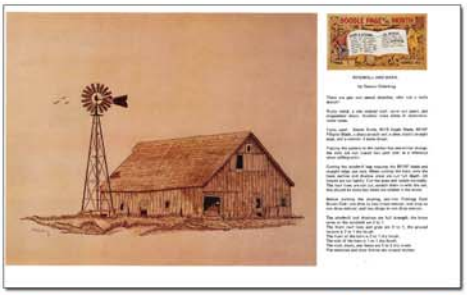
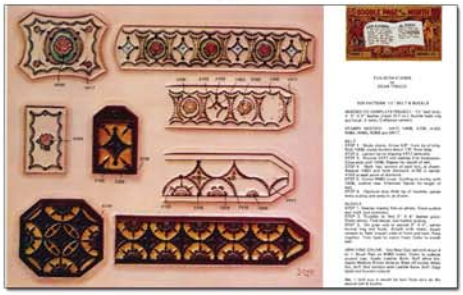
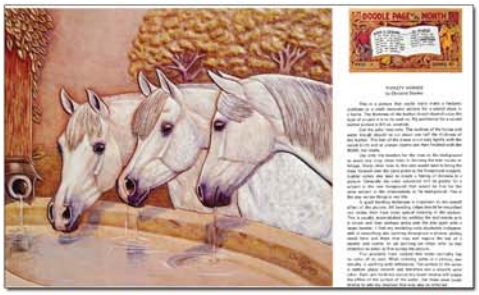
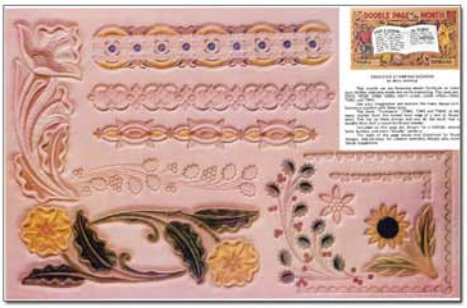
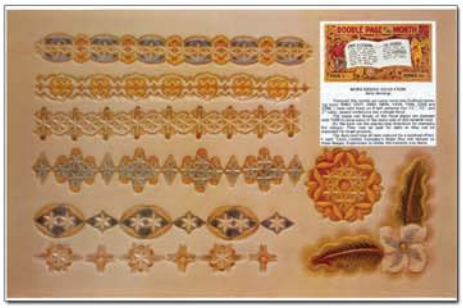
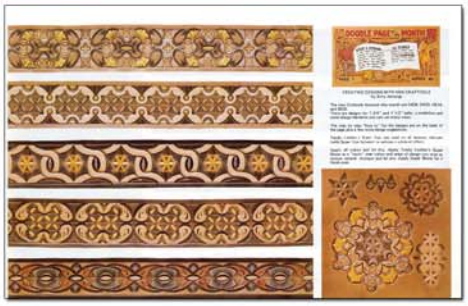
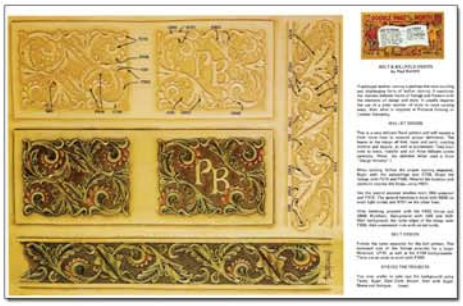
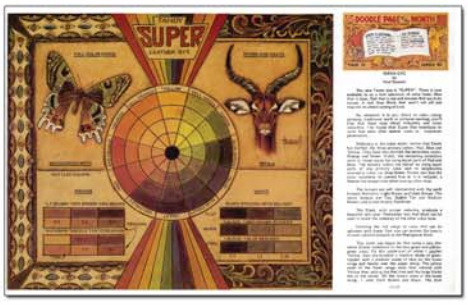
Vintage Doodle Page Collectors Set - Series D4



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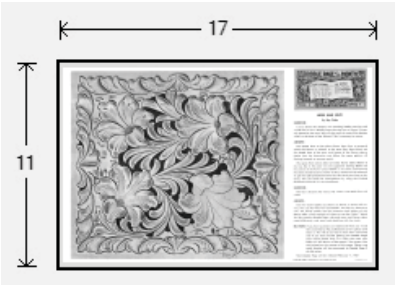
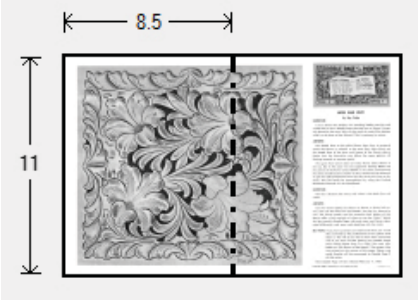
Doodle Page Digital Download

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

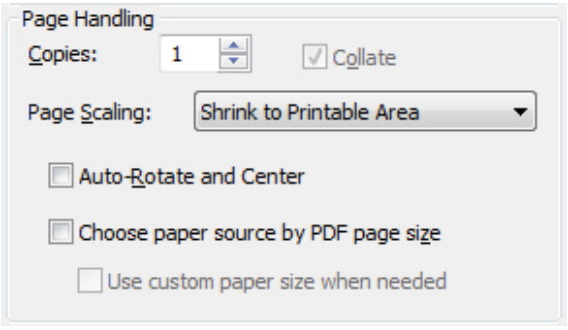
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

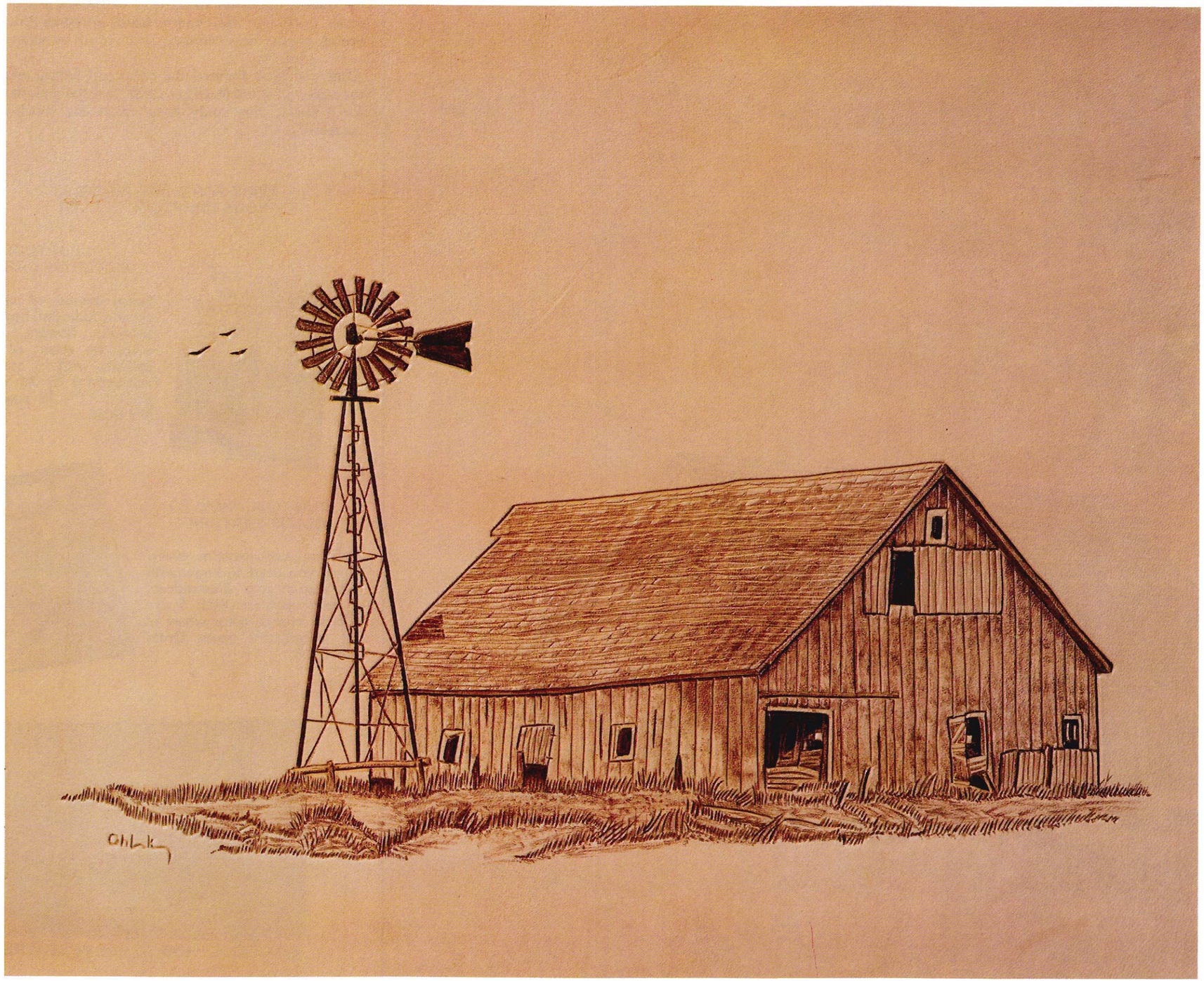
Front – full sized, front – tiled, back – full sized, back – tiled

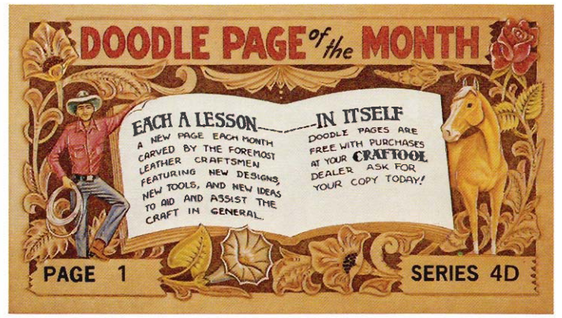
(Some Doodle Pages do not have backs)

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.





WINDMILL AND BARN

by Darwin Ohlerking

There are pen and pencil sketches, why not a knife sketch?

Rusty metal, a rain stained roof, worn out paint, and dilapidated doors. Another Iowa scene in monochromatic tones.

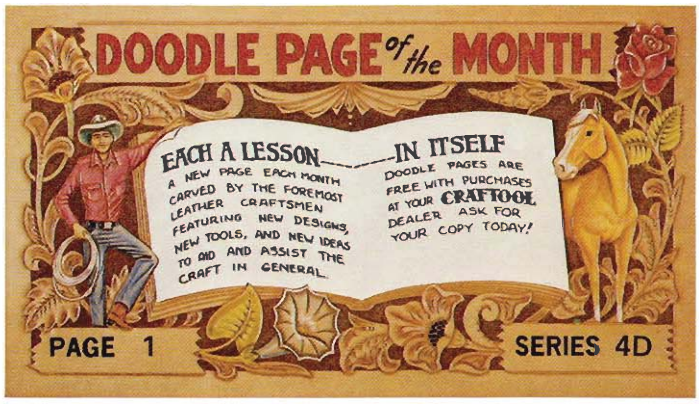
Tools used: Swivel Knife, 8018 Angle Blade, 8014F Filigree Blade, a sharp scratch awl, a clear plastic straight edge, and a number 3 Sable Brush.

Tracing the pattern to the leather has one minor change; the dots are not traced but used later as a reference when adding color.

Cutting the windmill legs requires the 8014F blade and straight edge, use care. When cutting the barn, only the basic outline and shadow areas are cut full depth. All boards are cut lightly. Cut the grass and weeds normally. The roof lines are not cut, scratch them in with the awl, this should be done last when the leather is the driest.

Before starting the shading, pre-mix Fiebings Dark Brown Dye: one drop to two drops reducer, one drop to one drop reducer, and two drops to one drop reducer.

The windmill and shadows are full strength, the brace wires on the windmill are 2 to 1.
The front roof lines and grass are 2 to 1, the ground texture is 2 to 1 dry brush.
The front of the barn is 2 to 1 dry brush.
The side of the barn is 1 to 1 dry brush.
The roof, doors, and fence are 1 to 2 dry brush.
The windows and door frames are natural leather.



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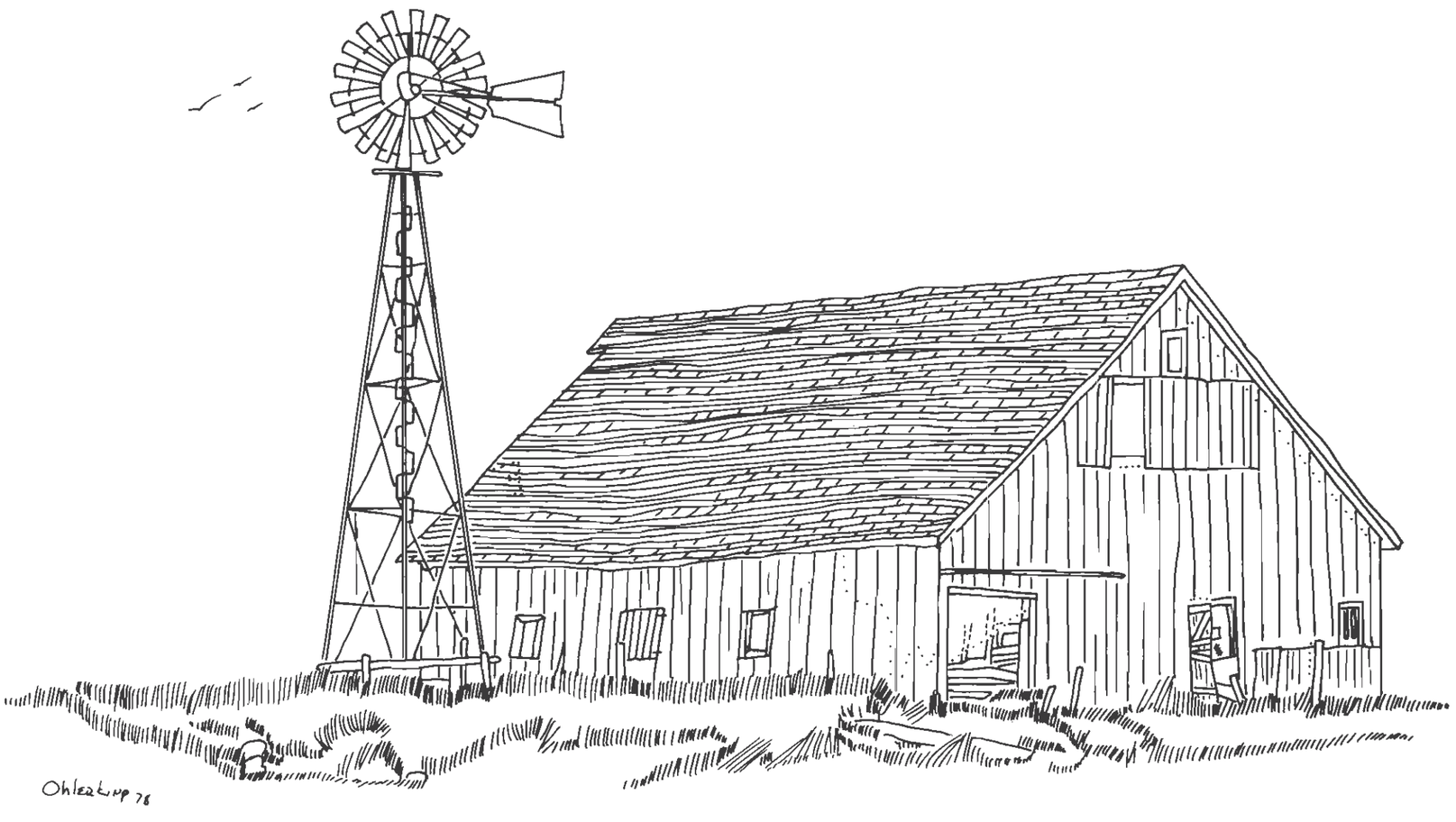

Before starting to add the color, study the picture, leather is absolutely unforgiving. Much of the effect is achieved by dying the edge of the cuts. This is best done by holding the brush straight up and down, practice on scrap until you feel comfortable. Anytime you are unsure of your brush control, check it out on scrap.

After you have finished the color and before you put the sealer on (I use Neat-Lac spray), set the picture aside for a while, then study it to see if any touch-up is necessary.

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Learn the use of basic figure carving tools and how to carve animals, flowers, scenery—even the effect of hair on animals—with step-by-step instructions by Al Stohlman. 8½" x 11". 16 pages. Order No. 6036.

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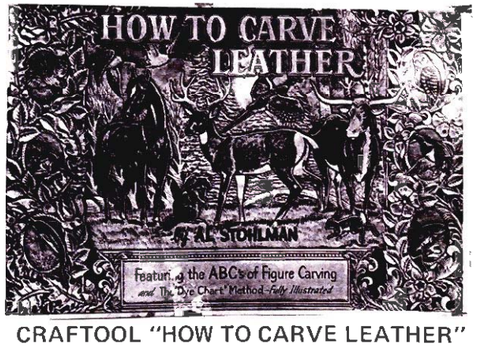

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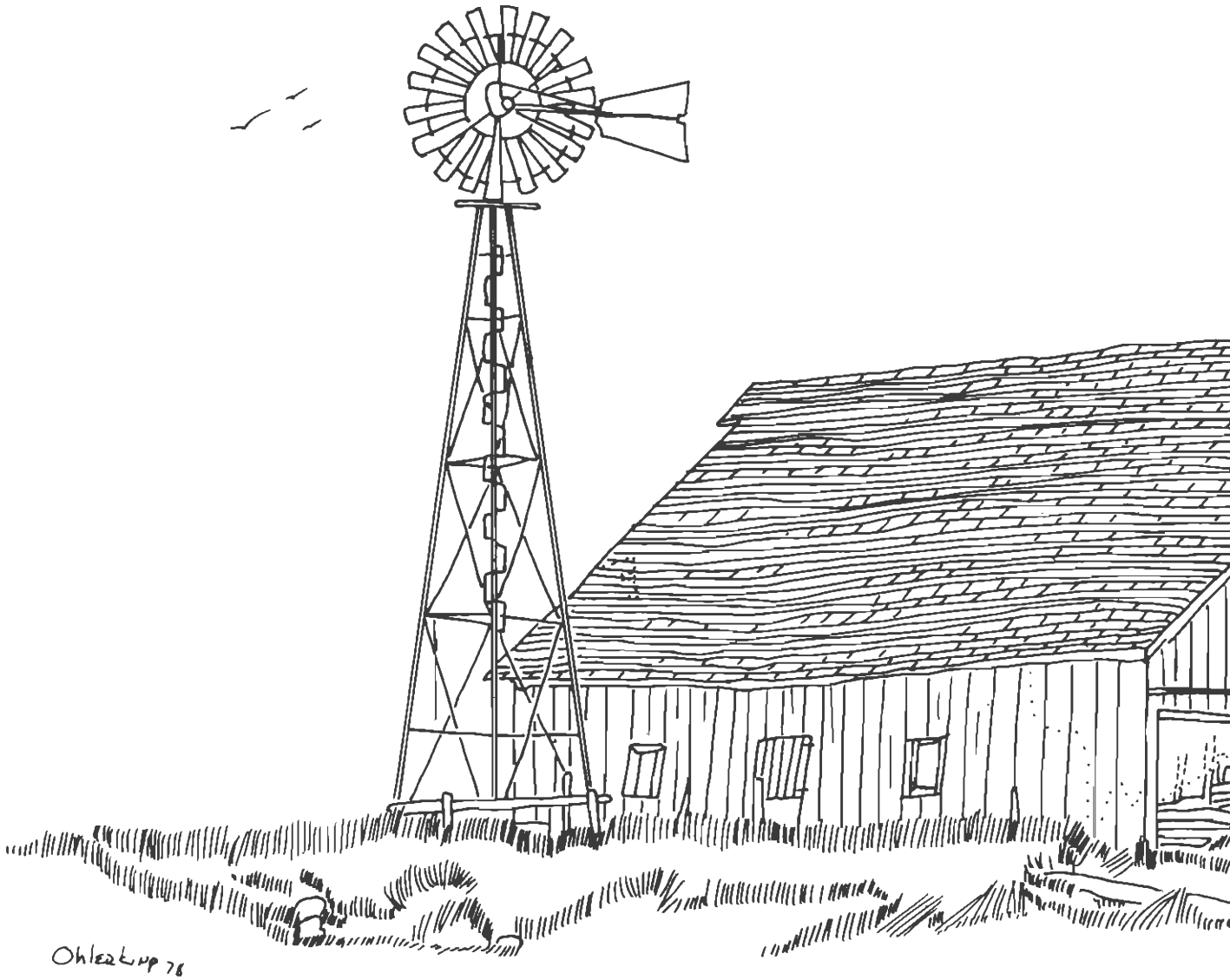
Ohlerking 78

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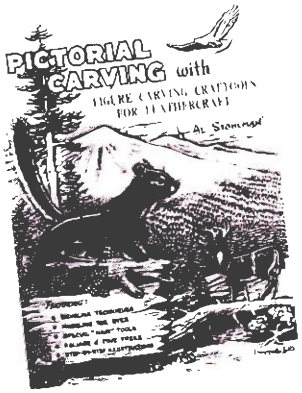

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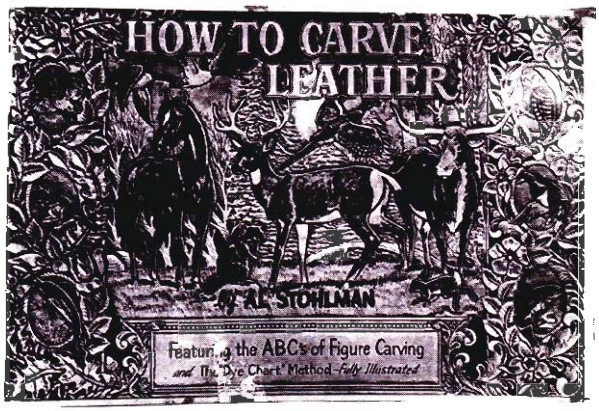

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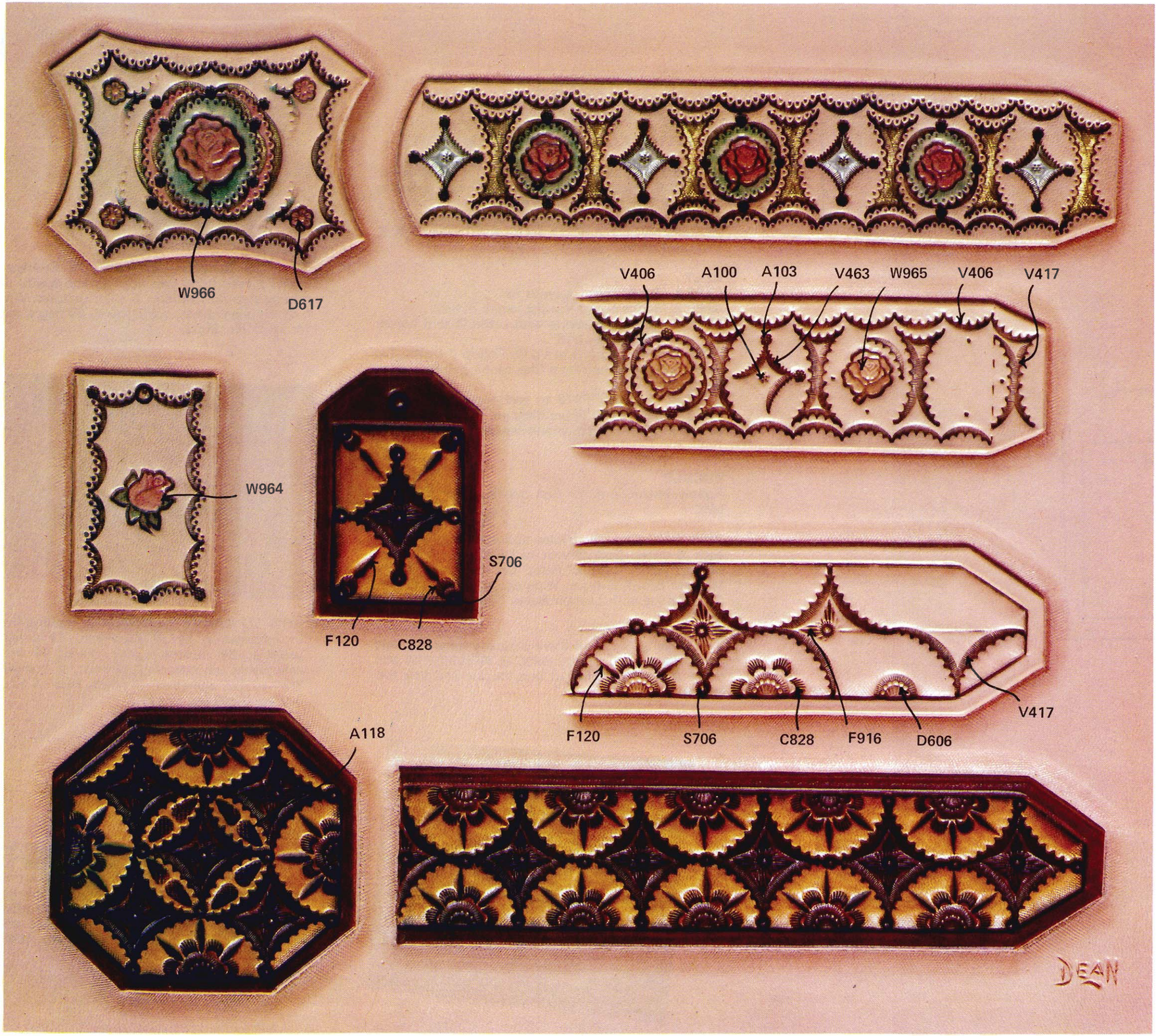
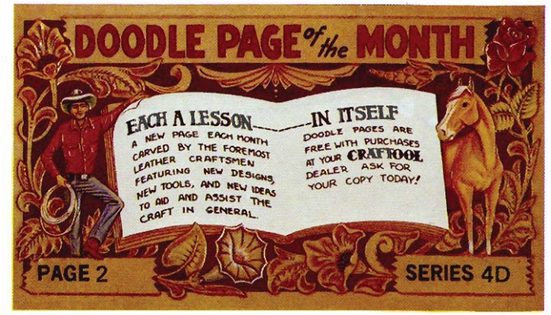




FUN WITH STAMPS
by
DEAN TINKER

TOP PATTERN 1½" BELT & BUCKLE

NEEDED TO COMPLETE PROJECT: 1½" belt strip, 2 3" X 4" leather pieces (5-7 oz.), buckle back ring and hook, 3 rivets, Craftsman cement.

STAMPS NEEDED: V417, V406, A100, A103, W964, W965, W966 and D617.

BELT

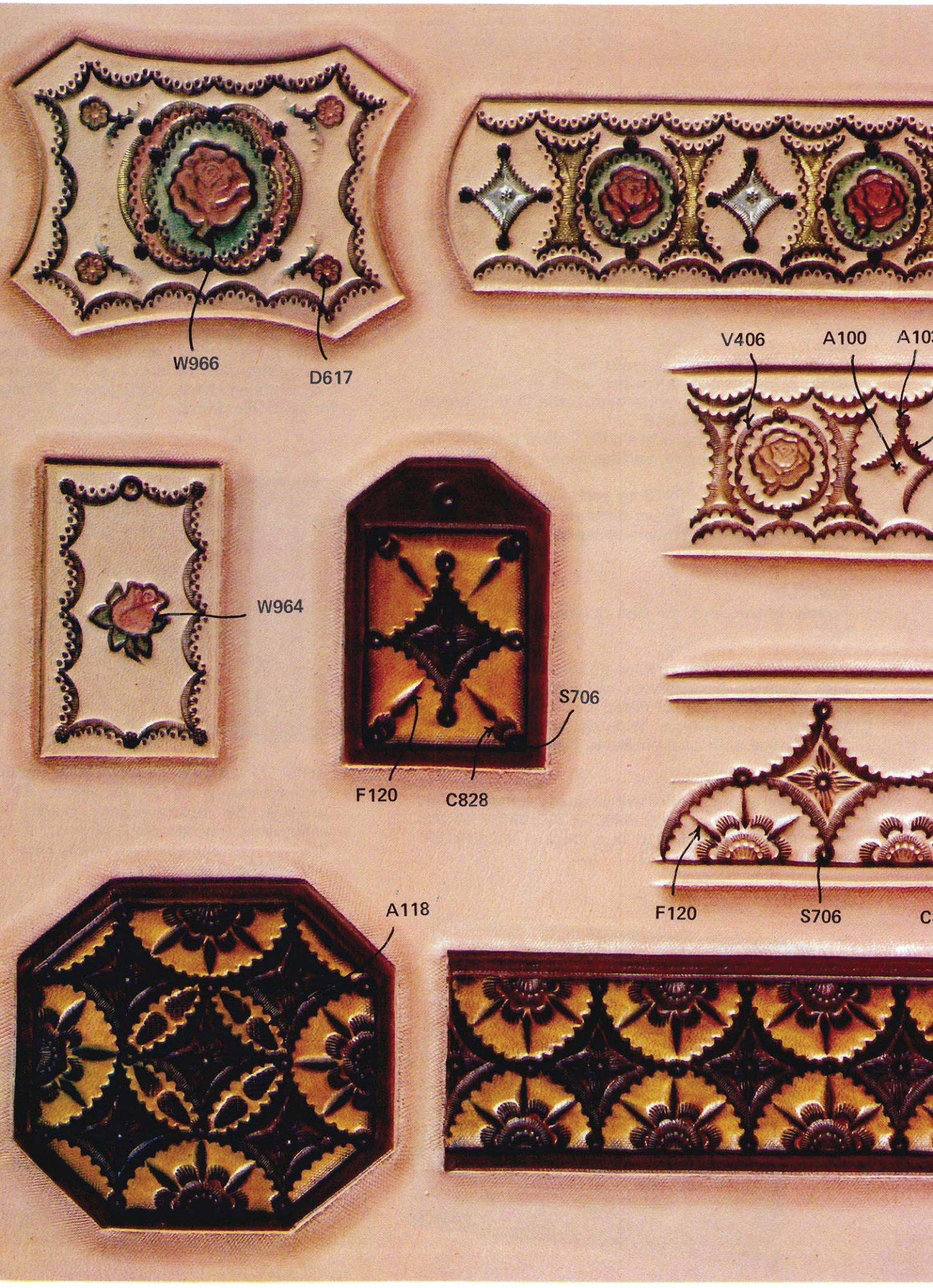
STEP 1. Study photo. Allow 5/8" from tip of strip. With V406, stamp borders about 1/8" from edge.
STEP 2. Layout tip by aligning V417 vertically.
STEP 3. Reverse V417 and overlap first impression. Close ends with V406. Repeat for length of belt.
STEP 4. Mark four corners of each box, as shown. Reverse V463 and form diamond. A100 in center. A103 at each point of diamond.
STEP 5. Center W965 (rose). Guiding on marks, with V406, outline rose. Alternate figures for length of belt.
STEP 6. Optional step. With tip of modeler, center every scallop and press in, as shown.

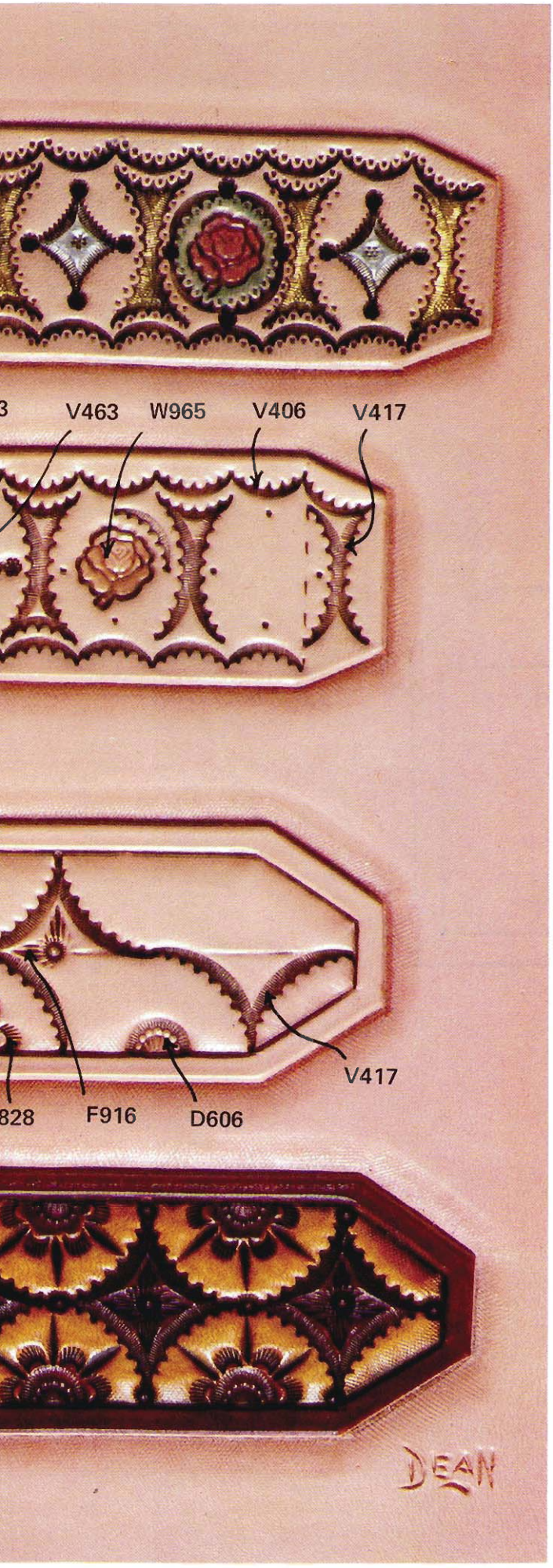
BUCKLE

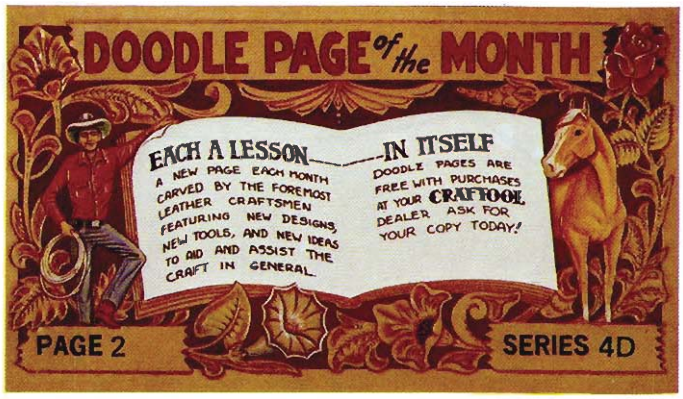
STEP 1. Overlay tracing film on photo. Trace outline and mark tool junctions.
STEP 2. Transfer to first 3" X 4" leather piece. Study photo. Tool design. Cut buckle outline.
STEP 3. On grain side of second 3" X 4", center buckle ring and hook. Attach with rivets. Apply cement to flesh (rough) sides of front and back. Press together. Trim back to match front. Color to match belt.

APPLYING COLOR: Use Neat Dye reduced about 4 to 1. Brush Red on W965 (rose). Green to scallops around rose. Apply Leather Balm. Buff when dry. Apply Medium Brown antique. Wipe off excess. When dry, buff. Seal antique with Leather Balm. Buff. Edge bevel and burnish natural.

See, I told you it would be fun! Now let's do the second belt & buckle.


W966
D617
V406
A100
W964
S706
F120
C828
F120
S706
A118





FUN WITH STAMPS
by
DEAN TINKER

TOP PATTERN 1½" BELT & BUCKLE

NEEDED TO COMPLETE PROJECT: 1½" belt strip, 2 3" X 4" leather pieces (5-7 oz.), buckle back ring and hook, 3 rivets, Craftsman cement.

STAMPS NEEDED: V417, V406, A100, A103, W964, W965, W966 and D617.

BELT

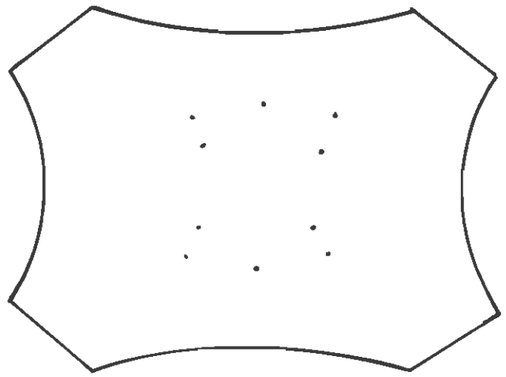
STEP 1. Study photo. Allow 5/8" from tip of strip. With V406, stamp borders about 1/8" from edge.
STEP 2. Layout tip by aligning V417 vertically.
STEP 3. Reverse V417 and overlap first impression. Close ends with V406. Repeat for length of belt.
STEP 4. Mark four corners of each box, as shown. Reverse V463 and form diamond. A100 in center. A103 at each point of diamond.
STEP 5. Center W965 (rose). Guiding on marks, with V406, outline rose. Alternate figures for length of belt.
STEP 6. Optional step. With tip of modeler, center every scallop and press in, as shown.

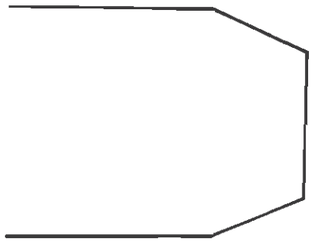
BUCKLE

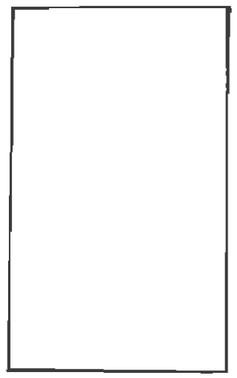
STEP 1. Overlay tracing film on photo. Trace outline and mark tool junctions.
STEP 2. Transfer to first 3" X 4" leather piece. Study photo. Tool design. Cut buckle outline.
STEP 3. On grain side of second 3" X 4", center buckle ring and hook. Attach with rivets. Apply cement to flesh (rough) sides of front and back. Press together. Trim back to match front. Color to match belt.

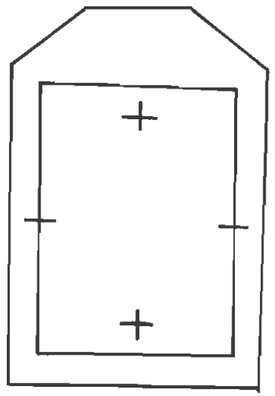
APPLYING COLOR: Use Neat Dye reduced about 4 to 1. Brush Red on W965 (rose). Green to scallops around rose. Apply Leather Balm. Buff when dry. Apply Medium Brown antique. Wipe off excess. When dry, buff. Seal antique with Leather Balm. Buff. Edge bevel and burnish natural.

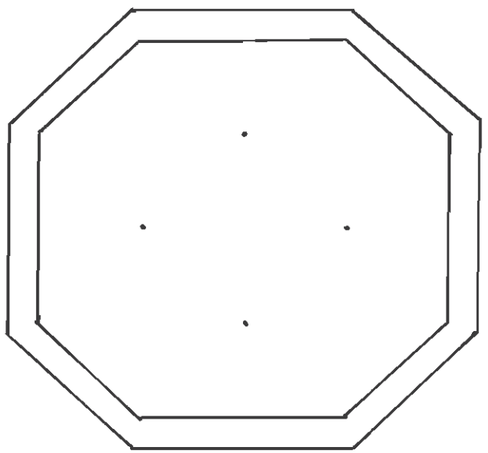
See, I told you it would be fun! Now let's do the second belt & buckle.

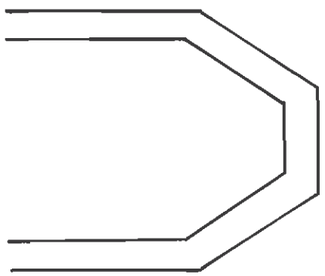












BOTTOM PATTERN 1¾" BELT & BUCKLE

NEEDED TO COMPLETE PROJECT: 1¾" belt strip, 2 4" X 4" leather pieces (5-7 oz.), buckle back ring and hook, 3 rivets, Craftsman cement.

STAMPS NEEDED: V417, F916, F120, D606, C828, S706 and A118.

BELT
STEP 1. Study photo. Layout tip.
STEP 2. Scribe center line the length of belt.
STEP 3. Use swivel knife with Little Wizard border tool and cut borders 3/16".
STEP 4. Begin at tip with V417. Follow diagram. Tip to border, border to center line, center line to border. Do opposite side.
STEP 5. Point of F916 to each point of diamond. D606, C828 and F120 per diagram. Finish with S706 at tool junctions and diamond centers.

BUCKLE
Follow instructions for first buckle. Color to match belt.

APPLYING COLOR: (Color optional) Brush Tan on each ½ circle. Dark Brown to D606, diamonds and border. Apply Leather Balm. Let dry. Buff. Apply Medium Brown antique. Wipe excess. Buff when dry. Seal antique with Leather Balm. Edge bevel. Burnish black.

TIP: When sizing a belt there is usually some strip left over. Use excess for key fobs, as illustrated on this page. A nice ensemble of belt, buckle and key fob results.

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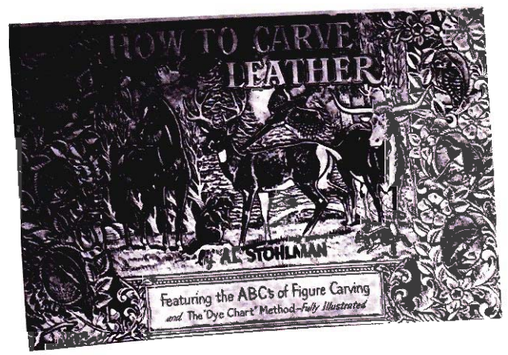

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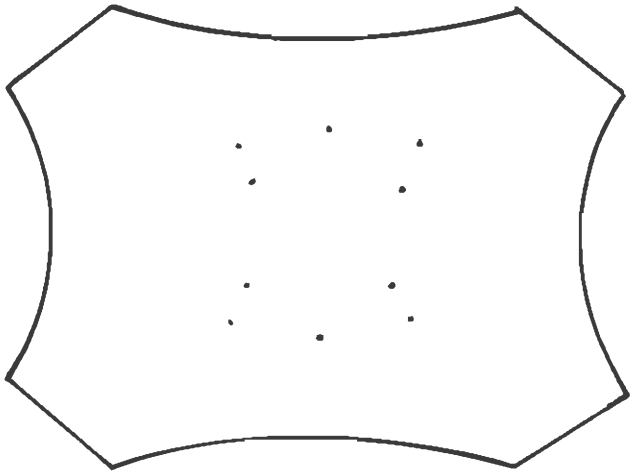
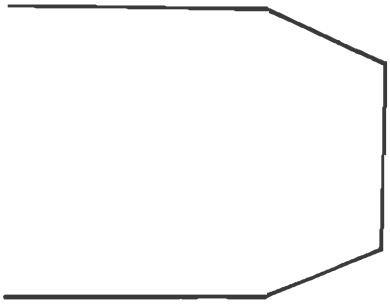
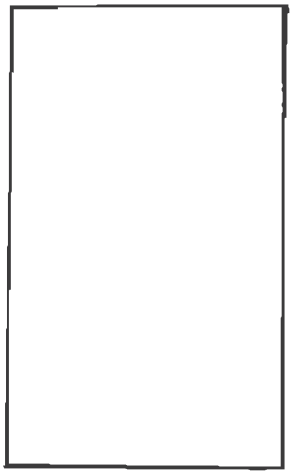
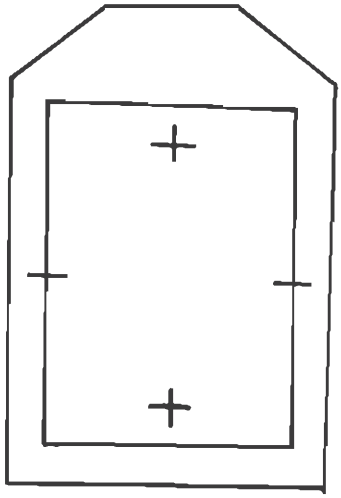
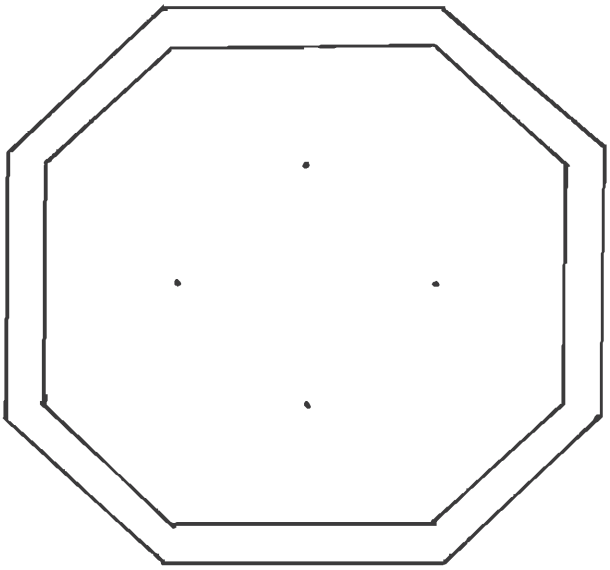
KEN GRIFFIN'S SCRAP BOOK. Ken Griffin, famous for the simplicity and grace of his patterns, reveals the secret to the fine art of leather carving. 18" X 15", 40-page book has full-size patterns and photocarve illustrations that will help you improve your skills and leather craftsmanship. Ask for Stock No. 6048.

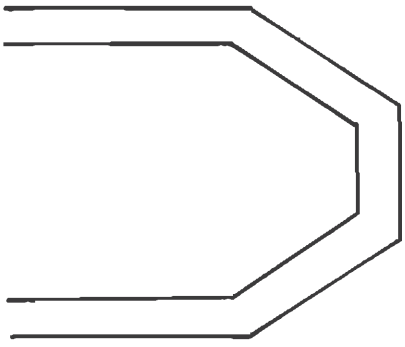












BOTTOM PATTERN 1¾" BELT & BUCKLE

NEEDED TO COMPLETE PROJECT: 1¾" belt strip, 2 4" X 4" leather pieces (5-7 oz.), buckle back ring and hook, 3 rivets, Craftsman cement.

STAMPS NEEDED: V417, F916, F120, D606, C828, S706 and A118.

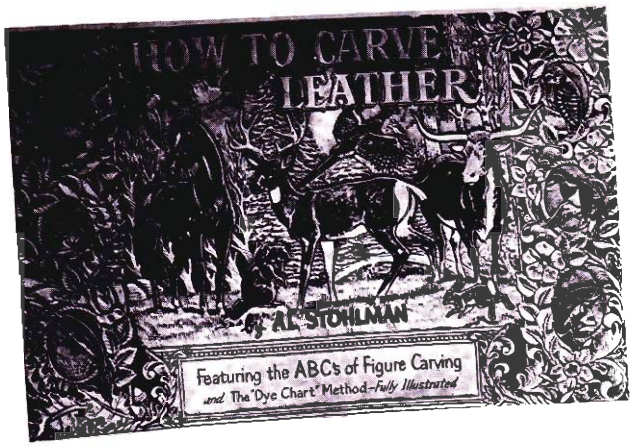
BELT
STEP 1. Study photo. Layout tip.
STEP 2. Scribe center line the length of belt.
STEP 3. Use swivel knife with Little Wizard border tool and cut borders 3/16".
STEP 4. Begin at tip with V417. Follow diagram. Tip to border, border to center line, center line to border. Do opposite side.
STEP 5. Point of F916 to each point of diamond. D606, C828 and F120 per diagram. Finish with S706 at tool junctions and diamond centers.

BUCKLE
Follow instructions for first buckle. Color to match belt.

APPLYING COLOR: (Color optional) Brush Tan on each ½ circle. Dark Brown to D606, diamonds and border. Apply Leather Balm. Let dry. Buff. Apply Medium Brown antique. Wipe excess. Buff when dry. Seal antique with Leather Balm. Edge bevel. Burnish black.

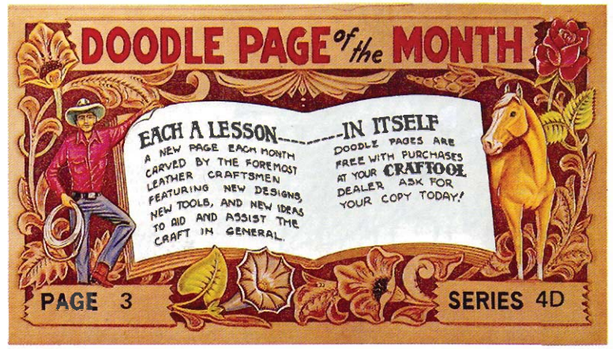
TIP: When sizing a belt there is usually some strip left over. Use excess for key fobs, as illustrated on this page. A nice ensemble of belt, buckle and key fob results.

HOW TO COLOR LEATHER. Al Stohlman explains everything you need to know with 90 step-by-step illustrations, 8 color pictures. With 5 dye mixing charts, color wheel. 34 pages. Ask for Stock No. 6053.



HOW TO CARVE LEATHER. A treasure-trove of information by Al Stohlman. 11 detailed projects; 30 illustrated dye charts; 40 interchangeable photocarve patterns; 6 complete 3/8" to 1½" alphabets, 48 pages, 18½" X 12½". Ask for Stock No. 6047.

KEN GRIFFIN'S SCRAP BOOK. Ken Griffin, famous for the simplicity and grace of his patterns, reveals the secret to the fine art of leather carving. 18" X 15", 40-page book has full-size patterns and photocarve illustrations that will help you improve your skills and leather craftsmanship. Ask for Stock No. 6048.



THIRSTY HORSES
by Christine Stanley

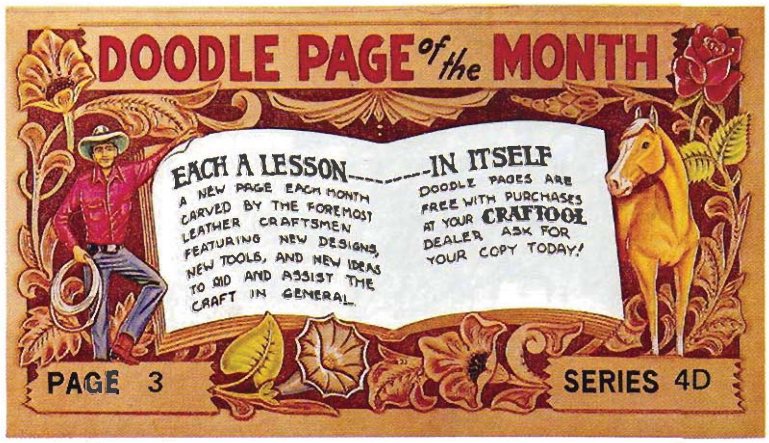
This is a picture that could really make a fantastic briefcase or a small decorator picture for a special place in a home. The thickness of the leather should depend upon the type of project it is to be used on. My preference for a carved leather picture is 8-9 oz. cowhide.

Cut the solid lines only. The outlines of the horses and water trough should be cut about one half the thickness of the leather. The hair of the manes is cut only lightly with the swivel knife and at uneven depths and then finished with the 8020L hair blade.

Use only the bevelers for the trees in the background to avoid any crisp clean lines in forming the tree trunks or foliage. Sharp clean lines in this area would tend to bring the trees forward into the same plane as the foreground subjects. Lighter colors also tend to create a feeling of distance in a picture. Generally the color saturation will be greater for a subject in the near foreground than would be true for the same subject in the intermediate or far background. This is the way we see things in real life.

A good beveling technique is important to the overall effect of the picture. All beveling ridges should be smoothed out unless they have some special meaning in the picture. This is usually accomplished by walking the tool evenly as it is struck and then perhaps going over the area again with a larger beveler. I find my modeling tools absolutely indispensable in smoothing and working throughout a picture, adding detail here and there that may not require the use of a beveler and mallet. In oil painting we often refer to this attention to detail as fine tuning the picture.

You probably have noticed that water normally has no color of its own. When coloring water in a picture, one actually is working with reflections. The surface of the water is seldom glassy smooth and therefore not a smooth solid color. Back and forth horizontal dry brush strokes will create the effect of the surface of the water. Use these same brush strokes to add any shadows that may also be reflected.



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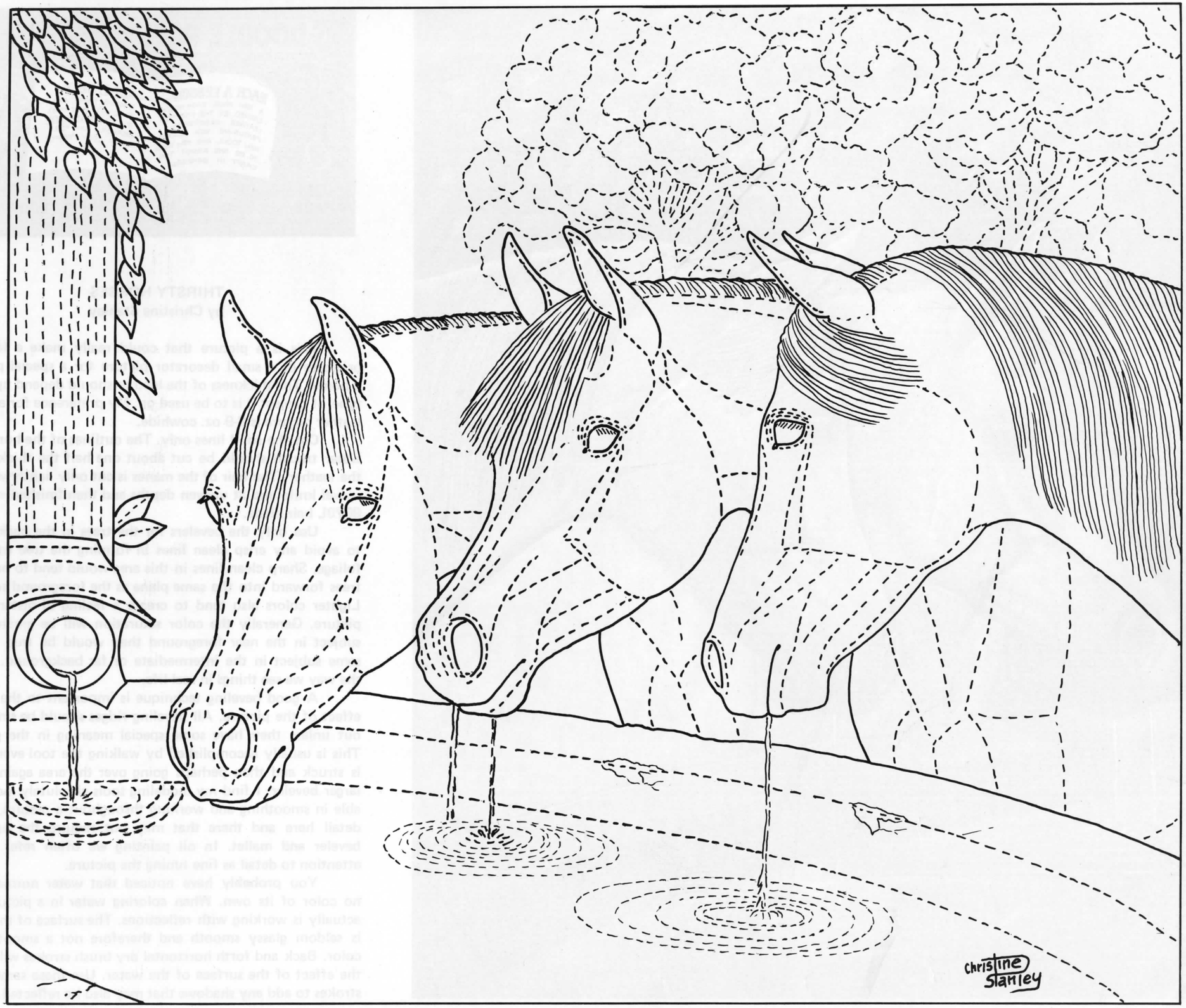

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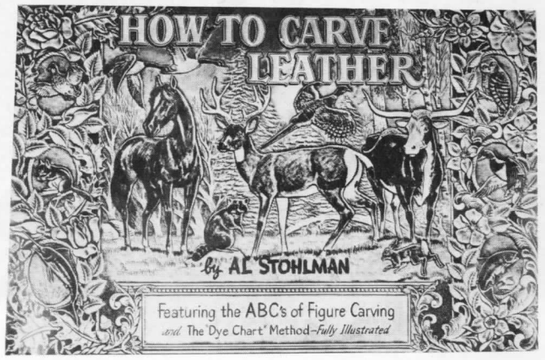

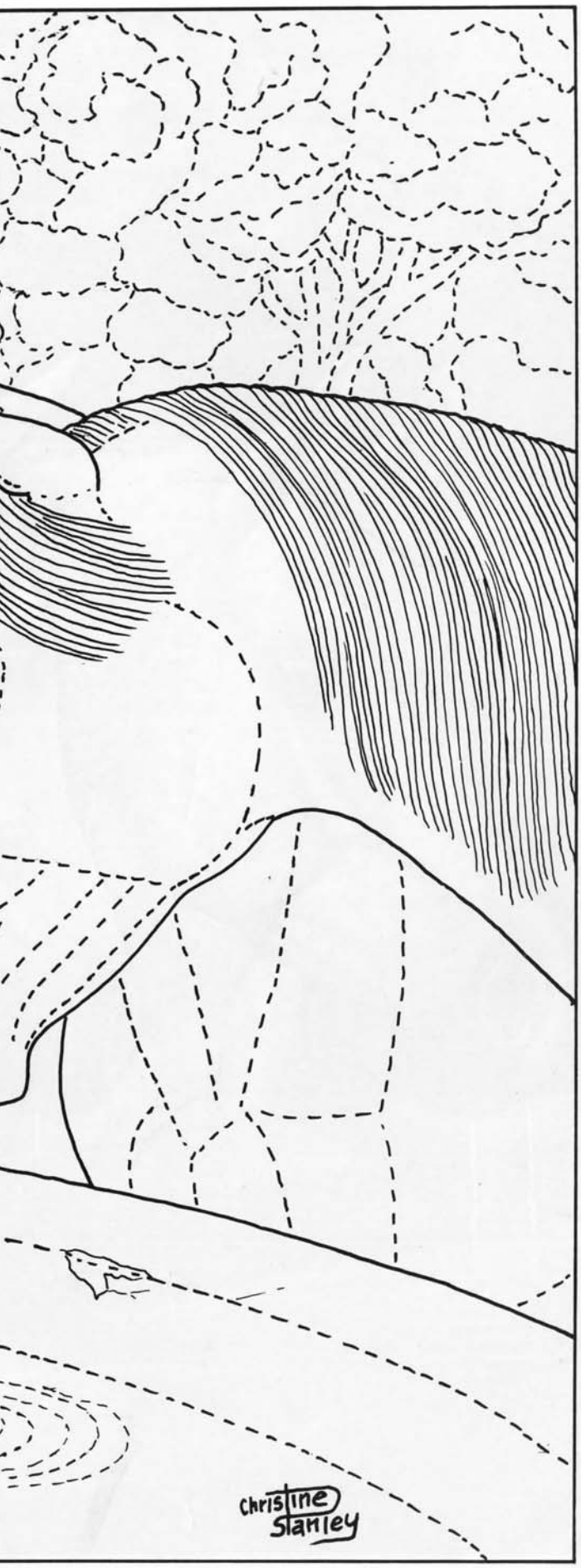

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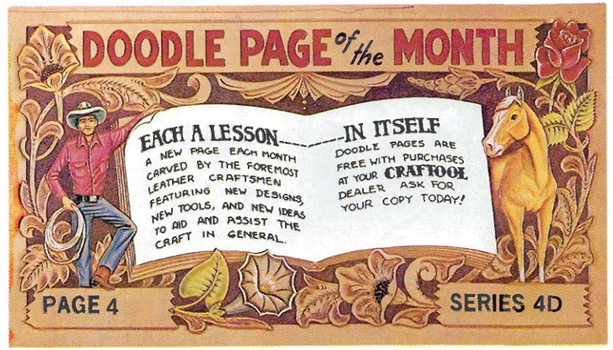


CREATIVE STAMPING DESIGNS
by Jerry Jennings

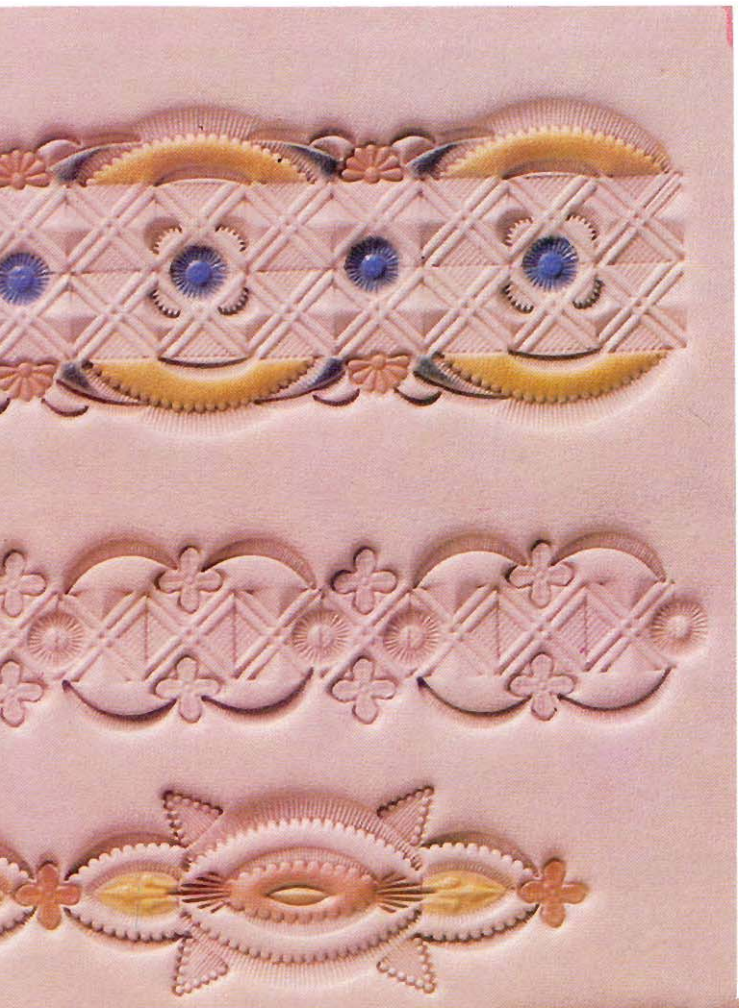
This month we are featuring eleven Craftools to make your leather stamping easier and more interesting. The tools are: G529, G538, G564, G603, G611–L555, L556–V955–T942, T943, and T944.

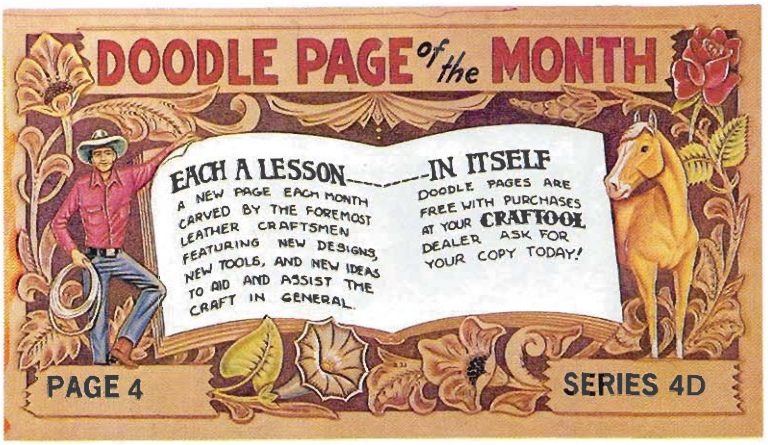
Use your imagination and explore the many design combinations possible with these tools.

The three "Turnbacks" (T942, T943 and T944), as the name implies form the turned back edge of a leaf or flower petal. One tap on these stamps and you do the work that is usually done with a swivel knife and beveler.

Included on this page are designs for a billfold, several belts, borders, and some "doodle" patterns.

The back of the page shows tool placement for floral designs, step-by-steps for creative stamping designs plus more design suggestions.





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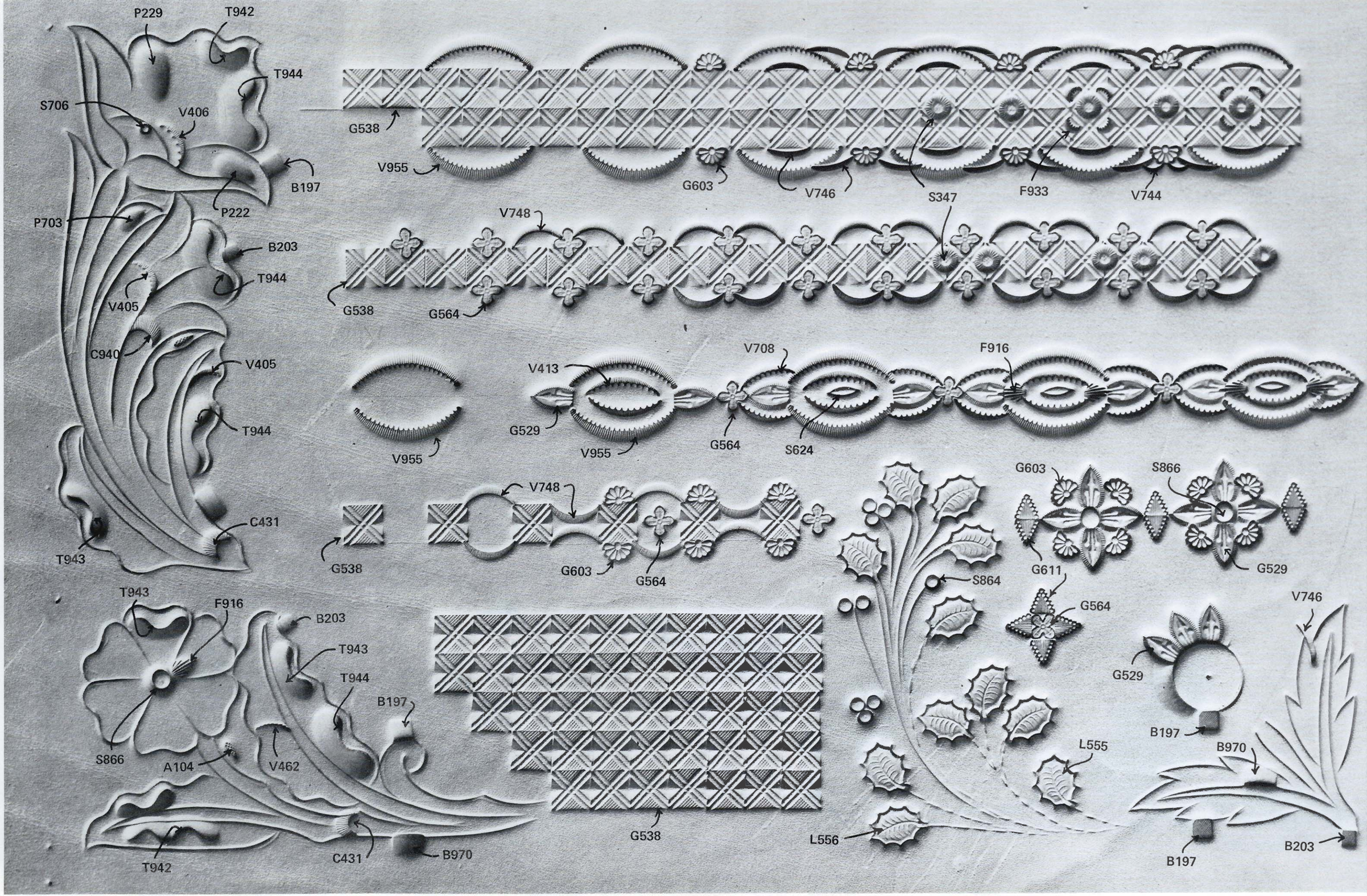
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V748
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V413
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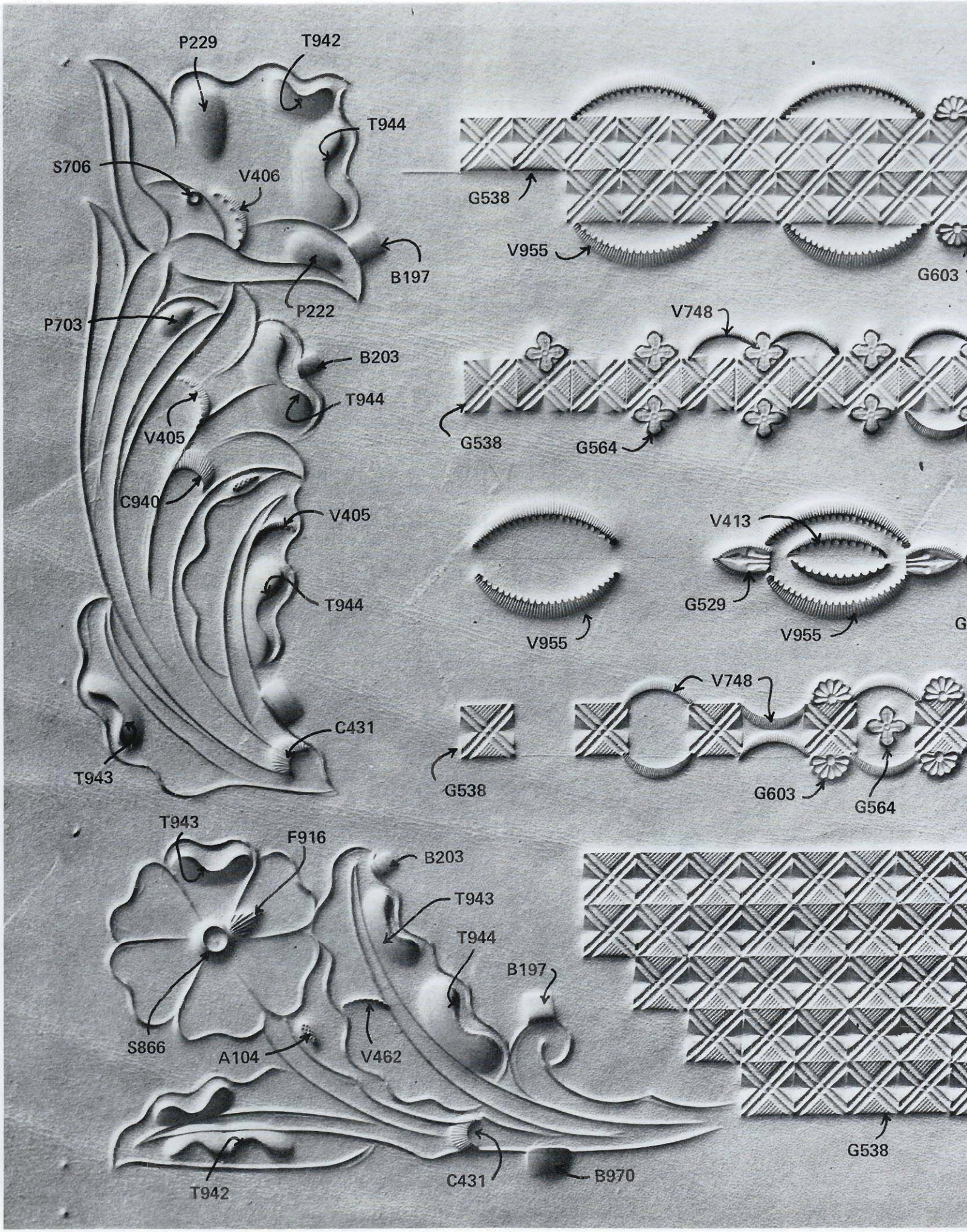
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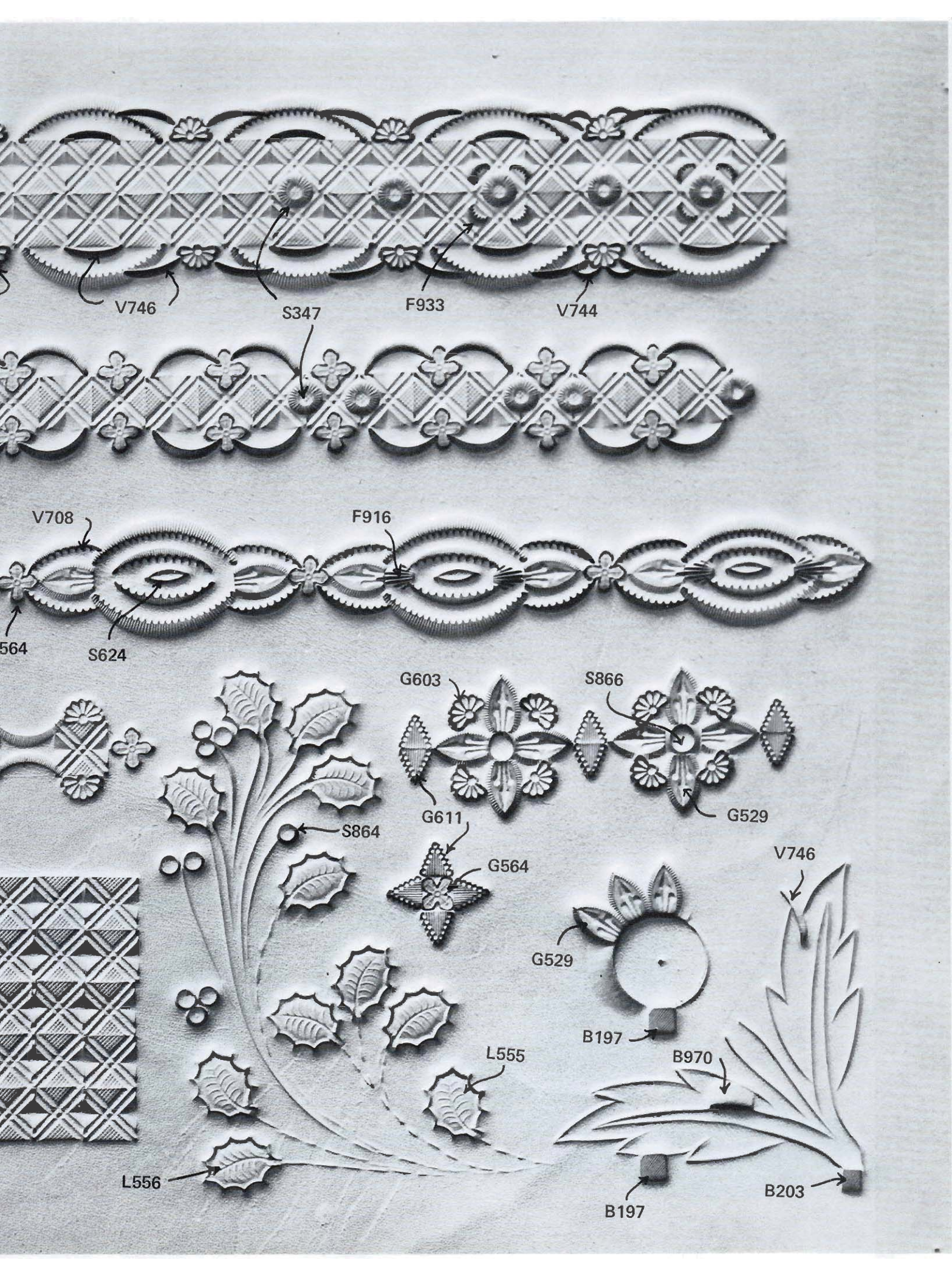
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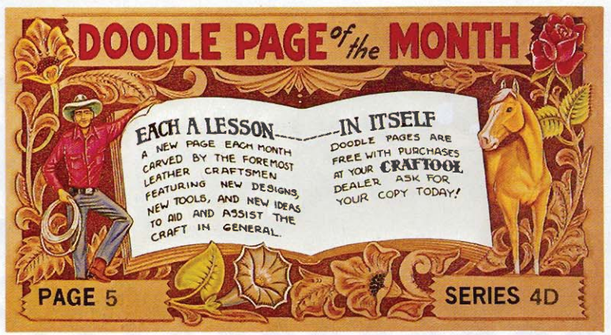

MORE DESIGN IDEAS FROM
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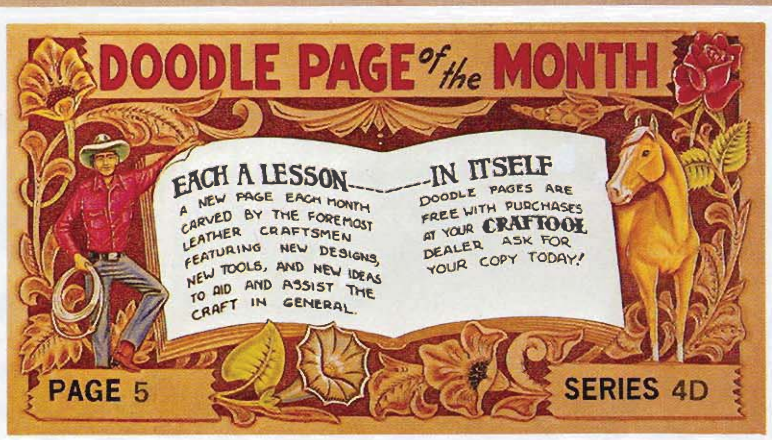
Featured this month are some more new Craftool stamping tools: B962, G527, G602, G645, V424, T448, Z250 and Z260. I have used them on 8 belt patterns (for 1½", 1¾", and 2" belts), several medallions and a simple floral.

The leaves and flower of the floral design are stamped with T448 to show some of the many uses of this versatile tool.

On the back are the step-by-step directions for stamping the designs. They may be used for belts or they can be expanded for larger projects.

The dyes used have all been reduced for a subdued effect. I used Tandy Leather Company's Super Dye and reducer on these designs. Experiment to obtain the intensity you desire.



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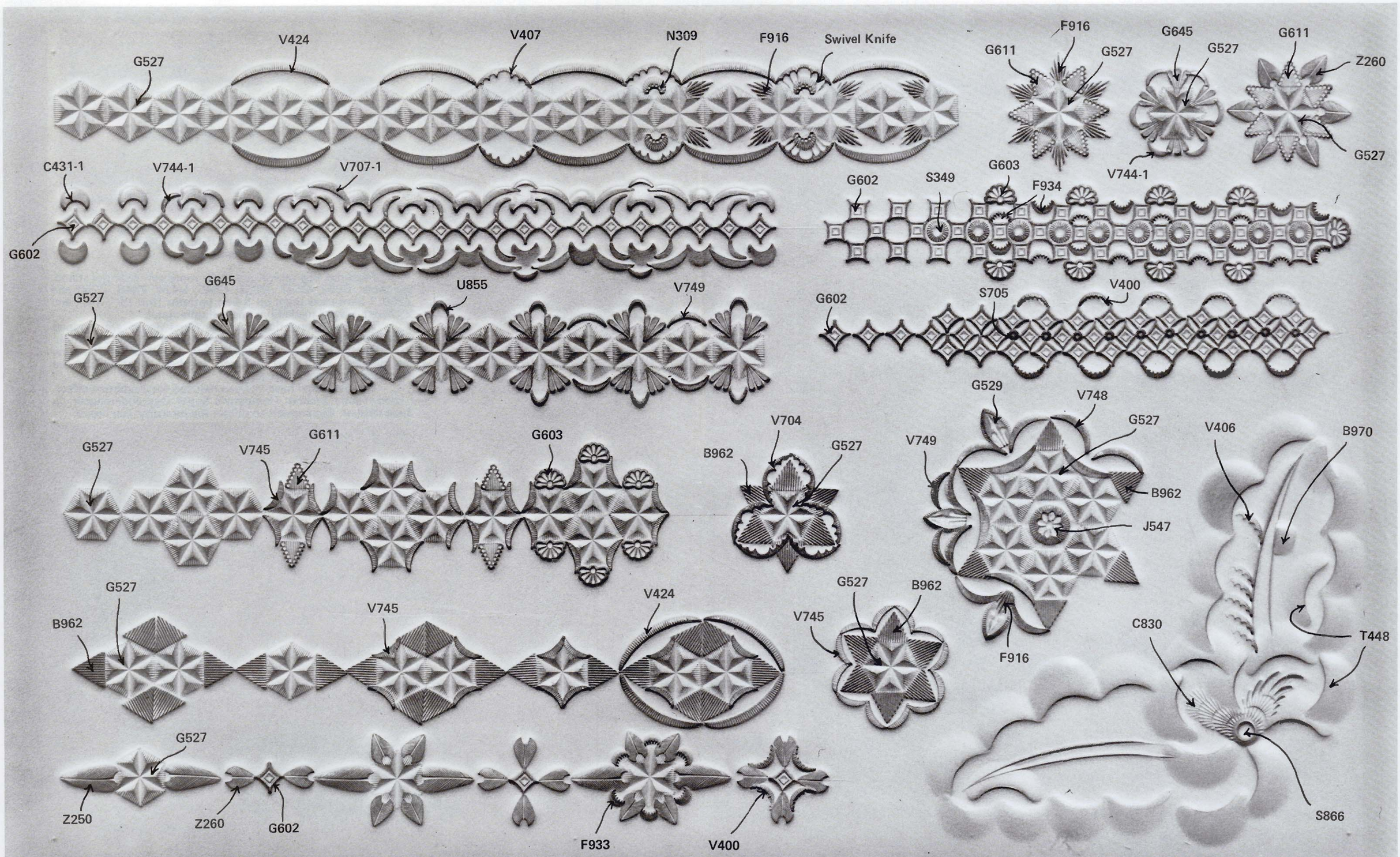
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Swivel Knife
C431-1
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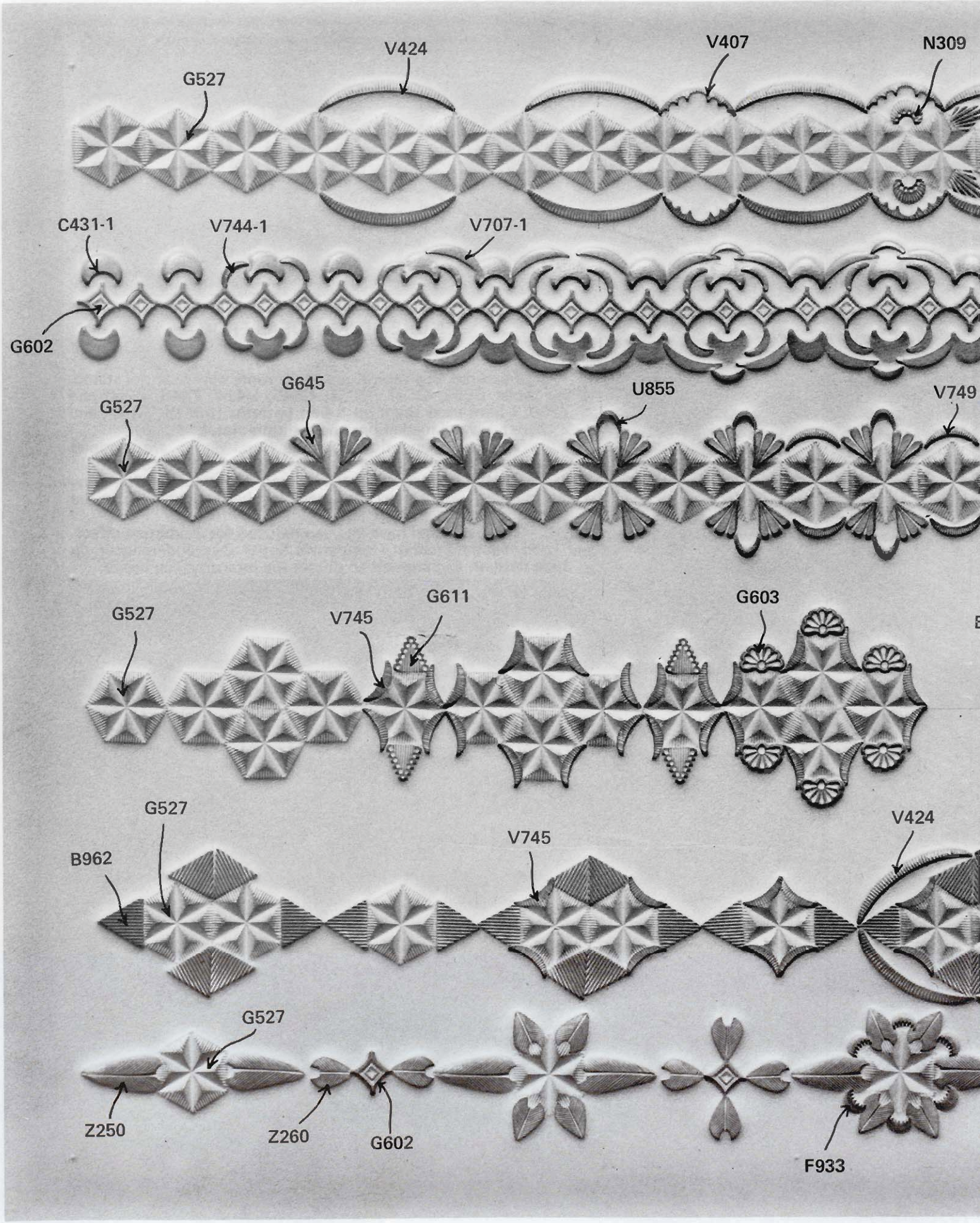
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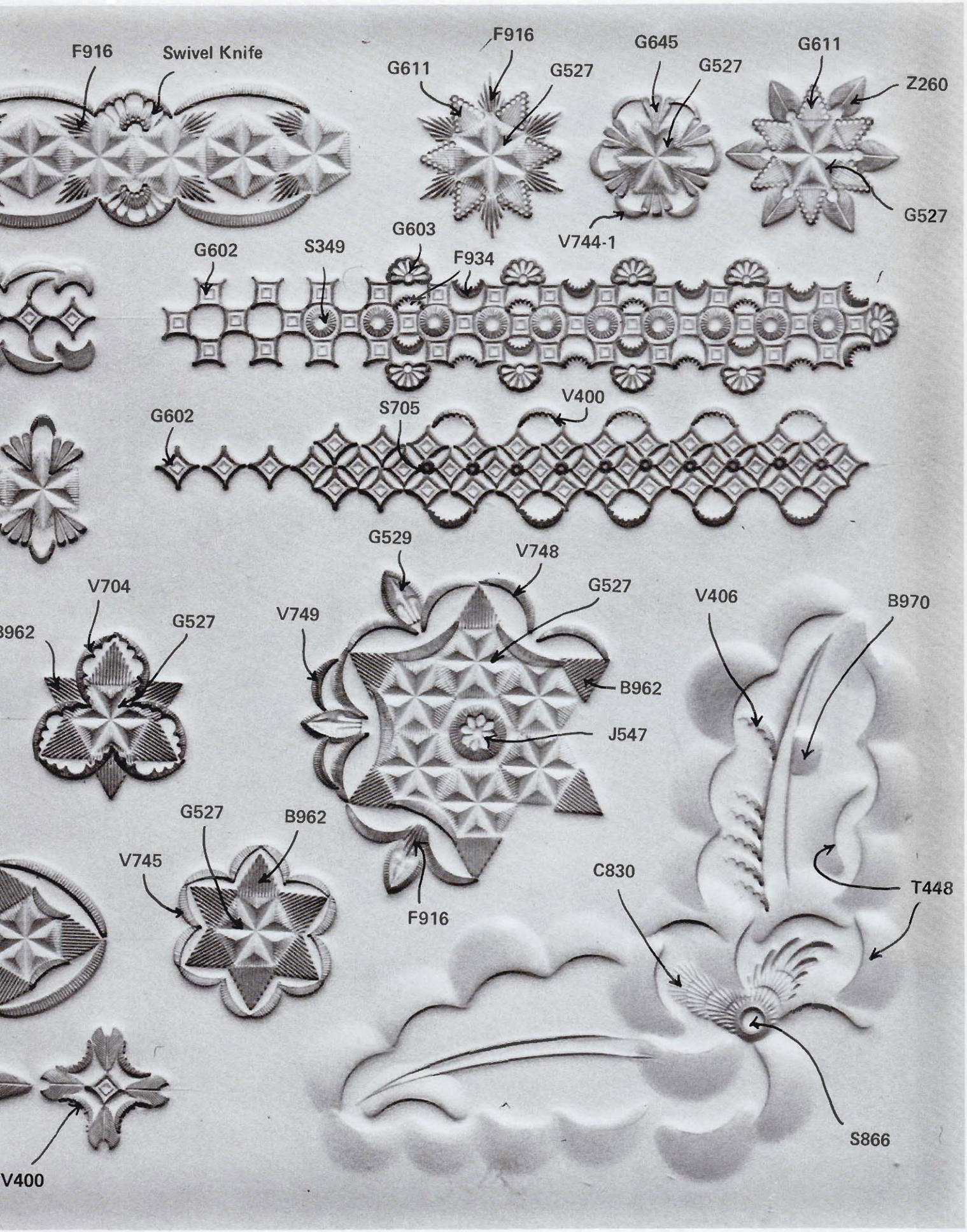
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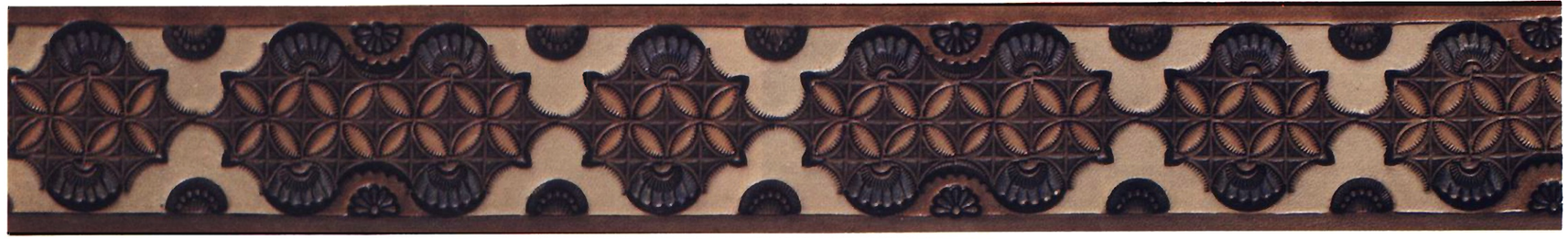
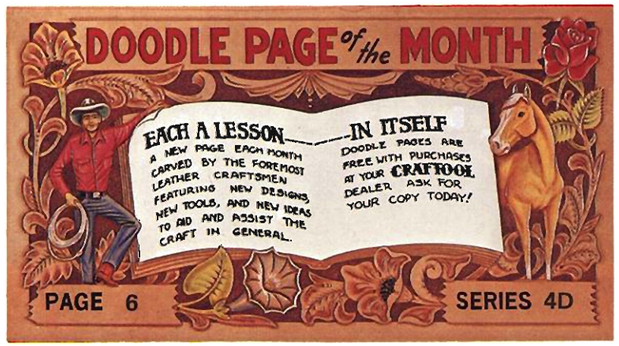




DESIGNS WITH NEW CRAFTOOLS
by Jerry Jennings

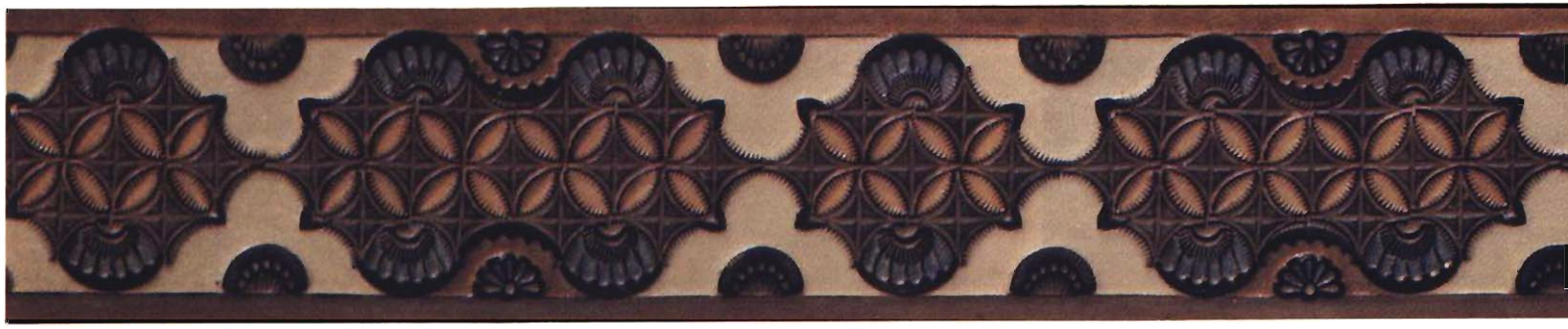
Three new Craftool stamping tools are featured this month; G870, G526 and B961.

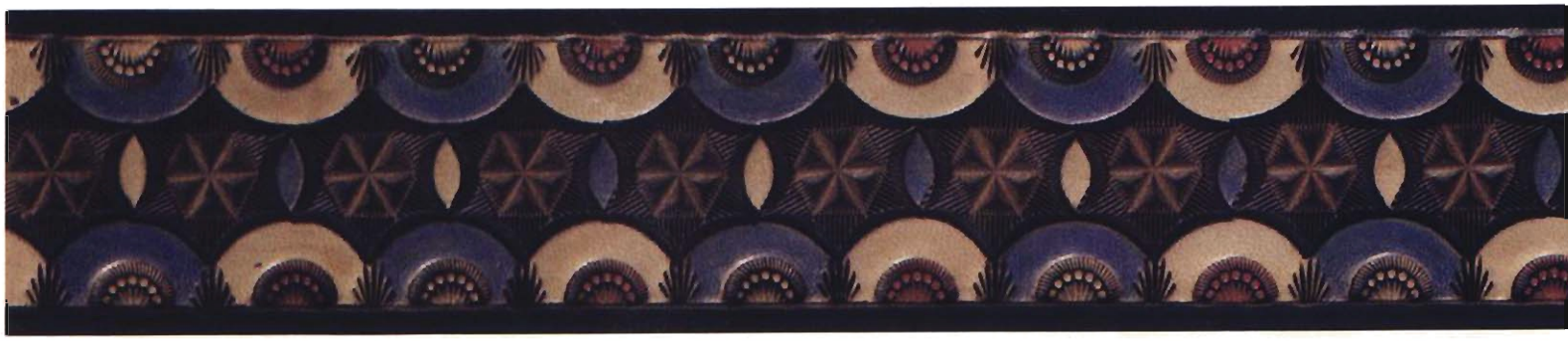
I have designed five new stamping designs for 1 3/4" belts plus some doodles to suggest other uses for the tools.

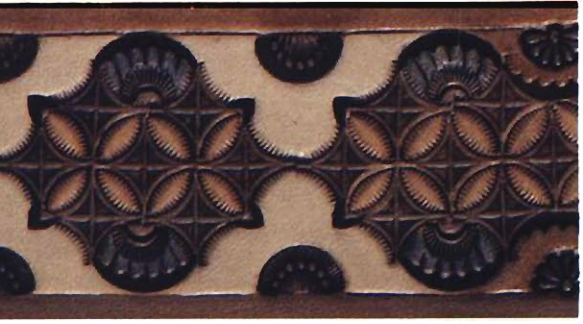
"How to stamp" each pattern is shown on the back of the page. The versatility of these new tools is amazing. Get some leather and experiment to find the many design combinations possible with these tools.

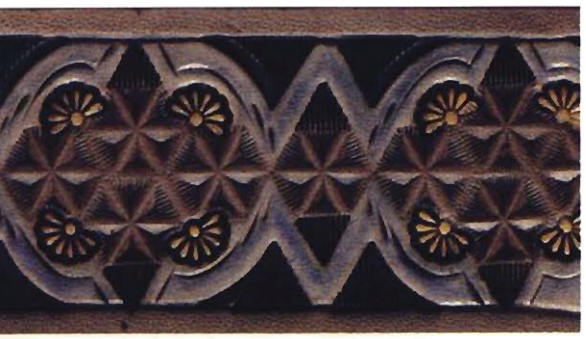
The designs were dyed with Tandy Leather Super Dye. The effect of the colors was softened by reducing with Super Dye Solvent.

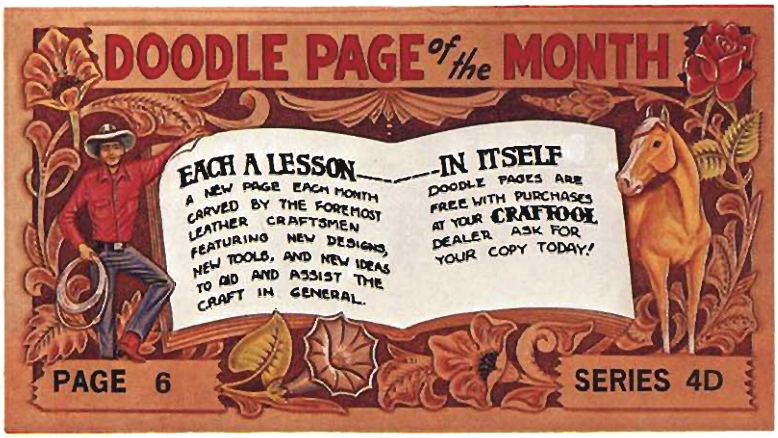
Apply all colors and let dry. Apply Tandy Leather Super Shene as "resist" over colors and natural areas of design and let dry. Antique and let dry. Apply Super Shene for a finish coat.











DESIGNS WITH NEW CRAFTOOLS
by Jerry Jennings

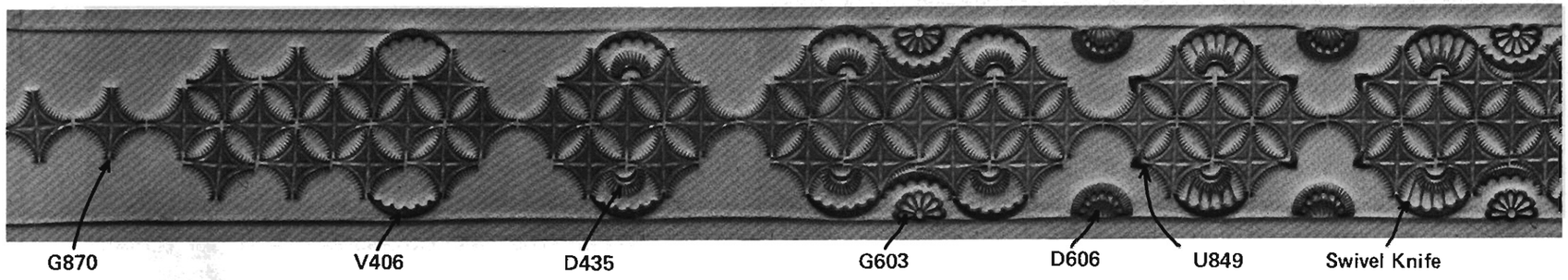
Three new Craftool stamping tools are featured this month; G870, G526 and B961.

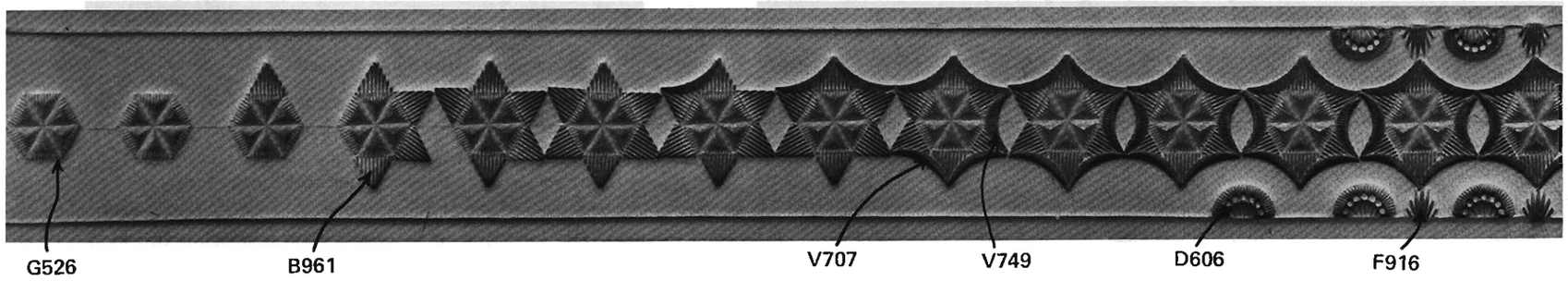
I have designed five new stamping designs for 1 3/4" belts plus some doodles to suggest other uses for the tools.

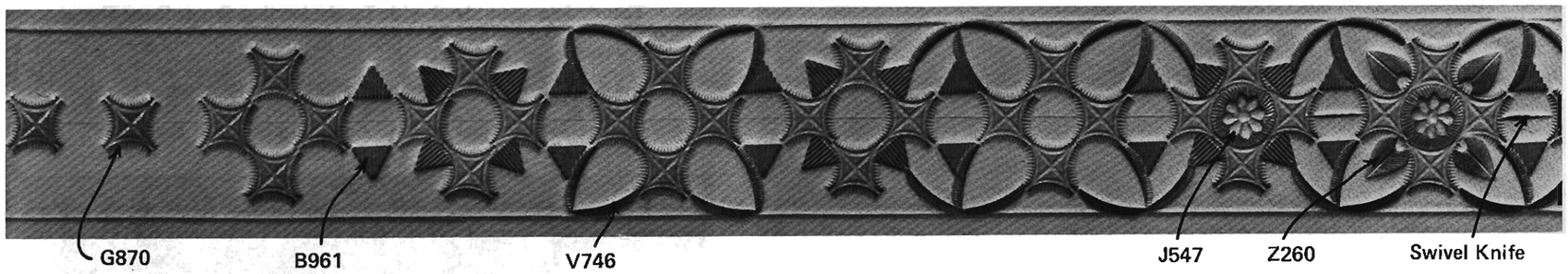
"How to stamp" each pattern is shown on the back of the page. The versatility of these new tools is amazing. Get some leather and experiment to find the many design combinations possible with these tools.

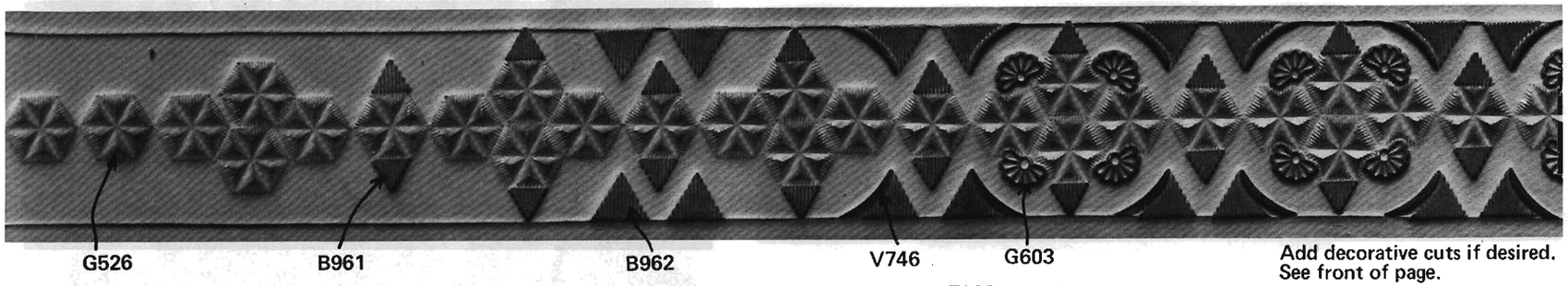
The designs were dyed with Tandy Leather Super Dye. The effect of the colors was softened by reducing with Super Dye Solvent.

Apply all colors and let dry. Apply Tandy Leather Super Shene as "resist" over colors and natural areas of design and let dry. Antique and let dry. Apply Super Shene for a finish coat.

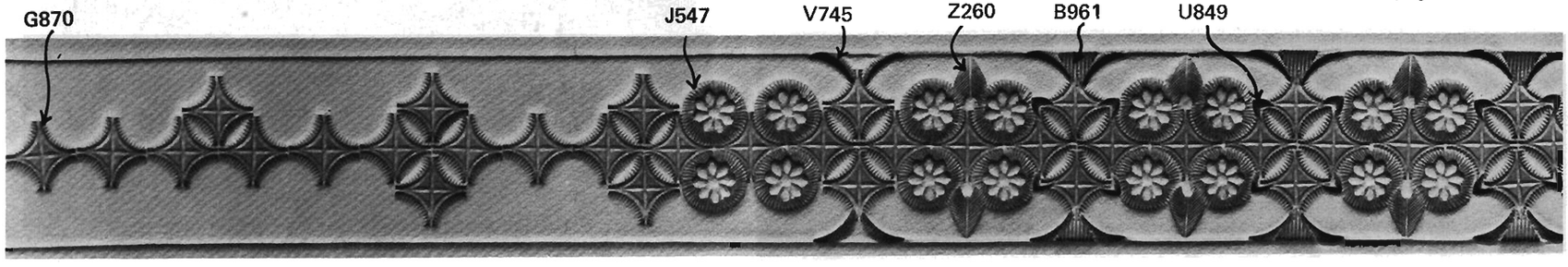


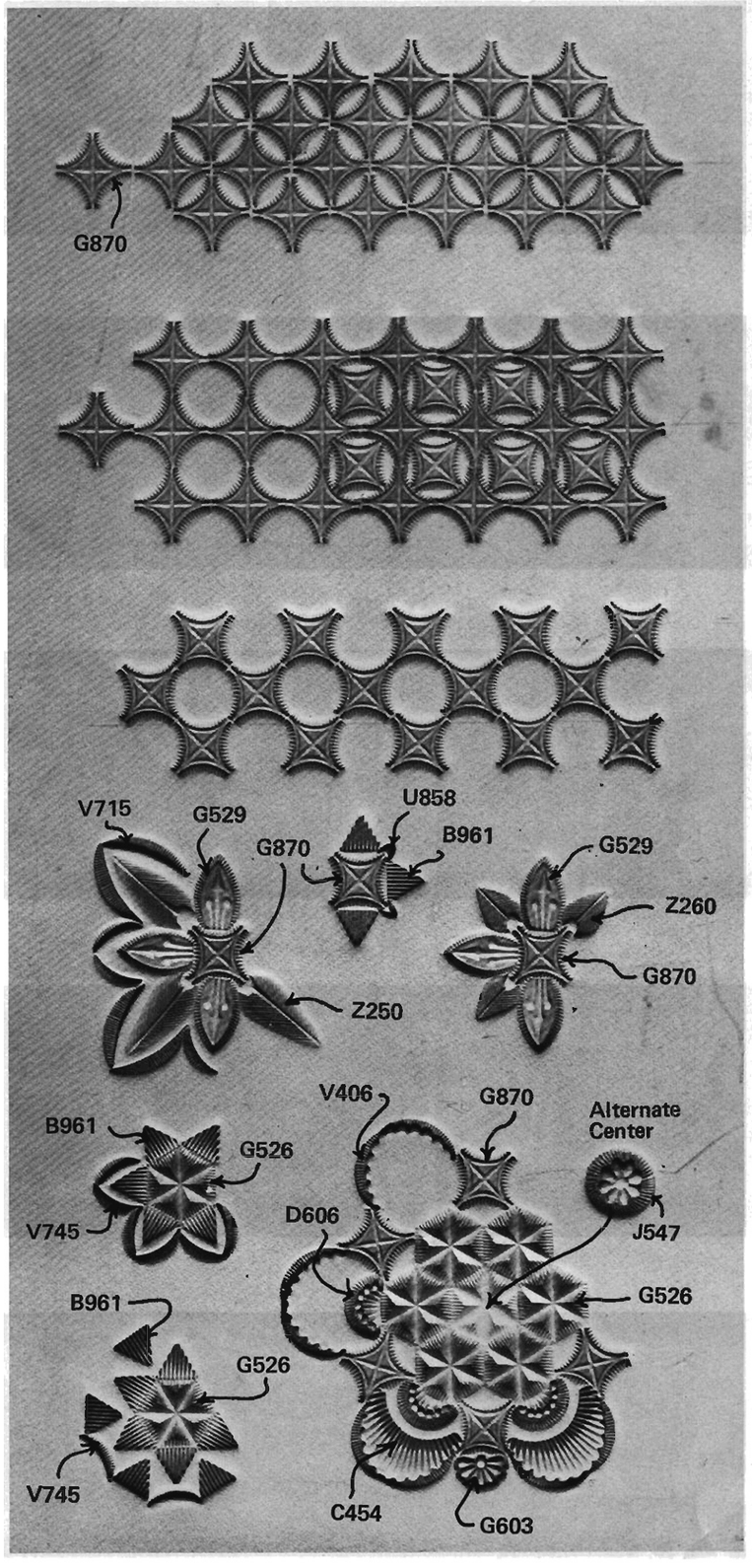


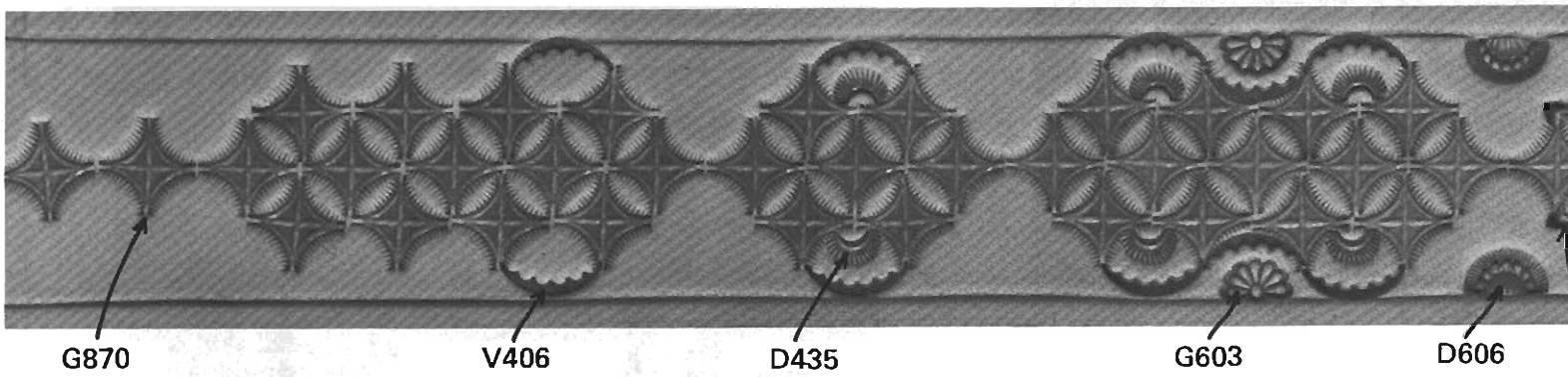




Add decorative cuts if desired.
See front of page.



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G603
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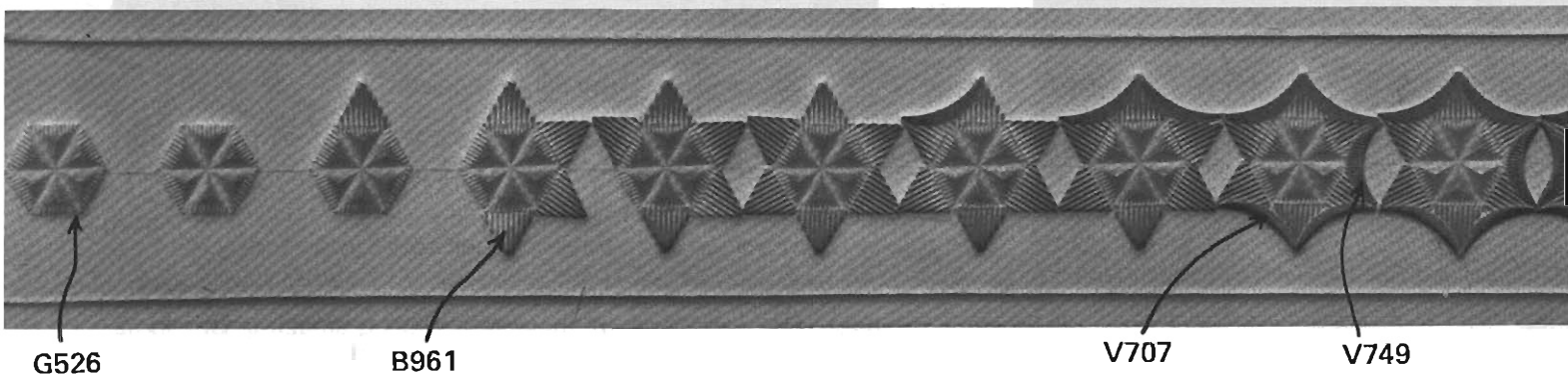
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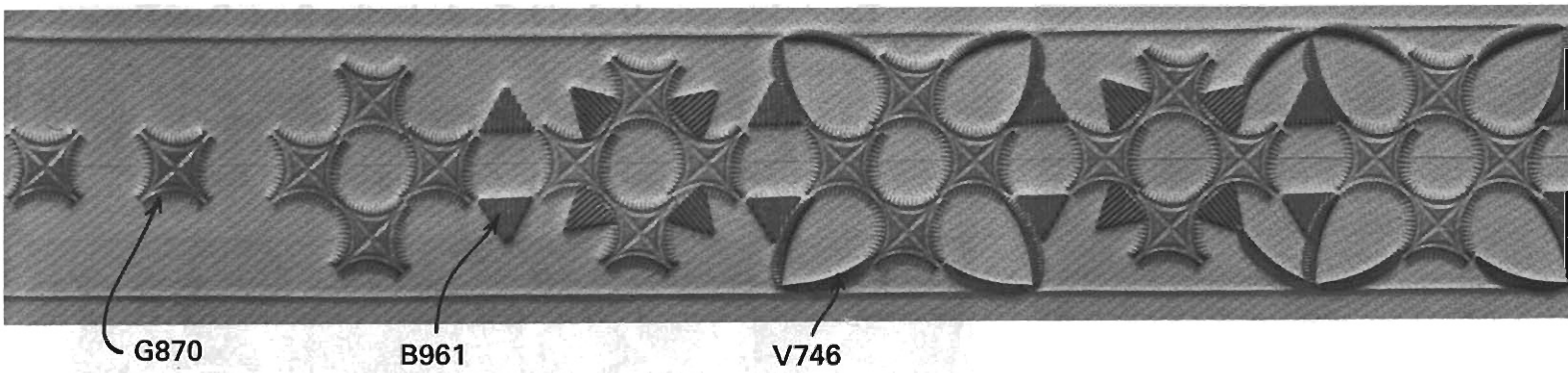
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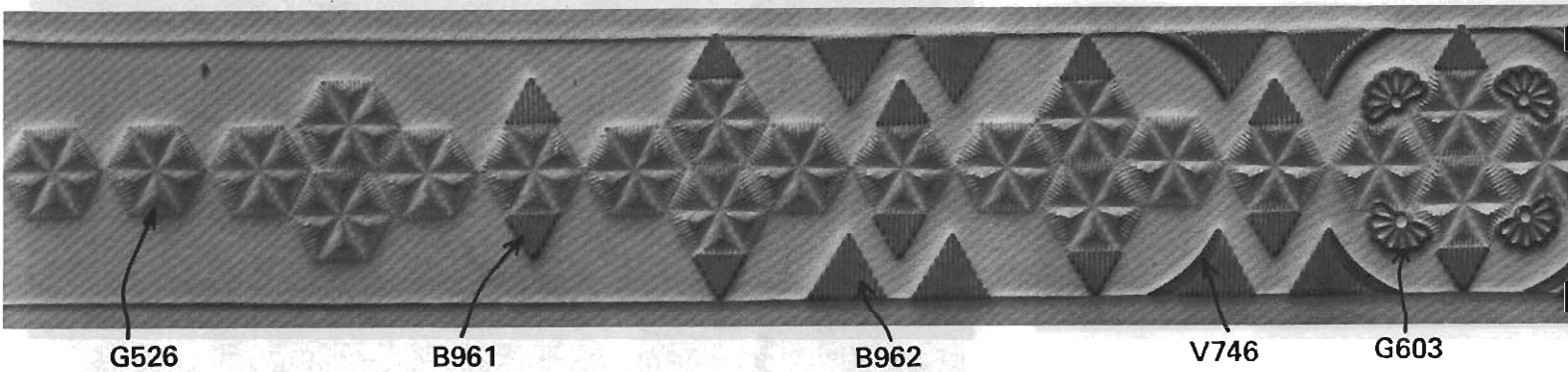
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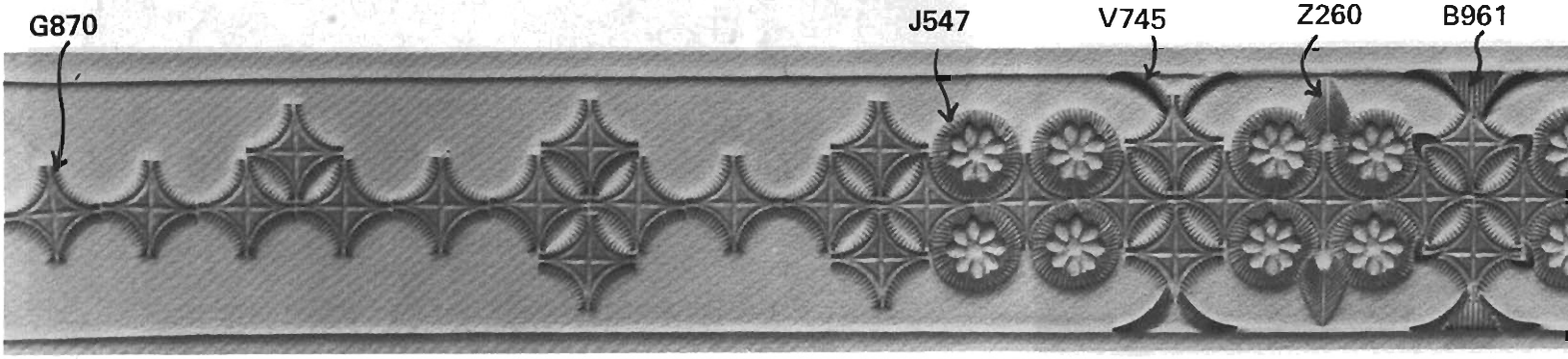
V746
G603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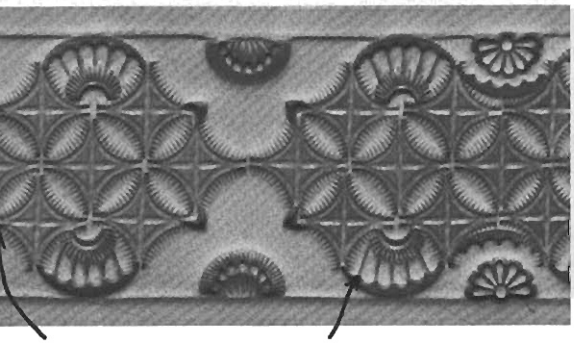

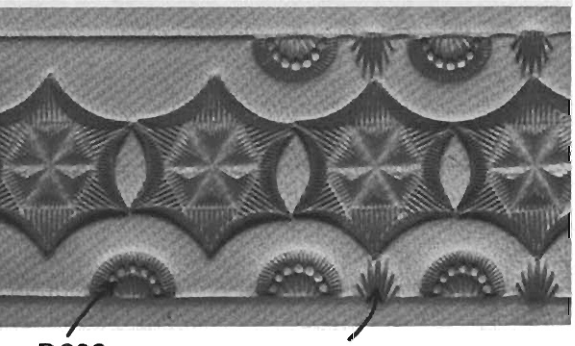

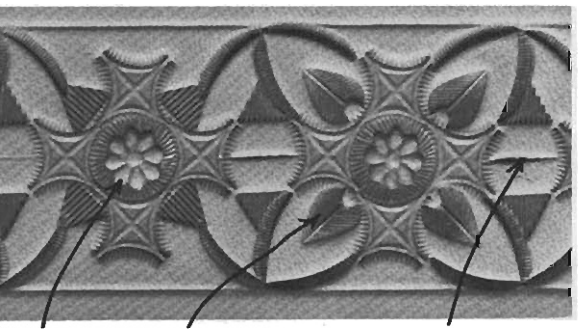

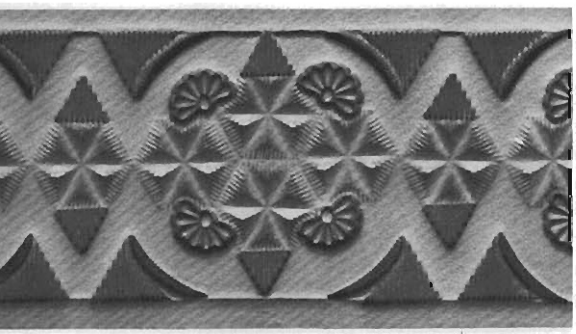

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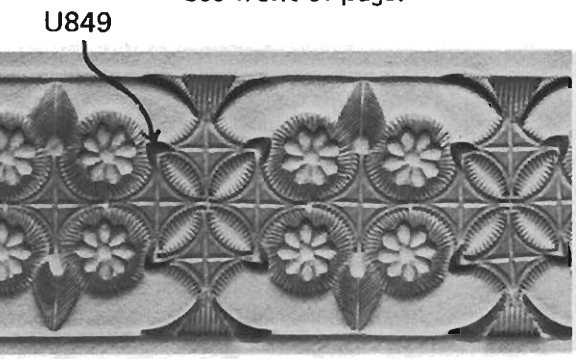

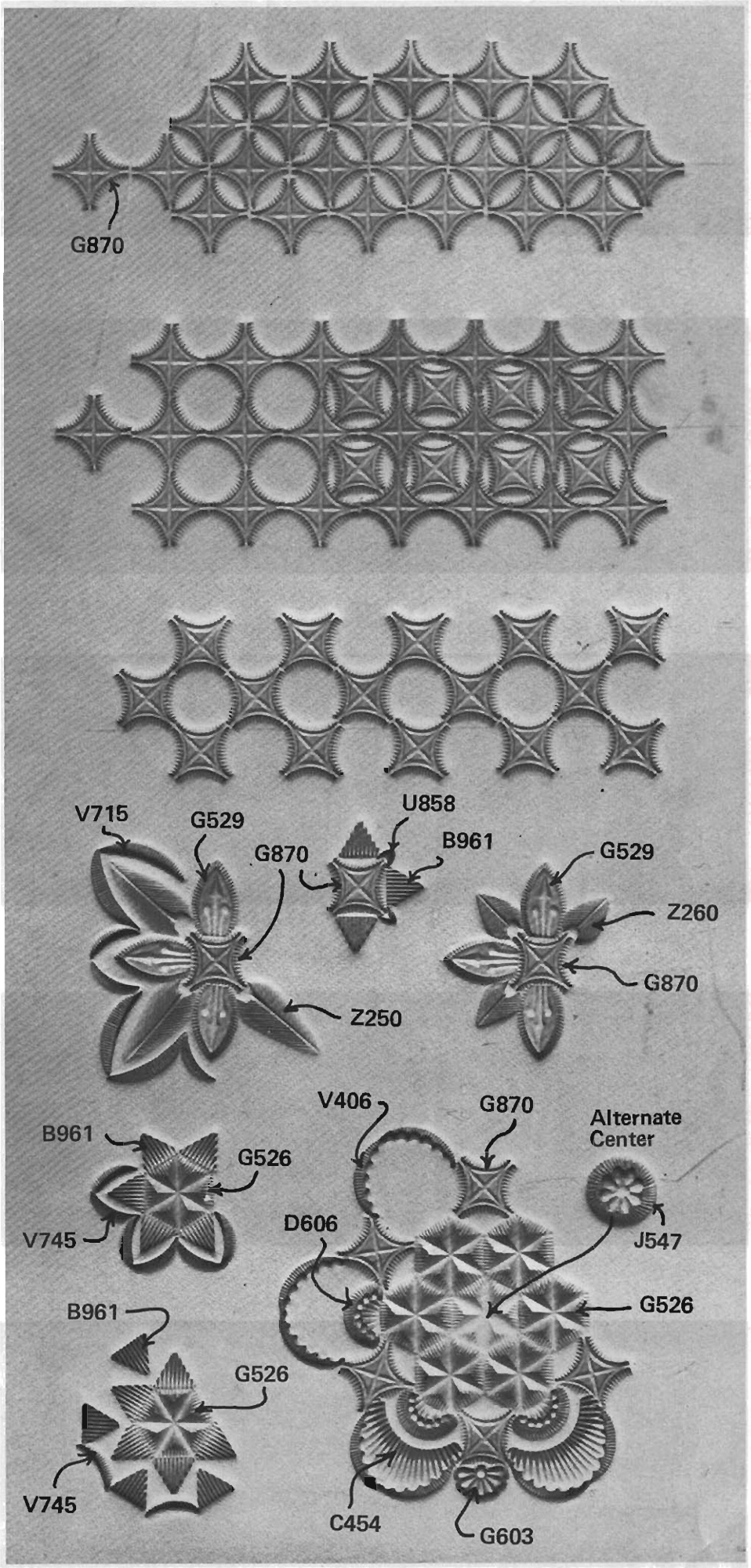

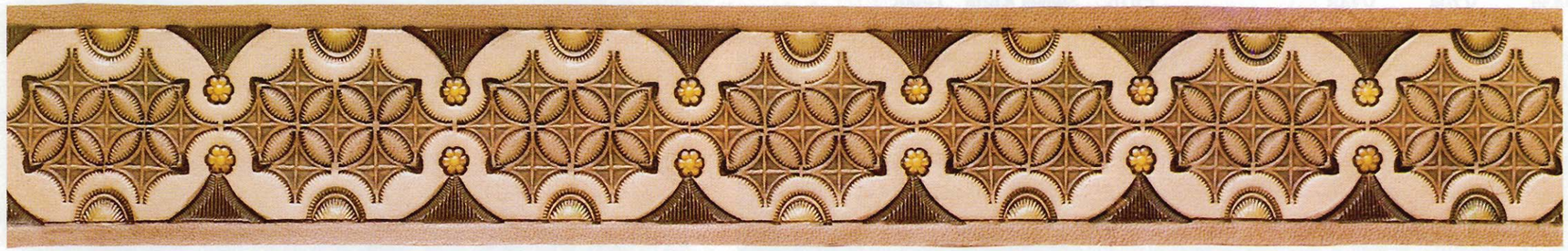

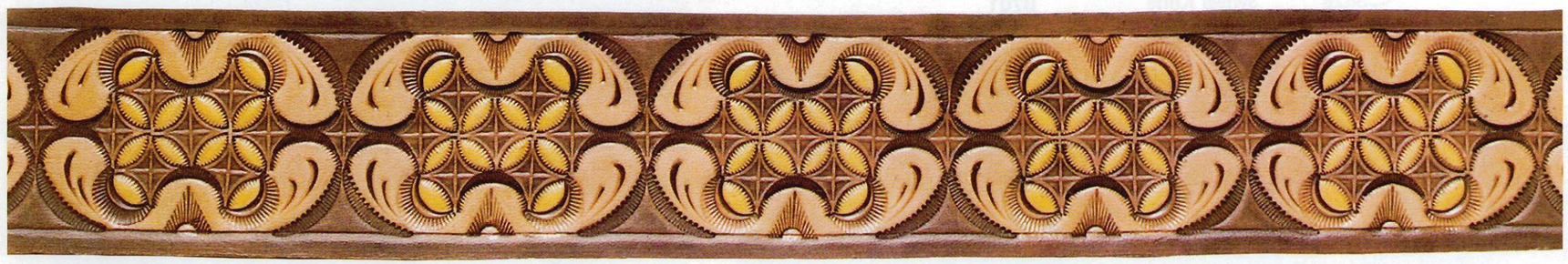

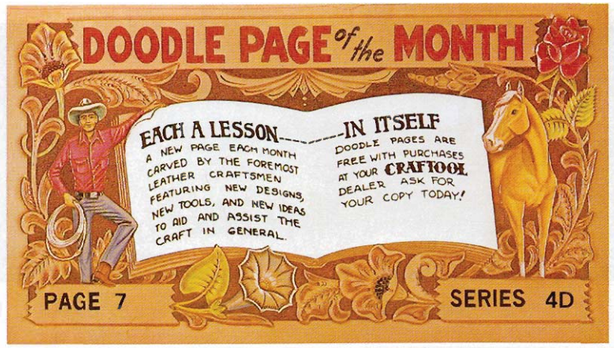

CREATING DESIGNS WITH NEW CRAFTOOLS

by Jerry Jennings

The new Craftools featured this month are D438, D439, G614, and S626.
There are designs for 1 3/4" and 1 1/2" belts, a medallion and some design elements you can use many ways.

The step by step "how to" for the designs are on the back of the page plus a few more design suggestions.

Tandy Leather's Super Dye was used on all designs, reduced (with Super Dye Solvent) to acheive a subdued effect.

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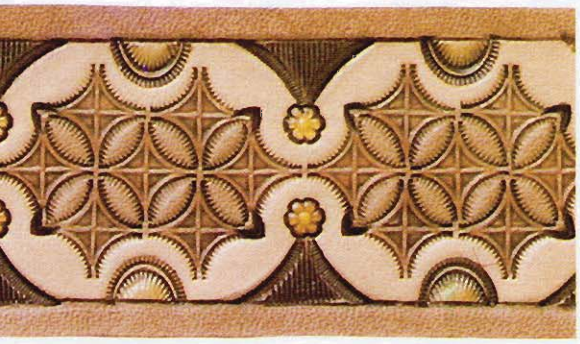

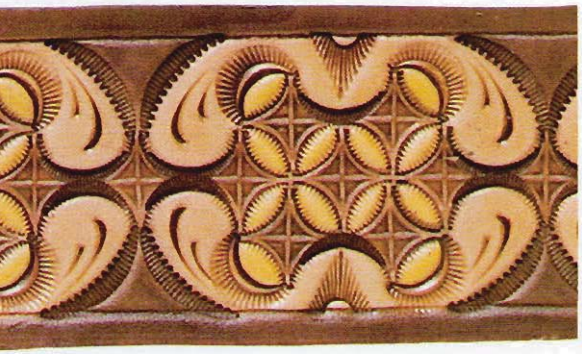

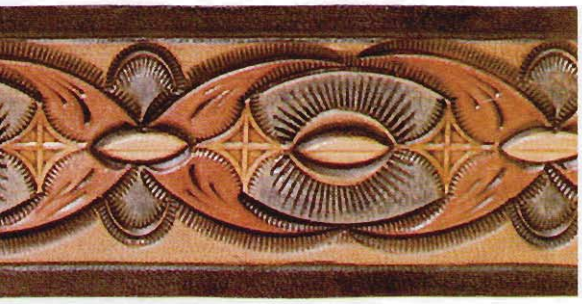

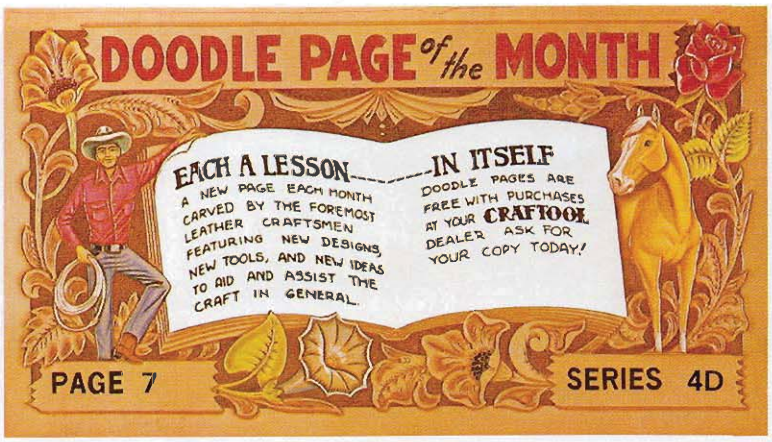

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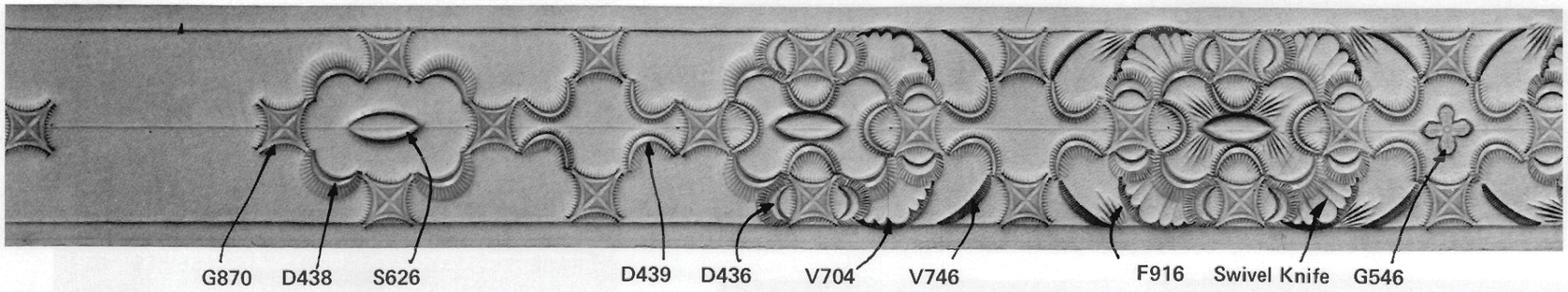
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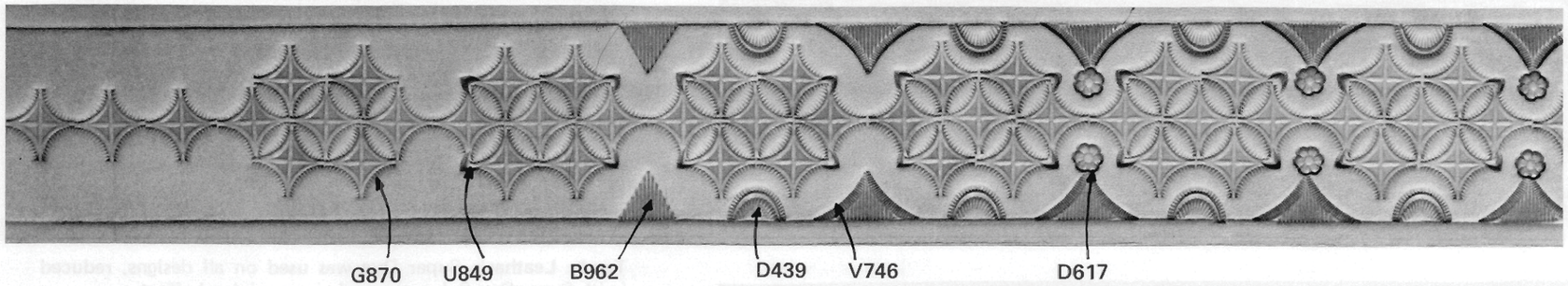
S626
D439
D436
V704
V746
F916
Swivel Knife
G546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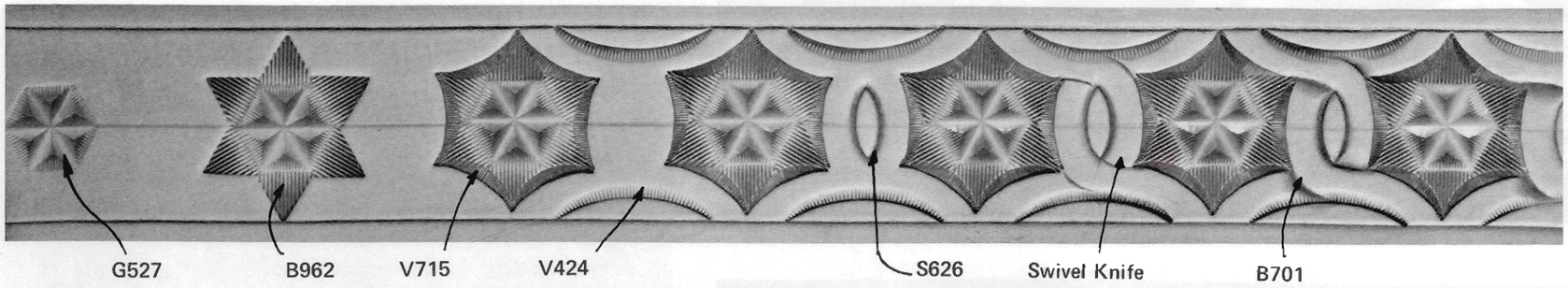
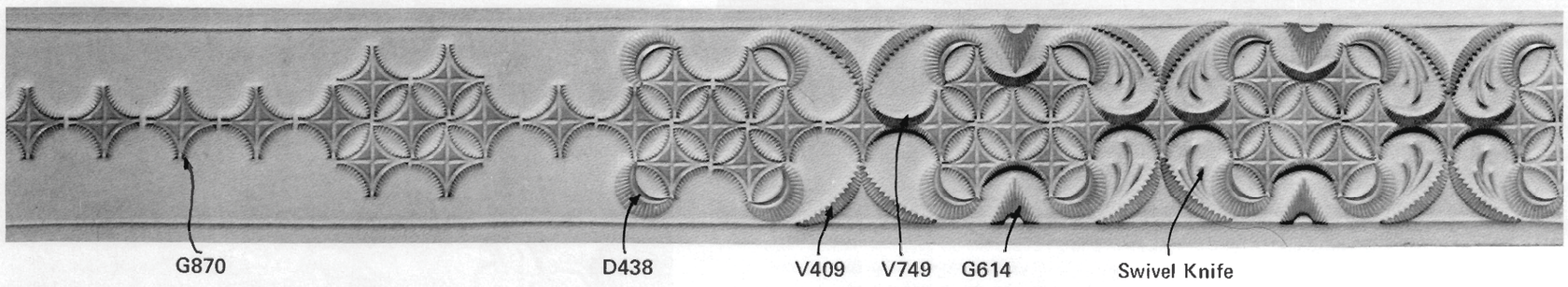
D439
V746
D617


G527
B962
V715
V424
S626
Swivel Knife
B701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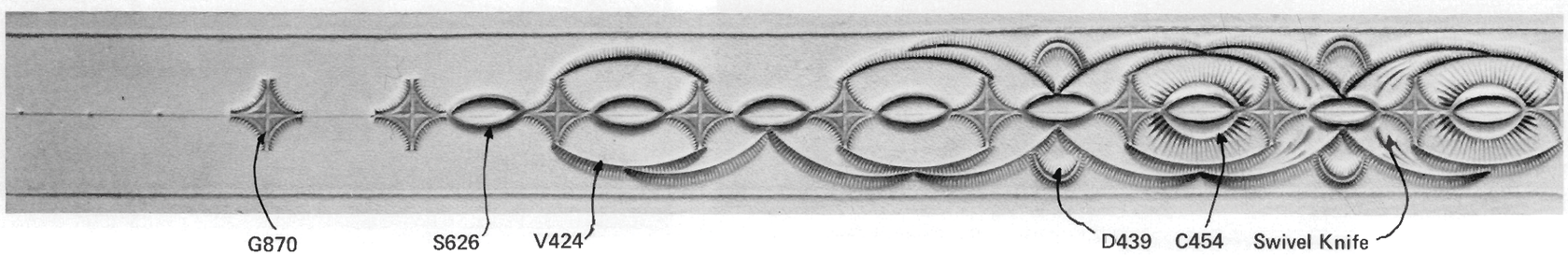
G614
Swivel Knife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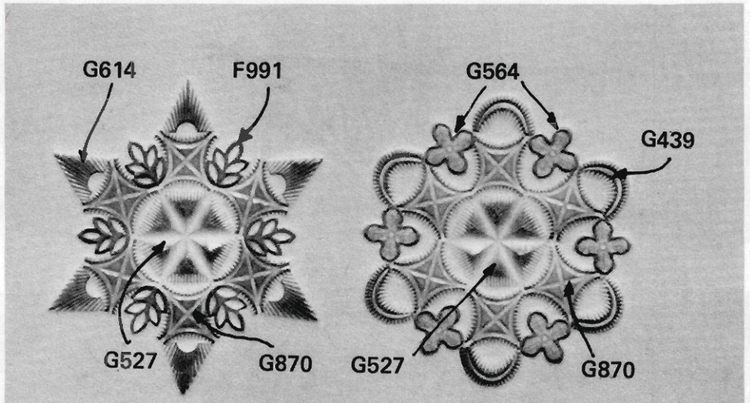
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V406
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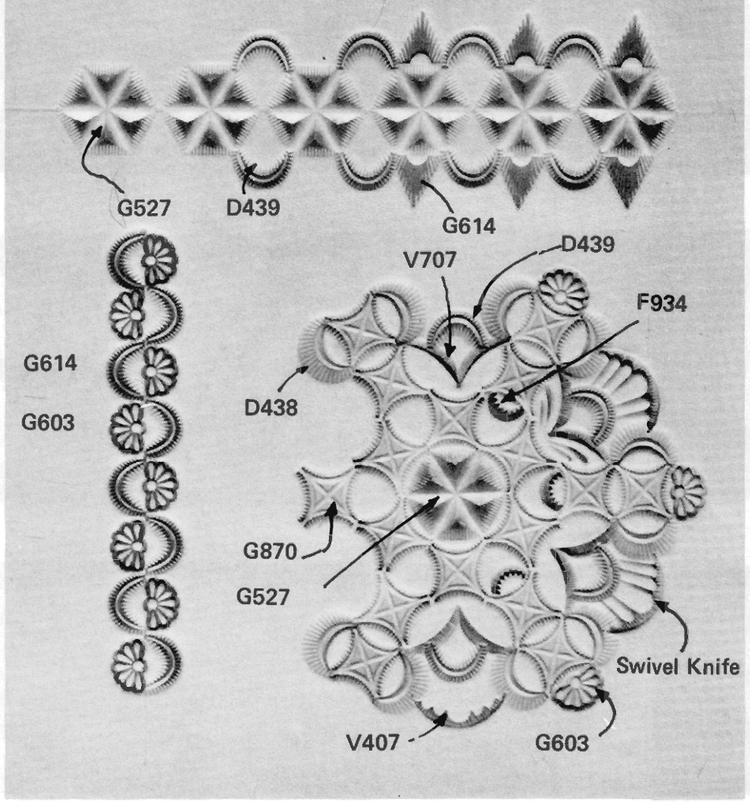
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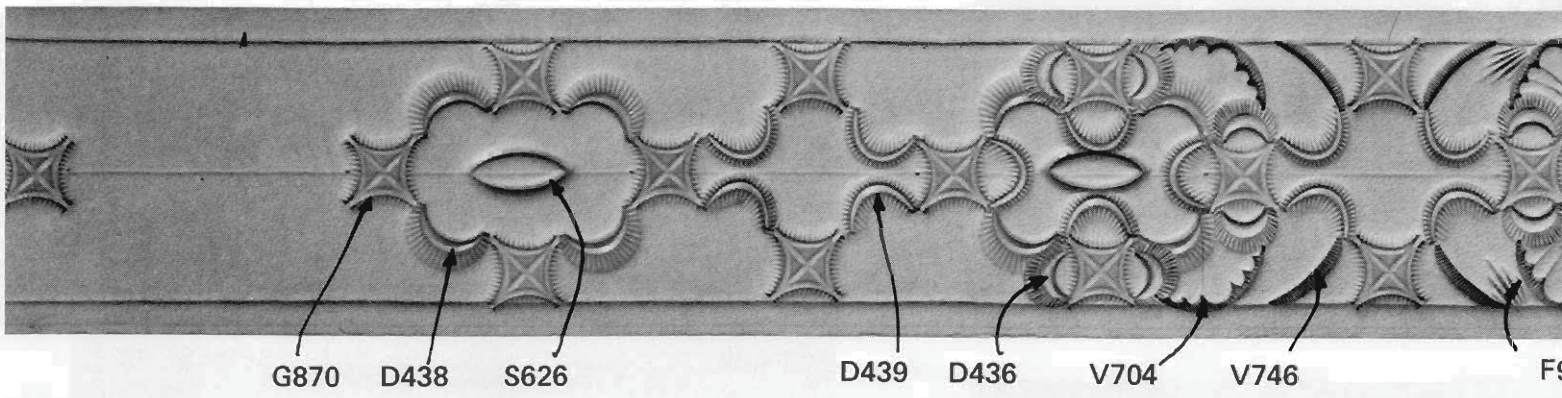
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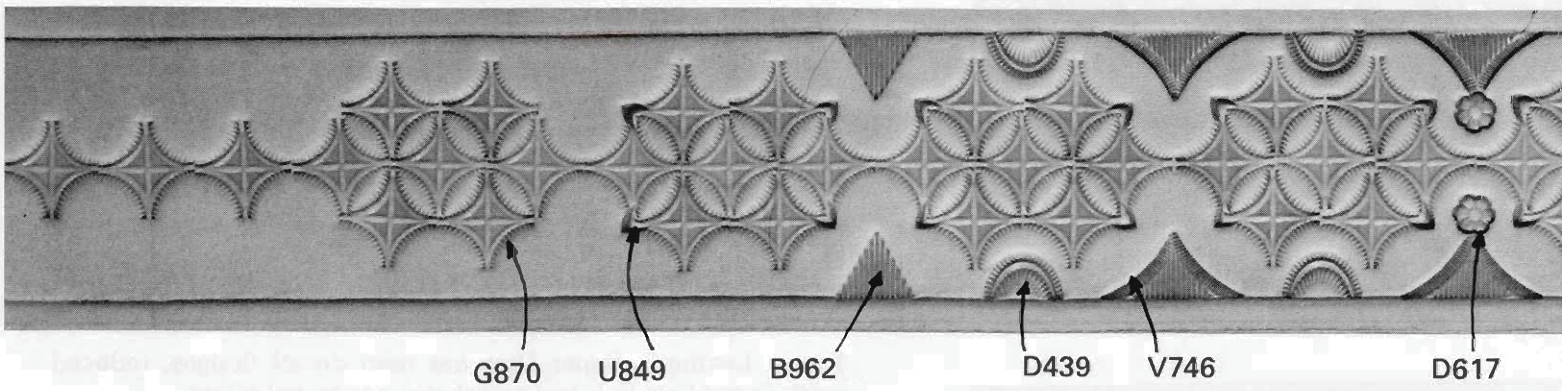
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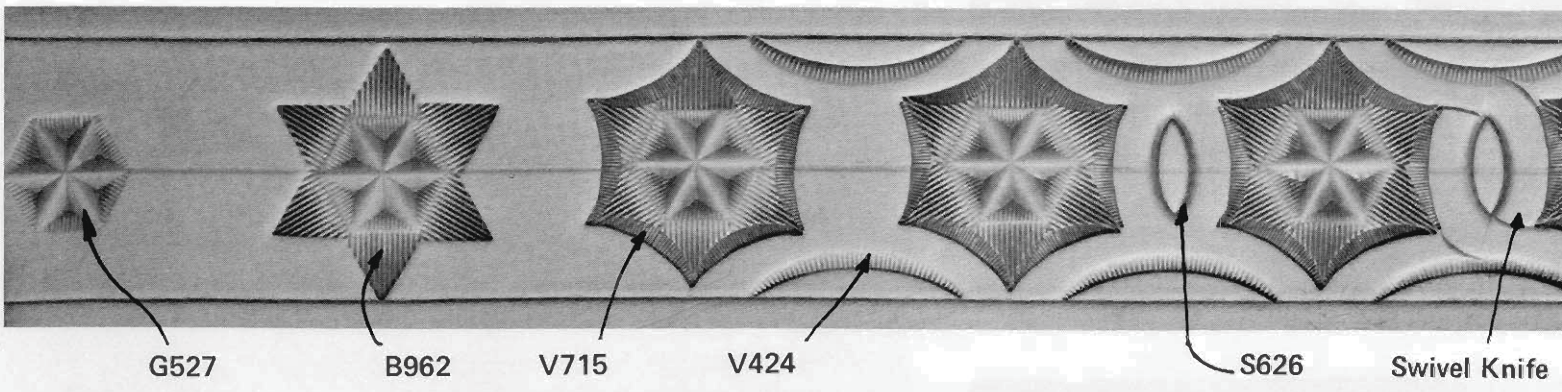
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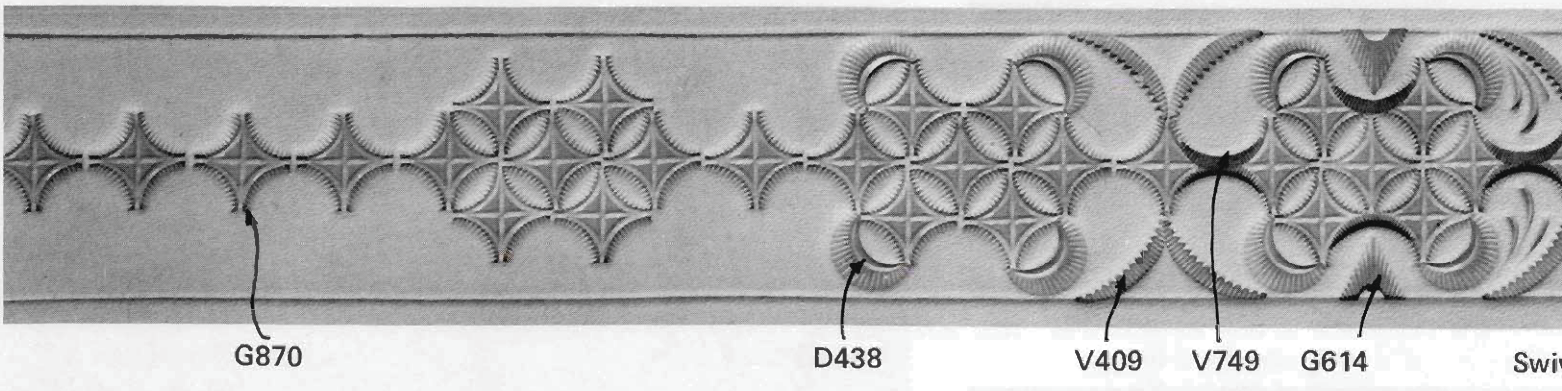
Swivel Knife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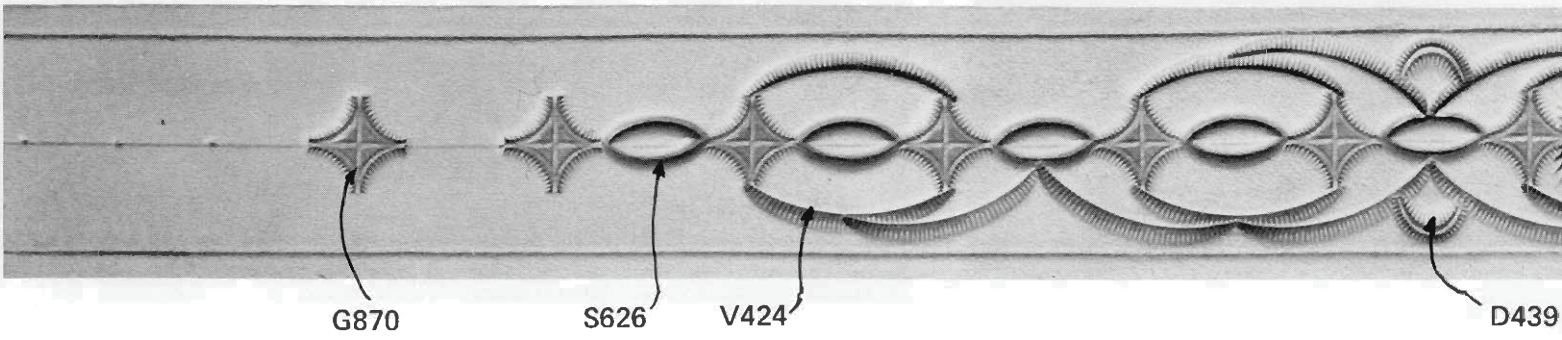
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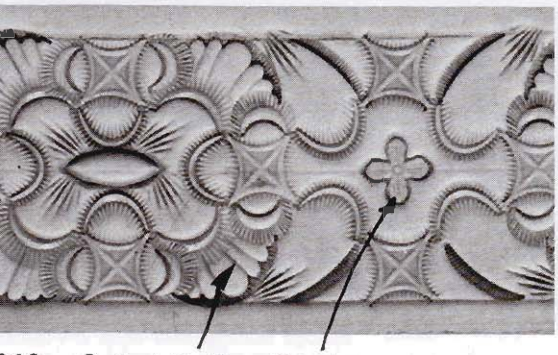
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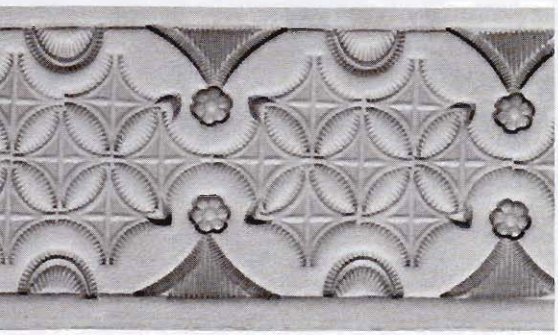
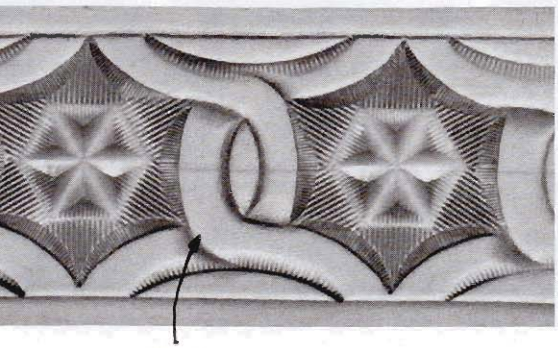
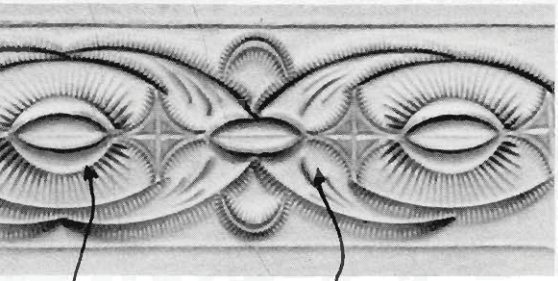
Swivel Knife
G546




B701

vel Knife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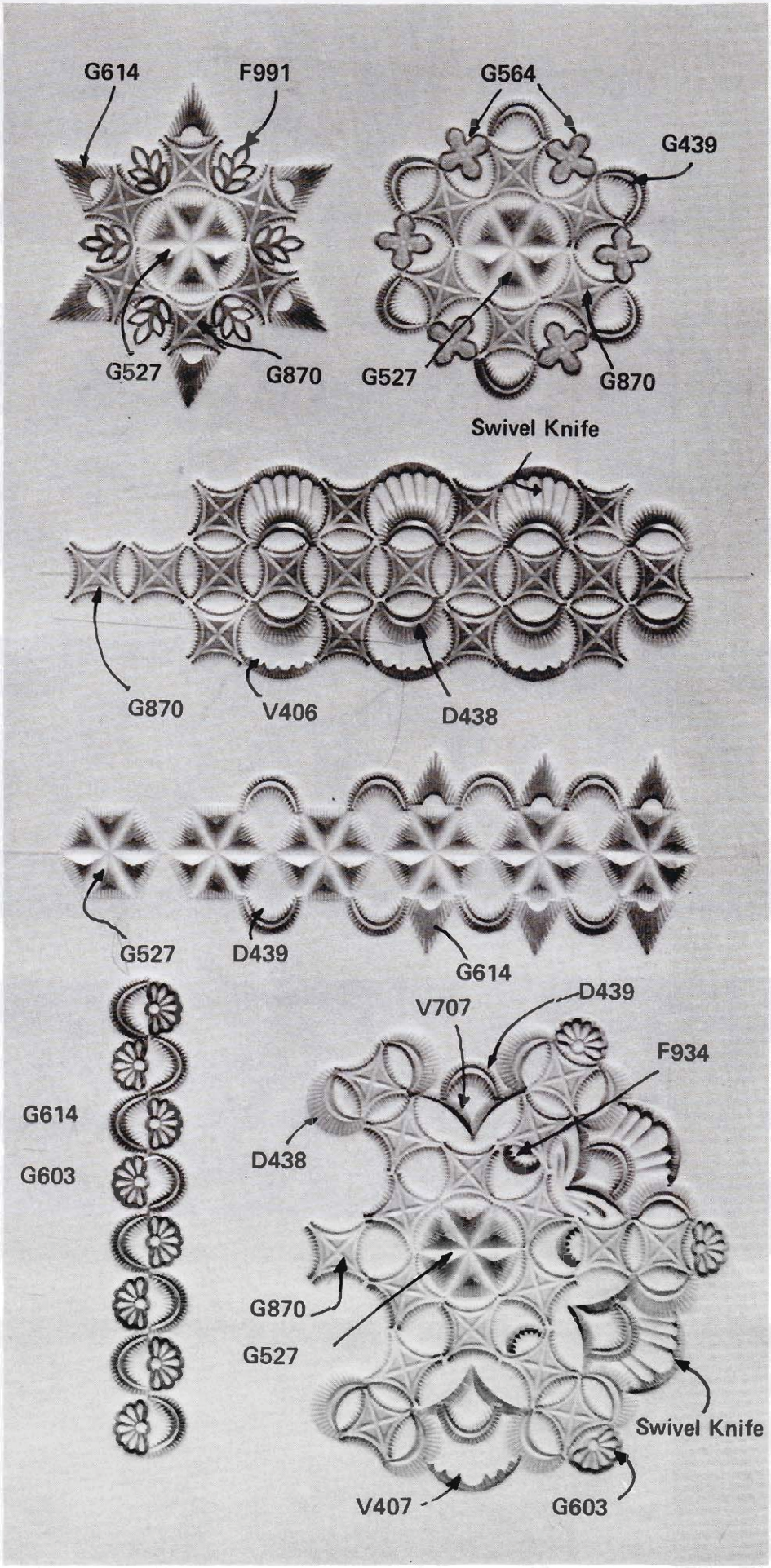
Swivel Knife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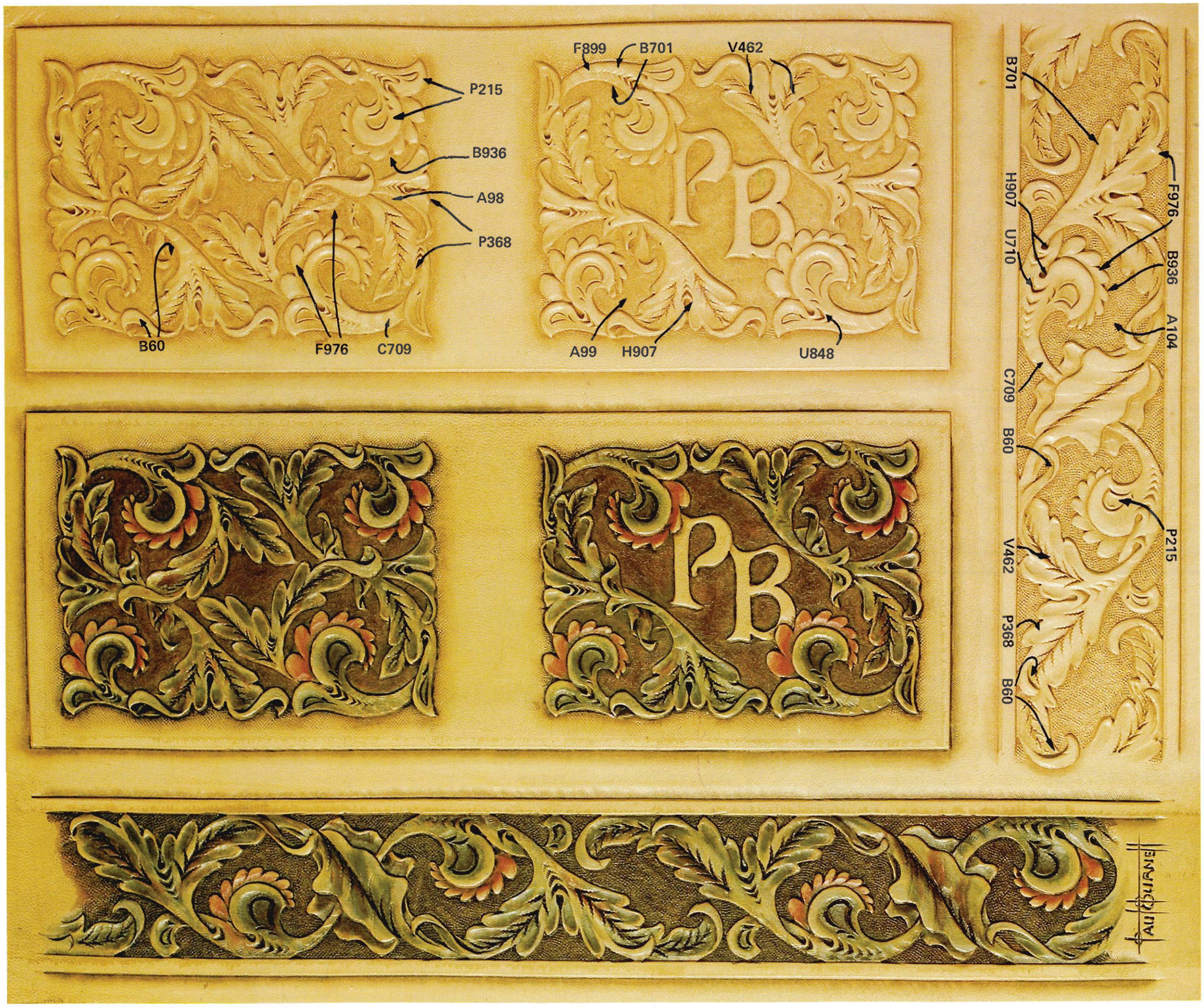
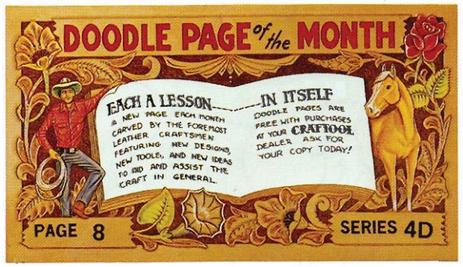




BELT & BILLFOLD DESIGN
by Paul Burnett

Traditional leather carving is perhaps the most exciting and challenging form of leather carving. It combines the realistic delicate forms of foliage and flowers with the elements of design and style. It usually requires the use of a great number of tools in more varying ways, than what is required in Pictorial Carving or Leather Stamping.

WALLET DESIGN

This is a very delicate floral pattern and will require a little more time to execute proper definition. The leaves in the design all fold, twist and swirl, creating rhythm and beauty, as well as excitement. Take your time to trace, transfer and cut these delicate curves carefully. (Note: the alphabet letter used is from "Design Artistry".)

When tooling, follow the proper tooling sequence. Begin with the camouflage tool C709. Shape the foliage with P215 and P368. Observe the location and carefully impress the Stops, using H907.

Use the special purpose bevelers next; B60 undercut and F976. The general beveling is done with B936 on small tight circles and B701 on the other lines.

After beveling, proceed with the V462 Veiner and U846 Mulefoot. Background with A98 and A99. Matt background the outer edges of the design with F899. Add ornamental cuts with swivel knife.

BELT DESIGN

Follow the same sequence for the belt pattern. The increased size of the foliage provides for a larger Mulefoot, U710, as well as the A104 backgrounder. There are no areas to matt with F899.

DYEING THE PROJECTS

You may prefer to only dye the background using Tandy Super Dye—Dark Brown. Seal with Super Shene and Antique. (over)

P215
B936
A98
P368
B60
F976
C709
F899
B701
V462
A99
H907

BELT & BILLFOLD DESIGN
by Paul Burnett

Traditional leather carving is perhaps the most exciting and challenging form of leather carving. It combines the realistic delicate forms of foliage and flowers with the elements of design and style. It usually requires the use of a great number of tools in more varying ways, than what is required in Pictorial Carving or Leather Stamping.

WALLET DESIGN

This is a very delicate floral pattern and will require a little more time to execute proper definition. The leaves in the design all fold, twist and swirl, creating rhythm and beauty, as well as excitement. Take your time to trace, transfer and cut these delicate curves carefully. (Note: the alphabet letter used is from "Design Artistry".)

When tooling, follow the proper tooling sequence. Begin with the camouflage tool C709. Shape the foliage with P215 and P368. Observe the location and carefully impress the Stops, using H907.

Use the special purpose bevelers next; B60 undercut and F976. The general beveling is done with B936 on small tight circles and B701 on the other lines.

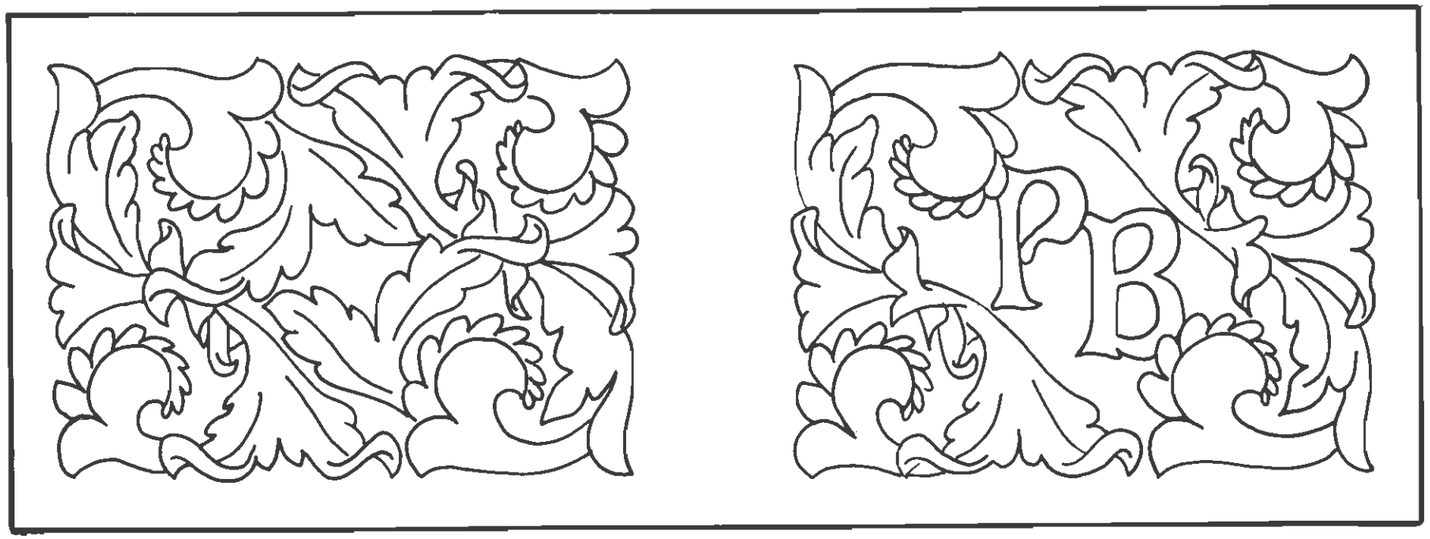
After beveling, proceed with the V462 Veiner and U846 Mulefoot. Background with A98 and A99. Matt background the outer edges of the design with F899. Add ornamental cuts with swivel knife.

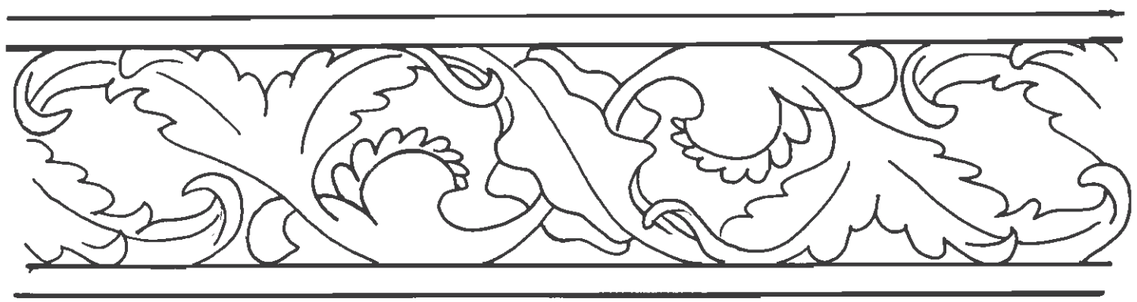
BELT DESIGN

Follow the same sequence for the belt pattern. The increased size of the foliage provides for a larger Mulefoot, U710, as well as the A104 backgrounder. There are no areas to matt with F899.

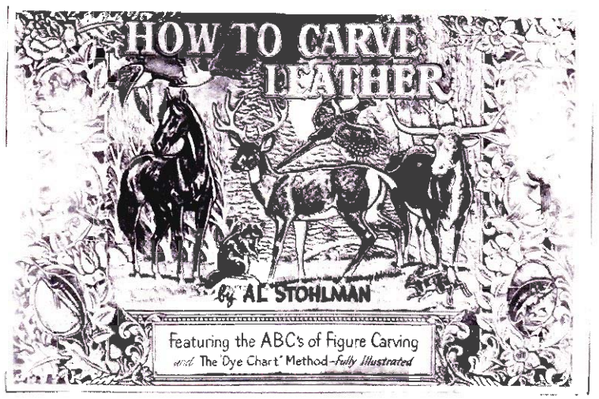
DYEING THE PROJECTS

You may prefer to only dye the background using Tandy Super Dye—Dark Brown. Seal with Super Shene and Antique. (over)





The colors were added using Tandy Super Dye. They were reduced to lighter shades, using dye solvent. A light Forest Green was mixed using Green and Dark Brown and thinned with solvent. It was dry-brushed on first, leaving natural leather highlights. A light shade of Blue was then used over the Forest Green and extended beyond the Green areas, still leaving some natural leather highlights. The buds were wet-brushed with a very pale red first, then a darker (but still a reduced solution) tone of red adds in the shadows. Also, this darker tone was used to enhance the shadowed areas of the foliage, just a touch here and there. Seal with Tandy Super Shene then Antique. Use Tandy Edge Coat on the belt edges.



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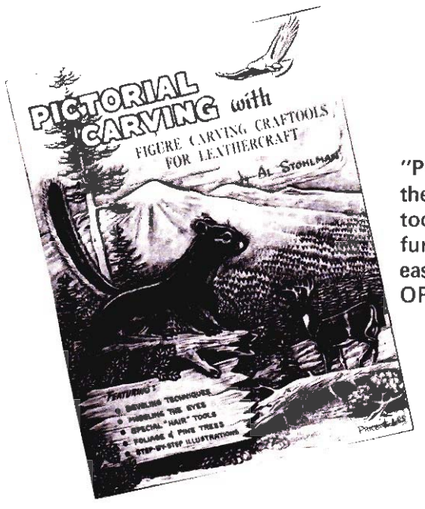

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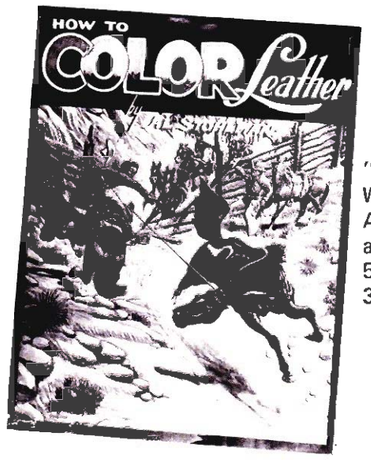

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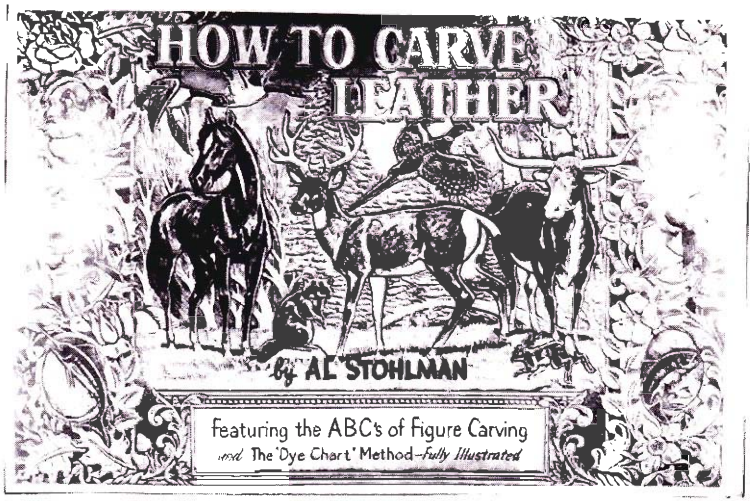

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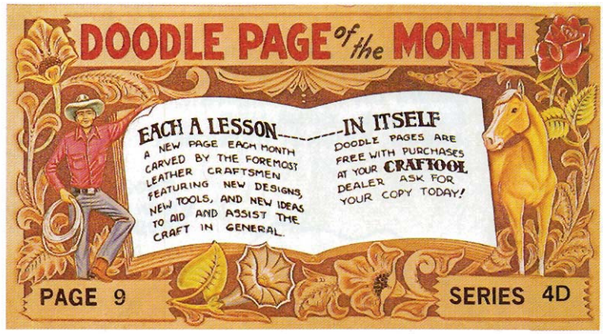


SNOWFALL
by
Al Stohlman

Ever since I created the "rain" scenes (which was my wife, Ann's idea) on Doodle Pages some years back . . .she threw another challenge at me: "how about a 'SNOWFALL' scene?" I told her it was probably impossible. Other than "painting" snow flakes on a carving (which would be ineffective) how could you do it? The snowflakes would have to appear raised, to be effective. This has bugged me through the years, so I finally accepted the challenge. Hence, this Doodle Page: "SNOWFALL".

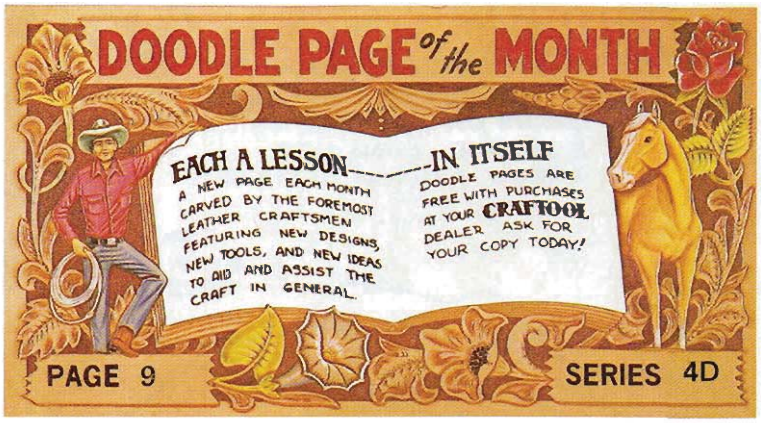
In examining the finished scene, you'll notice that wherever a snowflake covers a cut outline. . .the cutting and beveling has terminated at the flake. However, the flake has been beveled and matted around, leaving it the height of the surface leather. To create "relief" and texture in the plain areas, the leather was skuffed with the point of a knife blade. This gives the flake the appearance of being higher than its background.

In studying the Tracing Pattern (reverse side) you'll notice small circles, placed at random, on the various outlines. If you do not want snow flakes on your scene, simply ignore them and cut as usual. If you desire the flakes, then you must terminate the cuts at these areas. These areas should be traced (lightly) when transferring the pattern to the leather. Continually refer to your Tracing Pattern, when cutting the leather. All snowflakes in other areas are ignored until all carving and dyeing has been completed.

Begin stamping the foreground bushes and fallen tree first. When beveling the outlines, bevel up to the snow flake. . .then around it. Matt well away from these objects, and the flakes. The Mule Deer is carved and stamped according to all previous instructions. Bevel and model the muscles and form before beveling and matting the outlines. Use the small hair blade to "hair" the deer.

To avoid confusion, take a segment at a time. . . observing the Figure Carving Rule: "FOREMOST OBJECTS FIRST". Example: Complete the bushes and fallen tree; deer; large pine tree; fir tree to right; fir tree to left; the grove of deciduous trees; cabin; etc. How to carve and stamp the deciduous trees is shown in the books: Figure Carving and Craftool Tech Tips. Space here will not permit each aspect of carving the scene. . .we hope to spend adequate time with the snow flakes.

You'll notice the foliage stamps are used only on the undersides of the branches. The top of branches should be unmarked to simulate snow areas. Note too, the snow flakes at the top edge of some of these branches. After all of your carving and stamping is completed, use the modeler to smooth out any rough beveling and matting, and to add details. The small bushes at left are knife cuts, after all other work has been completed.



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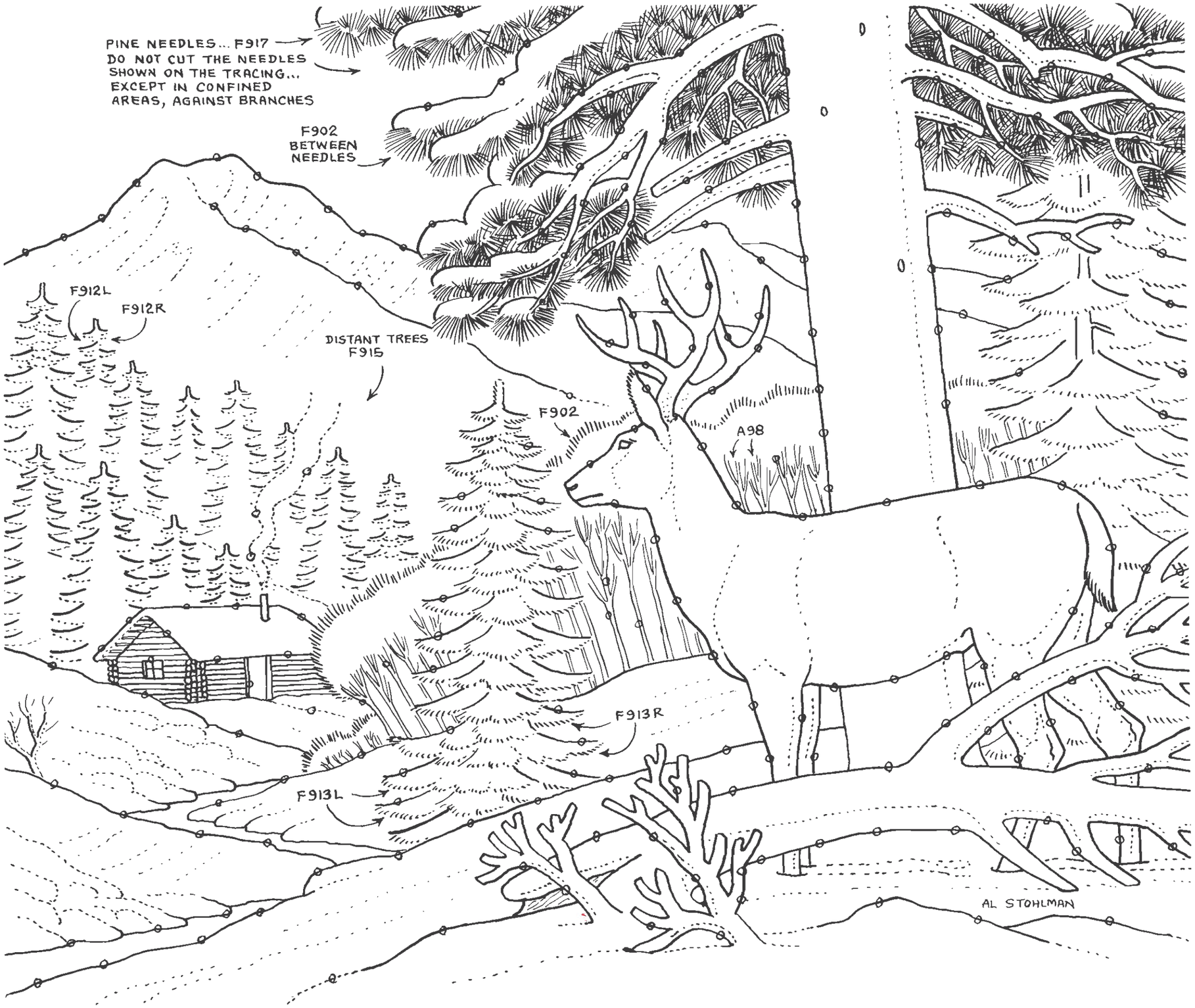


COLORING: With the exception of the snow, all coloring is with the spirit dyes. The deer is shaded with grey in varying strengths (diluted black). . . darker to give it form. Black is used full strength on nose, tip of ear and tail. The brown coloring in the deer is simply the natural leather showing through. The eye is dark brown.

Tree trunks are varying shades of brown. The dry-brush technique is used on the pine tree to bring out the bark patterns. The pine needles are a mixture of diluted green and brown. This same dye was used on the two fir tree needles. . .but a light blue was also added to give them greater distance. Water is blue-green. Light blue was added under cabin roof to "cool" it and suggest distance. The deciduous trees; a mix of light blue and grey. Some of this same color was used on the distant mountains.

The sky was dyed a mixture of blue and black (diluted). This same dye was used on the trees behind the cabin. A light to medium blue was used in the deer tracks; to shadow the tree and bushes. This is also used at the lower edges of the snow (to suggest depth) on the pine needles, fallen log, cabin roof, banks of stream, etc. This also gives a "cooling" effect to the scene. Light blue is used at all contours of the land and into the background trees and mountains. It suggests coolness and distance. When the white is added, the blue will still show through enough to create the desired effects. Do not be concerned with the snow flakes. . .dye over them with whatever color you are using. The edges of figures, trees, etc., should be dyed also.

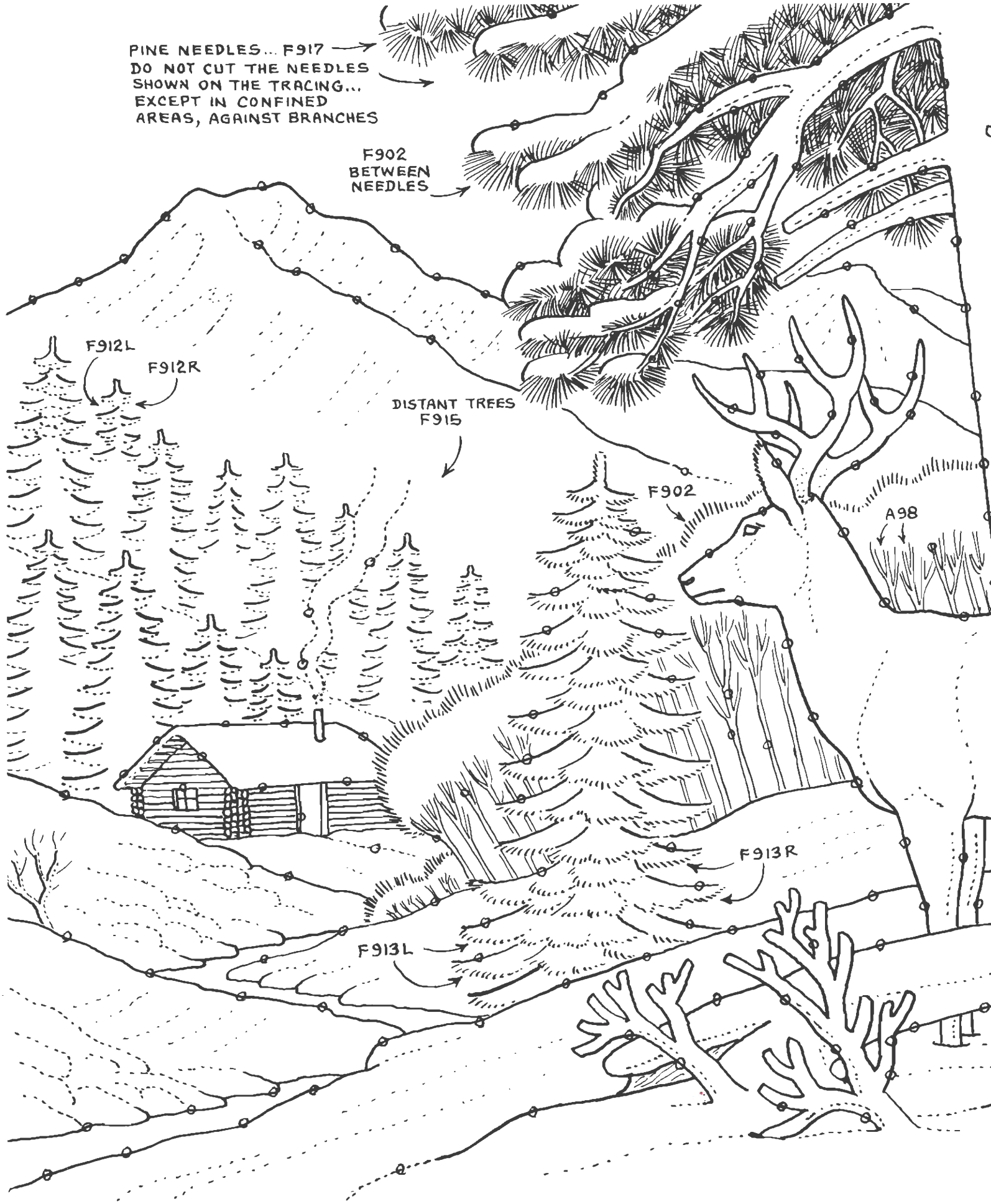
ADD THE SNOW: COVA dye is used. . .but do not begin with full strength. Paint on the snow in diluted form to allow the blue to show through. Heavier applications are applied to the ridges, rocks, etc., or to cover up excessive blue. White can be used full strength on top of tree branches, cabin roof, ridges, rocks, log, etc. At this point we are not concerned about the snow flakes. Dilute the white to "frost" the mountains. The grove of deciduous trees is accented by using white full strength and brushing across them with the dry-brush technique. Study the completed scene.

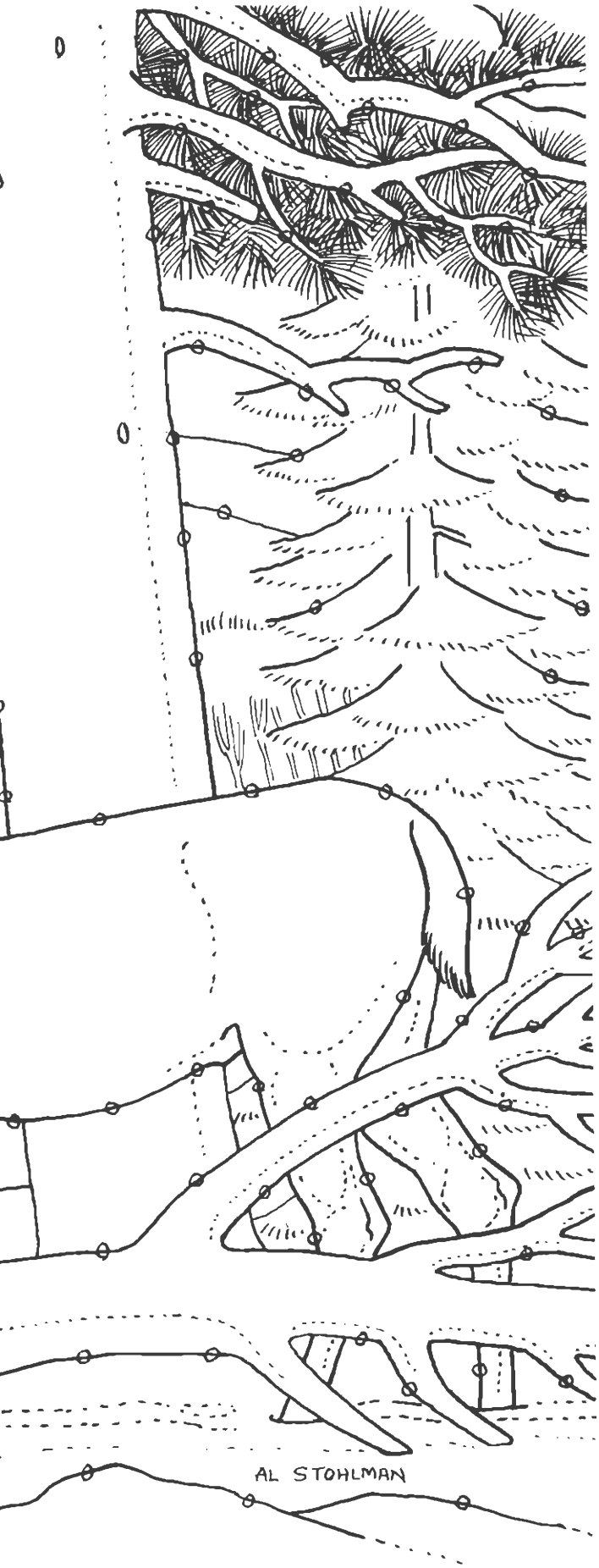
SNOW FLAKES: With all dyeing completed, use the point of a knife blade and skuff the leather, at random, all over your scene where a snow flake is to be. Skuff all of the raised flakes where they overlap your cut lines. Also skuff the pine needles, the smoke from the cabin, and even the snow all over the ground, trees, etc. This may seem like an exercise in frustration, but it is worth the effort.

Now, with a small brush and full strength white, put a dab on each scuff to create the snow flake. You'll notice that even on the white snow surfaces, the flakes will still show up and appear raised. Carefully go over the entire scene to see if you have covered all of the skuff marks. When viewing the work you may want to add more flakes here or there. You may find it less confusing to take a small section at a time. . .skuff areas and paint the flakes. . .rather than attempting the whole scene at once.

There you have it! This is the first attempt, that I know of, to create a snowfall scene in this manner. It is a lot of work. . .it is a challenge. . .but now that mine has been completed, we are quite satisfied with the results. I wonder what Ann will come up with next?

If you desire a heavier snowfall, simply add more flakes. A blowing snow-storm effect can be created (as with the rain) by angling and aligning the flakes from one corner of the leather to the other. Experiment. . .try different effects on scrap leather. . .this is how new ideas are born; new techniques developed.


PINE NEEDLES... F917
DO NOT CUT THE NEEDLES SHOWN ON THE TRACING... EXCEPT IN CONFINED AREAS, AGAINST BRANCHES
F902 BETWEEN NEEDLES
F912L
F912R
DISTANT TREES F915
F902
A98
F913R
F913L



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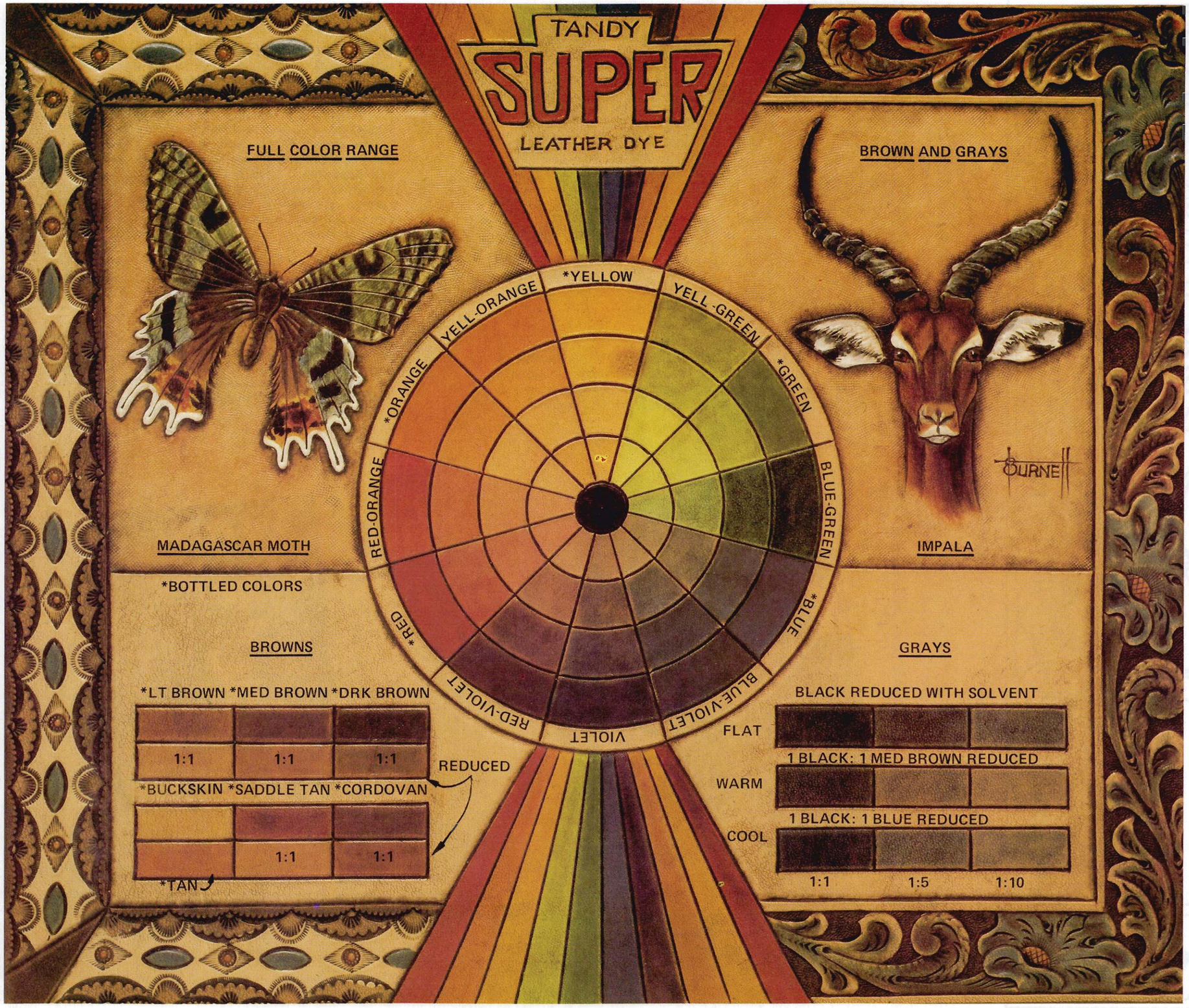

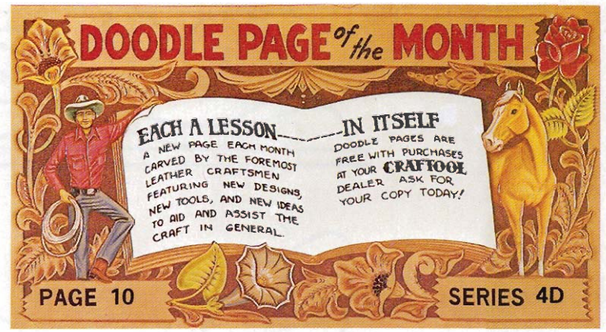

SUPER DYE
by
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The new Tandy dye is "SUPER". There is now available to us a true spectrum of color hues: Blue that is blue, Red that is red and browns that are truly brown. A rich deep Black that won't rub off and requires no undercoating of blue.

So, whatever it is you desire to color; stamp patterns, traditional work or pictorial carvings, you'll find that these dyes blend delicately and cover smoothly. I've found that Super Dye maintains its color hue even after several coats or maximum penetration.

Referring to the color wheel, notice that Tandy has bottled the three primary colors: Red, Blue and Yellow. They have also bottled the secondary colors, Orange and Green. Violet, the remaining secondary color is mixed easily by using equal parts of Red and Blue. The tertiary colors are mixed by using equal parts of any primary color and its neighboring secondary color, i.e. Blue-Green. Notice also that the color maintains its correct hue as it is reduced, a feature not always true when mixing other dyes.

The browns are well represented with the earth browns; Buckskin, Light Brown and Dark Brown. The warm browns are Tan, Saddle Tan and Medium Brown, and a cool brown, Cordovan.

The Black, with proper reducing, produces a beautiful soft gray. Remember too, that black can be used to lower the intensity of the other color hues.

Utilizing the full range of color that can be achieved with Super Dye, you can express the beauty of such colorful subjects as the Madagascar Moth.

This moth was begun by first using a very thin white (Cova) undercoat in the blue-green and yellow-green areas. On this undercoat of white I applied Yellow, then dry-brushed a medium shade of green, topped with a medium shade of blue on the lower wings and faintly over the upper wings. The yellow areas of the lower wings were first colored with Yellow then adding the Red dots and the large Violet dot in the center. On the brown areas of the lower wings, I used Dark Brown and Black. The dark

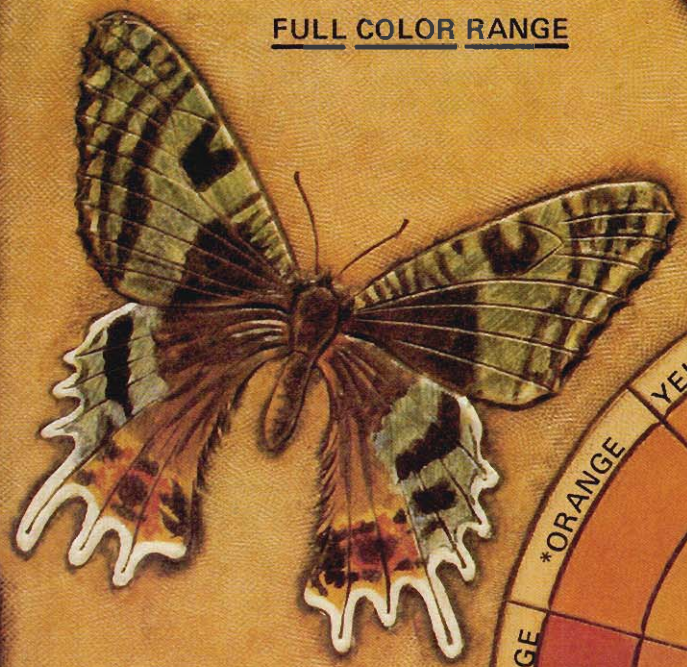
OVER

TANDY

SUPER

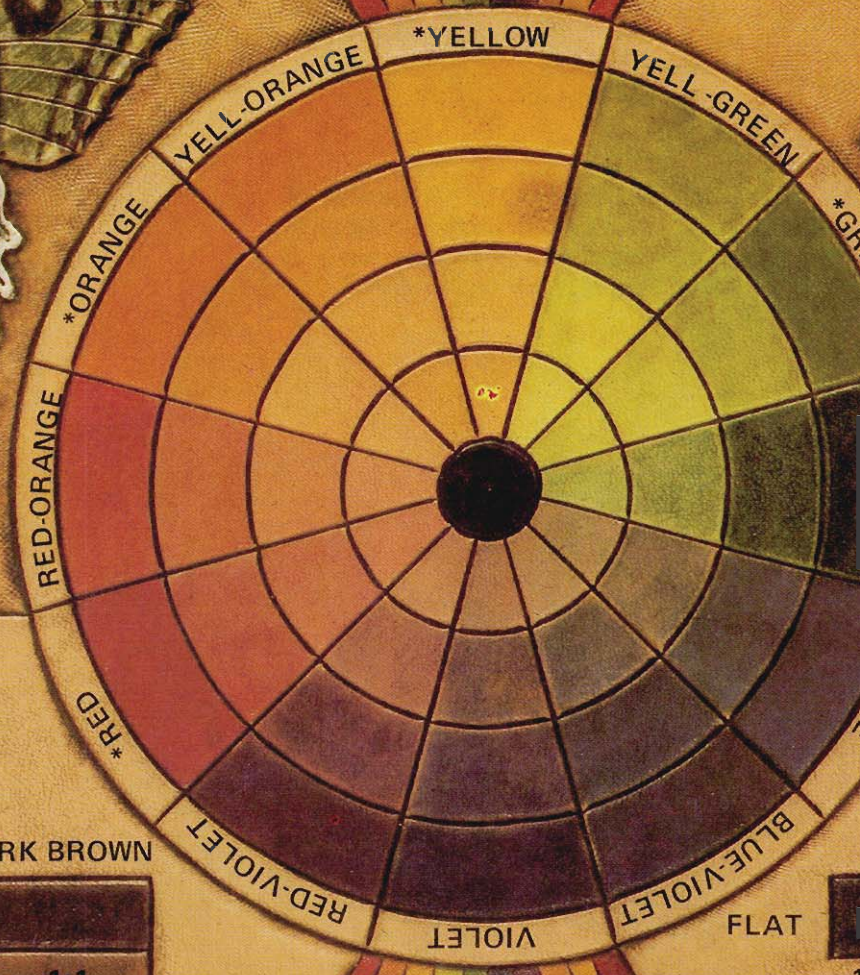
LEATHER DYE

FULL COLOR RANGE



MADAGASCAR MOTH

*BOTTLED COLORS



BROWNS

*LT BROWN *MED BROWN *DRK BROWN

1:1	1:1	1:1

REDUCED

*BUCKSKIN *SADDLE TAN *CORDOVAN

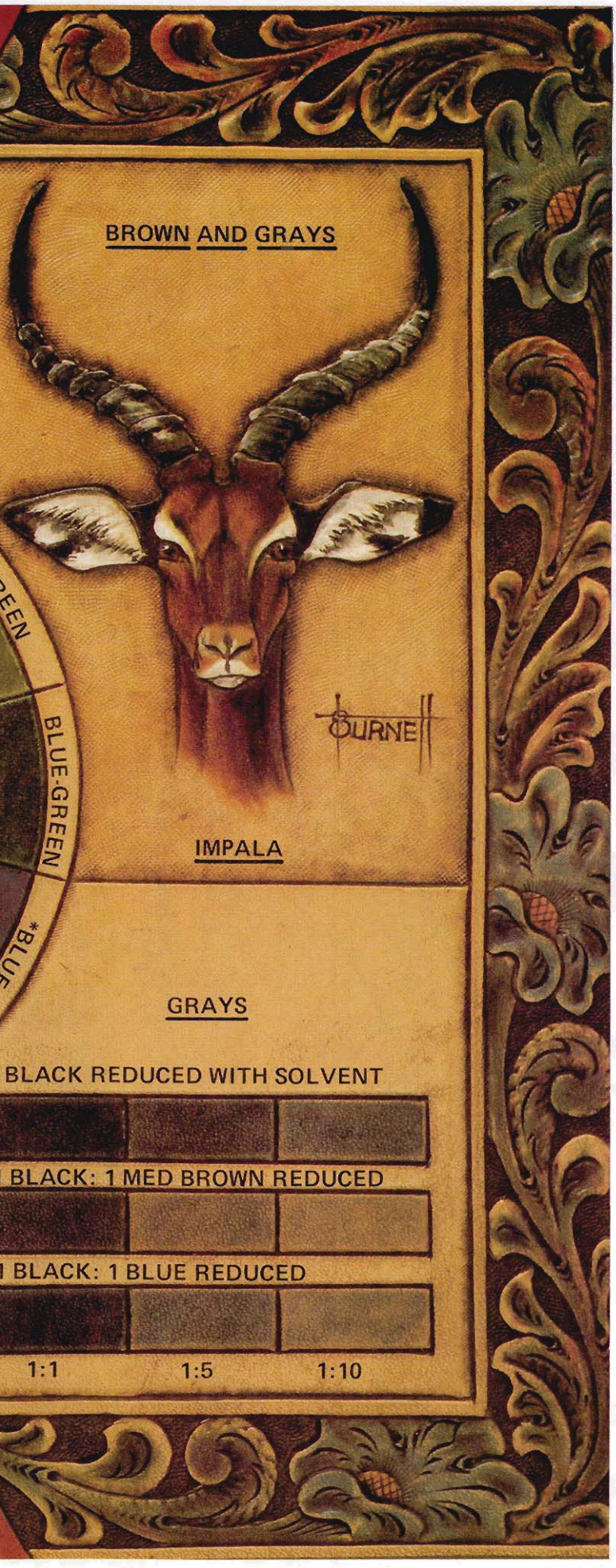
	1:1	1:1

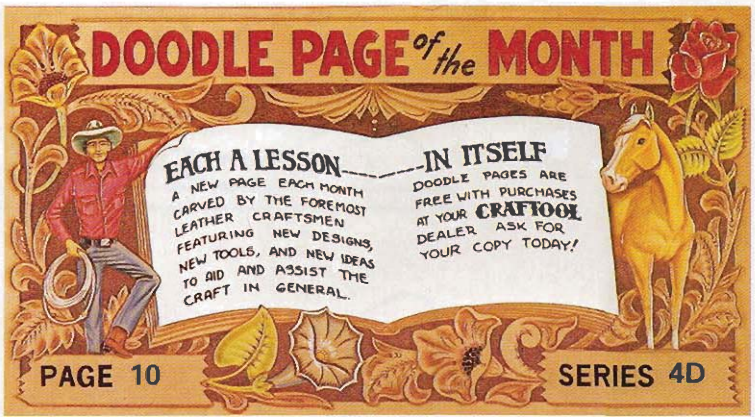
*TAN

FLAT

WARM

COOL





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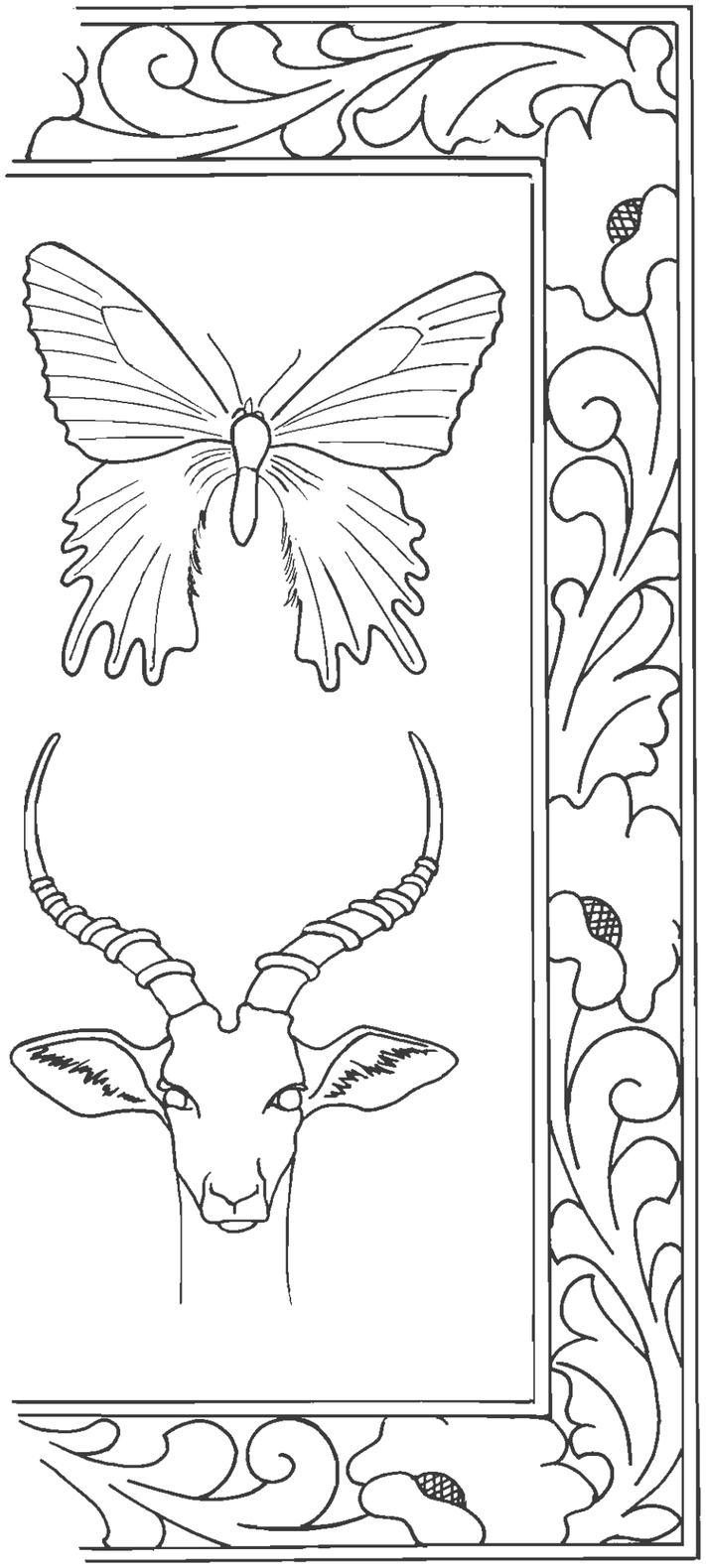

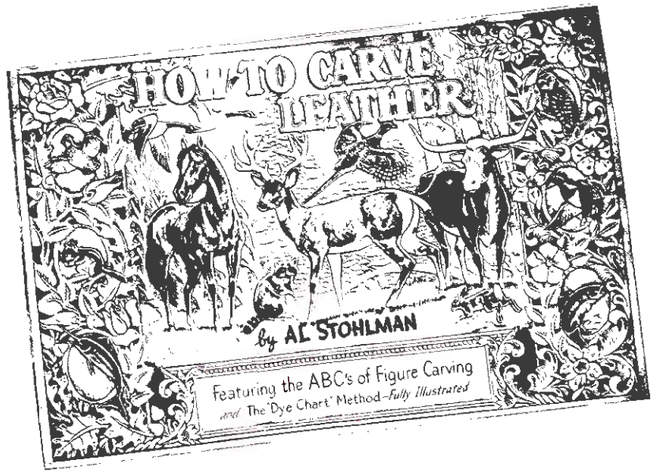

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CRAFTOOL "FIGURE CARVING". Al Stohlman shows you how to carve a variety of animals. Explains use of tools and dyeing techniques. A must for figure carvers. 32 pages. Stock No. 6049.

stripes on the lower wing were dyed with Black. I used a very dry, split-haired brush and Black to simulate the grainy texture over the blue-green areas of the upper wings.

I began the Impala by placing some thin white (Cova) on ears, nose and over the eyes plus highlights on the antlers. I used every bottle color of Brown on this Impala, starting with Buckskin thru Dark Brown and Cordovan. I used a Medium Gray over some of the white in the ears and lower lip and completely colored the antlers. Black was used to accent the antlers and the deepest shadows of the head, also the spots on the ears.

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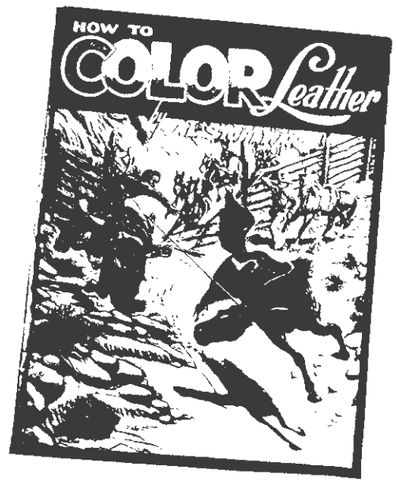

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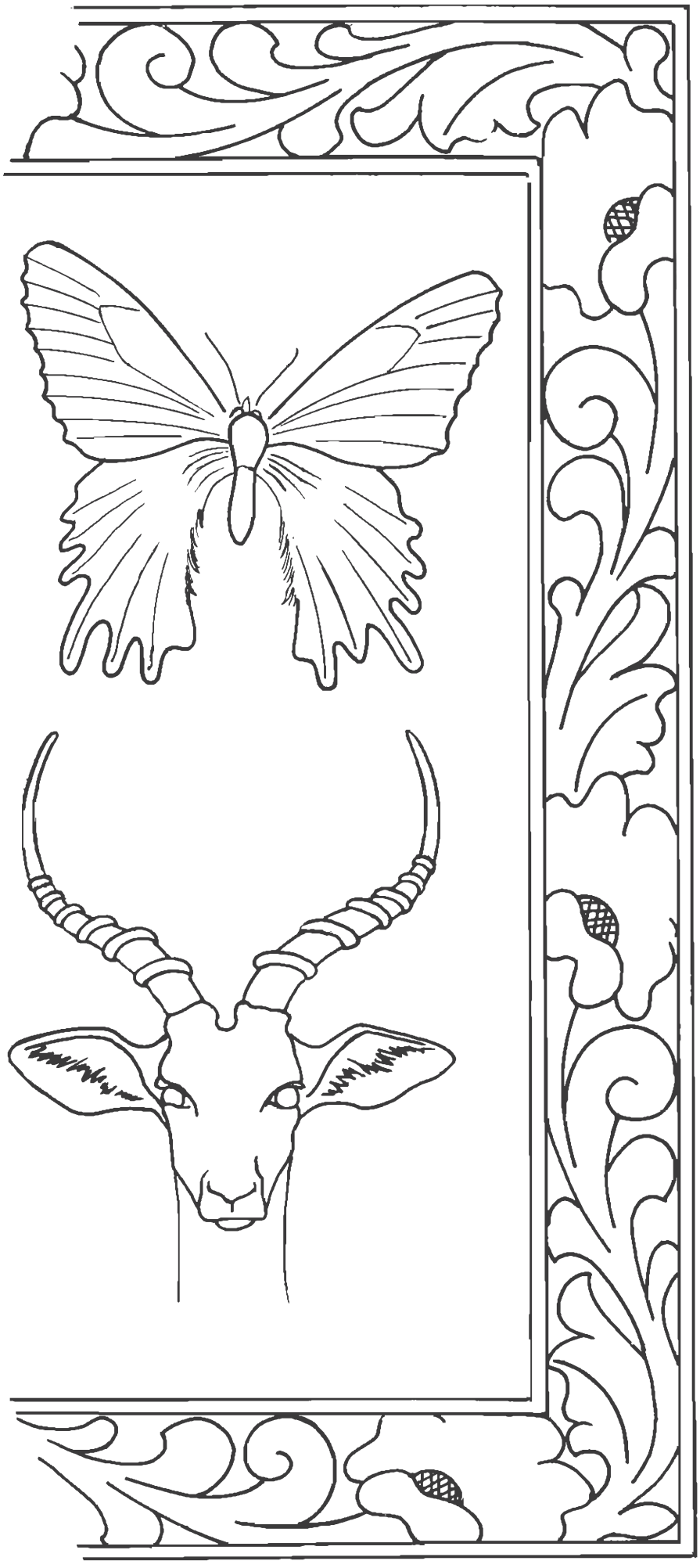

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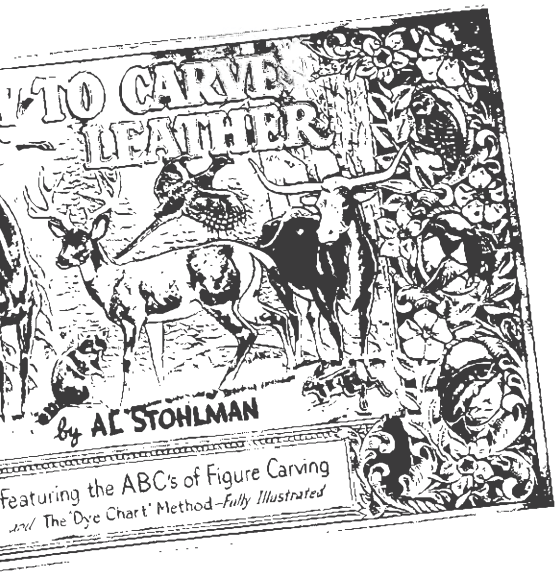

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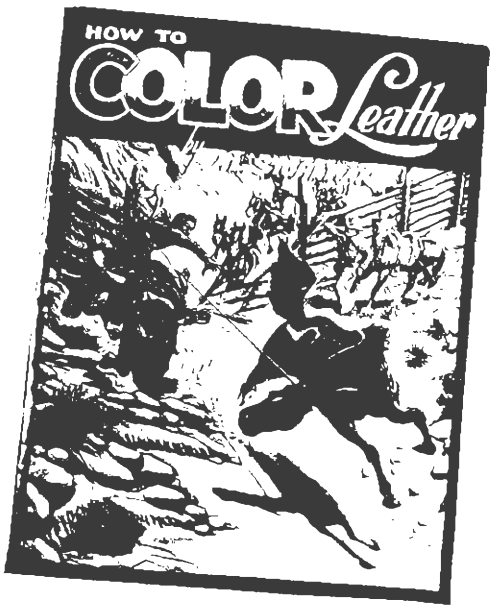

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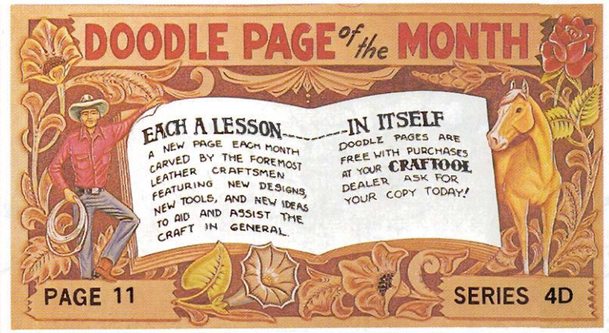


MORNING MIST
by
Al Stohlman

This month we are offering something different. . . FOG and MIST! Our limited space will not permit us to go into the details of carving and stamping the moose and the trees; this information can be obtained from the Figure Carving books. Most of our attention will be given to the creation of the fog, and the coloring and dye mixtures used to create these effects.

The Tracing Pattern (on reverse side) shows the solid lines to cut, and the dotted lines for beveling, shading, and matting. . .to create the fog and misty effects. Very light solid lines should be cut lightly. The lines of the tall grass, in left foreground, should be cut no deeper than the width of the grass. Prepare your leather for carving and study the Tracing Pattern. Pick out specific areas, and compare with finished carving, prepare your mind to duplicate this.

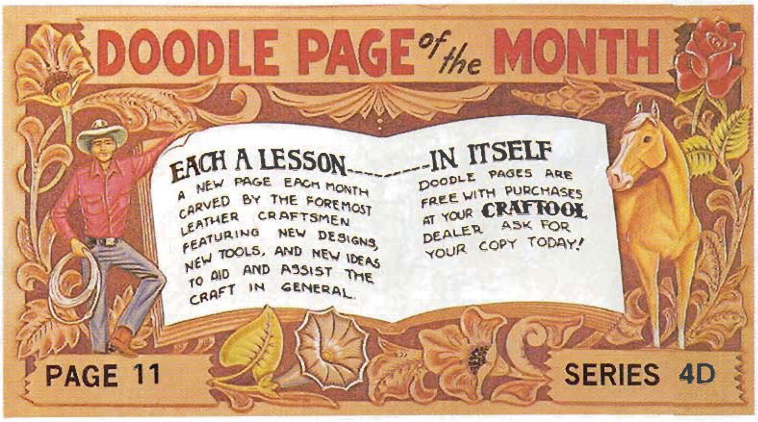
Proper matting plays the most important part in this scene. Before cutting the left foreground grass, it would be wise to first carve and stamp the moose. Then matt all around him with the smooth matting tools F995 and F996. You must do a smooth matting job in the water areas. Use the largest tools where possible. You will have to matt between the legs with the Figure Bevelers. Smooth-bevel around the water driblets on the plant the moose has pulled up. Mat between them with the small Figure Bevelers. Lightly shade in the circular water disturbances. Use the modeling spoon to aid in these areas.

Now cut the grass and bevel and mat between the foreground ones. Work back, and complete the large fir trees at left. Now bevel around the fog masses with the checked matting tools, and mat all areas between. A thorough job of matting is required (study the completed scene). The matting gives a "texture" to the foggy areas that later act as receptacles for the dye.

At this point, finish the seven trees behind the fog in the center of the picture. Matt around them, and thoroughly matt the sky area. The foliage stamps have been used just over the moose's back (under the heavy fog layer) and on the tree at antlers. Lightly bevel to form the tree outlines. The distant trees (far right) are outline beveled only. Then, carefully matt behind them. Use the same treatment on the two dead trees. Check all of your matting to be sure it is as smooth as you want it. Do not bevel around the lily pads, this gives them the appearance of laying flush on the water.

COLORING: Spirit dyes are used for the moose, lily pads, grass, some of the foreground water, and the trees. Mix several jars of greens, etc., with varying degrees of solvent. The fir trees are a mixture of green, brown, and solvent. The moose is dyed with browns and black, using the dry-brush technique to bring out the hair lines.

AL
STOHLMAN



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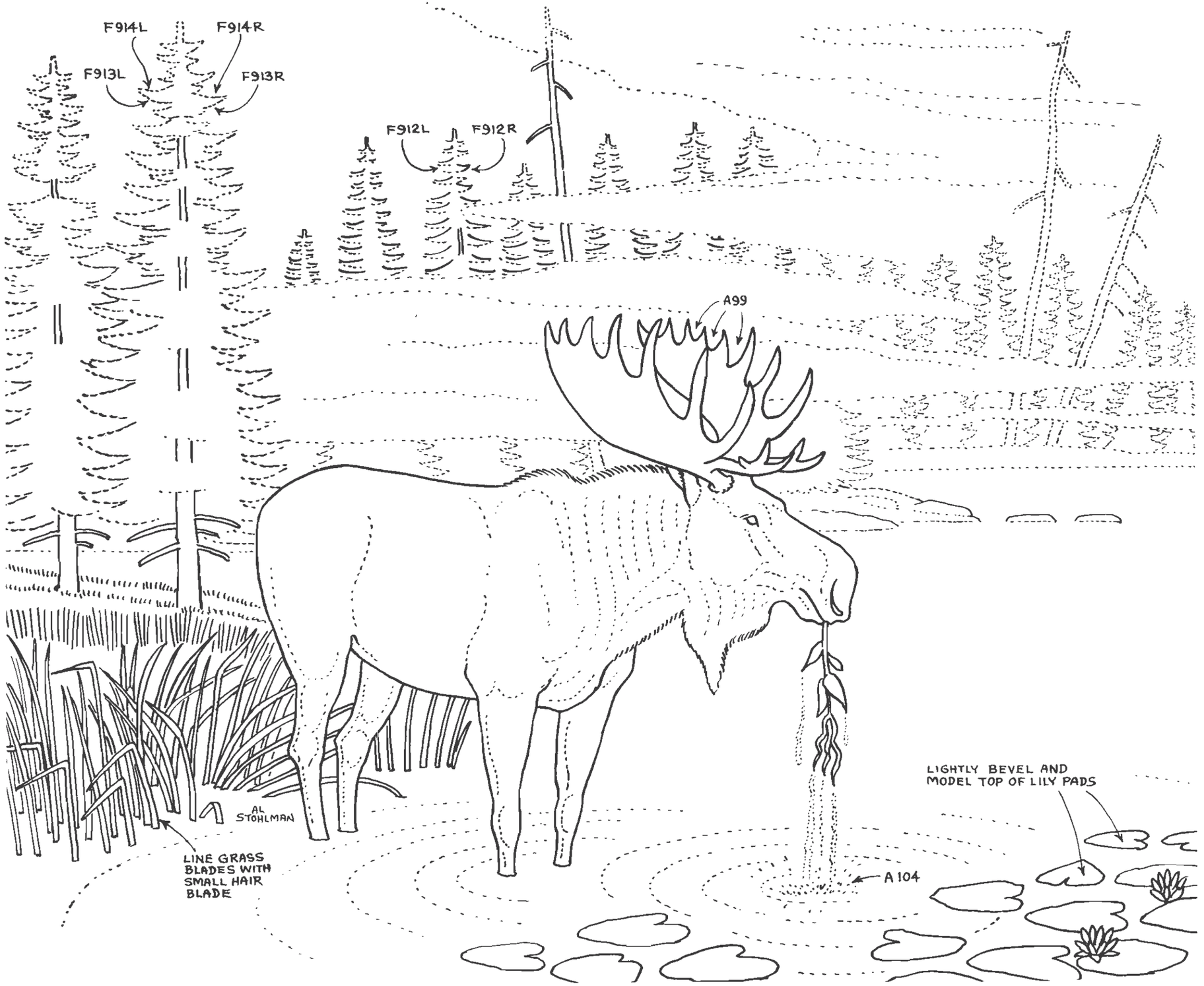


Dye the trees all with the same shade. . .even the trees at the end of the lake (in the mist). You'll note there is an "extra" set of trees (barely visible) between the ones shown on the tracing. Simply dye these in with a medium blue. This blue, various greens and browns were used in foreground lake. Use dark brown to reflect the moose (as shown). Also dye the reflections of the trees, in the water, at the end of the lake. You are now ready for the water dyes.

COVA (water soluable) dyes were used for sky, fog, and lake. These solutions are made very watery. Always test your colors on scrap leather; allow to dry. You'll note the sky is not painted a solid blue. . . some of the leather is allowed to show through, as with the fog and lake. This ties the whole scene together.

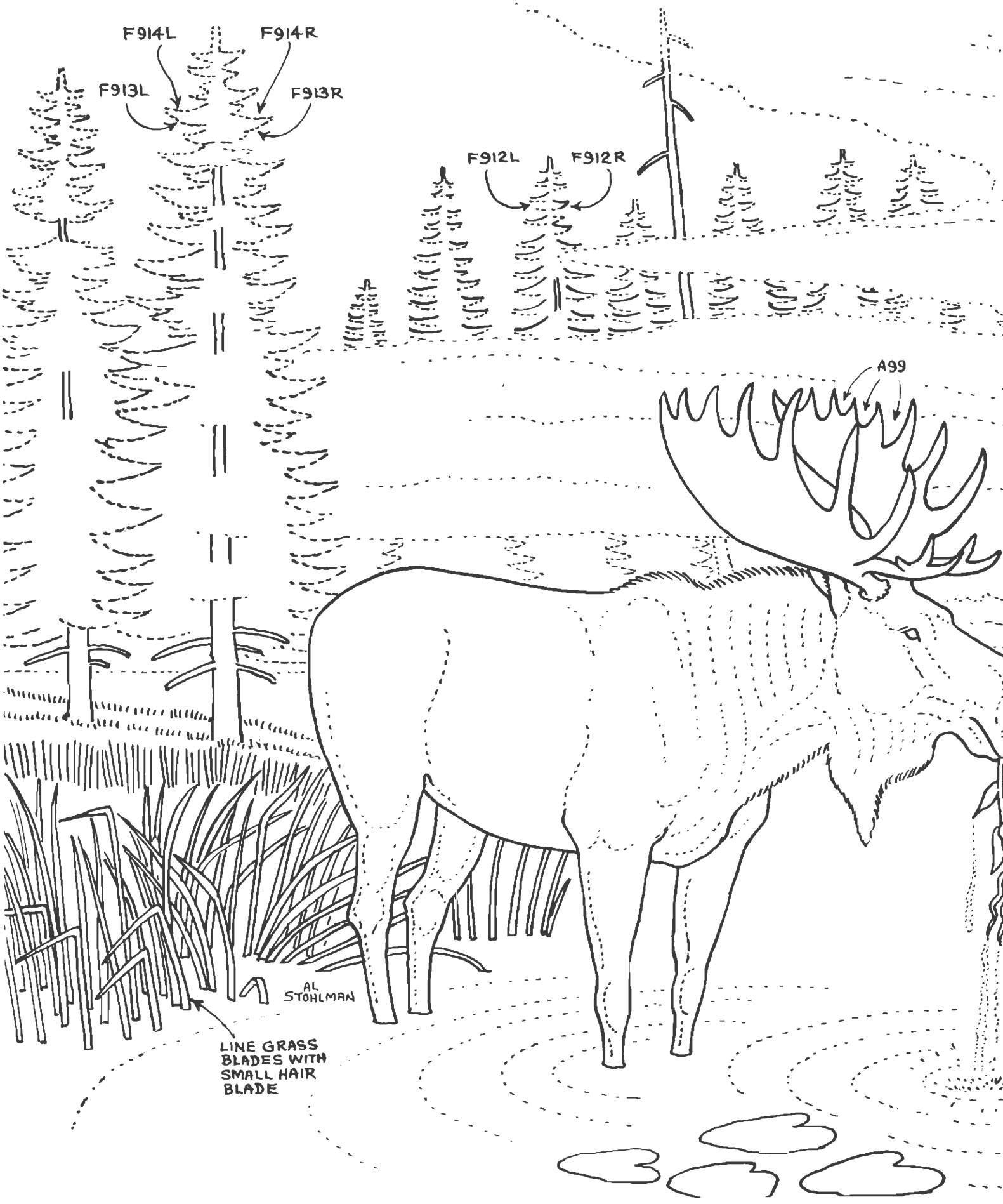
The fog is a mixture of white with a bit of black and blue. This is very watery. . .so that when applied over the distant trees, they will show through. Extra applications will "thicken" the fog banks. Apply with a small brush around antlers and trees. . .then wash it on remaining areas with a larger brush. The fog color is brought over the rocks in front of the moose.

The lake color has a bit more blue added to the fog mixture. This must be applied carefully around the figure and grass. Use horizontal strokes on the lake. Extra applications strengthen the blue. You'll note the weaker strength in foreground, allowing more leather to show through. This effect simulates reflection of the fog; gives depth to the scene. Some of the blue is used to hi-light the water movement. Take your time here, or you can over-do it.

Strengthen the edges of the fog layers with white. Use white on the water dribbling and splashing into the lake. Mix small amounts of Cova dye to match the colors of grass and moose leg reflections in the water. REMEMBER. . .BEFORE attempting such a scene. . .ALWAYS practice on scrap. Carve and dye segments and wash with "fog" to review the results. You may have to change colors and solutions many times to achieve satisfactory results.

Before I began this scene, I had the idea in mind but did not have a clue as to the colors. I carved several segments of the scene and began experimenting with colors and washes, until I was satisfied I had what I wanted. In viewing the fog and lake colors (in their respective jars) you could hardly tell them apart. Be sure to label your jars. With the experiments, I found the distant trees had to be dyed as dark as the foreground trees, so they would show up through the mist.

"Nothing ventured, nothing gained". . .and it is only through experimentation that we come up with new ideas, techniques, and effects. Don't be afraid to make mistakes. . .I have boxes full of them. Through experimentation and practice we learn what we can and cannot do. As the old saying goes; "the difficult we do right away. . .the impossible takes a little longer". I hope you will try the fog and mist. You can apply these effects to many other scenes.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AL STOHLMAN
LINE GRASS BLADES WITH SMALL HAIR BLADE

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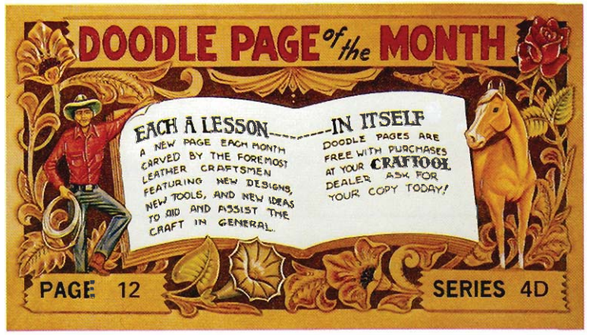


RIGHT AND WRONG LEATHER CARVING
by
Christine Stanley

I have demonstrated on this wallet design many of the pitfalls that can plague the inexperienced or unwary leathercraftsman. The bad carving on the wrong example is of course obvious and no one would have all of the problems I have included here. You may want to compare the wrong and right examples, feature for feature to see how the correct use of each tool can avoid some of these mistakes.

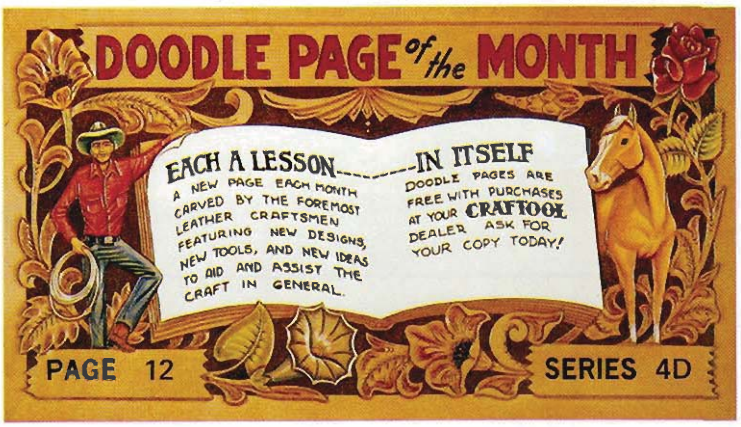
Consider first the swivel knife and think, sharp! sharp! sharp! Strop the blade often. Make the cuts full depth with a smooth flowing movement of the wrist. Use the fingers only to support the swivel knife at the correct angle to the work and to guide the blade on the pattern. When it is necessary to stop before a cut is completed, the knife should be started with the same pressure and angle so the stopping place will not leave a telltale mark.

The design really begins to take form when the bevelers are used. Study the design carefully and be sure to bevel the correct side of each line. Notice the beveler marks around the horse head in the wrong example. These uneven individual impressions can be avoided by walking the beveler along as it is struck with steady even blows of the mallet. There is no big secret to a good beveling technique. Hold the tool firmly but comfortably in a vertical position. Let the fingers act like springs as the tool is guided along the knife cut.

Another comparison of tool control can be made of the acorn stamp impressions. The larger tools have a tendancy to bounce around and cause multiple impressions unless they are held firmly in place. You may find you need a heavier hammer than your regular striking stick or mallet for some of the large stamping tools. If a stamp must be struck the second time for the same impression there is always a chance of making a double impression.

A smooth even background texture is the mark of an experienced craftsman. Notice on the wrong example how the tool was struck with uneven blows and skipped and

RIGHT



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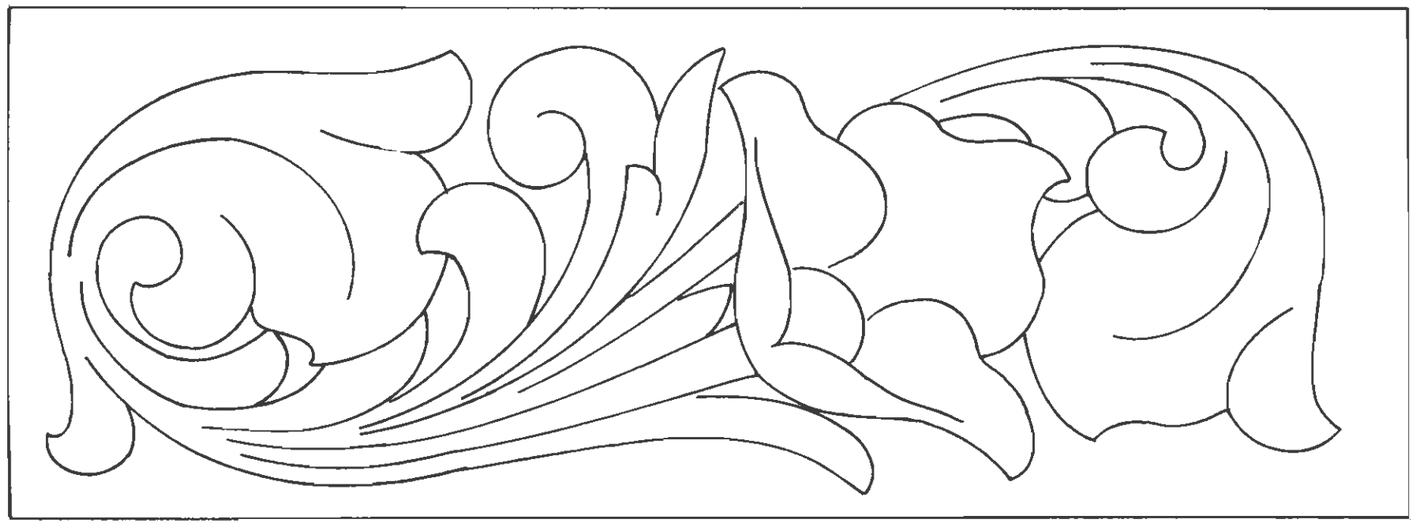
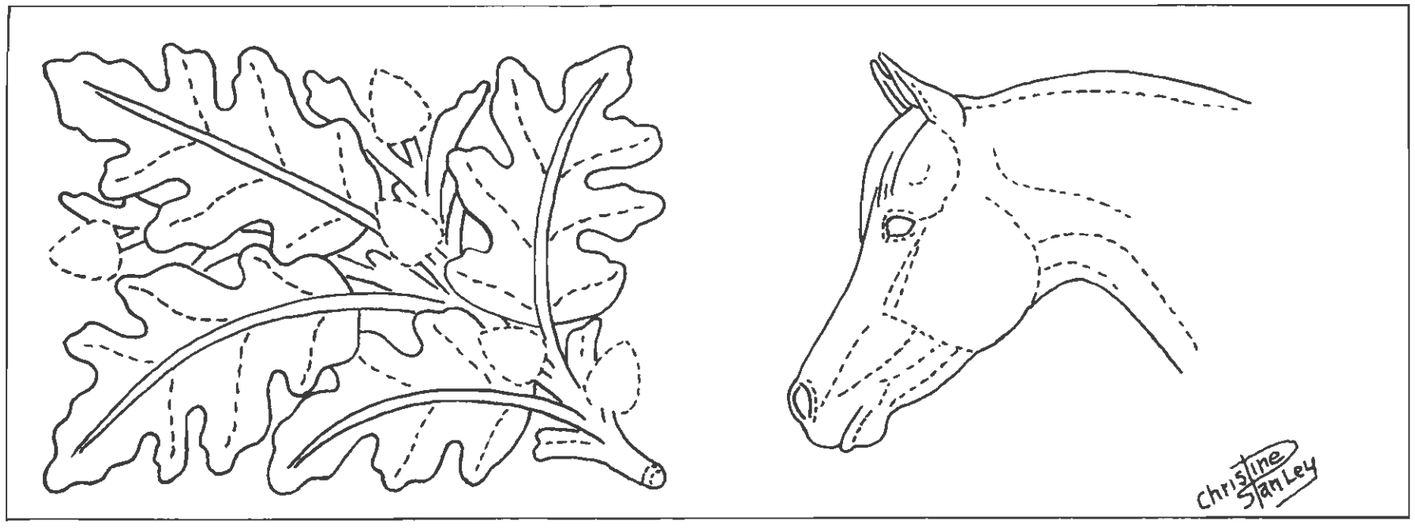


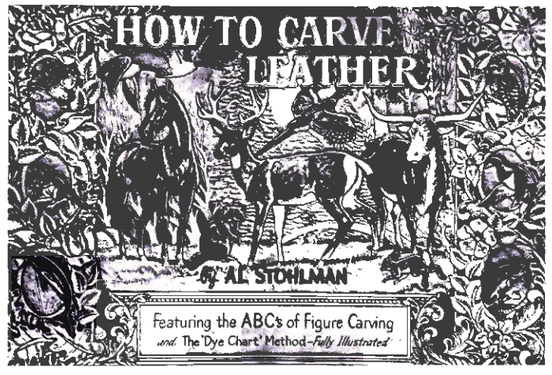


turned as it was moved about in the background area. If your backgrounding technique is a little rough, a piece of scrap leather and a little practice time will work wonders. Rest the side of the hand firmly on the work and let the fingers holding the tool develop that springlike action as the tool is moved along. For those of us who have some arthritis the pain can be exquisite but the result is a good professional carving technique.

Decorative cuts should never contradict the flow of the pattern and should have a logical starting and stopping place to give the design a pleasing natural appearance. They are usually not very deep and are used to simulate veins and textures of growing plants. Study a design carefully and if in doubt about these cuts in a particular area, omit the decorative cuts.

The eye of the horse in the wrong sample was completely beveled down. This would be a total disaster since this type of mistake cannot be corrected. Very precise and delicate features like this must be worked very carefully.

Alphabet tools are great time savers but the wrong example shows how misaligned letters and double impressions can be a problem. Use a straight edge or other aid as a guide for aligning the letters. As each letter is used leave it in place as a guide for the next letter. This will help assure correct placement. In a staggered letter situation, work it out carefully before committing yourself by striking the tool. Notice also how the leather dye can help to give the letters a rounded appearance. Deepen the color through the center. Creative use of color can make a dramatic improvement in a just adequate carved leather project.



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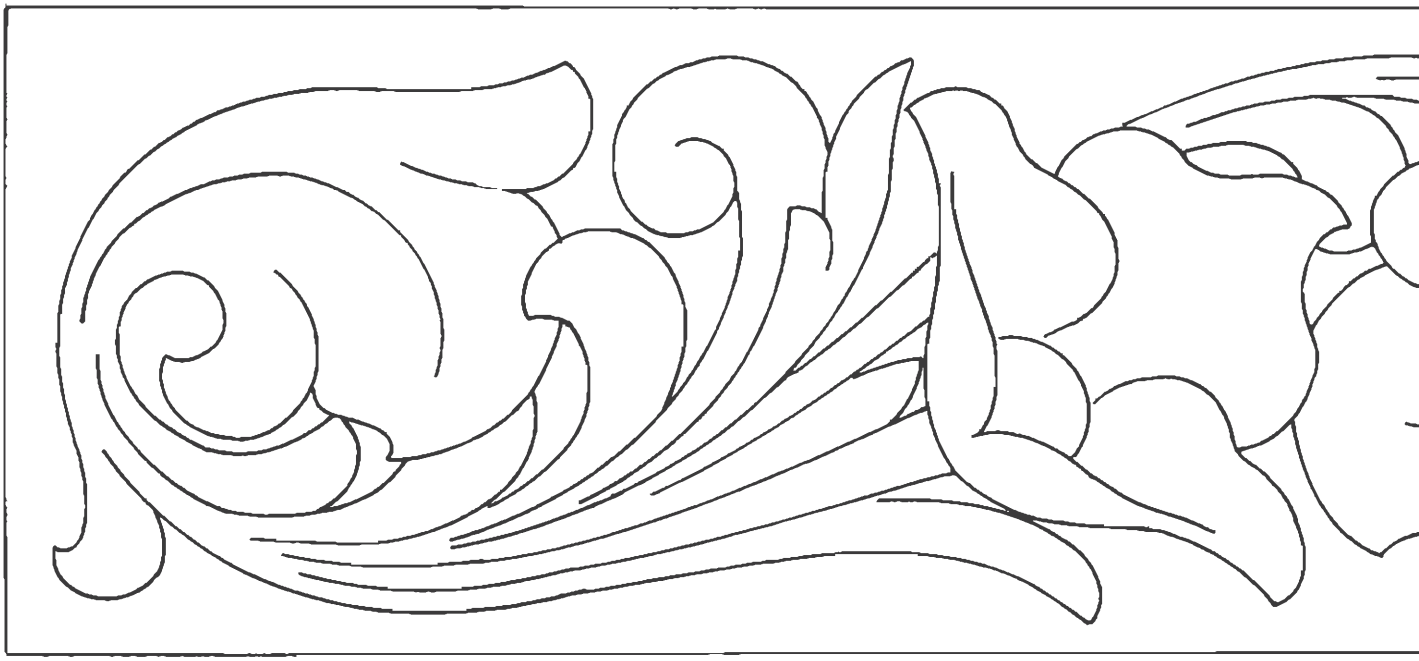

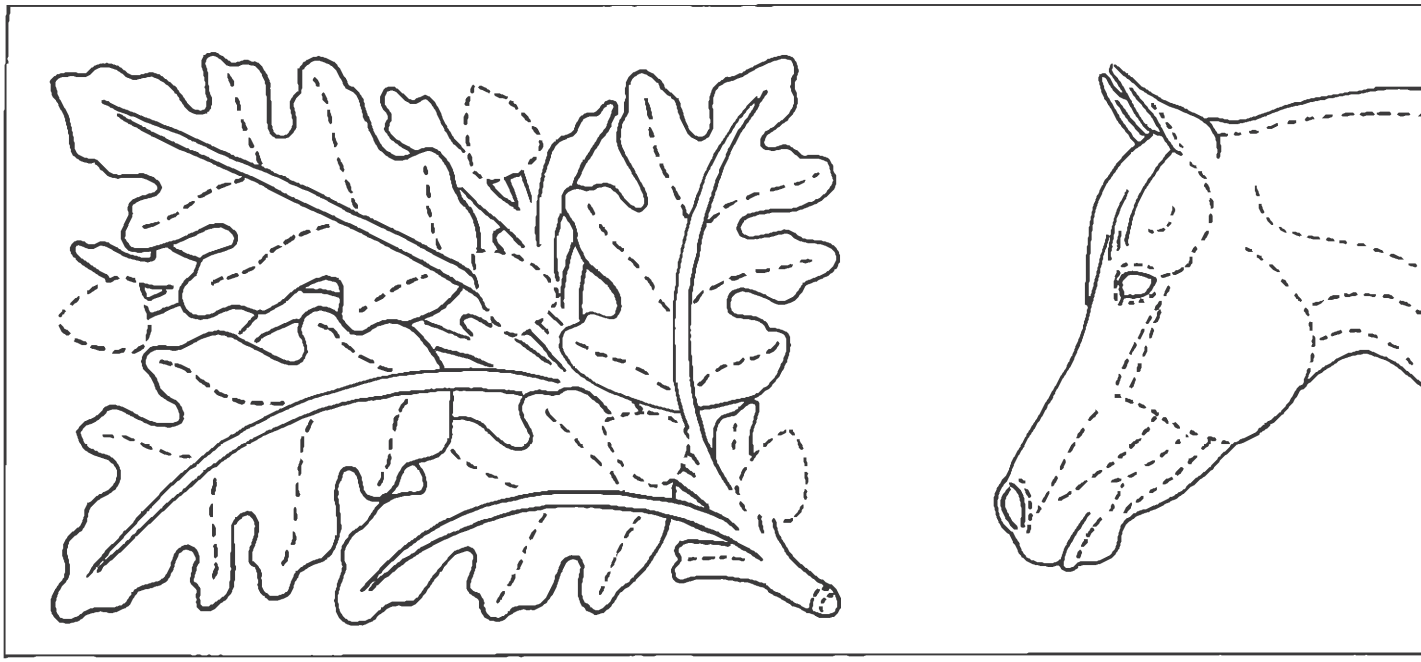

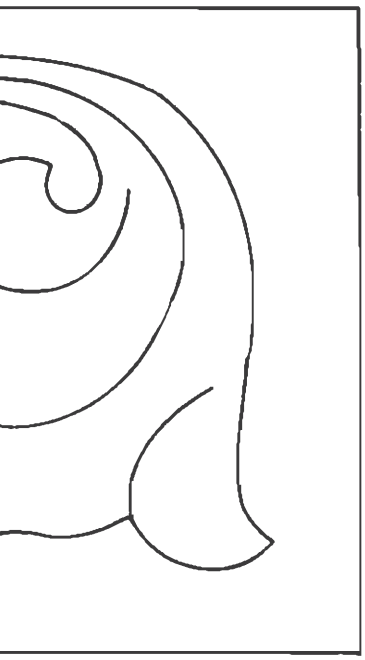

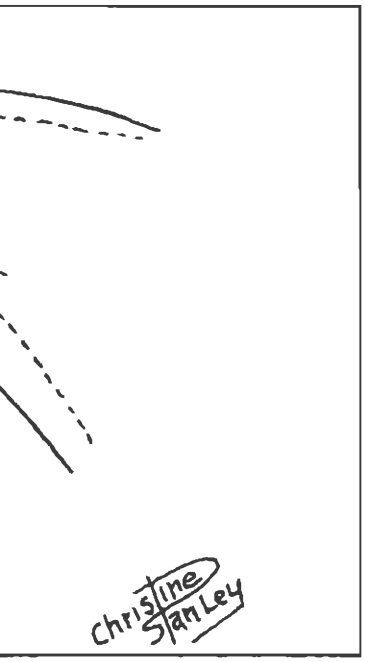

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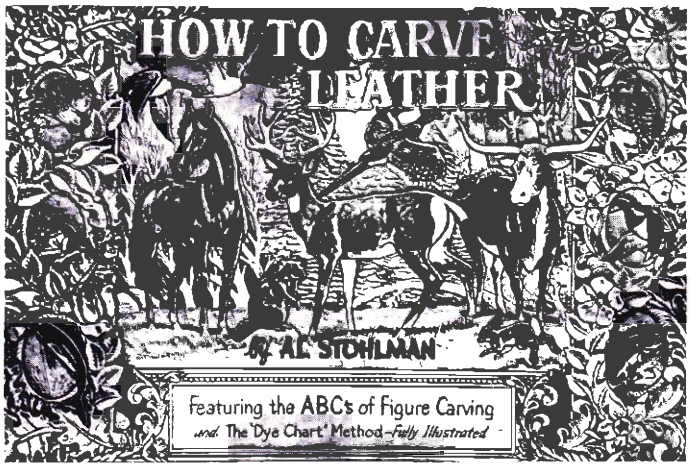

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