



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)

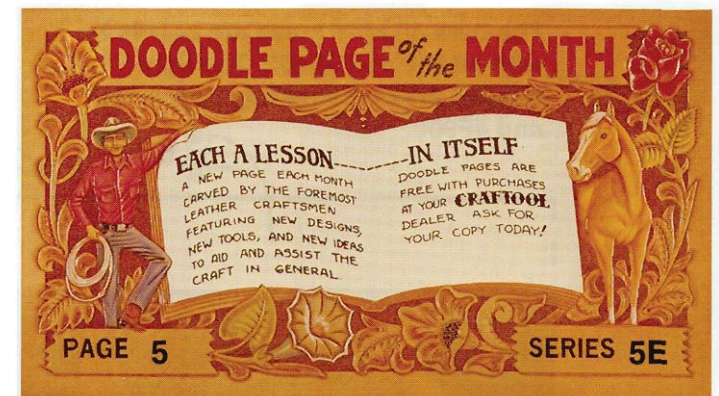
Please note: When printing on a home printer, the edges may get cut off. To avoid this, make sure “Page Scaling” is set to “Shrink to Printable Area” in the Adobe Reader print dialogue box. This will decrease the size of the Doodle Page a very small amount.



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

SATCHEL BAG

THE SEQUEL



by: Harold Arnett

The most popular handbag in recent Tandy history has the shape and size that lends itself to many different types of tooling patterns. I want to share with you two new patterns that are much different than those offered in the kit. The first is a Kachina head rendition and the other is silhouetted plains bison. Both require minimal tooling experience and very few tools.

The Kachina: This pattern allows you to tastefully brighten up the bag with the use of Cova Color, antique, and some resist technique. The only tools required are: a swivel knife, #8022 blade, #A104, #F926H, #S864, #B803, #B801, #F898, and #F900. You will also need a #1813 wing divider, tracing film and a tracing stylus. Even though all lines are given on the tracing pattern, here is how I approach the pattern transfer. On the tracing film, trace the Kachina head design and the lines that go around the handle tabs but not the outside border that goes around the sides, top, and bottom of the bag. To the leather pieces, transfer the lines around the handle tabs. Using the wing divider, set it at 1/2" spread. From the bottom edge of the bag mark your base line, going from end to end and stopping 1/2" from both ends. Now run the divider around each side to the handle tab lines. Now run the divider across the top edge from handle tab to handle tab. Set your divider at 1" width and run a second line across the bottom and 1/2" above the line you first scribed. Now set the Kachina tracing on top of the second base line, center it, and transfer. This sounds complicated, but is actually the easiest way to transfer patterns that use extensive border lines.

Cut the bottom two lines using #8022 double cut blade, and all other lines using any regular swivel knife blade on any pattern, lay a straight edge next to the line you are cutting and butt the blade of the knife up against it to ensure good straight cuts. This is a very logical step, but one that most carvers overlook. After cutting the lines, bevel around all lines, as shown on pattern, and matt down all background areas. Smooth mating is essential to a professional look. Between the two base lines use #F926H to create a dynamic border. Inside the rectangles that form the eyes and the mouth use the #A104 backgrounder. Using #S864, stamp random dots on lower half of face.

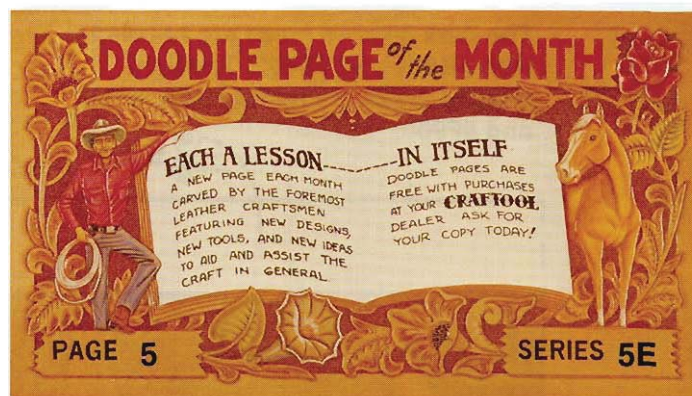
All of the colored areas were painted with Cova Color. The natural colored areas were painted with two coats of Super Shene, allowed to dry and then black antique was applied to the entire surface. (Since the antique and the Cova Color are water-based, excess rubbing while applying the antique will remove some of the Cova Color. This will soften the colors and give the overall look an aged appearance.) The solid black areas were painted with black Cova Color. Then all of the remaining pieces were dyed with #2095 U.S.M.C. Black Spirit Dye, and all pieces were then sprayed with #1988 Saddle-Lac. (Note: U.S.M.C. Black Dye has an extreme

SAT



TACHEL BAG

THE SEQUEL



by: Harold Arnett

The most popular handbag in recent Tandy history has the shape and size that lends itself to many different types of tooling patterns. I want to share with you two new patterns that are much different than those offered in the kit. The first is a Kachina head rendition and the other is silhouetted plains bison. Both require minimal tooling experience and very few tools.

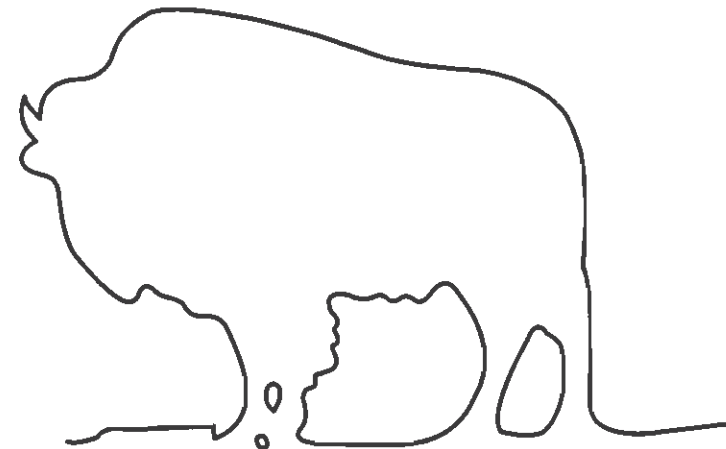
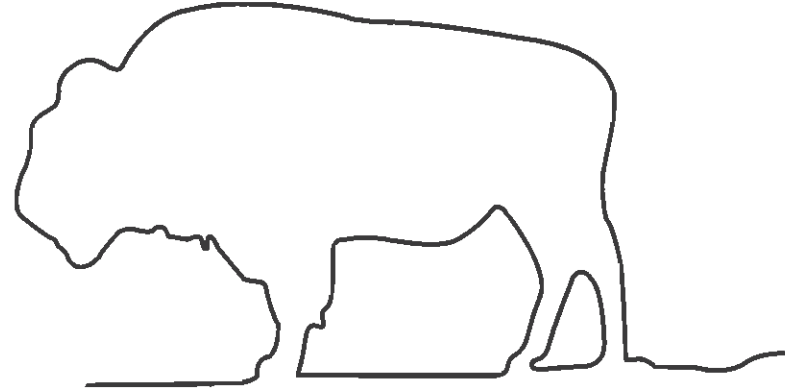
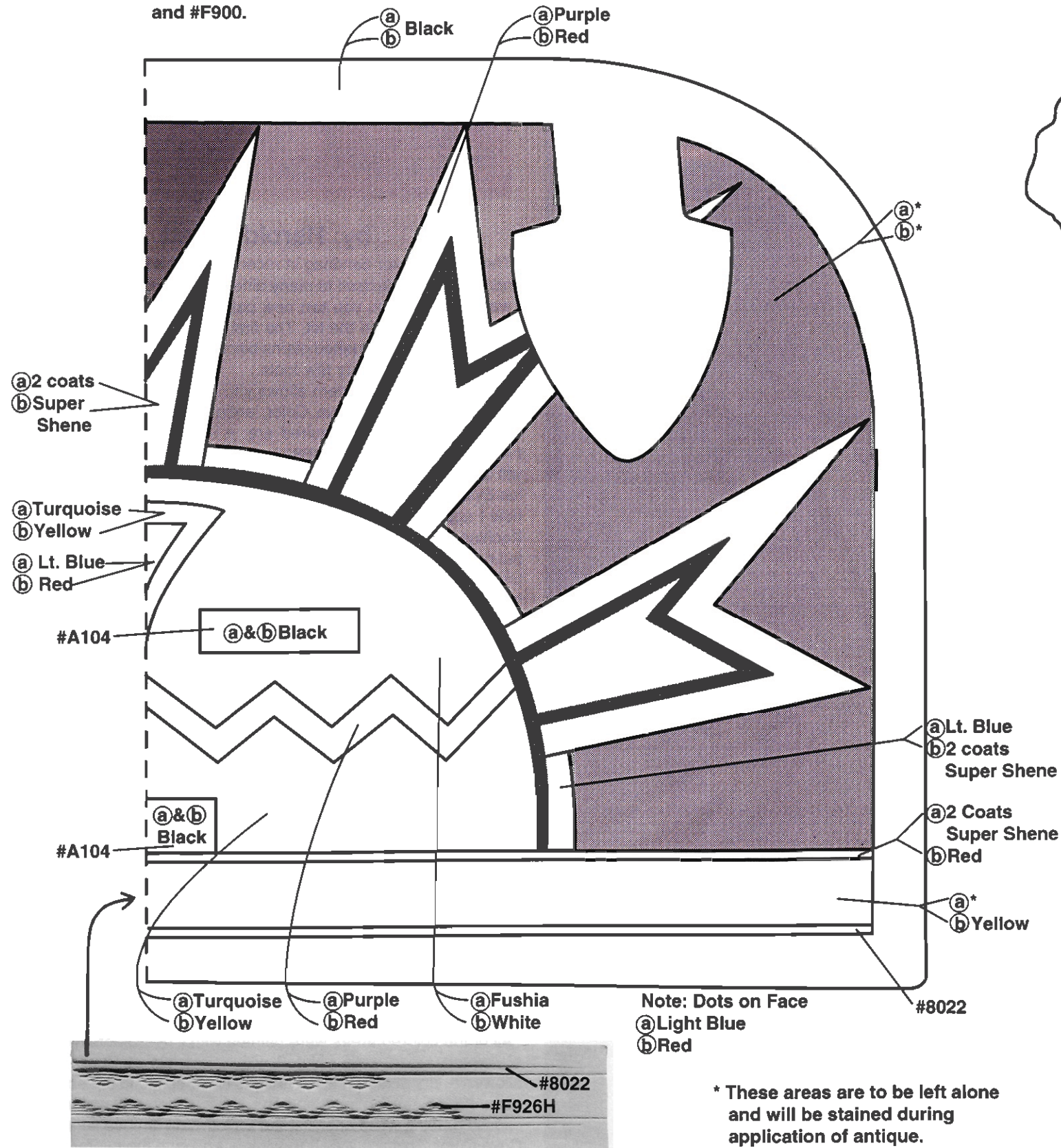
The Kachina: This pattern allows you to tastefully brighten up the bag with the use of Cova Color, antique, and some resist technique. The only tools required are: a swivel knife, #8022 blade, #A104, #F926H, #S864, #B803, #B801, #F898, and #F900. You will also need a #1813 wing divider, tracing film and a tracing stylus. Even though all lines are given on the tracing pattern, here is how I approach the pattern transfer. On the tracing film, trace the Kachina head design and the lines that go around the handle tabs but not the outside border that goes around the sides, top, and bottom of the bag. To the leather pieces, transfer the lines around the handle tabs. Using the wing divider, set it at 1/2" spread. From the bottom edge of the bag mark your base line, going from end to end and stopping 1/2" from both ends. Now run the divider around each side to the handle tab lines. Now run the divider across the top edge from handle tab to handle tab. Set your divider at 1" width and run a second line across the bottom and 1/2" above the line you first scribed. Now set the Kachina tracing on top of the second base line, center it, and transfer. This sounds complicated, but is actually the easiest way to transfer patterns that use extensive border lines.

Cut the bottom two lines using #8022 double cut blade, and all other lines using any regular swivel knife blade on any pattern, lay a straight edge next to the line you are cutting and butt the blade of the knife up against it to ensure good straight cuts. This is a very logical step, but one that most carvers overlook. After cutting the lines, bevel around all lines, as shown on pattern, and matt down all background areas. Smooth mating is essential to a professional look. Between the two base lines use #F926H to create a dynamic border. Inside the rectangles that form the eyes and the mouth use the #A104 backgrounder. Using #S864, stamp random dots on lower half of face.

All of the colored areas were painted with Cova Color. The natural colored areas were painted with two coats of Super Shene, allowed to dry and then black antique was applied to the entire surface. (Since the antique and the Cova Color are water-based, excess rubbing while applying the antique will remove some of the Cova Color. This will soften the colors and give the overall look an aged appearance.) The solid black areas were painted with black Cova Color. Then all of the remaining pieces were dyed with #2095 U.S.M.C. Black Spirit Dye, and all pieces were then sprayed with #1988 Saddle-Lac. (Note: U.S.M.C. Black Dye has an extreme

Tracing Pattern

The dark shaded areas are beveled with #B801 and #B803. The light shaded areas are matted with #F898 and #F900.



amount of pigment that will leave a surface residue. It is imperative that after the dye dries it be buffed with a soft clean cloth to remove surface residue, otherwise any finish applied over it will crack and peel.) After the finish has dried assembly as per bag instructions.

Plains Bison: This is a very simple pattern that relies less on carving ability and more on paint blending ability. For this pattern you will need: tracing film, tracing stylus, #1813 wing divider, swivel knife, #F898, #F899, and #F900. Cova Colors used: black, yellow, orange, red, magenta, purple, and royal blue. You will also need #2095 U.S.M.C. Black Spirit Dye.

Begin by tracing the bison with horizon line and handle tab borders on the tracing film. Transfer the handle tab border to the bag side pieces. Lay the bison pattern on one side piece and decide how high or low you want it to be on the bag side. Mine is set with horizon 1 1/2" from the bottom. Transfer the bison and horizon line to each bag side. (Note: we have given the three bison and horizon line for you to place in any order that you like, you may want to use all three or any combination of them.) Set the divider at 1/2" and run the border from each horizon line up to the tab handle border and then across the top between the tabs. With your swivel knife cut the transferred lines. Using the mating tools #F898 and #F899 as bevels, bevel around all lines, texturing into the sky. After all lines are beveled finish matting sky with #F900.

The sky is painted first. Don't worry about getting color on the border or the bison, as this will be covered with black later. To achieve the blended colors you will occasionally have to dip your brush in water or mist over the painted areas to enhance blending. I have found it best to dip your brush as painting and to come back later and mist to further blend (using a clean brush at this point).

Begin with a yellow semi-circle in the center of the horizon line. Allow this to dry longer than the other colors. You will need a bolder, brighter color at the horizon focal point. After this dries 15-20 minutes, you are ready to continue. Begin again from the center, in a circular sweep from the middle working outwards with yellow. Follow the yellow with orange, red, magenta, purple, and royal blue outwards to the border. Remember to dip the tip of the brush in water as you pick up each color to aid in blending. After all colors are applied lightly mist the surface with water and gently blend the colors together further. Once the paint has dried, dip the tip of your brush in water and royal blue.

Going from side to side leave traces of blue across the middle and top of the design. This will simulate clouds at sunset. Next paint the border and the silhouettes with black Cova Color. The remainder of the kit will be dyed with the U.S.M.C. Black and sprayed with Saddle-Lac. (Remember to follow the black dye with buffing as described in the Kachina.) Allow everything to dry completely and assemble per kit instructions.

When it comes to leathercraft, Tandy Leather is in the bag. Tool on.

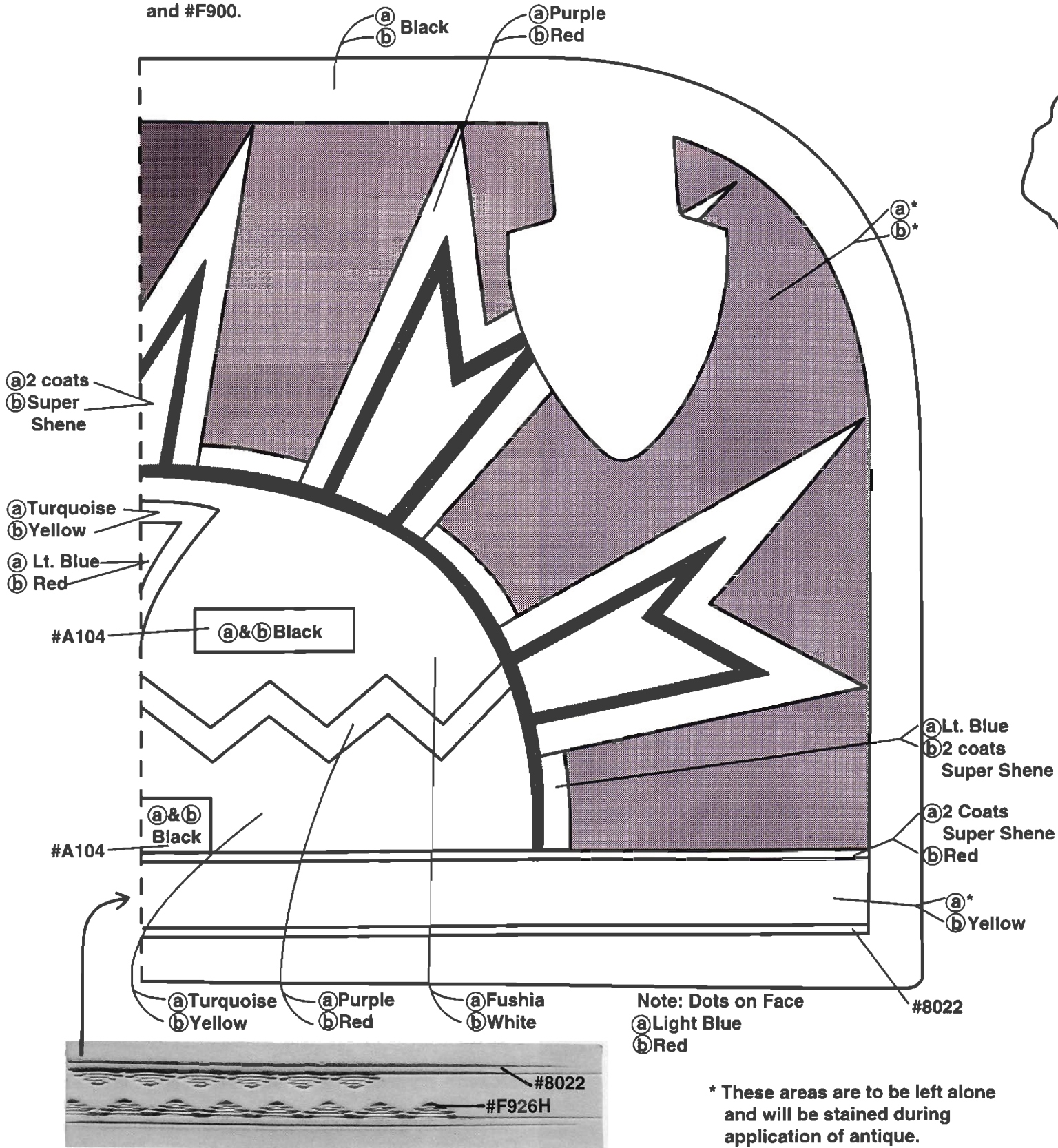


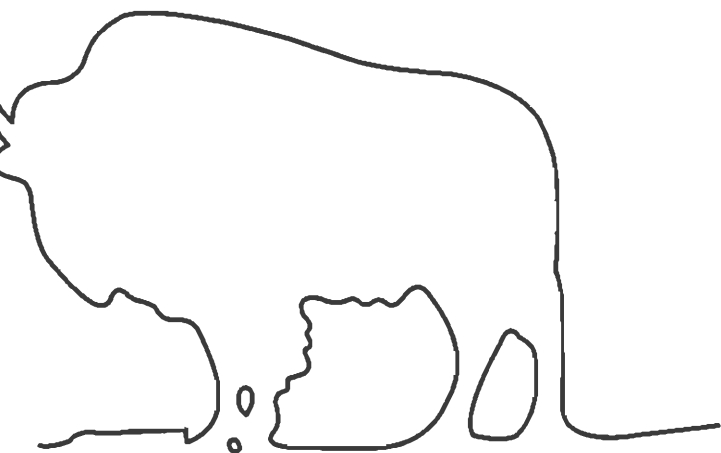
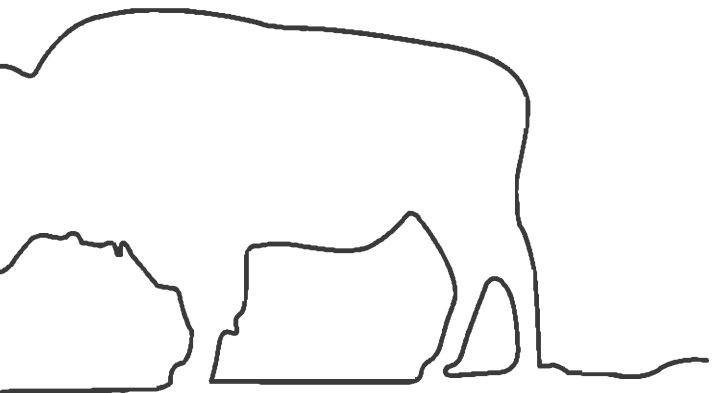
© Copyright 1996, Distributed by Tandy Leather Company
Fort Worth, Texas 76140

No part of this or any other page may be reprinted without written permission.
Printed in U.S.A.

Tracing Pattern

The dark shaded areas are beveled with #B801 and #B803. The light shaded areas are matted with #F898 and #F900.





amount of pigment that will leave a surface residue. It is imperative that after the dye dries it be buffed with a soft clean cloth to remove surface residue, otherwise any finish applied over it will crack and peel.) After the finish has dried assemble as per bag instructions.

Plains Bison: This is a very simple pattern that relies less on carving ability and more on paint blending ability. For this pattern you will need: tracing film, tracing stylus, #1813 wing divider, swivel knife, #F898, #F899, and #F900. Cova Colors used: black, yellow, orange, red, magenta, purple, and royal blue. You will also need #2095 U.S.M.C. Black Spirit Dye.

Begin by tracing the bison with horizon line and handle tab borders on the tracing film. Transfer the handle tab border to the bag side pieces. Lay the bison pattern on one side piece and decide how high or low you want it to be on the bag side. Mine is set with horizon 1 1/2" from the bottom. Transfer the bison and horizon line to each bag side. (Note: we have given the three bison and horizon line for you to place in any order that you like, you may want to use all three or any combination of them.) Set the divider at 1/2" and run the border from each horizon line up to the tab handle border and then across the top between the tabs. With your swivel knife cut the transferred lines. Using the mating tools #F898 and #F899 as bevels, bevel around all lines, texturing into the sky. After all lines are beveled finish matting sky with #F900.

The sky is painted first. Don't worry about getting color on the border or the bison, as this will be covered with black later. To achieve the blended colors you will occasionally have to dip your brush in water or mist over the painted areas to enhance blending. I have found it best to dip your brush as painting and to come back later and mist to further blend (using a clean brush at this point).

Begin with a yellow semi-circle in the center of the horizon line. Allow this to dry longer than the other colors. You will need a bolder, brighter color at the horizon focal point. After this dries 15-20 minutes, you are ready to continue. Begin again from the center, in a circular sweep from the middle working outwards with yellow. Follow the yellow with orange, red, magenta, purple, and royal blue outwards to the border. Remember to dip the tip of the brush in water as you pick up each color to aid in blending. After all colors are applied lightly mist the surface with water and gently blend the colors together further. Once the paint has dried, dip the tip of your brush in water and royal blue.

Going from side to side leave traces of blue across the middle and top of the design. This will simulate clouds at sunset. Next paint the border and the silhouettes with black Cova Color. The remainder of the kit will be dyed with the U.S.M.C. Black and sprayed with Saddle-Lac. (Remember to follow the black dye with buffing as described in the Kachina.) Allow everything to dry completely and assemble per kit instructions.

When it comes to leathercraft, Tandy Leather is in the bag. Tool on.



© Copyright 1996, Distributed by Tandy Leather Company
Fort Worth, Texas 76140

No part of this or any other page may be reprinted without written permission.
Printed in U.S.A.