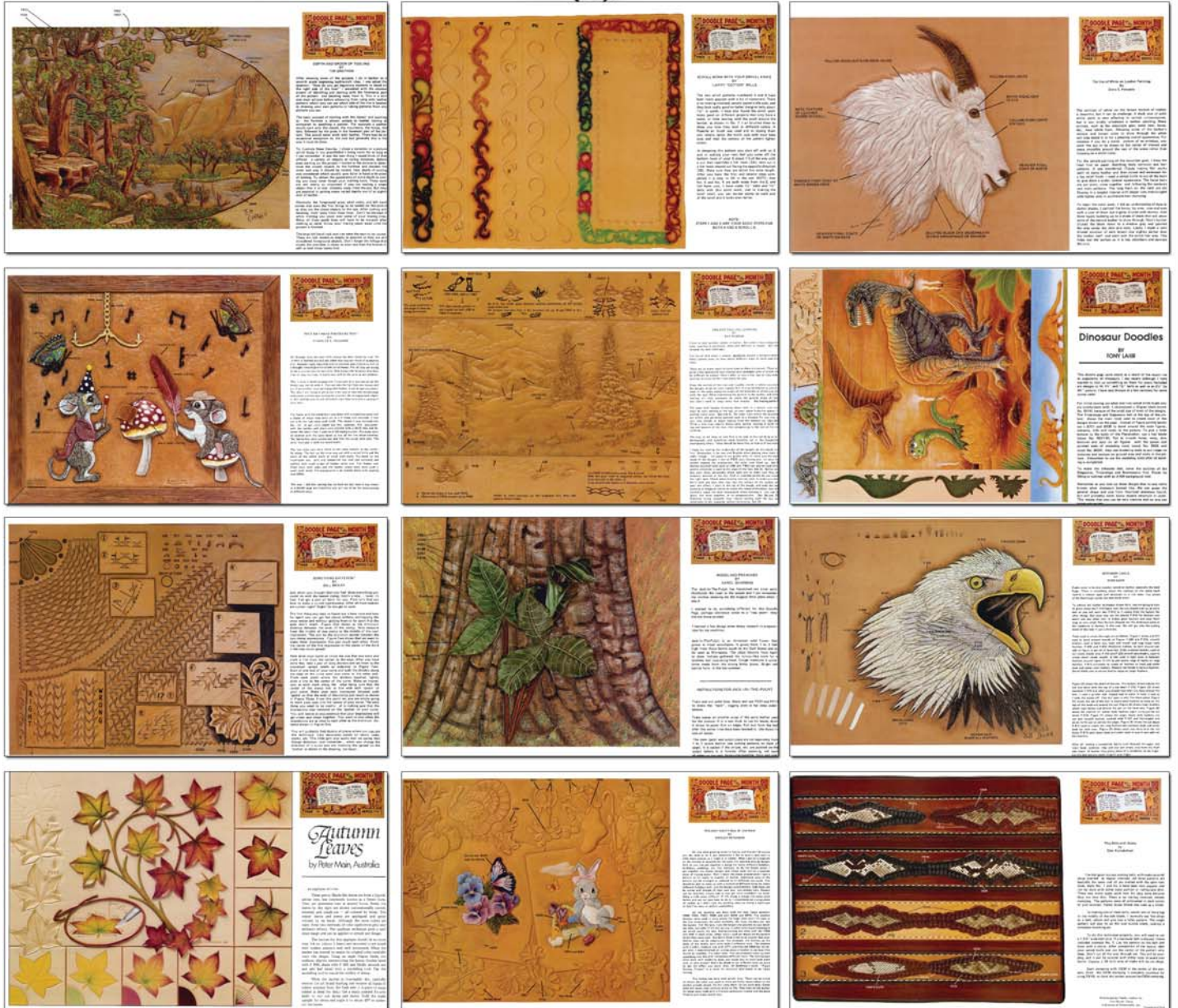


Vintage Doodle Page Collectors Set - Series D11

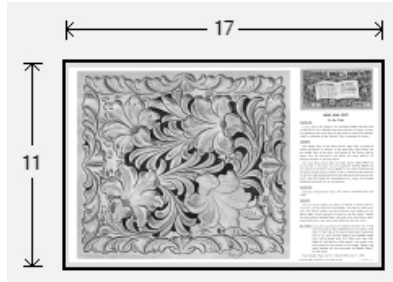


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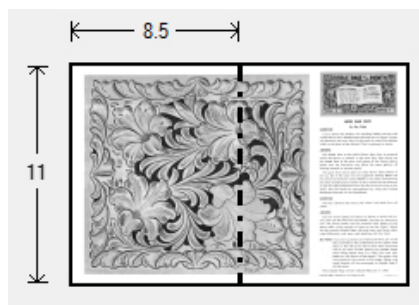
Doodle Page Digital Download

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



1) Full Size

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



2) Tiled

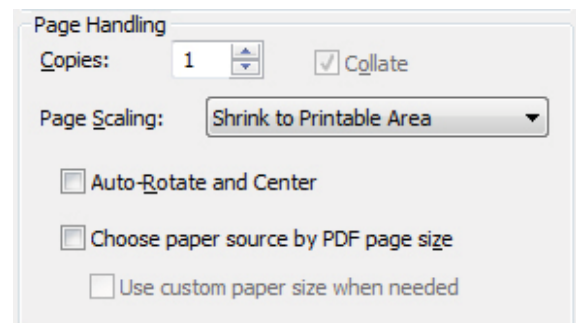
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

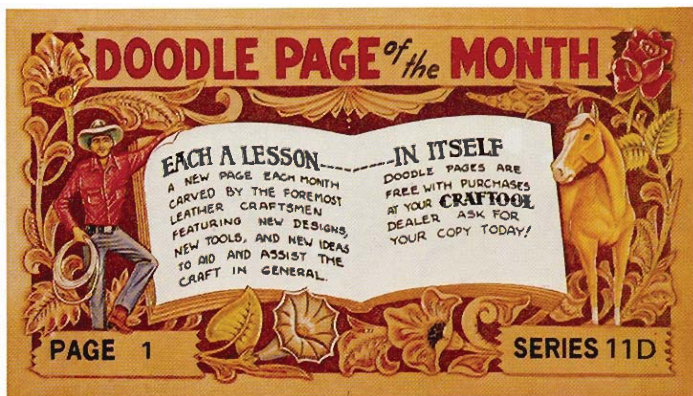
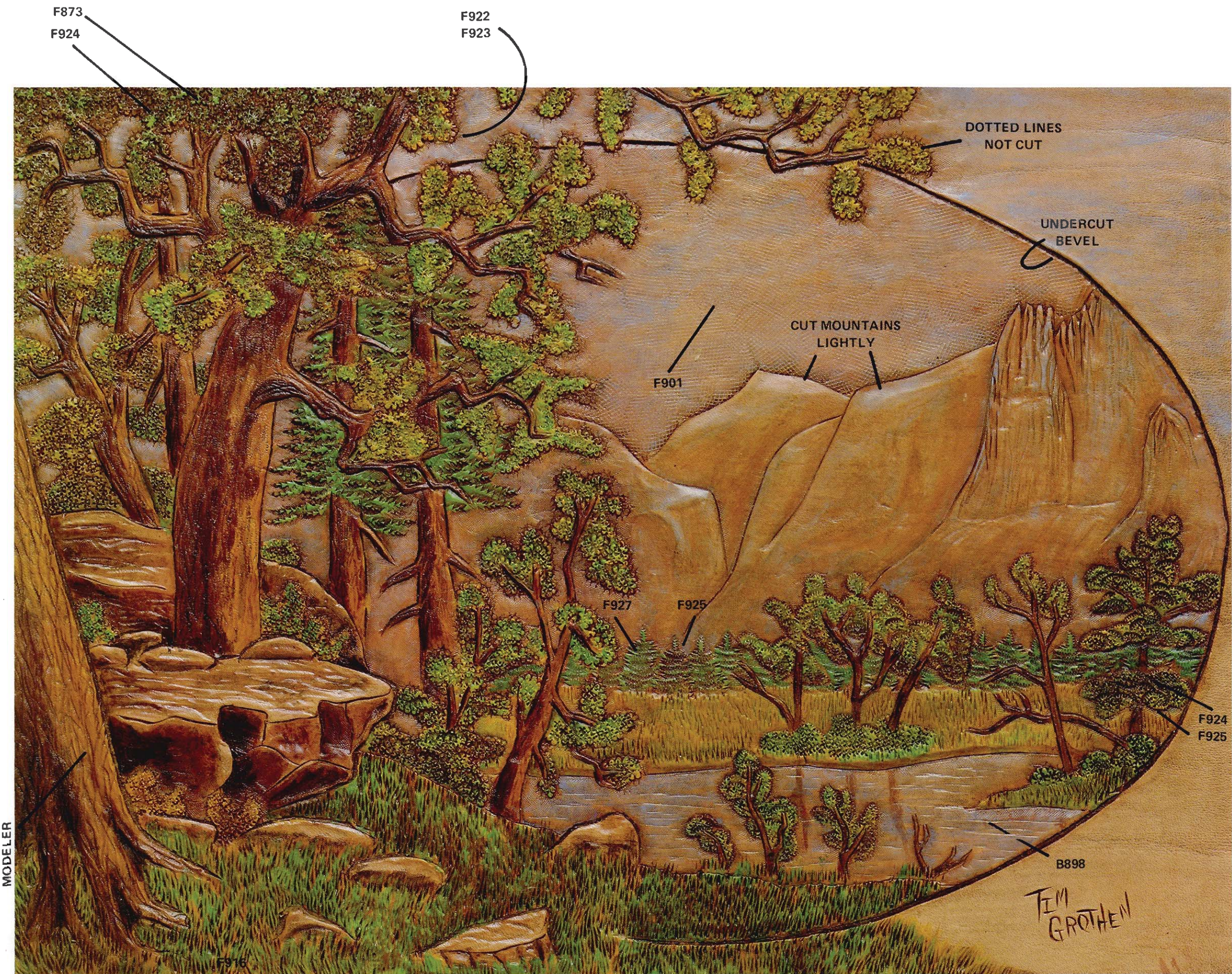
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

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



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



DEPTH AND ORDER OF TOOLING BY TIM GROTHEN

After showing some of the projects I do in leather to a seventh grade beginning leathercraft class, I was asked the question, "How do you get beginning students to bevel on the right side of the line?" I answered with the obvious answer of identifying and starting with the foremost part of the pattern and beveling away from it. This is a skill one must achieve before advancing from using only leather patterns which you can see which side of the line is beveled to drawing your own patterns or taking patterns from any pictures you see.

The basic concept of starting with the closest and working to the furthest is almost unique to leather tooling as compared to watching a painter. For example a painter would start with the clouds, the mountains, the forest, the lake, followed by the grass in the foremost part of the picture. This would never work with leather. There may be an occasional exception to the rule but generally this is the way it must be done.

To illustrate these theories, I chose a variation on a picture which hung in my grandfather's living room for as long as I can remember. It was the best thing I could think of that offered a variety of objects at vating distances. Before even starting on the project I looked at the picture to determine the closest objects to the furthest and decided the order and way it should be tooled. Also depth of tooling was considered which usually goes hand in hand with order of tooling. To obtain the appearance of extra depth in tooling you must never forget your matting tools. These tools are not nearly so important if you are tooling a single object that is at one distance away from the eye. But they are essential in getting many varied depths out of an eighth inch of leather.

Obviously the foreground grass, small rocks, and left hand corner tree were the first things to be tooled on this picture as they are the closet objects to the eye. After cutting and beveling, matt away from these lines. Don't be alarmed if while matting you cover over some of your tracing lines. Many of these guide lines will have to be retraced after matting so never throw your tracing paper away until the project is finished.

The large left hand rock and tree were the next to be tooled. These are still tooled as deeply as possible as they are still considered foreground objects. Don't forget the foliage that covers the branches is closer to your eye than the branch itself- so tool those leaves first.

F873

F924

F922

F923

CUT MOUNT
LIGHT

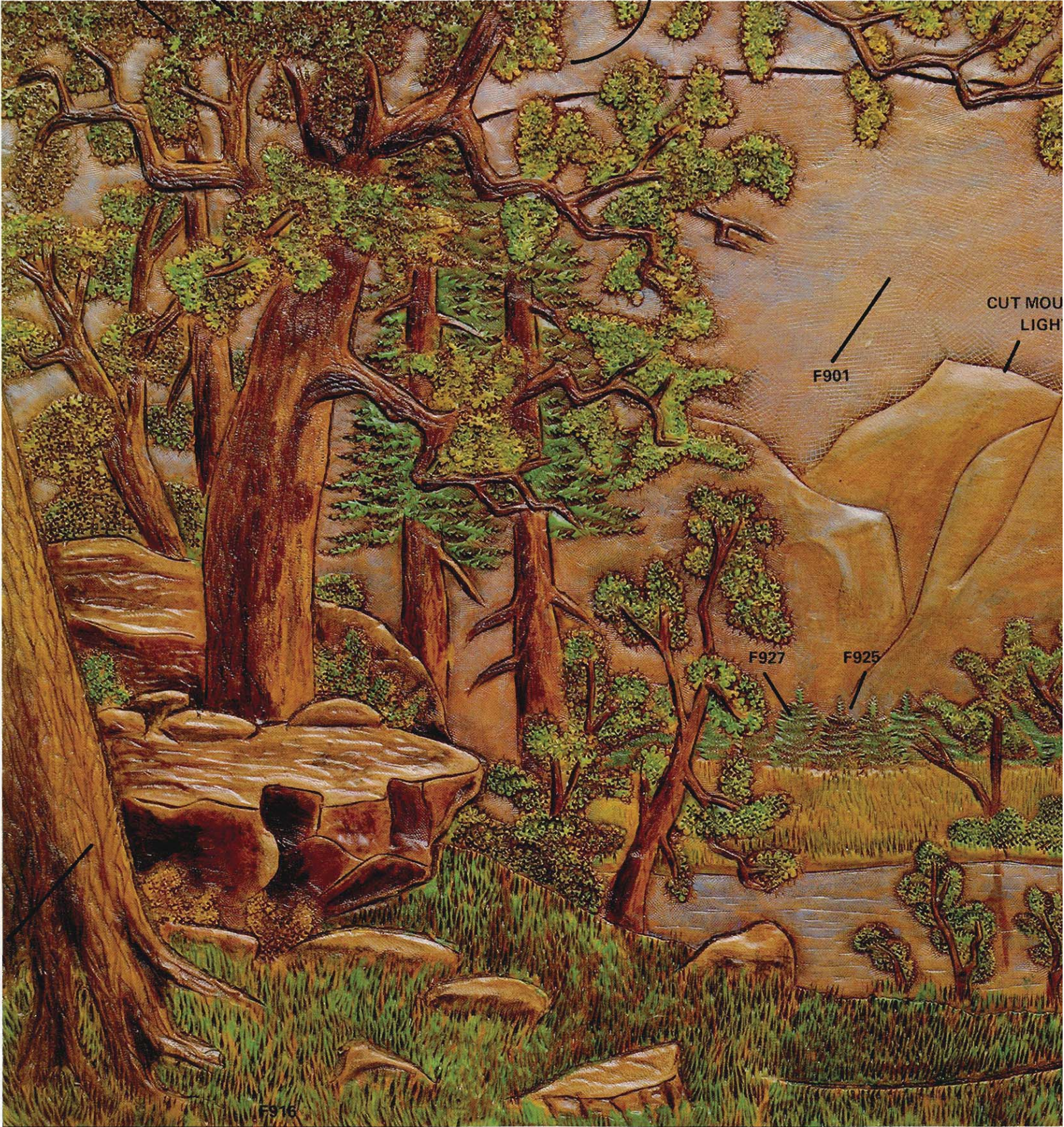
F901

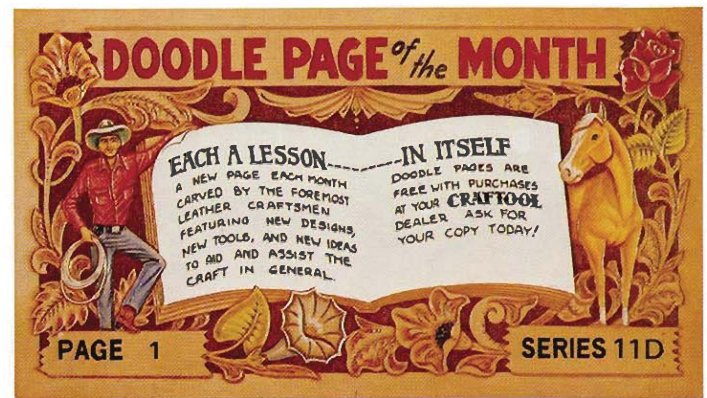
F927

F925

F916

MODELER





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Next the circular border is retraced (if necessary), cut, beveled and matted. Here also an undercut tool was used slightly to give a bit more offset for depth.

After this, the medium distance trees, lake, then distance trees were tooled in. Each time the distance was increased, the tooling depth and matting was decreased until finally the mountains could be lightly tooled. Don't forget that depth can be lost on a picture by tooling the very distant objects too heavily.

Another thing to consider to achieve more depth or variance in depth of tooling would be to emboss outward some of the foreground objects. This may or may not be practical for the project you're doing. Anyway, by keeping some of these basic concepts in mind you should be able to tool just about anything you see or dream up.

Cova Dyes and Tandy's (tan) Antique Leather Stain were used for color in this picture.

ABOUT THE AUTHOR



Tim Grothen, 27 is a farmer in Hastings, NE. He started leathercraft 8 years ago, while attending college at University of Nebraska at Lincoln. Tim enjoys traveling and spending time with his family. He is a member of the Cornhuskers Leathercraft Guild. This is Tim's third year as a Doodle Page contest winner.



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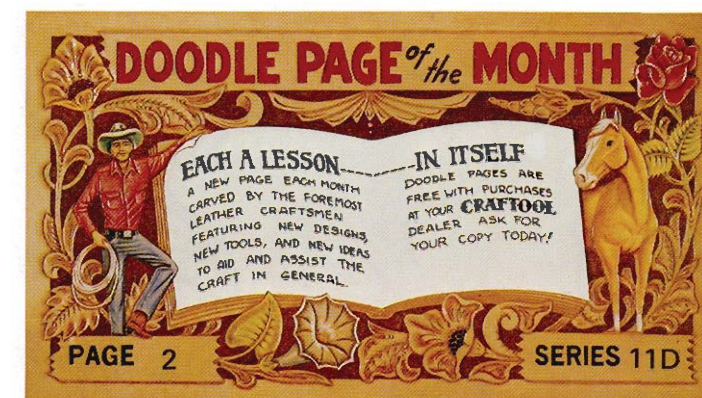
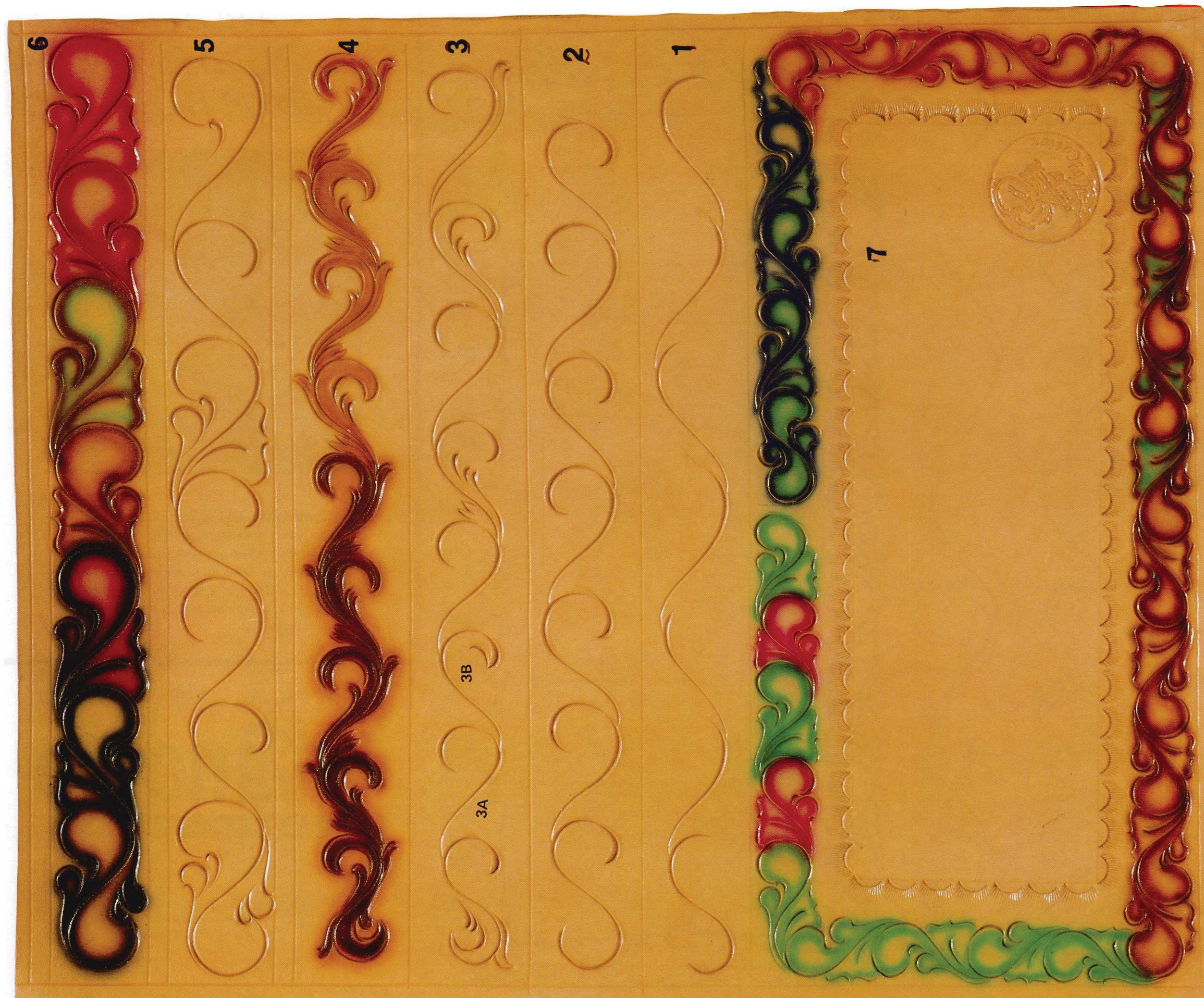
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SCROLL WORK WITH YOUR SWIVEL KNIFE BY LARRY "COTTON" MILLS

The two scroll patterns numbered 4 and 6 have been really popular with a lot of customers. There is no tooling involved, simply swivel knife cuts, and they look really good on ladies' designer belts about 1¼" in width. I have also found the scroll work looks good on different projects that only have a name, or little tooling, with the scroll around the border, as shown in No. 7. I air brushed them to show you how they look in different colors. A Paasche air brush was used and in dyeing them you simply spray the knife cuts with your base coat and mist the centers of the pattern lighter colors.

In designing this pattern you start off with an S and in making your next leaf you come off the bottom hook of your S about 1/3 of the way with a cut that resembles a fish hook (3A), next cut is a fish hook shaped cut facing the opposite direction (3B). Make sure they are about the same length. After you have the first and second steps completed it is easy to fill in the rest. NOTE: that No. 6 and No. 4 are both made from the S, and fish hook cuts, I have made 1¼" belts and 1½" belts with this scroll work, and in making the scroll small, you can border stamp on each side of the scroll and it looks even better.

NOTE:
STEPS 1 AND 2 ARE YOUR BASIC STEPS FOR
BOTH 4 AND 6 SCROLL'S.

1



2



3



3B

3A

4

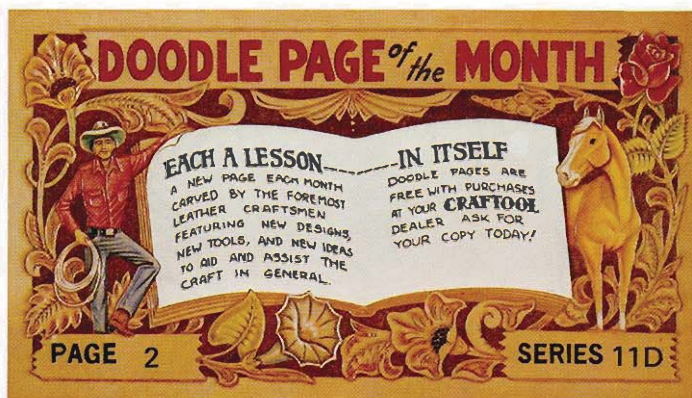
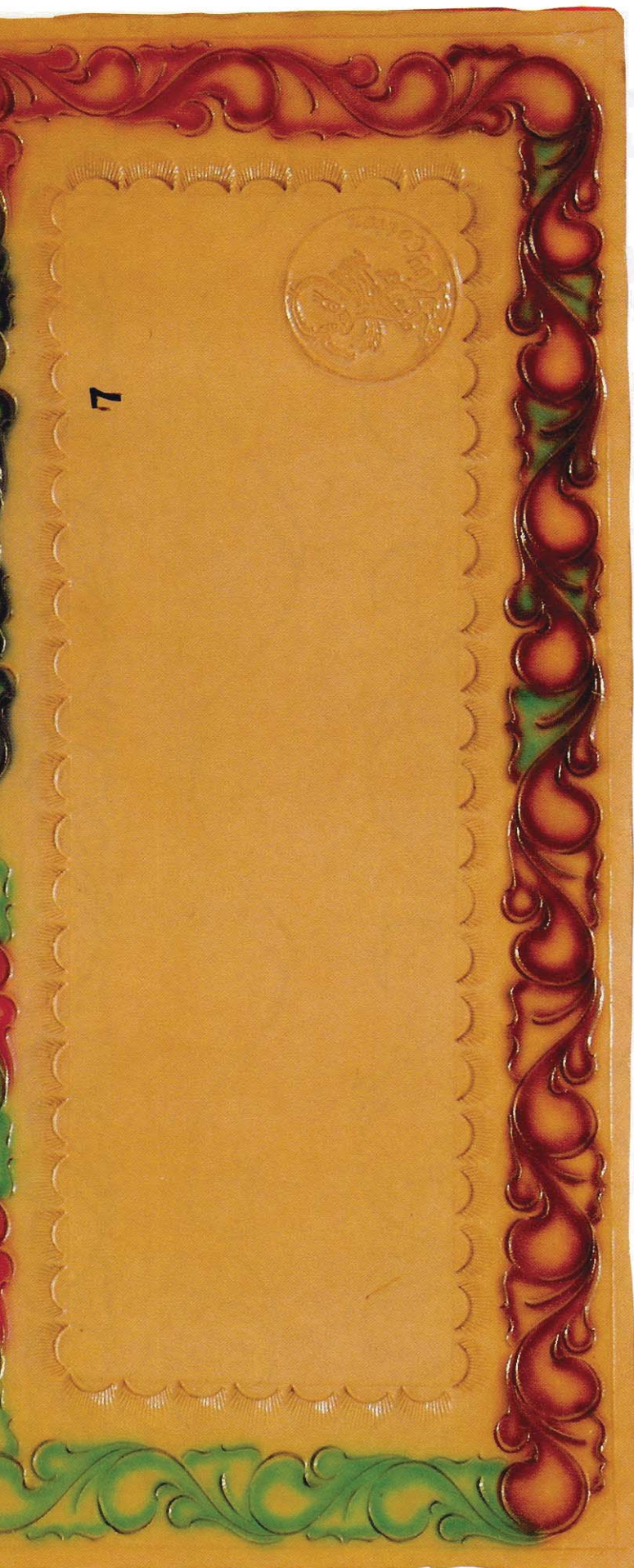


5



6



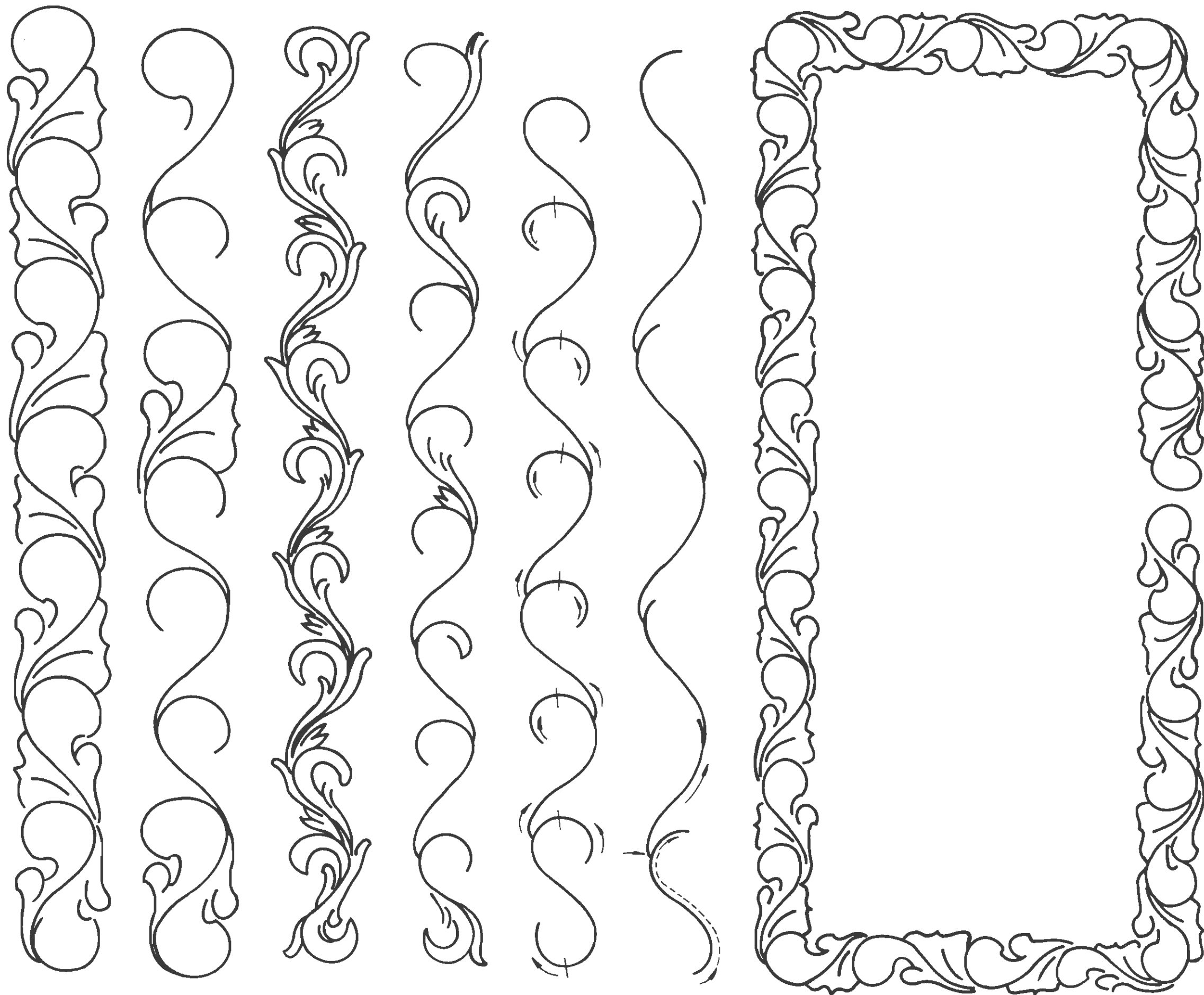


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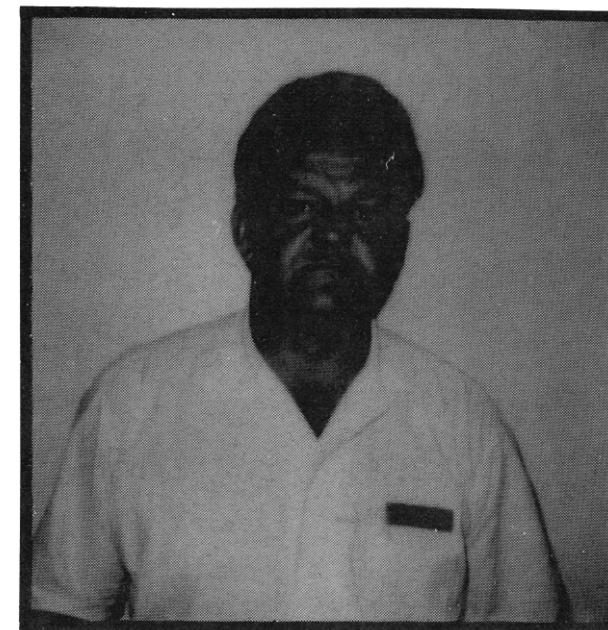
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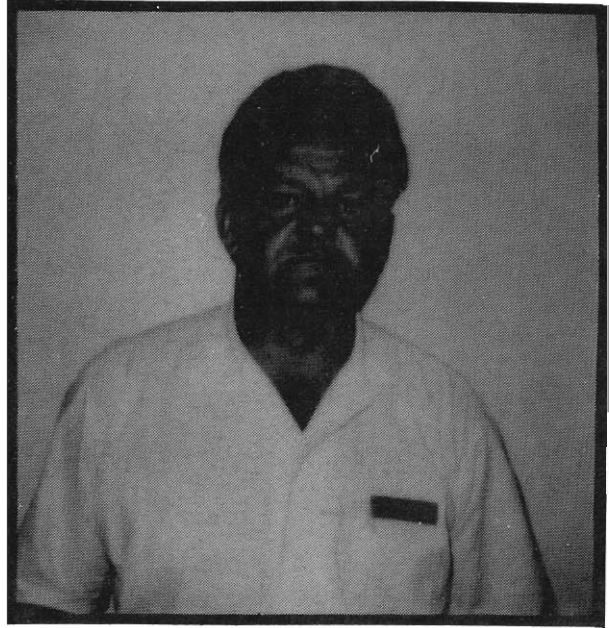
Larry Mills resides in Tenn. Colony Texas. Larry has done leathercrafting for the last 13 years and at one point owned his own leathercraft store in Andrews Texas , for 3 years. Larry is a boot and shoe repair person and also does custom leathercraft as his occupation.



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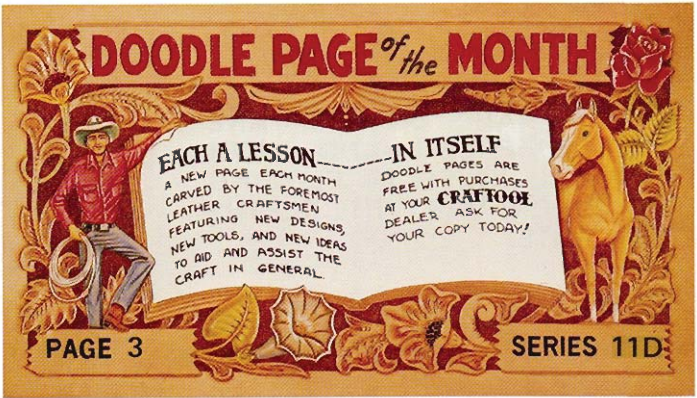
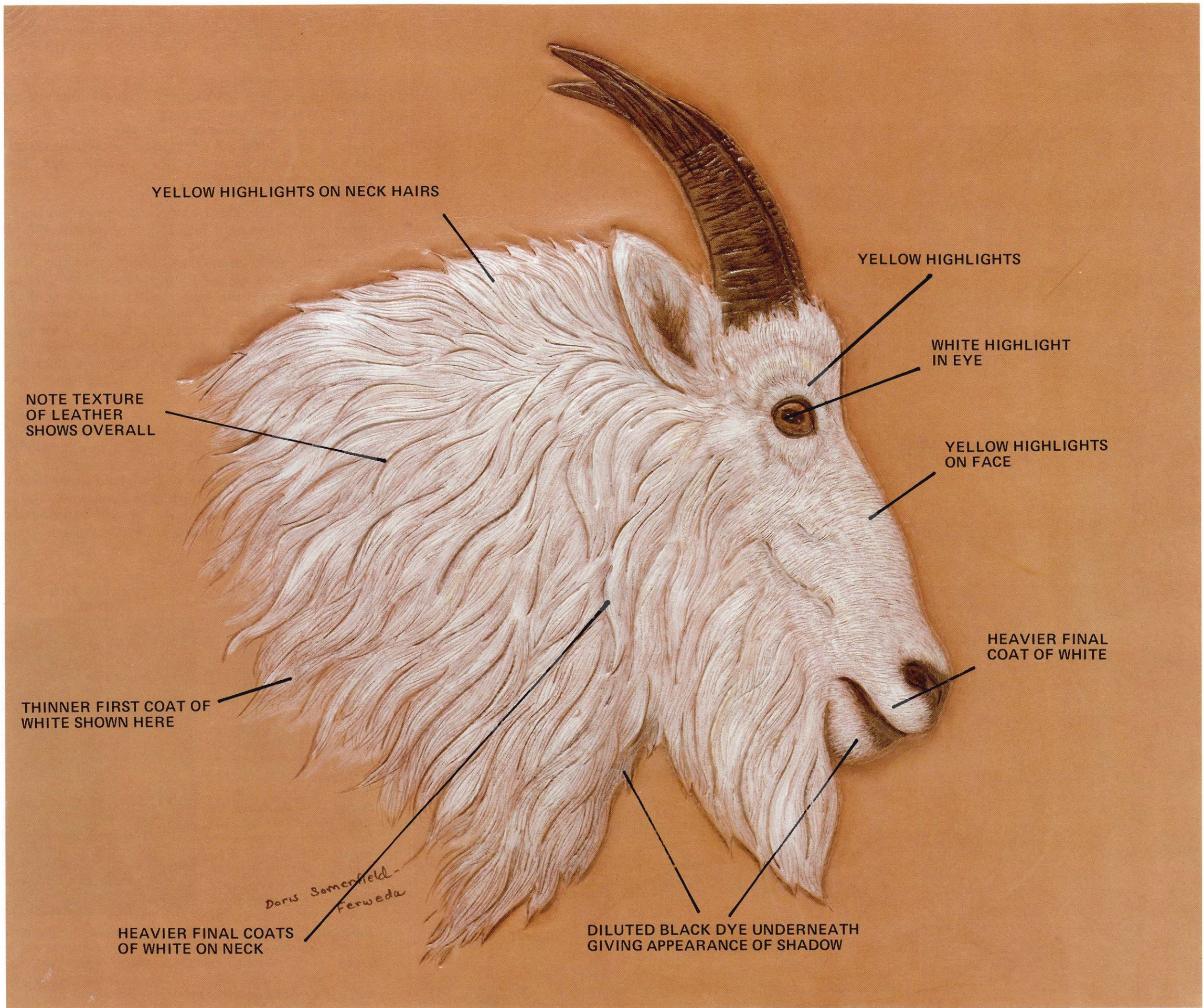
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The Use of White on Leather Paintings
By
Doris S. Ferweda

The contrast of white on the brown texture of leather is beautiful, but it can be challenge. A thick coat of solid white paint is very effective in certain circumstances, but it can totally unbalance a leather painting. Many animals, such as the mountain goat, polar bear, horse, etc., have white hairs. Allowing some of the leather's texture and brown color to show through the white will help blend it in for a pleasing overall appearance. For instance if you do a scenic picture of an antelope, you want the eye to be drawn to the center of interest and move smoothly around the rest of the scene rather than focusing on a white rump.

For the sample painting of the mountain goat, I drew the head first on paper, sketching body contours and hair patterns. It was transferred (Tandy tracing film works well) to damp leather and then carved and embossed for a bas relief finish. I used a swivel knife to cut all the hairs to give them a wider, coarser appearance. The facial hairs are cut short, close together, and following the contours and hairs patterns. The long hairs on the neck are cut flowing in a tangled manner with deeper cuts intermingled with lighter ones to accentuate hair clumping.

To begin the color work, I did an undercoating of dyes in darker shades. I painted the horns, lip area, nose and eyes with a coat of black dye slightly diluted with alcohol. Add three layers building up to a shade of black that will allow some of the natural leather to show through. Next I further diluted the black down to a shadow gray and painted the area under the chin and neck. Lastly I made a very diluted solution of dark brown dye slightly darker than the leather itself, and went over the entire hair area. This helps seal the surface so it is less absorbent and darkens the cuts.

YELLOW HIGHLIGHTS ON NECK HAIRS

NOTE TEXTURE
OF LEATHER
SHOWS OVERALL

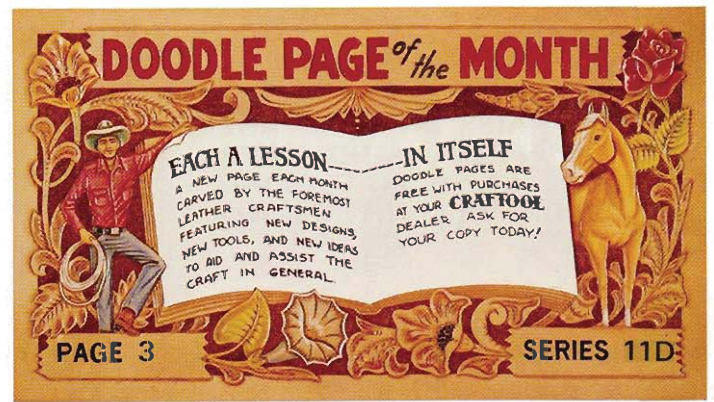
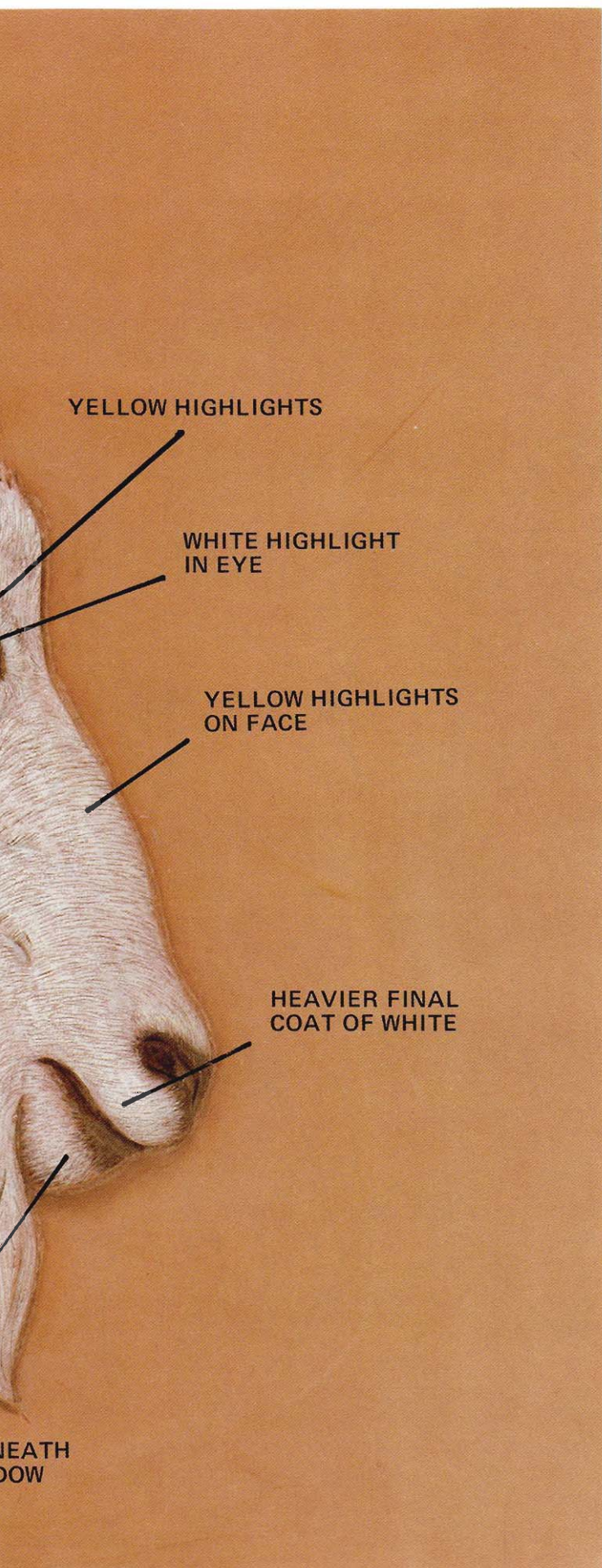
THINNER FIRST COAT OF
WHITE SHOWN HERE

HEAVIER FINAL COATS
OF WHITE ON NECK

*Doris Somenfield-
Ferweda*

DILUTED BLACK DYE UNDERM
GIVING APPEARANCE OF SHA





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LONG HAIRS ON NECK ARE
MADE FREE HAND WITH
SWIVEL KNIFE IN FLOWING
FASHION. VARY THE DEPTHS
OF CUTS.

LINES ON HORN SURFACE
ARE MADE WITH MODELING
TOOL. DO NOT CUT.

CUT FACIAL HAIRS WITH
SWIVEL KNIFE IN SLIGHTLY
OVERLAPPING SHORT CUTS
THAT FOLLOW FACIAL CON-
TOURS AND HAIR PATTERNS.

TAPER HAIRS AT EDGE



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In working with white, it helps to remember that often an animal's hair isn't pure white, but may have a yellowish tinge with darker areas of shadow or with flesh showing through.

To begin the white, I used a mix of white watercolor, white acrylic, and gel medium. The gel medium slows drying time and makes application smoother which is a help if you are working in a hot, dry climate. You may have to keep adding a little water as you go along. (I have used plain watercolor or Cova white dye. Experimenting is fun and creative.)

Using a stiff brush, dip it in the white paint and wipe off most of the paint on a rag. This is important. With this "dry brush" technique, rapidly and with light quick strokes, go over the hair following the direction of the cuts. If your paint is thick enough and brush stiff and "dry", the paint will not run down and plug the cuts. I go over the hair with four or five coats, building up until it balances. Layering has the added advantage that it gives a variegated, lively appearance, and you are less apt to make a fatal mistake. Finally in areas where I want a thick white buildup, I go across the grain a couple times lightly.

A touch of white to the eye gives a life-like glitter, and a touch here and there of dilute yellow or gold paint adds visual warmth like sunlight. You will find it helpful to practice hair cuts and the brush technique on leather scraps. Mount your picture and carefully apply Neat Lac lightly and rapidly with a piece of lambswool. Rubbing hard might cause a smear. Have fun and don't be afraid to experiment. It's what makes each artist unique.

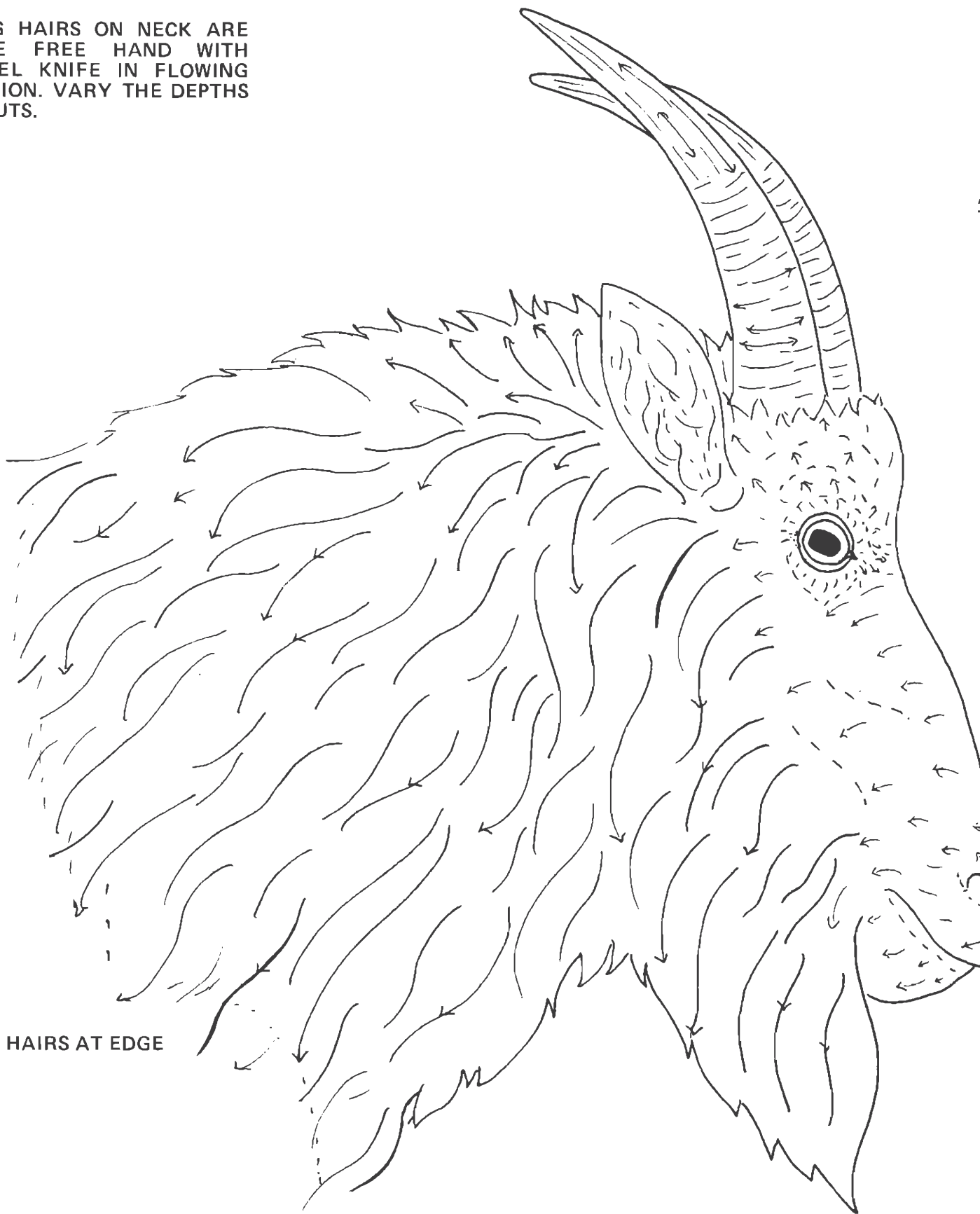
Doris Somerfield Ferweda
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She has won several Tandy
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ABOUT THE AUTHOR



the State Capitol, and Wall Drug. Individual sculptures are owned nationwide. In 1983, one of her sculptures was presented to the Premier of China. She is presently working on a series of sculptures of Lakota Indian Life, which will be on permanent display at Ward and Eis Gallery, in Michigan, where her work is carried.

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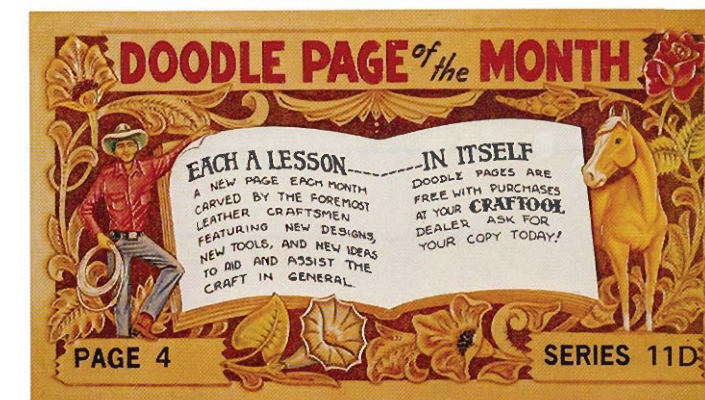
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"MICE MAY HAVE FANTASIES TOO!"
BY
CHARLES E. HESCHKE

All through time the poor little mouse has been hated by man. He is shot at burned out and any other way you can think of to destroy him. Nobody really likes him and no one ever pays tribute to him so I thought I would give him a little bit of honor. For all they are trying to do is survive like the rest of us. Who knows the fantasies that they may or may not have. It could very well be the same as our children.

This is truly a doodling page and if you look at it you can see all the things you can do with it. You can take the hat from one mouse and put it on another, you can change the feather, it can be put anywhere. The idea I am trying to get across is for you to take this doodle page and create a whole new carving for yourself. By changing each object in this carving around and therefore learn how to create a carving of your own.

The frame with the wood grain was done with a modeling spoon and a stipler all major lines were cut in a V shape and removed. It was cut with the light duty craft knife. The reason it was removed was for me to get more depth but this optional. The chandelier with the candles and chain were beveled with a B836 tool and between the chain links I used an A100 backgrounder. The notes were all beveled with the same bevel as was all the fine detail beveling. The butterflies were carved out and then the wings were split. The veins were put in with the swivel knife.

The two mice ears were lifted in the same manner as the butterfly wings. The hair on the mice was cut with a swivel knife and the point of the utility knife or small craft knife. The book on the mushroom was split and dampened real well and stretched and stuffed with small scraps of leather while wet. The feather was lifted from both sides and the feather grains were done with a small craft knife. The background is all matted down with matting tool M880.

The way I did this carving has no hard set fast rules it was meant as a doodle page and hopefully you will try to do the same carving in different ways.



F890

A100

LIFTED

B836

KNIFE CUTS

LIFTE

MODELING SPOON

LIFTED

BOTH SIDES LIFTED

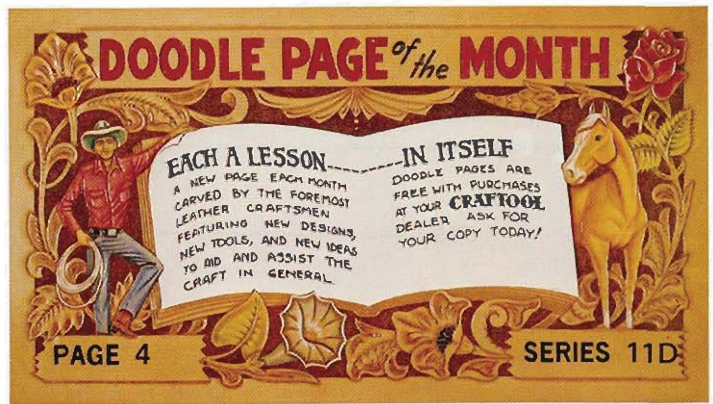
F890

SWIVEL KNIFE CUTS

SPLIT AND LIFTED

88494

HESCHKE



"MICE MAY HAVE FANTASIES TOO!"

BY
CHARLES E. HESCHKE

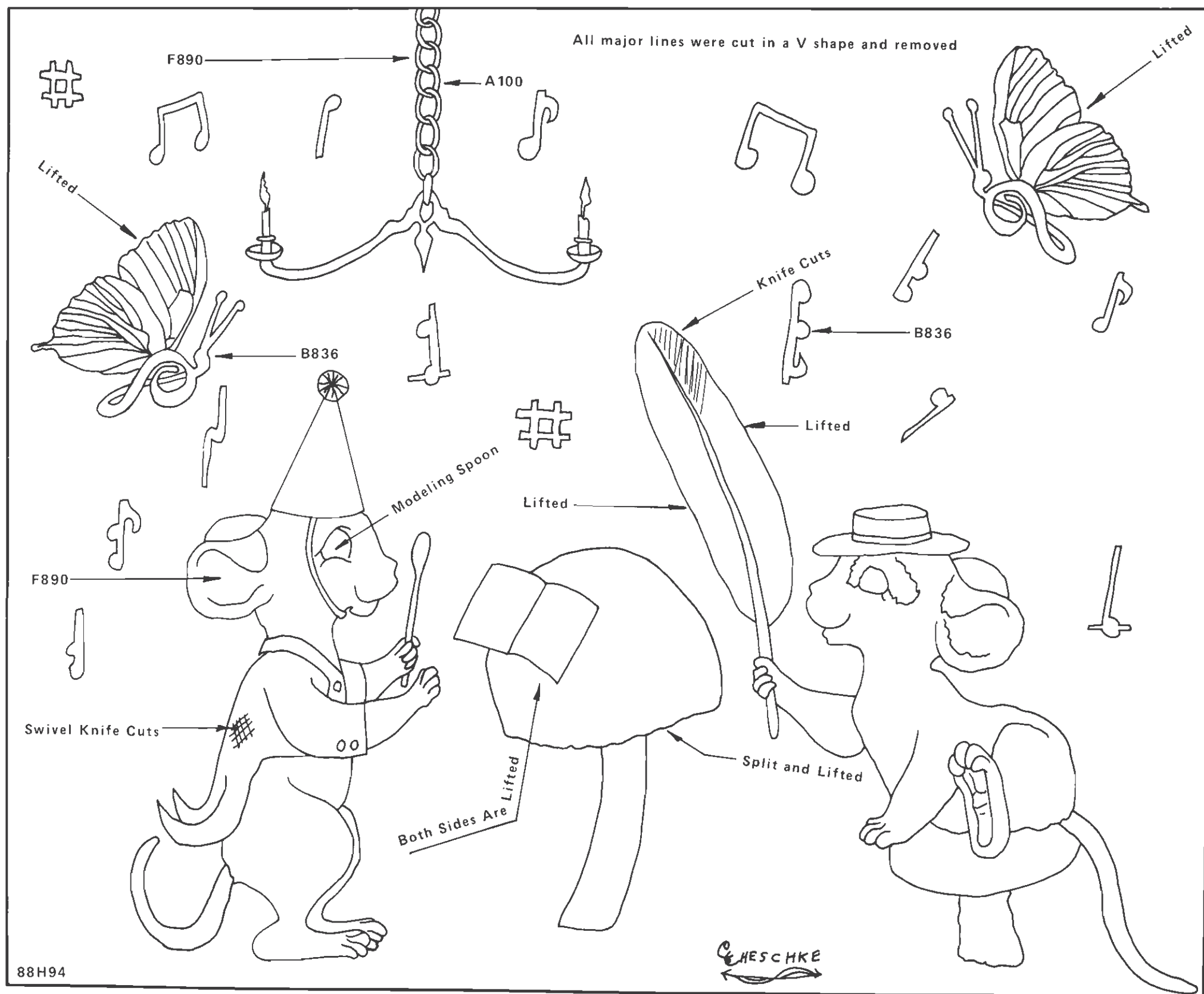
All through time the poor little mouse has been hated by man. He is shot at burned out and any other way you can think of to destroy him. Nobody really likes him and no one ever pays tribute to him so I thought I would give him a little bit of honor. For all they are trying to do is survive like the rest of us. Who knows the fantasies that they may or may not have. It could very well be the same as our children.

This is truly a doodling page and if you look at it you can see all the things you can do with it. You can take the hat from one mouse and put it on another, you can change the feather, it can be put anywhere. The idea I am trying to get across is for you to take this doodle page and create a whole new carving for yourself. By changing each object in this carving around and therefore learn how to create a carving of your own.

The frame with the wood grain was done with a modeling spoon and a stipler all major lines were cut in a V shape and removed. It was cut with the light duty craft knife. The reason it was removed was for me to get more depth but this optional. The chandelier with the candles and chain were beveled with a B836 tool and between the chain links I used an A100 backgrounder. The notes were all beveled with the same bevel as was all the fine detail beveling. The butterflies were carved out and then the wings were split. The veins were put in with the swivel knife.

The two mice ears were lifted in the same manner as the butterfly wings. The hair on the mice was cut with a swivel knife and the point of the utility knife or small craft knife. The book on the mushroom was split and dampened real well and stretched and stuffed with small scraps of leather while wet. The feather was lifted from both sides and the feather grains were done with a small craft knife. The background is all matted down with matting tool M880.

The way I did this carving has no hard set fast rules it was meant as a doodle page and hopefully you will try to do the same carving in different ways.



DYEING

The dyeing of the frame is just a light brown dye but any color can be used or any two colors can be used.

The chandelier was done with the Starlight Gold and the candles with white, yellow blue and red Cova Dye.

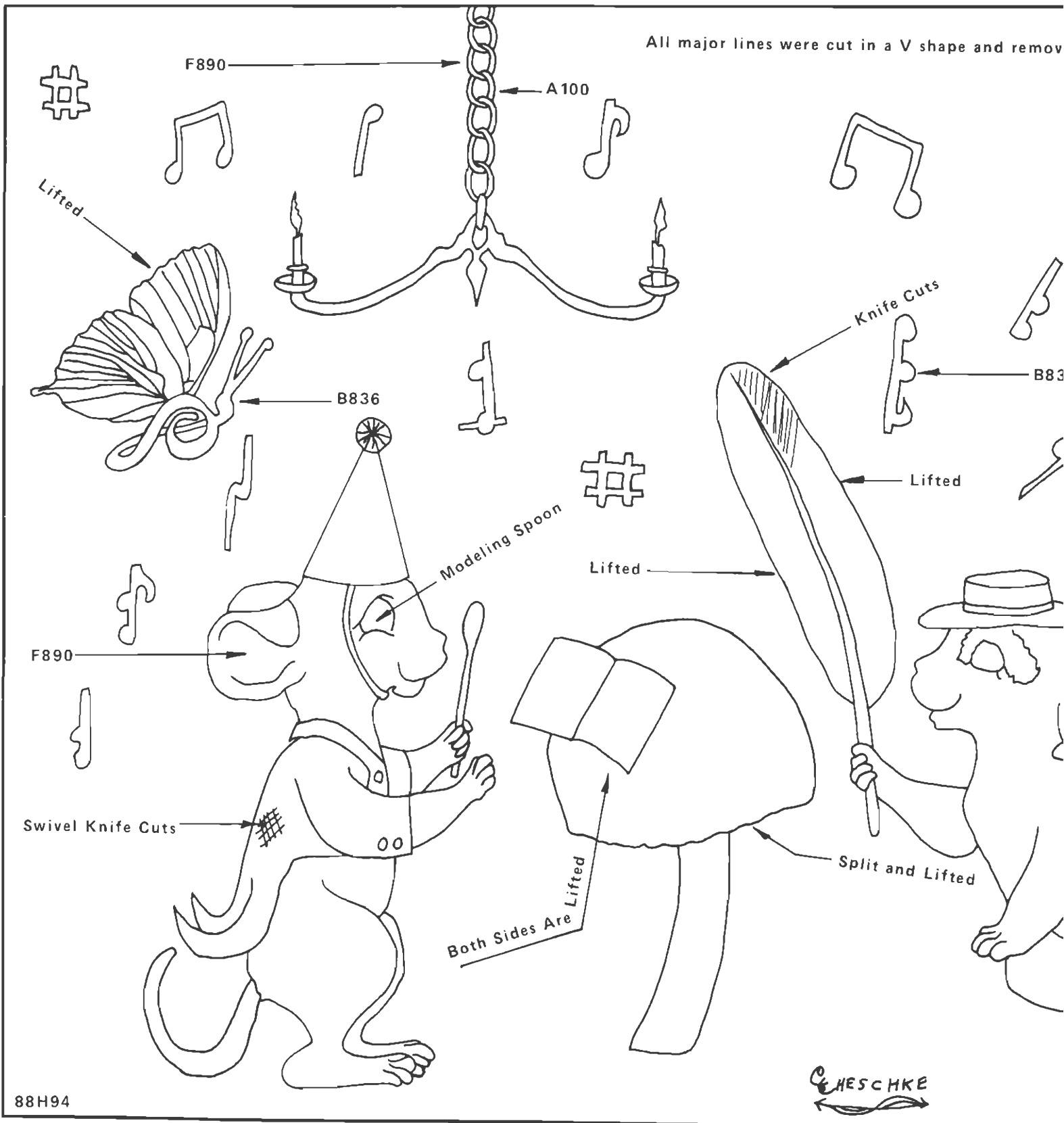
The notes and staff were done with a solvent black. The butterfly wings were done with many colors of acrylics. I will not go into the detail of each color as I would like you to color them as you will. The clown hat on one of the mice was done with a navy blue solvent dye, the white dots, strap and tassel are all done with a straight red solvent with dabs of dry brush white. The mouse body was done with black solvent dye and small dabs of different browns and whites of Cova Dye. The match was done with dots of Cova. The parrot feather was done with a red solvent dye and dry brush with black and white Cova Dye. The feet and the ears of the mouse were done with a white Cova Dye and some red added. This is the substance of this carving and I hope you enjoy it. It is meant to be a fun carving and I hope you try it. Remember all the characters are interchangeable.



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All major lines were cut in a V shape and removed





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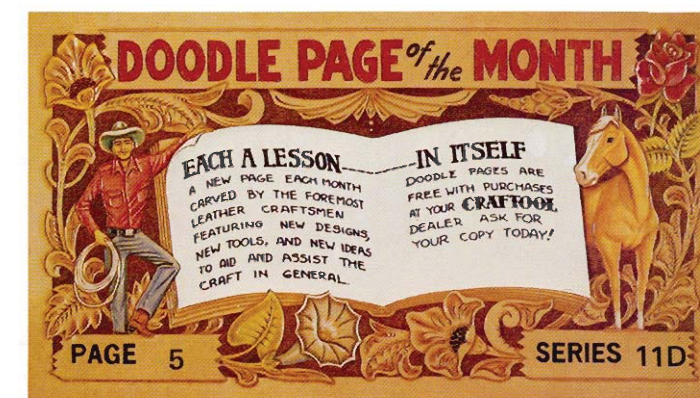
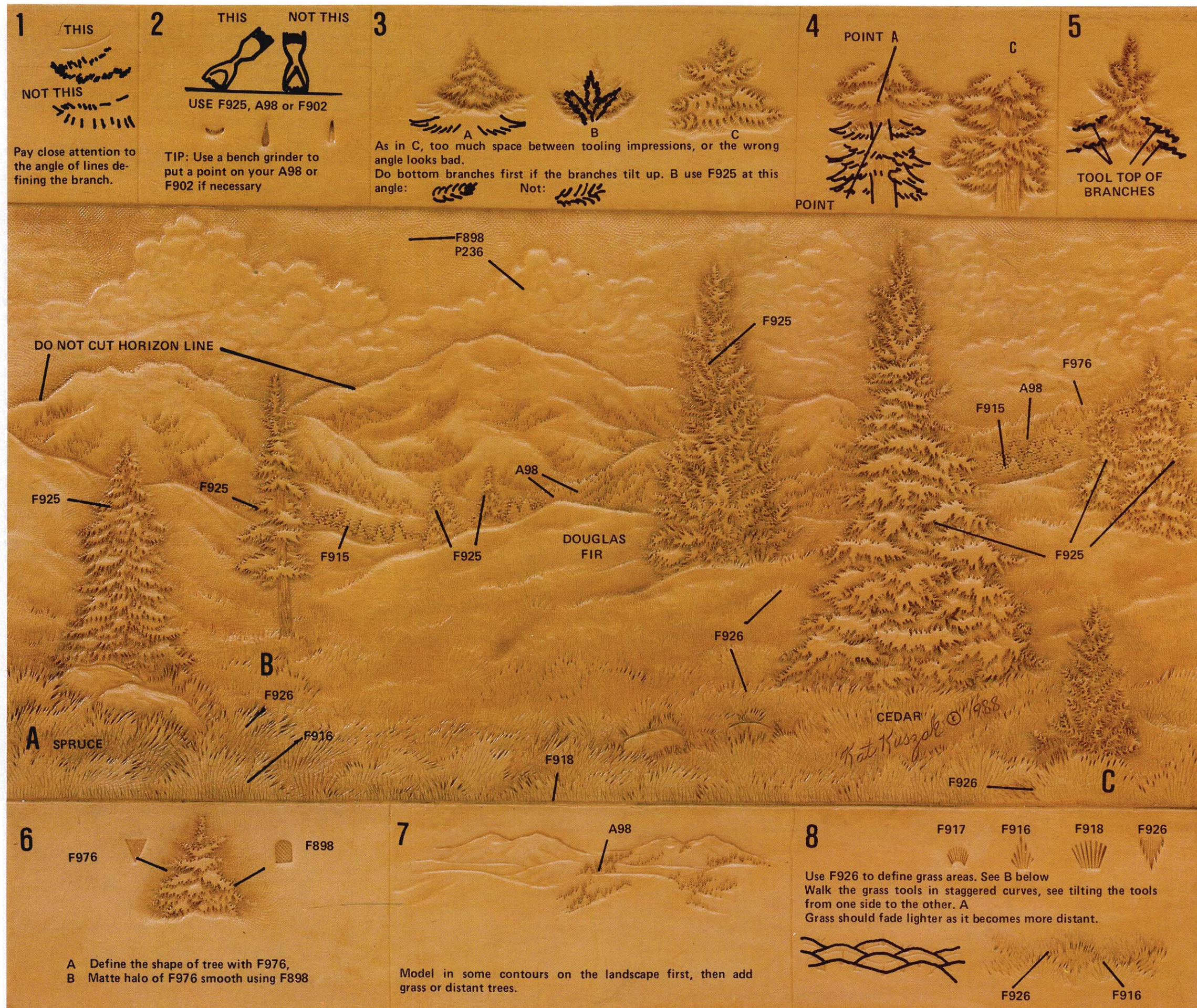
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TIPS FOR TOOLING CONIFERS BY KAT KUSZAK

I love to tool outdoor scenes in leather. But when I was a beginner trees, conifers in particular, were very difficult to master. So I developed my own technique.

I've found that when I answer questions during a demonstration, many carvers want to hear about different ways to carve and tool trees.

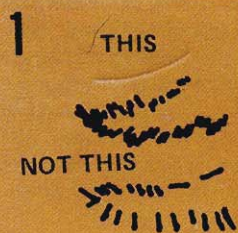
There are as many ways to carve trees as there are carvers. There are quite a few specialized tree making tools available some of which can be difficult to master. Here I offer to you a few tips to help make learning to carve conifer trees easier for you.

Draw the outline of the tree and roughly sketch in where you want the boughs to go on your tracing film. It may be helpful to actually mark in the angle along the length of the branches at which you will walk the tool. When transferring the pattern to the leather, and when tooling, it's only necessary to imply the general shape of each you don't need to copy every line exactly. See tracing pattern.

For trees with boughs drooping down such as a spruce, you may want to start tooling at the top, so your upper branches appear to overlap lower ones. See tree A. On other trees where the branches are stiffer and pointing upwards such as a Douglas Fir (see tree C) you may decide to begin tooling from the bottom up. (See 3B). Often a tree may require doing some partial tooling at both the top and bottom of the tree, then progressing to the rest of the tree to finish.

The way to tell what to tool first is to look at the real thing or at a photograph, and determine what branches are in the foreground overlapping others. These should be done first, or look as if they were.

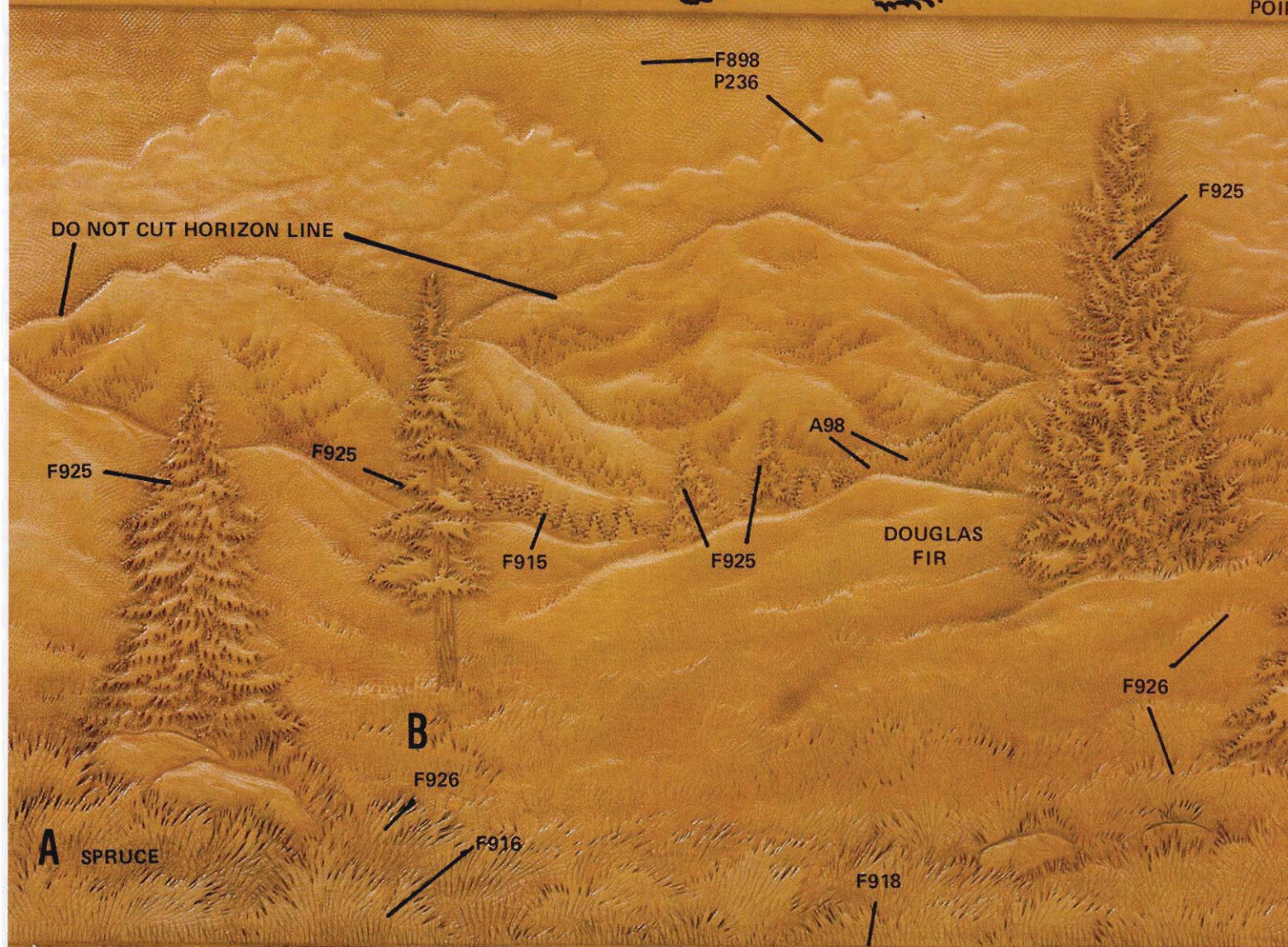
I begin by tooling the undersides of the boughs on the whole tree first. Remember to be loose and flexible when placing your tools to make foliage... the patterns are guides only, to show you the basic shape of the boughs. I like an F925 tool, leaning one tip onto the leather making the impressions, the other end tilted up. See 2. Narrow pointed tools such as A98 and F902 can also be used when careful attention is paid to the angle of the tool. See 3C Before you buy your tools, personally check each one to make sure they are properly pointed at the tips. Dull or rounded points do not create the right look. Check when buying matting tools to make sure they don't have any burs that may mar the surface of the leather and spoil the affect. I start at the tip of the bough, and walk the tool working in staggered curves to create the sweep of branches. (see 3A) Carefully space the tool impressions when walking it : not too far apart, too close together, or to perpendicular. See 3A and 3B. Branches tilting upwards may require tooling both the top and undersides of the branches before continuing. See 3B.



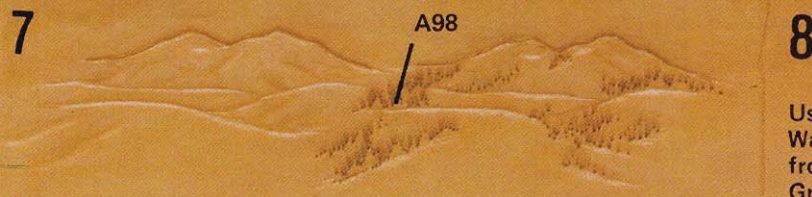
Pay close attention to the angle of lines defining the branch.



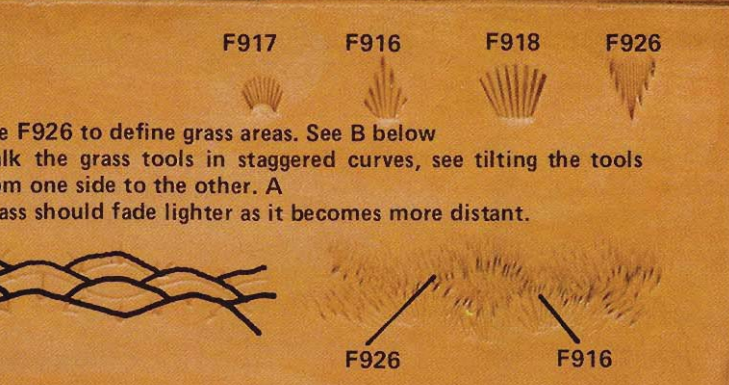
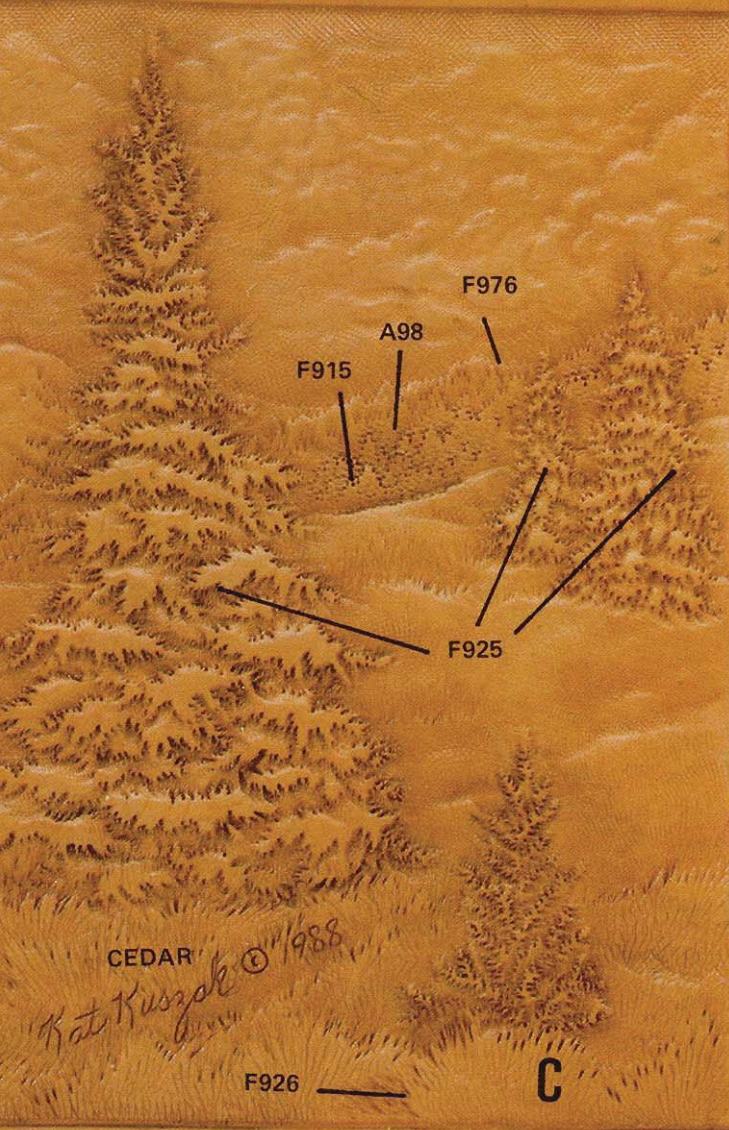
TIP: Use a bench grinder to put a point on your A98 or F902 if necessary



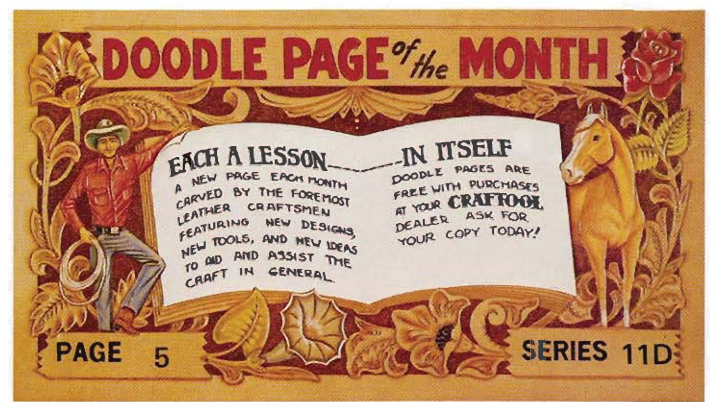
A Define the shape of tree with F976,
B Matte halo of F976 smooth using F898



Model in some contours on the landscape first, then add grass or distant trees.



Use F926 to define grass areas. See B below
Walk the grass tools in staggered curves, see tilting the tools
from one side to the other. A
Grass should fade lighter as it becomes more distant.



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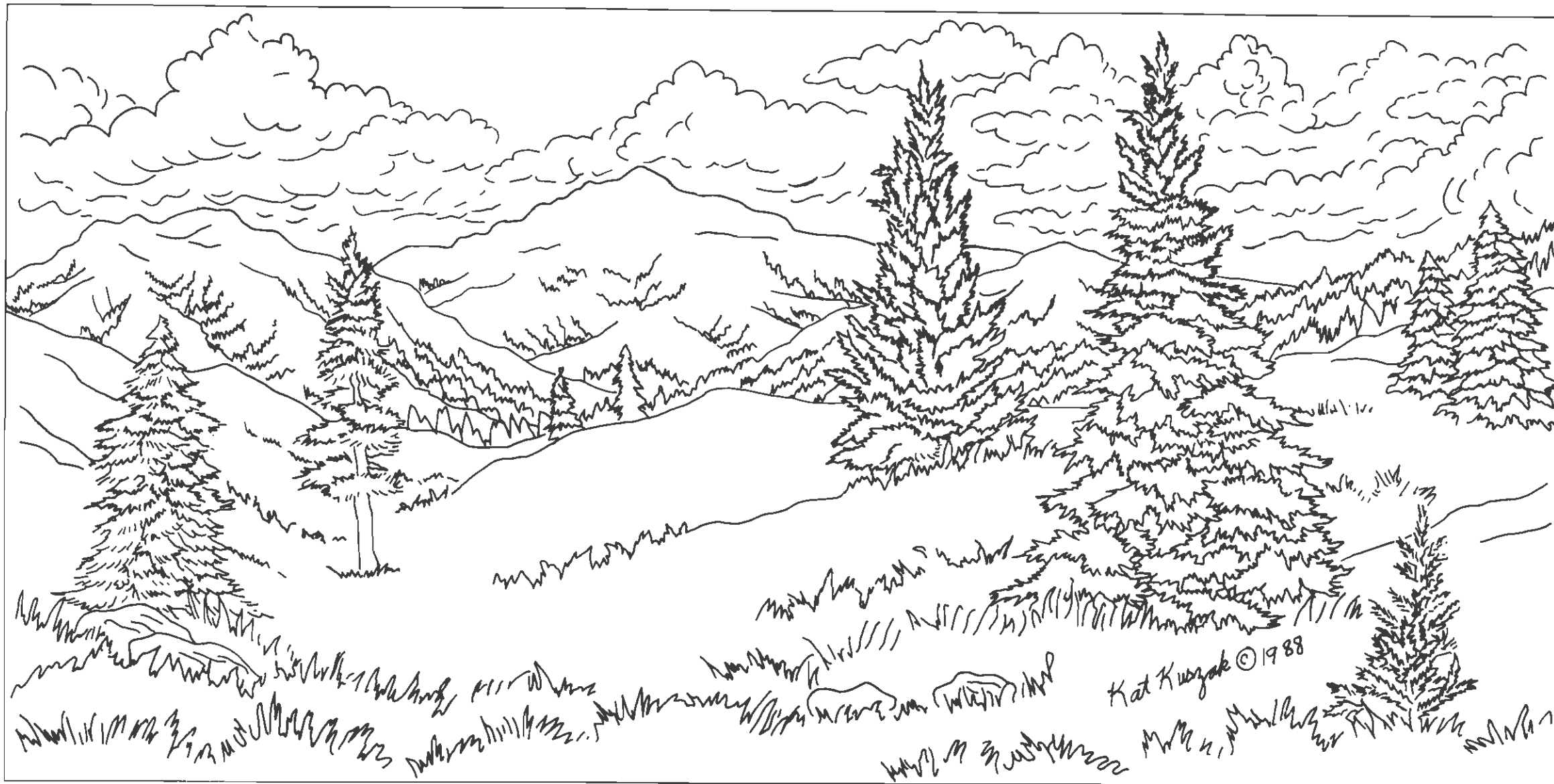
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Where the tree trunk shows through the foliage, using the mentioned tools bevel under the branch overlapping the top of the trunk (see 4 point A) and bevel the top of the branch at the bottom of the area of showing trunk. See 4 point B. Using either a modeling spoon or a beveler or matting tool, eliminate the halo left by the tools, evening out the leather where the exposed trunk will go. Then tool and texture the exposed trunk using your choice of modeling spoon, swivel knife, etc. Bevel outside edges of trunk, and tool in any branches showing behind it. See 4C.

Use F925 or F902 and walk it to create the tops of branches and the top point of the tree if you haven't already tooled it. See 5.

Use textured F976 around the outside of tree to define it's shape. Tool into the halo left by the tool that you used to make the boughs. Don't overlap the matting tool onto the branch itself unless you want to change the shape of the tree. See 6A Then I use F898 (or any of the other checked matting tools) to matte and smooth away the halo of F976. See 6B Distant trees can be textured in by using F925, and defined by walking and staggering any of the following tools: F871, F872, F976, A98, A117. or A104. Work in tiers from the foreground back. More realism and depth may beachieved by using pear shaders or a modeling spoon first to put in contours on the landscene, then add the distant trees and mountains. See 7.

I like to use F916, F918, and F926 for the grass, and using my swivel knife for any decorative cuts. I work from the foreground back, using F916 or F918 walked in fan shaped staggered curves, walking the tools back and fourth, changing the angle as I go from right to left, and left to right . See 8.

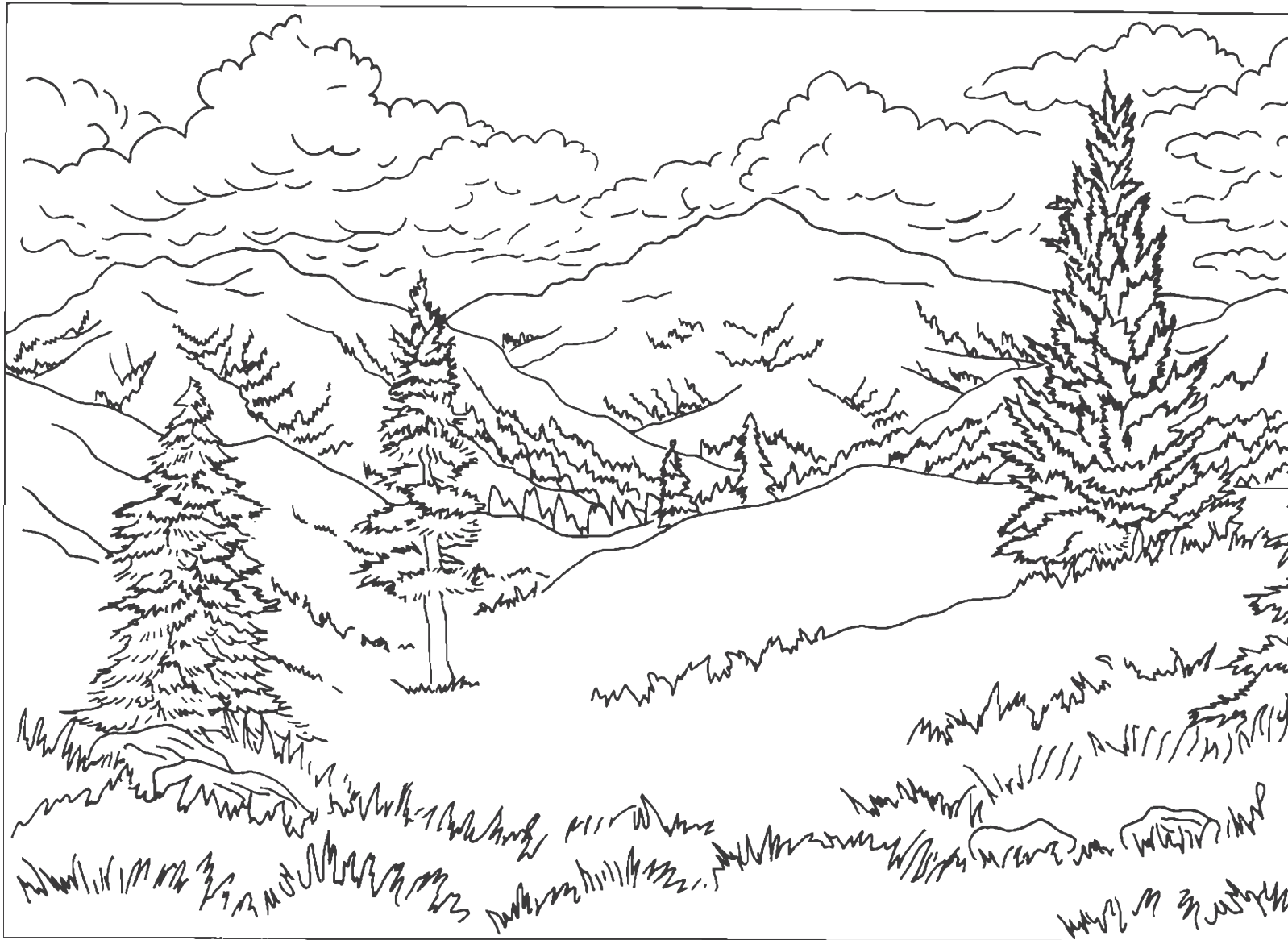
As you get more experience, you'll determine for yourself what works best for you. and develop your own style and way of tooling.

For more information on figure landscape carving, Al stohlman has some excellent reference books. I would also recommend attending the demonstrations at various guild meetings and the leather shows to watch other leather carvers in person. Demonstrators are always pleased to answer specific questions you may have. The more carving styles you are exposed to, the sooner you'll be confident in your own carving style.

Keep an open mind, and I wish you " Good Carving"!



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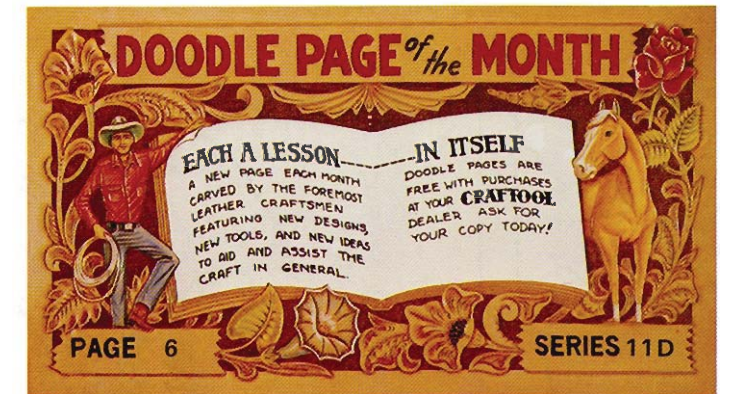
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Dinosaur Doodles

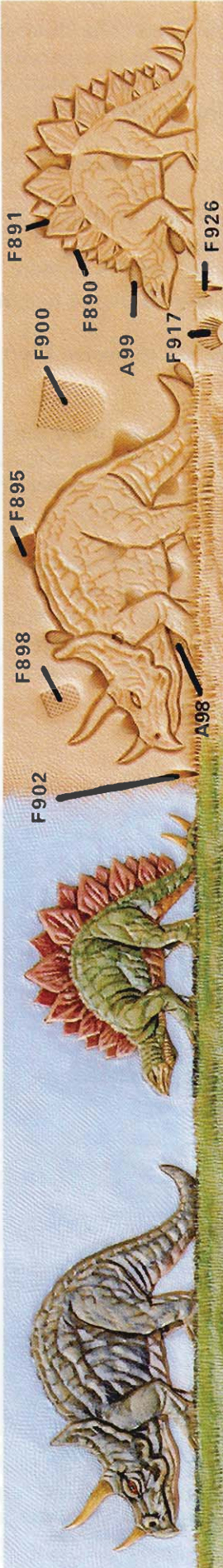
BY
TONY LAIER

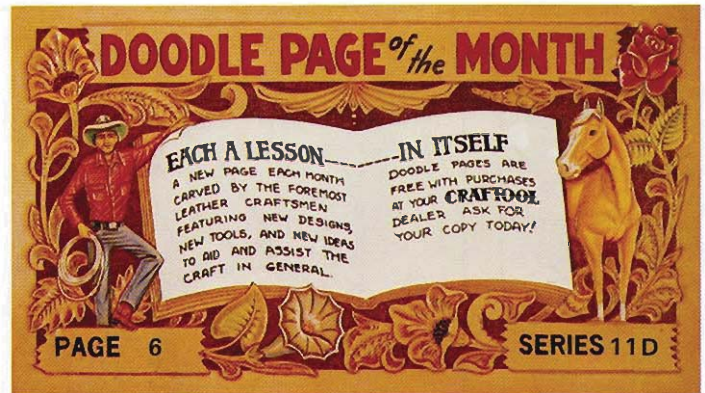
This doodle page came about as a result of the recent rise in popularity of dinosaurs. I say recent although I have wanted to tool up something on them for years. Included are designs to fit 1½" and 1¾" belts as well as an 8½" by 8¾" picture. I have also thrown in a few cartoons for some comic relief.

For initial carving use what ever size swivel knife blade you are comfortable with. I recommend a filigree blade (stock No. 8014) because of the small size of most of the designs. The Triceratops and Stegasarus belt at the top of the picture shows the main tools used to create most of the designs shown on the page. Instead of figure carving bevels use a B701 and B936 to bevel around the main figures, volcanos, hills and rocks in the picture. To give a little texture to the body of the Pteranodon, use a hair blade (stock No. 8021-M). Put in muscle tones, veins, skin textures and eyes on all figures with the spoon and pointed ends of modeling tools (stock No. 8036 and stock No. 8034). Also use modeling tools to put ridges on volcanos and texture on ground area and rocks in the picture. Remember to use the modeling tools after all beveling is completed.

To make the silhoutte belt, carve the outlines of the Stegasarus, Triceratops and Brontosarus first. Finish by filling in outlines with an A104 background tool.

Remember as you tool up these designs that no one really knows what dinosaurs looked like. We can guess the general shape and size from fossilized skeletons found, but will probably never know muscle structure or color. This means that you can be very creative and no one can prove you wrong.





Dinosaur Doodles

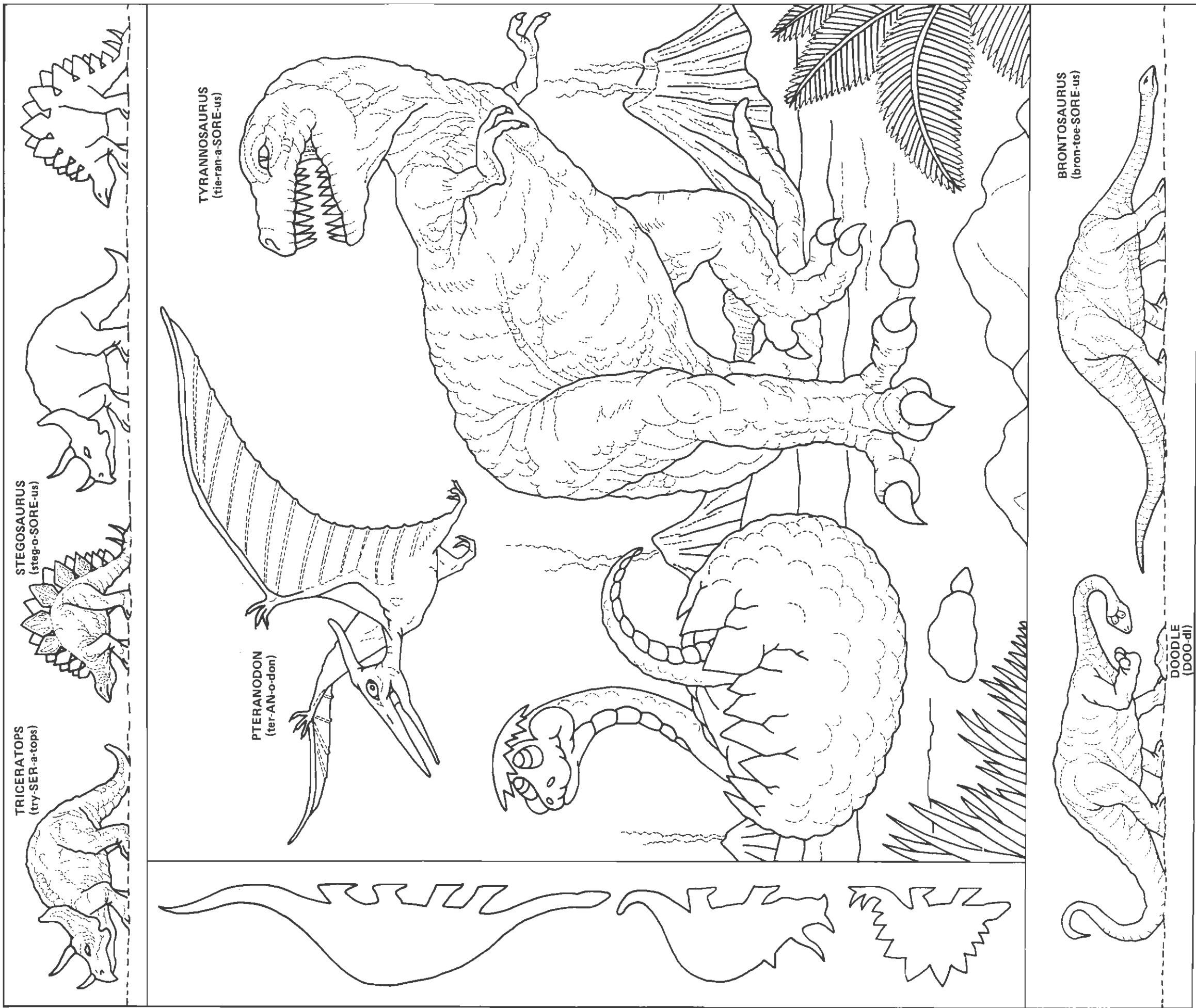
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- As I mentioned before no one knows what color dinosaurs were, so when you dye them, dont be afraid to experiment. I used Tandy Pro Dye on all but the following:
- A. Royal Blue and White Cova Dye for the sky color on two of the belts.
 - B. White Cova Dye Diluted with water for the smoke over the volcanos.
 - C. White Cova Dye mixed with a touch of Yellow Cova Dye on the teeth of the Tyrannosaurus.
 - D. Yellow Cova Dye on the eye of the Pteranodon.
 - E. White and Blue Cova Dye on the eyes of the hatching dinosaur.
 - F. White Cova Dye on the eyes of the disgusted Brontosaurus.

For additional help with carving and dyeing these designs refer to Al Stohlmans Books "Pictoral Carving Finesse" (stock No. 1950), "Figure Carving Finesse" (stock No. 1951), and "Coloring Leather" (stock No. 1942).

Dont be scared off by the small size and complexity of some of the designs given on this page. Be careful with your swivel knife cuts and the rest is easy. If you make a mistake, remember that no one was around then that is around now to prove what you tooled is wrong. Hope you enjoy Dinosaur Doodles!

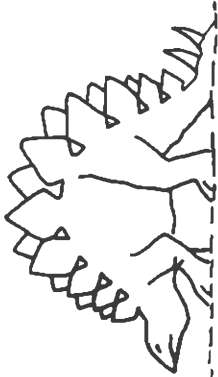


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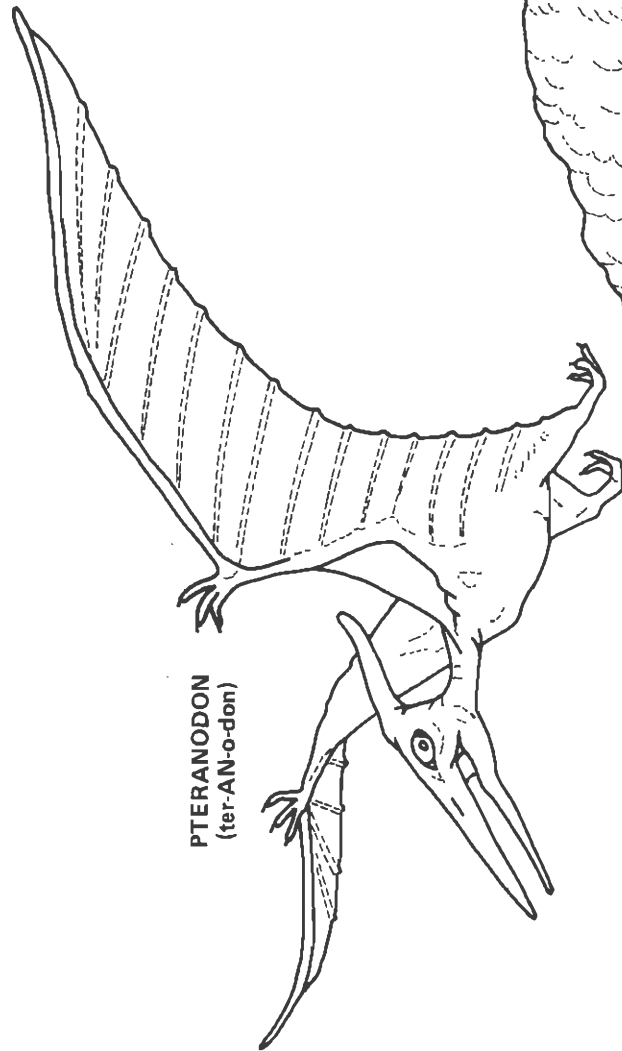
TRICERATOPS
(try-SER-a-tops)



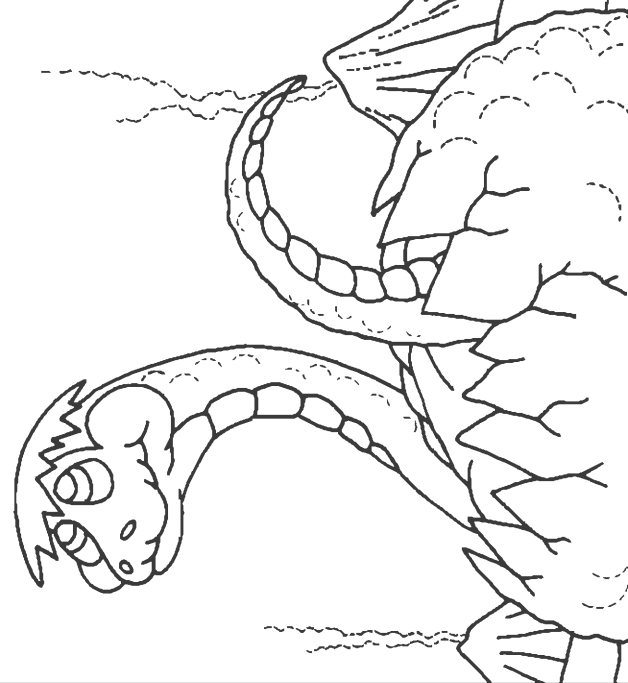
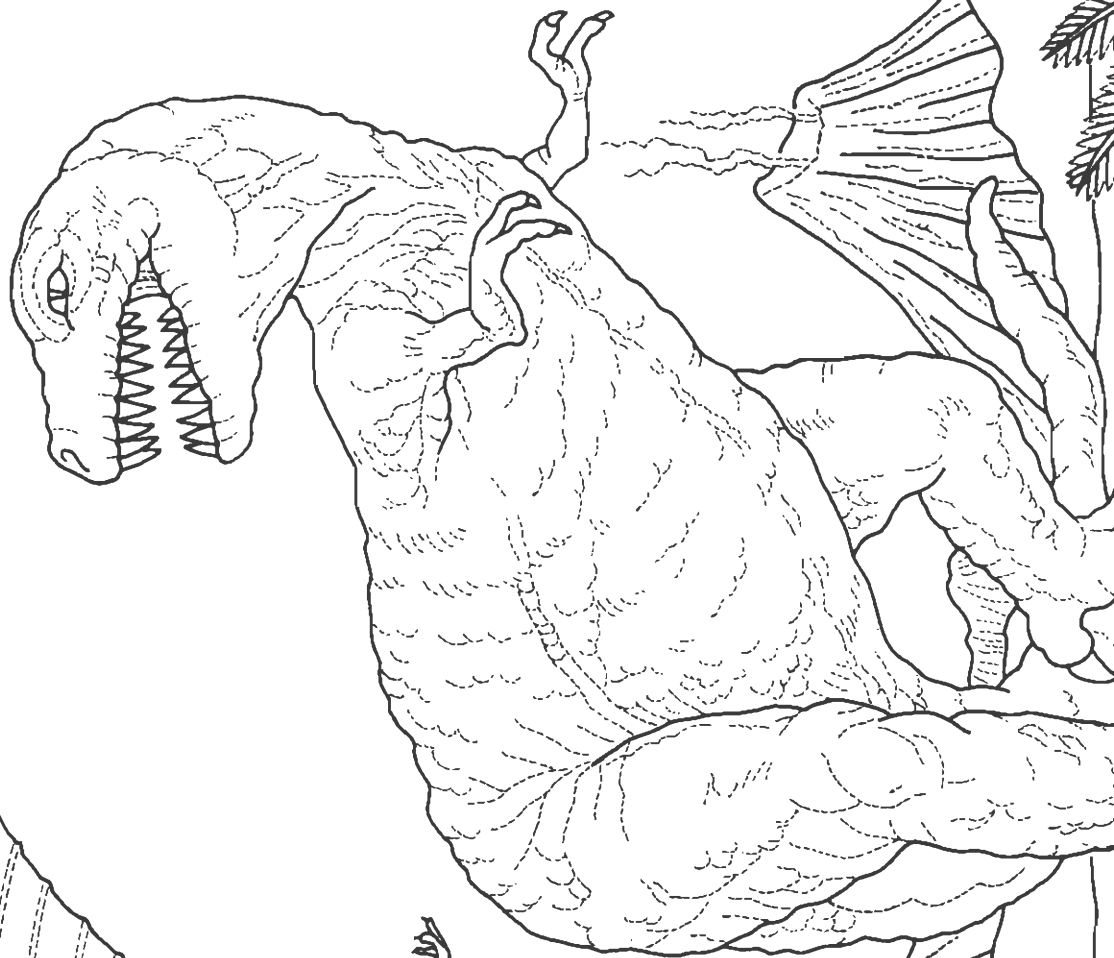
STEGOSAURUS
(steg-o-SORE-us)

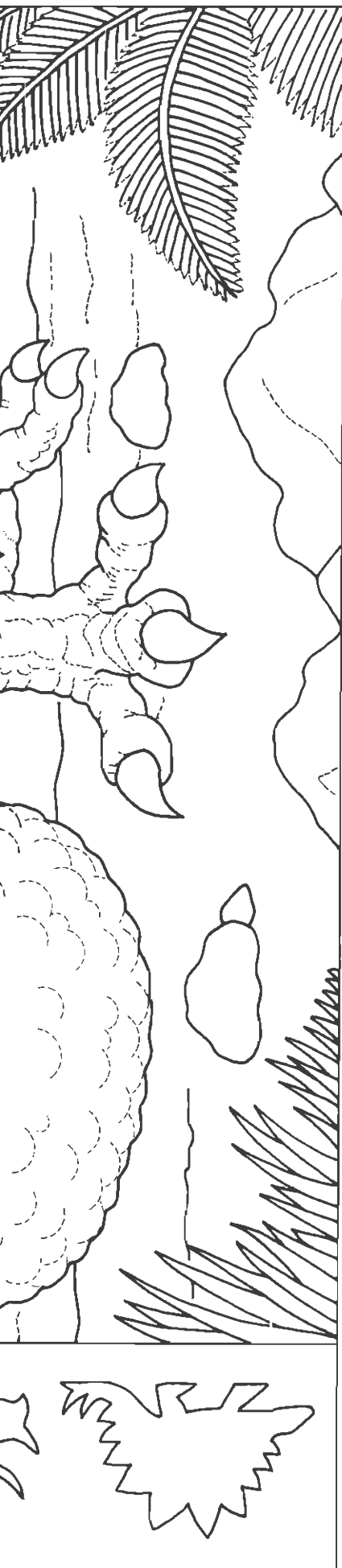


PTERANODON
(ter-AN-o-don)

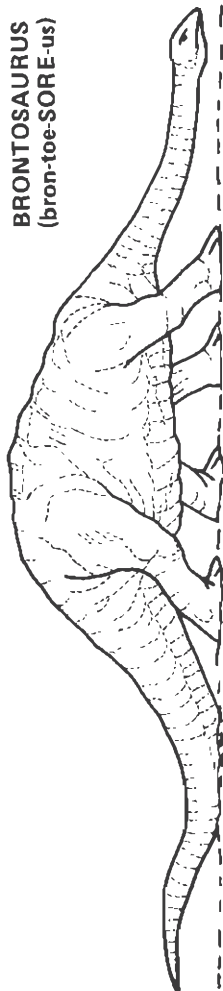


TYRANNOSAURUS
(tie-ran-a-SORE-us)





BRONTOSAURUS
(bron-toe-SORE-us)



DOODLE
(DOO-dl)



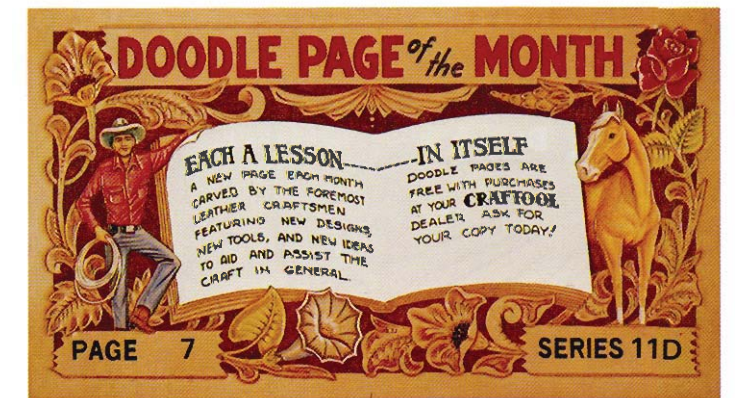
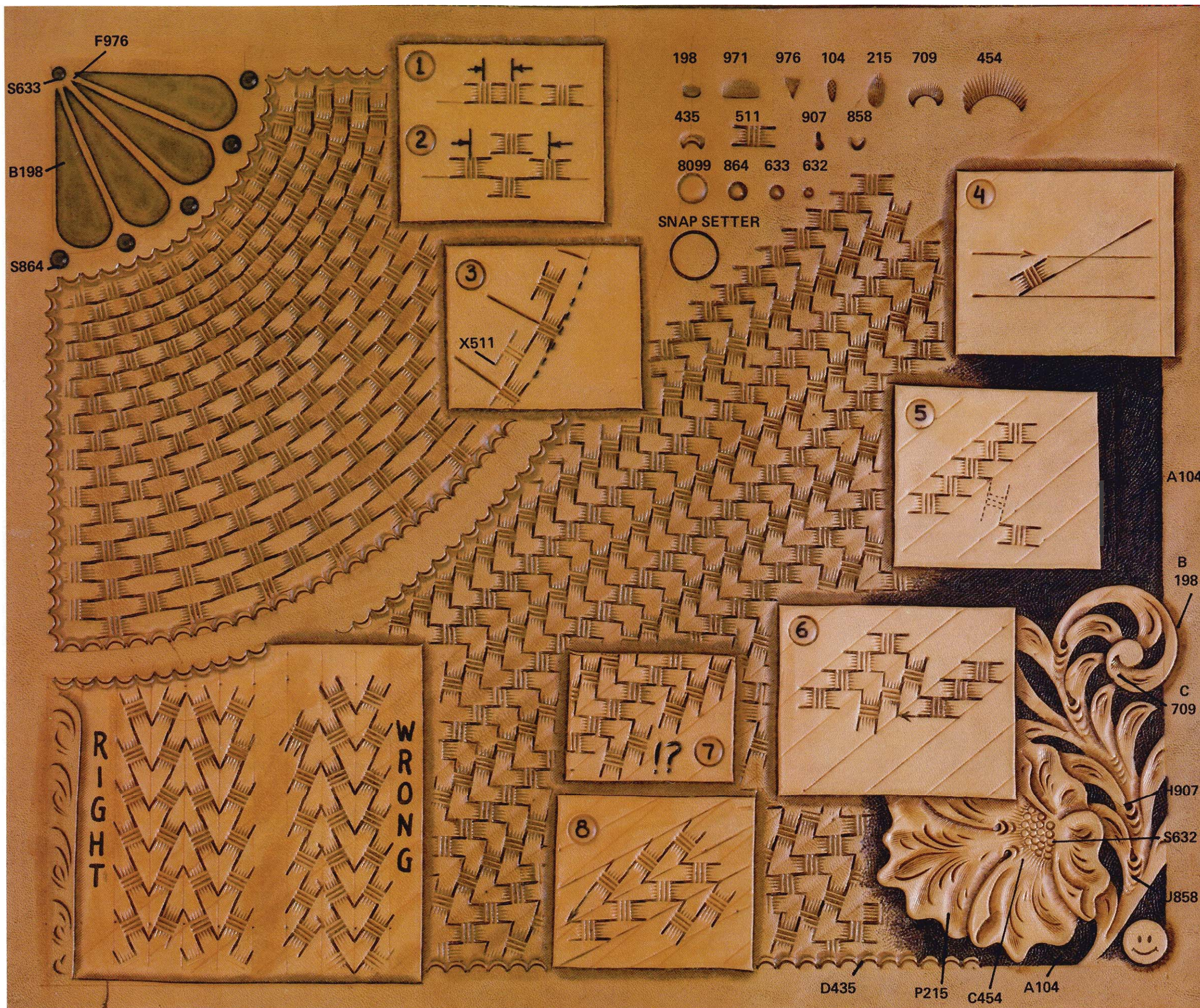
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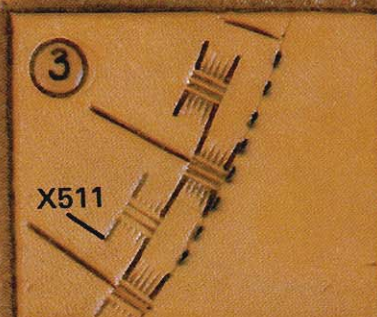
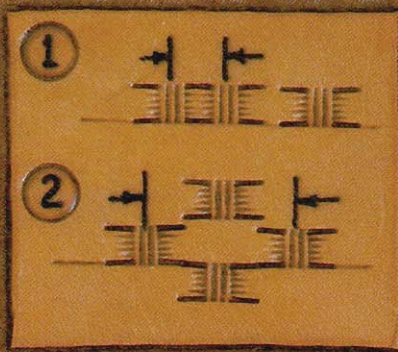
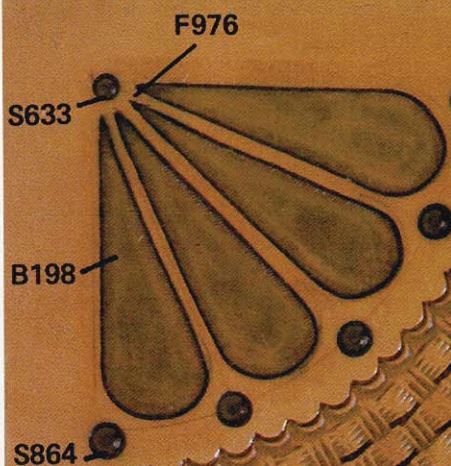
SOMETHING DIFFERENT BY BILL MCKAY

Just when you thought that you had done everything you could do with the basket stamp, here's a new ... twist. In fact, I've got a pair of them for you. First let's find out how to make a curved basketweave. After all-most baskets are curved, right? Right! So lets get to work.

The first thing you need to figure out is how close and how far apart you can get the stamp without overlapping the cross weave and without getting them so far apart that the ends don't touch. Figure One shows us the minimum distance between the ends of the stamp. Now measure from the middle of one stamp to the middle of the next impression. This will be the minimum spread between the two stamp impressions. Figure Two shows that we want to make three impressions that just touch each other. From the center of the first impression to the center of the third is the maximum spread.

Now draw your curve or circle the size that you want and mark a line from the center to the edge. After you have done this, take a pair of wing dividers and set them to the maximum spread width as indicated in Figure Two. Start at one end of your curve and walk the dividers along the edge of the curve until you come to the other end. From each point where the dividers touched, lightly draw a line to the center of the curve. Make an impression at each mark along the edge being sure that the center of the stamp hits in line with each 'spoke' of your curve. Make your next impression between each 'spoke' so that the ends of the stamps just touch as shown in Figure Three. From this point on, you are simply going to work your way into the center of your curve. The only thing you need to be careful of is making sure that the impressions stay centered on the 'spokes' of your curve. You will notice as you continue that your impressions will get closer and closer together. You want to stop when the impressions are as close to each other as the minimum distance shown in Figure One.

You will probably find dozens of places where you can use this technique. Like decorative panels on doors, cases, clocks, etc. This little gem also works well on curves that change direction. Just remember... when you change the direction of a curve you are reversing the spread on the 'spokes' as shown in the drawing, (on back).



SNAP SETTER



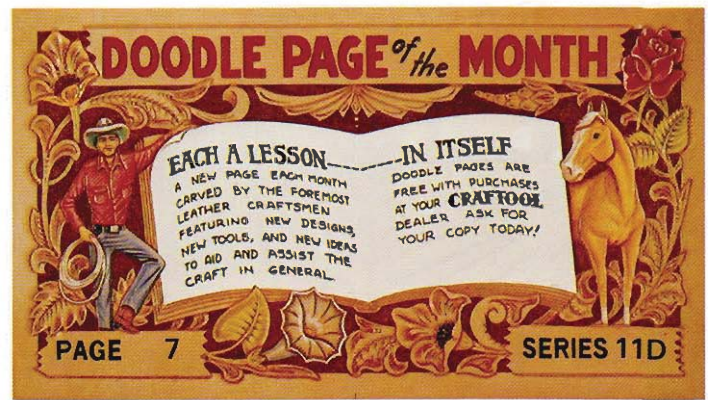
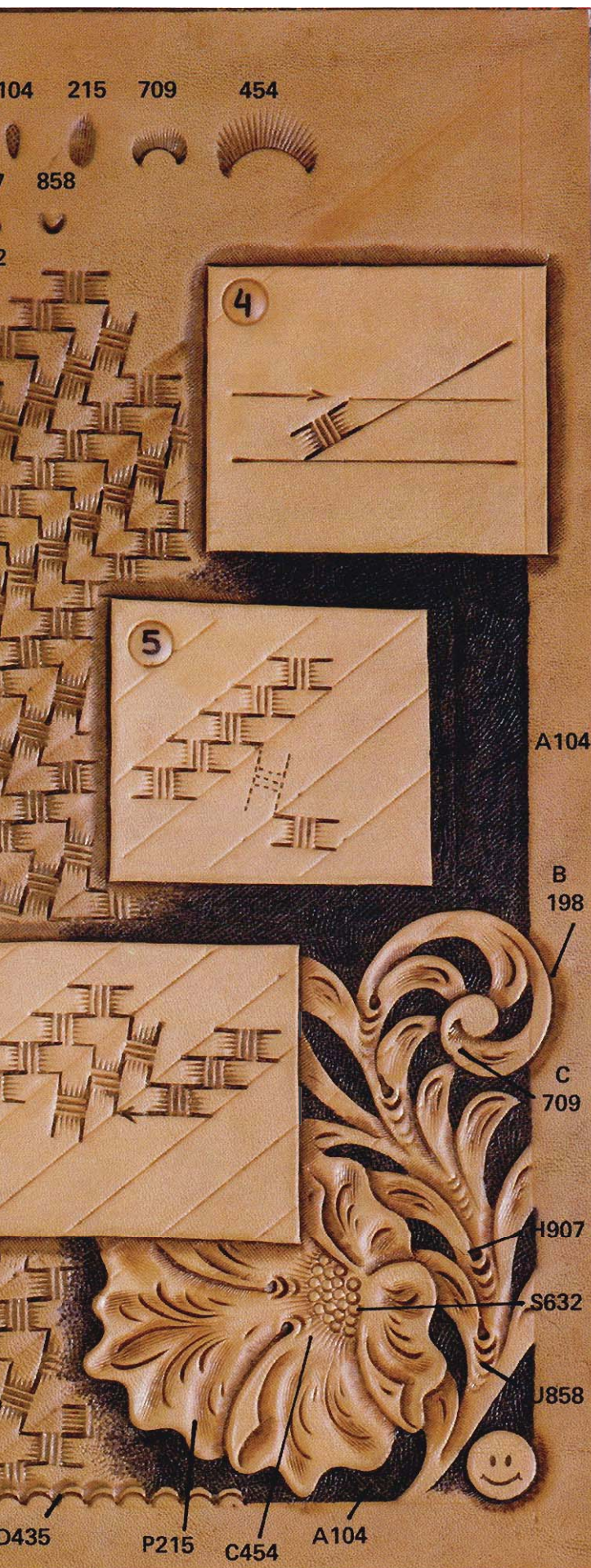
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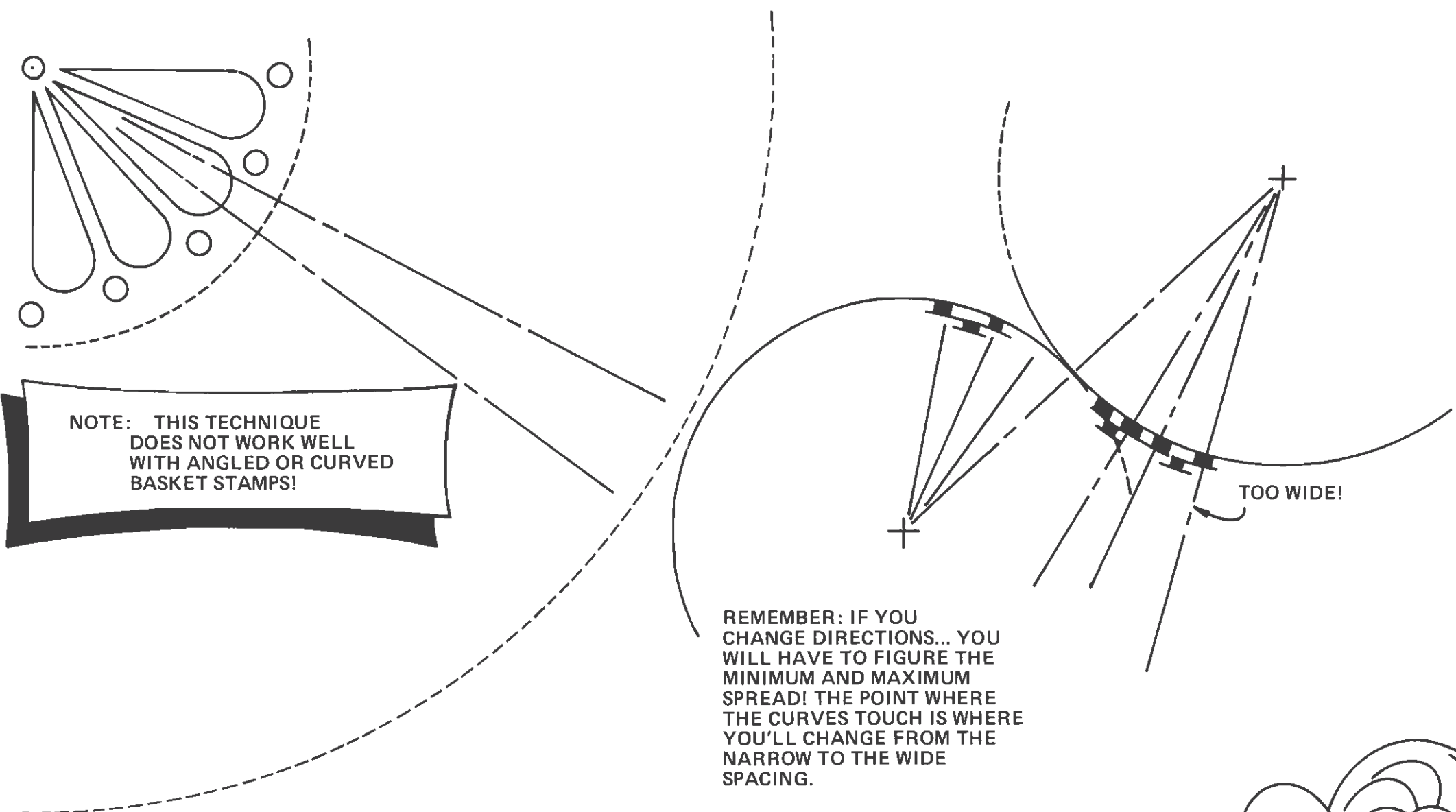
SOMETHING DIFFERENT BY BILL MCKAY

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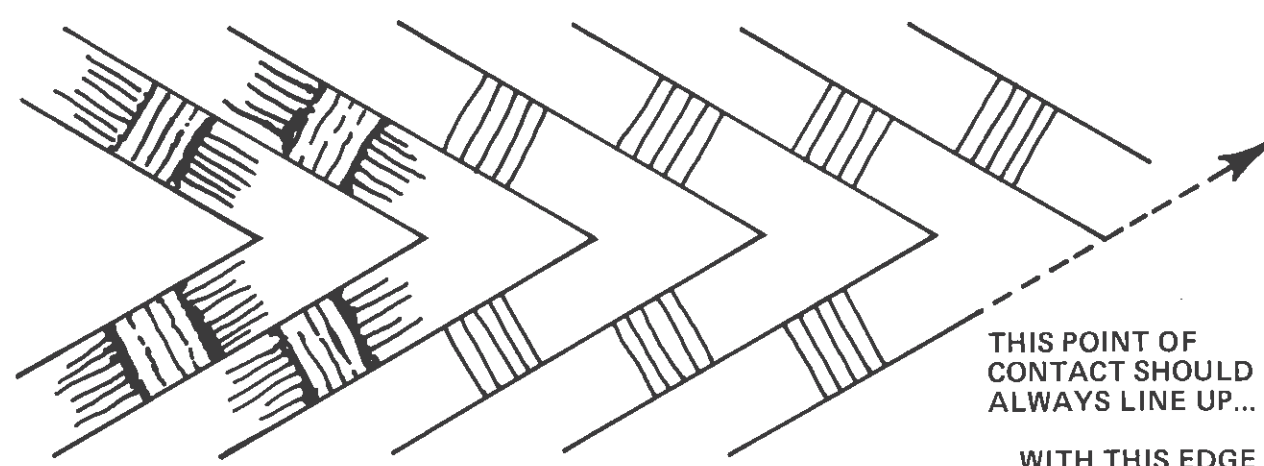
OK! Are you ready for the next weave? This one will almost always have people wondering about your state of mind.

The first thing you want to do is make a light line for your first row of stamping. Next, mark the angle that you want the stamping to work into, as shown in Figure Four. 25 to 30 degrees usually gives pretty good results. The smaller the angle, the sharper the points are going to be. Now, lay in your first row of impressions being careful to keep the same angle the entire length. One way of doing this is to mark a second line that the edge of the stamp will just touch.

In Figure Five you will see just where we are heading with this. Yes... it's a Zig-Zag basketweave! In Figure Six and in the enlarged drawing on the back of this page you will see the one important key to making this little touch of insanity work. When you line up the outside edge of the stamp and run an imaginary line down the edge to the next row over, it should just touch the end of the older stamp on its inside edge.

But wait!! What the heck happened in Figure Seven? Figure Seven and the area in the large box marked "WRONG" shows what happens if you don't keep the outside edge of the stamp aimed at the wrong end of the other end of stamps. And that's why I will tell you with great emotion Go Slow! This is not a technique to rush through. If you take your time you'll find the effort well worth it.

Oh! Figure Eight just shows how the smaller angle changes the "sharpness" of the points. And of course, just as on the last basketweave doodle page, the floral carving is only there to get your attention. HAVE A NICE DAY!



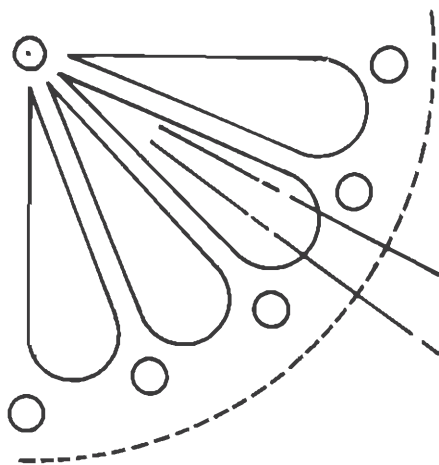
ABOUT THE AUTHOR

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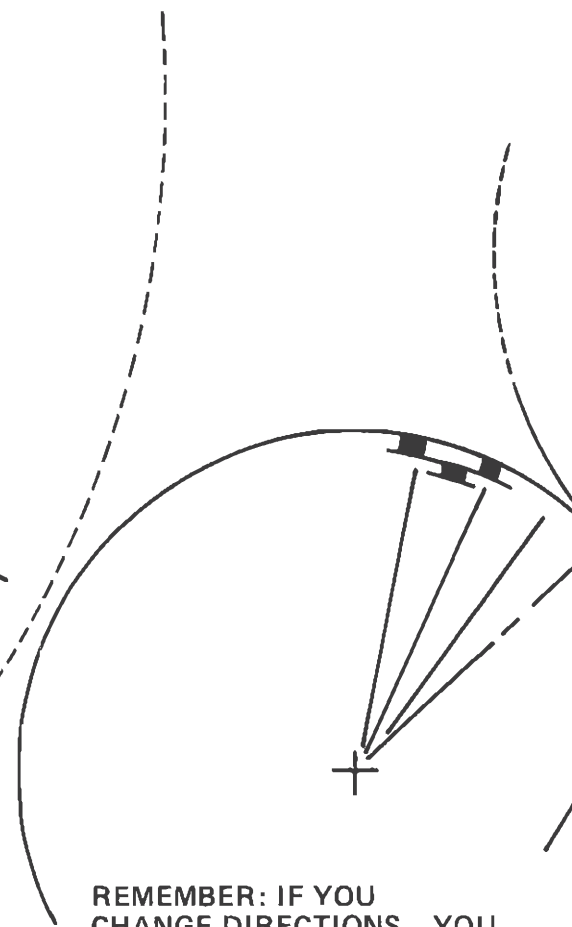
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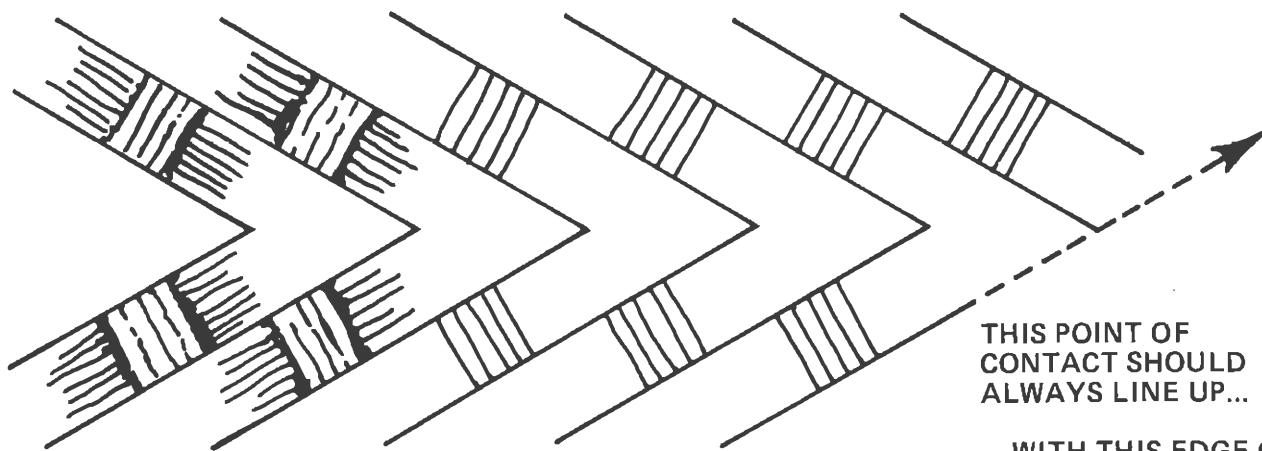
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**NOTE: THIS TECHNIQUE
DOES NOT WORK WELL
WITH ANGLED OR CURVED
BASKET STAMPS!**

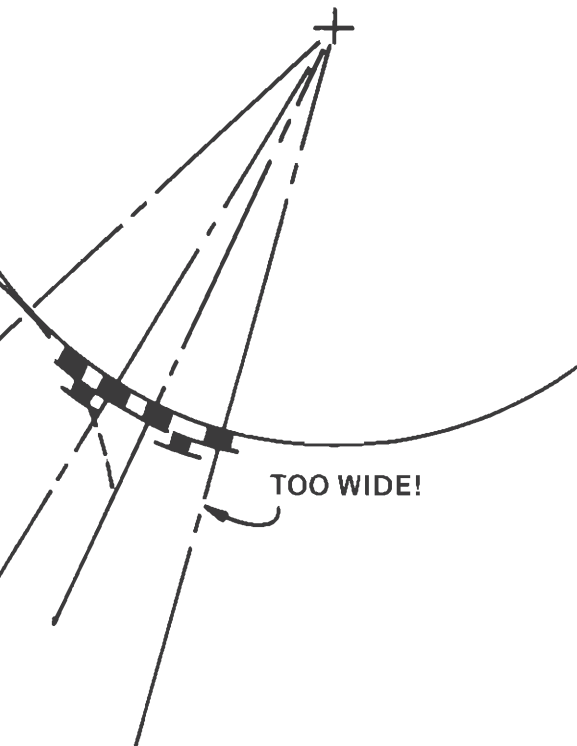


**REMEMBER: IF YOU
CHANGE DIRECTIONS... YOU
WILL HAVE TO FIGURE THE
MINIMUM AND MAXIMUM
SPREAD! THE POINT WHERE
THE CURVES TOUCH IS WHERE
YOU'LL CHANGE FROM THE
NARROW TO THE WIDE
SPACING.**



**THIS POINT OF
CONTACT SHOULD
ALWAYS LINE UP...**

**... WITH THIS EDGE OF THE
STAMP:**



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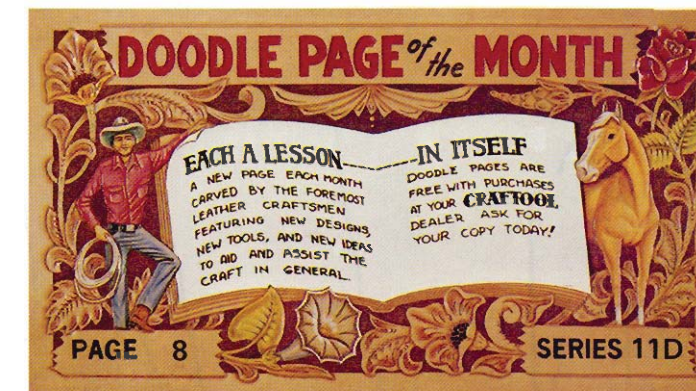
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WOODLAND PREACHER BY CAROL GEHRMAN

The Jack-In-The-Pulpit has fascinated me since early childhood. We lived in the woods and I can remember my mother showing me the magical little plant when I was 4.

I wanted to do something different for this Doodle Page, perhaps introduce some to a "new plant" they did not know existed.

I learned a few things when doing research in preparation for my rendition.

Jack-In-The-Pulpit is an American wild flower that grows in moist woodlands. It grows from 1 to 3 feet high from Nova Scotia south to the Gulf States and as far west as Minnesota. The plant blooms from April to June. Indians gathered the turnip-like roots for a tasteless but nourishing food. Cough medicine is sometimes made from the strong bitter juices. Bright red berries form in the late summer.

INSTRUCTIONS FOR JACK-IN-THE-PULPIT

Trace and cut solid lines. Bevel and use P220 and P210 to make the "bark", digging ends in for deep indentations.

Trace leaves on another scrap of the same leather used for the picture. If it is too thick to use for leaves, skive it down to paper thin on edges. Pull and form the leaf after the center lines have been beveled in. Use stylus to vein all leaves.

The stem (jack) and pulpit piece are cut separately from 1 to 2 ounce leather (see cutting patterns on back of page). It is easiest if the stripes, etc. are painted on the pulpit before it is formed. After painting, roll back all edges on top part, bring sides together, form and glue.



F901

V715

B205

B198

B701

F976

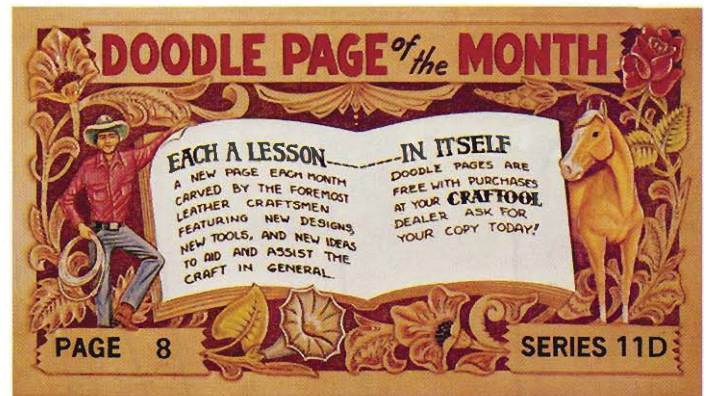
Pro-Petal

P220

Stylus

Modeling Tool
8034

P210



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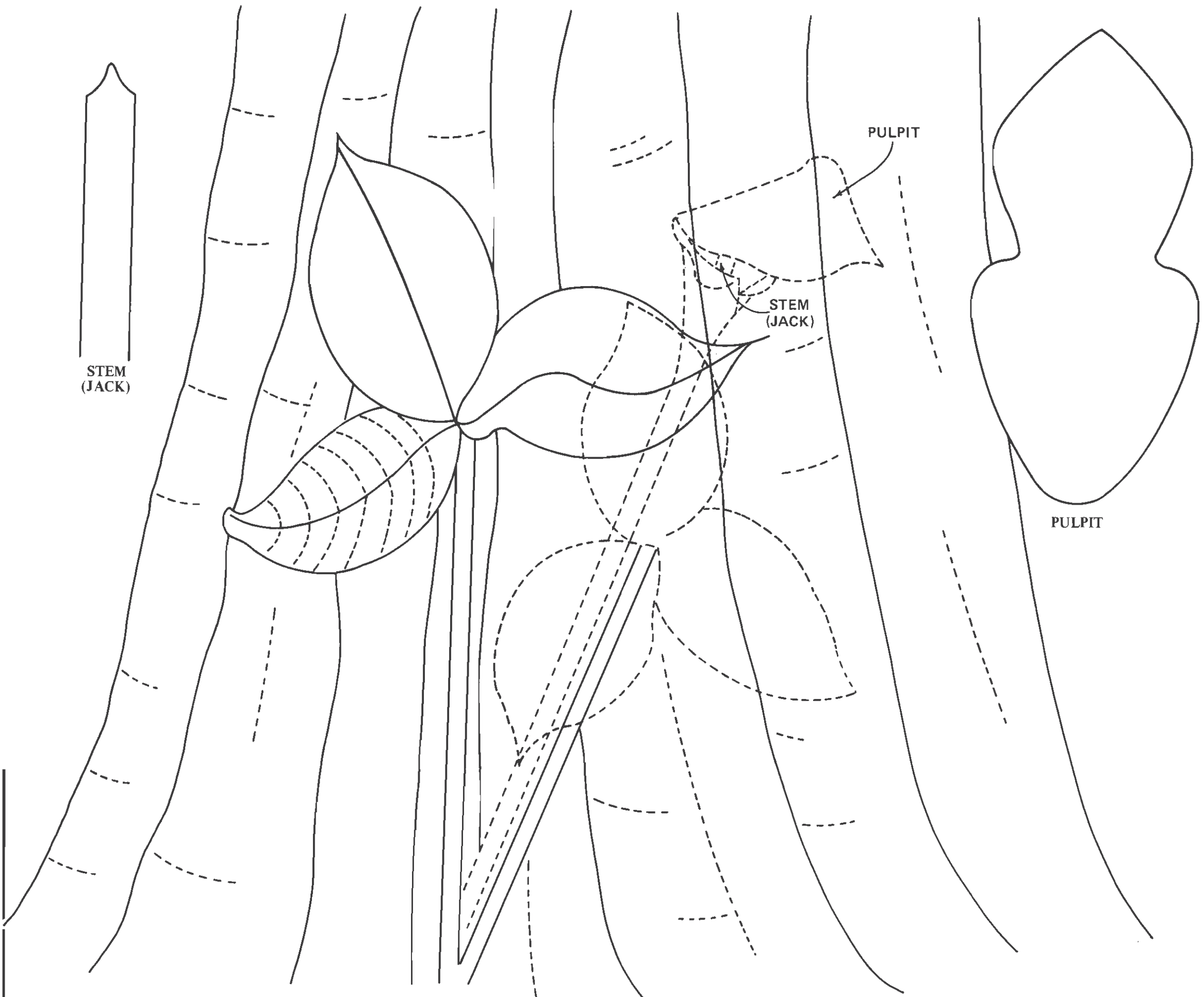
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To make the stem (jack), strip cotton ends from a Q-tip and cover with leather stem piece. Paint finished stem (jack) reddish brown. Glue in center of pulpit, just above the indentation.

Color with your choice of leather dyes. Al Stohlmans "Coloring Leather" is an excellent source for information on all types of dyeing techniques. Note: One technique I enjoy is sponge dyeing because it eliminates a lot of background tooling and leaves a nice lace effect. Simply apply one color at a time with the edge of a sponge. In the picture, I used this technique on each side of the stump as well as along its base.

The Jack-In-The-Pulpit can be cut out (don't do the stump) and used on an old shingle or any weathered-wood one might choose.

Have Fun.

Carol

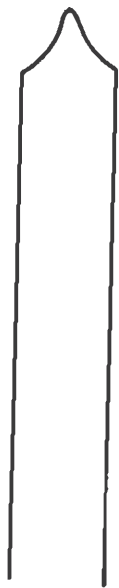


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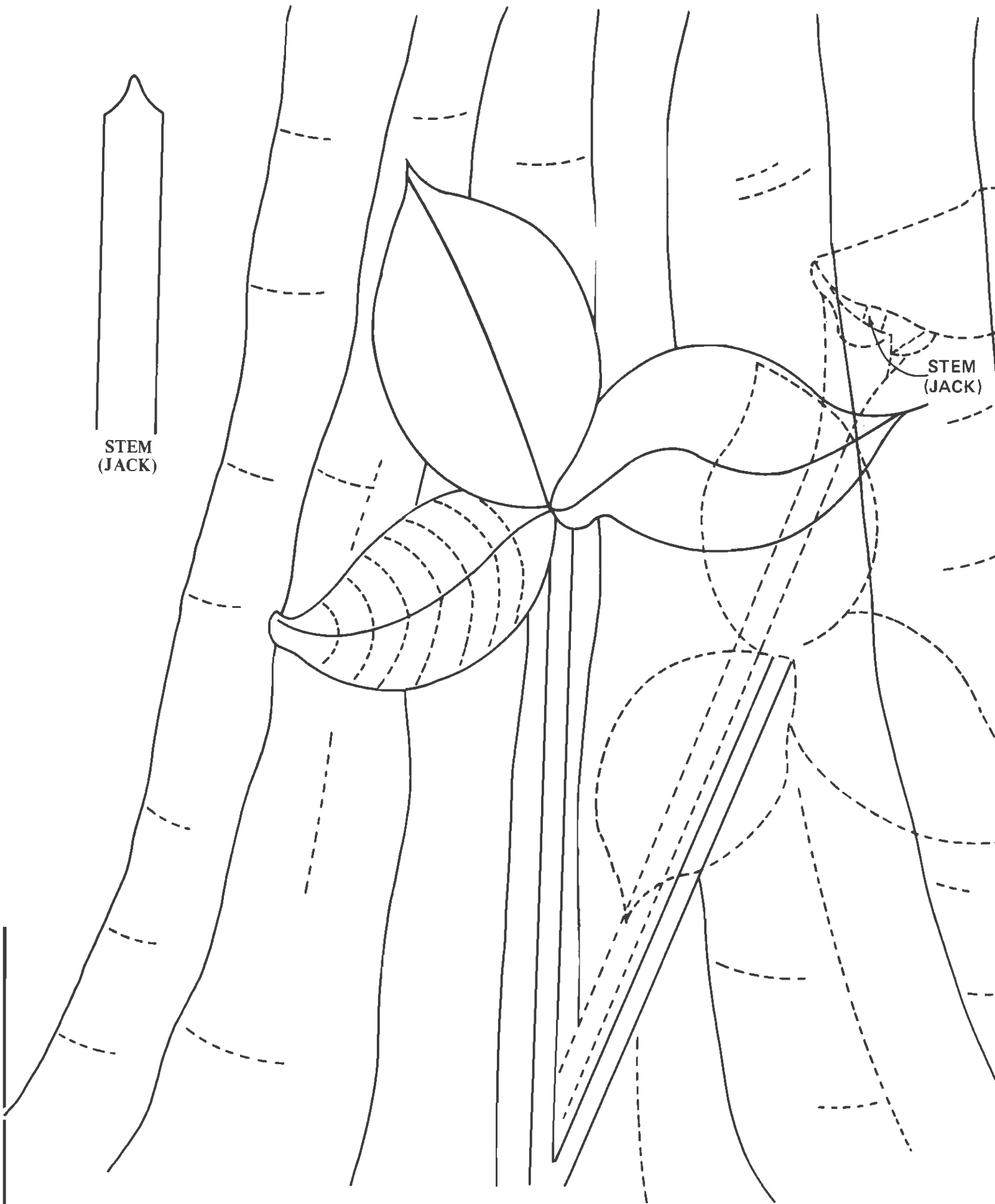
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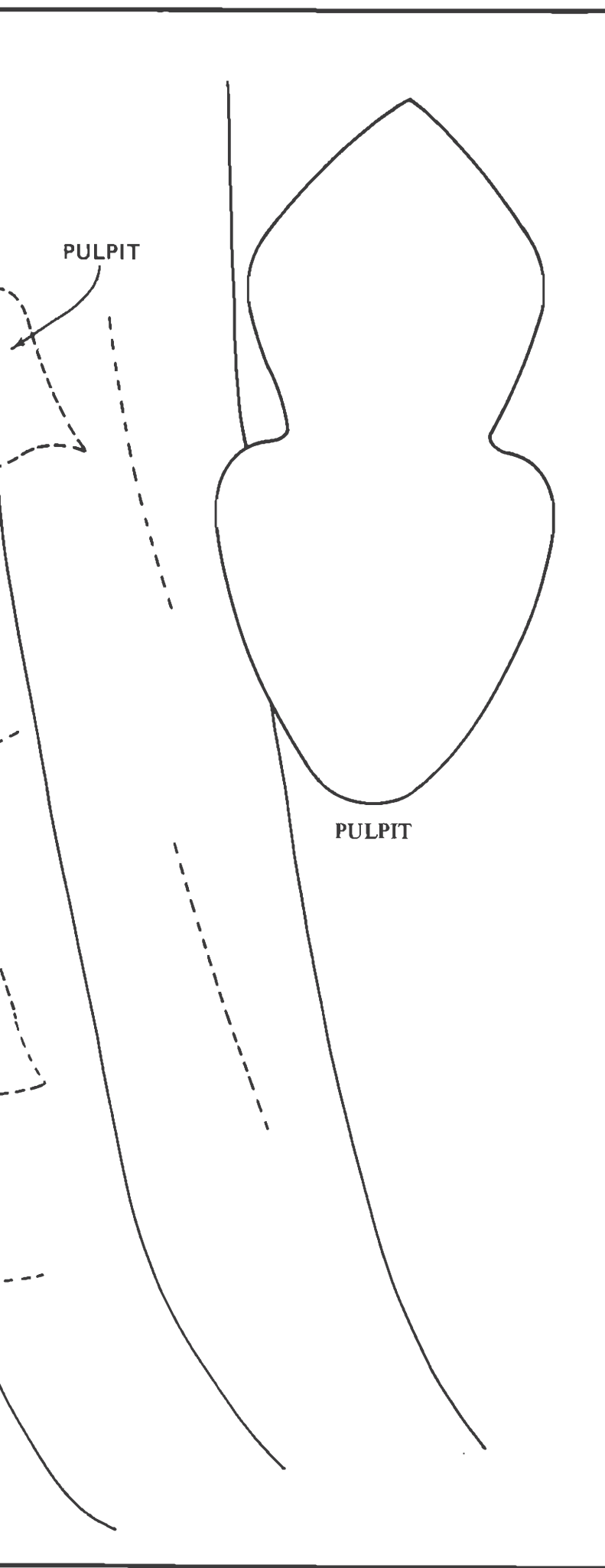
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STEM
(JACK)



STEM
(JACK)



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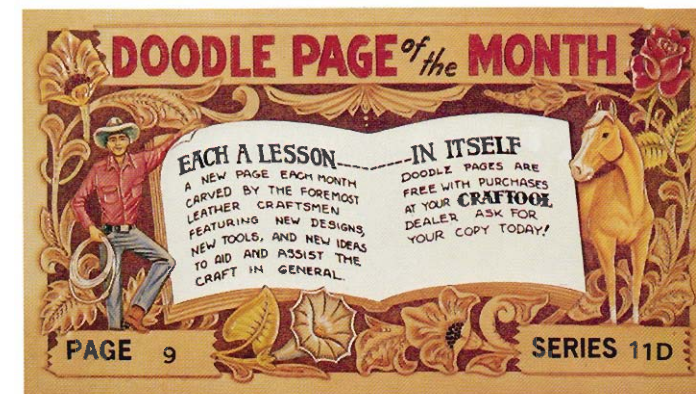


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SCREAMIN' EAGLE BY ROBB BARR

Eagles seem to be very popular carved on leather, especially the Bald Eagle. There is something about the contrast of the white head against a natural aged and darkened to a rich color. The whites of the Bald Eagle stands out that much more.

To achieve the feather technique shown here, you are going to have to grind down the F-910 figure tool. So you should pick up an extra tool as you will want one F-910 as it comes from the factory for other things. But once you use the altered F-910 for feathers you won't use any other tool. It makes great feathers and does them large or very small. Paul Burnett showed me this technique while at the Jamboree in Aurora, IL this year. We will get into the cutting down of this tool in just a little bit.

Tools used to create this eagle are as follows: Figure 1 shows a B-701 used to bevel around outside of Figure. F-895 and F-896, smooth matters used to bevel eye, beak and mouth and large lower neck feathers. F-898 and F-900 checkered matters, to matt around outside of figure to get rid of bevel line. B-60, undercut beveler, used to cut inside mouth area. P-702 and P-229 smooth pearshaders, used to create detail inside mouth. A-104 used in tight areas in between feathers around figure. F-121 to put center ridge of rachis on large feathers. F-910 cut-down to create all feathers on head and under beak and center neck feathers. Medium hair-blade to texture feathers. Swivel knife cuts to serrate feather edges on larger feathers.

Figure (2) shows the detail of the eye. The texture shown behind the eye was done with the tip of a cut down F-910. Figure (3) shows standard F-910 and what you should have after you have altered the tool. I used a grinder and dipped tool in water to keep it cool as I took the excess off. You will want a very fine sharp point. Figure (4) shows the use of the tool to create small feathers as those on the top of the head and around the eye. Figure (5) shows larger feathers which start below and behind the eye on the head area. Figure (6) shows the creation of center neck feathers, again using just the cut down F-910. Figure (7) shows the larger, lower neck feathers. are cut and smooth matted, worked with F-121 and hair-bladed and swivel knife cut to serrate the edges. Figure (8) shows the cut down F-910 used to create the long feathers behind lower beak and under beak on neck area. Figure (9) shows small cuts done with the cut down F-910 used above beak and under beak to accent and add hair like feathers.

After all tooling is completed, lightly push forward the upper and lower beak, eyebrow ridge and eye and cheek area from the flesh side (back) of leather thus giving more of a roundness to the Eagle. Let dry and you are ready to paint your Eagle.

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F-900

B-701

F-898

F-121

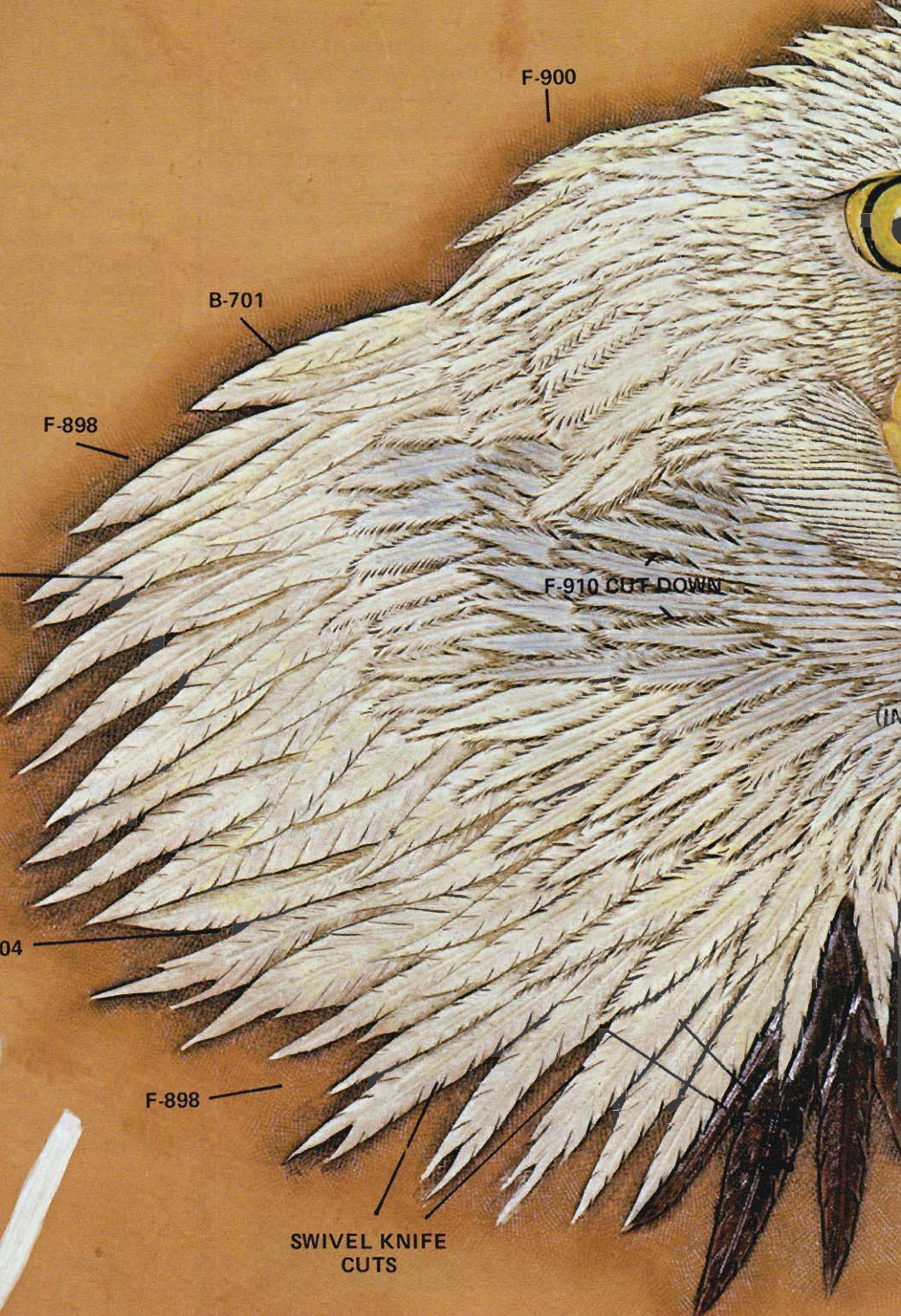
F-910 CUT DOWN

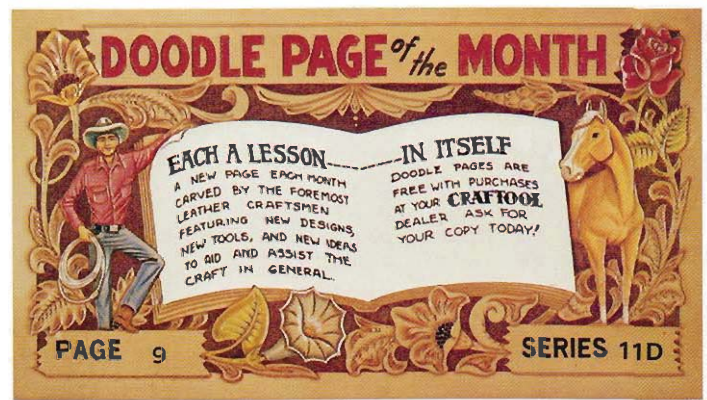
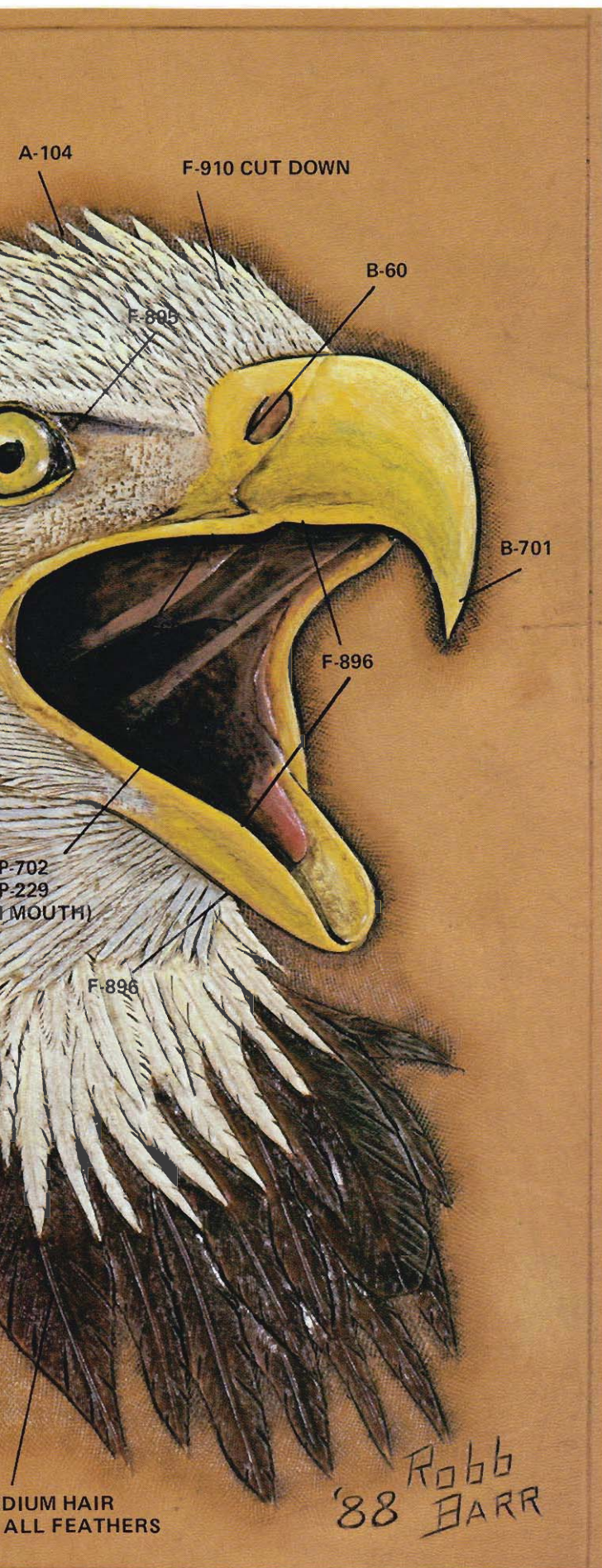
A-104

F-898

SWIVEL KNIFE CUTS

ME
BLADE





SCREAMIN' EAGLE
BY
ROBB BARR

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All painting was done with acrylics. Colors you will need are ; White black, yellow, dark brown. light brown, red, and blue. Acrylic is a water base paint. The only color I used full strength was black to do the pupil and the ring around the eye. All the rest of the colors were thinned with water.

Starting with the browns to do the shoulder patch in the lower right hand area of the subject, use dark brown, six parts to one part water, parts usually just being drops of paint and or water. Apply two coats. Painting white is tricky. If you use white full strength to do a large area it usually looks chalky. To avoid this , mix twenty parts white to seven parts water. Note that on the lower left side of the leather there are five white marks. The first four are washes and the fifth one is full strength. The first one is one coat of wash, the second is two coats of wash, the third three and the forth is four. Give the entire head of the Eagle one wash of white. Let dry and give all areas except the area below and in front of the eye a second coat. Let dry and give the top of the head, lower neck feathers and behind the eye and around the side of the lower beak a third coat. Avoid a third coat on the area that is shadowed in the picture. When dry, give a fourth coat to the top of the head, the ridge of feathers above the eye, the cheek patch and the lower neck feathers.

Mix one part light brown, three parts yellow and one part white with three parts water and paint the eye and beak, giving the higher areas of the beak three coats. Set this mix aside for later use.

Mix one part red with three parts water and paint the inside of the beak and nostril, a pinkish color. Add two parts blue to this mixture and do the shadow work in the mouth, under the eyebrow ridge and the neck area shadowed by the beak. Also give a light wash to the outter edges of the eyeball, not outside the eye, just the eye ball. This gives more roundness to the eye. One wash is good for the eye and shadow area under the beak but the inside of the mouth will take several to achieve the darkness to show depth for the throat and less on the upper part of the mouth. I applied about four washes to the upper mouth and probably eight or nine to the throat area. Don't forget and light wash on the lower half of the top and bottom beak.

Now add two drops white to the yellow mixture you set aside and lightly drybrush this over the top half of the upper beak, lower beak top side and tip and over all white feathers on top of head, cheek and neck. This off white mixture will appear as highlights on the bill and will tone the feathers.

Now take straight black and do the circle around the eye. This is painted on the eyeball itself, not outside the eye. Also, paint the pupil. Touch the brush into full strength white and apply the white light to the eye, (the reflection). Seal the entire picture with any waterbase sealer, I usually airbrush two light coats of sealer and when dry, hand brush on one good coat. My last step was to apply a coat of highlighter to add separation to the feathers. I brushed the highlighter on, let set a few moments and took a slightly dampened sponge and picked up the excess.



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Mix one part light brown, three parts yellow and one part white with three parts water and paint the eye and beak, giving the higher areas of the beak three coats. Set this mix aside for later use.

Mix one part red with three parts water and paint the inside of the beak and nostril, a pinkish color. Add two parts blue to this mixture and do the shadow work in the mouth, under the eyebrow ridge and the neck area shadowed by the beak. Also give a light wash to the outer edges of the eyeball, not outside the eye, just the eye ball. This gives more roundness to the eye. One wash is good for the eye and shadow area under the beak but the inside of the mouth will take several to achieve the darkness to show depth for the throat and less on the upper part of the mouth. I applied about four washes to the upper mouth and probably eight or nine to the throat area. Don't forget and light wash on the lower half of the top and bottom beak.

Now add two drops white to the yellow mixture you set aside and lightly drybrush this over the top half of the upper beak, lower beak top side and tip and over all white feathers on top of head, cheek and neck. This off white mixture will appear as highlights on the bill and will tone the feathers.

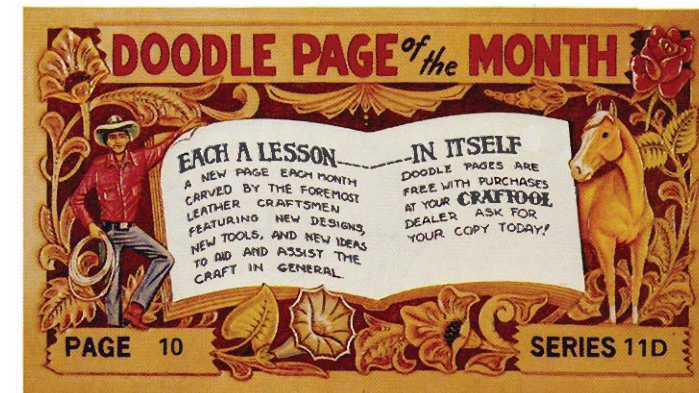
Now take straight black and do the circle around the eye. This is painted on the eyeball itself, not outside the eye. Also, paint the pupil. Touch the brush into full strength white and apply the white light to the eye, (the reflection). Seal the entire picture with any waterbase sealer, I usually airbrush two light coats of sealer and when dry, hand brush on one good coat. My last step was to apply a coat of highlighter to add separation to the feathers. I brushed the highlighter on, let set a few moments and took a slightly dampened sponge and picked up the excess.



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Autumn Leaves

by Peter Main, Australia

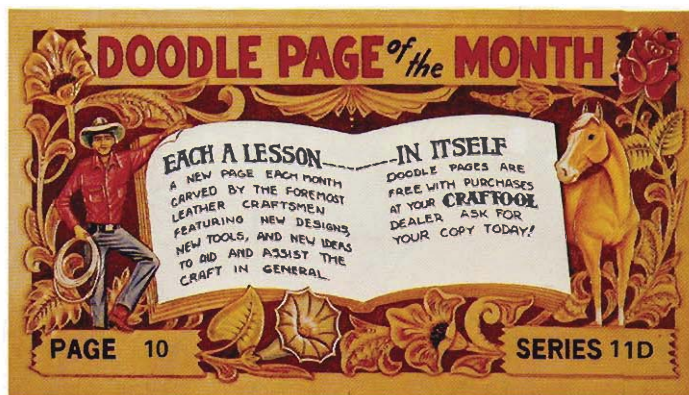
... an applique of color.

These pretty Maple-like leaves are from a Liquid-ambar tree, less commonly known as a Sweet Gum. They are presented here in several forms, firstly the leaves to the right are shown conventionally carved, inverted and rough-out — all colored by brush. The center leaves and stems are appliqued and spray colored by air brush. Although the same colors are used, these two methods of color application give very different effects. The applique technique gives a very clean image and can be applied to almost any design.

The leather for this applique should be no more than 3-4 oz. (about 1.5mm) and mounted to art board with rubber solution and well moistened. When the leather has started to regain its original color carefully trace the design. Using an angle filigree blade, cut outlines, slightly undercutting the leaves. Double bevel with F 896, shade with P 206 and finally smooth out and add leaf detail with a modelling tool. Use the modelling tool to round the outline of stems.

When the leather is thoroughly dry, carefully remove the art board backing and remove all traces of rubber solution from the flesh side. (A piece of crepe rubber is ideal for this.) Use a sharp pointed Ex-acto knife to cut out stems and leaves. Hold the knife upright for stems and angle it to about 45° to undercut the leaves.





Autumn Leaves

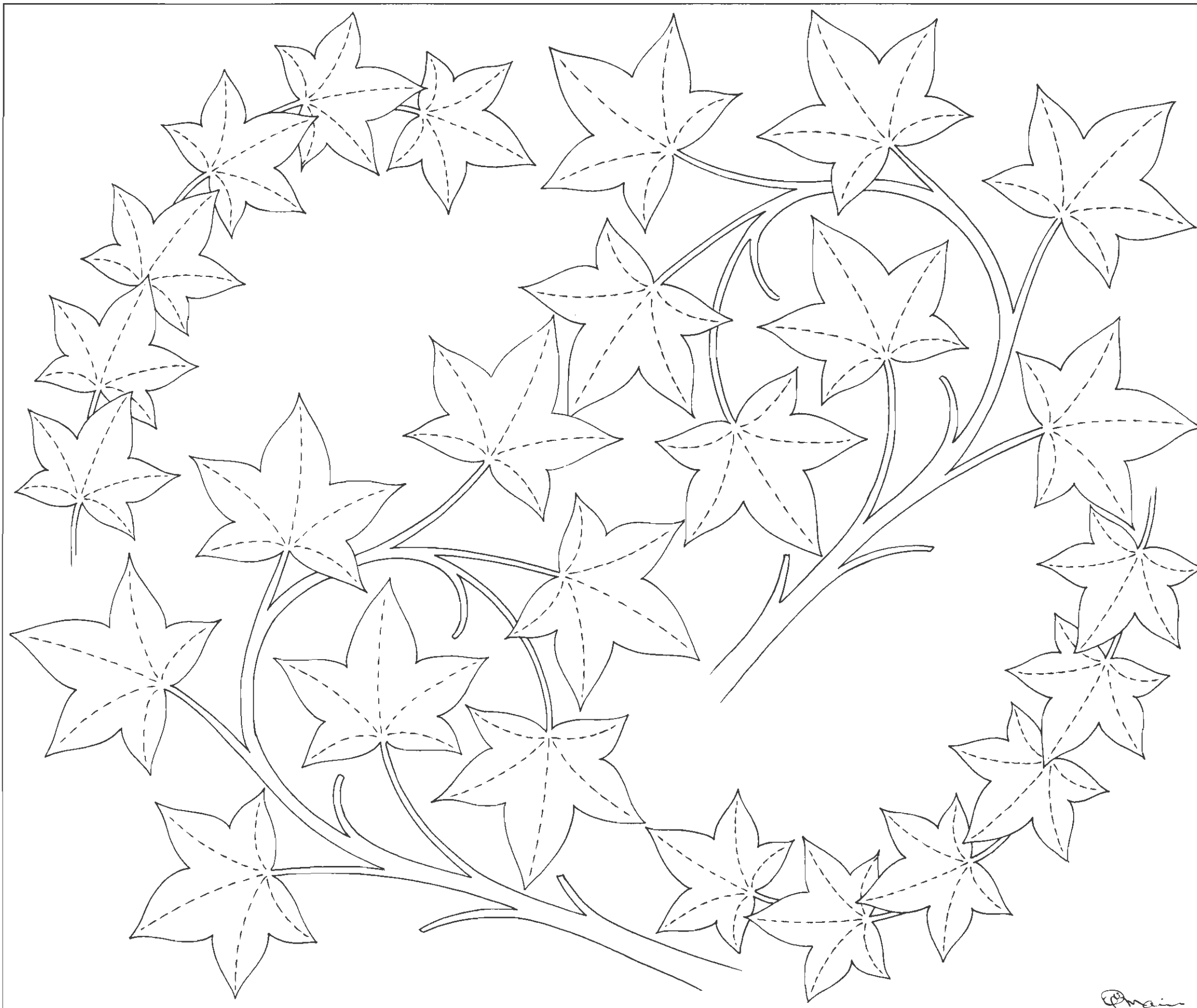
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Coloring: You will notice each leaf is slightly different in color, graduating from yellow/green to red. The coloring instruction is for brush work shown by the five leaves along the base of this design. If using an airbrush the same sequence will apply.

Using Tandy Pro Dyes, color all leaves and stems with yellow followed by pale green dry brushed as shown. Pale red is then dry brushed from the points of the leaves back towards the stem. The dark red is applied the same way in varying quantities depending upon the required effect. With a fine sable brush add leaf detail in red and green. Tandy Super Shene has been applied as a finish, do not over-apply or the leaves will take on a glazed and unrealistic effect.

To mount the leaves onto a background use Tandy Leather Weld. This should be applied by brush, clean up any excess that may appear at edges and wash brush well in water.

To assist accurate positioning, tape tracing pattern along the top edge of the background leather. If the background leather is very smooth, it should be lightly roughened with a scratch awl to insure permanent adhesive. To do this, trace over your pattern slightly undersize (at least 1/4" on leaves) onto the background leather and carefully apply glue within the lines marked. Apply glue also to the applique and allow to dry a little, then using the taped tracing as a guide assemble in position.

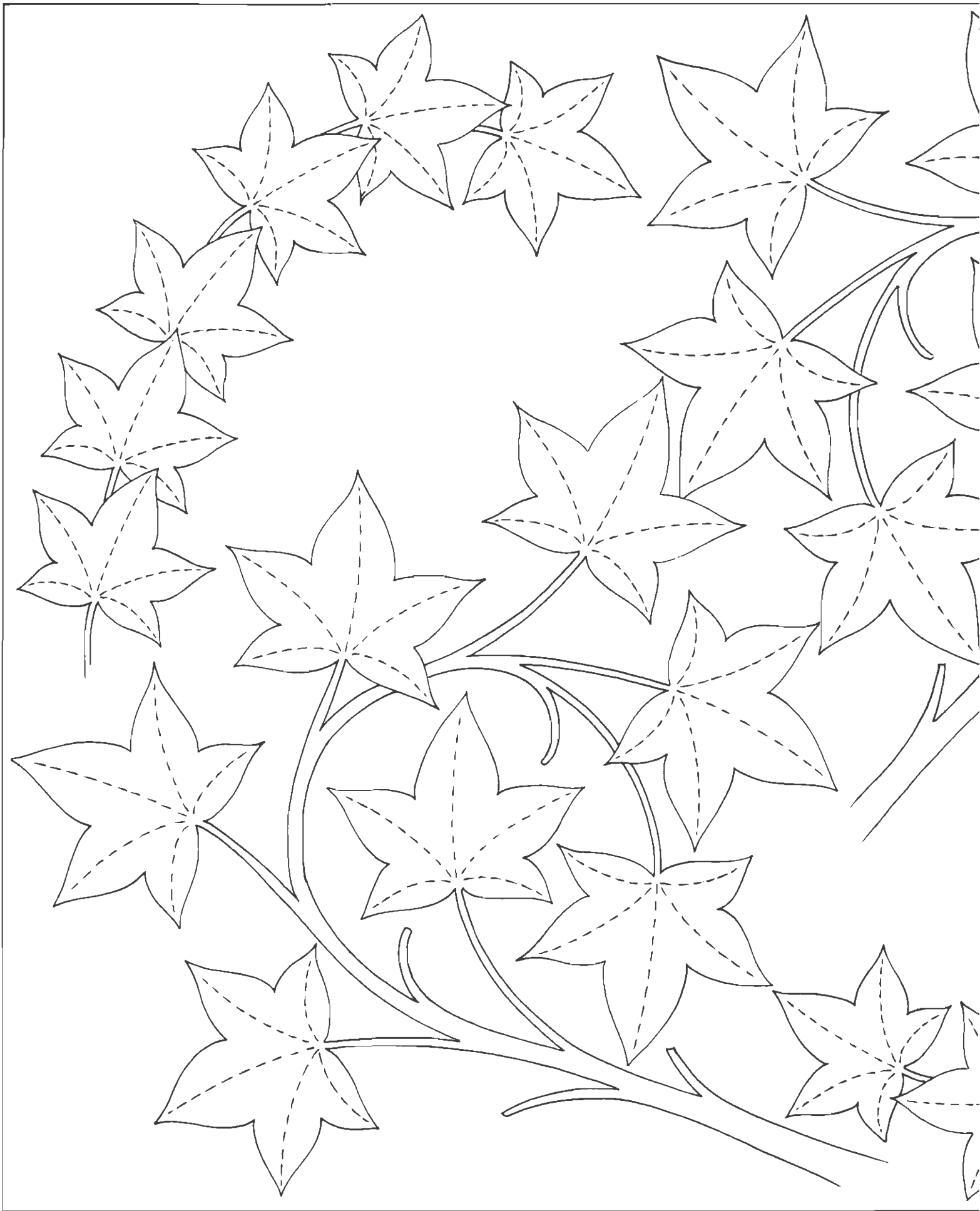
For additional help on coloring refer to your copy of 'Coloring Leather' by Al and Ann Stohlman.

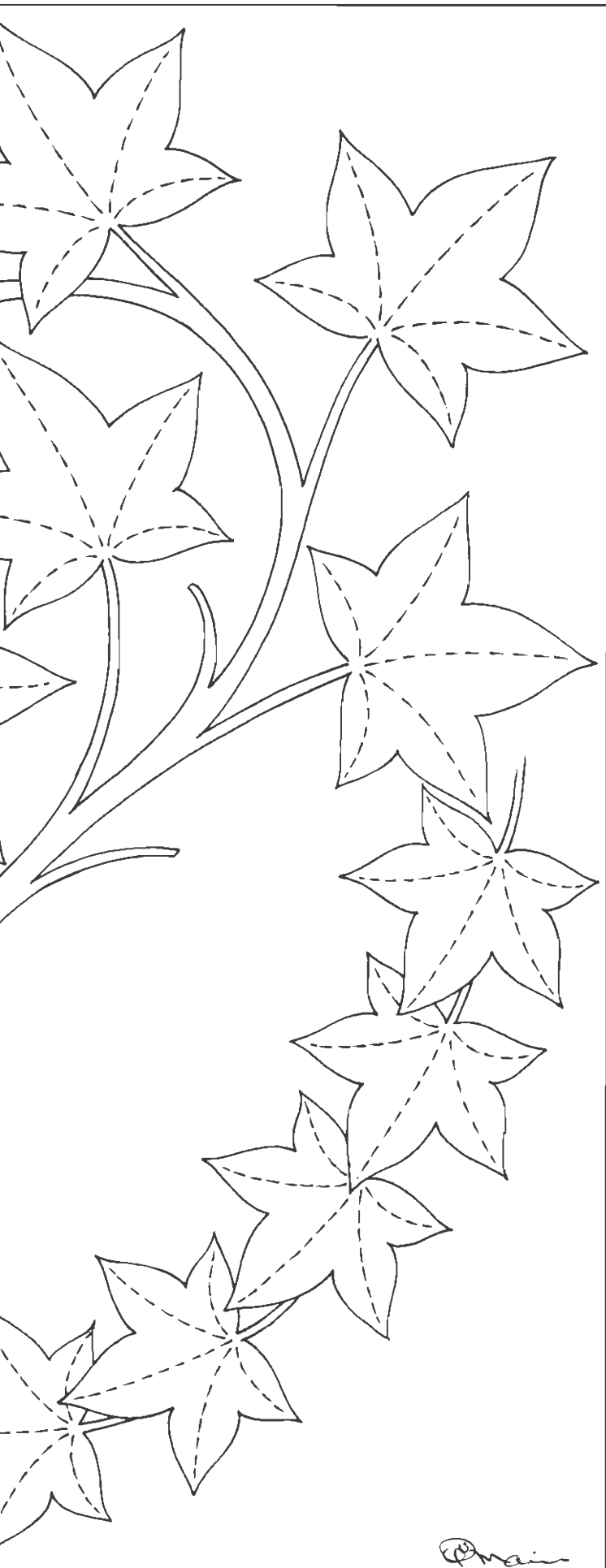


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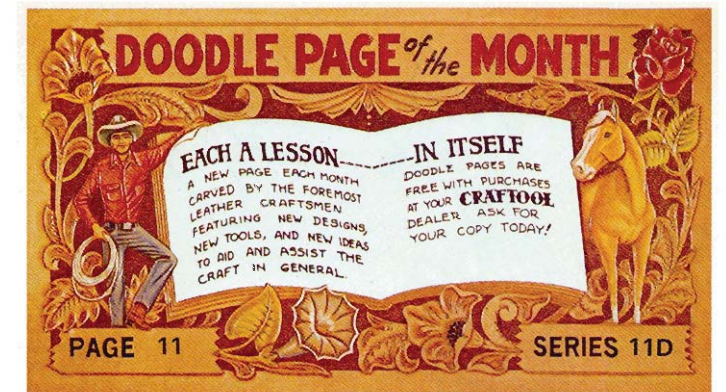
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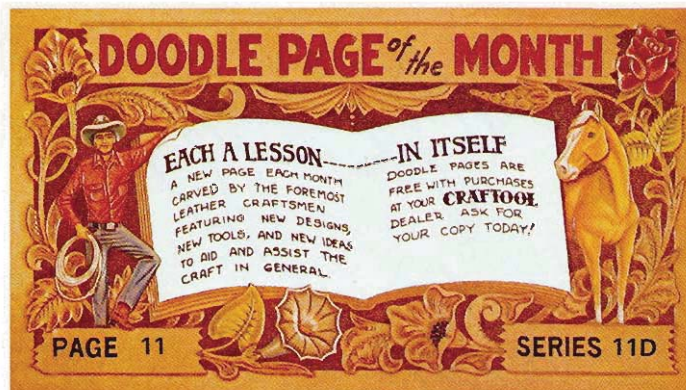
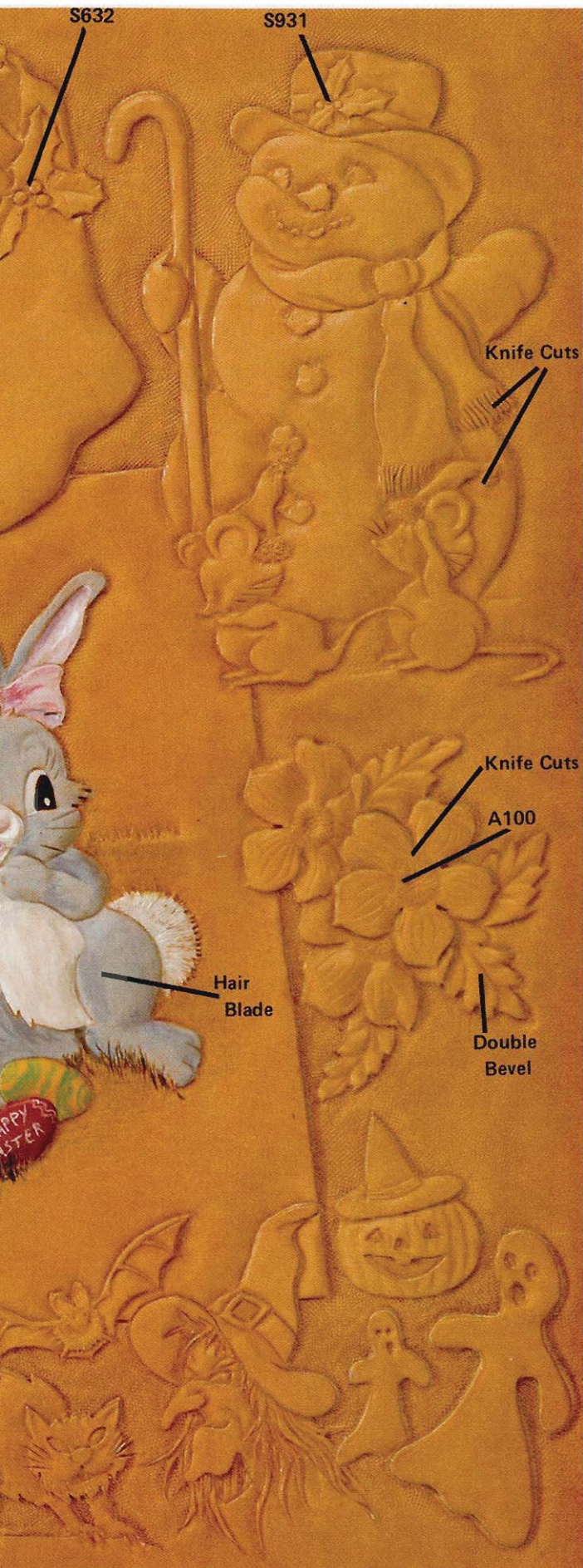
HOLIDAY GREETINGS IN LEATHER BY SHIRLEY PETERSON

Do you send greeting cards to family and friends? Of course you do. And so do I, but sometimes I like to send a card that's a little more special; so I make it in leather. What I put on it depends on the holiday or occasion for the card. I've included enough designs here so you can put together a design for many different holidays, birthdays, weddings, etc. For example, to do the Easter scene, I got together my Easter designs and traced each one on a separate piece of tracing paper. Then I move the pieces around until I have a picture so it's ready to transfer to leather. Individual parts of the picture can be enlarged or reduced to fit different size cards. You should be able to come up with a number of different cards for many different holidays with just the designs pictured here. And these can be varied with designs of your own that you already have. Designs can be relatively simple and as you get more confident try something a little more difficult. If I'm doing a design I've never done before and am not sure how to do it, I experiment on a scrap piece of leather so I don't ruin my working piece by trying a technique or tool I've never or seldom used before.

All my beveling was done with the four figure bevelers; F896, F895, F891, F890 and with B200 and B970. The smallest bevelers were used in areas where the larger ones won't fit such as the tiny shamrocks, the small butterfly, the mice, the bats, etc. Use the beveler that fits best. I use the largest one possible to save beveling time, but only if it's not too big. It takes some experimenting to see which works the best. Backgrounding was done with the F899 and A98 in small areas. Other tools I used are shown on the pattern where they were used. But don't think it has to be exactly that tool. Similar ones can be substituted. For example, the feathers on the body of the turkey were done with 3 different tools. The smallest with a U851, medium size with C771 and then the C940 for the larger ones. I experimented on a scrap piece of leather to see how they would go together. Try other tools. You can probably come up with something you like with completely different tools. The corn kernels were done with modeling tools, but could also be done with knife cuts, or who knows? Don't be afraid to try different ways to carve to get the effect you want. Also, Al Stohlman's book, "Figure Carving Finesse" is a must for everyone who wants to do figure carving.

The dyeing was done with acrylic dyes. These can be mixed to obtain the color you want or there are many, many colors on the market already mixed. Do try using them. Or use spirit dyes. Either kind will make your pictures come to life. Fine lines on the butterfly wings were made with a fine line permanent marker and the black filled in with black acrylic dye.





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A black and white line drawing of a collage board. The board is a large rectangle with a smaller rectangle inside it. Various cutouts are pinned to the board. In the top left, there are corn cobs and pumpkins. In the top center, there is a turkey. In the top right, there is a lit candle, a Christmas stocking, and a snowman. In the middle left, there are flowers and a graduation cap. In the middle right, there is a butterfly and a rabbit. In the bottom left, there are mushrooms and a pot of gold. In the bottom center, there are large daisies. In the bottom right, there is a cat, a witch, a jack-o'-lantern, and a ghost. Dashed lines connect some of the cutouts, suggesting a path or a story.

I have been doing leathercraft on and off for about 16 years. It's been a hobby mostly, but I've been selling some of my work. I've lived in Grand Prairie, Texas for 2 years. I am also a member of the Lone Star Leathercrafters Guild. 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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Your family and friends may come to expect leather greeting cards all the time, but I know you will enjoy carving these cards. Try putting these designs together in different ways and see how many different pictures you can come up with. Carve a greeting on the card or write something on the back. Send a frame with your card and the lucky recipient can hang it up and show it off. Enjoy yourself!

ABOUT THE AUTHOR

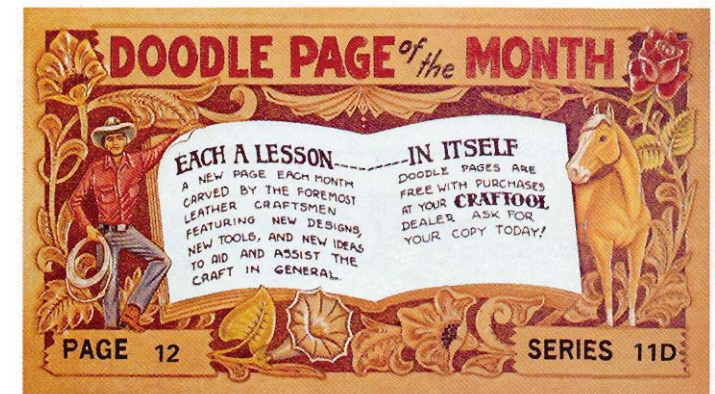
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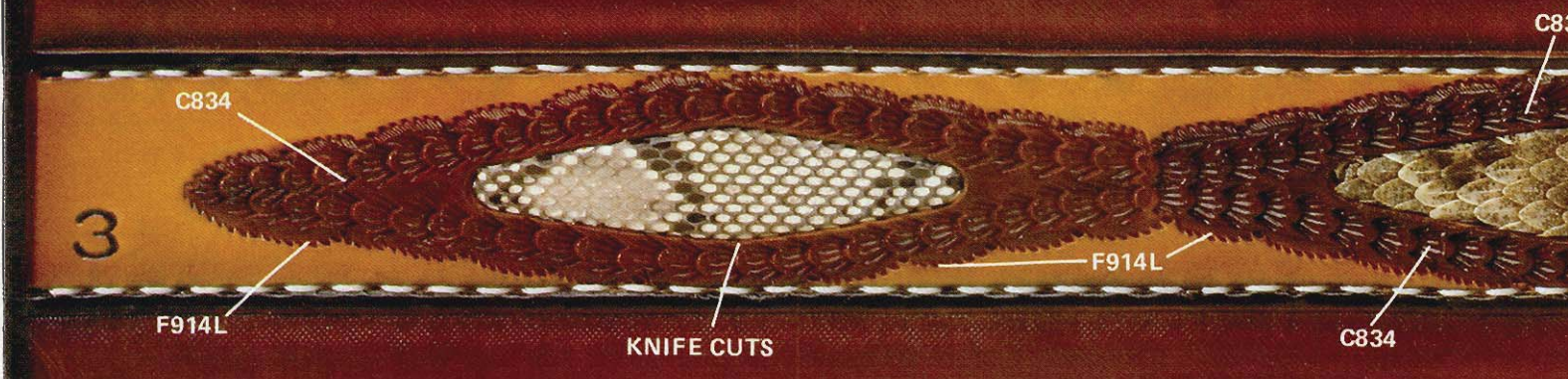
Plug Belts with Snake
by
Glen Komahcheet

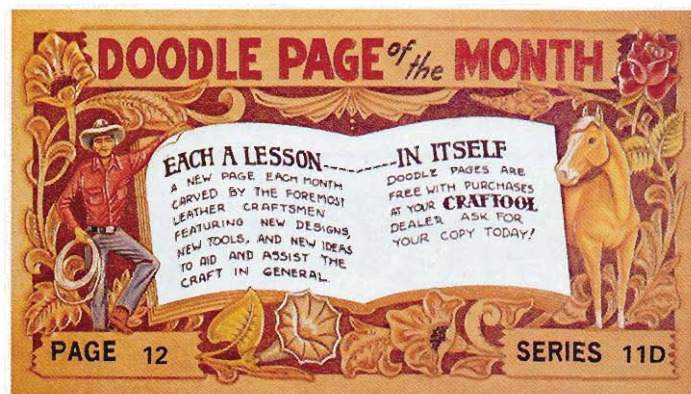
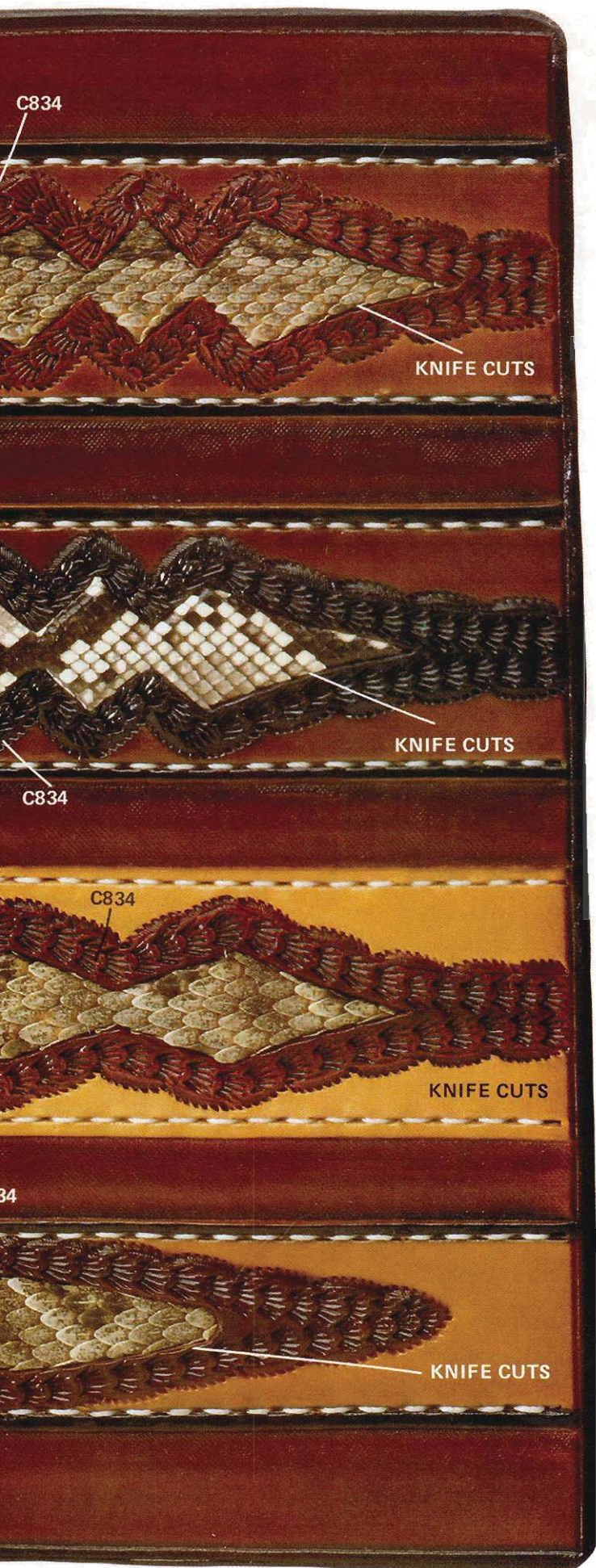
I've had great success making belts with snake covered plugs inserted at regular intervals. All three patterns are basically the same and all are crafted with the same two tools. Belts No. 1 and No. 2 have been very popular and can be done with either baby python or rattlesnake skin. These two snake types work best for plug belts because they are very thin. There is no tooling involved, simply stamping. The patterns were all airbrushed in dark colors to give contrast. Tandy Super Shene was used as a finish.

In making one of these belts, center one of the plugs in the middle of the belt blank. I normally use five plugs to a belt, which will give you a fuller pattern. The single pattern will also fit on the oval buckle blank, making a complete matching set.

To do this technique properly, you will need to use a 1 3/4" wide belt strip. If a narrower belt is desired, I have included example No. 3. Lay the pattern on the belt and trace with a stylus. After completion of the layout, take your swivel knife and cut the center of the pattern very deep. Don't cut all the way through yet. This will be your plug, and it will be covered with either type of snake you desire. Usually a 26 inch strip of snake will do six plugs.

Start stamping with C834 in the center of the pattern. Once the C834 stamping is complete, continue by using F914L to form the border around the C834 stamping.





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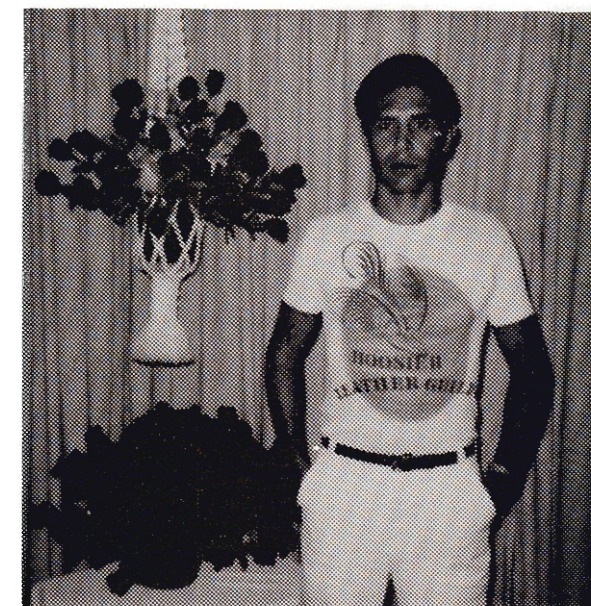
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Cut the plugs out before air-brush dyeing. Make sure you number each plug and the space it was removed from. Wrap each plug with snake using Craftsman Cement.

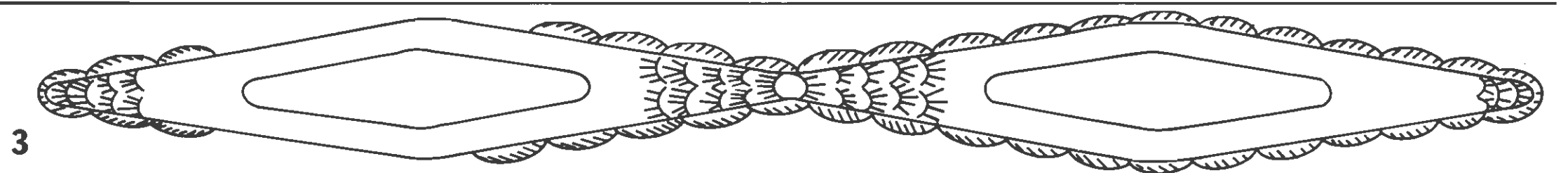
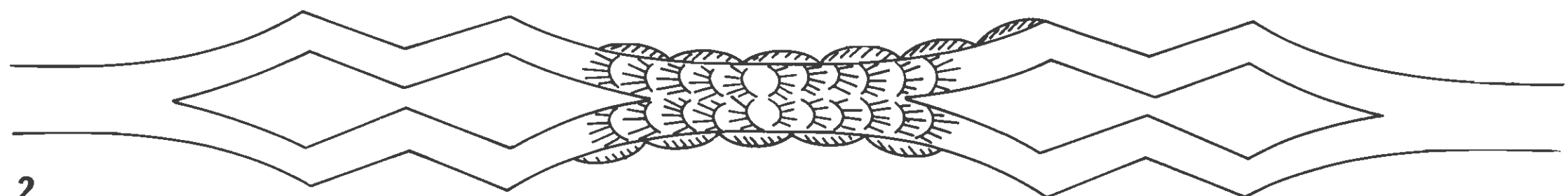
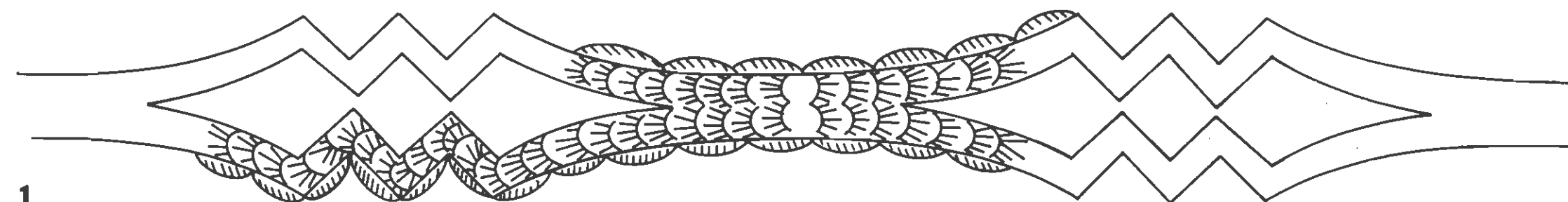
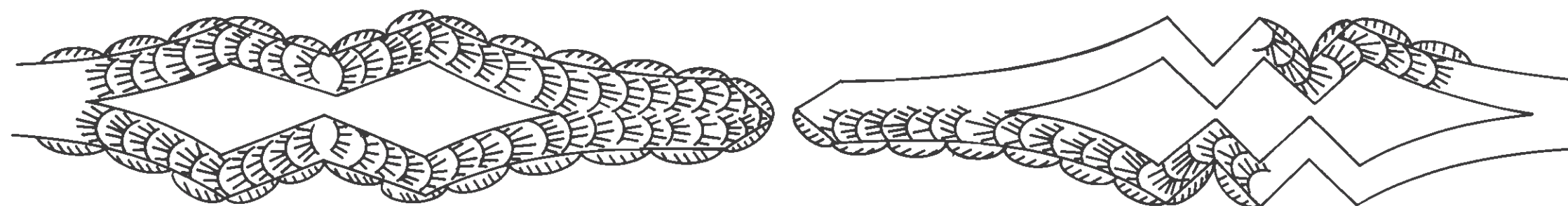
Complete all air-brush dyeing. Place plugs back into cut out areas as numbered. Line belt with your favorite lining leather using Craftsman Cement. This will hold the plugs in place. You may machine or hand sew near the edges of the belt. Apply finish and slick your edges.

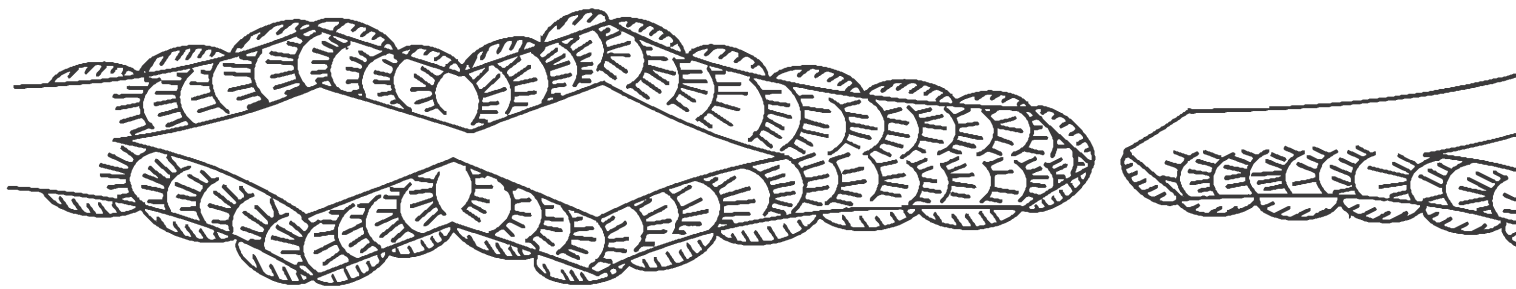
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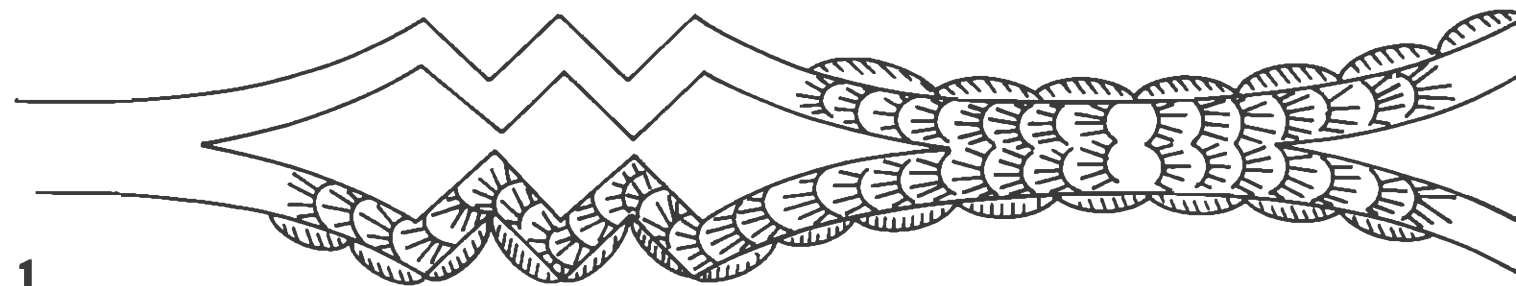
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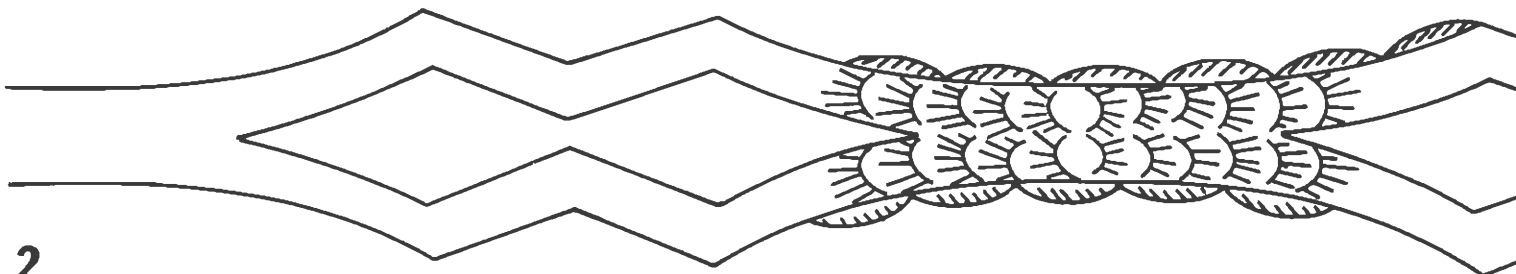




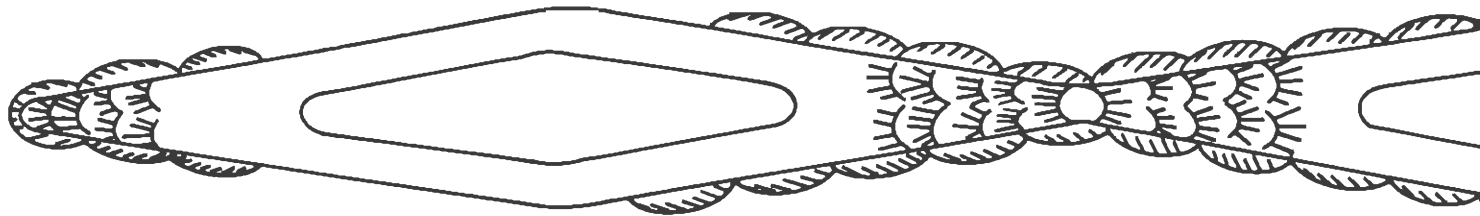
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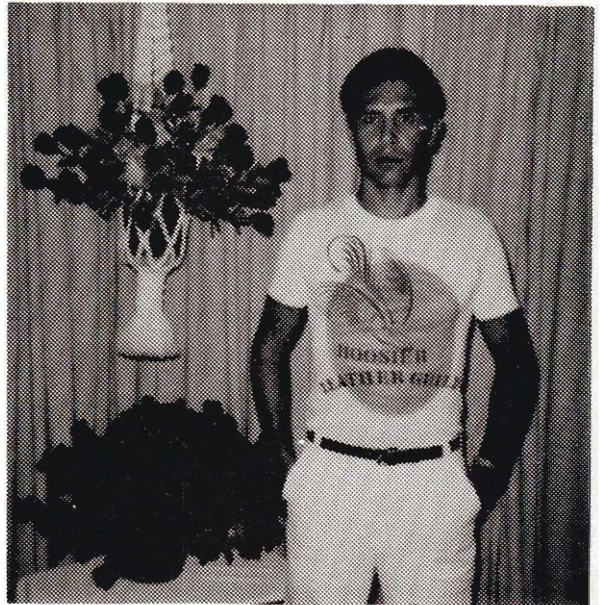
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