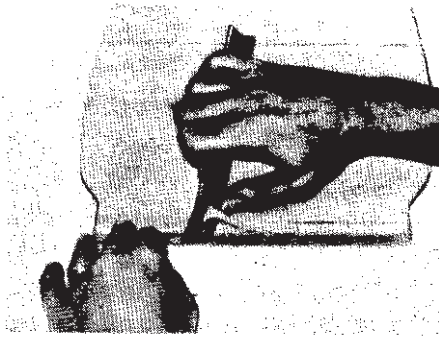
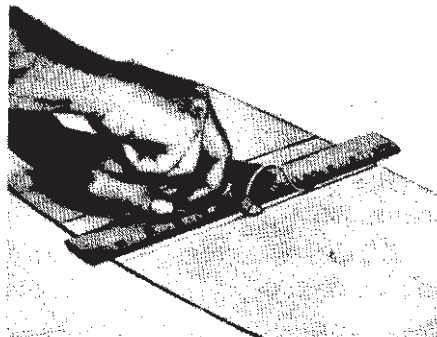


Instructions for a Lady's Purse



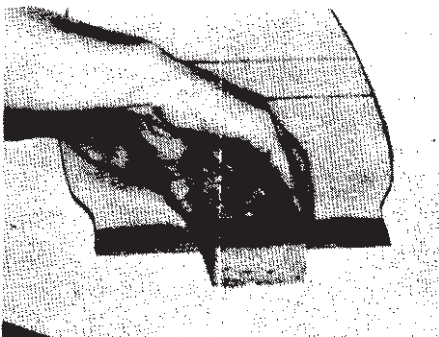
1 SKIVE TURN-BACK ON EACH END OF THE PURSE PANEL.



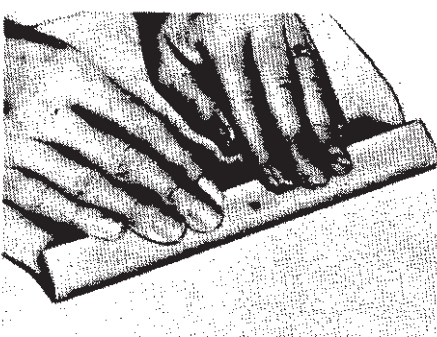
2 GOUGE THE BOTTOM OF THE BAG FOR THE SQUARE BOTTOM GUSSET.



3 SKIVE THE EDGES OF THE PURSE WHERE THE GUSSETS WILL BE.



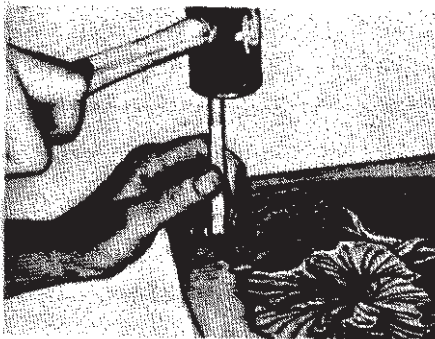
4 MOISTEN THE EDGES OF THE TURN-BACK.



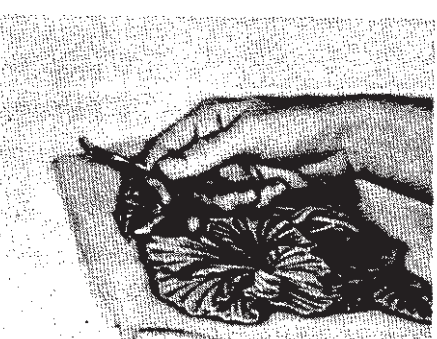
5 FOLD BACK THE TURN-BACK ON EACH END OF THE PURSE PANEL.



6 PLACE PURSE LOCK OVER CENTER OF PURSE PANEL AND MARK FOR HOLES.



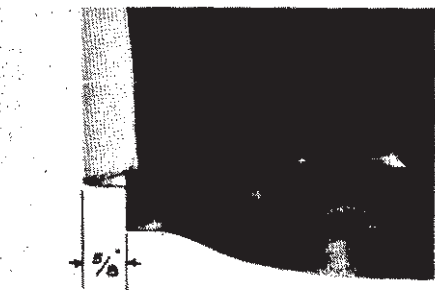
7 PUNCH TWO HOLES FOR THE PURSE LOCK.



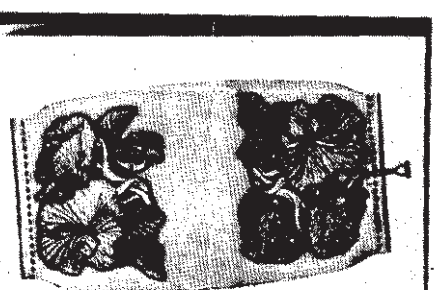
8 INSTALL PURSE LOCK.



9 POSITION THE PURSE LOCK, MARK AND INSTALL THE TWIST LOCK.



10 LAY PURSE PANEL OUT FLAT AND TRIM LACING TO FIT UNDER THE TURN-BACK.



11 CEMENT PURSE LINING, PUNCH HOLES THROUGH TURN-BACK AND LACE.



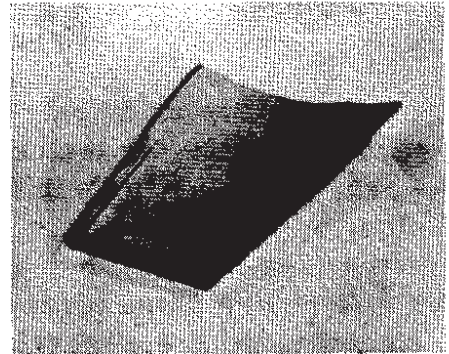
12 MOISTEN AND FOLD GUSSETS FOR ASSEMBLY.



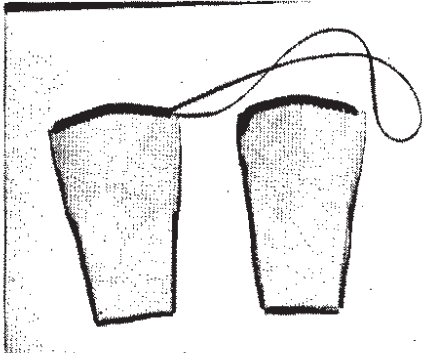
13 APPLY CEMENT AND CEMENT LININGS TO GUSSETS.



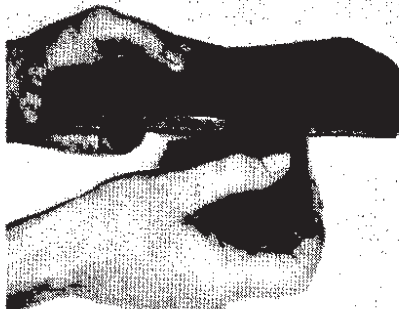
14 FOLD LININGS UP AND CEMENT TO THE FORMED EDGES OF THE GUSSETS.



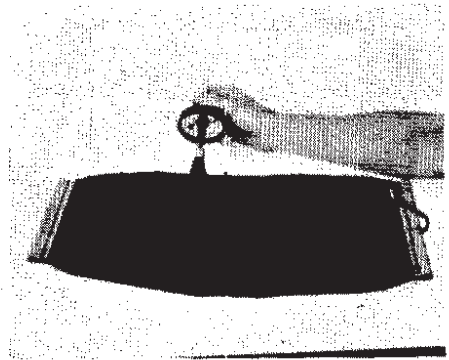
15 THE FINISHED GUSSETS AND LININGS SHOULD LOOK LIKE THIS.



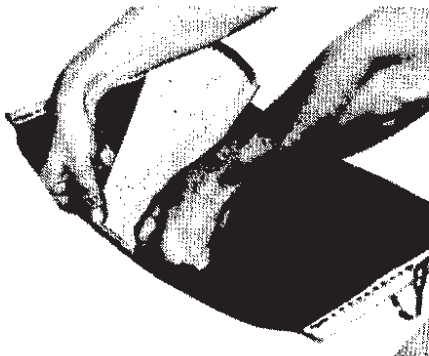
16 PUNCH AND LACE THE TOPS OF THE GUSSETS.



17 SCRAPE OR SANDPAPER THE EDGES OF THE GUSSETS AND THE LINING OF THE PURSE.



18 CEMENT THE EDGES OF THE PURSE AND THE GUSSETS.



19 INSTALL THE BOTTOM OF THE GUSSETS FIRST.



20 PUSH GUSSET DOWN INTO THE CORNER OF THE BEND AND STICK TO PURSE.



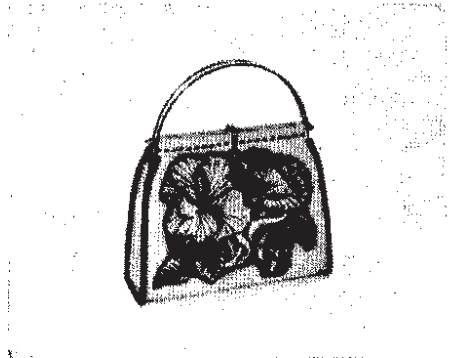
21 PRESS THE REST OF THE GUSSET TO THE EDGES OF THE CEMENTED PURSE.



22 PUNCH HOLES & START LACING AS SHOWN.



23 FINISH LACE AT END SHOWN AND TIE OFF

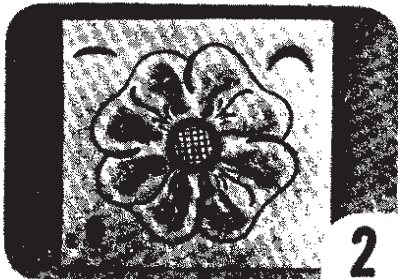


24 INSTALL RODS AND HANDLE ON THE PURSE. THIS COMPLETES THE PURSE.

Making a Basic Design

There are many patterns available for leather work, but sometimes it is nice to make your own.

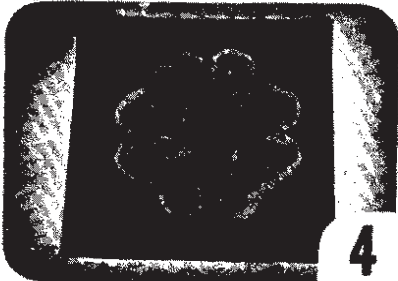
Here are some ideas on how to go about making the various parts of a design, and how to put them together. (1)



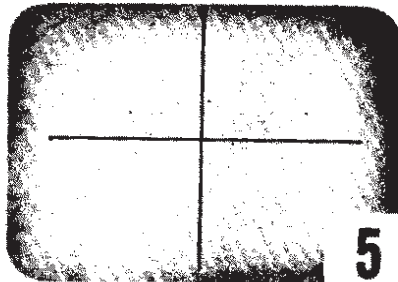
2
This is a very simple flower and was carved with three tools and the swivel knife.



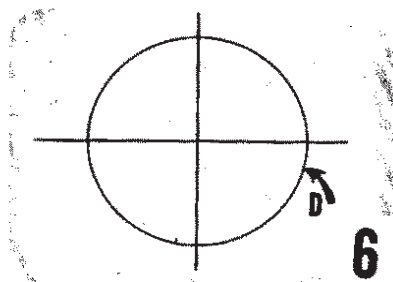
3
Wood paneling is very easy to do.



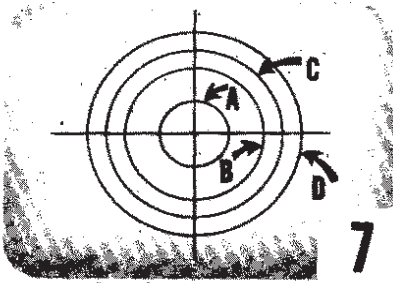
4
This is the same flower with different tools used and initials overlaid.



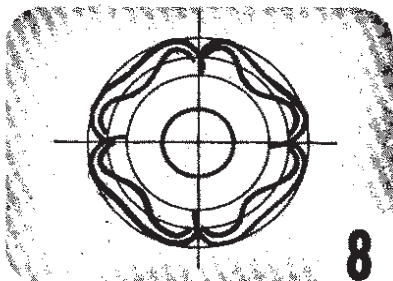
5
To start the flower design draw two crossed lines.



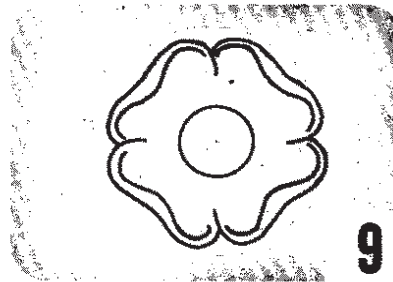
6
With a compass draw a circle the diameter you wish the flower to be. In this case for a billfold the diameter is 2 1/4" Line "D."



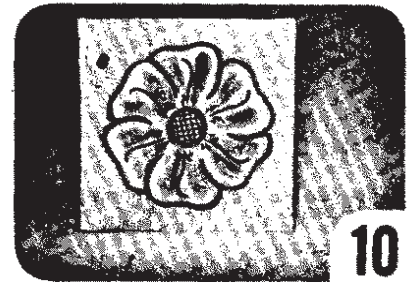
7
Draw the following circles: A. The flower center, B. The start of the petals, C. The intersecting point for the outside of the petals.



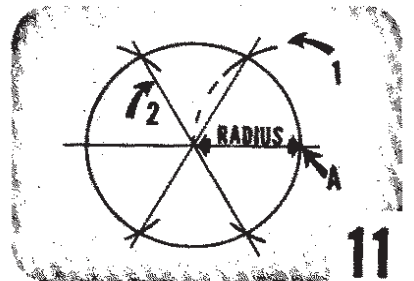
8
Draw in the flower petals and the petal turnbacks.



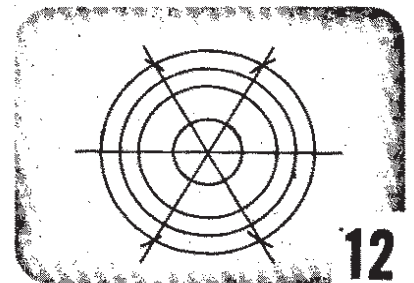
9
Erase all lines except the outlines you wish to use. This is your tracing pattern for the four petal flower.



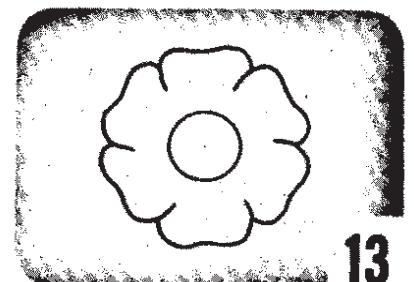
10
You may use as many petals as you wish. This is a six petaled flower and the next three figures show how to develop.



11
Draw the horizontal line. Next draw large circle. Keep the same compass setting and swing #1 arcs from point A. Draw #2 lines.



12
Draw in the smaller circles and petals.

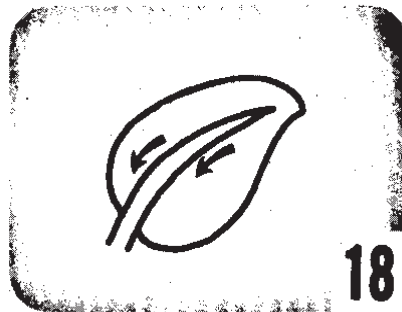


13
This is your tracing pattern.



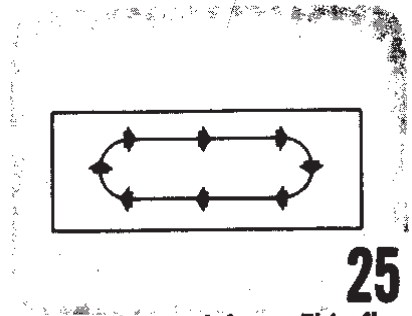
14

Leaves are needed to go with your flowers. This is the leaf we will use.



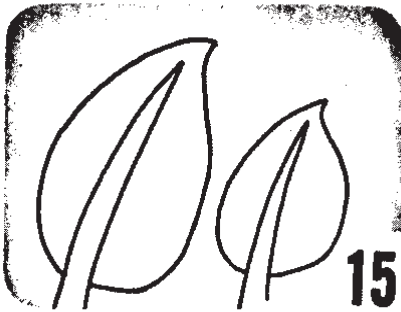
18

Third, draw in the stem.



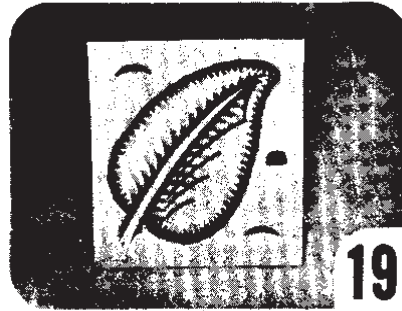
25

This is the oval form. This flow is used a great deal in developing designs for divided pattern billfolds or any small area.



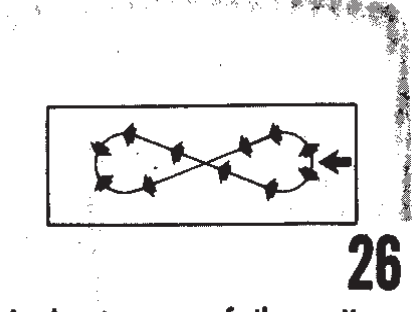
15

Make several leaves like this in different sizes. See Figs. #16, #17 and #18.



19

This is the same leaf as in Fig. 14 carved with different tools.



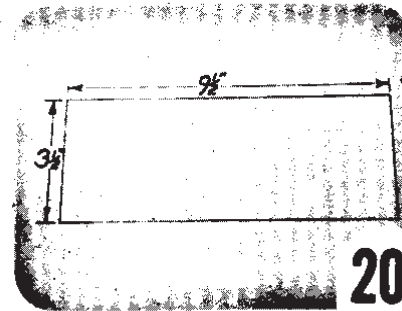
26

Look at some of the patterns now on the market and determine the flow of lines used to develop them. This is the figure eight.



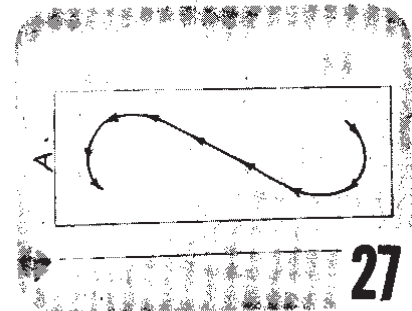
16

First, draw the outside curve.



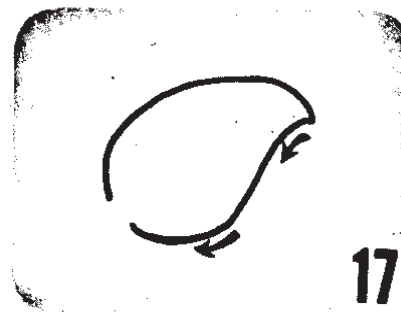
20

The design we will make will be made to fit a billfold back of the size shown in this photo.



27

The figure "S" flow line has been selected for the development of the billfold design illustrated on this sheet. Sketch in the "S."



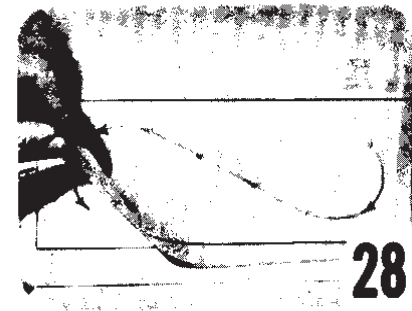
17

Second, draw the inside curve.



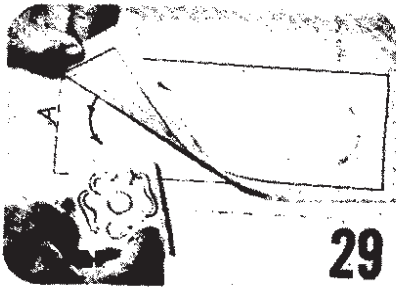
21

Use a small piece of tracing paper and make a tracing of the flower of your choice that will fit the design area.



28

Place a piece of tracing paper over the outline of the billfold.



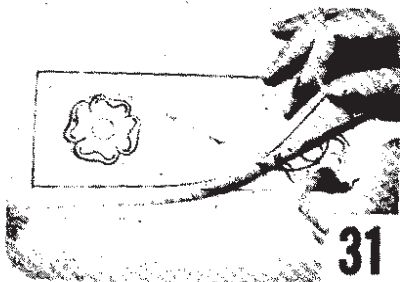
29

Take the traced flower and place it under the tracing paper and on the curve of the "S."



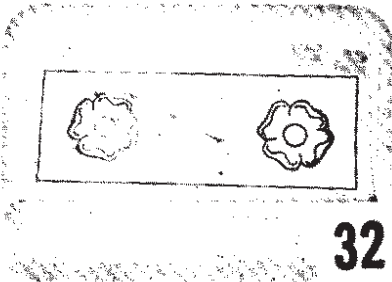
30

Trace in the flower.



31

Move the traced flower to the other end of the "S" and trace again.



32

The design is now ready for the leaves to be added.



33

Use the leaf you traced on the small piece of tracing paper and place it under the tracing you are making.



34

Trace in the first leaf and remove the traced leaf from under the design.



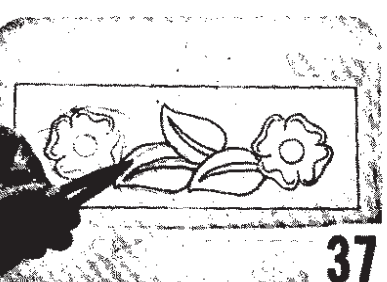
35

Turn the leaf over and place it a little further along the flow of the "S" and trace in the leaf.



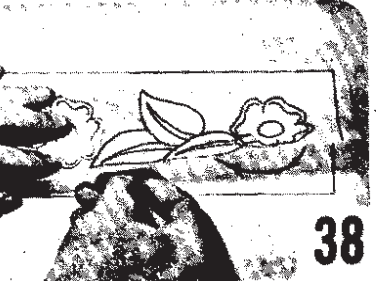
36

Turn the leaf over again and place under the paper ahead of the last leaf drawn and trace in the leaf.



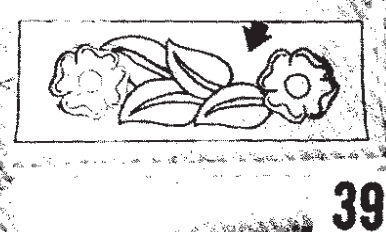
37

Occasionally you may have to change a line to make it fit into the design.



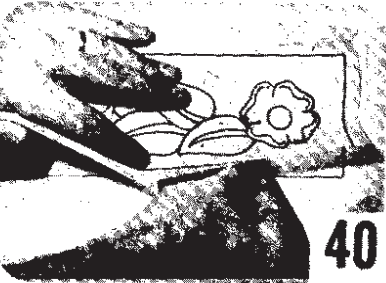
38

Notice this leaf was not turned over after tracing in the last leaf. It fits into the line of the "S."



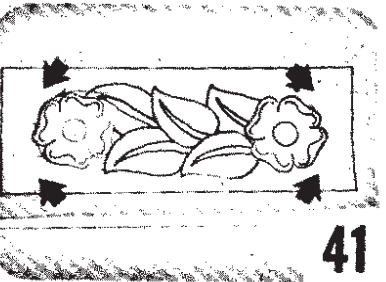
39

The arrow points to a blank area.



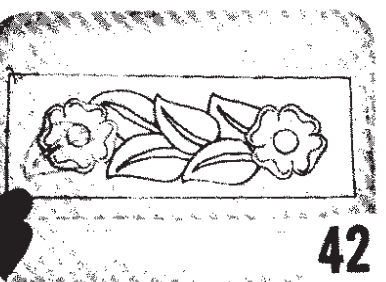
40

Fill in the blank area.



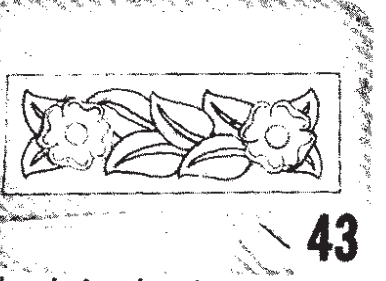
41

The four corners look empty.



42

Fill in the corners with just a portion of the leaf.



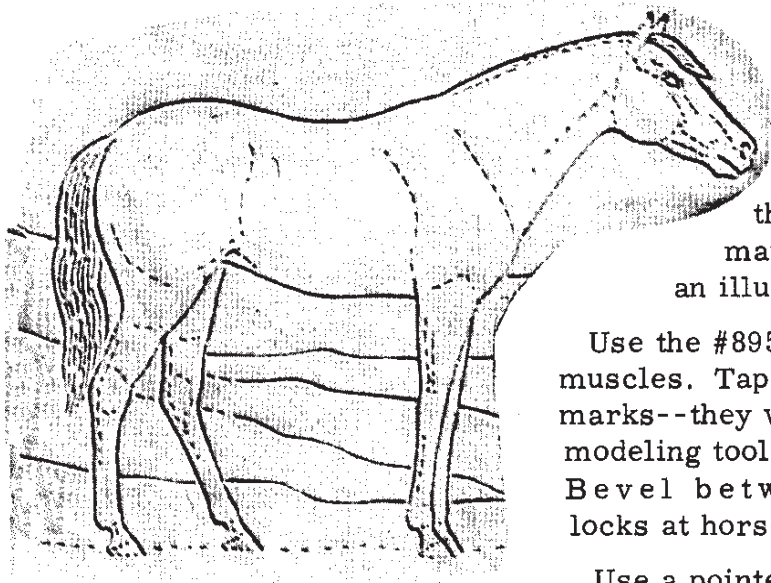
43

The design has been filled in, but it will need to be refined.

Figure Carving

Figure carving does not differ much from floral carving. The main differences are:

1. Smaller details
2. Sharper relief & illusions of greater depth.
3. Third dimension.
4. More difficult.



Here is a horse on which to practice.

Trace the figure as carefully as possible. Do not omit any lines. Be sure to trace all dotted lines, too. Dampen both sides of the leather. Transfer the design to the damp leather. Strop your knife and cut all solid lines of the horse. Do not cut any dotted lines. They are guide lines for beveling contours and muscles.

Bevel the dotted lines lightly, except at point of shoulder and flank. At these points apply more striking pressure. Bevel around legs and under belly. Strike the tool hard when beveling outlines. Use the heel of the tool to slope beveling and matt down away from the figure. This creates an illusion of depth.

Use the #895 beveling tool to bevel the jowl and neck muscles. Tap the tool lightly. Don't worry about tool marks--they will be smoothed out later with your modeling tool. Tap lightly on horse's face with #891. Bevel between tail and hind leg. Bevel under fetlocks at horse's ankles.

Use a pointed beveler between the ears and under the tail to sharpen relief. Use the spoon of the modeler to smooth out rough beveling marks.

Round the outline edges of the horse to make him look real. The modeling tool is very important in the figure carving. Use the spoon to round edges of figures; the point for fine details and as a tracing stylus.

Scratch in hairlines on forelock, mane, and tail with point of spoon. Add facial expression and press in nostril and corners of eye with point of spoon. Shape the eye round. Do not smash down the eyeball.

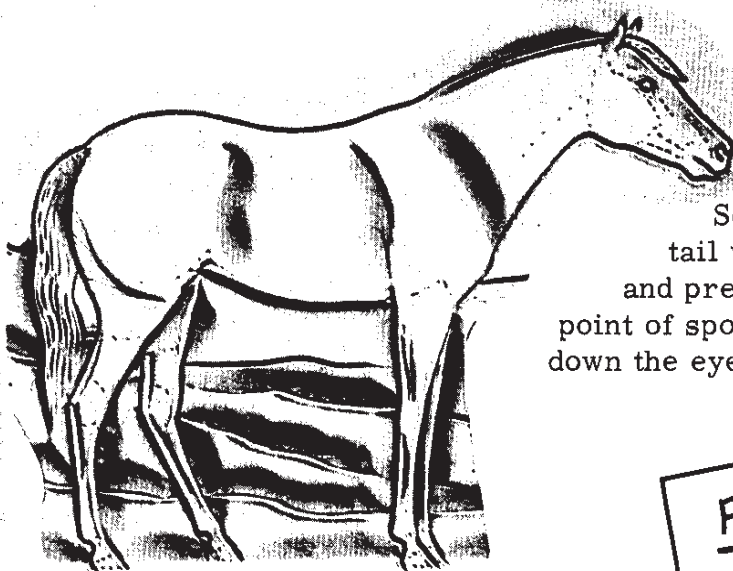


Figure Carving Rule:
Always cut the foremost objects first.

RIGHT

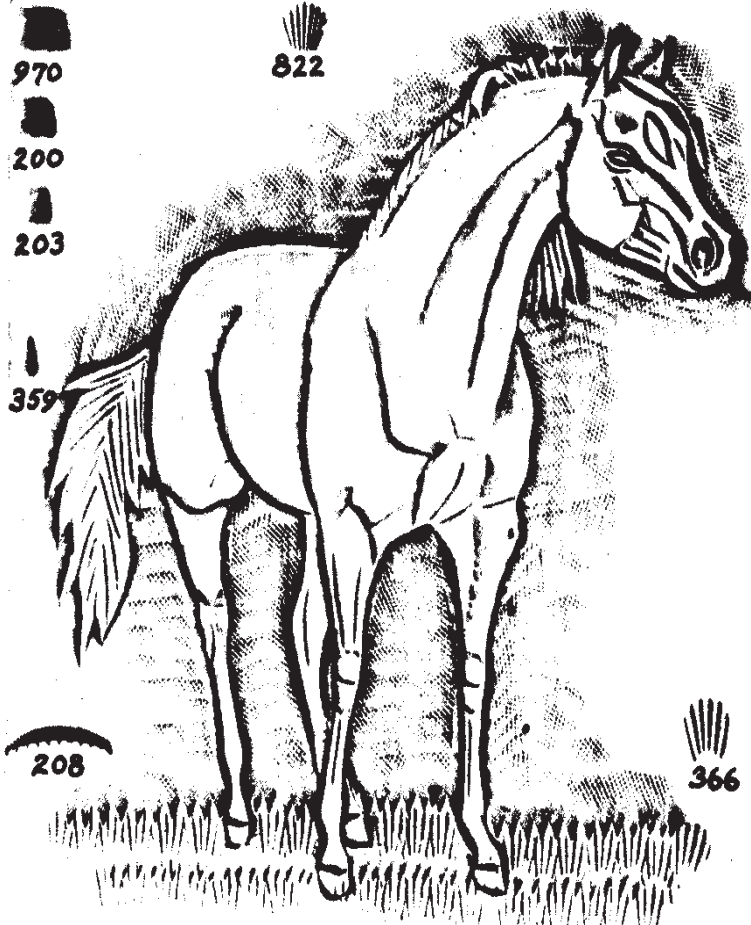
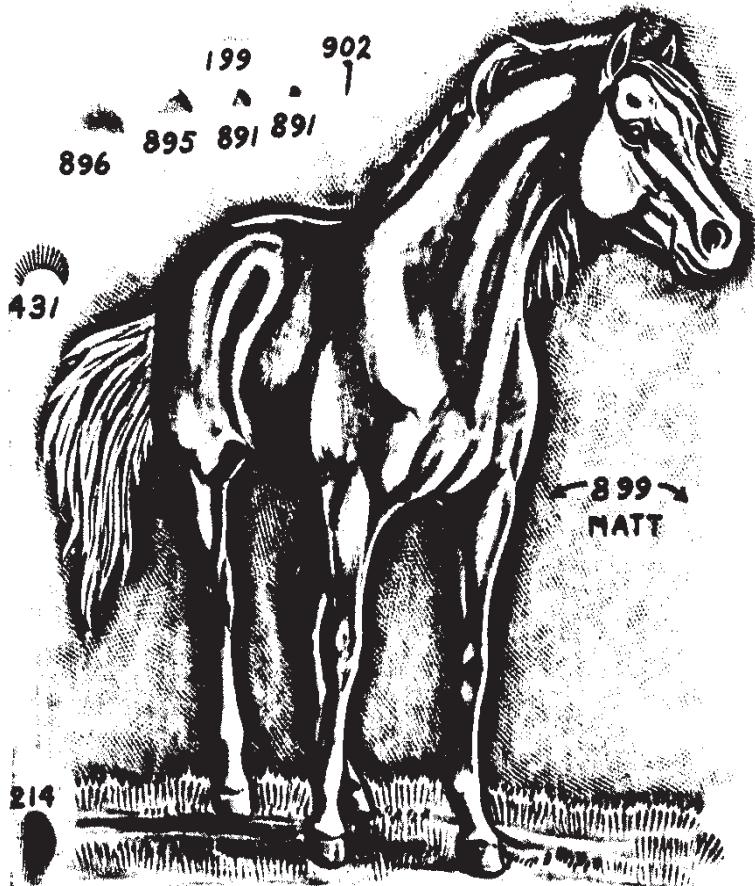
Only a casual glance is needed to notice the difference between right and wrong carving. However, let's make some specific comparisons to demonstrate what is wrong with wrong and right with the right.

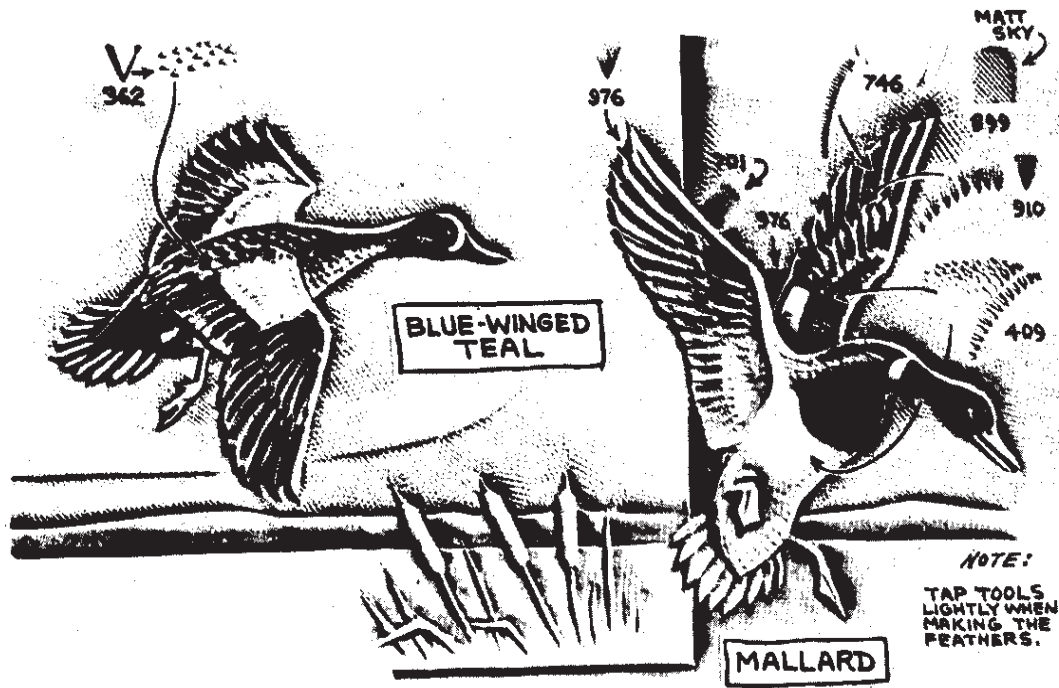
In the "wrong" carving of the horse, notice that the legs are much too thin for correct proportion. This can be caused by careless tracing, or more commonly, it results from the swivel knife cut being slightly on the inside of the tracing line. Compare with the "right" figure where the cut was made along the outside of the cut.

WRONG

In the "wrong" figure, the beveling is choppy rather than having been "walked" along smoothly with an even striking force. Even the most careful beveling will require the use of a modeler to finish it correctly. The smooth effect of the modeler can be seen in the "right" figure at the top. The mane and tail demand flowing lines rather than straight lines, and these also are made with the modeler.

The matting tool, like the beveler, must be walked smoothly along with an even striking force.





Dyeing Leather

Often dye can be used to good advantage to improve the appearance of your leather article. In most cases, however, it will decrease the durability of the article as dyes tend to fade with wear.

Kinds of Dyes and Stains

You may want to color your own article or at least part of the design you have carved. There are many different dyes and stains available with which to work.

Water Dyes. Most commonly used dyes for leather are aniline dyes. They come as a powder and are mixed with hot water to make a solution. Directions are on the packages of dye purchased from supply houses. The article may be completely immersed to color it or the dye may be applied with a brush.

Oil Stains. These are used to produce soft effects and make the article more durable. Thin them with turpentine. Apply oil stains and wipe off immediately.

Spirit Dyes. These are powder dyes that are soluble in alcohol, or they may be purchased already mixed. They are inexpensive and easy to use.

Higgins' Waterproof Drawing Inks. These inks are excellent for dyeing edges of leather and small designs. They are not suited for coloring large projects because they are expensive.

Acids, Salts, and Oxides. The following acids, salts, and oxides are soluble in water. A few grains or crystals dissolved in a half cup of distilled water will make a solution sufficiently strong. Always try the solution first on a piece of scrap leather. If the solution is too strong, the leather will darken, crack, and deteriorate rapidly. Add more distilled water to solutions which produce such effects. The best way to get dark shades is to apply a weak solution several times. Remember, it is always best to experiment on scrap leather before applying the following solutions to your work:

1. Ferrous hydroxide--various shades of brown.

2. Chromium trioxide -- various shades of brown.
3. Ferrous sulphate--shades from pale gray to deep blue gray.
4. Ferrous ammonium sulphate-- deep grays.
5. Picric acid--various shades of yellow. Applied over ferrous sulphate, it will produce shades of green.

How to Dye Leather

Complete all carving and thoroughly clean the leather before dyeing it. A weak solution of oxalic acid is good for cleaning leather. Be sure to sponge the leather with clean water after cleaning it.

The leather should be almost dry before applying dye. Always test the color on a piece of scrap leather before you apply dye to your project.

Use a small brush and flow the dye on to the leather. If the color is too light after the dye dries, flow on another coat. Use a different brush to apply different colors, or wash the brush thoroughly between coats. Different tones of color may be obtained by flowing one color upon another.

Apply dye to the edges of leather, using a brush, or the method shown on page 15. Be careful not to get the dye on the finished side of the leather.

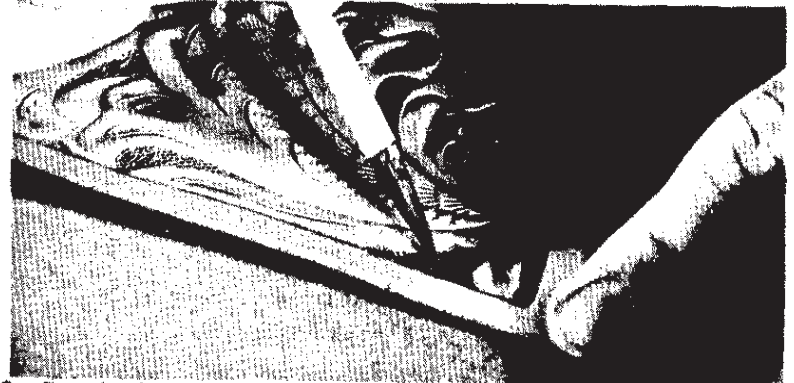
When dyed surface is dry (about two hours), polish it with a soft cloth.

Articles not subject to great wear may be colored with regular water color colors. Always practice on scrap leather.

Put antique finish into and around carved designs. Wipe off surplus finish immediately with a soft cloth. Allow the finish which remains around the



1. Touch center of background area with properly loaded brush first.
2. Work around upper edge of all background, and filling in upper portions, always keeping area to be dyed in full view.



3. Turn leather around approximately 180°, and fill in upper portions of this side.

carved design and in the depressions to dry. Then polish with a soft cloth.

If you want to dye the entire article, use the following methods:

If using a swab applicator, apply dye to leather in circular motions. If using a

large squirrel-hair brush tilt leather so that left side is on a slight angle and apply dye from left to right in straight, even strokes. Begin each subsequent stroke from the left and partially overlap the preceding stroke. Apply dye freely until the article is completely covered. If you want a deeper tone, allow the first coat to set for about ten minutes before applying the second coat.

Application

Apply the lightest tones of the lightest colors first and progress to the darkest tone of the same color. For example: a brown horse on a hot, sandy desert. Begin with the yellow or light tan tones for the desert, graduating to the darker tones of tan, reflecting highlights and shading. Then begin with the lightest tones of brown on the horse, graduating to the darker tones. Work your brush from left to right, beginning your stroke wherever you wish the darkest shade of that particular tone. This is especially true with the oil and solvent dyes because where the brush initially contacts the leather, the heaviest deposit of dye will be left. With the water soluble dye, the colors also should be applied from light to dark; however, these dyes may be blended together by modeling them with your index finger as long as the dye is wet enough. Many beautiful color arrangements can be had with this latter method. A little experimentation here can be a lot of fun.

Suggestions as to Selection of Colors

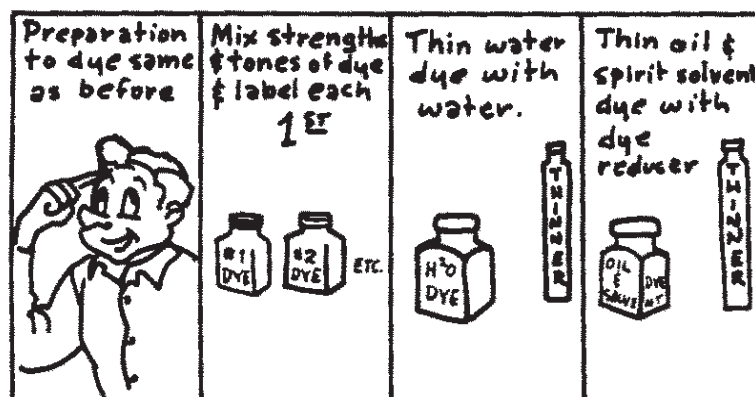
Browns, tans, and russet are leather colors. They can be used very effectively in their various tones for this type of dyeing. Since leather assumes no other color from its mellowing, these colors will be greatly enhanced as the leather ages. If you wish to use other colors, select colors with a common base (water or oil).

Dyes also are available in colors such as blue, yellow, green, white, red, etc. Sometimes it is interesting to use a color to make matching accessories. Use color sparingly though as the natural beauty of the leather is best for most articles.

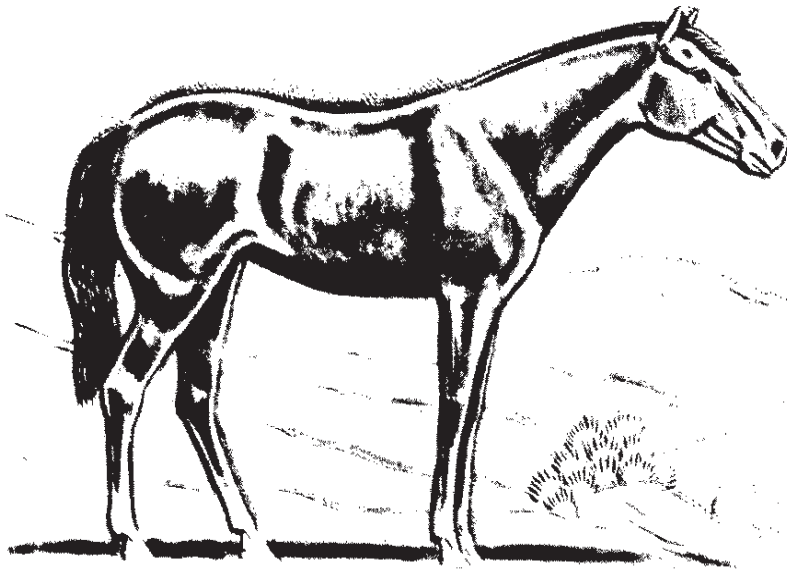
Added Tips on Leather Dyeing

1. When dyeing, turn leather whenever necessary.
2. Feel relaxed.
3. Being relaxed gives you an attitude of confidence.
4. Tensions and anxieties inevitably result in mishaps.
5. Don't hurry. Be deliberate. Remember, you already have a great deal of time and money in your carving.

A little more patience will pay great dividends.

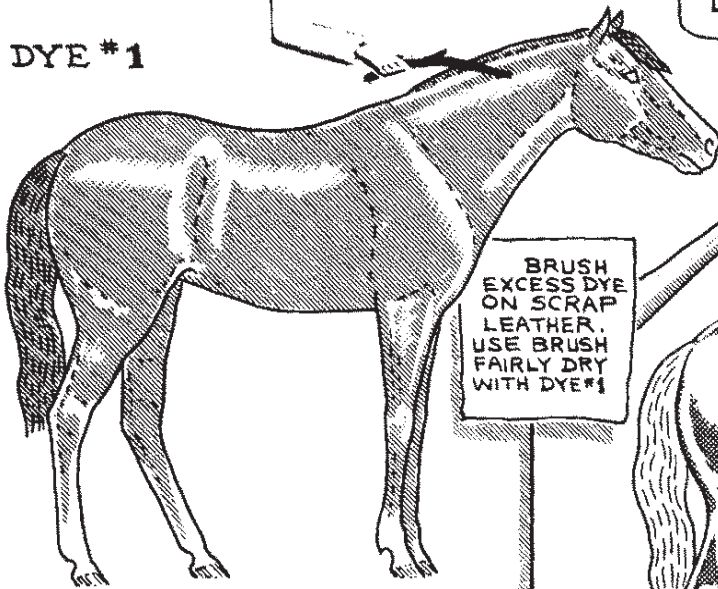


NOTE HOW LIGHTS AND SHADOWS CREATE ROUNDNESS AND DEPTH ON THE HORSE BELOW.



REMEMBER.....
DO NOT TOUCH HIGHLIGHTS WITH DYE.

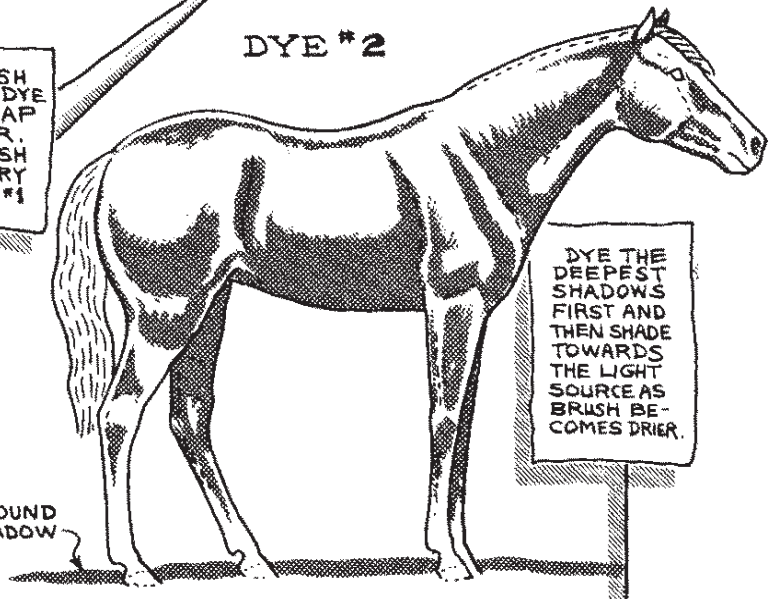
DYE #1



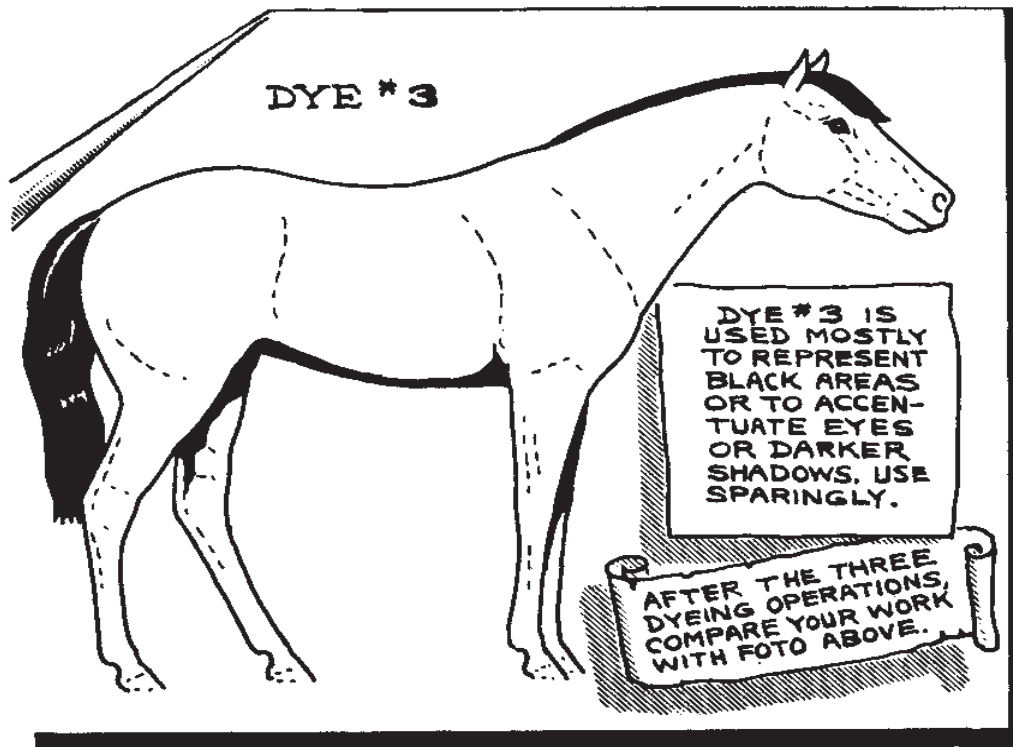
BRUSH EXCESS DYE ON SCRAP LEATHER. USE BRUSH FAIRLY DRY WITH DYE #1

DYE #2

GROUND SHADOW



DYE THE DEEPEST SHADOWS FIRST AND THEN SHADE TOWARDS THE LIGHT SOURCE AS BRUSH BECOMES DRIER.



FORMULA
FOR MIXING THE DYE

DYE #1
1 PART BROWN
3 PARTS ALCOHOL

DYE #2
1 PART BROWN
1 PART ALCOHOL

DYE #3
FULL STRENGTH

NOTE: DUE TO THE MANY TYPES OF DYE AVAILABLE, IT MAY BE NECESSARY FOR THE CRAFTSMAN TO ALTER THE FORMULA ABOVE BY USING MORE OR LESS THINNER TO PRODUCE THE DESIRED SHADE. ALCOHOL OR METHANOL MAY BE USED.

IDEAS

HINTS AND TIPS ON BUYING AND CUTTING HIDES

Eventually an individual may want to cut projects from hides. This is particularly true of the older member who wants to make some project not available in a kit. A few simple facts about leather are in order.

Since leather comes from animals, and many of these animals are from the open range, a certain amount of natural imperfections are to be expected. One pays a premium price for A grade hides, and generally they tool no better than a B or C grade. Very little A grade leather is available. A good craftsman can work a pattern so that these imperfections do not show.

Leather is priced by the square foot, but is generally sold by the side, back, or, in the case of lining leathers, by the full skin. A cataloged price of so much per square foot refers to the price per square foot when the whole piece is purchased, and is not the price if you were to buy only one square foot of the leather. Most companies do not sell leather other than as listed in their catalogs.

The hides are graded by eye and not a machine, and there may be some difference from one grade hide to another of the same grade. Again, an A grade hide will not tool all that much better than one of a lower grade. No competent judge should give a lower ribbon because of some minor scar or imperfection on the project. You can be genuinely sure that you are using full-grain leather if some flaws are visible, as this is the part of the hide that has been exposed to the elements of nature.

All hides are measured by a machine which is constantly checked for accuracy by the government. The size of the hide is marked on the back in feet and

quarters of feet. For instance, a hide marked 9' is 9 and one-quarter square feet; a 2 would be a half-foot, and 3 would be three-fourths of a foot.

Companies use ounces to designate the thickness of the hides. An ounce represents $1/64$ " in thickness, and the weight and thickness of a hide will vary some. So, 8/9 oz. leather means the hide is 8 to 9 oz. in weight, $8/64$ " to $9/64$ "... or about $1/8$ " thick.

A few leathers, such as saddle skirting, are sold by the pound. Exotic leathers, such as alligator or snake, are sold by the square inch or by the skin.

If cutting templates (outlines of the projects) are made from something like a heavy cardboard, they can be laid out on the hide prior to cutting and arranged to make the best use of the hide. Much leather can be wasted by not double-checking a layout before cutting into the hide. A good leathercraftsman, like a good carpenter, measures twice, but cut only once.

Generally it does not matter in which direction on a cowhide a project is laid out, but it is better to cut belts the long way of the hide. Garment leathers are cut the long way of the hide also; the top of the pattern being started at the neck end of the skin. This makes the garment hang better.

Care must be used in cutting a napped leather such as suede. With its definite nap, all pattern pieces must run in the same direction, or the project will have a two-toned effect to it.

Demonstrations

Preparation of Demonstration

1. Decide what you would like to demonstrate, then be sure you know how to do it well yourself.
2. Gather together all materials needed-- tools, leather, patterns, etc.
3. Charts can be good visual aids if they are used to place emphasis on a step-by-step method.
4. Be sure your audience can see what you are doing. Sometimes a mirror can be used to good advantage to reflect your work in front of a large group.

Suggestions for Demonstrations

- ... How to carve.
- ... Use of tools in stamping.
- ... How to lace a leather article.
- ... Cementing linings and edges.
- ... Setting a bag plate.
- ... Filigree work.
- ... Figure carving.
- ... Dyeing.
- ... Any other process used in leather work.
- ... Sewing suede leather.

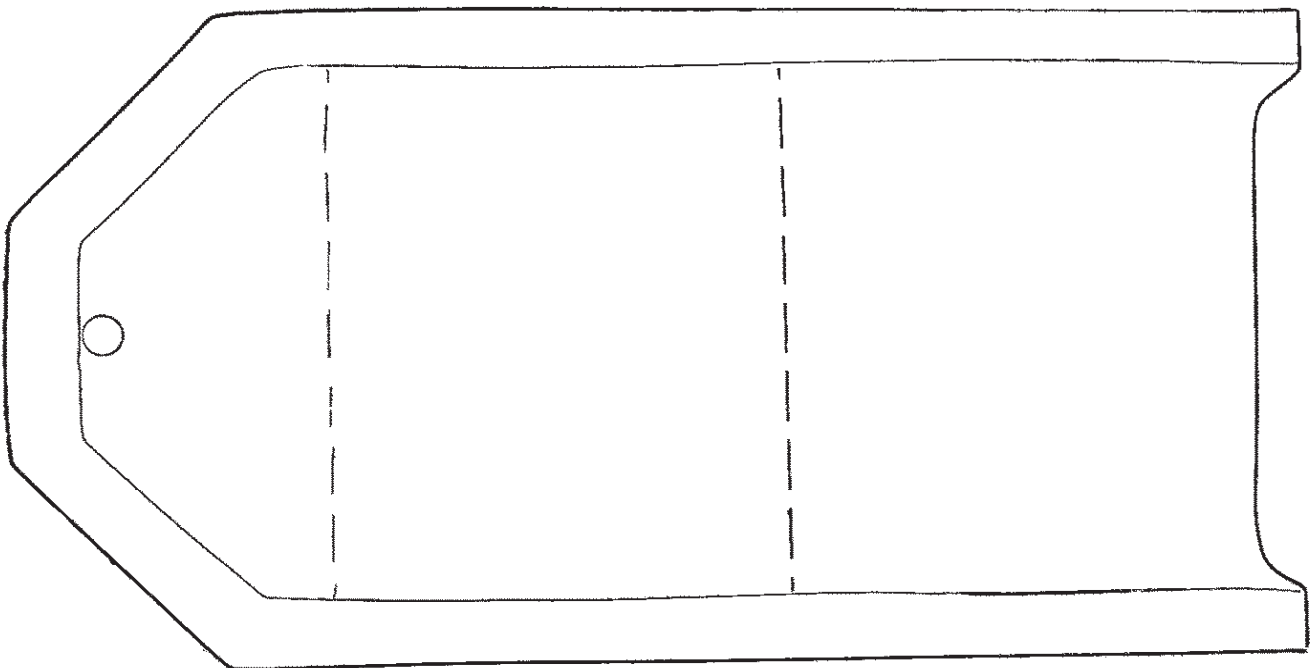
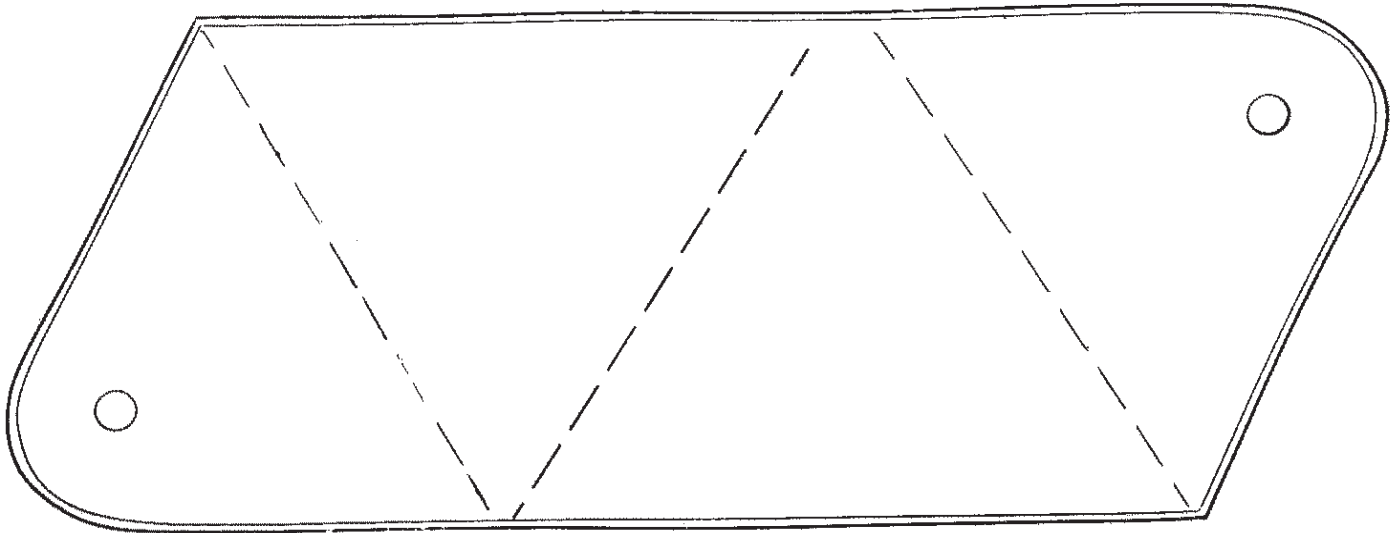
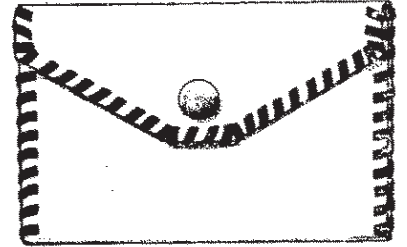
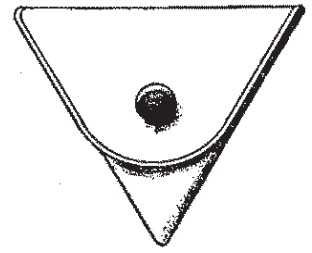


COIN PURSE

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

How to Make

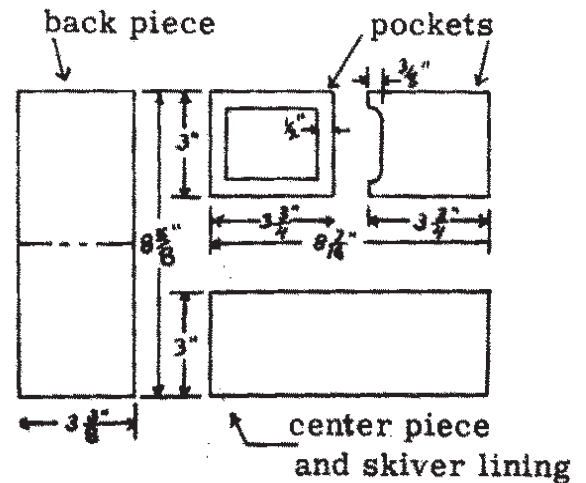
1. Make a pattern according to size desired. Mark the folds on your pattern and mark the places where your snaps will go.
2. Place pattern on leather and cut out leather. (Use straight edge.)
3. Select or make design and trace on leather.
4. Carve and stamp design.
5. Put finish on leather.
6. Insert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



BILLFOLD

How to Make

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



3/4-INCH LETTERS FOR 1-INCH BELTS

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

1/2-INCH LETTERS FOR BILLFOLDS, ETC.

A B C D E F G H I J K

L M N O P Q R S T U V

W X Y Z

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