

Vintage Doodle Page Collectors Set - Series E1

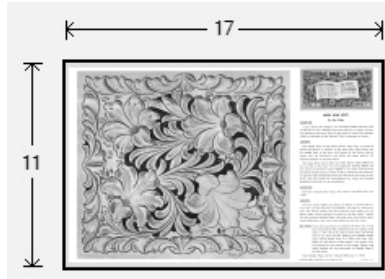


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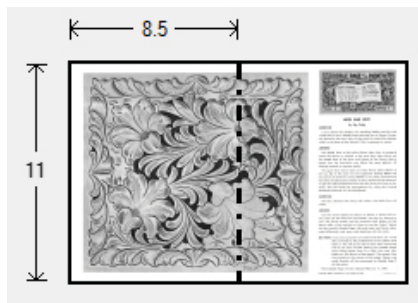
Doodle Page Digital Download

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

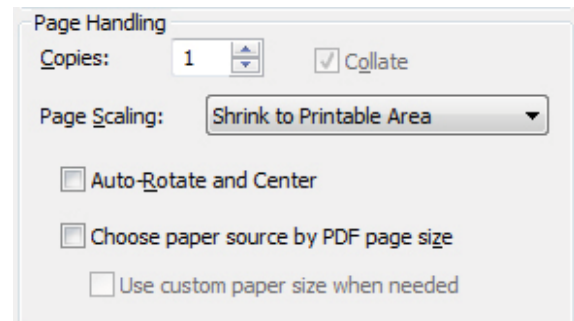
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

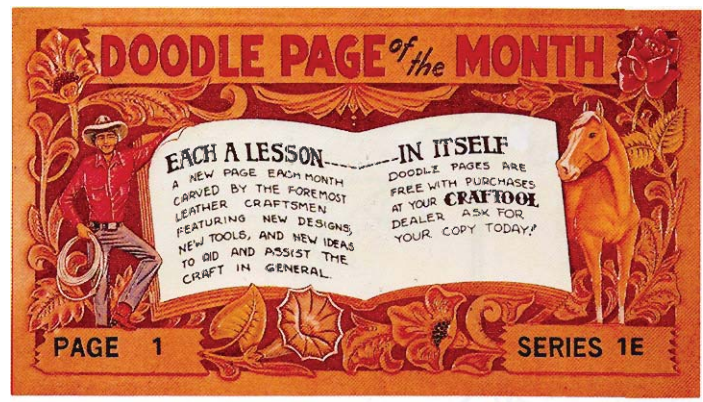
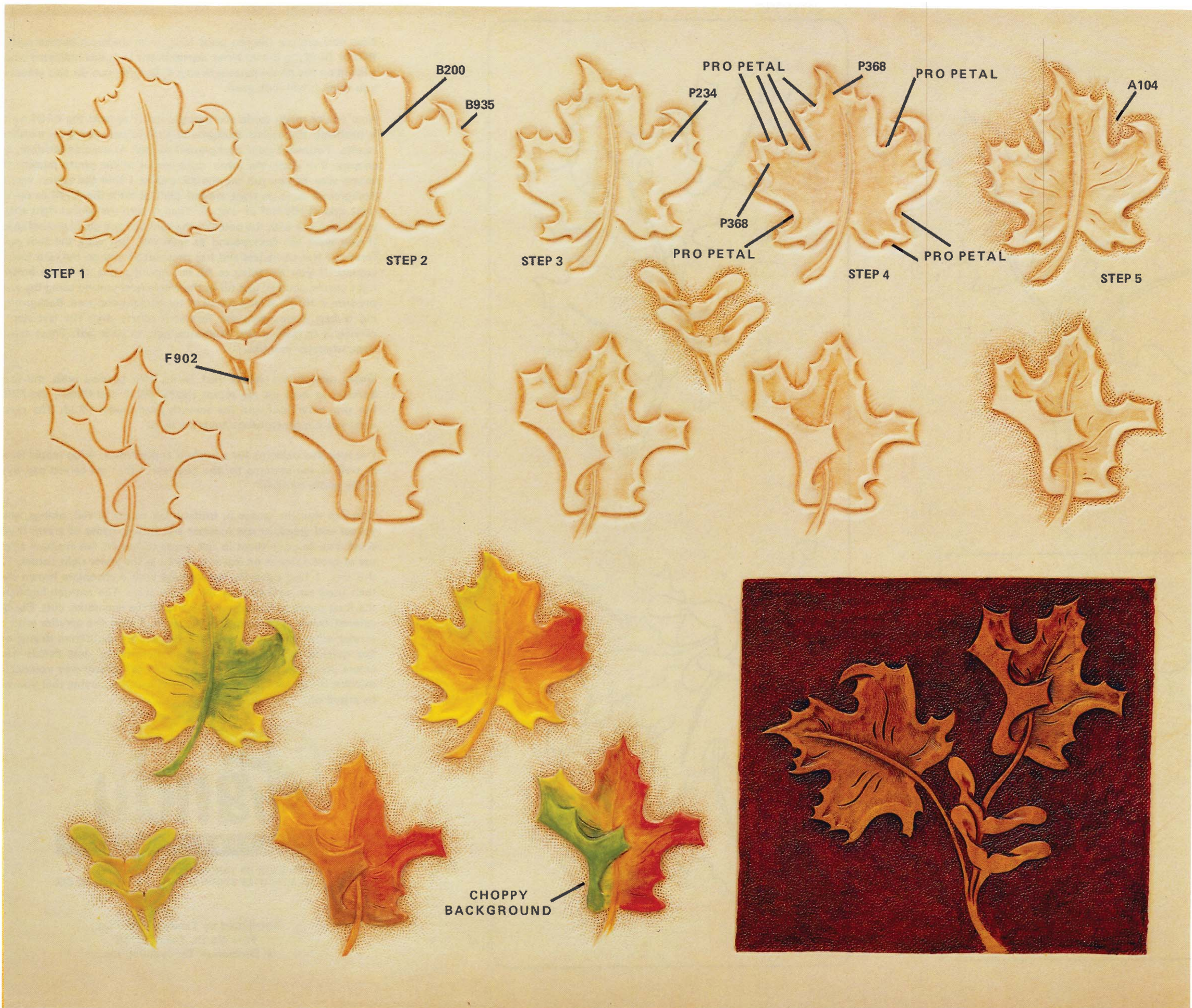
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



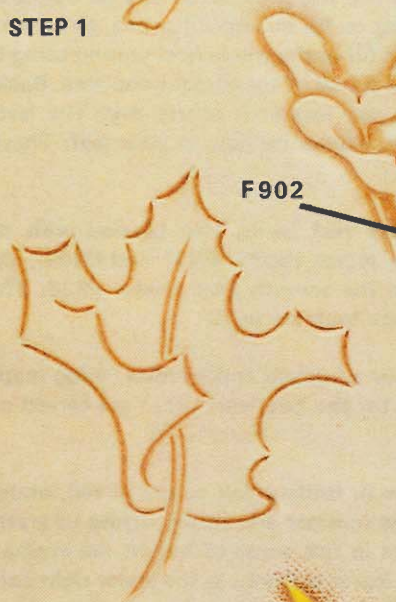
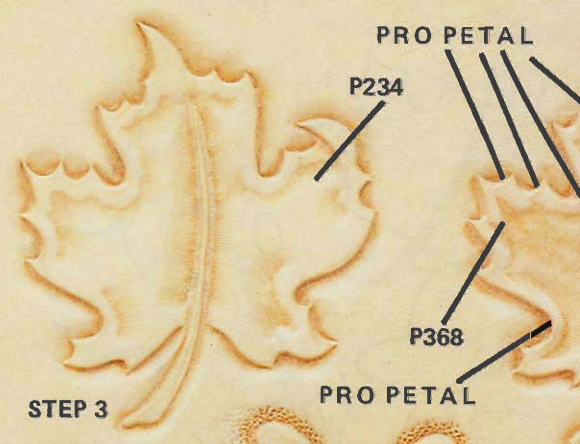
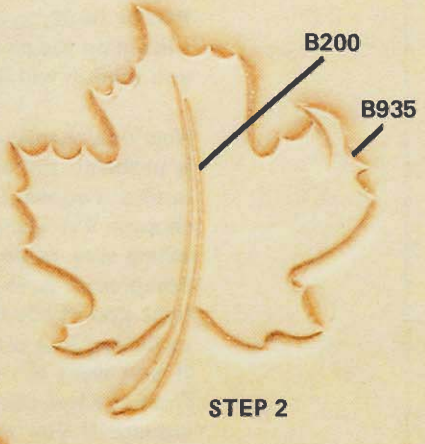
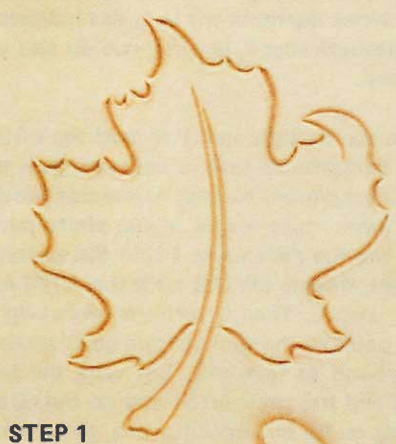
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The Maple Leaf
by
Shirley Peterson

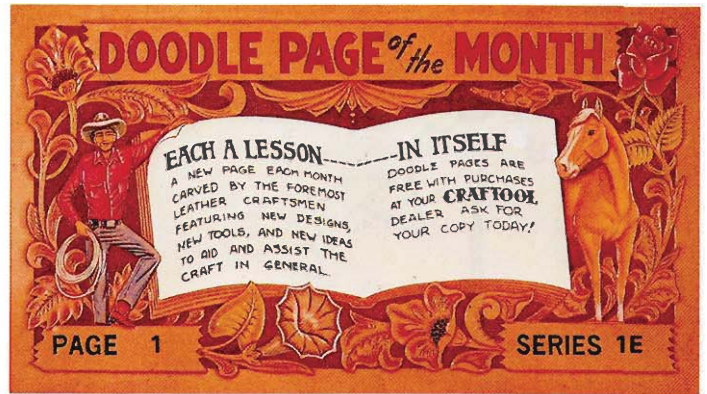
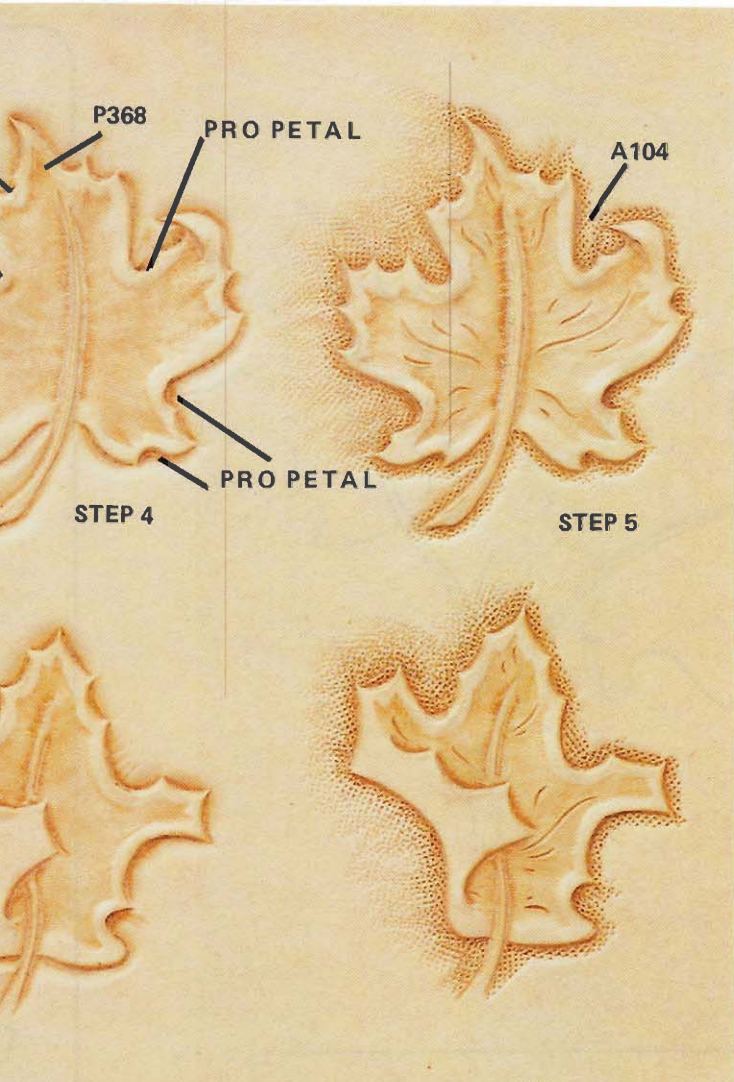
There are many, many different leaves to carve and many different ways to carve them. I'm going to show you one leaf, one style of carving it and several different ways to dye it. The Maple leaf, a favorite of mine, will fit in any pattern. It can be put on anything and dyed almost any color. So, let's begin.

When you cut the leaf, be careful when cutting intersecting lines at the points of leaves. Cut the lines so they do not quite meet. See step 1, of photo carve pattern. This will help prevent the tips of the leaves from lifting up when you are tooling around them. I cut all the outside lines and the lines for the center leaf vein, and bevel them. First, I use the small bevelers, either the B935 or the figure beveler, F891, in all the areas where a larger beveler won't fit. Then I use the B200 to bevel all the longer lines and the center vein of the leaf. If you are going to carve very tiny leaves, try using the F890, which is the smallest figure beveler. After the beveling is completed, you're ready to put some texture in the leaf. I like the effect you get with the lined pear shaders. (You could also use the cross hatch pear shaders). These are easier to use because you don't have to worry about keeping the lines going in the same direction, but the overall look of the leaf isn't as striking. I start out with the smallest lined pear shader, P234. Tip the tool with the pointed end down and toward the center of the leaf. Set it right next to the center vein, at a right angle at the bottom of the leaf, and begin tooling. Slowly walk the tool up the leaf along the center vein, and gradually turn the tool so the lines begin to turn upward. See photo carve, step 3. When you reach the top of the leaf, the lines should be nearly parallel to the center vein. Next, take the same tool and begin to tool the edges of the leaf. Begin at the top or bottom about 1/8" to 3/16" in from the edge, and walk the tool around the curves on the outer edge of the leaf. The point of the tool should be toward the outside edge of the leaf, and slightly tipped downward. As you're doing this try to keep the lines running in the same direction as the lines at the center of the leaf. See photo carve, step 3. Now you're ready to fill in the texture. For this, you can use the same small pear shader P234 or any of the larger sizes: P973, P215 or P207. Use whatever works best for you. I would advise you to do a couple of practice leaves at first to get the feel of using the lined pear shader. As you're filling in, try to keep the lines smoothly flowing out from the center to the edge. After I've filled in the texture with the pear shader, I use the long narrow lined pear shader P368 to get into the narrow tips of the leaves. The small P234 can be used if you don't have the P368.



CHOPPY BACKGROUND

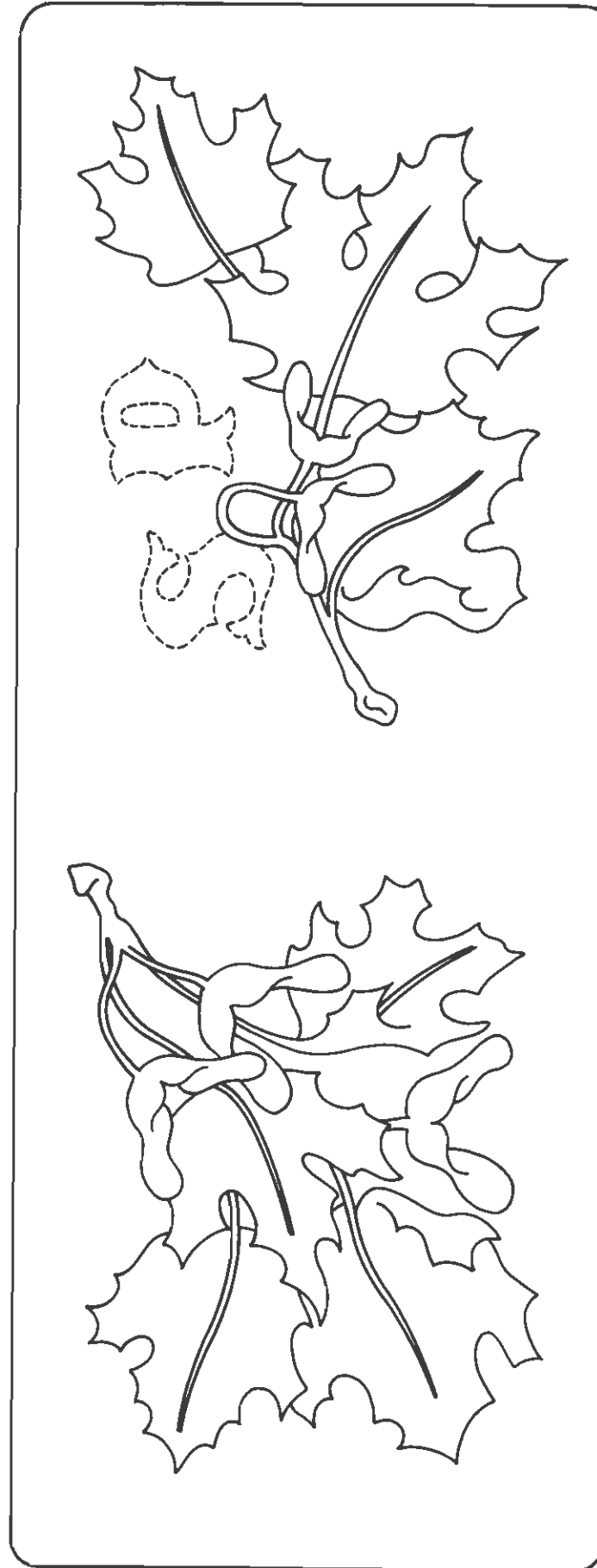
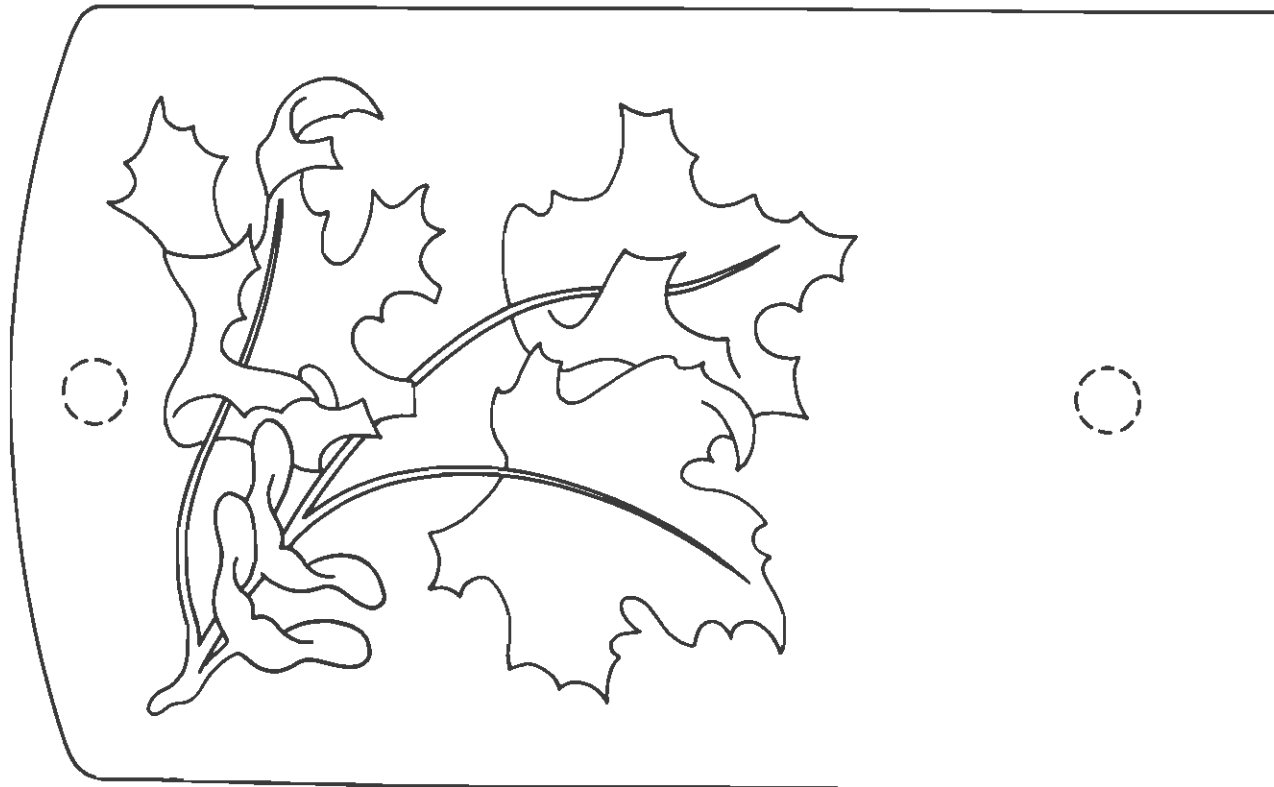




The Maple Leaf by *Shirley Peterson*

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Now you can use the pro petal tool, or an undercut beveler such as B60 or B892, to lift up inner curves in the leaf. I've indicated where I lifted on the photo pattern in step 4, but you can do this wherever you think it will look good.

Now you're ready to do the background. I've used the A104 which is probably the easiest background tool to use, and gives excellent results. You want your background to look as even as possible, not choppy. I've done the lower right corner of the photo pattern the wrong way so you can see the difference. I find the easiest way to background is to go right around the leaf with the A104 as on the right side of the leaf in step 5. Then, I turn the tool at right angles to the leaf line with the point of the tool out and go all around again. If you want the background to fade out, just walk the tool away from the leaf using less and less pressure as you go out. Do this all around. If you are going to fill in a specific area, as in the bottom right corner pattern, just fill in the whole background using the same pressure with the mallet on all of the background area. Backgrounding is best done when the leather is nearly dry. The last step in carving is to make a few decorative cuts in your leaf. These can be done wherever you like.

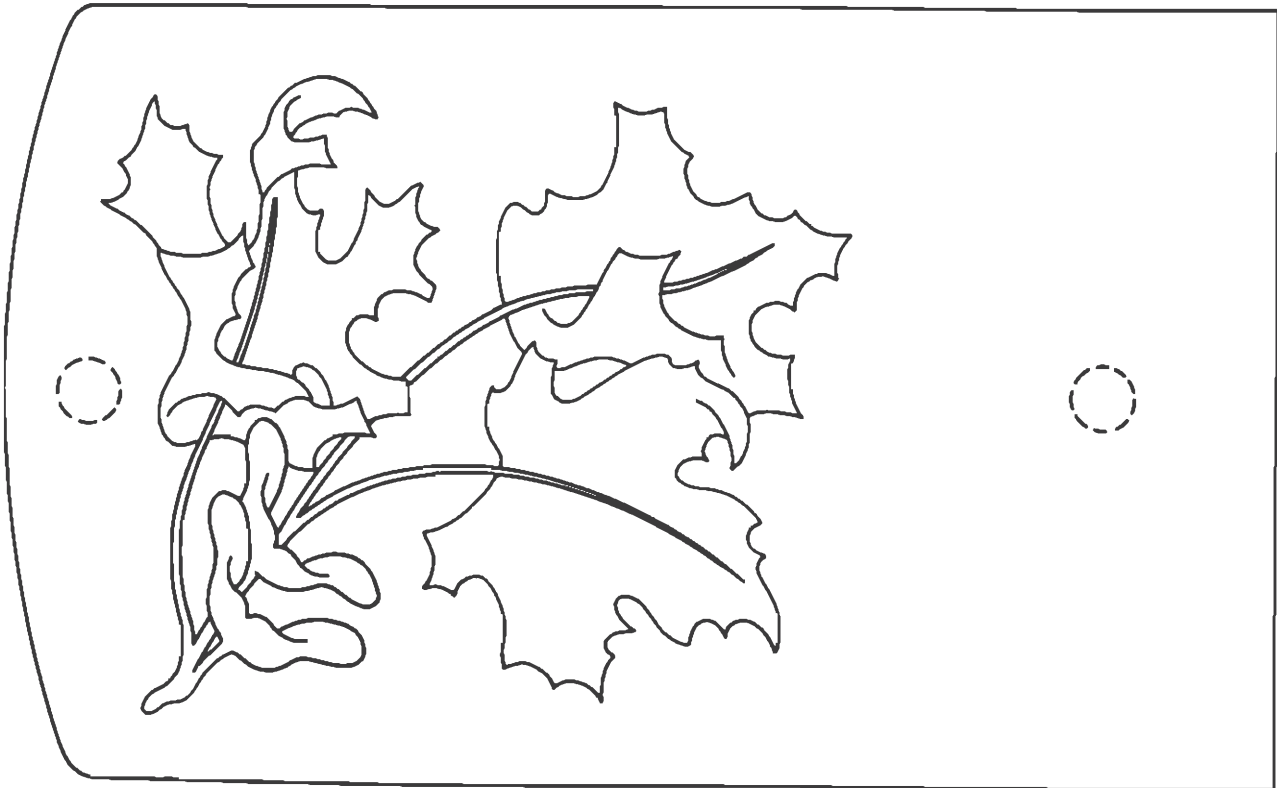
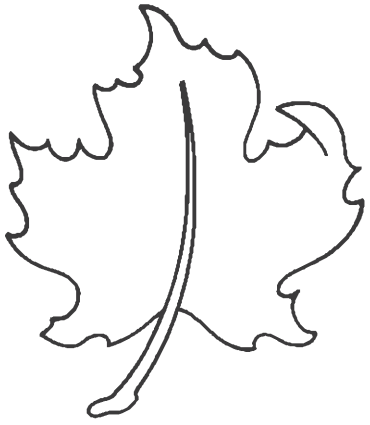
When carving the maple leaf seeds, I've beveled with the same bevelers as used on the leaves (B935, F891 and B200), the F902, the pro petal tool and the smooth pear shader P233. The photo carve pattern shows where tools are used.

I've included patterns for a billfold and keycase, using maple leaves as well as the patterns for the two leaves that are carved and dyed in the photo pattern.

You can dye the leaves in brilliant fall colors of red, orange, gold, yellow and green, or use summer and spring shades of green. If you want, you can dye them in rich tones of brown. An example of the use of brown shades on leaves is shown in the lower right corner. For this one, I first dyed the background with a chocolate brown dye, then used tan antique over the whole piece. The antique highlights the lines made with the pear shader and the decorative cuts. For the colored leaves, I've used acrylic paints. I thin the acrylics with an acrylic extender. This thins the paint and keeps it from drying out too quickly so you can blend the colors easily. Just decide what colors you want to use and jump right in. Whichever way you decide to color the leaves I'm sure it will be a beautiful carving that you will be proud of.



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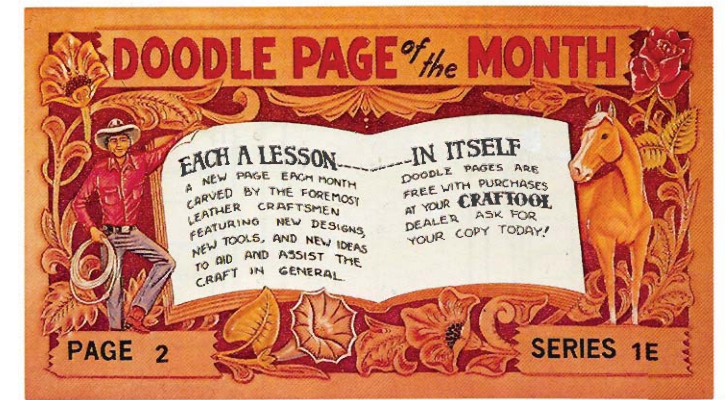
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Primary in Leather by Richard Wilson

A primary chain is the main drive chain found on yester-years most popular American made motorcycle. In more recent times the same American made motorcycle continues to be number one, but the primary chain is being replaced with drive belts. In spite of change, the primary chain remains symbolic to bikers everywhere. The primary chain tooling pattern was developed as an effort towards helping to maintain the proud past.

STEP ONE: Place a 1/8" border around an 8-9 or 9-10 ounce 1 3/4" wide belt blank. Trace pattern on belt with pattern centered between borders. Use a swivel knife to lightly cut all lines running the full length of chain pattern.

STEP TWO: Use B205 and B701 bevelers to bevel spaces between rollers.

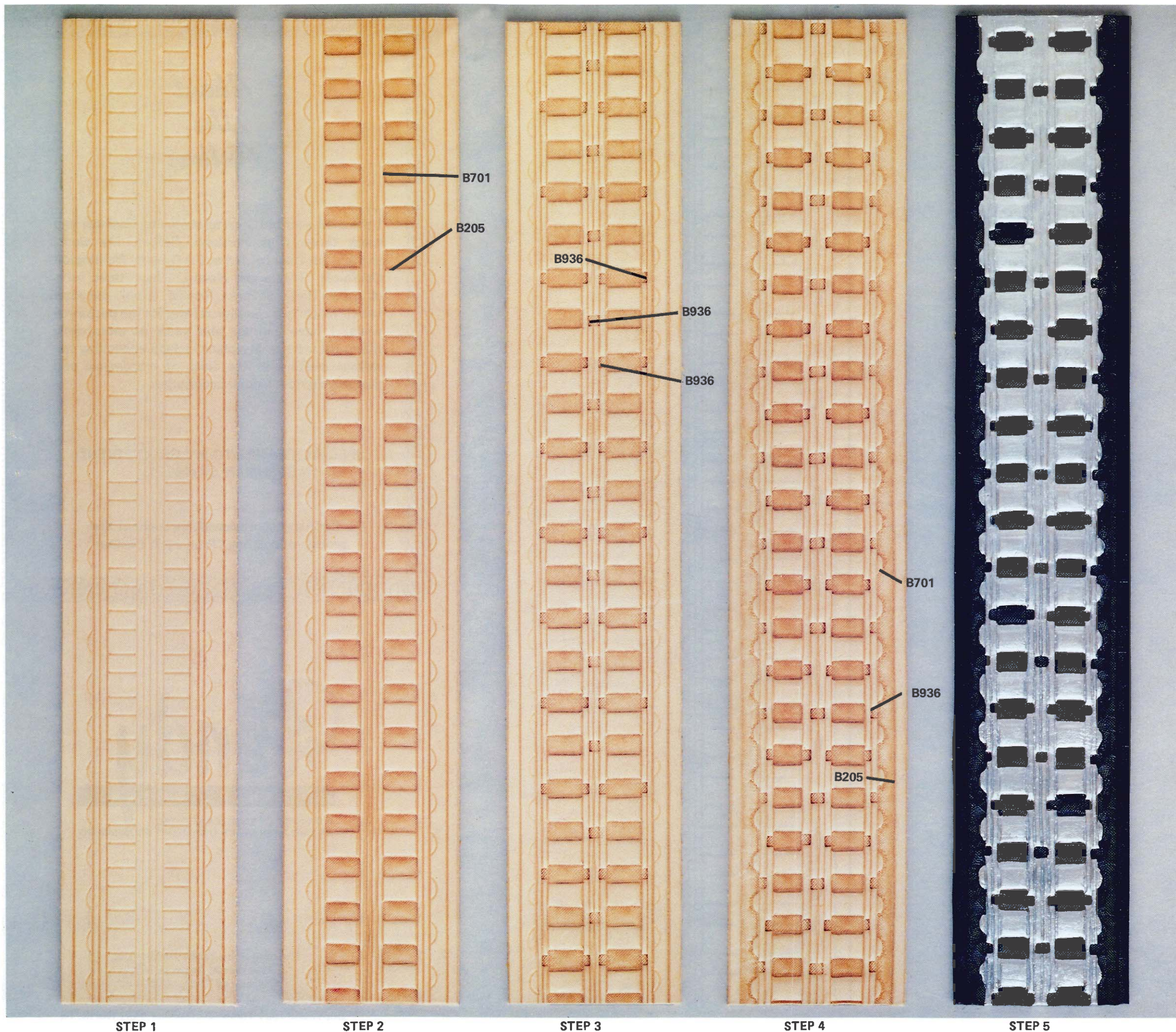
STEP THREE: Use B936 beveler to tool spaces between links.

STEP FOUR: Use B205, B701 and B936 bevelers to tool outside edge of chain, roller pin ends, and spaces between links. Use B205 beveler to bevel 1/8" border around belt. (You may want to use a modeling spoon to work a radius on the tops of the rollers).

STEP FIVE: The belt is now ready to dye. In this instance, I chose a silver chain with black background (see step four for background). It also looks very good with solid colors, such as black and browns.

NOTE: Patterns for a 2", 1 3/4", 1 1/2" and 1 1/4" belt are included on the back of this page.

For the 1 3/4" wide belt, I use a 1 1/4" wide belt keeper.



STEP 1

STEP 2

STEP 3

STEP 4

STEP 5

B701

B205

B936

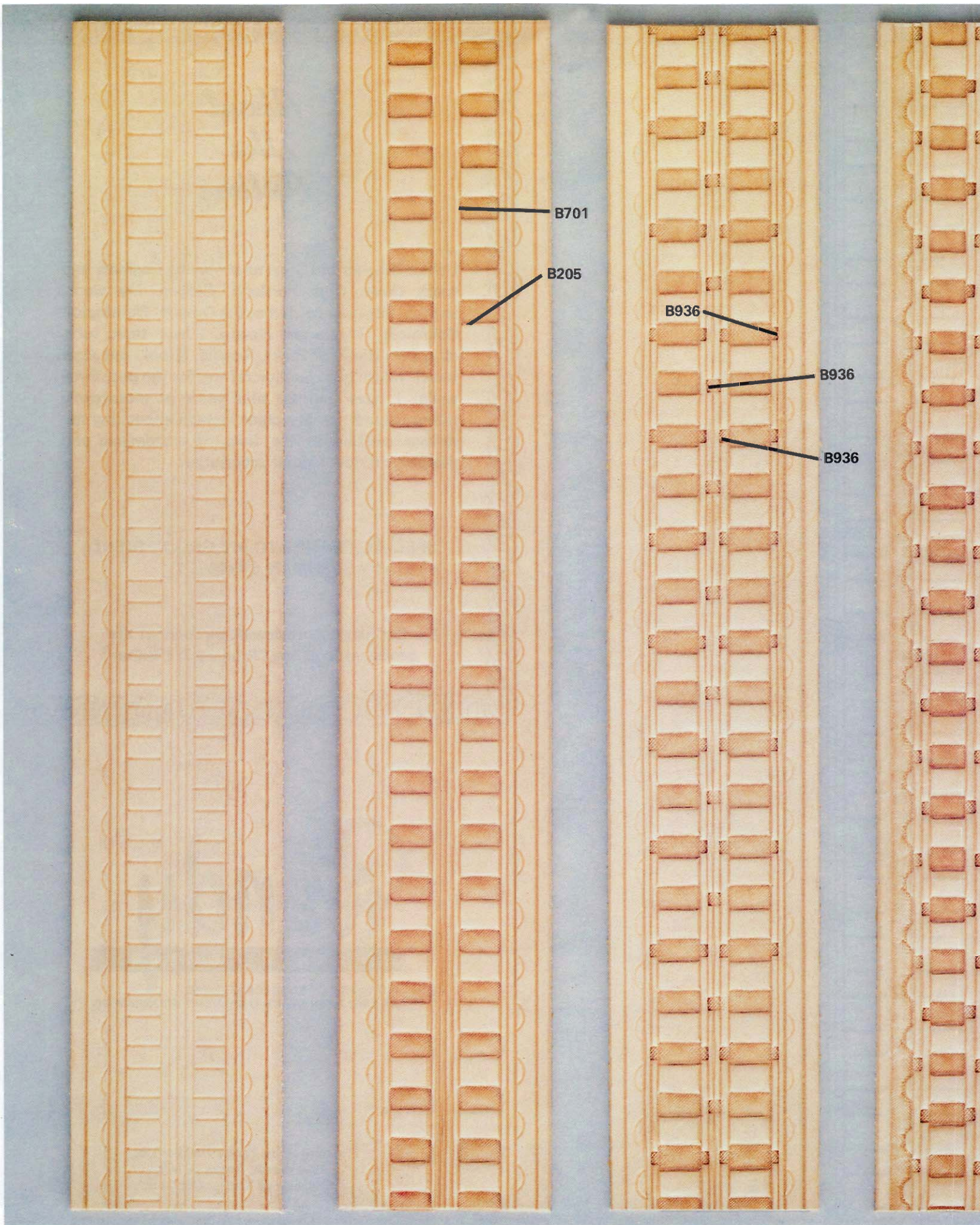
B936

B936

B701

B936

B205

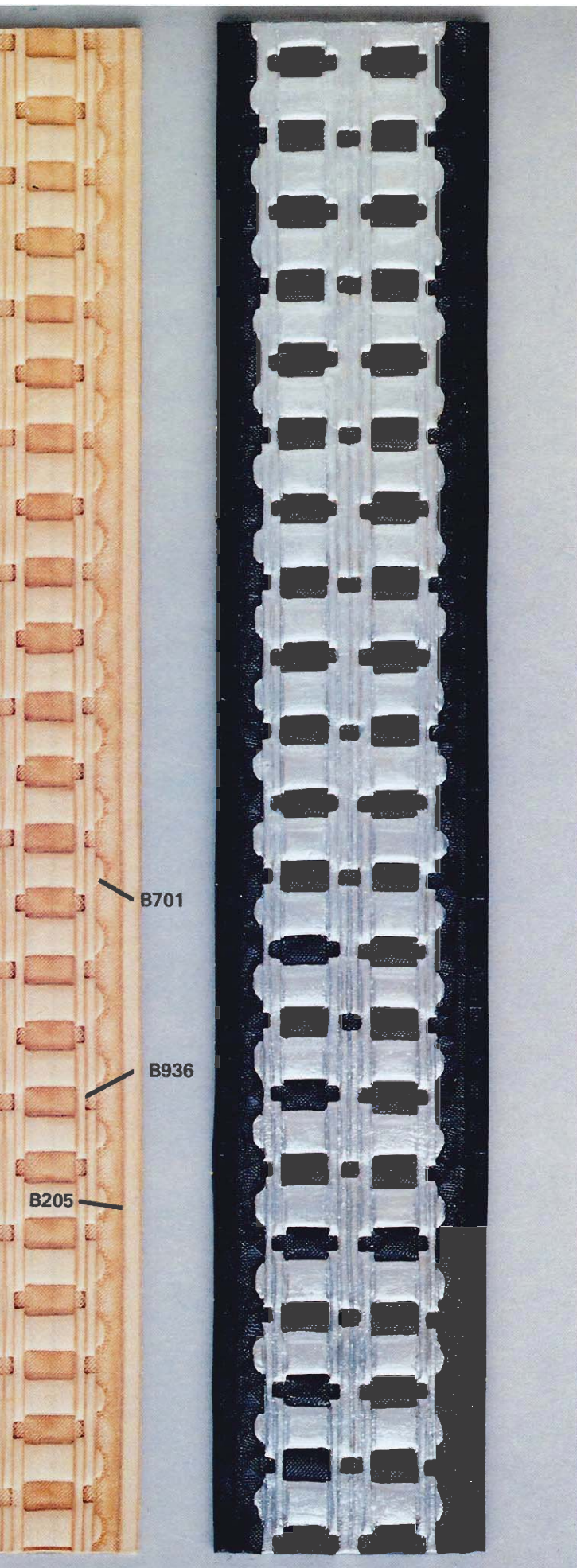


STEP 1

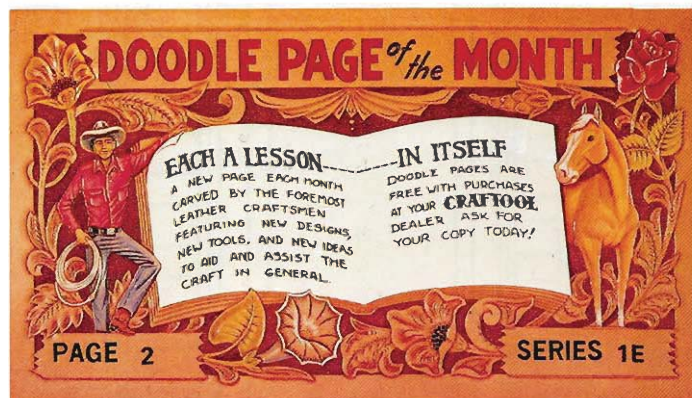
STEP 2

STEP 3

STEP 4



STEP 5



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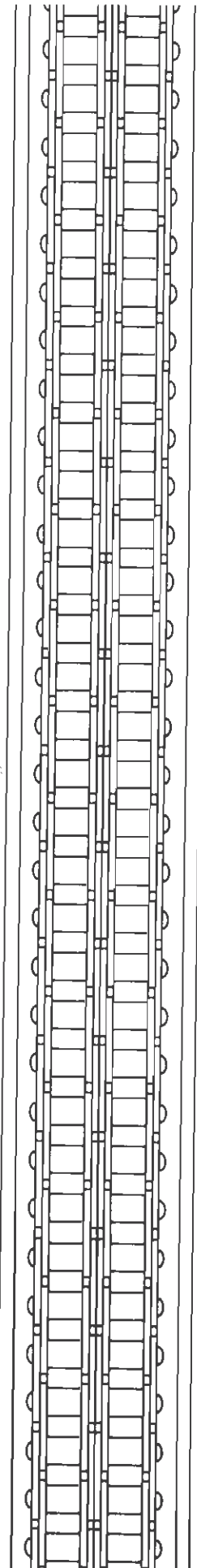
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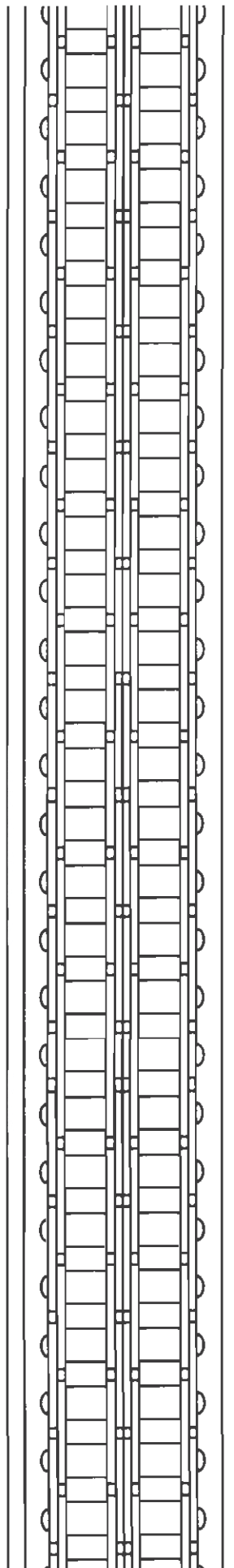
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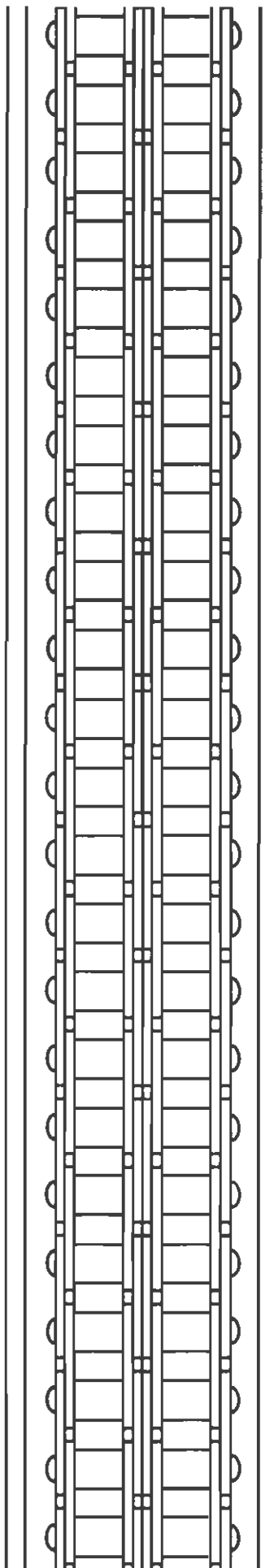
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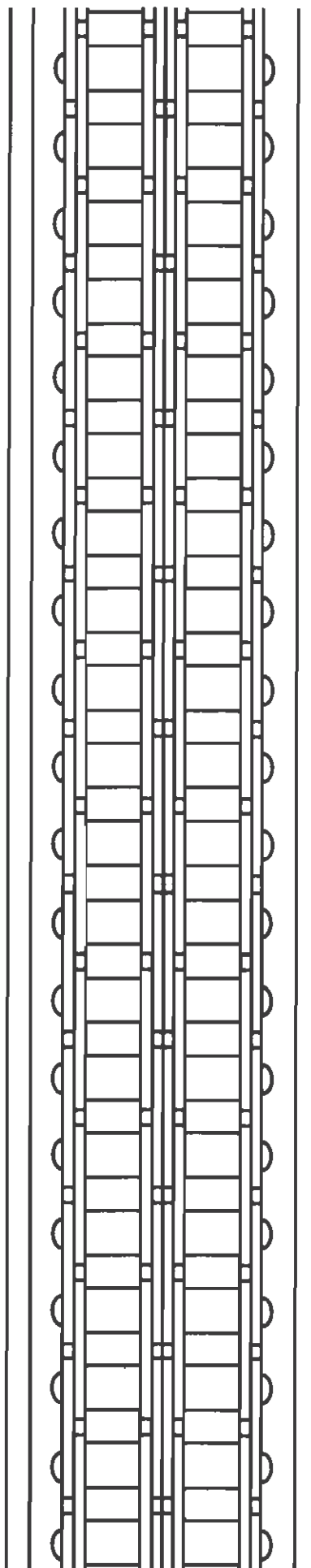
1 1/4" BELT



1 1/2" BELT



1 3/4" BELT



2" BELT

About the Author

I am a 48 year old Structural Moving Engineer and truck driver from Portland, Oregon. My work, as such, has been carried out in Oregon, Washington, California, Alaska and Hawaii. I have three sons, all grown Richard (Rick), Ronald, (Ron), and Jesse (Jess). I have been leathercrafting for the past three years. I have had 20 plus years of motorcycle riding behind me. My plans include expanding my leather crafting in the field of motorcycle and motorcycle rider leather accessories.

SPECIAL THANKS TO MY GOOD FRIEND,
BUSHMAN GAMBETTI,

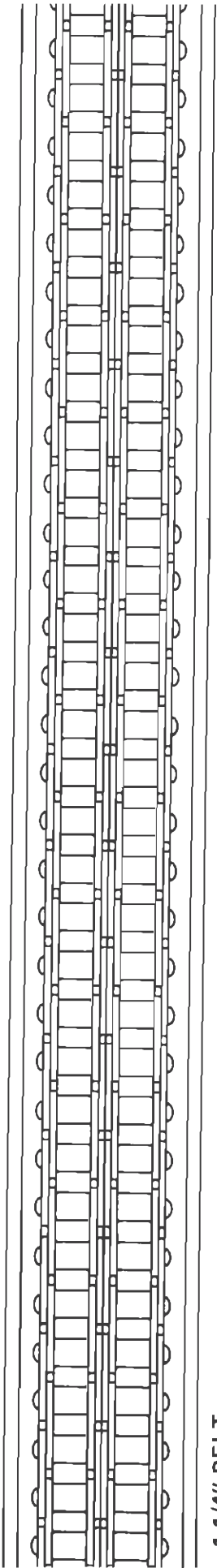
For his encouragement throughout the
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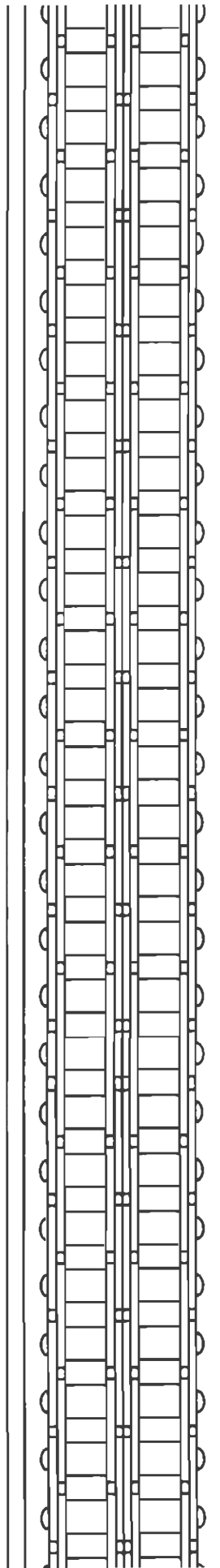
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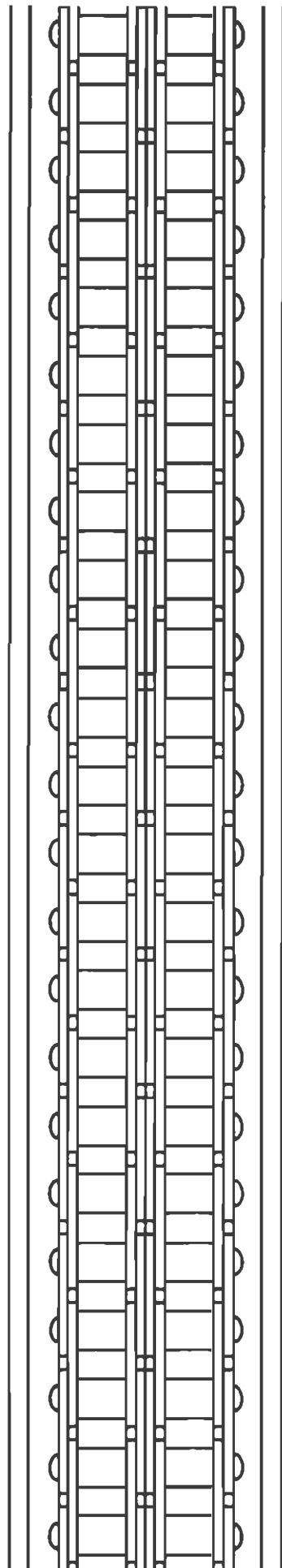
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1 1/4" BELT

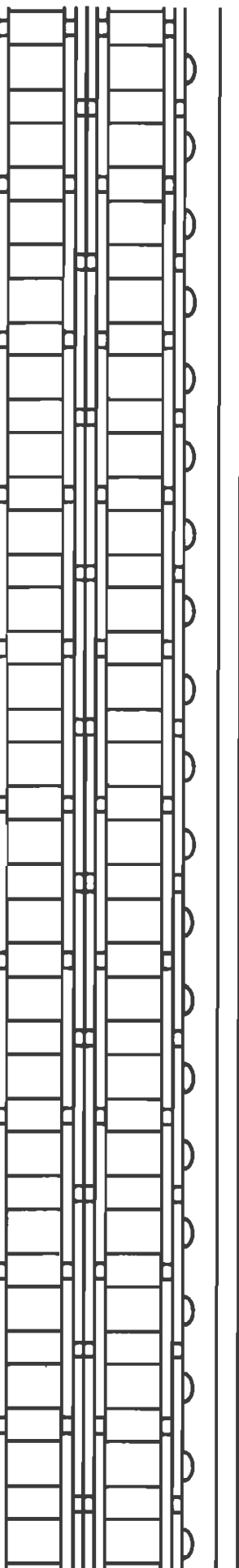


1 1/2" BELT



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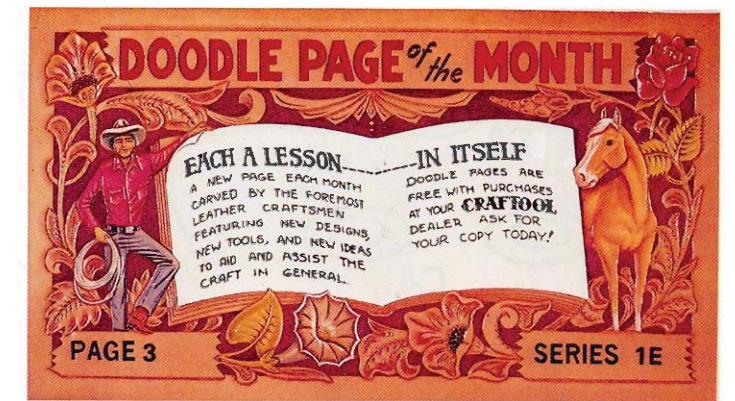
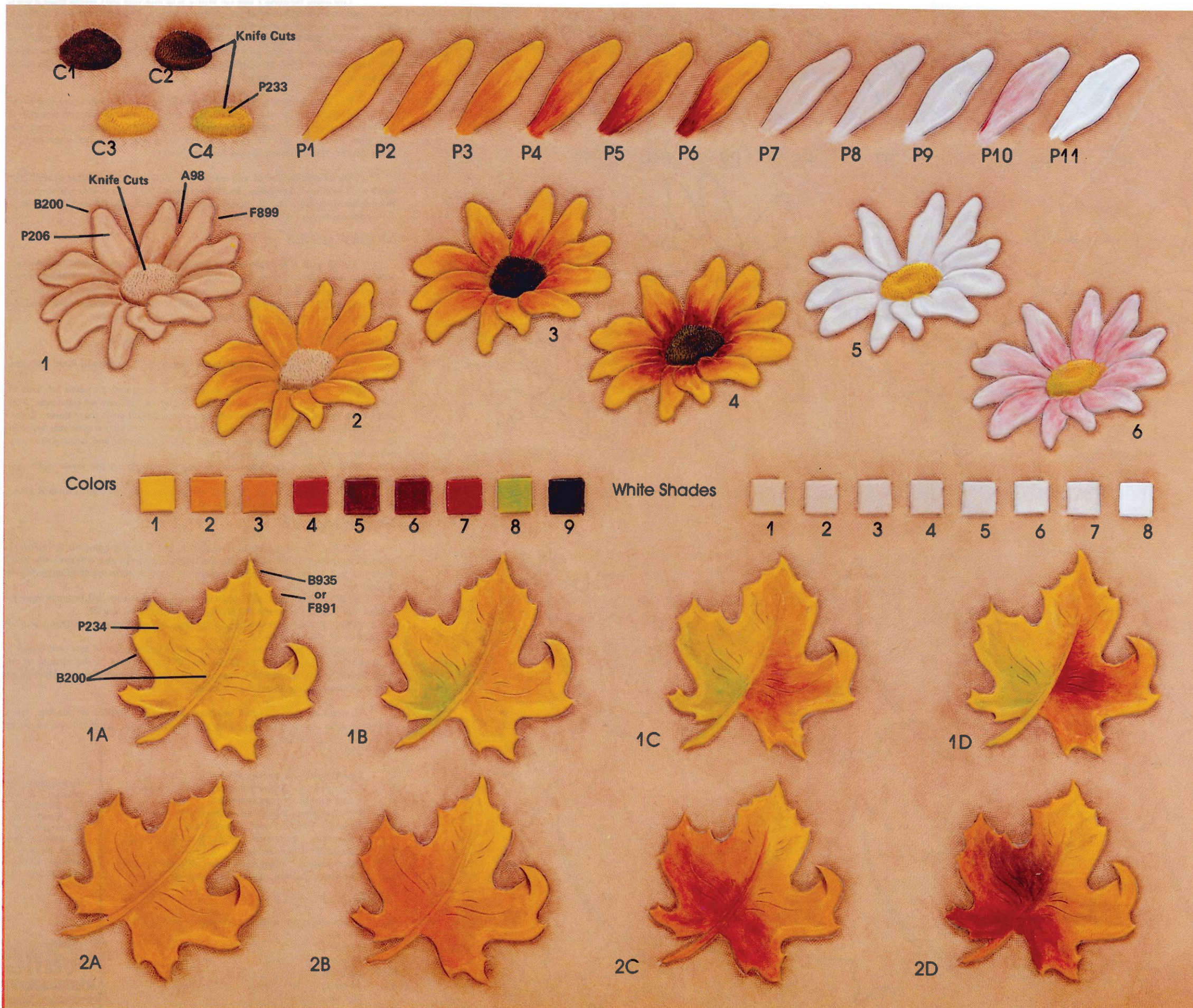
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Step By Step Dyeing With Acrylics By Shirley Peterson

This will be a short lesson in dyeing with acrylics. I've used Tandy's Cova Color which gives excellent results since it's made for leather. There have been many people who have used spirit dyes for years, but are afraid to use the acrylics on their leather pieces. I use acrylics almost exclusively because I like the brilliant colors and they won't fade like spirit dyes. So I've tried to give an easy step by step procedure for dyeing a couple of daisies and maple leaves. Be sure to carefully dye all edges of flowers and leaves as this will give a finished look to your carving. I've thinned down all colors except when dry brushing. Colors are mixed with an acrylic extender which thins the paint and keeps it from drying out so fast. The white is thinned with water. Color charts are on the pattern page. Since this will primarily be a lesson in dyeing, I've only shown where and which tools are used on the pattern. So go ahead and try the acrylic dyes. I think you'll like the results.

Daisy #1

STEP 1. See flower no. 2. Dye all flower petals with color no. 1 (yellow - see petal P1). Be sure to dye all edges of the petals. Brush color no. 2 (yellow & orange) on petal from center towards tip about 3/4 of the way up each petal. Now clean your brush and dip tip of brush in extender and lightly brush back from the outer edge toward center to blend (see petal P2). Do this after addition of each color.

STEP 2. See flower no. 3. Brush on color no. 3 (orange) in the same way, not quite covering the previous color. (see petal P3). Next you will use color no. 4 (orange & red) and brush up from center toward tip. (Petal P4). Remember to clean brush, use extender and brush back toward center to blend.

STEP 3. See flower no. 4. Use color no. 5 (red, orange and brown) and brush on in the same way, brushing up and not quite covering previous color, then blending. (See petal P5) then use color no. 6 (red, brown) with short strokes near flower center. (See P6). This will complete the petals of the daisy.

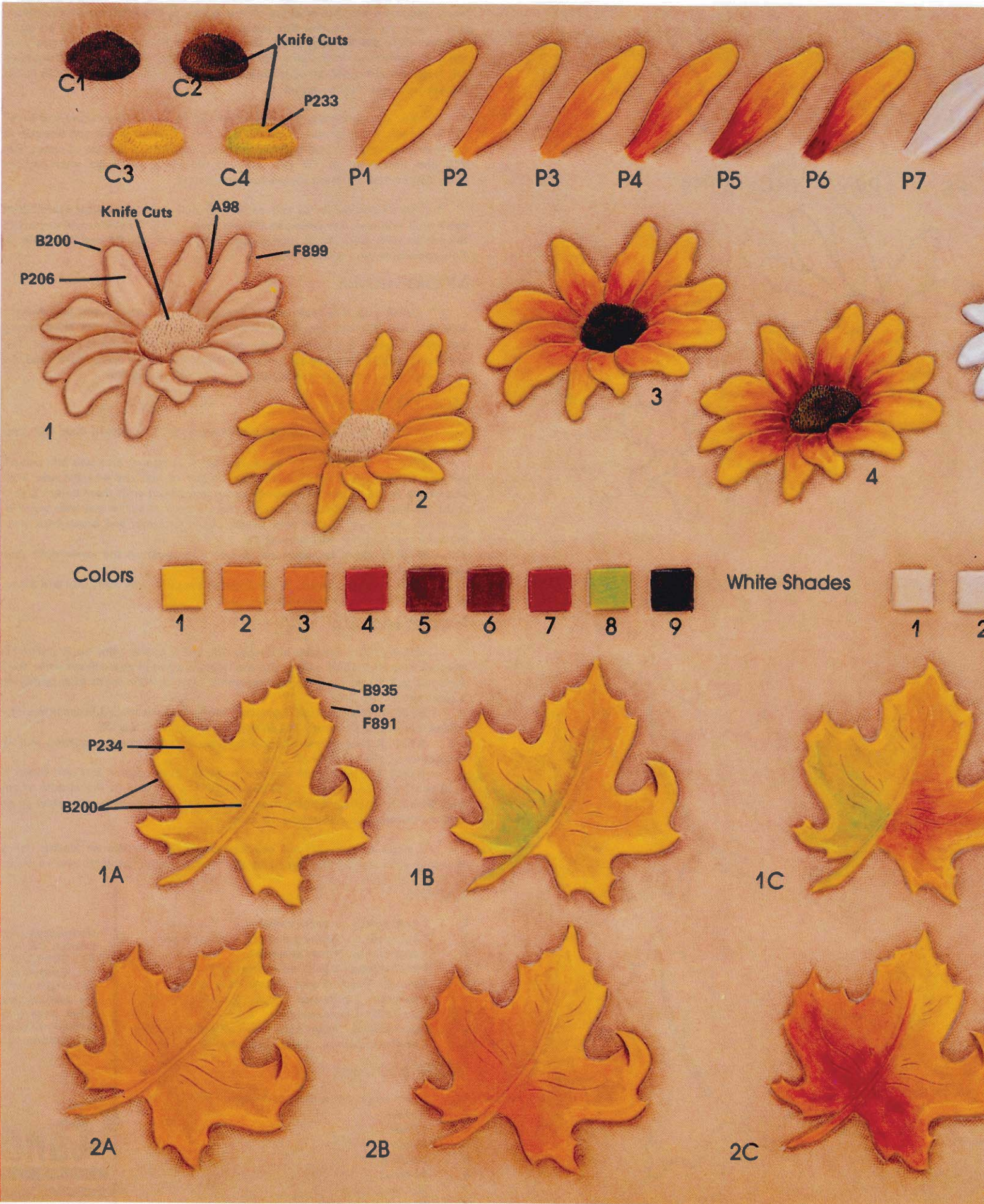
STEP 4. Now you're ready to color the center of this flower. Paint the center with color no. 9 (dark brown) overall. See example C1 and flower no. 3.

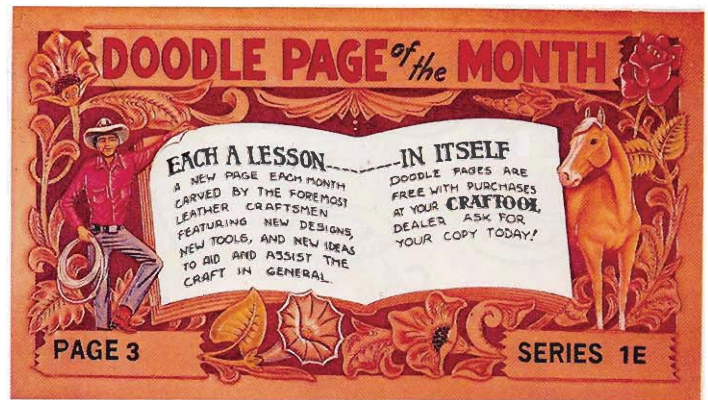
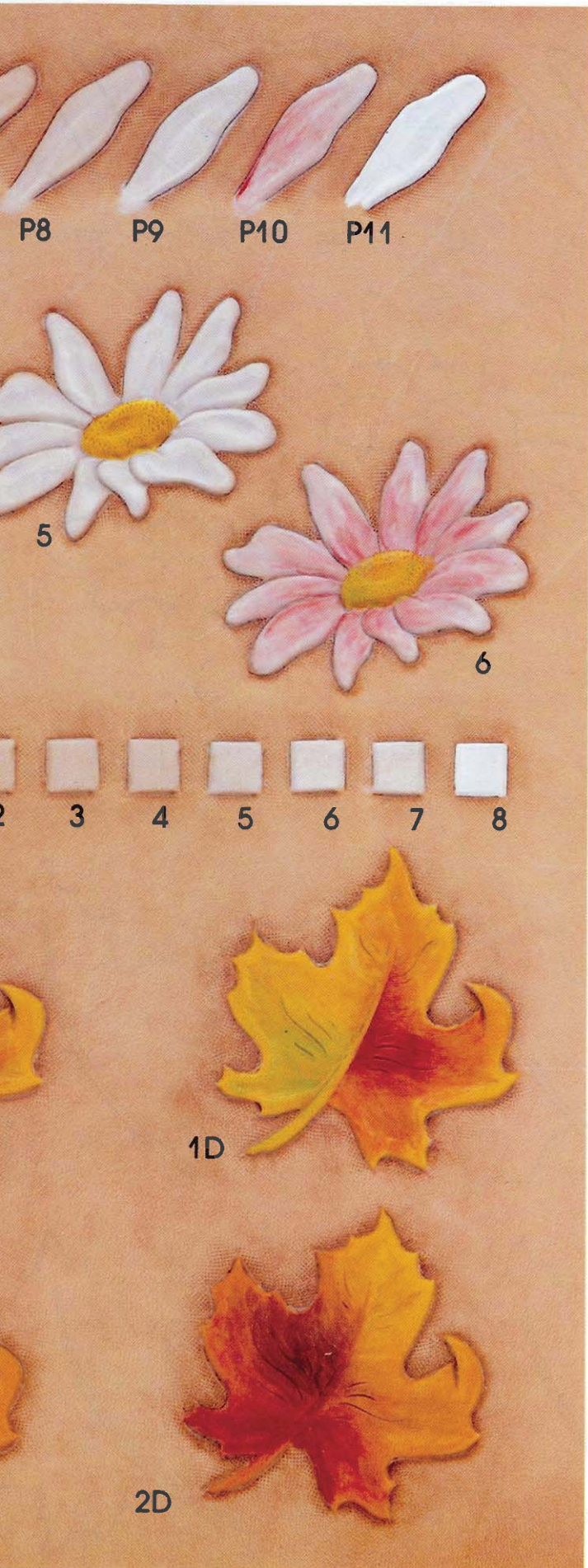
STEP 5. Next dry brush orange and then yellow on the center. See C2 and flower no. 4. To dry brush, you need to put a small amount of paint, full strength, on your brush and then brush nearly all of it off on a paper towel so that if you try to paint, it will barely show. Keep going over the same area and color will begin to build up. The high areas of the flower center will pick up the paint while leaving the rest still dark brown. Keep going over it until you have the effect you want.

Daisy #2

This will be a pink painted daisy although if you want a plain white daisy, just follow all steps except do not finish with shades of pink.

When I use white paint I never use it full strength. I begin with a very thin coat of white and gradually build it up. This keeps it from looking harsh and unnatural. An example of white full strength is shown on petal P11 and on box no. 8 of the white shades. I have given examples of building up the white on the single petals and also in the little boxes of white shades. Formulas for these are given on the tracing pattern. I think the effect achieved by building up the white colors is worth the little bit of extra time it takes. I also do not use the extender when I mix the white paint. The extender is used when I want to blend colors and to keep them from drying out too quickly. So mix the white with water.





Step By Step Dyeing With Acrylics By Shirley Peterson

This will be a short lesson in dyeing with acrylics. I've used Tandy's Cova Color which gives excellent results since it's made for leather. There have been many people who have used spirit dyes for years, but are afraid to use the acrylics on their leather pieces. I use acrylics almost exclusively because I like the brilliant colors and they won't fade like spirit dyes. So I've tried to give an easy step by step procedure for dyeing a couple of daisies and maple leaves. Be sure to carefully dye all edges of flowers and leaves as this will give a finished look to your carving. I've thinned down all colors except when dry brushing. Colors are mixed with an acrylic extender which thins the paint and keeps it from drying out so fast. The white is thinned with water. Color charts are on the pattern page. Since this will primarily be a lesson in dyeing, I've only shown where and which tools are used on the pattern. So go ahead and try the acrylic dyes. I think you'll like the results.

Daisy #1

STEP 1. See flower no. 2. Dye all flower petals with color no. 1 (yellow - see petal P1). Be sure to dye all edges of the petals. Brush color no. 2 (yellow & orange) on petal from center towards tip about 3/4 of the way up each petal. Now clean your brush and dip tip of brush in extender and lightly brush back from the outer edge toward center to blend (see petal P2). Do this after addition of each color.

STEP 2. See flower no. 3 Brush on color no. 3 (orange) in the same way, not quite covering the previous color. (see petal P3). Next you will use color no. 4 (orange & red) and brush up from center toward tip. (Petal P4) Remember to clean brush, use extender and brush back toward center to blend.

STEP 3. See flower no. 4. Use color no. 5 (red, orange and brown) and brush on in the same way, brushing up and not quite covering previous color, then blending. (See petal P5) then use color no. 6 (red, brown) with short strokes near flower center. (See P6). This will complete the petals of the daisy.

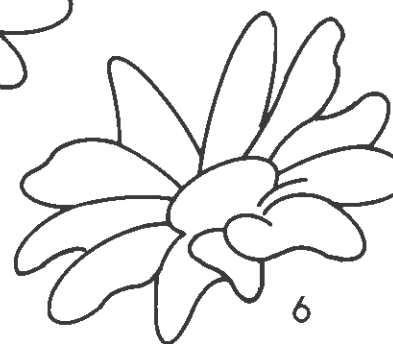
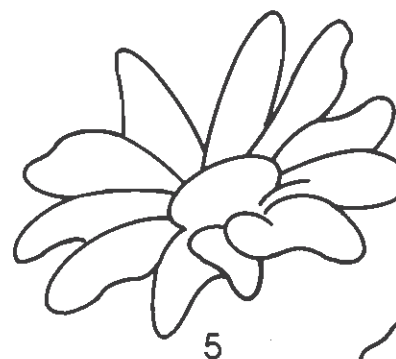
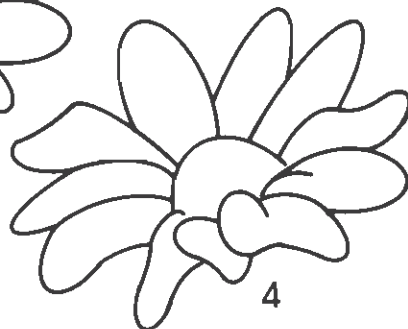
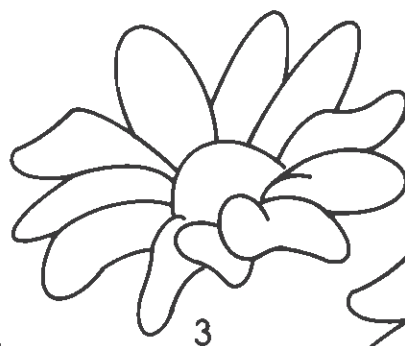
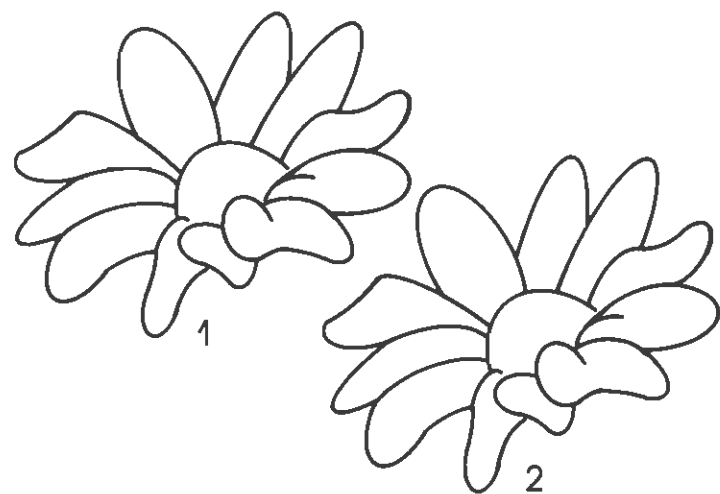
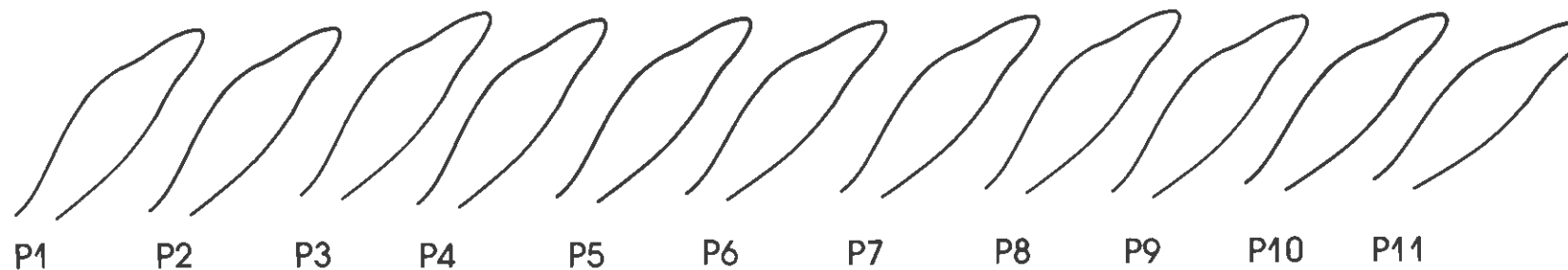
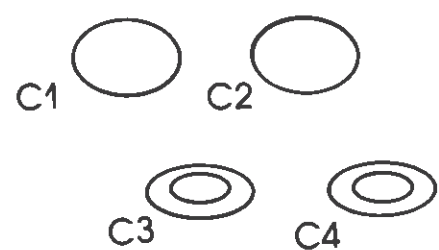
STEP 4. Now your ready to color the center of this flower. Paint the center with color no. 9 (dark brown) overall. See example C1 and flower no. 3.

STEP 5. Next dry brush orange and then yellow on the center. See C2 and flower no. 4. To dry brush, you need to put a small amount of paint, full strength, on your brush and then brush nearly all of it off on a paper towel so that if you try to paint, it will barely show. Keep going over the same area and color will begin to build up. The high areas of the flower center will pick up the paint while leaving the rest still dark brown. Keep going over it until you have the effect you want.

Daisy #2

This will be a pink painted daisy although if you want a plain white daisy, just follow all steps except do not finish with shades of pink.

When I use white paint I never use it full strength. I begin with a very thin coat of white and gradually build it up. This keeps it from looking harsh and unnatural. An example of white full strength is shown on petal P11 and on box no. 8 of the white shades. I have given examples of building up the white on the single petals and also in the little boxes of white shades. Formulas for these are given on the tracing pattern. I think the effect achieved by building up the white colors is worth the little bit of extra time it takes. I also do not use the extender when I mix the white paint. The extender is used when I want to blend colors and to keep them from drying out too quickly. So mix the white with water.



The basic formula I use for white is to mix one part white with 5 parts water and use a number of coats of this mixture. The first coat you probably won't even be able to see. Put about 5 coats on one flower and go on to another while the first one dries. Then go back and brush on more coats until the color builds up to the strength you want. When I have about 30 coats on I'm ready to add color. 30 coats sounds like a lot, but it's really only 30 brush strokes per petal. See flower no. 5.

For the pink daisy I add a bit of red to the white mixture and brush lightly from the center out. Now dip one side of brush in red and one side in white or pink mixture and quickly brush up the petal a couple of times. See P10 and flower no. 6. Or you can add more red and make your painted daisy darker. Use different shades for each flower.

To do the center of this daisy, you will color the center overall with color no.1 (yellow). See examples C3 and flower no.5. Next you will dry brush the center with color no. 8 (yellow and light green). See C4 and flower no. 6. This completes your second daisy.

Maple Leaves

When you dye these maple leaves, don't worry if your leaf doesn't look just like the leaf I've dyed. Remember no two leaves are alike or are colored the same. So however you dye your leaf it's going to be right. I'm just going to give a step by step explanation of how these leaves were dyed. So try it with these colors or any combination of colors you like.

Maple Leaf #1

STEP 1. Dye leaf overall with color no. 1 (yellow). See leaf 1A. Remember to dye edges of leaves.

STEP 2. Now use color no. 8 (yellow & lt. green) on lower left side of leaf and color no. 2 (yellow & orange) on top of leaf and on right side. You don't have to cover the 1st coat of yellow completely with these colors. Look at the photos. Blend the colors in with the yellow in the same way you blended colors on the daisy. (Clean your brush, dip in extender and brush back into the color you just put on). See leaf 1B.

STEP 3. Next use color no. 4 (red & orange) on the lower right side and blend. See 1C.

STEP 4. Next add no. 7 (red) in the center on the right side and blend in. See 1D. This should complete leaf no.1.

Maple Leaf #2

STEP 1. The 1st step in dyeing this leaf is to use color no. 2 (yellow & orange) over all the leaf except the top right side where you will use color no. 1 (yellow) and blend the two colors together using small amount of extender on a clean brush. See 2A.

STEP 2. Now add no. 3 (orange) along the bottom 2/3 (approximately) of the left side and bottom 1/3 on the right and blend. See 2B.

STEP 3. Next blend in no. 4 (orange & red) along the bottom and up the center of the leaf. See 2C.

STEP 4. Finally, blend no. 7 (red) at lower edge of leaf and blend in a little of no. 5 (orange, red & brown) on the left side in the middle of the leaf. See 2D. You should now have two beautiful fall maple leaves. Now go on and try different combinations of colors.

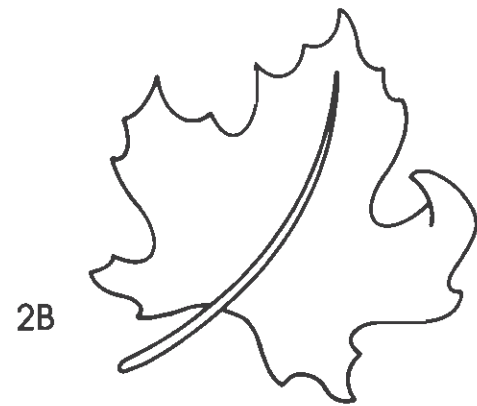
I hope you've enjoyed this lesson in using acrylics on leather. Keep working with the acrylic dyes and try them on other projects you've made.

Colors

1. 1 part yellow - 1 part extender
2. 1 part yellow - 1 part orange - 2 parts extender
3. 1 part orange - 1 part extender
4. 1 part orange - 1 part red - 2 parts extender
5. 1 part orange - 1 part red - 1 med. brown - 3 extender
6. 1 part red - 1 part med. brown - 2 parts extender
7. 1 part red - 1 part extender
8. 1 part yellow - 1 part light green - 2 parts extender
9. 1 part dark brown - 1 part extender

White Shades

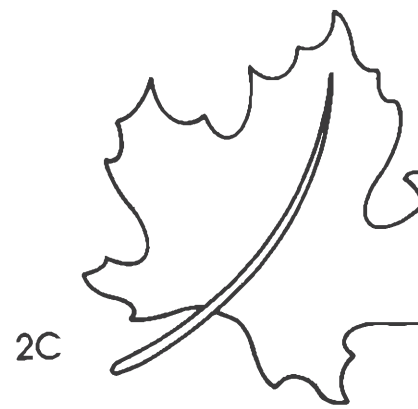
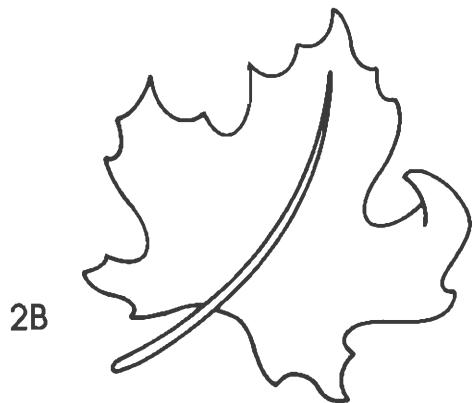
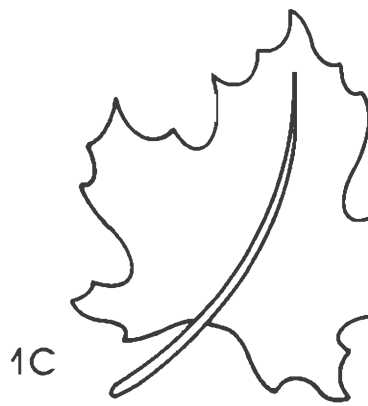
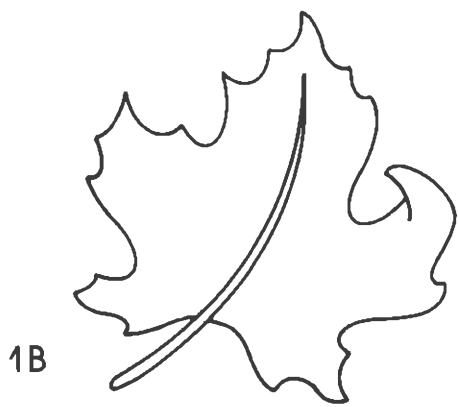
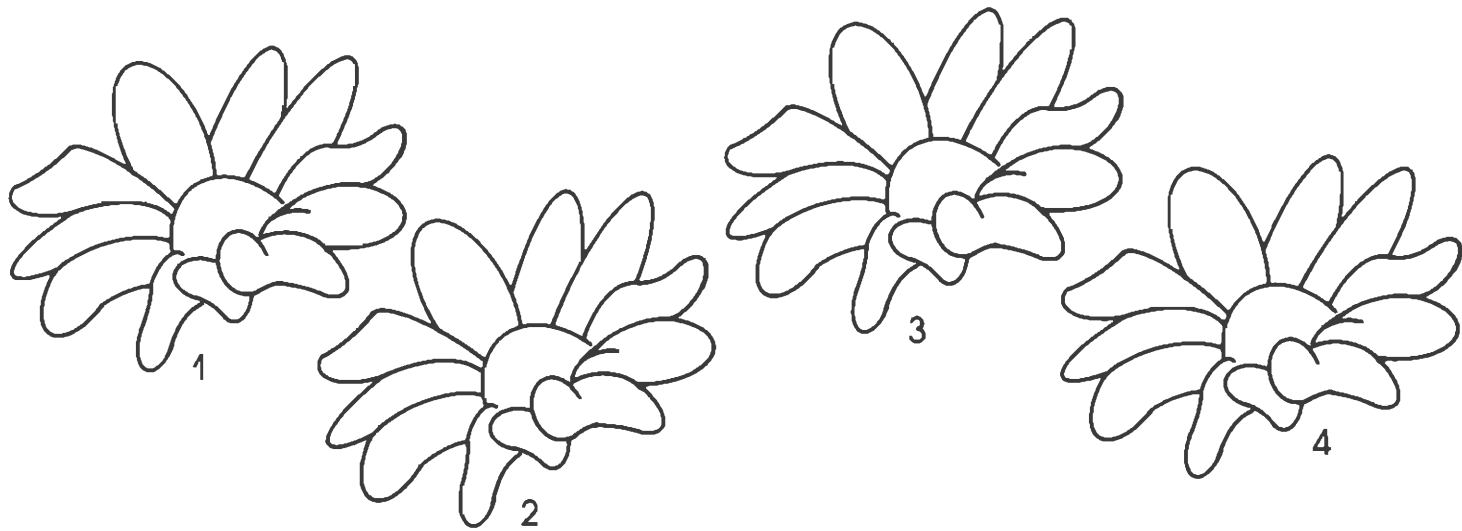
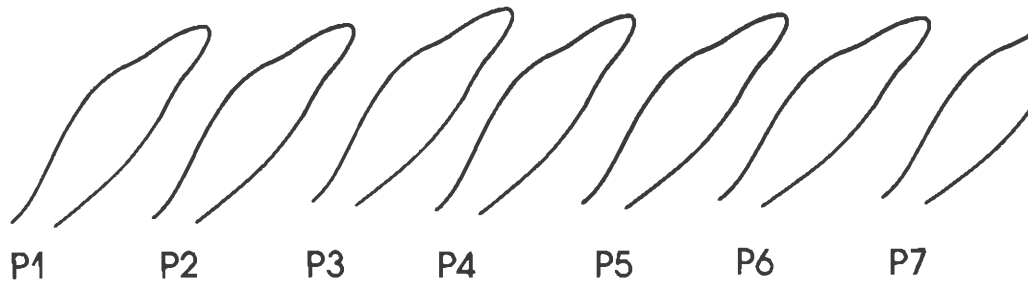
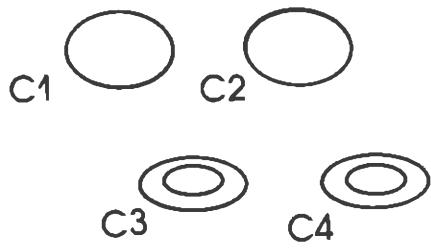
1. 1 coat white mixture (1part white - 5 parts water)
2. 5 coats
3. 10 coats
4. 15 coats
5. 20 coats
6. 30 coats
7. 30 coats + pink
8. White full strength



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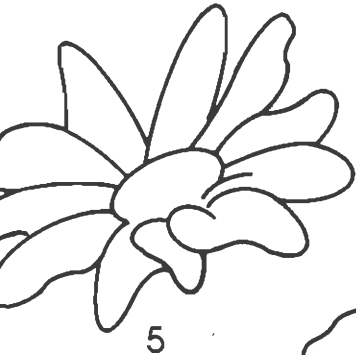


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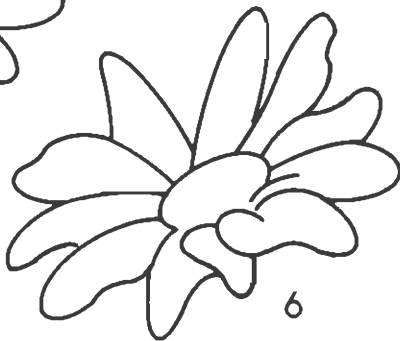




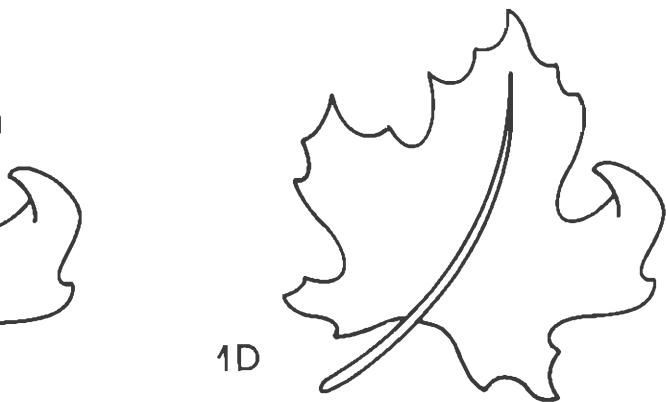
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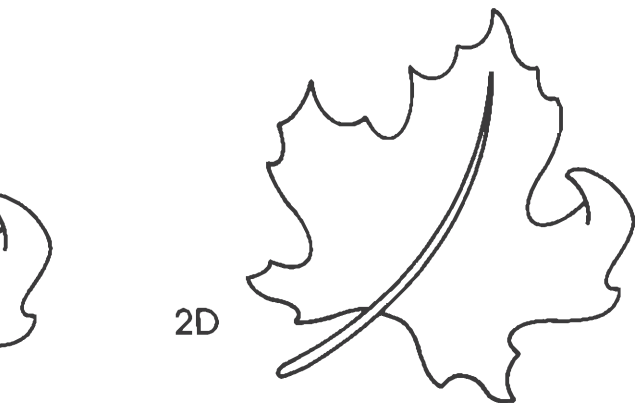
5



6



1D



2D

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STEP 3. Next use color no. 4 (red & orange) on the lower right side and blend. See 1C.

STEP 4. Next add no. 7 (red) in the center on the right side and blend in. See 1D. This should complete leaf no.1.

Maple Leaf #2

STEP 1. The 1st step in dyeing this leaf is to use color no. 2 (yellow & orange) over all the leaf except the top right side where you will use color no. 1 (yellow) and blend the two colors together using small amount of extender on a clean brush. See 2A.

STEP 2. Now add no. 3 (orange) along the bottom 2/3 (approximately) of the left side and bottom 1/3 on the right and blend. See 2B.

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White Shades

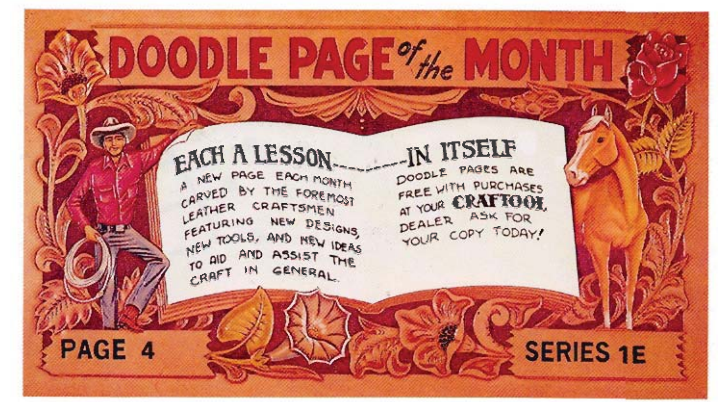
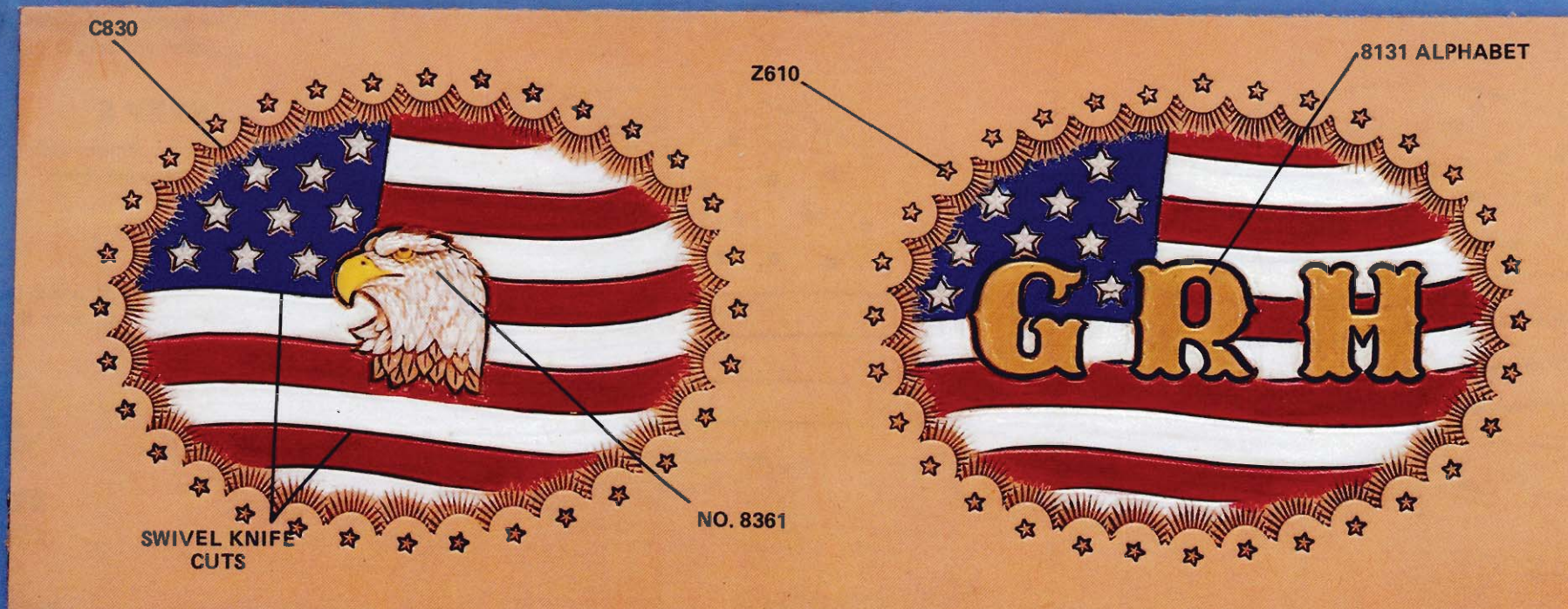
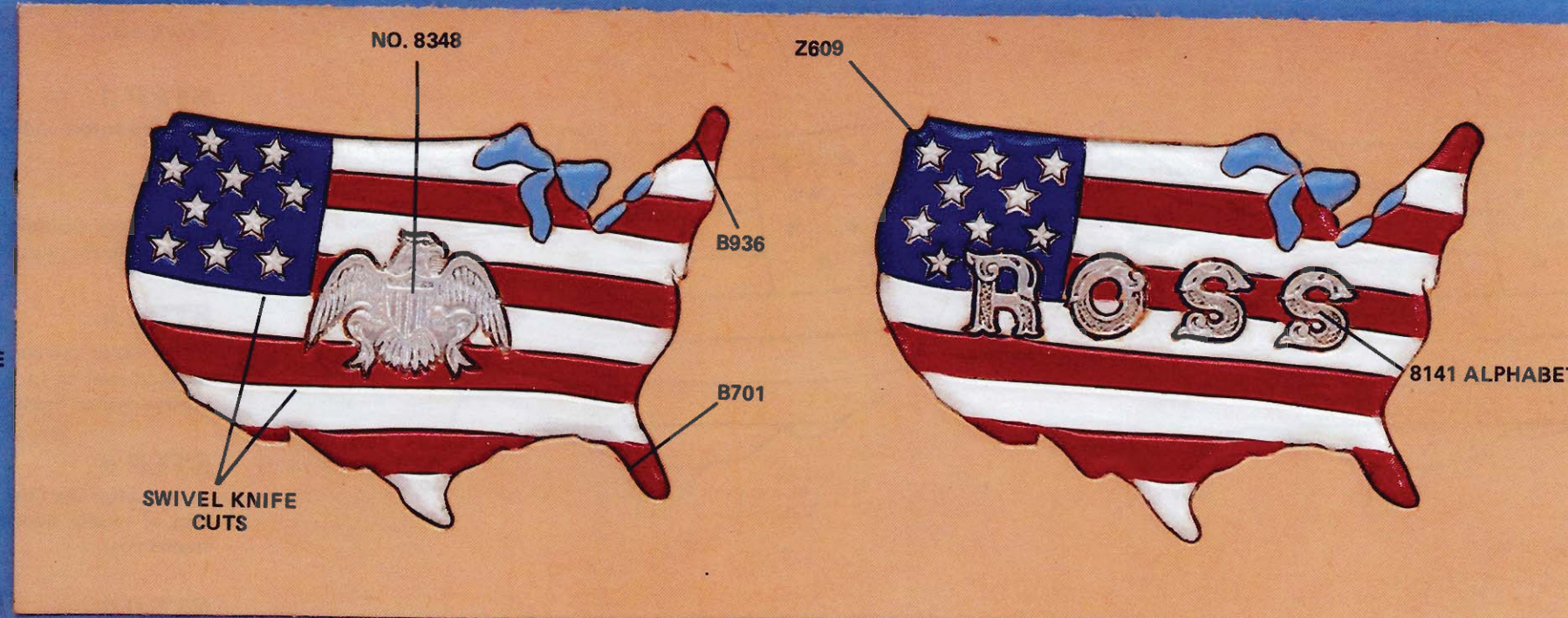
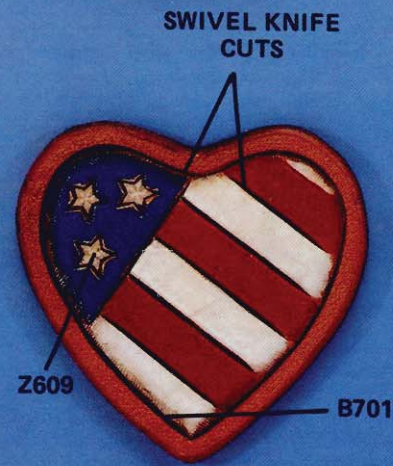
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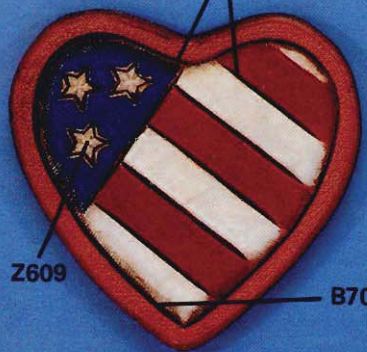
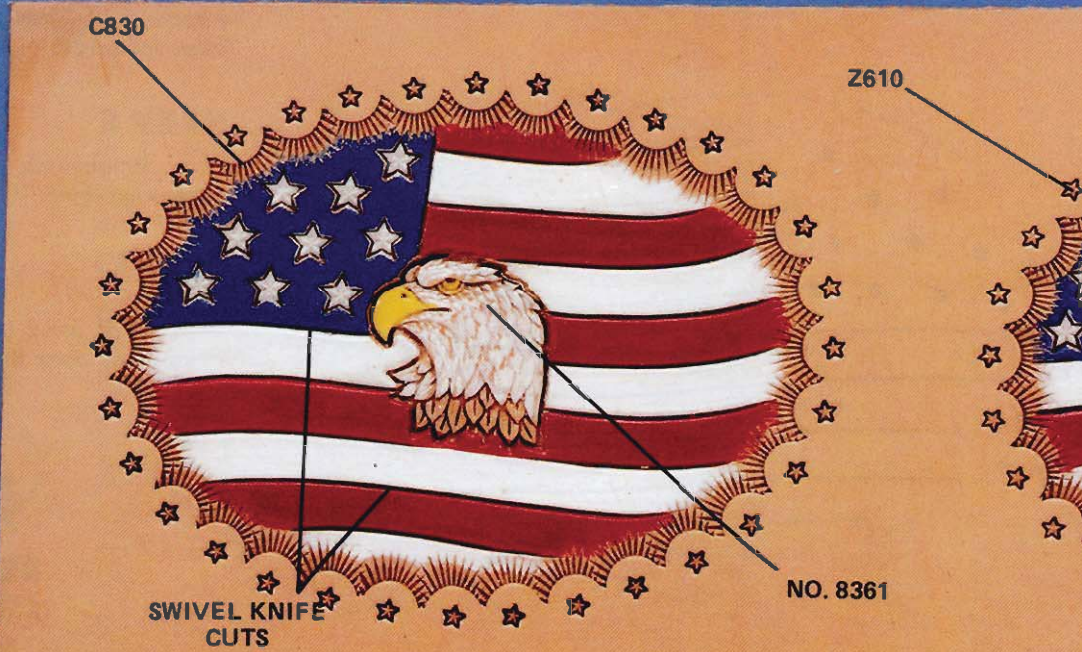
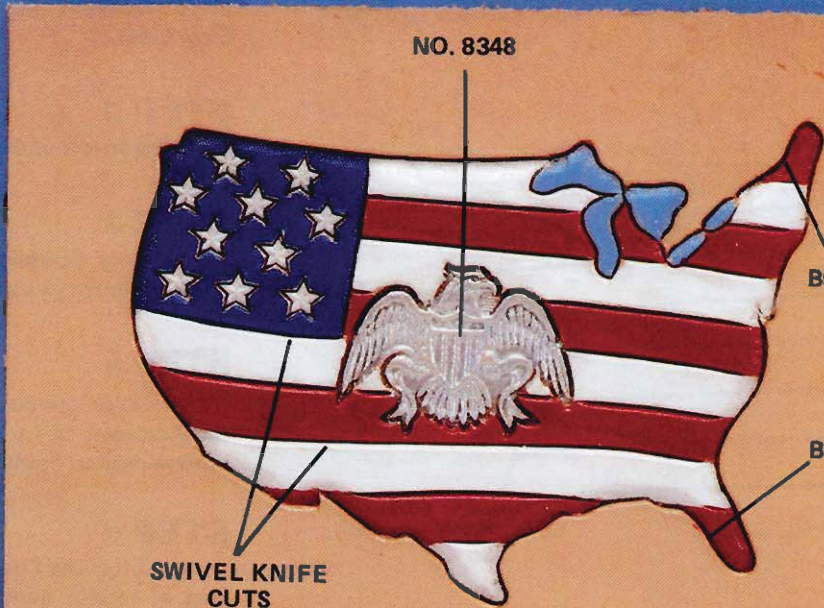
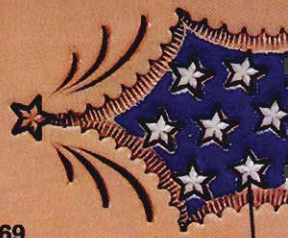


PATRIOTIC DESIGNS BY GEORGE HURST

Patriotic designs are not only very timely these days, the ones shown here are easy to do and are very versatile. Although we show the larger oval and map designs on billfold backs, they are well suited for many other projects, such as: belt buckles, bifold wallets, checkbook covers, pocket secretaries, handbags and many, many more. Oval designs also look real good on baseball caps.

TOOLING INSTRUCTIONS

- STEP 1**
Trace the outside border in position on your project. NOTE: Do not trace lines for the flag at this time.
- STEP 2**
Cut with swivel knife or stamp outline as desired.
- STEP 3**
Select initials or 3-D stamp of your choice and stamp impressions in position within your outline.
- STEP 4**
Reregister tracing design and trace parts of the flag that do not cross over previously stamped design only. Use a very light dot impression to indicate location of stars.
- STEP 5**
Cut flag lines with swivel knife. Be careful not to cut into your previously stamped initials or 3-D stamp impression.
- STEP 6**
Stamp stars. Be careful, this is a sharp tool and will go completely through the leather if you hit too hard.

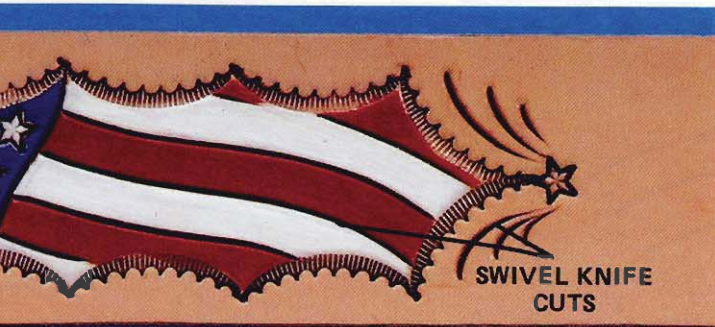


SWIVEL KNIFE CUTS

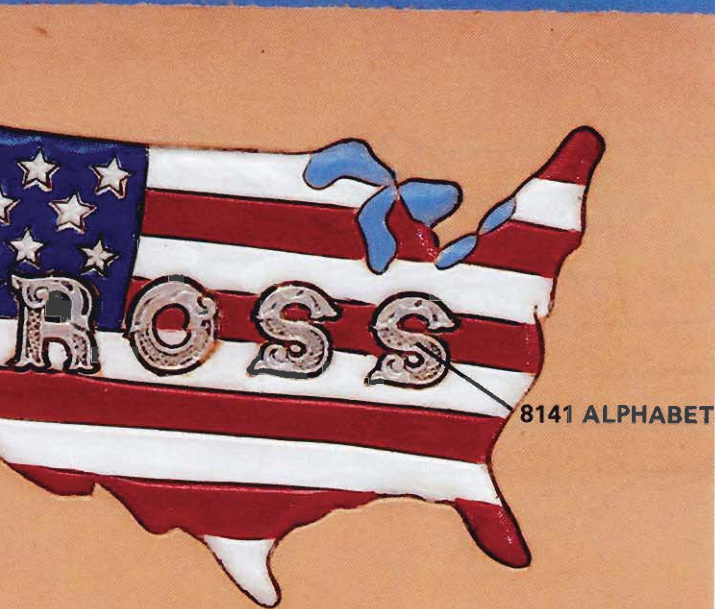
SWIVEL KNIFE CUTS

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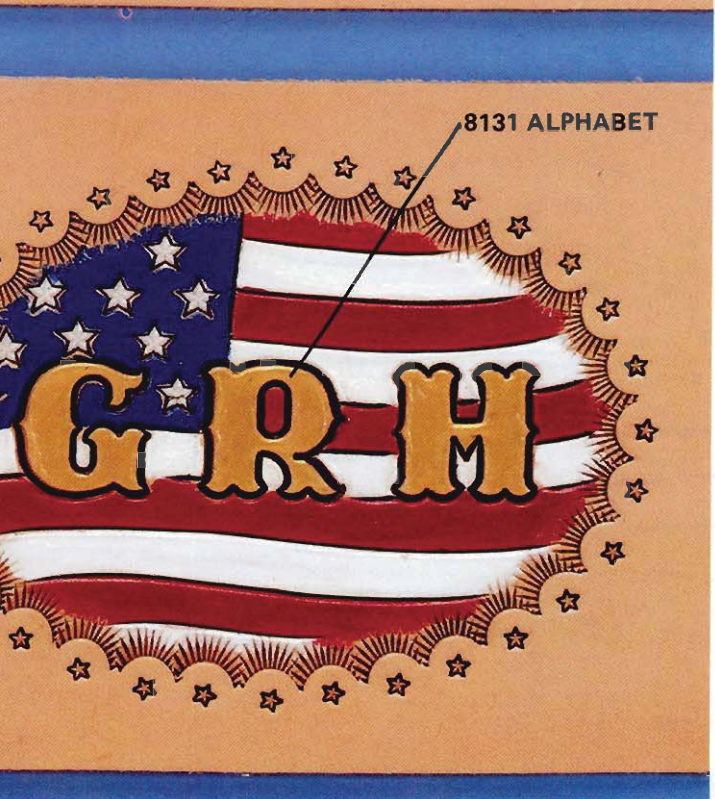
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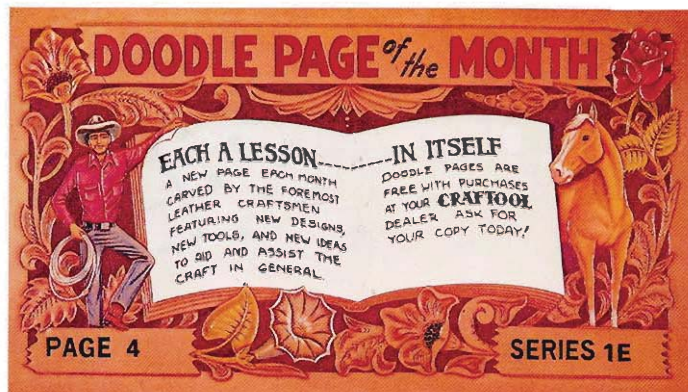
SWIVEL KNIFE CUTS



8141 ALPHABET



8131 ALPHABET



PAGE 4

SERIES 1E

PATRIOTIC DESIGNS BY GEORGE HURST

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TOOLING INSTRUCTIONS

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STEP 2

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STEP 5

Cut flag lines with swivel knife. Be careful not to cut into your previously stamped initials or 3-D stamp impression.

STEP 6

Stamp stars. Be careful, this is a sharp tool and will go completely through the leather if you hit too hard.

COLORING

STEP 1

Use white Cova Color first. Use a fine No. 000 Sable Brush to do stars. Don't worry if you accidentally get some white outside of the star. You can cover it up later with Royal Blue. Next carefully paint the white stripes on the flag. If you have an eagle head stamped into your project, use the dry brush method of coloring the head feathers.

STEP 2

Carefully paint blue field behind stars with Royal Blue Cova Color.

STEP 3

Paint red stripes with Red Cova Color.

STEP 4

Very carefully using a No. 000 brush, paint full strength yellow into the eye of the eagle.

STEP 5

Color the beak with a mixture of yellow, white and a very small amount of Lt. Brown. Experiment with the mixture until you achieve desired results.

STEP 6

After the Cova Color has dried (Preferably overnight) apply a coat of regular Super Shene (NO SPRAY). When it dries, apply a second coat.

STEP 7

After the Super Shene has dried, apply a liberal coat of Dark Brown Tandy Antique Stain. Wipe off excess Antique Stain with a paper towel. Clean surface with a damp sponge until all colors are clean and bright.

STEP 8

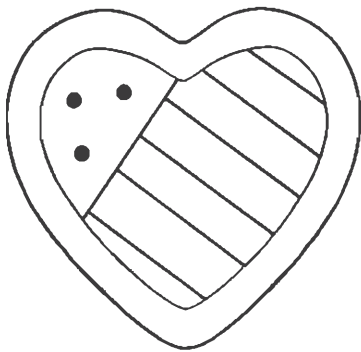
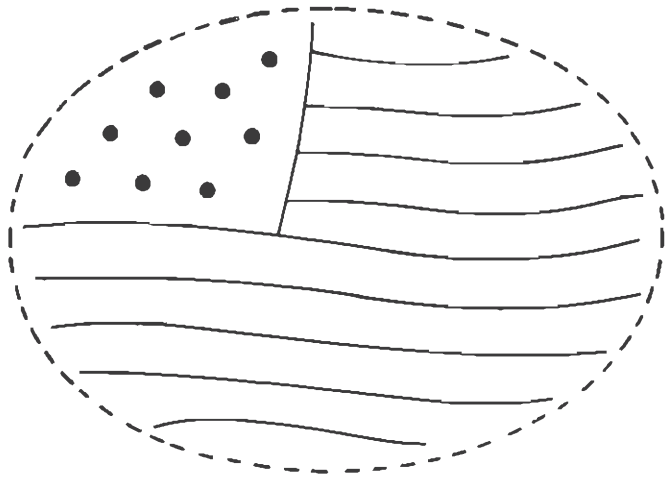
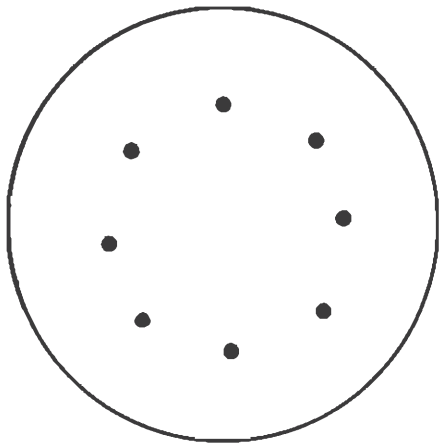
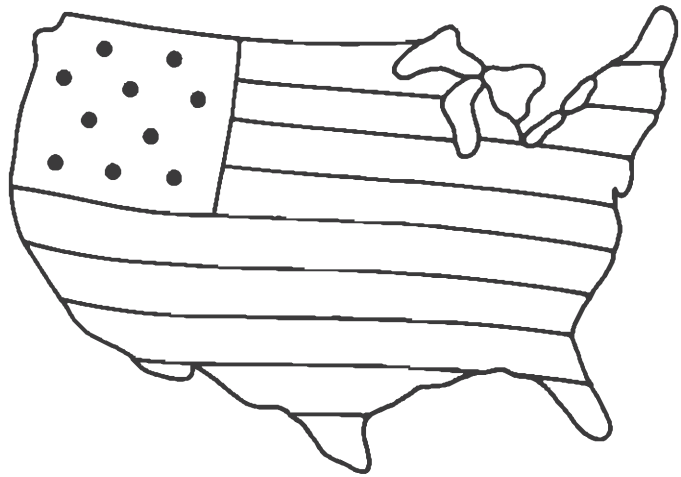
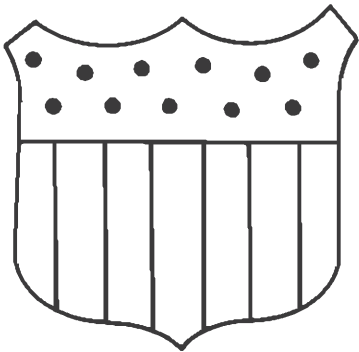
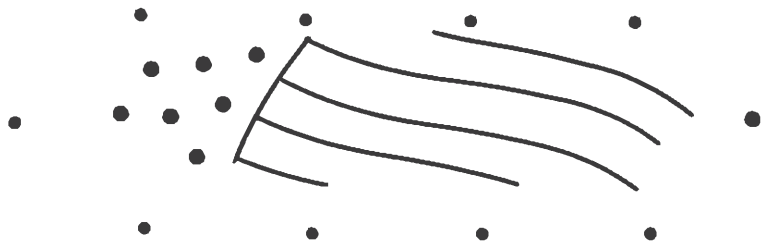
Finish with a very light coat of spray Super Shene after antique has dried.

NOTE

If using initials or other 3-D stamps in your design, you may paint them with Cova Color of your choice prior to step 6.



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STEP 8

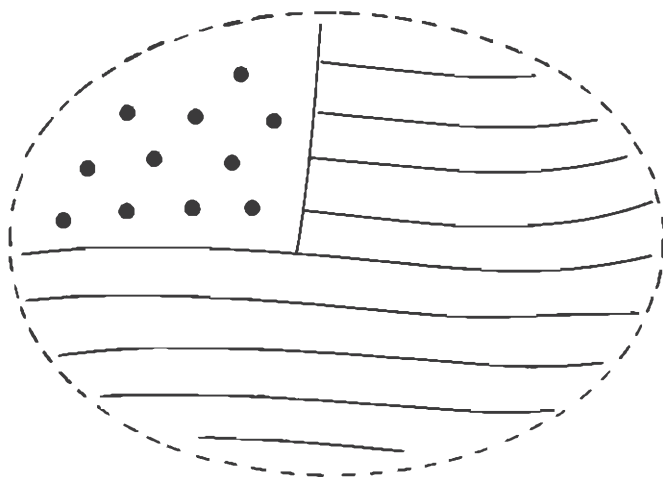
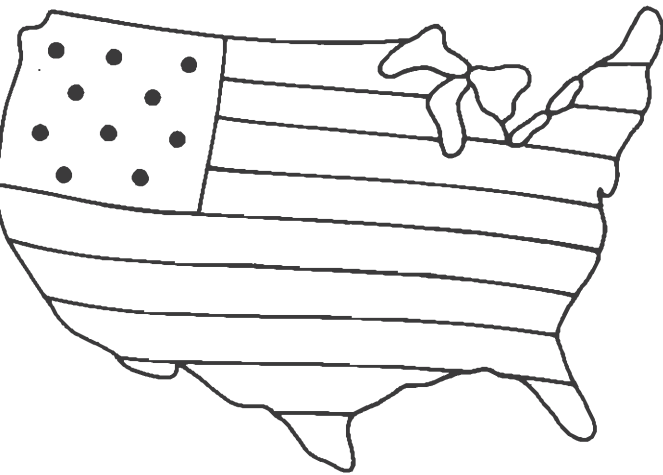
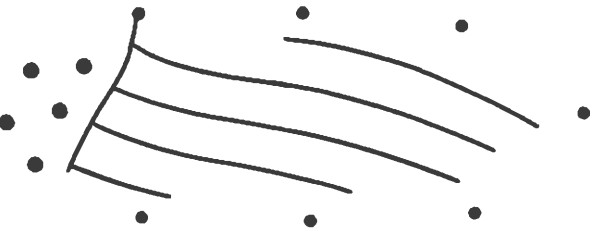
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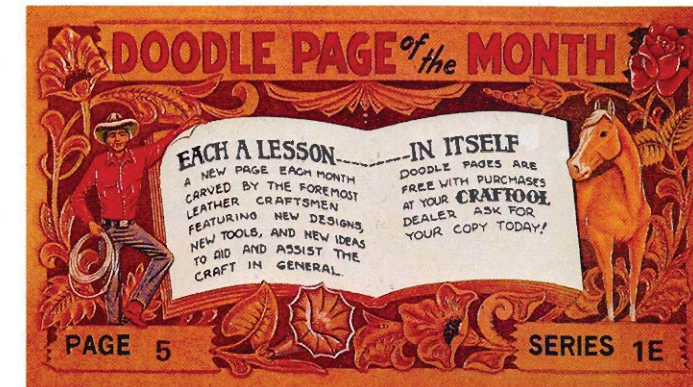
NOTE

If using initials or other 3-D stamps in your design, you may paint them with Cova Color of your choice prior to step 6.



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BIG GUN COMFORT

BY BILL McKAY

One of the problems of carrying a long barreled revolver is that every time you try and sit down, the end of the holster digs into the chair and shoves the other end into your side. This holster not only helps to ease that problem, it also makes it easy to take off and put on without having to remove your belt.

You can make this holster lined or un-lined. If you make it lined, sew the top and bottom as indicated on the pattern, and be sure to glue the lining in with a good quality contact cement such as Tandy Craftsman Cement. If you use any type of white glue and the holster gets damp, it will eat the blued finish right off your gun.

My sample shows three different treatments on this design, but you can use any number of decorations to show off your tooling expertise. You can get any number of ideas in the many different books available at your local Tandy Store. Books such as Craftool Tech-Tips, Design Artistry and Leather Secrets have thousands of great ideas for all types of leather design work.

To begin making your holster, draw an outline of your gun, leaving 1/2" of space around the entire outline. This will be the stitch line for the main holster body inside. Now, you can adjust the holster for your individual gun by making it a bit wider or narrower as needed, using the basic pattern as a guide. Also, if you want to make this holster for a 4" revolver or semi-auto pistol, be sure to adjust the basic pattern for length. I've found that with the shorter guns you should also move the belt 'tabs' toward the top of the holster so that your gun doesn't 'flop around' on your side. You can see what I mean in the drawing on the back.



H903

P973

B198

B936

C709

H907

H904

U853

F900

S631

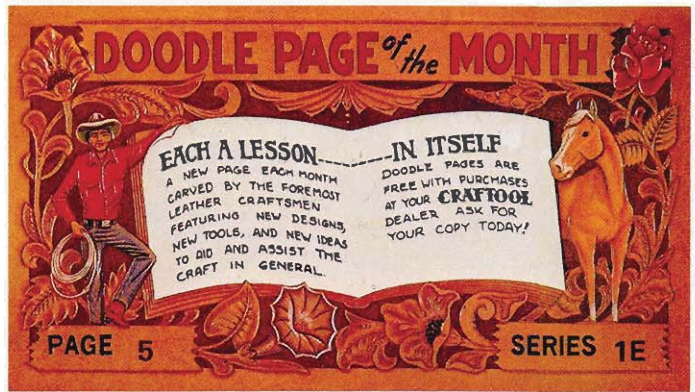
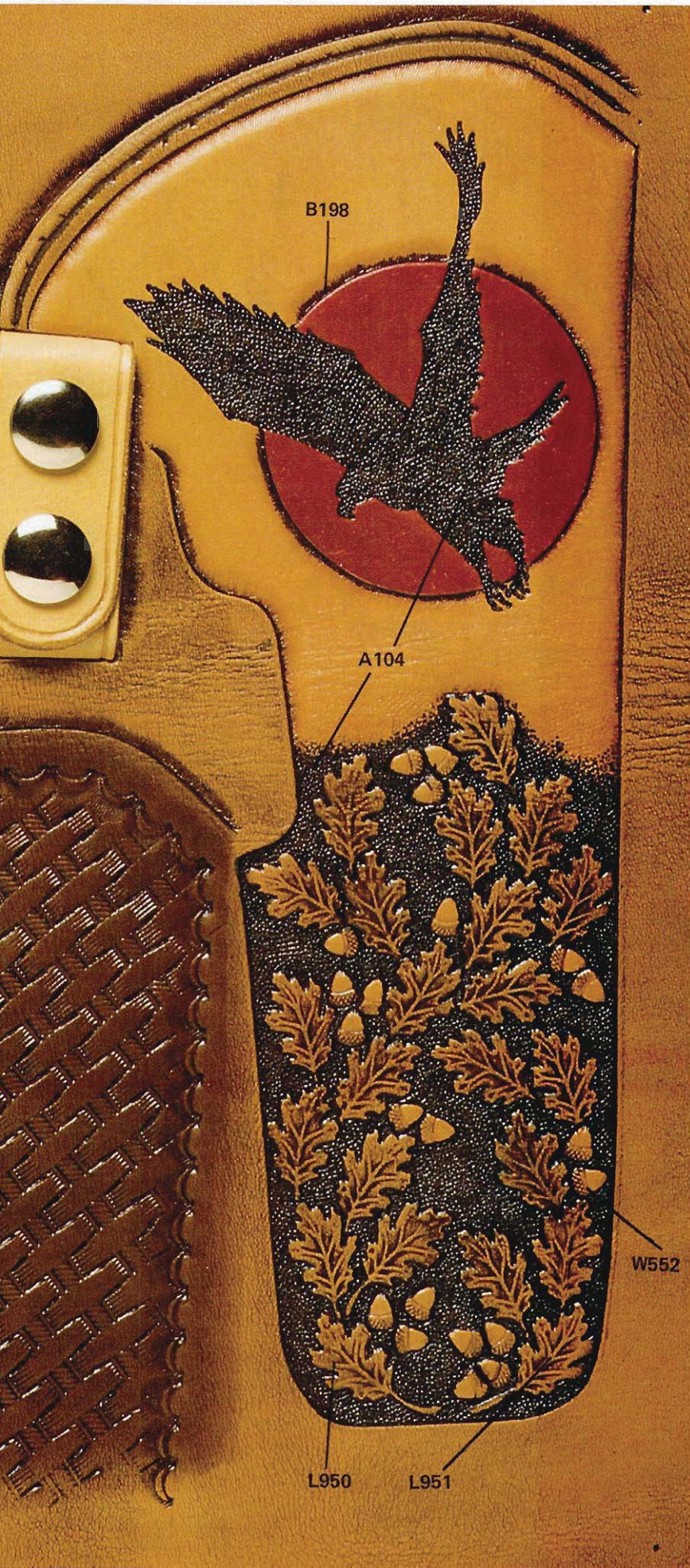
B198

A104

D436

X513

McKay



BIG GUN COMFORT

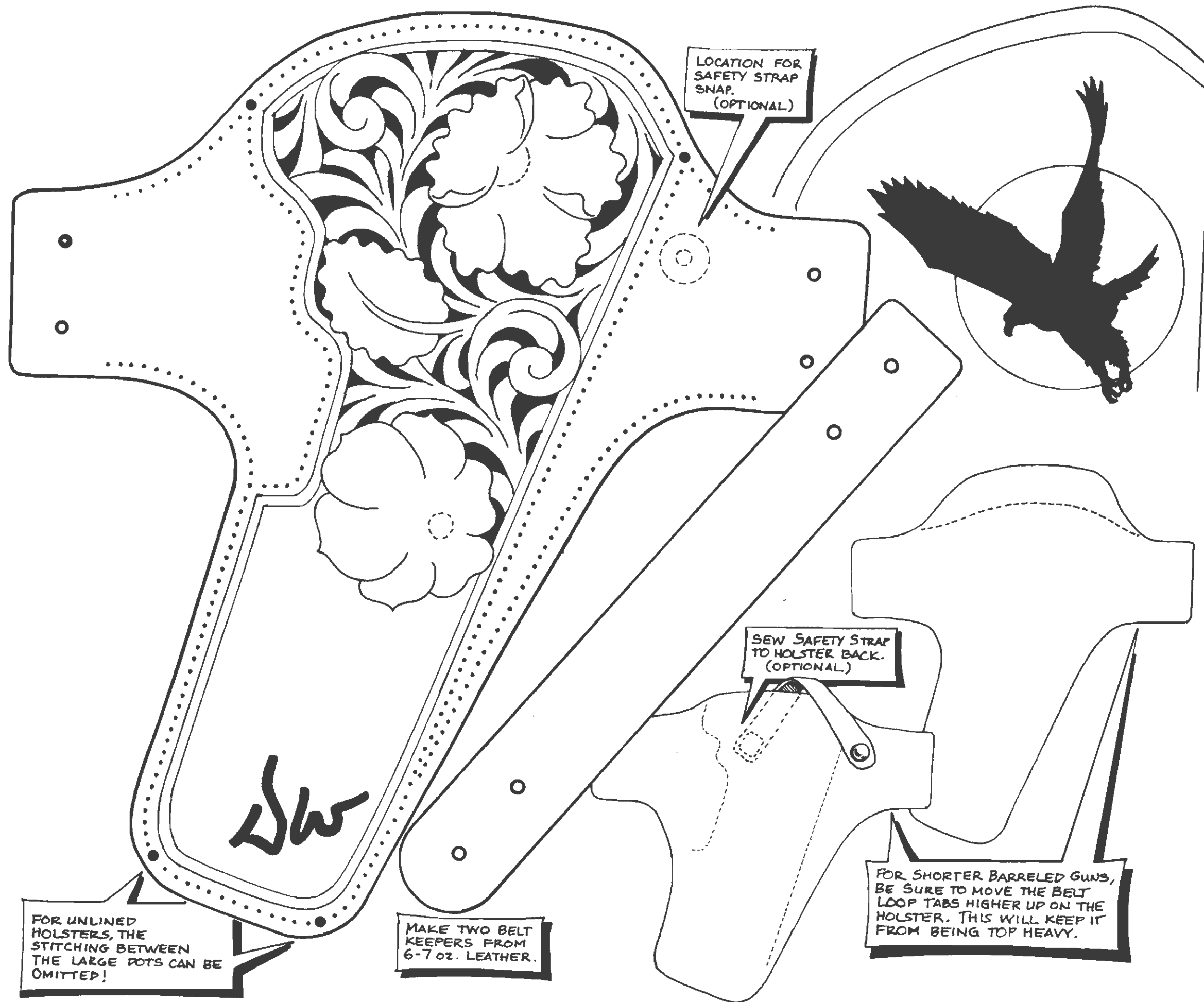
BY BILL MCKAY

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My sample shows three different treatments on this design, but you can use any number of decorations to show off your tooling expertise. You can get any number of ideas in the many different books available at your local Tandy Store. Books such as Craftpool Tech-Tips, Design Artistry and Leather Secrets have thousands of great ideas for all types of leather design work.

To begin making your holster, draw an outline of your gun, leaving 1/2" of space around the entire outline. This will be the stitch line for the main holster body inside. Now, you can adjust the holster for your individual gun by making it a bit wider or narrower as needed, using the basic pattern as a guide. Also, if you want to make this holster for a 4" revolver or semi-auto pistol, be sure to adjust the basic pattern for length. I've found that with the shorter guns you should also move the belt 'tabs' toward the top of the holster so that your gun doesn't 'flop around' on your side. You can see what I mean in the drawing on the back.



Now that you have the basic pattern for your holster, you'll need to cut a front and back, making sure that the flesh side of both pieces are facing in. I know that sounds obvious, but in the excitement of getting started on something new, I don't even want to tell you how many times I've had a "stupid attack"!

Now you can get started on the really fun part of adding your artistic touch. You can add the logo of the gun manufacturer, as I did on my own holster, or you may, (perish the thought) even want to leave it plain. Once you have it all tooled and colored, all that's left is to cement the edges together and stitch everything up tight. I prefer to use the waxed nylon thread available at Tandy to stitch all my holsters. It is much heavier and stronger than the linen and also less prone to wear out.

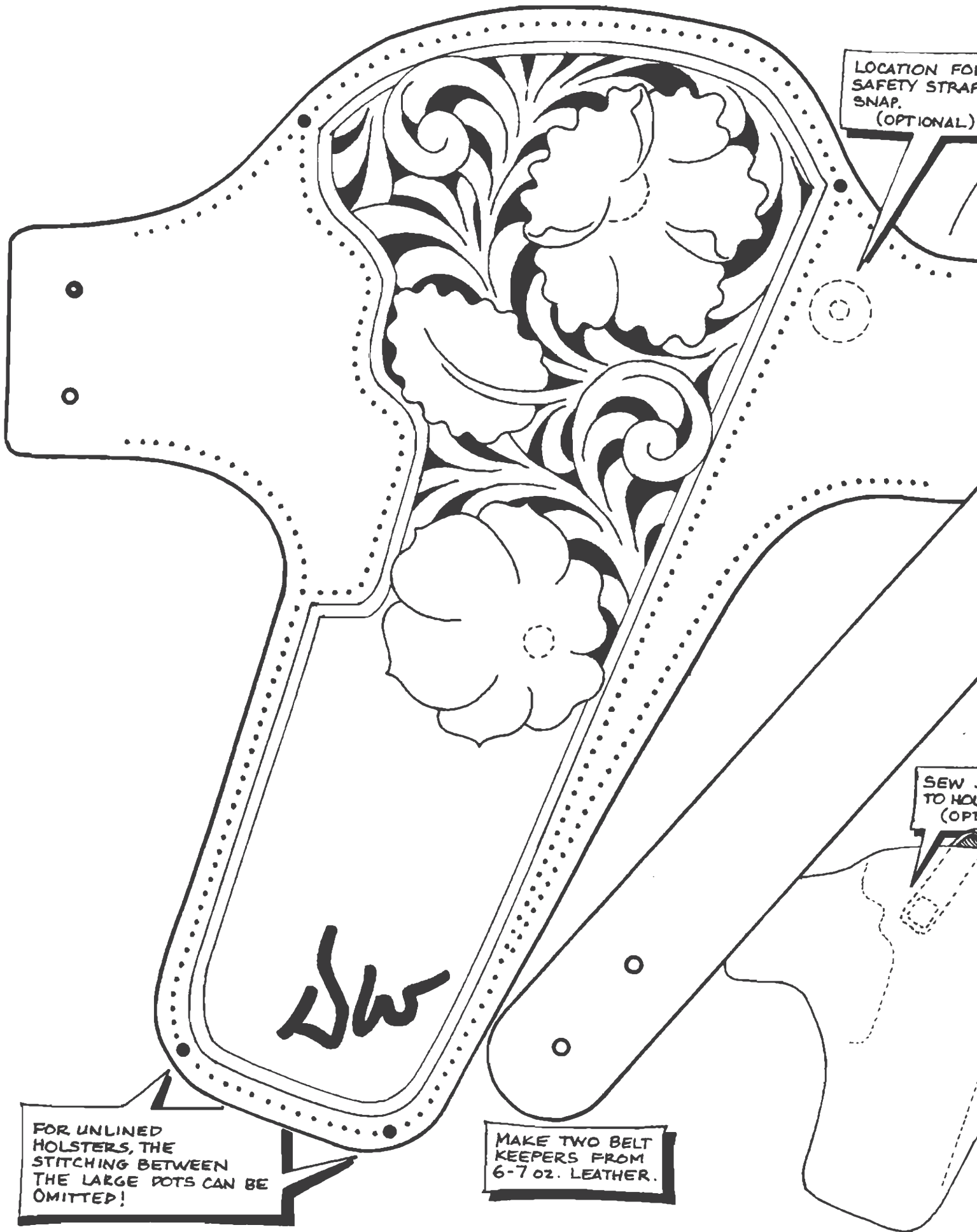
One other thing to mention at this point: when finished out, the gun should fit snugly inside the holster, especially if yours has a long heavy barrel like my Dan Wesson. On the other hand, for guns with shorter barrels, or automatic pistols, you may wish to add the extra security of a safety strap. By doing so, as shown, it will eliminate any chance of exposed metal inside the holster scratching the finish of your gun.

Now, you will need to make two one inch straps to use as belt keepers. Be sure to test fit them for length before you round off the end of the belt tabs and the belt. They should be fairly snug when snapped down. Be sure and use two line 24 Durable Dot snaps on each keeper. It's not worth risking a three-hundred dollar gun by trying to save on a 20 cent snap.

I'm sure, that once you get this holster finished and try it out, it will become one of your favorites. Since I started wearing mine, I have gotten over forty orders from other gun owners. Gee! This is almost getting to be too much like a regular job. Have fun, and be careful. As always, firearms safety is no accident.



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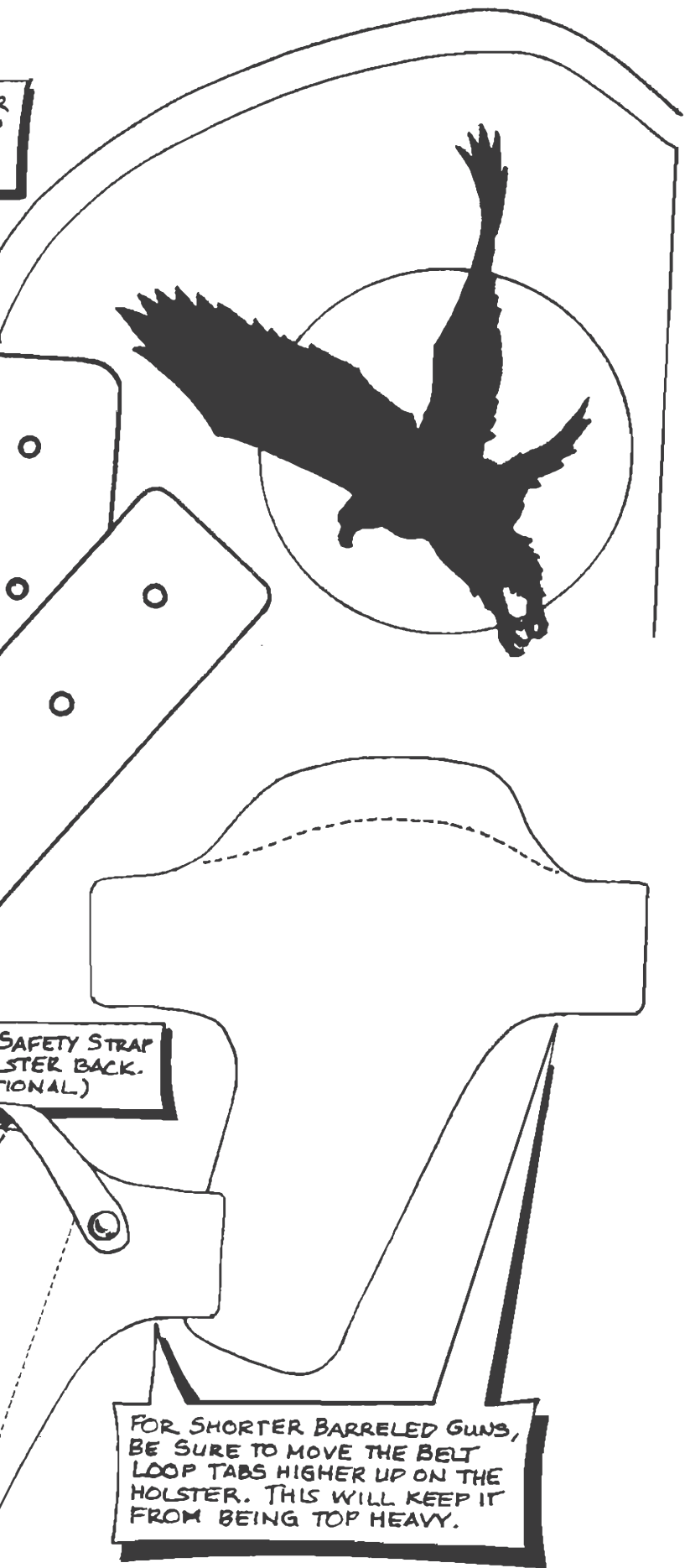
LOCATION FOR
SAFETY STRAP
SNAP.
(OPTIONAL)

SEW
TO HOLD
(OPT)

FOR UNLINED
HOLSTERS, THE
STITCHING BETWEEN
THE LARGE DOTS CAN BE
OMITTED!

MAKE TWO BELT
KEEPERS FROM
6-7 oz. LEATHER.

DW



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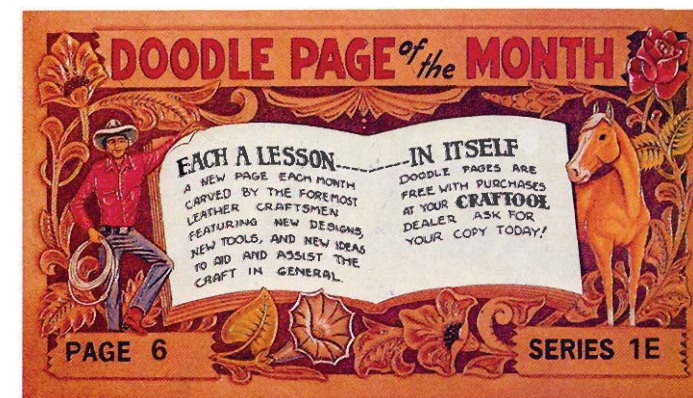
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OLD BALDY

by LARRY "COTTON" MILLS

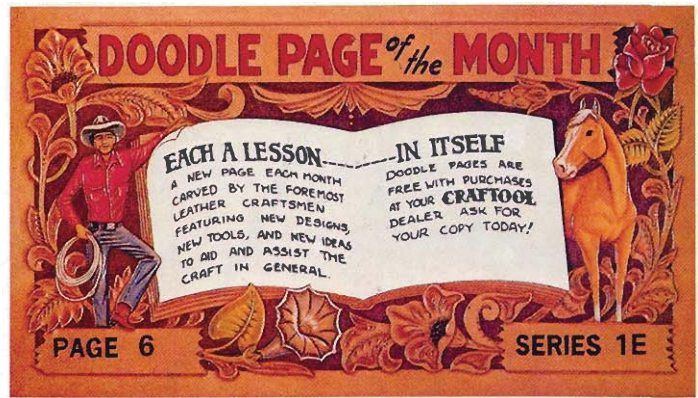
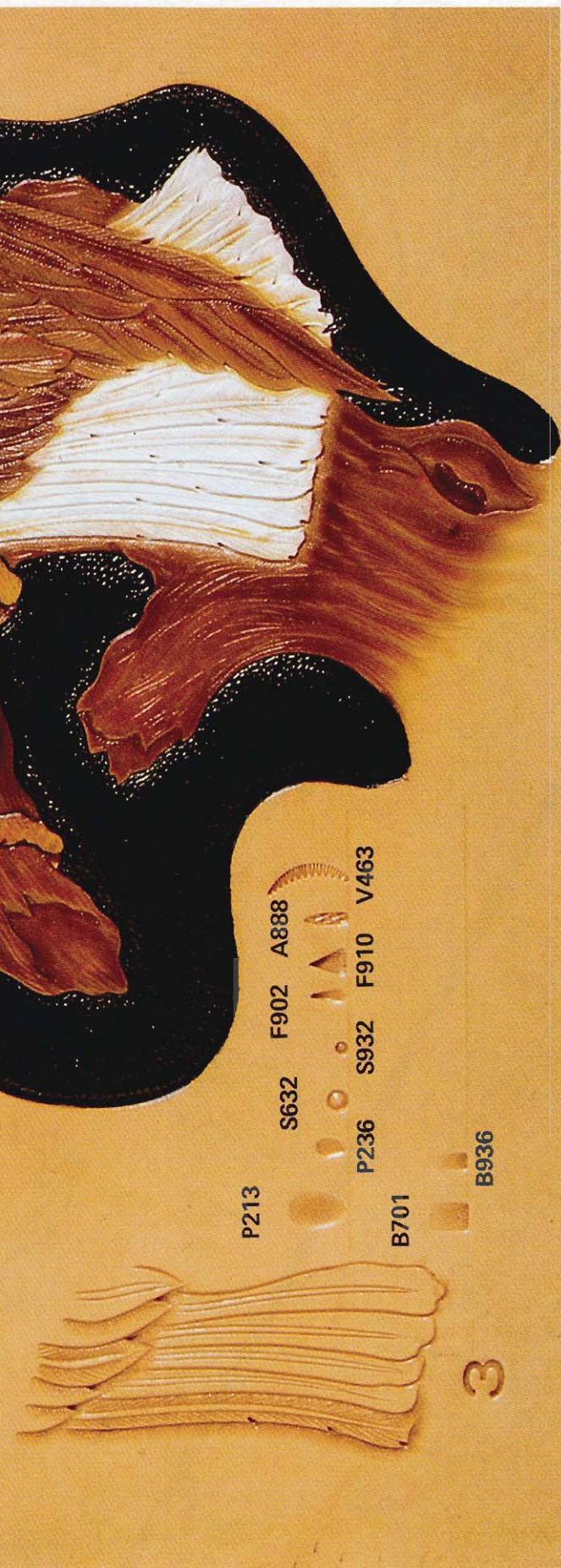
The eagle, a beautiful bird, is fairly easy to tool and dye using approximately ten tools and a sharp swivel knife. I use a ceramic blade myself, it is a very good investment.

If you use a pattern that shows "good detail", your work will turn out a lot better.

The first thing I did was to rubber cement my leather to a piece of brown wrapping paper. This stops stretching, and keeps the leather firm. I wet my leather with water then traced the eagle from a paper drawing so it would leave an imprint on the leather. Next, I cut the pattern in with my swivel knife, adding veins to some of the larger feathers, as shown in step 3. I then pear shade below the eye and underneath the beak, for depth, with a P236, as shown in step 2. I also pear shaded the beak, for depth, as in step 1 and 2. Next I beveled the entire pattern, including the veins in the larger feathers, with a B936 and B701. After beveling, you can see how I used my swivel knife to detail the feathers, as shown in step 1, 2 and 3. I used a V463 for texture on the feet as shown in step 1.

For the eagles headfeathers, I used the pointed end of an F902, tapping very lightly and walking the tool with the shape of the head feathers, as shown in step 2. I also used an F910 from the nostril towards the eye. I then added detail to the feathers, as shown in steps 1, 2 and 3. I used an A888 for background detail around the outside border of the eagle. It gets into the really tight places, I used an S932 and an S632 for the eye, as shown in step 2.





OLD BALDY

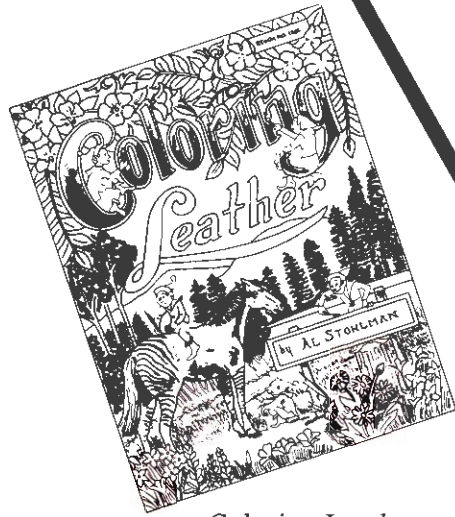
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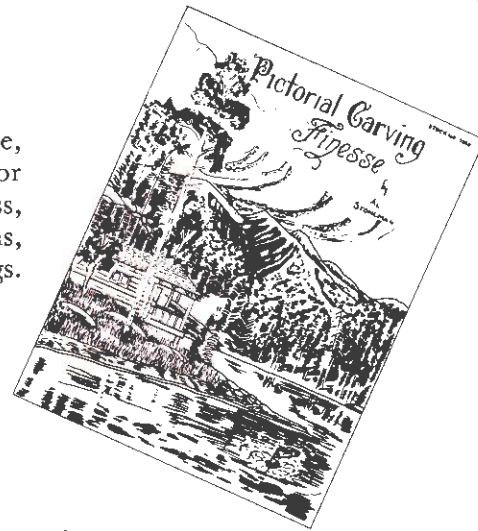
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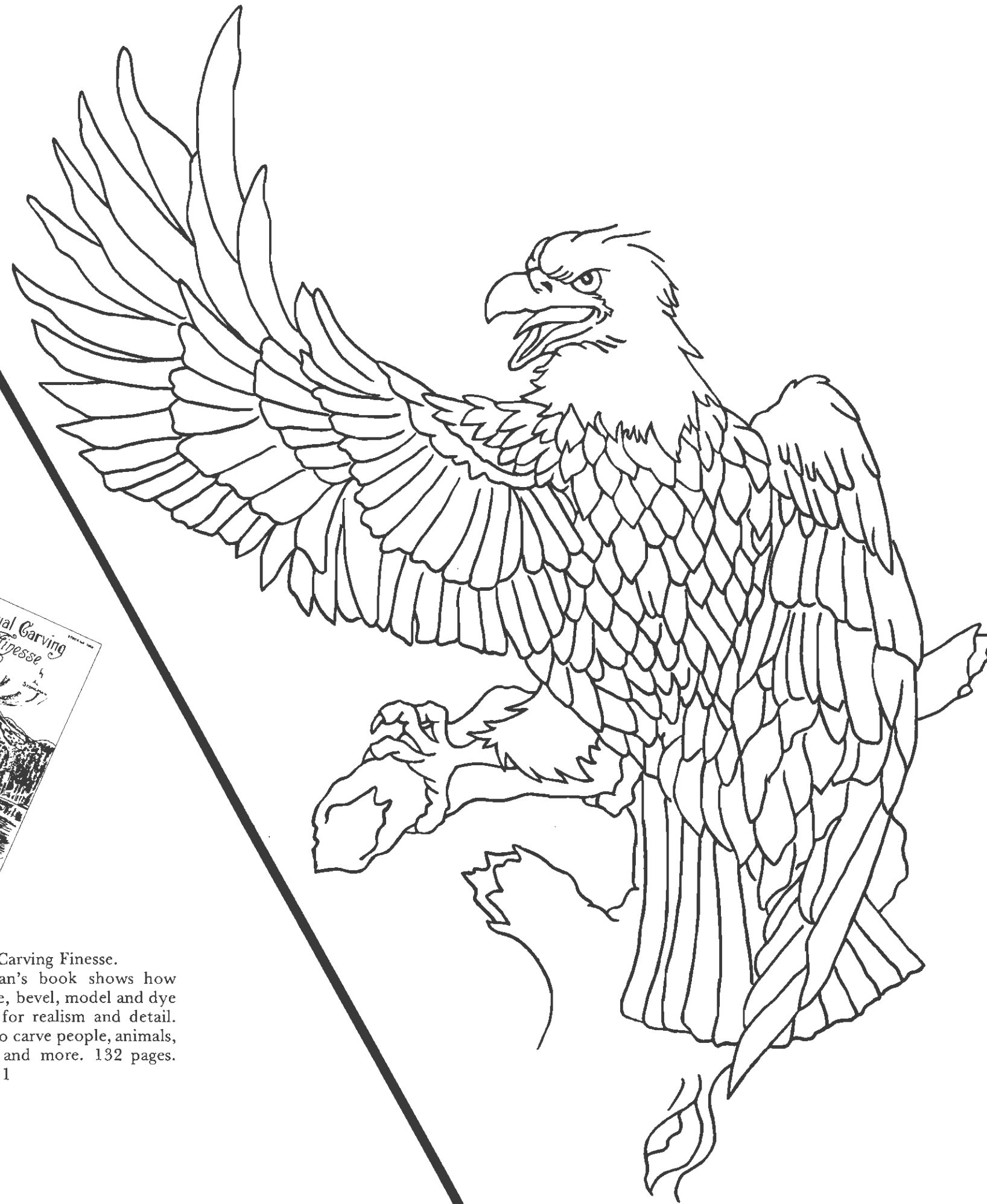
Coloring Leather.
Learn about cross-dyeing, mixing, tools, brushing techniques. With tips on shading and staining. Includes detailed illustrations and dye mixing charts. By Al Stohlman. 53 pages. no. 1942.



Pictorial Carving Finesse.
Stohlman explains perspective, color dyeing and using tools for realism. Learn to carve grass, rocks, trees, mountains, clouds, smoke, fire and water. 72 pgs. no. 1950



Figure Carving Finesse.
Stohlman's book shows how to carve, bevel, model and dye figures for realism and detail. Learn to carve people, animals, foliage and more. 132 pages. no. 1951



First I hand dyed the background black with a brush, then airbrushed the rest of the eagle. I misted, very lightly, where the head is pear shaded with chocolate, then sprayed white over it to give a shaded appearance. I dyed the beak and feet yellow, with a mist of tan where the beak is pear shaded, then I dyed the tongue red and the eye green and black.

I sprayed the veins in the tail feathers chocolate, then covered the tail feathers with white. I used chocolate to outline every feather as well as the veins of larger feathers. I then added tan to highlight them. I sprayed the tree chocolate, then tan. I also outlined the eagles feet, and parts of its head, with a fine point pen.

A NOTE: ABOUT THE AUTHOR

Larry Mills resides in Tenn. Colony Tx. Larry has done leathercrafting for the last 16 years and at one point owned his own leathercraft store in Andrews Texas, for 3 years. Larry is a boot and shoe repair person and also does custom leathercraft as his occupation.



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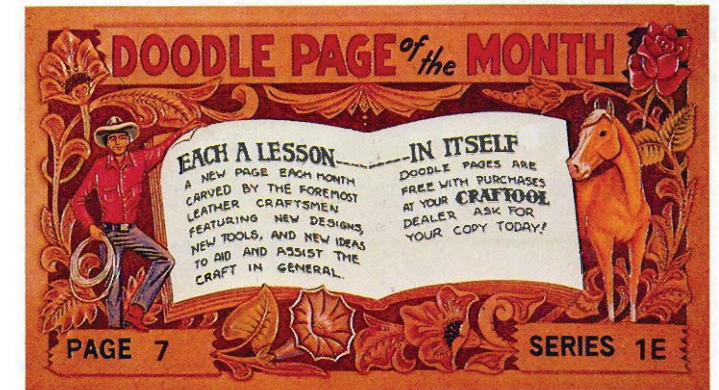
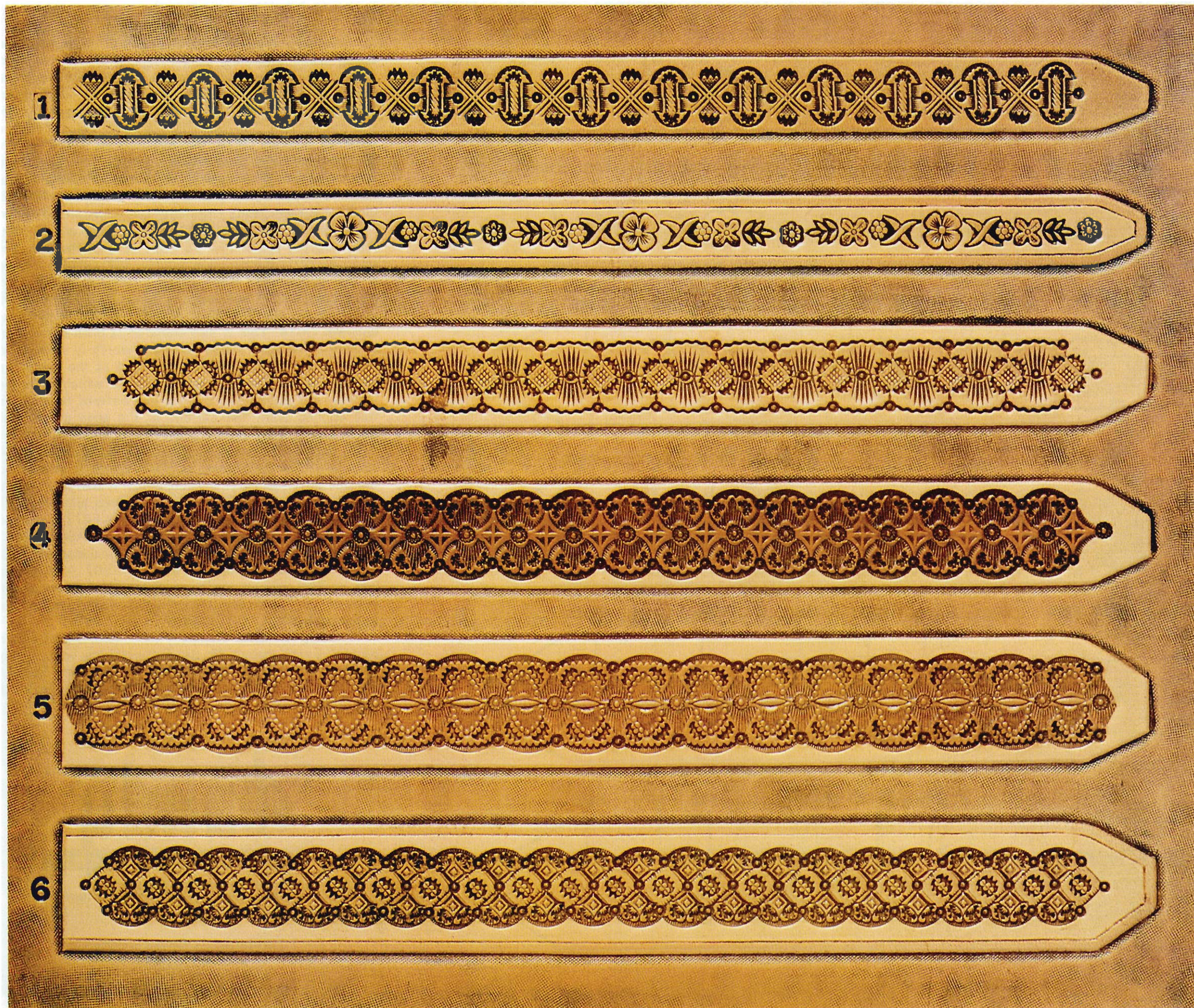
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BELT STAMPING DESIGNS

by Allan M. Scheiderer

I have designed six different stamped belt designs; two each of 3/4", 1" and 1 1/4" widths.

All of these designs are easy to stamp. A very light line is marked on the center of each belt strip.

Pattern number one, is a 3/4" wide belt strip. After the line is marked, begin at the right side with Crafttool X500. This is stamped on both sides of the line. Next stamp G536 at the center of the line. Next repeat X500 then G536 again, the entire length of the belt. After these two stamps are completed, stamp V400 on both sides of X500. Next stamp F922 on both sides of G536. F873 is then stamped between X500 and V400. The final stamp is S705, which is stamped in the center, between X500 and G536. Tandy's Hi Liter finish was applied to the design.

Pattern number two, is also a 3/4" wide belt strip. Begin at the right with crafttool D617. Next stamp F991 with the pointed end to the right. The next stamp is G564 then D616 is stamped beside this. The center of the pattern will be W531. Next reverse the stamps, beginning with D616, then repeat the other stamps in order. A border line is marked around the edge of the belt. These stamps may be dyed to any color you choose. I applied Super Shene as the resist finish inside the border and along the edges of the stamps. I then applied Hi Liter, which gives the design a two tone appearance.

Pattern number three is a 1" wide belt. To begin, stamp G548 down the center line. The points of the stamp will follow the line, and also will point up and down. The next stamp is V821, which is stamped between the points of G548, top and bottom. Next stamp G366 in the open spaces, both top and bottom. F922 is then stamped completely around G548 on all four sides. The final stamp, S705, is stamped at the four points of G548. Super Shene was applied around the edges as a resist finish, then Leather Glow was applied to the design.

1



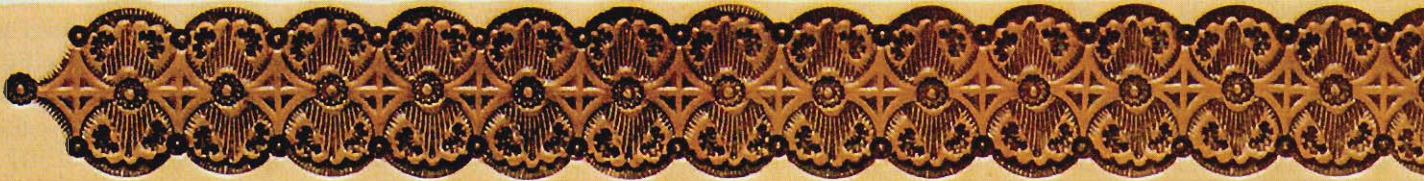
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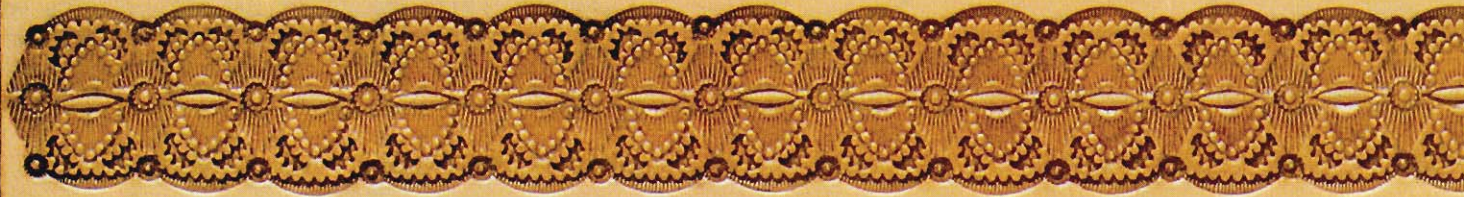
3



4

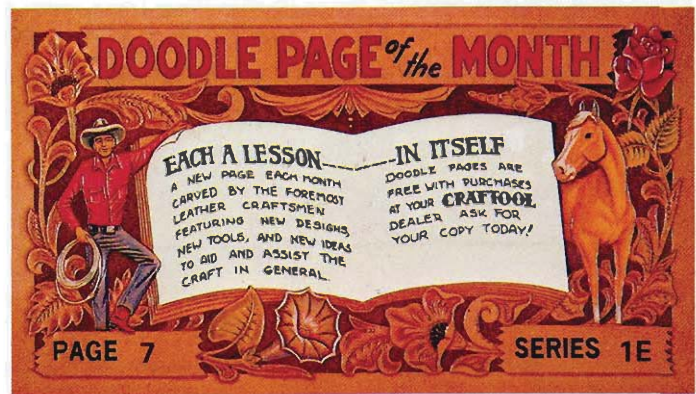
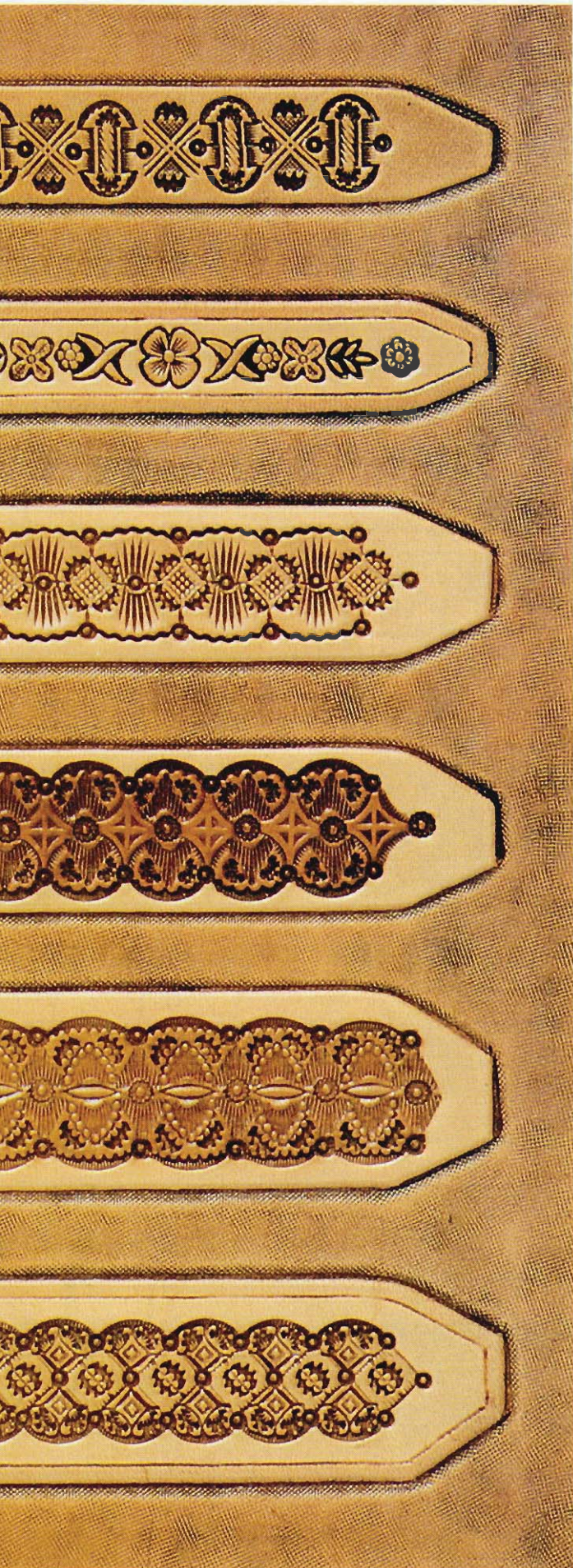


5



6





BELT STAMPING DESIGNS

by Allan M. Scheiderer

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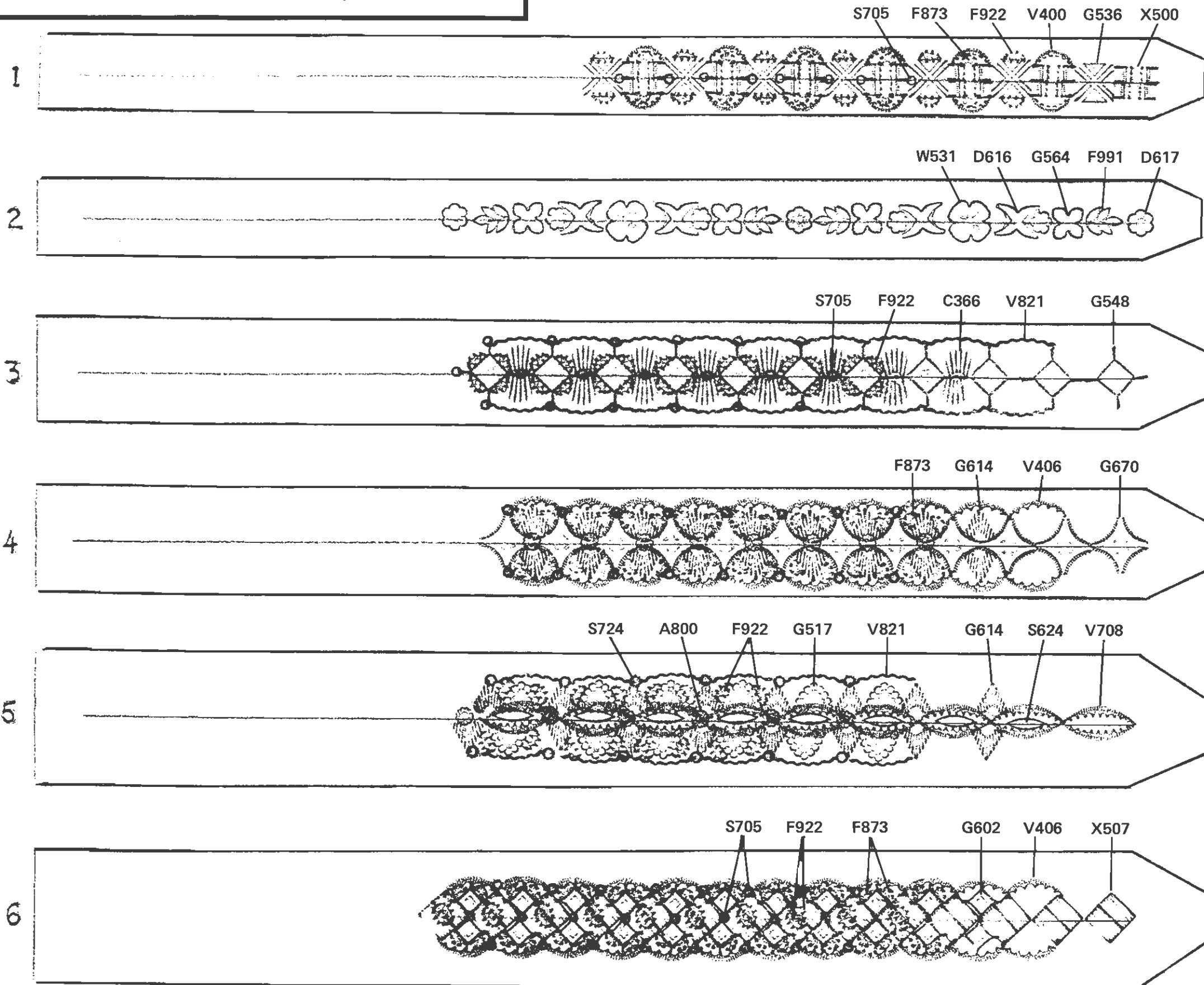
All of these designs are easy to stamp. A very light line is marked on the center of each belt strip.

Pattern number one, is a 3/4" wide belt strip. After the line is marked, begin at the right side with Crafttool X500. This is stamped on both sides of the line. Next stamp G536 at the center of the line. Next repeat X500 then G536 again, the entire length of the belt. After these two stamps are completed, stamp V400 on both sides of X500. Next stamp F922 on both sides of G536. F873 is then stamped between X500 and V400. The final stamp is S705, which is stamped in the center, between X500 and G536. Tandy's Hi Liter finish was applied to the design.

Pattern number two, is also a 3/4" wide belt strip. Begin at the right with crafttool D617. Next stamp F991 with the pointed end to the right. The next stamp is G564 then D616 is stamped beside this. The center of the pattern will be W531. Next reverse the stamps, beginning with D616, then repeat the other stamps in order. A border line is marked around the edge of the belt. These stamps may be dyed to any color you choose. I applied Super Shene as the resist finish inside the border and along the edges of the stamps. I then applied Hi Liter, which gives the design a two tone appearance.

Pattern number three is a 1" wide belt. To begin, stamp G548 down the center line. The points of the stamp will follow the line, and also will point up and down. The next stamp is V821, which is stamped between the points of G548, top and bottom. Next stamp G366 in the open spaces, both top and bottom. F922 is then stamped completely around G548 on all four sides. The final stamp, S705, is stamped at the four points of G548. Super Shene was applied around the edges as a resist finish, then Leather Glow was applied to the design.

NOTE: Some tools shown on this Doodle Page have been discontinued. Substitute similar tools for discontinued tools if you do not have them.



Pattern number four is also a 1" wide belt. First stamp G670 beginning at the right with the two points following the line, and the other points pointing up and down. Next stamp V406 at the points of G670 on the top and bottom. G614 is stamped in the middle, both top and bottom. The next stamp is F873 which is stamped on both sides of G614, top and bottom. A800 is then stamped in the center between G670. The final stamp is S705, which is stamped at the points of G670, top and bottom. Super Shene was applied around the edges with Medium Brown Tandy Leather Stain applied to the pattern.

Pattern five is a 1 1/4" wide belt. Begin with V708 by following the center line on both sides of the line. Next stamp S624 in the center space of V708. G614 is stamped at the center open space above V708, top and bottom. Next stamp V821 between the points of G614, both top and bottom. G517 is then stamped in the center space between G614. This is also stamped at both the top and bottom. The next stamp is F922, which is stamped on both sides of G517. A800 is stamped at the center line between V708. The final stamp is S724, which is stamped between the points of V821 top and bottom. Super Shene was applied from the pattern to the edge of the belt. Dark Brown Tandy Leather Stain was applied to the pattern.

Pattern six is the final pattern and is also a 1 1/4" wide belt. The first stamp is X507 which is stamped on the line sideways. Next is V406, which is stamped between the points of X507. G602 is then stamped sideways in the open space, both top and bottom. Next F873 is stamped on both sides of G602. In the middle of X507, F922 is stamped on both sides of the line. The final stamp is S705, which is stamped at the four points of X507. A border line was marked around the edge. Super Shene was applied between the border and pattern. Leather Glow was applied to the pattern.

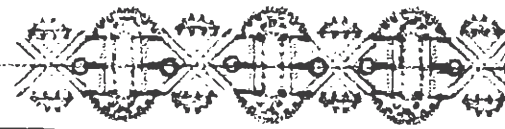
Some of these stamps I used were figure carving stamps. These stamps fit the patterns very well. Always practice first, before attempting the pattern. By using the two tone finish, the pattern is enhanced. Have fun!



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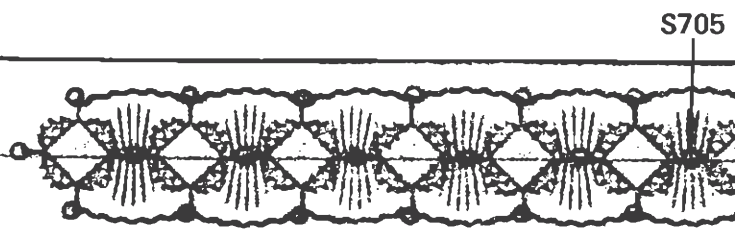
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2

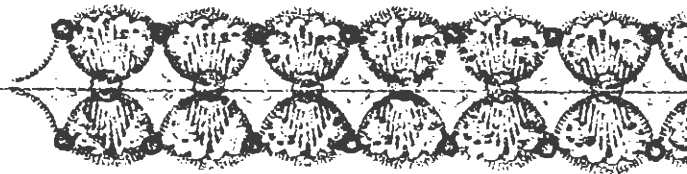


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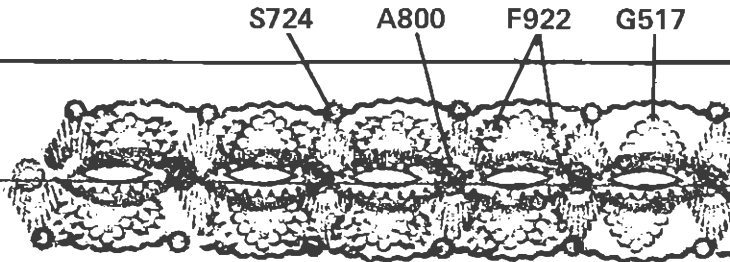


S705

4



5



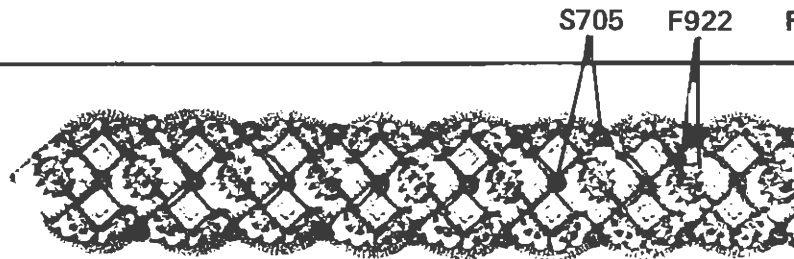
S724

A800

F922

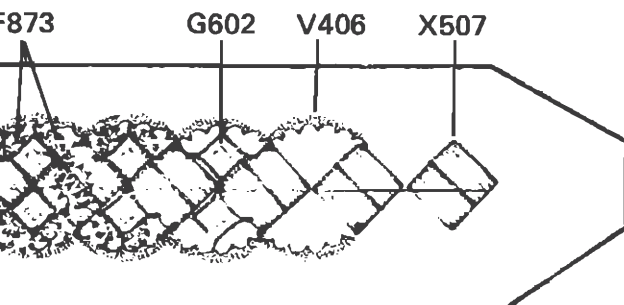
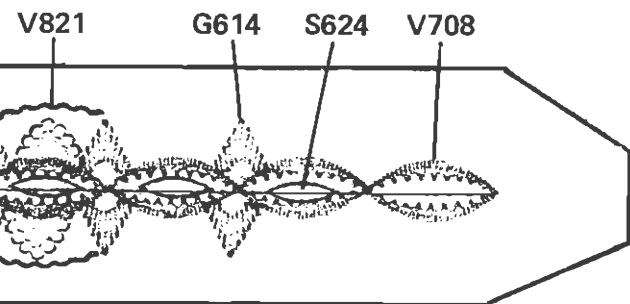
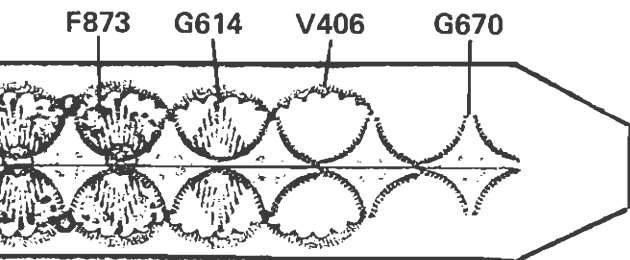
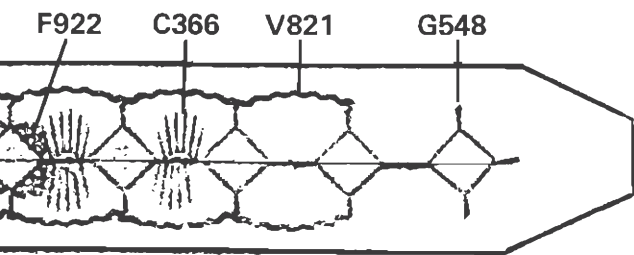
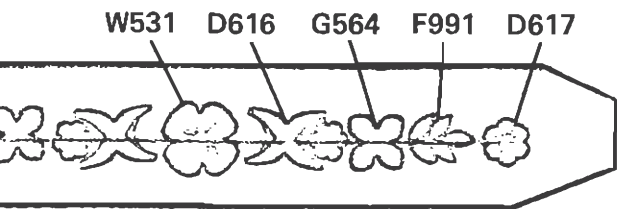
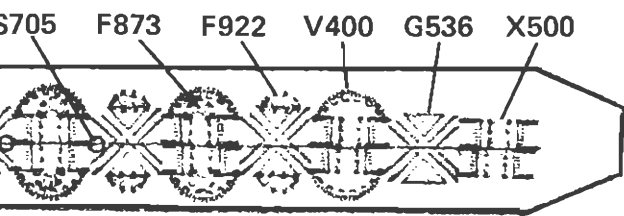
G517

6



S705

F922



Pattern number four is also a 1" wide belt. First stamp G670 beginning at the right with the two points following the line, and the other points pointing up and down. Next stamp V406 at the points of G670 on the top and bottom. G614 is stamped in the middle, both top and bottom. The next stamp is F873 which is stamped on both sides of G614, top and bottom. A800 is then stamped in the center between G670. The final stamp is S705, which is stamped at the points of G670, top and bottom. Super Shene was applied around the edges with Medium Brown Tandy Leather Stain applied to the pattern.

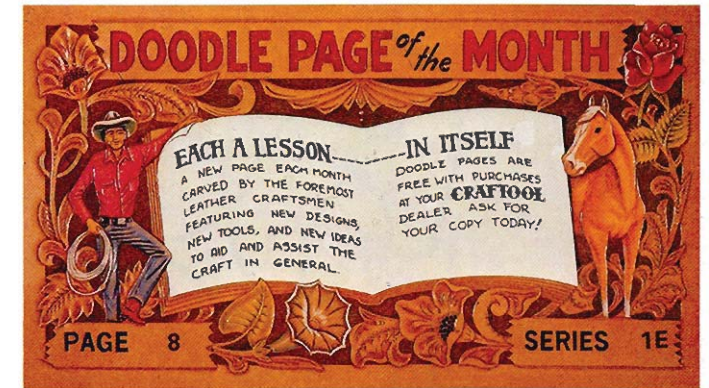
Pattern five is a 1 1/4" wide belt. Begin with V708 by following the center line on both sides of the line. Next stamp S624 in the center space of V708. G614 is stamped at the center open space above V708, top and bottom. Next stamp V821 between the points of G614, both top and bottom. G517 is then stamped in the center space between G614. This is also stamped at both the top and bottom. The next stamp is F922, which is stamped on both sides of G517. A800 is stamped at the center line between V708. The final stamp is S724, which is stamped between the points of V821 top and bottom. Super Shene was applied from the pattern to the edge of the belt. Dark Brown Tandy Leather Stain was applied to the pattern.

Pattern six is the final pattern and is also a 1 1/4" wide belt. The first stamp is X507 which is stamped on the line sideways. Next is V406, which is stamped between the points of X507. G602 is then stamped sideways in the open space, both top and bottom. Next F873 is stamped on both sides of G602. In the middle of X507, F922 is stamped on both sides of the line. The final stamp is S705, which is stamped at the four points of X507. A border line was marked around the edge. Super Shene was applied between the border and pattern. Leather Glow was applied to the pattern.

Some of these stamps I used were figure carving stamps. These stamps fit the patterns very well. Always practice first, before attempting the pattern. By using the two tone finish, the pattern is enhanced. Have fun!

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FLIRTING FLAMINGO'S

BY THOMAS DEARMORE

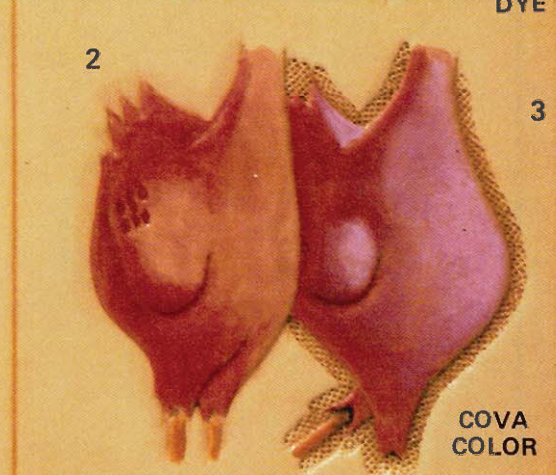
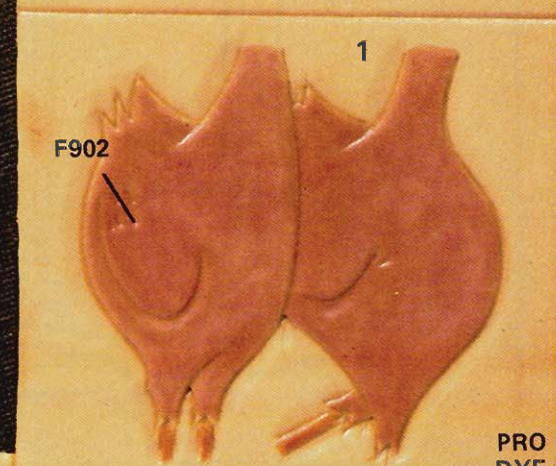
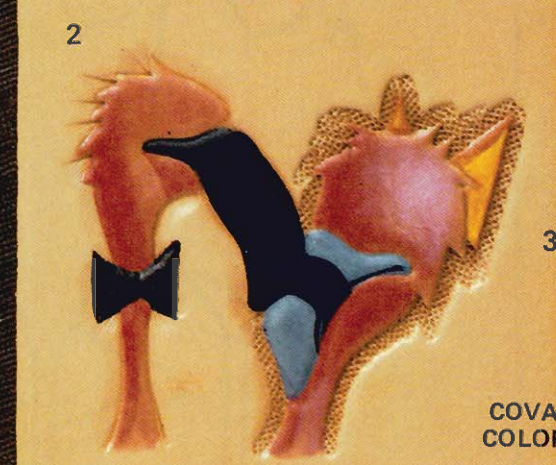
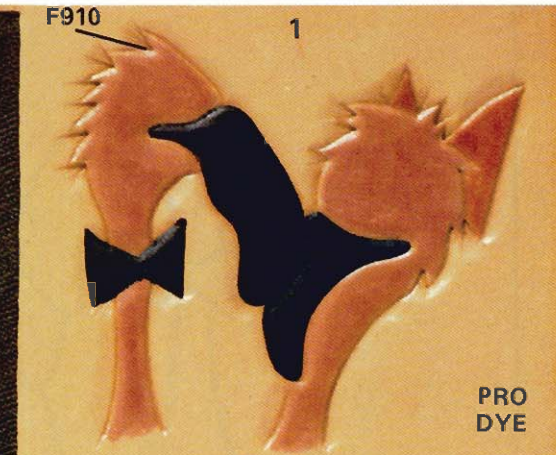
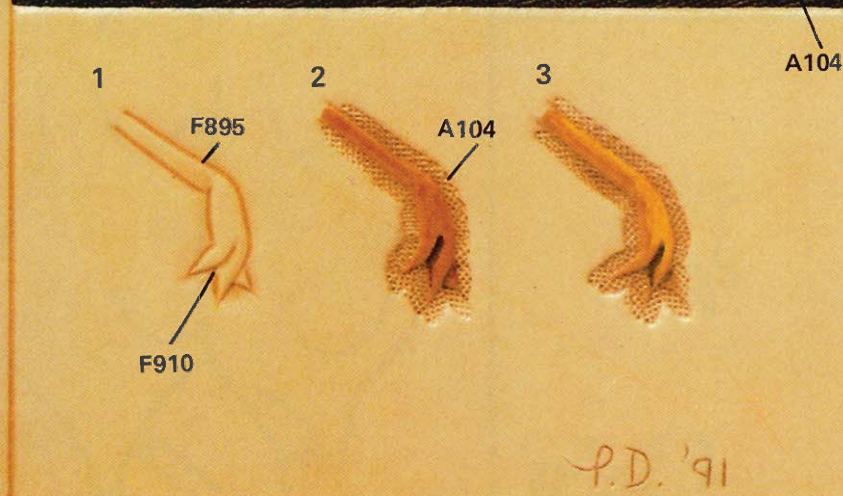
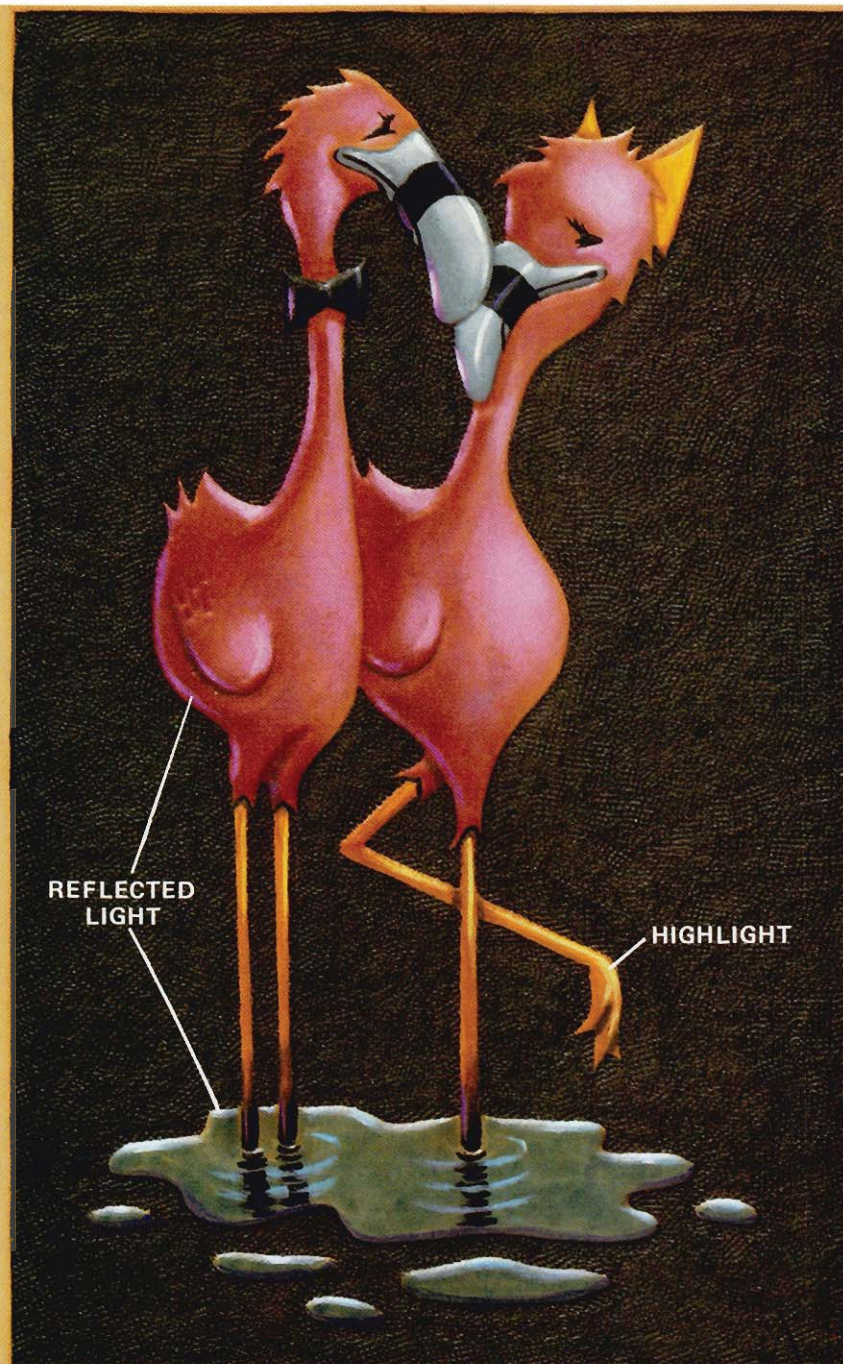
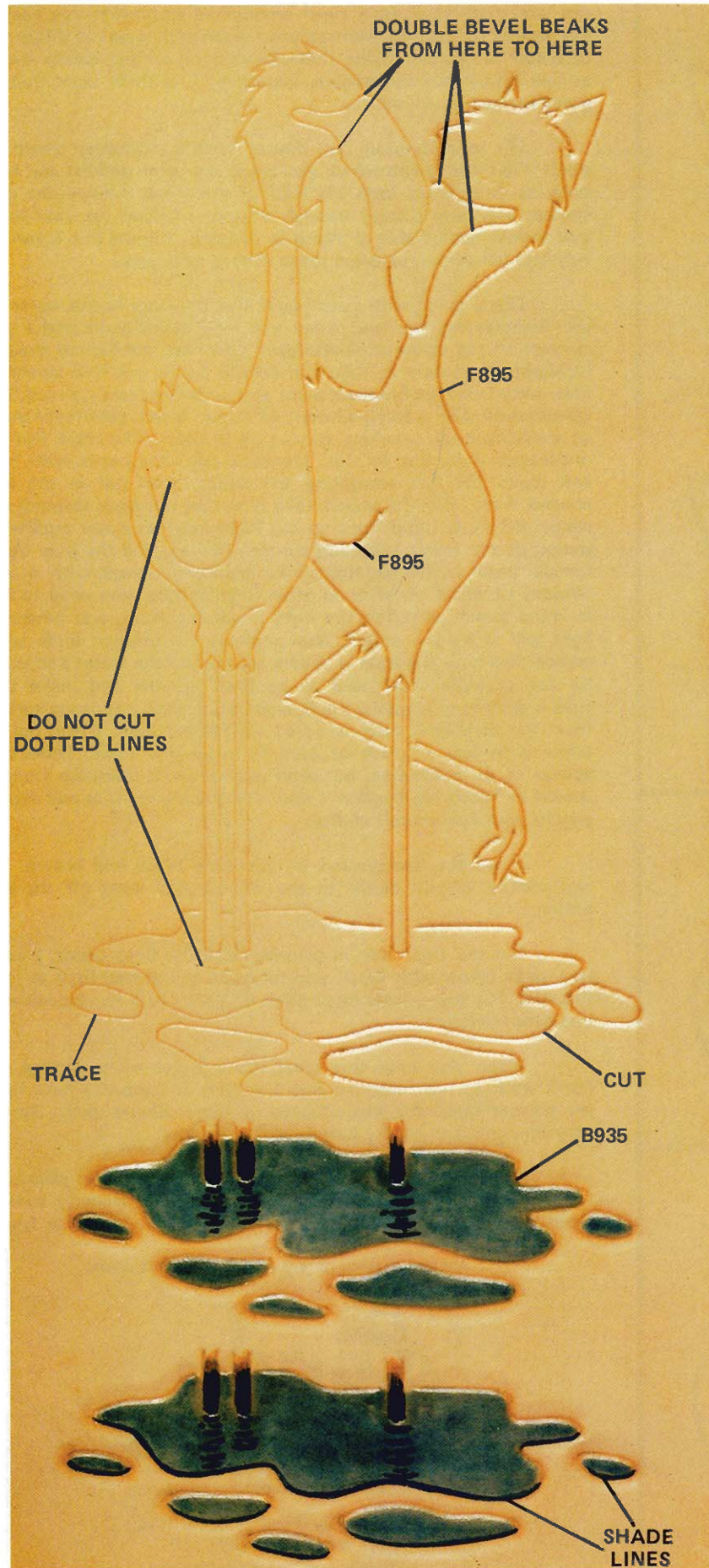
These birds need a little less carving than realistic birds would but the combination of Tandy's Pro Dye and Tandy's Cova Color bring them to life. This technique works well for carvings that don't get a lot of wear and tear, like a wallet would, but it is perfect for a leather Valentines Day card or the special photo album for those love birds we all know.

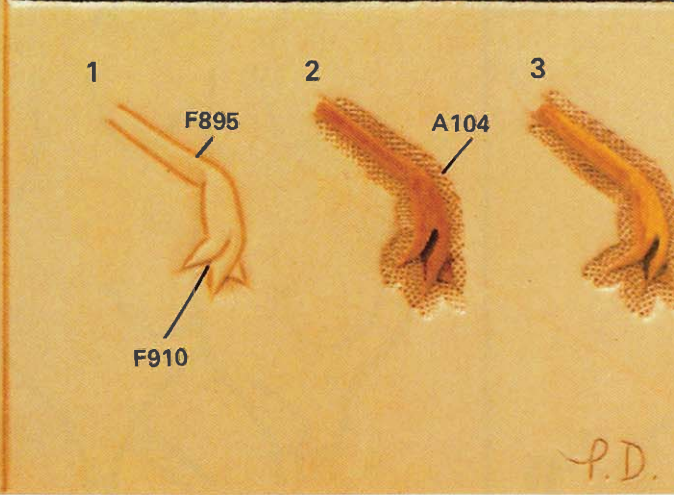
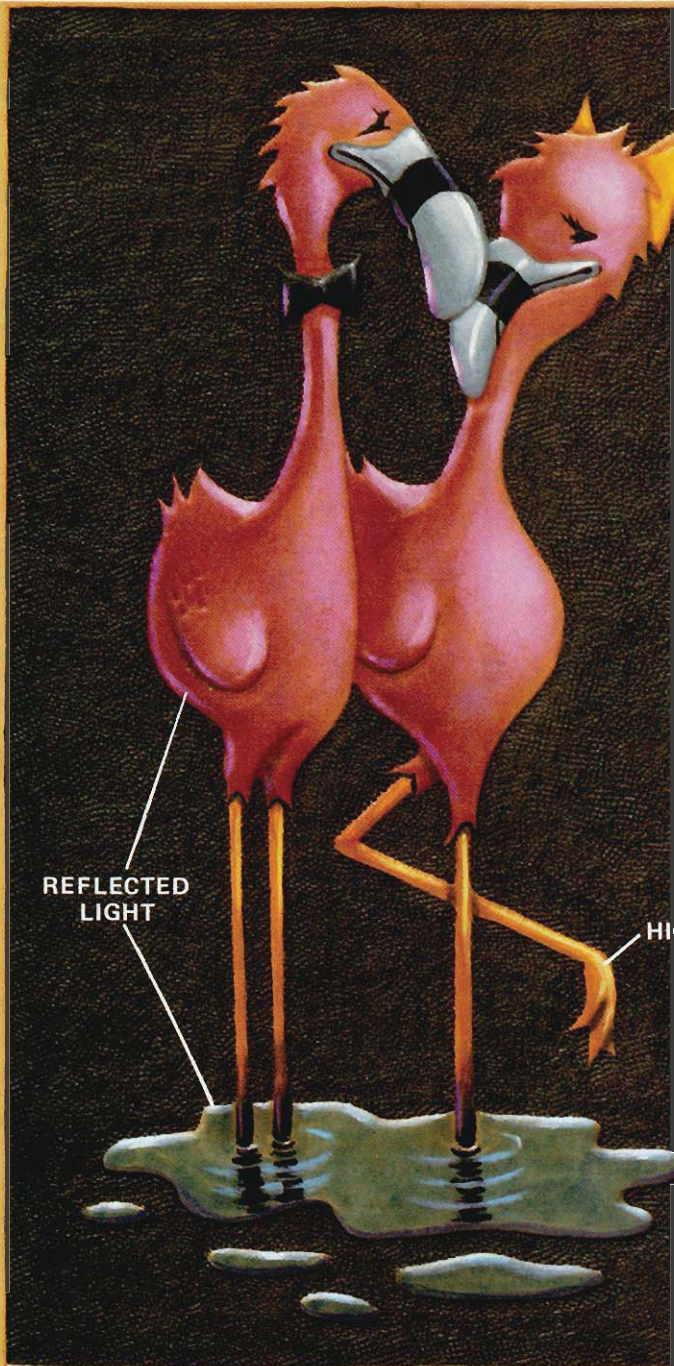
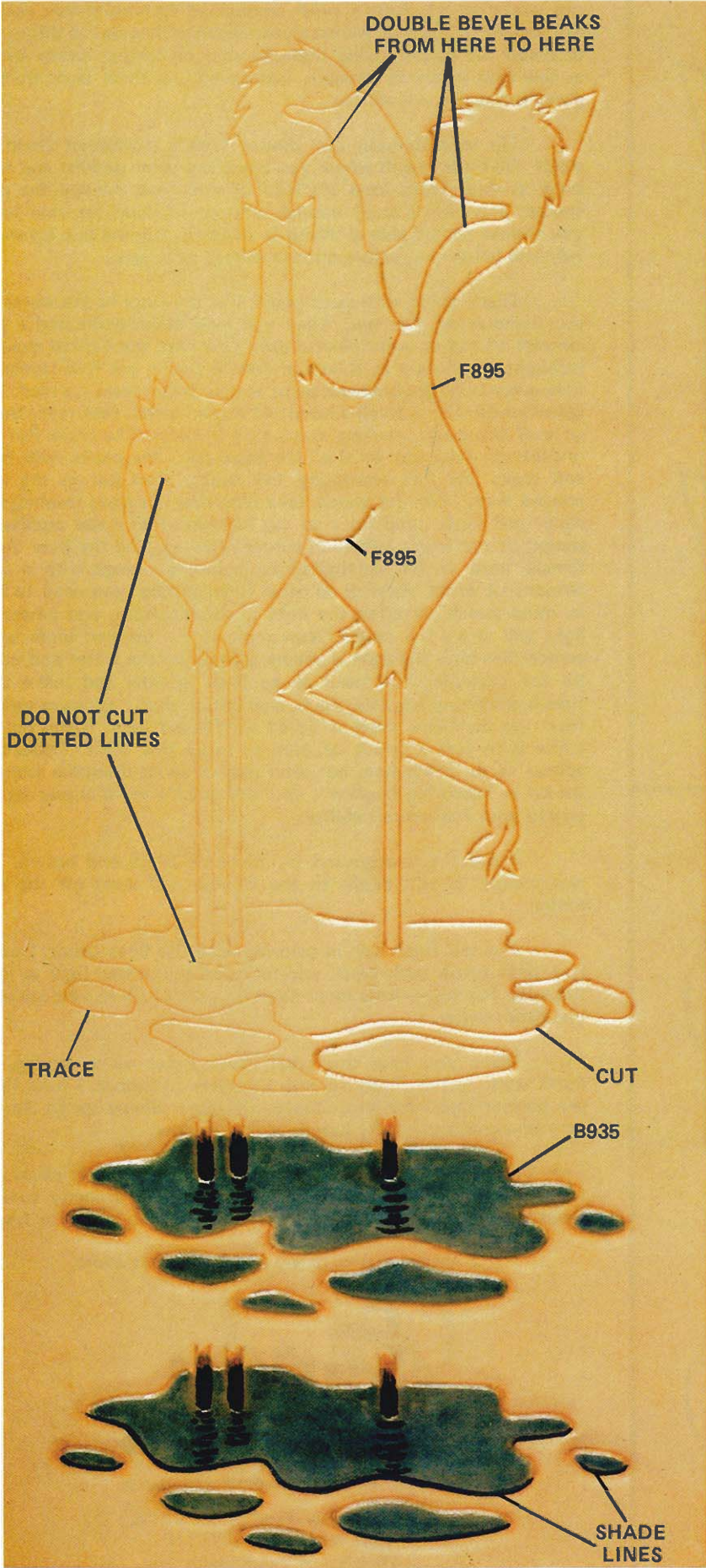
I prefer to work with Live Oak leather as it always seems to carve smoother and take dye well. Begin by tracing your pattern. The dotted lines are not cut with the swivel knife, as they will be beveled or painted later. These first two steps are shown in the upper left hand corner. Then bevel with F910. Begin with the male bird and the water as they are the foremost, (closest to you), and then work back. Where the beaks are on the birds faces, double bevel lightly. First bevel towards the face, then bevel the same line lightly towards the beak. For any areas that seem too small to bevel with F910, like the tight turns of the water or the small back end of the beaks, use B935. To end the wing on the male bird, I used F902. Slant the tool towards you so that only the tip strikes the leather. When the leather is nearly dry, use A104 to background. Begin by following around the birds and border, then fill in the background by rotating the tool back and forth between your fingers with each strike of the mallet. This is to avoid leaving a set pattern. Try to strike the tool with equal force each time or the area will be left choppy and uneven.

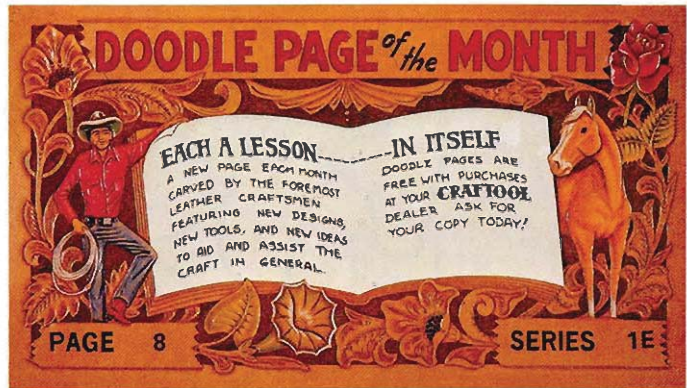
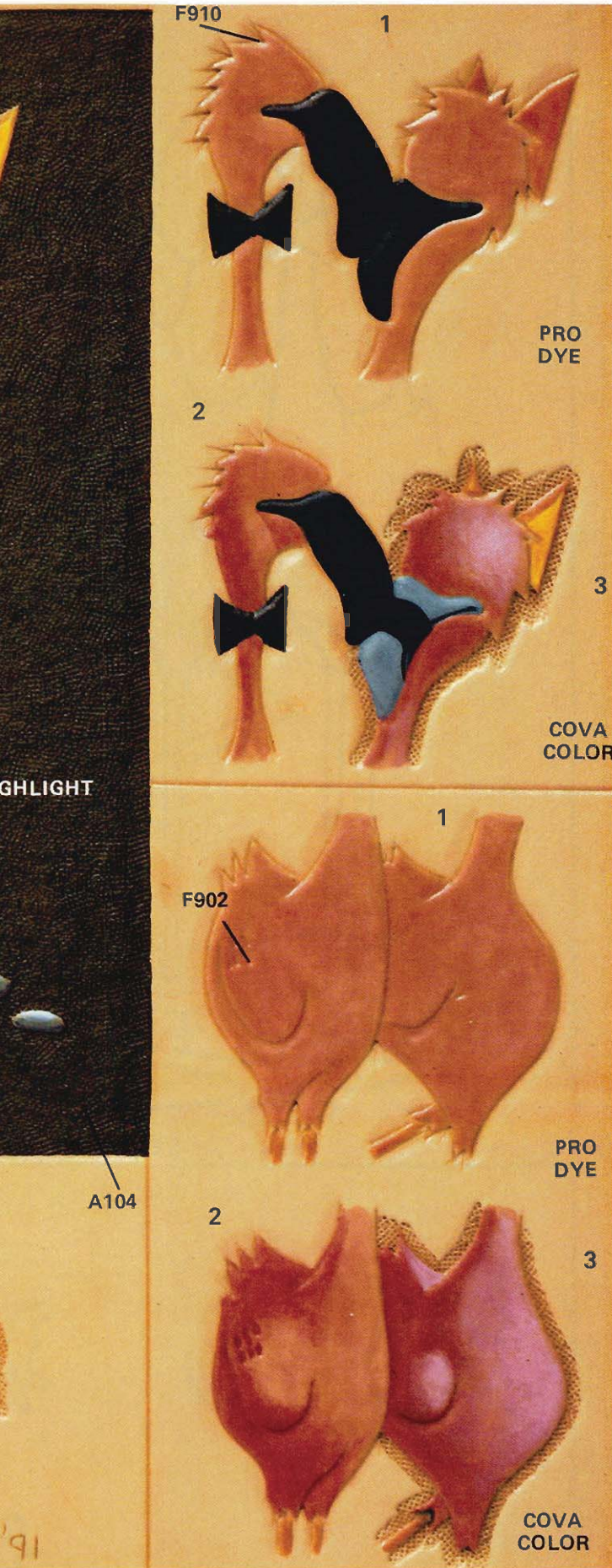
When the leather is completely dry, begin the coloring process by dying an undercoat with Pro Dye. This is important because it allows you to cover the leather later with thinner amounts of Cova Color and keep more of the leather 'feel'. With Pro Dye, use a loaded brush and dye the bodies with diluted red, the water with diluted blue, the legs and the female birds bow with diluted orange and the beaks and male birds tie with full strength black.

When you use a loaded brush, especially with Pro Dye, lightly touch your brush to a scrap of leather before moving it over your work. This will prevent a drop of dye that could ruin your carving.

For detailed instructions on the coloring techniques used here; the color wheel, light source, shading, highlighting and reflected light, you should read and practice with Al Stohman's "Coloring Leather", available at Tandy's.







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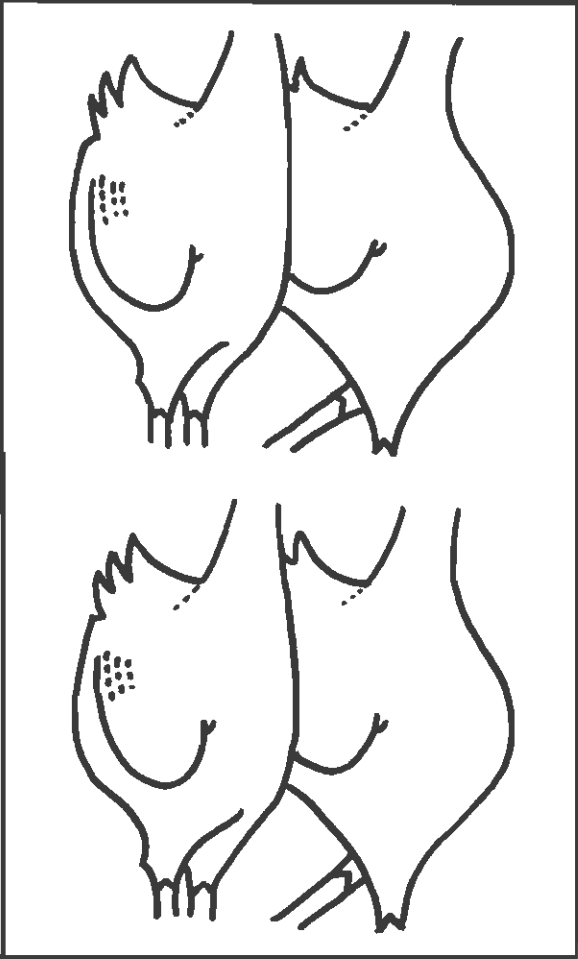
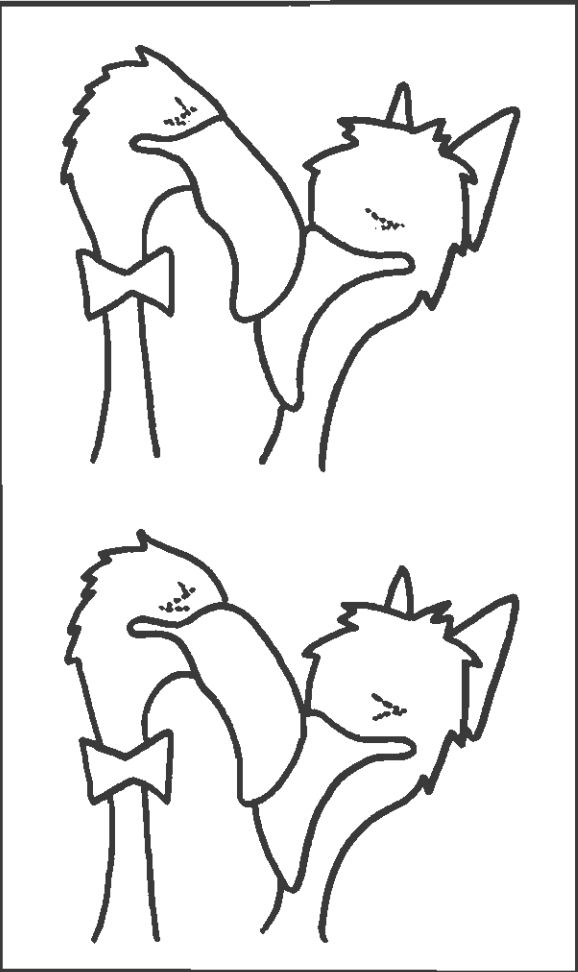
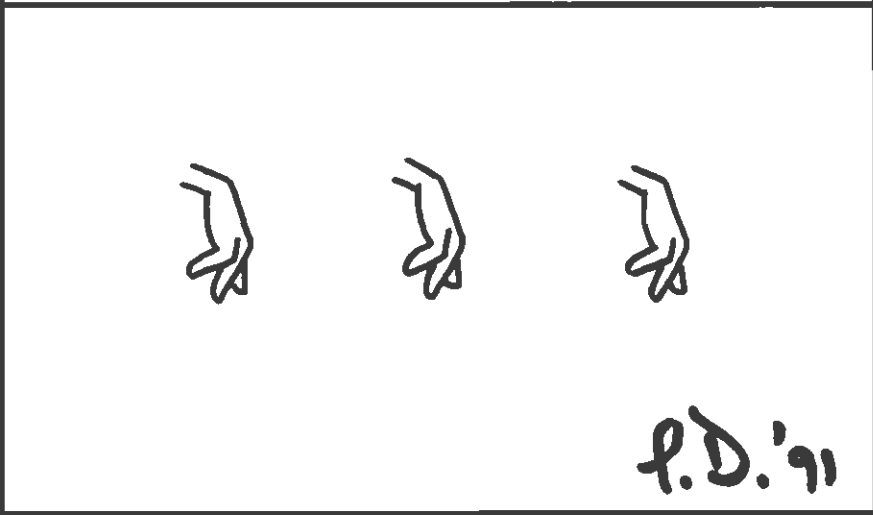
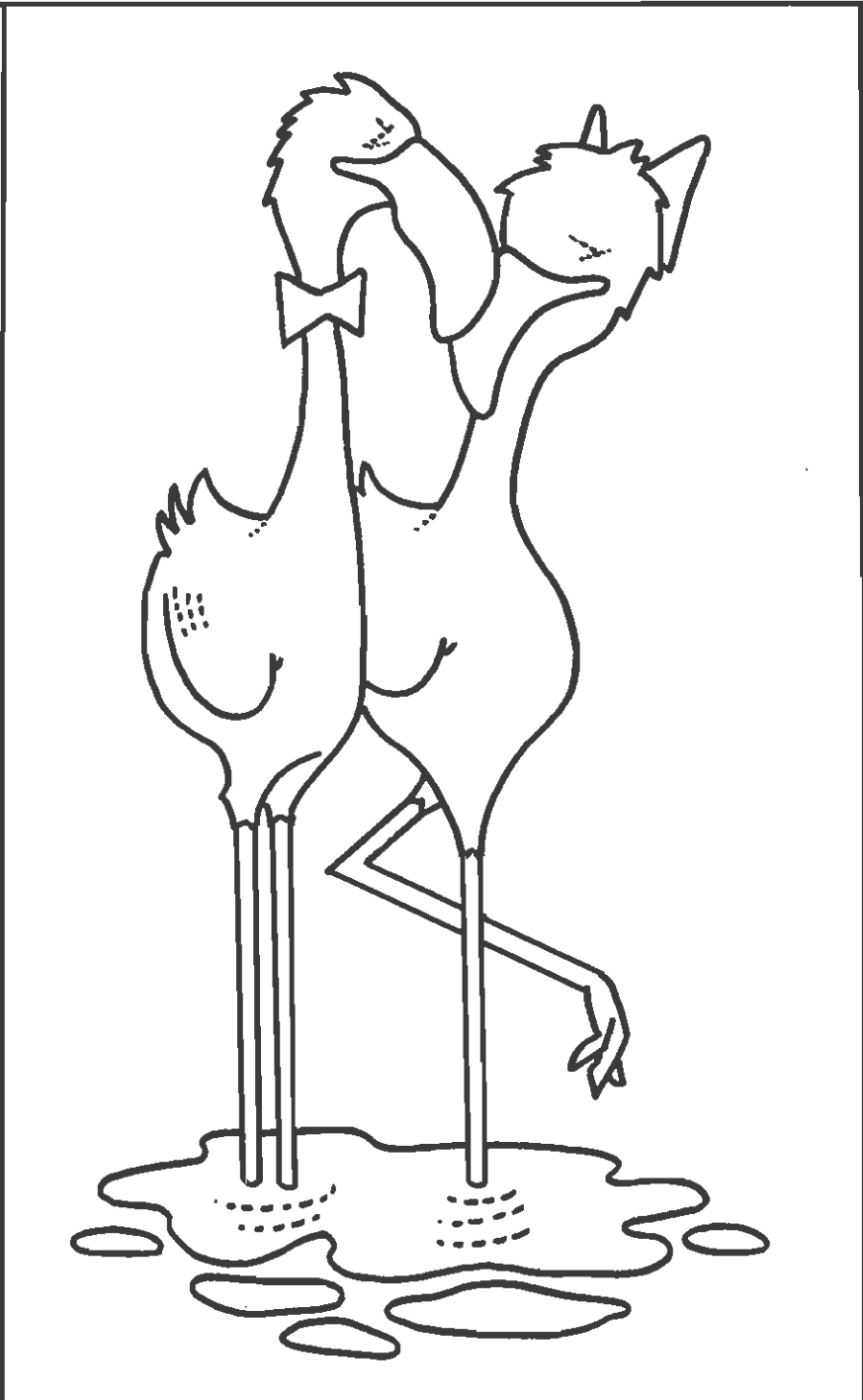
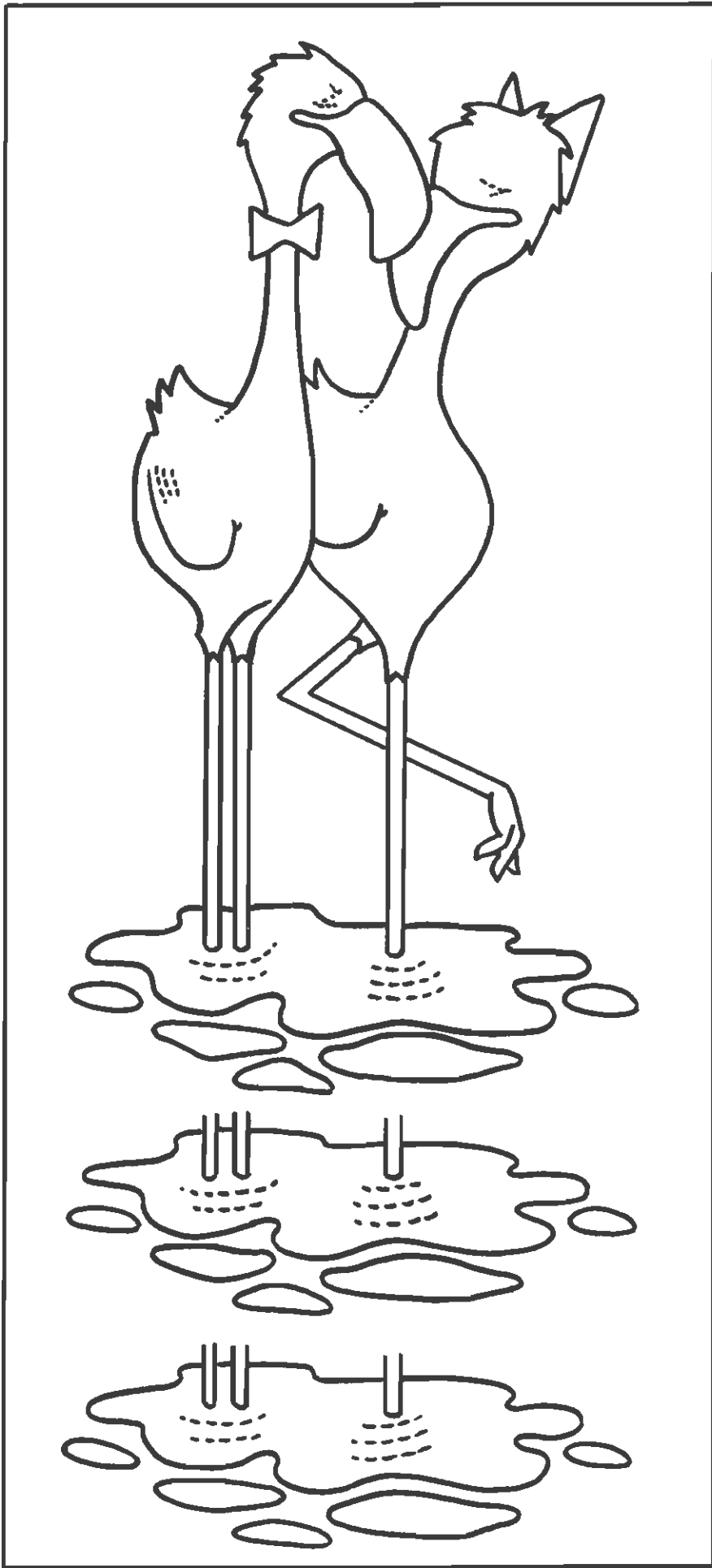
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For detailed instructions on the coloring techniques used here; the color wheel, light source, shading, highlighting and reflected light, you should read and practice with Al Stohman's "Coloring Leather", available at Tandy's.



Use a palette with the Cova Dyes, (a plastic lid from a coffee can works great). Pour a small amount of each color you want to use around the palette. Moisten your brush with water to dilute and/ or blend the colors. Using these acrylics on leather works best in as few thin layers as possible, instead of one thick layer that will give your leather a vinyl feel.

Go in with your red, diluted with a moistened brush and shade the birds. Begin where you want the color darkest and move away as your brush loses it's load. If you have thinned the paint enough and have a small enough amount of paint on your brush, you should not be able to finish in one pass. Adding thin layers this way also leaves the surface smooth instead of lumpy.

Next, go in with your black. Put the rings in the water and the shadows on the legs, Then you will blend white and a small amount of red on your palette until you have the desired shade to highlight the bodies as shown in step 3. Again, use thin layers and fade away from the brightest paint as your brush loses it's load. Now blend white with a small amount of black. A thin even layer should go over the beaks, making them gray in color. The black Pro Dye underneath will add to this. Go back onto the beaks with black and make the line separating the beaks, then put in the band around them. For the water, take blue that has been thinned with water and make solid lines on the bottom of all water puddles, as shown in the lower left hand corner. The legs and the bow on the female need to be highlighted by blending orange with a small amount of white. As with all other highlighting, you need to keep in mind which direction the light is coming from, and where the light will strike the object. Now look at the finished birds in the center. See how the light is shown shining on the water and on his tie for example. You need to go back in now and make these final highlighting touches. You'll also notice on the opposite surfaces from the highlights what is called a reflected light. Blend red and white with just a touch of blue to make this color. These steps appear to be completed, but after some practice using the exercises shown in "Coloring Leather", you will quickly see it as just another step in your leathercraft ability.

I did the background by blending black and brown. This was mainly to add depth to the carving and show off the birds better.

For the final step in coloring with the Cova Color, I used a fine sable brush with black and followed the dotted lines to make the eyes. Put just a little more paint on your brush so you can make one-time strokes.

When you have this much Cova Color on a carving, you don't want to rub finish on with a sponge or dauber. I have found the perfect finish for this situation is Super Shene spray. Spray a very thin coat and let dry before adding another.

Another tip for working with the Cova Colors; always try to use quality brushes. Spend a little more and properly care for them and you will get more than your moneys worth in results.

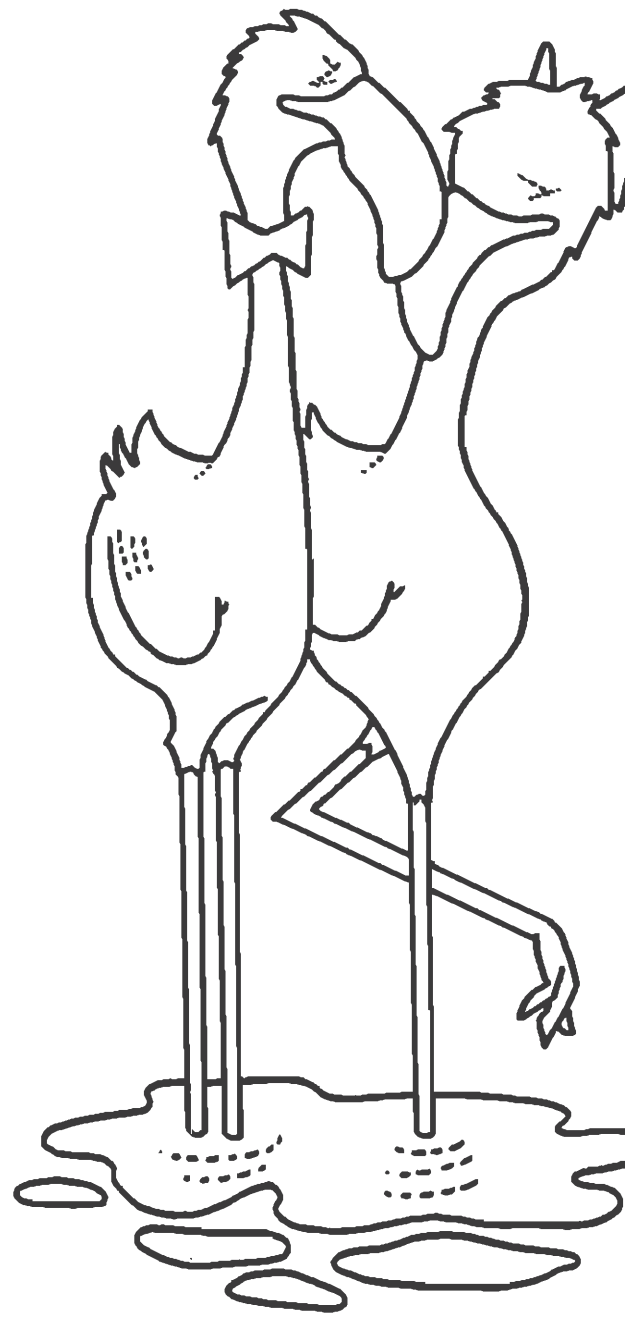
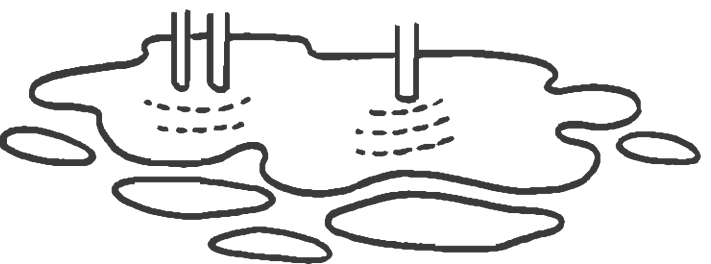
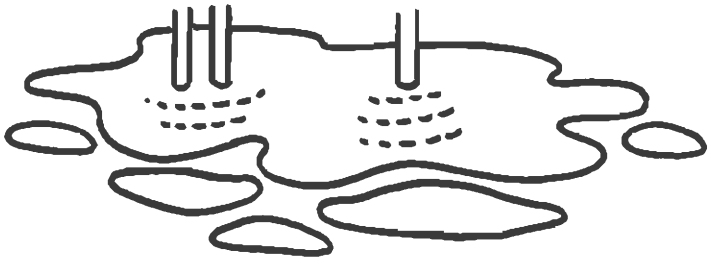
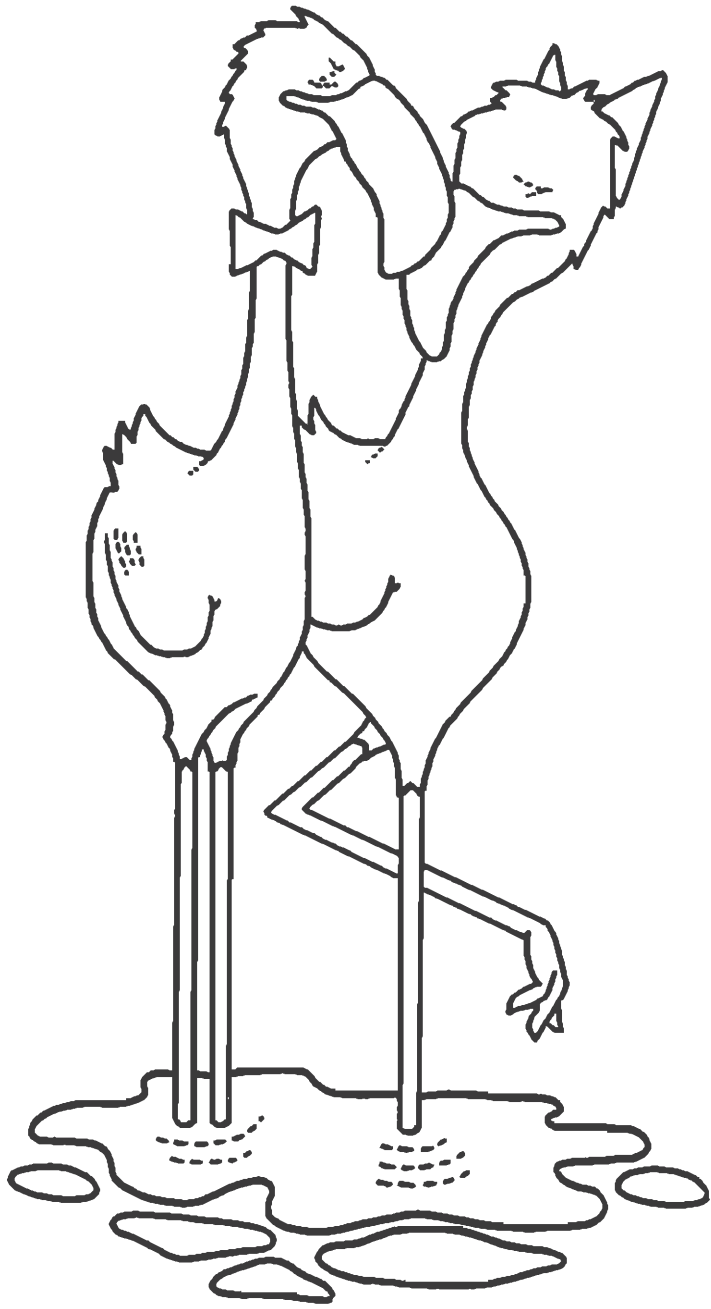
A special thanks to my art teacher, Pat Jones.



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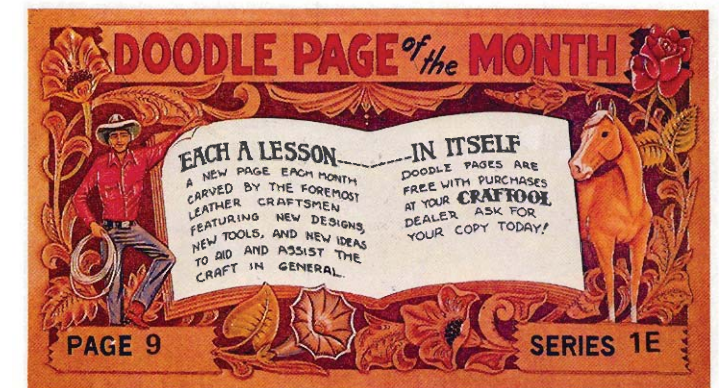
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WESTERN CLASSIC ROSE

by Karla VanHorne

The western classic is a popular handbag. Among my lady customers, it rates high for its tidy lines and its roomy, easily-accessed interior. Since I've added the domestic rose design to the other carving patterns at my disposal, it has grown even more popular. I hope it will be as popular for you.

The rose is not a difficult design to carve. Remember to cut cleanly and to bevel to the bottom of all your cuts. Ease off on your pear shading toward the bases of the petals. This will give you the illusion of greater and more natural depth. Also bear in mind that there are a number of places in the flower where reverse and double bevelling are required. If you are confused about this, you may wish to study the following books: "How to Carve Leather", "The Art of Embossing Leather" (p22-24), "Pictorial Carving Finesse" (p7-9) and "Figure Carving Finesse" (p8-9) by Al and Ann Stohlman. Careful attention to detail and to matting techniques will also help you to create masterful work.

If you look at the handbag, your first impression will be that it was antiqued. Not so. The carved areas have been hand-toned with spirit dyes and colored oils. If you wish to try your hand at this, you will need:

- A) Fiebings cordovan dye
- B) Fiebings dark brown dye
- C) dye reducer
- D) Neatsfoot oil or Neatsfoot oil compound
- E) Fiebings dark brown Professional oil dye
- F) Tan Kote
- G) Dye brushes (I prefer a no. 2 and no. 4 rounded red sable or similar)

Start by carefully dyeing in all background areas with cordovan. Mix up a dilute solution of dark brown dye and dye reducer. Use 30 parts reducer to 1 part of dye.

This is a very light solution of color. It is also the most important piece of information in this Doodle page. No matter what the label, beautiful dye work





B893
Drag tip
of tool
along
stem

A104

B701
double
bevel

F976

B701

P217

F976

V715

F976

B701

P213

P975

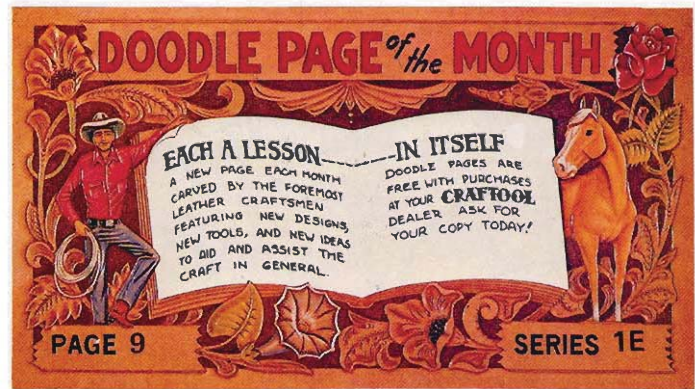
B936

Swivel Knife Cuts



F898
F899
F900
F901

P217



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does not come straight out of the bottle. It is coaxed out of the leather by applying washes of dyes until the desired color is built up. Once you get used to the methods involved in applying these diluted colors, you will have no trouble at all working with any color. It is the key—literally—to all color work, whether figure or floral.

Once you have your solution, load your brush and dye in all the stem areas. Apply dye liberally. You want the stems to be a bit to the darker side than the work that will be done in the flowers. Also dye in heavily all the stems and veiner impressions in the leaves.

After this is done, go to the petals and the small leaflets at the base of each rose. Start at the center of the rose and work your way to the outermost petals, laying dye only in the areas of the pear shading. The shading in the leaflets is similarly colored. The color should be a lighter shade than that laid down so far in the leaves and stems.

The lightest color of all will be laid down in the smooth parts of the leaves, and all along the bevel lines. Hint: When laying down the lighter washes, it is vitally important to have the brush in motion as it touches the leather. This avoids blotching. If you have trouble, try lightly dampening the leather with a spray bottle full of water. The water keeps alcohol-based dyes from soaking in quite as fast and will give you just a hair more time to work in. Note also that on the leaves, you should try to graduate the color of the dye so that it is darker toward the stem and nearly invisible at the edges.

Once you have completed all the dye work, look at it closely. If you are happy with it, apply a coat of the "burnish" mix outlined below. If you think the work is a bit too heavily toned, or a bit blotchy, try the following:

Mix up a solution of dark brown oil dye and neatsfoot oil. Use about 1 part of the oil dye to 15 parts of the neatsfoot. Check it on a piece of scrap. The color you're looking for is a rich, golden brown. (You may have to adjust it a bit by adding more dye or oil in order to get the right color). Apply this mix lightly over the entire surface of the leather with a clean, lintfree cloth or a sheepswool pad. Don't panic if it looks a bit dark at first. It should lighten up as it dries.

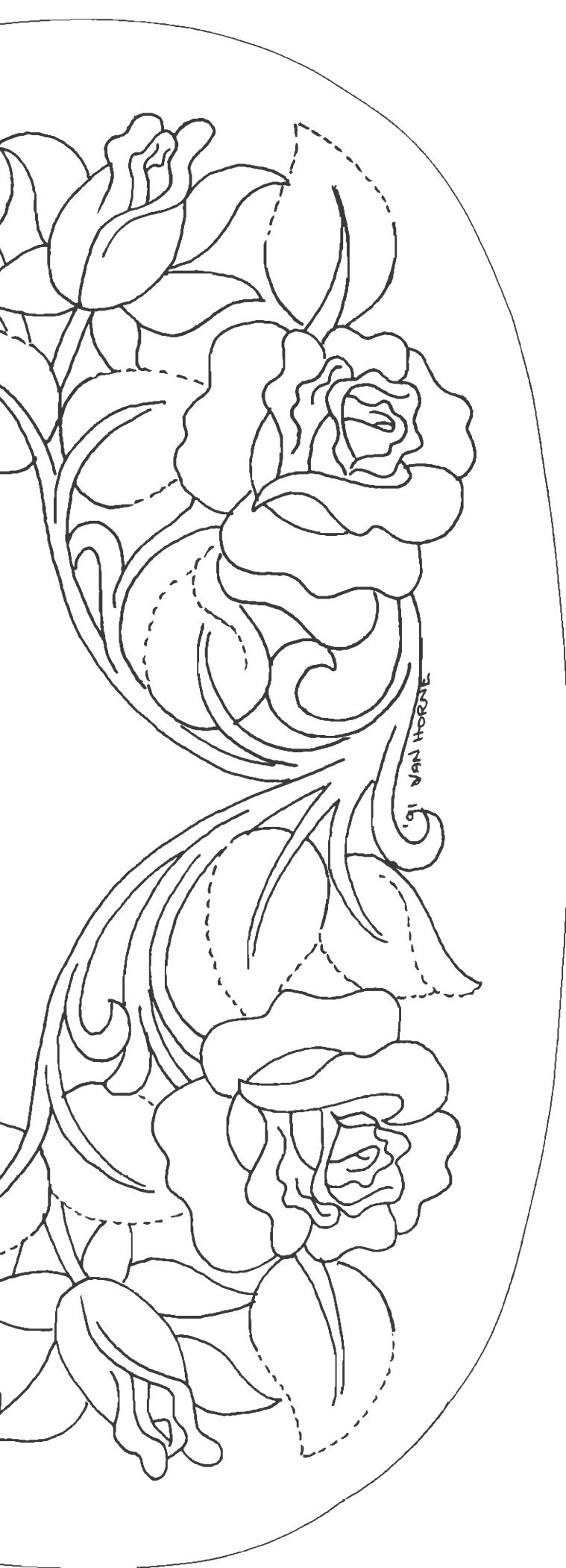
Once the oil is dry and you are happy with the work, apply the final finish. (I refer to the mixture of spirit dye and Tan Kote. I use -- 30 -- 35 drops of dye to a 4 oz. bottle of Tan Kote -- as "burnish" as it highlights the burnish made by the beveler and pear shades. It also brings out the cut lines.)

I hope you have Fun with the techniques outlined here. Relax, enjoy yourself and your successes.

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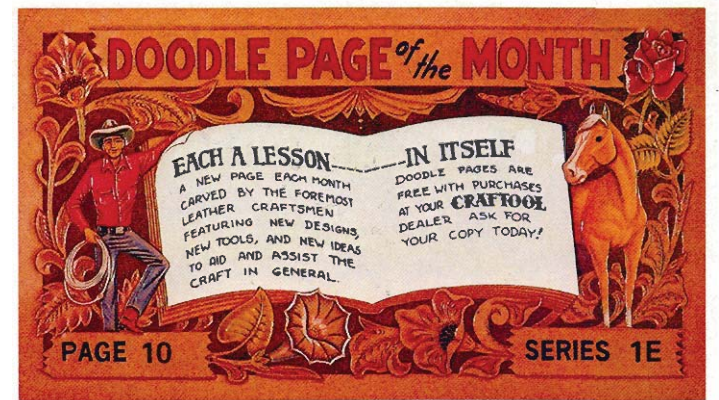
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Make Your Own Leather Patch

by Kat Kuszak

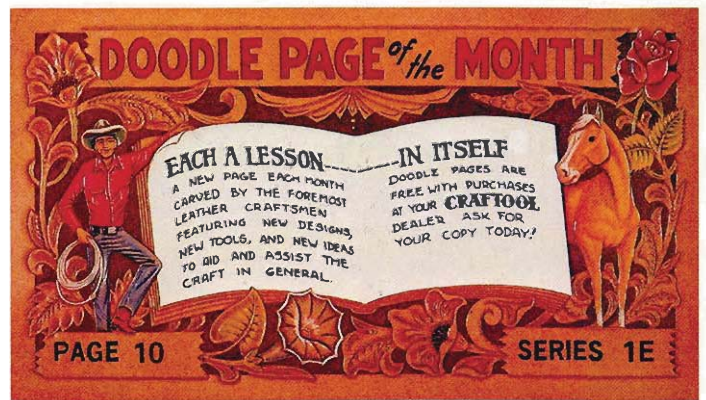
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This patch can be used as mere ornamentation, as a "wall-hanging", or as a sewn on decoration for clothing, or as a sewn on cover-up for irreparable spots on leather utilitarian items and clothing. A custom-made patch can be used to personalize and repair much-loved but well-used and worn items. As an example, you could use such a patch to cover up an old name stamped on a belt, purse, wallet, or to cover a spot, or worn area. This idea could even be used as a sewn on applique, using exotic skins (such as python, hair-on calf, etc.) instead of a carving to dress up or up-date an existing piece of clothing or an accessory. Of course, the size and shape of the patch is limitless, as is the ornamentation, carving and decoration carved on it, or inlaid into it.

It is truly easy to do. If you plan on carving a design, use vegetable tanned cowhide, in a weight of leather appropriate to the project. A heavier 8-9 oz. weight of leather could be used for something that will not be bent or stretched. The edges of the patch made from thicker leather can also be skived thin to blend in with what it is to be sewn on. A thinner 3-4 oz. leather is a good weight for a decorative garment patch, but be careful that your swivel knife cuts don't go too deep... not all the way through but enough to break the leather when the patch was in use. A good lesson: learn from your mistakes.







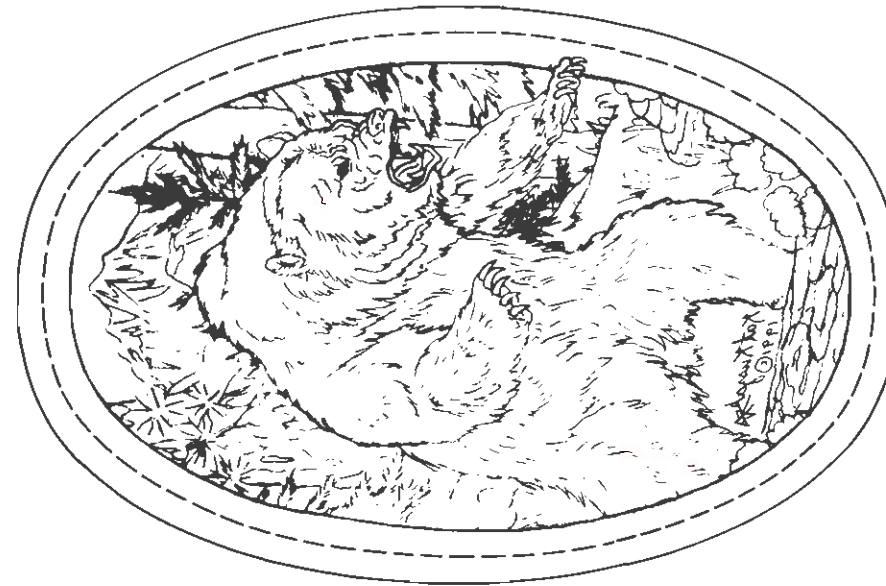
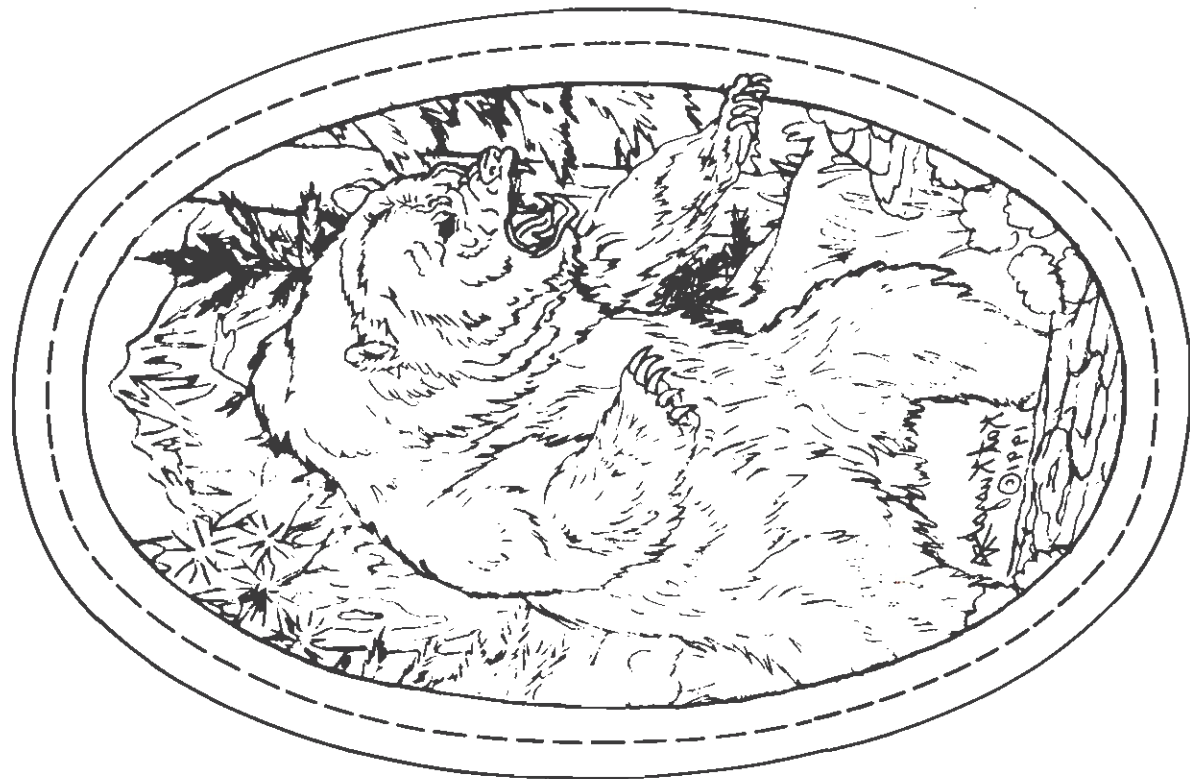
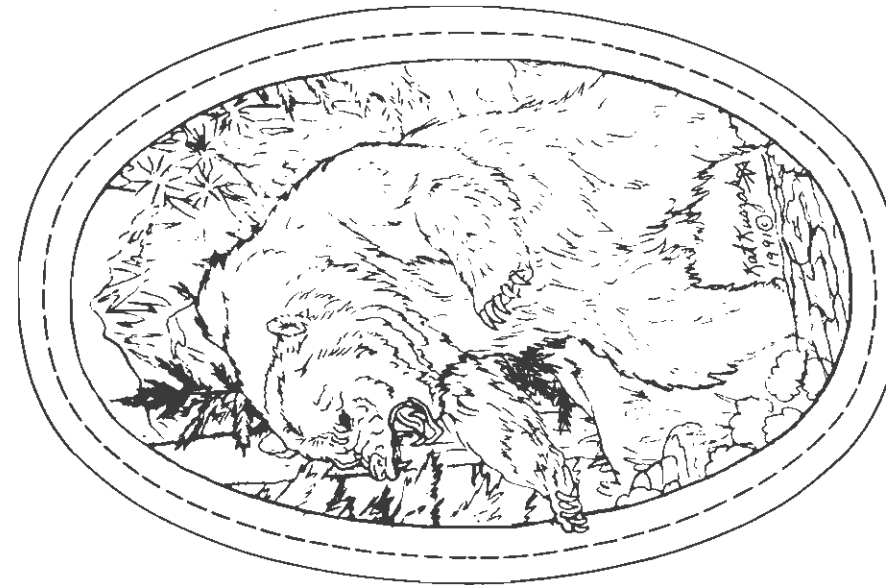
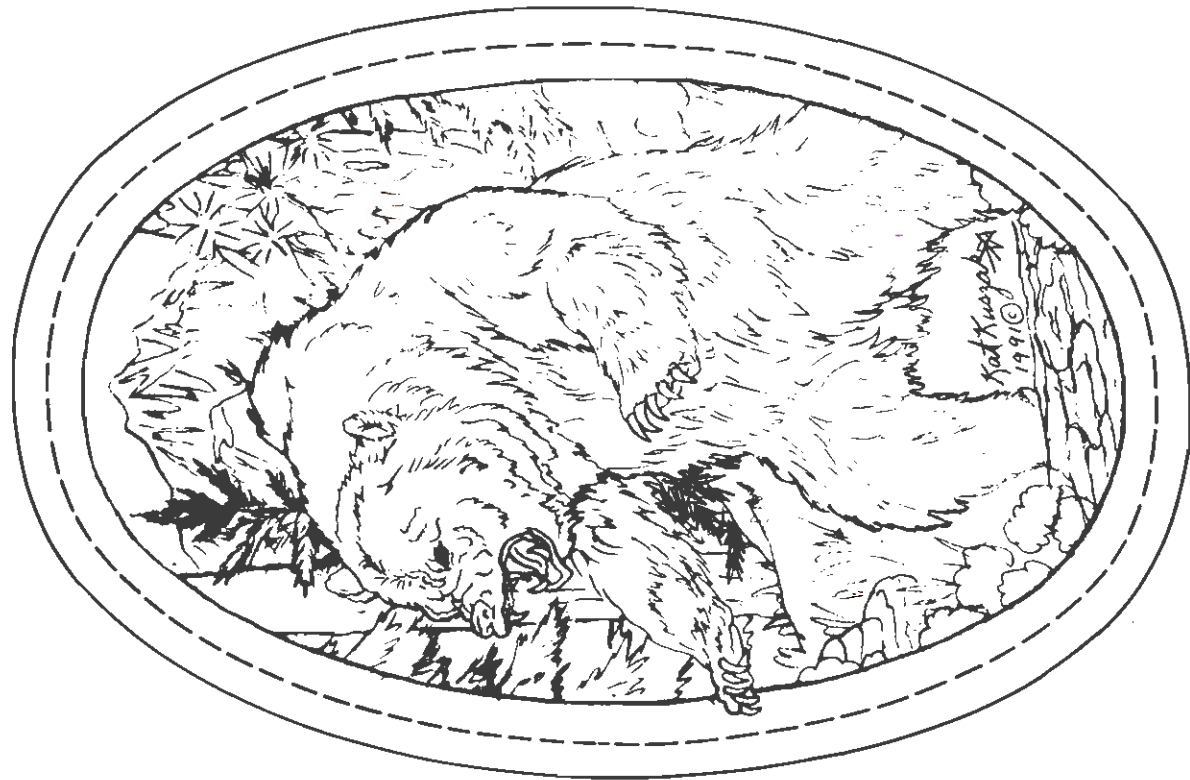
Make Your Own Leather Patch

by Kat Kuszak

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Determine the shape and size patch you'll need. Back your patch with contact paper or tape to prevent leather stretch, then cut out the shape you'll be using. Before carving, use a Craftool adjustable stitching groover to cut a precise groove an even distance from the edge of the patch all the way around. A wing divider can be used to scribe a line inside the stitching groove, towards the center of the patch. This scribed line will be cut with your swivel knife and beveled to form a "frame" for the carving. The distance between the stitch groove and the scribed line could be equal, but doesn't have to be, as long as it is visually balanced. An overstitcher will be used to mark where your awl holes will go in the stitch groove you made. This ensures evenly spaced stitches for a more professional hand-sewn look.

The grizzly bear carving shown, is plain, with no antique, stain, dye, paint or color of any kind other than a clear protective finish of Super Shene. Before any sewing; cut, carve, tool and dye your carving, then apply a protective finish. When dry, you may begin the cementing and sewing process. For a finished look, be sure to use an edge beveler of the appropriate size for the weight leather your patch is made of. After beveling the edge of the patch all the way around, slick and finish the edges.

Be sure the patch placement is correct before you begin sewing. Use a stylus to trace the shape of your patch onto the surface of the item you are sewing it on. Apply rubber cement to this marked area, and onto the back of the patch. HINT: scuff up the surface to be cemented, as it will adhere better if you do this before the cement is applied. The use of rubber cement instead of contact cement will allow you to remove and reposition the patch if adjustments are needed to ensure proper placement. Allow a few minutes for the rubber cement to dry to a "tacky" feel before you press the two together.

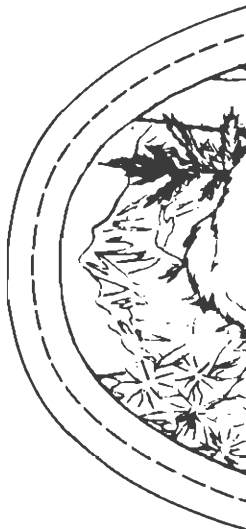
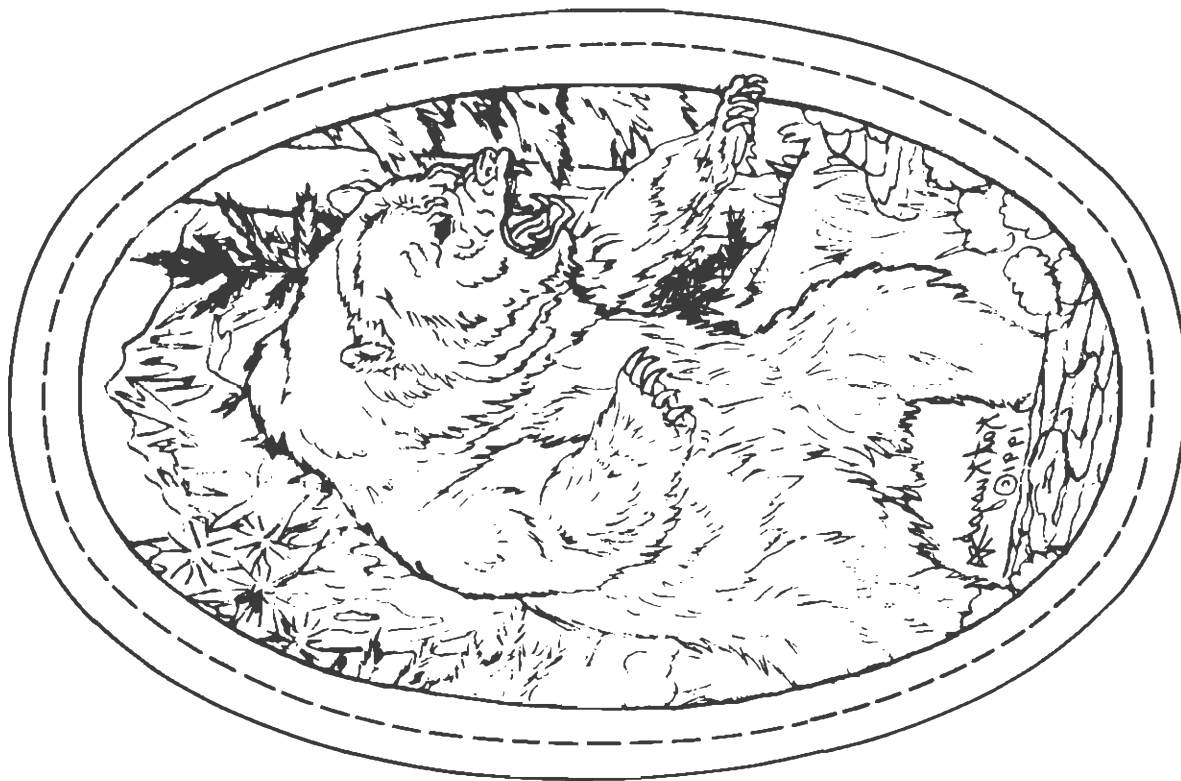
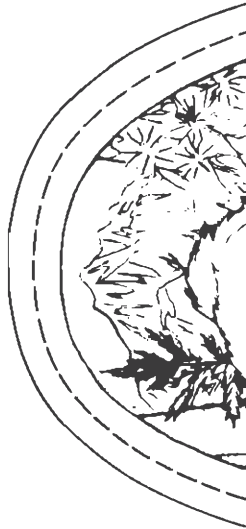
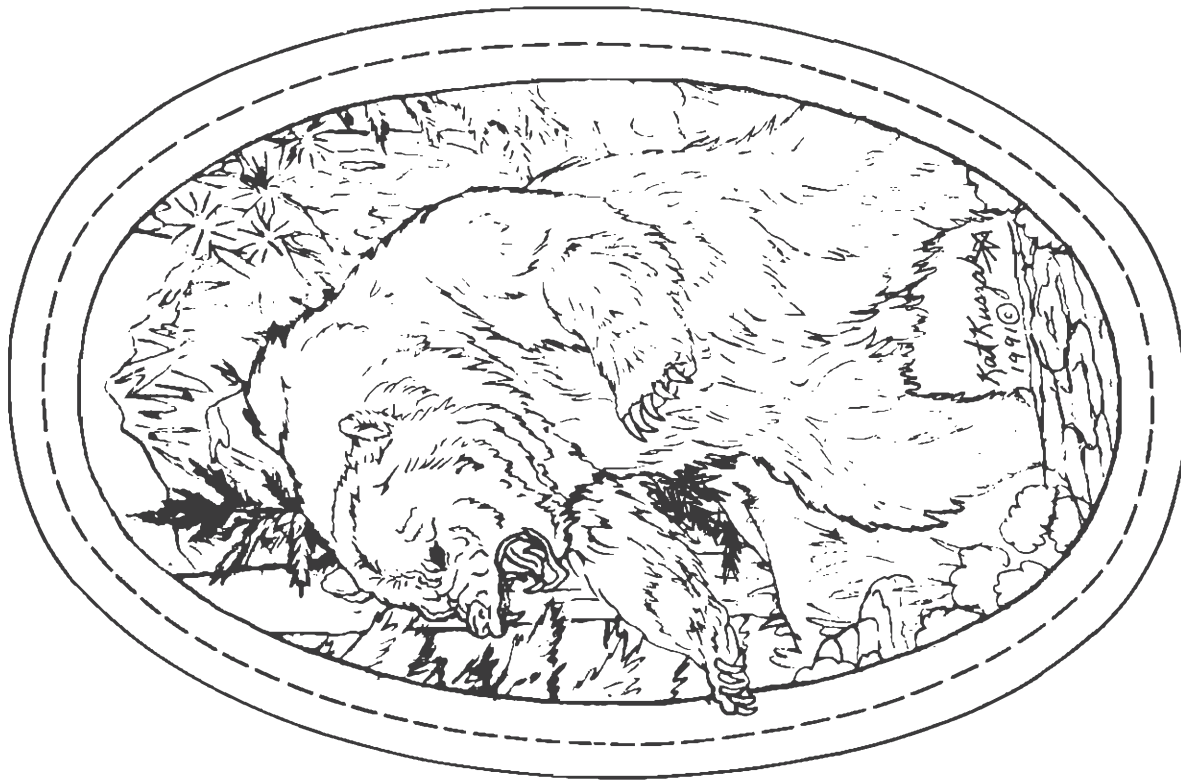
For excellent instructions on how to stitch and for the materials needed, refer to Al Stohlman's book "The Art of Hand Sewing Leather". You will use a diamond awl to make the stitching holes where your marks are in the stitching groove. The groove you made will recess the thread, sinew, or other sewing material you have used. The leather surface is above the stitches, protecting them from abrasion, wear, stress, etc.

Use your imagination with this patch idea. As a bonus, I have included two different sizes of the grizzly bear pattern and have reversed the patterns so it may be used on a variety of projects, where you might need two opposite, symmetrical drawings for patterns.

Leathercraft, as a hobby, often develops into a home run business as we begin selling our work to pay for materials to support our "leathercraft habit" (yes, leather work is addictive!). A lot of us begin by making gifts for relatives and friends, then selling our work to "friends of friends." As the demand for your leathercraft grows, you will want to develop more creative ways to deal with the special orders, gift items, and repairs you may be called upon to make. Have fun testing out this idea; there are many uses for this approach to leather decoration and repair. I hope you have a lot of fun and get a lot of enjoyment from experimenting with it. Carve your visions! ! !

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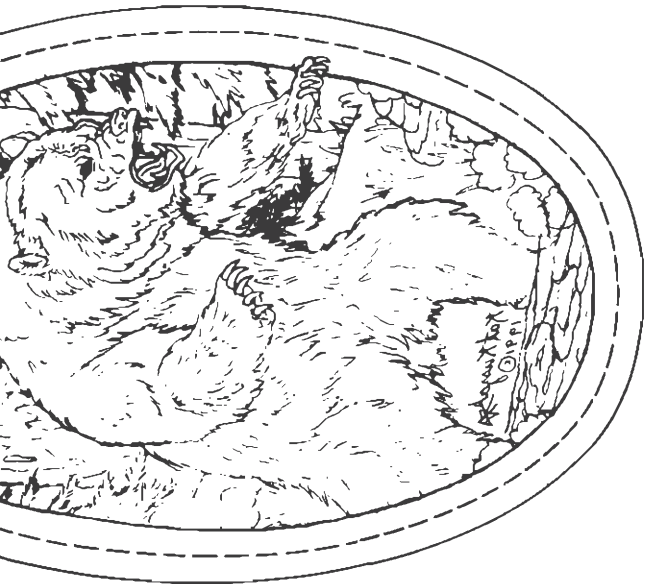
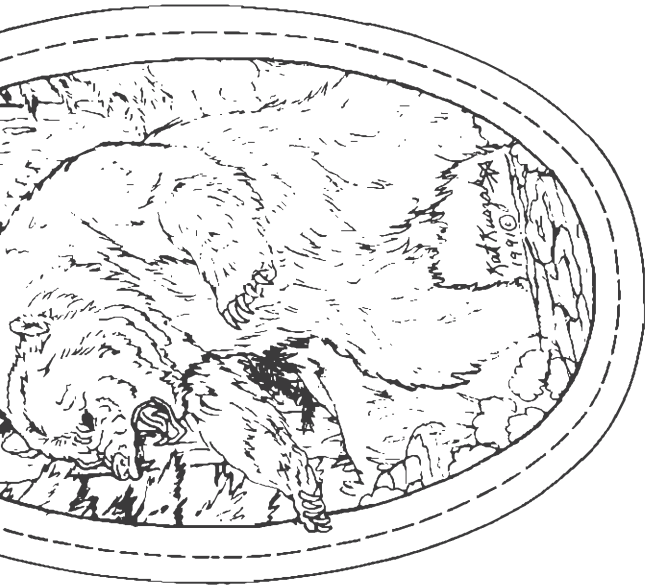
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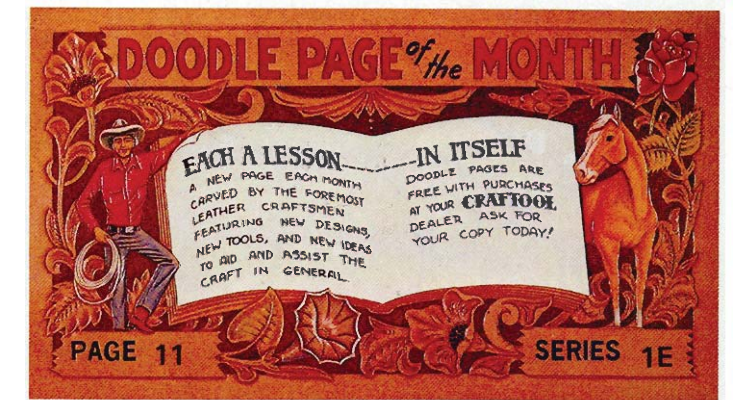
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Skull's by Fredrick J. Hoyt

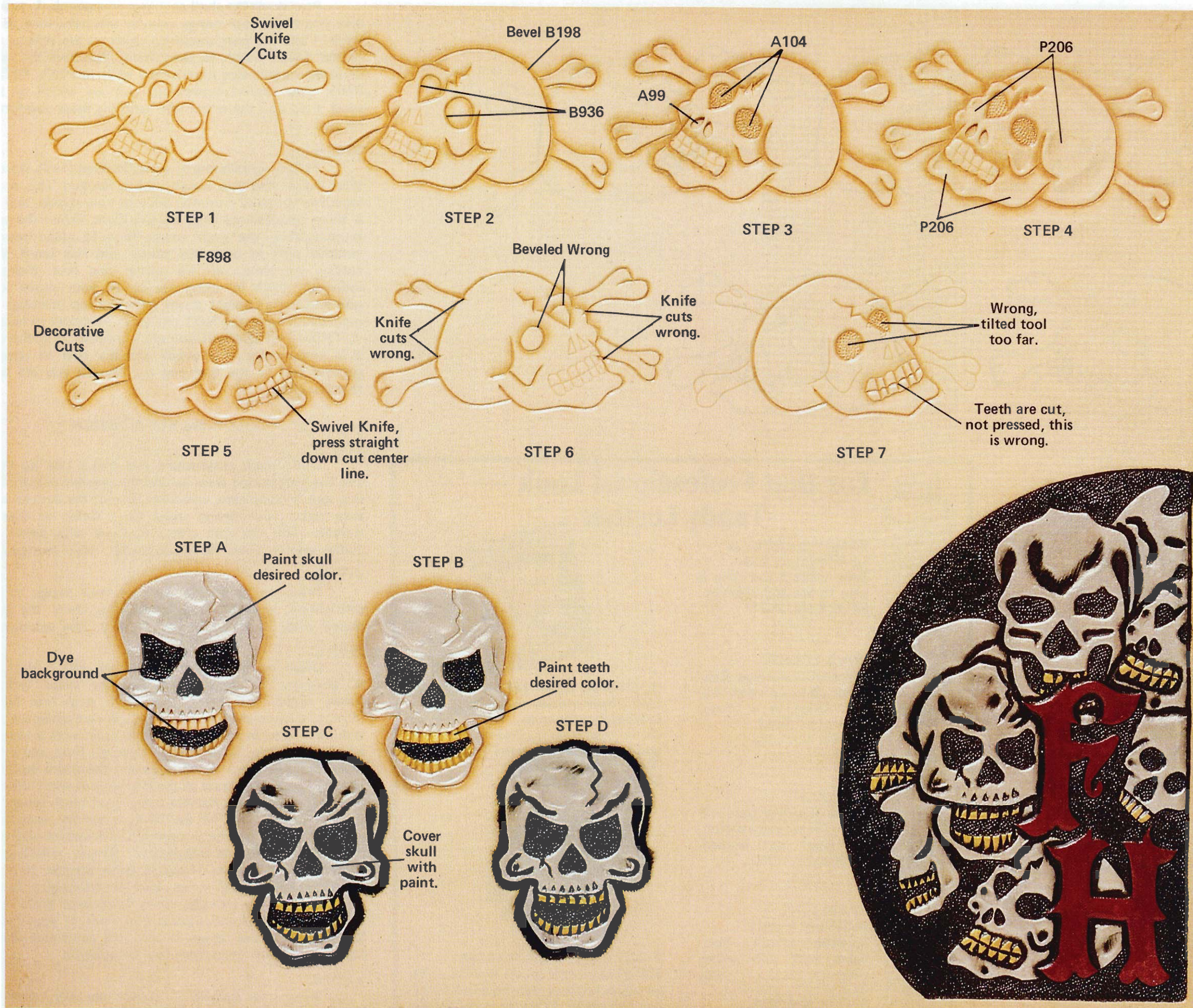
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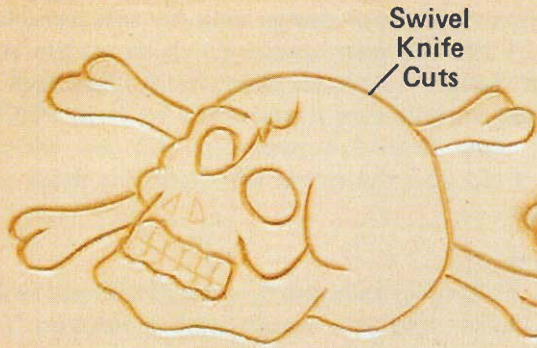
To begin, trace your design on tracing film. First dampen the leather, then transfer the skull to the appropriate area of your project. After the transfer process is completed, we can begin with step 1.

STEP 1.
Using a swivel knife, I prefer the 1/4" angle blade, cut your skull design. Do not cut the bones as shown in example 6, THIS IS WRONG! Cutting should be performed exactly as it is indicated in example one.

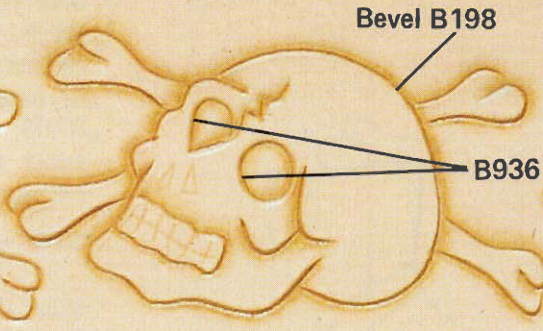
STEP 2.
Using beveler B198, bevel the skull and bones as shown. For tight areas, such as the eyes, use a B936 beveling tool in the inverted position. See example 6, THIS IS WRONG! Bevel as shown in example 2.

STEP 3.
For the background area around the eyes, I use an A104. When doing the eyes, I tilt the A104 to use the heel of the tool. Make sure to tilt the A104 or you will make choppy areas as shown in example 7, THIS IS WRONG! For the nose area, I use an A99. An A99 or A98 tool can be used for the eye area as well, but I prefer the A104 for skull eyes. Experience and technique will determine which tool is the best for you. (refer to example 3).

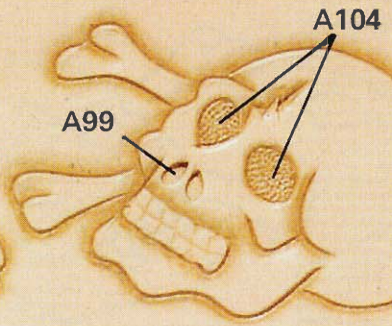




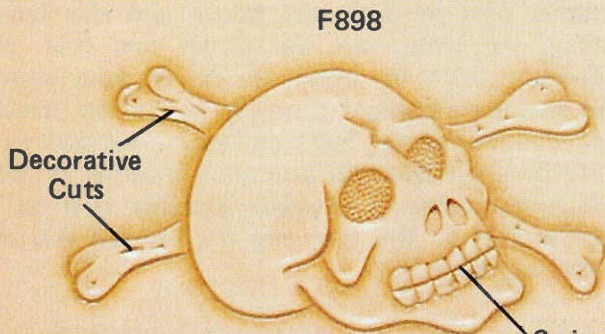
STEP 1



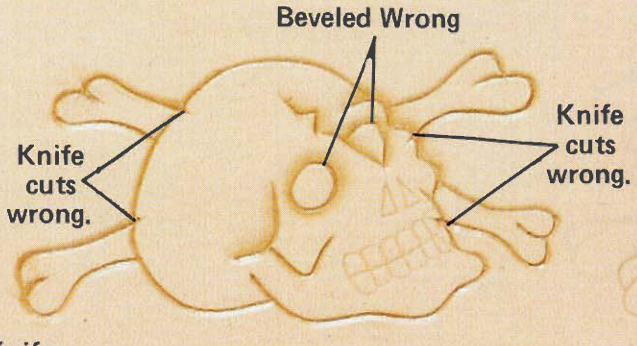
STEP 2



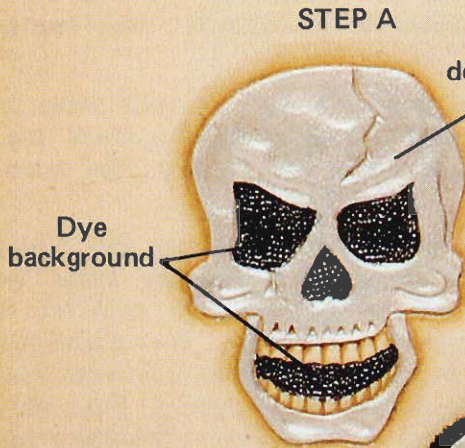
STEP 3



STEP 5



STEP 6



STEP A

Paint skull desired color.



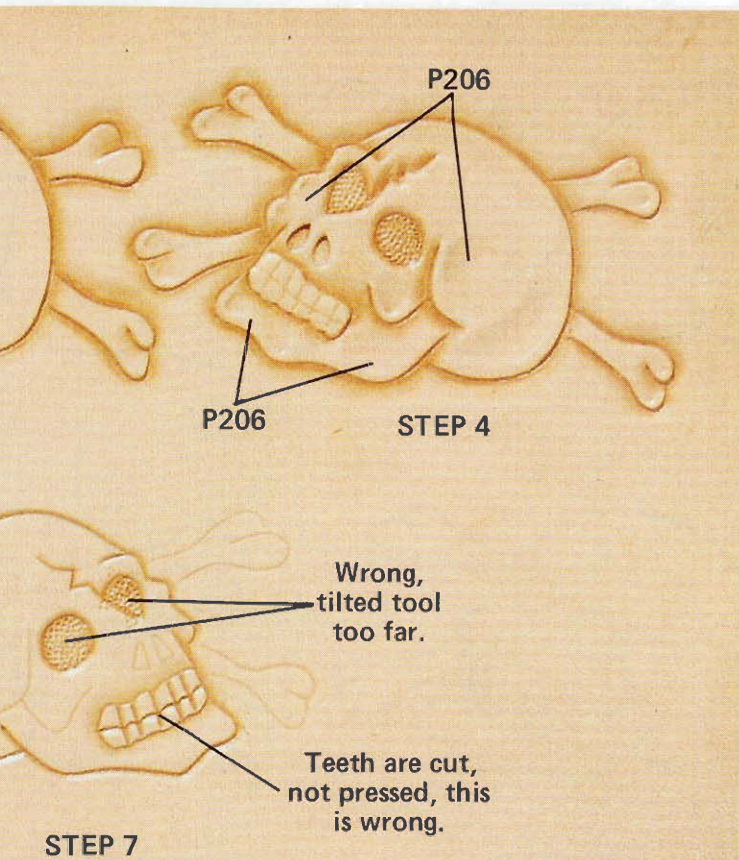
STEP B



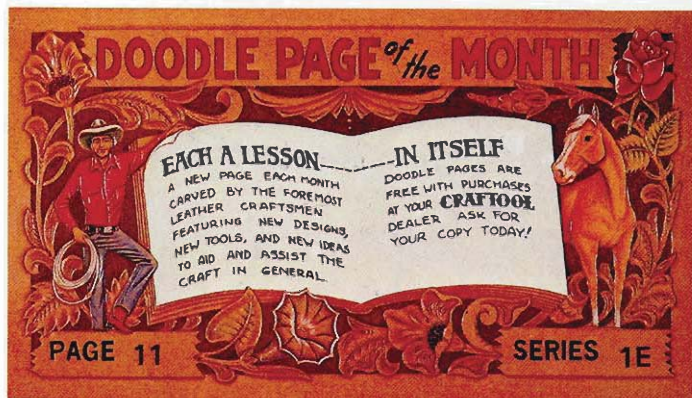
STEP C



STEP D



STEP 7



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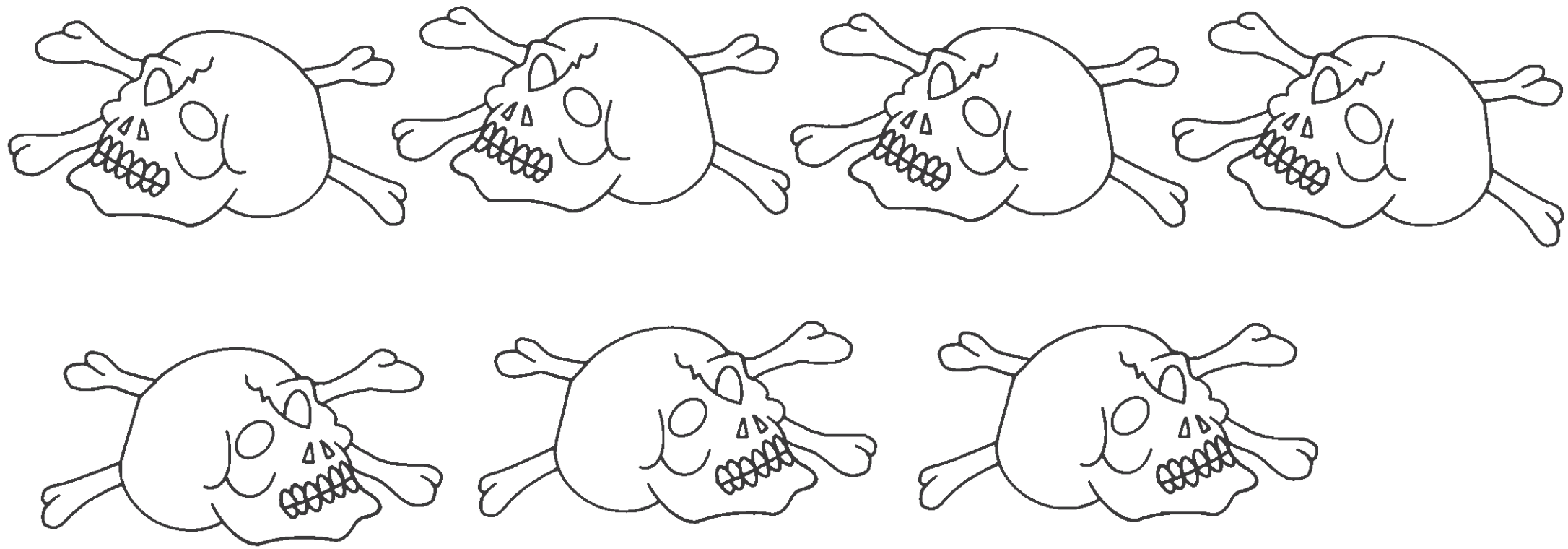
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STEP 4.

Pear shade the skull as shown in example 4, or wherever you think your design calls for this treatment, using a P206. I tilt the pear shader to reach all the various areas of the design I wish to pear shade. You have the option of using various size pearshaders such as P233, P972, or P703. You should experiment and see which of these tools gives you the effect and handling most comfortable for you.

STEP 5.

Following example 5, use an F898 and walk it around your design like you would with a beveler. This process separates the skull from the body of your design, and adds a three dimensional look to the work. When the above is completed, use your swivel knife to make your decorative cuts in both the bones and the teeth. When cutting the teeth, cut the center line first. Make the individual teeth by using the tip of your swivel knife, pull and press straight down from the top, making each individual tooth. Do NOT cut teeth as shown in example 7, THIS IS WRONG! If you are a beginner in leathercraft, it is always wise to practice intricate cuts on scrap, to get the feel of the tool and the texture you are trying to accomplish.

COLORING YOUR DESIGN

STEP A.

Using black penetrating dye and a fine tip brush, dye the background areas behind the eyes and mouth. Once this step is completed, dye your project the desired color, then paint your design using Cova Color or Starlight Acrylic. You can thin either of these with water, and apply several coats to build luster. (see example A).

STEP B.

Paint the remaining parts of your design to your satisfaction, then let dry. When dry, cover the entire design with Super Shene and let dry. (see example B).

STEP C.

Using cotton fabric, such as an old T shirt, cut 4" wide by 12" long strips. Wet the strips, wringing excess water from them. Fold each strip into blocks, forming a rectangle about 4" by 3". We are using the same technique used in applying Antique Stain with a block of wood and fabric, (called block dyeing). First, use a large paint brush, (I use a no. 5) and paint the entire skull face, making sure to penetrate all the impressions and knife cuts. Wipe off any excess Acrylic using your cloth block. Use a clean surface area of the cloth block for each wipe, until all excess Acrylic is removed. Be careful not to remove paint from the impressions. Simply refolding the cloth will provide lots of usable clean surface. It is very important to wipe off excess paint immediately, as Acrylic sets and dries very quickly. When doing large skulls, paint one area at a time and wipe as you work. If you attempt to paint the entire design at once, the paint may dry before you wipe off the excess. (see example C).

STEP D.

When the Acrylic is completely dry, cover the entire project with Super Shene. (see example D). You may repeat step C if you missed any areas. This completes your skull project. Good Luck!

For that Professional Look — Tandy Leather



TANDY'S ANTIQUE LEATHER STAIN
Safe, water-based stain is easy to use and clean up.
STOCK No. 2071



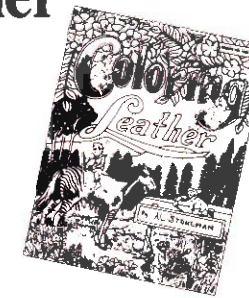
COVA COLOR
Great solid coverage. Easy water clean up when still wet. Dries to a tough, waterproof finish.
STOCK No. 2041



PRO DYE
When only the best will do! Great penetration. No base coat needed.
STOCK No. 2055



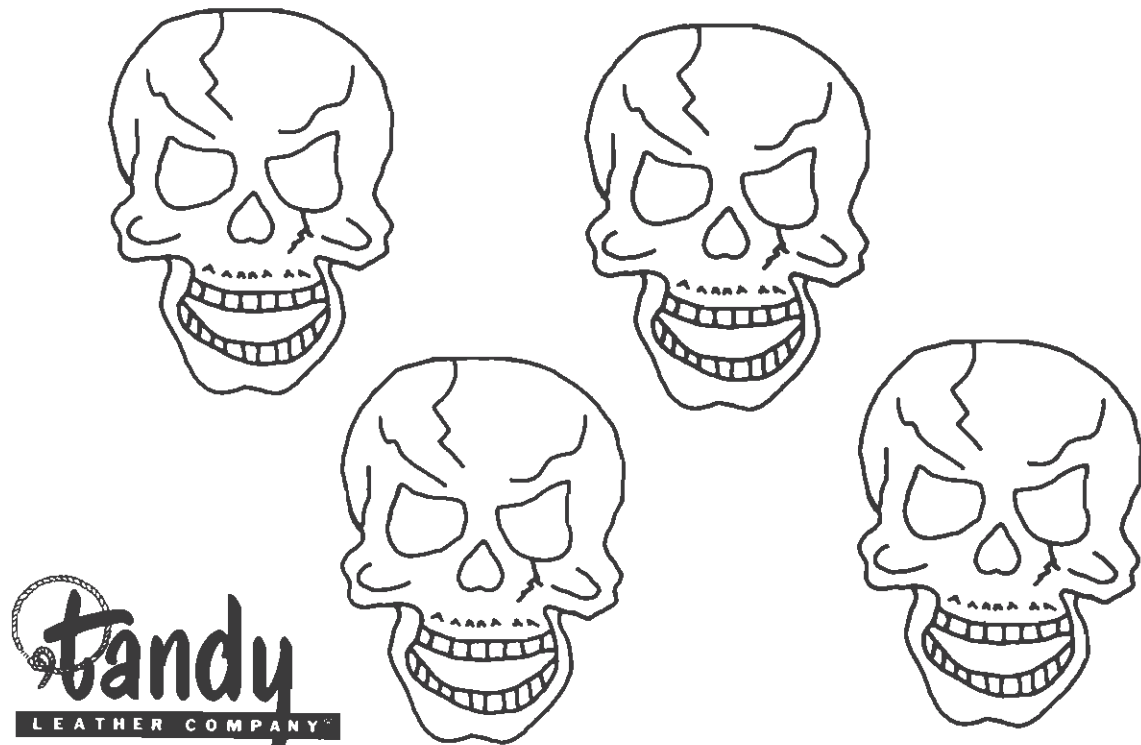
STARLIGHT ACRYLIC PAINT
Sparkling metallic highlights with easy water clean up.
GOLD
STOCK No. 2038
SILVER
STOCK No. 2039

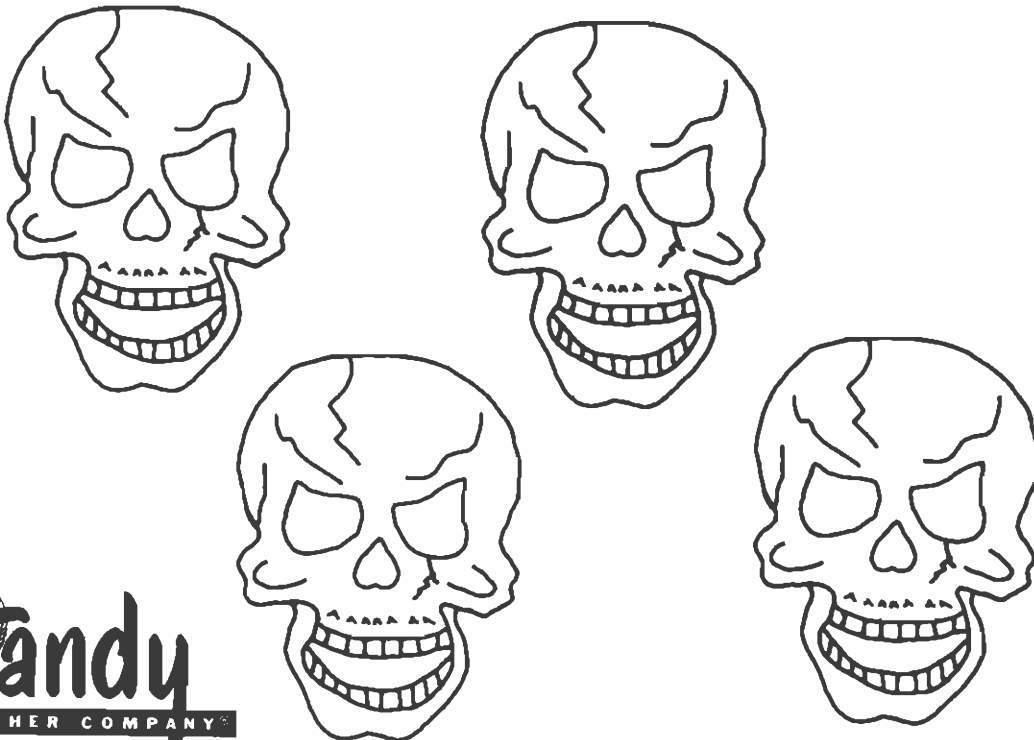
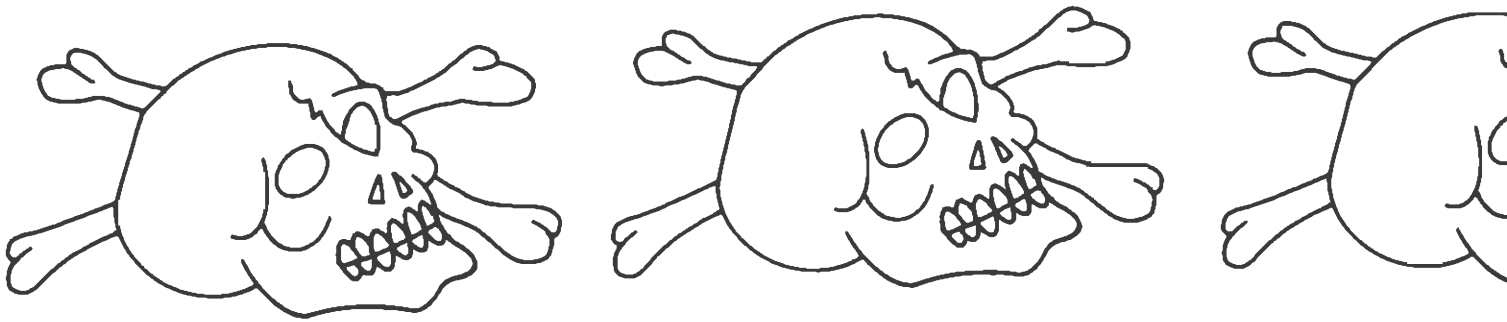


COLORING LEATHER
Learn about crossdyeing, mixing, tools, brushing techniques. With tips on shading and staining. Dye mixing charts and detailed illustrations included. By Al Stohlman. 53 pages.
STOCK No. 1942



FIGURE CARVING FINESSE
Stohlman's book shows how to carve, bevel, model and dye figures for realism and detail. Learn to carve people, animals, foliage and more. 132 pages.
STOCK No. 1951





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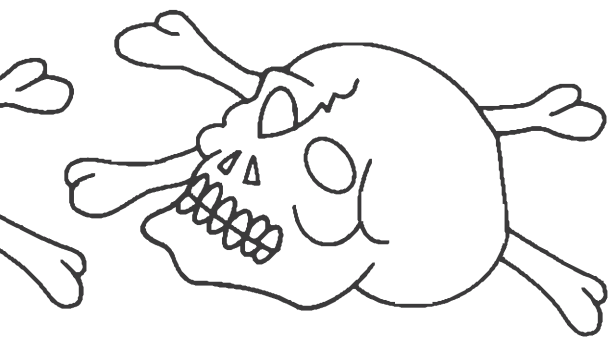
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STEP C.

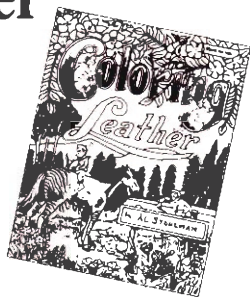
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That Professional Look — Tandy Leather

**ANTIQUE
STAIN**
Water-based stain is
easy to use and clean up.
No. 2071



COLORING LEATHER
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COLOR
Easy to use and coverage. Easy to clean up when still wet. Gives a tough, professional finish. No. 2041



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ACRYLIC
Only the best will give you that penetration. No coat needed. No. 2055

ACRYLIC PAINT
Metallic high-gloss finish with easy water cleanup. No. 2038

No. 2038

No. 2039

No. 1



Tools, in order used; C431, P206, B200, B935, V407, A104, Decorative Cuts.

No. 2



Tools, in order used; C433, P213, B198, B936, V406, V745 (as a Stop), S705, U858, F899, F976, A98, A99, Decorative Cuts.

No. 3

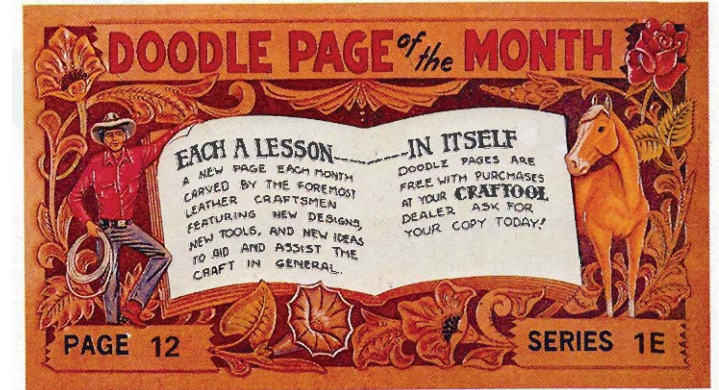


Tools, in order used; V920 (as Border), V715 (as Cam), P216, B198, B936, V404, S931, A888, V708 (as Stops & Decorative Cuts).

No. 4



Tools, in order used; C431, P209, B198, B936, U858, V715, H903, H904, H907, S931, A104, M880, Hair Blade 8021-M, Decorative Cuts.



Developing Your Own Style

by Karla VanHorne

One of the things you begin to notice after being involved with leatherwork for a while is that certain people have a certain style or way of doing things. While some individuals stick to the carving patterns, copying every tool impression and decorative cut with exacting precision, others stray from the pattern, substituting or adding tools or changing the decorative cuts.

The basic design here is for a checkbook cover, and even though it has been repeated 4 times, you can see that each of the carved panels is uniquely different. In short, they reflect different styles of doing the same thing. Each style also promotes the "flow" of the pattern in its own way. (Flow is the "motion" given to a series of lines. It is what carries or moves the eye smoothly over the entire design — in this case, from flower to acanthus to stem to acanthus and back to the flower in a pleasing manner.)

Rather than go through each individual carving, I'll go through each tool type. This will allow you to compare how a certain tool looks within the pattern, as well as beside a similar tool.

Camouflages: C431 (1&4) is a smaller cam than C433 (2). As a result, there are more impressions per inch. Impressions for the smaller tool also tend to be deeper.

Cams are used in the scrolls (1,2&4), along the center-line of acanthus leaves (1,2&4) and up the major stem lines (1). Note that no cams were used in 3.

Pear Shaders: The pear shaders in these examples are all pretty much the same size. The variable is the texture on the face of the tool: smooth (1), checked (2), ribbed (3) and lines (4). Each provides a slightly different texture to the work. Note how the lined shader (4) assists in providing additional flow lines to the design.

Bevellers: Two types were used: smooth (1) and checked (2,3 &4). Choose the texture you prefer. Don't forget about lined or coarsely-checked bevellers either.

No. 1



Tools, in order used; C431, P206, B200, B935, V407, A104, Decorative Cuts.

No. 2



Tools, in order used; C433, P213, B198, B936, V406, V745 (as a Stop), S705, U858, F899, F976, A98, A99, Decorative Cuts.

No. 3



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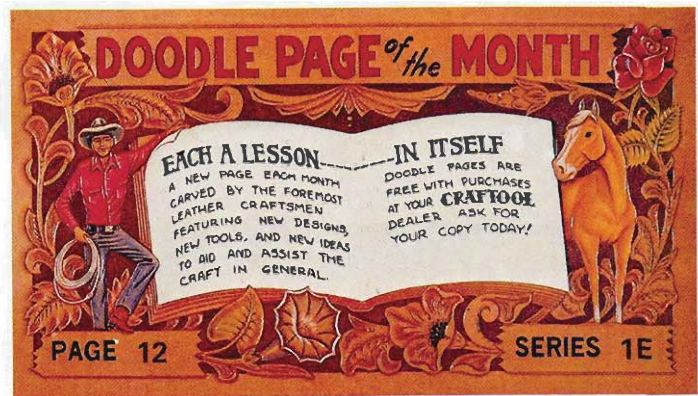
No. 4



Tools, in order used; H903, H904, Decorative Cuts.



VAN HORNE '91
 Order used; C431, P209, B198, B936, U858, V715,
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 Cuts.



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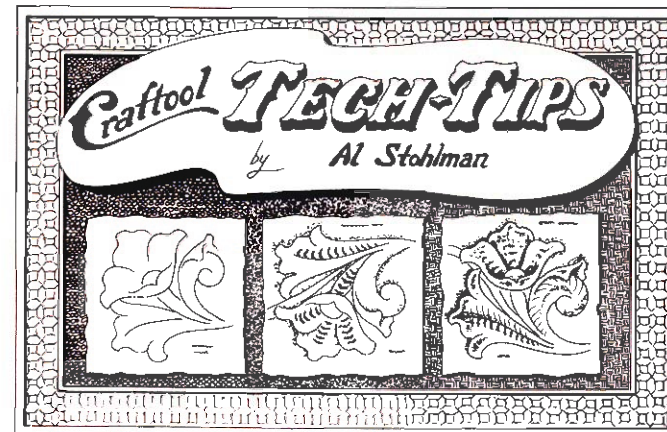
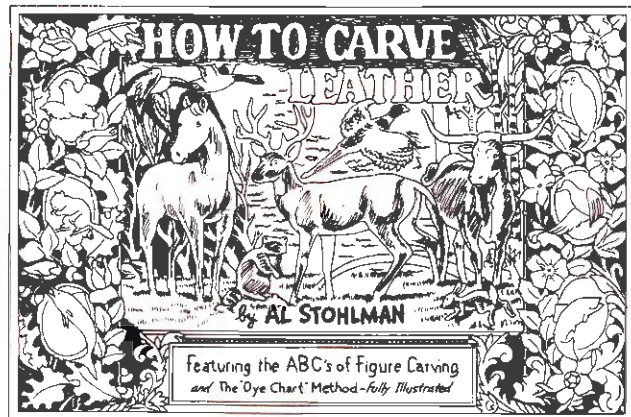
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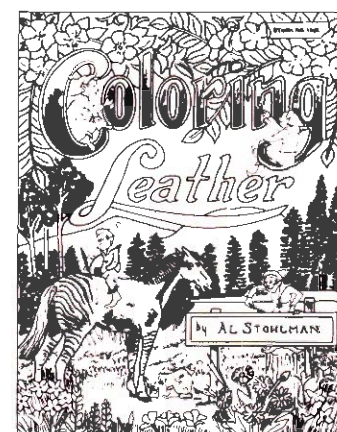
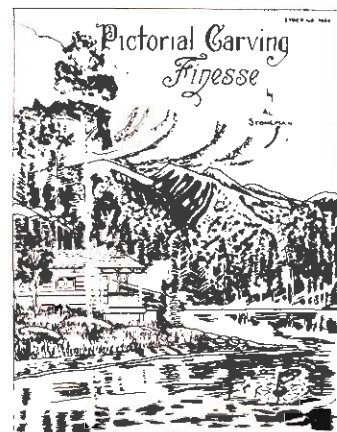


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Veiners: The veiners used in these carvings perform 4 different tasks.

Veining: V407 (1), V406 (2), V404 (3) and V715 (4) have all been used as standard veiners along the outside (or longest) curve in the centre of the acanthus leaf.

Camouflaging: In 3, V715 appears in the scrolls and along the inside (or short) curve in the center of the acanthus leaf where the camouflage would normally be seen.

Stops: V745 (2) and V708 (3) are used to provide a "stop" or formal ending to the major flow lines in the pattern. V745 (2) is also used in the base of each petal in the flower.

Decorative cutting: There are no decorative cuts in 3. V708 was used to create decorative lines within the pattern. Follow the contours of the pear shading, angle the veiner and strike firmly. Note: don't get carried away with this. It's easy to go right through the leather.

Seeders: With the exception of 1, seeders were used in all the flower seed pods. S705 was used in 2 while S931 was used in 3 & 4. The "seeds" in 1 were made by closely spacing slightly-curved swivel knife cuts together so that a crosshatch pattern was formed.

Stops: H903, H904 and H907 were used in 4. The "curved" stops (H903 & H904) were used in the curving stem areas to assist in maintaining flow of the line. H907, a "straight" stop was used at the base of each flower petal.

Mulesfoot: U858 was used only once at the base of each "stop" in the stem, leaf and scroll areas of 2. In this case, it is acting in conjunction with decorative cuts to

provide flow or movement down the length of these areas. In 4, U858 takes the place of the camouflage used in the stems of 1 and the decorative cuts in 2. Note how it simultaneously provides both decoration and flow to the stem areas.

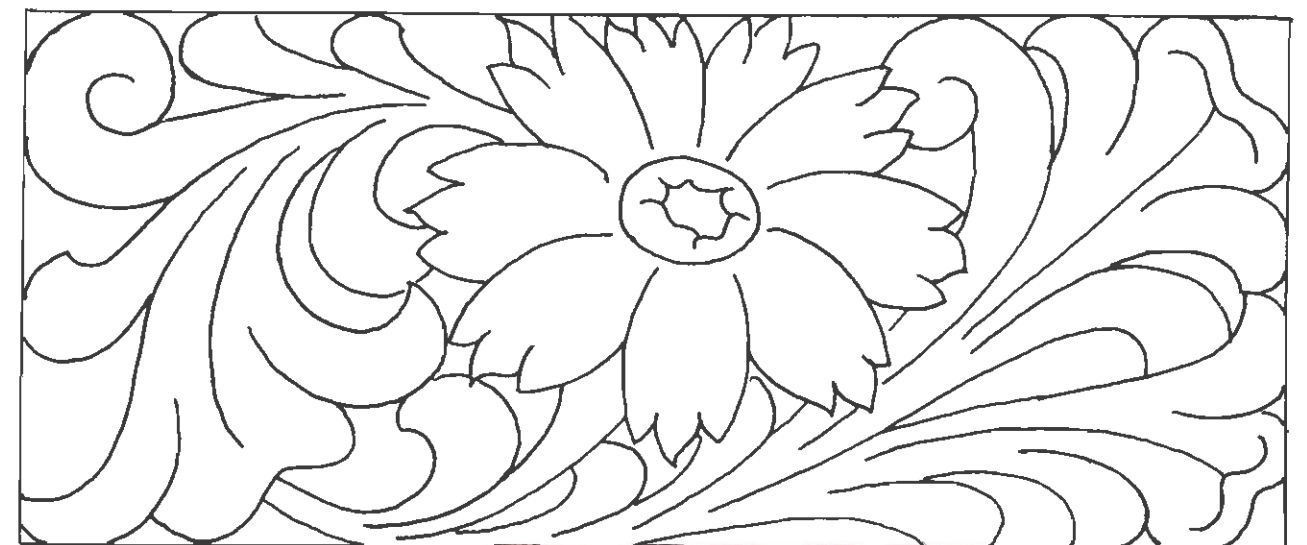
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Decorative cuts: These cuts provide additional flow or movement to the design. They can be very simple (1) or can be made more complex by adding secondary cuts (2 & 4). Note the even more complicated cuts in the acanthus leaves in 4.

Hair blade: In 4, a lined pear shader was used to assist in adding flow lines to the design. By adding long, sweeping hairline cuts to the stem areas, the flow created by the shader is subtly continued.

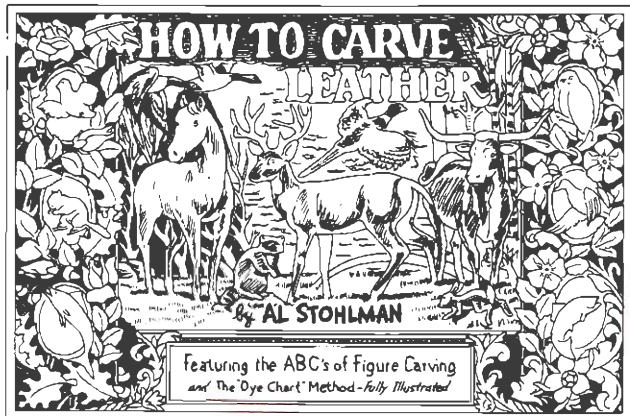
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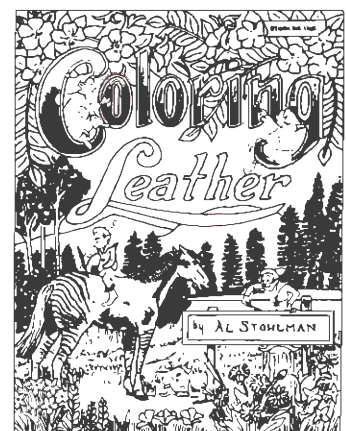
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