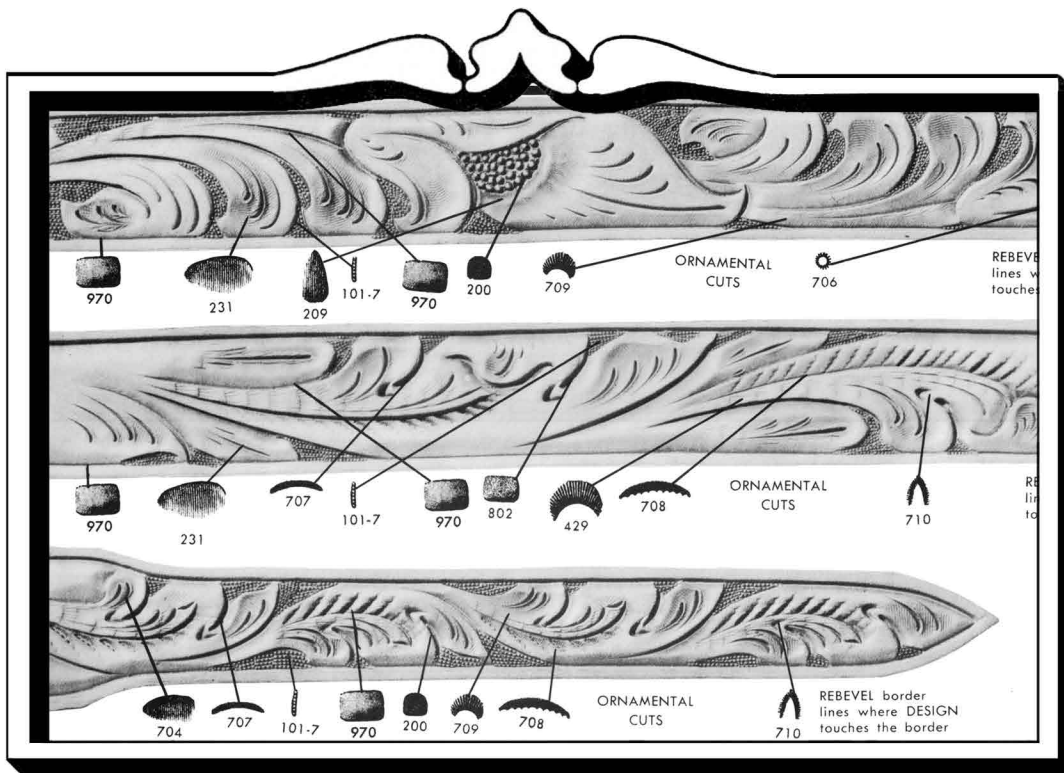


Vintage Pattern Series

Leather Treasures

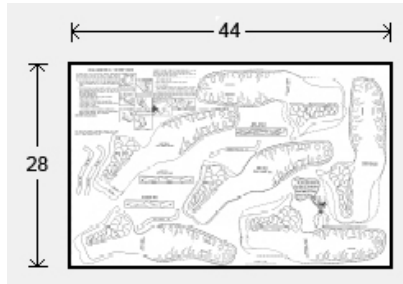


Detailed instructions guide you through every step.
Tool with the included pattern or one of your own, then dye and stain.



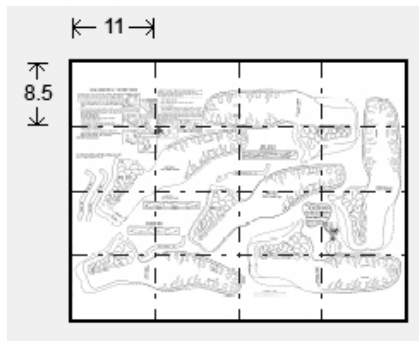
Pattern Digital Download

This PDF file contains 1 (one) full pattern package. The PDF has been put together to give you options when it comes to printing. Pages and patterns that are larger than 8½x11 have been provided in two formats:



1) Full Size

If you would like to have a full size print out, take the full size pages to your local print shop and they can print it for you.



2) Tiled

The tiled pages give you the option of printing the larger patterns at home. You print the tiled pages and then assemble them to make the larger patterns.

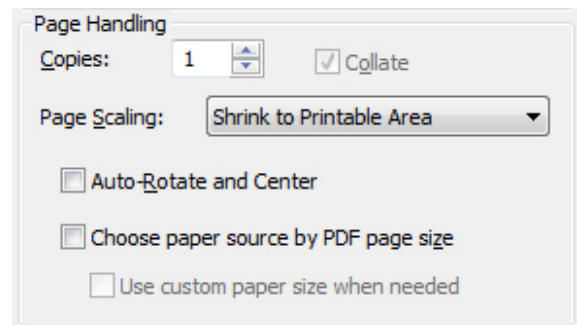
The pattern PDF files are typically laid out like this:

Cover(if applicable), instructions sheets (if applicable), pattern 1 – full sized, pattern 1 – tiled, pattern 2 – full sized, pattern 2 – tiled, pattern 3 – full sized, pattern 3 – tiledetc

Please note: When printing on a home printer, the edges may get cut off. To avoid this, make sure “Page Scaling” is set to “Shrink to Printable Area” in the Adobe Reader print dialogue box. This will decrease the size of the pattern a very small amount.

NOTE: Digital kit patterns do not include any kit parts that they may reference.

NOTE: Some patterns may reference tools, and other items no longer available.

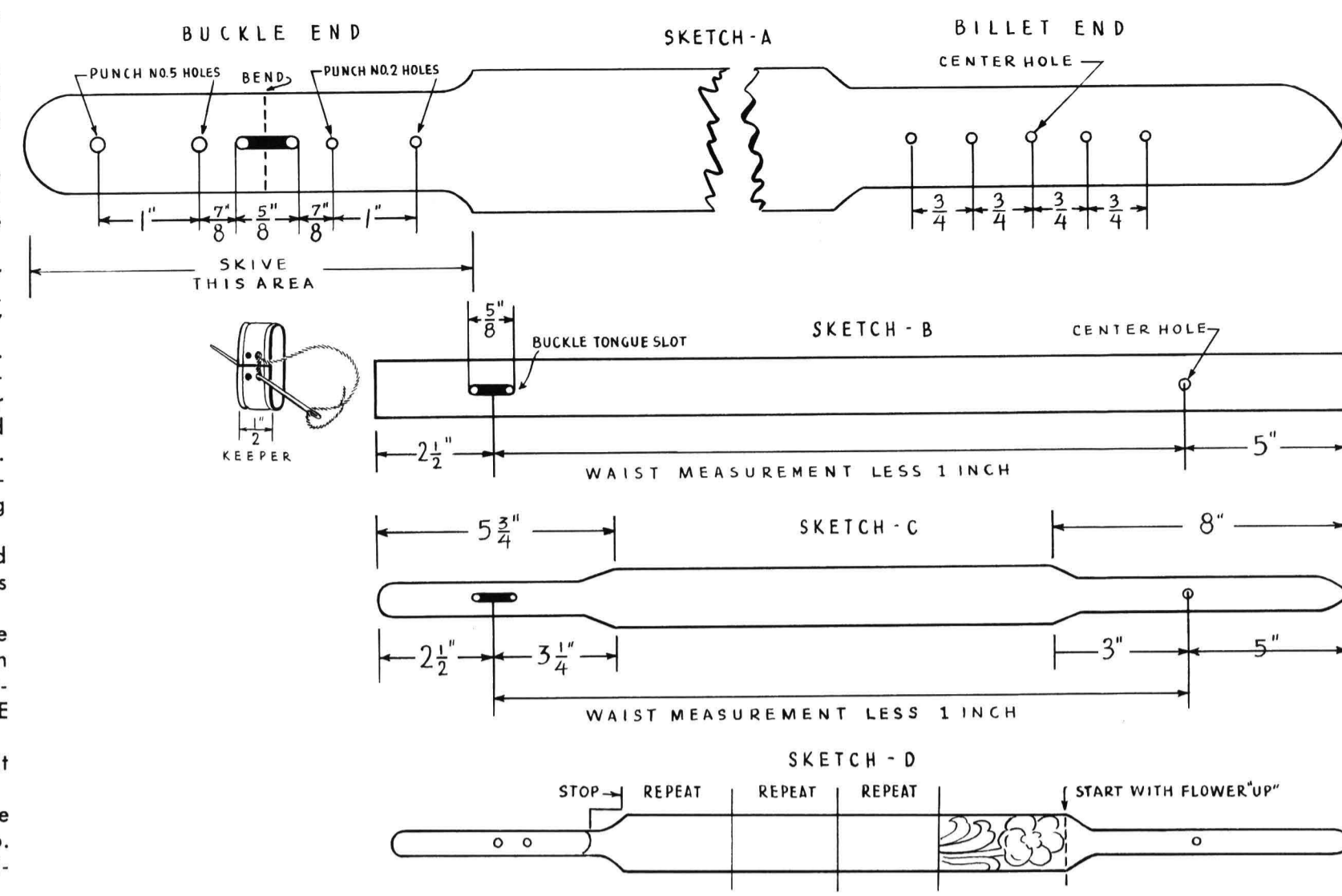


You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.

15 BELT DESIGNS AND MONOGRAMS



- IMPORTANT INSTRUCTIONS**
- Use tape line to measure the EXACT waist size, NOTE: Remove old belt before measuring.
 - Cut belt strip from 8 to 10 oz. strap leather to the desired width, and add 7 1/2" longer than waist size. Example, if the waist measure is 34 inches the leather strip should be cut 41 1/2 inches long.
 - Use an awl and 3 ft. ruler to mark location of holes, as shown in SKETCH B, NOTE, make the belt 1 inch shorter than ACTUAL WAIST measure, as the buckle will add the extra length.
 - If a tapered belt is desired, study SKETCH-C for length of tapers, the width of tapered ends is determined by width of buckle, LESS approximately 1/16" to allow the belt to slide freely through the buckle.
 - Use card board or firm leather to make working patterns for the tapered belts, which can be placed over the straight belt strip, then use an awl to mark around the template, and use head knife to cut on the lines. NOTE: use measurements on SKETCH-A and SKETCH-C to make patterns, prove width of taper by running it through the buckle to be used.
 - IMPORTANT:** Before cutting the tapers, use firm end of the leather strip for the BILLET end, as it receives the most wear.
 - Use sponge to dampen the belt or slowly pull the belt through a bowl of water four or five times, then lay the leather aside for a few minutes until the surplus water has penetrated the leather, DON'T TRACE ON "SOGGY WET", leather.
 - Select design and make tracing patterns for the belt and the Billet end.
 - Place tracing design onto the belt, and transfer the designs to the belt using a hard drawing pencil No. 6-H or tracing stylus. NOTE: Repeat design as indicated in SKETCH-D, starting at the billet end.



If several belts of the same design are to be made, use leather TEMPLATES. Select firm leather, especially the legs are excellent for long wearing templates. Use the TRACING designs to get the correct length for templates, cut the outlines, and allow the leather template to thoroughly dry, then apply pure white shellac to both sides, this will harden and waterproof the templates, which will last for years, and saves tracing time. However, tracing is recommended for the beginner, as tracing will teach a more thorough understanding of the design.

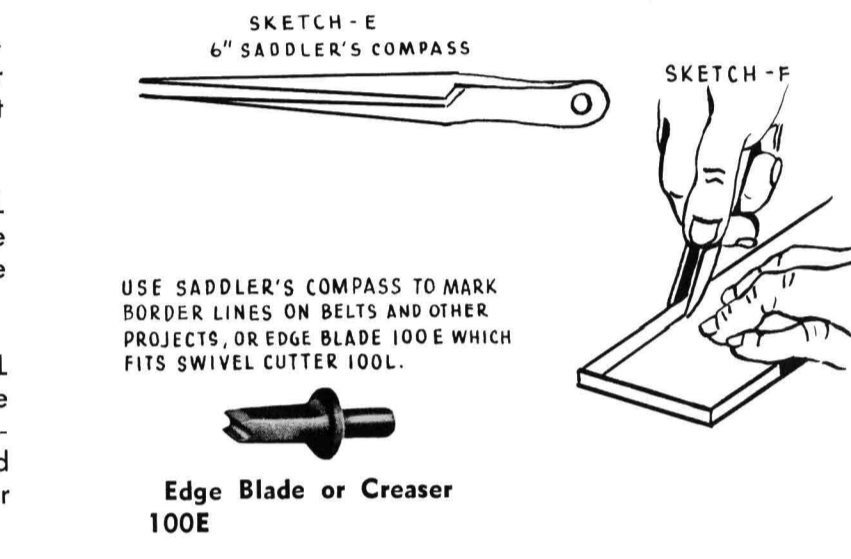
10. Remove tracing design or templates, and first cut border lines, flowers, leaves, and main stems in this order. DO NOT lean blade of the swivel cutter, as the cuts should be perpendicular to avoid rough edges and under-cutting, cut about halfway through the leather.

STROP BLADE FREQUENTLY on a rouge board. DON'T add decorative cuts till last.

DON'T cut border lines if a fine checked or mat background tool is to be used to stamp over the entire border area, remember this backgrounding is done AFTER first tap beveling all outside outlines of the design.

IMPORTANT: Before using STAMP TOOLS study "TOOL HINTS", (as shown on lower left side of this page). Use tools from LEFT to RIGHT in the order which they are placed under EACH design.

After swivel cutting the design, lay the leather aside UNTIL the surface has almost dried to the original color. The leather must be in proper CASE or dampness, (a dry surface with moisture underneath), in order to get depth and color contrast to the carving. PRACTICE with scrap leather is suggested.



STATE _____

ZONE _____

CITY _____

ADDRESS _____

NAME _____

PRINTED MATTER — MAY BE OPENED FOR POSTAL INSPECTION

OPEN HERE

POSTMASTER: IF ADDRESSEE HAS REMOVED, NOTIFY SENDER ON FORM 3547, POSTAGE FOR NOTICE GUARANTEED. UNDELIVERABLE, RETURN, POSTAGE DUE IS GUARANTEED.

Edge Finishing

Edge Tools

STEP 1: Edge finishing is important as a final finish to any leather project. First, use No. 0 edge on top or grain side. Second, use No. 1 on bottom or flesh side. See illustration above showing proper edging procedure. Edge tools are available in various styles and sizes from No. 00-width 1-16 to No. 6-width 13-64.

Iron Creaser

STEP 4: No. 1 iron creaser is excellent for general creasing because they may be turned around sharp curves and heated over a small alcohol flame, adding color to the crease. Push and pull the tool vigorously along measured edge until a burnished edge is obtained. CAUTION: Never crease wet edges. Creasers are available in sizes 1 narrow to 5-wide, ligum vitae wood creasers have 4 sizes on each creaser, and used for straight strap work.

BEVELER: First, use large tap beveler to bevel cut border lines to the INSIDE, which in effect will raise the border and produce a ridge for protection to the plain border. DO NOT allow any tools to overlap onto the plain border.

PEAR-SHADING: Strike center of the area to be shaded with a hard snappy blow, then gradually taper shader impressions by easing the force applied to the tool, move impressions to within approximately 1/32 of an inch from the outside cuts of all areas to be shaded.

STRAIGHT-LINED SHADER: Use large end No. 209 or 207 above seed pods, also bevel outlines of pod before applying seeds.

BARKER TOOL: Start barker at the base of leaves and whirls and work up, TURNING tool slightly after each impression, turn tool more extremely on curves. To emphasize the cuts which separate the parts of the acanthus or flower, use barker tool to KICK-IN these impressions, then bevel over barker impressions.

BACKGROUND: Practice "WALKING" the tool, coordinating the mallet strokes with the movement of the tool. The recoil action of this tool will provide enough "WALK" with controlled practice, which will increase your backgrounding speed, and uniform space.

BEVELERS: Strike bevelers hard at the top of cuts or stems and gradually lessen the force as you progress downward, to achieve tapered effect.

CAMOUFLAGER: Use the camouflager to decorate plain stems, and on the plain side of any acanthus OPPOSITE side from veining. It is also used along the center of flower petals where additional ornamentation is desired, lean tool slightly away from you for best results.

VEINING: Apply the same principle to veining as you do the beveling or camouflaging, start heavy at the bottom and lighten the impressions towards the top.

ORNAMENTAL CUTTING: Start by inserting back point of the blade, starting with heavy pressure, and draw blade forward, making right and left strokes towards you, gradually lift blade to obtain a tapered cut, more practice is the answer.

MULES FOOT: Tilt the tool slightly away from you, gradually diminishing the width of the impressions, if more than one impression is used.

SEEDER: Always tilt the seeder slightly when stamping the top or outside row of impressions to eliminate the raw edge of the cut to finish the seed pod, hold seeder tool straight up and down.

- To complete the belt, skive flesh side of the leather at BUCKLE-END as indicated in SKETCH-A, skive approximately one-half the original thickness.
- Punch holes and use 5/8" bag punch to punch slot for buckle tongue.
- First dampen buckle end to avoid breaking grain of the leather, and bend at the buckle slot.
- SEE EDGE FINISHING, from Step 1 to Step 5, to finish belt edges.
- Install snaps (post parts of snap in No. 2 holes, spring socket in No. 5 holes).
- Dye background areas and apply final finish of choice.
- Install Buckle, Loop and tip, skive tip of BILLET END to allow the metal tip to be mounted, use escutcheon pins of same metal to secure tip to belt.

15 BELT DES



IGNS AND MONOGRAMS



POSTMASTER: IF ADDRESSEE HAS REMOVED, NOTIFY SENDER
ON FORM 3547. POSTAGE FOR NOTICE GUARANTEED IF
UNDELIVERABLE, RETURN. POSTAGE DUE IS GUARANTEED.

STATE

ZONE

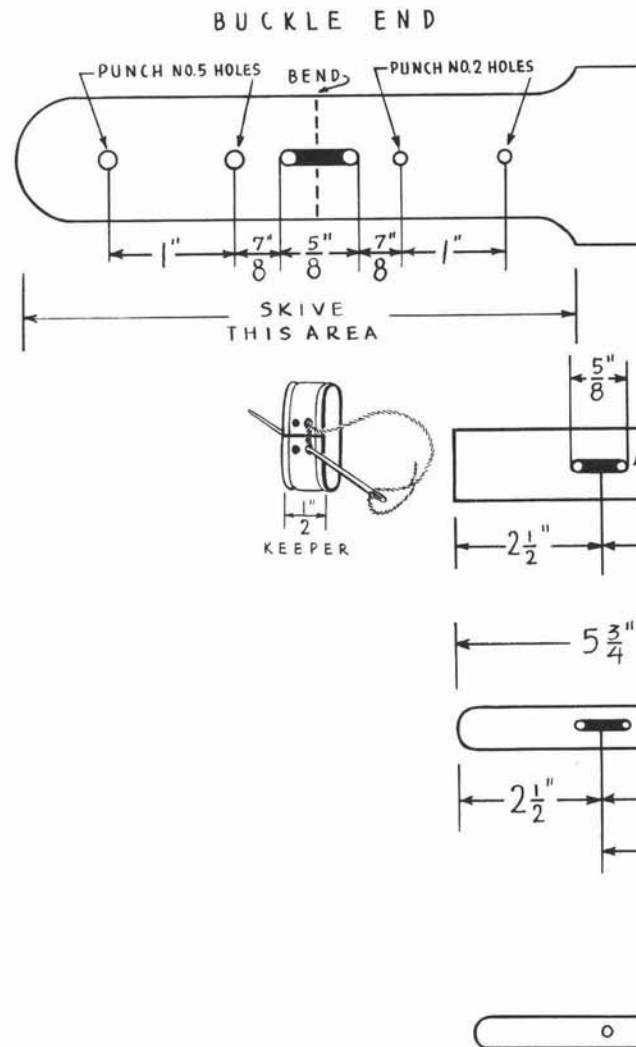
IMPORTANT INSTRUCTIONS

1. Use tape line to measure the EXACT waist size, NOTE: Remove old belt before measuring.
2. Cut belt strip from 8 to 10 oz. strap leather to the desired width, and add 7 1/2" longer than waist size. Example, if the waist measure is 34 inches the leather strip should be cut 41 1/2 inches long.
3. Use an awl and 3 ft. ruler to mark location of holes, as shown in SKETCH B, NOTE, make the belt 1 inch shorter than ACTUAL WAIST measure, as the buckle will add the extra length.
4. If a tapered belt is desired, study SKETCH-C for length of tapers, the width of tapered ends is determined by width of buckle, LESS approximately 1/16" to allow the belt to slide freely through the buckle.
5. Use card board or firm leather to make working patterns for the tapered belts, which can be placed over the straight belt strip, then use an awl to mark around the template, and use head knife to cut on the lines. NOTE: use measurements on SKETCH-A and SKETCH-C to make patterns, prove width of taper by running it through the buckle to be used.
6. IMPORTANT: Before cutting the tapers, use firm end of the leather strip for the BILLET end, as it receives the most wear.
7. Use sponge to dampen the belt or slowly pull the belt through a bowl of water four or five times, then lay the leather aside for a few minutes until the surplus water has penetrated the leather, DON'T TRACE ON "SOGGY WET", leather.
8. Select design and make tracing patterns for the belt and the Billet end.
9. Place tracing design onto the belt, and transfer the designs to the belt using a hard drawing pencil No. 6-H or tracing stylus. NOTE: Repeat design as indicated in SKETCH-D, starting at the billet end.

If several belts of the same design are to be made, use leather TEMPLATES. Select firm leather, especially the legs are excellent for long wearing templates. Use the TRACING designs to get the correct length for templates, cut the outlines, and allow the leather template to thoroughly dry, then apply pure white shellac to both sides, this will harden and waterproof the templates, which will last for years, and saves tracing time. However, tracing is recommended for the beginner, as tracing will teach a more thorough understanding of the design.

10. Remove tracing design or templates, and first cut border lines, flowers, leaves, and main stems in this order. DO NOT lean blade of the swivel cutter, as the cuts should be perpendicular to avoid rough edges and under-cutting, cut about halfway through the leather.

STROP BLADE FREQUENTLY on a rouge board. DON'T add decorative cuts till last.

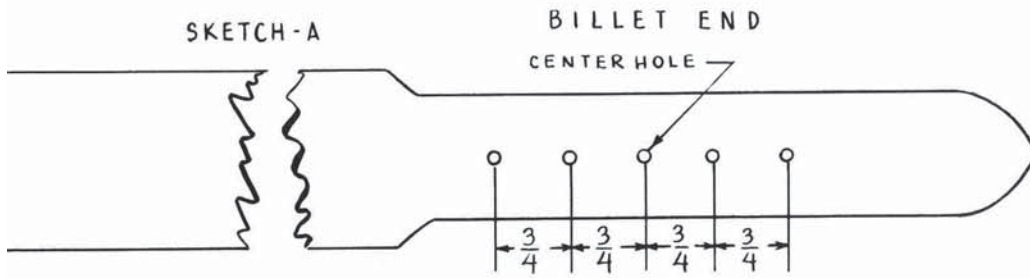


DON'T cut border lines if a fine checked ground tool is to be used to stamp over the area, remember this backgrounding is done tap beveling all outside outlines of the design.

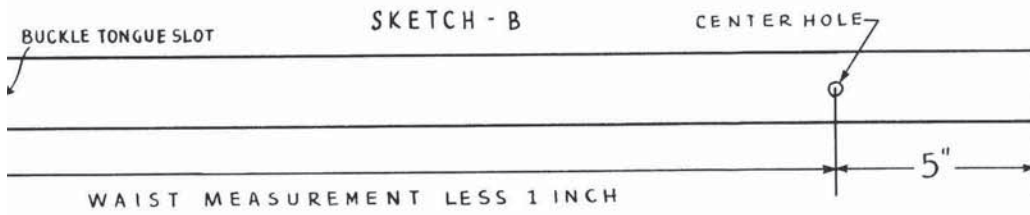
IMPORTANT: Before using STAMP TOOLS HINTS", (as shown on lower left side of this page) place tools from LEFT to RIGHT in the order they are placed under EACH design.

After swivel cutting the design, lay the leather flat. The surface has almost dried to the original color. The leather must be in proper CASE or dampened (face with moisture underneath), in order to get a color contrast to the carving. PRACTICE with this design is suggested.

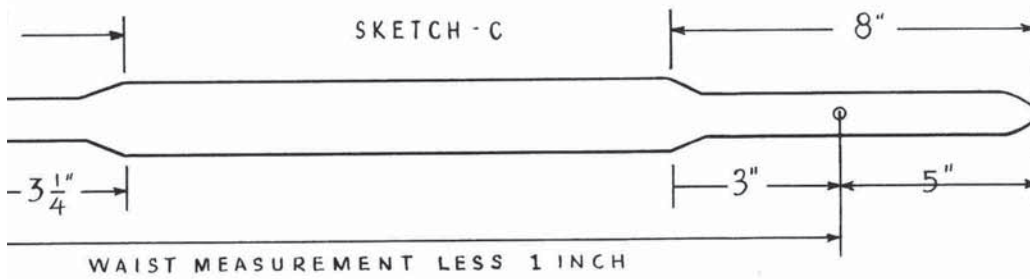
SKETCH - A



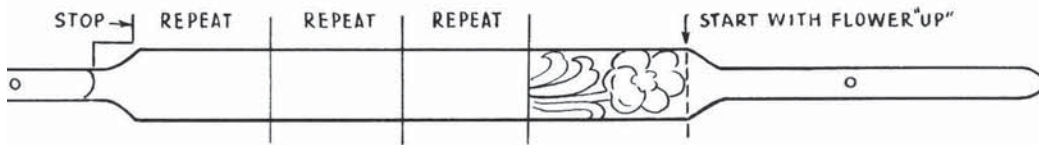
SKETCH - B



SKETCH - C



SKETCH - D



SKETCH - E
6" SADDLER'S COMPASS



SKETCH - F



USE SADDLER'S COMPASS TO MARK BORDER LINES ON BELTS AND OTHER PROJECTS, OR EDGE BLADE 100E WHICH FITS SWIVEL CUTTER 100L.



Edge Blade or Creaser
100E

or mat back-entire border e AFTER first ign.

study "TOOL is page). Use nich they are

or aside UNTIL al color. The ss, (a dry sur- get depth and scrap leather



970



231



207



707



101



970



200



709

BEVELER: First, use large tap beveler to bevel cut lines to the INSIDE, which in effect will raise the lines and produce a ridge for protection to the plain background. DO NOT allow any tools to overlap onto the plain background.

PEAR-SHADING: Strike center of the area to be shaded with a hard snappy blow, then gradually taper the impressions by easing the force applied to the tool, tapering impressions to within approximately 16 1/32 of a inch from the outside cuts of all areas to be shaded.

STRAIGHT-LINED SHADER: Use large end No. 207 above seed pods, also bevel outlines of pod and apply seeds.

BARKER TOOL: Start barker at the base of leaf whorls and work up, TURNING tool slightly after each impression, turn tool more extremely on curves. To emphasize the cuts which separate the parts of the acanthus or flower, use barker tool to KICK-IN these impressions, then bevel over barker impressions.

BACKGROUND: Practice "WALKING" the tool, coating the mallet strokes with the movement of the tool. The recoil action of this tool will provide enough "V" with controlled practice, which will increase your grounding speed, and uniform space.

BEVELERS: Strike bevelers hard at the top of cuts or lines and gradually lessen the force as you progress downward, to achieve tapered effect.

CAMOUFLAGER: Use the camouflager to decorate stems, and on the plain side of any acanthus OFF side from veining. It is also used along the center of leaf petals where additional ornamentation is desired. Use tool slightly away from you for best results.

CITY

ADDRESS

NAME

OPEN HERE

PRINTED MATTER — MAY BE OPENED FOR POSTAL INSPECTION

border
border
border.
border.

haded
shader
, move
n inch

209 or
before

es and
r each
o em-
anthus
ssions,

ordina-
e tool.
VALK"
back-

stems
down-

plain
OSITE
f flow-
l, lean



708



710



706

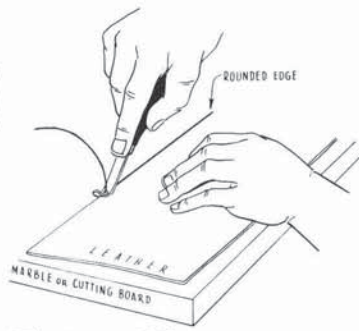
VEINING: Apply the same principle to veining as you do the beveling or camouflaging, start heavy at the bottom and lighten the impressions towards the top.

ORNAMENTAL CUTTING: Start by inserting back point of the blade, starting with heavy pressure, and draw blade forward, making right and left strokes towards you, gradually lift blade to obtain a tapered cut, more practice is the answer.

MULES FOOT: Tilt the tool slightly away from you, gradually diminishing the width of the impressions, if more than one impression is used.

SEEDER: Always tilt the seeder slightly when stamping the top or outside row of impressions to eliminate the raw edge of the cut to finish the seed pod, hold seeder tool straight up and down.

1. To complete the belt, skive flesh side of the leather at BUCKLE-END as indicated in SKETCH-A, skive approximately one-half the original thickness.
2. Punch holes and use 5/8" bag punch to punch slot for buckle tongue.
3. First dampen buckle end to avoid breaking grain of the leather, and bend at the buckle slot.
4. SEE EDGE FINISHING, from Step 1 to Step 5, to finish belt edges.
5. Install snaps (post parts of snap in No. 2 holes, spring socket in No. 5 holes).
6. Dye background areas and apply final finish of choice.
7. Install Buckle, Loop and tip, skive tip of BILLET END to allow the metal tip to be mounted, use escutcheon pins of same metal to secure tip to belt.



Edge Tools

STEP 1: Edge finishing is important as a final finish to any leather project. First, use No. 0 edge on top or grain side. Second, use No. 1 on bottom or flesh side. "See illustration above showing proper edging procedure." Edge tools are available in various styles and sizes from No. 00-width 1 1/16 to No. 6-width 1 3/64.

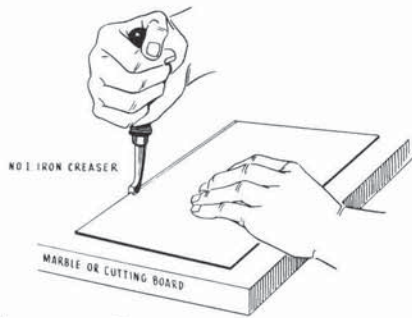


STEP 2: Use good grade sponge and water to dampen edge only. NOTE: Do not allow water to run over finished carving.



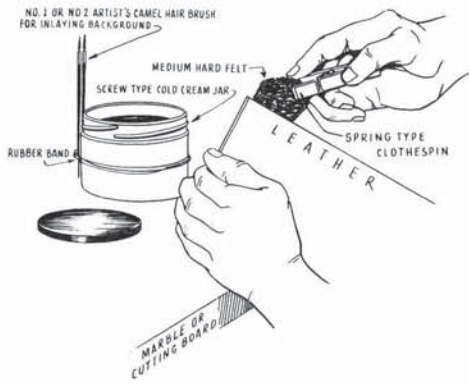
STEP 3: Use light weight canvas or coarse cloth as a rub rag. Impregnate the material on both sides with paraffin wax. Rub all edges briskly to obtain smooth edges.



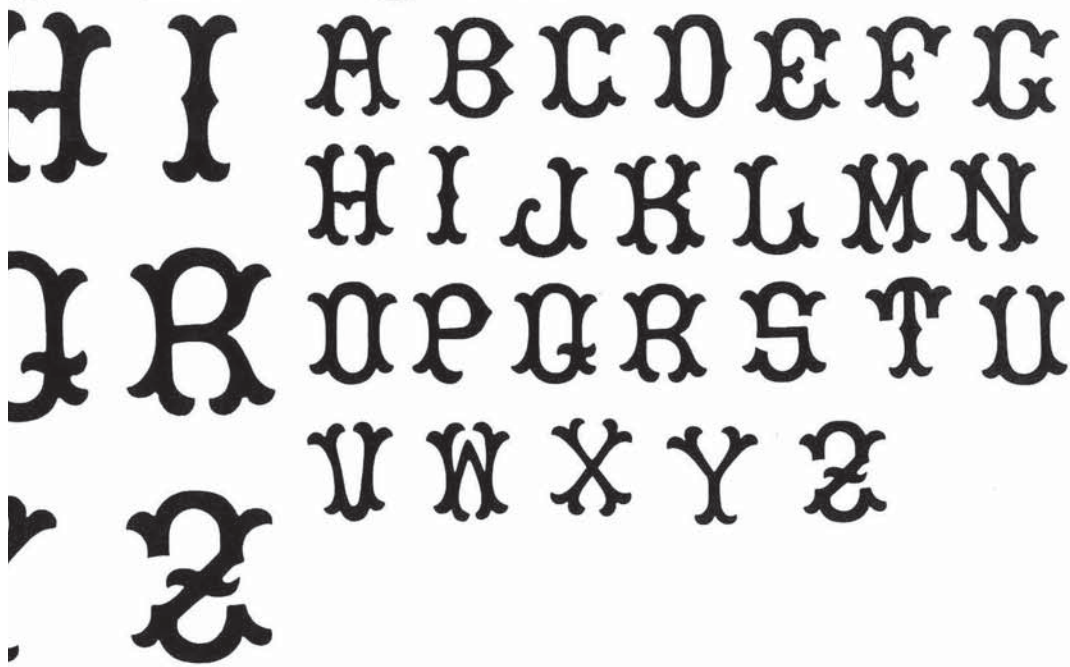


Iron Creaser

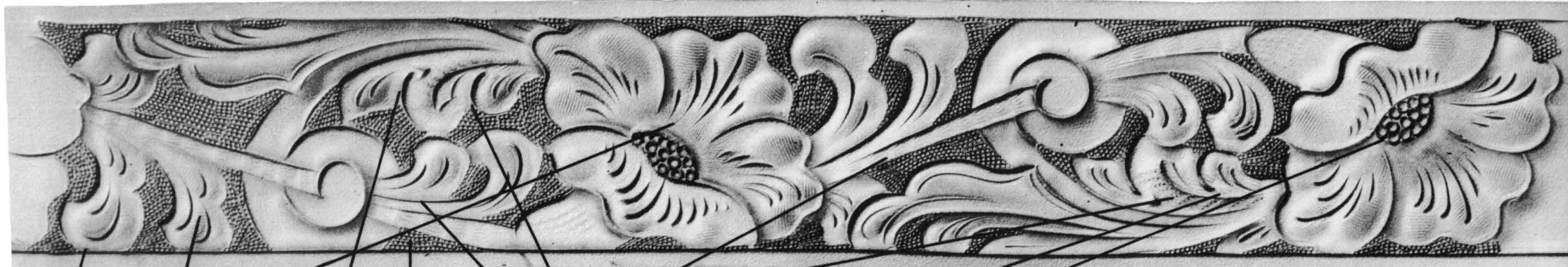
STEP 4: No. 1 iron creaser is excellent for general creasing because they may be turned around sharp curves and heated over a small alcohol lamp, adding color to the crease. Push and pull the tool vigorously along moistened edge until a burnished edge is obtained. CAUTION: Never crease wet edges. Creasers are available in sizes 1-narrow to 5-wide. Lignum vitae wood creasers have 4 sizes on each creaser, and used for straight strap work.



STEP 5: Apply dye color of choice to the edge using spring type clothes pin as holder and handle for the medium hard felt. SUGGESTION, always use same color dye for edges as used to inlay the background. "See above illustration showing edge dying procedure."

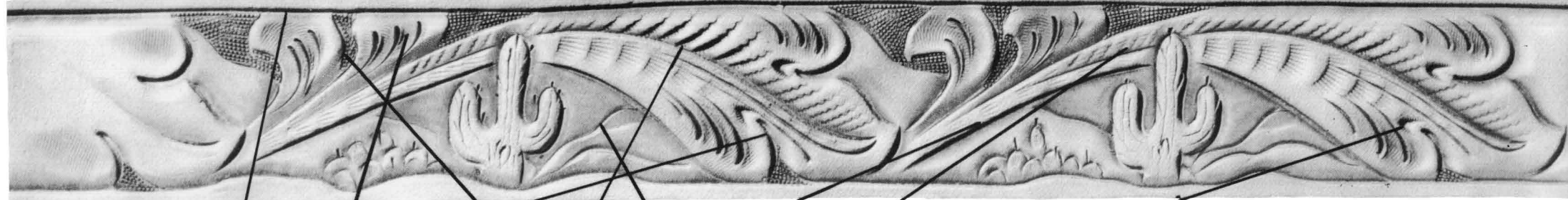


2"

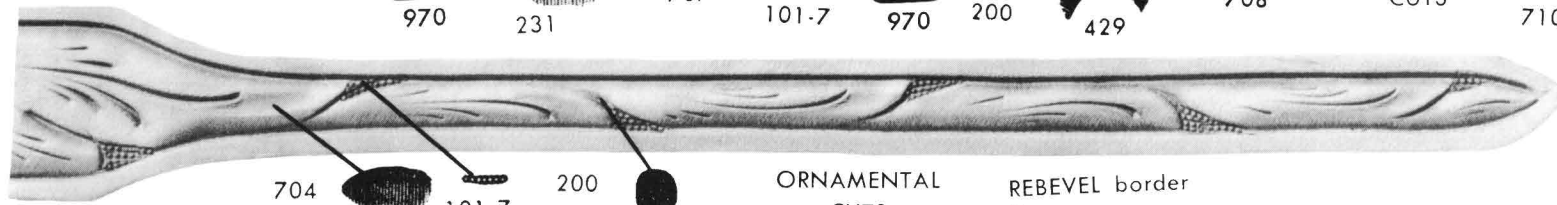


970 231 209 707 101-7 970 200 709 708 ORNAMENTAL CUTS 710 706 REBEVEL border lines where DESIGN touches the border

1 1/2"



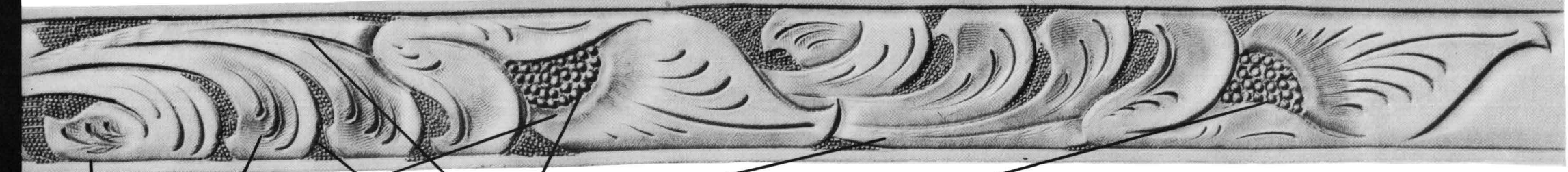
970 231 707 101-7 970 200 429 708 ORNAMENTAL CUTS 710 REBEVEL border lines where DESIGN touches the border



704 101-7 200 ORNAMENTAL CUTS REBEVEL border lines where DESIGN touches the border

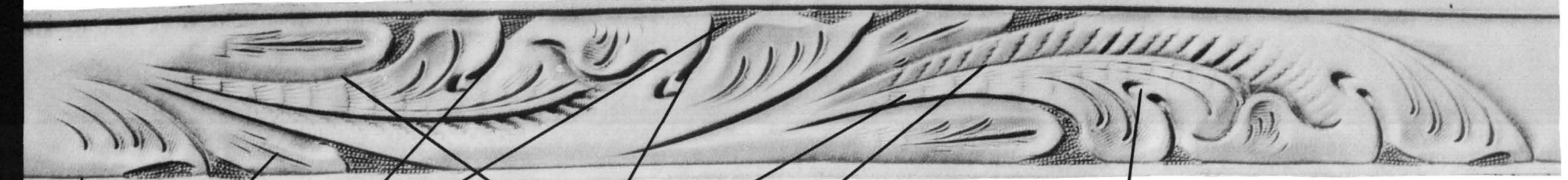
1/2" BILLET PATTERN

1 1/4"

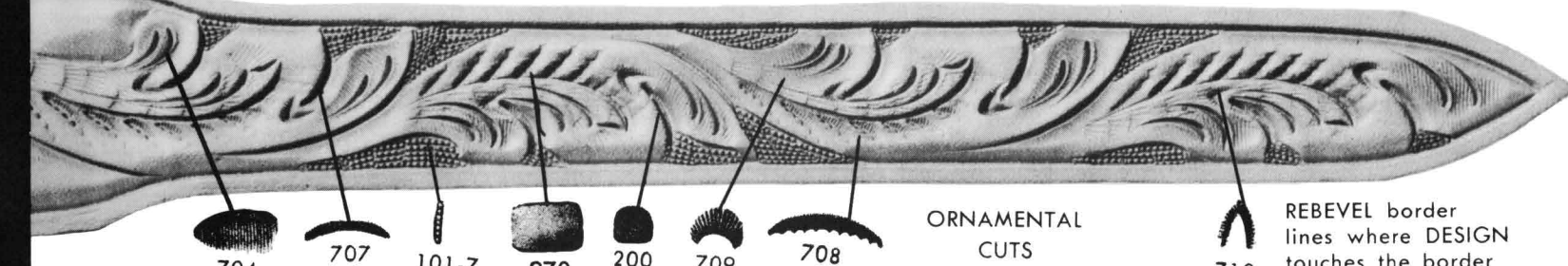


970 231 209 101-7 970 200 709 ORNAMENTAL CUTS 706 REBEVEL border lines where DESIGN touches the border

1 1/4"



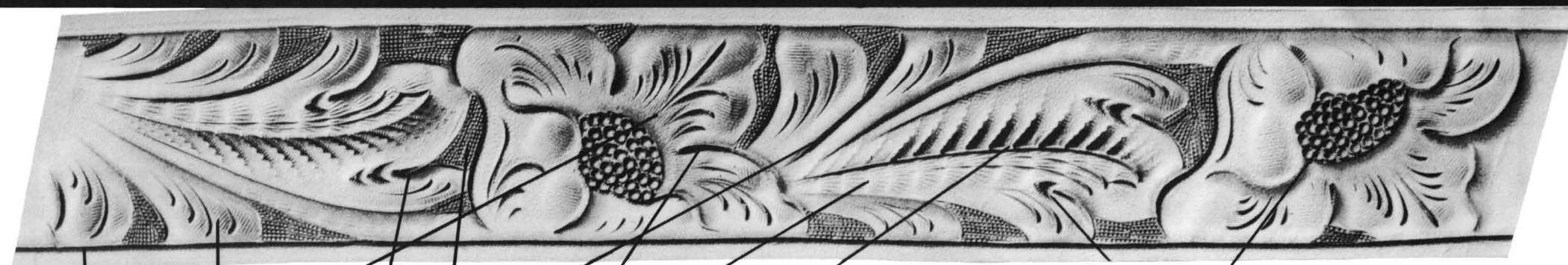
970 231 707 101-7 970 802 429 708 ORNAMENTAL CUTS 710 REBEVEL border lines where DESIGN touches the border



704 707 101-7 970 200 709 708 ORNAMENTAL CUTS 710 REBEVEL border lines where DESIGN touches the border

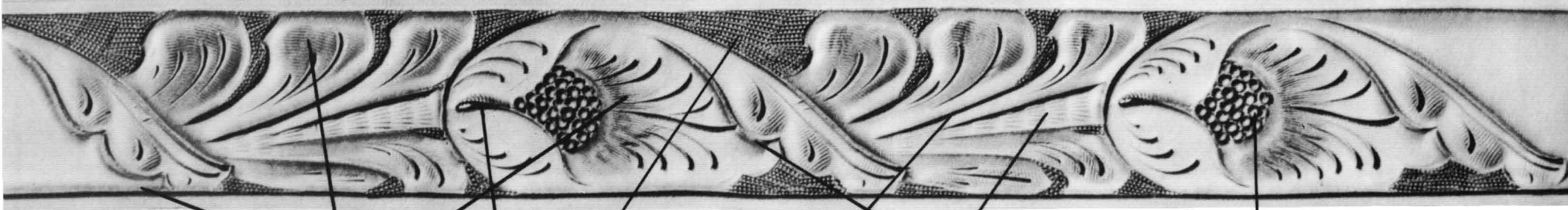
1" BILLET PATTERN

1 3/4"



970 231 209 707 101-7 970 200 429 708 ORNAMENTAL CUTS 710 706 REBEVEL border lines where DESIGN touches the border

1 1/2"



970 231 209 707 101-7 970 200 709 ORNAMENTAL CUTS 706 REBEVEL border lines where DESIGN touches the border



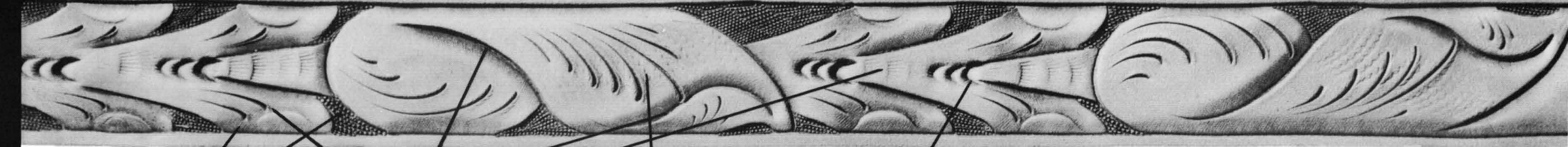
970 704 207 802 709 708 ORNAMENTAL CUTS 631 REBEVEL border lines where DESIGN touches the border

3/4" BILLET PATTERN

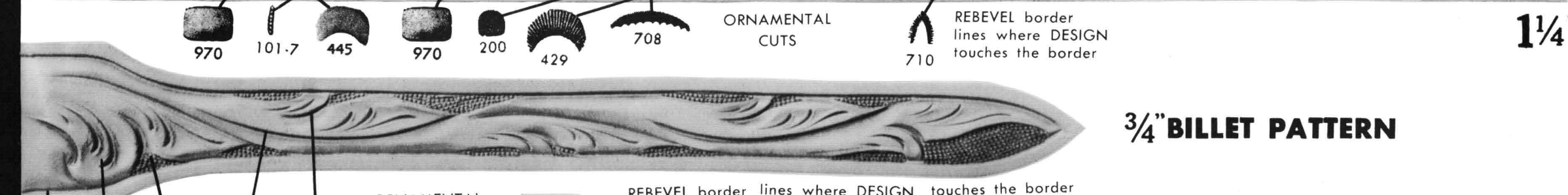
1 1/4"



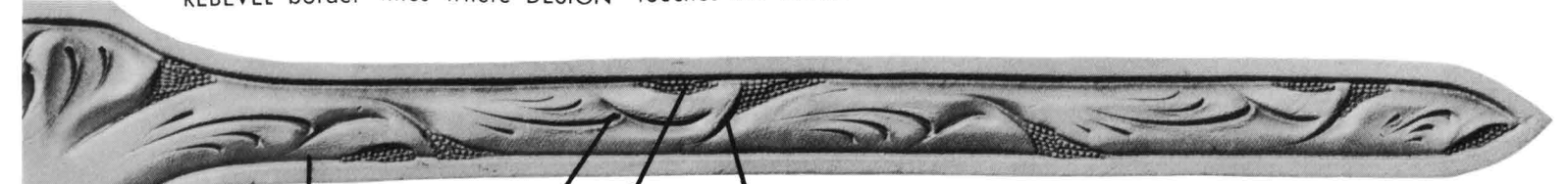
970 704 101-7 970 200 709 ORNAMENTAL CUTS REBEVEL border lines where DESIGN touches the border



970 101-7 445 970 200 429 708 ORNAMENTAL CUTS 710 REBEVEL border lines where DESIGN touches the border



970 704 101-7 970 200 ORNAMENTAL CUTS REBEVEL border lines where DESIGN touches the border



970 704 101-7 802 ORNAMENTAL CUTS REBEVEL border lines where DESIGN touches the border

5/8" BILLET

1 1/2"

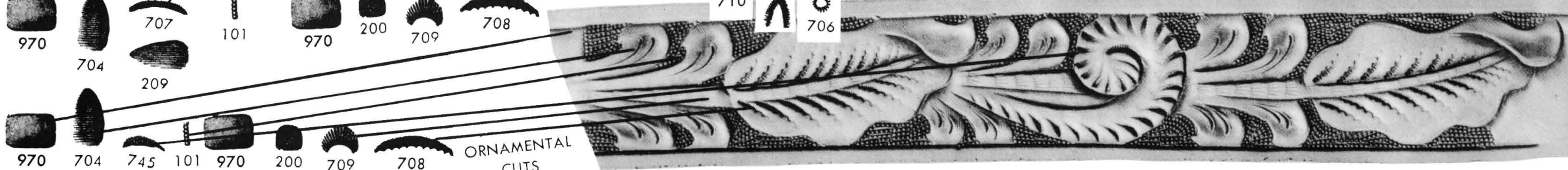


970 231 209 707 101-7 970 200 429 708 ORNAMENTAL CUTS 710 706 REBEVEL border lines where DESIGN touches the border

2"

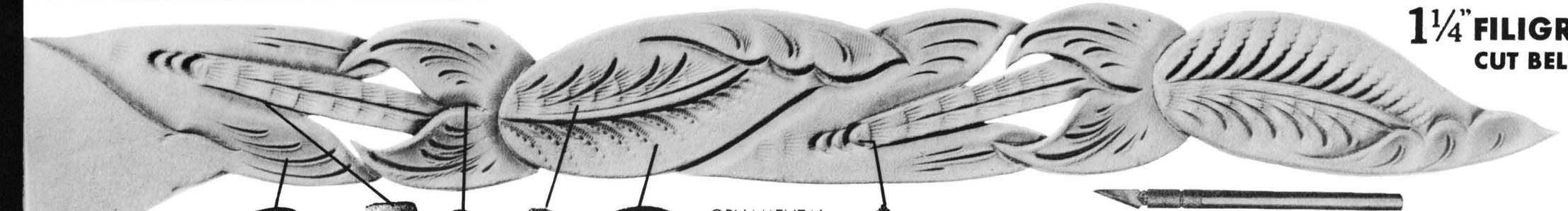


970 704 707 101 970 200 709 708 710 706



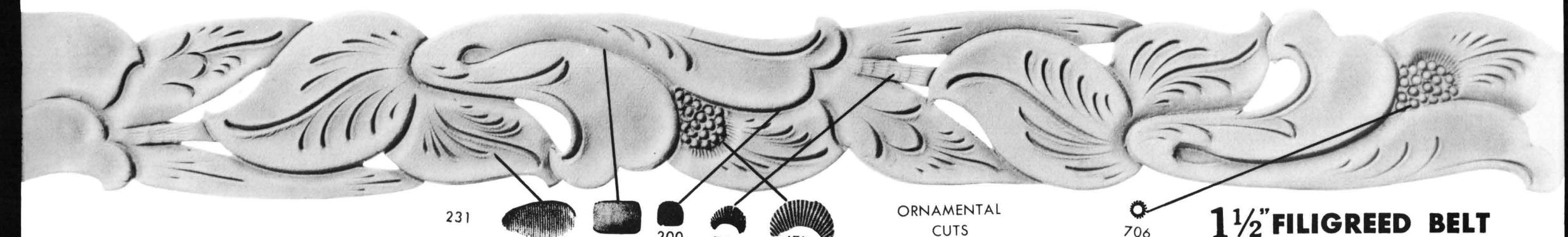
970 704 745 101 970 200 709 708 ORNAMENTAL CUTS REBEVEL border

1 1/4" FILIGREED BELT CUT BELT STRIP 1 1/2"



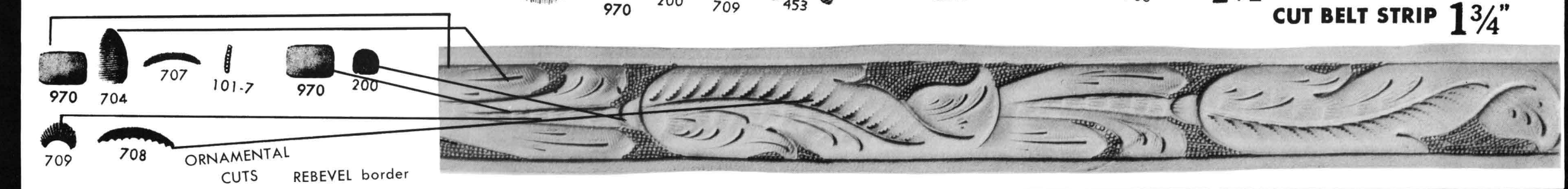
231 970 200 429 708 ORNAMENTAL CUTS 710

After the carving is completed, use J225-X-ACTO knife with No. 11 blade as shown above to cut out background areas and outlines.



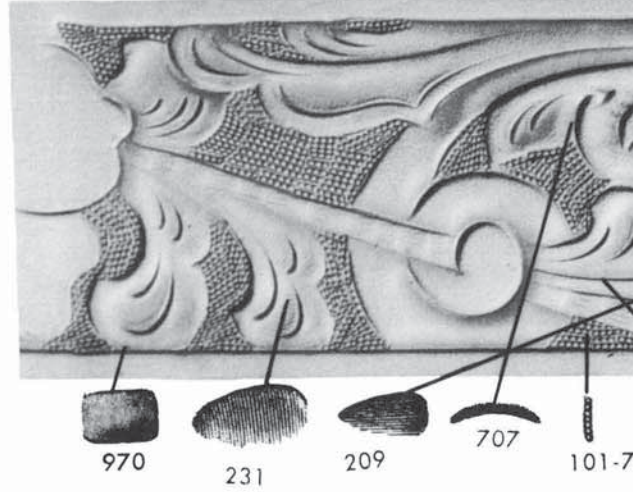
231 970 200 709 453 ORNAMENTAL CUTS 706

1 1/2" FILIGREED BELT CUT BELT STRIP 1 3/4"

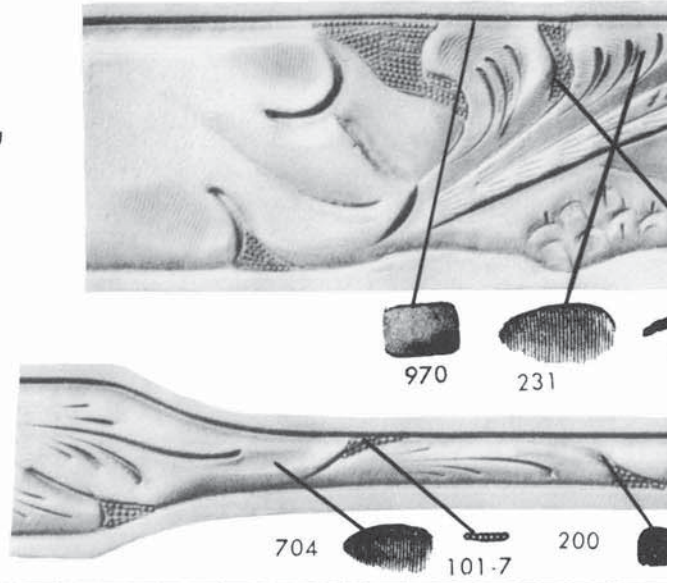


970 704 707 101-7 970 200 709 708 ORNAMENTAL CUTS REBEVEL border

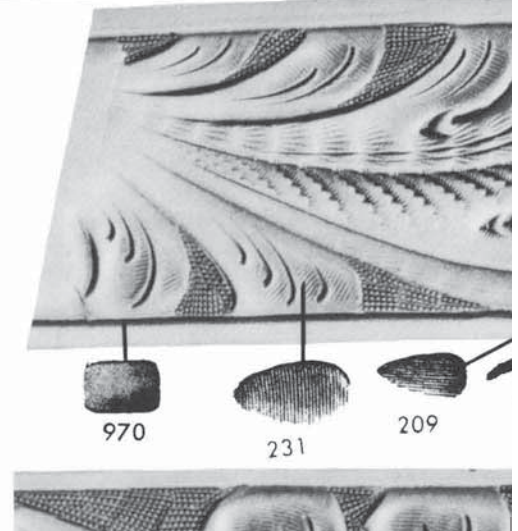
2"



1 1/2"



1 3/4"





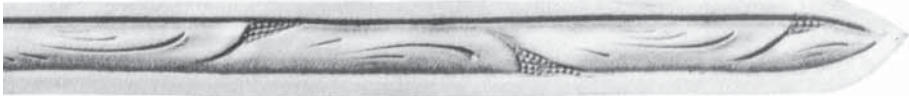
-  970
-  200
-  709
-  708
- ORNAMENTAL
CUTS
-  710
-  706

REBEVEL border lines where DESIGN touches the border



-  707
-  101-7
-  970
-  200
-  429
-  708
- ORNAMENTAL
CUTS
-  710

REBEVEL border lines where DESIGN touches the border



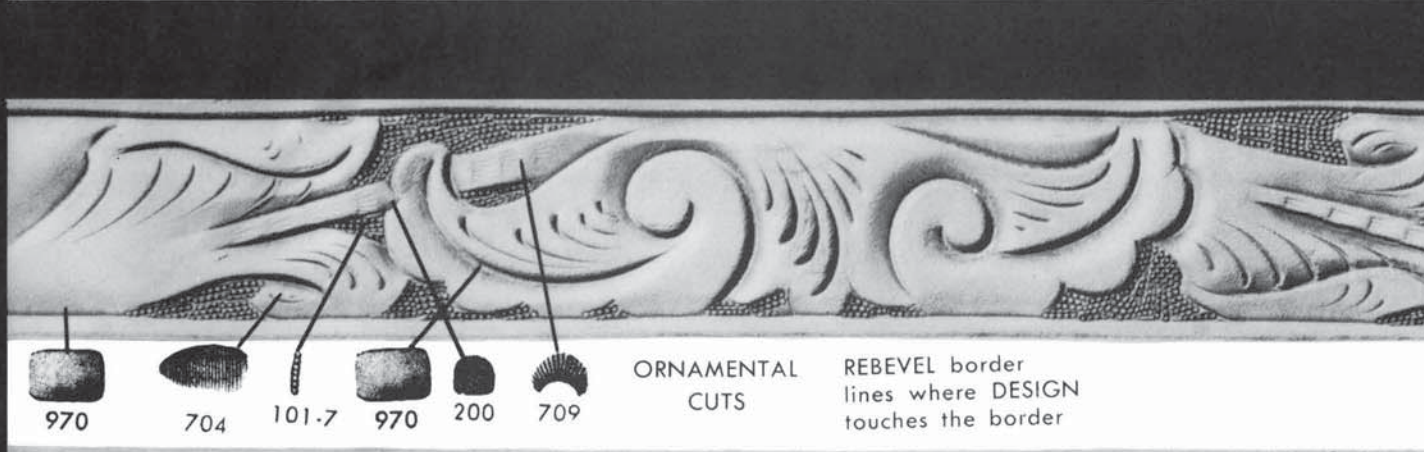
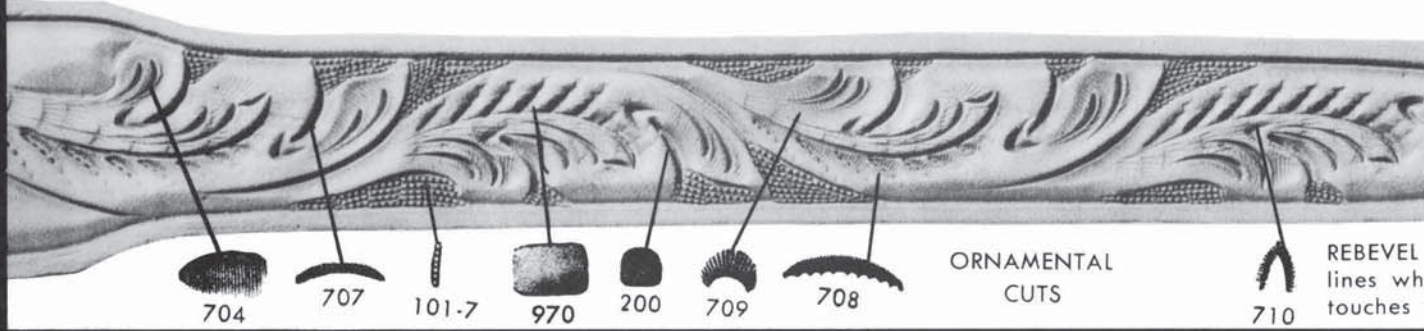
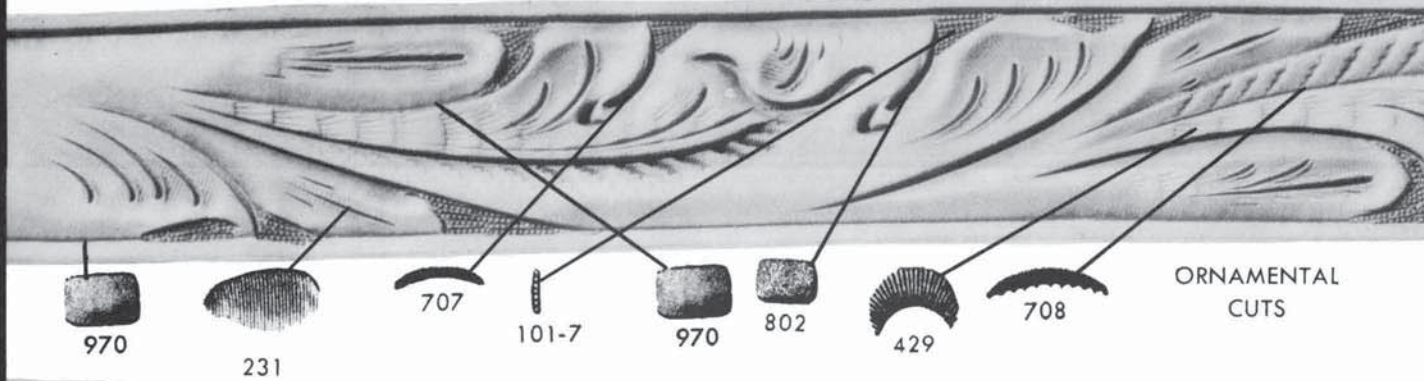
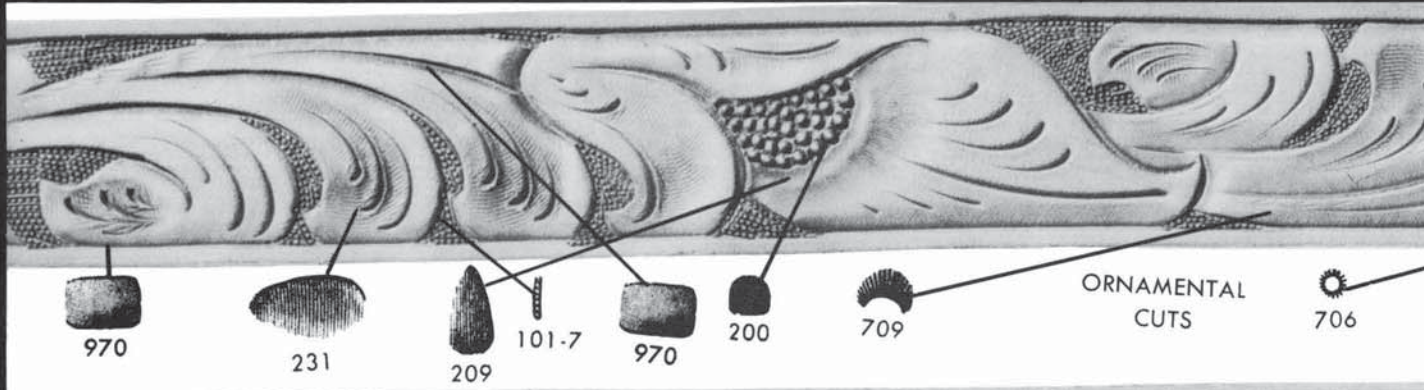
1/2" BILLET PATTERN

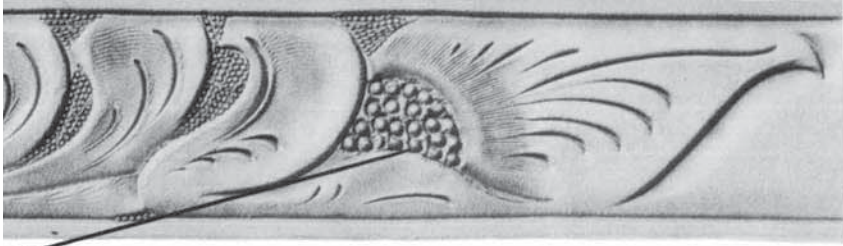
ORNAMENTAL CUTS REBEVEL border lines



-  707
-  101-7
-  970
-  200
-  429
-  708
- ORNAMENTAL
CUTS
-  710
-  706

REBEVEL border lines where DESIGN touches the border





1 1/4"

REBEVEL border
lines where DESIGN
touches the border



1 1/4"

REBEVEL border
lines where DESIGN
touches the border

710



1" BILLET PATTERN

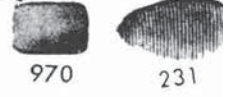
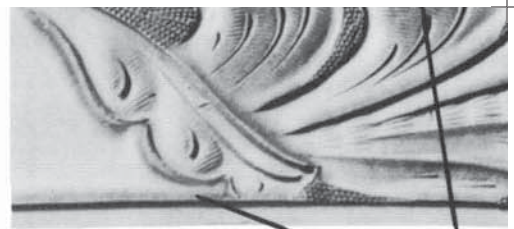
border
ere DESIGN
the border



1 1/4"



1 1/2"



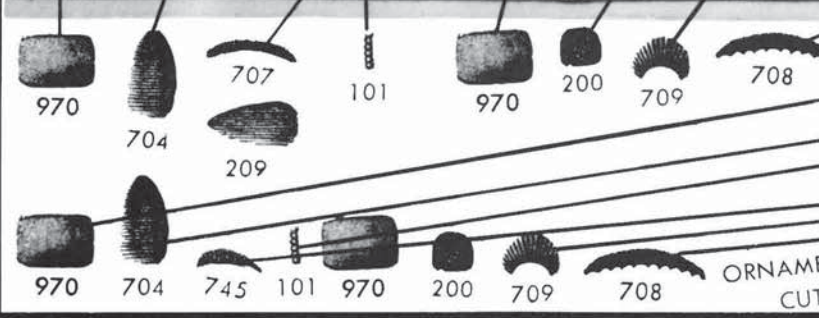
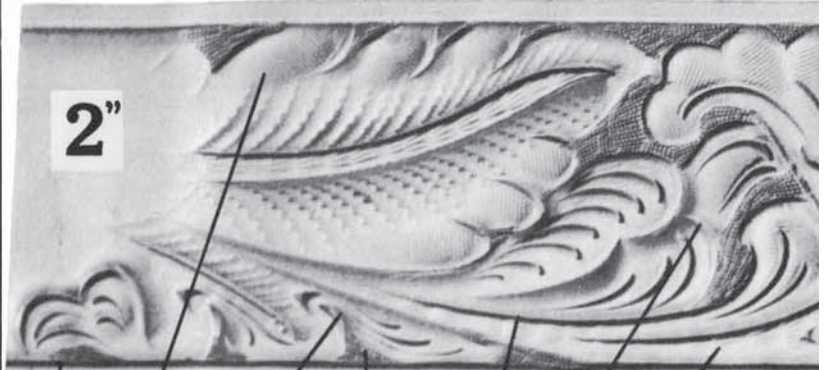
7/8"



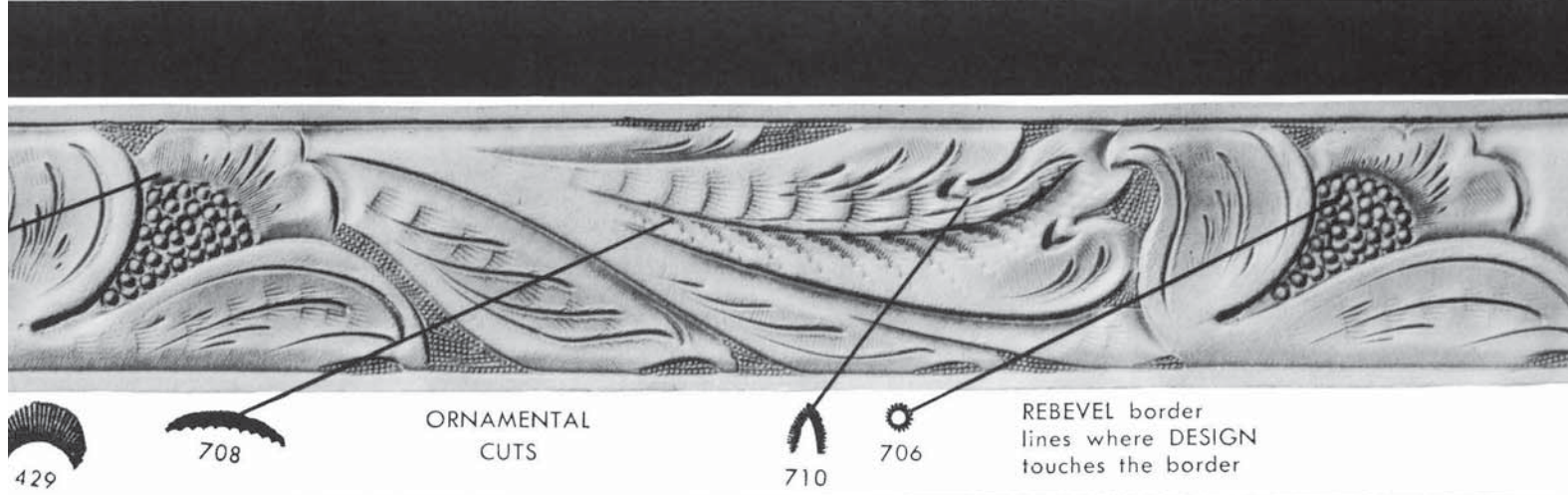
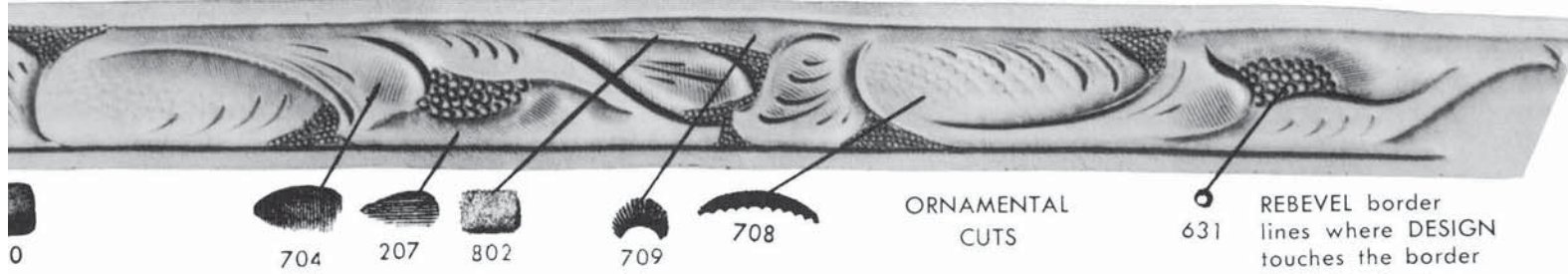
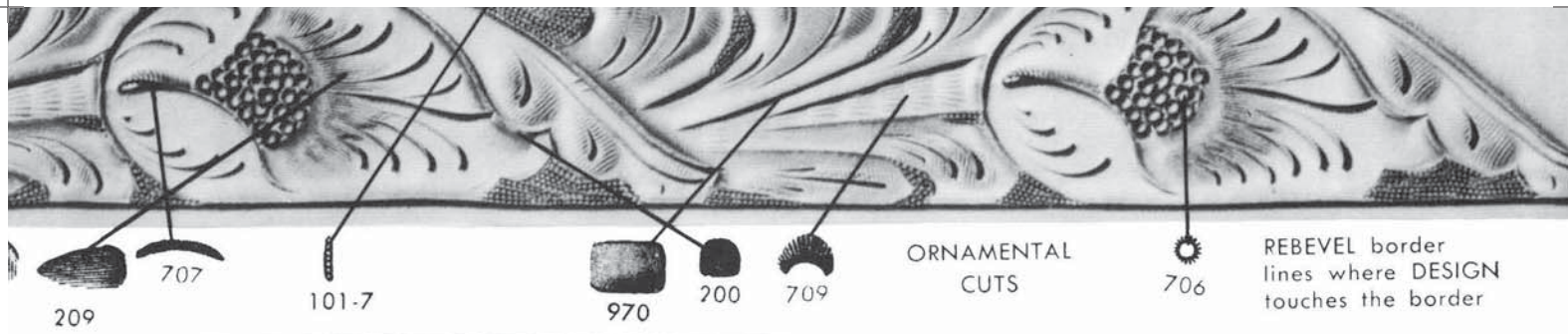
1 1/2"

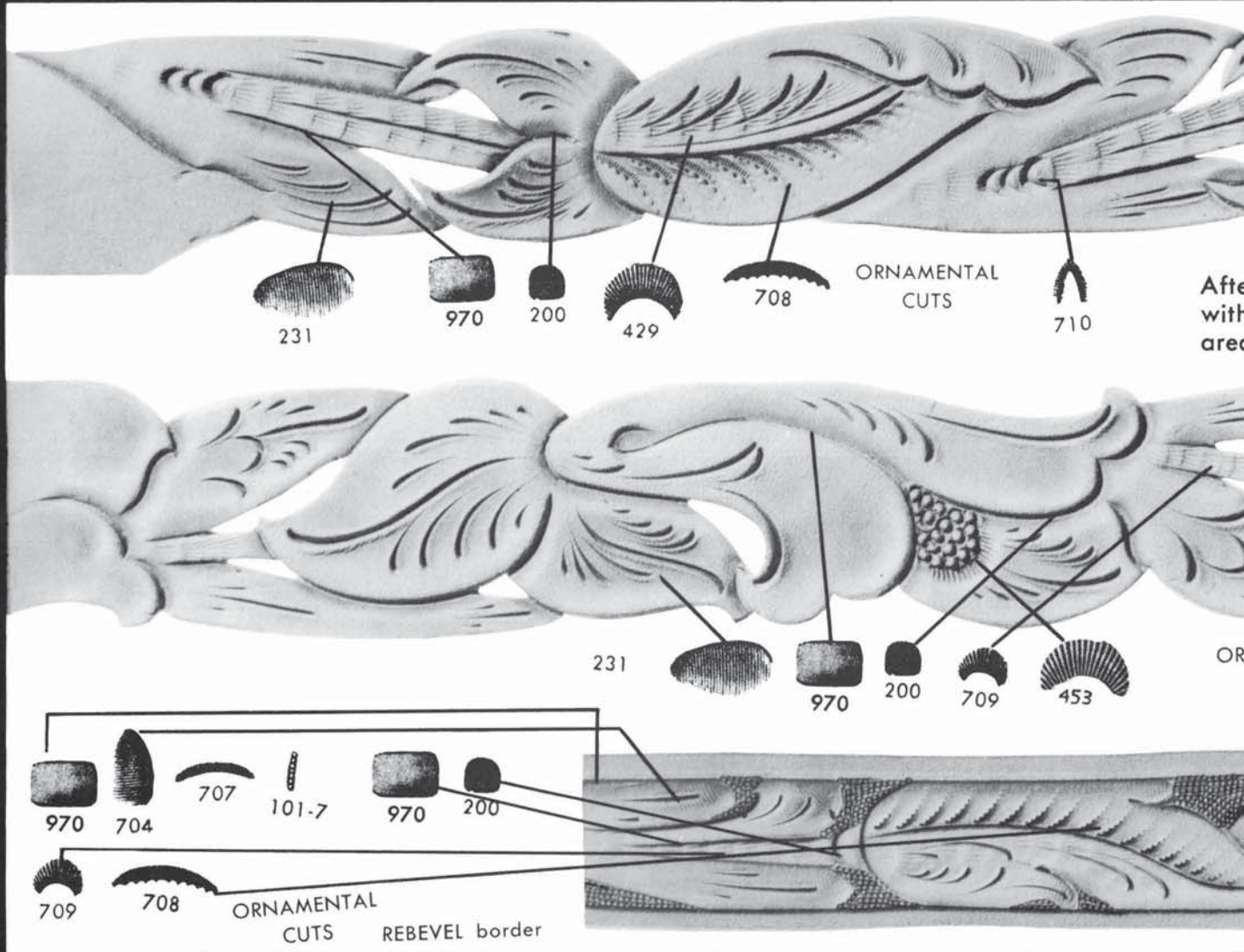
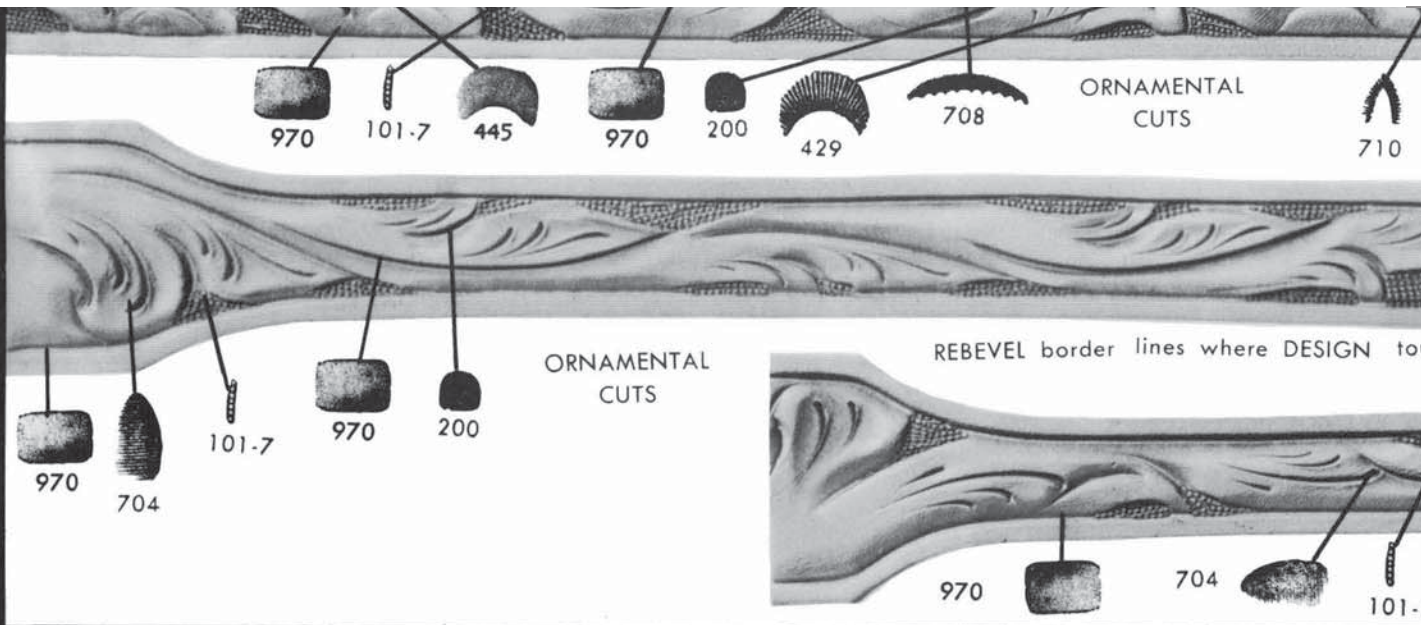


2"



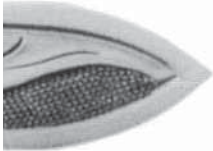
ORNAMENT CUT





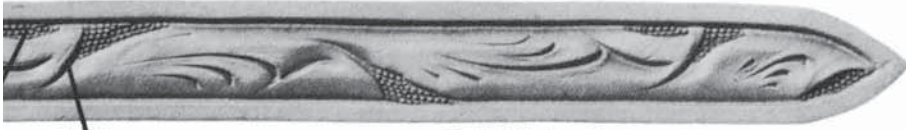
REBEVEL border
lines where DESIGN
touches the border

1 1/4"



3/4" BILLET PATTERN

touches the border



ORNAMENTAL
CUTS

REBEVEL border
lines where DESIGN
touches the border

5/8" BILLET



**1 1/4" FILIGREED BELT
CUT BELT STRIP 1 1/2"**



For the carving is completed, use J225-X-ACTO knife
No. 11 blade as shown above to cut out background
areas and outlines.



ORNAMENTAL
CUTS



**1 1/2" FILIGREED BELT
CUT BELT STRIP 1 3/4"**

