

Vintage Doodle Page Collectors Set - Series D12

Page 1 of this series
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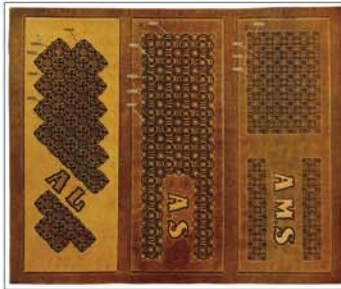
DINOSAUR DOODLES
THE SKICE
BY
TONY LAZER

THE SKICE IS A DYNAMIC AND INTERESTING PROJECT THAT CAN BE MADE IN A FEW HOURS. IT IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD.



DELUXE LADIES HALF-FOLD
BY
JIM SMITH

THE DELUXE LADIES HALF-FOLD IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD. IT IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD.



BILFOLD INITIAL AND NAME STAMP DESIGNS
BY
ALAN W. SCHIEDERER

THE BILFOLD INITIAL AND NAME STAMP DESIGNS ARE A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD. IT IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD.



A SIMPLE THUMB-BREAK
BY
BOB BLACY

THE SIMPLE THUMB-BREAK IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD. IT IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD.



THE SHOOTING
BY
JIM SMITH

THE SHOOTING IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD. IT IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD.



CREATE A CUSTOM MADE MIRROR
BY
BOB BLACY

THE CUSTOM MADE MIRROR IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD. IT IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD.



THE ANGEL FISH
BY
JOHN W. MCCOY

THE ANGEL FISH IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD. IT IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD.



THE RUNNING LEAF
BY
JIM SMITH

THE RUNNING LEAF IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD. IT IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD.



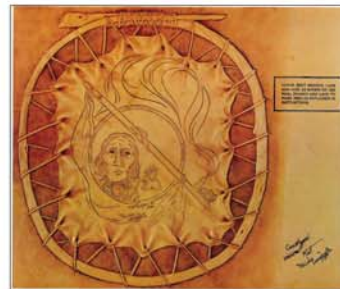
CHARACTER PHOTO FRAMES
BY
JIM SMITH

THE CHARACTER PHOTO FRAMES ARE A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD. IT IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD.



The Cowboy
BY
JIM SMITH

THE COWBOY IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD. IT IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD.



THE YOUNG A STRETCHED SIDE
BY
JIM SMITH

THE YOUNG A STRETCHED SIDE IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD. IT IS A GREAT PROJECT FOR CHILDREN AND ADULTS AHEAD.

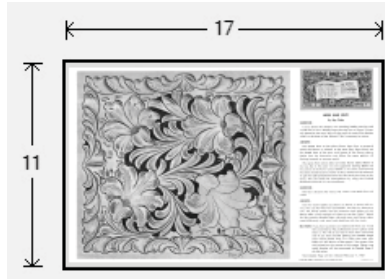


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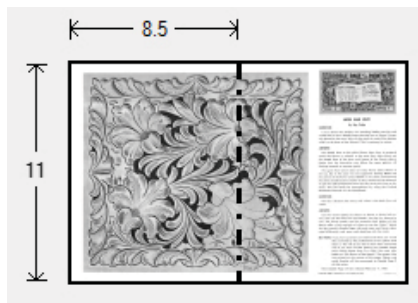
Doodle Page Digital Download

This PDF file contains 1 (one) Doodle Page. 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. All full size Doodle Pages are 11x17



2) Tiled

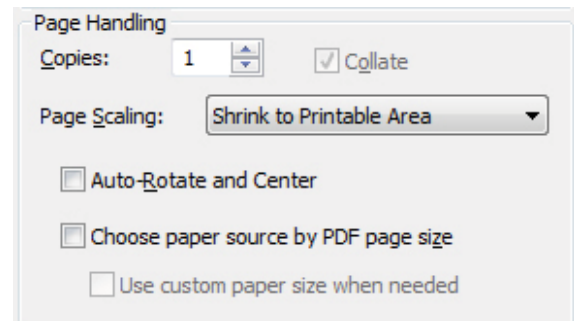
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

The Doodle Page PDF files are typically laid out like this:

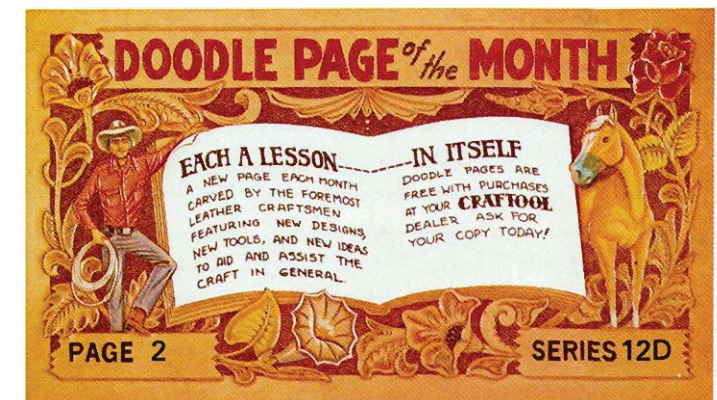
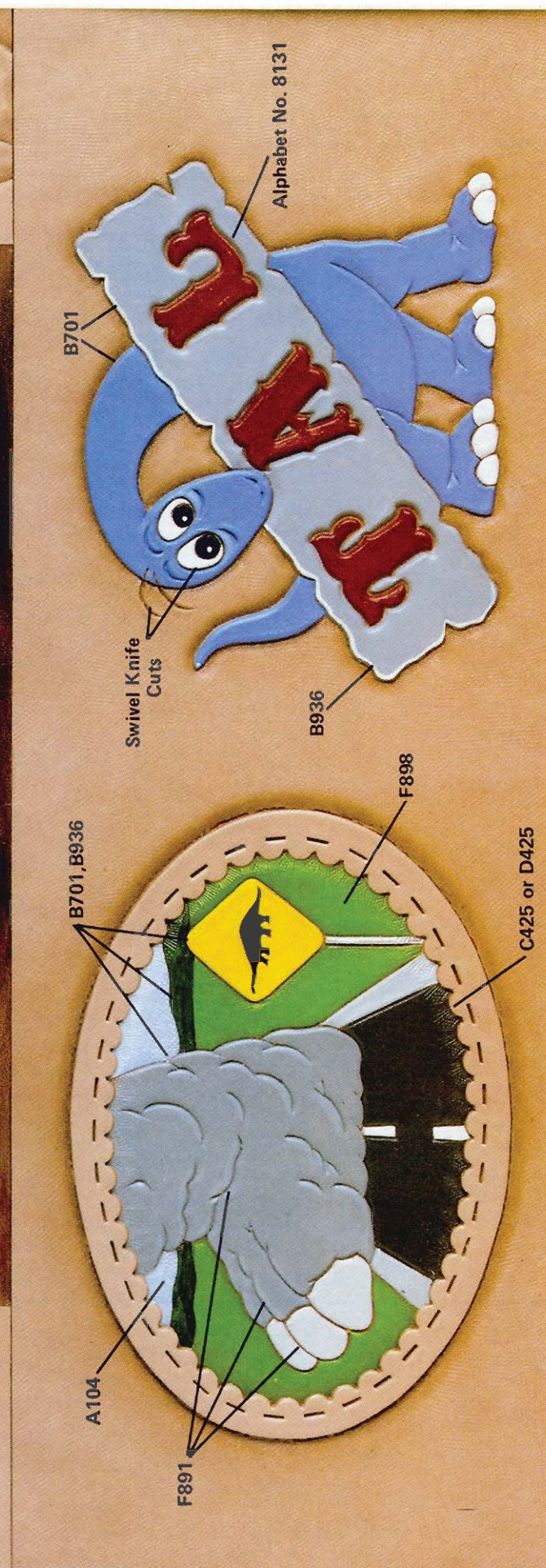
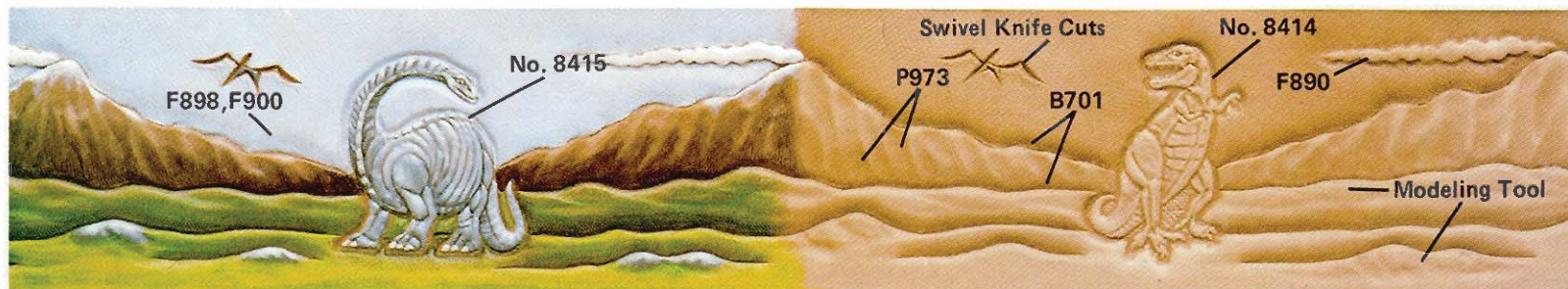
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

Please note: When printing on a home printer, the edges may get cut off. To avoid this, make sure “Page Scaling” is set to “Shrink to Printable Area” in the Adobe Reader print dialogue box. This will decrease the size of the Doodle Page 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.



DINOSAUR DOODLES II, THE SEQUEL

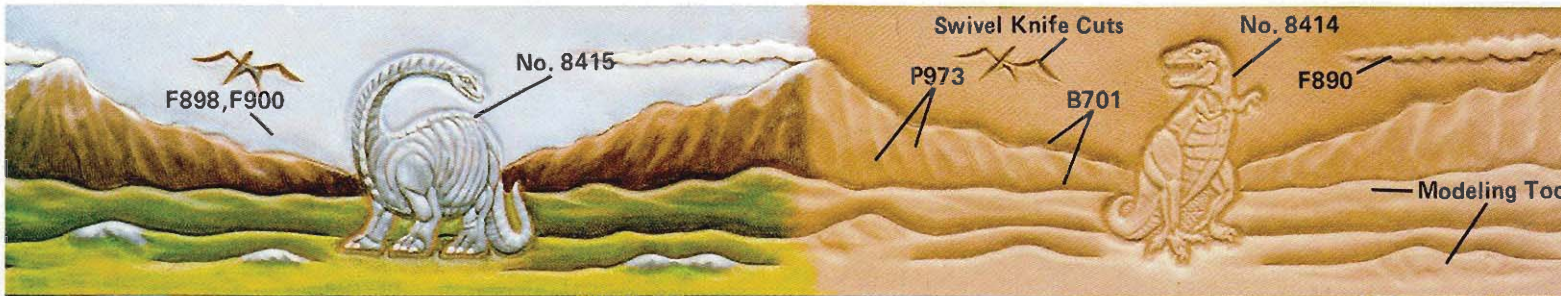
BY
TONY LAIER

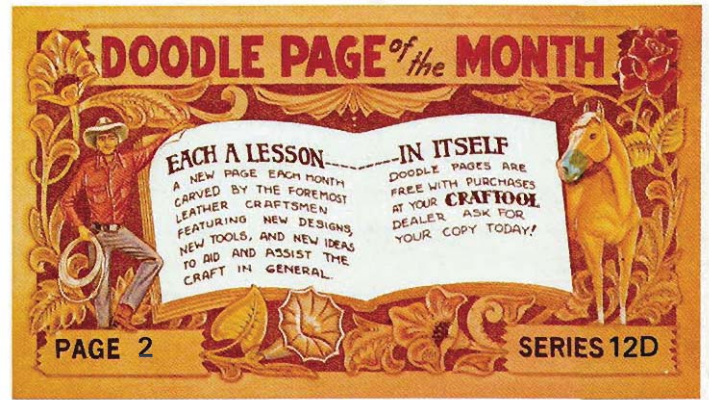
This month's doodle page includes two belt patterns, a buckle pattern, a wallet sized pattern with name banner and a large cartoon picture pattern. A filigree blade was used for all swivel knife cuts.

SILHOUETTE BELT PATTERN: Trace FLYING REPTILE outlines on a 1 1/2" or wider belt. Carve traced outlines with a swivel knife, then fill in with an A104 background tool. Color with a dye of your choice, then apply finish. These patterns may be used with silhouette patterns given on the first dinosaur doodle page (page 6, series 11D).

3-D STAMP BELT PATTERN: Trace background pattern on a 1 1/2" or wider belt, but do not trace in area where dinosaur stamps are to be used. Stamp dinosaurs into these areas then carve all traced background lines, except for smoke plumes and flying reptiles, with a swivel knife. Bevel smoke plume outlines with an F890. Bevel volcano and ground outlines with a B701. Stamp ridges in volcano with a P973. Model in ground textures and rocks with the spoon end of a small modeling tool. Matt sky area lightly with an F898 and F900. Do not matt over smoke plumes. Carve flying reptiles in with light cuts of a swivel knife. NOTE: Retrace flying reptile shapes before carving if matting has erased them. Color as shown on left side of tooled pattern with Cova Dye, then apply finish. If you wish to use stain, try painting a coat of Super Sheen on Dinosaurs, smoke plumes and volcanoes before you apply stain. This resist technique will give your project more dimension.

BUCKLE PATTERN: Trace DINOSAUR CROSSING pattern on a large oval buckle blank (stock no. 4582). Stamp border design with a C425 or D435. Carve all lines with a swivel knife. NOTE: small dinosaur on sign, can be carved at this time or just painted on later. Bevel all lines, except those in dinosaur's foot, with a B701 and B936. Bevel in muscle lines and toe nails with an F891. Lightly matt sky area with an A104 and ground area with an F898. Color with Cova Dyes or stain, then apply finish.





DINOSAUR DOODLES II, THE SEQUEL

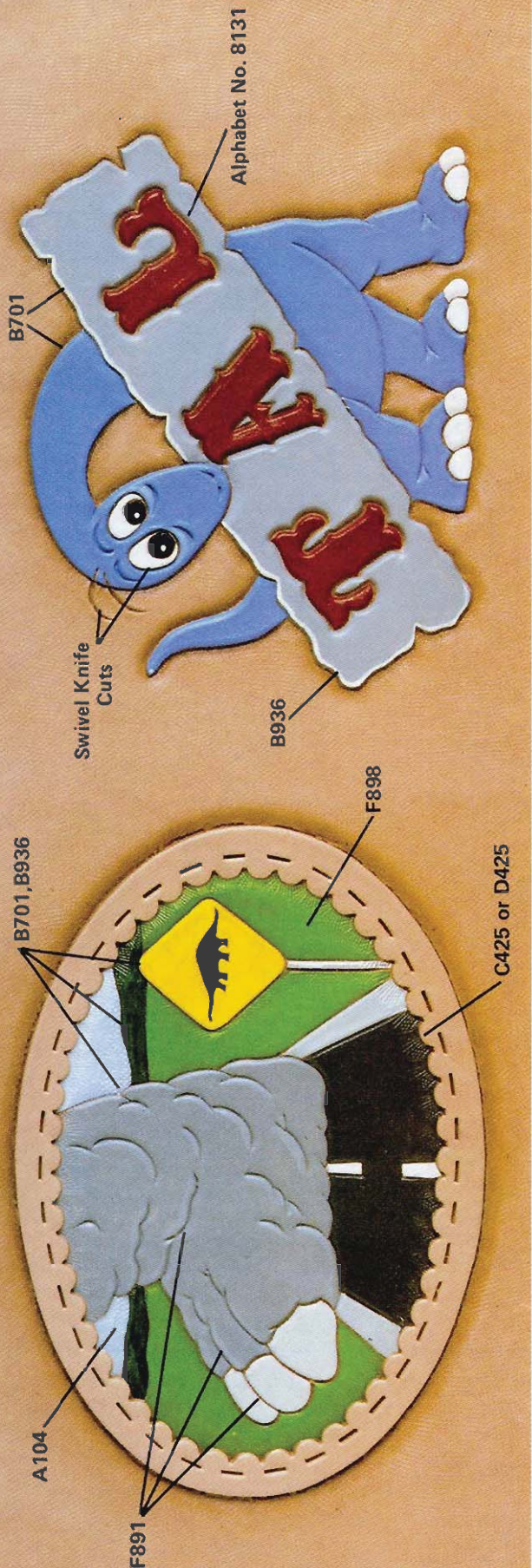
BY
TONY LAIER

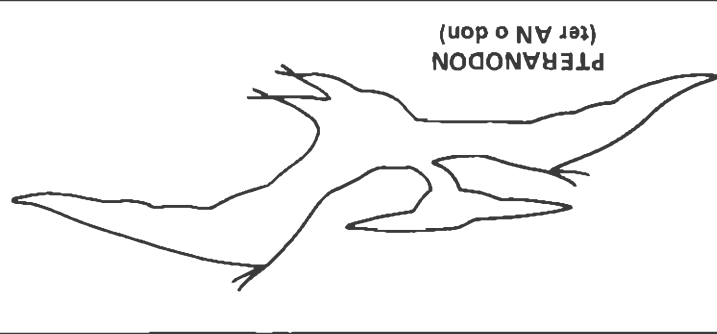
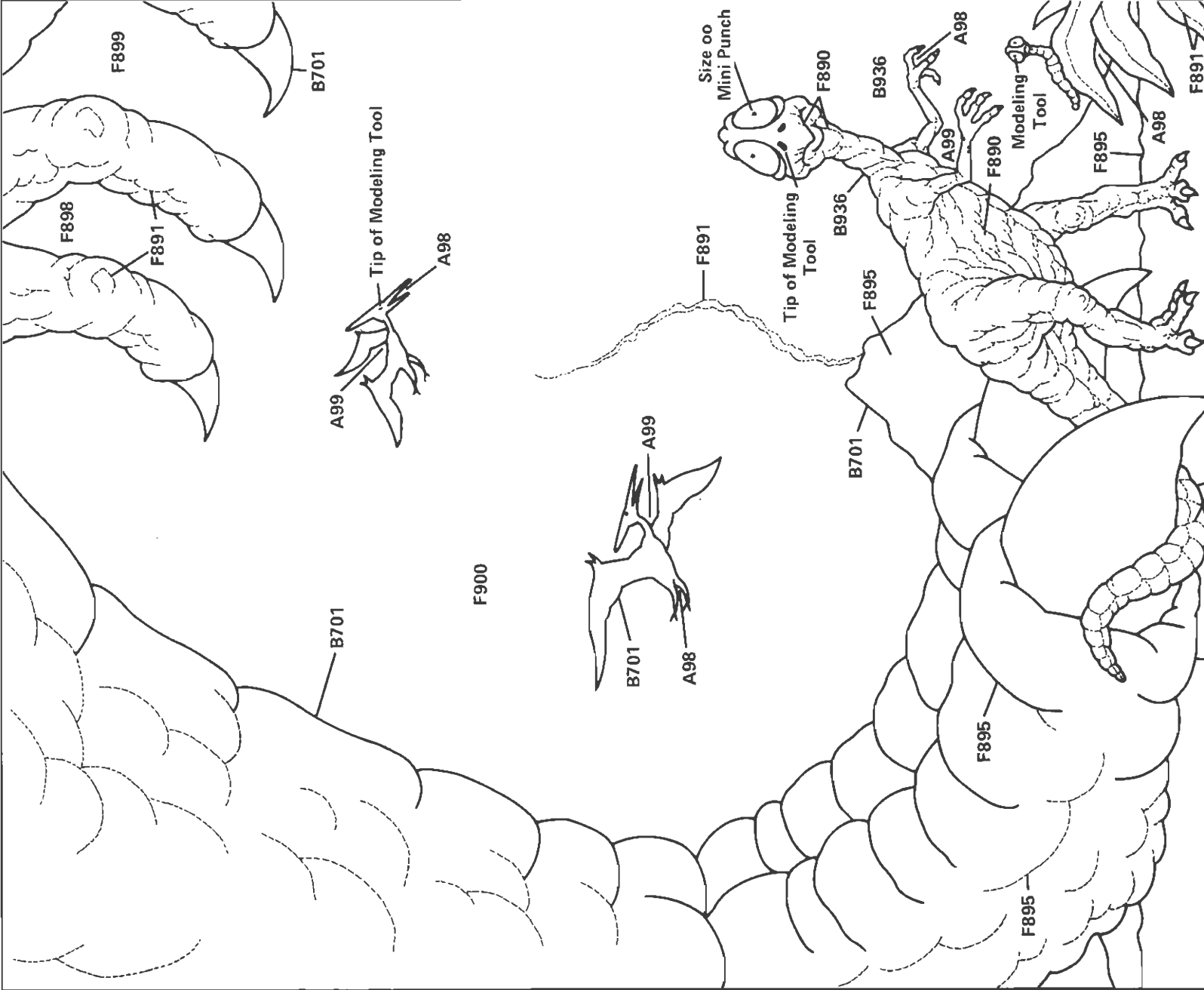
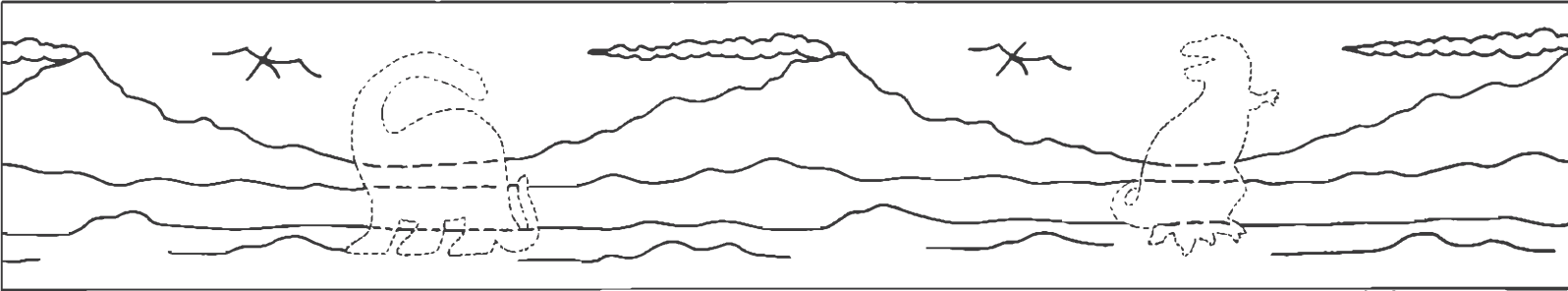
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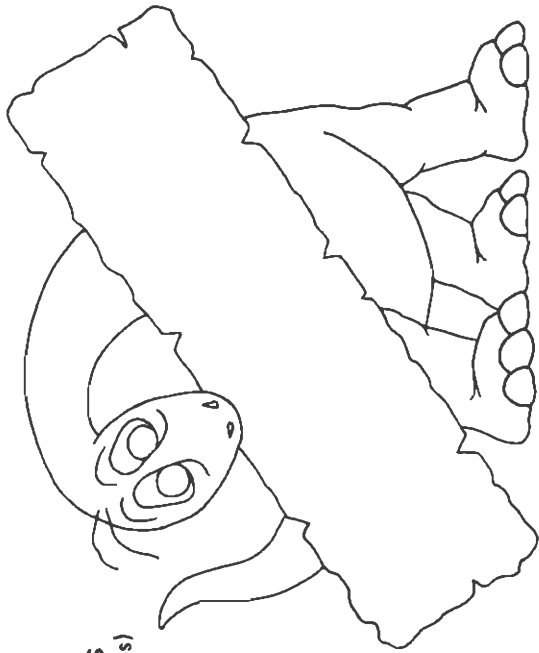
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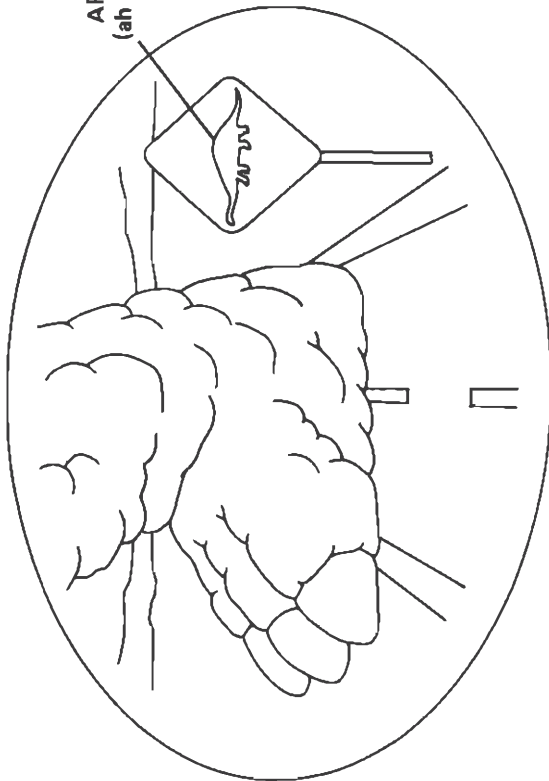






CARTOONASAURUS
(car TOON uh sawr us)

APATOSAURUS
(ah PAT uh sawr us)



NAME BANNER PATTERN: Trace pattern on wallet, clutch purse, etc., then carve all lines with a swivel knife. Stamp name or initials (3/4" or smaller) on banner. Bevel all lines with a B701 and B936. Do not bevel around eyes. Instead, round edges of eyes with the spoon end of a small modeling tool. Background area may be matted with an F898, if desired. Color with Cova Dye (as shown), Spirit Dye or Antique Stain. Apply finish.

PICTURE PATTERN: Trace pattern on leather. Carve only solid lines with a swivel knife. Consult the tracing pattern to find out not only which tools were used but also where to use them. I've put tool numbers on the tracing pattern, in this case, to keep from cluttering up the cover picture. For additional help with this picture, please refer to Al Stohlmans Books 'Coloring Leather' (stock No. 1942), 'Pictoral Finesse' (stock No. 1950) and 'Figure Carving Finesse' (stock No. 1951).

HOPE YOU ENJOY THE SEQUEL!

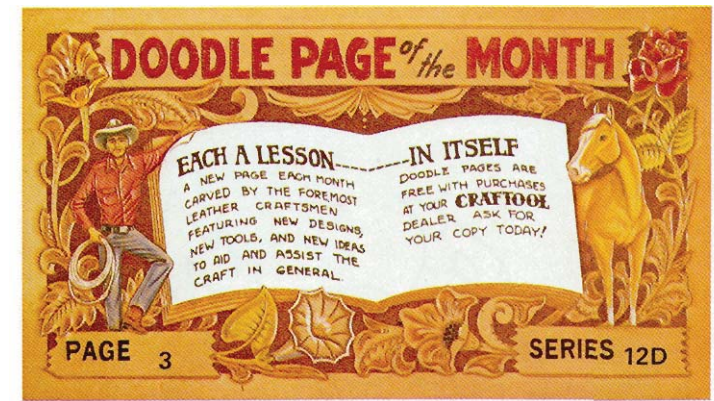
Special thanks to my wife, Kay, for suggesting the DINOSAUR CROSSING pattern.



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DELUXE LADIES BILLFOLD

BY
JIM SMITH

This is a simple, yet very attractive ladies billfold pattern I designed a few months ago. I have had a lot of luck with it and the ladies really like it. Many of them thought the bird and flower-leaf background were actual wood carvings mounted on the leather. This is because I emboss the bird, which attracts attention and gives it character. Because the leather craft business is competitive, you have to come up with unique ideas that make your work stand out from the normal 'routine patterns' done by so many. The majority of women carry their billfolds in their purse or hand so you can get creative and do some embossing, as I have here. The embossing is simple, and as you can see, it's what makes this billfold really stand out!

Here are the steps I took and the tools I used to bring this bird to life. After casing or dampening your leather, arrange the tracing pattern to where it's even on the leather borders. Trace and cut the pattern.

STEP 1. Remember to always bevel the objects that are foremost (closest) to you first (the bird). Bevel deeply around the outline of the bird. I use the B701 beveler for this. Bevel a little lighter around the feathers and beak. On the eye, I use the B935 beveler. Where the tail feathers and wing feathers come to a 'V', I use the F976 figure carving tool: (I also use this tool between the birds toes). You'll notice, that on step 1 of the doodle page carving, I also beveled the edges of the leaves with the F976.

STEP 2. Bevel the outer edges of the flower now. Do this beveling deeply, You'll see a small ridge around the flower petals toward the outer edges. This is done with a modeling spoon. After I have my ridge, I then take the tip of the modeling spoon and give the petals texture by rubbing the tip back and forth on the outer edge to the center of the flower (see doodle page carving). Add knife cuts if you want.

STEP 3. As seen in steps one and two, I have used the F976 tool to bevel between the "V's" in the edges of the leaves. I then came back with the B701 beveler to complete the beveling of the leaf and the center stem. Bevel the leaves deeply, but carefully. After you have completed beveling the leaves, use your carving knife to put veins in the leaves (see step 4).

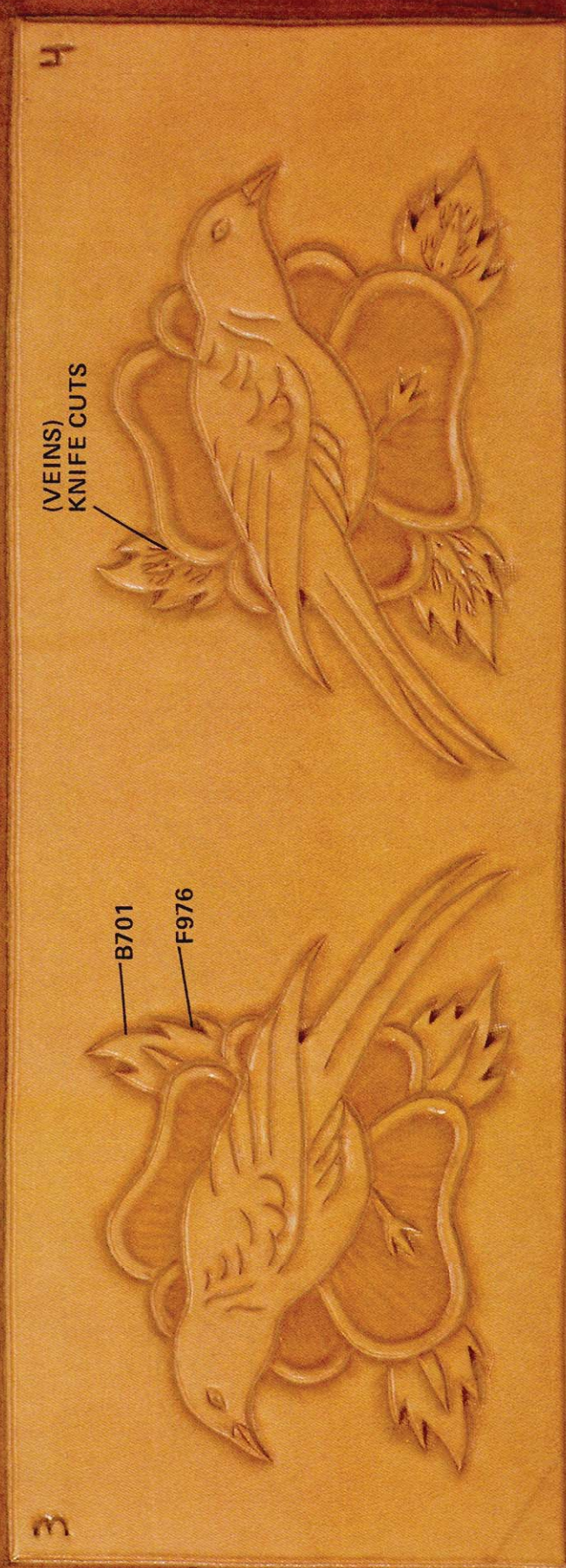
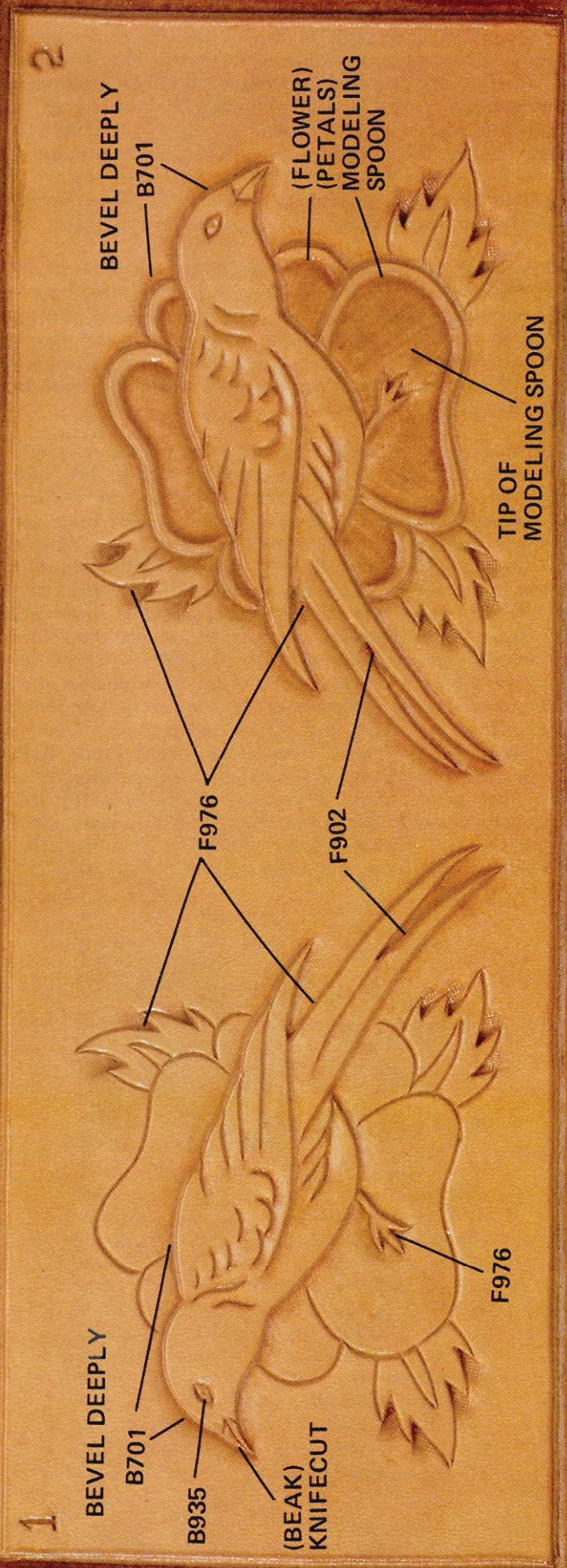
STEP 4. Do your touch up detail work here before you do your embossing. Carve veins in the leaves. Use the fine hair blade on bird and feathers (although I didn't do it on this one, it adds to the bird). Now you're ready to "stuff" (emboss) the birds.

STEP 5. My stuffing consists of Tandy XXX Cement and sawdust. This mixture works best for me. If you don't have any sawdust you can shred paper and mix it with the cement. Make sure the bird is damp. Turn the leather over to where the flesh side is up. You'll be



COMPLETED BILLFOLD

JIM SMITH



4

3

2

1

1

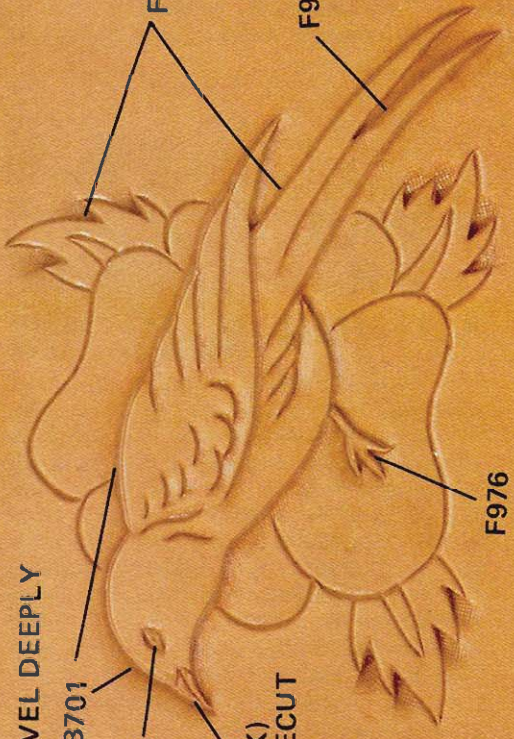
BEVEL DEEPLY

B701

B935

(BEAK)
KNIFE CUT

F976



F976

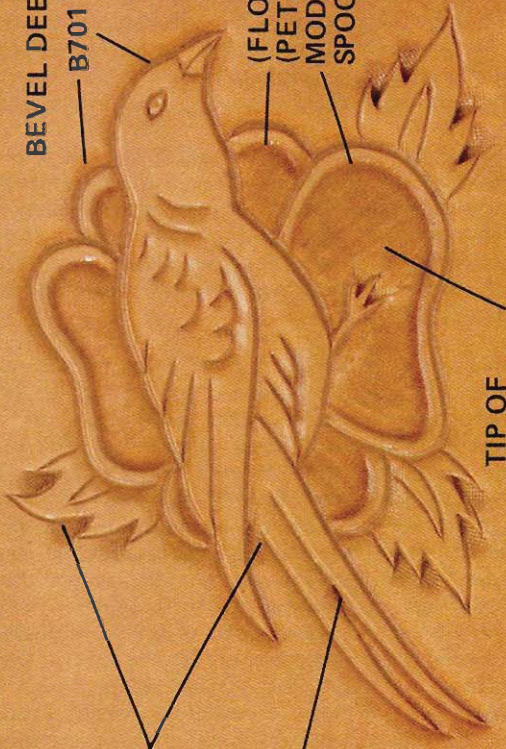
F902

BEVEL DEEPLY

B701

(FLOWER)
(PETALS)
MODELING
SPOON

TIP OF
MODELING SPOON



3

B701

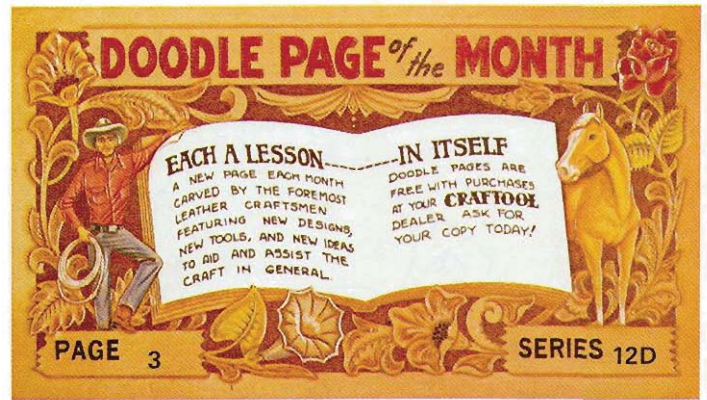
F976



(VEINS)
KNIFE CUTS

4





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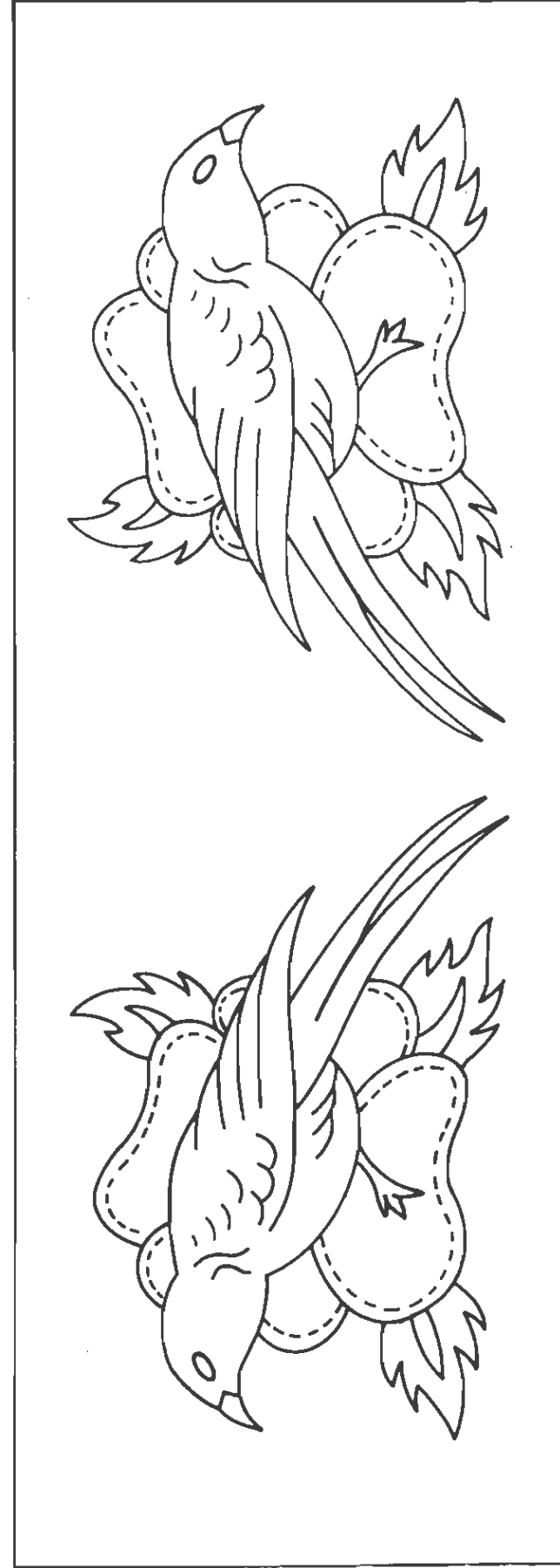
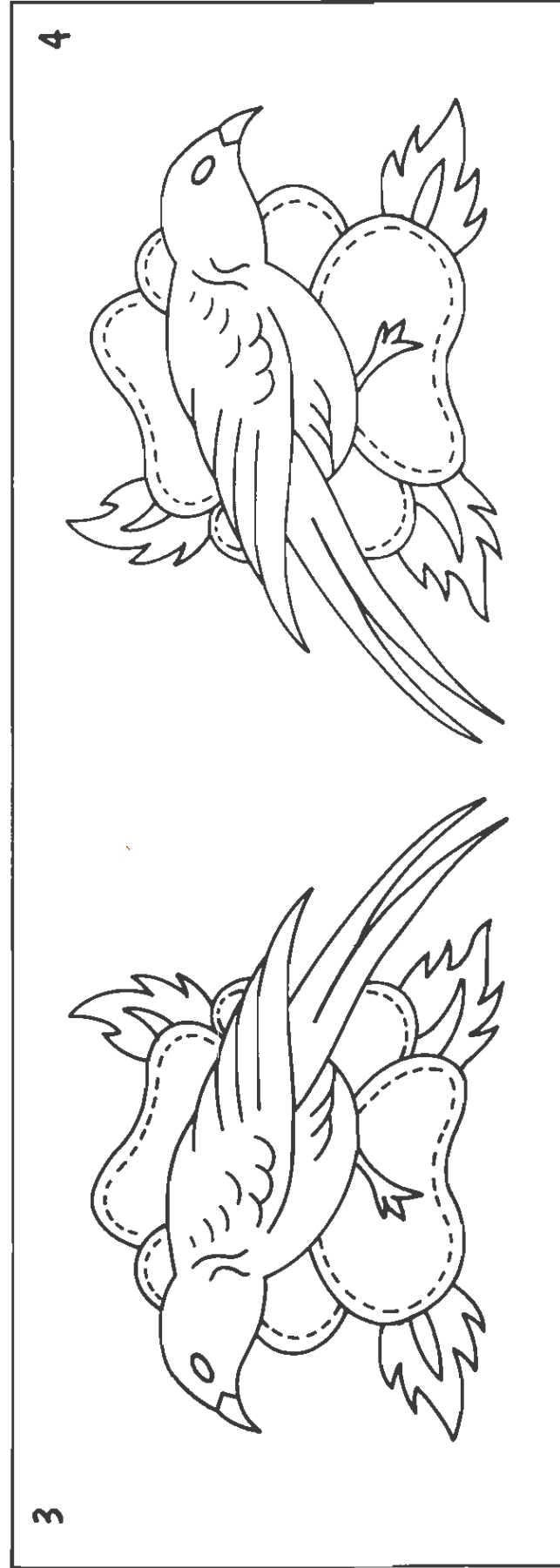
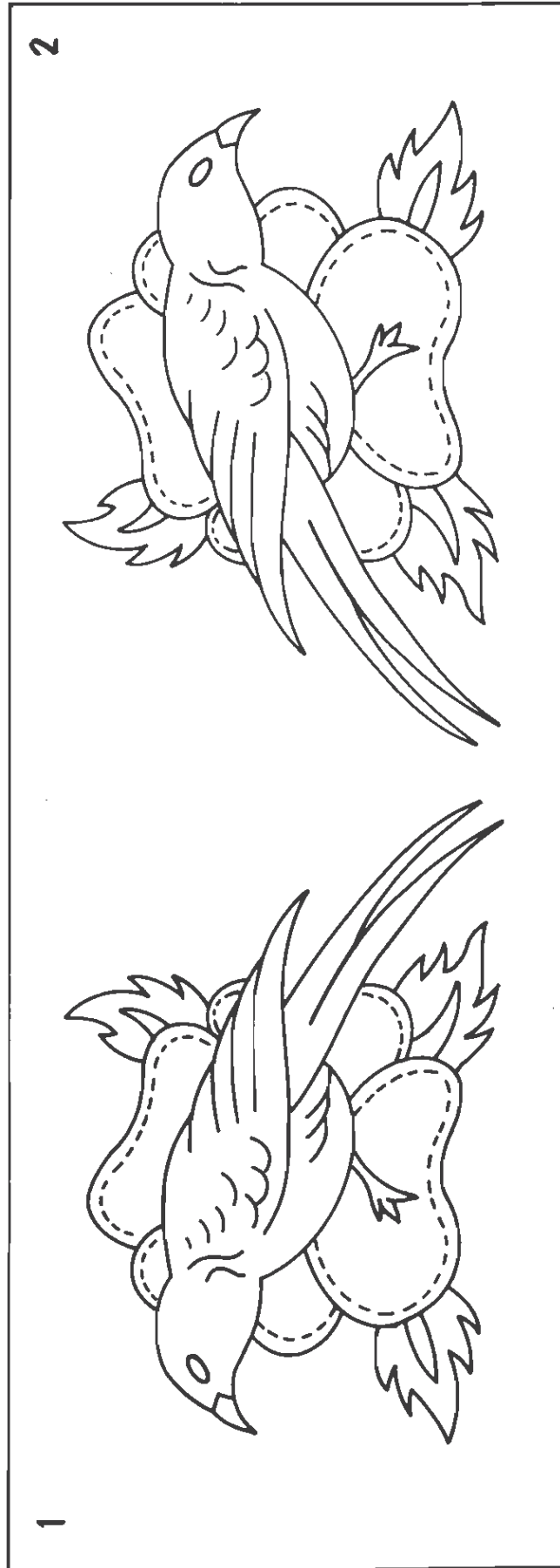
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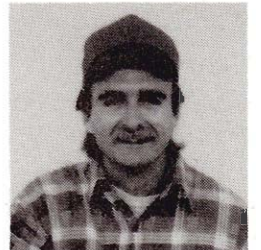


able to see the outline of the bird if you have beveled deeply as I said to do in step 1. Now take your ball modeling tool (Tandy No. 8033), and begin to push out, (raise) the bird. DON'T do this on a flat hard surface! Generally do it on a semi-soft pillow. Rub the modeling ball around the entire outline of the bird (excluding tail feathers), and continue until you have a deep impression in the head and body. When you have embossed the bird to the desired size you want, stop and mix your stuffing material. When the stuffing is ready, fill in the cavity until it is level with the rest of the leather. Cut and apply glue to a piece of cardboard that is just a little bit larger than the pattern. I use tablet backing for this. Place it over the embossing. Turn the leather over and gently feel the bird to see if there are soft spots that might need more filling. If there are, remove the cardboard and add more filling in these areas. Then, re-glue cardboard.

STEP 6. Before the process in step 5 has had time to dry, turn the leather over and place on a hard surface. Re-bevel around the bird (excluding the feathers), so that all other surfaces of the pattern are now changed from simple ones to a very attractive, dimensional design. After the bird has thoroughly dried, you can re-bevel the feathers if you want. Now you're ready to dye and finish the project as you wish.

On this particular project I could not get a piece of leather that didn't have a few "natural range markings" on it. Although these natural range markings add to the authenticity of the leather, I don't particularly care for them. Sometimes you can't get away from them though, so you "conceal" them as I did. Mine are concealed under the black dye. Prior to dyeing the billfold black, I went over the entire billfold with tan antique. Prior to this I went over birds, flowers and leaves with a couple coats of Super Shene to "seal" these from absorbing the dye and antique stain. I let it set for a minute and then wiped it off completely. Next I used tan antique on the entire surface. I let it set for a couple of minutes and then wiped it off completely. I let the surface dry for about 5 minutes. Then I applied the "USMC Black Spirit Dye" with a brush. When dyeing process is complete, I used Tandy Saddle-Lac Spray over the entire surface. I used about 4 coats because I wanted a super high gloss surface. If you use this process with the black background and want to enhance the billfold even more, use Tandy's 1/8" natural calf lace to lace the billfold. It gives the effect of a frame around your work and really catches the eye. GOOD LUCK!

ABOUT THE AUTHOR



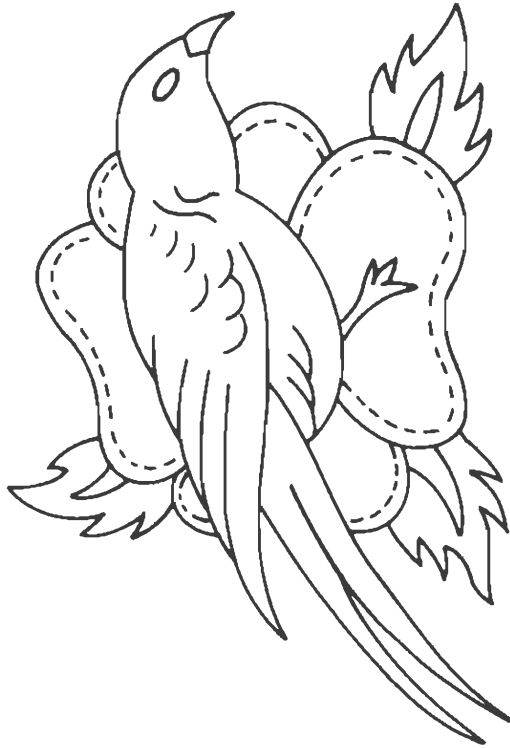
Jim Smith, 40, lives in Carmel Valley, Calif. with his wife Fran, and daughter Lisa. He has worked with leather and wood for several years, but just began serious carving in the past 4 years. Jim plans on opening a small business in the near future where he will do specialty leather and wood work. He has designed several buckle patterns as well as belt patterns which he intends on putting out to retailers when his business starts. "I love leatherwork! To turn a plain hide into a beautiful hand carved project, gives me a great sense of accomplishment. It's a craft worth pursuing!"

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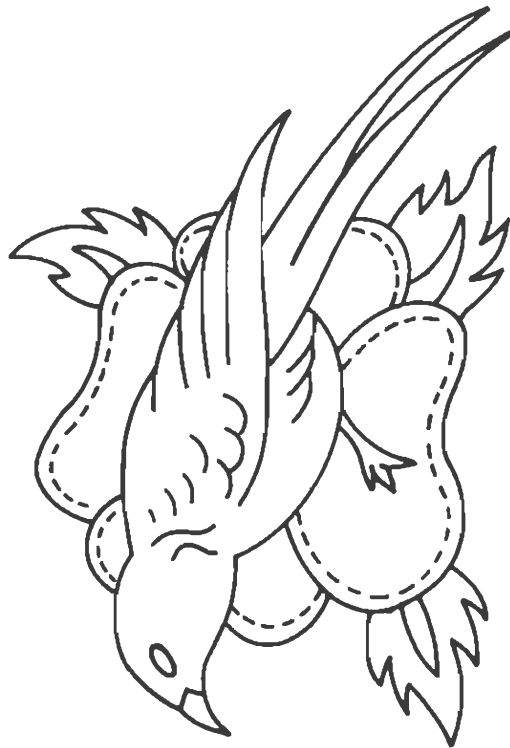


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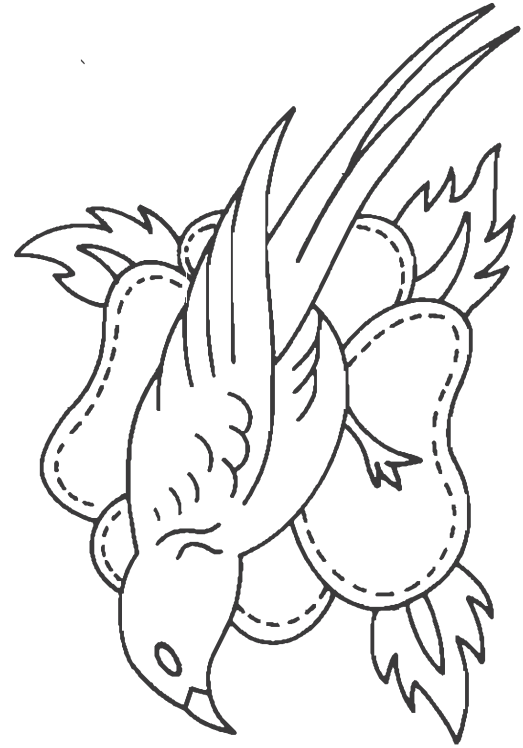
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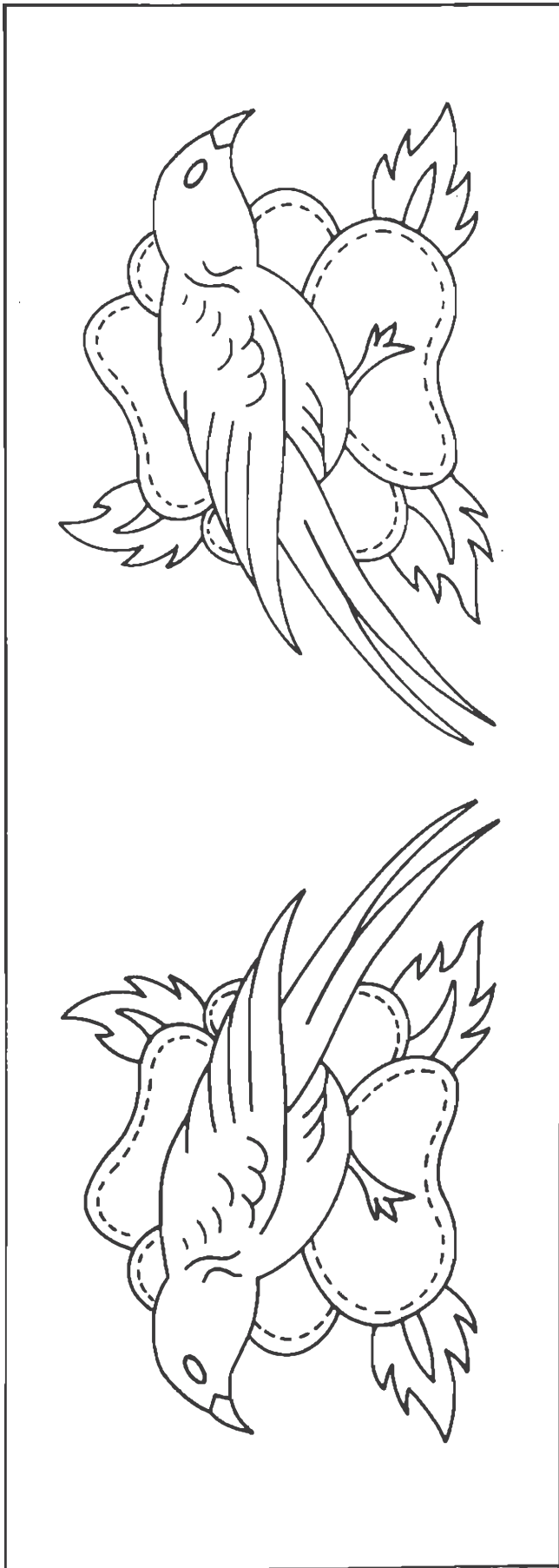


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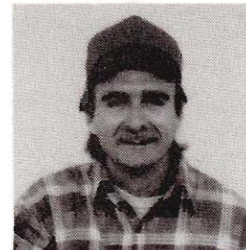


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On this particular project I could not get a piece of leather that didn't have a few "natural range markings" on it. Although these natural range markings add to the authenticity of the leather, I don't particularly care for them. Sometimes you can't get away from them though, so you "conceal" them as I did. Mine are concealed under the black dye. Prior to dyeing the billfold black, I went over the entire billfold with tan antique. Prior to this I went over birds, flowers and leaves with a couple coats of Super Shene to "seal" these from absorbing the dye and antique stain. I let it set for a minute and then wiped it off completely. Next I used tan antique on the entire surface. I let it set for a couple of minutes and then wiped it off completely. I let the surface dry for about 5 minutes. Then I applied the "USMC Black Spirit Dye" with a brush. When dyeing process is complete, I used Tandy Saddle-Lac Spray over the entire surface. I used about 4 coats because I wanted a super high gloss surface. If you use this process with the black background and want to enhance the billfold even more, use Tandy's 1/8" natural calf lace to lace the billfold. It gives the effect of a frame around your work and really catches the eye. GOOD LUCK!

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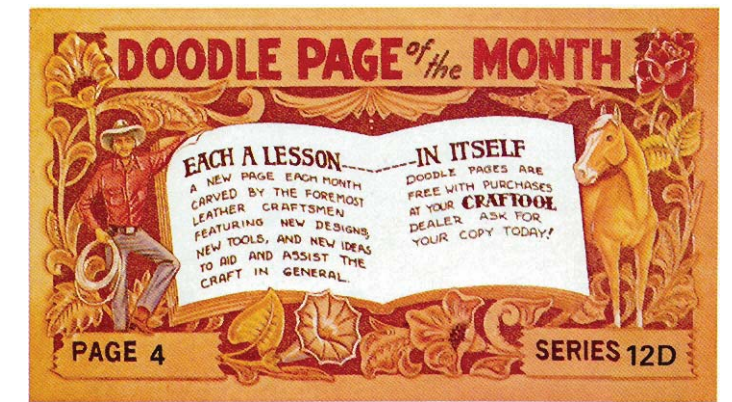
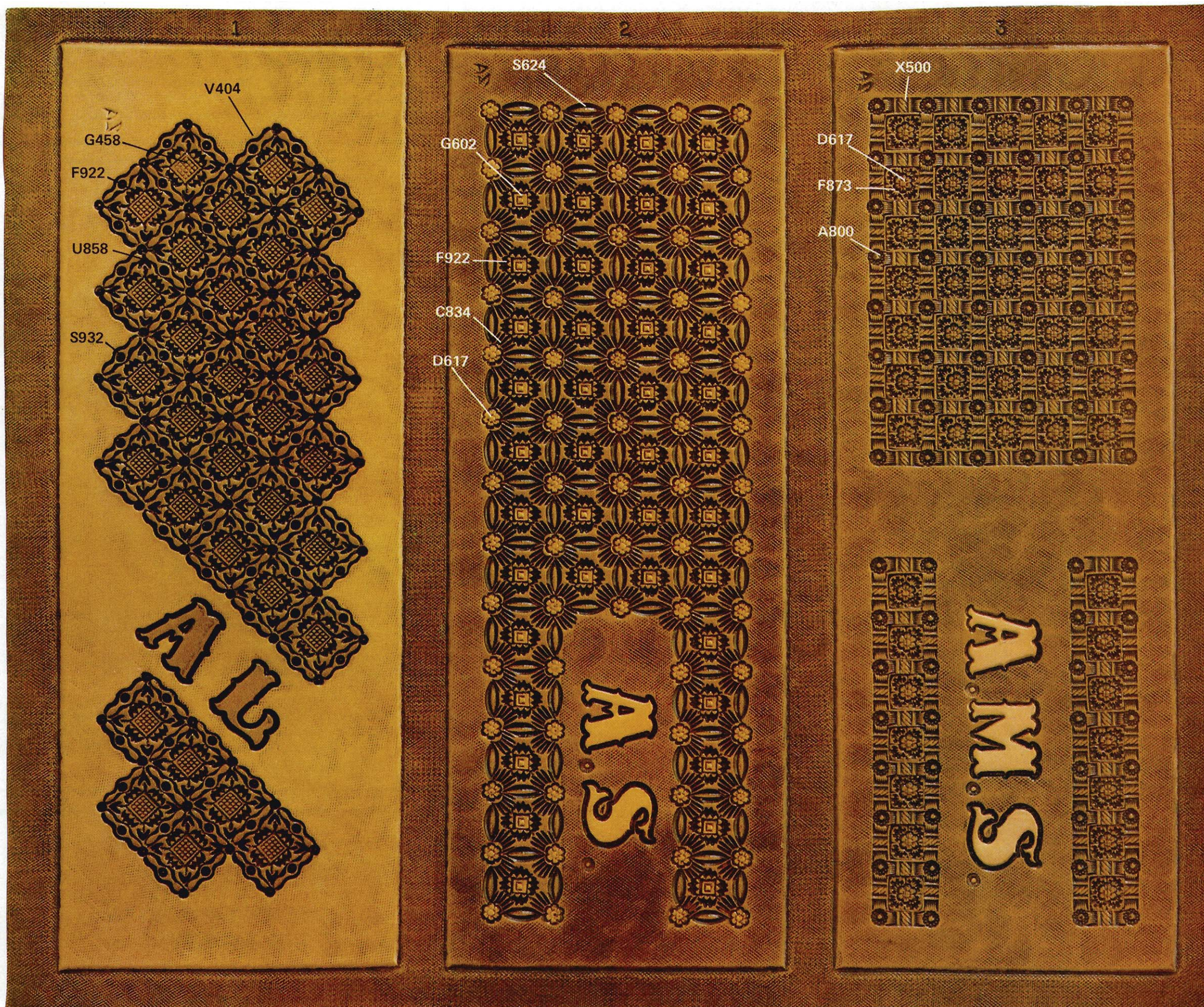


Jim Smith, 40, lives in Carmel Valley, Calif. with his wife Fran, and daughter Lisa. He has worked with leather and wood for several years, but just began serious carving in the past 4 years. Jim plans on opening a small business in the near future where he will do specialty leather and wood work. He has designed several buckle patterns as well as belt patterns which he intends on putting out to retailers when his business starts. "I love leatherwork! To turn a plain hide into a beautiful hand carved project, gives me a great sense of accomplishment. It's a craft worth pursuing!"

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BILFOLD INITIAL AND NAME STAMP DESIGNS

BY
ALLAN M. SCHEIDERER

There are many craftaids available with spaces for initials and names, all with carving patterns. I have used many of these craftaids, but now I am more of a stamper than a carver. Since there are no stamping patterns or craftaids available, I have developed my own patterns.

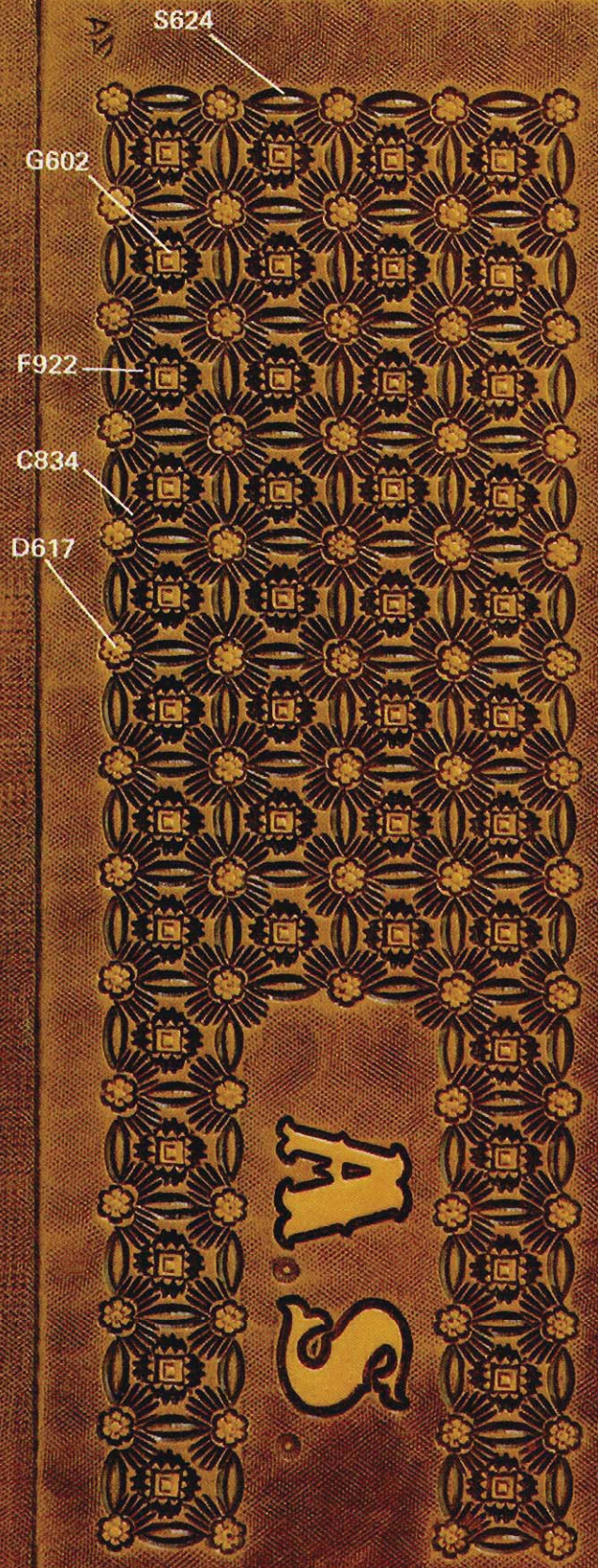
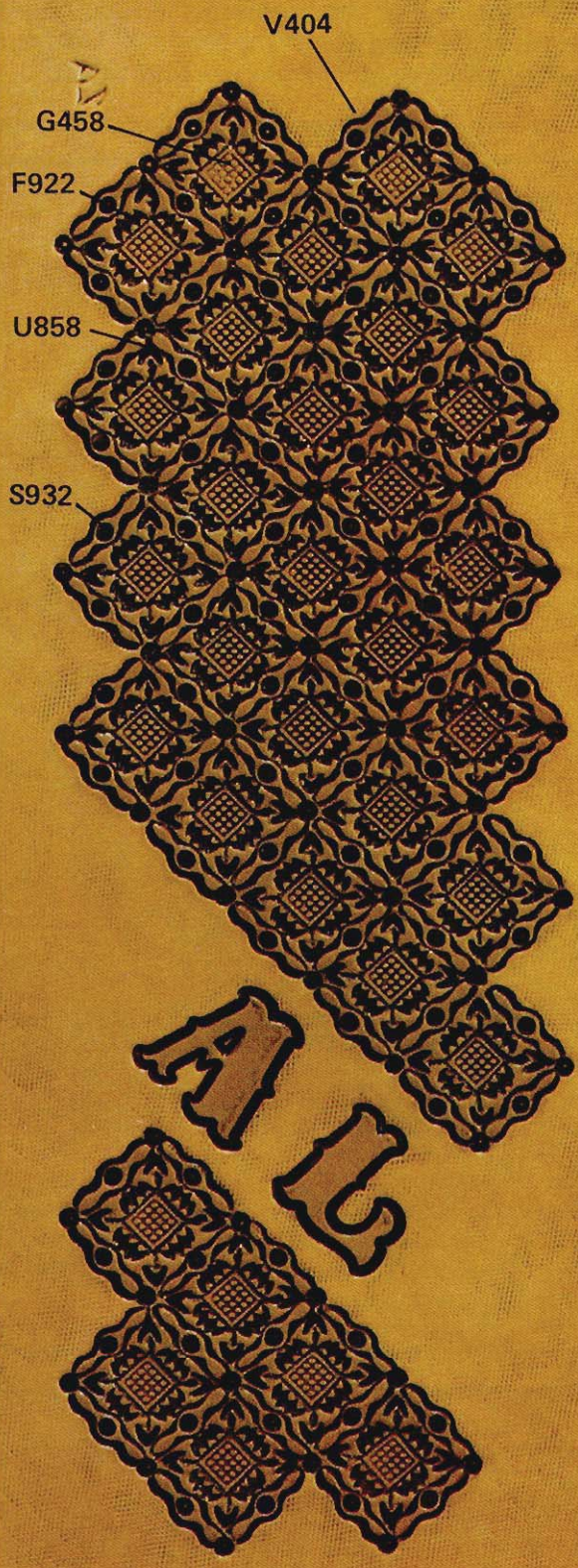
I have spaced holes on a regular size billfold back size 3 3/8" by 9 1/4". The holes are spaced in two different size squares, which are 1/2" and 5/8". These will fit the majority of stamps used. The holes are measured, then transferred to tracing paper or tracing film. These can also be transferred to cardboard, with the holes marked, then punched through the cardboard. The cardboard should be the same size as the billfold back. After these are punched, just use a stylus or modeler to mark the holes.

Three billfold patterns are shown. The first pattern is an angle design. V404 is stamped on four sides connecting each point. Next G548 is stamped in the middle of the square. The F922 is stamped around the square of G548. In the corners of the square, U858 is stamped at the points of G548. The final stamp used is S932, which is stamped at the points of V404, and in between at the center of V404. Also, F901 was matted around the outside. Super Shene was applied around the outside, with Hi Liter over-all on the design. Tan Kote was applied as the final finish.

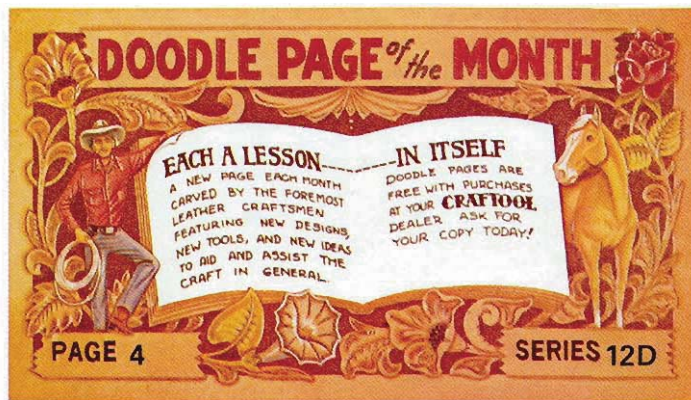
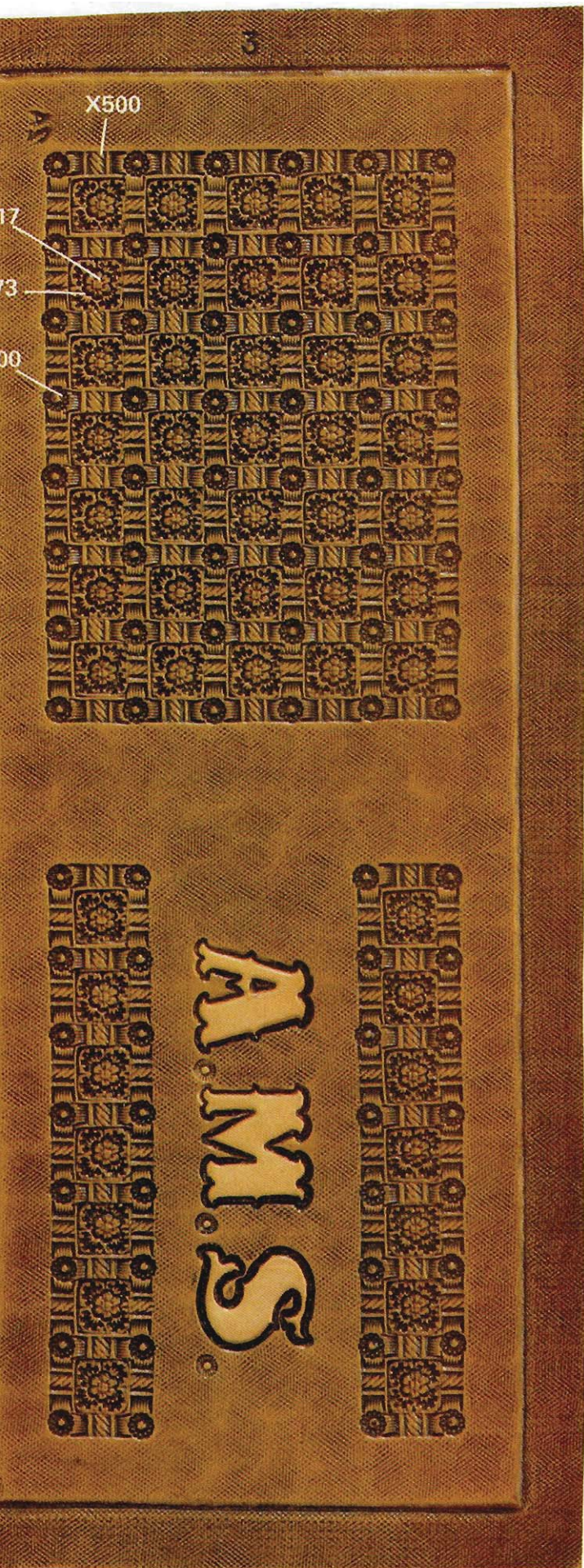
The second design is marked with dots, with an open space at the end for initials or a name. The first stamp used is the S624 which is stamped between the dots on all four sides. Next, G602 is stamped in the middle of the design. After the stamp, F922 is stamped around the G602 on all four sides. Crafttool C834 was stamped in each corner. The final stamp is W617, which is stamped at the dots in the center of the C834. The outside was matted with the F901 stamp. Super Shene was applied in the G602, W617 and the initials A.S. Hi Liter was applied on the rest of the design, with Tan Kote as the final finish.

1

2



D6
F8
AB



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BY
ALLAN M. SCHEIDERER

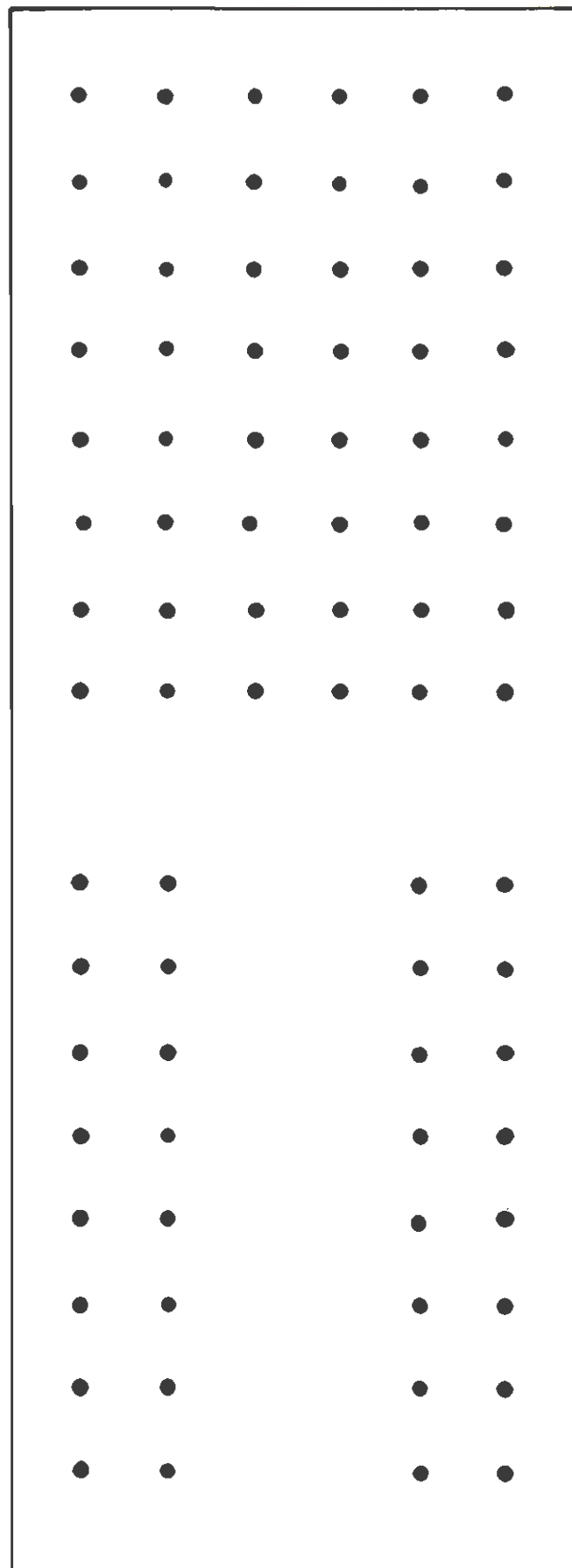
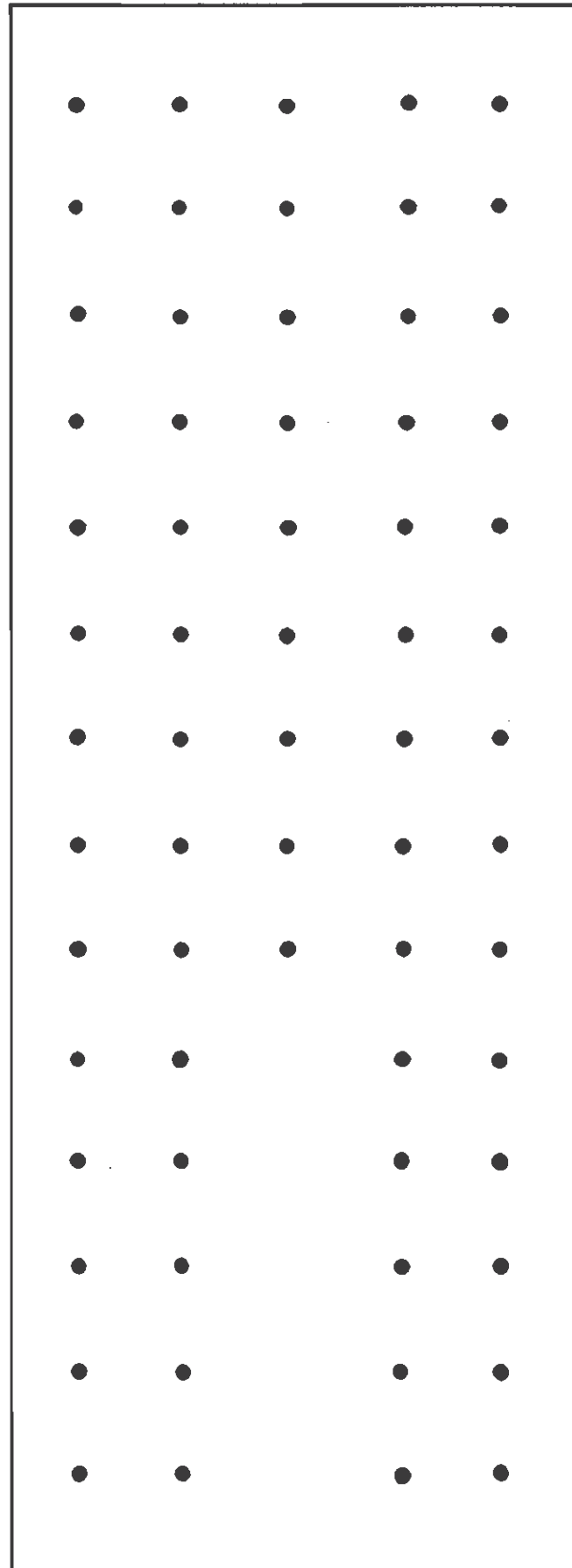
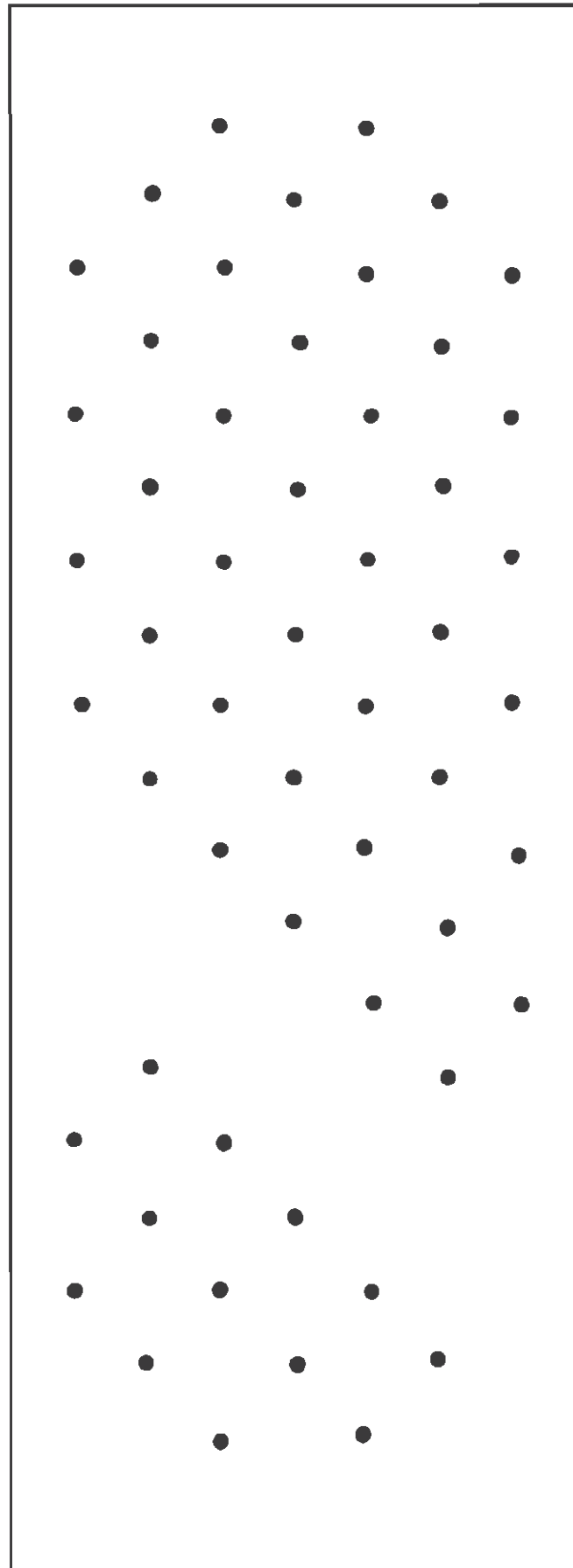
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The third pattern has two half patterns. The left side is a full pattern. The right side has the middle open for a name or initials. First, X500 is stamped between the dots. W617 is stamped in the center, with F873 stamped in the corners around the W617. The last stamp used is A800, which is stamped at the corners of X500. Apply Super Shene only in the A.M.S. initials. Apply Hi Liter to the rest of the design then use Tan Kote as a final finish.



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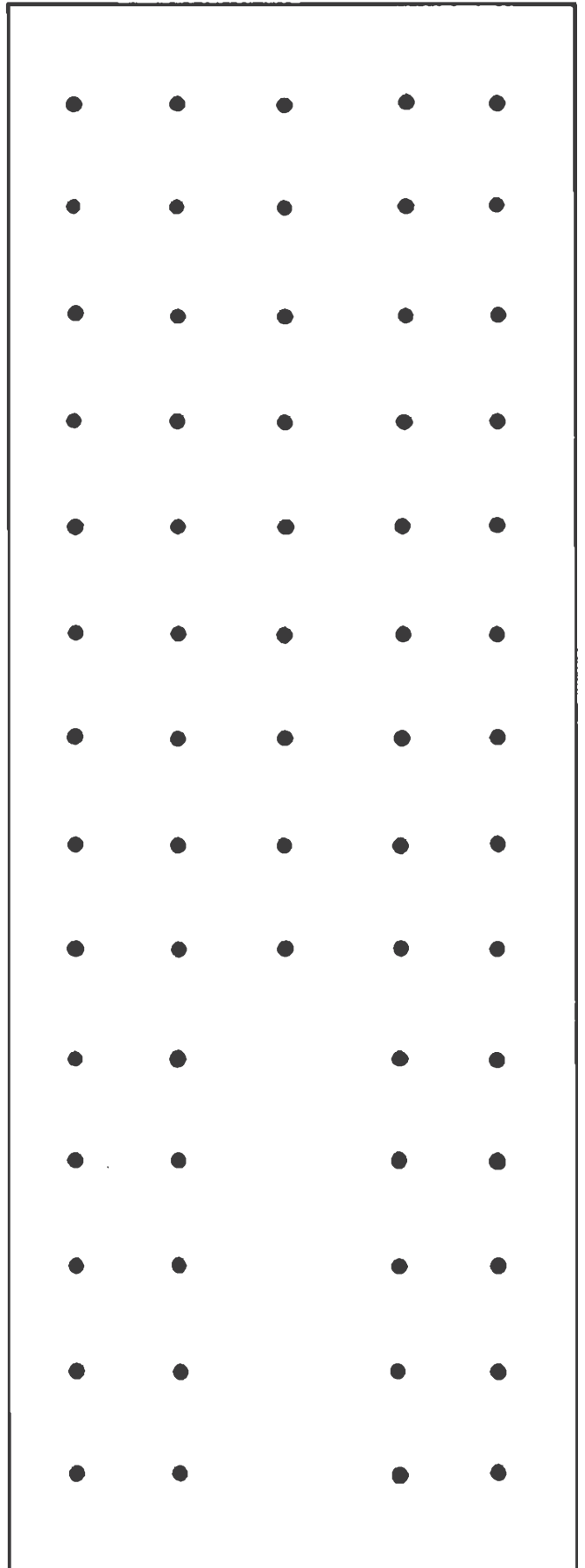
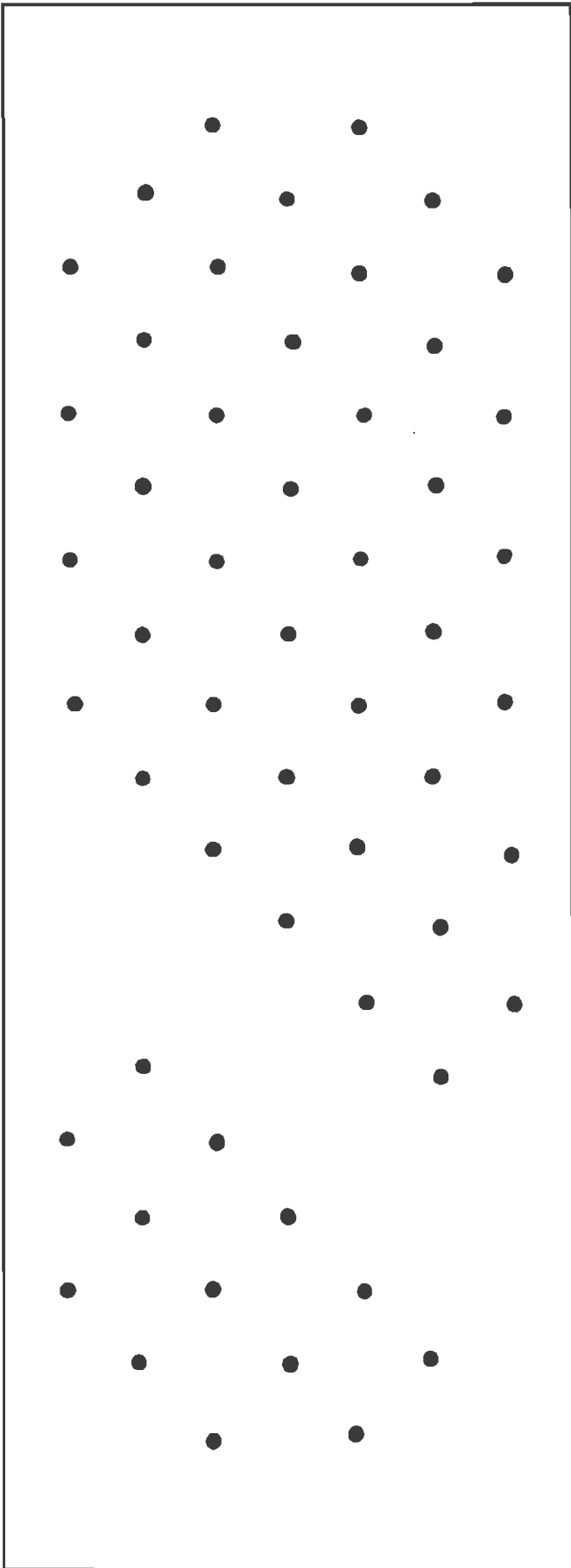


Allan Scheiderer is a auto worker from Marysville, Ohio. Allan began leathercrafting twenty three years ago and is an instructor of leathercraft. He also sells his work wholesale and retail as various leathercraft events. Allan's other interests include golf and swimming.

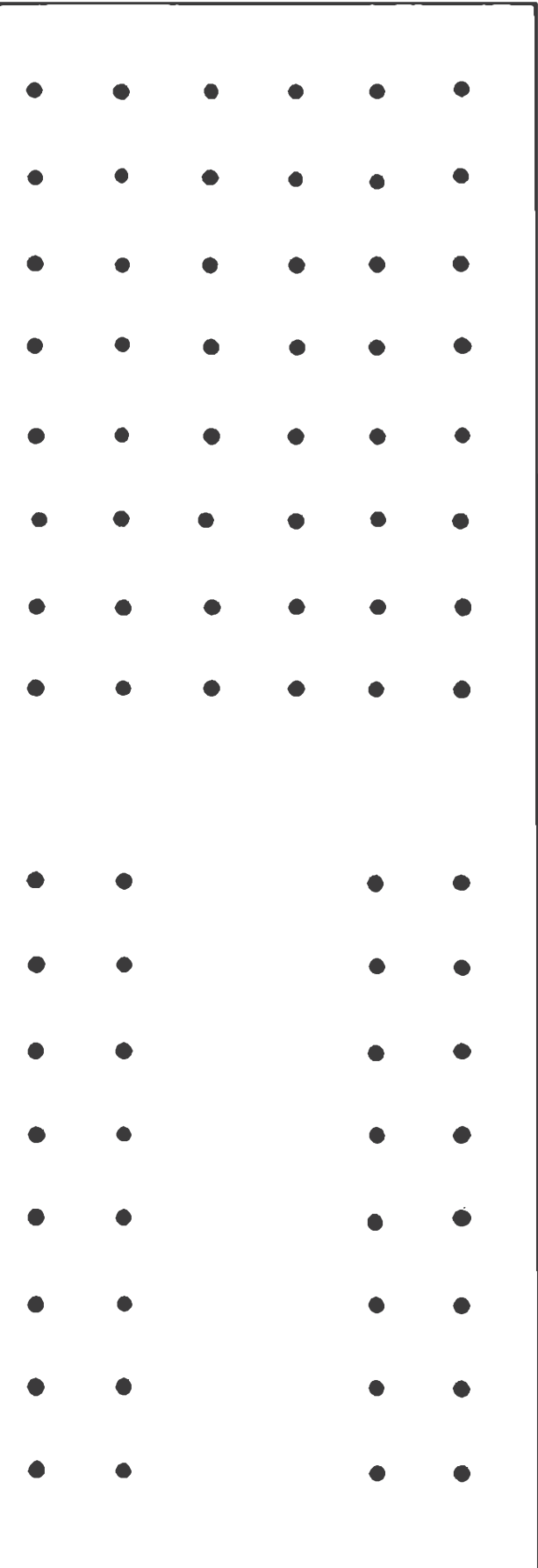
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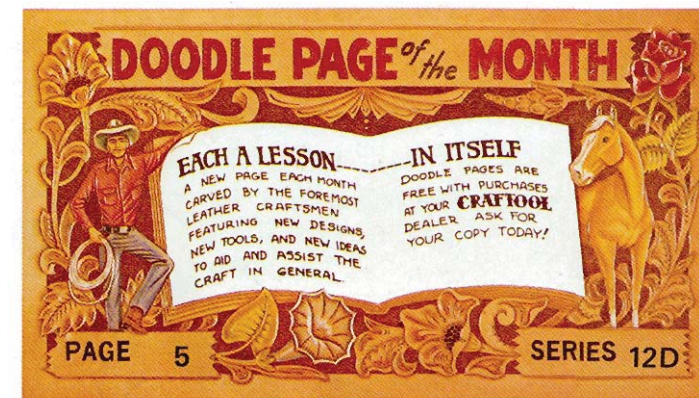
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A SIMPLE THUMB-BREAK

BY
BILL MCKAY

In my travels around the Western United States, I have run across any number of beautiful western styled holsters, and in fact have made quite a few myself. There always seems to be someone out there that just bought a priceless old .45 cal. single action Colt, and they want a fitting belt and holster rig in which to display it. I have, however, experienced a greater demand for nicely hand tooled, modern styled, holsters for people to use with their regular working handguns. The holster design you see here is for medium framed revolvers, with 4" barrels, such as the Colt Trooper, Smith and Wessons and Dan Wessons. These are some of the most common revolvers around, and are used a great deal by police officers and private citizens all around the country. With a bit of modification, this same design can be used to carry any number of semi-automatic pistols, although with this design, these guns should be carried with the hammer down or in the double-action mode.

The nice thing about this design is its simplicity. The holster is all one piece and very easy to make. You can tool any design you like on it from a basic basket stamp to a full floral design, or it can even be left plain. I have found that the combination of floral and basketweave, as shown, gives a very attractive, yet business-like air to this holster.

There are a couple tricks that you'll want to pay attention to while making your holster. First... this holster is designed to be lined*. For me, the Vogue suede works very well, but you can also use pigskin suede. Both are tough and durable, and easy to find at your local Tandy Leather store. For the main holster body I use 7 oz. Live Oak tooling leather which, when lined, is a perfect weight for making a strong, long lasting holster that will give you years of service.

*EDITOR'S NOTE: Prolonged storage of a pistol in chrome tanned (suede) leather (leather tanned with chromium salts) can cause damage to the pistols finish.



INSTALL THIS PART
OF SNAP BEFORE
GLUEING DOWN
AND STITCHING
LINING

BE SURE TO PUNCH
LARGE HOLE BEFORE
GLUEING AND STITCHING
IN LINING

V821

P215

A104

U851

C940

A104

S631

P973

ALL BEVELING
DONE WITH
A B198

C940

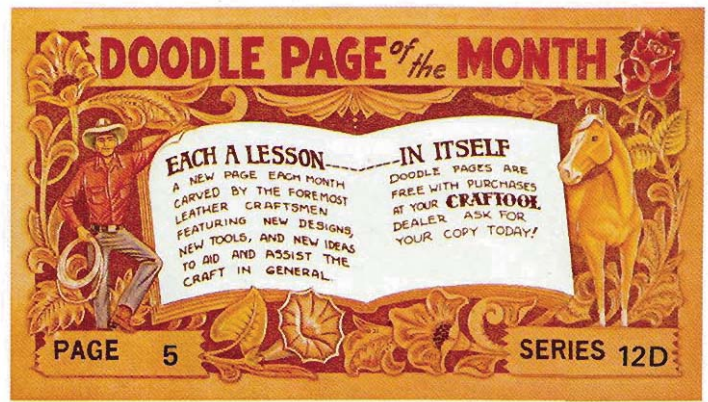
D435

NOTE:
BE SURE TO SEW
LINING TO MAIN
HOLSTER BODY
BEFORE ATTACHING
STIFFNER TO THUMB
TAB.

X511
(OPTIONAL)

ANY DE
THIS LI
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A SIMPLE THUMB-BREAK

BY
BILL MCKAY

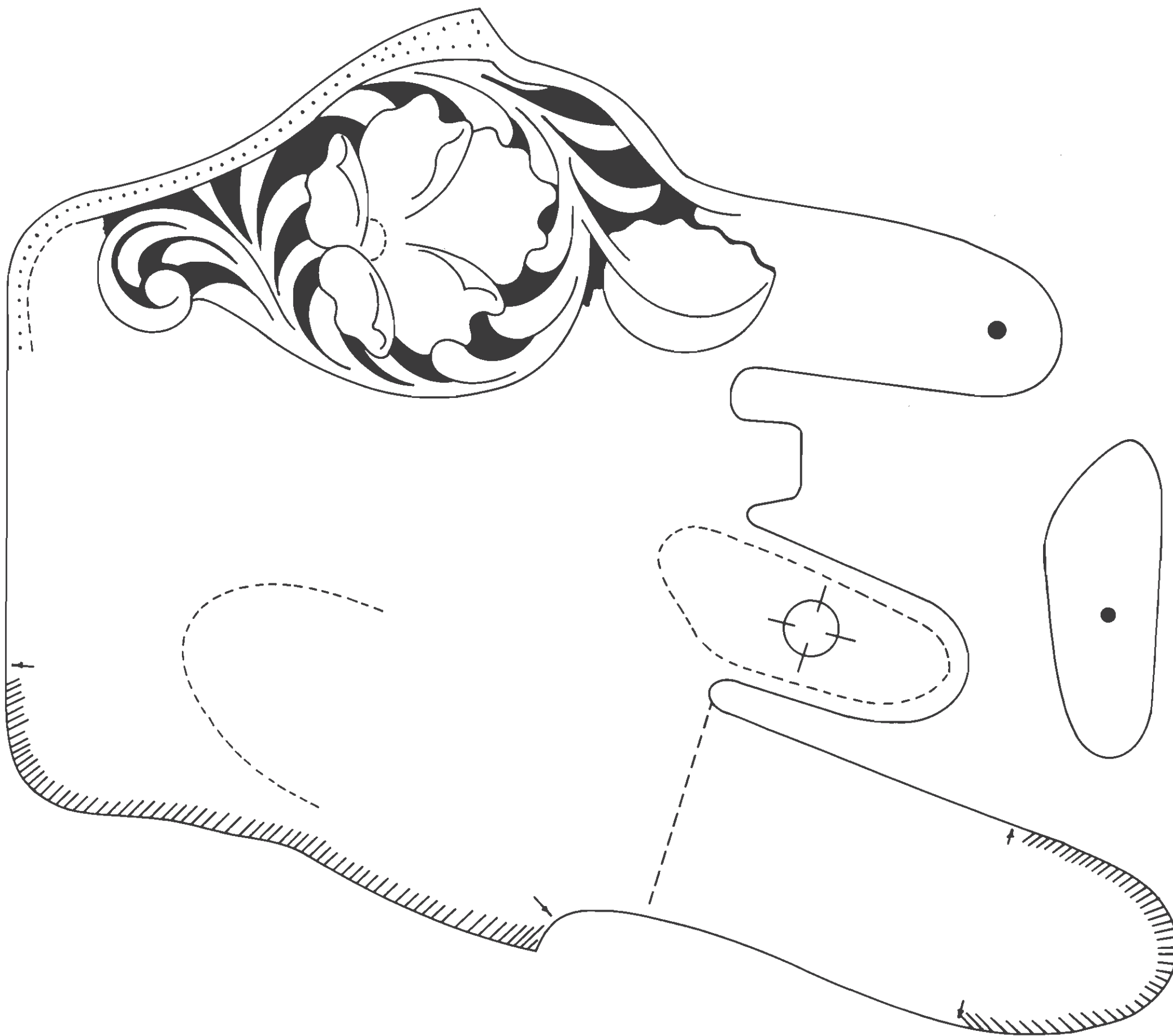
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SIGN BEYOND
NE WILL NOT
BLE!



Once you have your holster cut out, tooled and dyed, cut a 1/2" hole through the back thumb tab. At the same time, attach the male half of the Durable Dot snap to the safety flap. This should be done before you glue down the lining. DO NOT cut away the lining from the 1/2" hole on the thumb tab. I'll explain why in just a minute. Be sure the lining material is bonded to the entire surface, and not just the edge. If you are going to sew in the lining, be sure NOT to sew it in the shaded areas of the pattern where the belt flap and holster edges are to be joined.

Next... cut the thumb tab stiffener from a piece of 9-10 oz. leather. Finish the edge, dye the piece and cement it to the thumb tab. Once the stiffener is in place, stitch it to the holster. NOW turn the holster over and press the lining into the hole on the thumb tab. Punch a hole for the snap through the stiffener piece. When you set the female snap on the thumb tab, you will notice that it fits down into the large hole, making it much less likely to damage the finish on your gun. I had the finish on my brand new Dan Wesson ruined by a poorly fitted snap on a cheap holster. It was all the dealer had, at the time, to fit the gun, and it really woke me up as to just how important quality holster construction is. In fact that very incident is what got me started in leather craft!

Now fold the belt flap over and stitch it in position to the back of the holster. Be sure to finish all the edges before you complete the final steps. It's lot easier and there's less chance of a B00-B00.

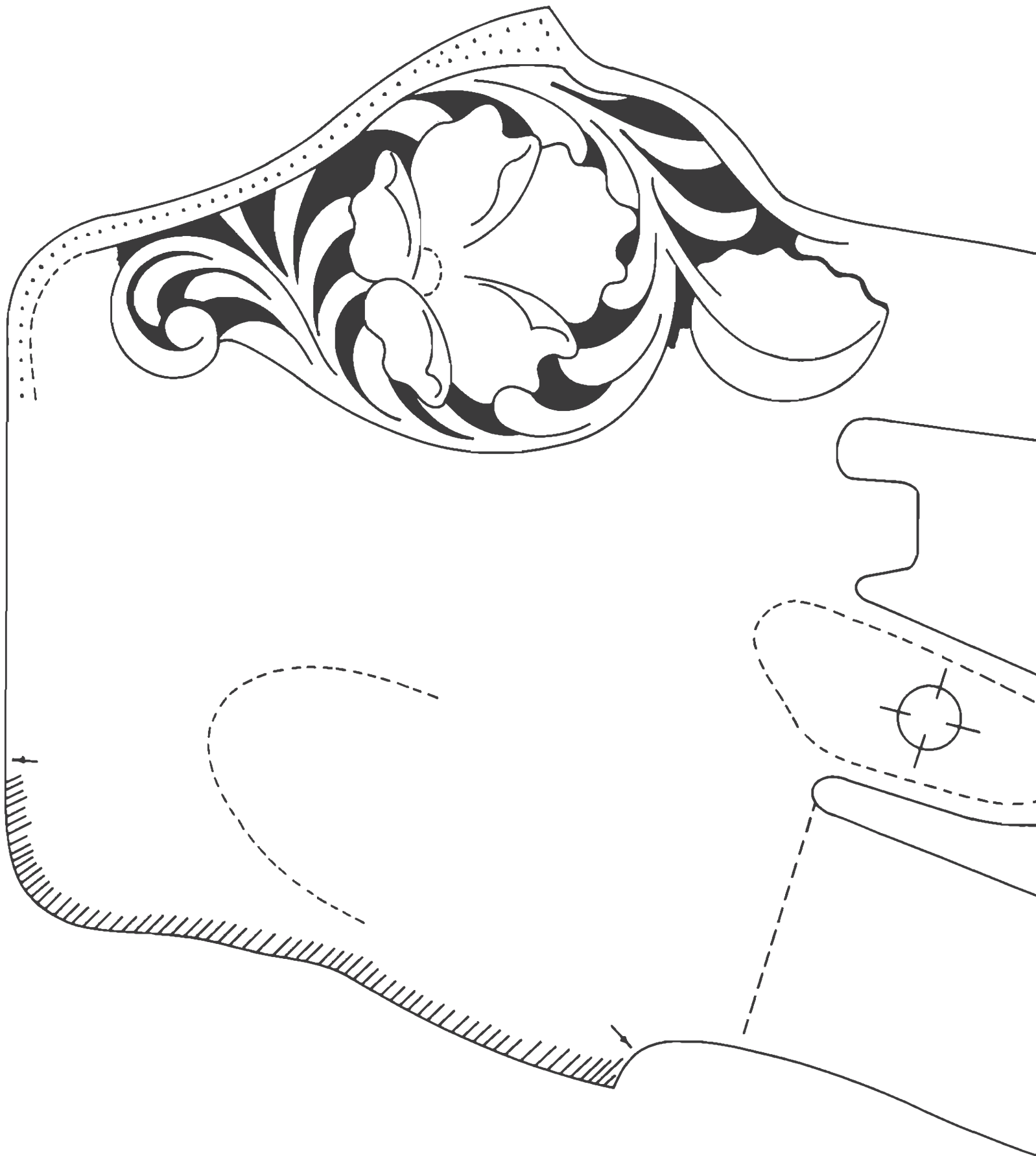
Now all you need to do is join and finish the edges of this little puppy, and you're all finished. Of course, if your friends find out that you make these masterpieces, you may find yourself up to your ears in work. Have fun, and remember to always use great care in handling your firearms. Gun safety is no accident!

ABOUT THE AUTHOR

Bill McKay is a native of Phoenix, Az. and has been doing leatherwork since 1981. With sixteen years of Graphic Artwork behind him, he is now doing custom leatherwork on a full time basis. Some of his other hobbies include model building, gunsmithing and building racing motorcycles.



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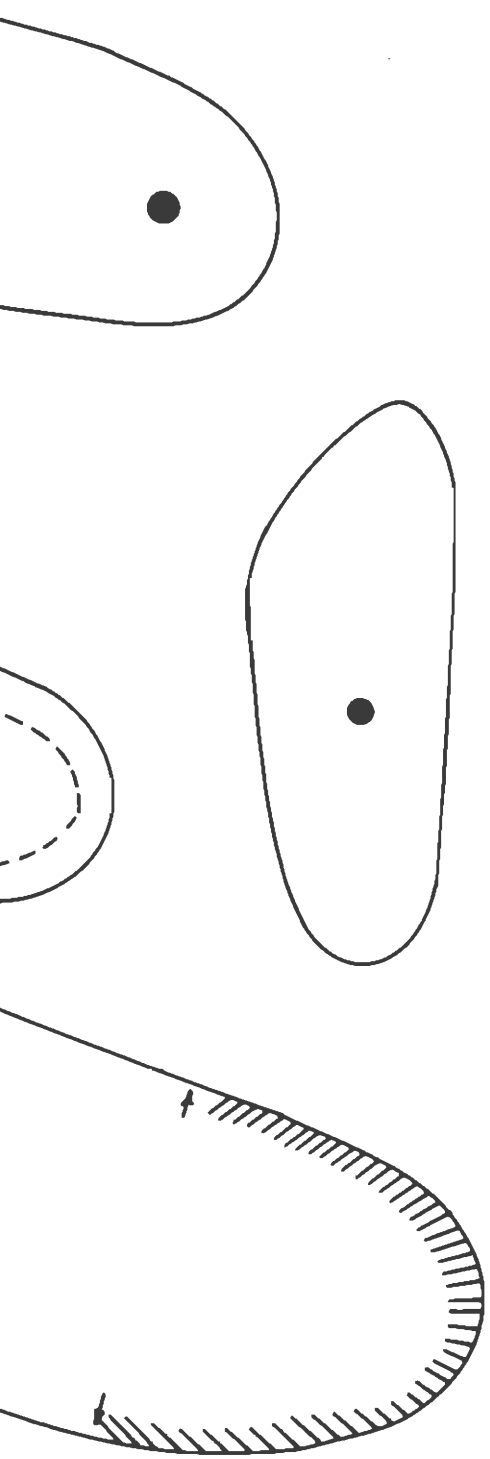


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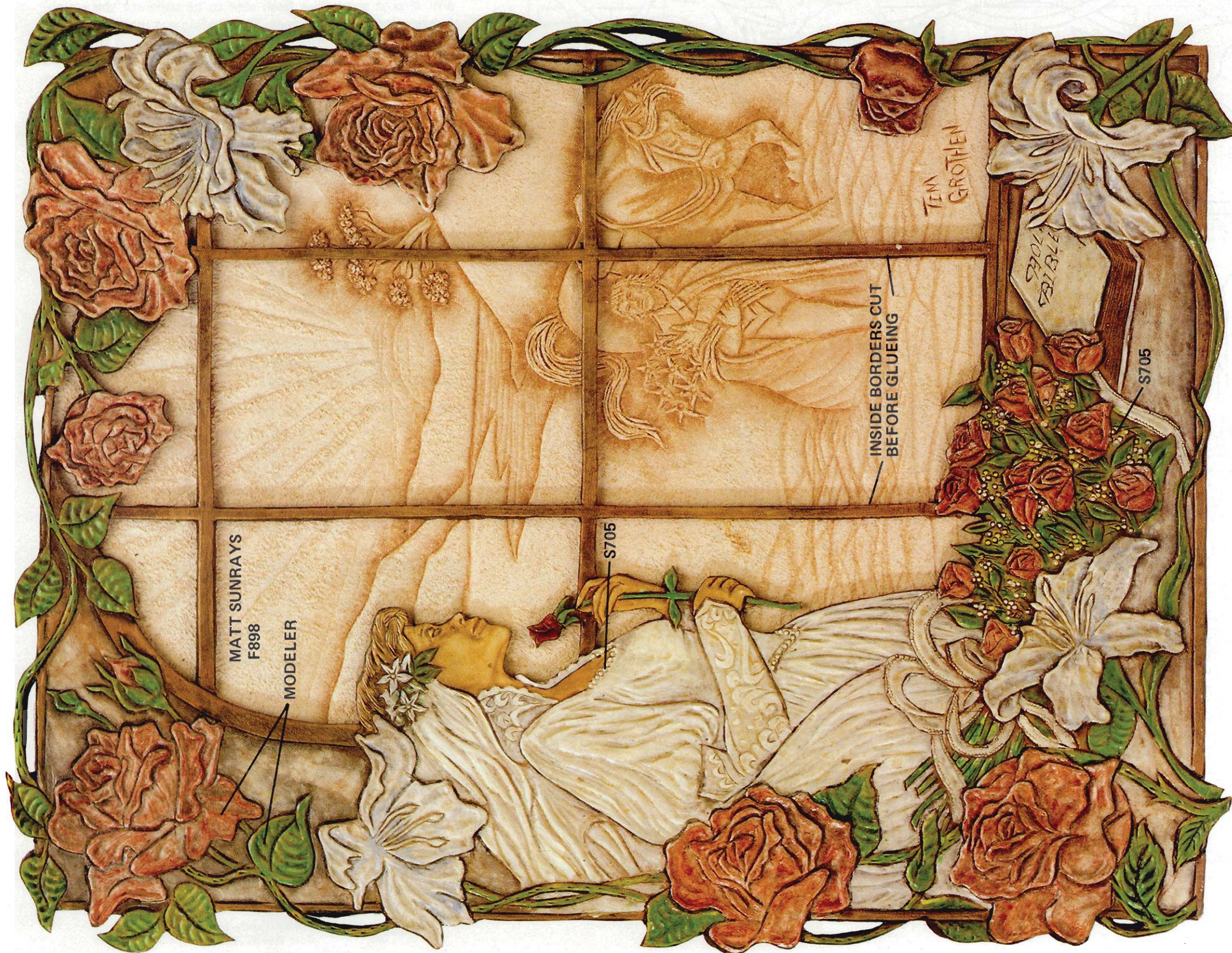
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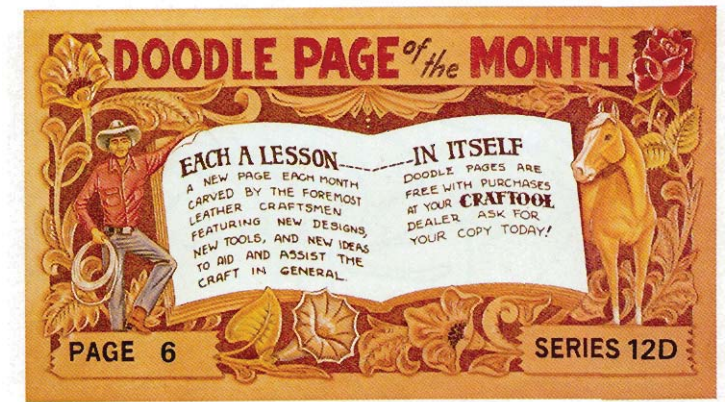
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OUTSIDE BORDERS ARE CUT AFTER LEATHERS ARE GLUED TOGETHER



THE WEDDING

BY
TIM GROTHEN

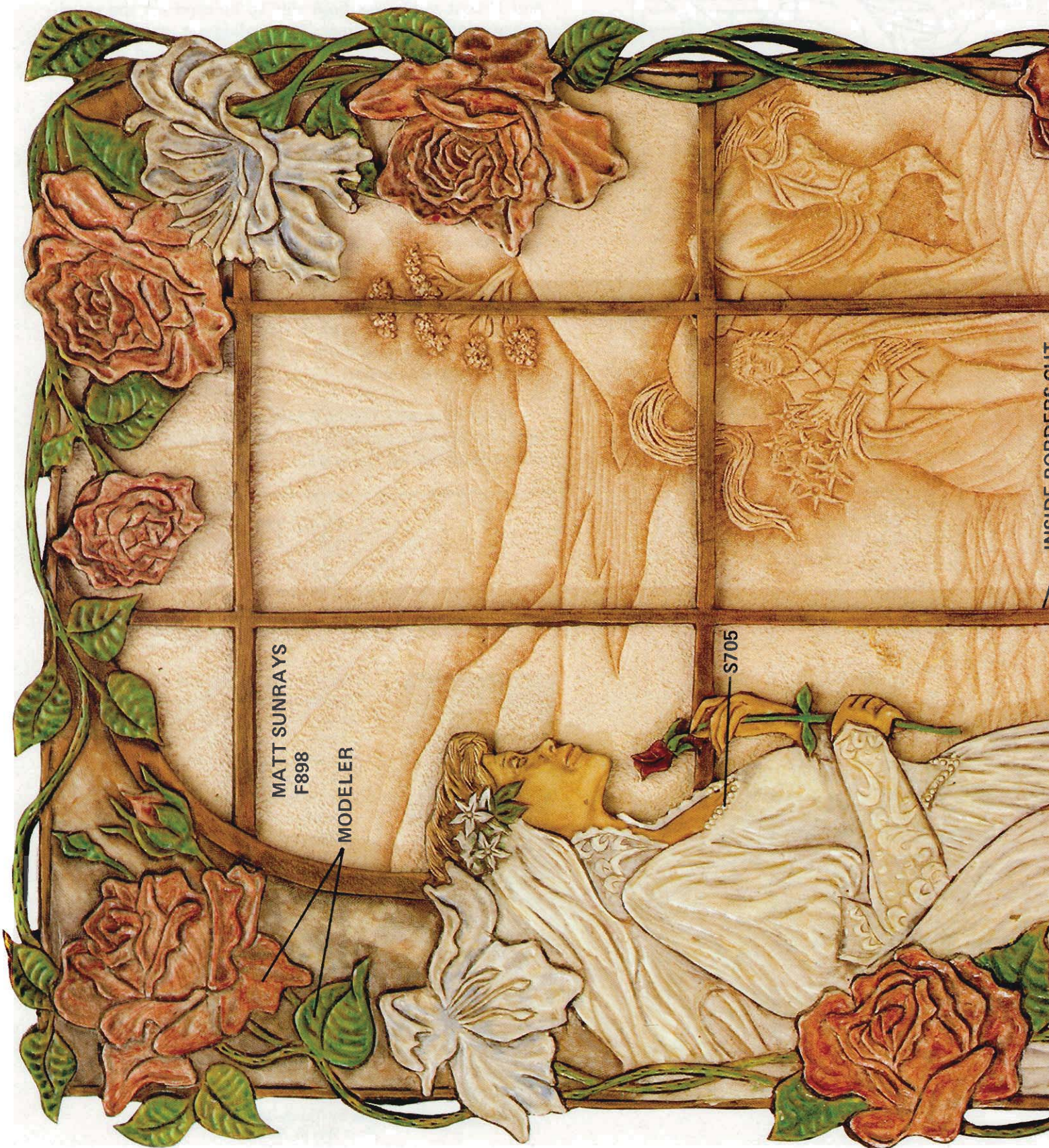
A few months ago some friends of mine asked if I would sing at their wedding. I told them I would be honored, but wondered if they really knew what they were asking. They assured me, saying they had sat ahead of me in church and had already heard me sing. That being the case, how could I turn down the invitation.

After meeting with the couple a few weeks later, we figured out some appropriate songs for this big event. Not having the music for these songs, I headed to the local Christian book store and purchased the music. That's when the idea for this doodle page hit me. This was exactly the type of scene I had been kicking around in my head but just hadn't had the time to start. Here it was all drawn out for me on the cover of the music book I was about to purchase. Then I realized I had a problem. The intent of this project would not be for my own personal use. I would in a sense be selling a pattern and instructions of someone else's work. Not good. Unless by some chance I could get permission to do so.

Armed with only the fact that the book came from Sparrow/Birdwing Music in Chatsworth, California, I set out to find a telephone number to see about my chances. My voice; shaking in anxious anticipation of how this big company might react to me with my trivial request, was soon calmed by the very polite and helpful voice to which they transferred my call. After explaining my situation and what a 'doodle page' was, I received permission to submit my entry.

I guess my point behind all this is that one should always be aware of infringing on someone's copyright and should not be frightened away from dealing with large companies to ask for permission.

TRACING PATTERNS ARE OVERLAPED FOR CONVENIENCE AND SPACE



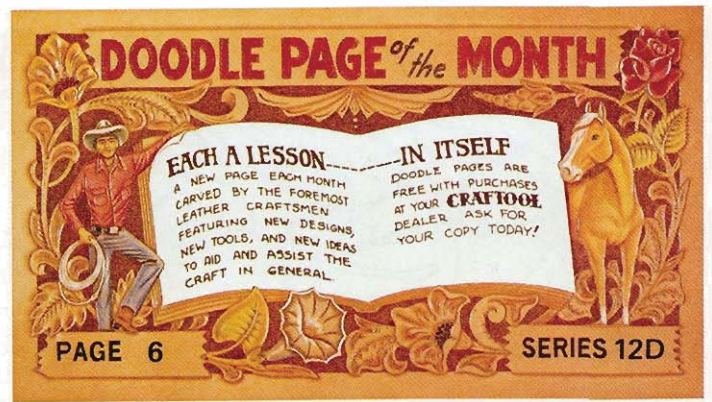
MATT SUNRAYS
F898

MODELER

S705

INSIDE BORDER CUT

OUTSIDE BORDERS ARE CUT AFTER LEATHERS ARE GLUED TOGETHER



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BY
TIM GROTHEN

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Now down to the main point of going about a project like this. It is made from two pieces of seven ounce Royal Meadow leather. I chose Royal Meadow because of the soft and almost suede-like flesh side to be used for the rough-out portion of this project. The tooling was mainly with the standard Craftool figure bevelers, modelers and of course never forget, a handful of matting tools. Don't let the roughout carving scare you either. Your tools work almost the same on the back side of the leather as on the front.

After tooling and dyeing the piece of leather with the woman and the flowers on it, cut out (filligree) the window portion with a craft-knife. Be very careful to make all cuts away from corners so as not to slip and cut into the leather to be saved. Be sure to edge coat all interior exposed edges at this time. Now position and glue the top leather to the roughout carving. After this, filligree the outside border. This is a bit more challenging than the inside cuts because you now are dealing with a double thickness of leather. Just keep your blade sharp and take your time. Now edge coat the outside border.

Cova dyes and Tandy Antique were used for the color with a coat of Super Shene applied before gluing. The rough-out portion has no finish on it.

ABOUT THE AUTHOR



Tim Grothen, 28 is a farmer in Hastings, Nebraska. He started leathercraft 9 years ago, while attending the University of Nebraska at Lincoln. Tim enjoys traveling and spending time with his family. He is a member of the Cornhuskers Leathercraft Guild. This is Tim's fourth year as a Doodle Page contest winner.

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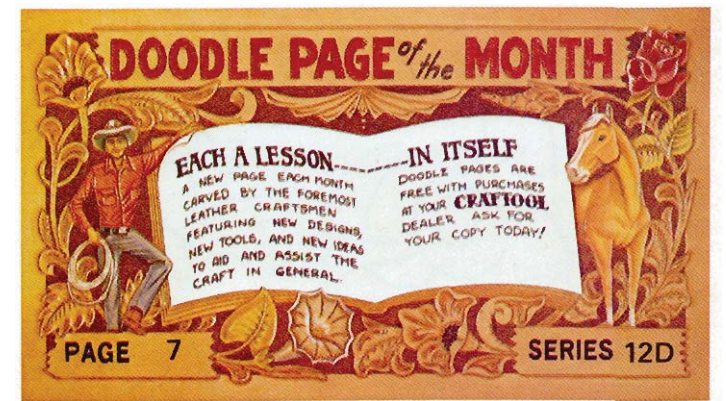


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CREATE A CUSTOM-MADE MIRROR BY BRAD MARTIN

Are you one of those leathercrafters who is always trying to create a unique kind of gift, or craft, that is different, but easy enough to do well the first time? Here's a project I've found to be valuable at gift giving time, as well as on the retail market. In four easy steps you can create a lifetime of pleasure for your customers or loved ones.

The requirements are few: 1) two rectangular (or square) pieces of 5-7 oz. carving leather (cut the same size of course). 2) One piece of mirror glass (available at most windshield glass stores). They will cut it to your specifications: make sure it is 1/2" smaller on all sides than the leather pieces.

Basic tools for tooling and sewing leather are available, of course, at your local Tandy Store (tracing film, T-square or straight edge, stamping and carving tools, thonging chisel waxed linen thread and dye or antique finish). As always, I lean more toward your creativity rather than giving step by step instructions that you can learn from basic leathercraft books. I have, however, provided four very different examples of corners that you may use as well as the tool numbers for each. Again, I stress that you be the creative process. Produce your own interpretation. Refer to my tracing for helpful hints.

HERE'S HOW; FOUR STEPS

Layout: All future carving etc. depends on the original layout and tracing. Proper layout requires care, measurements and accuracy. Obviously each corner is a reversal of the opposite corner (use tracing film and flip it to make each corner the mirror image of the others). I use a steel square and straight edge to make the corners, then tracing film after that. Remeasure from time to time to insure accuracy. **NOTE:** Be sure to leave 1/4" border around the outside to use for saddle stitching the two layers of leather together.

Tooling: You can see from the carving that I've provided four corner ideas: stamped, basket weave, simple carving and a southwest Indian motif (which needs only a swivel knife and a small square or straight edge to complete). Obviously, there are limitless ideas, create. ...show off a little!



FOR AN INTERESTING BORDER LOOK
TRY A BALL POINT MODELER AND A STRAIGHT
EDGE

STAMPED BORDER IS ALWAYS NICE!

— CREATE —
A
CUSTOM
MADE

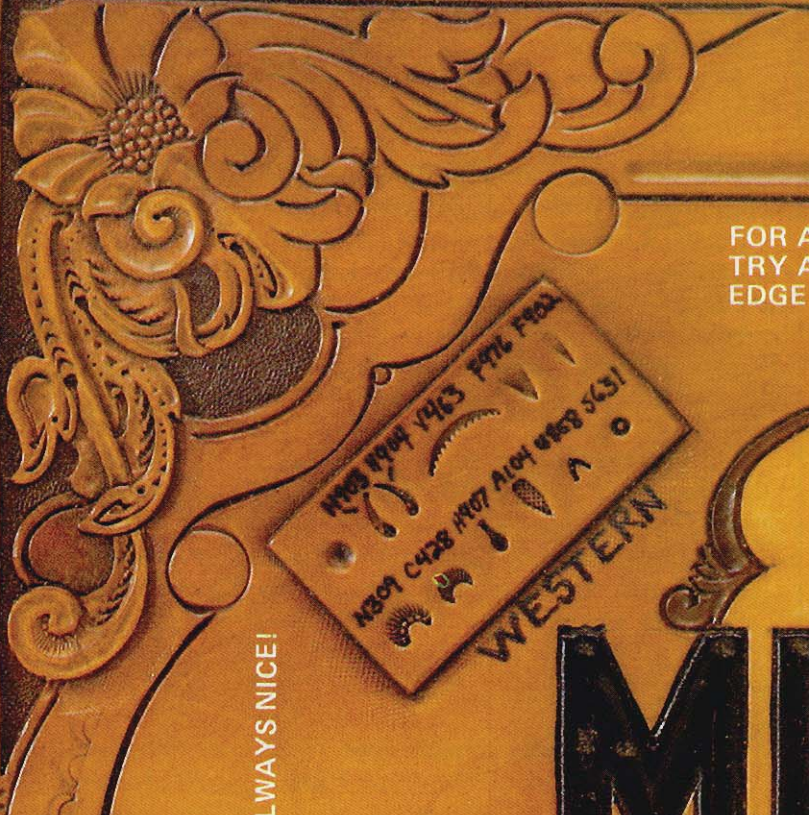
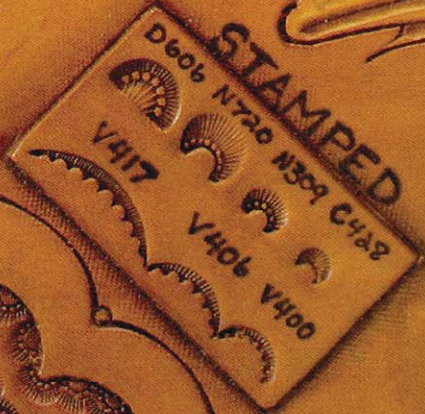
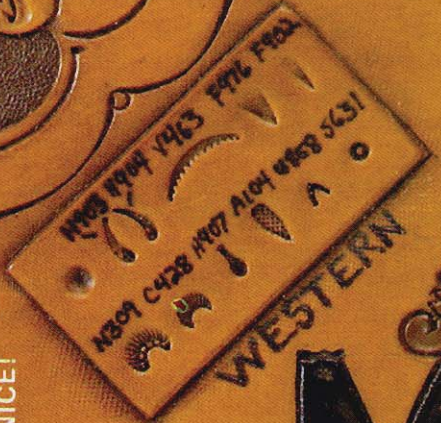
MIRROR

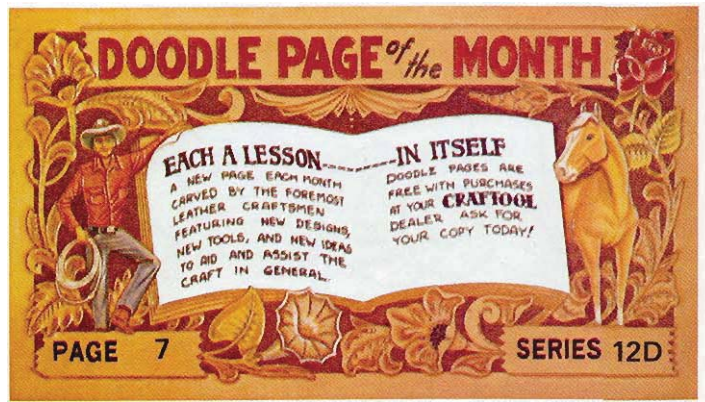
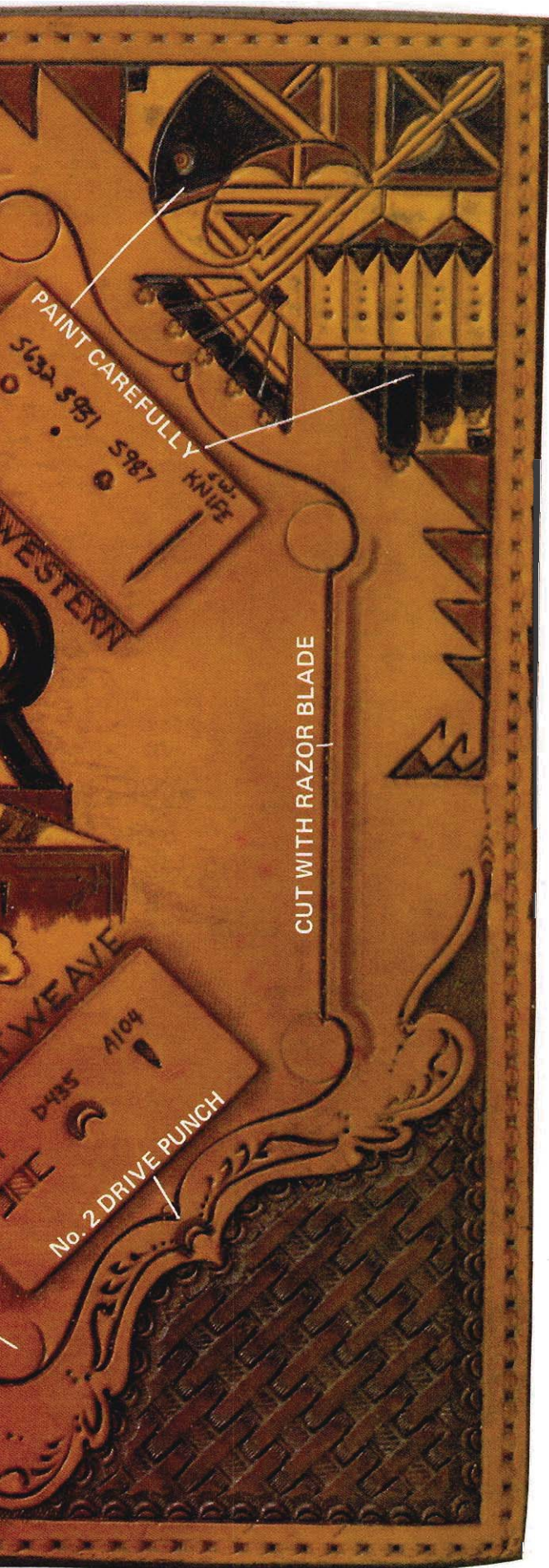
THAT'S FUN & FUNCTIONAL!

THE SIDES CAN BE LENGTHENED
FOR A TALLER MIRROR

1/2" DRIVE
PUNCH

STAMP THIS BORDER, TOO!





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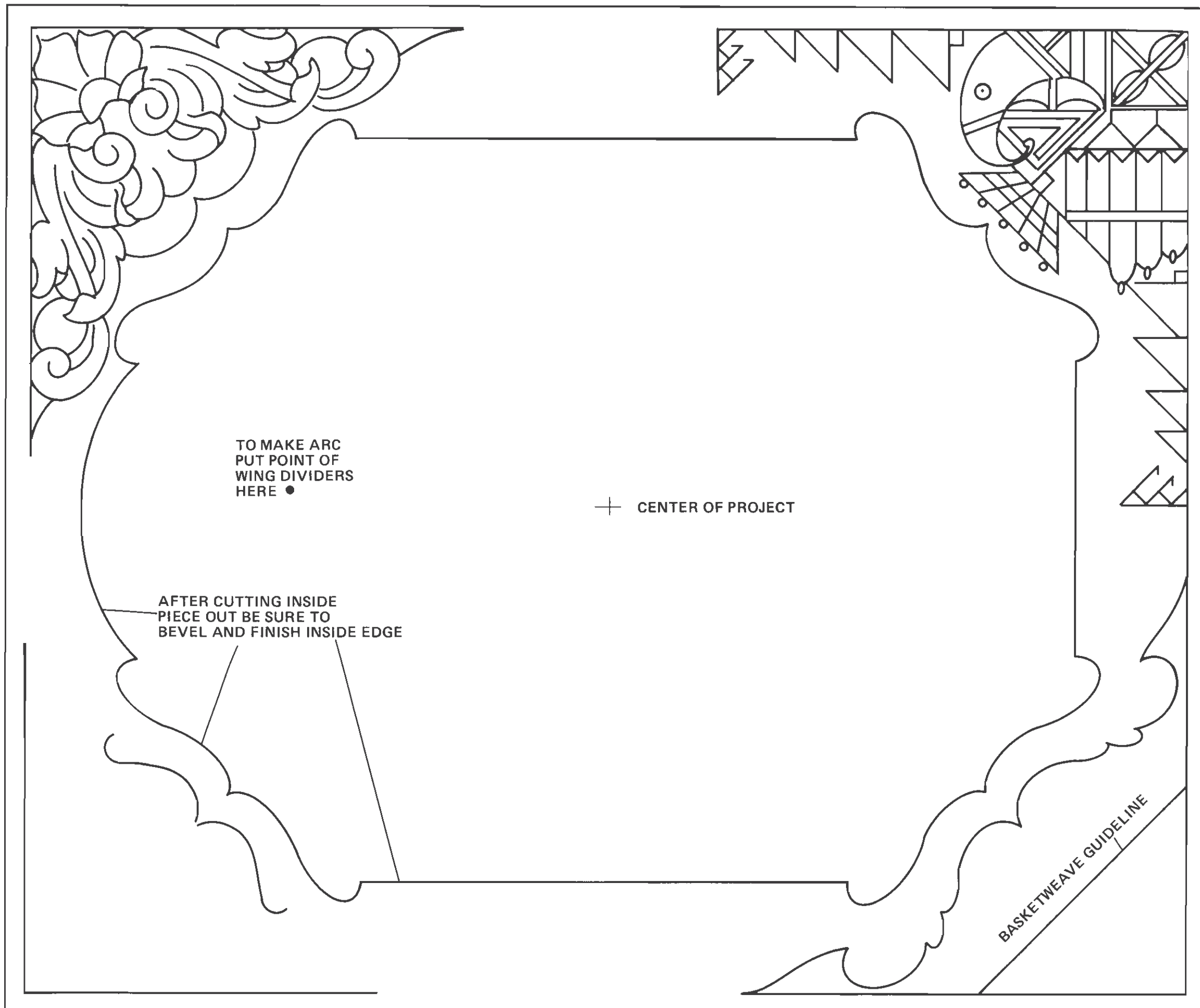
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Hint: Tape the back of the project (flesh side) with masking tape, throughly, to prevent misshaping leather during the tooling process. There are as many dyeing combinations as tooling combinations. Just remember to finish all tooling and dyeing before moving to next step.

Cutting out center: After tooling and dyeing to your specifications, the center must be cut out for the mirror. Only the top layer of leather is cut. Leave the bottom piece intact. I use all sizes of drive punches to facilitate accurate corners and tight turns, but I cut all straight, or gently curved lines, with a single edge razor blade. Use a no. 2 edge beveler to bevel inside edge of border and finish with edge dressing and or wax burnishing for the professional look. Now peel off the tape from the back of your carving.

Place two layers of leather together. Be sure they still match (trim or sand down if necessary). Mark and punch matching number of holes, 1/4" from edge with a 1/8" or 3/32" thonging chisel. If you're careful, you can glue edges and sandwich glass between two layers before you begin to saddle stitch. I usually sew three sides and then insert mirror before stitching fourth side.

Finish and wax outside edge, (sand gently to make uniform edge first) and there you have it, a one of a kind gift for that one of a kind person. Hint: You can also use this idea as a custom picture frame (without mirror) or as a border to dress up other carving projects. With a little planning you can make any size mirror frame with any design imaginable. The sky's the limit. Oh yes, here's the best part. Whenever anyone looks at your custom designed mirror, they'll always see their favorite subject, themselves looking back!

GOOD LUCK!

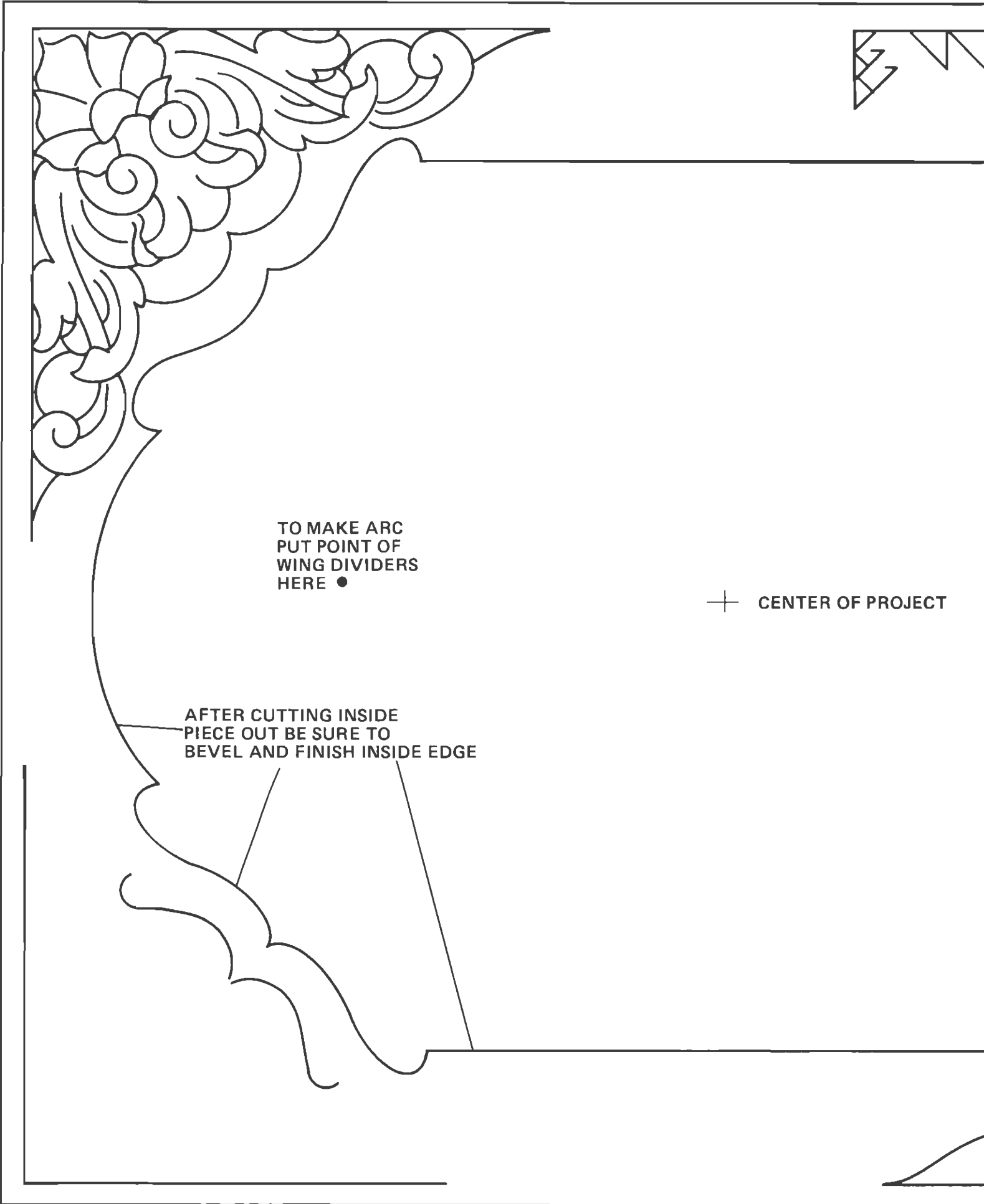


ABOUT THE AUTHOR

Brad Martin, Greensboro, N. C., began drawing at an early age through the influence of his father. Brad started working in leather at 18 as a YMCA camp counselor. This makes Brad's third time to win in the Tandy doodle page competition. Brad is also working on some leather pictures for a possible art show in the Southwest. Brad also was a winner in the "Make It With Leather" International Carved Leather Picture Contest in 1981, '82 and '83. Martin's other interests include weight training and bicycling.



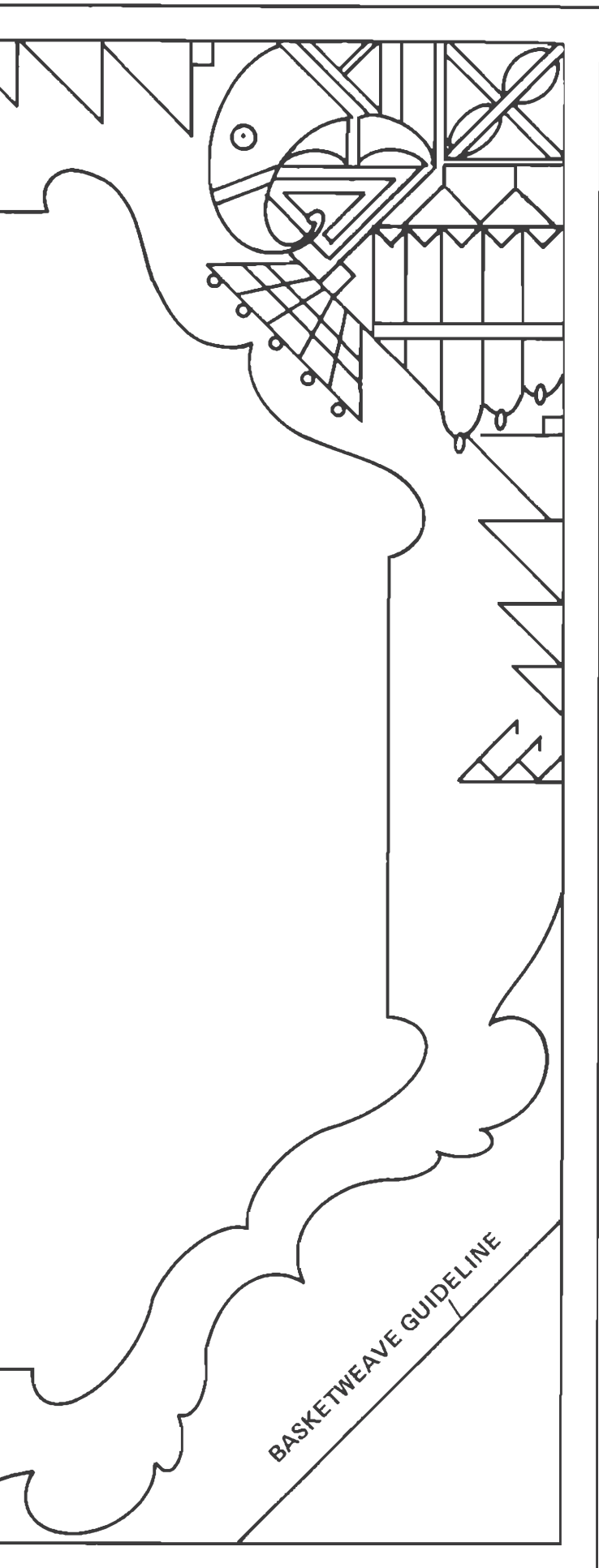
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TO MAKE ARC
PUT POINT OF
WING DIVIDERS
HERE ●

+ CENTER OF PROJECT

AFTER CUTTING INSIDE
PIECE OUT BE SURE TO
BEVEL AND FINISH INSIDE EDGE



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DOODLE PAGE of the MONTH

EACH A LESSON
A NEW PAGE EACH MONTH
CARVED BY THE FOREMOST
LEATHER CRAFTSMEN
FEATURING NEW DESIGNS,
NEW TOOLS, AND NEW IDEAS
TO AID AND ASSIST THE
CRAFT IN GENERAL.

IN ITSELF
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AT YOUR **CRAFTOOL**
DEALER. ASK FOR
YOUR COPY TODAY!

PAGE 8

SERIES 12D

THE ANGEL FISH

BY
JOHN W. McCOY

This pattern is very bright and will fit an area 8" X 8", but with a background added, you can put this on a larger project and it will help bring out the colors. This pattern will fit on clutch purses and small handbags. The fish are Angel fish of the salt water group. They grow to be about 15 to 20 pounds in weight. Their main habitat is in the Gulf of Mexico.

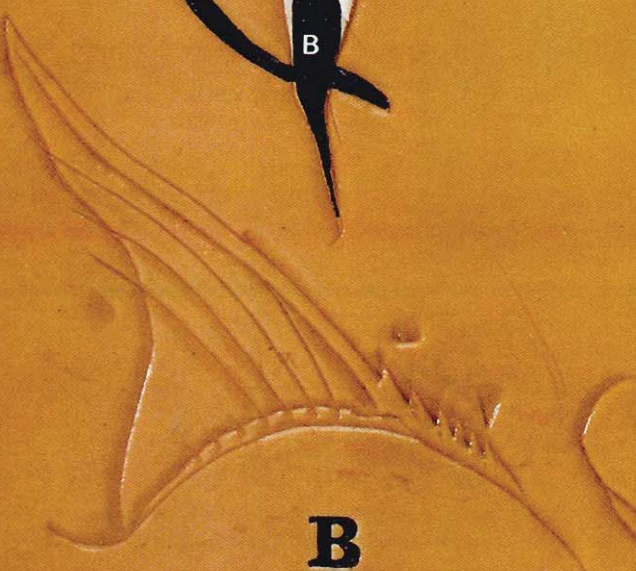
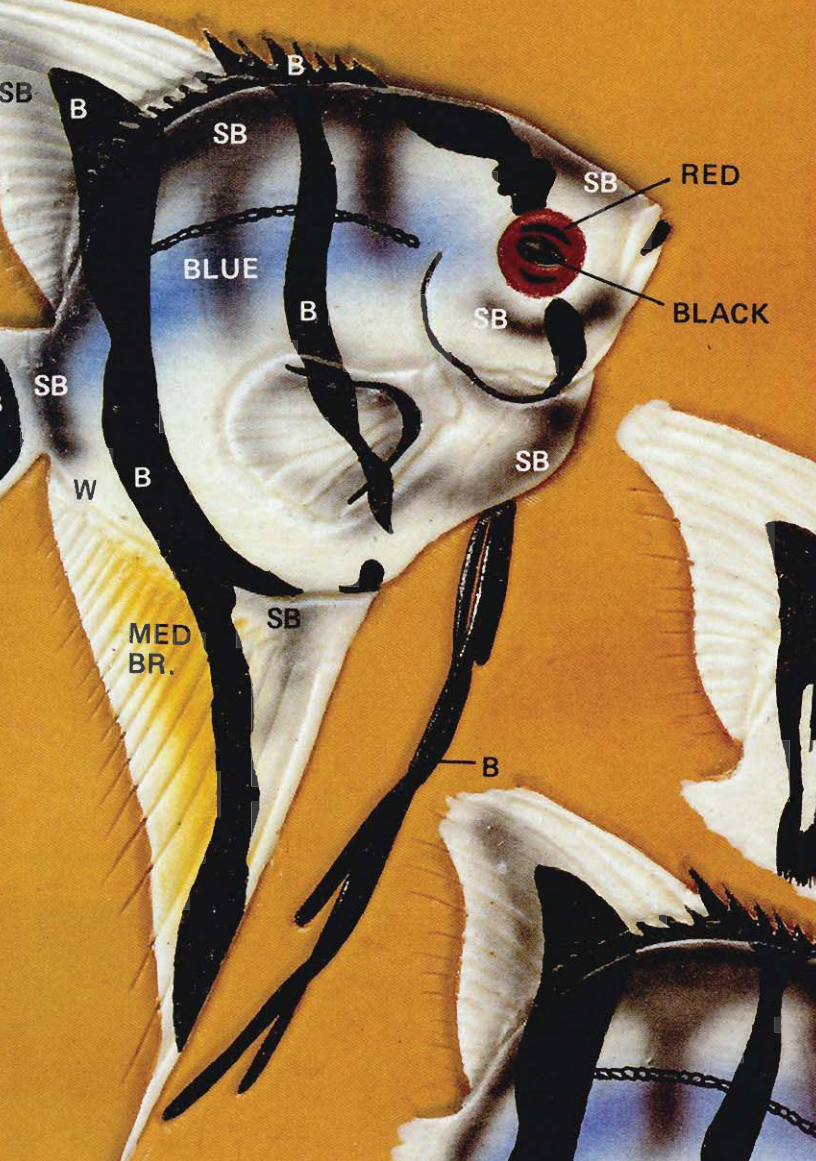
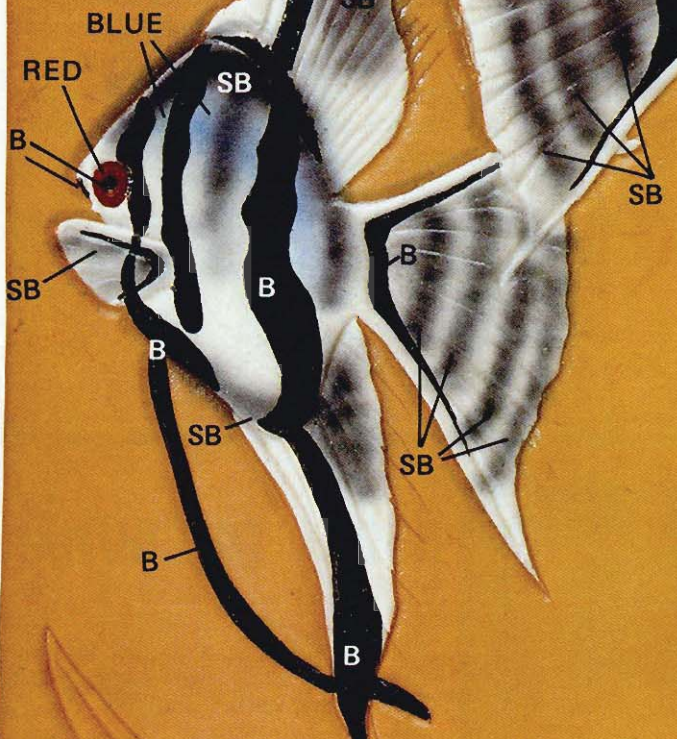
This pattern is not as hard to accomplish as it looks. It takes a total of four stamping tools; a modeling tool, swivel knife, mallet, spray gun, and calligraphy pen.

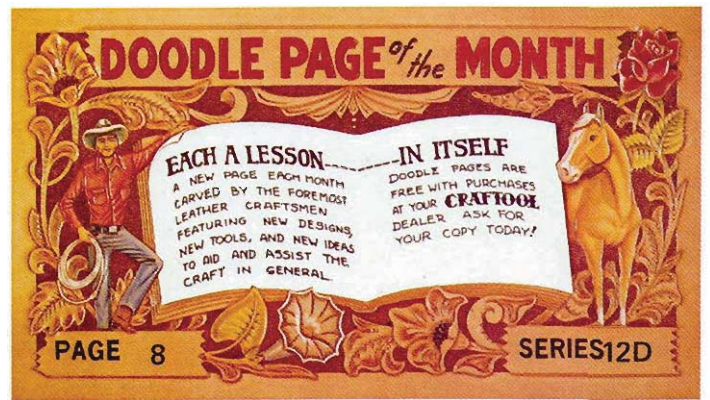
To start, look at point "A". This shows the swivel knife cuts. None of the cuts are difficult, and even a beginner should have no problem mastering this. The tooling at "B" shows the upper fins of the fish. The lower fins are done the same way. Once you have beveled the whole fish with a B701 beveler, cut wavy lines longways with a swivel knife. Start at the body, pulling the knife towards you. Cut until the knife falls off the outer bevel line, then lift up, making sharp points. Starting at the body, place modeling tool on swivel knife cut. Using some pressure, pull toward the outside, making a wavy look to the fins. Now use the F976 to sharpen the points of the upper fins, as shown on point 'B'.

The eyes are first dyed with Fiebings Red Dye. Try to stay in the circle shown at point 'C'. The small fish, at 'D', shows the eyes being stamped with an S631 Seeder and also tooling of the side fins. The inside beveling is done with a B203 smooth Beveler. 'E' shows the same thing. Use the B701 beveler to do the outside of the fins.

The next step is the coloring. You might want to put the coloring pattern drawing on top of your leather project. Use the modeling spoon to put a light imprint of the coloring lines on your project, as a guide. Once that is done, paint the fish white with acrylic dye. Put three thin coats on to give the fish a smooth look, (see 'F' and 'G'). Next start adding the black.







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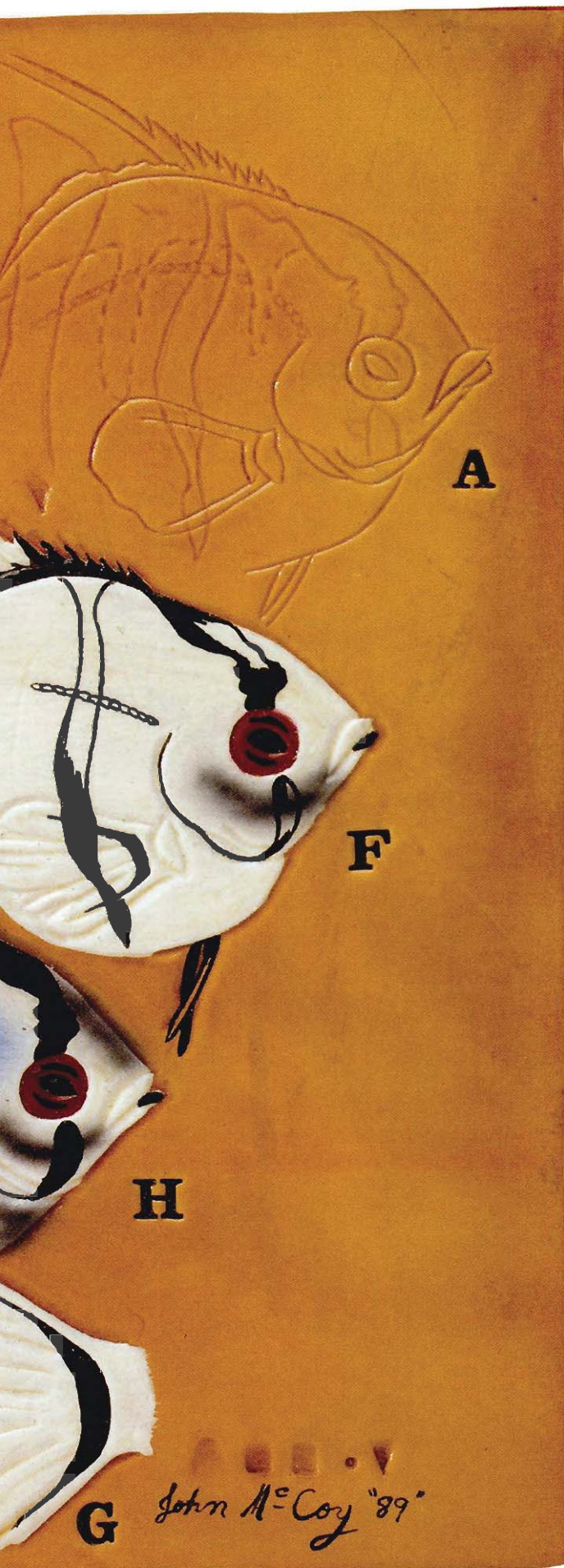
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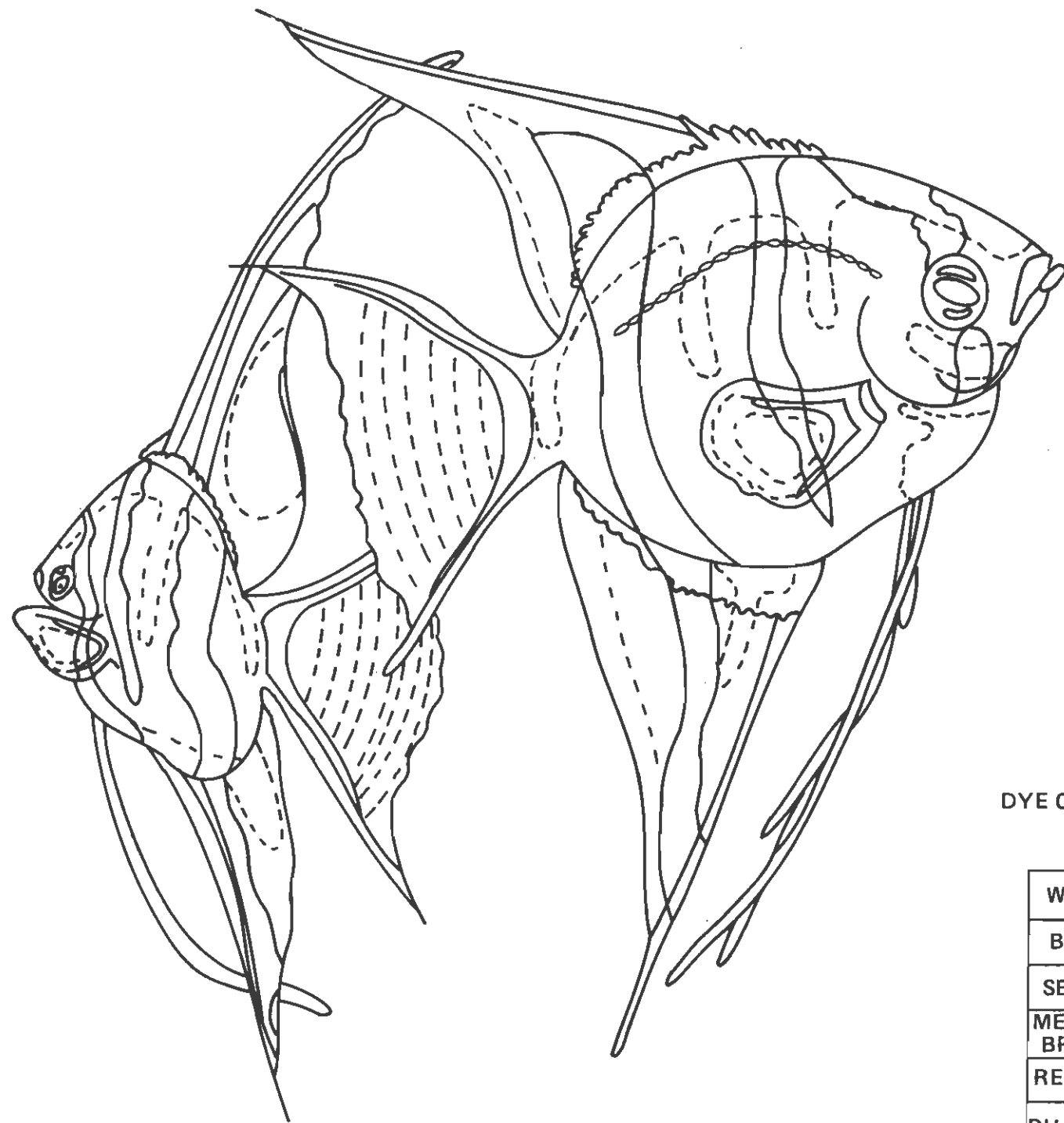
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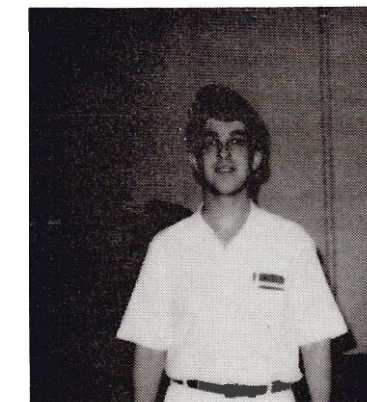
DYE COLOR ABBRIVIATION CHART
FOR COVER PICTURE

W	WHITE ACRYLIC
B	BLACK INK
SB	SPRAY LIGHT BLACK
MED BR.	SPRAY MEDIUM BROWN
RED	RED FIEBING'S DYE
BLUE	SPRAY LIGHT BLUE

The black was applied with a Calligraphy pen No. 512, extra fine. I used black water proof ink, but you can use black acrylic. Even a black medium point pen or permanent marker will do the job. The calligraphy pen works best because of its accuracy on fine lines. Even the letters 'A-1' were done with a calligraphy pen. You can even do free hand with this pen on leather. As you can see at 'F', it will make the beginner look professional.

Once the black is completed, start coloring with an air brush. You do not need a fine point air brush for this project. As you can see from the big fish, the bottom fin has a yellow/brown look to it. This is medium brown Fiebing's dye. Once the fish is dyed, spray several light mists of Super Shene over the colors. (NOTE: Do not apply a heavy coat, as it will make the dye run. Use a piece of cardboard, or paper, to keep your spraying from getting on the rest of the project). If you are going to use Fiebing's Antique Finish, Hi-Liter, or Leather Glow, make sure the Super Shene does not hit the natural leather. If it does it will stop the antique from penetrating the leather.

That is all there is to this leathercraft project. A beautiful job, done with ease.



ABOUT THE AUTHOR

John W. McCoy comes from Tenn. Colony, Texas and is an Inventory Clerk. John is 24 years of age and has been doing leather craft for the past two and a half years.

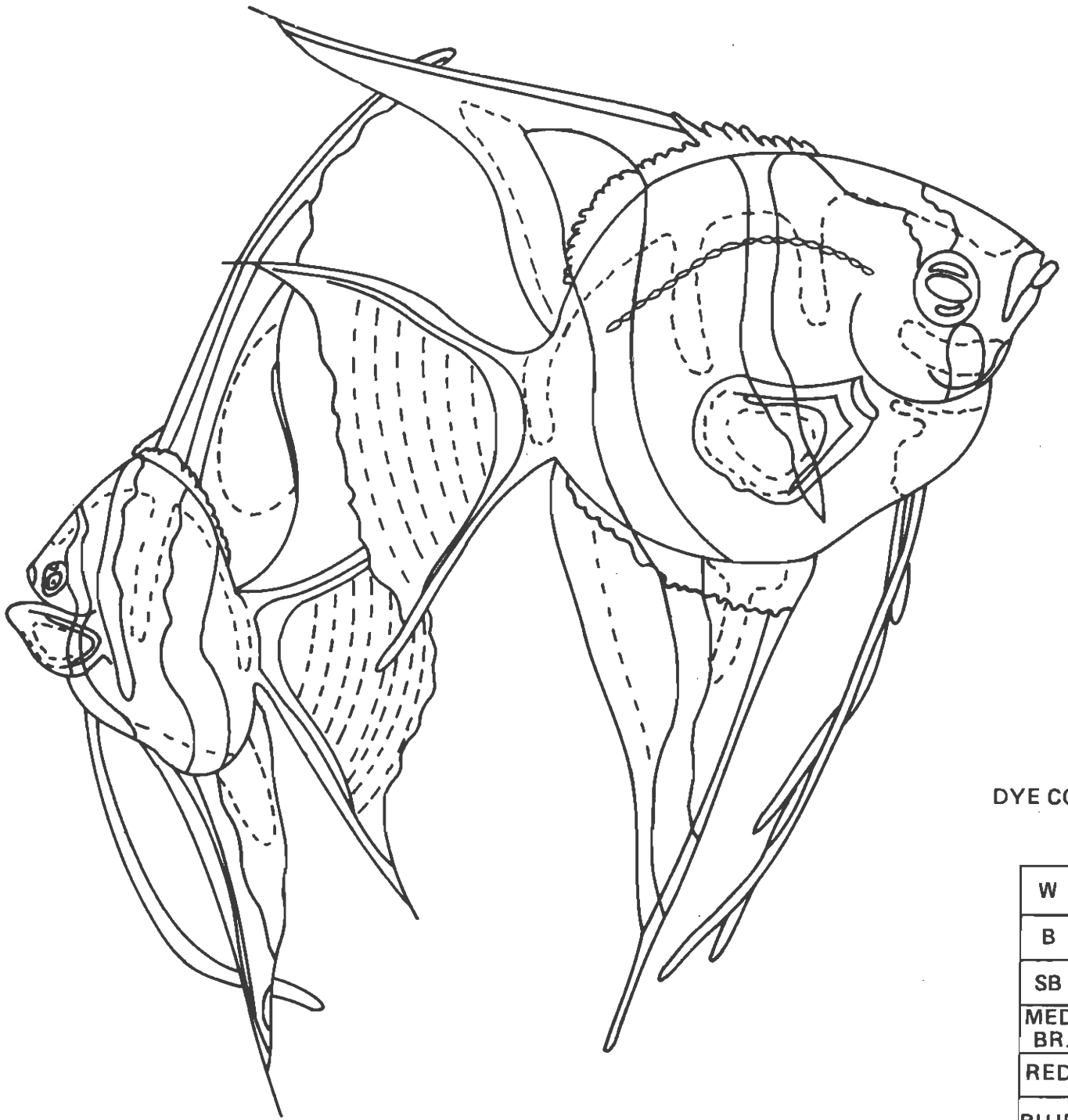


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DYE COL
FO

W	W
B	B
SB	S
MED BR.	S
RED	R
BLUES	S

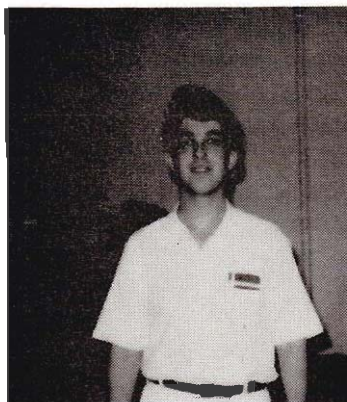
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OR ABBRIVIATION CHART
OR COVER PICTURE

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BLACK INK
SPRAY LIGHT BLACK
SPRAY MEDIUM BROWN
RED FIEBING'S DYE
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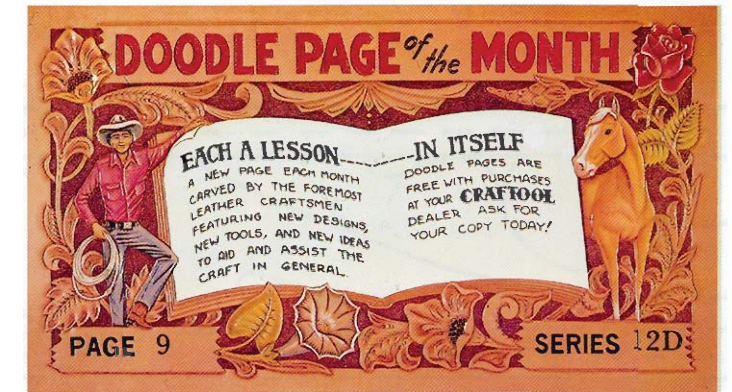


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THE RUNNING LEAF Free Hand Belt Pattern

by
Larry "Cotton" Mills

The running leaf belt pattern is fairly simple, and consists of basic tooling techniques. This particular pattern is designed for a 1 1/2" belt, with a sew line, and inverted border that encloses the tooling pattern.

In step one, I have inserted "NAME" to show you how I start my running leaf. Note that I have put the decorative cuts on one side, since neither of the other steps have the place for a name. Step two shows you how the flow lines are spaced so the leaves will alternate their positions, as shown in step three. (Right side up, then upside down.) In steps one and three, I have pear shaded some of the pattern to show you how. (P209)

For step three, I take my C366 camouflage tool and stamp it on the inside of the flowing stem. My next step is to bevel the entire pattern using B199, B204, and B893. The next tool used is the V708 veiner, which I used as a stop and also for one side of the leaf. I used a C429 camouflage tool on the other side of the leaf. Next, I used the U858 mulefoot. For background I used the A888.

After I have tooled the pattern, I use the B199 beveler to invert the border. After I bevel the border, I wet my leather and put the decorative cuts in the patterns, as shown in steps four and five.

I have used two simple techniques of dying. The outside border of the belt is dyed black with a wool dauber. The background is dyed with a brush.



STEP 1



STEP 2



P209

C366

V708

C429 VU858

STEP 3

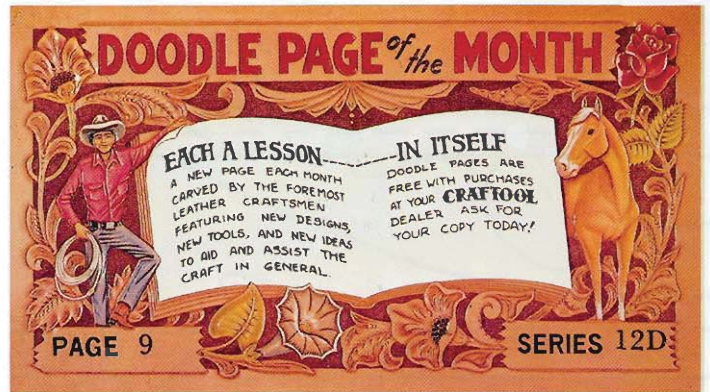
B199



STEP 4



STEP 5



THE RUNNING LEAF Free Hand Belt Pattern

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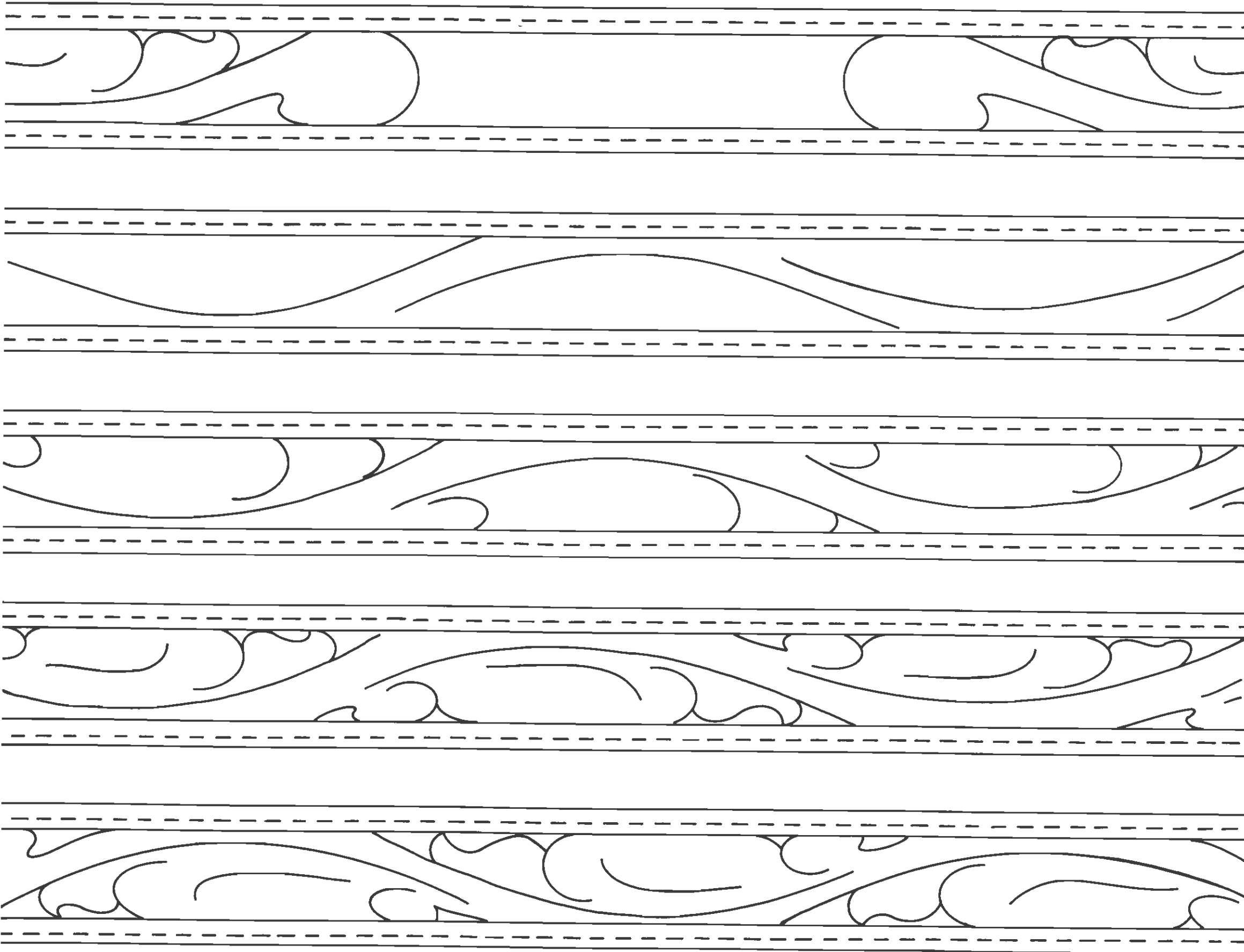
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For step four I used an airbrush. I mist the pear shades with chocolate dye and also outline the pattern. Next I use British Tan to highlight the pattern and leaves. You can add a slight mist of yellow on top of the British Tan, then use a mist of green over the two colors. This gives the leaves an olive color.

Dying step five is easier. You dye the border and background the same as step four, then simply mist Chocolate dye in your pear shades, then antique. I use Tan Kote to seal the dye, and then use Saddle Lac as a final finish.

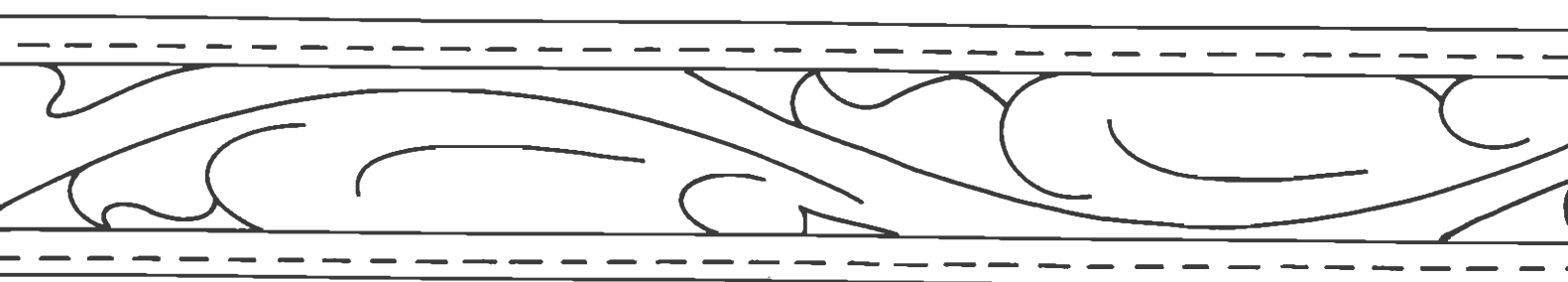
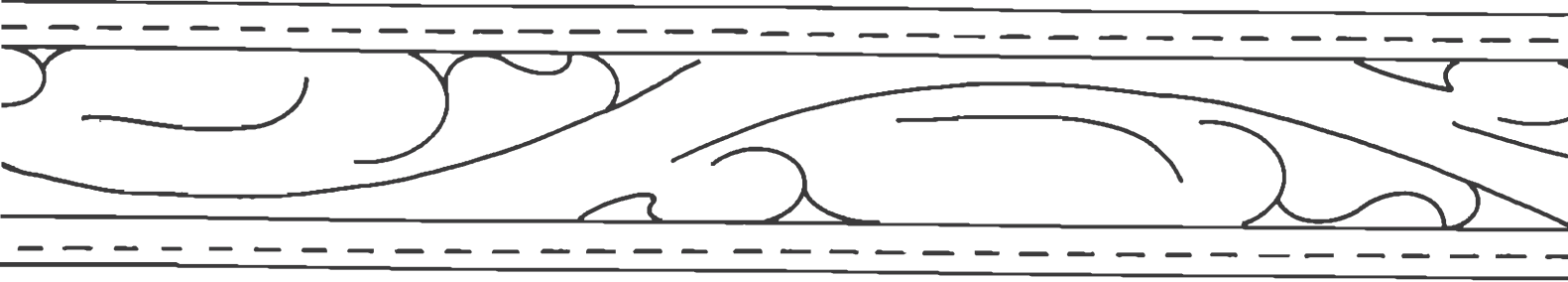
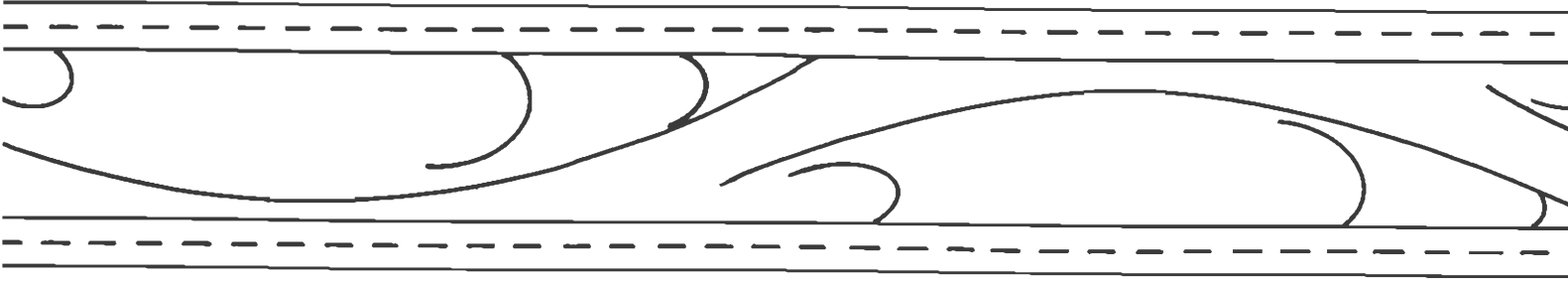
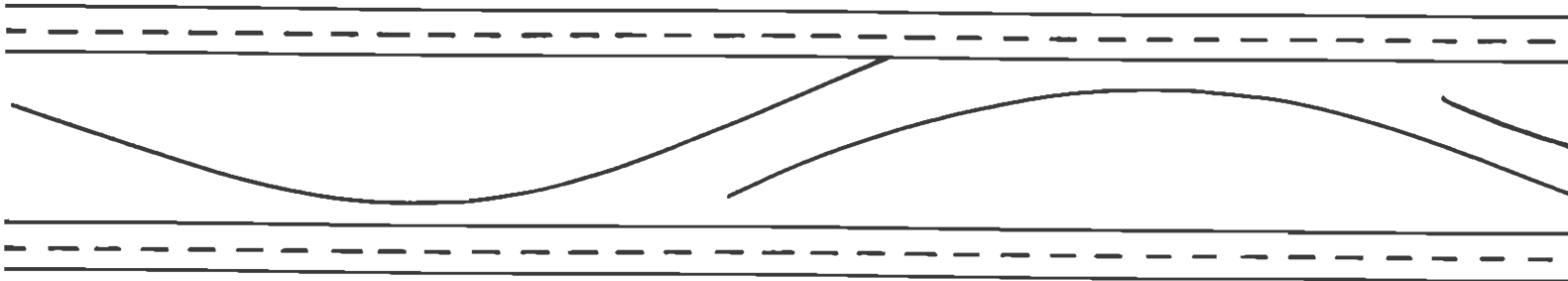
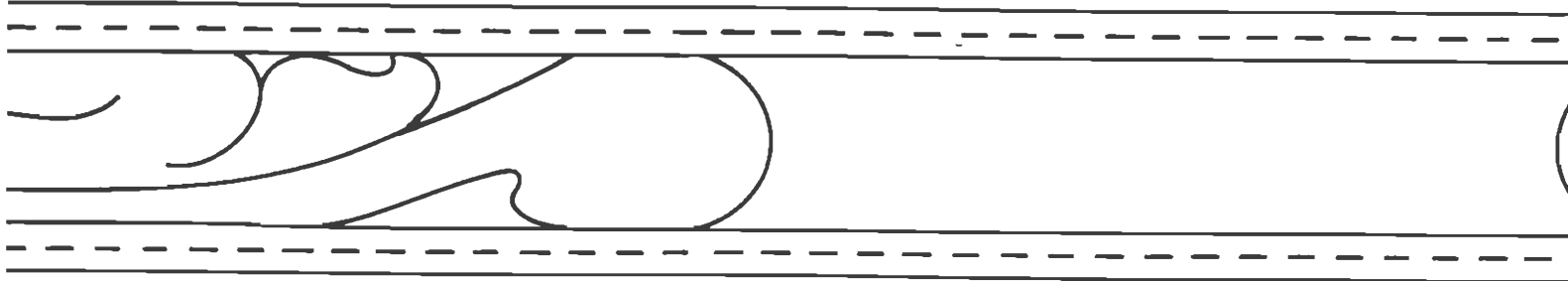
ABOUT THE AUTHOR

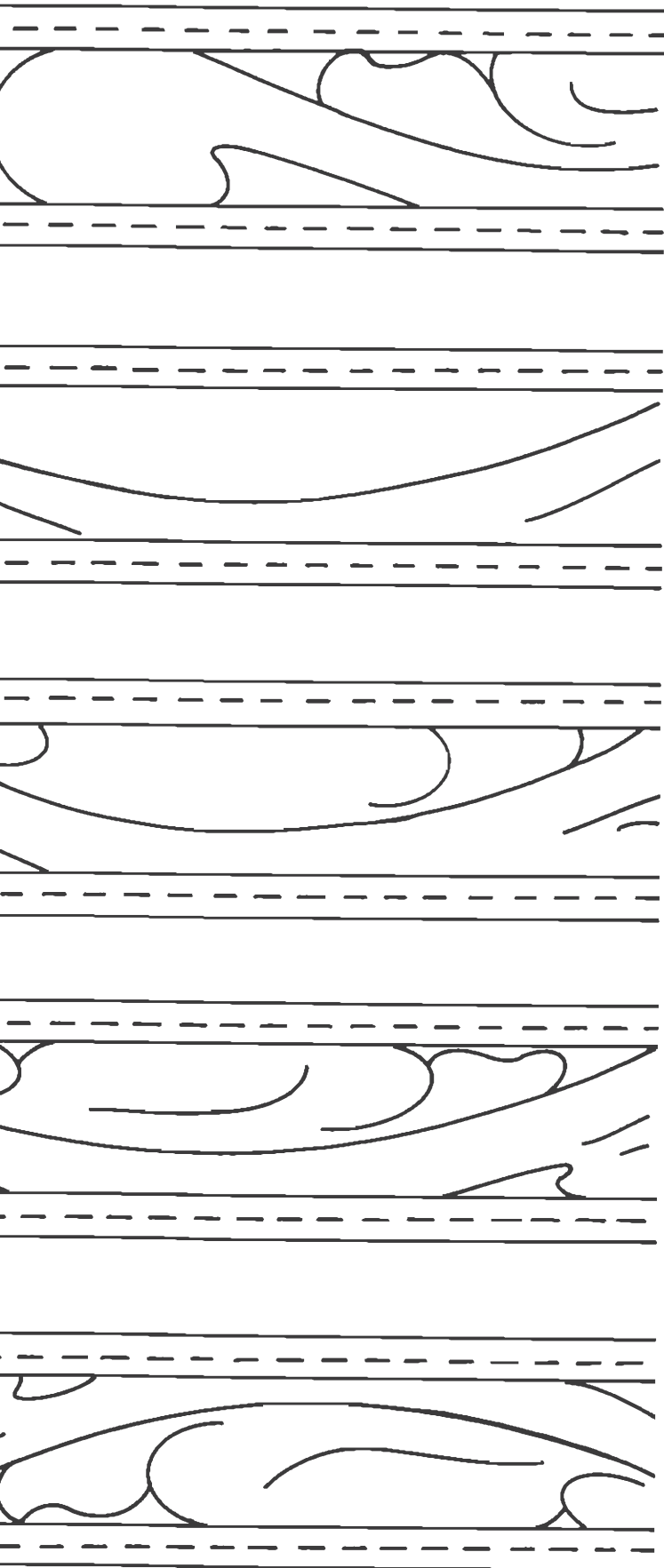
Larry "Cotton" Mills

Larry has been working with leather for fifteen years, and has made a good living from it. He also is a Boot and Shoe repairman. Larry resides in Tennessee Colony , Texas.



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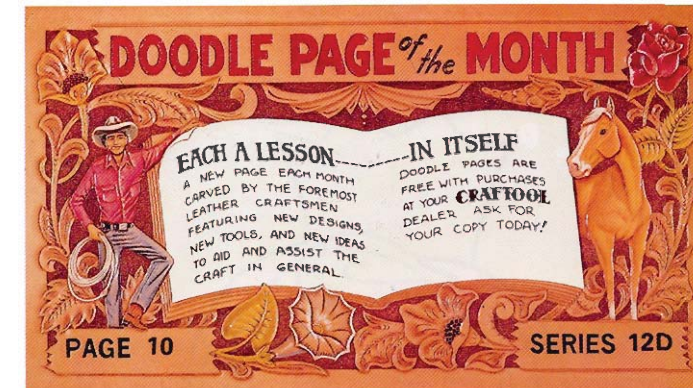
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CHARACTER PHOTO FRAMES

by
SHIRLEY PETERSON

I think you'll enjoy making these character frames for your favorite photos of children and grandchildren. They are not at all hard to make. The photo can be glued directly to the frame or put in place and held there by gluing a piece of cardboard, or other stiffener, to the back. Use rubber cement so the backing can be easily removed, and the photo replaced, if desired. A small magnet could be glued to the back for use as a refrigerator magnet, or the backing can be made so the frame can stand up.

The frame is traced on to a 6/7 oz. piece of leather. I do all carving before cutting the piece out of the leather, but I dye it after it's cut out, so all the edges can be dyed. The lines which will be cut through, are first cut very deep with the swivel knife at the time all other swivel knife cuts are made in preparation for carving. This makes it easier to cut the frame out of the leather. I also use a smooth beveler, or modeling tool, to round off all outside lines before the piece is cut out. The beveling is done on the inside of the outline so background areas remain raised, as in inverted carving. This is beveled lightly and only rounds the edges for a more finished look to the piece. No background work needs to be done. When I'm ready to cut the piece out (after carving is complete) I use a sharp craft knife. Strop the blade often while you're cutting. If the blade is sharp, the cut edges will be smooth and need virtually no finishing except to be painted.

Tooling is done using basic techniques. I've used double beveling in quite a few places. This is indicated on the pattern. Also, I use the figure bevelers F895 and F896 to smooth out the halo that results from beveling. The braid on the Indian maiden is shown on the side. Study it carefully to see where to bevel. The tracing pattern also indicates where to bevel with the shading lines. Practice a braid, on a piece of scrap leather, to be sure it is right. I used only knife cuts to do the hairing on the braids, but for the rest of the hair I used a hair blade first, and then

USE A MODELER OR BEVEL
ALL OUTSIDE CUTTING
LINES AS IN INVERTED
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HAIR BLADE
AND KNIFE CUTS

V405
WITH KNIFE
CUTS

CUT AND
BEVEL
VERY LIGHTLY

DOUBLE BEVEL

S630

S864

S932

B892
UNDERCUT
BEVELER

LINES MADE
WITH MODELER

TRACE ONLY
DO NOT CUT

HAIR BLADE
&
KNIFE CUTS

DOUBLE
BEVEL

USE F895 & F896
TO SMOOTH OUT
BEVELING HALO

*Shirley
Peterson*

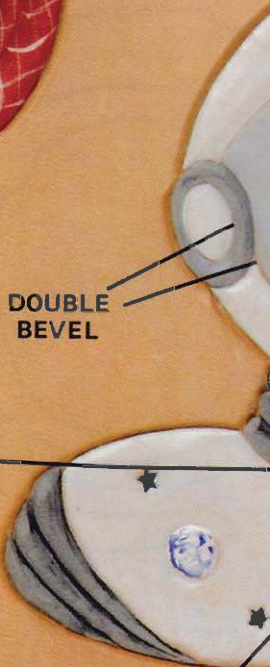
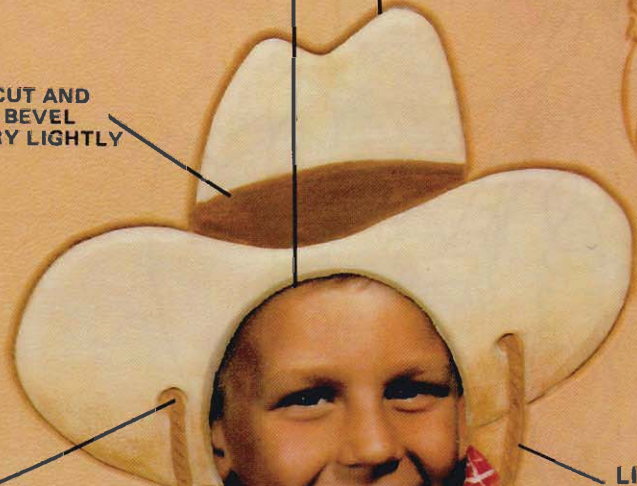
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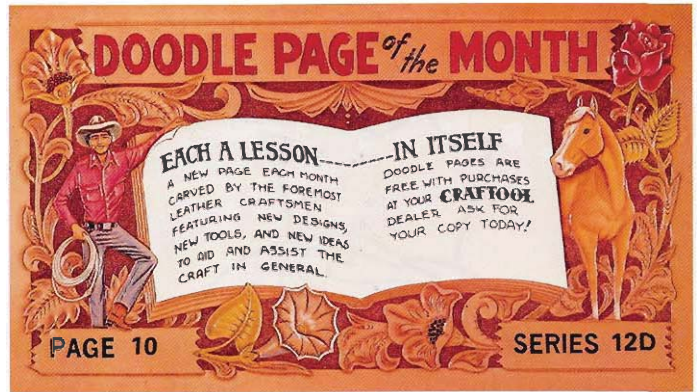
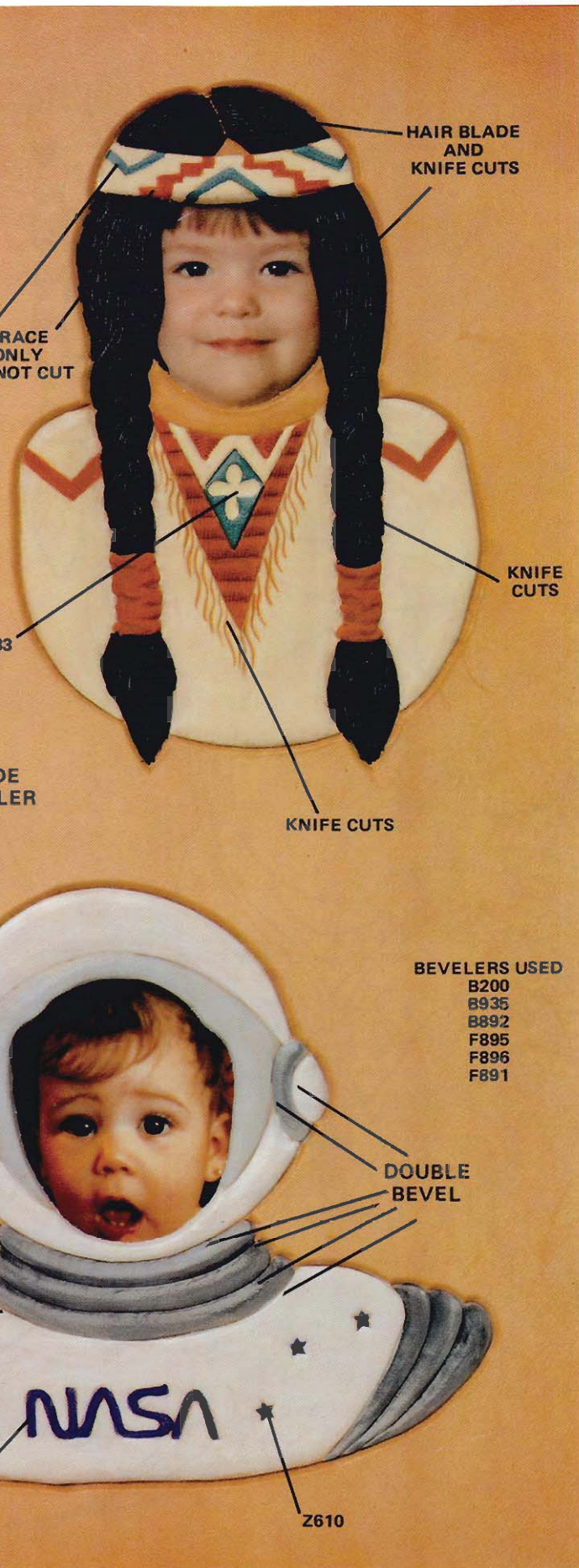
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P23





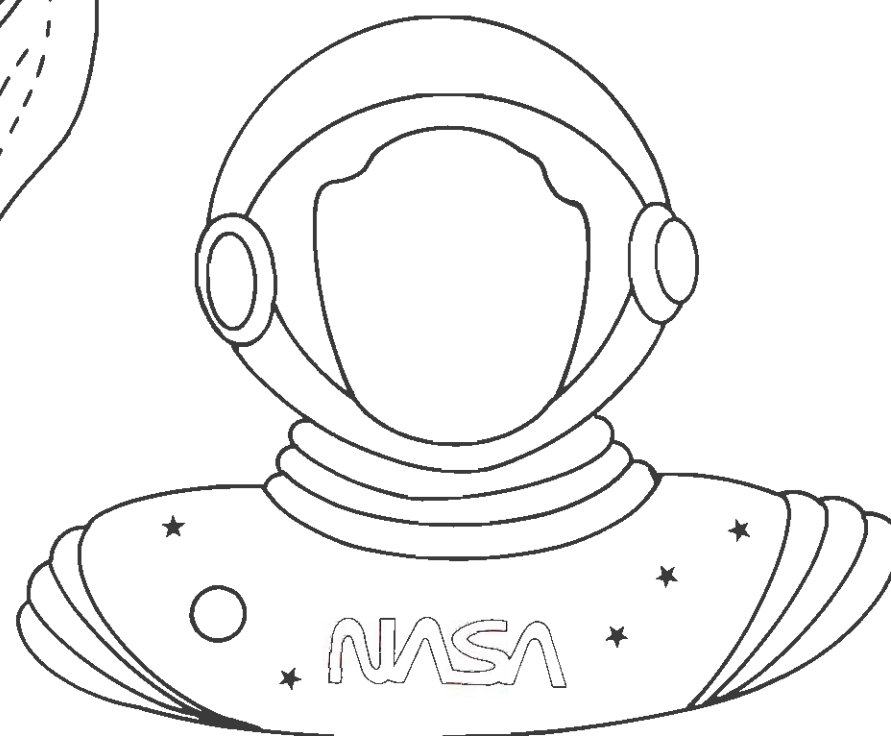
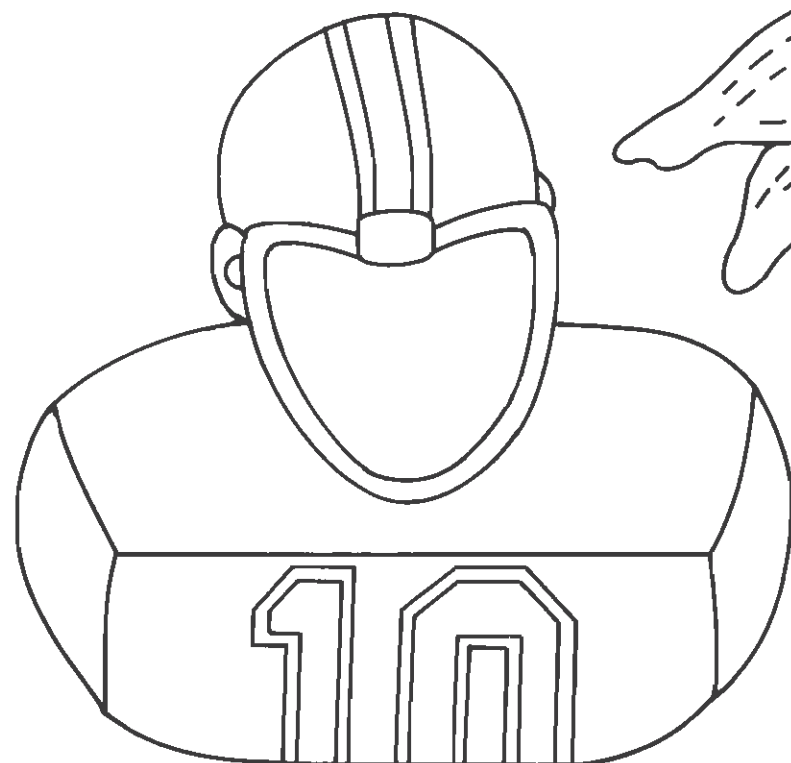
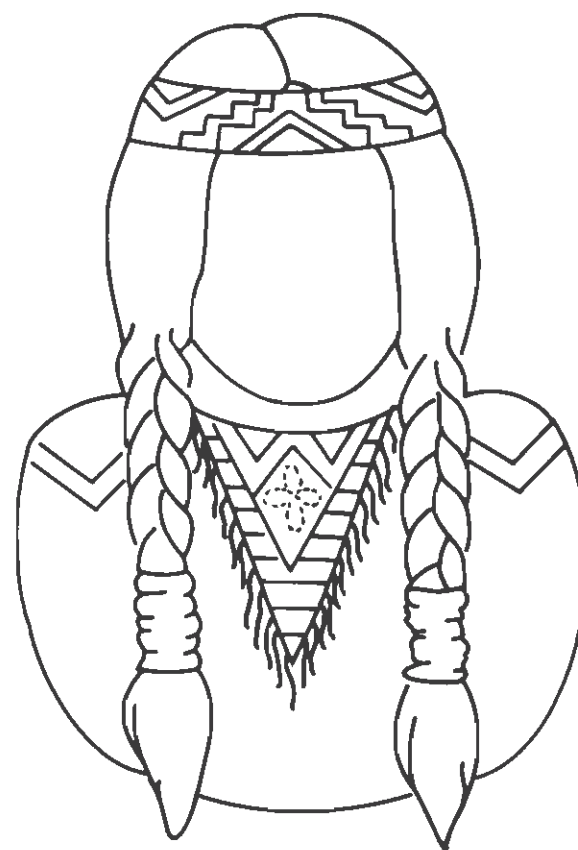
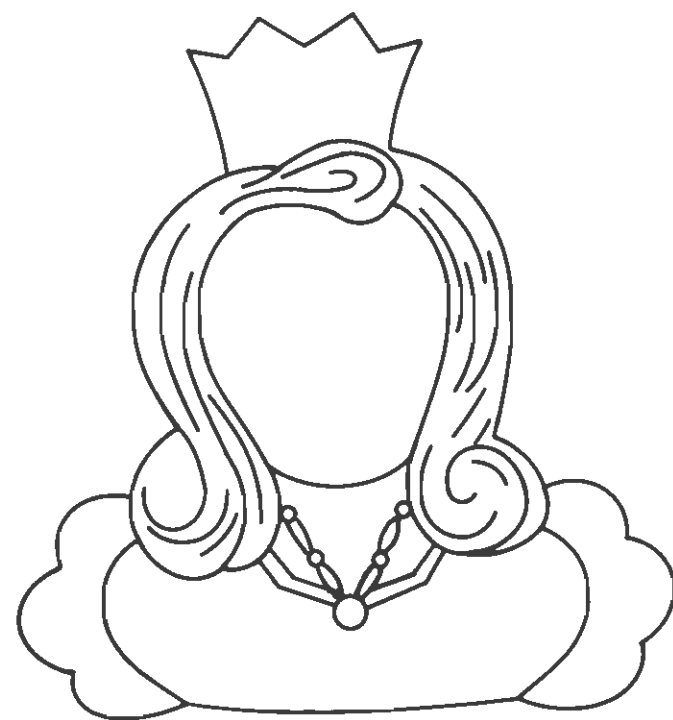
CHARACTER PHOTO FRAMES

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many swivel knife cuts. Be sure your swivel knife is sharp! Strop it often. An angle ceramic blade is the best you can use. I highly recommend it. The design in the headband, stripes on football helmet, number on jersey and NASA on astronaut are only traced. Do not cut these lines. They are only used to show where to dye. The design on the Indian dress, made with the P233 pear shader, is not cut either. Just stamp it in. The necklace on the princess is made with various seeders, but be sure to matt smooth around the seeder impressions. Do this before cutting the neckline on the dress.

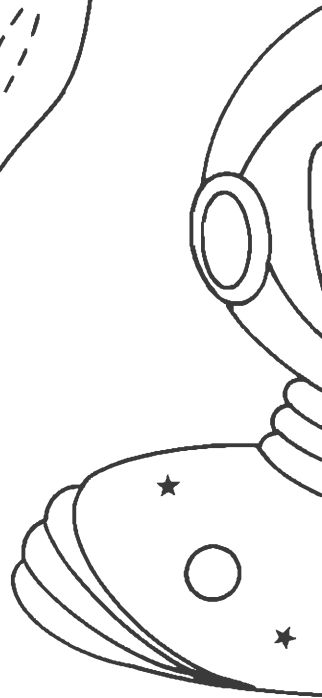
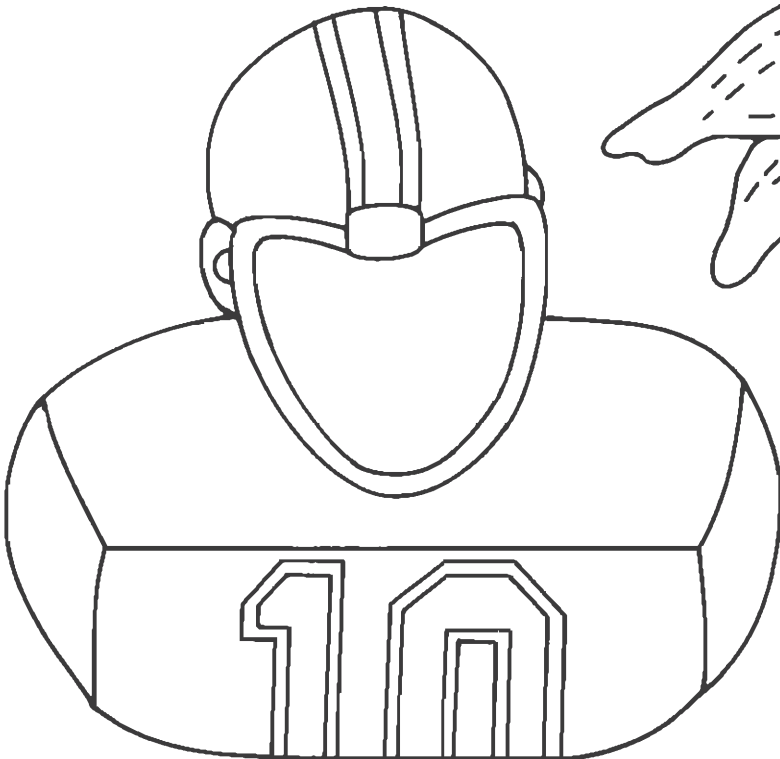
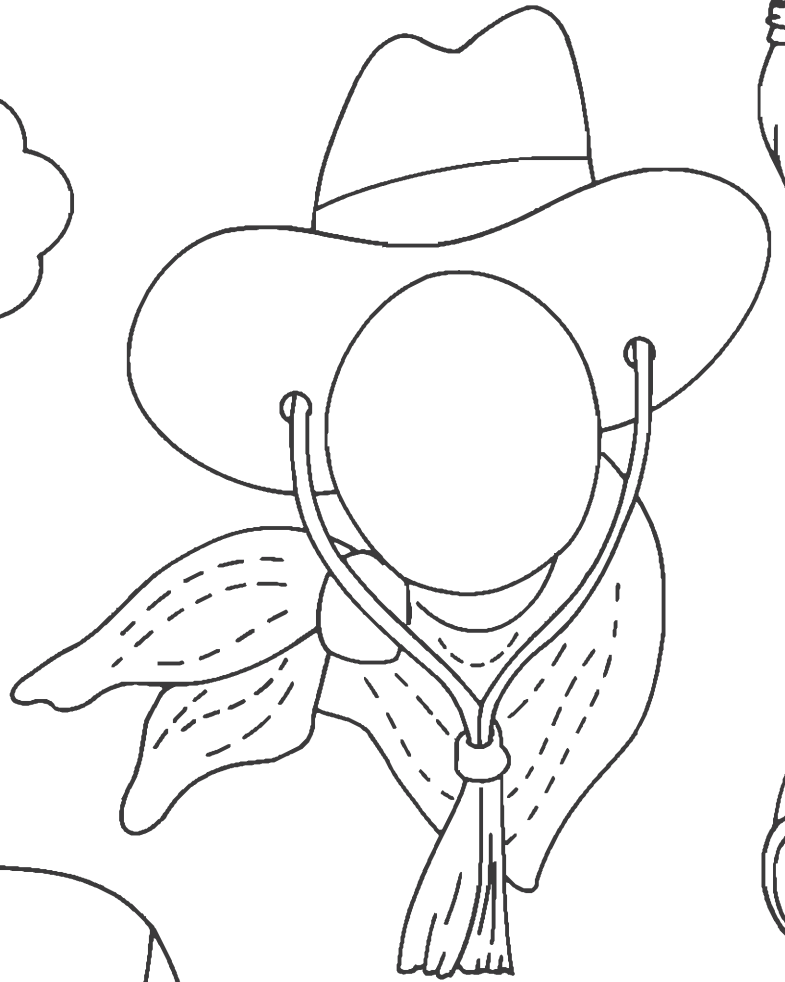
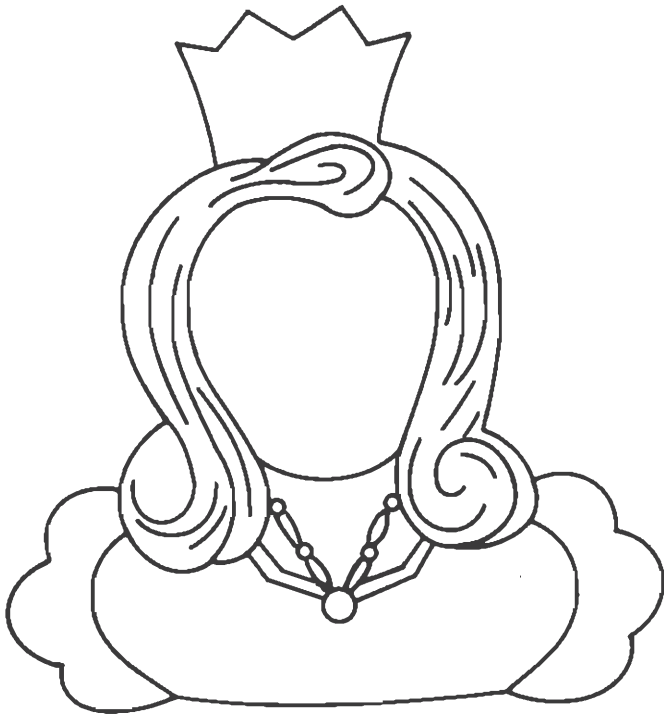
All coloring was done with acrylics. Colors, of course, can be changed. The football player could be done in the colors of your favorite team with a favorite player's number on the jersey. Clothing, and hair colors, can be changed to match the photo you will be using. Shading was done using a dry brush technique. That is done by removing nearly all of the paint from the brush by wiping it off on a paper towel until almost no color is left. Then brush several times over the area you want to shade. You may have to do this several times until you get the shade you want, because very little paint is going on at each brush stroke. The stripes on the cowboy's neckerchief were done with a 5/0 brush. You could also put polka dots on this and change colors. You can change the design and color on the astronaut's space suit or the dresses on the princess and Indian. This will give a different look to each frame. You could also try making up some new character frames. Above all, have fun making these characters in leather.

ABOUT THE AUTHOR

I have been doing leathercraft on and off for about 17 years. It's been a hobby mostly, but I've been selling some of my work. I've lived in Grand Prairie, Texas for 3 years. I am also a member of the Lone Star Leathercrafters Guild. I'm originally from Escanaba in Michigan's Upper Peninsula. I work in a factory as a production worker. I love to do leathercraft, but don't have enough time to do as much as I would like. I also like camping canoeing, bowling and going to Texas Ranger Baseball games.

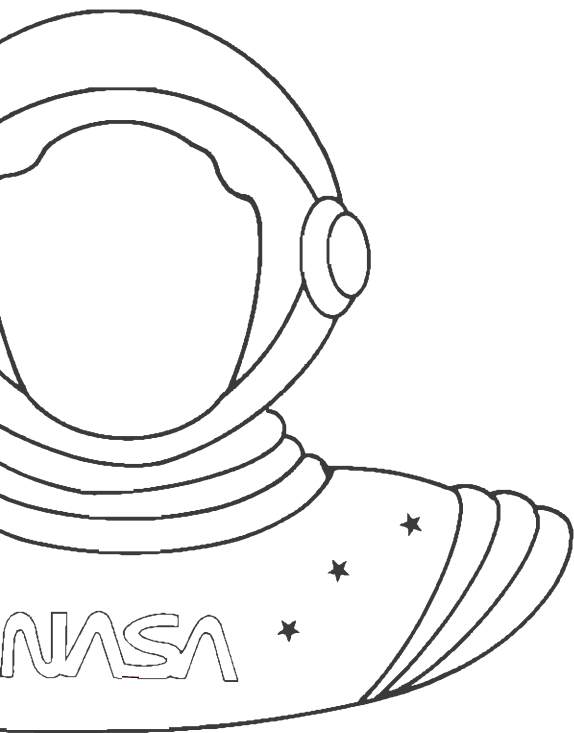
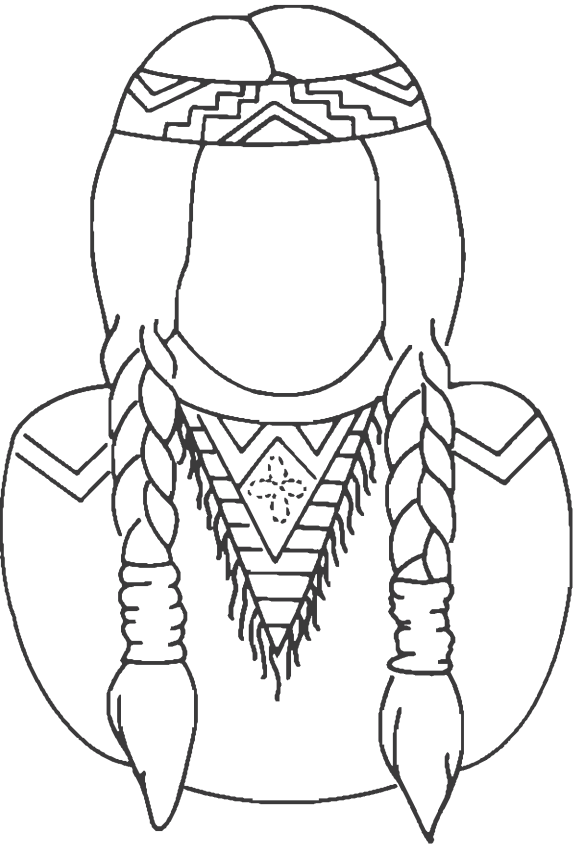
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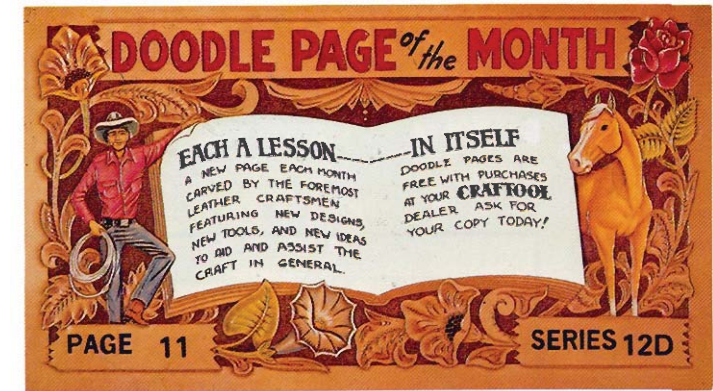


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"Country Lovin"
by
James Odra Smith

The outer border flower design came from the book "Belts Galore", by Al Stohlman, which is sold at Tandy Leather Stores. The basketweave background is a Crafftald Template No. 6585, also sold at Tandy Leather stores. I do not know who designed these popular Country Geese, but they have been around for quite a while, and can be seen on numerous projects from wood work to greeting cards.

Although this project may appear to be somewhat difficult to the beginning craftsman, in reality it is simple to do if you follow the steps I set out for you.

After casing or dampening the leather you've chosen to use, arrange the tracing pattern to where it is "even" on the leather borders. trace the inner and outer borders, the flowers and geese, and use the Crafftald Edge Cutter, No. 8078, for your outside border edge. Once you have this completed, remove your tracing film. Place the Crafftald template No. 6585, along the inner inside border (top and side) and use your modeling spoon to press the ridge weave design into the leather. Be careful not to get the weave design imprint on the geese. Reset the template as needed to complete the weave design background. Now take your swivel knife (I used the 1/4" filigree blade No. 8014), and cut in the pattern. On the inside inner border where the weave meets, slightly undercut at about a 45 degree angle. This will give the appearance of separation, once beveled, as we want to give dimension to this project. When carving in the weave, take care not to overcut the guide lines.

To eliminate confusion I have labeled the borders "A", "B" and "C". So refer to picture pattern on Doodle Page. Now I will take you through each step as I did it.

First these are the tools you'll need for this project: A) Swivel Knife with 1/4" filigree blade. B) A99, A800 and A104 background tools. C) B701 and B201 bevelers. D) S632 seeder tool for eye on geese. E) Ball modeling tool No. 8033. F) Narrow spoon modelling tool No. 8034. G) 8 prong 3/32" chisel No. 8043. H) Edge Cutter No. 8078.

STEP ONE. Using your edge cutter, cut in your outer border ("A") Using beveler B201, start beveling borders, beginning with inside inner border "C". Bevel border "C" deep for maximum separation. Border "B" should also be beveled deep, as we want this center piece to stand up as a wood ridge in a frame would.

STEP TWO. Using the A800 background tool, stamp in all four (4) dots/impressions between each of the four (4) flowers (see photo carve). Using the S632 seeder tool, gently stamp in the eyes.

STEP THREE. Using the A99 background tool, carefully mat the circle behind the flower (see photo carve pattern). Hold the tool in the center of the circle and rotate it in a circular motion until matting is completed. Do this to each one on all borders. Next, using the A104 background tool, mat the flowers. Mat the inside of the flowers down good and deep. If you want, you can cut the insides of the flowers out as I have done with the weaving, and use a colored background leather as material to make them stand out.



USE KNIFE
CUT LINE ON
OUTER BORDER
FOR STITCHING
GUIDE

A800

A99

A104

BASKETWEAVE
CRAFTAID
TEMPLATE
NO. 6585

BEVEL
WEAVE
B201

SWIVEL
KNIFE CUT

EYES
S632

B701

UNDERCUT INSIDE
BORDER WITH SWIVEL
KNIFE

("C")
B201

*INNER/OUTER
BORDERS

*BEVEL HEAVIER ON
INSIDE BORDER

B201
("B")

B201
("A")

USE KNIFE
CUT LINE ON
OUTER BORDER
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A104

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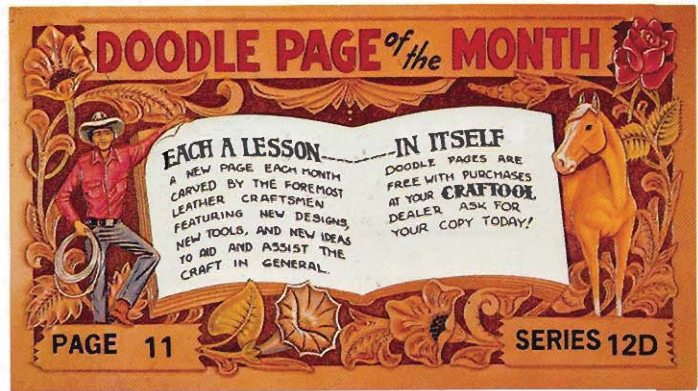
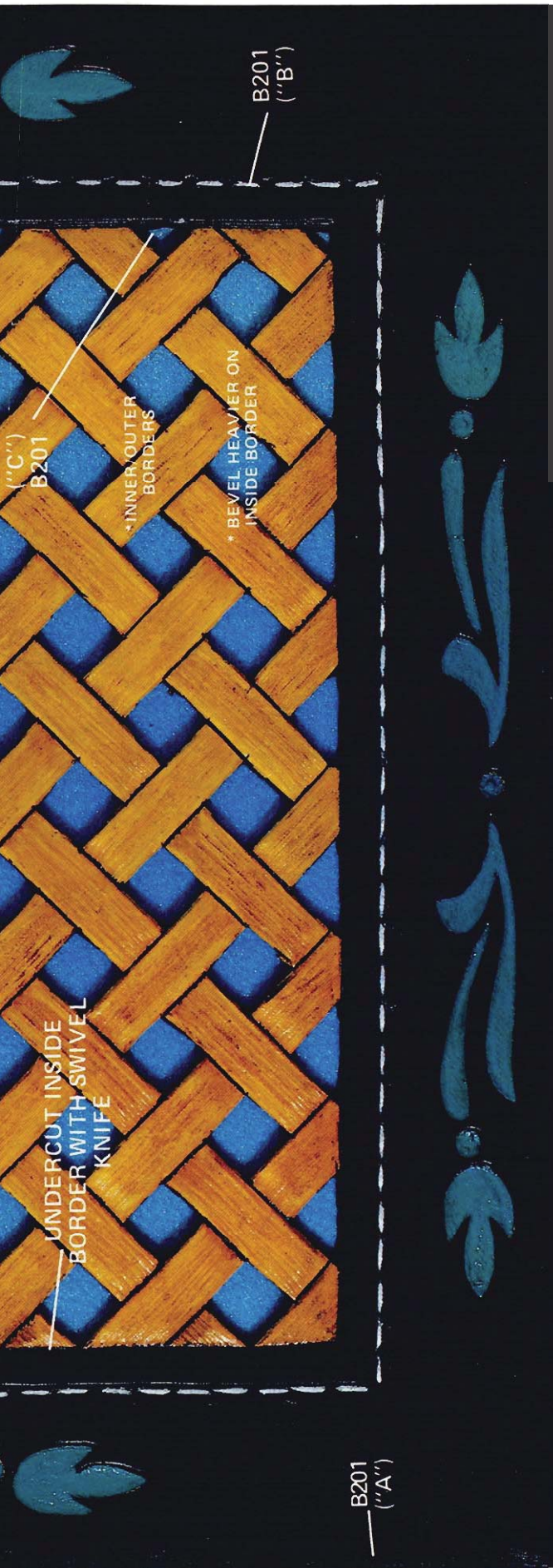
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WEAVE
B201

SWIVEL
KNIFE CUT

EYES
S632

B701





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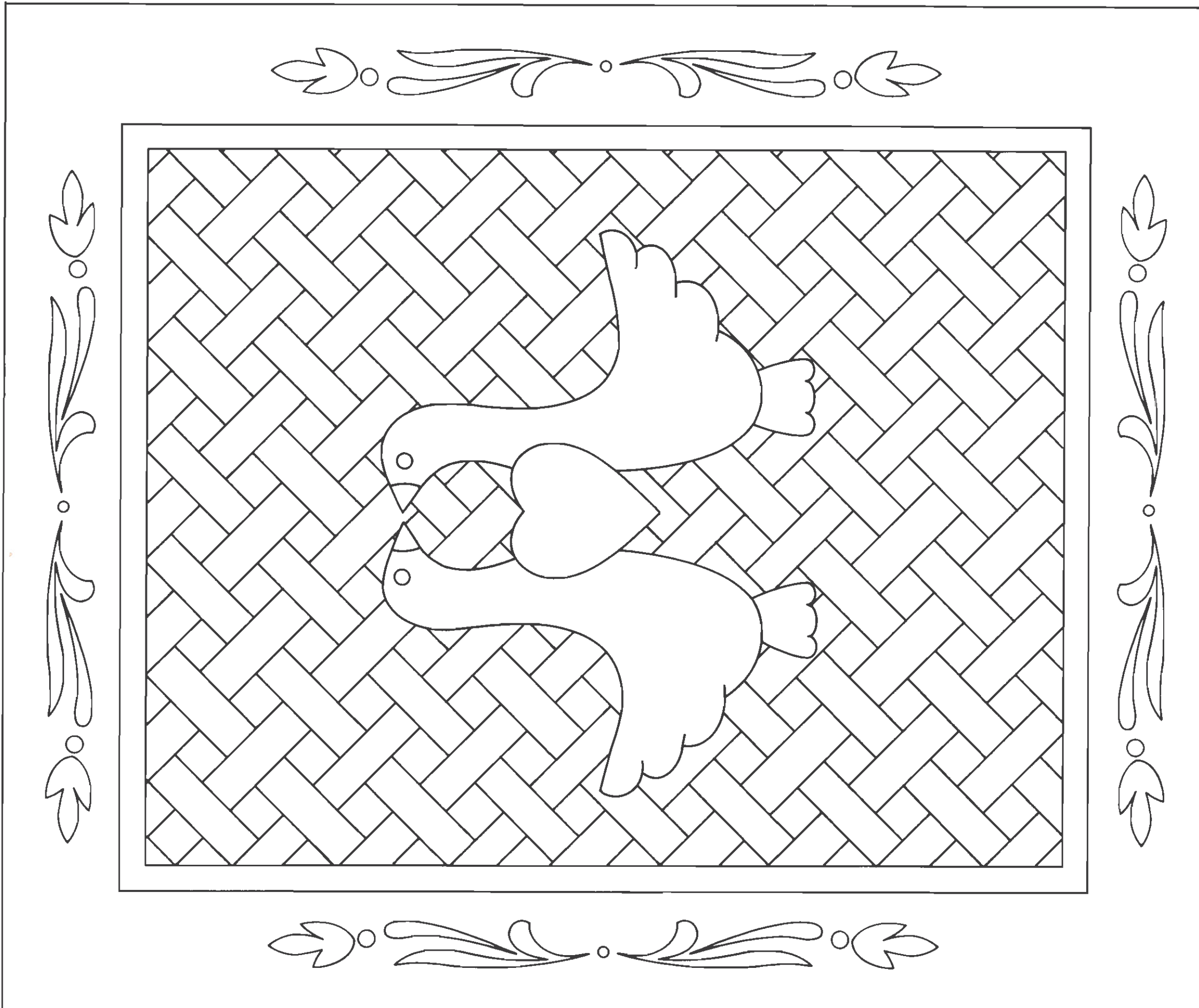
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STEP FOUR. We now have the outer frame work completed, so we move to the center of the geese. In all of your carvings, remember to bevel the foremost objects first. Using the B701 beveler tool, bevel the heart first, then, using the same tool, bevel the geese. Bevel the geese deeper to set them off from the background weave.

STEP FIVE. Using the B201 beveler tool, begin beveling the weaving. In the places where this tool is too big, use the B701. Bevel deeply so weave really stands up. Once this is complete, either filigree the little squares as I have done here, (using a light duty blade and one of the straight blades from the Tandy Knife Chest No. 1586), or you can mat the background squares with A104.

STEP SIX. Using the pointed tip of your stylus spoon, run it back and forth across the weave to give it a grain/texture effect. Do it the same way each weave runs. (see photo carve). This effect is similar to the texture on reeds used for weaving baskets etc.

Once you've completed all the steps you're ready to dye the project. On this particular project, you will need the following dyes and finishes.

- 1) Cova Color: white, red, turquoise and orange
- 2) Tan antique
- 3) Super Shene or Neat-Lac
- 4) Fiebings Black Dye
- 5) Small tipped paint brush , wool dauber

FIRST. Using a dauber or brush, soak it in Super Shene and coat weaving completely, to seal it. Let dry thoroughly (an hour or so is wise, longer in cold weather).

TWO: Using a sponge or cloth rub the tan antique all over the weaving and between the weave (squares) as well. Let it dry for a couple of minutes and wipe off. Let it dry for about an hour. When dry, spray with Super Shene or Saddle Lac/Neat Lac.

THREE: Using Cova Colors paint the heart red, body of geese white and feet and beaks orange-white (mix a touch of orange with white until desired color is achieved). Two or three coats may be necessary. Let dry and spray with Super Shene or Saddle Lac/Neat Lac.

FOUR: Using a Wool Dauber, apply Fiebings black USMC dye to the outer frame, taking care not to get any on the weaving . You can use a small brush to do touch up work on weaving, etc. Apply as many coats as necessary to get a rich black color. Wipe off and spray with Super Shene or Saddle Lac/Neat Lac.

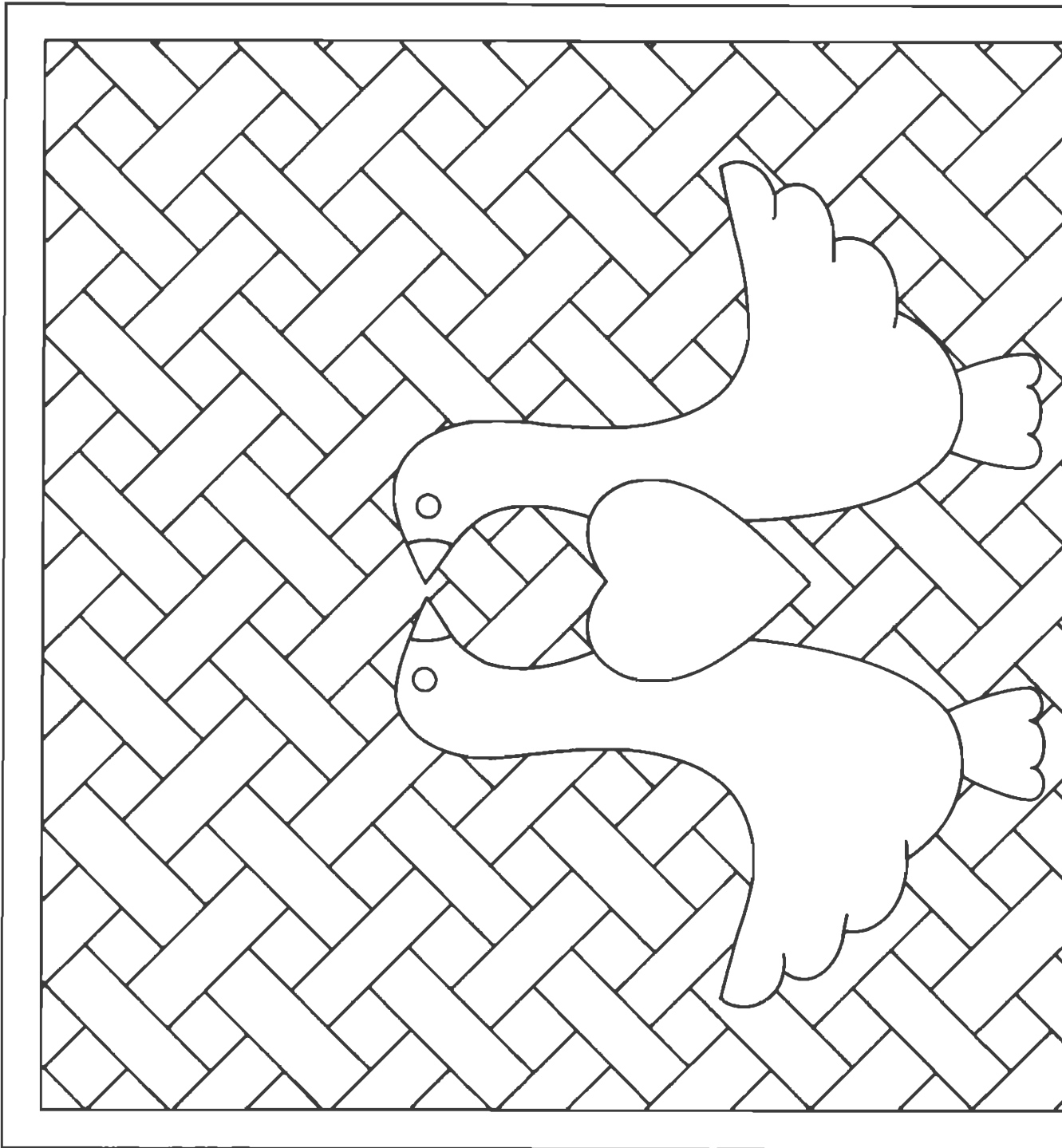
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If you have filigreed the project, as I have , then you're now ready to put in the background. Vogue Garment leather works good for this as does other leathers or fabrics. I used a light blue synthetic fabric on this project. I placed a small amount of glue on the weave (back) and along the back of the frame border. I layed the project on top of the fabric, then gently pressed down, securing the fabric to the leather. I let it dry completely, then punched the stitching holes all around the outer center border ("B"), until the 8 prong 3/32" chisel. I stitched with white thread. This gives the appearance of the "frame" being sewn onto the weaving, adding to the dimensional effect. You can further enhance the "heart" by placing one of Tandy's Silver Hearts, with a screw post, in the center.

That's about it for this project. Best of luck to you in all your leather-craft endeavors!

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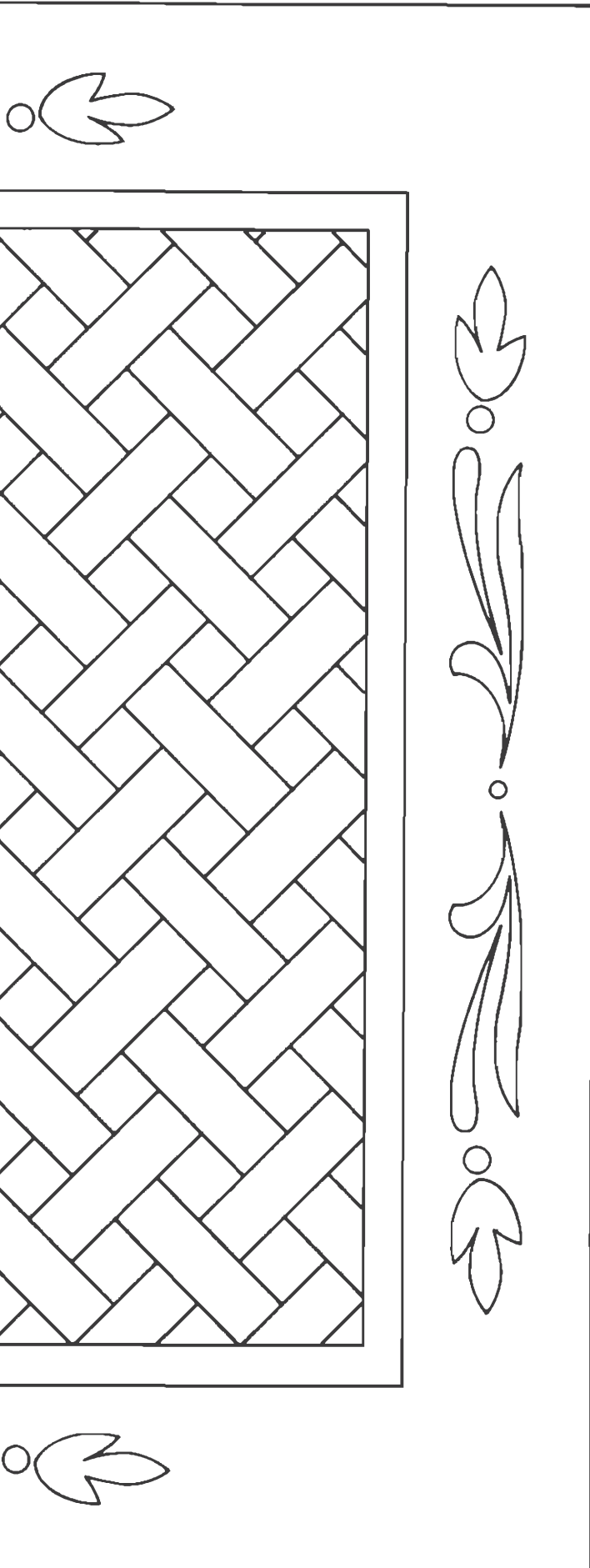
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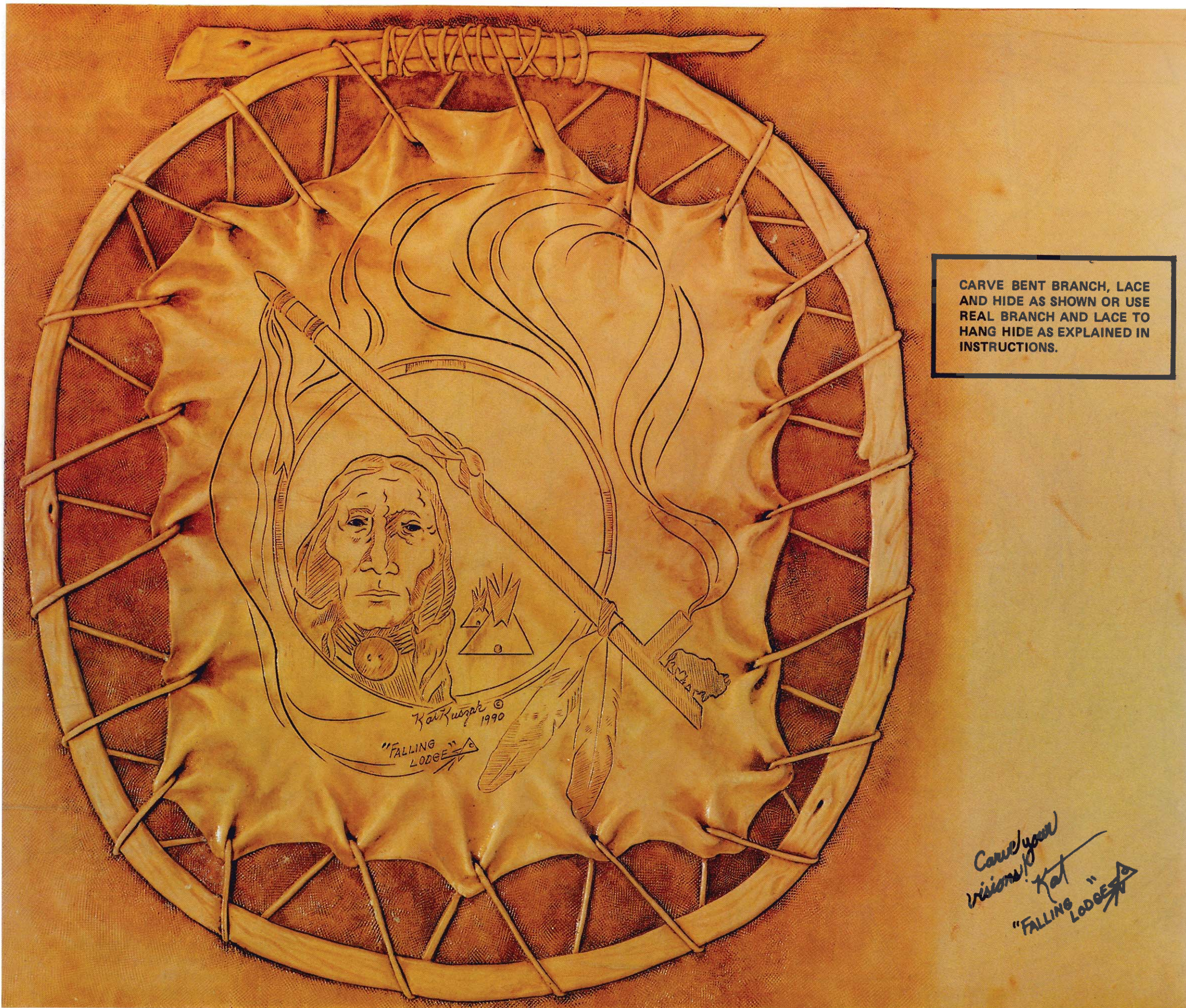
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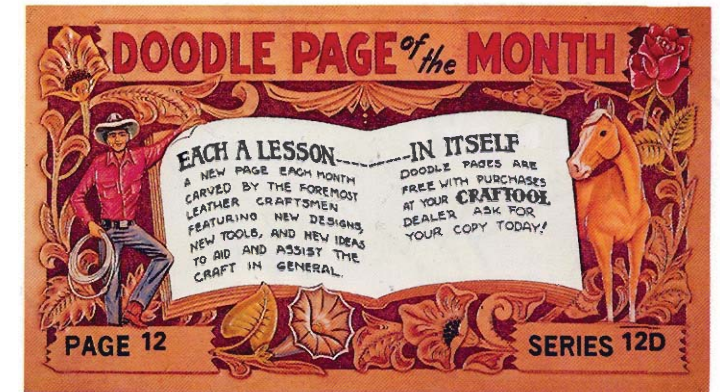
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CARVE BENT BRANCH, LACE AND HIDE AS SHOWN OR USE REAL BRANCH AND LACE TO HANG HIDE AS EXPLAINED IN INSTRUCTIONS.

*Carve your
visions!
Kat
"FALLING
LODGE"*



"TOOLING A STRETCHED HIDE"

by
Kat Kuszak

As long as I can remember, I've been a pack rat. I collect all kinds of bones, fur, leather, feathers and wood pieces. Eventually, I put all of it to good use, creatively in my leather studio. I came up with this "alternative framing" idea several years ago to use young saplings, willow, or thin branches to display, or present, carvings with an old west, or Native American flavor. Next time you're pruning branches off your trees or shrubs, save the longer cuttings to use as a hoop to hold the carving. If you have access to willows growing near water, the young thin ones work great for this purpose. I use a knife to strip the bark off the rods when they're freshly cut and still green, then I soak the sticks in water overnight or longer. This makes them pliable enough to wet-form in a circle, or an oval around a canister, or any other form container of the right shape and size. Tape can hold it in place, or you can tie the ends together. If too short, I have even lashed several together with artificial sinew to get a larger hoop. Four sticks can also be lashed into a square or rectangular shape, to make a frame. Allow the hoop to dry on the form, then remove and lash together with sinew or rawhide. Rawhide lace should be worked with when it is damp, then allowed to dry. Keep any knots or ends tucked under, or hidden out of sight.

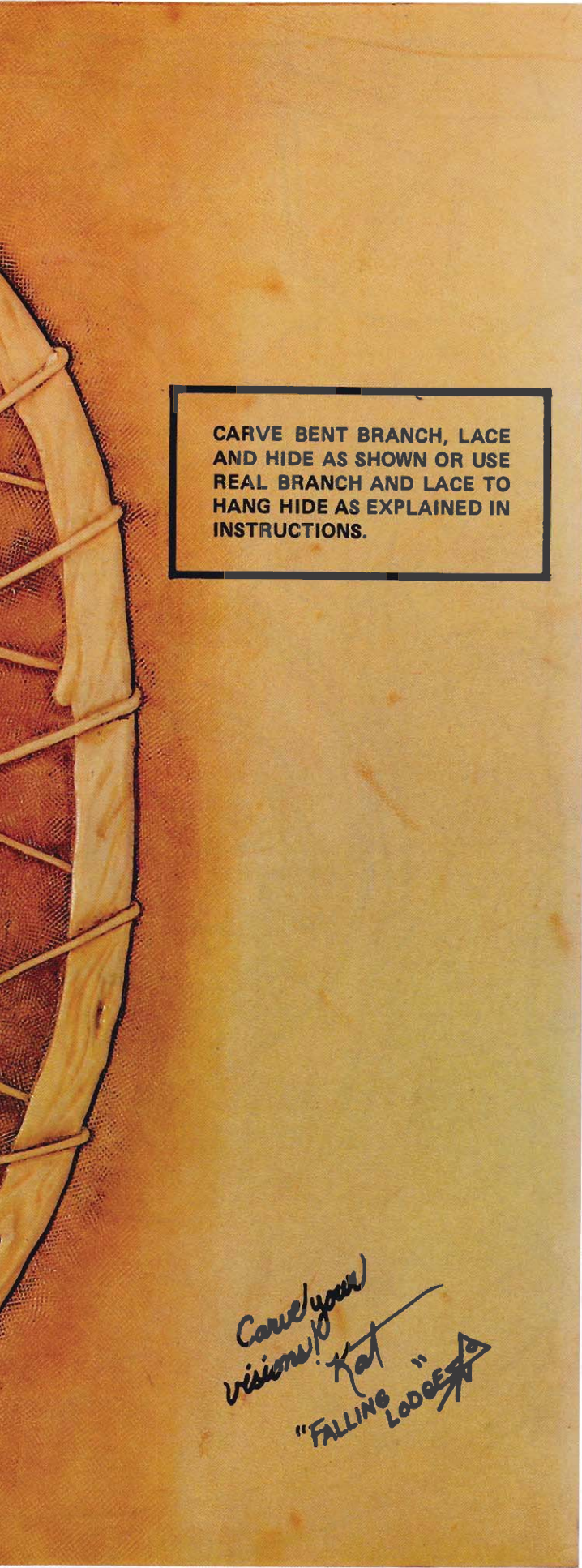
I then measure and cut my vegetable tanned carving cowhide into the shape of a hide that will easily fit inside the hoop, with room to spare. Edges "D", may be skived and angled on the back side by tilting the knife at an angle when you cut the hide. Edges can be finished and slicked smooth, or left ragged and rough for a purposely "rustic look".

At regular intervals, mark where the holes will go, keeping an even distance from the edge of the hide.

Observe the folds and wrinkles in a stretched piece of soft deerskin or other garment weight leather, and this will help you to understand the look of pulling and tension you are trying to reproduce on your carved stretched hide.

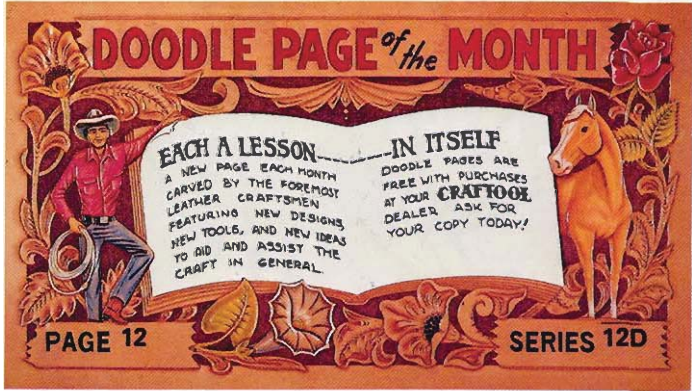
The tension between the holes where the hide is lashed to the hoop, is what makes the folds and wrinkles that you will be tooling. I sometimes tool this first, but I often carve the picture before I put in the stretches and wrinkles.





CARVE BENT BRANCH, LACE AND HIDE AS SHOWN OR USE REAL BRANCH AND LACE TO HANG HIDE AS EXPLAINED IN INSTRUCTIONS.

*Carve your
visions!
Kat
"FALLING"
LODGE*



"TOOLING A STRETCHED HIDE"

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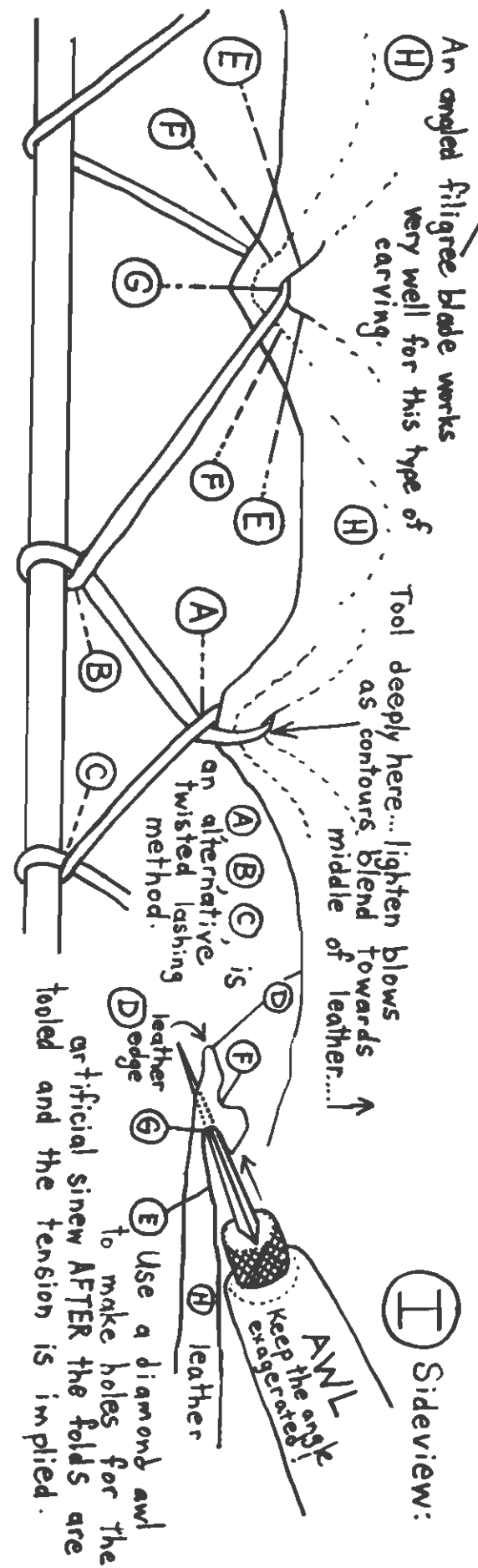
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Observe the folds and wrinkles in a stretched piece of soft deerskin or other garment weight leather, and this will help you to understand the look of pulling and tension you are trying to reproduce on your carved stretched hide.

The tension between the holes where the hide is lashed to the hoop, is what makes the folds and wrinkles that you will be tooling. I sometimes tool this first, but I often carve the picture before I put in the stretches and wrinkles.



Using pear shaders or modelers of the appropriate size, tool contours "E" and "F" first. Be sure to fade the impressions and blend smoothly into area "HH" and towards the center of the leather. Again you may decide to stretch a real piece of lightweight garment leather to observe how the folds "behave". In this way your tooled tension folds will be more realistic. At point "G" where lacing or sinew goes through the leather, make deep indentations with a small pear shader, then undercut with a rounded undercut beveler or a pro-petal type tool. Be sure to matte and smooth out tool marks at "G" and "E" evenly, blending well towards center area of the leather. Do the same with area "F". The bulge that "F" forms is the fold formed by the tension of the lacing pulling and buckling the leather. This creates the impression that the lacing is "pulling and stretching" your hide shaped piece of vegetable tanned leather as it is "stretched" in the hoop frame. Use a modeler or pear shaders between lacing holes at "H" to further the stretched hide illusion. Matte and smooth these areas, till there are no tool marks and the resulting contours are subtle and smooth.

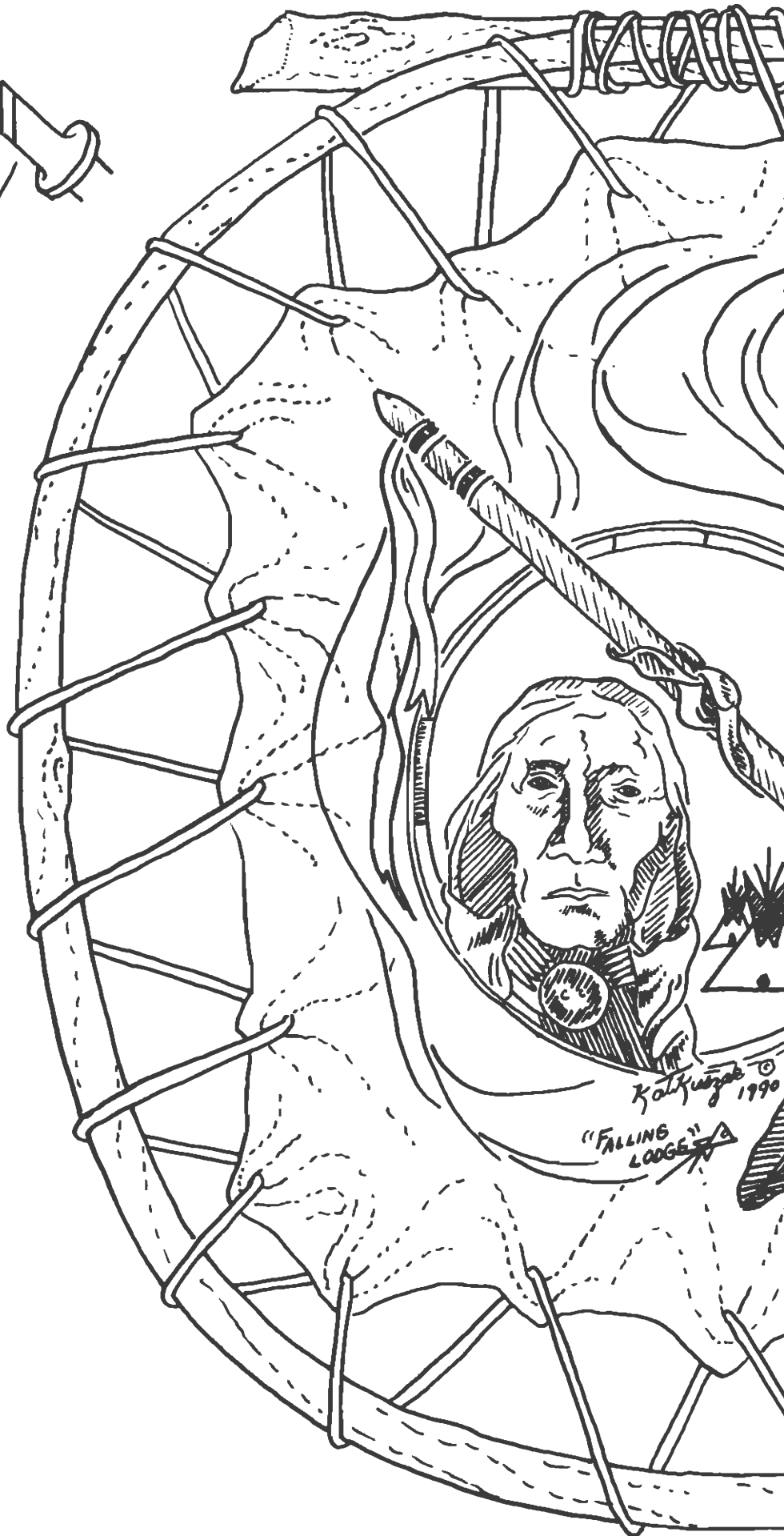
After your tooling is complete on all the holes all the way around the hide, use a diamond-bladed awl (of appropriate size) to make the holes in the hide for your lace or artificial sinew. To keep the awl hole hidden by the "undercut" at "G", keep the awl at an exaggerated angle. See illustration "I". Just be sure the awl tip does not come out too close to the edge on the underside, as your leather may rip when laced.

After the carving is complete, carve and tool your picture and complete all dye work and apply the protective finish. For this original silhouette carving of a Native American, I used Leather Glow over a Super Shene finish. Smooth and slick edges if desired, then you can use your rawhide or artificial sinew to lace the "hide" in your frame or hoop. Even the tension before you tie off, hiding any knots in the back of the hoop, or tuck in the lace ends to keep them hidden. If you start and finish lacing at the top of the hide, after tying the lace off, the excess at the ends can be left intact and used to form a hanger.

Use your imagination to hang an even number of feathers, fur strips, bones, or other "dangles" from your hoop to enhance the Native American look. This is a very rustic and appealing way to display a leather carving. I hope you enjoy it as much as I have over the years!

tandy
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H An angled filigree blade works very well for this type of carving.

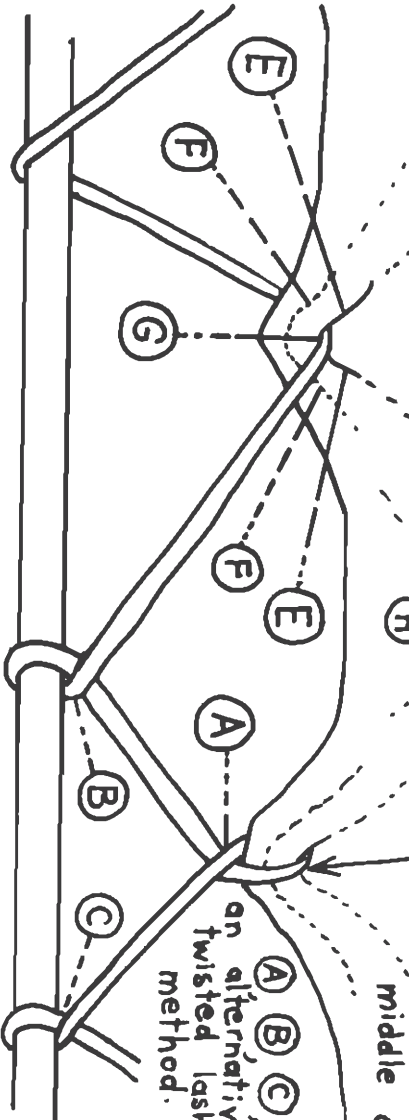
H Tool deeply here... lighten blows as contours blend towards middle of leather...

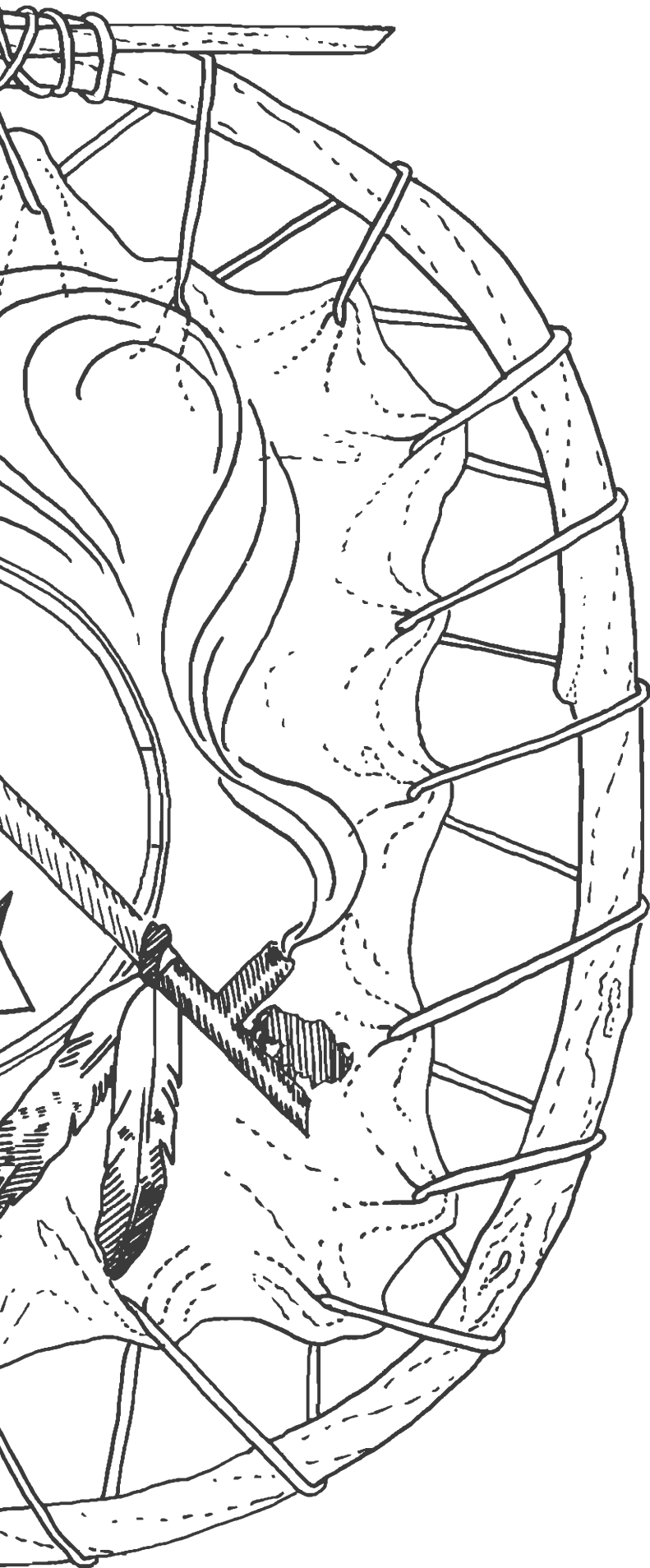
A B C is an alternative twisted lashing method.

D edge leather
E Use a diamond awl to make holes for the artificial sinew AFTER the folds are tooled and the tension is implied.

I Sideview:

AWL
Keep the angle
exaggerated!





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