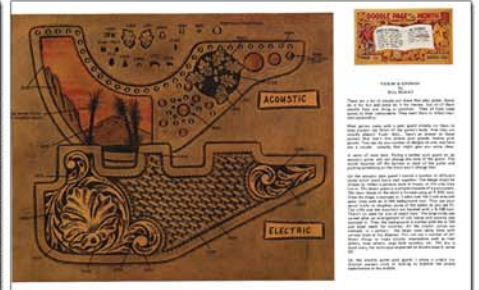
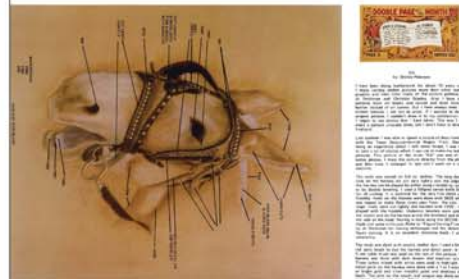
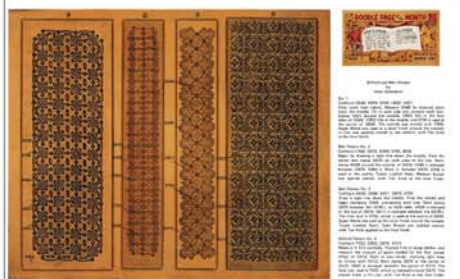
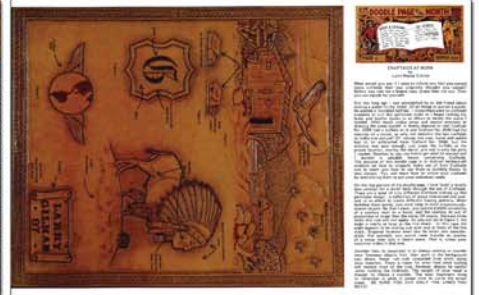
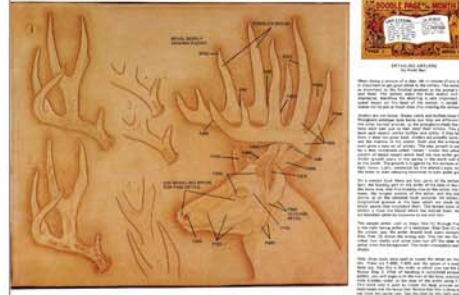
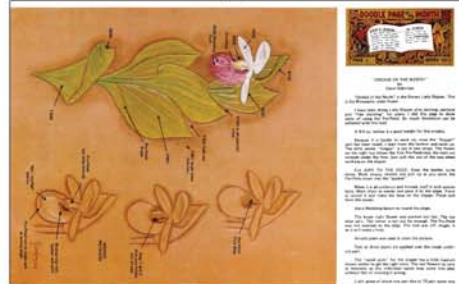
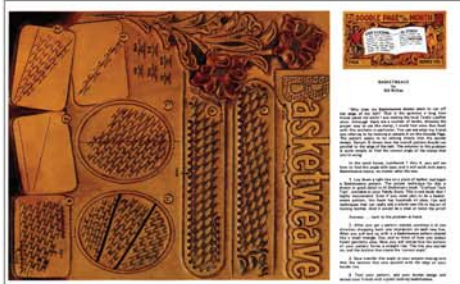


# Vintage Doodle Page Collectors Set - Series D10

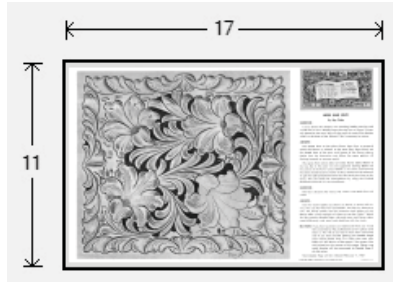


**LeathercraftLibrary.com**  
DIGITAL MEDIA FOR LEATHERCRAFTERS



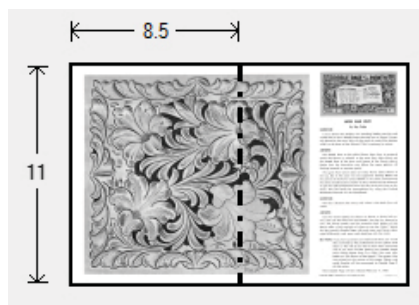
## Doodle Page Digital Download

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

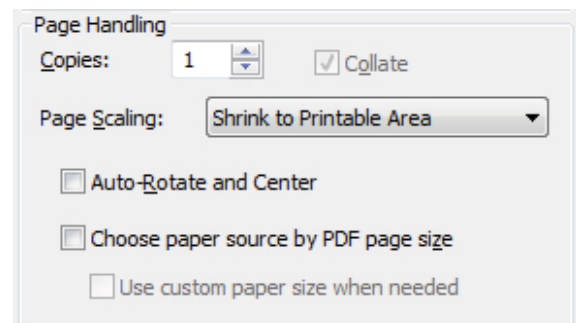
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

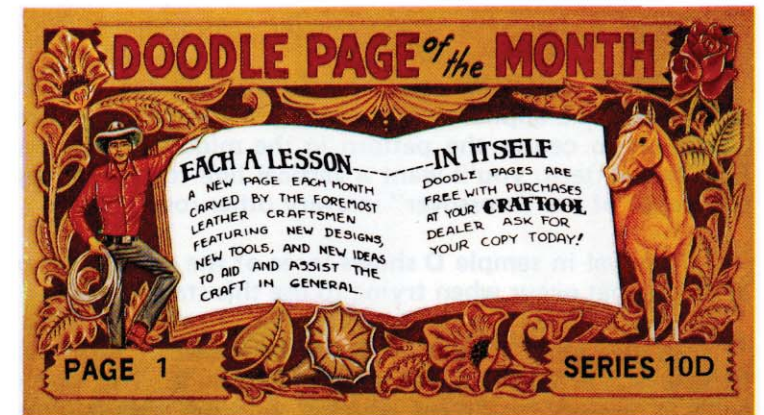
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



# BASKETWEAVE by Bill McKay

"Why does my Basketweave always seem to run off the edge of my belt? That is the question a long time friend asked me while I was visiting the local Tandy Leather store. Although there are a number of books, showing the proper way to use this stamp, I could find none that dealt with this problem in particular. You can see what my friend was referring to by looking at sample A on this Doodle Page. The pattern seems to be sinking slowly into the border design. Sample B shows how the overall pattern should run parallel to the edge of the belt. The solution to the problem is quite simply to find the correct angle of the stamp that you're using.

In the small boxes, numbered 1 thru 4, you will see how to find this angle with ease, and it will work with every Basketweave stamp, no matter what the size.

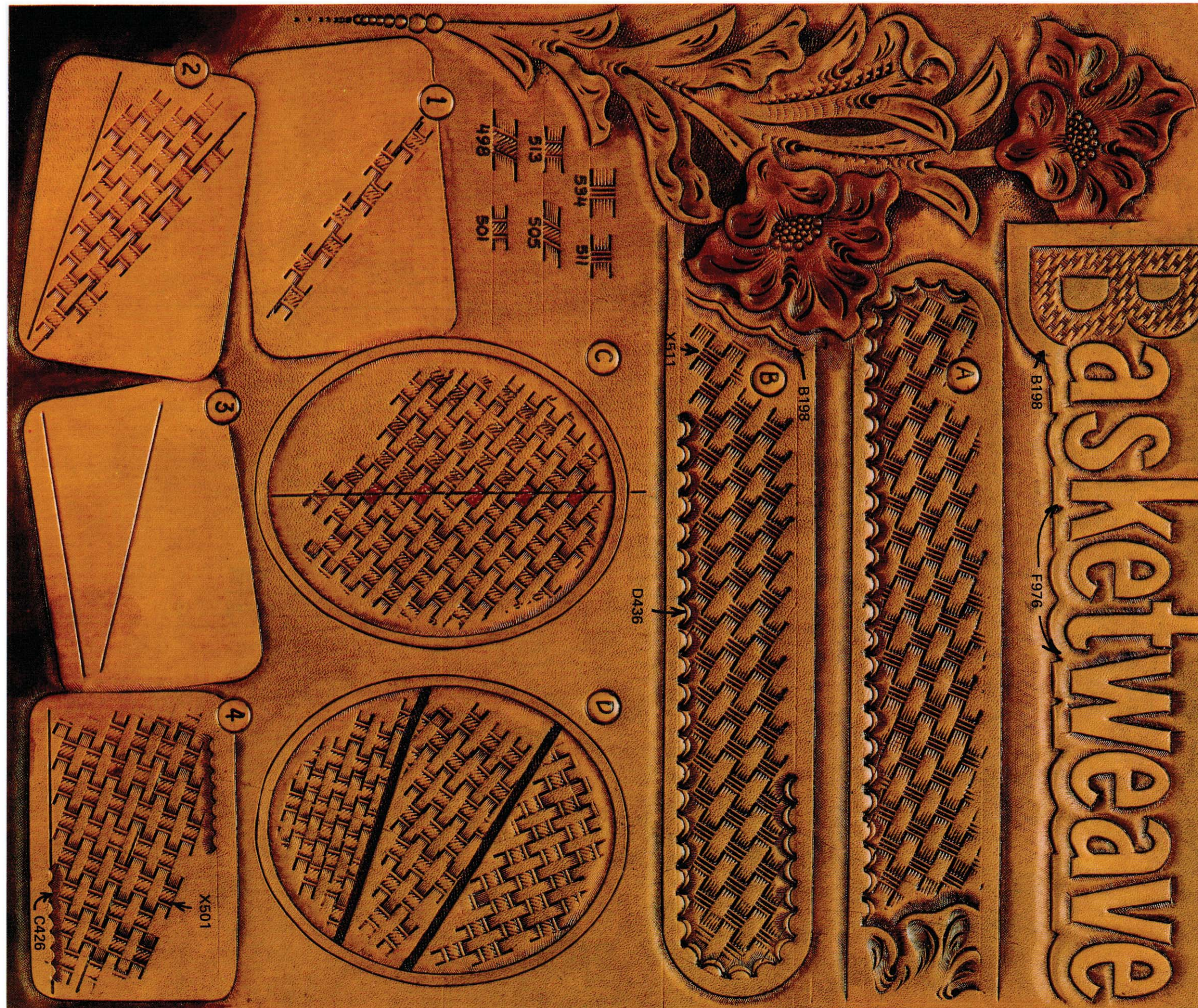
1. Lay down a light line on a piece of leather and begin a Basketweave pattern. The proper technique for this is shown in good detail in Al Stohlman's book "Crafttool Tech Tips", available at your Tandy Store. This is one book that I highly recommend. Even if you never plan to do a basketweave pattern, this book has hundreds of ideas, tips and techniques that can really add a whole new life to the art of tooling leather. And it would be a steal at twice the price!

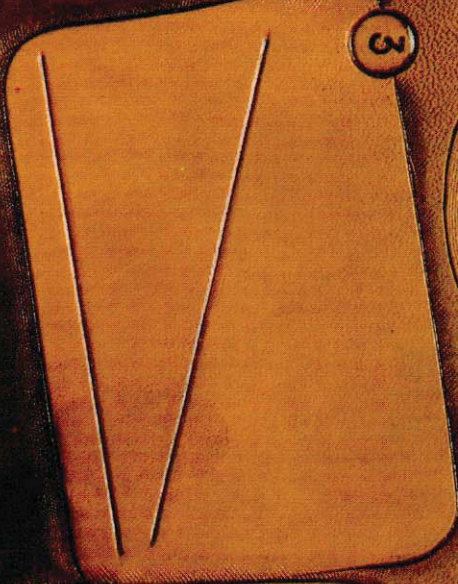
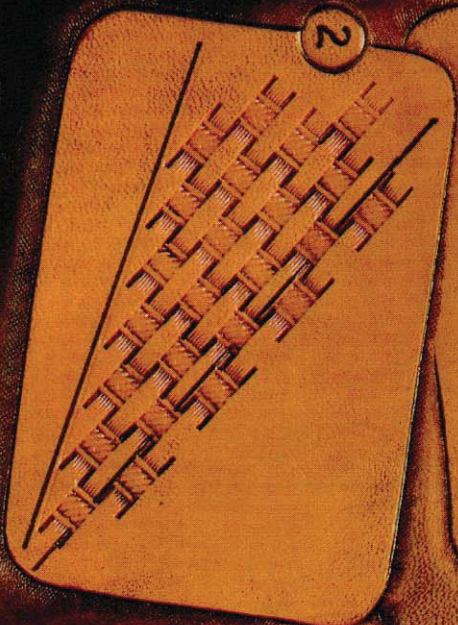
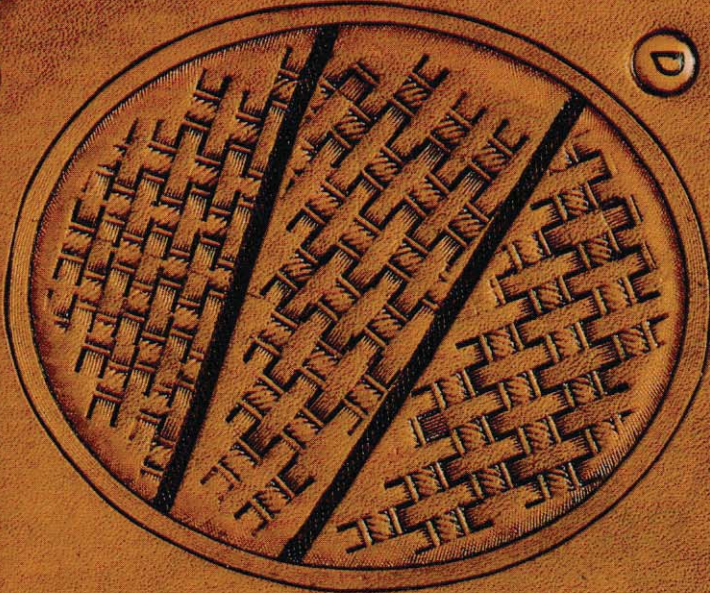
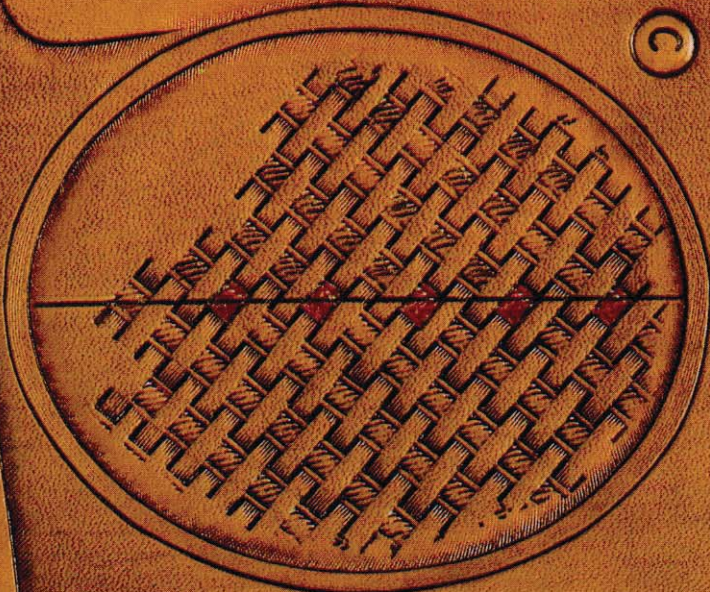
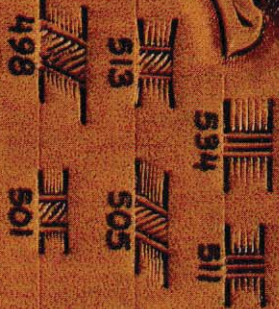
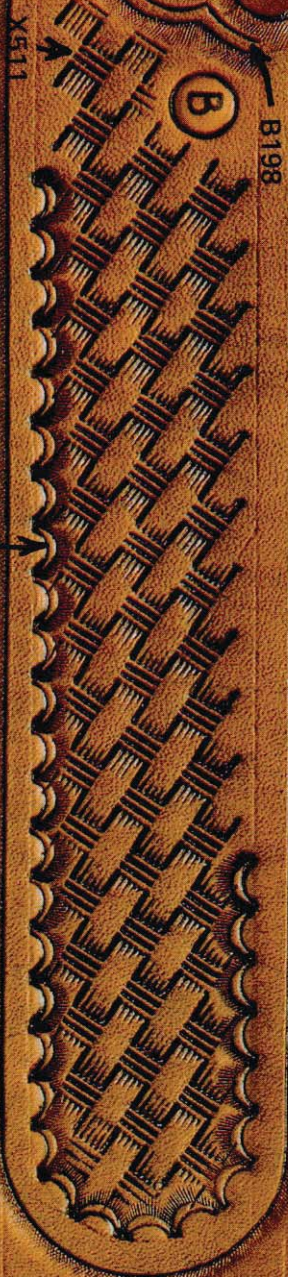
Anyway . . . back to the problem at hand.

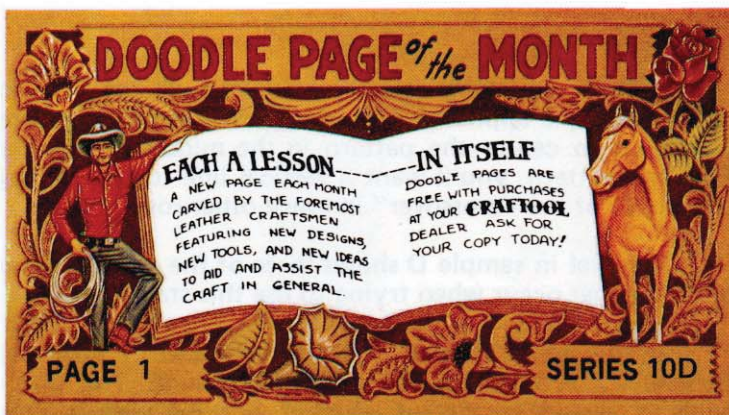
2. After you get a pattern started, continue it in one direction dropping back one impression on each new line. What you will end up with is a basketweave pattern shaped like a small triangle. Gee, and to think of how you always hated geometry class. Now you will notice how the bottom of your pattern forms a straight line. The line you started on, and the bottom line create the 'correct angle'.

3. Now transfer this angle to your project making sure that the bottom line runs parallel with the edge of your border line.

4. Tool your pattern, add your border design and amaze your friends with a great looking basketweave.







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Now, if you look at sample C you will see how the same technique applies . . . only with a slight change. Now you want to center the pattern in the middle of the oval. For this pattern, you'll want a vertical line to run through the center of the "crossover" in every other row.

The oval in sample D shows three of the most common mistakes that occur when trying to use this stamp.

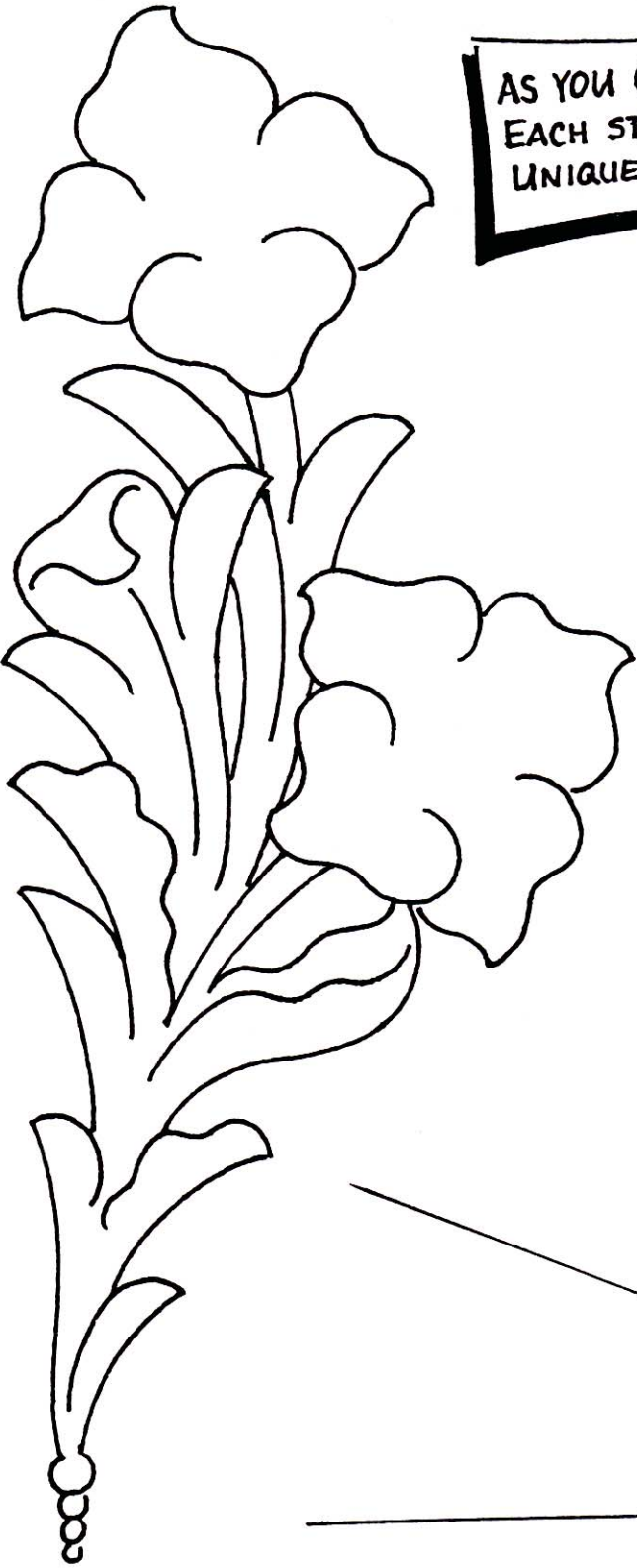
At the top . . . the angle of the weave is too steep. It makes the entire piece look off balance. The proper angle is always important whether working with a circle, an oval or an irregular shape. Always line the pattern up on a verticle line centered in the area.

In the middle example . . . you see what results when you fail to keep the stamp even with the starting row. Be careful not to turn the stamp while you work the pattern. TAKE YOUR TIME. There's no need to rush the work.

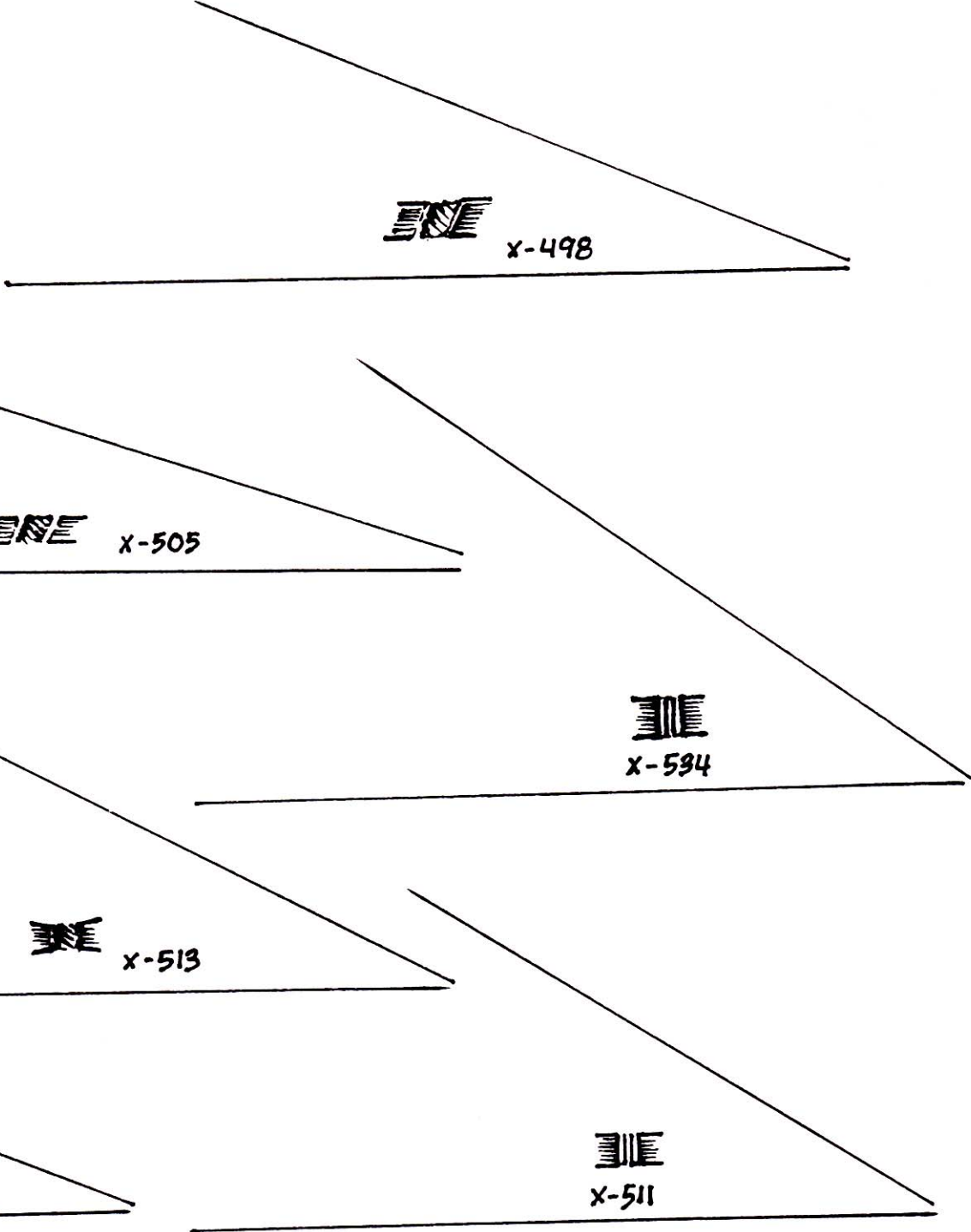
The bottom example . . . is the result of not maintaining an even overlap of the impressions. Some are too close, some too far apart, and none of them line up to form a consistent pattern.

Also, when using a floral design along with the basketweave pattern, always make a border to separate the two as shown in sample B. It gives a much more professional appearance.

Many people shy away from this stamp because they feel it is too hard to master. But with just a little practice you may find that it not only is easy to do, but when done correctly it will really add a lot to some of your projects. Oh . . . as for the floral design! Why that was just there to get your attention. I mean, who wants to learn to do a basketweave . . . right?



AS YOU CAN SEE HERE...  
EACH STAMP HAS ITS OWN  
UNIQUE 'CORRECT ANGLE'.



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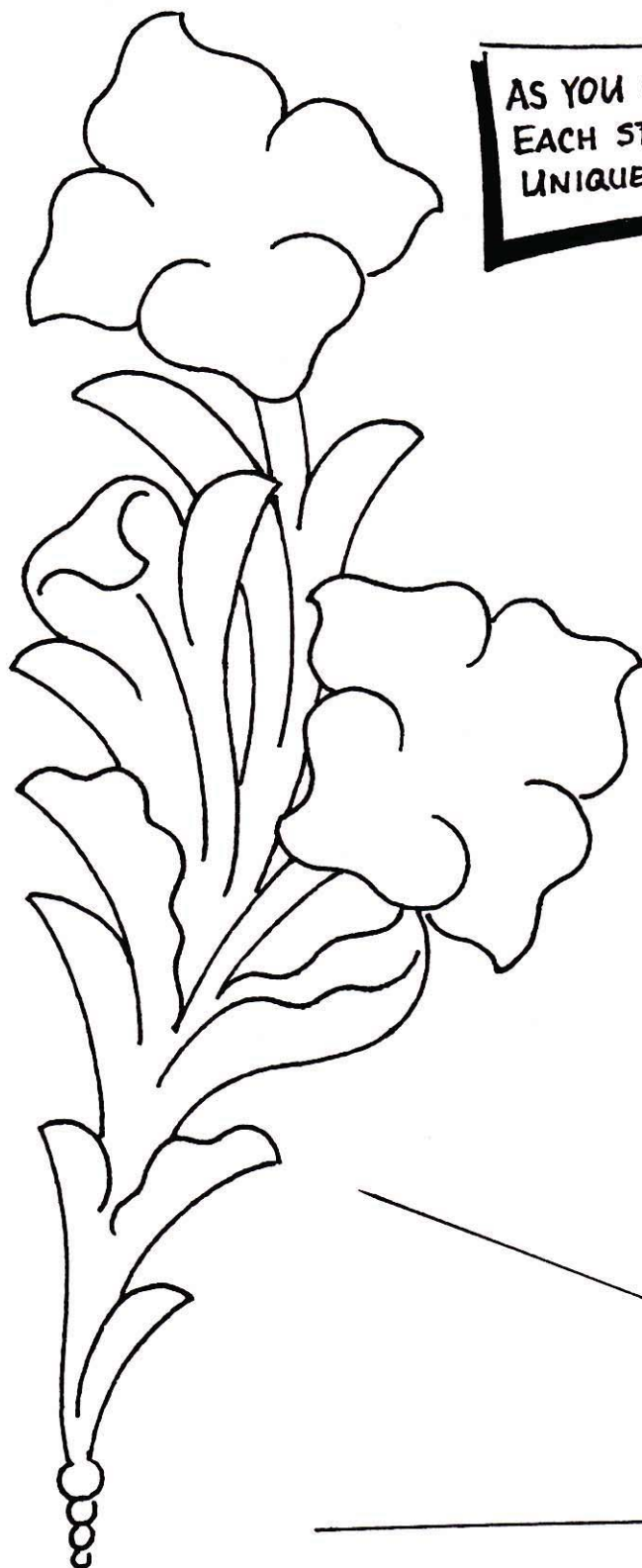
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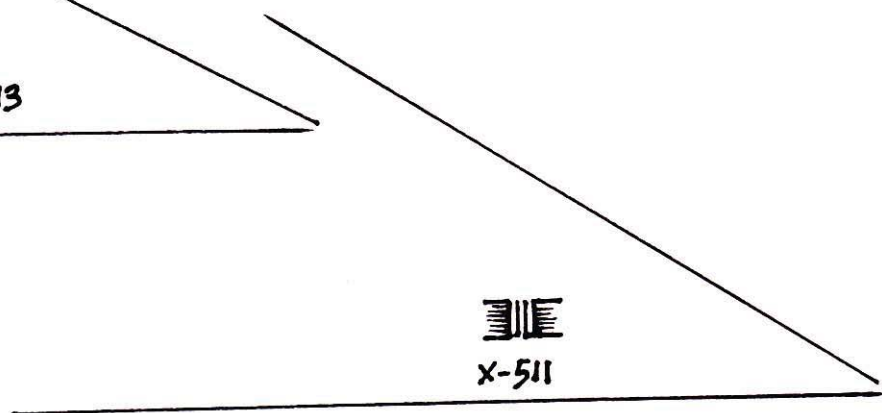
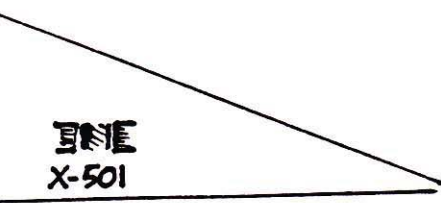
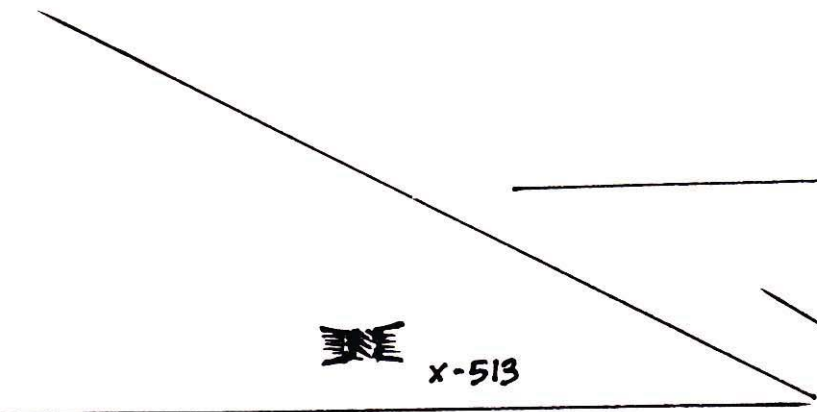
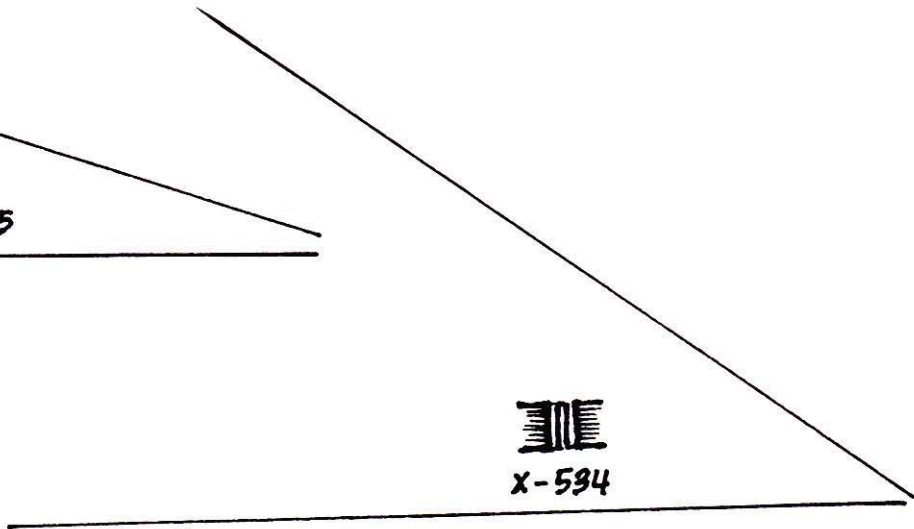
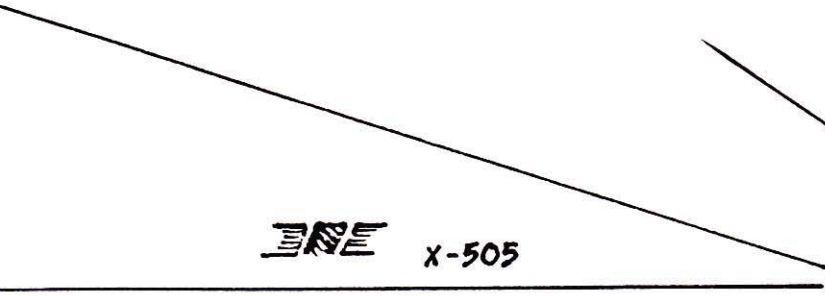
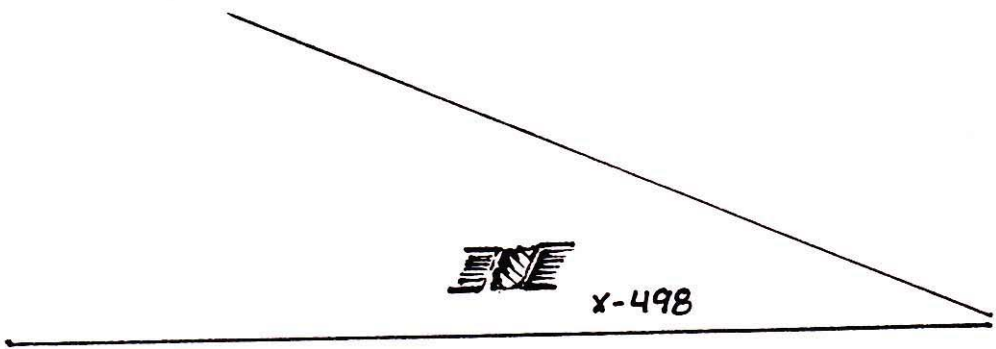
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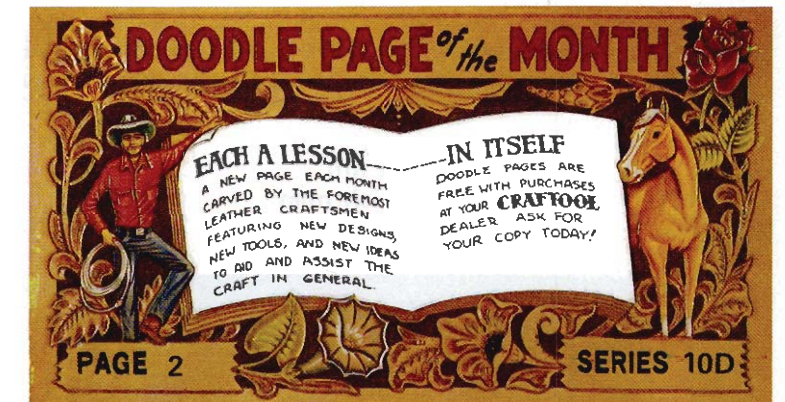
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SEE HERE...  
HAS ITS OWN  
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## "ORCHID OF THE NORTH" by Carol Gehrman

"Orchid of the North" is the Showy Lady Slipper. This is the Minnesota state flower.

I have been doing Lady Slipper pins, earrings, pictures and "free standing" for years. I did this page to show ways of using the Pro-Petal. So much dimension can be achieved with this tool.

A 4/5 oz. leather is a good weight for this project.

Because it is harder to work on, once the "Slipper" part has been raised, I start from the bottom and work up. The little center "tongue" is cut in two strips. The flower on the right top shows the first Pro-Petal step, the next cut extends under the first. Just pull this out of the way when working on the slipper.

Cut JUST TO THE EDGE. Keep the leather quite damp. Work slowly, stretch and pull up as you work the Pro-Petal down into the "pocket".

When it is all undercut and formed, stuff it with cotton balls. Work them in evenly and pack it to the edges. Form it, round it and make the lines on the slipper. Pinch and form the center.

Use a Modeling Spoon to round the edges.

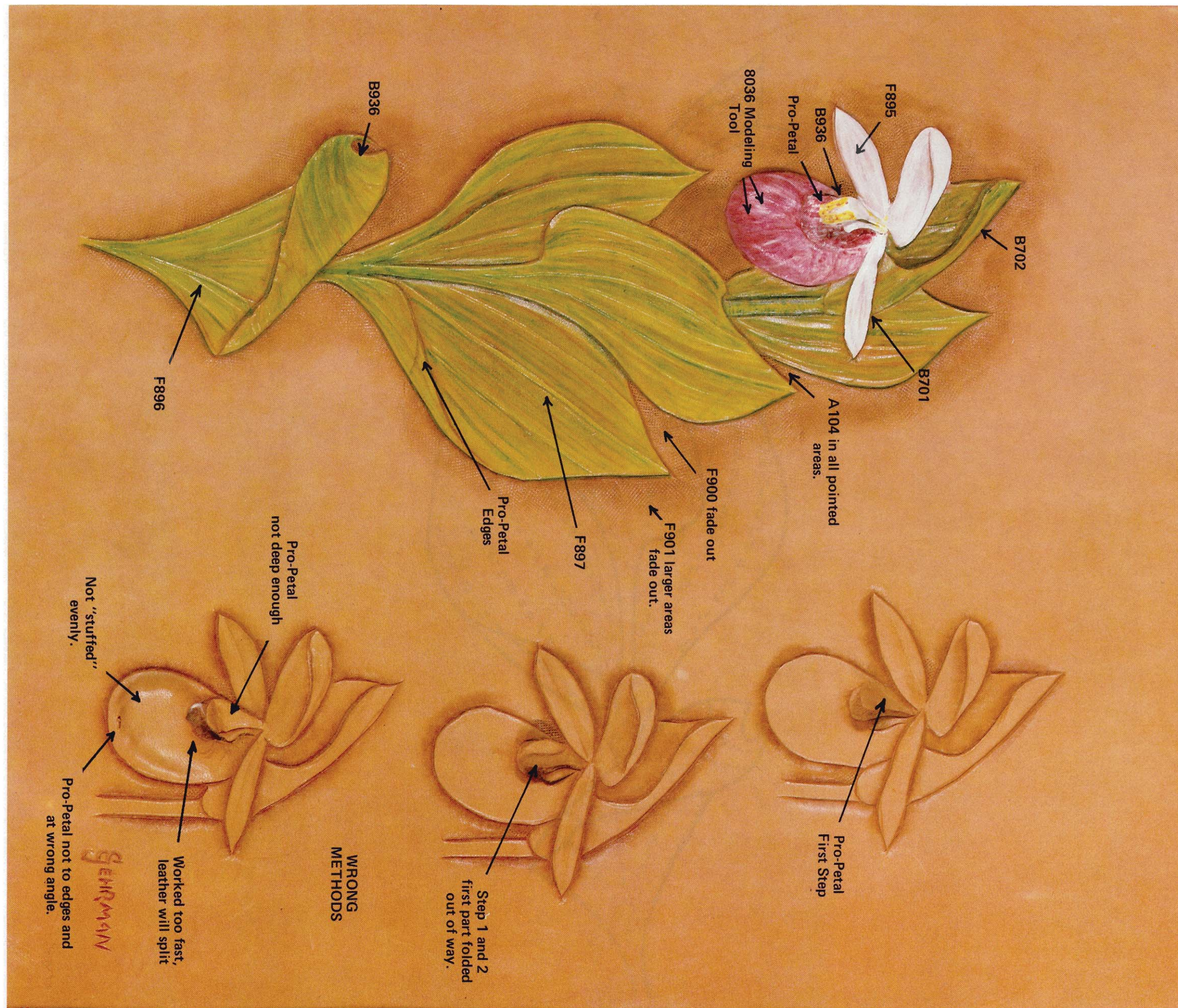
The lower right flower was worked too fast. The top edge split. The center is not cut far enough. The Pro-Petal was not inserted to the edge. The tool was off. Angle, it so it will make a hole.

Acrylic paint was used to color the picture.

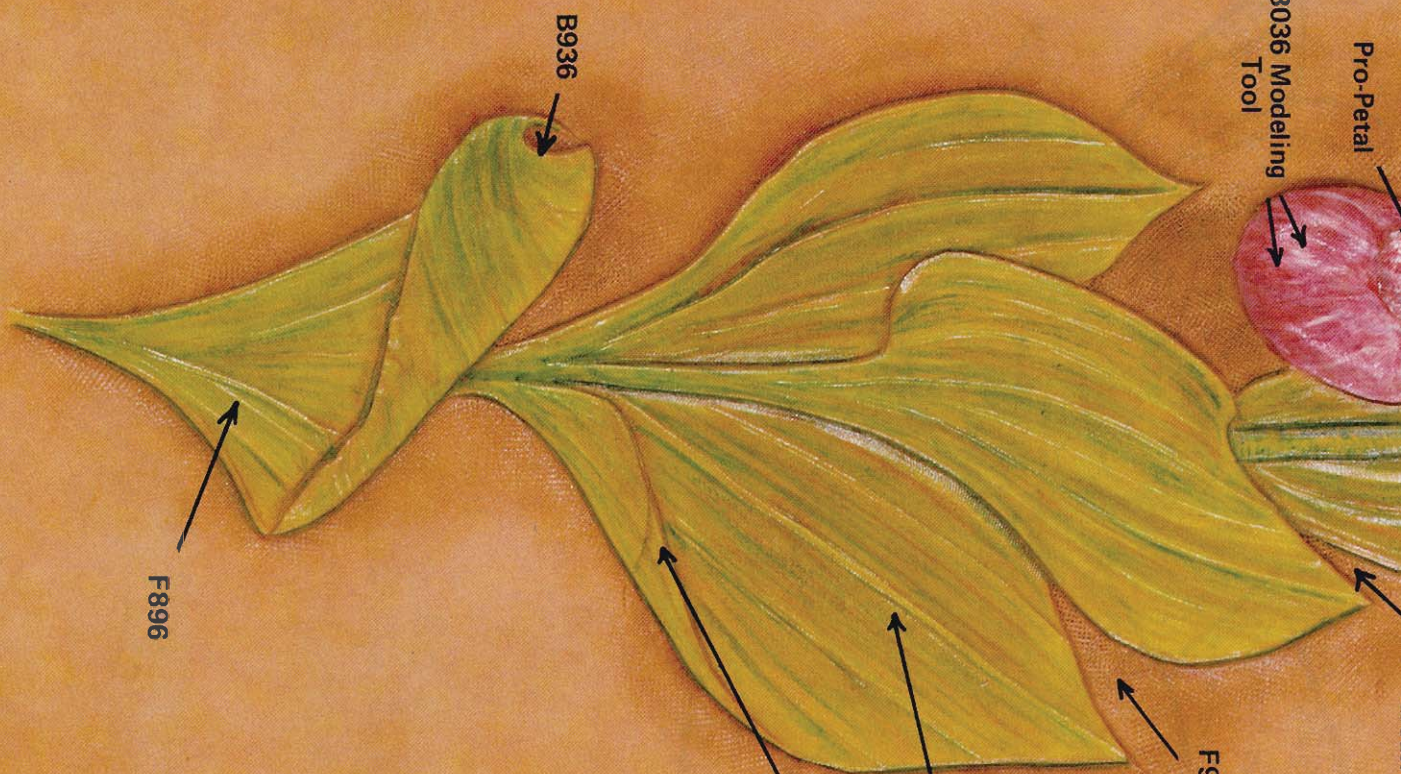
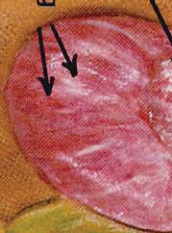
Two or three layers are applied over the rough undercut part.

The "violet pink" for the slipper has a little medium brown added to get the right color. The real flowers do vary in intensity so the individual tastes may come into play without fear of coloring it wrong.

Light green of about one part dye to 15 part water was used over leaves. Lines were shaded with Kelly Green (1



Pro-Petal  
8036 Modeling  
Tool



F900 fade out

F901 larger areas  
fade out.

F897

Pro-Petal  
Edges

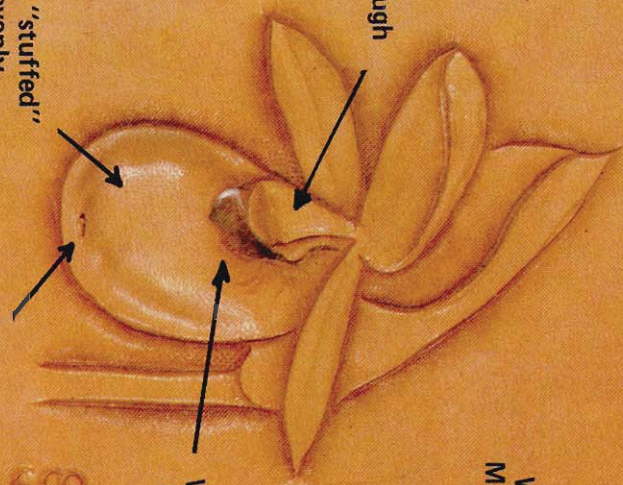
F896

B936



Step 1 and 2  
first part folded  
out of way.

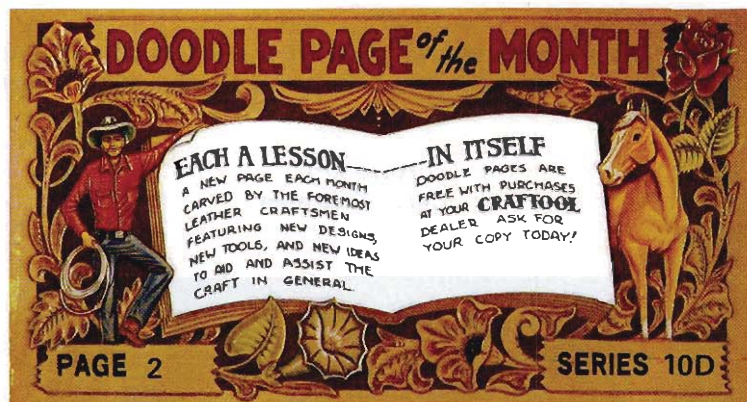
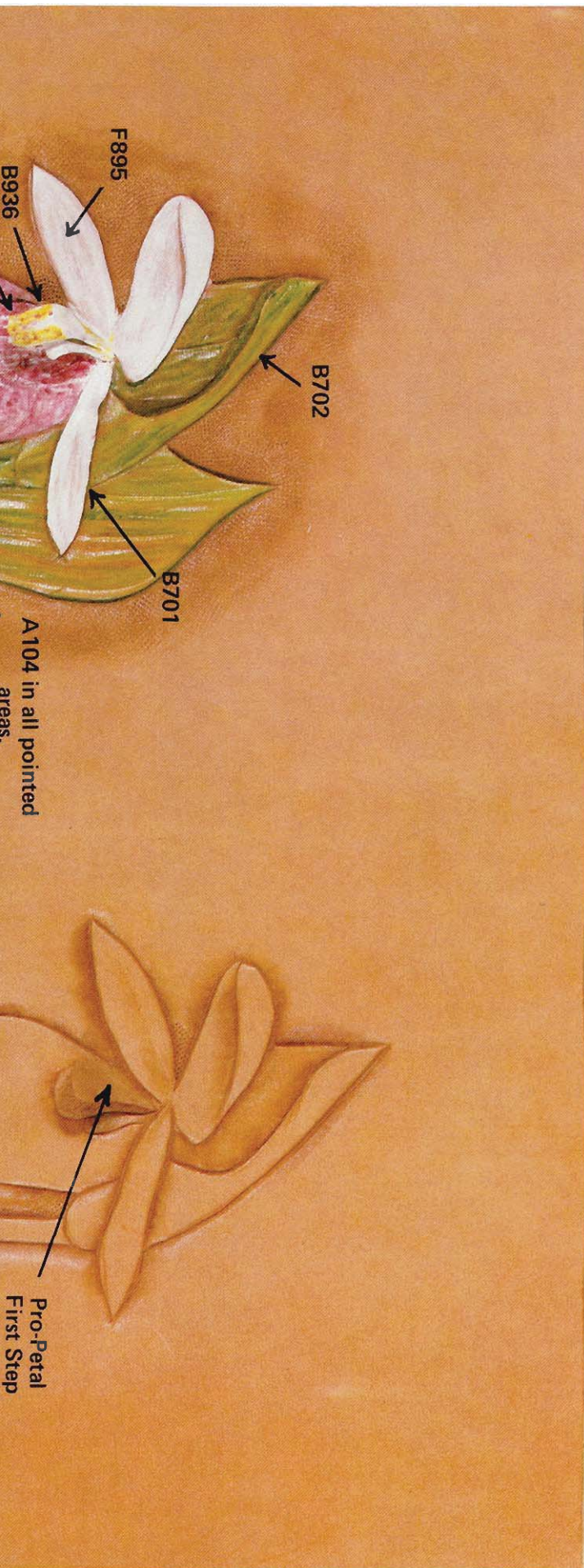
WRONG  
METHODS



Worked too fast,  
leather will split

Pro-Petal not to edges and  
at wrong angle.

GERMAN



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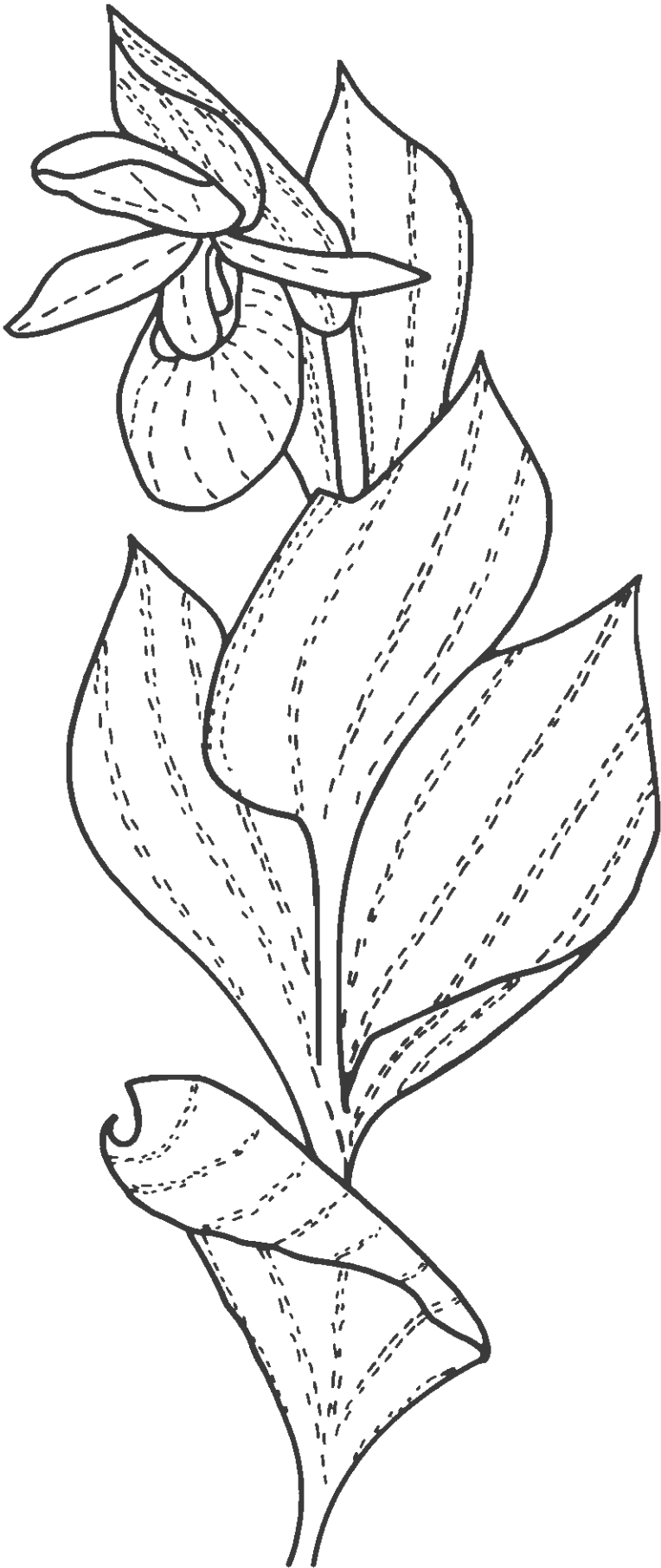
Have fun,  
Carol Gehrman



Carol Gehrman, Eagan, Minnesota, has been working with leather for the past 26 years. She runs her own custom leather business which consist of belt buckles, personalized pocket items and pictures. Carol also does jewelry and animal pictures. Her other interest includes the study of nature. This is Carol's second year to be a Doodle Page winner. Her Doodle Page entitled "Home" was one of last years winners.



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Fort Worth, Texas 76133  
A Division of Tandy Crafts, Inc.



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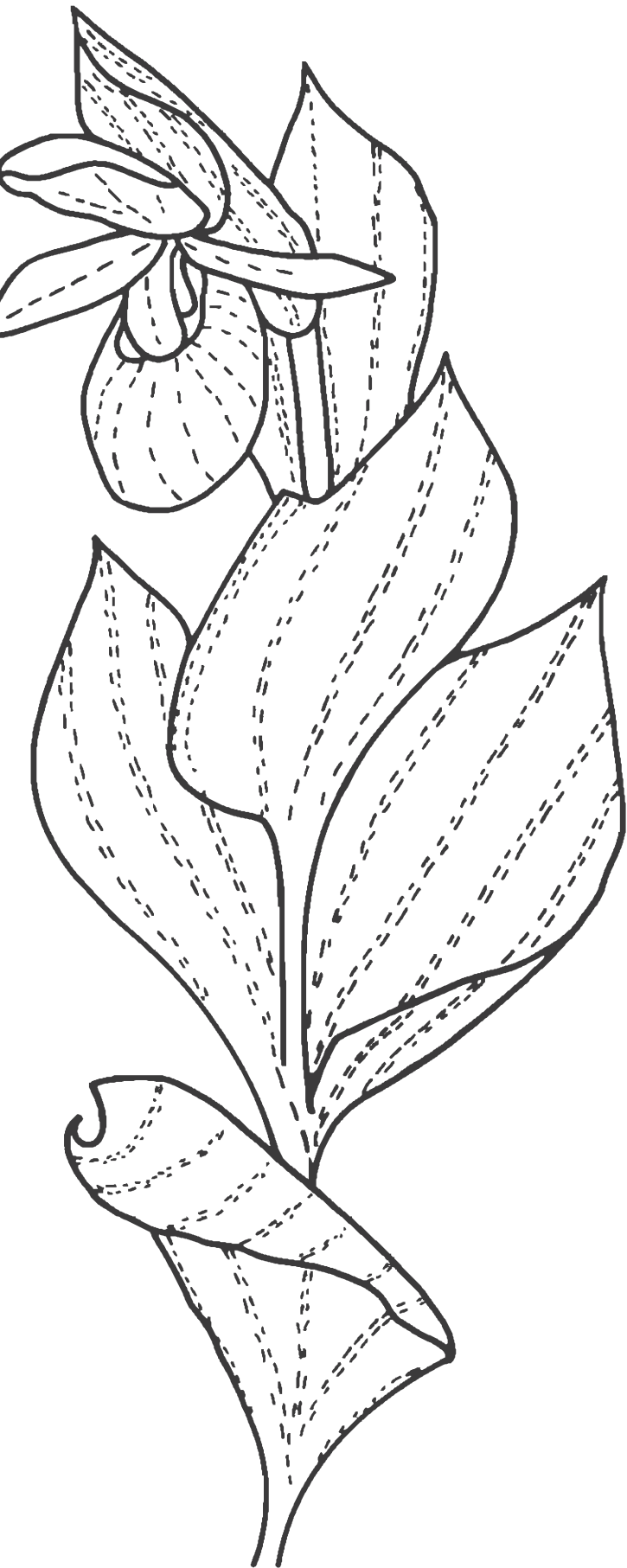
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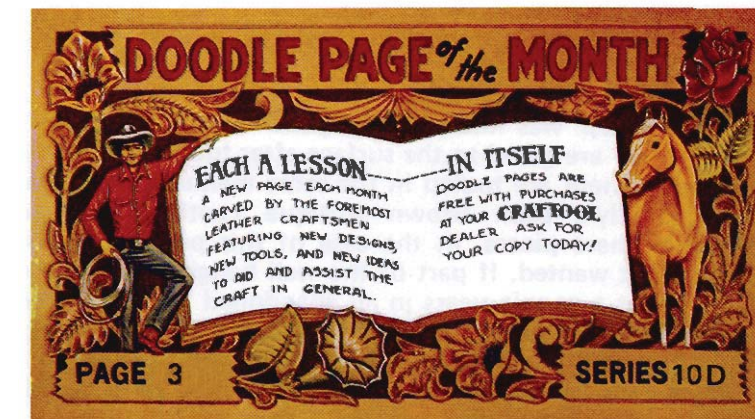


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# ADD A LITTLE "COUNTRY" TO YOUR "WESTERN" by Tim Grothen

When I first started carving leather, western type wild roses and acanthus leaves were what I thought leather carving was all about. If figure carving needed to be done on a project, the subject always had something to do with a "cowboy" type or nature scene. Just so it looked western. What else do you carve on leather?

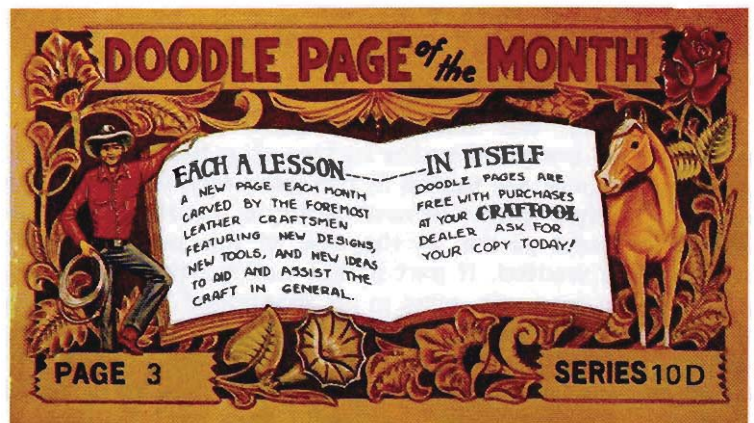
The problems started whenever I'd ask my wife what she thought of the projects I'd do, she'd say something like, "It's real nice, but it's not my type." She's the type that likes these craft fairs with tole painting, folk art, stenciling, tin punching, decorated wreathes, and so on and so on — anything that looks "country". Now what's the difference between "country" and "western"? I always associated the two together as in Country/Western type music. But when it comes to arts and crafts I guess they aren't the same. So to please my wife I started looking through folk art type books to see if there was anything I could translate into leather carving. I was surprised how easily ideas and patterns could be converted over to my needs. Even my wife liked it!

Carved on 7/8 oz. leather, the project shown here is a smaller version of the 13" X 27" wall hanging that I usually make. I say version because with all of the different rearranging possibilities and sayings you can use, two projects rarely come out the same. Of course lettering and paisly like florals are scaled down about half too.

The tooling on this project is relatively easy because of few number of tools used, and the use of inverted carving, which in my opinion is easier than regular carving. After the leather is cased and the swivel knife cuts are made I start out with beveler B836 in all of the small circular areas. Follow then with bevelers B801 and B802. Be aware of the reverse beveling areas on the chickens.

Tandy's Pro Dye light brown and dark brown in full strength were air brushed as the background colors. Now don't worry if there's not an air brush under your workbench — or kitchen table. Using very diluted washes of Pro Dye will also give nice results. The rest of the dyeing is full strength Cova blue, red, green, yellow, and white. Just don't spread it on too thick so that your check beveling marks still show through. Fiebing's medium brown antique was applied over this. Be sure to get the antique off right away before it has time to soak into the background colors. A coat of Neat Lac before antiquing will help this situation.





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The border was made from eight individual 1" strips of leather which are glued to the surface after tooling and dyeing separately. These are tooled in the same manner as described before. Tandy's Dark Brown Antique Leather Stain was applied to these pieces. In the case of this project, an even coat was not wanted. If part of the wall hanging doesn't look as if it spent a couple years in an abandoned barn, it doesn't have that true "country" look. An edger was used on all edges followed by a coat of Brown Edge Coat. After glueing, trim outside edges for a uniform double layer and reapply Edge Coat to outside perimeter.

Two light coats of Spray Neat Lac were applied over entire project. 1/8" masonite was glued to the back for stability and ease of attaching hanging hardware. For more information on carving and dyeing this project, refer to books: "Inverted Leather Carving", "Coloring Leather" — both by Al Stohlman. For more ideas for your own design variations, go to any good general craft store, or just keep your eyes and mind open.



*Tim Grothen, 26 is a farmer in Hasting, Nebraska. He started leathercraft 7 years ago, while attending college at University of Nebraska at Lincoln. Now leathercraft is a hobby he pursues mostly in the winter months. Tim enjoys traveling, spending time with his family, and participating in all types of sports. He is a member of the Rural Fire Dept. and church council. This is Tim's second year as a Doodle Page contest winner.*



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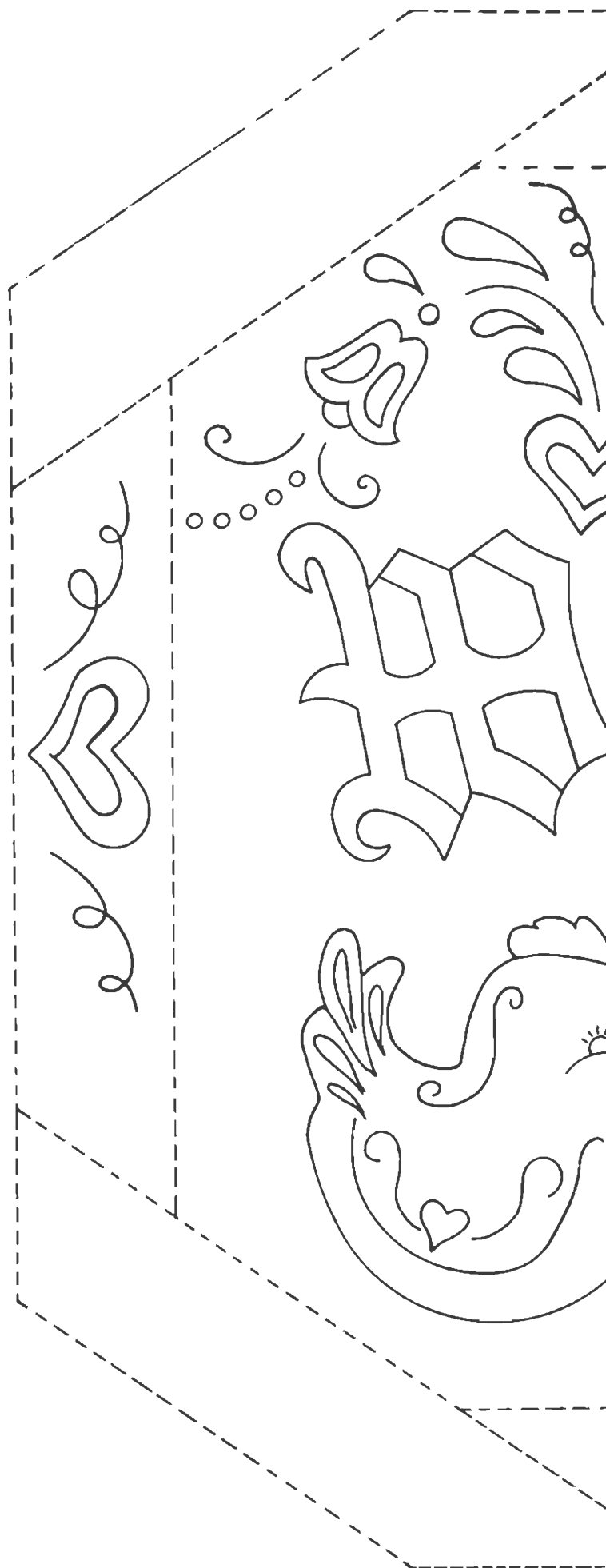
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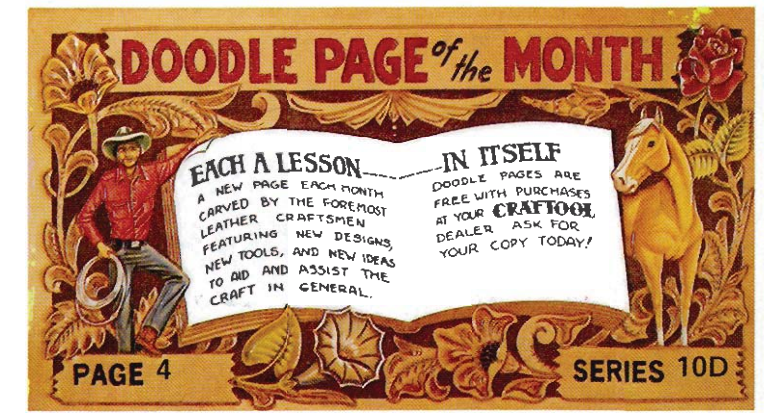
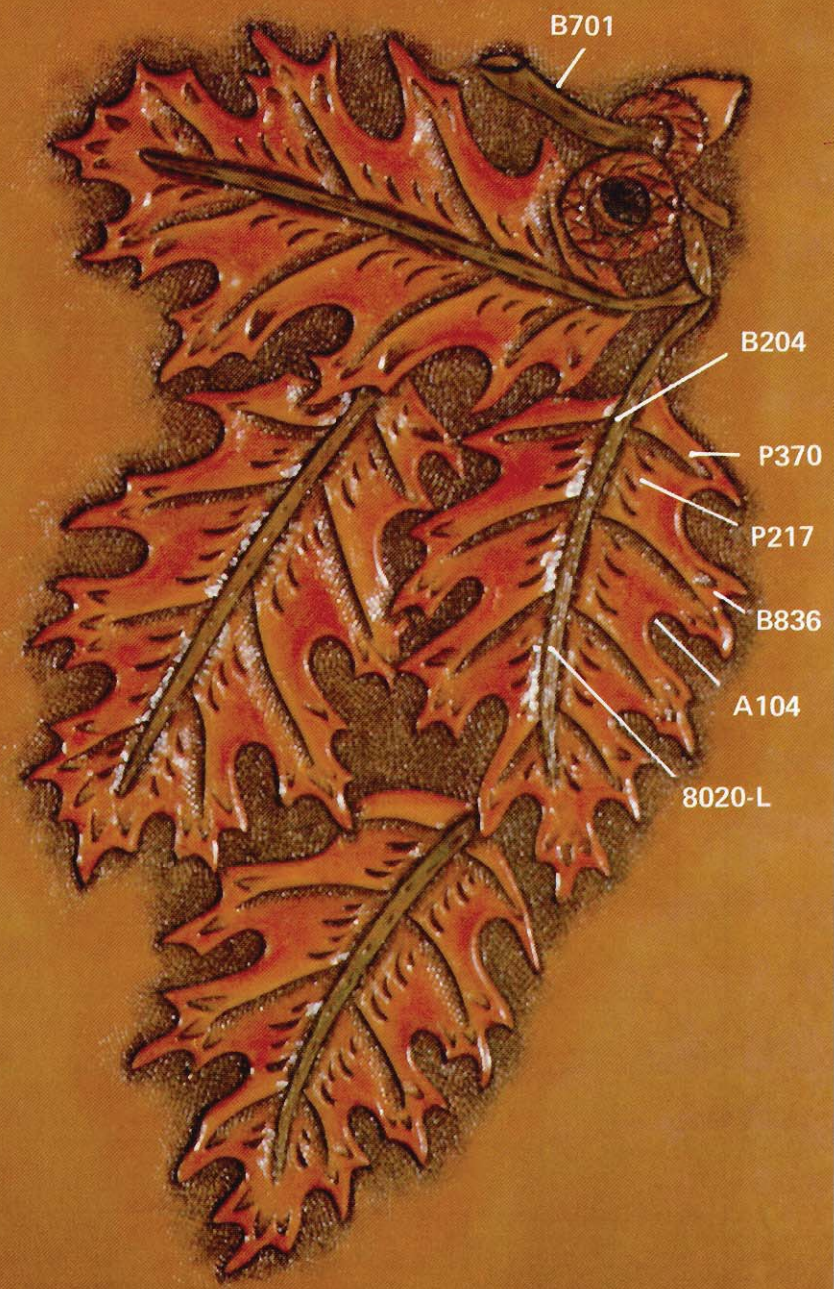
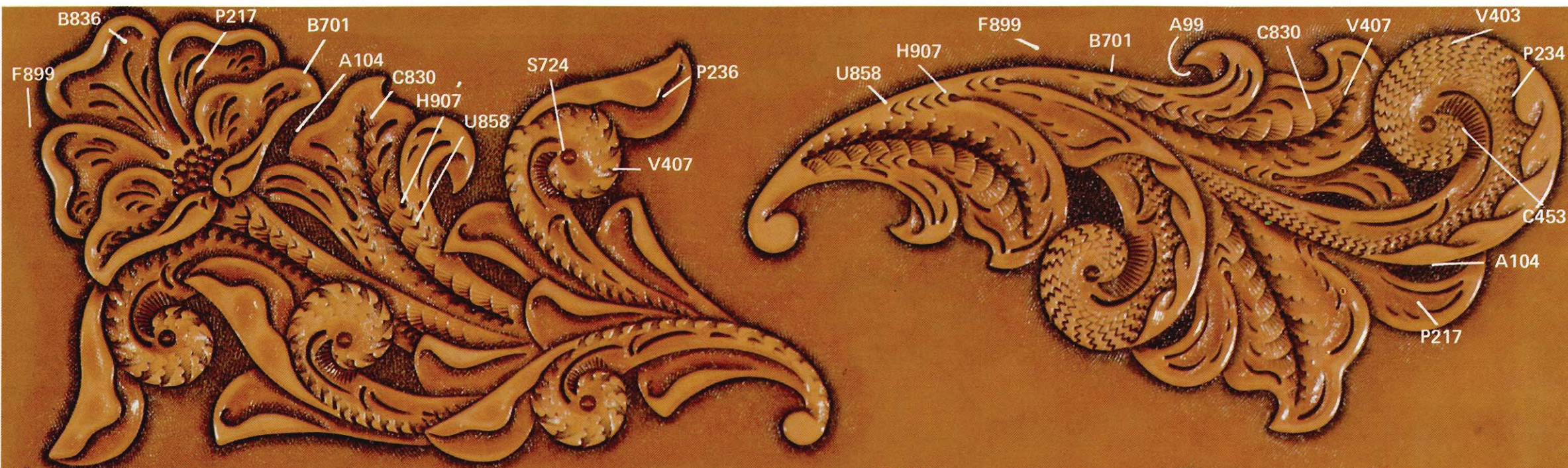
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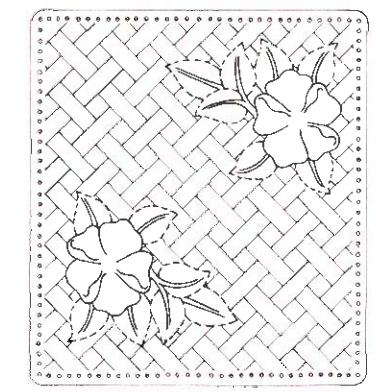




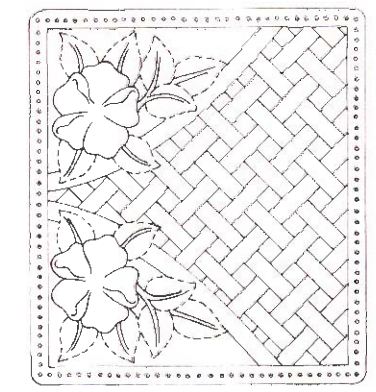
TURNING FOUR INTO MORE  
by  
Ed Walters

I would like to show you how to turn a few basic ideas into many completely different designs. This doodle page gives you four tracing patterns that will fit a standard size checkbook cover. I have shown a finished checkbook cover with western roses and a tooled basketweave. You may wish to use this layout or create one of your own by using a different tracing pattern.

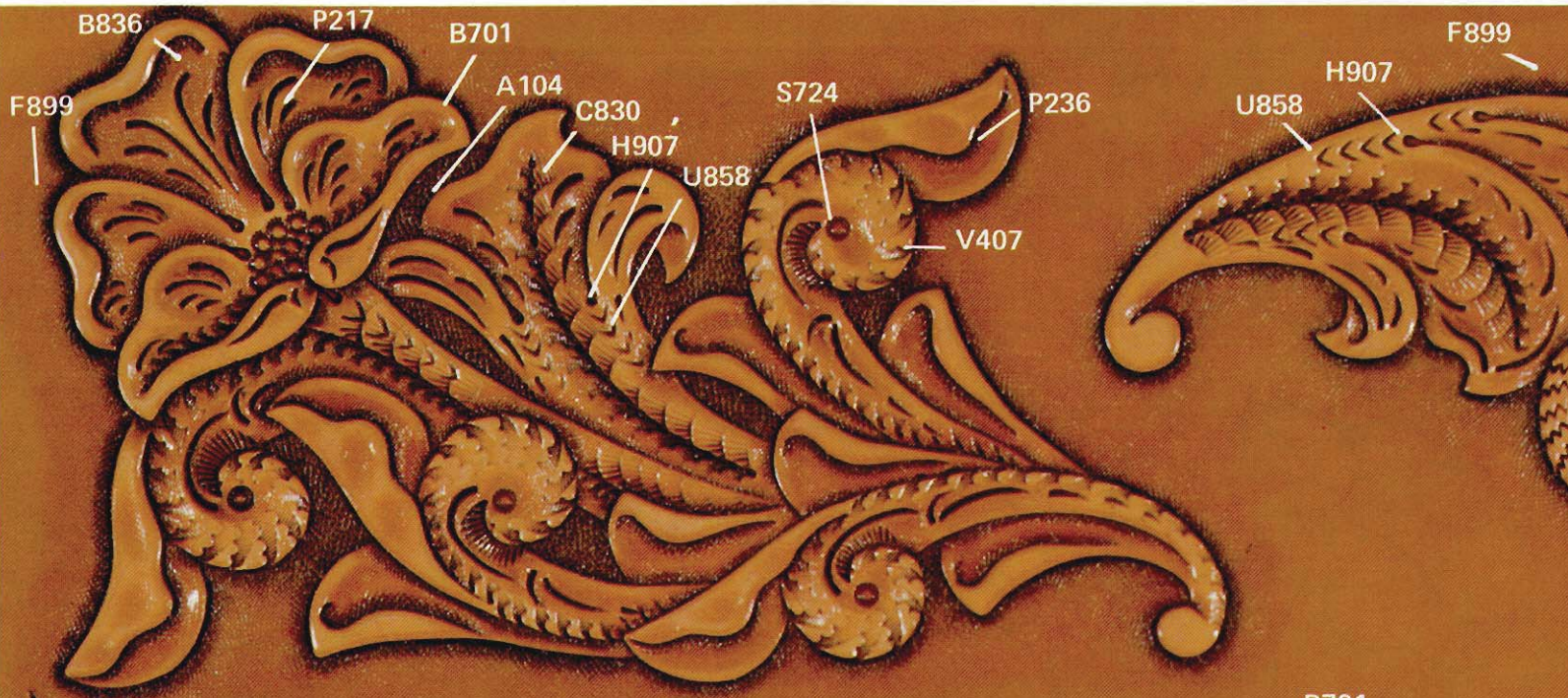
By using these tracing patterns alone, using parts of the pattern, adding tooled basketweaves or repositioning the patterns you will have a variety of looks. Tool the design on one side or both sides of the checkbook cover, and add borders to enclose the pattern. To personalize the checkbooks, add stamped or tooled initials. The possibilities are endless.

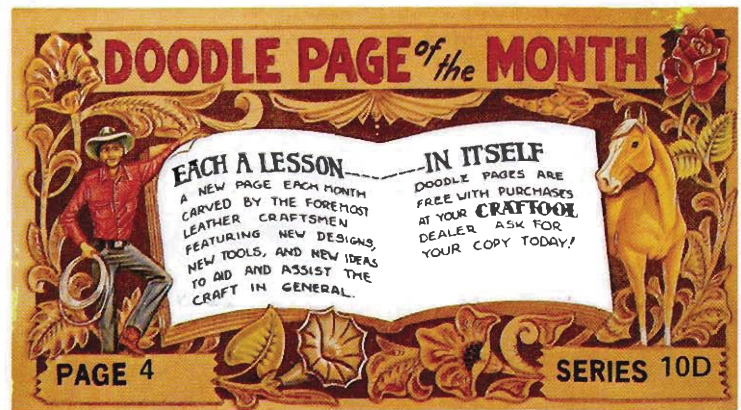
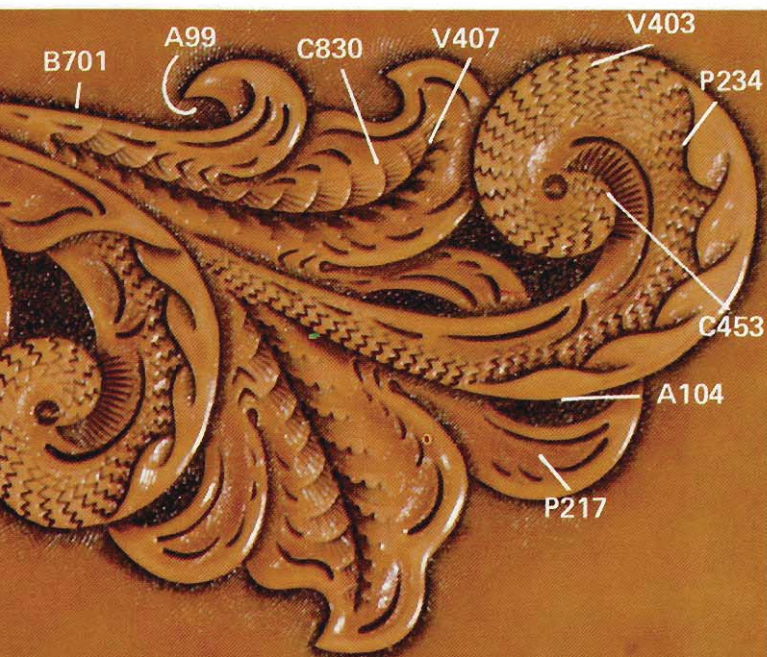


In the first of the western roses I have used the roses and an opened edge basketweave. First, transfer the roses onto the corners of the cover. Using Craftaid No. 6585, fill in the remainder of the cover (note the angle of the basketweave).



In the second example, I have used the corner pattern on the front and back of the cover and placed the corners on the right side of the cover. Using a 3/8" border and a basketweave to complete the design.



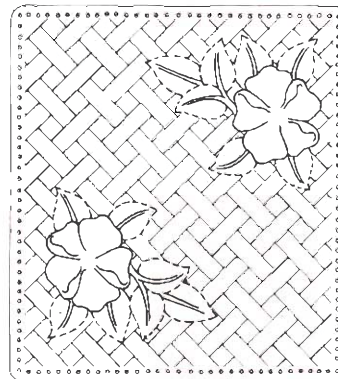


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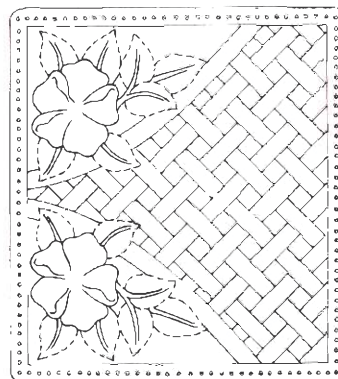
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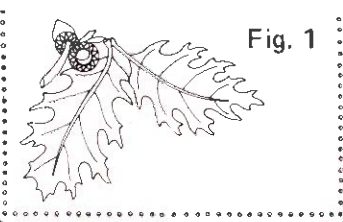


Fig. 1

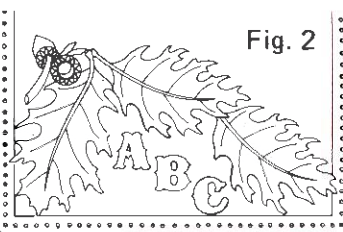


Fig. 2



Fig. 3

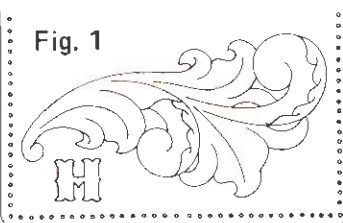


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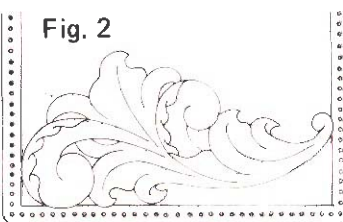


Fig. 2

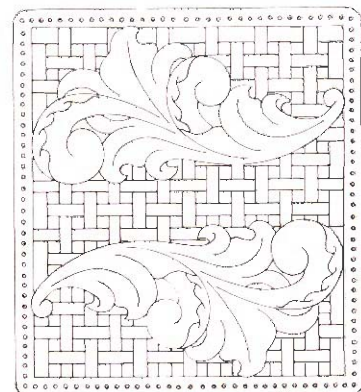


Fig. 3

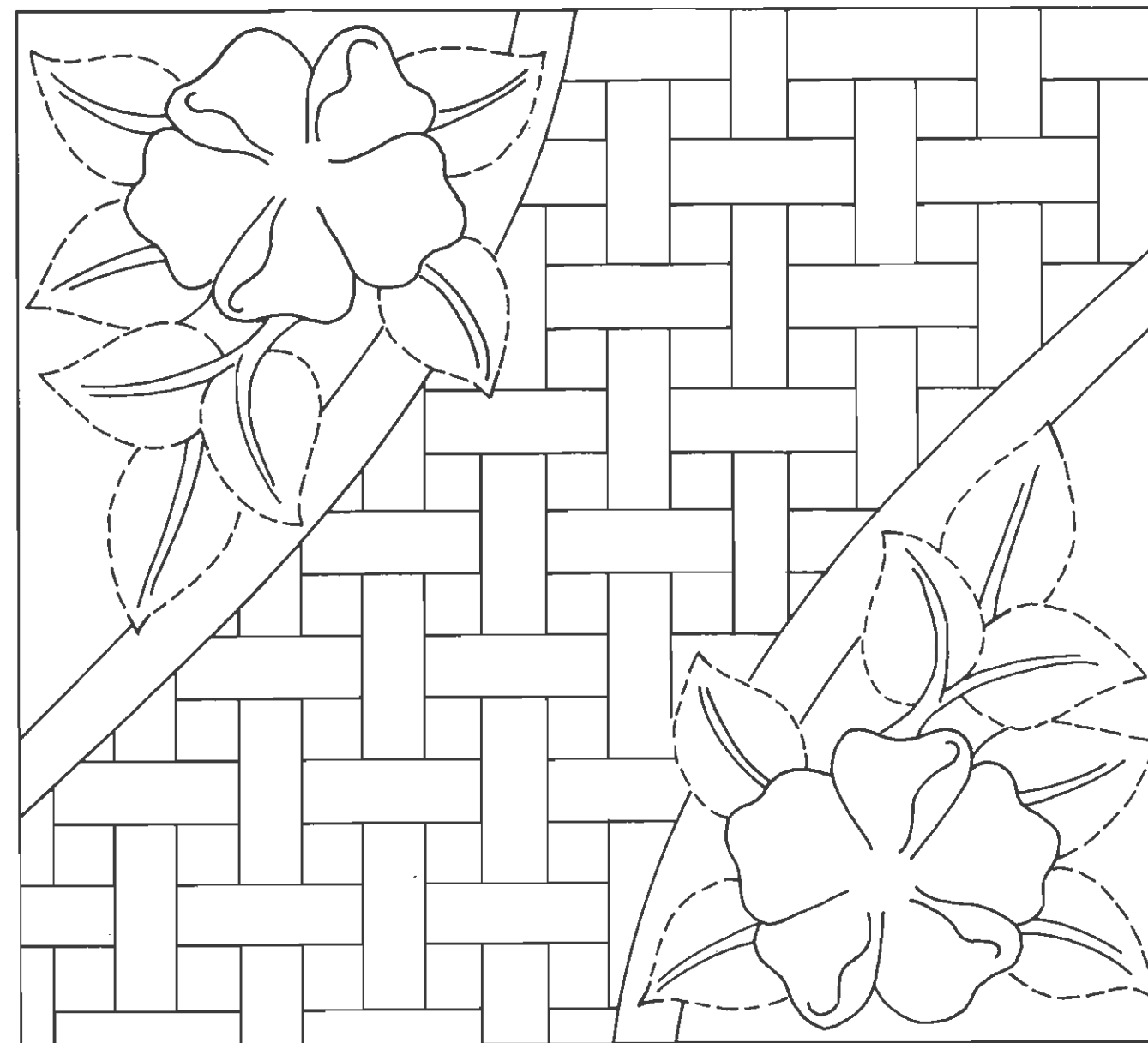


Fig. 1 shows the western pattern with the tail pointing down and an initial under the tail. Fig. 2 shows turning the tail up and adding a 3/8" border with the design over the border. In Fig. 3 I have add a 3/8" border, the tooling pattern on both sides of the cover and a 1/4" basketweave to complete the design.



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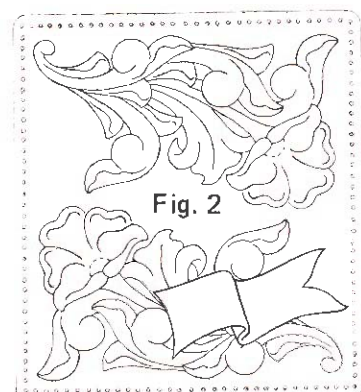
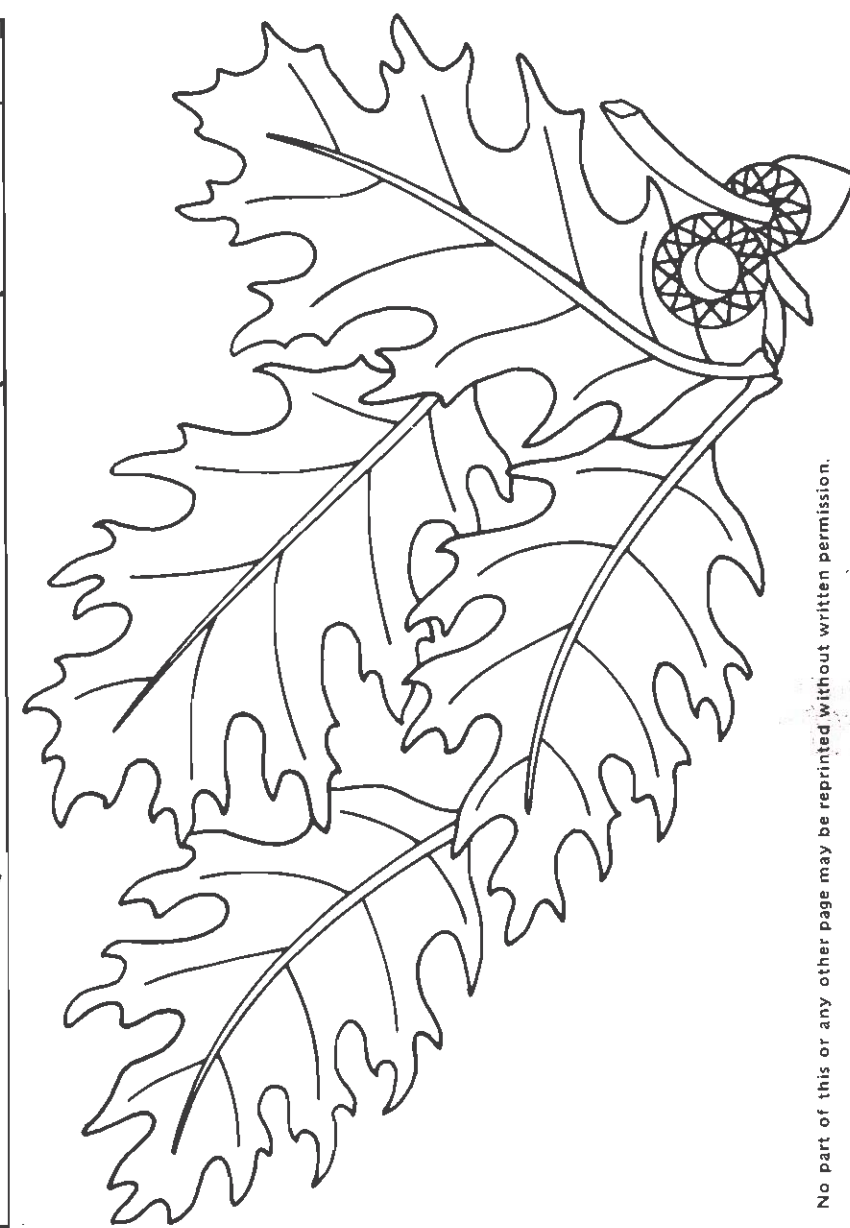


Fig. 2

Fig. 1 has the pattern on one side of the cover and an initial added above the tail. In Fig. 2, I have added a scroll for initials from Craftaid No. 6590 and the complete pattern tooled on the back of the cover. As I have shown you on this page adding a border, basketweave at different angles and sizes, and part or all of a pattern you can turn any one pattern into many different looking patterns. I hope that you will enjoy laying out your own patterns to give each project a little of your own style.



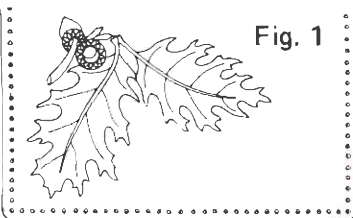


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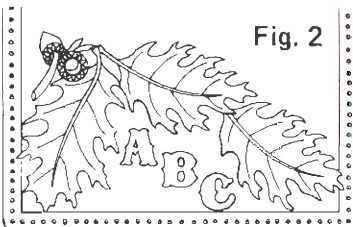


Fig. 2



Fig. 3

In Fig. 1 I have used only two of the leaves for a corner pattern. In Fig. 2 I have used three leaves and added a  $\frac{3}{8}$ " border and initials enclosed by the leaves and border. Fig. 3 the example on the right, shows all four leaves on both sides of the cover, overlapping the leaves and a  $\frac{1}{2}$ " border with the leaves overlapping the border.

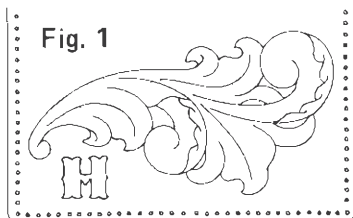


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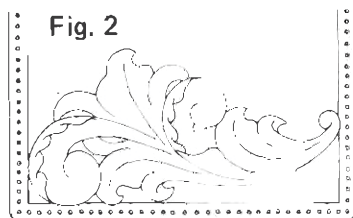


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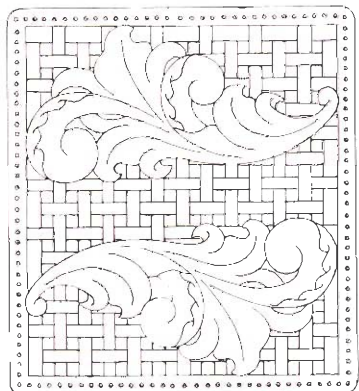


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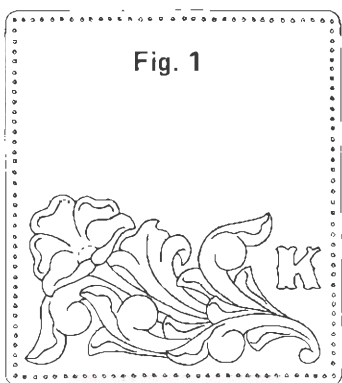


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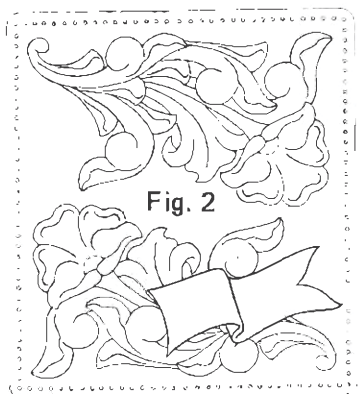
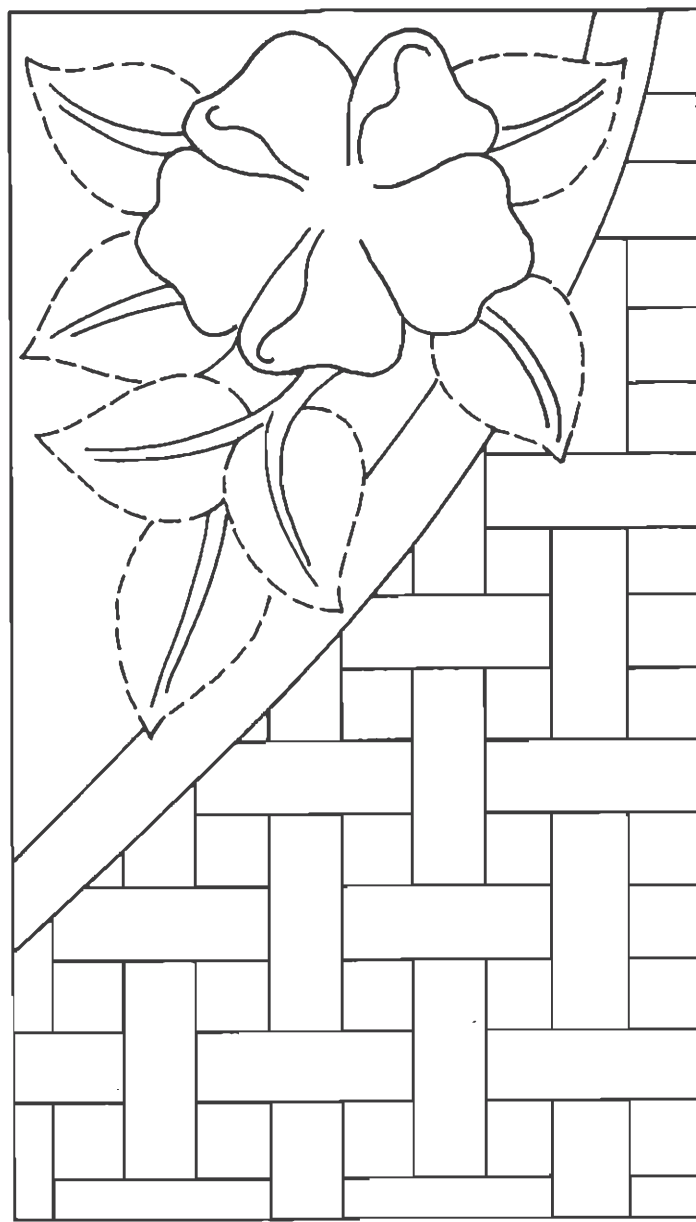
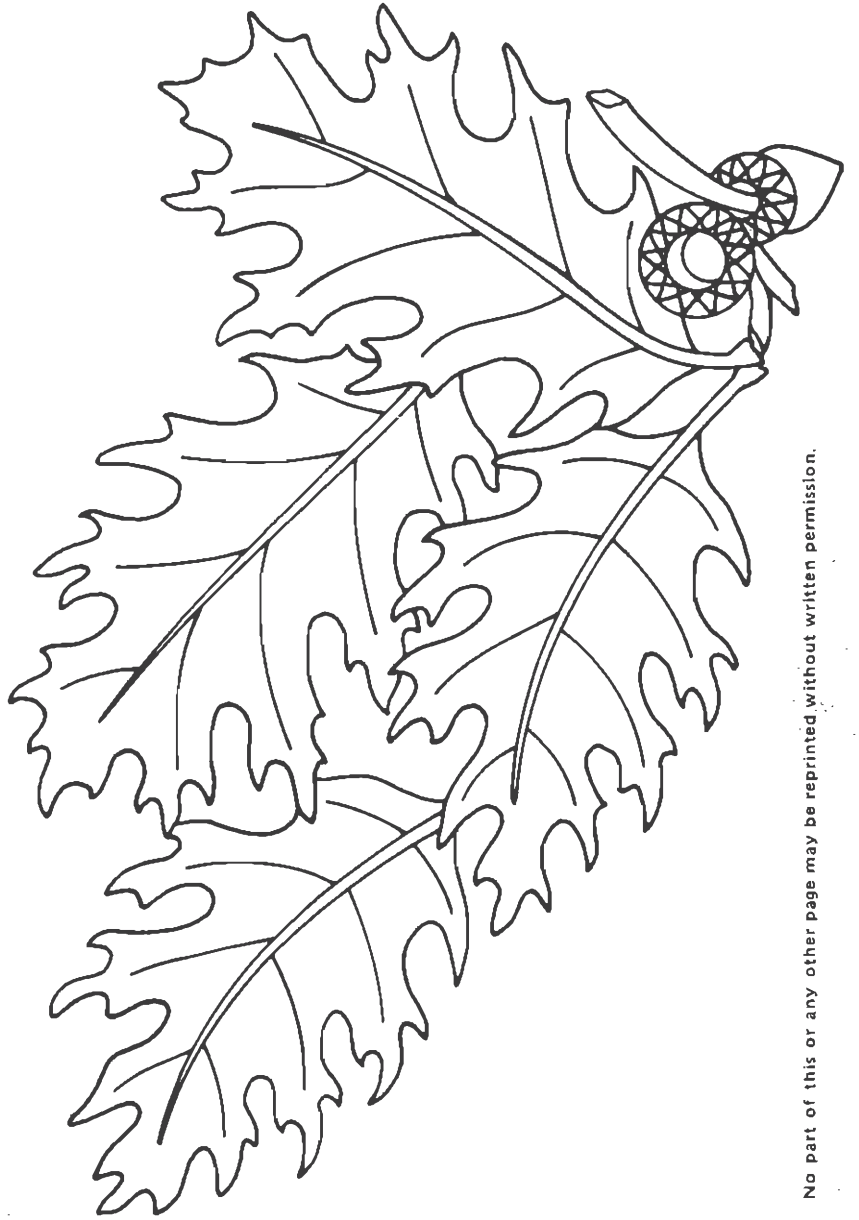
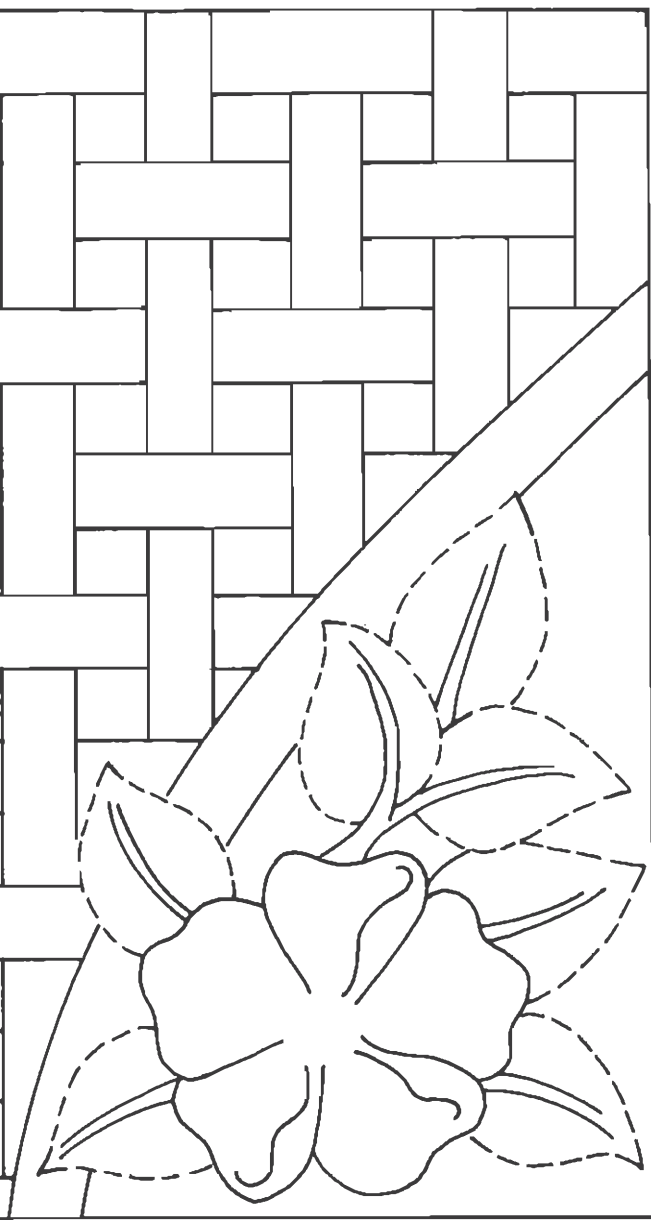


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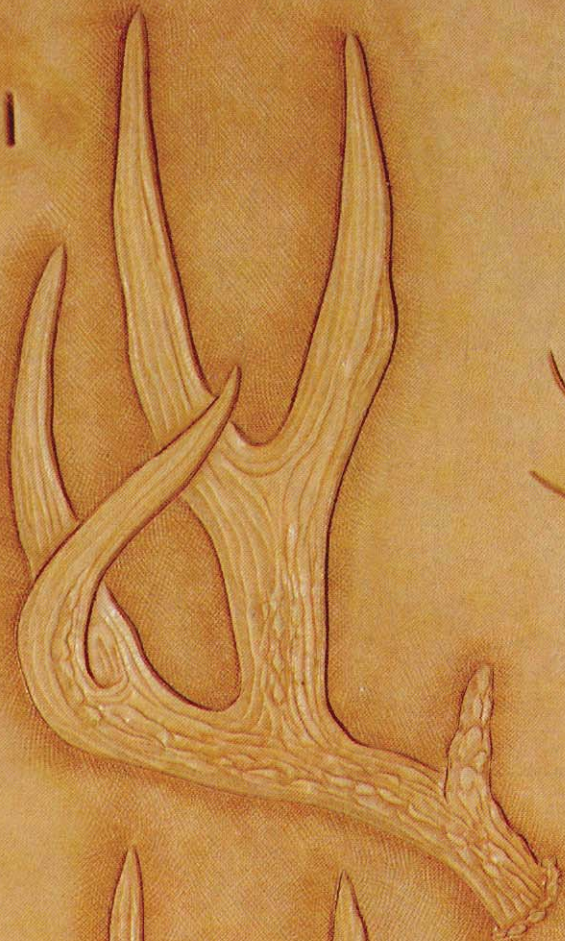
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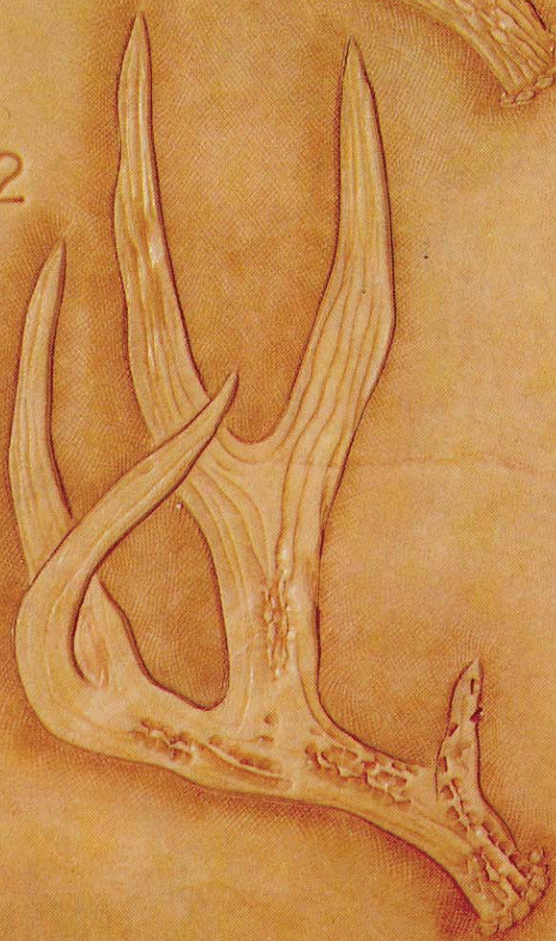




1



2



3



4



5

BEVEL DEEPLY  
AROUND FIGURE

B702

F895

F916

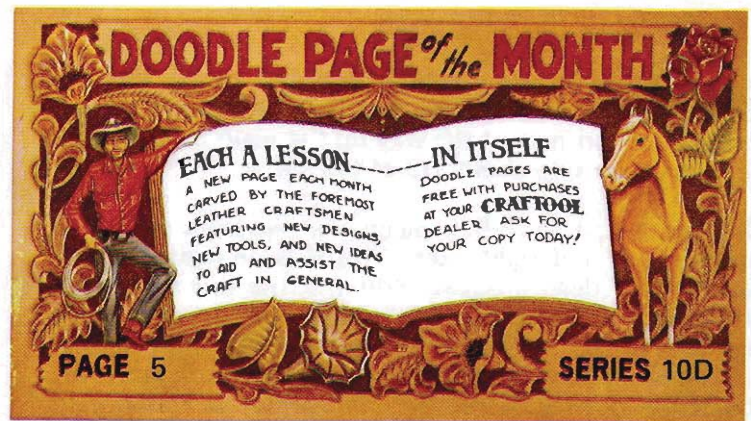
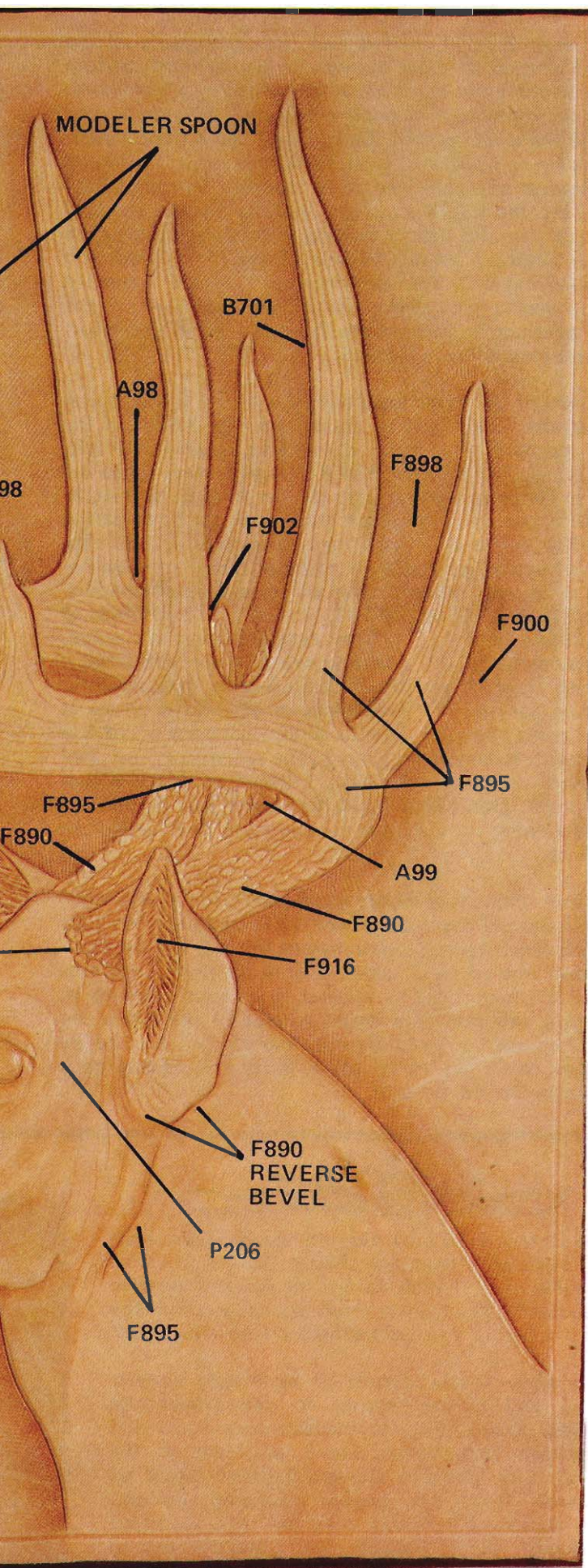
F890

USE MODELING SPOON  
FOR FINE DETAIL

F890

P703

HARR  
'87



## DETAILING ANTLERS by Robb Barr

When doing a picture of a deer, elk or moose of any size, it is important to get good detail in the antlers. The antlers are as important to the finished product as the animal's body and head. The antlers make the buck and/or bull look impressive, therefore the detailing is very important. You spend hours on the head of the animal, it would be a shame not to put as much time into creating the antlers.

Antlers are not horns. Sheep, cattle and buffalo have horns. Pronghorn antelope have horns but they are different from the other horned animals, as the pronghorn sheds the outer horn each year just as deer shed their antlers. This grows back each season, unlike buffalo and cattle, if they break a horn it does not grow back. Antlers are actually bone without the marrow in the center. Each year the antlered animals grow a new set of antlers. The new growth is covered by a thin membrane called "velvet." Under this velvet is a system of blood vessels which feed the new antler growth. Antler growth starts in the spring in the north and earlier in the south. The growth is triggered by the increase of daylight hours. Light, contacted by the animal's eyes, triggers the brain to start releasing hormones to start antler growth.

On a mature buck there are four parts of the antlers, the burr, the knobby part of the antler at the base of the skull; the brow tine, that first knobby tine on the antler; the main beam, the longest section of the antler; and the tines or points, as on the whitetail buck pictured. All antlers have longitudinal grooves at the base which are made by the blood vessels that nourished them. The brown color of the antlers is from the blood which has stained them. Antlers are bleached white by exposure to sun and rain.

The sample antler used in Steps One (1) through Five (5) is the right facing antler of a muledeer. Step One (1) shows the proper way the antler should look upon completion. Step Two (2) shows the wrong way. You can see the individual tool marks and some have run off the edge of the antler onto the background. This looks incomplete and very sloppy.

Only three tools were used to create the detail on the antlers. These are F-890, F-895 and the spoon of a modeler. Note too, that this is the order in which you use the tools. Notice Step 3. After all beveling is completed around the antlers, you will begin with the burr at the base, creating the little knobby collar at the base of the antler using F-890. This same tool is used to create the deep grooves on the main beam and the brow tine. Notice that this is done working from the center out. Use the tool on the right and left

side of the center to create grooves and ridges. Look at Step 1 and work to achieve that look on the antler base, brow tine and part of the way up the main beam. F-890 will be used to do about 1/3 of the antler.

In Step 4 you use F-895, again working from the center out on left and right sides. This is done lightly as you don't want deep grooves. You will use this tool to do the center 1/3 of the antler, working it part of the way up the base of all the tines or points. It is important in all three steps of creating the detail to work from the center outward. Remember, the antler is round, not flat, so by working from the center out you create a round appearance. If you will look at Step 2, the right tine of the "Y" on the muledeer antler was worked improperly from left outer edge to right outer edge. Note how this flattens the tine as compared to the same tine in Step 1.

Last on the antlers is Step 5, the tines. Use the spoon of the modeler, again, like the last two steps, working from the center out on left and right sides. You can see by the "nicks" on each side of the right tine the proper angle to hold the spoon.

Refresher: Remember to bevel around the antlers with whatever beveler you like to use. Then look at the antlers as being three detailing areas; lower, middle and upper 1/3. Use F-890, F-895 and a modeler spoon, in that order, working from bottom to top of the antler. When doing antlers on a small scale, such as a deer on a wallet, work the same 1/3 sections, creating the detail in each area using only the spoon and point of a modeler. Just remember to keep the detail in proportion to the overall size of the subject. Use the modeler and tools listed above for pictures of antlered animals up to this size. For larger pictures, use the modeler spoon and larger, but similar tools.

On to the completed profile of the regal whitetail buck. Notice the difference in the curve of the antlers of the whitetail as compared to that of the muledeer antler on the left. Study pictures of the different types of antlered wildlife and know the detailing for each one. Some antlers are smoother and others, as with the elk, have deep grooves, even up into the back tines. Moose antlers have very deep grooves with smooth palms and tines.

Look at the outer most antler on the whitetail. See the little "nicks" on the point of the main beam? These are caused by the rubbing off of the velvet on saplings and bushes. Put a nick here and there. The antlers were done as in Steps 3 through 5. Except that the grooves do not usually continue up as far on the antler. The depth of the tines, done with the modeler, is heavier than required if the picture is to be left undyed. I usually dye all my antlered work, but left this undyed so that you could better see the detail. It is important to have good detail on a piece that you are going to color because the color can sometimes over-cover the detail. Also, good detail means an easier job of dyeing, especially if you are using an airbrush to apply your dyes.

I did not "hair" the head area, just the inside of the ears. I wanted to show the muscle structure of the face which we will get to, soon. Just remember, when applying hair, to look at a good picture of the animal and follow the directions of the hairs on the different parts of the head, neck, etc. I use small and large hair blades on pictures of small deer up to this size. For larger pictures, use the F-916 grass tool and, by tipping the tool towards you and lightly tapping with a mallet, you can create different lengths of hair. Doing it this way, you are applying only two or three hairs with a single tap of the mallet. The depth and detailing achieved in the final product is well worth the extra time and effort of thousands of hairs applied.

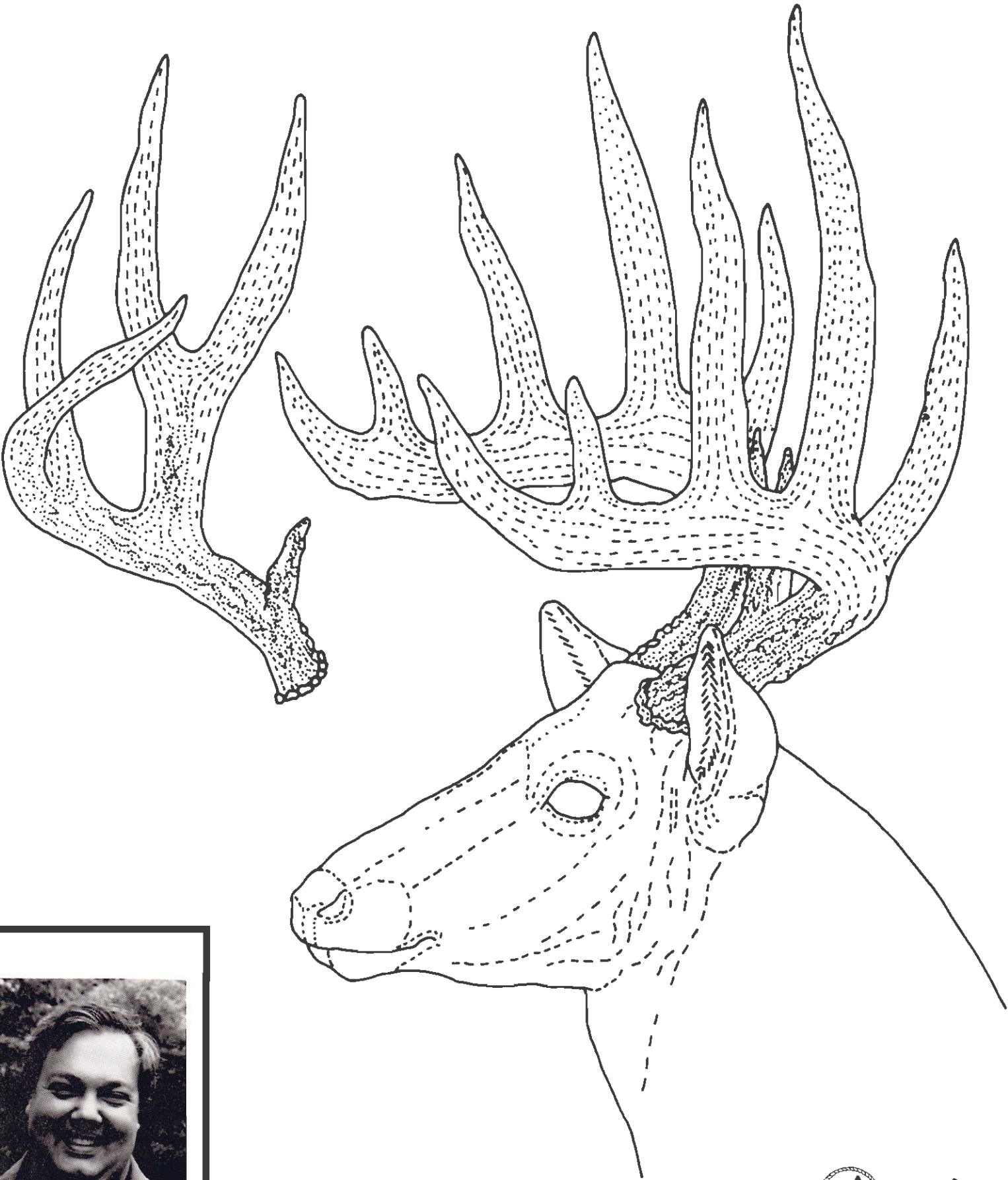
The ears of the buck were haired with the F-902 pointed beveler, used first to create the depression on the right ear and the higher, upper hair ridge in the left, or back ear. Then, using the F-916 grass tool, apply the shorter hairs by turning your picture nose-up and working with the tip of the tool, starting at the back of the ear. The eye and nostril were done with F-890. My style of applying muscle structure to larger areas on figures is to use assorted sizes of smooth, pear shaders. Here I used P-206 and P-703. Notice the smoothness of the muscles in the face. Very little modeling is needed. For wrinkles in the skin and areas where you need a distinct ridge, I use the F-895 smooth matting tool. Be sure to reverse bevel the base of the ear where it attaches to the head. The detailing around the eye was done with the modeler spoon. The spoon was also used on the lower jaw, just lightly pushing the bottom jawline down. Don't ever bevel the lower jaw mouth cut line. In doing so, you give your animals one heck of an overbite.

One last important note: Work your detail into your figures on the dry side of wet. In otherwords, let your leather reach natural color before you do the detail. If it is too wet you will lose it. Detail applied in one area will lift when detail is applied in an area close to it, and you will push the entire surface of the figure too low, because on most figures, many areas are heavily worked. Now get to it! Make those antlers one heck of a rack. Do 'em proud!



Robb Barr is a 36 year old, self-taught leathercrafting artist from Bismarck, North Dakota. He won the 1986 Al Stohlman Award for Achievements in Leathercraft, the highest international award in the field. He has 12 years of leathercrafting experience.

Robb gives private lessons in his Prairie Leather Studio and teaches classes to developmentally disabled persons through the Bismarck Parks and Recreation Department. He is president of the Capital City Creative Carvers Leather Guild of Bismarck. Robb also enjoys gardening and outdoor sports. His works may be seen in shops throughout North Dakota and Colorado and in Boston, Massachusetts.



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The ears of the buck were haired with the F-902 pointed beveler, used first to create the depression on the right ear and the higher, upper hair ridge in the left, or back ear. Then, using the F-916 grass tool, apply the shorter hairs by turning your picture nose-up and working with the tip of the tool, starting at the back of the ear. The eye and nostril were done with F-890. My style of applying muscle structure to larger areas on figures is to use assorted sizes of smooth, pear shaders. Here I used P-206 and P-703. Notice the smoothness of the muscles in the face. Very little modeling is needed. For wrinkles in the skin and areas where you need a distinct ridge, I use the F-895 smooth matting tool. Be sure to reverse bevel the base of the ear where it attaches to the head. The detailing around the eye was done with the modeler spoon. The spoon was also used on the lower jaw, just lightly pushing the bottom jaw-line down. Don't ever bevel the lower jaw mouth cut line. In doing so, you give your animals one heck of an overbite.

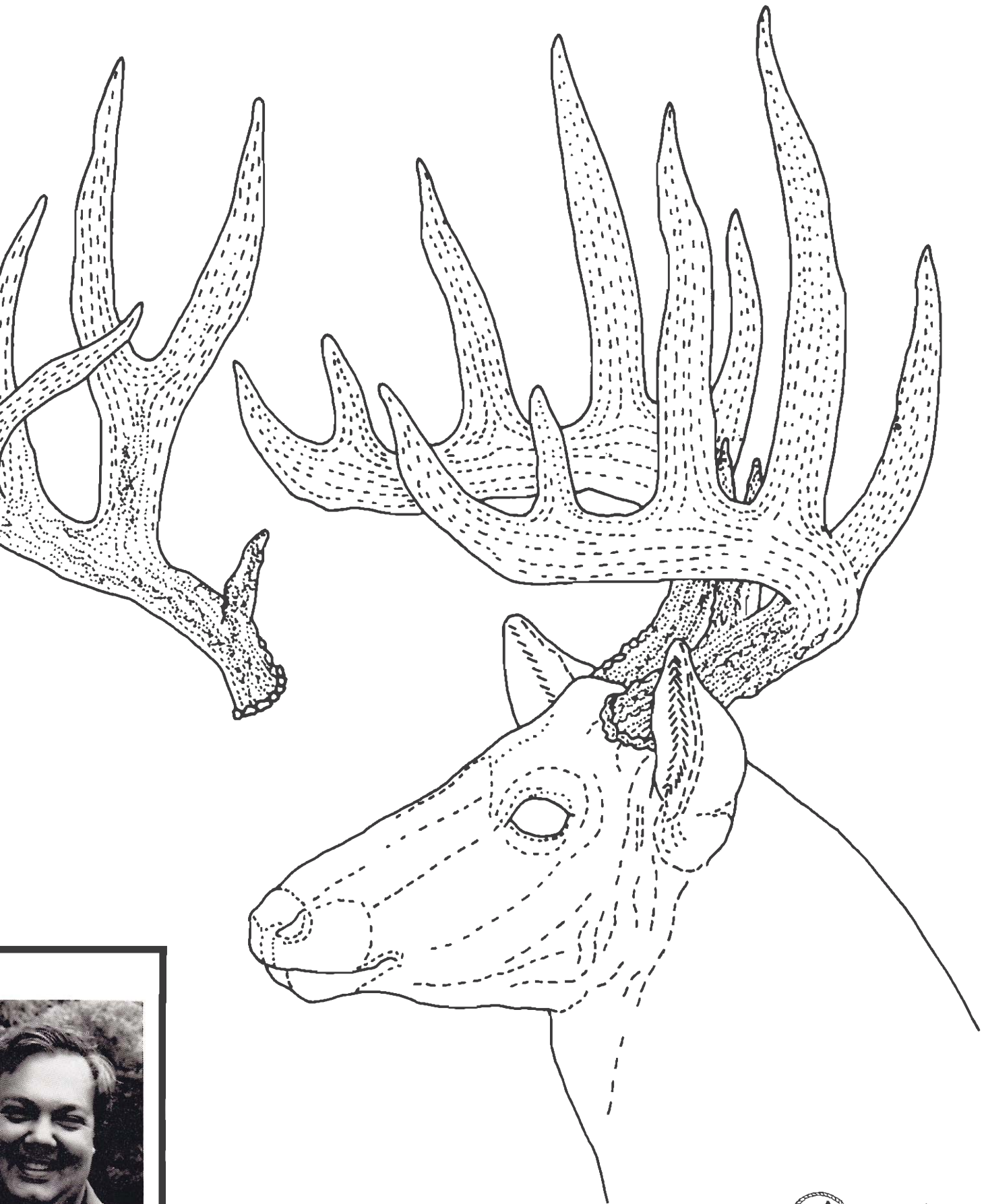
One last important note: Work your detail into your figures on the dry side of wet. In otherwords, let your leather reach natural color before you do the detail. If it is too wet you will lose it. Detail applied in one area will lift when detail is applied in an area close to it, and you will push the entire surface of the figure too low, because on most figures, many areas are heavily worked. Now get to it! Make those antlers one heck of a rack. Do 'em proud!



Robb Barr is a 36 year old, self-taught leathercrafting artist from Bismarck, North Dakota. He won the 1986 Al Stohlman Award for Achievements in Leathercraft, the highest international award in the field. He has 12 years of leathercrafting experience.

Robb gives private lessons in his Prairie Leather Studio and teaches classes to developmentally disabled persons through the Bismarck Parks and Recreation Department. He is president of the Capital City Creative Carvers Leather Guild of Bismarck. Robb also enjoys gardening and outdoor sports. His works may be seen in shops throughout North Dakota and Colorado and in Boston, Massachusetts.





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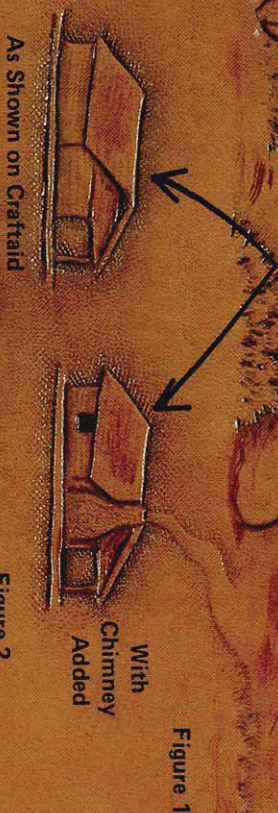


Figure 2

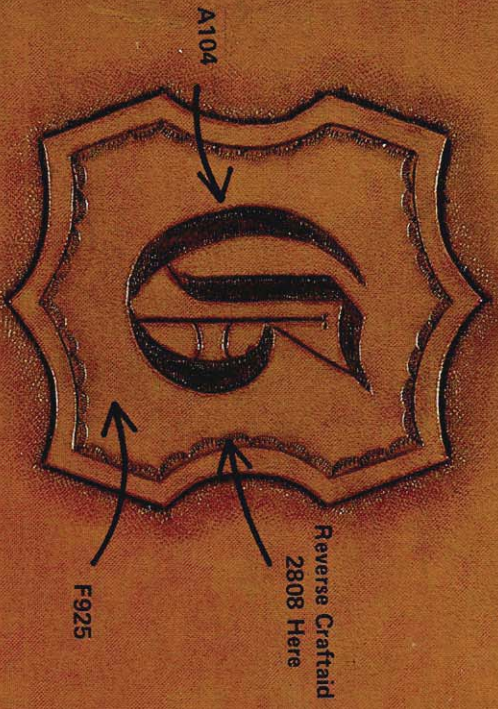


Figure 3

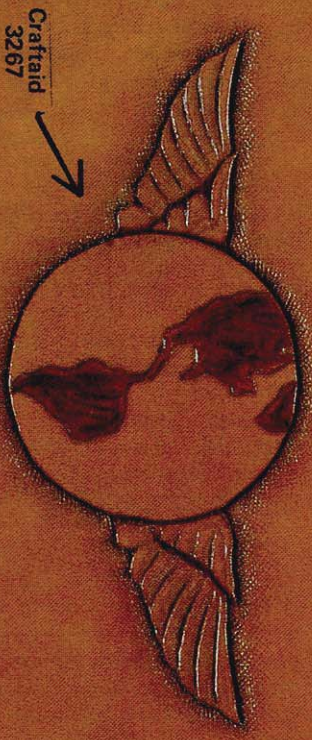


Figure 5

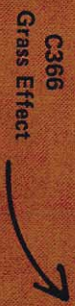


Figure 4

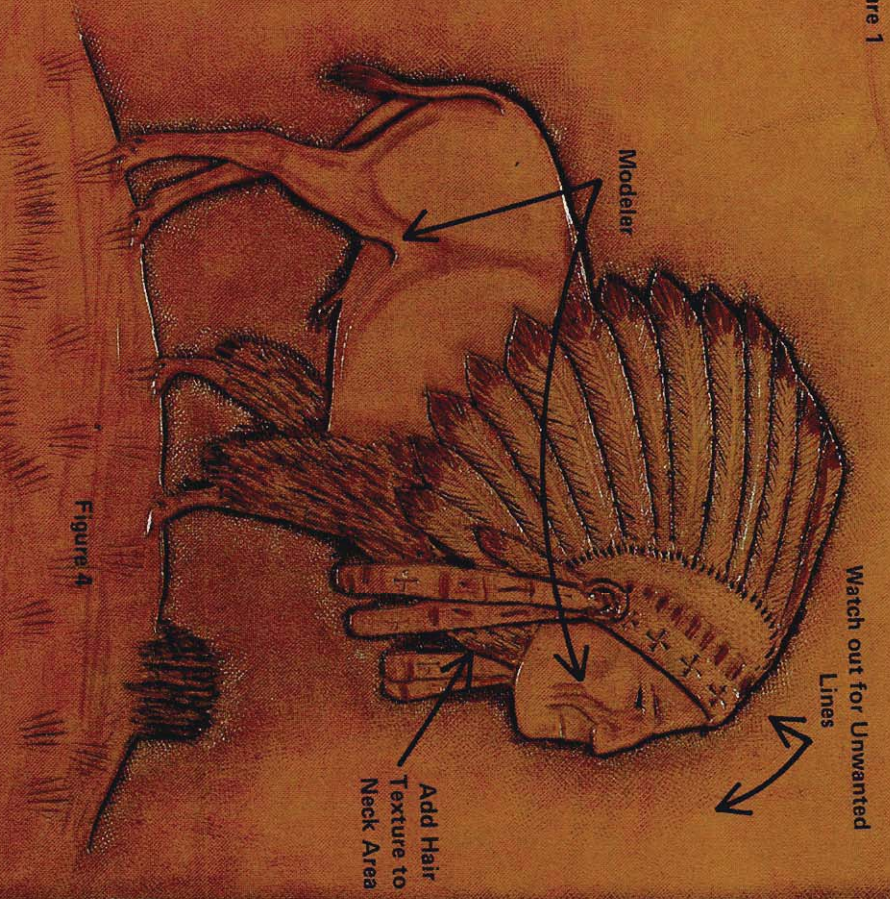
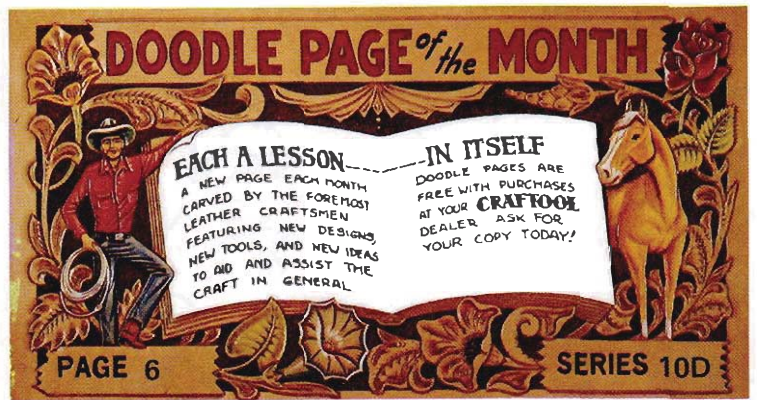
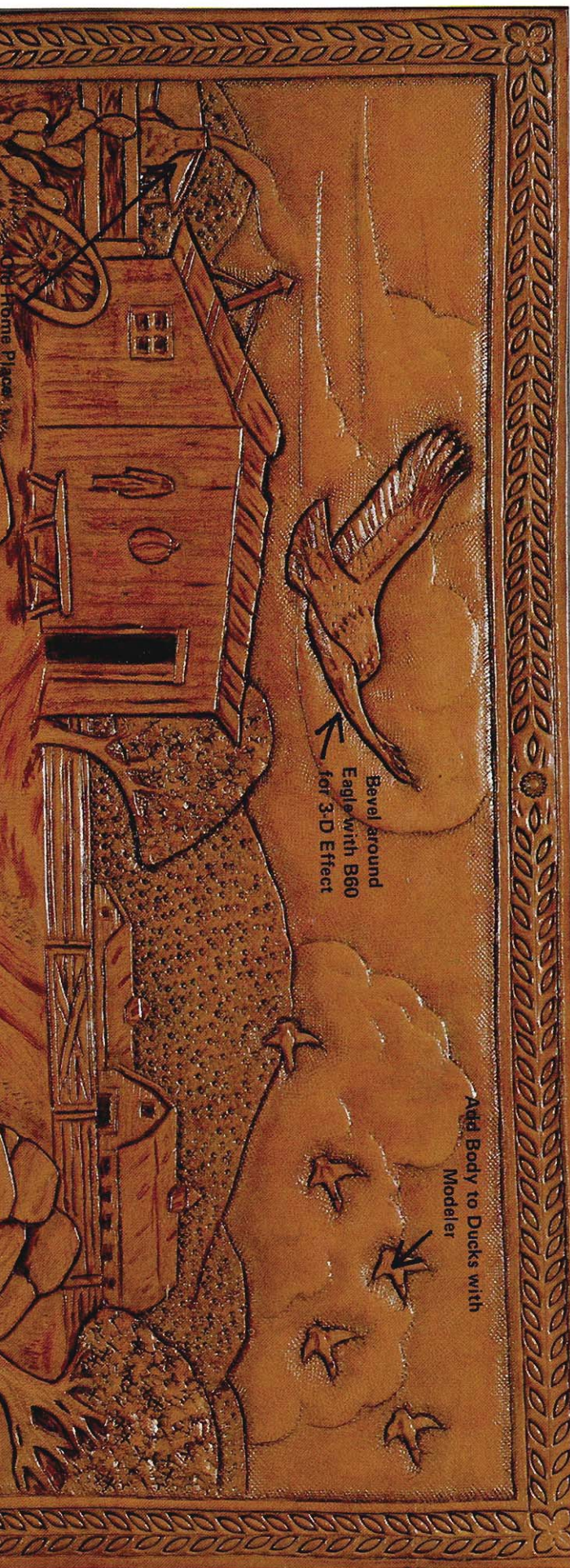


Figure 6

Scroll has Been Shortened Meet Need





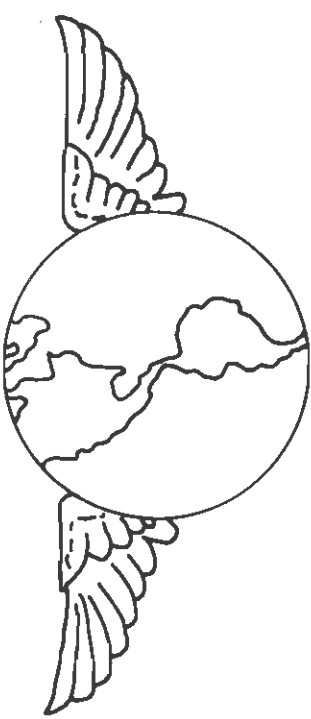
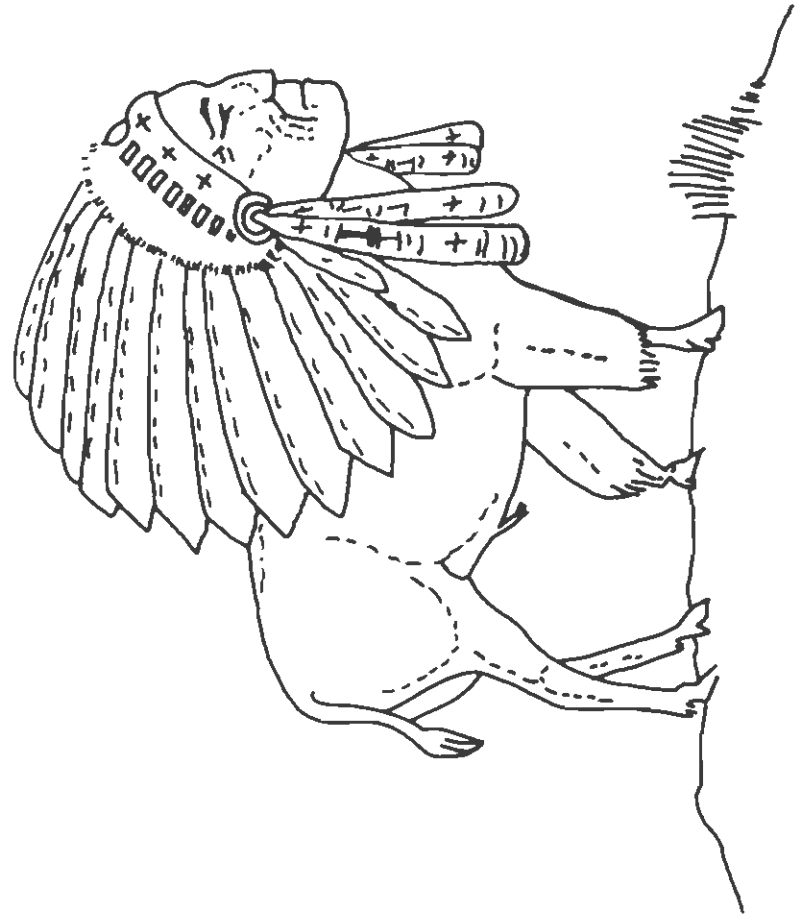
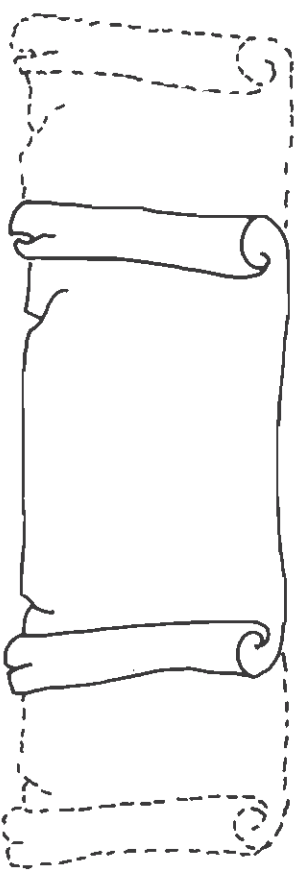
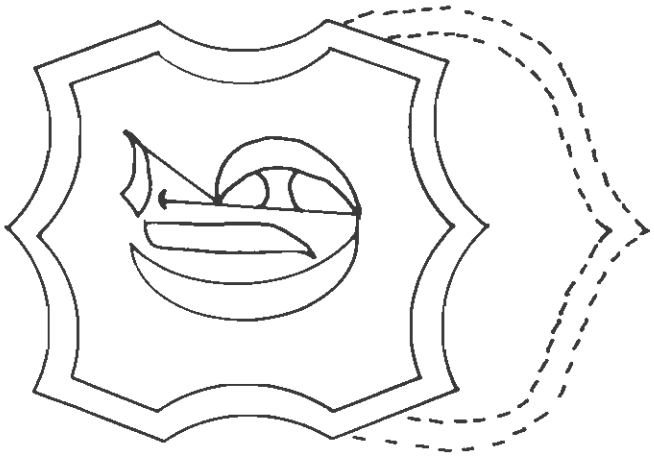
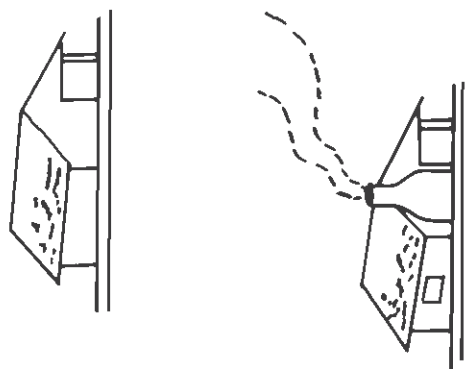
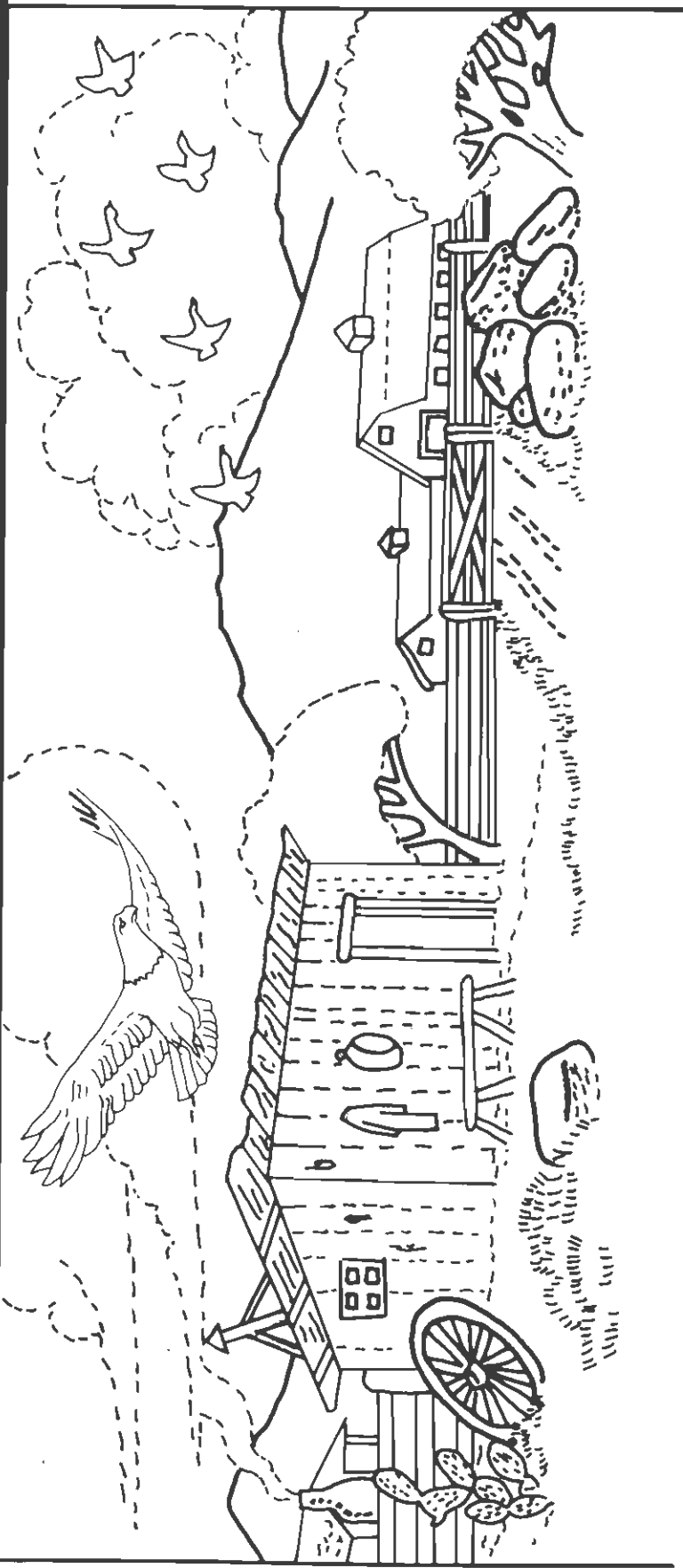
## CRAFTAIDS AT WORK by Larry Wayne Gilham

What would you say if I were to inform you that you owned more craftaids than you originally thought you owned? Before you rule me a basket case, please hear me out. Then you can decide for yourself.

Not too long ago I was approached by an old friend about tooling a wallet for his father. Of all things to put on a wallet, he wanted a 'corralled buffalo'. I knew there were no craftaids available to suit this particular order so I began racking my brain and leather books in an effort to locate the scene I needed. After much undue stress and several attempts at drawing the scene myself, it finally dawned on me! Craftaid No. 2320 had a buffalo on it and Craftaid No. 2040 had the makings of a corral, so why not intermix the two craftaids to make one picture? Of course, the man, horse and saddle had to be subtracted from Craftaid No. 2040, but the solution was easy enough; just place the buffalo at the proper location, overlay the corral, and rub in only the parts I needed. Needless to say, my friend got what he wanted and I learned a valuable lesson concerning Craftaids. The purpose of this doodle page is to instruct leathercraft students on how to properly make use of their Craftaids and to teach you how to use them as building blocks to new designs. You will learn how to utilize your craftaids by intermixing them to suit your individual needs.

On the top portion of the doodle page, I have 'built' a totally new concept for a wallet back through the use of Craftaids. There are a total of nine different Craftaids making up this particular design; a collection of props intermixed and overlaid in an effort to create different tracing patterns. When building these scenes, you must keep in mind proportionally-spaced objects. By that I mean, you cannot transfer an overlay of a cowboy next to a horse, and the cowboy be out of proportion or larger than the horse. Of course, there are times when this rule will not apply. As you can see in figure 1, the eagle is nearly as large as the line shack. In this case, the eagle appears to be soaring just over and in front of the line shack. Regional location must also be taken into consideration. For example, you would never transfer an overlay of a ocean liner into a desert scene. That is, unless your customer orders it that way.

Another item to remember is to always overlay or transfer your foremost objects first, then work in the background you desire. Never rub over unwanted lines when doing your transfers. There is room for error here since tooling will remove most of the lines, however, always be careful when holding the Craftaids. The weight of your hand is enough to induce a transfer. The most important thing to remember is when it comes time to cut-in the actual scene, **BE SURE YOU CUT ONLY THE LINES YOU NEED!**



## ABOUT THE AUTHOR



Larry Wayne Gilham, Birmingham, Alabama, is a self-taught leathercraftsman with 8 years of experience. He is 37 years old and enjoys hunting, fishing and computing. His main interest in leather is doing what others haven't done and he is quick to try out a new idea. He enjoys teaching others the craft and has contributed many helpful ideas to leathercraftsman everywhere through our Leathermates newsletters. He is presently in the process of having a sample of his work featured in an upcoming issue of *The Leather Craftsman*. He acclaims Al Stohlman as his All Time Great Teacher and has set goals of one day acquiring the Al Stohlman Award and meeting him personally.

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Here is a breakdown of the Craftaids utilized in the top portion of the doodle page (figure 1): If you do not own the Craftaids mentioned, you can refer to the craftaids pictured on pages 74-77 in your 1987 Tandy Catalog to see exactly how each example was created.

FOREMOST OBJECTS	BACKGROUND OBJECTS
Line Shack . . . . .No. 2600	Barns . . . . .No. 3201
Left Fence Row . . . . .No. 2600	Right Fence Row . . . . .No. 3201
Spoked Wheel . . . . .No. 2600	Old Home Place . . . . .No. 3201
Cactus . . . . .No. 2150	Chimney & Smoke . . . . .No. 2111
Single Rock . . . . .No. 2150	Clouds on Left . . . . .No. 2010
Eagle . . . . .No. 6536	Clouds on Right . . . . .No. 2012
Rock Formation . . . . .No. 2240	Ducks . . . . .No. 2012
Scrub Grass . . . . .No. 2721	Mountains . . . . .No. 2240
Oak Tree . . . . .No. 3201	

Figure 2 shows the Old Home Place with and without the chimney added. The window is a simple added touch.

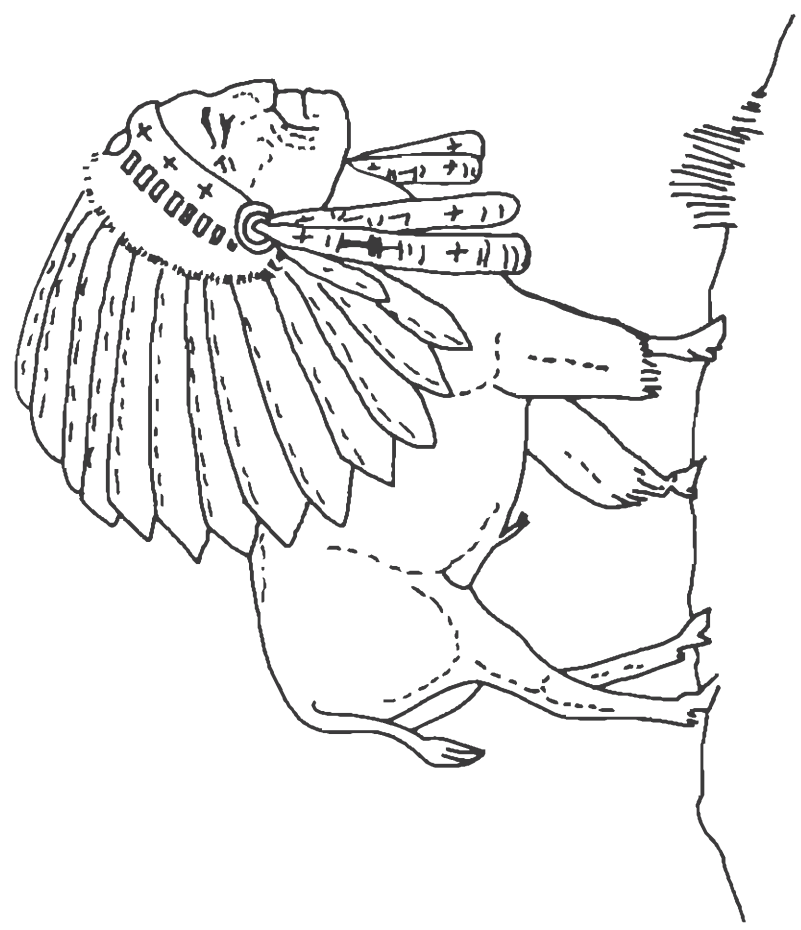
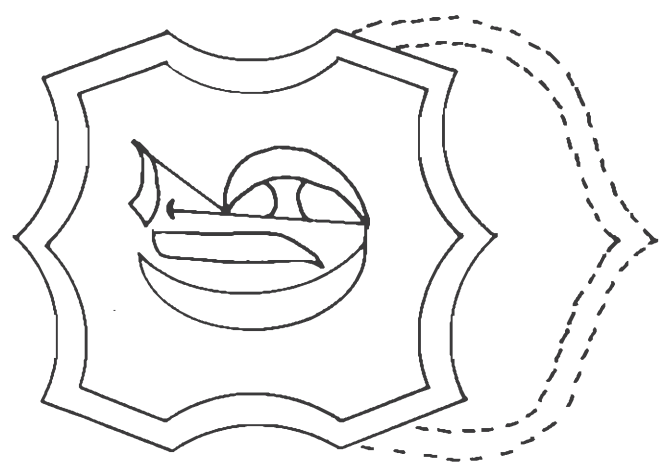
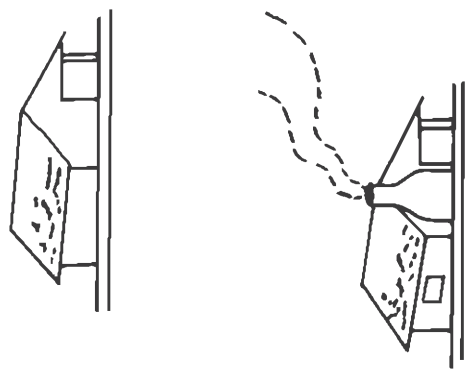
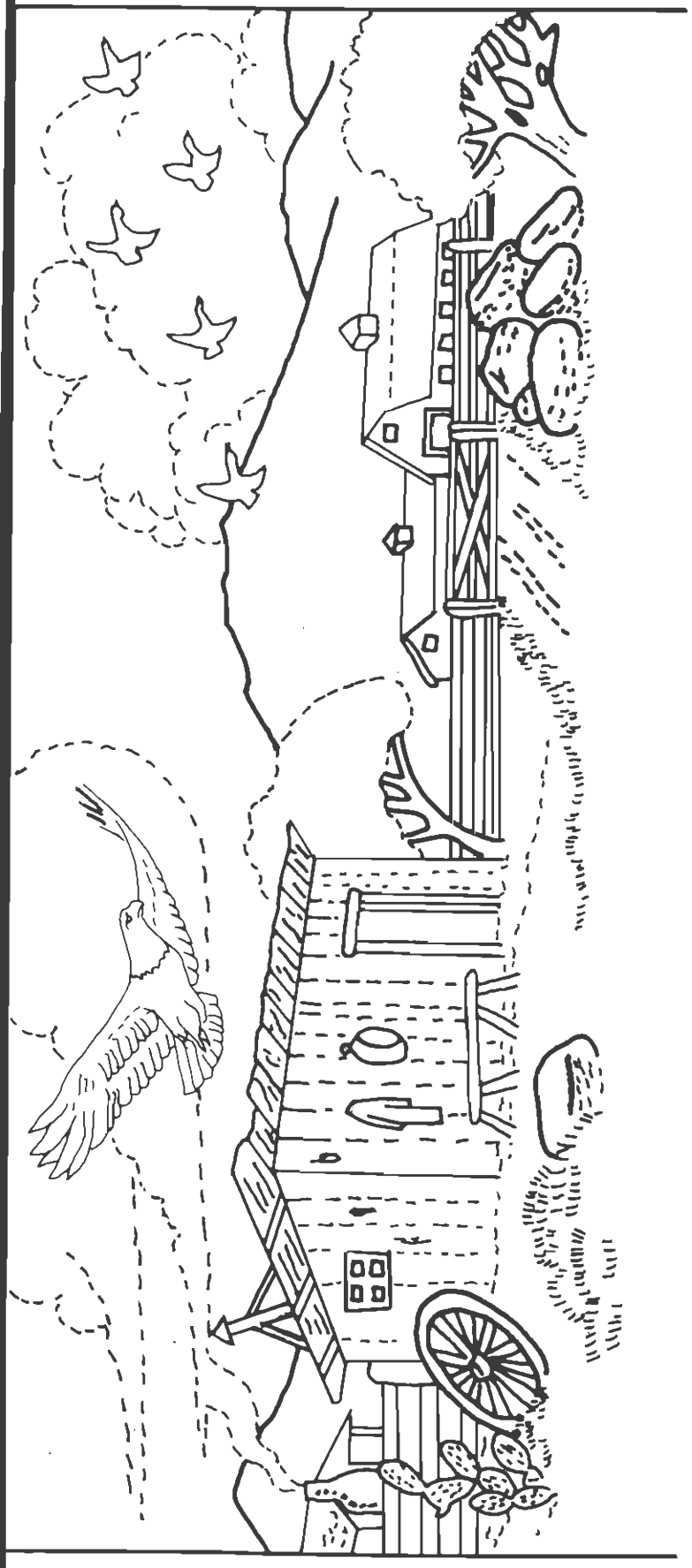
I have tried to give you a broad perspective of different applications. The shield in figure 3 was created by using only the top portion of Craftaid No. 2808. The dotted lines (see Diagram) indicate how two overlays of the same shield were connected to form the shield presented. The initial can be found on Craftaid No. 2708. If you really want to see a weird shield, connect the other ends of the same Craftaids to form a large mouth effect. I also got my idea for a border from this same craftaid.

The Buffalo Man (figure 4) is an excellent example of using your imagination to create new tooling designs. I simply shifted Craftaid No. 2320 and lined up the throat portion of the indian with the neck line on the buffalo. I have had a lot of good comments made about this creation. Figure 5 shows how to rearrange parts of the same Craftaid No. 3267 to create new emblems for clubs and such. The anchor and eagle were subtracted from the original overlay, leaving only the template of the world. Then wings were added to each side (the wings are found on the same craftaid).

Last but not least, I have included an example of how to reduce the size of any scroll (figure 6) to meet your own needs. The dotted lines on the diagram indicate how this procedure was accomplished. Keep in mind that you can also lengthen the same scroll in the same manner it was shortened. Simply transfer one end of the scroll at the desired location, calculate how much room you need in between and then transfer the other half connecting the lines. This particular scroll can be found on Craftaid No. 6580.

I have enjoyed many hours experimenting with different Craftaids to see what I can come up with. One valuable lesson to learn is to **KNOW YOUR CRAFTAIDS!** Get them out from time to time and study them. Take notice of the little things i.e., curves, circles, flowers, etc. Think of them as building blocks or props to get you where you want to go. After you have accomplished that you, are limited only by your imagination. One thing is for sure, you have increased the value of your Craftaids three-fold, and put them to work in a more constructive and efficient manner. Until later. . . Keep your imagination in gear, and your Crafttools moving.





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Rock Formation . . . . .	No. 2240
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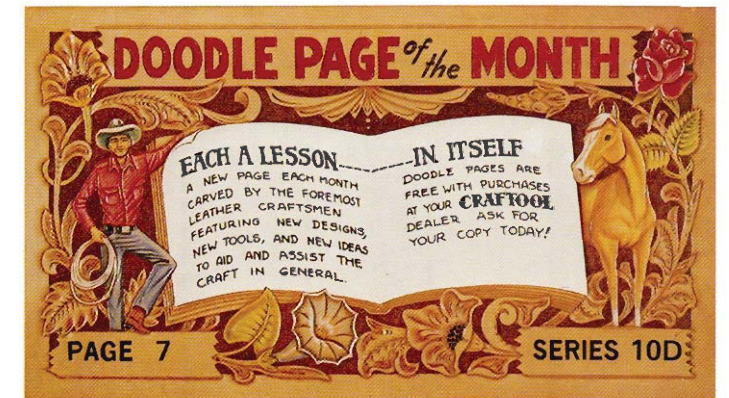
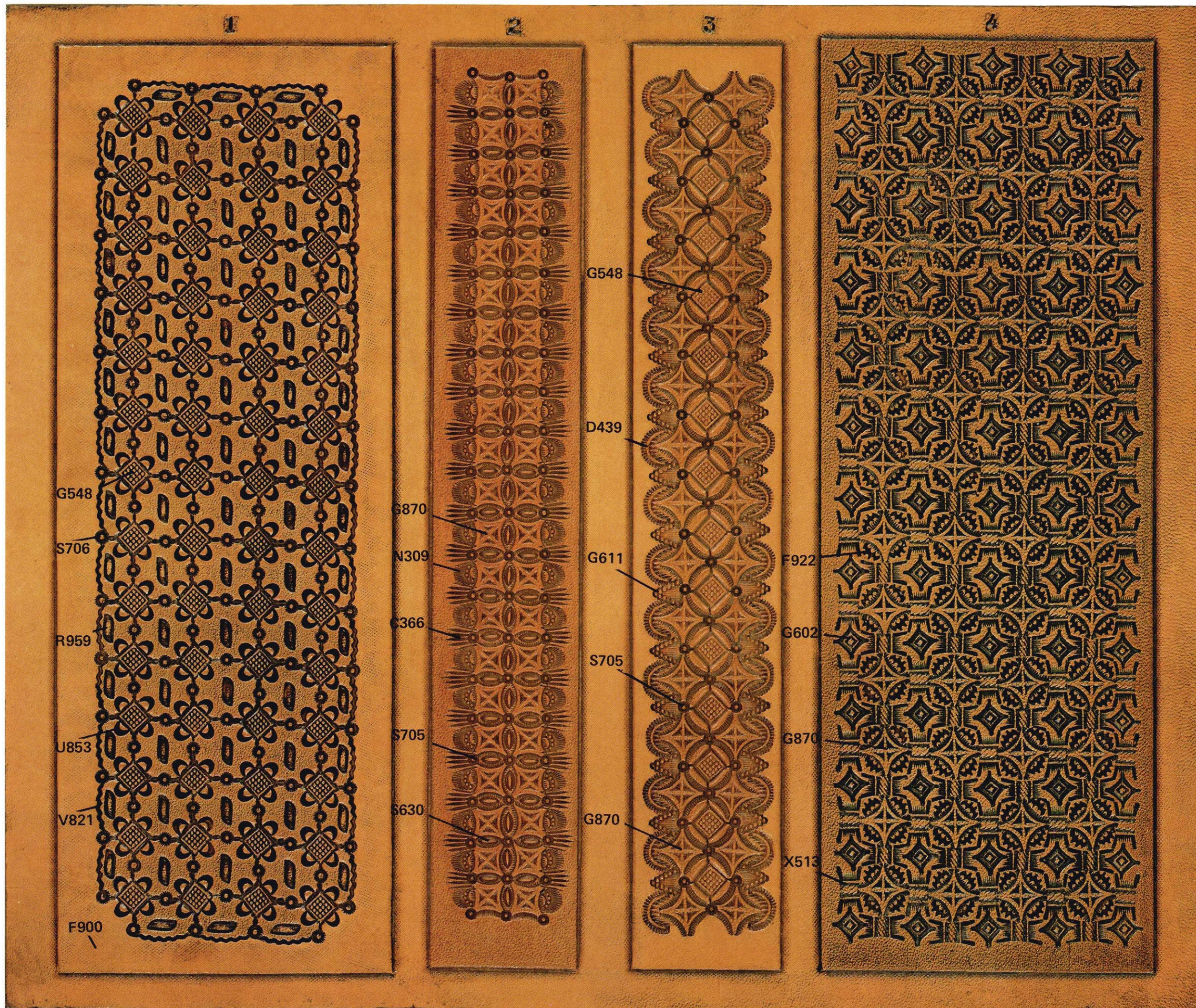
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Billfold and Belt Designs  
by  
Allan Scheiderer

No. 1

Crafttools G548, R959, S706, U853, V821

First, mark lines lightly. Measure G548 for distance. Start from the middle, fill in each side and connect each tool. Stamp V821 around the outside. U853 fills in the four sides of G548. R959 fills in the middle, and S706 is used at the points of G548. The outside was matted with F900. Super Shene was used as a resist finish around the outside. Hi-liter was applied overall to the pattern, with Tan Kote as the final finish.

Belt Pattern No. 2

Crafttools C366, G870, N309, S705, S630

Begin by drawing a light line down the middle. Find the center and stamp G870 on both sides of the line. Next, stamp N309 around the outside of G870. C366 is stamped between G870. S360 is filled in between G870. S705 is used at the points. Tandy Leather Stain, Medium Brown was applied overall, with Tan Kote as the final finish.

Belt Pattern No. 3

Crafttools D439, G548, G611, G870, S705

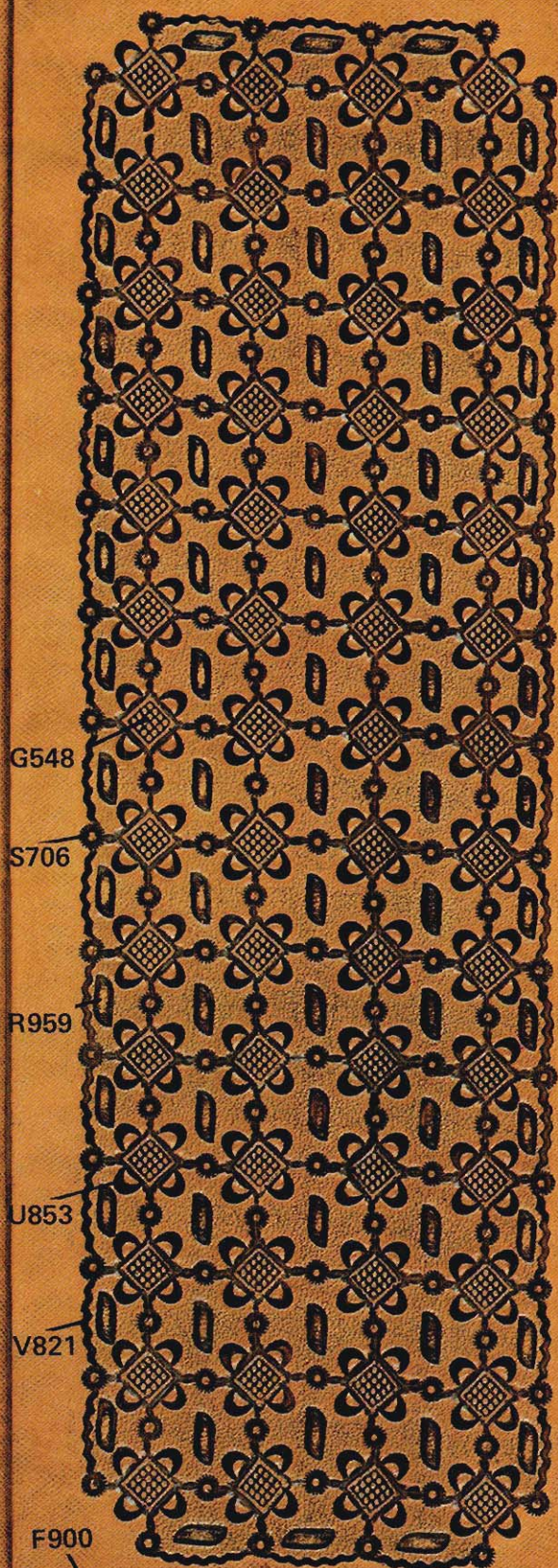
Draw a light line down the middle. Find the middle and begin stamping G548, connecting each one. Next stamp G870 between the G548's, on both sides. D439 is stamped at the top of G870. G611 is stamped between the D439's. The final tool is S705, which is used at the points of G548. Super Shene was used as the resist finish around the outside. Tandy Leather Stain, Dark Brown was applied overall, with Tan Kote applied as the final finish.

Billfold Pattern No. 4

Crafttools F922, G602, G870, X513

Measure X 513 carefully. Practice first on scrap leather, and measure the amount of space needed for the four corner effect of X513. Start in one corner, marking light lines to follow with X513. Next stamp G870 in the center of X513. G602 is stamped between the points of X513. The final tool used is F922, which is stamped around G870. The overall finish is Hi-Liter, with Tan Kote as the final finish.

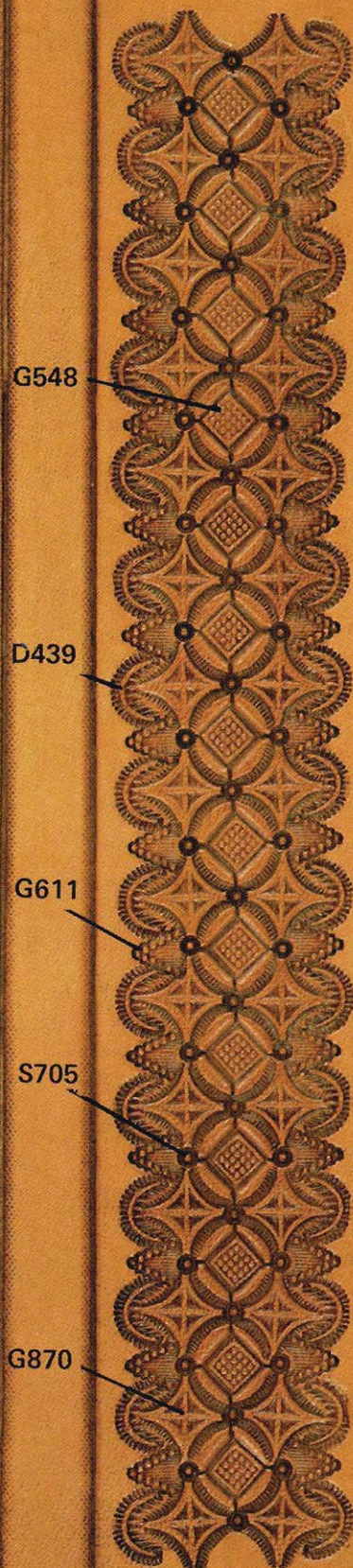
1



2



3

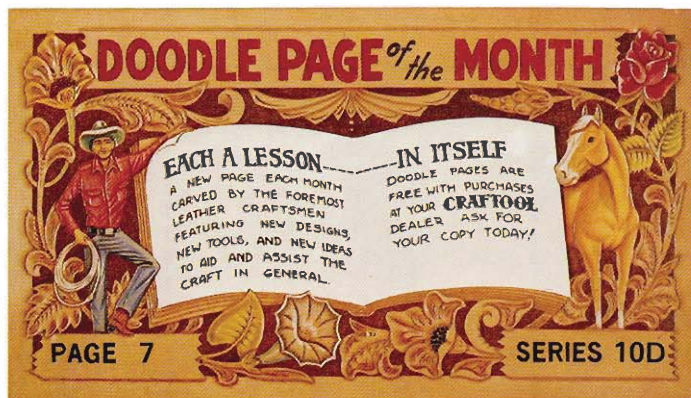


F922

G602

G870

X513



**Billfold and Belt Designs**  
by  
**Allan Scheiderer**

**No. 1**

Craftools G548, R959, S706, U853, V821

First, mark lines lightly. Measure G548 for distance. Start from the middle, fill in each side and connect each tool. Stamp V821 around the outside. U853 fills in the four sides of G548. R959 fills in the middle, and S706 is used at the points of G548. The outside was matted with F900. Super Shene was used as a resist finish around the outside. Hi-liter was applied overall to the pattern, with Tan Kote as the final finish.

**Belt Pattern No. 2**

Craftools C366, G870, N309, S705, S630

Begin by drawing a light line down the middle. Find the center and stamp G870 on both sides of the line. Next, stamp N309 around the outside of G870. C366 is stamped between G870. S360 is filled in between G870. S705 is used at the points. Tandy Leather Stain, Medium Brown was applied overall, with Tan Kote as the final finish.

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Craftools D439, G548, G611, G870, S705

Draw a light line down the middle. Find the middle and begin stamping G548, connecting each one. Next stamp G870 between the G548's, on both sides. D439 is stamped at the top of G870. G611 is stamped between the D439's. The final tool is S705, which is used at the points of G548. Super Shene was used as the resist finish around the outside. Tandy Leather Stain, Dark Brown was applied overall, with Tan Kote applied as the final finish.

**Billfold Pattern No. 4**

Craftools F922, G602, G870, X513

Measure X 513 carefully. Practice first on scrap leather, and measure the amount of space needed for the four corner effect of X513. Start in one corner, marking light lines to follow with X513. Next stamp G870 in the center of X513. G602 is stamped between the points of X513. The final tool used is F922, which is stamped around G870. The overall finish is Hi-Liter, with Tan Kote as the final finish.

# Tips for Stamping Patterns

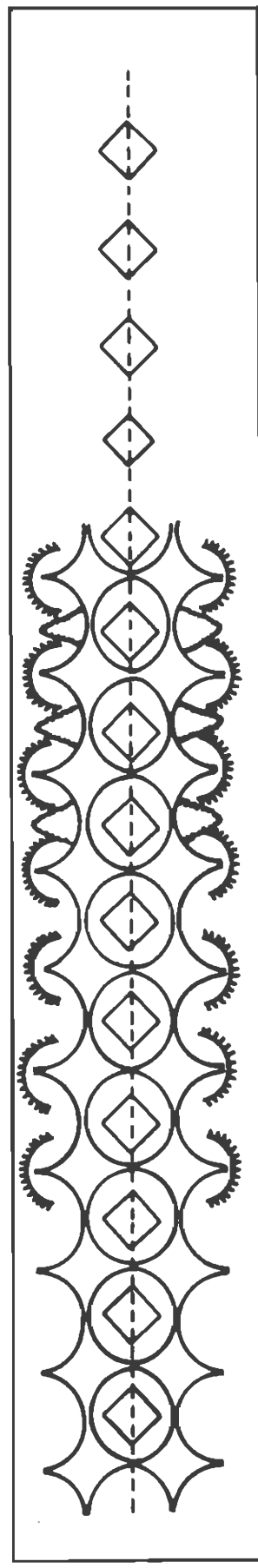
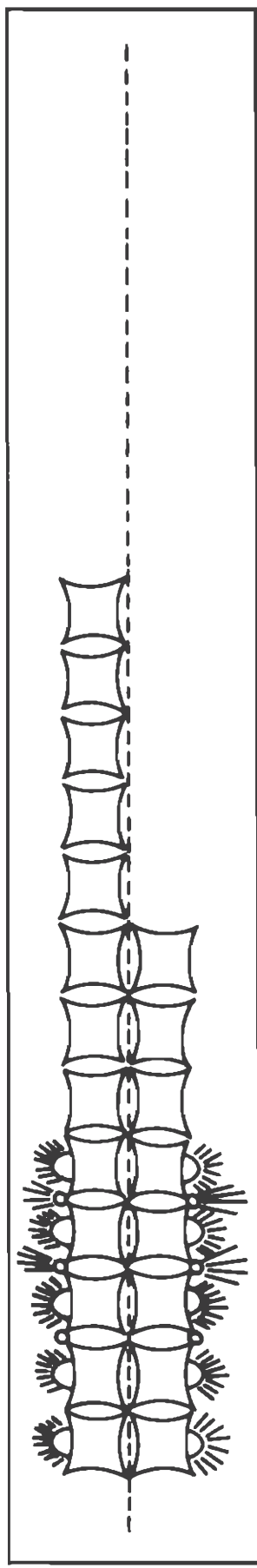
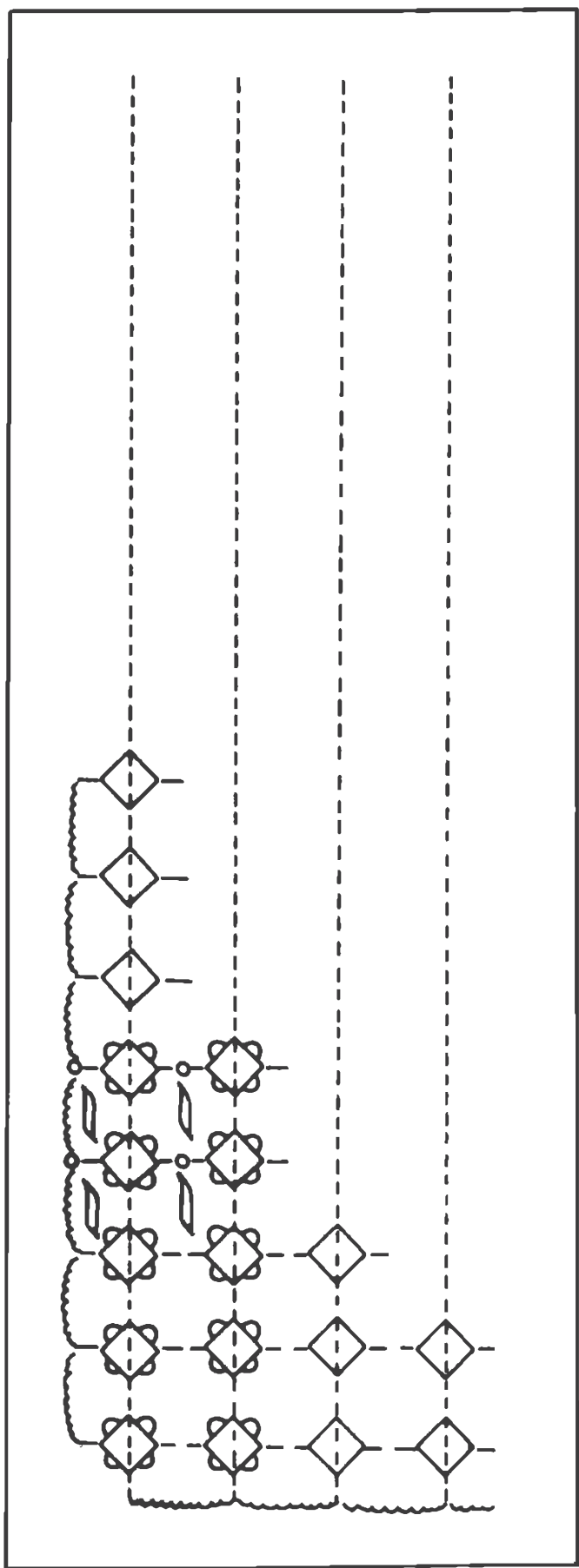
Measure each stamp you are using. First practice on scrap leather. Always find the center of the pattern you are using. Some designs, you may start from the center, others if you have measured carefully, you can start from one end. Draw light lines to use as guides, these will be covered by the tool impressions. Always fill between the tools especially at the point of the tool with the seeder. Above all practice first.

## ABOUT THE AUTHOR



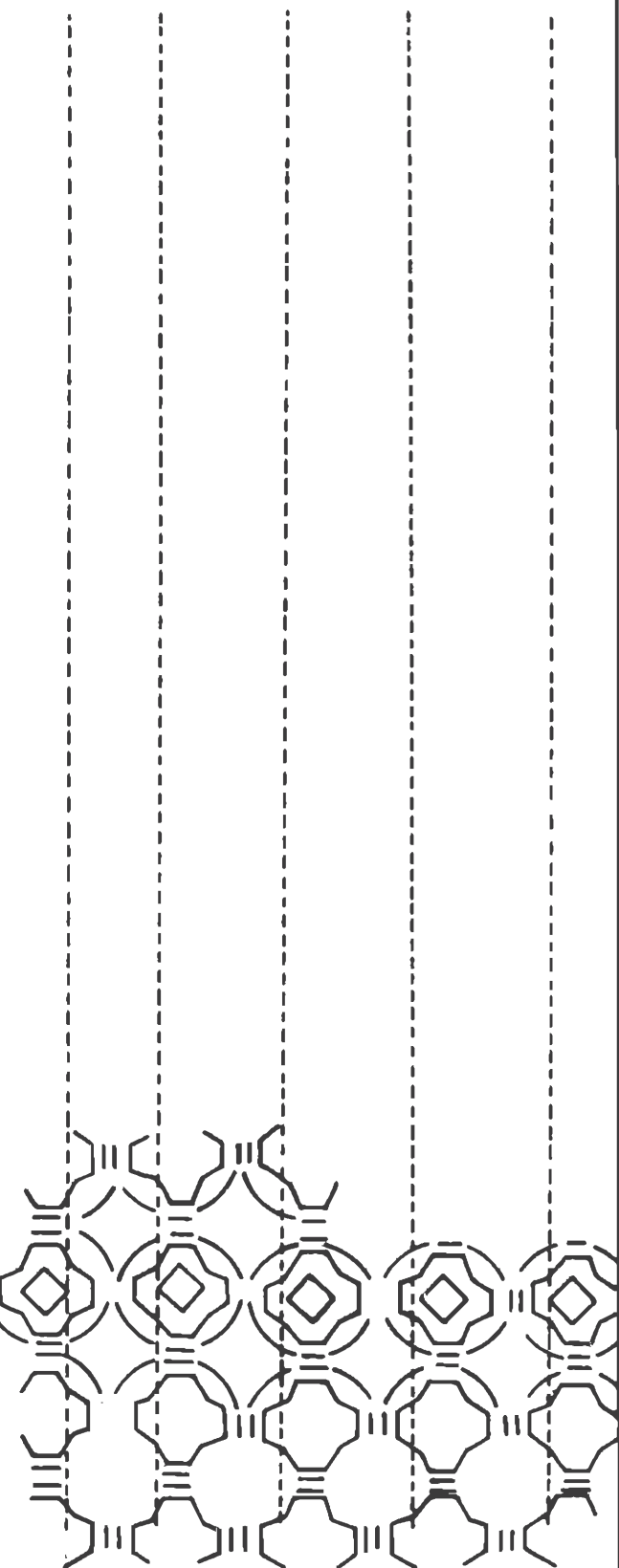
Allan Scheiderer, an auto worker from Marysville, Ohio began working with leather twenty-one years ago. He presently sells his work at craft shows and shops. He is the president of 'Buckeye Leathercraft Guild'. When Allan isn't instructing others in the art of leathercraft he enjoys bowling and golf.





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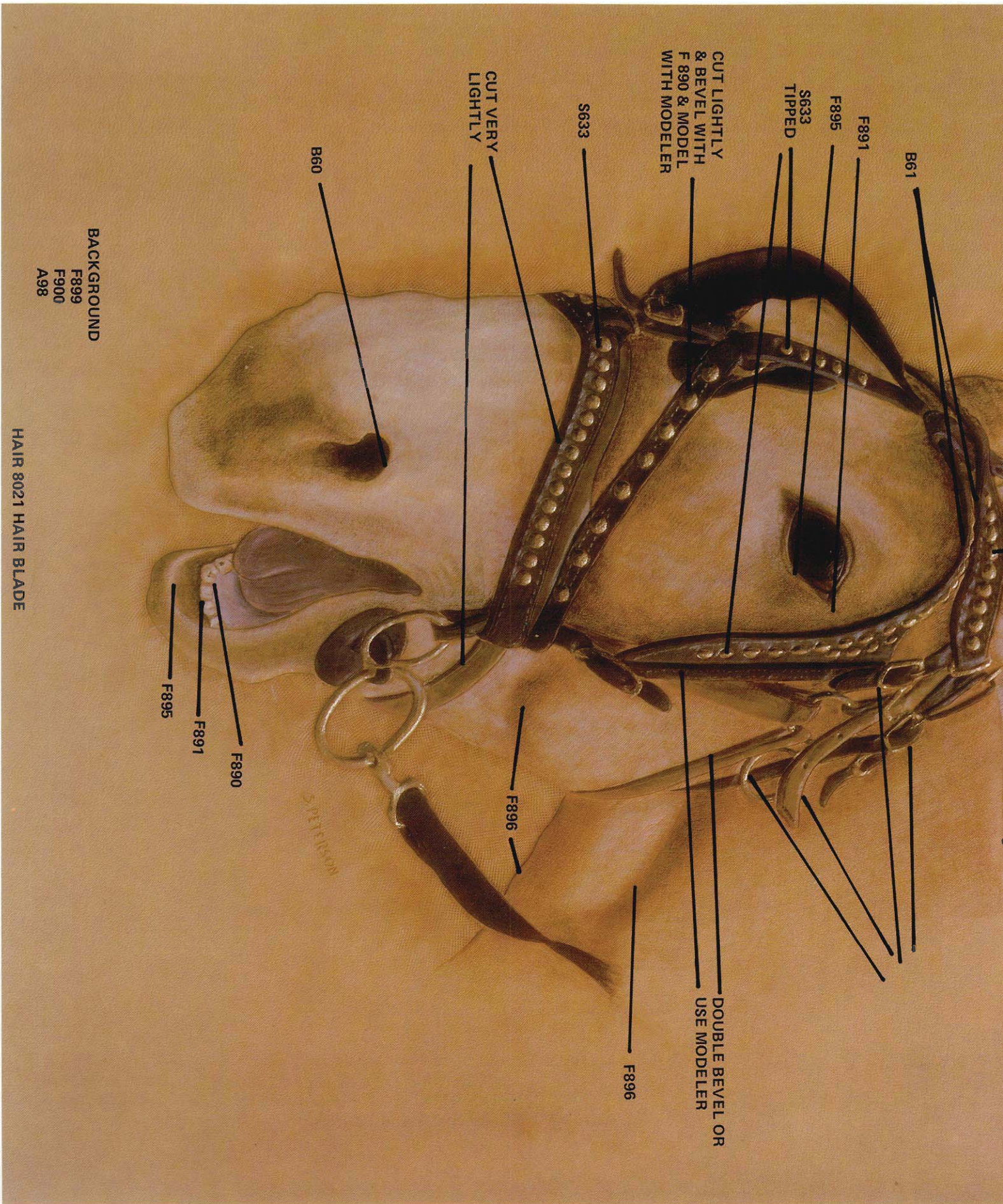
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B61

F891

F895

S633  
TIPPED

CUT LIGHTLY  
& BEVEL WITH  
F 890 & MODEL  
WITH MODELER

S633

CUT VERY  
LIGHTLY

B60

DOUBLE BEVEL OR  
USE MODELER

F896

F896

F890

F891

F895

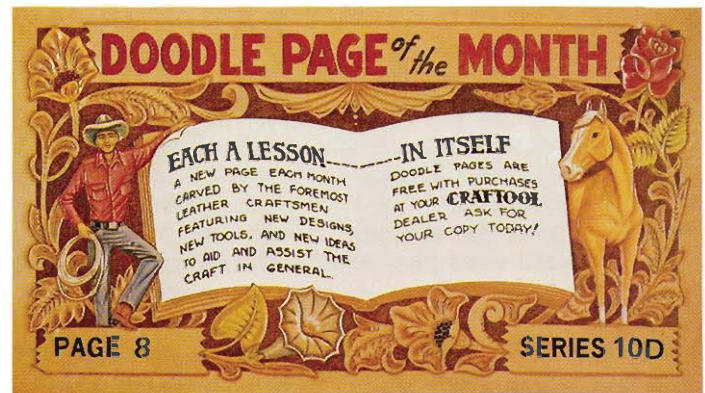
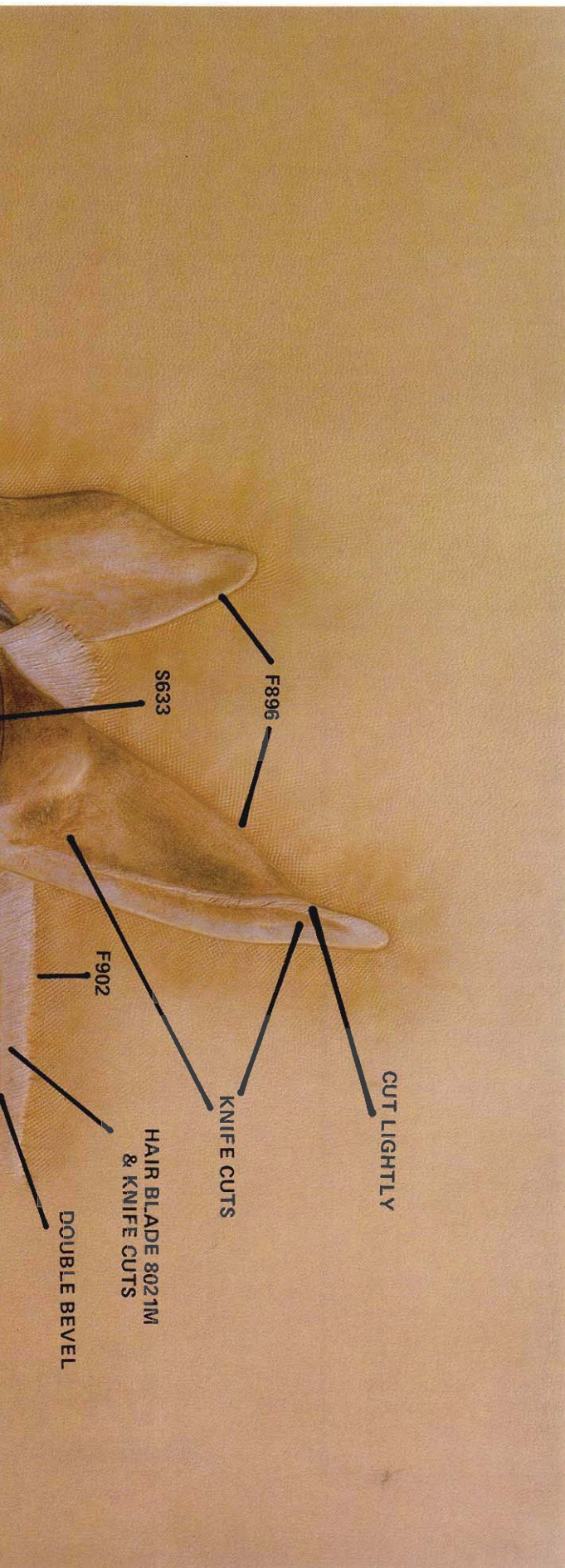
BACKGROUND

F899

F900

A98

HAIR 8021 HAIR BLADE



### Kit by Shirley Peterson

I have been doing leatherwork for about 15 years now. I enjoy carving leather pictures more than other leather projects and have tried many of the picture patterns by Al Stohlman and Christine Stanley. Also I have used patterns from art books and carved and dyed them in leather instead of on canvas. But I have always been frustrated because I am not an artist. If I wanted to do an original picture, I couldn't draw it to my satisfaction. So I began to use photos that I have taken. This way I can make a picture uniquely mine, yet I don't have to draw it freehand.

Last summer I was able to spend a couple of days traveling with the Texas Sesquicentennial Wagon Train. Besides being an experience which I will never forget, I was able to take a lot of photos which I can use to make my leather pictures. This picture of the mule "Kit" was one of the better photos. I trace the picture directly from the photo and then have it enlarged to any size I want on a copy machine.

The mule was carved on 5-6 oz. leather. The long dashed lines on the harness are cut very lightly and the edges of the harness can be shaped by either using a modeling spoon or by double beveling. I used a filligree swivel knife blade for all cutting. It is essential for the very fine detail cuts. Knobby rivets on the harness were done with S633 which was tipped to make those rivets seen from the side. The larger rivets were cut lightly and beveled with F890, then shaped with the modeler. Undercut bevelers were used in the nostril and on the harness across the forehead and down the side of the head. Hairing is done using the 8021M hair blade and some knife cuts. Refer to "Figure Carving Finesse" by Al Stohlman for hairing techniques and for details on figure carving. It is an excellent reference book. I use it constantly.

The mule was dyed with acrylic leather dye. I used a No. 0 red sable brush to dye the harness and detail work. A No. 3 red sable brush was used on the rest of the picture. The harness was done with dark brown and medium brown. These colors mixed with white were used to highlight. All metal parts on the harness were done with a 1 to 1 mixture of bright gold and silver metallic paint and shadows with black. The pink on the mouth and tongue was done with a mixture of red and white. White areas on the mule were applied with many coats of a white wash. The rest of the

mule was covered with a very thin wash of a mixture of dark and medium brown. The darker areas were dry brushed with a wash mixture of blue and black. White was also dry brushed around the eye and mouth and to highlight. The eye and nostril were also done with medium and dark brown and the pupil with a mixture of black and dark brown.

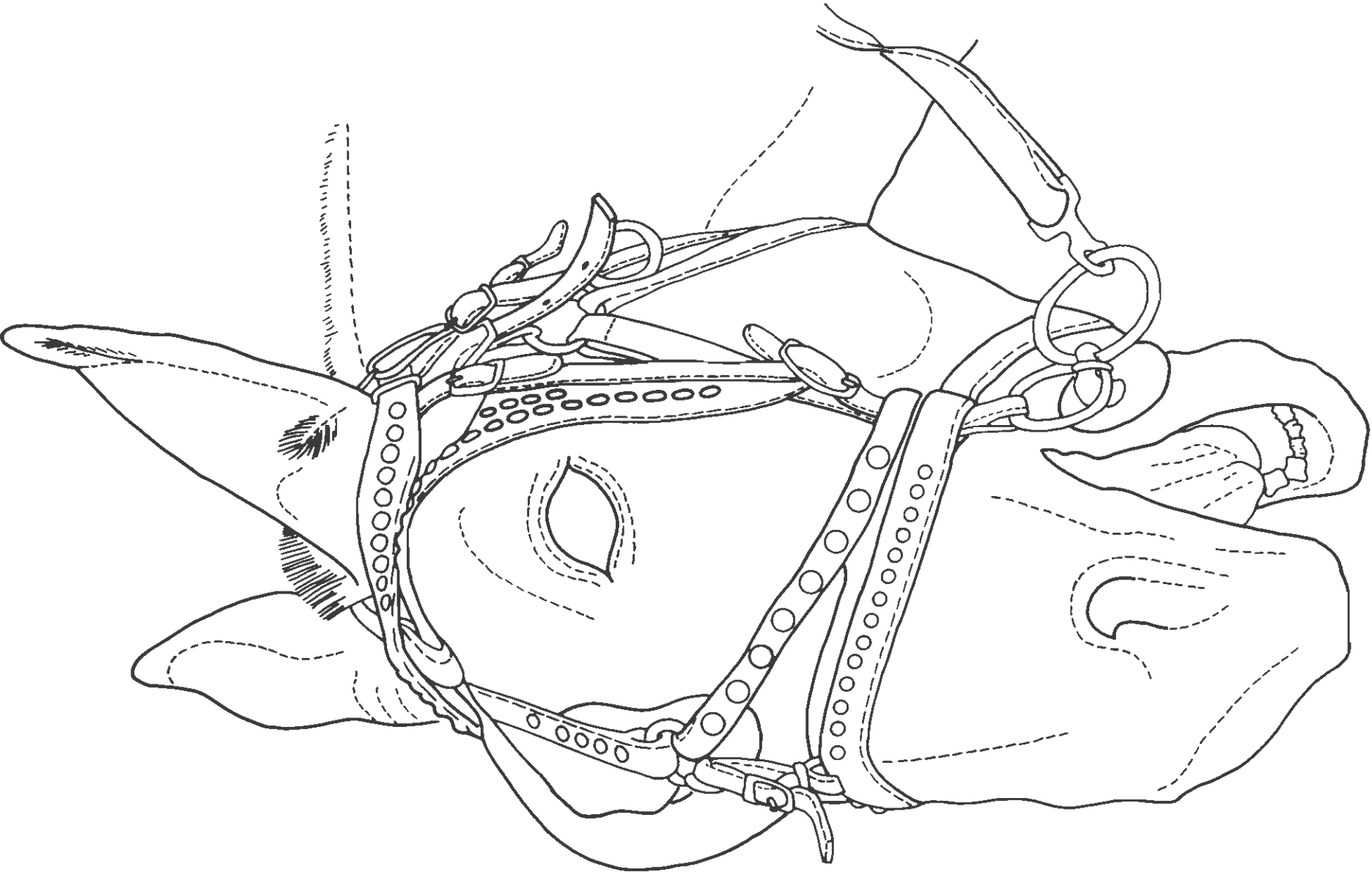
I use a 35mm camera for all my photos, but you can use any camera that takes a good clear picture. If you are taking a picture of something with a lot of detail it is best to take several pictures from different angles. That way if some detail is in shadow and not clear in one picture, it may show up better in another photo.

I hope you enjoy carving this picture as much as I have. And remember, you can make some really good leather pictures from photos whether you can draw or not. Good luck!

# ABOUT THE AUTHOR



*I have been doing leathercraft on and off for about 15 years. It's been a hobby mostly, but I've been selling some of my work. I've always wanted to belong to a leather guild and thought when I moved to Texas there would be one to join, but apparently there are no longer any in this area. I've lived in Grand Prairie, Texas for 2 years. I'm originally from Escanaba in Michigan's Upper Peninsula. I work in a factory as a production worker. I love to do leathercraft, but don't have enough time to do as much as I would like. I also like camping, canoeing, bowling and going to Texas Ranger baseball games. I love to travel anywhere and always take lots of pictures.*



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mule was covered with a very thin wash of a mixture of dark and medium brown. The darker areas were dry brushed with a wash mixture of blue and black. White was also dry brushed around the eye and mouth and to highlight. The eye and nostril were also done with medium and dark brown and the pupil with a mixture of black and dark brown.

I use a 35mm camera for all my photos, but you can use any camera that takes a good clear picture. If you are taking a picture of something with a lot of detail it is best to take several pictures from different angles. That way if some detail is in shadow and not clear in one picture, it may show up better in another photo.

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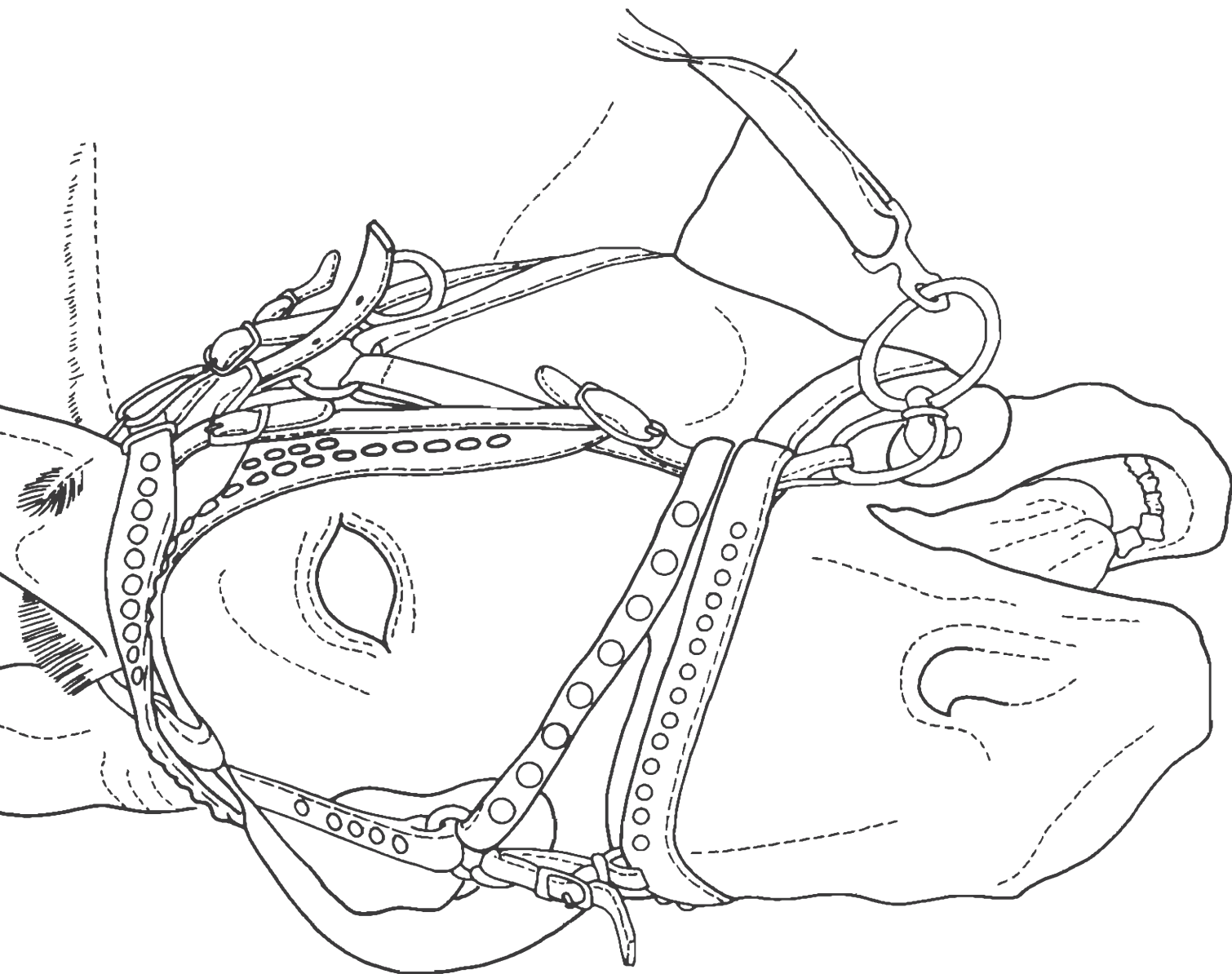
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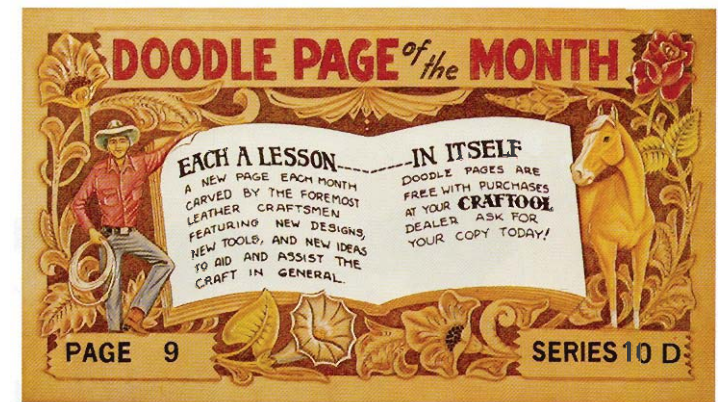


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"CAMEO"  
BY  
BILL MCKAY

High contrast cold line photoprint. It's a term that I have become familiar with during my years as a graphic artist. Once I was totally hooked on leather, I began wondering how I could apply my knowledge to the craft. I have found the possibilities to be endless. I love doing silhouettes, and with this technique, it's like silhouettes-plus!

What high contrast means is the elimination of most of the tones that give a picture form and depth. Tone is caused by light creating shadow. As you see in box A this makes the persons face have form and shape, and it gives the lady dimension. What we have done in box B is eliminated all but the darkest tones or shadows from the picture. You still have an 'image' of her face, but without all the complex tones. But even without the middle tones there is still a 'feeling' of depth and form. You have a silhouette... with feeling! The next step is to make your tracing of this form. As you'll notice, the basic tracing does not show the fine detail of the hair. The dotted lines indicate only a rough outline of where the detail begins and ends. If you look at area D you'll note that everything has been backgrounded to match the image in box B. The only areas that have been carved are the ones that create a 'hard' edge such as the top of the hat, the edge of the hat band and the fine lines around the eye, chin, and neckline. The larger the finished work, the less actual carving will be needed. The hair was done mostly with my very fine background tools that have been re-shaped to fit my needs. The knife was used only to add the finish detail to my lady's hair and eye lashes. All the final detail was done freehand.

To create a portrait affect, areas behind the figure are matted with a F-900 tool. This was also done freehand, sort of as the spirit moved me.

F900

A104

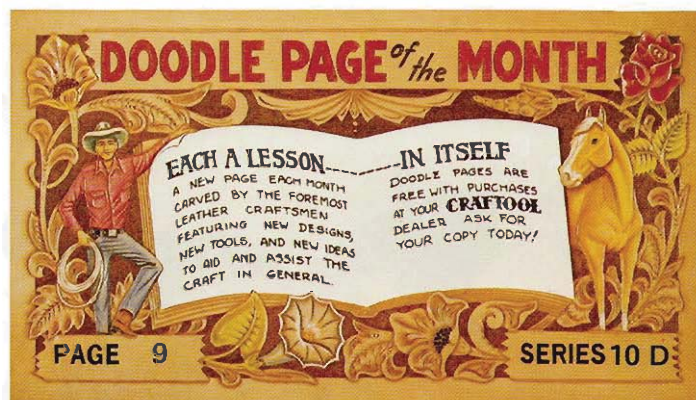
FINE DETAIL  
CUTS WITH  
SWIVEL KNIFE

(A)



(C)



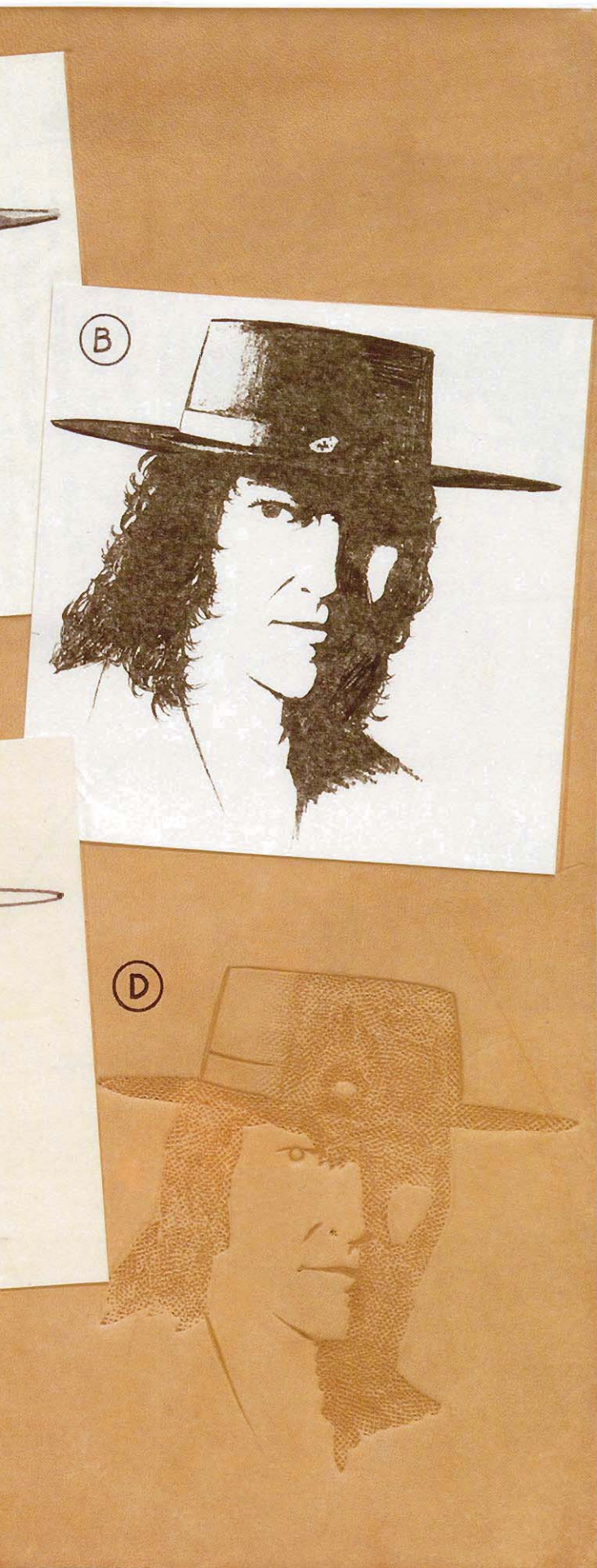


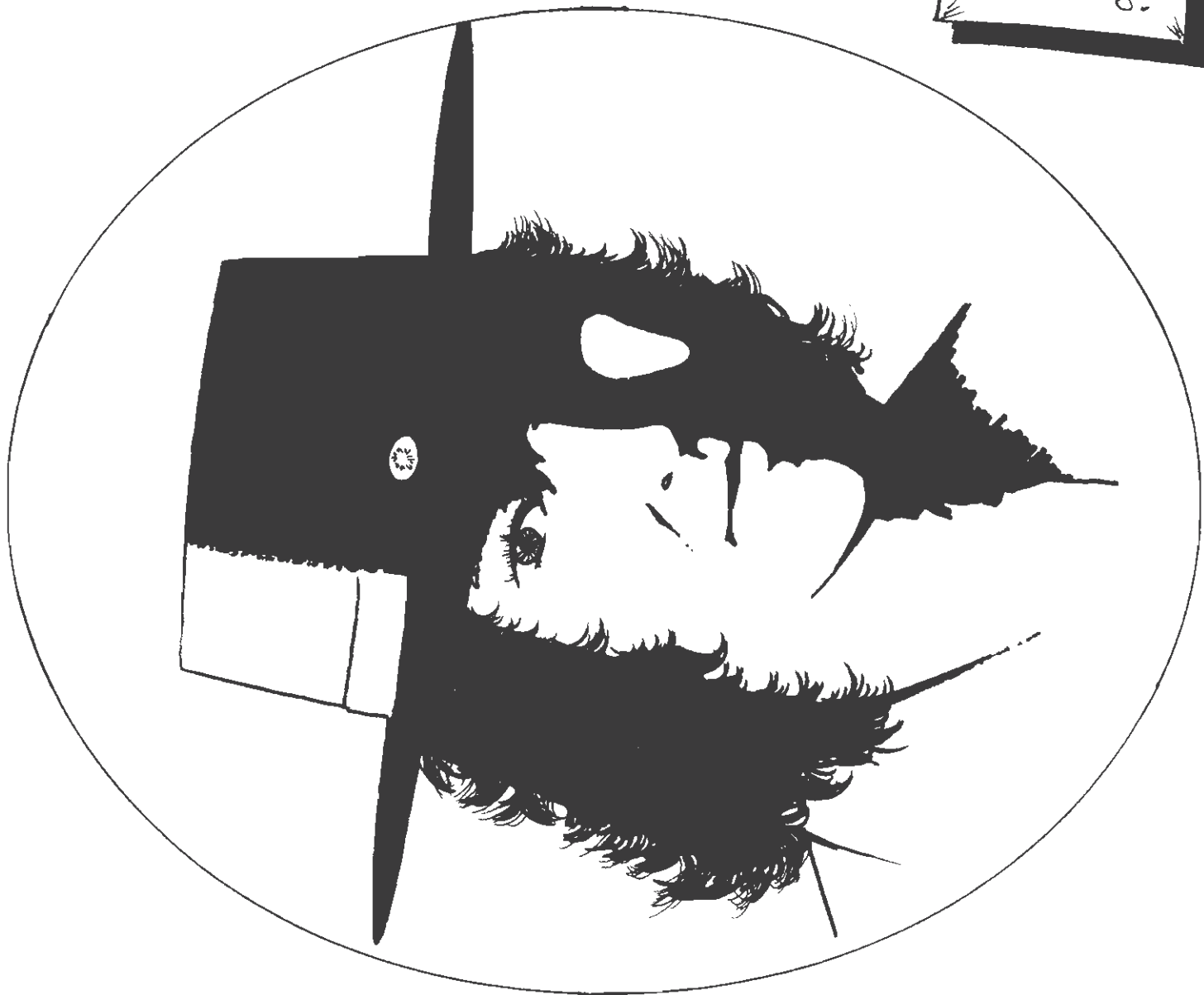
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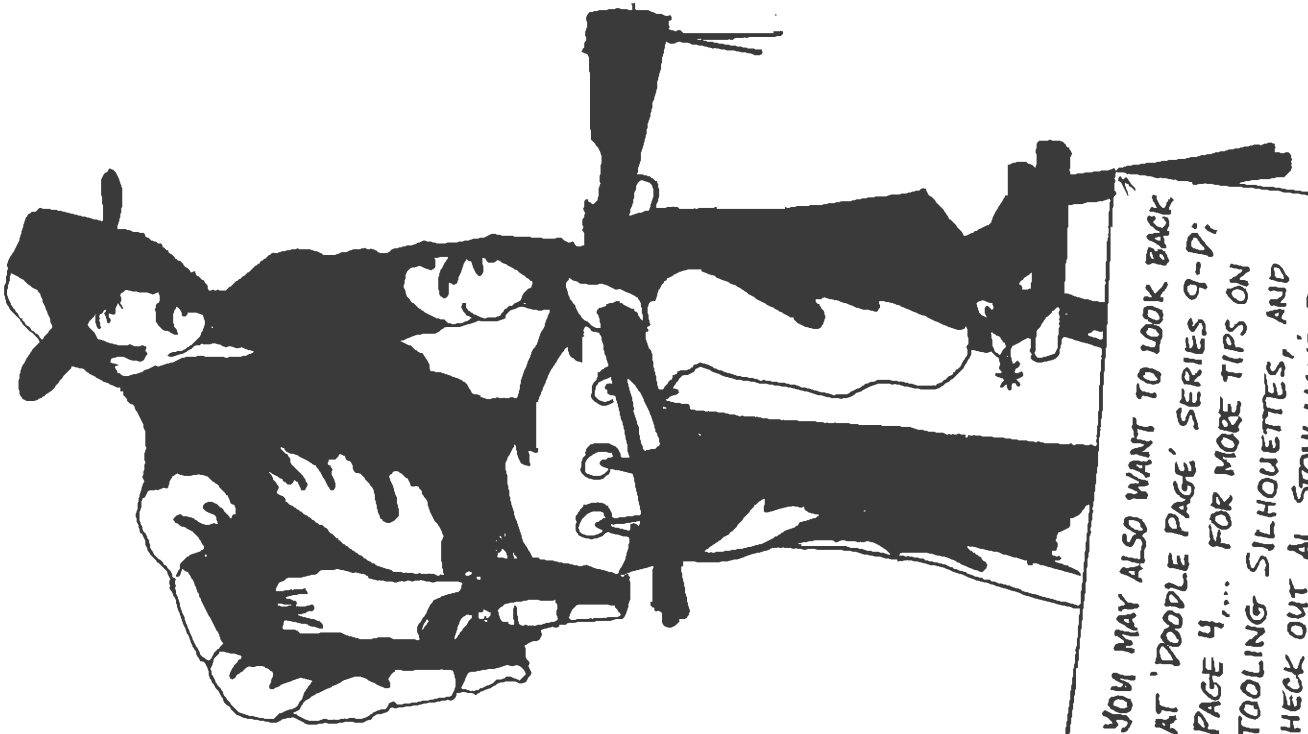
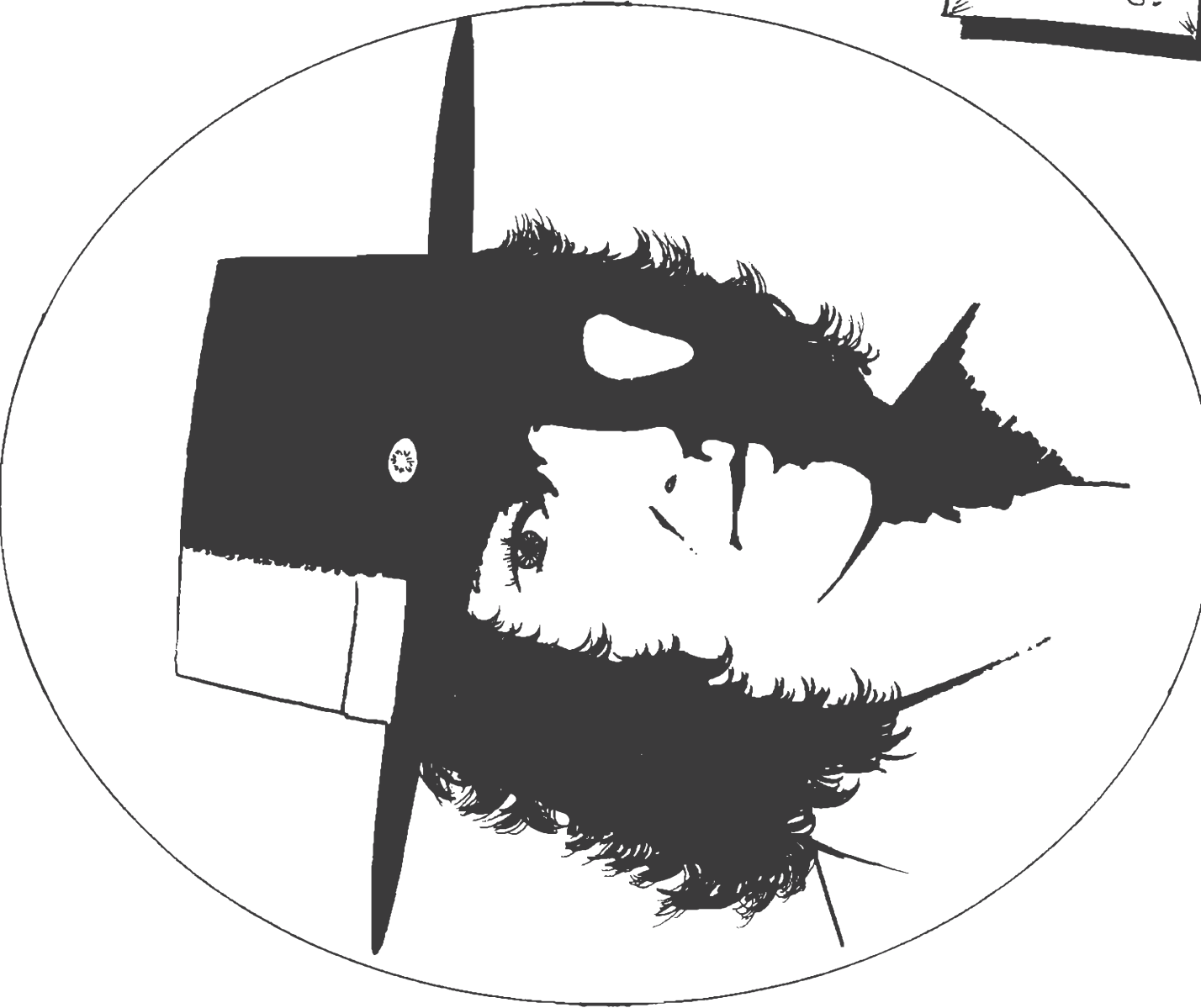
After all the tooling is finished, dye all the backgrounded areas black, or brown. Very fine details can be done with an extra fine point marker but be sure that the ink is a permanent water proof type. I used Buckskin Pro Dye to add a touch of color to the hat and blouse and to help soften the facial features a bit. Be careful not to get too carried away with the dying or you'll find yourself becoming a painter instead of a leather craftsman.

Have fun with this new technique. You can find many examples of this type of picture in various newspaper ads, fashion magazines, library books and the all-time best source ever... all the home photos where Uncle Bill forgot to use the flash when he took pictures of your last family outing. And all this time, you thought he was such a lousy photographer.

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YOU MAY ALSO WANT TO LOOK BACK AT 'DOODLE PAGE' SERIES 9-D; PAGE 4,... FOR MORE TIPS ON TOOLING SILHOUETTES, AND CHECK OUT AL STOLCHMAN'S BOOK 'INVERTED LEATHER CARVING'!

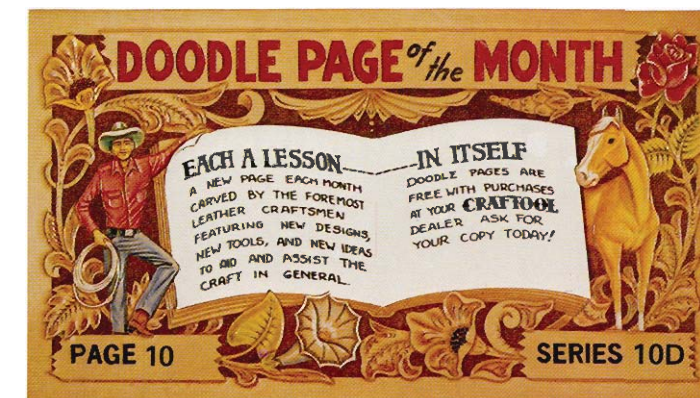
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# Oriental Cuckoo

BY PETER MAIN  
·AUSTRALIA·

Although not a native Australian bird, this Cuckoo does migrate here during the winter of the Northern Hemisphere and certainly makes a pretty picture.

This pictorial is designed to fit an area of 10" x 8", (see tracing pattern) but is shown here with some background area 'cropped' to allow for carving and coloring instructions. All carving is reproduced actual size. Further detailed instructions on carving and coloring can be found in your copies of 'Figure Carving Finesse' and 'Coloring Leather' by Al Stohlman.

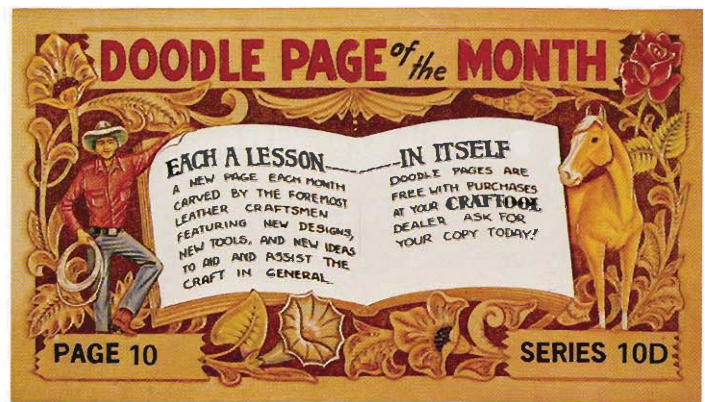
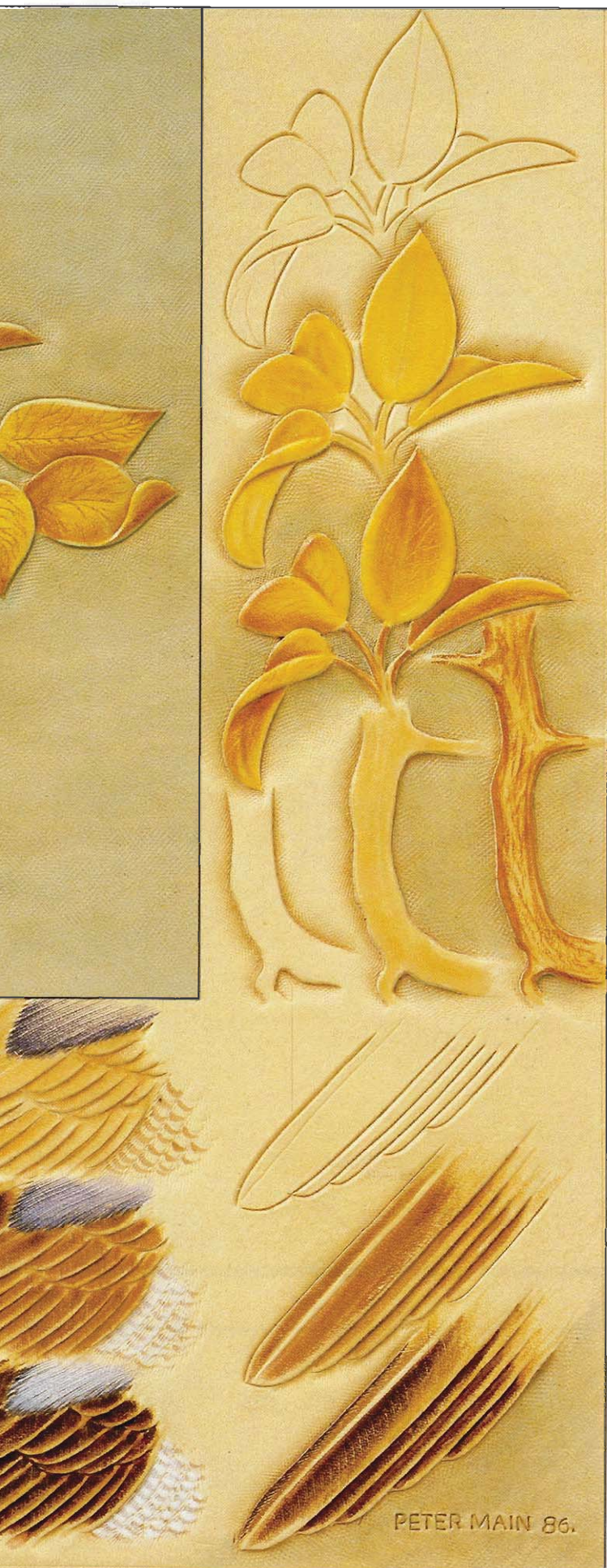
When carving pictorials always mount leather to heavy cardboard with rubber solution. This will minimise distortion due to the extensive matting of the background area. I usually cut my leather oversize, in this case about 10" x 12". Two reasons for this; firstly to allow matting of the background outside the finished size of 10" x 8", so when trimmed to size upon completion, the edges are even. Secondly, there is enough leather all round to practice carving, also to check colors when coloring.

Always mount leather (4-5 oz. is a good weight) to cardboard before applying moisture; wet leather will not stay 'stuck'. Apply water with a Tandy sponge in broad strokes so the moisture is evenly distributed through the leather. Allow leather time to start to regain its original color, then trace pattern with a fine stylus. (A scratch awl is a good fine stylus).

The bird should be cut first, followed by the leaves and branches. Use a well stropped blade, a 1/4" angle filigree blade was used here.

Take care when cutting the bird. The feathers are not cut as deeply as the outline as they are not bevelled as heavily, cut lightly around the eye and toes. When cutting the beak, cut towards the point but stop just short, the





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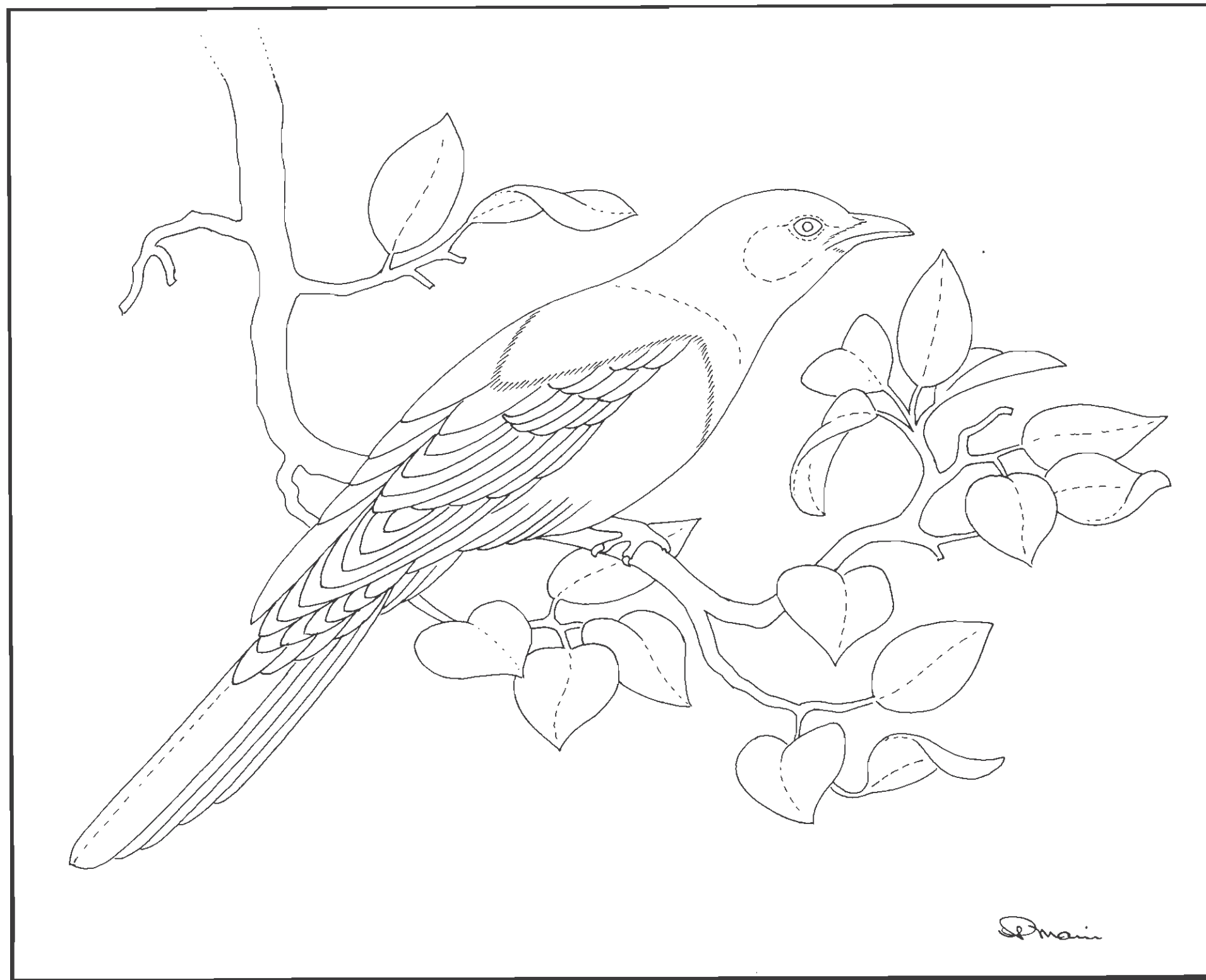
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beveling will complete the shape, the same applies to the pointed leaves. Only light cuts should be used on the fine stems of the leaves. If cut too deeply, they will lose their shape when bevelled.

Use figure bevellers F896, F895 for 'roughing' in shape around the head. Use the largest first, take care not to flatten eye area. Complete eye with F890 and smooth out beveling with a spoon modeller. The F902 is walked along the fine cut lines at the top of the wing and onto the breast. All feathers are bevelled with B202L and B202R, note direction, use the F902 to sharpen the shape. Tap very lightly when using the F917 on the underside, follow direction as shown. Bevel around toes with the F890 then use a spoon modeler to round off outline of bird and add detail to wing area and toes.

Figure bevellers F896 and F895 give shape and contour to leaves. Bevel outline of bird, tree trunk and leaves with B803 and B801, note background areas between small stems are not bevelled. Matt background to remove beveling ridges with F900, F899 and F898, use A98 and A99 for background areas around fine stems. Use modelling spoon to give roundness to tree trunk and stylus to give texture. Use stylus for detail on leaves.

Finally, use the fine hair blade on the head and shoulder of bird, note direction and follow contours. The hair blade can also give extra texture to the feathers. The leather should be almost dry when using hair blades.

Complete the eye of the bird with S631, do not use mallet, just press lightly and turn seeder to give impression.

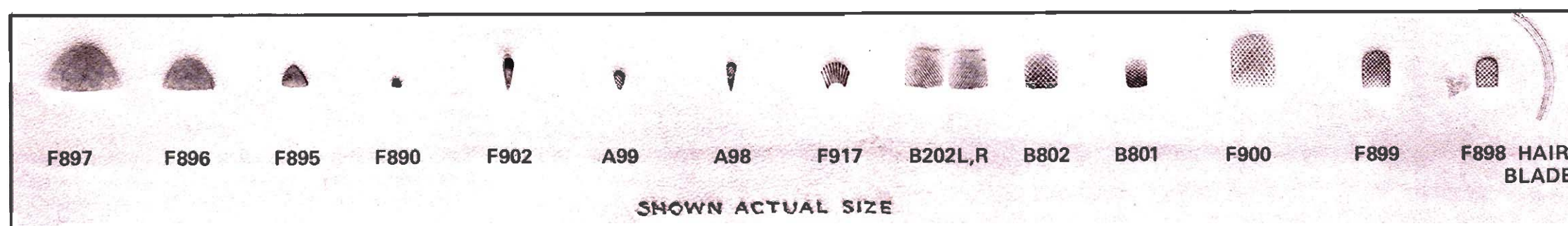
Use full strength yellow as a base color on all leaves. Carefully shade with diluted tan, make sure your brush is not 'loaded'. Remove nearly all color from brush on scrap leather and dry brush shaded area. A darker tan is then used on tips and shadow areas.

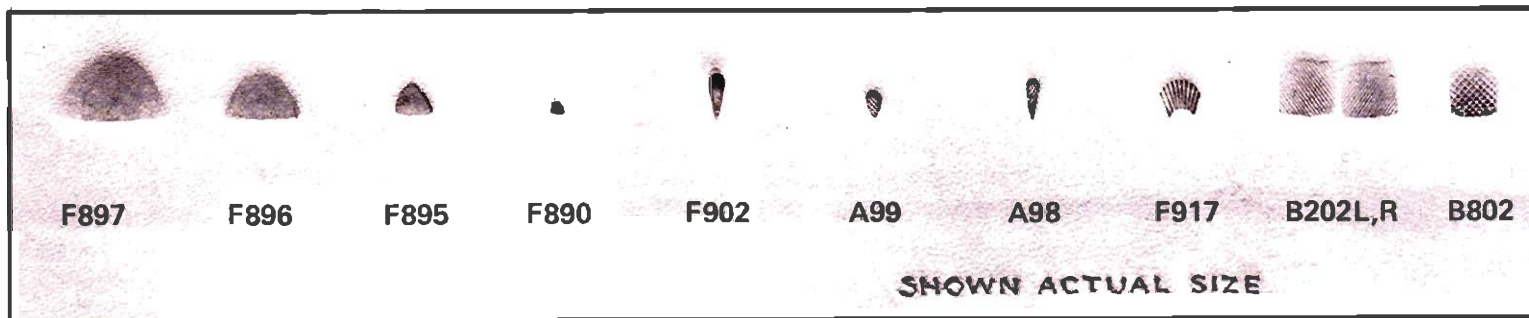
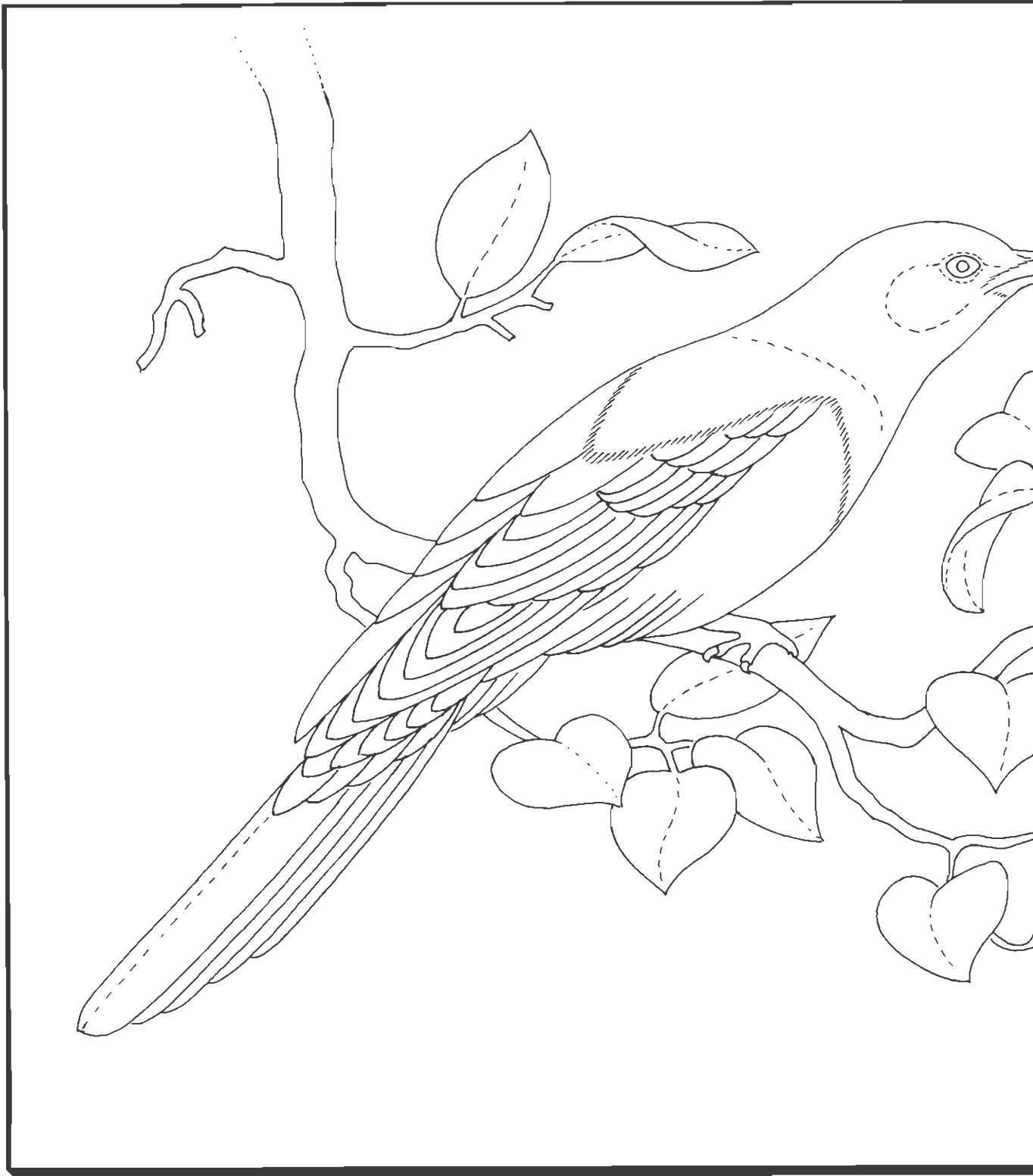
Use a diluted tan as a base color on tree trunk and stems. Dry brush a stronger tan over base color then complete shading with dry brushed brown. Highlight edges of leaves lightly with white acrylic.

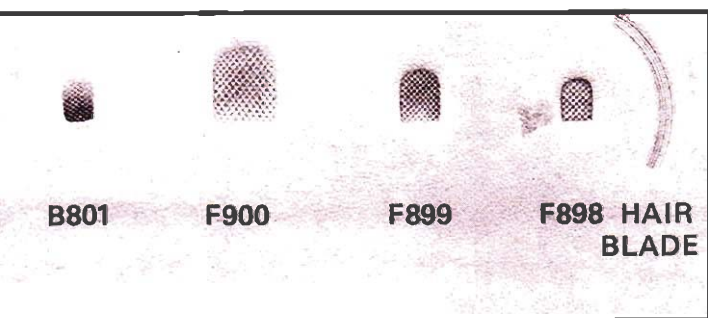
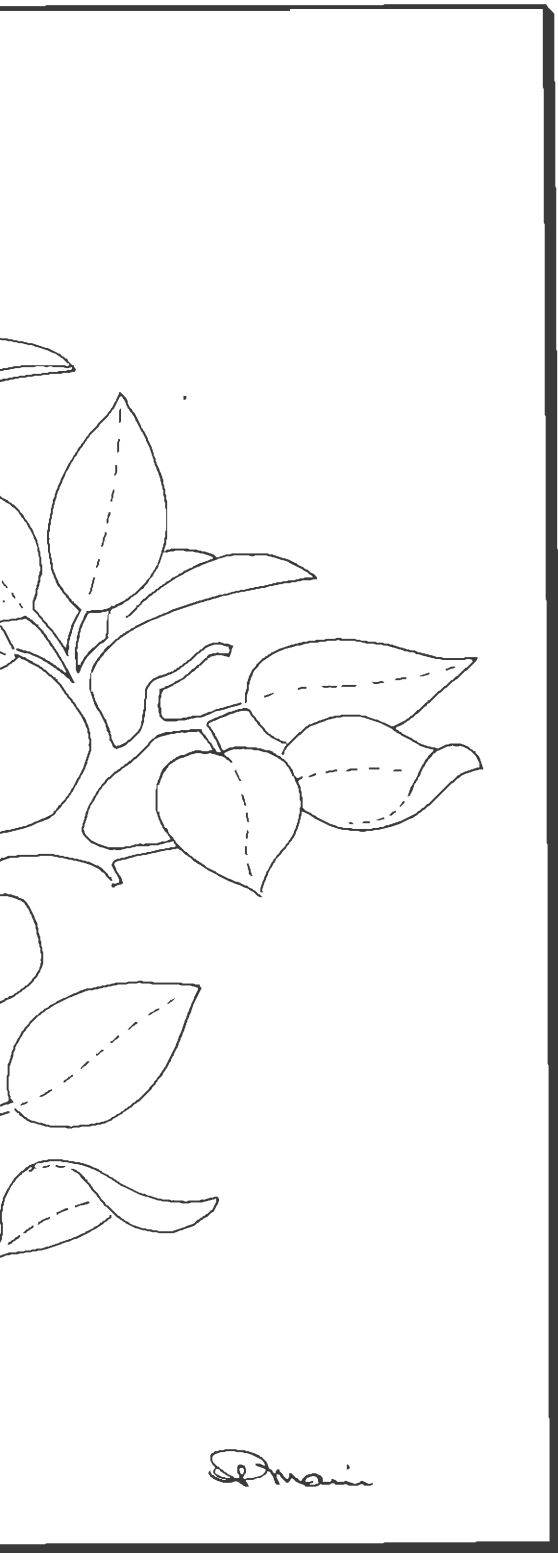
Dry brush a red/blue mix on head and shoulder of bird. Put some of this color into white acrylic and again dry brush over. Follow with diluted white acrylic, do not over-paint or the area will become opaque and not allow any of the base color to show through. The feathers are first shaded with diluted light brown, then dry brushed with medium brown, they are completed with a very dry brush of chocolate.

Use medium brown on the breast, follow shape of the F917, then dry brush diluted white acrylic. Use full strength white sparingly to highlight the edges of feathers and to spot the tail feathers and breast area. The beak, eye and toes are first colored with full strength yellow then shaded with tan. The eyeball is dyed black and glossed over with several coats of Tandy Super Shene.

The background area can be shaded with a very weak mix of blue. Test on scrap leather that has been matted for streaking may occur.







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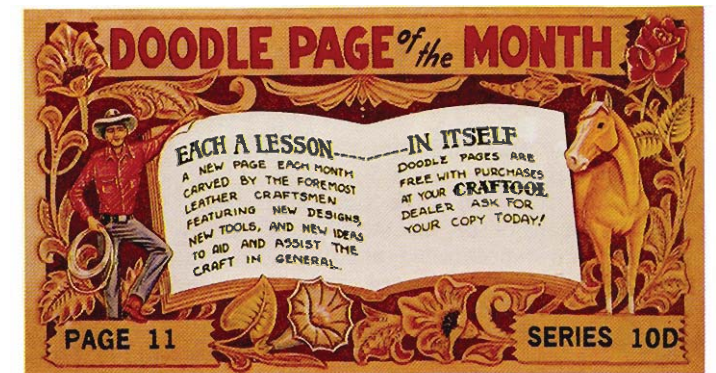
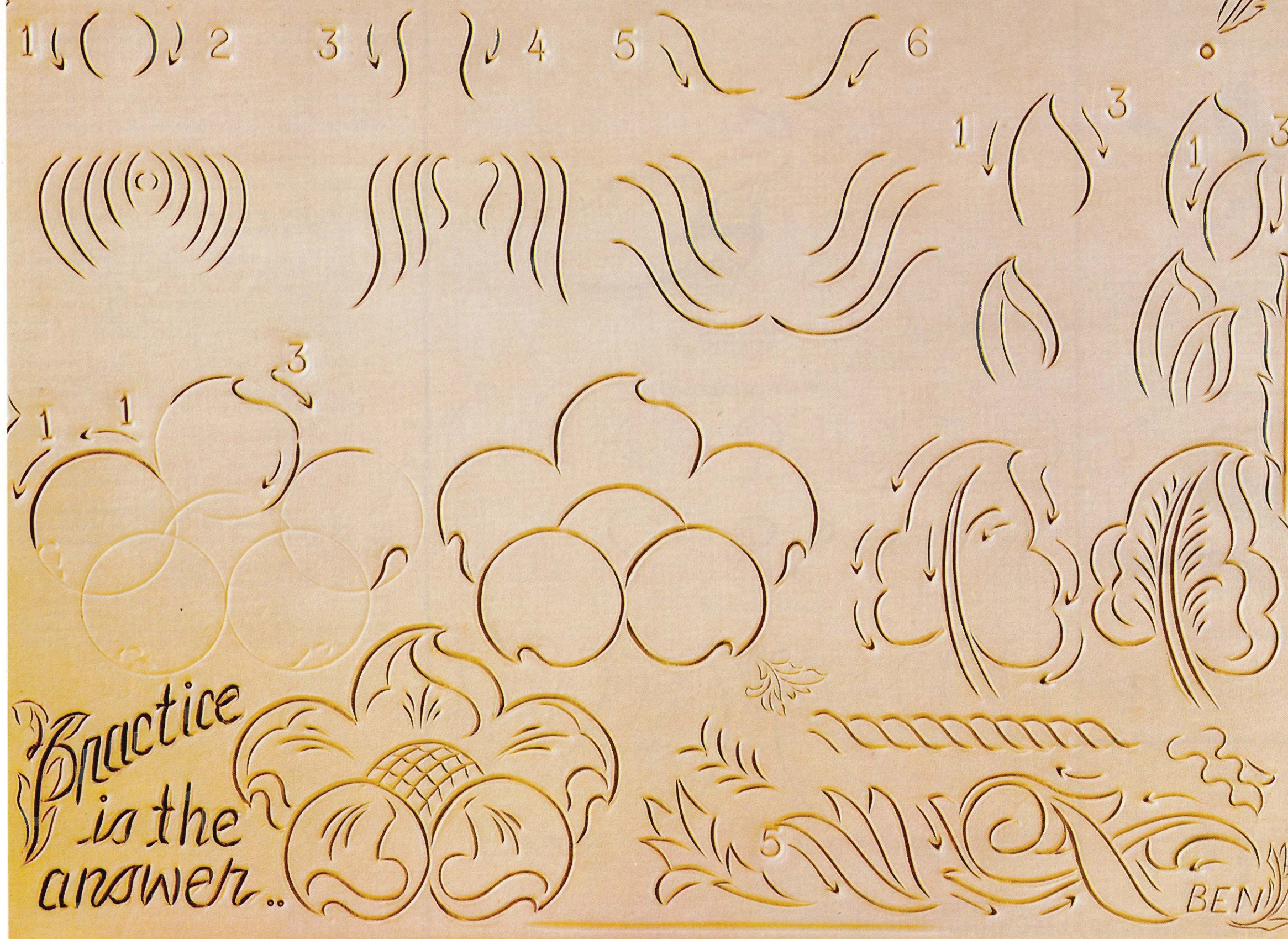
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# SIX BASIC STROKES DOES IT ALL



## THE SECRET OF THE SWIVEL KNIFE

by BEN MOODY

Almost anyone can hold a stamp with one hand and hit it on the top with a mallet in their other hand.

The swivel knife is the tool that needs to be mastered to become proficient as a true Leathercarving Craftsperson. It takes more time to master the knife but by practicing the Six Basic Strokes, your early frustration will soon turn to smiles.

Sure you're going to feel pretty awkward at first for here is a tool that requires you to do several things at one time but it's not that hard to do.

The first secret to successful use of the swivel knife is to have the leather properly "cased". Cased is the term applied to the dampening of the leather to make it soft and easy to carve.

To case the leather, go over the flesh (rough) side a few times with a wet sponge. Turn the leather over and do the same thing to the grain (smooth) side. Distribute the water as evenly as you can.

How wet? A good rule of thumb is: Make the leather damp all the way through, but not soaking wet. Your knife should glide through the leather and the cut should pop open clean.

As soon as the leather begins to return to its natural color, begin carving. Practice will make you a good caser.

And now, the Six Basic Strokes cut with a swivel knife. To cut a perfectly straight line, use a ruler to guide the blade. Other than a straight line, every other cut you make is going to be a variation of one or more of the Six Basic Strokes.

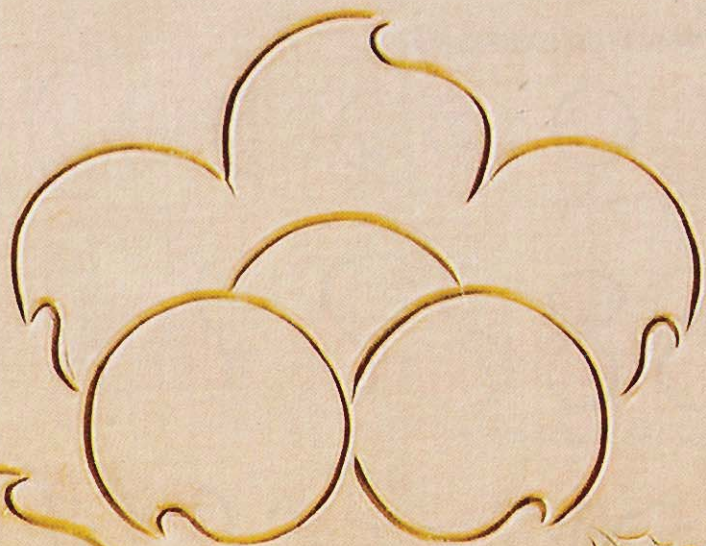
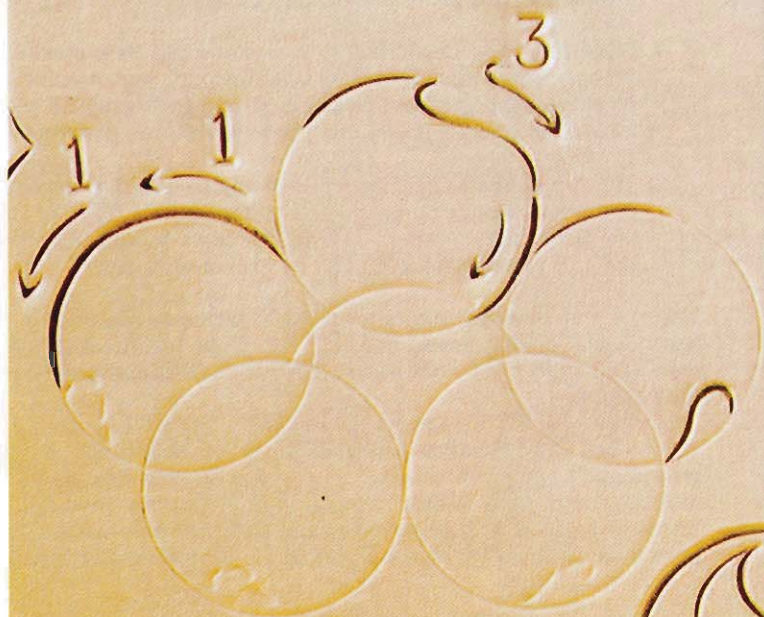
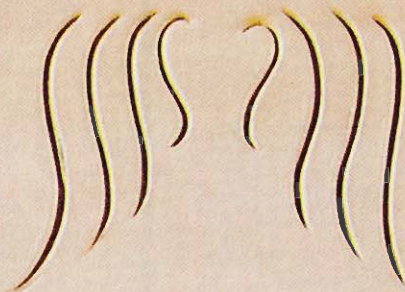
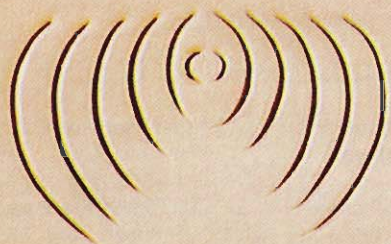
These strokes can be mastered more easily than you now imagine. Let's start with numbers 1 and 2. Press the point of the blade farther most from your body into the leather and as you pull it towards you, turn the blade with the thumb and second finger. Practice first by doing easy curves from the top to the left and down (1). Then from the top to the right and down (2). Develop enough speed to make these smooth and graceful.

Your best friend at this time is several pieces of scrap because practice will enable you to master the operation. It's not as important just to see "how many" cuts you can make as it is to see how smooth your finished cuts look. After awhile try more sweeping curves. A few minutes with each stroke and your confidence will grow by bounds, as will the beauty of the cuts.

Strokes number 3 and 4 are sometimes called the lazy "S". The stroke is started by turning your knife just before you start the cut to enable making the short curve at the top of the S (3) or

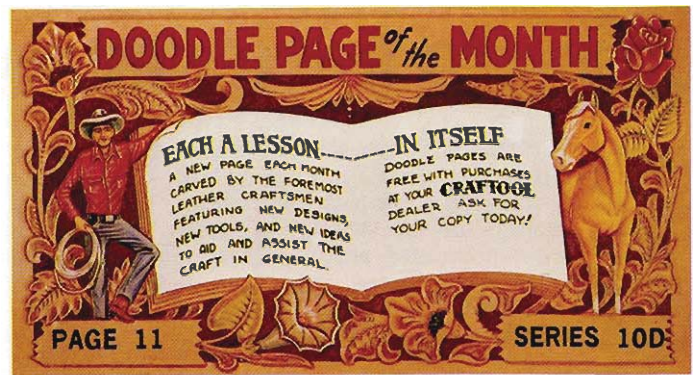
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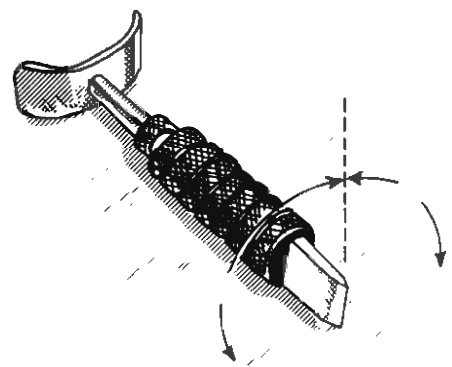
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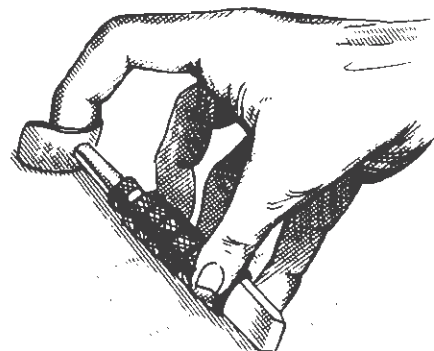
# HOW TO HOLD THE SWIVEL KNIFE

To enjoy the real thrill and rich satisfaction which leather carving offers, learn how to hold and use your swivel knife (see illustration). Acquiring control of the swivel knife takes patience and concentrated practice. Learn to relax. Be comfortably seated, and be sure to have excellent lighting to avoid eye strain and alleviate shadow from your working area. Prac-

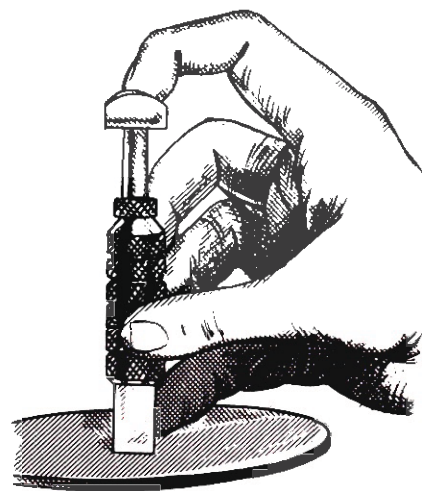


1. Place knife on bench with length of blade straight up and down at 90° angle to bench.

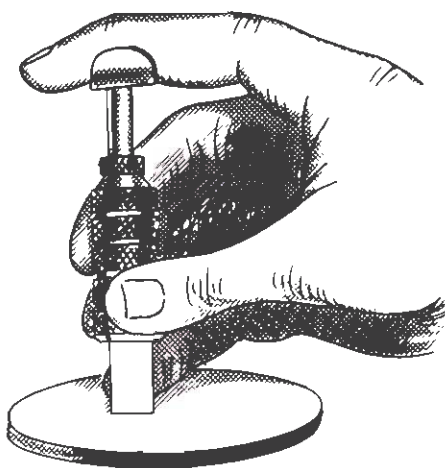
tice a few light curves, trying to maintain an even depth throughout cuts. Proper cutting depth for outlines of designs is one-third the thickness on heavier leathers and one-half the thickness on lighter leathers. Use your free hand to hold the leather. Turn the leather often to keep the cuts coming toward you.



2. Place index finger in yoke, the thumb at lower part of barrel, little finger against blade, and second and third fingers on opposite sides of barrel.



3. Hold knife upright, resting hand on bench with blade on practice leather. Do not set blade on metal or any hard surface which might damage the cutting edge.

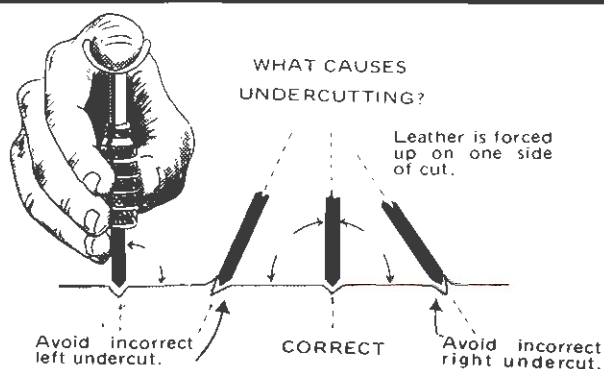


4. Move second and third fingers forward to grasp the barrel more firmly. Fingers are now in correct position. Knife is tilted forward in use.

## UNDERCUTTING

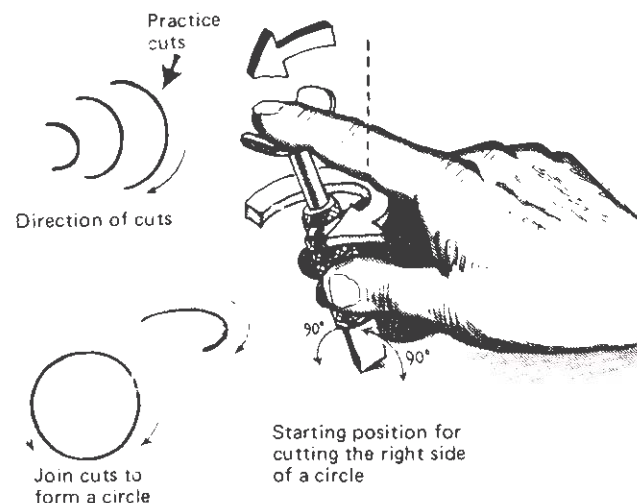
One of the common errors in using a swivel knife is undercutting . . . caused by leaning the hand to the left or right while cutting. Remember to always keep the blade perpendicular to the leather. Never go over cuts a second time.

FRONT VIEW



# PRACTICE, PRACTICE, PRACTICE

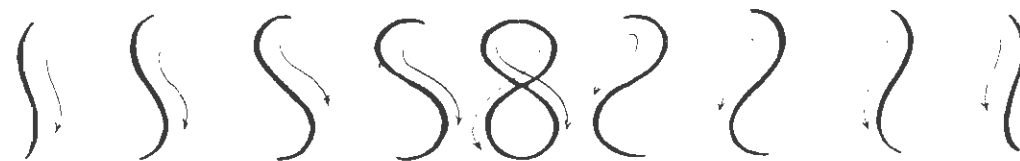
In most instances, the student favors cutting or turning the knife in one direction. He will usually practice in that direction. It is important, however, to practice cutting in all directions . . . and especially in the direction that is most difficult. It is obvious that this will require the most practice. Proficiency with the swivel knife can only be obtained with practice.



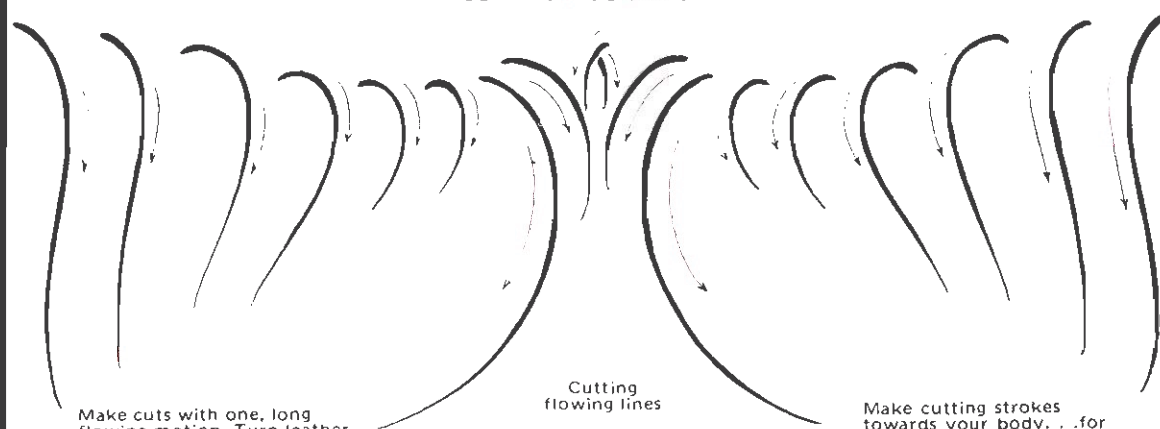
## PRACTICE EXERCISES



CUTTING CIRCLES



CUTTING FIGURE EIGHTS



Make cuts with one, long flowing motion. Turn leather when necessary to aid in smooth cutting.

Cutting flowing lines

Make cutting strokes towards your body . . . for maximum control. Do not double-cut any of the lines.

NOTE: Depth and length of cuts are made with one motion. Do not re-cut any lines to make them deeper or to correct their flow. Practice for this control.

reverse S (4). Practice cutting the top sweep smaller than the bottom sweep. Then reverse your cutting, do the top curve larger than the bottom one. Remember, number 4 is only the opposite cut to number 3, so all you do is reverse the line you're cutting. Now that you have done numbers 1, 2, 3, and 4, take a look at the basic leaf on the right side of the picture made with number 1 and number 3. You'll see this leaf many times on leather.

Strokes number 5 and 6 are a little different from number 3 and 4. Originally this stroke was given as a long lazy S with its second curve more sweeping than in numbers 3 and 4. Most teachers of Leathercraft now find no fault in allowing the student to turn the leather to whatever direction they can better guide the swivel knife from. Therefore, I feel there is now little difference in numbers 3, 4, 5, or 6. Each have 2 distinct opposite curves to the stroke.

The sharpness (or curvature) of either one of the curves can be extended or shortened to the need of the pattern. The variations are limited only by your imagination and ability to perform.

Here are a few more tips that may be helpful:

1. There is no substitute for practice.
2. Proper moisture content in the leather can make smooth, easy cutting a pleasure.
3. Your best work will come if you relax. Don't force speed; it comes naturally. On long sweeps it may very well be necessary to stop in the middle of the cut, keeping the knife in the line you're cutting and turn the leather a bit for more comfortable continuation and completion of the cut. This can be true also for very small curves.
4. "Overcuts" (or Decorative Cuts as some call them) should be cut lighter than your design outline cuts and should be done freehand (without tracing a pattern for them). They'll look more graceful if you don't have to follow a pattern.
5. The top of the knife must be kept adjusted so that the line you are cutting is perpendicular to the leather. The top of the knife must "swing" around the curve as you turn the knife or you will "slice" under on part of your cut.

Don't expect miracles. If you're willing to seriously practice your work, it will quickly reveal that you did. Your practice also will soon distinguish your work from others. It's as distinctive as your handwriting.

Learn the Basic Strokes and the world of beautifully done projects in leather will become a great part of your life. As you progress from your simple belt or billfold pattern to carving beautiful pictures in leather, remember that you only needed to learn 6 Basic Strokes with the Swivel Knife to make it all happen.

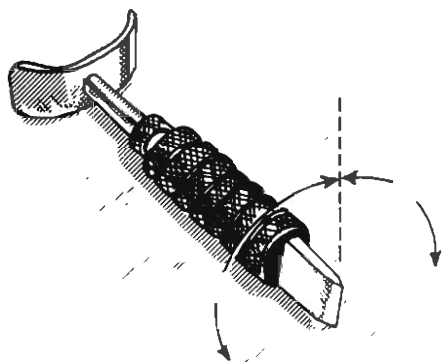
Best Wishes

Ben Moody

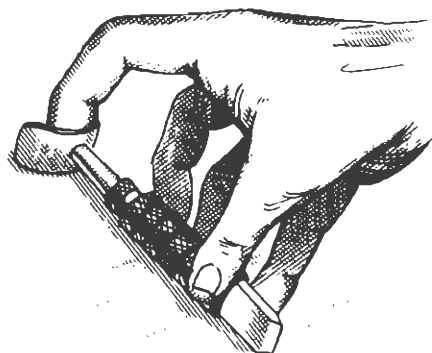
# HOW TO HOLD THE SWIVEL KNIFE

To enjoy the real thrill and rich satisfaction which leather carving offers, learn how to hold and use your swivel knife (see illustration). Acquiring control of the swivel knife takes patience and concentrated practice. Learn to relax. Be comfortably seated, and be sure to have excellent lighting to avoid eye strain and alleviate shadow from your working area. Prac-

tice a few light curves, trying to maintain an even depth throughout cuts. Proper cutting depth for outlines of designs is one-third the thickness on heavier leathers and one-half the thickness on lighter leathers. Use your free hand to hold the leather. Turn the leather often to keep the cuts coming toward you.



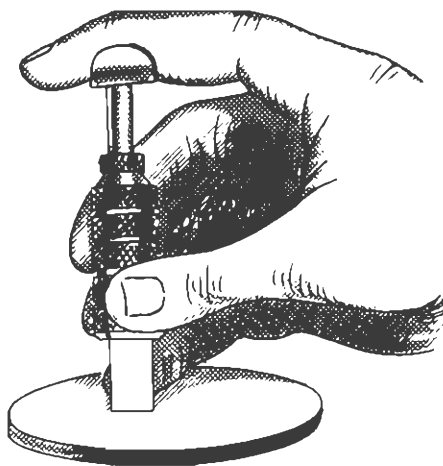
1. Place knife on bench with length of blade straight up and down at 90° angle to bench.



2. Place index finger in yoke, the thumb at lower part of barrel, little finger against blade, and second and third fingers on opposite sides of barrel.



3. Hold knife upright, resting hand on bench with blade on practice leather. Do not set blade on metal or any hard surface which might damage the cutting edge.

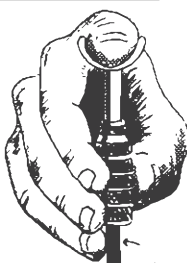


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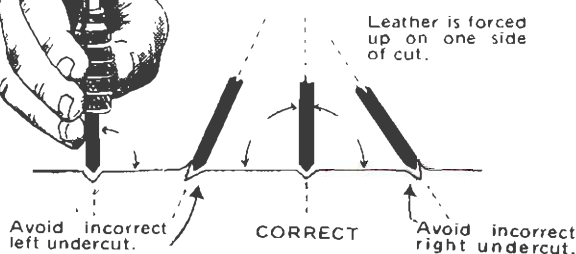
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FRONT VIEW



WHAT CAUSES UNDERCUTTING?



Leather is forced up on one side of cut.

Make cuts with one, long flowing motion. Turn leather when necessary to aid in smooth cutting.

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## PRACTICE

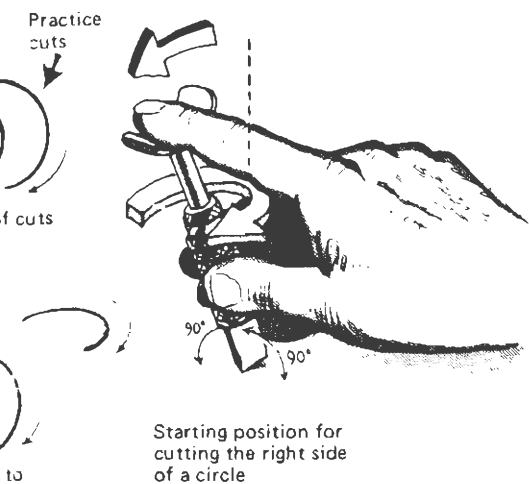
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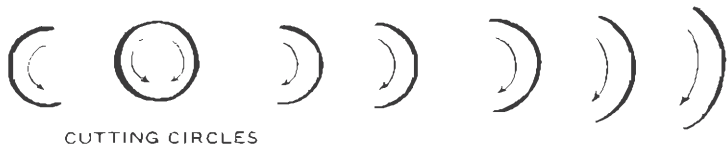
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form a ci

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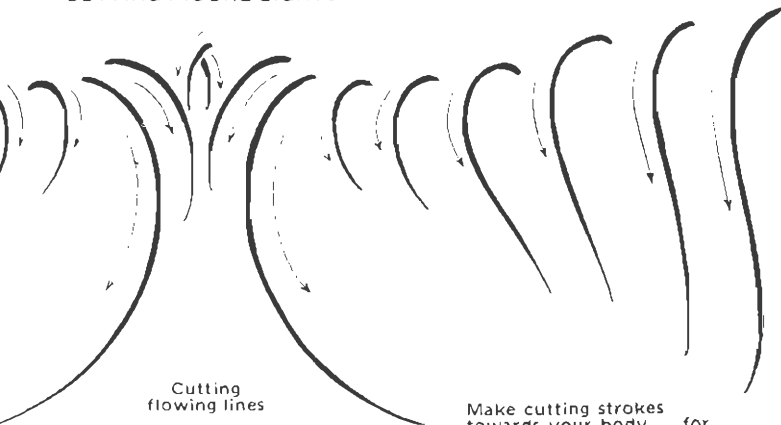
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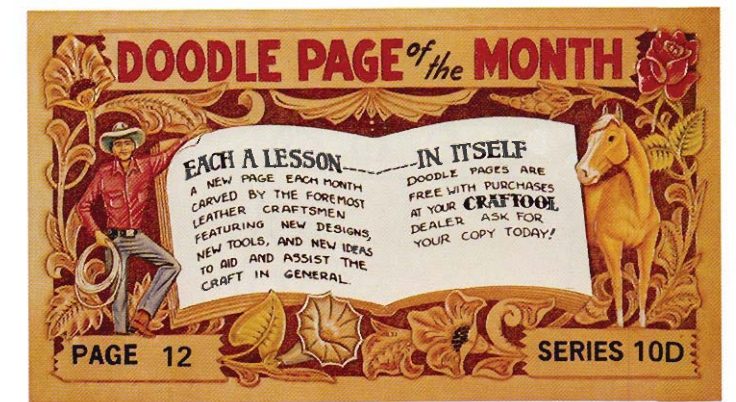
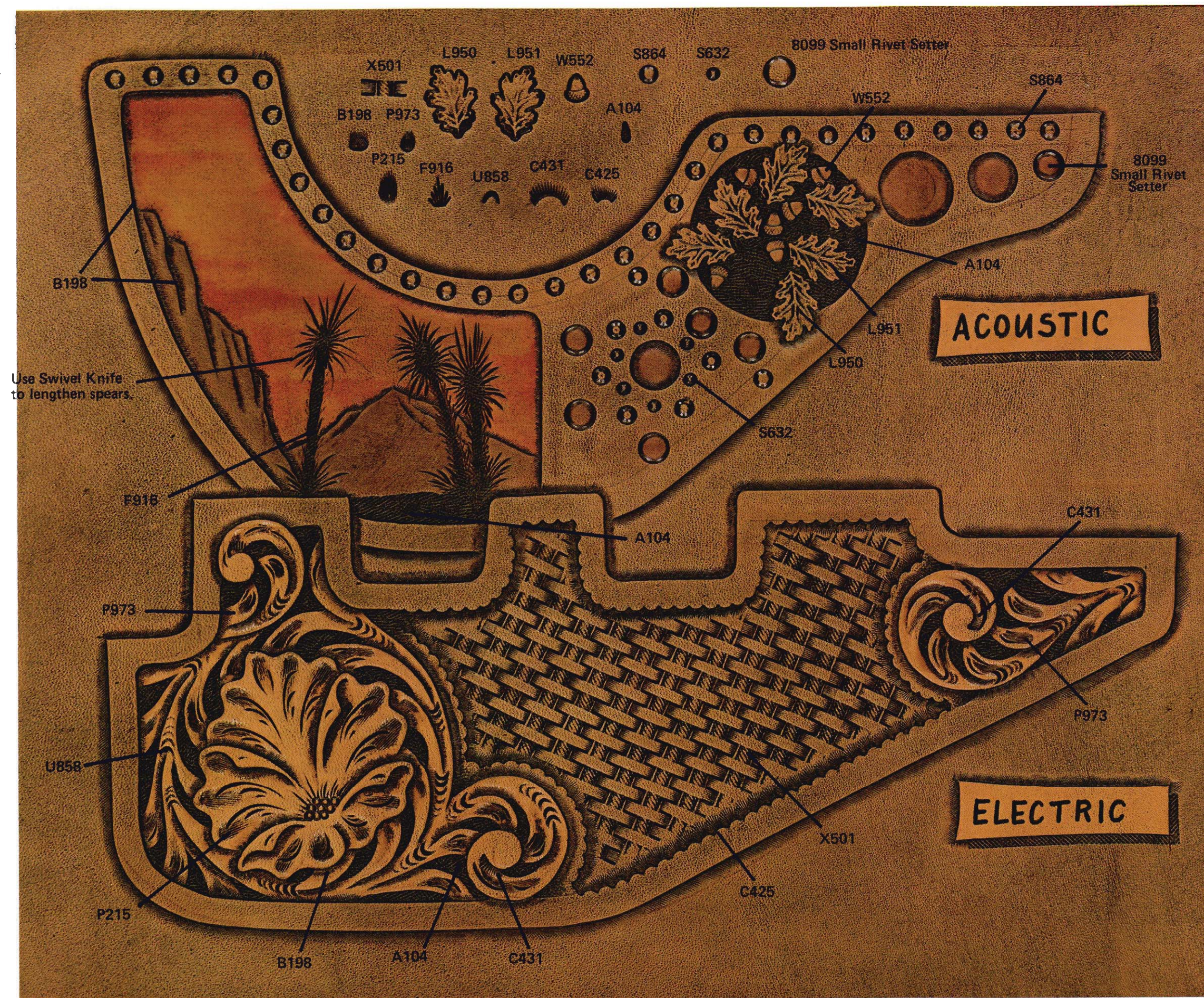
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# PICKIN' & GRINNIN' by BILL MCKAY

There are a lot of people out there that play guitar. Some do it for fun and some do it for money, but all of them usually have one thing in common. They all have close bonds to their instruments. They want them to reflect their own personality.

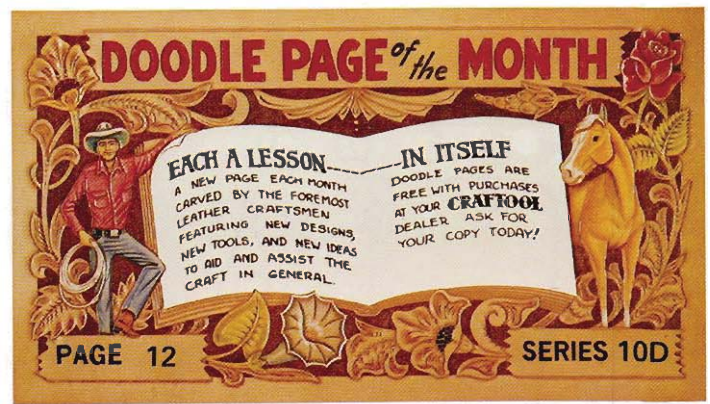
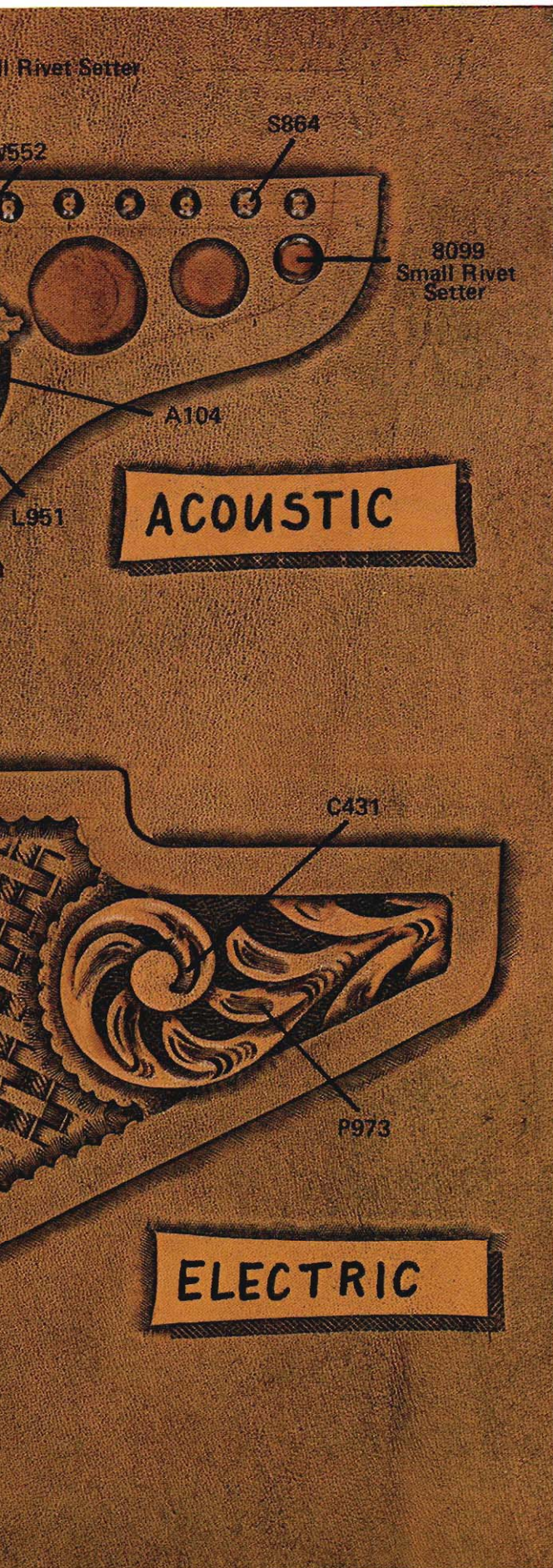
Most guitars come with a pick guard already on them to help protect the finish of the guitar's body. And they are usually plastic! Yuck! Well... here's an answer to those pickers that don't like plastic pick guards, leather pick guards. You can do any number of designs on one, and here are a couple samples that might give you some ideas.

A word of note here. Putting a leather pick guard on an acoustic guitar will not change the tone of the guitar. The sound bounces off the bottom or back of the guitar and putting something on the front won't change that.

On the acoustic pick guard I tooled a number of different styles which work fairly well together. The design might be chosen to reflect a persons taste in music, or the area they live in. The desert scene is a sample silhouette of a yucca plant. The basic shape of the plant is formed using an F-916 tool. Once the shape is stamped in, I went over the trunk area and spear mass with an A-104 background tool. Then use your swivel knife to lengthen some of the spears as you see fit. The cliffs and the mountain are beveled with a B-198 tool. There's no need for alot of detail here. The large circle was carved after an arrangement of oak leaves and accorns was stamped in. Then the background is matted with the A-104 and dyed black for contrast. All the smaller circles are stamped in a pattern, the larger ones being done with various tools at my disposal. You can use a number of different things to make circular impressions such as rivet setters, snap setters, large hole punches, etc. The sky is dyed using the technique explained on doodle page 4, series 9D.

On the electric guitar pick guard, I chose a simple traditional western style of tooling to highlite the simple basketweave in the middle.





PICKIN' & GRINNIN'  
by  
BILL MCKAY

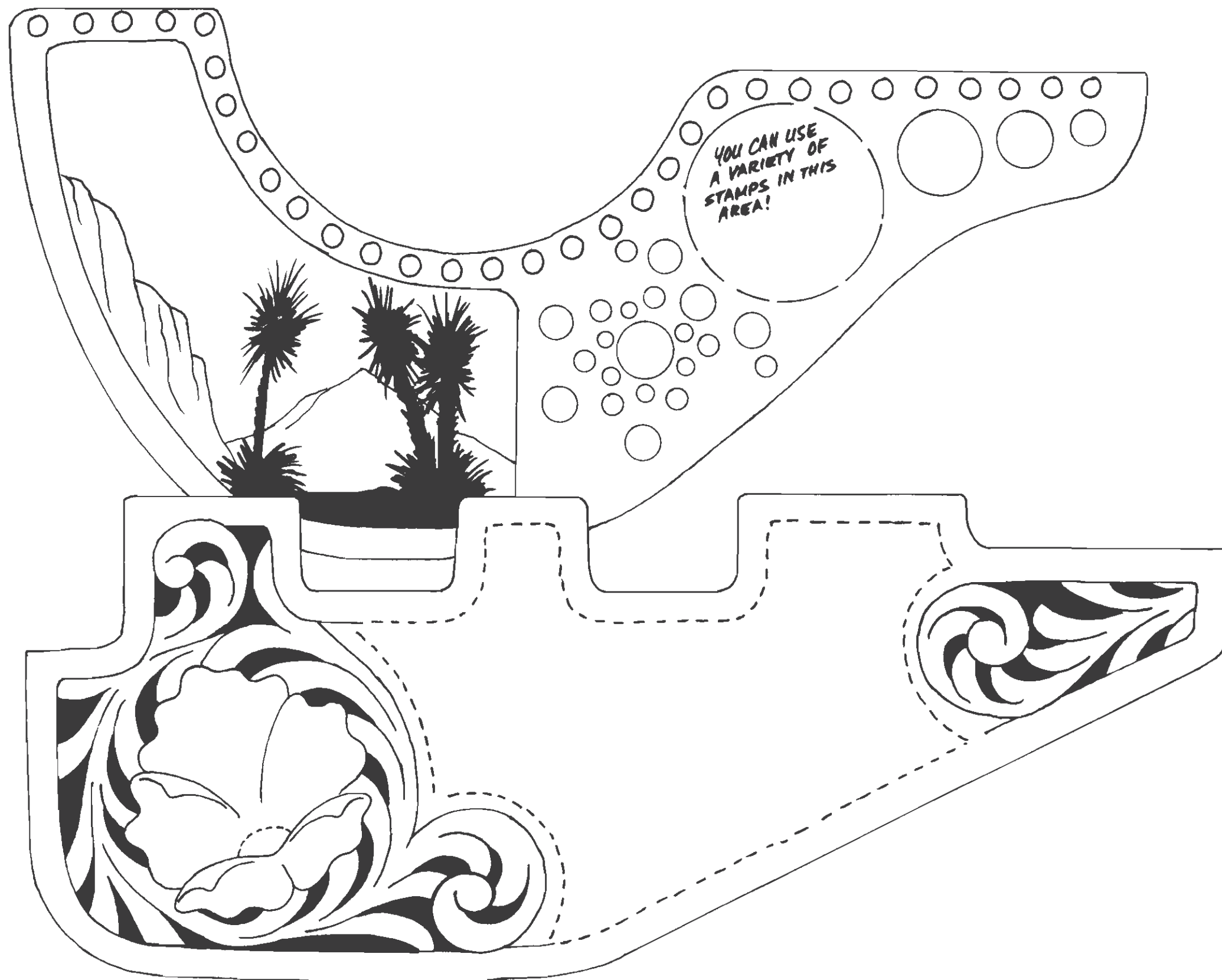
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I do want to point out a few special details that you will want to be aware of. Many electric guitars have much of their bodies covered with plastic plates. This makes it easier to put in the switches and whatnot for the pick-ups, volume controls, etc. Most are held on by screws and are easy to remove. You can use the plates as a pattern and tool the entire area. Otherwise be sure to allow room for any hardware attached to the guitar. You can even glue the leather piece to the plastic and use the plastic as a stiffener.

Another thing you might want to consider is tooling a guitar strap to match the pick guard, or vice versa. The guard can even be laced on the edge or buckstitched or both. There's almost no limit to what you can do to personalize your own guitar or your friends' guitar.

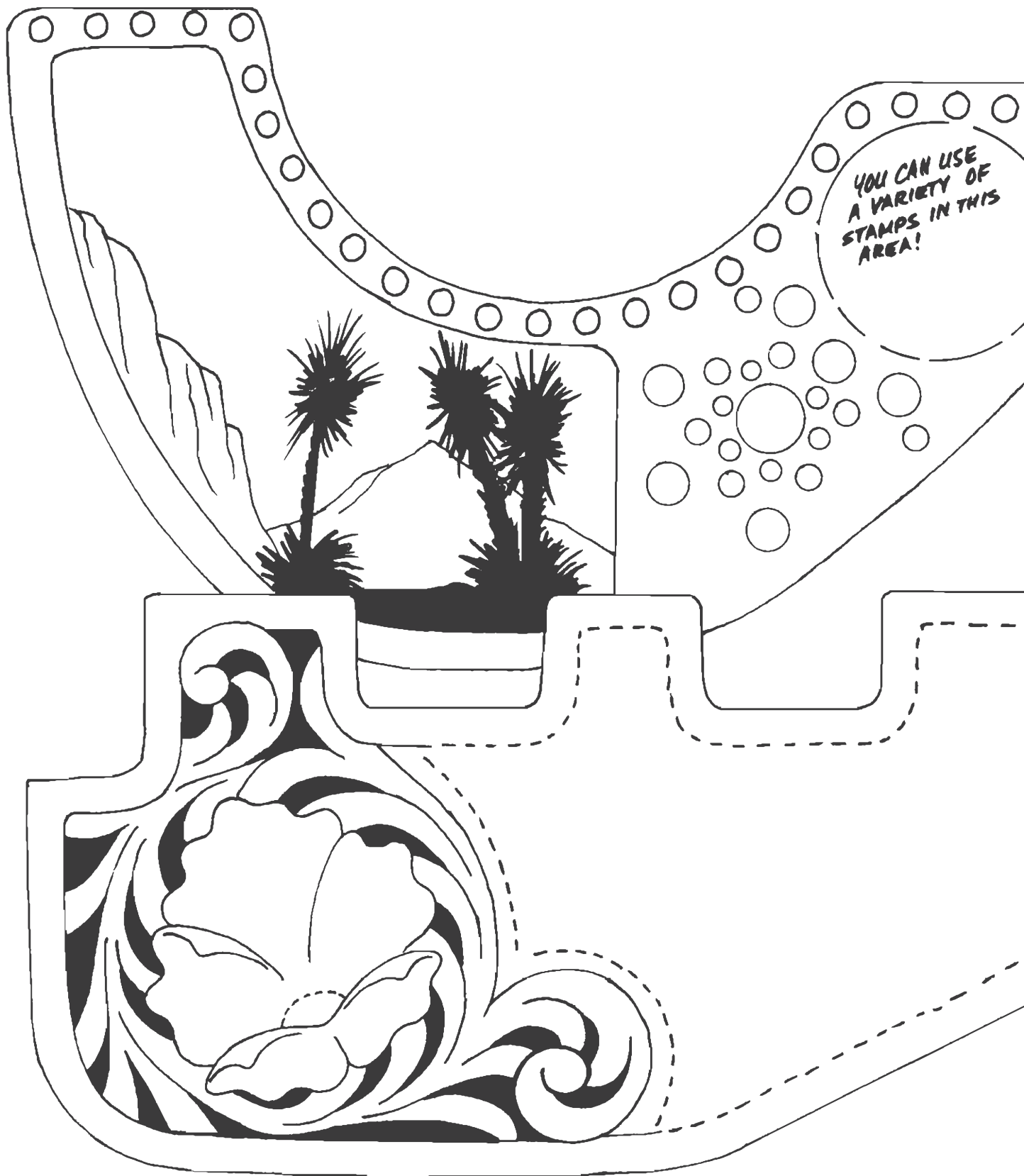
One last note. Because playing a guitar takes a certain amount of physical effort, there is a great probability that you are going to get moisture on it in the form of perspiration. I would therefore strongly advise finishing your leatherwork with several coats of Neat Lac or Saddle Lac. They're both available at your local Tandy Leather Store and will do an excellent job of keeping your work beautiful for years to come.

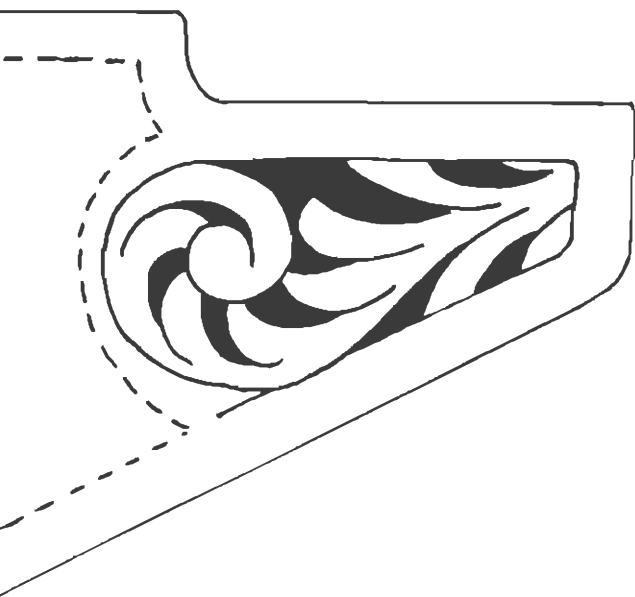
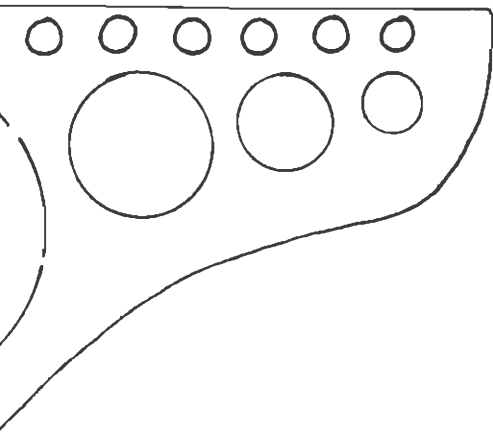
Whatever you do, enjoy yourself and keep on Pickin' and Grinnin'.

## ABOUT THE AUTHOR

Bill McKay is a native of Phoenix, AZ, and has been doing leatherwork since 1981. With fifteen years of Graphic Artwork behind him, he is now doing custom leatherwork on a full time basis.

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