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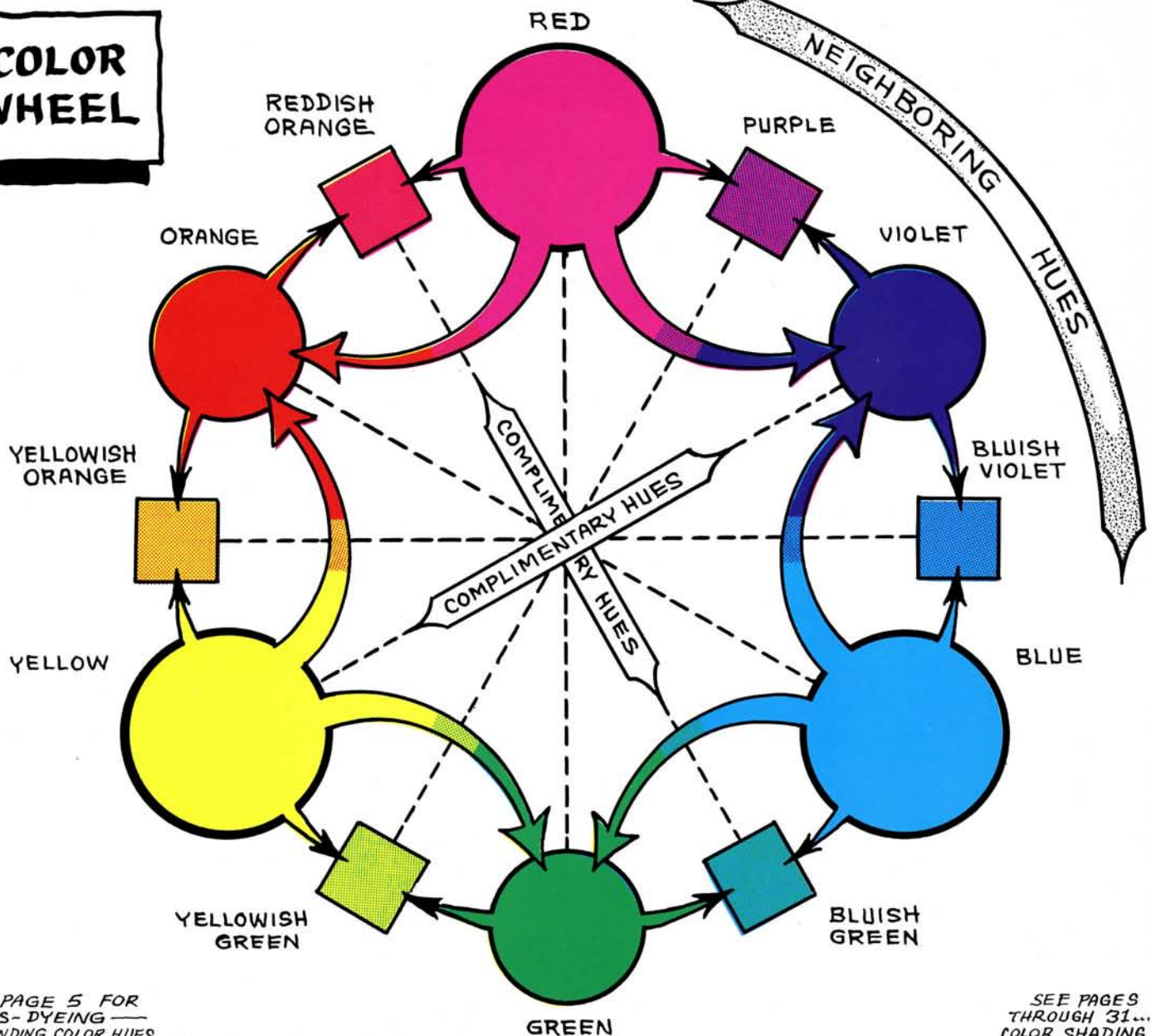
# HOW TO **COLOR** *Leather*

by **AL STOHLMAN**





# COLOR WHEEL



SEE PAGE 5 FOR  
CROSS-DYEING —  
(BLENDING COLOR HUES  
TO CREATE A DIFFERENT COLOR)

SEE PAGES 27  
THROUGH 31...FOR  
COLOR SHADING AND  
DYE-CHART METHODS.

## USING THE COLOR WHEEL

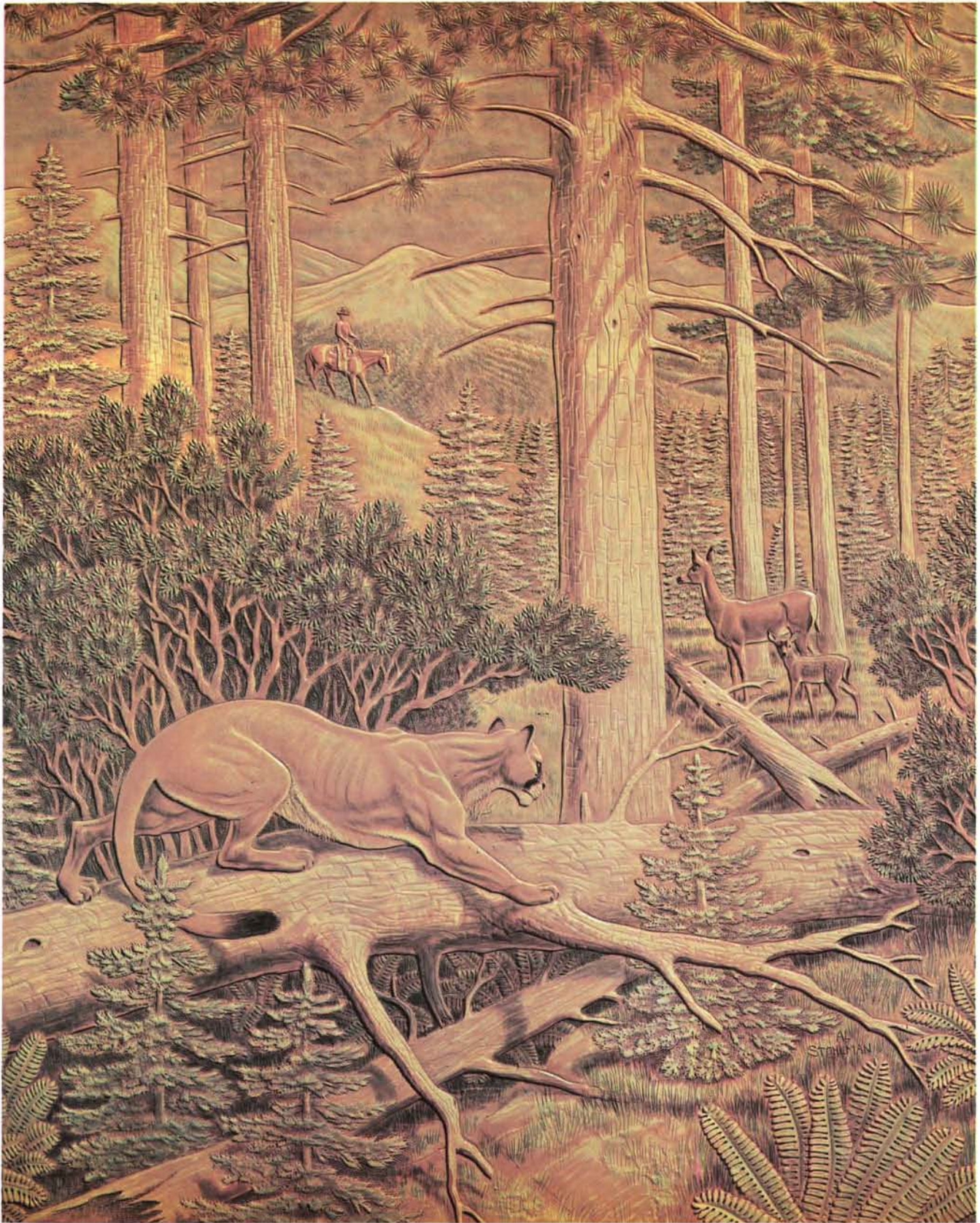
The LARGE CIRCLES on the wheel above are the three PRIMARY colors—(more properly called: *hues*)—RED, YELLOW, BLUE. From these three basic colors, all other color hues are made. The SECONDARY HUES, (small circles) are made by mixing equal amounts of TWO Primaries. The INTERMEDIATE HUES, (small squares), are made by mixing equal amounts of ONE Primary and ONE Secondary. (Note arrows.)

There is virtually no end to the number of hues that can be created by intermixing additional hues, until the value (lightness or darkness) of each is so close that they can hardly be distinguished one from the other. Artists, to lighten the value of a color hue, add white. This is most suitably accomplished with leathercraft dyes by adding dye thinner, to weaken the

solution. Colors on leather will never appear identical to those on white paper . . . since the natural color of leather is basically a yellowish-tan.

To be sure of harmonizing colors properly and preventing "color clashes", follow the wheel above. All colors of Neighboring Hues can be safely used together. The Complimentary Hues can also be used with these colors. The complimentary hue for each color . . . or color hue . . . is directly across the wheel from each color. Example: The complimentary hue permissible to use with BLUE is ORANGE. For PURPLE . . . YELLOWISH-GREEN, etc. All of these colors can be intermixed or shaded with tones of BROWN and remain in color harmony. To "tone down" or neutralize the brightness of any color, mix with a small amount of its' complimentary hue.





This scene illustrates, to good advantage, the dry-brush shading techniques (page 23) creating hi-lights (on the figures). The cougar was dyed with pale yellow first, then shaded with varying tones of brown. Darkest brown tones are applied in shadow areas. Note, also, how the browns have been used throughout the scene. They are used heavily in the tree foliage to "kill" the brilliance of the green, creating softer tones and effects. A very pale solution of blue was used on distant mountains and sky area. Just enough to give the suggestion of distance. A bright blue sky here, would have ruined the whole scene.



## — FOREWORD —

This book does not endeavor to delve into the ancient history of coloring leather, nor become involved in a lot of technical data that will be of little interest or help to the craftsman wanting to get into color NOW! We will begin the coloring lessons at once, using the modern art of coloring leather with the dyes and materials most readily available to all . . . and the common practices involved in their uses.

The color plates throughout this book are presented to show the varied coloring techniques and applications of dye by different craftsmen. It must be remembered that the lithographers inks seldom reproduce the colored leather project as it actually was. However, the color plates *do* give the viewer a fairly accurate idea of where the dyes were applied and the varying degrees of color strength and shading effects created. The cover illustration, Al Stohlman's "Black Stallion", is a very fine example of the COLOR SHADING techniques as explained on pages 27 and 30. The shading and shadow effects of the ground and rocks are created with the light tones of brown. Actually, the light browns are used through-

out the scene . . . on bushes, horses, cowboys, etc. The purpose of this is to "tone down" the colors and blend the entire scene together to avoid any eye distracting concentrations of brilliant color.

Note the very pale green in the bushes and grass. The brightest spot in the scene is the cowboy's green shirt. However, you'll note this was dyed with two shades of green . . . with the leather actually showing through on the man's back and shoulders . . . thus creating more realism. The same coloring techniques are used on his pants. The glistening highlights on the horses are achieved by leaving this area of the leather undyed. These "hi-lights" create roundness and a more life-like appearance. The more solid colors surrounding these areas are gradually faded into the highlights with the "DRY BRUSH" technique—Page 23.

Before attempting this type of dyeing, however, it would be wise to go through this book, step by step, and first learn the uses of the brushes and the basic dyeing techniques.

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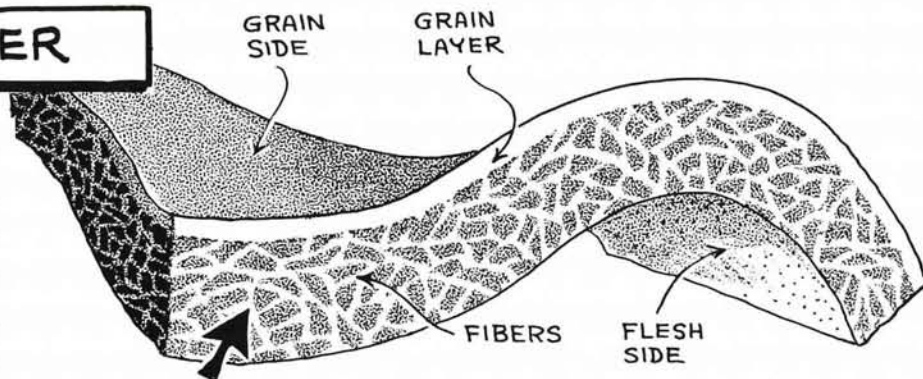
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# A BIT ABOUT LEATHER

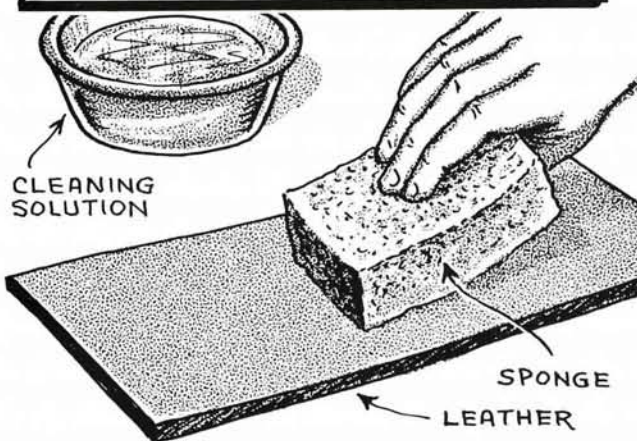
The "grain layer" (hair side) of the leather consists of about 1/5 th thickness of the hide. The fiber structure of this part of the leather is more closely knit than the remainder of the hide, therefore more desirable for carving, stamping, and dyeing. Vegetable tanned and bark tanned leathers are most suitable for carving and dyeing . . . and are prepared for this purpose. During the tanning processes, the honeycomb structure of fibrous interlacings are filled with oils and other tanning agents. It is these oils and tanning agents that give "life" to the leather . . . and also makes dyeing of the flesh side unsatisfactory.



ENLARGED CROSS SECTION OF LEATHER

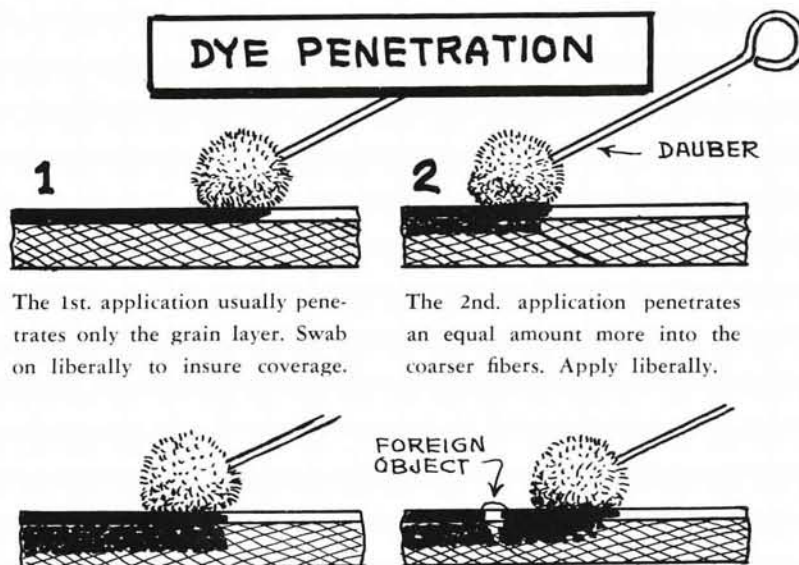
The sketch above will give a rough idea of the hide construction. The fibers actually work like interlacing hinges, or scales, and lubrication is important for the life of the leather. To aid or replace the tanning oils . . . leather should be oiled periodically. Use Neatsfoot oil or Saddle Soap. Neatsfoot oil, though very beneficial, will rapidly darken leather. This should be kept in mind if color is to be used.

## CLEANING THE LEATHER



Before dyeing . . . the leather should be clean and free of smudges, finger marks, or any foreign matter. Prepared brands of leather cleaners can be purchased, but you can easily mix your own by dissolving about 1 teaspoon of oxalic acid crystals (buy at any drugstore) in a pint of water.

## DYE PENETRATION



The 1st. application usually penetrates only the grain layer. Swab on liberally to insure coverage.

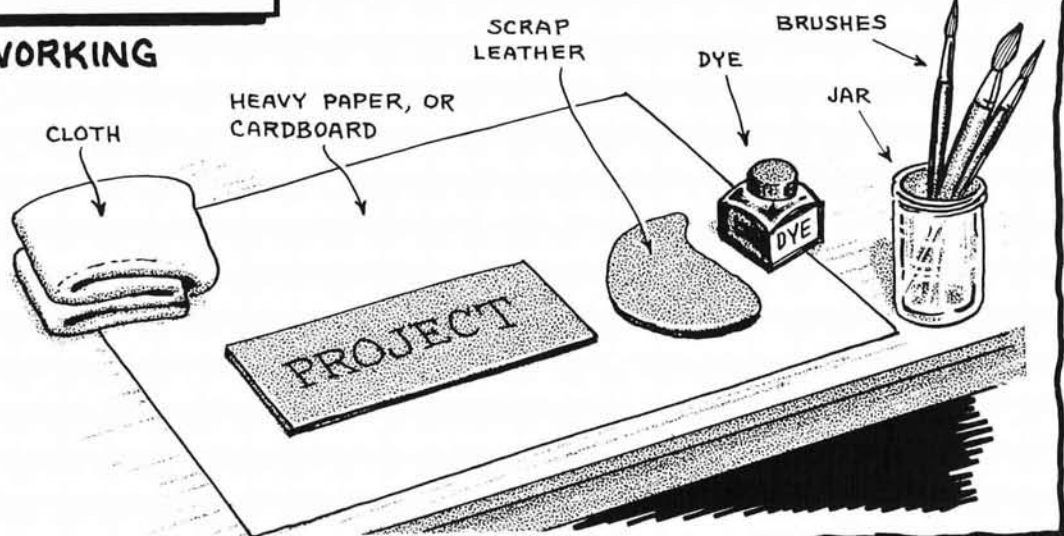
The 2nd. application penetrates an equal amount more into the coarser fibers. Apply liberally.

A 3rd. application will penetrate deeply, as previous applications have "opened the way" for the dye.

Foreign matter . . . such as wax residue, a drop of cement, oily finger marks, will retard dye penetration.

## PREPARING YOUR WORKING AREA FOR DYEING

Prepare your work bench in such a manner that everything is at your finger tips, and seat yourself in a comfortable position to be free of tension or strain. To prevent spilling, use small, wide-mouthed jars for your dyes.







OIL & SPIRIT  
SOLVENT DYES

For dyes above, use cotton or felt swabs, piece of sheep shearling, or wad of absorbent cotton held in the hand. Follow the instructions below.

## OVERALL - SOLID COLOR DYEING ( OF NATURAL TOOLING LEATHER - CARVED OR PLAIN )

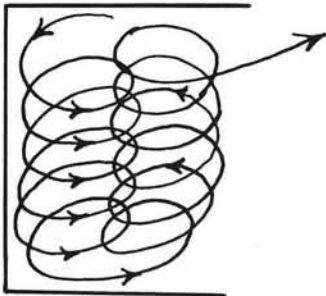
Prepare leather for dyeing by cleaning as instructed on Page 3. Many brand names of oil and spirit solvent dyes . . . and water solvent dyes are available at craft stores everywhere. Use the brand name of your choice.

Always practice on scrap leather (from project) BEFORE attempting to dye your finished product! *Remember . . .* each hide of leather may produce a slightly different shade of the same color, due to chemical changes during tanning, etc. Always have a sufficient quantity of dye on hand to complete your project . . . as even the same color dye from the same manufacturer, in two separate bottles, may produce different color hues.

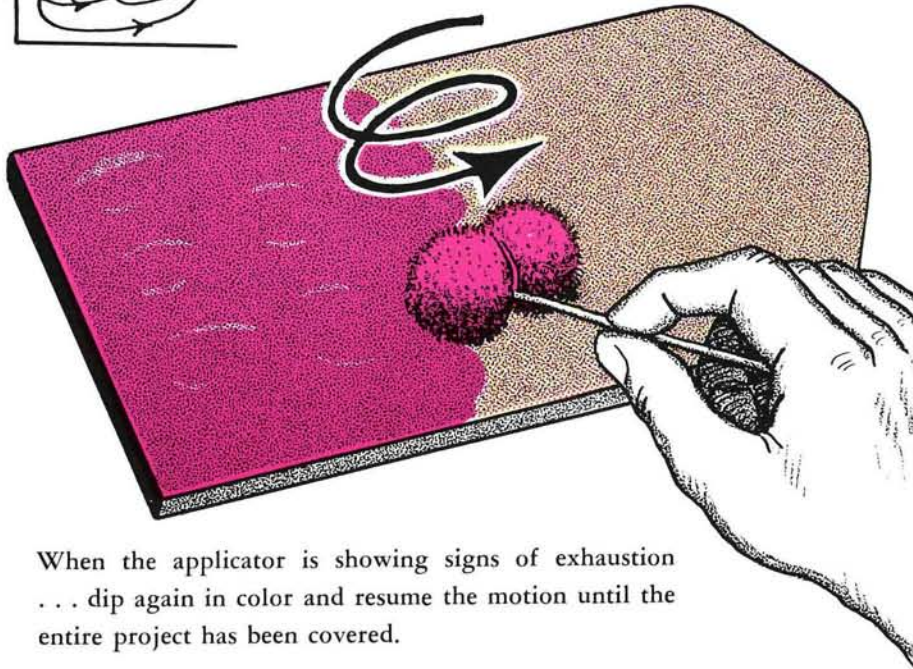


WATER  
SOLVENT DYES

For water dyes and liquid antiques, do *not* use cotton swabs or shearling, as they tend to hold back the color solids. Use the brushes shown below.



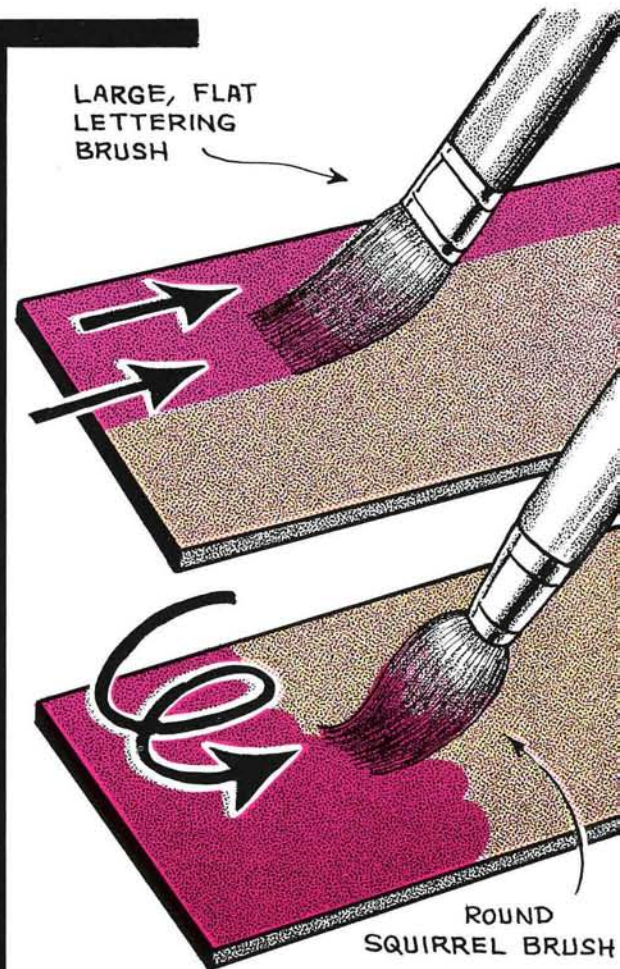
Dip applicator in color and begin in upper left hand corner. Move quickly in a circular motion so that each stroke slightly overlaps the last, as shown at left, and below.



When the applicator is showing signs of exhaustion . . . dip again in color and resume the motion until the entire project has been covered.

When dry, you'll note darker and lighter spots; dye job is not even. This will be due to heavier penetrations of dye when the applicator first touched the leather. One application of dye is usually not sufficient. Go over the entire project again, in the opposite direction, with the same procedures previously described. If necessary, dye three times.

LARGE, FLAT  
LETTERING  
BRUSH



ROUND  
SQUIRREL BRUSH

When dyeing with the lettering brush . . . use cross, and diagonal strokes for 2nd and 3rd applications of dye to obtain a more even job. Use squirrel brush same as at left.





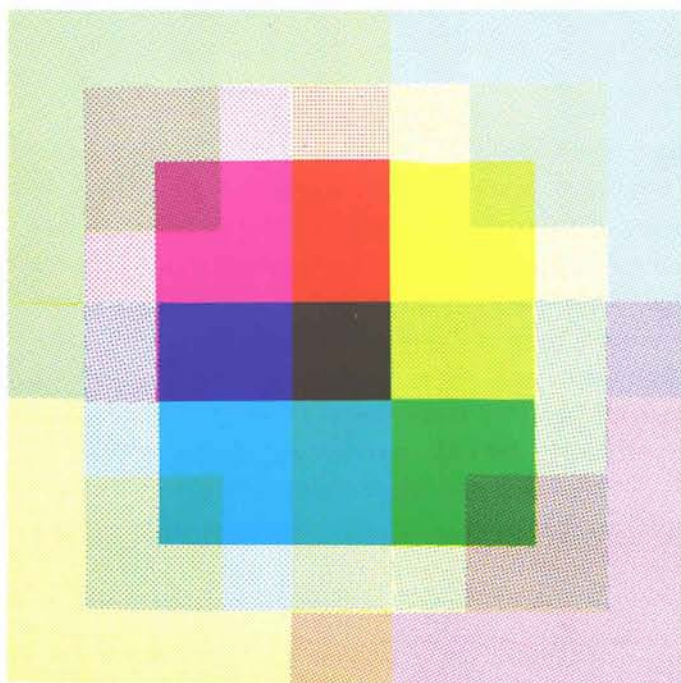
Remember . . . lithographers' ink (applied on white paper) will not produce the same colors as leather dye applied on leather. The natural color of leather already has a yellow-red hue. The colors here, are shown only to portray the general effects of Cross-Dyeing.

CROSS-DYEING is the actual mixing of colors right on the leather, rather than pre-mixed in a jar or container and then applied. The purpose of cross-dyeing is to obtain a more uniform, even dye job by applying one color over another. Pre-mixed colors may produce the same shade . . . but the cross-dyeing method insures a more even coverage and deeper color tone much more easily achieved than the application of the pre-mixed color.

Cross-dyeing application is the same as for the over-all dyeing method. Clean the leather and apply the first color

as evenly as possible . . . apply two coats, if necessary. When dry—apply the second color over the first, reversing the direction of the application.

Always bear in mind that two separate pieces of leather (even from the same tannery) may produce different shades from the same colors. Therefore, when making up a project where color-matching is important, cut all of the project's parts from the same hide. Also, have a sufficient quantity of dye (from one container) on hand, to complete all dyeing.



COLORS can be used full strength for the cross-dyeing technique, or used in diluted form to create varying colors of medium to soft, pastel shades.

#### EXAMPLES:

RED dyed over BLUE makes PURPLE. Dilute the RED to make a PINK . . . and dilute the BLUE to make LIGHT BLUE . . . and dye PINK over LIGHT BLUE and it makes LAVENDER.

YELLOW dyed over RED makes the RED BRIGHTER.

YELLOW dyed over PINK makes a PEACH color.

YELLOW dyed over GREEN will BRIGHTEN the green.

YELLOW dyed over LIGHT BLUE makes a LIGHT GREEN.

Also, reversal of the color applications will effect the end result . . . such as:

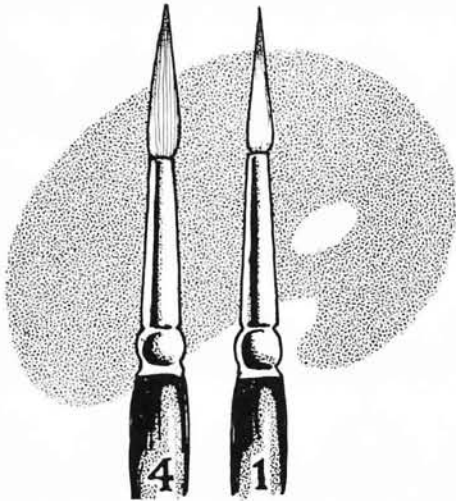
BROWN over YELLOW makes a LIGHT BROWN . . . but, YELLOW over BROWN makes a GOLDEN BROWN.

Much experimenting will have to be done by the individual craftsman with the various dyes and leathers he is using to create the desired effects and color shades. Keep a notebook handy and make records of the color formulas, etc., so that your color combinations can be repeated when desired.



## SELECTION OF BRUSHES

### FOR BACKGROUND DYEING AND COLOR SHADING



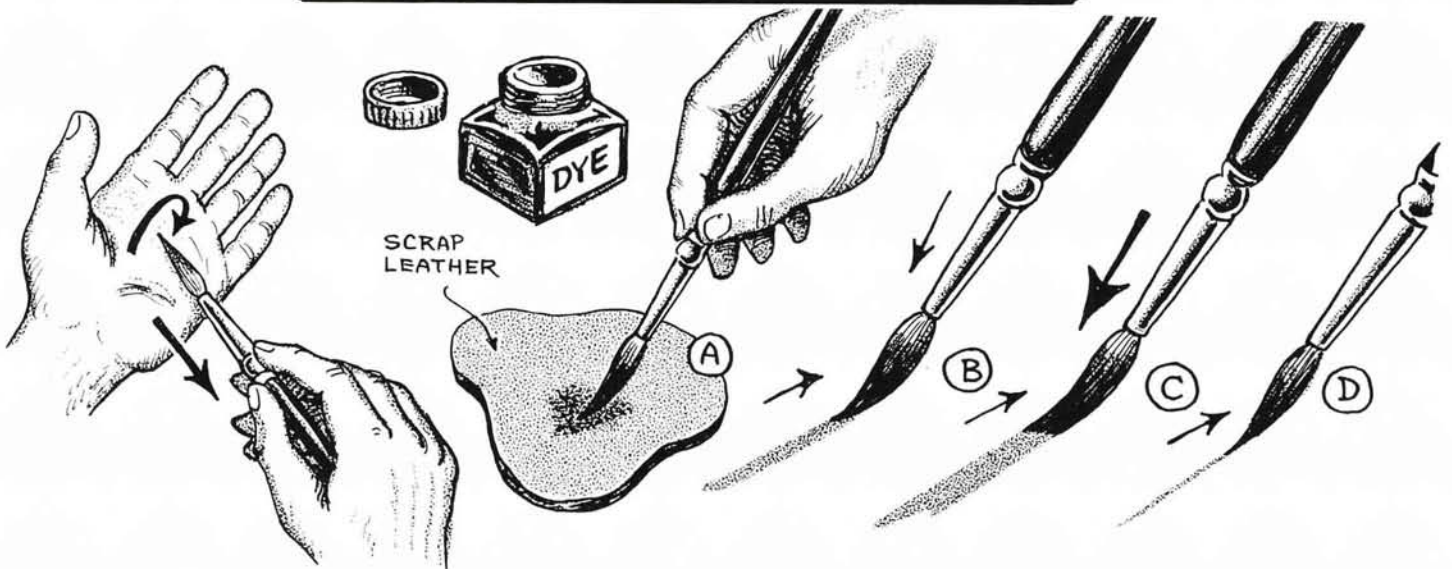
RED SABLE

Good brushes are essential for coloring your leathercraft projects. Good quality brushes will cost more, but they are easier to work with . . . do the job better and will last many years if properly taken care of. A #4 Sable is a good all around size for general dyeing and shading. It will hold a good supply of dye and require fewer trips to the dye bottle. For fine detail . . . use a #1 or #0 size.



**DO NOT....** PUSH STRAIGHT DOWN ON BRUSH AND "JAB" AT LEATHER. THIS FRAYS THE HAIRS AND WILL RUIN THE BRUSH AND YOUR PROJECT!

## HOW TO USE YOUR BRUSHES



Before using new brushes, it is a good practice to wash them in warm soapy water, rinse clean and squeeze out most of the moisture. To shape the point . . . lay in palm of hand and twist clockwise . . . pulling out of hand simultaneously. Repeat the operation two or three times until brush is well pointed.

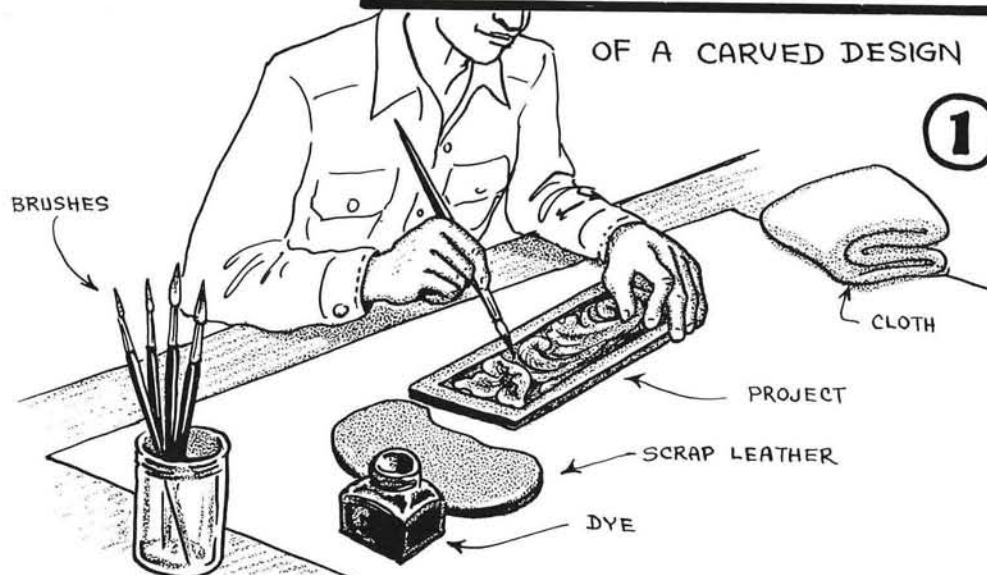
Begin familiarizing yourself with your brush on scraps of leather. Brush should never be submerged in the dye. Dip it into the color not more than  $\frac{3}{4}$  of its length. (A) shows overloaded brush touched to leather and dye immediately flooding the surface. An overloaded brush can be used on large areas if applied quickly. However, overloading is NOT good practice . . . avoid a habit of doing it! (B) shows proper direction of stroke with slight downward pressure. (C) shows more downward pressure; releasing more dye. (D) shows fine-line dyeing after excess has been exhausted from brush. NEVER try fine-line dyeing with brush directly from bottle! Brush excess on scrap—twisting clockwise with the stroke to bring hairs to a fine point.



# DYEING THE BACKGROUND

OF A CARVED DESIGN

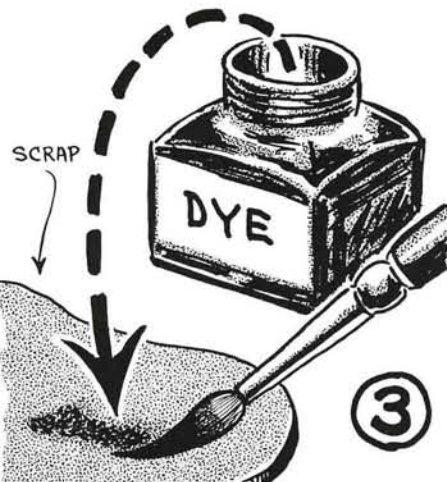
BRUSHES



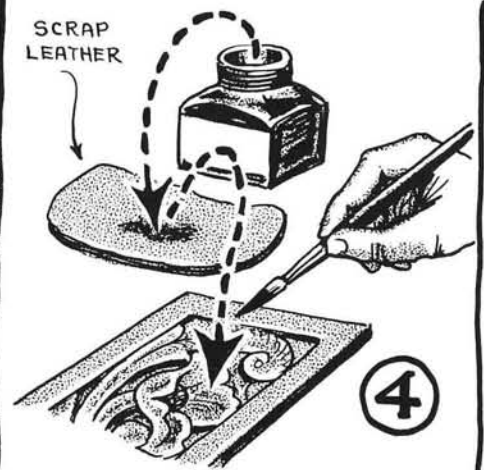
First, get comfortably seated at your dye bench with everything in readiness, as illustrated at left. Background (inlay) dyeing must be done with a great deal of care or the effects of a well carved and stamped design may be completely ruined. Use a #4 Red Sable brush for general background dyeing, as it holds a good supply of dye . . . yet points well for detail work. After dipping brush in dye (not over  $\frac{3}{4}$  its length) touch brush to inside of bottle to release overload, and continue as instructed below.



Twist brush, as you withdraw from touching bottle, in one simultaneous motion. This releases heavy dye overload and shapes the point.



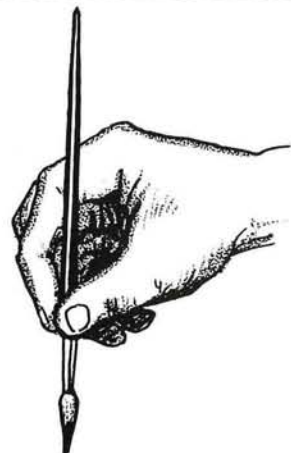
Touch brush lightly to scrap with a quick stroke. Any excess dye will immediately flood the leather. Move to project.



Dyeing experience will teach you to know the "feel" of amount of dye your brush is carrying, and you'll know when it is "safe" to touch brush to the project.

There are TWO methods of background, or inlay dyeing. Use either one, or a combination of both. For most professional appearance, dye must be on background only . . . and not splotted on raised edges of carved design.

METHOD A—Hold brush straight up and down. Entire project can be dyed without turning the leather to any great degree. Brush is alternately leaned slightly one way or the other to avoid getting dye on the raised edges of the design. METHOD B—Hold brush at a comfortable angle. Dye one half of all background areas that can be easily reached without straining the hand. Pointed areas are readily accessible with this method. Turn leather and complete dyeing. Overlap dye to be sure of full coverage.



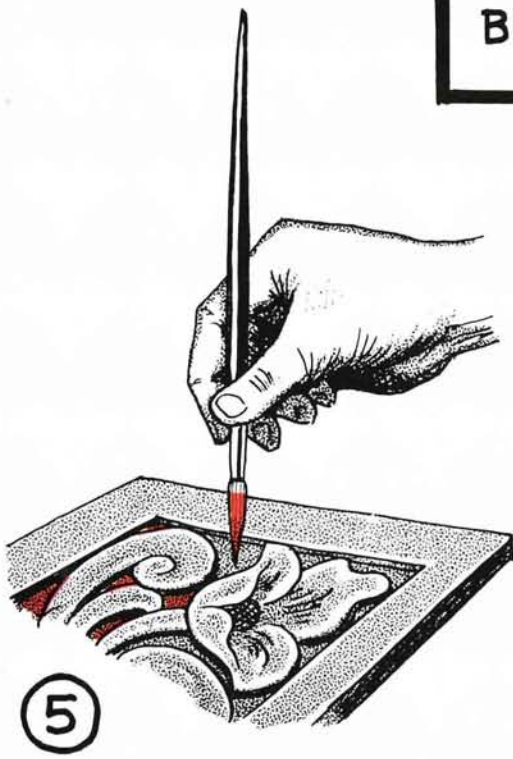
METHOD A



METHOD B



## BACKGROUND DYEING (CONTINUED)



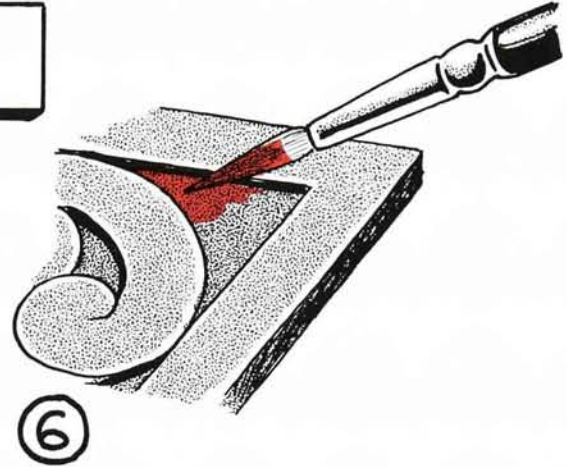
Begin dyeing at one side of the design. Touch brush to center of background area . . . then use short, pulling strokes working towards the raised carving edges. Slight downward pressure releases more dye. Use CAUTION!



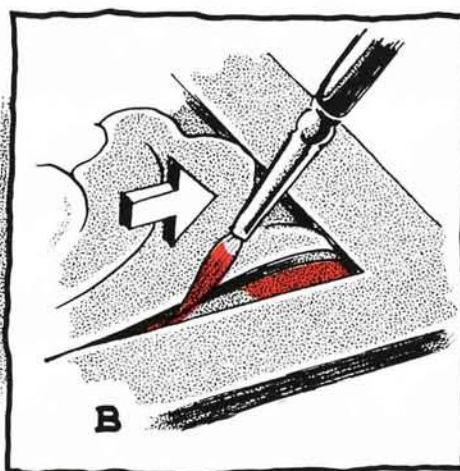
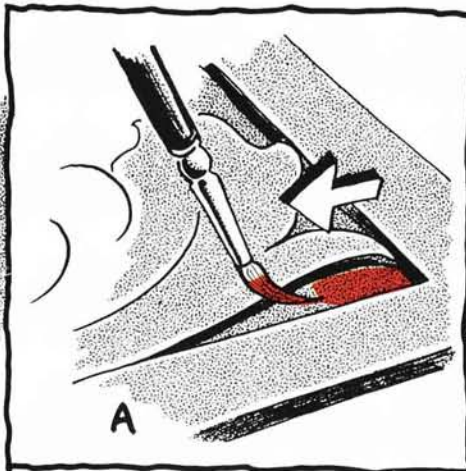
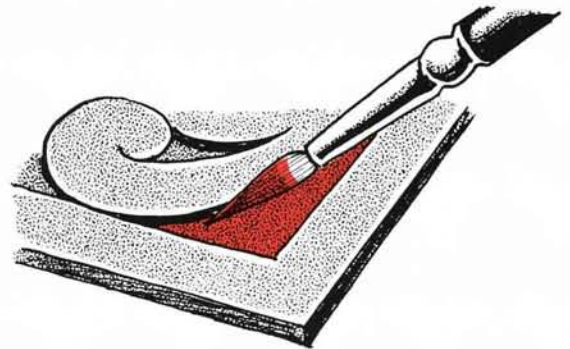
Dye was applied to center at area first; allowed to spread.



Dye applied to pointed area first. Too much dye "bleeds" over design.



As described on Page 7, turn leather when necessary to reach difficult areas. Backgrounds should be dyed twice for full and complete coverage.



### ⑦ SPECIAL NOTE:

When dyeing background areas that run to fine points (see Al Stohlman's book, "INVERTED LEATHER CARVING") begin dyeing in widest area and work towards fine points (A). When most of the dye has been exhausted, carefully point brush by twisting clockwise on scrap leather and complete dyeing as shown, (B). With the brush almost dry . . . there is less chance for color to "bleed" over edges of design in the small pointed areas.



### TIP:

When dyeing large projects, place a piece of clean cardboard or non-absorbent paper over your work between dye bottle and working area to aid against accidentally spilling dye on project.

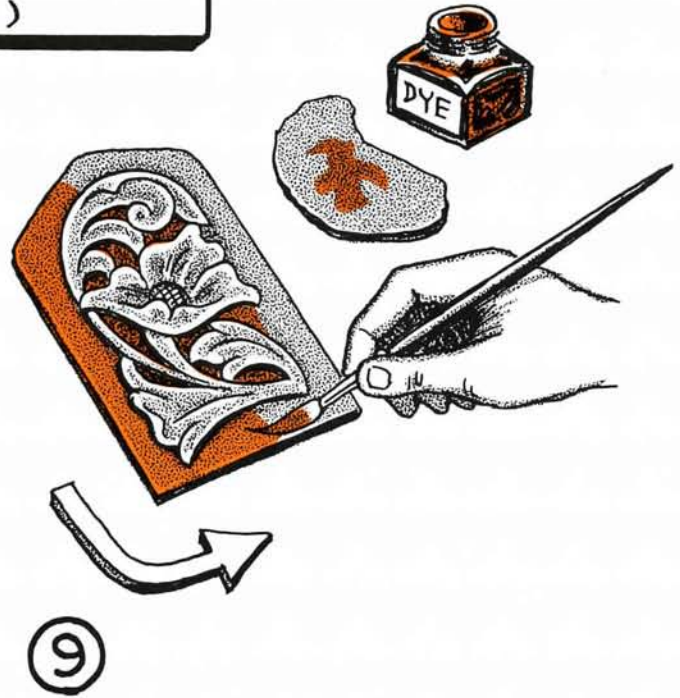


## BACKGROUND DYEING ( CONTINUED )

SCRAP LEATHER



When dyeing designs without border line . . . first complete all background areas within the pattern, as previously described. Begin, then, by carefully dyeing next to raised edge of design and working outwards towards edge of leather. When working towards edge of leather, heavier applications of dye may be applied. Overlap brush strokes; work from left to right.



Complete one side of project, then turn leather so your position remains relaxed. Upon completion of the dyeing . . . allow to dry. When dry, you will doubtless notice streaks and blotches in wide border areas where heavier penetration has occurred. A second application is most always recommended on borderless areas for full, even coverage.

KEY-CASE  
PATTERN

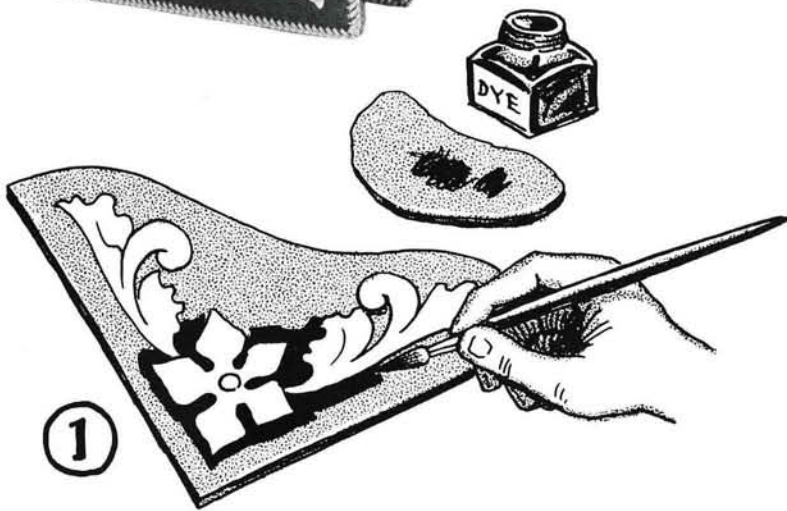




## OPEN BACKGROUND DYEING



Designs with small carved sections and wide, open border areas are often effective and pleasing in appearance if dyed properly. When dyeing projects of this nature, such as the hand bag shown at left . . . a combination of the over-all dyeing . . . and background dyeing techniques is used. Follow the instructions below.

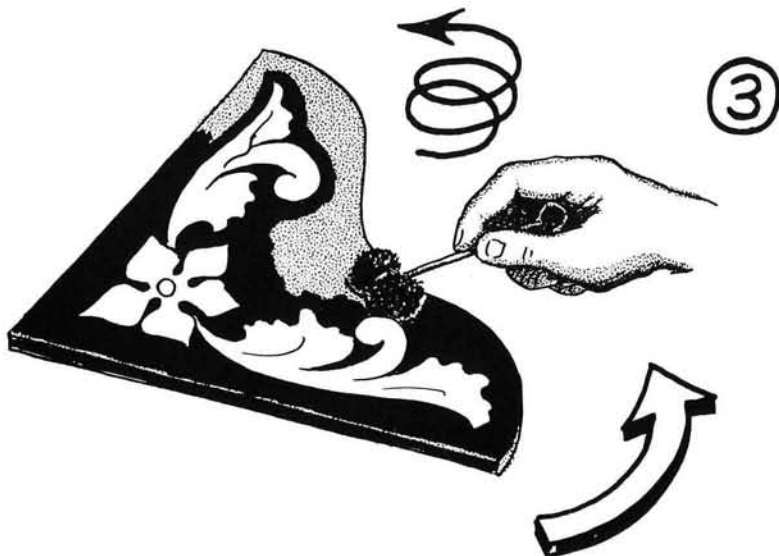


Follow the same dyeing procedures previously described. Dye carefully around the edges.



②

Dye all around the outside edges . . . for  $\frac{3}{4}$ " to 1" . . . using the brush, as shown above. Heavy applications can be used with caution. For full coverage, two thorough coats should be applied. Leather must be dyed far enough away from carved design so that applicator in STEP 3 fully overlaps the brush-dyed areas.



③

For the wider, open areas . . . use a dauber or felt swab and carefully move in a circular motion, overlapping each stroke. Use caution. First apply swab to outer edge of leather so that any excess dye will not run and "bleed" over edges of carved designed. Make two applications for full coverage. Allow to dry thoroughly before buffing with soft cloth. Apply finish coat.



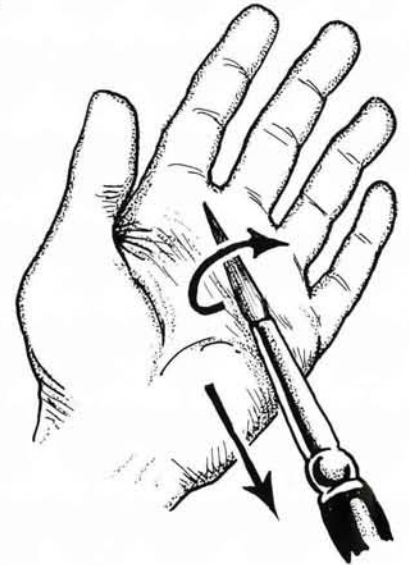
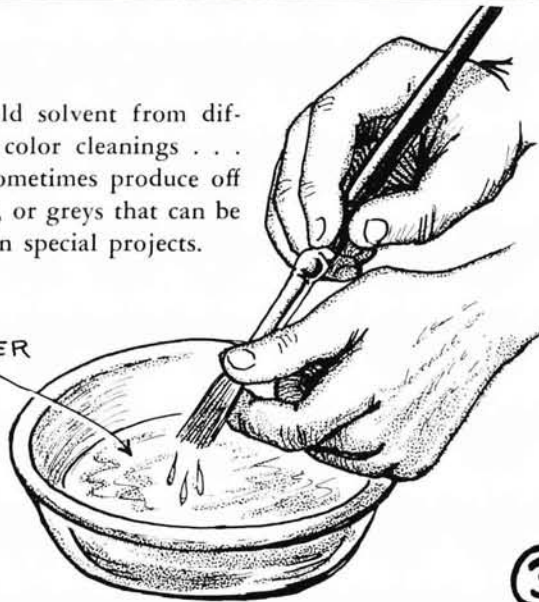
# CARE OF THE BRUSHES

## TIP:

Save old solvent from different color cleanings . . . they sometimes produce off shades, or greys that can be used on special projects.



WATER



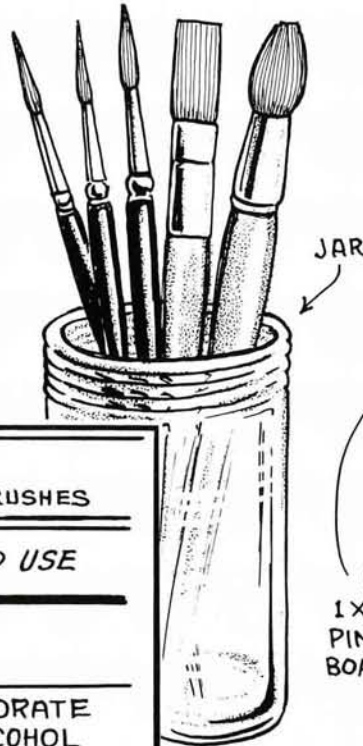
After dyeing is completed, be sure to clean the brush in its proper solvent. (See chart below.) Clean thoroughly after each color. If possible, it is best to have a brush for each color (to avoid "color-bleeding") or set of related colors, as: yellow-red . . . blue-green, etc. This also "rests" brushes and prolongs their life.

After cleaning, wash in a solution of mild, soapy water and squeeze out most of the moisture.

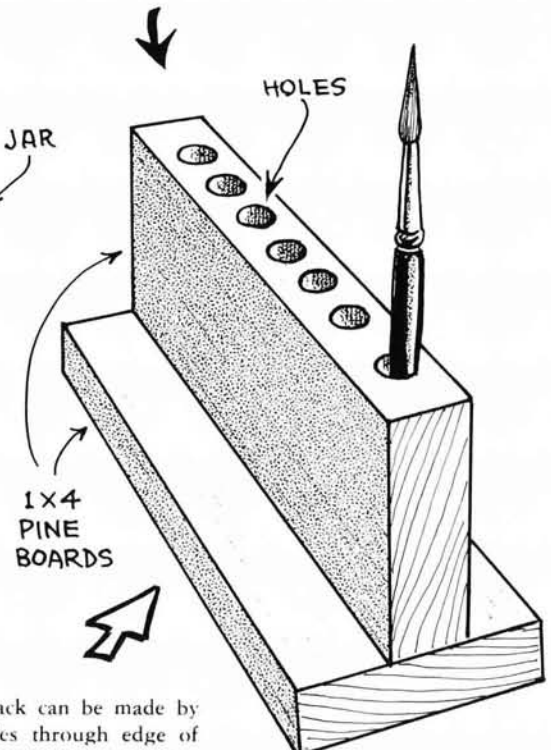
Reshape the sable brushes by laying in palm of hand and twisting clockwise . . . at the same time, pulling out of the hand. This simultaneous motion shapes the point. Repeat several times.

4

To preserve the life of your brushes, stand them in an open jar, as shown at right. This keeps the points up so that they may dry in the proper shape and be ready for use.



BRUSH RACK



A simple rack can be made by drilling holes through edge of one board . . . cement to other, as shown.

## DYE SOLVENT CHART

TO AID IN PROPERLY CLEANING YOUR BRUSHES

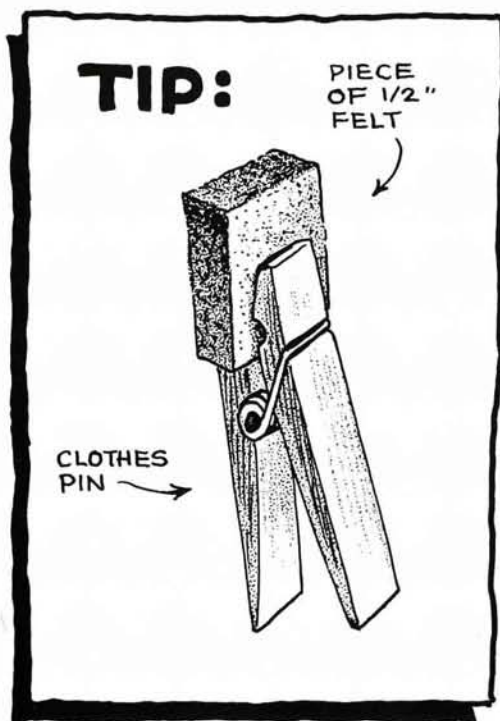
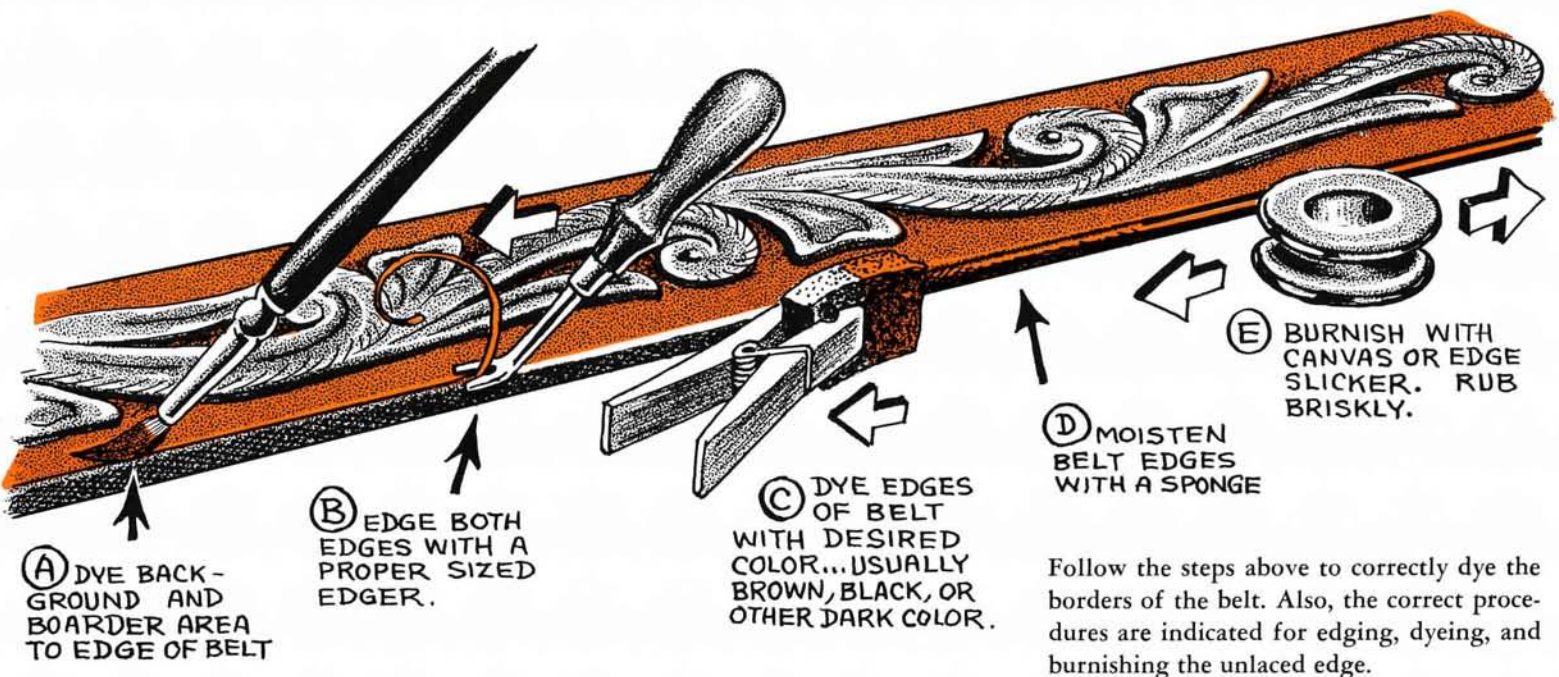
TYPE OF DYE OR COLOR	SOLVENT TO USE
WATER DYES	WATER
OIL/SPIRIT DYES	METHYL HYDRATE
INDIA INKS	METHYL ALCOHOL
LACQUERS	ACETONE
LEATHER ENAMELS	PREPARED THINNERS
ARTIST OIL COLORS	TURPENTINE



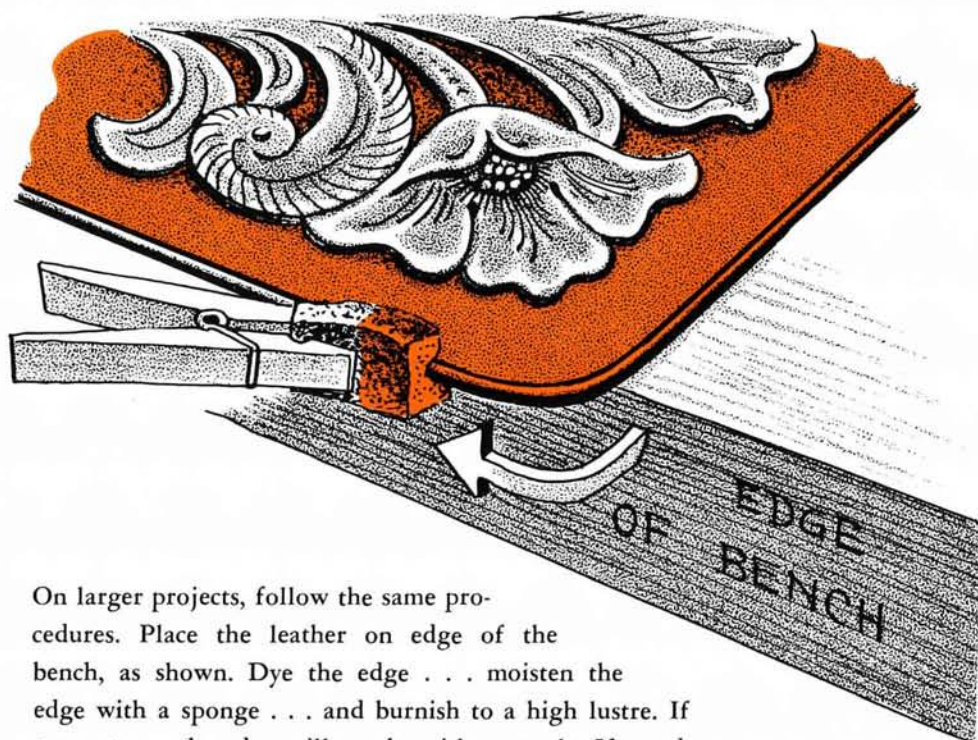
## EDGE DYEING — *BEFORE* BURNISHING

Whenever a project is to have edges burnished . . . and not laced . . . such as belts, saddles, or hand sewn edges requiring a burnished edge, all dyeing should be completed *before* edging and burnishing. The reasons are thus:

When burnishing the edges . . . the pores of the leather are closed, and will not readily accept the dye. By dyeing these borders and edges *before* burnishing, the dye has an opportunity to fully penetrate the leather and a more satisfactory job results.



A very satisfactory edge-dyeing applicator can be made, as shown above.



On larger projects, follow the same procedures. Place the leather on edge of the bench, as shown. Dye the edge . . . moisten the edge with a sponge . . . and burnish to a high lustre. If too wet . . . the edge will not burnish properly. If too dry . . . add a little more moisture. Rub briskly to create plenty of friction. "Elbow grease" is the main ingredient for good burnished edges!



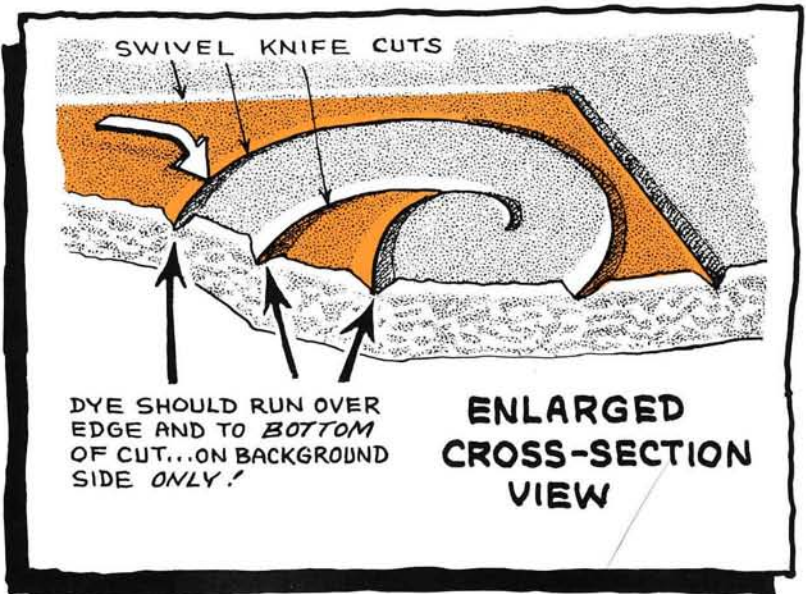
## DYEING — BEFORE STAMPING



BILLFOLD DESIGN — DYED BEFORE STAMPING

Another method of dyeing the background (or the design itself) . . . especially suited to those who are not accustomed to handling the dye brush . . . is to apply the dye *before* stamping the design! This method has a greater advantage in obtaining smoother coverage, and successive applications of dye can easily be brushed on as you are working on a flat, smooth surface. To some degree, there is also less chance of getting dye on the design.

Prepare the leather for carving as usual, transfer and cut the design with the swivel knife. Dye the background while the leather is still moist and about ready to stamp. (NOTE: Do NOT use LACQUERS or ENAMELS on damp leather!) Use only oil and spirit solvent, or water-base dyes. Dye thoroughly for deep penetration. After dyeing, proceed with the stamping in the usual manner. Add moisture when necessary.



Sharp cutting edges of certain backgrounders are not recommended. After backgrounding . . . any "natural areas" (exposed by heavy or choppy stamping) can be touched up with the dye brush.



## LEATHER ENAMELS & LACQUERS

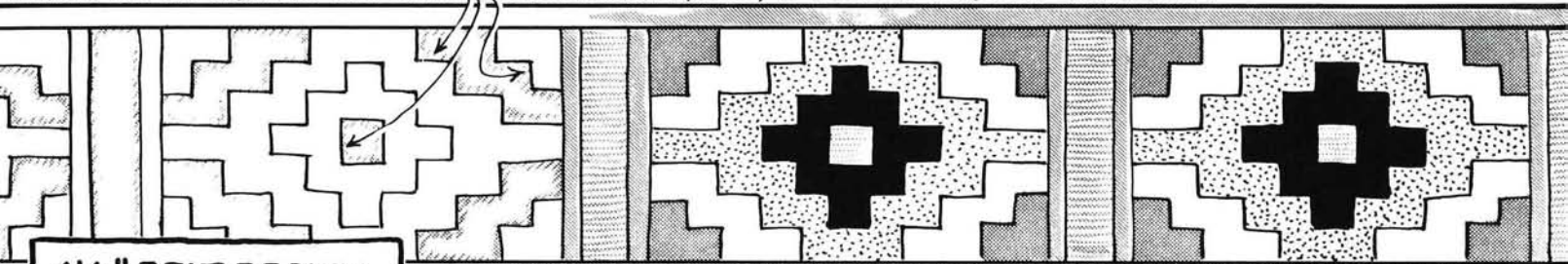
ENAMELS and LACQUERS cannot be classified as dyes or stains . . . but more like "paint." Very little, if any, penetration occurs as the ENAMELS lay only on the surface. Being, in general, opaque (except clear lacquers) . . . enamels obscure the grain of the leather much like a coat of paint will hide the natural grain of wood. Leather, like wood, is a natural medium with a natural grain . . . and color should be applied to enhance it, rather than hide it.

In general practice, bright coloring is used only very sparingly as an accent to other colors . . . and to accent special details . . . rather than to be applied over a large area. There are, of course, exceptions to almost every rule . . . as is the case of the Indian

belt design below. Here, bright coloring is desired and the Leather Enamels are recommended. Since enamels are opaque, they will not darken or change color with the aging of the leather as will the oil and water dyes. However, since they only lie on the surface, they should be protected from rub and wear when possible by beveling depressed areas for them, as illustrated below.

Enamels can be purchased at most Craft or Hobby stores. Many model airplane enamels (airplane dope) can be used satisfactorily. There are many brand names . . . Enamels for leather should feature flexibility.

SHADED AREAS INDICATE BEVELING . . . BACKGROUND, ALSO, IF DESIRED FOR DEEP DEPRESSION



### 1 1/2" BELT DESIGN

#### COLOR CODE SUGGESTIONS :



NATURAL LEATHER  
UNDYED



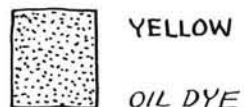
RED

OIL DYE



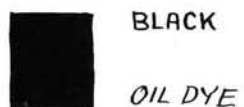
WHITE

ENAMEL



YELLOW

OIL DYE



BLACK

OIL DYE

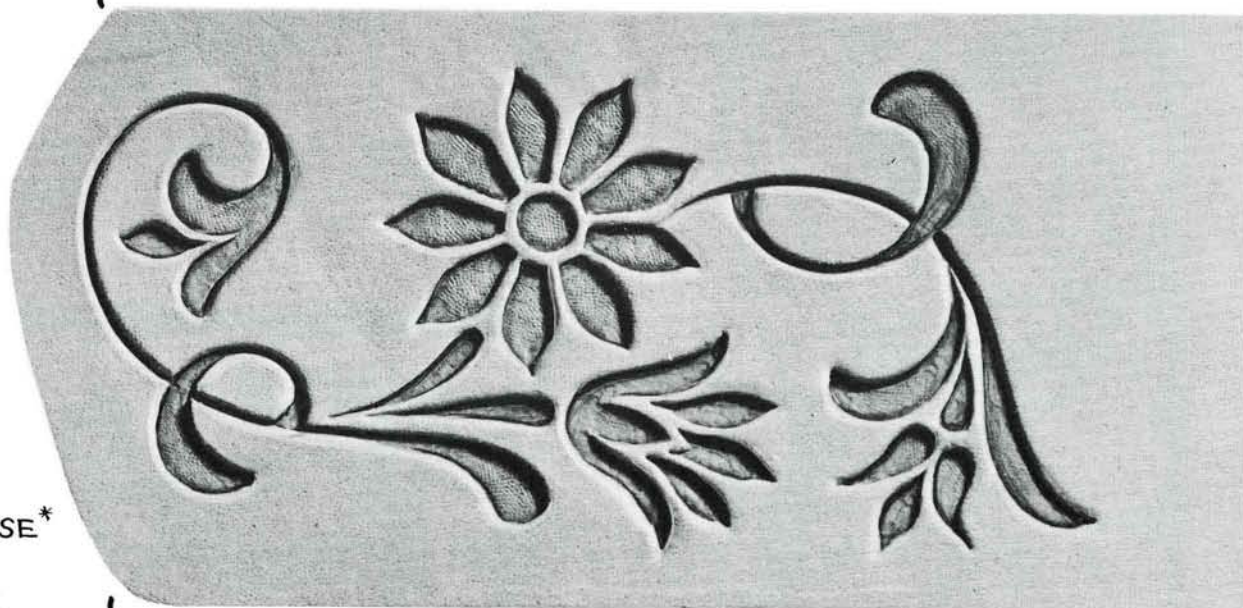


TURQUOISE\*

ENAMEL

\* TURQUOISE... MIX GREEN AND BLUE ... ADD WHITE UNTIL DESIRED SHADE.

LEATHER ENAMELS best serve their purpose as suggested on the belt design above . . . and also to get a light color or hue on a dark background. Since the ENAMELS only lay on the surface of the leather, they have a distinct disadvantage in that any areas subject to much wear, will soon rub thru . . . exposing the leather underneath. For this reason, ENAMELS are most satisfactorily used with INVERTED and SILHOUETTE designs, as illustrated below. To dye light on dark — follow the instructions on opposite page.



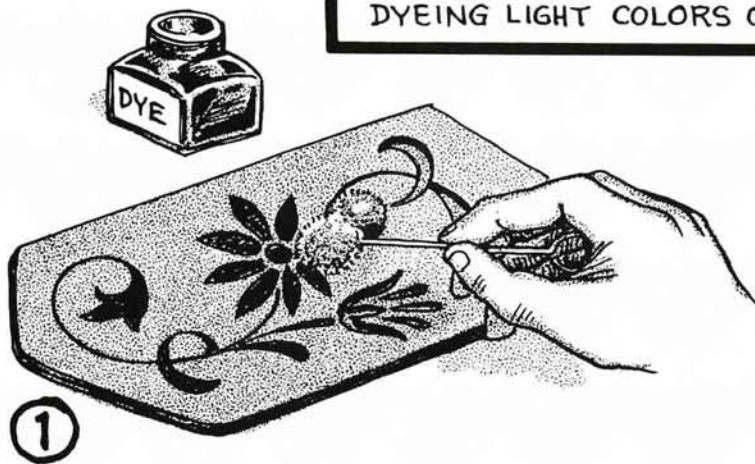
KEY CASE DESIGN — STAMPED WITH THE "INVERTED" CARVING TECHNIQUE — READY FOR DYEING.

SEE "INVERTED LEATHER CARVING" BOOK by AL STOHLMAN... FEATURING HUNDREDS OF NEW SILHOUETTE AND INVERTED DESIGNS!

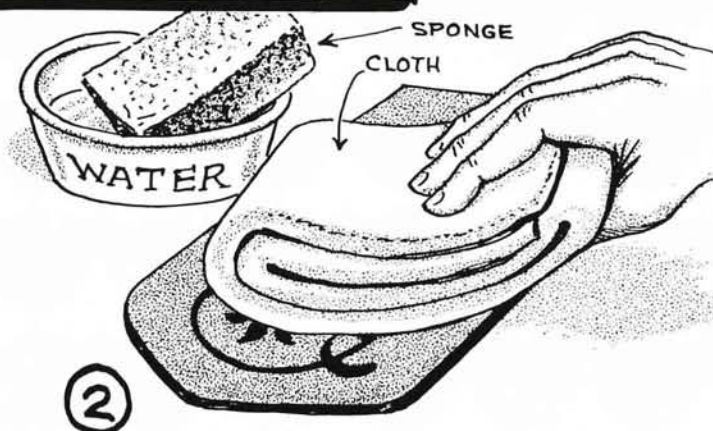


# LEATHER ENAMELS & LACQUERS

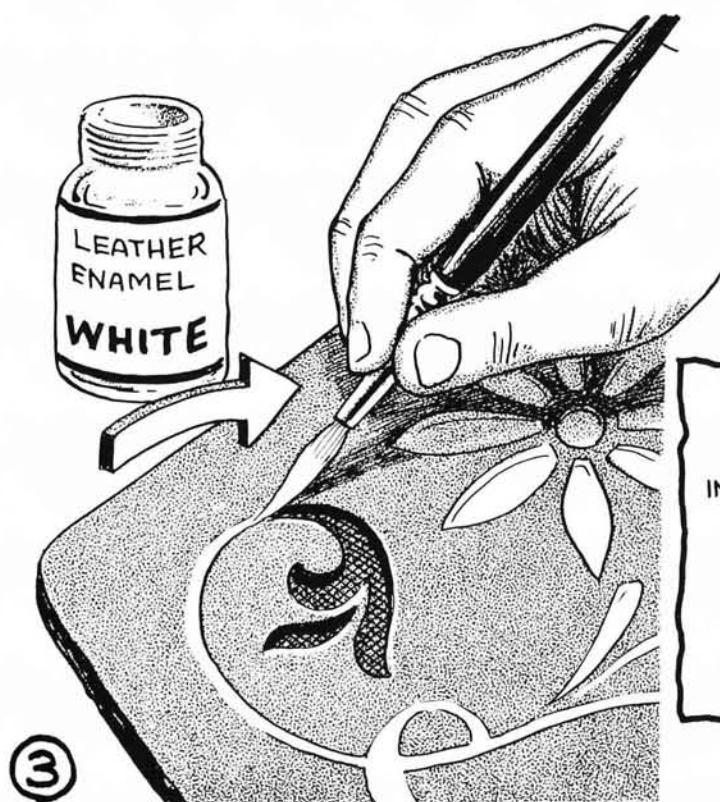
## DYEING LIGHT COLORS ON DARK BACKGROUNDS



1  
Carve and stamp the design . . . and follow the instructions for **SOLID COLOR DYEING** or **CROSS DYEING** on pages 4 and 5. The project should be dyed a dark color . . . Black, Dark Brown, Red, Dark Blue or Green, etc. Dye the leather for even coverage and allow to dry thoroughly.



2  
When dry, slightly moisten the carved surface with a sponge and rub and buff the project briskly with a cloth until dry. This removes any loose dye particles and smooths down the grain of the leather. Apply a thin coating of Clear Lacquer, or White Shellac to whole surface and work into design areas. The purpose of this is to semi-seal the pores so that the light colored Enamels cover more thoroughly without too many applications, and also to aid in preventing the light Enamel color to bleed and fuse into the background color. (The first coating of Enamel most always does this anyhow.) Also, coating the area first with Clear Lacquer (or Shellac) forms a better bonding surface for the Enamels.



CLEAN  
BRUSHES  
IN PROPER  
SOLVENT

SEE  
PAGE 11

3  
A good brush is important for "painting" on the Enamels. For small details and tiny lines, etc., a #1 or #0 brush should be used. Prolonged use of Enamels becomes difficult as they thicken and dry rapidly. Clean brushes often to keep them pliable and working freely. Keep bottle capped as much as possible. If Enamel is too thin . . . it will not cover adequately. Pour a small quantity into a jar lid and allow to thicken before using. If too thick . . . add thinner. Use great care when dyeing single line cuts. Spread cuts with Modeling Stylus, when necessary. Two coatings will usually be required for a full, even coverage. Dyeing with Enamels (light on dark) is tedious . . . but good results are most gratifying.



Example shows Al Stohlman custom-built saddle, dyed black with light gray Inverted Silhouette design, using techniques on this page. How to dye saddles, on Page 19.



## LEATHER ANTIQUES

There are many brand names and types of Leather Antiques available to the craftsman. We will not endeavor to list manufacturers names or products here . . . nor make recommendations . . . as each individual will have to experiment with the various brands and decide for himself which kind of Antique, or combinations of Antiques, he wishes to use. Antiques come in several forms: PASTE — LIQUID PASTE — and WATER solids. Basically . . . each performs the same function; to "two-tone," or bring out the carving design in greater contrast than it was in the natural state, and to bring out the natural grains of the leather.

Whether the Paste — Liquid Paste — or Water type of An-

tique is used, they are all applied liberally, in excessive amounts, over the surface of the leather and worked down into all the carved depressions, knife cuts, pores and grains of the leather. Each manufacturer's instructions may differ to some extent . . . but the surplus is then wiped free of the surface of the leather with a clean cloth, allowing the color pigments to remain in all of the depressions. This is the simplest and quickest form of achieving a two-tone effect with a single operation. Practice with various brand names on scraps of leather. Follow manufacturer's instructions.

Antiquing is not only restricted to the use of brown tones. Some manufacturers furnish antiques in a restricted color

range. You can experiment and make your own form of mild Antiques by applying small amounts of Brown, or colored dyes to Fiebing's Tan Kot treeing compound. Mix well and pour liberally over the carved leather . . . spread with the palm of your hand and work into depressions with the fingers. Wipe off excess immediately.

Artist's Oil Colors (purchase at any art supply store), can also be used as Antiques. Mix with turpentine to the consistency of cream and apply liberally with a swab. Wipe off surplus with a cloth. As stated before . . . you will have to experiment with the Antiques to achieve the desired effects or color shades. It would be impossible to give exact formulas on these pages, as different leathers accept different dyes and antique solutions with many irregularities.

To add further dimension and contrast to your carved designs, many other dyeing and coloring techniques can be combined with Antiques as illustrated in the photo at left. Here, the background was dyed black. The floral design and initials were "blocked off" with clear lacquer (to hold the natural leather tone) and then the entire project antiqued to give a multi-tone effect.

Follow the instructions on the following page for the procedures used, as well as other coloring and antiquing suggestions.

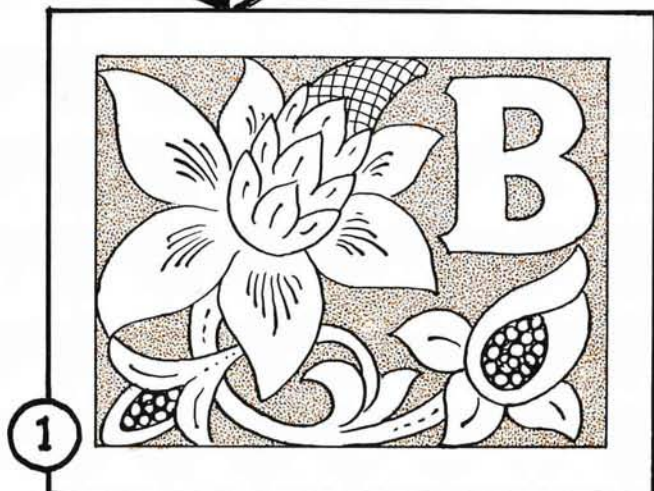


POCKET SECRETARY DESIGN  
( 1/2 PATTERN )





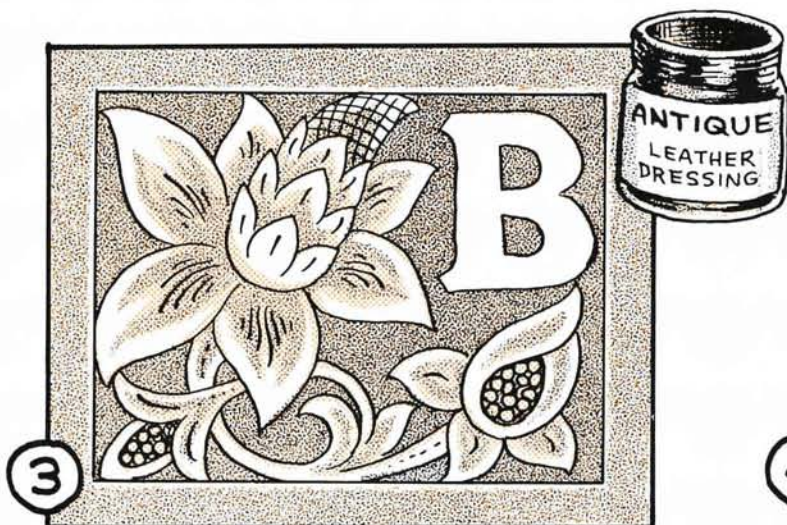
## LEATHER ANTIQUES



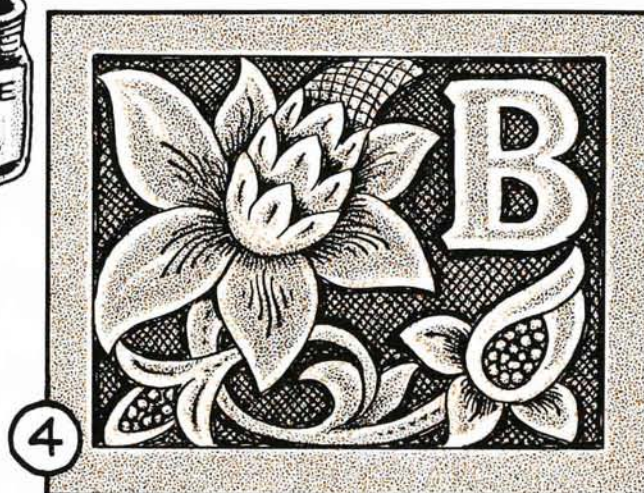
For added contrast, as shown in photo on opposite page, dye the background. Since the color will be dulled by the antiquing process, brighter background colors can be used if desired. Use Red, Maroon, Dark Green or Blue, Brown or Black, depending on the type of Antique used.



Where the natural color of the leather is desired, paint these areas with a coating of clear lacquer, or white shellac, diluted to some degree. Use a small Sable brush and cover all of the areas carefully and thoroughly. Antiques will not penetrate the lacquer. Allow to dry.



Apply the Antique of your choice, as previously described. Swab on liberally and work well into all cuts and depressions . . . being sure they are all filled. Carefully remove surplus with a clean cloth and note the new dimension to your project. Apply a protective finish coat to leather as a final step.



Compounded coloring and antiquing combinations and effects are unlimited. It should be noted, however, that all coloring should be applied BEFORE the antiques. Where bright colors or accenting is desired, apply the colored enamels. For subdued coloring, apply spirit solvent or water dyes. Experiment on scrap leather.

**SPECIAL NOTES:** Remember, when using color with the antiques . . . apply the color FIRST! Bright colors can be retained by using colored enamels . . . or . . . by using spirit or water solvent dyes and coating these color areas with clear lacquer, as described above, in STEP 2. Remember, where natural leather tone is desired, follow STEP 2. All coloring, shading, etc., should be completed before applying the Antiques. After Antiquing and removing surplus . . . allow to dry and then lightly buff with a cloth and apply a protective finish coat to the whole project. Practice and experiment on scraps before attempting to antique your finished leather carving. Often times a very poor color dye job on a well carved leather item can be salvaged by antiquing the whole project. This subdues harsh colors and tends to blend otherwise unharmonious color combinations together.



## DYEING LEATHER BLACK

**BLACK** . . . is probably one of the greatest causes of frustration among the dyeing craftsmen, as it is difficult to obtain deep, lasting penetration and it readily rubs off on hands and clothing if not properly applied. It does, however, salvage a lot of ruined dye jobs . . . as with the age-old expression: "You can always dye it black!"

Water base black dyes are not as strong in color depth as the spirit solvent blacks, but are easier to use and not as difficult to "set" . . . to keep from rubbing off. They can be mixed with browns (water base) to obtain heavier shading than the browns can produce by themselves, and have an excellent place in Figure Carving work.

There are many applications for the use of **BLACK** with carved leather decoration. Black must be used with caution and discretion, however, and is best suited to small background areas or as an accent to the work, as in figure carving (see page 30 and the Figure Carved color plates throughout the book). It can be used very strikingly in larger background areas when the design has been dyed in color (see PAGE 25). However, our instructions here are for the purpose of **OVER-ALL DYEING**.

Spirit Solvent **BLACK** dyes are rich and strong in intensity and have greater penetration than the water dyes. One of the bad characteristics of spirit solvent **BLACK** is that the thinning agent evaporates quickly when the container is open and dye is in use. After prolonged usage, the dye thickens and when applied, will leave a metallic sheen on the surface of the leather. This usually disappears when the finish coat is applied. In severe cases, where a good deal of the thinner has evaporated, the **BLACK** actually becomes like paste and brushes on as such. Practically no penetration results and the Black will rub off on anything it touches. Do not allow your dye to get in this condition. Add more thinner to keep it in working condition . . . or throw the solution out and use a fresh supply.

To do a good, permanent, over-all dye job that will not rub off requires a little effort and a *lot* of "elbow grease." First, the leather must be thoroughly cleaned with oxalic acid solution, or warm water and mild soap. The dyeing can begin while the leather is still a bit damp . . . or when dry. Keep plenty of newspapers underneath the object to be dyed, and in the surrounding area.

First . . . dye the leather **BLUE** — **GREEN** — or **DARK BROWN**. (Use spirit solvent dyes.) **BLUE** is a very concentrated, penetrating color that acts as a good base, and "sets the stage" for the acceptance of the **BLACK**. When dyeing the **BLUE**, follow instructions on PAGE 4.

**NEXT** . . . apply the **BLACK**. On the first coating, do not try for heavy coverage . . . try to put the dye on uniformly, all over. Be sure it gets into all the cuts and design depressions. Allow to dry thoroughly. When the first coating has dried, rub over the entire surface with a soft, cotton cloth. Rub back and forth and in a circular motion, not applying too much pressure, but firm enough to remove all of the loose black that is laying on the surface of the leather. A lot of black will come off on the cloth . . . some of the blue may show through.

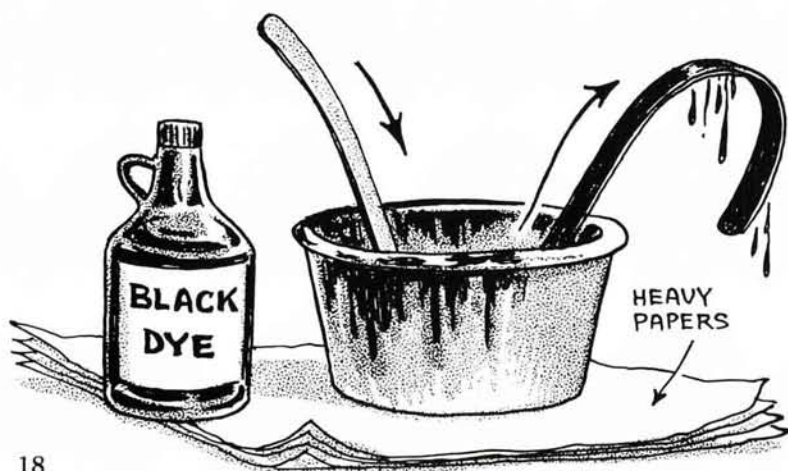
Apply a second coating of Black. Make this application liberal to be sure of full coverage. Allow to dry thoroughly. When dry, rub again with the cloth to remove more loose particles of Black. Now, wet your sponge in water and moisten the entire surface of the black leather. Take a clean linen cloth, and rub briskly back and forth and in several directions. The purpose of the water is to raise and soften the grain of the leather. The action of the cloth removes tiny, loose particles of Black entering the pores . . . at the same time laying the grain back down, closing the pores and burnishing the surface. Rub the cloth briskly until you can feel the heat generated by the friction. Rub until no more black appears on the cloth. If any Blue still shows . . . the operation will have to be repeated.

Generally, two applications of Black are sufficient for most craft projects such as wallets, belts, handbags, etc. Three applications are recommended for Holsters, Gun Belts, Saddles, or other items that will undergo heavy usage and abuse. After the first coat rubbing . . . add the moisture to the leather before each following rubbing operation.

**BLACK** dyeing (with spirit solvent dye is harmful to many oils in the leather and if not replaced, the leather becomes brittle and may crack at folds or bends. Leathers lighter than 4 oz. can be conditioned with creams or saddle soap, etc. Neatsfoot oil is recommended for heavier leathers. It is very penetrating and will aid in "setting" the dye. It also intensifies the color. Apply it liberally with a sheep-wool applicator or large brush. Allow plenty of time for it to penetrate and dry before rubbing again with a cloth. After 24 hours, buff the leather and apply a finish coat as usual.

Note: Neatsfoot Oil is very penetrating. If applied too freely on light weight leathers it may bleed through to the flesh side . . . and would soil the lining leather (if used). Use Neatsfoot Oil carefully.

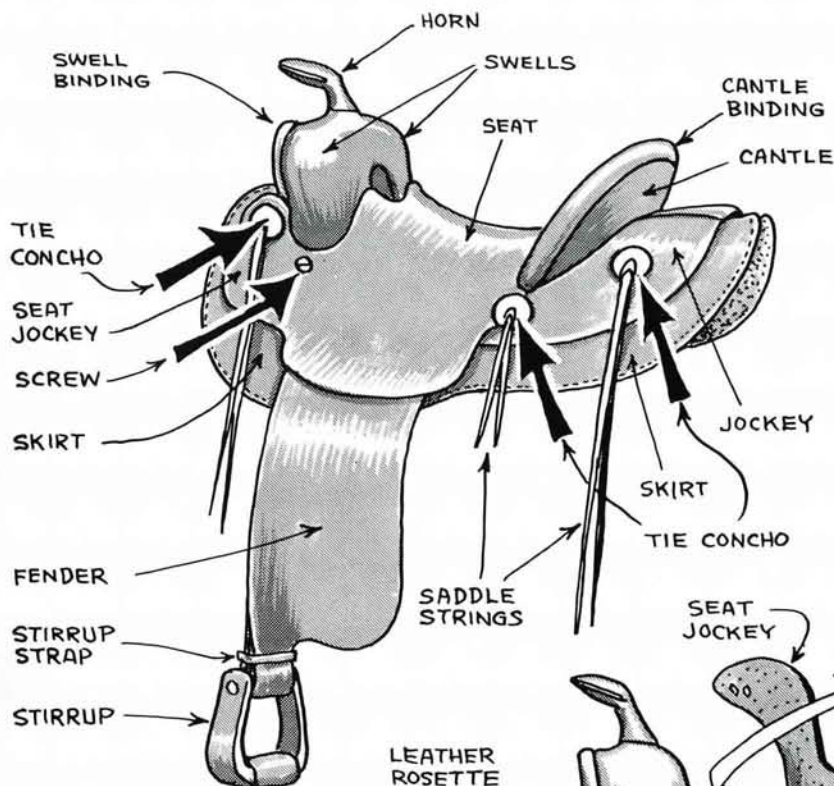
**BLACK** . . . can be reduced to varying shades of grey by adding more amounts of thinner or dye reducer. Often times you will find the need for a grey tone in your leathercraft projects.



All forms of straps, stirrup leathers, and saddle strings, bridles, etc., can be dyed by dipping . . . or pulling leather through a container of Black dye as illustrated at left. Usually, one good dunking is all that is required. When thoroughly dry . . . dunk in water and rub briskly with cloth . . . add Neatsfoot oil, etc., as described above.



## DYEING YOUR SADDLE BLACK



**NOTE:**  
REMOVE TACKS ON  
STRAPS HOLDING  
UP SKIRT FRONT,  
IF NECESSARY, TO  
AID IN REMOVING  
AND REPLACING  
STIRRUP LEATHERS  
OVER TREE BARS.

STIRRUP  
LEATHER  
LACING  
STRINGS

STIRRUP STRAP

TO DISMANTLE THE  
SADDLE, LOOSEN ALL  
POINTS INDICATED BY  
LARGE ARROWS ON  
SKETCH AT TOP

Many of you have no doubt decided at one time or another to dye your saddle BLACK. The project turned out satisfactorily . . . or was a miserable experience . . . with the black forever coming off. It must be borne in mind that a saddle in constant use has the leather highly burnished, especially in the seat and fender areas and the leather pores are closed. The saddle, therefore, must be thoroughly cleaned and washed in warm, mild soapy water . . . even scrubbed, if necessary.

Best dyeing results are obtained with the saddle dismantled . . . at least in part, as shown in the sketch below.

Untie the saddle strings (at conchos) and remove the conchos and leather rosettes. Remove screws (if any) in seat leather, at base of swells. With screw driver, pry loose any nails or tacks holding down the jockeys. Remove the back jockey, fold the seat jockey back, and tie in this position with one of the back saddle strings.

Unbuckle the stirrup straps, and unbuckle or unlace the stirrup leathers. Grasp the fender and pull . . . pulling the stirrup leather free of the position over the tree bars. Be sure to remember how this goes . . . as it must be put back in the same manner. This should be all the dismantling required to dye the saddle. The skirts can be dyed right on the saddle along with the swells, seat, cantle, etc.

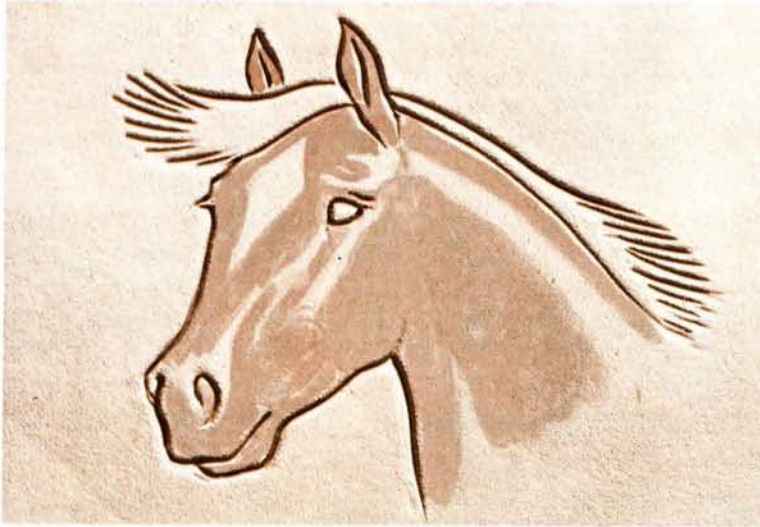
Follow the same dyeing procedures and instructions as outlined on the opposite page. Remember . . . be sure to put neatsfoot oil on your saddle after dyeing, to restore the oils lost through dyeing, and preserve the life of the leather. Also apply a finish coat before re-assembling the saddle.



# MONOCHROME HARMONY

DYEING 2 OR MORE SHADES OF THE SAME COLOR

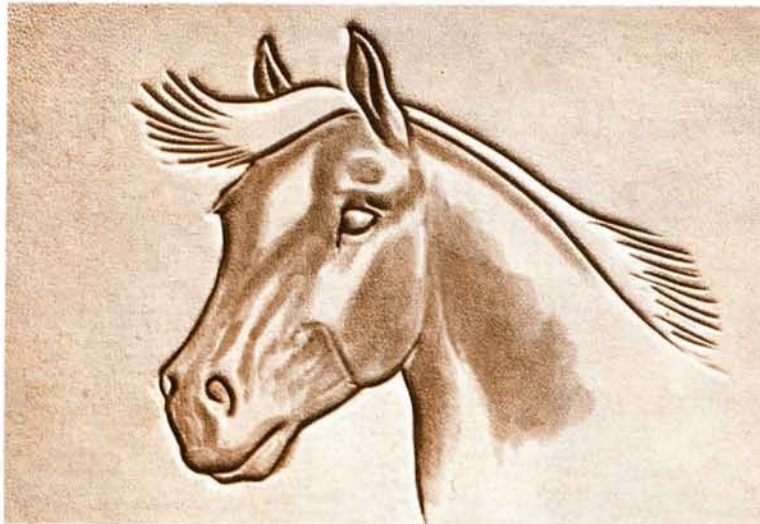
**A SIMPLE LESSON IN DYEING THE HORSE HEAD WITH THREE SHADES OF BROWN, UTILIZING THE NATURAL LEATHER AS AN ADDITIONAL AID FOR "HI-LIGHTING"**



MONOCHROME . . . Is a variety of shades, all of the same color. Since natural leather is actually a shade of brown, all of the other shades of Brown will be in HARMONY with it. Therefore, your "dyeing etiquette" will always be in good taste and harmony when using shades of brown on your leather.

Mix the formulas as shown on opposite page. Apply dye to areas indicated on the Dye Charts. Photo at left shows #1 Dye solution applied. Note the absence of dye on neck, cheek bone, along nostril, etc. These are known as "hi-lights," and aid in giving the figure roundness and third dimension. This becomes more apparent as the dyeing progresses.

Steps 1 and 2 have been dyed before stamping, so that contoured surfaces would not create shadows; making false illusions as to the application of the dye. Actually, figures *CAN* be dyed before stamping, if desired.



SEE PAGE 22  
HOW TO USE  
BRUSHES  
FOR ALL  
SHADING  
TECHNIQUES'

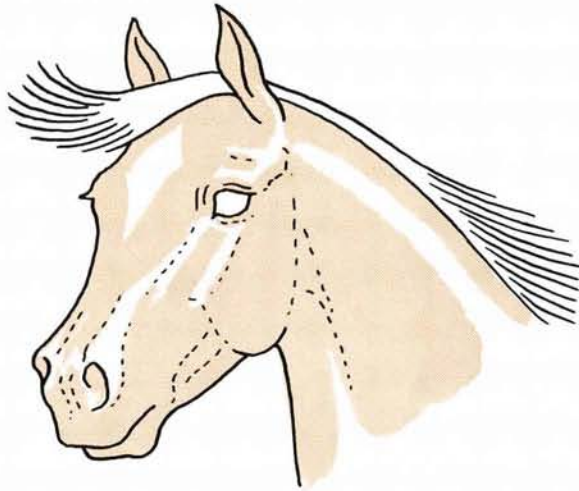
Photo above shows #2 Dye applied. The "hi-lights" are increased in area as the #2 Dye is not used over the same area as the #1 Dye . . . or there would be no graduation in the shading away from the highlighted areas. It would be a good idea to make shaded drawings of the Dye Charts, on tissue paper, then by registering them one on top of the other, you could more readily visualize the effects you desire, and how they are achieved. Photo at right shows head completed; carved and dyed. The "White" blaze on forehead is NOT dyed . . . it is the natural leather. Contrast of the dyed areas around it give the illusion of being lighter than it actually is.





# MONOCHROME HARMONY ( CONTINUED )




THE DYE-CHARTS BELOW SHOW APPROXIMATE AREAS WHERE DYES ARE TO BE APPLIED. USE DRY-BRUSH TECHNIQUE FOR FADING OUT; BLENDING SHADING.



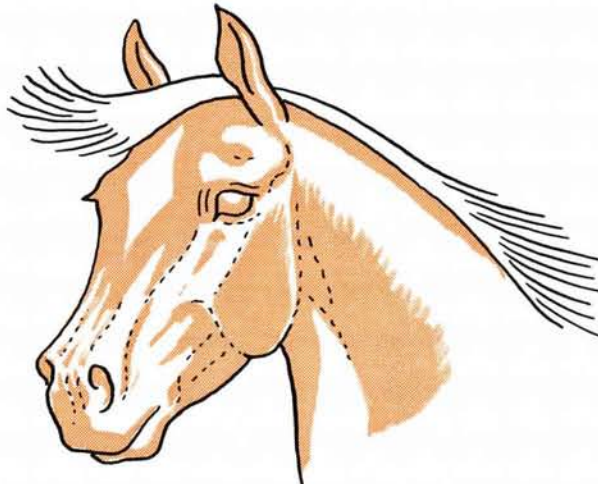
## DYE-CHARTS

MONOCHROME  
FORMULA FOR...

**DARK BROWN**  
( SPIRIT SOLVENT )

-  ① — 1 PART DYE ... 10 PARTS REDUCER
-  ② — 1 PART DYE ... 5 PARTS REDUCER
-  ③ — FULL STRENGTH

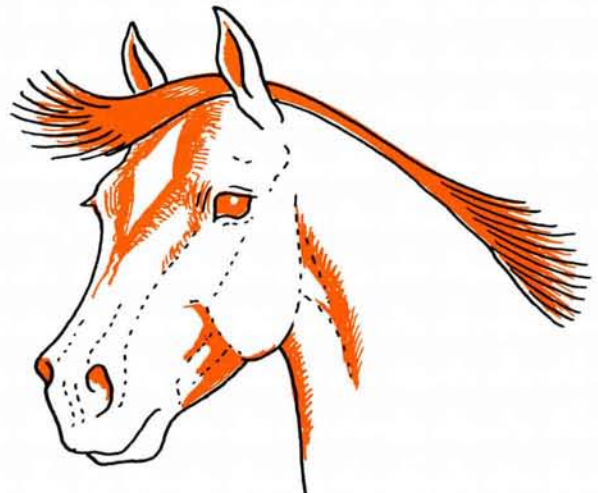
KEEP A NOTE-  
BOOK HANDY  
WHEN MIXING  
DYE FORMULAS.  
WRITE THEM  
DOWN SO THEY  
CAN BE REPEAT-  
ED AT A LATER  
DATE, IF DESIRED.



### SPECIAL NOTE:

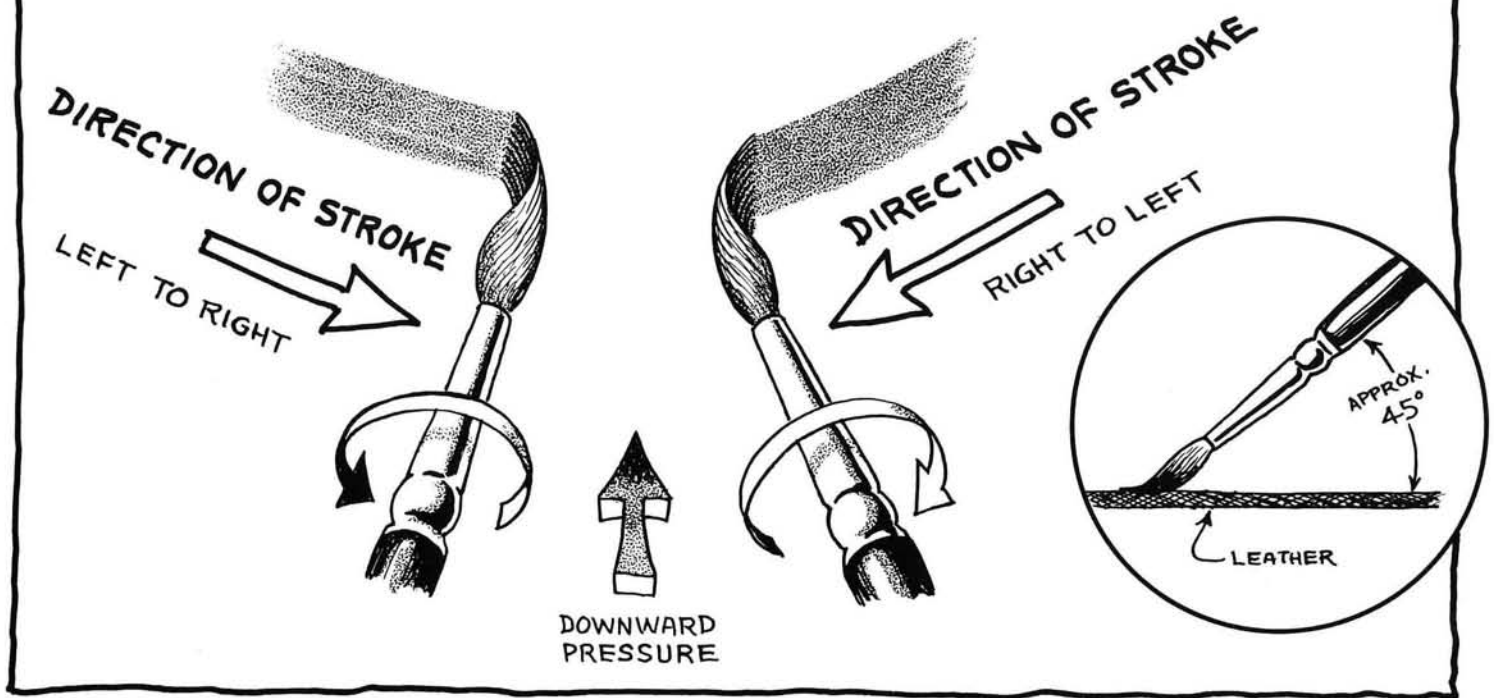
Due to chemical reactions and tanning agents, often times BROWN dyes will have a greenish cast when applied to leather. This can easily be overcome by adding sufficient amounts of RED to the BROWN.

Spirit solvent dyes seem best for rich, deep coloring, though they are perhaps more difficult to shade and blend into the hi-lighted areas. Water soluble dyes seem best for light shading qualities, and are easier to blend the coloring as they do not seem to have the quick penetrating characteristics of the oil dyes . . . use the water dyes first . . . before applying the other. *Remember . . . mix the formulas weakly . . . more dyes can always be added; difficult, though, to remove!*





## SHADING TECHNIQUES

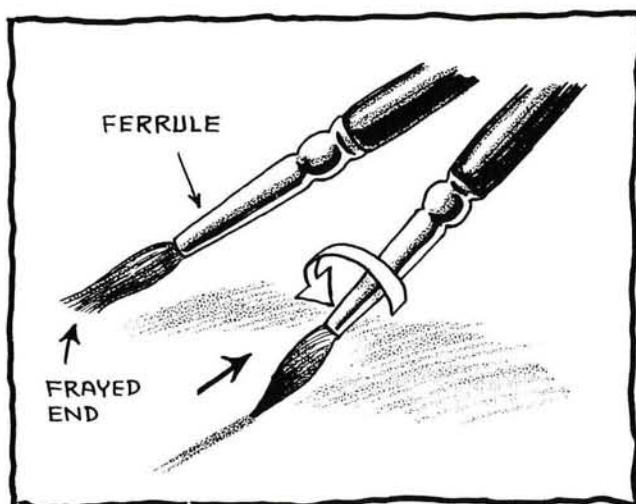


For special SHADING effects with diluted color strengths as in Figure Dyeing and floral petal and leaf shading, hold the brush at about a 45 degree angle to your work. Best results are obtained by quick strokes of the brush so that heavy concentrations of dye are not absorbed in one spot.

As the brush is touched to the leather, begin the stroke at once and apply considerable downward pressure. Simultaneously, twist in the fingers to "feather edge" the point of the brush and widen the dye coverage, as

shown in the illustrations above. When the stroke is from right to left, twist brush clockwise. From left to right; counterclockwise.

A great deal of practice will be necessary to master the art of shading the leather dyes. Begin with weak solutions of color and practice shading on plenty of scrap. Begin with lightest tones, covering all except the highlighted areas. Then, mix stronger color, and gradually decrease area and at the same time blending and darkening the shading.



If your brush begins to fray at the point and hinder your dyeing . . . twist slightly clockwise in the fingers as you make each stroke. If fraying persists, it may be due to too much dye that has dried and hardened the hairs at the ferrule. Clean the brush in its proper thinner, wash with mild soap and warm water, reshape the point as described in STEP 3 on PAGE 11.



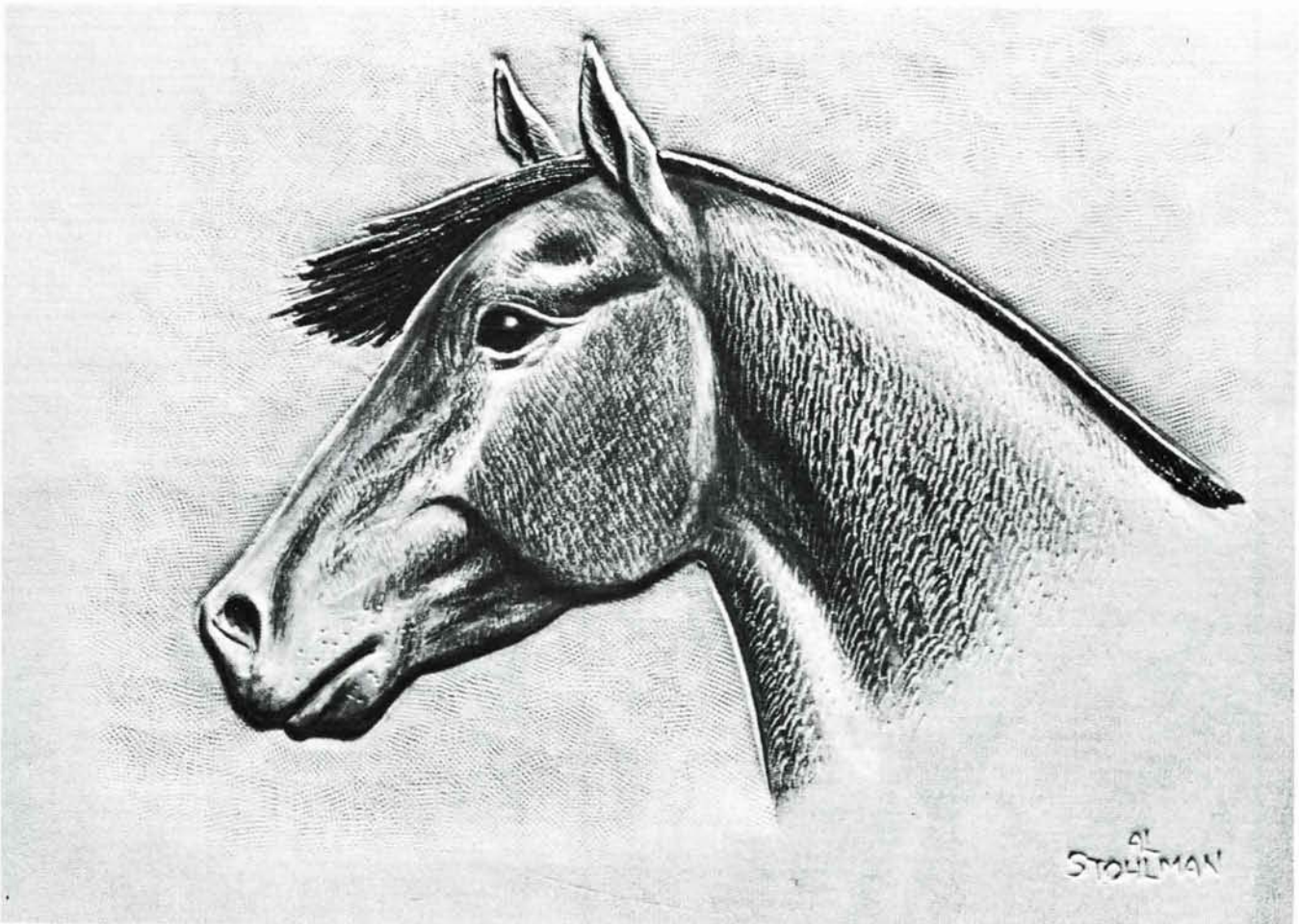
## "DRY"-BRUSH SHADING

The purpose of "DRY"-BRUSH Shading, is to bring out certain minute details of the design, or figure. The un-retouched photo of the horse head below illustrates the effectiveness of this technique in bringing out the hair lines on the neck and jowl . . . expression wrinkles around the eyes and the vein running towards the nose. All of these details were scratched in with the point of No. 3 Modeling Tool . . . and would have been lost without the "Dry"-brush technique. (See figure Carving Books by Al Stohlman for complete information on carving figures.)

For the DRY-BRUSH TECHNIQUE, THE BRUSH IS held and used in the same manner as with the shading previously described on the opposite page. How-

ever, most of the dye is first brushed on a scrap of leather until all excess has been exhausted and only enough remains to carry enough color to stain the surface of the carving with very little penetration. The strokes are made quickly so that the dye does not run down into the depressions of the hair lines and other tiny details. Study the photo.

Many hours of practice will be required to master this technique, but the results are very rewarding and the carved figures assume a much more life-like appearance. The same Dye Chart Methods are used to achieve the blending shades . . . only the dye is applied with a drier brush!

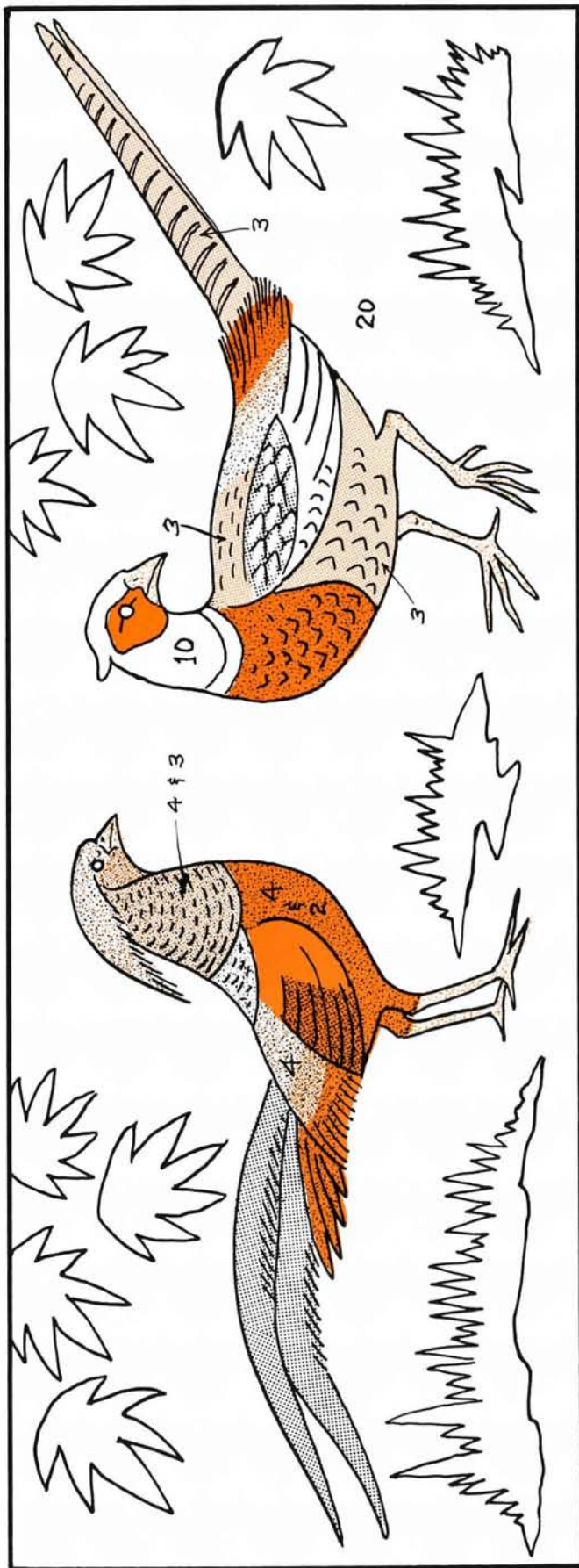




# TRACING PATTERNS and DYE CHARTS

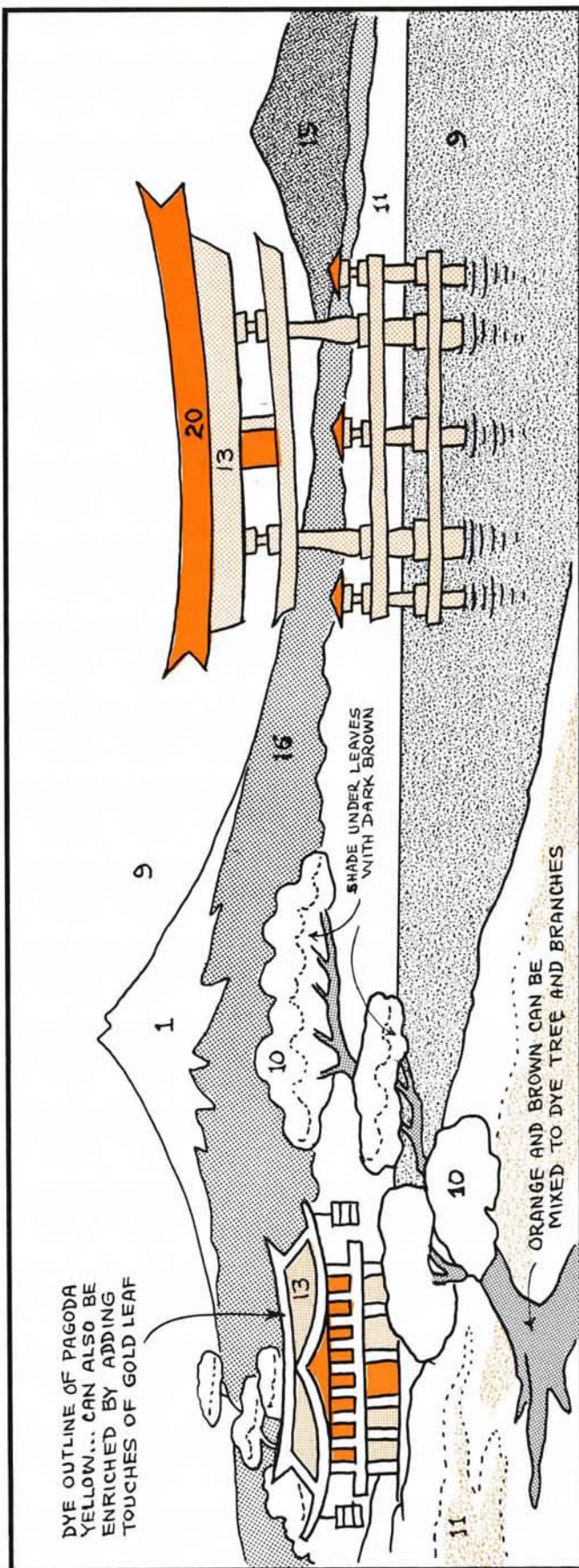
.....FOR BILLFOLD DESIGNS SHOWN ON OPPOSITE PAGE.  
( SEE PAGE 27 FOR CORRESPONDING COLOR NUMBERS AND DYE FORMULAS )

## COLOR DYEING



GOLDEN PHEASANT

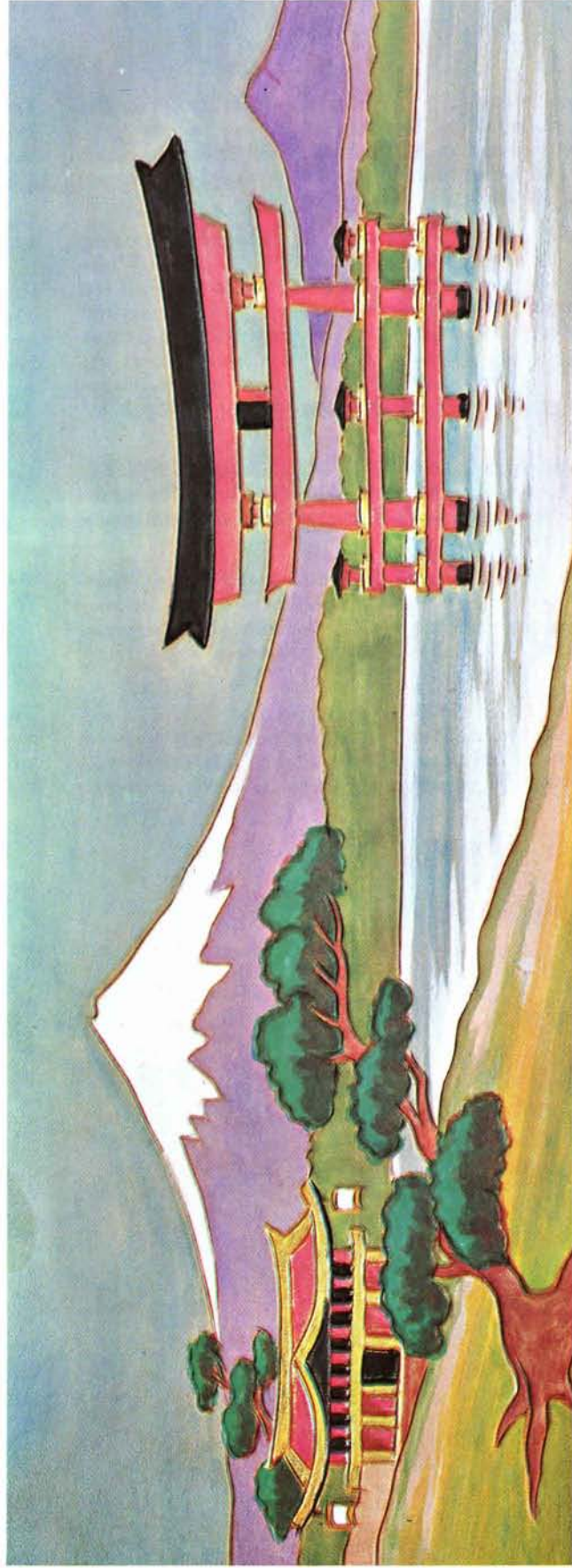
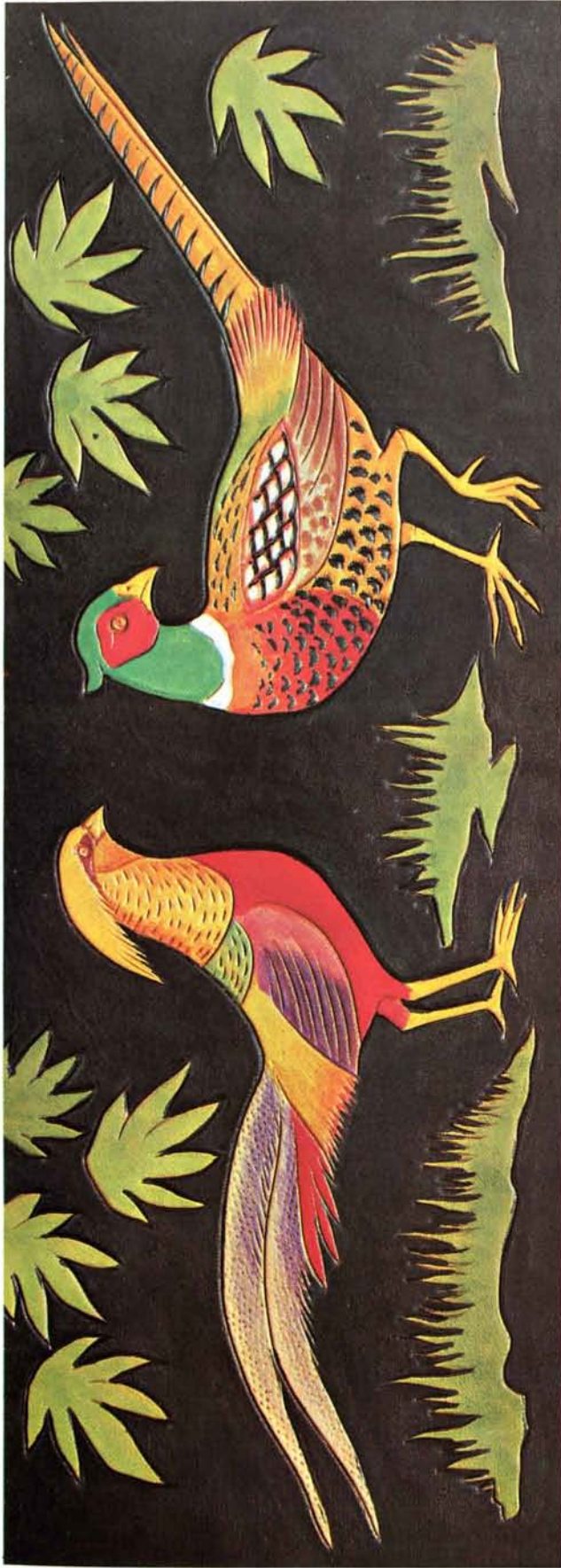
RING-NECK PHEASANT



STUDY COLOR REPRODUCTIONS ON OPPOSITE PAGE FOR COLOR USES.



## COLOR DYEING



DESIGNS ABOVE ILLUSTRATE HOW COLOR CAN BE USED EFFECTIVELY ON LEATHER WITH ONLY THE OUTLINES BEING CUT. COLORS CAN BE ALTERED OR CHANGED AS DESIRED. THOSE ILLUSTRATED ARE MERELY SUGGESTIONS.



## ACCENTING WITH WHITE

WHITE is not a color . . . nor is there a WHITE DYE. The only Whites available are Enamels, or white finishes (pigments), that only remain on the surface of the leather, or settle in the pores and other depressions. Heavy applications are subject to cracking, flaking, and rubbing off.

Often times, the craftsman wants certain areas of his carving dyed WHITE. As a general rule . . . very little, if any White should be used on carved leather designs. Pure WHITE, if too prominent, detracts from the overall effect of the carving and gives an "unnatural appearance." This is especially true in Figure Carving where the solid White of a horse's marking, clouds, etc., (if "painted in solid") are the first to "hit-you-in-the-face!" The photo illustrations below should clearly illustrate this point.

The photo on the right shows the WRONG uses of WHITE. Here, the clouds are painted in heavily; solid white. The markings on the horse as well as the bleached cow skull are much too apparent to the viewer.

The example on the left is much more pleasing to the eye. Here the WHITE is used in its most sparing form on the clouds. The horse, being the nearest object in the scene, has the heaviest application of White. EVEN here, the white is used very sparingly.

The WHITE used on these carvings was the NEAT DYE (water solvent) brand. A liquid white shoe polish will perform satisfactorily also, as only the pigment worked into the leather grain and pores should be allowed to remain. Heavy accumula-

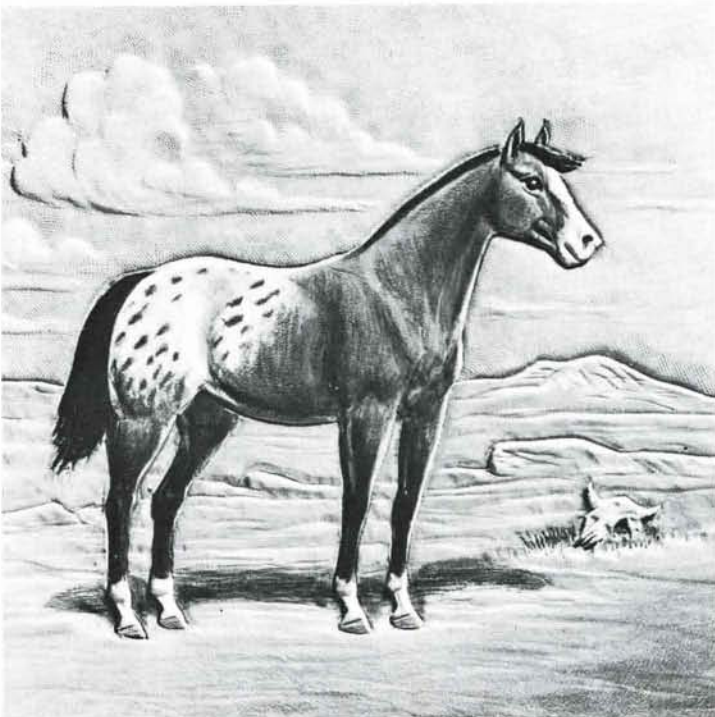
tions of white solids should be removed. Unless black or other bright colors are used, the addition of WHITE should mostly be "suggestive," rather than "painted" on in solid, opaque form.

Usually, in figure carving, the "white" effect desired is created by "suggestion" only. That is . . . dyeing the surrounding areas in sharper contrast and leaving the natural color of the leather to "suggest" the white (see Horsehead illustration, Page 20). These "White" areas can be clear lacquered if desired to preserve as much as possible the original, natural color of the leather. You will find that this suggested type of "whiting" . . . or the slightest of White dye application as previously described is far more satisfactory and in much better harmony with the overall effect of the leather carving.

In direct contrast to all that has just been reviewed, WHITE *can* be used heavily in concentrated form. But, as previously mentioned, other strong colors must be used in combination with white . . . to balance the overall effect. A very fine example of this is shown in the color plate on PAGE 28. Notice the white . . . toned and shaded with yellow. Also, notice the other bright yellow flowers . . . the black . . . the purple . . . and bright greens . . . all aiding to pull the eye away from the White, and balance the scene.

Use WHITE on your leathercraft designs . . . but remember its place. Also remember that *any* color lighter than the natural color of the leather itself should be used with caution and discretion.

RIGHT



WRONG





## COLOR SHADING

COLOR SHADING is actually no different than Monochrome Shading as described on page 20. The same brushing techniques are used and the same dyeing procedures apply. The only difference . . . the addition of color.

The colors are usually applied in reduced form, also allowing the "hi-lighted" areas to remain undyed just as with the monochrome shading. The brown tones are used with color shading to aid in blending the colors and also to neutralize any harsh, unharmonious color applications. PAGES 30 and 31 present patterns and complete DYE CHARTS for color application. It is a good practice to have all of your various color shades pre-mixed and bottled in small non-tipping jars . . . and labeled

with the name or number of the color. Always try your color shades on scraps of leather. Remember too, that colors appear darker when wet . . . before they have completely dried. Mix and experiment . . . experiment and mix.

A few DYE FORMULAS are listed below to aid in mixing your own shades. Different brand names . . . and also spirit solvent or water base dyes will all require different amounts of solvents to produce similar shades. The formulas below are for spirit solvent dyes . . . they are only presented as a suggestive aid to guide you with your own dye mixing. The white, black, and other full strength colors on the chart below are listed *only* because they are numbered for color references elsewhere in the book.

### DYE FORMULAS (SPIRIT SOLVENT)

CODE No.	COLOR	PARTS OF DYE	PARTS DYE REDUCER	REMARKS
1	WHITE -----	DILUTE AS REQUIRED.....		SEE PAGE 26 FOR HOW TO USE WHITE ON YOUR PROJECTS!
2	RED -----	FULL STRENGTH		<div style="border: 1px solid black; padding: 10px; margin: 10px;"> <p>OFTEN TIMES THE FAINTEST TINT, OR SUGGESTION OF A COLOR SHADE IS DESIRED. IN SUCH CASE, APPLY SMALL AMOUNTS OF DYE TO ITS PROPER SOLVENT...TO PRODUCE THE SHADE REQUIRED!</p> </div>
3	ORANGE -----	FULL STRENGTH		
4	YELLOW -----	FULL STRENGTH		
5	MEDIUM YELLOW----	1 YELLOW-----	4	
6	LIGHT YELLOW----	1 YELLOW-----	8	
7	BLUE -----	FULL STRENGTH		
8	MEDIUM BLUE ----	1 BLUE-----	4	
9	LIGHT BLUE -----	1 BLUE-----	9	
10	GREEN -----	FULL STRENGTH		
11	MEDIUM GREEN----	1 GREEN-----	3	
12	LIGHT GREEN----	1 GREEN-----	7	<p><i>Remember.....</i>  <i>FORMULAS WILL VARY WITH DIFFERENT LEATHERS!</i></p>
13	PINK -----	1 RED-----	5	
14	PALE PINK -----	1 RED-----	12	
15	LAVENDER -----	1 PURPLE-----	10	
16	LIGHT LAVENDER --	1 PURPLE-----	18	
17	LIGHT BROWN ----	1 DARK BROWN--	10	
18	MEDIUM BROWN----	1 DARK BROWN--	5	
19	DARK BROWN -----	FULL STRENGTH		
20	BLACK -----	FULL STRENGTH		

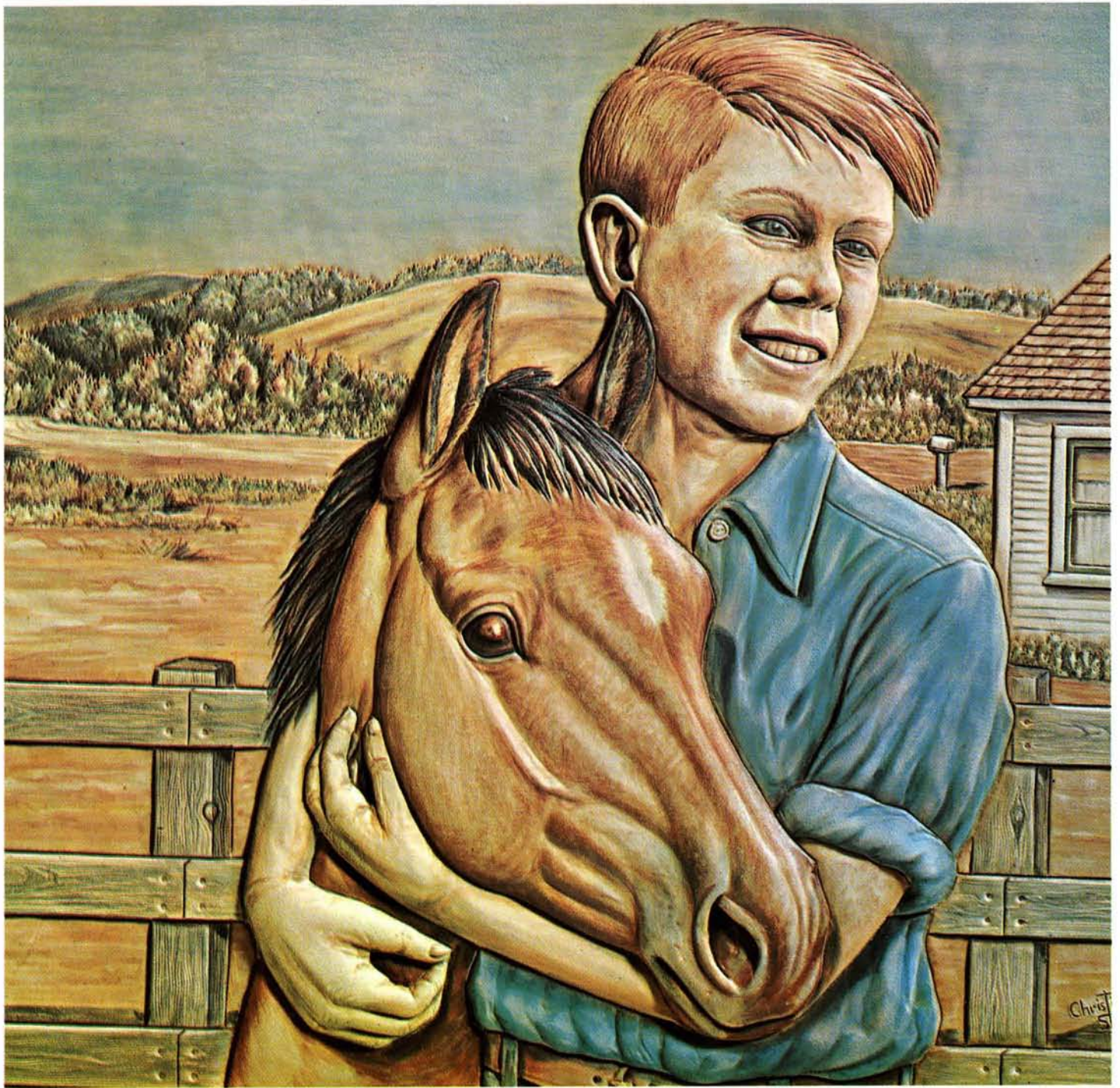
**NOTE:** COLORS SHOWN AS "FULL STRENGTH" ARE LISTED ONLY BECAUSE THEY ARE NUMBERED FOR COLOR REFERENCES ELSEWHERE IN THE BOOK!





Here, the uses of white and other bright, full strength colors are shown to excellent advantage. Color strength is carried throughout the scene to balance the composition. The background is natural leather. Note how the leather shows thru the leaf and petal coloring to blend harmoniously with the natural shade of the leather.





In direct contrast to the **BRIGHT COLORING** on the opposite page, this scene illustrates to fine advantage the Shading Techniques, as carefully outlined on pages 20 to 23. Here, the tones of brown are used throughout the scene . . . with only slight additions of color. A very pale solution of Red was used on the figures . . . just enough to set them apart from the background. The Greens and Blues were also used with great moderation. Note how the Green was used on the trees in the distance . . . merely suggestive, allowing the natural color of the leather to predominate. The Blue of the sky is the palest of washes. Here you will note the greenish cast, always prevalent with light blue coloring. This is due to the yellow in the natural color of the leather. There is no escaping this situation unless opaque colors are used. Then, the color of the sky would be too blue and would be unrealistic in appearance, and out of harmony with the rest of the scene. Also note, the absence of strong WHITE . . . only very light touches of it were used. (See PAGE 26 on using WHITE).



## COLOR SHADING

To familiarize you with the procedures of **COLOR SHADING**, we have prepared a simple carved project along with the **DYE CHARTS** to show the color used and the area in which each was applied. **COLOR SHADING** is no different than the **MONOCHROME HARMONY DYEING** and the **BRUSHING TECHNIQUES** as outlined on **PAGES 20 to 23**. The only difference is simply the addition of **COLOR**.

You will note on the **DYE CHARTS** below that the

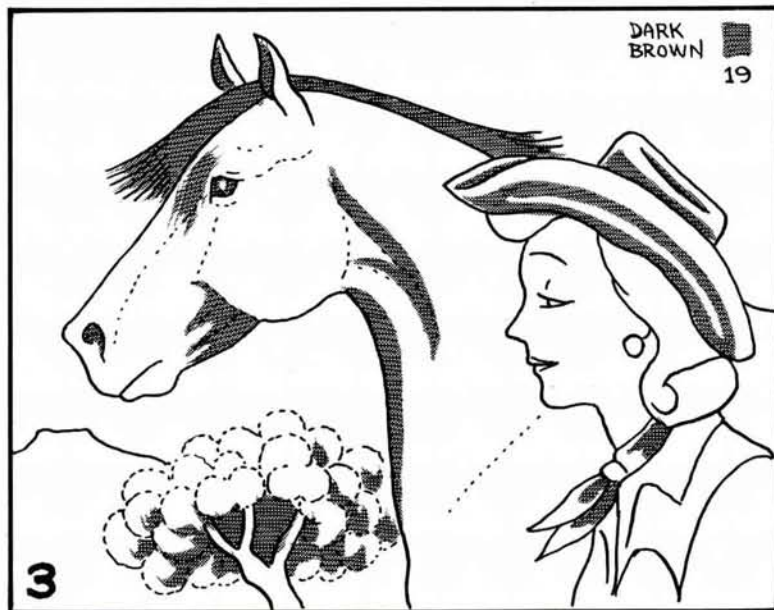
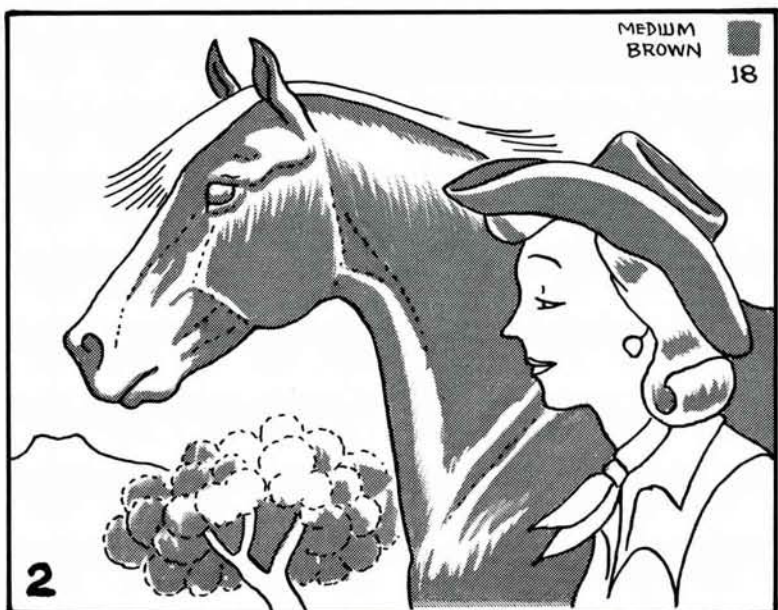
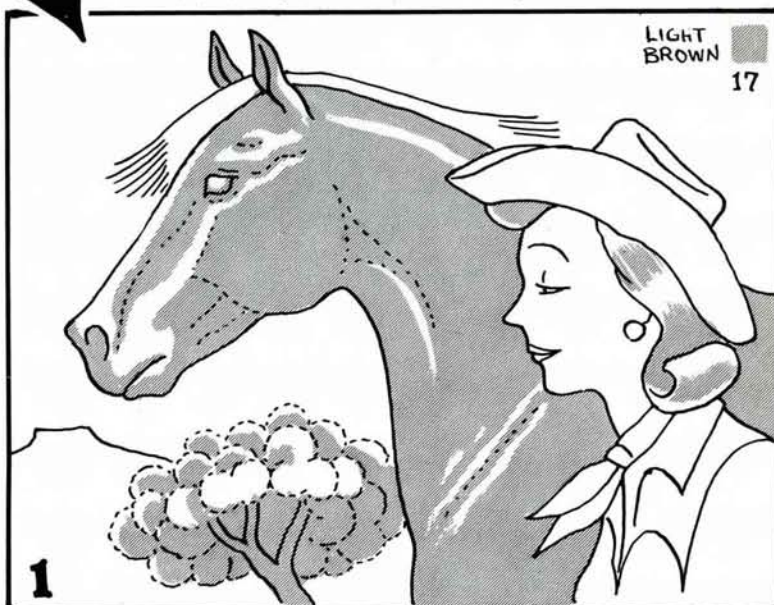
**MONOCHROME** tones of Brown have been used. This is always good procedure, as the Browns will tend to blend all colors together even if unharmonious or unrelated colors have been used on the project. In figure carving, the subdued and pastel shades are always preferable to bright coloring. (There are, naturally, exceptions . . . as with Cowboy Scene on **PAGE 32**.) It is far better to be lacking color on your leather scene than to have too much! Leather is a **NATURAL MEDIUM**, and the colors should compliment it, rather than detract from it.



**PHOTO      PATTERN**

### DYE CHARTS

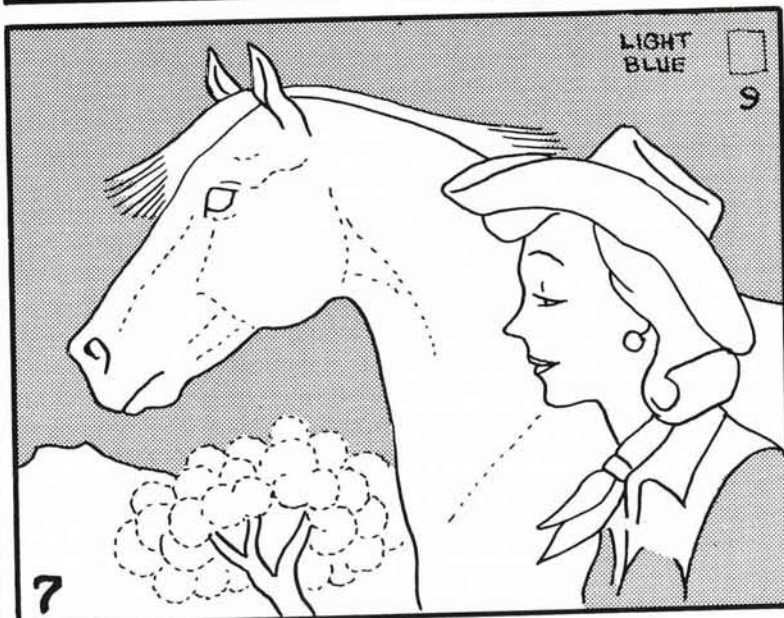
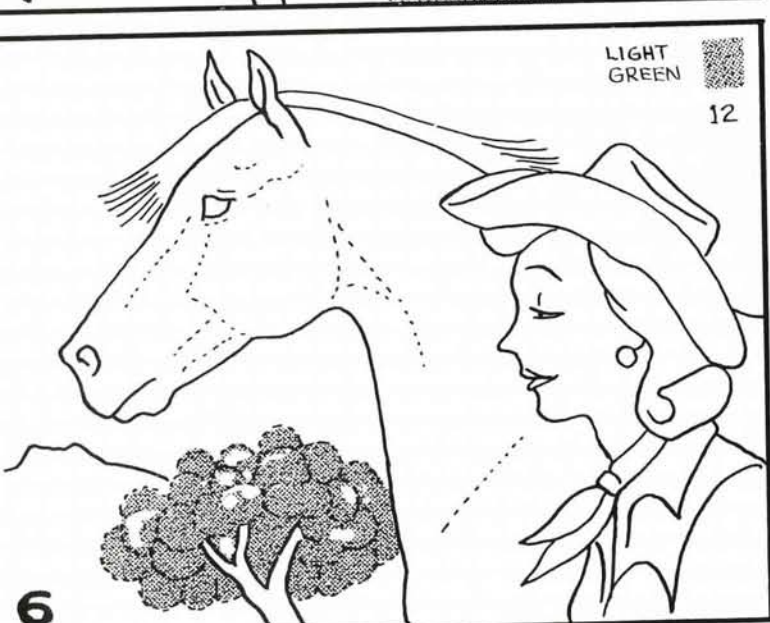
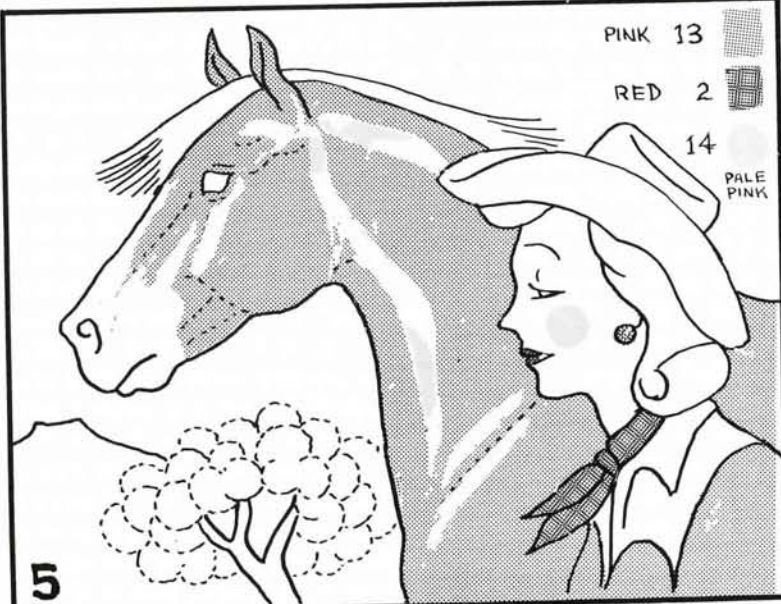
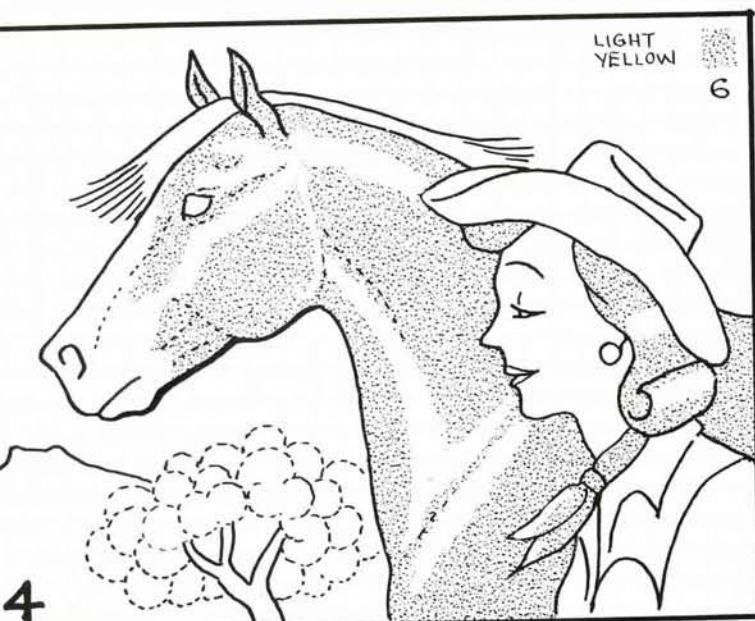
SEE PAGE 27 FOR DYE FORMULAS WITH CORRESPONDING NUMBERS





# DYE CHARTS ( CONTINUED )

## COLOR SHADING





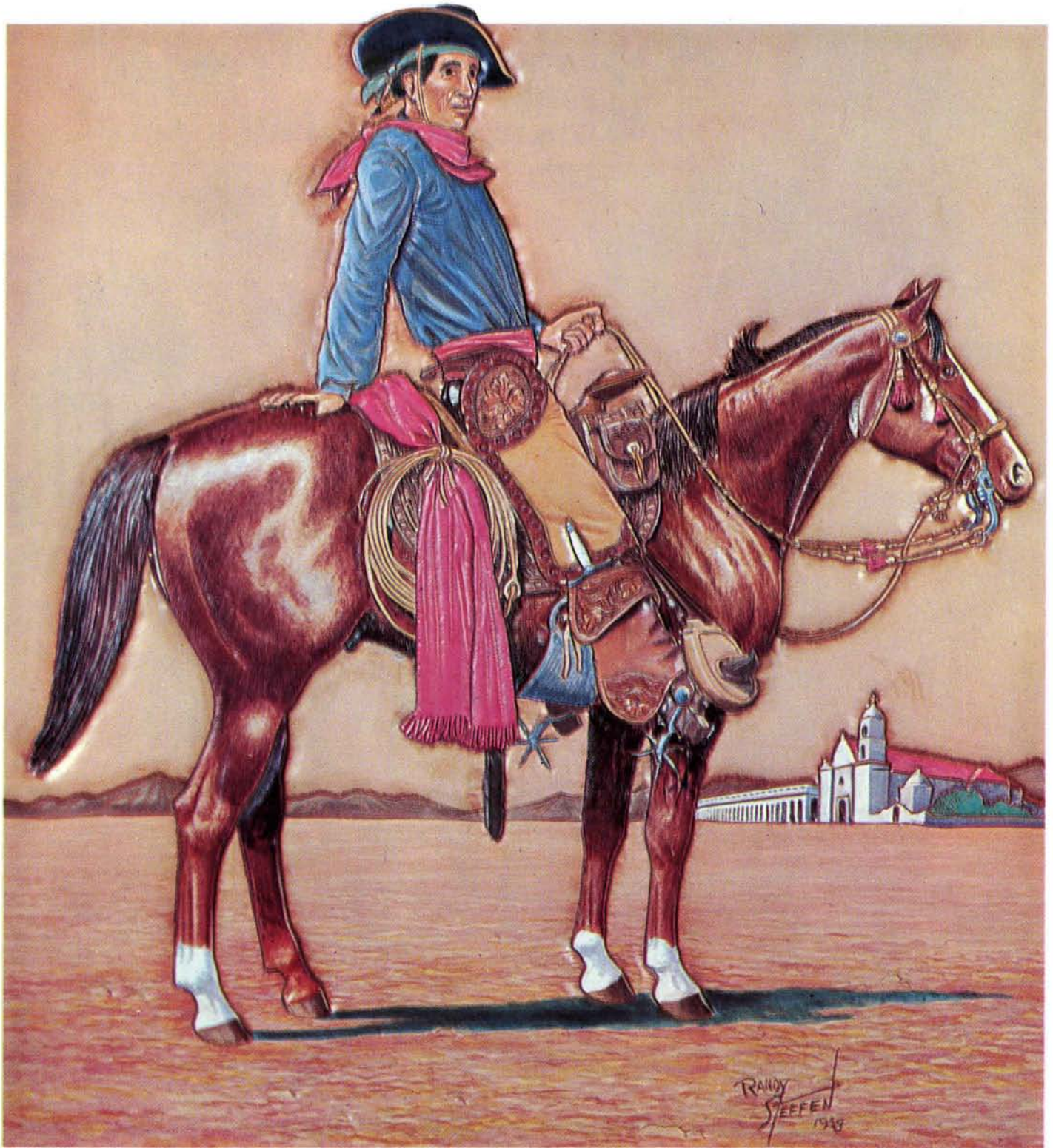


This COLOR reproduction was made from the carved leather design presented on PAGE 30, illustrating the composite of all of the coloring steps shown with the DYE CHARTS (pages 30 and 31). The lithographed reproductions seldom represent the colors exactly as they were applied to the leather . . . but they do afford the viewer a more comprehensive idea of the goals he is trying to achieve.



This scene illustrates one of the exceptions to the general rule of NOT using BRIGHT COLORS on leather pictures. This carving was approximately three feet in length and the foreground figures fully embossed (highly raised from background.) Sterling Silver bit and bridle decorations and saddle ornaments were mounted as shown. Had heavy shading of the horse, and bright coloring of the cowboy's shirt NOT been used . . . the highly polished Sterling Silver would have been so pronounced as to have made everything else in the scene subdominant. These are the factors that have to govern our choices of color . . . and their application.





This scene nicely illustrates harmonious coloring and shading techniques. Water solvent dyes were used throughout, except for the brown coloring on the horse. This was applied with spirit solvent dye . . . using brushing techniques suggested on PAGES 22 and 23. Note the excellent use of "hi-lighting" to give roundness to the horse. These areas are the undyed natural color of the leather. Simply fade the coloring out at these areas with the dry-brush technique.



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