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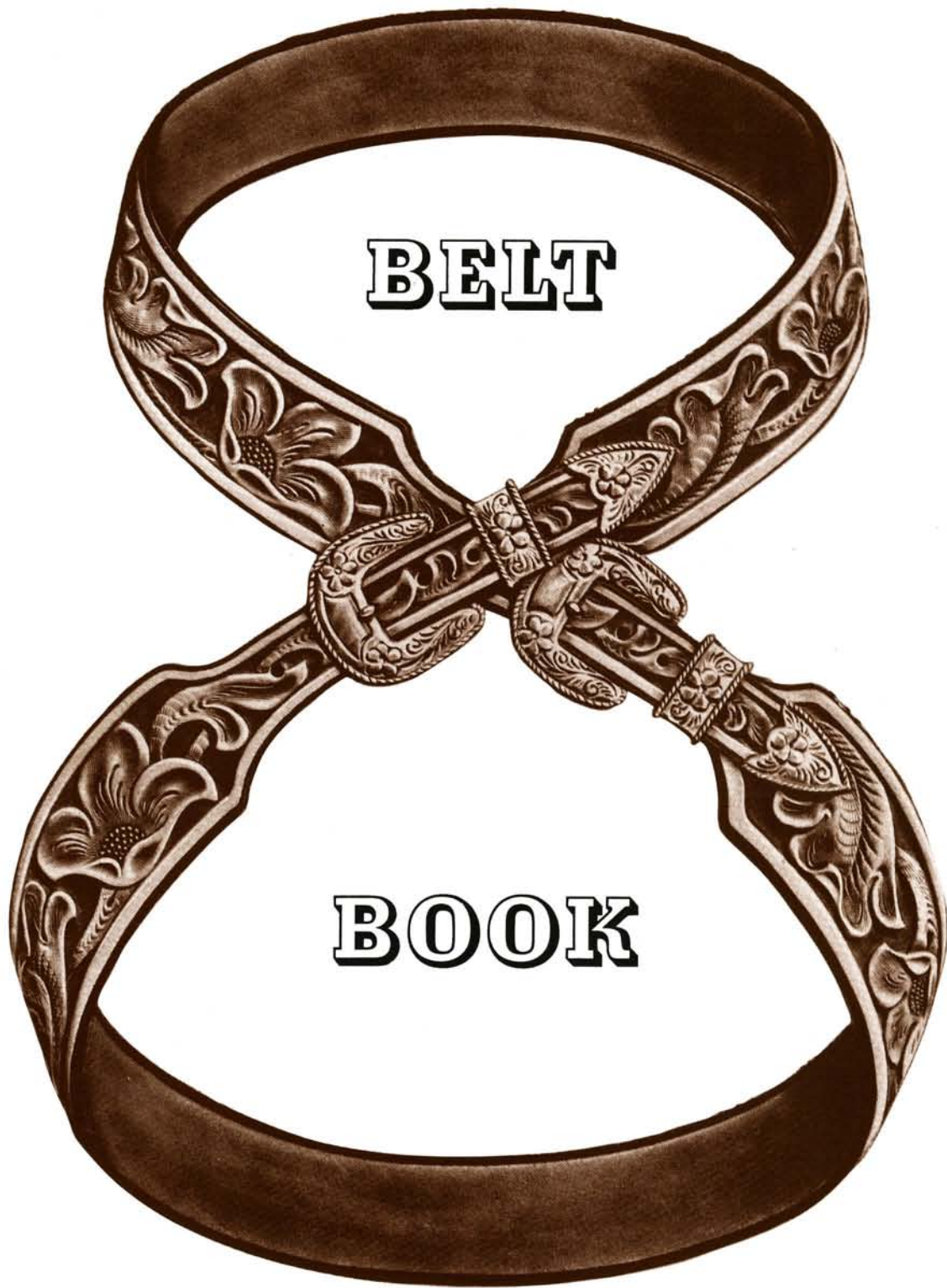
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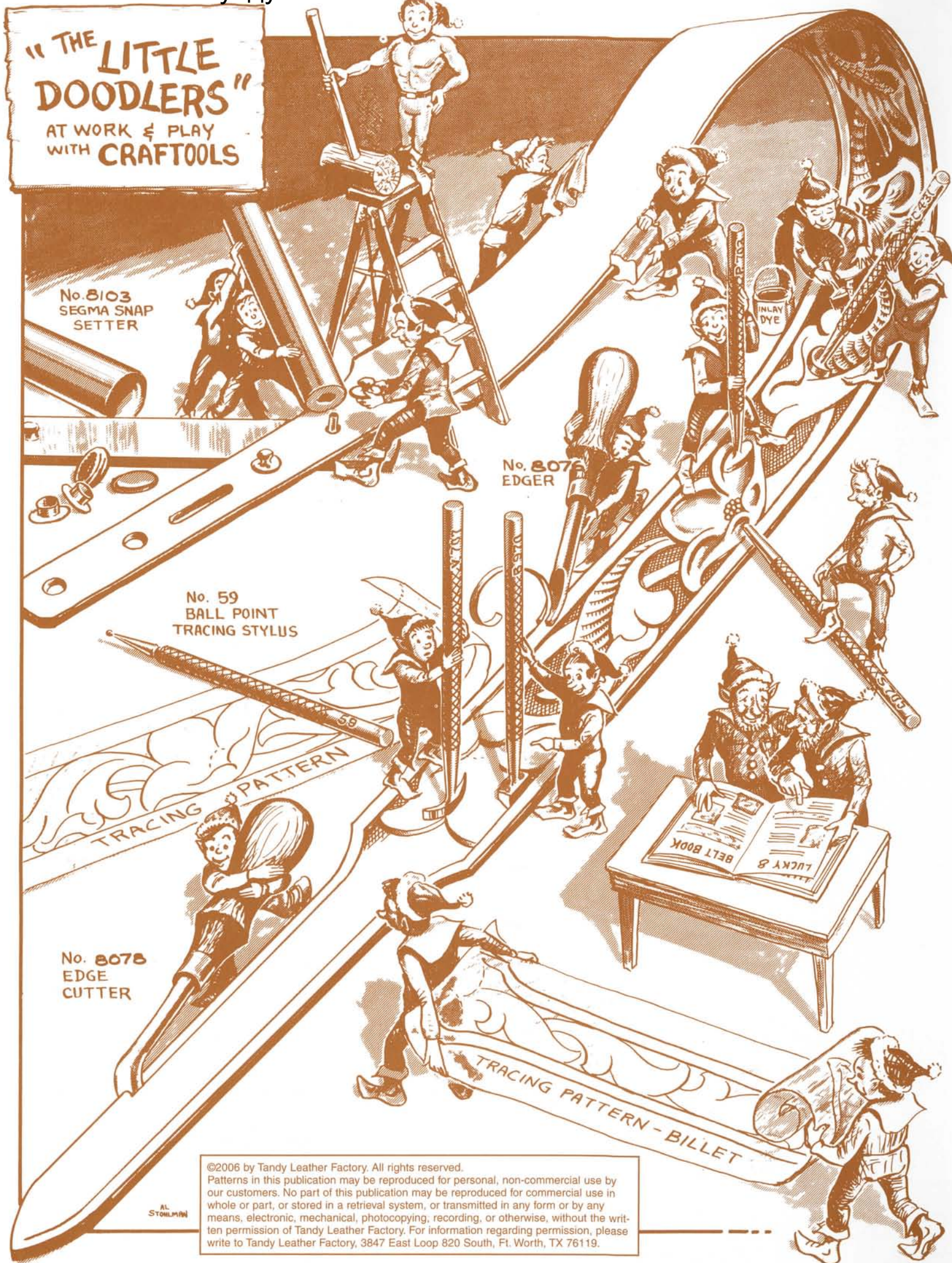
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LUCKY EIGHT



**FOTO-CARVE PATTERNS
WITH COMPLETE INSTRUCTIONS
FOR CARVING AND MAKING BELTS**

FEATURING DESIGNS BY EIGHT OUTSTANDING CRAFTSMEN



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THE ROMANCE OF LEATHER CARVING

Leather has played a very important part in the history of man. Its pioneer use was to clothe him. Then so that he could travel further from his cave in quest of food, he wrapped his feet with skins to protect them from sharp stones. His first tool, a crude ax used to kill his game or enemies, was fashioned out of a club and a stone thonged together with leather. Leather also sheltered him from harm, and the first armour was made of thick leather, shaped into breast plates and then hardened by the fire and used to protect him in battle. His first crude writing was done on thin parchment like skins. Later on as he learned to use tools many useful and then beautiful articles were made of leather.

These early tooled designs were mostly of a geometric nature, for ancient Mosaic laws forbid the use of graven images. Monks toiled long and hard in their high up monasteries on bindings for tomes and beautiful chairs used by the nobility. These expert craftsmen used gold and precious stones to embellish their work.

Then came the "dark ages" when from the 8th to the 15th centuries the Moors and Arabs overran the countries bordering on the Middle Sea, which today we call the Mediterranean. The richness and splendor of their leather appealed to the beauty loving Spaniards, and these gay and colorful people took to leather work and turned out many beautiful articles that brought fabulous prices in the world's market places. These gay trappings and adornments were used by the young Spanish dons to attract the attention of their beautiful señoritas.

Early in the 16th century the Spaniards followed Cortez to the New World and took their tools and knowledge of the craft with them. These pioneers, inspired by the lush tropical growth of the New World, forsook the hard and fast geometric rule and used beautiful floral patterns suggested by the newly discovered plant life. This break from the old to the new involved a new technique, for instead of using tools to stamp a design into the leather, the leather itself was carved or cut part way through, and then using small tools the background was hammered down so that the design stood out in bold relief. This break from the old to the new method of decoration, to be sure, was gradual but definitely conclusive. Yet there remained a certain old world influence characterized by the secrecy that was maintained by the masters of the craft, and that their designs embodied the Greek and Roman scroll and acanthus leaf.

For over five hundred years the secrets of leather carving, and the tools used, were closely guarded, being handed down from father to son with no outsider ever permitted to learn their methods or to watch them work.

California, formerly part of Mexico, was later on settled by hardy pioneers who crossed the plains in covered wagons. These wagons had springs made of leather. Leather harness for the horses or oxen together with the saddles, holsters and gun scabbards, played an important part in our western development.

As our Americans took over the western towns they took to leather, and with this growth came modern recognition of the art of carved leather, and with it another change in design and in the tools. For instead of the wild rose and pomegranate that predominated in the Mexican saddles the California poppy and dogwood flower became popular. Then the hibiscus and the hybrid rose found favor and lent themselves well to leather carving and were added to give it a truly American touch.

But this evolution is not yet complete, for although many of our modern designs retain traces of the past, such as the scroll and acanthus of the ancient Greeks and Romans, plus the geometrics from the days of Moses, today's designers have introduced figure carving, embossing, and filigreed patterns to this ancient, yet modern craft. New and different flowers and new and different tools, growing interest, and the instinctive urge to create something useful and beautiful with your own hands have played an important part in making leather carving both profitable and fascinating. It is a hobby that can be taken indoors and can be shared by both husband and wife and even younger members of the family. Starting with a few tools and a piece of leather the self taught student can actually make a success of the first project. Many have started this most unusual craft in just this manner, and words are inadequate to describe the pleasure and satisfaction that have carried them on through the various stages to a point where they too are masters of the craft.

It is our hope that Lucky 8 will help you to become acquainted with the tools and techniques of carving leather, and that the step by step photographs will help you enjoy and better understand how to carve leather.

To the following expert carvers who have done their best to provide the inspirational patterns in Lucky 8 may we say thank you: Ken Griffin, Lad Haverty, Cliff Ketchum, Jack McDougall, Ray Pohja, Mervin Ringlero, Al Shelton, Al Stohlman.

TOOLS AND MATERIALS FOR MAKING BELTS



WATER DISH & SPONGE

(Ceramic, glass or plastic).



MARBLE SLAB

Tip! To reduce tapping noise place felt, rubber or other resilient sheet under marble!



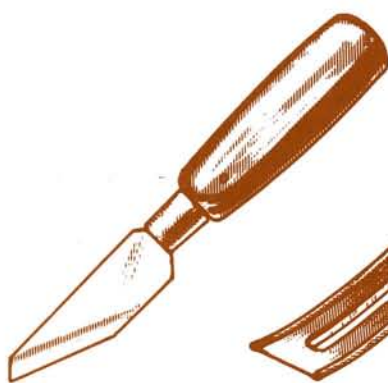
LUCKY 8 KIT

Craftool saddle stamps, rack, swivel knife, (and Lucky 8 Book).

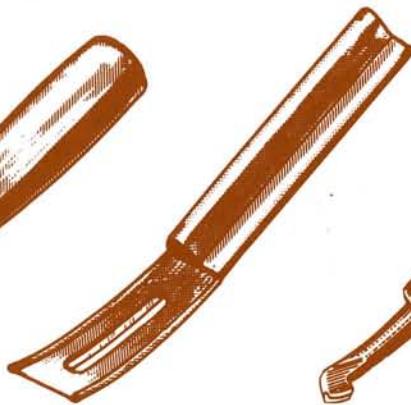


RAWHIDE MALLET

(Never use steel hammer as tools will be injured).

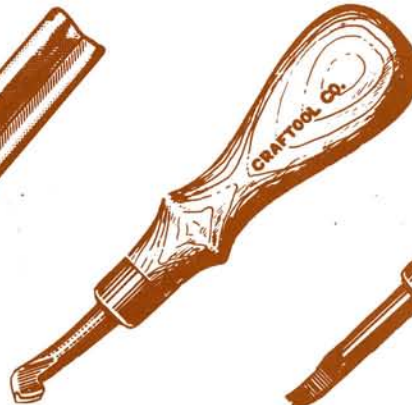


CUTTING KNIFE



SKIVE

Leather skiving tool



CRAFTOOL No. 8078

Edge Cutter for cutting border lines.



CRAFTOOL No. 8076 Edger

For rounding belt edges.



CIRCLE EDGE SLICKER

For burnishing edges.

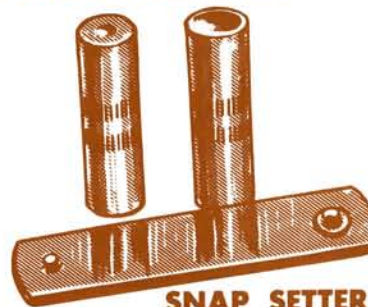


LEATHER PUNCH



SNAPS

Segma



SNAP SETTER



LEATHER DYE



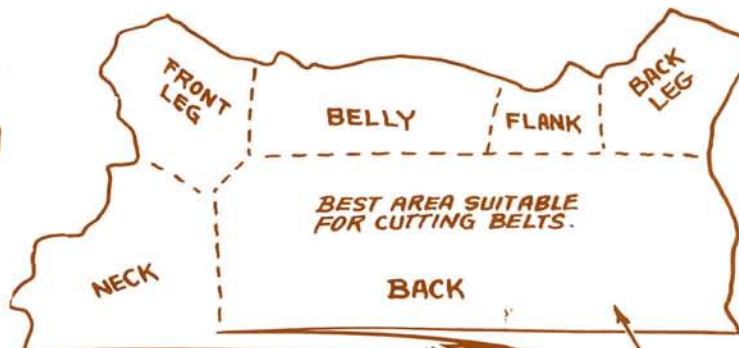
LEATHER DRESSING

No. 3 SABLE BRUSH



STRIPT-EASE

For cutting belts and leather strips.



SIDE OF LEATHER

(1/2 cowhide)

Suggested thicknesses for belts:

Lightweight-dress belts.....6- 7 oz.

Medium weight.....8- 9 oz.

Heavy-long service.....9-10 oz.

"Most Craftool dealers supply cut belt blanks or strips."

KEEN-EDGE SWIVEL KNIFE SHARPENER



Use to sharpen angle or straight swivel knife blades, use on oil stone, or hone shown below.

SUPER STROP

For keeping knife blades stropped, and sharpened.



THINGS TO KNOW ABOUT MAKING BELTS



1ST IN IMPORTANCE is the **WAIST SIZE!**

Measure around the waist and pull the tape snug, but not too tight. This is the correct waist size.



HOW TO MEASURE A BUCKLE



2ND IN IMPORTANCE is the **BUCKLE SIZE!**

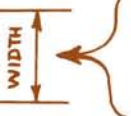
Though shapes and sizes may vary, there are basically two common types of buckles; the bar buckle and the hook buckle.



BAR BUCKLE



HOOK BUCKLE



This distance determines width of belt or tapered billet.

NOTE:

Most buckle widths are made slightly oversize for freedom of strap. Approximately $1/32"$.

LENGTH

This distance must be included in the measure.

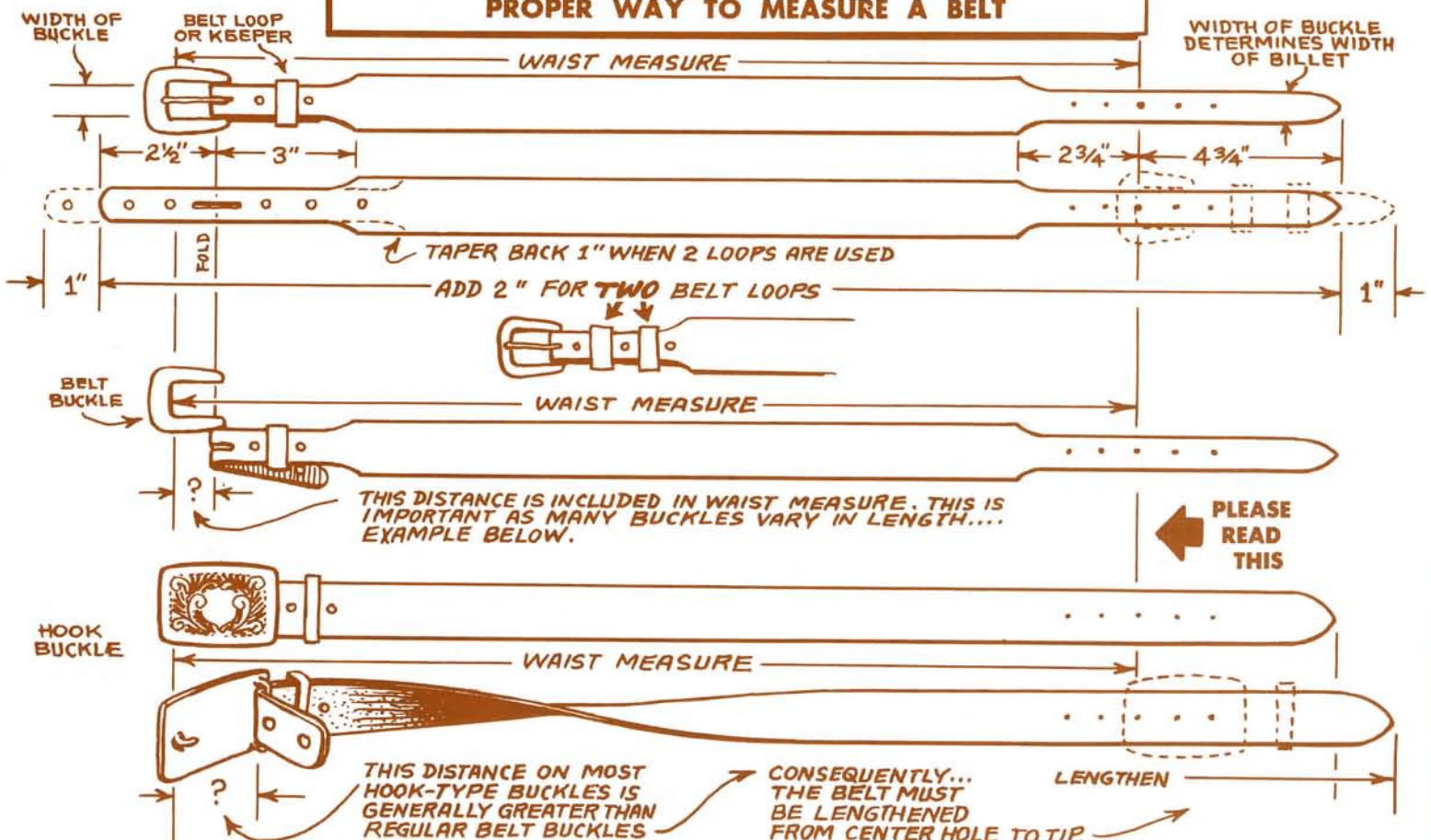
Both... the **waist size** and the **buckle size**

are necessary to obtain the proper **belt size**. Carefully combine these measurements and you will have little trouble making correctly fitting belts.

How to measure an old belt to obtain the proper waist size.

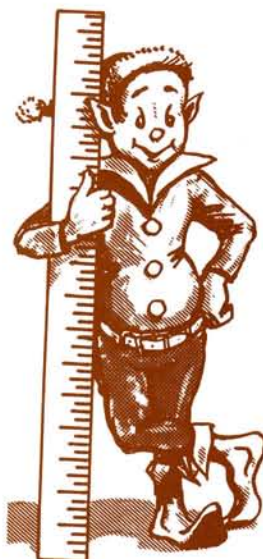


PROPER WAY TO MEASURE A BELT



O.K. LET'S MAKE A BELT!

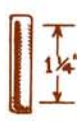
We'll make a straight 1 1/4" belt, using 1 1/4" buckle and metal loop.



Select desired buckle style 1 1/4" wide.



BUCKLE



METAL LOOP



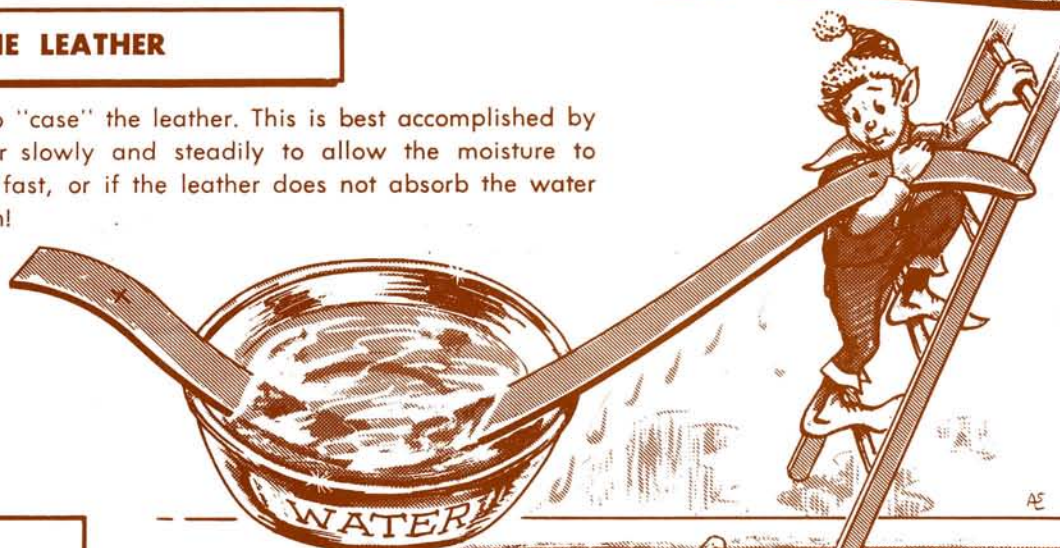
Before... you cut the leather . . . check the waist size and buckle again as described on Page 3. Be sure to cut belt blank to proper size; 7 1/4 inches longer than waist size.



CASE THE LEATHER

The NEXT step is to "case" the leather. This is best accomplished by pulling the belt blank through the water slowly and steadily to allow the moisture to penetrate evenly. If pulled through too fast, or if the leather does not absorb the water too readily, pull the blank through again!

Now, lay it out on your bench allowing the moisture to soften (case) the fibres of the leather while you make the tracing pattern.



MAKE THE TRACING

Lay a piece of tracing paper over the photo-carve pattern shown below. Rule in the border lines with a pencil and then carefully trace all the outlines of the design. Use Lucky 8 Craftaid plastic template supplied with this book for easy pattern transfer.

Do not trace the tool impressions, or any of the decorative cuts!



THIS IS A FOTO-CARVE PATTERN! THE DESIGN CONSISTS ONLY OF THE FLOWER, STEM, AND ACANTHUS LEAF. THIS HALF OF THE DESIGN IS AN OUTLINE TRACING AND SHOWS ONLY THE LINES TO TRACE AND CUT.



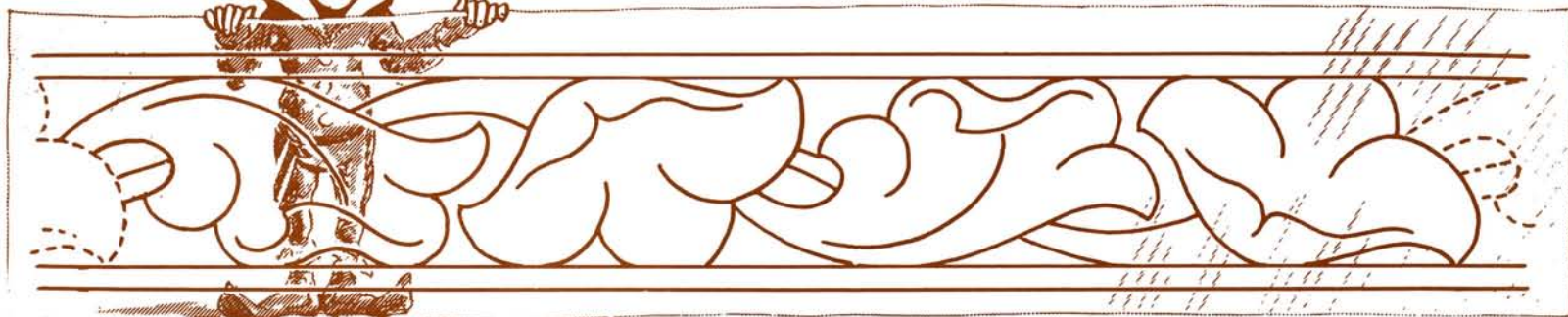
THIS HALF OF THE DESIGN HAS BEEN COMPLETELY CARVED AND INCLUDES THE DECORATIVE KNIFE CUTS... **DO NOT** INCLUDE THE DECORATIVE KNIFE CUTS ON YOUR TRACING PATTERN!



YOUR TRACING SHOULD LOOK LIKE THIS ONE.

Сундук Кожевника - vk.com/kozhcraft

THIS IS THE TRACING PATTERN



When the surface of the leather has almost returned to its original color, scribe a border line with dividers or use Craftool edge cutter for cutting smooth border lines.



CUT THE BORDER LINES



Fig. 1 #33 SWIVEL KNIFE

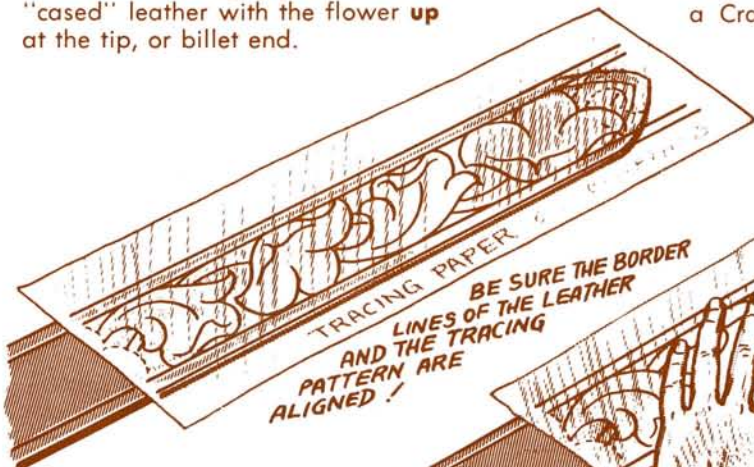


Fig. 2 #8078 EDGE CUTTER

TRANSFER THE DESIGN

1. After cutting the border lines, center the tracing pattern on the "cased" leather with the flower up at the tip, or billet end.

2. Transfer the design to the damp leather by re-drawing all the lines with a Craftool ball-point stylus, No. 59.



3. Lift one corner of tracing pattern and check to see if all lines have been traced before moving the tracing.

4. Move the tracing down belt blank and repeat . . . by going over all the lines of the design again with the ball point stylus.

5. Continue procedure above and repeat pattern until design has been transferred to full length of belt. Belt is now ready to carve

STOP DESIGN AT FOLD



CUT THE DESIGN



Fig. 3 Begin the carving at the tip. Cut the outlines of the flower, then the stem, leaf, etc. until the full length of the belt has been cut. Turn the leather when necessary to make the free flowing cuts. Never try to cut with the hand in a cramped position. Keep the blade sharp!



Fig. 4 Do not join cuts at intersecting or parallel lines (see arrows) as this leaves a sliver of leather that may stick up—use care!

BEVEL THE BORDER

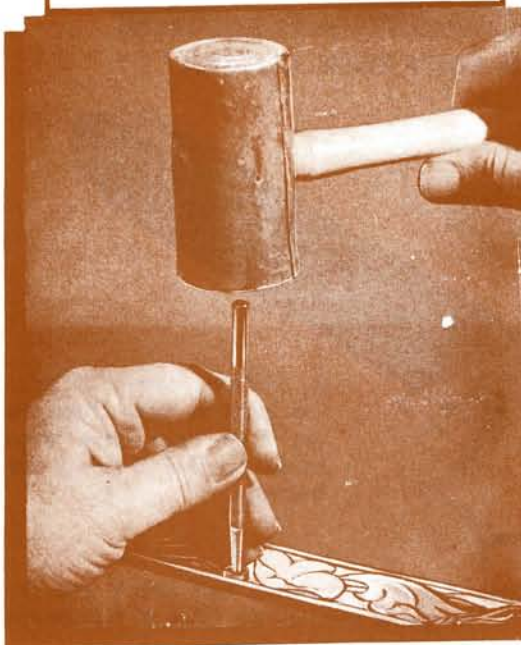


Fig. 5 Bevel the border lines using Crafttool No. 970 or a substitute large smooth beveler. By using a large tool, the beveling operation is accomplished smoother and faster. Work the full length of the belt. Do this with each of the following tools.

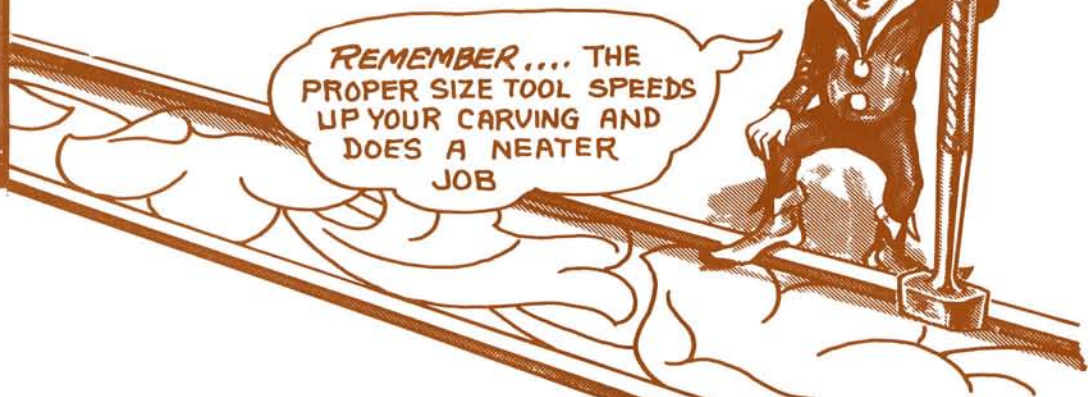


Fig. 6 Hold the bevelers straight up and down. Study the position of the fingers and learn to hold the tools so the "heel" of the hand and the side of the little finger steadies the hand, keeps the leather from moving around on the marble and yet allows the tool to "recoil."

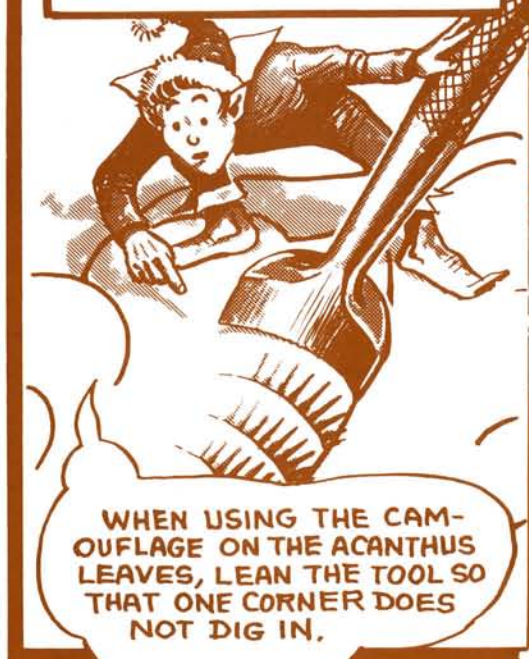


Fig. 7



Fig. 7 The "cam" is used to decorate the petals and to add roundness to the stems and to form the flower centers. Hold the tool perpendicular and strike it firmly. On leaves and on stems space the tool impressions e-v-e-n-l-y!

Fig. 8 The beveler adds relief and third dimension to the design. For smooth beveling hold the tool flush with the side of the cut and strike each blow with a steady even pressure so as to "walk" the tool along the cut. Go over it again so as to smooth out any irregularities if necessary.



BEVEL

HOLD THIS TOOL STRAIGHT UP AND DOWN AS SHOWN IN FIG. 6 AND MAKE IT "WALK" ALONG THE CUTS!



Fig. 8

SHADE (RIBBED)

"WALK" THE SHADERS, FOLLOWING THE CONTOURS OF THE DESIGN. LESSON THE FORCE OF THE BLOWS AS SHADING DIMINISHES HERE.



Fig. 9



Fig. 9 The shaders add contour shading to the design by forming a "dished" appearance. Hold them straight up and down and make them "walk" the same as you do when using the bevelers.

Fig. 10 The purpose of the ribbed, lined, checked and smooth pear shaders is to vary the texture of the pattern thereby creating a different effect.



SHADE (SMOOTH)

HERE, No.703 WAS USED ONLY ON THE FLOWER PETALS TO CREATE A DIFFERENT EFFECT. NOTE RIBBED SHADING ON ACANTHUS LEAF IN FIG. 9



Fig. 10



Fig. 11



Fig. 11 The Veiners or shell tools are used to put "veins" in the leaves and for decorative effects. Study the various ways this tool is used.

Fig. 12 The seeder completes the flower centers with rows of seeds. The seeders are also used for decorative effects in many instances.



Fig. 12

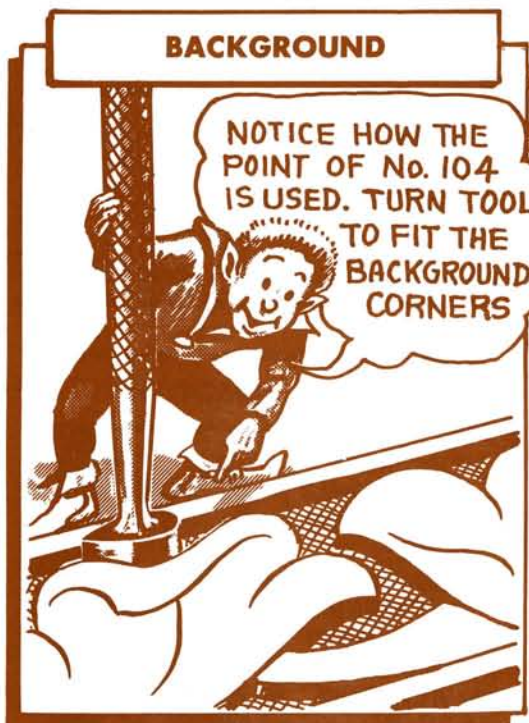


Fig. 13



Fig. 13 The background tool is held straight up and down, just like the bevelers. The background area should be level and of uniform depth.

Fig. 14 The decorative cuts should "pop open" to add accent and decorative detail to the design. The moisture content of the leather should be "just right." Add moisture when necessary.

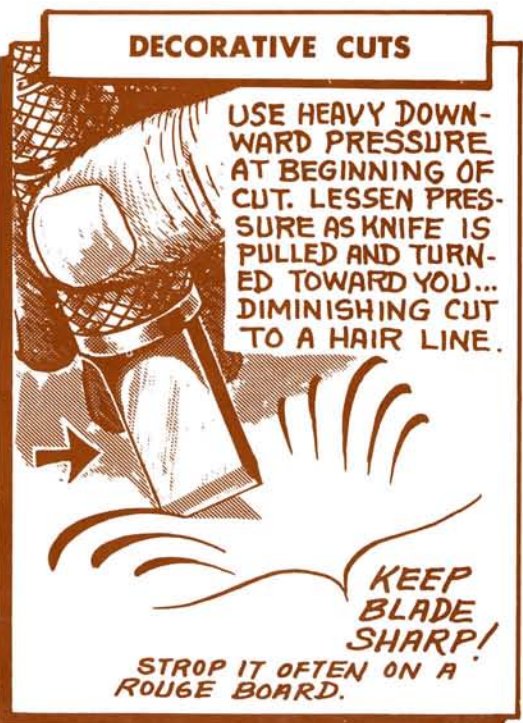
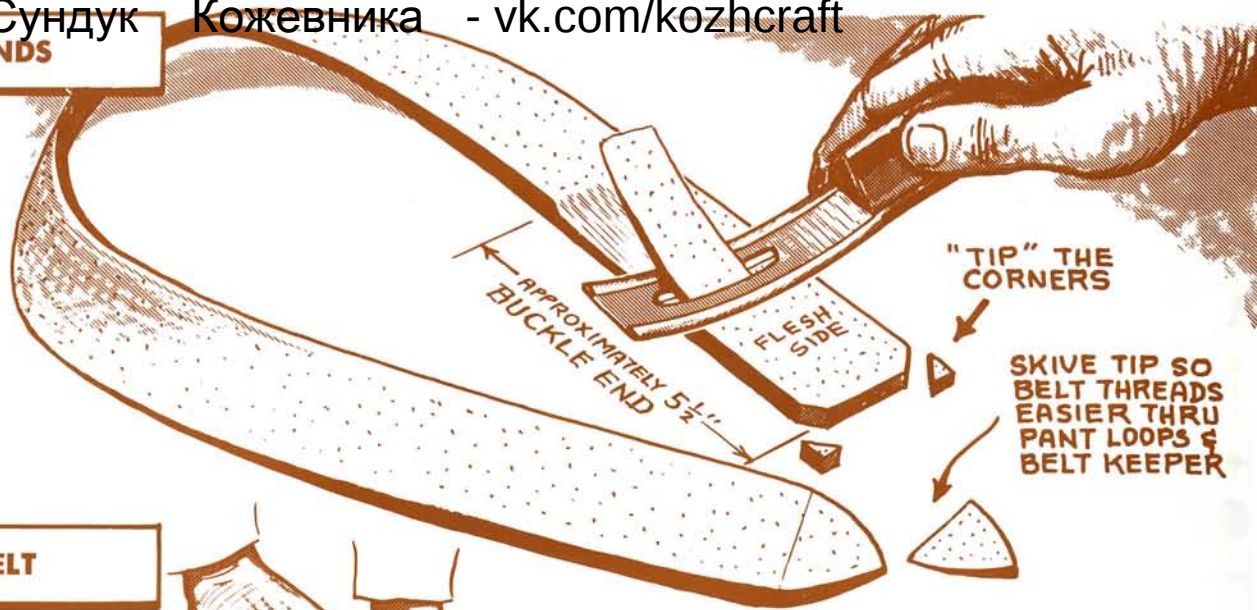


Fig. 14

SKIVE THE ENDS

With the skiving knife skive about 1/3 the thickness off the flesh side of the buckle end. Use care to skive a uniform thickness.

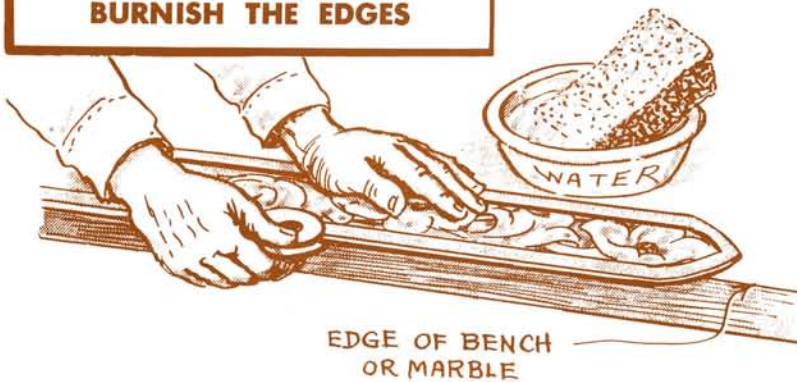


EDGE THE BELT

Use the No. 2 Craftool Edger to round all 4 edges. This is done to prevent wear of the pants loops.



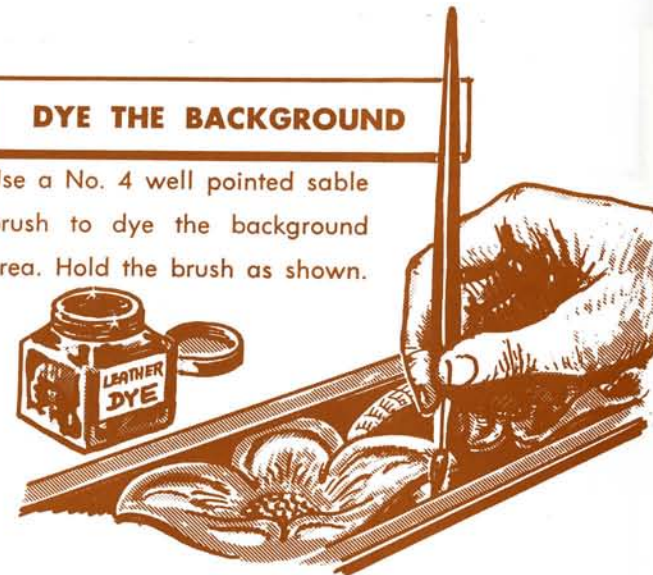
BURNISH THE EDGES



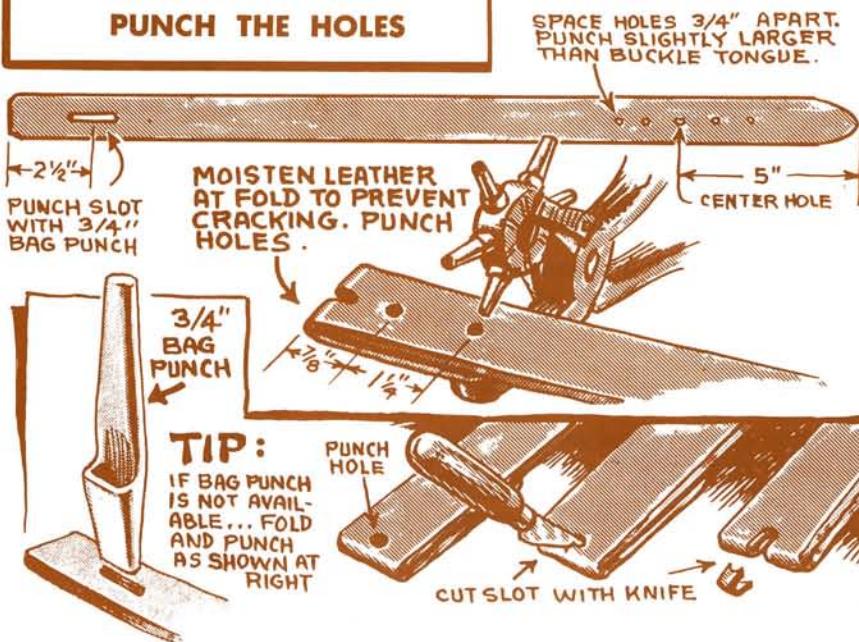
Lay the belt on the edge of your bench or carving block and moisten the edges with a sponge. To burnish the edges, rub back and forth briskly with circle edge slicker.

DYE THE BACKGROUND

Use a No. 4 well pointed sable brush to dye the background area. Hold the brush as shown.



PUNCH THE HOLES



INSTALL THE SNAPS

Use the correct setter to set your snaps. No. 6-16 for Segma, No. 51 for Birdcage.



APPLY THE LEATHER DRESSING

Give both grain and flesh sides a coat of dressing. When dry install loop and buckle. To make a leather loop see Page 10.

TAPERED BILLETS

NOW SUPPOSING YOU WANT TO MAKE A $1\frac{1}{4}$ " BELT WITH A SMALLER BUCKLE THAN THE ONE WE USED ON PAGE 4...?

... IT IS NECESSARY TO TAPER THE BELT TO FIT THE BUCKLE. THIS IS CALLED A "TAPERED BILLET." FULL SIZE PATTERNS BELOW

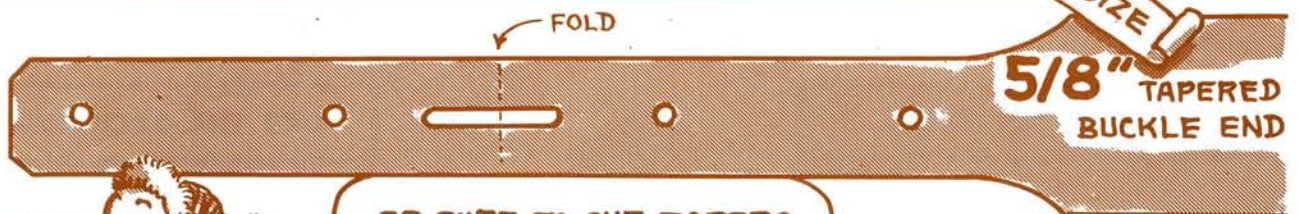
Study Page 3 for proper way to measure waist size, buckle size and belt size.



5/8" TAPERED BILLET

NOTE:

5/8" IS RECOMMENDED TAPER FOR 1" BELTS

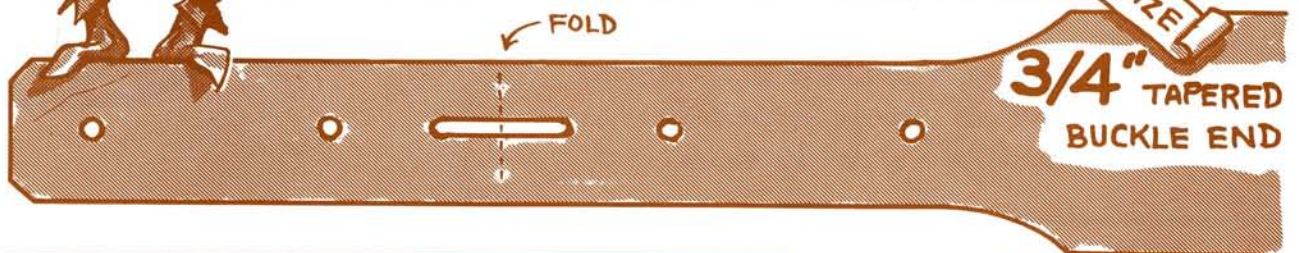


BE SURE TO CUT TAPERS EVEN ON BOTH SIDES

3/4" TAPERED BILLET

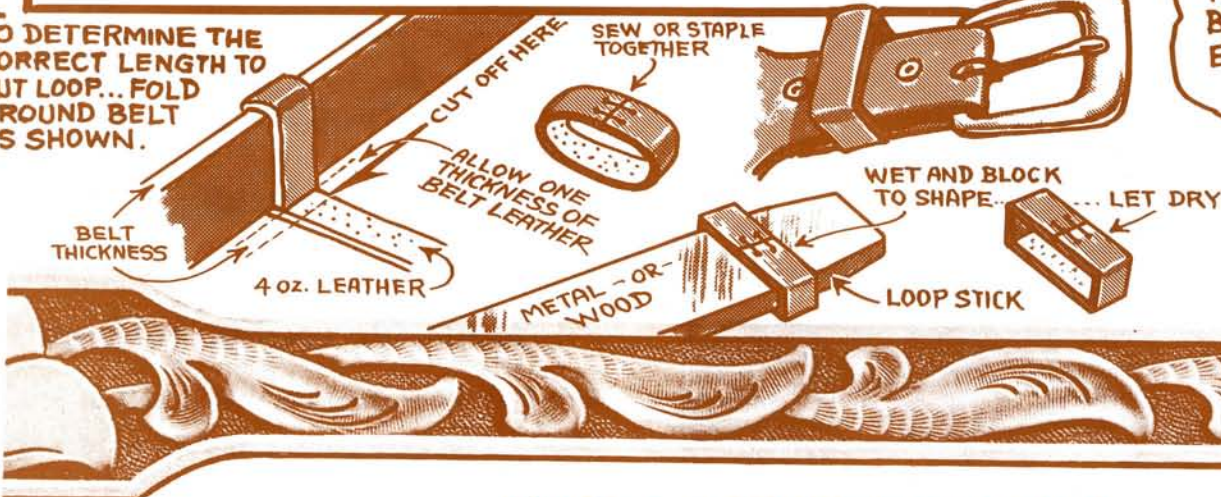
NOTE:

3/4" IS RECOMMENDED TAPER FOR $1\frac{1}{4}$ " BELTS



HOW TO MAKE A LEATHER KEEPER OR LOOP

TO DETERMINE THE CORRECT LENGTH TO CUT LOOP... FOLD AROUND BELT AS SHOWN.



THIS IS A FOTO-CARVE BILLET PATTERN FOR BELT ON PAGE 4

Photo-Carve— $\frac{3}{4}$ " Billet for belt pattern on Page 4

GEOMETRICS



"SET" STAMPING AND METHODS OF "BASKET" STAMPING BELTS AND STRAPS



Geometric Patterns have played an important part in the history of design since the beginning of time. On this page, we show how anyone in an evenings time can complete one or more beautiful and striking belts using only One, Two, or Three Crafttools. These designs, and other unlimited combinations, can be stamped on any width belt desired by choosing from the vast selection and sizes of Crafttools available. Also note the many designs shown on the cover of the book—all stamped with Crafttools. Study these ideas and suggestions for stamping your own belts. Have FUN with GEOMETRICS! (Geomet-tricks). Prepare the belt for stamping the same as for carving . . . review Page 4. Patterns shown below are actual size . . . note the uses of the Crafttools.



BELTS by AL STOHLMAN



HOW DOES A BELT DIFFER FROM OTHER LEATHERCRAFT PROJECTS?

A ladies hand bag or wallet can be most any size, but a belt **must** fit the wearers waist. Carefully study Page 3 for correct way to measure.



WHAT MEASUREMENTS ARE IMPORTANT?

1. The **exact** waist size.
2. The **exact** buckle size.
3. The length of the belt blank.

WHY?

The width of the buckle de-



Remember: The length of the buckle must be known before cutting belt.



termines the width of the billet and buckle end. The waist size determines the location of the center hole of the billet. The belt strip should be $7\frac{1}{4}$ " longer than the waist size for one keeper buckles, and $3\frac{1}{4}$ " longer for two keeper buckles.





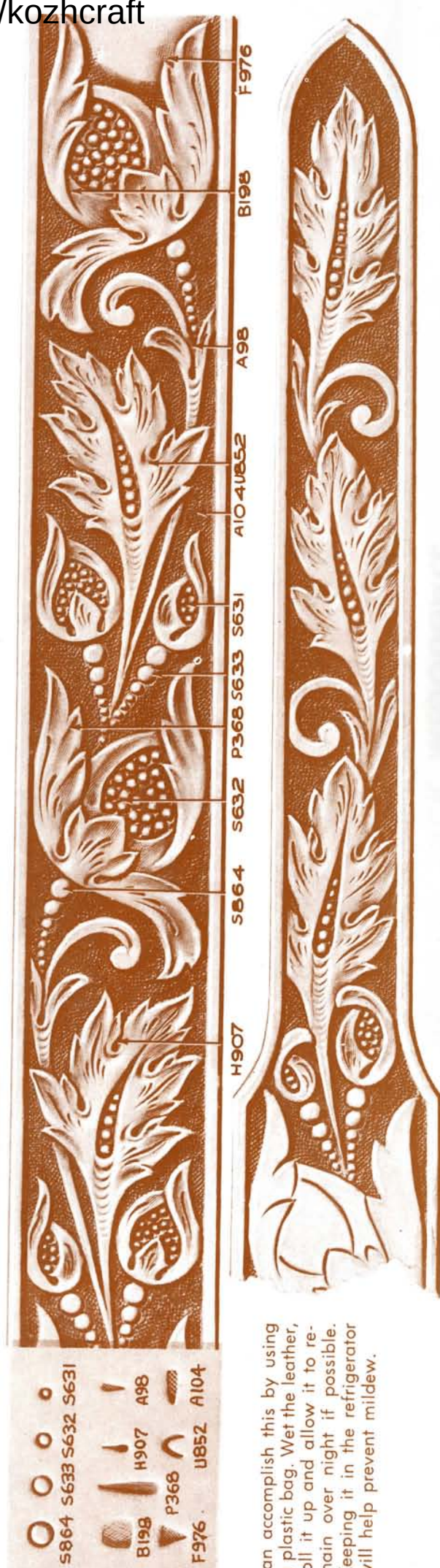
HOW MUCH SHOULD BE ALLOWED FOR STRETCH?

About one-half inch. However in some cases, especially on long belts, allow up to one inch. But all leather will have some stretch!



WHAT DOES "CASING" MEAN?

To enclose or box tightly so as to raise the humidity and allow the wet leather to soften so it will carve and color easily. The home craftsman

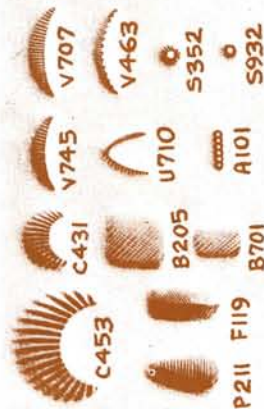


can accomplish this by using a plastic bag. Wet the leather, roll it up and allow it to remain over night if possible. Keeping it in the refrigerator will help prevent mildew.



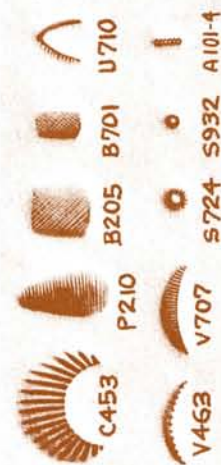
WHY ARE THE BORDER LINES CUT FIRST? C708 S352

The border lines parallel the edges and serve as a frame for the design. Never cut through these lines, start and stop the swivel cutter just short of the border lines.



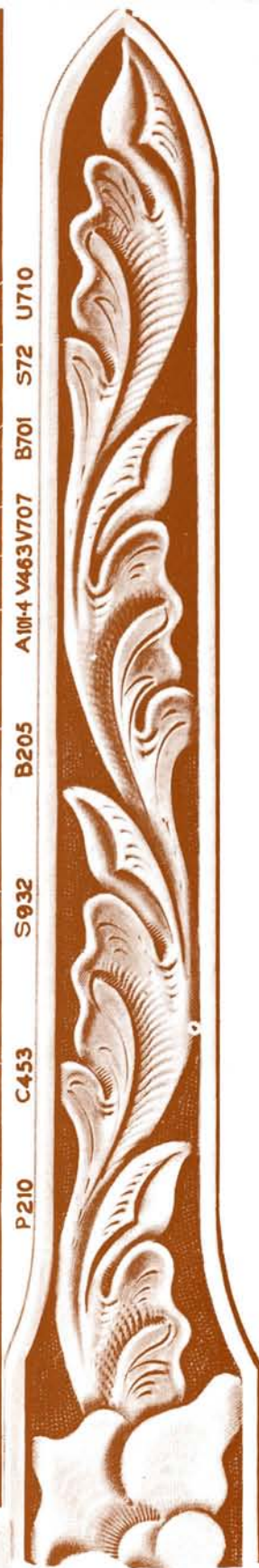
HOW DO I DETERMINE THE PROPER MOISTURE CONTENT?

By the color, also by holding it against the cheek; wet leather is cold, dry leather is warmer to the touch. Practice and experience is the best way to learn.



WHAT IS THE DIFFERENCE BETWEEN A PHOTO CARVE PATTERN AND A TRACING PATTERN?

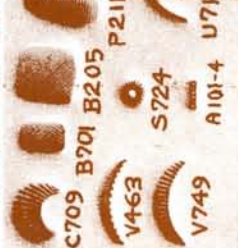
A photo carve pattern is a photograph of a carved piece of leather. It shows the decorative cuts and tool impressions. A tracing pattern is only an outline tracing. (Please see Page 4 and 5 of this book).





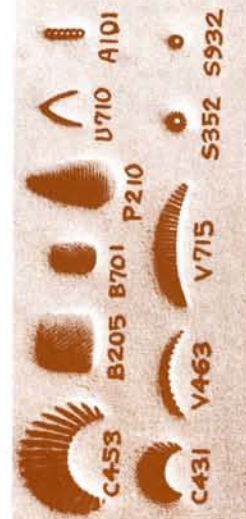
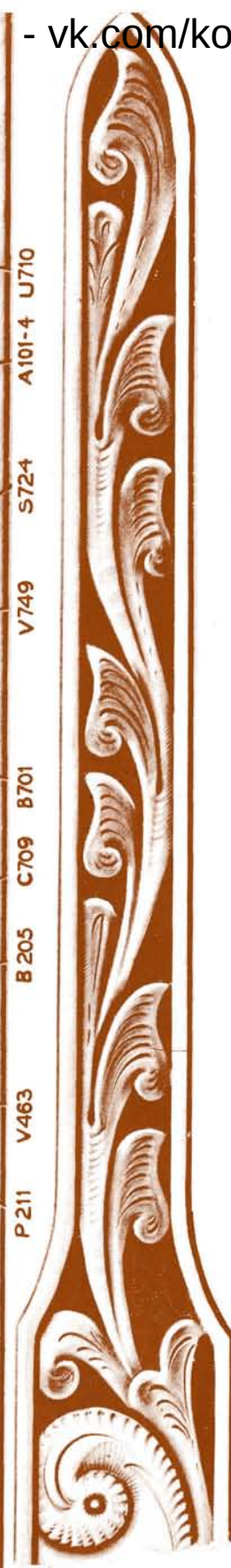
WHAT KIND OF DYE IS BEST?

Most of the top carvers, whose work is shown in the book, use Fiebling's, Lincoln's or Omega's. However, any good dye that can be diluted with alcohol or methanol can be used. But don't be penny wise when buying dyes or dye brushes. Get the best.



WHAT SHOULD I ORDER FROM MY CRAFT DEALER TO MAKE A 1 1/4" BELT? THE SIZE IS 34" AROUND THE WAIST; I HAVE A 3/4" SILVER BUCKLE!

Order a 1 1/4" x 3/4" x 34" belt blank, or if you prefer to cut your own order a 1 1/4" x 42" belt strip, and snaps.



WHY USE 8 TO 9 OUNCE LEATHER FOR BELTS?

It has more "body" and will not have the tendency to stretch as will lighter leathers.



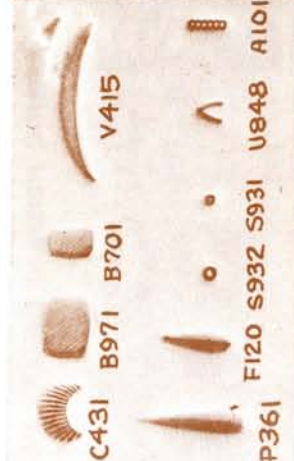
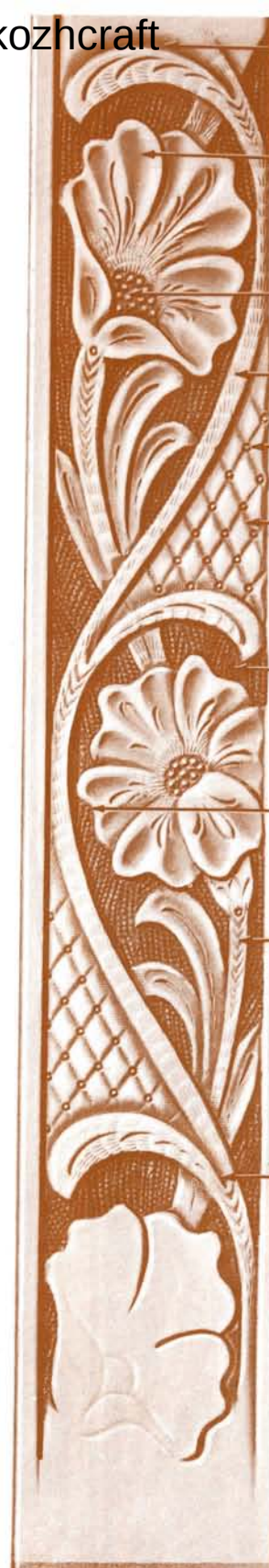


HOW DAMP SHOULD LEATHER BE BEFORE TRACING THE PATTERN?

If leather is too wet the impression of the



tracing will not remain satisfactorily ... as well as too dry. Practice on scrap.



WHY START FLOWER AT BILLET END?

Most patterns are designed to begin in this manner. This also puts flower in full view on the wearer.



BELTS by AL SHELTON



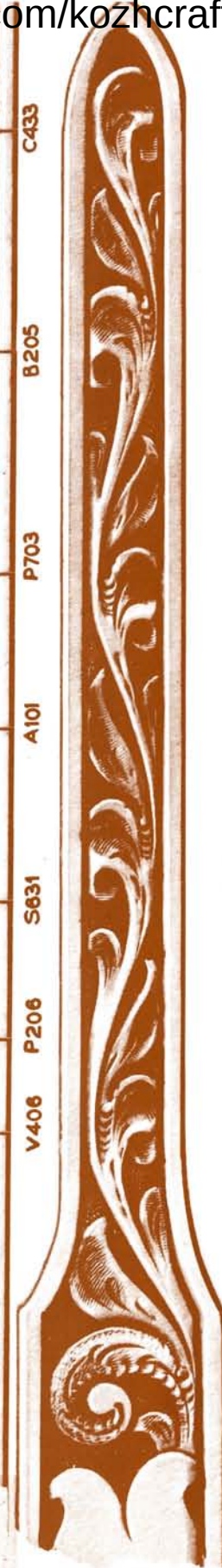
WHAT HAPPENS IF DESIGN DOESN'T COME OUT EVENLY?

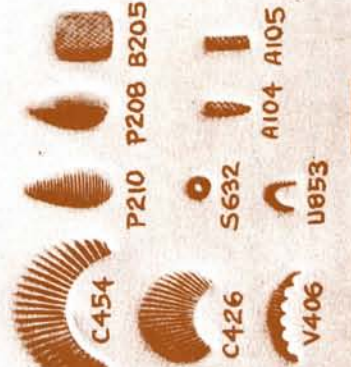
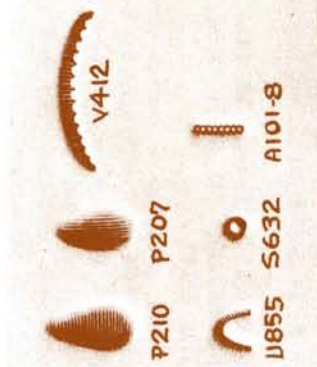
This is not important as any unevenness is covered by the billet end of belt when buckled. However if possible never stop with only half a flower. Move up or fake in a bud.



IS IT POSSIBLE TO COMPLETE CARVING AND STAMPING WITHOUT RE-DAMPENING?

Yes. Practice will increase your carving speed. Keeping sections of belt covered where not stamping will retain moisture. If you **know** you cannot finish the belt with one wetting background first then spot wet.





V412

U855

A101-B

S632 P207

P210



A104

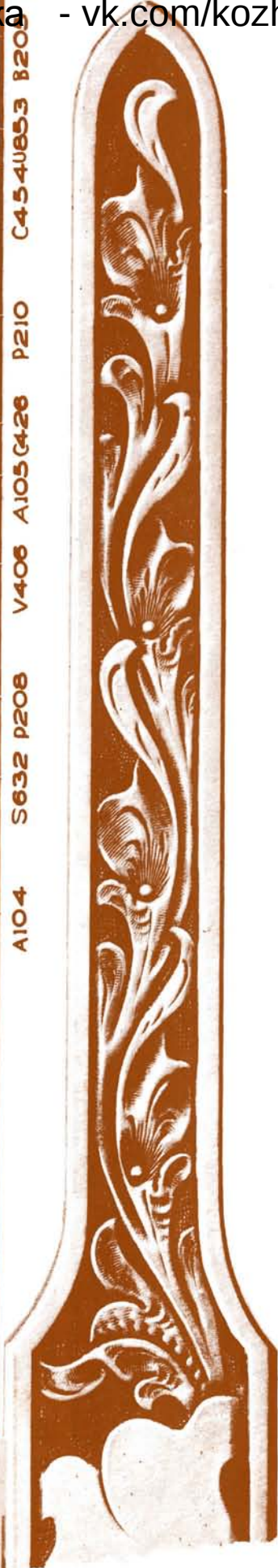
S632 P208

V406

A105 C426

P210

C454 U853 B205



DOES REPEATED DAMPENING TEND TO WASH OUT THE COLOR OF THE STAMPING?

Repeated dampening is never desirable. Besides losing some of the contrast from the stamping tools it also makes the leather harder and more difficult to work. When this happens use Lexol to soften the leather.

WHY ARE BORDER LINES BEVELED BEFORE STAMPING ANY OF THE DESIGN?

This creates a much neater job, as the border lines will be straight and not bulged.

WHY IS IT NECESSARY TO EDGE AND BURNISH A BELT?

To enhance its appearance as well as to make it slide more easily through the trouser loops. (Also does not wear out trouser loops).

WHY USE A SHOEMAKER'S HAMMER IN THE FORMING OF A LOOP?

It has a wide smooth surface, and will not injure the leather. Be sure to dampen the leather when making a sharp bend.

WHAT SIZE HARNESS THREAD IS USED IN SEWING A LOOP?

Most any size will do. No. 5 or No. 6 LH twist is most commonly used. If light thread is used simply double-sew the stitches.

HOW DO YOU THREAD A HARNESS NEEDLE?

Fray the ends of the thread by using a knife blade to "scrape the fibres" until they are evenly tapered. Then wax and twist to a point.

WHY PLACE CAP OF SNAP ON UNDER SIDE OF BELT?

Cap of snap is raised above surface of leather, and this would prevent billet front passing through loop. Always put them underneath!

WHY IS FIRMEST PART OF A HIDE IN BACK?

When the skin was on the cow the back received the least stretch. Much less than the belly or flank.

BELTS by MERVIN RINGLERO



HOW IS ONE TO KNOW WHAT "ALMOST" MEANS WHEN LEATHER IS RETURNING TO ITS NATURAL COLOR?

Mostly through experience. However, a "dry" piece of leather may be placed next to the cased piece and watched by comparison.



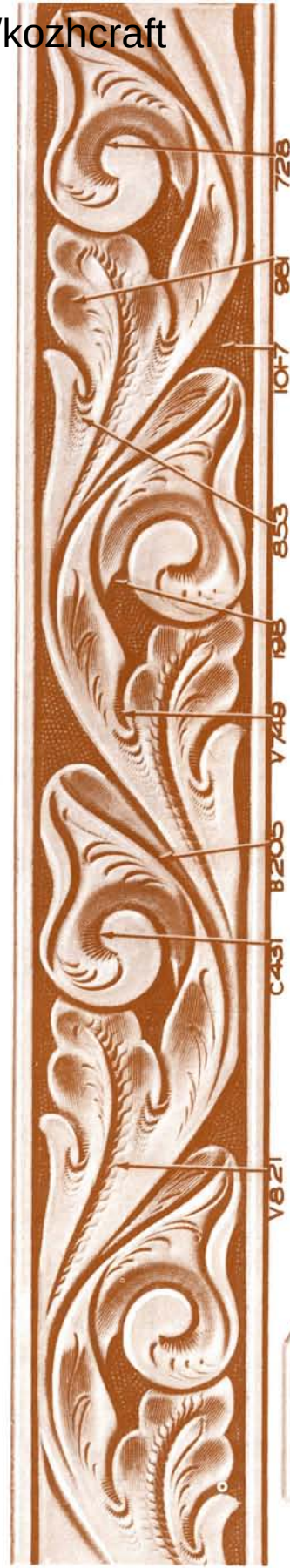
HOW LONG DOES IT TAKE TO MAKE A BELT?

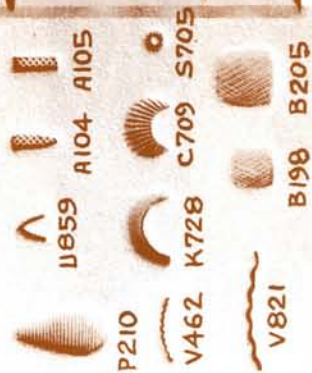
It of course depends on the design and on the speed of the carver. A geometric design using only one tool can be completed in one evening, by even the slowest beginner using Crafttool No. 510.



SHOULD DRESSING OR COATING BE APPLIED TO BOTH SIDES OF THE BELT?

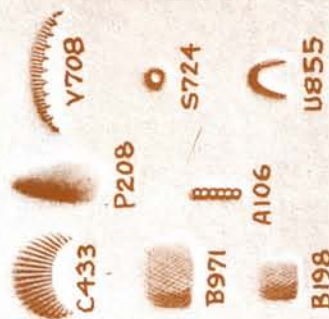
Yes, dressing or leather lacquer should be applied to seal the leather. Use a swatch or sheeps wool to apply. Smooth the edges. Dressing **both** front and back will make the belt last longer.





WHAT CAN BE DONE TO RESTORE COLORING LOST THROUGH REPEATED WETTINGS OF THE LEATHER?

Mix 12 drops of brown dye with 30 drops of dye thinner, use this to "fint" the beveled and shaded areas. Use a No. 3 or 4 well pointed brush and blend it into the light areas. Remember not to load the brush full.



HOW DO YOU SHARPEN A 100E BLADE?

Use an oil stone for the outside bevel and an emery board for the center radius.

WHY USE CANVAS WHEN BURNISHING EDGES OF BELT?

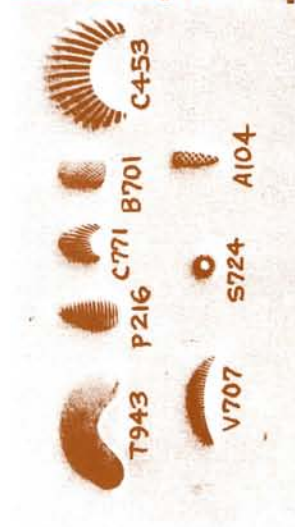
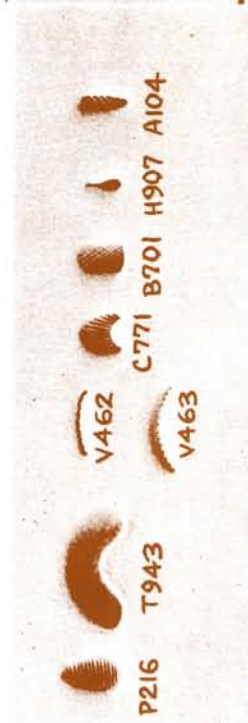
Canvas is coarse and firm and will burnish edge fibres of belt smooth and fast. The circle edge slicker is commonly used.

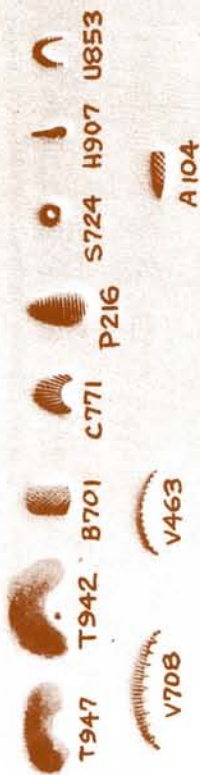
BELTS by KEN GRIFFIN



WHY EDGE CREASE A LOOP WHEN IT IS FORMED ON A LOOP STICK?

To get a firm impression . . . as creasing before forming will take out the crease on the folds.



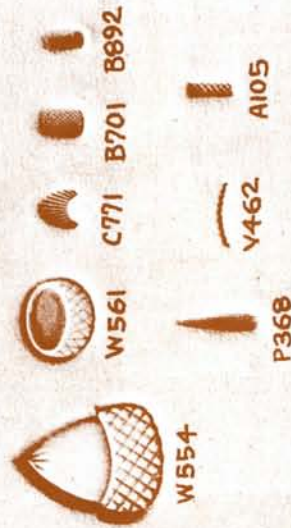


WHY SHOULD HARNESS THREAD BE WAXED?

To give it long life and make it sew easier, and not fray. Use Bee's wax.

WHY USE PUSH BEVELERS INSTEAD OF TAP BEVELER?

For speed and smooth beveling on borders and long cuts.



WHY, IN CUTTING BELT STRIPS, SHOULD HIDE BE STRIPPED FROM NECK TO TAIL?

Because there will be less stretch in the belt if it is cut from neck to tail, than when cut from back to belly.

WHY SHOULD YOU KEEP IRON OR STEEL AWAY FROM YOUR DAMP LEATHER?

Steel or iron, upon contact with wet leather, causes a chemical reaction that permanently stains the leather.

IF A MISTAKE IS MADE AND CUTS ARE MADE THROUGH A PREVIOUS CUT OR BORDER LINE WHAT CAN BE DONE?

Use the creaser to iron out any cuts made in the borders. If they still show use full strength dye to dye the borders and edges of the belt. If the cut is in the design area, use the beveler or the stamping tools such as the "Cam" or mule foot to cover it. If in the background area, background deep enough to cover it.

WHAT SIZE DRIVE PUNCHES ARE REQUIRED FOR THE HOLES?

For 18 line birdcage snaps use a No. 3 for the eyelet and No. 8 for the socket. For setting the snaps use Craftool SNAP-ALL for all snaps.

WHY USE BELT END OF LEATHER FOR BILLET OF BELT?

It receives most wear and strain. Much more than buckle end.

IF LEATHER MILDEWS WHAT CAN ONE DO?

Brush off the mildew and apply Carve-eze, using a small sponge. Carve-eze will also make tough leather cut easier. Try adding some to the casing water used to dampen the leather, or apply a small amount to the cased leather.



BELTS by RAY POHJA

Сундук Кожевника - vk.com/kozhcraft



HOW DOES ONE MAKE A BLACK BELT?

1. Carve and stamp the belt using natural leather.
2. Clean the belt using leather cleaner.
3. Apply a coat of blue dye. Let dry and apply the black dye.
4. When dry polish with a woolen cloth.
5. Burnish edges and apply dressing.



WHAT CAN BE DONE TO KEEP THE TRACING PAPER FROM GETTING WET AND TEARING WHEN TRANSFERRING A REPEAT DESIGN TO THE CASED LEATHER?

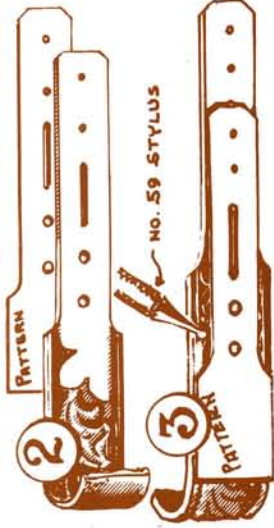
Use a piece of Saran wrap or waxed paper between the damp leather and the tracing pattern. The Saran wrap is transparent and will keep the moisture from softening the tracing paper. Try it on your next long belt.



WHEN DYEING THE SKY ON FIGURE BELTS WHAT CAUSES THE BLUE TO TURN GREEN?

The tan or yellow color in the leather turns the blue dye to green. It will help to give the sky area a coat of pink before applying the blue. Mix one drop of red to 30 drops of thinner, apply and then use the blue. Do not mat down the sky too hard or it will look dark and stormy. Do not use vivid colors, pastel shades or "fints" are easier to achieve.

HOW TO SHORTEN A TAPERED BELT.....

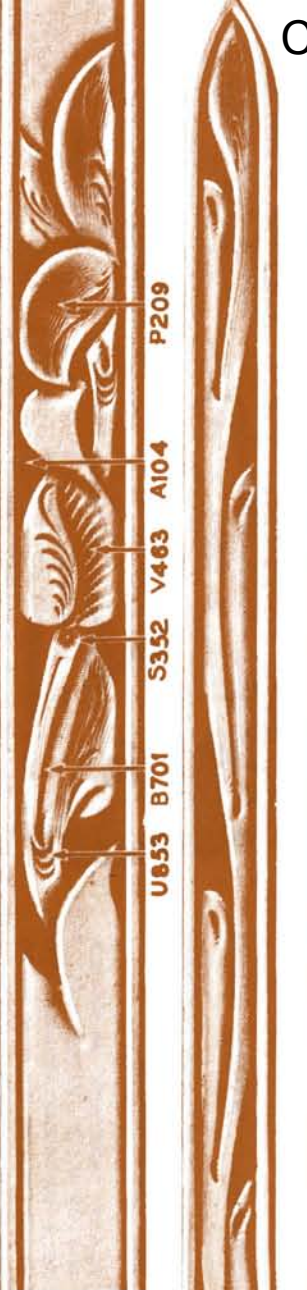


- 1 CAREFULLY REMOVE SNAPS...
- 2 MAKE A CARDBOARD PATTERN OF THE BUCKLE END OF BELT... SEE ILLUSTRATION...
- 3 PLACE PATTERN ON BUCKLE END OF BELT... ALLOW SAME DISTANCE FROM END OF BELT TO END OF PATTERN AS BELT IS TO BE SHORTENED... MARK SNAP HOLES, SLOT, & OUTLINE WITH STYLUS... SEE ILLUSTRATION...

4 TRIM TO NEW LINES & PUNCH HOLES... REFER TO PAGE 9

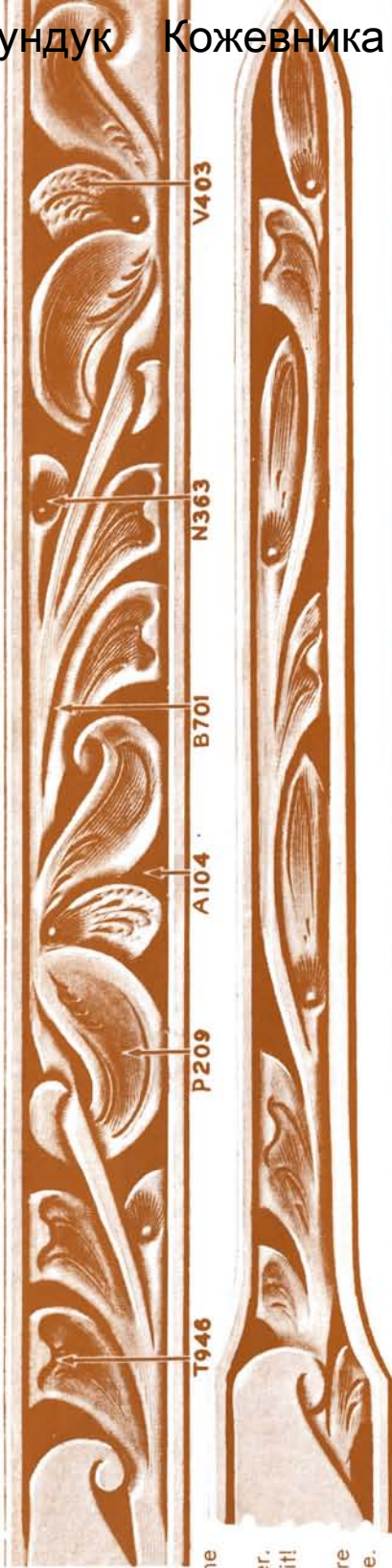
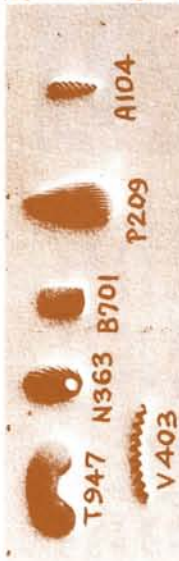
5 ROUND EDGES WITH EDGER... BURNISH... INSTALL SNAPS... SEE PAGE 9

BELTS by LAD HAVERTY



WHAT IS THE PROCEDURE FOR "SPOT WETTING" AND WHEN SHOULD IT BE USED?

1. First the belt leather is "tailored" so it will fit the wearer's waist and buckle.
2. Then it is cased and the design transferred.



3. Cut the border lines and the outlines of the design.
4. Bevel the border lines using the push beveler.
5. If not familiar with the design—study it! Then background.
6. It is now fairly easy to dampen one or more sections, using just the corner of the sponge.



7. Use the saddle stamps in their proper sequence.
8. Add moisture if necessary and put in the decorative cuts, then if time permits do another section.



WHAT NOT TO DO:

1. Don't rewet the background or sections already worked.
2. Never get the leather soggy wet. It's easy to add moisture with a just-damp sponge when needed.
3. Do not smash down the backgrounded areas when using the bevelers and rams.



WHEN?

Use the "spot wet" method on any large project that cannot be completed in one work session and would require repeated re-wetting of the leather.



WHAT WEIGHT LEATHER IS USED FOR MAKING A FILIGREED BELT WITH A GOLD KID BACKING?

Use two layers of 4½ oz. calf. Filigreeing tends to weaken the leather causing it to stretch, especially on a man's belt, so allow for stretching.



WHERE CAN INFORMATION BE OBTAINED ON OTHER LEATHERCRAFT PROJECTS?

The Doodle Pages of the month, each a lesson in "itself"; "Lucky 7"; "The Classroom Text Book"; "How to Carve Leather" and "Figure Carving" color and sound 16 mm moving pictures and last but not least "Embossing Made Easy." All are available at Craftool dealers and were written to help the craftsman do better work.





FIGURE BELTS

SHOWING CRAFTTOOLS USED
AND HOW TO USE THEM!

by
AL
STOHLMAN

On this page, we have endeavored to show **how** and **where** the various tools are used. Use the point of the modeling tool as a stylus to trace the figures when transferring them to the cased leather. Use **care** in tracing . . . **care** in cutting the outlines . . . and **care** in beveling the tiny details. By carefully studying this page, and the following three pages . . . you, too, can do a good job of carving figure belts.

For more detailed instructions and dye charts for figure belts . . . see: "Figure Carving" by Al Stohlman. For those too terrified to attempt tracing the small figures . . . there are many Craftaid plastic templates available through your Crafttool dealers.



Use the Crafttool No. 100-N Angle Blade for cutting the figures and small details. Note its use in cutting the figure outlines below and bottom of the following pages.

After all carving and stamping, use Crafttool No. 3 modeling tool to round the figures; mould the muscles and add the tiny details. Study the Photo Patterns on the following three pages.

CRAFTTOOL NUMBERS	TOOL IMPRESSIONS	PURPOSE OF TOOLS
896		FOR BEVELING AND MATTING LARGE AREAS
895		FOR BEVELING MUSCLE CONTOURS, ETC.
891		SMALL BEVELING
890		TINY BEVELING
902		BEVEL IN TINY CORNERS TO SHARPEN DETAIL
941		SHARPEN DETAIL IN CORNERS
910		USED TO MAKE BUSHES
888		TO MAKE WATER SPRAY
707		FOR PINE TREES
425		FOR HAIR ON BEAR
463		FEATHERS ON BIRDS--SCALES ON FISH
894		BEVEL PINE TREES ON SHORE LINE
931		BIRD & FISH EYES
971		BEVEL HILLS AND WATER AT SKY LINE
936		BEVEL AROUND SMALL FIGURES IN SKY AREA
976		USED IN SKY AREA TO SHARPEN DETAIL
98		SAME AS ABOVE FOR TINY AREAS
99		FOR MATTING VERY SMALL AREAS IN SKY
898		FOR MATTING SMALL SKY AREAS
899		FOR MATTING SKY AREAS
900		SAME AS ABOVE

NOTE: USE CHECKED TOOLS ONLY FOR BEVELING AND MATTING IN SKY AREAS TO CREATE CONTRAST AND DIFFERENT TEXTURED EFFECT

FOR FASTER, SMOOTHER WORK... USE THE TOOL MOST SUITED TO FIT THE AREAS TO BE BEVELED.

POINTED BEVELERS ACCENT THE DETAILS. MATT AROUND THE FIGURES TO CREATE BOLD RELIEF.

CUT REINS AND BRIDLE AFTER ALL BEVELING AND MODELING. See Photo Pattern at Right.

BEVEL & MATT

BEVEL CONTOURS WITH 895

TRACE BUSH

STAMP BOTTOM ROWS FIRST

COMPLETED BUSH

BEVEL PINE TREES ON SHORE LINE

BEVEL AND MATT WITH 895

BEVEL CONTOURS OF BEAR FIRST. USE "CAM" OR SIMILAR TOOL TO SIMULATE HAIR.

SHAGGY HAIRS ARE CREATED WITH 902.

KNIFE CUTS

936-BEVEL

SCALES 463

99

931

98

976

890

891

896

888 WATER SPRAY

POINT WING FEATHERS WITH 976

463 TINY FEATHERS.

707 WING FEATHERS

891

910

976

98

99

936-BEVEL

898-MATT

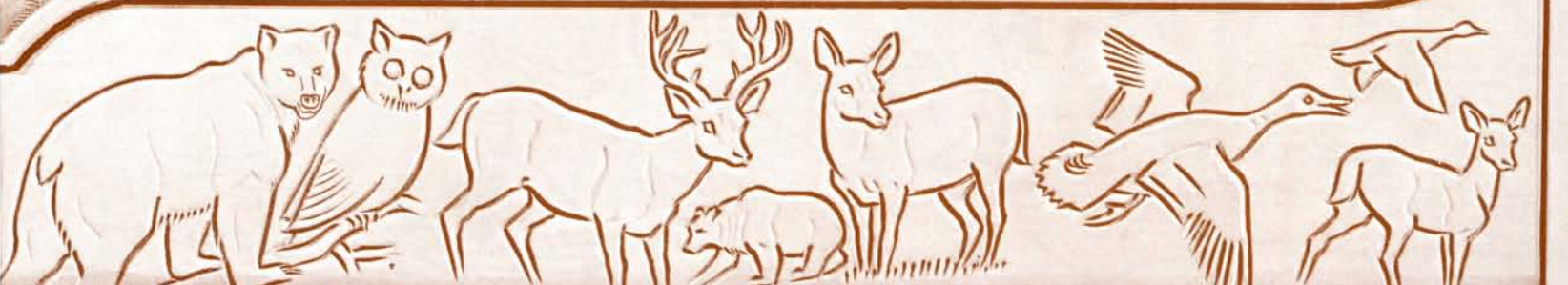
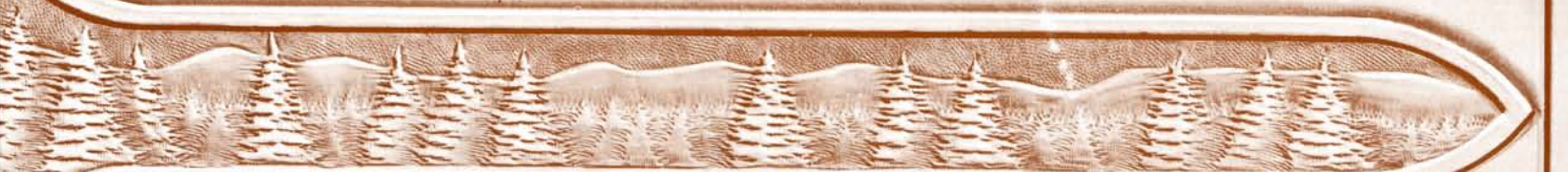
USE STYLUS OF MODELER TO MAKE EYES OF SMALL BIRDS.

SEE PAGE 28 FOR STEP BY STEP INSTRUCTIONS AND TOOLS USED

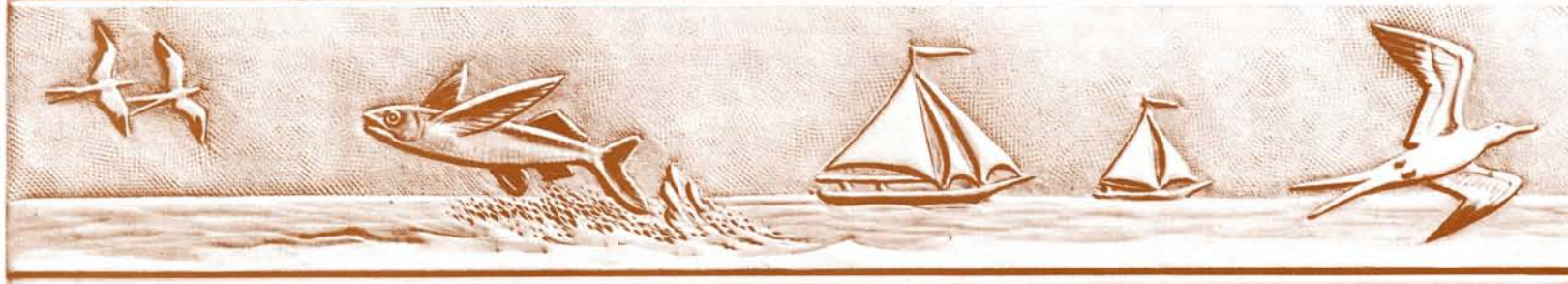


"THE WOODSMAN"

AL
STOHLMAN



SEE PAGE 28 FOR STEP BY STEP INSTRUCTIONS AND TOOLS USED



"THE SPORTSMAN"

AL
STOHLMAN



SEE PAGE 28 FOR STEP BY STEP INSTRUCTIONS AND TOOLS USED

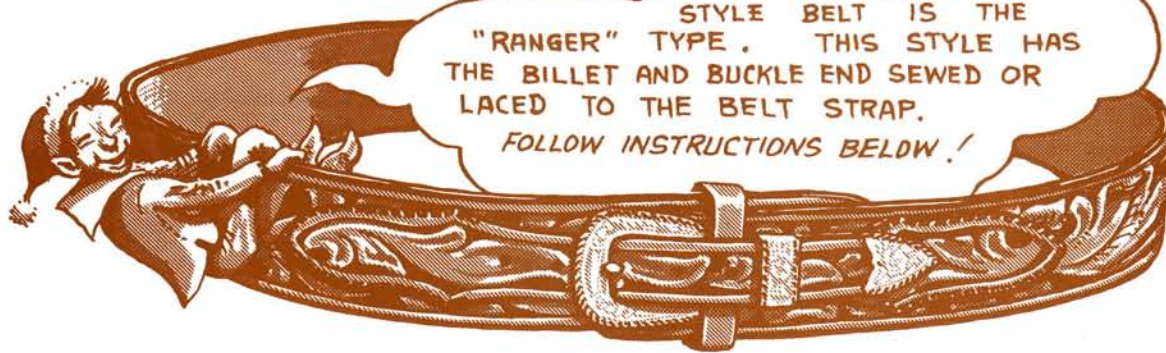


"THE WESTERNER"

AL
STOHLMAN



WIDTH OF BUCKLE
DETERMINES
WIDTH OF BILLET

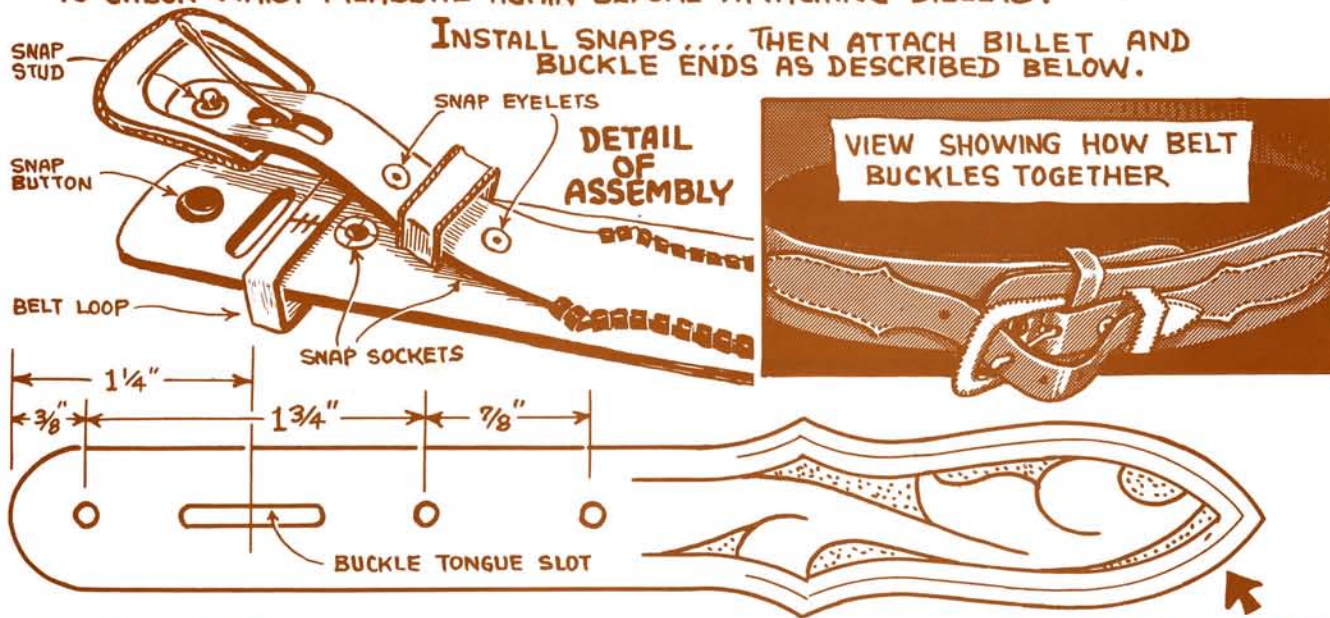


HOW TO MEASURE "RANGER" BELTS



PREPARE BELT AS SHOWN ON PAGES 3 AND 4. SELECT PATTERN FROM THE MANY DESIGNS PRESENTED IN LUCKY EIGHT AND CARVE THE BELT... STUDY PAGES 5 THRU 9. AFTER CARVING BELT... **BE SURE** TO CHECK WAIST MEASURE AGAIN BEFORE ATTACHING BILLETS.

INSTALL SNAPS.... THEN ATTACH BILLET AND BUCKLE ENDS AS DESCRIBED BELOW.



3/4" BUCKLE END AND BILLET PATTERNS

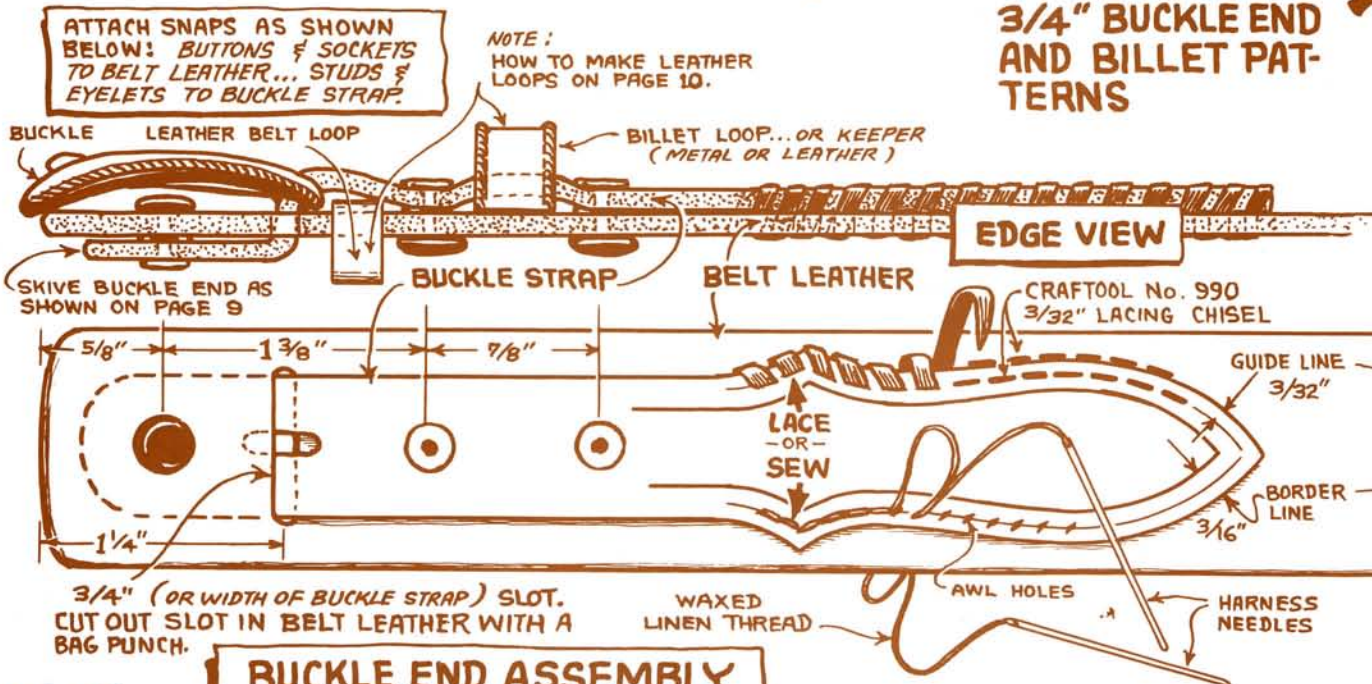


PHOTO PATTERN OF BILLET ON PAGE 10

FIGURE CARVING CRAFTTOOLS Illustrating some techniques . . .



100M

100L

100N

1/4"

HAIR BLADES

For cutting hair on figures and other fine lined decorative work.

No. 3 MODELER STAINLESS STEEL

Used for rounding figures, smoothing rough beveling, forming eye-balls, adding facial expressions and other fine details.

ANGLE BLADES

For cutting figures, intricate details; other fine line carving.

FOR THAT "SPECIAL GIFT".... LUCKY 8
PRESENTS THIS HANDSOME FILIGREE DRESS
BELT. A VARIETY OF COMBINATIONS ARE
POSSIBLE.



FOR COMPLETE FILIGREE
INSTRUCTIONS...SEE "FIGURE
CARVING" BY AL STOLMAN



907 462

BELT CAN BE A CONTINUOUS
"REPEAT" DESIGN...OR CAN BE
INTERSPERSED WITH LATTICE
EFFECT OF ANY DESIRED LENGTH

FOR FILIGREE BELT
USE 4-5 oz. CARVING
LEATHER AND LINE
WITH CALF OR GOAT.

CRAFTOOL OVERSTITCH
WHEEL No. 7

GODGE
CHANNEL



EDGE AND
BURNISH

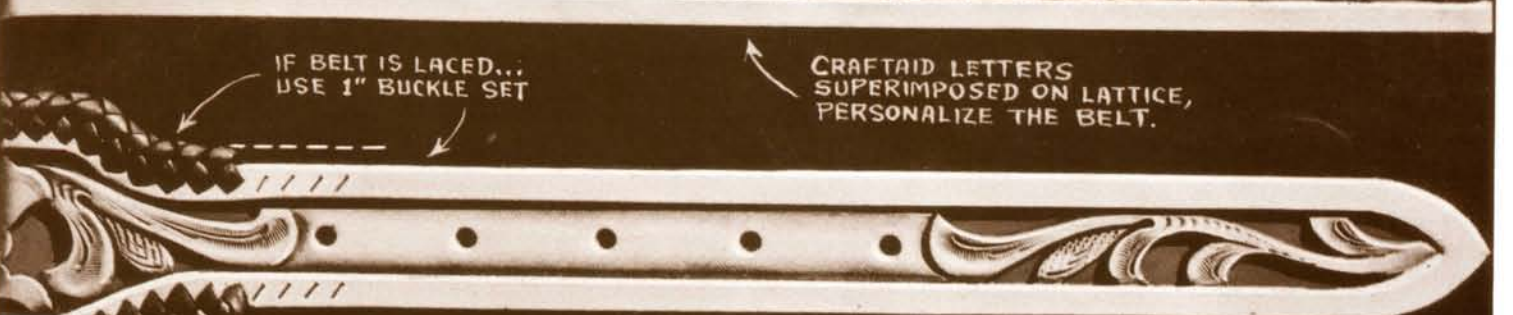
SEW
-OR-
LACE

FILIGREE AND
USE DIFFERENT
COLORED LEATHERS
FOR STRIKING EFFECTS



IF BELT IS LACED...
USE 1" BUCKLE SET

CRAFTAID LETTERS
SUPERIMPOSED ON LATTICE,
PERSONALIZE THE BELT.



AL
STOLMAN