



On-Line Home Study



Course in Leathercraft





This course is the first designed for the modern world of the Internet. The lessons are designed to be sent back and forth between the instructors and the students by electronic means.

It is based on the Al Stohlman Home Study Course in Leathercraft, which is the property of Tandy Leather Factory, Inc. It is taught by employees of TLF who are donating their time and expertise to further the cause of leathercraft.

It is jointly sponsored by the internet group: Free Leather Artisans Sharing a Hobby and employees of Tandy Leather Factory. Many parts of this material are the property of TLF and must be treated as such.

Through their stores, TLF offers free classes in leathercraft. These lessons reflect what is taught in those classes and is for those who cannot attend those classes.



Leather is the skin of an animal. As such it is not manufactured like cloth. It is grown in nature. To make the skin into leather, it must be tanned. There are different tanning methods for different purposes.

Carving leather must be vegetable tanned, often called bark tanned. It accepts moisture, can be molded and formed, carved and stamped

It is split into various thicknesses, and is measured in "terms" of ounces. One ounce is about 1/64 inch in thickness. 8 ounce is 8/64 or 1/8 inch.



The side that held the hair is called the grain side; the meat side is called the flesh. The fibers between hold the tanning liquors. These are the fats and oils that give leather its life and pliability.

CASING THE LEATHER

This is the term for adding water to the leather. Proper content is important. If too wet the knife cuts will close, and the stamping tools will not be as clear. There is no "rule" to determine the correct content. This comes with experience. A good guide is to completely dampen the leather, then allow the grain side to return to its original color.

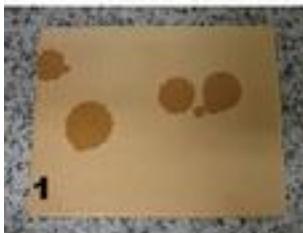
If you must leave your leather for a while, a piece of glass or plastic over it will slow down the drying process.

Leather can be "re-moistened" with a sponge or a spray bottle to maintain an even content. If too dry, it is hard to cut. If too wet, the cuts will close. Another guide is to sponge moisten the surface until "puddles" form.

At this point, allow the leather to sit until the moisture spreads evenly through the leather. Once the surface returns to its normal color, it should be ready.



MOISTURE PROBLEMS



1



2



3

Water Spotting, spills, etc. See pic 1.

Immediately wet the entire piece. See 2.

**As the water spreads through the fibers the
the color will even out; see pic 3.**



**Stains
From
Metal**

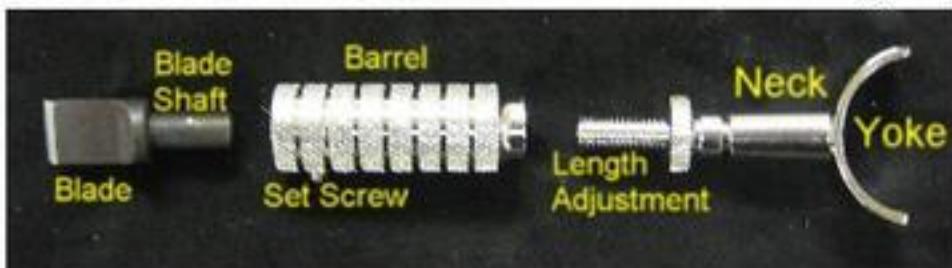
**Can be a
real problem**

The cause is carelessness and is preventable. Anything in your shop from metal filings too small to see, to tools just lying around can stain damp leather.

If the stains are caught immediately, one can use Oxalic Acid or Lemon juice to remove them. This does not always work.

Once the stains dry, they will be permanent. Dying the leather a dark color may camouflage them.

The best thing is to just prevent them. Brush off the leather with a clean soft brush before wetting, etc.



The swivel knife is the **MOST IMPORTANT** of the carving tools. It requires practice for mastery.

The **KEY** to carving is in the knife blade. It cuts the lines into the leather. The blade must be properly sharpened.

The next three pages cover the sharpening and the stropping of the blade

The sharpening angle must be such that the cut is not too wide or too narrow. With properly cased leather the cuts will "stand" wide open. This makes it easier to use the stamping tools.

The picture above shows the working parts. The index finger in the yoke provides the pressure for the depth of the cut.

How you hold the knife is important because it determines the success you will have. Page 10 will be devoted to this.

HARD ARM

Hard stones are the best for this

STONE SHARPENING



Of your swivel knife
Keeping the correct angle
to the blade is important.
The Keen Edge Guide helps.

This page
shows the
parts and
correct
assembly.



Practice with this tool will turn a
chore into a breeze. It is so easy,
that you will shock yourself.

STONE SHARPENING Page 8

Step 1. Tighten set screw Y.

Leave knob screw Z loose.

Slide rod back and forth til you get the flat of the blade X flat on the stone. Tighten Z.



All parts
on stone

Step 2. As arrow shows, push unit forward like you are shaving a sliver off the stone. Pull backwards, push forward. Repeat 10 times. Loosen set screw Y.

Step 3. Rotate blade til the opposite flat is flat on the stone. Tighten set screw Y. Repeat step 2.

Step 4. Check flats of the blade. If both are flat and dull, you are OK. If shiney spots are seen, repeat steps 2-3.

Step 5. Place blade in swivel knife. Strop the flats on your rouge strop, equal strokes each side, til mirrorlike.



Once you have learned to use the Keen Edge Sharpener, you will no longer be afraid to use a leather strop. Thin hard veg-tan leather on a smooth hard surface will put an edge on a blade quicker than other materials.

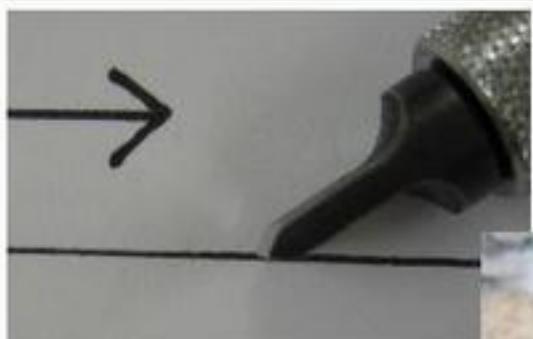
SWIVEL KNIFE SHARPENING



There is a lot of argument and discussion about this. Forget it, you are a beginner, and want to learn it now.

Leather is the fastest way to strop a blade! Barbers still know it. Jewelers rouge on a leather strip.

Draw the blade away from the edge. See arrows. Keep the flat of the blade flat on the leather. Do Not lift your wrist.



Strop each flat side equal times. Turn it after every strop. New blades may require 100+ strops per side.

It should glide like butter when cutting.





HOW TO HOLD THE SWIVEL KNIFE

Place the knife on the leather with the blade lined up and down.
See left picture.

Place your index finger in the yoke, three fingers to one side and thumb to other side of the barrel.
See right picture.



Lift knife straight, place blade on leather. See figure A below.

Slide index finger forward til it straddles the first joint. See figure B below.

Slide top of knife forward til yoke's edge is in the crack of the joint. See figure C below.

This puts the blade in position to start the cut.

**A****B****C**

A**B****C**

HOW TO HOLD AND USE THE KNIFE Page 11

Figure A is one of the most common mistakes in holding a swivel knife. One loses control of the actual swivel function. Too much hand covers the knife making it hard to see where to cut. This leads to undercutting.

Figure B shows the proper angle and vision to see what is to be cut. **ALWAYS** keep the leather at an angle where you can see the line to cut as well as the line already cut. See **B** and **C**.

The depth of the cut should be through the grain layer. See **D** Cut 1/3 to 1/2 through the thickness.

Figure E shows the blade in the cut to give you an idea of angle and depth.

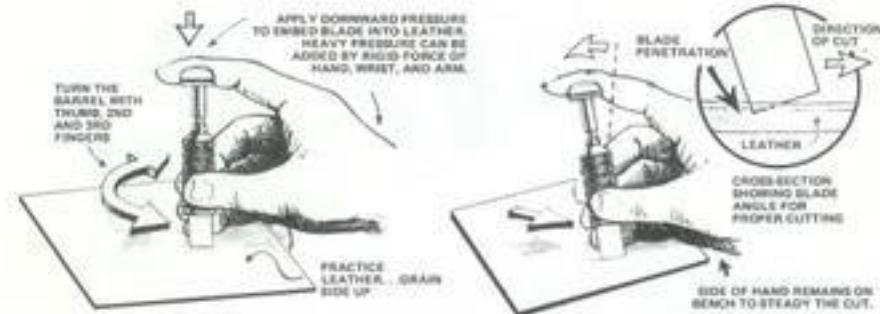
**D****E**

HOW TO USE THE SWIVEL KNIFE

GENERAL KNOWLEDGE:

The real thrill and satisfaction of leather carving comes after you achieve control of the swivel knife and acquire the ability to do freehand carving. Straight lines, more graceful curves and scrolls can be cut in leather with the swivel knife, than can be drawn freehand with pencil and paper. Mastery of this control can come only after many hours and weeks of concentrated practice. Relaxation

is one of the keys to successful swivel knife control. A good many students "try too hard", ... are tense and strained, ... and swivel knife control is difficult or nearly impossible. Learn to relax, be comfortably seated, and be sure to have a good source of light for freedom from eyestrain and lack of shadows in your working area.



CASE a few practice pieces of leather. If necessary review the instructions for CASING LEATHER on page 5. Now that you are holding the knife properly, raise the blade slightly from the leather. Keep side of hand on bench and turn the barrel of the knife back and forth with the thumb, 2nd and 3rd fingers. The little finger plays no part in turning the knife... its presence acts only as a pivot to aid in controlling the cuts. Press the blade into the cased leather with pressure from the index finger on the vise. Keep the fingers, hand and wrist straight, in line with the forearm, and apply additional pressure with the arms. This is the effort used for controlling the depth of the cuts.

For easiest cutting, the knife must be tipped forward so

that only the corner of the blade cuts into the leather, as shown, above right. Make a few straight, simple cuts to get the feel of the technique. Hold the knife properly as shown above, apply downward pressure on the vise and simultaneously pull the blade toward you. Whenever possible, pull the blade toward the body as this insures easier and more controlled cutting. If the leather is cased properly and the blade is sharpened correctly it will glide smoothly and easily... if the blade does not pull easily... the leather may be too dry, ... or the blade may not be thoroughly polished and/or not sharp enough. Examine the leather and the blade. Remember, the leather must be moist for proper, easy cutting; the blade must be sharp and polished well!



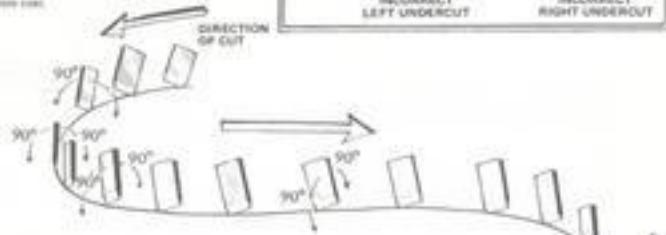
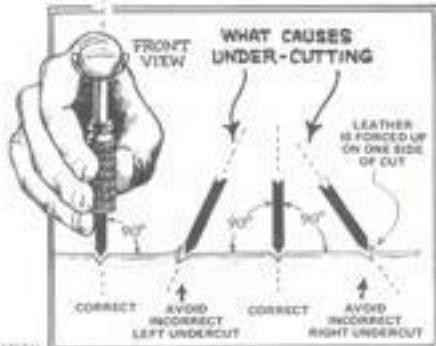
The illustration at right shows the swivel knife held correctly and ready to begin cutting. However, before we go any further, one of the most common errors made in the operation of the swivel knife should be explained... UNDERCUTTING!

HOW TO USE THE SWIVEL KNIFE

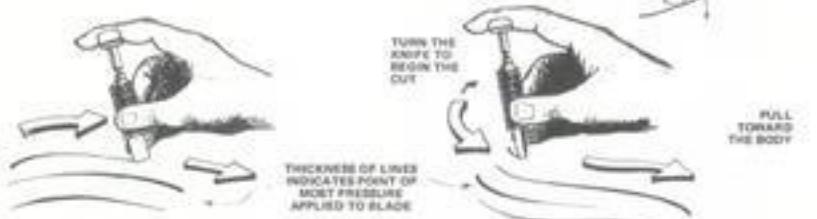
(CONTINUED)

UNDERCUTTING is caused by leaning the hand to the left or to the right while cutting. This is usually done by the student to obtain better vision of the cutting operation. As a result, the blade "cuts under" the surface of the leather on one side of the cut, leaving a thin raised, undesirable edge. This creates difficult use of the stamping tools in the operations that follow. Also, it deforms the design to some degree, depending upon the detail of the design. The FRONT VIEW illustrations at right clearly show the results of UNDERCUTTING. Hold the swivel knife perpendicular to the leather as shown by the correct examples at right.

Special note: Ample material is supplied with this course, but due to the importance of reducing per return to the shop, additional practice leather must be ordered. This can be done at your nearest Fandy Leather store or may be ordered from your Fandy Leather Catalog at a very reasonable cost.



The diagram above illustrates the proper position of the knife blade while negotiating curves. All swivel knife parts have been omitted... and only the cutting part of the blade is shown, to more clearly illustrate the proper function of the blade. The flat of the blade always parallels the cut. The blade is tipped forward to obtain the correct cutting angle, but NEVER leaned to the right or left. It must always remain perpendicular to avoid undercutting... but must be tipped forward to the proper cutting angle.



Stop the blade often to keep it polished and cutting freely. Keep the side of the hand and little finger in contact with the bench and/or leather at all times. This aids in steadyng the cutting movement. Use your free hand to hold the leather, or turn it to facilitate cutting. Turn the leather as often as necessary to keep the cuts coming toward the body and to keep the cutting hand from a cramped or awkward position. Practice cutting

freely; hesitation makes ragged cuts. Practice a few light strokes. Experiment with varying degrees of pressure with each cut to practice controlling the depth. Try to maintain an even depth throughout some of the cuts. (NOTE: Proper cutting depth for outlines of designs is approximately one third the thickness on heavier leathers and one half the thickness on lighter leathers.) Practice... practice... practice!!!!

HOW TO USE THE SWIVEL KNIFE

(CONTINUED)

CUTTING CIRCLES



STARTING POSITION FOR CUTTING THE LEFT SIDE OF A CIRCLE. CAREFULLY FOLLOW THE INSTRUCTIONS BELOW.

In making circular cuts, most of the action required is in turning the barrel of the swivel knife with thumb and fingers. Hold the knife in the regular position with the blade parallel to the arm; pointing toward your body. Now turn the barrel clockwise until the blade is at right angles to your body. Slightly roll your hand to the right until the blade is tipped forward to the proper cutting position. (See sketch above left, and Front View step A). Apply pressure on the yoke and begin the cut. Simultaneously begin turning the barrel and pull the blade

NEVER GO OVER CUTS A SECOND TIME!

The cutting and rolling movements are made simultaneously. A great deal of practice will be required to coordinate these movements. Once acquired, cutting half circles will be effortless. Practice cutting different half-circle sizes.

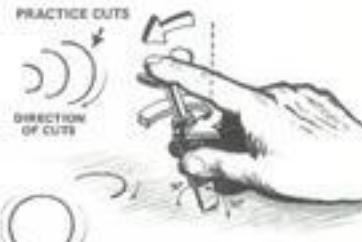
To cut the right side of a circle...simply reverse the steps as illustrated in front view above. Begin with the swivel knife held in position as shown in sketch at right and in step C above. Hand must be rolled to the left and blade at right angles to the body. Begin cut, and complete as described in the instructions above...the cut is simply in the opposite direction. Practice cutting and coordinating the movements. When joining cuts to form a circle, do not be too concerned, if at first, the cuts do not join properly. Practice smooth cutting strokes and the control will come automatically.

In many instances, the student finds cutting or turning the knife in one direction to be more favorable than the other. He will usually favor this practice in that direction. It is important to remember to practice in all directions, especially in the direction that is most difficult. It is apparent that this will require the most practice. Proficiency with the swivel knife can only be obtained with practice!



Remember.....This is a Front View!

to begin cutting the circle. The hand must begin to return at once from the rolled position...to the straight up position...and at one fourth of the circle is cut; the hand must be in the normal upright position to keep the blade from undercutting back front view step B above. As the circle continues, the hand must begin slightly rolling to the left to keep the point of the blade in an upright cutting position. The completed half circle and position of the hand and blade is shown in the front view, step C above.



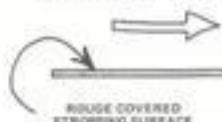
STARTING POSITION FOR CUTTING THE RIGHT SIDE OF A CIRCLE.

STROPPING THE BLADE

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

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

PULL ONLY TO STROP!
NEVER PUSH THE BLADE



DO NOT roll the hand up;
when completing the strop or
the rolling action will dull the
cutting edge of the blade by
rounding the edge.

SWIVEL KNIFE CUTTING EXERCISES

SMALL ARROWS INDICATE THE DIRECTION OF CUTS

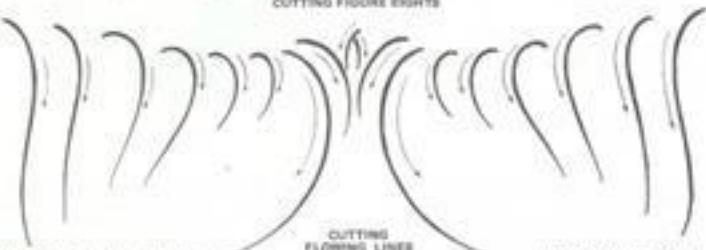
NOTE: DEPTH AND LENGTH OF CUTS ARE MADE WITH ONE MOTION.
DO NOT RE-CUT ANY LINES TO MAKE THEM DEEPER OR TO CORRECT THEIR FLOW.
PRACTICE FOR THIS CONTROL!



CUTTING CIRCLES



CUTTING FIGURE EIGHTS

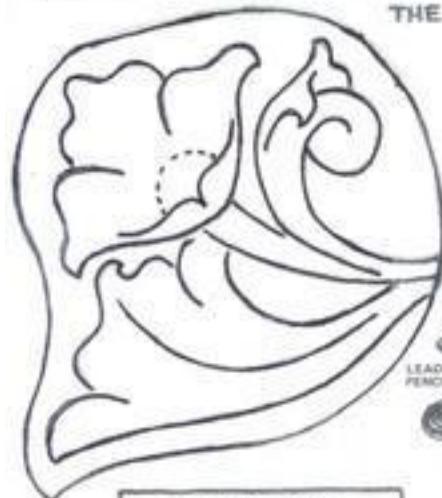


CUTTING FLOWING LINES

MAKE CUTS WITH ONE, LONG
FLOWING MOTION. TURN LEATHER
WHEN NECESSARY TO AID IN
SMOOTH CUTTING.

MAKE CUTTING STROKES
TOWARDS YOUR BODY... FOR
MAXIMUM CONTROL. DO NOT
DOUBLE CUT ANY OF THE LINES.

THE TRACING PATTERN

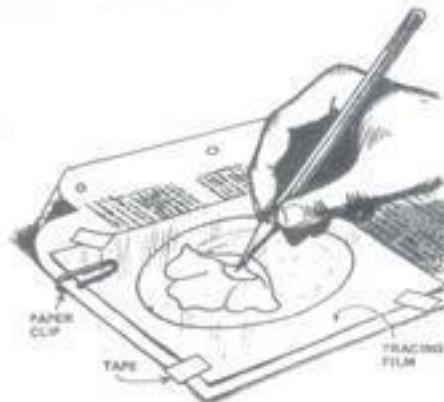
HOW TO MAKE
A TRACING PATTERN

GENERAL KNOWLEDGE:

A TRACING PATTERN is a drawing of the outlines of a design... indicating the lines to be cut with the scalpel knife. Decorative embellishments or uses of the stamping tools are usually not shown on the TRACING PATTERN. The Tracing Pattern shown at left is a duplicate of your ACHIEVEMENT SAMPLE for lesson No. 1... as shown on page 14. Before attempting the ACHIEVEMENT SAMPLE (to be returned for grading... page 14), make a tracing, and practice cutting several of these designs on your practice pieces.

MATERIALS REQUIRED FOR MAKING TRACING PATTERNS:

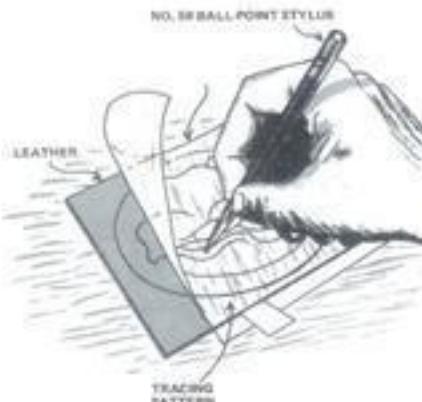
Tracing Film is recommended for making Tracing Patterns. One side has a glossy, water-proof surface to be used next to the damp leather when transferring the design. Tracing Film will outlast Tracing Paper.



Place a piece of Tracing Film (glossy side down) over the Tracing Pattern above, and tape or clip it in position. With pencil, carefully trace over all of the lines of the Tracing Pattern Design... just as they are shown on the pattern. Draw the flower first, then fill in with the stems and leaves. Erase incorrect lines and redraw them, if necessary. The Tracing Pattern is now ready to transfer to the cured leather.

16

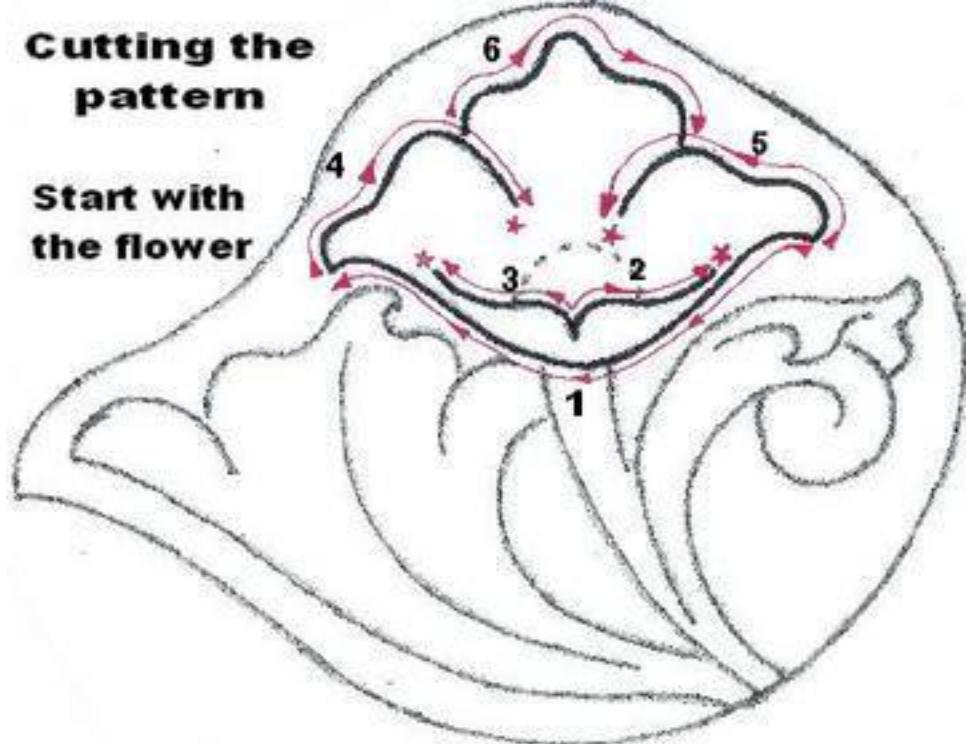
Review the Instructions for curing leather on page 5; if necessary, follow the leather in "first right" for curing.

HOW TO TRANSFER
THE TRACING PATTERN

Carefully position the Tracing Pattern (glossy side down) over the leather and tape it in place. Use the Ball-Point Stylus, No. 5B, and re-trace all of the lines of the design... beginning with the flower, as before. Press firmly, but not too hard, and the lines will be beautifully transferred to the leather. Before removing all of the tape, lift one corner of the pattern and check to see if all lines have been traced. The leather is now ready to cut. Never use carbon paper to transfer a design.

Cutting the pattern

**Start with
the flower**



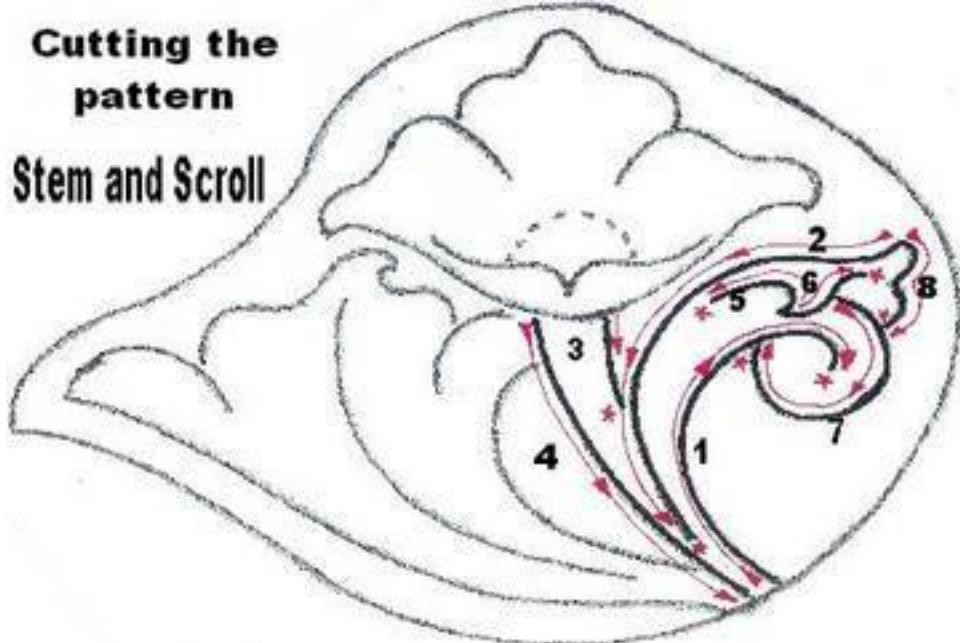
Make cuts in the order shown: 1 - 6.

Make them in the direction of the arrows as shown.

**The red stars shown at the ends of cuts 2,3,4, and 5
are where the cut tapers to shallow to nothing.**

**Cutting the
pattern**

Stem and Scroll



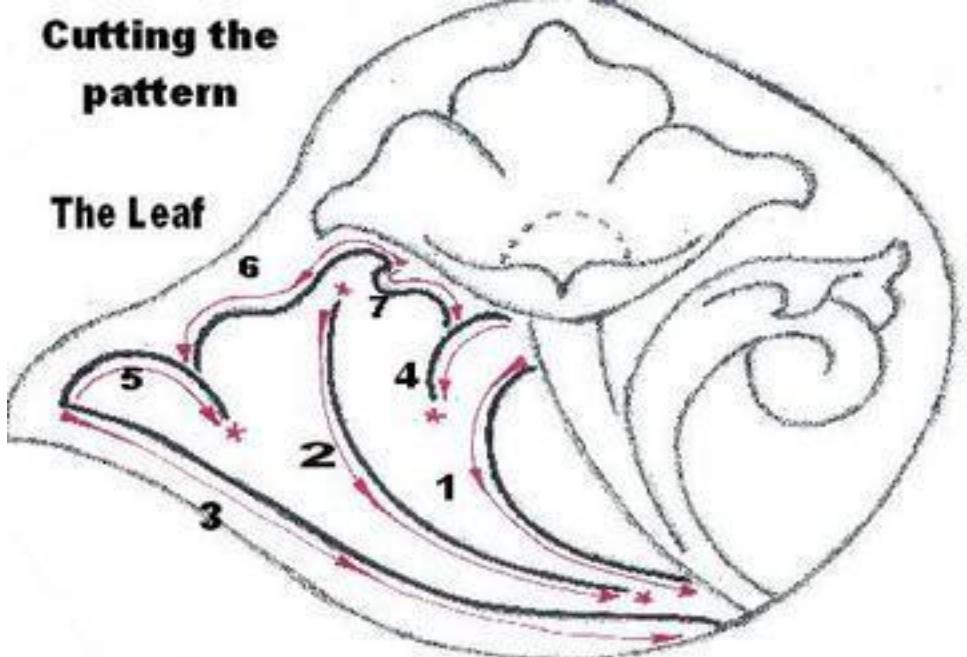
**Cut the lines in the order and direction
shown by the arrows: 1 - 7.**

**At the ends of cuts 1, 2, 3, 5, 6, and 7,
where the red stars are, taper the cuts
shallow to nothing.**

**Note: dotted line in flower. It is not cut.
A dotted line is a marking for the use of
tools other than the swivel knife.**

Cutting the pattern

The Leaf



Cut the lines in the order and direction shown: 1 - 7.

Taper the cuts at the stars: 2, 4, and 5 to shallow to nothing.

For a border type design, cut the line around the entire design.



**With Rubber Cement available from many suppliers,
apply a coat to both the leather and thin cardboard
or posterboard.**



**This is important.
As you "press down"
the leather with the
stamping tools, the
bottom will try to
stretch. Your leather
will turn into a bowl.
Cementing it flat helps
to prevent this.**



Earlier in the lesson is a lot of detail on casing the leather and its importance. On leather cemented to cardboard, use a dripping wet sponge. Put enough water on the leather to puddle like above. Do this twice, then let it sit.

The moisture will spread through the leather, evening out. When the surface color returns to the color of dry, it is ready.

Trace the pattern onto the leather. When you start cutting, if it cuts rough, apply more water and wait til the surface is light again.



This is your example for cutting.

**The X's shown below are the cuts that went to shallow to nothing as shown in the line drawing
The Y's show joining cuts almost but not quite touching.**



Necessary equipment for lesson 1.

**Tracing film or paper, a pencil, a stylus
and a comfortable (to you) swivel knife.**

**Suggested leather: between 6 and 8 ounce
vegetable tanned tooling leather of a color
light enough to show all detail.**

**To make a reverse (left-right) tracing
pattern, turn over your first tracing on
a white surface. Place a clean piece of
tracing film on it and re-copy it.**

**Use this group site for questions and
answers, and clarifying instruction.**

**10 days after lesson 2 appears on this
site, lesson one will be deleted.**

This completes the stages of lesson 1.

**At this stage, make a scan or good close
up picture of your cut pattern.**

**Send it by e-mail to your instructor for
grading and critique.**

LESSON NUMBER 2

**Turning your flat leather into a sculptured
piece with 3 dimensions.**

Section 1. Beveling

Tools used: B200, B935, F941

Substitution tools: B198, B936, F976

Section 2. Camouflage

Tools used: C433, C455

Substitution tools: C453, C940, C426

Section 3. Veiner

Tool used: V821 V412

Substitution: any of similar length

Section 4. Pear Shader

Tool used: P206 P703

Substitute: any of similar size



By not burying the cut, you won't be trying to "hide" it later. After you bevel the "over" line, bevel the side cut toward the "over" line. Your work will be smoother.

NOTICE

The cuts do not touch.
See the X's.

The reason is they will be "buried" when you bevel.
See the Z.

Very important in Celtic Knot tooling



REMEMBER

In leather carving, the cuts are between 1/3rd and 1/2 way through the leather thickness.

The bevelling should go to the bottom of the cut.

Bevelling should be done only when the leather has returned in surface color to what is was dry. There is enough moisture inside.



With the heel of your hand braced on the marble, hold the tool firmly between the thumb and first 2 fingers.

Place edge on the cut, then tighten your grip. You have just created a "spring." Every time you strike the tool, it will "spring back" up to the edge. This allows you to "walk" it.

Always, keep the leather turned so you can see the edge of the beveler in the cut. The angle shown at right will work fine.

By being able to see it all, you will make fewer mistakes. When you don't pay attention to little things like this, you will make mistakes.





Picture at left shows 3 problems.

1. Bevelling leather too wet.
2. Not seeing the cut and getting off line.
3. Not holding the tool straight up and down.

Picture at right shows the corrections. Allow leather to dry to normal surface color, the re-bevel, holding tool properly.

You will also noticed that the leather turned darker where bevelled. This is called burnishing. Leather too wet won't do this.



Use the modelling spoon after beveler to smooth out your work.

This is called feathering.

BEVELLING LESSON Page 28



See left picture. If you are cutting 1/3rd to 1/2 way through the leather, and beveling to the bottom of the cut, you will be able to see it on the back, even through the cardboard.

Leather Feathering.

Use the modeler to smooth out the halo created by the beveler. The right picture shows this. The bottom shows the left unfeathered and the right feathered.



The pages to here show the basics of the beveler. The next pages get to fine detail on the lesson pattern. It will also cover "tapered" beveling used by the cuts that go shallow.

TAPERED-OFF BEVELING

Page 29

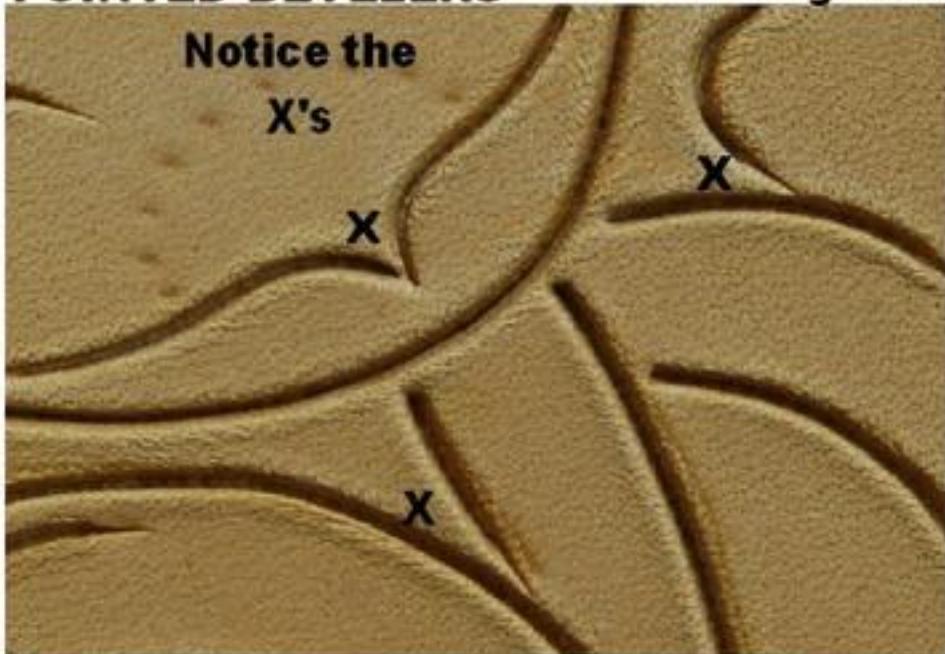


This is not difficult. Like all cutting and beveling, it comes easier and smoother with practice.



Notice the

X's



Anywhere there are cuts coming together in a V manner, one cut will always dominate. Use the pointed beveler first, making sure the sides match the cuts. Then bevel away from the points with

the
regular
beveler.

At the
left, one
can see
how it
adds a
nice
shape.





NO, this WILL NOT appear perfect. It was not done by a Stohlmeyer or a Linnell. This is how most crafters work will appear-after several attempts. The next steps separate the amateurs from the pros.

**NOTICE, where the pointed beveler was used.
NOTICE, where the beveling was tapered off.**

CUT 1/3 to 1/2. BEVEL to bottom of cut

1

1 Coat
1 day of
Sunshine



PURE NEATSFOOT OIL

**Color tests are the same as
the compound tests.**

3

2 Coats
1 Day of
Sunshine



**The compound seems to
darken the leather a little
more.**

**A third coat of either will darken
the leather even more.**

2

1 Coat
3 Days of
Sunshine



4

1 Coat
No Sun

5

2 Coats
No Sun



6

2 Coats
3 Days of
Sunshine



**With several coats and flexing
of the leather, it will seem
almost like latigo.**

**Neat Lac, pure nf, and
compound were the most
common finishes more than
50 years ago**

**This is my favorite way to
color and finish leather.**

Now is the time to discuss your beveling with one of the instructors.

What you want from them are ways to improve your use of the beveling tools.

For those who aren't afraid, you can create an album here and place your pics step by step. The students can then "self" critique each other. And see the progression and improvement.

As always, if you have questions, ask them here. If more than one is having the same problem with a step, or a lesson, then I will attempt to re-do it more clearly.



Burnish the upright edge of the bevel



After beveling, use the modeler.

Smooth out all the marks created by beveling.

Follow every bevelled cut from start to finish.

Areas that will be flattened by the background tools are not as critical.

**Notice the difference from page 31 to here.
The project does not appear as "rustic."**



If the leather is the color of dry, it still holds enough water to take modeling.



Work done at this point is permanent

Smoothness will then remain.

CUT & BEVEL

Then smooth with modeler

The outside curve
on acanthus leaves
is beveled. (Pressed
down)

**The camouflage
stamp is used on
this side. (The
high side.)**

The veiner stamp will
be used on this side.
The low side.

The Camouflage Tool

Adds a sunburst effect.

This look is noticeable on many leaves as they "roll" open.



This page shows it used straight up. It is rarely used this way.





The tool is usually used by tilting it to one side, or forward for a lined effect. The edge of the bevel helps maintain uniformity.



Learning to keep the stamps aligned and evenly spaced separates amateur from professional.

**All it takes
is
PRACTICE**

C431 Basic beginner's set camouflage stamp

Left corner
impression



Right corner
impression



Full impression



Notice
this corner

Align curvature
with edge of raised side
with corner pointed at the
bottom of the cut. Lean to right
and strike tool.



**This tool and its use,
scare many from doing
traditional western carving.**

**Yet, that traditional demands
the "big" bucks when sold.**

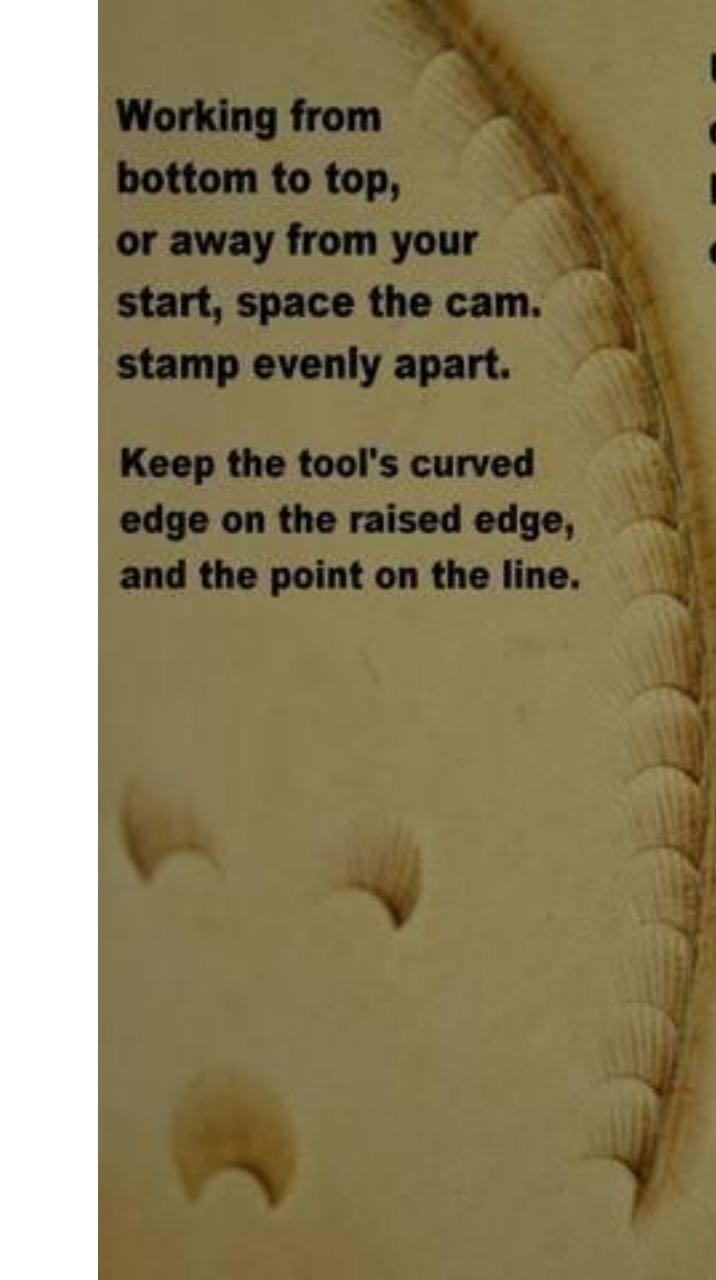
**Sheridan is one "style" of
traditional whose popularity
is highly visible today.**

**Notice
curve
against
raised edge,
point aimed
at start of cut.**

**It depends on geometric
swirls of "stems" and
"stumps" to convey its
message.**

**But the traditional
acanthus, well done,
stands out in any crowd.**

**If you can do one,
you can do the other.**



**Working from
bottom to top,
or away from your
start, space the cam.
stamp evenly apart.**

**Keep the tool's curved
edge on the raised edge,
and the point on the line.**

**Unless a machine is
doing the work, it will
NEVER be completely
even.**

**And that is the
BEAUTY
of handtooled
leather.**

**No two pieces
are identical.**

**They are
ALL
one of a kind
works of
ART**

**Leaf
with
Camouflage**



With a stem, start at the bottom and work up away from yourself so you can see to space your tool.

Lean tool forward, so the points don't dig in.



**On these stems,
start at the bottom
and work away as
shown.**



**Bottom picture
shows both stem
and leaf after
the cam tool**





Outline the flower seed pod with C455, the largest cam.

Since the tool is used twice to round the curve, use as shown. Lean the second hit slightly away from the corner. See below.



Make sure the cut lines from the tool "fit into" each other.

This adds a nice "radiating" set of rays from the seeds.





Now the final piece. This piece has 3 coats of spray Neat Lac on top, two coats of pure Neatsfoot Oil on the back, then 2 full days of direct sunlight on top of all that.

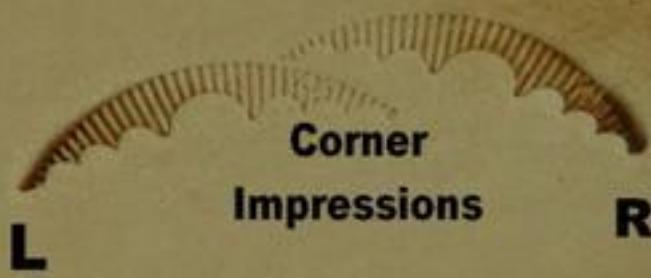
**THE ACTIVISTS WILL BE HAPPY TO KNOW
THAT NO ANIMAL WAS DYED IN THE MAKING
OF THIS LESSON.**

**These lessons are "old time" leathercraft
before all this "modern magic".**

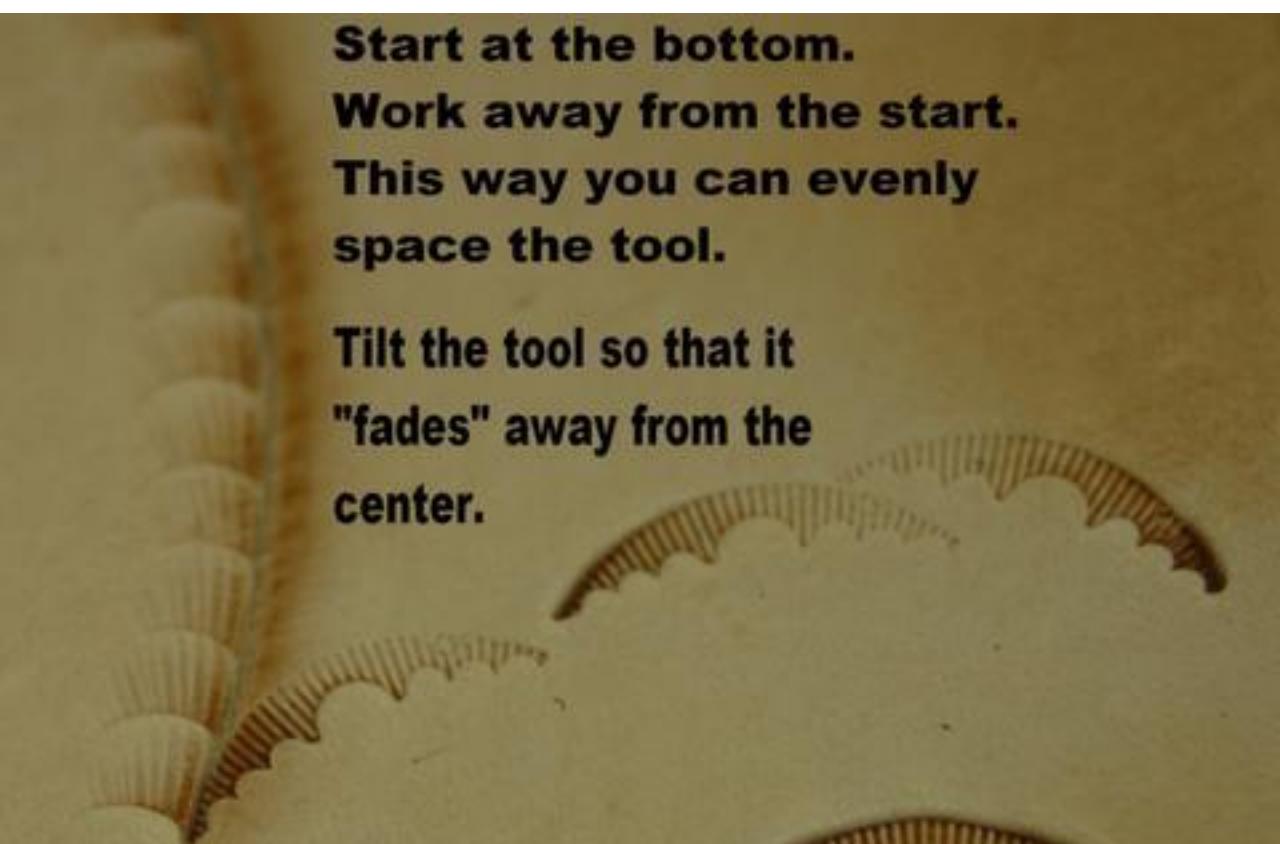
**Music City Tandy Leather
Nashville, TN**

The veiners are used like the camouflage tools, but on the opposite side of the cut.

V407 basic beginner veiner



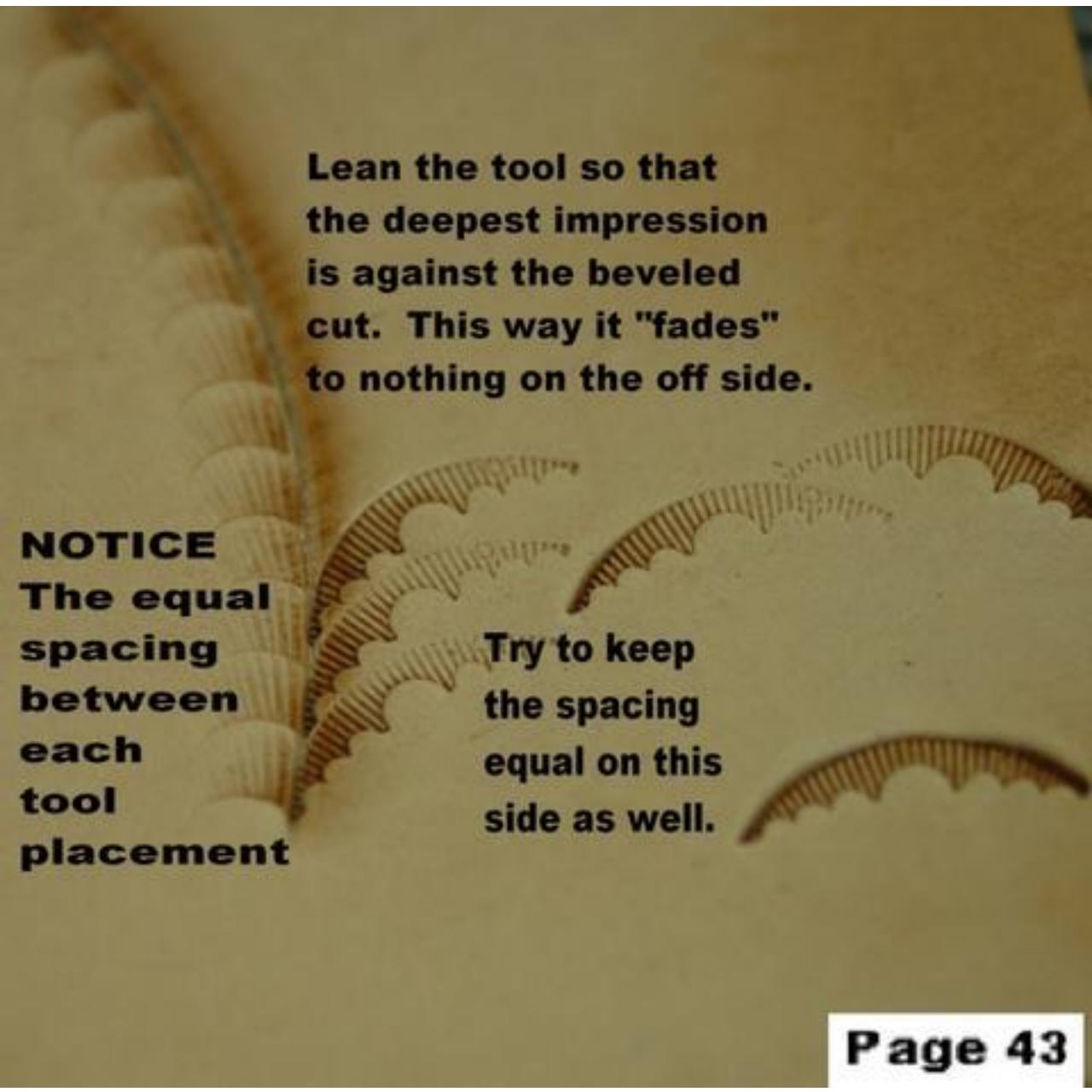
These add the serrated veins that give a leaf dimension.



**Start at the bottom.
Work away from the start.
This way you can evenly
space the tool.**

**Tilt the tool so that it
"fades" away from the
center.**

**NOTICE: The point
goes straight toward
the beginning of the
cut.**



**Lean the tool so that
the deepest impression
is against the beveled
cut. This way it "fades"
to nothing on the off side.**

**NOTICE
The equal
spacing
between
each
tool
placement**

**Try to keep
the spacing
equal on this
side as well.**

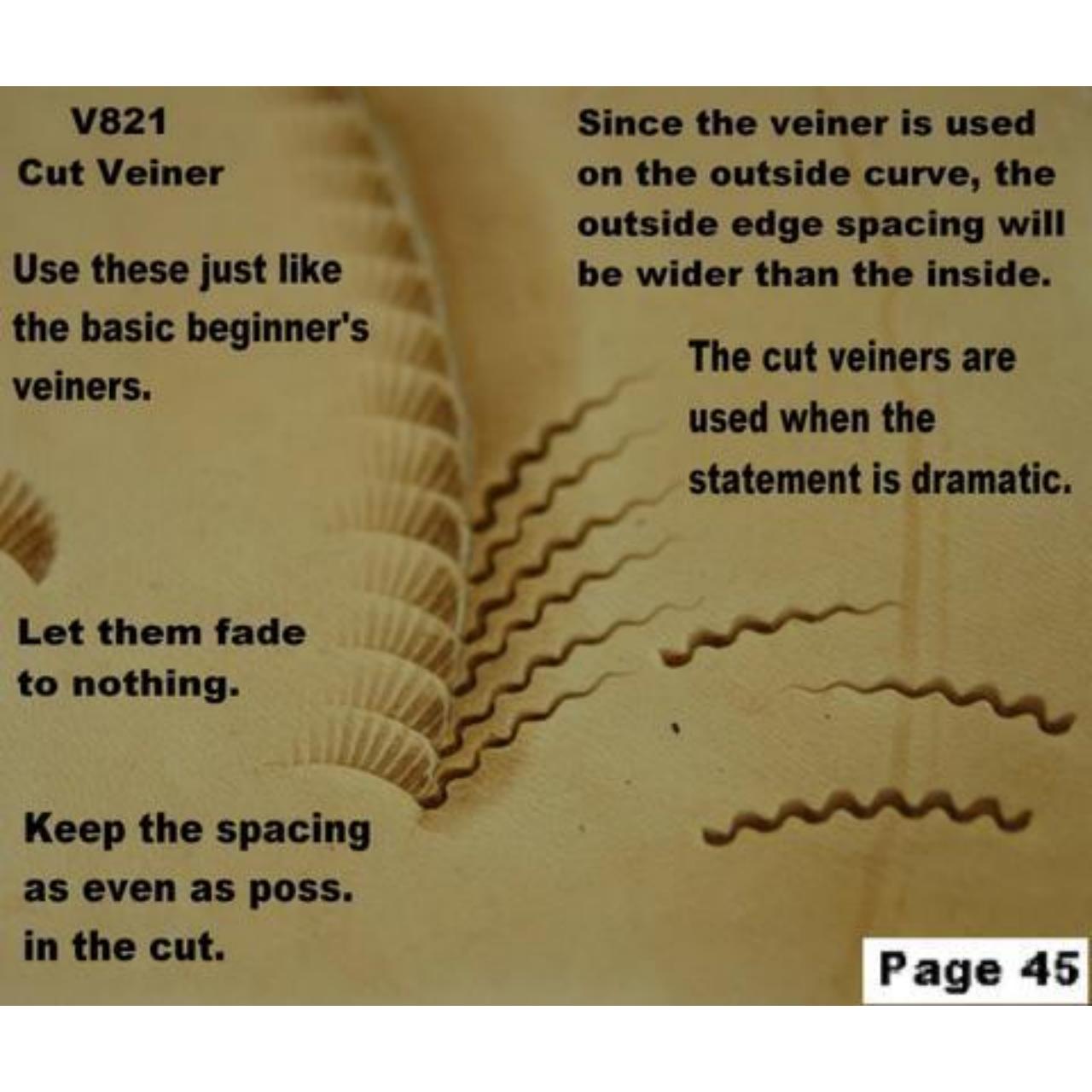


**Their
materials
and tools
were
primative
compared
to ours.**

**Follow the cut from the
bottom to the top.
Notice that now the
camouflage and the
veiner stamps compliment
each other.**

**The basis for this
art work is from the
early Greek cultures.**

**And copied by
civilizations for
over 5000 years.**



V821

Cut Veiner

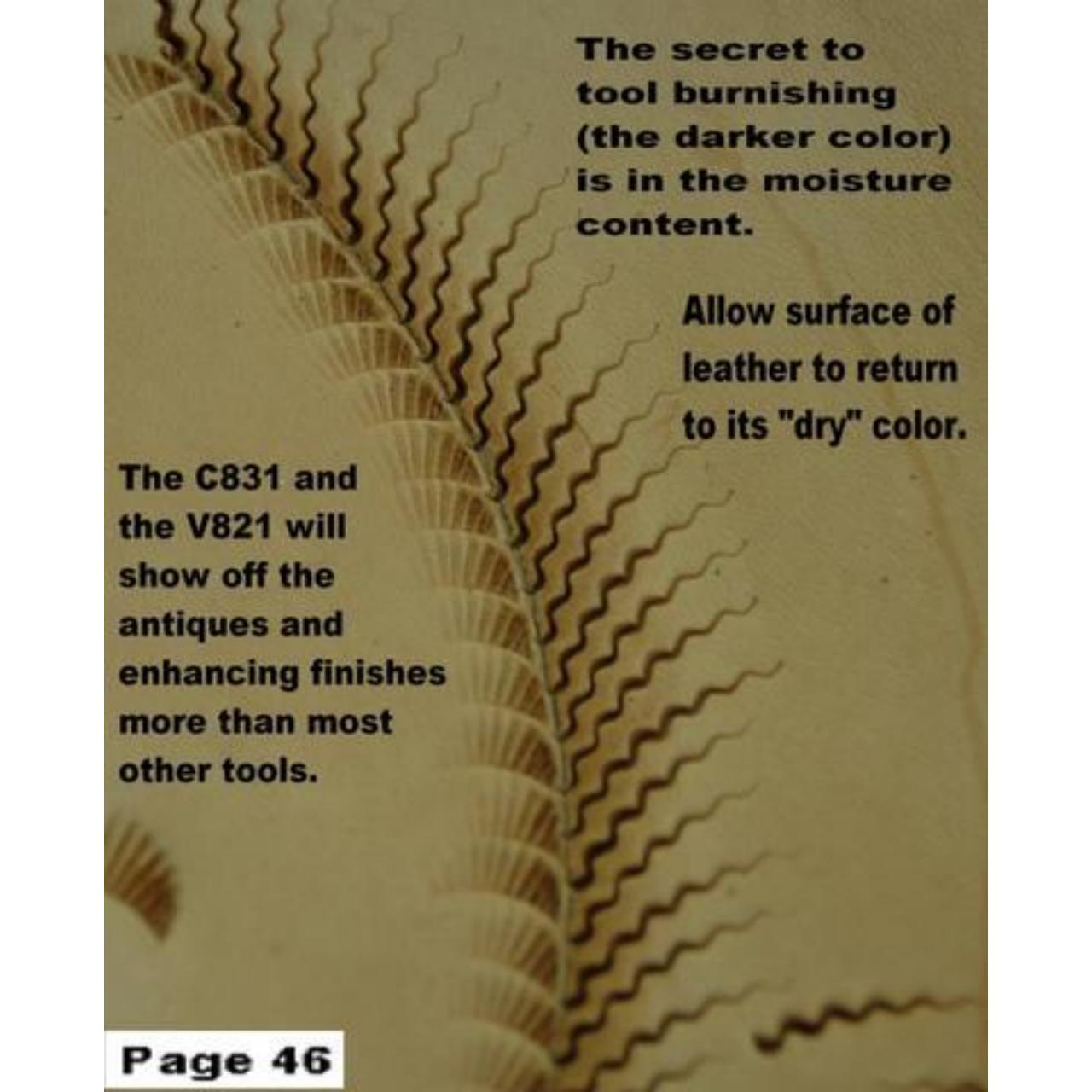
Use these just like
the basic beginner's
veiners.

Since the veiner is used
on the outside curve, the
outside edge spacing will
be wider than the inside.

The cut veiners are
used when the
statement is dramatic.

Let them fade
to nothing.

Keep the spacing
as even as poss.
in the cut.



**The secret to
tool burnishing
(the darker color)
is in the moisture
content.**

**Allow surface of
leather to return
to its "dry" color.**

**The C831 and
the V821 will
show off the
antiques and
enhancing finishes
more than most
other tools.**

Just paying attention

**Vein
Slop**

**Cam
Slop**

Can make a difference



**Using
V412
Vein the leaves**

You are
doing a
left and a
right,
Aren't you?

Start at the
bottom of
the cut and
work away.
Even spacing.



1



2



3

The swivel knife and the beveler tools are used to give 3 dimensions to your art work. The rest of the tools are to simulate the look of nature.

Many leaves "unfurl" like a flag. Pic. 1 (Scrolls) When open (pic 2), the 2 sides appear different. The lines on the "near" side appear closer together. The camouflage stamp is used to simulate the "near" side. The veiner represents the far side.

The pear shader further amplifies the 3 dimensional look as shown by the "rolls" in pic 3.

The ancients depicted these looks in their pottery and artwork. The ancanthus was their favorite.



The top picture shows the leaf after the V412 was used.



In the middle of the spaces between the stamps, use the V821 cut Veiner. See middle pic. The bottom pic shows the result.



Both the top and the bottom pics can be considered finished.

Ancient artists in their depiction of the acanthus set the stage for what we call Traditional. It followed them to the New World.



It can be a hard decision to add the cut veiner to the first veiner. Rely on your gut instinct at the time. There are patterns where you will love it.





THE SCROLL

Use of the Veiner and Camouflage tools and doing the scroll are why many are afraid of Traditional. Fear of failure causes many to claim a dislike of it.

This lesson will take you step by step in the completion of 3 different scrolls.

Cut, then bevel just like any other part. Notice the "imaginary" X. Your veiner curve should "point" at that spot.



A



C

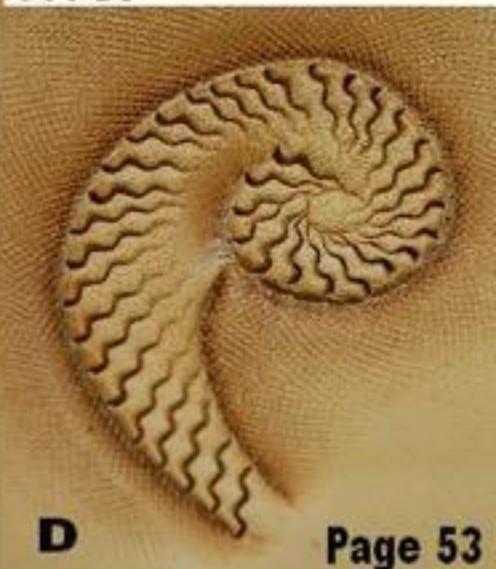
Lean the veiner to the outer side, with the other point "aimed" at the imaginary X. See A & B.

Evenly space the outer edge as you walk the tool around the curve.

See B, C, and D.

Keep the point aimed at the X as you continue to the end of the cut.

See D.



D



Seed



Pear



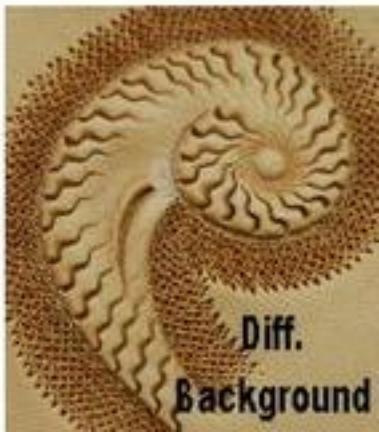
Dec.
Cut

One of the seeders now takes the place of that imaginary X.

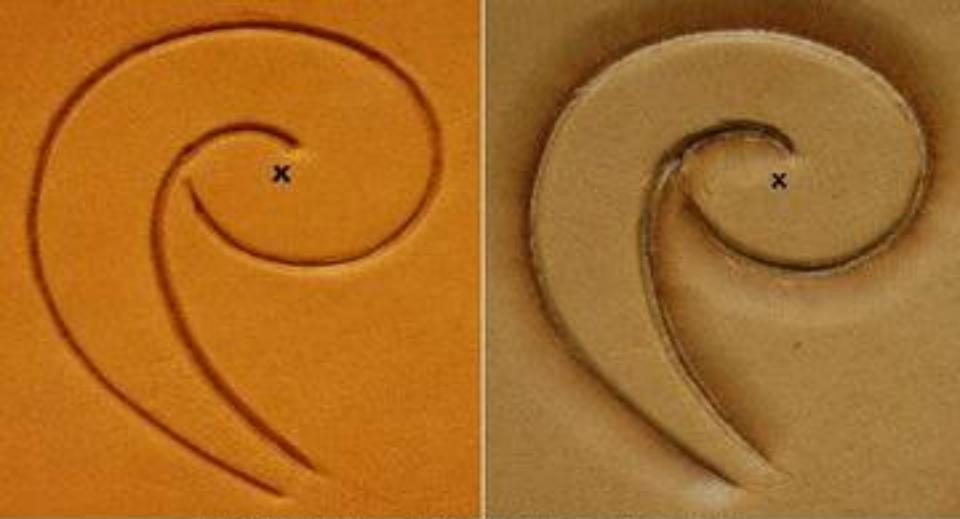
The scroll represents birth. You've seen this in nature. Think of a fern. The fronds "unfurl" slowly from almost a ball.

Many other plants do the same.

The stems and stumps in Sheridan take the place of the scroll.

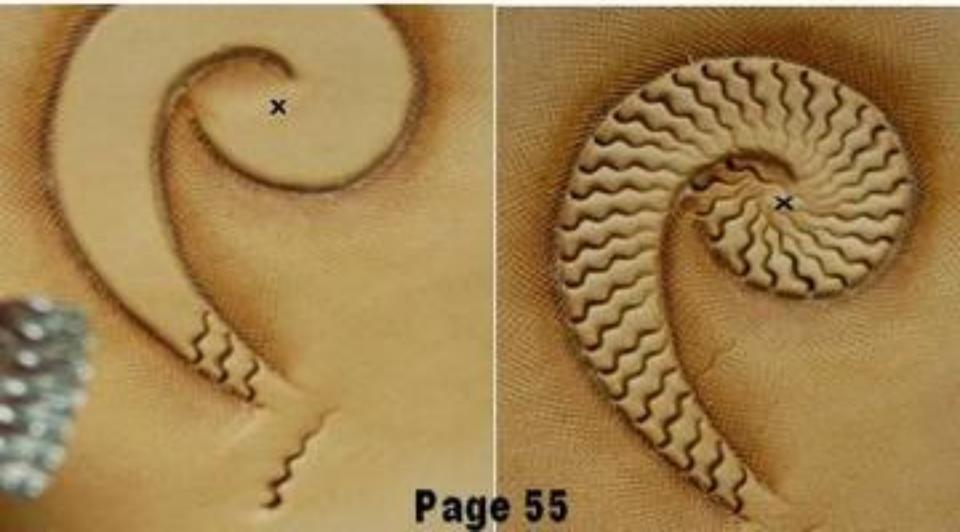


Diff.
Background



TUCKED UNDER SCROLL

Notice the imaginary X. The opposite side of the veiner points toward it as you walk it around the outer curve of the scroll.



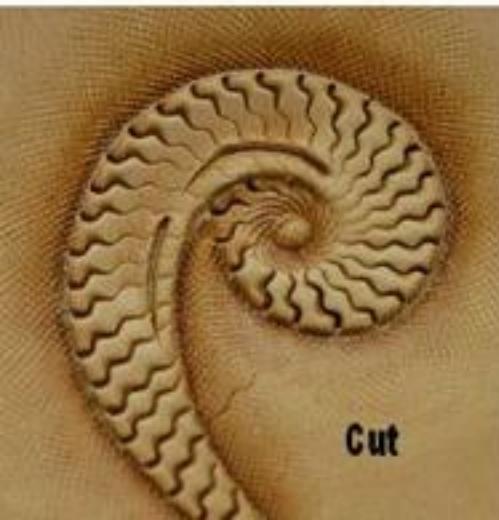


Seed

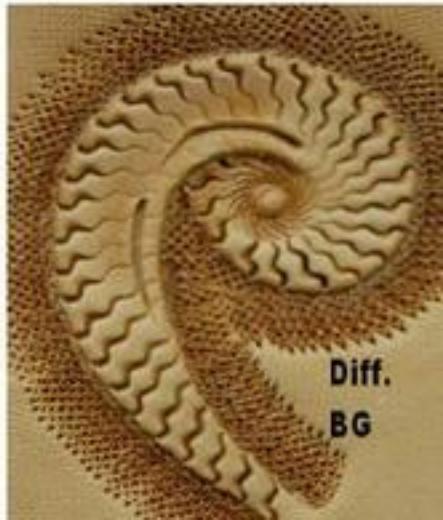


Pear

There are many seeders that can be used here.
A smaller seeder will make it appear "rolled" even
tighter. Smooth pear shaders are better for this.
A neater cut will increase its judging. **PRACTICE.**



Cut

Diff.
BG



1



2



3

Scroll with leaf added

The same steps apply here, but the veiner will go "inside" the leaf. Cover the outer edge til you get to the leaf. #4.

Keeping your spacing, put the edge inside the leaf bevel. #5.

6 shows how to continue.

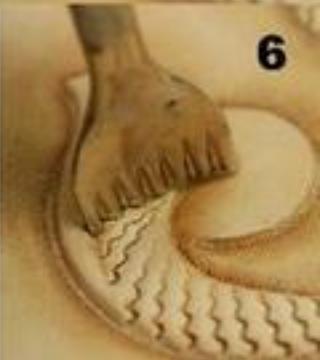
REMEMBER
I would like feedback.
Are you learning?
Are corrections needed?
Any suggestions?



4



5



6



1

**1 thru 5
show how
to finish
the scroll.**



2

**# 6 shows
changing
1 tool, the
background
changes the
entire
appearance.**

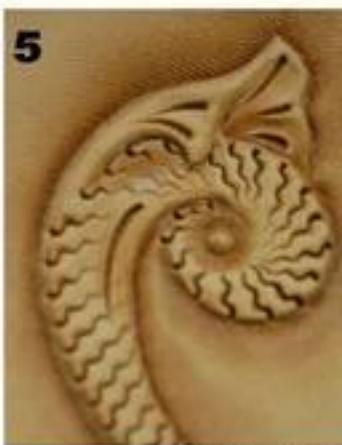


3

**REMEMBER
for maximum
tool coloring
(burnishing)
the leather
must be
properly cased.**



4



5



6



Move tool forward (toward pointed end)
about 1/4 the tool's length, strike again.



What you are creating is an elongated depression.



See picture at left.
The actual length
will vary depending
on the pattern.

**Strike tool with less
force as you move
forward.**



Feathering the pear shading with a modeler

Page 60

**Very important with
good traditional. It
must look natural.**

**So many modern leathercrafters DO NOT do this.
You do not want your depression looking like a
fresh dug grave. The design should flow naturally
into the depressions, not "drop in."**



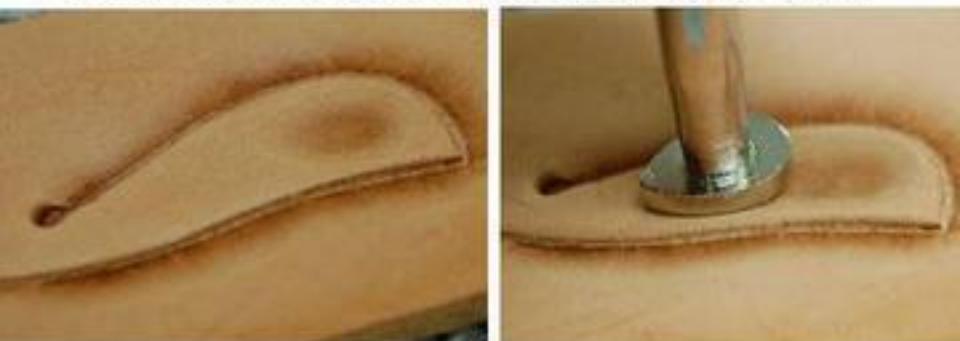
**You can even use the modeler itself
as a pear shader.**

**Go back to page 49: study the bottom leaf.
Does it look smooth? Do you see the lines
of depression?**

**The scroll and use of the pear shader and
camouflage mark major differences between
traditional and Sheridan style, which is an
off-shoot of California style traditional.**



Here the steps are performed in order.



Al Stohlman taught everyone to "smooth" the work with a modeler. Check others who also learned from him.





**Using the pearshaders and a modeling tool,
add the contours that "sculpture" your work.**



**After the pear shading (see below) use the spoon
of the
modeler
to smooth
all your
work.**





**Like the camouflages
and the veiners, this
tool can be tilted to
create a desired effect.**

**Be careful: these stamps
can go through the leather
like a nail if struck too hard.**



REMEMBER

**For maximum tool
burnishing, the surface
of the leather should be
the color of dry.**



**Place the pointed end into the cut, above left.
Rock the tool forward, above right. Strike it.
This is normally done after beveling.**

If the point shows as below.
re-bevel as in the right picture.



REMEMBER

**Constantly stressed in the lessons is to smooth
the work with the modeling tools.**



MULEFOOT STAMPS

U in the Crafttool system

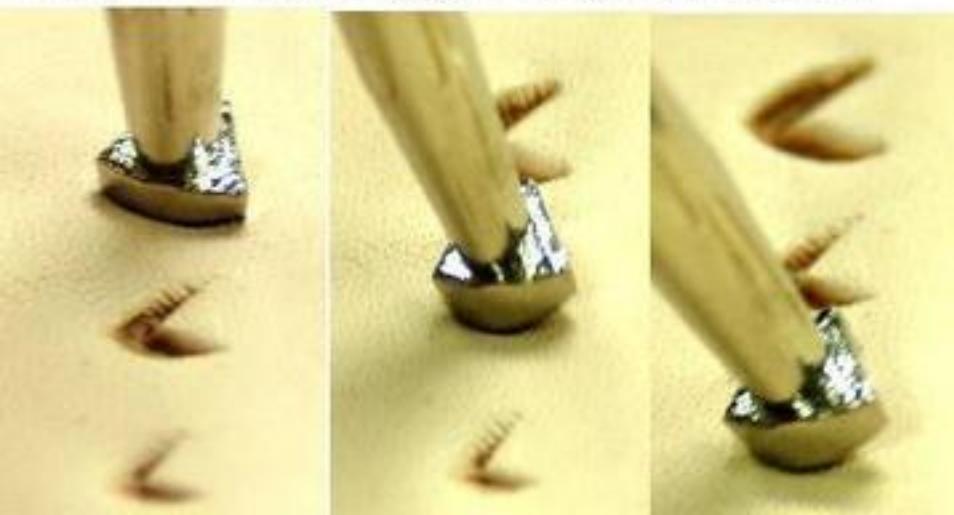
Page
65



All three are the same tool

U859. I prefer the pointed ones

The 3 pictures below show the way the tool is held when struck to give the appearance of different tools. Each strike is also less in force than the previous strike. With this tool, be careful: it can easily go through the leather.

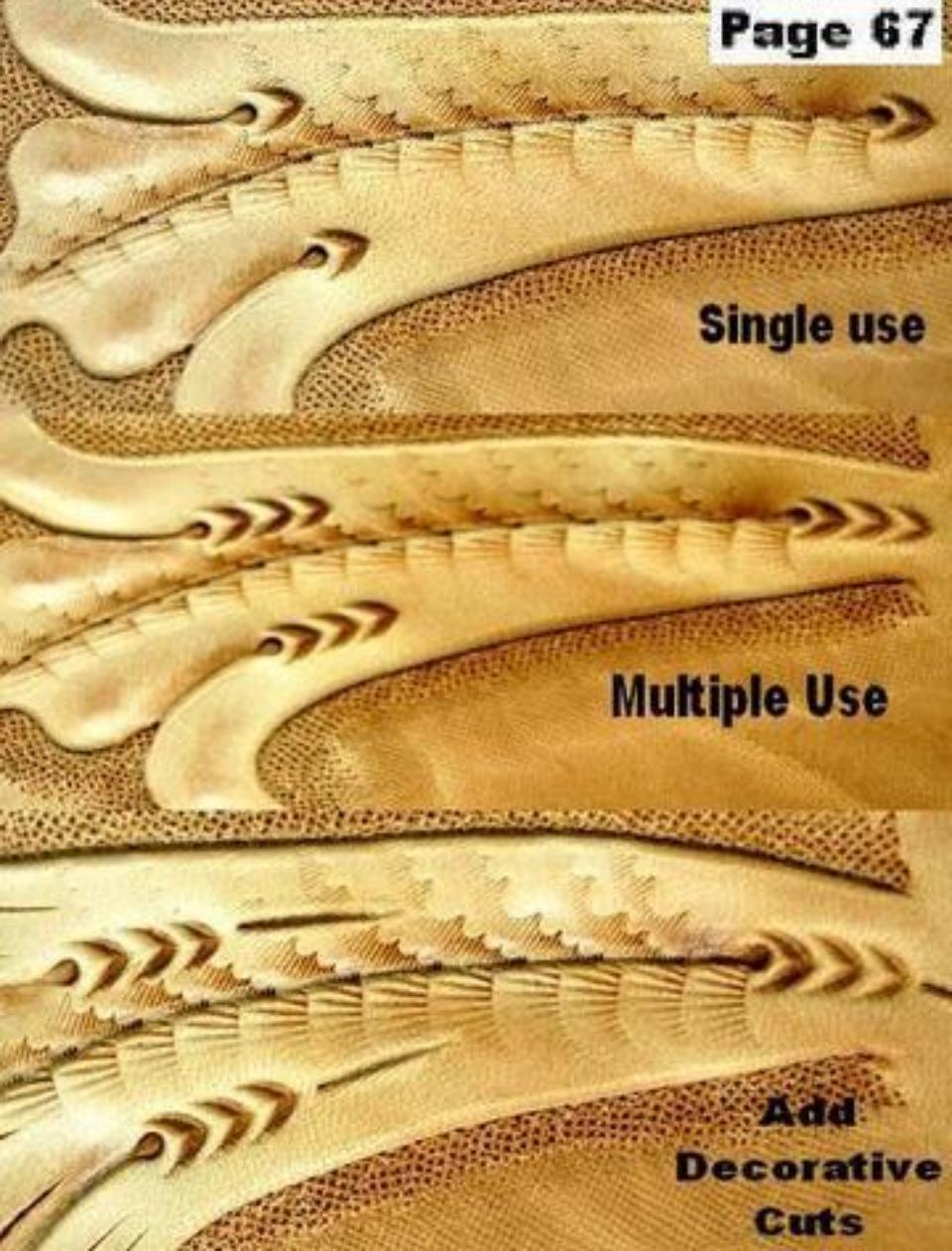




This tool is used with the stop stamps to simulate the wrinkle or fold when something is turned back into itself. Try to space it as evenly as possible. Use the techniques on the first page to let the tool fade away into nothing.

Al Stohlman's book Tech Tips is the best book ever printed on teaching the use of various tools as are shown in these lesson plans.





Single use

Multiple Use

**Add
Decorative
Cuts**



**Finish out
your project
by adding the
stop and the
mulefoot stamps.**



**You will find
these shapes
used on jewelry,
pottery, and hand
sewn items from
antiquity.**



**Also used on
tattoos worn
by people from
"before time."**

**Only 3 steps
to go:
Seeding,
Backgrounding,
Decorative cuts.**



SEEDER STAMPS

Have you ever wondered why there are so many of them?

Several styles and sizes of each?

Developed from reality



That danged old dreaded Traditional actually is a copy of Mother Nature

5 different views of the same flower



Seeder Stamps



**Start at the bottom;
work upwards one
row at a time.**

Work from the left and the right side toward the middle.



**Continue til you fill in
the area so marked.**

See below.

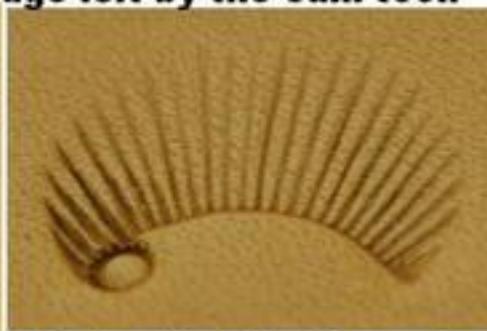
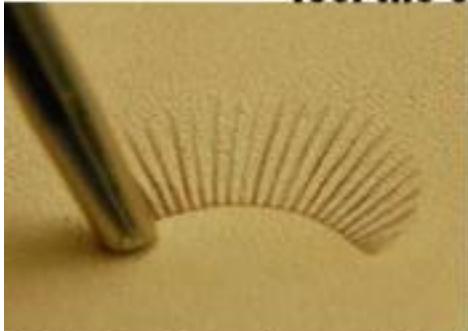


Lightly bevel to accent.

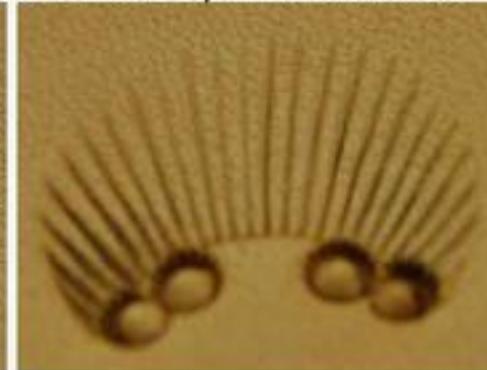
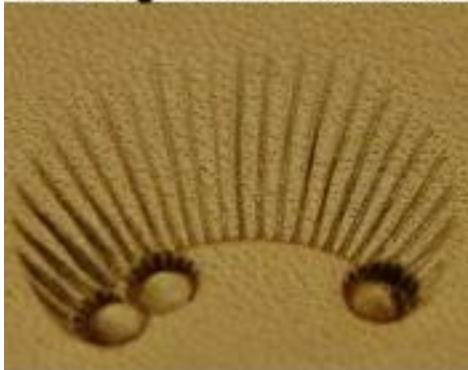


Method 2

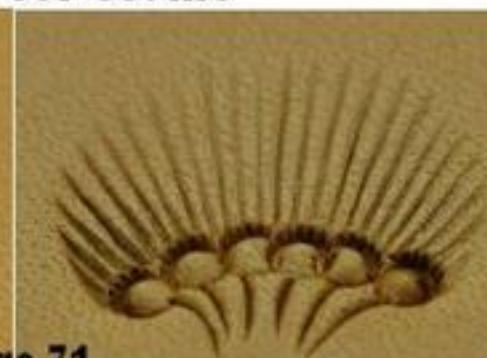
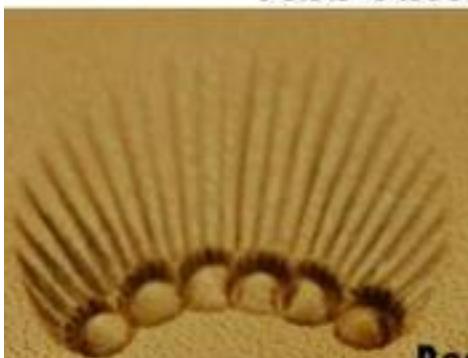
The inside edge of the seeder can feel the edge left by the cam tool.



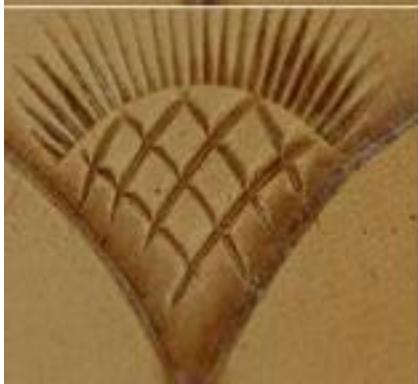
Working from the outside to the inside, fill with seeds.



Add cuts for stems



2 More Methods



Really, the only limits are your imagination.

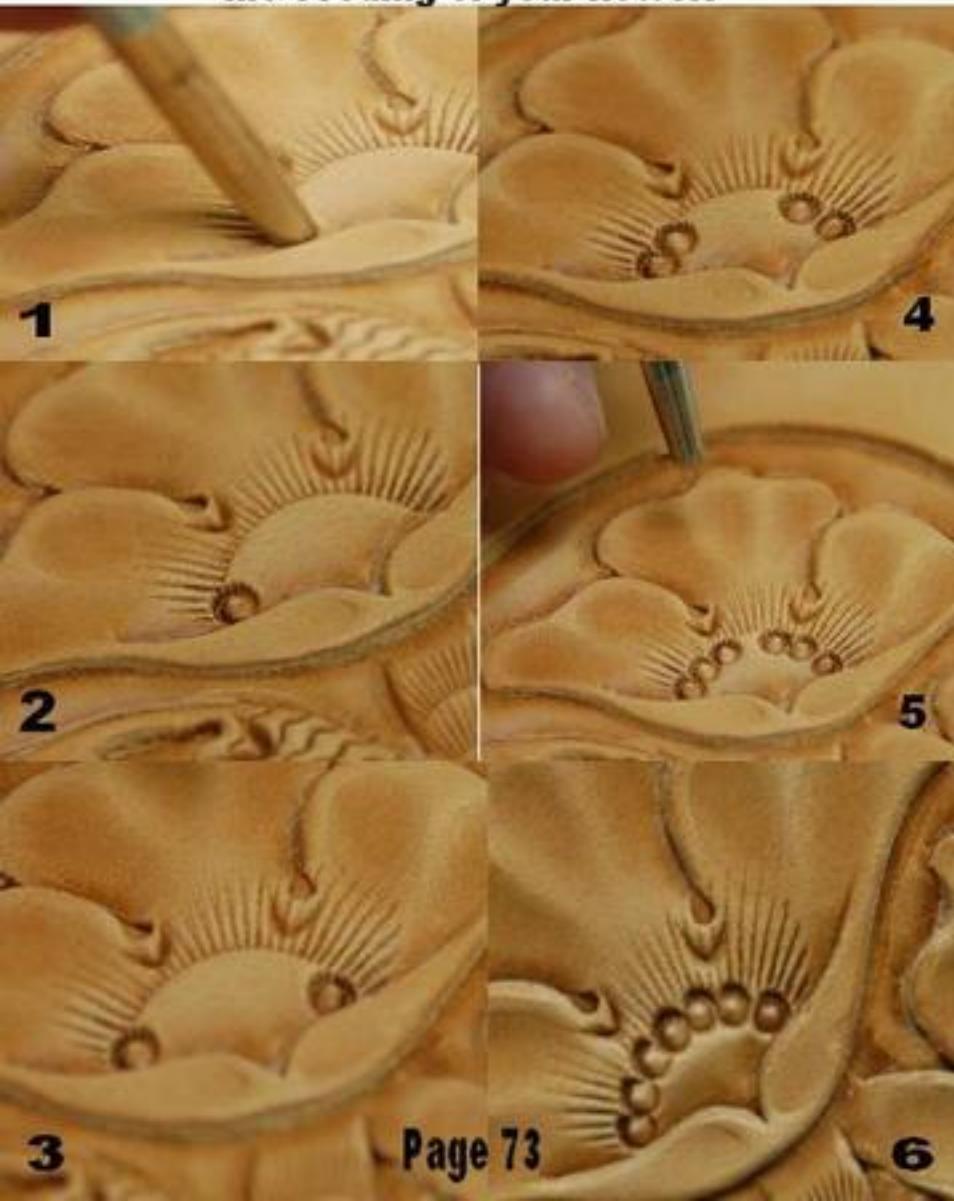
If you study the old books by different people and the old doodle pages, you will find that each crafted his own style.

PRACTICE
Develop
your own
style.

The more
you do,
the
BETTER
you will
become.



**Follow steps 1 through 6 (below), to complete
the seeding of your flower.**





Add the seeds to your scrolls. Add the cut "stems" to the seeds in the flower center.

The next steps of this course depart from all the other methods of teaching leathercraft tooling.

I add decorative cuts before backgrounding.

Cutting must be done to "wetter" leather.

Backgrounding, to give the darkest "burnish," must be done to "dryer" leather.

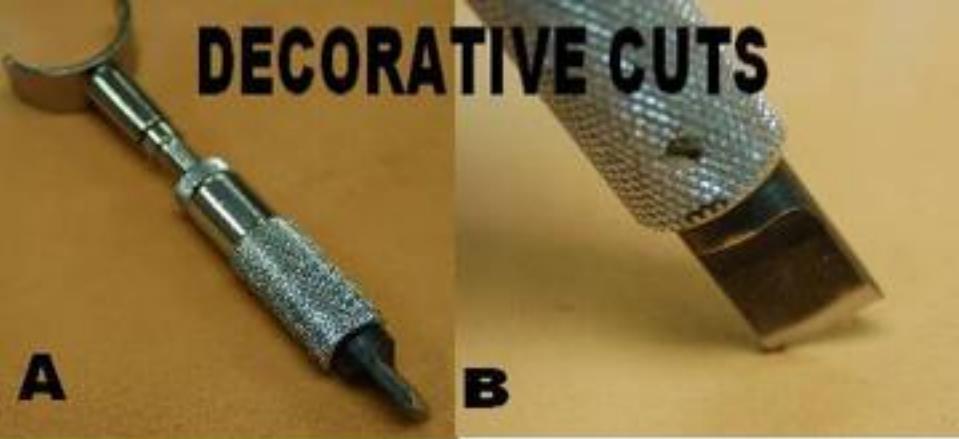


**The same flower tooled with 6 different
seeded middles and 6 different styles of decorative cuts.**

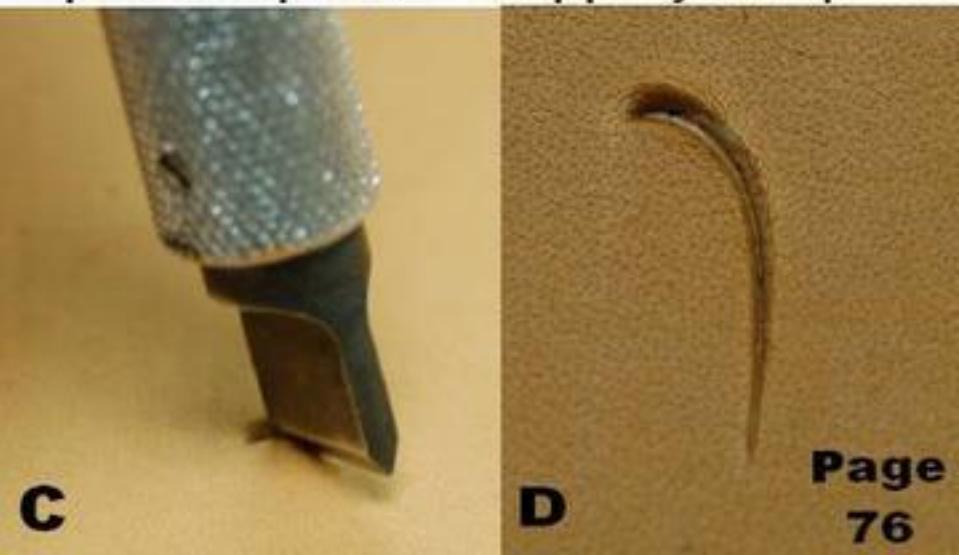
**In studying these, you can learn to develop
your own "style" of leathercraft. Then you
practice your style til you have developed
the skill to be a professional.**



DECORATIVE CUTS



Use an adjustable swivel knife set to your comfort level. The flat blades give a "wider open" cut. A "Enter" the leather at an angle, B. Turn the knife as you cut, C. This opens the cut. "Taper" the cut out to nothing, D. This is a step that requires much practice. Use up plenty of scrap.





When, I asked Al Stohlman how his cuts were so smooth and wide open, he pulled out 2 tools: a modeler and a stylus.

Use these tools to smooth the entry point, the sides and the bottom of the cut.

This will open up the cut and hide most "jerkeness" in using the knife.

Hold them like you would a pencil. Rub inside the cut in a "back and forth" manner.

Actually "burnish" the inside walls of the cut. This will make the cuts darker and bolder.

Stohlman used a modeler to smooth all work. In floral carving, this separates the pro from the amateur.



After practicing on scrap to find the particular cuts you wish on your project, put your cuts in the desired parts of your carving.

The proper moisture content of the leather is VERY important for both decorative cuts and backgrounding.

As stressed from the beginning of the course, the color of the damp leather must be the same as when dry.

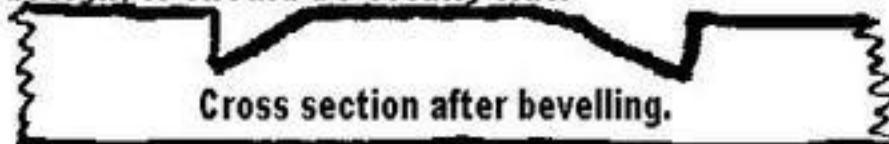
Your work will be and stay more crisp even when re-misted.



BACKGROUNDING

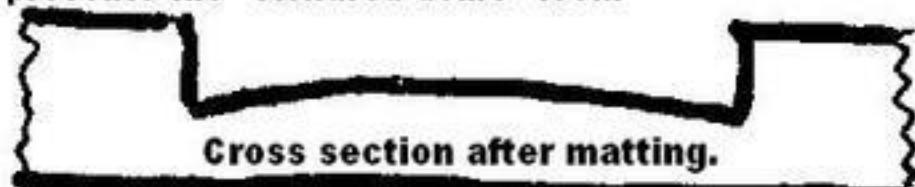
For backgrounding

to have the maximum impact and to accent the design, it should be totally flat.



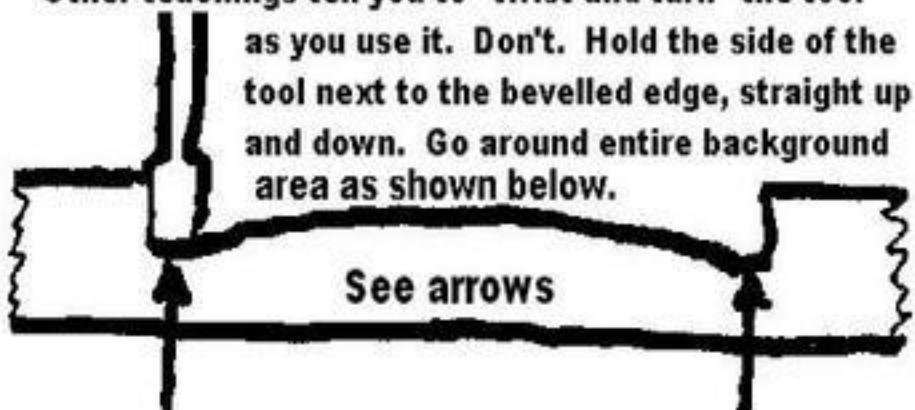
Cross section after bevelling.

Using F895,896,897,898,899, or F900 flatten the area to be backgrounded as flat as possible. This prevents the "textured dome" look.



Cross section after matting.

Other teachings tell you to "twist and turn" the tool as you use it. Don't. Hold the side of the tool next to the bevelled edge, straight up and down. Go around entire background area as shown below.

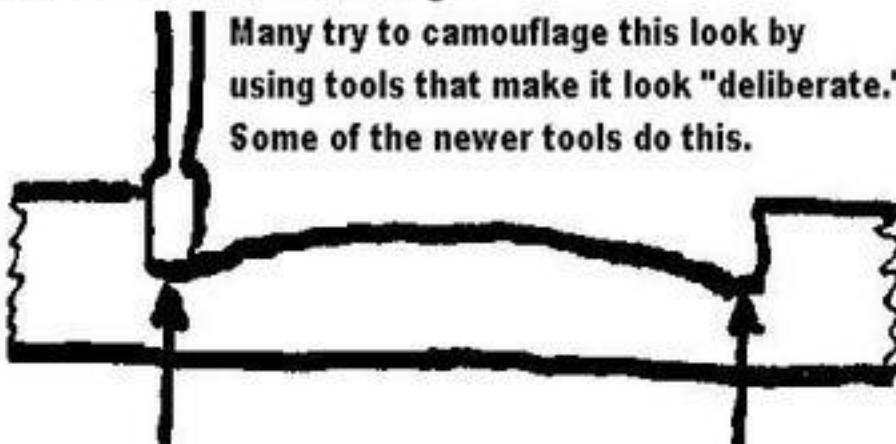


See arrows

Remember, the entire area has to be pressed down to the level, you just outlined. This is what makes your design "jump" off the leather.

If you study the backgrounding of many, you will see the "average" crafters have a "raised" textured dome look to their carving.

Many try to camouflage this look by using tools that make it look "deliberate." Some of the newer tools do this.



Or they pick designs that fill background areas with stems, stumps, etc. That way they only have small areas to fill (usually no more than the width of two stamps, using rough stamps as camo).

The areas represented by the X below, should be pressed as flat as the area outlined.



Turn the tool outwards with the heel against the bevelled edge. Walk the tool in a rapid, even rat-a-tat manner. Keep the tool upright.



walking the tool with even strikes, area very quickly. Remember you are "lowering" it all to the bottom. It will not be perfect. You are getting it down first.
For maximum tool burnishing or coloring, the leather must be the color of dry on the top-side. These steps take practice. Use scrap til you learn how.

Continue working outward from the bevelled edges covering the entire area to be lowered.



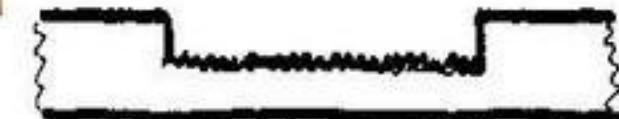
When the entire area is lowered, it will look like below.

Continue doing this til all areas are down.

Afterwards, you can with a very light tap, tap, tap smooth out the chopiness to your satisfaction.

Getting this to have a "smooth" even texture is not hard. But it does require a lot of practice.

Any hand-eye coordination skill requires practice: a lot of it to be a master.





A

**As shown in
these 3 pics,
the steps of
backgrounding
are completed.**



B

**Afterwards,
you can
smooth it
out with
quick, easy
taps.**



C

**Practice all
the steps of
Traditional
Carving.**

**If you can do
traditional, then
nothing can
Scare You.**

TANDY'S 8076 EDGE BEVELER

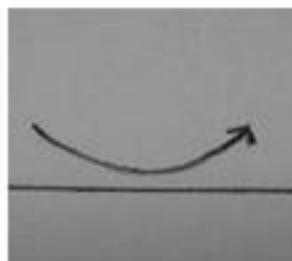
How to Sharpen and Use



Use jeweler's rouge and scrap leather to make a strop.

Notice (below right) the curved face of the 8076 Beveler.

Strop the face in a curved pattern. (See arrow below.)



The picture below right shows how to "start" the strop.

As you complete the strop lift your wrist. The "end" of the strop will look like the below left picture.



This is the EASIEST of all the Edge Bevelers on the market to sharpen. That's important. ANY cutting tool WILL get dull with use.



The top 3 pictures show you this "raising" the tool as you strop it.

This polishes the curved outside as it automatically sharpens your tool. Nothing needs to be done to the inside of the groove.



And that is the simplicity of this tool. No other edge beveler on the market will sharpen this easy.

Holding the tool at approx. a 30 degree angle, push it along the squared corner edge of the leather. See right.



The corner edge is removed. See left.

A future lesson will cover dressing this edge.

DRESSING AN EDGE

Approx. 30 degree angle



Page 1

With edge beveler, trim away squared corner edge.
Remember: any tool that cuts leather will be dulled by leather.

That's why I personally prefer the smooth end edge beveler. It is the easiest on the market to sharpen. A previous lesson covers this.



Bevel away both edges (front and back). The edges will not be rounded. See picture at left.

DRESSING AN EDGE

Page 2

This is the edge after beveling beforeslicking

With light, not heavy, pressure rub a slicking wheel up and down the edge. The friction will compress the fibers, smooth them, and burnish them.

With the edge of a sponge, dampen the beveled edge of the leather with water.



The left picture is the dressed edge. Once a final finish is applied, it will remain so.

DRESSING AN EDGE Page 3

Instead of water, Gum Trag can be used to dampen the edge. It will create an almost acrylic bond on the edge, for long lasting results.



As far as looks and feel, there is not much difference.

When used on a belt, after months the Gum T. will remain smoother.

EMBOSSING

As taught to our guild

by Jim Linnell



This won't cover the fine detail above, but it will cover how to make the filler and how to apply it to the back of your project.



Trace your pattern onto the leather. See left. Without cutting, bevel around outline. Notice, you will see it on the backside. See below.

Jim cuts his outline, others do not.

With 8033-00 Ball-Point Modeler, push out from the backside, what will be the inside of the horse. Continue pushing and stretching the leather as far as you can



The design will appear to be raised on the frontside. See left.

With a piece of scrap leather and a skiving tool, make a bunch of leather dust as seen below



Other sources of this leather dust are shoe shops and saddle shops. Their sweepings, even if they contain rubber shavings, work. Saw dust (wood) works

Using rubber cement, make a putty, right and below. Mix the dust with the cement.



Let it sit til it has a workable putty-like consistency. Wax paper is a good surface for mixing.



Fill the back cavity with putty. Allow the pile to fill it and rise above it by at least 1/4 inch. Allow to sit. Overnight is OK. Then apply rubber cement to the whole backside. See left.

Affix the leather to a piece of posterboard. Then bevel the outline again. This forces the putty to push the subject out farther. See right.

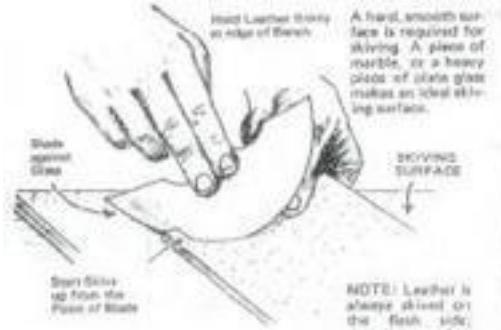


Remember the leather was re-wetted for the step above. Now is the time to do all your fine detail work. To finish the picture. See below.

After done and leather is dry, remove the poster board back. It will appear as above.



Music City Tandy Leather Factory



1

Place leather on skinning surface, flesh side up, and hold knife in position shown above. Begin skive at edge of leather, with edge of blade against the driving surface. This will not dull the knife, if kept at the flat striking angle. This gauges the depth of the skin.



2

Apply firm pressure with blade against the skinning surface, and move knife forward. Hold knife rigid in hand...do not let it waver... maintain the striking angle and the pressure against glass for uniform skin.

3

By maintaining firm pressure with the blade against the skinning surface, and a rigid hold on the knife at a constant striking angle, you can make very fine, smooth and uniform skins. PRACTICE! Much practice is required to master this operation. Once learned, you can skin the thinnest to heaviest leathers with ease. Practise on every scrap of leather you can find! Stop the blade often.

SHARPENING AND USING THE HEAD KNIFE

PROFESSIONAL QUALITY



CAUTION! KNIFE IS VERY SHARP

tandy STYLING & CRAFTS

Distributed by Tandy Leather Co.
A Division of Tandy Corporation, Inc.
Fort Worth, Texas 76133

FOR MORE INFORMATION ON THE USE OF THE HEAD KNIFE SEE THE NEW "LEATHERCRAFT TOOLS" BOOK BY AL STOHLMAN, AVAILABLE AT YOUR NEARBY TANDY LEATHER STORE.

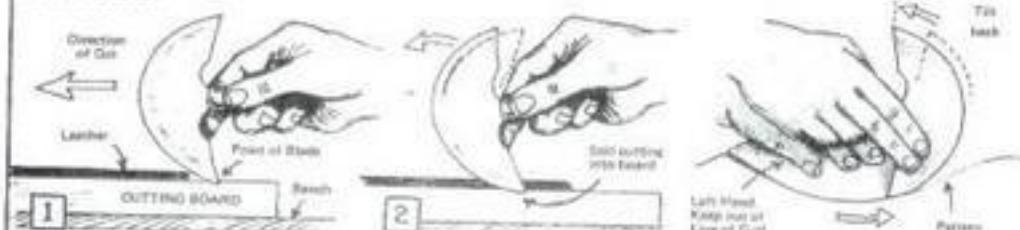


DO NOT

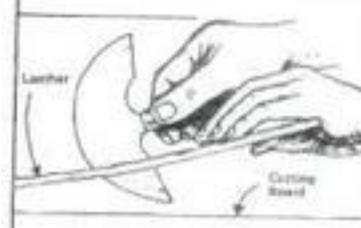
DO NOT try skinning edges with the middle of blade. Besides losing the skinning action, you cannot make a proper skin in the edge of the leather, next to the skinning surface.

HOW to CUT with the HEAD KNIFE

BEGINNING the CUT



Place the leather on the cutting surface. Be sure the lines to be cut are clearly marked on the leather. (1) Begin the cut by placing blade against the leather and forcing point into the cutting progress, slightly roll blade forward to give the cutting edge more of a slicing action. Continue straight cuts in this position. Push with forearm right; keep elbow in upper body.

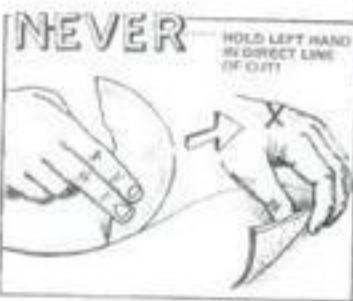


NEVER ...cut with knife in this way!



When cutting curves, tilt the knife back in a more upright position as in step 2, and above. The smaller the curve, the more the knife should be tilted back...the end of the handle can easily touch the leather for very tight turns. Figures 3 & 4 next move forward. Turn the leather as required to facilitate cutting. With experience in using the Head Knife, you can cut a curve 3/8" in diameter in heavy leather.

DO NOT Hold the leather off the cutting surface to make cuts. You may not be able to control the cut; could easily undercut. EXCEPTION: If you're rough-cutting a piece out of a side or large piece of leather



HOW to SKIVE with the HEAD KNIFE

BOTTOM VIEW

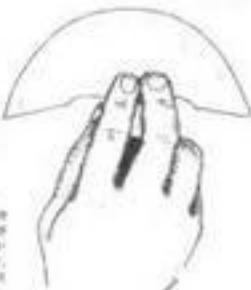


HOLDING the KNIFE for SKIVING

SIDE VIEW

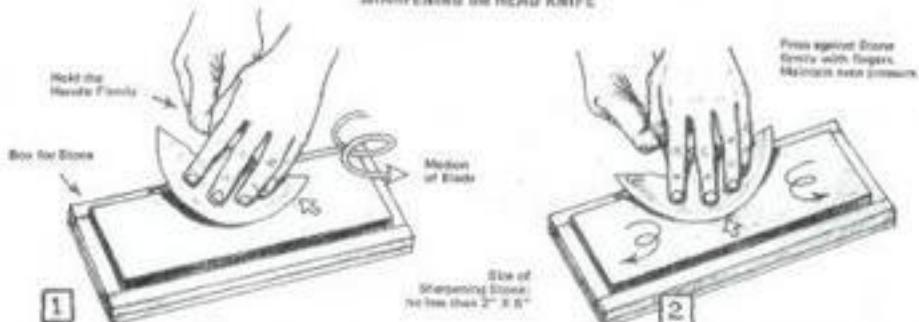


TOP VIEW

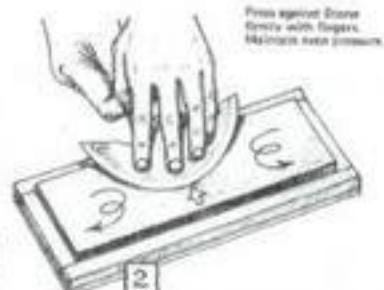


For skiving, the knife is held slightly different than for cutting. The thumb and 3rd, and 4th fingers are held more at the side of the handle, allowing the knife to lay closer to the leather which is necessary for skiving. All fingers must grip firmly to hold knife securely. Tip and of the handle must fit in the heel of the hand as shown at left. Cut off handle if necessary.

SHARPENING the HEAD KNIFE

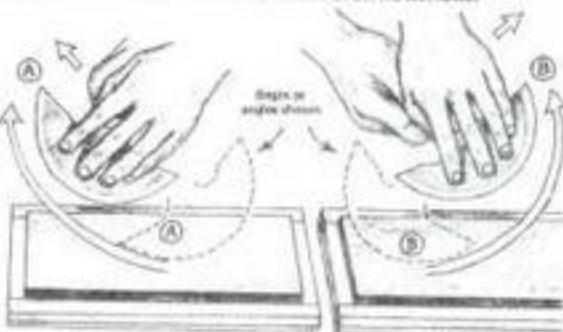


Put oil on stone; hold blade as shown. Place on the stone with the bevelled edge flush. Begin sharpening one side, at the point, using a circular motion. Hold the blade down firmly, maintain angle of bevel. This will take some practice. Gradually rotate blade following the contour, towards the center of the blade.



As you reach the center of the blade, gradually begin the rotation in the opposite direction (around). Maintain the angle of the bevel... do not stop the rotation movement.

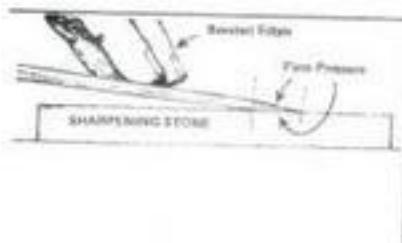
NOTE: IF NECESSARY, TURN PAGE UPSIDE DOWN TO ORIENT YOURSELF TO THE PROPER ROTATIONS!



Without stopping operation, rotate blade in the opposite direction... working the other side to the point. Hold firmly. You must maintain the angle of the bevel. Reverse the operation and return to the beginning side (Step 1) sharpening all the while. Follow all previous steps (1 through 3) with the opposite side of the blade.

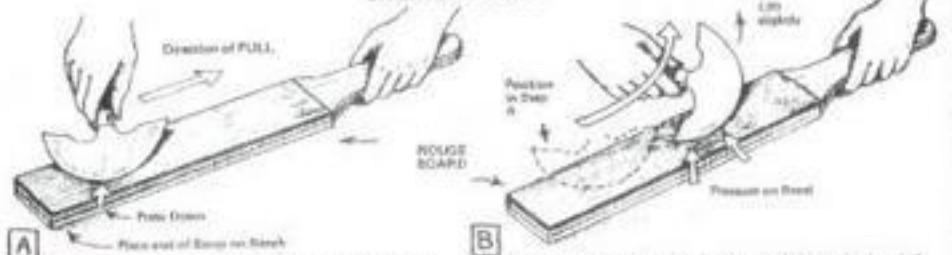
4 Repeat all sharpening operations now with a fine grit stone. Feel the edge for any burrs or dull spots. Continue sharpening until you have a sharp edge. Now, beginning with point (A) on the stone, ...and the bevelled edge flush with the stone, ...roll the blade over the stone with one sweeping motion, turning the blade to catch all of the bevelled edge up to the center of the blade... at which point the blade leaves the stone. Repeat with point (B) to catch the opposite edge [from center] of the blade. Turn the blade over to the opposite side and repeat instructions above. DO NOT change the angle of the bevel, or you will destroy the cutting edge.

This requires a lot of practice. If you are unskilled, a friend who is familiar with sharpening tools may be of help.

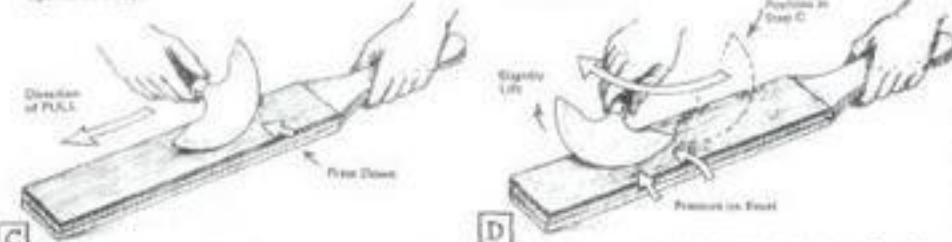


Edge view showing angle of the blade to the stone... flush with bevelled edge around the perimeter.

STROPPING the BLADE

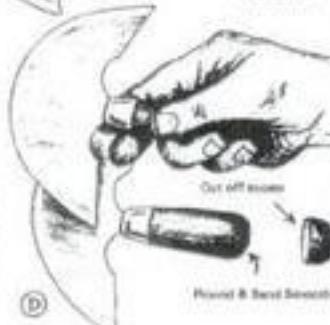


After sharpening on the stone, the blade is ready to strop. Always pull the blade away from the cutting edge. Begin by placing the center of the blade near the end of the strap as shown. The short arrow indicates pressure on the blade against the strap.



To strop the other one-half edge of the blade, begin by placing the center of the blade near the top of the strap as shown above. The short arrow indicates pressure against the strap.

HOW to HOLD the HEAD KNIFE



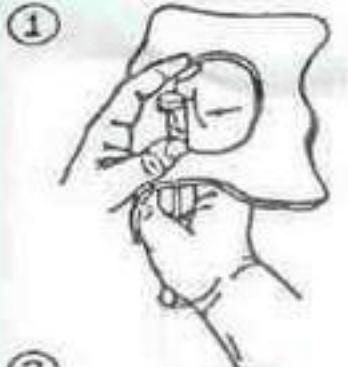
(A) Place the knife in the hand. The handle should fit into the heel of the hand. Index and 2nd fingers rest on the blade. Thumb, 3rd and 4th fingers grasp the handle. Outside wire (C) shows index and 2nd fingers pressing against blade for rigid control. This is the suitable position knife is ready to use. If the handle is too long, the last two fingers cannot reach the blade (right). The end of the handle must press against the heel of the hand for maximum cutting control. Cut off the end of the handle and knife fit in the hand as in illustration (B)-(D).

THE LACEMAKER

As sold by Tandy Leather Factory

This tool is fairly simple to use. The originals were homemade wooden varieties. The best leathers are those from 2 to 5 ounces (others will work).

Unwanted parts like the legs from a side, the neck, and trim-offs, can be turned into matching or useful laces. With practice everything, even suede, can be used.



INSTRUCTIONS

1. Cut a 1 inch hole near the center of the leather piece.
2. Select width slot on tool near that of leather.
3. For easier starting of the tool into cut (esp. soft-thin leathers) hold leather between first 2 fingers, thumb, and 3rd finger. Push cutter forward until a bit of lace appears at back.
4. Grab that "bit" from underneath and pull, allowing leather to rotate freely. The right hand with index finger pointed forward, and thumb to side will support the leather.
5. Continue to the desired lace length, or the leather ends.

Brought to you by the company
that TEACHES the world leathercraft.
Yesterday, today, and tomorrow.



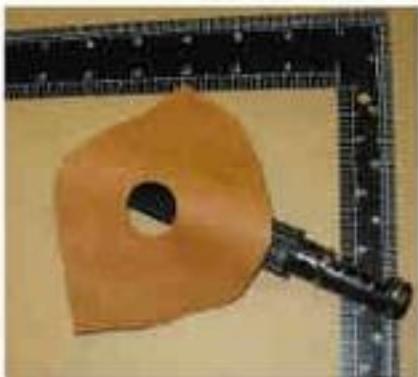
As shown on page 1, start the lace. See picture at left. All you need is enough "tail" to grab between the thumb and finger of the off hand. See picture below.

Let go of the leather, hold the lacemaker with one hand, pull the "tail with the off hand. Make sure pull the "tail" from underneath.



This allows the leather to spin (like a fan), as the lace is made from the inside-out.

This tool was made to convert small scrap pieces to useful leather. Do not waste large leather pieces unless you want a lot of lace.



Check out this. Floppy leather under 3 ounces (check gauge, inner #'s) Over 5 feet of lace from this scrap. Remember a \$50 hammer in the same hands as a \$5 hammer will still drive or bend the same nail.





This has been "run-out" to one of the edges. It produces several yards of lace from a four or five inch circle.

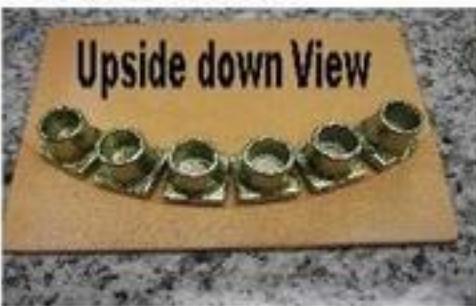
If you have larger pieces of "floppy" leather, take a board about 18 by 18 inches, cut a 3 inch hole in the middle(door-knob hole saw) After starting the "tail", lay the leather on the board with the tool in the hole. Do the operation from under the board. The floppy leather will remain flat and spin on the board.

MUSIC CITY TANDY LEATHER FACTORY

CURVED LETTERING



Use a scribe of some sort to draw your base line. Align the 2 top corners of the letters on the scribed line, and touch the opposite corners to each other. See illustrations.



Notice the 2 "N's". An extra letter was substituted as a "spacer" to help align the name. After the first was stamped, the "spacer" was placed where the first was, and the letter was stamped where the "spacer" was. This keeps the letters even.

CURVED LETTERS CONTINUED



Johnny was an even number of letters, so the middle space was used to center the word. The bottom word is an odd number, so the middle letter is used for center. After stamping, it was left in place so the E on each side could be placed and stamped.



This sets up the proper spacing for finishing the stamping. Remember to leave letters in their own grooves while you align the next set. This will always keep your spacing even.

CURVED LETTERS PAGE 3



Top left: the center letter in place, the next providing the spacer, and the far right letter in place for stamping-see top right. Follow with the letters on the opposite side of the center letter. See below.



TIP: After casing your leather, if you let the surface color return to the "color of dry" you will get the "maximum" color (burnishing) from your stamping.

**#3. Natural leather with
3 coats of spray Neat Lac**

3



**#4. Natural leather with daubber
applied coat of pure Neatsfoot Oil,
1 coat on top, 1 coat on back.**

4



**#5. 3 coats of Neat Lac Spray on top.
1 good daubber applied coat of
Neatsfoot Oil on the backside.**

5



**This I learned forever ago. The leather has a firm
smooth topside, but is flexible enough to tie (with
2 coats of NF on back-then waxed.) Will take weather.**



Neatsfoot Oil Compound
Left is one coat applied top and bottom onto leather.
The flexibility below is quicker and more obvious.



Below, after 3 full days of sunshine, little color change. The leather is softer, more flexible.



The pic below has one full day of sunshine. It started getting a reddish tint.



Comparing this to the others, it contains oil from one of the others mixed with the Neatsfoot, making the compound.



**As taught in
the original
ASHSC by mail.**

- 1. Trace**
- 2. Cut**
- 3. Camouflage**



**It used the
beveler to
hide the slop
from the
camouflage.**

**In the OLHSC,
the order is
different.**



**In the OLHSC, the
beveler is #3.**

**You can "see" and
"feel" where to use
the other tools.**



The ASHSC then went to:

- 4. Pear Shade**
- 5. Bevel**
- 6. Vein**



There is nothing wrong with either method. A skilled crafter can do either with ease.

A beginner can't "see" where to bevel, and will press down the cuts, making it difficult to bevel.



By beveling 3rd., one can follow the "wide" open cuts to "find" which side to bevel.



7. Seeding
8. Backgrounding
9. Decorative cuts.

**Believe it or not:
this is the work
of an accomplished
leathercrafter.**

**He saved this work.
Now he can compare
it to what he does
today.**

**This rounder
and this pattern
have been used
for years to teach
traditional tooling.**

**And that is why
so many new
crafters "run"
from traditional.**





The final pieces



D