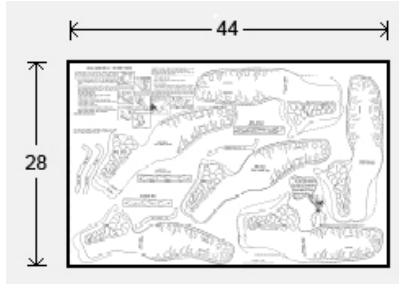




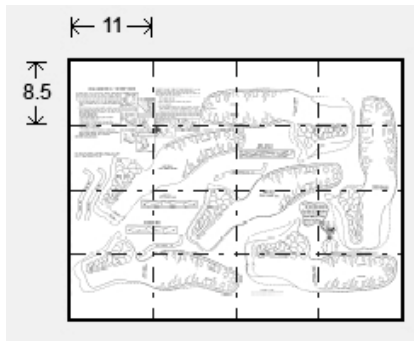
## Pattern Digital Download

This PDF file contains 1 (one) full pattern package. The PDF has been put together to give you options when it comes to printing. Pages and patterns that are larger than 8½x11 have been provided in two formats:



### 1) Full Size

If you would like to have a full size print out, take the full size pages to your local print shop and they can print it for you.



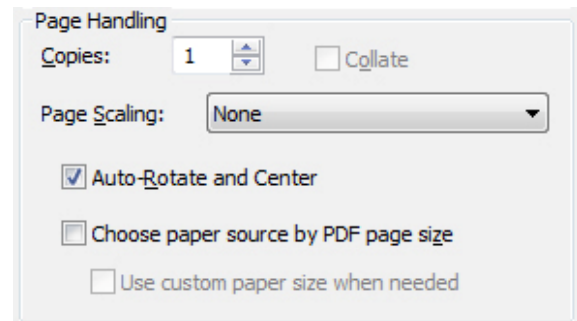
### 2) Tiled

The tiled pages give you the option of printing the larger patterns at home. You print the tiled pages and then assemble them to make the larger patterns.

The pattern PDF files are typically laid out like this:

Cover(if applicable), instructions sheets (if applicable), pattern 1 – full sized, pattern 1 – tiled, pattern 2 – full sized, pattern 2 – tiled, pattern 3 – full sized, pattern 3 – tiled ....etc

Please note: When printing on a home printer, use the settings seen on the image to the right in the Page Handling area of the Adobe Reader print dialogue box. If your printer is cutting edges off, set “Page Scaling” to “Shrink to Printable Area”. This will, however, decrease the size of the pattern a very small amount.



You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.

Dick Bloomquist's

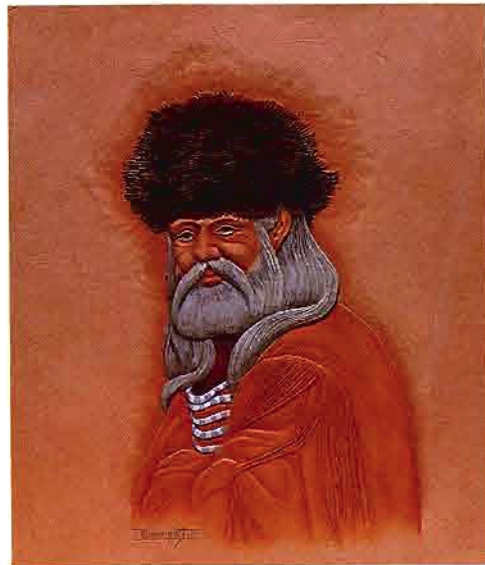


# MOUNTAINMAN PICTURE PAK

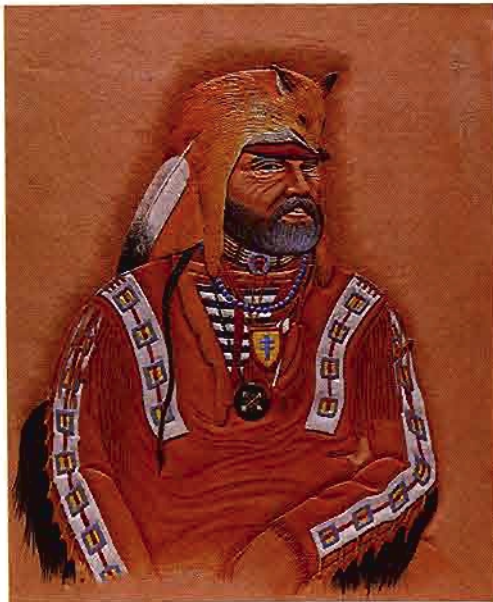
Stock No. 1919



FINISHED SIZE 12 1/2" X 11"



FINISHED SIZE 10" X 11 3/4"

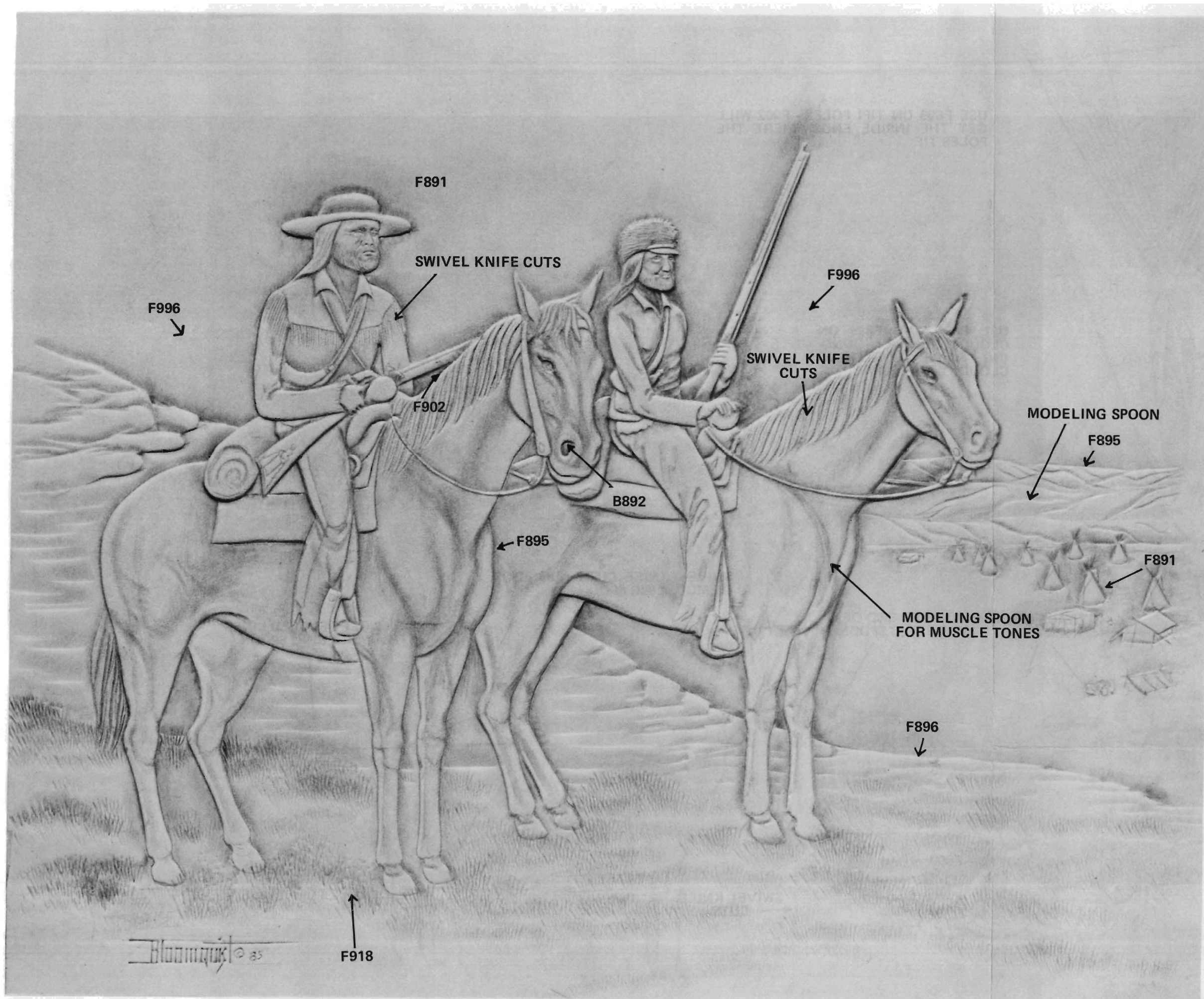


FINISHED SIZE 10 3/8" X 12 3/8"



FINISHED SIZE 15 7/8" X 11"





PLEASE READ BEFORE BEGINNING

This series depicts scenes from Americana around 1800-1840, during the American fur trapping period. The fur trapper, or "American Mountain Man" as he was to become known, was a very hardy breed. He had to be to survive winters in the mountains; not to mention all the other dangers, such as "Ole Effraime", the Grizzly Bear or their sometimes friend, sometimes enemy the Blackfoot Indians. After trapping all winter and surviving all these hardships, "greenup" or spring brought the "Ronyyoo" or Rendezvous season. These were "shinin' times" when they gathered, traded and sold their pelts to traders from St. Louis.

The first year in the mountains saw them as "pilgrims" among other tags with which they were labeled. If they survived that first bitter year, they became known as "Hiverondos"; not many survived five years. If they did, they became known as "Gray-Beards". In the mountains a man past 38 or 39 was considered old. Featured here are two "Hiverondos" and two Rendezvous scenes. The first one was done primarily with Pro-Dye and accented with Cova Dye.

Before I go into more detail, let me recommend two books to you: No. 1950, PICTORIAL CARVING FINESSE and No. 1951, FIGURE CARVING FINESSE both by Al Stohlman. These will help you with both figure carving and painting.

On plate No. 1, I began with the face. Use Pro-Dye Cordovan. . . read Al's book No. 1950 for thinning your dyes. . . almost no pigment at first, then strengthen as you go. The eyes were done with Cova Dye as was the beard. I started with dark Cova Dye then highlighted with lighter shades. The hat was done first with Pro-Dye then accented with Cova Dye. The shirt was completed with straight Pro-Dye Yellow first, then Cordovan on the shadows. I also strengthened the shadows with Cova Dye.

At this point, let me give you my palette combination with Cova Dye. The primary colors are, Red, Yellow and Royal Blue; the neutrals, Black and White; the secondaries, Medium and Dark Brown. I generally make brown using Red, Yellow and Blue. Red makes the brown warm while Blue makes it cold. Yellow neutralizes it. The rest you should be able to decipher on your own. I can recommend another of Al Stohlman's books here; No. 1942 COLORING LEATHER.

On the second plate I started with the face and used the same technique as on the first plate. I didn't use as much white on the beard, but I did go from dark to light.

The Red Fox is Cova Dye, starting with straight Yellow, then adding Red to make it more orange. Then I added a little Medium Brown to darken it. The white portion was painted last. The feather was almost straight White. . . I almost always add Blue or Yellow to White to cut out the "dead" neutral effect of White pigment. The war shirt was done the same as in Plate No. 1. The beaded portion and shoulder strips were done with Cova Dye, as were the hair (scalp) locks and other decorations.

The only different objects are the "brass" beads on the choker; I used gold paint on them. I might remind you that the fringe on the shirt, as well as all other shadows, was accomplished using Cova Dye to accentuate the depth.

Now to the rendezvous pictures. In doing landscapes start with the background, then dye the mid-ground and then the foreground.

On the No. 3 Plate, the two mounted horsemen, I started on the sky with medium Blue then went lighter toward the bottom. If you have an air brush, by all means use it. . . I did. This is the only true method for blending acrylic paint.

The distant mountains were done with purple, (Blue, Red and White) then lightened at the top. The mid-ground was done with Yellow mixed with White, then mixed with Dark Brown. I used Dark rock then Light Brown because it has less Red. The rock ledge was kept very simple to allow the figures to stand out. If you wish to put more detail in then "Go for it".

The nearest horse was done with Pro-Dye, the shadows with Cova Dye. The off horse was done with Cova Dye only. On this one, I started light and gradually went darker. The buckskins were done with Pro-Dye and accented with Brown Cova Dye. At this time I should stress a very important part of successful "blending" with Cova Dye. I always start with very thin washes. This allows me to add more coats of paint gradually with less risk of going too dark or too light with one shot. I have to be honest about the eyes. I used a 7X optimisor to do them. You might want to use a magnifier to better see the details of the eyes. Last, but not least, is the "Medicine Lodge". The background (sky) was airbrushed with medium Blue. I then used a pale yellow mixture on the clouds and lightened the horizon of the sky and the clouds with almost straight white. The mountains were started with very dark purple, almost violet, then lightened toward the top. I mixed Yellow, Lt. Brown and White for the mid-ground, then went over it with the same mixture, adding Green (Green, Blue and Yellow) as I went.

I first coated the lodge (tipi) with straight White (thinned down) and then added a small amount of Blue with Black. The smoke flaps look dirty on a lodge that is well used. The poles on tipis are generally made of lodge pole pine or cypress. After several rendezvous, they get "smoked-up" also.

Now let me say a word or two about "medicines". If you haven't studied Native American tradition, culture, beliefs and religions, please don't paint the lodge any other colors. You may, without intention, insult someone. These colors are my own "medicine" so they are ok. Besides having Omaha-Poni (Pawnee) blood and being an experienced buckskinner, I'm an American Mountain Man (A.M.M.).

Now, the saddle (a "vaquero") is done with Browns as is the trunk. The "Jerky" hanging on the pole is Red and Brown. The horse was painted Black with Blue then the white was added. The spots were added over the white.

Now that you have read all of this (before starting I hope). . . if the painting seems too much for you at this time, go ahead and do the carving. You may wish to use Pro-Dye (Cordovan) just to deepen the shadows a bit and add depth to the carving.

Also, if you have never heard of or been to a rendezvous, you may want to consult with any "black powder" shooters you may know.

Remember "Americana" is coming back and if you really want to see history, attend a rendezvous. I think you'll be glad you did. So, 'till next time, I'll sign off with "Keep y'er powder dry and y'er back to the wind".

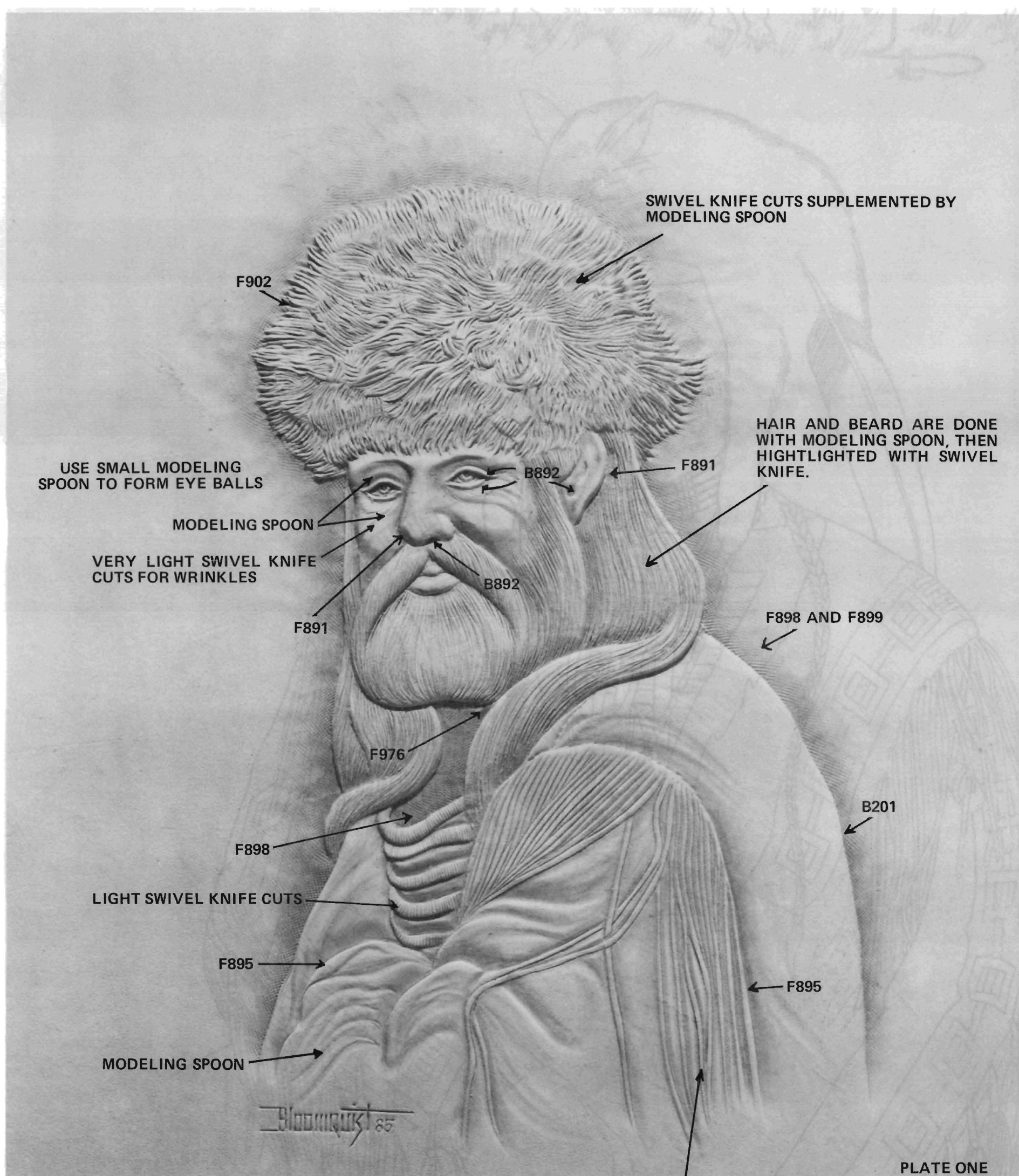
Dick Bloomquist

© Copyright 2010 by Tandy Leather Factory  
All Rights Reserved



NOTE: FOR HELP WITH THESE DESIGNS CONSULT AL STOHLMAN'S PICTORIAL CARVING FINESSE (1950) AND FIGURE CARVING FINESSE (1951)

TOOLS USED: A-98, 1/4" ANGLED BLADE, B-203, B-201, F-941, F-902, B-982, F-890, F-891, F-895, F-896, F-996, F-898, F-899, F-976, S-932, SMALL MODELING SPOON (8036), SHARPEN EDGES OF SPOON BEFORE USING.

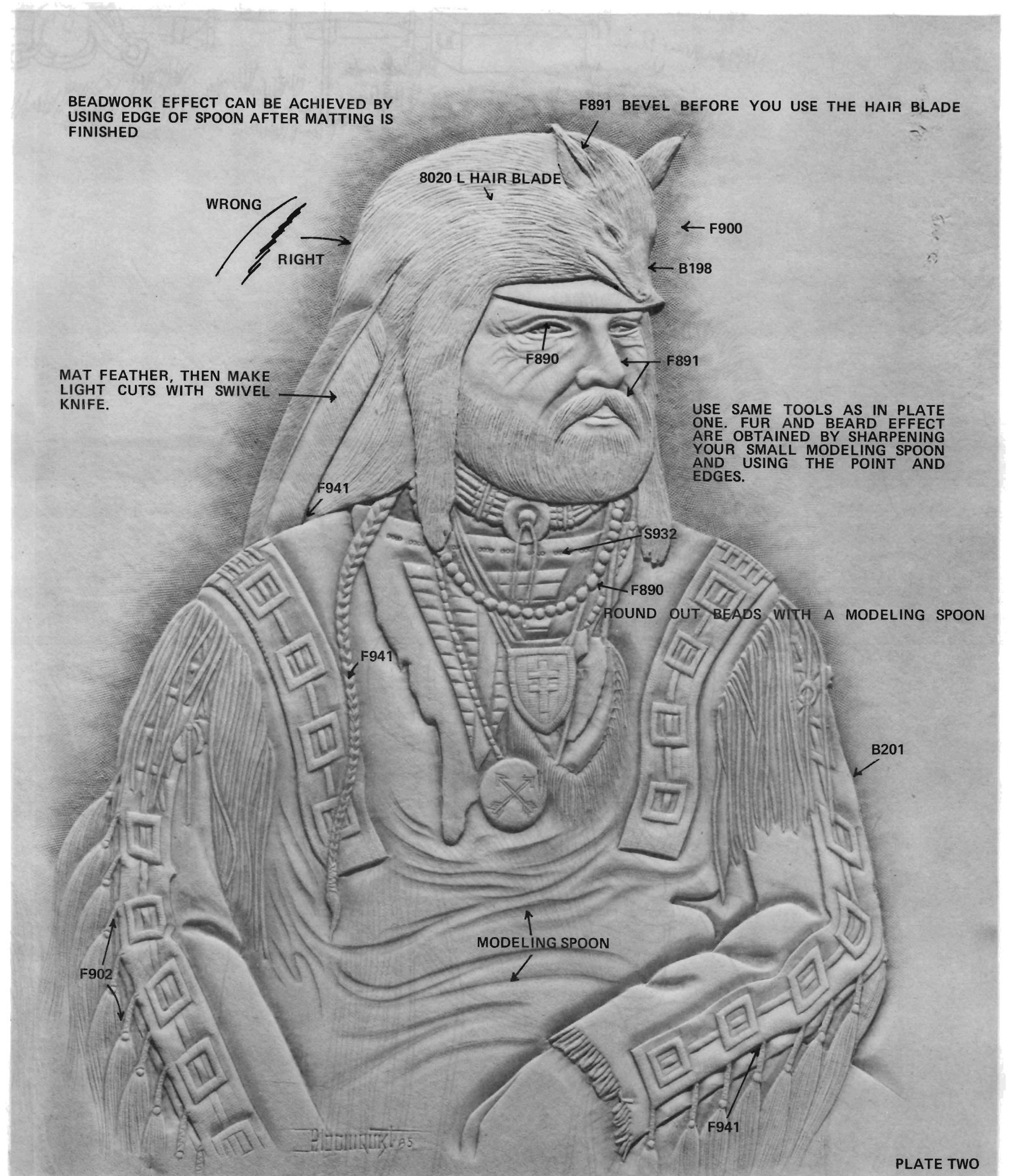


SWIVEL KNIFE CUTS SUPPLEMENTED BY MODELING SPOON

HAIR AND BEARD ARE DONE WITH MODELING SPOON, THEN HIGHLIGHTED WITH SWIVEL KNIFE.

PLATE ONE

USE LIGHT SWIVEL KNIFE CUTS FOR FRINGE



BEADWORK EFFECT CAN BE ACHIEVED BY USING EDGE OF SPOON AFTER MATTING IS FINISHED

F891 BEVEL BEFORE YOU USE THE HAIR BLADE

WRONG RIGHT

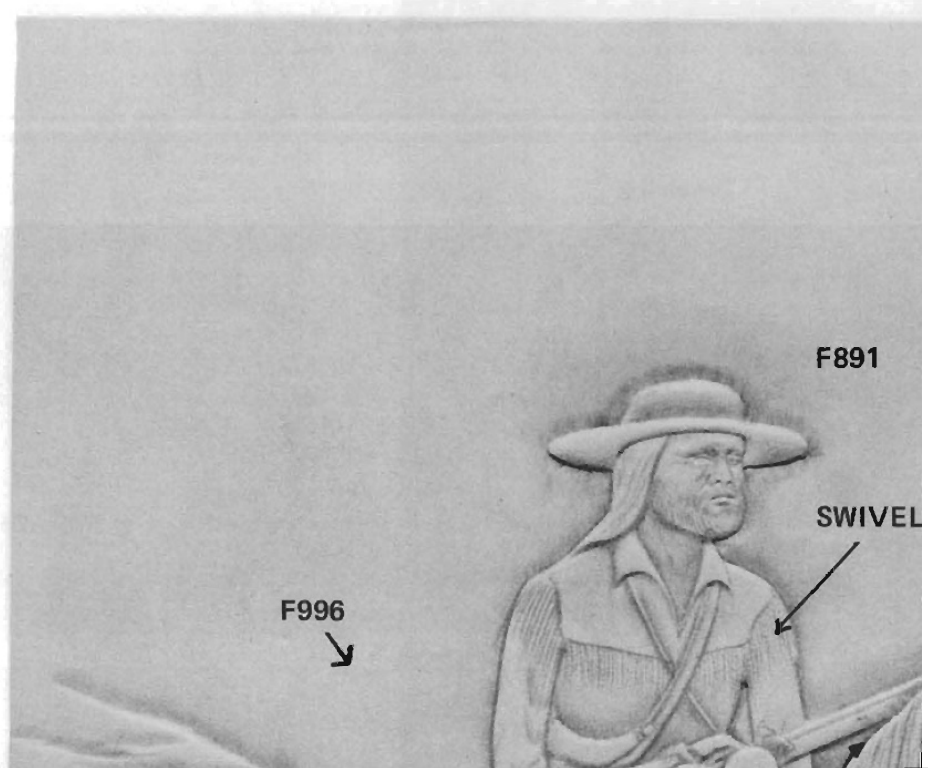
MAT FEATHER, THEN MAKE LIGHT CUTS WITH SWIVEL KNIFE.

USE SAME TOOLS AS IN PLATE ONE. FUR AND BEARD EFFECT ARE OBTAINED BY SHARPENING YOUR SMALL MODELING SPOON AND USING THE POINT AND EDGES.

FOUND OUT BEADS WITH A MODELING SPOON

PLATE TWO



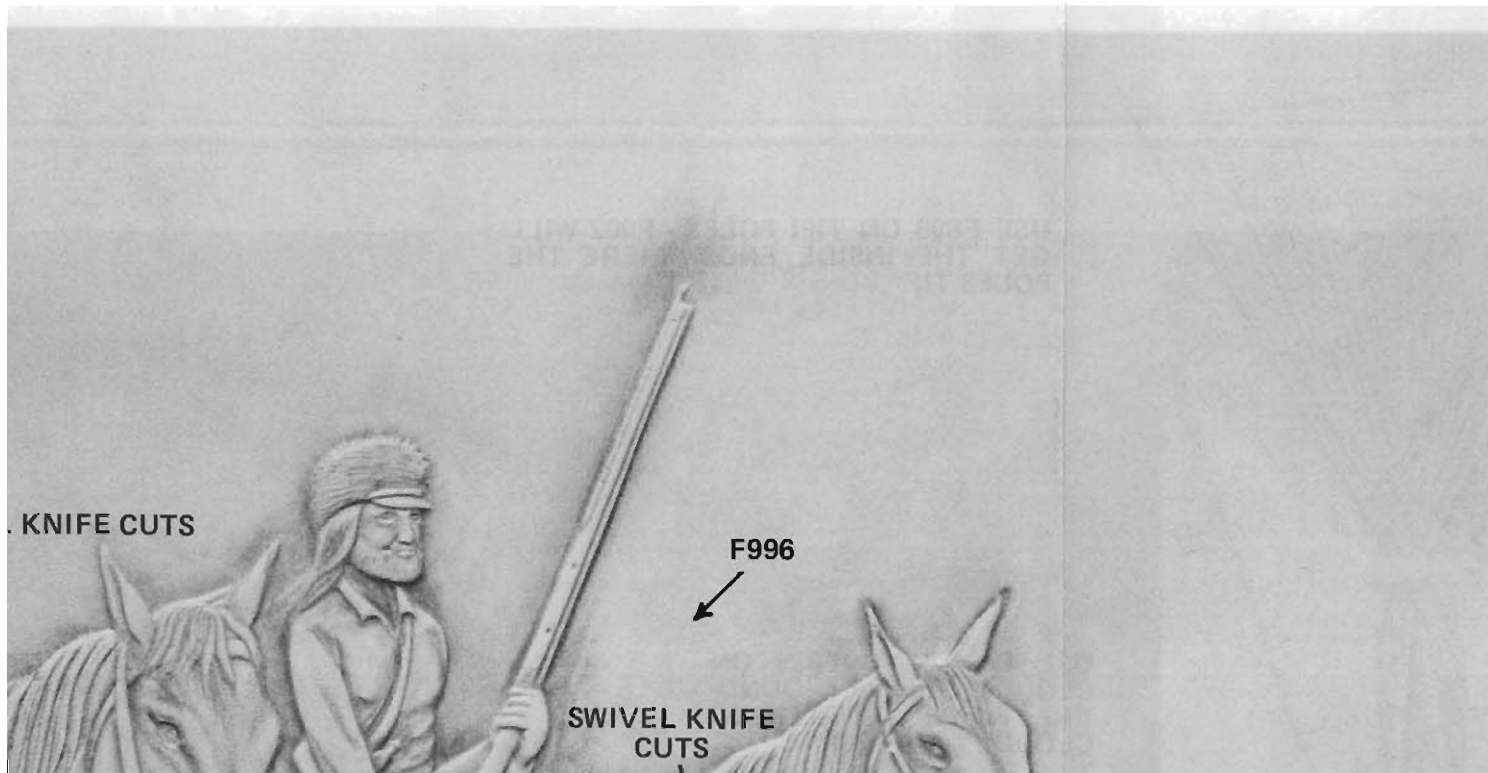


F891

SWIVEL

F996





## PLEASE READ

This series depicts 1800-1840, during the The fur trapper, or "A was to become known, v to be to survive winters in all the other dangers, such Bear or their sometimes Blackfoot Indians. After all these hardships, "gr "Ronnyvoo" or Rendezv times" when they gather to traders from St. Louis

The first year in "pilgrims" among other labeled. If they survived th known as "Hiverondos" If they did, they became the mountains a man pa

Featured here are Rendezvous scenes. The



## BEFORE BEGINNING

scenes from Americana around American fur trapping period. American Mountain Man" as he was a very hardy breed. He had on the mountains; not to mention his as "Ole Effraime", the Grizzly Bear friend, sometimes enemy the trapping all winter and surviving the "winter" or spring brought the "winter" season. These were "shinin' red, traded and sold their pelts

the mountains saw them as rags with which they were that first bitter year, they became ; not many survived five years. He known as "Gray-Beards". In st 38 or 39 was considered old. e two "Hiverondos" and two first one was done primarily

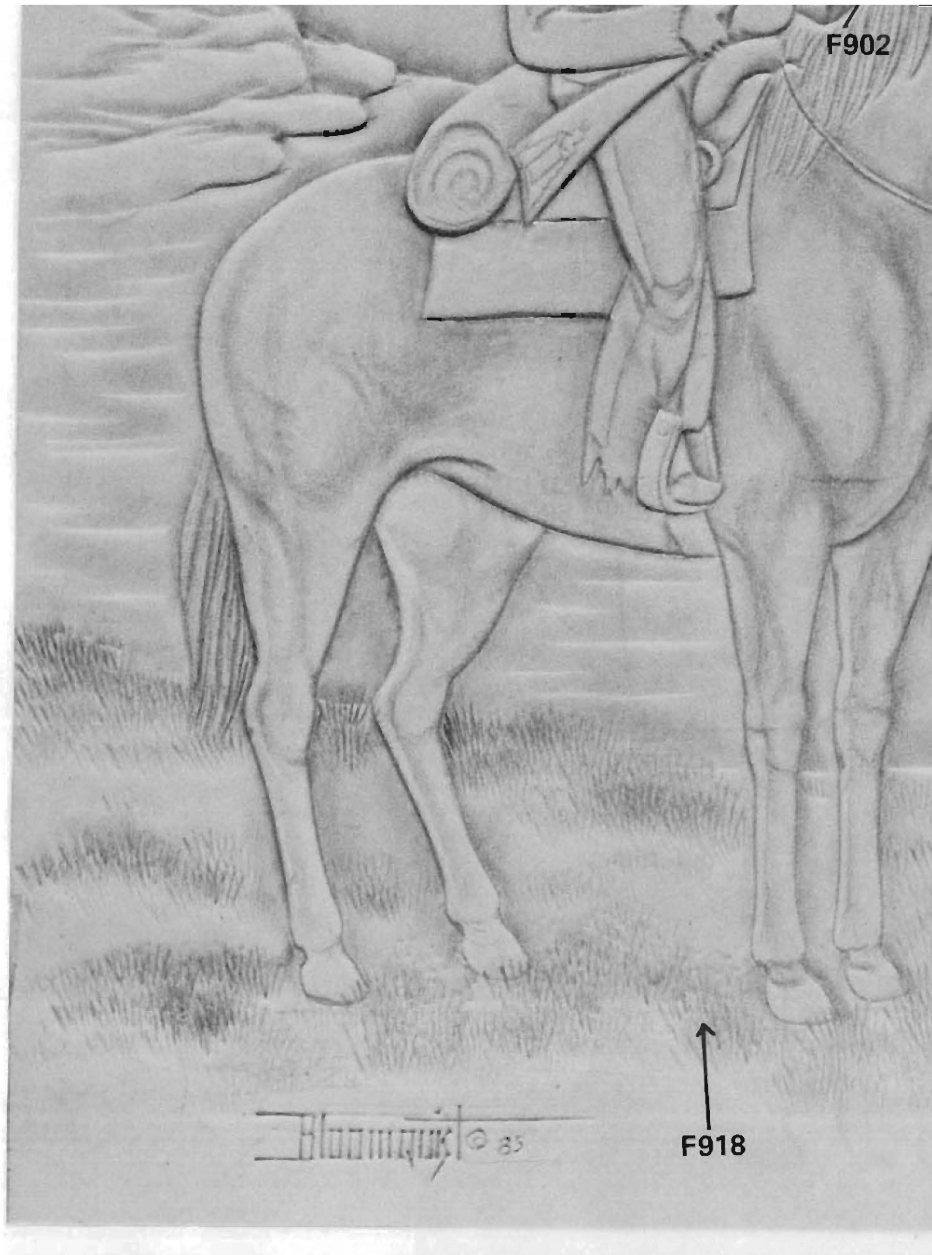
On the No. 3 Plate, the two mounted horsemen, I started on the sky with medium Blue then went lighter toward the bottom. If you have an air brush, by all means use it. . . I did. This is the only true method for blending acrylic paint.

The distant mountains were done with purple, (Blue, Red and White) then lightened at the top. The mid-ground was done with Yellow mixed with White, then mixed with Dark Brown. I used Dark rather than Light Brown because it has less Red. The rock ledge was kept very simple to allow the figures to stand out. If you wish to put more detail in then "Go for it".

The nearest horse was done with Pro-Dye, the shadows with Cova Dye. The off horse was done with Cova Dye only. On this one, I started light and gradually went darker. The buckskins were done with Pro-Dye and accented with Brown Cova Dye. At this time I should stress a very important part of successful "blending" with Cova Dye. I always start with very thin washes. This allows me to add more coats of paint gradually with less risk of going too dark or too light with one shot. I have to be honest about the eyes.



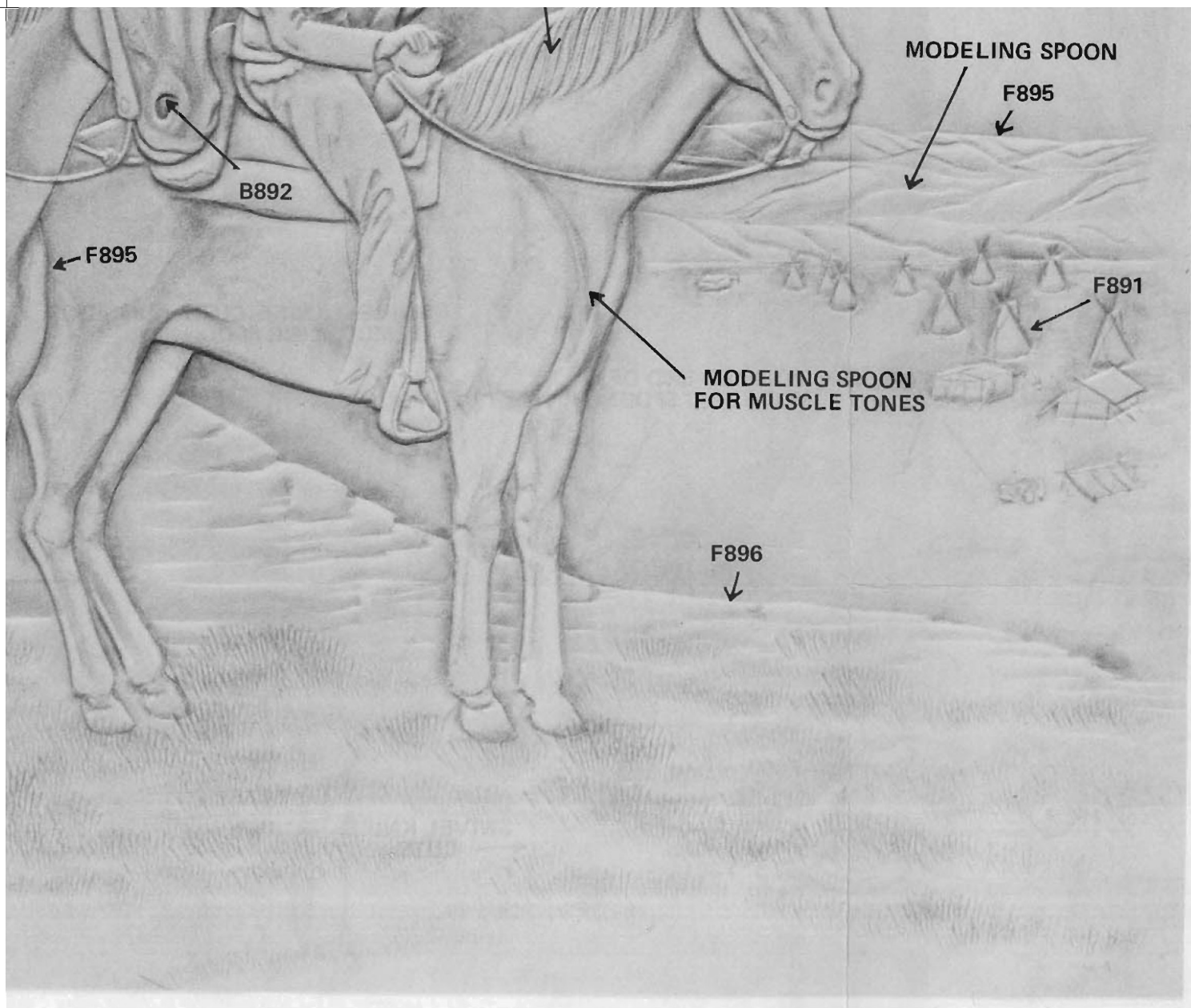
F902



Blomquist © 85

↑  
F918





rendezvous scenes. I'll  
 with Pro-Dye and accent  
 Before I go into r  
 two books to you: No.  
 FINESSE and No. 1951,  
 both by Al Stohman. I  
 figure carving and painting  
 On plate No. 1,  
 Pro-Dye Cordovan. . . r  
 thinning your dyes. . . al  
 strengthen as you go. The  
 as was the beard. I star  
 highlighted with lighter  
 first with Pro-Dye then  
 shirt was completed with  
 then Cordovan on the sh  
 shadows with Cova Dye.

At this point, let  
 nation with Cova Dye.  
 Yellow and Royal Blue;  
 the secondaries, Medium  
 make brown using Red,  
 the brown warm while  
 neutralizes it. The rest  
 on your own. I can recon  
 books here; No. 1942 CC

On the second pla  
 used the same technique  
 use as much white on  
 dark to light.

The Red Fox is C  
 Yellow, then adding Red  
 I added a little Medium  
 portion was painted last.  
 White. . . I almost always  
 cut out the "dead" neutr  
 war shirt was done the  
 beaded portion and shou  
 Dye, as were the hair (sca

The only different  
 on the choker; I used gold  
 you that the fringe on  
 shadows, was accomplis  
 tuate the depth.

Now to the rende  
 scapes start with the b  
 ground and then the fore





First one was done primarily  
ed with Cova Dye.  
more detail, let me recommend  
1950, PICTORIAL CARVING  
FIGURE CARVING FINESSE  
These will help you with both  
ig.

I began with the face. Use  
ead Al's book No. 1950 for  
lmost no pigment at first, then  
e eyes were done with Cova Dye  
rted with dark Cova Dye then  
r shades. The hat was done  
accented with Cova Dye. The  
n straight Pro-Dye Yellow first,  
adows. I also strengthened the

me give you my palette combi-  
The primary colors are, Red,  
the neutrals, Black and White;  
n and Dark Brown. I generally  
. Yellow and Blue. Red makes  
Blue makes it cold. Yellow  
you should be able to decipher  
nmend another of Al Stohlman's  
)LORING LEATHER.

ate I started with the face and  
e as on the first plate. I didn't  
the beard, but I did go from

Cova Dye, starting with straight  
I to make it more orange. Then  
Brown to darken it. The white  
The feather was almost straight  
add Blue or Yellow to White to  
al effect of White pigment. The  
same as in Plate No. 1. The  
lder strips were done with Cova  
lp) locks and other decorations.  
t objects are the "brass" beads  
d paint on them. I might remind  
the shirt, as well as all other  
hed using Cova Dye to accen-

zvous pictures. In doing land-  
ackground, then dye the mid-  
ground.

I used a 7X optimisor to do them. You might want  
to use a magnifier to better see the details of the eyes.

Last, but not least, is the "Medicine Lodge".  
The background (sky) was airbrushed with medium  
Blue. I then used a pale yellow mixture on the clouds  
and lightened the horizon of the sky and the clouds  
with almost straight white. The mountains were started  
with very dark purple, almost violet, then lightened  
toward the top. I mixed Yellow, Lt. Brown and White  
for the mid-ground, then went over it with the same  
mixture, adding Green (Green, Blue and Yellow) as I  
went.

I first coated the lodge (tipi) with straight White  
(thinned down) and then added a small amount of Blue  
with Black. The smoke flaps look dirty on a lodge that  
is well used. The poles on tipis are generally made of  
lodge pole pine or cypress. After several rendezvous,  
they get "smoked-up" also.

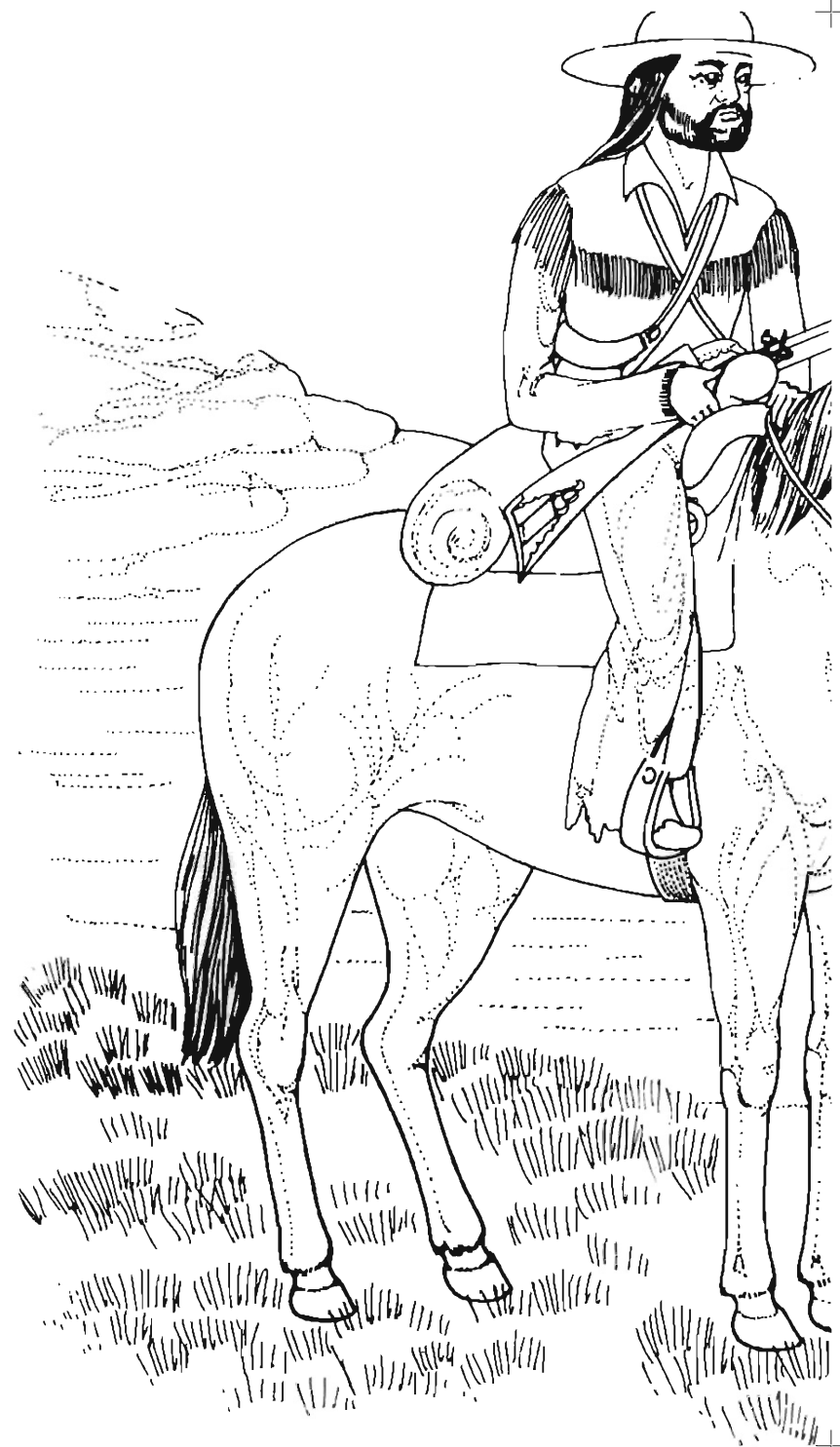
Now let me say a word or two about "medicine".  
If you haven't studied Native American tradition, culture,  
beliefs and religions, please don't paint the lodge any  
other colors. You may, without intention, insult some-  
one. These colors are my own "medicine" so they are  
ok. Besides having Omaha-Poni (Pawnee) blood and  
being an experienced buckskinner, I'm an American  
Mountain Man (A.M.M.).

Now, the saddle (a "vaquero") is done with  
Browns as is the trunk. The "Jerky" hanging on the pole  
is Red and Brown. The horse was painted Black with  
Blue then the white was added. The spots were added  
over the white.

Now that you have read all of this (before starting  
I hope). . .if the painting seems too much for you at  
this time, go ahead and do the carving. You may wish to  
use Pro-Dye (Cordovan) just to deepen the shadows a  
bit and add depth to the carving.

Also, if you have never heard of or been to a  
rendezvous, you may want to consult with any "black  
powder" shooters you may know.

Remember, "Americana" is coming back and if  
you really want to see history, attend a rendezvous. I  
think you'll be glad you did. So, 'till next time, I'll  
sign off with "Keep y'er powder dry and y'er back  
to the wind".







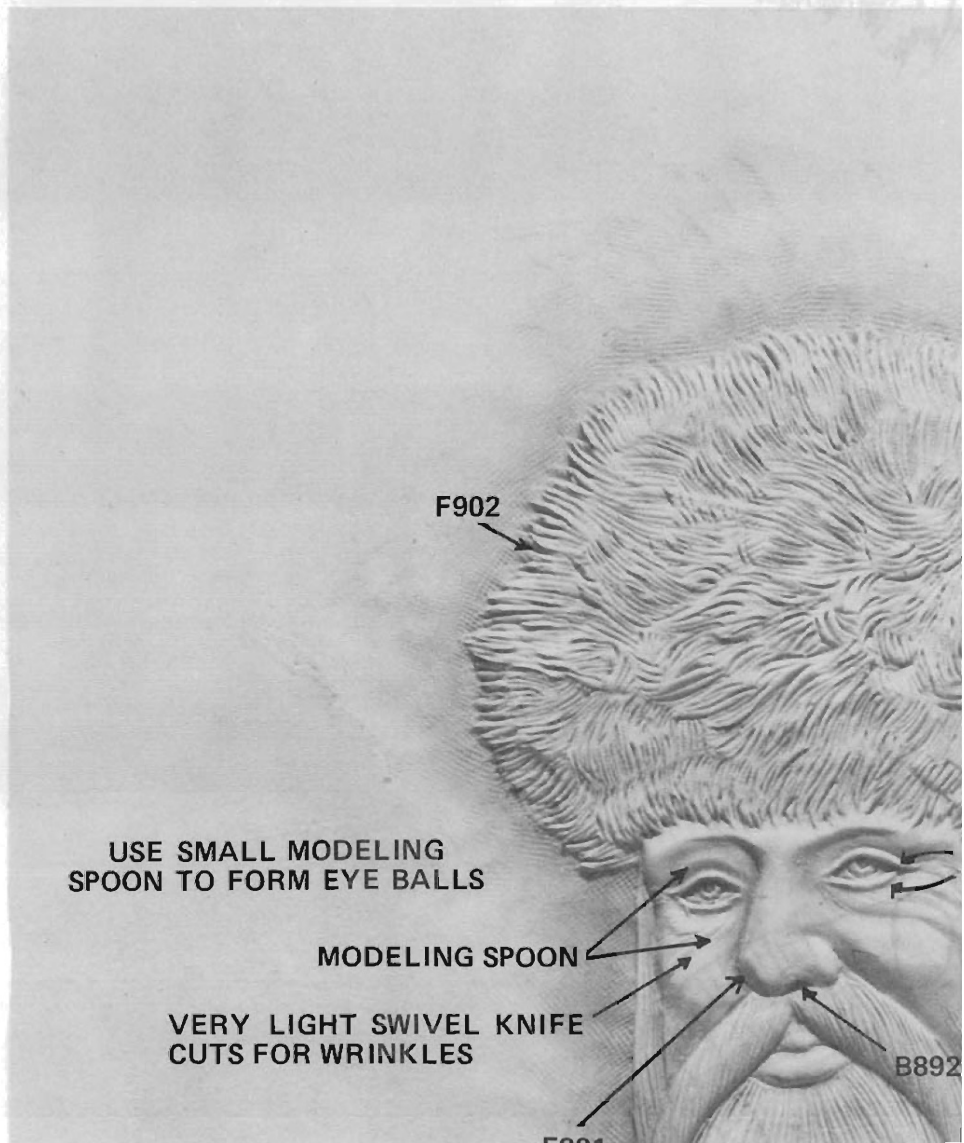
NC  
PIC  
(19

© Copyright 2010 by Tandy Leather Factory  
All Rights Reserved

**NOTE: FOR HELP WITH THESE DESIGNS CONSULT AL STOHLMAN'S  
CENTRAL CARVING FINESSE (1950) AND FIGURE CARVING FINESSE  
(1951)**

**TOOLS USED: A-98, ¼" ANGLED  
BLADE, B-203, B-201, F-941, F-902,  
B-982, F-890, F-891, F-895, F-896,  
F-996, F-898, F-899, F-976, S-932,  
SMALL MODELING SPOON-(8036)-  
SHARPEN EDGES OF SPOON  
BEFORE USING.**





F902

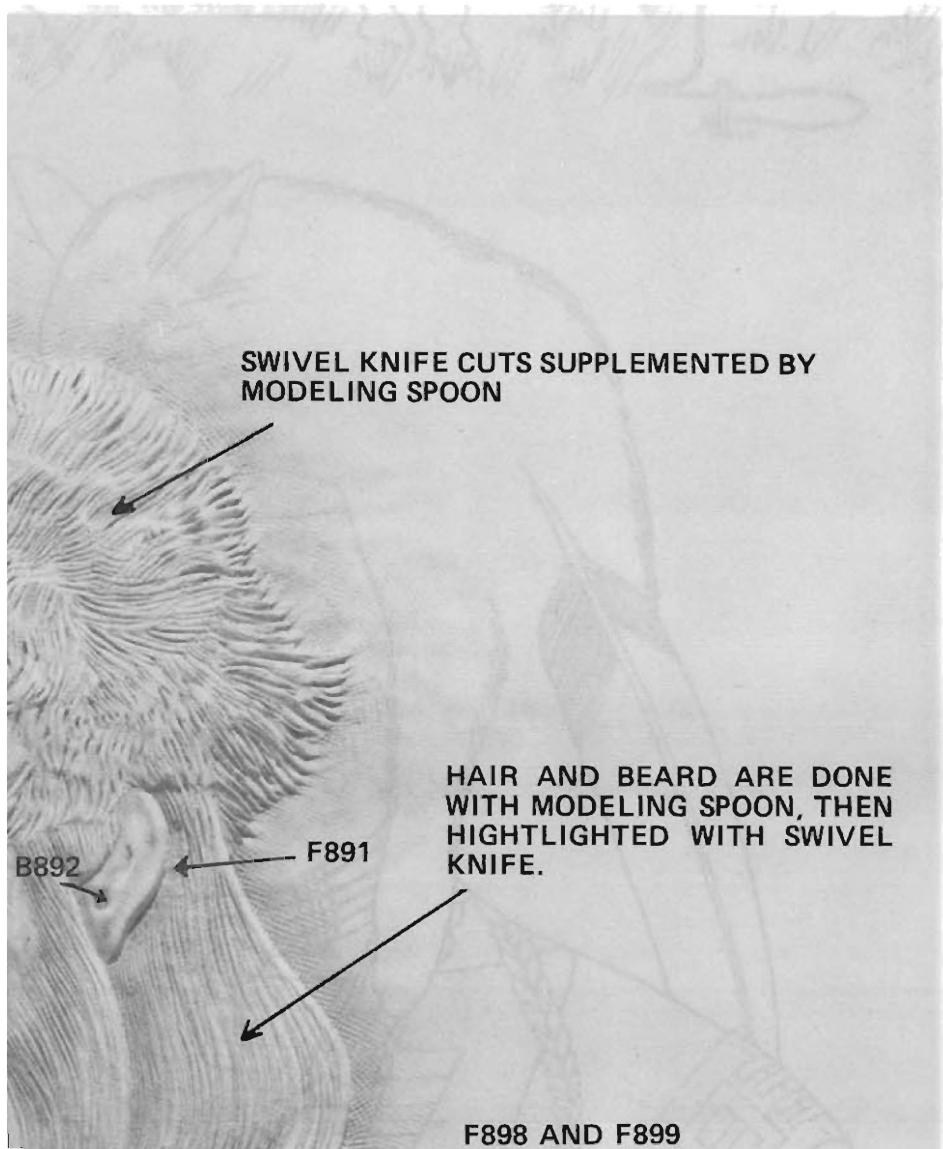
USE SMALL MODELING SPOON TO FORM EYE BALLS

MODELING SPOON

VERY LIGHT SWIVEL KNIFE CUTS FOR WRINKLES

B892

F901



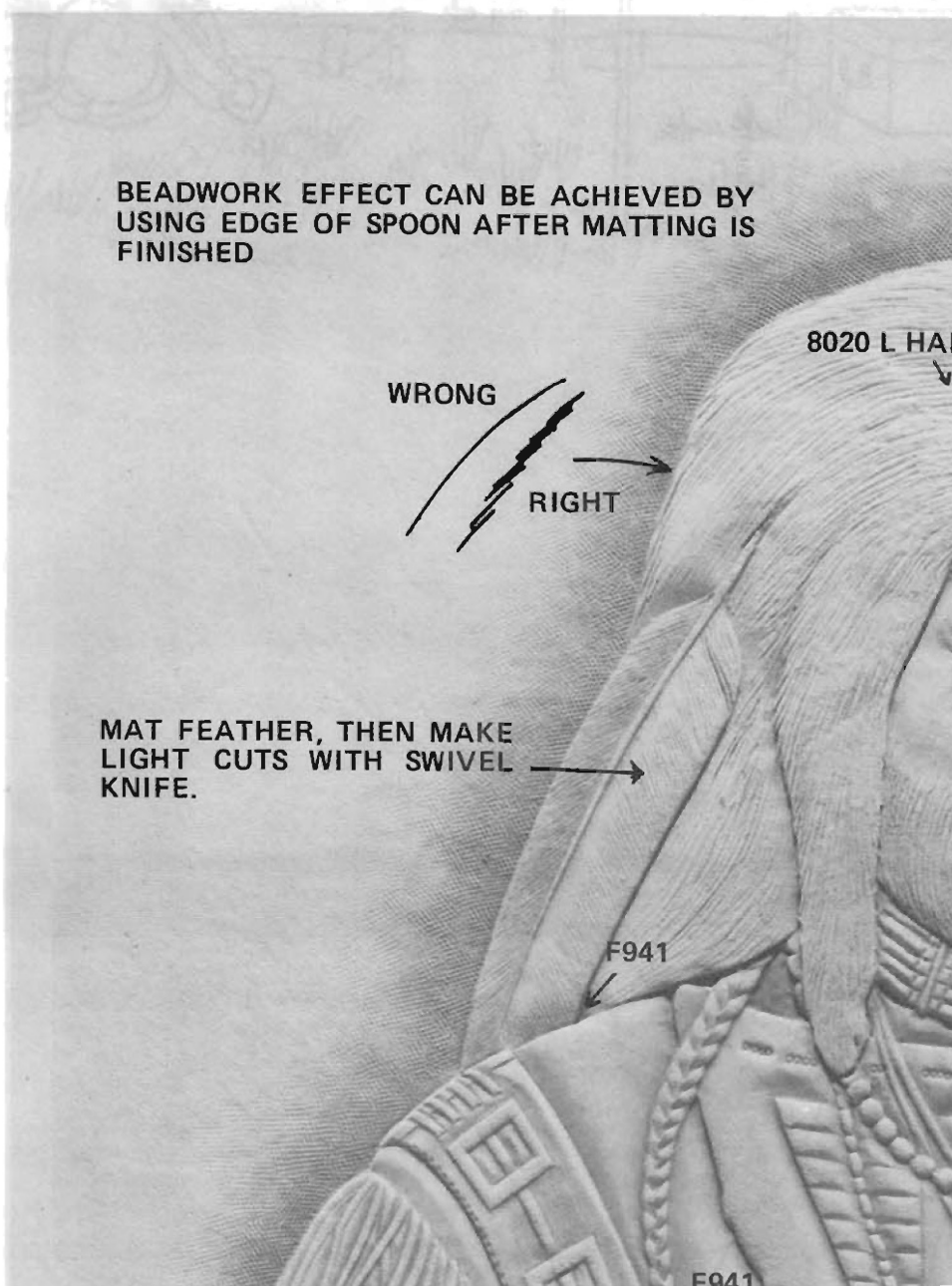
SWIVEL KNIFE CUTS SUPPLEMENTED BY MODELING SPOON

B892

F891

HAIR AND BEARD ARE DONE WITH MODELING SPOON, THEN HIGHLIGHTED WITH SWIVEL KNIFE.

F898 AND F899



BEADWORK EFFECT CAN BE ACHIEVED BY USING EDGE OF SPOON AFTER MATTING IS FINISHED

WRONG

RIGHT

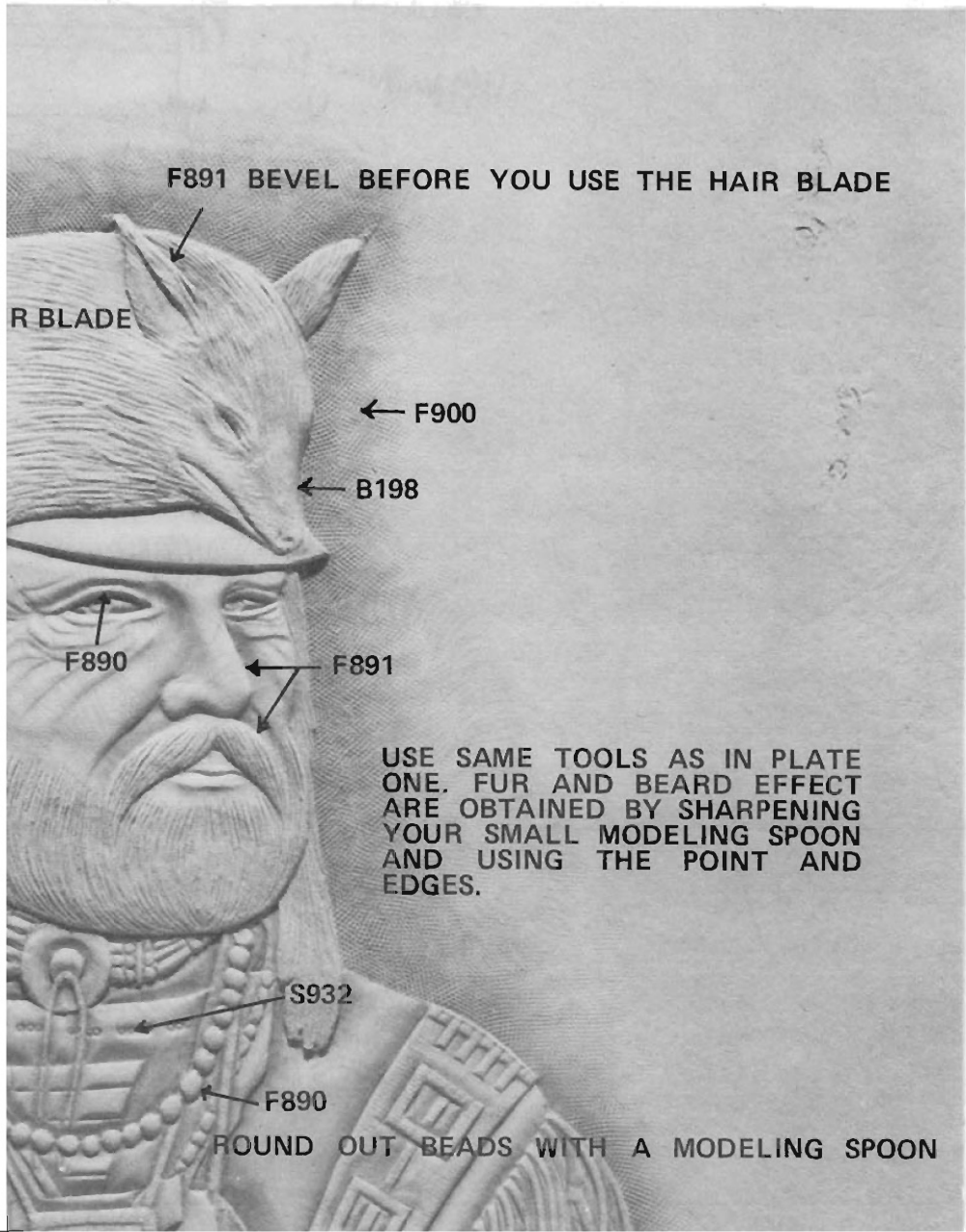
8020 L HAI

MAT FEATHER, THEN MAKE LIGHT CUTS WITH SWIVEL KNIFE.

F941

F941





F891 BEVEL BEFORE YOU USE THE HAIR BLADE

R BLADE

← F900

← B198

F890

← F891

USE SAME TOOLS AS IN PLATE ONE. FUR AND BEARD EFFECT ARE OBTAINED BY SHARPENING YOUR SMALL MODELING SPOON AND USING THE POINT AND EDGES.

← S932

← F890

ROUND OUT BEADS WITH A MODELING SPOON

F891

F976

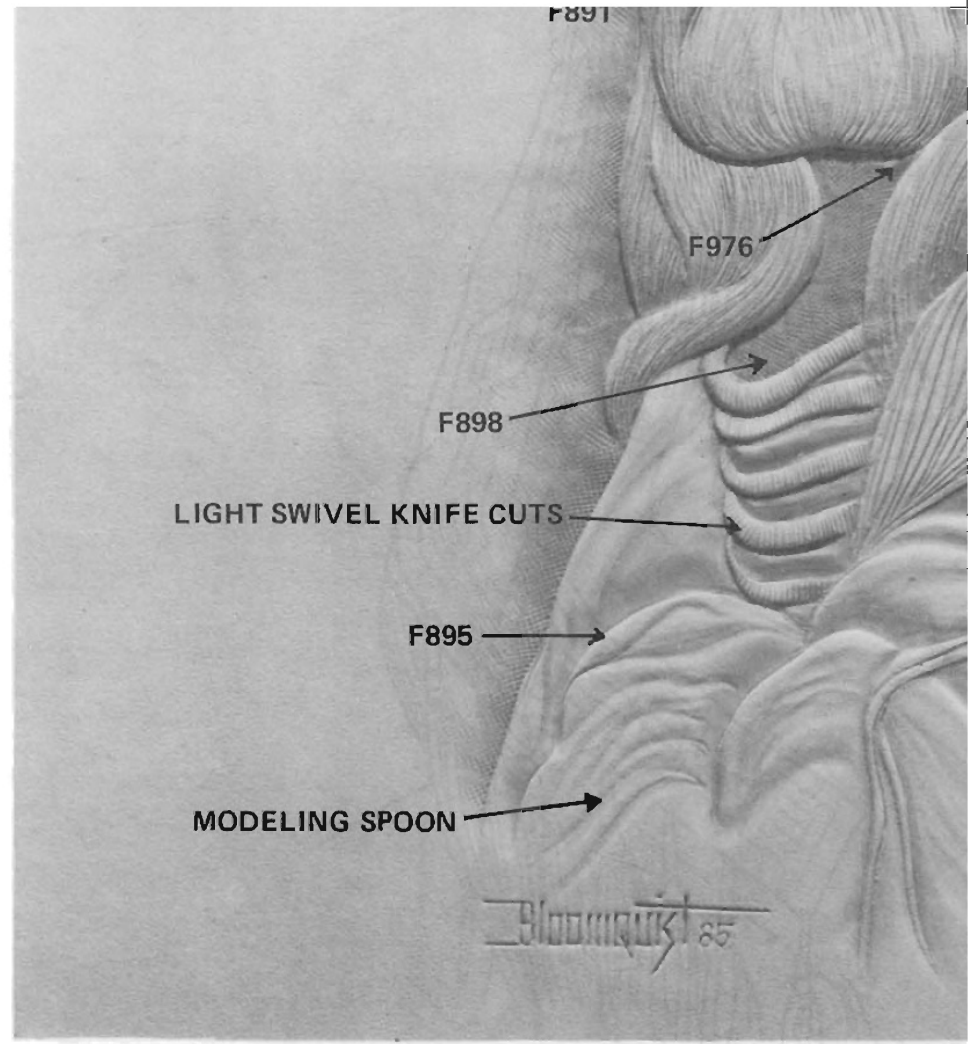
F898

LIGHT SWIVEL KNIFE CUTS

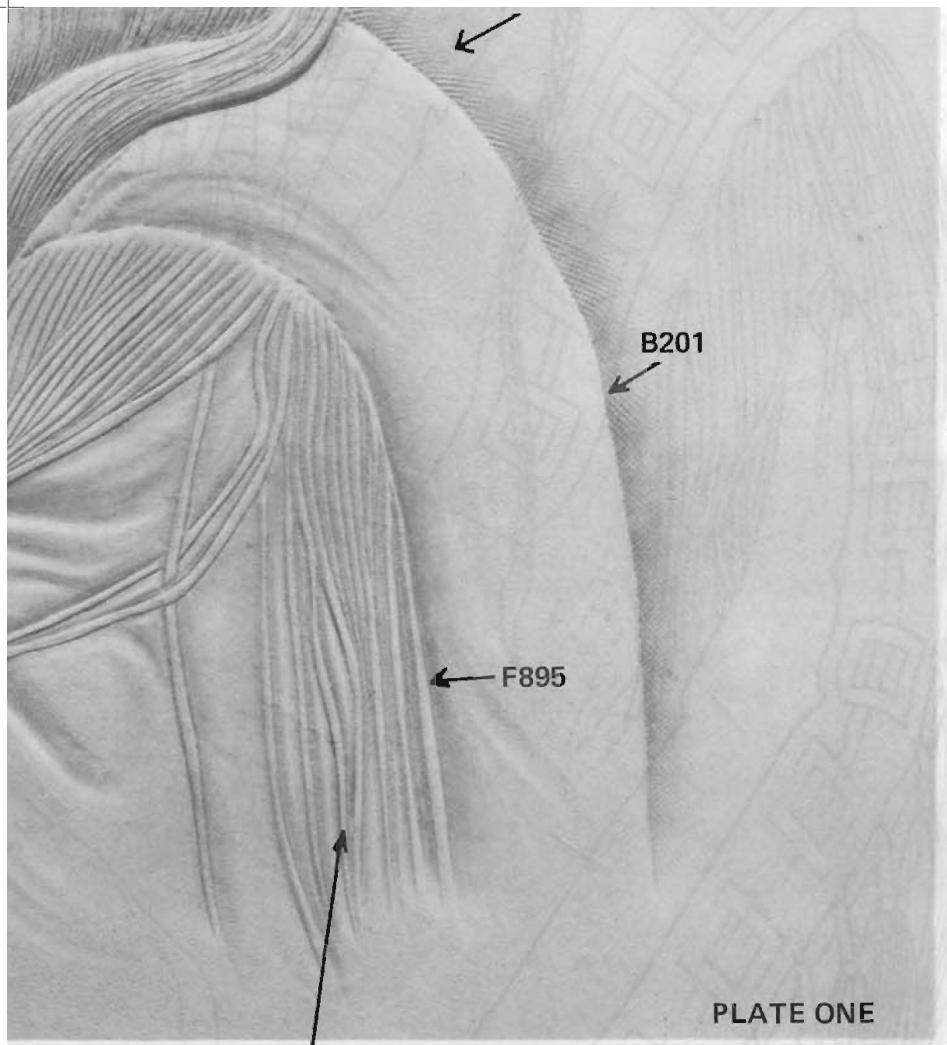
F895

MODELING SPOON

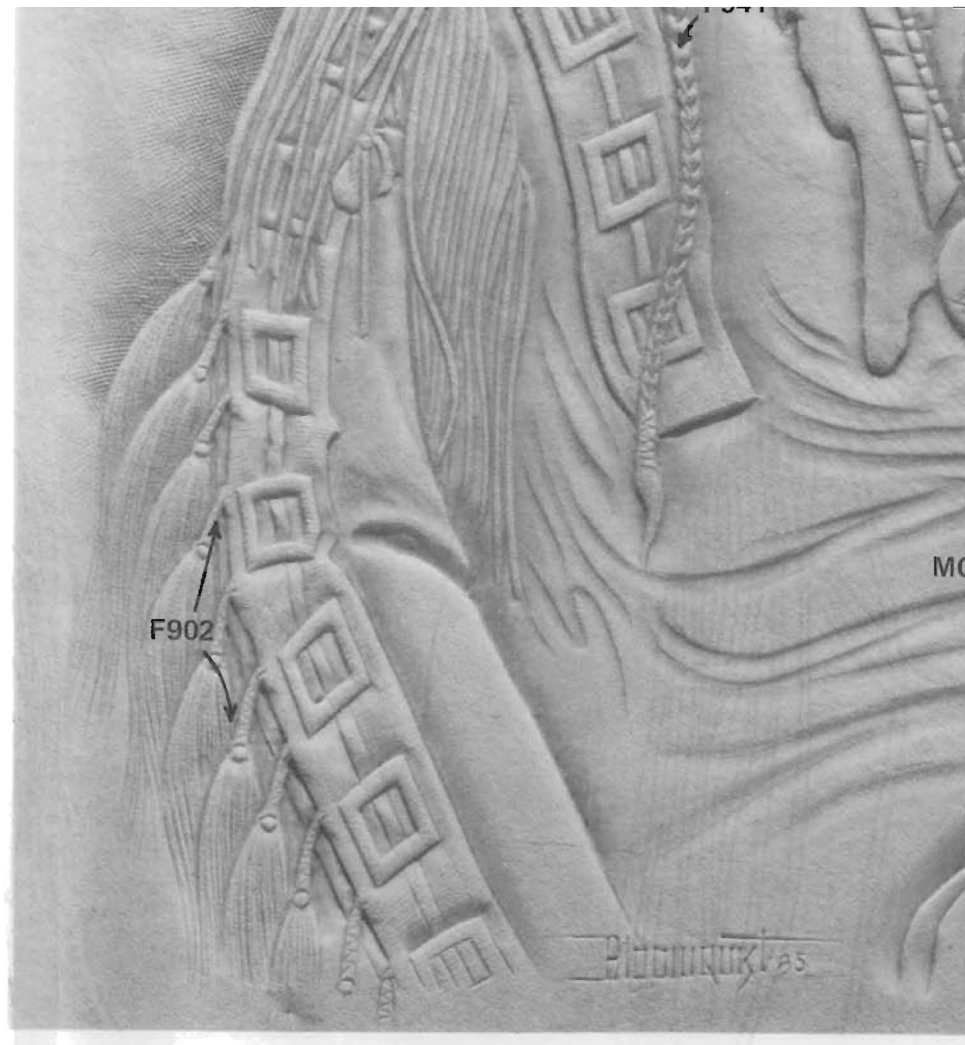
Bloomquist 85

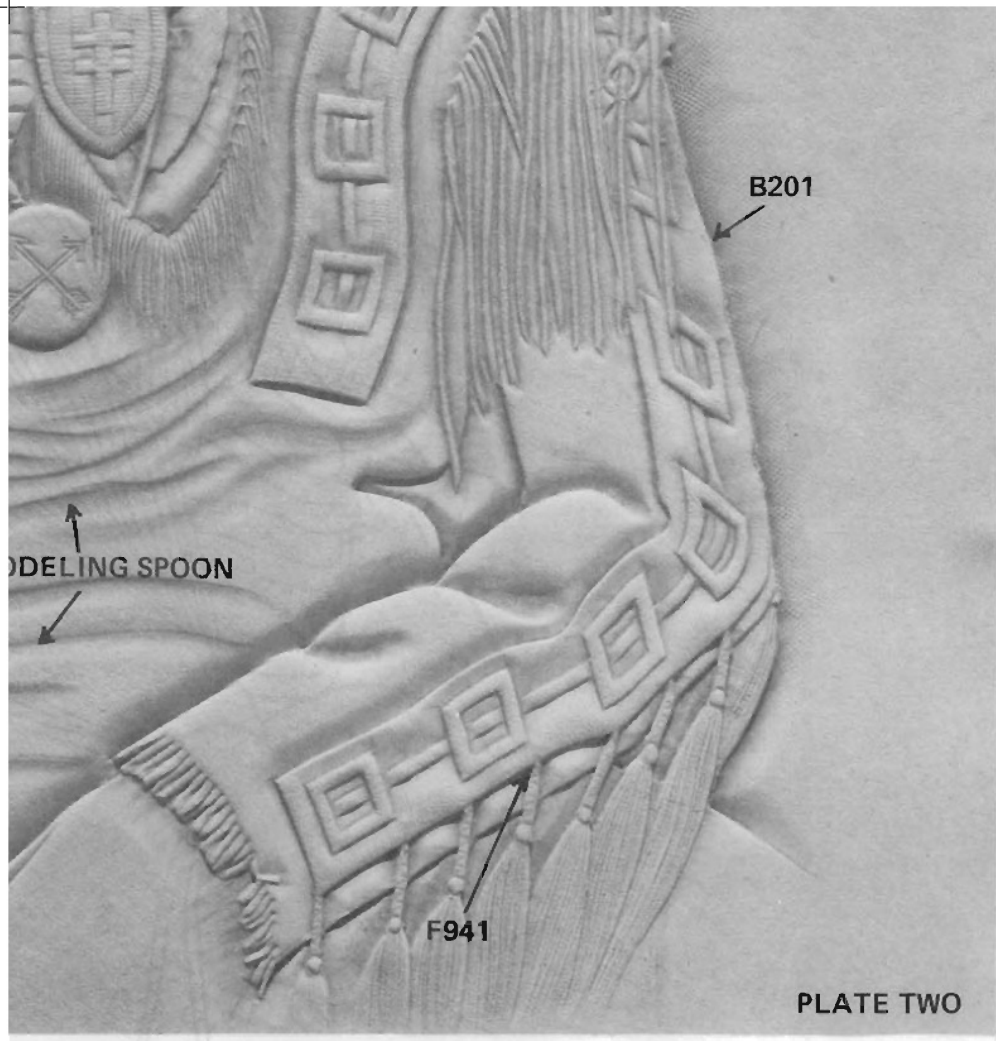






USE LIGHT SWIVEL KNIFE CUTS  
FOR FRINGE





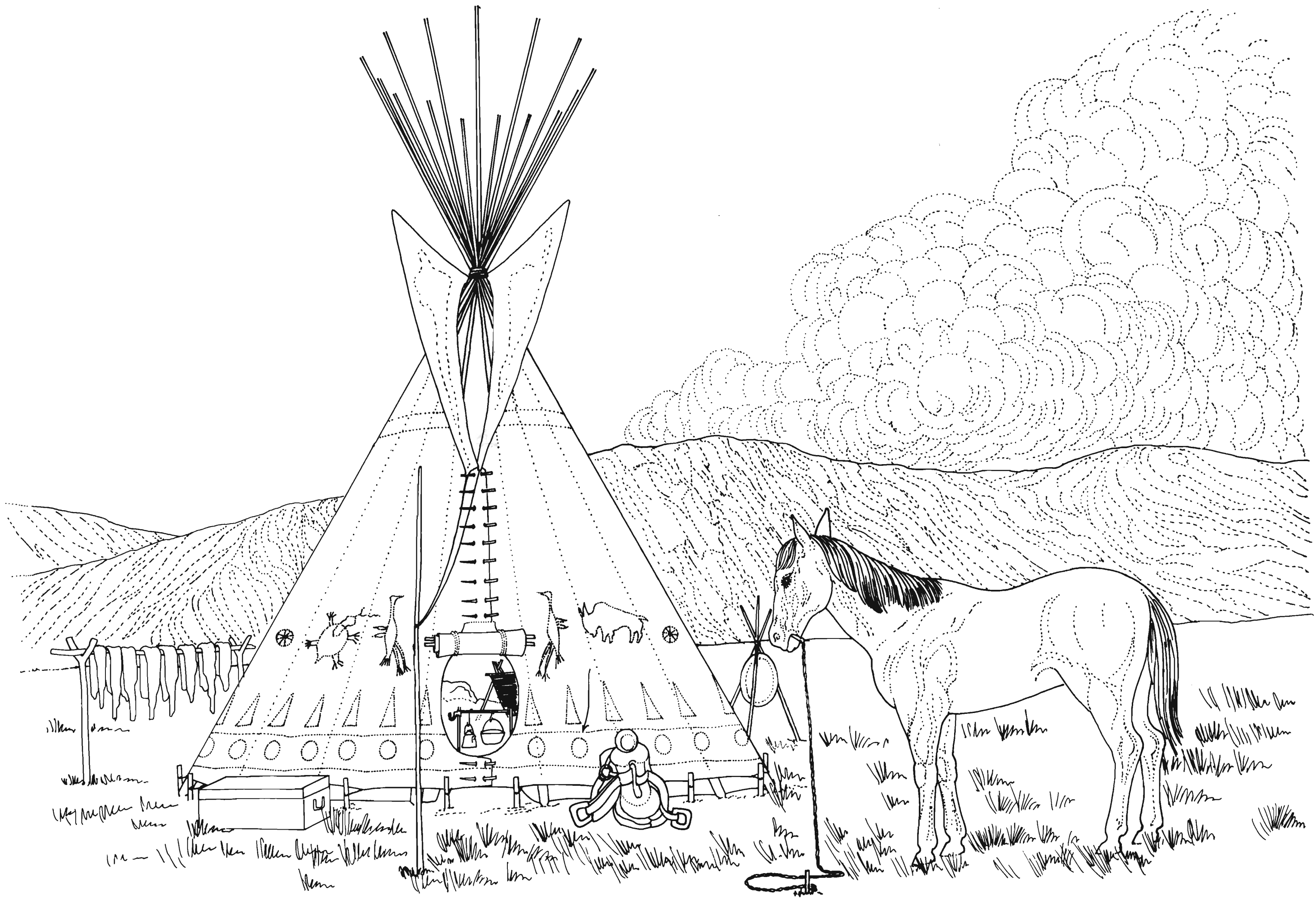
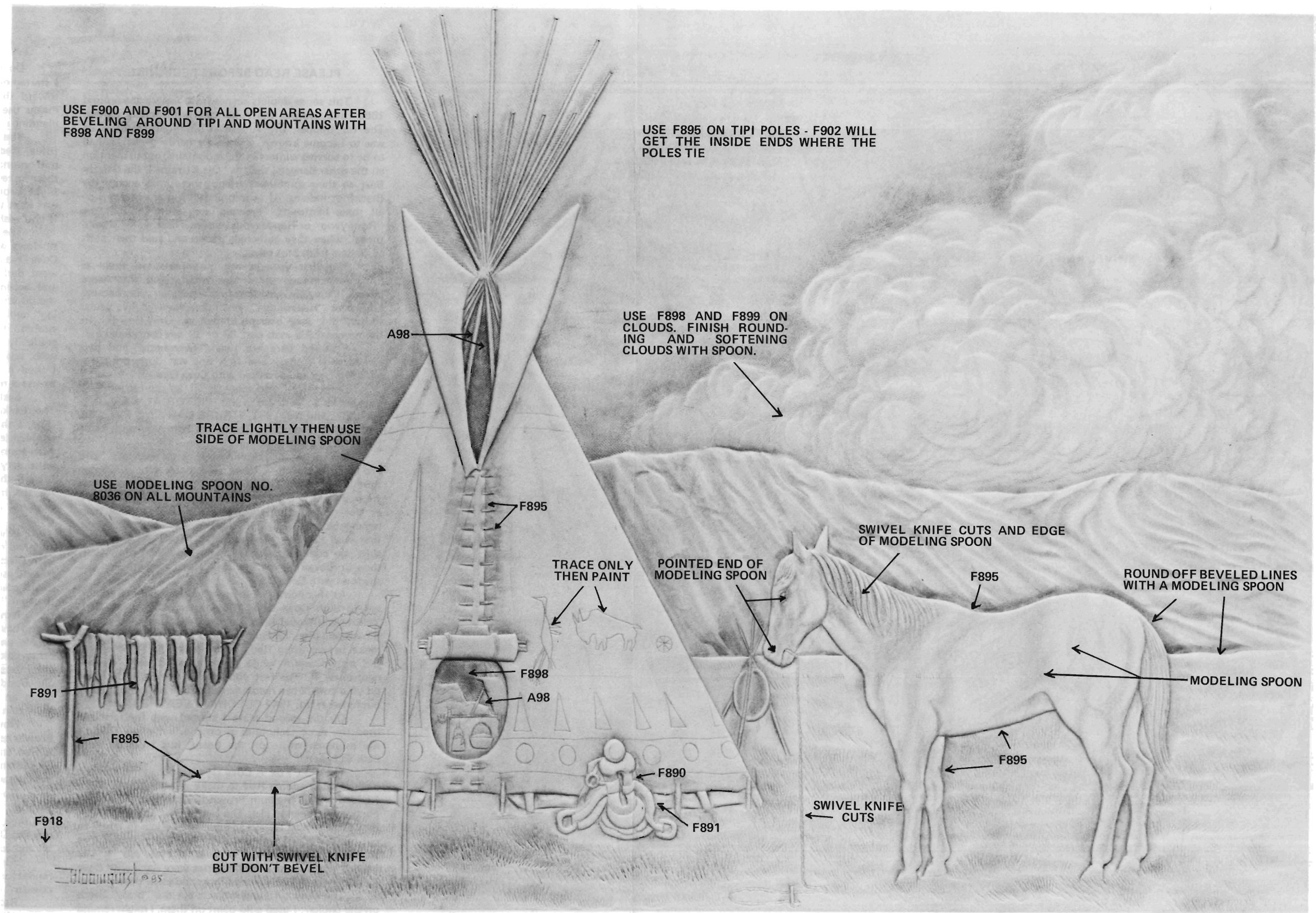
B201

MODELING SPOON

F941

PLATE TWO







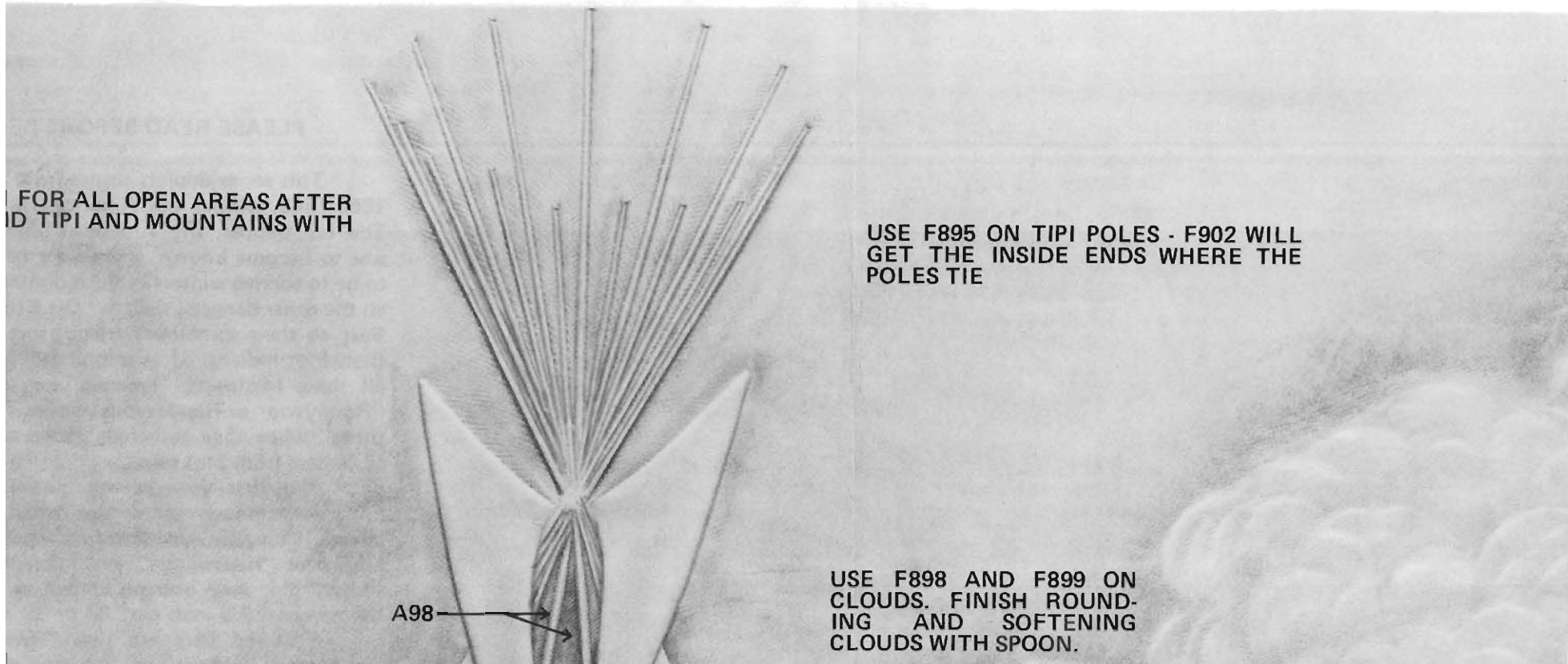
USE F900 AND F901  
BEVELING AROUND  
F898 AND F899

FOR ALL OPEN AREAS AFTER  
ID TIPI AND MOUNTAINS WITH

USE F895 ON TIPI POLES - F902 WILL  
GET THE INSIDE ENDS WHERE THE  
POLES TIE

A98 →

USE F898 AND F899 ON  
CLOUDS. FINISH ROUND-  
ING AND SOFTENING  
CLOUDS WITH SPOON.







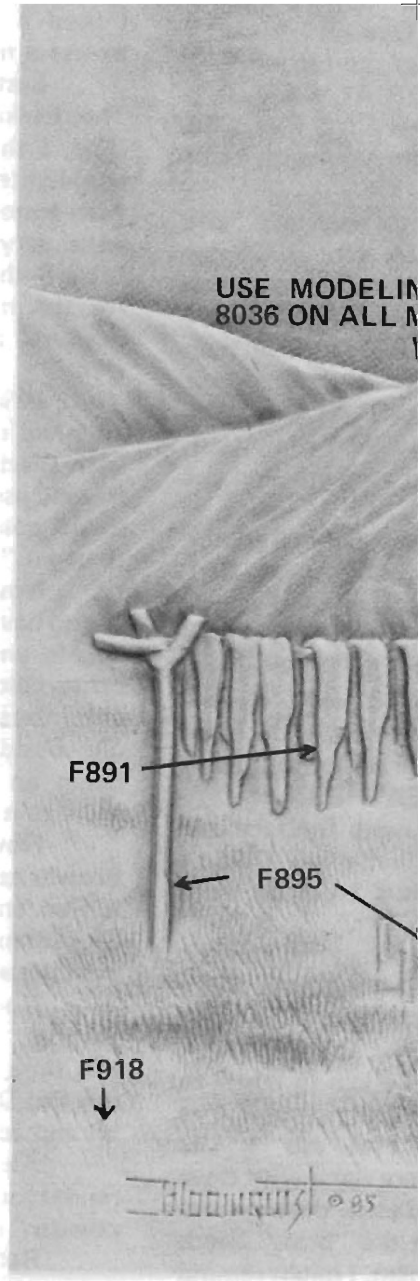
USE MODELING  
8036 ON ALL M

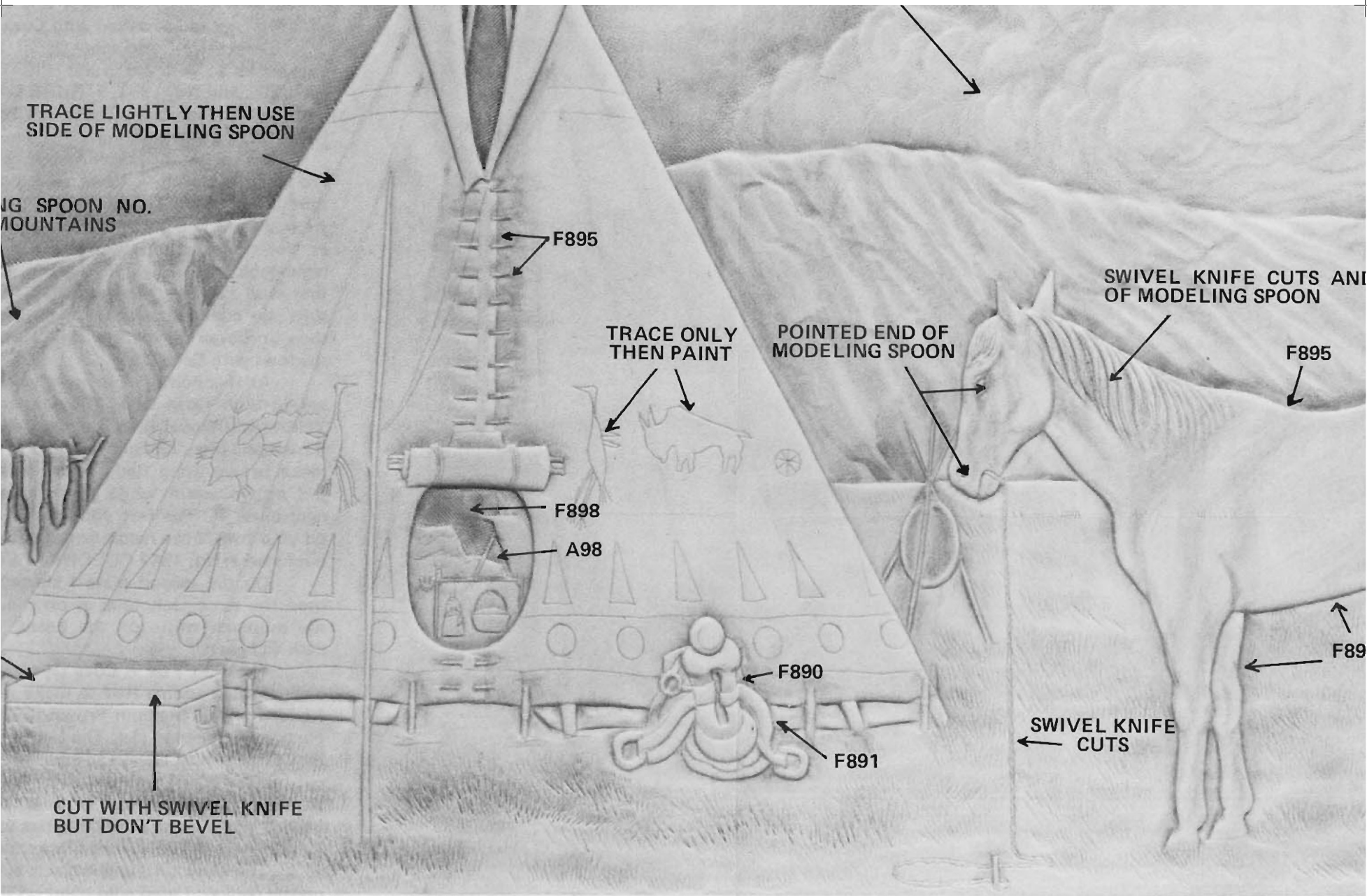
F891

F895

F918

Blomquist © 85





TRACE LIGHTLY THEN USE  
SIDE OF MODELING SPOON

BIG SPOON NO.  
MOUNTAINS

F895

TRACE ONLY  
THEN PAINT

POINTED END OF  
MODELING SPOON

SWIVEL KNIFE CUTS ANGLE  
OF MODELING SPOON

F895

F898

A98

F890

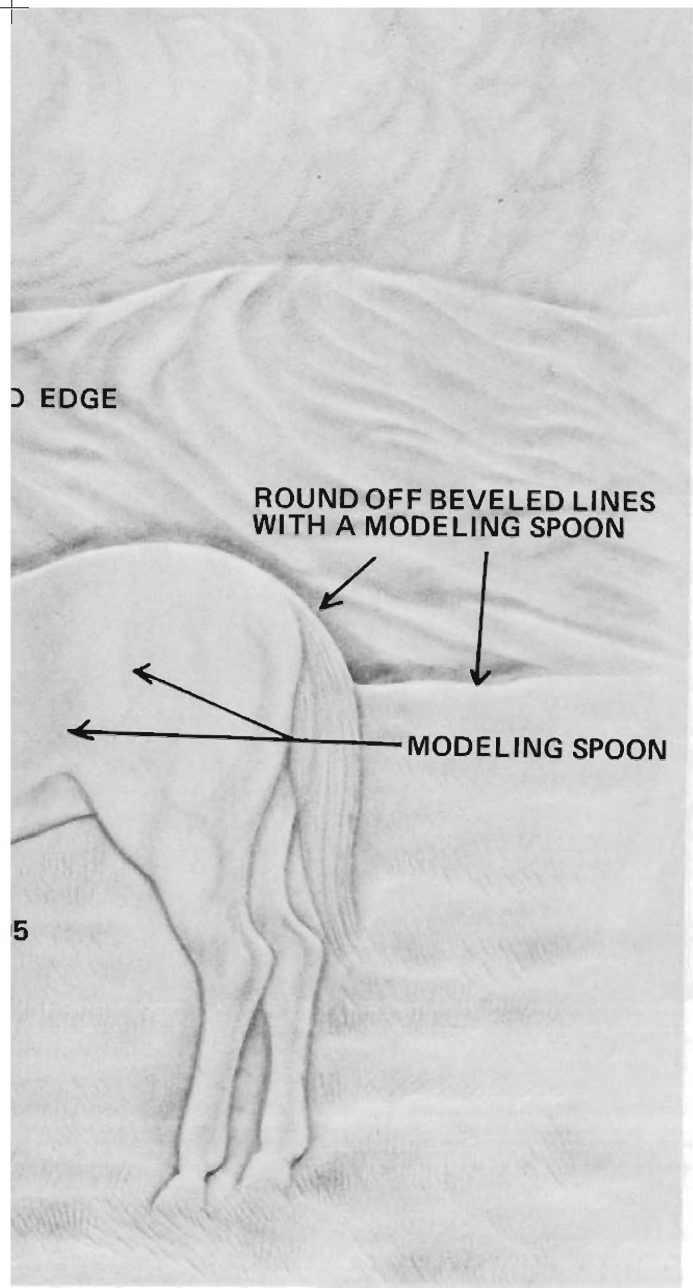
F891

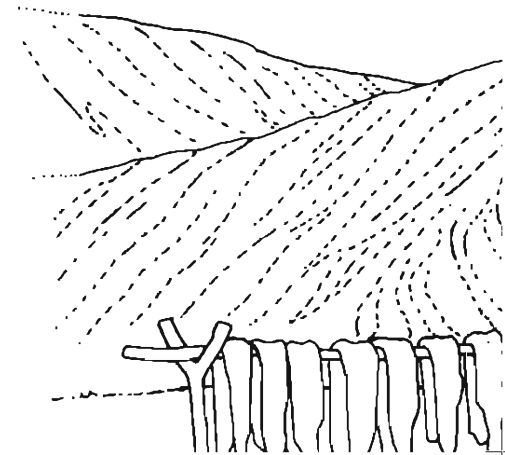
SWIVEL KNIFE CUTS

F89

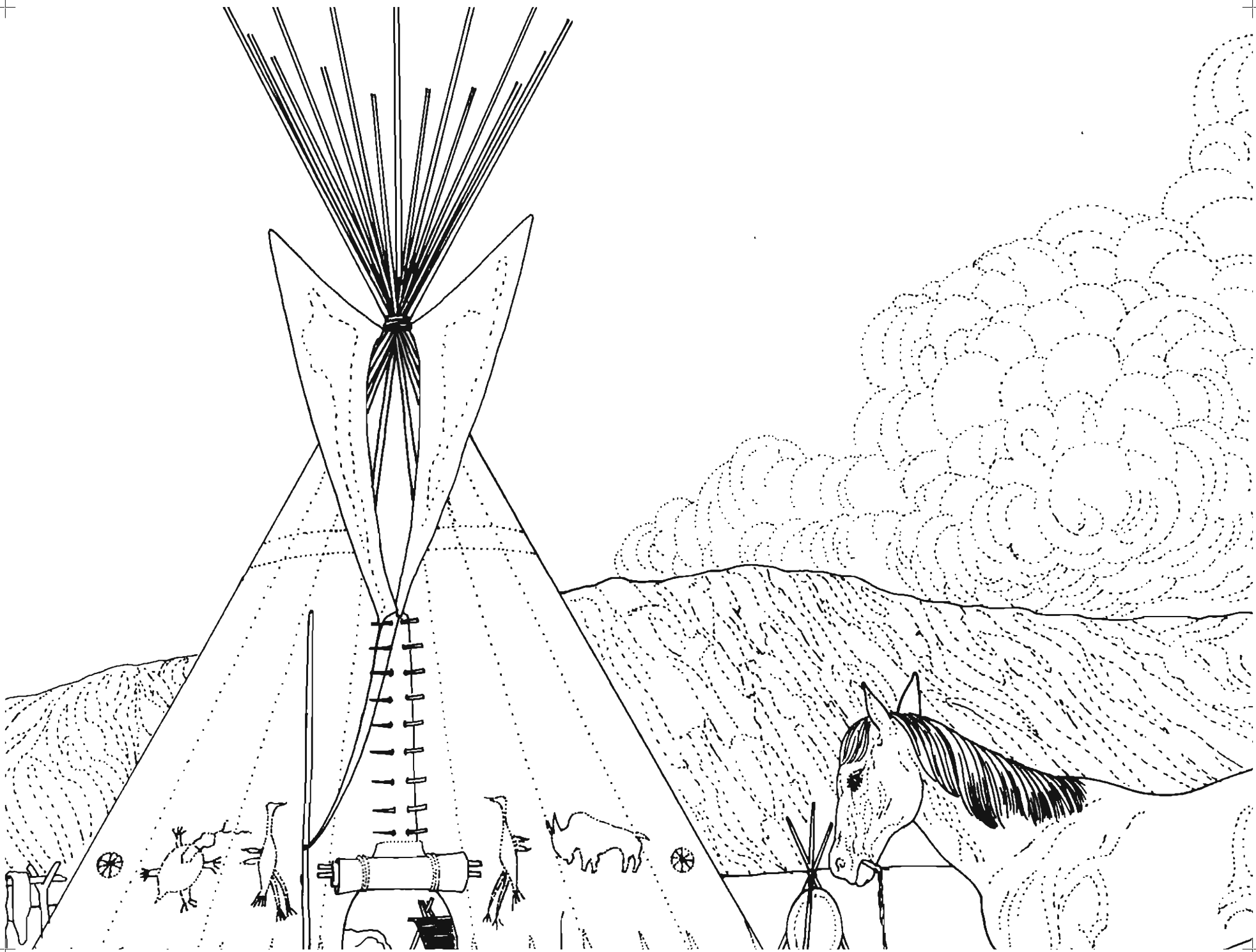
CUT WITH SWIVEL KNIFE  
BUT DON'T BEVEL

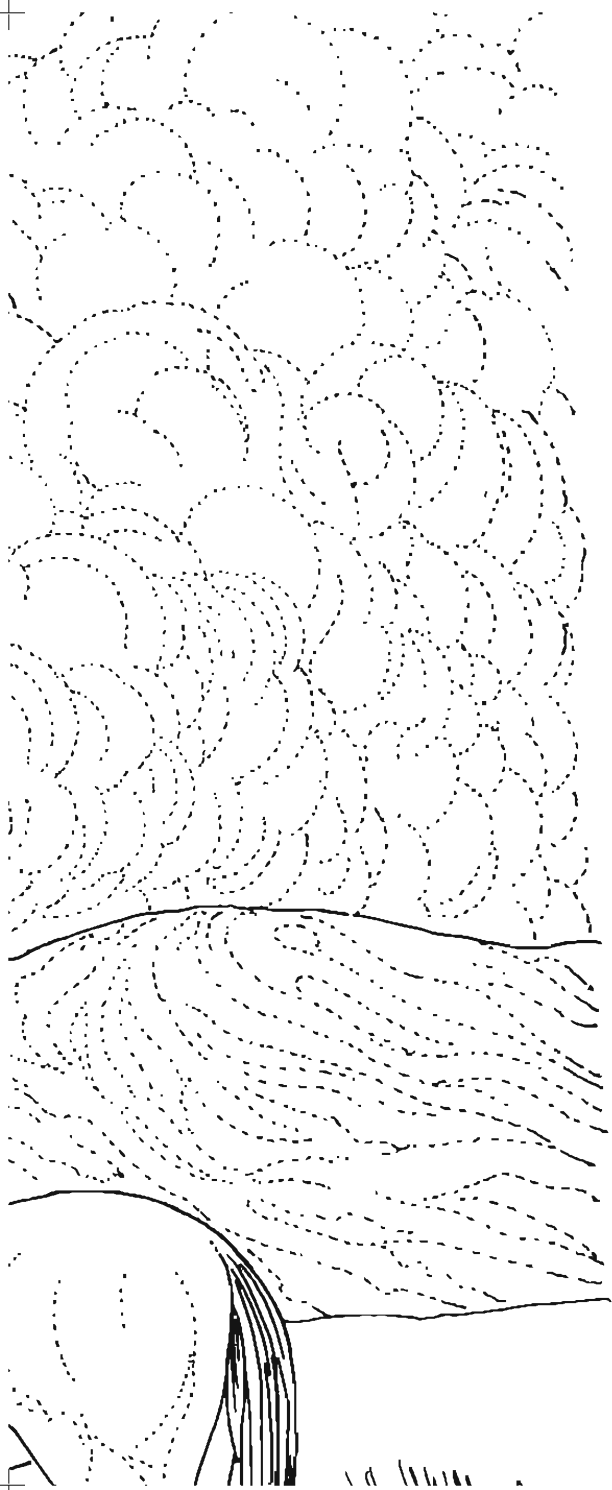




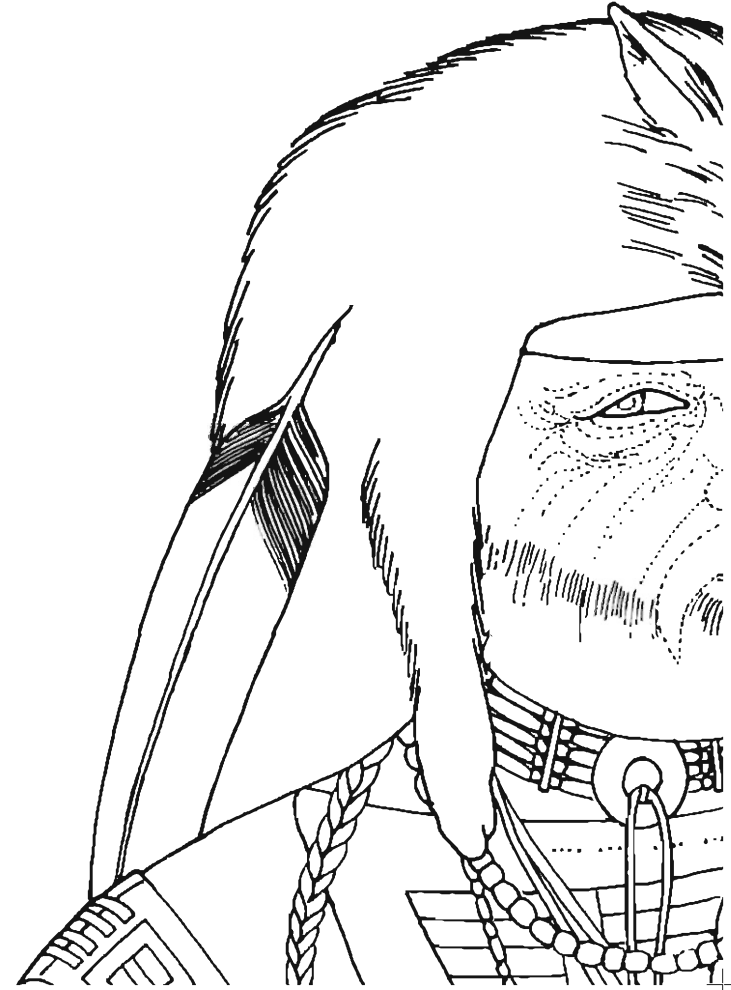
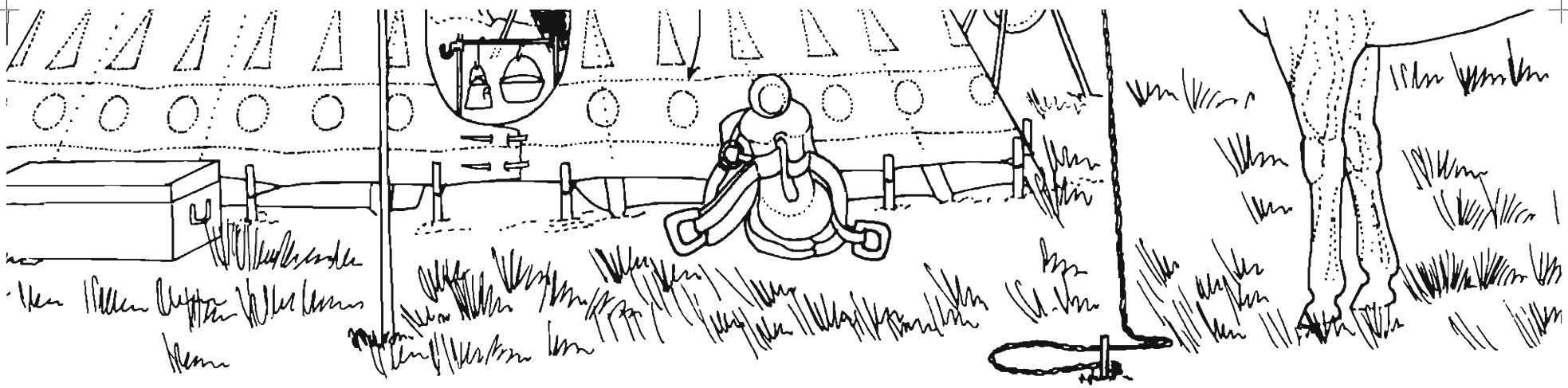






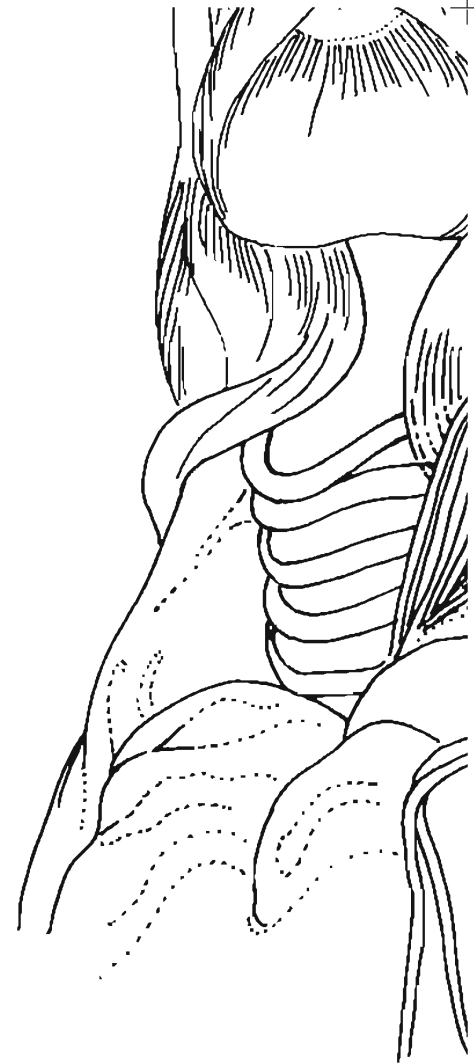












© Copyright 2010 by Tandy Leather Factory  
All Rights Reserved

