

be either simple or elaborate, but beyond it all should be marked the extreme limit of the finished work, outside of which boundary were the drawing pins. The leather is to be cut with scissors along this line when, for a pen-wiper, the making up alone remains to be done.

The mat shown in Fig. 3 is a sample of a handsome and rather uncommon way of using cut leather. In this all the skin beyond the outlines has been cut away to form a vandyked edge, and certain portions of the design have also been removed. This was, of course, done after the wheeling and beveling, in fact after the removal of the work from the board. In a small picture the details of the tooling cannot be fully seen. Suffice it that the corner sprays and inside of the edge are wheeled, while for the background of both centre and edge three differently patterned punches were employed. The leather when fully tooled was glued firmly down to a square base covered with brown velvet.

The fourth figure is of another variety of the work and is easier, more fit for a novice. The strip of leather is intended to be fastened into a circle for use as a serviette ring. The pattern is particularly easy, being all wheeled except the tiny rounds in it, which, if liked, can be punched. The special feature, which

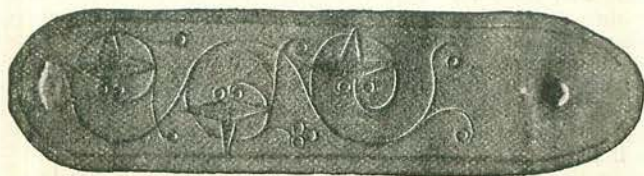


FIG. 4.

alone distinguishes it from previous examples, is its colouring.

Bright hues are not employed for this ring, black, brown and yellow alone being used. It is lined with a strip of leather and fastens with a stud and slit.

The last design is a heraldic one of special beauty and a typical specimen of one variety of the work. It is partly completed, the head and shield being both tooled and varnished. The tooling is somewhat elaborate in character, the outlines being not merely cut with a wheel or knife, but also undercut and modelled. Undercutting needs a little practice to accomplish satisfactorily, but is simple enough in theory, merely consisting, as its name implies, of raising the upper surface of the leather with a knife inside the outlines of the design so as to cast them into higher relief.

The modelling is done after the leather is taken from the board by laying it face downwards on some soft surface, and pushing and pressing out from the back with the modelling tool all the parts which are to be in relief. The leather may need damping to render it pliable.

Work intended to be in high relief is maintained in position by filling in the hollows at the back with modelling wax. Silver paper is laid over this to make a clean and level surface. The effect is naturally much richer than that of the plain cut leather work.

A coat of varnish is an improvement to some articles of leather-work and gives them a more professional and finished appearance.

Sometimes staining is applied, or staining and varnish are seen on the same piece of work, thus introducing two shades of colour. The varnish must be first laid on where it is to go, but not over the parts to be dyed. The varnish dry, the stain can be applied to the rest of the work; this will leave no mark on the portions already varnished. Varnish, staining and wax, are obtainable ready prepared.

Messrs. S. Hildesheimer & Co. are doing



FIG. 5.

much to revive the art of leather work, and their tools, designs and commenced articles are to be had from any artists' colourman.

There is an endless choice of subjects for ornamenting: chair seats, cushion covers, panels, portfolios and desk-strips are for the skillful; caskets, book-covers, card-cases and blotters offer rather smaller fields.

Even scraps can be used up for mats, purses and other trifles.

A caution on the important subject of designing. In every case the patterns must be chosen with regard to the articles they are to decorate; bars of music (the notes punched) can be included in the design for a music-case and heraldic "beasties" on a panel, but not impossible flowers on a church hassock or a dog's head on a chair-seat for instance.

For a powdering on a large surface, such as a *fleur-de-lys* on a church curtain for example, a stencil plate is an assistance, as the pattern can be repeatedly traced round with wheel and knife and then tooled in the usual way.

LEIRION CLIFFORD.

USEFUL RECIPES.

ORIENTAL FACE CREAM.

Six grains of powdered tragacanth, six drams of pure glycerine, nine ounces of triple rose water. Mix well, and add two drams of simple tincture of benzoin. This makes a splendid white emulsion, which leaves no greasy stain upon the skin.

HAIR RESTORER (IN POWDER).

Two drams of pure sugar of lead, three drams and a half of pure milk of sulphur, five grains of powdered cinnamon. Mix. To be added to twenty ounces of rose water.

LAVENDER PERFUME FOR SMELLING SALTS.

Six drams of oil of lavender aug., five drops of oil of cloves aug., ten drops of oil of rose geranium, ten drops of attar of roses, one dram and a half of essence of ambergris, two drams of essence of bergamotte, one dram and a half of essence of musk. Mix and shake well before dropping on the salts.

MACASSAR OIL.

Ten ounces of oil of sweet almonds, three drams of oil of bergamotte, two drams of oil of rose geranium, sufficient alkanet root to colour. Digest.

COCA TOOTH PASTE.

Four ounces of powdered precipitated chalk, three ounces of powdered orris root, one ounce of powdered white soap, half an ounce of powdered cuttle fish, two drams of powdered carmine, half an ounce of tincture of coca leaves, thirty drops of oil of ligu alce, thirty drops of oil of peppermint, five drops of oil of castarilla, sufficient pure glycerine to make a paste.

BLOOM OF ROSES.

One dram of pure carmine, one dram and a half of strong solution of ammonia, three drams of pure glycerine, one dram and a half of white rose triple perfume. Sufficient triple rose water to make up four ounces; rub up the carmine with the ammonia and glycerine, add an ounce of rose water, and heat to drive off traces of ammonia. When cold add the white rose, and make up to four ounces with rose water, and filter.

FRECKLE LOTION.

One dram of sulpho-carbolate of lime, two ounces of pure glycerine, one ounce of spirits of wine, one ounce and a half of orange flower water, three ounces and a half of triple rose water. Mix well; to be applied morning and evening, and also after exposure.

LIME-JUICE AND GLYCERINE.

Two drams of white curd-soap, two ounces of distilled water, eight ounces of fresh lime-water, eight ounces of oil of sweet almonds, one dram of oil of bergamotte, half a dram of oil of lemon-grasse, half an ounce of essence of lemon. Well mix the oil and the lime-water in a large bottle, dissolve the soap in the distilled water by aid of heat, add the solution to the emulsion, shake well, and, lastly, add the essential oils.

MOUTH WASH.

Half an ounce of salts of tartar, four ounces of honey aug. opt., thirty drops of oil of peppermint, thirty drops of oil of wintergreen, two ounces of spirits of wine, ten ounces of triple rose water, sufficient liquid cochineal to colour. Mix well. To be used morning and evening.

WHITE HELIOTROPE.

(A). One dram of heliotropin, one ounce of extract of jasmine, one ounce of extract of white rose, two ounces of extract of ambergris, sixteen ounces of spirits of wine. (B). Thirty drops of oil of bergamotte, three ounces of extract of neroly, three drops of essential oil of almonds. Mix. Allow (A and B) to stand separately for a week, then mix them and filter.