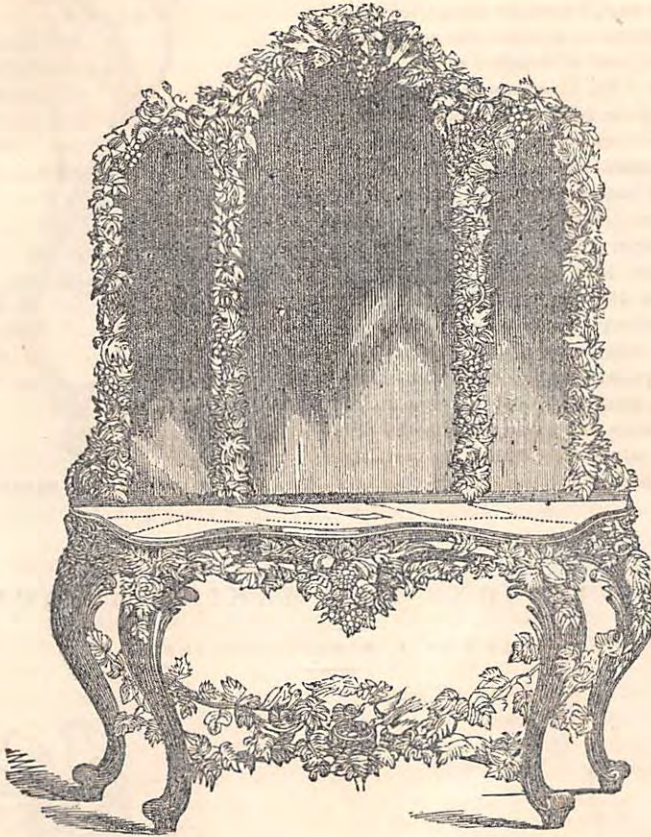


## MODELLING IN LEATHER.—NO. I.

BY MRS. GILBERT.



CONSOLE TABLE AND GLASS IN LEATHER-WORK.

THIS cheap and graceful art may now be pronounced to be emancipated from the insignificance of mere fragmentary grouping, and to have taken an honorable stand amongst the highest class of artistic ornamentation.

In the operations connected with this art, it is necessary that the material should be of a suitable character, otherwise it will be impossible to produce firm and durable work. At the present time it is difficult to procure a supply of well-strained, clear, and close Bazil; so that those who are practising the art of modelling in leather must not object to pay a good price for a good article. For most descriptions of work, a moderate sized Bazil, weighing about one and

a half pounds, close in the grain, free from grease, well strained, and hard, is generally used: the thickest part of the skin, in the centre, can be appropriated to flowers requiring the greatest substance, whilst the sides are cut into the more delicate work. There is a *faced* Bazil very attractive to the eye, but unserviceable for many operations where firmness is required: it answers well for rolling into stems when the work is intended to be colored. Lamb-skins and inferior deer-skins may also be used in some parts of this work. But in all cases avoid a soft, woolly, flabby kind of leather.

The principal pattern in the decoration of the Console Table, is that of the Vine-stem, which

certainly forms one of the most tasteful and elegant ornaments yet produced in leather. The superiority of the work when the foliage and stems are cut out in one piece is fully admitted, and consequently all the sprays, viz: Convolvulus, Ivy, Oak, Holly, Briane, &c., should be treated in this way; for, on the application of the work, the appearance is more free and natural than when composed of detached pieces.

The pattern of the Vine-stem used in the Console Table is of the full size, and forms a branch about the thickness of the thumb, the leaves being of the natural size. The following are the dimensions of the patterns when cut from the leather and previously to the operation of modelling: stem, sixteen inches by two and a half inches, leaf five inches square. The stem may be carried out the whole length of a skin of leather if preferred, but I usually make them of the above dimensions. After carefully cutting out the pattern, *slightly* damp the leather, either with a piece of sponge, or dipping the hand in the water and patting it on both sides; it is wrong to saturate the leather, as it renders it so heavy that, when placed to dry, its own

weight will disarrange the moulding before it is set in the course of time allowed for drying.



A PORTION OF VINE-STEM READY TO APPLY.

## DIRECTIONS FOR MAKING LILAC.\*

BY MRS. A. M. HOLLINGSWORTH.



**MATERIALS.**—White or lilac thick paper, white and lilac crape for buds, wire, gum, and green tissue paper.

Make the buds by forming a small bulb of raw cotton, cover with crape, whichever color the flower is to be: twist a fine piece of wire around the lower part of the bulb of cotton to form the stem: thread a needle with green floss silk for

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.

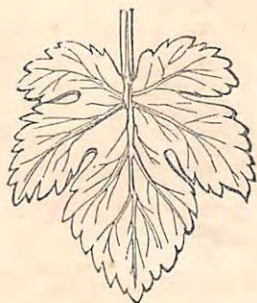
Cut out of the paper the part of the pattern that is to be in velvet; pin it on a piece of black velvet, the wrong side of which must have been previously brushed with gum water to prevent it from unravelling. Cut out the velvet round the pattern; brush again with gum water the part of the velvet that 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

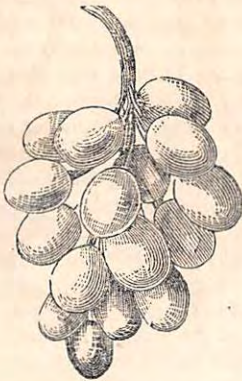
roll the stem of the leaf and also the tendrils, and turn the latter over the brad-awl, to give them the required form; vein the leaves after nature and mould them accordingly. Now roll up a piece of leather the length of the stem, and



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.

To form the bunches of grapes, procure some well turned models the size of nature, cover



them very carefully with the thinnest skiver leather that can be procured, strain the leather

tightly over them, and tie the gatherings up with strong thread when the leather is dry; cut off the superfluous part close to the wood, and glue on a neat patch of leather of the required size, to finish the operation. The stem of the grape is made by covering a piece of wire with thin leather, previously winding a little thread about half an inch from one end, so as to form the little knob which is represented in the drawing, close up to the grape; bore a hole with a



fine brad-awl, and insert the wire in the grape with a little glue. In making the bunches of grapes, be careful to let the fair side of the grape be seen.

## ART IN SPORT.

BY H. J. VERNON.

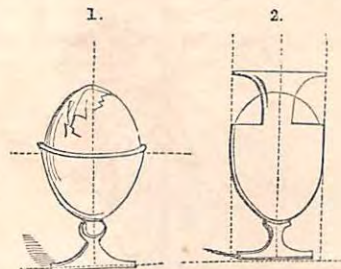
AN almost endless source of amusement, combining at the same time a considerable amount of instruction, may be obtained in the following manner. Take a card or piece of paste-board, or even stiff paper, such as cartridge paper, and draw upon it the form of an egg—an oval in outline. The dimensions of the oval are immaterial, and the experimenter may suit his or her fancy in this respect. With a stout needle, or tracing point, mark quite through the outline, for the purposes of tracing. Some of our readers may be unacquainted with the mode of tracing an outline, and it may be advisable to particularize one method among many. Having pricked out the oval upon the card, get a little red or black lead, powdered, and, placing the card upon a piece of drawing paper—any white paper will, however, do—rub it over the pricked out oval, which will be found to be transformed to the white paper beneath, thus:



The powder may be applied either with a piece of wool or wadding, or by means of a dry

camel's-hair pencil: care should be taken not to let the tracing-powder get beyond the edge of the pricked card, as in that case a soiled, dirty appearance is given to the tracing. The pierced card will serve, if carefully done, for hundreds of tracings, and it is obviously the best plan to take a little extra pains with that in the first instance.

With this traced oval for a basis, any one with a very little skill will be able to form an infinite number of objects. The best drawing tool will be found to be an ordinary black lead pencil.



Figs. 1, 2, 3 and 4 are very easy results, suggestive also of others. The rules of procedure are the same in all. Leaving the traced-out oval at first in its dotted form, with the pencil you draw a horizontal line, as the basis of your

the scallops gradually, holding the cord loosely, and working in dc, two stitches in one, until perfect scallops are formed. Then one round of black and yellow crochet silk, two stitches of each alternately.

The upper part of the basket being formed, the stand is now done with the scarlet work. Begin with the lightest shade, work over the cord, and form it into a round  $2\frac{1}{2}$  inches in diameter. Do another round on it, lightly increasing it. The three successive rounds are done with the following shades of wool, increasing each slightly; finish with a round of black and yellow, to correspond with the top.

Take a long stitch of black wool across each of the leaves, to form the veining.

Take three pieces of round wire, and, crossing

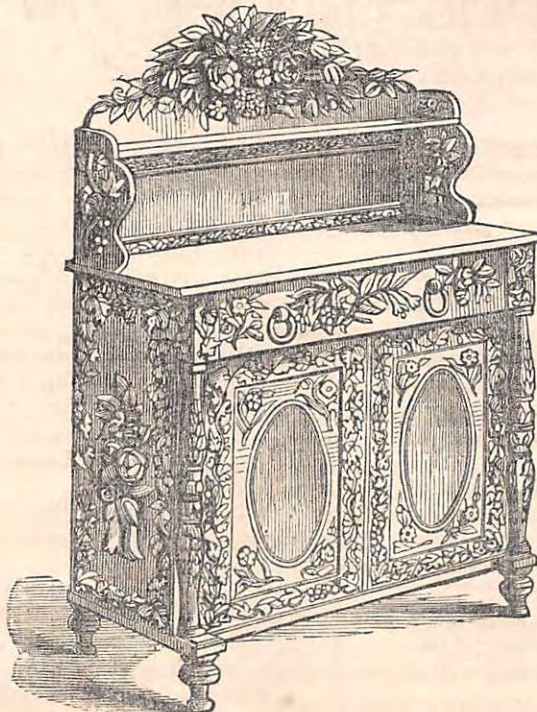
them in the centre, at the bottom of the basket, carry them along to each point, sewing them down. Then fasten on the stand.

Wind some of the silk round three wires, which plait into the form of the handle, and sew them on. Form twelve tassels of the O. P. beads, with the green bugles for drops, and put two at each point. Add three chains of white bugles between every two points.

In this design *half stitches* are mentioned. They are worked thus: our readers are aware that in using two colors in crochet, it is necessary to finish a stitch with the new color, to present the appearance of perfect stitches. By *finishing* the stitch with the same color, the appearance of a half stitch is produced, the upper half being in one color, and the lower in another.

## MODELLING IN LEATHER.—NO. III.

BY MRS. GILBERT.



CABINET IN LEATHER-WORK.

THE Convolvus moulds are of three sizes, to suit the character of the work. The mode of using the moulds is simple; cut a piece of leather of ordinary thickness and due proportion, damp

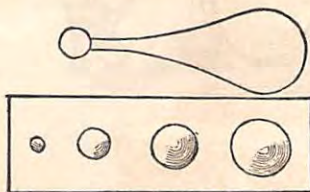
it, and place it on the orifice of the mould; take the pestle and well work it in with the right hand, keeping the thumb and forefinger of the left hand pressed against the edges of the orifice,

and occasionally strain the leather so as to have as few folds as possible; cut off the superabundant leather close to the outer edge of the mould,



and remove the cast; a slight manipulation to form it into the natural shape will complete the process; when dry, it may be attached to the spray by gluing it to a stem left for that purpose.

**GRAPE MOULDS.**—Moulding the half grapes is an operation similar to the last; the mould consists of a piece of wood containing three holes of different sizes, and pestles to fit. Cut circles of leather of the required dimensions, damp them, and place them on the holes of the mould; then, with the pestle, work them in it for a short time; when taken out, place the cup thus formed



on the pestle, and model it more regularly with the finger and thumb; this done, take it off and proceed with others, and leave them to dry. The next process is to cut the edges evenly, and just brush the inside with glue; they are ready for use when required. This is the simple method employed for the purposes mentioned, and will serve for examples in moulding generally.



The Knife represented in the drawing is a very simple tool for trimming the edges of leaves and the petals of flowers. I use a cutting-board made of sycamore or pear-tree wood, about 12 in. by 8 in., and one inch thick. After the leaves and petals are cut out, place them on the board, and shave the edges on the wrong side of the leather as finely as possible; by this means the natural curl can be given, which adds so much to the beauty of the work.

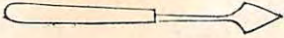
The Scissors should be of the shape of the nail-scissors, but larger, and kept particularly sharp, or they will not cut the leather smoothly. The small Bradawl will be found requisite in many instances, the use of which will be apparent. The Nippers are adapted for cutting the pins used in the application of the work; these pins are manufactured for the purpose, as others will not bear the blow of the hammer. Having glued the backs of the leaves and applied them to the frame-work, drive in the pins to keep them in position; when the glue is set, the pins may be withdrawn, excepting at the extreme points of the work, where they may be cut off as an additional security.

The stems of the smaller description of flowers and sprays are only tightly rolled leather; but the larger stems, as the Thorn, Vine, &c., have wire of a suitable thickness inserted. The flowers composing the groups in the Cabinet (see engraving) are Roses and buds, a Dahlia, Chrysanthemum, Poppy and Wheat, Convolvulus and spray, Tulip, Brugmansia, and Jonquille. Roses of various kinds are, perhaps, used more frequently in the work than any other flower; indeed, a frame of Roses and Thorns is one of the prettiest designs. All flowers of circular form should have the petals cut as the pattern united in the centre; the petals to be many or few in each circle, as the flower may require. The petals are moulded in the palm of the hand with the large size grape-mould, and the whole flower is composed of several circles of leather decreasing in size as the cup is formed; the leaves and stem of the rose to be cut out of one piece of leather, and the flower attached in the same manner as the Convolvulus. The best mode to obtain proficiency is to procure a good model of the flower, which, if necessary, may be taken in pieces, and by this means it would be almost impossible to err, and the object would be gained much more readily than by any other means. The Dahlia and Chrysanthemum are formed, as in the case of the Rose, with a succession of circles, but requiring more care and practice in the formation, as they are more difficult to procure. I shall reserve the explanation of the mode of modelling them to the next number, as it will require very minute directions, and will occupy more space than this notice will admit of; particularly as I should wish to give illustrations of the forms of the petals in the course of manipulation. I shall also endeavor to give careful directions respecting the mode of coloring, which process I intended to have left to a later stage; but I am induced to alter my views, in consequence of seeing so much work spoil in this operation.

## MODELLING IN LEATHER.—NO. IV.

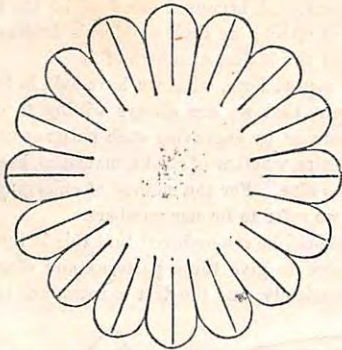
BY MRS. GILBERT.

AMONG the tools necessary in our beautiful art, not hitherto mentioned, is the Veiner, represented in the following cut.

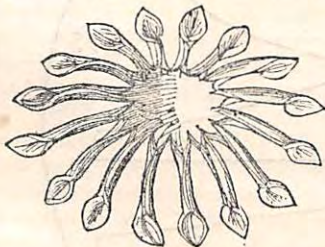


Copy nature as nearly as possible, but marking only the principal veins, as, in the operation of moulding, the more minute indentations would be lost; the leather should be moderately damped; and the veining should be done on some soft substance; a piece of calico folded several times is a good material to work upon.

I now proceed to explain the mode of making the Dahlia and Chrysanthemum as alluded to in our last article, in connexion with the decoration



of the Cabinet:—These flowers require great care and practice in their formation. The circle in the drawing represents a working pattern; a succession of these, ten in number, complete the operation, viz: two 3 in. diameter, two 2½ in. diameter, and gradually decreasing in size, finishing the centre neatly with a very small circle, which



is glued round the stem that is brought through the circles, after being properly moulded, as hereafter described, pinch them with the fingers

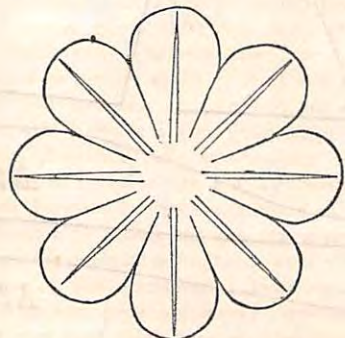
in the same manner as you would a leaf, until you produce the form given in the accompanying sketch.

After having completed the circles in this way, put them together to form the flower; and when perfectly dry, the petals should be firmly glued, commencing with the small ones, finishing the back with two extra circles, as represented in



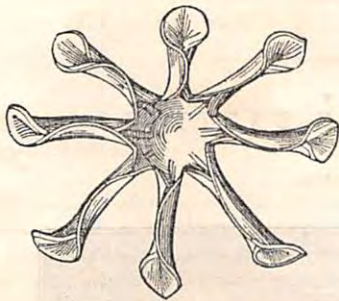
the drawing; bore a hole through the work, and insert the stem and leaves which have been previously moulded.

Nearly the same operation is pursued as regards the Dahlia, the circles being rather larger and of somewhat different pattern thus:



But the petals are modelled in every respect like the Chrysanthemum; the centre of the flower

is composed of a half grape—the mode of making which having been already described—the stem



is inserted in the manner pointed out in finishing the Chrysanthemum. A drawing of the Dahlia thus completed is here represented.



**DIRECTIONS FOR HARDENING, TINTING, AND VARNISHING.**—I believe that the greatest impediment to the production of good, solid, and well-finished work, is in the process of hardening and tinting it; and I have frequently been told by ladies that, after having mounted their frames, &c., with carefully made flowers, the whole has been spoilt in the act of coloring; hence the preference in many for leaving the work light, using only a solution of size. If proper compositions are procured, and the directions (which I will endeavor to render as plain as possible) are strictly observed, there is no reason why any one should be disappointed, or their work spoilt in the finishing process; the effect produced, I am certain, will be perfectly satisfactory. Presuming, then, that such compositions only are used which have been tested by practical experience, viz: the hardening, tinting, and lustre, the process is very simple.

**HARDENING THE WORK.**—Having previously warmed the mixture by placing the bottle in a vessel of hot water, pour a portion of it into a saucer which has been warmed by the fire, or over the gas; take a hog's-hair brush of a size according to the extent of the work, and give the whole of it a free coating, both at the back and face; this will dry sufficiently in an hour to repeat the operation; when finished, dip the brush in a little hot water, and rub it quite dry in a piece of coarse towelling, it will then be fit for use when required; clean the saucer with a piece of rag, and it will be ready for the reception of the tint.

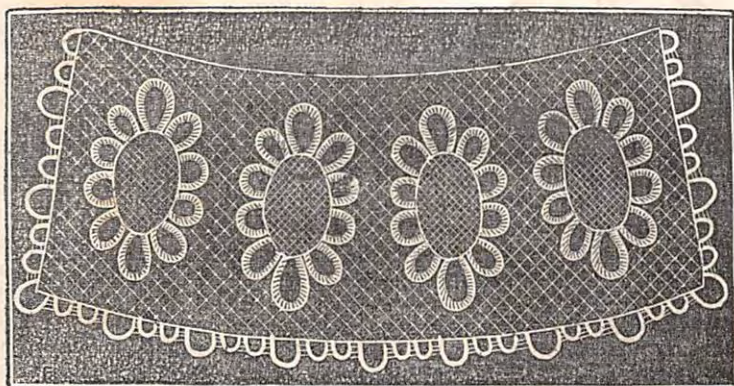
**TINTING.**—Shake the bottle of the tint well; use a similar brush, as in the last case, and also a very small one to get into the interstices, as it is apt to turn the hairs of the larger brush in forcing it into those places. Do not dip the brush into the centre of the color, but take it from one side of the saucer, and keep the place moist by rubbing the brush against the side, to prevent its becoming clogged, and thus rendered difficult and unpleasant to work with; it is well to have a little spirits of turpentine in another saucer, so as occasionally to wash out the brush and proceed again. Having carefully painted the work, and examined it to see if every part is covered, that there may be no irregularity, leave it to dry; it will be ready next morning for a second coat; and if a rich, full color is required I put on three coats, but the entire depends on the nature of the color used. Wash the brush in turpentine, and rub it dry as before. I have every reason to believe that most of the bad work we see is attributable to the tinting; there is a mixture sold composed of asphaltum, and I defy any one to apply it with success: it dries rapidly, the brushes become clogged, and if you miss any places you make a blotch in attempting to repair them; no wonder, then, that the whole matter is frequently given up in despair, the result owing entirely to the use of bad materials. These difficulties I had to contend with in the first stages; but they are now entirely overcome, and I can produce tints of any shade, and an even tone of color throughout, which any lady may see by an inspection of my works.

The application of the ordinary varnishes, whether spirit or oil, renders the work too glossy in appearance; but any varnish maker will obviate this, by your representing that you require to produce a polish similar to that which is generally seen on oak carving. In concluding my observations relative to the Cabinet, I would state that the color is a light oak,



the edges of the shelves and the oval frames, together with the feet and pillars, are picked out with gold; the frames have plate glass in them, and also the back underneath the shelf, and the whole forms a most elegant piece of furniture.

## GAUNTLET CUFF IN TATTING.

BY M<sup>lle</sup>. DEFOUR.

**MATERIALS.**—The Tatting cotton, No. 3; with sewing cotton, No. 70 and patent glace thread, No. 40.

The tatting, which forms the edge and medallions of this cuff, is done separately, and in the following manner:

**MEDALLION.**—1st loop (at the point) 4 double stitches, 1 picot, 12 double, 1 picot, 4 double. Draw the loop up quite tight.

**2nd loop.**—4 double, join to the last picot, 10 double, 1 picot, 3 double. Draw it up, but not quite tight.

**3rd loop.**—3 double, join, 10 double, picot, 3 double. Draw it up, but not so tight as the last.

**4th loop.**—Like 3rd.

**5th loop.**—3 double, join, 10 double, picot, 4 double. Draw it up nearly tight.

**6th loop.**—(at the other point) 4 double, join, 12 double, picot, 4 double. Draw it up quite tight.

**7th.**—Like 2nd.

**8th & 9th.**—Like 3rd.

**10th.**—Like 5th, only instead of making a picot, join to the first loop. Knot the two ends together, and cut the thread.

Four of these medallions will be required for each cuff.

**BORDER.**—1st loop.—7 double, picot, 2 double, picot, 2 double. Draw it up, but not tight.

**2nd loop.**—2 double, join, 2 double, join, 7

double, picot, 2 double, picot, 2 double. Draw it up as before.

**3rd loop.**—2 double, join, 2 double, join, 3 double, picot, 2 double, picot, 2 double.

**4th.**—Like 3rd.

Repeat these 3—namely, the 2nd, 3rd, and 4th—alternately, until enough is done for the cuff. The best way is to cut out the shape of the cuff in toile ciré, and make your edging to fit it. The number of loops seen in the engraving ought to be enough; but, of course, this must depend on the size of the hand. The long loops at the corners should be drawn *quite tight*, and those on each side tighter than usual, to form the points.

When finished, tack both these and the medallions on the toile ciré; fill each medallion with English lace, done with the bear's-head cotton; then run a line of braid along the inner edge of the cuff, to form a foundation, and with the glace thread work a ground of English lace, done precisely in the same manner as the fine, but with the bars of thread nearly half an inch apart.

Finish the cuff by covering the threads at the base of the loops of tatting with close button-hole stitch, for which also the glace thread may be used.

Collars may easily be made in the same way to match the cuffs, the shape of the collar being