LESSON VIII
MOU RNING MILLINERY

MOU RNING is a distinct and very important branch of millinery, and many clever designers command excellent salaries, devoting their entire artistic abilities to this work alone. The scope of materials is limited, the colors restricted to black, white, and various shades of the blue lavenders and violets; and occasionally greys; in England, cardinal is added to this list, accepted because of its ecclesiastical use. Therefore a designer has a more difficult task to evolve from the small varieties at her disposal, headgear at once suitable, becoming and artistic.

Materials

The materials used are, first of all crape, in black and white. This comes in a number of grades of quality, some dull, some glossy, some crisp, some so soft, that if gathered into a handful it will not crush; but of all makes the "waterproof" is to be preferred. Next comes crêpe de chine in black and white, the lusterless kind; chiffon, mousseline de soie, crêpe-lisse, grenadine and tulle. In silks the rich dull grosgrain, peau de soie, and Ottomans of rich, heavy cord; and uncut velvet, in England known as "Terry" velvet; this comes in several sizes of welt, from very fine to quite a heavy cord; it may be used for deep mourning, having a dull, deep surface not unlike crape; it is admirable to cover frames, just as one would use velvet, and accentuate the depth of the mourning by crape trimmings. It is handsome also used to bind and trim hats of crêpe de chine, dull felt, chip, Neapolitan, etc., as one would use velvet in colored work. Brussels nets and nun's veilings also come into use for veils, etc.

Wings, quills (Paradise and aigrette if permitted or desired), dull black jet, bright jet and white jet, all find
their appropriate place and time in the various grades of mourning which will be considered later. We must know how to cut, make and combine to get the best possible effects and most pleasing results from the few materials at our disposal.

Fig. 1—Crape. On straight. Natural grain is diagonal.

Fig. 3—Net veil, applied hem, showing mitre join and the two straight diagonals meeting at joins.
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FIG. 2—SHOWING CRAPE FOLDED ON THE TRUE AND LONG BIAS

The Uses of Crape

Crape has four distinct "grains"; in the natural grain (Fig. 1) the welts run obliquely from selvedge to selvedge, the widths of various makes vary, but the average of good crape is 42 inches, which gives a bias of about 53 inches. Now this bias is of two kinds; folding the crape over on the true bias we get the welts in straight lines across the bias (Fig. 2); folding the

FIG. 4—LATTICED CROWN, SHOWING CROSS AND LONG BIAS
piece over in the opposite direction, also on a true bias, we get the welts in long parallel lines; while if we wish to use the crape along the selvedge, instead of across, we get again the diagonal welt, but in the opposite slant as from selvedge to selvedge, which fact enables you to mitre corners of hems applied on net or gauze veils so that the welts radiate from the joins (Fig. 3). The designer naturally takes advantage of these several aspects of the material to combine them in effective ways, thus overcoming her limitations very charmingly, especially by the combination of the two bias welts.

Folds cut in the two ways joined by the "lacing" stitch with fine crape thread and braided or latticed together to form crowns or brims are very effective. (Fig. 4.) Such crowns may be large or small, the folds may vary from one-third of an inch to one and one-half inches wide, but are best made on a foundation; beginning at the center cross, and working to each side; pin each fold at the edge of the foundation, till all are laid, then baste round, and catch underneath so they will keep their place. This lattice work can be done direct on the frame, then if closely laid, it should need no sewing except around the edge; it can also be used for turban brims.

Braided folds for brims may be on the long or cross bias, and on the straight if all the welts run the same way. (Fig. 5.)

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**FIG. 5—SECTION OF BRAIDED BRIM ON LONG BIAS**

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Crape done on cords looks best on the true bias, or on the straight, which also holds true of shirrings, tucks, plaitings, ruches; the long welt bias allowing the work to spread, and spoiling the harmony of lines. All this class of work is more troublesome in crape than almost any other material, hence needs extra care in cutting, pinning, basting; which with accurate measurements and good work will ensure satisfactory results.

*Fig. 6—Joining Crape Cut on Straight Bias*

In measuring for tucks, etc., the same methods as for ordinary millinery are employed, but from the nature of the material it follows that less fullness will give better effects, but this again depends on the quality of the crape and should be tested. All joins must be along the welt, never across. (Figs. 6 and 7.)

For draperies, bows, folds, the crape may be either on the straight or the cross lines, according to how the hat is made; these two lines should, however, never be mixed.

Slipstitched, or "French" folds are very effective in crape. They are made in the same way as velvet, extra care being required not to catch the under side of the fold, or it will "twist" badly. To make folds roll—a pretty and effective method for crape work—a narrower strip of interlining muslin or black crêpe française is laid inside; or one makes also "corded" folds, by running into single cut folds "crape cord," which
comes in various thicknesses; another way is to cut strips of black sheet wadding, roll them to roundness between the flat hands and lay this roll inside folds, with an inner covering of thin interlining muslin. A succession of such folds around the upturned brim of toque or turban is very rich.

When puffing crape the plaits must be laid deeper than in velvet, as the springy nature of the material causes it to disarrange itself, and the puffs and folds need neat "tying" to keep them in place. Draping is for the same reason more difficult than in velvet, but a little practice with old crape (or cotton crape cloth at 15 or 20 cents the yard) will soon enable the earnest worker to handle her crape with assurance of perfect results. (Silk muslin at 20 cents is a good substitute for the gauze materials and net to practice on.)

To make folded bands for knots or twisted trimmings, allow plenty in width, so that when the folds are laid and basted along the middle of the piece the two edges may be turned under and "cat-stitched" down on the trimming; if the strip does not allow of this, it should be narrowly "roll hemmed" and mounted on a strip of thin crape. Short pieces of laid folds can be held in place with pins till sewn in place. Folds can also be held as laid and pinned, by securing with cross lines of stitches on the wrong side at intervals of several inches.

For gathered or plaitted rosettes and ruches the crape may be on the straight, or cross bias, the strip, if thin
crape, may be double, but if heavy crape, use single and make a nice roll hem along the edge. An applied hem is also very useful; this is run on one side, turned over and slipstitched down edge to edge, so it forms a distinct roll. Such a hem on net bias, for instance, should be quite deep and round, cut 2½ inches at least through the bias.

When desiring the front of toque or bonnet to be folds, and the other side plain, cover the frame (wire) with interlining muslin, and first binding the edge, sew on the folds, then fit in the reverse side and slipstitch the edge to the bind. The same method is employed in underfacing a large flat hat with folds, the upper covering being slipped on after the folds are on and slipstitched to the edge, or if for some reason this is not practical, great care must be exercised not to catch the upper covering when running on the folds; another way is to cut a correct pattern in thin crape or muslin, run the folds on this, and then slipstitch this on edge to edge.

The ideas possible of use in mourning millinery are just as varied as in the colored work, this supplying the best models for real up-to-date mourning, suitable materials from the mourning list being substituted. For instance, crape, uncut velvet, or rich thick silk may take the place of velvet, other materials and trimmings being selected with care, so that the value of harmonies may be retained.

As we do not generally use ostrich feathers in mourning here, a handsome arrangement of ribbons, wings, or ruches will often replace these on a model, and dull jet will take the place of brilliant ornaments.

White crape is now used quite a good deal even for all-crape hats as an under facing, or in bands and folds; and all white crape, made up just as the black would be, is considered equally deep.

The lighter materials all find use in the various grades of mourning. In using corded silks, all the
grain, be it bias or straight, must run the same way on the chapeau, and ribbons must match. Crêpe de chine and chiffon are used in combination with both crape and silk; and mousseline de soie and crêpe-lisse are used for tucked and shirred underbrims, also in summer chapeaux in folds and shirrings for entire hats.

Brussels net is used mostly for veils, but plain covered (wire) frames, with fine crape folds slipstitched on the net in several circles, make becoming hats. Dull white silk on white silk Brussels net is also correct, and very handsome.
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In using flowers, either white or black, no speck of yellow or green must be visible; violets can be purchased with white or purple stems, made purposely for mourning.

To Hem a Crape Veil

Lay the crape flat on a table where you can use one side as a guide to pin the selvedge to, then you can get a straight line at the end of the table for your hem. Use a long yard stick and blue pencil; the marks will show sufficiently to trim off the unevenness, and the set of the hem, wide or narrow, depends on the end being perfectly straight. Now fold up your hem as deep as you want it, two, four, even to twelve inches, do this by accurate measurement, and pin, taking care that the selvedges are level. Now go over the hem again, turning in the edge, pin closely, see that there are no uneven places, and baste along. If the sides of the veil are to be hemmed, these are best laid before the foot hem; but even in quite expensive veils one frequently sees the selvedges left; in either case the ends of the deep hem are slipstitched together. After the hems have been carefully prepared the slipstitching is not difficult, use fine crape thread and fine, short needles; no stitches may show on either side.

In hemming the two ends of a long veil intended to be worn first over the face, then thrown back, the front hem should be a third less in width than the back one, also, it is done on the reverse side, so that when thrown back, the two will be on the same side. Remember that the hem side is the right side of a veil. (Figs. 8 and 12.)

Applied Hems

These are used on veils of Brussels net, which should be treated just as the crape to get it perfectly straight, and the hem—cut on the straight—must be cut with equal care. The net is wider usually than the crape, and may be cut away, but allow for a hem of from one to
two inches down each side, unless a hem of crape is
carried down as shown in Fig. 3, in which case the joins
must be perfectly fitted at the corners, "mitred" together,
pinned and slipstitched. It may be thought that the hem
would go all right if it is run edge to edge, turned up,
and slipstitched down, but it will not; it must be care-
fully pinned, basted and slipstitched along both edges;
only so can the corners be made to look perfectly neat
and workmanlike. Applied folds above a hem must be
cut by the rule, the edges turned under, pinned and
basted in place before slipstitching. When the hem
down the sides is much narrower than the foot hem, it
is not mitred, but run just under the edge of the foot
hem, this being slipstitched across it.

Sometimes one is required to make the hems double;
then they are prepared by running a basting thread along
the fold, so as to keep them perfectly flat and true, and
the net is set in between the two turned-in edges, closely
pinned, carefully basted, and then the two edges slip-
stitched together; for this a rather heavier silk thread is
best, as these veils are quite heavy, and a very close stitch
is needed. By the bye, never darn pins in along your
crape, etc.; always let the heads be above your hems.
See illustrations.

**To Cover and Prepare Frames**

French milliners never use buckram frames for
mourning work; indeed, they seldom use them at all.
Stiff cape net is best for plain covered hats; if braces
are needed, be sure to overlay them with a bias strip
of muslin, and carefully fit thin interlining muslin over
the frame, so that no gloss or the holes of the net may
be perceptible. Thin black cashmere makes an excel-
lent under covering for crape (white for white crape,
but silk for crêpe de chine or chiffon), but in cheap
work alpaca is a good substitute. Muslin is not good;
it gets rusty before the crape, and gives this a bad color.
The edges of frames are better bound with a narrow
strip of wadding under the cashmere, and silk hats should have the fitted layer of wadding the same as in colored work.

Wire frames must be first covered with muslin, then with cheap crape, on which the drappings, etc., are done, but thick folds and shirrings may be put right on the muslin or cashmere. In fitting plain facings, take care you do not stretch the crape out of line; it looks very bad to see the welts pulled awry; they should cross the middle front diagonally, unless you have the entire brim on the bias; then the welts run straight from the edge in from front to back, but this is not as pretty.

Shirred effects are measured, prepared and put in the same as velvet or silk. Clusters of tucks, folds or cord-
nings either in silk or crape or the two combined are always effective.

To make wings or quills, bend the desired shape in wire, pin this on a piece of crape, turn a narrow margin over the wire and run it in. Bind with a roll hem of crape or silk; fine jet may be used for wings or quills of net; a big pompon of slender willow leaves made in this way is a handsome trimming. (Figs. 9-10.)

Wild and full roses can be made of scraps of crape, by bending the petal shape in fine lace wire, and stretching over this a bit of crape, tying the ravelings around the twisted wire stem. (Fig. 11.) Black flower stamens may be used as centers, or just a bit of wadding twisted round a double wire stem, with a bit of silk over, and the petals, few or many, arranged around this and firmly twisted on with strong thread. Black flower cusps or a bit of silk cut round with a hole in the middle finishes the flowers underneath. (See Lesson XIII, on Making Silk Flowers.)

Thus the scraps may be turned into beautiful trimmings, and the apprentices kept busy during the dull season.

**Correct Mourning**

It is true that the making of mourning belongs in the domain of the workroom, but what shall be made is decided in the showroom, and the saleswoman is expected to be always conversant with Fashion's latest dictum, few customers being at the time of bereavement in a condition to give more than the absolutely necessary attention to the details of their sartorial expression of grief. Hence the order often comes in the simplest form—"Send us the correct things for widow, daughters, sisters, &c., &c."—leaving the entire detail to the saleswoman, who is supposed to know her customers, and what will be becoming as well as suitable.

Years ago the "becomingness" was not considered; the ugliest things only were permitted as tokens of woe, a sort of metaphorical "sackcloth and ashes," but about
20 years ago changes began to appear, crape bonnets became more ornate, one began to copy Paris colored hats and toques in mourning materials, and the weight of veils began to be lessened, mainly because physicians pronounced them dangerous to health, four yards and more of heavy crape often being put in one widow's veil.

Of course, the change to better, more sensible modes has been gradual, but Paris and New York have combined in the evolution of mourning, and London is in touch with both.

**Widow's Mourning**

The English fashion for the widow, young or old, to wear in the house a dainty little "Marie Stuart" coif of white crêpe Lisse, with long white tulle veil floating from the back, is charming and as becoming to the widow of 20 as to her mother, but English mourning retains much of the old-time stiffness, except in the class that comes much in contact with Paris.

The French widow never for one moment loses sight of effect. If she must wear mourning, then that must be made to enhance her good points, and so contrived that it shall add to and not detract from her charms—hence the frequent relief of a facing of white crape in her black crape hat or bonnet, these following the prevailing mode as closely as possible. But it is the veil that receives the greatest attention, as its arrangement makes or mars the entire toilette, and its length must tell her story to the world.

Veils were formerly worn to the hem of the train at the back and to the knees in front; the weight was unbearable except for such women as rarely walked; even then they were very trying. The weight was relieved by an arrangement lifting and draping them slightly on the left hip, and sometimes letting one shoulder support part of the heavy folds, but even then a strong back comb was (and is) necessary to keep the chapeau on the head.

Now the veil for the deepest mourning does not come lower than the knees at the back, and to the waist in
front; in fact, it should be so arranged that the prayer book may be held comfortably below the hem, as lifting this will break it.

The rigorous law is that this veil is to be worn three months, but, as a matter of fact, many widows wear the crape veil only six weeks, then throw it back and wear a Brussels net or tulle face veil hemmed with crape; many have the veil cut off and redraped to get rid of the weight, which is perfectly sensible, and in three months more this veil may be changed for one of net with deep crape hem; this also is later shortened, and a narrower hem allowed.

The orthodox rule for a widow is crape for two years, but now one is considered long enough, the second year dull silk, crêpe de chine, chiffon, &c., taking its place.

Pure white crape, made up and used in the same way as black, is equally deep, and now soft dove and steel gray are being worn, even to the long veil.

The "Marie Stuart" bonnet for first widow's mourning is no longer the only correct thing; they are not becoming to all, and the changes in modern coiffure make modifications imperative; therefore, a small toque often replaces the bonnet, with a touch of white near the face, put in after the funeral.

The veil, if not too heavy, is quite becoming to most women; hence French women often adopt it for grades of mourning that really do not call for this; the taste, inclination, and purse of the mourner being at present the chief law as to the style and duration of mourning. It may, however, be taken for granted that in deep first mourning rich simplicity in design and line of veil is in best taste; later more ornate and picturesque designs may be suggested, but from first to last the chapeaux must be becoming.

A woman of position must have the ultra-correct things in town, but in the country she may substitute a crape-trimmed net or plain chiffon veil on a crape toque or small, plain crape hat.

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The automobile is responsible for some really charming innovations in mourning veils, and even white shirred chiffon ties are in order, when a white chiffon or crape underfacing or ruche is worn.

FIG. 12—WIDOW’S VEIL OVER FACE

Elderly widows wear longer veils than young ones (though the latter may wear them as long as they please), the hem being 12 to 16 inches wide, the front
hem one-third narrower. Bombazine or thick grenadine with deep hemstitched hems is also correct for elderly women, but the young widow keeps to crape till she may wear the net and crape hem, and for change a silk nun’s-veiling veil.

A tall woman will need a veil not less than 90 inches long, and of course the full width of the crape, while about 70 inches will be long enough for a short woman.
Draping Veils

If a customer objects to wearing the heavy crape over her face, and many do, after the funeral, let her send it back, take it off and arrange the narrower front hem in a plaited fan or other arrangement suitable to the bonnet, and pin on gracefully to fall over the back, and send her a "sewing silk" or fine gauze veil with folds of crape, for the face; such crape veils are cut from 1 1/2 to 2 yards long with 9-inch hem for the back, and five inches at the other end, and both hems made on the same side. The toque or bonnet for such an arrangement need have only the brim made with folds, &c.; the veil covers the crown at first, and later can be made to trim it, drape it, the veil falling behind.

A square veil, made the width of the crape, is effec-
tively put on with the points forming cascades on each side of the back, the veil being folded three parts over, and pinned in deep double folds on each side of the back. If used on a hat, this veil may have one corner carried around the left, partly over the crown, to the front; the opposite point hangs down the middle of the back; the two sides are plaits so the points hang in graceful deep folds over one shoulder and back.

A veil two yards long may be laid across a toque or small hat, in which case it is hemmed all round evenly; the middle of one long side is pinned on the middle back of hat, the sides plaits up so that two points hang down the back, and two at the shoulders, in double inverted box plaits. (See Fig. 13.)

When part of the long veil is to fall over the face, measure off the right length from the narrower hem up to the edge of bonnet or hat; the middle of veil is to be pinned to middle of bonnet, carrying this middle line over the crown to the middle of back; pin there; this must be done on a person, as it is important to have the front fall to just the waist line, and when draping
back have a *straight fall* from brim to waist, not contracted, nor spreading out; then lay plaits backwards; even both sides with an inverted box plait down the back; this gives the best effect; the sides should be so plaited back that the front corners fall gracefully just back of the shoulders, and that there is sufficient ease to lift and throw back the veil. (See Fig. 12.)

The draping of veils is an art that must be learned
by study and practice; no amount of telling will teach it; workers should practice on dummy heads with imitation materials till they can get plaits even on both sides, or uneven effects in graceful, artistic lines; this is the only way to learn and succeed.

FIG. 16—NET VEIL WITH CRÊPE HEM

To drape a veil, the hat or bonnet must be firmly pinned on a real or a figure head. Have a distinct design in mind, and proceed to carry it out. Every season some fresh idea presents itself; study these new modes and practice them on imitation materials first, because a few attempts and failures will take all the
FIG. 17—CRAPE VEIL, CASCADE EFFECT; SEPARATE FACE VEIL

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crisp newness out of the crape, and it will look mussed when you do get it right. Always find the middle of your veil, baste a line if necessary, and when pinning on a folded veil take care by measurements that both sides are even, and keep them so. Pin on and work from the middle to each side, laying each plait the same depth and pressing the plaits, when completed, with the flat hands. It helps to pin the plaits away down and leave them so a while, but use small, fine pins or the marks will show. Use dull head pins to pin on veils, and hide the steel.

Some designs can be pinned flat on the table and then put on the hat; it is impossible to give rules for this; it's like draping a velvet, felt, or Neapolitan hat; one can do it, but the how must be learned by practice, as the embryo sculptor learns to mold the clay into form as he sees his teacher do; no one can make him do it. The writer has often evolved a design from her handkerchief, or any stray bit of tissue paper lying around. You can try the idea in miniature; then carry it out on a larger scale; but do not handle new crape unless sure of yourself.

**Periods of Mourning**

Mourning for father, mother, sisters, brothers, children, is of crape for the first three months, but the veil need only be worn at the funeral, except for parents, when it is optional to wear it longer; and the entire mourning may be lightened at will, but mourning face veils are correct for three months, and now the black chiffon veil is so much in vogue that many young women wear it from choice. The veil of fine sheer Brussels net two yards long, hemmed with crape one inch wide and several crape folds above, is correct even for a young widow, draped around her crape toque, the ends falling gracefully at the back.

The clever saleswoman has not only to consider the grade of mourning but the style of costume her customer will be likely to wear, this, if she has a good
dressmaker, being according to her build and style. If it is any way possible, a call over the telephone will get this important information, so that the headwear may be in harmony with the scheme of the toilette. A knowledge of the correct costuming of the day is a very necessary bit of stock in trade. Your customer should come to you at least every month to have renovations and changes made in her mourning chapeaux.

Net face veils are only permissible in the last periods of mourning, and these must be plain black, without figures other than small dots.

For young ladies picturesque hats are permissible, but for older ladies they are not in good taste, and becoming things can always be found without offending either conventions or art. Small, simple, "smart" hats are to be had in so many shapes that no one need be unbecomingly hatted; and veils long or short are easily draped on any shape.

Here is a little table of periods and grades for depth of mourning, but this is an elastic law, to be modified to suit feelings and tastes, and the prevailing custom of the period or country.

For a widow, crape two years, slight mourning one year (cut in half if desired). Long veil six months, lighter six months.

For father or mother, crape six months, black without crape three months, slight mourning three months. Veil three months.

For son or daughter, if adult, the same as above.
For children, less if desired.
For sister or brother or grandparents, same as above, less if desired.

Uncles, aunts, first cousins, nephews and nieces, crape trimmings only on black. Face veils; no long veils.

"Complimentary" mourning is worn for relatives-in-law, distant relatives, or friends one wishes to honor. This is black and white in mourning combination.

On the length of veils sufficient has been said above,
but we must not forget the widow who has to go out to business after her bereavement; for her it is quite correct to leave her heavy veil at home for state occasions and wear only a thin gauze face veil.

Mourning veils are especially hard for short, stout women to wear; let the saleswoman see to it that the veil is kept in long, narrow lines at the back; a toque with good elevation is best for such a woman.

A tall, slim woman may have the lines of her veil falling more about her form, and the woman of medium height with full form should have longer, narrower lines, keeping the veil at the back, and the chapeau small and neat.

Illustrations from photographs.

Fig. 12. Small widow's bonnet, plain covered, with double Alsatian bow across front, formed of folded crape. Veil two and one-quarter yards long, with 12-inch hem at back; front hem 7 inches wide. Draped over front to waist line, back laid in four box plaits.

Fig. 13. Same bonnet. Veil same length, 10-inch hems at each end. One selvedge side is folded over four inches and laid in a deep box plait at the middle, with another on each side; these are pinned against the front bow, forming a wide coronet; the veil is invisibly pinned in easy flutes at the back. This is a very graceful arrangement; a small crape-edged face veil is correct with this; to be carried and pinned under the long veil at the back.

Fig. 15. Parisian turban for second mourning. The brim is of wood silk braid; the wide soft crown of thick peau de soie is draped flat on top, with a couple of raised points at the left back, which is split. A flat strap of folded ribbon crosses the crown, held by two dull jet cabochons; at the back is a full double cascade bow of No. 12 peau de soie ribbon.

The veil is one and one-half yards long by one yard wide, of silk Brussels net, run with peau de soie ribbon in widths Nos. 9 and 5, on a hem four and one-half
inches wide. It is draped to the shoulders in front, all four corners falling at the back. It must be so arranged that the ribbon comes clear below the face.

Fig. 16. This is a Parisian second mourning or later dress hat. The wire frame is covered with fine silk Brussels net; the underbrim is faced with an embroidered piece of net, done in dull jet beads and paillette, with raised flowers and leaves in black taffeta and chenille; the embroidery binds the edge. A huge lobster bow forms the top of crown and almost covers the brim, held in front by a long buckle matching the brim. Three large rosettes of the same chiffon taffeta ribbon fill in the back brim, raised by a deep bandeau.

The veil is fine silk Brussels net, edged with crape, the ends falling free at the back. This veil is one and one-half yards long by one-half yard wide.

Fig. 17. This illustrates widow's dressy mourning veil of thin crape or heavy net, edged with heavy crape; fine net, crape-trimmed face veil. The veil is a square of one and one-quarter yards, arranged in cascade on back of toque.

**To Renovate Crape**

The cleaning houses charge from $3 to $5 for renovating a crape veil, and it is worth it, but they insist on keeping them a week or ten days, and sometimes an order is wanted in a hurry; then it has to be done in the workroom.

Fig. 18 shows the method of steaming a crape veil. Both hands are needed to keep the heavy iron from pressing on the crape.

Unpick the hems carefully, brush the crape well on both sides, pin it out on a table large enough to hold it; if it has to be done in sections, extra care will be needed. Have the table covered with blanket and cloth as for ironing, and pin the selvedges in straight lines true to the edge, and the cut ends also in true lines. Pin closely to the cloth with the pin heads out. Now lay over one end a strip of muslin wrung out of ammoniated water,
spread *it smooth, and hold over* this a well-heated iron; hold it so close that it draws the steam and dries the wet cloth, but on no account let the iron *press on the crape*; this would leave a mark that cannot be taken out. When the strip of muslin is dry, wet it again and place over the next strip, taking care that each overlaps the last a little. When all is done, unpin, lift carefully and lay out flat to dry off; the crape will be crisp as new. Then hem in the usual way. (See Fig. 18.)

Small pieces can be done in the same way, but care must be exercised that they are pinned true, not pulled out of the right run of the threads; this is not quite easy to do, but if you remember which is straight and which bias, you will soon find the correct way, and be able to use up many a bit advantageously.