

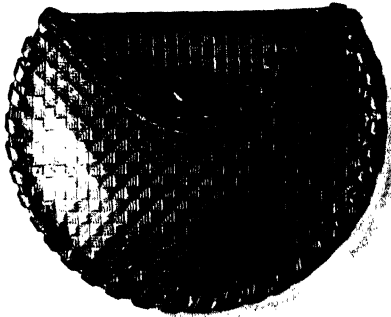
Birla Central Library

PILANI (Jaipur State)

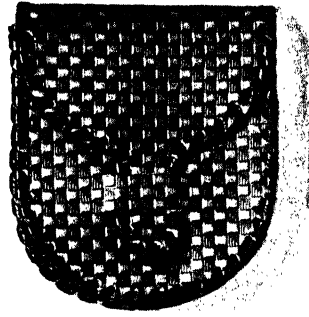
Class No :- 675

Book No : M71L

Accession No :- 5321



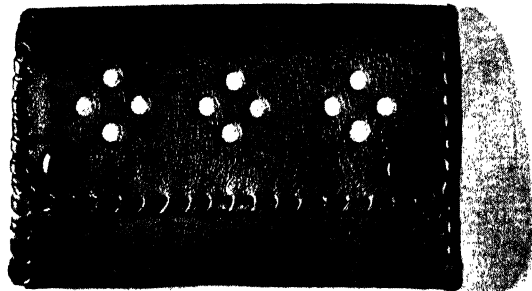
No. 1



No. 3



No. 2



No. 4

DRYAD

No. 1. Circular Purse, $3\frac{3}{4}$ in. \times 3 in.

No. 2. Folded Purse, $4\frac{1}{4}$ in. \times $2\frac{7}{8}$ in.

No. 3. Pouch Purse, 3 in. \times $2\frac{1}{2}$ in.

No. 4. Handsewn Oblong Purse, $4\frac{1}{2}$ in. \times $2\frac{1}{2}$ in.

LEATHER BAGS AND PURSES /

by ELSIE MOCHRIE
(DRYAD HANDICRAFTS)

DRYAD HANDICRAFTS
42 ST. NICHOLAS STREET, LEICESTER

COPYRIGHT, 1927

SYNOPSIS OF CONTENTS

Design and Methods of decoration :—

| | |
|---------------------------------|----|
| Tools and their uses | 5 |
| Thonging | 6 |
| Modelling leather | 9 |
| Staining | 9 |
| Lining | 10 |
| Handsewing | 10 |
| How to fix press-stud fasteners | 11 |

The construction of examples illustrated and described

| | |
|--|----|
| 1. Circular purse | 12 |
| 2. Folded purse | 14 |
| 3. Round purse | 16 |
| 4. Handsewn oblong purse | 20 |
| 5. An "Afternoon" bag | 23 |
| 6. Opera bag | 25 |
| 7. Bag with decorative fastening and small purse | 29 |
| 8. Calf pochette | 33 |
| 9. Pochette with mirror | 37 |
| 10. Envelope bag with slotted strap | 39 |
| 11. Handbag and small purse | 43 |
| 12. Shopping bag | 47 |
| 13. Handbag with metal frame | 55 |
| 14. Modelled calf handbag | 59 |

INTRODUCTION

THE making of bags and purses with leather is one of the oldest and most universal of its uses. The designs for these are almost endless and vary, of course, with the material and use intended.

The aim of this book is to offer a selection of simple and practical shapes, giving the fullest value to the beauty of the material itself rather than emphasising the decoration. For leather is such a beautiful natural material that it is a shame generally to decorate it unless that decoration can be exceptionally good and suitable to its purpose. If this is appreciated we shall not find so many workers spoiling the leather by overloading it with pattern, just as one does not find a well-dressed woman spoiling herself by wearing a lot of unnecessary ornament. If you want to excel, let it be in the quality of your workmanship, for that is usually the weak point in most of our amateur leatherwork.

The leather in each case has been chosen as being suitable for the particular bag or purse shown, but alternative leathers of a similar substance and thickness can be used if desired. They should, however, be of good quality, for it is only a waste of time to spend thought and energy on poor materials.

Before proceeding with the various examples a description of the necessary tools is given, and instructions for the cutting of thongs, thonging, staining, stitching and fixing press-studs, so that these can be referred to as required to save repetition.

TOOLS AND THEIR USES

SIXWAY PUNCH.—This revolving punch is fitted with six different sized punches to make various sized holes. It is used for thonging and decorative purposes. The various sized punches are referred to as No. 1 (smallest punch), No. 2, No. 3, No. 4, No. 5, and No. 6 (largest punch).

TRACER.—For tracing designs on leather and for ruling lines.

MODELLER.—Obtainable in two or three sizes. This is used for modelling patterns on leather.

KNIFE for cutting leather. It gives a clearer and more accurate edge in cutting straight edges than scissors, but for curved lines scissors are easier to use.

SCISSORS, as already mentioned, for cutting curved lines, etc.

BRASS RULE.—For measuring and using as a guide in cutting straight edges.

SET SQUARE.—For accuracy in cutting out, *e.g.*, for making right angles, etc.

BONE FOLDER.—For ruling lines and creasing folds.

STITCH SPACER.—Used for spacing the stitches for hand-sewn work.

FANCY PUNCHES.—Used for decorating leather. They are in the form of a small metal rod, at one end of which a pattern is engraved. The tool is placed pattern downwards on the leather and hit at the other end with a hammer, so that an impression is left.

PRESS-STUD TOOL.—For fixing press-stud fasteners.

HAMMER.—For use with the press-stud tool and the fancy punches and for flattening purposes where necessary.

THE CUTTING OF THONGS

Thongs can be obtained ready cut in a variety of colours and leathers, but as it is sometimes more economical and preferable to use the leather of which the article is being made, instructions are given here for cutting long thongs from small scraps of leather. They can, of course, be cut from the length of a skin, but then this is not always possible. A circle 4 in. or 5 in. diameter must be cut first. It is not advisable to start with a smaller circle or the thong will be very curved and difficult to work with. Start at the given point A on diagram 1, and cut round the edge of the circle beginning with a point and gradually increasing to the width of the thong required. Continue cutting round and round the circle in this manner until the length of thong required has been cut, and if necessary until the circle measures only 2 in., after which it will be too small for use. The length of thong must then be gently pulled to straighten it ready for use.

OVERSEW THONGING

A thong is used to fasten the edges of two or more leathers together, or to strengthen the edge of a single piece using a narrow strip of leather. A series of holes are punched along the edges of the leather to be thonged, and the thong is threaded through these holes, passing over the edges in the manner of oversewing, working from left to right. The thongs most commonly used are those $\frac{1}{8}$ in. and $\frac{1}{10}$ in. wide, but the width can, of course, be varied to suit the work. The leather used for thonging must be strong, and for this reason thin goat-skin is an excellent leather to use. Plain Persian leather, morocco, or calf are also suitable. The distance between the holes for thonging should be a little more than the width of the thongs, and should be punched about $\frac{1}{8}$ in. in from the edge.

TO BEGIN THONGING.

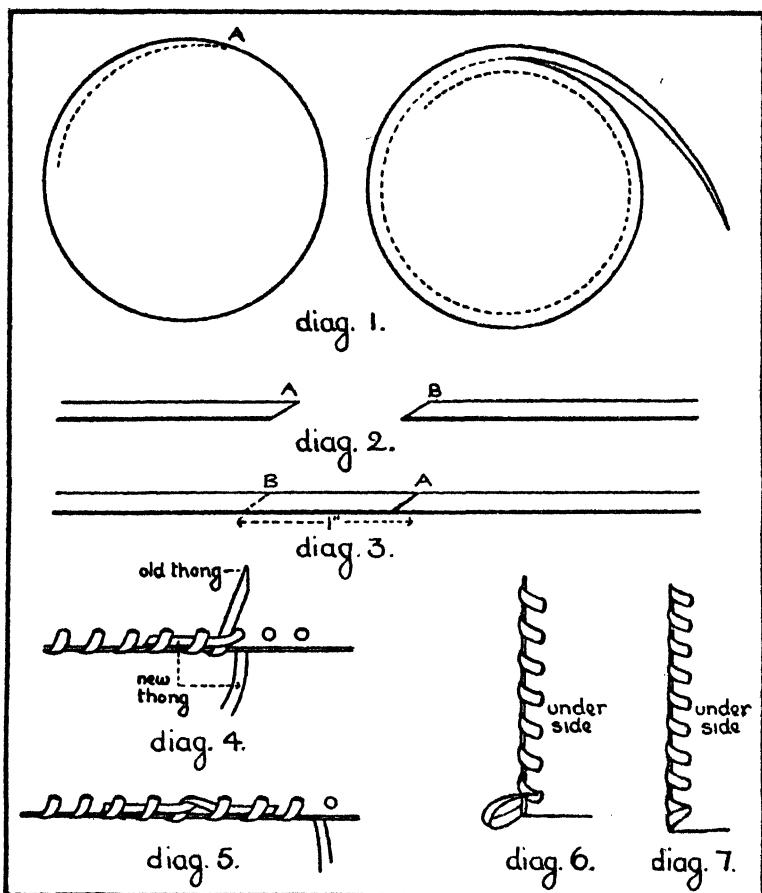
Cut the ends of the thong to a point, threading the thong through the first hole until only 1 in. remains on the under-side. Taper this end off to a point, and glue and press it along the edge of the leather to be thonged just above the thonging holes. Then continue the thonging in the manner of oversewing, including the end at the same time. This method of starting applies to the thonging of single and double edges.

METHOD OF JOINING.

The following instructions for joining thongs apply to the thonging of double and single edges. There are two ways of joining. (1) Skive the ends of the old and new thongs for a distance of 1 in. until they are quite thin and cut the ends in a slanting direction as shown at A and B in diagram 2, then stick them on top of one another, wrapping them over for 1 in. and hammer the join to make them as flat as possible, see diagram 3. When dry, the thonging is continued in the usual way. (2) This method, if a little more complicated than the former, is a very secure way of joining. Cut the old and new thongs to a point and loosen the last two stitches of thonging. Place the pointed end of the new thong under the loosened thonging on the wrong side, and then pull the stitches up tight one by one. Next place the end of the old thong over the edge of the leather, as if to thong the next hole, and thread the new thong through this hole over the old thong. It should now look on the wrong side like diagram 4. Bend the end of the old thong over and along the edge of the leather, and continue to thong in the usual way, including the end of the old thong, see diagram 5.

TO FASTEN OFF ALONG A SINGLE EDGE.

Pass the end of the thong back under the thonging on the wrong side for about $\frac{1}{2}$ in. and cut it off $\frac{1}{8}$ in. beyond



this. Glue this end and press it down on top of the thonging.

TO FASTEN OFF ALONG A DOUBLE EDGE.

Pass the end of the thong again through the last hole through the underneath leather only, see diagram 6, bringing it out between the leathers, then thread it under

one or two of the thonging stitches and stick the end with glue, so that it looks on the underside like diagram 7.

MODELLING LEATHER

In modelling leather the design is drawn on the surface, and the background of this is pressed down with a bow-shaped modelling tool, leaving the pattern in relief as follows :—

Draw the design out on paper first, sponge the leather on both sides with water, and lay it on a hard surface with the right side uppermost, then place the design on to this and trace it on to the leather with the tracing tool. Remove the paper and proceed to press down the background with the modelling tool, holding it like a pencil. A medium-sized modeller is generally used, but for large surfaces a large modeller is more satisfactory, as it covers the space more quickly and evenly. As the leather becomes dry during the working, it must be moistened again, as leather will not model satisfactorily when dry.

STAINING

Most leather stains are mixed with methylated spirit, as this is easier to use and evaporates quickly ; so that it does not take very long for each application of stain to dry. The quantity of the spirit added to the stain is varied according to the strength of the colour desired, more being added for a pale shade. It should be remembered in staining that two applications of a weak stain give much more satisfactory results than one application of a strong solution. Mix sufficient stain to cover the whole of the leather to be stained, as it is not easy to mix a second quantity exactly like the first. Test the colour on an odd scrap of leather and when the desired colour is obtained apply it evenly over the surface with a pad of cotton-wool. Let each application dry before applying the next, and when the last one is dry any powdery deposit remaining on

the surface of the work should be polished off with a pad of cotton-wool. If a higher polish is required, the leather is rubbed over with a little special white leather polish and rubbed in the usual way.

If much staining is to be done it is advisable to wear rubber gloves to protect the hands.

STAINING SMALL PARTS OF A PATTERN

This requires much more care than staining large surfaces, as the stain must not be allowed to spread beyond the edges of the pattern. An ordinary paint brush is used for applying the stain, and it must not be used too full, or the design will be spoilt immediately, as the stain will spread as soon as it touches the leather. Here again, two applications of a weak stain are much better than one of a strong solution. The brush must be thoroughly cleaned in methylated spirit after using each colour. When complete it is polished in the manner already described.

LINING

The most satisfactory and economical way of lining leather is as follows :—

Place the pieces of leather to be lined on the wrong side of the lining leather, fitting them together so that as little leather as possible is wasted, but allowing a small margin round each. Mark roughly round the pieces with chalk and then remove them and apply the paste to the underside of the leather with a brush or rag. Place them again in position on the lining leather and press them firmly together all over. Leave them to dry and then cut round the pieces a little way from the edge, and finally trim these level with the edge of the other leather.

HANDSEWING

A stitch spacing tool is used for this, see tools on page 5. Lightly rule a line round the edges to be sewn about

$\frac{1}{8}$ in. in from the edge. Lay the leather on a piece of wood or linoleum, place the stitch spacer in position on the line and hammer it, then place the first prong of the tool into the last hole made in the leather and hammer it again, so that all the holes will be exactly the same distance apart. Continue to space the holes in this manner. It is not possible to use the tool for small curves, so that where these occur the stitches must be spaced by hand.

Special needles are used for sewing leather. These are three-sided at the pointed end, so that a triangular shaped hole is made which is smaller than a hole made by a round needle of the same size. Thread two needles with thread, but before starting to sew, run the thread over a piece of beeswax to prevent it knotting or fraying during working. Place the work in a stitching frame if possible, with the stitching edge projecting, so that both hands are left free for the sewing, then proceed to stitch, passing the needles through each hole in turn, one from each side of the work. To join or fasten off, stitch back for about 1 in., and pass the ends of the thread to the inside (with two thicknesses of leather), or to the underside of the work (for a single piece of leather). Untwist them and stick them down level with the stitching.

HOW TO FIX PRESS-STUD FASTENERS

A press-stud consists of four parts :—

(1) A metal dome piece. (2) A metal piece with a small flange to fit into the dome piece. (3) A celluloid button piece. (4) A metal piece with a large flange to fit into the button piece.

First mark the position for the upper and lower parts of the stud. It is quite a good plan to insert the point of a pin through the leathers to mark the centre of the two parts, as then there will be no fear of getting them out of position.

the surface of the work should be polished off with a pad of cotton-wool. If a higher polish is required, the leather is rubbed over with a little special white leather polish and rubbed in the usual way.

If much staining is to be done it is advisable to wear rubber gloves to protect the hands.

STAINING SMALL PARTS OF A PATTERN

This requires much more care than staining large surfaces, as the stain must not be allowed to spread beyond the edges of the pattern. An ordinary paint brush is used for applying the stain, and it must not be used too full, or the design will be spoilt immediately, as the stain will spread as soon as it touches the leather. Here again, two applications of a weak stain are much better than one of a strong solution. The brush must be thoroughly cleaned in methylated spirit after using each colour. When complete it is polished in the manner already described.

LINING

The most satisfactory and economical way of lining leather is as follows :—

Place the pieces of leather to be lined on the wrong side of the lining leather, fitting them together so that as little leather as possible is wasted, but allowing a small margin round each. Mark roughly round the pieces with chalk and then remove them and apply the paste to the underside of the leather with a brush or rag. Place them again in position on the lining leather and press them firmly together all over. Leave them to dry and then cut round the pieces a little way from the edge, and finally trim these level with the edge of the other leather.

HANDSEWING

A stitch spacing tool is used for this, see tools on page 5. Lightly rule a line round the edges to be sewn about

$\frac{1}{16}$ in. in from the edge. Lay the leather on a piece of wood or linoleum, place the stitch spacer in position on the line and hammer it, then place the first prong of the tool into the last hole made in the leather and hammer it again, so that all the holes will be exactly the same distance apart. Continue to space the holes in this manner. It is not possible to use the tool for small curves, so that where these occur the stitches must be spaced by hand.

Special needles are used for sewing leather. These are three-sided at the pointed end, so that a triangular shaped hole is made which is smaller than a hole made by a round needle of the same size. Thread two needles with thread, but before starting to sew, run the thread over a piece of beeswax to prevent it knotting or fraying during working. Place the work in a stitching frame if possible, with the stitching edge projecting, so that both hands are left free for the sewing, then proceed to stitch, passing the needles through each hole in turn, one from each side of the work. To join or fasten off, stitch back for about 1 in., and pass the ends of the thread to the inside (with two thicknesses of leather), or to the underside of the work (for a single piece of leather). Untwist them and stick them down level with the stitching.

HOW TO FIX PRESS-STUD FASTENERS

A press-stud consists of four parts :—

(1) A metal dome piece. (2) A metal piece with a small flange to fit into the dome piece. (3) A celluloid button piece. (4) A metal piece with a large flange to fit into the button piece.

First mark the position for the upper and lower parts of the stud. It is quite a good plan to insert the point of a pin through the leathers to mark the centre of the two parts, as then there will be no fear of getting them out of position.

TO FIX THE BUTTON PIECE.

Punch a hole with the No. 6 punch, and push the large metal flange piece through it from the underside, and place the button piece over it. (If the hole does not seem large enough, and a larger punch is not available, clip a little leather from round the edge of the hole with the punch.) Now place the button piece face downwards in the recess of the metal cirlet. Place the rod with the projection so that it fits into the metal flange and hit the top of the rod firmly with a hammer.

TO FIX THE DOME PIECE.

Punch a hole with the second size punch and push the small metal flange through from the underside. Place the metal dome piece over it. See that the back of the flange piece is resting on a firm surface (the back of the brass cirlet will do) and place the rod with the recess over the dome. Hit the top of the rod firmly with a hammer.

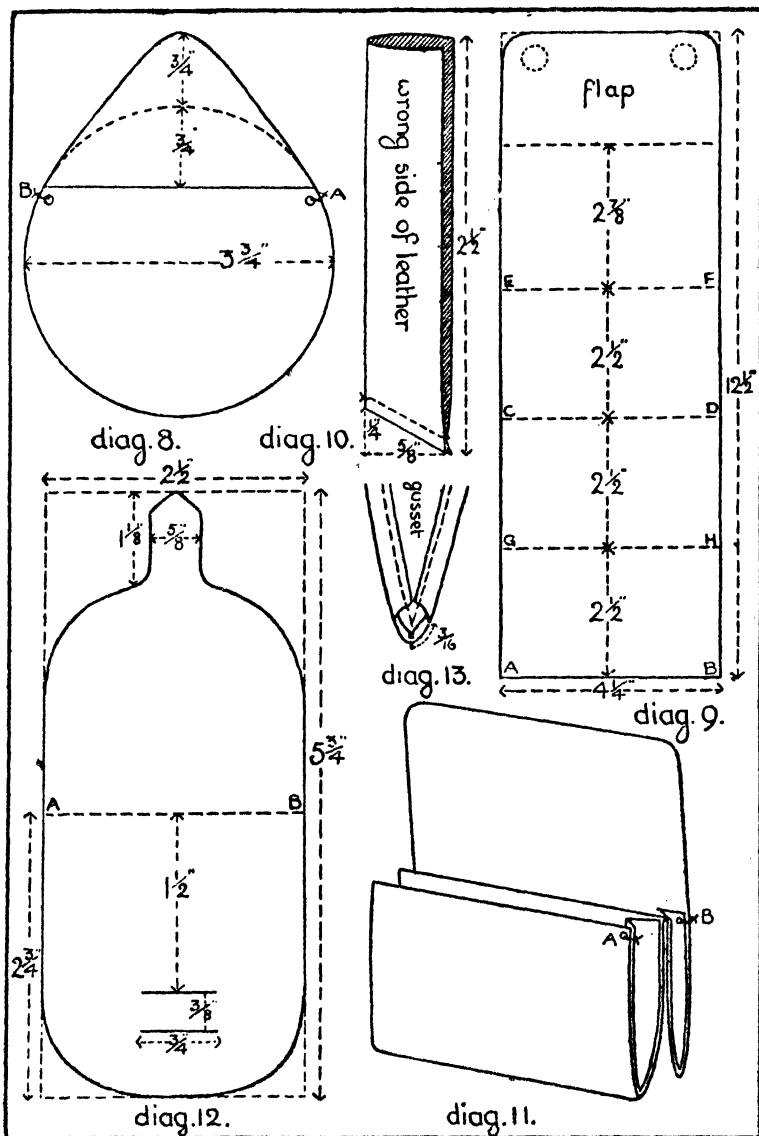
Both parts of the press stud fastener will now be quite secure.

CIRCULAR PURSE. (Illustrated on frontispiece.)

Nothing could be simpler than this little circular purse which is made of fancy green and black chequered leather, thonged with black calf.

CUTTING OUT MEASUREMENTS.

Diagram 8 gives the cutting out measurements for the front and back of the purse. It will be seen from this that the basis of the shape is a circle of $3\frac{3}{4}$ -in. diameter. For the back piece a small pointed shape is added to make the flap, measuring $\frac{3}{4}$ in. above the edge of the circle, while for the front piece $\frac{3}{4}$ in. is measured down from the edge of the circle and this portion cut off.



METHOD OF WORKING.

When the back and the front pieces have been cut out, place them together in position ready for punching the holes for thonging. Punch a hole with the No. 2 punch of the sixway punch through both leathers, at either side of the top of the front piece, about $\frac{1}{8}$ in. in from the edge, and tie them together with cotton, see A and B on diagram 8. Now continue to punch the holes all round the purse about $\frac{1}{8}$ in. apart, and commence thonging at A. Proceed round the lower edge of the purse and round the flap to the starting point. The top edge is left unthonged. (For thonging, see page 6.) When the thonging is complete, turn down the triangular shaped flap and carefully hammer it along the fold, then add a press-stud at the point of the flap as instructed on page 11. If any cut edges of the leather appear light in colour, they should be stained to tone with the rest of the leather.

NOTE.—When hammering folds or thonged edges it is advisable to place a piece of cardboard or thick paper over the leather before hammering it to avoid marking the surface.

FOLDED PURSE. (Illustrated on frontispiece.)

This folded purse is made of brown plain persian leather lined with bright red skiver leather. It has a punched hole design on the flap made with a sixway punch, under which a piece of the red lining leather is pasted. It is fitted with two gussets on either side.

CUTTING OUT MEASUREMENTS.

The cutting out measurements are given in diagram 9. A piece of brown plain persian leather $12\frac{1}{2}$ in. by $4\frac{1}{4}$ in. is required for the main part of the purse, and four pieces $2\frac{1}{2}$ in. by $1\frac{1}{4}$ in. for the four gussets. Red skiver leather is required to line the main part of purse with an additional

piece for under the punched pattern. The gussets are not lined.

METHOD OF WORKING.

When the leather has been cut out, lightly mark the position of the punched pattern and then punch this, using a No. 6 punch. Rub a little paste on the leather behind the pattern and stick a circle of the red skiver leather over it, so that the right side of this shows through the pattern. Then paste over the back of the whole of the leather and place it on the red lining leather, which must be a little larger all round, with the wrong sides touching. Press them firmly together all over and leave this for about one hour to dry, then trim the edges of the lining to coincide with the other leather. The purse is now folded into position. Start at the square cornered end and mark the position of the folds as shown on diagram 9. Measure up three distances of $2\frac{1}{2}$ in., and then one distance of $2\frac{7}{8}$ in.; this last measurement marks the bending over of the flap and the extra $\frac{3}{8}$ in. is allowed for this. The remaining flap portion measures $2\frac{1}{8}$ in. The folds are lettered in the diagram, bend the leather in the following manner, and afterwards hammer the folds to make them quite flat. Bend AB up to CD and EF back to GH, and fold the remainder of the leather up for the back and the flap of the purse. Two pockets are made in this way. As already mentioned a gusset is inserted at the side of each pocket. Crease each of the gussets down the centre and then at the lower edge measure $\frac{1}{4}$ in. up the fold, join it to the outer corner and cut this small portion off and stitch the edges together as shown in diagram 10. This allows the lower part of the gusset to fit well into the purse.

Next cut sufficient thongs for the whole purse out of the plain persian leather, see page 6, and then punch the holes ready for thonging. Place one of the gussets in position at the right hand side of the front pocket and punch a hole

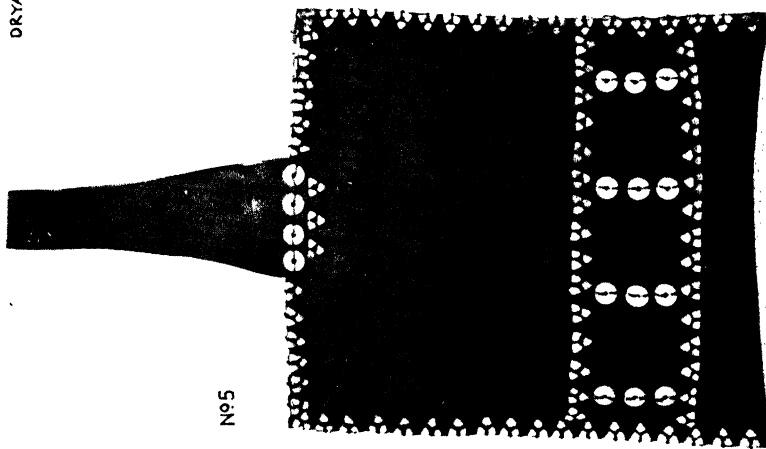
with a No. 1 punch through the top corner of the front piece of the purse and the gusset and tie them together with cotton, see A, diagram 11. Continue to punch the holes about $\frac{1}{8}$ in. apart down the front of the purse until the front bottom corner is reached. One hole should be arranged to come on the fold; this is punched in the purse leather only, as it is impossible to include the gusset here. Proceed up the other edge of the gusset for four or five holes, then before continuing further place the back gusset in position in the other pocket and punch a hole through the top back corner and the purse leather at B, tying them together with cotton, see diagram. From here punch down to the lower corner and make one hole on the fold as before, then continue up the other edge for four or five holes, and from here punch through the four leathers, *i.e.*, the leathers of the two gussets and the two pockets to the top edge. Treat the other side of the purse in exactly the same way. Begin to thong the purse at the corner marked A, and continue to the lower corner when the thong must be threaded between the stitching of the gusset before passing through the hole on the fold. Thong until the part is reached where the holes were punched through four thicknesses of leather. Here the thong is laid between these leathers to the top edge of the purse, *i.e.*, between the two pockets, and the thonging is worked over the four leathers and the thong to the lower edge of the other pocket, and then up the back of the purse. It is continued round the flap to the opposite side of the purse, where the gussets are thonged in exactly the same way. The edges of the thonging are stained to match the leather, and a press-stud is fixed at either end of the flap as shown in the photograph.

POUCH PURSE. (Illustrated on frontispiece.)

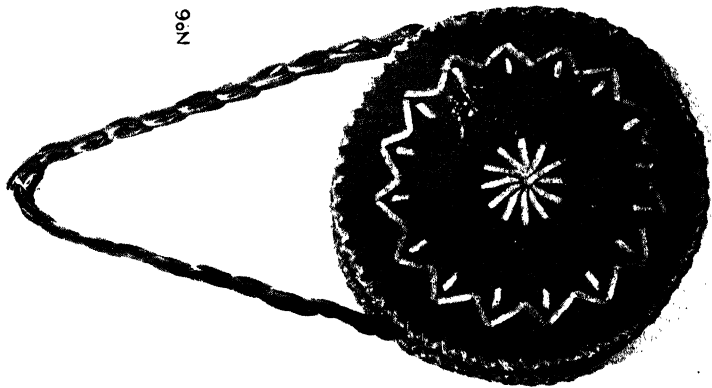
Brown and buff chequer patterned leather is used for this pouch-shaped purse, with nigger brown skiver leather for the lining, and nigger brown calf thongs.

DRYAD

№5

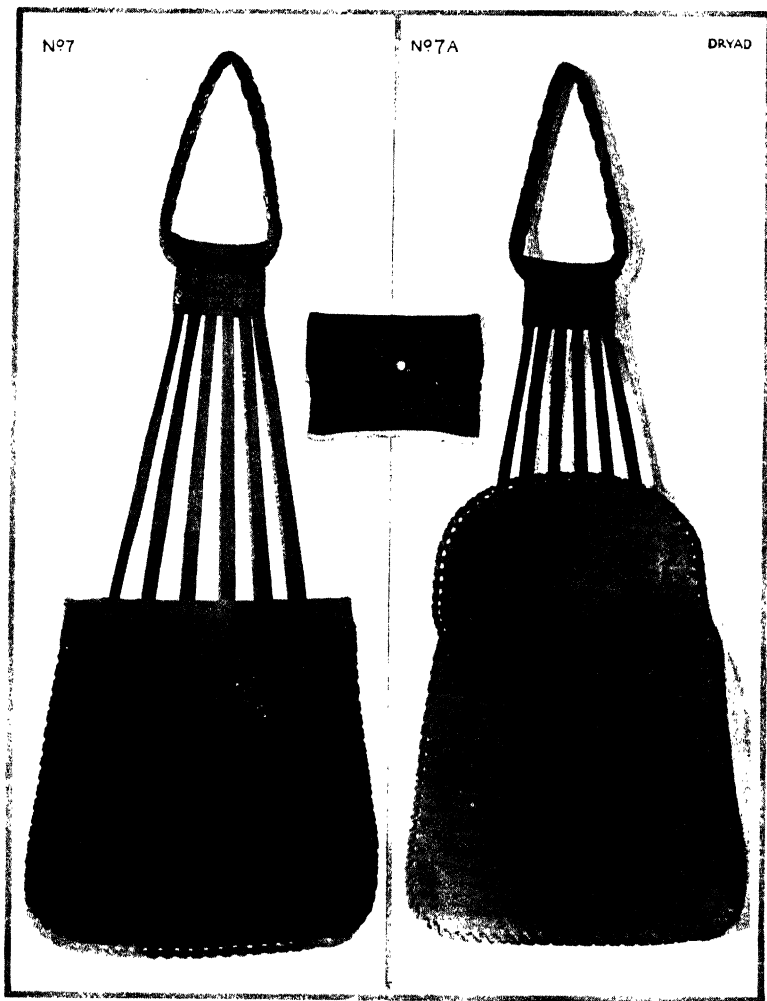


№6



No. 5. An "Afternoon" Bag, $7\frac{1}{2}$ in. \times 7 in.

No. 6. Opera Bag, 6 in. diam.



No. 7. Bag with a Decorative Fastening, $6\frac{1}{2}$ in. \times 6 in., and
Small Purse, $3\frac{1}{4}$ in. \times $2\frac{1}{4}$ in.

It is made with three pieces, a back and flap piece, a front piece and a gusset. The flap is provided with a small tab piece which is threaded through a slot made in the front of the purse to form the fastening.

CUTTING OUT MEASUREMENTS.

A rectangular piece of leather $5\frac{3}{4}$ in. by $2\frac{1}{2}$ in. is required for the back and flap piece of the purse, and a piece $2\frac{3}{4}$ in. by $2\frac{1}{2}$ in. for the front of the purse. Diagram 12 gives the shape and further cutting out measurements for these. The top edge of front is denoted by the dotted line AB, so that when the back piece has been cut out the pattern is used again for the front as far as this line. The gusset measures $7\frac{1}{2}$ in. long by $\frac{5}{8}$ in. wide. When the pieces have been cut out the slits through which the small tab is slotted in fastening the purse must be cut on the front piece. Measure down $1\frac{1}{2}$ in. from the middle of the top of the front piece and cut a slit $\frac{3}{4}$ in. long, and then make another one $\frac{3}{8}$ in. below this, see diagram 12.

METHOD OF WORKING.

The various pieces are lined first. Paste the back of the gusset and the back and front pieces of the purse except just at the back of the slot, and press them on to the lining leather. When the paste has had time to dry, cut the pieces out and trim the edges ready for thonging. Before starting this, place the front piece on the back of the purse and mark the position of the top edge of the front on the back piece at either side. This will help considerably when thonging the piece to the gusset.

TO BEGIN THONGING.

Place one end of the gusset in position at the right-hand side of the front piece and punch a hole with a No. 1 punch in the corner about $\frac{1}{8}$ in. in from the edge. Tie these together with cotton and punch a few more holes, thong

these and then continue punching and thonging a few holes at a time until the top edge on the other side is reached, when the thong is fastened off and any surplus portion of the gusset is cut off. Now place the back of the purse in position to the other edge of the gusset with the top edges of this level with the points previously marked on the back pieces, and punch a hole through these at the corner of the gusset. Tie them together and proceed to punch a few holes and thong them as before. Continue round the purse and the flap to the starting point. The edges of the thongs are then stained and hammered, and the flap is bent down into position, slotting the tab piece through the slit provided.

HANDSEWN OBLONG PURSE (*frontispiece*)

This small purse is made of natural calf stained black, and lined with red skiver leather. It has a narrow tooled border all round it, and is fastened with two fancy press-studs. The edges are turned back and hand-stitched with black thread.

CUTTING OUT MEASUREMENTS.

Cut out a piece of leather $7\frac{1}{2}$ in. long and 5 in. wide, and two pieces for the gussets $2\frac{1}{2}$ in. long and $1\frac{1}{4}$ in. wide.

METHOD OF WORKING.

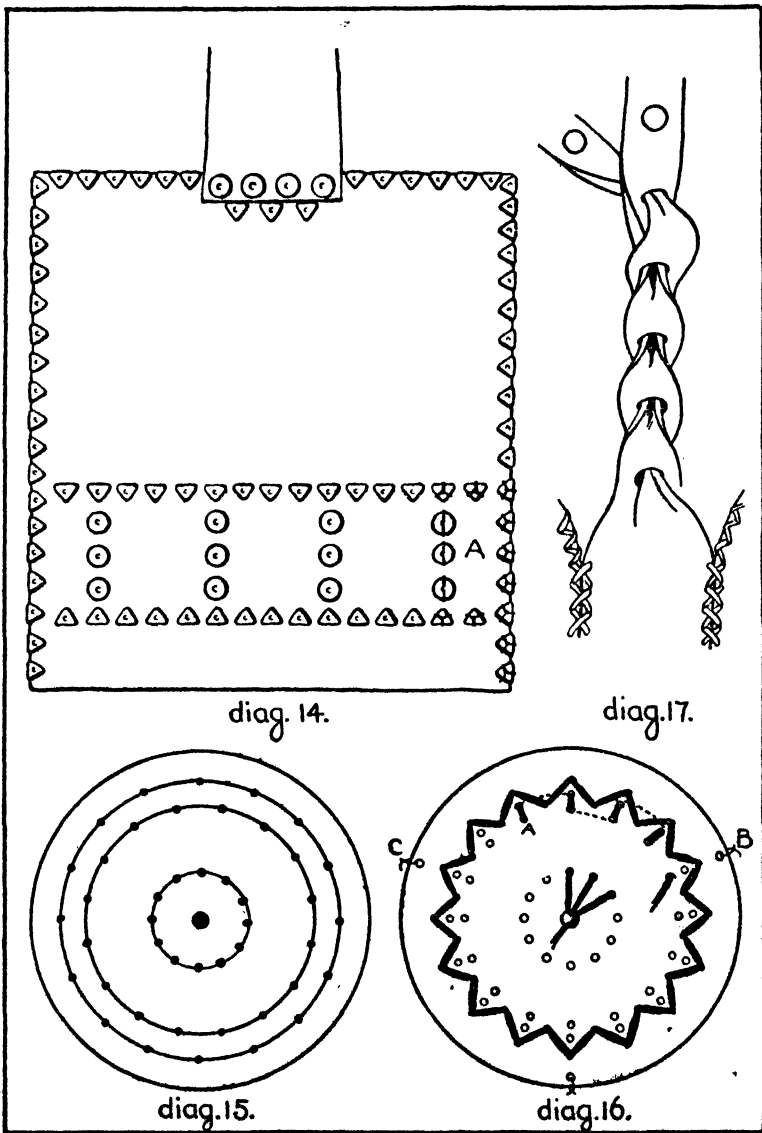
Round the corners of the end intended for the flap and then skive all round the edges of the leather on the wrong side, using a special skiving knife, in order to make the edges thin enough to turn back for stitching. Lay the leather on a piece of glass and hold it with the left hand, and then with the knife in the right-hand proceed to skive off the leather in layers, being careful not to let the knife slip and cut a piece out of the edge of the leather. When this has been done, skive the two long sides and one end of the gussets also. Damp the purse leather well all over

with a sponge and turn the edges back $\frac{1}{4}$ in. all round. Damp the top end of the gussets and turn them back in the same way. Hammer all the edges to make them lie as flat as possible. Rule a line with the tracer all round the leather $\frac{1}{4}$ in. in from the folded edges and then make another line round the three skived edges of each of the gussets $\frac{1}{4}$ in. down from the top and $\frac{3}{8}$ in. in from each side.

The tooled border which is made with a fancy revolving punch is applied next. Damp the leather again and start at one of the corners of the purse, keeping the edge of the pattern wheel level with the line previously made. Proceed along the front edge of the purse, up one side, round the flap and down the other side.

Now that the decoration has been added, the leather is stained, including the edges that have been turned back (see page 9 for staining). After this the pieces are lined. Cut a piece of lining leather for each of these a little larger than is actually required. Paste the three pieces of the purse on the underside, taking the paste well under the turned-back edges. Lift the edges up and press the pieces of lining on to the leather. Now cut away the surplus lining along the nick made by the fold, and press the edges down again.

Measure up $2\frac{1}{2}$ in. from the square end of the leather, and fold this up for the purse part, and fold the other end down over this for the flap. The purse is now ready to be stitched. First of all cut and stitch the lower edges of the gussets as described in the previous purse, see diagram 10, page 13, then make the stitching holes with the stitch spacer all round the purse about $\frac{1}{8}$ in. in from the edge, after which make the holes in the same way down each side of the gussets. It will be found that the stitch spacer cannot be used round the corners of the flap, so that here the holes must be made with a needle. Commence stitching at one side of the flap and work round this until the top of the purse part is reached. Here one edge of one of the gussets is inserted under the turned-back edge of the purse,



and the stitching is continued through the gusset and the double thickness of the edge of the purse to within $\frac{3}{8}$ in. of the lower edge. Here the turned-back edge is cut across to the fold, and also again at the corresponding point at the other side of the gusset, so that the small portion of the turnings between can be tucked neatly under the end of the gusset, see diagram 13. The stitching is continued round the bottom fold of the purse, passing through the stitching of the end of the gusset, then up the front edge of the purse and along the top edge making one or two stitches over the top edge at the corner to secure the gusset firmly. Insert and stitch the other gusset in the same way as the first, and stitch along the remainder of the flap to the starting point. Make sure in stitching the sides of the purse that the gusset is being caught securely in the stitching. Hammer the stitching all round and stain any light edges of the leather. Finally, fix a fancy press-stud at either end of the purse.

AN "AFTERNOON" BAG

(Illustrated on page 17.)

This bag is of green suède and has a decoration of cream and red small flat wooden beads which are sewn on with green and red mercerised cotton.

CUTTING OUT MEASUREMENTS.

When complete the bag measures 7 in. wide by $7\frac{1}{2}$ in. deep, so that the piece of green suède must be cut 7 in. by 15 in., as this when folded into half gives the required size. For the handle cut a strip of leather 15 in. long and 2 in. wide at the two ends, gradually narrowing until it measures 1 in. at the centre.

METHOD OF WORKING.

Fold the suède for the bag into half, and carefully hammer the fold at the bottom quite flat. To mark the position of

the pattern band at the lower part of the bag measure up 1 in. from the fold and rule a faint line with the bone folder across the bag, then 2 in. above this line rule another one. Lay a row of fifteen red triangular-shaped wooden beads at equal distances apart along these lines, leaving a space of about $\frac{1}{2}$ in. at either end. Mark through the centre of the holes of the beads with a sharp pencil, taking care not to move them out of position. Now stitch each bead on to the leather with three stitches of green mercerised cotton as shown in the portion of the bag marked A on diagram 14. In the same way lay four groups of three cream round beads in a vertical position between the two rows as shown. These are stitched on with two stitches of red mercerised cotton. The other side of the bag is decorated in the same way. When both are complete, the side edges are fastened together with a double row of red triangular-shaped wooden beads, *i.e.*, one row on the front edge of the bag and one on the back edge. These can be spaced out and marked first if preferred. Start sewing them on at the top corner of the bag and work to the bottom, stitching the beads on in pairs as already mentioned with three stitches of green mercerised cotton taken through both leathers. The centre stitch will pass over both beads and the two edges of the leather. The handle is attached next. Mark the centre of the top of the bag and lay one of the ends of the handle on this allowing it to wrap over for about $\frac{3}{8}$ in., and sew a double set of four cream round wooden beads, one set on the inside of the bag and another set on the outside, using red mercerised cotton, then sew three red triangular shaped beads underneath these just below the edge of the handle (see diagram). The other end of the handle is attached in the same way. To complete the top edges of the bag sew a double row of six red triangular beads on either side of the handle in each case. This double row of beads along the top edges of the bag avoids any unsightly stitches which might appear

on the inside if only a single row of beads was sewn on the outside, and at the same time it strengthens the edges.

OPERA BAG. (Illustrated on page 17.)

This bag is made from two circles of peacock blue suede leather and a long strip of the same leather, part of which forms the gusset and the other part the handle. It has a pattern on both sides made by punching holes and threading them with coloured leather thongs. In this case jade green and red.

CUTTING OUT MEASUREMENTS AND METHOD OF WORKING.

Cut out two circles of leather 6 in. in diameter and a strip 33 in. long and $1\frac{1}{4}$ in. wide. Turn one of the circles on to the wrong side and mark three circles with the compasses $1\frac{1}{2}$ in. in diameter, $3\frac{3}{4}$ in. diameter, and $4\frac{1}{2}$ in. diameter respectively, then mark the position of the holes for threading along the circles, using a pencil or pointed tool of some kind. The number of equal spaces into which each circle is divided is shown on diagram 15. On the first small circle there are twelve holes approximately $\frac{3}{8}$ in. apart, on the second circle there are sixteen holes a little more than $\frac{3}{4}$ in. apart, and on the third there are sixteen holes approximately $\frac{7}{8}$ in. apart. The centre hole is punched with a No. 6 punch, and the No. 1 punch is used for all the other holes.

Two green and two red thongs each 24 in. long and $\frac{1}{16}$ in. wide are required for each side of the bag. The green zigzag border is threaded first in the two outer circles of holes. Take one of the green thongs and point it at one end, then with the right side of the leather uppermost thread one end up through one of the holes on the second circle, drawing it through until 1 in. end remains on the underside, pass across to the outer circle and thread down through the next hole in this, then across on the

underside, and up through the next hole in the second circle. Repeat in this way to and fro between the second and outer circles until the starting point is reached, then return in the same holes in the opposite direction to complete the zigzag as shown in the diagram, after which the ends are stuck flatly one upon the other on the underside.

Care must be taken not to twist the thong during the threading, but to keep the right side uppermost throughout.

Now this is completed punch two holes in each of the "V" shapes of the zigzag, see diagram 16, the first $\frac{1}{4}$ in. from the point of the "V," and the second $\frac{1}{4}$ in. below the first hole. Thong these with a red thong as follows. Point the end of the thong and thread it up through one of the holes A, leaving a 1-in. end on the underside. Thread down through the hole above it and then pass along on the underside, threading under the green zigzag to the top hole of the next two holes and thread the thong up through this, then down through the hole below and along to the bottom hole of the next two holes and so on to the starting point, where the ends are stuck neatly one upon the other as before. The position of the thong on the underside is shown on the diagram by dotted lines.

The centre daisy pattern is threaded next with a red thong. Thread the thong up through the large centre hole, leaving a 1-in. end on the underside, and down through one of the holes in the first small circle, then thread up again through the centre hole and down through the next hole and so on to the starting point, finally sticking the ends on the underside to secure them. This completes the pattern decoration on one side of the bag. The other side is decorated in exactly the same way.

When both sides are completed, the decoration must be gently hammered to make it quite neat and flat.

The two circles and the gusset are now thonged together. Decide which is to be the centre of the bottom of the bag, and punch a hole at this point with a No. 1 punch $\frac{3}{8}$ in.

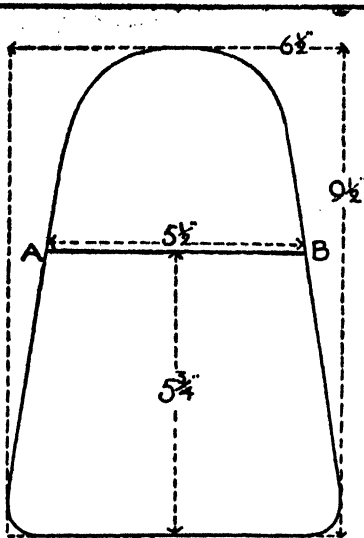
from the edge of one of the circles, then measure $6\frac{1}{2}$ in. along the top edge for the opening of the bag and punch a hole at either end of this. Mark these holes with cotton (see B and C on diagram 16). Now proceed to punch holes about $\frac{1}{4}$ in. apart between these holes and the centre bottom hole, making the same number on either side of it, then punch holes along the edge of the opening in the same way to complete the holes on one side. The other circle or side of the bag is punched to correspond. Take the strip of blue leather for the gusset and fold it into half, punch a hole here $\frac{3}{8}$ in. from the edge and tie it to the centre bottom hole of one of the circles with cotton. Place the edge of the gusset carefully along the edge of the circle on either side of this hole and punch a hole through the gusset to correspond with the hole at A and B at either end of the top opening. These are tied together also. The intermediate holes in the circle can then be punched in the gusset ready for thonging.

Start thonging at B and continue round to C. Here the gusset is omitted, and the thonging continued along the top of the circle to B. As can be seen from the photograph, double thonging is used for this bag, so that now the edges must be thonged again through the same holes working in the opposite direction to form a series of small crosses. When complete, punch and thong the other circle to the other edge of the gusset in the manner described.

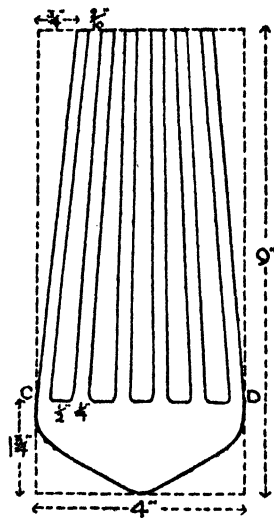
HANDLE.

As already mentioned, this is made with the two remaining pieces of the gusset; diagram 17 shows the method of working. Each piece is cut down the centre into two strips, holes are punched along the centre of these, and then each strip is threaded through the hole in the other strip alternately.

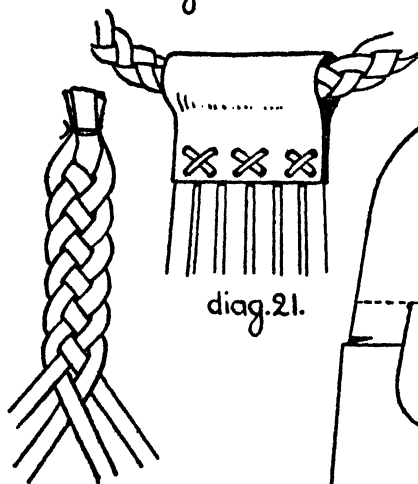
Cut them both down the centre to within $\frac{1}{2}$ in. of the starting point of the gusset piece. Then along the centre



diag. 18.

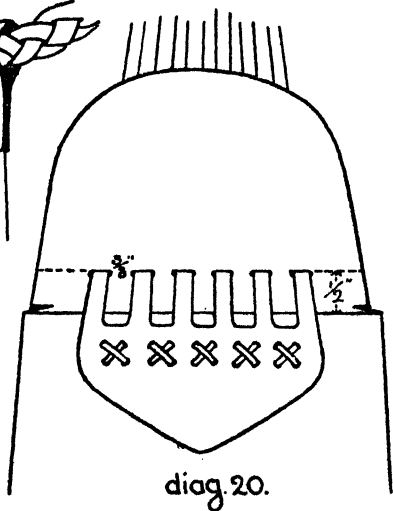


diag. 19.



diag. 21.

diag. 22.



diag. 20.

of one of the strips (which will be called A) starting $\frac{1}{2}$ in. from the end of the cut, punch a series of seven holes 1 in. apart, with a No. 6 punch, after which punch a similar row of six holes in the other strip B, arranging so that these holes are midway between the holes in the first strip (*i.e.*, the first hole will be $1\frac{3}{16}$ in. away from the end of the cut). Thread strip B through the first hole in strip A, then thread A through the first hole in B, and B through the next hole in A and so on to the end. When the threading of both pieces of the handle is complete, the ends are cut off and rounded about $\frac{1}{2}$ in. beyond the last hole, and a press-stud is inserted for fastening the two parts of the handle together. The making of the bag is now complete, but its appearance will be improved if the surface is brushed, as suède leather is easily marked with handling.

BAG WITH A DECORATIVE FASTENING

(Illustrated on page 18.)

Suède, thin calf, morocco, or plain persian leather, can be used to make this bag, which has a small money purse made of the same leather. The charm of the bag lies in its combined decorative fastening and handle. It starts with a pointed tab shaped piece fastened on to the front of the bag, and continues in the form of six narrow strips which are threaded through six small holes in the flap. These are secured at the top between a folded piece of leather through which a circular plaited handle is threaded.

Red suède was used for the bag illustrated. Apart from the handle and decorative fastening it consists of three pieces of leather; the front piece, back piece, and gusset.

CUTTING OUT MEASUREMENTS.

Diagram 18 gives the shape and necessary cutting out measurements for the back and front of the bag. The top edge of the front piece is denoted by the line AB, so that

when the back and flap piece has been cut out, the pattern can be used for the front piece up to this line.

The gusset which is a straight strip, measures 17 in. by 1 in. Diagram 19 gives the measurements for the decorative fastening pieces, the strips are $\frac{1}{4}$ in. wide, and at CD the space between is $\frac{1}{2}$ in. This space gradually narrows towards the other end to $\frac{2}{10}$ in., but the width of the strips remains the same. The rectangular piece holding the ends of the strips and the handle measures $1\frac{3}{4}$ in. by 3 in. deep. The circular plaited handle requires four $\frac{1}{4}$ in. wide strips each 17 in. long.

METHOD OF WORKING.

When the various parts have been cut from the leather lay the front piece on the back of the bag with the edges coinciding, and mark the position of the top edge of the front on the back piece at either side. This gives the position of the top edge of the gusset when thonging it to the back piece. Now proceed to make the holes ready for thonging as follows:—Punch a hole with the No. 2 punch in each of the top corners of the front piece $\frac{1}{8}$ in. in from the edge, and another hole at the centre of the lower edge, then punch holes along the remainder of this edge $\frac{3}{8}$ in. apart. Fold the length of the gusset into half, and punch a hole here $\frac{1}{8}$ in. from the edge, and tie it to the centre hole of the front piece, then punch a hole in the corner of either end of the gusset and tie these holes to the corner holes of the front. When this has been done the intermediate holes in the front piece are punched in the gusset.

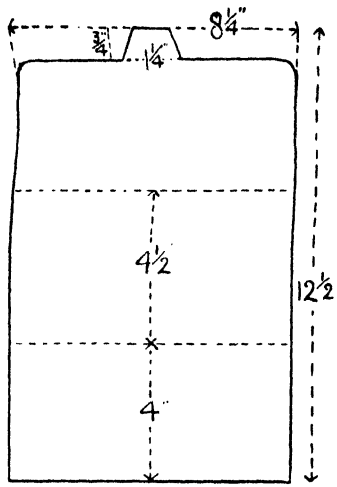
Start thonging at the top right-hand corner, and proceed to the top left-hand corner, and secure the end of the thong. Then place the back piece in position to the other edge of the gusset, and punch the holes ready for thonging. Start thonging at the top edge of one of the gussets and proceed round the bag and the flap and back to the starting point.

THE FASTENING.

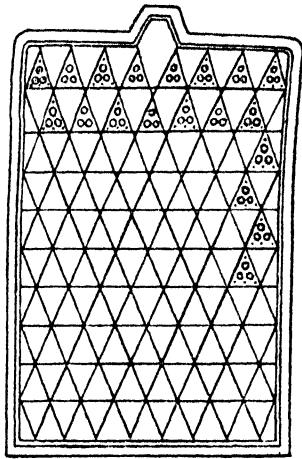
The slits or holes in the fold of the flap through which the strips pass are cut first. To find the position of the fold measure up $\frac{1}{2}$ in. from the top edge of the front, and rule a faint line across the underside of the flap. This will allow sufficient freedom for the flap to lie correctly in position when the bag is full. The slits can be cut with a knife, but are more easily made with a No. 2 punch. They are $\frac{5}{16}$ in. long by $\frac{1}{10}$ in. wide and $\frac{3}{8}$ in. apart (see diagram 20). In using the punch for the slits, five holes are required for each slit, each hole overlapping to the centre of the previous one, so that a straight edge is obtained. When this has been done, place the tab piece of the fastening on the front with the starting of the strips $\frac{3}{8}$ in. below the top edge of the bag, and apply a little paste to keep it in position. Punch five groups of four holes just below the space between the strips and further secure the two leathers by thonging through the holes in the form of five crosses as shown in diagram. Now thread the strips through the slits in the flap and paste them on to one end of the wrong side of the rectangular piece of leather for $\frac{5}{8}$ in., arranging them at equal distances apart and taking care not to stretch them, or the bag will not hang evenly. Fold the piece of leather into half, and paste the other end over the ends of the strips so that the ends are now held between the edges of the leather. To further secure them punch three groups of four holes, arranging them to come in the centre of the strips and thong them with three crosses (see diagram 21). The ends of the thongs are secured by sticking them on the underside of the tab piece.

TO MAKE THE HANDLE.

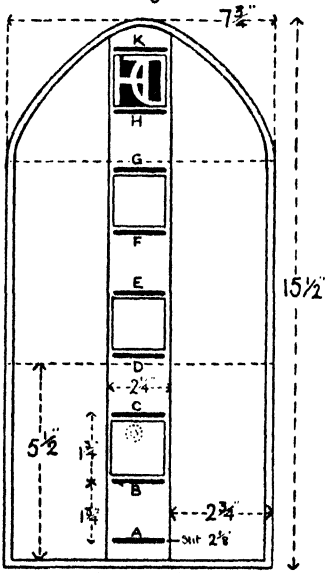
Tie the four strips cut for the handle together at one end with thread, and proceed to plait them as shown in diagram 22 for 9 in. Thread the plait through the rectangular piece of leather at the top of the fastening, then remove the thread



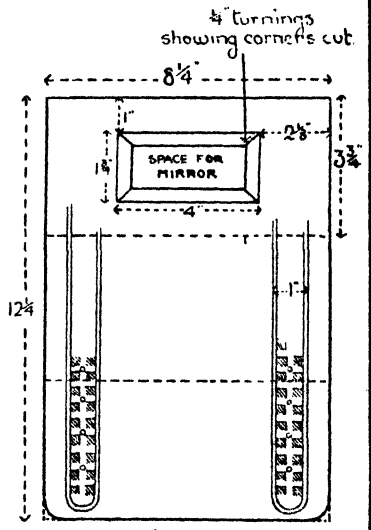
diag. 23.



diag. 24.



diag. 26.



diag. 25.

at the beginning of the plait and weave the remaining ends over the strips in the first part of the plaiting for a short distance, and secure them with paste so that the plait forms a continuous ring without a bulky join, then cut off any projecting ends. The bag is now complete, so that the small purse is still to be made.

SMALL PURSE

Cut a piece of leather for this 6 in. by $3\frac{1}{4}$ in., and slightly round the corners at one end for the flap. Measure up 2 in. from the other end and fold this up for the purse part. Punch a thonging hole with a No. 2 punch on either side of this at the top edge through both leathers, and tie them together with cotton, and then punch the remaining holes for thonging along the edge $\frac{3}{16}$ in. apart and $\frac{1}{8}$ in. in. Begin thonging at one of the bottom corners of the purse, and proceed round the flap to the other corner. Fold the flap down $1\frac{3}{4}$ in., and finally fix a red medium-sized press-stud at the centre of it.

CALF POCLETTE. (Illustrated on page 35.)

This pochette is made of natural calf stained orange and golden brown, and is decorated with an all-over tooled pattern. It is lined with golden brown skiver leather and thonged with golden brown calf. It has a gusset of calf at either side, and an inner back pocket made from the double thickness of the lining leather.

CUTTING OUT MEASUREMENTS.

Cut out the shape for the pochette as shown in diagram 23, and two pieces for the gussets, each measuring 2 in. by $3\frac{3}{4}$ in., then cut from the lining leather a rectangular shape $8\frac{1}{4}$ in. by $7\frac{1}{2}$ in. for the inner pocket.

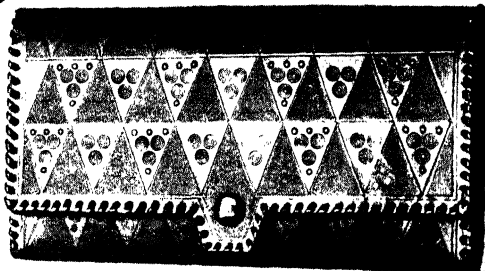
METHOD OF WORKING.

The decoration is applied first. Wet the leather all over with a sponge and leave it for a few minutes to allow the

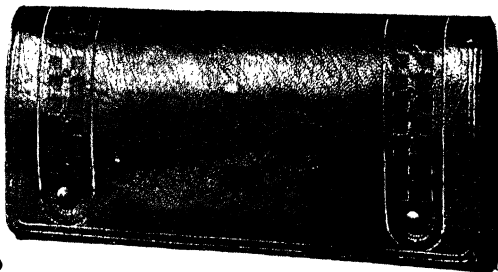
water to penetrate, this makes the leather more pliable for applying the pattern, and as the leather becomes dry during this process it must be wetted again. Rule a line with the tracer round the leather of the pochette and gussets $\frac{1}{4}$ in. in from the edge, and then another line $\frac{1}{8}$ in. away from the previous one. Now divide the leather horizontally into ten $1\frac{1}{8}$ in. bands, starting from the straight edge of the leather, and then divide the whole piece into triangles, as shown in diagram 24. The alternate triangles are decorated with two fancy punches, a large circular one and a small single ring one, arranging them as shown. Allow the leather to dry and then stain it (see page 9). Stain the whole of the leather orange first, including the gussets, and then when this is dry stain the undecorated triangles of the pochette and the gussets brown, at the same time stain a 5-in. square of leather the same colour for cutting into thongs.

The pieces of the pochette are lined next. Rub all over the back of the leather with paste, and press them on to the lining leather. While these are drying the division for the pocket can be made. Fold the piece of lining leather cut out for this into half, and hammer the fold, then paste one half of it, and press the two together. When this is dry rule a double line with the tracer $\frac{1}{4}$ in. down from the folded edge on both sides of the leather. Now roughly cut out the pieces that have been lined and trim the edges. Fold the pochette into position and gently hammer it along the folds. Next crease the gussets down the middle and cut and stitch them at the bottom as described on page 15, after which the pieces are thonged together. Place the gussets in position at the sides with the lining pocket between the back edges of the gusset and the pochette, and punch a hole through the front top corner $\frac{1}{8}$ in. in from the edge, using a No. 2 punch; also punch a similar hole through the back corner of the gusset and the other leathers. Then remove both the gussets and the pocket,

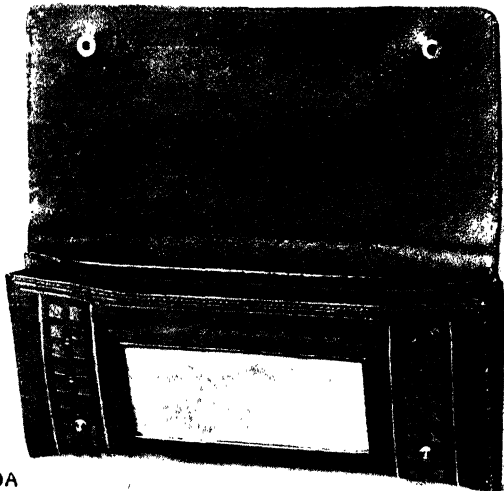
DRYAD



Nº8



Nº9

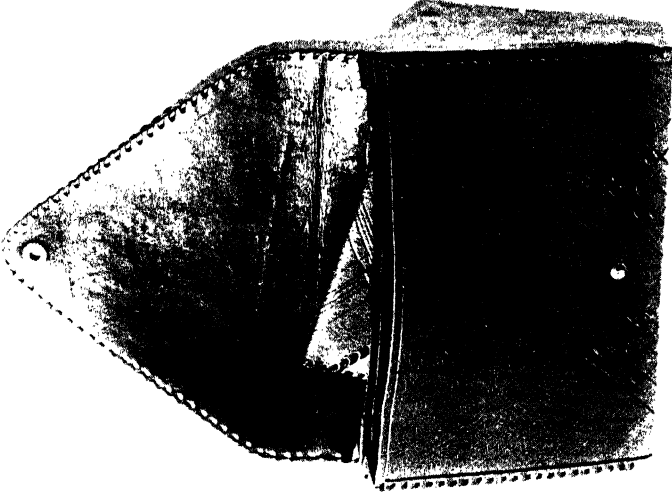


Nº9A

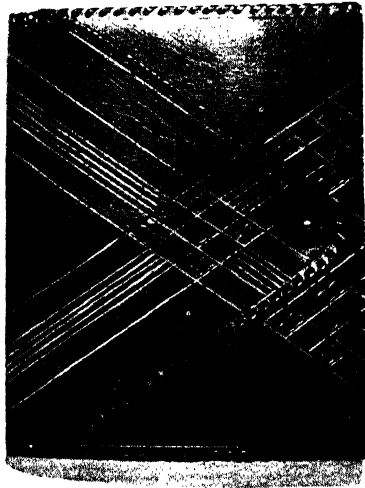
No. 8. Calf Pochette, $8\frac{1}{4}$ in. \times $4\frac{1}{4}$ in.

No. 9. Pochette with Mirror, $8\frac{1}{4}$ \times $4\frac{1}{4}$ in.

№11A



№11



DRYAD

No. 11. Hand Bag, $8\frac{1}{2}$ in. \times $6\frac{3}{4}$ in., and Small Purse, $4\frac{1}{2}$ in. \times $2\frac{3}{4}$ in.

and punch the remainder of the holes approximately $\frac{3}{16}$ in. apart along the edges of the pochette, making one hole exactly on the fold of the lower edge. Replace the gussets and the pocket and tie them through the top corner holes with cotton to hold them in position while punching the remainder of the holes to correspond with those in the pochette. When this has been done cut the thongs from the leather stained for the purpose $\frac{1}{10}$ in. wide, and start thonging at the right-hand top corner of the front and continue round the bottom edge. Here in thonging the three corner holes the thong must be taken once or twice between the stitching at the corner of the gusset. Proceed up the back of the pochette, along the edges of the flap, including the tab piece, and round the other gusset in exactly the same way as the first, continuing to the top corner of the front to complete the thonging. Then fix a large brown press-stud at the centre of the tab piece and finally hammer and stain the edges of the thonging.

POCHETTE WITH MIRROR

(Illustrated on page 35.)

This pochette is very much like the calf pochette in construction, but the edges are sewn here instead of being thonged. It is made of dark orange morocco with nigger-skiver leather for the lining, and has an inner back pocket made from two thicknesses of the lining leather. There is a band of tooled decoration round each end, and an oblong mirror is inserted between the leather and the lining of the front of the bag.

CUTTING OUT MEASUREMENTS.

Cut out the shape for the pochette as shown in diagram 25, and two gussets measuring $3\frac{5}{8}$ in. by 2 in., also cut out the pieces of the lining leather for the pocket measuring $8\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

METHOD OF WORKING.

The decoration is applied first and with morocco it is necessary as with the plain persian leather to heat the tools to obtain a good impression. When working with heated tools, however, always try them on a scrap of leather first before applying them to the actual article, as a tool that is used too hot will make a black mark on the leather.

Rule a line with the tracer all round the three pieces of morocco $\frac{1}{4}$ in. in from the edge, then rule the lines enclosing the band of decoration which extend the whole length of the leather. Measure $\frac{5}{8}$ in. in from the edge at either side, and make the band 1 in. wide, then inside this rule another line $\frac{3}{10}$ in. in. At the flap end, these lines are joined to make a rounded end to the band (see diagram 25). Two fancy punches are used for the pattern, a square one of diagonal lines and a small ring punch. Each band has two rows of squares, which are placed along the inner lines with a space of $\frac{1}{8}$ in. between them. Then the ring punch is used between the rows of squares in each alternate space. When the pattern is complete, space and cut the opening for the mirror. A mirror measuring $4\frac{1}{2}$ in. by $2\frac{1}{4}$ in. is used. The opening for this when finished measures 4 in. by $1\frac{3}{4}$ in., which allows it to overlap the edge of the mirror for $\frac{1}{4}$ in. all round. The edges of the opening are strengthened by turning the leather back for $\frac{1}{4}$ in. all round, so that this amount must be left inside when cutting it. The corners are cut as marked on the diagram before turning the edges back, after which they are stuck down and hammered quite flat. The mirror is then stuck at the back of the opening with strong glue. The leather including the gussets are lined next. Paste it on the underside and press it on to the lining leather, taking care to press the leather well over the back of the mirror. When dry cut the pieces out and carefully trim the edges.

Cut and stitch the bottom of the gussets as described on page 15. Fold the lining leather for the back pocket in

half, and stick the two pieces together, afterwards hammering the fold to make it quite flat.

STITCHING.

Begin to stitch with brown thread at one side of the flap, and continue along the edge and down the other side of it to the point level with the top edge of the front. Here the gusset and the back pocket are inserted, the latter between the back edges of the gusset and the pochette. This can be tied in position with cotton through the top corners if preferred, like the previous bags. Make two or three stitches over the top edge of the gusset to hold it secure, and proceed down the side to the bottom corner taking the stitches through the three edges. Here the stitching is taken between the sewing of the corner of the gusset, after which it is continued up the other side of the gusset, making two or three stitches over the top edge as before, then along the top edge of the pochette to the other side. Here the other gusset is inserted and sewn in the same way, including the inside pocket between the back edges as before, and then on to the starting point.

Lightly hammer the stitching and rule a line with the heated tracer quite close to the inside edge of the stitching, and another line round the edge of the mirror $\frac{1}{8}$ in. away from the edge.

Stain the cut edges of the leather and fix two medium-sized press-studs one in each of the rounded ends of the bands of pattern.

If preferred this pochette can be made with its edges turned in like the purse on page 20, in which case turnings must be allowed accordingly.

ENVELOPE BAG WITH SLOTTED STRAP

(Illustrated on page 53.)

This bag is made of calf stained blue with a strap of green plain persian leather threaded round the centre of the bag through a series of slits terminating in a small tab piece

used for fastening beyond the edge of the flap. It also has a monogram D.H.L. modelled on the flap on the first bar piece. The edges are thonged with the same green leather as the strap.

CUTTING OUT MEASUREMENTS.

Cut out the calf leather for the main part of the bag $15\frac{1}{2}$ in. by $7\frac{3}{4}$ in., shaping one end for the flap as shown in diagram 26, and then from the green persian leather cut two pieces for the gussets $5\frac{1}{2}$ in. by $1\frac{3}{4}$ in., and a piece for the strap $16\frac{3}{4}$ in. by $1\frac{3}{4}$ in.

METHOD OF WORKING.

When the pieces have been cut out damp the calf all over with a sponge and rule a line round this with the tracer $\frac{1}{4}$ in. in from the edge, also rule two lines down the centre $2\frac{1}{4}$ in. apart to enclose the strap which is inserted later. Mark the position of the nine slots for the strap next. These are lettered on the diagram and are arranged $1\frac{3}{8}$ in. apart and measure $2\frac{1}{8}$ in. long. Do not cut these yet, but rule a line round the edge of the alternate panels made by the slits, starting at the flap piece as shown in the diagram. The strap will pass under these panels. When this has been done model a monogram on the first panel. Plan it out on paper first, making it very simple, and then damp the leather and trace it on, after which press the background down with a modelling tool, leaving the letters in relief. Next stain the leather evenly all over, and while this is drying complete the strap and gussets (see page 9 for staining). Cut the end of the strap to make it round and rule a line all round it $\frac{3}{8}$ in. in from the edge, and also round the edges of the gusset $\frac{1}{4}$ in. in from the edge. Here again the tracer must be heated before being used in order to obtain a good impression. Stain the cut edges of the strap green.

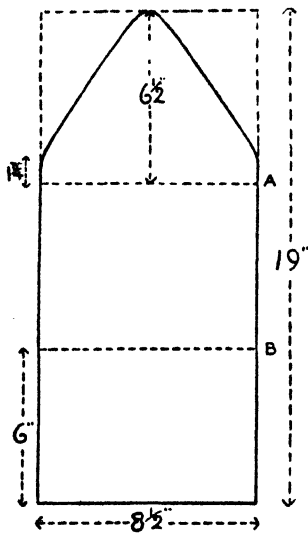
Cut the slits in the bag and add the lining next. Paste a piece about $2\frac{1}{2}$ in. long on to the rounded end of the strap,

as this portion will protrude beyond the edge of the flap, and then trim the edges. Thread the strap through the slits, starting at the flap end, allowing the rounded end to protrude $1\frac{1}{2}$ in. for the tab piece. The other end is secured on the underside of the top edge of the bag with glue.

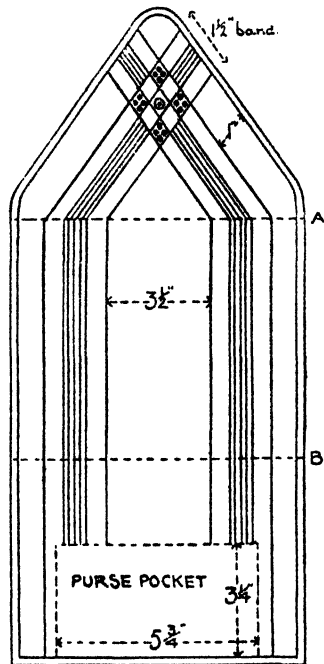
Paste all over the underside of the leather save for the tab piece, and press it on the lining leather. Paste the gussets in the same way. Cut them out when dry and trim the edges.

Cut and stitch the ends of the gussets (see page 15) ready for thonging. Fold the end of the bag piece up for $5\frac{1}{2}$ in., place the gussets in position and punch a hole through the front corners of the bag and gusset leather with a No. 2 punch $\frac{1}{8}$ in. in from the edge, and then punch a similar hole through the back corners of the gusset and bag leather. Remove the gussets and punch the remainder of the holes along the edges of the bag $\frac{3}{16}$ in. apart, arranging for one hole to be on the bottom fold at each side as in the previous bag. Replace the gussets and tie them in position with cotton to the bag through the top corner holes, then punch the holes in the gussets to correspond with those in the sides of the bag. Cut the thongs from a piece of green persian leather and start thonging at the right-hand corner edge. When thonging the bottom corner the thong must be threaded from the three corner holes between the stitching of the corner of the gusset, as it is impossible to punch a hole in the gusset at this point. The thonging is continued up the back of the bag, along the flap and round the other gusset to the top edge of the bag.

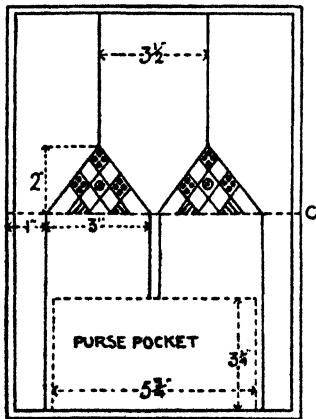
When the thonging is complete bend the flap down in position and fix a blue press-stud at the centre of the tab piece. The under part of the press-stud must be fixed from the inside of the bag through the three thicknesses of leather. Finally, stain the edges of the thongs and hammer the thonging flat.



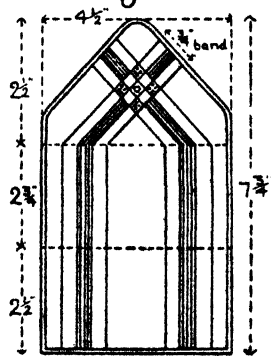
diag. 27.



diag. 28.



diag. 29.



diag. 30.

HAND BAG

(With two pockets and money purse. Illustrated on page 36.)

This bag is intended to be carried under the arm so that a handle is not necessary; one can be attached, however, if desired.

The bag is made of green morocco leather lined with black skiver and thonged with black goat-skin. It is made on the same principle as the purse on page 14, but instead of being made from one long piece of leather the back and front divisions are made from two separate pieces, so that when they are fastened together they provide a small pocket to hold a money purse which is made to match. It is decorated with a tooled pattern on the flap and lower portion of the front of the bag.

CUTTING OUT MEASUREMENTS.

Cut out from the morocco leather the shape for the back division and flap, as shown in diagram 27, then cut a rectangular piece for the front division measuring 12 in. by $8\frac{1}{2}$ in., and four pieces for the gussets 6 in. by $1\frac{1}{2}$ in., also cut a piece of leather for the small purse $7\frac{3}{4}$ in. by $4\frac{1}{2}$ in., with the flap shaped to correspond with the flap of the bag (see diagram 30).

METHOD OF WORKING.

Now that the shapes have been cut out the decoration is applied. The fancy punches and the tracer used for making the lines must be heated as mentioned previously when being used on morocco, as a cold tool will only give a temporary impression. First rule a line with the tracer $\frac{1}{4}$ in. in from the edge round all the various pieces of leather. Mark the position of the folding lines on the leather of both the front and back pockets at A, B and C on the diagrams, so that the design can be planned from these, and at the same time mark on each piece the position of the purse pocket, which measures $5\frac{3}{4}$ in. by $3\frac{3}{4}$ in.

Apply the decoration on the flap portion first (see diagram 28), measure in 1 in. from the line at the outer edge, and rule the two bands of lines which start from the fold A and cross on the flap. These measure $1\frac{1}{2}$ in. across and are divided into three narrow bands of $\frac{1}{2}$ in., the centre one being made up of lines which terminate on either side of the large centre diamond at the crossing point of the bands. This diamond is decorated with fancy punches; one pattern in each of the small four corner diamonds and another in the centre one.

When the flap is decorated continue the lines of the two bands down the leather to the edge of the purse pocket except for the outer line, which is continued in each case to the border line.

Now decorate the front pocket with a corresponding pattern, as shown in diagram 29. Mark the position of the triangular shapes as indicated along the fold "C," then starting from the top of the triangle rule three $\frac{1}{2}$ in. bands on either side, then add the fancy punches in the small diamonds formed and complete the pattern as shown.

Now that the decoration is complete the various pieces of leather are lined. Paste them on the underside and press them on to the wrong side of the lining leather. When dry cut them out roughly and trim the edges. Fold them along the given points and hammer the folds.

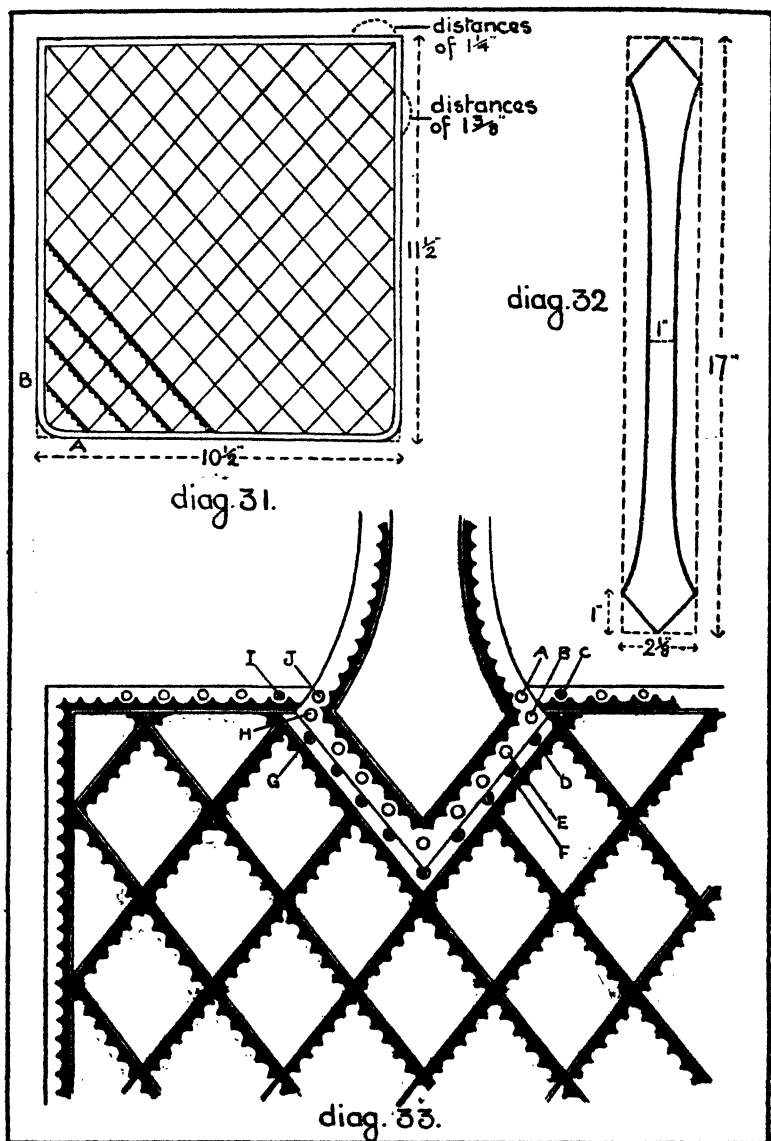
THE MAKING UP OF THE BAG.

The purse pocket is sewn first. Mark the stitching with the stitch-spacer along the edges of this on both pieces of the bag, starting at the bottom corners working up to the top of the pocket and then along the bottom. Then place the two leathers together with their right sides touching and sew through the holes with black thread. Fold the gussets in half and ~~cut and stitch them~~ at the bottom edge (see page 15). The holes for thonging are punched next.

Place one of the gussets in position at the right-hand side

of the front pocket and punch a hole with a No. 2 punch through the top front corner of the bag and the gusset. Remove the gusset and continue to punch holes about $\frac{3}{8}$ in. apart down the front of the bag until the bottom corner is reached. One hole should be arranged to come on the fold. Proceed up the other edge of the pocket for $3\frac{1}{4}$ in., then before continuing further place the back gusset in position in the other pocket and punch a hole through the top back corner of the gusset and the bag leather. Remove this and punch the holes along the edge of the back pocket continuing for $3\frac{1}{4}$ in. up from the lower edge as in the first pocket.

Now place both gussets in position again and tie them to the bag through the top corner holes with cotton and punch the holes in the edge of the gussets to correspond with those made in the bag. The holes are now punched along the remaining portion of both gussets and pockets, *i.e.*, through the four thicknesses of leather. Start at the top edge and punch a hole here first, and tie the leathers together with cotton before punching the remaining holes. The other side of the bag is treated in exactly the same way, and the thonging holes are also punched along the edges of the flap. Start to thong at the top right-hand corner of the front of the bag and proceed down to the lower corner. Here in thonging the three corner holes the thong must be threaded between the stitching of the gusset. Continue up the other edge of the gusset to the point where the two pockets meet. The thong must now be laid between the leathers of the two pockets to the top edge of the bag, and the thonging is worked from here down the bag, over the four leathers and the thong for the required distance, and then to the lower edge of the other pocket and up the back of the bag. It is continued round the flap to the opposite side of the bag, where the other gussets are thonged in exactly the same way. When all the thonging is complete it must be hammered and the edges stained. A black press-



stud is then fixed in the point of the flap in the position shown in the photograph.

THE SMALL PURSE

When the leather has been cut out it is decorated as shown in diagram 30 to correspond with the bag.

The band of lines measures $\frac{3}{4}$ in. on the flap, and is made up of three narrow bands of $\frac{1}{4}$ in., it is also $\frac{3}{4}$ in. in from the border line. The leather is lined when the decoration is complete, after which it is folded into position and the folds hammered. The holes for thonging are punched along the edges with a No. 2 punch like the bag, starting at the top corners of the front and working down to the bottom corners and then along the flap. The thonging is started at the bottom right-hand corner and continued up the side, along the flap, and down to the other corner.

Finally, the thonging is hammered and the edges stained. A press-stud is fixed at the point of the flap.

SHOPPING BAG

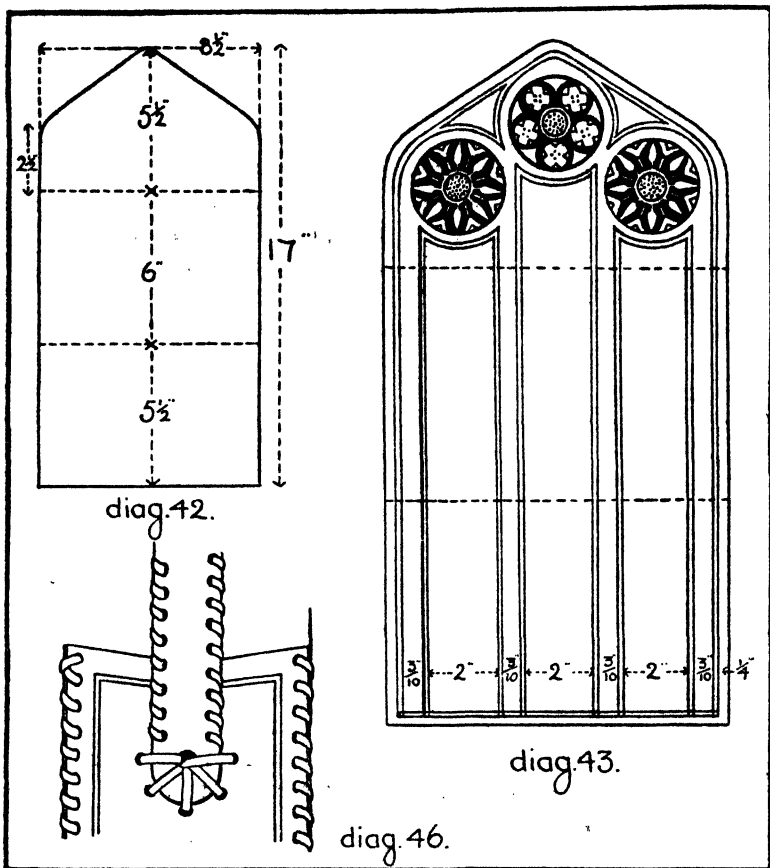
(Illustrated on page 53.)

Natural calf which is afterwards stained nigger brown is used to make this bag, with nigger-skiver leather for the lining. It has two handles, one for each side of the bag, and these are made double for strength. Each side of the bag is decorated with an all-over pattern made with a revolving punch.

The bag consists of nine pieces, the back and front of the bag, two side gussets, the bottom gusset and two pieces for each of the handles.

CUTTING OUT MEASUREMENTS.

Cut out two pieces for the back and front of the bag $11\frac{1}{2}$ in. by $10\frac{1}{2}$ in., two pieces for the side gussets, $11\frac{1}{2}$ in. by $2\frac{1}{2}$ in., and one piece $10\frac{1}{2}$ in. by $2\frac{1}{2}$ in. for the bottom gusset. Now cut a paper pattern of the handle, as shown in diagram 32, and then cut out four of these pieces from the leather.



METHOD OF WORKING.

When the various pieces have been cut out the decoration is applied. First moisten one of the large pieces of leather with a sponge and then rule a line with the tracer all round it $\frac{3}{8}$ in. in from the edge. When this has been done space and mark the leather as shown in diagram 31, and rule the lines faintly with the tracer. Distances of $1\frac{1}{2}$ in. are marked

along the top and bottom edges, and distances of $1\frac{3}{8}$ in. along the sides starting from the centre in each case.

Now start at the bottom left-hand corner at the beginning of the line marked A on the diagram, and place the straight edge of the wheel of the revolving punch on this line, working along to the other end B. Work the set of lines slanting in this direction first, and then turn the leather round and work the set of lines crossing these so that the pattern looks as in diagram 33. When starting to work along each line, one of the points of the pattern wheel should be placed on the line at the bottom or the side of the leather whichever it happens to be, and when once the line is started the tool must not be taken off until the end is reached, or it will be difficult to match the pattern accurately. When this has been done work round the edge of the leather with the wheeled tool along the line made at the beginning with the scalloped edge of the pattern pointing outwards. Then decorate the other side of the bag in the same way.

Now that the pattern is complete on both sides of the bag the edges of the gussets are decorated. Moisten the three gussets with the sponge and make a line with the tracer all round these $\frac{3}{8}$ in. in from the edge, and then work along these lines with the revolving punch with the scalloped edge pointing outwards as before. Next moisten the pieces for the handles and make a line all round these with the tracer $\frac{3}{8}$ in. in from the edge. Select the two best pieces out of the four (if there is any difference) for the fronts of the handles and work round these with the revolving punch to match the gussets. The decoration is now complete on all the pieces of the bag, and these must next be stained (see page 9), at the same time staining a few pieces of the calf from which to cut the thongs.

When this has been done the back and front of the bag and the gussets are lined. Brush these pieces with paste on the underside and press them on to the lining leather, and when they are dry cut them out roughly and trim the edges down.

THONGING THE BAG.

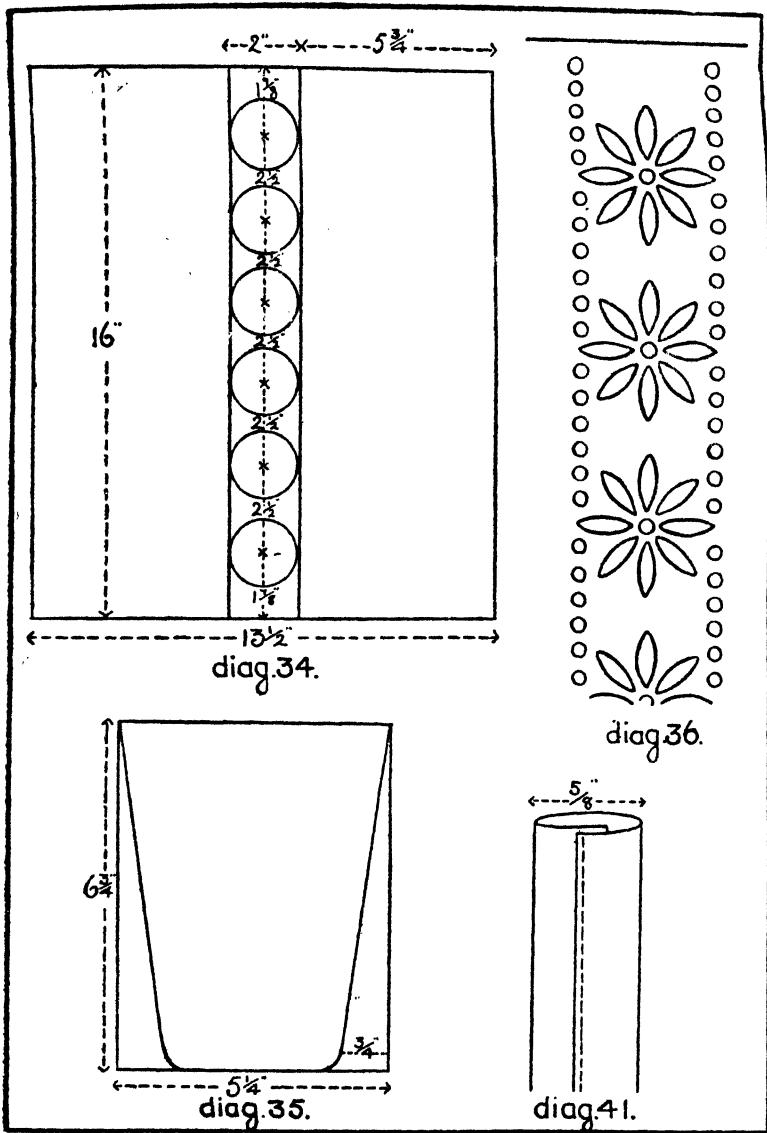
A No. 2 punch is used for the thonging holes which are arranged to come in the alternate scallops of the narrow border round the edge of the back and front pieces of the bag. In the corners, however, this may not be possible, so that the few corner holes must be arranged at equal distances apart irrespective of the border scallops; the holes can be marked with pencil before punching them.

Before punching the holes in the edges of the gussets to correspond, the three gussets must be thonged together. The joins come at the corners of the bag, and are only made as it is difficult to get a strip long enough to go entirely round the bag without waste. Punch holes on the ends of the bottom gusset and then holes to correspond in one end of each of the side gussets and thong the ends together. The thongs should be cut $\frac{1}{8}$ in. wide.

Now place the gusset in position round one side of the bag. First tie the corners of the bag to the corner hole of the joins of the gusset with cotton, then punch a hole through the top corner of the gusset and tie it to the top hole of the bag on either side. Punch the remaining holes in the gusset and then start thonging at the top right-hand side and proceed round the edge to the left-hand top side. The thong should again be $\frac{1}{8}$ in. wide, and it is advisable to cut one about 36 in. long to avoid frequent joining. In thonging the corners the thong must be threaded through the end hole in the join of the gusset. Attach the other side of the bag to the other edge of the gusset in the same way.

THE HANDLES.

The handles are attached to the bag next. The pointed shape of each end fits in with part of the all-over pattern on the bag (see diagram 33). The thonging holes in the edges of the handles are punched in the alternate scallops of the border as in the bag pieces. Mark the position of the holes on the front piece of the handle first as shown in the dia-

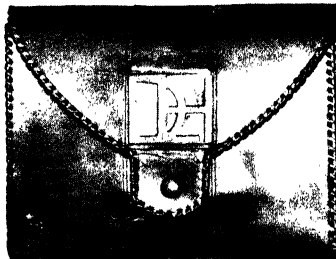


gram and punch them, then lay the handle in position on the bag and mark through these holes with a pencil. Remove the handle and punch the holes in the bag. Now place the punch point of the handle back to back with the point of the other handle piece intended for the back of this and punch the holes to correspond. Again place the front of the handle in position on the bag, and at the edge of this mark on the bag leather the other set of holes necessary for thonging, and then punch them. These holes are filled in for clearness on the diagram. Now that the holes are punched, place the edge of the bag in position between the back and front pieces of the handle, and tie them together with cotton. Take a length of thong and bring it up through the three leathers, through the hole marked A, leaving an end of about 1 in. Pass over the top edge of the bag and up through B, thread down through C, up through B, and down through D, up through E, down through F, and so on, to the other side of the handle, where the thong passes down through the hole marked G. From here bring the thong up through the hole marked H, down through I, and up through J. Now mark and punch the thonging holes along the side edges of the handle through the two leathers, arranging them in the alternate scallops of the border continuing to within 1 in. of the other end of the handle, then mark and punch the holes in this end in the same way as the first, after which the few remaining holes can be punched.

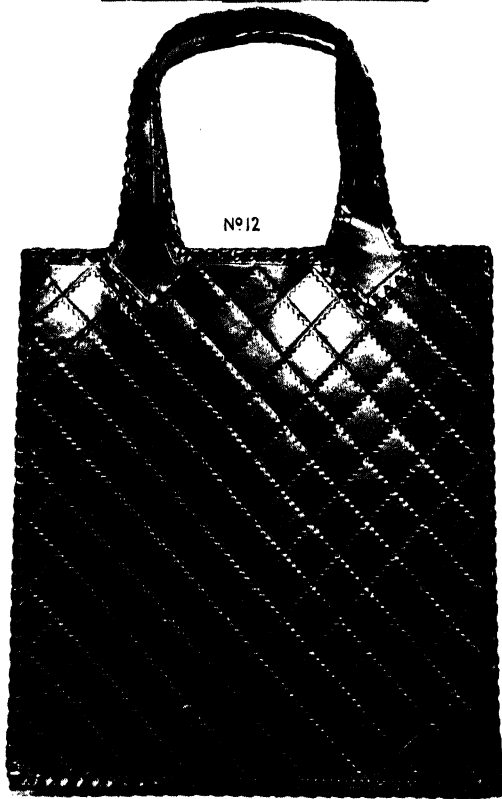
Continue the thonging along the side of the handle to the other end. Thong this to the bag as before, placing the bag between the two pieces of leather, and continue along the other edge of the handle back to the starting point. The other handle is attached to the opposite side of the bag in the same way. Next mark and punch the holes for thonging along the top edges of the bag and gussets, arranging them as far as possible in the alternate scallops of the border. Start at the right-hand side of one of the

Nº 10

DRYAD



Nº 12



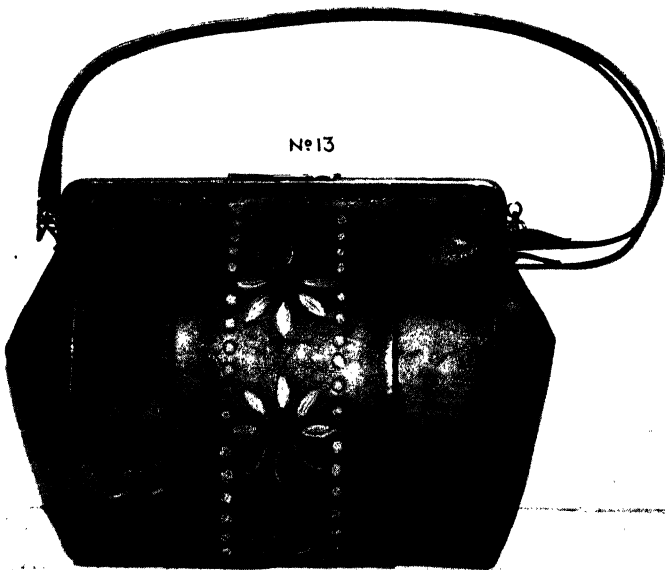
No. 10. Envelope Bag with Slotted Strap, $7\frac{3}{4}$ in. \times 6 in.
No. 12. Shopping Bag, $11\frac{1}{2}$ in. \times $10\frac{1}{2}$ in.

No 14

DRYAD



No 13



No. 13. Hand Bag with Metal Frame, 9 in. \times 6 $\frac{1}{2}$ in.
No. 14. Modelled Calf Hand Bag, 8 $\frac{1}{2}$ in. \times 6 in.

handles, bringing the thong up through the hole corresponding to C on the diagram, and from here thong to the gusset, along this and round to the handle on the other side of the bag, where the thong is fastened off. Thong the other top edges of the bag and gusset, and finish the spaces between the handles on each side of the bag. When the thonging is complete the edges must be hammered to make them flat and then stained.

The appearance of the bag is improved if the gussets are creased down the centre, as it makes the bag much flatter when not in use.

HANDBAG WITH METAL FRAME

(Illustrated on page 54.)

Dark blue plain persian leather is used to make this bag. It has a cut and punched hole design running round the centre, with a strip of red plain persian leather pasted behind it, so that the red shows through the holes of the pattern. The leather is pleated on either side of the pattern to form a box pleat which continues round the bag. The top of the bag is fixed into a gilt frame, and it has a loose fawn material lining. The various pieces of the bag are machined together, except in one or two places, where it is not practical to machine, in which case these are handsewn.

The pattern consists of four pieces, one large piece for the main part of the bag, two side gussets and a strip for the handle.

CUTTING OUT MEASUREMENTS.

Cut out the piece for the main part of the bag $13\frac{1}{2}$ in. by 16 in., and the strip for the handle 20 in. by $1\frac{1}{2}$ in. The shape and measurements for the two gussets are given in diagram 35.

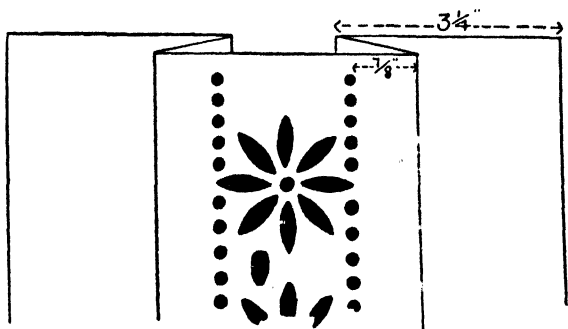
METHOD OF WORKING.

The band of pattern round the middle of the bag is cut and punched first. Turn the bag piece on to the wrong

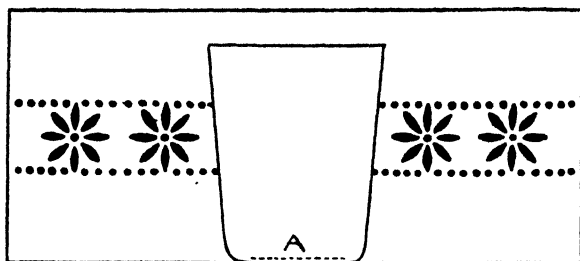
side and measure in $5\frac{3}{4}$ in. from either side at each end, and rule two lines down the leather for the band, which will be 2 in. wide. Make the mark in the centre of the band $1\frac{7}{8}$ in. down from each end and divide the space between these two points into five equal spaces of $2\frac{1}{2}$ in. (see diagram 34). Draw a circle 2 in. in diameter round each of these marks and punch a hole in the centre of the circle with a No. 2 punch, then draw the eight petal shapes round this hole, as shown in diagram 36, and cut them out. Lay the leather again with the wrong side uppermost on to a piece of glass and proceed to cut out the shapes with a sharp penknife or stencil knife. Now punch the holes on the other side of the band along the lines previously made, using a No. 2 punch as before. This completes the decoration, and now the red plain persian leather is pasted behind it with the right side of the leather showing through it. Cut a strip of this leather 16 in. by $2\frac{1}{2}$ in., which allows it to extend $\frac{1}{4}$ in. beyond each side of the pattern. Glue is used for sticking this, and it must be applied sparingly with a rag, so that it does not go through the holes of the pattern. It is best to spread the glue on a small portion at a time and stick this, for if the glue is spread over the whole distance before it is stuck, most probably when the end is reached this will be dry.

When this has been done the box pleat is made in the bag piece. Measure in $3\frac{1}{4}$ in. from each side of the leather at either end of the bag, and then measure $\frac{7}{8}$ in. from each side of the pattern and pleat the whole length of the leather as shown in diagram 37. Hammer the folds to make them quite flat, and stick the folded edges of the leather at the ends of the pleat and hammer these also.

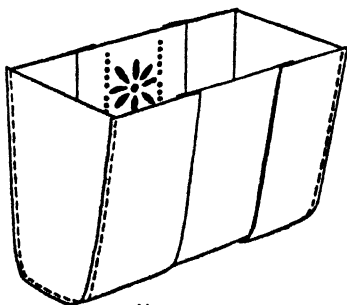
The gussets are then machined to the sides of the bag. Find the centre of the narrowest end of one of the gussets and also the centre of one side of the bag piece. Place the two leathers face to face with these centre marks coinciding, and machine the two together along the bottom edge of the gusset $\frac{1}{4}$ in. in from the edge as shown in A in diagram 38.



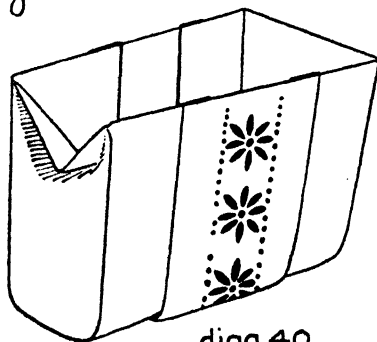
diag. 37.



diag.38.



diag.39.



diag.40.

Machine the other gusset to the other side of the bag piece in the same way. The rounded corners of the gussets must now be sewn by hand to the bag piece as it is much easier than machining them. Then the sides of the gussets are machined to the sides of the bag, which will look as in diagram 39, with the right side of the bag inside. Turn it so that the right side of the leather is on the outside, and then carefully hammer the seams. The lining is made next. Cut out a piece to fit the bag part 16 in. by $7\frac{1}{2}$ in. and two pieces for the gussets exactly the same size as the leather ones. Machine them to the bag piece in the same way as the leather ones, and in this case the corners can be machined also. Place the lining in position in the bag, tucking the corners of the lining well into the corners of the bag, and then stick the bottom seam of the lining to the corresponding seam in the bag; also stick the top edges of the lining to the top edges of the bag, making the seams of each coincide, after which they are ready to be fitted into the gilt frame.

INSERTING THE BAG IN THE FRAME.

First bend and crease the top edges of the gussets into half as shown at B in diagram 40, so that one half of each gusset and the edge of one side of the bag forms the shape of the frame. The corners can be flattened into shape by hammering them. Gradually place the top edge of one side of the bag into one of the metal sheens supplied with the frame and pinch the sheen here and there with a pair of pliers to keep the leather in position in the sheen.

Be sure that the corners of the bag are pressed well into the corners of the sheen and also the edges of the gussets into the sides of the sheen. The leather is then further secured by hammering the sheens all round. The other side of the bag is fixed into the other sheen in the same way. Now place one of the sheens into one side of the frame, press it well into position, and secure it by inserting the small rivets through each of the holes provided near the hinges. These

rivets are inserted from the outside of the frame, and the points protruding on the inside are cut off with wire clippers and filed or hammered down until level with the frame. When both sheens have been inserted and secured in the frame in this way, the handle is made and attached.

HANDLE.

Fold the side edges of the handle piece over each other for $\frac{1}{4}$ in., so that it is $\frac{5}{8}$ in. wide, and crease it down both sides and machine it down the centre through the three thicknesses of leather (see diagram 41). When this has been done, turn the ends up on to the wrong side for 1 in., and mark a series of stitching holes with the stitch spacer across the double thickness of the handle $\frac{1}{8}$ in. down from the edge of the turned-up ends. Stitch through these holes with the cotton used for machining the bag, making the edges quite secure by stitching over them once or twice (see page 10 for stitching). The small metal pieces provided for holding the handle are now inserted through the metal loop shapes attached to either side of the frame and inserted through the loops at the ends of the handle, after which the open ends of the metal pieces are pressed together so that the handle cannot slip out.

MODELLED CALF HANDBAG

(Illustrated on page 54.)

The making of this bag is very similar to the pochette on page 31, but it is deeper in shape. It is made of natural calf which is afterwards stained orange, with parts of the pattern in red or brown. The lining is of fawn skiver leather, and the thonging of nigger-brown goat.

CUTTING OUT MEASUREMENTS.

The pattern consists of five pieces. Diagram 42 gives the shape of the main part of the bag, for which a rectangle of leather 17 in. by $8\frac{1}{2}$ in. is required. The back inside pocket measures $8\frac{1}{2}$ in. by $5\frac{1}{2}$ in., the two gussets are $1\frac{3}{4}$ in. by $5\frac{1}{2}$ in., and the strip for the handle 17 in. by $\frac{1}{2}$ in.

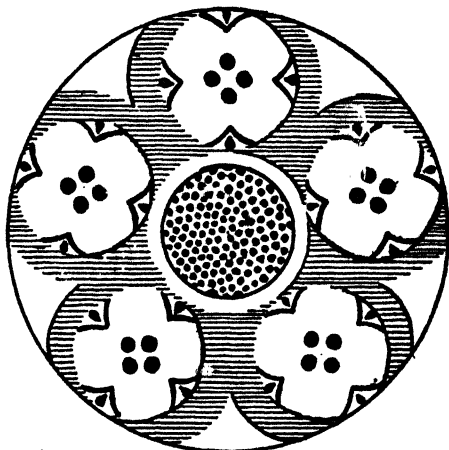
METHOD OF WORKING.

The leather is damped all over and the decoration applied first. This is shown in diagram 43. The three circular medallions on the flap are each $2\frac{3}{8}$ in. in diameter, and the small centre circle in each of these measures $\frac{7}{8}$ in. in diameter. To determine the position of the medallions, measure up 2 in. from the point of the bag to give the centre of the central medallion, then from the top edge of this circle measure along $2\frac{1}{2}$ in. on either side, and $1\frac{5}{8}$ in. up to obtain the centre point of the other two medallions. Diagram 44 shows a full-sized drawing of the centre medallion, while diagram 45 shows the two outer medallions. The lined parts denote the background of the pattern, which is pressed down with a modelling tool. The black dots and lines are made with the point of a tracing tool, and are pressed deeper into the leather than the background. The three panels running round the bag are 2 in. wide, and the second line, making a double line, is $\frac{1}{10}$ in. beyond this. The intermediate spaces are $\frac{3}{10}$ in. wide, and this makes a double line running round the outer edge $\frac{1}{4}$ in. in from the edge of the bag to allow space for thonging. The lines at the ends of the panels are made to follow the shape of the medallions.

The lining, the making of the gussets and the thonging of the pieces together are the same as those described for the pochette on page 33, so that it is not necessary to give another detailed description. This bag, however, has a handle which is made and attached in the following manner :—

HANDLE.

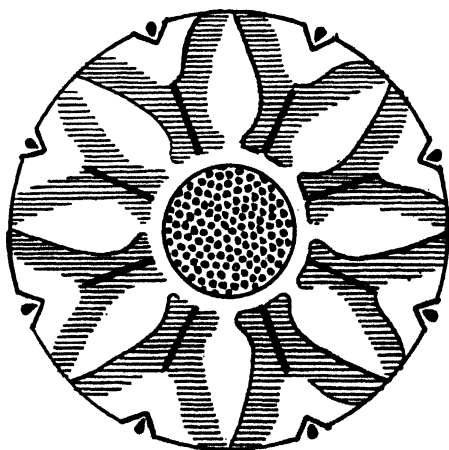
When the handle has been lined, punch holes along the edges to correspond with those along the edges of the bag, but leaving $\frac{1}{2}$ in. at either end unpunched. This portion is attached to the gusset of the bag. A hole is punched in the centre of the end with a No. 6 punch. The end is then



modelled
medallions.

diag.44.

actual
size.



diag.45.

placed in the centre of the gusset 1 in. down from the top edge of the bag. Punch through the hole just made to make a corresponding hole in the gusset and then close to the rounded end of the handle punch five holes with the No. 2 punch about $\frac{3}{8}$ in. apart. Treat both ends of the handle in exactly the same way, then thong the handle, starting at the first hole at one end, and leave a very short length of thong for securing later. Continue along this edge until the last hole at the other end is reached, then bring the thong up through the hole in the centre of the handle and place the end carefully in position over the hole in the gusset. Pass the thong down through the first hole in the edge of the handle, up through the centre hole, down through the next hole in the gusset, up through the centre hole and so on until the holes in the gusset have been used (see diagram 46). From here continue thonging the other edge of the handle and secure the end to the gusset in the opposite side of the bag, fastening off the ends of the thonging on the inside of the gusset by tying it to the end left at the starting point.

A wide range of good quality leathers and tools for leatherwork including those mentioned in this book are supplied by the Dryad Handicrafts.

Their other publications in leatherwork include "Leathercraft," by Gladys J. Shaw, of Birmingham School of Art; "Leatherwork with Suède and Other Soft Leathers," by Elsie Mochrie, of the Dryad Handicrafts; "Book-Binding for Schools," by J. S. Hewitt Bates, of the College of Arts and Crafts, Leicester; Dryad Illustration Card No. 22, "How to Decorate Leather with Fancy Punches." Dryad patterns for leatherwork with full working instructions and suggestions for decoration.

An illustrated catalogue, giving particulars of these and all leatherwork accessories will be sent, post free 2d., on application from the Dryad Handicrafts, 42, St. Nicholas Street, Leicester.

