

INDEX

Billfold Tracing and Photo Patterns	
See Pages	2 through 21
How to Filigree the Leather	22
Preparing the Billfold for Assembly	25
How to Hand Sew — Saddle Stitching	26
Sewing the Billfold	27
Lacing the Billfold	28
Splicing the Lacing — Broken Lace	30
1½" Alphabet	31
1¾" Alphabet	32
¾" Alphabet	33
How to Use the Alphabets	33

©1966 CRAFTOOL CO. FT. WORTH, TEXAS

© 1966 AND 2000 TANDY LEATHER COMPANY
Printed in the U.S.A.

FOREWORD

This book is prepared for those who have already had some experience in leather carving and desire something more challenging. The patterns presented have been selected for their finer detail and especially for their intricate filigree design. For those not having had previous Figure Carving experience, it is suggested that they obtain one or more of the following books: "How To Carve Leather", "Figure Carving", or "Pictorial Carving." These books offer step-by-step instruction in the use of the figure carving tools and show how to create the tiny details to be found on the designs within these pages. For proper instructions on the inverted carving designs, see the book, "Inverted Leather Carving". This method of carving is fast, effective, and very easy to do. It requires fewer tools than regular carving. "How To Color Leather" is a good book to study, for those desiring to color-shade their leather carved projects. Some of the examples are shown on the covers of this book.

A special section of the book is devoted to the art of Filigree. This instruction begins on page 22, showing the tools required. Whether one uses the Filigree blade with the swivel knife barrel, or the X-Acto knife, the important thing is to have the knife blade very sharp. Strop the blade often on a rouge strop board to keep it sharp. By carefully following the instructions in the book, you should have little trouble with your work. Some practice is recommended on scraps of leather, if you have had no previous experience. Best results will be obtained by cutting through the full thickness of the leather with one cut, rather than several swipes of the blade in cutting through the thickness. This leaves the cut edges very rough, which is undesirable for a professional appearance.

We have also included some special instructions on how to hand sew your billfolds with the saddle stitch. To many people, this has always been a bewildering problem. It is, in reality, very

simple to do. It is much faster than lacing and will far outlast the leather lacing for durability. Once you have mastered this technique of sewing, you will use it on many of your leathercraft projects. The professional never lays the needles or the awl down while sewing. The awl is held in the right hand (if right handed), with a needle in each hand. At first, this will seem very awkward. However, if you will persist, the operation will become familiar and you will discover that you can sew very fast. *Always* push the needle thru the awl hole from the *back* side first then the needle from the front side thru the same hole. *Never* vary this procedure. It will take a good deal of practice to master this art . . . but once you have . . . your stitches will be as even and neat as machine sewing; only much stronger. Practice on scraps of leather until you become proficient with the awl and the needles. Pull each of the stitches in with uniform tightness. Carefully study all of the instructions in the book.

When making the Tracing Patterns, extreme care should be used to follow all of the lines faithfully. Special attention should be given to the conformation of the figures and also to the fine filigree areas of the design. All of the lines on the pattern should be traced, including the dotted lines. The dotted lines, however, should not be cut with the knife blade . . . these are used as guide lines for beveling or for modeling contours, etc. For those finding the tracing procedures very difficult . . . *Craftaid* plastic templates are available for each of the billfold patterns in this book. Ask your *Craftaid* or *Craftool* dealer about them.

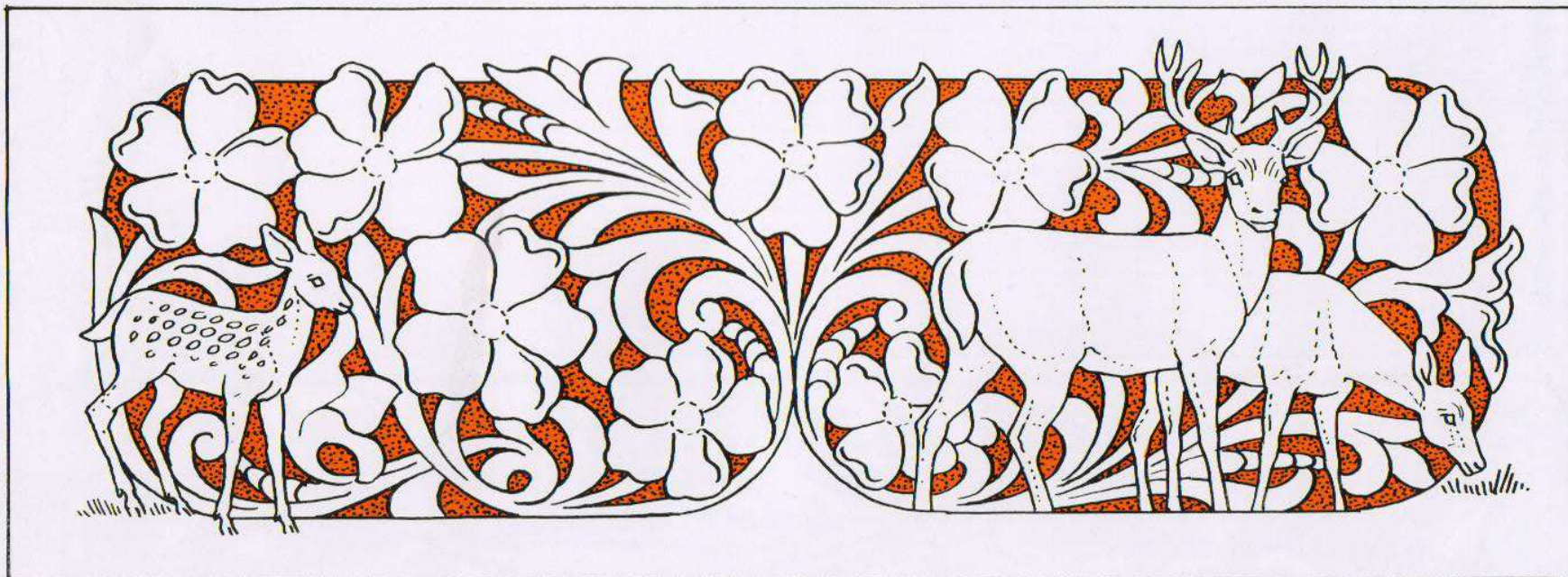
It is our hope that this book will bring you many enjoyable hours of personal satisfaction and the pride of achievement whether for profit or for fun.

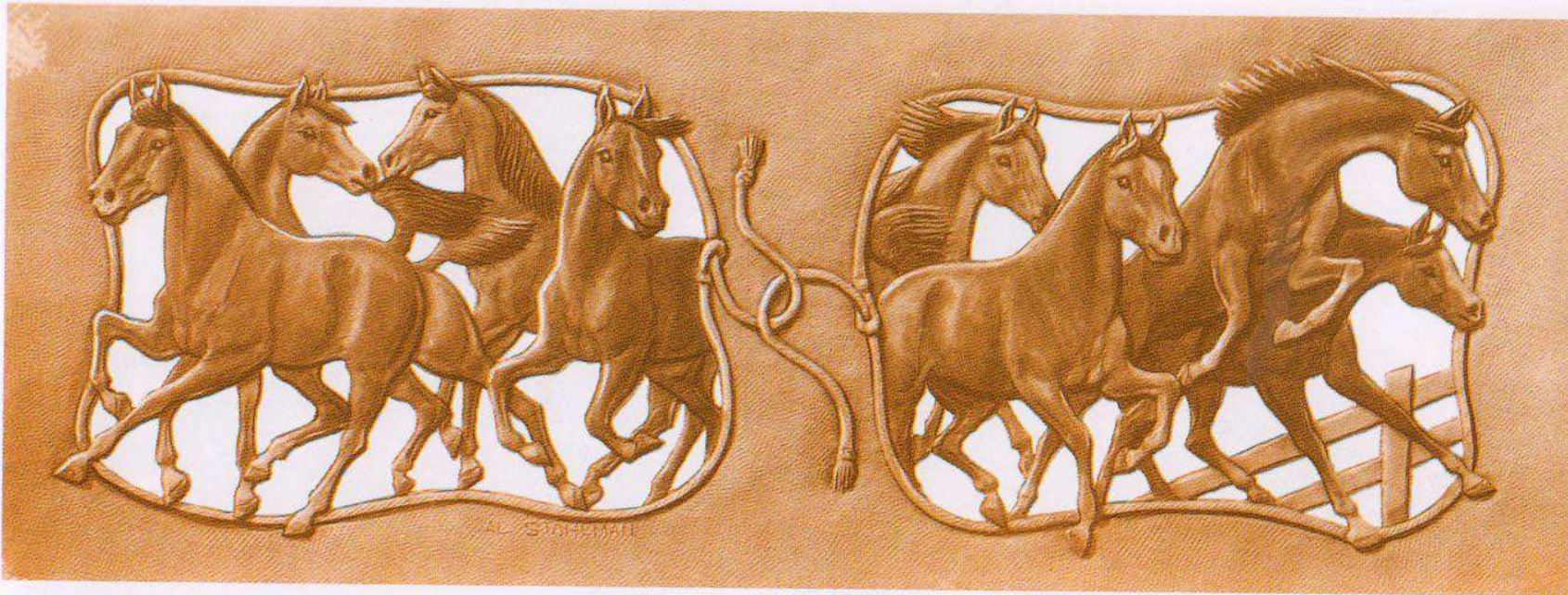
Many Happy Hours,

AL STOHLMAN

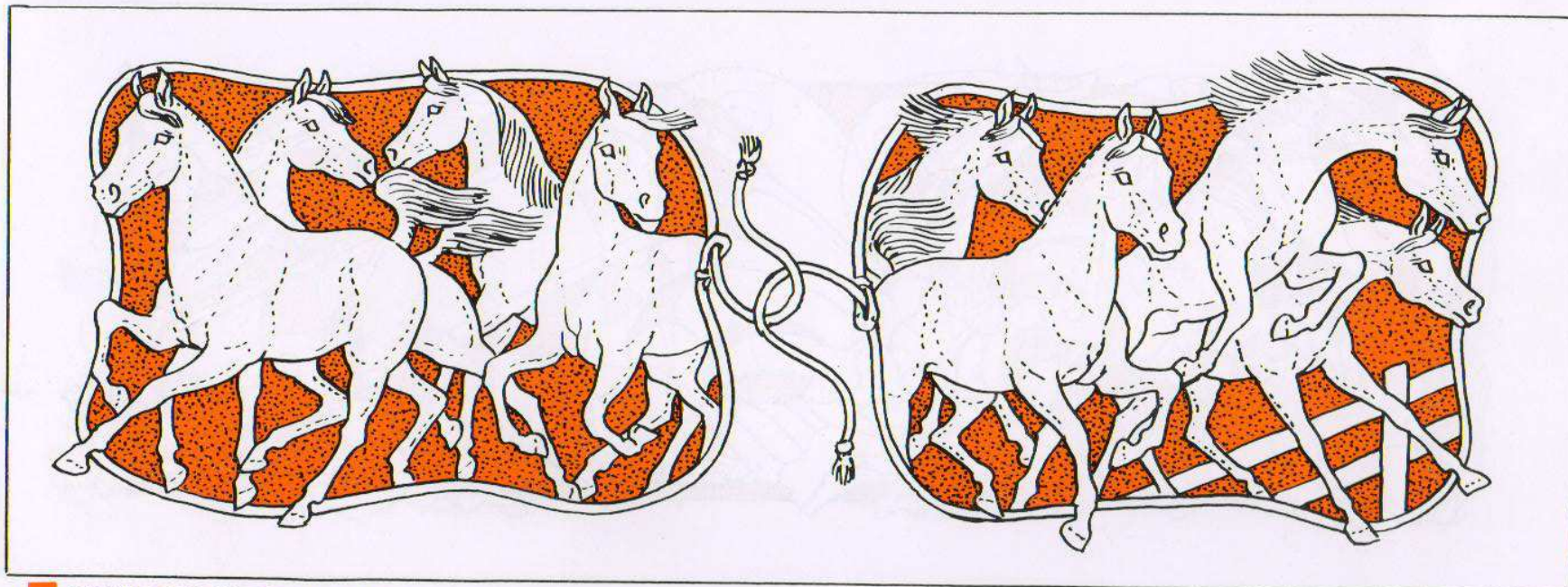


CRAFTTOOLS | FIGURE F895 · F891 · F890 · F902 · F976 · A99 · F898 · F900
 USED | FLORAL B198 · B936 · P235 · P234 · C770 · J716 · N309 · H907 · BLADE 100M





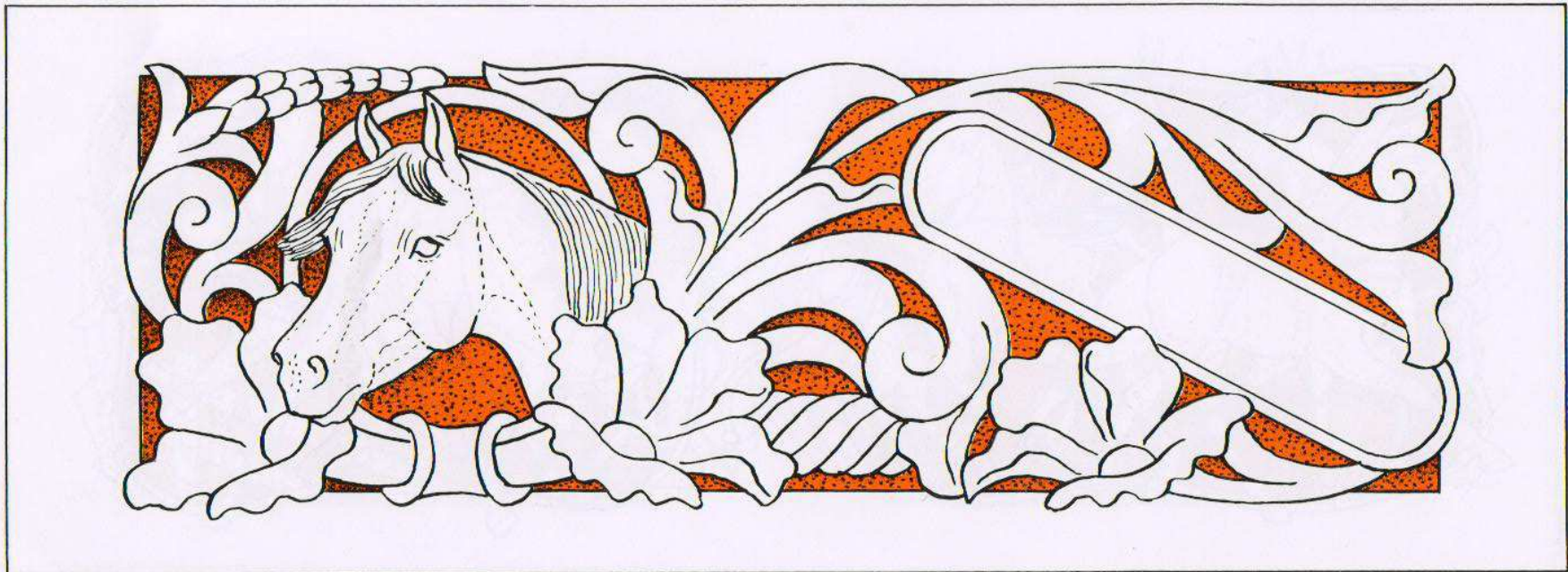
CRAFTTOOLS USED || F895 · F891 · F890 · F902 · B198 · B936 · F976 · A98 · A99 · F898 · F900



 SUGGESTED AREAS FOR FILIGREE



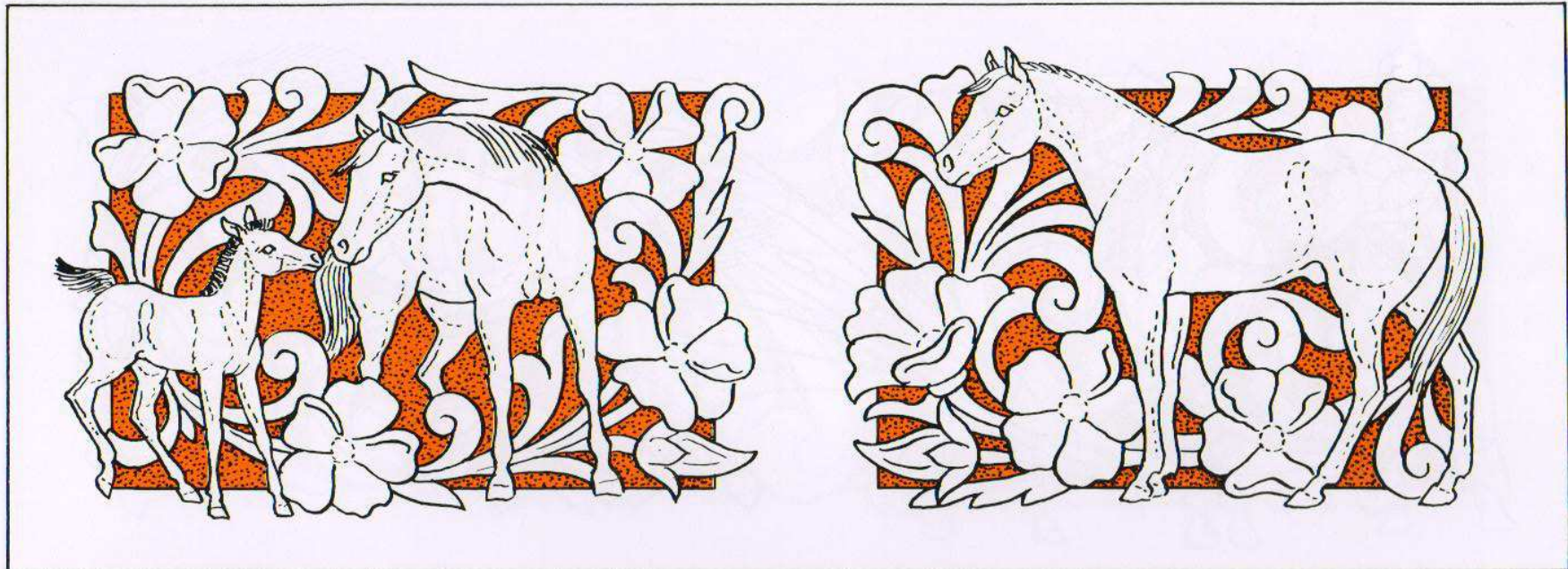
CRAFTTOOLS | FIGURE F895 · F890 · F902 · BLADE 100M
 USED | FLORAL B198 · B936 · V461 · P234 · P973 · C709 · S631 · H907



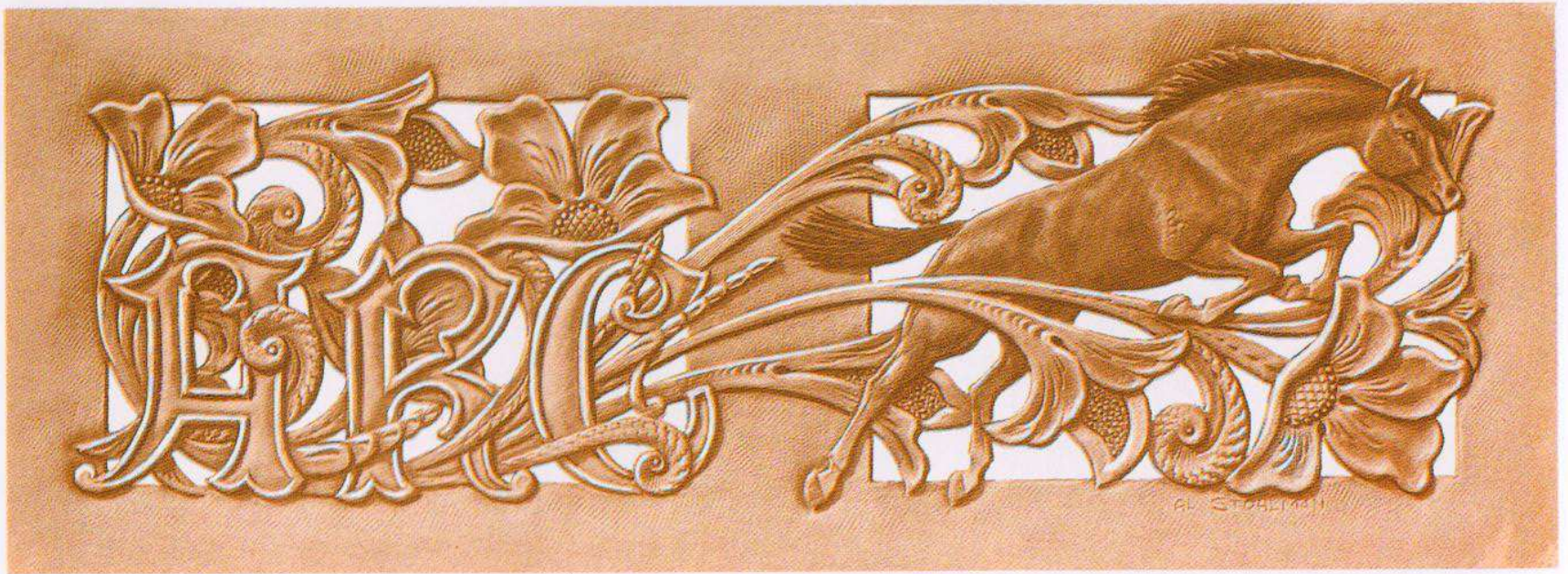
■ SUGGESTED AREAS FOR FILIGREE



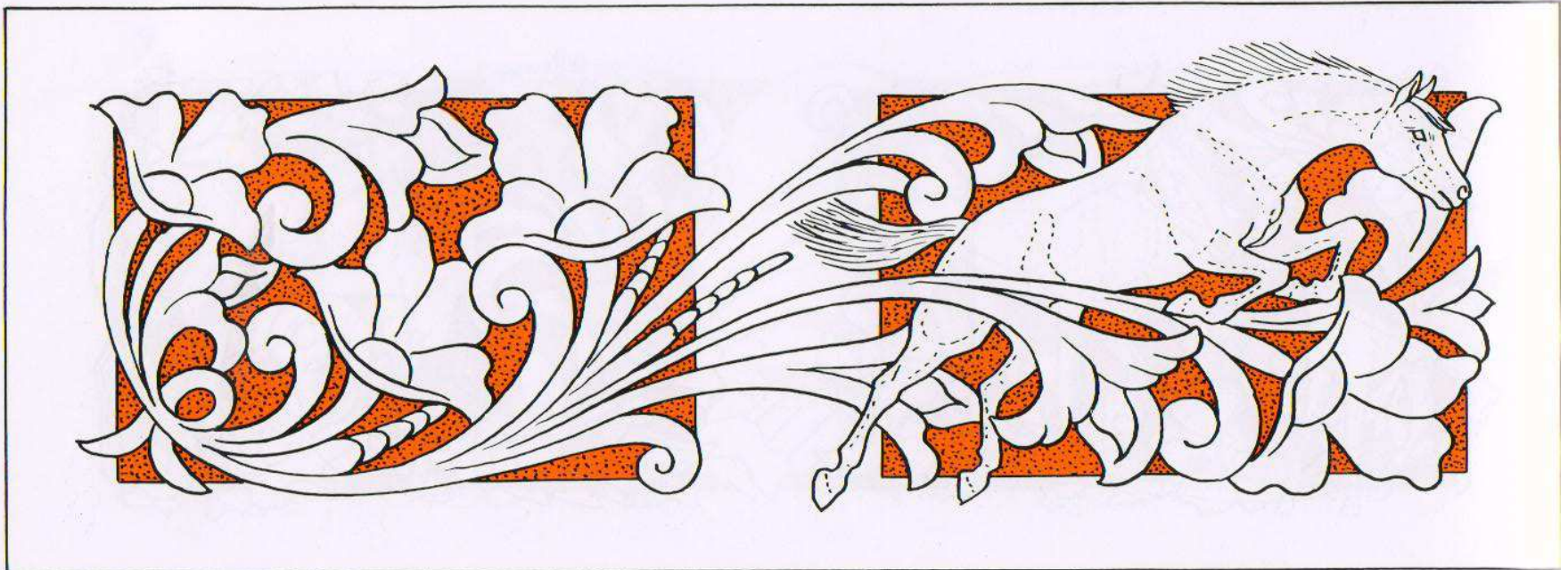
CRAFTTOOLS || **FIGURE** F896 · F895 · F891 · F890 · F902
USED || **FLORAL** B198 · B936 · F976 · V461 · P234 · P369 · C428 · J815 · N312 · BLADE 100M



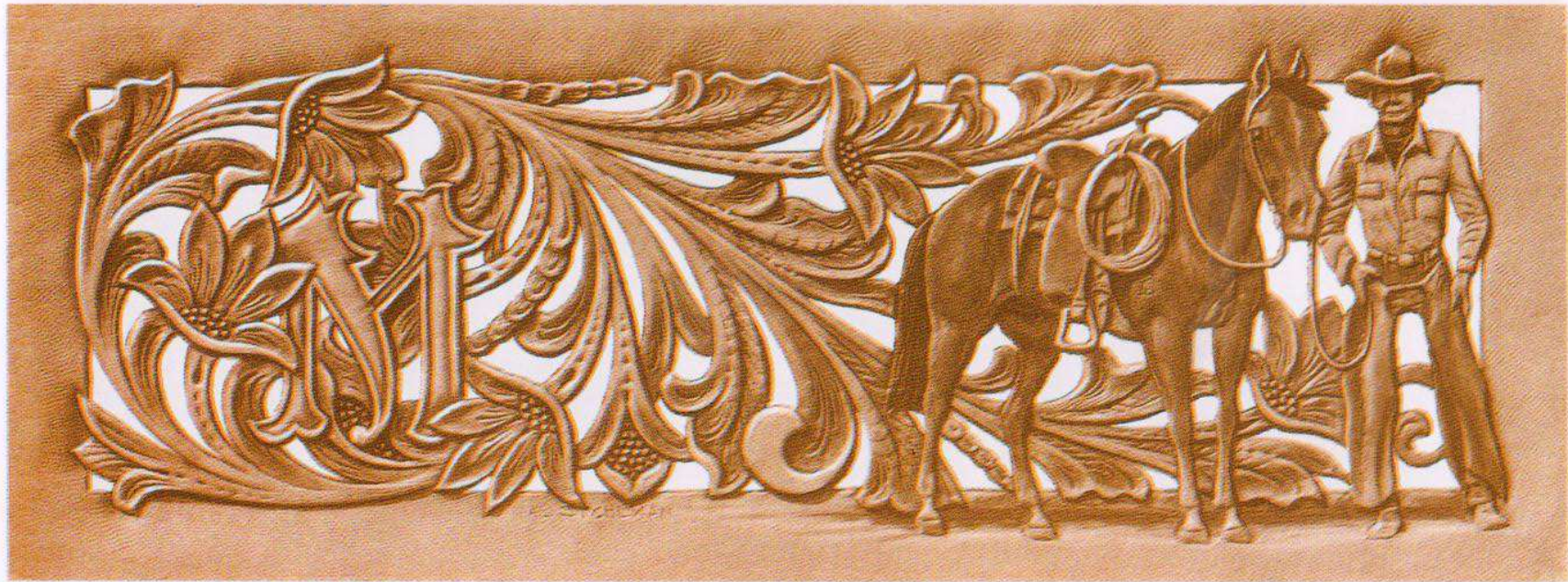
■ SUGGESTED AREAS FOR FILIGREE



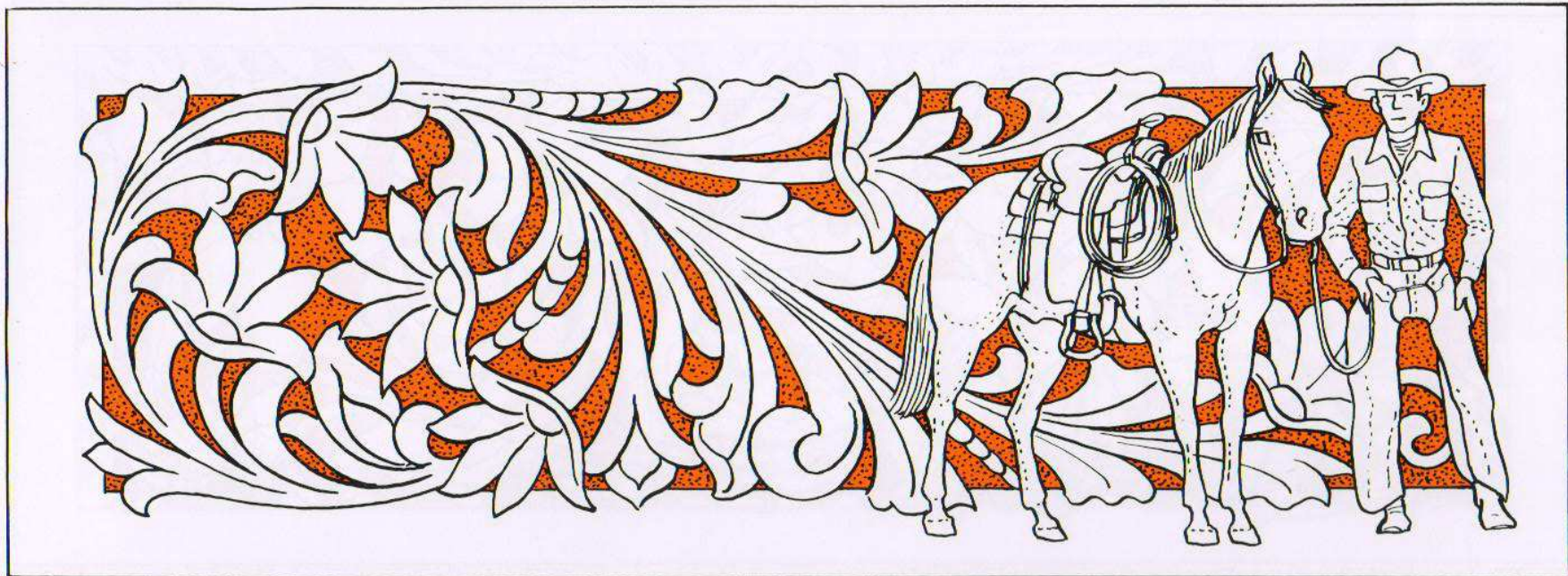
CRAFTTOOLS || **FIGURE** F895 · F890 · F902 · BLADE 100M
USED || **FLORAL** B198 · B936 · F976 · C425 · C428 · V461 · P234 · S932 · S931 · H907 · U851 · A99 · F898 · F900



6 ■ SUGGESTED AREAS FOR FILIGREE



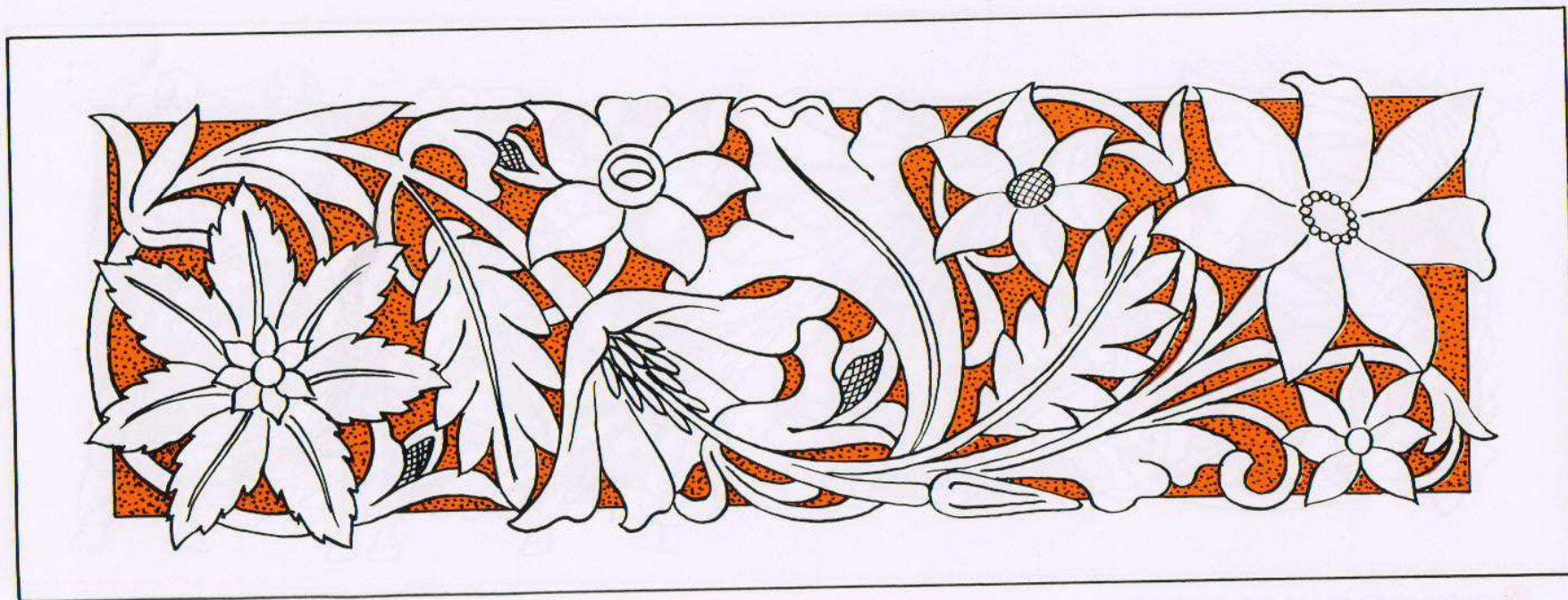
CRAFTTOOLS || FIGURE F895 · F891 · F890 · F902 · F941 · BLADE 100 M
USED || FLORAL B198 · B936 · F976 · C425 · V462 · P234 · P235 · H907



■ SUGGESTED AREAS FOR FILIGREE



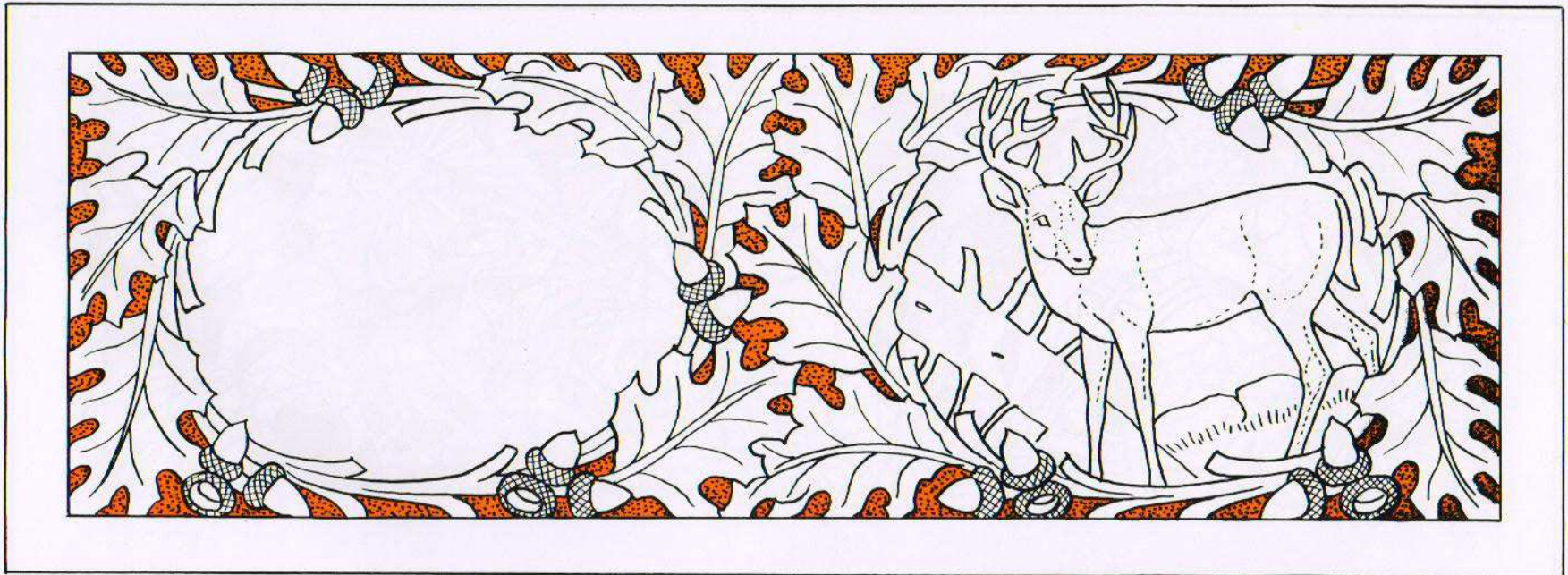
CRAFTTOOLS USED || B198 · B936 · F976 · S624 · S705 · S932 · S717 · V462 · P234 · P368 · H907 · U853 · F898 · F900 · BLADE 100M



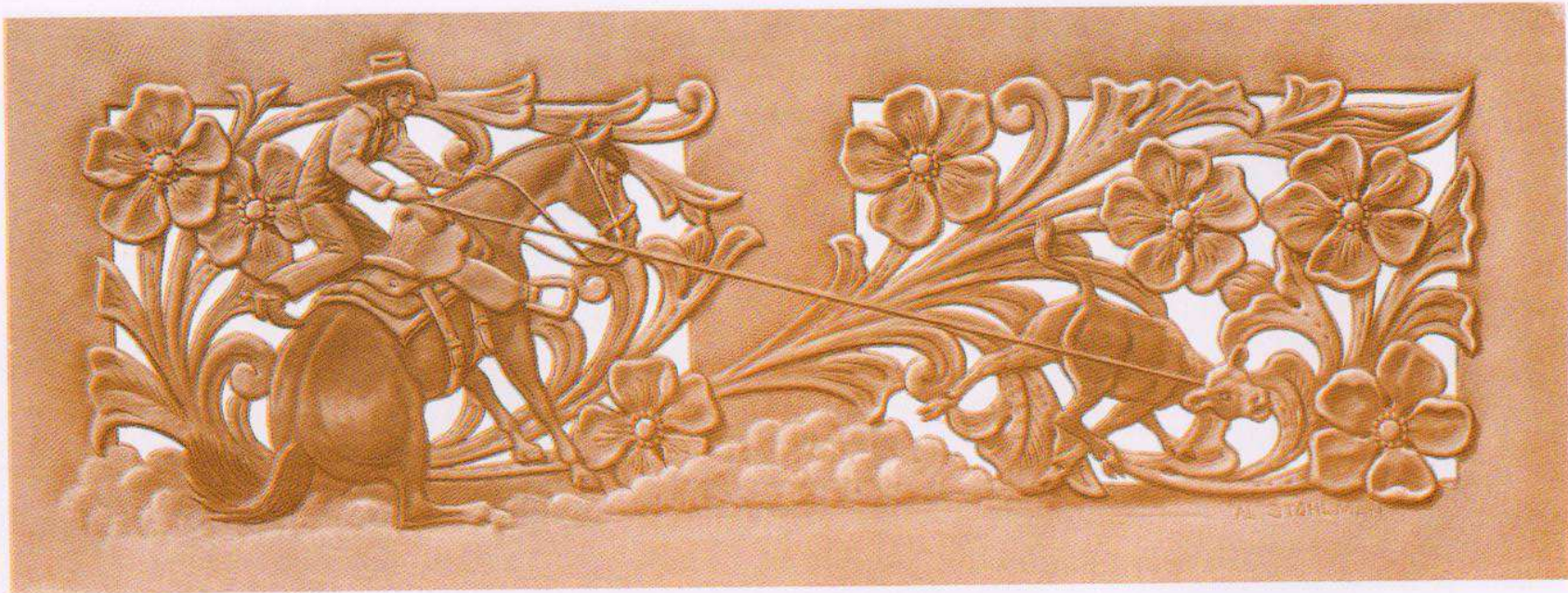
■ SUGGESTED AREAS FOR FILIGREE



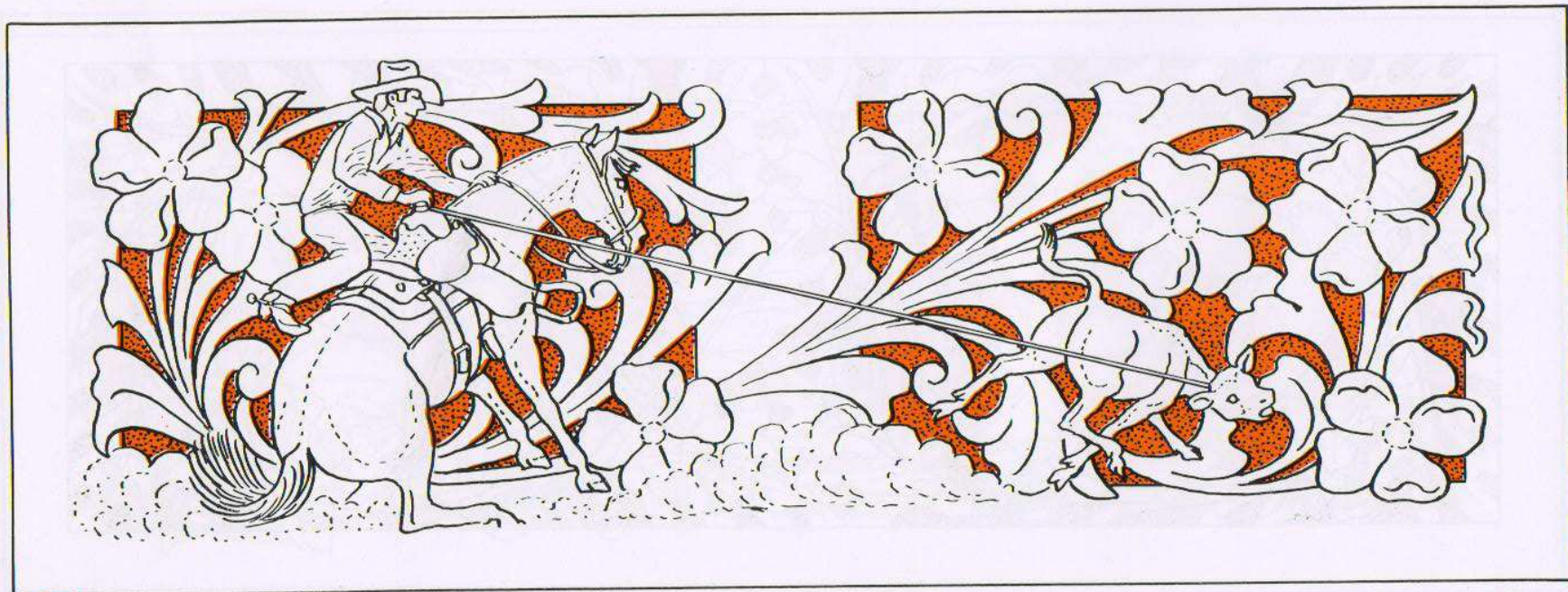
CRAFTTOOLS || **FIGURE** F895 · F890 · F902 · F976 · A98 · A99 · F898 · F910
USED || **FLORAL** B198 · B936 · B892 · P370 · BLADE 100 M



■ SUGGESTED AREAS FOR FILIGREE



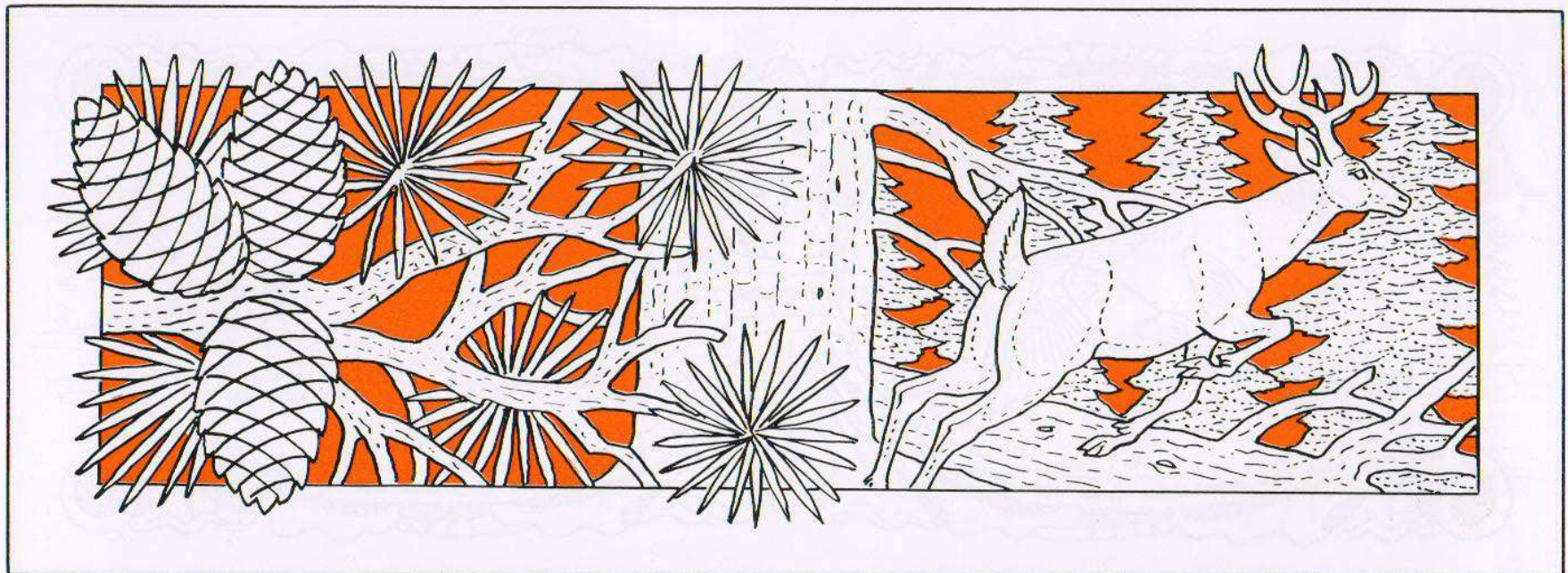
CRAFTTOOLS || FIGURE F895 · F891 · F890 · F902
 USED || FLORAL B198 · B936 · F976 · C770 · P234 · J615 · H907 · F898 · F900



■ SUGGESTED AREAS FOR FILIGREE



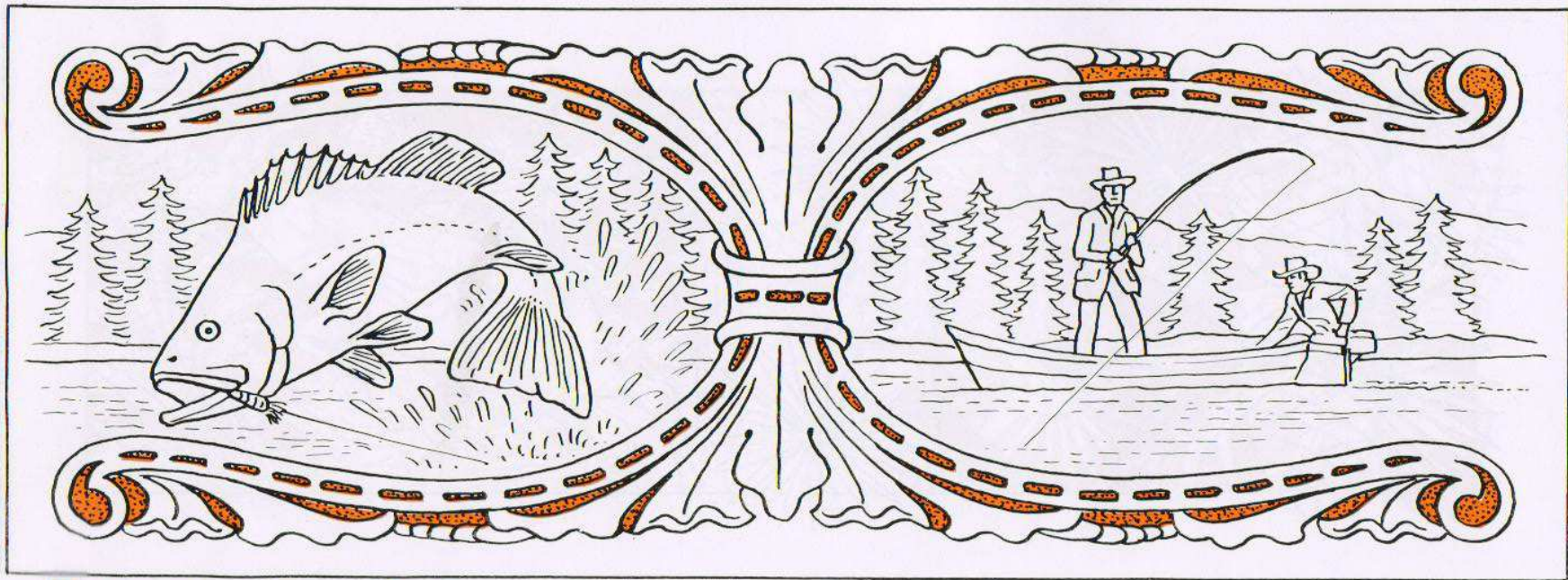
CRAFTTOOLS || F896 · F895 · F891 · F890 · F902 · F941 · F120 · B892 · F912L · F912R
 USED ||



■ SUGGESTED AREAS FOR FILIGREE



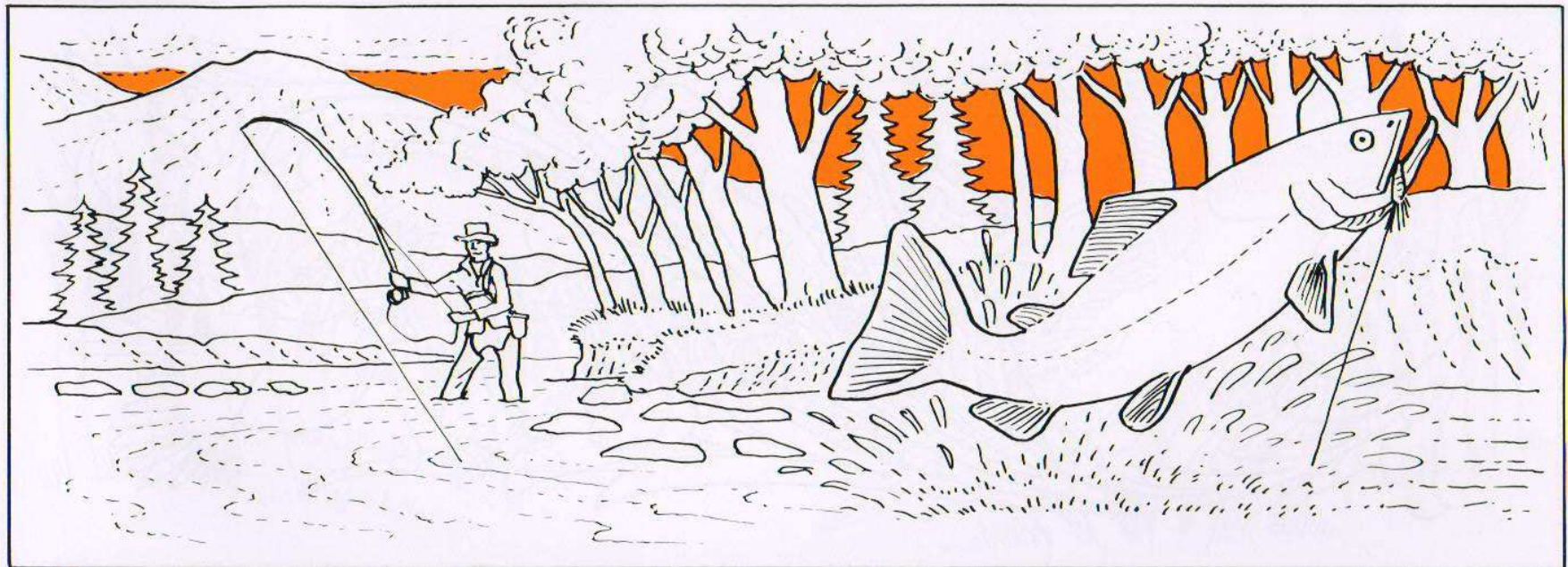
CRAFTTOOLS || FIGURE F896 · F895 · F891 · F890 · F902 · F941 · F976 · F912L · F912R · F898 · F899 · A104 · V406
 USED || FLORAL B198 · B936 · V462 · C770 · P368 · H907 · A98 · A99



■ SUGGESTED AREAS FOR FILIGREE.



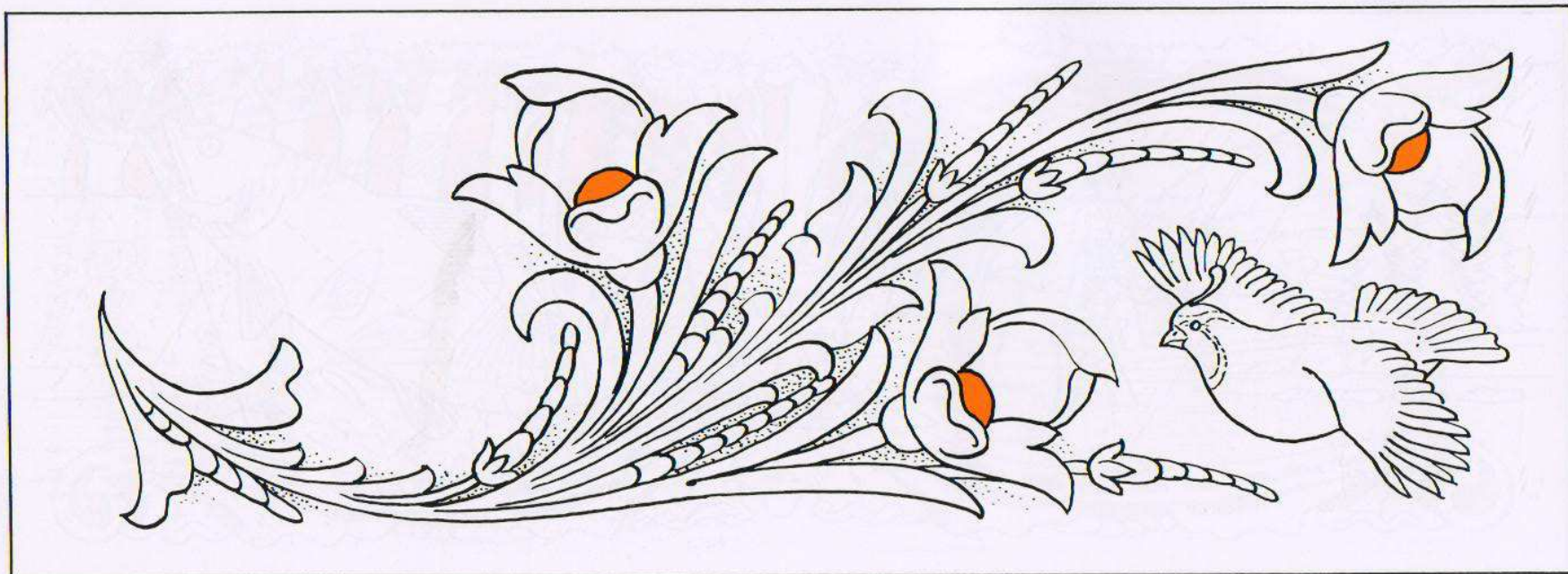
CRAFTTOOLS USED || F896 · F895 · F891 · F890 · F902 · F941 · F989 · A100 · V406 · F912L · F912R · F910 · B198 · B936 · A98 · A99 · A104 · A888 · F898



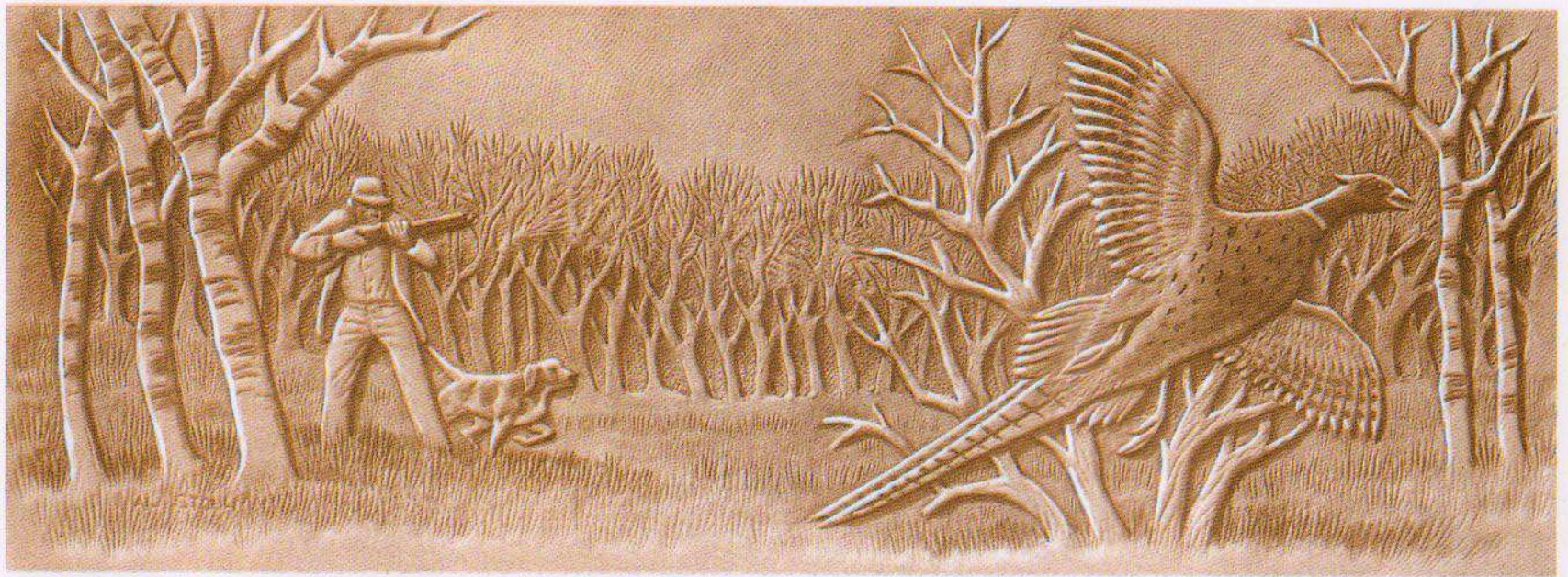
■ SUGGESTED AREAS FOR FILIGREE



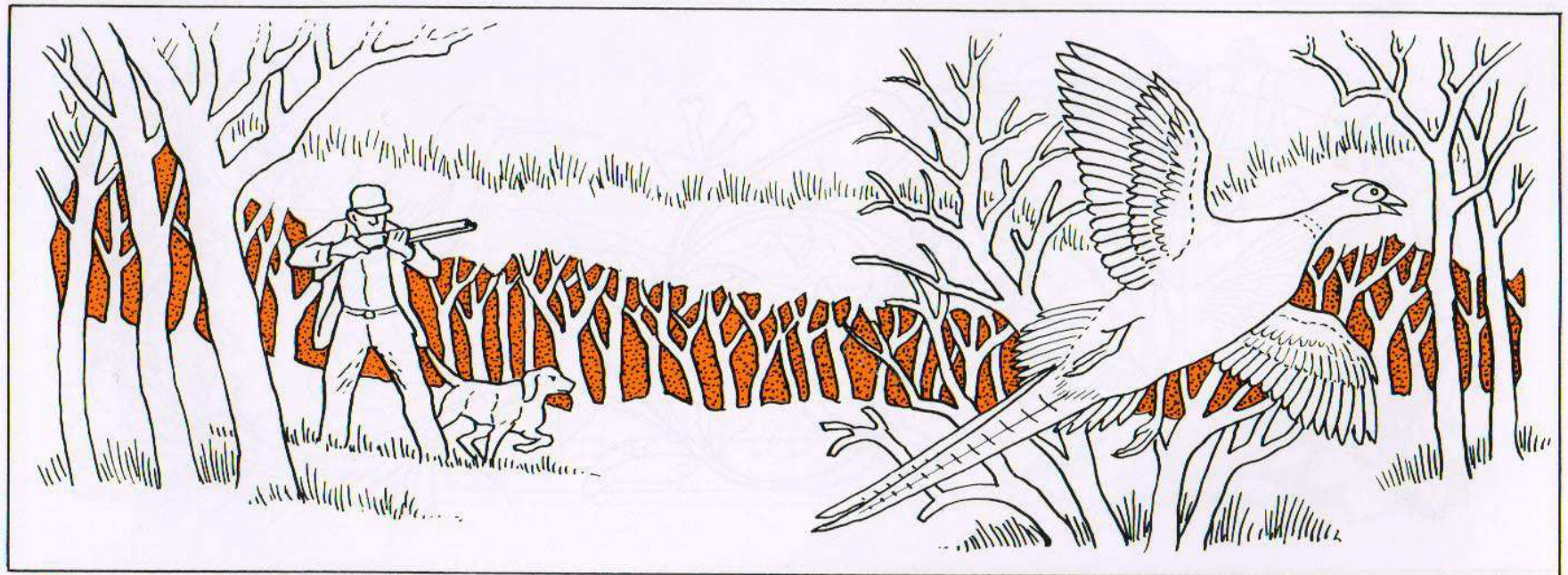
CRAFTTOOLS | **FIGURE** F895 · B193 · B194 · V406 · F910 · F976
USED | **FLORAL** B971 · B198 · B936 · C770 · P368 · P974 · V402 · S631 · A98 · A99 · F898 · F899 · F900 · BLADE 100M



■ SUGGESTED AREAS FOR FILIGREE



CRAFTTOOLS USED || F895 · F891 · F890 · F902 · F976 · V746 · V406 · B198 · B936 · A104 · F916 · F917 · F910 · A98 · A99 · F898 · F900

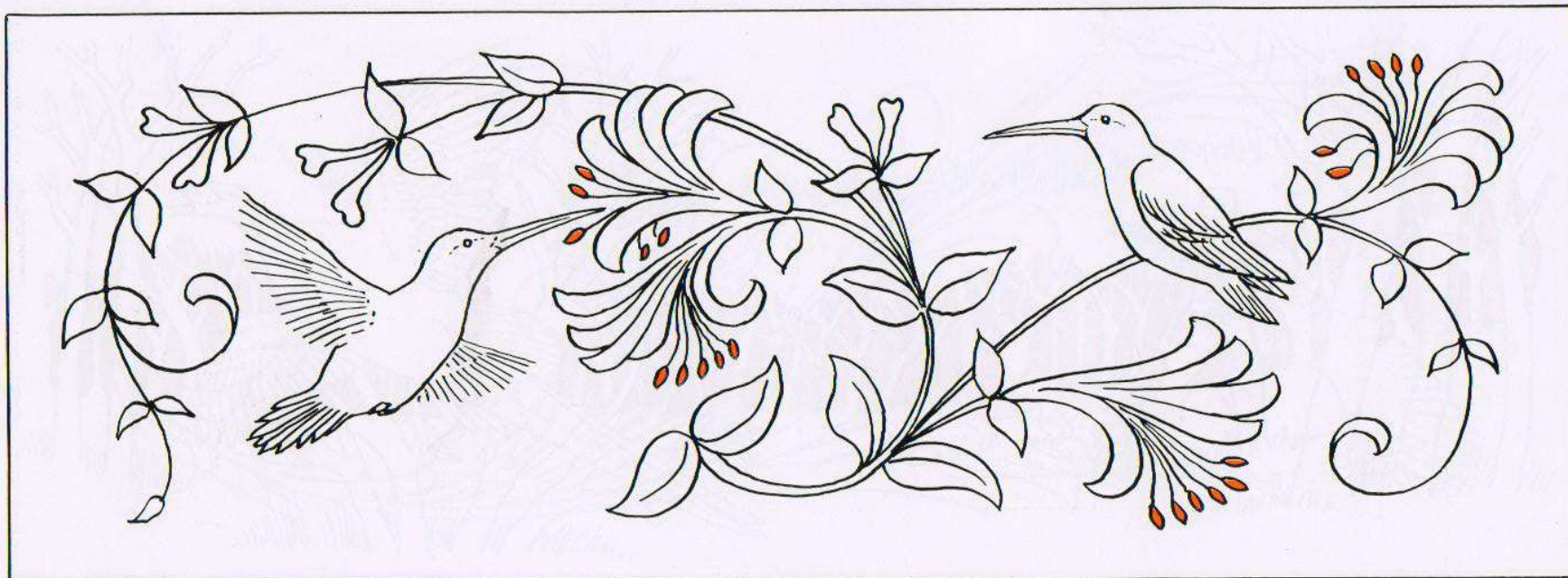


■ SUGGESTED AREAS FOR FILIGREE

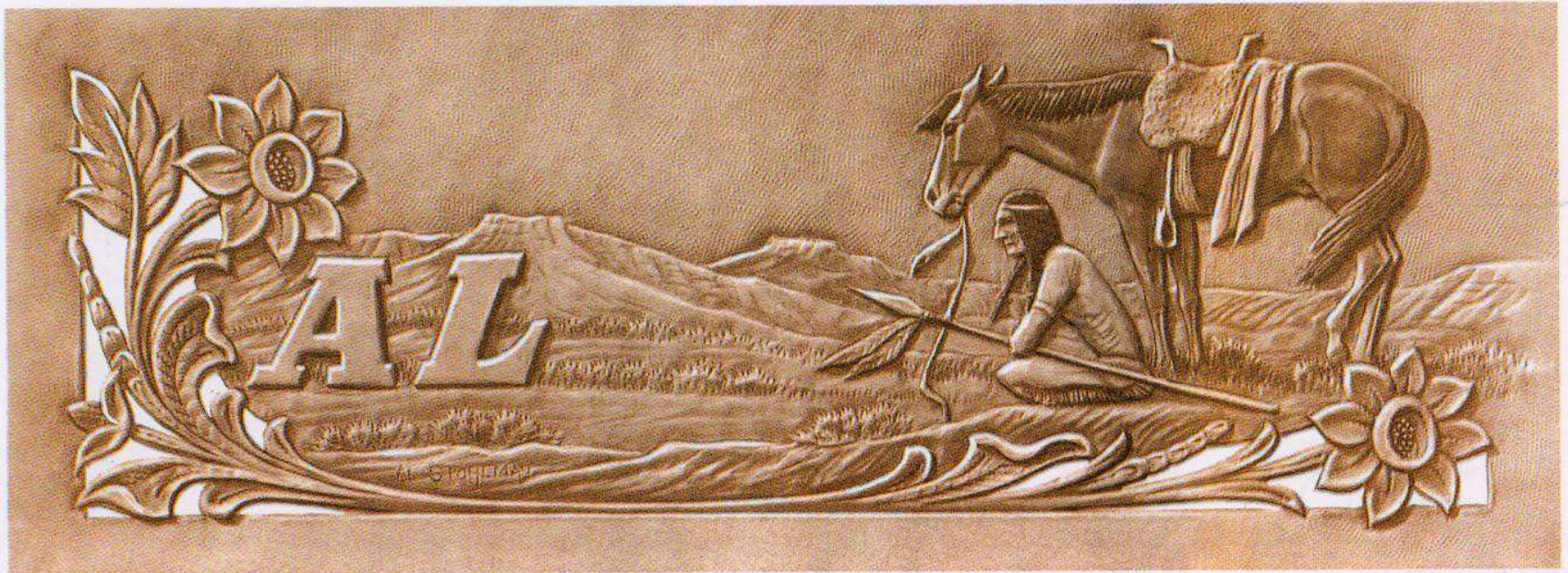


INVERTED *Carving Design*

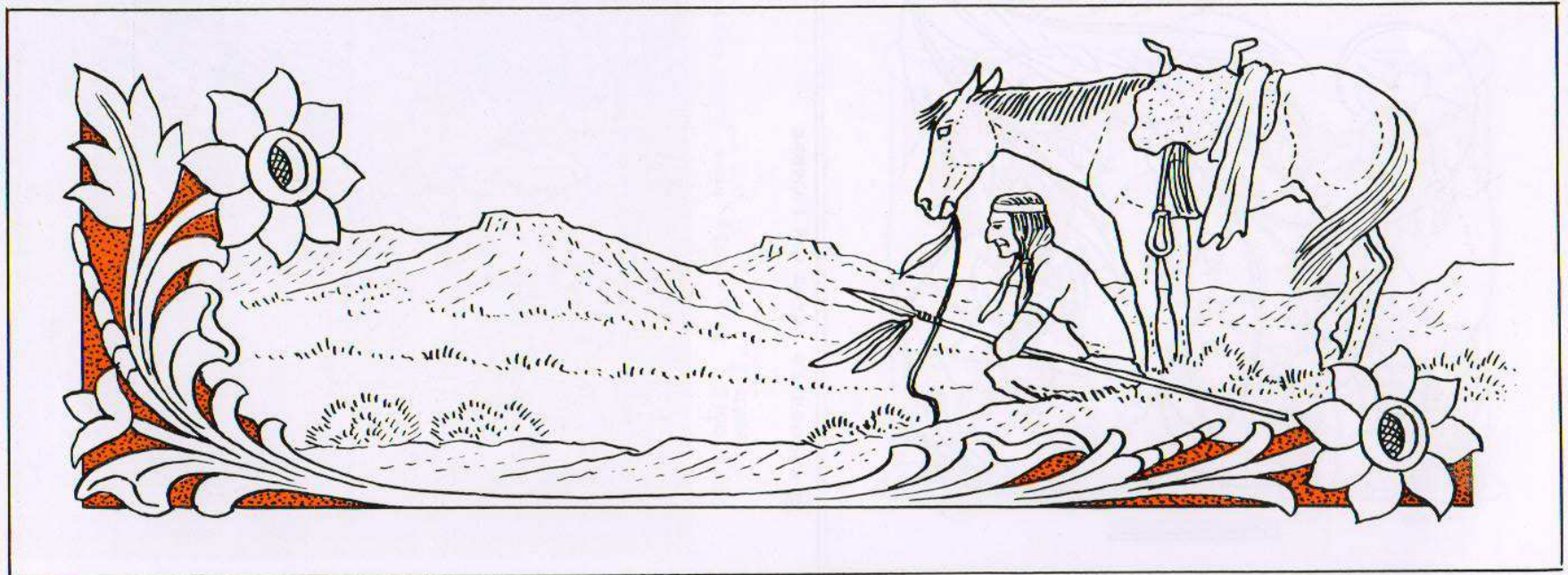
CRAFTTOOLS || B198 · B936 · F895 · F120 · V463 · A98 · S628 · P233 · P368
USED ||



■ SUGGESTED AREAS FOR FILIGREE



CRAFTTOOLS || FIGURE F895 · F891 · F890 · F902 · F976 · F910
 USED || FLORAL B198 · B936 · V462 · C770 · P369 · P234 · S931 · A98 · A99 · F898 · F900



■ SUGGESTED AREAS FOR FILIGREE

LADIES BILLFOLD

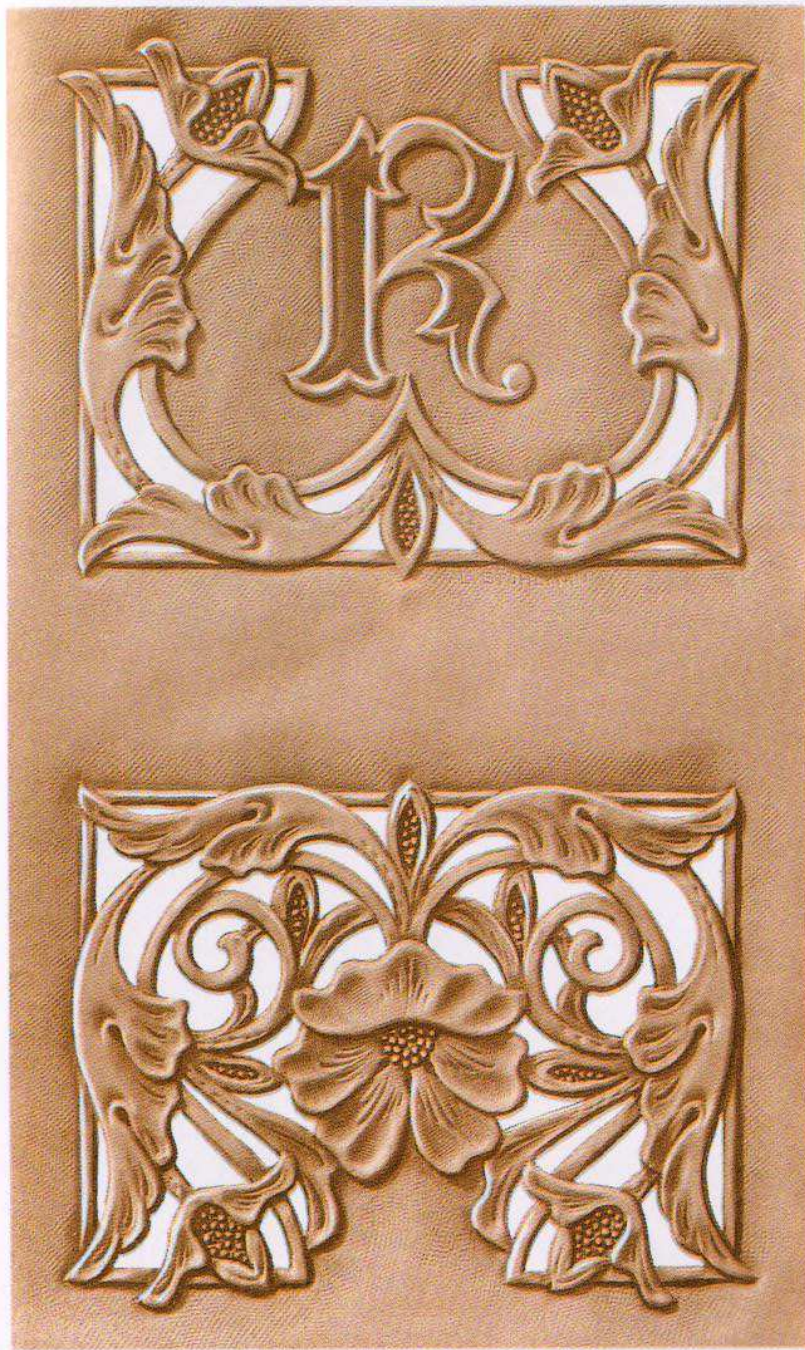


■ SUGGESTED AREAS FOR FILIGREE

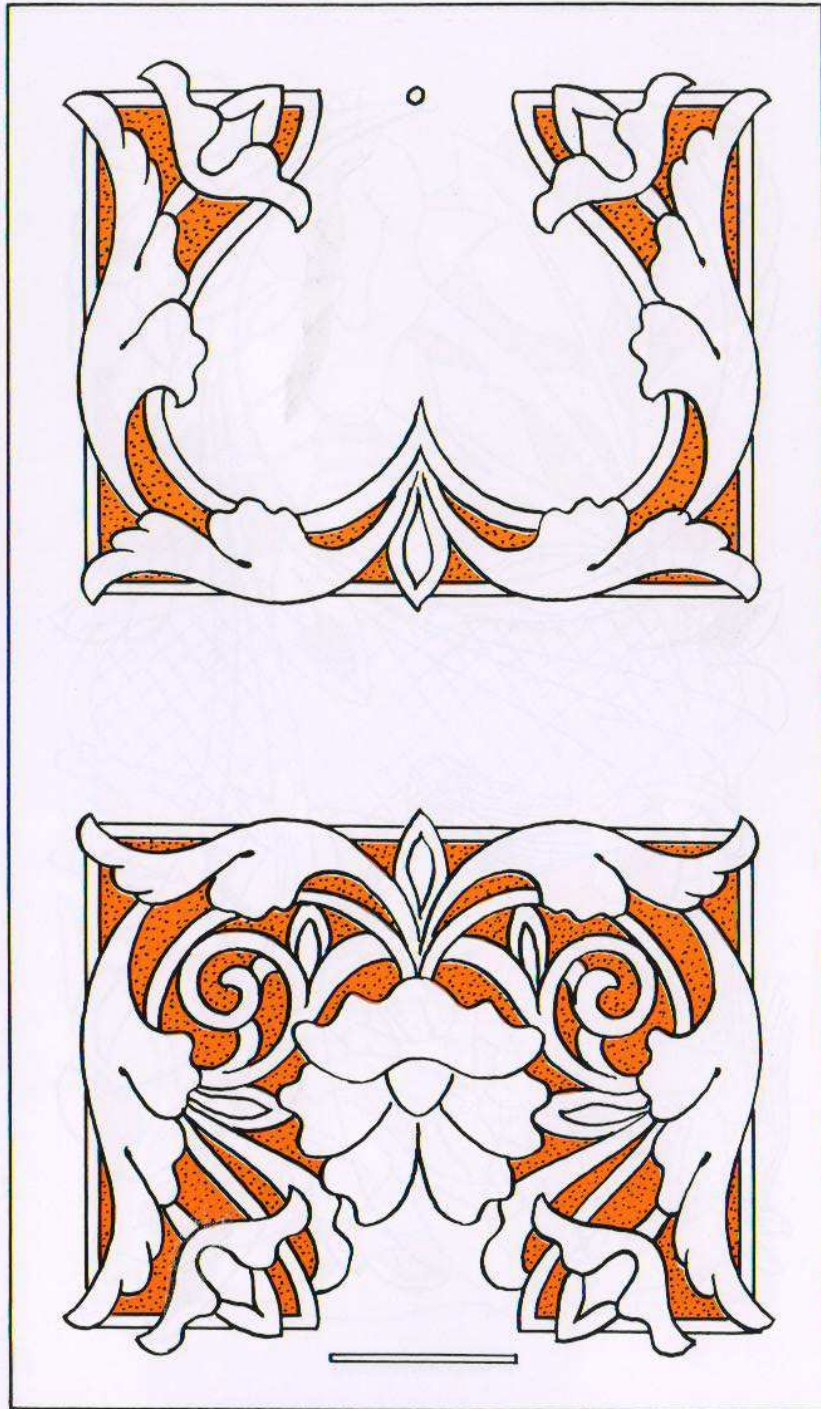


INVERTED CARVING

CRAFTTOOLS || B198 · B936 · F976 · A98 · P234 · P368 · H907 · S717 · S632 · S631 · V462
USED



CRAFTTOOLS || B198 · B936 · P974 · P235 · S932 · H907 · U852 · F898 · F900
 USED



■ SUGGESTED AREAS FOR FILIGREE

LADIES BILLFOLD



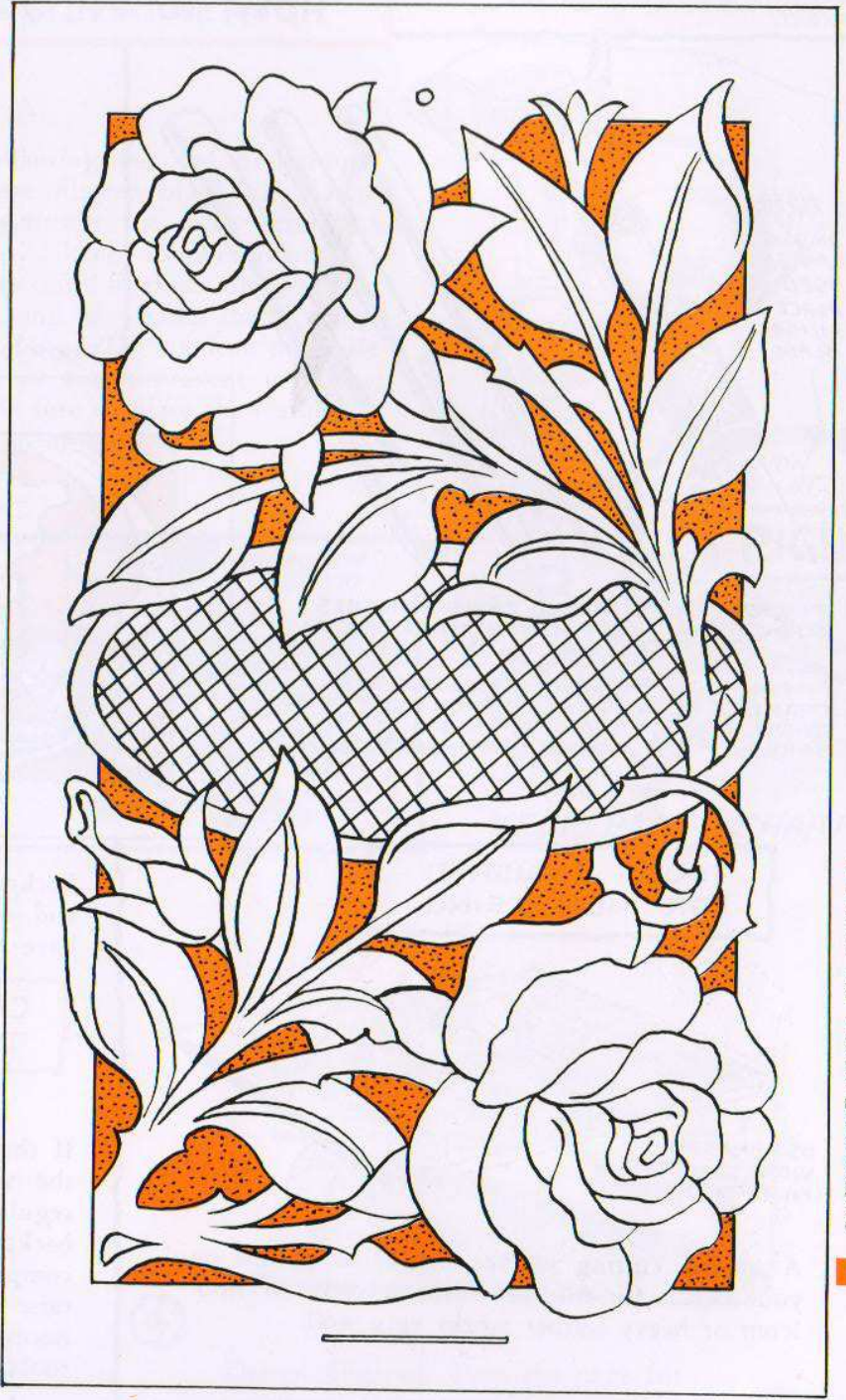
 SUGGESTED AREAS FOR FILIGREE



CRAFTTOOLS || **FIGURE** F895 · F890 · F902 · F898 · F899 · F900 · BLADE 100 M
USED || **FLORAL** B971 · B198 · B936 · F976 · P862 · H907 · J853 · S705 · A98 · A99



CRAFTTOOLS || B198 · B936 · F976 · P234 · P233 · P703 · F898 · F900 · BLADE 100 M
USED



SUGGESTED AREAS FOR FILIGREE

HOW TO FILIGREE THE LEATHER

THE IMPORTANCE OF THE DESIGN

Proper design is important for FILIGREE work. The background areas should be well balanced. Long, pointed stems and similar areas of design should be tied to portions of the design so that no loose ends can be snagged and pulled up. Slight modifications on some patterns can make them suitable for filigreeing. Study the simplified examples below.

NOTE:

AN X-ACTO CAN BE USED IN PLACE OF FILIGREE BLADE



FILIGREE BLADE 100F

ROUND DRIVE PUNCHES OF ASSORTED SIZES

FITS ANY CRAFT TOOL SWIVEL KNIFE BARREL

SUGGESTED SIZES FOR MOST COMMON USE:
0 - 2 - 4 - 6
OTHER SIZES MAY BE REQUIRED

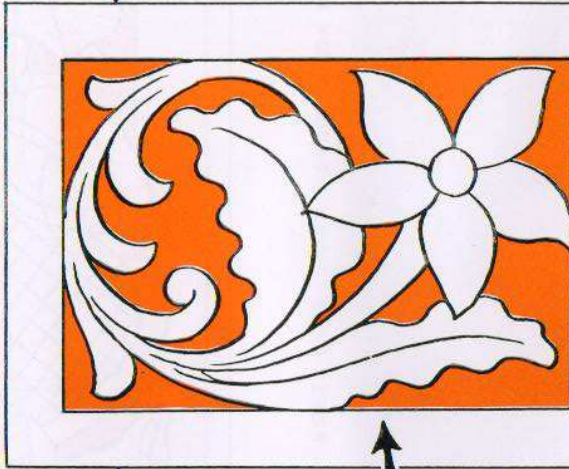
TOOLS REQUIRED FOR FILIGREEING



USE UNDER WORK TO BE FILIGREED

A smooth cutting surface should be placed on your bench for filigree work. A piece of linoleum or heavy leather works very well.

POOR DESIGN FOR FILIGREE

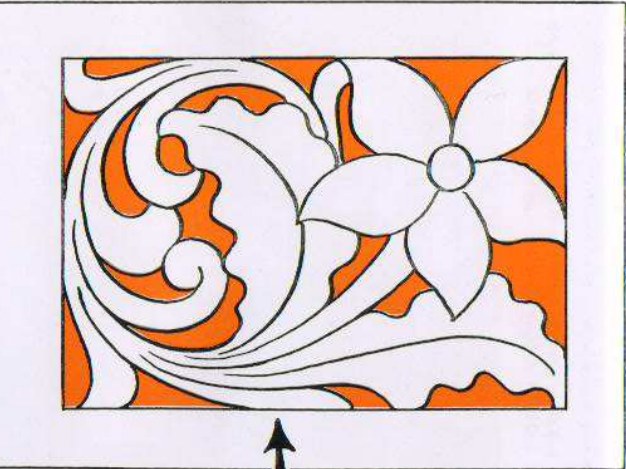


Background areas are too unbalanced and open. Segments of the design have too many loose ends.

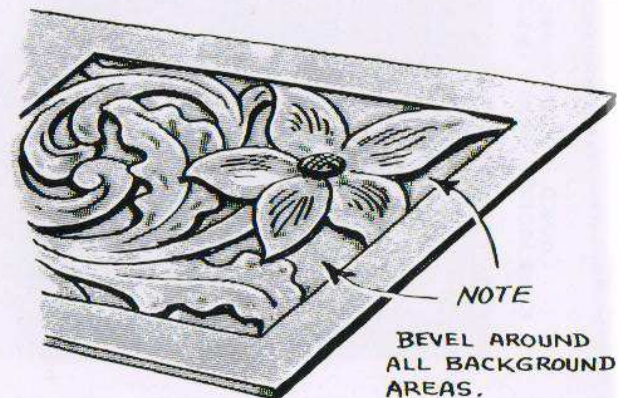
CARVING THE DESIGN TO BE FILIGREED

If the design is to be filigreed . . . the same procedures apply as for regular carving *except* for the background. All beveling should be completed in background areas to raise the design. However, it is not necessary to use the background tools.

ACCEPTABLE DESIGN FOR FILIGREE

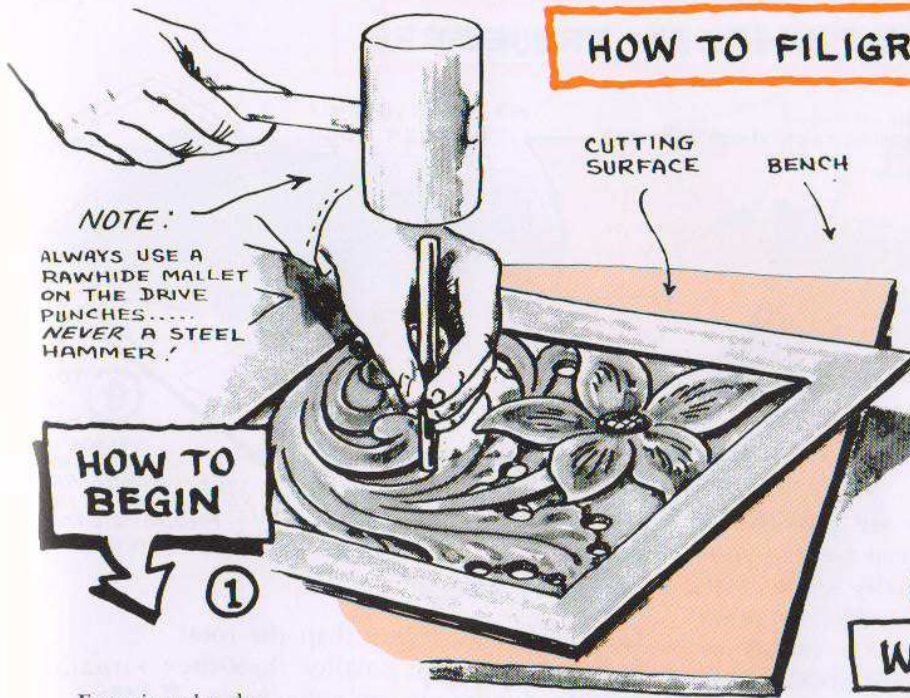


Note how design has been "closed" tying leaves, scrolls, petals, etc., together. Background is more balanced.



NOTE
BEVEL AROUND ALL BACKGROUND AREAS.

HOW TO FILIGREE THE LEATHER



NOTE:

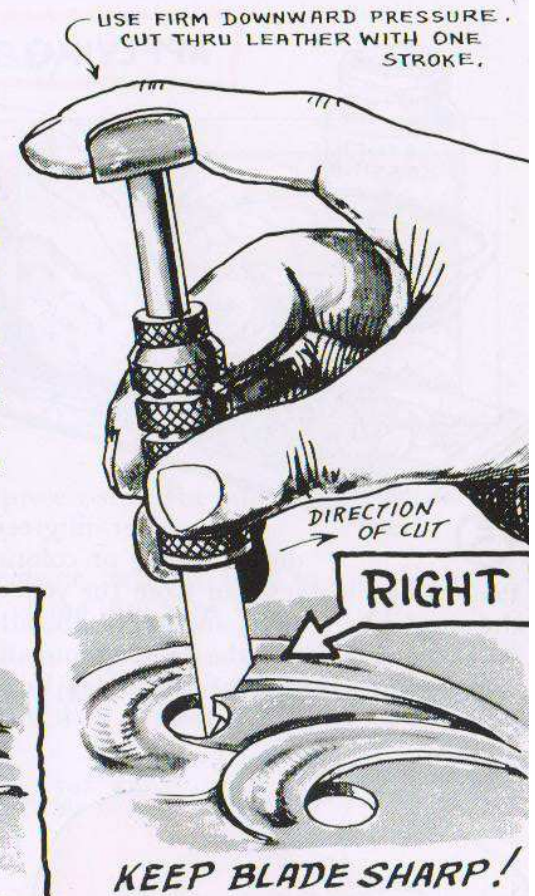
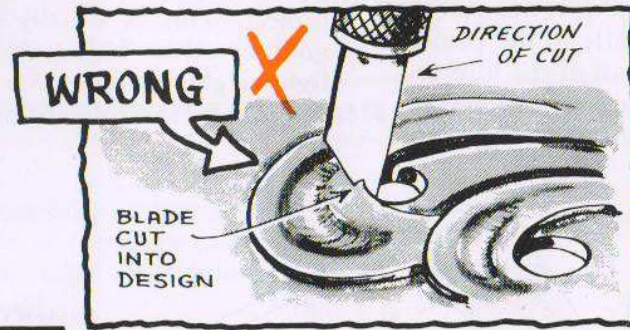
ALWAYS USE A RAWHIDE MALLET ON THE DRIVE PUNCHES... NEVER A STEEL HAMMER.

HOW TO BEGIN

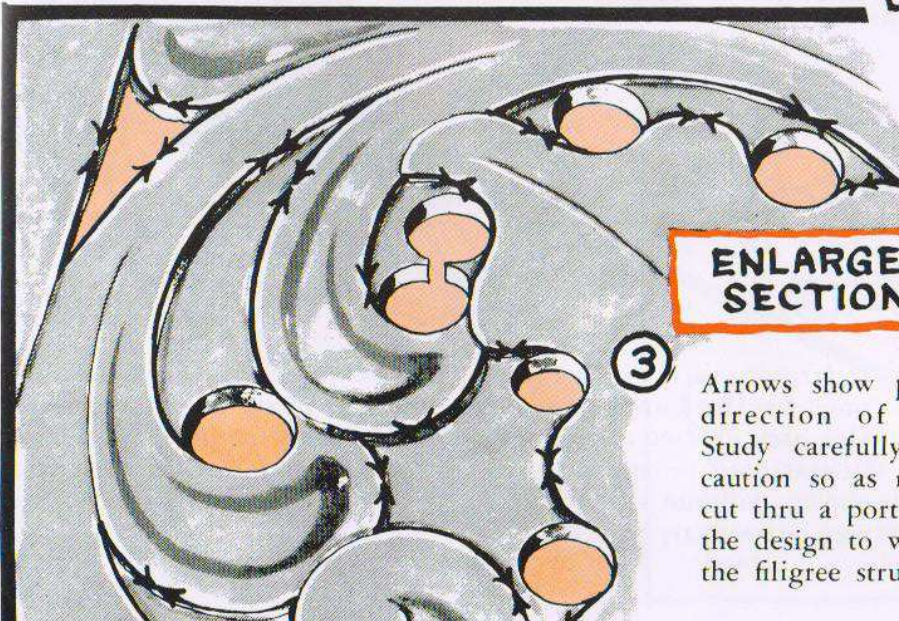
Examine the design. In all of the small, curved areas use the proper size round drive punch, that fits the area, and punch out (see above and below). Place the leather on a firm cutting surface for clean, smooth holes. The purpose of using the punches is that the tiny curved areas may be difficult to cut with the knife blade.

2

Begin cutting out the background with the filigree blade or X-Acto knife. Always cut away from the holes . . . never towards them . . . as a slip could be disastrous and ruin the carving or weaken the structure of the design. Do not lean the knife to left or right; prevent undercutting. Be sure to place the leather on your cutting surface.



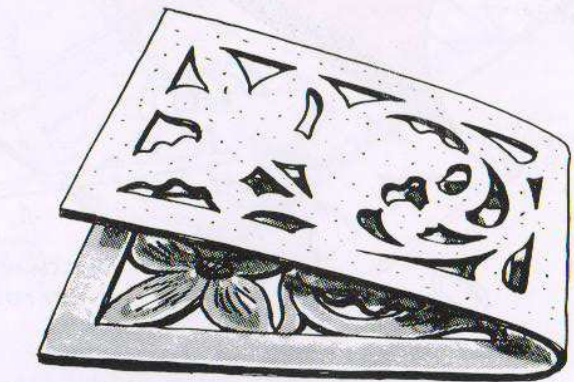
ENLARGED SECTION



3

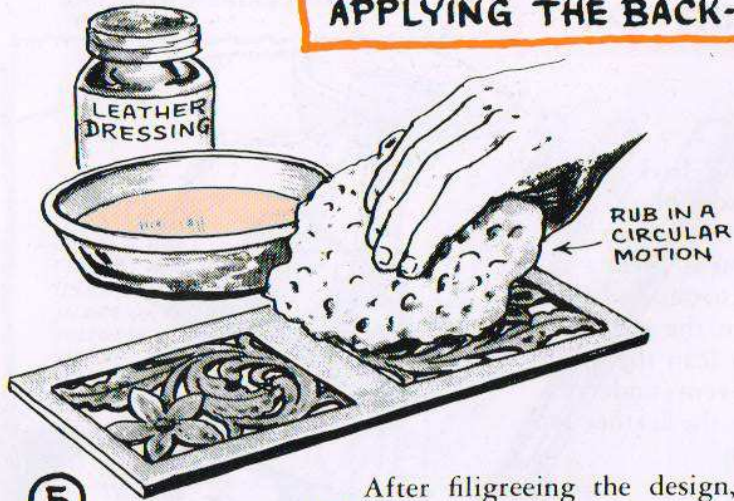
Arrows show proper direction of cuts. Study carefully. Use caution so as not to cut thru a portion of the design to weaken the filigree structure.

4

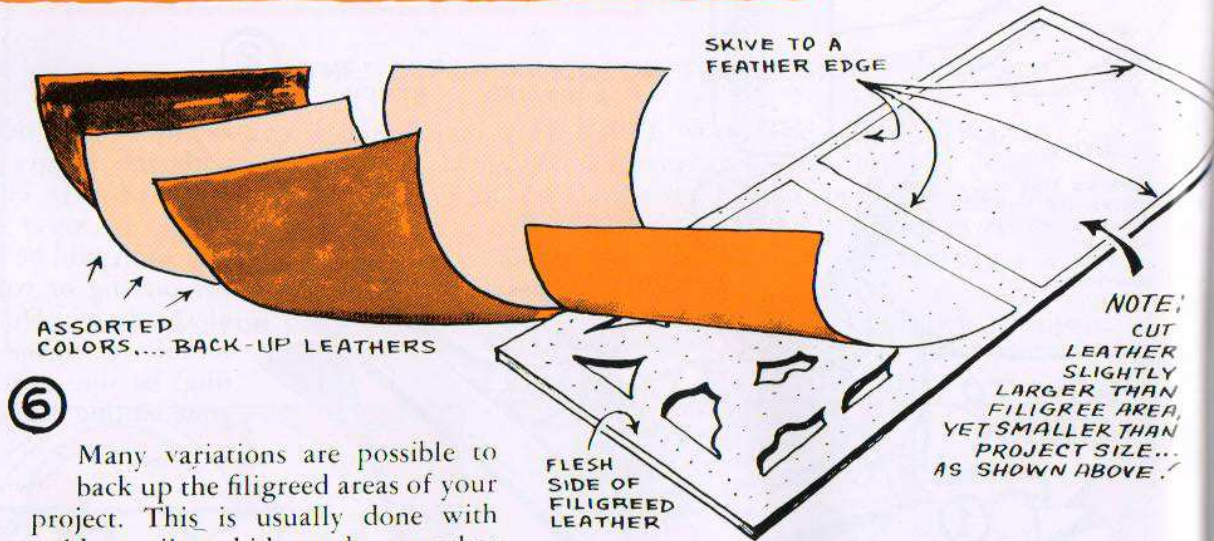


Design filigreed. Turn the page for continued instructions.

APPLYING THE BACK-UP LEATHER TO A FILIGREED PROJECT

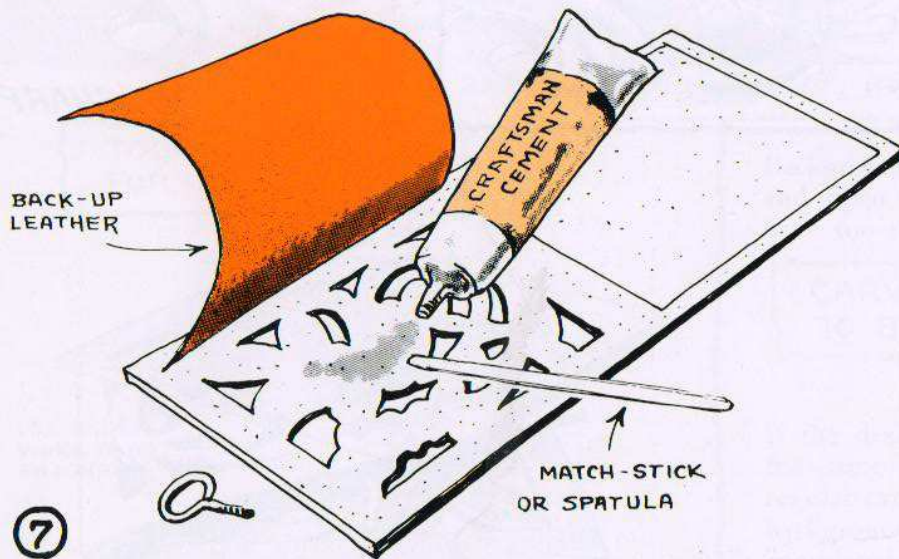


⑤ After filigreeing the design, do all dyeing or coloring at this time. Pour some Fiebings Tan Kote (or your favorite leather dressing) into a bowl, and apply liberally to the project with a sponge. Work the dressing into all of the filigreed areas, being sure all of the edges have been covered. Wipe off all excess . . . front & back. Allow to dry thoroughly.

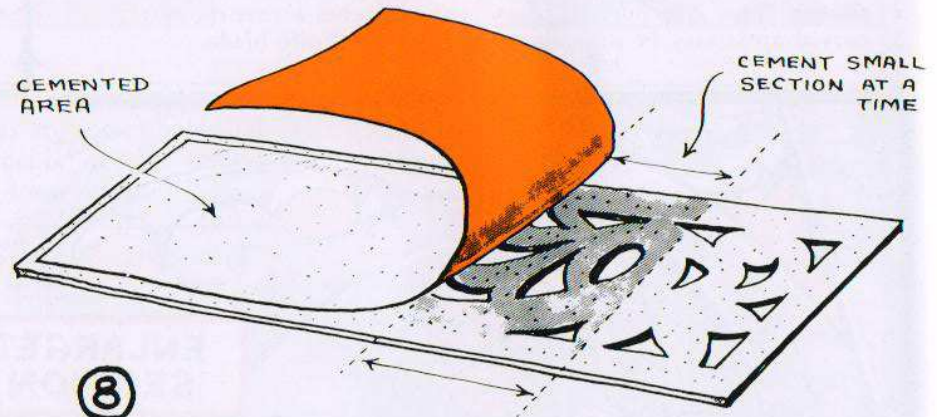


⑥ Many variations are possible to back up the filigreed areas of your project. This is usually done with gold or silver kid, suede, or other lightweight leathers of a variety of colors. Use the color of your choice.

Cut the leather larger than the total filigreed areas, yet smaller than the outside dimensions of your project, as shown above. Skive all edges to a feather thin edge.

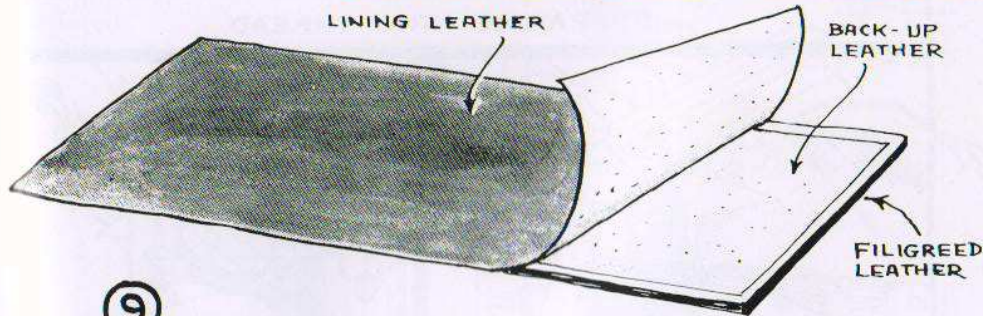


⑦ To fasten back-up leather to project, apply strong bonding cement to flesh side of filigreed leather. Spread evenly with spatula . . . do not cement in filigree openings. Press back-up leather in place before cement dries . . . to insure adhesion. *Do not* apply cement to back-up leather.



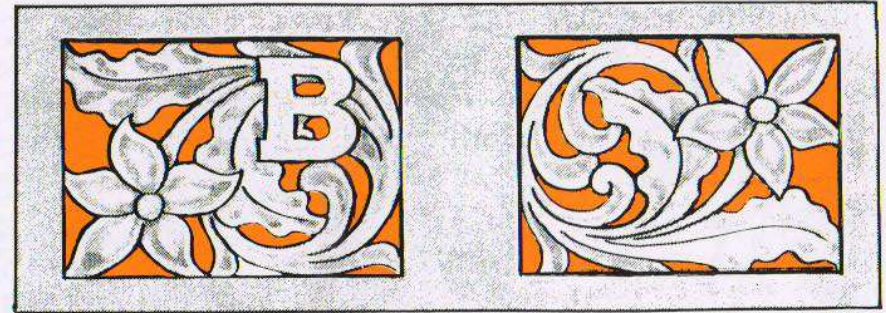
⑧ If large project, or glue sets up too fast, cement a small area at a time. Lay back-up leather down, press in place. Fold un-cemented area back up (see above) and apply cement to another small section. Repeat until project has been completed. Caution . . . too much cement will run down into the filigree openings. Some experience may be necessary to avoid this.

PREPARING THE FILIGREED LEATHER FOR ASSEMBLY



9

After cementing the back-up leather in place, cement a lining leather over entire project. Use a skiver, or lightweight goat or calf. Cut slightly oversize when possible; trim off excess after cementing.



10

Trim leather to correct project size. The billfold back is ready for assembly.

How to Hand Sew begins on page 26. How to Lace begins on page 28. Follow all of the directions very carefully.

PREPARING THE BILLFOLD BACK FOR HAND-SEWING ASSEMBLY

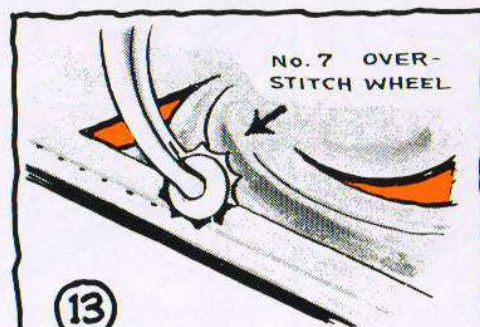


11

Gouge a channel all around . . . approximately $\frac{1}{8}$ " from edge . . . with the stitching groover.

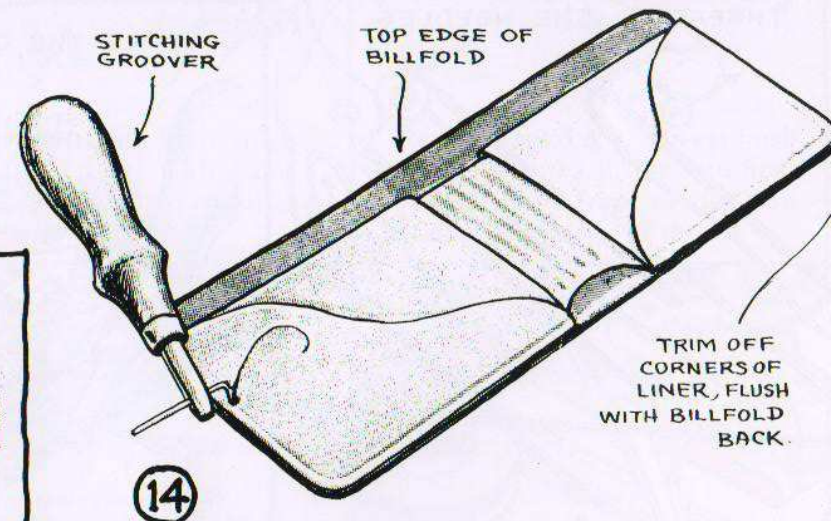
12

After gouging channel, use No. 1 edger and edge front and back side of top edge only. Moisten and burnish top edge only (indicated by heavy black line).



13

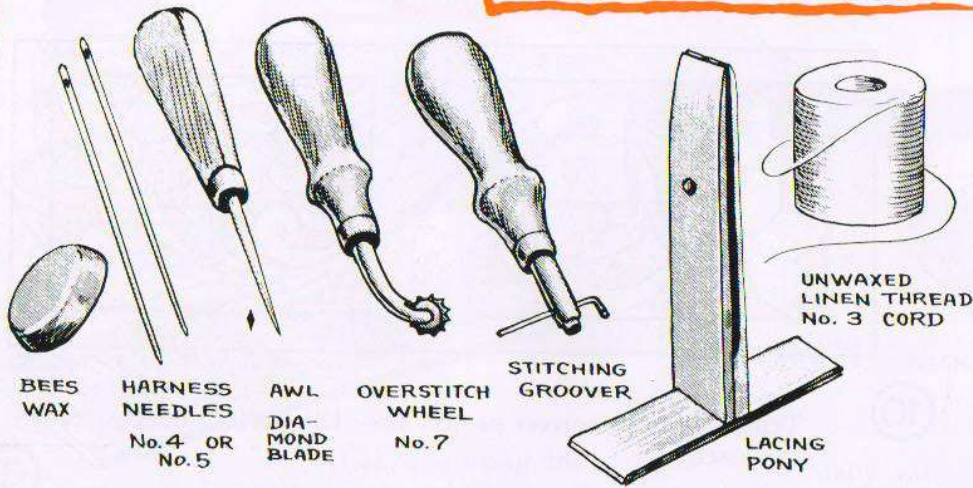
Moisten gouge and run over-stitch wheel all around the channel to mark stitching holes.



14

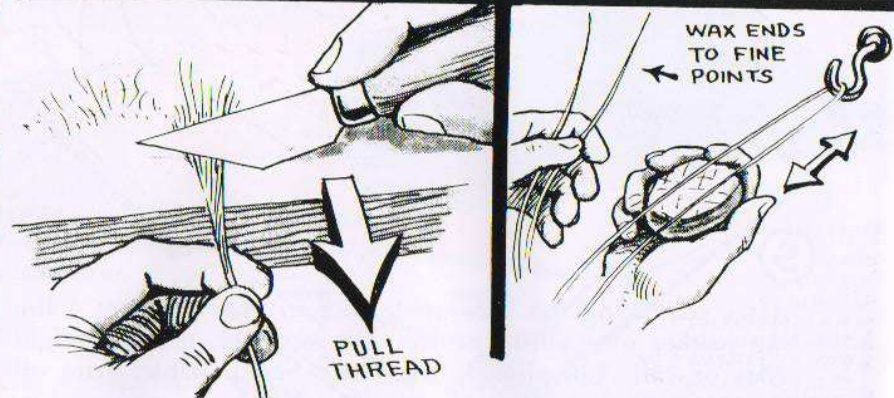
Cement the billfold liner in place, aligning ends and bottom edges with the billfold back. With stitching groover, gouge (very lightly) a channel all around the inside of the billfold as shown above. Billfold is now ready to hand sew . . . see following pages.

HOW TO HAND SEW ----- SADDLE STITCHING



TOOLS AND MATERIALS REQUIRED

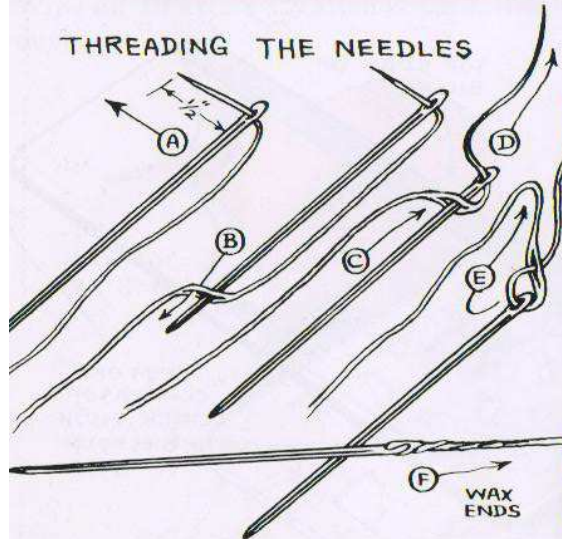
PREPARING THE THREAD



Cut a piece of thread about 6 ft. long. Prepare both ends by pulling under knife blade. Slight pressure on blade unravels and frays the fibers, tapering the sinews to fine points. Repeat until "silky".

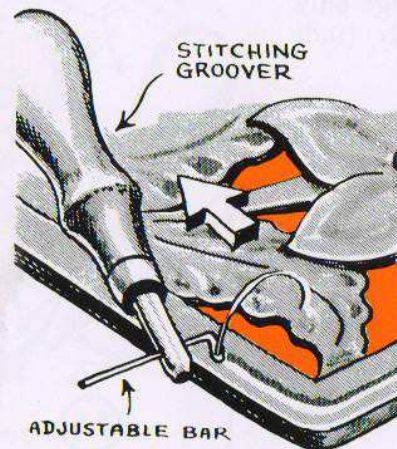
Wax the thread by placing on hook and rubbing back and forth. Wax both sides; full length. Waxing the thread lengthens its life; makes sewing easier.

THREADING THE NEEDLES



Thread the needle by following steps above. This locks thread on needle. Repeat operation with other needle and other end of thread. Wax ends to "fuse" threads together.

GOUGING THE CHANNEL



Adjust the gouge to cut a channel about $\frac{1}{8}$ " from edge. Pull the tool, keeping end against leather to insure a uniform gouge.

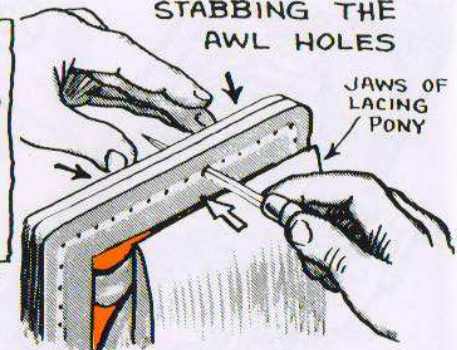
MARKING THE CHANNEL



Moisten the gouged areas lightly and run over stitch wheel all around the channel. This marks position of awl holes.

STABBING THE AWL HOLES

BEGIN SEWING BILLFOLD AT END ... FIVE OR SIX MARKS FROM CORNER



Clamp project in lacing pony with jaws close to channel. Stab awl holes at correct angle (see below). Press fingers against leather to assist in stabbing holes, if necessary, as shown.

RIGHT

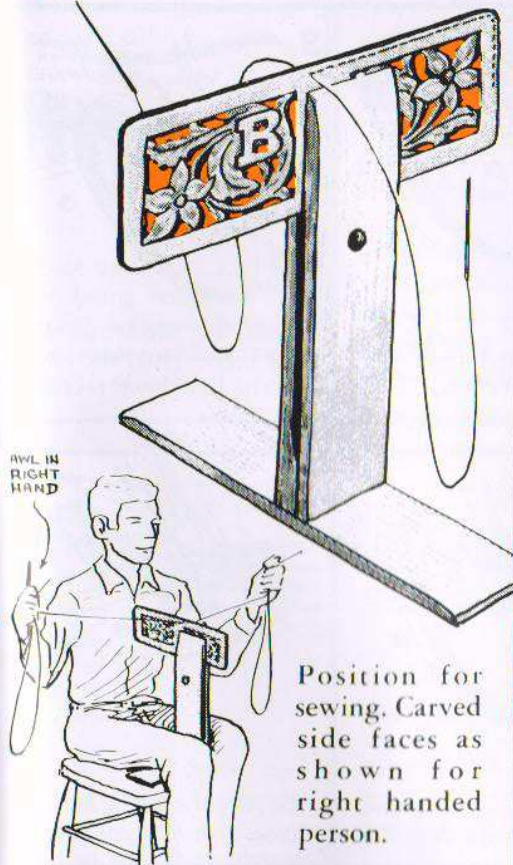
WRONG

CORRECT ANGLE

AWL PIERCES OUTSIDE GOUGE

THREAD WILL TEAR THRU

As you sew along billfold, keep stitching area directly above jaws of lacing pony move billfold as required.



SEWING THE BILLFOLD

SEE PAGE 26 FOR PROPER AWL ANGLE

① Begin sewing at end of billfold. Stab first hole five or six marks from corner. Stab one hole at a time.

② Push needle thru first hole and pull to center of thread. Stab second hole.

③ Push needle "A" from back side thru 2nd hole, as shown. Always push needle from back side thru first!

④ Push needle "B" thru same hole. Use care not to pierce thread "A". If pierced, threads must be untangled.

⑤ Pull stitch tight. Each stitch is pulled tight with same pressure for professional look. Stab 3rd hole.

⑥ Repeat steps 3 & 4. Always push needle from back side thru first. Always push front needle thru hole on same side of thread.

⑦ Pull stitch tight as in step 5. Pull each stitch with uniform tightness. Practice makes perfect. Stab 4th hole.

⑧ Sew in this manner completely around billfold to beginning hole. Backstitch thru last two holes to lock threads.

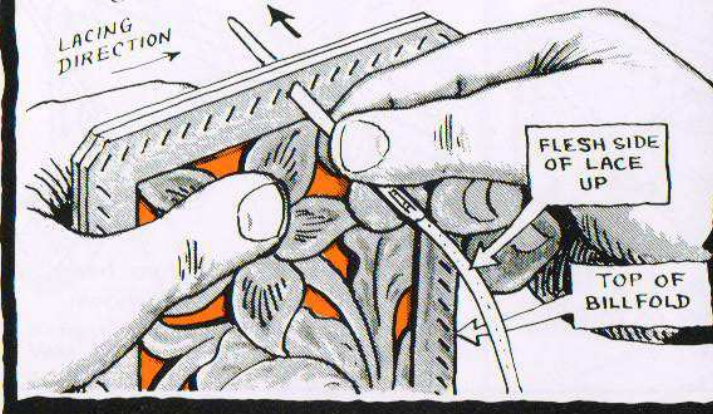
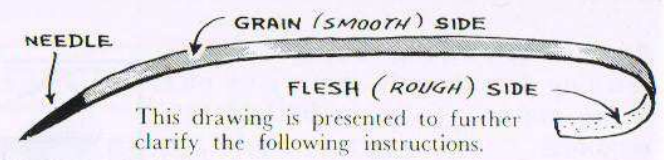
⑨ Cut off with sharp knife. Lay on bench; tap all sewing with hammer. Re-run sewing wheel over all stitches. This aids uniformity.

⑩ Finish edges as shown. Edge both sides with #1 or #2 edger. Moisten & burnish. Apply dressing to edge.

Hold billfold as shown. Begin lacing in 6th or 7th hole from corner. Follow lacing instructions at right.

HOW TO LACE THE BILLFOLD

USING THE "DOUBLE LOOP" STITCH



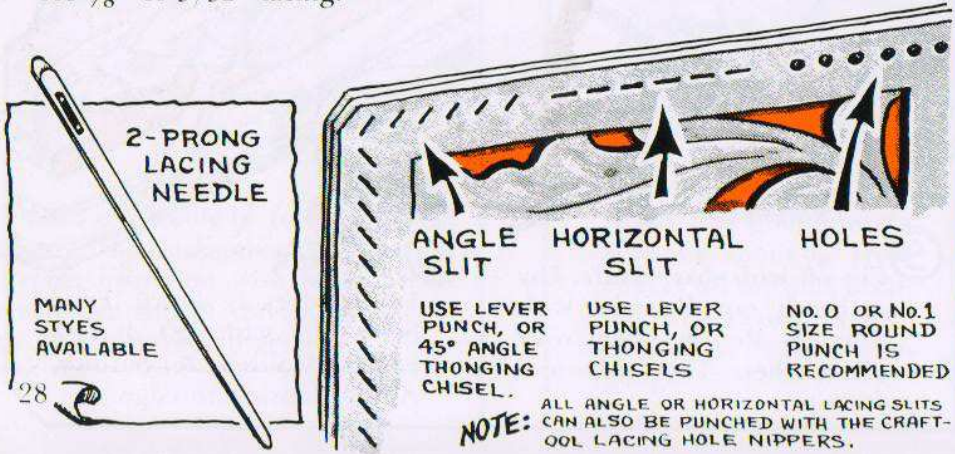
5 YARDS OF LACING IS REQUIRED. CUT 2 PIECES, EACH 3 YDS. IN LENGTH. ATTACH NEEDLE TO EACH PIECE.

NOTE:
RUB PARAFFIN ON FLESH SIDE OF LACE FOR SMOOTHER LACING.

PREPARING THE BILLFOLD FOR LACING



NOTE:
FIRST . . . punch holes in top edge of billfold back. Then, cement billfold liner in place as shown on page 25. Punch the remaining holes thru back and liner. Punch holes from carved side. Use the punch and hole style of your choice. Space holes correspondingly for 1/8" or 3/32" lacing.

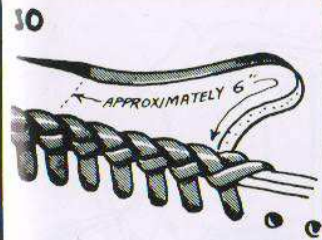


<p>1</p> <p>Pull the beginning stitch thru the hole; leave about 3/4" of the end. Lace thru the next hole.</p>	<p>2</p> <p>Pull the stitch tight; lacing over the end. This forms a cross or "bight".</p>	<p>3</p> <p>Push the needle under the bight. Hold the end of the lace down on the back side.</p>
<p>4</p> <p>Pull the stitch up snug (not tight); lace thru the next hole.</p>	<p>5</p> <p>Pull the stitch snug and once again go thru the bight.</p>	<p>6</p> <p>Be sure the lacing is not twisted as you pull it up snugly under the bight.</p>
<p>7</p> <p>Pull the stitch up snug; lace thru the next hole. The end can be released as it is now locked in place.</p>	<p>8</p> <p>The first two stitches should not be pulled tight; only snug. The purpose: for easier adjustment when finishing up.</p>	<p>9</p> <p>Continue lacing as previously described. Pull remaining stitches tight with even pressure. Be sure to go thru bight on corner stitches.</p>

(CONTINUED ON OPPOSITE PAGE)

THE "DOUBLE LOOP" STITCH

(CONTINUED FROM OPPOSITE PAGE)

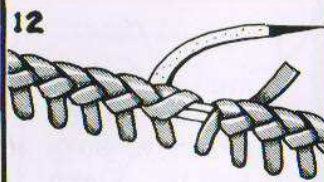


Lace until only 5" or 6" of lacing remains. The splice will now have to be made with a new length of lace.

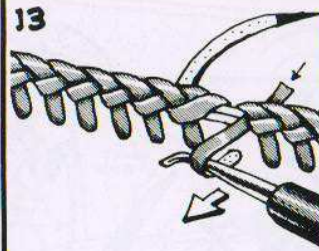


HOW TO SPLICE the LACING

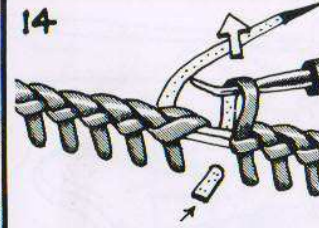
Detailed splicing instructions are shown on page 30. Carefully follow the instructions.



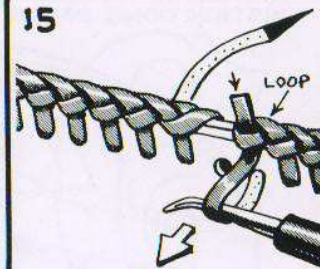
Continue lacing . . . to the starting point. Lace under the bight of the last hole as shown above.



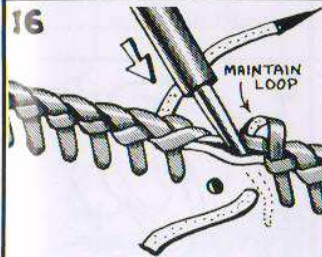
Use Modeling stylus to pull end of lace free of stitches.



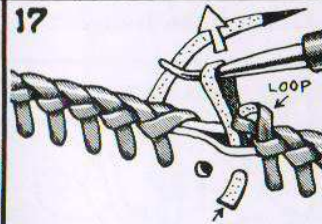
From back side, pull end of lace out of hole.



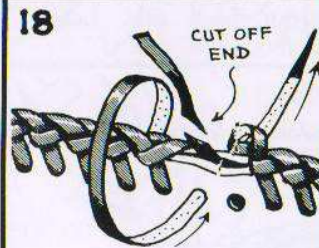
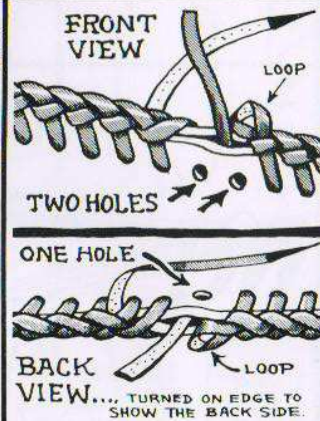
From front side, pull end of lace out of the loop.



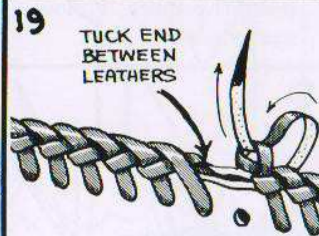
Push stylus down between leathers and hook over end of lace.



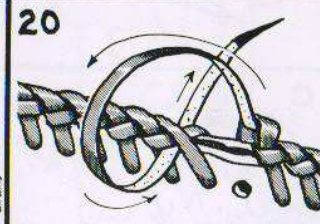
Pull end of lace out of hole and UP between leathers. Two empty holes should appear on front side; one on the back.



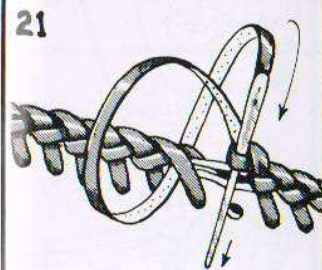
Cut off end; tuck between leathers and lace thru the next hole.



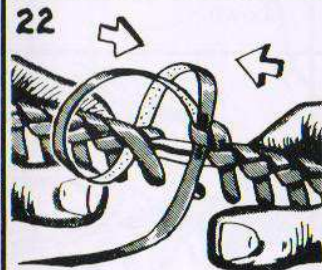
Pull stitch tight and lace UP thru loop from the back side. All holes on back side should be filled.



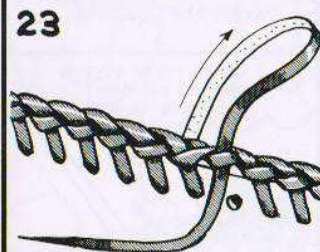
Lace under the bight . . . do not pull this stitch tight.



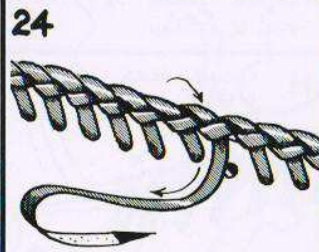
Carefully cross over as shown . . . and push needle thru the loop.



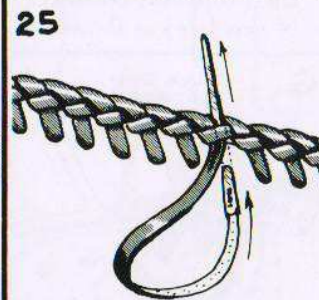
Pull needle thru. Push laced edges together to adjust starting loops for easier completion.



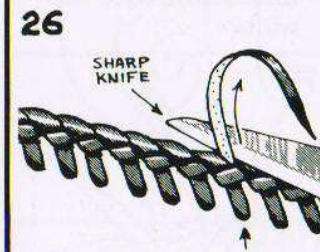
Pull slack out of first loop. Adjust lacing with fingers to make all stitches appear equal.



Pull end of lacing down tight. All stitches should appear even and equally spaced.



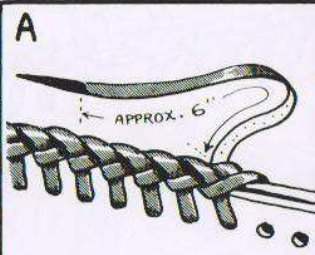
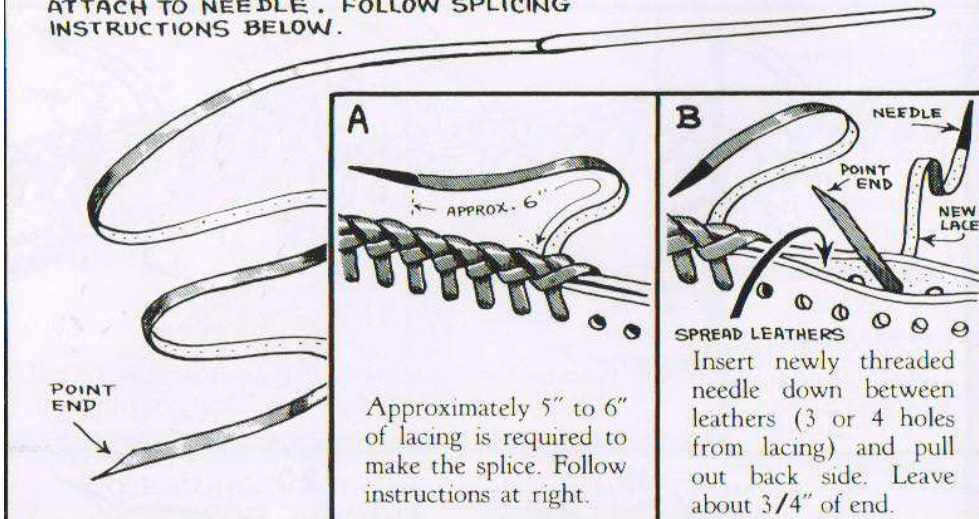
Push needle thru hole, up BETWEEN leathers and out between lacing.



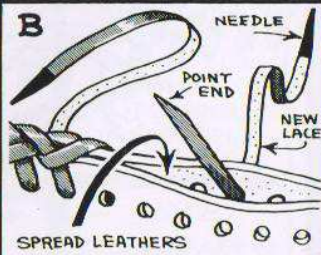
Carefully cut off lace. Tap lacing flat with mallet, or roll flat with wooden dowel.

SPLICING THE DOUBLE LOOP STITCH

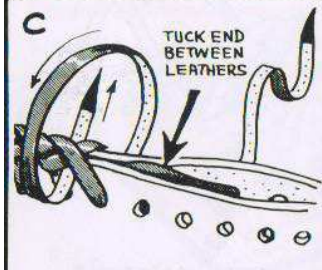
CUT A PIECE OF LACING 2½ TO 3 YDS. LONG AND ATTACH TO NEEDLE. FOLLOW SPLICING INSTRUCTIONS BELOW.



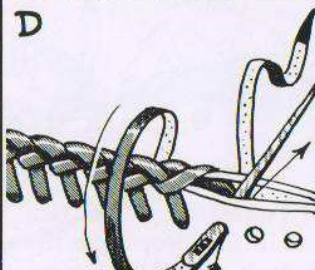
Approximately 5" to 6" of lacing is required to make the splice. Follow instructions at right.



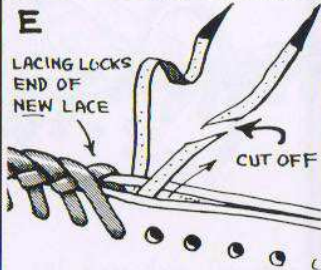
SPREAD LEATHERS
Insert newly threaded needle down between leathers (3 or 4 holes from lacing) and pull out back side. Leave about ¾" of end.



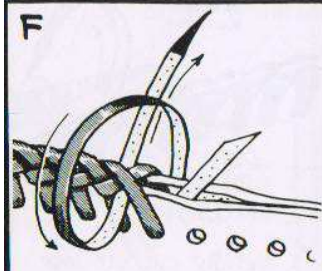
Tuck end of lace between leathers and continue lacing project with old lace.



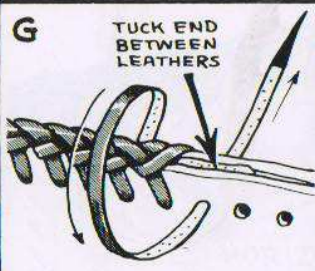
Lace to new lace; push needle up between leathers (opposite entrance of new lace) as shown.



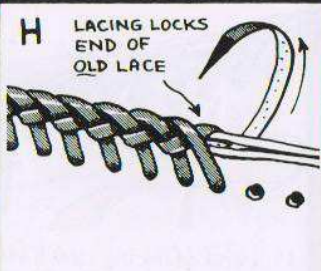
Pull old lace up tight; cut off end at an angle. Allow about ¾" of end to remain.



Begin lacing with new lace... push needle under the bight (cross).



Tuck end of old lace between leathers; continue lacing with the new lace.

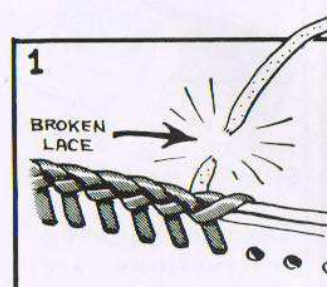


Continue lacing the project. Lacing over the ends, as instructed, locks them in place.

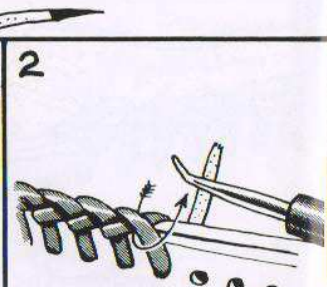
BROKEN LACE

WHAT TO DO WHEN THE LACING BREAKS WHILE STITCHING

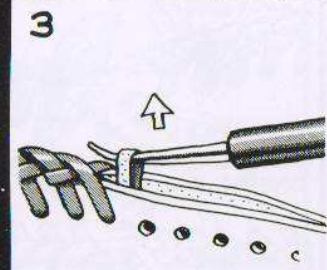
THE METHODS ON THIS PAGE APPLY TO BOTH SINGLE ... AND DOUBLE LOOP STITCHING.



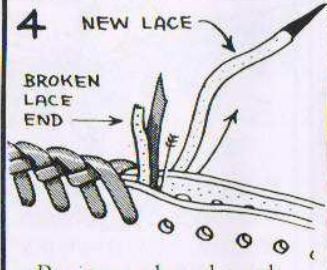
Occasionally, due to cut or injured lace, it will break while stitching. Follow instructions to repair the damage.



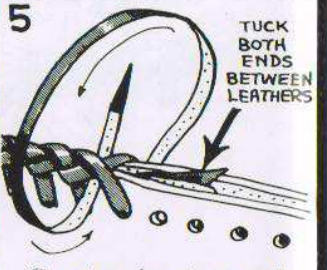
Remove broken end of lace from stitches with modeling stylus.



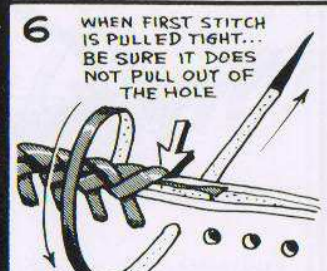
Spread leathers; pull broken end of lace out of back hole and up between the leathers.



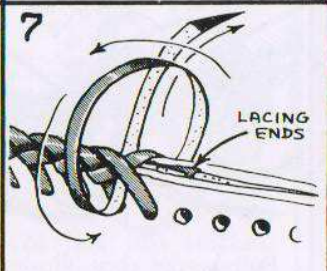
Begin new lace down between leathers and out back hole vacated by broken lace end, as shown.



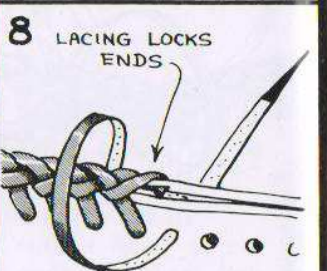
Continue lacing with new lace. Tuck ends between leathers. Use care not to pull new lace end out of hole.



Hold finger firmly on new lace end as first stitch is pulled tight.



Continue lacing over the ends of the lace... this locks them in place; they will not pull out.



Lace the project to its conclusion.

1 1/2" ALPHABET



SEE PAGE 33
FOR USE OF
ALPHABETS

SEE EXAMPLES
THRU-OUT BOOK

1 3/8" ALPHABET

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z

SEE OPPOSITE
PAGE FOR USE
OF ALPHABETS

SEE EXAMPLES
THRU-OUT BOOK

3/4" ALPHABET

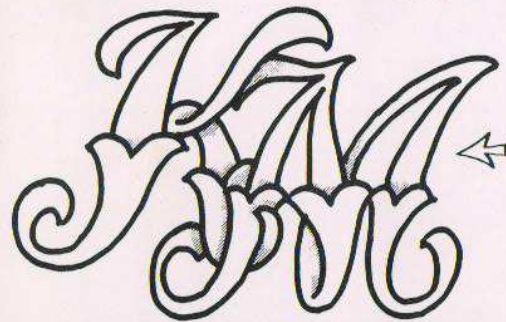
A B C D E F G H I K L M

N O P Q R S T U V W X

Y Z J

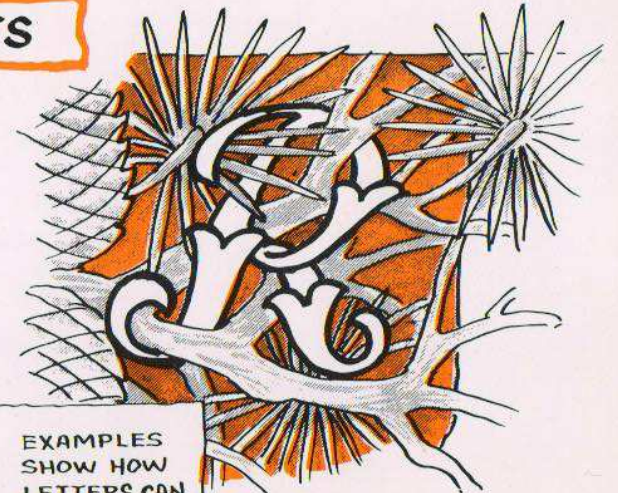
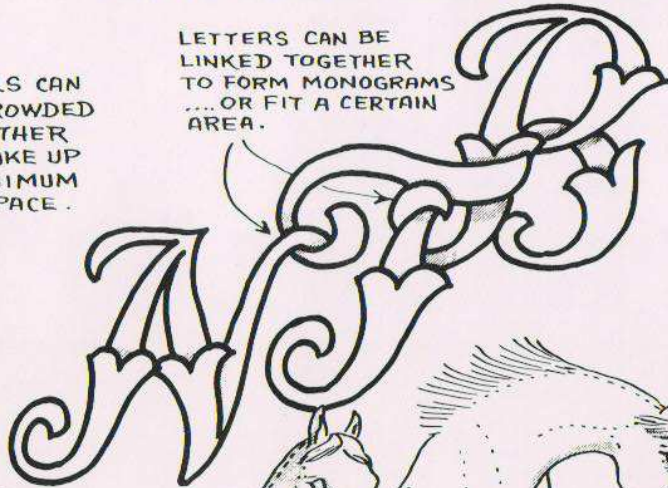
HOW TO USE THE ALPHABETS

SEE THE EXAMPLES THROUGH-OUT THE BOOK

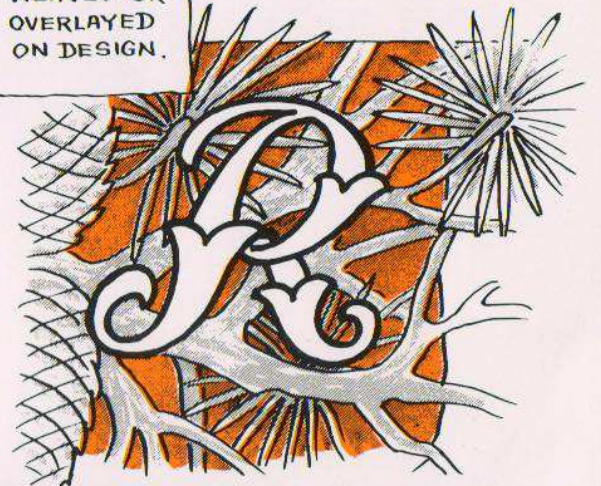
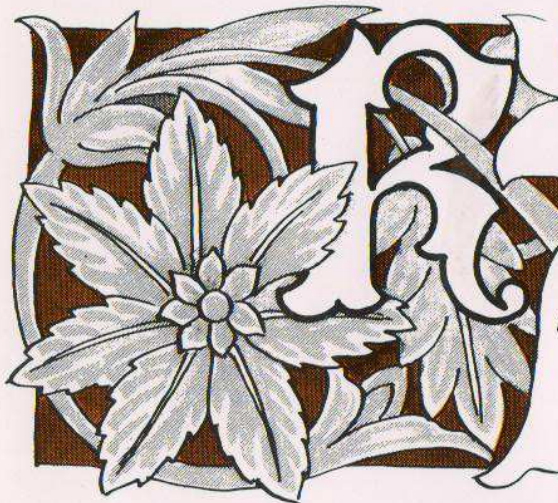


INITIALS CAN BE CROWDED TOGETHER TO TAKE UP A MINIMUM OF SPACE.

LETTERS CAN BE LINKED TOGETHER TO FORM MONOGRAMS ... OR FIT A CERTAIN AREA.



EXAMPLES SHOW HOW LETTERS CAN BE INTERWEAVED OR OVERLAYED ON DESIGN.



BE IMAGINATIVE WITH YOUR ALPHABETS



BOOK CONTAINS:

- Al Stohman's 20 Personal Favorite Patterns ● Complete Instructions For Filigree Work
- 1 1/2" - 1 3/8" - 3/4" Alphabet Patterns & Instructions ● Complete Lacing Instructions
- Detailed Saddle Stitching Instructions

