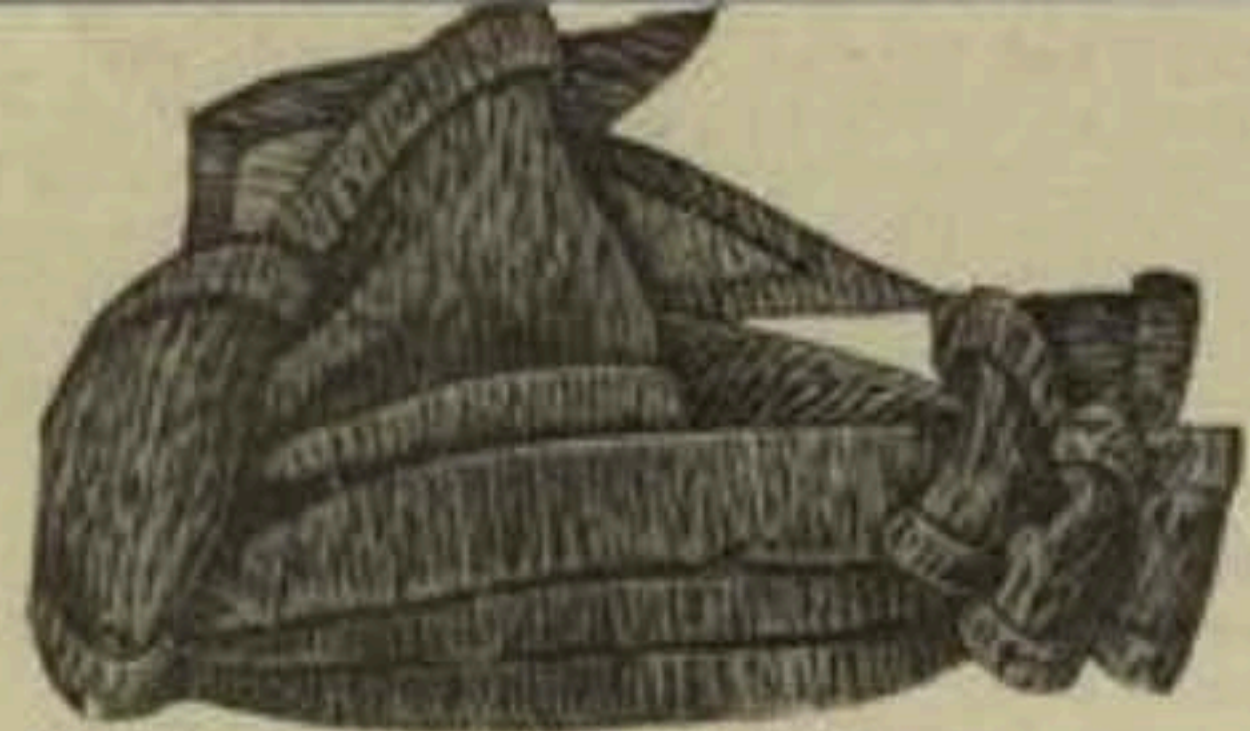


*A Countess of the 16th Century.
in her Mourning Habit.*

5337

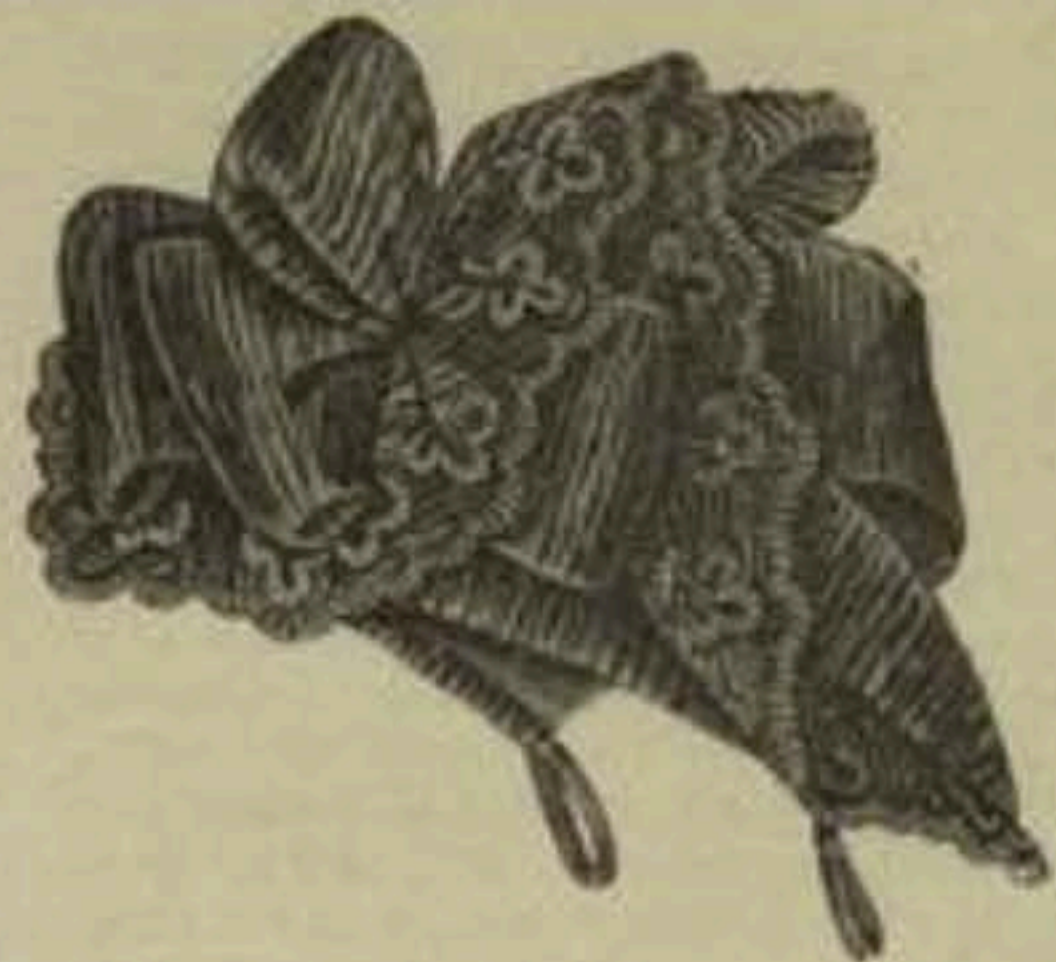
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Costume - Mourning.



CRAPE HAT.

For description see Supplement.



MOURNING CAP FOR ELDERLY LADY.

For description see Supplement.



MOURNING BONNET.

For description see Supplement.



Fig. 1.—MOURNING WRAP.—[See Fig. 2.]

For pattern and description see Supplement, No. IX., Figs. 44-49.



Fig. 4.—COAT-BASQUE FOR COSTUME, FIG. 2.

BACK AND FRONT



Electra.

*in mourning for Orestes.
from one of my private vases.*

4613 (1812)
GREECE

Costume - Mourning

THE LAWS OF MOURNING ARE HERE

SET DOWN IN BLACK AND WHITE

CORRECT MOURNING IS A SCIENCE;

BECOMING MOURNING IS A FINE ART



(Above) Extreme left, a bag braided in dull black beads with a design done in jet beads; next, a necklace of dull black beads; next, a bag of black beads, trimmed with gunmetal; next, a chain of black beads; and, at the extreme right, a black faille bag embroidered with black beads

(Below) To find a dinner gown which will be becoming, correct, and yet not depressing to its beholders is always a problem for the woman in mourning, but it may be readily solved by this frock of black point d'esprit and black silk net, over black taffeta. Bands and bows of black mairé ribbon trim the yoke and the sleeves, and top the point d'esprit fulls on the skirt



(Above) Over the hat of black nun's veiling, edged with white nun's veiling, is draped a double veil of transparent nun's veiling, black on the outside, white within. Broadcloth edges collar and cuffs of embroidered white Georgette crêpe



For half-mourning, there is a hat of black Georgette crêpe which emphasizes its high crown with mairé ribbon and decorates its brim with jet. The collar and cuffs are white Georgette crêpe

(Below) A frock of heavy black Georgette crêpe is made becoming by the white nun's veiling collar. The basque fastens with dull black beaded buttons, beaded ornaments occur in front, and rows of bead trimming edge the tucks on the sleeves and the overskirt. At each side of the overskirt in front appear long loops of Georgette crêpe—long loops are being done, this season





EVENING DRESS.

REP Dec. 1877



EVENING MOURNING DRESS.

FIG. 110

Costume - Mourning

N^o 110 of ANTIQUARIAN REPOSITORY of ARTS, by Pub. Dec 21 1810, at 101, Strand, LONDON.



HALF-MOURNING DRESS. NEW STYLES FOR DRESSING THE HAIR.

Costume-Mourning

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2218.1894
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KOREAN MOURNER

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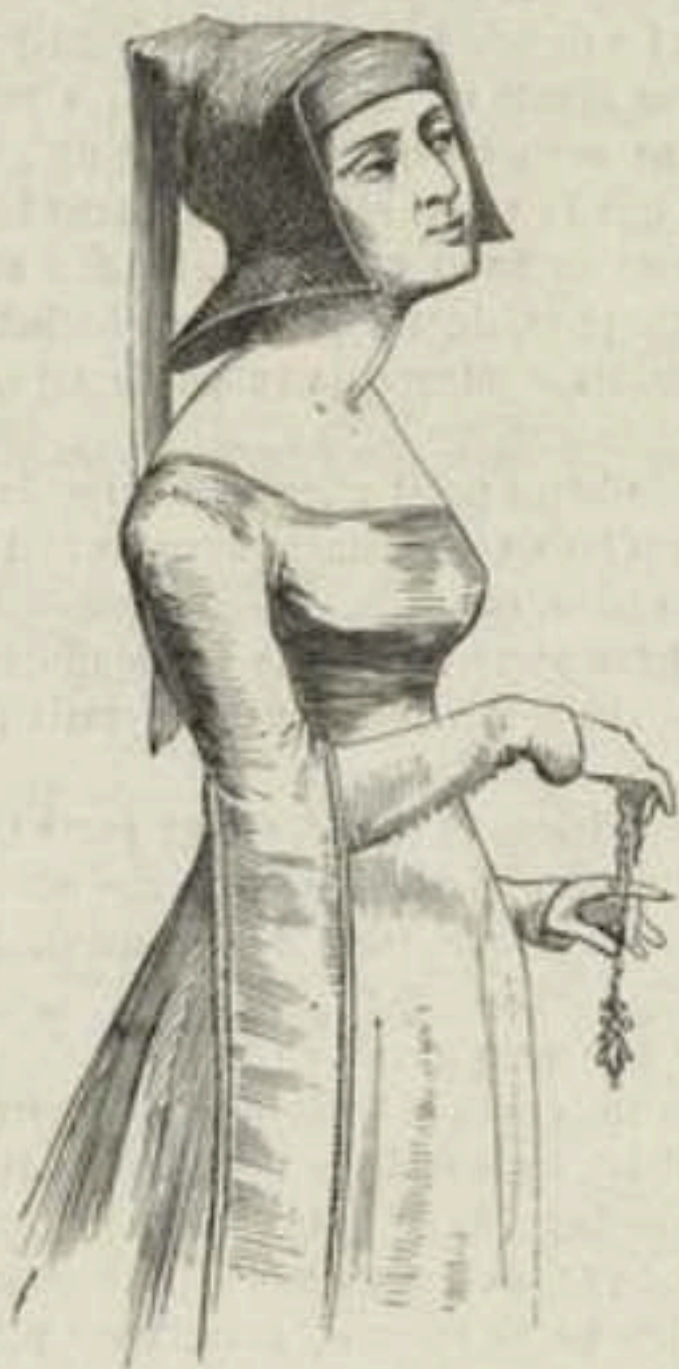
Fig. 1.—DRESS FOR GIRL FROM 5 TO 7 YEARS OLD.
 For pattern and description see Supplement, No. X.,
 Figs. 56-62.

Fig. 2.—CASHMERE MOURNING DRESS.
 For description see Supplement.

FIGS. 1 AND 2.—LADIES' AND CHILDREN'S MOURNING DRESSES.

« J'ay veu du tems passé que Princes et Grands Nobles gens,
 « quand on faisoit le service de leurs parens, ils avoient queue
 « d'une aulne ou de trois quartiers, et les cornettes de leurs chap-
 « perons aussy longues, mais maintenant l'on porte toutes courtes
 « cornettes, et aussy bien les princesses que les aultres¹. »

1



La barbette, ainsi que nous l'avons expliqué à l'article *Couffure*, était une bande de linge qui, passant sous le menton, s'attachait sur la tête en couvrant entièrement les oreilles, et sur laquelle on posait le voile formant guimpe. Le *manteau de chaperon* était un manteau avec large chaperon qu'on pouvait ramener sur la tête de manière à cacher entièrement le visage. Les *queues au bord*

¹ *Les Honneurs de la cour.*

2705

L'appel. est sur mourning
 des uns ou autres points.
 French 14th cent.

Costume. - Mourning



#16 (1859)
Italy, 16th cen.

Costume - Mourning

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PICTURE COLLECTION



#16 (1859)
Venice, 15th-16th cen.

Costume - Mourning

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MARIE FEDEROWNA IMP^É, VEUVE DU CZAR PAUL 1^{ER}. COSTUME DE DEUIL. 1802-05.

TABLEAU DE L'ÉPOQUE. DESSIN INÉDIT.

10, 273

M. F. P. M. C. 1842
NOTRE COLLECTION



TOPAN

Mme Félix Faure quittant l'Élysée



No. 14. MOURNING COSTUME (Back).

The front of this costume is given at No. 11. The back breadths are plaited with a full drapery above. The basque of the bodice is edged with crêpe, and is mounted in triple box plaits. The collar and cuffs are crêpe. Bodice, 2s. 7d.; skirt and tunic, 3s. 1d.

9 Dec. 1883



No. 11. MOURNING COSTUME (Front).

Black silk and crêpe or Henrietta cloth and crêpe. The skirt is bordered with two kiltings, and the overakirt terminates with a deep crêpe band. Tunic draped at the back. Habit bodice bordered with crêpe. Bodice, 2s. 7d.; skirt and tunic, 3s. 1d.

9 Dec 1883



MOURNING COSTUME.—SEE PAGE 63.

English, 1840s

W. & A. GIBSON'S
PICTURE COLLECTION

1861



No. 3.



No. 10. MOURNING COSTUMES.

Figs. 1 and 3. Paramatta crêpe. The underskirt is bordered with three kiltings of paramatta headed by crêpe dents. The paniers that cross the tablier are paramatta. Pointed collar and basque of crêpe. Patterns of bodice, 2s. 7d.; skirt and tunic, 2s. 7d.

Fig. 2. Satin Merveilleux and Guipure or Chantilly lace. The skirt forms two deep kiltings, each edged with lace, and is bordered with five narrow kiltings. Short basque bodice with loops, through which a sash is passed, and tied with loops. Bodice, 2s. 7d.; or costume, 5s. 1d.

Fig. 4. Grenadine or Veiling. Four sources edged with Chantilly lace form the skirt. The visite of the same material is trimmed with ric passementerie and lace. Patterns of visite, 2s. 7d., by post only, The Editor, 346, Strand, W.C.

AUG 83



16 (1859)
Venice, ca. 1550

Costume - Mourning

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Cost. by W. H. ...

MOURNING DRESS.
REP AUG. 1878

Costume - Mourning

Chronique de la Mode

Les radieuses beautés de l'été s'affirment chaque jour davantage. Les ruisselements du soleil remplissent la campagne de parfums de fleurs, de chants d'oiseaux, de vols de papillons et d'abeilles. La nature chante et met un rayon gai jusque dans les coins les plus sombres des villes populeuses. Tout est à la joie, au mouvement et à la vie.



FIG. 1.

Il est de curieux contrastes : tel celui de cette ambiance lumineuse, glorieuse et l'occupation à laquelle je me livre. Dans les gaietés qui m'entourent, ma plume doit dessiner des ornements de deuil, trouver des formules de tristesse, mais la vie est ainsi faite d'étranges rapprochements.

Cette causerie sur les modes de deuil n'est certes pas la moins utile de celles que le journal porte à nos aimables lectrices. Le courrier journalier nous prouve que l'embaras est extrême lorsqu'il faut régler l'ordonnance des toilettes de deuil.

Les règles de deuil ont été jusqu'à ces derniers temps plus strictes et les costumes que nous allons citer eussent paru très élégants; aujourd'hui ils sont dans la note juste.

Le plus sévère des deuils est celui de veuve, c'est également le plus long. Une femme qui a perdu son mari ne peut porter que des étoffes de laine unie, cachemire, mérinos, crépeux ou autres tissus mats. Les garnitures se font en crépe anglais.



FIG. 2.

Le chapeau de veuve est à long voile tombant sur le visage; il est obligatoire pendant les six premiers mois, ainsi que le châle en pointe. Ce châle en cachemire uni peut se faire en barège ou grenadine à large carlet, suivant la saison; bas noirs en fil ou en laine, gants semblables. Cependant la mode apporte quelques adoucissements à ces usages rigoureux et autorise le port du gant de soie noir, mais pas celui du gant de chevreau, de même que bien peu de veuves se condamnent à porter sans

cas, même au logis, un bonnet noir ou blanc comme l'exigeaient les règles strictes. Le bijou n'est pas permis, sauf l'épingle ou la broche en bois darts qui attache le châle.

Voici un fort joli modèle de toilette que peut porter une veuve dès le premier jour de son deuil, en ayant soin de rejeter le voile du chapeau sur le visage et de mettre le châle au-dessus qui est de rigueur les six premières semaines au moins.

Jupe demi-traine, à godets, en cachemire d'Ecosse, garnie dans le bas d'un carlet très haut de crépe anglais. Le corsage est agrémenté de brochettes et de manches tout en crépe. Jabot également en crépe et petit col rabattu en batiste blanche. Le chapeau d'où tombe le long voile classique est orné d'un petit dépassant de crépe blanc. Revers de batiste aux manches (fig. 1).

La figure 2 est de grand deuil après la mort d'un père, non après celle d'un mari. Il va de soi qu'une jeune fille ne porte pas de deuil; le chapeau rond lui est permis avec le petit voile bordé de crépe tombant sur le visage et long voile derrière. Pour une veuve, encore une fois, pas de chapeau rond, si jeune qu'elle puisse être.

La jupe en lainage léger est ornée sur toutes les coutures de bandes de crépe terminées par des aiguilles ou des choux de crépe. Le corsage rentré dans la jupe est garni d'une sorte de col toujours en crépe. Les manches très amples sont en crépe et le tour de cou également.

Les seconds six mois ne sont pas aussi sévères. La robe noire, tout en conservant son caractère de rigoureuse simplicité, peut se faire en cachemire de l'Inde, vigogne ou autres tissus et se garnit non seulement de crépe, mais de grenadine. Le crépe est remplacé dans le voile par un gros tulle côtelé de crépe anglais ou de gaze. Les vêtements sont encore peu garnis. La jaquette et le collet de même



FIG. 3.

tissu que la robe ou en crépe peuvent remplacer le châle. Bijoux de bois mat, gants de soie ou de peau.

Pendant les six premiers mois de la seconde année, on admet fort bien la soie et les dentelles noires, les ornements et les broderies de jais; ensuite vient la période de demi-deuil qui dure environ six mois et durant laquelle on passe du blanc au gris et du prune aux couleurs plus claires: pensée, lilas, etc.

Les deuils de père ou de mère, de frère ou de sœur se portent comme celui de veuve; la durée seule diffère; pour les deuils de frère ou de sœur, le châle n'est point obligatoire. On porte pendant dix-huit mois le deuil de ses parents; celui de ses aïeux, un an; de frère ou de sœur, dix mois; oncle ou tante, six mois; cousin, trois mois. Durant ce dernier deuil, dès le début la soie est permise; au bout de six semaines, du gris et du blanc.

Pendant longtemps, les parents n'ont pas porté le deuil de leurs enfants et l'étiquette strictement observée n'obligeait encore qu'à porter le deuil de ses ascendants et de ses aïeux, car le deuil est non seulement une marque de douleur, mais encore une marque de respect. Depuis un siècle les mœurs familiales se sont fort adoucies, la tendresse domine et l'ancien usage disparaît.

Ci, quelques croquis de toilettes de deuil qui serviraient à guider le goût de nos lectrices souvent hésitant lorsqu'il leur faut accorder les exigences de leurs sentiments intimes avec celles de la mode.

Le grand deuil n'est pas seulement une affaire de rue mais aussi d'intérieur. Voici un déshabillé dont l'austérité n'exclut pas l'élégance. Il est en crépeux de soie. Le corsage est garni de broderies mates et agrémenté de deux bords de crépe qui tombent jusqu'au bas de la jupe. Manches et petite guimpe également en crépe anglais (fig. 3).

Contre toutes les idées reçues, le noir n'est pas seul ou



*Mourning Habits
of the 14th Cent.*

England & France

5237

Costume - Mourning

THE METROPOLITAN MUSEUM OF ART
NEW YORK



MOURNING-DRESS. BONNETS.

PET. July 1870

Costume - Mourning



• MOURNING-DRESSES.

PET APR 1890

Costume - Mourning



#16 (1860)
Noble matron, widow
Spain, 16th cen.

Costume - Mourning



Costume - Mourning

"PERFORMERS" AFTER A RESPECTABLE FUNERAL

Pictures of life & character - Punch - 2nd series

by John Leach

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"16 (1859)

"Pizzochea", 16th Cen., Italy.
Widow, member of Religious Society

Costume - Mourning



506

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PLEVREVR
XIV^e SIECLE

Costume. - Mourning

HAZEL WOODRUFF
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ASTOR LENOX TILDEN COLLECTION



Trauerkleidung.

Swiss
1650-99
Groß-Waibel.

Village Mayor
Schultheiß



The accepted mourning of to-day, although necessarily severe in outline, has changed decidedly from that worn by the older generation in its youth. Crêpe is still given first place, but the long veil is softer in weave than formerly, and the "widow's ruche" has practically disappeared. For a young widow, the small turban of crêpe with turned up facing of white crêpe lining is in very good style. We have not acquired the Paris fashion of lining the short veil with white.

The small turban has almost entirely superseded the bonnet for the young widow, but the model shown at the right, with slightly raised crown is frequently the choice of the older woman. With this bonnet the facing of white lace is merely an inch deep fold. Strings of white are worn, and the long veil is arranged very plainly.



A turban, but differing in shape and treatment, is the model shown at the left. The contrasted effect, produced by the odd use of white crêpe, would scarcely be possible for the most advanced American widow. The rounded crown of the turban and the pointed brim are of black crêpe put on smoothly. The long voluminous veil is gathered underneath the brim, and there is no white near the face.

Still another treatment of the mourning veil favoured by Parisians is shown at the right. A form of the mushroom hat is used, the crêpe crown being slightly larger than is usual. Paris has long sanctioned the use of conventionalized flowers of crêpe, but we adopt them slowly in this country. White crêpe lining lines the inside of the brim and makes the chin-band. The veil, less voluminous than the one shown above, is attached to the frame underneath the flowers.



WALKING DRESS.

REP. No. 1115

DEPT. OF THE INTERIOR, BUREAU OF GEOLOGICAL SURVEY



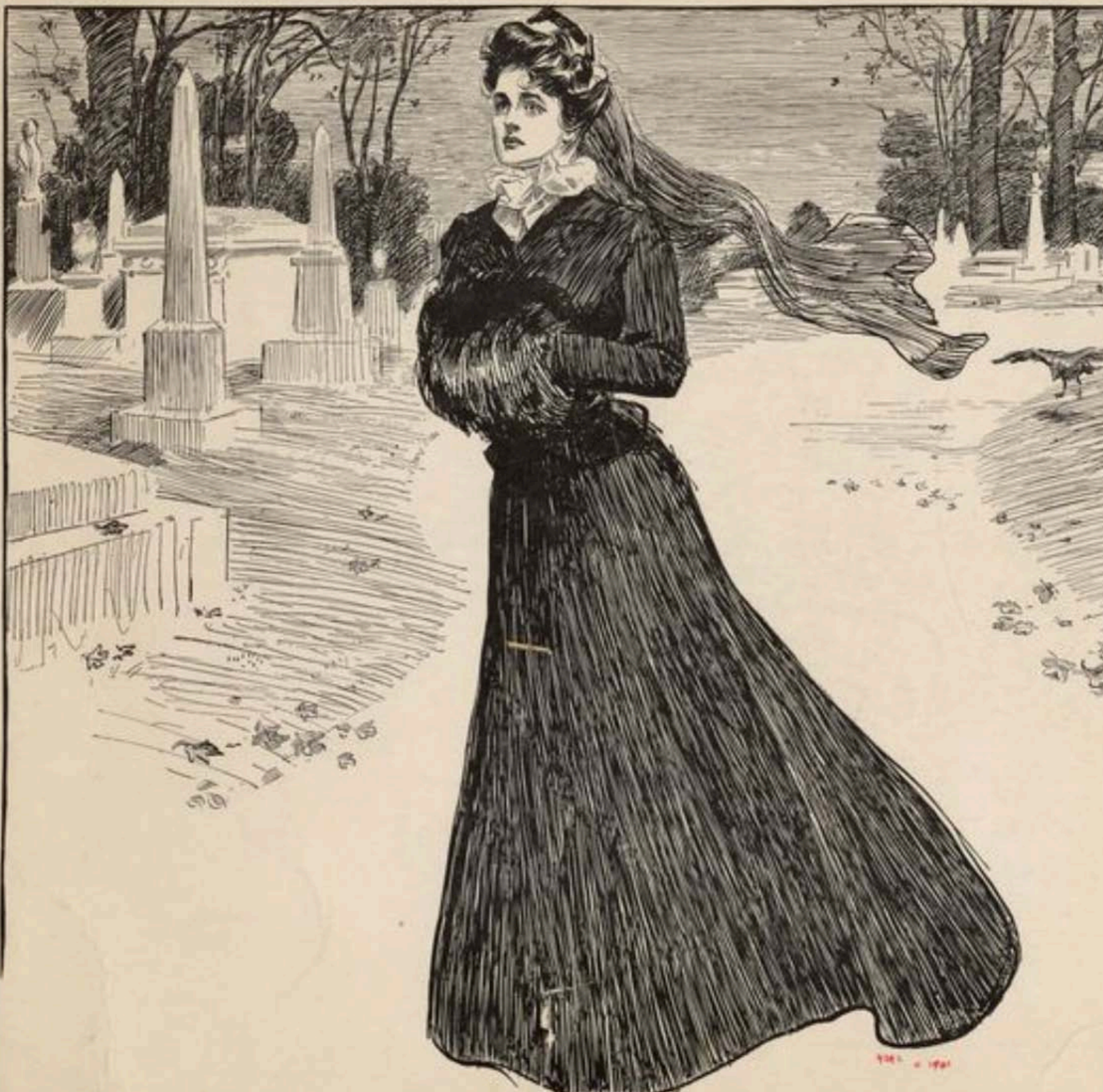
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16 (1860)
Widow of nobleman
Spain, 16th cen.

Costume - Mourning

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1881 - 1882



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* 16 (1860)

Widow, England 16 H.

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Costume - Mourning



* 16 (1860)
Widow, England, 16th
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Costume - Mourning



* 16 (1859)
Widow
Italy, 15th-16th cen.

Costume - Mourning

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- General Info
- Forms

Jump to: 37. Widow, England, 16th Ce



Fig (1859)
Widow
Italy, 15th-16th cen.

Costume - Mourning

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16 (1859)
Widow, Venice, 16th cen.
Costume - Mourning

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Engraved by W. A. Wilson from a Picture by Ingham.

From a picture by the English Artist Ingham

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16 (1860)
France, 16th cen.

Costume - Mourning

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11.

16 (1859)
Italy, 16th cen.

Costume - Mourning

A RETROSPECTIVE WIDOW.

AFTER SIX MONTHS OF WIDOWHOOD BRIDGET CONSENTED TO AGAIN ENTER THE MARRIED STATE. A FEW WEEKS AFTER SHE WAS LED TO THE ALTAR HER FORMER MISTRESS MET HER ON THE STREET, DRESSED IN DEEPEST MOURNING.



"WHY, BRIDGET," SHE EXCLAIMED, "FOR WHOM ARE YOU IN BLACK?"

"FOR POOR TIM, ME FURST HUSBAND, MUM. WHEN HE DIED I WAS THAT POOR I COULDN'T, BUT I SAID IF EVER I COULD I WOULD, AND ME NEW MAN, MIKE, IS AS GINEROUS AS A LORD."

Life Dec. 11, 1892

TO A FIVE DOLLAR BILL.

WILLIAM, I have not seen you for a long time. We have not been intimate friends; and yet the fault has not been mine. I have sought you everywhere and other places.

I would that I might keep you here in my room. I would that we might be always together. How faithful I would be to you if you would but be faithful to me. But, alas! It is not to be. Affection such as mine for thee was born but to be blighted.

Come, I will introduce you to the landlady; and she in turn will present you at the court of the seller of hams and bacon.

How terrible your fate! It is indeed sad that you may not remain in good society.

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Costume - Mourning



Pl. 617.

The Fashion and Art Dept. 1895

Mourning Dress. Plain cashmere skirt, long tablier *despree*, richly trimmed with crossway folds of crape. Crape Mantle lined with silk, short behind, revers collar and shawl ends in

front. Large shell beads for trimming. Crape bonnet with black flowers and long veil.

Dress with Pleated Skirt of shaded cashmere trimmed with coloured silk and lace. Pointed cor-

sage, coding in jacket flaps behind. Skirt with broad points is completed by short shawl drape, with a long pleated breadth falling down behind. Narrow ribbon-velvet bows. Lace bonnet.



Les collections

AN. AUG. 1875
Paris

Costume - Mousmine

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and the cuffs and collar were outlined with a narrow full frill of grayish rose faille ribbon. The crush belt was of faille silk of the same shade.

The next two illustrations show a remodelling of a woman's gown, the original of which was made in the early part of the past summer. The material used was armure, heavy bands of which



A YOUNG GIRL'S MOURNING GOWN so made that it may be satisfactorily remodelled for later use.



A MOURNING BODICE that will be easily renovated for lighter mourning by substituting silk for crape.

trimmed the crêpe bolero and the wide cuffs. Big crêpe-covered buttons and a fine crêpe de Chine tucked underwaist finished the upper portion of the costume. The skirt, a perfect-fitting circular, was finished with an eighteen-inch over-hem of crêpe. In the remodelling, this was removed, and three widely separated folds of black silk were set on in place of it. The cloth sleeves, originally full, have been re-cut according to the present narrower dimensions of sleeve forms, and filet lace has been added to give lightness to it. The front of the bolero has been rounded off slightly. Black silk has been substituted for the crêpe portions of the bodice, and the cloth bands have been cut out to allow of the substitution of white silk. The material of the original bands has been cut into narrow straps which, with unturned edges, have been stitched at intervals horizontally across the white silk bands. The under-