

## Leather Gore Headpiece Step-by-Step

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#1: I first began work on the hanging half-face section. I covered a headform with foil and used a heat gun to shape a cut piece of Worbla. I made sure to keep a tail along the top so it could slip into the headband base.



#2: I tested different skin tones shades using Angelus Leather Paint as well as a leather dye. I had several scraps so I was testing mixtures on different colored and textured leathers.



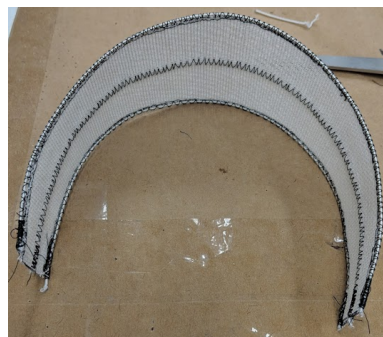
#3: I took my ear top to ear top measurement and created a paper pattern for my buckram headband base.

#4: I cut out two buckram layers and enough millinery wire to wire both edges and the center. The millinery wire was used to create stability as well as flexibility to mold to the head. I also took this time



to cut out two pieces of leather for the casing.

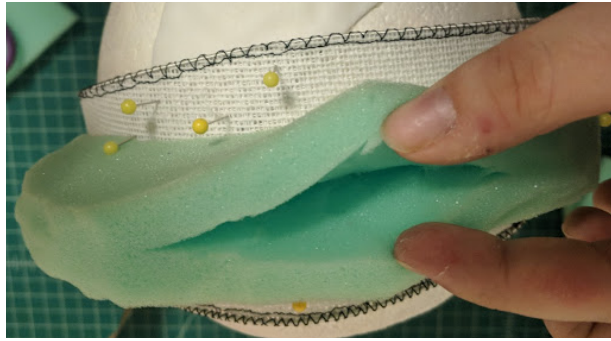
#5: I used a zig-zag stitch on a sewing machine to secure my wire to the buckram form as well as to join my two layers together.



#6: I placed the headband on and marked where the half-face should sit. I then used E6000 to adhere the Worbla half face to the buckram headband. I allowed this to dry overnight.



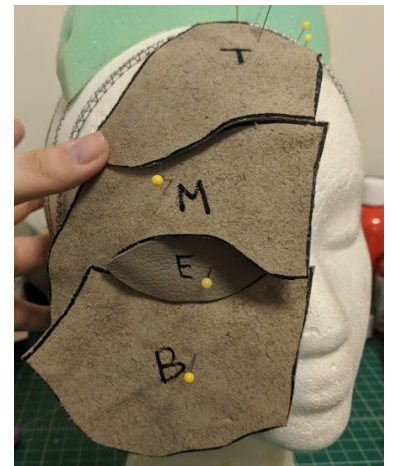
#7: I cut/carved a crescent shaped piece of foam for the feather to be sandwiched in. Using an exacto blade, I sliced an opening for them to be glued into.



#8: I used a pencil to section off where I wanted different types of leather on the half-face. I then used a clear plastic to trace the patternable shapes. I used the plastic, because I found that paper didn't lay the same way as leather. I was able to get more flexibility with the plastic patterns.



#9: I used the plastic patterns and cut out sample leather pieces out of scraps to ensure they would fit. I labeled them to avoid later confusion.



#10: Once I saw that the mock-up leather pieces would fit together, I cut out the actual pattern pieces. I took into account what colors of skin I wanted to emulate on each section.



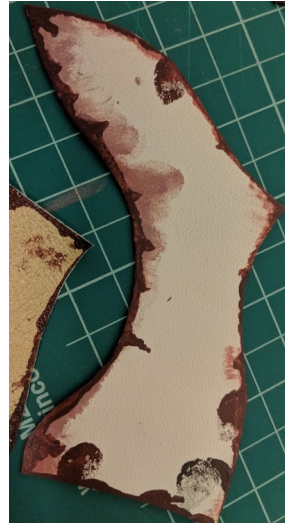
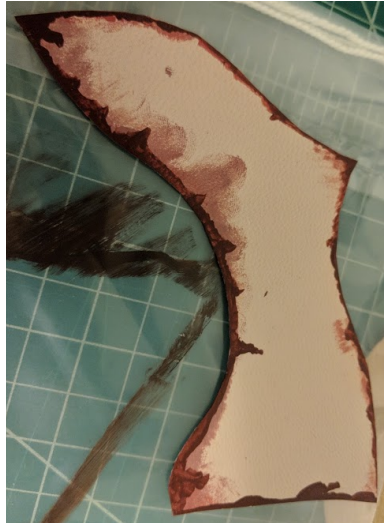
#11: I created paper patterns of leather sections that would cover the crescent shaped piece of foam. I cut these final leather pieces, but I added seam allowances to these pieces to account for the thickness of the foam.



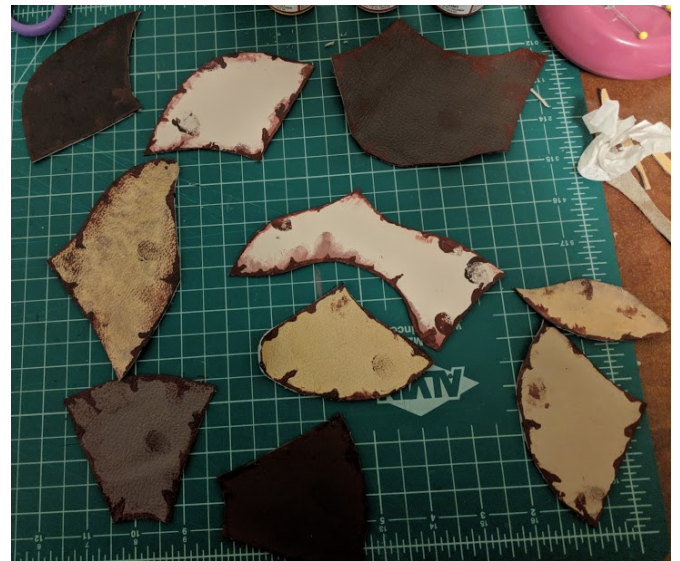
#12: Once the pieces were cut out, it was time to start painting. I retested all my current paint mixtures on scrap pieces of leather before committing on my final pieces. I tested skin tones as well as blood mixtures. I found that mixing red with dabs of blue and brown to create a believable dried blood mixture. I added more brown the older I wanted it to appear.



#13: I edged my leather pieces in a soft red/pink paint to create an irritated effect. I then used a darker red to go closer around the edges and created a couple of droplets/drips. I also found that adding some “bloody fingerprints” created a nice texture and story element. So I dipped my finger in paint and removed the majority of paint before leaving my prints. Too much paint created dots instead of the fingerprint pattern. I repeated this process for all of my leather pieces including the face sections, the crescent foam shape, and the headband casing. I let the paints dry fully.



#14: I tested painting blood onto feathers. I had a sample feather to test on. I used dry brushing techniques with dark and bright acrylic blood mixtures (I found that a combination of the two created more dimension). I also mixed the acrylic blood with water to get some splatter action.



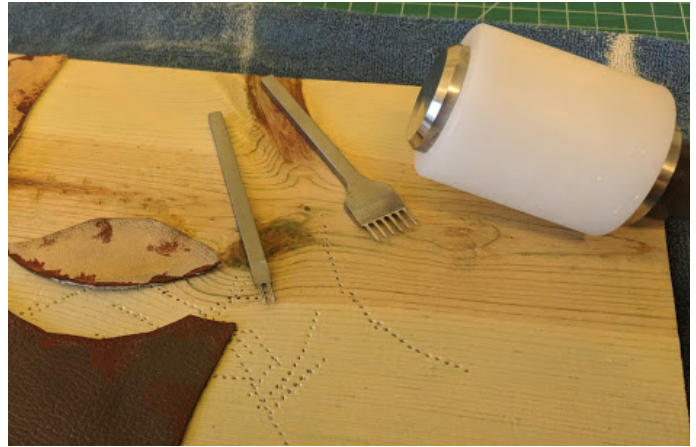
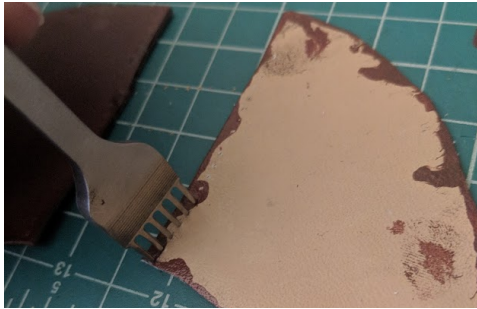


#15: Once I was happy with my technique, I taped my feather's quill down to avoid unintentional movements and mistakes. I used the dry brushing, wet brushing, and splattering methods from my sample.



#16: Once my feathers were dry, I realized that one was too curved and the other had a cracked quill. I used E6000 and millinery wire to create stability for them to stand tall.

#17: I then moved back to my leather pieces. I used a mallet and leather prong stitching hole punch tools to punch lots of holes. I used a combination of the 6 hole punch and the 2. I had to be careful to count out my holes since I wanted to create a "X" with my stitches.



#18: I began stitching my crescent feather holder first. I carefully stitched to create X's along the connecting sections. I used a basic whip stitch to close up the side seams. I made sure to stuff my foam in before fully closing up the sides. I left the center section top seam open to allow the feather to be glued into place.





#19: With E6000, I glued the feathers into the foam structure. I used clothespins to keep the foam closed tightly while the glue dried overnight.

#20: I took a plastic skull and cut it in half to resemble a decrypted baby skull rather than a halloween decoration.



#21: I used a coarse sandpaper to flatten out the base and smooth the sharper edges.



#22: Using a combination of E6000 and hot glue, I adhered the leather feather crescent shape to the top of the baby skull. I decided the hot glue would provide a nice drippy texture to paint over top of later. Keeping this in mind I did add some extra hot glue to simulate blood.



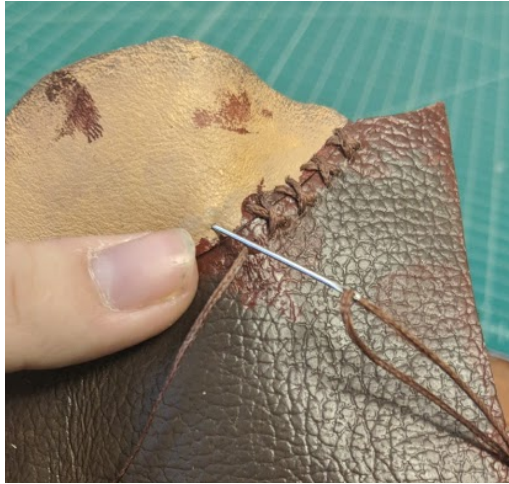
#23: I whip stitched my leather headband casing together and placed the buckram base inside. I made sure to leave the section over the half-face open to sew the leather pieces together later.

#24: I heated up an awl and carefully punched holes into the worbla half-face base.





#25: I then started putting the leather face sections together. I used a combination of leather weld, stitching, and staples to provide some variety in the methods of connecting these pieces.

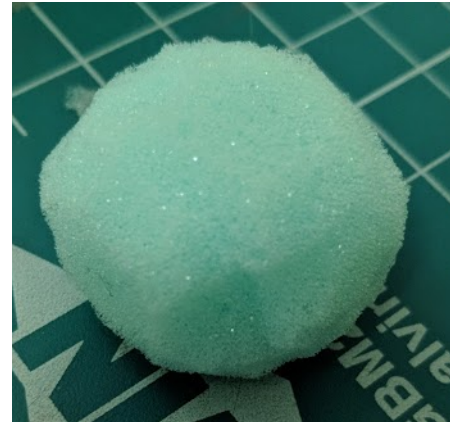
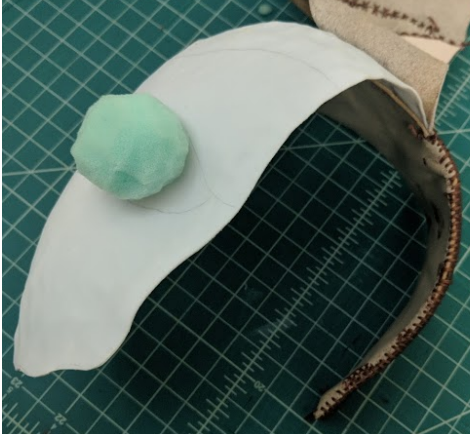


#26: I would consistently place the face onto the Worbla base to ensure that my stitches were not corrupting the ability to cover the face. I then stitched the top leather section to the headband leather to begin covering.





#27: I decided that it would give the face more dimension to have a raised eye section, almost like the eye had been stitched closed.. I used some more EVA foam to carve a small ball to simulate an eyeball.



#28: As I was stretching the leather face over the Worbla, I did notice certain sections that would have benefitted from a dart. I cut the spots and then used leather weld and staples to create more textures throughout the face.



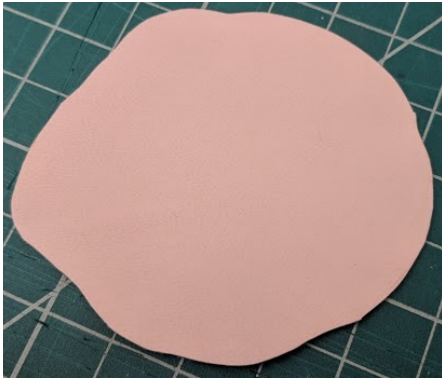
#29: Once the face was perfectly fit to the worbla, I used a combination of staples and whip stitching to secure the leather into place, along the edges. I also used some E6000 to glue high and low spots on the worbla mask to create a smooth and tight transition.



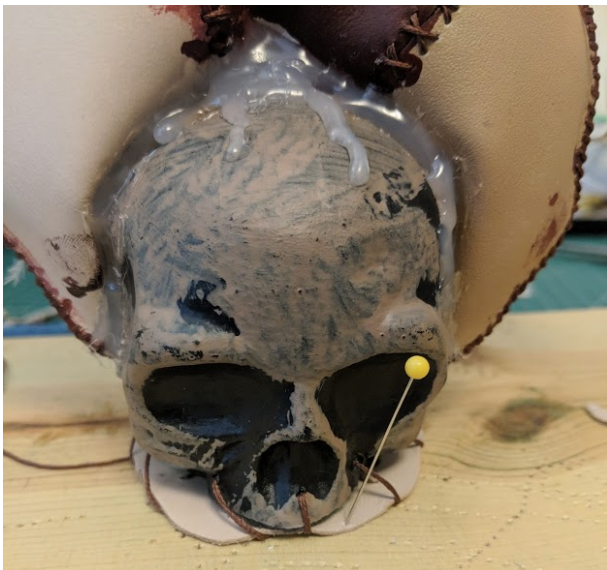


#30: Once the leather face was completed, I moved back to my feather skull. I filled the skull with EVA foam scraps and shaped a large piece to sit at the base to create a flatter bottom. I glued the foam into place using E6000.

#31: I cut a piece of leather roughly the size of the skull to act as a more glue-able base.

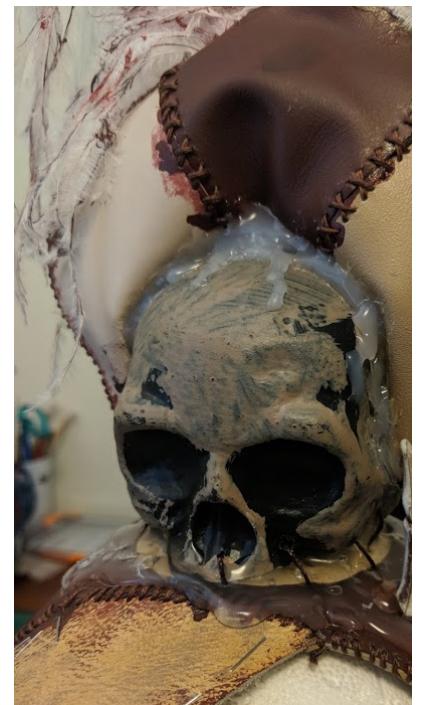


#32: I used a 1 prong leather stitching hole punch tool to punch holes within the skull and the leather.



#33: Using a curved needle, I carefully and loosely stitched the skull to the leather base piece.

#34: Using both stitching, E6000, and hot glue I adhered the leather base to the headband base. I made sure to add extra hot glue to simulate more dripping blood.





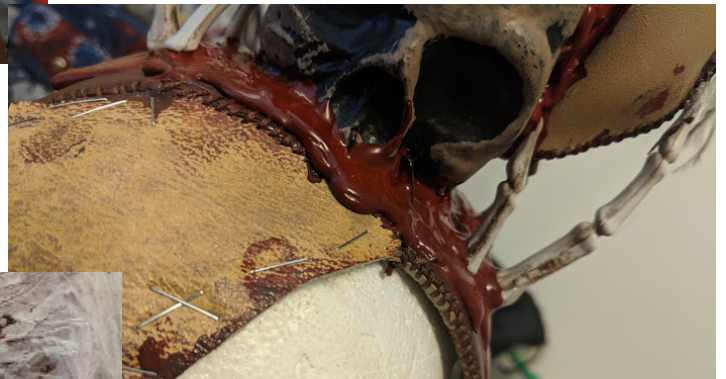
#35: With the new addition of the skull and feathers, I found the headpiece to be slightly imbalanced and so I decided to add an elastic strap in the back to keep it more balanced on the head.



#36: I had some plastic skull hands and I broke the finger bones off to use for decoration. I decided to use a couple fingers to frame the skull in the middle.



#37: The final step was to paint the hot glue drips bloody and paint the inside of the worbla to a deep red. I did a combination of dark and bright red for the hot glue blood, just to give it some dimension. I also added some dry brushed blood on the bone fingers.





Final Headpiece (On Headform):





Final Headpiece (Worn):

