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THE
Leather
Craft
HANDBOOK

by Tony Laier
& Kay Laier

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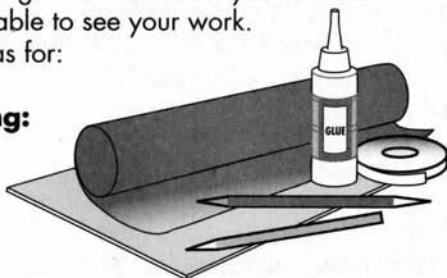
SETTING UP A WORKSPACE

Before you begin your project, it is important to set up your workspace for the best results and safety.

- 1) Use a clean, flat, sturdy work table.
- 2) Have lots of light: Natural, overhead (fluorescent) lighting and clip-on or swing arm lights. The more light the better.
- 3) Have a well ventilated area when using glues and finishes.
- 4) Select a comfortable chair at a height that will allow you to work OVER your project. You must be able to see your work.
- 5) You should have designated areas for:

DESIGN and TRANSFER using:

Pencil or Ball Point Pen
Stylus Tracing Tool
Tracing Film
Cardboard
Glue and Tape



CUTTING and ASSEMBLY using:

Straight Edge (Ruler)
Scissors or Knife
Glue
Edgers
Punches, Chisels, Awls
Lace, Thread, Needles



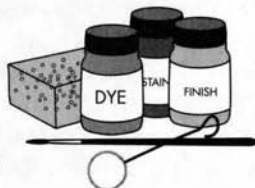
STAMPING and CARVING using:

Plastic or Glass Bowl
Water and Sponge or
Spray Water Bottle
Pound Board and Marble
Tools and Mallet
Plastic Storage Bag



COLORING and FINISHING using:

Dyes, Stains and Finishes
Wool Dauber, Brush
Sponge, Wool Pieces, Soft Cloth



SAFETY and FIRST AID - Tools are sharp:

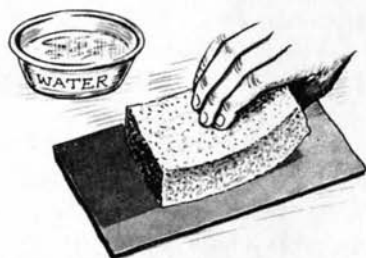
Have soap, water and bandages nearby.
For serious cuts or accidental poisoning, call 911.

LEATHER PREPARATION

If you plan to stamp or carve a design on your leather project, you must first moisten the leather. This is called **CASING THE LEATHER**. **NOTE: Only leathers sold as TOOLING or VEG-TANNED may be carved and stamped.**

1) In the Stamping and Carving Area of your workspace, apply water to both sides of your leather using a clean sponge and clean water. Dampen the leather, but don't soak it too much.

NOTE: Always use a plastic or glass bowl for water. Metal bowls could cause discoloration of the leather.



2) Set leather aside. When it has returned to its natural color and feels cool to the touch, it is ready.

NOTE: For best results, place dampened leather in a plastic bag and allow to case over night before stamping or carving.

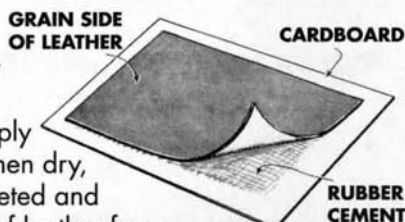
3) If some areas begin to dry too fast, lightly re-dampen with a sponge or sprayer. Note: You will need to keep the leather damp during stamping or carving. If your leather is too dry, it will be hard to tool. If your leather is too wet, the cuts will not remain open.

4) If water drops accidentally spill on the leather, immediately dampen entire surface of leather, feathering out the spots. Left untreated, spots will dry and be visible on your project.

CAUTION: If you must leave dampened leather for a long period of time (several days), place leather in a plastic bag and put in refrigerator. This will help prevent drying out and mildew.



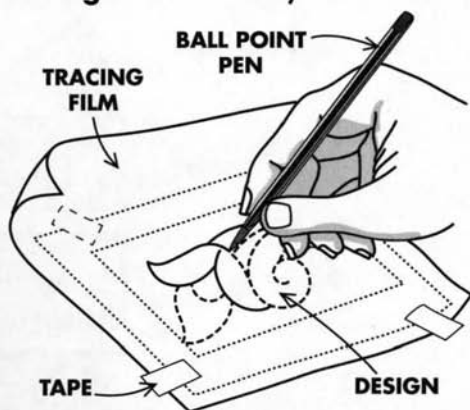
5) **TIP:** To prevent leather from stretching during tooling, adhere leather to a piece of hard surfaced cardboard (X-ray film, etc.) with rubber cement. Apply a light coat of cement to cardboard. When dry, adhere together. When tooling is completed and leather is dry, place tooled (grain) side of leather face down on work surface. Peel cardboard from leather, keeping leather flat to avoid wrinkles.



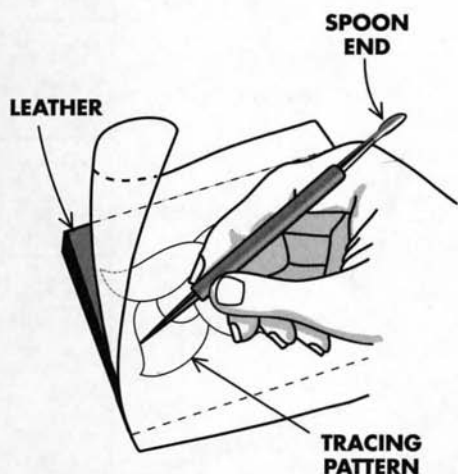
TRANSFERRING PATTERNS

A tracing pattern is a design or guideline to be followed when stamping or carving a design on your leather. Even when a design is an original creation, a tracing pattern is helpful. (Decorative details made by a stamp or swivel knife are usually not shown on the tracing pattern. Only the outline and major lines of the design are shown.)

1) In your Design and Transfer area, place a piece of tracing film over your pattern (supplied with kit or your own creation). Tape corners so neither will move while tracing. With pencil or ball point pen, carefully trace over all lines of design on pattern. Before removing tape, lift one corner to be sure no lines of the pattern were missed.



2) Place your CASED leather flat on work surface. Carefully place tracing film pattern over grain (smooth) side of cased leather. Using stylus end of modeling tool, or a ball point pen, retrace all lines of the design. Press firmly but not too hard and lines will transfer easily to the leather. Before removing tape, lift one corner to check to be sure all lines of the pattern were transferred.

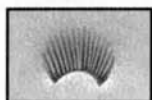


CAUTION: Cased leather is highly sensitive to all marks. Be sure your hands are clean, free of pencil lead, ink and other objects that might leave marks (such as sharp rings, watches, bracelets, buttons on sleeves, etc.)

BASIC STAMPING

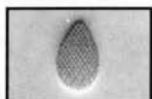
To stamp a design on your leather, you will need these special tools & stamps. While "casing your leather" (see page 4), look over the next 3 pages for designs you can make using these tools and a Mallet:

Camouflage



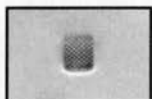
Also see page 13

Pear Shader



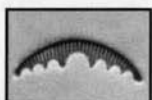
Also see page 14

Beveler



Also see page 15

Veiner



Also see page 16

Seeder



Also see page 17

Backgrounder



Also see page 18

Veiner Stop



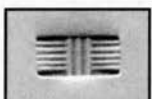
Also see page 19

Mulesfoot



Also see page 19

**Basket Stamp
X511**

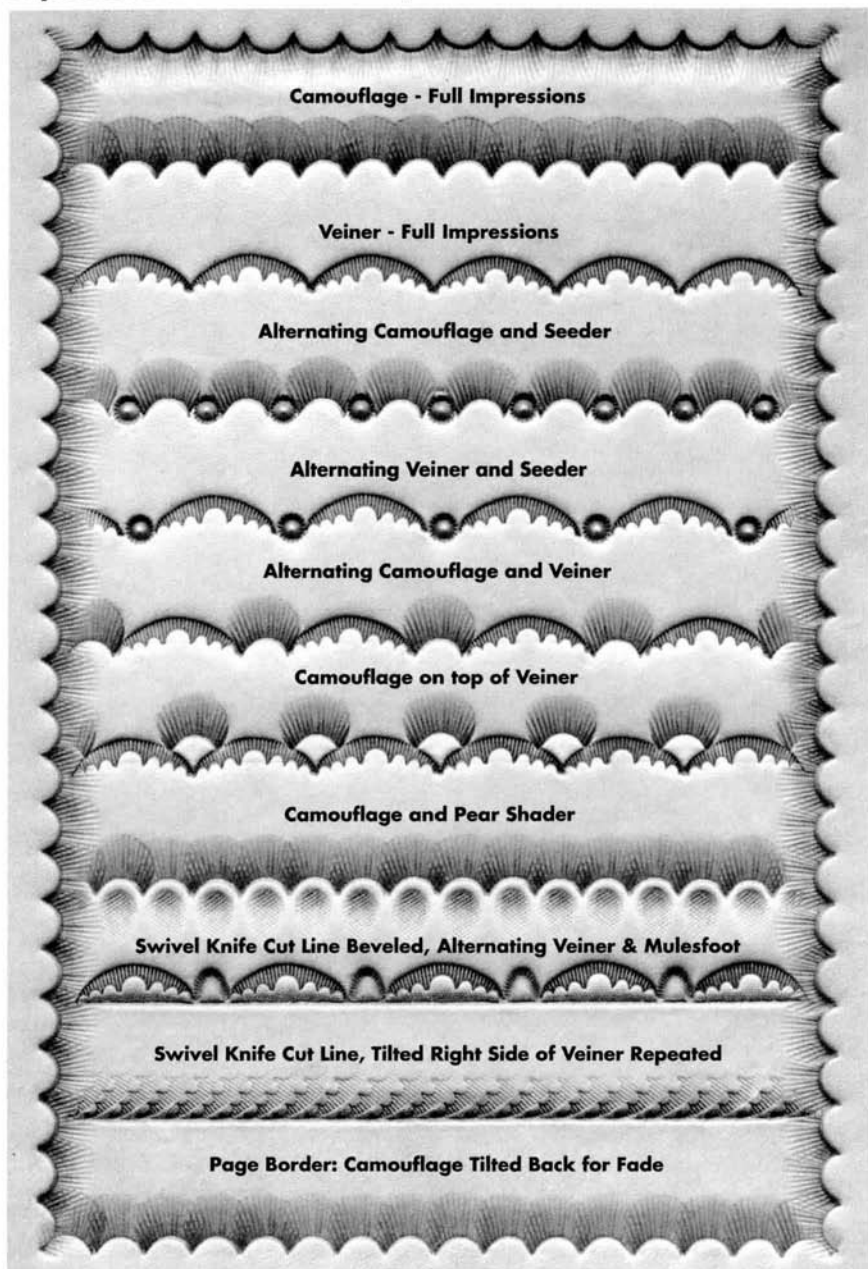


Also see page 9

NOTE: These same tools can be used in combination with a Swivel Knife to "Carve" a design on leather (see page 10).

HOW TO STAMP BORDERS

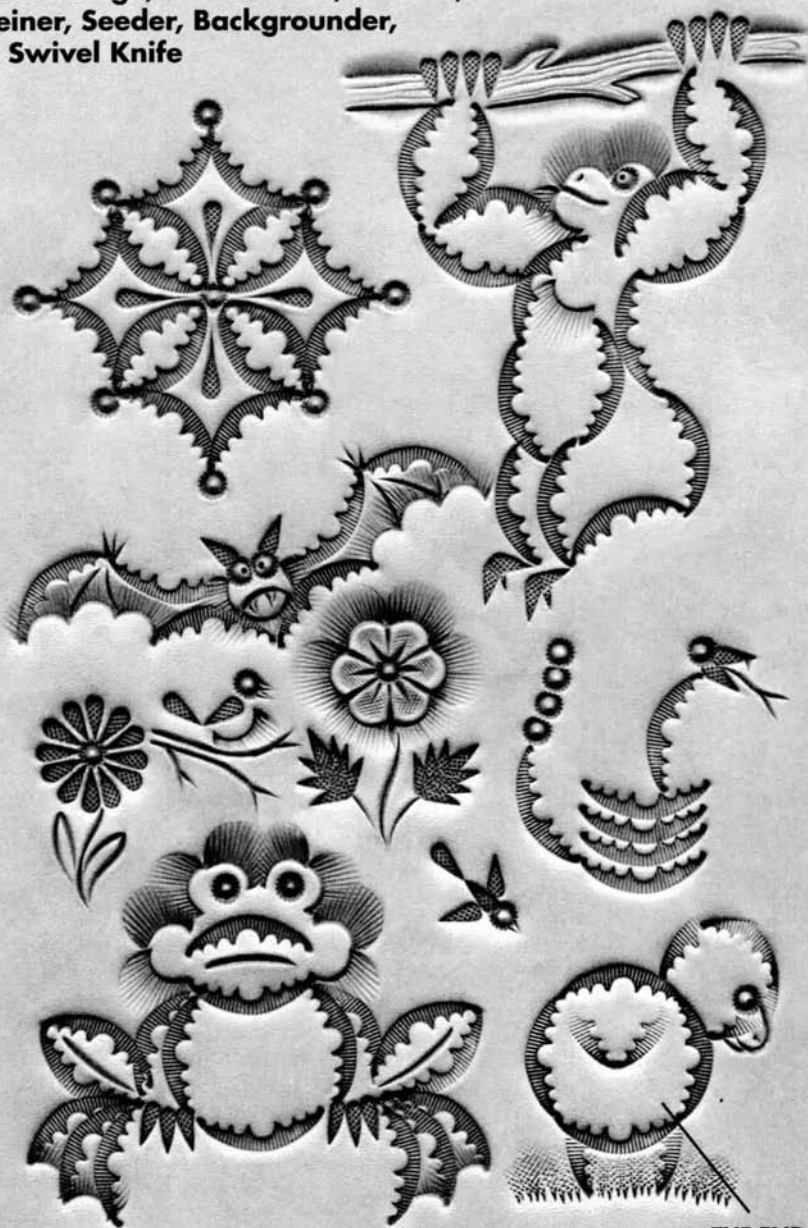
These are just a few border design ideas. There are hundreds of possible combinations. Experiment!



STAMPING A DESIGN

Here are a few fun designs using these basic tools:

Camouflage, Pear Shader, Beveler,
Veiner, Seeder, Backgrounder,
& Swivel Knife



THE END

STAMPING BASKETWEAVE

The Basket Stamp X511 used to create a basketweave:

Hold tool straight up and down. Strike firmly for best impressions.

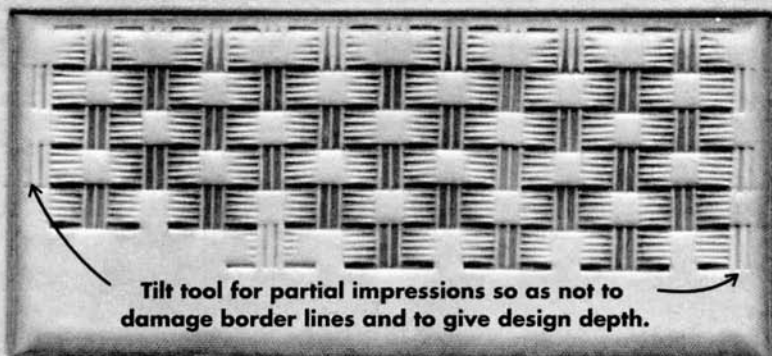
Border lines can be cut with a Swivel Knife and beveled or left uncut and used only as guidelines for border stamps. Scribe a center guideline using a Stylus.



GUIDELINE

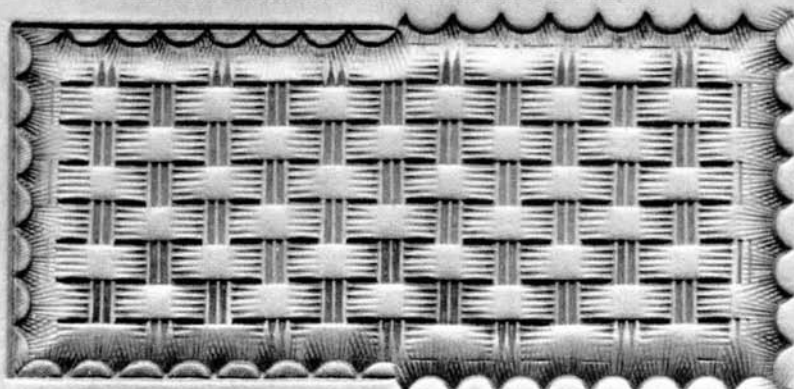
Stamp first impression in center on top of guideline. Stamp second and third impressions below guideline overlapping first impression, as shown above.

BASKET STAMPS COME IN MANY DIFFERENT SIZES AND SHAPES.



Tilt tool for partial impressions so as not to damage border lines and to give design depth.

ADD A BORDER USING THE CAMOUFLAGE STAMP



CUT, BEVELED & STAMPED BORDER

UNCUT STAMPED BORDER

BASIC CARVING

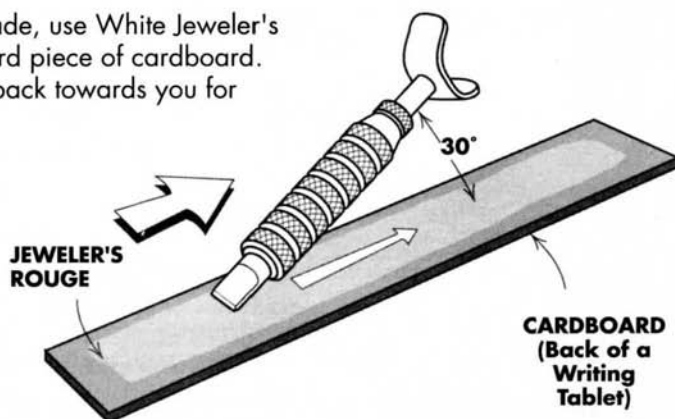
To carve a design on your leather, you will need a swivel knife, stamps and other tools listed below. Begin as you do for stamping. Case the leather while setting up your tools. Be sure your tools are clean and sharp. (See Tips below.)

Step 1: Modeling Tool & Stylus	See page 11
Step 2: Swivel Knife	See page 12
Step 3: Camouflage	See page 13
Step 4: Pear Shader	See page 14
Step 5: Beveler	See page 15
Step 6: Veiner	See page 16
Step 7: Seeder	See page 17
Step 8: Backgrounder	See page 18
Step 9: Veiner Stop	See page 19
Step 10: Mulesfoot	See page 19
Step 11: Swivel Knife for Decorative Cuts	See page 20

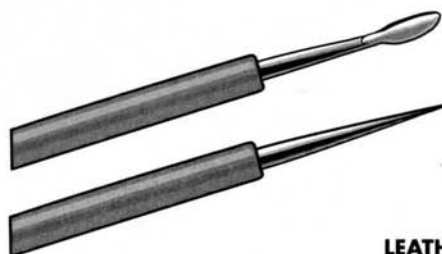
SHARPENING & STROPPING TIPS

New swivel knife blades are pre-sharpened, but will need occasional stropping (polishing). If cutting edge of blade becomes dull, the best way to sharpen it is to use a Keen Edge Sharpening Guide #88118-00 and a sharpening hone.

To strop the blade, use White Jeweler's Rouge on a hard piece of cardboard. Pull the blade back towards you for best results.



THE MODELING TOOL & STYLUS

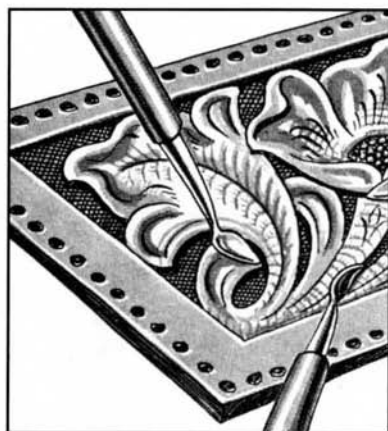
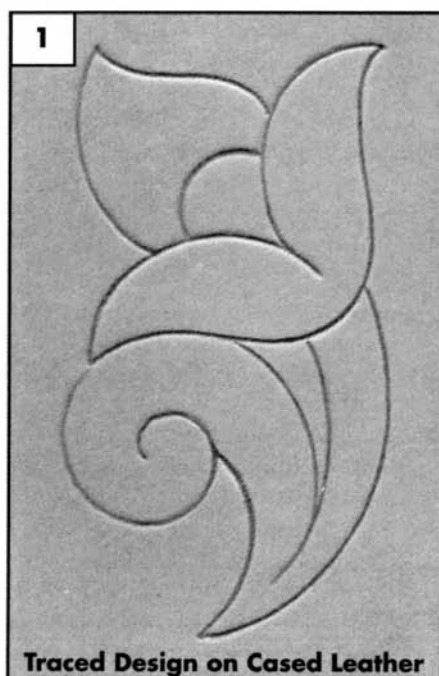
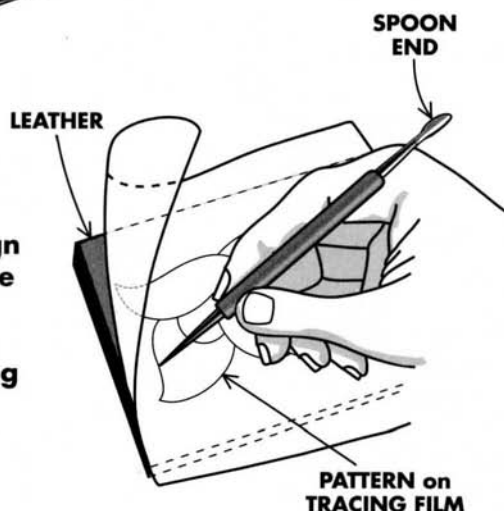


SPOON END of MODELING TOOL

STYLUS END

The Modeling Tool with Stylus is commonly used when transferring a design from the tracing film to the cased leather.

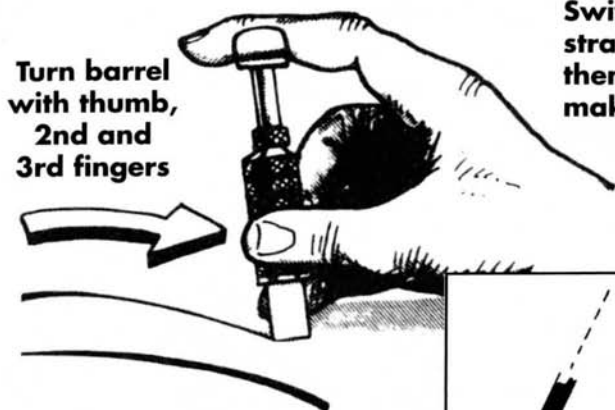
The spoon end of Modeling Tool is also used later during carving to smooth edges. The Stylus end is also used in lacing.



Modeling tools in different shapes and sizes for all projects are available at Tandy Leather Factory.

THE SWIVEL KNIFE

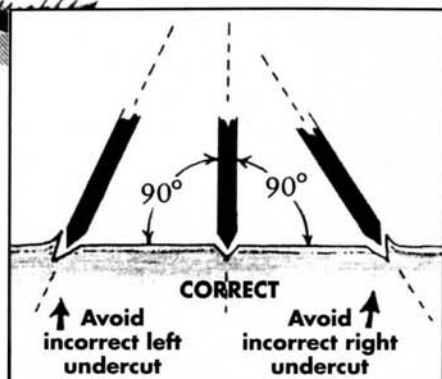
Turn barrel with thumb, 2nd and 3rd fingers



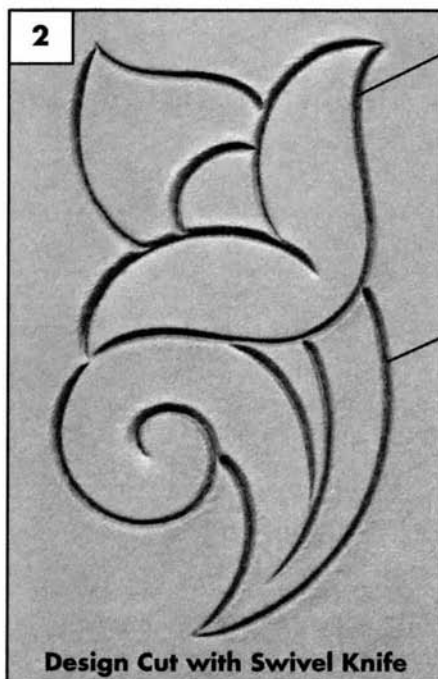
Swivel Knife is held straight up and down, then tilted forward to make a cut as shown.

Practice on a piece of scrap leather before making cuts on your project.

Be sure the blade is sharp and stropped (see page 10).



2



Design Cut with Swivel Knife

Depth of cuts needs to be 1/2 thickness of leather.

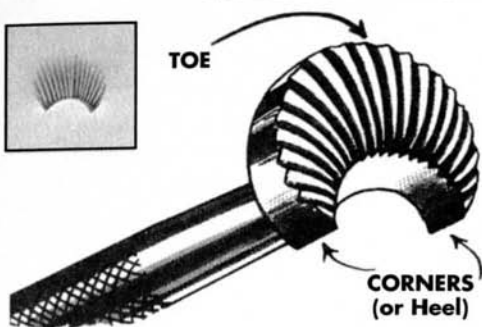
Turn knife to make a cut. See page 20 for more on making cuts.

Pull knife toward body.

Make cuts smooth and deep. Practice - practice & practice some more.

One blade can be used for almost all designs. However, there are many different blades. See a catalog for full selection.

THE CAMOUFLAGE



Camouflage tool is also known as a "Sun Burst". A Camouflage or "Cam" can be stamped many ways as shown below:



FULL



LEFT



RIGHT



TOE

3



Camouflage Used on Design

Stamped in succession, with varied pressure gives design depth.

The Camouflage got its name because it "disguises/camouflages" a line as shown here.

Camouflage tools also make excellent border designs (see page 7).



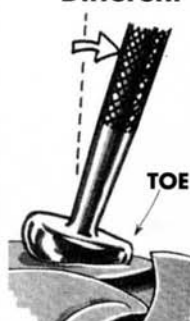
Camouflages are available in different shapes and sizes. See Catalog for full line.

THE PEAR SHADER



Called a Pear Shader because it looks like a pear, it is also called a "thumb print" in Sheridan Style tooling.

Different ways to use the tool:



Apply pressure on the toe



Apply pressure on the face



Apply pressure on the heel



4

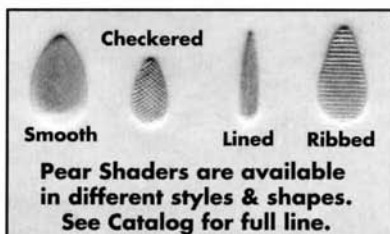


Pear Shader Used on Design

Heel is used in larger, open areas while toe is used in narrow spaces.

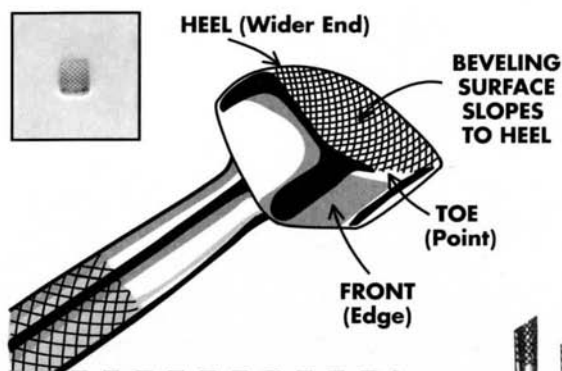
Areas stamped with a Pear Shader will burnish (darken) the leather, giving a design depth and dimension.

The "Walking the Tool" technique works well (see next page).



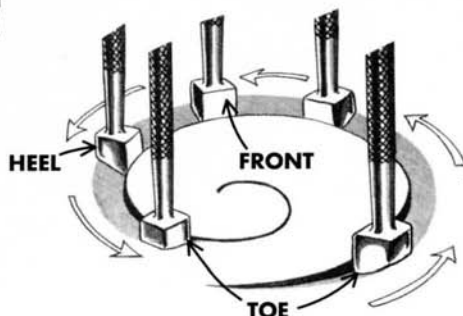
THE BEVELER

A Beveler is used to bring parts of the design forward or push parts back for depth. The Toe is normally used to make impressions.



"WALKING THE TOOL"

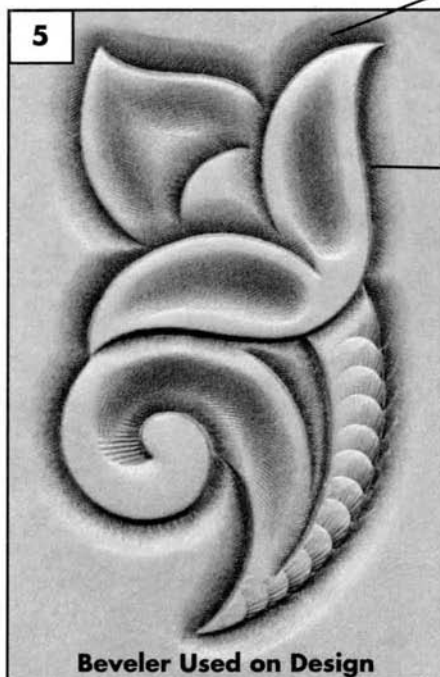
A technique of striking the tool & moving it to overlap the previous impression, all in one continuous motion. Used with the Pear Shader, Beveler & Backgrounder.



"Walk the Tool", striking it and overlapping the previous impression (1/2 to 2/3) for a smooth, even effect.

A Beveler's impressions create **HIGHS & LOWS** in the design.

You can bevel on either side of a line, depending on the effect you want.



Checked

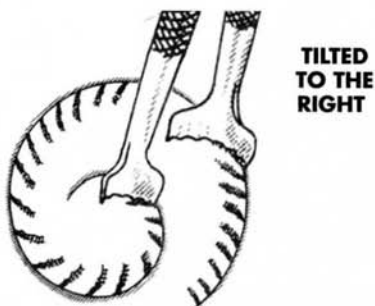
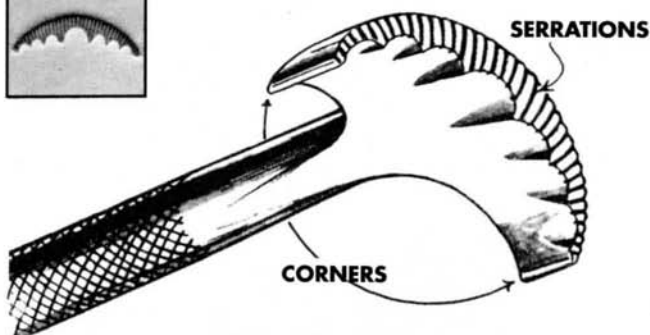
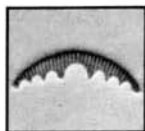
Lined



Smooth

Bevelers are available in different sizes and shapes to fit your designs. These are just a few.

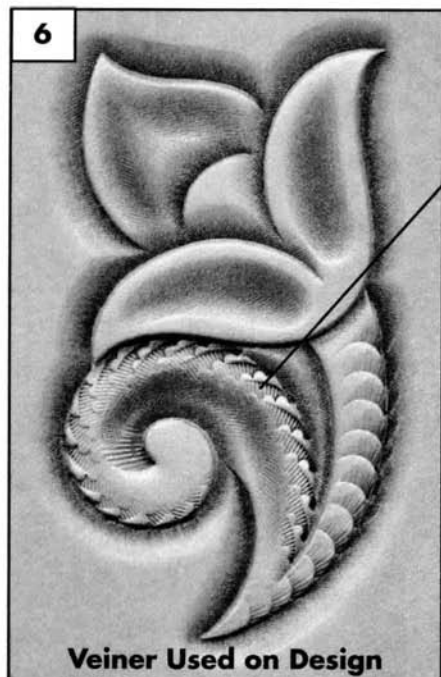
THE VEINER



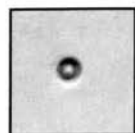
A Veiner is primarily used tilted to the right or left to make vein impressions in flower leaves and scrolls.

The vein design is often used to create tightly rolled up fern leaves.

Applying different pressure on the tool will create depth and dimension in a design.

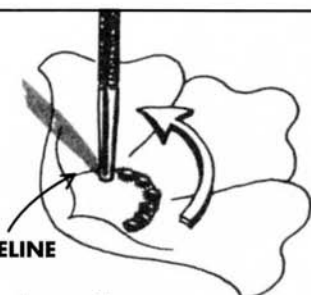


THE SEEDER

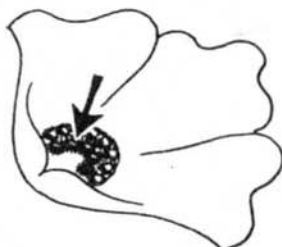


SERRATIONS

A Seeder tool is used to make flower centers, seeds and decorative accents on designs. (See page 8 for more uses.)

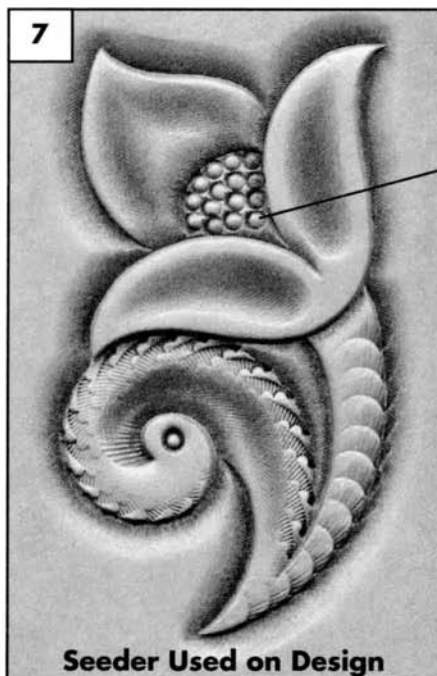


GUIDELINE



To make a flower center, scribe a guideline to follow. Start to work the tool across the top of the area on the guideline. Then fill in the center with more impressions.

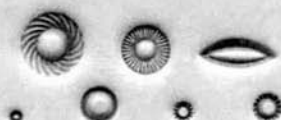
7



Seeder Used on Design

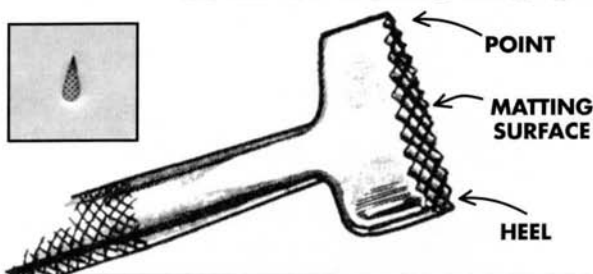
Normally a Seeder is held straight up and down and struck firmly to create one whole impression.

However, to give a design more depth, the Seeder can be tilted to one side and struck firmly or lightly.

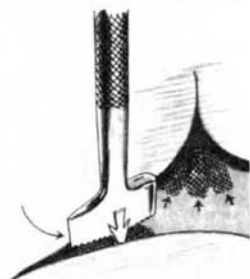
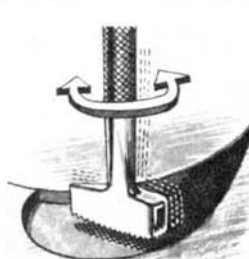


Seeders are available in many sizes and styles to fit your designs. These are just a few.

THE BACKGROUNDER



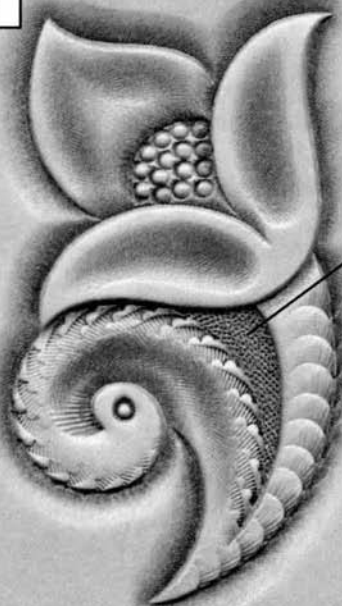
The Backgrounder tool is also called a Matting tool. It is used to push down and add texture to the background of a design.



Start in the center of the area to be textured, then move into narrow spaces with the point end.



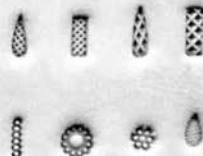
8



Backgrounder on Design

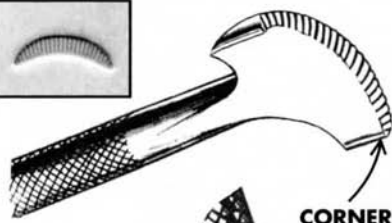
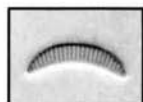
Hold the tool straight up and down and "Walk the Tool" (as done with the Beveler and Pear Shader on pages 14 & 15).

Be sure to keep the overlapped impressions smooth and even - not choppy. Apply the same pressure on each strike.



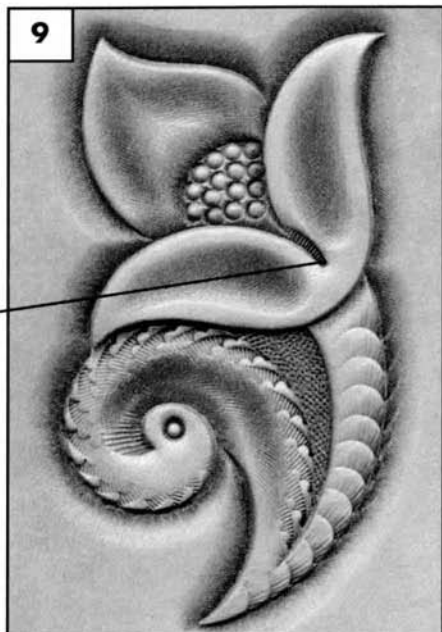
Many different designs can be used as backgrounders. (See catalog for complete list.)

THE VEINER STOP



This Veiner is used to "stop" a line visually.

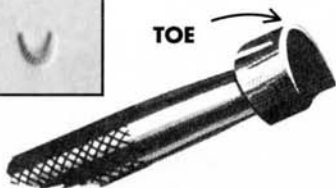
It is tilted left or right depending on the direction of the design and struck firmly or lightly for effect.



THE MULESFOOT

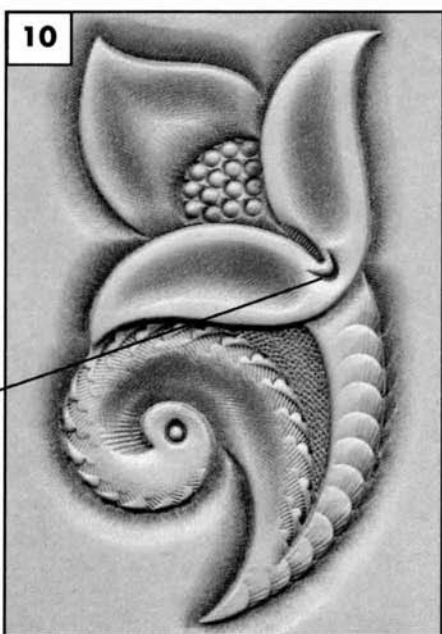


TOE



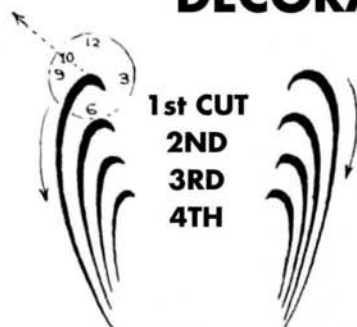
Named "Mulesfoot" because the shape resembles the hoof of a mule.

It normally is tilted forward on the toe and struck firmly for a deep impression.



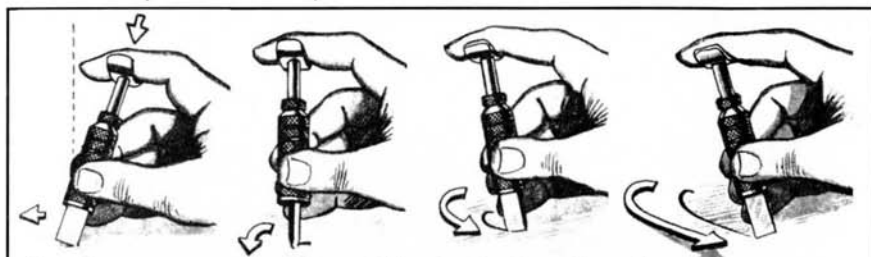
Use as a single stamp or in a series with decreasing pressure for effect.

DECORATIVE CUTS

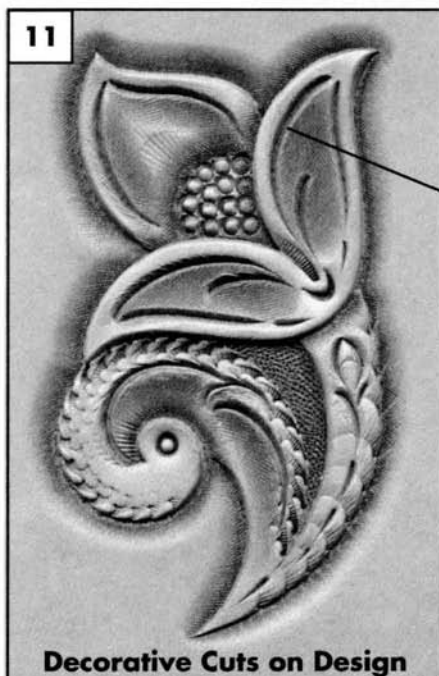


Decorative cuts made with a Swivel Knife add "the finishing touch" to a carved design.

Practice making curved cuts on a scrap piece of leather before making cuts on your project.



Apply pressure as the cut is started and makes the curve. Begin releasing pressure on long side of curve. Continue easing up on pressure until the end of the cut.



Plan your decorative cuts. They are meant to be accents to the design but can overpower it if too many are used.

Decorative cuts should follow the flow of the design.

PRACTICE - PRACTICE - PRACTICE!

Be sure to keep your blade stropped (see page 10).

Different Swivel Knife Blades are available. Choose the blade that works best for you.

COLORING

Color enhances the beauty of many decorative designs in leather. Prepare your workspace so that everything is at your fingertips. The following are a few commonly used coloring techniques:

BACKGROUND DYEING: This technique gives extra depth to a design. Before starting on your project, practice on a scrap piece of leather until you can control your brush movements.

Supplies Needed: Leather Dye, a Good Quality Brush, a Finish, Scrap Leather, Paper Towels

- 1) Begin dyeing in open areas. Always touch tip of brush to a scrap of leather or paper towel first to remove excess dye before applying to project. Too much dye will run and "bleed".
- 2) Never place the brush on a cut edge or in a small area. Place brush near space and let dye work up into the small space.

Here dyeing was started in small area, risking having dye "bleed".



WRONG

Here dyeing was correctly started in center of area.



CORRECT

- 3) Allow background to dry completely before applying finish.

LARGE AREA / OVER-ALL COLORING: In order to obtain a solid color dye on leather without streaks, it is best to use either an air brush or aerosol spray.

Supplies Needed: Leather Dye, Aerosol Spray (Preval) or Air Brush, Protective Paper and a Finish

- 1) Always start spraying off to side of project on scrap paper.
- 2) Once spray seems smooth, move over project in an even, slow movement. Watch for spotting and drips.
- 3) Let each coat dry completely before applying more dye until you reach the desired color hue (shade).
- 4) Let dry, then buff to remove excess pigment from surface.
- 5) Apply a finish.

LEATHER STAINS & ANTIQUES

Leather stains and antiques are the easiest and most commonly used products for coloring leather. They not only bring out the natural grain of the leather, but also settle in all cuts and impressions enhancing and making designs stand out.

APPLYING STAINS & ANTIQUES:

1) Using a slightly dampened sponge (for acrylic based stains only), piece of sheep wool or soft cloth, apply a liberal coat of stain, rubbing in a circular motion until color is even and all cuts and impressions are filled. Allow to set for a few moments.

Don't over dry.

2) Using clean, slightly dampened sponge, (for acrylic based stains only), wool piece or soft cloth, remove excess stain until desired effect is achieved.

3) Buff stained leather with a clean wool piece or soft cloth.

4) Apply a protective finish as recommended on antique or stain container labels.

APPLICATORS used for STAINS & ANTIQUES:

Sponge (dampened for water based or acrylic based stains and antiques; do not dampen for solvent based stains and antiques)

Wool Pieces

Soft Cotton Cloth



Stains and Antiques (acrylic, water and solvent based) are available in a wide variety of colors.

RESIST DYEING

This technique allows desired parts of your design to be dyed or not dyed for different effects.

SUPPLIES NEEDED:

**Resist (normally a finish is used as a resist:
Super Shene®, Block-Out, etc.)
Good Quality Brush,
Stains and a Finish**

- 1) Using a brush, apply the resist to the parts of your design that you don't want stain to penetrate into. Let resist dry.
- 2) Apply stain to project. Remove excess until desired effect is achieved.
- 3) Allow the project to dry completely before applying a finish. See page 24 for how to apply a finish.

ALL-IN-ONE STAIN & FINISH

All-In-One Stain and Finish adds color and a finish, all in one application.

APPLICATORS:

**Sponge
Wool Pieces
Soft Cloth**



APPLICATION:

- 1) Using a wool piece or soft cloth, apply a liberal coat onto leather, rubbing in a circular motion over surface and in all cuts and impressions.
- 2) When desired color is achieved, remove excess **IMMEDIATELY** with a dry, clean piece of wool or soft cloth.
- 3) Let dry completely, then buff to desired shine.

All-In-One Stain & Finish is available in a large selection of colors. Visit your nearest Tandy Leather Factory store or shop online www.tandy Leatherfactory.com

FINISHES

Leather finishes are applied to protect and preserve the qualities of genuine leather. They also seal in applied dyes and stains, preventing color rub-off. Tandy Leather Factory offers many types of finishes for every need including acrylic, oil, resin and lacquer based finishes.

APPLICATORS:

Sponge

Good Quality Brush (for smaller areas)

Wool Pieces (for applying and buffing)

Soft Cloth (for applying and buffing)

APPLICATION:

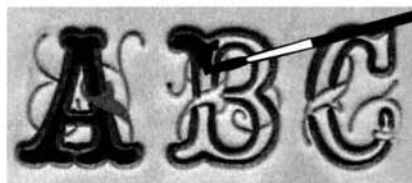
- 1) Before applying leather finish, be sure the surface area is free from dirt, dust or other foreign matter.
- 2) Any final touches or clean-up work in the tooled design must be completed prior to applying a finish.
- 3) If the leather is still damp from the casing during the application of the design (stamping or carving), allow leather to dry thoroughly before applying a finish. Remember when you apply the leather finish, you seal off the leather surface.
- 4) Be sure the applicator is clean and free of foreign matter to ensure uniform application. When applying acrylic based finishes with a sponge, slightly dampen sponge with water to help evenly spread the finish.
- 5) Apply one light coat of finish. Allow project to dry for a least 10 minutes, then apply a second light coat if necessary.
- 6) Allow project to dry completely, then buff to a desired gloss with a soft cloth or wool pieces. Drying time may vary in humid weather conditions.

NOTE: The Resist Dyeing Technique uses a finish as a resist (see page 23).



ACRYLIC COVA COLOR

Another way to color leather is using acrylic Cova Color® paints. Unlike alcohol based dyes and stains, acrylic color is normally opaque (non-transparent). It is an excellent medium for emphasizing a design, alphabet or numerals on a project (such as a name belt).



When applying acrylic Cova Color® to leather, it should be used sparingly, only in the accent areas or on parts of the stamped or carved design that are to be emphasized.

Too heavy an application will cover the quality of the leather. If the leather is not allowed to show, your project might as well be made of cloth or paper.

APPLICATION: Normally one coat will cover. If a second coat is needed, allow the first to dry completely before applying more color.

APPLICATORS: The better the brush, the better the result. A fine haired brush will allow the color to flow on smoother with fewer streaks.

FINISH: Normally, a finish is not needed over Acrylic Cova Colors - unless other dyes and stains have also been used on the project.

COVA COLOR® ACRYLIC PAINTS
are available in a wide
spectrum of colors and shades.

Visit your nearest Tandy Leather Factory store
or shop online www.tandy Leather Factory.com

EDGE TREATMENTS

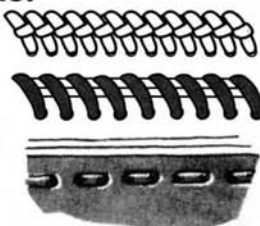
Here are several ways to finish the edges of your project.
(For more about Lacing & Stitching Techniques, see full line Catalog.)

LACING with a Two Prong Needle:

Double Loop
(see page 27)

Whip Stitch
(see page below)

Running Stitch
(see page 28)



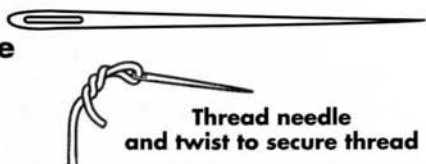
To attach lace, skive and trim end of lace. Spring open needle.

Insert lace end. Close end. Tap with mallet to secure.



HAND STITCHING with a Harness or Stitching Needle

Two needle Saddle Stitching and one needle Running Stitch use harness or stitching needles and waxed thread.



Thread needle and twist to secure thread

SLICKING with Edge Slicker

Lightly dampen raw edge of leather.
Place leather over edge of work surface.
Hold firmly and rub slicker quickly back and forth over edge to compress fibers making edges shiny and smooth.

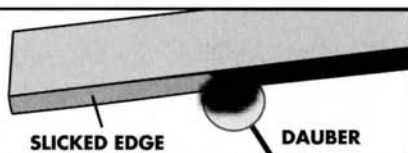


SLICKED EDGE

EDGE of TABLE

EDGE COLORING

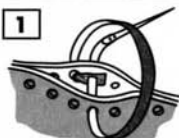
For extra protection and color, apply an edge dye with an applicator bottle, brush or dauber.



SLICKED EDGE

DAUBER

Whip Stitch Lacing



1 Cut slit in end of lace. Start between layers, lace over edge, through slit to other side. Option: no slit: Just catch end with first stitch.



2 Continue lacing over edge through next holes around project, pulling stitches tight.



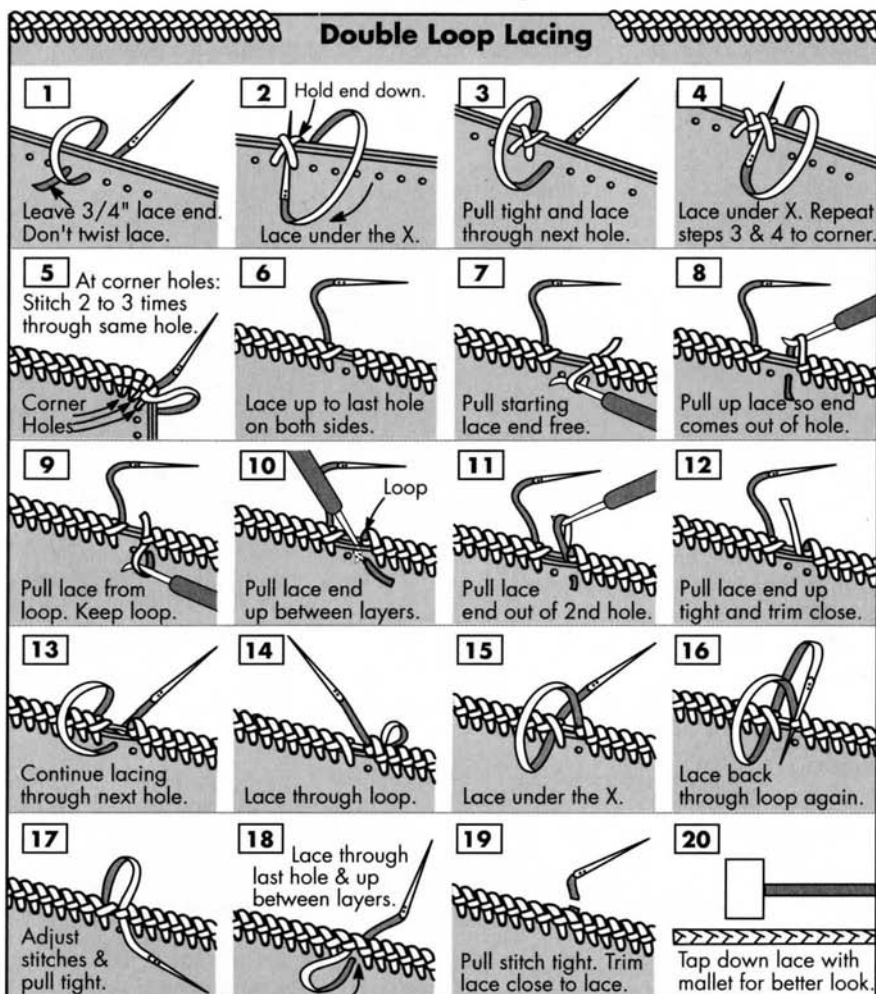
3 Back at starting hole, stitch under two previous stitches between layers.



4 Pull stitches tight. Push end down between layers. Trim lace close.

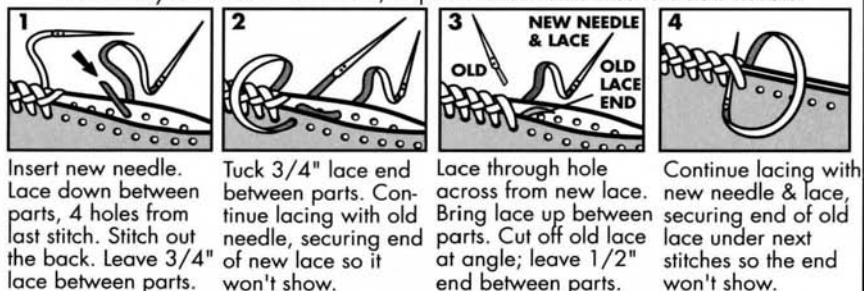
LACING

Double Loop Lacing



HOW TO ADD LACE ("Dry Splicing")

When only 5" of old lace remain, stop and attach new lace to a new needle.



LACING & STITCHING

Running Stitch

1



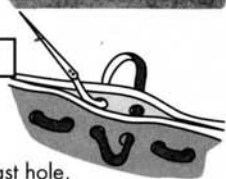
Cut slit in end of lace. Start between layers.

2



Stitch in and out. Don't twist lace.

3



At last hole, stitch back through one hole on backside and up between layers. Pull tight & trim.

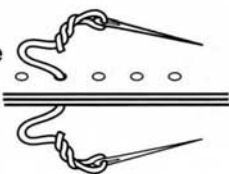
Hand Stitching Using Waxed Thread

The Hand or Saddle Stitch

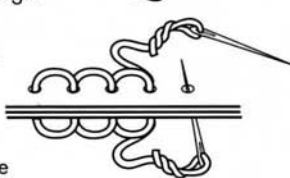
gets its name from being used to sew saddles. This type of sewing is strong and holds well because it is double stitched. This means that even if the thread on one side is broken, the sewn item will still stay together.

Two Needle Stitching:

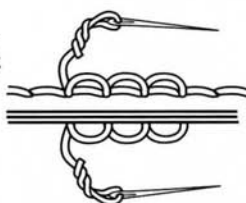
Pull thread through hole to center of length of thread.



Alternating needles, stitch in and out holes. Don't pierce the thread.



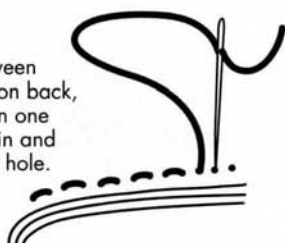
Back at starting hole, stitch back through several holes. Pull stitches tight and trim thread close.



Single Needle Stitching:

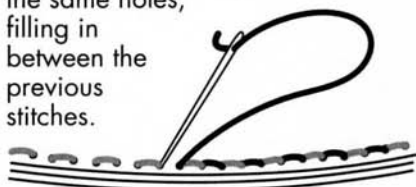
Leathers can be joined using one needle by sewing in and out in one direction, then tying off. This is called a **Running Stitch** (shown above).

Start between layers or on back, stitching in and out to last hole.



To create the same look as achieved with two needles:

Turn and stitch back through the same holes, filling in between the previous stitches.



**There are many more lacing and stitching Techniques.
See page 31 for Book References**

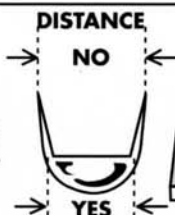
DECORATIVE HARDWARE

Select from a variety of decorative hardware to decorate your projects. All hardware, punches, tools and setters are available at Tandy Leather Factory. Here's how to attach:

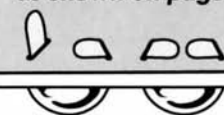
SPOTS:

STEP 1: Measure distance between prongs and mark on leather. Punch slits with chisel. Slits should be snug fitting.

STEP 2: Insert prongs & bend down with setter on back side of leather.



TIP: Plan Spot design placement on paper, then transfer to leather as shown on page 5.



SOFT WORK SURFACE

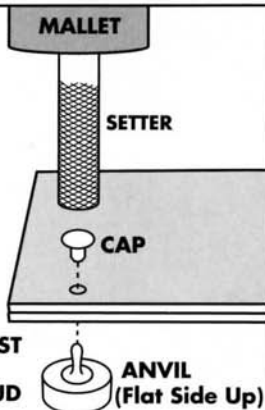
DECORATIVE RIVETS:

(Including Domed, Pyramid, Diamond, and Synthetic Crystal or Stone Rivets)

STEP 1: Mark point where rivet is to be set. Punch hole in leather. Hole should be snug fitting.

STEP 2: Work on a hard, clean surface. Place anvil on work surface, flat side up. Position parts as shown.

STEP 3: Position setter over part. Strike setter firmly with mallet until part is set.



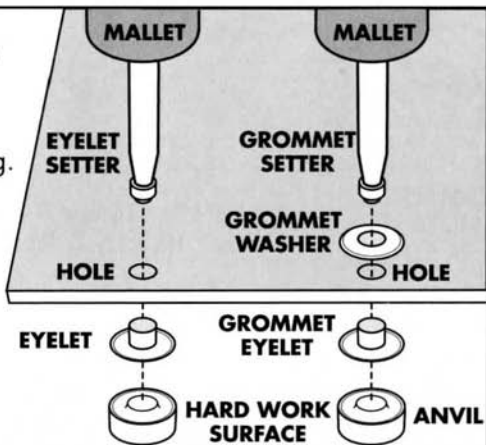
HARD WORK SURFACE

EYELET & GROMMETS:

STEP 1: Mark point where grommet is to be set. Punch hole. Hole should be snug fitting.

STEP 2: Push eyelet through hole in finished side of leather. Place washer over eyelet and position anvil under eyelet.

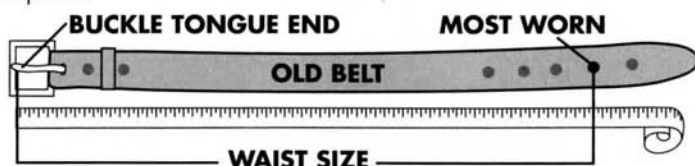
STEP 3: Position setter over eyelet. Strike setter firmly with mallet until part is set.



TIPS FOR MAKING A BELT

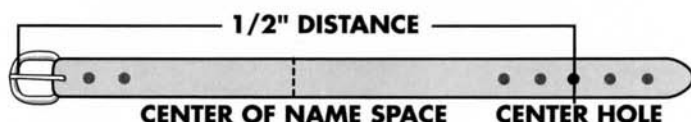
STEP 1: First, size belt blank to fit. Attach buckle to new belt.

STEP 2: Easiest way to determine a waist size is to take an old favorite belt and use it to size the new belt. Lay old belt out straight on work surface. Measure from end of buckle tongue to hole most used. This will be the correct waist size. Or use actual waist measurement by placing a measuring tape around outside of belt loops on pants.



STEP 3: The waist size will be from end of buckle tongue to most used hole (which will become the center hole on the new belt). Use template measurement (below) to mark other holes and tip outline.

STEP 4: If you are making a name belt, work pattern design around space for name in middle of back. Center is halfway between end of buckle tongue and center hole in tip.



STEP 5: If you are planning to use decorative hardware (conchos, rivets, eyelets, etc.) lay them out in position on belt before stamping design or punching holes.

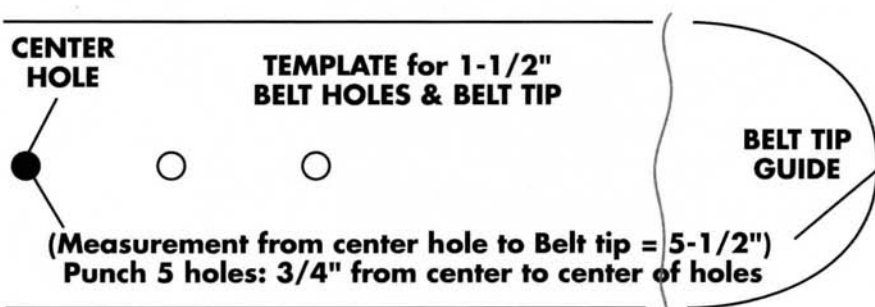
STEP 6: Now punch holes with a size 5/32" hole punch, cut belt length and round off tip using TEMPLATE below.

STEP 7: Tool your design. Let leather dry completely.

STEP 8: Dye or stain leather belt and leather keeper. Let both dry completely, then apply a finish. Slick edges if desired (see page 26).

OPTIONAL: Dye edges with Edge Kote (see page 26). When belt is completely dry, install decorative hardware, etc. (see page 29).

STEP 9: Slide keeper over buckle end of belt. Insert buckle tongue through slit. Fasten snaps.



SUPPLIES & SOURCES



TANDY LEATHER FACTORY OFFERS YOU:

- ~ Outstanding service and leather crafting advice
- ~ Wholesale and quantity pricing
- ~ In-store classes and workshops
- ~ Phone order, mail order and international shipping

Your Best Source for Leather, Lace, Tools, Dyes, Finishes, Conditioners, Applicators, Adhesives, Books, Patterns, Craftaids, Stencils, Starter Kits, Leathercraft Kits, Leather Shapes, Belts, Buckles, Hand Sewing Supplies, Strap & Tack Supplies, Conchos, Spots, Setting Tools, Rivets, Snaps, Zippers, Bag Clasps, Key Rings, Interior & Plastic Inserts, Craft Supplies, Native Heritage Kits & more

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