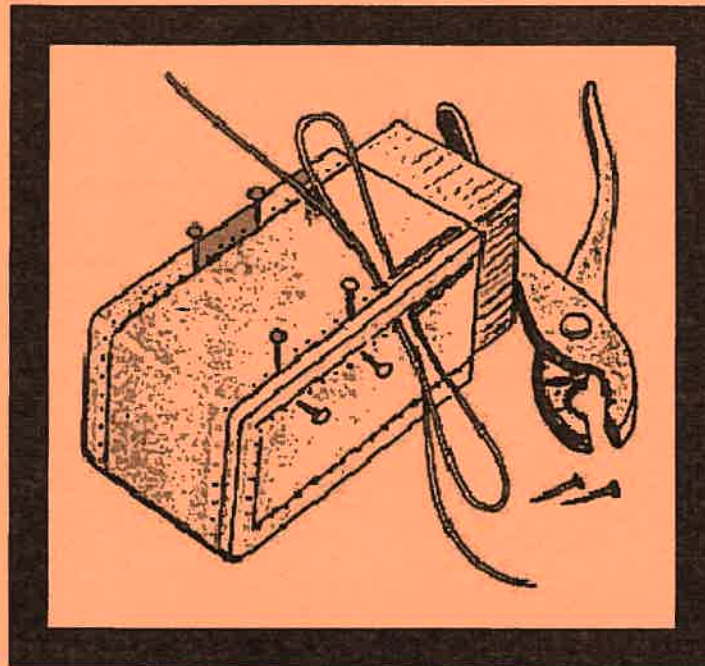


Colorado  
State  
University

Extension

MG2008  
Member's Manual



4-H Leathercraft  
Units 8-10

4-H LEATHERCRAFT

TABLE OF CONTENTS

Objectives of all units in this project include helping youth:

- Learn leathercraft skills.
- Appreciate the natural beauty and usefulness of leather.
- Learn the principles of good design.
- Become creative and original.
- Learn to strive for quality in craftsmanship.

The units offered in the 4-H Leathercraft series include:

Book 1

(Members may enroll in either or both units.)

- Unit 1 Introduction to Leathercraft
- Unit 2 Beginning Leather Carving

Book 2

(Members may enroll in one or more units. It is recommended that unit 3 be taken before units 4 through 7. Units 4 through 10 may be taken in any order. All units may be repeated as long as new skills are learned each time.)

- Unit 3 Intermediate Leather Carving (lining, inverted carving, background dyeing)
- Unit 4 Advanced Leather Carving (embossing, filigree, figure carving)
- Unit 5 Coloring and Shading
- Unit 6 Pictorial Carving
- Unit 7 Making and Rebuilding Saddles

Book 3

(Projects may be taken without previous leathercraft experience.)

- Unit 8 Creative Stamping
- Unit 9 Constructing, Braiding and Sculpting Untooled Leather
- Unit 10 Sewing Leather

	Page
<b>Unit 8</b>	
Introduction . . . . .	1
Select or Design A Pattern . . . . .	2
Case the Leather . . . . .	4
Mark the Leather . . . . .	4
Basket Weave . . . . .	5
Dyeing . . . . .	5
Finishing the Article . . . . .	6
<b>Unit 9</b>	
Introduction . . . . .	7
Expanded Leather . . . . .	8
Braiding . . . . .	9
Leather Sculpture . . . . .	11
Collages and Other Art Forms . . . . .	12
<b>Unit 10</b>	
Introduction . . . . .	13
Equipment and Supplies . . . . .	14
Selecting Patterns and Leather . . . . .	15
Cutting and Sewing . . . . .	16
References and Resources . . . . .	19

ACKNOWLEDGEMENTS

Appreciation is expressed to the following for their helpful suggestions in evaluating and updating this series of leathercraft units: Mrs. Jean Steinhoff and Mr. Don Olander, Larimer County; Mrs. Elsie Rewerts, Logan County; Mrs. Kay Orton, Mesa County; Mr. Steve Cramer, Logan County; Mr. Bill Huntley, Adams County; Mr. Maurie Paul, Jefferson County; Mr. Jason Skillingberg and Mr. Ron Vallejos, formerly with Tandy Leather Company.

Special appreciation is expressed to Tandy Leather Company for permission to use illustrations from their publications and to Joanne Burney, Robin Nielson and Vicki Mayea for their artwork used in the manuals.



Issued in furtherance of Cooperative Extension work, Acts of May 8 and June 30, 1914, in cooperation with the U.S. Department of Agriculture, Kenneth R. Bolen, director of Cooperative Extension, Colorado State University, Fort Collins, Colorado. Cooperative Extension programs are available to all without discrimination. To simplify technical terminology, trade names of products and equipment occasionally will be used. No endorsement of products named is intended nor is criticism implied of products not mentioned.

# UNIT 8

## CREATIVE STAMPING

---

### INTRODUCTION

---

Members may enroll in this unit without having any previous leathercraft experience.

#### THINGS YOU SHOULD LEARN

To create designs using stamping tools.  
To use color effectively on stamped patterns. (Optional)

#### TOOLS YOU WILL USE

Stamping tools as determined by the design you select.

Add to your reference library as desired. See page 19 for suggested references.

#### WHAT YOU SHOULD DO THIS YEAR

Participate in your 4-H club meetings.

Learn to:

Develop a pattern using stamping tools.

Create balance in design and color.

Apply color effectively to stamped designs.

Tool two or more articles or a matching set using creative stamping.

You may color and/or dye your articles if you wish.

Share information learned through talks, demonstrations and displays.

Keep a record of project costs and experiences.

Evaluate your progress with your leader.

Exhibit the following:

- A. One completed article or matching set using creative stamping.
- B. Completed record.

Label the article or set with name, address, age and county. Be sure the same information is also on the front of your record.

#### EVALUATE YOUR WORK

Use the following check list to be sure you have completed the goals for this unit.

Yes

1. Record Book
  - a. Attended club meetings.
  - b. Gave a demonstration or talk.
  - c. Completed the record.
  - d. Listed skills which were developed.
  - e. Gave information on two completed articles or a matching set using creative stamping.
2. One Completed Exhibit Article or Set
  - a. Shows good balance of design and/or color.
  - b. Shows good quality workmanship.
  - c. Uses creative stamping.
  - d. Designs are appropriate for size and shape of article.



---

---

## SELECT OR DESIGN A PATTERN

---

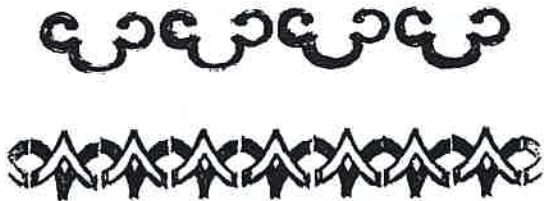
---

There are several books available with stamping patterns in them. Some are listed on page 19.

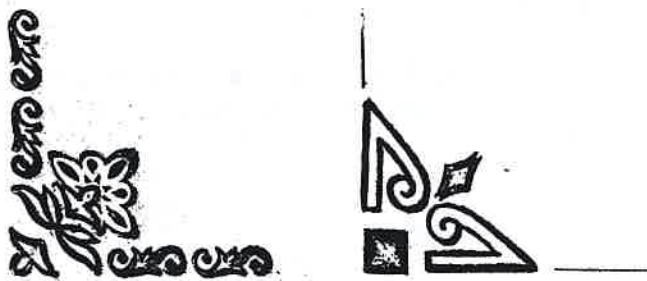
Design is very important in this unit. Always plan a design which follows the lines of the article.

Study your tools. Do you already have some which could be used in a stamped pattern? Do you need to select new ones for this purpose?

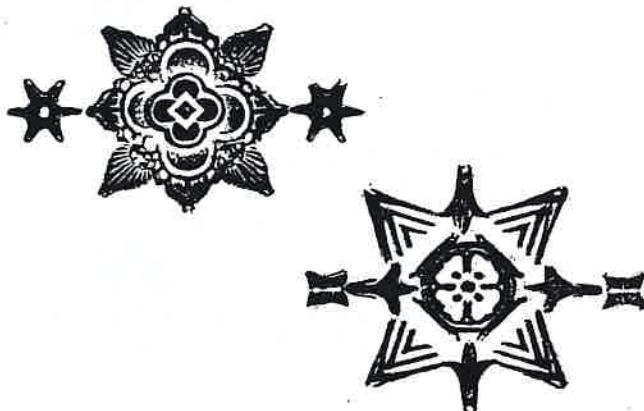
Some stamps make you think of a border



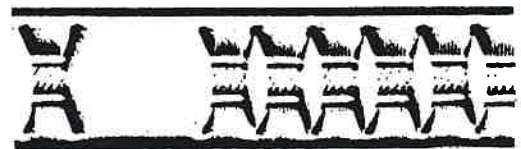
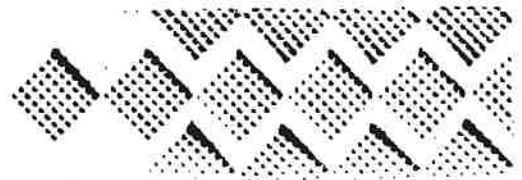
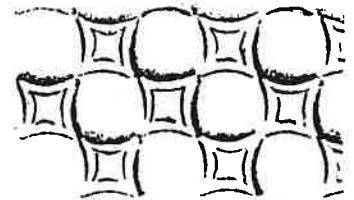
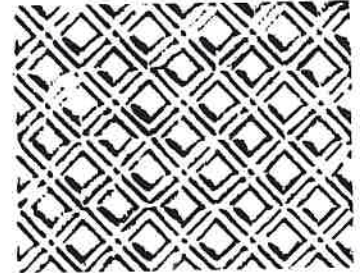
or a corner or zig-zag pattern.



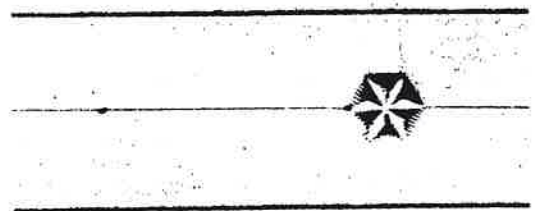
Some shapes combine nicely into circular shapes for the center of belts, coasters, etc.



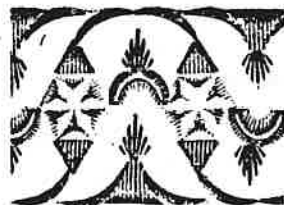
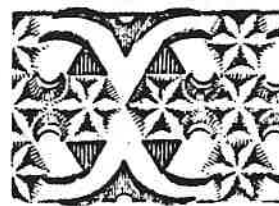
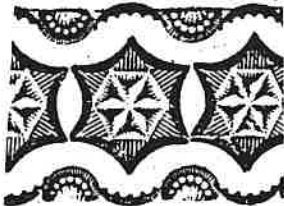
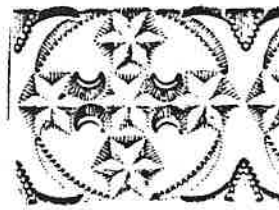
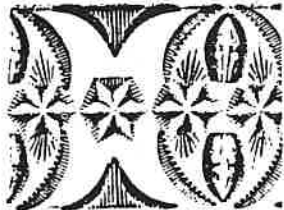
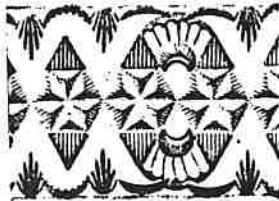
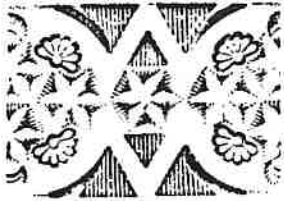
You may want to use one stamp for the entire area.



Or, select one stamp,

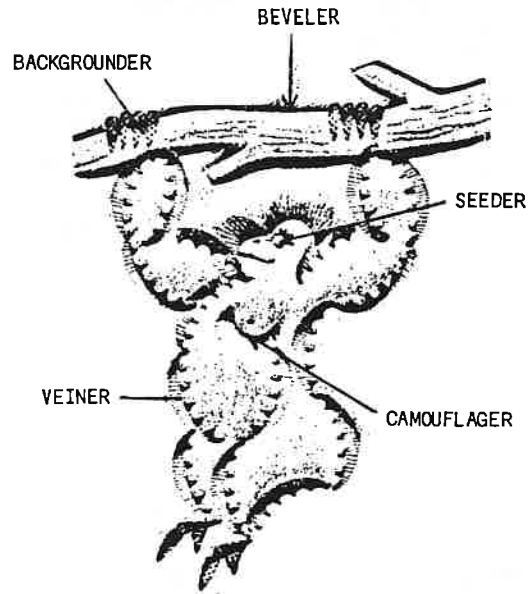


then add until you get the design you want.

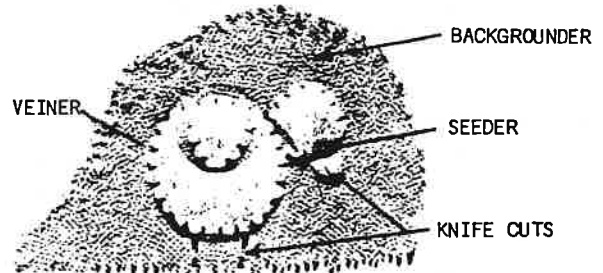


Or, use basic tools to create figures, flowers and leaves. Often a few swivel knife cuts are necessary in these creative designs.

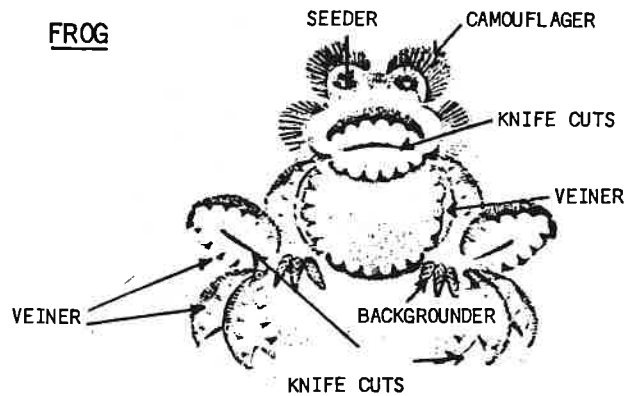
GORILLA



SHEEP



FROG



---

---

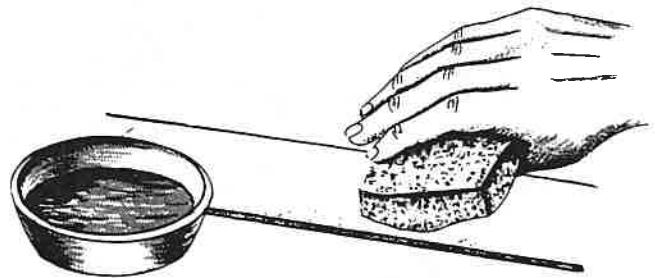
## CASE THE LEATHER

---

---

Casing is a term used to describe the application of moisture to leather so tool impressions can be stamped into the leather surface.

Rub a damp (not wet) sponge over the flesh side (rough side) of the leather as evenly as possible. Then turn the leather over and dampen the grain side (tooling surface). Water will darken the leather.



The article will be ready to stamp and scribe (mark guide lines) when the moisture dries from the surface and the leather returns to its natural color.

---

---

## MARK THE LEATHER

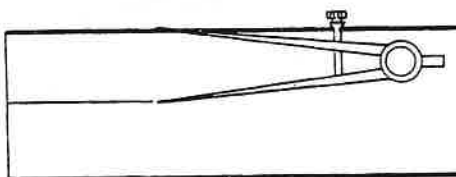
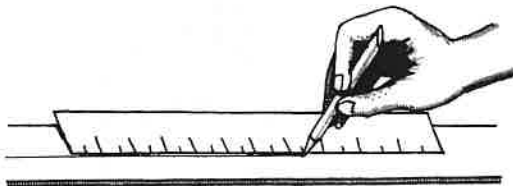
---

---

Mark and practice your design on a piece of scrap leather so you can double check size of the stamps and how they will combine into the final design. This is especially important in stamping geometric designs.

Do all marking on surface of leather. You can make lines heavy and have them as part of the design, or as light as possible so they will not show on the finished article.

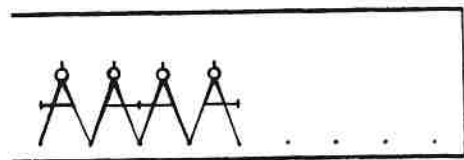
A straight edge or wing dividers should be used to mark the center line. Keep dividers at a low angle to leather and use very little pressure.



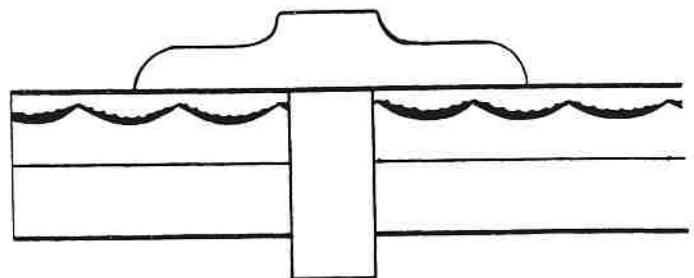
Make border lines the same way. These lines usually should be heavier than the center line.

A ruler or wing divider should also be used to mark spacing at the border and on center line. Mark the spacing on only one guide line at this time.

Set wing dividers for the desired measurement and walk down the line.



Layout dots should be squared across to the opposite border or center line after first layout line has been tooled. This will make them symmetrical.



---

---

## BASKET WEAVE

---

---

The basket weave is frequently used to tool an area within borders such as a belt or strap.

Cut and bevel inside border lines.

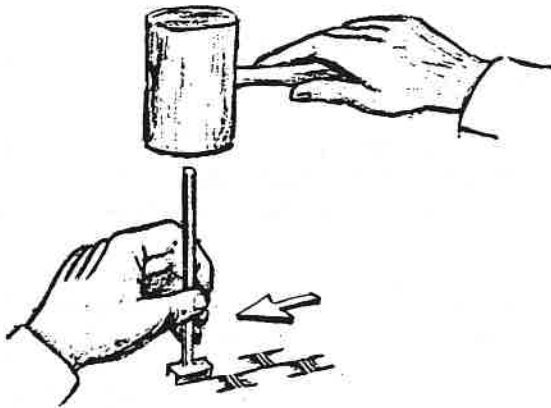
Mark a light guideline either parallel or diagonal to the border lines.

Stamp the first impression above the line as shown.



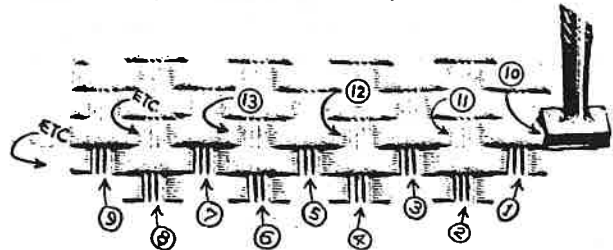
Hold the tools straight up and down and strike sharply with a mallet.

Stamp the second impression below the line. Slightly overlap ends of each tool impression. Stamp from right to left (unless left-handed) for better visibility.



Large tools must be held against the leather tightly to keep the tool from bouncing and making a double image. Large tools must also be struck harder for a good impression. Smaller tools must not be hit very hard. Experiment on a practice piece.

Continue stamping from right to left until upper area is completed.



After completing the upper part of the pattern, turn leather and complete the lower part.

The tool may be tipped for a partial impression when near the border.

---

---

## DYEING

---

---

Dyeing may be more difficult on stamped patterns than on carved patterns because many of the areas are small.

Techniques taught in units 3 and 5, such as antiqueing or block dyeing may be used to produce interesting effects.

Felt tip pens (water resistant type) may be used for coloring small stamped areas. They can be used with a greater degree of skill than fine paint brushes and cannot be spilled.

---

---

## FINISHING THE ARTICLE

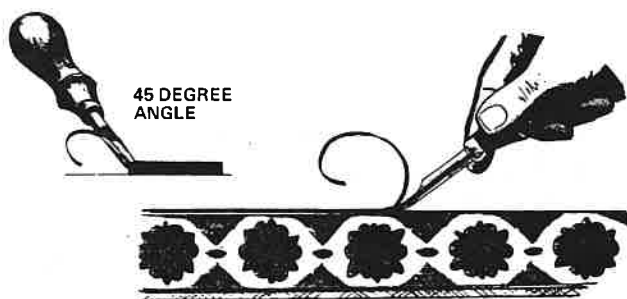
---

---

### EDGE BEVELING

The edges of most unlaced articles may need to be rounded for a more professional appearance. Both the grain side and the rough or flesh side should, therefore, be edge beveled.

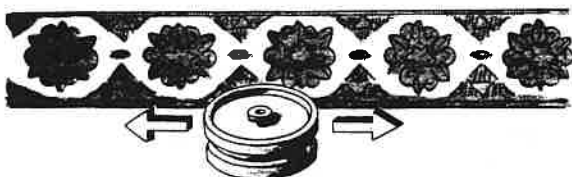
For best results, hold the work flat on working surface with free hand. Hold the edge beveler at a 45 degree angle to the edge of the article and with firm pressure push the tool forward. A good bevel is indicated by one continuous "string" of leather from the beveled edge.



### Burnishing the Edge

Burnishing the edges adds to the "finished look" of leather articles which are not laced.

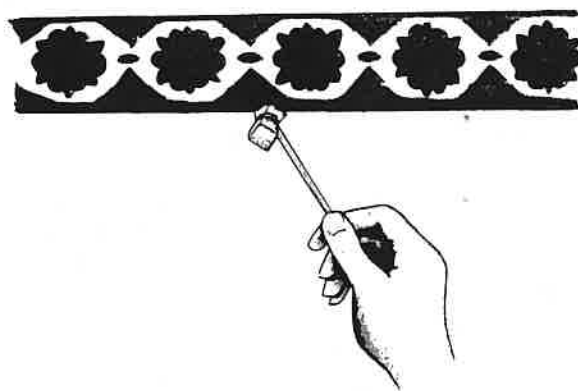
Moisten the beveled edges of the article with a sponge. Rub the circle edge slicker briskly back and forth along the edge, while holding work firmly on the edge of the table. With proper use and a lot of rubbing, the edge should become glass smooth.



### APPLYING EDGE COAT

Edge coat can be used to color the burnished edge of the leather.

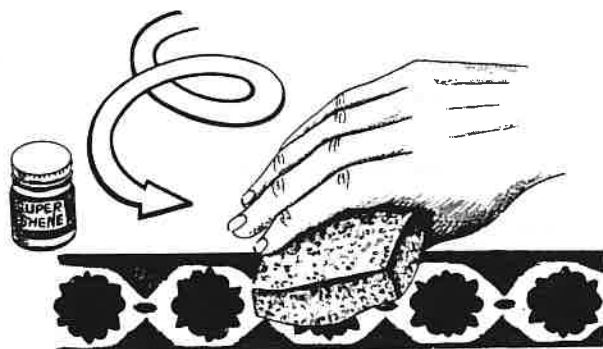
Dip a felt dauber in edge coat and pull along the edge of the strap, belt, etc., holding the article firmly with free hand. Be very careful not to get edge coat on the stamped surface of the article.



### APPLYING FINISH

A finish should be applied to a leather article to protect the surface and preserve the appearance of the leather.

Put finish on using a damp sponge or piece of wool, or as recommended in directions. Wipe on the stamped surface of the article with a circular motion. Coat the entire surface and allow to dry. Apply a second coat.





# UNIT 9

## CONSTRUCTING, BRAIDING AND SCULPTING UNTOOLED LEATHER

---

### INTRODUCTION

---

Members may enroll in this unit without having any previous leathercraft experience. This unit allows definite possibilities for abstract design with leather.

#### THINGS YOU SHOULD LEARN

To manipulate leather by lacing, braiding, expanding, sculpting or other techniques which include little or no decorative tooling and no sewing.

#### TOOLS YOU WILL USE

The tools will vary with the article made.

Secure good reference books and study them thoroughly before beginning work on your articles. See page 19 for suggested references.

#### WHAT YOU SHOULD DO THIS YEAR

Participate in your 4-H club meetings. Study about different ways in which leather is used, not including tooling or sewing. This may include construction by:

- Lacing
- Braiding
- Expanding
- Sculpting
- Making collages, etc.

Make two or more articles using a non-tooled (little or no decorative tooling) and non-sewn technique.

Share information learned through talks, demonstrations and displays.

Keep a record of project costs and experiences.

Evaluate your progress with your leader. Exhibit the following:

- A. One article or matching set using non-tooled (minimal tooling required for effect is acceptable) and non-sewn leather-working techniques.
- B. Completed record.

Label exhibit with your name, age, address and county. Be sure the same information appears on the front of your record.

#### EVALUATE YOUR WORK

Use the following check list to be sure you have completed the goals for this unit:

Yes

1. Record Book
  - a. Attended club meetings.
  - b. Gave a demonstration or talk.
  - c. Completed the record book.
  - d. Listed skills which were developed.
  - e. Gave information about one completed article.
2. One Completed Exhibit Article
  - a. Shows good quality workmanship.
  - b. Articles are appropriate for the purpose for which they will be used.

---

---

## EXPANDED LEATHER

---

---

Expanding leather is the process of cutting flat pieces so they can be pulled out into unique shapes.

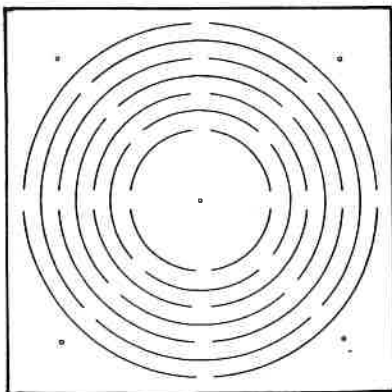
A circular shape is illustrated. This can be used as a candle holder, hanging planter, or to form the crown of a hat. You can probably think of many other uses.

### Materials Needed:

Heavy vegetable tanned leather  
Sharp knife for cutting leather  
Awl or similar pointed object  
No. 1 and No. 3 round drive punches  
Leather dyes and/or finishes of your choice  
Board for protecting table surface while punching and cutting leather

### Instructions

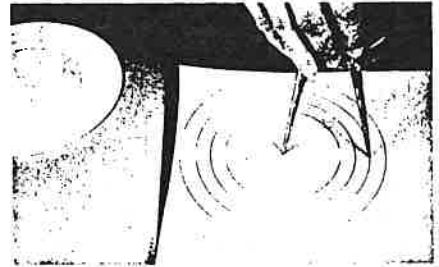
1. Make paper pattern of article.



2. Transfer pattern to dampened leather with point of modeling tool, awl or nail. Mark lines and locations of holes to be punched.



3. A saddler's compass or ruler may be used on leather to assure greater accuracy of parallel lines.



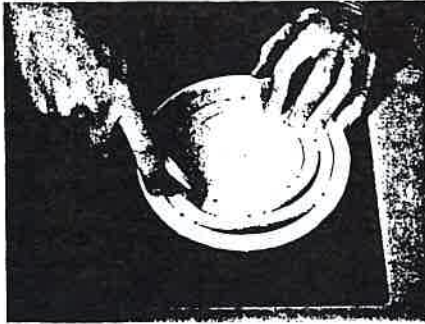
4. Punch holes at end of lines with No. 1 drive punch. This makes the leather less likely to tear at ends of cuts and also assures smoother, more accurate ending of the cuts. Make holes for leather thongs with a No. 3 punch.



5. Carefully cut out the article with a sharp knife.



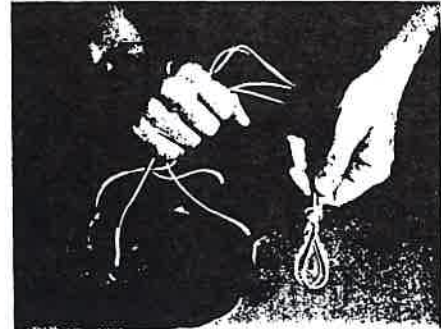
6. Cut the parallel lines. Be careful not to cut past the holes.



7. Apply dye or antique finish to flesh side, grain side and edges.
8. While the leather is still damp, shape the article over a can, bottle or other form and let dry.



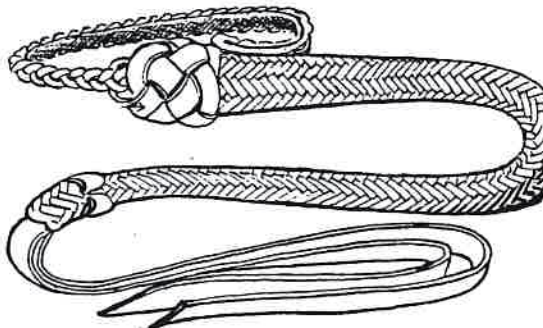
9. If hangers are required, tie leather thongs in holes punched in outer ring. Insert ends of thongs through from flesh side to grain side then tie an overhand knot. The thongs may be tied together with an overhand knot.



## BRAIDING

Braiding may be used on belts, bracelets, watch bands, earrings, bridles, reins, headstalls, riding crops, quirts and bull whips.

Braiding may be flat, round or square; used in knots, applique or edge lacings. It may be simple or complicated.



Select a pattern and follow the instructions carefully. References for braided articles may be found on page 19.

### Mystery Belt

The Mystery Belt which is closed at both ends, yet braided in the middle might be interesting to make. Remember that braiding shortens a belt, so allow extra length.

Leather Weight

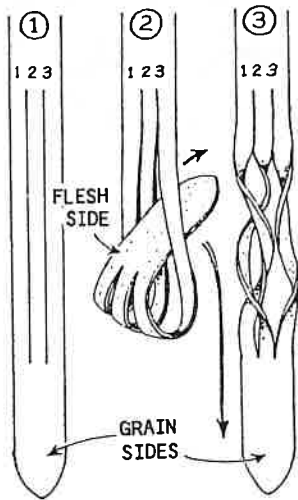
4/5 oz.  
Heavier

Extra Allowance  
per 12" Braiding

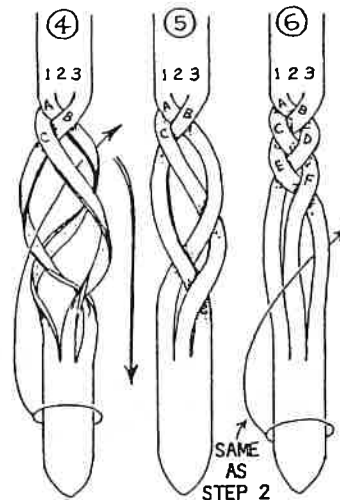
1 inch  
2 inches or more

Cut three equal dead-end slits in the center of belt. Do not punch buckle tongue slots or holes until belt is braided. The braiding will look better if edges of the strands are beveled. (See instructions page 6, unit 8.)

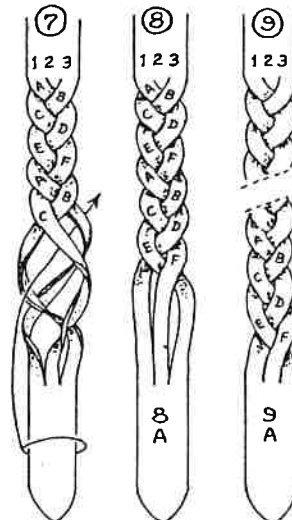
1. Clamp the end of belt to bench.
2. Pass end through slit separating strands 2 and 3.
3. Pull all the way through with end down.



4. Cross strand 1 over 2, 3 over 1, then 2 over 3. This forms braids A, B and C. Now pass end below point C between strands 2 and 3.
5. Pull all the way down. This eliminates all twists in the strands.
6. Continue braiding, forming D, E and F. This now completes the cycle. All strands are straight. Start the cycle over again with step 2. Pass the end between strands F and E. Pull down as in step 3.



7. Braid another A, B and C and pass end through as in step 4. Pull down as in step 5.
8. Braid another D, E and F. Continue the cycles until you have finished. Make slits longer, if necessary, to complete the cycle.
9. The last braids will not be as tight. Clamp this end to bench and begin tightening the last braids, gaining slack from the others.



---

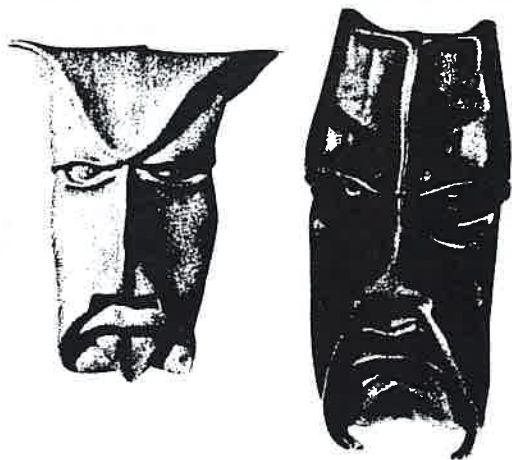
---

## LEATHER SCULPTURE

---

---

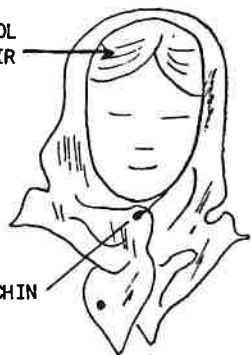
Leather can be sculpted (shaped) into interesting forms when it is moist and pliable. Instructions may be found for everything from boats to birds, from



masks to 3-dimensional figures shaped over modeling materials.

USE MODELING TOOL  
FOR HAIR

NAIL SCARF AT CHIN



Always use oak tanned leather in sculpting. Water will penetrate this leather quickly, making folding and shaping easy and it retains the shape after it dries.

The weight of leather selected should be determined by the amount of folding and shaping to be done.

1 1/2 to 2 ounce oak tanned leather is used for shaping small items over modeling materials.

3 to 5 ounce oak tanned leather is used for masks, etc., where deep, sharp folds are used.

Heavier leather may be used when there is less folding and contouring.

The proper moisture content for shaping and folding is the same as for carving. Apply water to leather with sponge or spray device. Apply to grain and flesh sides of leather so moisture penetrates all fibers. Allow leather to dry until most surface moisture has evaporated, but inner fibers should still be moist. Shape the leather with your hands.

If you wish to change the shape of a piece of sculpture, simply dampen again and reshape as desired.

After the piece has dried, lightly moisten areas on which you wish to add details. These may be added with the modeling tool.



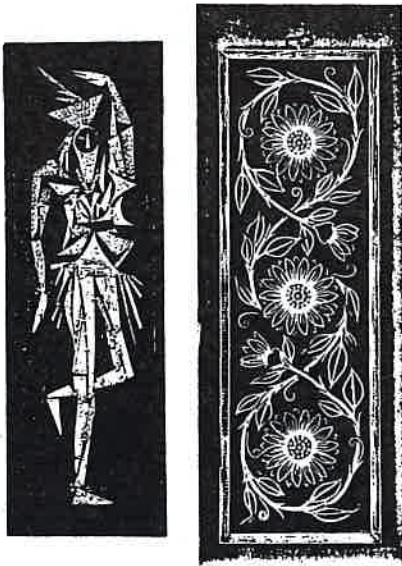
---

---

## COLLAGES AND OTHER ART FORMS

---

---



Collages can be made by glueing pieces of leather on a panel made of plywood, masonite or heavy cardboard. The background can be painted with acrylic paint, if desired, but be sure it is thoroughly dried before applying leather pieces.

Cut leather of desired shapes -- geometric, abstract, flowers, fish, etc. Arrange the pieces on the background; then glue with transparent white resin glue. Apply glue to the flesh side of leather and press into place.

# UNIT 10

## SEWING LEATHER

---

### INTRODUCTION

---

Members may enroll in this unit without having any previous leathercraft experience.

#### THINGS YOU SHOULD LEARN

Sewing and/or assembling techniques with leather.  
To make sewn leather articles and/or garments.

#### TOOLS YOU WILL USE

A sewing machine may be needed. Other tools will vary with the item.

Add books to your reference library which will be helpful in this unit. Some references are listed on page 20.

#### WHAT YOU SHOULD DO THIS YEAR

Participate in your 4-H club meetings. Practice skills required for construction of leather articles or garments. Learn more about:  
Selecting patterns for leather construction.  
Selecting leather for sewing (hand or machine) items.  
Construction techniques for leather.  
Make two or more items using sewing techniques. This may include garments, footwear, various cases, furniture, etc.  
Share information learned through talks, demonstrations and displays.  
Keep a record of project costs and experiences.

Exhibit the following:

- A. One completed article or garment made by sewing leather.
- B. Completed Record.

Label each exhibit with name, address, age and county. Be sure the same information appears on the front of your record.

#### EVALUATE YOUR WORK

Use the following check list to be sure you have completed the goals for this unit.

Yes

1. Record Book
  - \_\_\_ a. Attended club meetings.
  - \_\_\_ b. Gave a demonstration or talk.
  - \_\_\_ c. Completed the record book.
  - \_\_\_ d. Listed skills which were developed.
  - \_\_\_ e. Completed two articles or garments using sewing techniques.
2. One Completed Exhibit Article
  - \_\_\_ a. Shows good balance of design and/or color.
  - \_\_\_ b. Shows good quality workmanship.
  - \_\_\_ c. Leather and patterns are appropriate for leather construction.

---

---

## EQUIPMENT AND SUPPLIES

---

---

A few special pieces of equipment are necessary for achieving professional looking leather articles constructed by sewing (hand or machine).

Good instruction books on sewing leather should be consulted.

Triangular pointed sewing machine needle.

The triangular shaped point cuts cleanly for stitching without punching or tearing. Sheer suedes and soft leathers require a #11 needle; use #14 for medium-weight suede and leather and #16 for heavy cowhide.

Harness needle with a blunted point and diamond awl or a 3-cornered glover's needle for hand sewing.

Beeswax. Pull thread for hand sewing across beeswax to give it extra strength, prevent tangling and enable the thread to slip through the leather more easily.

Thread. Machine stitch with cotton wrapped polyester core thread. Five cord linen thread is good for general hand stitching.

Thimble. Special thimbles with an attached gripper mechanism are available to aid in pushing and pulling a needle through double thicknesses of leather.

Rubber cement or leather cement. These special cements are used to hold hems, facings and seam allowances in place. They remain flexible and will not crack or become brittle. Cements can stain leather, especially suedes, so care is necessary during application. Test on a scrap first. Excess rubber cement can often be removed with a glue ball. To make a glue ball, allow some rubber cement to dry, roll into a ball and use like an eraser.

Brown paper. Brown paper may be used for cutting pattern pieces.

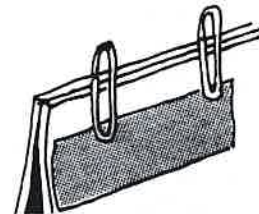
Mallet. A leather mallet is used to flatten seams, hems and darts. Make your own mallet by covering one end of a croquet mallet or hammer with several layers of leather.

Punch pliers. This tool is used to cut an eyelet hole for eyelet application, decorative lacing or keyhole buttonholes. An awl, hole punch or eyelet punch also may be used.

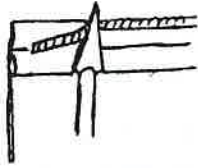
Mending tape. Iron-on mending tape is helpful for reinforcing weak spots in the leather. This tape remains in place permanently.

Tape. Tape is used to hold pattern pieces in place and for marking and basting. Try masking tape, transparent tape and hairsetting tape to see which type works best. Tape can take the nap off suede or mar the surface of smooth leather. Always apply lightly and remove tape with care. Do not leave tape on leather any longer than absolutely necessary.

Paper clips. Paper clips may be used to baste seams. Push clip only part of the way over the seam allowance. The straight end of a clip is sharp and can mar the leather.



Knife or razor blade. A beveled skiving knife or single edged razor blade in



a holder may be needed to skive seams for reduction of bulk or to obtain a consistent thickness where leather will overlap.

Twill tape or seam tape. Woven tape is used to reinforce seams that receive great stress, to help keep the article or garment in shape.

---

---

## SELECTING PATTERNS AND LEATHER

---

---

### PATTERNS

Study high quality leather furniture, ready-to-wear and other items for design and construction details before purchasing or designing a pattern. Almost any pattern that features simple, straight lines can be adapted for use with leather. Patterns designed especially for leather, and patterns that include leather, simulated leather and vinyl on the list of "suggested fabrics" are also available. These patterns have manageable ease and detailing suited to leather construction. Choose the pattern size you normally select when sewing woven fabrics.

Avoid patterns that feature eased seams, gathers, tucks, long points or intricate styling. Patterns that have only a few large pieces do not lay out to good advantage, so piecing is often required. A pattern that features simple, straight lines may be divided into smaller sections for piecing without destroying the design. Trace the pattern onto brown paper and then divide into sections. Be sure to add seam allowances and fit the paper pattern on the person or item it is to cover.

Patterns designed for knits or very stretchable fabrics do not allow enough fitting ease to use with leather.

### LEATHER

Leather is sold by the square foot, skin or hide. This means you must convert yards into square feet or take the fitted pattern to the leather store and lay the pattern pieces on the available skins. Taking time to do an in-store layout will ensure purchase of the correct amount of leather. It also provides an opportunity to plan the layout to the best advantage so weak areas or holes in the leather can be avoided during the final layout.

Because leather is a natural product, it varies in weight, thickness and quality. All skins that will be used for a garment, piece of furniture or other leather article should be purchased at the same time to ensure that color and thickness will be as uniform as possible. Make certain the leather selected is of an appropriate thickness for the pattern design.

Avoid skins that have large stiff areas. Purchase only leather that has been specially tanned for garment use or the purpose for which it will be used.

---

---

## CUTTING AND SEWING

---

---

The "grain" in leather runs along the animal's backbone. Cut all pieces the "long" way. An exception would be in small trim pieces which may be cut differently for contrast.

NOTE: Suede leathers have a "nap." Lightly stroke each skin and match the nap so it runs the same direction on all pieces or you will have different colors or shades on your finished article.

Place all pattern pieces on the leather before any cutting is done. This lets you rearrange the pieces and even re-design the pattern if there is not enough leather for a certain piece.

Cut only a single thickness of leather. Use sharp shears or razor blade in holder. If a knife or razor is used, a hardwood cutting board is needed. Cut with long, even strokes from the top to the bottom of each piece.

Put pattern markings on the back side of the leather with chalk, a marking pencil or fine ballpoint pen.

Needle holes made in leather are permanent. Use small pieces of tape or weights about every 5 or 6 inches to hold the pattern pieces to the leather.

### MACHINE STITCHING

Most sewing leather requires seven to 10 stitches per inch. The heavier the leather the longer the stitches must be. If stitches are too short, the leather will pucker or the machine will skip stitches.

Generally the pressure regulator must be set for less pressure because leather is thicker and spongier than most fabrics.

Too much pressure will cause leather to mar during stitching.

Use a straight stitch throat plate (round hole) on machines that zigzag to prevent soft leather from catching in the needle hole.

Lightweight tissue paper placed between leather and the feed dogs of the machine helps keep the leather from bunching up and protects it from scuff marks.

Stitch from top to bottom of each piece and avoid stretching the leather as it passes through the machine.

When fabric and leather are seamed together, place fabric on top for best control.

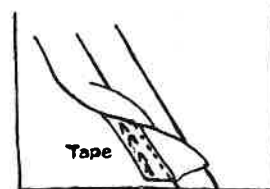
Threads should be tied in a square knot to fasten stitches. Avoid backstitching as it tends to cut leather.

Stitch accurately the first time. Restitching cuts leather unless the stitches fall precisely in the original holes formed by the first stitching.

### Seams

Leather stretches, so it is best to hold seams together with tape or paper clips. Do not sew over either tape or paper clips, but remove them as you come to them.

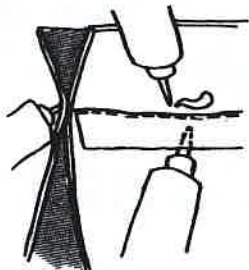
Cut a strip of pre-shrunk seam tape as long as the seam and sew it in with the seam. This will prevent stretching, especially at points of stress.



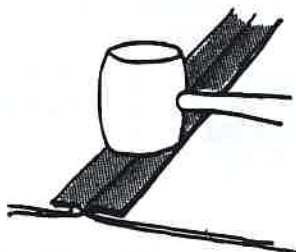


To flatten seams, press by pounding with a mallet.

Apply rubber cement to the tape and seam allowance of the leather. Some references suggest glueing only the part of the seam allowance which is close to the stitching and leaving the outside 1/8" unglued so ridges will not form on the right side of the garment.



Press the seam down with your fingers and pound it with a mallet.



Allow the seam to dry, then lift the seam up lightly and press it back down to ease the tension and pull.

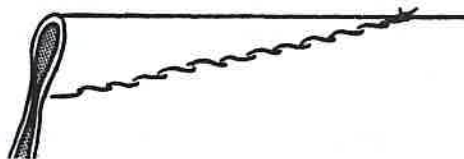
Avoid using excess amounts of rubber cement. Do not cement any areas that will show on a finished suede garment because the cement will stain.

Investigate seams other than the plain seam.

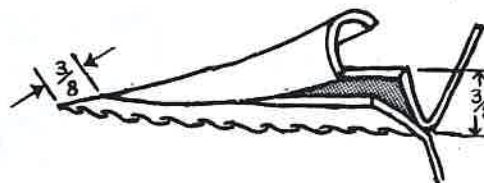
### Darts

Crease darts along fold lines and pound to flatten the crease before stitching.

Stitch darts carefully from the wide part to the point.



Tie off threads to fasten. Trim dart to within 3/8" of the stitching to reduce bulk. Very narrow darts are not opened, but pressed toward the center.



Press or pound dart open over a tailor's ham. Glue and fingerpress dart in place.

### Hems

A hem should be marked on the fold line on the wrong side of the leather with a ball point pen. Brush rubber cement as far as the fold line. Now fold the hem up, pressing it with your fingers. Pound it gently with the mallet. The hem should be between 1" and 2" in width. If there is fullness in the hem so it will not lie flat, cut out small triangular pieces and bring the raw edges together.



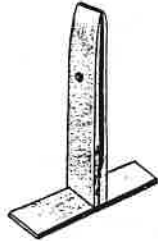
### Linings

A leather garment should be lined to make it easy to slip on and off and to prevent the garment from stretching out of shape.

## HAND SEWING

Hand sewing is done where high quality work is desired and in places which are impossible to reach with a sewing machine.

A lacing pony or stitching horse may be used to hold the leather in place. This frees both of your hands for the stitching.



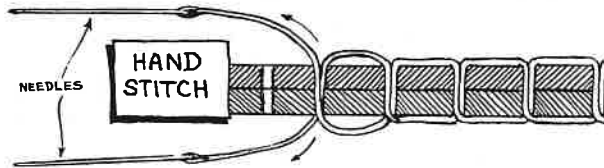
LACING PONY



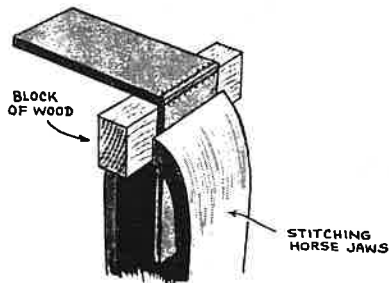
SADDLER'S STITCHING HORSE

Select a good resource book and follow the instructions for preparing your thread and threading the needle.

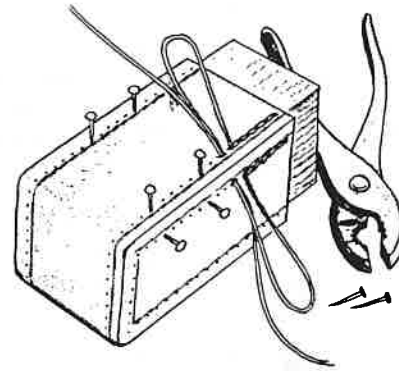
The basic hand stitch is done by starting with a thread two arm's length (about 8 to 10 feet) long and putting a needle on each end.



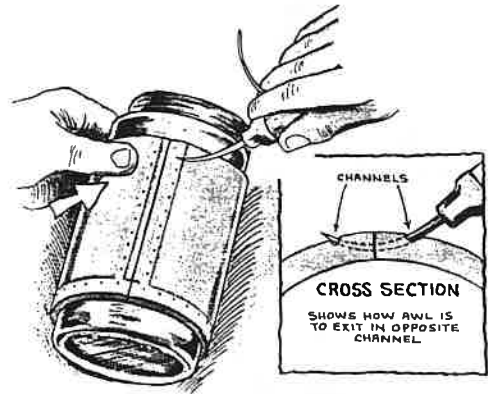
A block of wood should be used to hold the leather straight when you are making a mitered corner.



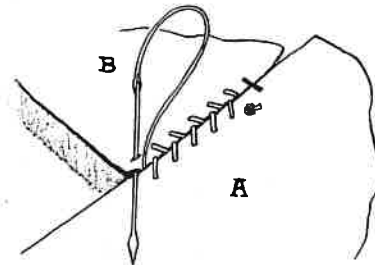
Hand shoe tacks may be used to hold the leather in place when you are sewing leather around a wooden frame.



Curved awls and needles may be needed for some rounded articles.



And different stitches, such as the baseball stitch are sometimes most appropriate for an article.



Look for different ideas for articles which can be made by sewing leather.

## REFERENCES AND RESOURCES

The following references may be helpful in these units.

REFERENCE	AUTHOR	UNITS		
		8	9	10
<u>Creative Stamping</u>				
The Basics of Creative Stamping	Paul Burnett	X		
Creative Belt Stamping	Paul Burnett	X		
Creative Belt Stamping, Book II	Paul Burnett	X		
Creative Stamping Workshop		X		
Tech-Tips	Al Stohlman	X		
Midas Magic Belt Designs	Paul Burnett	X		
Stamping With the Basics	Tony Lafer	x		
Treasure Chest: Midas Stamp Designs	Ben Moody	X		
<u>Braiding and Lacing</u>				
Braiding and Lacing for Fun			X	
How to Make Cowboy Horse Gear	Bruce Grant		X	
Leather Braiding	Bruce Grant		X	
Whips and Whip Making	David W. Morgan		X	
<u>Leather Sculpture</u>				
Creating Leather Sculpture	Jerry Jennings		X	
Creative Leather	Jerry Jennings		X	
Make It With Leather Magazine, June-July 1975, May 1982, January 1984 (see other issues)			X	

REFERENCE	AUTHOR	UNITS		
		8	9	10
<u>Sewing Leather</u>				
Art of Hand Sewing Leather	Al Stohlman			X
Black Powder Book				X
How to Sew Leather, Suede, Fur				X
Ideas in Leather				X
Leathercraft by Hand	Jan Faulkner			X
Sewing with Leather				X
Things to Make with Leather	Sunset Books		X	X

