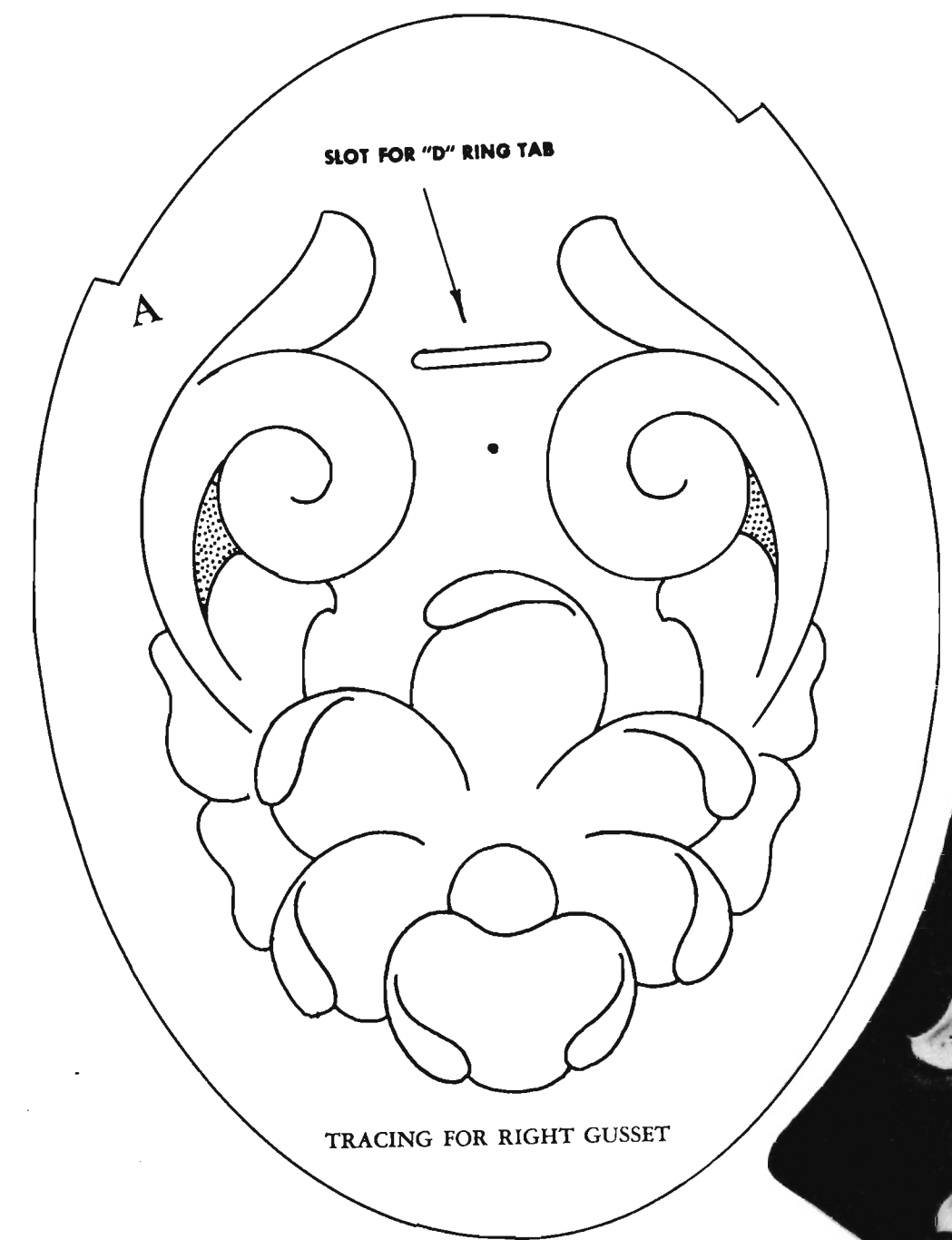


*Stylecraft*



TRACING AND  
PHOTO PATTERN  
FOR  
THE "PALM SPRINGS"  
HAND BAG  
  
ASSEMBLY  
INSTRUCTIONS



TRACING FOR RIGHT GUSSET

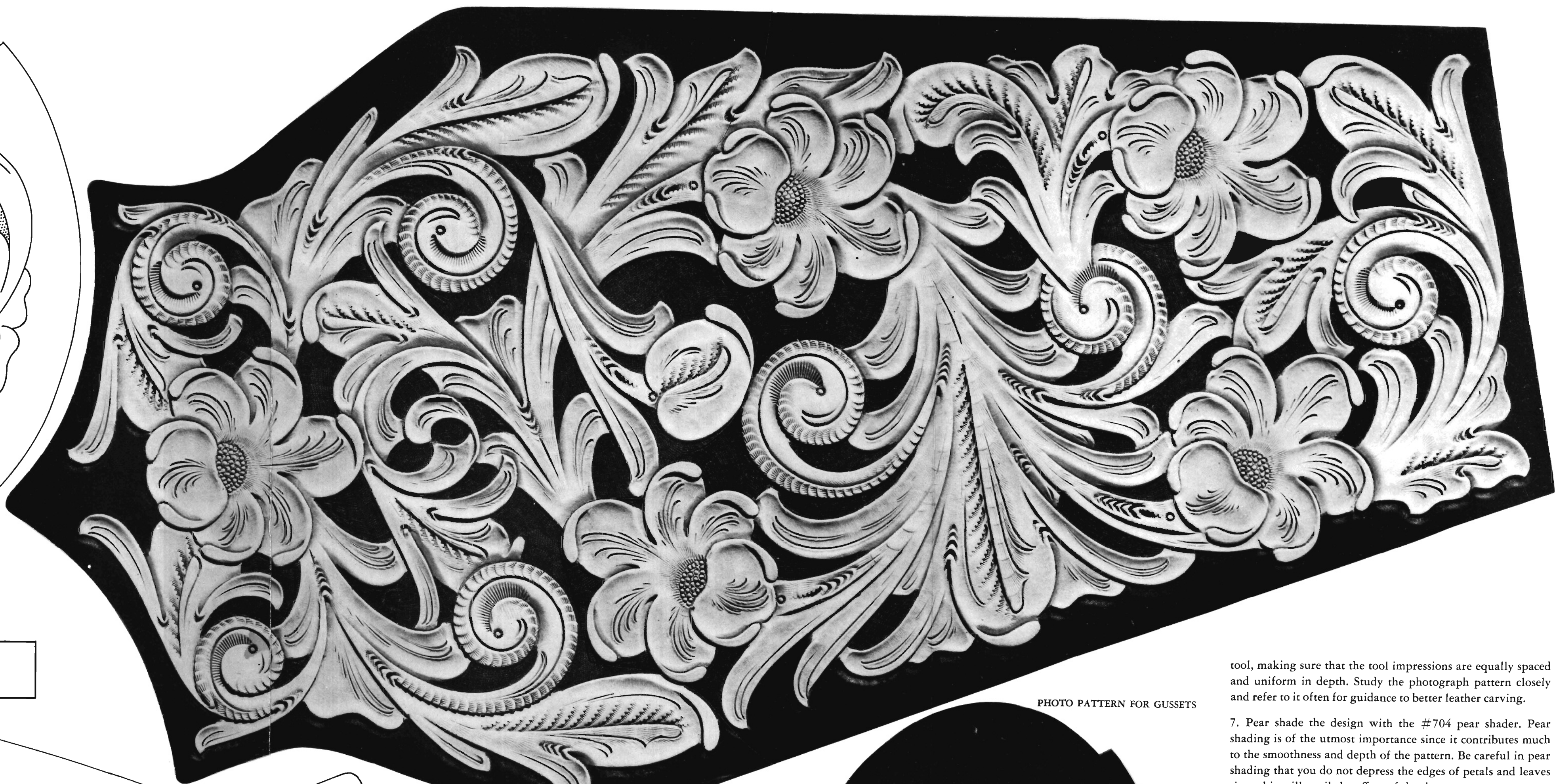
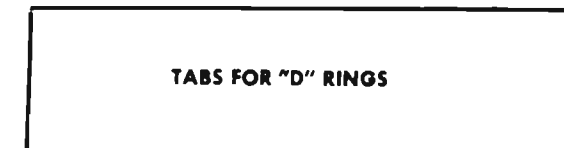


PHOTO PATTERN FOR GUSSETS

ASSEMBLY  
INSTRUCTIONS

1. After carving is completed, clean if necessary and apply desired finish or dressing.
2. Skive the purse leather and the gussets along the edges where they will be joined. (This is important for neat and simple construction — and makes punching easier.) The edges should be skived  $\frac{3}{8}$ " back from the edge and about  $\frac{1}{2}$  original thickness.
3. Install the turn lock fastener on the front panel of the bag in the position indicated on the pattern below. Remember: the grommet pieces of the fastener are not installed in the flap until after the lining is cemented in place and the purse is complete.
4. Cut the leather tabs for the "D" rings  $\frac{3}{4}$ " by  $\frac{1}{2}$ " and crease the edges. Cut the slots with a  $\frac{1}{4}$ " bag punch as indicated on the gusset pattern and install the tabs with "D" rings. Secure the tabs in place with speedy rivets or lacing.
5. Next construct the lining from the desired material and install the pockets and stitch. Be sure to cut the lining leather  $\frac{1}{4}$ " larger than the purse leather on all sides. Apply cement to the flesh side of the purse and the back of the lining and allow to dry until tacky.
6. Carefully align the edges of the handbag leather and the lining and press firmly together, taking care that the edges are firmly cemented and that there are no wrinkles.
7. Install the gusset lining using the same method as above.
8. Trim off excess lining evenly at the edges.
9. If a smooth lining has been used, scuff the edges of the gussets and the bag where they will join. Sandpaper or the edge of a knife may be used for this purpose.

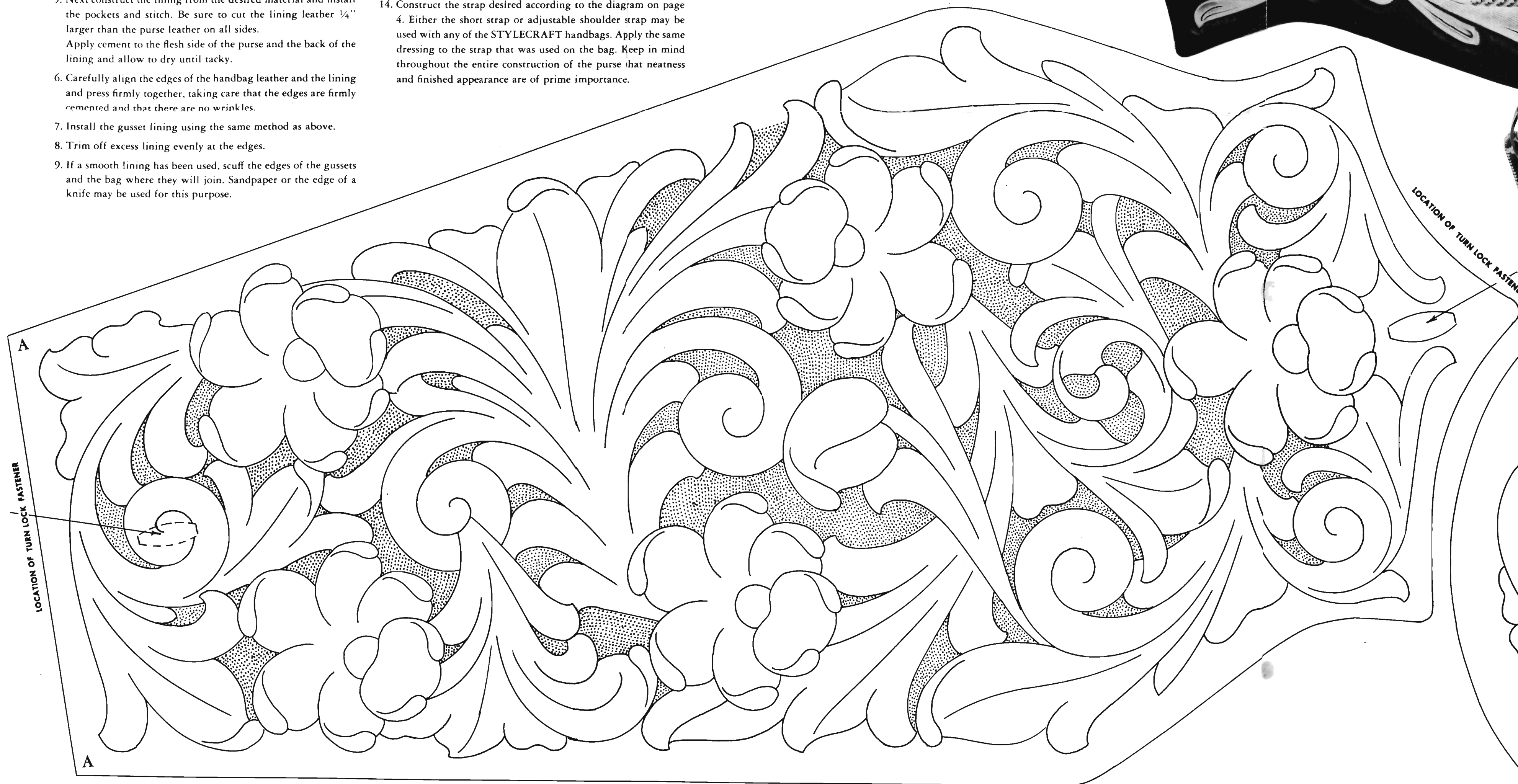
10. Next, scribe a line around the outside edge of the handbag with a compass divider  $\frac{1}{4}$ " from the edge. This line will act as a guide for the lacing slits.

11. Select a thonging chisel or punch to suit the size and type of lacing desired, and punch the holes around the entire edge of the leather, keeping in mind that neatness and evenness are the paramount factors.

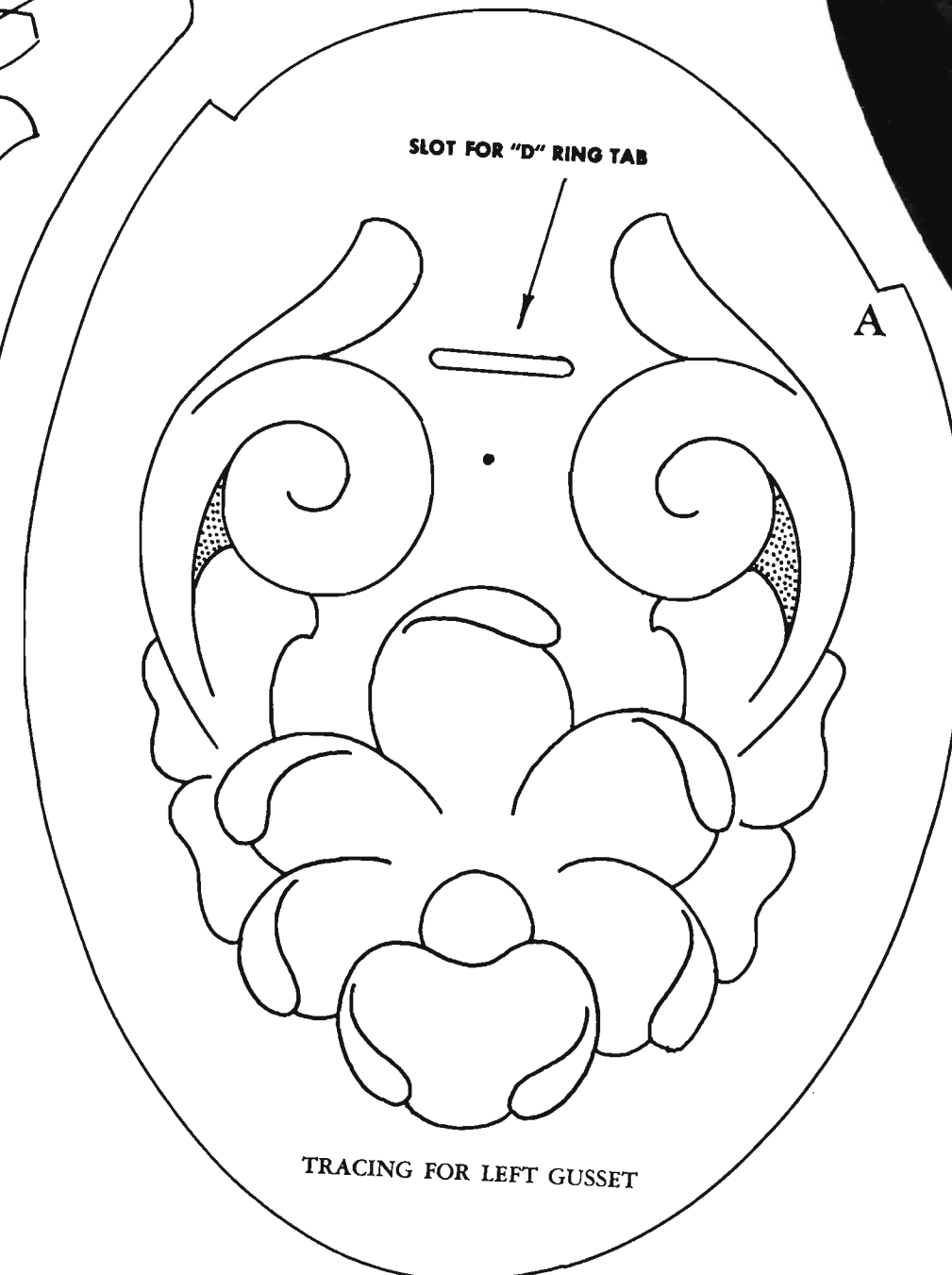
12. Apply cement to the scuffed edges of the gussets and the bag and allow to dry. Then, starting at points "A" on the bag and points "A" on the gussets, press the edges together until the gussets are completely in place. Using the same punch that was used to punch the slits in the outside of the bag, punch the holes through the gussets. The previously punched holes will act as a guide. Punch the holes across the ends of the gussets.

13. Lace the bag completely.

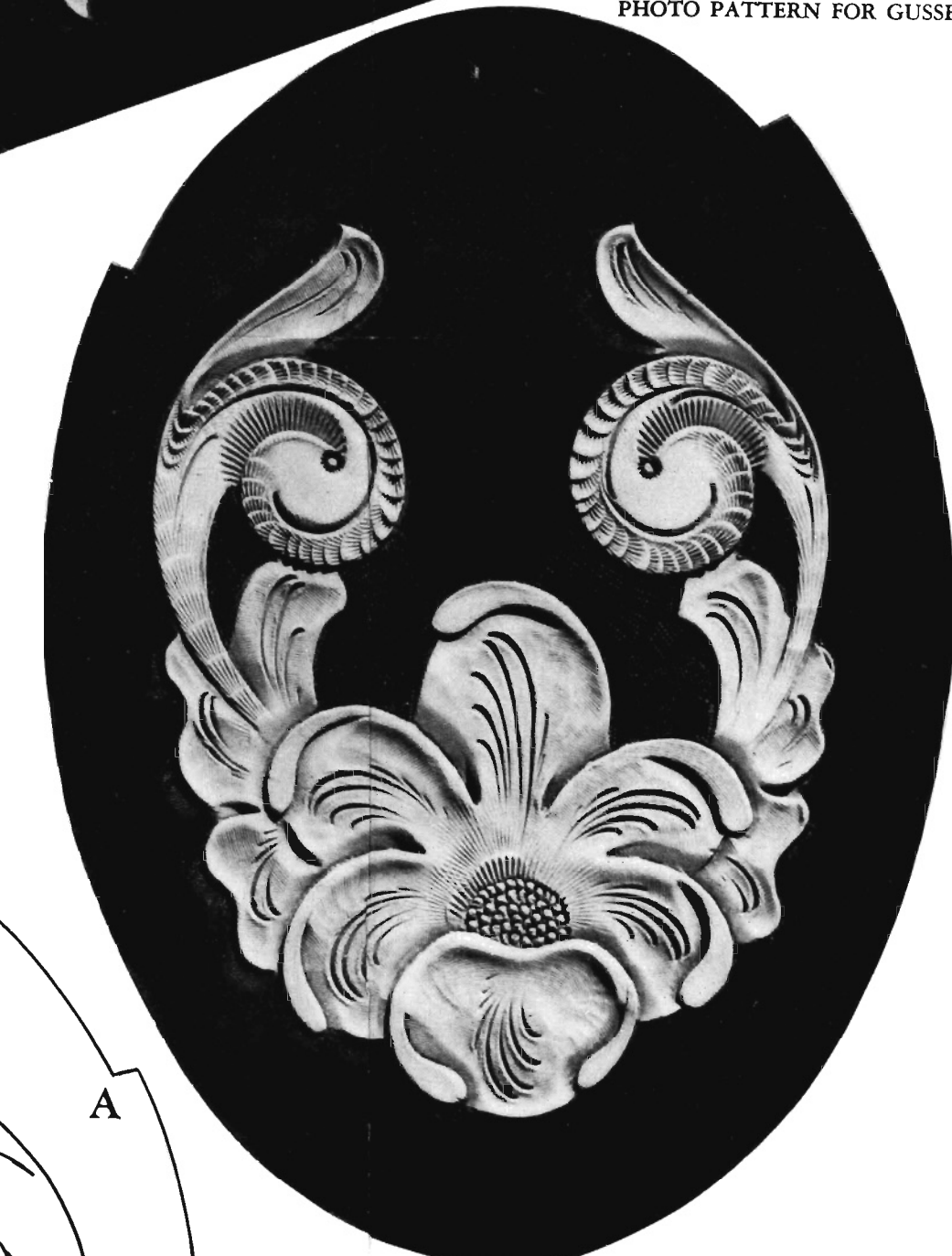
14. Construct the strap desired according to the diagram on page 4. Either the short strap or adjustable shoulder strap may be used with any of the STYLECRAFT handbags. Apply the same dressing to the strap that was used on the bag. Keep in mind throughout the entire construction of the purse that neatness and finished appearance are of prime importance.



LOCATION OF TURN LOCK FASTENER



TRACING FOR LEFT GUSSET



CARVING AND STAMPING  
INSTRUCTIONS  
FOR THE "PALM SPRINGS"

1. Using the tracing pattern as a template, cut the leather for the "PALM SPRINGS" from 6 ounce natural carving leather.
2. Cut out the gussets, both left and right and immerse the leather in luke warm water for a few seconds and place it smooth side up on your work table.
3. Allow the leather to dry until the surface begins to return to its natural color. You are now ready to trace the design.
4. Trace the design on the leather with a ball point stylus. Before tracing be sure that the pattern is accurately centered on the leather. It is a good idea to secure the tracing pattern to the edges of the leather with scotch tape. Before removing the pattern lift one edge of the paper to make sure that all the lines have been traced.
5. Carve the design with the swivel knife, starting with the flowers followed by stems, scrolls and leaves.
6. Camouflaging is next, and in this pattern the #426 cam is best suited to decorate the stems, flower petals, and large leaves. Pick the edges of the scrolls with the #431 camouflage

tool, making sure that the tool impressions are equally spaced and uniform in depth. Study the photograph pattern closely and refer to it often for guidance to better leather carving.

7. Pear shade the design with the #704 pear shader. Pear shading is of the utmost importance since it contributes much to the smoothness and depth of the pattern. Be careful in pear shading that you do not depress the edges of petals and leaves since this will spoil the effect of depth.

8. Beveling is next. For this pattern, the #971 large beveler and the #198 small checked beveler were used. The longer beveler can be used on the straight lines and stems smoothly and rapidly, while the shorter #198 is best suited for the sharp curves on the flower pattern and smaller leaves. Go over the beveling as many times as are necessary to give smooth deep appearance to the carving.

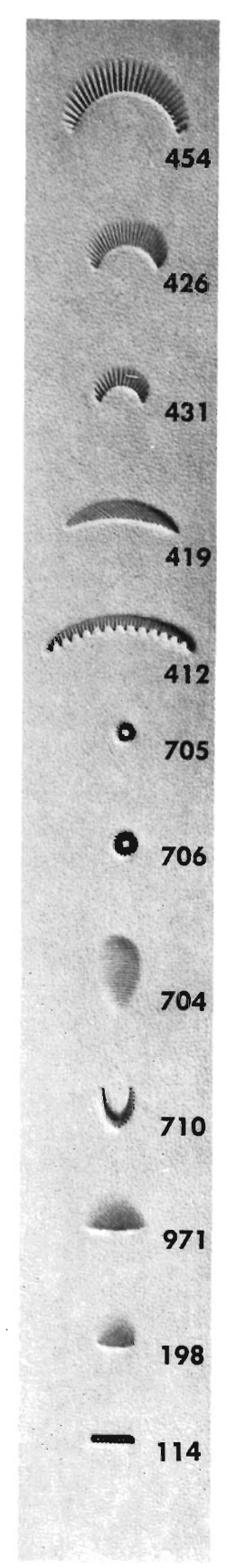
9. Use the #419 checked shell tool to accent the lines which join the flower petals and the small segments with the large leaves. For proper use of this tool refer to the photo pattern and note that only one end of the shell tool is used to deepen these lines, making a smooth impression. In most cases the #710 mule track is stamped at the base of the shell tool. Also observe that the mule track impressions gradually diminish in depth.

10. Vein the leaves with the #412 veiner, tilting the tool so that the impression gradually disappears onto the smooth leather. Keep these impressions evenly spaced. #412 is also used at the tops of the stems.

11. The #454 large camouflage tool is used to form the flower center outline and to form the center line of the scrolls. Stamp the seeds in the flower centers with the #705 seeder, grouping them closely but not overlapping. The #706 seeder is used at the base of the flower and in the center of each scroll.

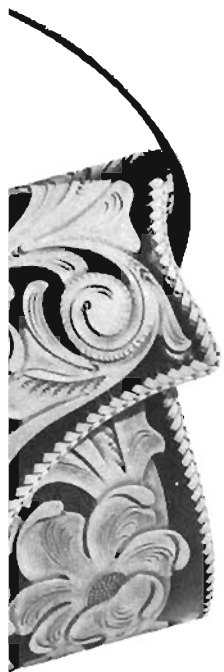
12. The leather should be almost dry for backgrounding but sufficiently damp that the background tool does not "stick". The #114 fine bar grounder is used on the "PALM SPRINGS" pattern. Be careful not to overlap the tool impressions and try to keep the background uniform in depth.

13. Ornamental cuts are last and very important as you will find by close examination of the pattern. These cuts usually follow the general outline of the petal or leaf being decorated. If the leather is too dry at this point, go over the surface lightly with a damp sponge. You are now ready to proceed with the assembly of the bag which is explained in detail in "Assembly Instructions".



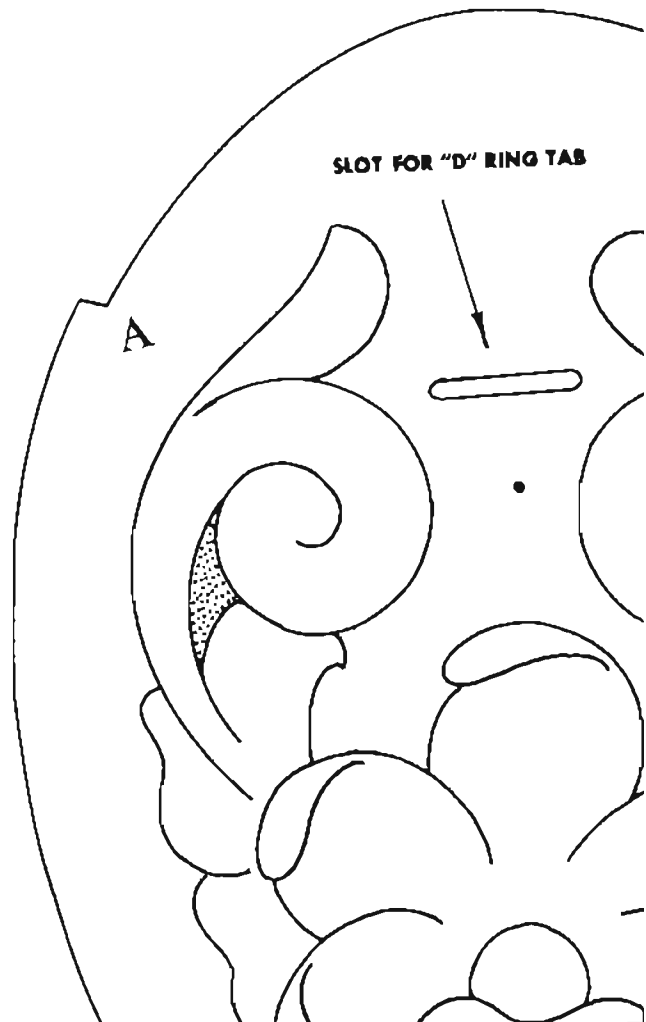
Stylecraft

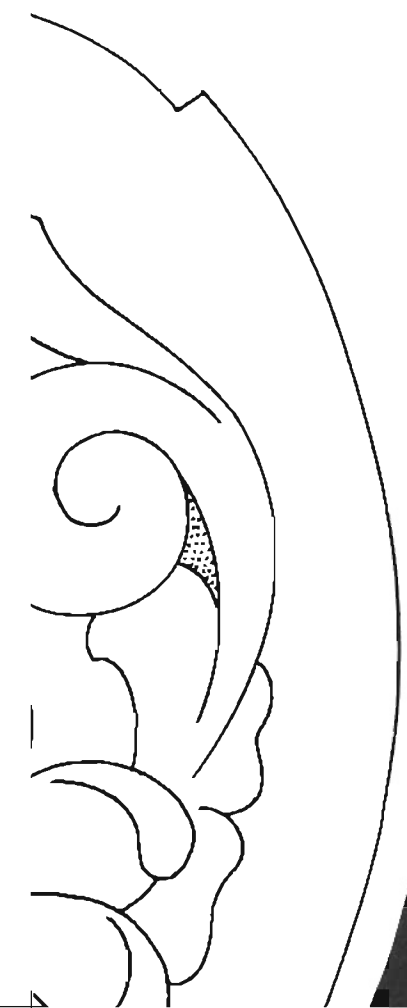


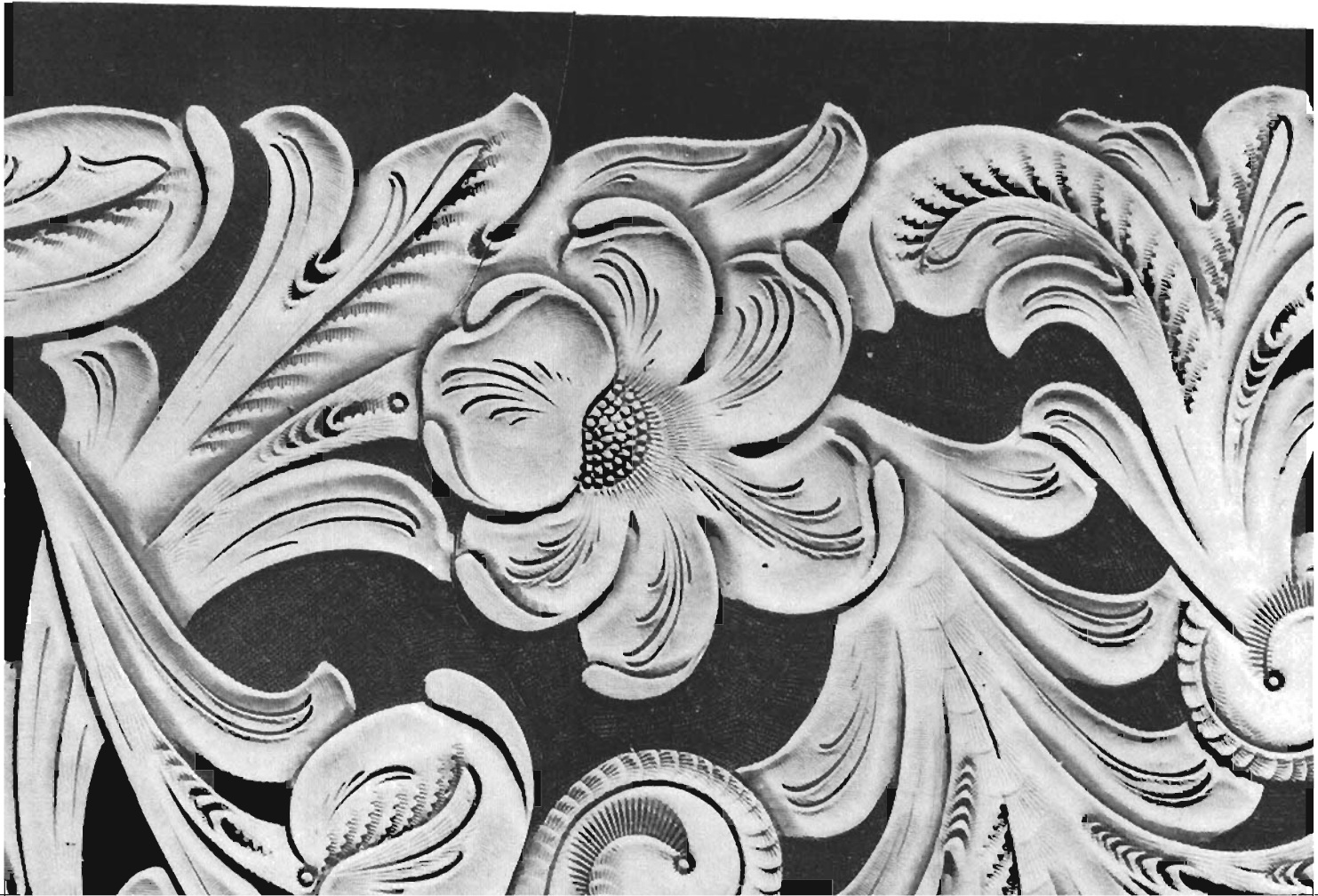


TRACING AND  
PHOTO PATTERN  
FOR  
THE "PALM SPRINGS"  
HAND BAG

ASSEMBLY  
INSTRUCTIONS



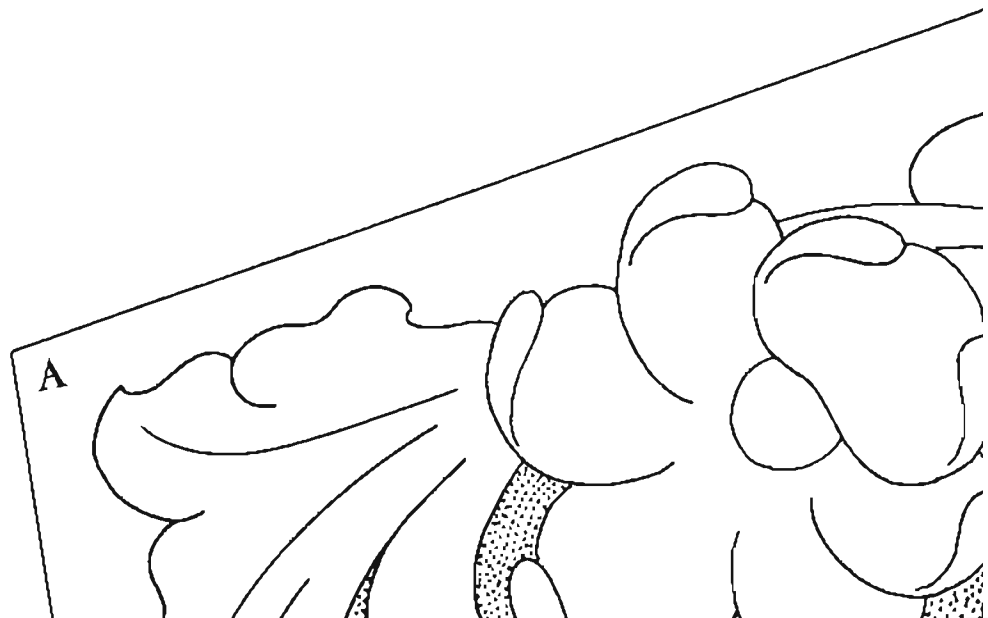






# ASSEMBLY INSTRUCTIONS

1. After carving is completed, clean if necessary and apply desired finish or dressing.
2. Skive the purse leather and the gussets along the edges where they will be joined. (This is important for neat and simple construction — and makes punching easier.) The edges should be skived  $\frac{3}{8}$ " back from the edge and about  $\frac{1}{2}$  original thickness.
3. Install the turn lock fastener on the front panel of the bag in the position indicated on the pattern below. Remember: the grommet pieces of the fastener are not installed in the flap until after the lining is cemented in place and the purse is complete.
4. Cut the leather tabs for the "D" rings  $\frac{3}{4}$ " by 3" and crease the edges. Cut the slots with a  $\frac{1}{4}$ " bag punch as indicated on the gusset pattern and install the tabs with "D" rings. Secure the tabs in place with speedy rivets or lacing.
5. Next construct the lining from the desired material and install the pockets and stitch. Be sure to cut the lining leather  $\frac{1}{4}$ " larger than the purse leather on all sides.  
Apply cement to the flesh side of the purse and the back of the lining and allow to dry until tacky.
6. Carefully align the edges of the handbag leather and the lining and press firmly together, taking care that the edges are firmly cemented and that there are no wrinkles.
7. Install the gusset lining using the same method as above.
8. Trim off excess lining evenly at the edges.
9. If a smooth lining has been used, scuff the edges of the gussets and the bag where they will join. Sandpaper or the edge of a knife may be used for this purpose.



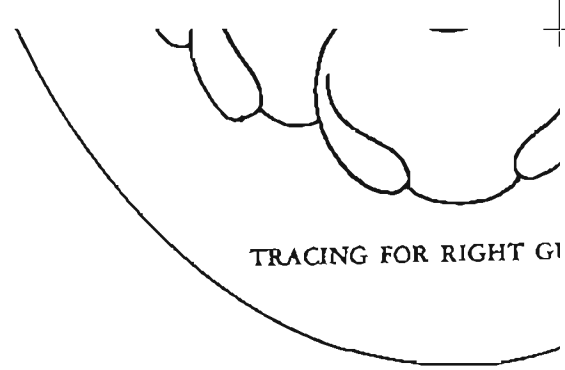
10. Next, scribe a line around the outside edge of the handbag with a compass divider  $\frac{1}{8}$ " from the edge. This line will act as a guide for the lacing slits.

11. Select a thonging chisel or punch to suit the size and type of lacing desired, and punch the holes around the entire edge of the leather, keeping in mind that neatness and evenness are the paramount factors.

12. Apply cement to the scuffed edges of the gussets and the bag and allow to dry. Then, starting at points "A" on the bag and points "A" on the gussets, press the edges together until the gussets are completely in place. Using the same punch that was used to punch the slits in the outside of the bag, punch the holes through the gussets. The previously punched holes will act as a guide. Punch the holes across the ends of the gussets.

13. Lace the bag completely.

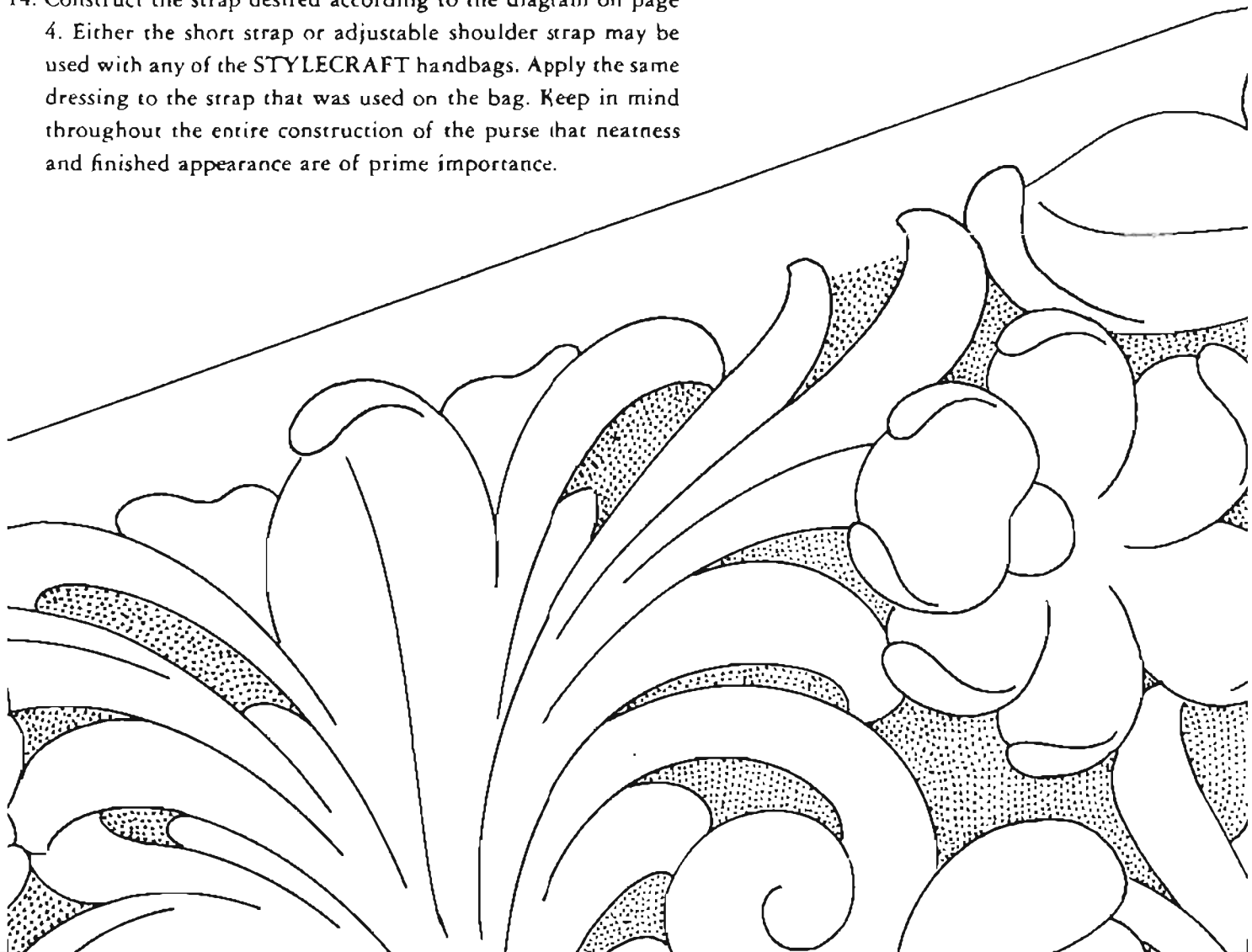
14. Construct the strap desired according to the diagram on page 4. Either the short strap or adjustable shoulder strap may be used with any of the STYLECRAFT handbags. Apply the same dressing to the strap that was used on the bag. Keep in mind throughout the entire construction of the purse that neatness and finished appearance are of prime importance.



TRACING FOR RIGHT GI



TABS FOR "D"





USSET

RINGS



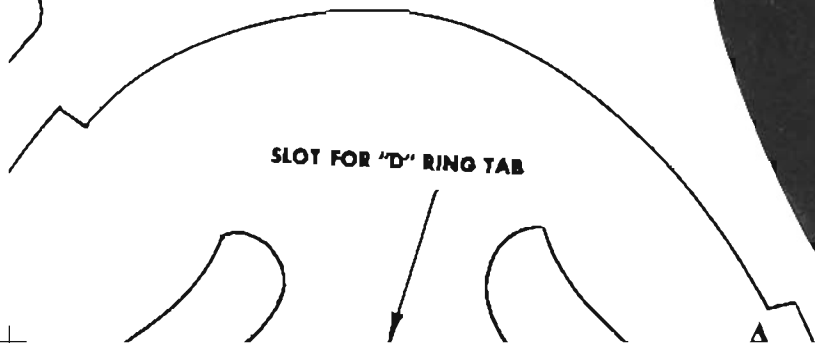
LOCATION OF TURN LOCK PAST



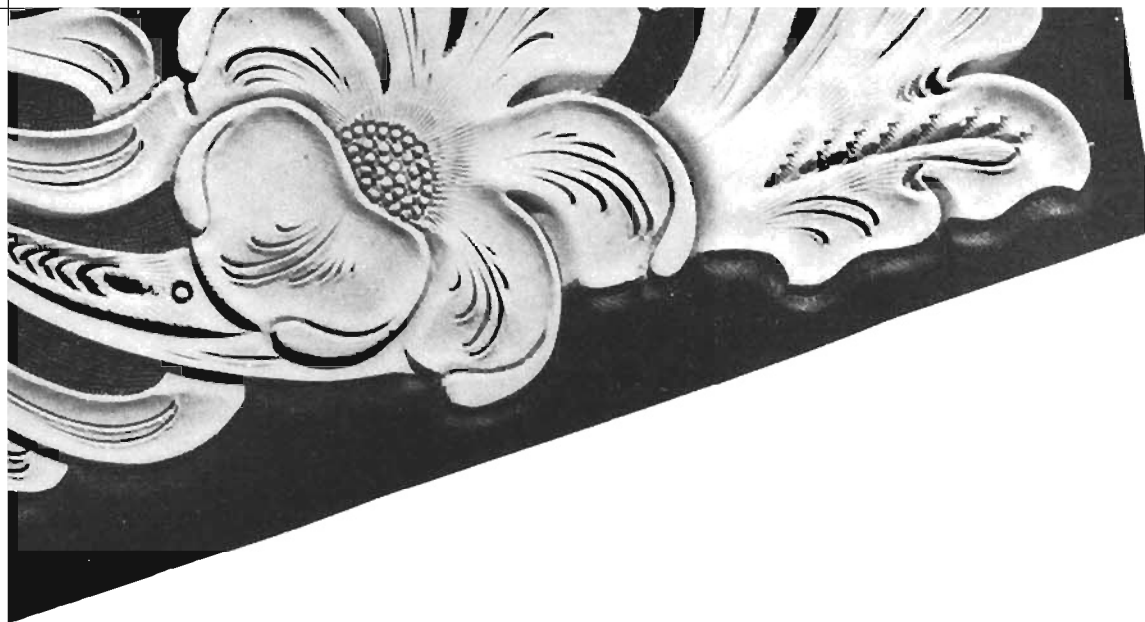
PHOTO PATI



TENER



SLOT FOR "D" RING TAB



## PATTERN FOR GUSSETS

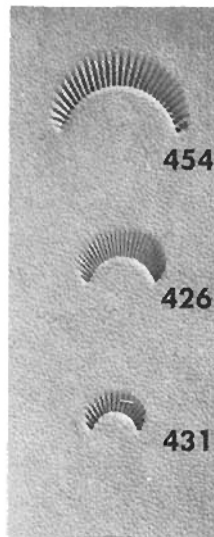
tool, making sure that the tool impressions are equally spaced and uniform in depth. Study the photograph pattern closely and refer to it often for guidance to better leather carving.

7. Pear shade the design with the #704 pear shader. Pear shading is of the utmost importance since it contributes much to the smoothness and depth of the pattern. Be careful in pear shading that you do not depress the edges of petals and leaves since this will spoil the effect of depth.

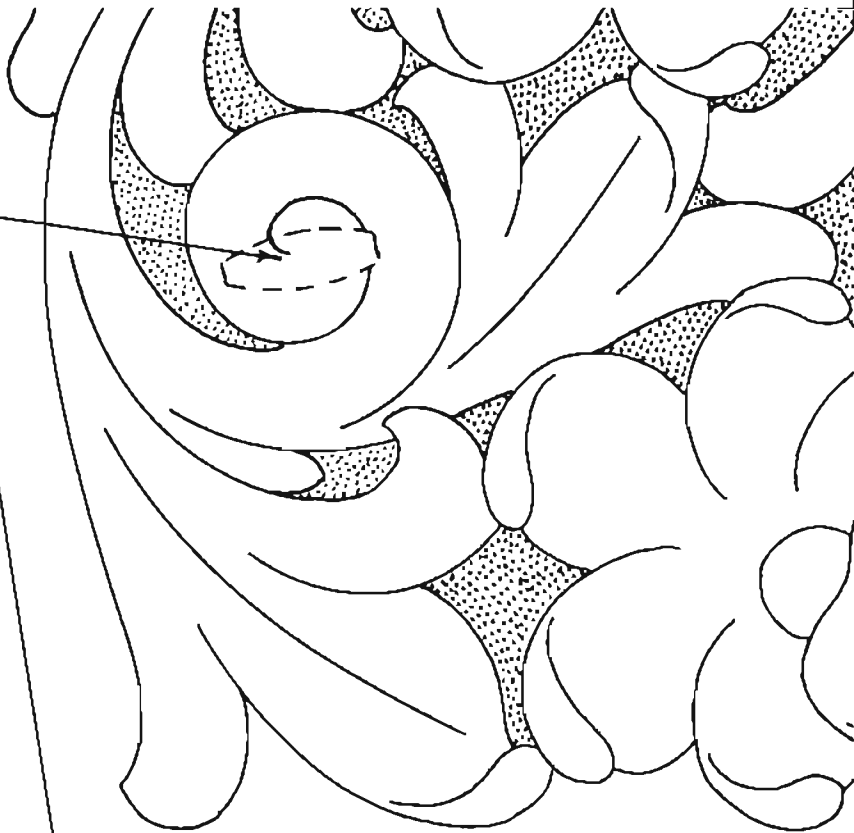
8. Beveling is next. For this pattern, the #971 large beveler and the #198 small checked beveler were used. The longer beveler can be used on the straight lines and stems smoothly and rapidly, while the shorter #198 is best suited for the sharp curves on the flower pattern and smaller leaves. Go over the beveling as many times as are necessary to give smooth deep appearance to the carving.

9. Use the #419 checked shell tool to accent the lines which join the flower petals and the small segments with the large leaves. For proper use of this tool refer to the photo pattern and note that only one end of the shell tool is used to deepen these lines, making a smooth impression. In most cases the #710 mule track is stamped at the base of the shell tool. Also observe that the mule track impressions gradually diminish in depth.

10. Vein the leaves with the #412 veiner, tilting the tool so that the impression gradually disappears onto the smooth leather. Keep these impressions evenly

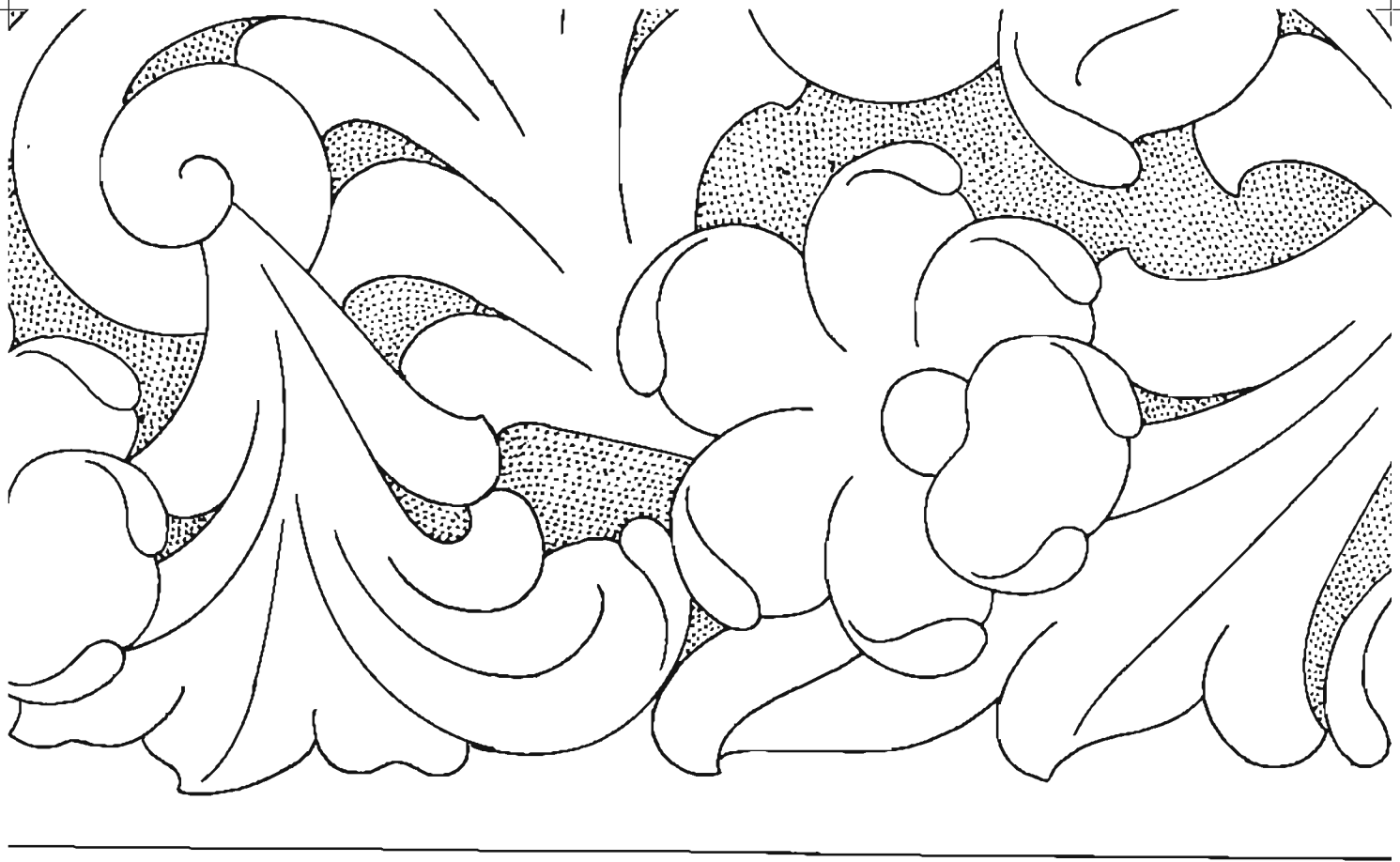


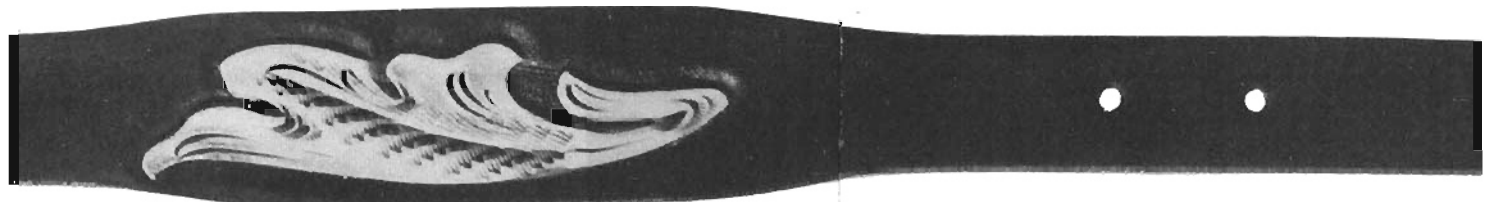
LOCATION OF TURN LOCK FASTENER

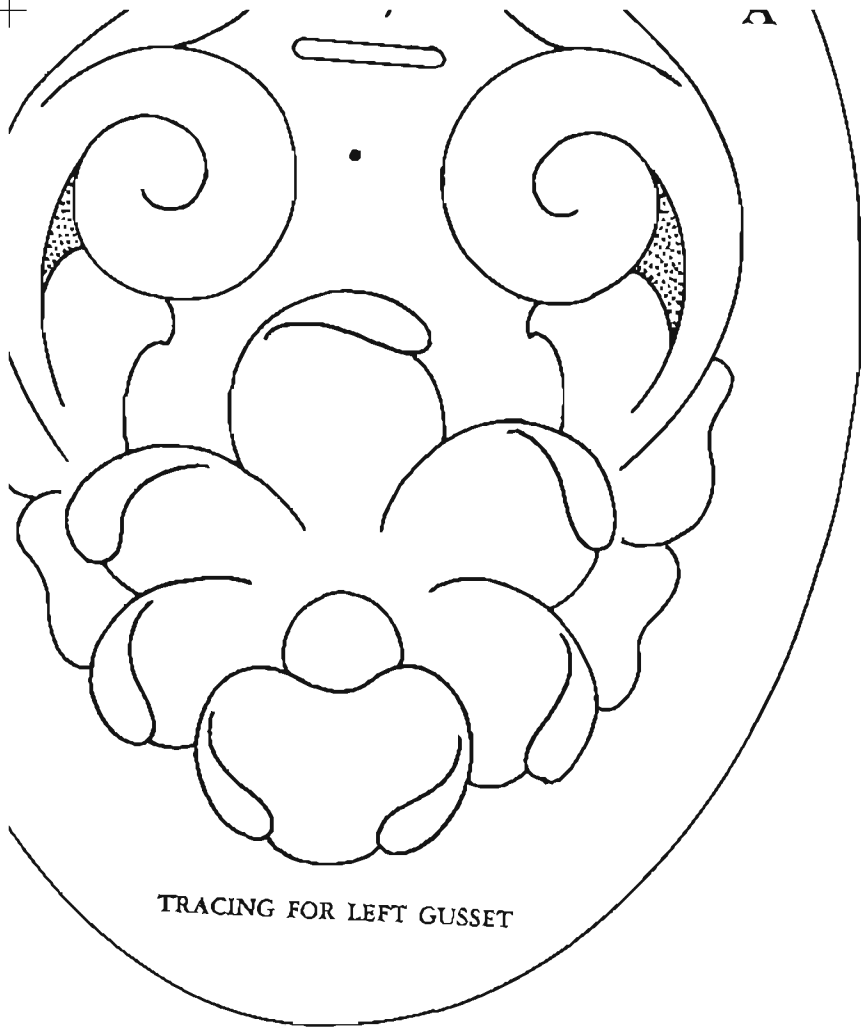


A









TRACING FOR LEFT GUSSET



## CARVING AND STAMP INSTRUCTIONS FOR THE "PALM SPRING

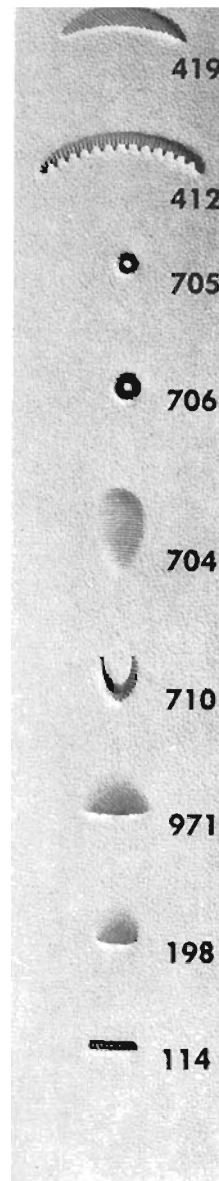
1. Using the tracing pattern as a template, cut out the "PALM SPRINGS" from 6 ounce natural leather.
2. Cut out the gussets, both left and right, and soak the leather in luke warm water for a few seconds. Smooth the smooth side up on your work table.
3. Allow the leather to dry until the surface returns to its natural color. You are now ready to trace.
4. Trace the design on the leather with a sharp tool. Before tracing be sure that the pattern is accurately aligned on the leather. It is a good idea to secure the pattern to the edges of the leather with scotch tape. After tracing, lift one edge of the paper to make sure the lines have been traced.
5. Carve the design with the swivel knife, starting with the flowers followed by stems, scrolls and leaves.
6. Camouflaging is next, and in this pattern it is best suited to decorate the stems, flower centers and leaves. Pick the edges of the scrolls with the swivel knife.

spaced. #412 is also used at the tops of the stems.

11. The #454 large camouflage tool is used to form the flower center outline and to form the center line of the scrolls. Stamp the seeds in the flower centers with the #705 seeder, grouping them closely but not overlapping. The #706 seeder is used at the base of the flower and in the center of each scroll.

12. The leather should be almost dry for backgrounding but sufficiently damp that the background tool does not "stick". The #114 fine bar grounder is used on the "PALM SPRINGS" pattern. Be careful not to overlap the tool impressions and try to keep the background uniform in depth.

13. Ornamental cuts are last and very important as you will find by close examination of the pattern. These cuts usually follow the general outline of the petal or leaf being decorated. If the leather is too dry at this point, go over the surface lightly with a damp sponge. You are now ready to proceed with the assembly of the bag which is explained in detail in "Assembly Instructions".



PING

NGS"

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face the design.

ball point stylus.

accurately centered  
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i.

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petals, and large  
#431 camouflage