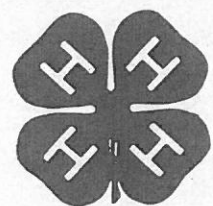
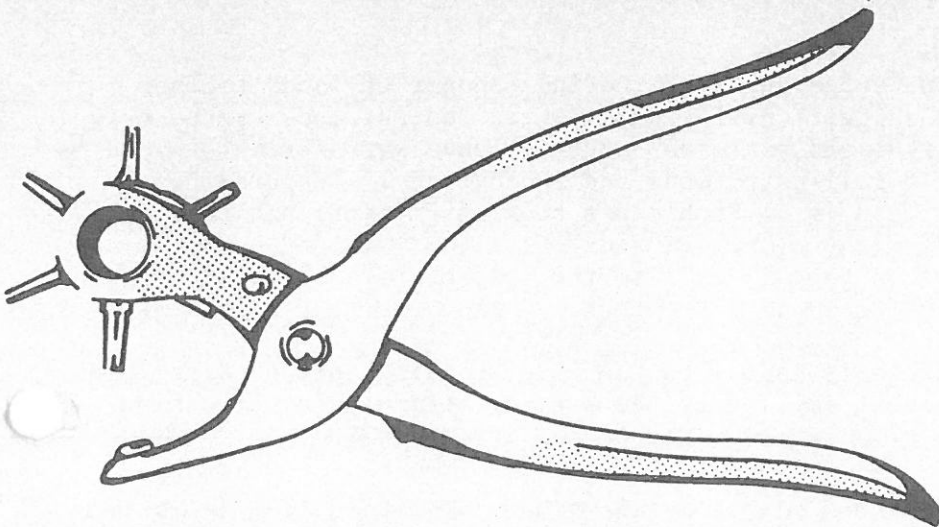
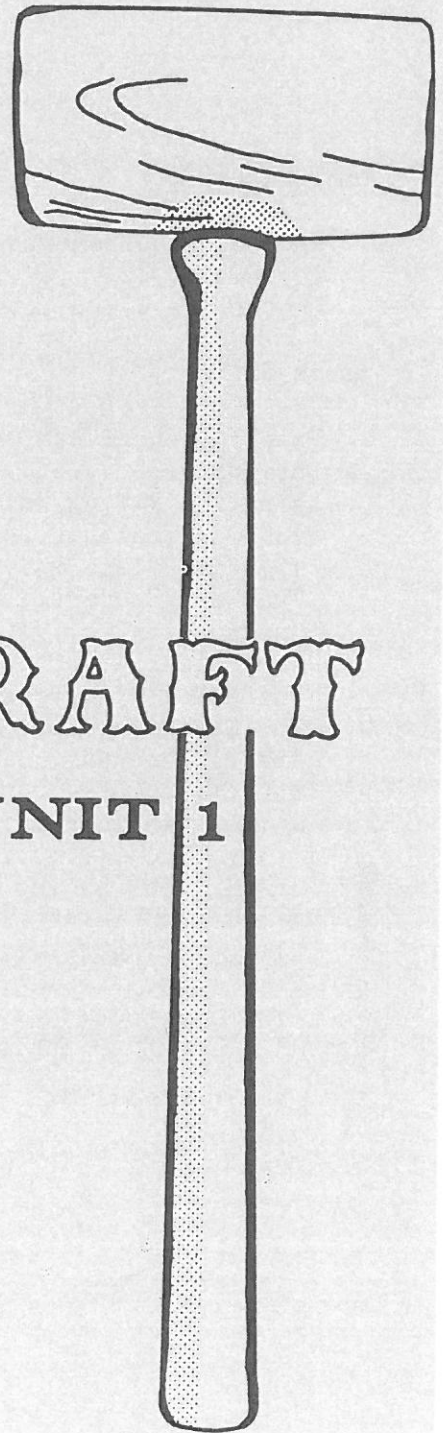
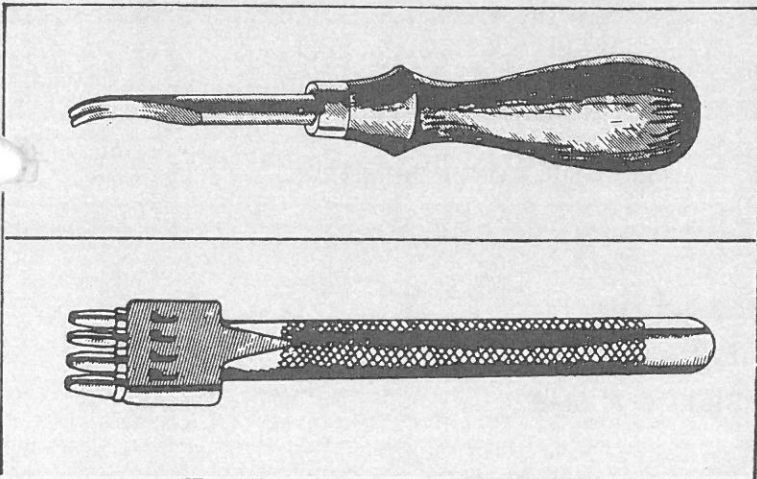


LEATHERCRAFT

UNIT 1



40101-86

LEATHERCRAFT

UNIT I

Any 4-H ^{youth} ~~boy or girl~~ may enroll in this leather project. ~~It will be more fun though if five or more members take it at the same time.~~ ^{Project may be}

There are several ways ^{to} of decorating leather. ~~The ones~~ ^e you will start with ~~are~~ carving and stamping. You will learn how to carve and stamp a design on several ~~different~~ small articles. In making ~~these~~ articles, you ~~will~~ learn how to trace your design on the leather, how to set snaps when needed, and how to lace ~~the~~ pieces of ~~your~~ article together.

Project Requirements

- Make at least 1 small article (bookmark or coasters recommended)*
1. ~~Make a bookmark or at least 2 coasters (or rounders) first.~~
 2. ~~Then~~ make as many additional articles as you wish. (Include at least one article that has some lacing to do and at least one that is not pre-cut.) Suggested items for which there are instructions and patterns are:
 - a. Comb case
 - b. Belt
 - c. Coin purse
 - d. Key case
 - e. Picture frame
 - f. Sewing case
 - g. Dog collar
 - h. Billfold or pocket secretary
 - i. Hair barrette or necklace medallion

3. Exhibit at least one article (in addition to bookmark or rounders).
4. Give a demonstration to your club (or other group) on one of the things you have learned in your leather project (use of swivel knife, use of stamping tools, lacing, putting in a snap, etc.)

Awards:

Knowing you have made a beautiful leather article for yourself or for a friend, and the pride of accomplishment, is an award in itself.

Ribbons and cash awards are given to the 4-H member who exhibits articles at the county and state fairs. Gift certificates are given to the three high exhibits at State Fair by the Tandy Leather Store at Cheyenne.

In Wyoming there are also awards on the state level. Each year a trip to the National Western 4-H Roundup is awarded to the state record contest winner in the leathercraft project by Albertsons, Inc., Boise, Idaho.

TOOLS

You will need many tools to do good leather work. However there are some that are some you need once in awhile, so if you go together in your club and buy tools that everyone can use, it will be less expensive. Those marked with an asterisk are those which you should have.

*Pencil

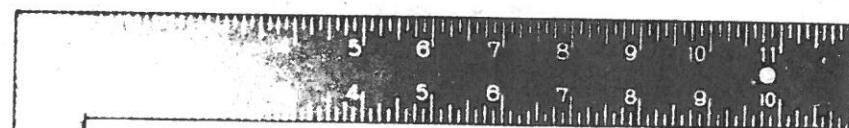
*Masking tape or paper clips

*Tracing paper (or light-weight sheet plastic)

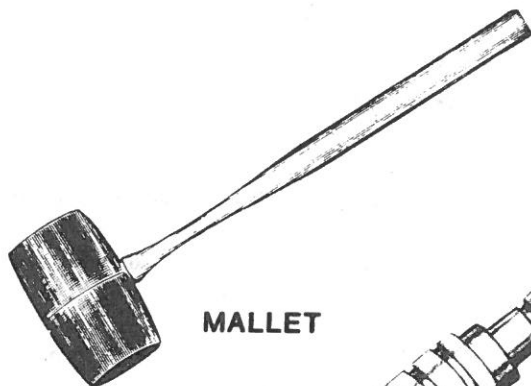
*Block of marble about 10" to 12" square and an inch or so thick or any other hard, smooth surface

Masonite or hard rubber cutting board

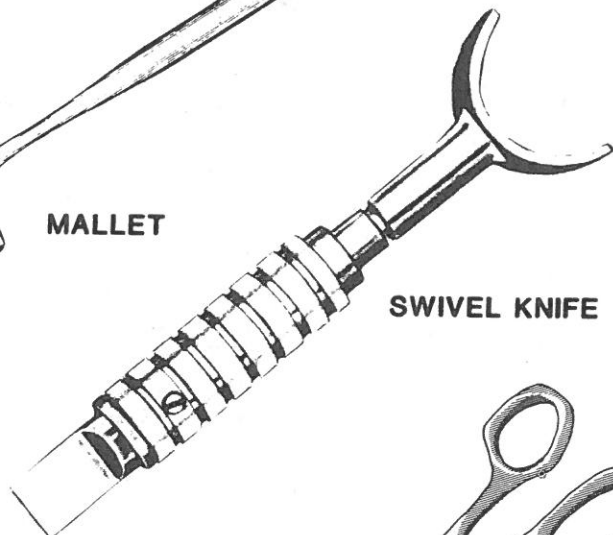
Small can Neat-lac or other finish (or saddle soap or wax)



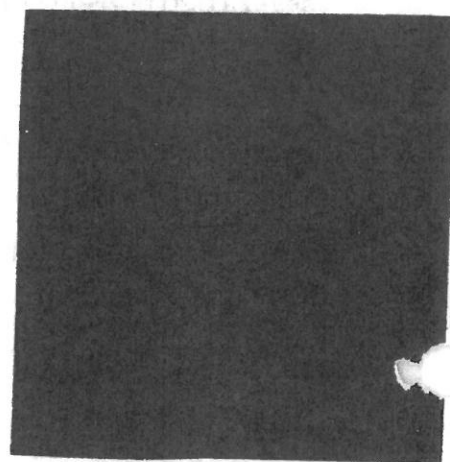
RULER OR STRAIGHTEDGE



MALLET



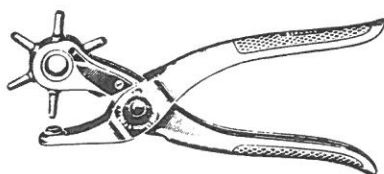
SWIVEL KNIFE



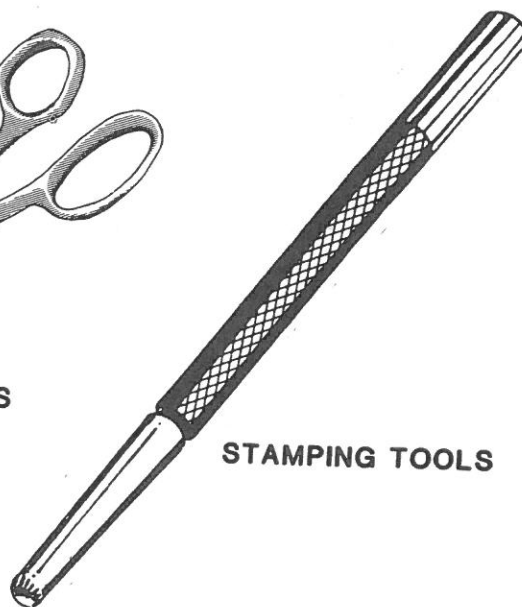
SMOOTH, HARD SURFACE BLOCK



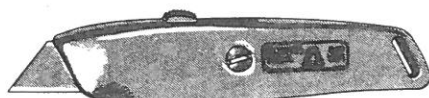
LEATHER SHEARS



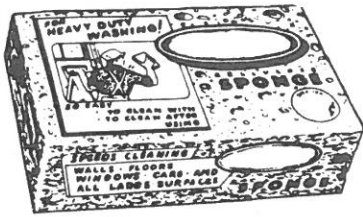
REVOLVING PUNCH



STAMPING TOOLS



CUTTING KNIFE



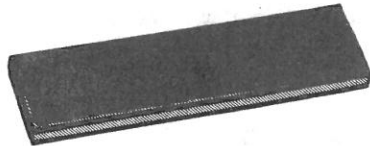
SPONGE



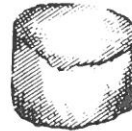
GLUE



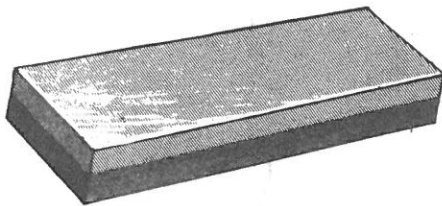
EYELET SETTER



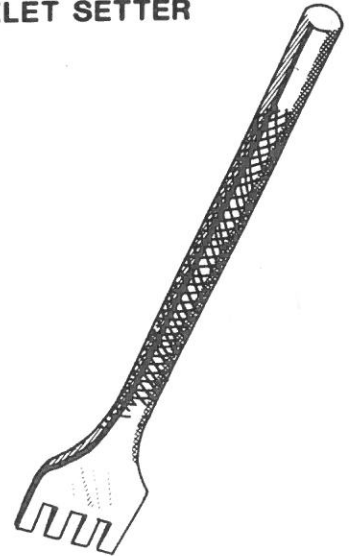
LEATHER STROP



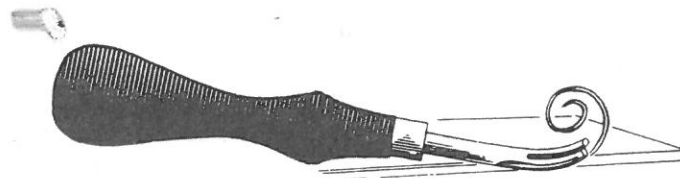
JEWELER'S ROUGE



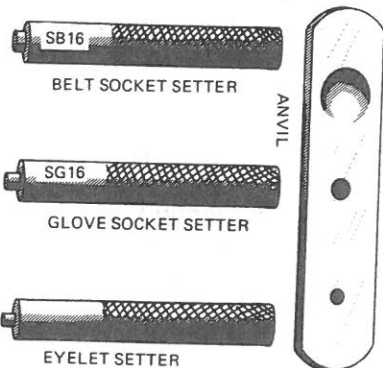
SHARPENING STONE



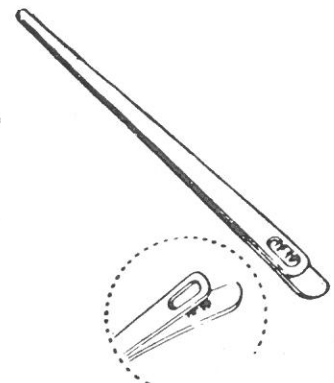
THONGING CHISEL



EDGE BEVELER



SNAP SETTERS



LACING NEEDLE

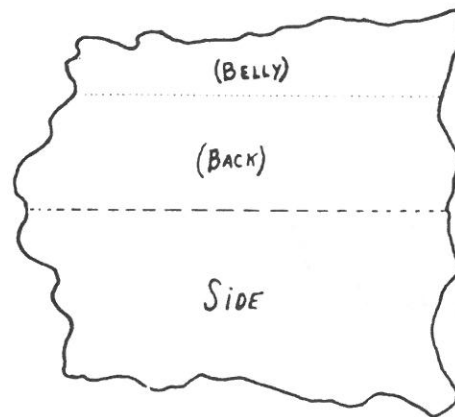
LEATHER

In your 4-H Club, if there are several of you working on leather, it is less expensive if you buy a large piece of leather (skin) together. Then you can cut out your articles from the large piece.



In buying leather, backs have less waste than sides, therefore usually run about 15 to 20 cents per square foot higher.

Cowhide is the most commonly used leather and is sold according to weight. Leather weighing 2 to 4 ounces per



A skin is a full hide. A "side" is one half a full skin and about 22 to 26 square feet. A "kip" is one half of a heavy calf skin running about 9 to 17 square feet. A "belly" is the lower part of a side, about 4 to 9 square feet. A "back" is the best part of a side and runs from 16 to 20 square feet.

square foot may be used for light leather projects such as coin purses, bookmarks, key cases, etc. Belts, knife sheaths, and dog collars should be made out of leather weighing from 5 to 9 ounces.

Skiver is a thin leather which is quite inexpensive and is used for linings, inside pockets, etc.

A good skin is firm but flexible, of even color, and as free as possible from weak spots, blemishes, or holes. "B" grade leather is usually the best buy. It is not as perfect as grade "A" but will have only a few minor scratches.

Leather companies also sell leather already cut according to project. It is especially good to use this method of purchasing leather if there are only two or three of you making articles. Belts and billfolds are two articles that can be easily made from precut leather.

basic skills

PREPARATION OF THE LEATHER

To have quality work, clean hands and equipment are a must during all stages of leathercraft.

The preparation of the leather before you carve and stamp is an important part of making an article from leather. The leather must be damp--but not too damp. It is too dry when the tool marks do not show up well, or the tools, other than the knife, cut the surface of the leather.

With a clean sponge and clean water, dampen the grain side (smooth side) of the leather evenly. This is called

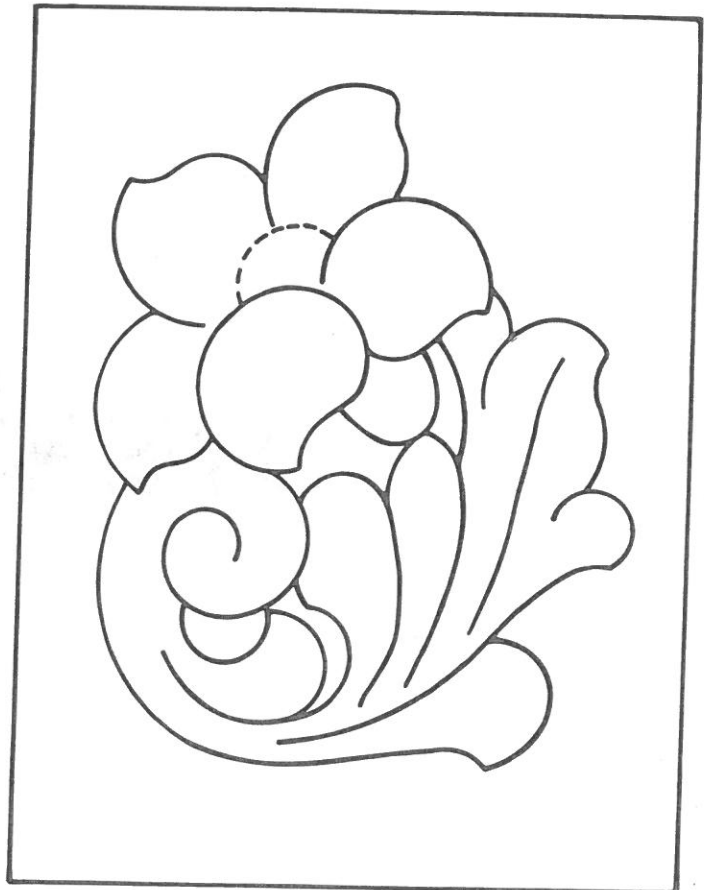
"casing" and prepares the leather for tooling. Caution: Always use glass or plastic containers for the water. Metal containers may cause the leather to stain.

It is advisable to let leather items dry out when not working on them rather than to store the damp leather. Very often mildew will form on a project and is extremely hard to remove completely. Repeated wetting of the leather will tend to harden the surface, making it more difficult to tool, but this is better than taking a chance of mildew.

DESIGNS

Designs for leather carving are best if made of curves--a flower with leaves, a leaf and stems, or scrolls.

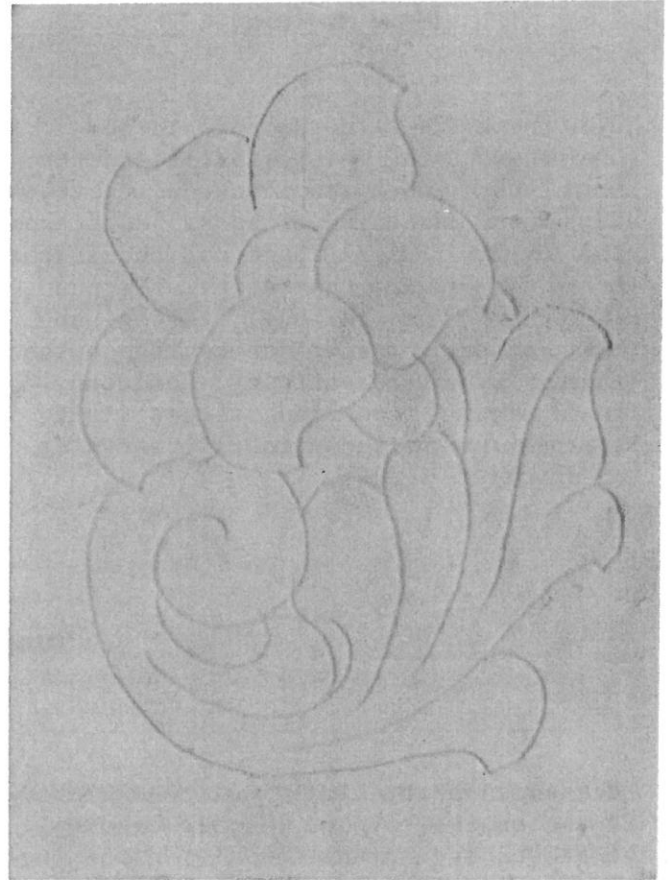
If you are clever with a pencil you can make your own designs. However, to begin with there are a few designs included in this book, and you may get others from leather stores. Some of those stores are listed in the back of this book.



Tracing Your Design

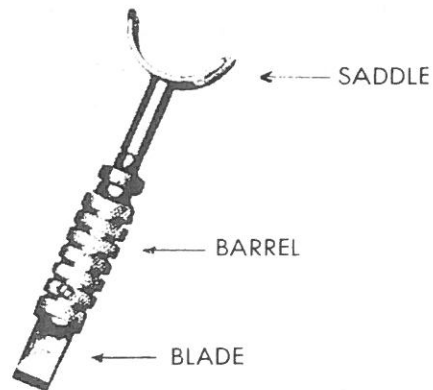
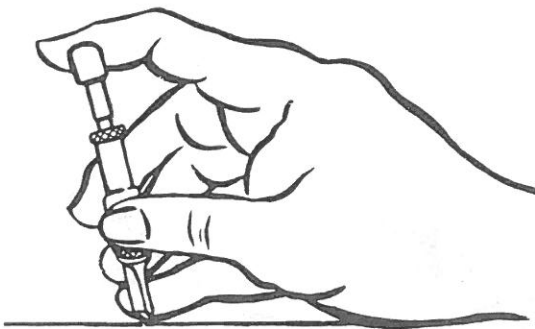
After you have decided what you want to make, find a design that you like (or make one). Be sure that it fits the space that you want to put it on. If there is lacing to do, leave a three-eighth-inch border between your design and the edge.

Trace your design on thin paper or use a thin plastic sheet. Do not trace anything except the main outlines. Lay your design directly on the leather.



Practice Design

USING THE SWIVEL KNIFE



The swivel knife is the most important tool used in leather carving. It consists of three main parts:

1. **The saddle:** the curved piece of metal fastened at the top in such a manner that it will turn on the rest of the knife, creating a swivel action.
2. **The barrel:** the cylindrically shaped piece of metal with the saddle attached at one end and the blade at the other.
3. **The blade:** the piece of metal at the bottom of the knife with the cutting edge at one end and attached to the barrel at the other.

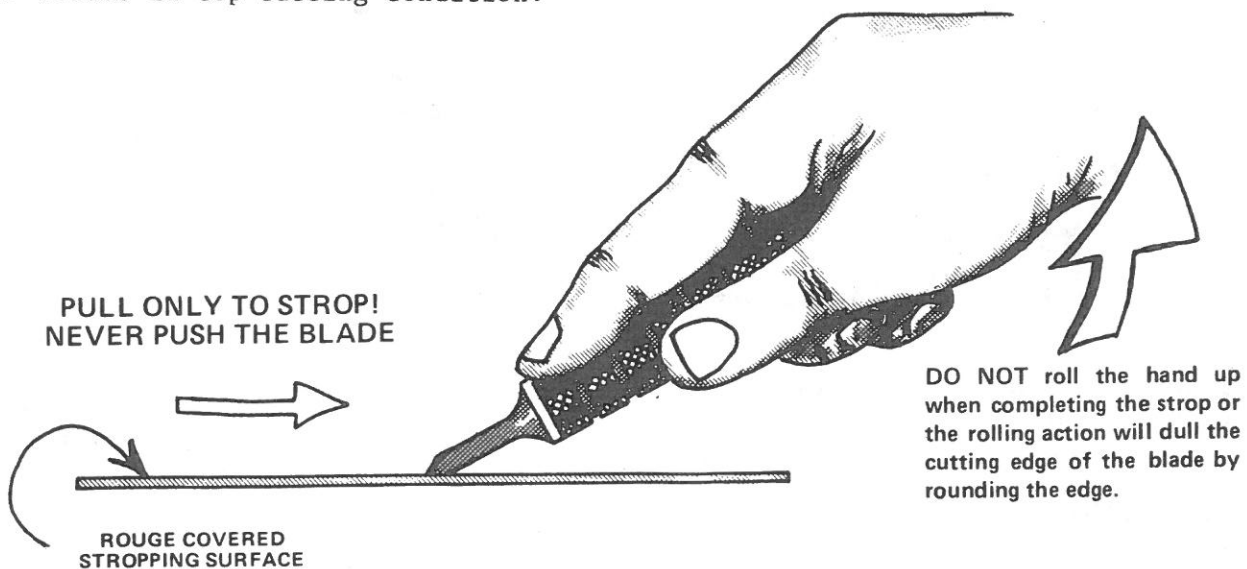
How to Hold

Hold the knife with the end of the forefinger lying in the saddle and the barrel near the bottom between the thumb and second and third fingers. Rest the side of the little finger on the leather to aid in guiding the knife. Tip the knife away from the body, leaving the back corner of the blade resting on the leather to do the cutting. Hold the broad side of the blade so that it is straight up and down (top left drawing on previous page).

Stropping the Blade

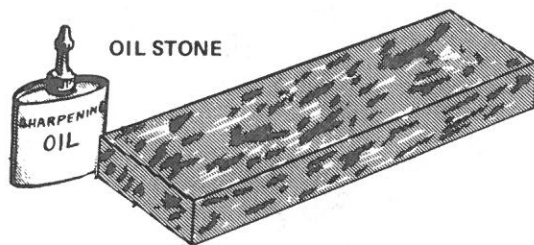
Because a sharp, highly polished blade is so crucial to good leather carving, begin to develop the habit of stropping the blade a few times on each side every time you pick up the knife.

To make a good stropping "board" rub the stick of jeweler's rouge thoroughly over the flesh side of one of the practice pieces. Keep this on your bench to keep your blades in top cutting condition.

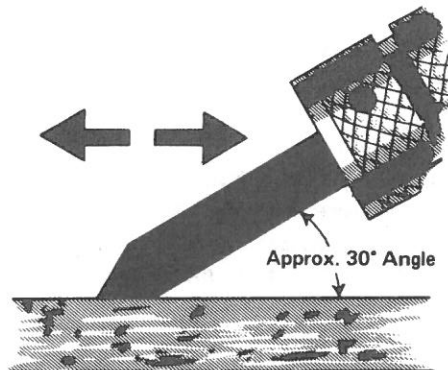


HOW TO SHARPEN THE SWIVEL KNIFE

After much continuous use or any damage the blade will have to be sharpened. To sharpen the blade, use a fine grit oil stone. Grasp the knife as shown...the yoke should be pressed firmly against the palm of your hand. Place the blade on the stone at the correct angle;

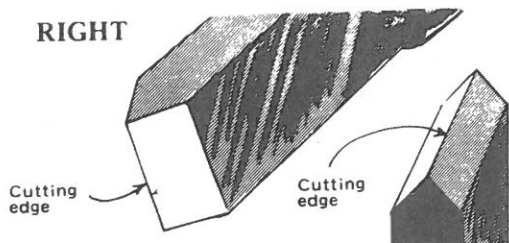


maintaining this angle is important throughout the sharpening movements. DO NOT rock or roll the blade when sharpening, lest the cutting corners become rounded. Hold the knife firmly and flat...at the correct angle.

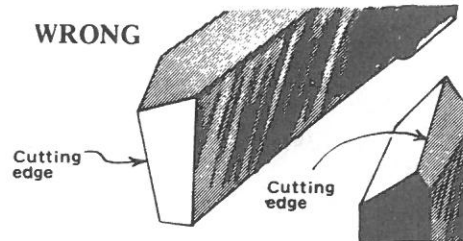


Hold the blade firmly against the stone and apply plenty of pressure, especially if the blade is very dull or rough. Move the blade briskly back and forth across the stone. Complete one side, then turn the blade over and sharpen the other side. Hold it **FLAT** and **FIRM**! The beveled sides of the blade should be perfectly flat and even. The cutting edge should be in the center of the

blade. Considerable work may be required to even the beveled edges. Be persistent and as accurate as possible, as this is perhaps the most important part in leather carving. A properly sharpened blade will produce easier and smoother cutting...less fatigue...better results and more leather carving enjoyment.



This blade was sharpened correctly. The beveled sides are sharpened flat and even. The cutting edge is straight and in the center of the blade.



This blade has the beveled sides unbalanced and uneven. The knife was held at different angles on each side. The angles are wrong and the cutting edge is not in the center of the blade. Resharpen the blade.

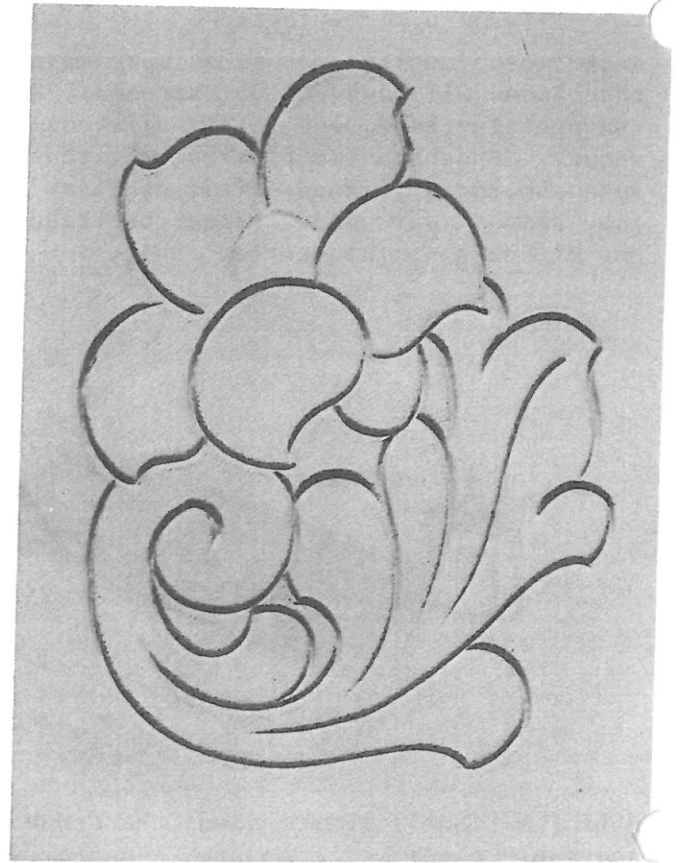
HOW TO CUT

Place the leather on your work table so that the design is up. Hold the swivel knife as shown; place the cutting point at the beginning of one of the traced lines. Draw the knife toward your body, following the curves in the line by turning the barrel with your fingers. Gradually release the pressure on the knife at the end of the cut, resulting in a taper. Make the cuts in sections when going around sharp curves in the design.

Turn leather after each cut so that the next cut will be made toward the body.

Each time you stop (in the middle of a curve), place the blade back a ways when starting again so that the cut will continue in the same smooth flow.

If the knife has been held straight, the cuts will be wedge shaped. If it has been leaned to either side the result will be an undercut.



Cut this way



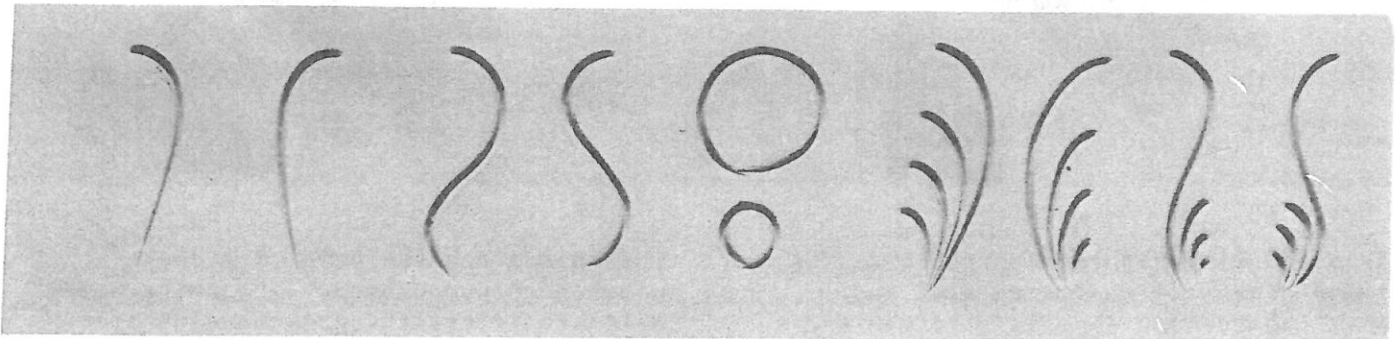
WEDGE CUT

Don't cut this way



UNDERCUT

Practice Cuts



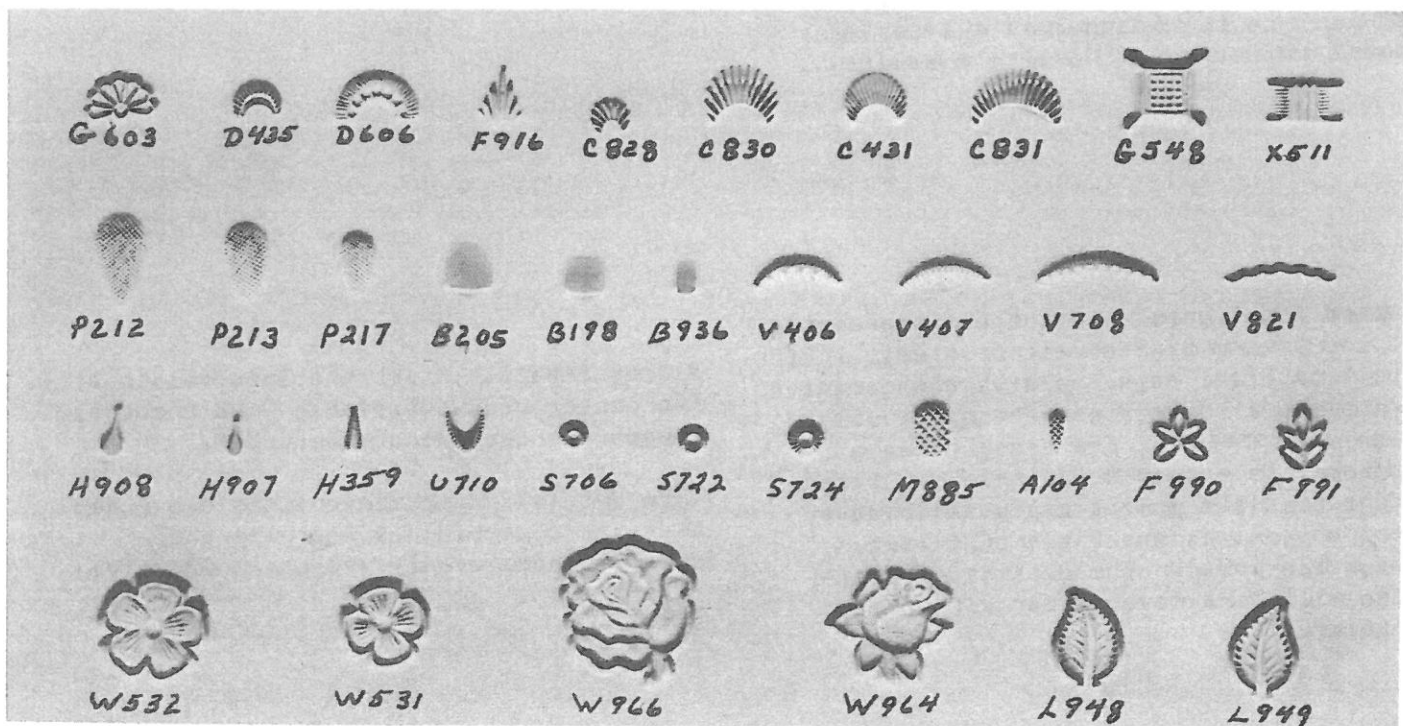
STAMPING TOOLS

Use stamping tools to make particular effects on a design. They can be used in many different ways to create different effects, and they are made in many sizes. Several stamping tools are described here.

Hold the stamping tool in a perpendicular or upright position when striking with the mallet. (Never strike stamping tools with a metal faced hammer. This will cause permanent damage to tools.)

Stamping tools are named according to the function they serve, and you will find them listed in leather catalogs as follows:

- A Background
- B Beveler
- C Camouflage
- D Border
- F Figure Carving
- G Geometrics
- H Stops
- J Flower Centers
- L Leaves
- M Matting
- N Sunbursts
- P Pear Shaders
- R Ropes
- S Seeders
- T Turnbacks
- U Mulefoot
- V Veiners
- W Flowers
- X Basket Weave
- Y Flower Petals
- Z Special



THE CAMOUFLAGE

Description

The camouflage is a crescent-shaped tool with evenly spaced lines running out from the inside of the crescent much like sunrays.

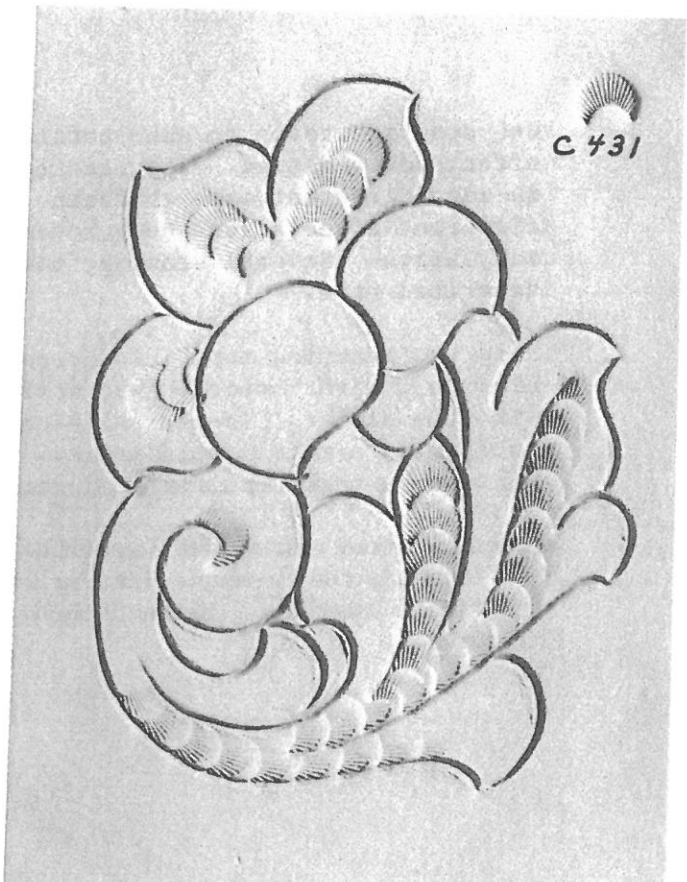
Purpose

The camouflage is used to give stems, flower petals, leaves, and fern swirls a ruffled appearance representing folds and small veins. It may also be used to form flower centers and to end fern swirls.

How to Use

Hold the shank between the thumb and three fingers. Spread the fingers up the length of the shank to furnish support. Rest the side of the little finger on the leather as the tool is moved after each tap with the mallet.

Leaves and Stems. Start the impressions at the bottom of the leaf or stem. Lift the tool after each tap with the mallet and place it just above the previously made impression. The space between impressions should be uniform. Lighten the tap of the mallet gradually as the tool approaches the top of the leaf. Any marks made on the outside of the stem will be removed later with the beveler.



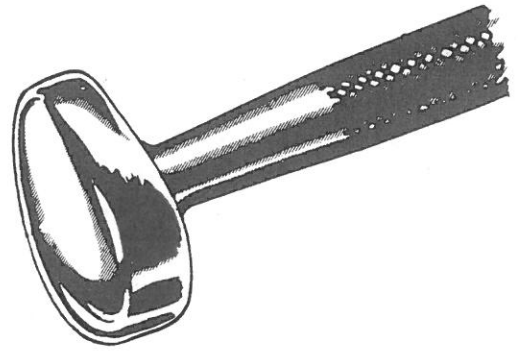
Flower Petals. Start the impressions at the center of the flower. Work the tool toward the outside of the petal.

Fern Swirls. Lean the tool to one side as it is tapped, up and around the swirl. Space evenly and tap uniformly.

THE PEAR SHADER

Description

The shader is a stamp tool with the working end shaped like a raindrop or pear. There are several different kinds, but start with a medium size with a smooth surface.

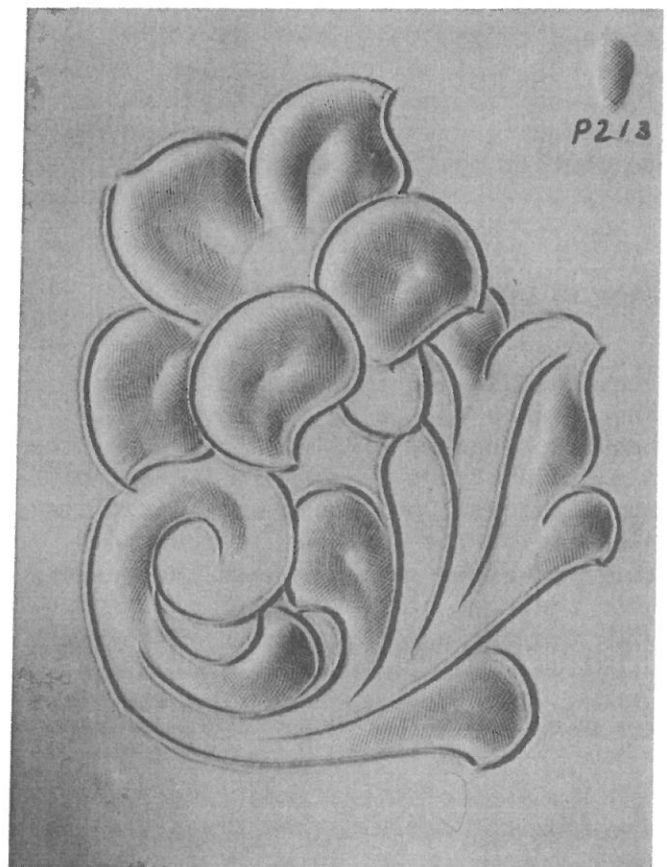


Purpose

Use the shader to make the dish-shaped impressions in flower petals, leaves, and down the length of fern swirls. These impressions give the appearance of folds and add to the three-dimension effect which is so necessary to make your design look good.

How to Use

Start the impressions out near the edge of the petals and leaves. Then follow the general contour of the form, staying the same distance from the swivel cuts. Move the tool slightly as it rebounds after each sharp blow with the mallet. Lighten the tapping gradually as it approaches the camouflage area, giving a dish shape to the impression. The distance between the shaded area and the swivel knife cuts should be from a sixteenth to an eighth of an inch, depending upon the size of the design, but the impression should never extend all the way to the cut.

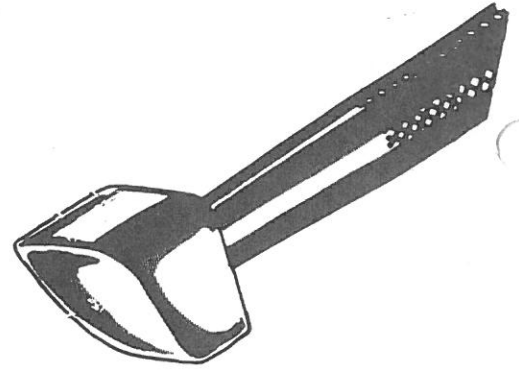


The rich brown color of the shaded area is obtained by hitting the tool hard and having the leather at the proper moisture content. If the leather seems dry, add more water with a sponge, then let the surface moisture evaporate until the leather turns to near its natural color. A marble block or some other hard, smooth surface is a necessity for good shading.

THE BEVELER

Description

The working end of the beveler is almost flat, with the surface slightly rounded and slanted. Start with a medium size with a smooth surface.



Purpose

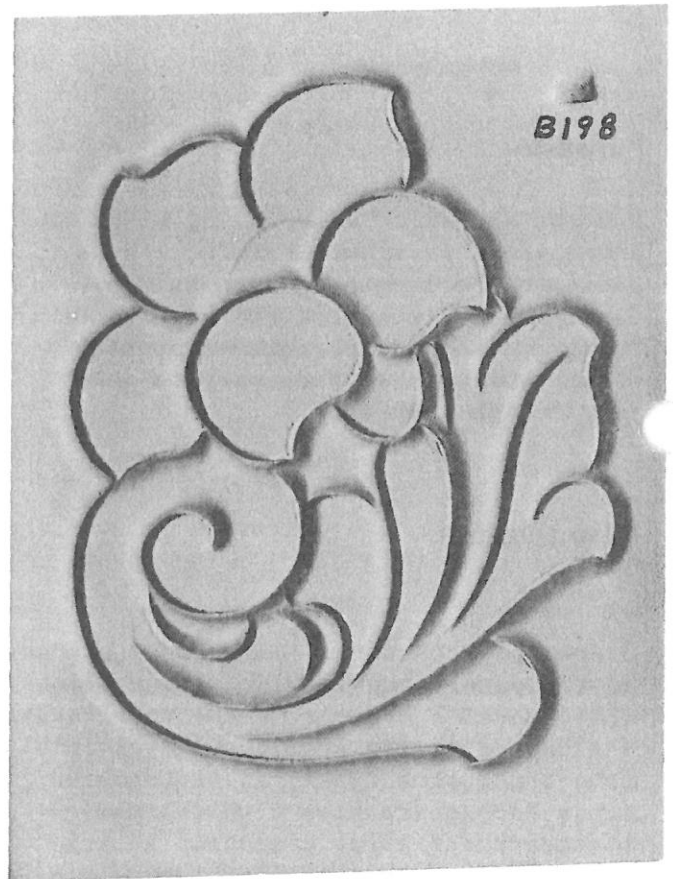
Use the beveler to knock down one side of each swivel knife cut, giving a three-dimensional effect to the design. The less prominent parts of the design are knocked down to make them appear to be further in the background.

How to Use

Rest the side of the little finger on the leather to steady the tool and to keep the leather from sliding. Hold the high edge of the beveler in the swivel knife cut and move about one-fourth the distance of its width as it rebounds slightly after each tap with the mallet. Hold the face of the beveler straight with the cut and against the side left standing. Turn leather in such a manner as to leave the high side of the beveler facing the body.

Lay the side of the little finger in place on the table. Then place the high edge of the beveler in the cut about one inch in front of the little finger. Move the beveler slowly toward the little finger after each tap with the mallet. Repeat this until the cut has been beveled along its entire length.

A bumpy appearance to the beveled area is an indication that the beveler has been moved too far after each tap with the mallet, or it has not been held straight. Rough places in the beveling may be smoothed down somewhat by going over it.

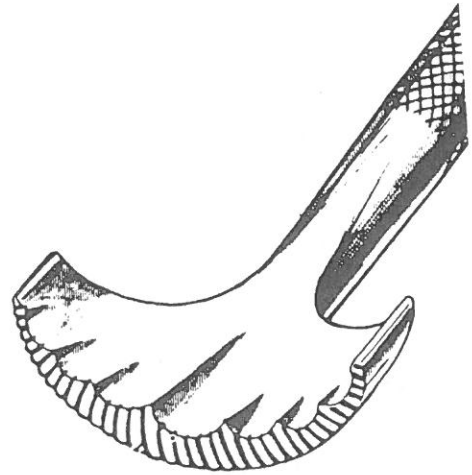


Determine which part of the design should lie on top, then bevel down around it. Generally the flowers, the main stems, and the more prominent leaves are left standing.

THE VEINER

Description

The working end of the veiner is crescent shaped (like a moon).



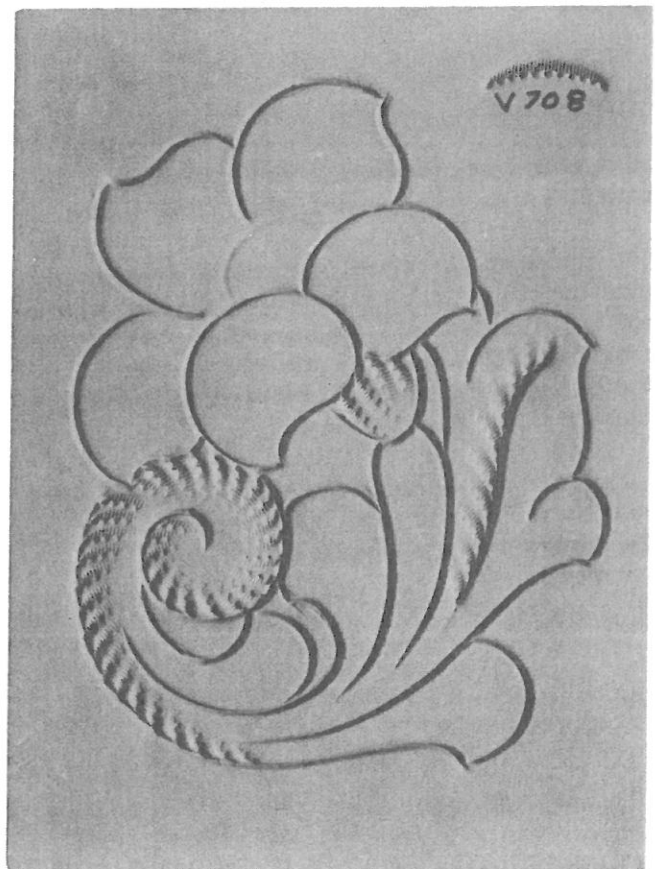
Purpose

Use the veiner to form the veins branching from the center ribs of large leaves. It is also used around the edge of fern swirls and to make folds in the petals of flowers.

How to Use

Form the veins in the leaves by starting at the stem end and working toward the tip. Control the length of the vein by tilting the tool, using only part of the crescent to form the desired impression. Place the end of the tool in the center cut of the leaf with the open side of the crescent toward the stem and extending away at about a 45 degree angle. Space the tool evenly as it is moved along the leaf after each tap with the mallet. Tilt less to form longer veins in the wider parts of the leaf.

Make the impressions up and around the fern swirl by using only the tip end of the crescent. Point toward a common center as you tap the tool around the swirl. Also use the tip end to stop dead-end cuts.

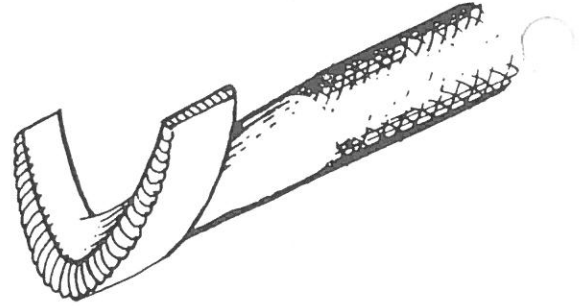


Hold the veiner flat to form the folds in flower petals. Space the impressions evenly and gradually decrease in depth as they radiate from the seed pod.

THE MULEFOOT

Description

The mulefoot is V shaped.



Purpose

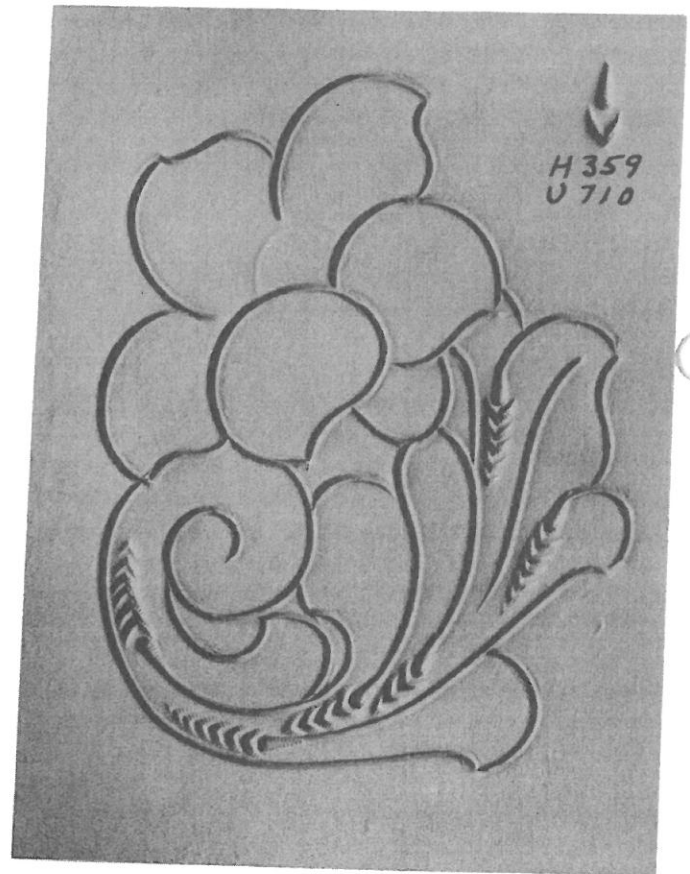
Use the mulefoot under dead-end cuts and to decorate stems.

How to Use

Like for the seeder, the moisture content of the leather should be low.

For decorating stems, start at the top, tilting the tool toward the flower with the point of the V downward. Strike the tool firmly and decrease the depth of the impressions as it is worked down the stem.

For ending dead-end cuts, tap in one or more impressions just below the end of the cut with the point of the V downward.



THE SEEDER

Description

The end of the seed tool has a concave surface which leaves a dome-shape impression in the leather.

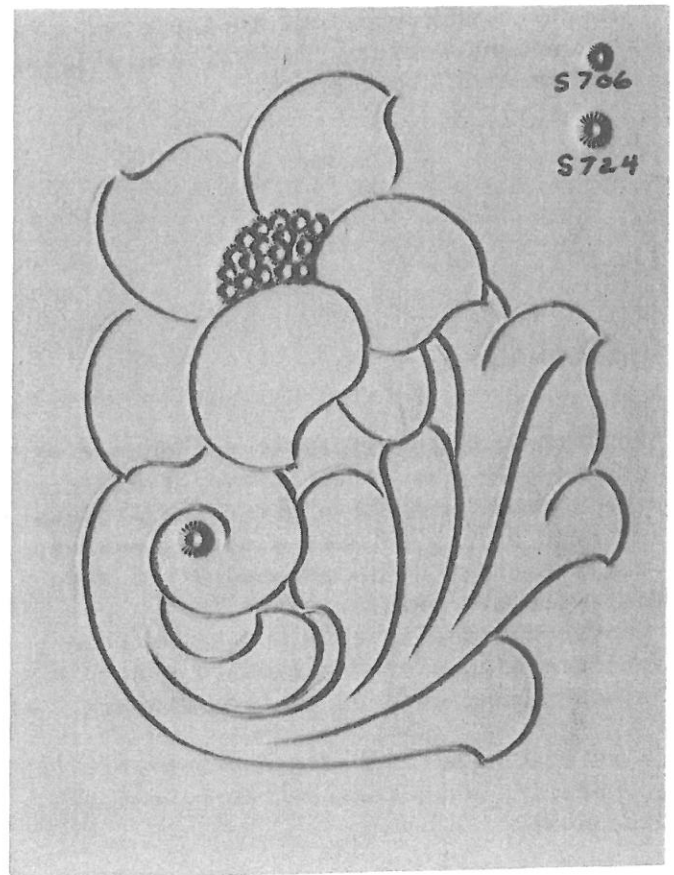
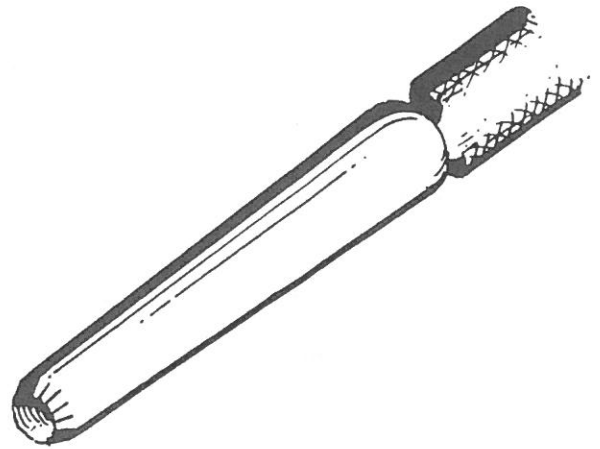
Purpose

Use the seeder to fill in the seed pods of flowers, at the junction of flower and stem, and in the center of fern swirls.

How to Use

The leather being worked should not be very damp. Use a beveler or large camouflage to stamp the leather down around the top of the seed pod. Tilt the seeder slightly toward the top of the flower to give the seed pod a rounding appearance. Then tap in the first row of seeds. Hit the tool just hard enough to force the leather up in the concave surface, leaving a rounded top to each seed. If the seeds are flat on top, the tool is not being hit hard enough. The seeds should barely touch at the edges but not overlap. Hold the seeder straight to fill in the remainder of the seed pod.

The seed tools used in the center of fern swirls and at the junction of flowers and stems are usually much larger than those used to fill in the seed pod and will require a harder lick with the mallet. The larger tools will also have a tendency to bounce and leave a double impression. Prevent bouncing by holding the tool low and pressing it down. Tap the tool lightly with the first lick, then follow up with one or two heavier blows with the mallet.

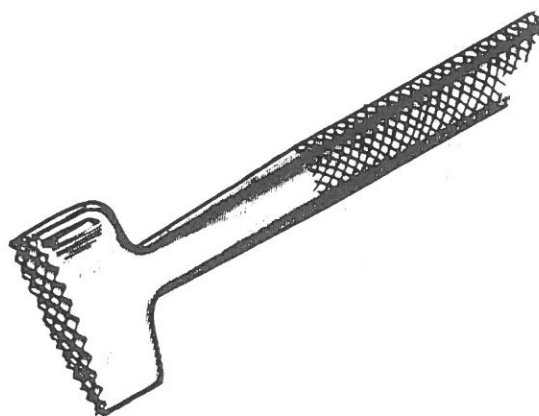


Small seed tools are sometimes used as background tools. Use on large belts and other designs adaptable to a coarse background.

THE BACKGROUND

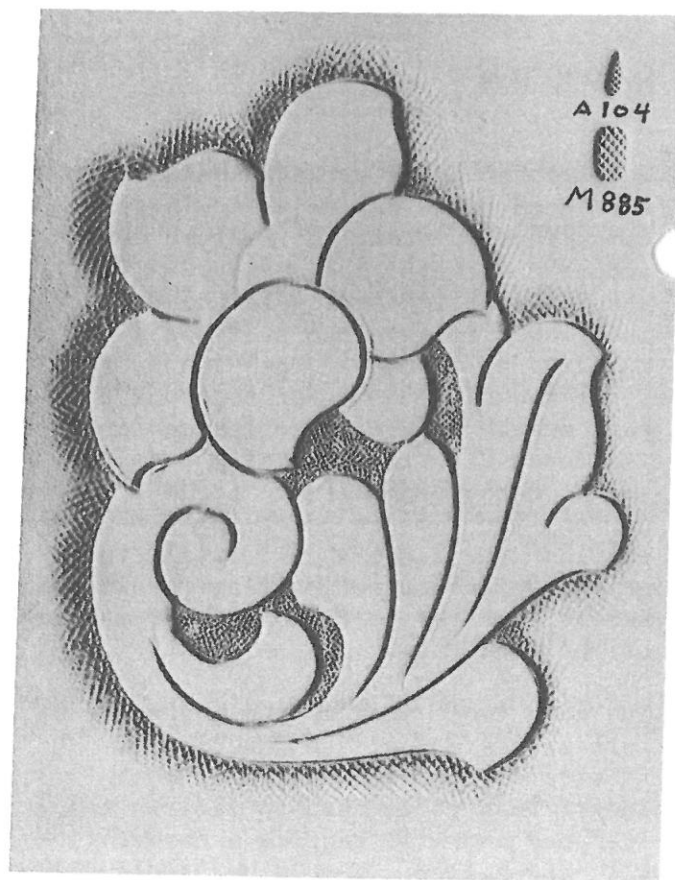
Description

The background tool comes in various sizes, and the one to use depends on how big a space there is to cover and on how small a corner you need to get into.



Purpose

Use the background tool to tap down the area around leaves, flowers, and swirls so they will stand out.



How to Use

Hold the tool straight up and down with the side of the little finger resting on the leather and the other three fingers stacked on top to make a spring action, causing the tool to rebound after each tap with the mallet. Move the background tool evenly and tap with a uniform lick of the mallet to obtain a smooth background of uniform depth.

Work the background areas systematically, completing each area before moving to the next.

The working end of most background tools is small; the moisture content of the leather should therefore be very low.

DECORATIVE CUTS

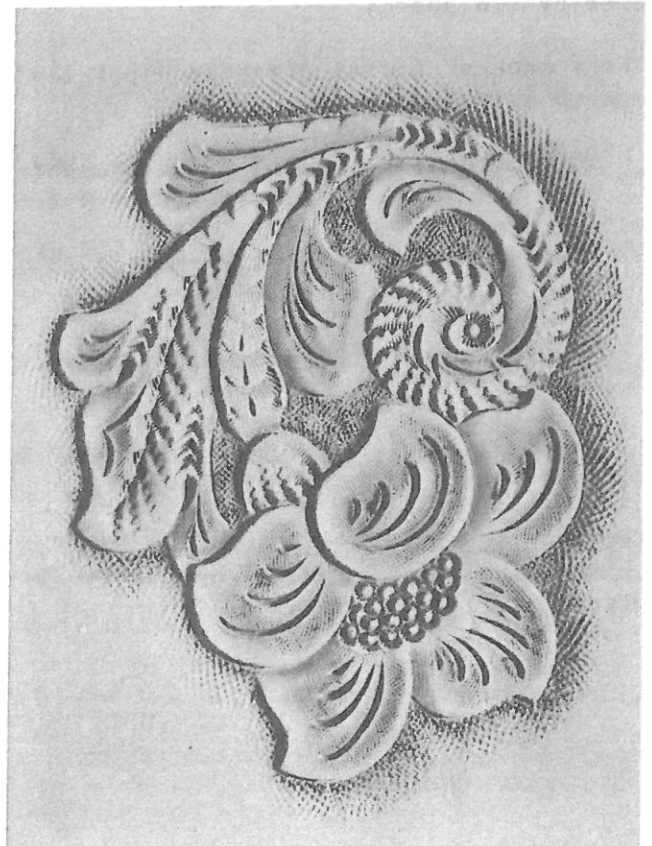
Make the decorative cuts free hand with the swivel knife, and follow the general contour of the leaves, petals, and stems.

It is hard to make decorative cuts smooth, so practice on scrap leather.

If the leather seems too dry, add more moisture with a sponge and allow the surface moisture to evaporate. (Be sure to go over the entire surface with your sponge so it will not leave water marks.)

Turn the knife in the fingers so the blade is almost parallel to the body, then force the blade deep into the leather, turning the knife sharply as it is pulled toward the body. Decrease the pressure on the knife gradually as the blade approaches the end of the cut.

Practice until you can coordinate the cutting, turning, and releasing of pressure into one movement.



LEATHER FINISHING

Leather will look better and wear better if it has a finish of some kind. Apply finish after carving and stamping are done and before lacing or setting snaps, to keep from getting the leather dirty or smudgy from too much handling.

Clean leather with a leather bleach, or saddle soap to remove any smudges or fingermarks. Rinse with a damp sponge and let dry.

Caution: Do not wet too much or you will lose the coloring created by the stamping tools.

When using treating compound or colorless dressings, apply evenly with a circular motion. Cover the surface quickly and evenly. Let it dry and, if too light, apply a second coat.

If you use liquid wax or saddle soap to finish the leather, apply a thin coat. Thick coats turn white and fill up the cuts and tool impressions. When dry, polish to a high lustre with a soft cloth.

LACING

Calf or goat lacing comes in a variety of shades from tan to dark brown and black. It can be purchased by the yard or by the spool.

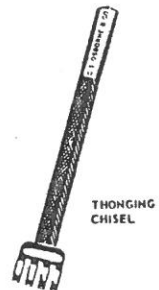
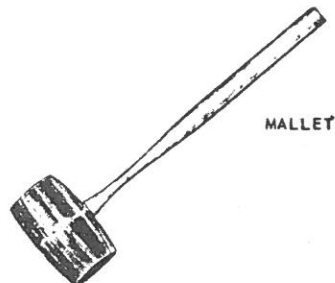
The amount of lacing required per lacing method is:

Whipstich	About 3 1/2 times the distance to be laced
Single loop	5 1/2 times the distance to be laced
Double loop	7 times the distance to be laced
Triple loop	9 times the distance to be laced

The most common lacing used is 3/32 of an inch in width, although other popular widths are 1/16, 1/8, and 3/16.

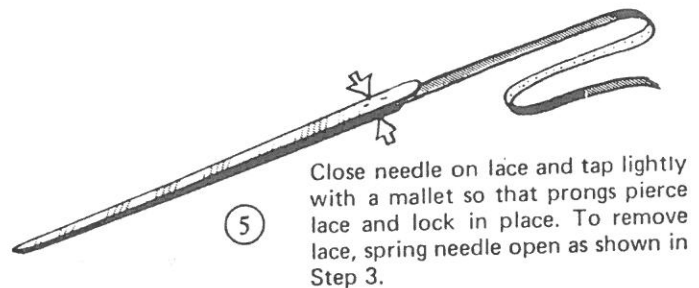
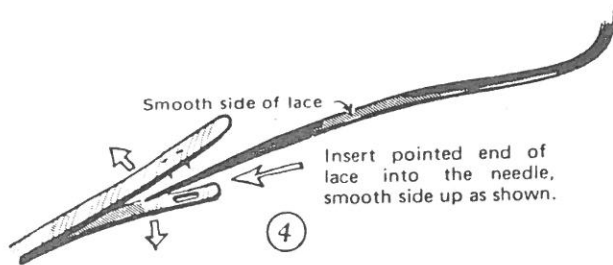
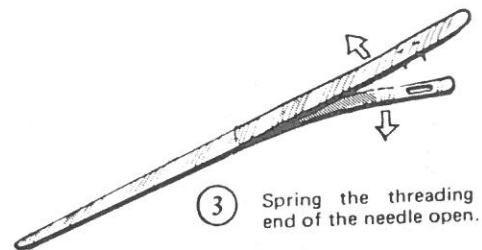
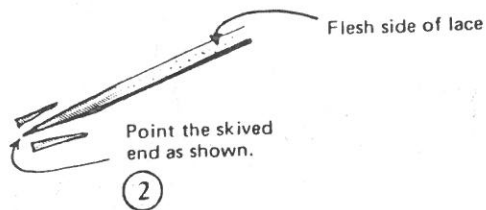
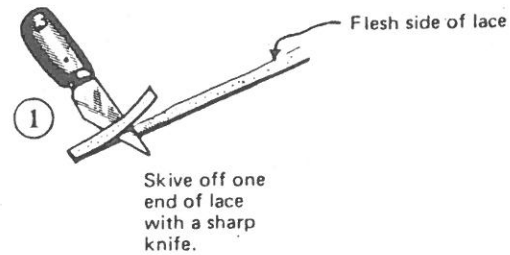
To prepare to punch lacing holes, put a piece of soft wood under your article (carved side down). Mark a guide line for the punching tool 1/8 of an inch from the edge. Then with a razor blade or sharp knife, cut off the corners so they are very slightly rounded.

Using a heavy mallet and lacing punch, make holes through the leather along the guide line. Your punch probably has four prongs. After the first series of cuts, place the first prong in the last cut and strike again. Continue this process around your article.



Threading a Lacing Needle

The easiest way to lace is to use a lacing needle. Work with a piece of lacing 2 yards long, with one end of your lace inserted into the needle.



Lacing

Lace with the carved side of the article facing you. Draw the lacing through beeswax to make it pull through the leather easier, and save wear on the lacing.

Point the lacing needle away from the body when inserting under loops or

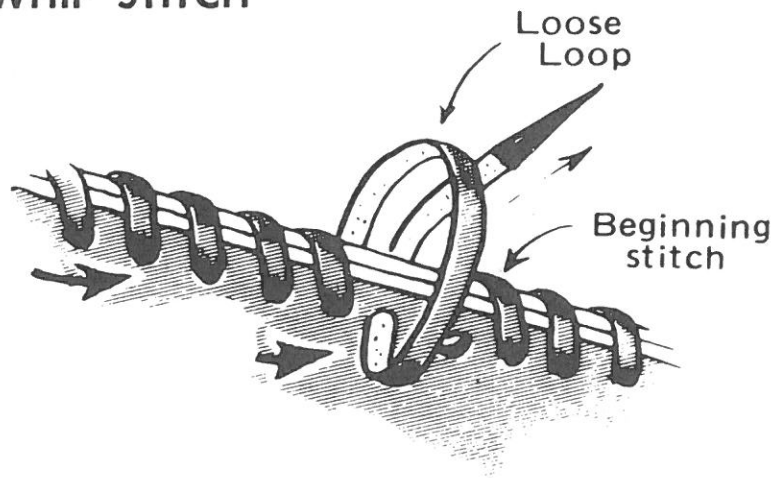
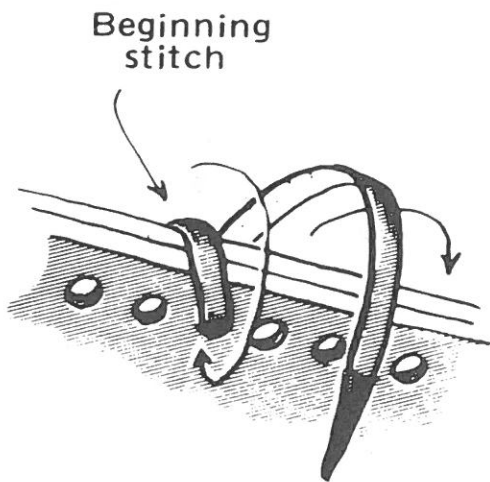
through holes. Start somewhere along the edge of the project rather than on a corner.

Put the lace through a hole two or three times around corners or at bends (such as in a billfold).

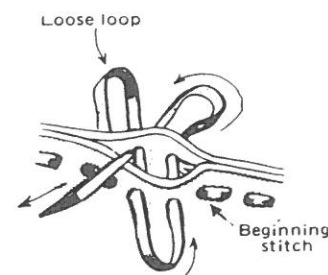
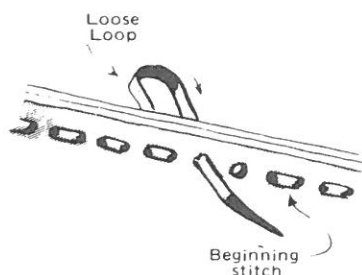
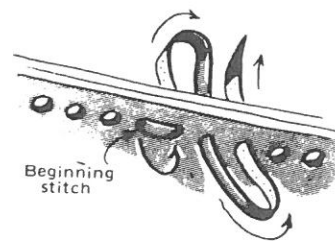
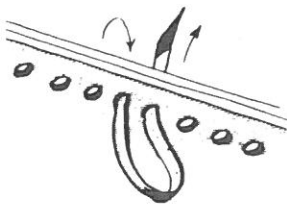
Methods of Lacing

There are many ways to lace articles, and four ways are shown here: whip stitch, running stitch, single loop, and double loop.

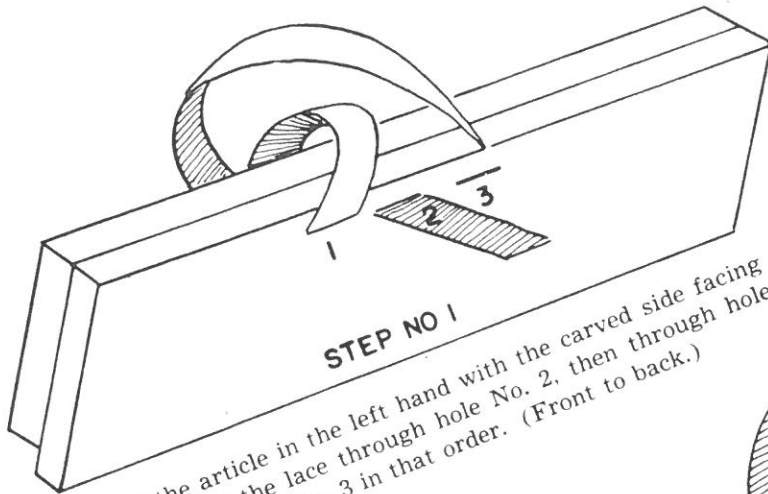
WHIP STITCH



RUNNING STITCH

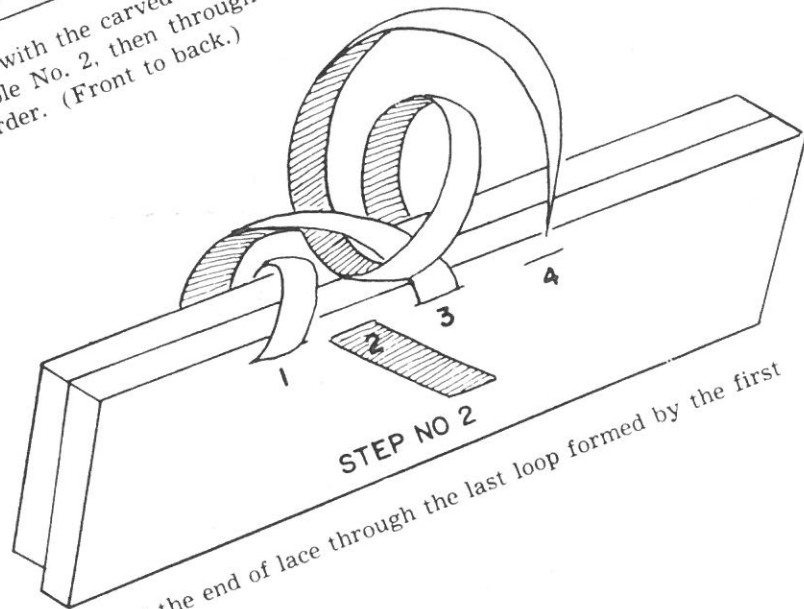


SINGLE LOOP LACING



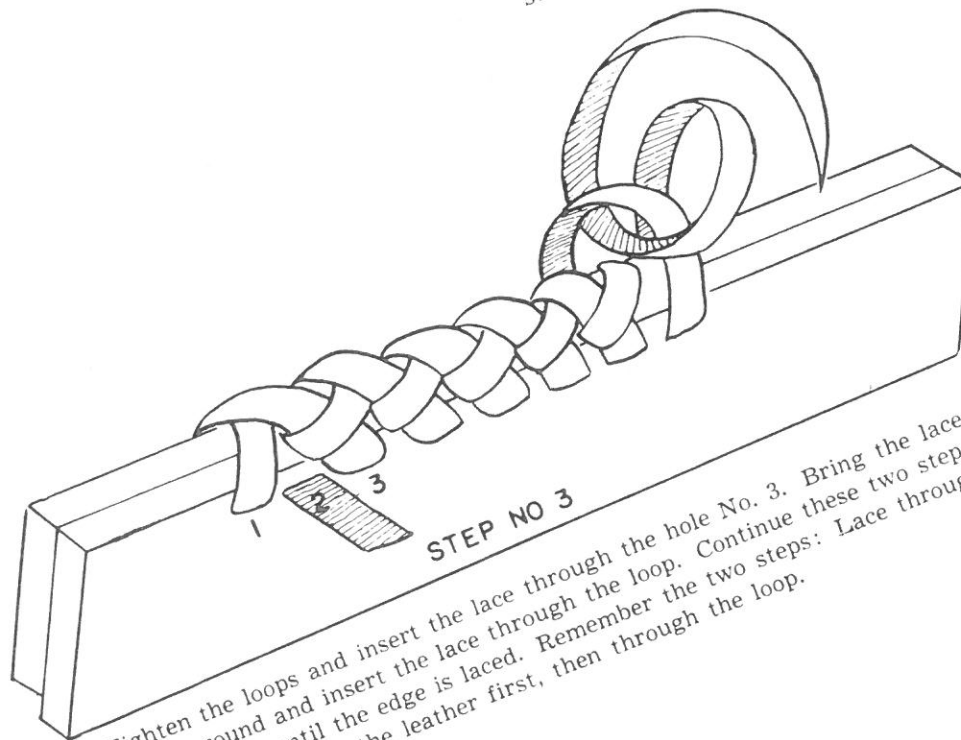
STEP NO 1

Hold the article in the left hand with the carved side facing you. Insert the lace through hole No. 2, then through hole No. 1, next hole No. 3 in that order. (Front to back.)



STEP NO 2

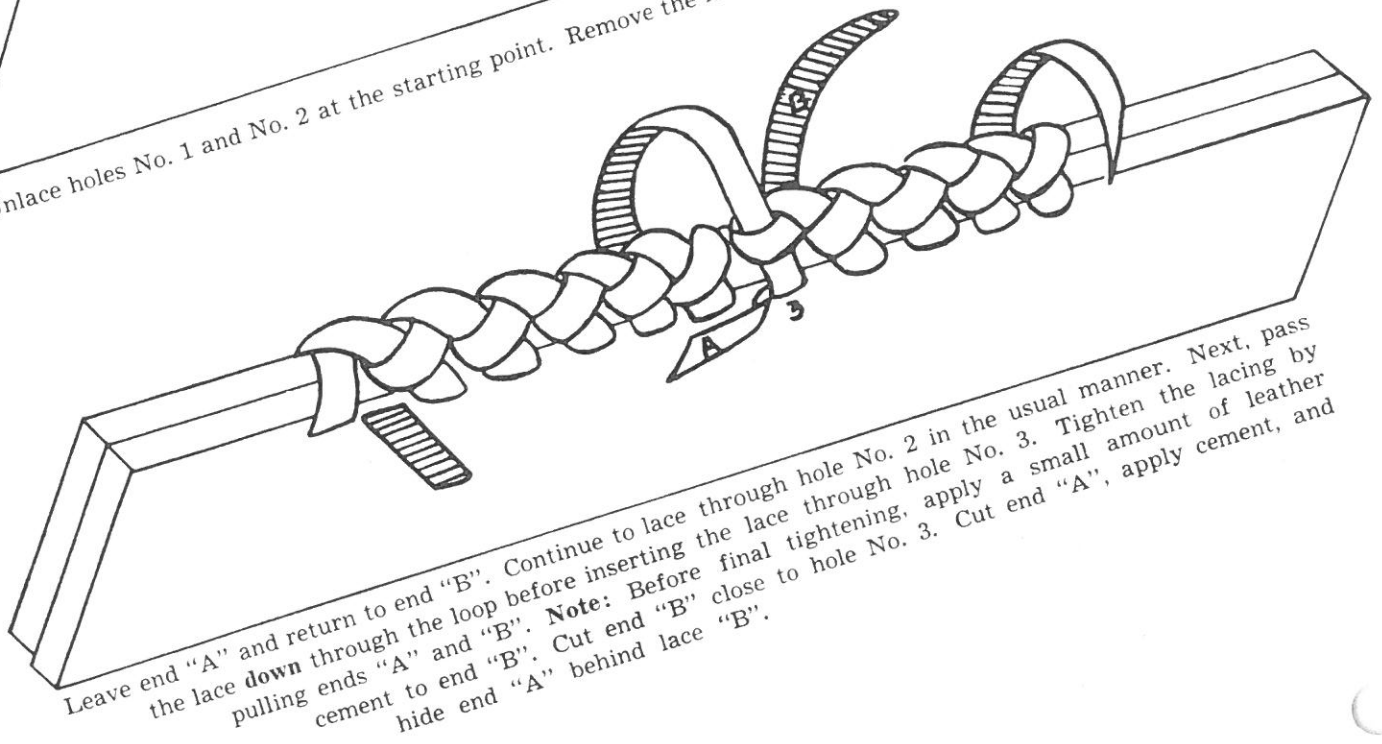
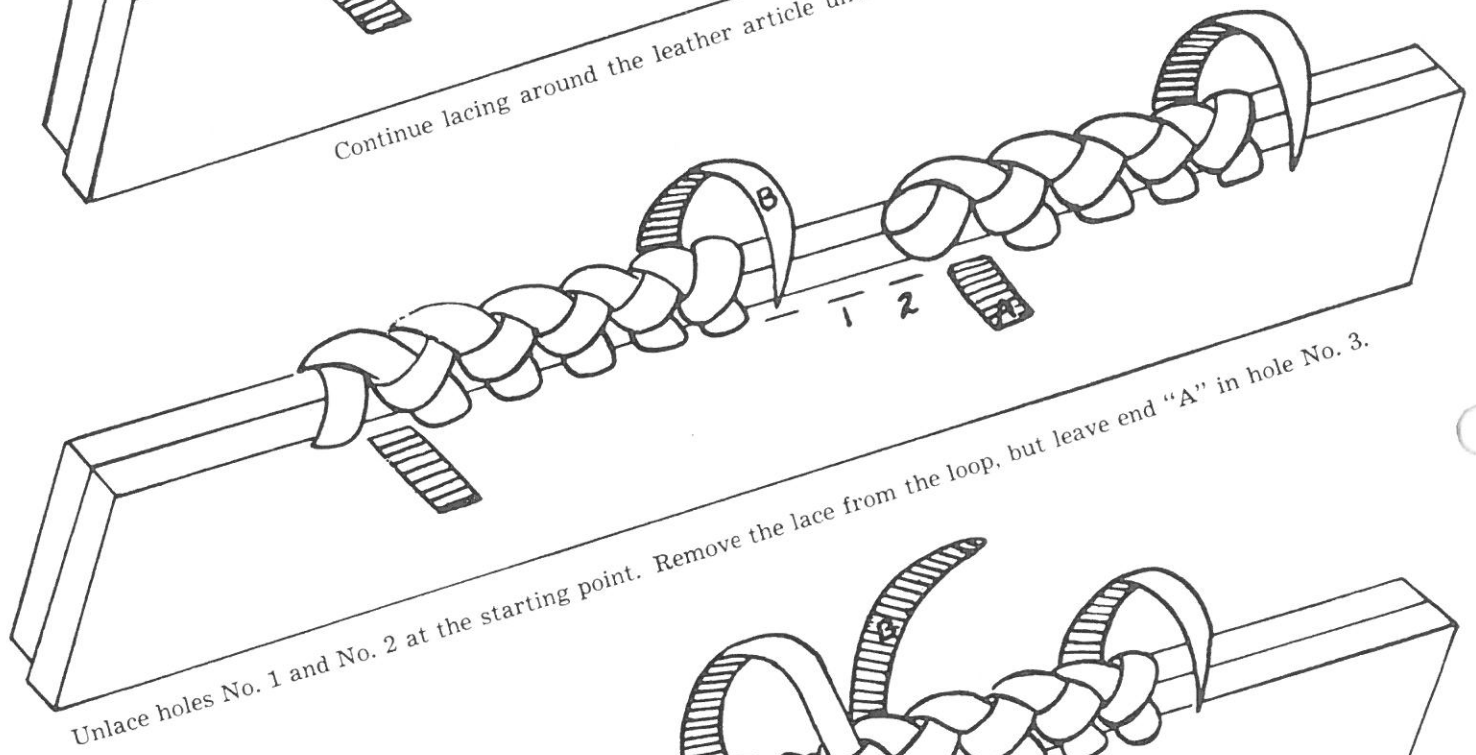
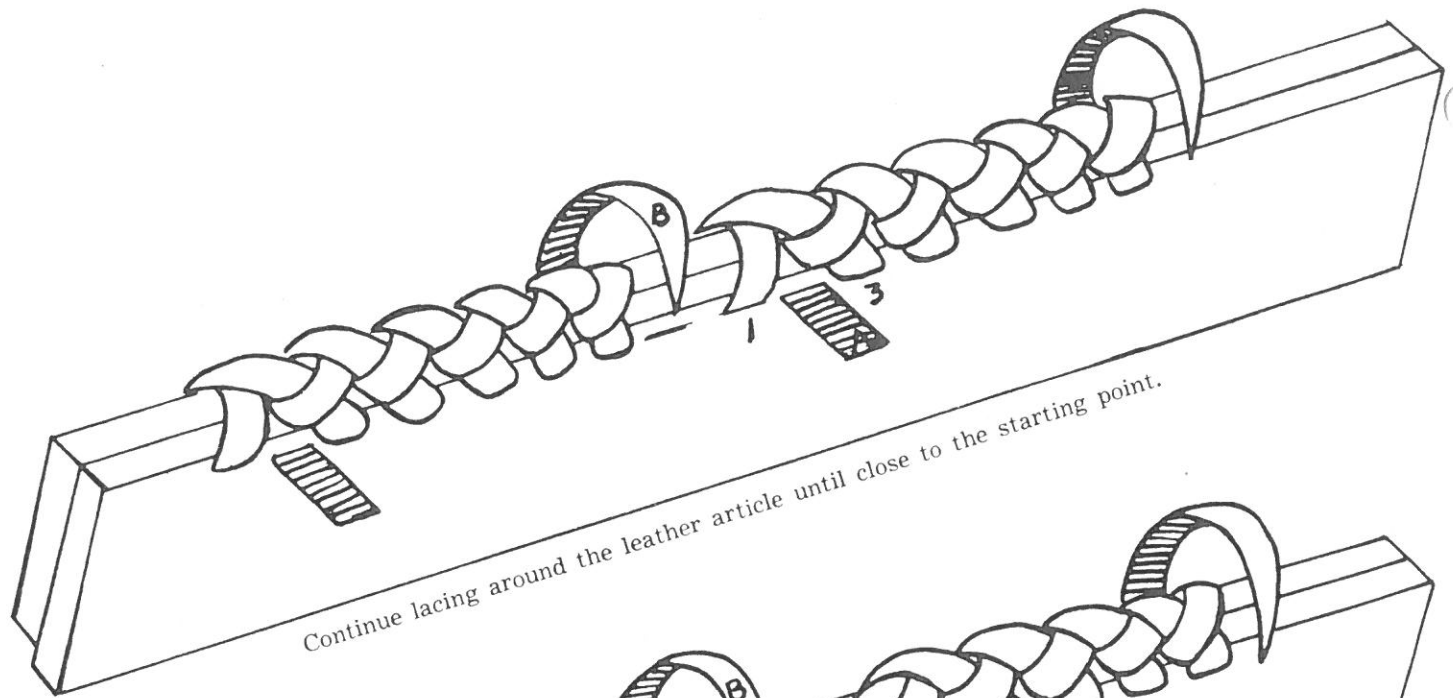
Insert the end of lace through the last loop formed by the first step.



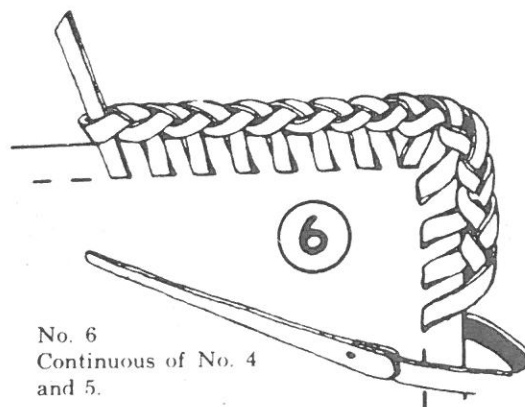
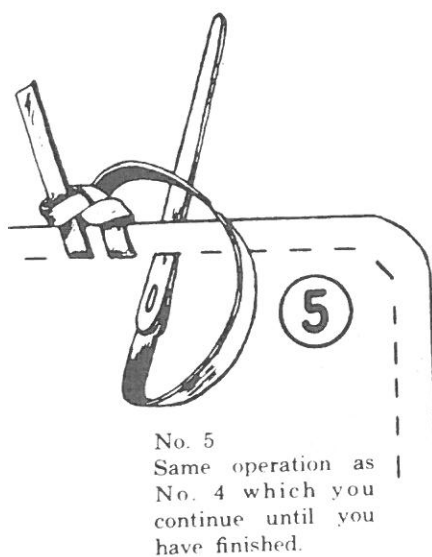
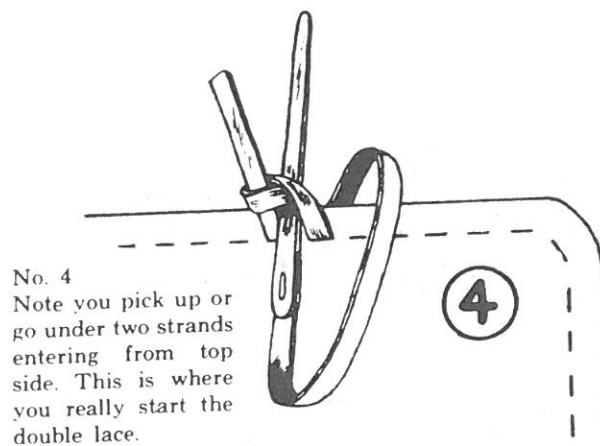
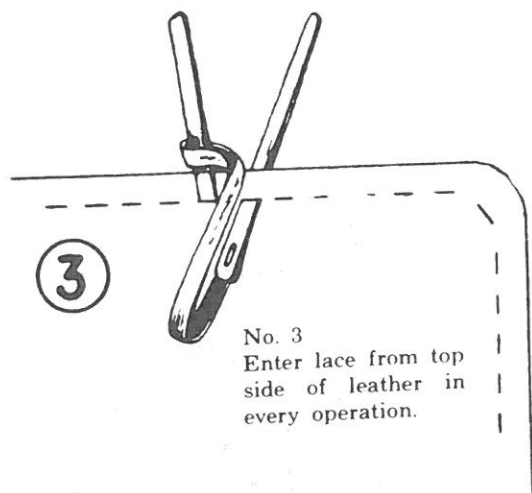
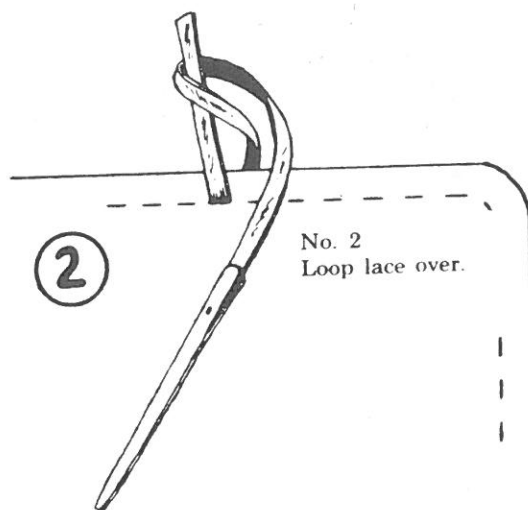
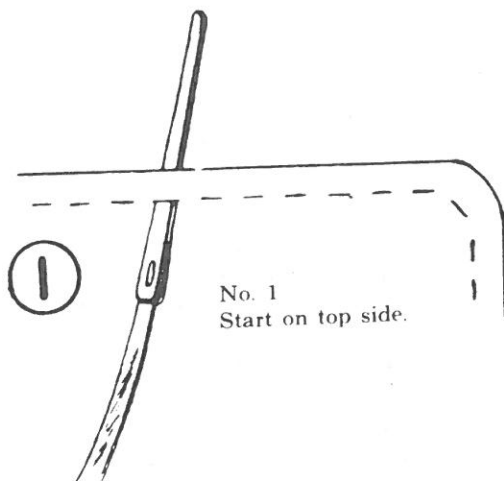
STEP NO 3

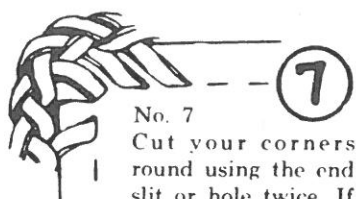
Tighten the loops and insert the lace through the hole No. 3. Bring the lace around and insert the lace through the loop. Continue these two steps until the edge is laced. Remember the two steps: Lace through the leather first, then through the loop.

STEPS IN JOINING SINGLE LOOP LACING

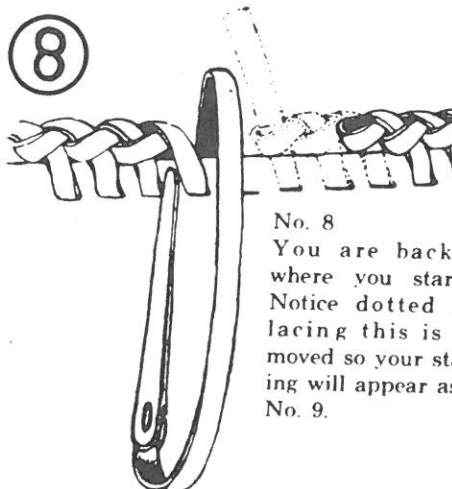


DOUBLE LOOP LACING

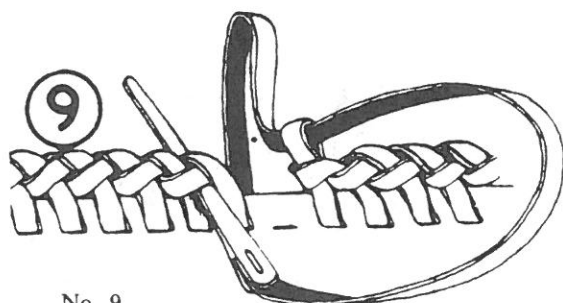




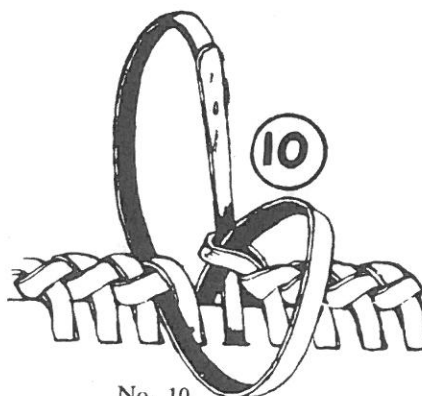
No. 7
Cut your corners round using the end slit or hole twice. If you prefer you can use the corner slit three times.



No. 8
You are back to where you started. Notice dotted line lacing this is removed so your starting will appear as in No. 9.

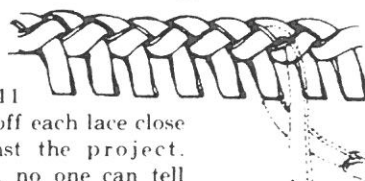


No. 9
Note only one hole remains unlaced.



No. 10
Completion of the tie in.

11



No. 11
Cut off each lace close against the project. Now, no one can tell where you started or where you stopped.

While lace is still damp lay project on firm surface and beat down with mallet.

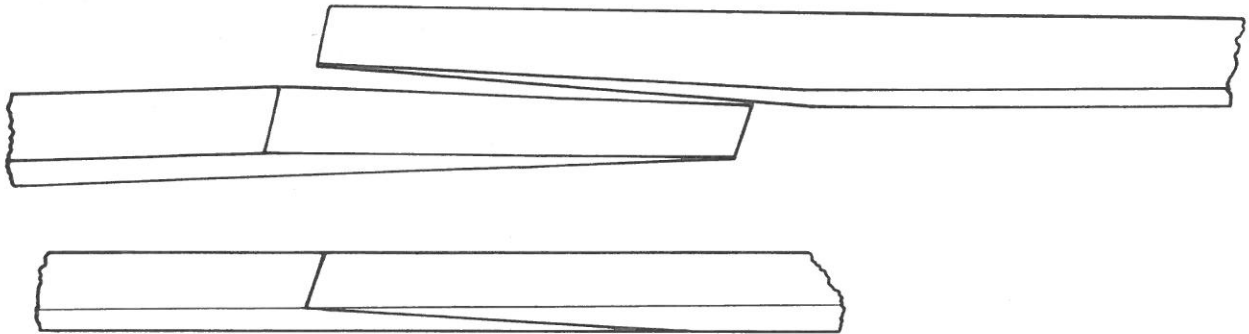
SPLICING LACE

Cementing

Splicing is joining a new piece of lacing to an old. Remove the needle from the end of the lacing now being used. Then, with a razor blade or sharp knife, thin the end on a slant about $\frac{3}{4}$ of an inch back. Cut off a new piece of lacing, 6 feet in length, and thin one end as you did the other piece. Be sure to thin the smooth side of one lacing and the round side of the other, so that

when the two ends are glued together, the splice is the same thickness as the lace.

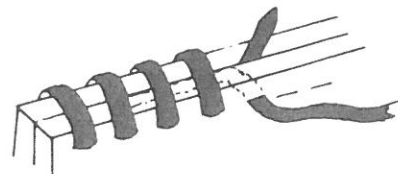
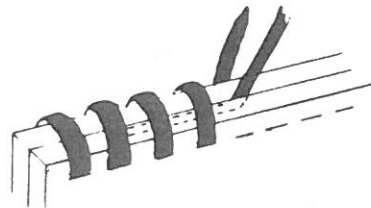
Put a drop of model cement on the thinned end of one piece of lacing and lap the other piece over it. Press together and allow to dry completely. Then continue lacing as before. Be sure that enough cement is used to cover both ends well so they won't fray.



Substituting

1. When you are about out of lacing lay in an extra lace between the two thicknesses of leather above the lacing holes.
2. Lace over this extra lace four or five more holes until out of lace.
3. Insert the short end of the old lace through the first thickness of leather, or about half way, and bring up from between the two thicknesses. Bring new lace through hole of the second thickness or the other half.
4. Lay short end of old lace back between the two thicknesses and above lacing holes, and continue lacing with new lace.

When properly done, it is almost impossible to tell where a new lace was added, and it is a quite permanent method.



ATTACHING SNAP BUTTONS

BELT SIZING CHART

WAIST SIZE	OVERALL LENGTH
18"	24"
20"	26"
22"	28"
24"	30"
26"	32"
28"	34"
30"	36"
32"	38"
34"	40"
36"	42"
38"	44"
40"	46"
42"	48"
44"	50"

Materials Needed

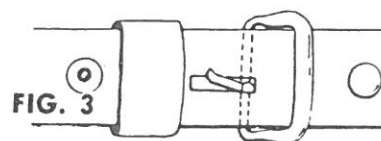
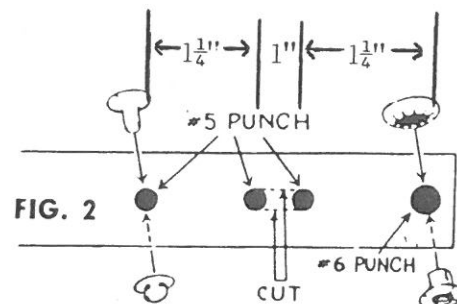
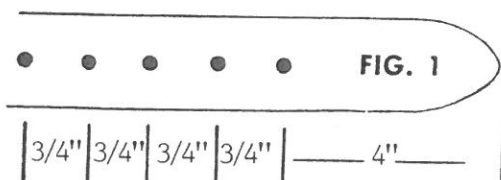
Snap-button outfit

Revolving punch

How to Do

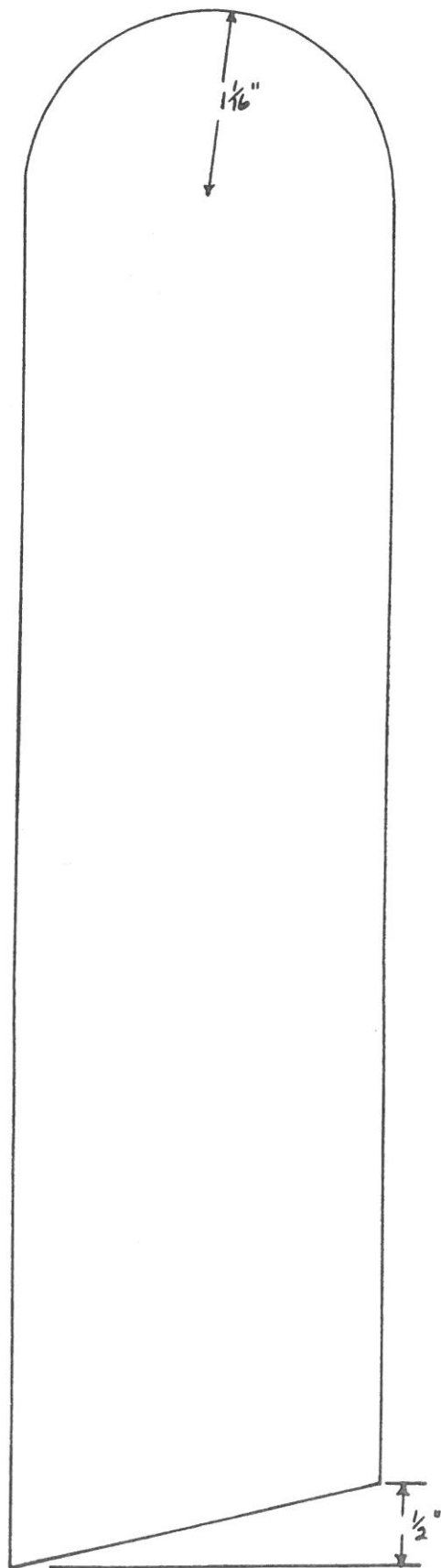
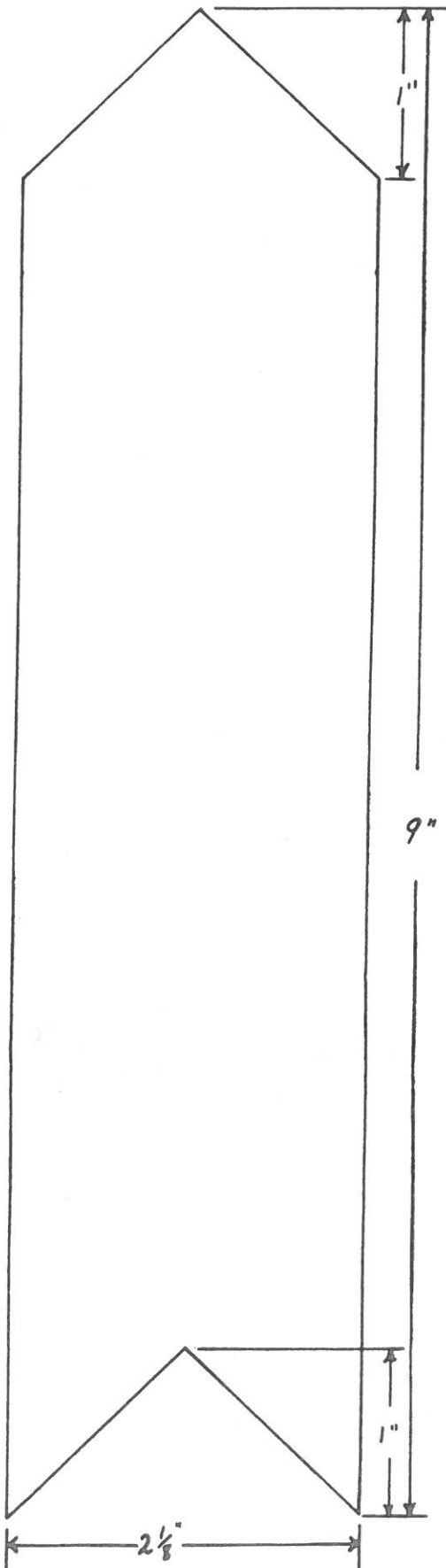
1. There are 4 different parts to a snap button—the cap and eyelet form one unit, and the spring and post form the other.
2. Locate and punch the proper-sized hole for the eyelet. Use a piece of scrap leather to make a test hole to check the size.
3. Insert the eyelet through from the under side of the leather. Lay the eyelet on the anvil of the snap-attaching set with the flesh side of the leather down. Place the cap over the eyelet and the concave part of the hammer of the snap-attaching set on top of the cap. Strike the hammer sharply with a mallet. This will fasten the parts firmly together. Too much force will cut the leather around the eyelet.
4. Locate the hole for the post by aligning all parts and then pressing the cap firmly in position where it is to snap on to the spring. The eyelet will leave an impression, thus locating the position for the spring and post. Punch a No. 1 hole.
5. Insert the post through from the under side of the leather. Lay the post on the anvil and place the spring over the post. The hollow part of the hammer is placed over the spring. Strike the hammer sharply with the mallet. Test the snap button. If it is too loose, lightly tap the spring. If the cap will not close over the spring, loosen the spring by lightly compressing it with a pair of pliers.

How to Set Buttons and Attach Buckle on Belt

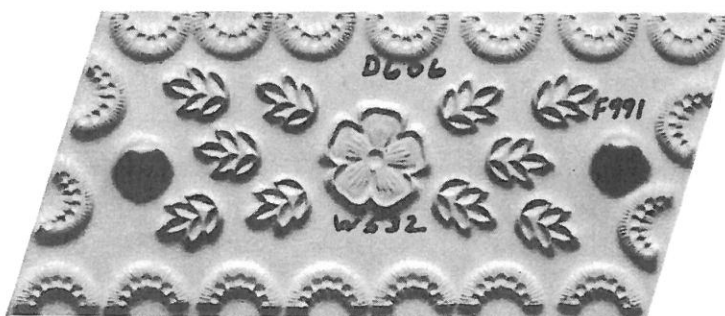


projects

BOOKMARK



HAIR BARRETTES

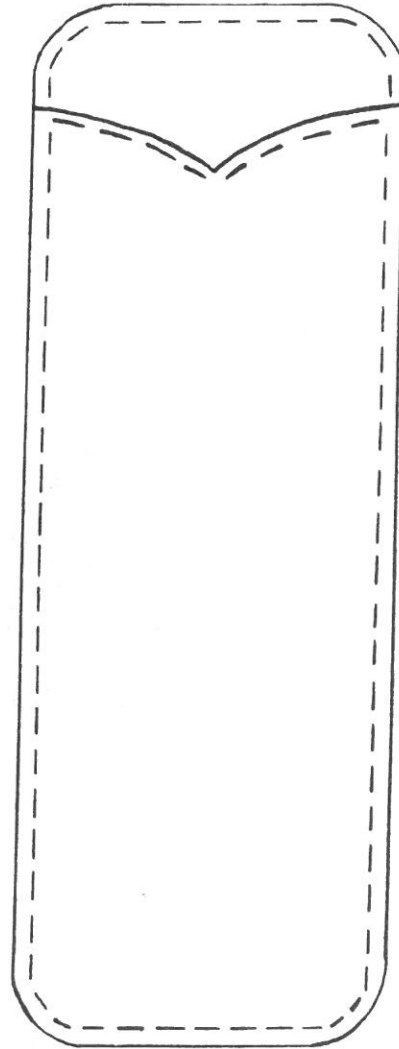


COMB CASE

Two pieces of leather 5 3/4" x 2" (or whatever size needed for comb)

How to Make

1. Make pattern according to size needed, from heavy paper or cardboard. Notice that the top piece, upon which the design is placed is shorter than the piece in back. The comb can then be slipped in place.
2. Place pattern on leather and cut out leather. Use ruler so edges will be straight.
3. Select or make design and trace on leather. Be sure leather is of the proper dampness.
4. Carve and stamp design.
5. Put finish on leather.
6. Punch holes for lacing.
7. Lace pieces together, using the whip stitch.

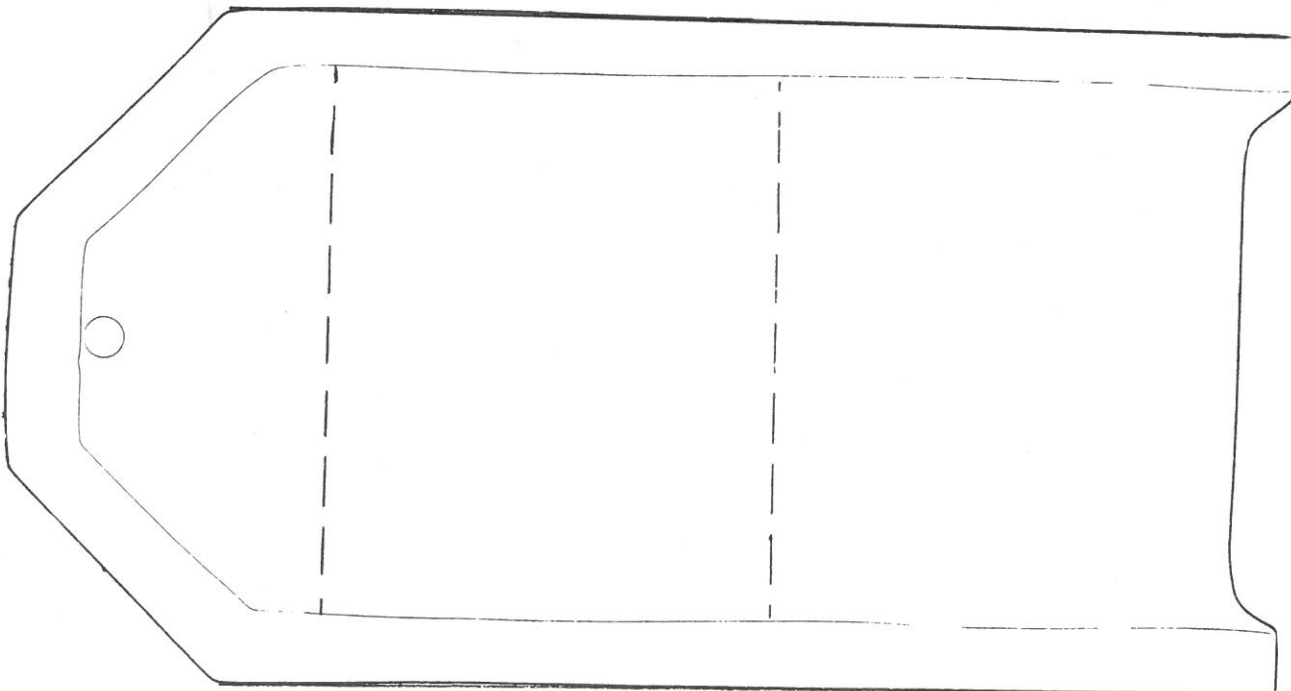
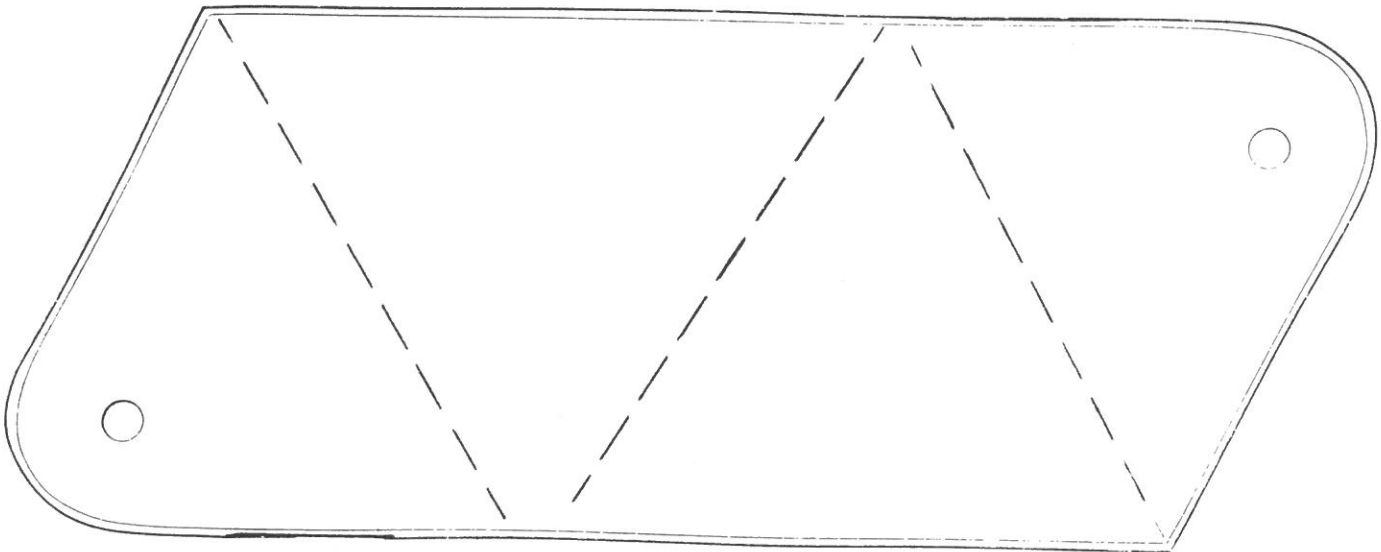
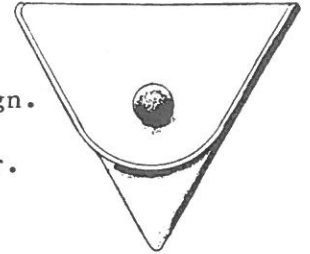
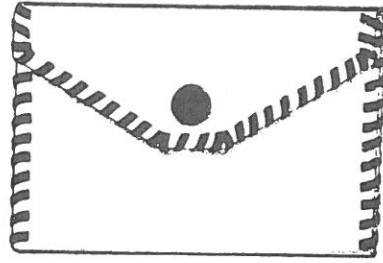


COIN PURSE

Here are two patterns for coin purses.
They can be made any size you wish.

How to Make

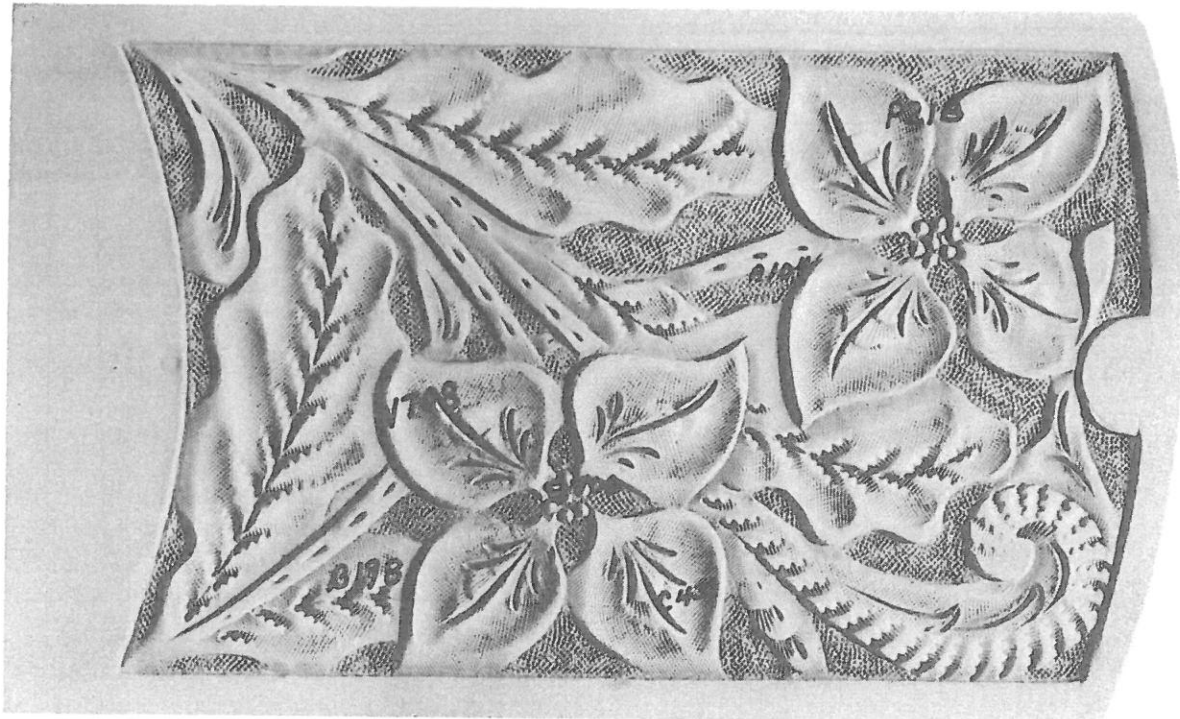
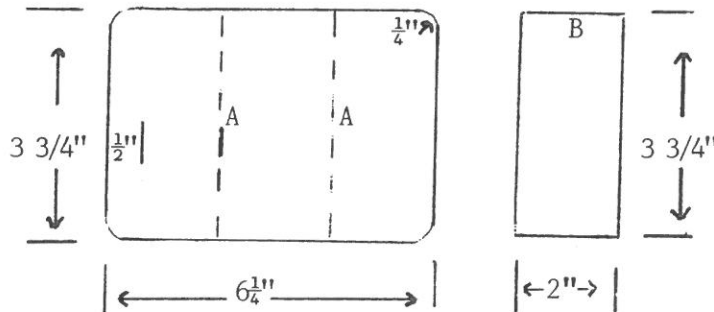
1. Make a pattern according to size desired. Mark the folds on your pattern and mark the places where snaps will go.
2. Place pattern on leather and cut out leather. (Use straight edge.)
3. Select or make design and trace on leather.
4. Carve and stamp design.
5. Put finish on leather.
6. Insert snaps.
7. Punch holes for lacing, and lace. (The triangular purse is not to be laced.)



6 HOOK KEY CASE

How to Make

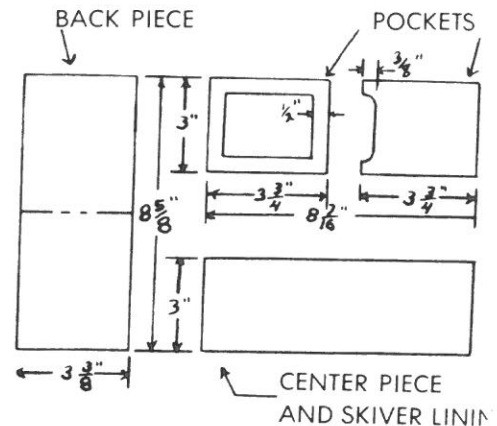
1. Make pattern to size shown. Place on leather and cut out.
2. Dampen leather.
3. Select or make design and trace on leather.
4. Carve and stamp design.
5. As soon as article is dry, clean and add finish to leather.
6. Cement the top edge of the inside piece "B" in position.
7. Punch holes for lacing and lace around entire key case, using either single or double loop.
8. Center the key plate on the inside piece to within $\frac{1}{8}$ " of the lacing. Mark the location of the holes and punch them. Insert the eyelets up through the leather and key frame. Turn the inside part so that it can be placed on the edge of the table. Place the eyelet setter over the eyelet and strike it sharply with a mallet.
9. Locate and set the cap and eyelet of the snap button. In locating the spring, it is best to place one or two fingers on the inside of the key case before pressing the cap to locate the hole. This will make allowance for the keys.



BILFOLD

How to Make

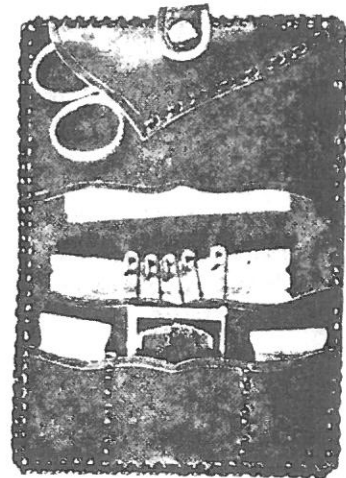
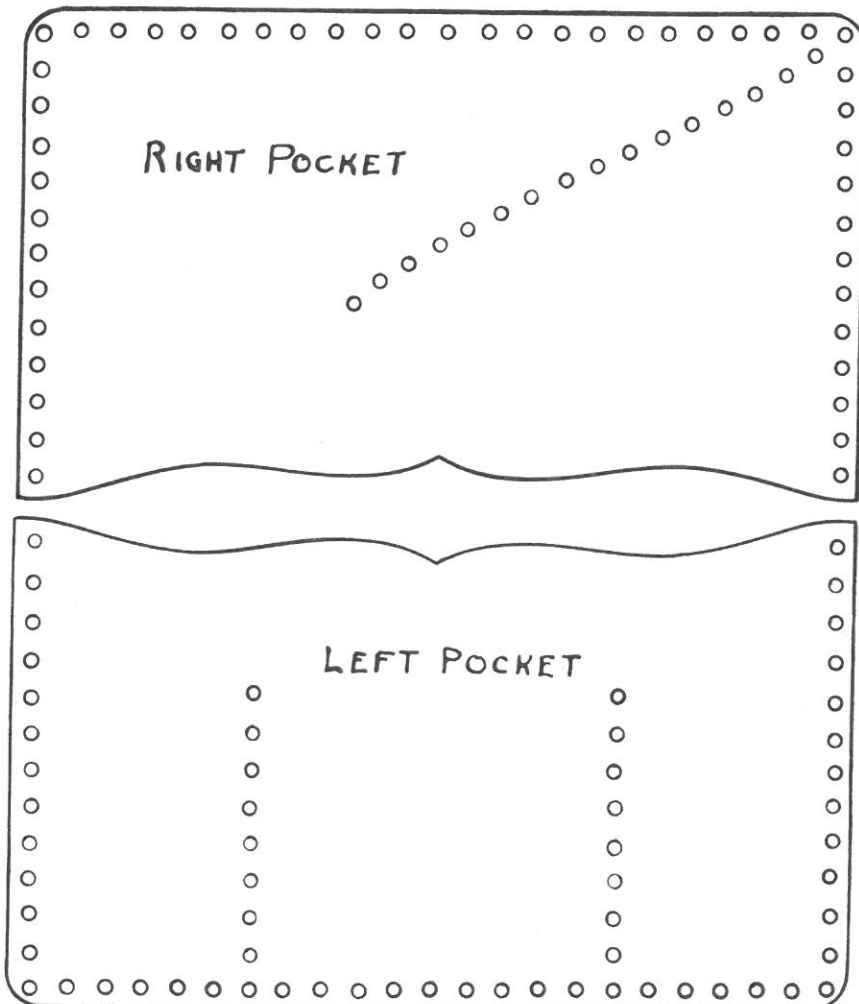
1. Lay out pattern as shown in diagram.
2. Using pattern, cut out various pieces. Use skiver for lining.
3. Dampen leather.
4. Select or make design and trace on back piece.
5. Carve and stamp design.
6. Clean leather and apply finish.
7. Cement the pockets to the center piece. Cement a piece of skiver lining to the flesh side of the cover.
8. Punch the top edge of the inside part $1/8$ " in from the edge.
9. Start lacing at the left end, cementing the end of the lace to the inside of the center piece. Lace across the pockets. Do not cut off the lace which is left over as you will continue lacing from here around the billfold as soon as you assemble it and make thong slits.
10. Cement the edges of the assembled inside part to the edges of the cover, being sure not to cement the top edge.
11. Round all four corners slightly and make thong slits $1/8$ " from the edge.
12. Continue lacing around the billfold, using the lace left over from the inside part of the billfold.
13. Cut celluoid to fit the pocket.

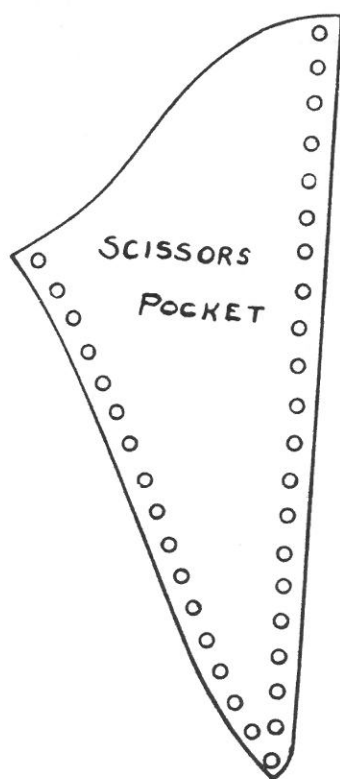
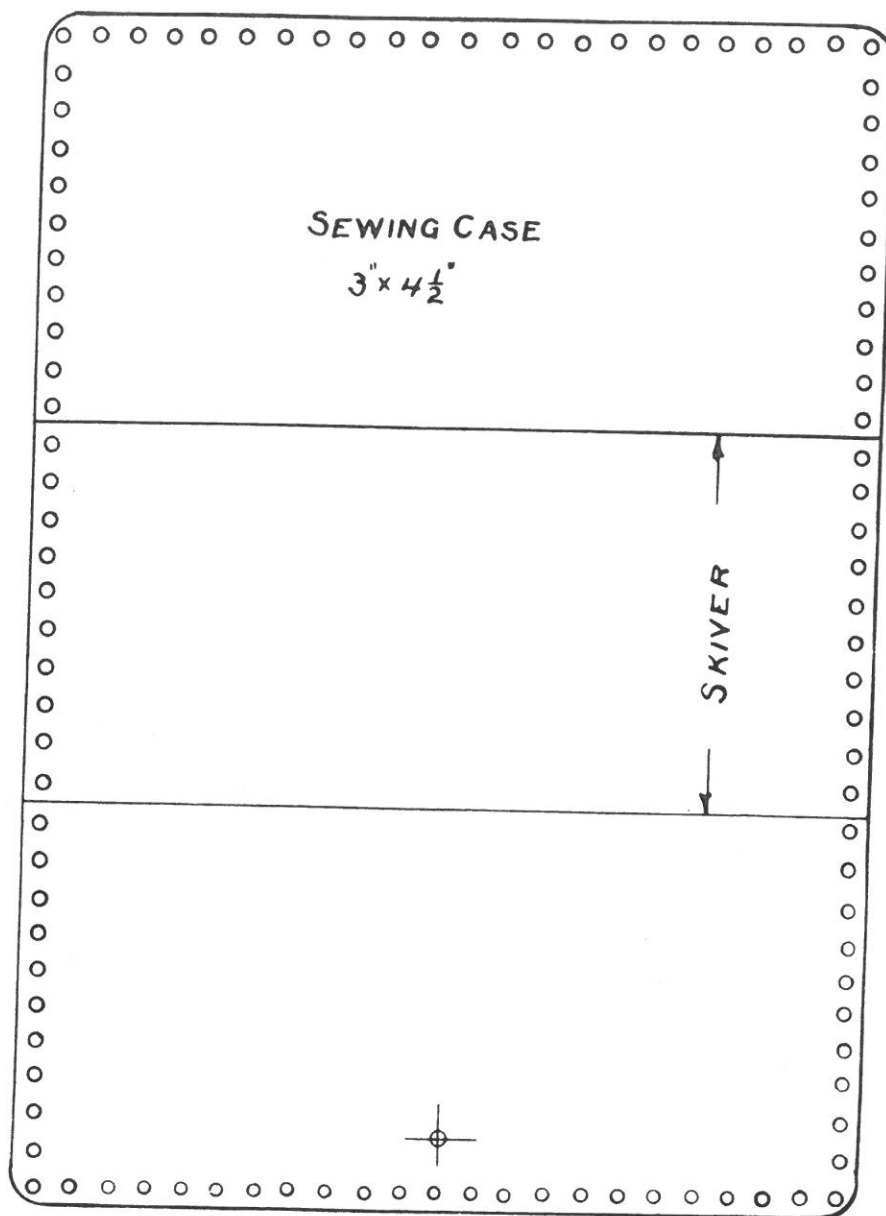
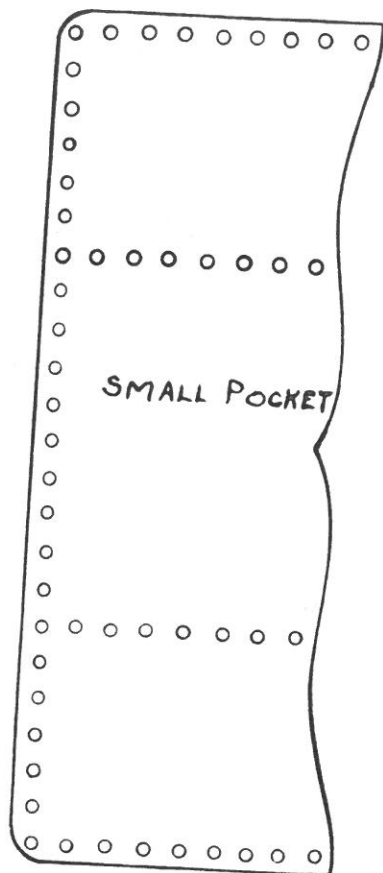


SEWING CASE

How to Make

1. Make patterns to sizes shown and cut out leather.
2. Dampen the leather.
3. Select or make a design and trace on leather.
4. Carve and stamp design.
5. Clean and add finish to leather.
6. Set snaps as indicated.
7. Glue the piece of skiver lining to the middle of the back part of the sewing case between the two places marked on the pattern. The rubber cement should be placed on the back of the skiver and on the leather itself and glued together.
8. Punch the holes. Use the revolving punch for the holes for the in-and-out stitch. Use the thonging chisel for the outside edge.
9. In lacing, first lace the pockets together with a running stitch. That is, lace the scissors pocket onto the right pocket and the small pocket onto the left pocket. Then begin at the lower left corner of the back of the sewing case, lace all around, putting in the other set of pockets in the proper place. Lace the tab end in its place, setting it on the edge of the leather and lace to main parts. Be sure to bring the lace through each corner hole at least twice.





PICTURE FRAME

How to Make

1. Lay out pattern as shown in diagram.

(5 Pieces, including skiver and buckram). This pattern is for a 4" x 6" picture.

Cover--8 1/8" x 11 1/2"

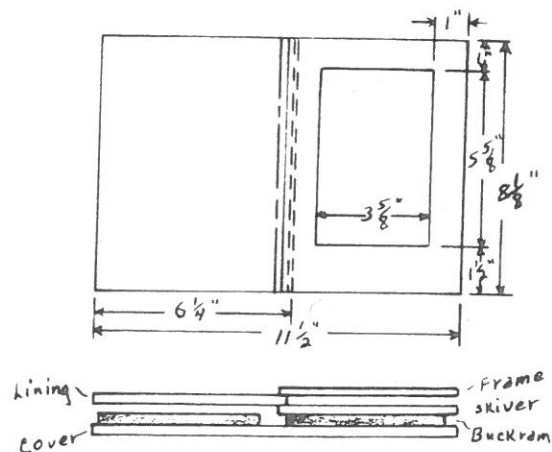
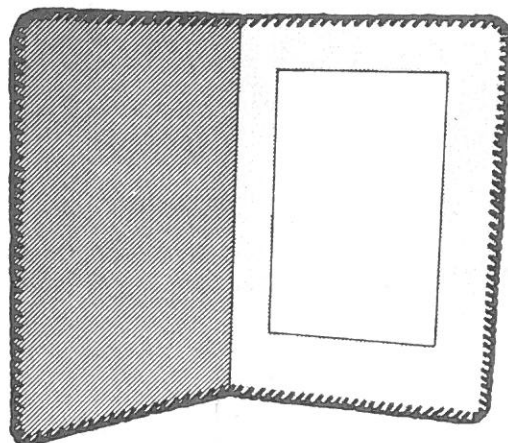
Frame--5 7/8" x 8 1/8"

Lining--6 1/4" x 8 1/8"

Skiver--5 7/8" x 8 1/8"

2. Using pattern, cut these pieces from leather. Be very careful when cutting the opening for the picture so that the edges are straight. (Dampen the back piece so it will be ready to carve when you are ready for it.)
3. Cut 2 pieces of buckram for stiffening the cover. Cardboard may be used if buckram is not available, but it is not as satisfactory as buckram.
4. Select and trace your design on the back piece.
5. Carve and stamp design.
6. Clean and finish the leather.
7. Assemble the picture frame as shown in the diagram. Place the buckram upon the cover so that it is in 1/4" from all edges and the center line. Place a thin piece of skiver over the buckram and cement the edges to the edges of the cover. The lining is next cemented to the cover. The three edges of the frame are next cemented to the skiver and the cover. (Be sure to roughen areas to be cemented together.)

8. Punch holes for lacing all around.
9. Lace, using the single or double loop.
10. Cut a piece of celluloid larger than the opening in the frame. Slide the picture and the celluloid into place.



designs

These designs have been prepared especially for the projects in this circular by the artist staff of Tandy Leather Company of Ft. Worth, Texas.

The numbers on the designs are numbers of the particular stamping tools which are recommended for use to make that particular type of impression. Those stamping tools can be purchased from almost any leathercraft company. It is not always necessary to use the stamp indicated as others can be substituted.

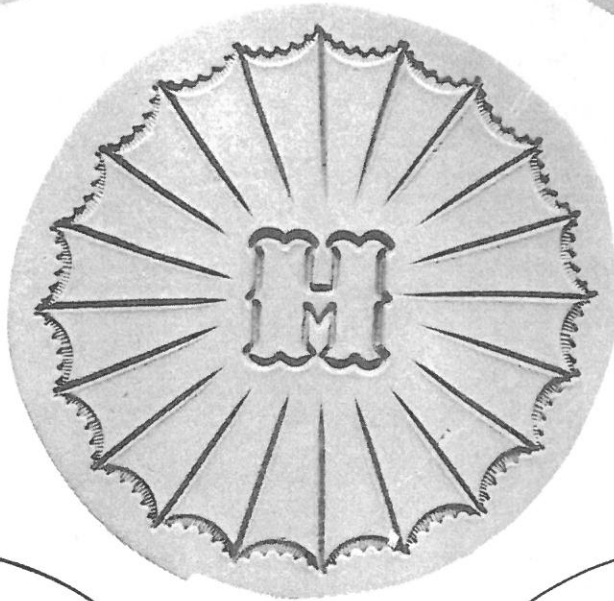
BOOKMARK



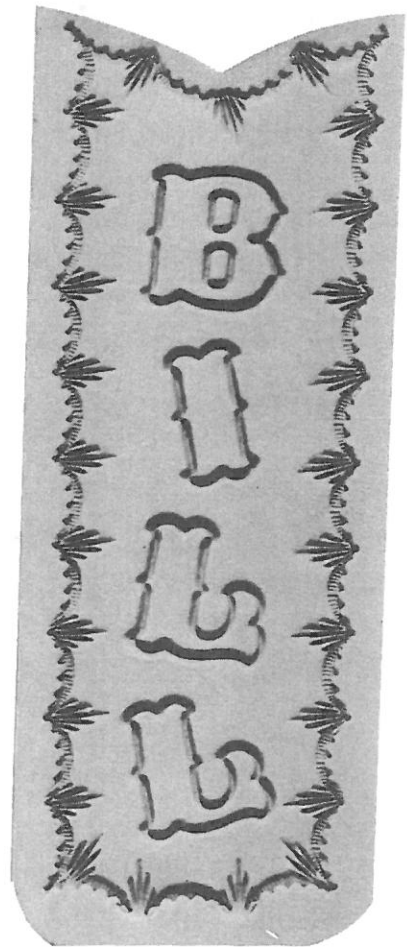
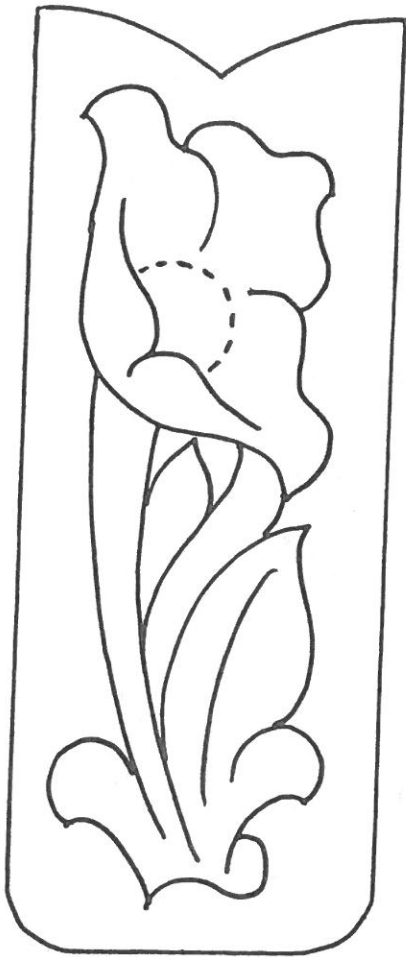
BOOKMARK



COASTERS or ROUNDERS



COMB CASE

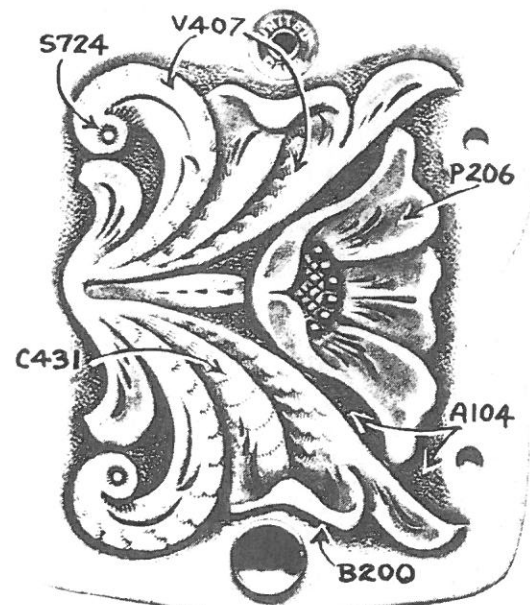
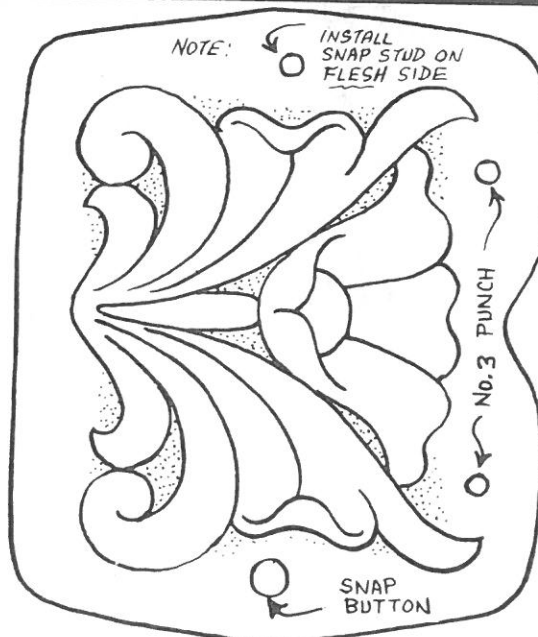


KEY CASE

FOLD 'N' SNAP KEY CASE

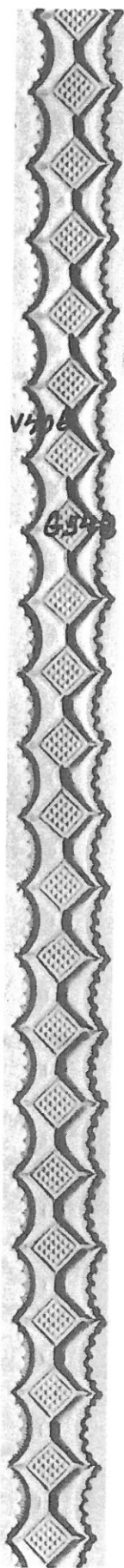


- CARVE - STAMP
- DYE AS DESIRED
- APPLY FINISH
- ASSEMBLE

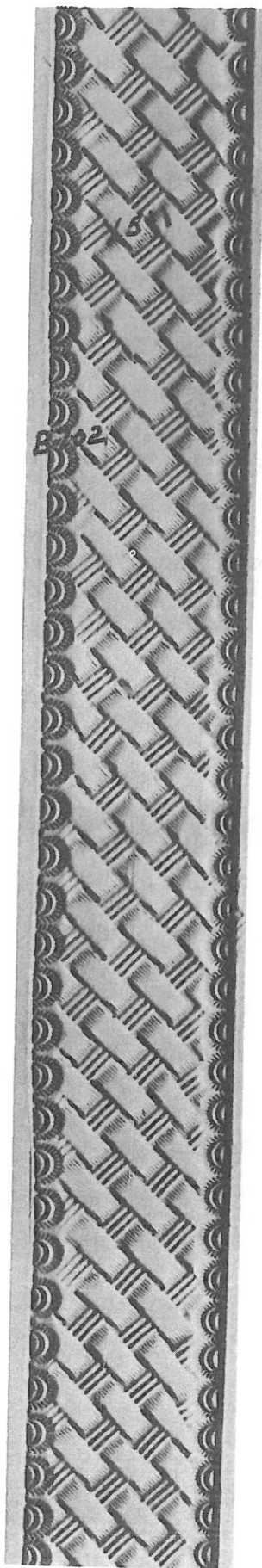


3/4" BELTS/DOG COLLARS

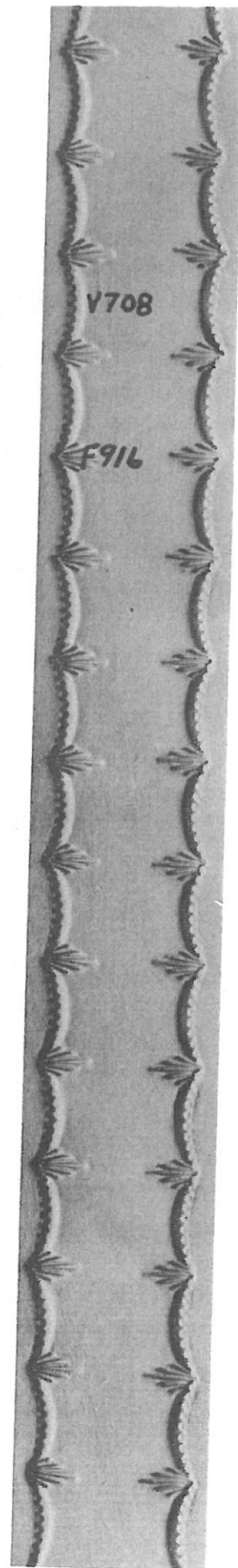
1" BELTS



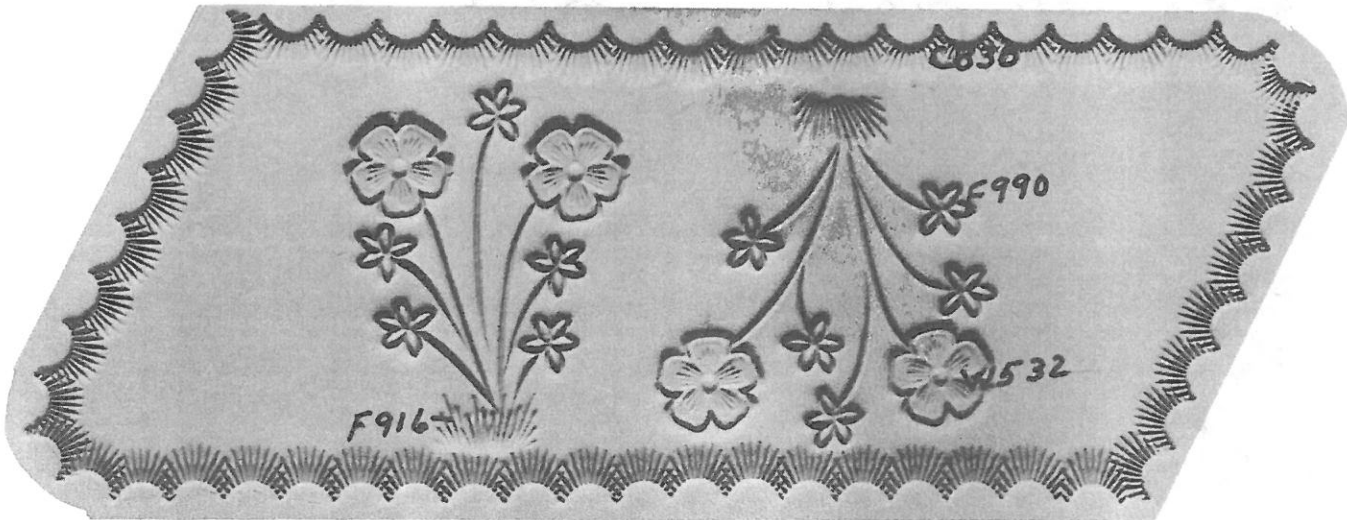
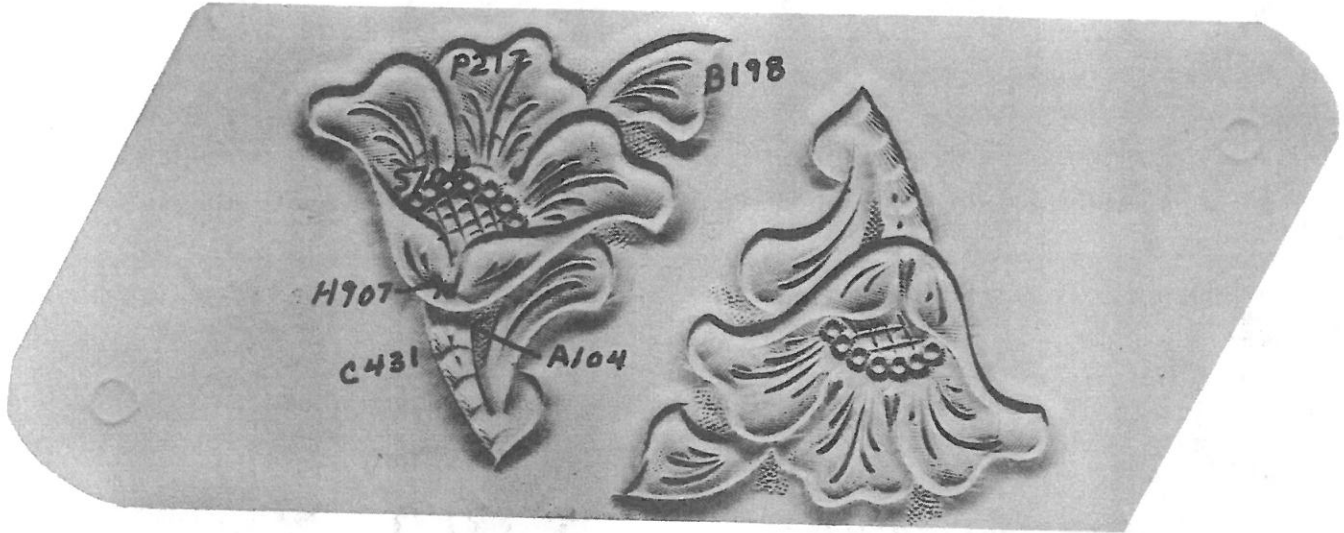
1 1/2" BELTS



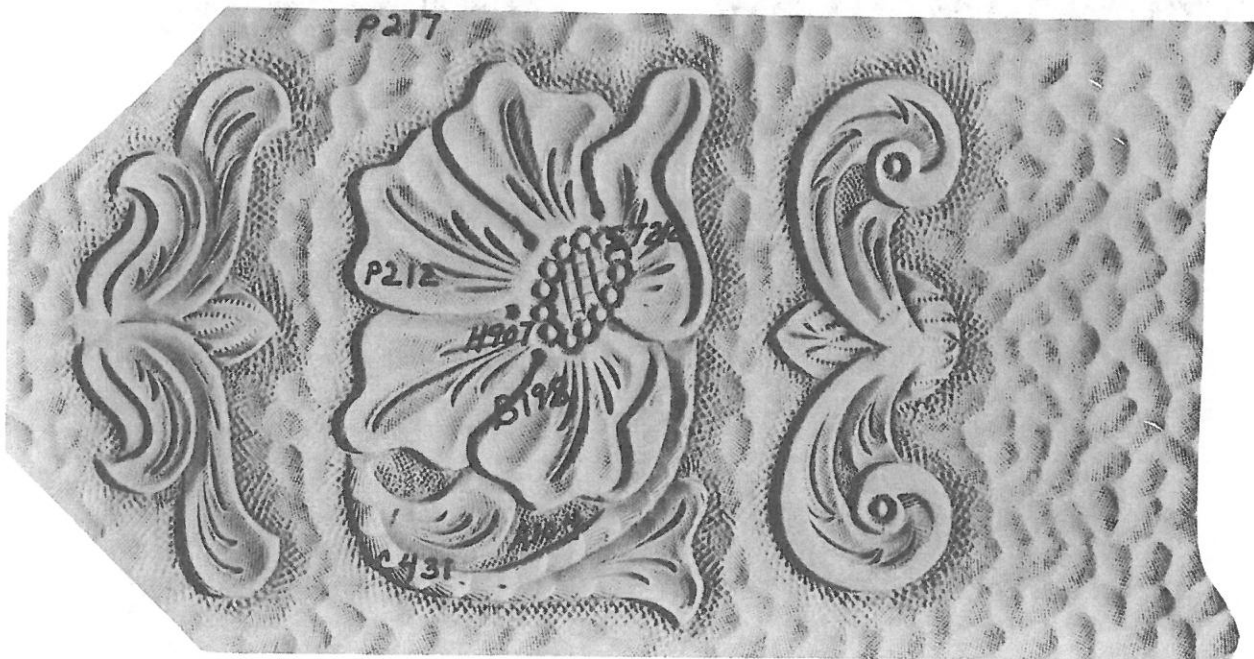
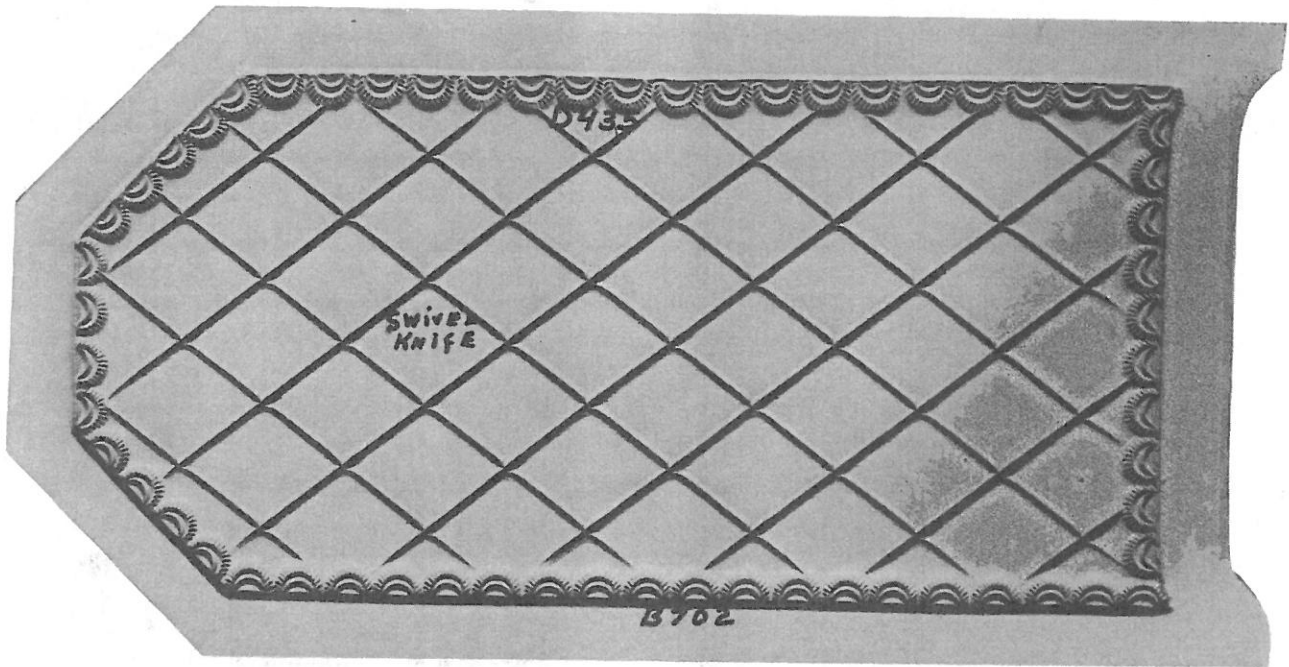
1 1/4" BELTS



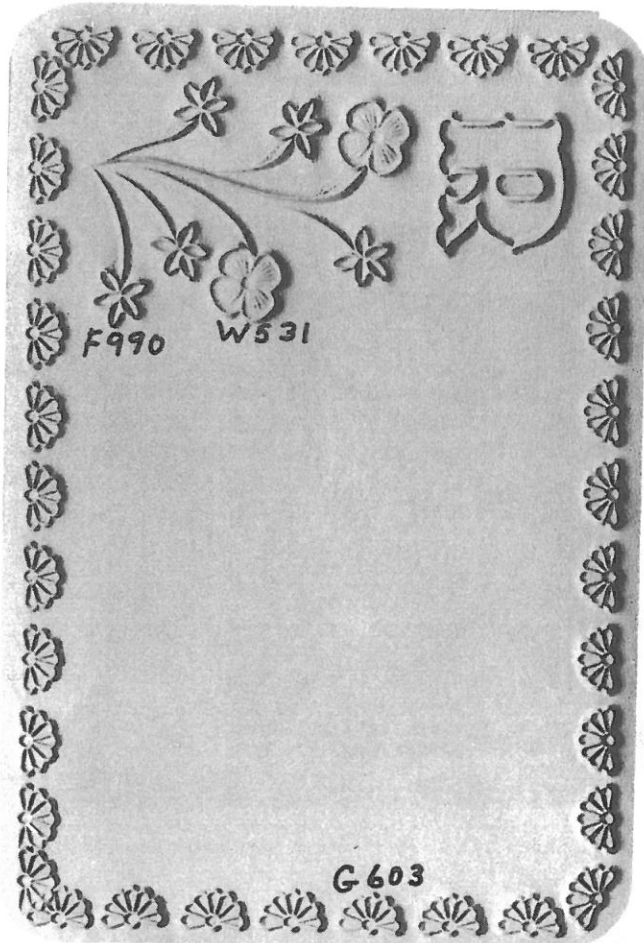
COIN PURSE



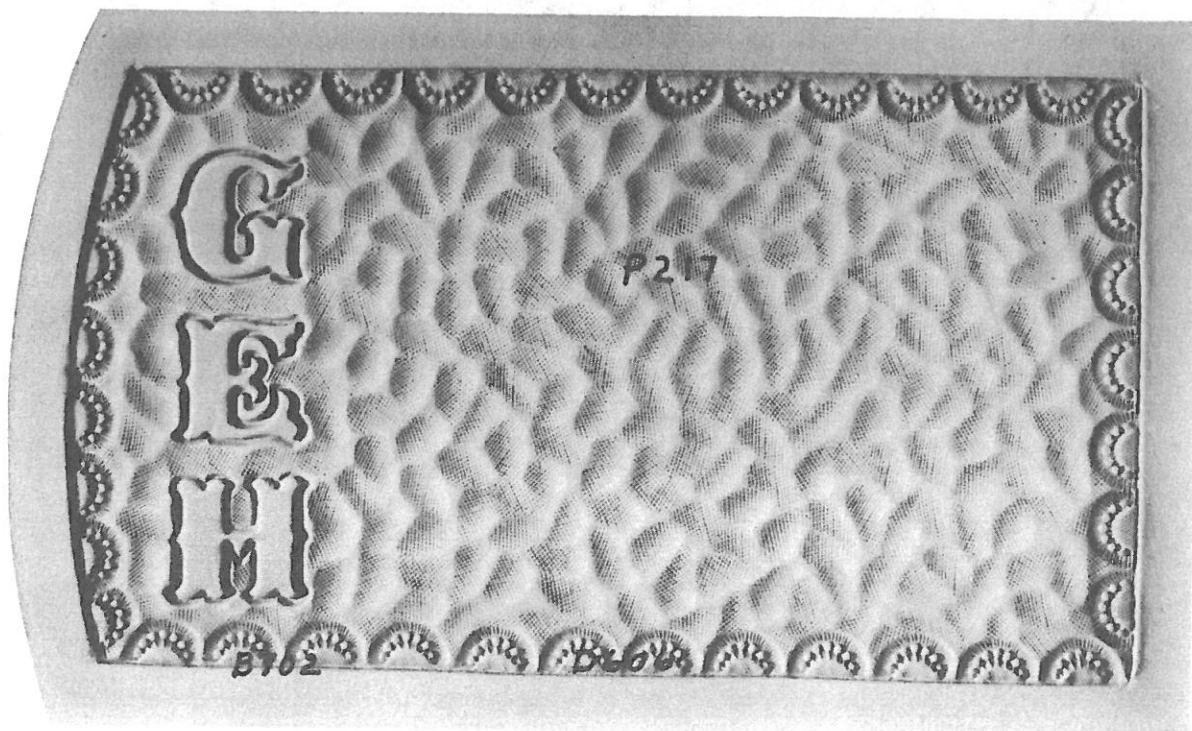
COIN PURSE



4 HOOK KEY CASE



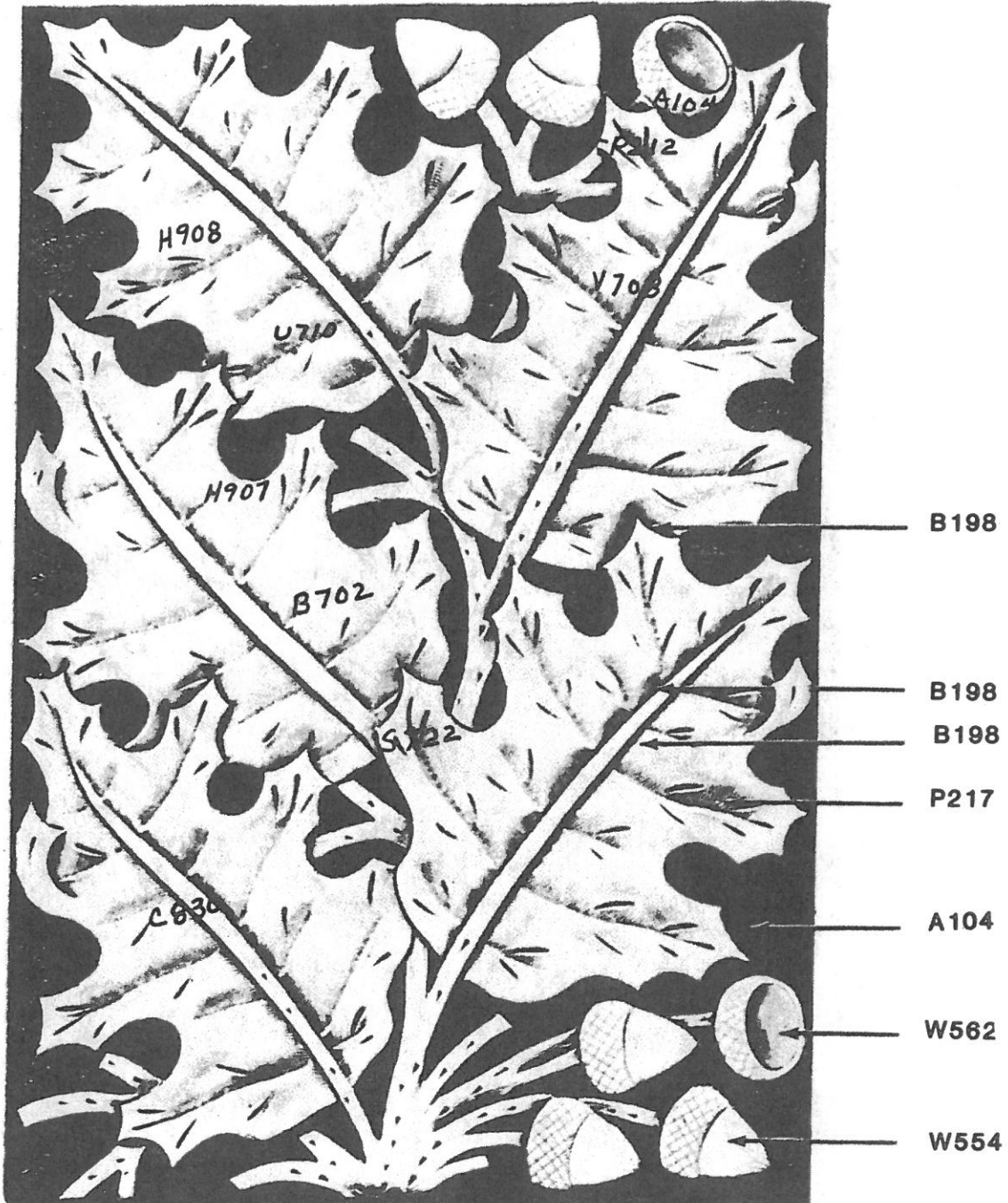
6 HOOK KEY CASE



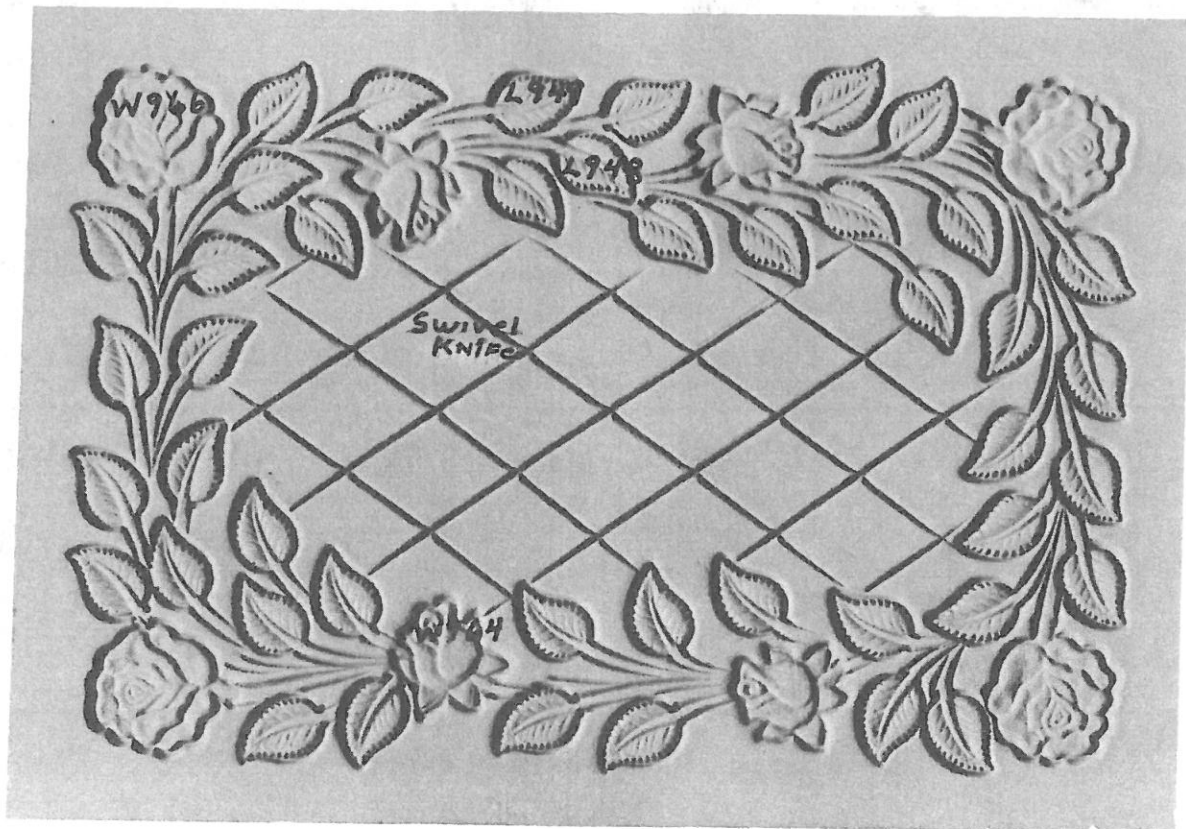
PICTURE FRAME



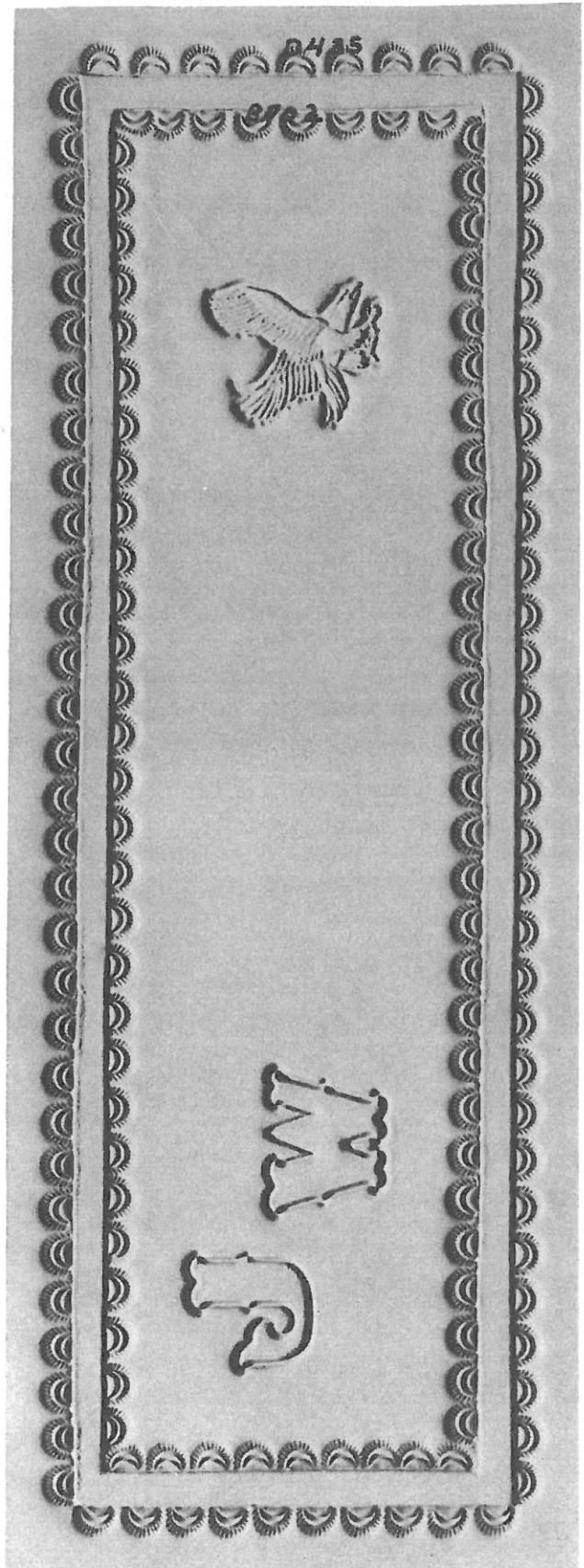
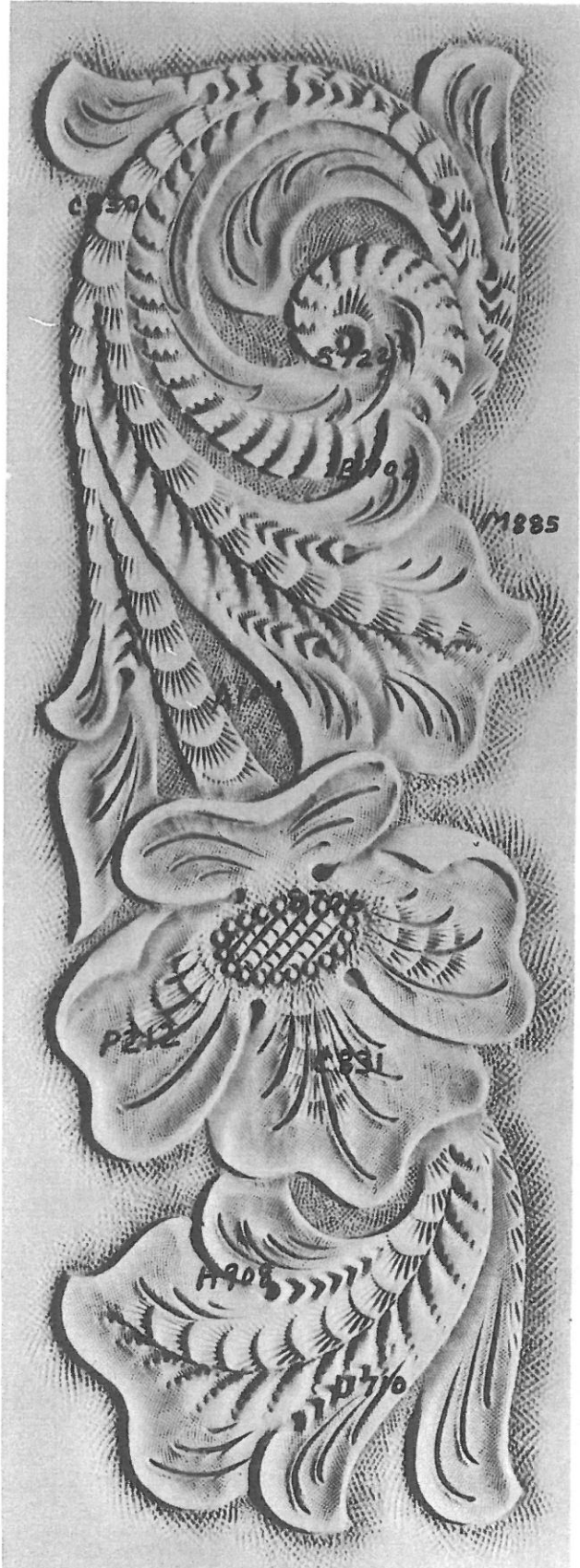
PICTURE FRAME



SEWING CASE



BILFOLD

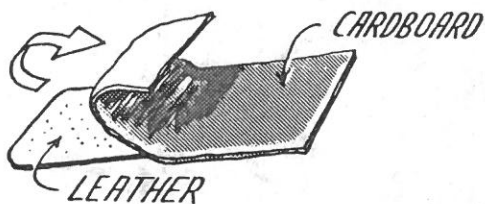
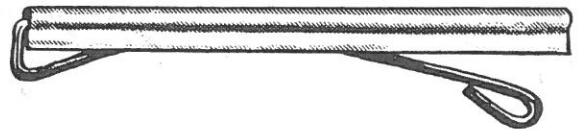


MONEY HOLDER



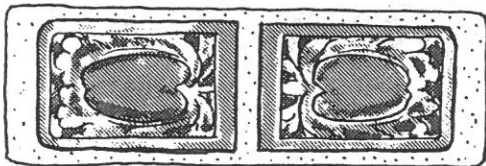
SPECIAL INSTRUCTIONS

Before stamping the leathers, rubber cement them to cardboard to prevent leather from stretching.



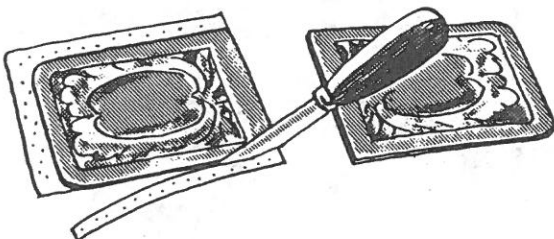
1

After carving and stamping, peel the cardboard off the leather. DO NOT peel leather from cardboard as wrinkles will appear on the grain side of the leather.



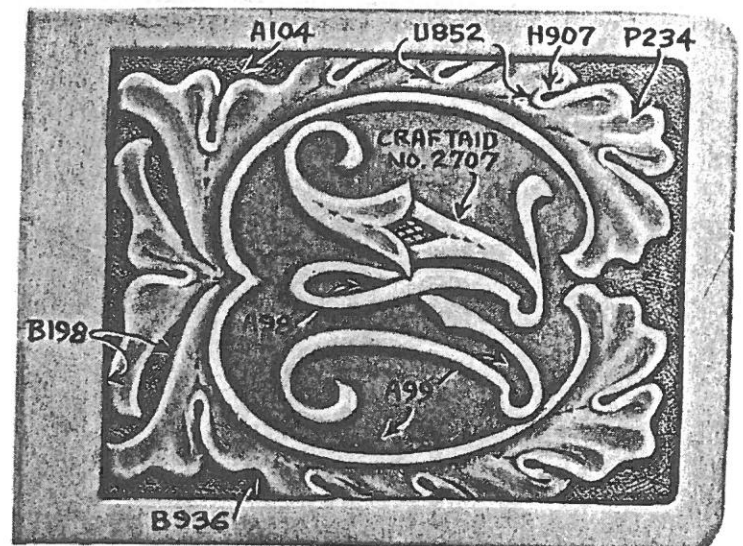
2

Use Craftman's, or strong bonding cement... flesh side of loz. lining leather to flesh sides of carved panels.

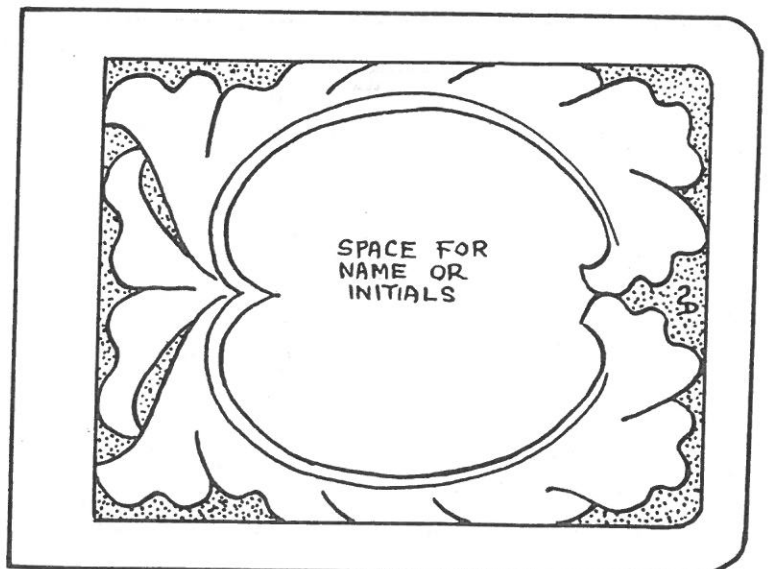


3

Corefully trim off all excess lining leather. Use a sharp knife.

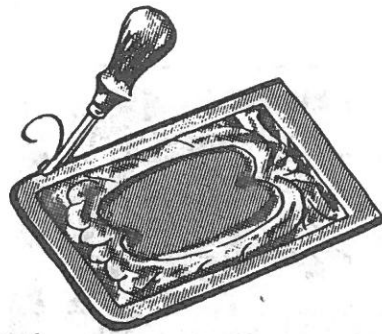


MAKE TWO - Cut panels from 2½-3oz. leather.



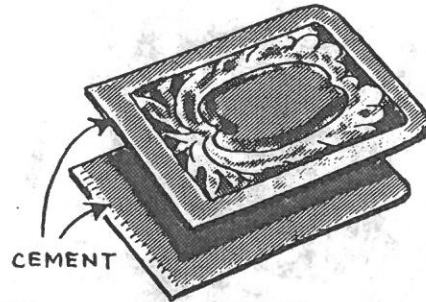
CONTINUED ON OPPOSITE SIDE

MONEY HOLDER INSTRUCTIONS — CONTINUED



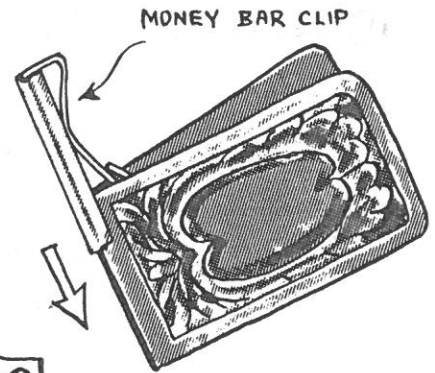
4

Edge and burnish edges of both panels, indicated by heavy outline above.



5

Cement the two lining sides together along the straight ends. Skuff the leather 1/8" in for better adhesion.

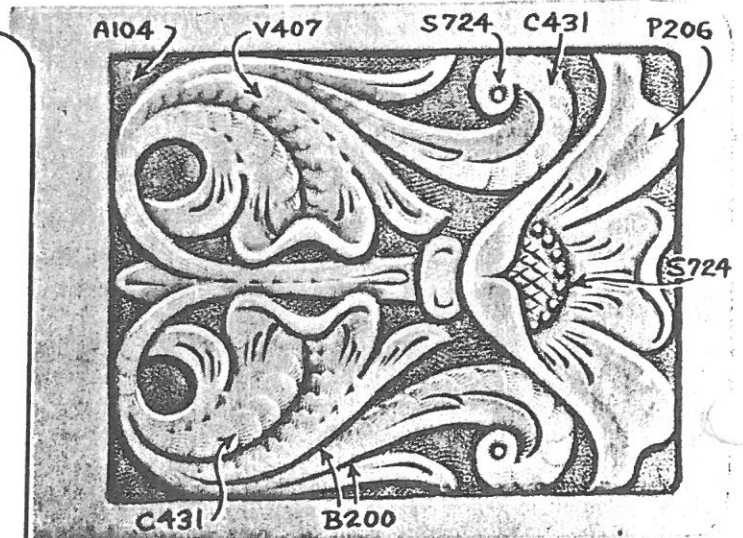
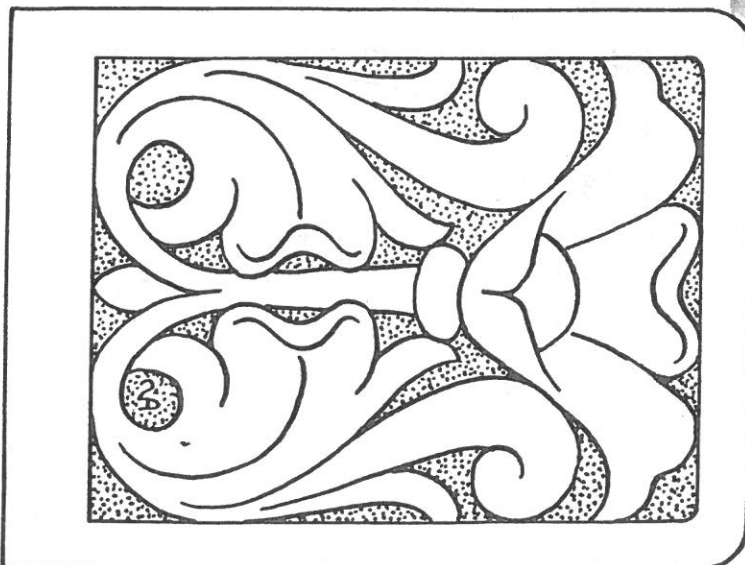
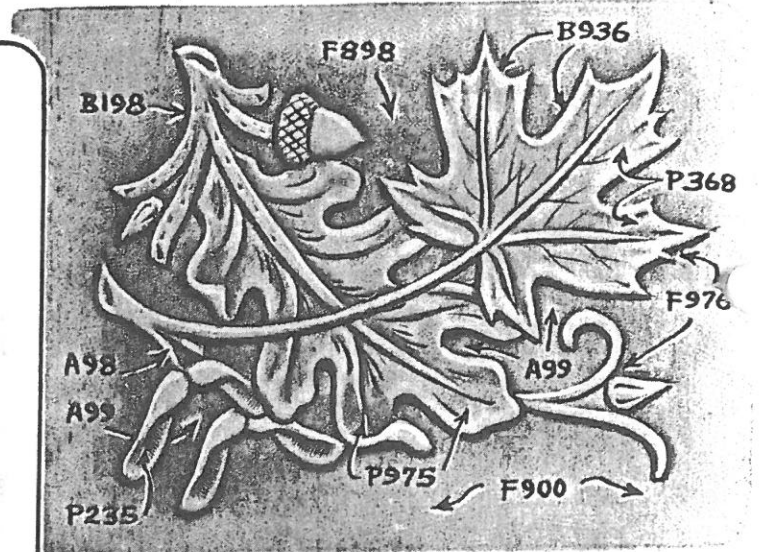
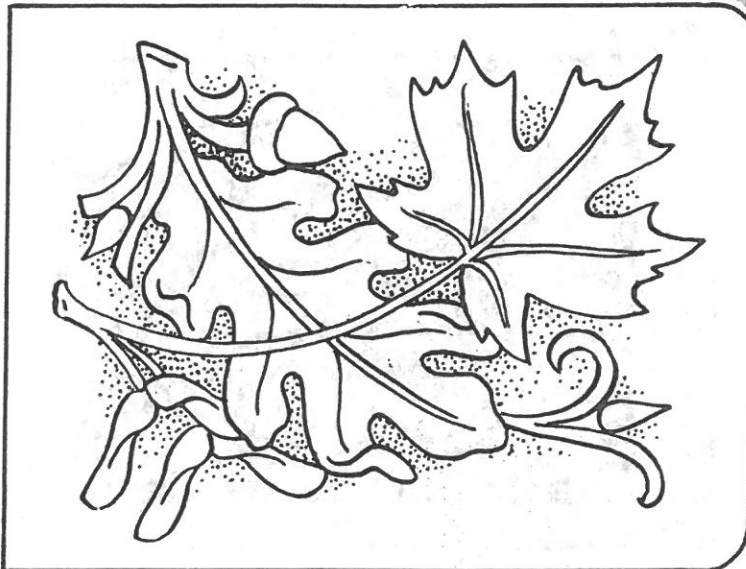


6

Place clip over cemented ends, and slide down on leathers.

With clip all the way down, in place... Lay on hard flat surface and tap with mallet along bar to securely fasten.

ALTERNATE PATTERNS



1-Inch Letters For 1 1/4-Inch Belts

A B C D E F

G H I J K L

M N O P Q R

S T U V W

X Y Z

3/4-Inch Letters For 1-Inch Belts

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

1/2-Inch Letters For Billfords, Etc.

A B C D E F G H I J K
L M N O P Q R S T U V
W X Y Z

Leathercraft Companies

Here is a partial list of leathercraft companies from which you may obtain leather and leather tools. Write to them for a copy of their catalogs. Many of these companies have leather instruction circulars available at a low cost.

Tandy Leather Company stores:

Phone

Box 497 (229 East 1st St.) Casper 82601	1-800-442-2986
107 Cole Shopping Center, Cheyenne 82001	1-800-442-2734
513 Main St., Rapid City, S.D. 57701	605-343-0105
Box 791 (115 No. 30th), Billings, Mt.	406-245-7645
5892 W. 44th Ave., Denver, Co. 80212	303-421-4122
808 So. Havana, Aurora, Co. 80012	303-343-9045
701 W. Hampden, Englewood, Co. 80154	303-761-2770
910 8th Ave., Greeley, Co. 80631	303-356-5051
8856 N. Wahington St., Thornton, Co. 80229	303-287-4468
1107 S. State St., Salt Lake City, Utah 84111	801-363-1624

Tandy Leather dealers:

333 Main, Lander 82514
 1878 Jackson, Laramie 82070
 70 E. Main, Lovell 82431
 701 W. Spruce St., Rawlins 82301
 120 N. Main St., Sheridan 82801
 307 East Main, Bozeman, Mt. 59715
 Box 74, Encampment 82325
 5130 Rourck Rd., Gillette 82716
 219-229 E. Pine, Pinedale 89241
 Box 935 (1816 Daley), Rawlins 82301
 407 No. Front St., Rock Springs 82901
 104 East 21st. Ave., Torrington 82240
 1501 Broadway, Scottsbluff, Ne. 69361
 356 Ranney St., Craig, Co. 81625

Cody Saddle Co. -- 1210 Sheridan Ave., Cody 82414
 Custom Cowboy Shop -- 321 N. Main, Sheridan 82801
 Filener Leather Shop -- 2544 E. Sheridan Ave., Cody 82414
 Holmes Saddle Shop -- 1611 Logan Ave., Cheyenne 82001
 Karen's Craft & Floral -- 407 No. Front, Rock Springs 82901
 Leather by Bernnie -- 164 S. Lincoln Ave., Pinedale 82941
 Marv's Saddlery -- 1480 Sunlight Dr., Casper 82601
 Rafter-C. Saddlery -- Rock Springs 82901
 Ray's Taxidermy Studio -- 201 W. Yellowstone Highway, Casper 82601
 Rocky Mountain Enterprises -- 101 N. Hough, Dubois 82513
 Ron's Leather Shop -- Marbleton 83113
 The Leather Factory (D & J Coins and Leathercraft) -- 225 N. Main, Sheridan 82801
 Things 'R Stuff -- 171 N. 3 E., Green River 82935

