

Vintage Doodle Page Collectors Set - Series D3

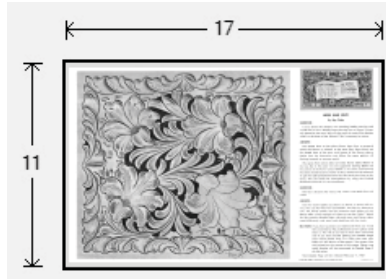


LeathercraftLibrary.com
DIGITAL MEDIA FOR LEATHERCRAFTERS



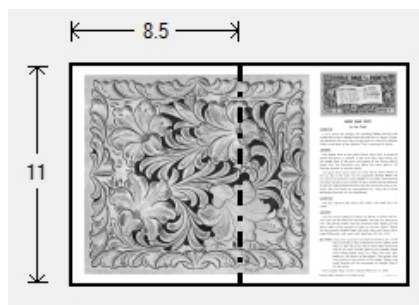
Doodle Page Digital Download

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

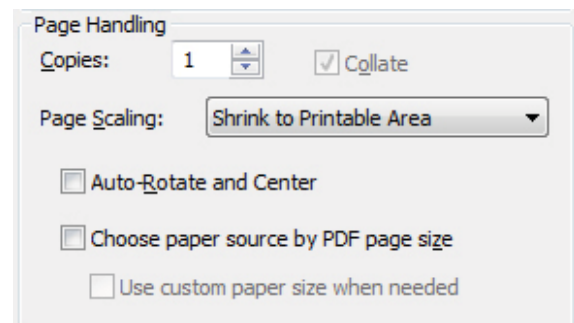
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

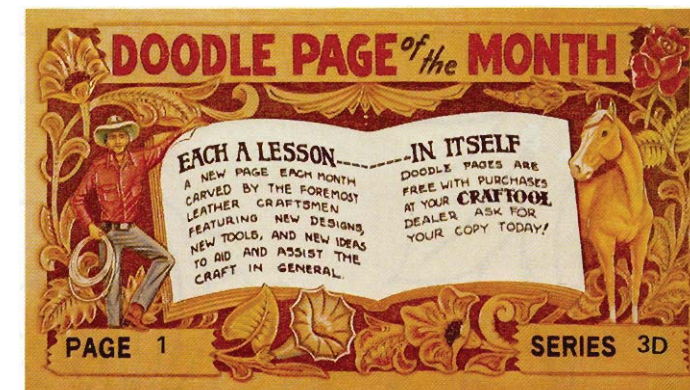
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



EXPERIMENTING WITH YOUR TOOLS

by Ben Moody

This page is designed for those who have not yet ventured into experimenting with stamps.

As evidenced by the acceptable appearance of the design—combinations of stamps not normally used—CAN BE USED. In fact, who's to say that something is right or not right. If you like a stamp, experiment with it. You may well surprise yourself.

Notice some of these seldom used ideas: Petals of Flowers backgrounded with A99 then A888 used also but in outer areas only.

Small petals veined with V404, V463, V407 and some with swivel knife cuts only.

Some areas were matted with M880, M883, M884 then A888 or A104 used over the matted areas.

Other stamps used were S843, J716, C453, P210, B971, B935, P367, and P370.

Ben Moody





P210

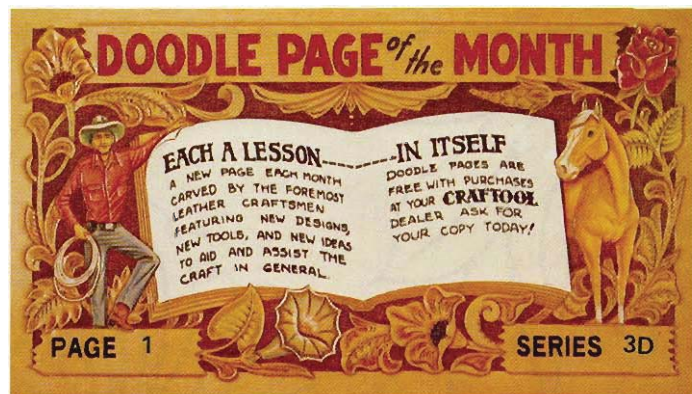
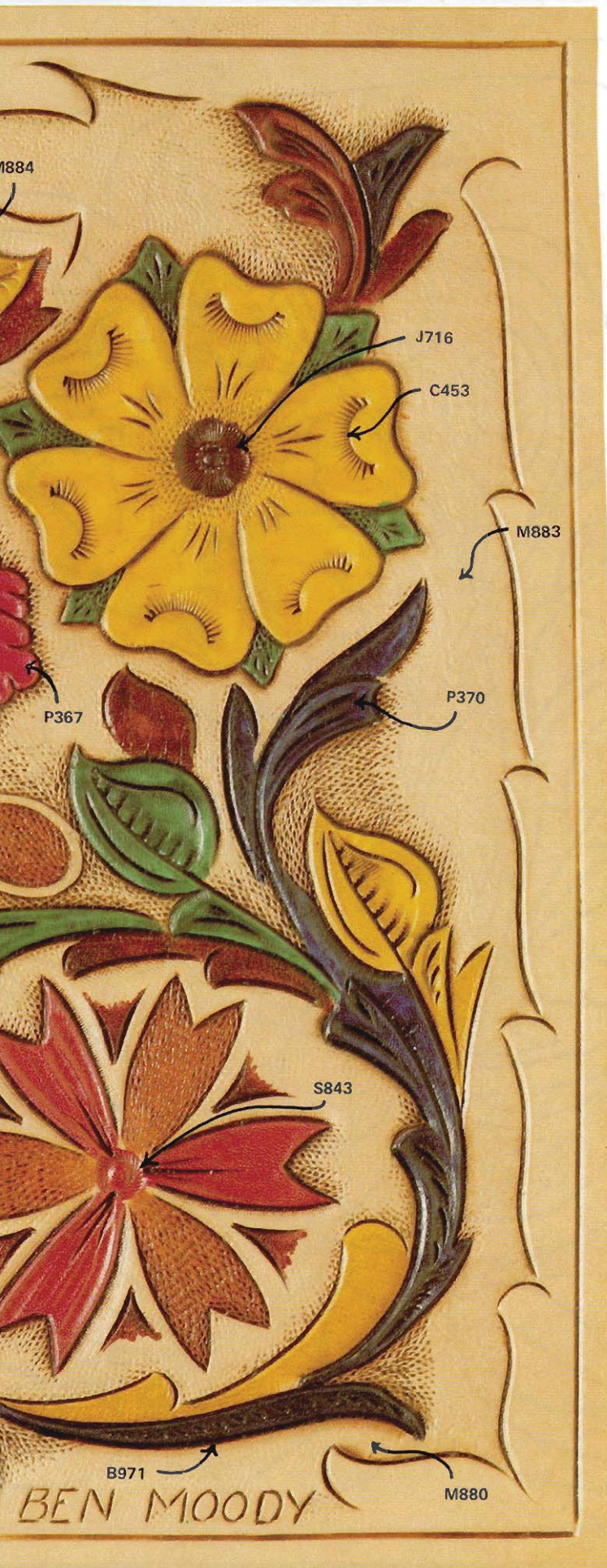
V404

B935

A99

A888

V463



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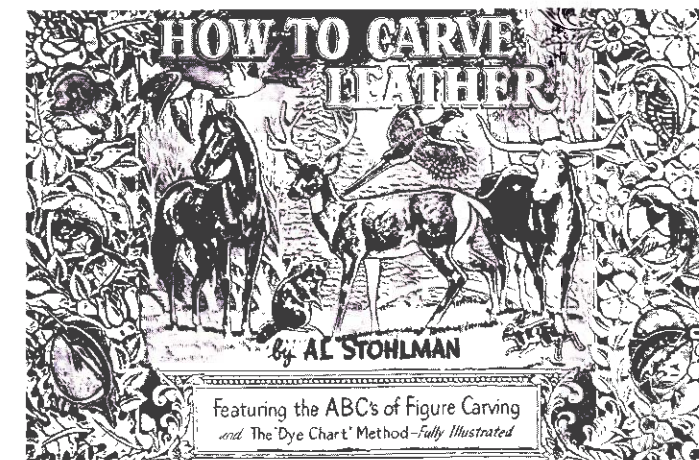
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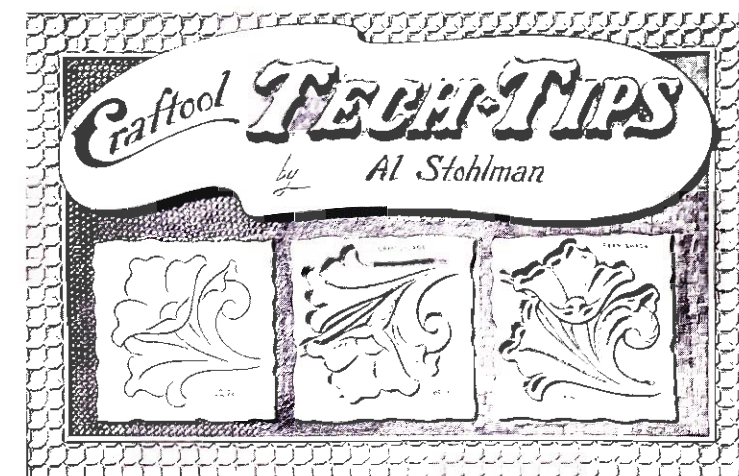
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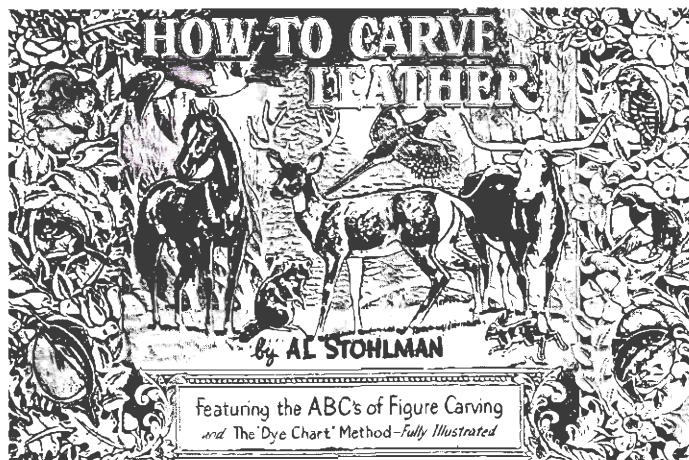


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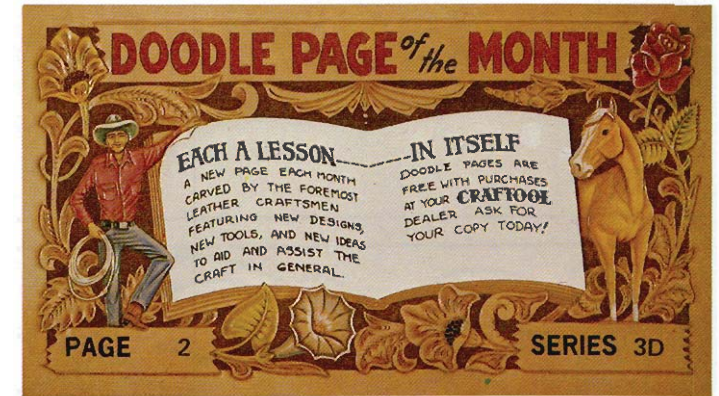




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IDEAS FOR BILLFOLDS

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The top pattern is fresh because of the large amount of backgrounded areas. To do this without stretching your leather out of shape, you should cement your leather to a piece of thin cardboard before backgrounding. You may leave the decorative cuts off of the leaves as I did or put them in if you wish.

The bottom pattern is so simple to do. A few hills and any type tree and add your favorite 8200 series Craftool stamps from horses to frogs and toad stools. The possibilities are limited only by your imagination.

There are several good finishes for your projects. Neat Lac (or Spray Lac), Neat Shene, Tan Kote and Carnuba Cream are some of the popular one-coat finishes. Care should be taken to (1) Be sure your project has dried out thoroughly before applying and (2) Don't over use. If you "pile it on" it may crack later. Never put on a second coat or other type finish on until the first one is fully dried out.

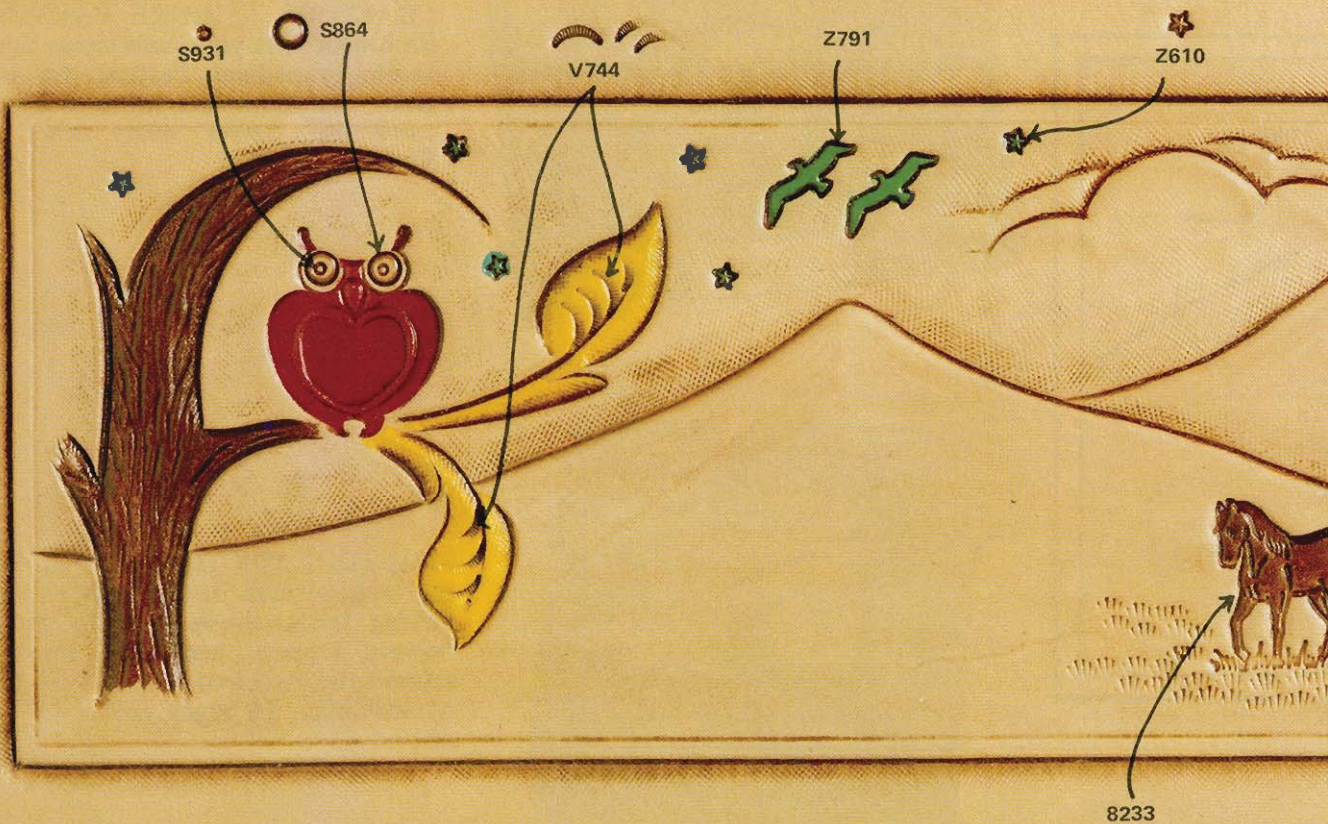
If you're using colored dyes (Cova Dye, Fiebings or Tandy Leathercraft Dye) it is imperative you let the dye cure for several hours before taking the next step.

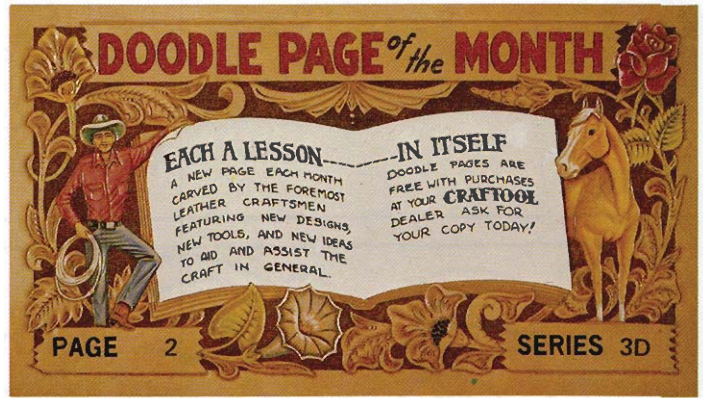
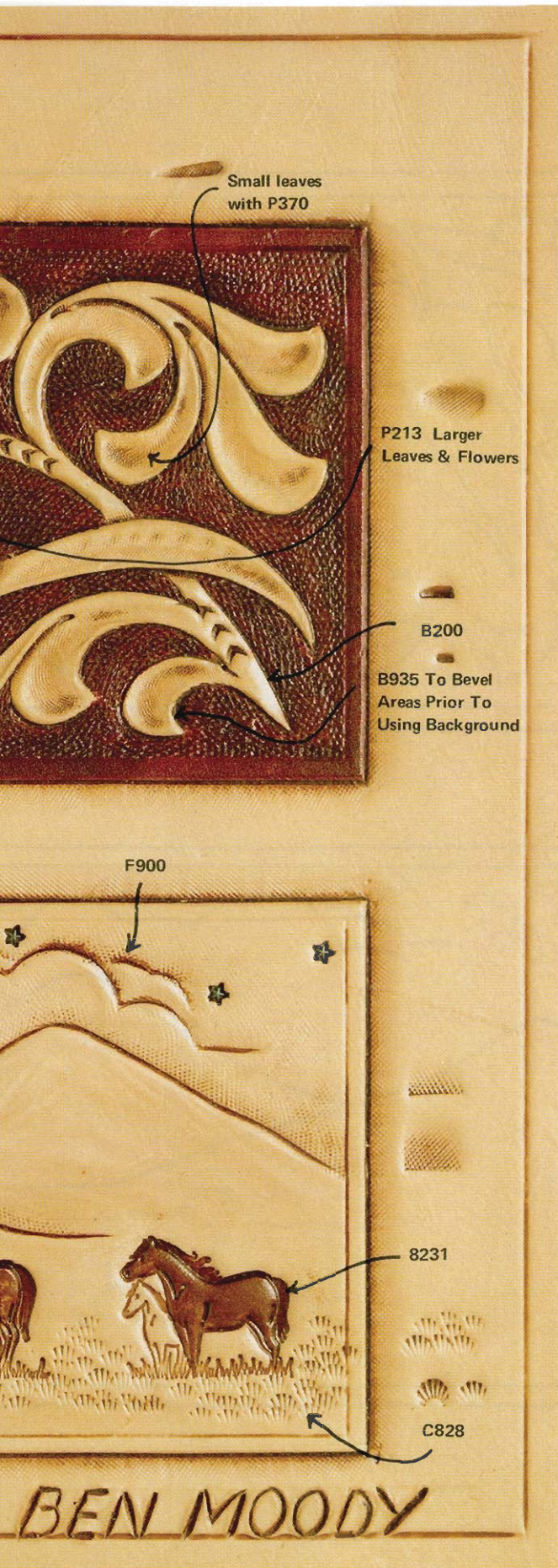
My favorite finish is to use a generous coat of Carnuba Cream. I pour it on the leather and spread it fast with a damp sponge. Use a circular motion to be sure all areas are equally wet. Then fast-wipe the excess cream away with a soft cloth. Turn the cloth frequently-don't scrub. Use a soft, clean brush to clean the cream out of the line cuts. Keep using the cloth with the brush. When excess is removed, let it dry completely.

Next, gently buff with a soft clean cloth (old undershirt or flannel is best type). Use soft bristle brush and brush till a high sheen is achieved.

To enhance the line cuts and areas made by the checkered bevelers and shaders, I use Leather Glow. Glow is really easy to use. Again, I pour it all over the picture, be sure its in all lines. Let it dry for a few minutes, it'll clean up great. Just have a container of water handy. Wet a sponge, squeeze it out, begin carefully removing the glow. The rule is to remove it from all areas except the line cuts and sharp line indentations made with the stamps. If you leave glow on smooth







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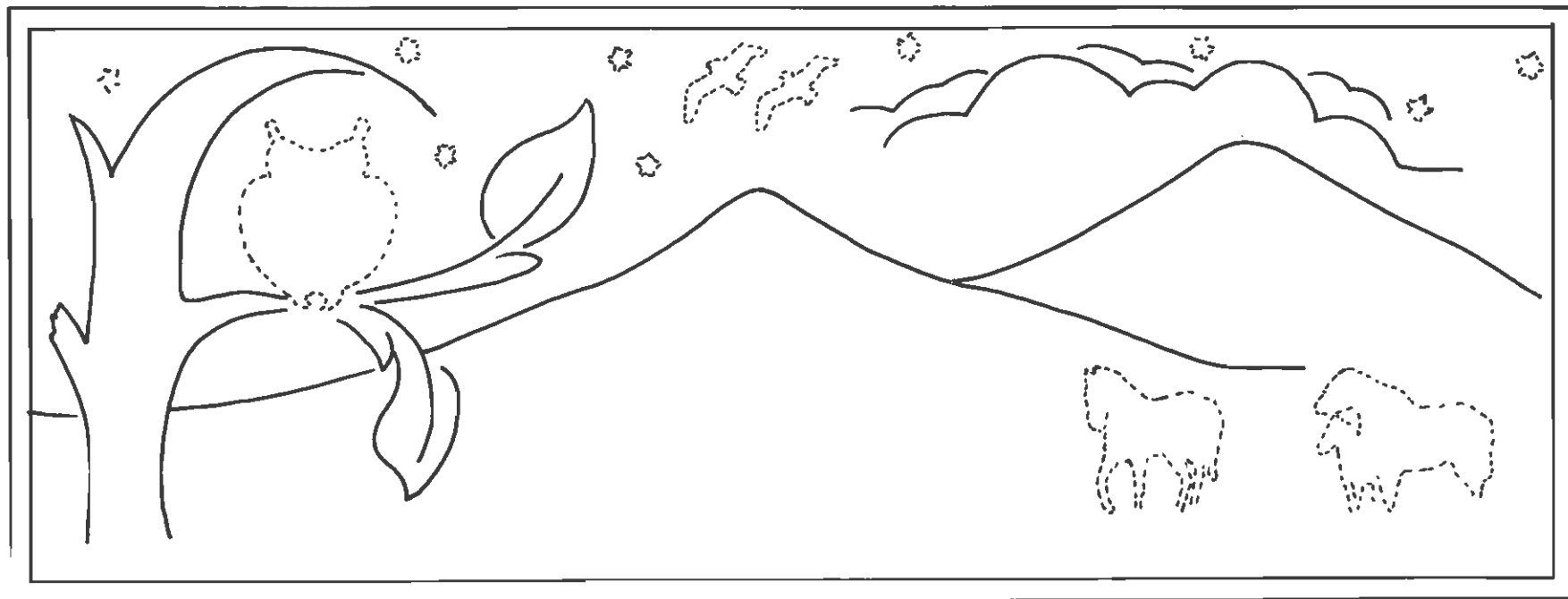
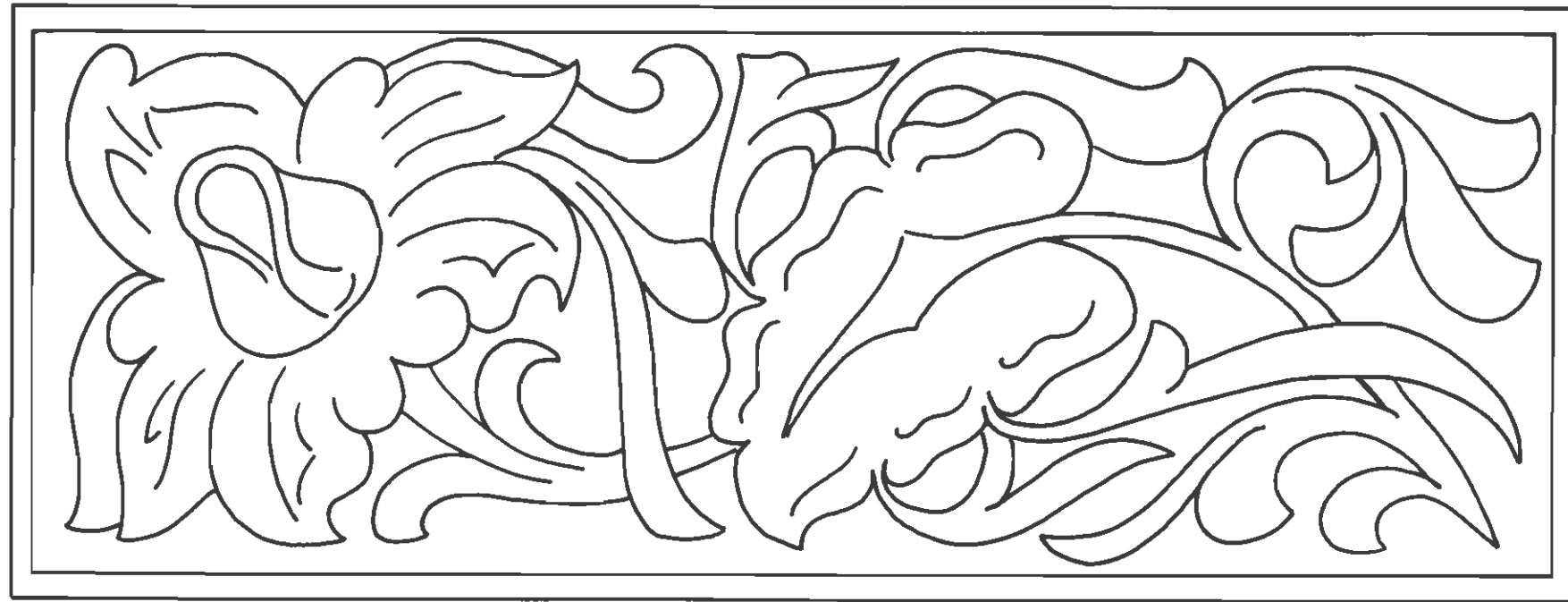
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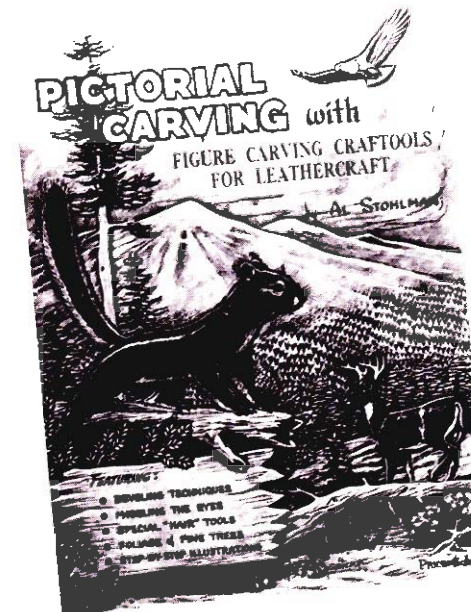
After your work is again dried out you may now spray lightly with Spray Lac or an alternate is to use Neutral Paste Leather Wax and buff and shine with brush and cloth.



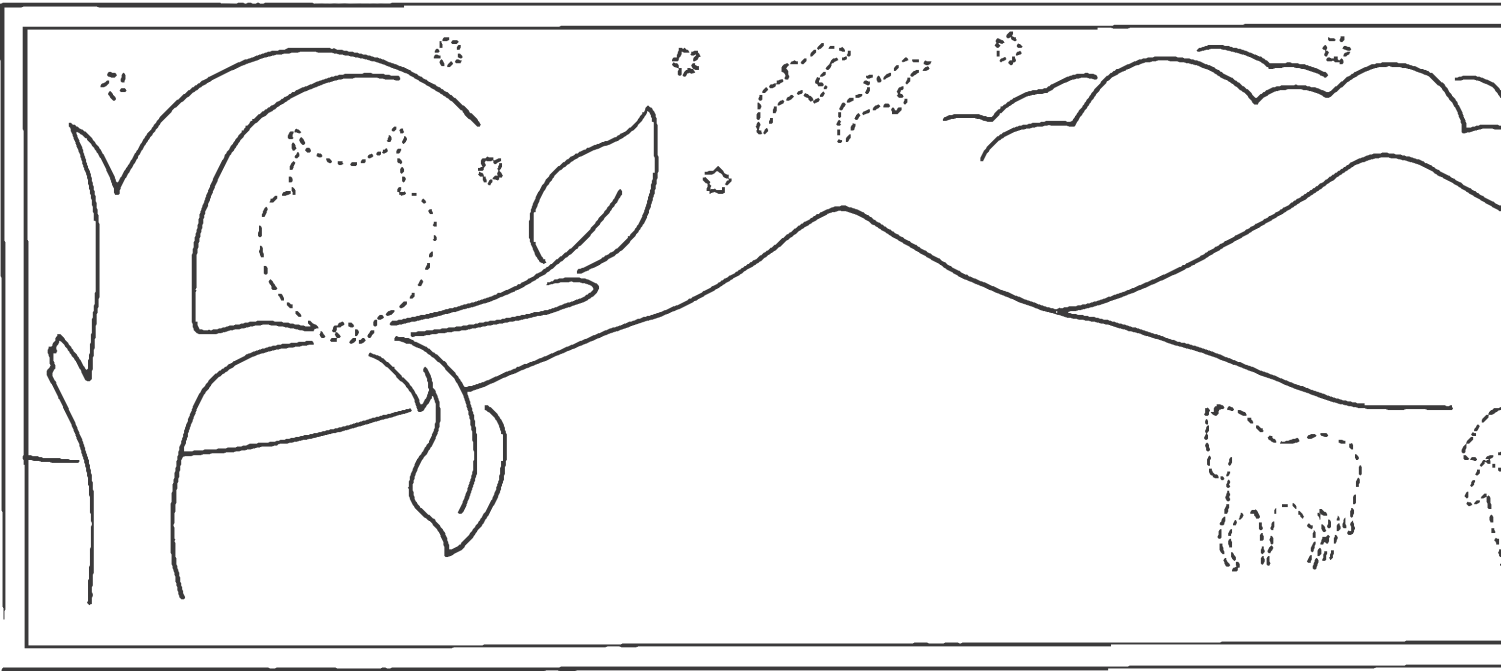
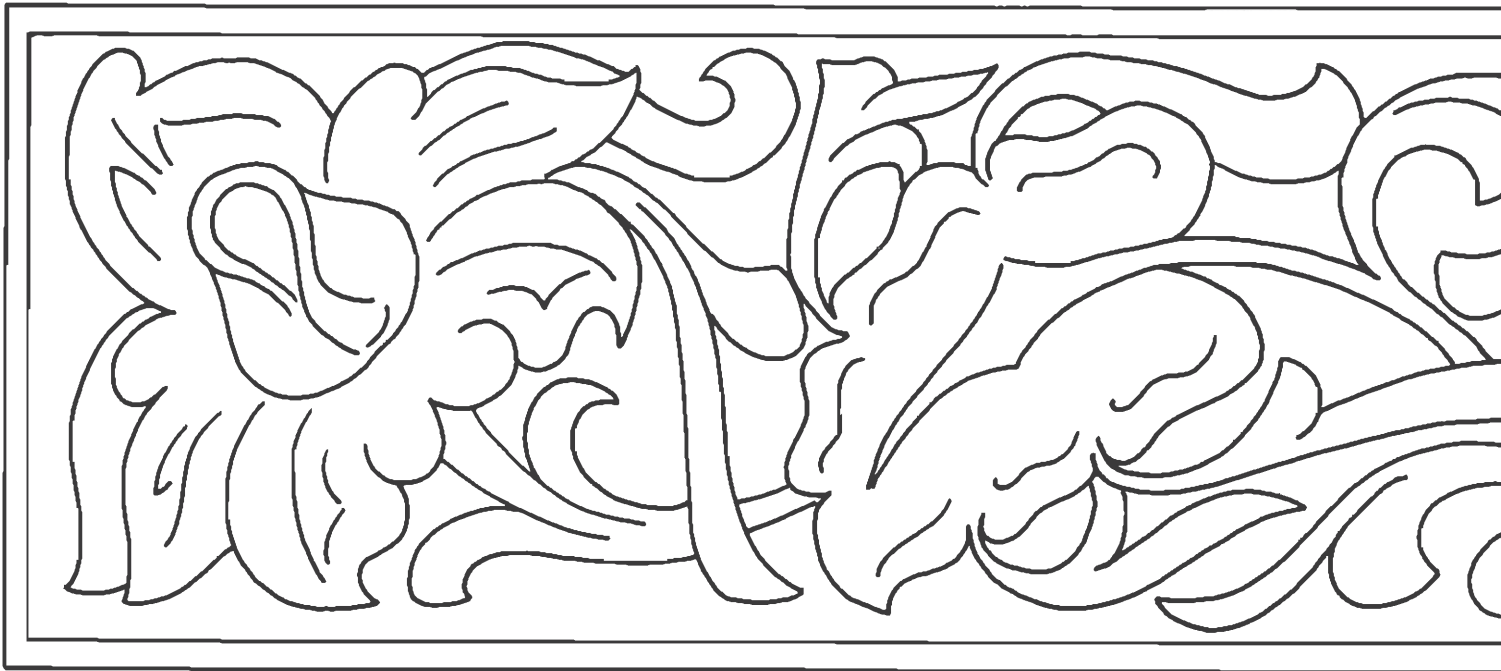
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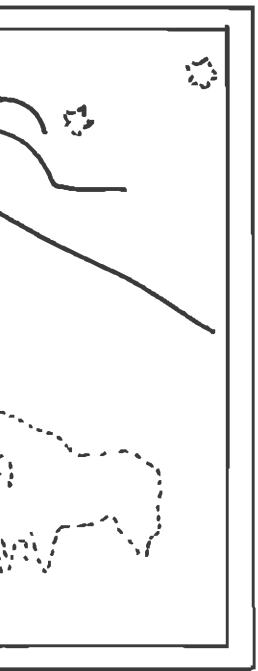


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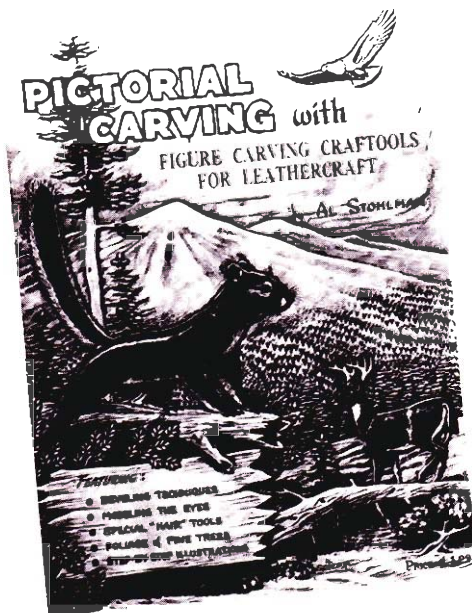
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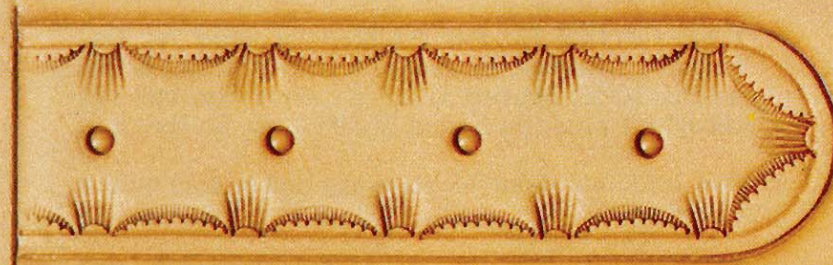
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DOODLE PAGE of the MONTH

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 A NEW PAGE EACH MONTH
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 LEATHER CRAFTSMEN
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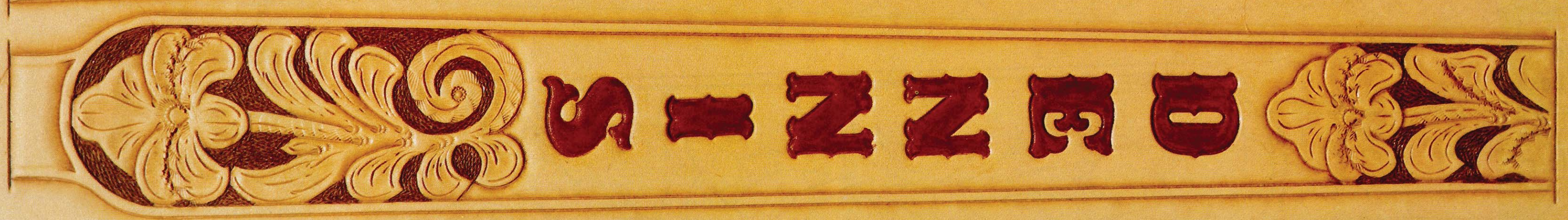
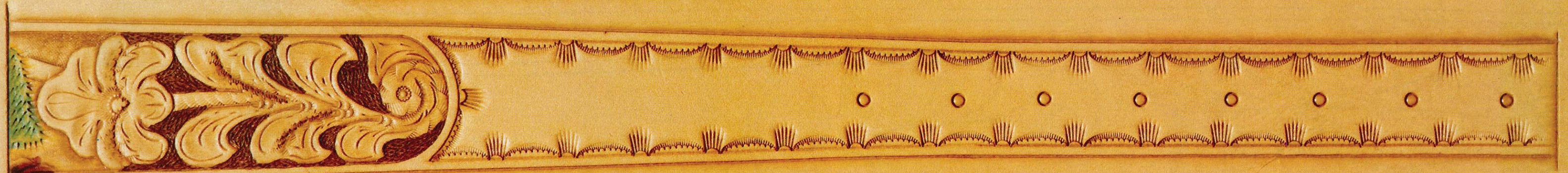
PAGE 3 SERIES 3D



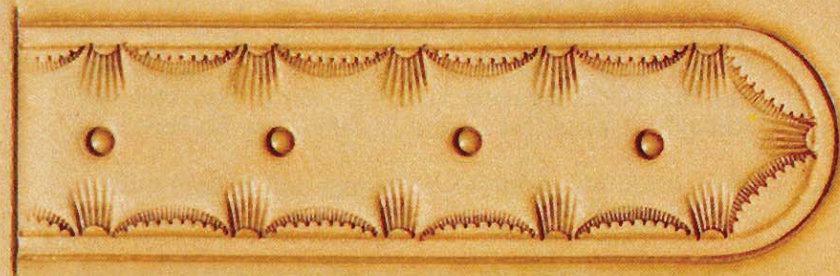
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- A800
- B702
- B198
- B701
- B936
- N720
- F898
- C425
- F976
- S932

BEVELERS

"Hand Carved Rifle Slings"
 by Dennis Noland



PLEASE NOTE: PHOTOGRAPH REDUCED SLIGHTLY



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PAGE 3

SERIES 3D

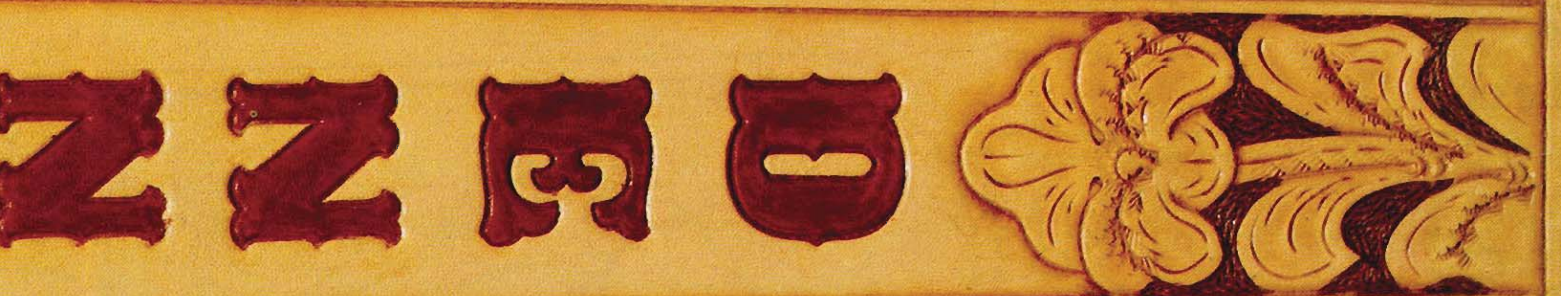
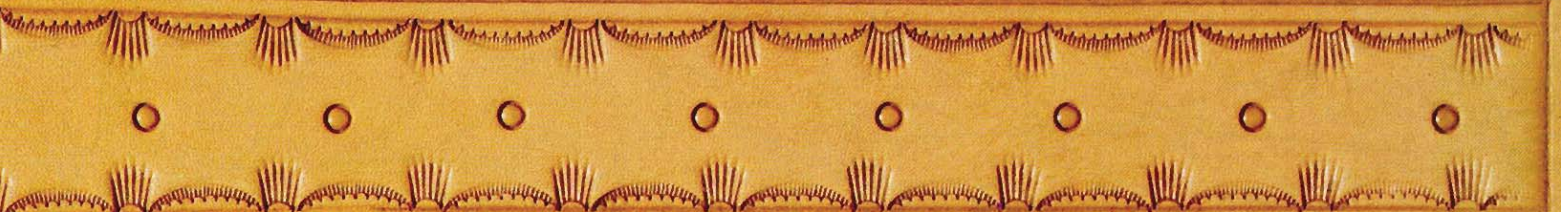


"Hand Carved Rifle Slings"

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36 N720 F898 C425 F976

S932



HAND CARVED RIFLE SLINGS

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Dad made his about 15 years ago and he sold quite a few of them.

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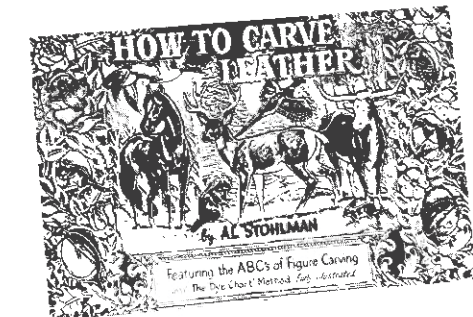
Good Luck in Leather Carving.

DENNIS NOLAND



FIGURE CARVING

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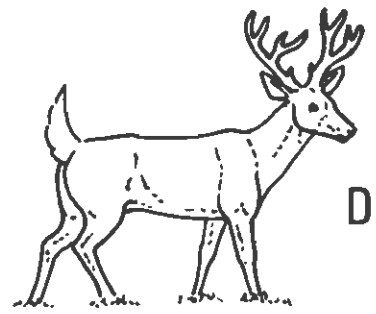
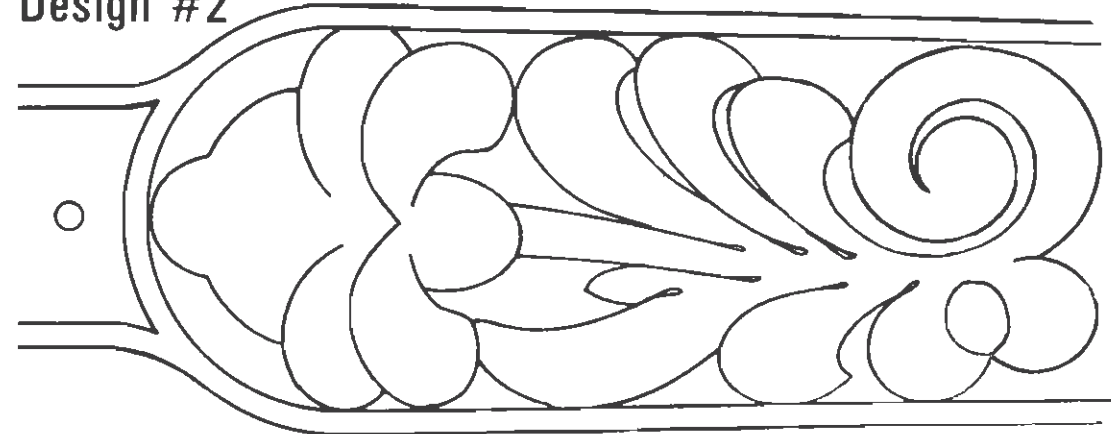
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COMPLETE WORKING PATTERN DETAIL

Design #2



Deer Design



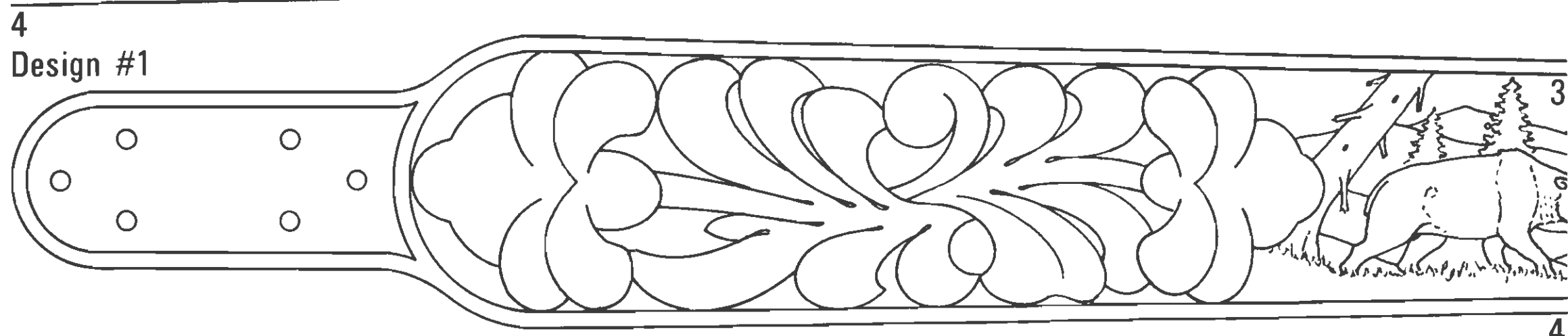
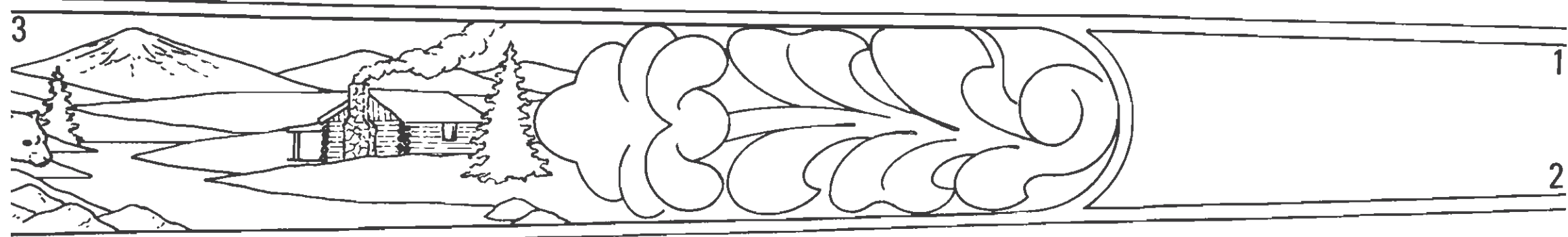
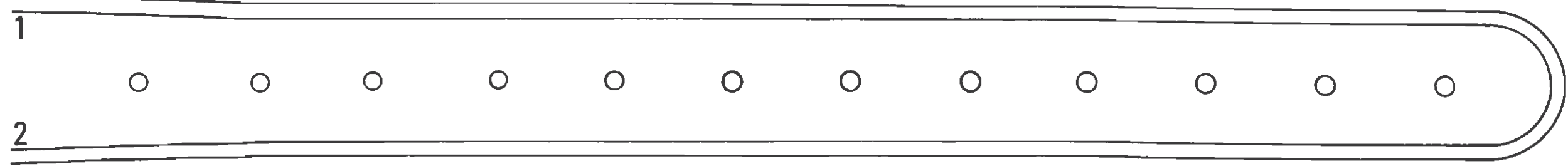
Rifle Swivel

Lace

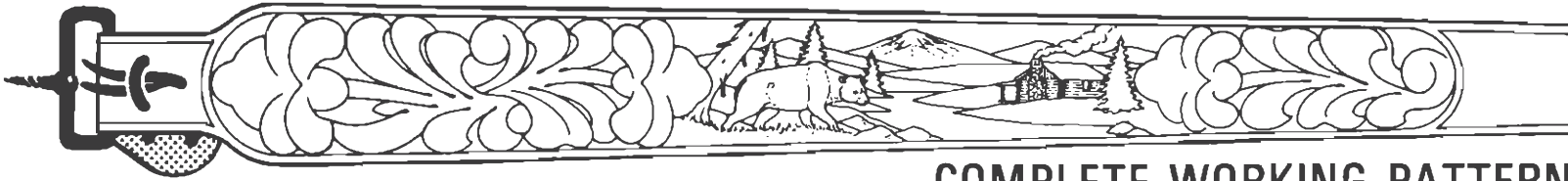
Tracing Pattern



SLING KEEPER

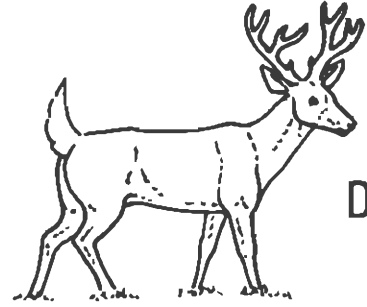
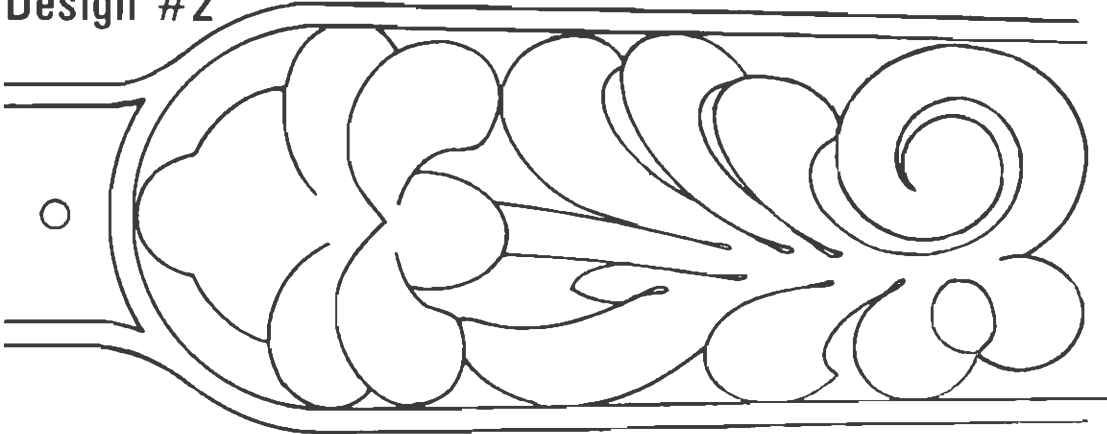


Design #1

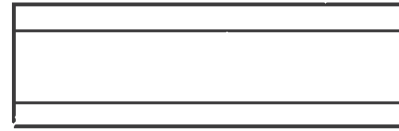


COMPLETE WORKING PATTERN

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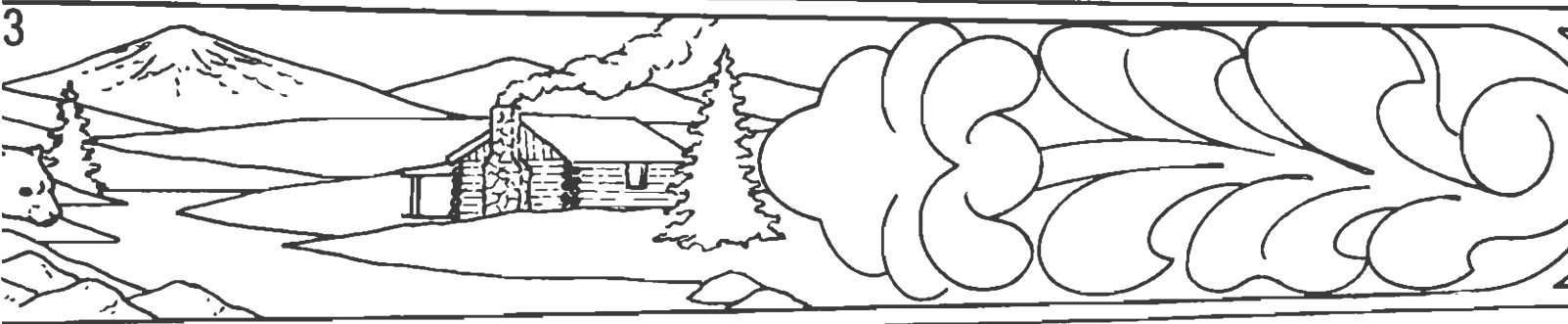
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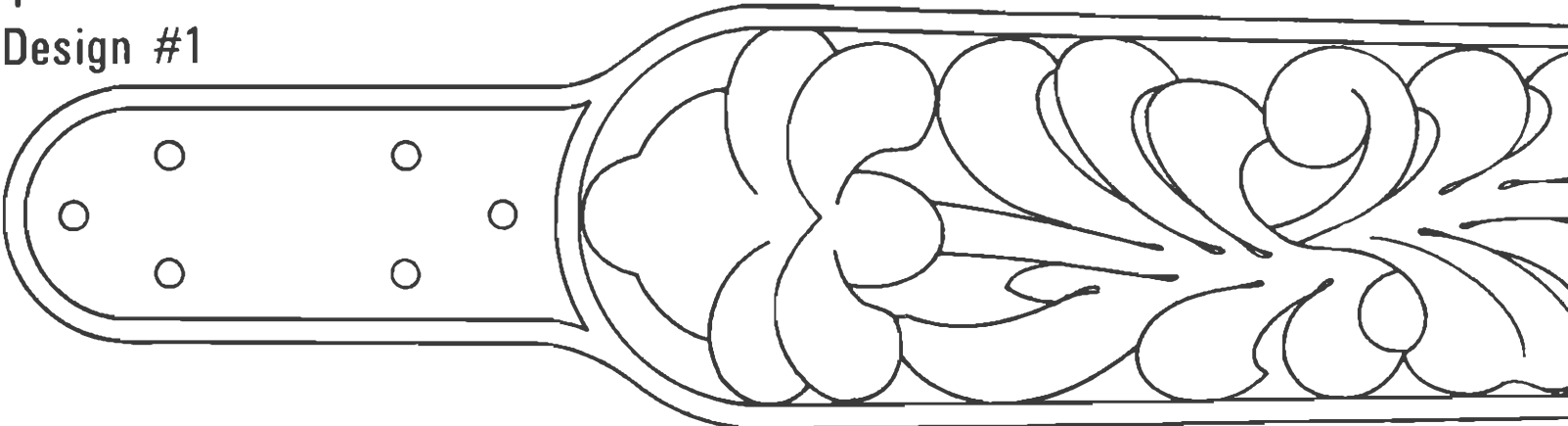


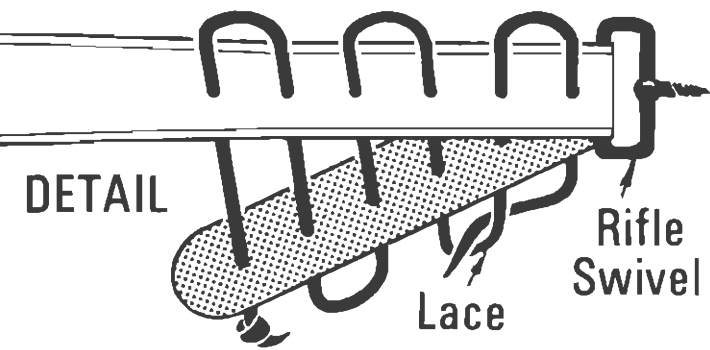
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Design #1





DETAIL

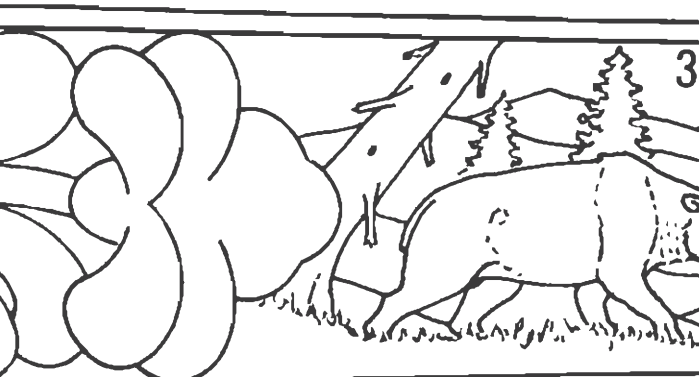
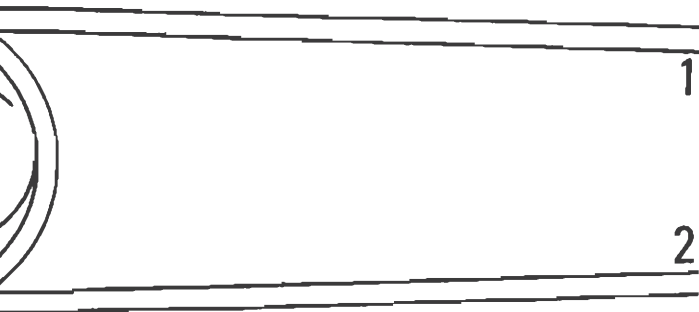
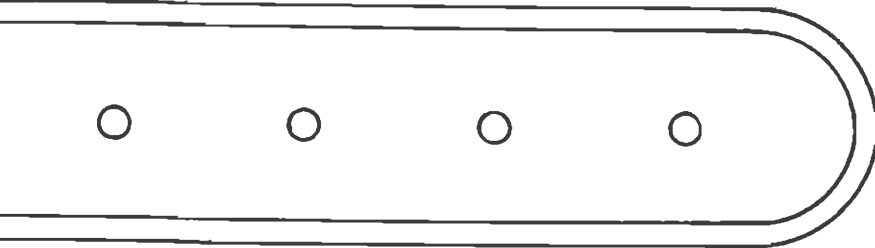
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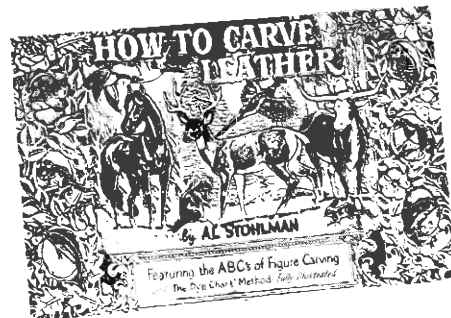
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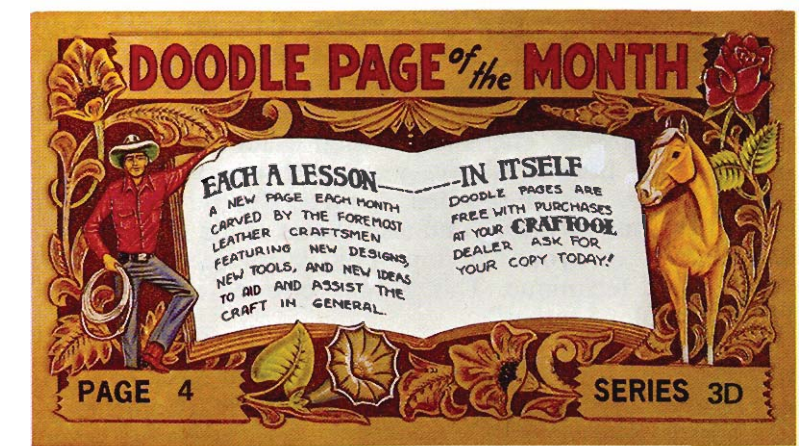
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WINTER HUNT

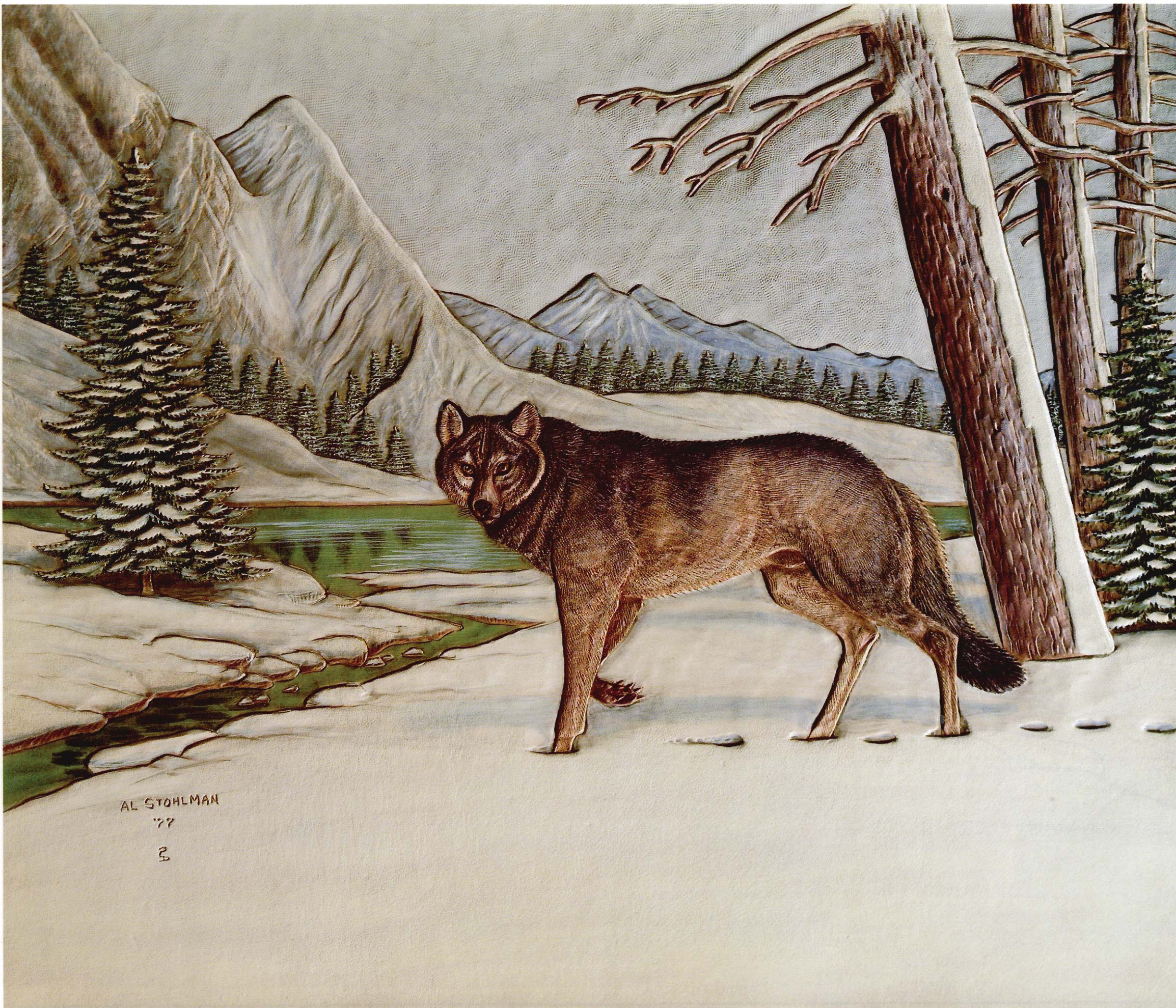
by Al Stohlman

This picture should be a challenge to those desiring a winter scene . . . and creating detailed hair effects, as on the wolf. Before beginning the carving, study the photo and tracing patterns carefully. The broken lines should be traced in lightly . . . do not cut them with the swivel knife. They are guide-lines for beveling or modeling.

When cutting the outlines of the wolf, follow the tracing pattern. Make short hair cuts at neck, jowls, back, belly, and tail. Cut only the outlines of the eyes. Rough-bevel all of the contours and muscles on the face and body before beveling around the outlines. Use the figure carving bevelers. Smooth out any tool marks with modeling spoon. The eyeballs are rounded with a modeling tool spoon *within* the outline cuts. Seeder S632 is pressed on the eyeball lightly (see photo). **DO NOT** strike the seeder with the mallet. The pupils are pressed in with the stylus end of the modeler. Be very careful with eyes.

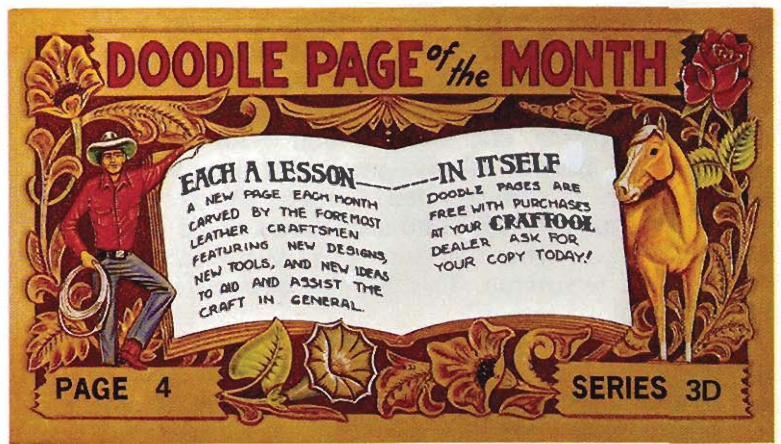
Bevel around outlines with figure bevelers. "Fade" the background away from the figure by matting with the larger figure bevelers. Concentrate on doing a smooth job. Use small hair blade on face; large hair blade on body. The swivel knife now becomes the most important tool for completing the hair. Use the angle blade. Many short cuts, close together, will be required. The direction of cuts is very important. Coarser cuts are used on the tail. Study the photo.

For snow effect on small fir trees (left & right) the tools are spaced farther apart on the interior of the tree, than is normally done. If necessary, place your tools on the photo to note their angle and spacing. Practice on scrap leather. After using the foliage tools, mat all around the tree with the smooth figure bevelers. This gives the tree added depth. The distant trees were stamped with F912L and F912R. Use pointed beveler F902 at sides. Again . . . mat away from the trees. All of the beveling and matting on this scene was with the Figure Carving Bevelers with the exception of the sky area. Here, checked bevelers were used around mountains and tree branches. Checked matters were used on the sky. The book: "Pictorial Carving" will be of great aid for stamping trees, matting, hair effects, etc. Space here does not provide ample instructions for each carving or stamping detail. One should not attempt a scene such as this without some previous experience.





AL STOHLMAN
77
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WINTER HUNT

by Al Stohlman

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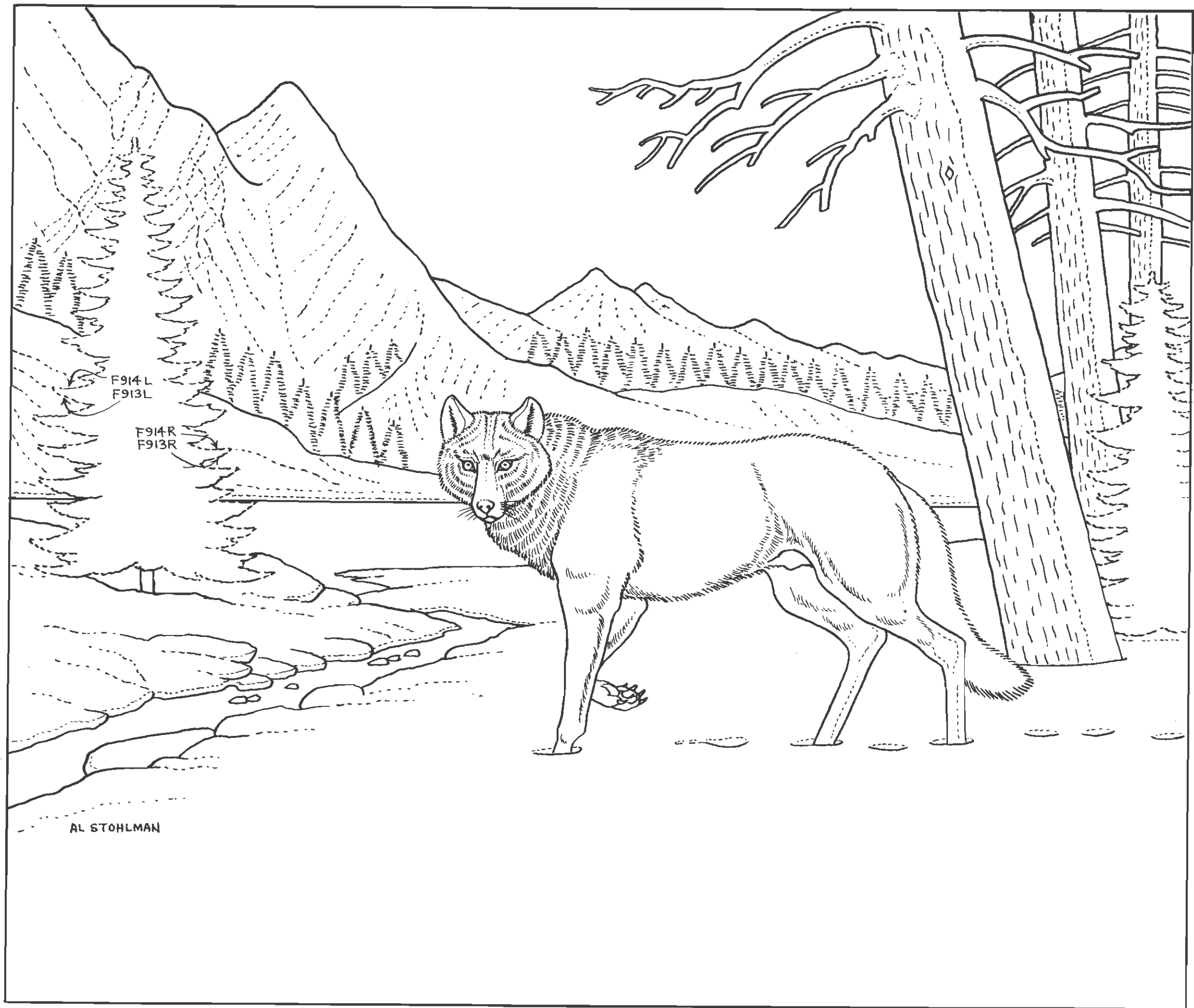
Coloring this scene offers the greatest challenge. Spirit dyes were used throughout . . . except for sky and snow; Cova dye was used. One should use a lot of small jars for mixing various shades. A lot of thinner is generally required for the light blues, greens, etc. Make several shades of brown by diluting dark brown. Always work with a scrap of leather (same as carved scene) when dyeing. This serves to take excess dye out of brush, and also shows shade of dye as it will appear on your carving. For hair effects, use the "dry-brush" technique. This is fully covered in the book: "How to Color Leather".

Black, on the wolf, was used full strength on nose, at ears, top of back and end of tail. To "fade" the black into grey . . . dip brush in dye and solvent . . . and brush on scrap until you get the desired shade. Light browns are also used on the wolf. The belly and under-legs are the natural leather. Dye eyes a pale yellow; accent with black (see photo). Cova dye white is used with a very dry-brush on face, inside ears, and to "frost" the body hairs.

The stream and lake are a mixture of blue & green, diluted with thinner. Foliage of the small fir trees (left & right) were dyed with mixture of green and brown, slightly diluted. Distant trees had blue added with more dilution. Distant mountains; light blue. Mountains across lake are pale blue with some weak brown added. Pale blue is used for the shadows of the foreground trees and wolf and his tracks.

Snow is "painted" on with Cova dye. It is used full strength in foreground and on sides and branches of trees at right. It is also used full strength on the two fir trees. Add water to the dye as you work towards the background. This "mutes" the tree and wolf shadows and "cools" the distant mountains. The dry-brush technique is used to put snow on the distant trees. Study the photo.

The sky was a mixture of Cova dye white, blue, and black. Mix these in a jar lid to obtain the shade you wish. Dry-brush the white on the lake to create the effect of "icing". Study the photo . . . make lots of dye mixtures of varying colors and strengths . . . practice on scrap leather and create your own WINTER HUNT.



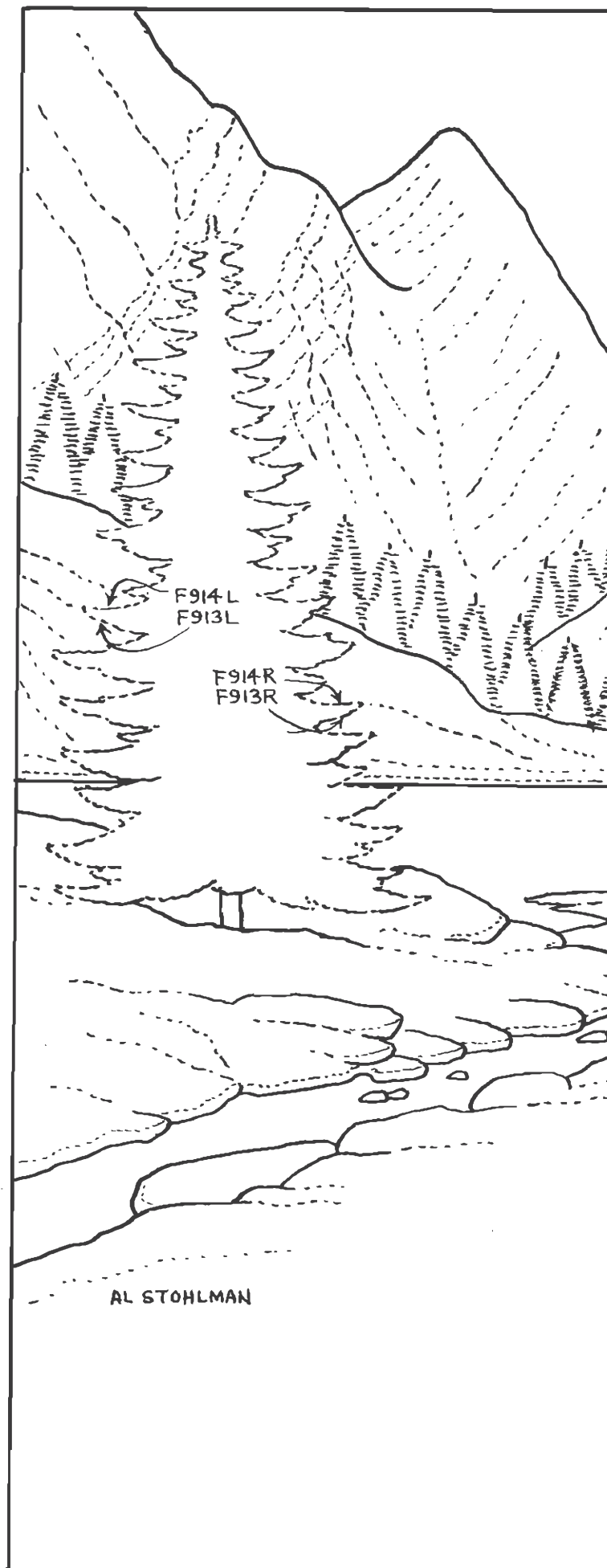
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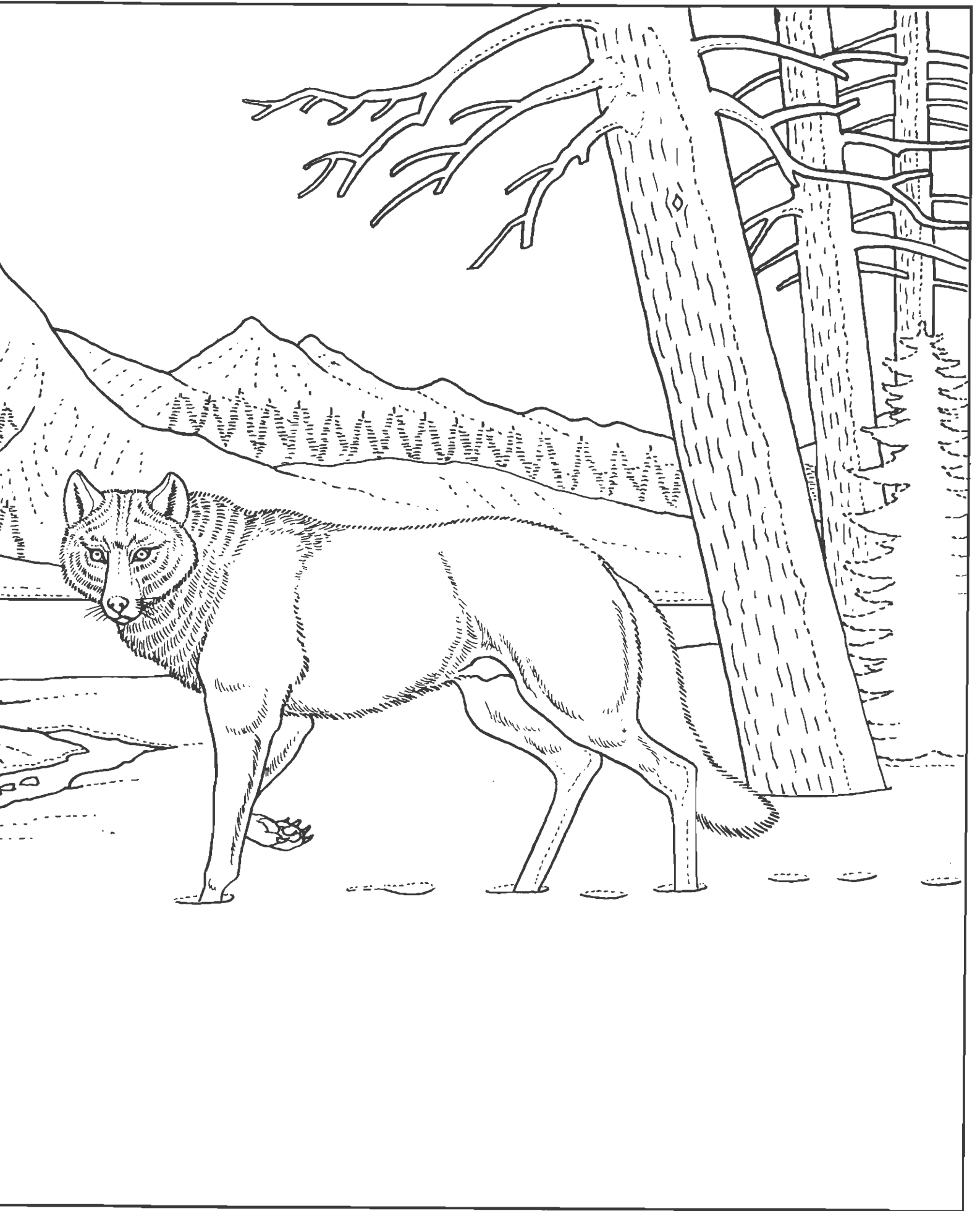
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PAGE 5 **SERIES 3D**

SPOOKED

by
Christine Stanley

Lets talk about the bevelers as they are used in figure carving. These are the tools that really bring a picture to life. They can put a ripple in a muscle and the wind in the trees when properly used. Today we have almost an embarrassment of riches in the variety of tools available to the leathercraftsman. Often the use of a particular beveler for a job is simply a personal preference of the carftsman doing the work.

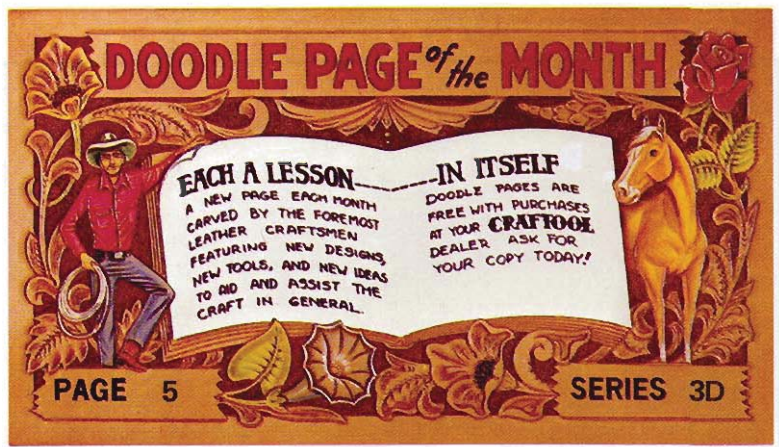
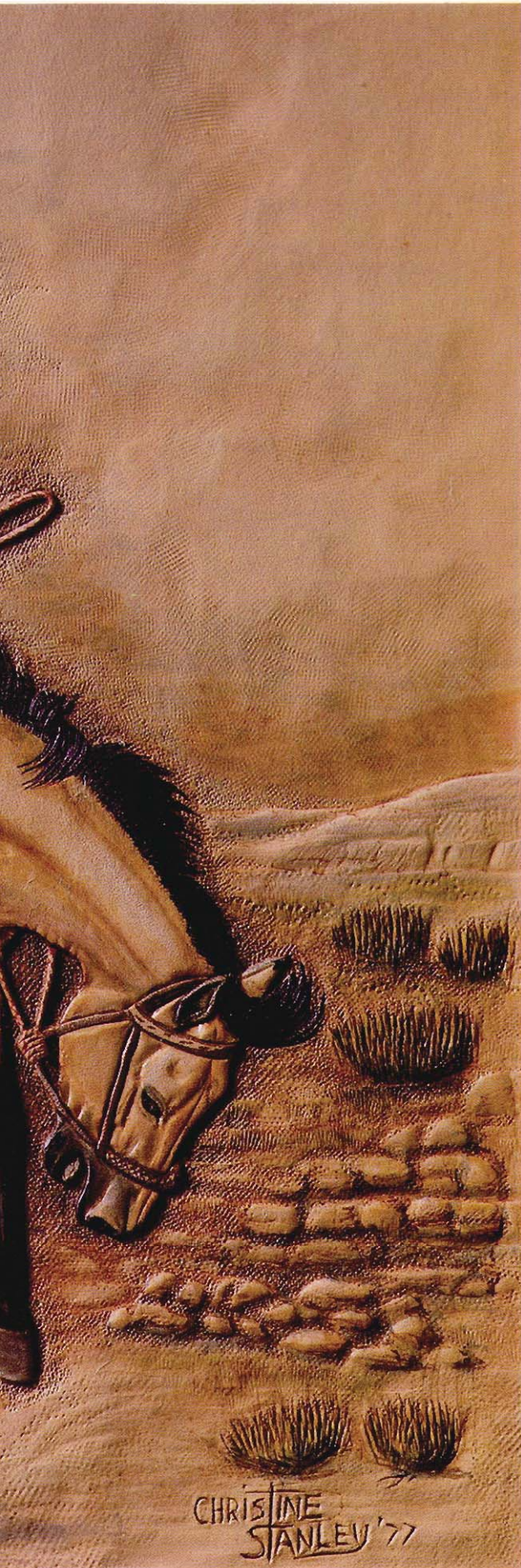
All of the swivel knife cutting is completed while the moisture content is at its best for cutting. The F895 is then used to start the beveling procedure. The entire outline of the horse and rider is beveled first. Drive the tool the full depth of the knife cut and walk it along smoothly. The F902 works well in the area of the mane and tail. The F890 can get into some of the tight corners under the neck of the horse.

After the outline beveling is completed, move onto the figure and bevel the outline of the riders leg, the saddle, etc. These features will not have been cut quite as deep but again, the full depth of the cut should be beveled. The smoothness of the beveling becomes more important here. The line drawing will indicate the main areas to be beveled for the contours of the muscles and other features of the figures. The photo carve can help in getting an idea of how it should look but the leather on your table will reflect what you actually put onto it.

Much of the detail on the body of the figures is made with the F895. The F890 is used for the very small detail. The spoon of the modeler becomes an extension of the beveling tools to smooth and help shape the various features. The point of the modeler forms those features to small and delicate to cut or bevel. The work should be completed on the main subject of the horse and rider before starting on the background. If it appears the leather will become too dry before the entire project is completed, try to have the main figures completed so they will not need to be moistened again. When stamped leather is re-wet there is a tendency for the detail to raise due to the swelling of the leather fibers and often much of the stamping will need to be reworked after it is wet the second time. This is not such a great problem if only the less important details of the background scene are involved.

The main figures have now taken on form and character and it is time to open up the scene by beveling the background. After being so careful when beveling on the figures to get the desired effect, beveling the background can be a lot like children taking off their shoes and running barefoot on a warm spring day.





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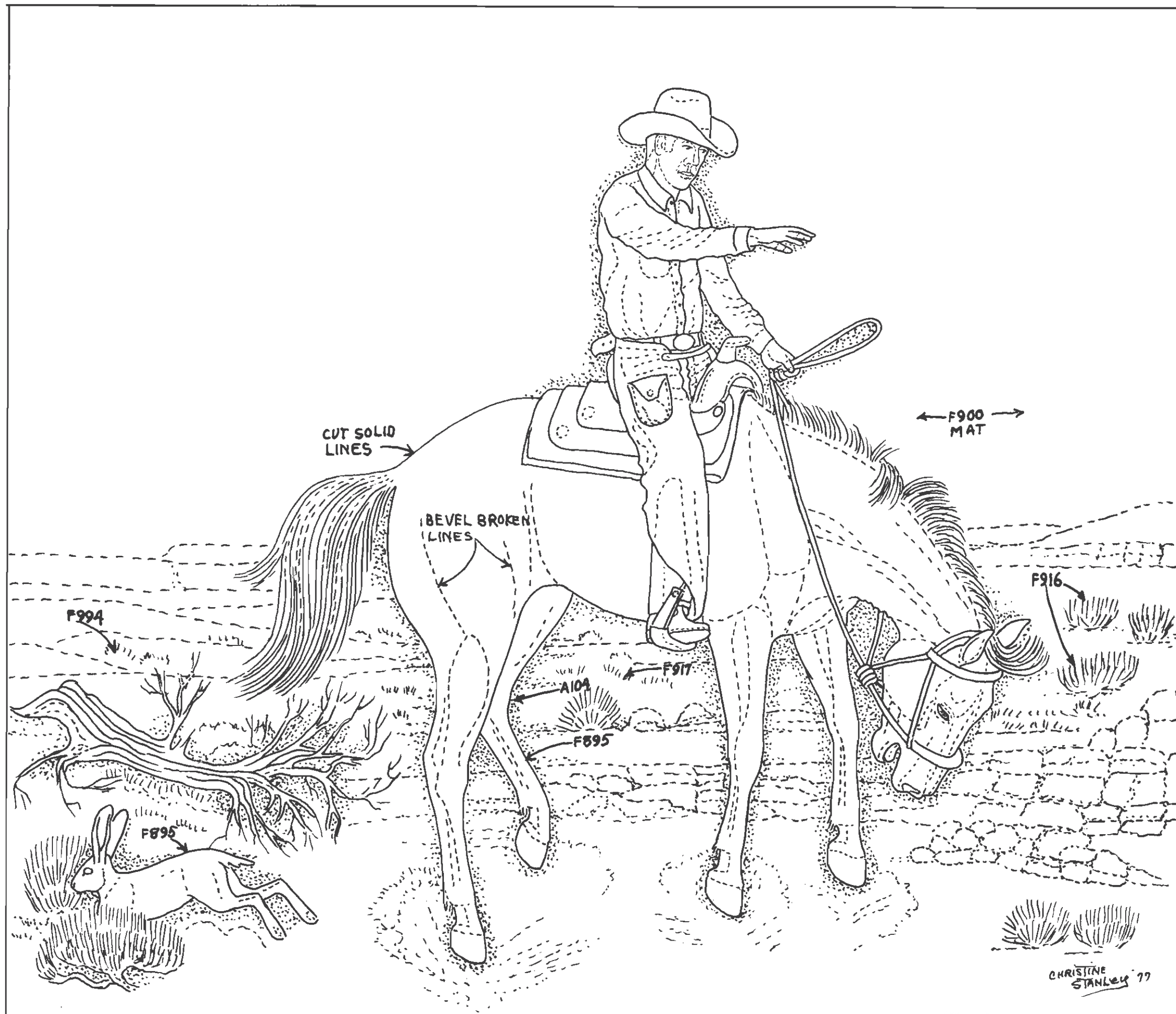
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With the exception of the fallen tree and the rabbit, the background is a series of random forms to simulate low foothills on the horizon and the rocks and dust in the near foreground.

At this point the larger F896 beveler is used in the area around the main figure, this time widening the beveled area of leather surrounding the outline so the beveling marks gradually fade into the surrounding scene. This is especially important in the sky area. If the moisture content is correct, the fallen tree and rabbit can now be completed. From this point on the dotted lines of the tracing are simply guides for a freehand rendering of the landscape details.

The beveling for the landscape was started in the immediate foreground, or the bottom of the picture and working up, or back to the horizon. The landscape here is divided roughly into three sections. The area under the horse was completed first, then the area back of the horse up to the horizon, and finally the area in front of the horse. This sequence is important only in suggesting that an orderly procedure should be followed rather than jumping from one part of the picture to another.

Experienced craftsmen each have their own way of treating landscapes and backgrounds and usually favorite tools for doing this work. The tools suggested here seem to work well. If a craftsman has good results with other tools, they should by all means use them. The end product should be satisfactory.

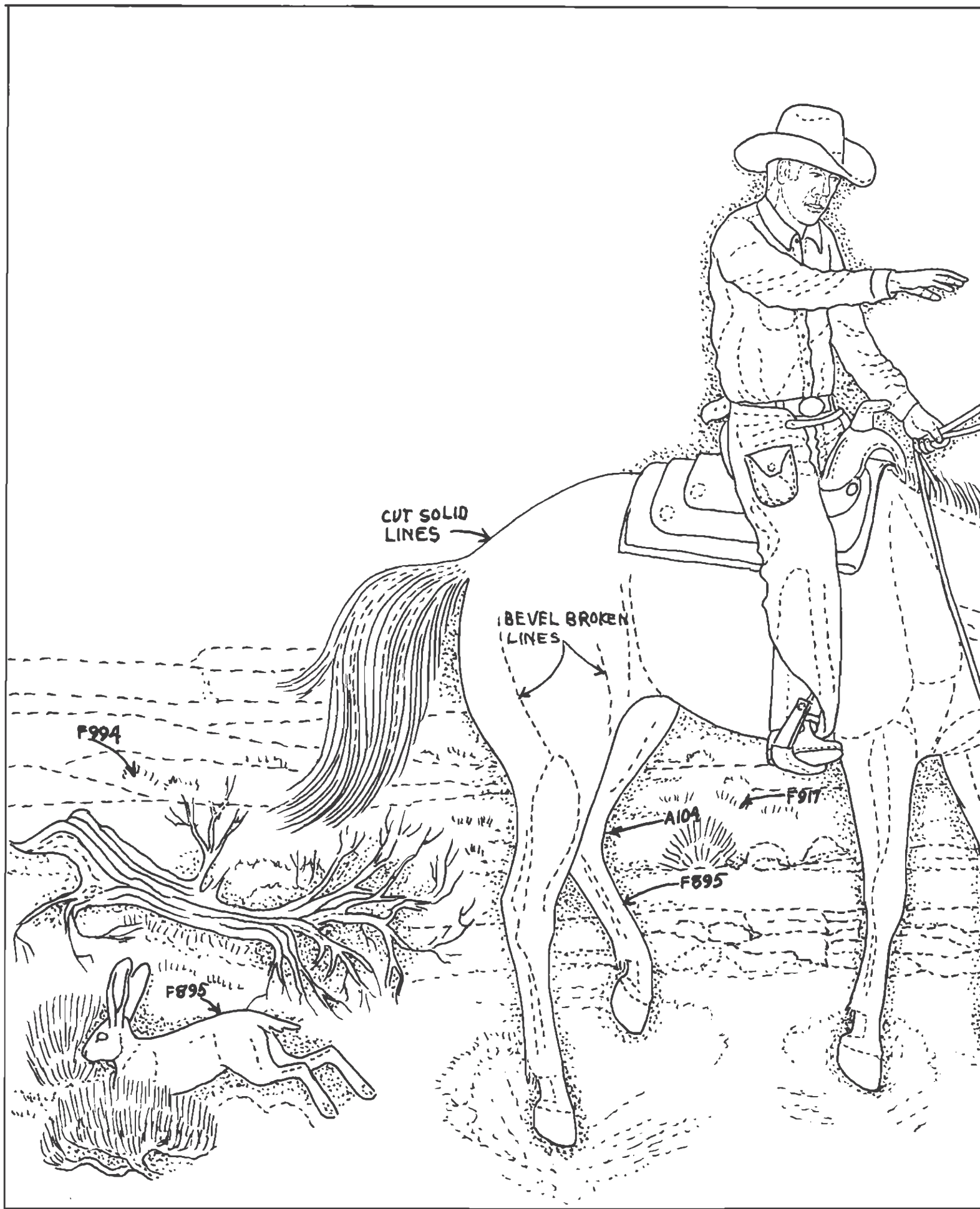
The F896 beveler is used for much of the landscape area because it is large enough to speed up the work. The F895 does the job of forming the rocks. The dust under the hoofs is simply leaving small beveling ridges fanned out around the simulated point of impact and adding a little texture with the A888.

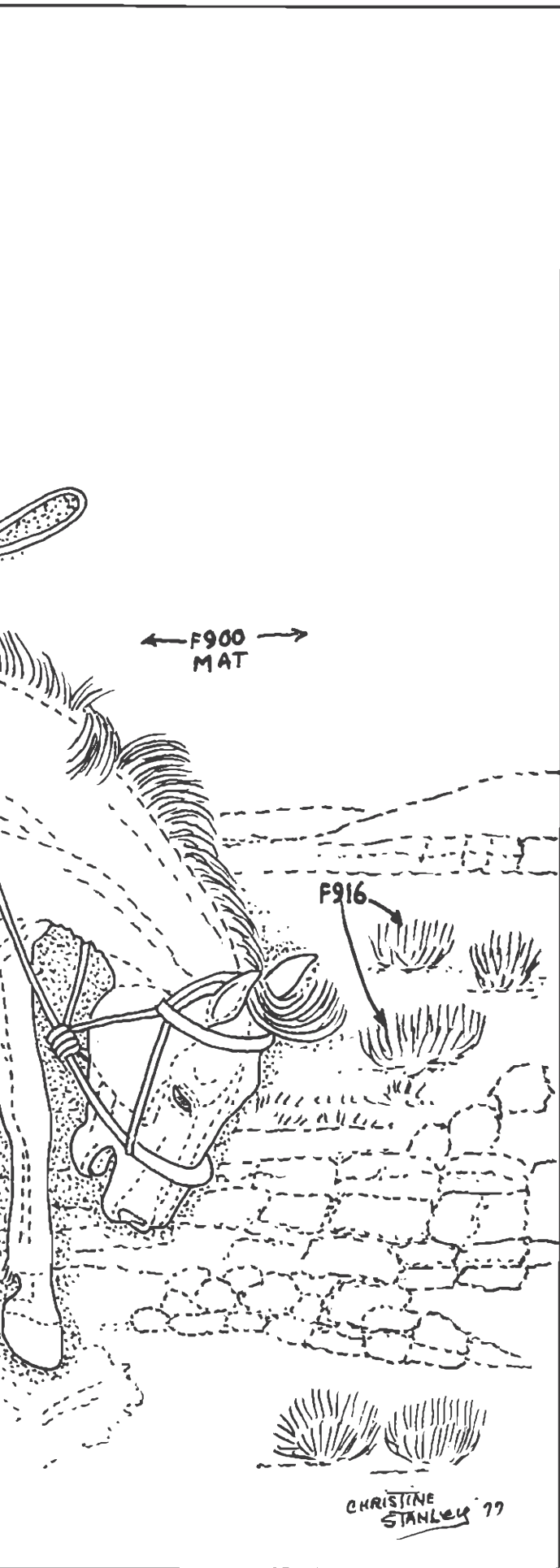
Notice that the rocks and the horizon lines have not been cut with the swivel knife. The reason is when an object is cut and beveled it is brought into sharp focus. This would not be natural in this setting. The beveler forms and blends these features into the landscape naturally. The clumps of sagebrush are simply a little rough beveled marked area that is then stamped with the F916 to simulate the rough stems of the sagebrush. These details are only incidental to the picture and need not be precise in detail.

When the beveling on the landscape is completed some texture detail and decorative stamping is added to complete the landscape work. This may be the edge of the F994 to hint at distant shrubs or foliage and the F917 to simulate dry grasses. The A104 is used in the beveled area around the outline of the figures for texture to heighten the contrast between the figures and the background. This seems to make the subject stand out better.

The sky area is a simple treatment of matting with the F900 to add some texture to an otherwise large expanse of plain leather. Allow the F900 to have some beveling effect for just a hint of what might be clouds.

You will have noticed the bevelers used here are all in the F group, or figure carving tools. The figure carving tools have been favored by this artist since they were introduced many years ago. Other tools may work as well or better for other craftsmen. Over a period of time as each craftsman gains experience from long hours working with the tools, he or she develops a special feel for the way certain tools respond for them. In time this develops into an individual technique that becomes almost a signature for that craftsman's work.





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PAGE 6 **SERIES 3D**

GRUMPY GRIZZLY

by
Al Stohlman

Old "sore-head" is on the prowl. This scene features shrubs, trees, and hair effects of Mr. Grizzly. The details of these features are amply illustrated in the book: "Pictorial Carving". Space here does not permit us to amplify every detail. Before beginning your carving, study the Photo and Tracing Pattern.

Trace the broken lines in solid, but lightly. These are not to be cut with the swivel knife. The foreground bushes and trees are all of this nature. The foliage of the bushes is shown in "clump" form. These are stamped with tool No. F989 in mass form. The leaves are then individually separated and brought into depth by beveling with F891 and F890. Mat away from the exterior outlines of these bushes with the smooth Figure Carving bevelers to put them in bold, foreground relief.

The coarse grass in foreground and under bear is made with swivel knife cuts. F902, pointed beveler, is used between cuts at top to point the blades of grass. Alternate the lengths of the grass for a more natural effect. Add a few irregular knife cuts where needed for more realism.

The foliage on the fir trees (lower right & upper left) was made with tools: F914L, F913L, F914R, F913R. Study the photo to note their angle and distance apart. These tools are stamped closer together than those used on the wolf "Winter Hunt" Doodle Page, where a snow effect was desired. Mat around these trees, in lake area, with smooth Figure Carving bevelers. Use checked matters, in sky area, around tree at upper left. The shore-line trees on opposite side of lake were stamped with: F912L, F912R. Bevel sides with F902 to form tree outlines. Always mat around and away from these trees. F915 is used for distant trees.

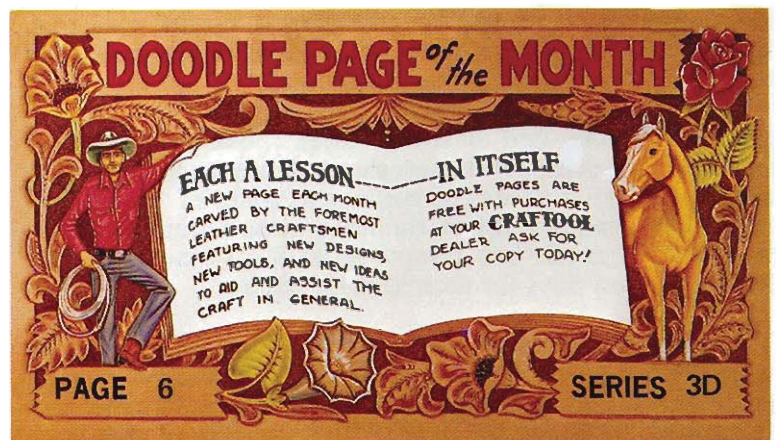
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AL STOHLMAN

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clouds. In open spaces, use the largest matter available: F901. Turn the tool constantly to avoid marks from tool edges.

Spirit dyes were used on this picture . . . except for sky and snow capped peaks. It is suggested you use several small jars and mix varying shades of colors and tones of brown. For the lighter shades, a lot of thinner will be required in ratio to the dyes used. Use scraps of leather (same as carving leather) to test dyes for desired color shades.

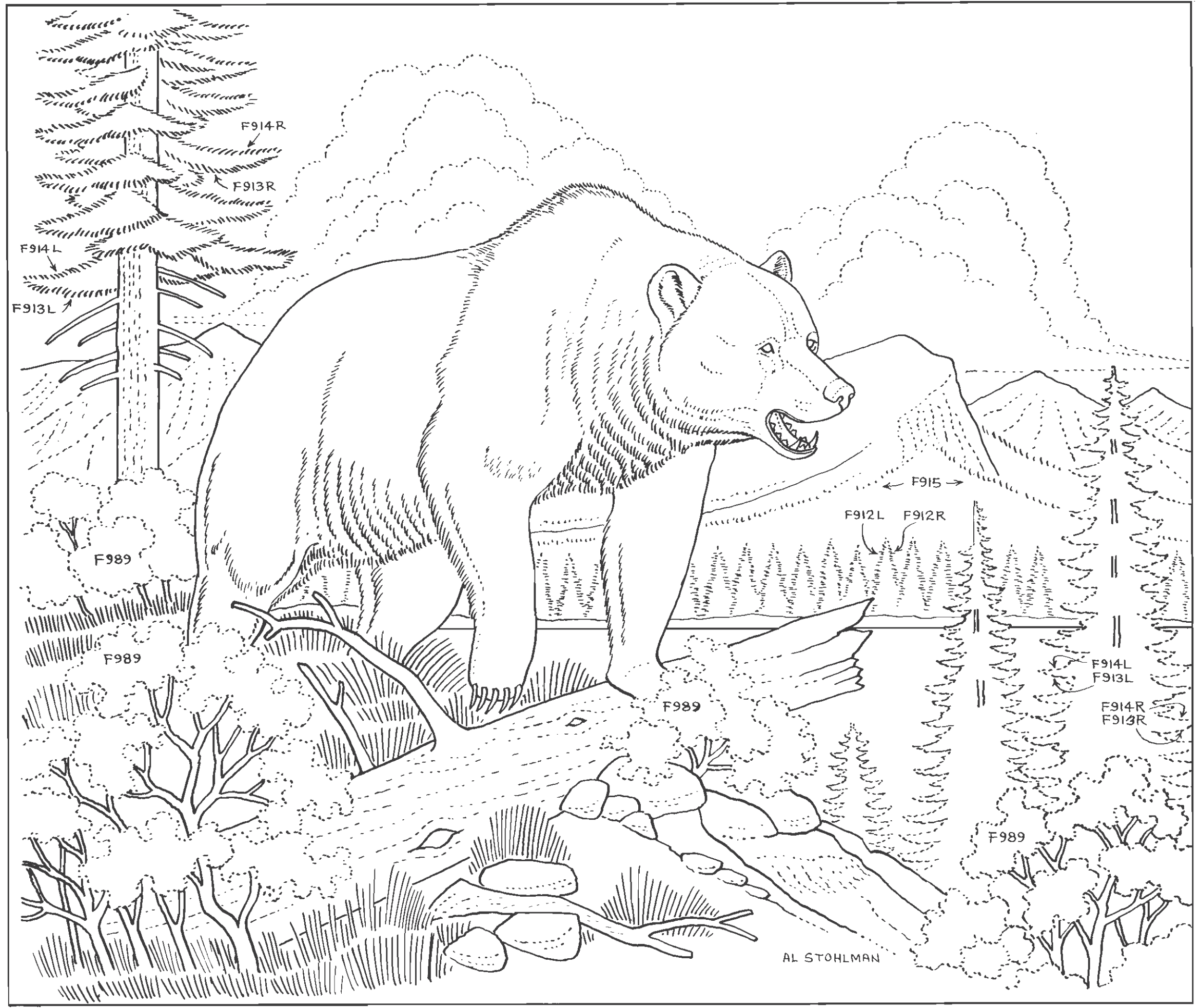
The grass was diluted green with a bit of yellow. Bushes were diluted green. Shadow areas are darkened with darker green and brown . . . to dull the brightness of the grass. The foreground fir trees are dyed with a mixture of green and brown . . . as were the shore-line trees. The foreground trees are dyed with dark brown, on the *underside* of the branches. This makes them appear closer. Distant trees have blue mixed with diluted green.

Always work on scraps of leather to insure the color shade you desire. Always dye the lighter shades first.

The bear is dyed with shades of brown . . . lightest shade first. Build color strength with next darker shade of brown. Dark brown is used in heavily shaded areas. Study the photo. Also note the special hair effects. This is achieved by dyeing with the "dry-brush" technique. This is fully illustrated in the book: "How to Color Leather". Dye the eyes and nose black. Leave hi-light on nose.

Dye the lake with a mixture of green & blue . . . diluted to proper strength. Pale blue, for sky, is very difficult with spirit dyes. Here, we have used Cova dye white mixed with a small amount of Cova dye blue. The shaded sides of the clouds have a bit of black added. Never try to mix spirit based dyes with water based dyes . . . such as Cova. Use white for snow on mountains and on bear's teeth. The grizzly's claws are left natural.

The rocks and rotted log are shaded with diluted black. Do not make your colors too bright unless nature calls for it. Colors can always be strengthened. Brightness can be dulled by over dyeing with a light brown. Use the natural leather as a medium wherever possible. O.K. let's get started on your "GRUMPY GRIZZLY".



AL STOHLMAN

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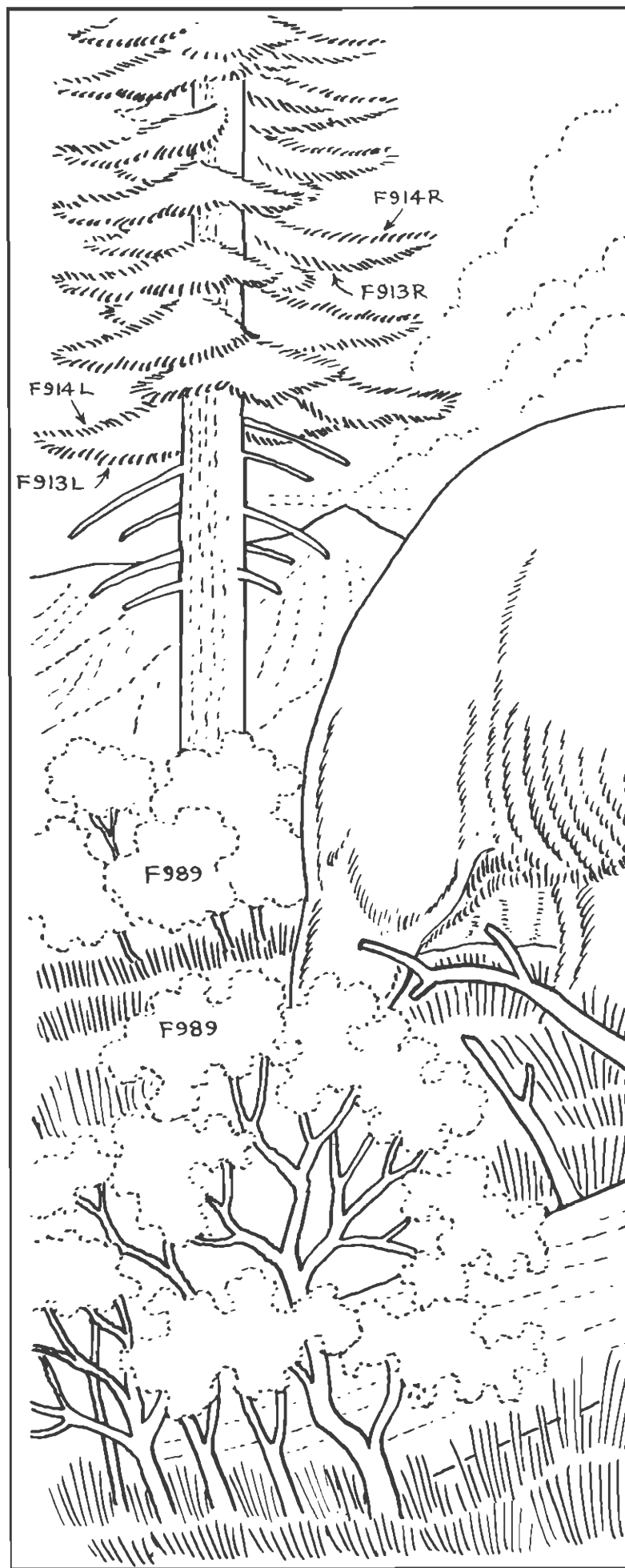
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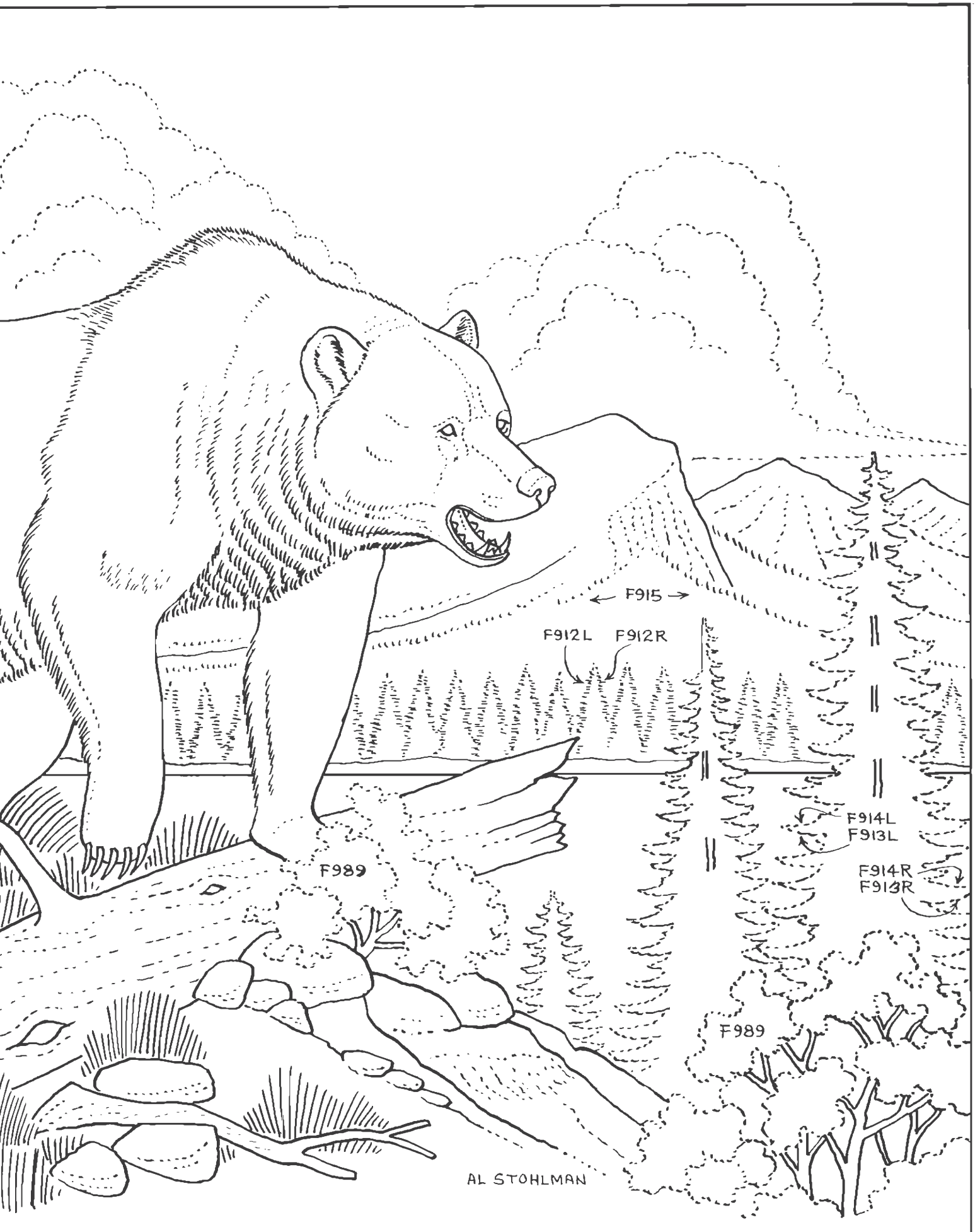
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The bear is dyed with shades of brown . . . lightest shade first. Build color strength with next darker shade of brown. Dark brown is used in heavily shaded areas. Study the photo. Also note the special hair effects. This is achieved by dyeing with the "dry-brush" technique. This is fully illustrated in the book: "How to Color Leather". Dye the eyes and nose black. Leave hi-light on nose.

Dye the lake with a mixture of green & blue . . . diluted to proper strength. Pale blue, for sky, is very difficult with spirit dyes. Here, we have used Cova dye white mixed with a small amount of Cova dye blue. The shaded sides of the clouds have a bit of black added. Never try to mix spirit based dyes with water based dyes . . . such as Cova. Use white for snow on mountains and on bear's teeth. The grizzly's claws are left natural.

The rocks and rotted log are shaded with diluted black. Do not make your colors too bright unless nature calls for it. Colors can always be strengthened. Brightness can be dulled by over dyeing with a light brown. Use the natural leather as a medium wherever possible. O.K. let's get started on your "GRUMPY GRIZZLY".





F989

F915

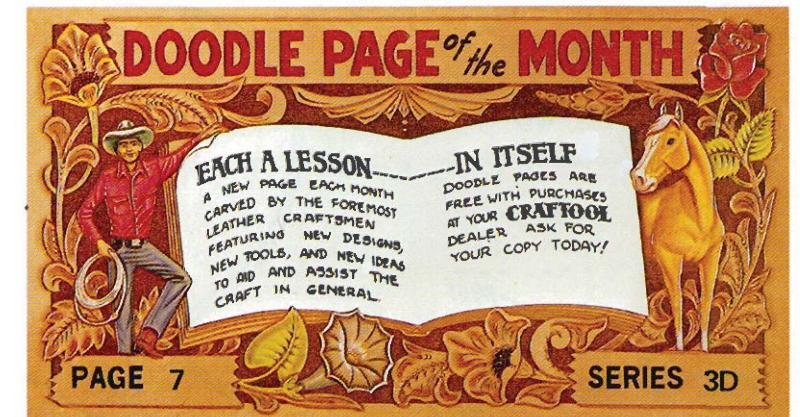
F912L F912R

F914L
F913L

F914R
F913R

F989

AL STOHLMAN



HEADIN' N' HEELIN'

by
Christine Stanley

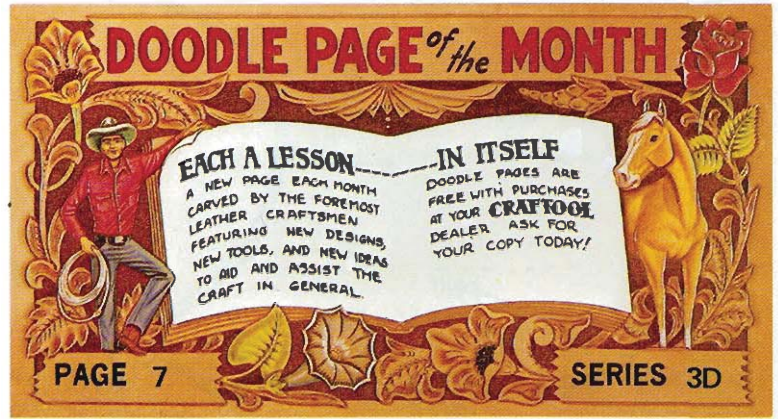
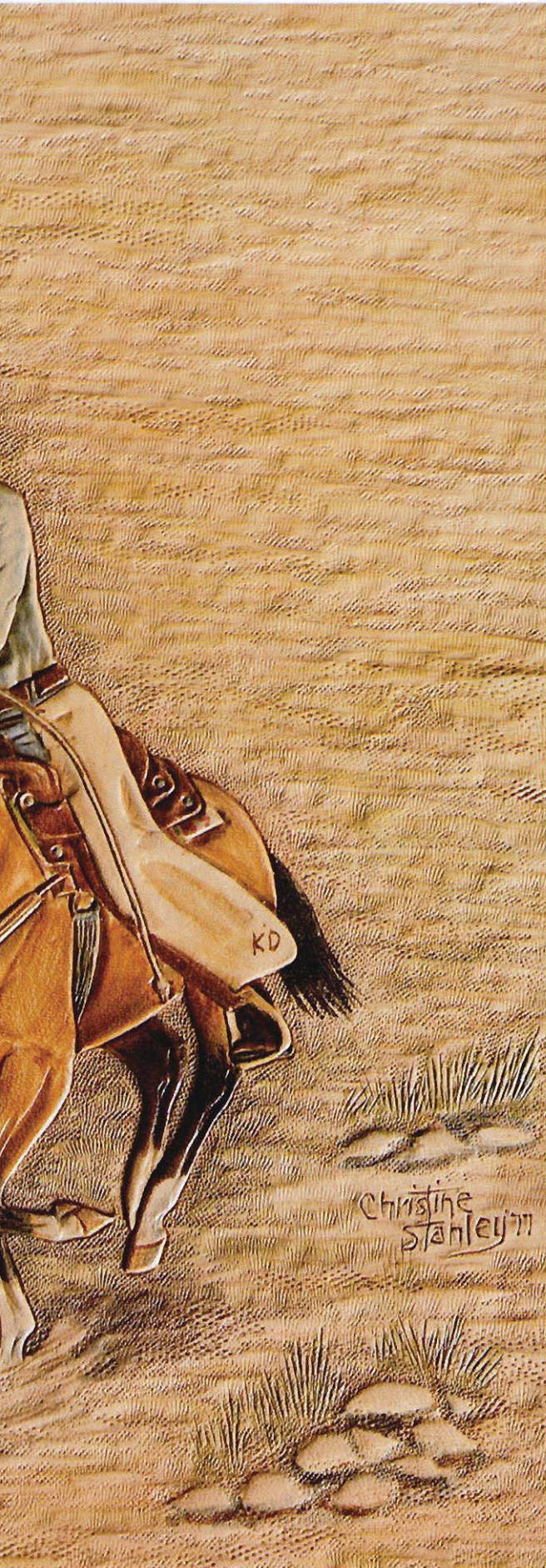
This picture offers a good opportunity to examine the roll of the swivel knife in figure carving. The handle of the knife should be adjusted so it will fit the hand comfortably to avoid strain. Good control of the blade is difficult if the hand tires. Strop the blade frequently, take it to the stone when necessary. The edge should not be allowed to become rounded. Use a guide if necessary when sharpening the blade. Never, never, never leave the swivel knife loose in a box with other tools. Jewelers rouge, a good strop, and a good whetstone should be a part of every swivel knife kit. My personal choice of blades is the 8018N and the 8014F filigree blades.

Properly cased leather is stressed by all leathercraft teachers. The method used to condition the leather for ease of cutting is not so important. If it works, do it. Anyone who may be having a problem getting the moisture content just right may want to try this procedure. Add a wetting agent per directions on the container to the water used for casing the leather. One such product is Carve-Eeze. This seems to help the water penetrate the leather fibers better.

Thoroughly and evenly moisten the grain surface and flesh side of the leather. This will distribute the moisture evenly throughout the entire piece of leather. The leather is now allowed to dry until the original natural color returns to the surface. It should feel slightly moist and cool to the cheek. A neat little trick is to case a piece of scrap leather from the same hide as the carving leather. Treat it the same as the carving leather and when the leather looks right, test the scrap leather with the swivel knife. If it is not right, wait a little longer. Study the photo carve and line drawing. Be patient.

All this may seem a bit much to the weekend craftsman but bread and butter Pro's find good preparation of tools and material is often the best time saver in the long run and contributes to a better quality work. This need not be all time wasted. The tracing can be made for transferring the pattern to the leather. The knife may need some sharpening. Perhaps another project can be started or finished. The active leather-carver is seldom found idly waiting. There usually is not enough time to do all that needs doing.





HEADIN' N' HEELIN'

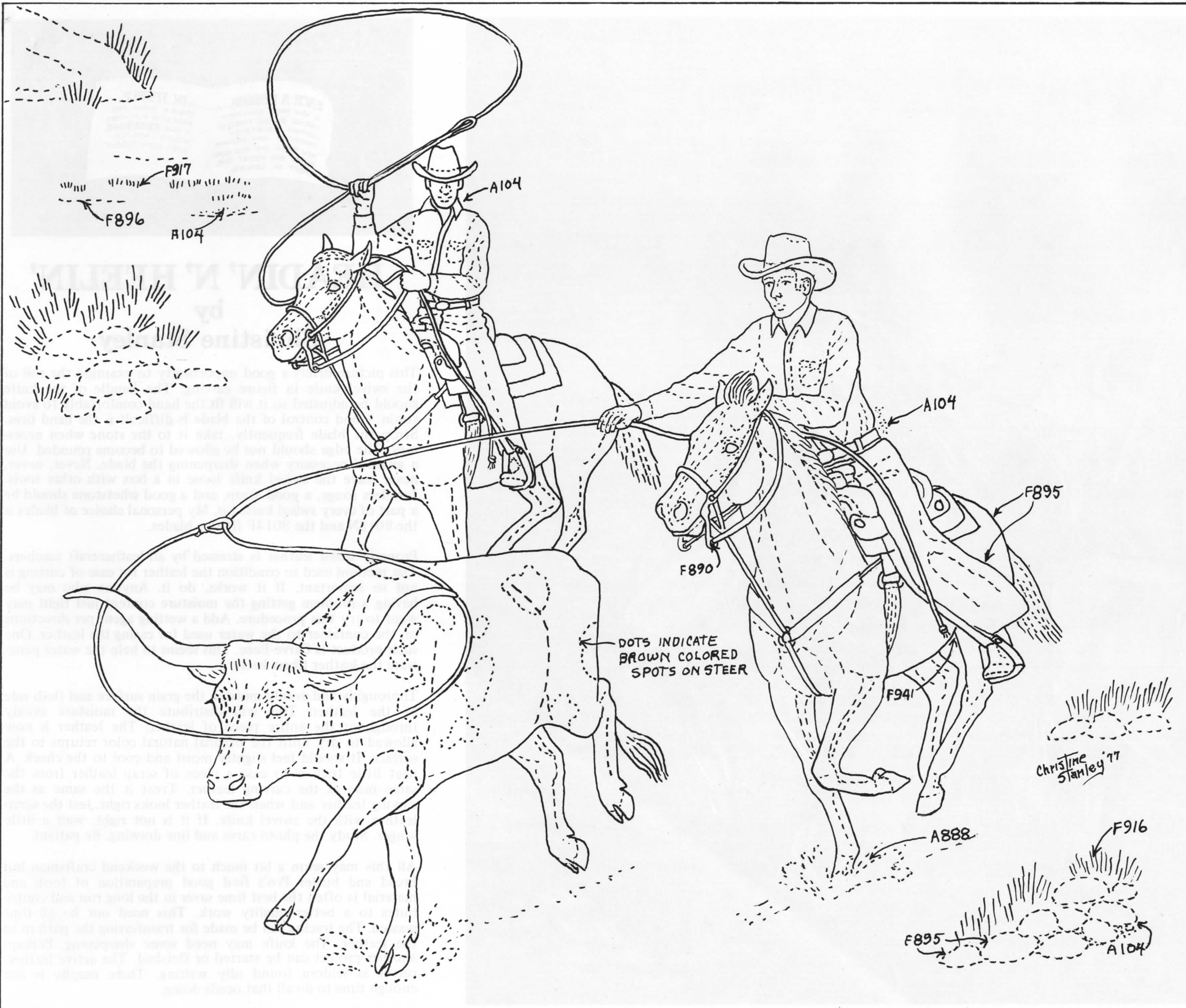
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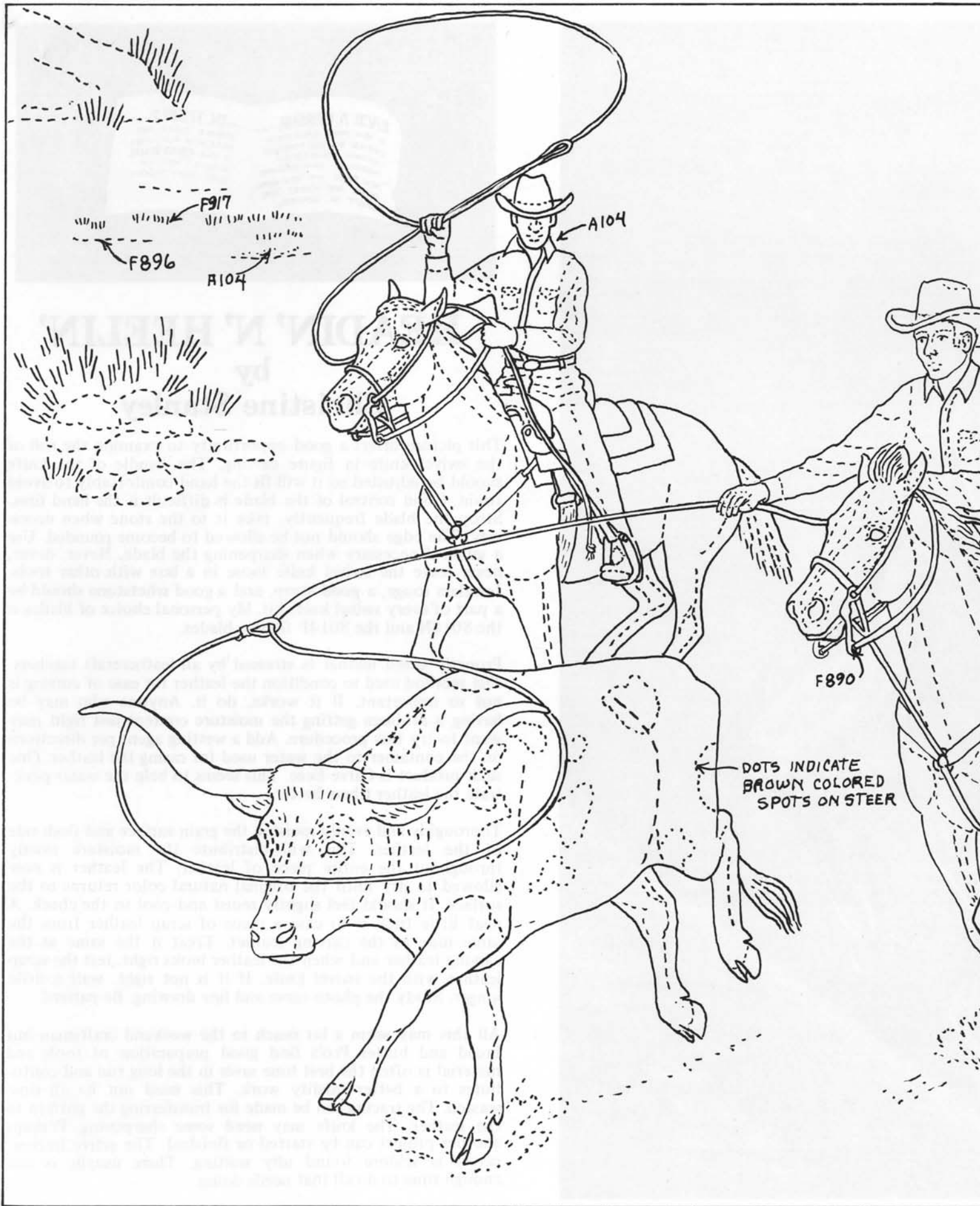
The leather is finally cased just right. You have cemented it to two or three ply chipboard and transferred the pattern to the leather. The commitment is now made with the swivel knife. Study the pattern carefully and determine which subjects are foremost in the scene. This is where to begin with the swivel knife. Cut the outline of the figure first, in this case the long-horn steer, and then cut the rest of the lines that completes the knife work on that subject.

When one feature appears in front of another its outline should be cut first in an unbroken line. As the line of the next feature intersects, the swivel knife blade should be lifted from the leather so that the blade is not allowed to mark the foremost feature. A good example of this is the right horn of the steer; it is foremost to the secondary feature of the rope at this point. When the knife nears the horn, lift it from the leather just before it actually nicks the horn. The beveler will complete the work here. Care must always be taken when cutting lines that intersect to be sure the correct line is cut. Errors here are almost impossible to correct.

The main outlines of the figures should be cut to a depth of about one half the thickness of the leather. The beveling can then seem to lift the figures right off of the background. This gives the effect of being slightly embossed. The outlines of the cowboy's legs, the saddles, ropes, etc., that fall on top of the other figures should not be cut quite as deep. In these areas where the features are built one on top of the other, the carver should keep in mind which feature should be foremost in relation to the others. This determines which lines are to be cut. The line drawing will help as a guide here; however, do not rely totally on any printed pattern or line drawing. Great care is given to preparation of printed copy but to err is human. If such error should occur, try not to let it be carried over into your own work.

The eyes of the animals should be cut very lightly, very carefully, and very accurately. If not sure about doing the eyes, make a few on scrap leather. Bevel them and compare them with the photo carve. The facial features of the man are too small for the knife. They can be added with the point of the modeler.

The swivel knife is the single most important tool in your leathercarving work. Any time spent in practice on the more intricate maneuvers of following a complex pattern is surely a good investment.

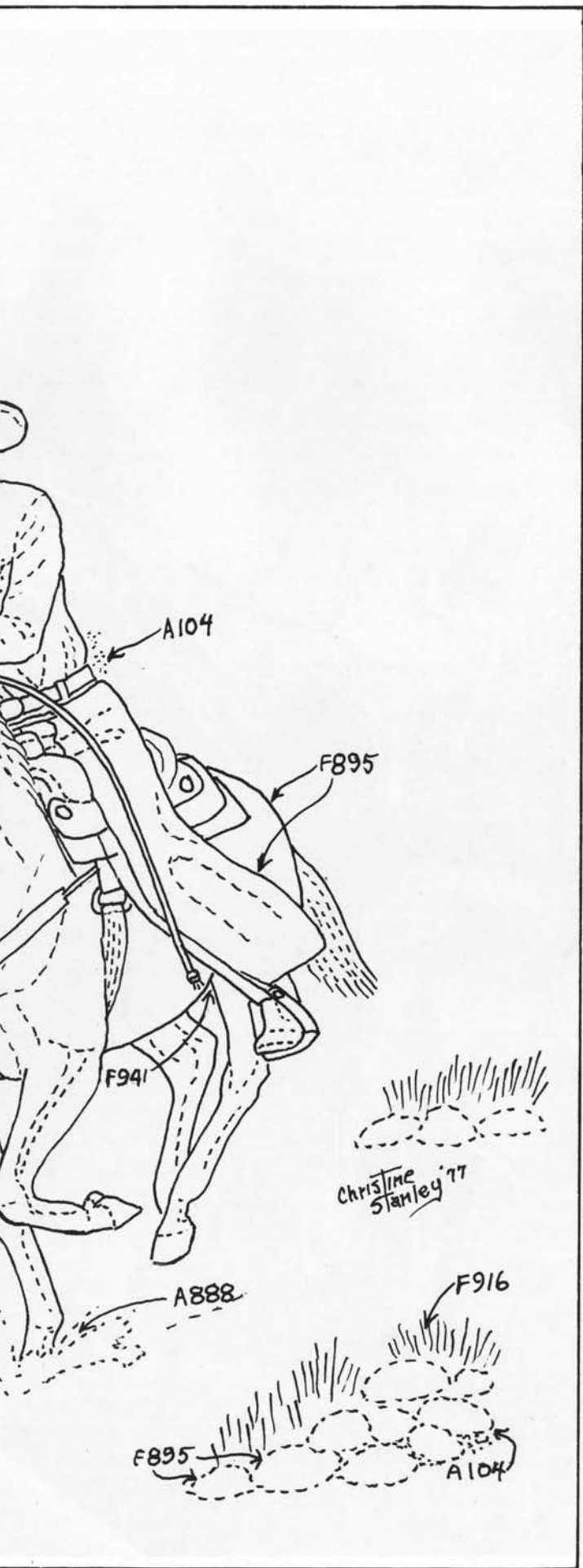


F917
F896
A104

A104

F890

DOTS INDICATE
BROWN COLORED
SPOTS ON STEER



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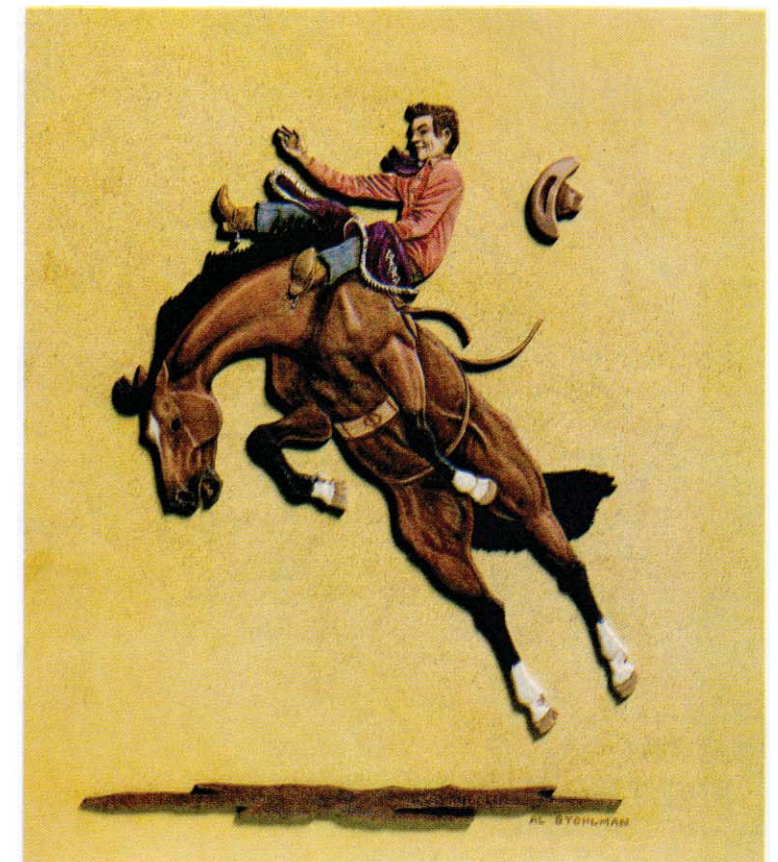


DOODLE PAGE of the **MONTH**

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.

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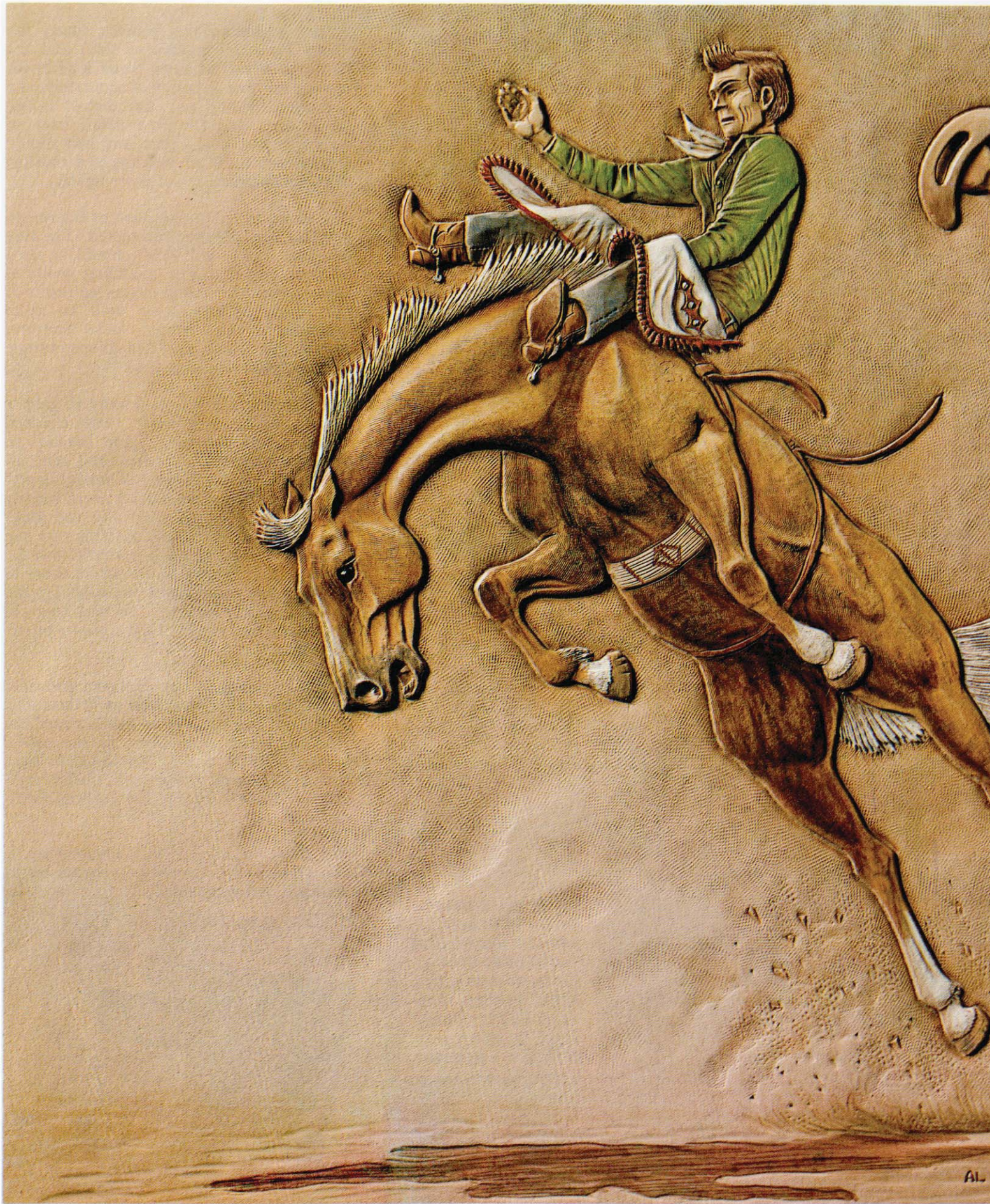
PAGE 8 **SERIES 3D**

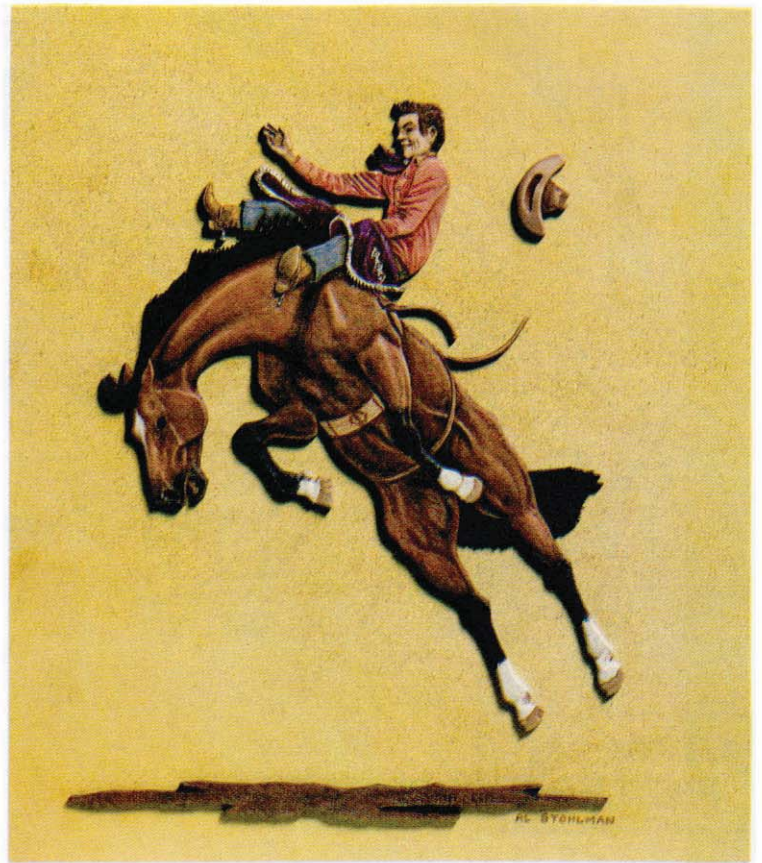
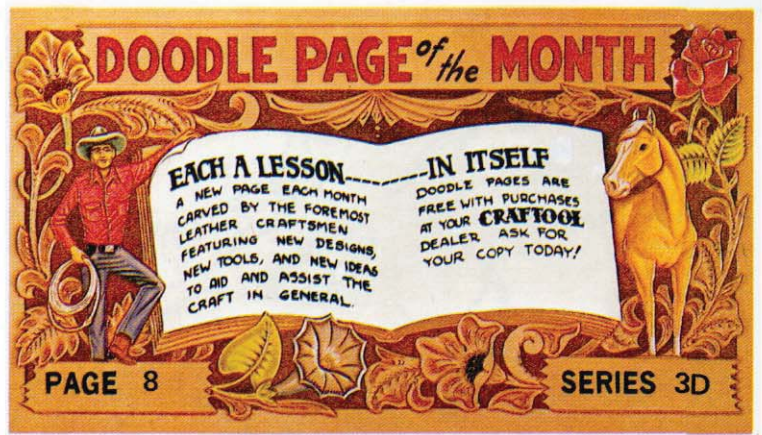


BAREBACK BRONC by **Al Stohlman**

Photo above shows figure carved on 6 oz. leather and cut out with Xacto knife. It was then dyed in natural colors with spirit dyes, accented with white Cova dye. All edges should also be dyed. A clear, non-glossy, leather finish can be applied. The project is then mounted on suede leather of harmonizing color with craftsman leather cement. Framed, it will make an attractive picture.

TRACING PATTERN and CARVING and STAMPING instructions are shown on the reverse side of this page. Pay close attention to details when tracing and cutting this project.



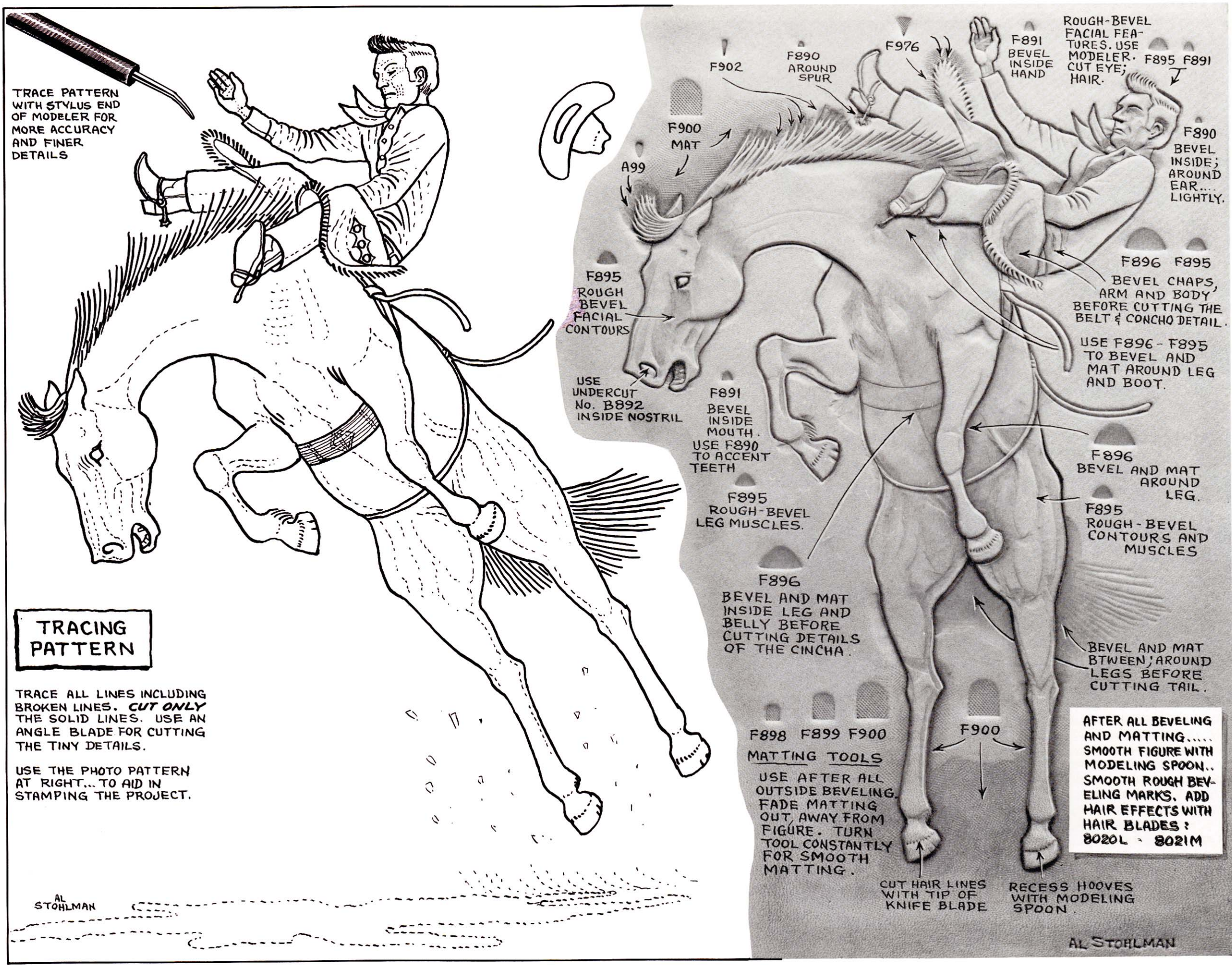


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TRACE PATTERN WITH STYLUS END OF MODELER FOR MORE ACCURACY AND FINER DETAILS

TRACING PATTERN

TRACE ALL LINES INCLUDING BROKEN LINES. **CUT ONLY** THE SOLID LINES. USE AN ANGLE BLADE FOR CUTTING THE TINY DETAILS.

USE THE PHOTO PATTERN AT RIGHT... TO AID IN STAMPING THE PROJECT.

AL STOHLMAN

F902 F890 AROUND SPUR F976 F891 BEVEL INSIDE HAND F895 F891 ROUGH-BEVEL FACIAL FEATURES. USE MODELER. CUT EYE; HAIR. F890 BEVEL INSIDE; AROUND EAR... LIGHTLY.

F900 MAT A99 F895 ROUGH BEVEL FACIAL CONTOURS USE UNDERCUT No. B892 INSIDE NOSTRIL F891 BEVEL INSIDE MOUTH. USE F890 TO ACCENT TEETH F895 ROUGH-BEVEL LEG MUSCLES. F896 BEVEL AND MAT AROUND LEG. F895 ROUGH-BEVEL CONTOURS AND MUSCLES

F896 F895 BEVEL CHAPS, ARM AND BODY BEFORE CUTTING THE BELT & CONCHO DETAIL. USE F896 - F895 TO BEVEL AND MAT AROUND LEG AND BOOT. F896 BEVEL AND MAT BETWEEN, AROUND LEGS BEFORE CUTTING TAIL.

F896 BEVEL AND MAT INSIDE LEG AND BELLY BEFORE CUTTING DETAILS OF THE CINCHA. F898 F899 F900 MATTING TOOLS USE AFTER ALL OUTSIDE BEVELING. FADE MATTING OUT AWAY FROM FIGURE. TURN TOOL CONSTANTLY FOR SMOOTH MATTING. F900 RECESS HOOVES WITH MODELING SPOON.

CUT HAIR LINES WITH TIP OF KNIFE BLADE

AFTER ALL BEVELING AND MATTING... SMOOTH FIGURE WITH MODELING SPOON.. SMOOTH ROUGH BEVELING MARKS. ADD HAIR EFFECTS WITH HAIR BLADES: 8020L - 8021M

AL STOHLMAN

CARVING SUGGESTIONS:

Before beginning this project, study the Photo Pattern (on reverse side) and the photo at left. The angle blade is ideal for cutting the fine details. Cut accurately, as a slight off-the-line cut can distort a leg, hand, ear, etc. The fine detail lines of cincha, boots, belt, chaps, and hair should not be cut until all beveling and matting has been completed. Cut these lightly.

The photo at left shows most of the rough-beveling and matting completed. The tiny bevelers: F891 and F890 should be used gently; carefully. The modeling spoon is used to smooth out any unwanted marks of the rough-beveling. It is used to make wrinkles in shirt, round facial features, fingers, etc. Don't be afraid to spend some time with the modeling tool.

Bevel around the figures heavily to gain as much depth as possible. Use checked bevelers. Use the tiny figure bevelers to accent the spurs, finger tips, and difficult places. To give the illusion of greater depth, use the matting tools. Strike them heavily next to the beveled lines and use lesser force as you "fade" the matting out and away from the figures. Constantly turn the tools in your fingers as you strike them to avoid a "set" pattern of the tool. Tip the matters slightly towards the heel to avoid the harsh toe marks. Study photo on reverse side.

If you are going to cut the bronc and rider out of the leather, as shown on reverse side, it will not be necessary to bevel around the outside. Make clean cuts, in the swivel knife cuts, with a sharp Xacto blade. Use a round punch of proper size inside right knee of horse's leg, etc., as cutting here is difficult.

For those unfamiliar with Figure Carving and Dyeing, the three books shown below are highly recommended.

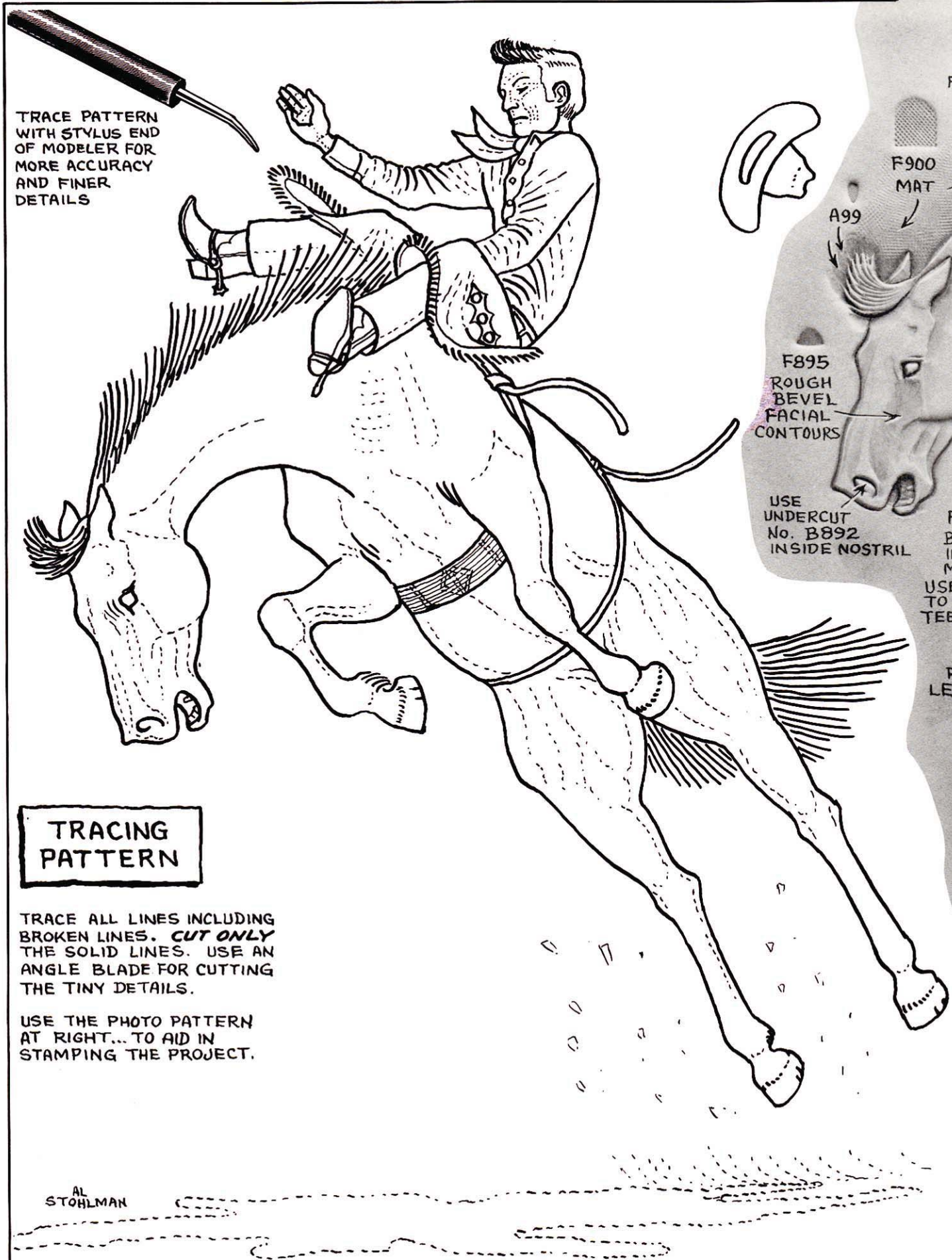
Books By Al Stohlman:



HOW TO COLOR LEATHER

PICTORIAL CARVING

FIGURE CARVING

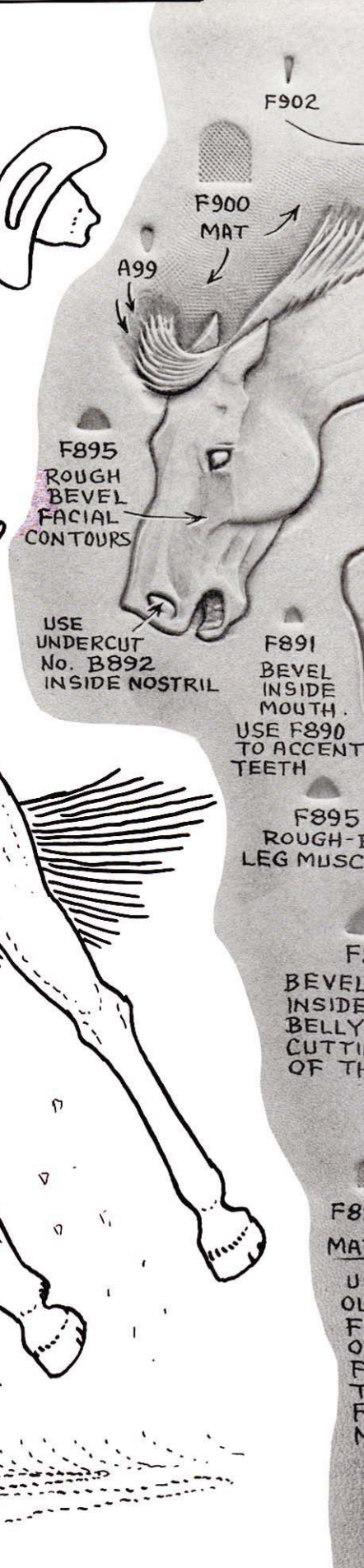


TRACE PATTERN WITH STYLUS END OF MODELER FOR MORE ACCURACY AND FINER DETAILS

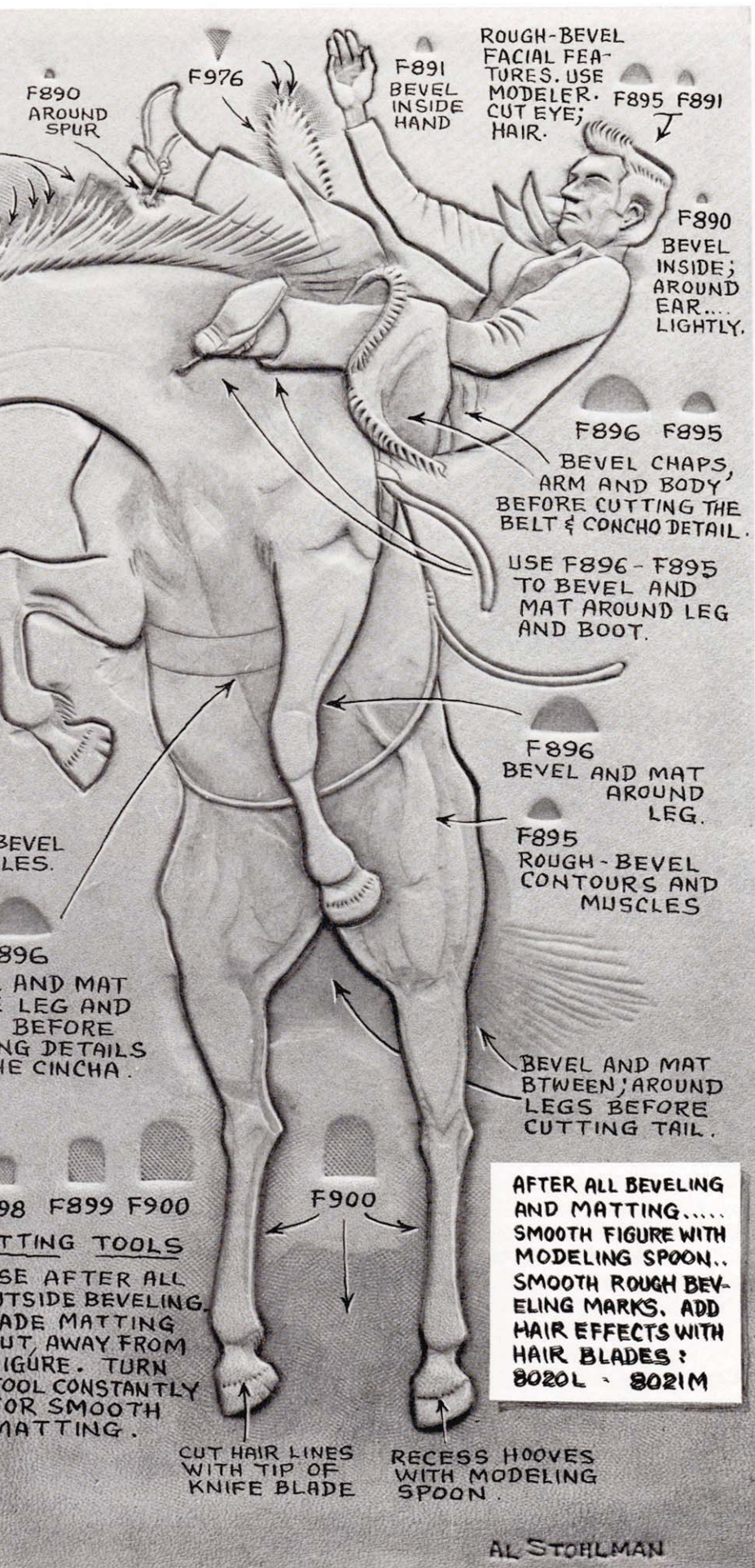
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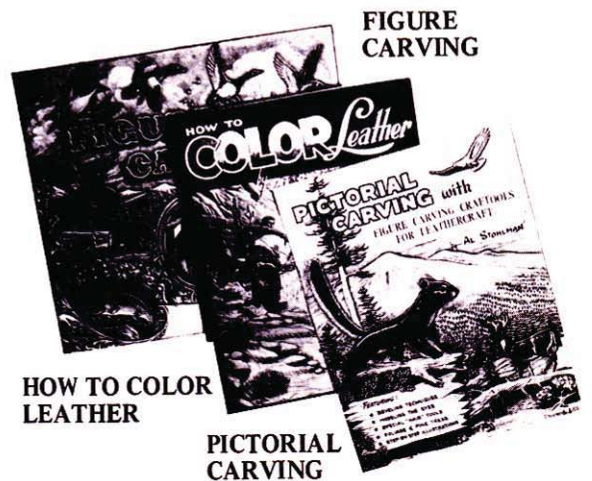
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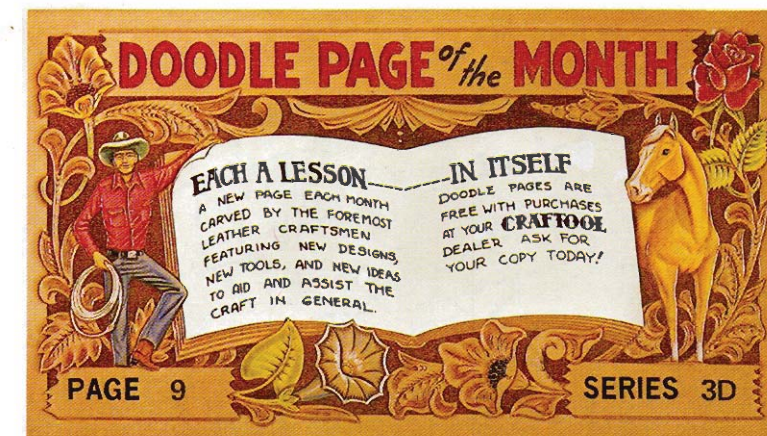
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PACKING IN by Christine Stanley

This picture of a lone rider heading up the trail toward the high country provides a chance to talk about some of the special tools that have been developed to assist the craftsman in making carved leather pictures. Almost the entire range of figure carving technique will be challenged. There is a generous amount of work on the man and animals and also on the trees, rocks, and shrubs. We will pay special attention to the trees and shrubs.

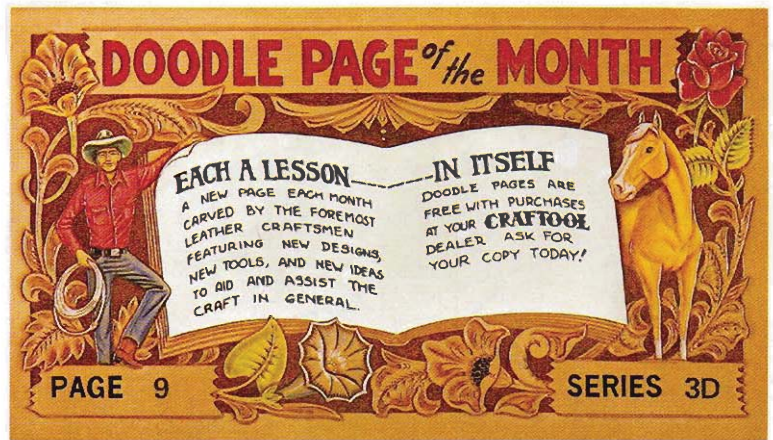
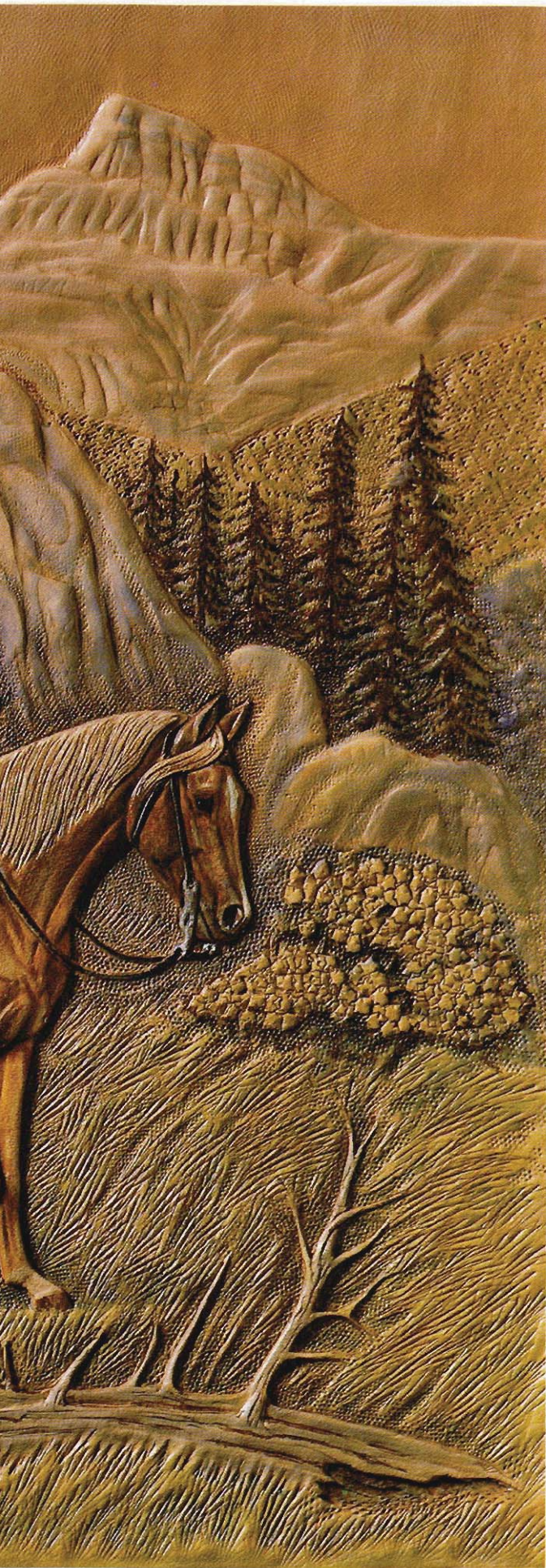
The line drawing may seem at first glance to be a confusion of solid and dotted lines. This will clear up as the solid lines are cut and beveled. The trees and shrubs occupy what may be considered four separate planes in the picture. The shrub in front of the lead horse and the clumps of grass or tules in the immediate foreground would be the first plane. The tree over the rump of the lead horse would be the second. The third has the group of trees extending horizontally across the picture and the fourth is the trees in the far distant upper right that extend to the timber line.

A great many elements are working together in this picture. It is important to follow a procedure of separating each of the elements from its surrounding area by starting the work on the foremost features so they will not be overlapped by something that should stand in the background. For instance; after the animals and man are completed start working on the immediate foreground, the bottom of the picture, and complete the tules and shrubs in the first plane.

The shrub in front of the nose of the lead horse is made with the F989, stamping the impression in random clusters. The A100 is then used to add texture around and between these clusters to separate them for a natural effect. Three tools are used to add texture in this picture. They are the A100, A888, and the A104. This variation in the texture is made for the visual effect of separating an area of interest from its surrounding area. The difference is subtle but important. The A104 is used extensively throughout the grassy area to simulate the ground between the clumps of tules. The A888 is used around the fallen log.

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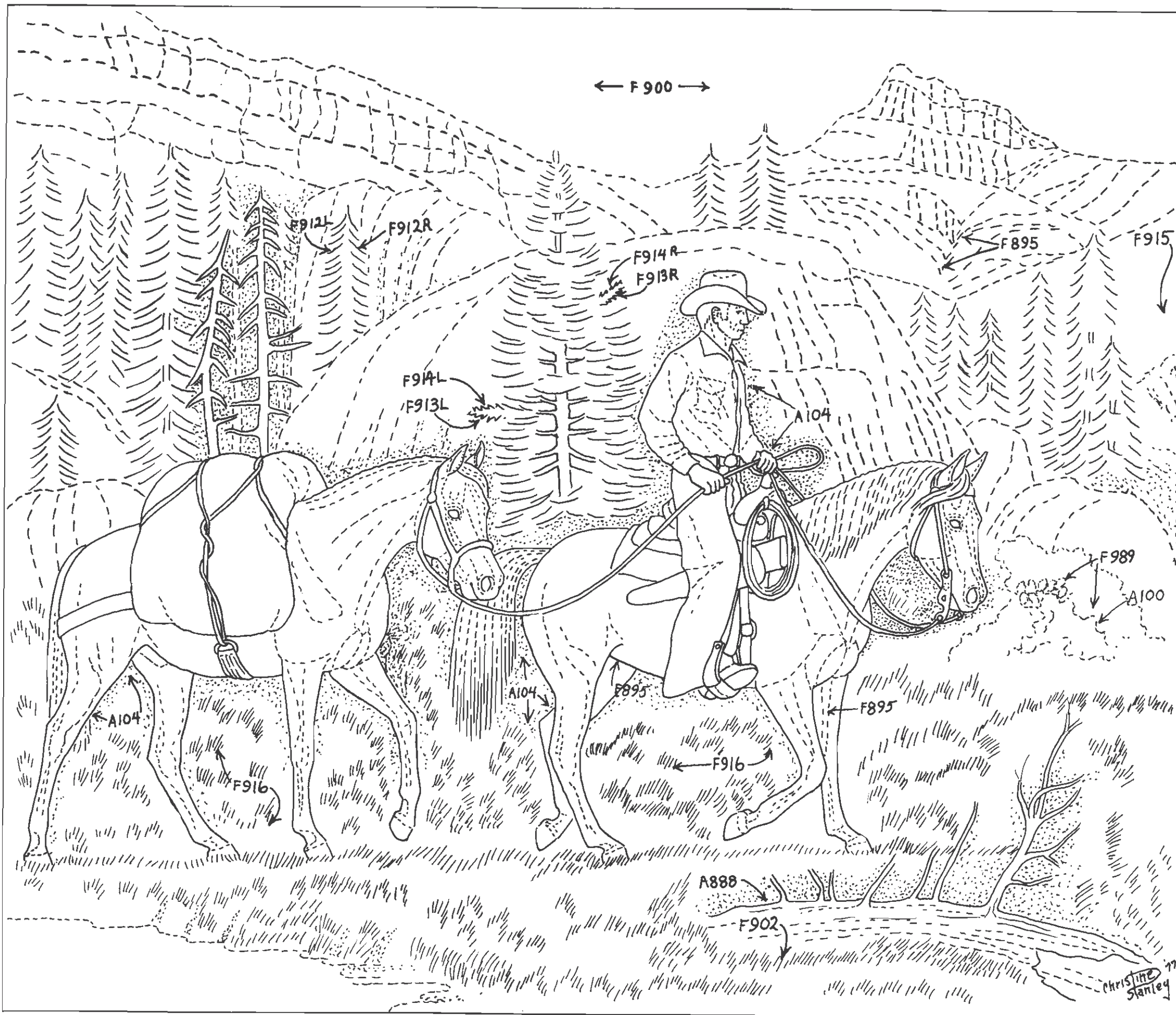
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second and third planes. The far mountains above the timber line are allowed to remain smooth to express distance.

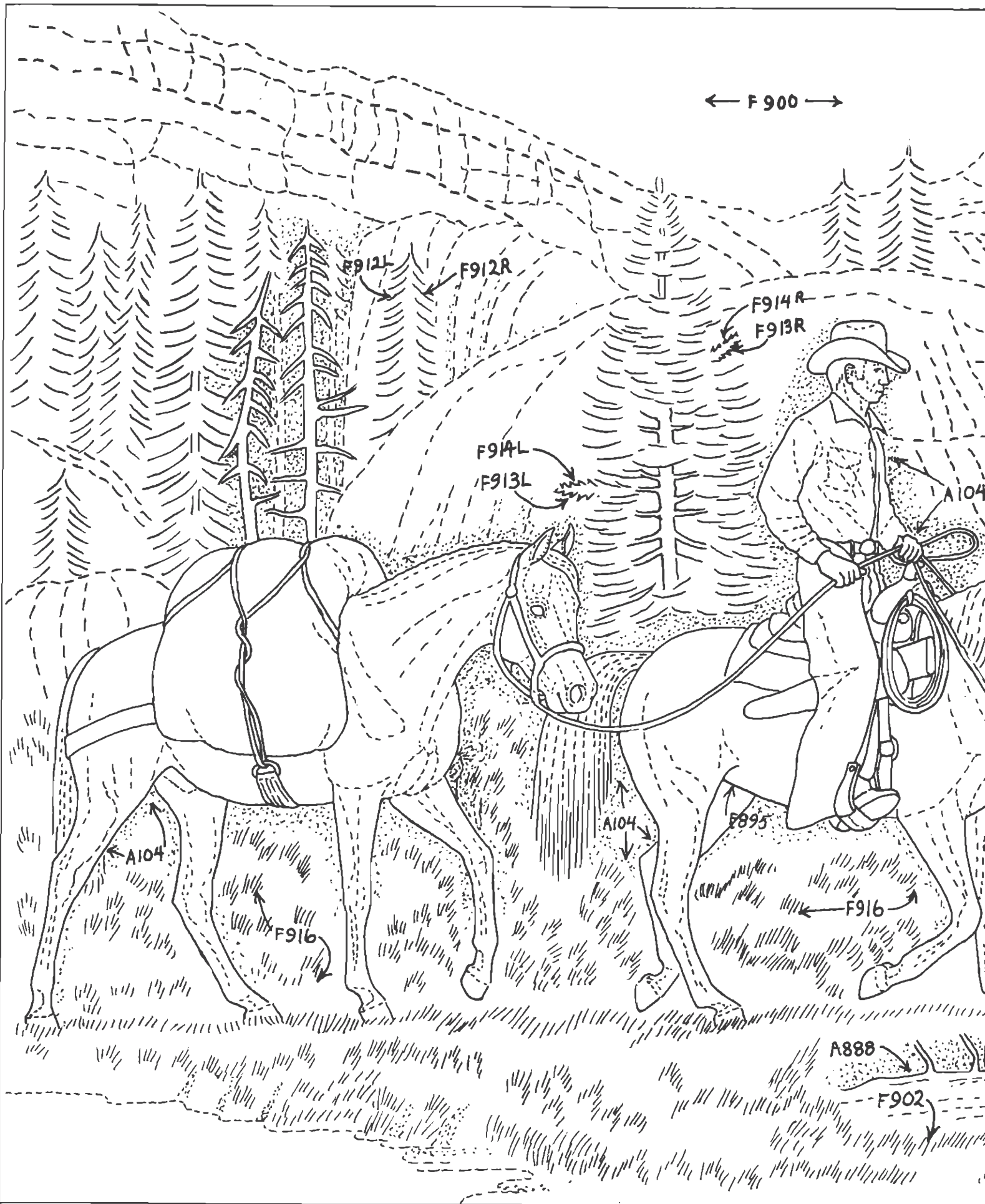
The appearance of a faint trail for the horses to follow is made by rough beveling a path for them at the hoof line and then breaking the flow or rhythm of the grasses at this point. The F916 is used to make these random clumps of tufts and the flow of the tool impressions should be in one general direction as caused by water or wind.

Completing the work in the first plane brings you to the tree over the rump of the lead horse. A portion of the trunk and limbs has been cut and beveled. The A104 has been used as a backgrounder in the inner foliage area around the cut and beveled portion of the tree trunk. Four special purpose foliage stamping tools will now complete the tree. They are the F914L and F914R and the F913L and F913R. In other words, a left and right F914 and a left and right F913. The two F914 tools form the tops of the branches and the F913 tools form the bottoms.

The guide lines in the foliage area on the line drawing are only to indicate the approximate layers of branches around the tree trunk. The bottoms of the foliage impressions are made by stamping with the F913L on the left side of the tree and of course the F913R on the right. Hold the tool at an angle when stamping and vary the striking force of the mallet so the impressions will not be uniform in appearance. Also leave enough space between the tool marks so the F914L and F914R will have room to complete the tops of the branches. Scrap leather is handy here to run a few trial branches on. A little extra time spent in practice or testing the effect of a tool is a good investment.

The next step is the horizontal group of trees in the third plane. They also are made with special foliage tools, the F912L and the F912R. This group of trees is a greater distance from the viewer thereby losing some of the detail in the foliage. The bottoms of the branches are made with the F912L and F912R in much the same manner as the tree in the second plane was stamped. The tops of the branches, however, are finished with the A104 used like a beveler. This will separate the branches slightly and blend them into the background for the proper loss of detail. Vary the depth of the tool impressions and their spacing to obtain the correct configuration for each type of tree.

The last group of trees is in the distant fourth plane and reach the timber line. The distance is so great that only a hint of trees can be seen. These are done with the point of the F915. This tool should both make the effect of tree tops at a distance and have a slight beveling effect, making what appears to be ridge lines with the trees following the ridges.



← F 900 →

F912L

F912R

F914R

F913R

F914L

F913L

A104

A104

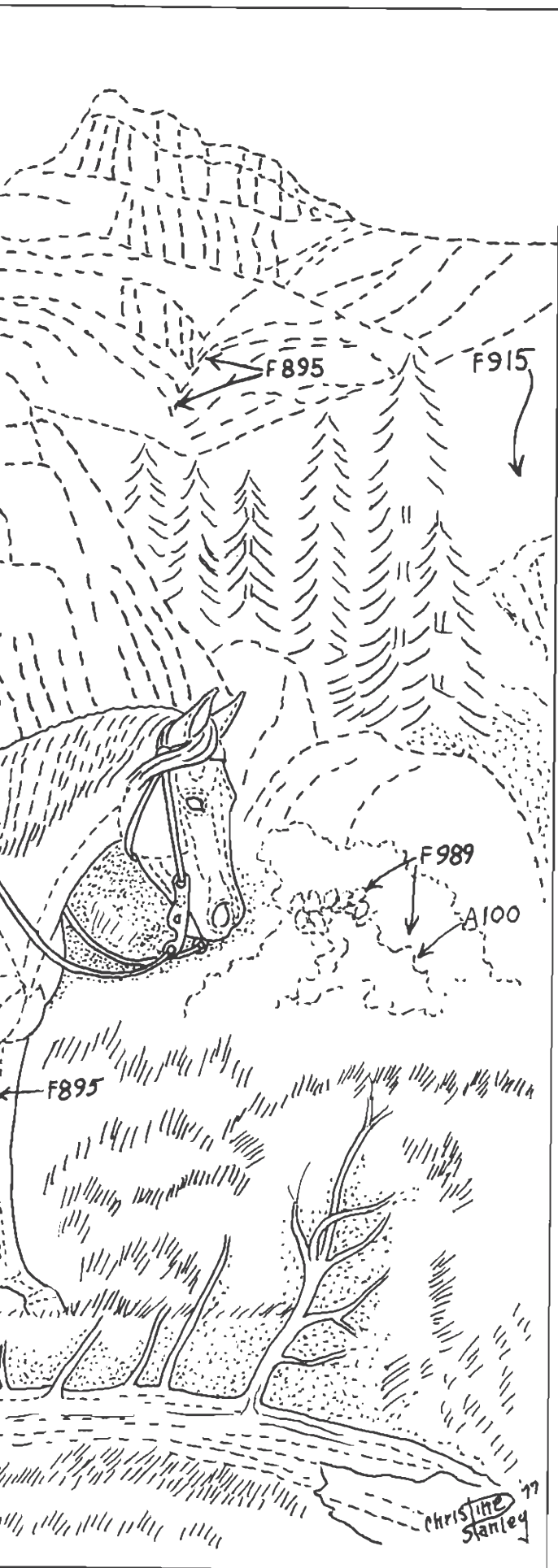
F916

A104

F895

A888

F902



second and third planes. The far mountains above the timber line are allowed to remain smooth to express distance.

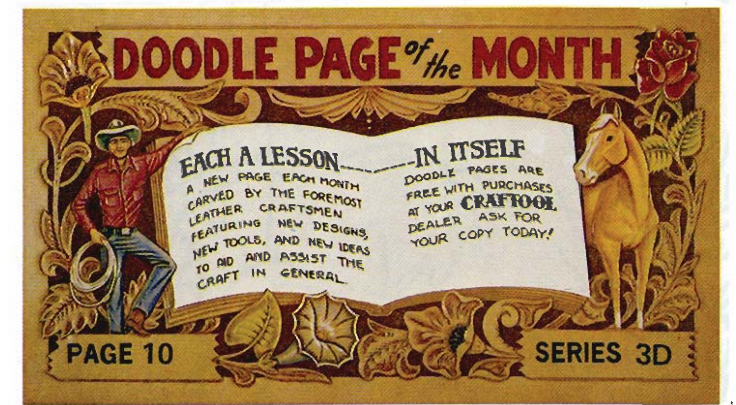
The appearance of a faint trail for the horses to follow is made by rough beveling a path for them at the hoof line and then breaking the flow or rhythm of the grasses at this point. The F916 is used to make these random clumps of tufts and the flow of the tool impressions should be in one general direction as caused by water or wind.

Completing the work in the first plane brings you to the tree over the rump of the lead horse. A portion of the trunk and limbs has been cut and beveled. The A104 has been used as a backgrounder in the inner foliage area around the cut and beveled portion of the tree trunk. Four special purpose foliage stamping tools will now complete the tree. They are the F914L and F914R and the F913L and F913R. In other words, a left and right F914 and a left and right F913. The two F914 tools form the tops of the branches and the F913 tools form the bottoms.

The guide lines in the foliage area on the line drawing are only to indicate the approximate layers of branches around the tree trunk. The bottoms of the foliage impressions are made by stamping with the F913L on the left side of the tree and of course the F913R on the right. Hold the tool at an angle when stamping and vary the striking force of the mallet so the impressions will not be uniform in appearance. Also leave enough space between the tool marks so the F914L and F914R will have room to complete the tops of the branches. Scrap leather is handy here to run a few trial branches on. A little extra time spent in practice or testing the effect of a tool is a good investment.

The next step is the horizontal group of trees in the third plane. They also are made with special foliage tools, the F912L and the F912R. This group of trees is a greater distance from the viewer thereby losing some of the detail in the foliage. The bottoms of the branches are made with the F912L and F912R in much the same manner as the tree in the second plane was stamped. The tops of the branches, however, are finished with the A104 used like a beveler. This will separate the branches slightly and blend them into the background for the proper loss of detail. Vary the depth of the tool impressions and their spacing to obtain the correct configuration for each type of tree.

The last group of trees is in the distant fourth plane and reach the timber line. The distance is so great that only a hint of trees can be seen. These are done with the point of the F915. This tool should both make the effect of tree tops at a distance and have a slight beveling effect, making what appears to be ridge lines with the trees following the ridges.



IOWA BARN

by

Darwin Ohlerking

Tools Used: A98 A99 A104 A888
 B936 B701 B935 B203
 F916 F917 F901 F900
 F976 F995 F897 F896 F941

The Iowa of the 1940's as seen in 1978, small farms are decaying, this does, however, give the artist a wealth of subjects. All that is required to notice the beauty is to develop the ability to "see". The grace and beauty of a dead tree and a dying barn is a good example.

This is basic pictorial carving, the only step different is the use of the 8014F filligree blade and a transparent straight edge to cut the barn. After cutting and beveling the basic outline, windows and doors, use the 8014F and straight edge to cut the roof and board lines (by cutting after beveling you do not over-bevel the light cuts. The #3 spoon (Craftool 8036) is then used to lightly bevel the board cuts and to add the shingle texture.

The tree trunk and larger branches are cut and beveled in a normal manner. The smaller branches are not cut until all other beveling and matting are completed. If you have "matted" out the branch lined, retrace from your pattern and then cut. Use care not to over-cut - study the pattern.

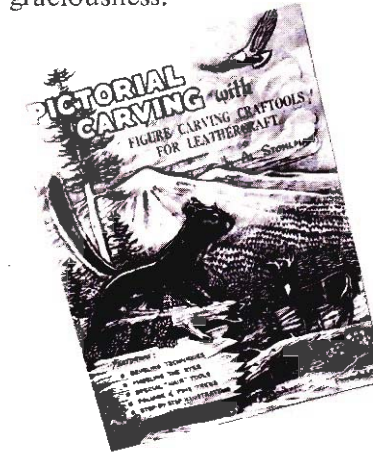
Dyes used are Tandy Leathercraft Dye and Fiebing Dye. I use a reduced mixture with a base of 10cc reducer. For example: the bark on the tree is 30 drops of Fiebing Chocolate to 10cc reducer (30/10) this is used as a "Primer" coat and then shaded with 50/10 and 100/10. To do the barn red you will need an undercoat. The front of the barn is undercoated with Tandy Medium Brown (30/10) and the side of the barn is undercoated with Fiebing's Dark Brown (30/10). The red is then applied - red is Tandy Red reduced to 50%. The grey for the roof and doors is Fiebing's Black and Tan - 2 drops black, 1 drop tan - reduced to 10/10 and put on dry brush. Sky is Tandy blue 4/20.



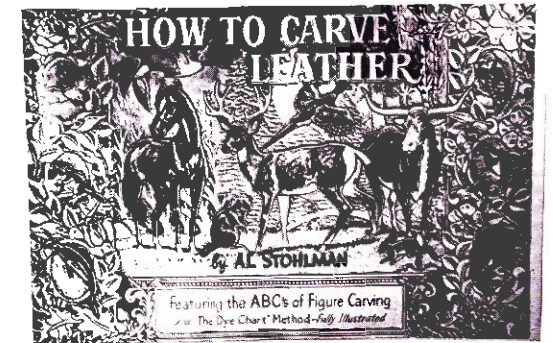
Ohlby 78

ABOUT THE ARTIST

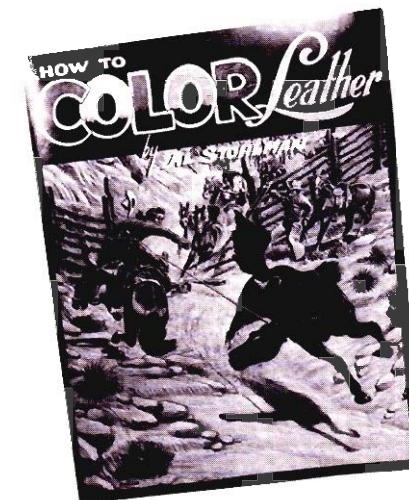
Darwin Ohlerking was introduced to leather carving in 1950 while in the Air Force. After being away from leather for thirteen years, while running a successful upholstery shop, he has found the time to return to leather carving and has opened his own leather studio. His art is well accepted at all local art shows and he now does carvings on a commission basis. Darwin states, "My only instruction has been from books and Doodle Pages." Having studied the work of Al Stohlman, Christine Stanley and Cliff Ketchum, Darwin has developed a marked style of his own, carving the scenery of rural Iowa. He brings to his subjects a muted beauty and a taste of past graciousness.



Craftool "Pictorial Carving" book gives easy step-by-step instructions on use of basic figure carving tools. It shows how to carve animals, birds, flowers, scenery, and technique for using Crafttools to achieve the effect of hair on your leather animals. Written by Al Stohlman, the book has 16 big 8 1/2" by 11" pages. Order stock no. 6037.



Craftool "How To Carve Leather" book has 48 big 18 1/2" by 12 1/2" pages. He instructs in detail how to assemble 11 projects. This book includes 30 illustrated dye charts, 40 interchangeable photocarve patterns, and 6 complete alphabets of 3/8" to 1 1/2" letters. Order stock no. 6047.



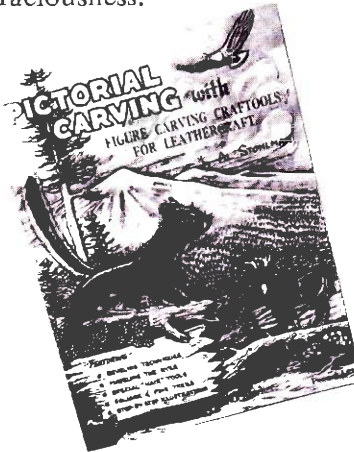
Craftool "How To Color Leather" book is written by Al Stohlman. It is in full color with over 90 step-by-step illustrations, 8 color pictures, 5 dye mixing charts, color wheel; plus details on cross dyeing techniques, background dyeing, figure coloring, highlighting, shading and other popular coloring details. Order stock no. 6053.





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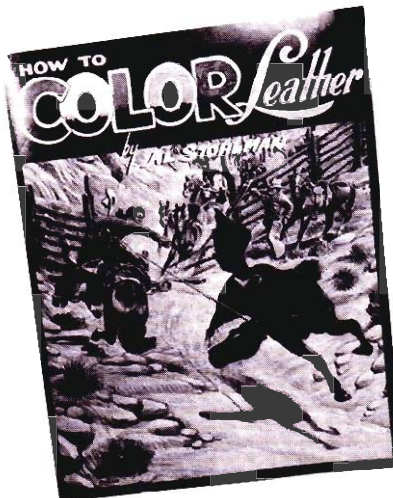
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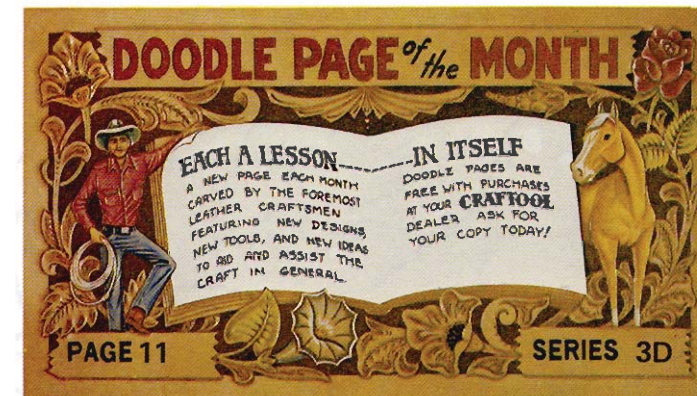
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TEXAS WHITETAIL DEER by Dick Hatfield

The picture is carved from 6/7 oz. cowhide and dyed with Tandy Leathercraft Dyes.

First, in planning a picture you should determine the locality of the picture and the time of year. A little research will help your picture be more authentic. This picture of the Texas Whitetail deer is in early winter when the environment has taken on a golden hue, but still has traces of greenery in the lower trees and shrubs. The deer are in peak condition and blend in well with their surroundings. The bucks are more frequently with the does at this time of year. Perhaps they have just been spooked from their early morning feeding grounds and are bounding away to heavier cover and security.

CARVING and TOOLING the picture:

Twelve tools were used to carve and tool the picture after the preliminary sketch was made and transferred to tracing film. The tools used were: swivel knife with ¼" angle blade and with fine lined hair blade; figure carving bevelers in numbers F890, F891, F895, F896, F902, and B200. All are smooth bevelers and are in graduated sizes primarily for convenience and speed. The leaves and foliage were done with F989 and F993. The sky was completed by using F901. Additional backgrounding was finished by using A104.

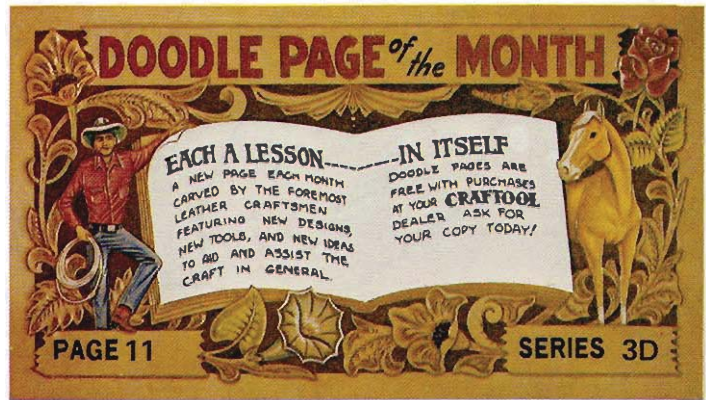
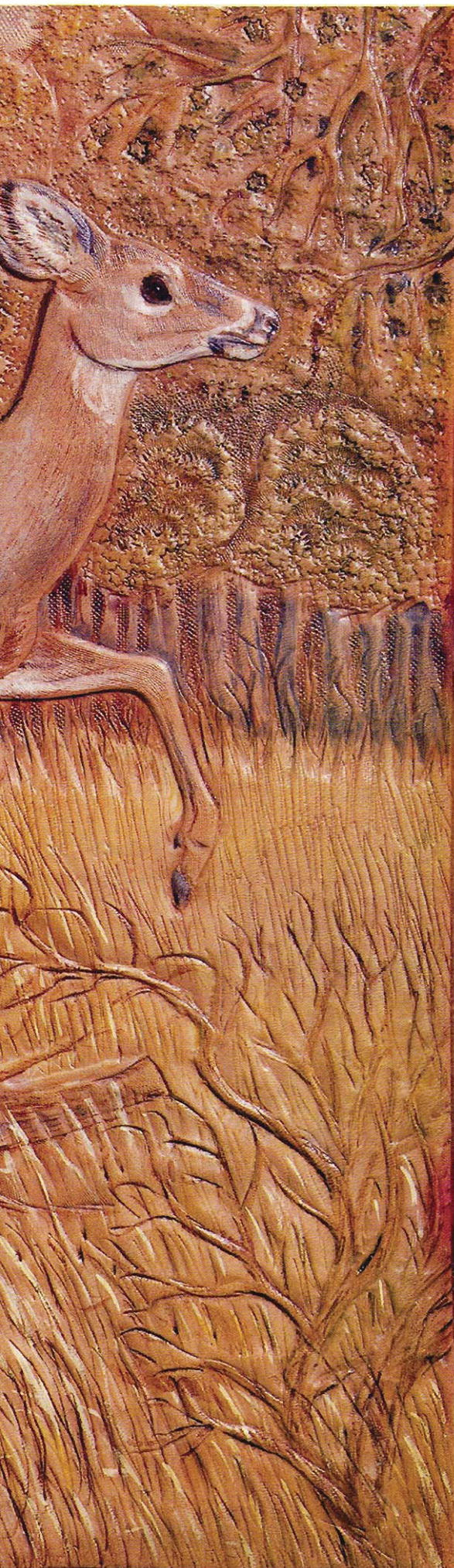
DYEING the picture:

All colors, with the exception of white, were done with the new Tandy Leathercraft Dyes. This was my first try using this dye; and now the more I use it, the more I'm sold on it, especially for dyeing figures and scenery. It mixes well, blends easily, and gives a nice soft color with one application on leather. The picture was built up with successive coats of dye using the dry brush method primarily.

A white pencil (Mongol) was used in place of dye for the white areas on the faces, tails, and antler tips of the deer. Then a cotton Q-tip dipped in cigarette lighter fluid was used to blend the white into the leather. White dye is not available in the regular dyes used.

A medicine dropper was used to transfer dye and dye reducer from bottles to small plastic containers. Use a different dropper for each color. The drops are counted. Then you can record them and get an accurate "batch" as needed, quite consistently.





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Note: Try the dye formulas on scrap leather first to make sure the color is to your liking. The scrap leather should be of the same hide and tannage that is being used for the picture.

The following dye formulas are approximate:

SKY:
 30 drops of reducer
 4 drops of blue
 1 drop of purple

SKY at HORIZON LEVEL:
 1 drop of yellow at horizon
 blended out: 10 drops of thinner
 3 drops of yellow

BACKGROUND HILLS:
 6 drops of reducer
 1 drop of purple

Note: Purple must be mixed using full strength red and blue.

FOLIAGE and TREES:
 60 drops of reducer
 6 drops of yellow
 3 drops of lt. brown

overlay with 30 drops of reducer
 2 drops of green
 1 drop of orange

GRASS:
 90 drops of reducer
 6 drops of yellow
 2 drops of tan

overlay with 15 drops of reducer
 5 drops of lt. brown
 3 drops of tan
 (for shadow areas)

Note: overlay some foreground grasses with full strength yellow with white pencil on top blended in. This perhaps will give additional depth to the picture.

FOREGROUND BRUSH:
 30 drops of reducer
 4 drops dk. brown
 1 drop of tan

BACKGROUND BRUSH & FOLIAGE (near ground level):
 same as foreground but add:
 1 drop of black
 1 drop of blue

FOREGROUND CACTUS:
 10 drops of reducer
 2 drops of green
 1 drop of tan

DEER:
 1st coat – all LIGHT AREA, except white

Body:
 60 drops of reducer
 4 drops of yellow
 4 drops of brown

DEER:
 Eyes, nose, hoofs, tail and ear outlines:
 30 drops of reducer
 15 drops of black
 15 drops of brown
 3 drops of blue

Body – medium areas:
 50 drops of reducer
 8 drops of yellow
 8 drops of brown
 2 drops of red

Body – dark areas:
 40 drops of reducer
 12 drops of brown
 5 drops of red
 3 drops of blue

Note: overlay eyes with 3 thin coats of NEAT-LAC for shine.

Show movement with blurred line effect around the tail.

Light, fine, short brush strokes with lt. brown dye can show hair marks and give additional texture.

That's about it – GOOD LUCK with your figure carving.





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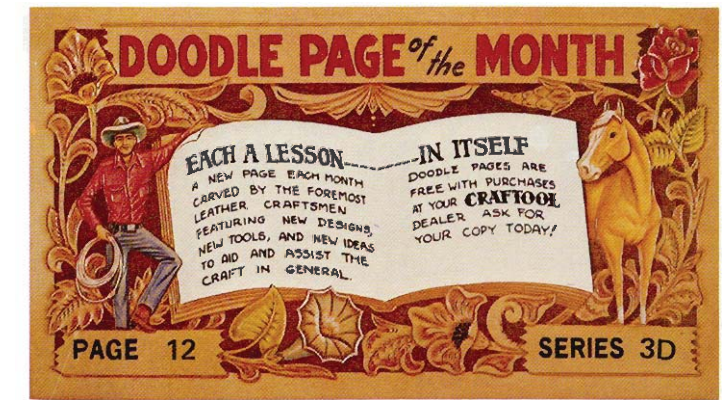
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DONAHOE COVERED BRIDGE

by Darwin Ohlerking

Donahoe Covered Bridge, originally built in 1870 to cross the North River, near Bevington, Iowa. Since moved to the city park at Winterset, Iowa.

Tracing and cutting are normal with the exception of not tracing or cutting the dotted lines, use later as a reference when adding color.

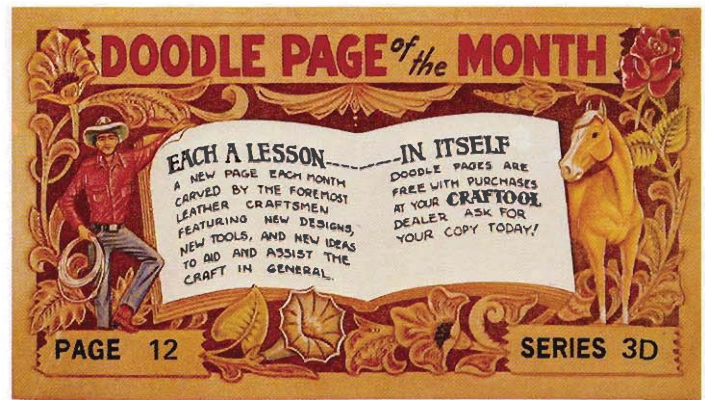
Tools used: B701, B936, B702, F976, A98, A99, F898, F900, F895, F896, A104, A888, F917, F916, C709, F989, and A100.

When doing the tree do not cut the single cut branches until all other stamping is completed. The road leading into the bridge is first textured with the spoon and then the gravel texture is added with the A104 tapped lightly. All boards are textured with the tip of the spoon.

Color—First a word or formula. Pre-mix colors using 10cc as a starting base. In my notes I refer to 50 drops of dye to 10cc reducer as 50. All dyes are Fiebing unless noted otherwise. Build your color from light to dark. Use your lightest shade as an undercoat and build your color from there. Over a period of time as the leather darkens, these colors will work into soft shades. The following formulas were used on this picture in the order listed.

- | | |
|---------------------|--|
| Interior of bridge: | 20—40—50—100 Chocolate. |
| Roof: | 100 Black, 50 tan reduced to 20—30. |
| Tree foliage: | 100 Yellow, 20 Blue, and 10 Cordovan reduced to 40; use 30 Dark Brown for shadows. |
| Left side tree: | 30—50 Dark Brown. |





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Left side tree:	30—50 Dark Brown.



- Bridge Red:** In foreground area undercoat with 20 Dark Brown. In tree shadow area undercoat with 30 Dark Brown. The Red is Tandy Dye reduced to 50%.
- Foreground grass:** 100 Green and 50 Cordovan reduced to 20-30. Highlight with 30 British Tan then fill and shade with 30 Dark Brown.
- Weeds under bridge:** Main stems, 50 British Tan then 30 British Tan shadowed with 30 Chocolate. Deep shadows 100 Chocolate.
- Foreground tree:** 20-50-100 Dark Brown. The branches over the bridge shadow are 20 only.
- Distant grass:** 100 Green, 50 Chocolate reduced to 20-50. Highlight with the 50. Shadow with 30 Light Brown.
- Road:** 30 Light Brown, shadow with 30 Dark Brown.
- Ramp:** Tandy Dark Brown 30-60.
- Beams under ramp:** 30-50 Dark Brown.
- White shadows:** Tandy Dye, 4 Black and 3 Yellow to 10cc. (Blue Grey)
- White areas:** Natural Leather
- Cut Branches:** Dark Brown reduced to 50%. (Note that when the branch crosses a dark area it is not given any color.)
- Sky:** Blue Grey under 2 Light Blue.

A one oz. medicine bottle works fine for dye pre-mix.

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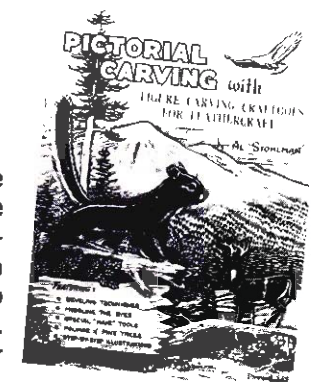


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