

always ensures accuracy to do a perfect half on paper of that sort, and trace from both sides of it.

There is very little open work in the design before us. The edges of the leaves are done in raised overcast stitch, the fibres are sewed over closely, and the small holes are pierced with a stiletto and sewed closely. The outlines of the leaves are done with embroidery cotton, No. 50; for all the other parts, and for the whole of the tracing, No. 40 may be used.

This pattern is also exceedingly well adapted for Swiss work; which is the term applied to the combination of muslin and net. Of course, the design should be in the finest and softest book-muslin on a Brussels net ground.

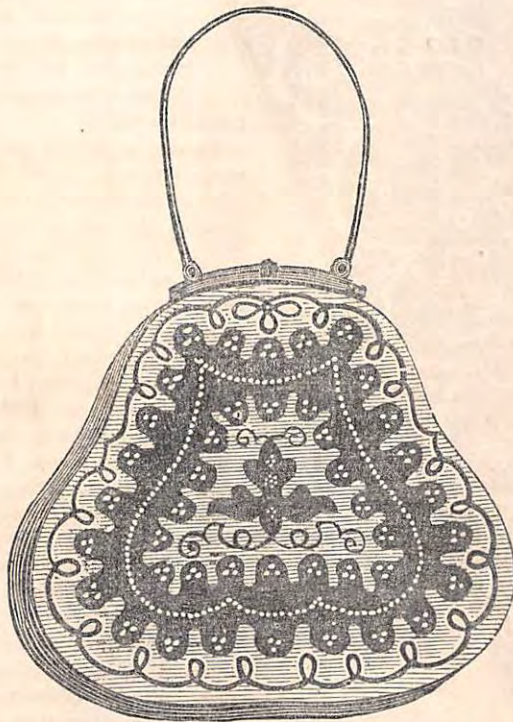
The petals are to be left in muslin, the outlines and fibres being formed of a double row of sewing, with very small eyelet-holes between. The distance between the lines should vary according to the thickness of the edge in the engraving, and the eyelet-holes should occupy the space between them.

The clusters of spots worked with the stiletto in broderie may be muslin spots sewed round, and without any eyelet-hole, in the Swiss lace.

Every part must be traced with embroidery thread, No. 50; then sewed over with the sewing cotton, No. 60, of the same firm, a thread being held in and sewed over.

## DESIGN FOR A BAG.

BY MRS. PULLAN.



**MATERIALS.**—Morocco, grey, with a pink shade; black velvet; small grey silk twisted cord; the same in black; very small satin black cord; steel beads, and a few black cut beads.

Above is a pattern of the whole bag, on a reduced scale; and in front of the number is a pattern, full size, of half of one side. By reversing that pattern, a complete one can be drawn. Transfer the pattern on the leather by means of tracing-paper. When the pattern is very simple, as in the present case, tracing-paper is excellent to transfer it on the material



to be worked. First copy the pattern, which will be easy to do if thin paper is used; place on the material the tracing, and over that the pattern; pin the three together, and follow the outlines with a hard pencil in passing and re-passing over them.

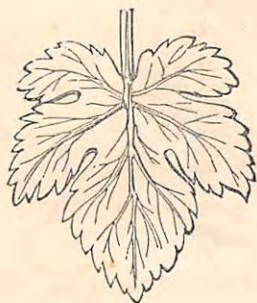
Cut out of the paper the part of the pattern that is to be in velvet; pin it on a piece of black velvet, the wrong side of which must have been previously brushed with gum water to prevent it from unravelling. Cut out the velvet round the pattern; brush again with gum water the part of the velvet that is to be the ornament of the bag, and lay it immediately on the corresponding parts of the pattern you have drawn on the leather, which you will before line with coarse muslin or calico. Mount it in a frame, then sew the black twist cord on the edges of the velvet. The grey twisted cord is sewed on those parts of the pattern formed by single

lines, and the satin cord is sewed along the grey twisted cord. In each loop formed by this twisted cord there is a black cut bead. All the other beads are steel ones. The continuous row of them is edged on each side by the small satin cord. The bag is lined with blue or cherry-colored silk; the band between the two sides is four inches wide at the bottom of the bag, and two at the opening; the seams are covered with the twisted cord; the bag is fastened with a steel clasp. Instead of grey morocco, blue cassimere might be used. In that case, a very narrow gold braid must be substituted in the place of the black twisted cord round the velvet; a black twisted cord in the place of the grey one, and a gold gimp in the place of the small satin cord. All the beads should be black cut ones. The clasp should be entirely covered with black velvet, and a thick black twisted cord used instead of the steel chain.

## MODELLING IN LEATHER.—NO. II.

BY MRS. GILBERT.

SOME persons have actually boiled the leather, while others let it soak for hours; and when they consider it fit for use, it very much resembles thin tripe. In some cases, baking has been resorted to, and applications have been addressed to me respecting the propriety of each plan. All these modes only tend to one result, that of rendering the material unfit for use. The less the leather is damped the better, providing it yields readily to the requisite amount of manipulation in order to bring it into form.



FLAT LEAF VEINED.

Having damped the leather, as advised, take the veining tool, and mark the surface of the stem in irregular indentations lengthways; neatly

roll the stem of the leaf and also the tendrils, and turn the latter over the brad-awl, to give them the required form; vein the leaves after nature and mould them accordingly. Now roll up a piece of leather the length of the stem, and



MOULDED LEAF FINISHED.

glue the edge; upon this place the stems after gluing, and with the pestle of the convolvulus mould, indent it so as to form the knots opposite the leaves, working it with the fingers until a representation of the finished form is produced, as given in the drawing. When the whole is dry, it will bend into any form desired; and the leaves may be placed in positions best calculated to produce a natural effect.