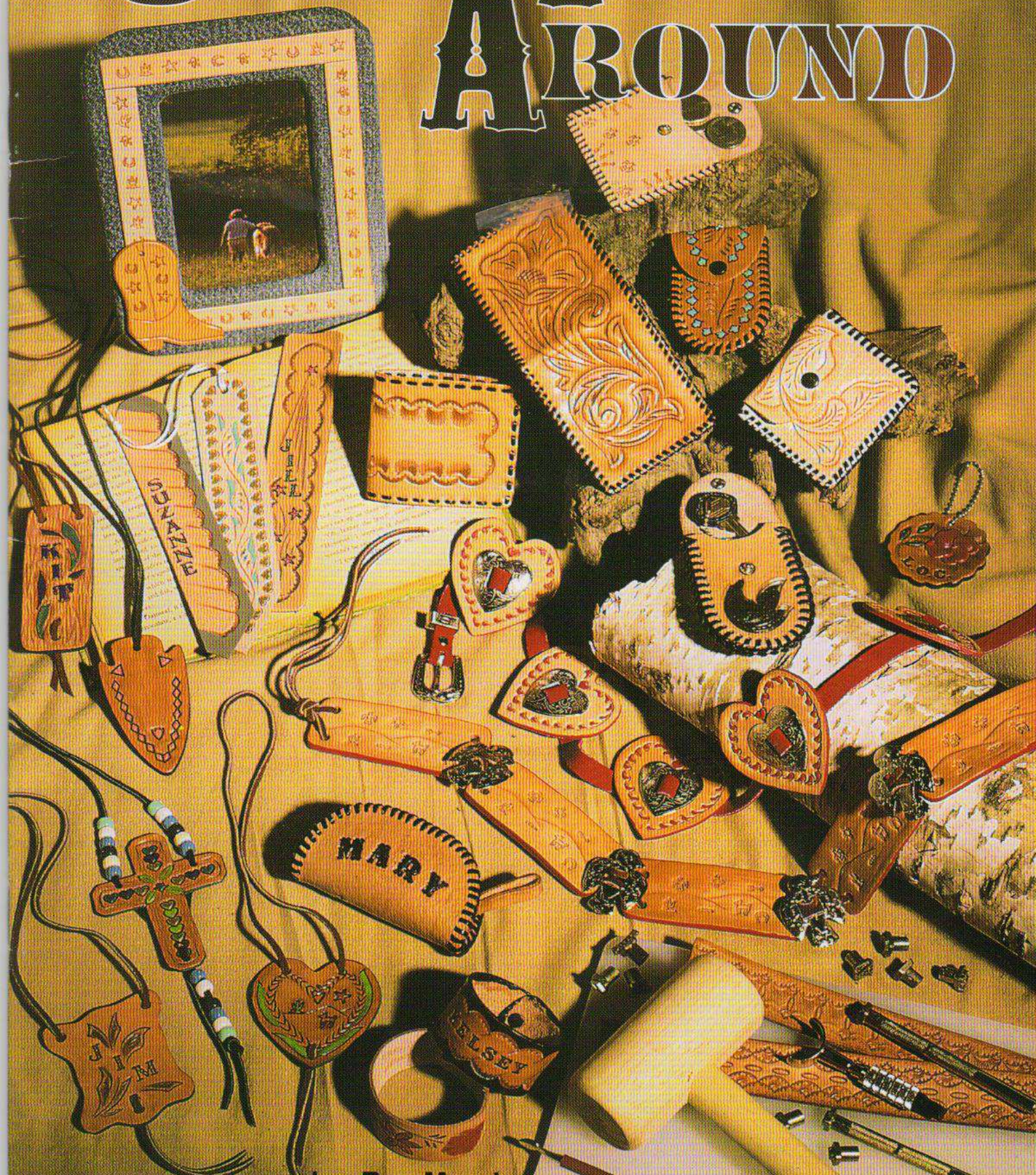


EASY-TO-DO

LEATHER STAMPING

#6008

JUST TOOLING AROUND



Decorated leather goes back thousands of years. The earliest humans painted pictures on leather with colors made from berries or dirt of different colors. They discovered that designs which were scratched or beaten upon wet hides became permanent when allowed to dry.

The modern art of leather stamping and carving was a secret craft for centuries but with today's stamps, anyone can learn to make beautiful hand-tooled leather goods. The patterns shown in this book are all made with very few stamps, a swivel knife and a modeling tool. A beginner can start with only a few tools, a piece of leather, and this book (of course) and have a very successful project. We know you'll enjoy tooling around!

WHAT DO YOU NEED TO GET STARTED?

BASIC SUPPLIES:

- container of water and a sponge
- marble slab or poly board for a pounding surface
- hand towel
- wooden or rawhide mallet
- stamping tool handle 
- stamping tool tips
- Leather Sheen or other finishing compound (see inside the back cover)

You may also want:

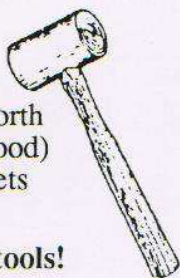
- spray/mister bottle
- swivel knife (see page 2)
- modeling tool (see page 4)
- masking tape; tracing paper or film (see page 4)
- dyes (see page 10)
- needle and lacing (see page 21)

STAMPING TOOL HEADS:

The tips (shapes) of the stamps are inserted into the steel handle. Many different patterns can be made by combining just a few tips.

MALLETS:

A rawhide mallet is heavier and more durable than a wooden mallet. Rawhide is worth the investment (3-5 times as expensive as wood) if it will receive extensive use. Wooden mallets are fine for beginners.



Never use a steel hammer on leathercraft tools!
The steel head can ruin leather stamps.

YOUR WORK AREA:

You need only a small area for a work place; a table or bench is fine. You do need a solid, smooth surface to work on. A 12"x12" piece of marble is ideal but a piece of masonite or compressed wood will do fine. Poly boards designed specifically for leathercrafts are also available. Fold a hand towel under your pounding surface to cut down on noise.

CASING (PREPARING) THE LEATHER:

Leather must be cased before stamping or carving. Dip it in water for a few seconds or wipe both sides of the leather with a moistened sponge until it appears uniformly damp on both sides. This will soften the fibers enough to accept the impression of the stamps and knife. Allow the leather to dry slightly before working; it will lighten to a pink color.



The leather's inner core should be wet; its face should be dry. If it is too wet, the stamped impressions will not be sharp and the knife cuts will close. If the leather gets too dry after you start working, use a spray bottle to moisten it again (if you use the sponge, be very careful not to rub over your work) and wait until the pink color returns. Pay attention to the edges, which will dry faster than the middle.

Never bend or fold your project while it is still wet; the impressions will fade.



©2007 by Tandy Leather Factory. All rights reserved.

Patterns in this publication may be reproduced for personal, non-commercial use by our customers. No part of this publication may be reproduced for commercial use in whole or part, or stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the written permission of Tandy Leather Factory. For information regarding permission, please write to Tandy Leather Factory, 3847 East Loop 820 South, Ft. Worth, TX 76119.

DISTRIBUTED BY:
TANDY LEATHER FACTORY
Fort Worth, TX 76105
www.tandy Leather Factory.com

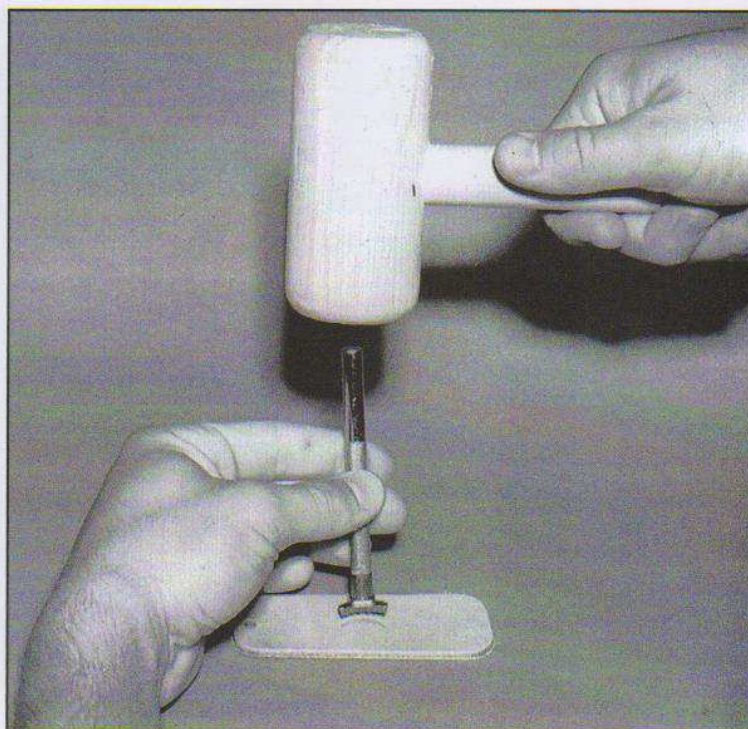
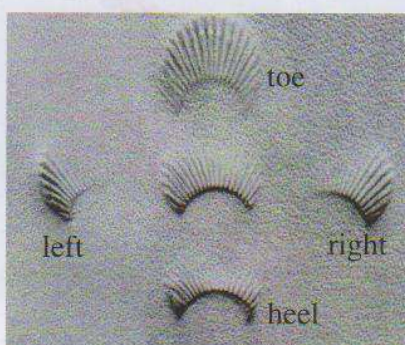
HOW TO STAMP

1

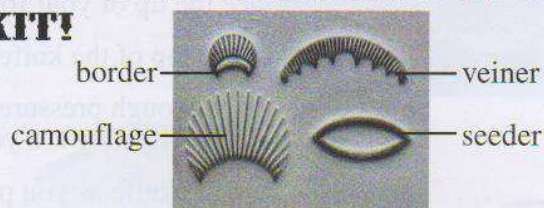
Case your leather (see inside the front cover) and snap the stamping tip on the steel handle. Grasp the handle with three fingers and the thumb and place the stamp in the desired location. Hold the handle straight up, resting your wrist and elbow on the table. Apply just enough downward pressure on the stamp to keep it from bouncing up after striking. Hit the end of the handle sharply with the mallet, holding the mallet parallel to the leather.

It's better to hit the stamp too lightly than too heavily; you can always reseal and hit a stamp again, but there's no way to correct too deep an impression.

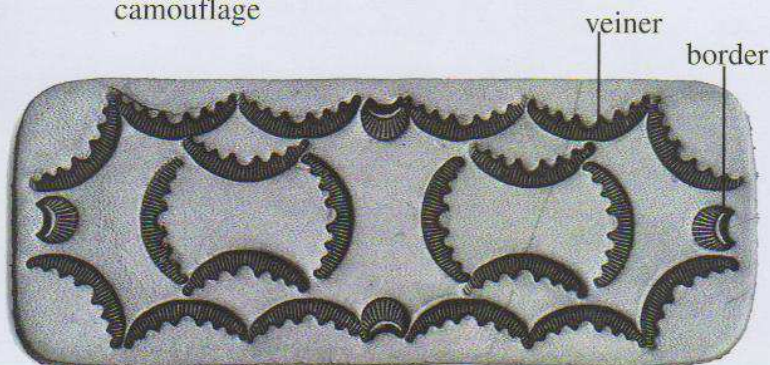
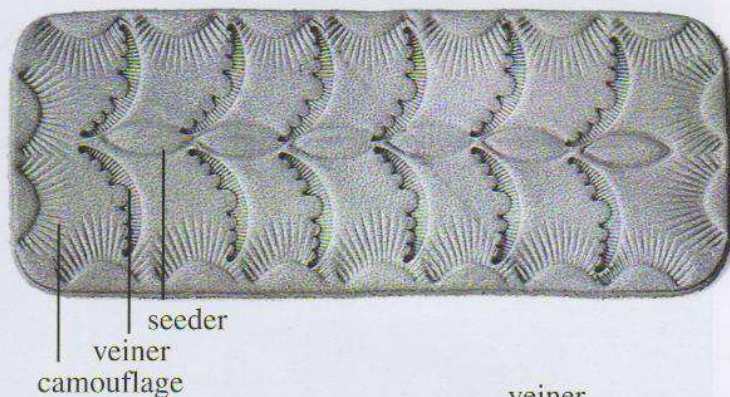
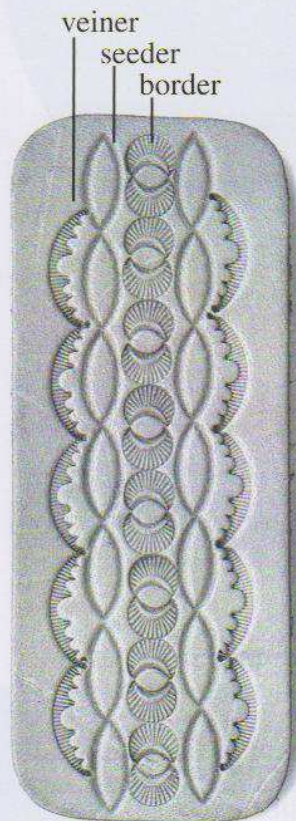
Occasionally, you may wish to lean the tool to one side and stamp a partial impression. Here, the camouflage stamp is used in five different ways.



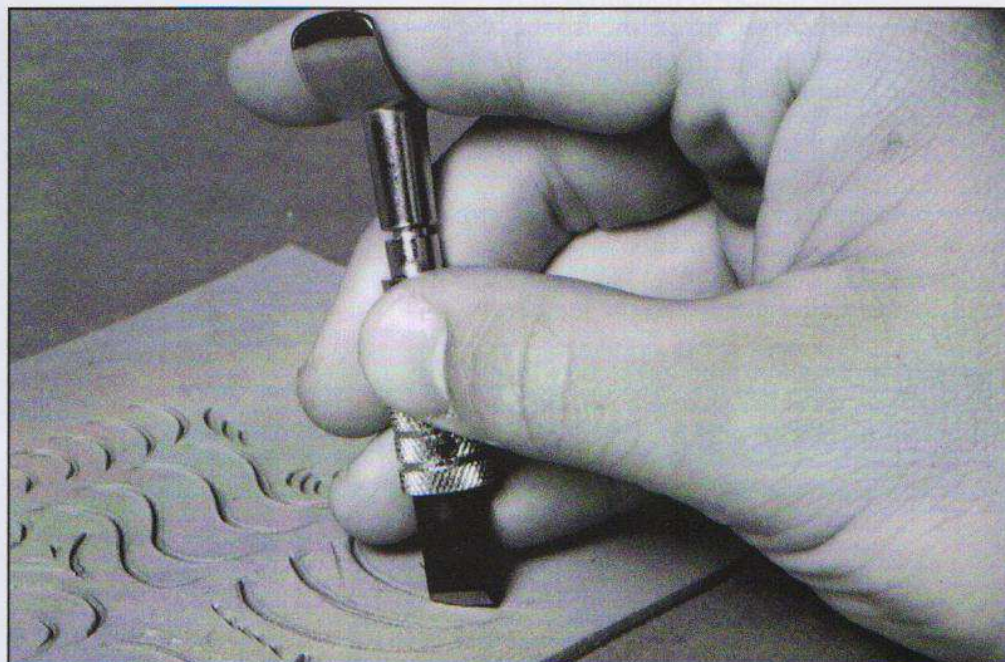
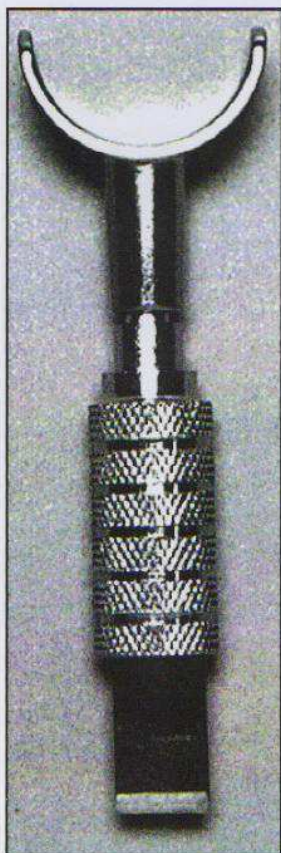
LOOK WHAT YOU CAN MAKE WITH JUST THE FOUR TIPS IN ONE STAMPING KIT!



Traditional Stamp Set #4911

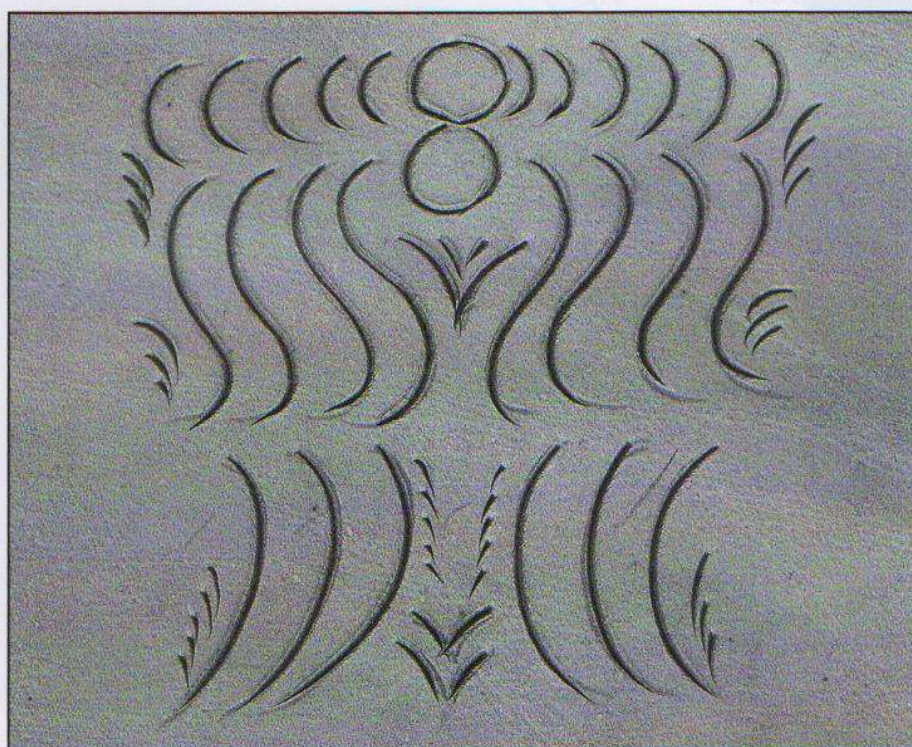


THE SWIVEL KNIFE

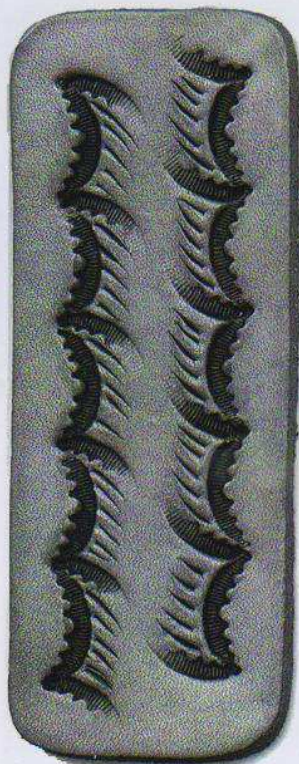


The swivel knife is used to carve lines for tooling leather. Some practice will be required to cut clean curves, so work with the knife on scrap leather before cutting on your project. You cannot practice too much!

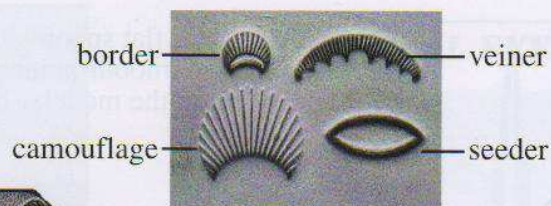
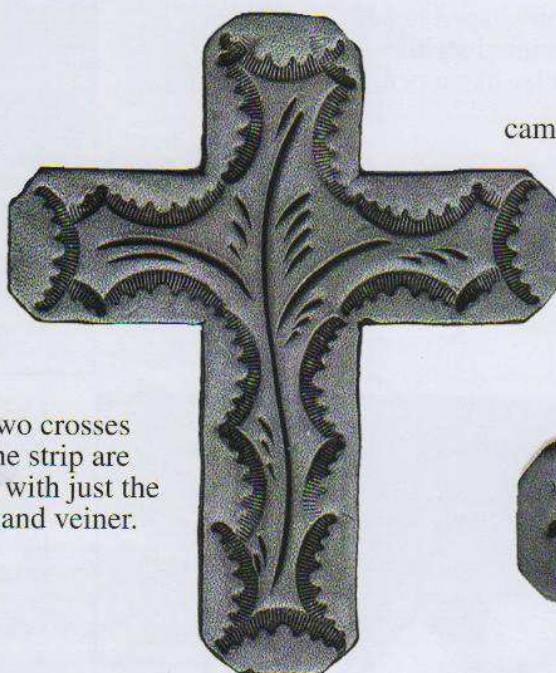
1. The blade must be sharp and smooth.
2. Place the tip of your forefinger in the yoke; grip the lower knife barrel comfortably.
3. Tilt the top of the knife away from you, but do not lean the knife to either side.
4. Apply enough pressure to cut approximately $\frac{1}{3}$ of the way through the leather and pull the knife toward you.
5. Turn the knife as you pull it to cut curves.



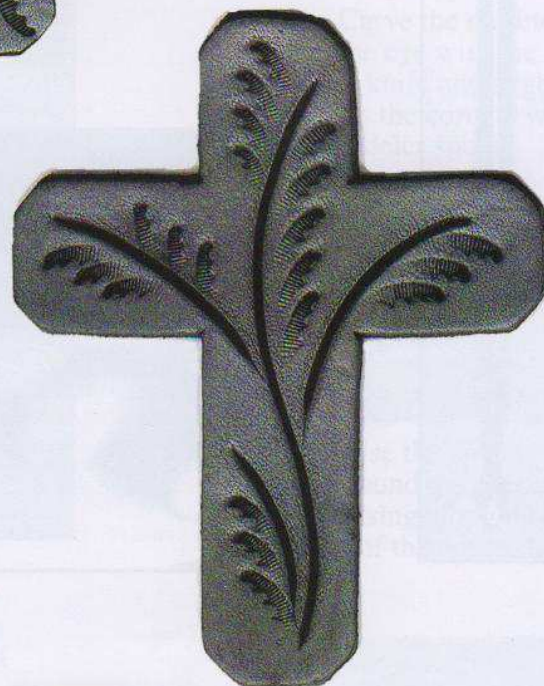
Trace this practice pattern (tracing instructions are on page 4) onto scrap leather to try your hand with a swivel knife. The circles are made in two strokes—the left half, then the right.



The two crosses and the strip are made with just the knife and veiner.



Traditional Stamp Set #4911



The heart was stamped with the Traditional Stamp veiner and seeder, and a swirl from Contemporary Stamp Set #4902.

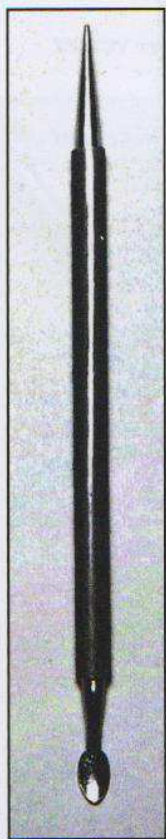


The rocking horse uses the border stamp and a knife. The eye was made with a seeder stamp, #S932, which is not included in a Stamp Set.

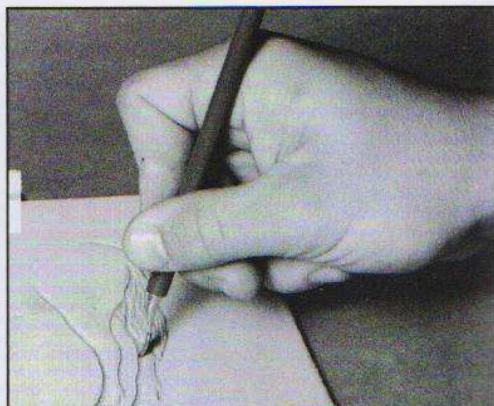


The boot was made with Western Stamp Set #4912.

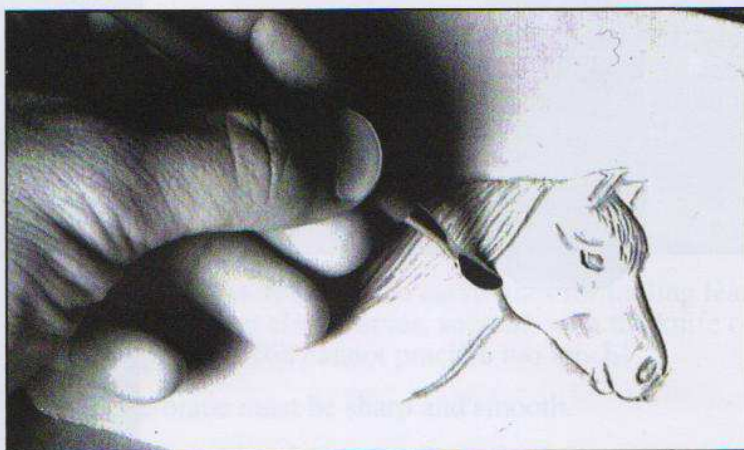
THE MODELER



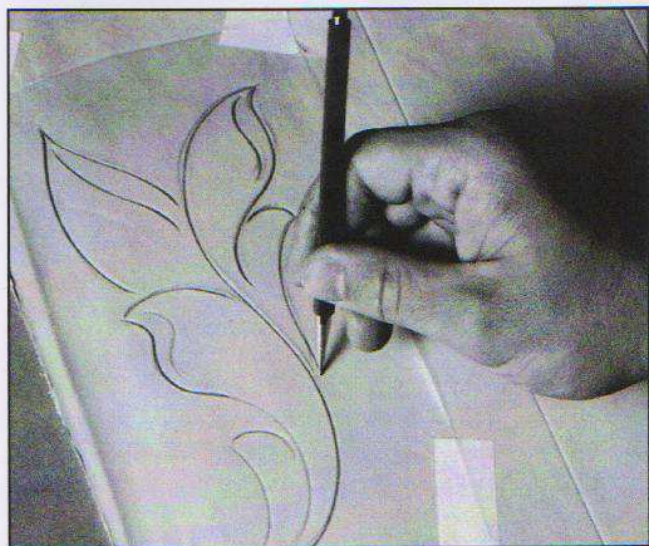
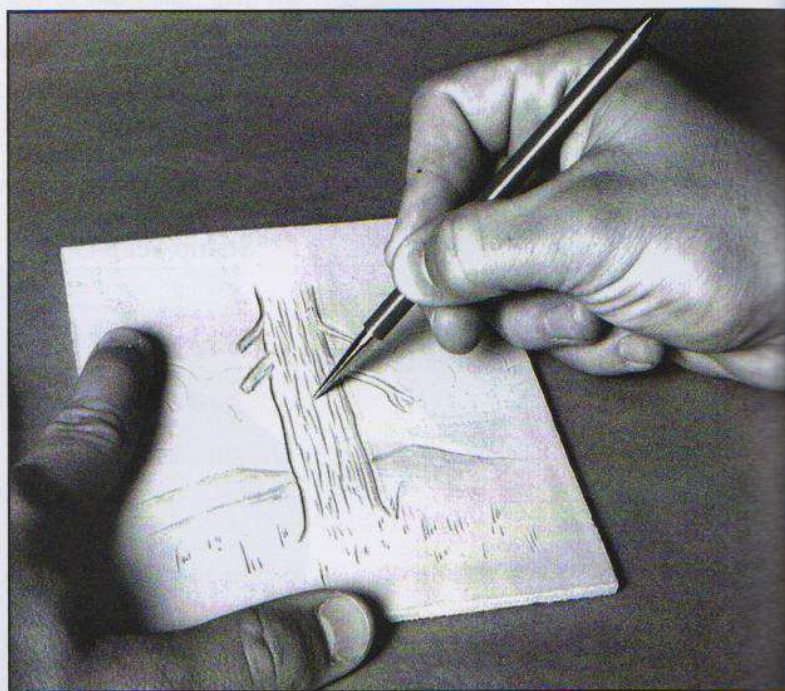
The modeler has a flat spoon-shaped head on one end and a smooth-pointed stylus on the other. Hold the modeler like a pen.



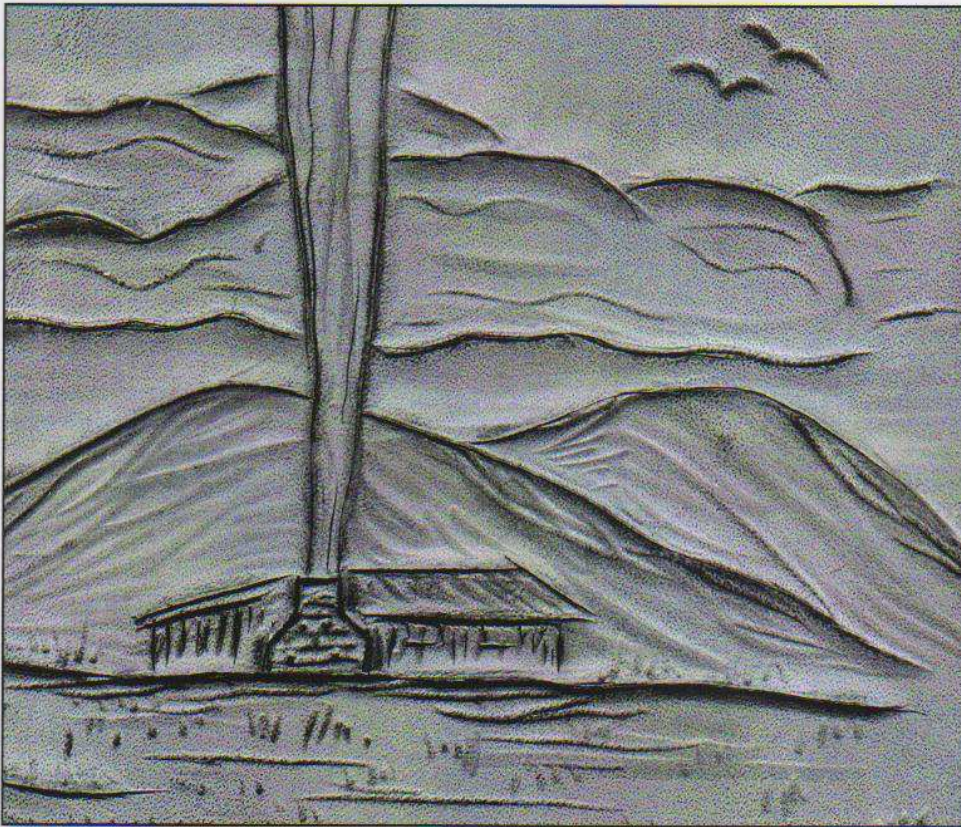
Use the "spoon" end to depress one side of a knife cut to make the picture on the other side look raised. You can also use it to round the edges of designs; this tool is invaluable for carving animals.



Drawing grooves with the stylus end gives leather a rugged look. When carving landscapes, use this for tree bark or ripples in water.



To trace patterns: Copy them on tracing paper (or, better yet, tracing film). Tape the paper over the leather and trace the design with the stylus. The damp leather will hold the indented pattern for you to stamp or carve.



When carving with a swivel knife, carve the object in front first. In this case, the chimney was carved before the lines of the roof, which do not extend all the way to the chimney line. Similarly, the smoke was carved before the hills or the clouds.

The stylus was used to draw birds, grass, the erosion marks on the hillsides, and the planks of the roof. The spoon rounded the edges of the clouds, smoke and hills.

ANIMAL EYES



1 Carve the outline of the eye with the swivel knife and slightly depress the corners with the modeler spoon.

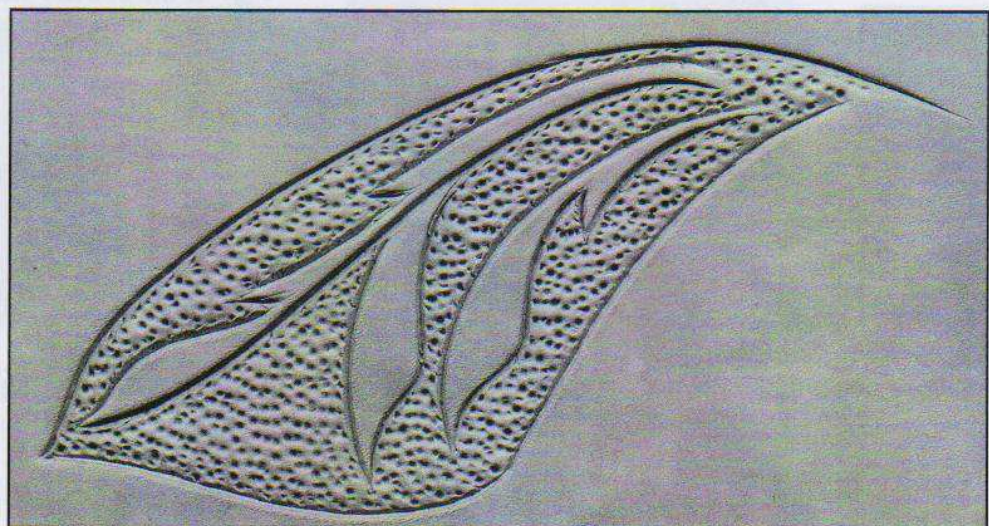


2 Use the spoon to round the eyeball by pressing along the inside of the edges.



3 Indent the outline of a pupil; model expression marks around the eye.

This pattern was textured with the modeler stylus using a stippling stroke. Repeated light up-and-down touches make the leaf look shaded. Notice how the leaves and stems look raised because they are surrounded by the textured area.



KEYCHAIN PROJECT



basic supplies (see inside the front cover)
modeler

for the keychain:

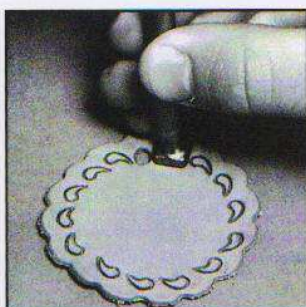
Contemporary Stamp Set #4902 (which
includes Great Shapes concho #4159)

for the heart:

Great Shapes heart #4171

Western Stamp Set #4912

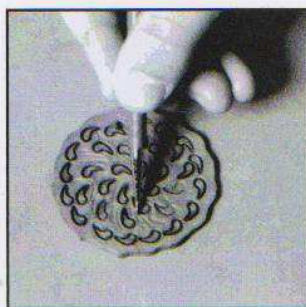
Indian Lore Stamp Set #4901



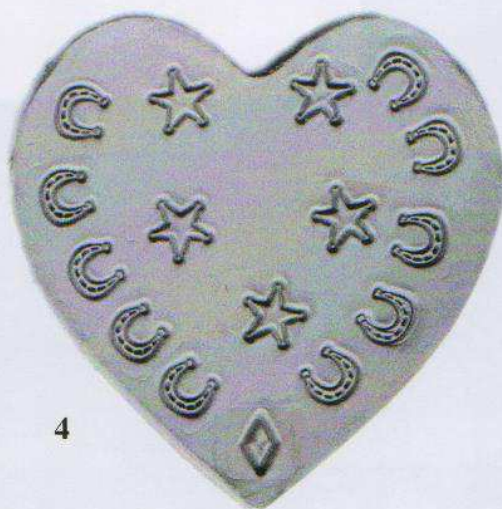
1



2



3



4

1 Case the leather concho (see inside the front cover); place on the pounding surface with the hole at the top. Snap the handle into this toolface:  Place the stamp next to the hole with the curved edge about $\frac{1}{8}$ " from the outside edge of the leather and stamp as shown on page 1. Repeat the stamp all around the outside edge.

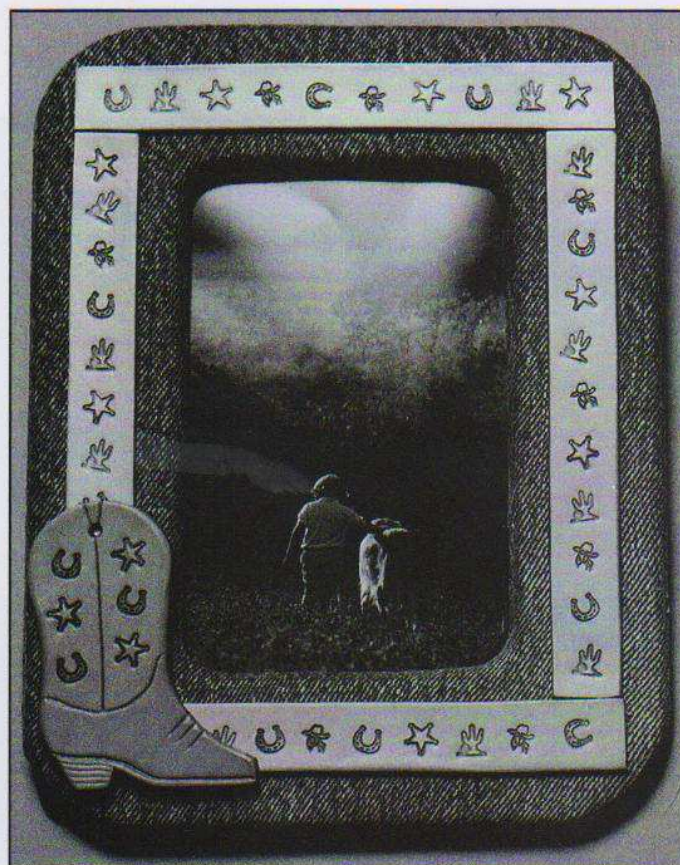
2 Starting in the center of the concho, stamp more swirls with the tails pointing toward the center.

3 If the concho starts to dry out, sponge it carefully or spray with the mister. Use the stylus end of the modeler to make light grooves between the swirls. Allow the concho to dry thoroughly, then sponge with finishing compound. Fasten the chain through the hole.

4 **For the heart:** Case the leather; stamp  at the point, and  and  as shown. Use the modeler to add light grooves around the stars. Allow to dry, then finish.

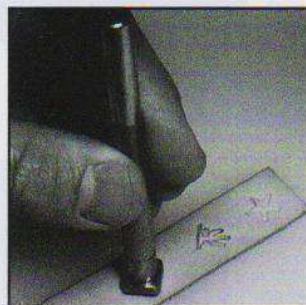
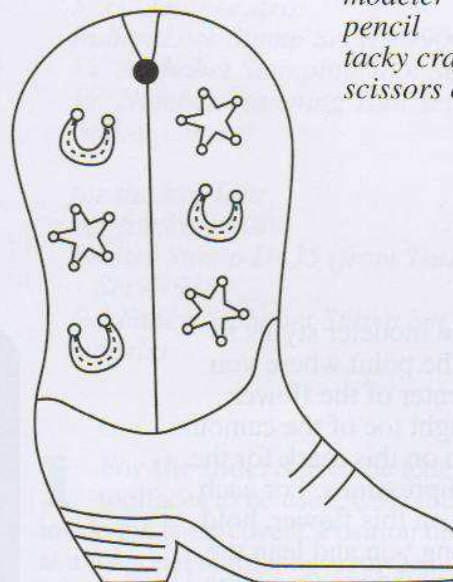
COWBOY FRAME PROJECT

7

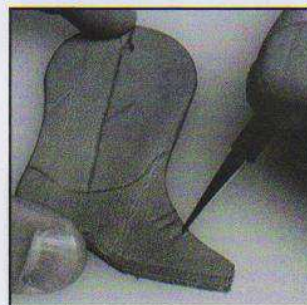


basic supplies (see inside the front cover)
 Western Stamp Set #4912 (which includes the leather boot)
 two $5\frac{3}{4}$ "x $\frac{3}{4}$ " and two $6\frac{1}{8}$ "x $\frac{3}{4}$ " leather strips (see page 17 for instructions on cutting 8"x1 $\frac{1}{2}$ " bookmarks to size)
 4"x6" photo frame base, 1 $\frac{1}{2}$ " wide
 9"x11" piece of blue denim

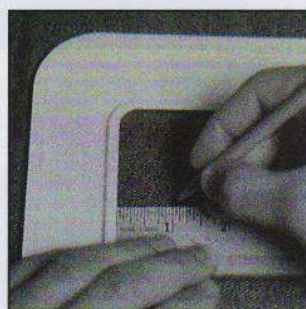
modeler
 pencil
 tacky craft glue
 scissors or X-Acto® knife



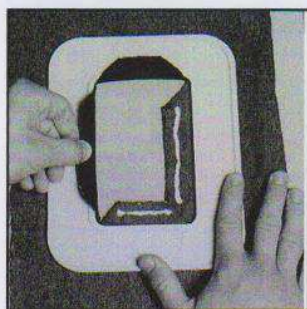
1



2



3

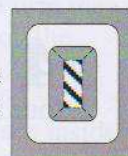


4

1 For the leather strips: Place the short strips horizontally and the long ones vertically; case the leather (see inside the front cover). Stamp the four designs about $\frac{1}{4}$ " apart, alternating them across each strip. They don't have to be perfectly straight—angle them for fun.

2 For the boot: Case the leather and trace the pattern (see page 4). Tape the pattern over the boot and transfer the lines with the stylus end of the modeler. Remove the paper and carve over the lines with the stylus. Then stamp as shown above.

3 For the frame: Center the frame face down on the wrong side of the fabric. With the pencil, mark a rectangle 1" inside the inner edge as shown.



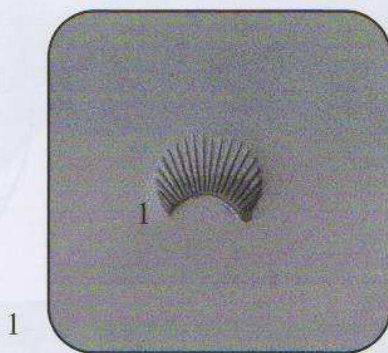
4 Spread glue on the front of the frame and place it on the wrong side of the fabric. Pull the outside fabric edges to the back and glue. Cut out the center rectangle; cut a diagonal to each corner. Pull the inside edges to the back and glue. Let dry. Glue the leather strips and boot on the front as shown in the large photo. Assemble the frame back according to the manufacturer's instructions.

Make a flower with 12 hits of the mallet!

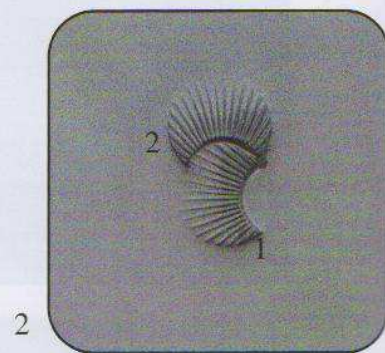
*Great Shapes heart #4171
veiner and camouflage stamps (from
Traditional Stamp Set #4911)
swivel knife
modeler*



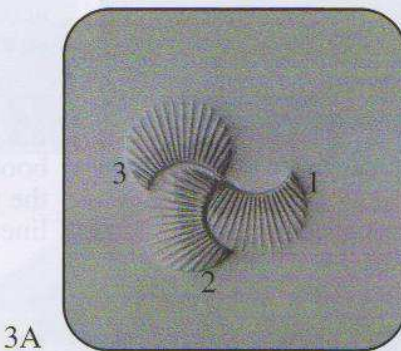
1 Use the modeler stylus to mark the point where you want the center of the flower. Place the right toe of the camouflage stamp on this mark for the first four impressions. For each impression on this flower, hold the toe facing you and lean the stamp toward the toe (see page 1) to emphasize the inner curve.



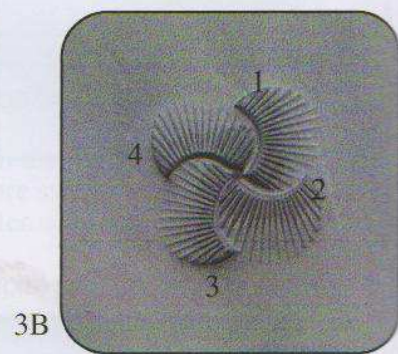
2 Rotate the leather 90° counter-clockwise; place the stamp to curve over the first impression with the right toe on the mark and stamp again.



3 (A) Rotate again and stamp over the right side of the second impression, then (B) over the right side of the third impression. The right side of your fourth impression should fit into the inner curve of the first.

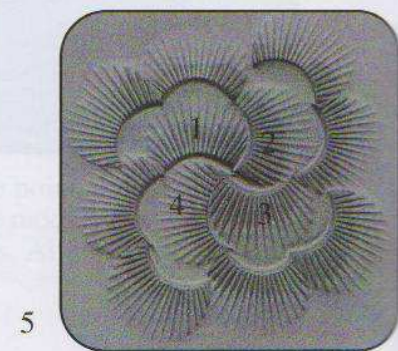
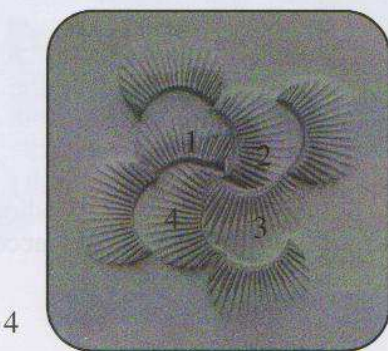


4 Set a stamp curving over the heel of each of the first four impressions.



5 Set a stamp curving around the left side of each of the first four impressions.

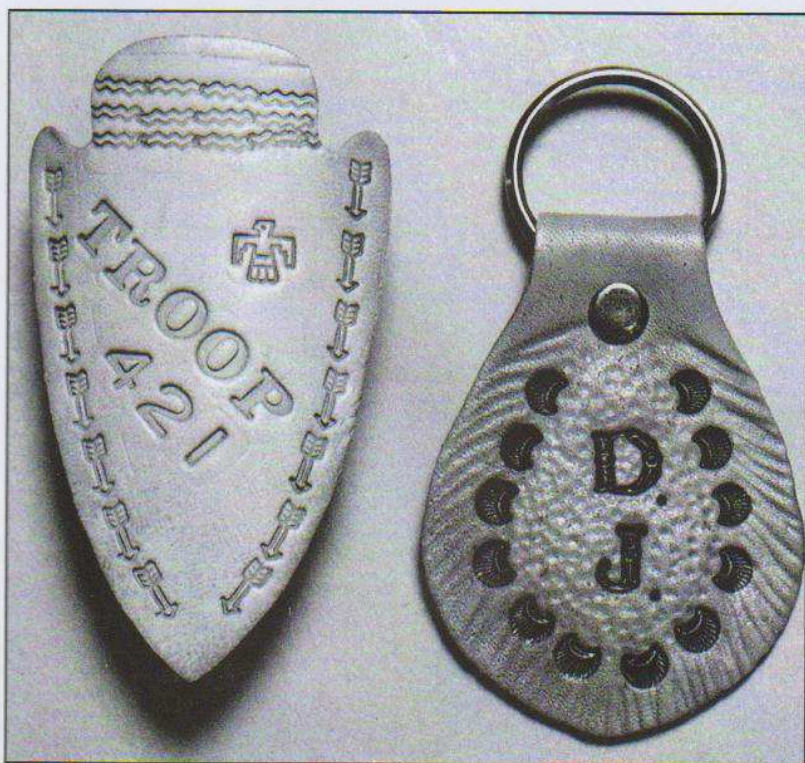
6 Referring to the heart at the top of the page, use the swivel knife and modeler to carve and shape the stem and leaves. If you wish to add color, paint only the first four impressions. The veiner made the border of this heart.



LETTERING

NECKERCHIEF SLIDE & KEY FOB

9



for both:

basic supplies (see inside the front cover)

for the neckerchief slide:

1 Great Shapes Arrowhead #4165

5"x1" leather strip

Indian Lore Stamp Set II #4906

1/4" Alphabet Stamping Tool Set #4903

1/4" Number Stamping Tool Set #4904

rubber cement

for the key fob:

key fob kit #4149

Border Stamp D435 (from Traditional Stamp Set #4911)

3/8" Fancy Alphabet Stamp Set #4907
modeler

1 **For the slide:** Select the letter and number toolfaces to be used. Case the leather (see inside the front cover). Position the letters TROXP at a diagonal across the arrowhead. (Check the tiny letter on the bottom back of the stamp to be sure the letters read correctly.) Be sure to allow enough room for the troop number below. Snap the handle into the "T," hold vertically and strike sharply with the mallet. Leaving the stamp in place to help keep the line straight, pull the handle out and stamp the "R," then the "O." Leaving those stamps still in place, remove the handle to stamp the "P." With the "P" still in place, lift the "X" and move the "O" into its space to complete the word. Similarly, stamp the troop number below.

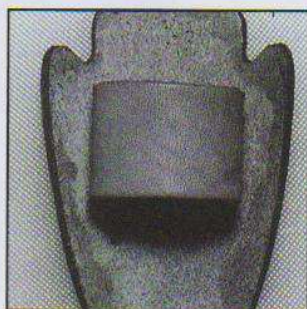
2 Stamp a row of arrows, pointing downward on each side. Stamp a thunderbird above the letters and the wavy lines across the top. Curve the leather slightly while still damp; let dry. Form the strip into a circle and glue (see page 17) on the back. Finish (see inside the back cover).

3 **For the key fob:** Case the leather (see inside the front cover). Align the two letters of your choice one above the other. Stamp. Stamp twelve times with the border stamp 1/4" from the edge.

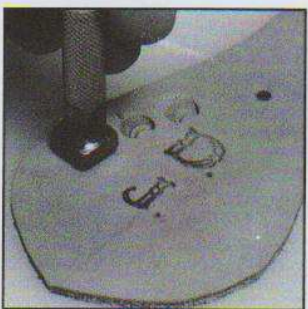
4 Press firmly with the stylus end of the modeler to make periods after the initials. Press lightly with the stylus to fill in a background texture. Use the spoon end to carve grooves around the edges. Stain and seal (see inside the back cover). Follow the kit instructions to attach the key ring.



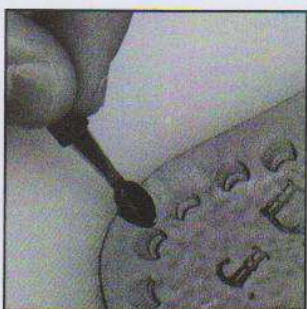
1



2



3



4

10 COLORING AND FINISHING

Leather may be colored with paints, penetrating dyes or colored permanent markers. It can also be finished (see inside the back cover) with oils, waxes, acrylics or lacquers to achieve an endless variety of colors and finishes.

We like Cova Colors™, which are acrylic paints in several beautiful colors (see pages 13-16). They can be easily mixed to any desired color. Cova Colors™ will not affect the leather's softness or flexibility, and will allow the natural grain to show through.

Before Painting with Cova Colors™:

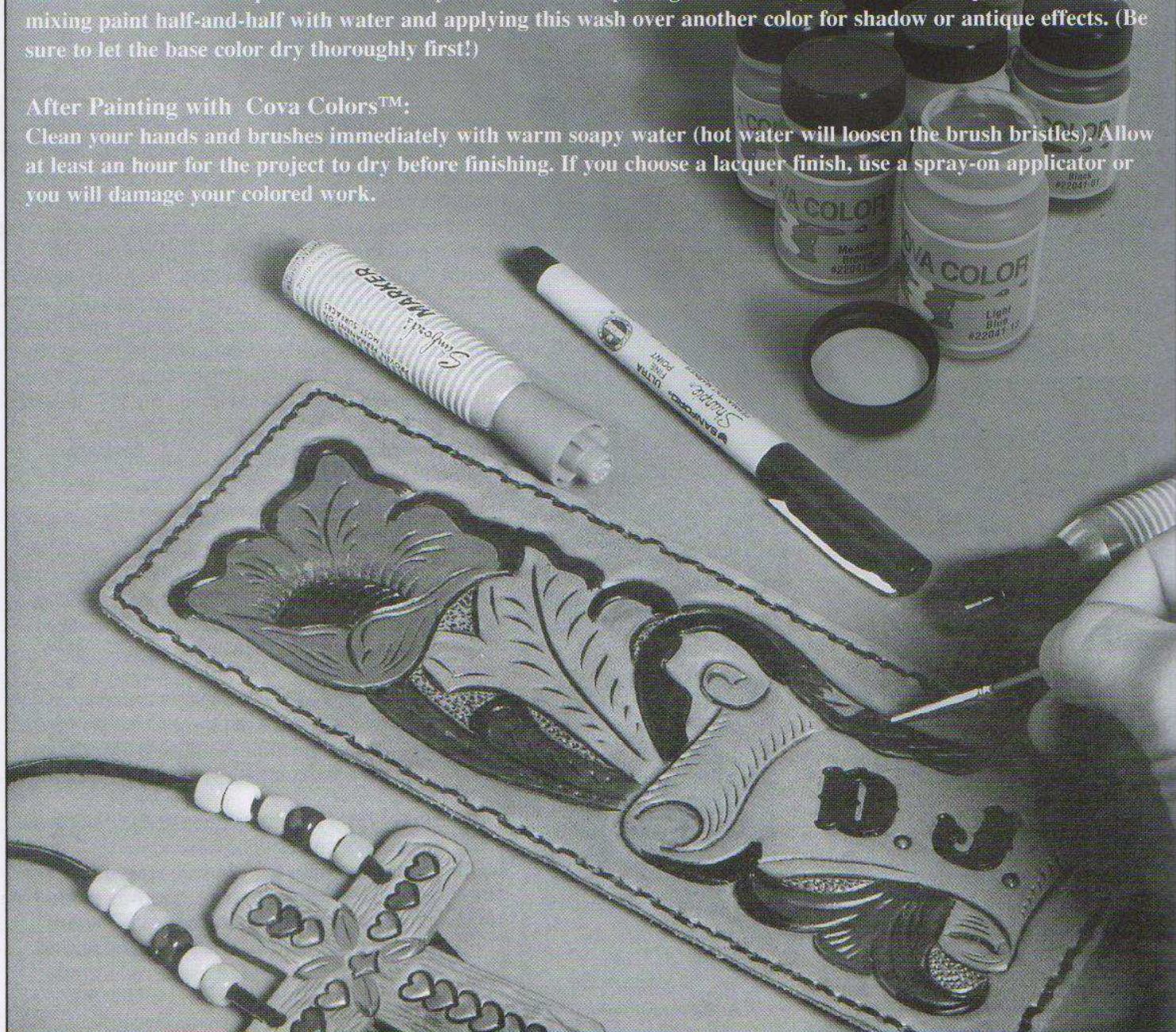
Be sure your leather is clean and dry. Because leather is a natural surface, no two leathers will react to a dye in the same way, if the exact shade is important to your project, test your color on a scrap piece of the same leather.

To Paint with Cova Colors™:

Use a soft sable or acrylic paint brush; a small round-tip brush is the right size for painting details on tooled leather. Pour a little bit of paint onto a palette (you can use a paper plate or small dish) and brush on with smooth strokes. Apply the paint in a thin layer; after it dries, if you are dissatisfied with the coverage, you can add a second coat. Mix colors on the palette for a variety of effects. If the paint gets too thick, mix in a few drops of water. Try mixing paint half-and-half with water and applying this wash over another color for shadow or antique effects. (Be sure to let the base color dry thoroughly first!)

After Painting with Cova Colors™:

Clean your hands and brushes immediately with warm soapy water (hot water will loosen the brush bristles). Allow at least an hour for the project to dry before finishing. If you choose a lacquer finish, use a spray-on applicator or you will damage your colored work.



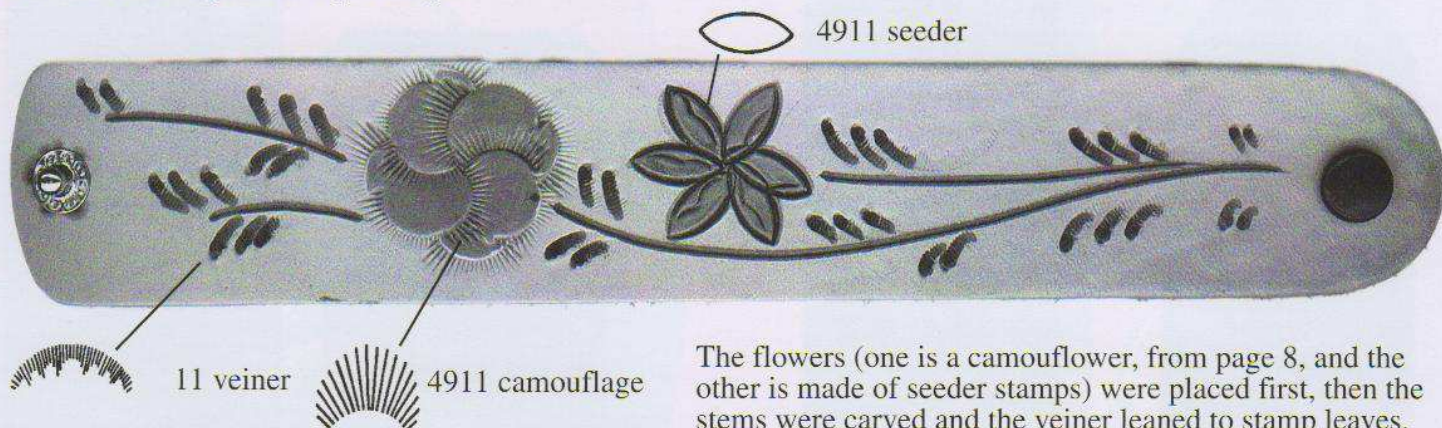
TOOLED & PAINTED WRISTBANDS 11



Grooves drawn lengthwise with the stylus end of the modeler give a rugged look and hide the guidelines that keep the stamps straight.



4902 heart



4911 seeder



11 veiner



4911 camouflage

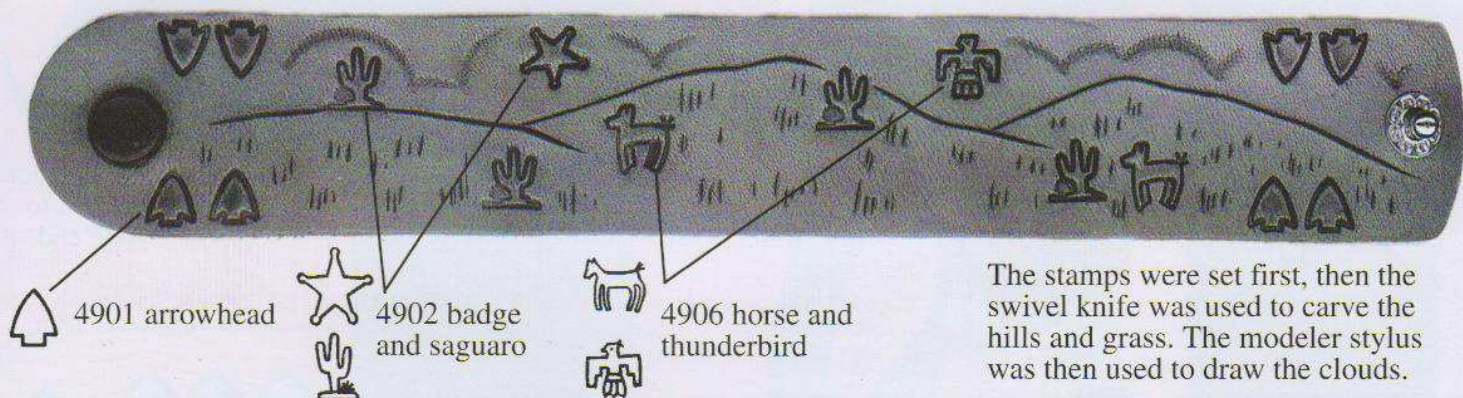
The flowers (one is a camouflower, from page 8, and the other is made of seeder stamps) were placed first, then the stems were carved and the veiner leaned to stamp leaves.



The illusion of rope is created with a border of veiner stamps whose corners are connected with deep grooves drawn by the modeler stylus. Lighter diagonal grooving completes the effect.



4911 veiner



4901 arrowhead



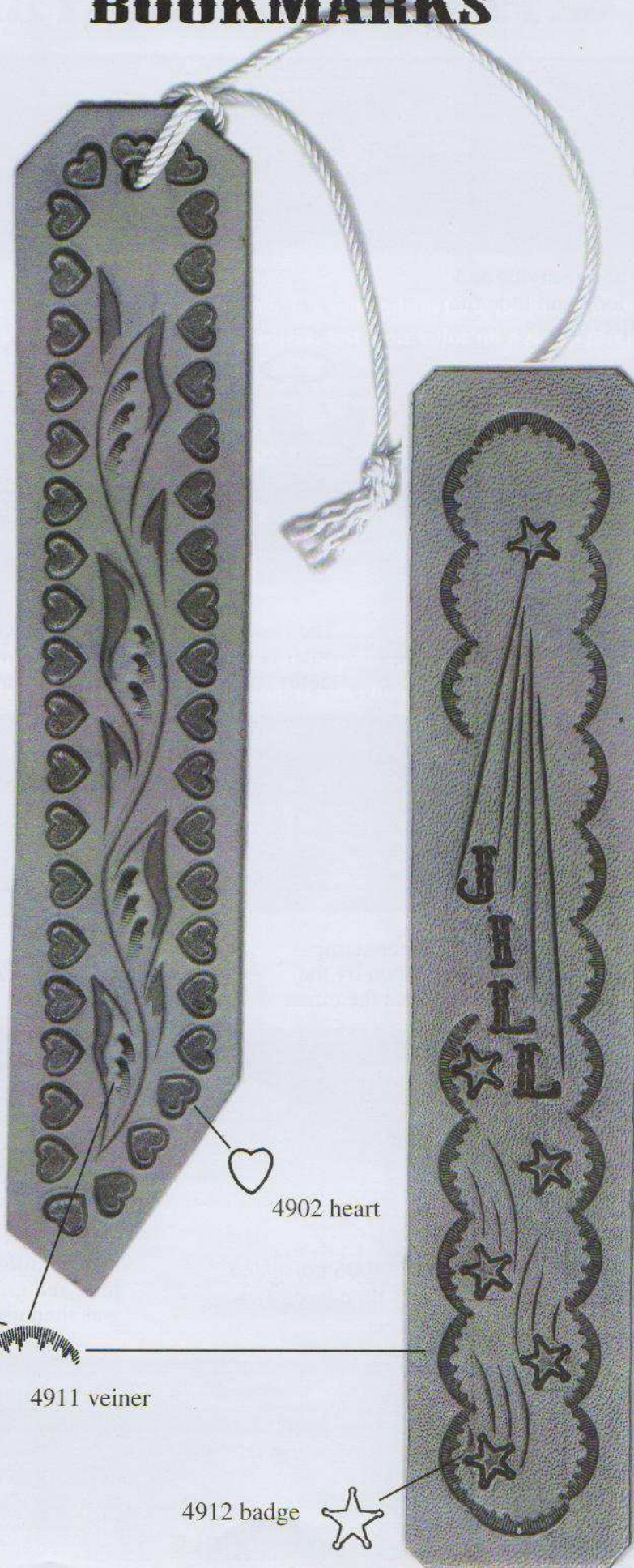
4902 badge and saguaro



4906 horse and thunderbird

The stamps were set first, then the swivel knife was used to carve the hills and grass. The modeler stylus was then used to draw the clouds.





4902 heart



4911 veiner



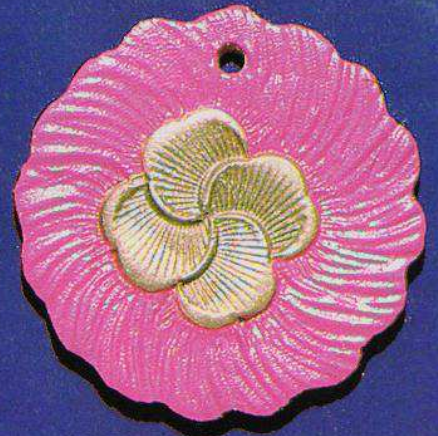
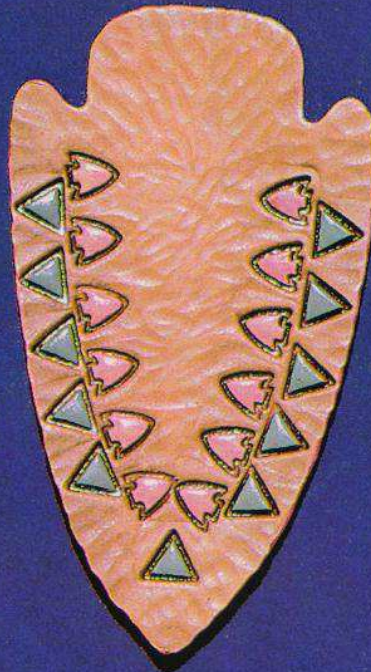
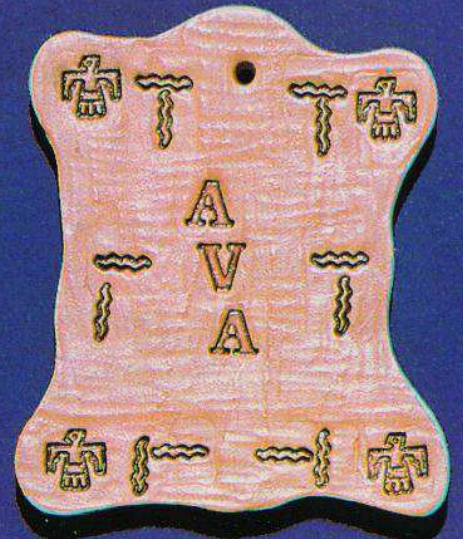
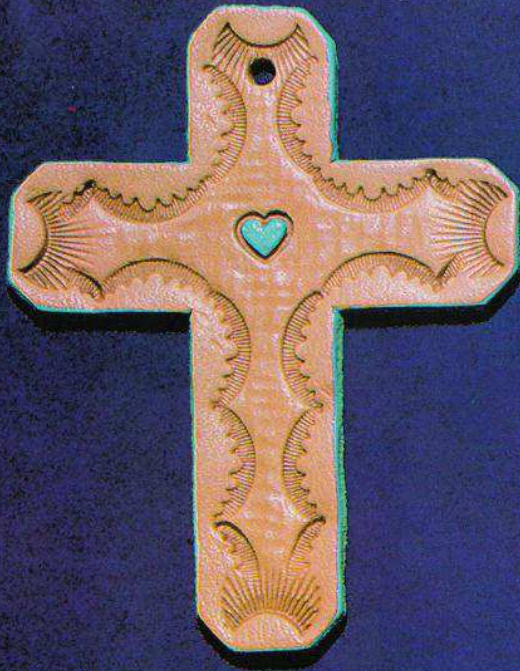
4912 badge

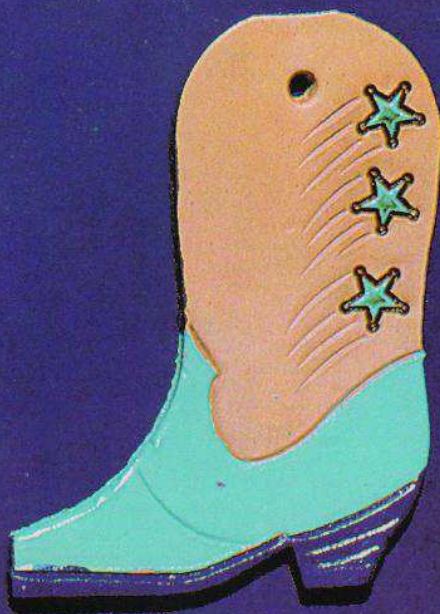
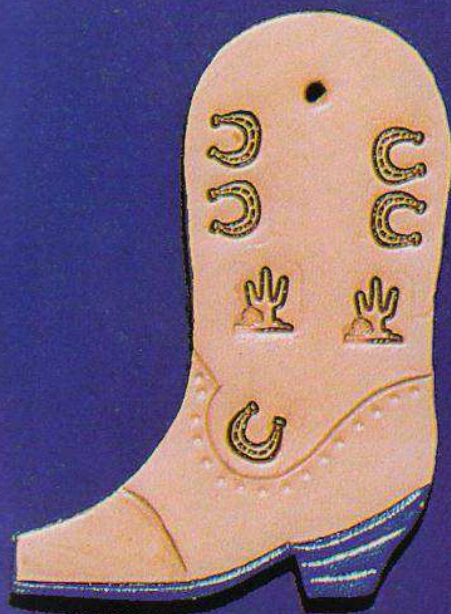
4911 seeder
leaned to
one end.

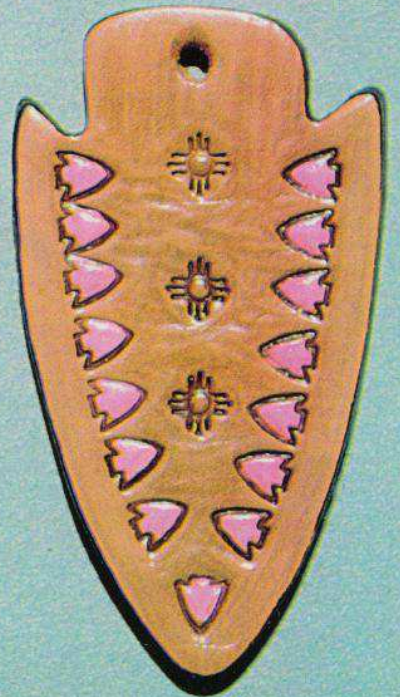
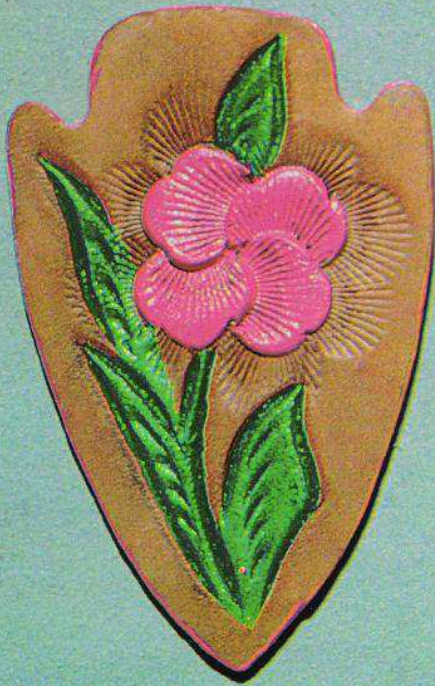
THE NEXT FOUR PAGES
OFFER MORE TOOLING
AND PAINTING IDEAS

13









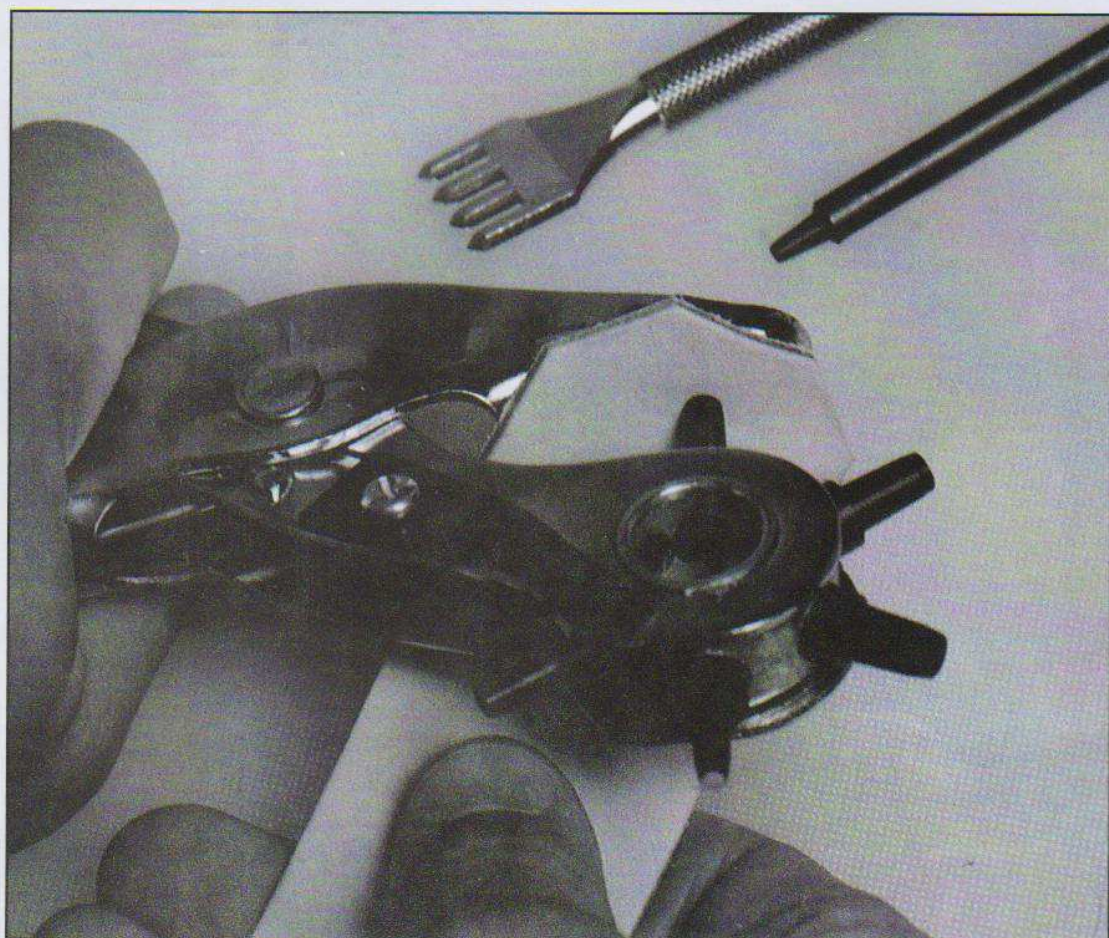
CUTTING

Most projects can be purchased in pre-cut kits. If you design an original project, you may need to cut leather. It's a good idea to cut a paper or cardboard pattern first to be sure all the parts fit. Be sure to set a rubber or plywood base under the leather before cutting. Transfer the pattern (see page 4) with a stylus or a pen and cut with an X-Acto® knife or heavy-duty shears.



HOLES

If your project's holes or slits aren't pre-punched, you will need a punch of some kind. These can be round, oblong or even shaped like a fork (called a "thonging chisel") to punch rows of holes for lacing pieces together. Basic punches are held like stamps and struck with a mallet. You can also buy a rotary punch which offers several sizes of round holes and works with a scissors action like a paper punch.

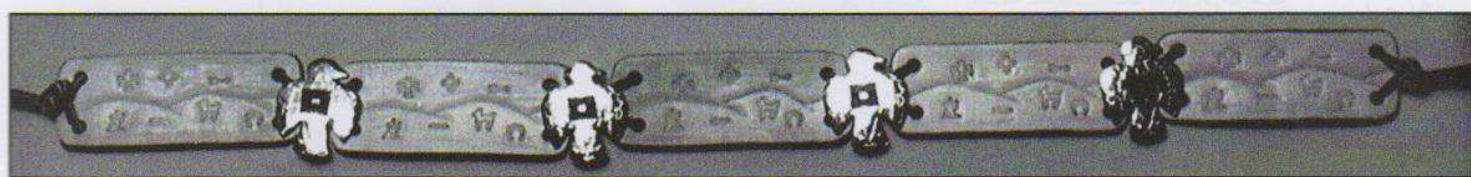


GLUING

Kits that have more than one piece may need to be glued together before stitching or lacing. Rubber cement, which is flexible, is usually the best choice. Make sure the surfaces are clean, and if they are slick, scrape them with the edge of a knife to roughen them. Apply rubber cement to both surfaces, let it dry slightly and position the pieces carefully before they touch—they will stick on contact.



For quick, fun projects, Leather Factory offers precision-cut leather shapes in a range of styles, shown throughout this book. Here, a few of the shapes are tooled, punched, colored, and strung on leather thongs to make pendants.



for both:

basic supplies (see inside the front cover)

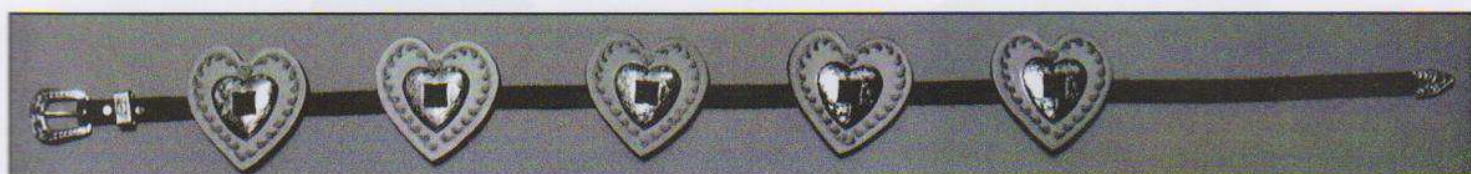
Leathercolors™ red paint
small paint brush

for the thunderbird belt:

five 4"x1½" pieces of leather with rounded corners
2½ yards of ½" brown suede thong
4 slotted thunderbird conchos #1315
Indian Lore Stamp Set #4901
Indian Lore Stamp Set II #4906
swivel knife, modeler
⅜" hole punch

for the heart belt:

5 Great Shapes hearts
5 slotted heart conchos #1318
32" red suede belt blank with silver buckle and tip
Contemporary Stamp Set #4902
½" oblong punch, ⅜" hole punch



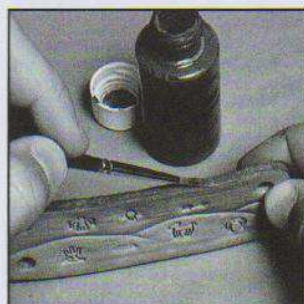
1 **For the thunderbird belt:** Case the leather (see inside the front cover). Carve the silhouette of the hills on each piece with the swivel knife. Use the modeler spoon end to round both sides of each cut. Stamp the air signs above the carved line and the earth and water signs below it, as shown. Texture the background by drawing grooves across it with the modeler stylus. Punch a hole in each corner. Paint the edges red; let dry; apply finishing compound.

2 Cut the thong in half; knot the strands together 6" from one end. Thread the long end of one strand front-to-back through the top left hole in one piece of leather and back-to-front through the top right hole. Thread the other through the bottom holes. Thread both back-to-front-to-back through the slots of a thunderbird concho and repeat, alternating all the leather pieces and conchos. Knot the thongs together next to the last leather piece. Tie the loose ends to fasten the belt.

3 **For the heart belt:** Case the leather (see inside the front cover). Trace the pattern below and transfer to the leather.

Stamp  near the top; use  and  to stamp a border down the sides as shown. Punch two slots in the middle. Paint the stamped designs and the edges of the leather red; let dry; apply finishing compound.

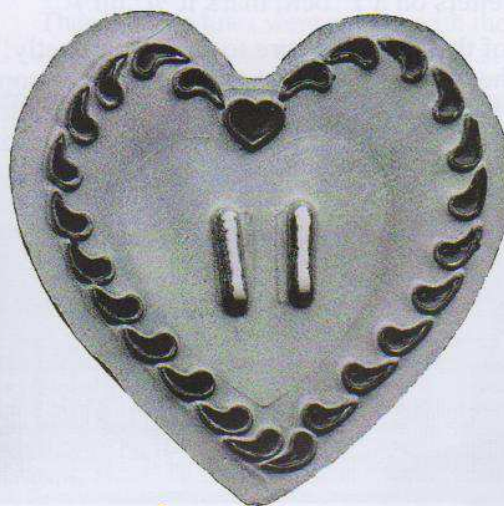
4 Thread the belt back-to-front through a leather slot, then through a concho slot, then back down through the concho and the leather. Repeat for the rest of the pieces, spacing them evenly along the belt. Attach the buckle and belt tip; punch belt holes to fit the measured waist size.



1



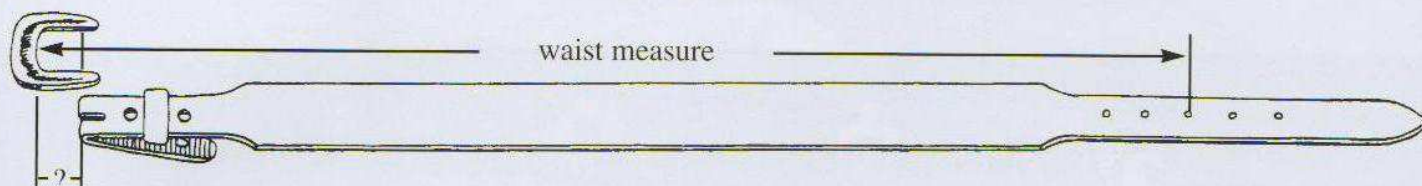
2



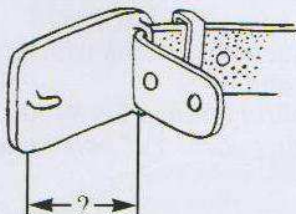
3



4



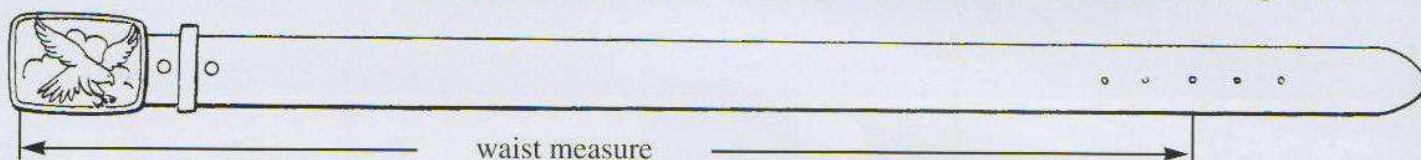
This distance is included in the waist measure.
This is important, as many buckles vary in length.



MEASURING BELT SIZE:

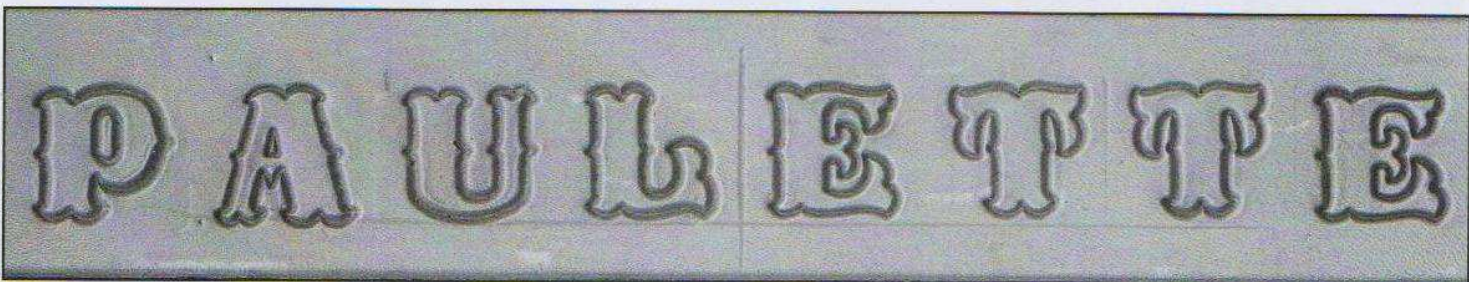
A hand-tooled belt should fit well. Wrap a measuring tape around the wearer's waist or hips at the place where he or she most comfortably wears pants or a skirt. This waist measure will be the distance from the middle hole to the tongue end or hook of the buckle. Add 3"–6" (depending on the style of the belt and buckle) of leather beyond the middle hole.

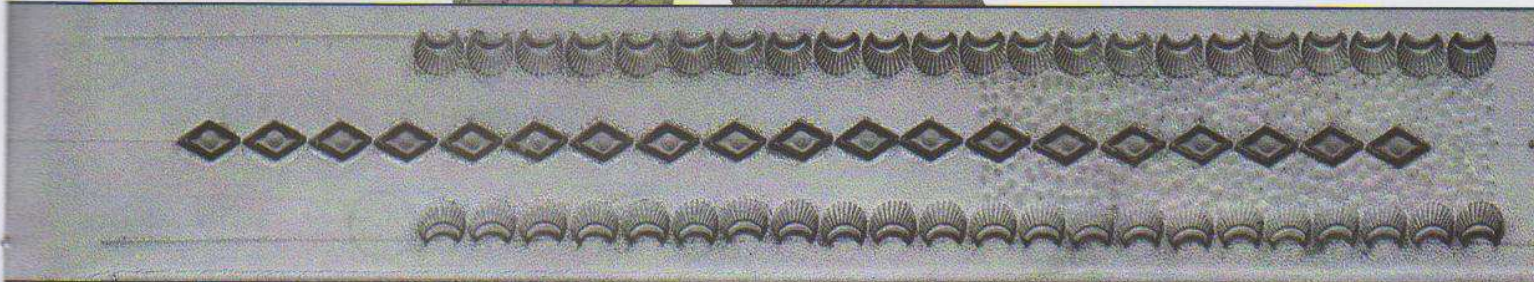
When making a belt for a surprise gift, try to secretly borrow a favorite old belt, hold it taut and measure from the most worn hole to the hook or tongue end.



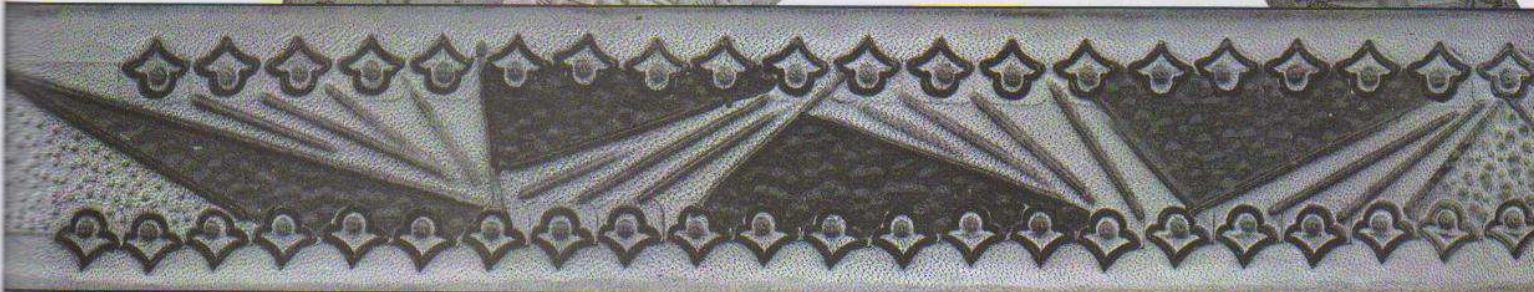
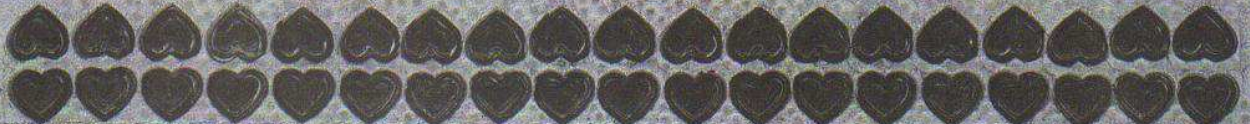
STAMPING A NAME ON A BELT:

- 1** Find the spot exactly halfway between the hook or tongue end of the buckle and the middle (best-fitting) hole and mark a vertical guideline with the modeler stylus.
- 2** Subtract the letter height from the belt width and divide the difference by two. Mark a horizontal guideline that distance from the bottom edge. (For example, if using $\frac{3}{4}$ " letters on a $1\frac{1}{2}$ " wide belt, the guideline should be $\frac{3}{8}$ " from the edge; with $\frac{1}{2}$ " letters on a 1" belt, mark it $\frac{1}{4}$ " up.)
- 3** Lay out the letters of the name (be sure to spell it correctly!) with the middle letter, or the space between the middle letters, on the vertical guideline and the letter bottoms on the horizontal guideline. Place the handle in the middle stamp, press down, and strike sharply with the mallet. If you prefer a deeper impression, carefully reseal the stamp and strike again. Leave the stamp where it is and move the handle to strike the next letter. Continue to the end of the name, then repeat the process, moving backward from the center stamp.

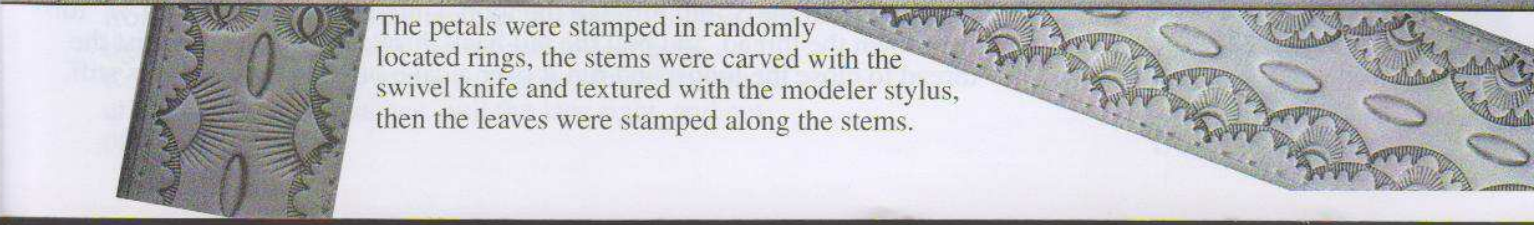
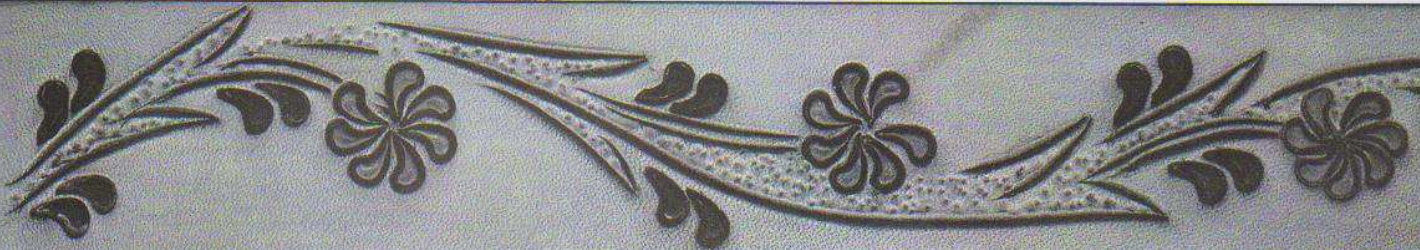




Use the modeler stylus to draw lines $\frac{1}{4}$ " from each edge and one down the center of the belt. Stamp the pattern, texture with the stylus, and color.



The border stamp was applied along a line $\frac{1}{4}$ " from each edge and indented in the center with the modeler stylus. Then angling lines were carved with the swivel knife. The open triangles were textured with the stylus and colored.



The petals were stamped in randomly located rings, the stems were carved with the swivel knife and textured with the modeler stylus, then the leaves were stamped along the stems.

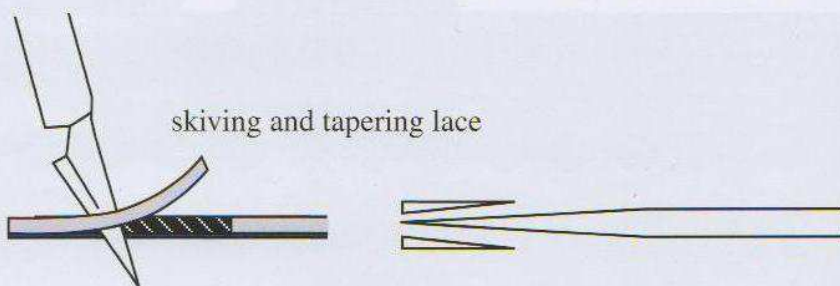
Lacing is a durable, attractive way to stitch projects together. It may be made of leather, plastic or plastic-coated fabric, and is available in a variety of colors, widths and textures.

To prepare a length of lacing, first skive it by using an X-Acto® knife to shave 1" of the top surface off the flesh side of the lace, then taper it to a point by cutting the corners.

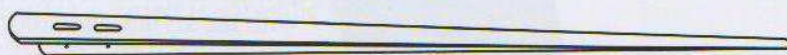
The most common lace needle is a two-prong metal needle. To thread, pry open the split at the end, place the skived and tapered lace end inside over the prongs, and gently pat the needle closed with a mallet. Be careful not to pull the lace out of the needle when stitching.

A hook and eye lace needle holds the lace more securely. Thread the skived and tapered lace end about 4" through the eye, pry open the split and place the end of the lace over the hook. Gently pat the needle closed with a mallet. Pull the excess back through the eye.

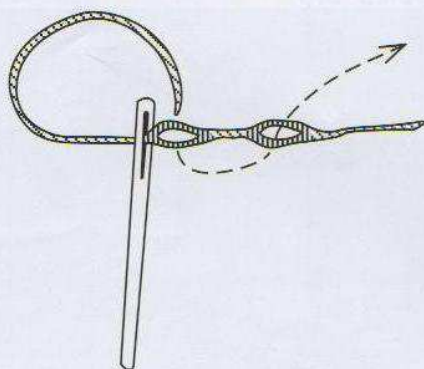
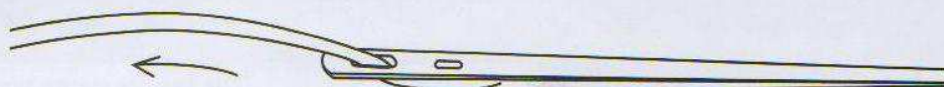
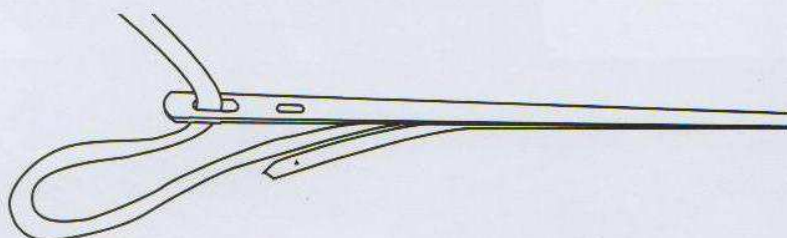
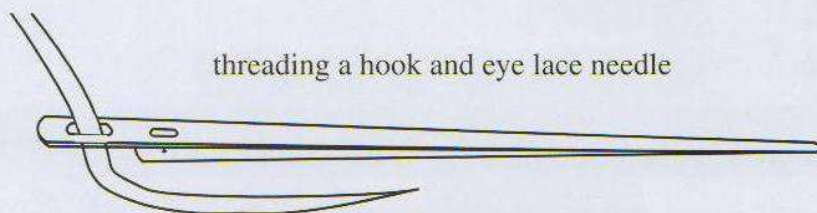
Lace needles are not sharp, so holes must be punched (see page 17) through the leather before stitching. You may need to use an awl, ice pick or modeler stylus to open some holes which were not punched cleanly.



two-prong lace needle



threading a hook and eye lace needle



You can also use heavy thread or waxed linen in a long-eye needle. Stitching with thread is easier if you lock the needle on the thread, especially since when stitching leather you must often let go of the needle to pull the thread tight. To lock the needle, pull the thread 3" through the eye, then untwist the thread just on the other side of the eye, opening the fibers in a loop. Pull the 3" tail through the loop. Untwist the thread again $\frac{3}{4}$ " further down the thread, and pull the tail back through this loop. Retwist the thread to close the loops, and run it over a cake of beeswax until it is stiff.



RUNNING STITCH

This is the easiest stitch. Place the pieces of leather together with the holes aligned. Start with the threaded needle between the layers. Push through a hole to the back, pulling until a $\frac{3}{4}$ " tail remains between. Being careful not to pull the tail out of the center, push the needle from back to front through both layers in the next hole. Push from front to back through the third hole and pull the lace tight. Continue lacing in this manner almost to the end; leave a loose loop in the next-to-last hole. Push the needle through the last hole, leaving a second loose loop. Spread the layers; double back and push the needle through the next to last hole again, coming out between the layers. Pull the lace tight, starting with the first loose loop. Cut off the lace end near the leather and tap flat with a smooth mallet.



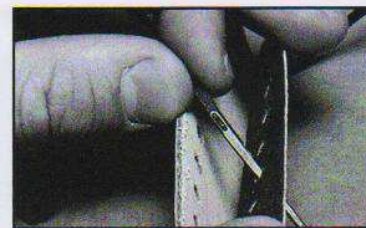
WHIP STITCH

Again, line up the pieces of leather and start with the threaded needle between the layers. Push through a hole to the back, pulling until a $\frac{3}{4}$ " tail remains between. Being careful not to pull the tail out of the center, carry the needle over the edge of the leather and push it from front to back through the next hole. Pull the lace tight. Continue lacing front-to-back, tightening the lace as you go. Push the needle under the last two stitches, pull the lace tight, and cut off the excess.



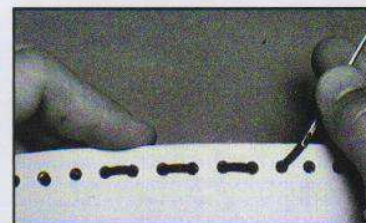
DOUBLE WHIP STITCH

Whip stitch to the end; then, instead of binding off the lace, carry the needle back over the edge and push it front-to-back through the next-to-last hole. Pull the lace tight, then stitch through the second-to-last hole. Continue lacing back to the beginning. Push the needle under the last two stitches, pull the lace tight, and cut off the excess.

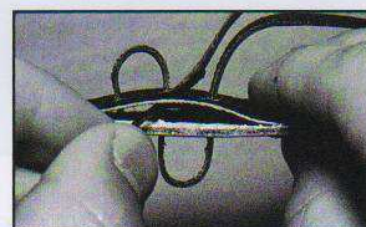


Starting a stitch

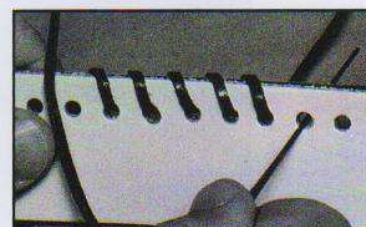
Pull on the needle only until it is through the leather, then pull on the lace until it is tight.



Running stitches



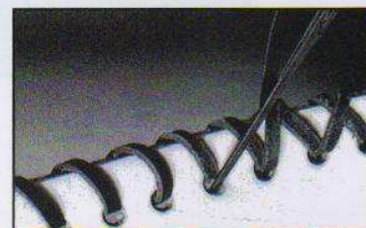
Binding off a running stitch



Whip stitches



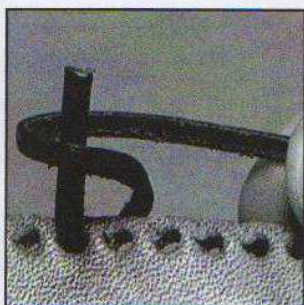
Binding off a whip stitch



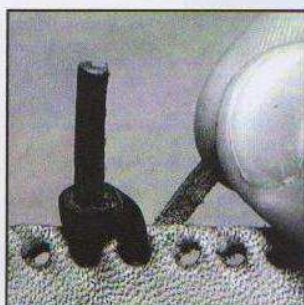
Doubling a whip stitch



Single loop lacing gives a smooth, finished look around the edges of a project. Try it—it's easier than it looks!



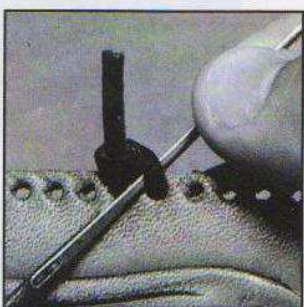
1



2

1 Beginning at the top of the project, push the threaded needle front-to-back through both layers. Leave a $\frac{3}{4}$ " tail in front. Fold the tail up and loop the lace around it as shown. Hold it with your fingers until the first stitch is tightened.

2 Lace through the second hole, being sure that the smooth side of the lace faces you, as shown. Pull it up snugly, but not tightly.



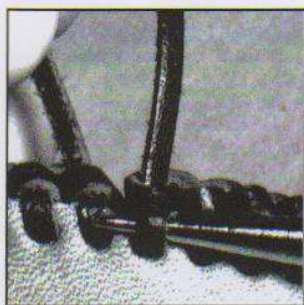
3



4

3 Loop the needle through the last stitch, with the smooth side out, as shown. Pull it up snugly. Continue lacing and looping in this manner to the corner hole.

4 Lace and loop two or three times in the corner hole, and continue around to the beginning point.



5



6

5 Lace through the last hole and under the loop. Insert the modeler stylus under the tail from the beginning stitch.

6 Being careful not to disturb the loop around the tail, pull the tail out of the loop.



7



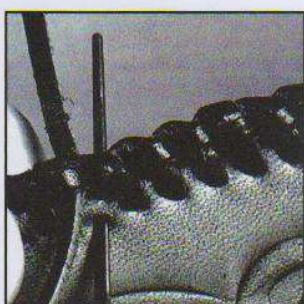
8

7 Slip the stylus between the layers of leather and hook it over the tail as it passes between them.

8 Still carefully not disturbing the first loop, pull the tail up from between the layers.



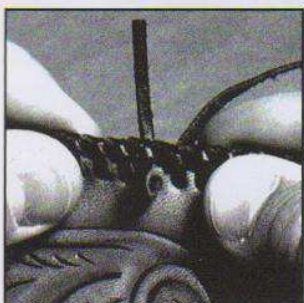
9



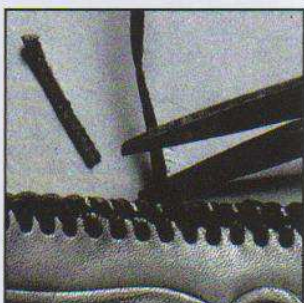
10

9 Push the needle down through the first loop as shown. Do not let the lace twist.

10 Push the needle through the hole and up between the leathers. Do not pull tight.



11



12

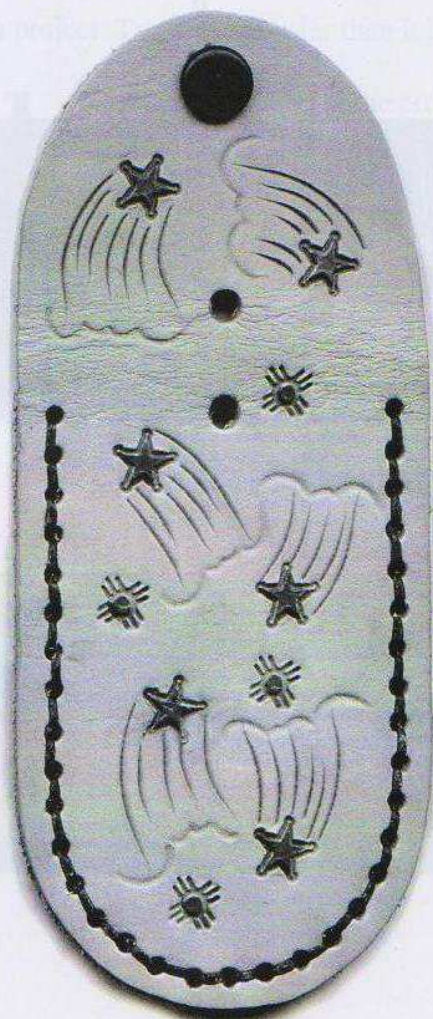
11 Adjust the stitches by pushing and working the lacing together with your fingers until the stitches are even.

12 Pull the lacing up snug. Trim the excess.



Key Koin Kups come with a variety of tooling patterns; in addition, you can trace these actual-size photographs of a shooting star pattern (below).

The stars' tails are ornamental cuts made with a swivel knife; they shoot from clouds carved by a modeler stylus.





Trace these patterns and transfer to leather with the modeler stylus. You can substitute any name, or mix and match the tops and bottoms.





Wallet kits come complete with leather back, lining, lacing, coin purse and window pocket. They also include patterns for tooling the back, or you can trace one of these.

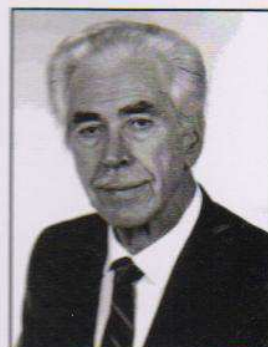
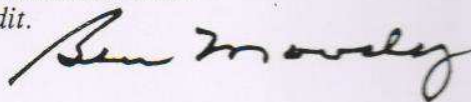


Hint: When tracing patterns involving scattered stamps, like this one, trace each line which will be cut with the swivel knife carefully, but only mark the location of a corner of each stamp. This will save the trouble of trying to cover up your tracing marks with the stamp.

ABOUT THE DESIGNER...

Ben Moody is a native Texan who grew up in the leather business. He has won numerous contests including World Wide Army Crafts Contests in 1949 and 1950, and the International Federation of Leather Guilds' prestigious Al Stohlman Award in 1992. Ben has taught and demonstrated leathercraft for 59 years and is still going strong.

*Dedicated to all young people who love to work with their hands.
And to my granddaughter, Elizabeth Demra Condit.*



FINISHING LEATHER

The properties of vegetable-tanned leather that permit tooling also permit the absorption of dirt, grease and water. A sealer will help repel moisture and make your project more durable. Apply gently with a soft brush, sponge, or clean cotton rag, allowing it to flow into all the impressions in the leather. When dry, lace or stitch the project together.

For most leathercraft projects, we recommend a **non-flammable acrylic finish** like Fiebling's Leather Sheen™, which quickly dries clear and protects the leather well. Apply two coats, allowing it to dry well between.

Antique finishes darken the leather; the antiquing collects in the impressions to make them darker than the surface.

Wax finishes give the leather a rich, hand-rubbed look but are not the best protection.

Oil finishes like neatsfoot or mink oil are good for leather which is subject to heavy outdoor use, such as work boots, saddles and athletic equipment. They darken and soften the leather and protect it from the weather.

Lacquer finishes are highly flammable and difficult to apply; they are usually used by professionals. They dry hard and clear, with a high gloss.

Follow these steps for any tooled leather project:

1. Case the leather.
2. Tool the design.
3. Let the leather dry completely.
4. Color the leather (if desired; see page 10).
5. Apply the finish.
6. Assemble the project.

ABOUT LEATHER

Most leather produced in the United States comes from cows, pigs, or sheep as a byproduct of the meat-packing industry.

Cowhide, the most common, is tanned for many uses.

You can identify pigskin because the hair follicles go through the skin to the back side of the leather. It can be made into many colors of very beautiful, soft suede leathers, and is a favorite for garment-making.

The hide of a cow, pig, or other large animal can be split into more than one layer. The top layer is called "top grain", the underlayers are "splits" and an unsplit hide is "full grain."

Suede is not a leather; it is a napped finish placed on almost any kind of hide or skin by sanding or buffing the fibers.

Leathers can be embossed by machinery during tanning to look like almost any animal skin: alligator, turtle, anteater, elephant, snake, etc. Embossed leathers can be very beautiful and in some cases are stronger than the real animal skin.



THE BACK COVER

The acanthus flower and leaves are familiar subjects for traditional Western tooling. This advanced piece required only a few tools beyond those introduced in this book.

CREDITS:

Project editor:	Susan Abe
Technical editor:	David Jones
Photographer:	Kimberly Paige
Art Director:	David Jones
Editors:	Paulette Jarvey, Teresa Nelson, Suzanne Jones

