

# Vintage Doodle Page Collectors Set - Series E2



**TLF** **tandy®**  
**Leather**  
**Factory**  
 tandyleatherfactory.com

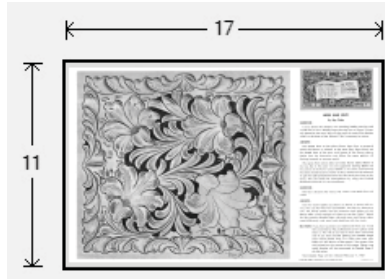


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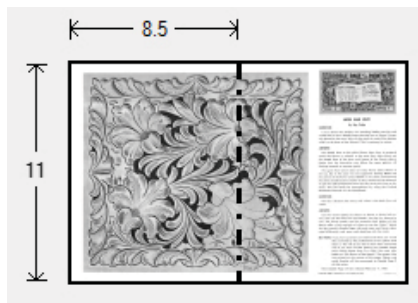
## Doodle Page Digital Download

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



### 1) Full Size

If you would like to have a full size print out, take the full size pages to your local print shop and they can print it for you. All full size Doodle Pages are 11x17



### 2) Tiled

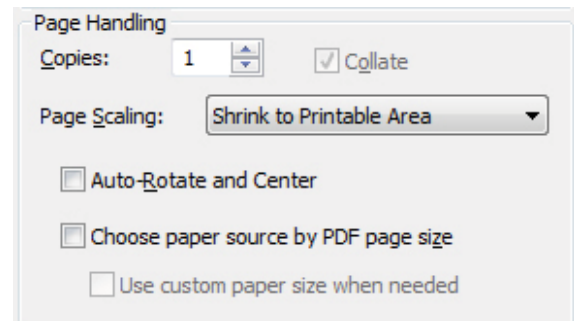
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

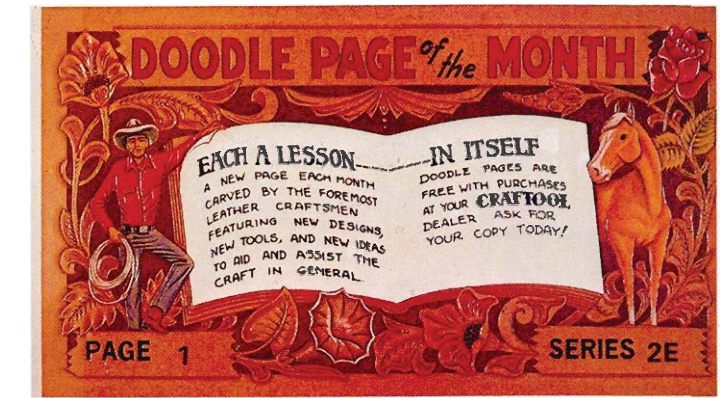
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

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



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



# FINISHED FILIGREE

by Karen Siems

For several years I traveled to various cities and towns setting up a booth at trade shows, arts and crafts fairs, and flea markets, trying to sell the leather goods I had so painstakingly made. As many of you have also experienced, I suffered through the comments of the leather literate to the totally leather ignorant. So, out "amongst 'em", as Grandma used to say, I learned there were those people who didn't care for tooled leather at all. I did discover that even these people had a grudging respect for filigree work. If done tastefully, they would even purchase a product made in that manner.

I tried several methods of filigree, but always came back to my thonging chisels and hole punches. That, perhaps, is not new, but I have learned a way to finish it that gives you a professional looking project.

Since there aren't many checkbook patterns readily adaptable for filigree, I designed my own and am passing it on to you for your use. For this pattern I used these tools: First Row; B936, B935, B701, B198, Second Row; P973, P236, P217, P972, P975, Third Row; (if not filigreed), A98, F976, Fourth Row; U859, H907, U858, Also C709, V462, V708, S705, and modeling spoons.

Trace and cut the design. One tip on the corner flower centers; cut the outside of the tube first. Cut lightly at the bottom where it looks like it touches the petals, as this will be lightly double beveled. Cut inner arc, being careful not to intersect with outer knife cut. Complete all cutting and tooling. I have used the background tool A104 in Figure 1, so you can see what it would be like if not filigreed.

After completing all the tooling, while leather is still damp and glued to whatever you've chosen to keep the leather from stretching out of shape, cut out the background areas with chisel numbers 481, 1481, and 8050. When doing this, use the appropriate tool for the size line you have. I use the 481 for an arc where the other two larger chisels won't work. For extremely rounded areas, such as the curl of a leaf, I use a drive hole punch that fits the circle. Place the chisel in the swivel knife cut, being sure to keep it perpendicular. Strike the tool so it will not penetrate the whole thickness of leather, as in figure 2. Doing it in this manner keeps tool marks from being on the cut edge. Go completely around the



Figure 1

Figure 2

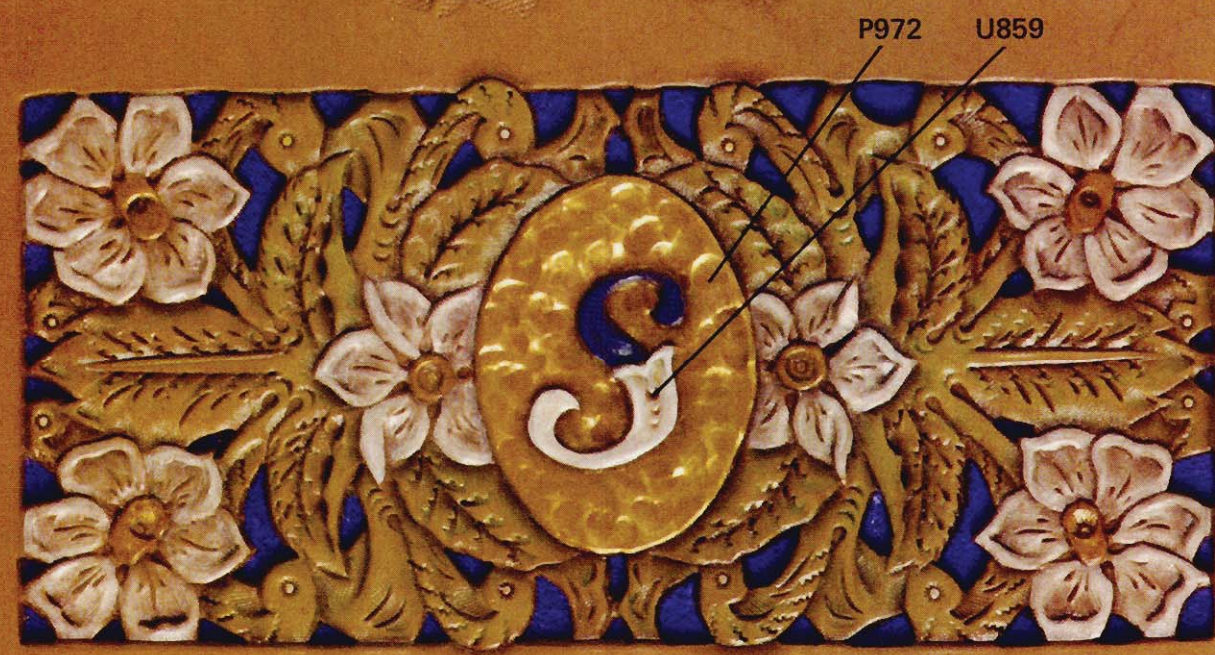


Figure 3

Figure 4



Figure 1

Figure 2

WRONG



RIGHT

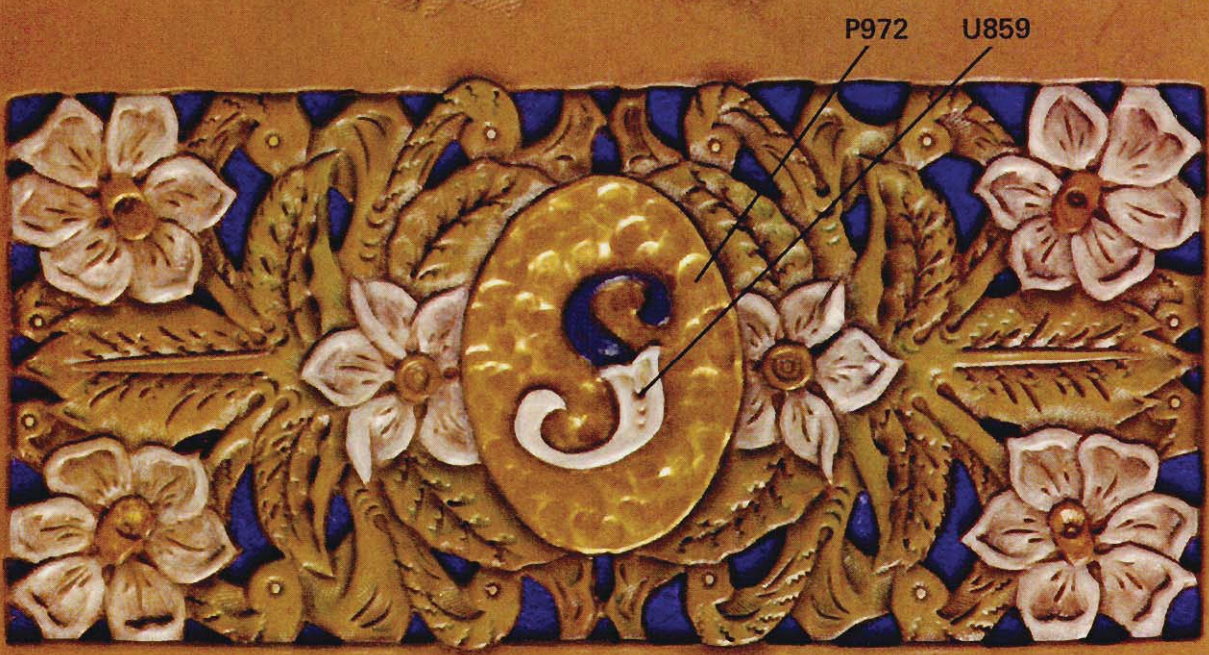
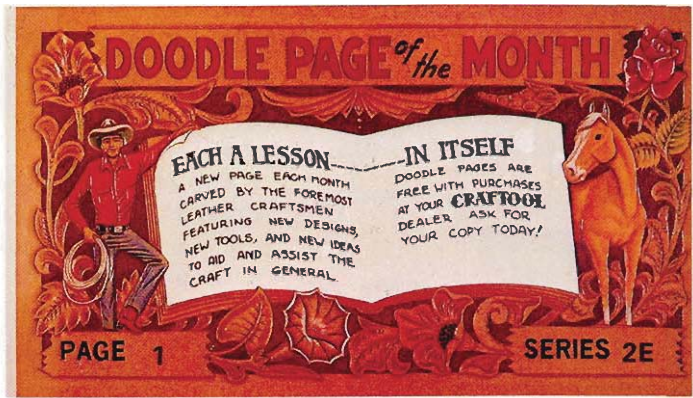
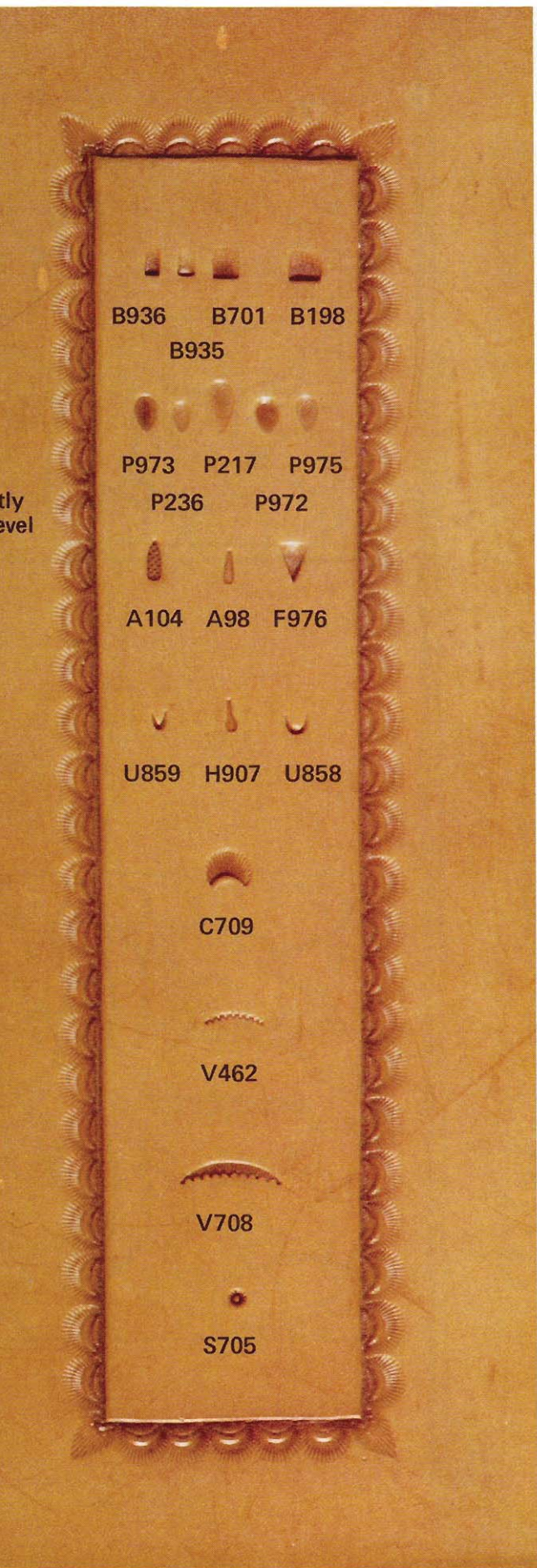


Figure 3

Figure 4



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### TANDY SUPER SHENE®

Water repellent acrylic finish that's flexible, durable and clear for natural carving leather. Can be applied with a brush over small areas to resist antique for high-lighting. Not recommended for use on suede. 4oz. no. 2002. Quart no. 2003. 14 oz. Super Shene Aerosol Spray no. 2001.

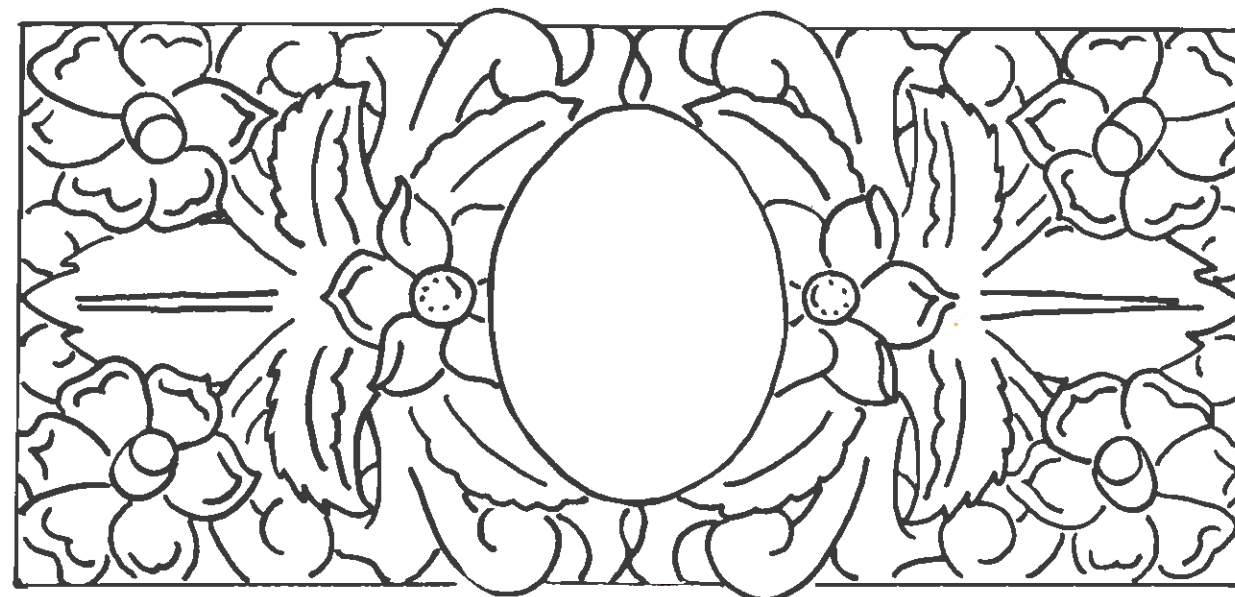
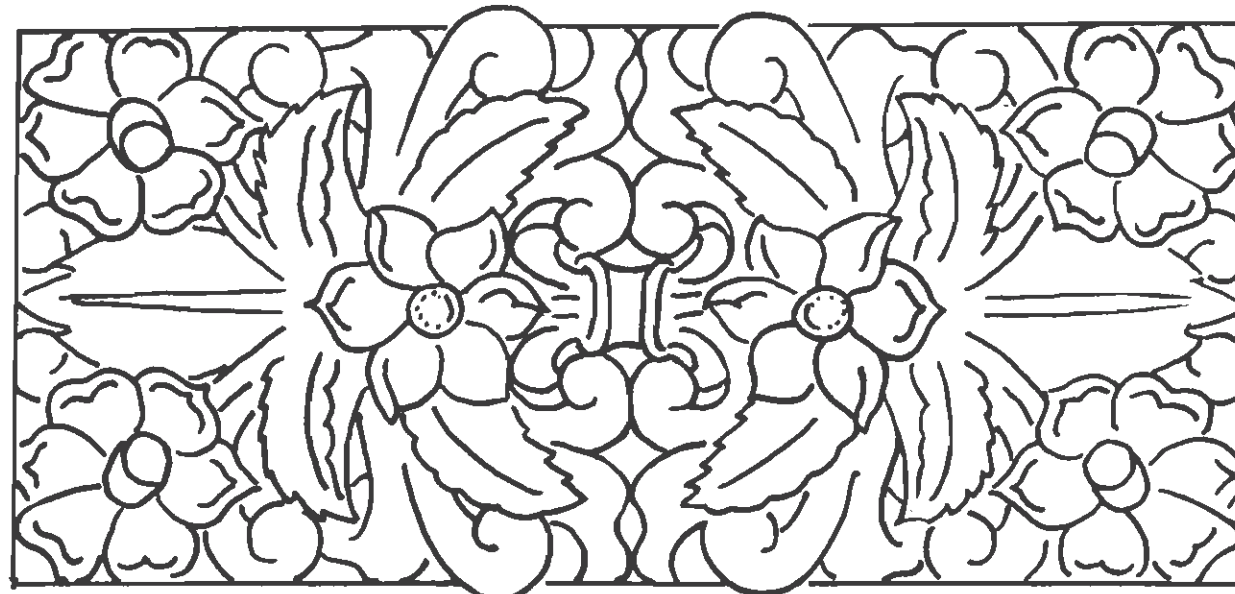
### LEATHER GLOW®

Leather Glow lends a soft, lustrous radiance when used on natural leather and adds depth to even shallow carving. When used over Super Shene it adds high lights and soft contrast to traditional or figure carving tool impressions. Leather Glow may also be used over dyed and finished leather to add definition to the carving without detracting from the colors. 4oz. no. 2043. Quart no. 2050.



### COVA COLOR

Great solid coverage. Easy water clean up when still wet. Dries quickly to a tough, waterproof finish. Fifteen popular standard colors and four brilliant neon colors complement any leather-work or fabric project you come up with. 1 1/2 oz. bottles. no. 2041



background area to be cut two or three times, depending on the thickness of the leather, until the background piece can be removed. Doing this while the leather is still damp gives the cut edge a burnished appearance, and eliminates little fibers that could have been left on the cut flesh side. If there would happen to be a chisel mark on the cut edge, now is the time to take a modeling spoon and rub it out.

Complete all the filigree cutting. Be sure to smooth and round edges as you go. When finished, allow leather to dry. Dye and finish according to taste. For my example, I have chosen to color the flowers and leaves with a light wash of CoVA Color. I then finished it with two coats of Super Shene applied with a damp sponge. Decorative cuts can be highlighted with leather glow, at this time, followed by another coat of finish.

Now you are ready to apply the finishing touch to the filigreed edges. I have not done so in figure 3, so you can see the difference in appearance. Figure 4 shows the totally completed process. For this step, you will need Tandy Edge Coat, either black or brown, a damp cloth, two paper towels, and a medium paint brush.

Make sure you have allowed plenty of time for your surface finish to dry and set. I like to wait over night, if possible. Place a paper towel under the filigreed portion of your project. Working one cut out area at a time, load the paint brush with edge coat and apply it to the cut background edge. Keep the brush straight up and down to keep the amount of edge coat getting on the finished cut out opening will be absorbed by the paper towel underneath. If you've gotten any edge coat on the face of your project, quickly wipe it off with a damp cloth. Do not use this area of your cloth again. Blot with dry towel, and go on to the next cut out area until you're finished. Go back and make sure you have covered all edges and corners. After edge coat is dry, remove leather from backing material. Glue your colored background leather to flesh side of project with thinned Craftsman Cement. Let glue dry completely then assemble project as usual.



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4oz. no. 2002.

Quart no. 2003.

14 oz. Super Shene Aerosol Spray no. 2001.

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4oz. no. 2043.

Quart no. 2050.

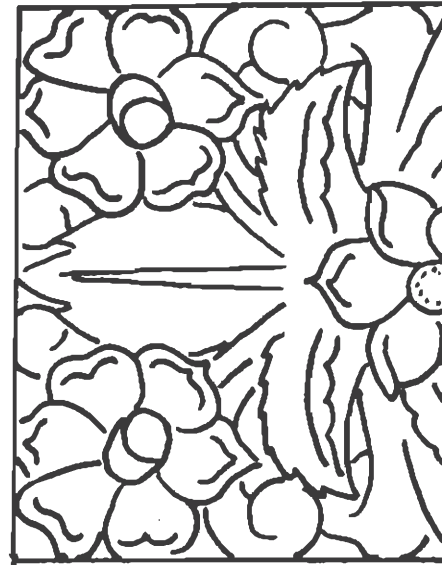


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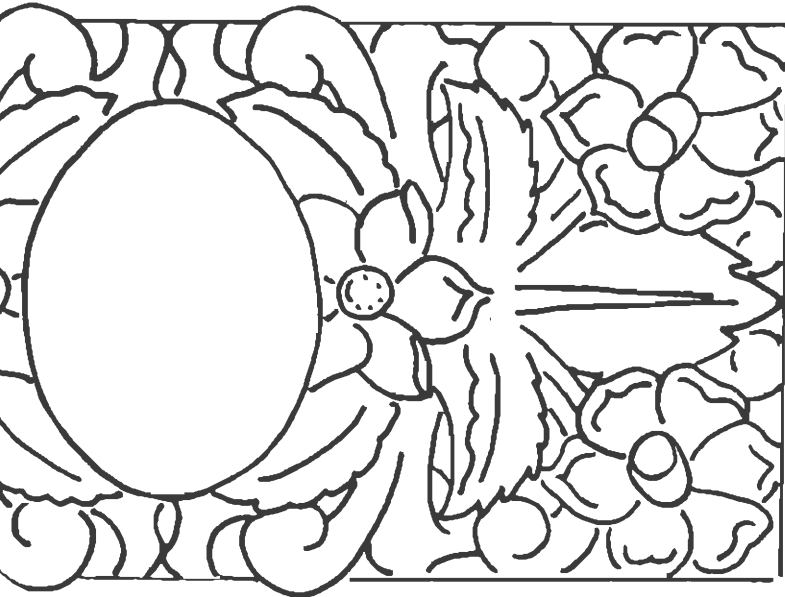
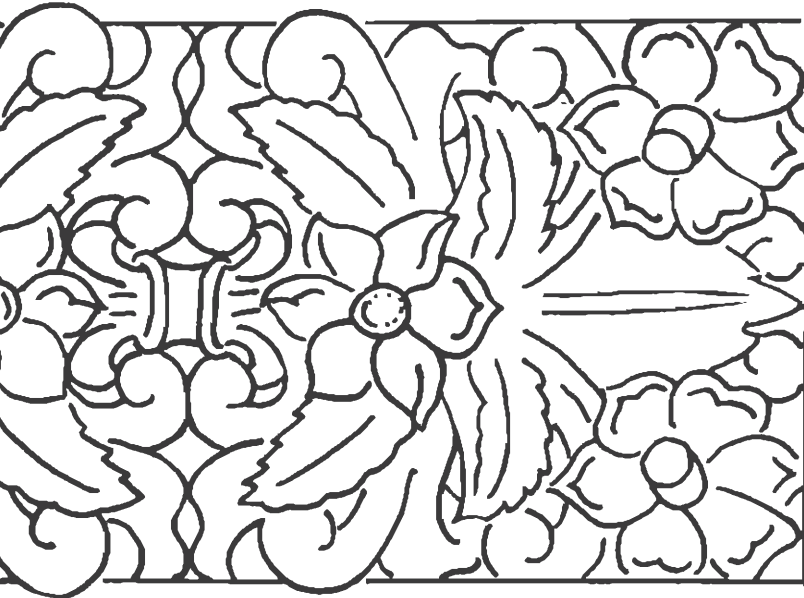


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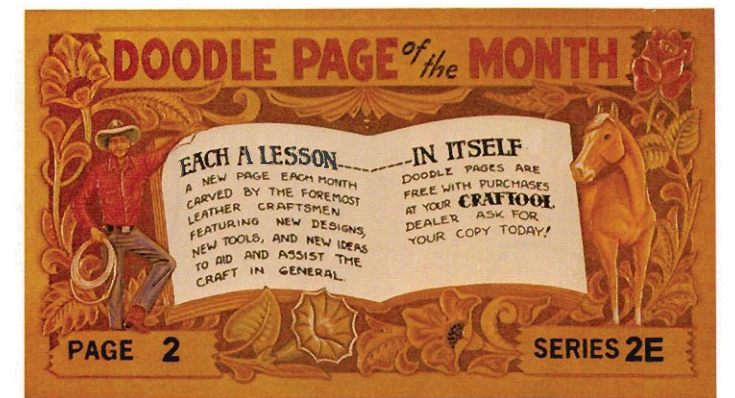
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## QUICK RELEASE KEY HOLDERS FROM BELT ENDS

by Karla VanHorne

One day as I was looking through my scrap box for some lightweight scrap for a coin purse I found over a dozen belt ends.

Now, normally, I try to turn belt off-cuts into Ranger Belt billets. But I already had many of those from a recent belt-making marathon. Since I had a bunch of quick release key rings (#1177), why not use the belt ends to make matching key holders?

The belt ends I had were all 1 1/2" wide. If you have a different width belt end, you can easily modify the cutting and tooling designs to fit. If your off-cuts are too short, a pattern has been included for a key fob. This is another good way to use up these ends.

The assembly instructions are pretty straight forward. It's basically cut, skive, tool and dye, finish and edge and attach the hardware. (Note that the skiving is important! If this step is not followed, you will have a difficult time attaching the #24 dot snap. You may also crack the leather when you go to fold it over.) Because of the ease of assembly, I'd like to go into detail on any tooling tips or dyework used to complete these pieces.

#1. This is just a simple basketweave design with a scalloped border. The trick to doing the border is to scribe a line 1/4" from the edge and then follow it with the innermost part of the camouflage's scallop. This leaves no tell-tale lines. Dyework was completed with Fiebing's black oil dye. It (and all the other pieces here) was finished with Fiebing's Tan Kote.

#2. Because many of the 3-dimensional stamps are just a hair bigger than the oval, you must follow this tool sequence: First, trace the carving design. **DO NOT CUT IT!** Next, stamp in the 3-D design. **NOW** cut all the lines. Done this way, it will look as though the stamp was deliberately placed to overlap the carved pattern.

Dyework on this piece was completed with varying

#1  
• X513  
• C431  
or  
• C830



#2  
• Swivel Knife  
• 3-D Stamp (#8423)  
• P217  
• B198  
• A98  
• F898  
• F976



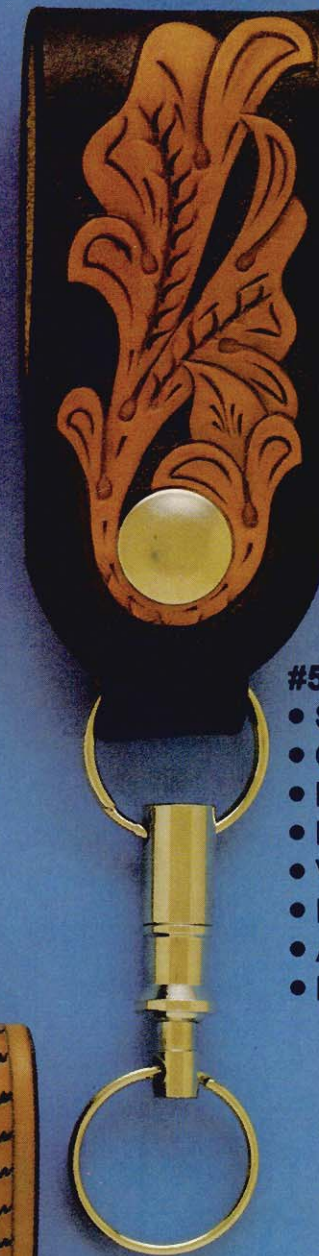
#3  
• #8215  
• Adjustable Edge Creaser (#8072)  
• P972



#4  
• V712  
• X513  
• D435



#5  
• Swivel Knife  
• C425  
• P213  
• B198  
• V404  
• H907  
• A104  
• M885



#6  
• Swivel Knife Easy-Bevel Blade (#8124)  
• C431  
• 1/4" or 1/2" Alphabet Stamp Set



#7  
• C431  
or  
• C830



#8  
• Swivel Knife  
• P217  
• B198  
• A104  
• M880



• Fine Hair Blade (#8021-M)



#9  
• Swivel Knife Easy-Bevel Blade  
• V402  
• 1/4" or 1/2" Alphabet Stamp Set

- #1**
- X513
  - C431
  - or
  - C830



- #2**
- Swivel Knife
  - 3-D Stamp (#8423)
  - P217
  - B198
  - A98
  - F898
  - F976



- #3**
- #8215
  - Adjustable Edge Creaser (#8072)
  - P972



- #4**
- V712
  - X513
  - D435



- #6**
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  - C431
  - 1/4" or 1/2" Alphabet Stamp Set



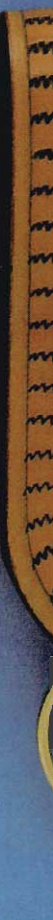
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  - P217
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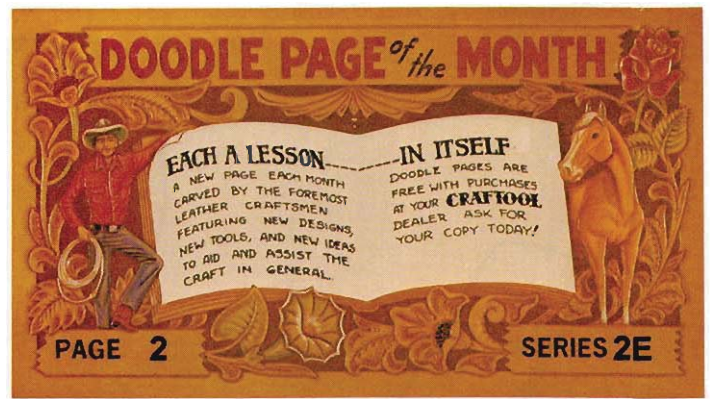




- #5
- Swivel Knife
  - C425
  - P213
  - B198
  - V404
  - H907
  - A104
  - M885



- #9
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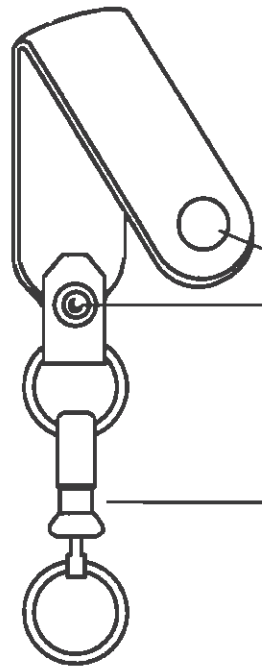
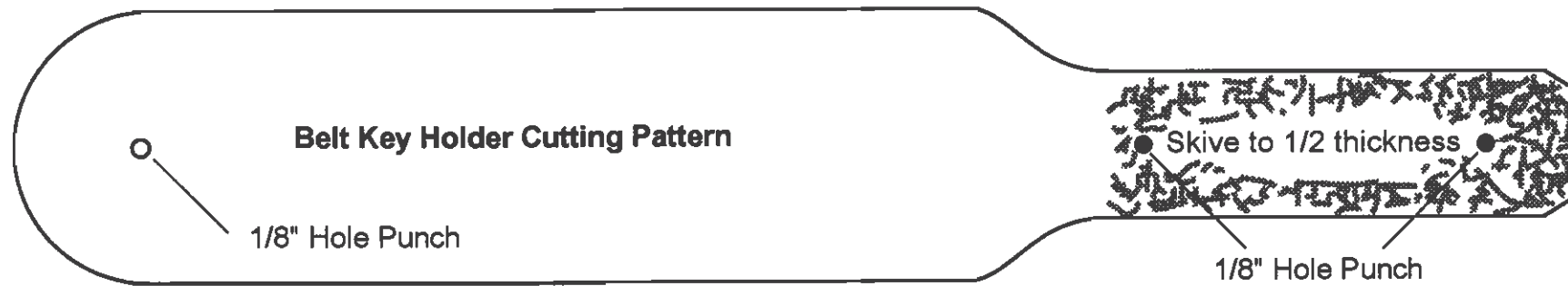
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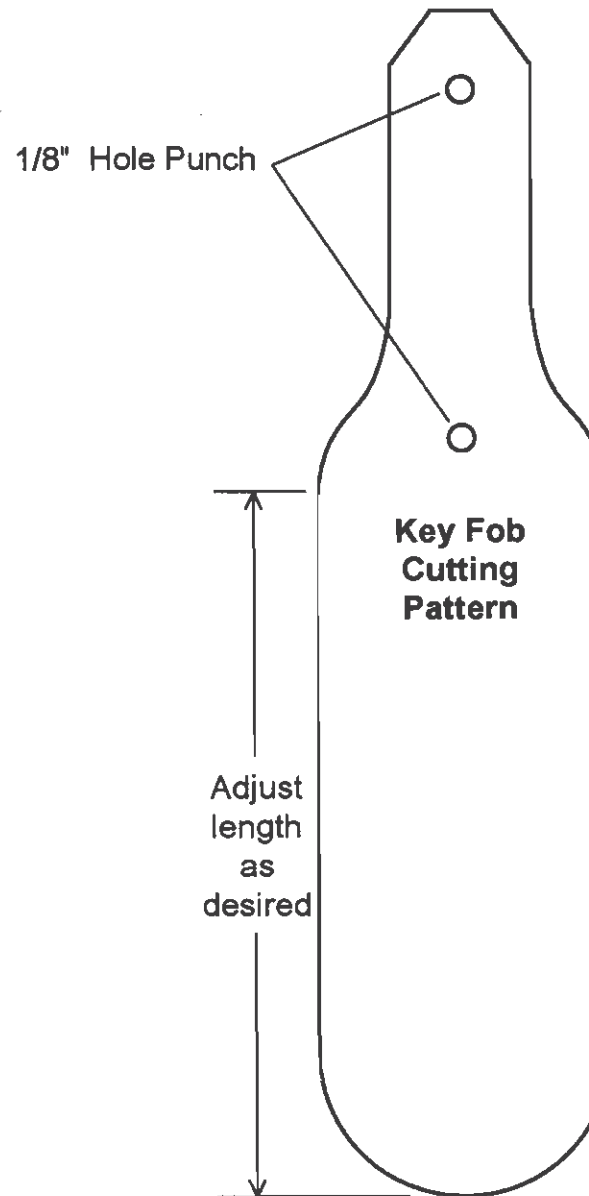
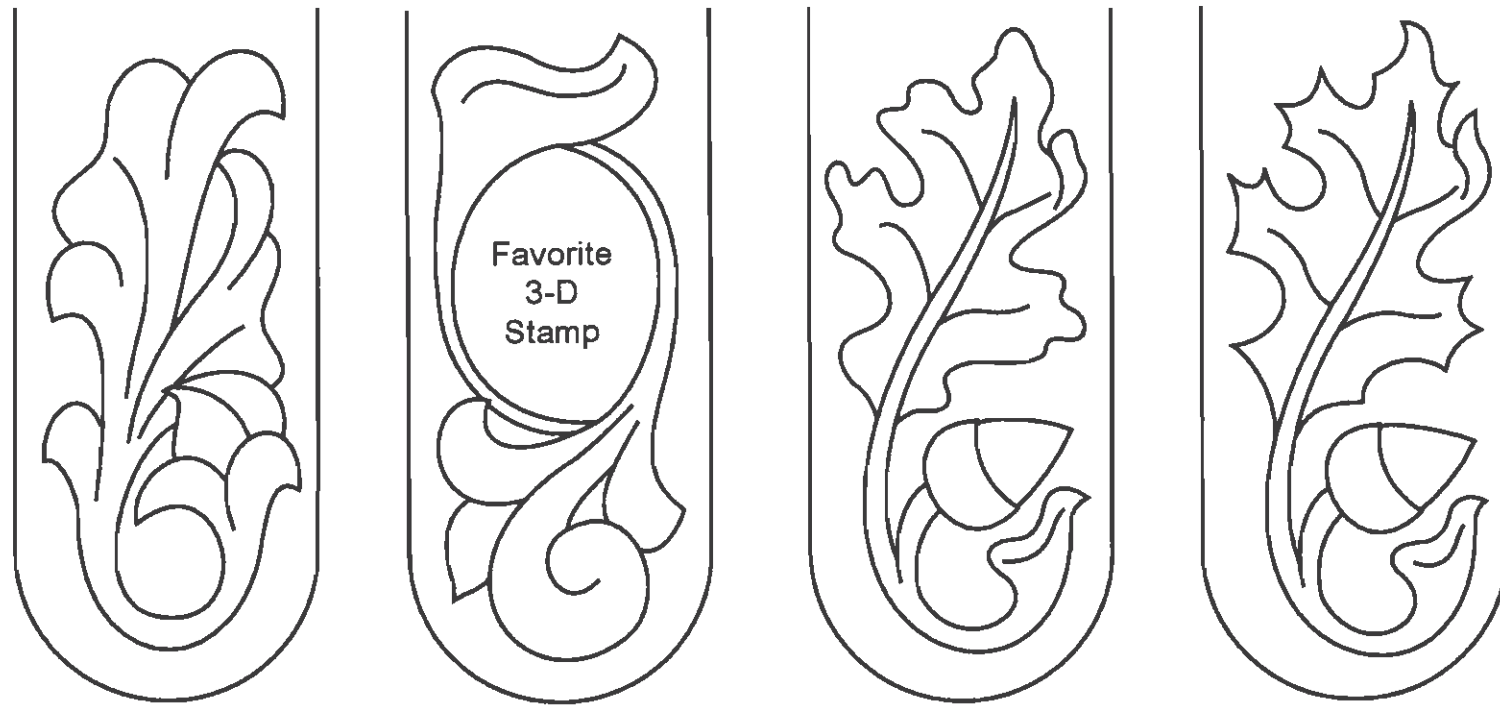
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Dyework on this piece was completed with varying



#24 Durable Dot Snap

Assemble the Quick Release Key Ring so that the "plunger" hangs downward. I find this makes it easier to separate and reattach the Key Ring when it is on the Belt.



dilutions of spirit dyes followed up with a coat of Leather Glow.

#3. Stamping sequence is also important here. First stamp the 3-D tool, then crease and then stamp #P972 in randomly for background effect. Dark brown dye was applied using the Nature-tand method. (see "ABC's of Leatherwork") It was followed by a coat of tan Tandy Antique.

#4. Scribe a very light 1/8" border. Stamp #V712 on this line. Stamp #X513, then run #D435 on the inside of #V712. This was colored with tan Tandy Antique.

#5. Use this design to match most traditional floral patterns. It was background dyed with dark brown dye.

#6. Scribe and cut 1/8" border. Scribe and cut a second border 1/8" plus the width of the cam you intend use. I used the bevel easy blade (#8124) to bevel out these lines. It makes doing borders on belts and similar pieces like this a breeze. From there, stamp cam impressions evenly between the border lines.

#7. Scribe lines at 1/4" and 5/8". Stamp a row of impressions on each line then stamp a row of overlapping impressions on each previous row. I hand-dyed tan on the tooled areas, then antiqued the whole thing with medium brown Tandy Antique.

#8. Two patterns have been provided. Use the pointed or rounded leaf designs to match a similarly patterned belt. This was dyed with diluted dark brown antique.

#9. Cut a border 1/8" from the edge. Use the Easy Bevel blade to bevel it out. Next, lightly scribe a line 1/2" from the edge and then stamp #V402 so that the impressions overlap on it. This piece was stained with Tandy dark brown antique.

*The designs presented here are just a few examples. If you want additional ideas, incorporate or modify some of the designs from the following sources:*

**"Belts Galore" by Al Stohlman**  
Stock No. 6039

**"Lucky 8" by Al Stohlman**  
Stock No. 6051

**"Stamping with the Basics" by Tony Laier**  
Stock No. 1897

**"Stamping Step 2" by George Hurst**  
Stock No. 1898

**"Stamping Step 3" by George Hurst**  
Stock No. 1905



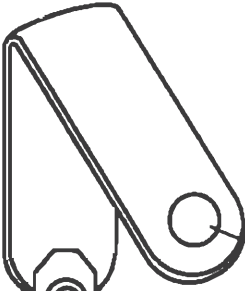
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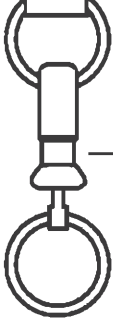
## Belt Key Holder Cutting Pattern



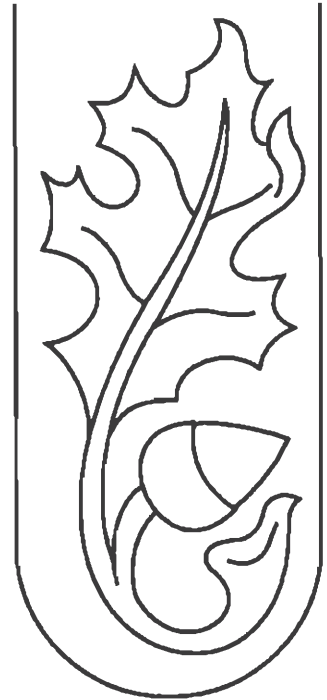
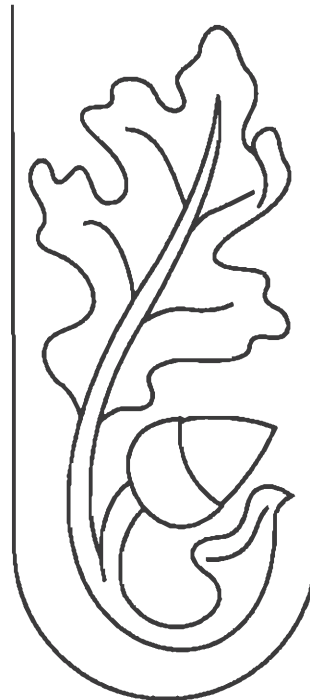
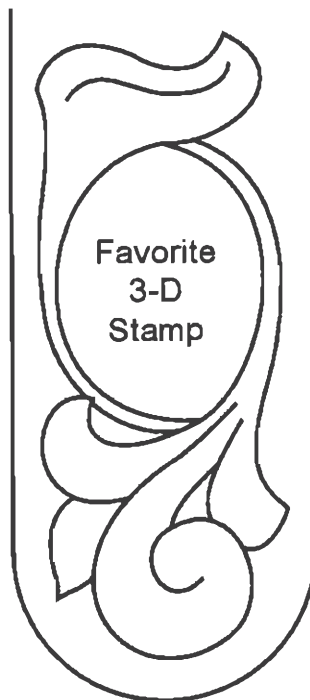
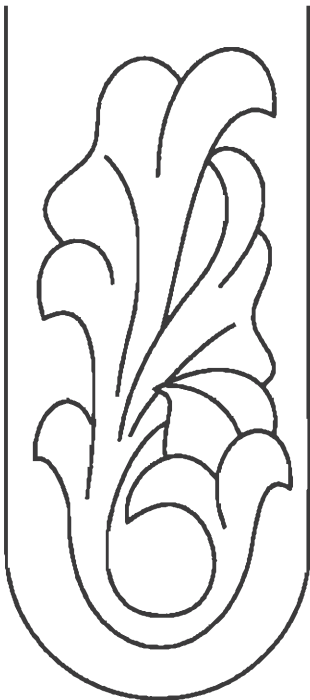
1/8" Hole Punch

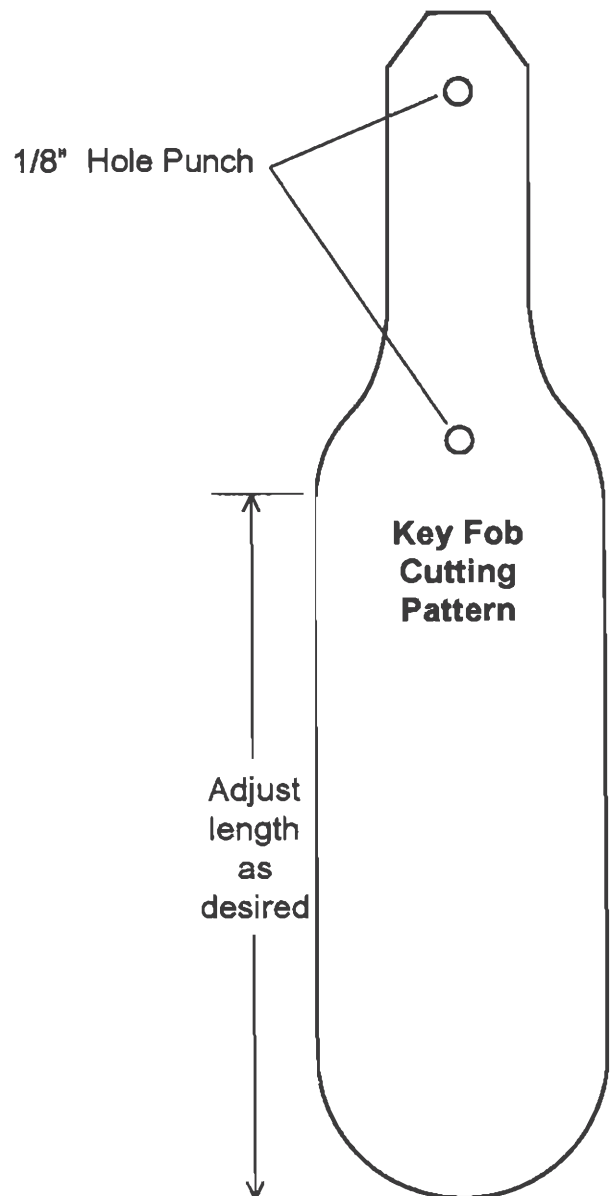
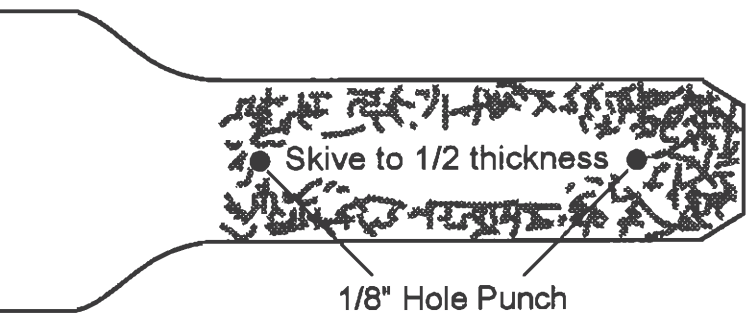


#24 Durable Dot Snap



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#4. Scribe a very light 1/8" border. Stamp #V712 on this line. Stamp #X513, then run #D435 on the inside of #V712. This was colored with tan Tandy Antique.

#5. Use this design to match most traditional floral patterns. It was background dyed with dark brown dye.

#6. Scribe and cut 1/8" border. Scribe and cut a second border 1/8" plus the width of the cam you intend use. I used the bevel easy blade (#8124) to bevel out these lines. It makes doing borders on belts and similar pieces like this a breeze. From there, stamp cam impressions evenly between the border lines.

#7. Scribe lines at 1/4" and 5/8". Stamp a row of impressions on each line then stamp a row of overlapping impressions on each previous row. I hand-dyed tan on the tooled areas, then antiqued the whole thing with medium brown Tandy Antique.

#8. Two patterns have been provided. Use the pointed or rounded leaf designs to match a similarly patterned belt. This was dyed with diluted dark brown antique.

#9. Cut a border 1/8" from the edge. Use the Easy Bevel blade to bevel it out. Next, lightly scribe a line 1/2" from the edge and then stamp #V402 so that the impressions overlap on it. This piece was stained with Tandy dark brown antique.

---

*The designs presented here are just a few examples. If you want additional ideas, incorporate or modify some of the designs from the following sources:*

**"Belts Galore" by Al Stohlman**

**Stock No. 6039**

**"Lucky 8" by Al Stohlman**

**Stock No. 6051**

**"Stamping with the Basics" by Tony Laier**

**Stock No. 1897**

**"Stamping Step 2" by George Hurst**

**Stock No. 1898**

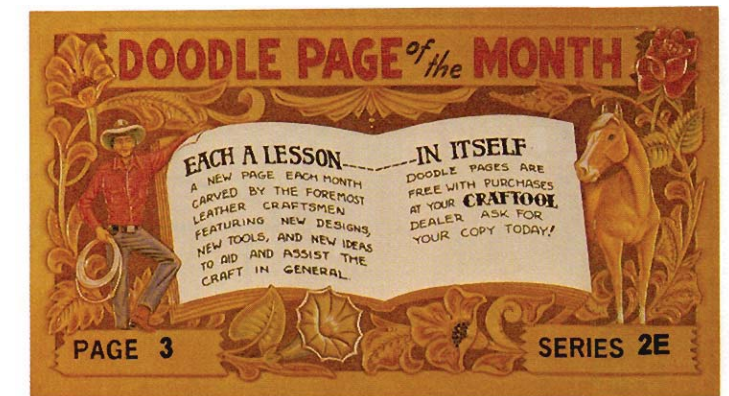
**"Stamping Step 3" by George Hurst**

**Stock No. 1905**



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## MADE IN NATIVE AMERICA

by Brad Martin

With the Made in U.S.A. craze that's swept the nation for the past few years, I thought it would be fun and fitting to honor the original Americans through their most enduring contribution to our culture - their art. Their special use of native materials as a medium for decoration and spiritual expression is unique and easily adaptable to leather carving.

I've tried to offer a selection of projects for you that will be both interesting and challenging. As the level and interpretation of art varied from person to person and tribe to tribe, you, too, will develop your own style and apply it to your carving as I have.

I find that "corners" come in especially handy when I'm doing a Native American picture, as they not only provide a border for the carving, but also give the artist a chance to enhance the context of the picture by providing a related type of design - a more finished look. Here I've designed two similar but quite different examples. In the lower right corner is a NAVAJO type of design consisting mostly of geometric angles often found in rug patterns. You'll need a steel square, a trusty swivel knife, and a selection of chisels to make the short straight lines and angles. You'll find a 5/32", 1/8" or 3/32" thonging chisel will work beautifully. Be sure to tap it gently with your mallet! Cut the longer lines with your knife using the square to keep the angles true. Always trace first so you'll get a feel for the geometrics and cut carefully so lines don't overlap. Bevel the outside line only; I used pointed beveler #F976 for angles and #B198 for straight lines - always mat afterward - my favorites are #F899 and #F900. In the lower left corner is a traditional HOPI design with a stylized "Sun Face" which can be made with a 1" drive punch - again: Don't knock it through the leather - just 1/2 way or so. Since these 2 corner styles occur in rug and pottery designs, they don't require beveling - an excellent knife exercise and most effective. Color in basic earth tones of brown, black, tan & natural. The sun face represents the colors of the earth, sun, and sky, therefore requiring Cova blue, white, red & yellow. These colors may vary so feel free to experiment.

Beadwork is a wonderful addition to Indian borders and I've found a way to do it that, when completed, will have to be touched to prove it's not real beads. The rosette, with strip beneath it at the far right is an example. Since the rosette is slightly more involved, I'll begin with the strip first. The best designs are those with an uneven number of beads - I've chosen 15 beads wide. This allows for a pattern that has a center row with 7 rows on each side. To begin, mark then cut an even number of vertical lines using a straight edge as a guide. Be careful to hold the straight edge down firmly so it won't move as you cut. After the vertical lines are cut, use a right angle square to make horizontal cuts the same way, creating a cross-hatched pattern of tiny squares. (Note: To get the best results be patient and exacting - loom beadwork is the most precise looking type). After the vertical & horizontal lines are finished, take a ballpoint stylus and tap it at every

PAINT YOUR OWN DESIGN!

SMALL CROSS-HATCHING FOR BEADED BLANK

MADE

*in*

NATIVE

AMERICA



HORSE HAIR - KNIFE CUTS

#F902

USE A DRAWING PEN OR SHARPIE AND FILL IN EARTH COLORS CAREFULLY

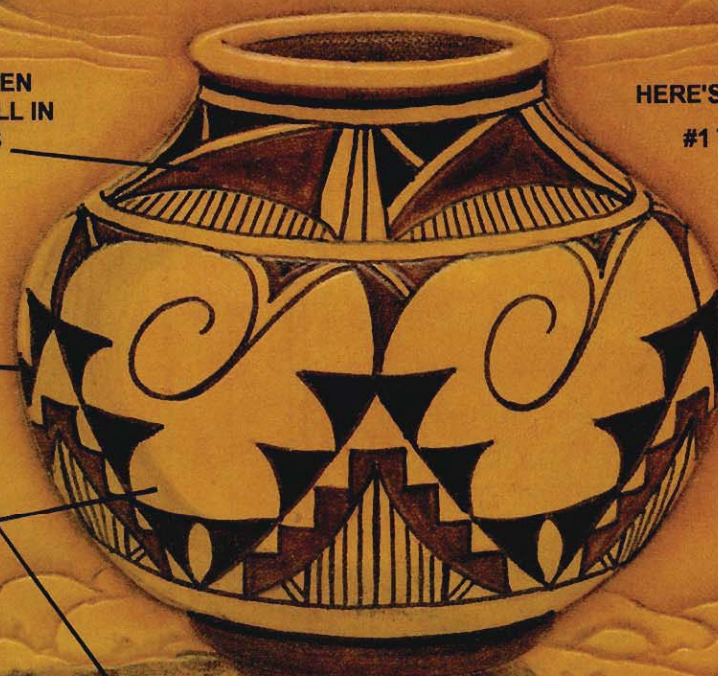
HERE'S  
#1 T

MORE #F926

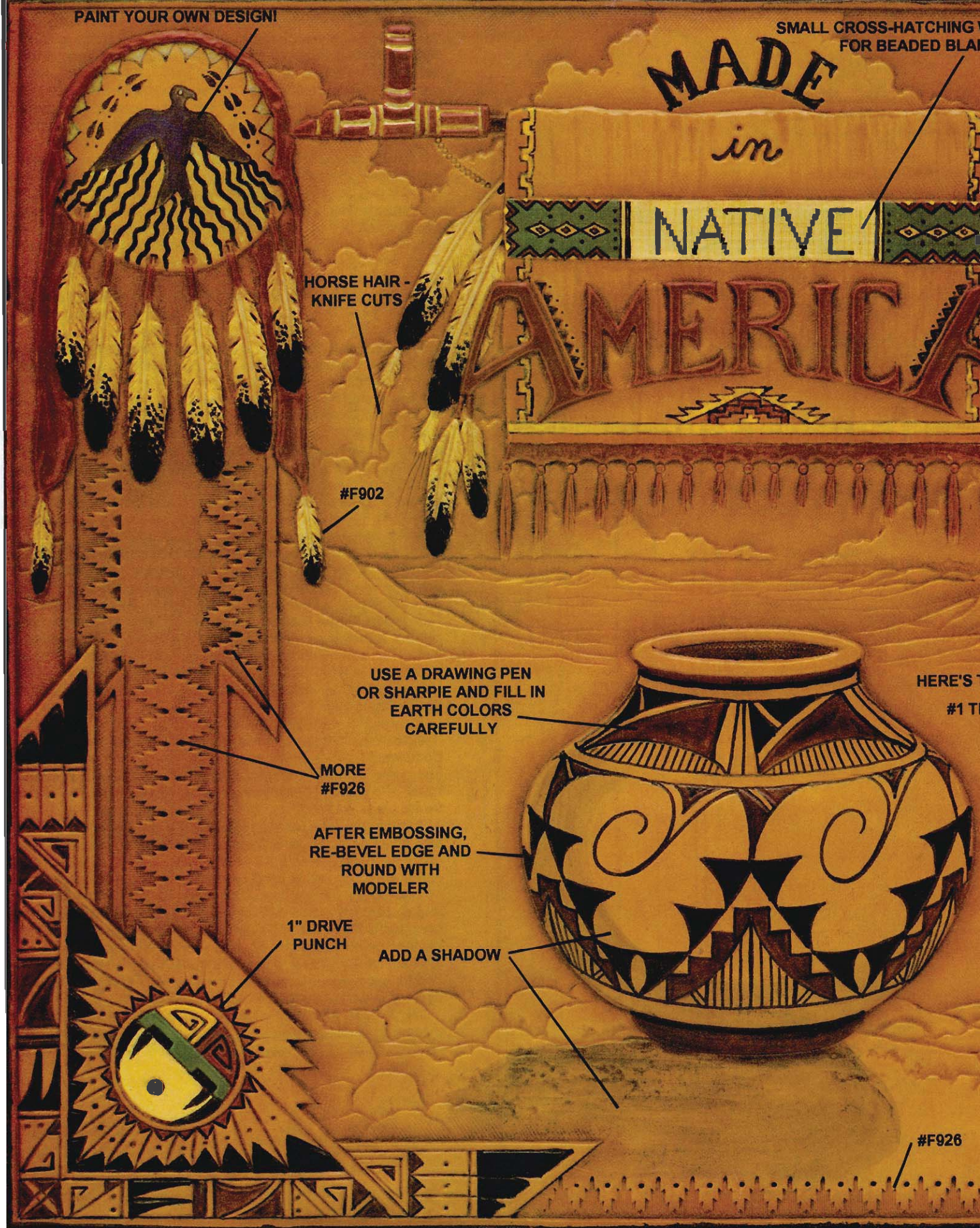
AFTER EMBOSSED, RE-BEVEL EDGE AND ROUND WITH MODELER

1" DRIVE PUNCH

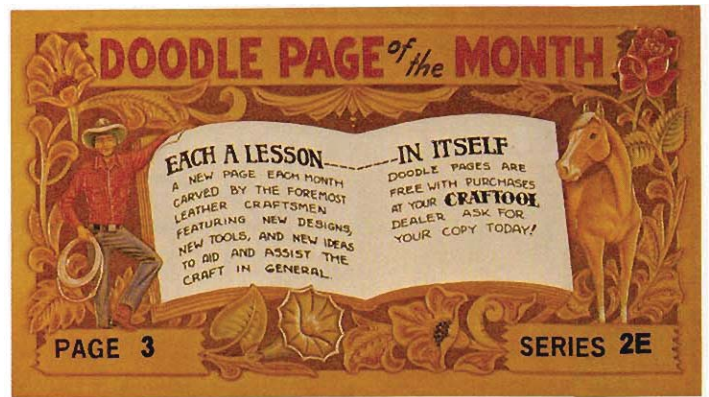
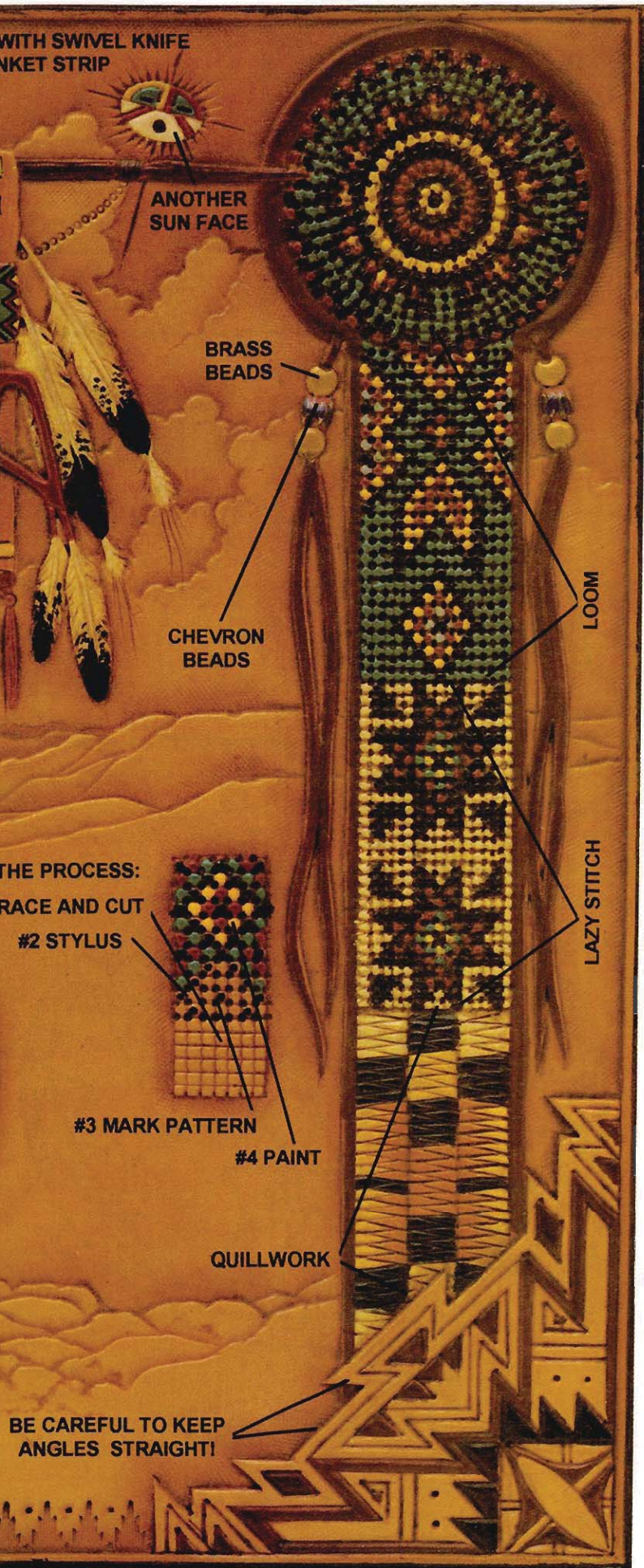
ADD A SHADOW



#F926







## MADE IN NATIVE AMERICA

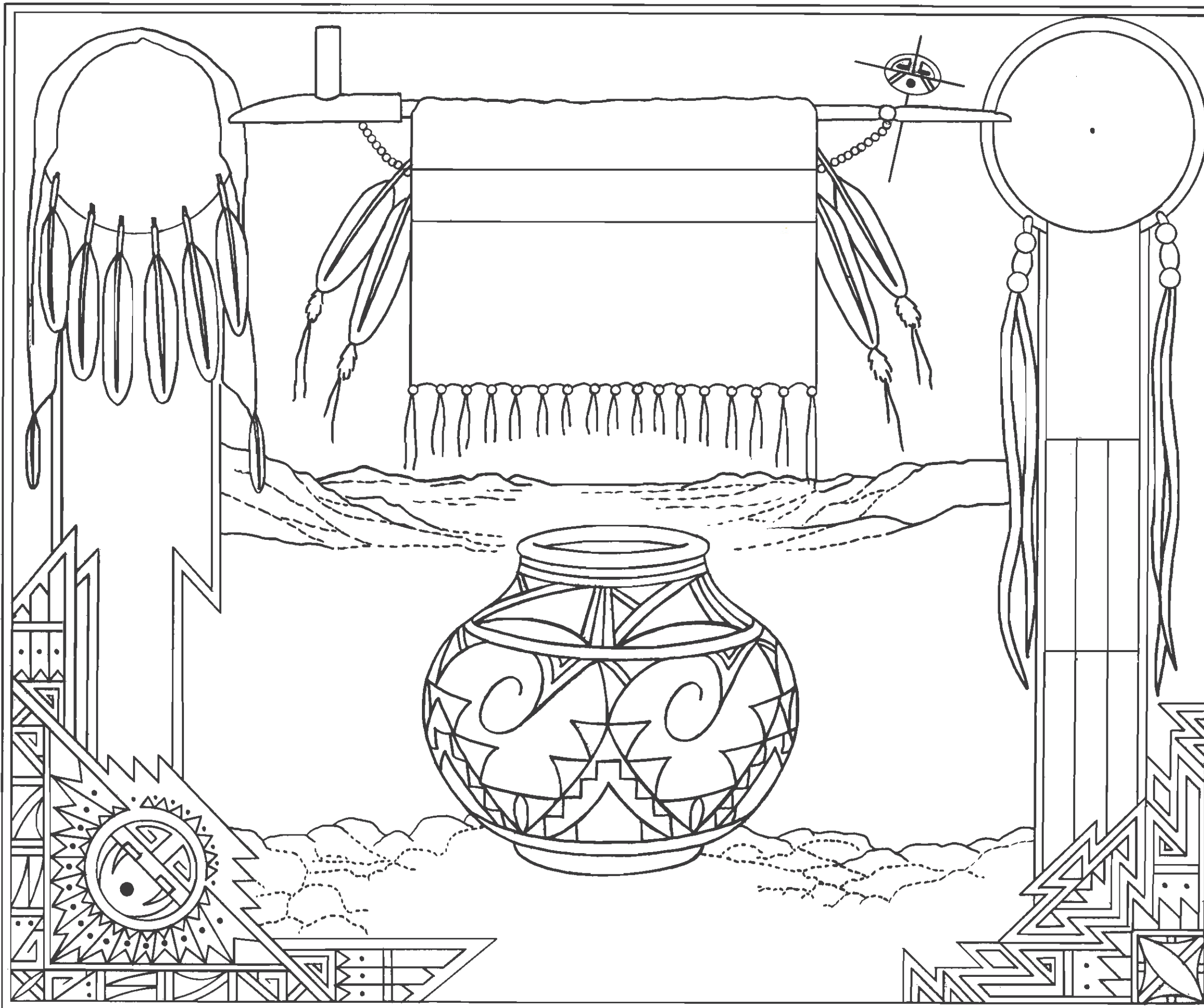
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intersection of lines. You'll find this creates a rounded effect on each bead. (Note inset beside strip). I used an #F120 double beveler on the center pattern of the strip to create a lazy stitch look. I beveled vertically between every 5th row of beads so I have 3 strips of 5 beads each. Of course, the pattern really takes shape when it's colored. Refer to the many bead patterns available from Tandy for ideas or make one up yourself. I often begin the coloring process by using a black Sharpie pen to outline the original pattern beginning in the center and working out. (Look back at the inset for example). Once the outline is established, it's easy to fill in the colors. Since beads are opaque and colorful, use Cova Dyes for best results. When colors are dry, paint the entire design with Tan Kote to seal the color and protect the Cova from the final coat done with Neat Lac. This will give beadwork a glossy, smooth finish. It takes patience but not nearly as much as real beadwork! At the bottom of the strip I've included some "quillwork". It's from porcupine quillwork decoration that original beadwork patterns arose. I cut two lines and double beveled (as in the lazy stitch), then using a bag clasp chisel (or sharpened screw driver or wood chisel), simply "walk" the chisel tapping gently to create elongated triangles - very quick and effective.

The rosette is made with a compass or set of wing dividers. Score concentric circles the same distance apart and cut with a swivel knife. Remember: circles have no straight or flat lines so turn the knife constantly. Make individual beads with a small chisel and emanate outward from center of circles. Go back with stylus and round edges of beads the same as in loom beadwork. Bevel outside edge of circle with #B198 and color as before.

In the upper left corner is a typical rawhide shield. These were "heavy" medicine and decorated according to dreams & personal totems. Precision design on the decoration is not important so create your own. Natural dyes were often used having a less vivid color. Use Pro Dye or Spectra Shade for a good effect.

Of course, one cannot do Indian work without doing feathers. Feathers are easy if you keep a few things in mind. Almost all feathers have a gentle curve, so when carving the shaft, arc the cut a little. I usually bevel the entire feather before adding the vanes with a Hair Blade. Since feathers, even on the bird, are seldom smooth & perfect, I always rough them up a bit using an #F902 pointed beveler last. This combination makes an authentic looking feather. Paint according to what kind of bird they're from. These I've colored to resemble Golden Eagle feathers using thinned white Cova with black tips fading to dots.

Beneath the shield I've included a section of various stamped designs, mostly done with the #F926, Tony Laier and George Hurst's Southwest Leather Bowl project sparked my interest in this tool, so I just came up with a few additional ideas. These are useful for all kinds of projects - belts, wallets or border designs. Be creative and invent some yourself.

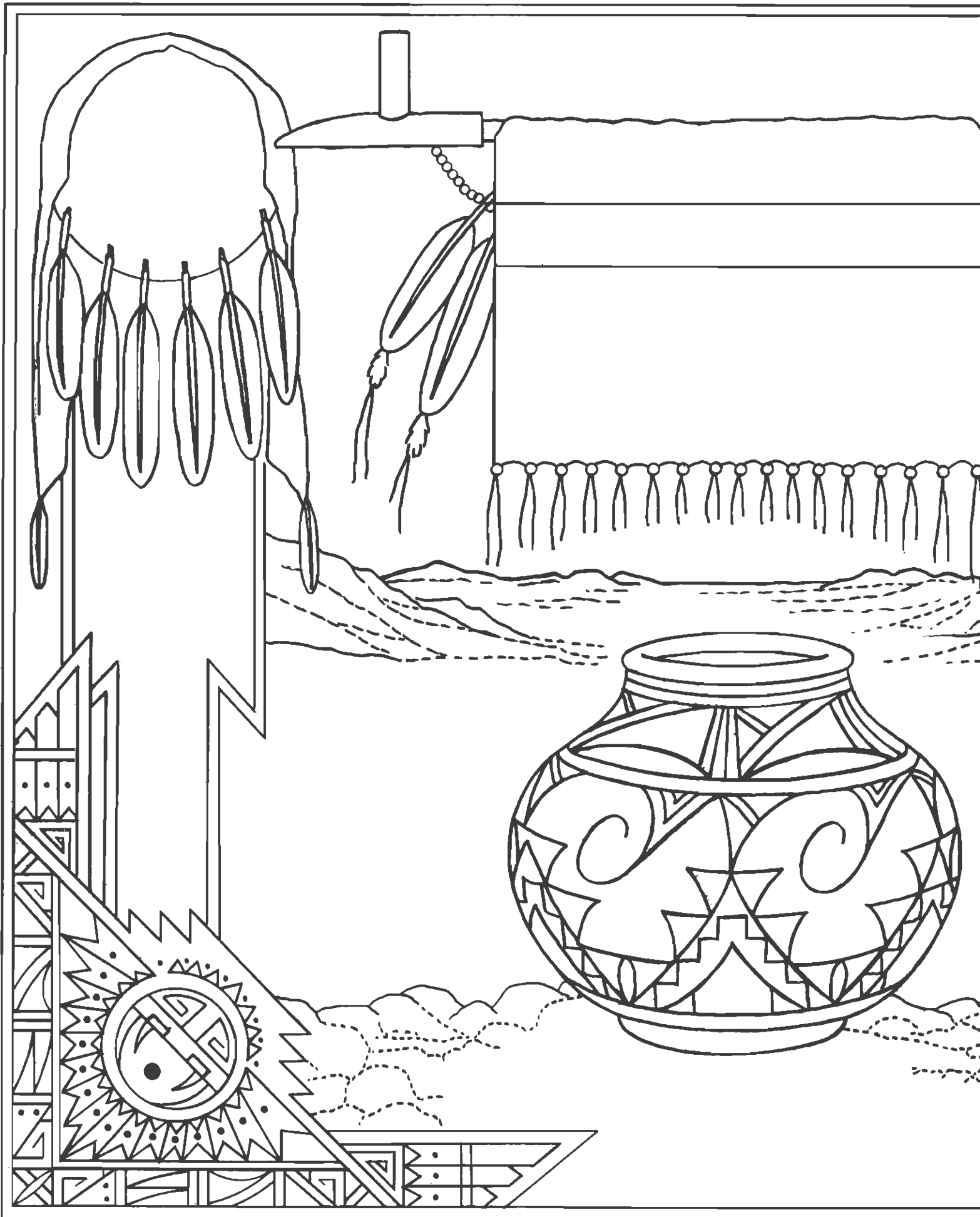
The center piece for my project is the Southwestern Pot. The pottery of Arizona and New Mexico is as beautiful as any in the world and I find many uses for it in my work. This is a water carrying jar called an "Olla" and is used by the Zunis, Hopis and Teras. Though I made up the design, there are many existing examples to be seen and studied. I've used Al Stohlman's basic embossing techniques to bring extra life to the pot. I usually just trace the pattern gently so I'll have something to go by. Outline the basic elements with a fine-line drawing pen (carefully!) and finish with earth tones. Refer to Al's book on embossing leather for more info and give it even more dimension with a shadow. Practice - it's worth it.

It's easy to think of Indian art in the past tense, but with a little study and understanding you'll find, as I have, that Native American art is continuous, progressive, exciting, and very much alive!!

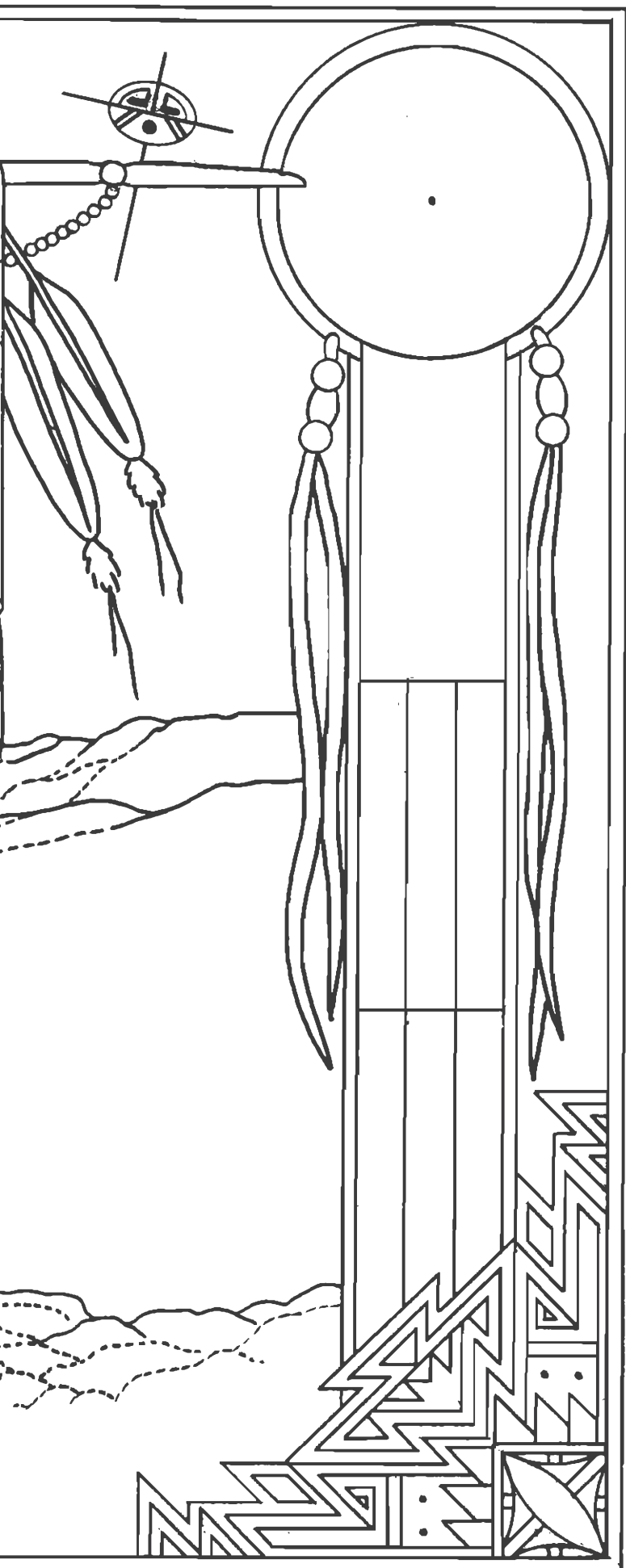


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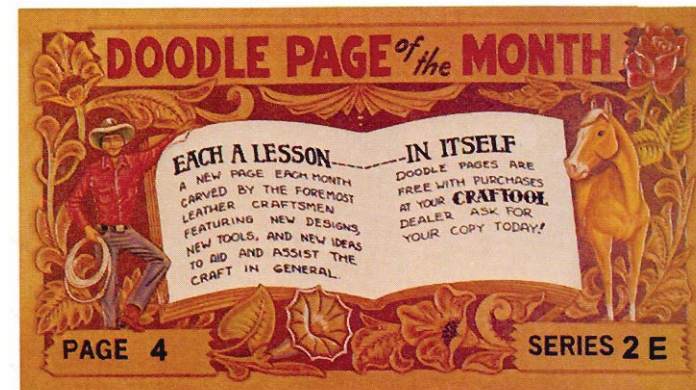
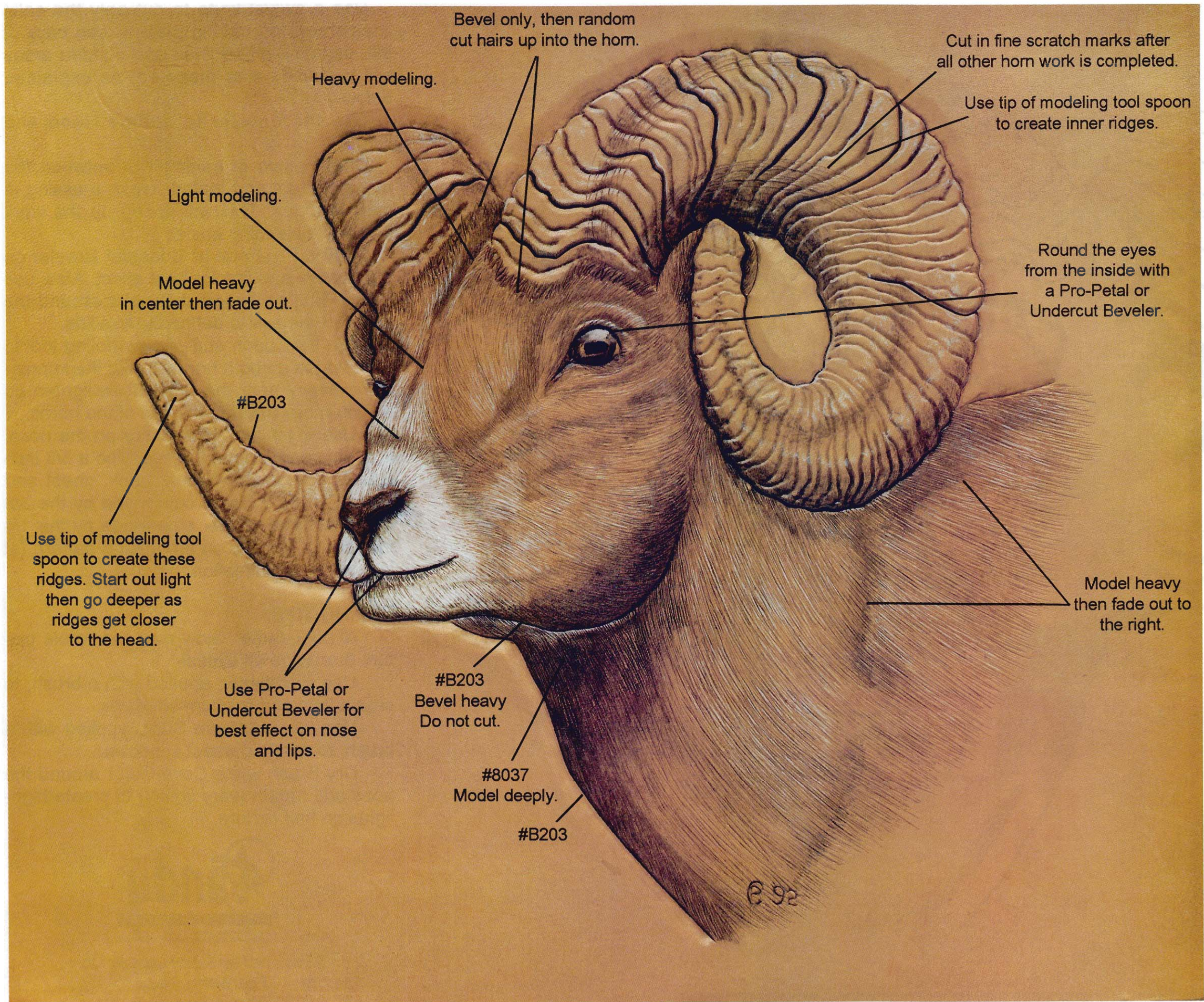
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# RAMS HEAD

BY PEG CULPEPPER

Bighorn sheep live on rocky slopes and crags in the western mountains of America and Canada. Their distinctive horns are made up of a bony core, over which the horn, (similar in make up to fingernails), grows.

Use the materials and tips given below, on the photo at left, and on the back, to tool your own attractive Rams Head picture.

## MATERIALS NEEDED:

- 7-8 oz. Tooling Leather
- Tracing Film (#1903)
- Swivel Knife
- Beveler (#B203)
- Modeling Tools (#8034, #8037)
- Pro-Petal (#8071) or
- Undercut Beveler (#B60)
- Hair Blades (#8021-M, #8020 -L)
- High Lighter (#2042)
- Black Antique Leather Stain (#2071)
- Leather Glow (#2043)
- White Cova Color (#2041)

Bevel only, then random cut hairs up into the horn.

Heavy modeling.

Light modeling.

Model heavy in center then fade out.

#B203

Use tip of modeling tool spoon to create these ridges. Start out light then go deeper as ridges get closer to the head.

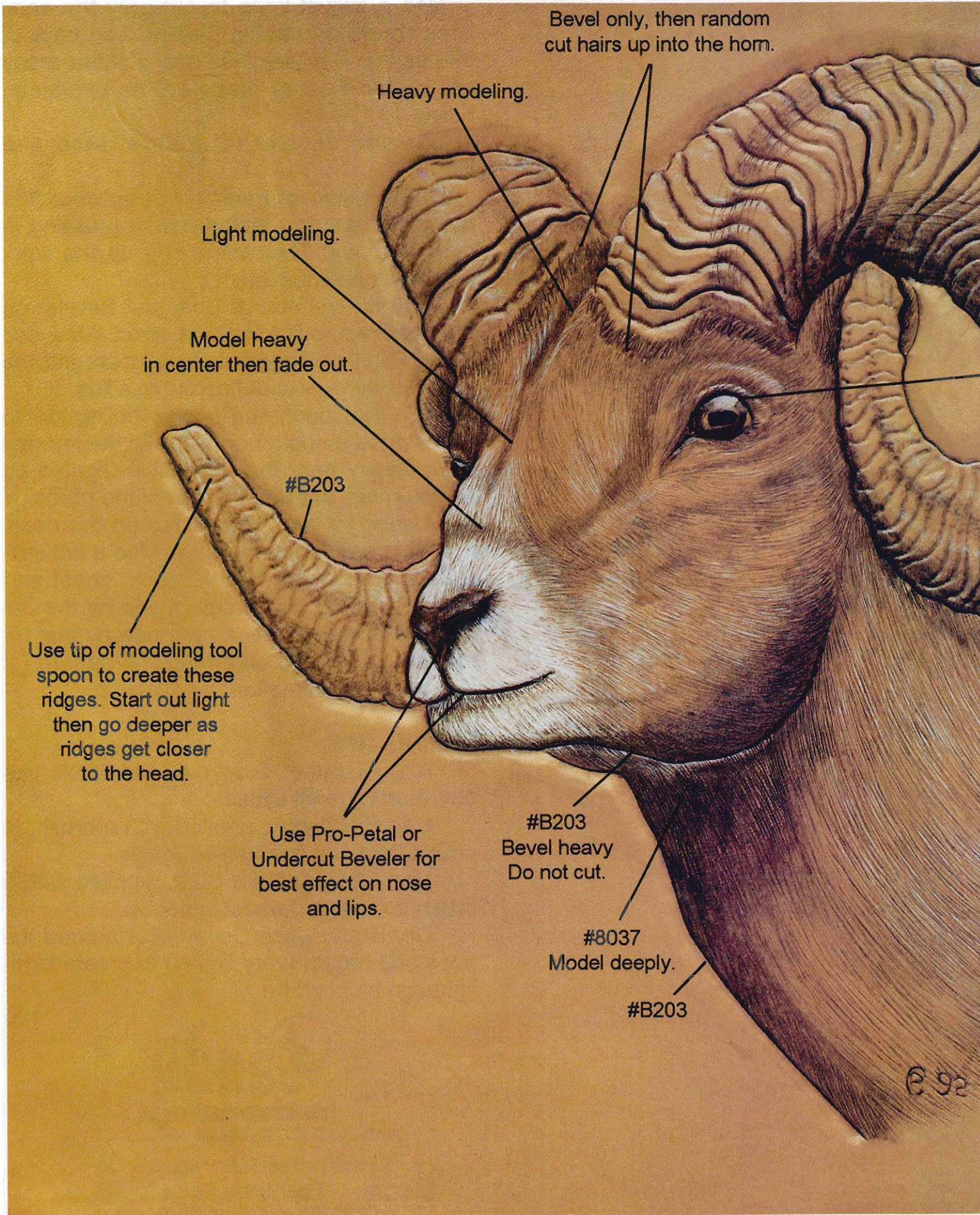
Use Pro-Petal or Undercut Beveler for best effect on nose and lips.

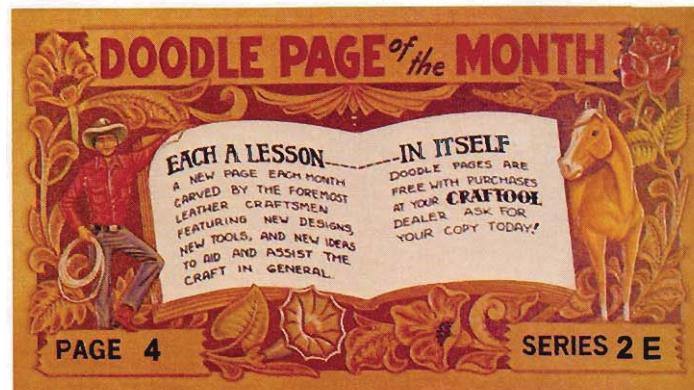
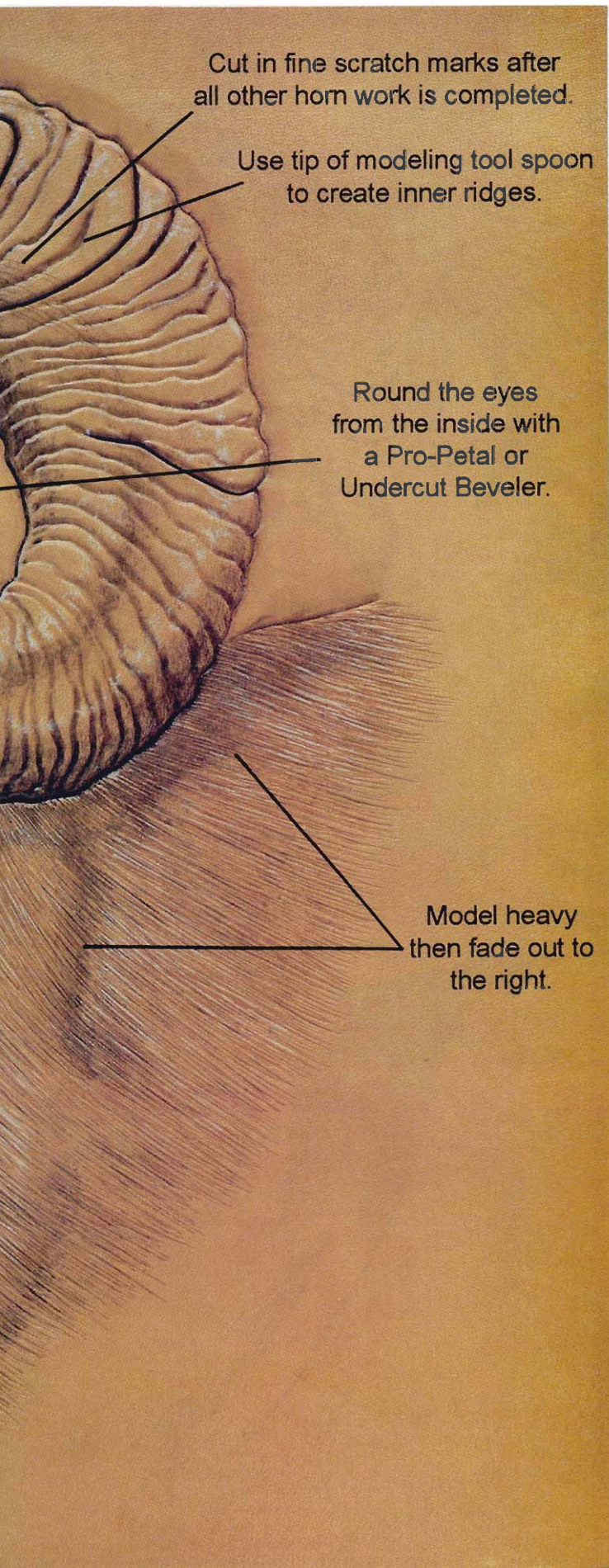
#B203 Bevel heavy Do not cut.

#8037 Model deeply.

#B203

© 92





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## TRACING PATTERN



Arrows indicate  
direction of hair.

### TOOLING TIPS:

Use a swivel knife to cut only the solid lines shown on tracing pattern (see back of this page). Dashed lines and shaded areas will be beveled or modeled, as explained below.

Use the beveler to outline Head and Horns.

Use a piece of tracing film between the modeling tool and leather when pressing in muscle tones. This will speed up the work and make blending easier.

Use a Pro-Petal or Undercut Beveler on the nostrils and lips for best effect. Also, use a Pro-Petal or Undercut Beveler around the inside of the eye to define the eye lids.

Use the spoon end of a modeling tool to form ridges on both horns. Make the impressions heavy near the head, then lighten up as you move towards the tips of the horns.

Use a 1/4 inch Hair Blade on the nose, lips, chin and around the eye. Use a 3/8 inch Hair Blade on the cheek, neck, chest and back. Fade the larger cuts made by the 3/8 blade into the smaller cuts made by the 1/4 inch blade. Arrows on the tracing pattern (at left) show hair direction.

### DYEING TIPS:

Apply Leather Glow over the whole picture then wipe off excess.

Use Highlighter, applied with a brush, to create light and medium shadows.

Use black Antique Stain, applied with a brush, to create darkest shadows.

Dry Brush white Cova Color around the nose and mouth (very lightly) to create highlights on hair texture.



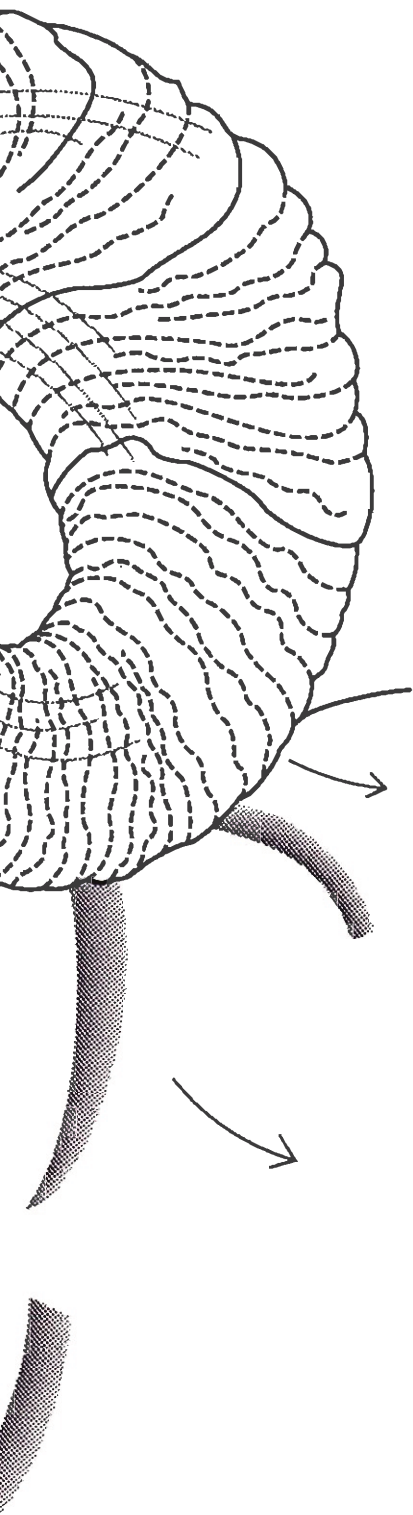
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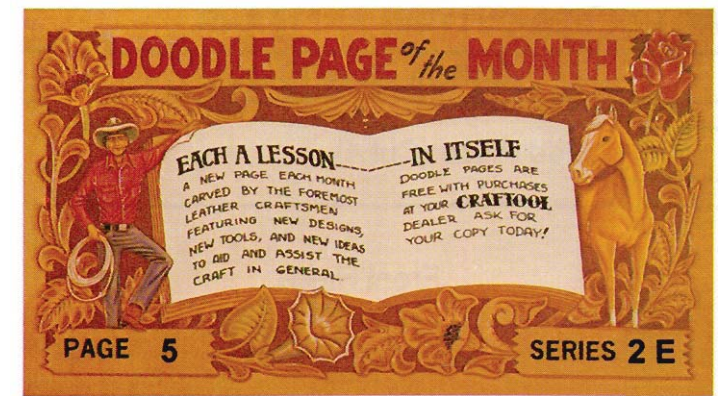
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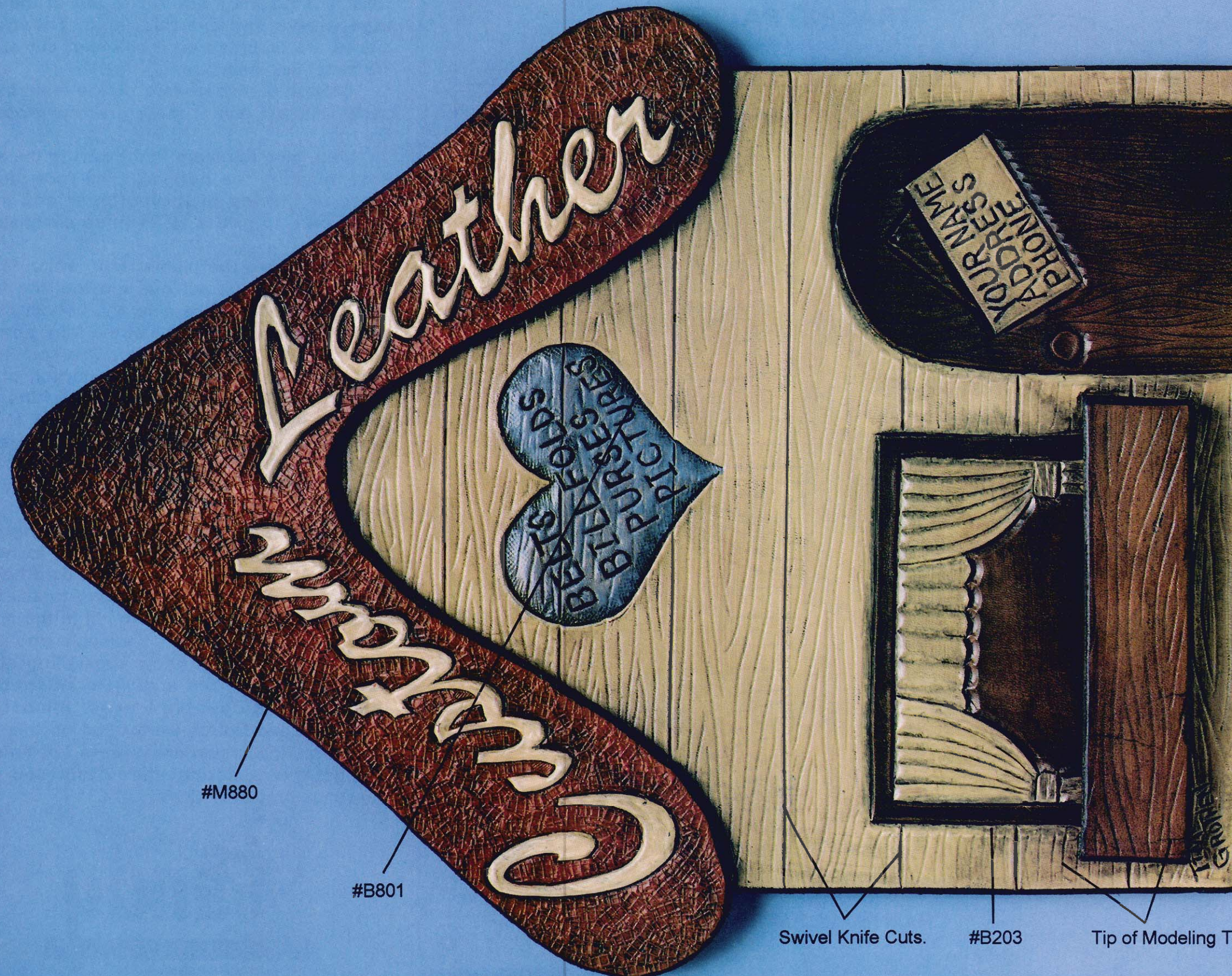
# CARD HOLDER

by Tim Grothen

My wife, and I, have friends who are in the cottage industry profession on an almost full time basis. That is, they build things in their home, and distribute them to area craft stores, and area craft fairs. Business cards are an important part of their business, since it is almost their only method of advertising. Recently, they asked me if I could design some kind of card holder that would catch people's eyes. Since it was a heavy production period for them, they did not have the time to think about making something on their own. Nearly everything was left up to me, except for the wish that it would have something to do with a cottage, and would go along with their cottage industry.

This is an easy project, with fairly simple carving, but be aware that there is a bit of construction that will be necessary. It is made of 10 pieces. The tracing pattern has all the pieces on it, but some had to be overlapped, in order to fit within the area.

Many things can be changed to suit your own needs, such as the wording on the red roof. The original project had SHA-RON on it, since it is our friends business name. There are many good letter patterns in the book "ALPHABETS FOR THE LEATHERCRAFTER, #1936." You can be creative by maybe changing the heart to something more detailed, to show off your carving.



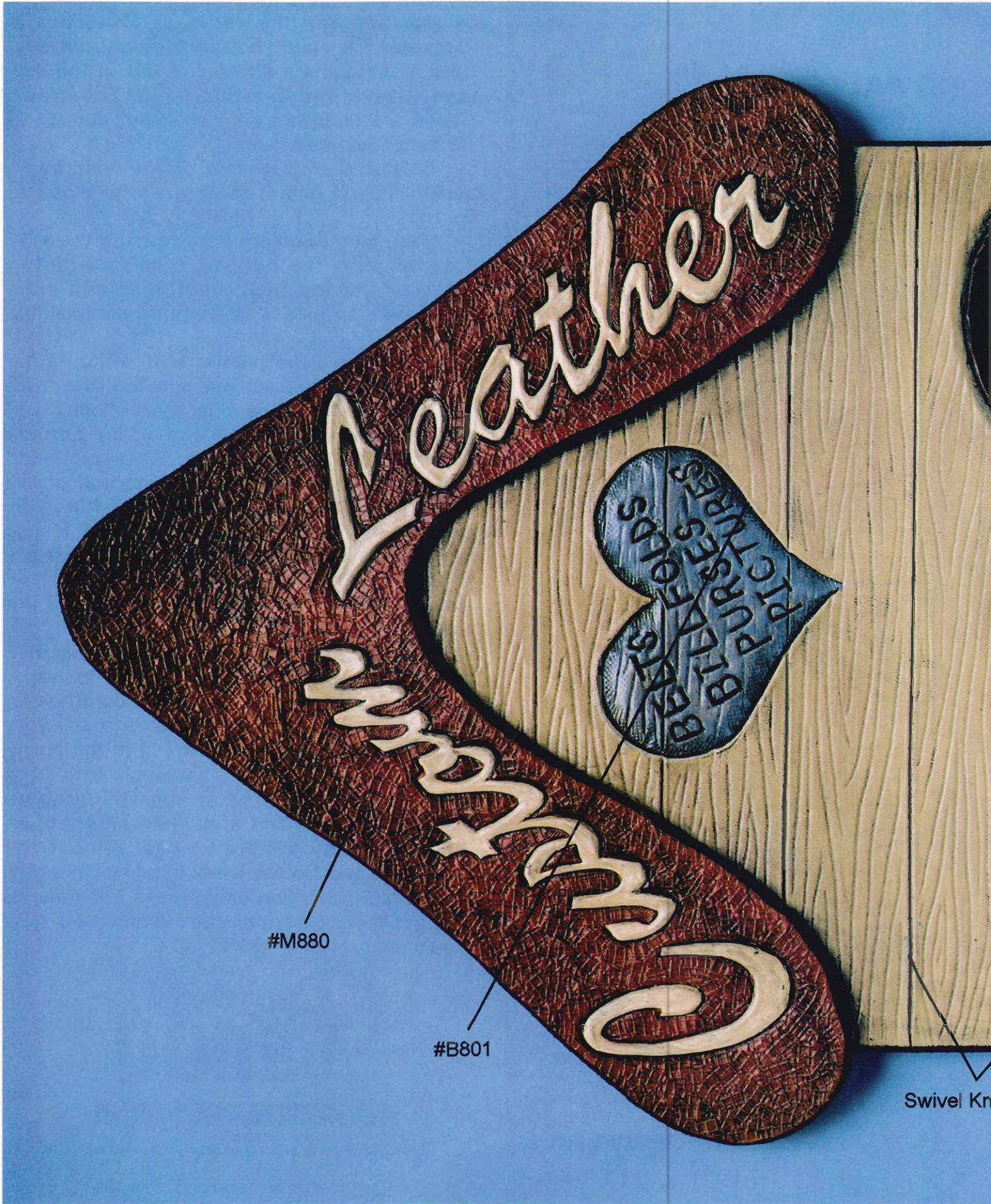
#M880

#B801

Swivel Knife Cuts.

#B203

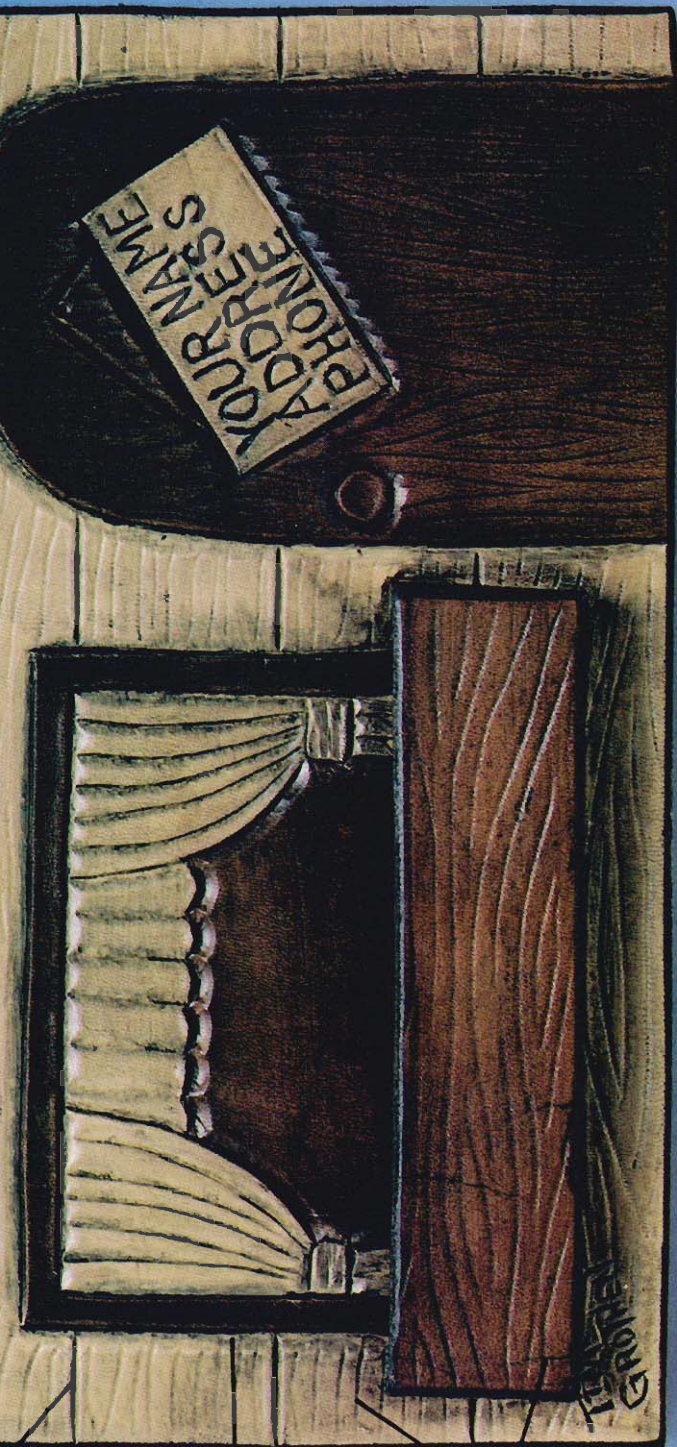
Tip of Modeling Tool.



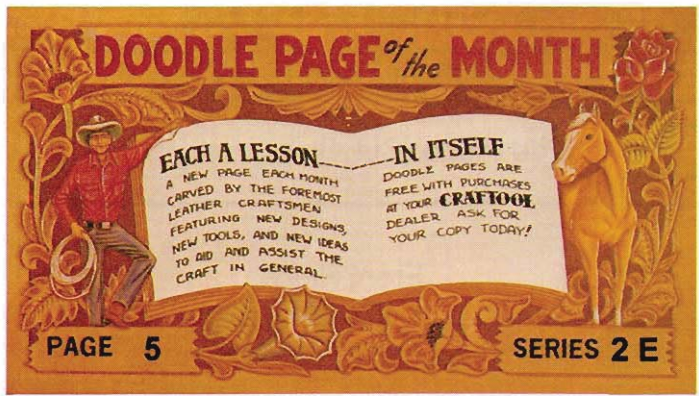
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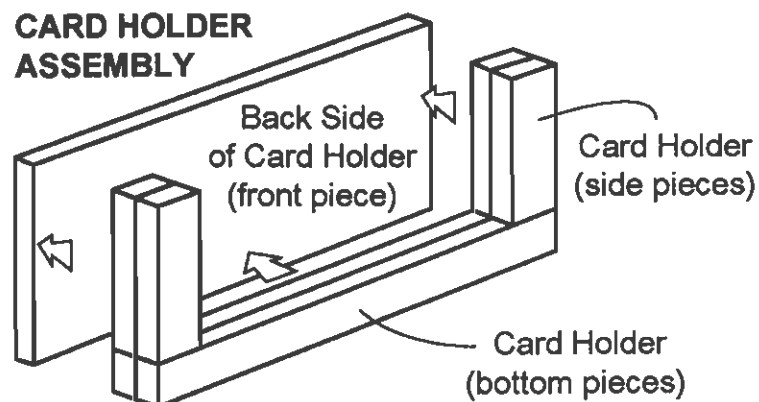
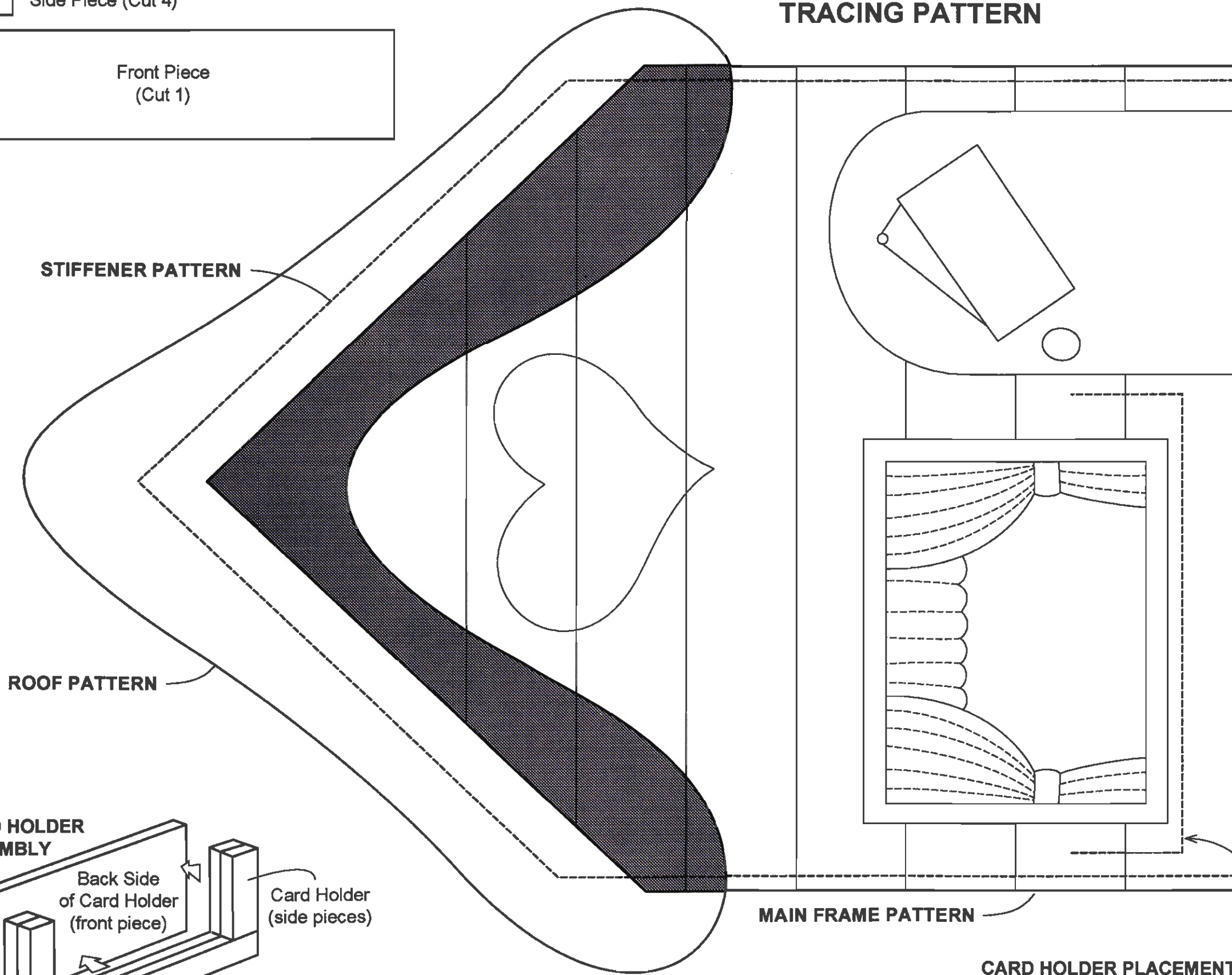
**CARD HOLDER CUTTING PATTERNS**

Bottom Piece (Cut 2)

Side Piece (Cut 4)

Front Piece (Cut 1)

**TRACING PATTERN**



The way I go about making this project, is by starting with the red roof. Cut out the boomerang shaped roof part, carve and dye. Next, cut out the main frame part of the cottage. Carve and dye this, also. These two pieces are mounted on a stiffener, cut out of 1/8 inch thick masonite.

Skive the shaded area on the main frame part. This will give a more graceful slope to the roof.

Next, glue the main frame part to the stiffener, aligning the bottoms. The roof part is glued to the top of the stiffener and main frame part, to give a bit of three dimensional look.

Now, make the planter box, which is the card holder. First, cut out and tool the front part. Then, cut out the side and bottom parts, and glue them to the back of the front part, as shown on the cutting pattern. The completed box is now glued to the lower portion of the carved window. If you desire more of the curtains to show, mount the box lower. If you need more room for business cards, simply add more side and bottom parts, as described above. This will increase the capacity of the planter box.

A saw tooth hanger, or something else suitable, makes this project ready to hang. There are many places to hang a card holder, like this, if you are inclined to try to sell your leathercraft. It can even be hung in the entry-way of your house, for those people who know you, but don't quite know everything about you. I like to use red and white lettering, so that it catches people's eyes. Almost full strength Cova Colors were used on this project. Also, the brown areas were left natural, and got their coloring when I antiqued over the whole project. GOOD LUCK !!!



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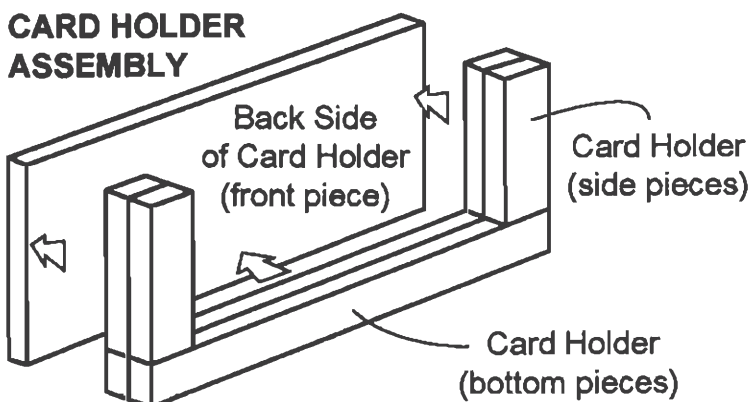
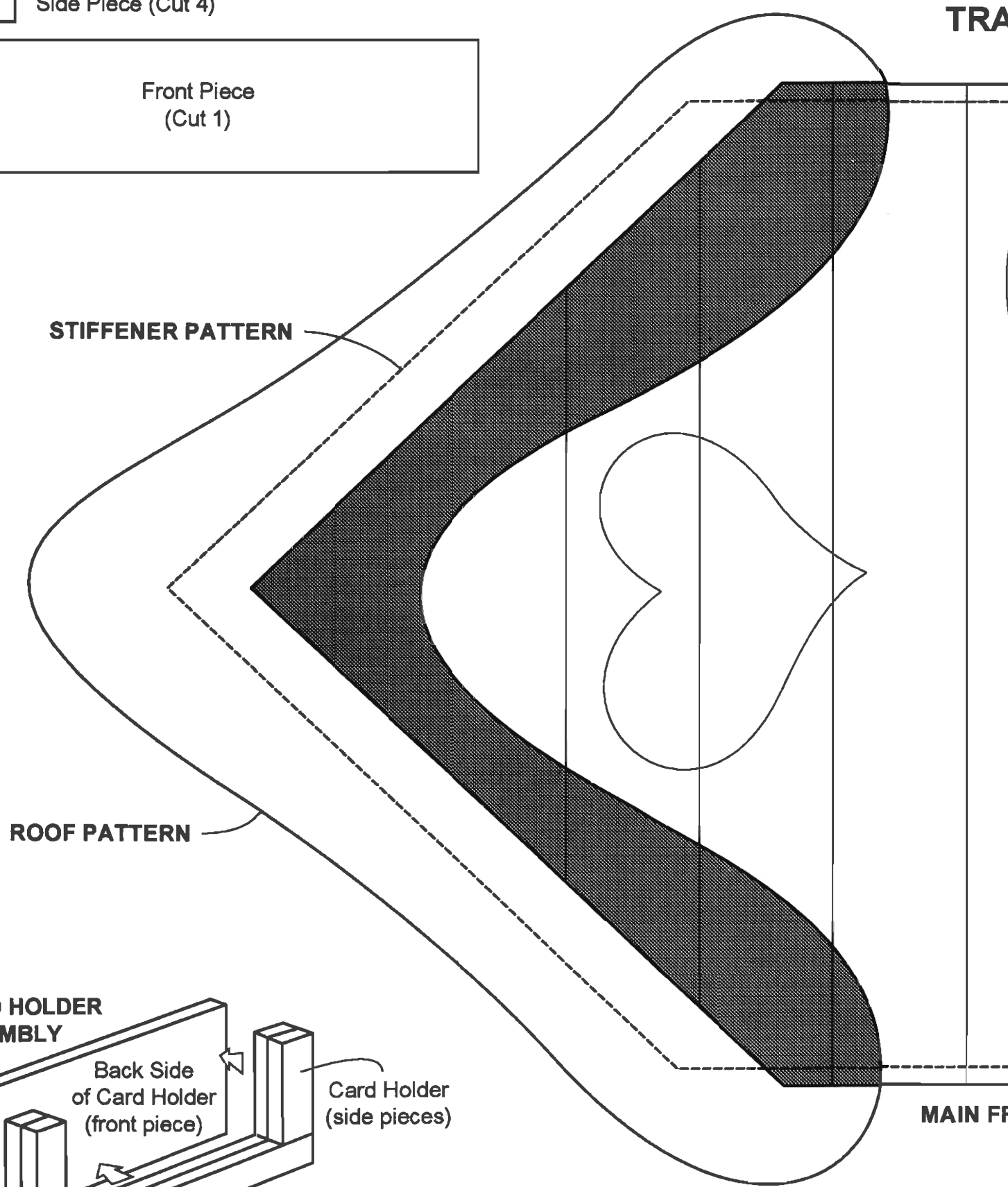
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# CARD HOLDER CUTTING PATTERNS

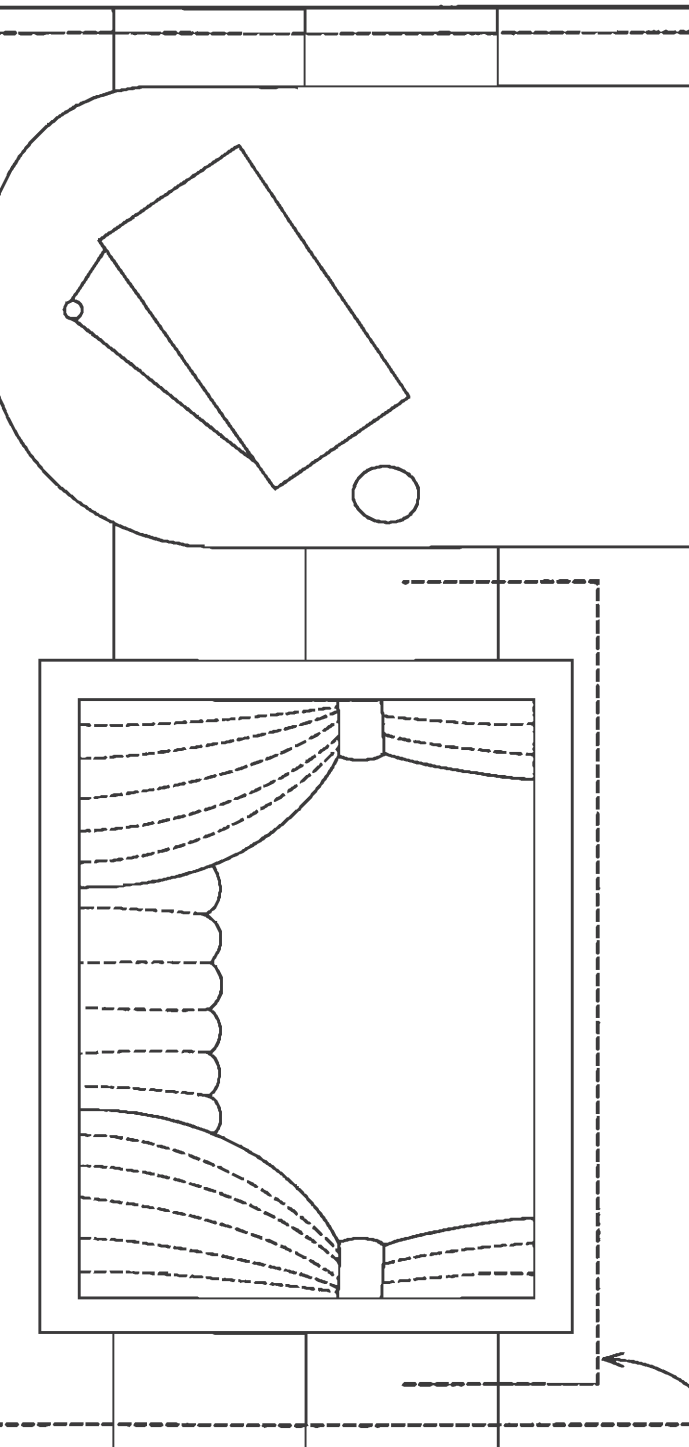
Bottom Piece (Cut 2)

Side Piece (Cut 4)

Front Piece (Cut 1)



## CUTTING PATTERN



FRAME PATTERN

CARD HOLDER PLACEMENT

The way I go about making this project, is by starting with the red roof. Cut out the boomerang shaped roof part, carve and dye. Next, cut out the main frame part of the cottage. Carve and dye this, also. These two pieces are mounted on a stiffener, cut out of 1/8 inch thick masonite.

Skive the shaded area on the main frame part. This will give a more graceful slope to the roof.

Next, glue the main frame part to the stiffener, aligning the bottoms. The roof part is glued to the top of the stiffener and main frame part, to give a bit of three dimensional look.

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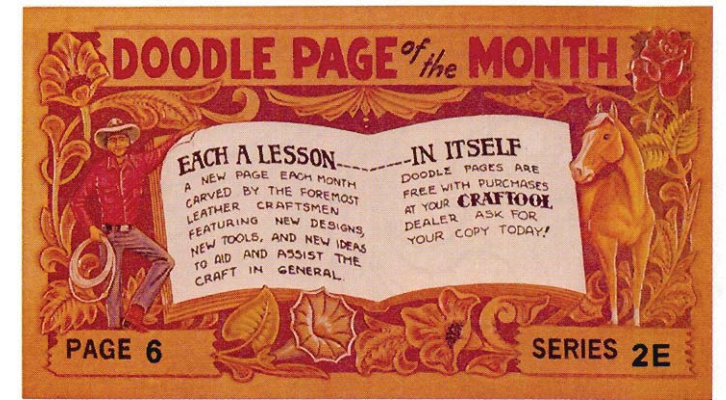
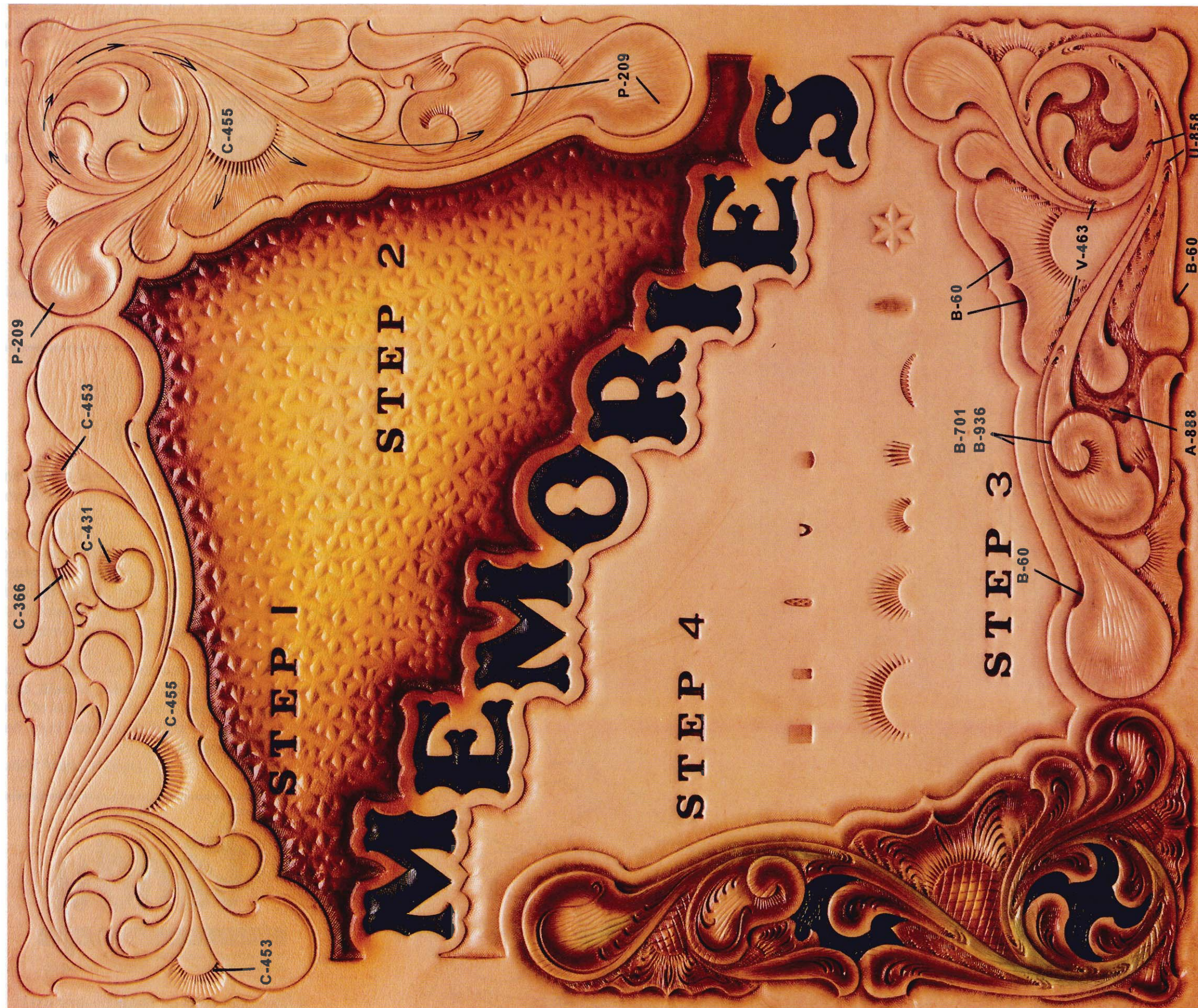
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## PHOTO ALBUM TOOLING & DYEING

by Larry (Cotton) Mills

There are four easy steps in tooling this , freehand, Western floral design. Notice that I use the same pattern on all four corners of the photo album front.

As always, you must rubber cement your leather to paper. This stops the leather from spreading, and keeps it firm. Always keep your leather damp with a sponge and tap water.

### STEP 1.

You can see how I cut the pattern. I use a 3/8" ceramic blade on my swivel knife. I then stamp the flower centers, using these camouflage tools: C455, C453, C431, C366.

### STEP 2.

I pear shaded the entire pattern, using the P209. After I pear shade, I tilt the C455, and lightly tap the flow of the pattern to give it an added texture.

### STEP 3.

I bevel the pattern, using my B701 and B936. Next, I use the V463 veiner as a "stop" for each ended line, and at the right and left of the flower centers. At the end of each "stop", I use a U858 mulefoot. I used an A888 for my background tool. I did some undercut beveling on all inside curves of the pattern, raising the pattern up in different places for depth, using a B60 beveler.

Before I go to step four, I trace the word "MEMORIES" on my leather, cut it in, and invert the beveling on the letters. From there, I use my swivel knife to cut my desired border on the inside of steps 1 and 2, and the letters. Then I use the geometric tool, G526, to matt the space, and invert bevel the border line.

P-209

C-366

C-431

C-453

C-455

C-455

P-209

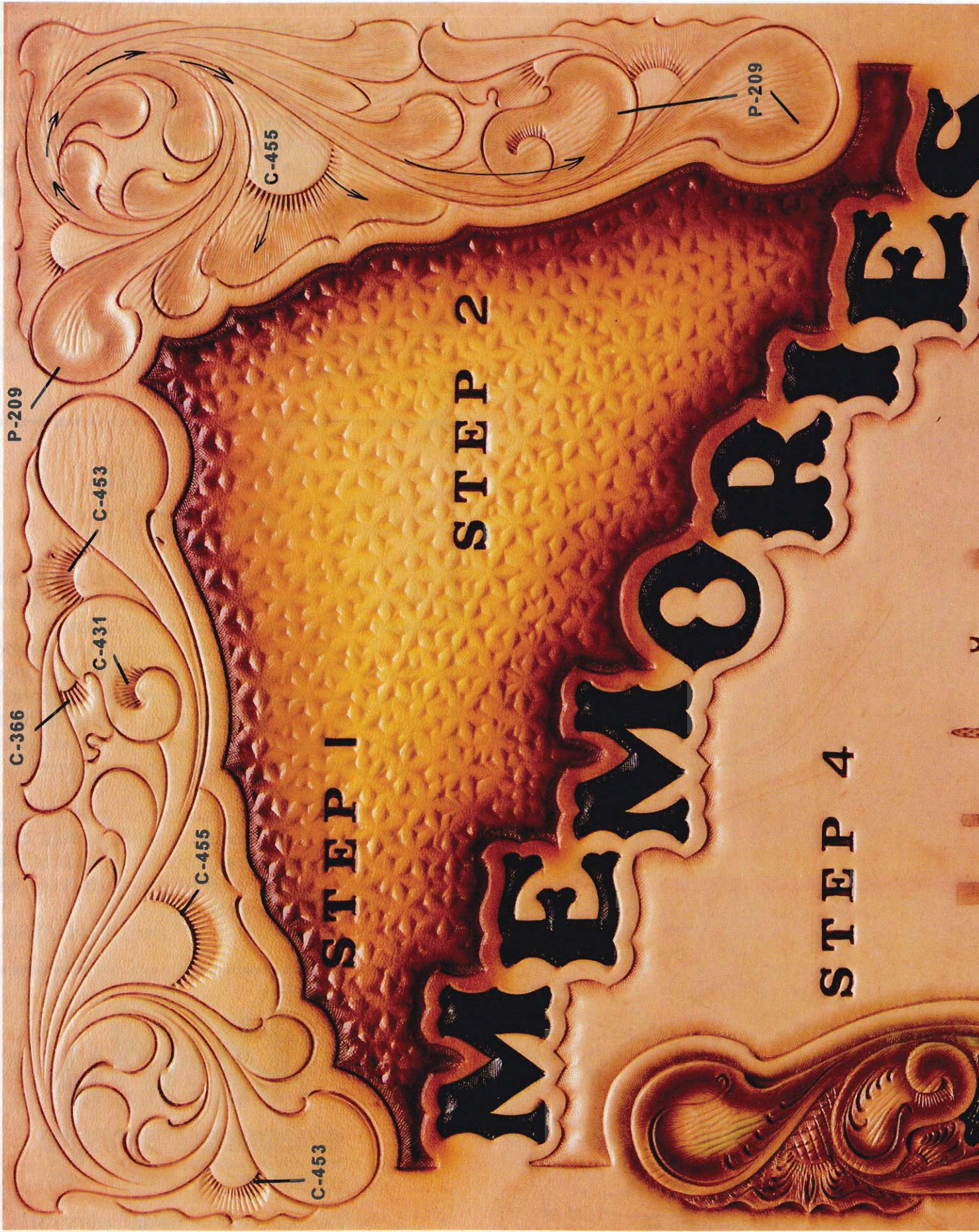
STEP 1

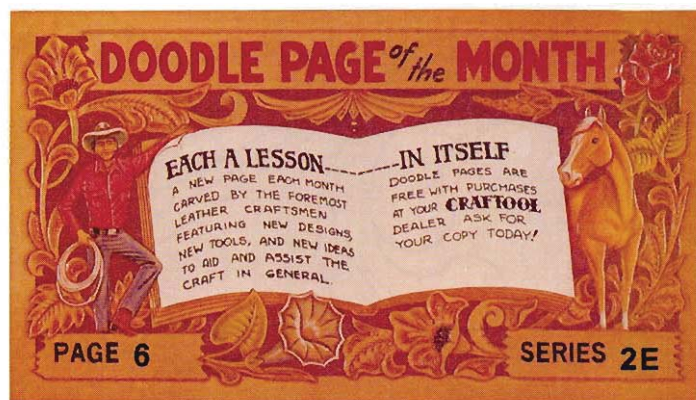
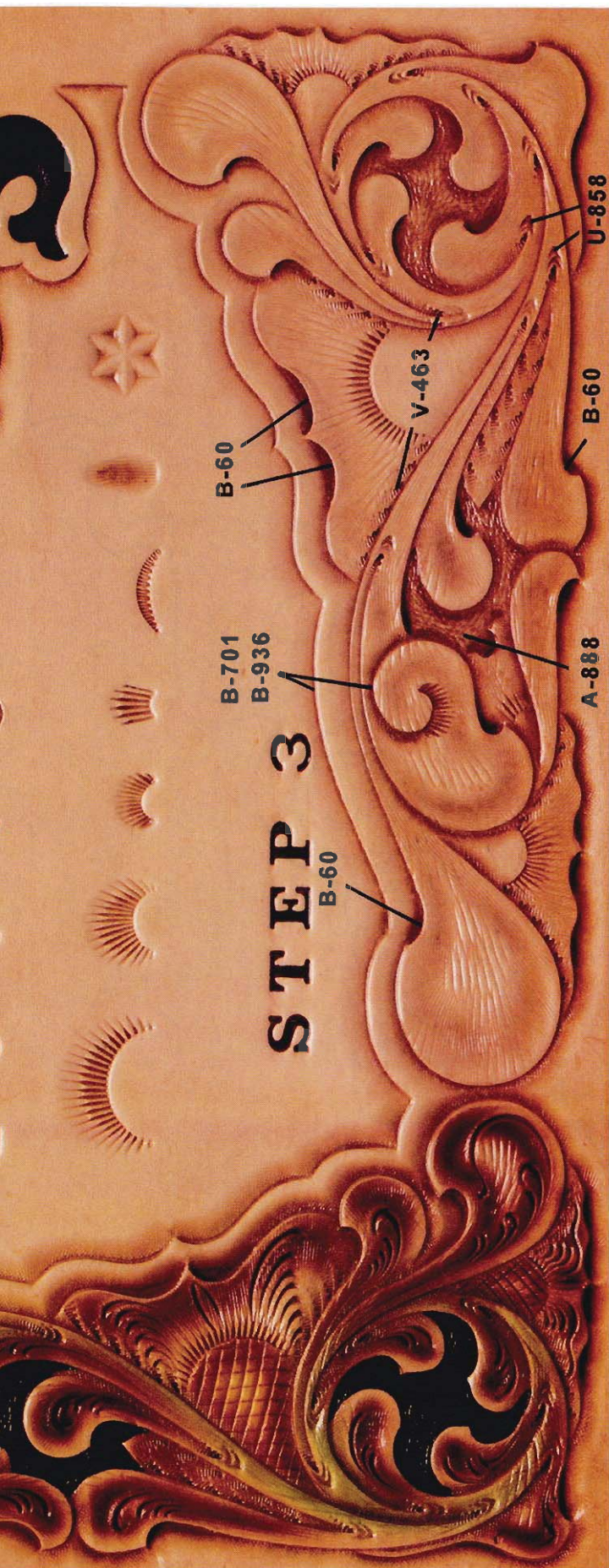
STEP 2

STEP 4

# MEMORIES

C-453





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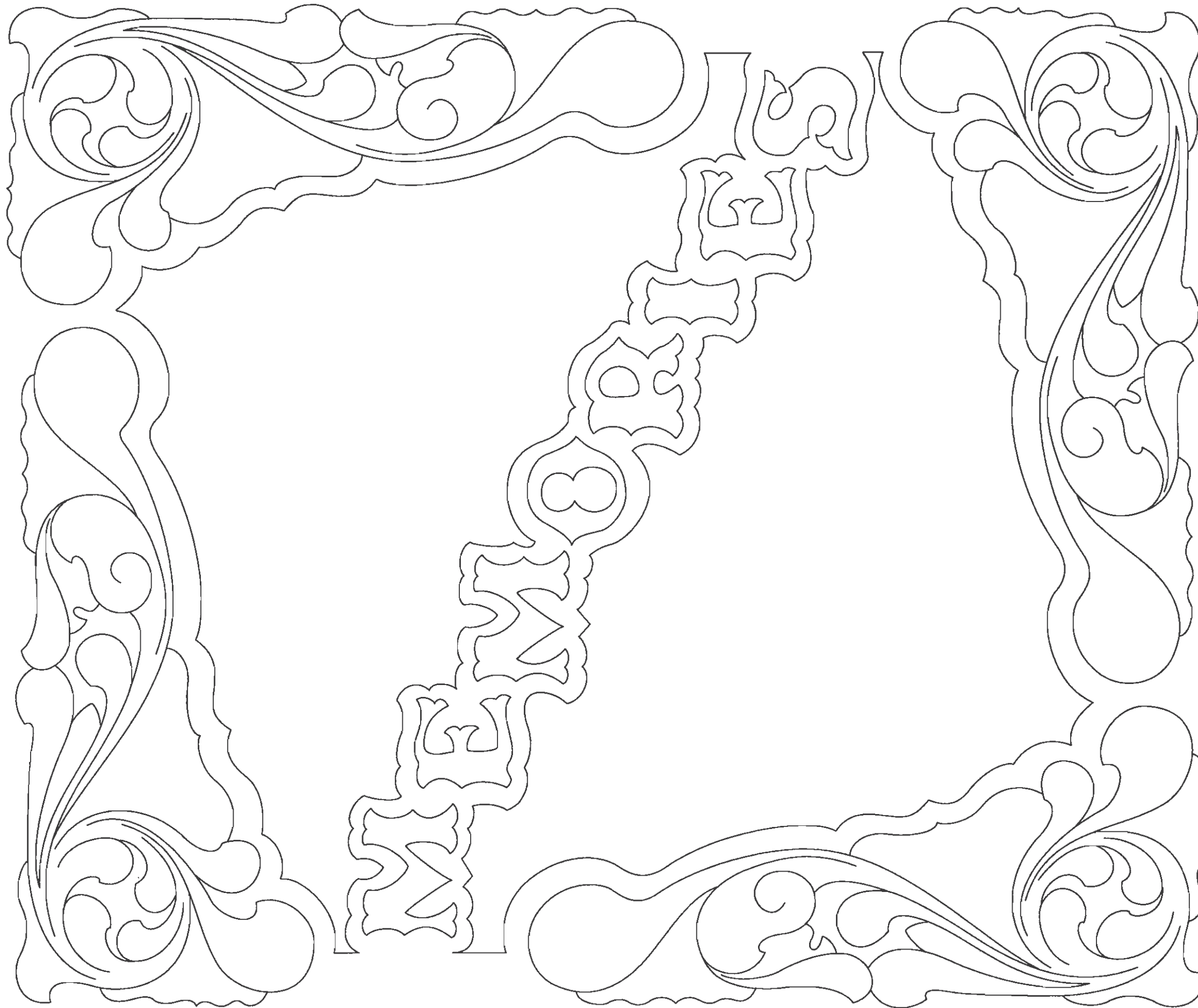
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#### STEP 4.

I put the decorative cuts in the pattern, and used Black dye to brush dye the background and letters. I airbrushed the rest of the pattern, using Chocolate Brown for the pear shaded area and the border of the matted area. I misted British Tan further inside the matted area and flower centers, and used Yellow further inside the matted area, and the center of the flower centers. Then, I used just a light mist of Green in the flow of the pattern. I used Tan-Kote as a sealer, and Saddle-Lac as my final finish. This makes a nice photo album front.

Listed below are the tools that are used on the photo carve:

**B701, B936, A888, U858, B60, C455, C453, C431, C366, V463, P209, and G526.** I also used a **7059 Ball Point Stylus**, and a **2429 Ceramic Blade**.

## About the Author

I've been working with leather consistently for about 17 years, I hope to open a "boot & shoe repair & custom leathercraft shop" someday.

I was thrilled, as well as surprised, that both of my entries won this year in the "National Doodle Page Competition"! I design most of my patterns myself, and my "western florals", seem to be my biggest requests, although I'm pretty versatile in "tooling and dyeing", most anything. Animals of all kinds, flowers, etc.

I am presently looking for quality outlets. Most of my work consists of belts, wallets, clutch purses, shoulder purses, holsters, pictures of different kinds, and a lot of smaller projects, but I have worked on large projects.

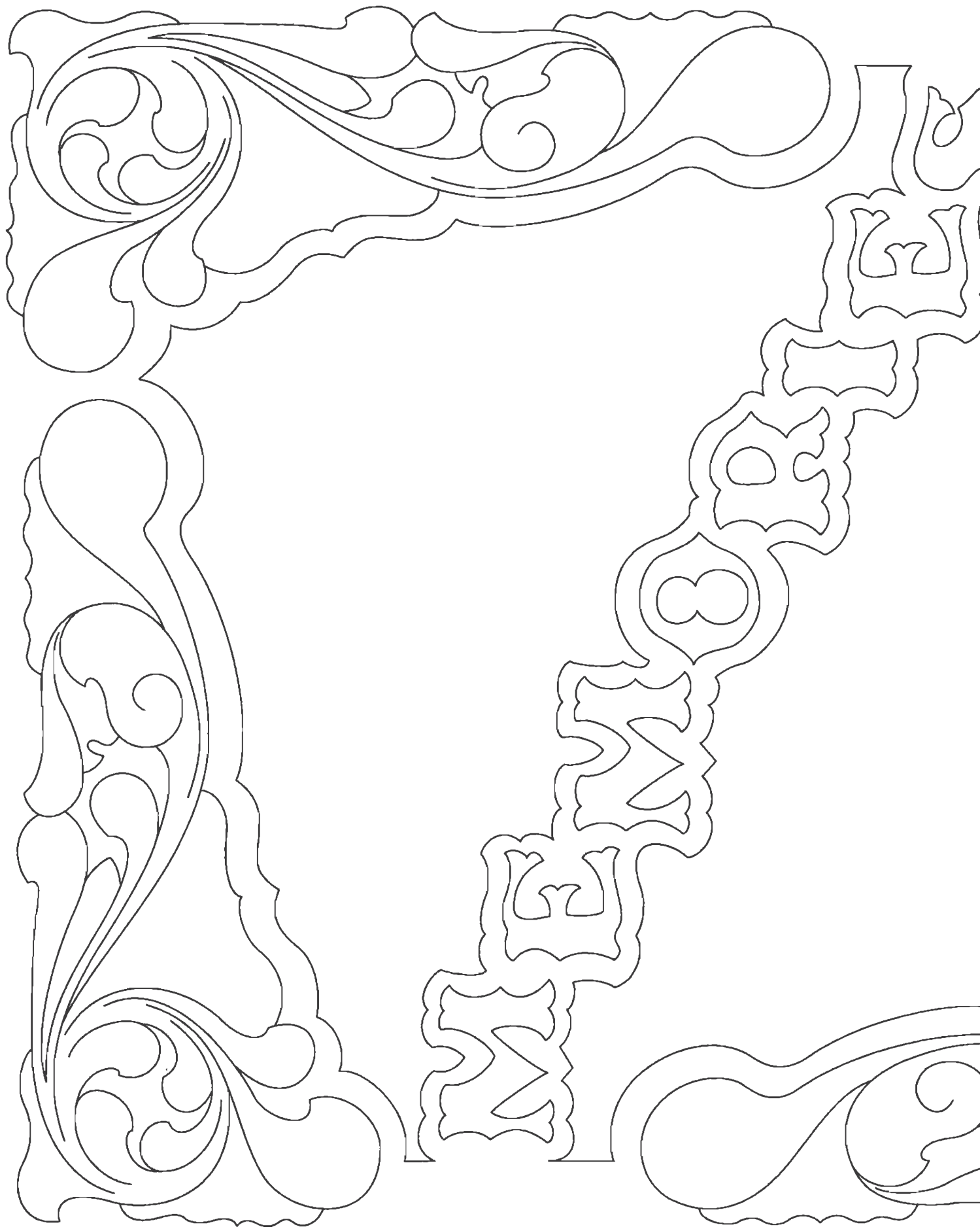
Larry "Cotton" Mills

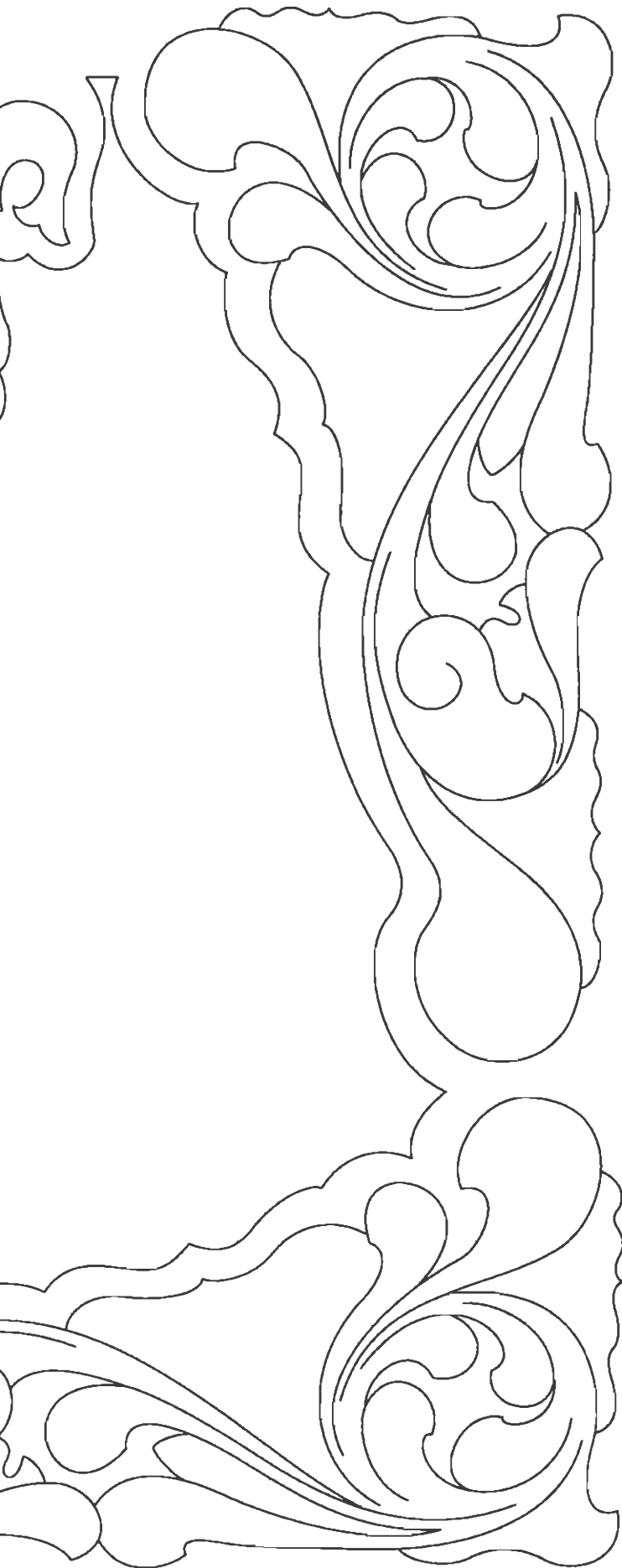


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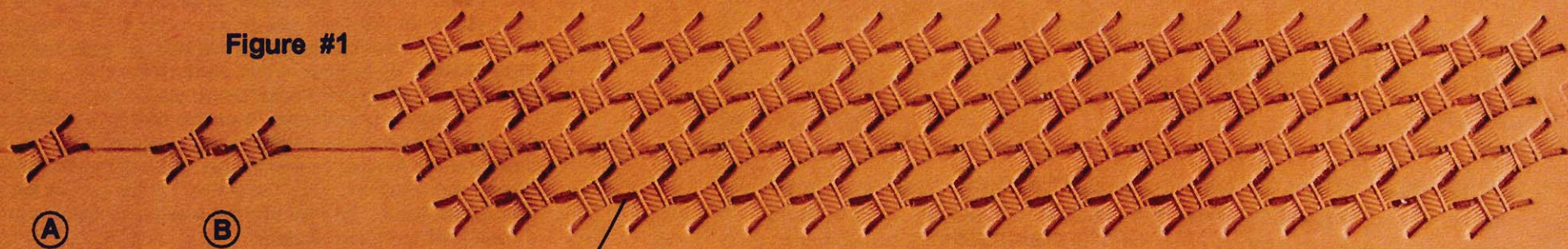
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NOTE: All base lines are heavily scribed for illustration purposes only!

Figure #1

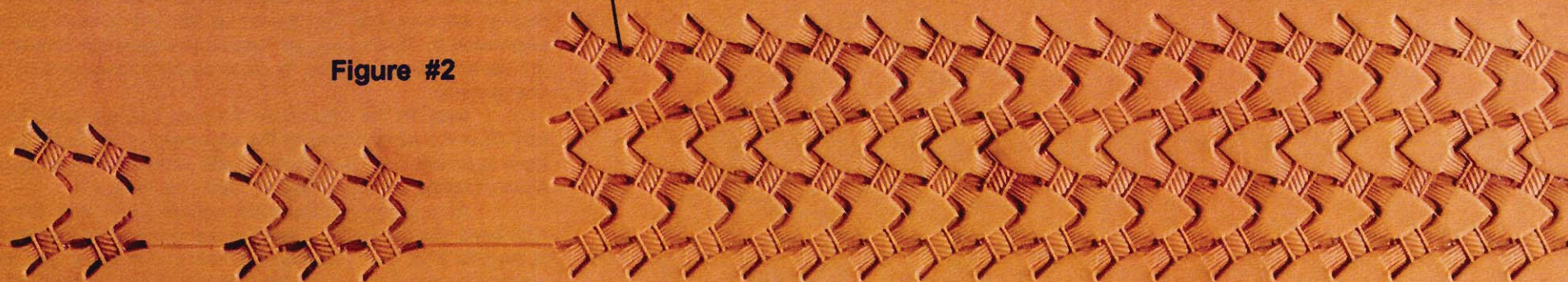


Watch alignment of ears.

Ⓒ

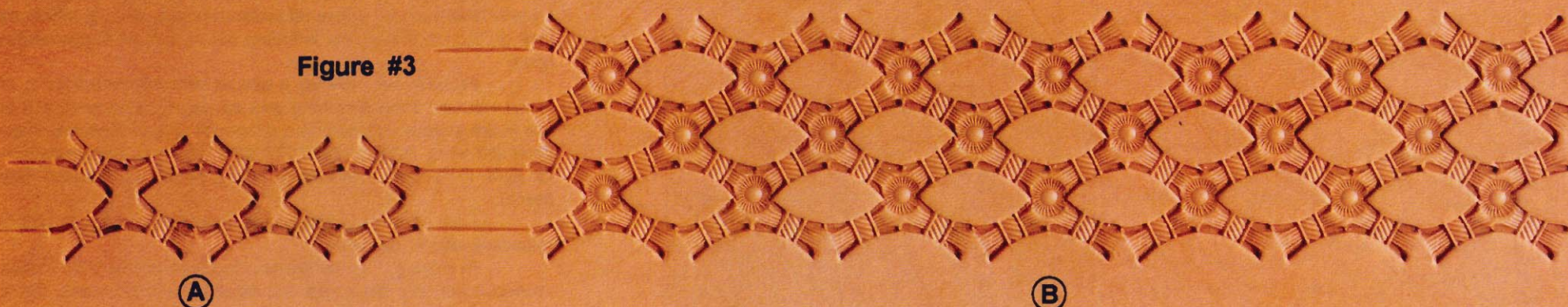
Light impression (3rd row) shows how to align row.

Figure #2

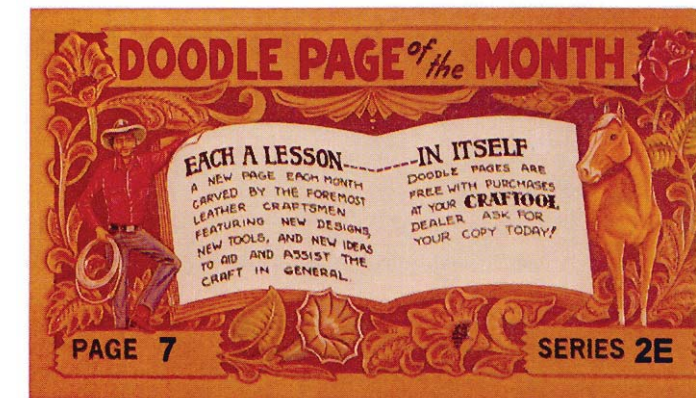


When the hearts run from side to side, a "braided" effect is achieved. If this is not desired, work on a vertical base line. The hearts will line up in right-side up, upside-down rows when worked this way.

Figure #3



All the patterns here have been worked with X513. Similar but larger ones will result when X514 is used.



# " S P L A Y E D "

## BASKETWEAVES

by Karla VanHorne

For many years, the basketweave stamps, known as X513 and X514, remained great mysteries to me. For some reason or other—and despite a certain prowess with all the other weaves - I just couldn't fathom how one kept these tools straight enough to get an orderly looking pattern. Well, as I recently discovered, there are no mysteries. I hope that, as you follow through the text and examples here, you will also find this to be so.

**FIGURE #1:** This pattern is what I call a "straight" splayed basketweave pattern. In my mind, it most closely represents an actual woven design in which there are distinct pinch points where one "reed" goes under its neighbor. This pattern is formed by laying a horizontal, or vertical base line, and then using the tools shape to help you align it along that line.

Look closely at the face of X513 or X514. What you should see, as you look down on the "ears" or tines of the weave, is a very distinct "X". (Don't let all the stuff in middle throw you, it's there.) Now, break the "X" into its component parts. There is a line slashing from top right to bottom left and another from top left to bottom right. Choose one of these component lines and lay it exactly on top of your base line. (See "A" of Fig. 1.) Strike the tool firmly with your mallet. Next, move the weave over one space. Keep the alignment of the tool exactly the same, and overlap the tool impressions as shown in "B". Continue doing this all the way down your base line.

To completely cover the surface of your leather, carefully align a tool impression over the first line. If you get the first one right, everything else interlocks! I usually tap a few impressions, VERY LIGHTLY, in order to make certain that everything is lining up the way it should. Once I do that, it's a simple matter of going over these initial light impressions, and then carrying on down the entire line.

**NOTE:** If you are unsure of yourself, use a straight edge to check each row. Don't forget about tipping the tool in corners and along borders in order to avoid slopping over formal border lines!

**FIGURE #2:** The heart pattern: Believe it or not, the alignment of the tool is exactly identical to that of Figure #1. The exception is that your initial row slopes in one direction and the next row slopes in the OPPOSITE direction. This is simply a matter of aligning one slash of the "X" on one row and aligning the other slash in the next one. Take a look at Fig. #1, "A". I have split the rows in the first part and then put them together in Part "B". Part "C" shows the overall effect of the alternating rows. Also, take note that this weave looks different when it's worked on the horizontal than on the vertical. If you

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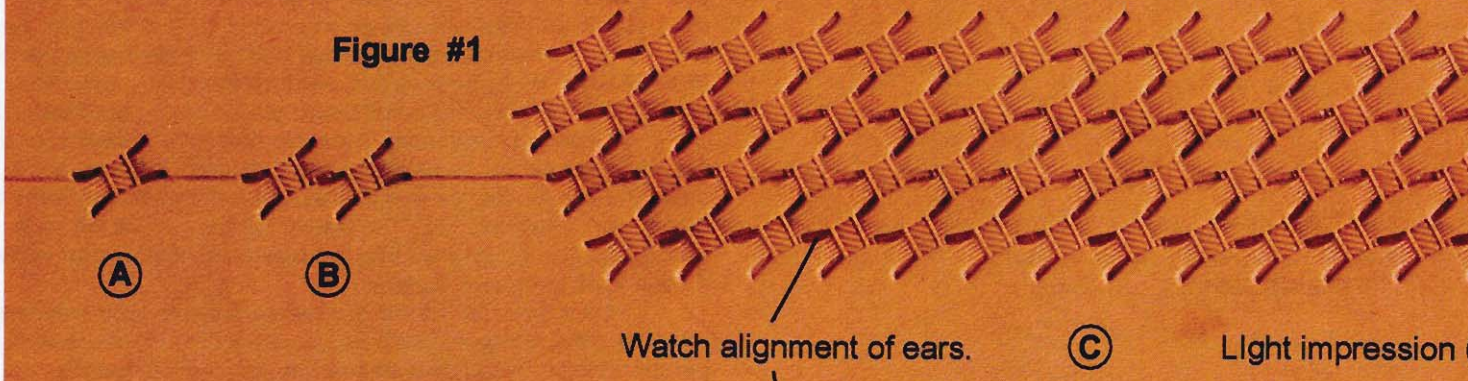


Figure #2

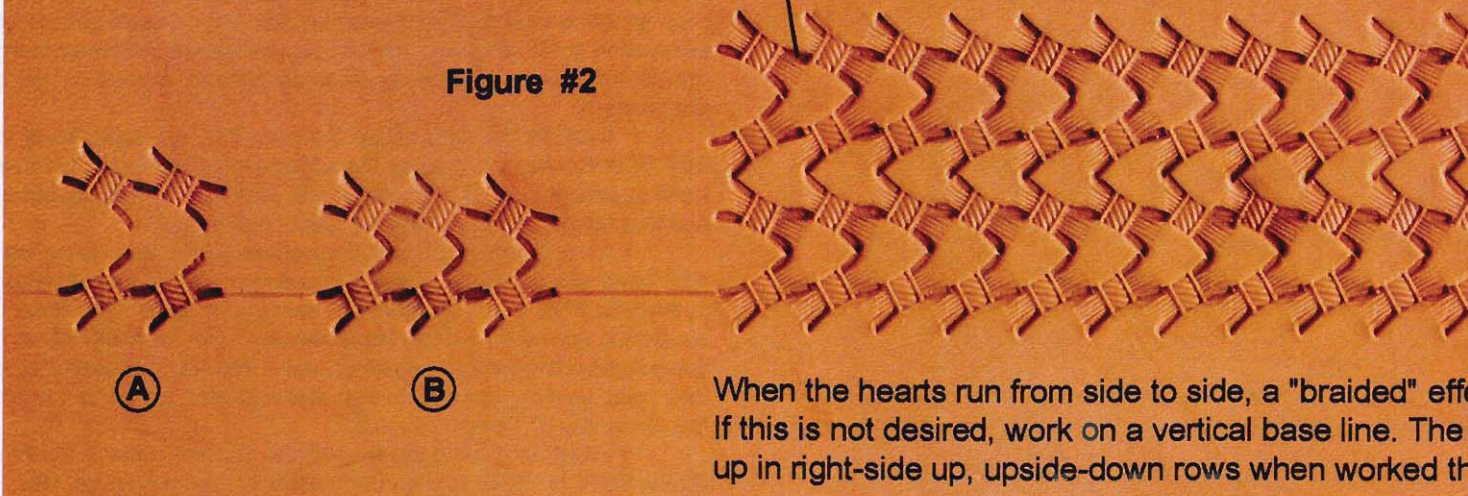
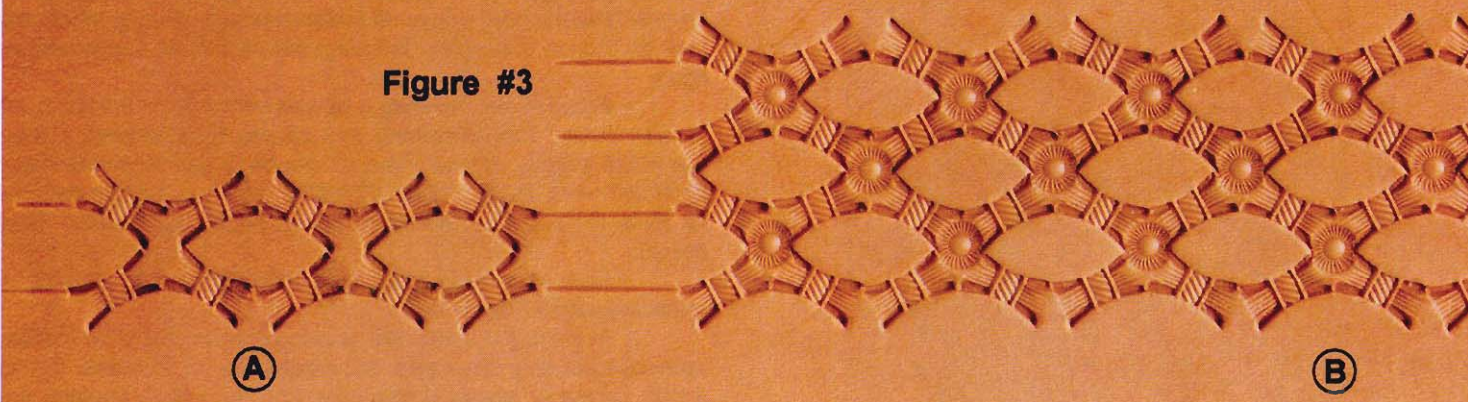


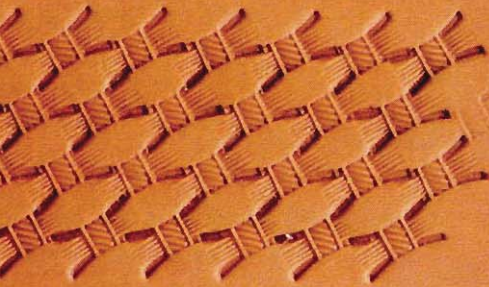
Figure #3



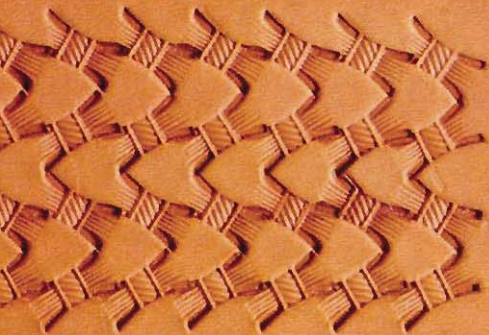
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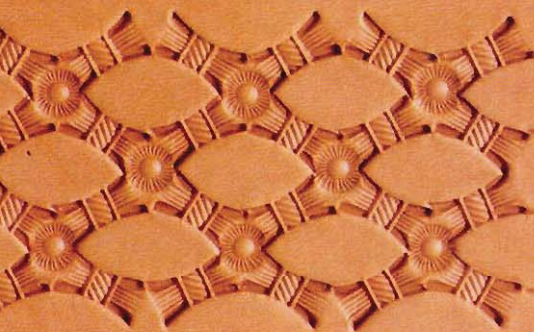
purposes only!



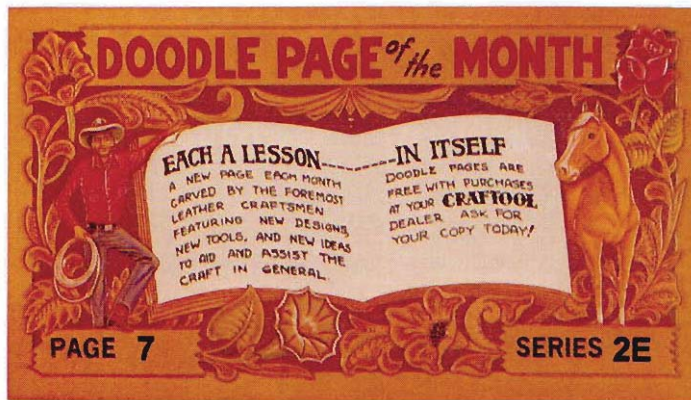
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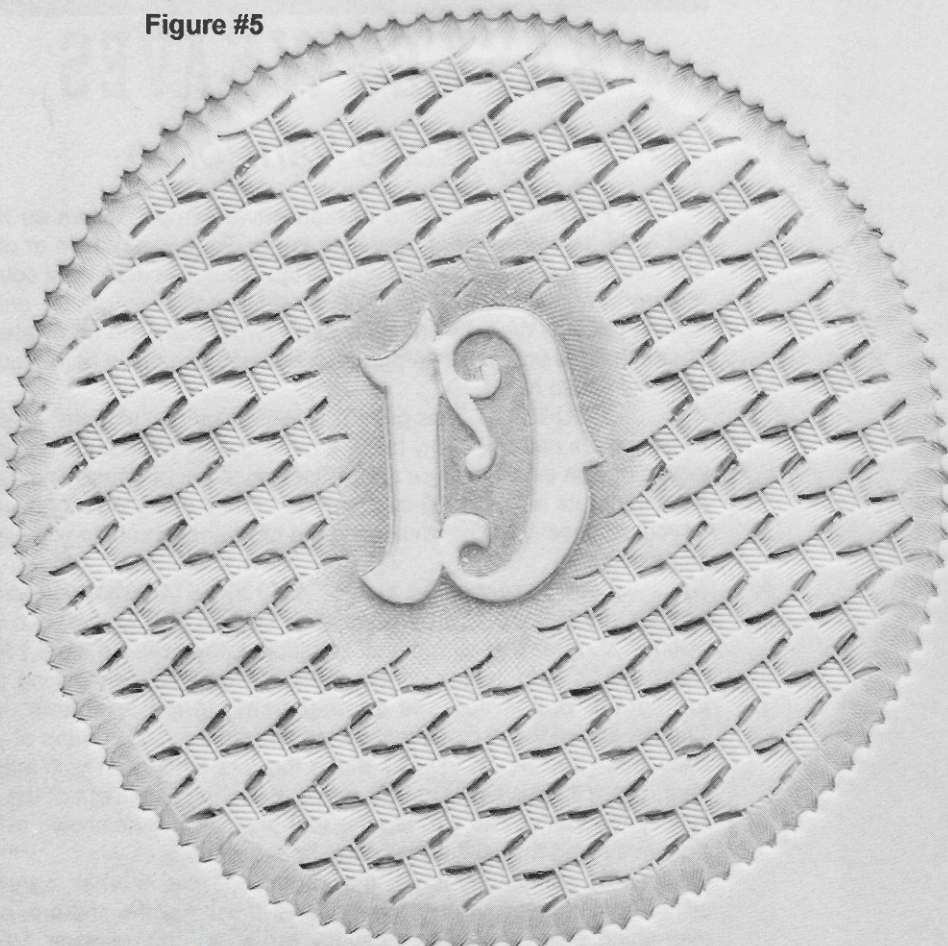
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Figure #4



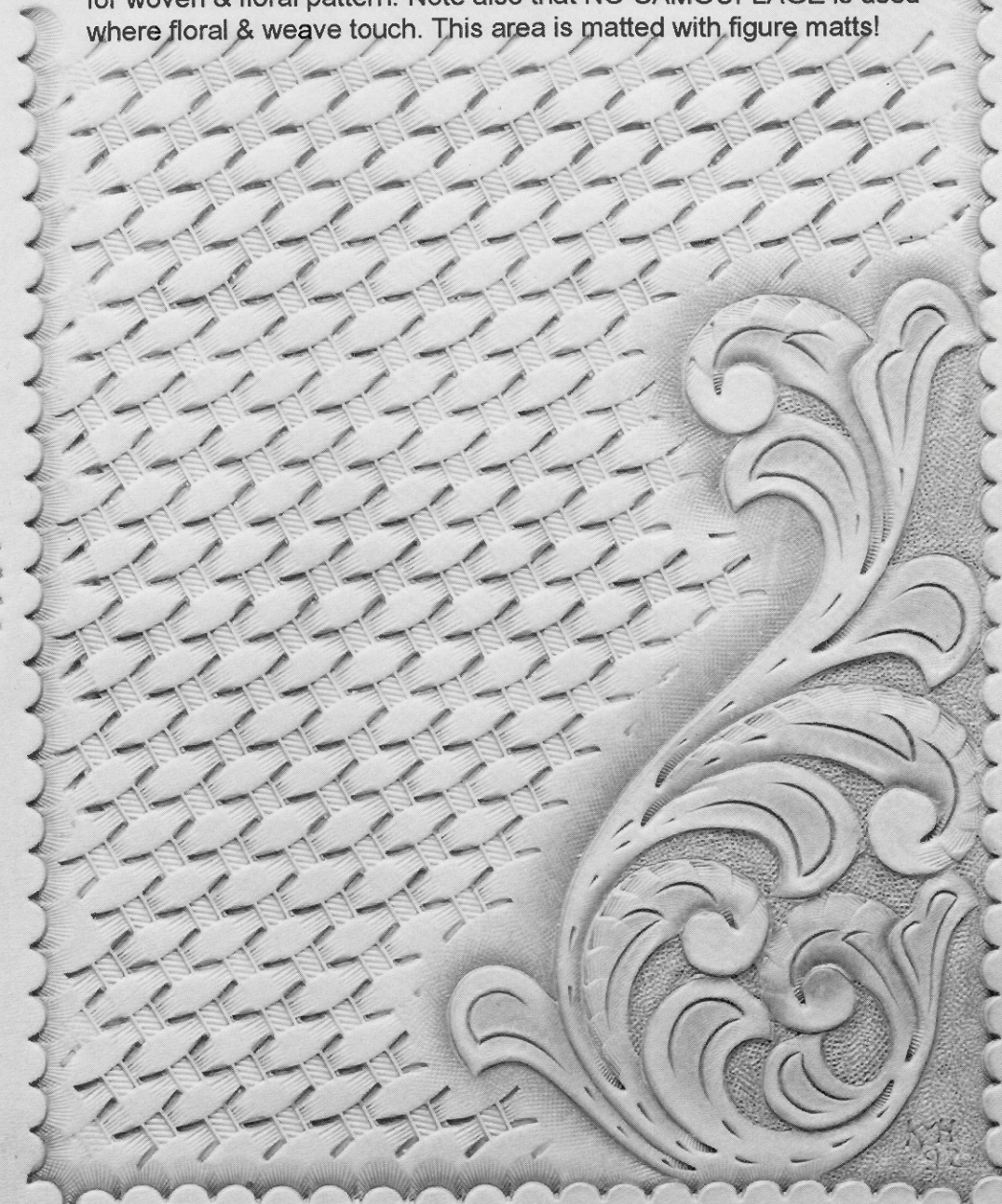
Because each weave is different, stamp out & then use this distance to space footballs & crosses design.

Figure #5



Alphabet letter is from Craftaid #2018.

Figure #6. Note how the camouflage tool forms the traditional border for woven & floral pattern. Note also that NO CAMOUFLAGE is used where floral & weave touch. This area is matted with figure matts!



work on a line running up and down, you get a distinct, unquestionable heart pattern. Work from side to side and the hearts appear to give the piece a braided effect! This is particularly pleasing on belts.

**FIGURE #3:** I call this one "footballs and crosses" (for lack of a better name). It is the only one for which I religiously scribe in guidelines. This is because each tool is individually made, and therefore not the same size as mine. If you want to do this pattern, this is how you figure the distance between guide lines: First, run a base line. Next, stamp an initial line just as you would for the "straight" weave. Now . . . run a scribe along the top and bottom of the tool impressions. (See **FIGURE #4.**) Measure this distance very, very accurately and then write it down in about a half dozen places so you don't lose it.

Once your alignment lines are drawn, lay down your initial line of impressions. As usual, you are aligning slashes, but in this case, you are turning the tool exactly one half impression each time. (Slash right, slash left, etc.) The overall pattern can be left as is, or a second tool can be inserted into the crosses or footballs for variation. (I used S349 for this example.)

Once you get the hang of these patterns, you may care to integrate other elements, such as carved figures, florals, initials, 3-D pictorial stamps, or alphabet stamps into your woven designs.

**FIGURE #5:** If you wish to isolate an element, draw a base line about 3/8" - 1/2" from the TOP of the figure or initial. Place your first impression on the base line as close to the figure as possible. It may be necessary to lean the tool a little if you can't get the entire impression in. That's okay, as long as you have the ears showing on the baseline, you'll be able to place all the impressions on the base line properly.

Next, fill the area above the base line, as usual. Then, carefully fill in the sides. Keeping the alignment of the individual impressions is critical here. If in doubt, check each line with a straight edge, and true things up before they get totally out of whack.

As you come to the bottom of the figure area, bring left and right hand sides together. Laying in a series of light tool impressions, in the final 2" or 3" of this area, will help you to see if you have done everything right. All your tool impressions should interlock. If they don't you will have to adjust the spacing, just a little bit, until they line up. At that point, you can then fill in that row and then go on to completing the remainder of the woven area.

When you have completed the pattern, take a figure matt (F898, F899 or F900) and go completely around the figure. Use F976 and A98 for small, pointed areas. Also, note that you only need to go one impression deep. There is no need to feather out your matting, as in traditional figure or floral work, since all you are using the matting for is to take the hard edges off the surrounding weave, and to make it look as though the weave is fading out slightly as it approaches the figure.

**FIGURE #6:** Isolating a weave, with a floral border or corner, is even easier. Basketweaving and carving (or stamping) are carried out in the regular manner. The difference is that wherever there are floral elements, NO BORDER STAMPS are used. Matt around the floral parts to "blend in" the areas where partial impressions meet the border.

Both of these isolating techniques work well with other types of basketweaves, as well.

In closing, I would like you to consider this: The simple basketweave not only fills space, but creates line and texture. Combining it with carved or stamped elements, and decorative borders, creates many new and exciting possibilities. It is a versatile tool, and I hope these examples will open your eyes to the possibilities to your craft or art.

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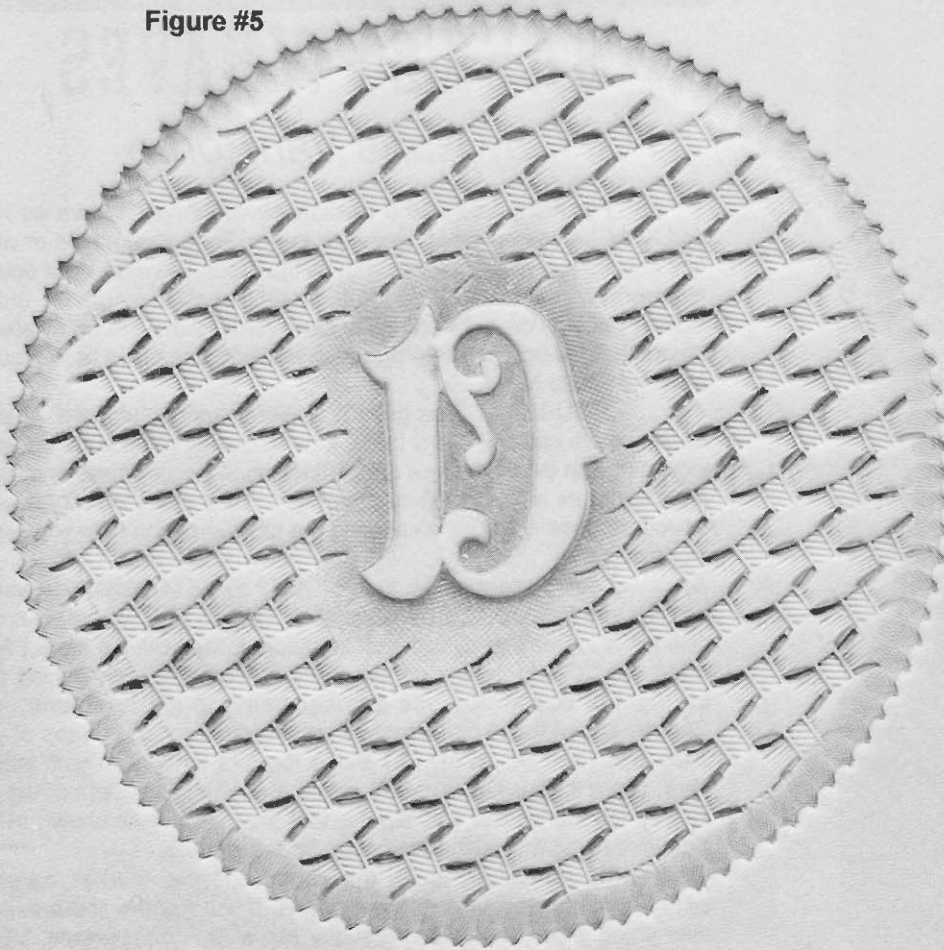


Figure #4



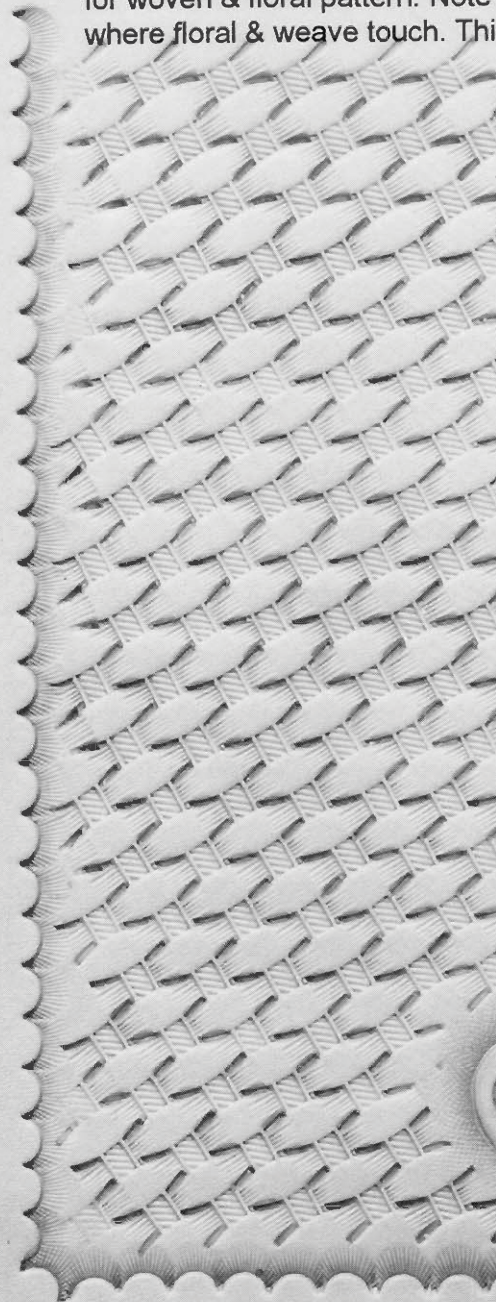
Because  
different,  
use this  
footballs

Figure #5



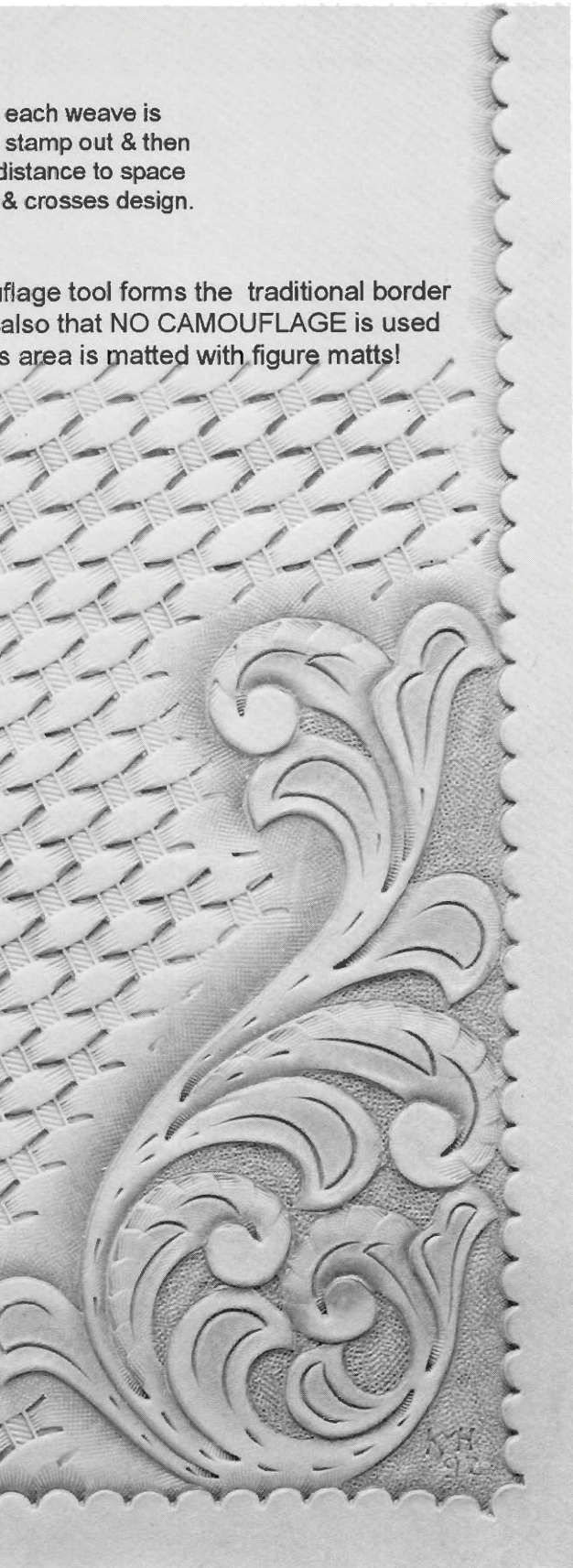
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Once your alignment lines are drawn, lay down your initial line of impressions. As usual, you are aligning slashes, but in this case, you are turning the tool exactly one half impression each time. (Slash right, slash left, etc.) The overall pattern can be left as is, or a second tool can be inserted into the crosses or footballs for variation. (I used S349 for this example.)

Once you get the hang of these patterns, you may care to integrate other elements, such as carved figures, florals, initials, 3-D pictorial stamps, or alphabet stamps into your woven designs.

**FIGURE #5:** If you wish to isolate an element, draw a base line about  $3/8"$  -  $1/2"$  from the TOP of the figure or initial. Place your first impression on the base line as close to the figure as possible. It may be necessary to lean the tool a little if you can't get the entire impression in. That's okay, as long as you have the ears showing on the baseline, you'll be able to place all the impressions on the base line properly.

Next, fill the area above the base line, as usual. Then, carefully fill in the sides. Keeping the alignment of the individual impressions is critical here. If in doubt, check each line with a straight edge, and true things up before they get totally out of whack.

As you come to the bottom of the figure area, bring left and right hand sides together. Laying in a series of light tool impressions, in the final 2" or 3" of this area, will help you to see if you have done everything right. All your tool impressions should interlock. If they don't you will have to adjust the spacing, just a little bit, until they line up. At that point, you can then fill in that row and then go on to completing the remainder of the woven area.

When you have completed the pattern, take a figure matt (F898, F899 or F900) and go completely around the figure. Use F976 and A98 for small, pointed areas. Also, note that you only need to go one impression deep. There is no need to feather out your matting, as in traditional figure or floral work, since all you are using the matting for is to take the hard edges off the surrounding weave, and to make it look as though the weave is fading out slightly as it approaches the figure.

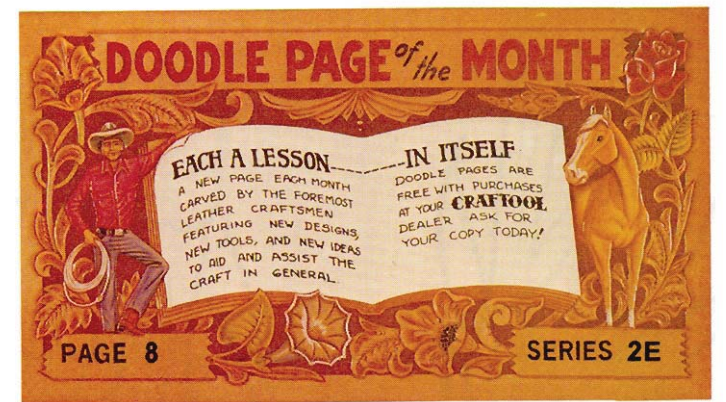
**FIGURE #6:** Isolating a weave, with a floral border or corner, is even easier. Basketweaving and carving (or stamping) are carried out in the regular manner. The difference is that wherever there are floral elements, NO BORDER STAMPS are used. Matt around the floral parts to "blend in" the areas where partial impressions meet the border.

Both of these isolating techniques work well with other types of basketweaves, as well.

In closing, I would like you to consider this: The simple basketweave not only fills space, but creates line and texture. Combining it with carved or stamped elements, and decorative borders, creates many new and exciting possibilities. It is a versatile tool, and I hope these examples will open your eyes to the possibilities to your craft or art.

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# TIGER

by Kham F. Thong Vanh



This tiger pattern is not as hard to accomplish as it looks. Start by cutting the 4-5 oz. leather 1" larger than the completed picture. **DO NOT** square up the leather until you are completely through, because embossing tends to stretch the leather out of shape.

After applying tape, or rubber cementing white tag paper to the back of the leather, transfer the pattern to the leather and cut all the outside lines with a swivel knife. Then, bevel the mouth, nose, and stripes around the face and head with an F895 or F819. Use an F895 to bevel in all the curves of the face, as well as the black stripes around the face and body. After beveling in the stripes, go over them with an F913L. Bevel all outside lines of the tiger, bamboo, bamboo leaves, and mountains with a B701. Use an F934 to make the trees and bushes that cover the mountains. Let the leather dry completely, then remove the tape, or heavy paper, from the backside.

To emboss the picture, re-wet the leather. Put a ball bearing, (any small size will do), on a hard flat surface, and lay the wet leather, tooled side up, on top of the ball bearing. Move the leather around, pushing it down on the ball bearing in the areas of the pattern you want raised. When you have embossed the leather to the height you want, fill in the raised areas, on the backside of the leather, with a plug made of either wood glue, Magique cement, or Leather Weld mixed with bathroom tissue. I prefer to use bathroom tissue, because it forms a workable



SWIVEL  
KNIFE  
CUTS

S652

F913R

F928

F913L

B701

B997

F902

F819

F895

B997

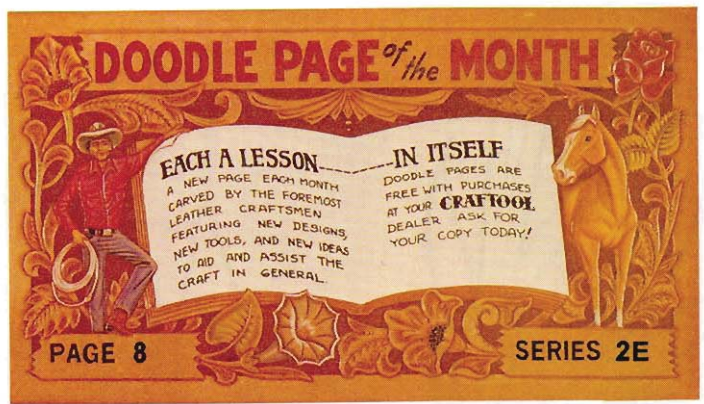
P206

MODELER

P233

F910

F931



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paste when it is mixed with the glue. Then, rubber cement white tag board to the back of the leather, and let dry overnight.

When you are sure the paste has dried, re-dampen the leather and re-bevel all lines to form up the picture. After all lines are beveled to your satisfaction, put in hairlines with a swivel knife. Follow the direction of the lines that were stamped in earlier with the F913L, and use an F902 along the edges of the stripes, to separate the hair.

After all tooling is complete, square up the leather, remove the white tag paper, and cement the leather to a piece of masonite.

Using watered down Cova Color<sup>®</sup>, first dye the sky with a mixture of Royal Blue, light Blue, and White. Use White for the head of the tiger, and orange all over the body. Use red for the eyes, which gives the tiger a mean look, and black for the stripes. For the bamboo, use light Brown, with a touch of Green on each joint. Also, use Green on the trees and bushes covering the mountain. After all dyeing is completed and dry, apply a coat of Super Shene over the whole picture, and let dry. Then, apply a coat of Leather Glow, let dry, and wipe off high spots with a damp rag. Use another application of Super Shene for a final coat.

Kham F. Thong Vanh came to the states, from Thailand, in 1981. He has been tooling leather for 4 years, and also enjoys wood-working. He currently lives in Iowa.



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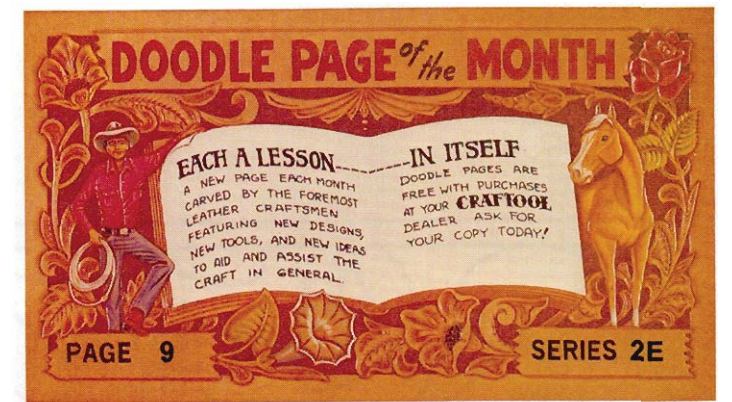
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## Stuffed Scroll Belt by Joseph Nevills

Recently, I was asked to do a belt for a friend. I made a scroll belt, and as an added touch I undercut the scrolls and leaves, and lifted them. My friend loved the realistic look of the lifted scrolls and leaves. About a month later, my friend was back. Being used on a daily basis, the lifted leather had laid back down and no longer had the realistic look it once had. I decided the undercut portion had to be stuffed to retain its shape. Being a beginner, I needed something easy that would achieve the desired effect. This is a simple technique, and with a little care can be done on the first try.

**FIGURE 1:** Shows the scroll, cut and pear shaded. I used a P217 for the shading. I pear shaded fairly deep on the inside of the scroll, and the inside of the leaves.

**FIGURE 2:** Shows the design beveled, using a B198. I use the C431 around the edge of the scroll, just to give the scroll a round effect.

**FIGURE 3:** Shows the design after the (H907) stop, (U858) mulesfoot, and decorative cuts have been added.

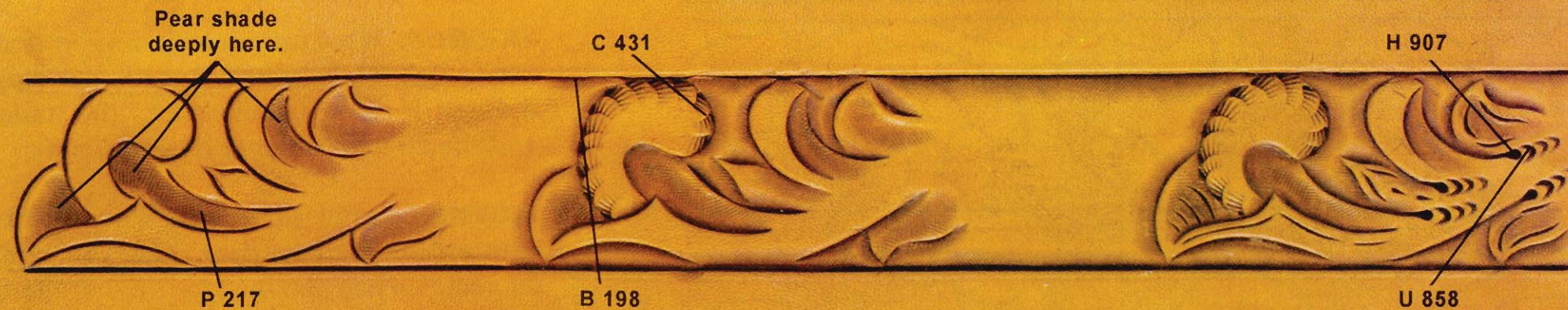


FIGURE 1

FIGURE 2

FIGURE 3



Undercut at arrows  
back to dotted lines.

FIGURE 4

8033 (Ball Modeler)

FIGURE 5

Dough

FIGURE 6



A 888

FIGURE 7

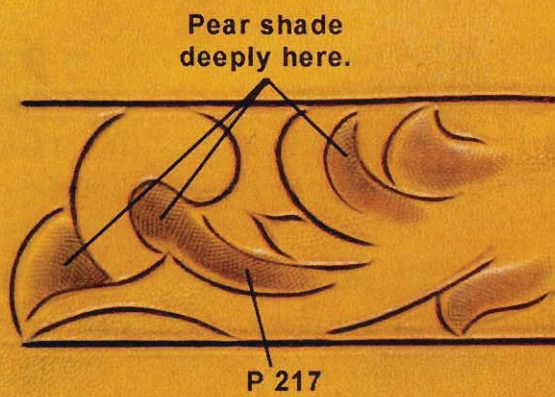


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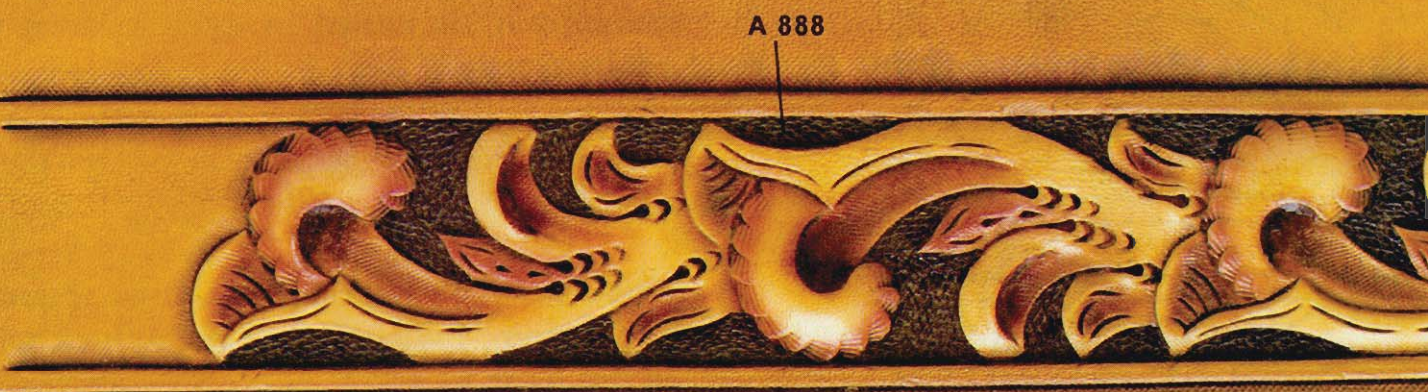
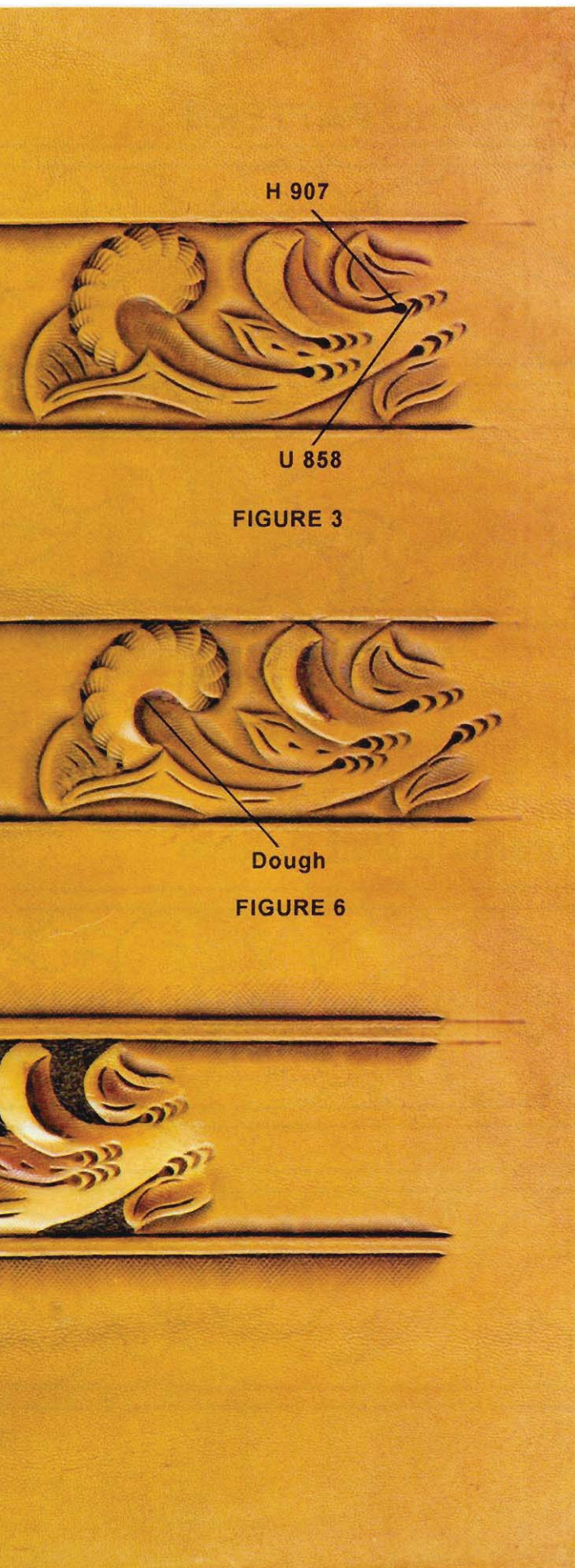


FIGURE 7



H 907

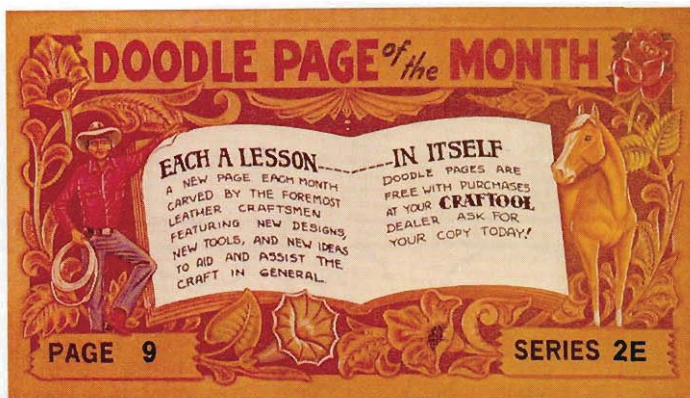
U 858

FIGURE 3

Dough

FIGURE 6

FIGURE 6



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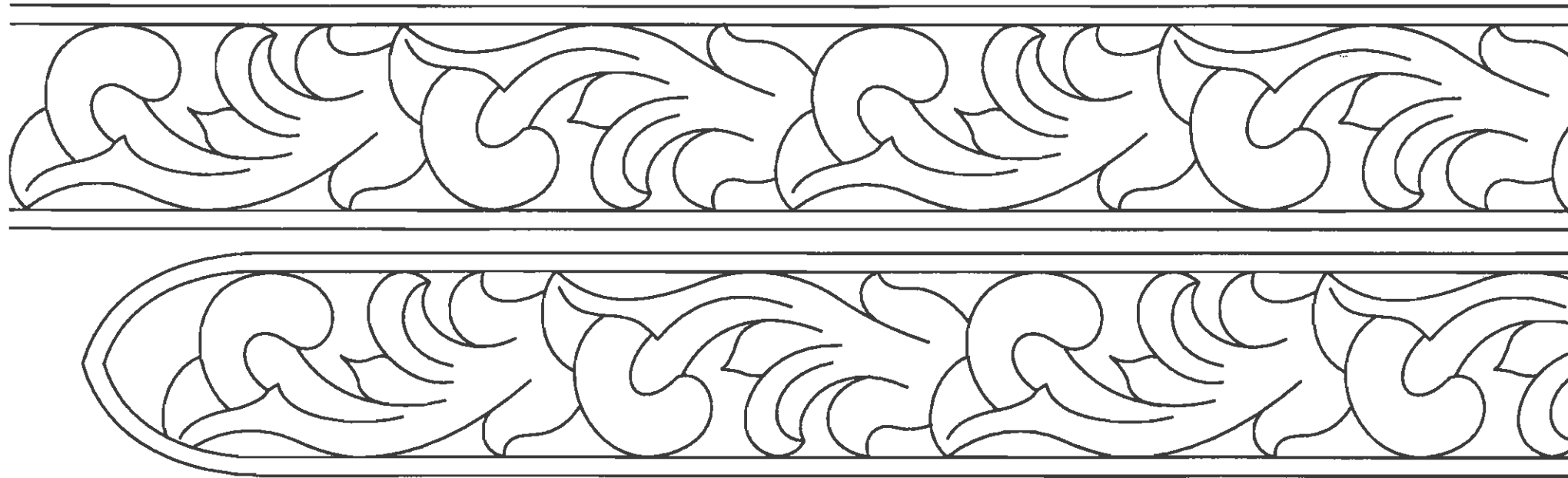
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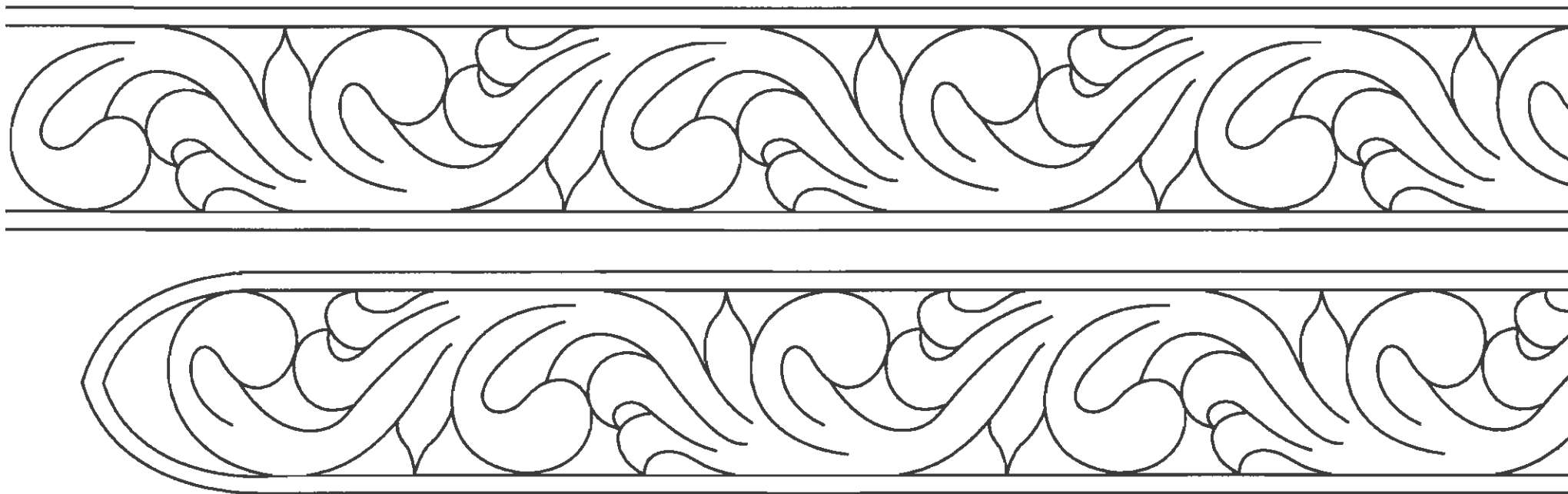
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## TRACING PATTERN



## Alternate Belt Pattern



**FIGURE 4:** Is undercut, using a No.8071 Pro Petal. Carefully cut under the scroll and the leaf (see arrows). I cut under the scroll almost to the outside edge (see dotted line).

**FIGURE 5:** After the undercutting is done, I take a Ball Modeler (8033), and after dipping the end in water, work it into the undercut and stretch the leather to desired height.

**FIGURE 6:** After undercuts are stretched, I mix a dough of leather dust and contact cement. I make the dust by skiving the flesh side of some scrap pieces, then mix in glue until the leather dust has the consistency of dough. I let the dough set until it starts to become tacky. Then, using my Ball Modeler, I push the dough into the cavity and pack it in. Smooth the dough up at the edge of the scroll, and let it dry. Then, I do my backgrounding with an A888. Any glue or dough you may have gotten on another part of the design, can be easily removed with an art gum eraser.

The design is then ready for dying. The design may be tooled or dyed to meet your personal taste.

**FIGURE 7:** Shows a portion of the pattern completed.

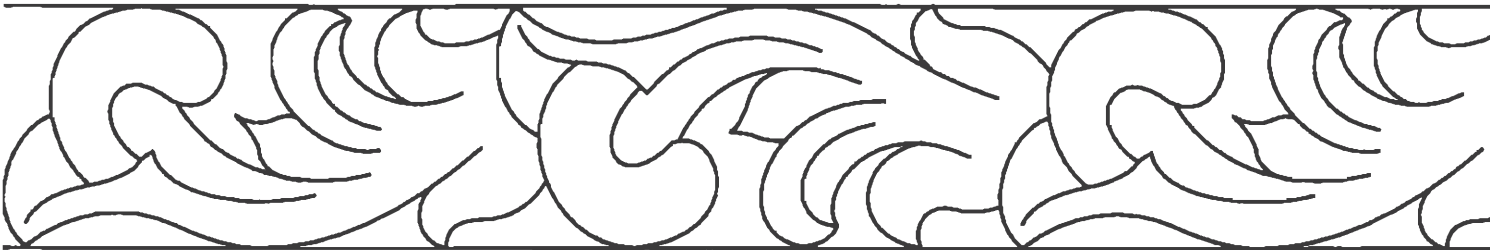
This has since become my most requested belt pattern. I wish you as much luck with it as I've had.



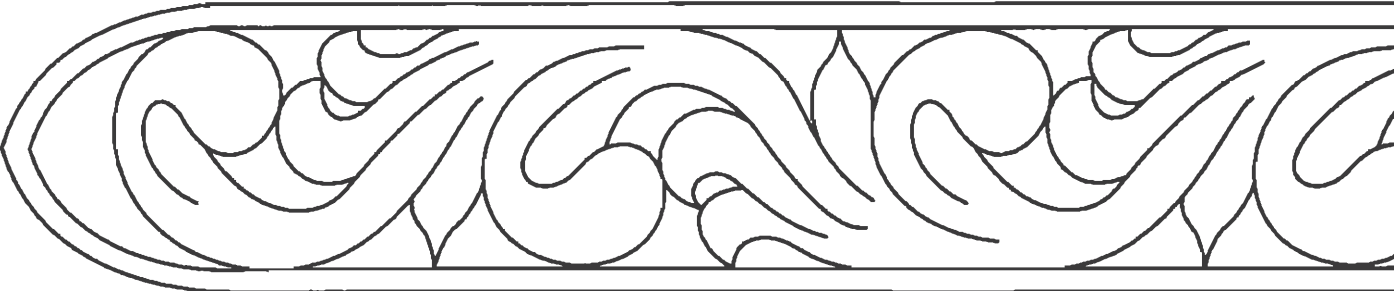
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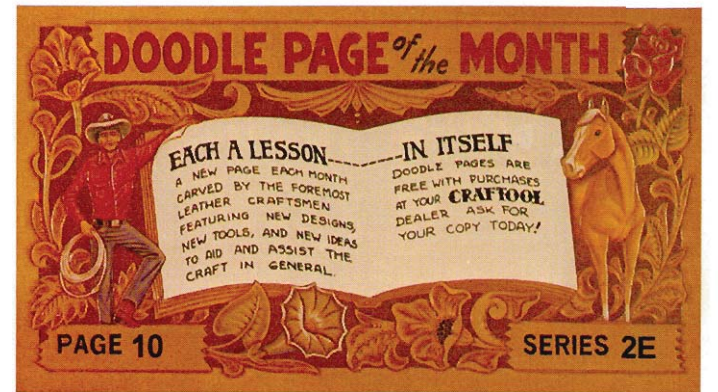
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# Creating the ILLUSION

by Brad Martin

I'm always amazed, when I view oil and water color paintings, at the depth and richness an artist can bring out on a totally flat surface, using only a blending of colors and textures. The artist creates illusions of movement and distance to please the eye, and draw the viewer into the picture.

I began to study the various ways that this is accomplished, and as a result, this Doodle Page was born. I realize how fortunate leather carvers are to have chosen an art form where 3 dimensions can actually be produced with tools. This, combined with painting our work, gives us a whole new advantage in getting our ideas across in a variety of ways. This Doodle Page is an attempt to convey some different ways you can create those "illusions", with amazing effects.

"Creating the Illusion", is a very general term used to describe a spectrum of techniques that cover not only what you can "see", but also the way you can make the viewer "feel", when looking at your carving. I will deal more with the techniques that accomplish this, rather than give tool by tool instructions on how to copy the picture I've done. I will include tool numbers, etc., so you can feel free to try your hand at this Celtic design. To help you understand, I've broken the techniques I used down into seven steps -- from the general to the specific.

1. - The first, and most important step, is to create the illusion that the tooling is more difficult than it actually is. Several elements of this picture look difficult, but give them a try and you will be surprised. The secret here is to think small. If the tool you're using is too large, go to the next smaller version. If a B198 won't bevel a tight turn, use a B936. If a B936 is still too large, use an F891 or F890. Some other examples are: Use a ball point modeler, or pointed stylus, for tiny pear shading (see floral carving in lower right corner). Use the pointed end of a modeling tool, or scratch awl, instead of an H907 stop. When leaves are too small for decorative cuts, use a series of small dots made with a scratch awl, as a substitute (see floral carving in lower right corner).

2. - The next most important technique is to put a border around every picture. This frames your work, and provides a magic window to the viewer. Remember not to overbalance the subject matter with too heavy a border. I've found that making a border design disappear behind another design, then reappear on

Creating

THE

ILLUSION

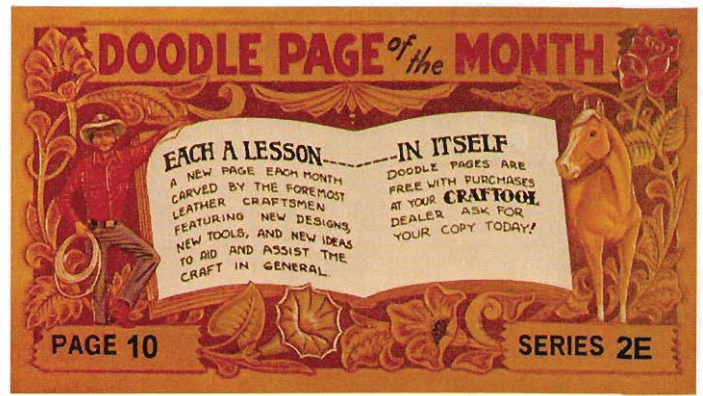
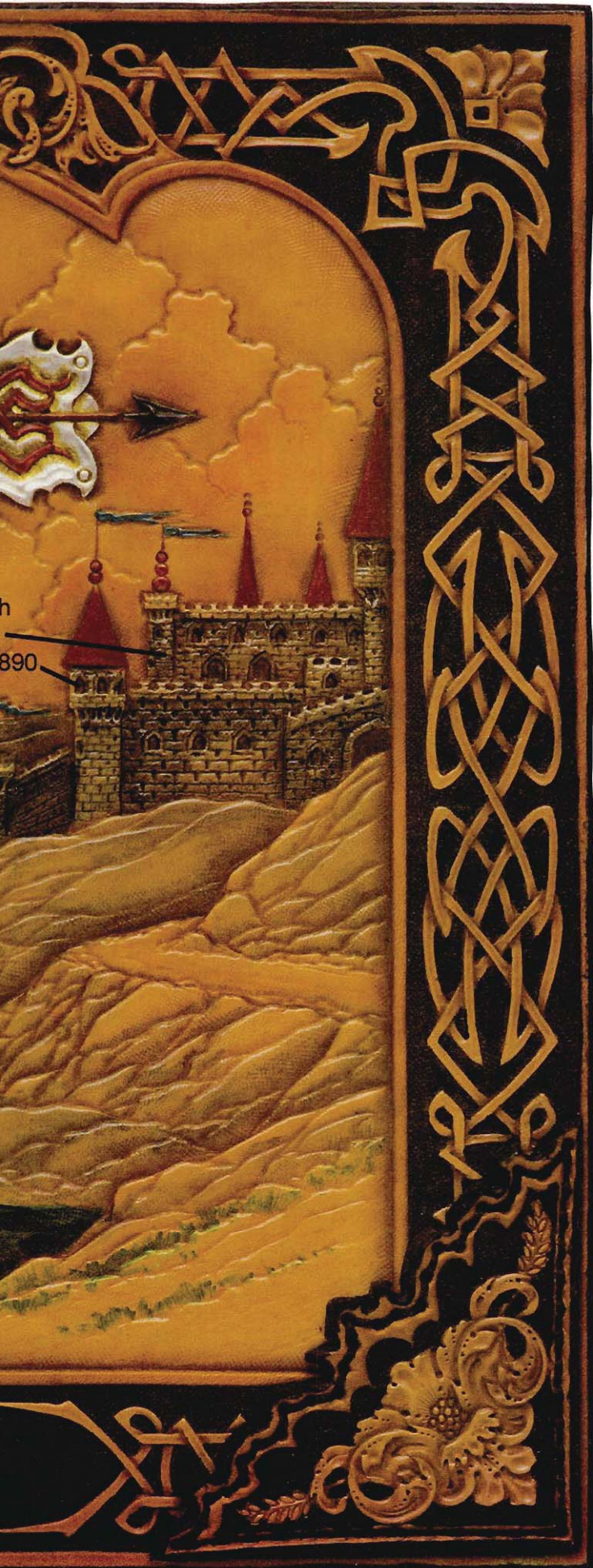
Knife cuts

Do bricks with  
scratch awl,  
windows with F

Paint sun  
reflections on water

Knife cut "weeds"





## Creating the **ILLUSION** by Brad Martin

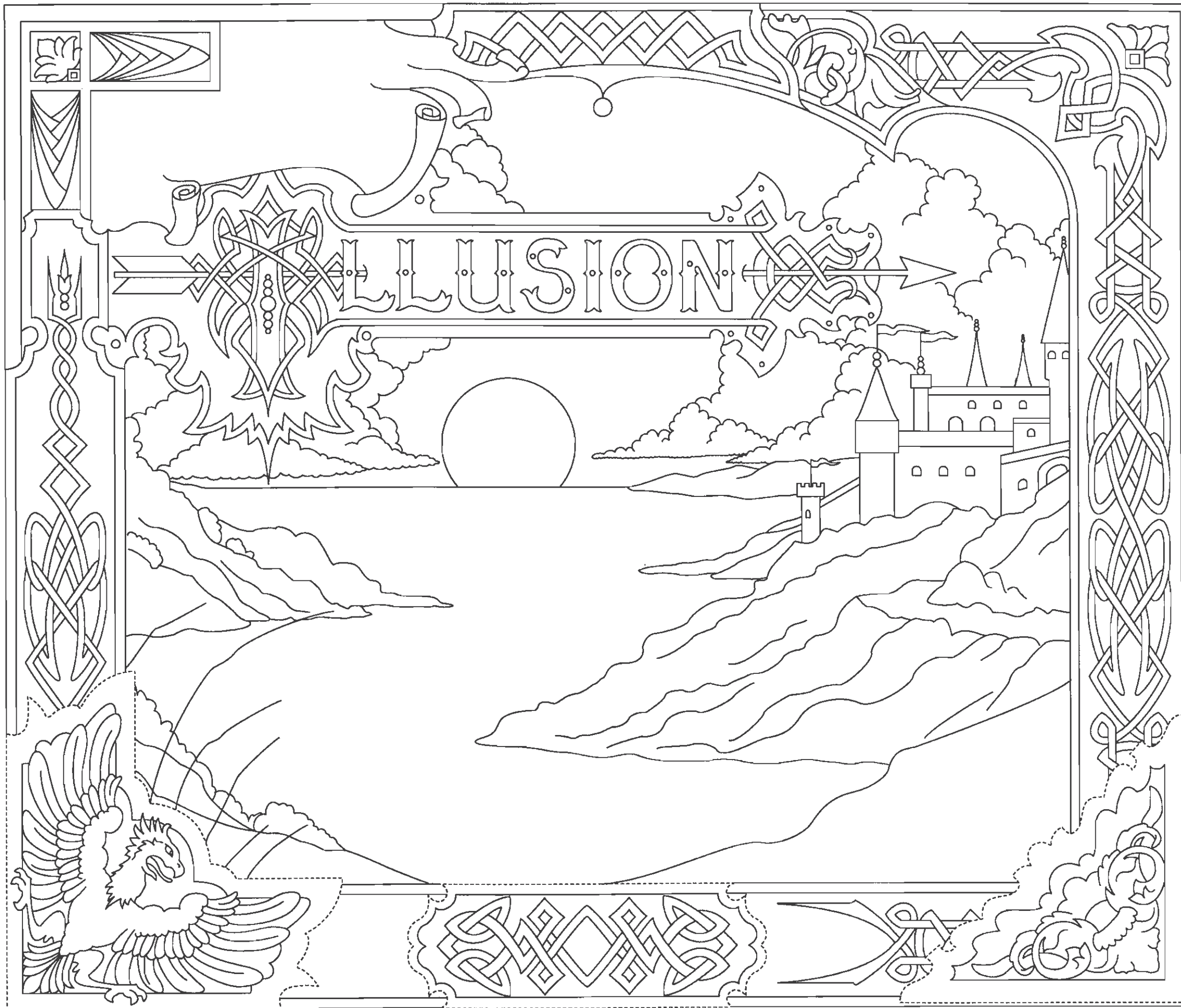
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the other side, gives the illusion that the border is continuous. The Heraldic Eagle, in the lower left corner, is from a coat of arms. I've embossed the chest slightly with a heart shaped leather plug. I designed this corner so it can be tooled directly on the main piece, or applied. The area, between the wing feathers and back, can be filigreed with thonging chisels, then backed with red leather. Refer to top center border design for an example of this technique. All border designs that interlock, were traced, cut carefully, then beveled with a B198, B936, and F891. Run a ball point stylus down each line to dish them out, and erase tool impressions. Use an A104 and A98 to tool background areas.

3. - Proper perspective can create depth! I designed this picture to draw the viewer from the border edge to the castle, cliffs, ocean, and finally to the horizon. Overlap points of land, as you move back toward the sunset. When you are creating the illusion of depth, using the vastness of the sea and sky really works.

4. - Next, we deal with the light source. Of course, it's evident where my light source is. Sometimes, the source might not be visible, but can be indicated by shadows. This is important for the illusion of realism. Other than shadows, use reflections, or the shimmer of light on the waters surface.

5. - I like to infer a certain amount of movement to keep a piece from being static. This piece was a challenge since everything was solid and stationary. By adding flags flapping on the castle, and few weeds, (knife cuts in lower left corner), one gets the idea of a gentle seaside breeze.

6. - Use of color can create many illusions. Cova Colors (acrylics) blend like oils, and can be used to do water (turquoise, light green, white and blue), or a sunset reflected on the clouds (orange and yellow). Thin them to a watery consistency for subtleness. Using Starlight acrylic silver paint can also create cold steel accents on a black background (see the word "ILLUSION"). The border designs can also be painted this way. All the natural leather colors were finished with a layer of Tan Kote and Neat Lac, highlighted by a finish coat of Fiebings tan antique. The antique also sinks into every tool impression and brings out the detail. Be sure to protect any area of paint from the chemical action of the antique, by the same process.

7. - The last step, in creating a more successful 3-D illusion, is to add layers on the original carving (see the corners and center border designs). Stitch carefully, using a 3/32 inch thonging chisel, waxed thread, and needle. Finish off with an over stitch wheel. Also, try embossing to make things appear to jump out at you. For help with this, refer to Al Stohlman's book, "The Art of Embossing Leather" (#1915). To add even greater illusion of depth to your tooled picture, filigree areas in the border, then back with a highly visible type of leather.

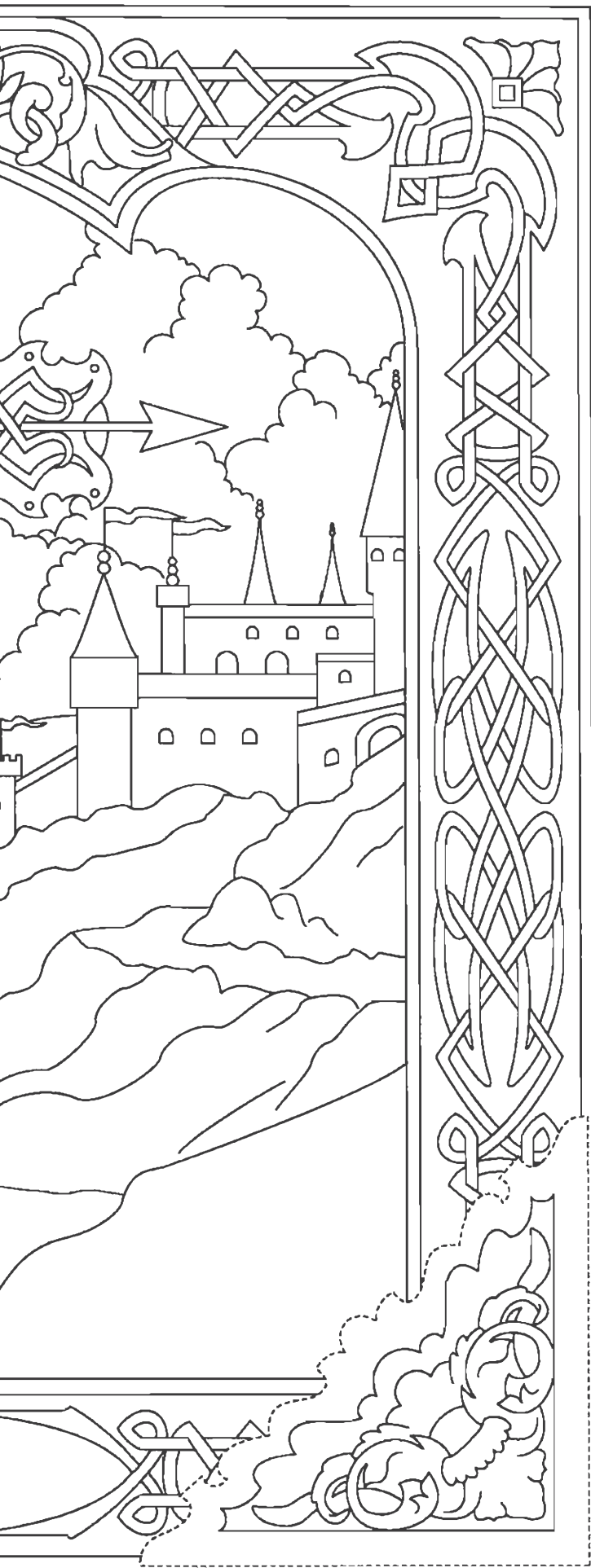
Work with these techniques, refer to my example, then watch a flat piece of leather magically transform into a multidimensional piece of art. **ENJOY!!**



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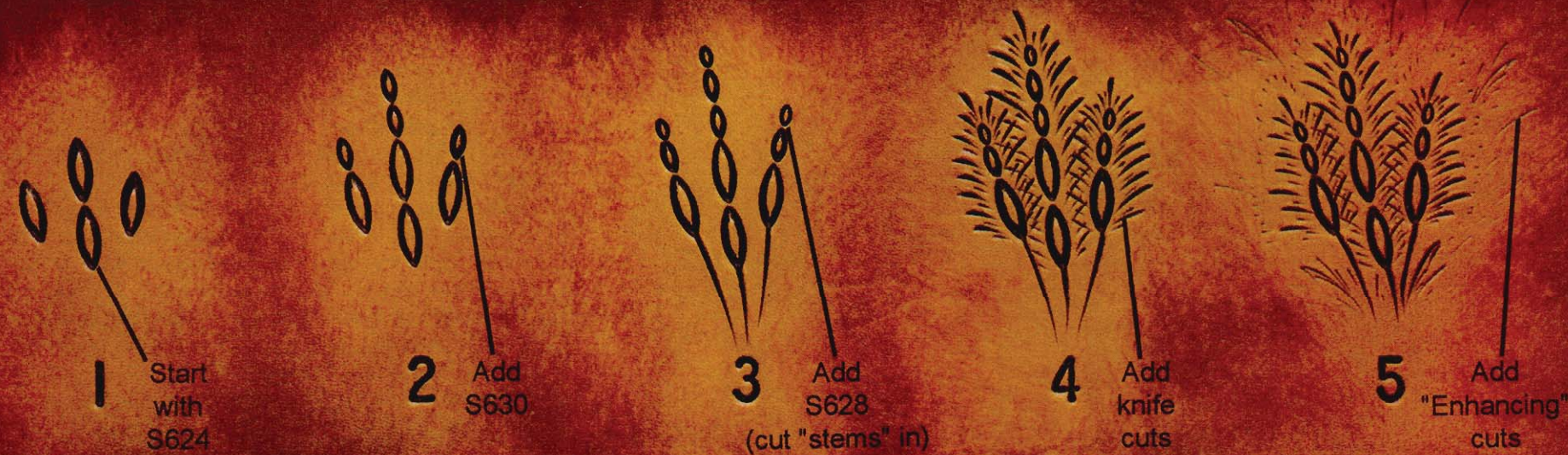
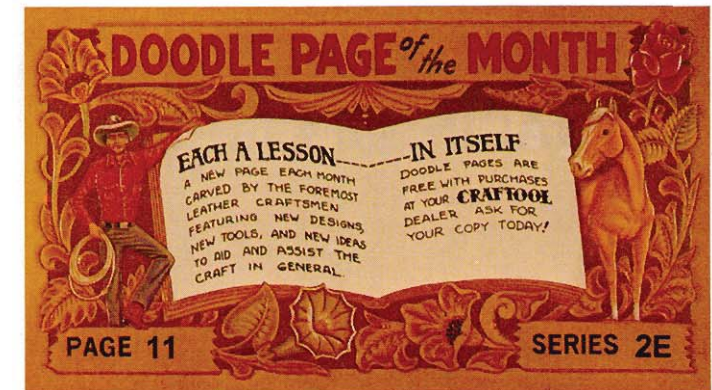
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Work with these techniques, refer to my example, then watch a flat piece of leather magically transform into a multidimensional piece of art. **ENJOY!!**



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Fade "stems" into design

**TOM**

# SEEDS & WEEDS

by Terry King

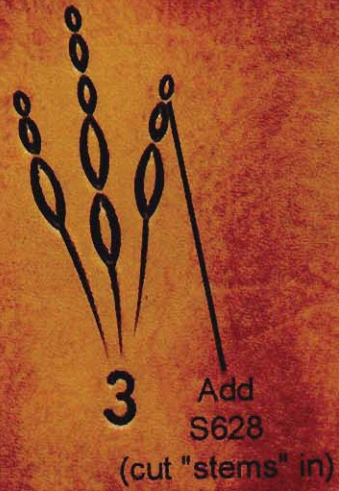
"Cut it, Terry. Don't be afraid to cut it". That was the advice given me by my friend, John Schults, back when I first began learning to carve leather. Since then, I have been "big" on using the swivel knife in as many different areas, and motifs, as I can.

In this particular project, my main intent is to share with you, a rather unique way in which a carving pattern can be enhanced. Usually, "deco" cuts are limited to the "inside" of a carving, with the background areas being matted with a matting tool. Notice, that on this project, a matting tool was not used. Instead, the background areas were filled with knife cuts and "weeds". This technique really "fills" an area, enhancing the overall beauty and effect of the finished carving.

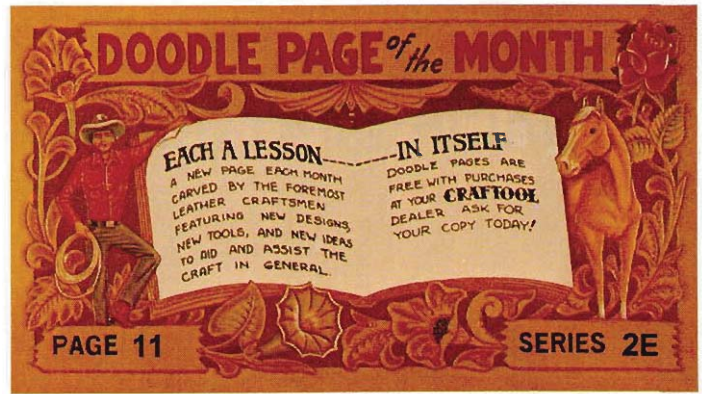
To achieve this "weed" effect, first carve and complete the carving pattern as usual, except for any background matting that you would do. Leave all of the background area clear and free. After you have completed the normal carving pattern, outside beveling and all, begin your "weed" making by following the step-by-step instructions found at the top of the photograph (steps 1,2,3,4 and 5).

It is important that all of your "seeds 'n weeds" flow smoothly, with all of them seeming to begin and/or end from an imagined central point. Always begin with the biggest tool first, reducing as you go, and ending with your swivel knife cuts.

Notice that, after beveling the insides of the leaves with a B701, the "veins" of the leaves are made with the swivel knife, by cutting from the inside out. For added texture to the leaf and flower stems, the heel of Crafttool F916







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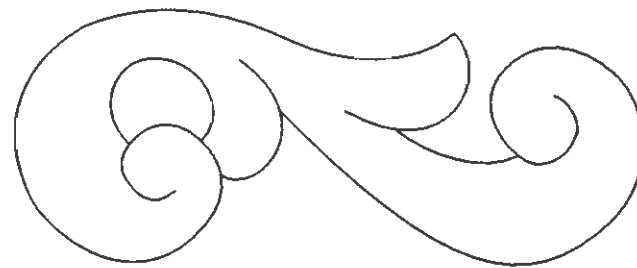
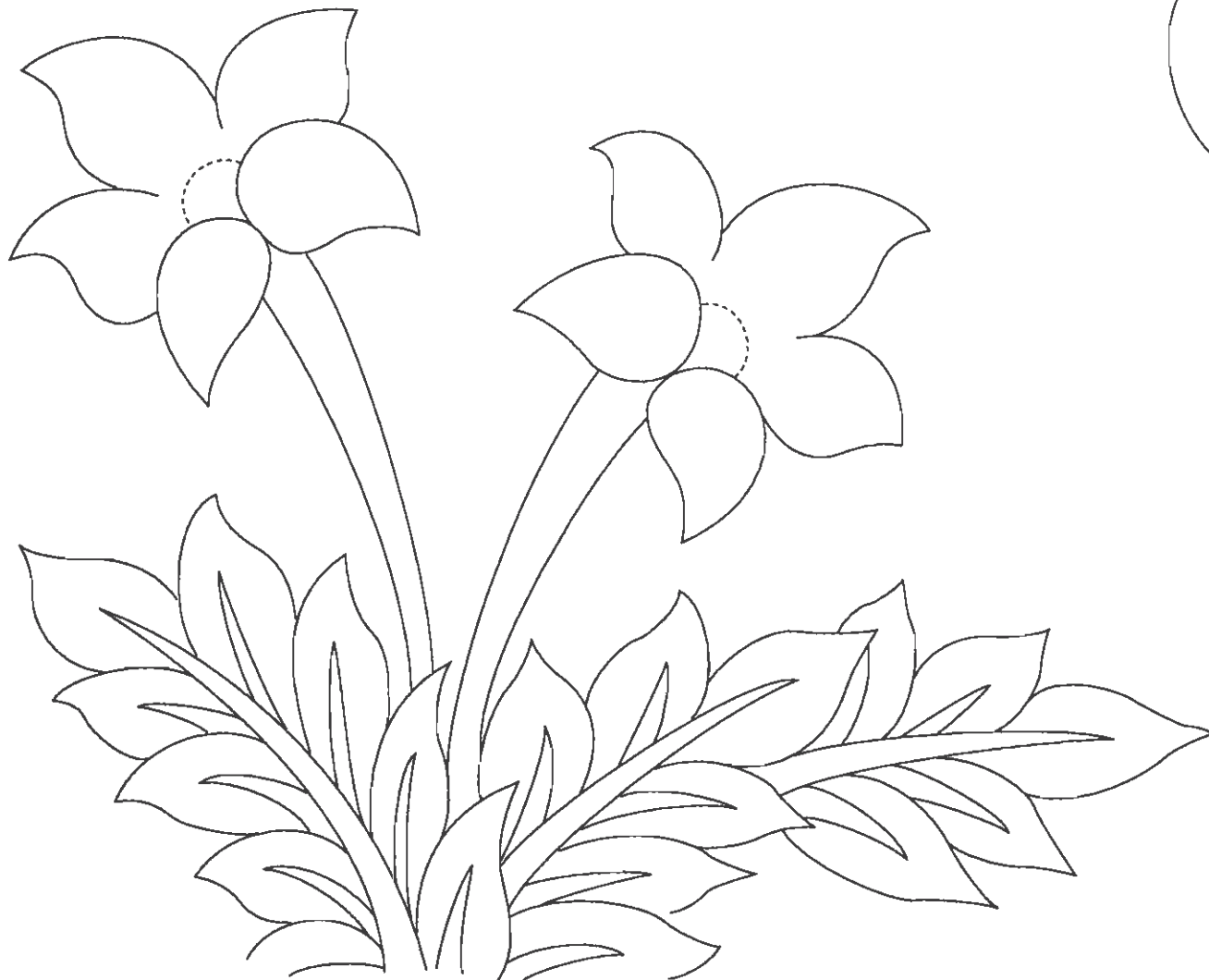
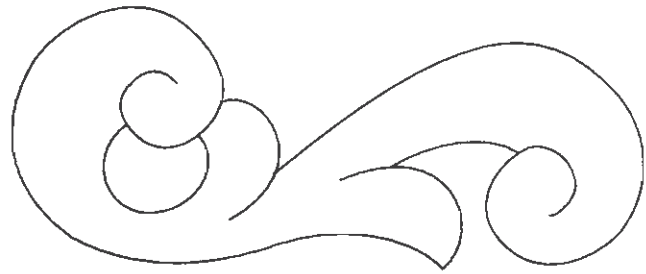
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# TRACING PATTERNS

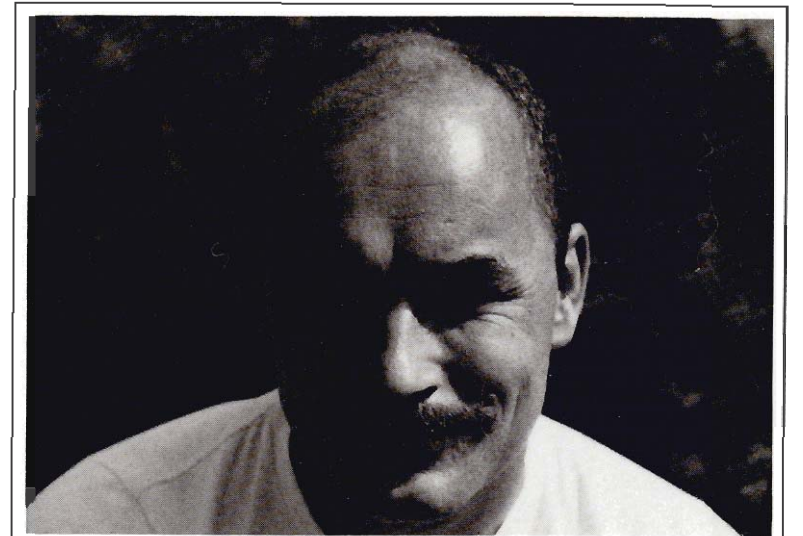


was dragged from one end to the other, causing the "wood grain" effect. The Craftool Hair Blade, #8020L, will also achieve this effect.

A name can be enhanced with a minimal amount of trouble, by using this same "weeds 'n seeds" technique. Just stamp in the name, then seed with tools and make your cuts, as shown in the 5 step example I have given.

This project was dyed with Fiebings medium brown dye, rubbed on with a wadded cloth, then Tandy's Hi-Liter finish was applied over this with a damp sponge. After the Hi-Liter finish had dried, the excess was removed with a clean damp sponge. I allowed the surface to dry thoroughly, and then sealed the project with Fiebings Saddle-Lac. Fiebings Tan-Kote could have also been used, because it is a great finish for sealing, and enhancing carved leather surfaces. The edges were finished with Tandy's Edge Coat, which is a nice flexible edge finish that I use on most of my projects.

For further instructions on using Craftool and swivel knife combinations, refer to Craftool Tech-Tips, #6056, by Al Stohlman. For further instruction on dyeing leather, refer to "Coloring Leather", #1942, also by Al Stohlman.



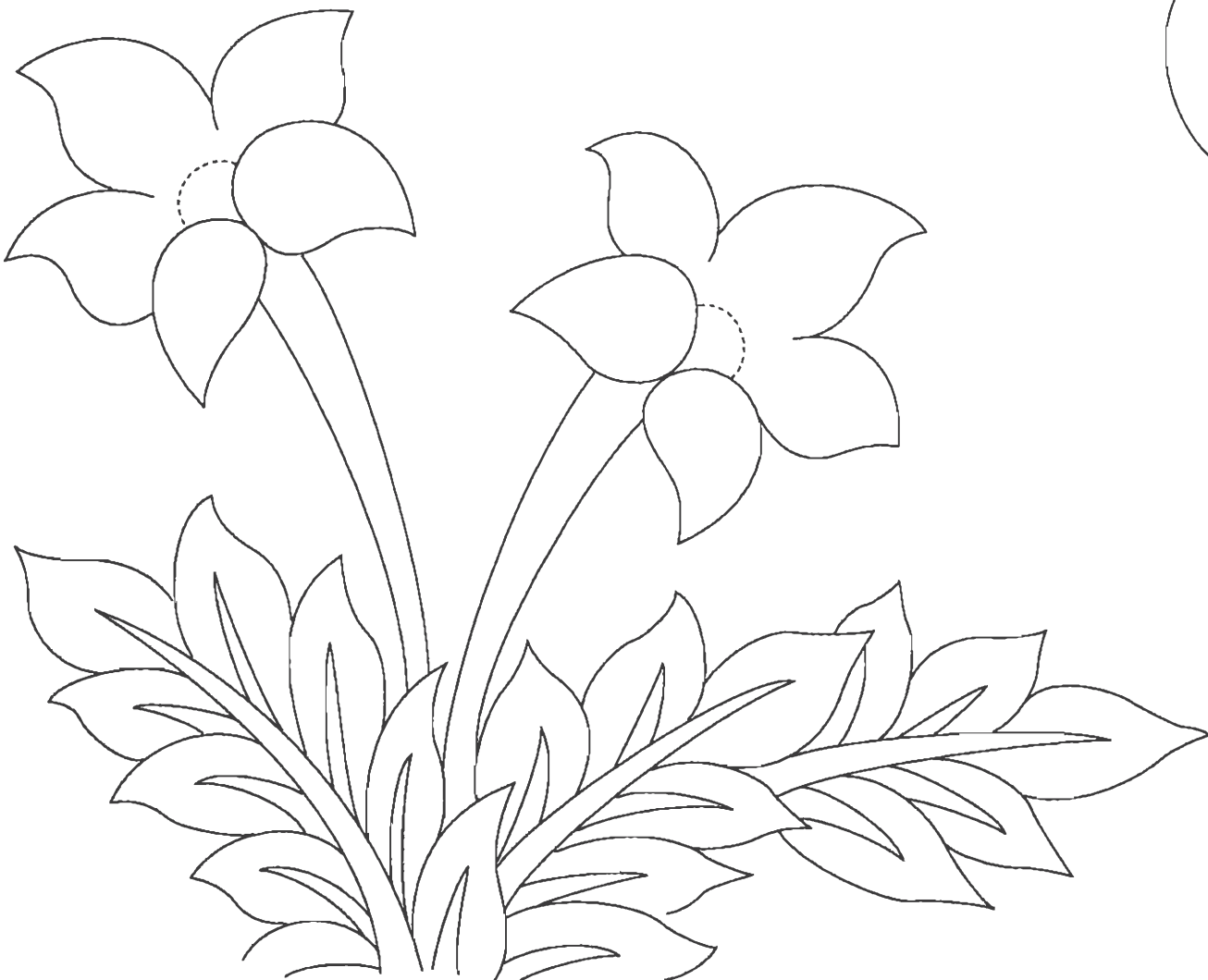
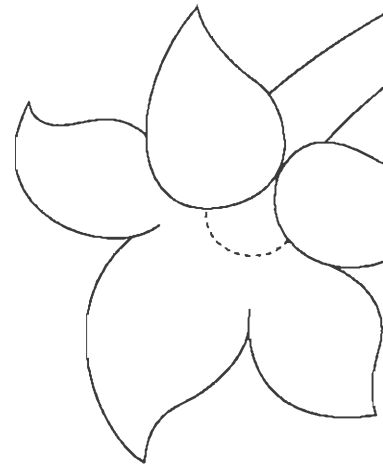
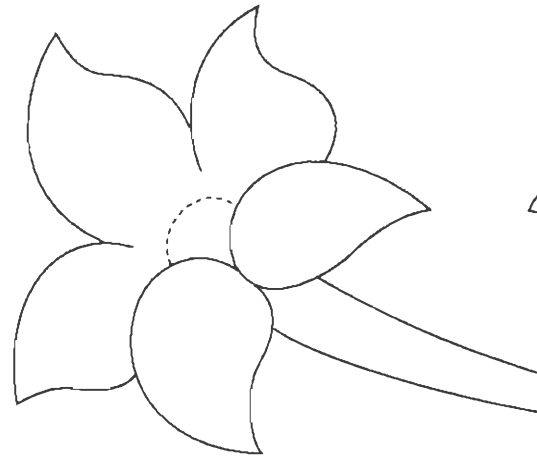
Terry King, 35, is a furniture upholsterer, born and raised in Indianapolis, Indiana. He started leathercraft 7 years ago, and won first place in the only leathercraft show his work was ever entered in. Terry enjoys tennis, billiards, and getting the bills paid. He is a member of the local Volunteer Fire Dept. and enjoys teaching leathercraft to others.

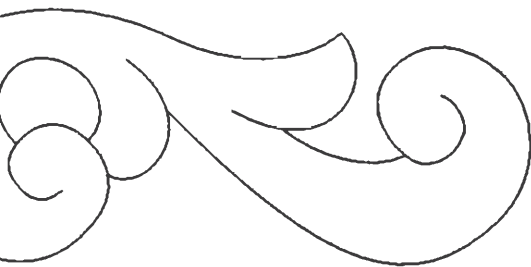


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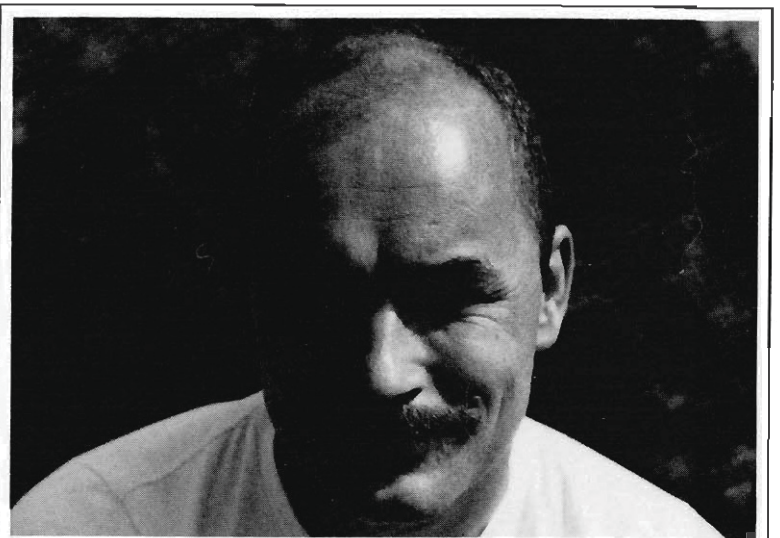


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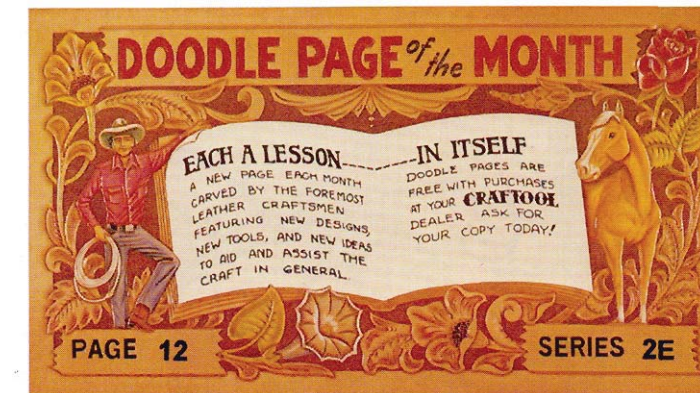
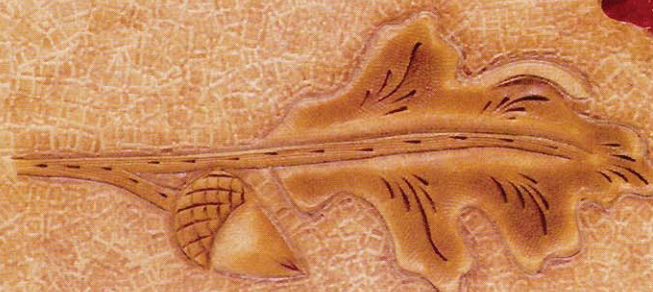
Raspberry: F976, A98, F898, B198, B936



Oak Leaf: #8437, P975, B701, B936, M880, F890, hair blade (#8021-M)



Traditional: C431, P216, B198, V745, U858, F900, A98



# AA Mini Flashlight Holster

by Karla VanHorne

The first time I saw one of these little flashlights happened to be another one of those days which found me wallowing, rather forlornly, in my scrap bin. Suddenly, there was a knock on the door. It was a friend with an aggravated look on his face and one of those flashlights in his fist.

"Here," he said. "Do something about this."

"It's a nice light, Bill," I said. "Doesn't look like there's anything wrong with it."

"What's wrong with it is that the belt hanger I bought with it is no good." He produced the offending item.

Yes, I could see at a glance what the problem was. The hanger was nothing more than a loop placed horizontally on a second loop that served as a belt loop. Bill explained to me how he'd come close to losing the light 3 times during his last patrol shift because it kept working its way out of the loop every time he got in and out of a car. The lens and the light-bulb were also unprotected.

The following week, I was at my brother's place. We went to run an errand, and there, on top of his dashboard, lay another one of those little flashlights. It lay there, that is, until we started going around corners. Then it rolled from one side of the car to the other, finally ending up on the floor. An attempt to put it in the glove box proved futile. There simply wasn't any room.

"Can you do something about that?" my brother asked. "I'd like something I can clip to the sunvisor and take off and put on my belt when I need it."

The projects outlined here were the result. Cut yours from 6-7 oz. leather. Make sure you ask your customer what side of the belt he or she will be carrying the light on. If they want to access the light from their LEFT side, the pattern provided should be flopped. Carve, stamp, dye, and finish the leather as you wish. (I am not going to go into detail on carving or coloring. Instead, I refer you to Al Stohlman's books. "How to Carve Leather", Stock #6047, "Projects and Designs", Stock #1937, and "Lucky 7", Stock #6050. All give good instructions on the traditional floral and oak leaf. "Inverted Carving", Stock #6036, outlines the carving techniques for the raspberry while "Coloring Leather", Stock #1942, provides excellent info on dyeing.



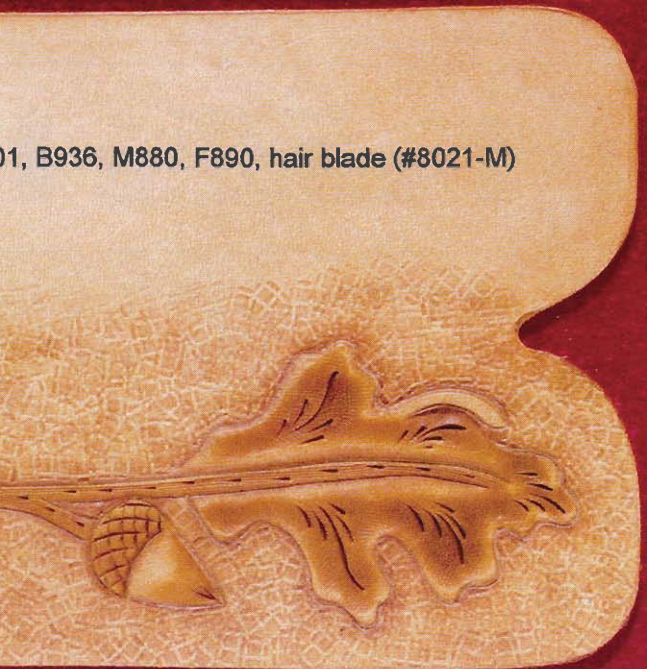
Raspberry: F976, A98, F898, B198, B936



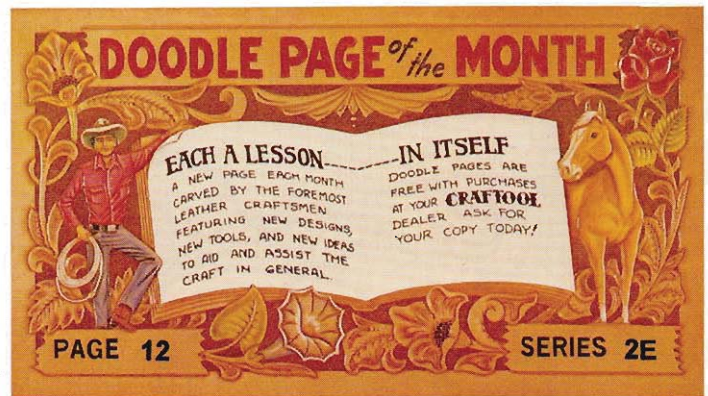
Oak Leaf: #8437, P975, B70



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01, B936, M880, F890, hair blade (#8021-M)



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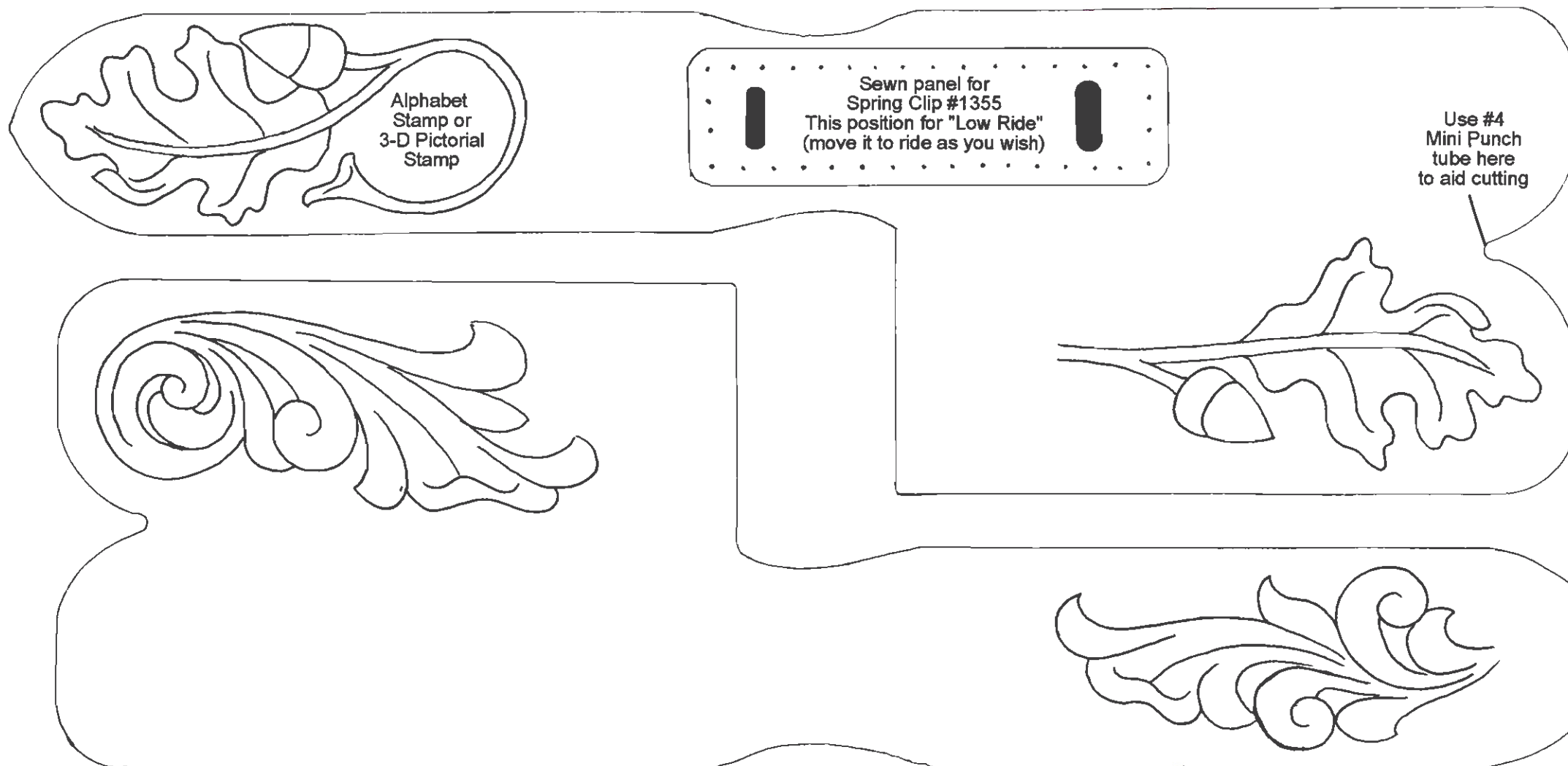
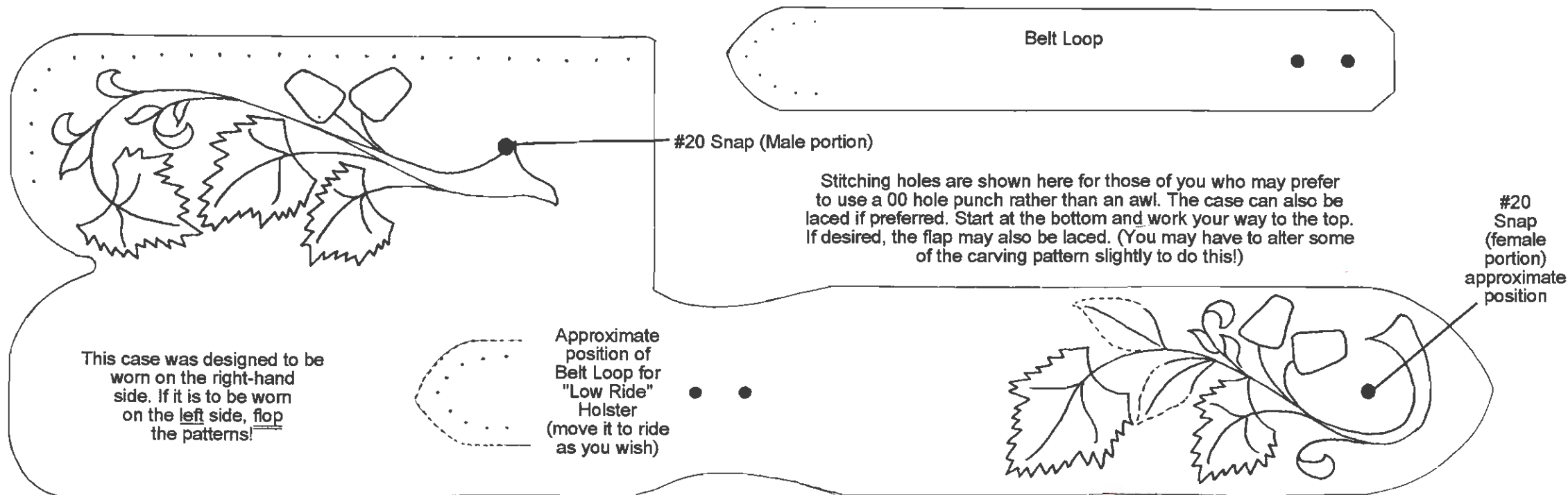
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Once your leather has dried, start the assembly. First, make a choice of "hanger". This may be a riveted and sewn leather loop, a leather loop with a dot snap on it, or a small spring clip (#1355). I admit that most of my cases are made with a riveted and sewn loop in the "lo-ride" position. That is because most of the people I have made cases for, to date, are involved in rigorous activities or in security and police work where keeping a case securely on the belt is the prime concern. A dot snap may be used to ease removal from the belt, for individuals not involved in the above activities.

Spring clips (#1355) are great for people who don't wear belts, or, like my brother, for those who prefer to clip their case to a pocket or inside a handbag. They are also the best way to keep one of these lights handy in an automobile, as they clip easily to a visor, or to a map pocket for emergencies on the road. Attach them with a narrow, sewn panel in whatever position (low, medium or high ride). The cutting pattern for this panel is shown with the cutting and tracing designs.

Dee rings, rectangles, and snap hooks also have their uses. Dees and snap hooks allow easy carrying on saddles or on backpacks, while rectangles thread easily on to the shoulder strap of handbags or other bags. Refer to Stohlman's "The Art of Making Leather Cases, Volume 1" Stock #1941-01, for ways of attaching this sort of hardware.

I guess what I'm trying to say is that all customers are different and that you should attempt to meet their needs as much as possible when you do work for them.

Once the hanger is attached, set the MALE portion of the #20 dot snap into the body of the case. Also edge bevel, dye, and burnish the edges forming the top of the pocket, the unstitched area at the bottom of the case, and the flap. These areas are easier to finish out now than when the case is completed.

Use a stitching groover, set at 1/8", to make a recessed channel for your stitches. Mark stitches with a #6 overstitch wheel. If you prefer to use a 00 punch, go by the marks on the pattern, or use a #5 overstitch wheel. If you choose to lace your holster, use wing dividers set at 1/8" to mark a guide line. Use a STRAIGHT thonging chisel to make lacing slits.

Note: It is important that the stitches end where indicated. The "hole" formed here will allow both dirt and water to go through the case.

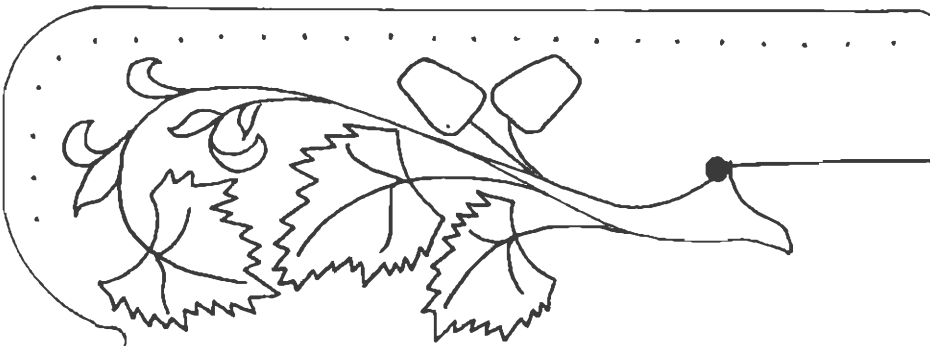
Sew or lace your flashlight holster, then form it to fit the flashlight. I like to use a section of 3/4" wood dowel for this. You can use the flashlight itself, but I find that it is easier to get the light in and out of the case if the dowel is used. (A 3/4" dowel is about 1/16" WIDER than the diameter of the barrel of the light.) Dunk the case in lukewarm water for a short moment. Immediately insert the dowel (or light) into the case. Leave it in place for about 5 minutes, then remove it and allow the case to dry naturally.

When dry, insert the light and pull the flap down snug. Mark where the snap should set, then punch a 3/32" hole there and set the female portion of the snap. Finally, if you have sewn your case, edge bevel, dye and burnish the remaining edges.

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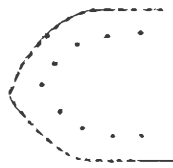




#20 Snap (Male portion)

Stitching holes are shown here to use a 00 hole punch rather than a hole placed if preferred. Start at the bottom. If desired, the flap may also be carved from the carving pattern.

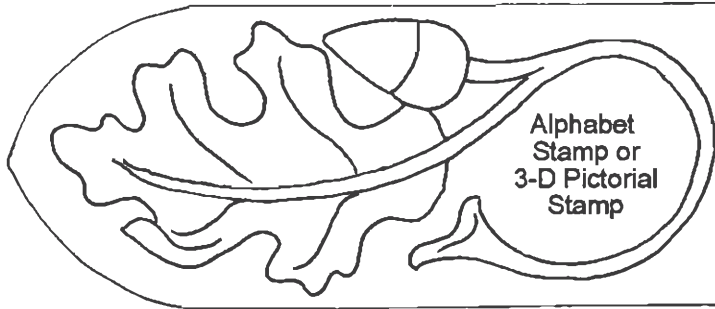
This case was designed to be worn on the right-hand side. If it is to be worn on the left side, flop the patterns!



Approximate position of Belt Loop for "Low Ride" Holster (move it to ride as you wish)



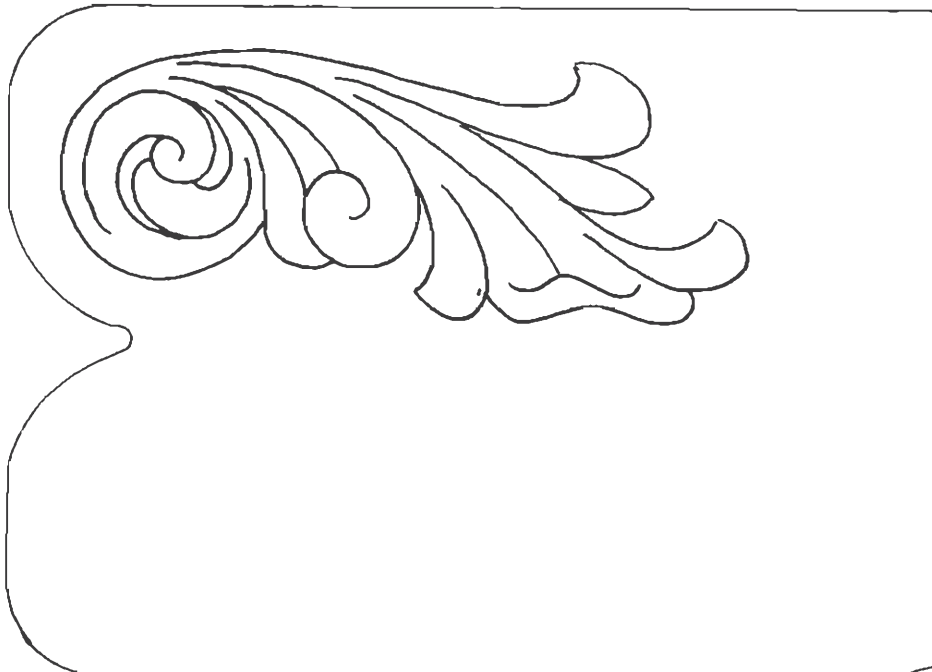
Belt



Alphabet Stamp or 3-D Pictorial Stamp

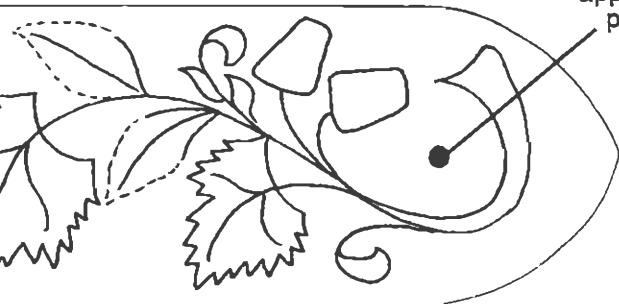


Sewn panel for Spring Clip #1355  
This position for "Low Ride"  
(move it to ride as you wish)

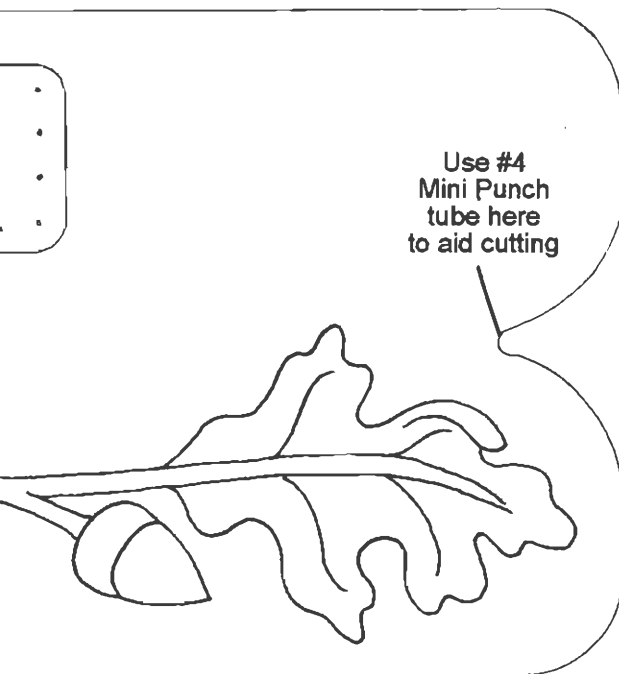




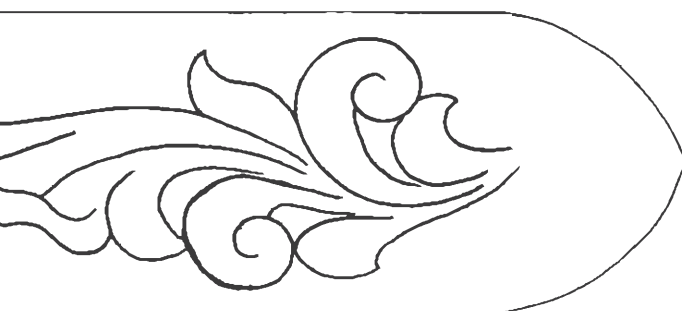
For those of you who may prefer to use a #4 Mini Punch tube here to aid cutting. The case can also be made with an awl. The case can also be made with a dot snap on it, or a small spring clip (#1355). I admit that most of my cases are made with a riveted and sewn loop in the "lo-ride" position. That is because most of the people I have made cases for, to date, are involved in rigorous activities or in security and police work where keeping a case securely on the belt is the prime concern. A dot snap may be used to ease removal from the belt, for individuals not involved in the above activities.



#20 Snap (female portion) approximate position



Use #4 Mini Punch tube here to aid cutting



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