Digital Downloads

This PDF package has been put together to give you options when it comes to printing. Some PDF file downloads may contain some documents larger than an 8-1/2" x 11" image. Pages and patterns that are larger than 8½x11 have been provided in two formats:

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.
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.

Pattern PDF files are typically laid out as follows: 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 – tiled. …Etc.

Doodle Page PDF files are typically laid out as follows: Front – full sized, front – tiled, back – full sized, back – tiled (Some Doodle Pages do not have backs).

eBook PDF files contain 1 (one) full eBook. All pages in the PDF are full sized. This means that you may have to take the PDF to a print shop for certain oversized books if your home printer cannot print the larger pages.

Craftaid PDF files contain 1 (one) full Craftaid pattern or Craftaid pattern pack that has been converted into a tracing pattern. All pages in the PDF are full sized. This means that you may have to take the PDF to a print shop for certain oversized Craftaid patterns if your home printer cannot print the larger pages. *NOTE: These digitized patterns do not include any of the physical plastic templates (Craftaids) that may be mentioned, nor does the purchase of this PDF file imply a promise to receive any physical plastic templates (Craftaids).*

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

Please note: When printing on a home printer, use the settings seen on the image to the right in the Page Handling area of the Adobe Reader print dialogue box. If your printer is cutting edges off, set "Page Scaling" to "Shrink to Printable Area". This will, however, decrease the size of the pattern a very small amount.
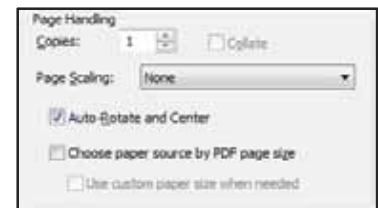
NOTE: Some patterns may reference tools, and other items no longer available.

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

www.leathercraftlibrary.com

Leathercraft Projects To-Go

New Frontier Leather
HATBAND or BELT

Plus **A Look Back Into The History Of The New Frontier "Gold Rush" Days**

OBJECTIVE: **Students will learn about the theme while creating a useful and decorative leather project. Lesson includes history and new vocabulary words. Creativity, math and dexterity skills will be exercised to design, personalize, color and then assemble the project.**

ASSEMBLE EITHER AS A HATBAND OR A BELT WITH CORD TIES

MATERIALS LIST
All Supplies Needed To Complete
12 Leather Hatband or Belt Projects:
• Pre-Punched Veg-Split Suede Leather Bands
• Cova Color® Acrylic Paints
• Brushes
• Sharpie Markers
• Cords
• Design & Color Ideas
• Stencils
• Complete Instructions

YOU WILL or
MIGHT NEED:
• Pencils For Planning Designs
• Scissors For Trimming Cord
• Additional Classroom Acrylic Paints & Brushes
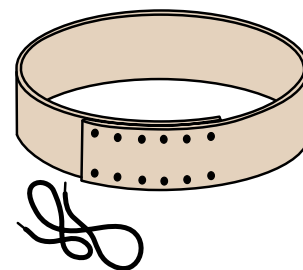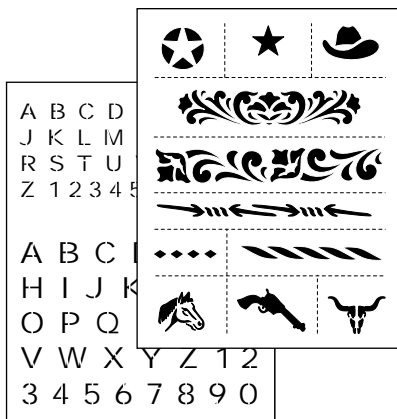• Plastic Palettes, Plates Or Wax Paper For Paints

CLASSROOM TIME:
Minimum of 3 Sessions:
  Sizing & Design = 45 minutes
  Color the Projects = 45 minutes
  Assemble the Projects = 45 minutes

#47250-01

GETTING STARTED:

SESSION 1 - Sizing & Design:

• Size the bands first. Place band around hat or head. Mark where the closest holes overlap, then with the holes still overlapped, fold the band in halt to find the center of the front. This will help when planning designs. For belts, there should be no overlap. Trim both ends evenly so the ends just meet.

• Copy blank templates (page 5), cut apart on dotted lines. Also cut stencils apart on dotted lines. Hand out along with pencils for planning designs.
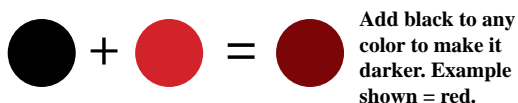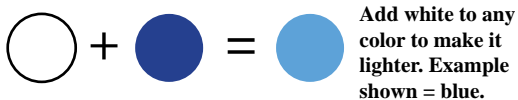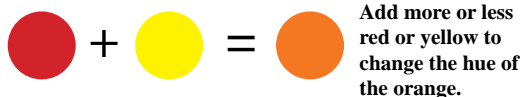
SESSION 2 - Color:

• Share Sharpie Markers, paints & brushes. Use plastic palettes, plates or wax paper for mixing paints.

(SEE PAGE 3 FOR SESSION 3)

MIXING COVA COLOR® ACRYLIC PAINTS

The primary colors (red, yellow & blue) have been supplied in this Theme Bucket. The secondary colors (orange, green & purple) can be created as shown:

🔴 + 🟡 = 🟠   Add more or less red or yellow to change the hue of the orange.

🟡 + 🔵 = 🟢   Add more or less blue or yellow to change the hue of the green.

🔵 + 🔴 = 🟣   Add more or less blue or red to change the hue of the purple.

⚪ + 🔵 = 🔵   Add white to any color to make it lighter. Example shown = blue.

⚫ + 🔴 = 🔴   Add black to any color to make it darker. Example shown = red.

Now try mixing the secondary colors together to get even more colors.

HISTORY: "The Gold Rush"

January 24, 1848 was probably a day just like any other day in late January in California, but it was also the day that James Marshall discovered gold in the area known as Sutter's Mill. With that single discovery, the history of the United States would be changed. Over the next few years, approximately 300,000 people would rush to California with big dreams of coming home rich. Some would, many would not, and even more would stay in California, resulting in California becoming a state in 1850.

Most arrived in 1849, becoming known as "Forty-niners". Life for these newcomers to the west coast was not easy. California was not yet a state. A system of government and law were not established, leading to much wild west crime. The initial gold-rush brought people mostly from within territorial California; by 1849, word had spread. People were rushing to the area from all over the world. A person could work for months and make years' worth of wages from a normal labor job. This attracted people from as far away as China, South America, and Europe. The settlement known as San Francisco boomed seemingly overnight into a burgeoning city. Schools, churches, and roads would be needed for the new population.

People could strike it rich in the first year or two with just a pan and patience. Gold-panning was the most popular way of removing gold from silt or river beds, a process that involved using water and currents to wash away the light dirt and leave behind the heavy gold flakes. Just a few years passed before California had been mostly panned out. By the mid-1850s, the gold took more advanced and organized mining efforts to access. California was the 31st state in the United States of America by then and a giant figure in the imaginations of the American people and the people of the world. It has never lost this status.

Continued ...

NOTE: When using acrylic paints on leather, be sure the project is completely dry before starting to assemble the project.

## GETTING STARTED
continued:

SESSION 3 - Assembly:
• Copy the Instructions on pages 6 & 7. Hand them out to each student along with the cords
• Practice before class and then demonstrate the steps.

ABOUT THE LEATHER:

The leather band for this project is made out of veg-split leather cut from cowhide. Both sides are rough or suede. The grain side (smooth top side) of this particular cut of leather has been removed.

This project will be decorated using acrylic paints and colored markers.

HISTORY Continued:
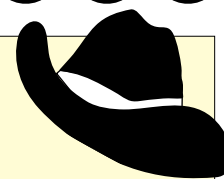
Did You Know: From the moment Christopher Columbus, as a representative of Spain, made contact with native South Americans in the early 1500s, gold was influential in the colonization of the Americas, North and South.

In 1849 some 85,000 fortune-seekers fell on California for a share of the "color". The gold rushers came in scaled-down versions of the Conestoga wagons that had been used for freighting since the early 18th century. More commonly, they journeyed in covered "emigrant wagons," and sturdy farm vehicles pulled by oxen or mules (horses were unable to endure the long haul), each loaded with thousands of pounds of food, goods and tools.

They endured the travel, the terrain, the dangers of lawlessness, lack of food and working in icy snow melt water to pan for the glint of gold.

The project for this lesson is to make a New Frontier hatband or belt out of real leather using historic stitching techniques.

VOCABULARY:

Cowhide - The hide (skin) from a mature bovine (cow).

Flesh Side - The rough (suede) underside of leather.

Grain Side - The hair side of the leather with the hair removed. This side may be tooled.

Running Stitch - A very historic lacing technique where the lace is stitched in and out of a row of holes.

Tanning - The process using tannins to change a fresh animal hide into leather.

Tannins - Yellowish substance from oak bark and other plants used to tan leather.

Veg-Split - Vegetable-Tanned leather can be split (layered) into two pieces: one with the grain (top hair side) and one with the rough surface on both sides. Veg-split is the rough surfaced layer.

Whip Stitch - A very historic lacing technique where the lace is taken over the edge of the leather and then into the next hole.

# CREATE DESIGNS USING STENCIL PATTERNS & YOUR OWN IDEAS

Here are some color & design ideas. The leather can be left its natural color with just the designs in color or paint the backgrounds and designs different colors.

COLORING HINTS:

To paint large areas or many links, mix a Cova Color "wash" by diluting the color with water. Be sure to mix enough to do the entire project or keep record of the proportions.

To make bright or light colors stand out on a darker background, paint bright or light colors first. Then fill in background around them with a darker color. Or, put a wash over the area, let dry, then come back and paint the designs in white. Let white dry completely (few minutes), then add desired colors on top of the white.
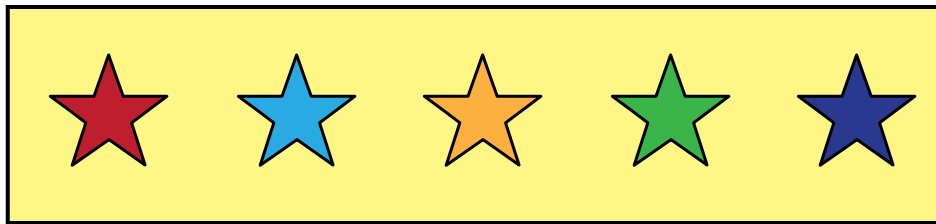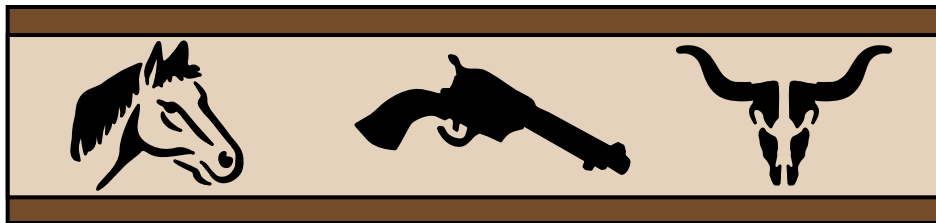
Plan Designs On Paper Before Drawing Or Using Color On The Leather

CLASSROOM EXPANSION IDEAS:

~ Study other states' histories as related to the American settlement of the West.
~ Explore the role of gold in the settling of the new world by Europeans. Contrast it with the American settlement of the West.
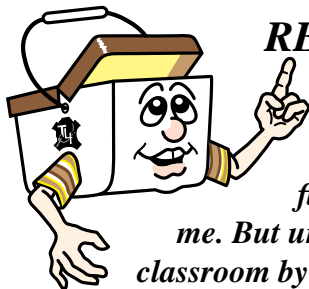
RECYCLE ME!

"I am your Theme Bucket - be sure to recycle me! I would like to end up in your closet with many of my friends. I could store art supplies, extra leather project parts, or even help you organize your files. Create a new label for me so I can help you find what is stored in me. But until it's time to recycle, I am happy to bring fun & learning into your classroom by offering you Projects To-Go from Tandy Leather Factory."

TEMPLATES FOR PLANNING DESIGNS
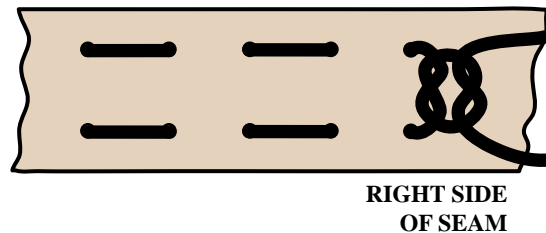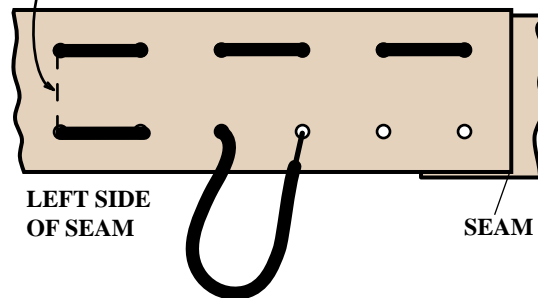*Copy, cut apart on dotted lines and hand out.*

ASSEMBLY INSTRUCTIONS:

TO DO THE RUNNING STITCH:

1) From the backside of the band, stitch out the top far left hole.

2) With the other end of the cord, stitch out the bottom far left hole. Pull cord until its center is between the top and bottom far left holes.

3) With the top cord, stitch in and out through the next holes. When you come to the overlap (seam), stitch through appropriate aligned holes and continue stitching to the last hole.

4) With the bottom cord, stitch in and out through next holes. Continue to last hole.

5) At the last holes, cord ends will either be on the top or backside of band. Tie ends in a knot. Trim off excess cord.

START HERE: PULL CORD UNTIL CORD CENTER IS BETWEEN THESE FAR LEFT TWO HOLES.

LEFT SIDE OF SEAM

SEAM

RIGHT SIDE OF SEAM

TO DO THE WHIP STITCH:

1) From the backside of the band, stitch out the top far left hole.

2) With the other end of the cord, stitch out the bottom far left hole. Pull cord until its center is between the top and bottom far left holes.

3) With the top cord, stitch over the edge and through the next hole. When you come to the overlap (seam), stitch through appropriate aligned holes and continue stitching to the last hole.

4) With the bottom cord, stitch over edge and through next hole. Continue to last hole.

5) At the last holes, cord ends will either be on the top or backside of band. Tie ends in a knot. Trim off excess cord.

START HERE: PULL CORD UNTIL CORD CENTER IS BETWEEN THESE FAR LEFT TWO HOLES.

LEFT SIDE OF SEAM

SEAM

RIGHT SIDE OF SEAM
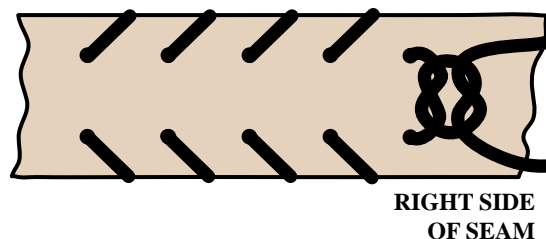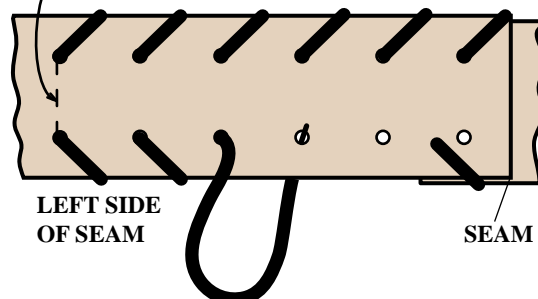
TO DO A CROSS (X) STITCH ~
## See Next Page

STITCHING HINT:
Always keep lace flat when stitching. Avoid twisting.

# ASSEMBLY INSTRUCTIONS Continued

TO DO A CROSS (X) STITCH:

1) From the backside of the band, stitch out the top far left hole. Pull cord until its center is at the hole.

2) With the other end of the cord, stitch out the bottom far left hole. Pull cord until its center is between the top and bottom far left holes.

3) With the top cord, stitch diagonally down through the second hole on the bottom row. Then stitch diagonally up & out the third hole on the top row. Continue stitching. When you come to the overlap (seam), stitch through appropriate aligned holes and then continue stitching to the last hole.

4) With the bottom cord, stitch diagonally up through the second hole on the top row. Then stitch diagonally down & out the third hole on the bottom row. Continue stitching diagonally to the last hole.

5) At the last holes, cord ends will either be on the top or backside of band. Tie ends in a knot. Trim cord.

START HERE: PULL CORD UNTIL CORD CENTER IS BETWEEN THESE FAR LEFT TWO HOLES.
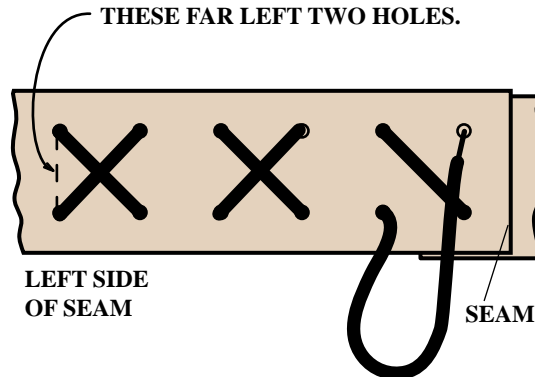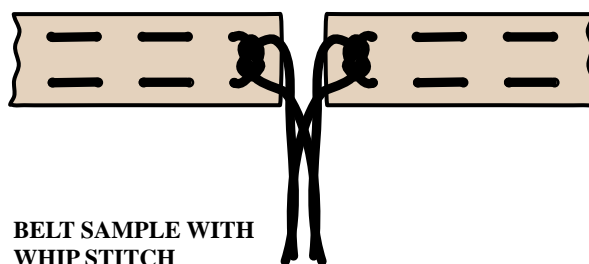
LEFT SIDE OF SEAM
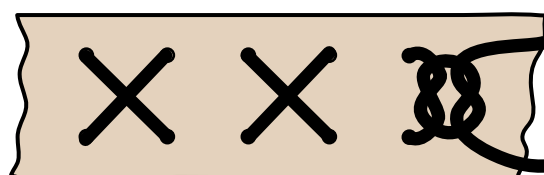
SEAM

RIGHT SIDE OF SEAM

TO MAKE A BELT:

1) To size the belt: Wrap the band around waist. It is not necessary that then ends of the band touch. If they overlap, they must be trimmed back until the ends just meet. Be sure to trim both ends evenly. NOTE: Don't allow a hole to be right on the edge. Trim off the hole.

2) Use two cords, one for each end of the band.

3) Select one of the 3 stitching designs (shown on page 6 or above).

4) Follow the stitching instructions starting on the left side of the band. Stitch to the band end and stop.

5) Do not cut the cords. Instead, tie cord ends together in a knot and let the cord ends dangle.

6) Repeat the same stitching instructions on the other end of the band, starting at the far right holes, stitching to the end of the band.

7) At the end, tie cord ends together in a knot.

8) Wrap belt around waist and tie dangling cord ends in a bow or a loose knot.

BELT SAMPLE WITH CROSS-STITCH
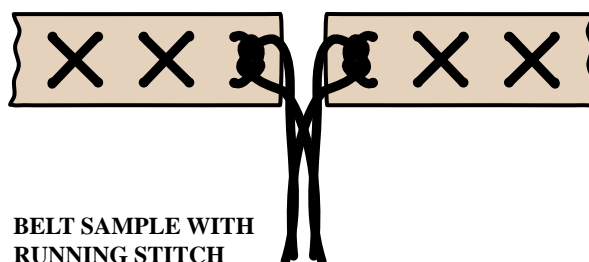
BELT SAMPLE WITH RUNNING STITCH

BELT SAMPLE WITH WHIP STITCH