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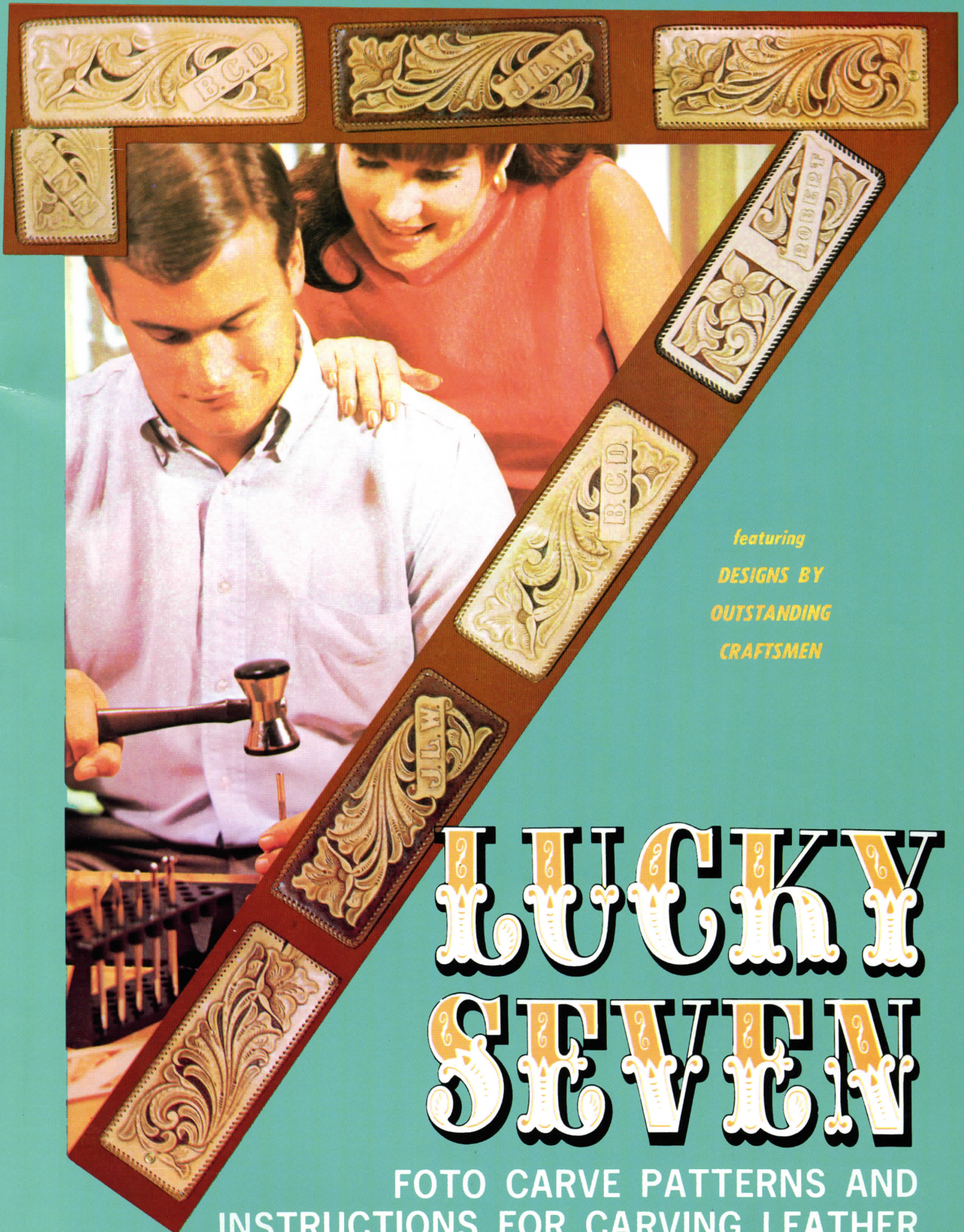
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*A Textbook for the Self-Taught Student and for Use in the Classroom*



*featuring  
DESIGNS BY  
OUTSTANDING  
CRAFTSMEN*

# LUCKY SEVEN

FOTO CARVE PATTERNS AND  
INSTRUCTIONS FOR CARVING LEATHER





THE CRAFTOOL CO. offers the craftsman the finest selection of Handmade Chrome-Plated Steel Saddle Stamps in the world. The tools are generally divided into groups as shown at right and are basically used as described; though many other uses are possible. The versatility of the tools is limited only by the ability of the craftsman.



The CAMOUFLAGE or "CAM" is used to add roundness to the scrolls, leaves and stems and to decorate the smooth parts of the design.

The SHADERS add contour and shading to flower petals and leaves.

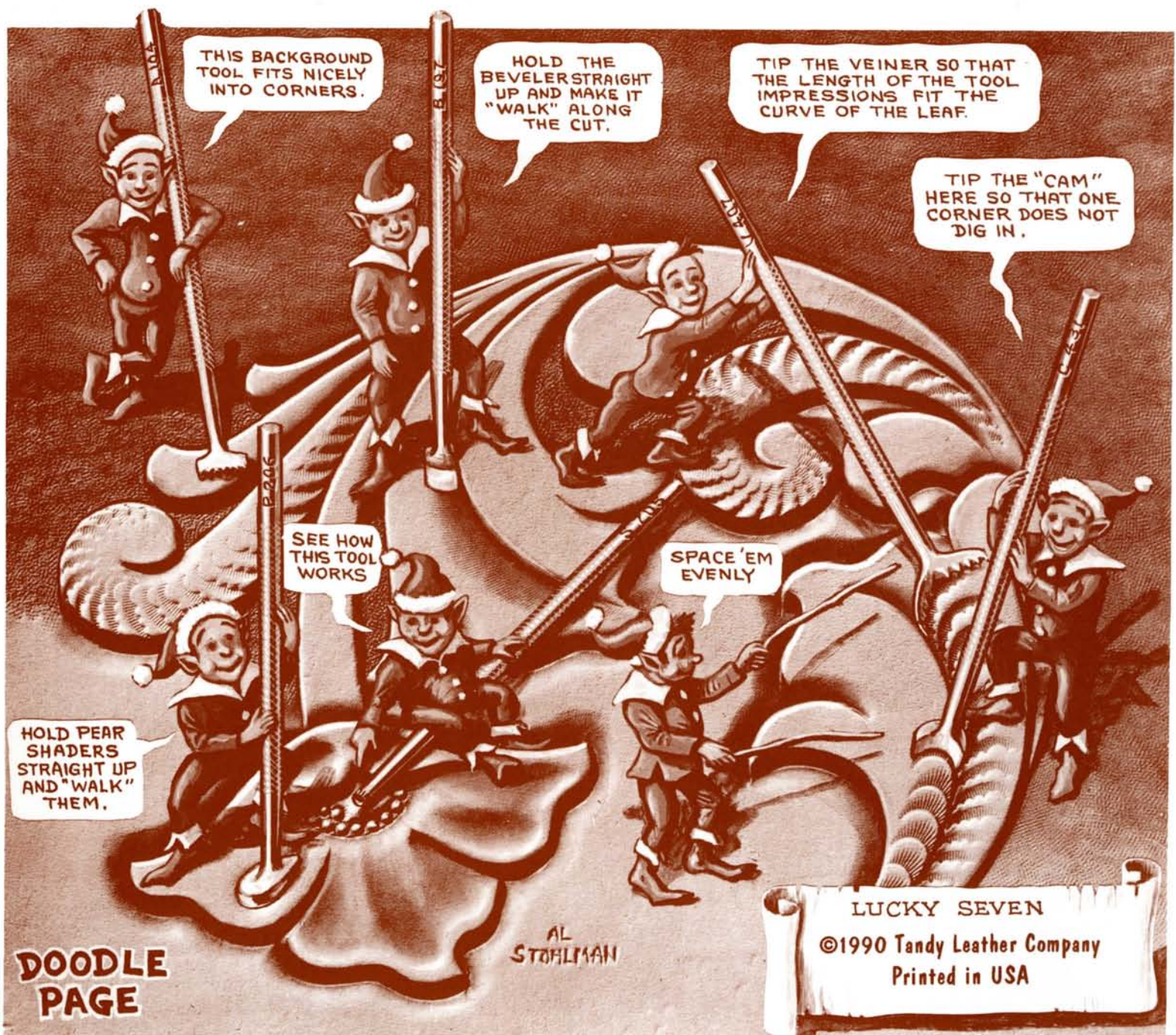
The BEVELERS create bold relief. Add third dimension to the entire design by beveling one side of the cut.

The VEINER is used to vein the leaves and for decorative effect on the scrolls and flowers.

The SEEDER, as the name implies, completes the flower centers.

The BACKGROUND tools matt and vary the texture of the area adjoining the design; add depth and bold relief.

The BASKET stamps, GEOMETRICS and OTHERS are used in varying degrees of decoration and special effects as shown in the many Pattern Books and Doodle Pages available at your Crafttool Dealers. Order yours today!



DOODLE  
PAGE

AL  
STOHLMAN

LUCKY SEVEN  
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## AN INTRODUCTION TO LEATHER CARVING



Leather has played an important part in the history of man. From the earliest of times it has shielded him from harm, provided him with shelter, and later on, gladdened his eye with the many beautiful articles to which it so readily lent itself. This ancient art dates back into the Middle Ages when craftsmen used pure gold and precious stones to decorate leather. Only geometric designs were utilized by the ancients. For it was then the belief that if flowers were portrayed all the flowers so depicted would die.

During the time the Arabs and the Moors overran Southern Europe (8th to 15th centuries), the richness and splendor of their leather appealed to the Spaniards. The beauty loving Spaniards with their colorful costumes and gay temperaments, took to leatherwork and turned out many beautiful articles, saddles, boots, wide belts and ornaments that commanded fabulous prices in the world markets.



Early in the 15th century the Spaniards followed Cortez to the New World and brought their knowledge and tools with them. These pioneers, inspired by the tropical flowers and lush vegetation they saw in the New World, forsook the hard and fast geometric rule and portrayed on leather the beautiful floral patterns suggestive of the newly discovered plant life. The break from the old method of decoration was gradual but conclusive, and a new technique was involved, for instead of merely using tools to stamp a design into the leather, the leather itself was carved, or cut part way through and the background hammered down so that the design stood out in bold relief.



For five hundred years the secrets of this craft were closely guarded, being handed down from father to son and no one outside this small clique was allowed to learn their methods or to watch them work.

With the growth of modern recognition of the Art of decorating leather, there are an increasing number of people who desire to enter this fascinating field of work. And to those delighting in the use of tools, leather offers many possibilities. All are fascinating. Many are the beautiful things that can be made, from the simple tooled wallet of the beginner, to the intricate designs of the skilled craftsman.



Few hobbies are more practical than leather. The beginner can start with only a few tools and a piece of leather and actually make a success of the first project. Many self taught students of this ancient art have started in this humble manner. The pleasure and

satisfaction of creating something useful, beautiful and long lasting, with their own hands, has carried them through the various stages to a point where they develop a technique of their own.



Growing interest in this most unusual of guildcrafts has created such a quest for knowledge that we, here at Craftool Co. in answer, offer the following pictorial step by step method of carving leather. Inasmuch as wallets have proven the most popular of starting projects, and believing that one picture is worth a thousand words, we have photographed the actual steps in the making of a wallet. By comparing each step of your work with the work shown in the illustrations, surprising results will be obtained.

Just as there are many methods and techniques used in painting a picture, so it is with the carving of leather, each master with a style of his own. And to the expert carvers who have done their best to properly illustrate this book we wish to express our heartiest thanks.



### To the Student:

The purpose of this book is to acquaint the leathercraft student with the terms, tools, and general procedure of carving and stamping leather. It was written for the self taught student but Lucky 7 has been accepted as a text book by schools and Adult Education classes from coast to coast.

It is hoped that the pictorial step by step procedures will carry the self taught student through the first projects to a satisfactory completion and that the additional designs presented in this book will prove both interesting and stimulating to the advanced craftsmen.

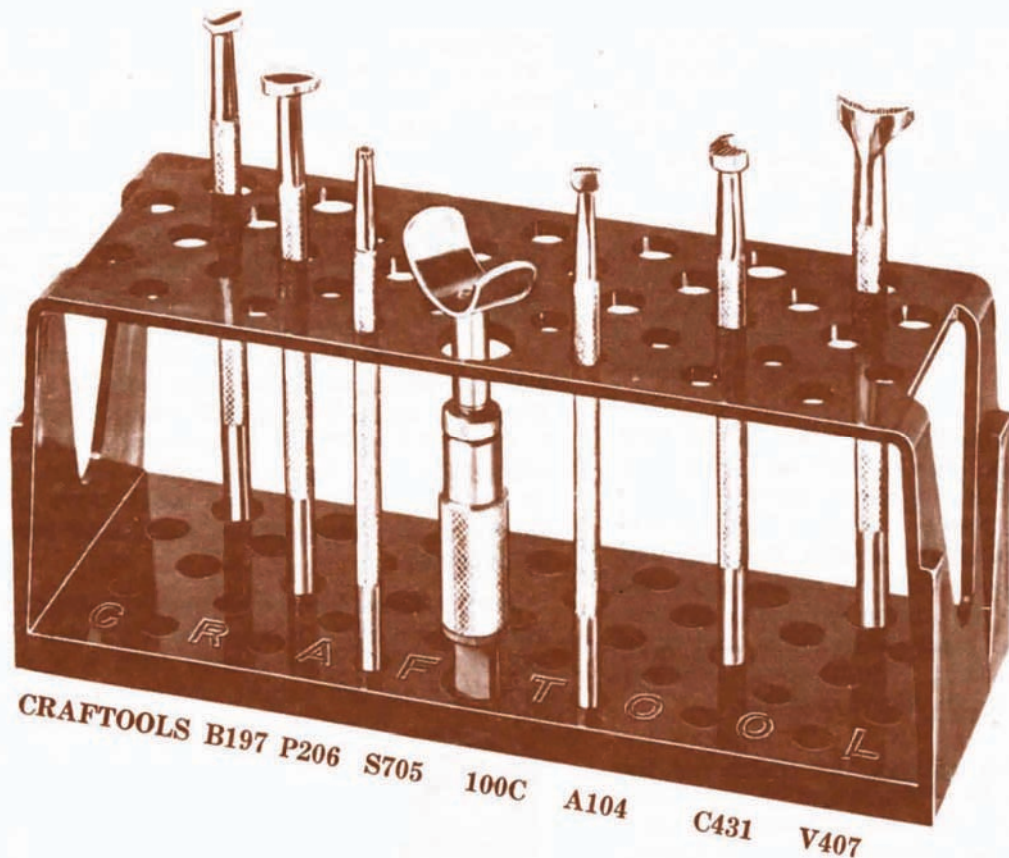
*"YOURS FOR BETTER CRAFT"*

CRAFTOOL CO.





# LUCKY SEVEN KIT



In addition to the tools in the Number Seven kit the following tools and materials will be needed by the leathercraft student.

Pencil  
Tracing Paper  
Marble or Marble-lite  
Hard rubber or Composition Pad  
Leather Dye  
Leather Dressing  
Tooling Calf  
Liner  
Skiver  
Rubber Cement  
Lacing  
Lacing Punch  
Scrap Leather

Ball Point Stylus Crafttool No. 59  
Ruler or Straight Edge  
(or celluloid triangle)  
Dividers  
No. 3 sable brush  
Skife #925  
Keen-Edge Swivel Knife Sharpener  
Sapphire Swivel Knife Hone  
Lacing Needle  
Rawhide Mallet  
Knife  
Crafttool No. 3 Modeling Tool



## QUESTIONS AND ANSWERS

We welcome any and all comments or criticism you may have. After reading this book from cover to cover if there are still some questions you would like answered please let us know. Kindly enclose a stamped self-addressed envelope. Please head your request:

*I am the owner of Lucky 7 and would like the following information:*

Dealer's Name and Address

Please Print Your Name and Address



## LET'S MAKE A WALLET

Place a piece of transparent tracing paper over the Fotocarve design of Fig. 17 on Page 10 and with a pencil carefully trace every outline. **DO NOT INCLUDE THE DECORATIVE CUTS.** When the entire outline has been traced, lift one corner of the tracing paper and check to make certain that none of the lines have been omitted. A ruler or straight edge should be used for the straight border lines. Fig. 1 shows just how much of the Fotocarve to include when making an outline tracing.

### MAKE THE TRACING



THIS IS AN OUTLINE TRACING



Fig. 1 THIS IS A FOTOCARVE PATTERN INCLUDING THE DECORATIVE CUTS

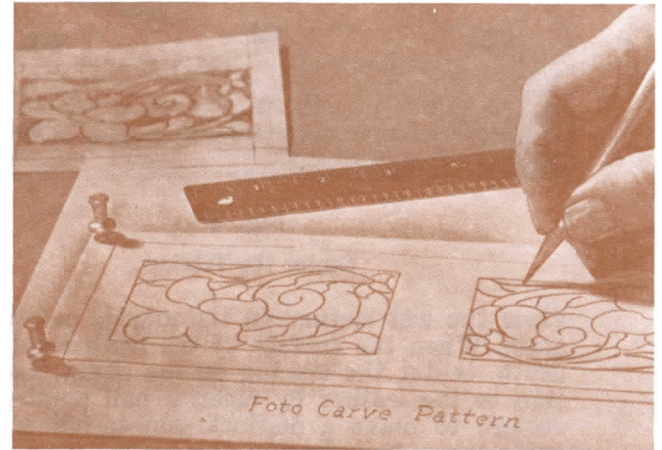


Fig. 2 Trace



**Remember:** Do *NOT* include the decorative cuts. These are put in free hand *after* the stamping is done.

**Question:** What part of the design do I trace first?

**Answer:** After the border lines, trace the outline of the flowers. Next the stems and then the leaves and scrolls, etc.

**Question:** Why is the tracing design necessary: couldn't the Fotocarve design be used instead?

**Answer:** There are several reasons why the tracing should be made.

- 1st. The student will become more familiar with the design by drawing the tracing and then transferring the tracing to the leather; consequently he will do a better job. This repetition will tend to make the student more proficient in following the lines of the intricate design. Practice makes perfect.
- 2nd. By using a thin sheet of plastic between the Fotocarve design and the tracing paper, many tracings can be made without damage to the book. The paper in the book is not waterproof and would soon become damp and worn out.
- 3rd. The decorative cuts which add decorative detail to the design are shown on the Fotocarve patterns. It is suggested that the student use the Fotocarve patterns as a guide. Keep them intact for future reference.

**BE SURE TO STUDY INSIDE FRONT COVER CAREFULLY BEFORE PROCEEDING.**

### PREPARE THE LEATHER

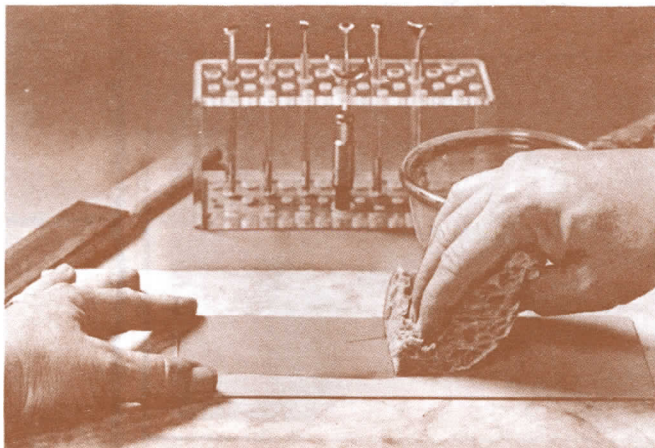


Fig. 3  
Dampen the Leather



Cut the wallet  $3\frac{3}{8}$ " x  $9\frac{1}{4}$ ". Use  $3\frac{1}{2}$  oz. tooling calf or cowhide.

Use clean water and with a partially wrung out clean sponge dampen the surface (grain, or smooth side) evenly. Apply liberally. Note: See page 33 for proper moistening instructions. This is called "casing".



**Remember** it is easier to add moisture when needed than to wait for the leather to dry out.



## TRANSFER THE OUTLINE TRACING TO THE LEATHER

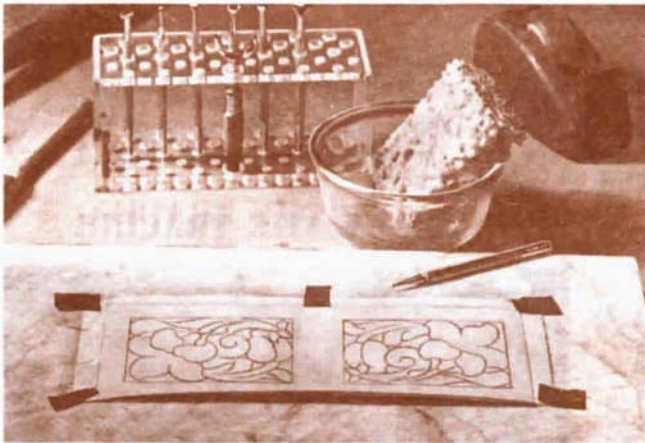


Fig. 4

Center the Tracing

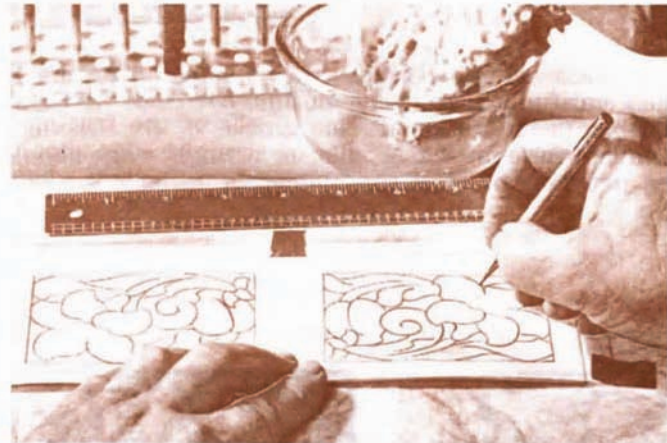


Fig. 5

Using the Tracing and Stylus Method

Place the wet leather on the marble or other smooth surface and allow the surface moisture to evaporate. When the surface of the leather returns to its original light tan color, but is still damp underneath, center the tracing on the damp leather. Fasten in place with masking tape and transfer the design to the leather by using a ball point stylus. Go over each line of the design, pushing just hard enough to make a distinct easy-to-follow impression on the damp leather. Use a straight edge as a guide when transferring the border lines.

Lift one end of the paper at a time to see if the traced impression is clear and that none of the design has been omitted. Remove the tracing and deepen any faint lines.

### DON'TS

Don't try to trace on soggy, wet leather and never place the wet leather in the oven as this tends to harden the leather. Strong sunlight darkens the leather. Steel stains caused by allowing steel to remain in contact with wet leather are almost impossible to remove, unless done immediately, by sponging with a solution of oxalic acid: Dissolve 1 teaspoon of oxalic acid crystals in a pint of warm water.

Question: What is the smooth side of the leather called?

Answer: The grain side, hence the term "top grain leather". The rough side is the "flesh side".

Question: Why is most of the moisture applied to the flesh side of the leather?

Answer: To save time. The surface of the leather should be just damp when tracing and carving.

Question: How can the proper moisture content be determined?

Answer: By the color, also by holding the leather against the cheek — wet leather is cold — dry leather is warmer to the touch.

Question: What kinds of leather are used for carving?

Answer: Natural tooling calf, veal, kip, cowhide, and steer, all vegetable tanned; also tooling sheep and pig.

**Craftaid** TEMPLATES ..... THE PERFECT METHOD OF TRANSFERRING A DESIGN TO LEATHER !

SEE THE CURRENT TANDY  
LEATHER CATALOG FOR  
OUR COMPLETE LINE OF

**Craftaids**

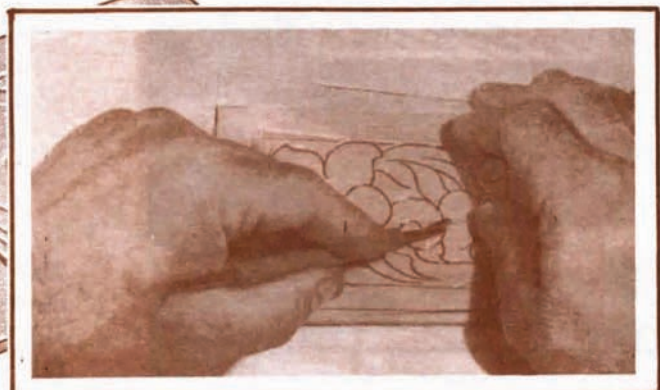
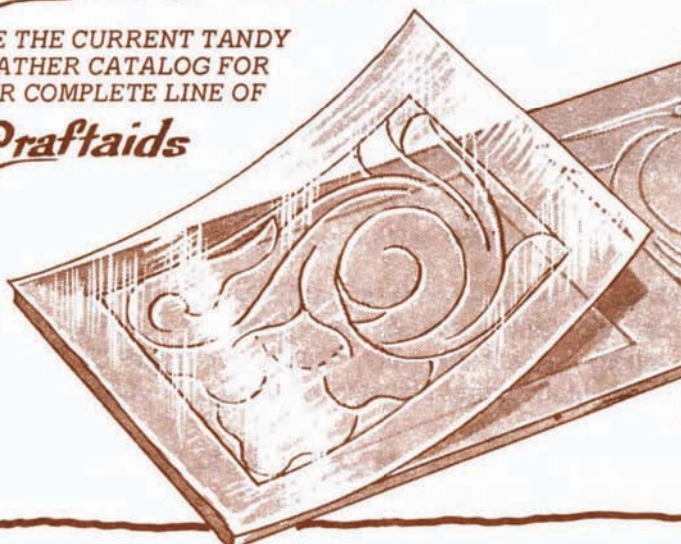


Fig. 5 A

Using the Craftaid Method



## HOW TO HOLD THE TOOLS

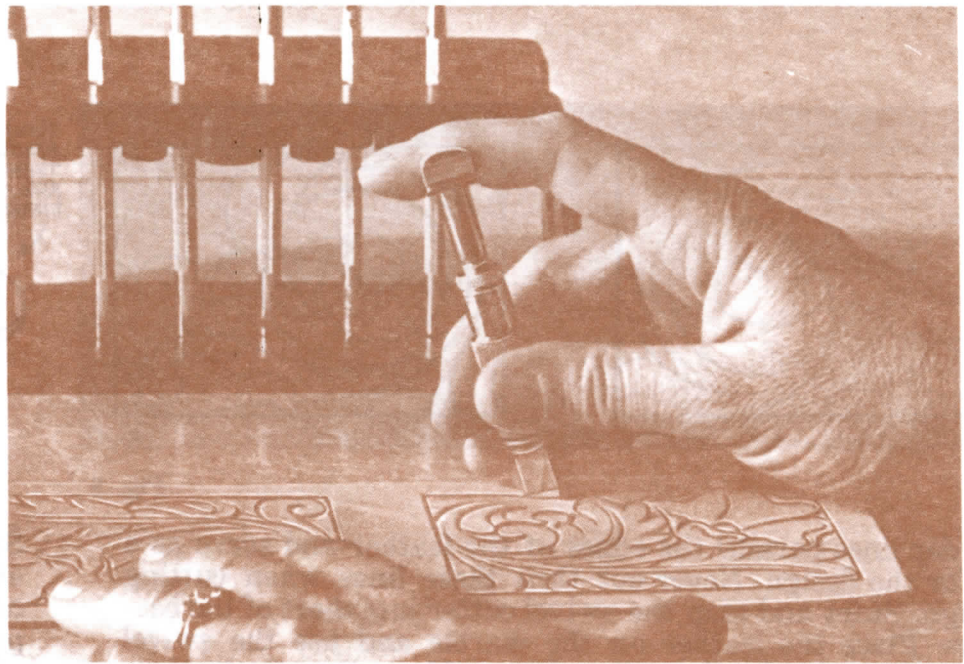


Fig. 6

Study the position of the hand. The first finger in the yoke to apply the downward pressure. The thumb, second and third fingers on the barrel as shown. The side of the little finger rests on the leather to add support to the hand and for better control of the cutter.

To prevent finger nails from marking the damp leather, hold the leather as shown.

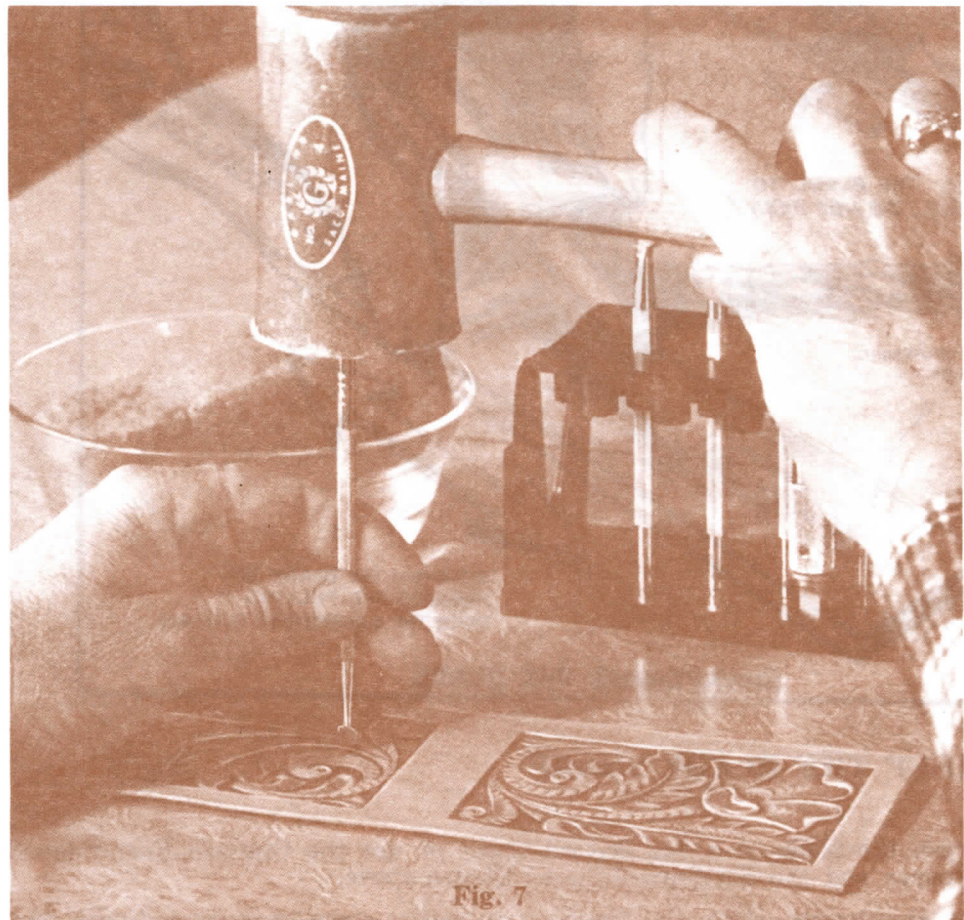


Fig. 7

All of the saddle stamps are held so that the side of the little finger rests on the leather. This tends to steady the hand. Study the position of the fingers and learn to hold the tools correctly. *This is important.*

**NOTE!** The heel of the hand and the side of the little finger tends to keep the leather from moving around on the marble.



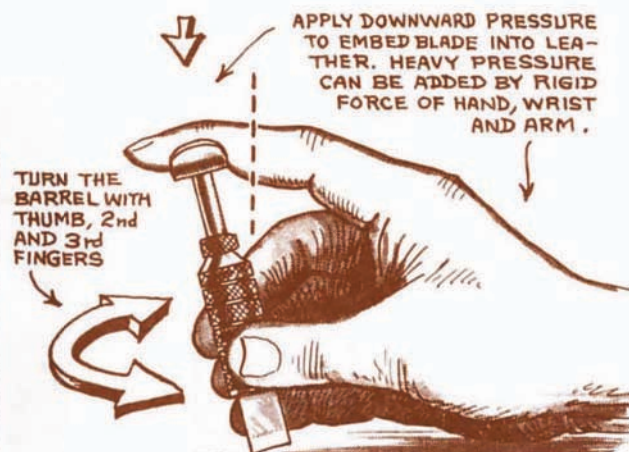


## CUT THE BORDER LINES

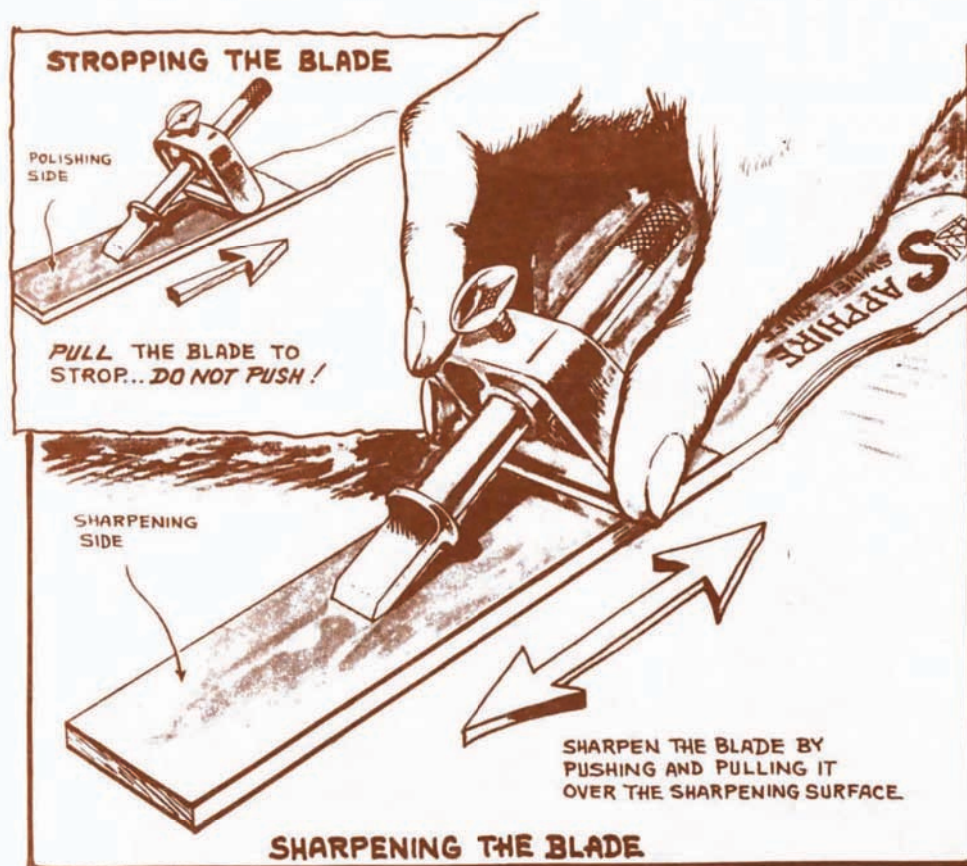


Fig. 8

The border lines parallel the edges of the leather and serve as a frame for the design. Never cut thru these lines when cutting the design. Start and stop the swivel cutter just short of the border lines. Place the leather on the marble and use the swivel cutter to cut the border lines. Cut about halfway thru the leather. Use a ruler as a guide, to cut the lines straight.



Study the position of the hand, shown above. The side of the little finger can rest on the leather to add support to the hand for better control of the cutter. Practice making cuts on scraps of "cased" leather to get the feel of cutting, before attempting to cut your design.



## KEEP THE BLADE SHARP

Fig. 9

Sharpen the blade on a fine grit oil stone, or use the Craftool Keen-Edge Swivel Knife Sharpener and the Sapphire Hone as Shown above.

After sharpening, strop the blade on a leather strop impregnated with jeweler's rouge, or use the polishing side of the Sapphire Hone.

Form the habit of stropping the blade every time you pick it up.

**Question:** When parts of the design overlap the border lines are the border lines cut first?

**Answer:** No!!! Reverse the procedure and cut the design first. Use care not to nick or cut into the design when cutting the border. An overlapping design is shown in Fig. 44.

NO MATTER HOW GOOD YOU ARE, YOU CAN NOT DO GOOD WORK WITH A DULL KNIFE ----  
NOT EVEN THE PROFESSIONAL CAN!  
SO - PLEASE KEEP YOUR BLADE SHARP!





Fig. 10

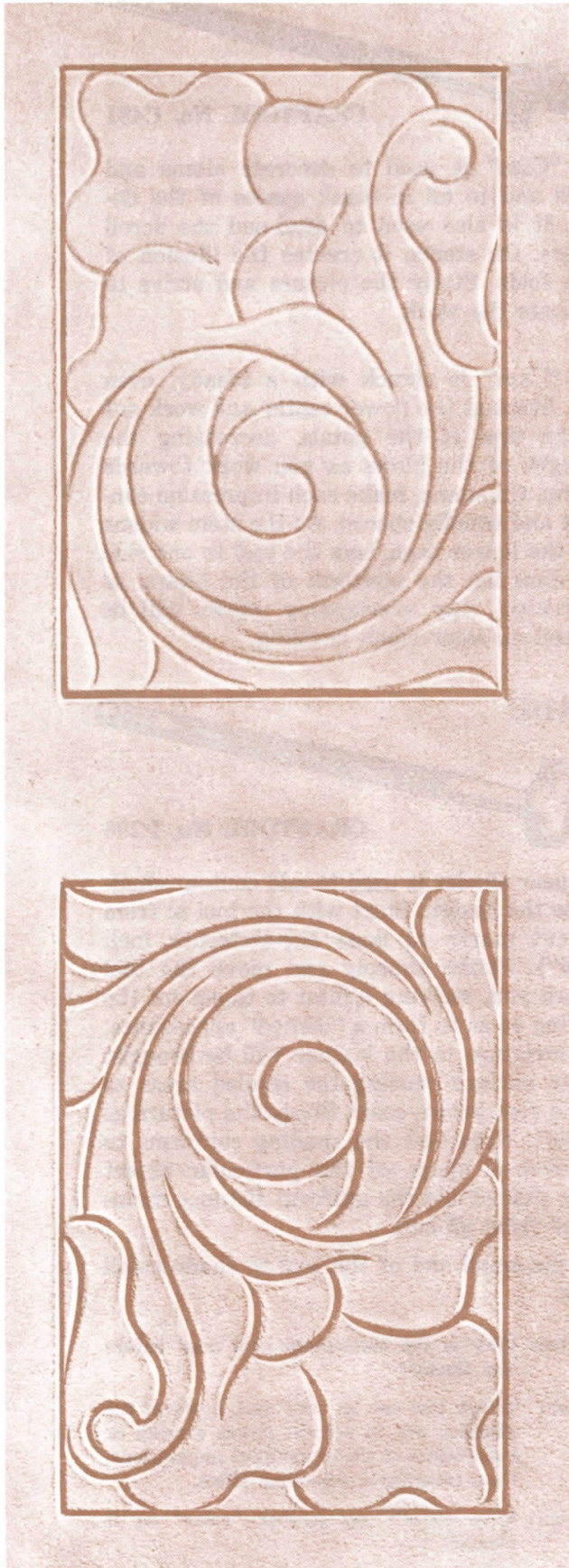


Fig. 11



## TRANSFER THE DESIGN

(See Fig. 5 and Fig. 5A)

After making the Tracing Pattern, Dampening the Leather (Fig. 3) Transferring the Design with Ball Point Stylus (Fig. 5), and Cutting the Border Lines (Fig. 8), your work should look like Fig. 10 at left. It is suggested that you place your work next to this page and with a critical eye compare both of your panels with the picture.



*Remember to follow this procedure with each of the following steps.*

NOTE: OTHER SWIVEL KNIFE BLADES ARE AVAILABLE. TRY DIFFERENT BLADES ... USE THE ONE MOST SATISFACTORY FOR YOU.



## CARVE

Hold the swivel cutter as shown in Fig. 6 and cut the outlines of the design in the following order of prominence; first the flowers, then the scrolls, stems, etc., cut about half way through the leather, should the blade drag or jump, stop and strop the blade and if necessary, add slight surface moisture. Turn the leather so that all the strokes are made coming toward the body. *Never cut through a previous cut*, but lift the blade from the leather. Skillful handling of the swivel cutter is the most important requirement in leather carving. The cuts are started with a heavy downward pressure and the pressure eased off and the knife lifted from the leather. Going around a circle (as on scrolls or large flowers) the cuts are made in sections, the leather being turned on the marble when necessary so that the hand is never cramped and the strokes always coming toward the body.

Practice on scrap leather so as to gain confidence and the knowledge of just how damp the leather should be when cutting. Trace a flower and stem on dampened scrap leather and try different curves. With practice the strokes will soon become free swinging, and the design will actually be improved. It is a proven fact that a free flowing curve can be cut into leather with a swivel cutter easier than it can be drawn with a pencil on paper. Try it Yourself!!!



Fig. 12



Fig. 13



SUGGEST YOU STUDY THE DOODLE PAGE ON THE INSIDE FRONT COVER. IT WILL HELP YOU TO LEARN THE PROPER USE OF THE STAMPING TOOLS.

## CAMOUFLAGE



CRAFTOOL No. C431

The "Cam" is used to decorate stems and petals and to fill in blank spaces of the design. It is also used to dead-end the scroll centers. On stems, it creates the illusion of tight folds. Study the picture and strive to duplicate the work.

The "Cam" is struck with a steady, even pace. Start at the flower center and work out to the tips of the petals, decreasing the strength of the blows as you work towards the tip. On stems, make each impression constant and equally spaced. As the stem widens into the flower base, lean the tool to one side and diminish the strength of the blows, as illustrated. Any overlapping marks will be cleaned up later when beveling.

## SHADE



CRAFTOOL No. P206

The pear shader is used to add contour shading to the design. Start with the tool in from the cut marks at least one-sixteenth inch (1-16"). Strike sharply and move the tool toward you, striking lighter to taper out the shading so as to form a "dished" appearance. The moisture in the leather will be brought to the surface causing the shaded areas to turn a rich brown color. Study the picture at the left. Note how the shading conforms to the over-all shape of the particular object being shaded and the uniform distance maintained from all cuts.

Use the small end of the tool to shade small areas.

**Question:** Why is the camouflage tool used before the shader?

**Answer:** Either tool can be used first, however the shading will in certain places overlap or cover some of the camouflage impressions, thus creating a smoother effect.

**Question:** Why doesn't my leather "color" as it should?

**Answer:** The moisture content is not right. If the leather is dry, dampen the flesh side again, but keep the grain side almost dry. With the moisture content just right, try hitting harder to produce deeper shading.



Fig. 14



## BEVEL



CRAFTOOL No. B197

All swivel cuts are beveled on one side only. The beveled side of the design appears to drop behind and add third dimensional relief to the surface of the leather. Study the picture — Note how the less prominent parts of the design are literally pushed into the background by the proper use of the beveler. The beveler is held upright with the sharp end of the tool in the knife cut. Strike the tool sharply, move the tool toward you about 1/16" and strike again. Practice until you can literally make the tool *walk* down the cut, pressing the fibers of the leather together smoothly with never a pucker or ragged edge. Study Figure 14. Hold the tools as shown, with the hand in a comfortable position.

**Question:** What causes the little marks to show on my beveling?

**Answer:** The tiny marks are caused by allowing the beveler to turn or twist in the fingers so that the face of the beveler is not against the side of the cut. Also by moving the beveler too far between blows. Try hitting faster and lighter.

**Question:** Are the border lines beveled?

**Answer:** Yes. Bevel the inside of the border lines where the design touches the border.

## VEIN



CRAFTOOL No. V407

The Veiner is used to put evenly spaced veins on leaves. In this design, no leaves are used but the veiner is used on the scrolls. The tool is leaned to the side at an angle. This angle governs the length of the tool impressions. On scrolls, the curvature of the tool should be directed to hit the scroll center (as if the tool were of this length). The impressions should all be evenly spaced and remain constant. Study the Photo Pattern.

## SEED



CRAFTOOL No. S705

The seeder is used to make the seeds in the flower center. They should not overlap, but should just touch one another similar to a string of beads. The top row is put in first, then fill in evenly the entire flower center.

The seeder is also used in the center of the scrolls. USE CARE NOT TO STRIKE TOO HARD.



Fig. 16



Fig. 17

## BACKGROUND



CRAFTOOL No. A 104

Large tools should be struck hard, but great care should be used not to strike the smaller tools too hard. Background tools have a small working surface and should be made to *walk* with each indentation joining the preceding one. Hold the tool straight up and down, perpendicular to the surface of the leather with the side of the little finger resting on the leather and the thumb and first three fingers holding the tool in a "piled up" position. This is clearly shown in Fig. 7. The craftsman should strive to cause the recoil action to help move the tool into position, ready for the next blow. Each section of background should be completed before moving on to the next.

The background area should be smooth and level and of a uniform depth.

**Question:** How deep should the background be?

**Answer:** The background area should be the same depth as the swivel cuts; approximately half the thickness of the leather.

**Question:** What should the moisture content of the leather be when backgrounding?

**Answer:** The moisture content should be low, in fact, the leather should be almost dried out, yet damp enough so that the background tool won't stick.

## DECORATIVE CUTS

Form the habit of stropping the knife every time you pick it up. *Keep it sharp.* Remember even the professional can't carve with a dull knife. It should cut smoothly with never a drag or jump. The cuts "pop open" to add accent and decorative detail to the design. Turn the leather when necessary so that the cuts are always made coming toward the body. Add moisture when necessary. Dry leather is hard to cut.

## PRACTICE ON SCRAP LEATHER.

Diligent practice on scrap leather will pay dividends. You will soon learn the correct moisture content for carving various leathers. The fear of ruining an expensive piece of leather will be overcome and with the confidence so gained, you will be able to guide the cutter around the intricate sweeping curves. — Last, but not least, the awkwardness disappears and the tool becomes a part of your hand.



QUESTION:  
ANSWER:

WHAT IS THE CRAFTOOL No. 3 MODELING TOOL USED FOR?  
TO CLEAN UP ANY MARKS MADE BY FINGER NAILS.  
TO SMOOTH UP THE SHADED AND BEVELED AREAS AND  
TO ROUND OFF THE EDGES OF PETALS AND LEAVES.



## HOW TO MAKE A DECORATIVE CUT

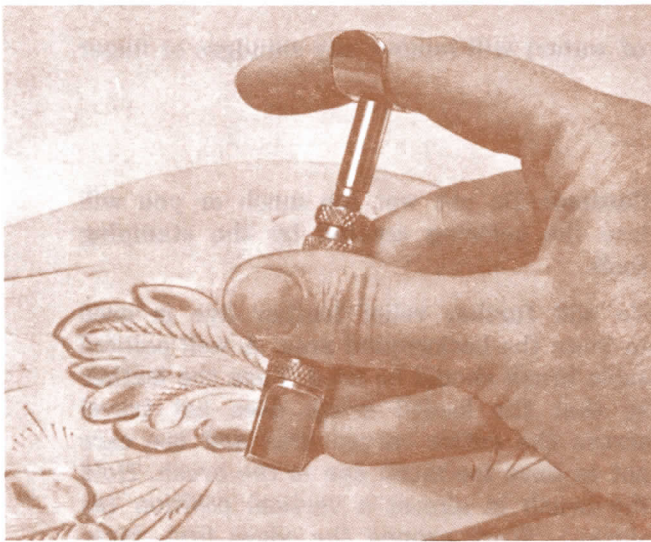


Fig. 18

Lean the swivel-cutter to the side and press the point of the blade into the leather. Use moderate downward pressure. Study the position of the thumb and fingers. **NOTE THE SIDE OF THE LITTLE FINGER RESTS ON THE LEATHER** to give added support and to steady the hand. **NOTE: THE BLADE IS POINTED AT 10 O'CLOCK.**

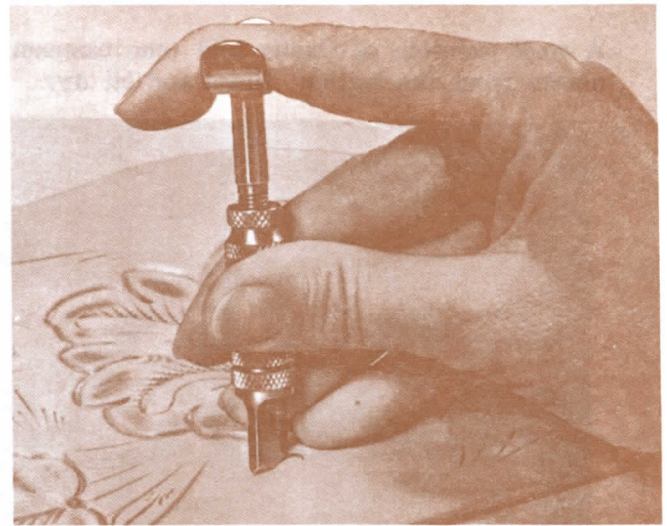


Fig. 19

Move the blade sidewise. Increase the downward pressure as the turn is made. Follow through using the thumb and second and third fingers to turn the barrel. **Keep the yoke directly above the blade** by following through with the yoke finger. **Never undercut.** (See bottom of page for UNDERCUTTING).

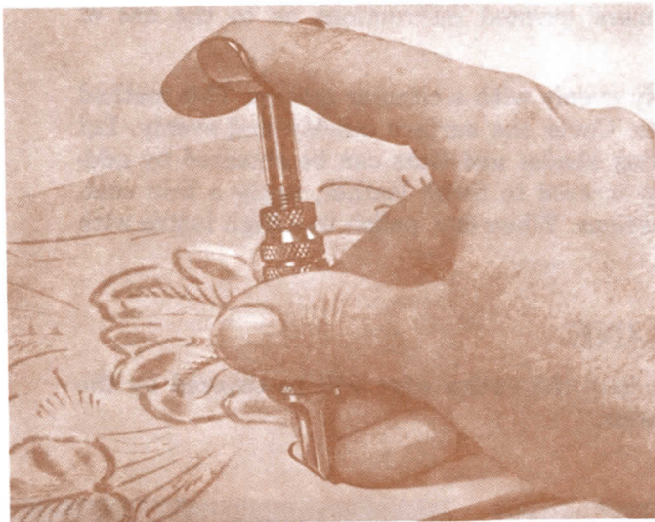


Fig. 20

Finish the turn and gradually lessen the downward pressure as you pull the cutter toward you. Never lose control.

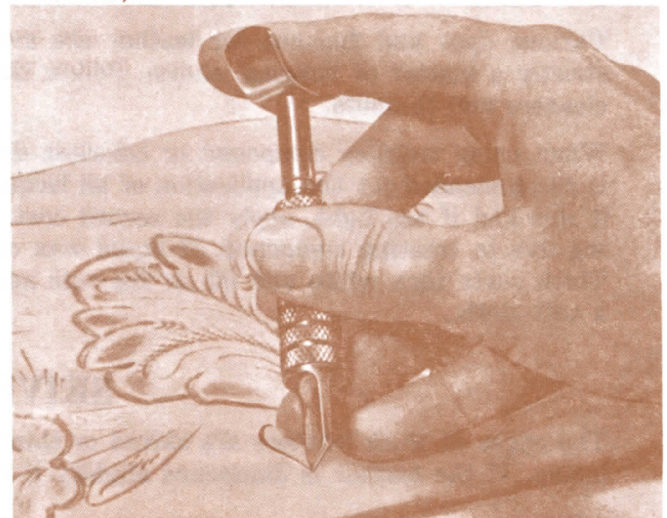


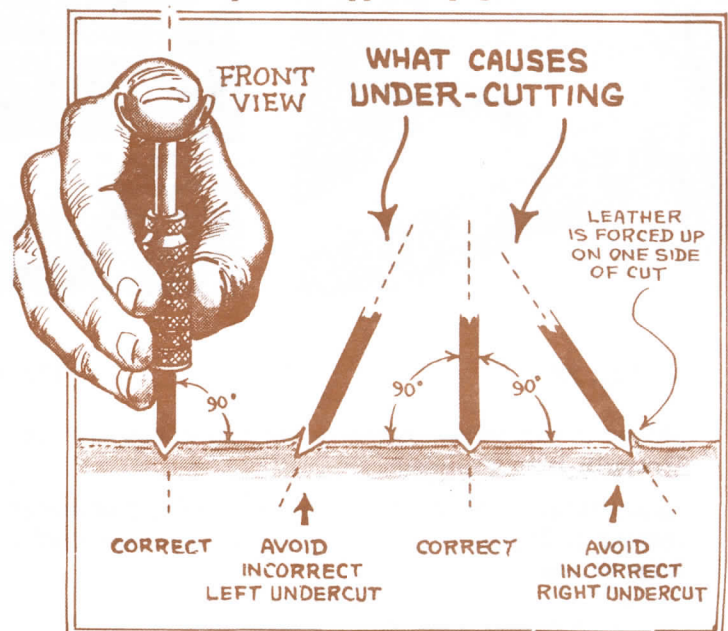
Fig. 21

Lift the blade from the leather so that the cut ends in a fine line. Note: The center cut is made first. The shorter cuts next, with all cuts radiating from a common center. Study the examples on opposite page.

*Question: What is an undercut?*

**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 difficulty in using the stamping tools in the operations that follow. Also, it distorts 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 in the correct examples at right.





## FINISH AND ASSEMBLY

A weak solution of Oxalic acid (one teaspoon to one pint of water) will remove any smudges or finger marks from the leather. Rinse and let dry.



Fig. 22

**Caution:** Do not wet too much or you will lose the coloring created by the stamping tools.

To add further relief leather dye is used to inlay the background area. A well pointed sable brush should be used. Turn the leather so that the loaded brush does not travel across the entire carved area and use care not to have too much dye in the brush. Hold the brush in almost a vertical position (as shown). Work around the edges first, turning the leather when necessary. Be very careful not to spill any dye on your work. It is almost impossible to remove.

**Note:** A piece of hard rubber or composition pad large enough to cover the marble is used when cutting, gluing, punching and when applying the leather finishes and dyes.

Various dyes and finishes for leather are available at the craft supply houses. The kind and shade is strictly a matter of personal choice. Follow the manufacturers' printed instructions as to the use of cleaners and thinners.

When using treating compound or colorless dressings, apply evenly with a circular motion. This method is recommended for the application of all lacquers and glues. Cover the surface quickly and evenly. Let it dry and if too light, apply the second coat. Many pleasing shades and tints can be obtained by adding dye to treating compound. If liquid wax or saddle soap is used to finish leather, apply a thin coat. Thick coats turn white and fill up the cuts and tool impressions. When dry, polish to a high lustre with a soft cloth.

## SKIVE AND LINE

The edges of thick leathers are skived or thinned down so that the entire edge will be covered by the lacing. If the leather is dampened slightly it will skive easier.



Fig. 23



Fig. 24



Fig. 25

Skiver is the term applied to very thin leathers used for lining various leather projects when tensile strength is not needed.

Apply rubber cement to the flesh side of skiver and to the flesh side of the wallet back, Fig. 24. When the cement is almost dry press the two cemented surfaces together, Fig. 25. Smooth out all wrinkles and trim to size.



## PUNCH THE LACING SLITS

Custom-made wallet liners are available at all craft supply houses and for this project a two-toned goat liner has been selected.

Place the liner in desired position and check liner for proper width. Trim bottom edge if necessary. Skive or roughen areas for cement. Use sandpaper, stick or the back of a knife to remove finish and roughen the surface so that rubber cement will stick.

Select the top of the wallet and use dividers or ruler to make a guide line for punching lacing slits approximately  $\frac{1}{8}$ " from edge of wallet. Punch corner slits diagonal with each end of the slit just touching the guide lines.

Punch lacing slits across the *top* of the wallet using the lacing punch of your choice. See Fig. 27.

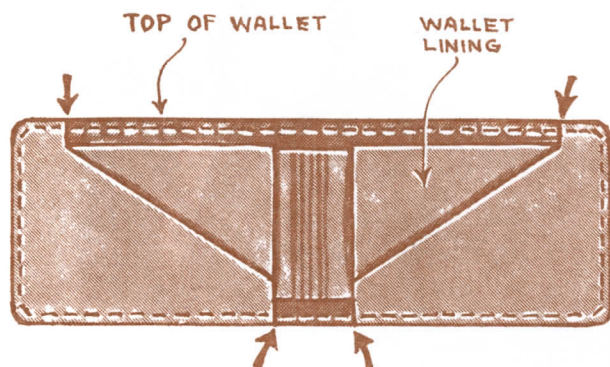
Scuff the surface contacted by the liner (on the bottom and both ends of the wallet). Caution! Do not scuff the bottom center section between pockets.

Apply rubber cement to edges of liner and wallet back. When cement is almost dry, press the two cemented surfaces together.



Fig. 26

Use a penny as a guide and round off all four corners.



Do not punch through the edges of the pockets (see large arrows). Use care, when punching the lacing slits. If necessary, use the single prong punch . . . (at a slight angle) . . . to avoid punching through the edge of the lining pockets.



Fig. 27

Finish punching lacing slits.

**Caution:** Punch with carved side up and be sure to hold lacing punch perpendicular.

**Question:** Why is rubber cement used?

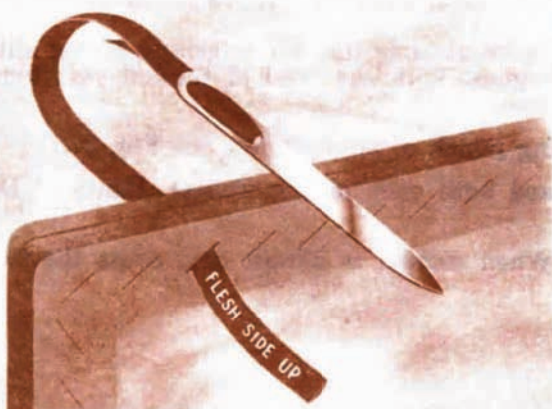
**Answer:** Rubber cement does not harden and crack. It stays pliable allowing the leather to bend. It will not stick to slick glazed surfaces. The leather must be scuffed.

**Question:** How are small spots of rubber cement removed from the surface of the leather?

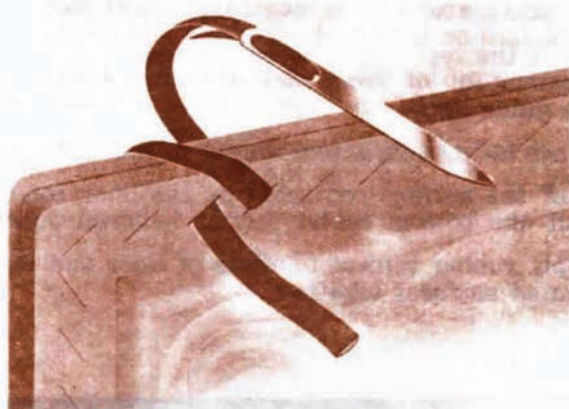
**Answer:** Use a clean rubber pencil eraser to work the cement into a ball.



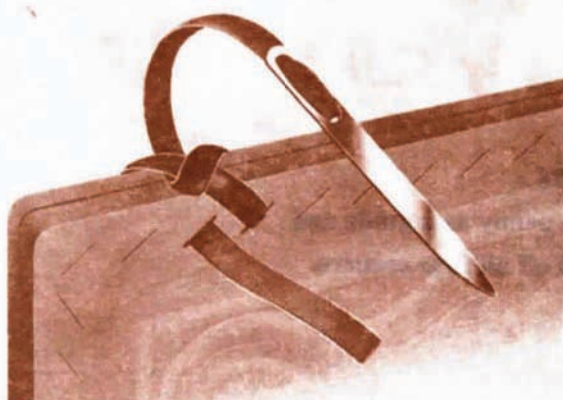
**LACING THE WALLET — (DOUBLE CORDOVAN STITCH) —** (*Also known as Double Loop and Double Overlay*) Requirements: The amount of lacing needed is seven times the distance to be laced or between six and seven yards for lacing a wallet. Use either goat or calf lacing  $3/32$  or  $1/8$ " wide. However, for the Lucky Seven wallets,  $1/8$ " calf lacing was used with the  $3/32$ " angle punch resulting in the lacing lying close together and completely filling the holes.



1. Through the Wallet



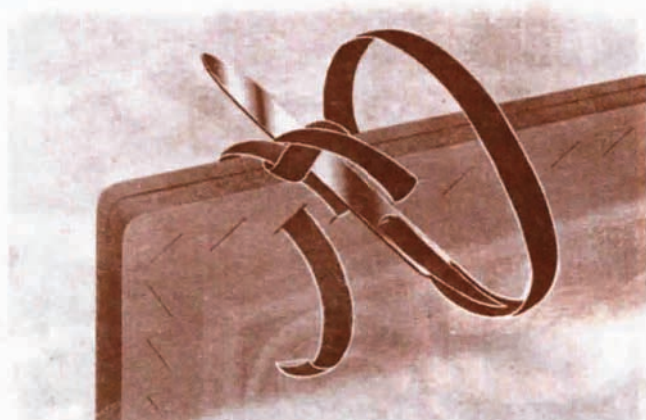
2. Through Again



3. Through the Bight



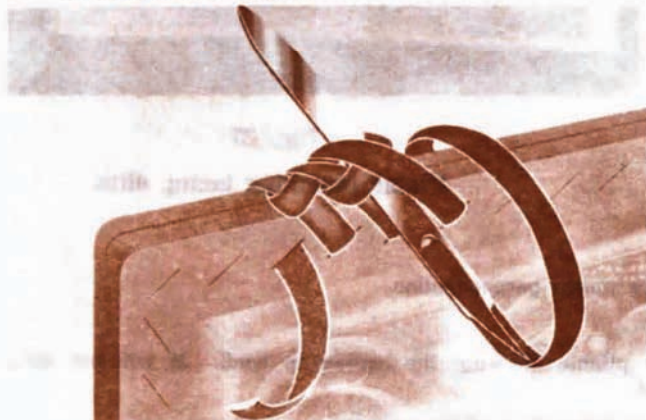
4. Through the Wallet



5. Through the Bight



6. Through the Wallet

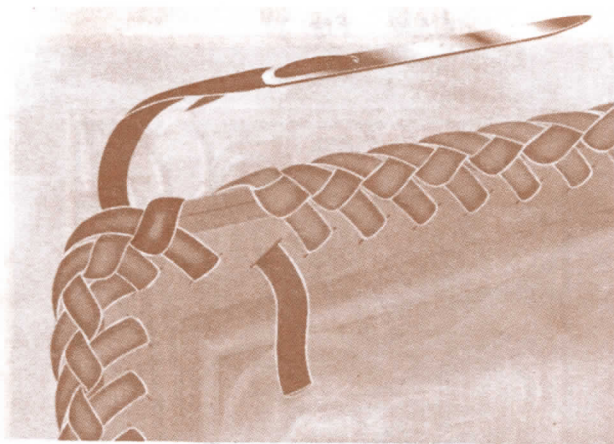


7. Through the Bight

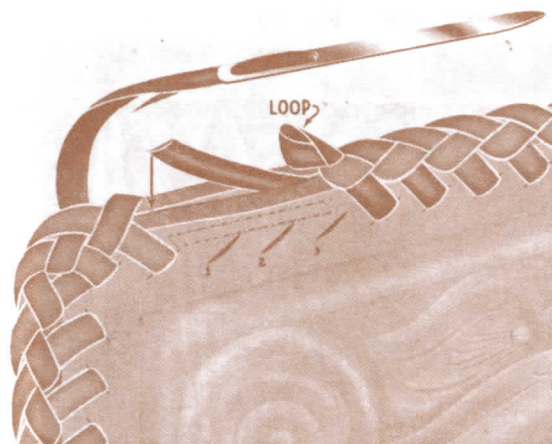


8. Continue Lacing Around the Wallet with Two Stitches in Each Corner Hole





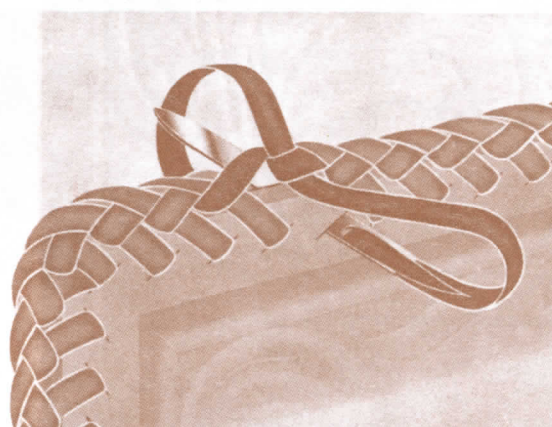
9. Until Your Work Looks Like This



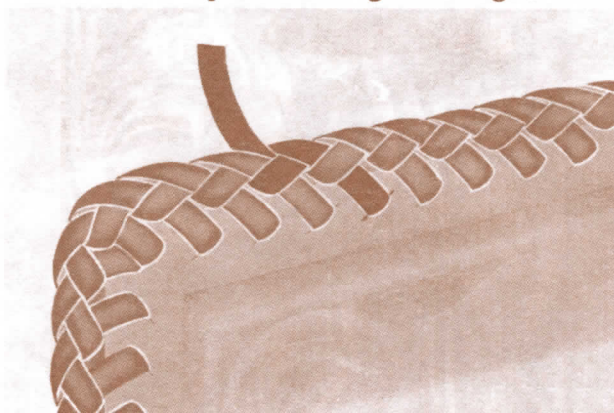
10. Remove First Three Stitches. Cut off and Bury End Between Leather as Shown



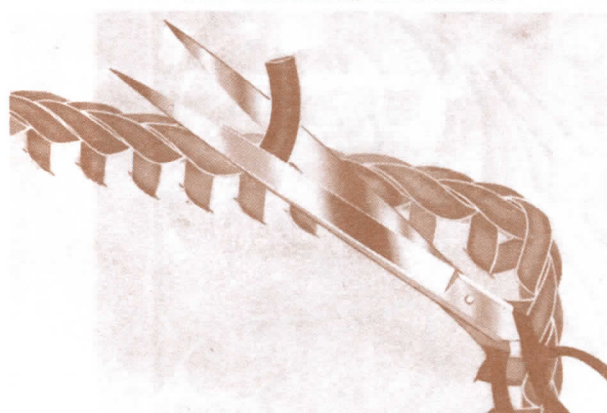
11. Make Two More Stitches Then Up Through the Loop and Through the Bight



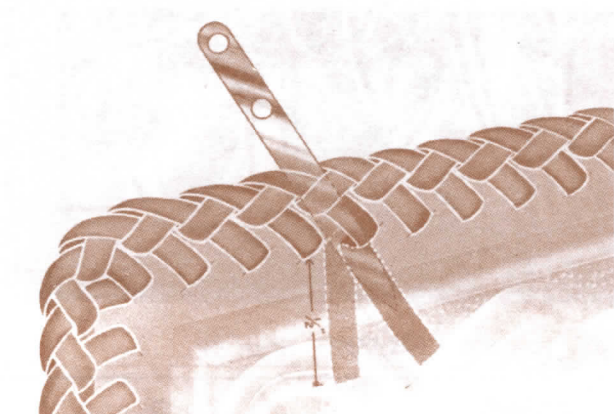
12. Down Through the Loop and Through One Thickness of Leather



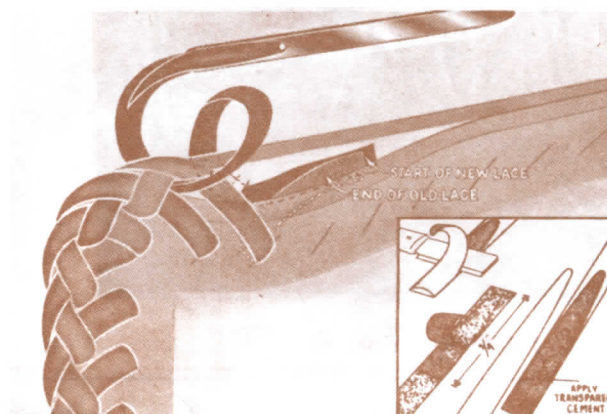
13. Up Between Lacing



14. Tighten and Cut Off



15. Alternate Method of Concealing the Ends by Going Down Into the Wallet



16. Two Methods of Splicing. Learn to Do Both. The Shaved Ends method is slower than the "Ends Under" and is used when only one thickness of leather is being laced.



Let's do the same thing with a more intricate design using the same procedure and showing the use of the same Lucky 7 tools. Case the leather, make the tracing, etc., as described before.

TRACE Fig. 28



CARVE Fig. 29

CAM Fig. 30



SHADE Fig. 31

# HOW TO MAKE A LEATHER TEMPLATE



① CAREFULLY PREPARE AN OUTLINE TRACING OF THE PATTERN.



② CUT A PIECE OF 8 OR 9 OZ. LEATHER TO SIZE AND CASE.



③ REVERSE THE TRACING PENCIL SIDE DOWN AND TRANSFER THE DESIGN WITH A CRAFT TOOL STYLUS No. 59



BEVEL Fig. 32



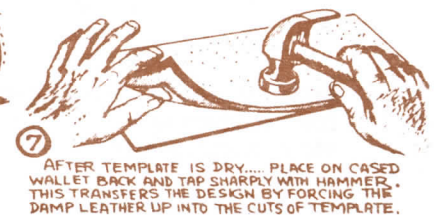
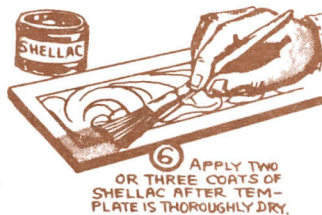
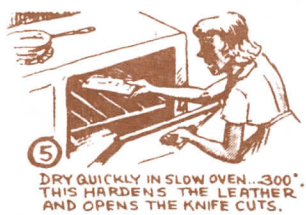
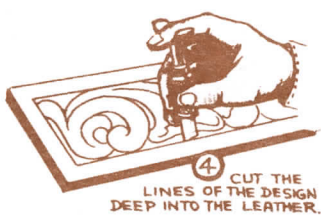
VEIN Fig. 33

SEED

BACKGROUND Fig. 34



ADD DECORATIVE CUTS Fig. 35



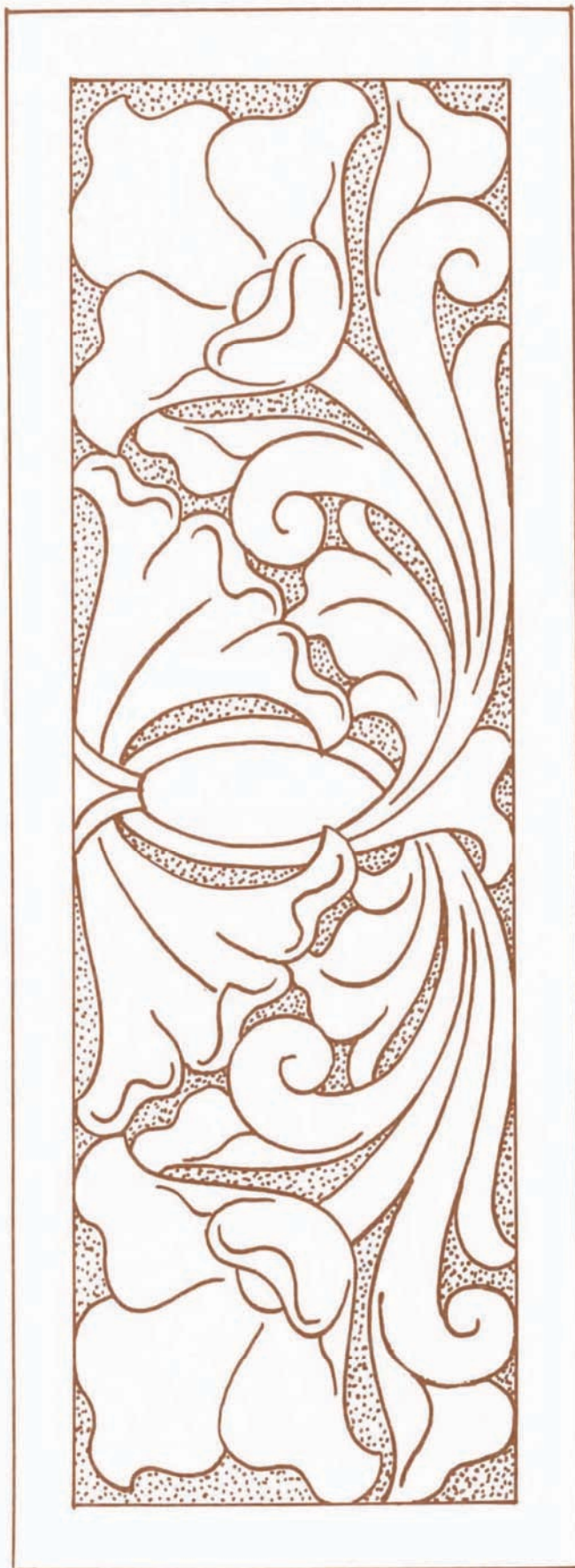


The pattern below is stamped with only the Lucky 7 Tools. Study the Fotocarve Pattern carefully . . . use it as a guide when carving and stamping your own project.

# LUCKY 7 FOTOCARVE PATTERN



Fig. 36



# TRACING PATTERN

Make your tracing pattern from the Tracing at right. These are the lines to trace and cut, before beginning the stamping. Use a rule or straight edge to cut the border lines. Follow the previous instructions!



The pattern shown below is stamped using only the Lucky 7 Tools. Study the Fotocarve Pattern carefully . . . use it as a guide when carving and stamping your own project.



Fig. 37



TRACING PATTERN

AFTER LACING  
A WALLET IT  
SHOULD BE  
PLACED ON  
THE MARBLE  
AND THE  
LACING  
ROLLED FLAT  
USE A  
SHORT LENGTH  
OF ONE  
INCH DOWEL  
JUST  
LIKE A SMALL  
ROLLING  
PIN



The pattern shown below is stamped with only the Lucky 7 Tools. Study the Fotocarve Pattern carefully . . . use it as a guide when carving and stamping your own project.

# LUCKY 7 FOTOCARVE PATTERN



Fig. 38



# TRACING PATTERN

Note: Use #V407 . . . Veiner . . . on the flower petals, *before* pear shading. Study the Fotocarve Pattern and note how the tools have been used. Note the reverse beveling along the scrolls. Beveling is done *outside* the end of the scroll . . . up to the point of the leaf effect that overlaps the scroll. From this point on, the beveling is done on the scroll. The Veiner (here) should be used *after* the beveling.





Fig. 39 6 HOOK KEY CASE — Carved with Lucky 7 Tools.

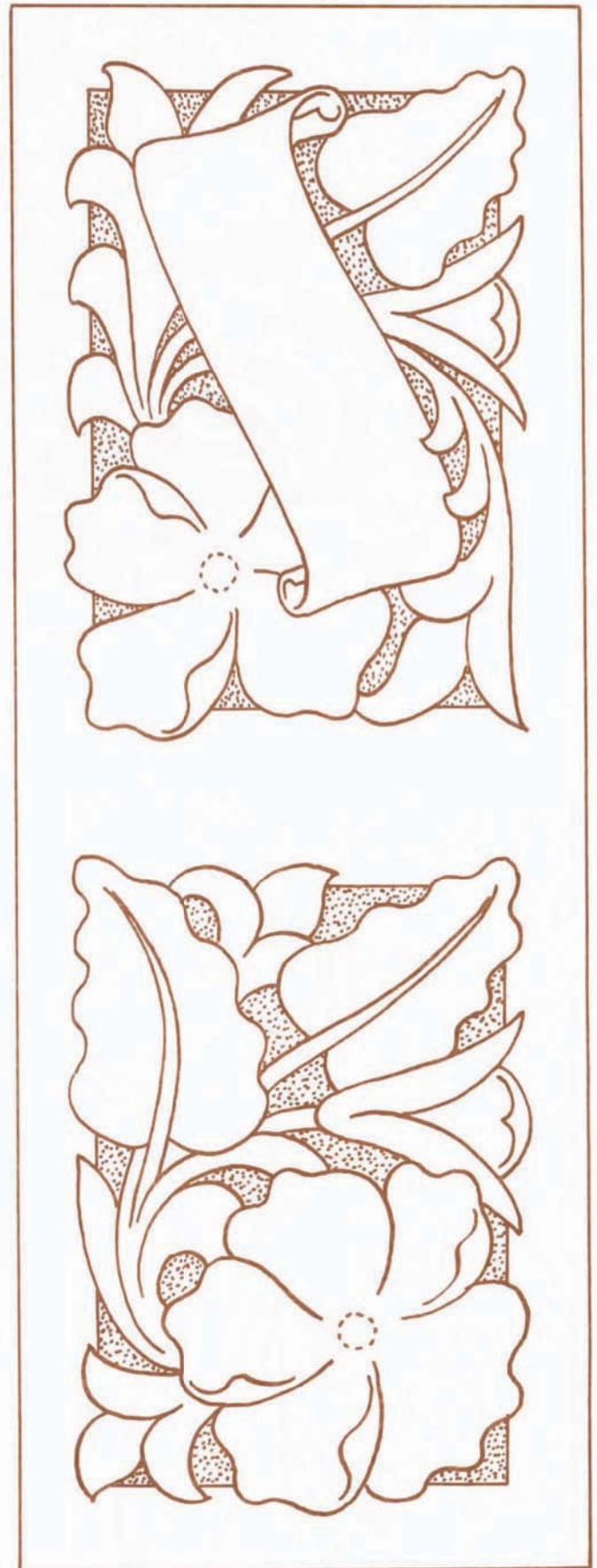
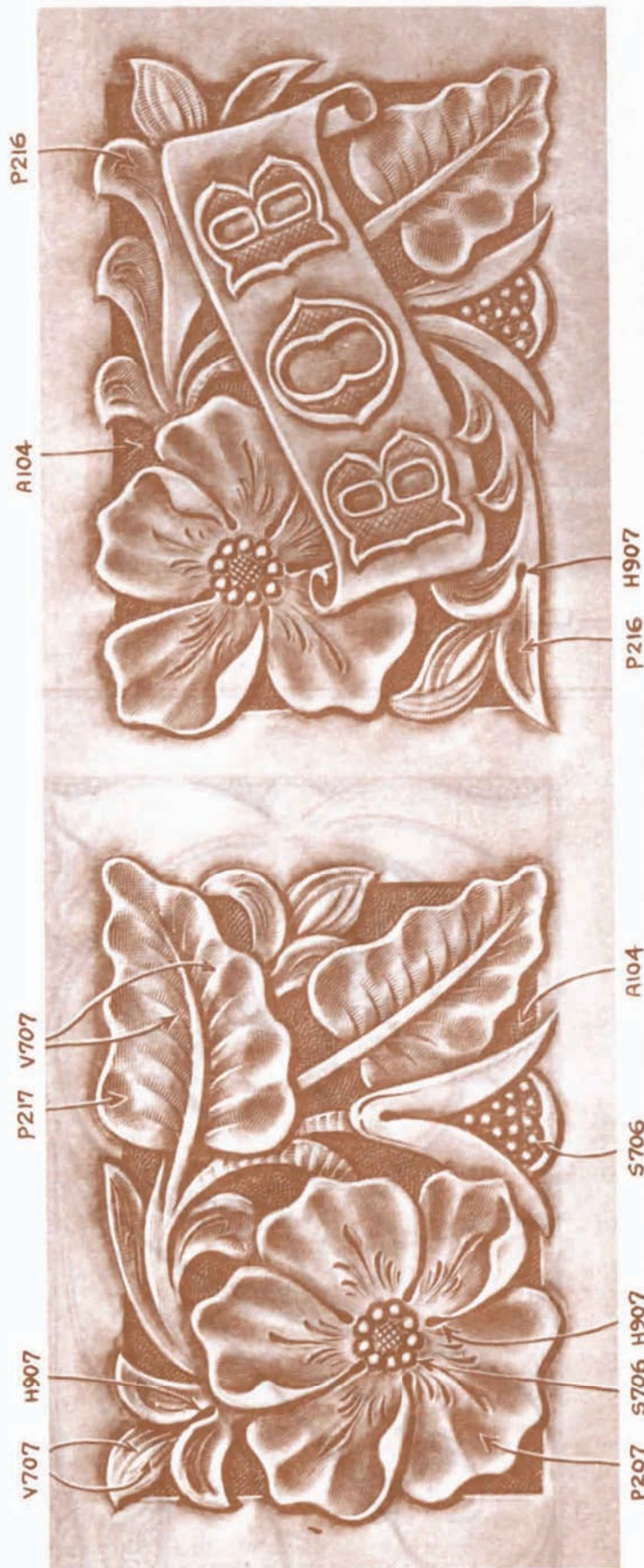


FIG. 39 — TRACING PATTERN



This design includes the additions of extra tools . . . along with the Lucky 7 Tools. Study the Fotocarve Pattern and note the uses of all of the tools. The Tracing Pattern is presented for your convenience. (Extra Tools Needed: P207, V216, P217, S706, V707, H907)

# LUCKY 7 FOTOCARVE PATTERN



# TRACING PATTERN

Fig. 40

THE INITIALS SHOWN ABOVE WERE  
TAKEN FROM *Craftaid* PLASTIC  
TEMPLATE No. 2540. THEY'RE  
SURE EASY TO USE!





This design includes the addition of extra tools . . . along with the Lucky 7 Tools. Study the Fotocarve Pattern and note the uses of all of the tools. The Tracing Pattern is presented for your convenience. (Extra Tools Needed: B198, P207, P210, H360, N363, C940)

# LUCKY 7 FOTOCARVE PATTERN

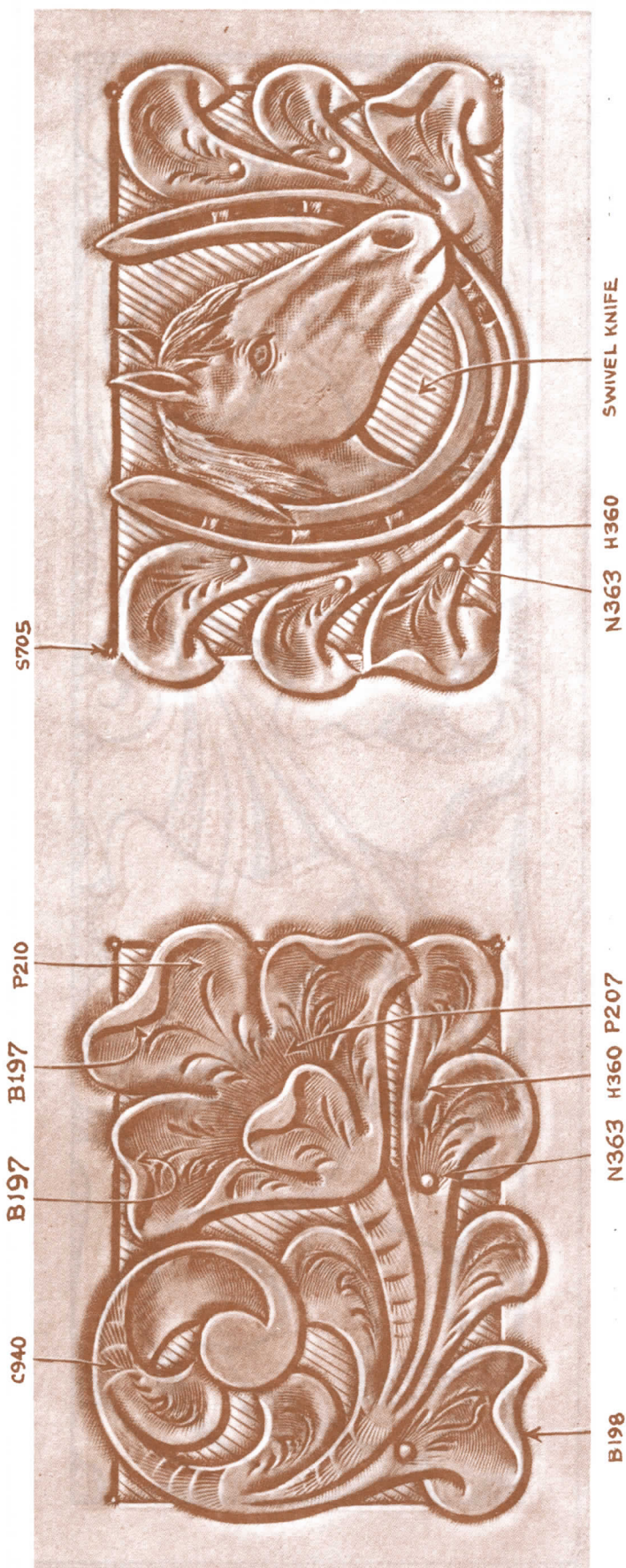
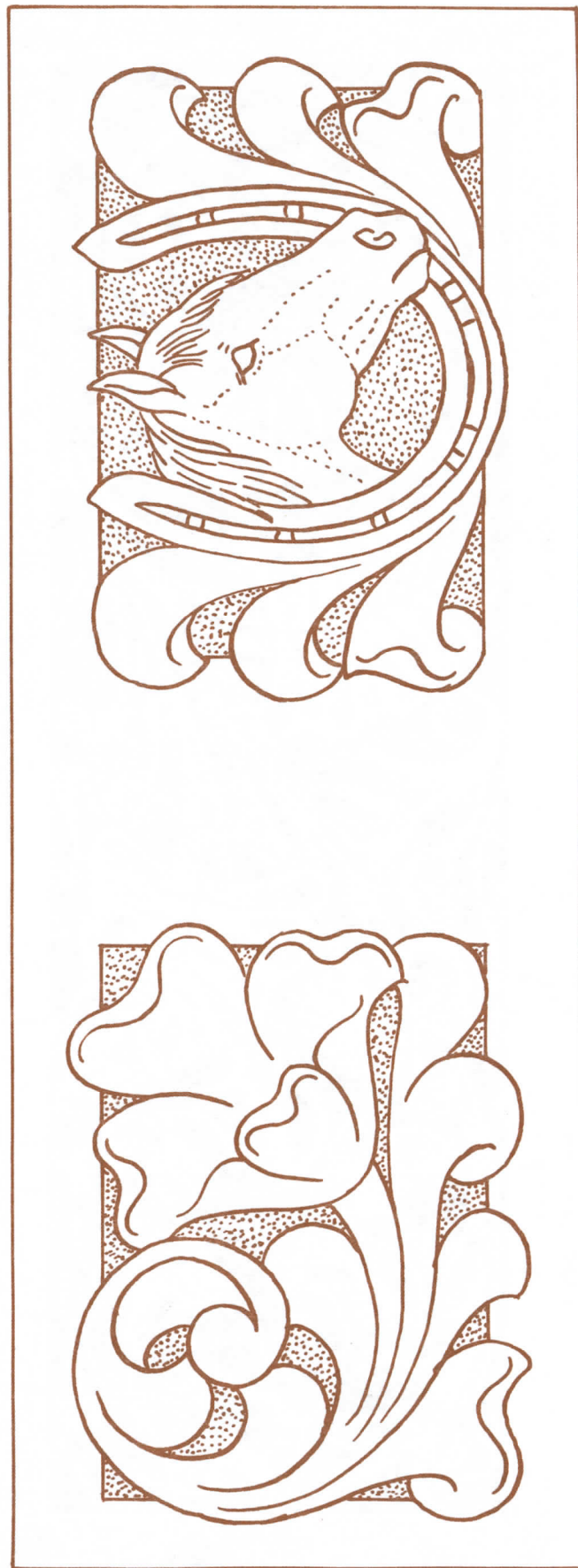


Fig. 41



# TRACING PATTERN

MANY OF THE TOOLS SHOWN CAN BE SUBSTITUTED FOR OTHERS OF SIMILAR SHAPE, STYLE AND SIZE.

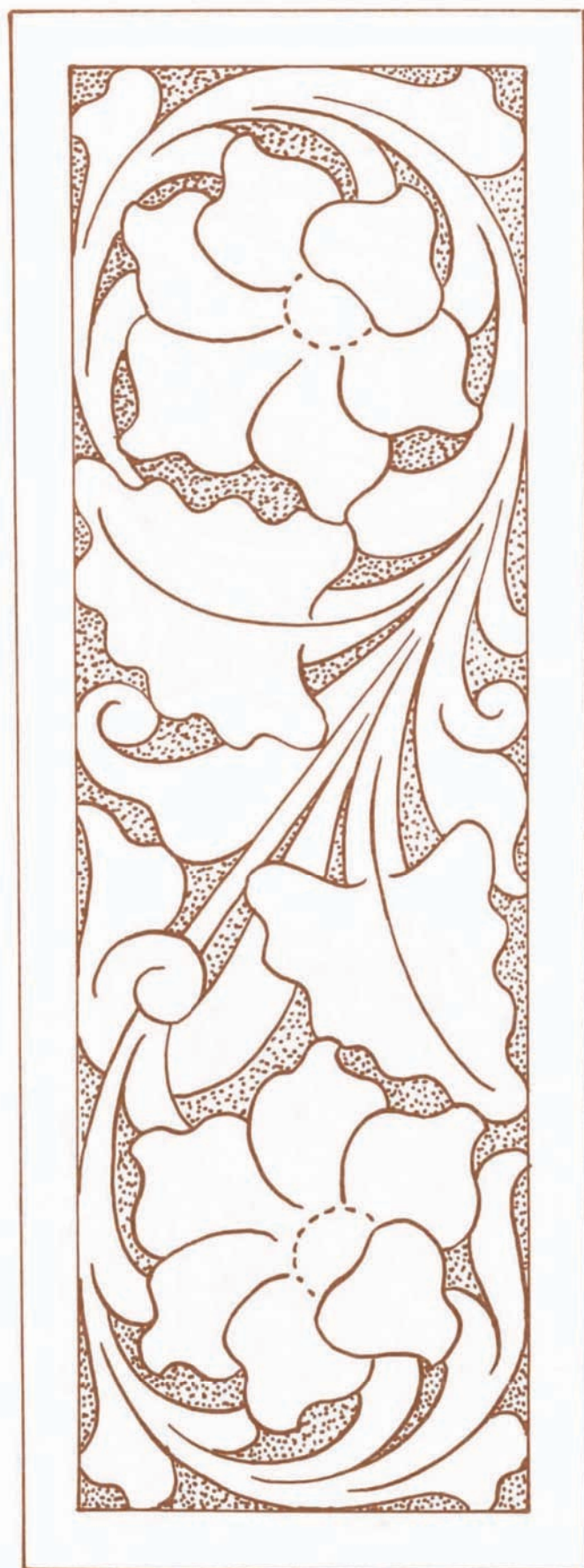


**TIP:** IF DESIRED, INITIALS CAN BE SUBSTITUTED IN PLACE OF THE HORSE HEAD TO MAKE A PERSONALIZED WALLET.



This design includes the addition of extra tools . . . along with the Lucky 7 Tools. Study the Fotocarve Pattern and note the uses of all of the tools. The Tracing Pattern is presented for your convenience. (Extra Tools Needed: P207, P217, S706, V707, V821, U851)

# LUCKY 7 FOTOCARVE PATTERN



## TRACING PATTERN

Fig. 42



AS YOU BECOME MORE EXPERIENCED, YOU WILL GRADUALLY ADD TOOLS TO YOUR KIT. SELECT THE ONES SHOWN TO PERFORM CERTAIN JOBS.



This design includes the addition of extra tools . . . along with the Lucky 7 Tools. Study the Fotocarve Pattern and note the uses of all of the tools. The Tracing Pattern is presented for your convenience. (Extra Tools Needed: P234, V402, S631, V821, U851, M880, F900, H903, H904, H907)

# LUCKY 7 FOTOCARVE PATTERN

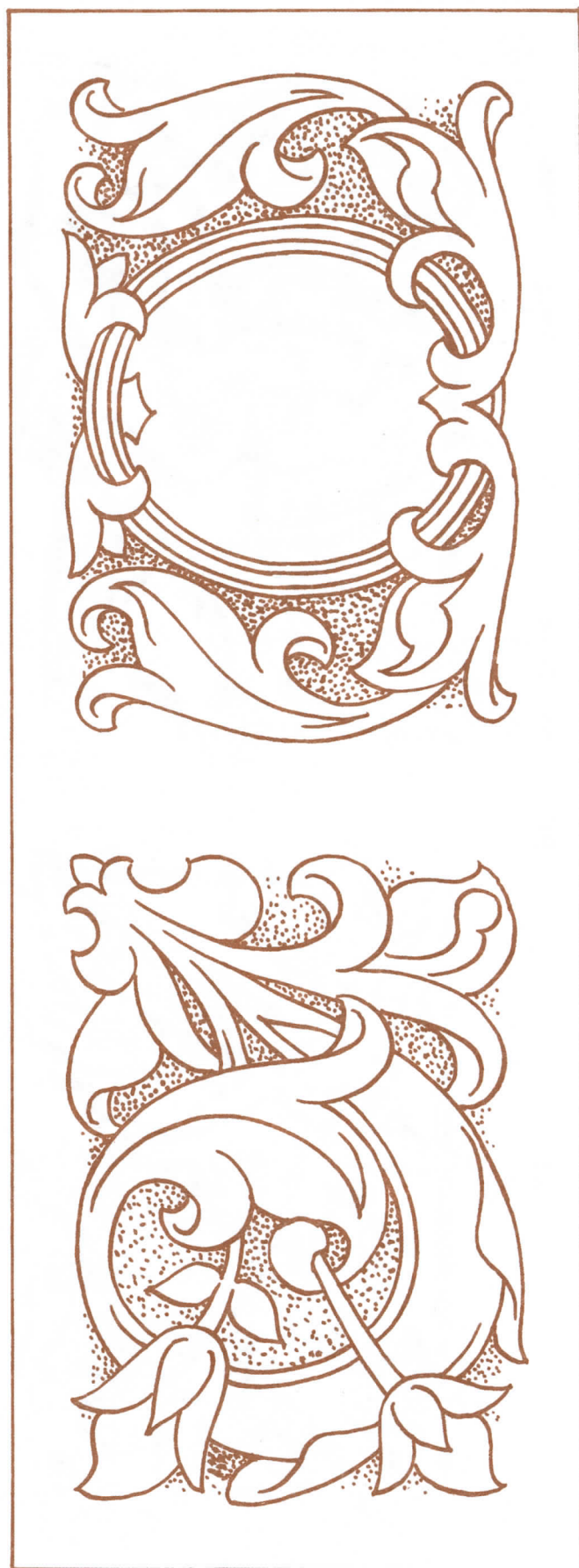


Fig. 43

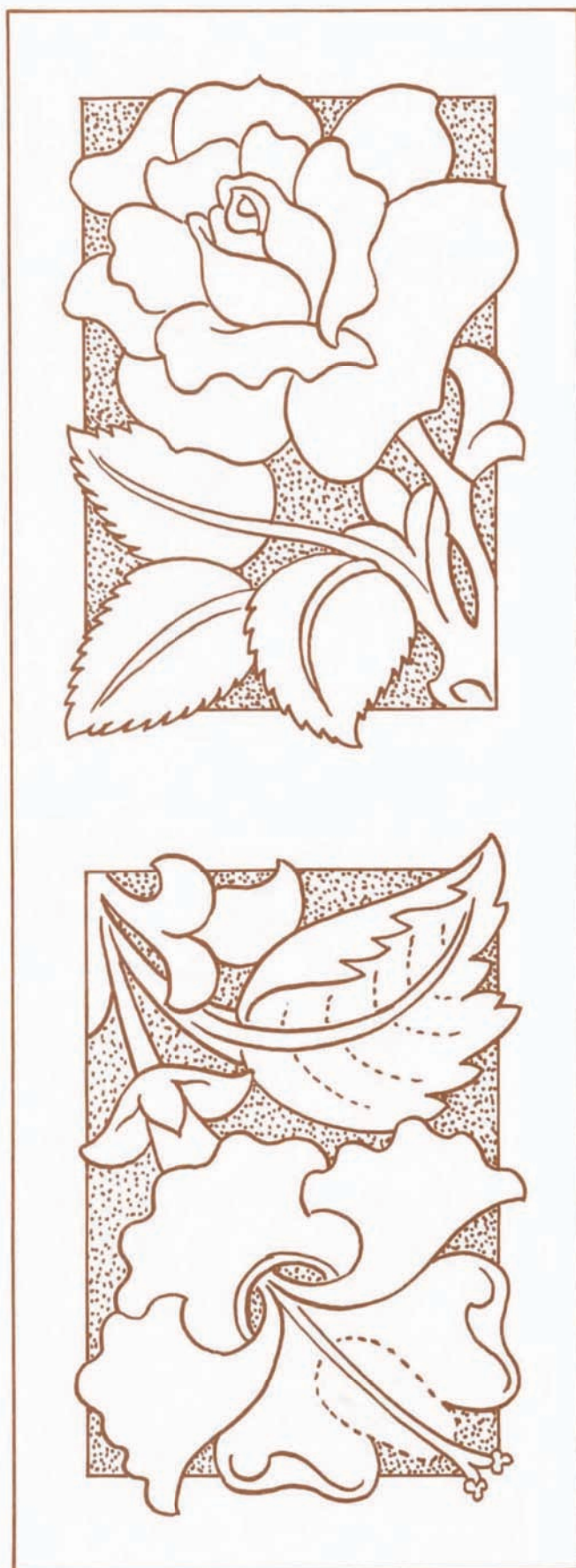
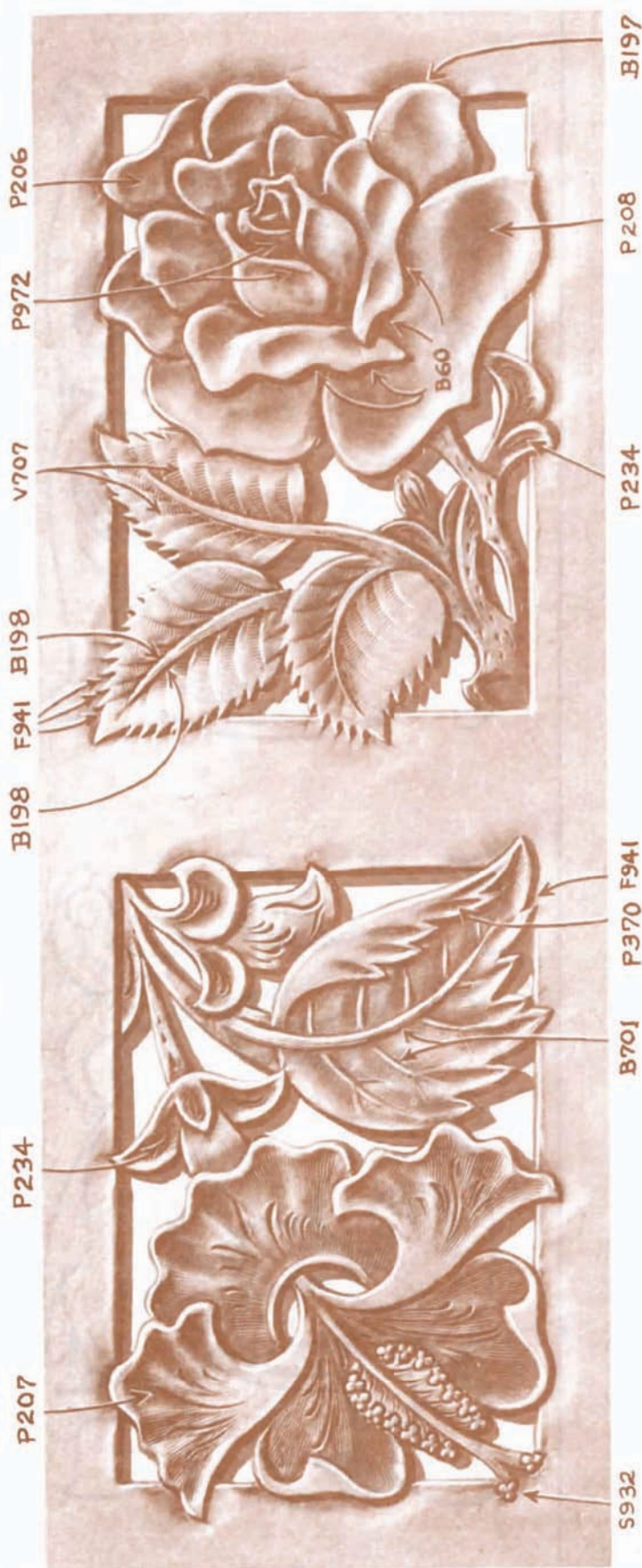


THE FANCY "R" SHOWN WAS TAKEN FROM *Craftaid* No. 2283. ASK YOUR DEALER FOR A COMPLETE LIST OF THE *Craftaids*.



# LUCKY 7 FOTOCARVE PATTERN

This design includes the additions of extra tools . . . along with the Lucky 7 Tools. Study the Fotocarve Pattern and note the uses of all the tools. The Tracing Pattern is presented for your convenience. Note that the background of this design is filigreed (cut out). See note below. (Extra Tools Needed: B198, P207, P208, P234, P370, B701, V707, F941, P972, S932)



TRACING PATTERN

Fig. 44

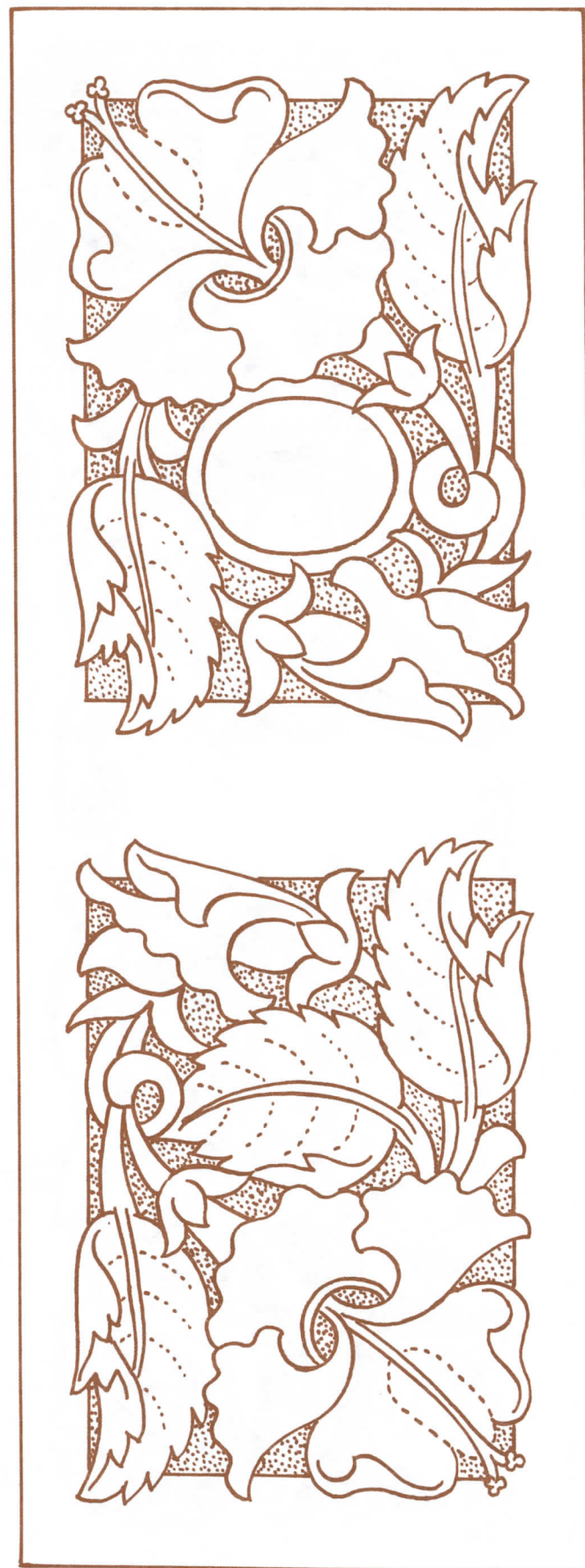
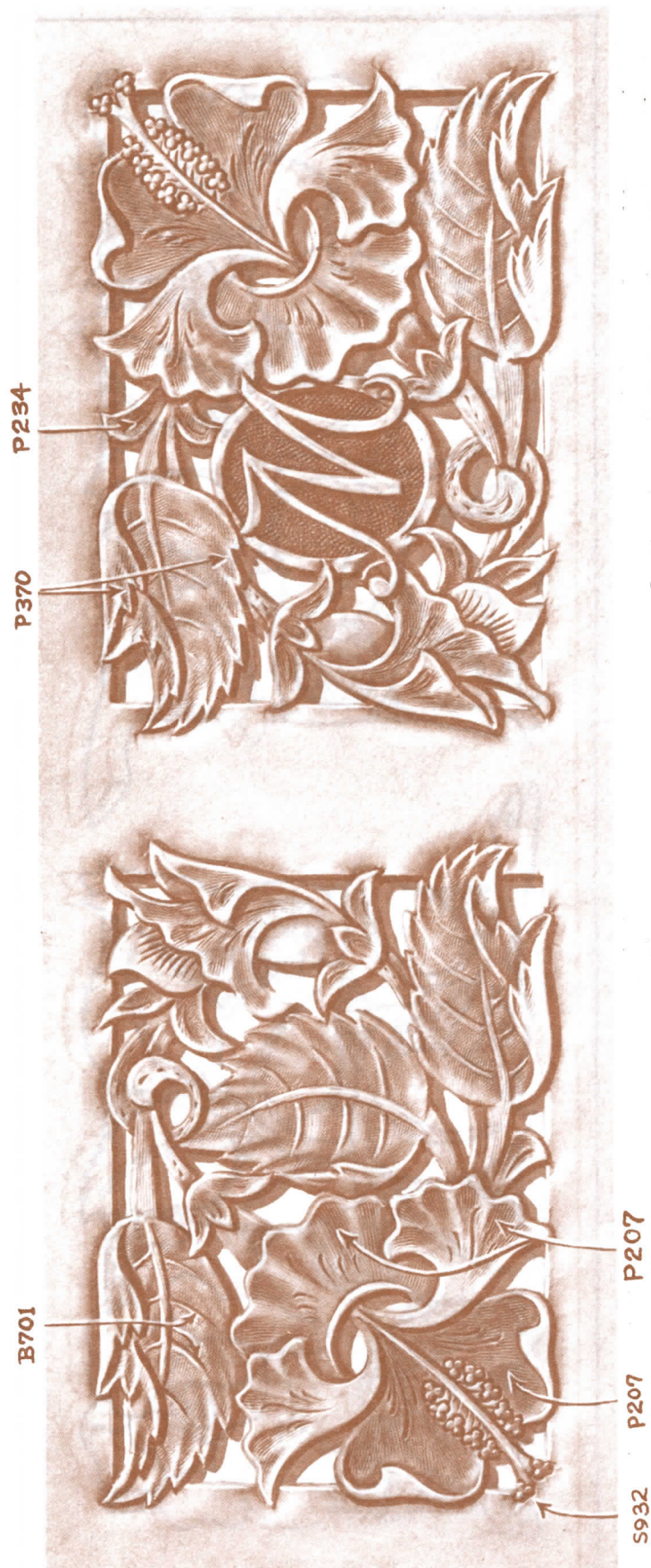
NOTE: USE FILIGREE BLADE (00F) TO CUT OUT BACKGROUND AREA AS SHOWN ABOVE. THE FILIGREEING IS DONE AFTER COMPLETING ALL OF THE STAMPING. *DO NOT* BACKGROUND IF DESIGN IS TO BE FILIGREED.





# LUCKY 7 FOTOCARVE PATTERN

This design includes the addition of extra tools . . . along with some of the Lucky 7 Tools. The Tracing Pattern is presented for your convenience. If you do not wish to filigree the design, background with Crafttool #A104. (Extra Tools Needed: P207, P234, P370, B701, S932)



TRACING PATTERN

Fig. 45



USE CRAFTOOL FILIGREE  
BLADE NO. 10F..... CUT OUT  
THE BACKGROUND AREAS  
VERY CAREFULLY.



This design includes the addition of extra tools. The Tracing Pattern is presented for your convenience. If you do not wish to filigree the design . . . you may background it as illustrated in the lower example. (Extra Tools Needed: B60, B198, P233, P234, V707, B892, F941, P972)

# LUCKY 7 FOTOCARVE PATTERN



B60 P972 P703 P206 F941 A104



## TRACING PATTERN

Fig. 46



THE ARROWS POINT OUT SUGGESTED TOOLS TO USE TO OBTAIN THE ABOVE EFFECT. HOWEVER, SUBSTITUTIONS WILL LEAD TO MANY PLEASING COMBINATIONS.



# LUCKY 7 FOTOCARVE PATTERN



**Fig. 47 LADIES' BILLFOLD**

Ladies' Billfold Insides and Accessories are available at most CRAFTOOL Dealers. The Ladies' Billfold Patterns on this page will require (in addition to the Lucky 7 Tools), the following tools: V402, C940 and P972.



**TRACING PATTERN**



# LUCKY 7 FOTOCARVE PATTERN



**Fig. 48 LADIES' BILLFOLD**

Ladies' Billfold Insides and Accessories are available at most CRAFTOOL Dealers. The Ladies' Billfold Pattern on this page will require (in addition to the Lucky 7 Tools), the following tools: P370, S631, F900, H907, C940, F941 and P972.



**TRACING PATTERN**





Fig. 49 Pocket Secretary

Lucky 7 Tools plus V402, P703, C940 and P972.

Make the Tracing Pattern for the Pocket Secretary Design from the left half of the pattern above. The paper can be folded in the middle to complete the right half of the Tracing Pattern. The right half of the design shows the uses of the tools.



Lucky 7 Tools plus V402, S631, U851, H907 and C940.

TRACING  
PATTERN  
ON PAGE 21

Fig. 50  
6 Hook Key Case



## LUCKY 7 TOOLS



## LUCKY 7 SUPPLEMENTARY TOOLS



# Informative books for all leathercrafters



### A. CRAFTOOL TECH-TIPS.

Manual created especially for beginners. Shows tools and techniques for hand tooling leather. Learn to use swivel knives, stamping tools, more. 22 pages.  
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### C. HOW TO MAKE HOLSTERS.

Definitive work on holsters and pattern making. Describes tools needed in basic holster construction and their uses. With full-size tracing patterns and illustrations. 32 pages.  
STOCK No. 6055

### D. BELTS GALORE.

Encyclopedia of belt making. Contains detailed photos, illustrations, tracing and carving patterns, plus over 70 designs. 33 pages.  
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### E. INVERTED LEATHER CARVING.

Al Stohlman's introduction to silhouette, inverted and roughout carving. 48 pages packed with popular designs and symbols.  
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### F. LUCKY EIGHT BELT BOOK.

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### G. PICTORIAL CARVING FINESSE.

Stohlman explains perspective, color dyeing and using tools for realism. Learn to carve grass, rocks, trees, mountains, clouds, smoke, fire and water. 72 pages.  
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Learn about cross-dyeing, mixing, tools, brushing techniques. With tips on shading and staining. Includes detailed illustrations and dye mixing charts. By Al Stohlman. 53 pages.  
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Stohlman's book shows how to carve, bevel, model and dye figures for realism and detail. Learn to carve people, animals, foliage and more. 132 pages.  
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### J. STAMPING STEP THREE.

Slightly more complex patterns than Stamping Step Two. Features dozens of stamping patterns for belts, wallets, coin purses, key cases, arrowhead plaques, knife sheaths and more! 24 color pages.  
STOCK No. 1905

### K. STAMPING STEP TWO.

Easy stamping patterns and sections on antiquing, resisting and block dyeing. Ideal for beginners and resellers. 28 pages.  
STOCK No. 1898



## "A FEW WORDS IN PASSING"

### CASING LEATHER

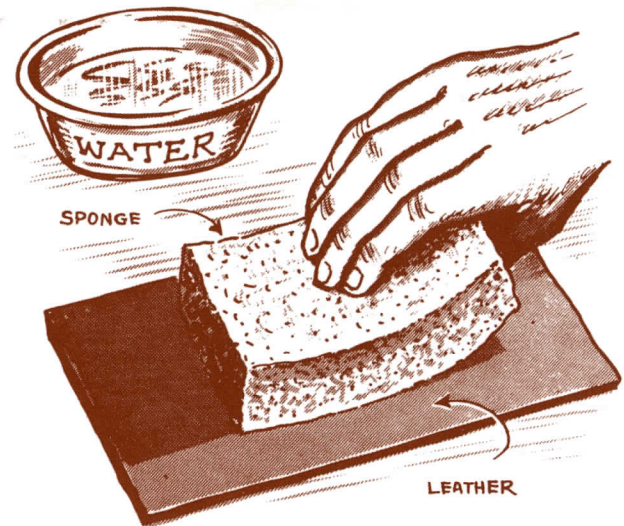
The term "casing" is applied to the preparation of leather for carving and stamping. Casing is created by adding enough moisture to cause the fibres of the leather to swell and soften. This moisture, in the fibres, darkens (burnishes) the leather when the stamping tools are used . . . and acts as a lubricant for the knife to permit easier cutting.

The word "case" literally means to "box" or enclose the leather in an airtight container. The proper way to case leather is to thoroughly wet it and place into an airtight box or plastic bag. (The leather should be submerged in water for a few minutes). The moisture raises the humidity, within the container, which causes the leather to sweat. The sweating causes each fibre to swell to its fullest and the leather to become "plump" and "mellow" and is easy to carve due to the uniformity of the moisture content.

The leather should "case" for several hours, at least. Upon removal, place on your marble with the grain (smooth) side up and allow the surface moisture to evaporate until the leather has almost returned to its natural, dry color. The surface is then firm enough to trace the design, cut, and stamp, while the underside of the leather has enough moisture to retain the tool impressions when stamped. If water is brought to the surface, when cutting or stamping, the leather is still too wet to work. Sometimes an electric fan or an open window is used to hasten the evaporation. Weather conditions have a direct bearing on moisture evaporation. A dry summer day will naturally dry the leather more rapidly than moist, humid days.

In some areas, of constant high humidity, leather will tend to mildew if allowed to remain wet or moist too long at a time. A small amount of formaldehyde in the water will help to prevent mildew. Repeated wetting hardens the leather, resulting in poor coloring and loss of depth. Therefore, once the leather is ready to carve and stamp, it is important to complete all of the work as fast as possible. In many cases, the carver's lunch hour can be delayed so that the leather can be worked while the moisture content is **just right**. If the work *must* be delayed for a few hours, the leather can be wrapped in a plastic bag until work resumes. This will retain the moisture content. If the work must be put aside overnight, add a small amount of moisture to the grain side with a sponge and again wrap the leather in the plastic bag. The leather will be in prime condition on the following day. On large projects, the leather will have to be continually moistened on the grain side . . . to drying areas. Retain the moisture content as evenly as possible, for best carving and stamping results.

**"QUICK-CASING"** . . . When the craftsman has only a limited amount of time in which to work, the leather can



be moistened in another manner called: **"Quick-Casing"**. Quick-Casing can be accomplished in several ways.

**FIRST** . . . the leather can be quickly submerged in water and placed on the bench (grain side up) to allow the moisture to begin evaporation at once. In a few minutes it will be returning to its natural color and be ready to carve.

**SECOND** . . . the leather can be moistened with a damp (not wet) sponge to the *flesh side* . . . as evenly as possible. Turn the leather over and moisten the *grain side* (carving surface) in the same manner. Returning to its natural color, it is ready to carve.

**THIRD** . . . the leather can be moistened on the *grain side* only. Several even applications with the sponge will be satisfactory. This method is recommended for lighter weight leathers; small projects.

Experiment with the above methods . . . use the one of your choice. With *all* methods, drying areas will have to be re-moistened with the sponge to maintain an even moisture content. If too dry, the leather will be hard to cut with the swivel cutter. If too wet, the cuts will close and not remain open. Cuts should remain open and appear burnished if the leather is properly cased. **CAUTION:** Use glass, porcelain, or enameled containers for water . . . **NEVER** use iron or steel.

**TIP** . . . To gain added relief when working on light weight leathers, cement smooth cardboard to the flesh side of the case leather. This permits deeper stamping and keeps the leather from stretching out of shape. Use rubber cement . . . as the cardboard can easily be removed after completing the work.

## HERE'S HOW TO USE Craftaids®



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## THE STORY OF LEATHER

Leather is one of mankind's oldest natural resources.

Leather is a foremost gift to man from Mother Nature. Without it man might not have survived. There is vivid evidence of its outstanding importance dating back across the centuries of civilization; back beyond the birth of our Nation to the cultures of 18th Century Europe and on back beyond the era of the domination of the Romans.

Modern Archaeology has uncovered leather articles and artifacts from cultures dating back over 33 centuries and found them to be in an excellent state of preservation.

Man's dependency and appreciation of leather coupled with his instinctive drive to improve upon the beauty of Nature led him to practice creative artistry using leather as a media or raw material. From the fashioning of crude protective footwear to the creation of unbelievably beautiful articles of great utility, human beings

have reaped a great harvest of benefit and pleasure from leather.

For many centuries leathercraftsmanship was limited to a very narrow section of society. Leather Guildsmen were a secretive lot and knowledge of the art was closely guarded and handed down father to son.

When Cortez conquered Mexico in the early 16th Century, Leather Artistry came boldly into the New World.

The Conquistadores brought horses and with them came the need for saddles and other horse gear. Spain had long been a leader in Leather Artistry and the skilled craftsmen who came over to the New Land coupled their vast knowledge with the inspiration they gleaned from the beautiful floral patterns to be found all about them. Thus came the transition from the basic geometric designs dating back to Medieval times to the sweeping floral patterns of our modern Leather Artistry.

In order to develop the outstanding qualities of long lasting durability and beauty, Nature must subject the animal from which the leather is to come to an environment of some adversity and radically changing climatic conditions.

High quality in Genuine Leather cannot be judged by graphic or surface appearance alone. More important to the finished product fashioned from Leather is the structural or inner strength and consistency.

The natural range markings on the surface of leather are the best proof that it is real leather. A large part of the pride and fulfillment we derive from the carving and stamping of leather comes from our improvement upon Nature's work.

As a modern Leathercraftsman you derive the pleasure and profit from a rich heritage. No other craft activity offers the advantages and creative fulfillment available through leathercraft.