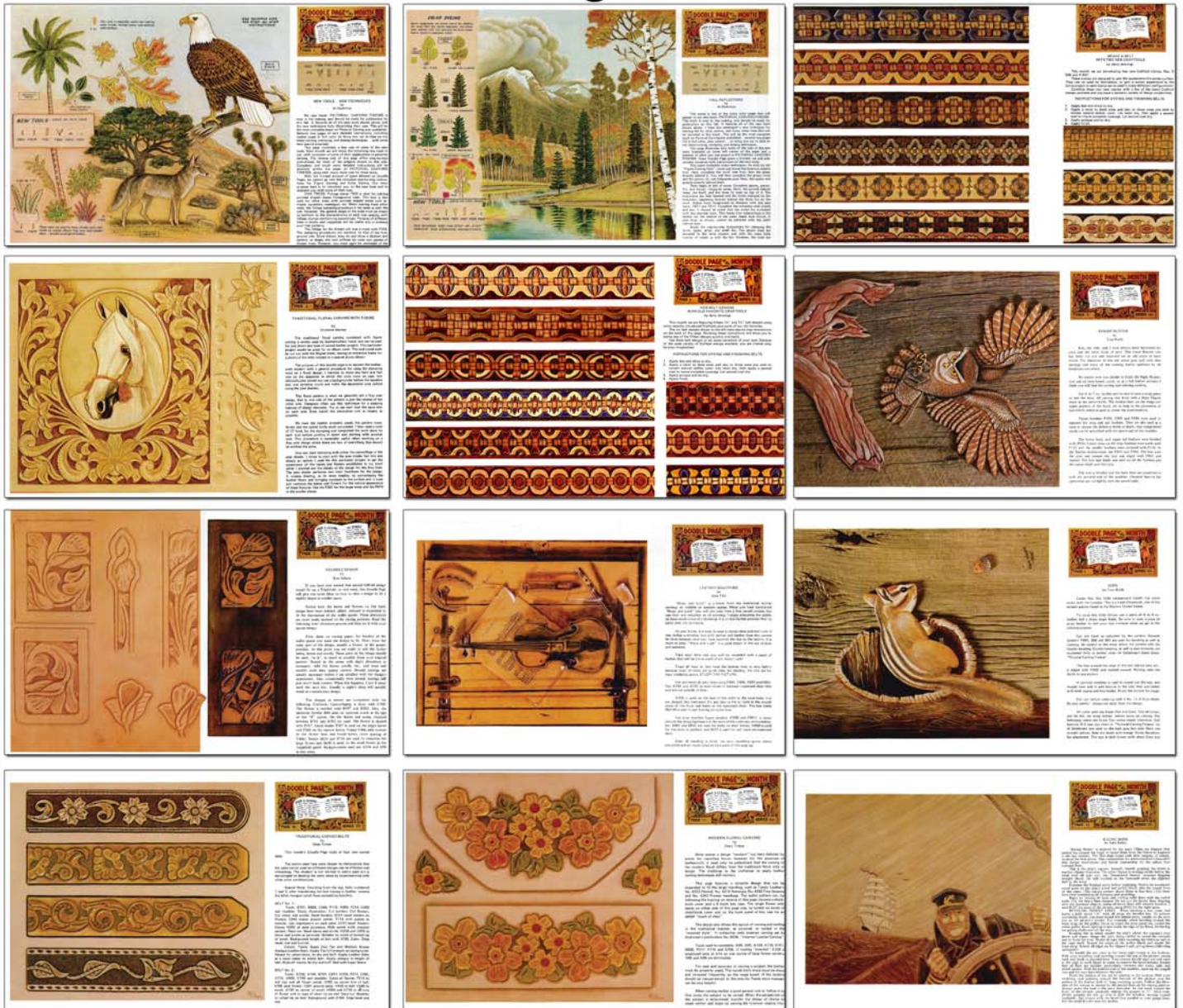


Vintage Doodle Page Collectors Set - Series D5



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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:

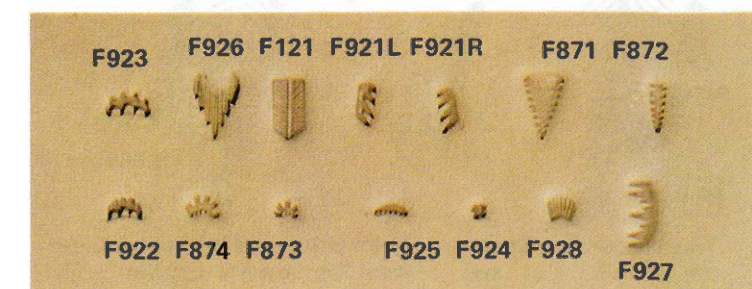
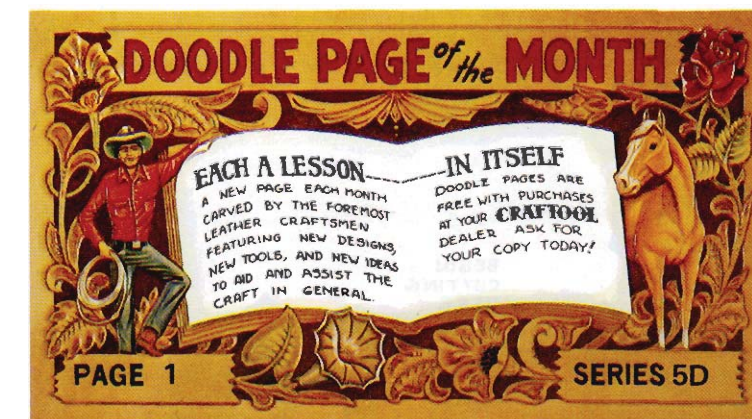
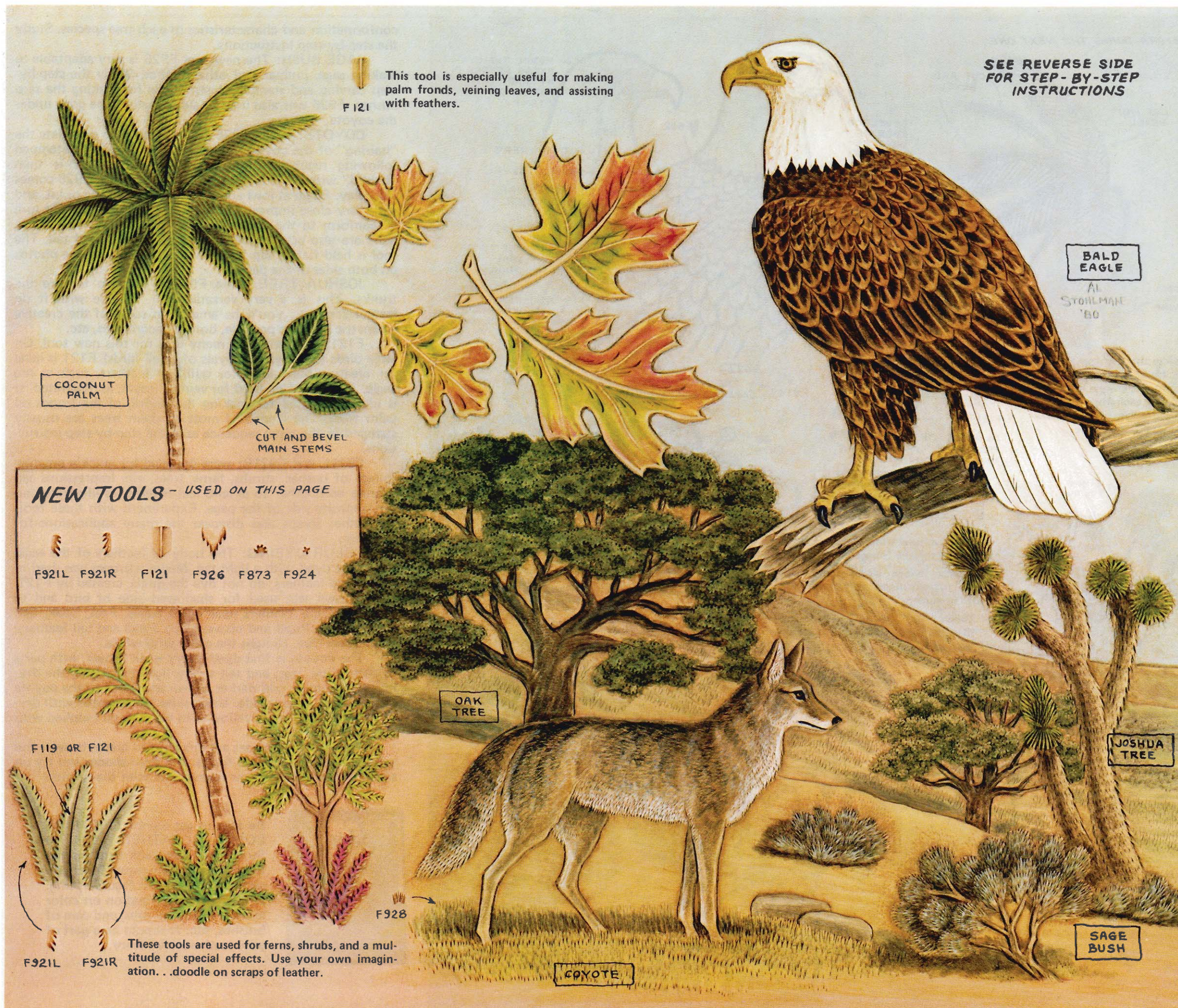
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



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NEW TOOLS. . .NEW TECHNIQUES by AI Stohlman

My new book, **PICTORIAL CARVING FINESSE** is now in the making, and should be ready for publication by this fall. It features all of the new tools shown above, and the new techniques fully illustrating their uses. This will be the most complete book on Pictorial Carving ever published. Seventy two pages of very detailed instructions, including twelve pages in full color to bring you up to date on my latest carving, stamping, and dyeing techniques. . .with some very special surprises!

This page illustrates a few uses of some of the new tools. Next month we will show the remaining new tools in use, with examples of some of their applications in pictorial carving. The reverse side of this page offers step-by-step instructions for most of the subjects shown on this side. Complete, and much more detailed instructions will be available within the pages of **PICTORIAL CARVING FINESSE**, along with many more uses for these tools.

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OAK TREES: Foliage stamp F922 is ideal for making pointed shaped leaves (foreground tree). This tool is also used for other trees with pointed shaped leaves such as: maple, sycamore, sweetgum, etc. When making these other trees, the foliage stamping procedure is the same as with the oak. However, the general shape of the trees must be drawn to conform to the characteristics of each tree species, with foliage clumps conforming accordingly. Pictures of different trees in books and magazines will be useful aids in drawing your tree patterns.

The foliage for the distant oak tree is made with F924. The stamping procedures are identical to that of the foreground tree. Since distant trees do not show a distinct leaf pattern, or shape, this tool suffices for most any species of distant trees. However, you must again be reminded of the



COCONUT PALM



This tool is especially useful for making palm fronds, veining leaves, and assisting with feathers.

F121



CUT AND BEVEL MAIN STEMS

NEW TOOLS - USED ON THIS PAGE



F921L



F921R



F121



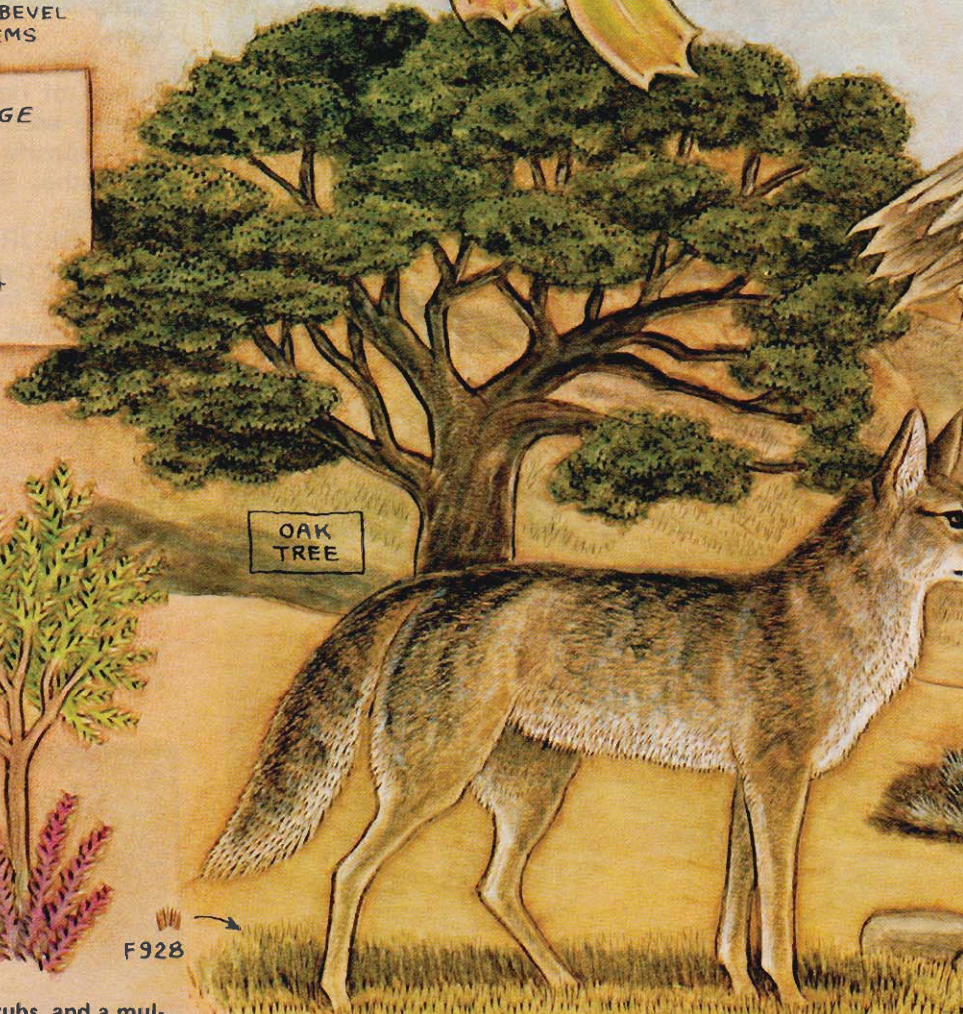
F926



F873



F924



OAK TREE



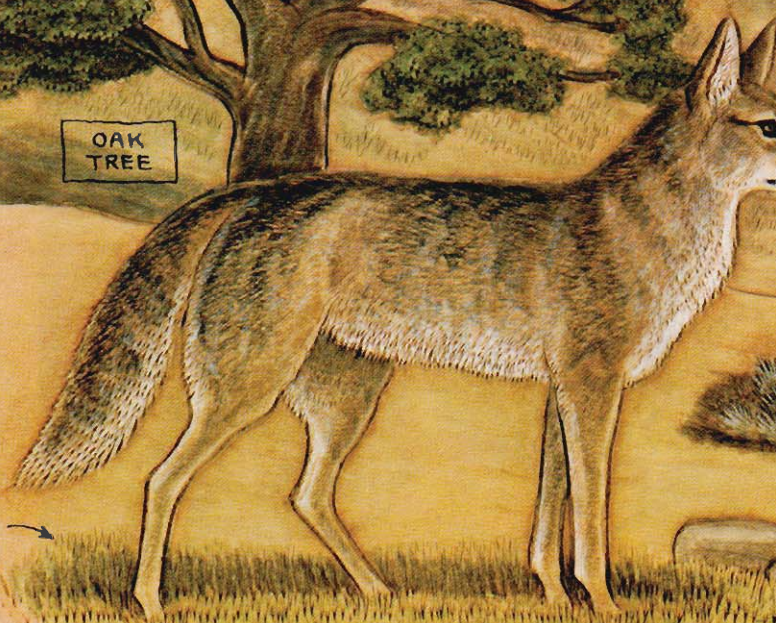
F119 OR F121

F921L

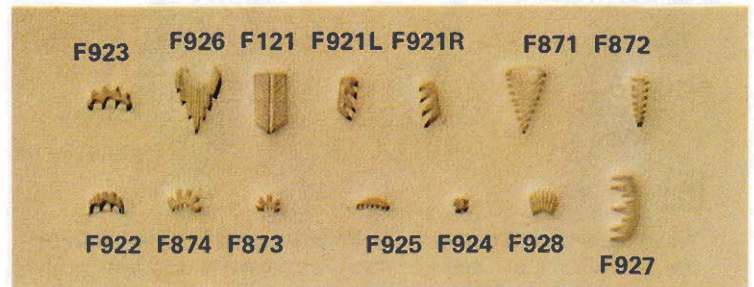
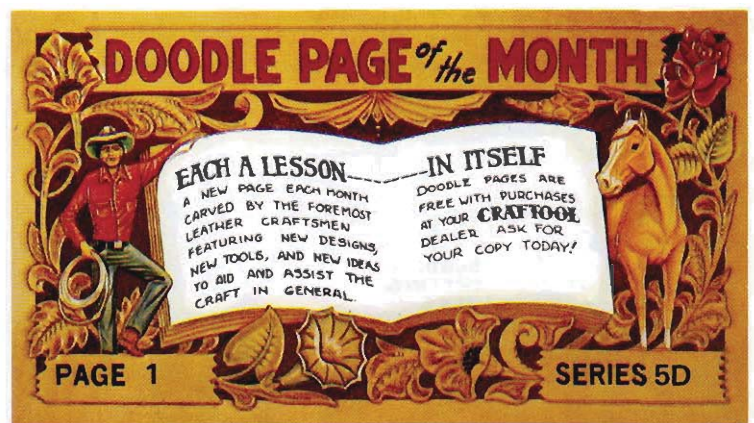
F921R

F928

These tools are used for ferns, shrubs, and a multitude of special effects. Use your own imagination. . .doodle on scraps of leather.



COYOTE



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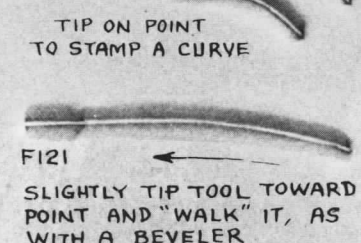
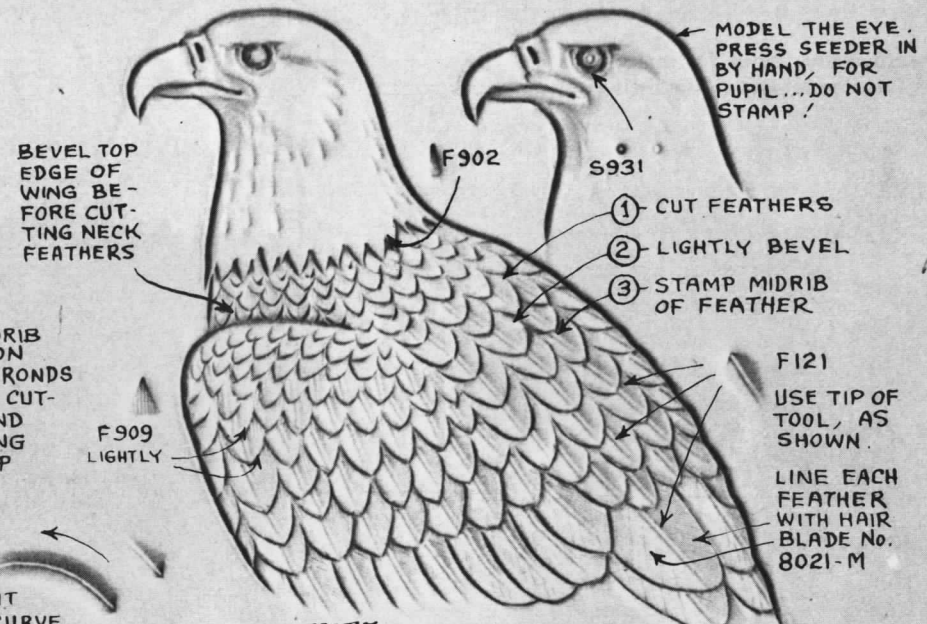
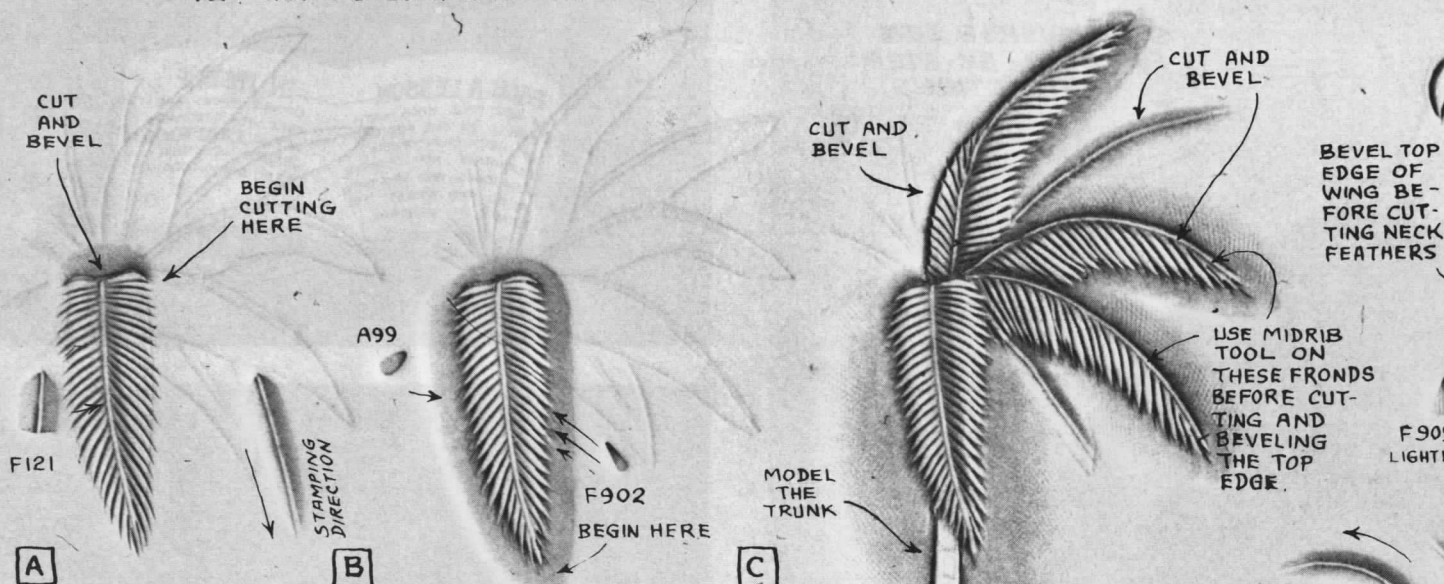
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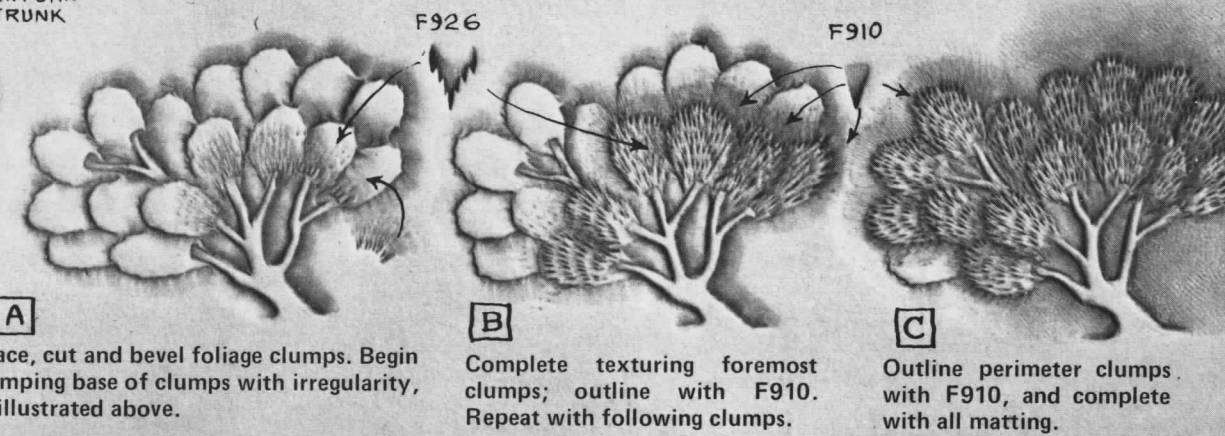
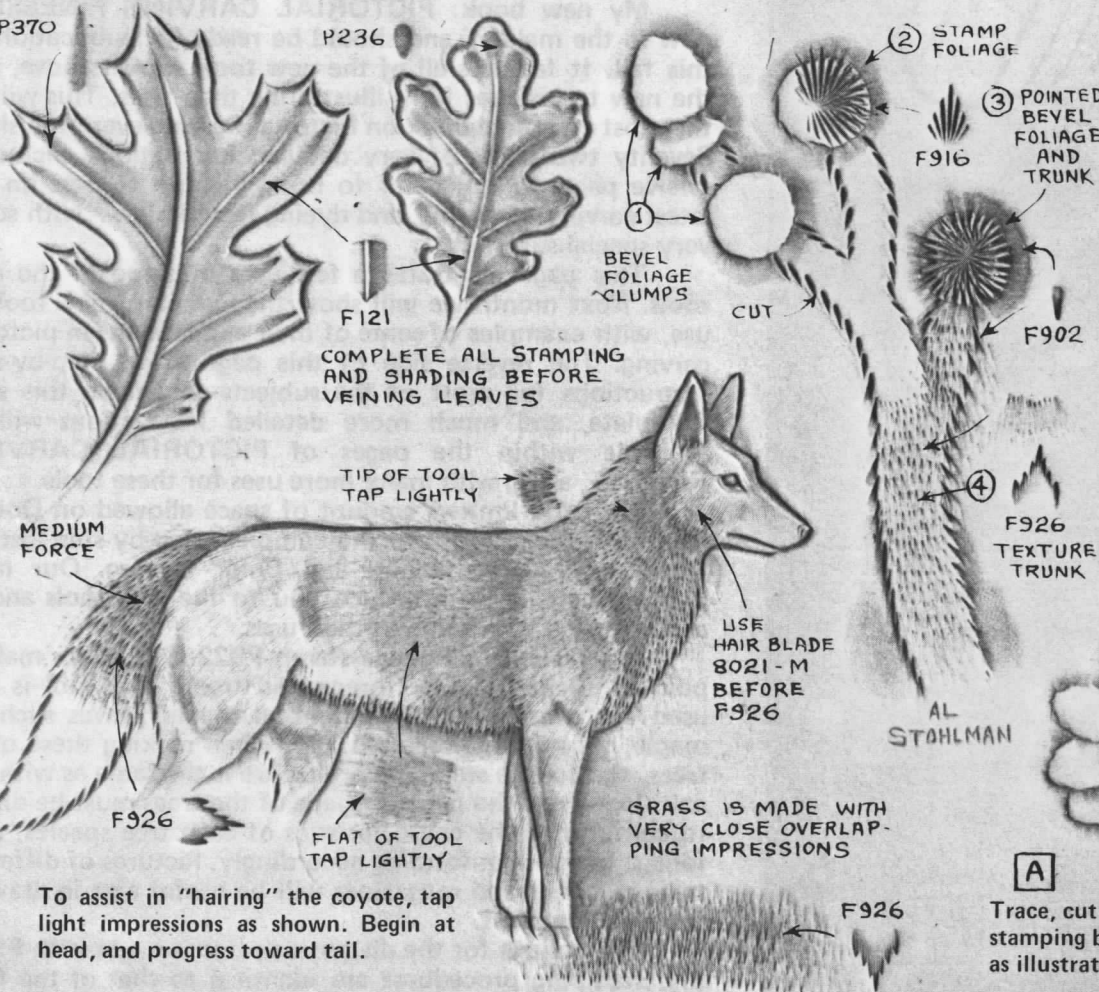
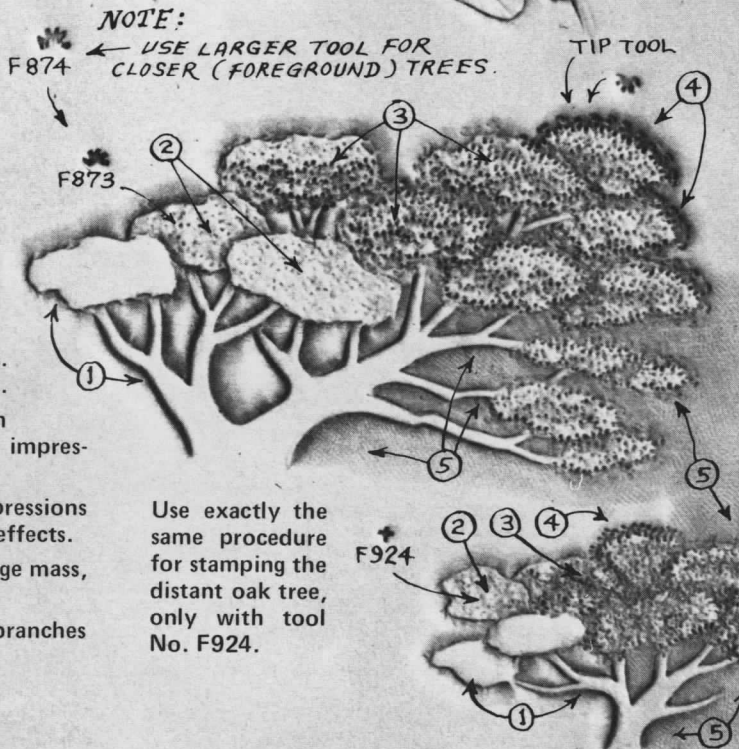
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NOTE: ALWAYS COMPLETE FOREMOST FROND BEFORE DOING THE NEXT ONE.



STAMPING THE OAK AND SIMILAR POINTED LEAFED FOLIAGE

- 1- Cut and bevel trunk and limbs. Bevel (only) the foliage clumps.
- 2- Stamp foliage clumps with F873 to texture them. Stamp impressions irregularly.
- 3- Make firm, irregular impressions within the foliage to create leaf effects.
- 4- Tip tool to outline each foliage mass, with firm impressions.
- 5- Mat around tree and within branches to complete.



conformation and characteristics of each tree species. Study the step-by-step instructions.

SAGE BUSH: The new tool F926 is very adaptable to making sage, juniper and other bushes. Study the step-by-step carving and stamping instructions for making the sage bushes. F926 was also used to aid in making the grass under the coyote.

COYOTE: Again, F926 is employed. . . to complete the "hairing" of the coyote. The coyote is carved and stamped following regular figure carving procedures. It is then "haired" with blade No. 8021-M. At this point, F926 comes into play. Begin at jowl and neck. Tip tool to the point, and with very close impressions tap in the coarse hairs. Be sure to conform to the natural growth of the hair. The coarse hairs are also used on belly, back of hind leg and tail. The tool is held flat to tap in the body hairs. Study the photos on both sides of the page.

JOSHUA TREE: Here F926 is used to texture the trunks. This is a very versatile tool. Doodle with it on leather scraps. . . you'll be amazed at some of the creative geometric patterns possible, border decorations, etc.

F121: You will find many uses for this new tool. On large birds (or large portrayals of small birds) F121 is ideal for creating the midrib (or quill) of feathers, such as the eagle. It can also be used for veining leaves, as illustrated. It is ideally adapted for making the midrib of the fronds on palm trees. The fronds of most all palm trees are usually stamped in the same sequence as in the step-by-step instructions.

F921L and F921R: were designed for quickly creating foliage of bushes, shrubs, ferns, trees, etc. Impressions can overlap each other to extend leaf lengths, as illustrated on the opposite side of the page. Experiment with these tools on leather scraps and discover the many applications for their use.

COLOR DYEING: The body of feathers of the eagle were first dyed with a light tan. Medium brown was used to accent the feathers; do not dye the quills, created by F121. Dark brown was used for shadowed side of bird and to strengthen the feathers near outer edges. Feet, beak, and eyes; yellow. Pupil and claws; black. Head and tail feathers; white Cova Dye. Hi-light the claws with white.

The coyote is first dyed a very weak brown, with parts of face, neck, legs, and tail a very light tan. Using the dry-brush technique, add darker brown and black to the coyote as shown on reverse side. Undersides are accented with dry-brushing white. Eye is yellow with black pupil (applied with pen and india ink).

The trees and grasses are mixtures of green, brown, and yellow in various diluted forms. Mix your shades and try on scraps of leather until you are satisfied with the results.



Be sure to get a copy of **HOW TO COLOR LEATHER** by Al Stahlman. This book explains the dry-brushing technique so necessary in Pictorial and Figure dyeing. It also gives information on color mixing, selection, uses, and care of brushes, etc. It should be a part of your leathercraft library.

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CUT
AND
BEVEL

BEGIN
CUTTING
HERE

F121

A

Trace the design. Stamp the midrib. Cut and bevel the base of the frond. Make leaf cuts, beginning at the base. Notice how they radiate towards the tip.

A99

STAMPING
DIRECTION

B

Use the pointed beveler between cuts. Set the point in about 1/16" from edge of leaf, so that the point of leaf will terminate about on the tracing line. Lightly mat around the leaf as shown.

F902

BEGIN HERE

C

Complete the 2nd (next foremost) frond as in steps (A)-(B). Continue around the tree, completing each frond in turn. Note the angle of the cuts. Mat around to complete.

CUT AND
BEVEL

CUT AND
BEVEL

BEVEL TOP
EDGE OF
WING BE-
FORE CUT-
TING NECK
FEATHERS

USE MIDRIB
TOOL ON
THESE FRONDS
BEFORE CUT-
TING AND
BEVELING
THE TOP
EDGE.

F909
LIGHTLY

TIP ON POINT
TO STAMP A CURVE

F121

SLIGHTLY TIP TOOL TOWARD
POINT AND "WALK" IT, AS
WITH A BEVELER

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- 5- Mat around tree and within bran-
to complete.

P370

P236

F121

COMPLETE ALL STAMPING
AND SHADING BEFORE
VEINING LEAVES

BEVEL
FOLIAGE
CLUMPS

CUT

(2) STAMP
FOLIAGE

(3) POINTED
BEVEL
FOLIAGE
AND
TRUNK

F916

F902

F926
TEXTURE
TRUNK

MEDIUM
FORCE

TIP OF TOOL
TAP LIGHTLY

USE
HAIR BLADE
8021-M
BEFORE
F926

AL
STAHLMAN

GRASS IS MADE WITH
VERY CLOSE OVERLAP-
PING IMPRESSIONS

F926

To assist in "hairing" the coyote, tap
light impressions as shown. Begin at
head, and progress toward tail.

FLAT OF TOOL
TAP LIGHTLY

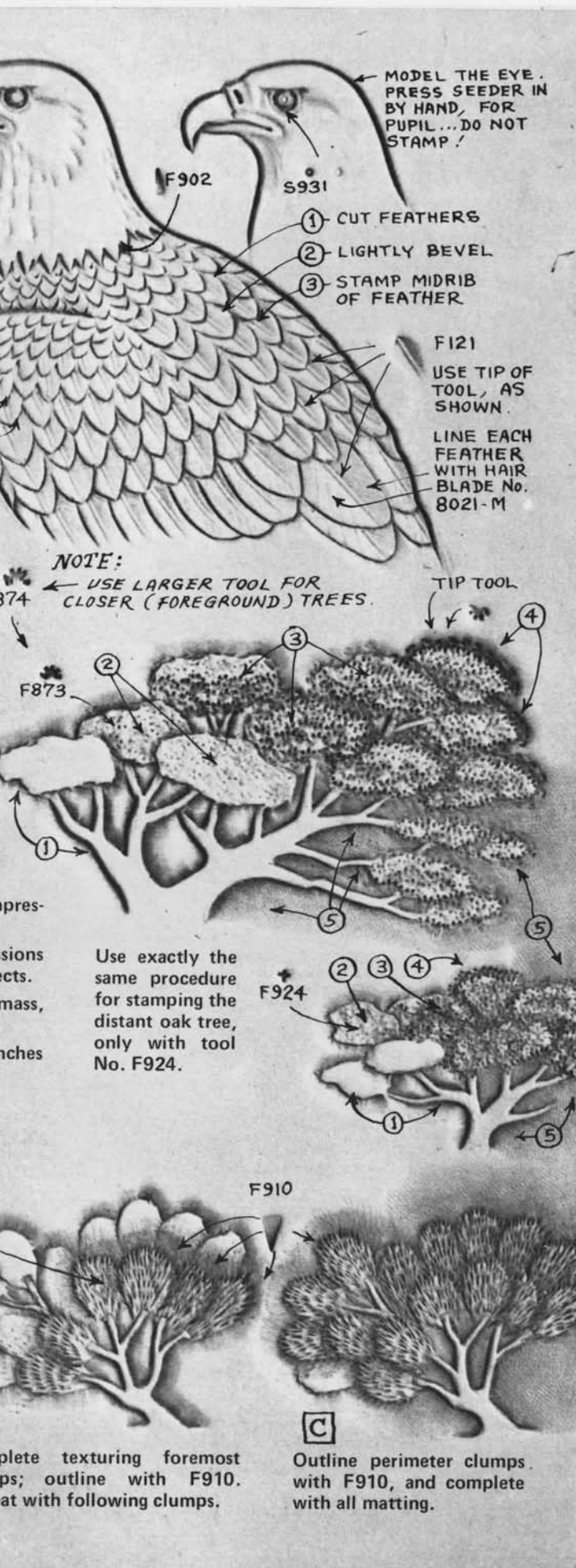
F926

A

Trace, cut and bevel foliage clumps. Begin
stamping base of clumps with irregularity,
as illustrated above.

B

Com-
clump
Repe



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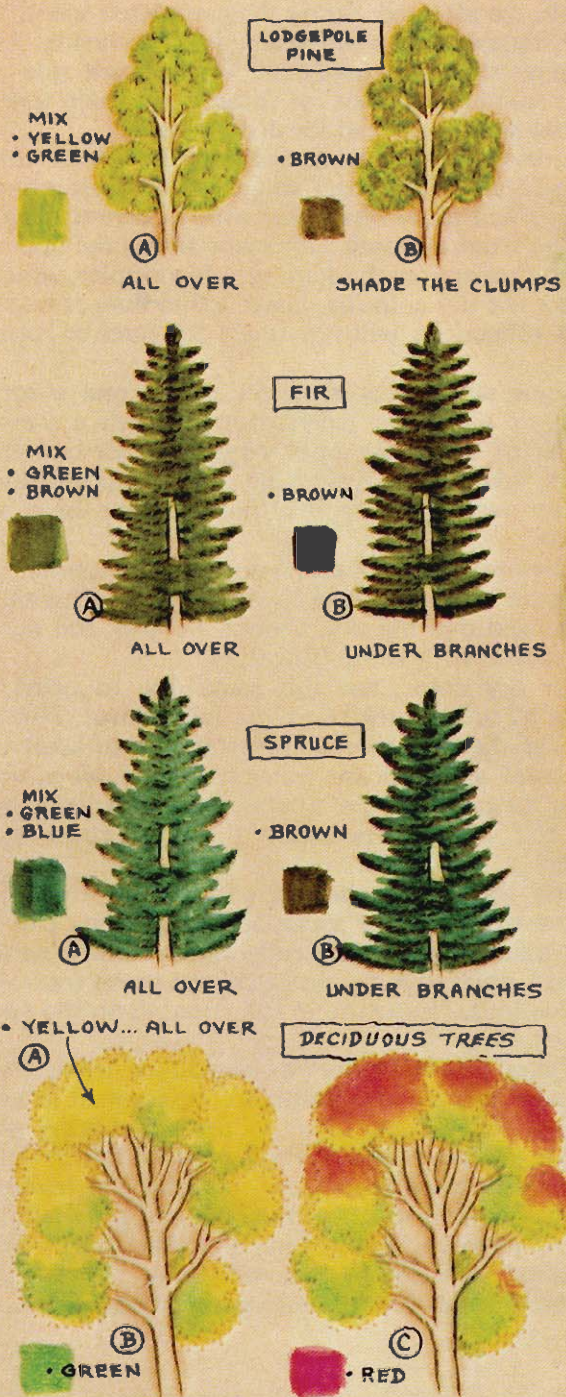
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COLOR DYEING

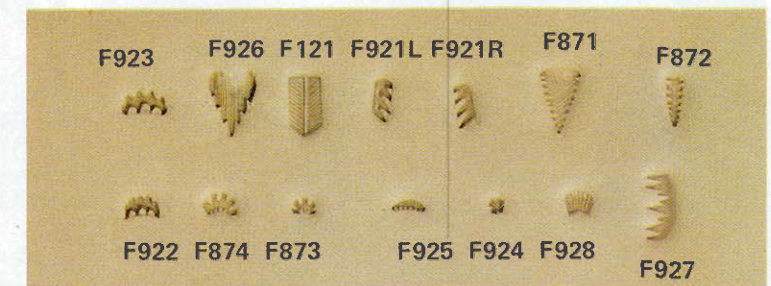
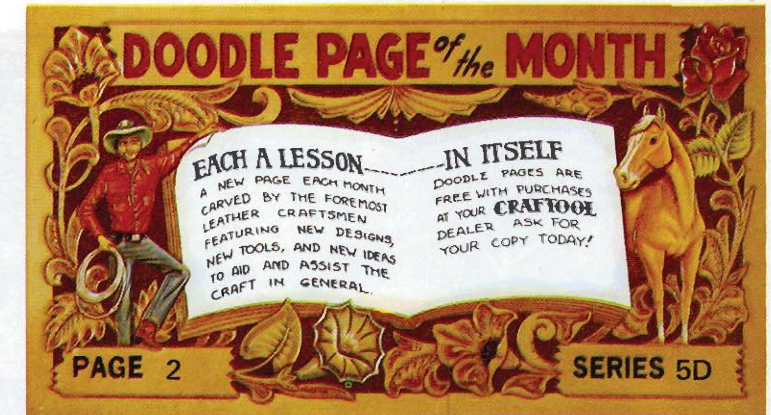
Some suggestions are shown below for shading the trees. Mix the colors indicated, and dilute with solvent until you simulate the hues shown below. Apply in sequence: A-B-C.



NEW TOOLS - USED ON THIS PAGE



SEE REVERSE SIDE FOR STEP-BY-STEP CARVING AND STAMPING INSTRUCTIONS



FALL REFLECTIONS by Al Stohlman

This scene is one of the many color pages that will appear in my new book: PICTORIAL CARVING FINESSE. This book is now in the making, and should be ready for publication by this fall. It features all of the new tools shown above. I have also developed a new technique for making the fir, pine, spruce, and many other trees that will be included in this book. This will be the most complete book on Pictorial Carving ever published. . .seventy two pages (12 in full color, plus covers). . .to bring you up to date on my latest carving, stamping, and dyeing techniques.

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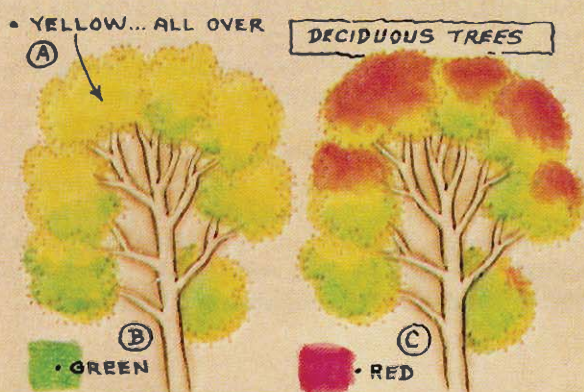
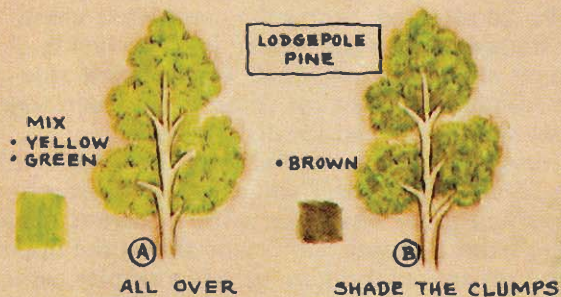
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Then begin at left of scene. Complete aspens, spruce, fir, and distant lodgepole pines. Next, the growth behind these, the bluff, and the three fir trees on top of it. The mountains are then beveled and the forest stamped on the mountain, beginning directly behind the three firs on the bluff. Stamp from foreground to distance with the new tools: F871 and F872. Complete the stamping with clouds and sky. It should be noted that the entire sky is matted with the checked tools. This leaves tiny indentations in the leather for the residue of the water based dyes (Cova). A pale blue, as shown, cannot be achieved with the spirit solvent dyes.

Study the step-by-step instructions for stamping the birch, aspen, pines, and small firs. The spruce trees are stamped in the same manner and with the same tools (center of scene) as with the firs. However, the tools are

COLOR DYEING

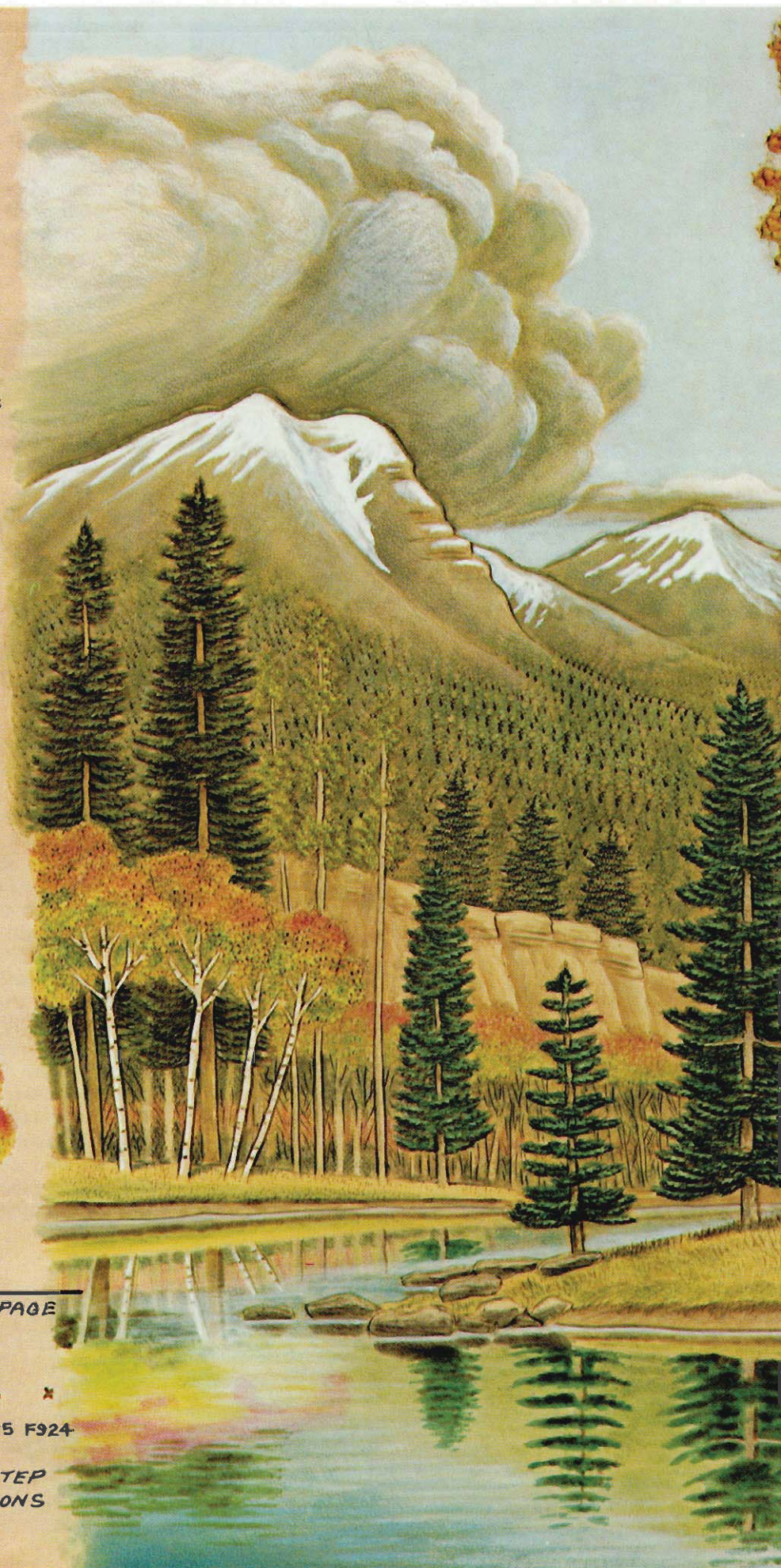
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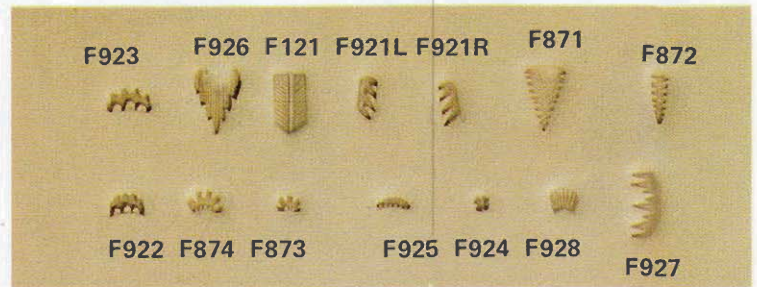
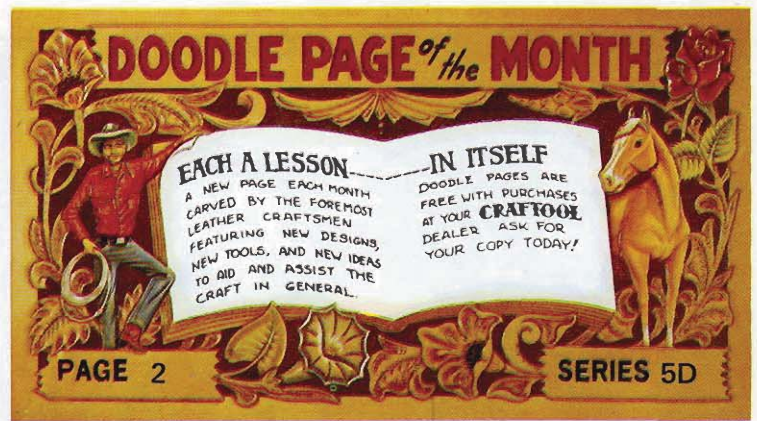


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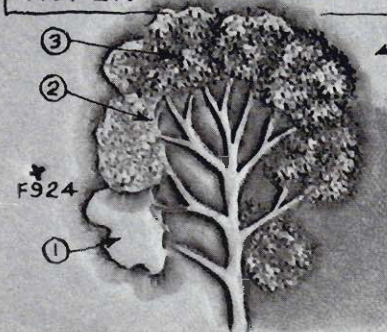
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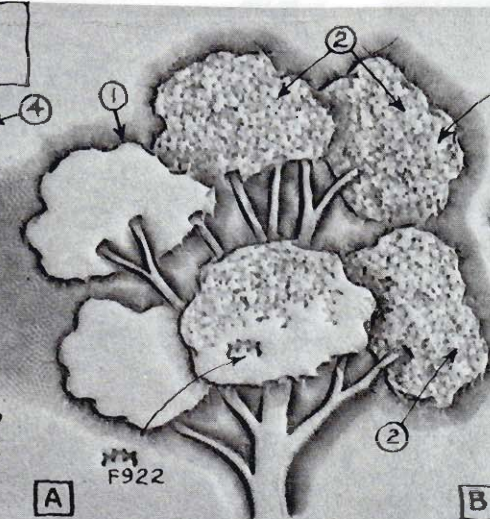
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BIRCH ASPEN AND SIMILAR LEAFED TREES

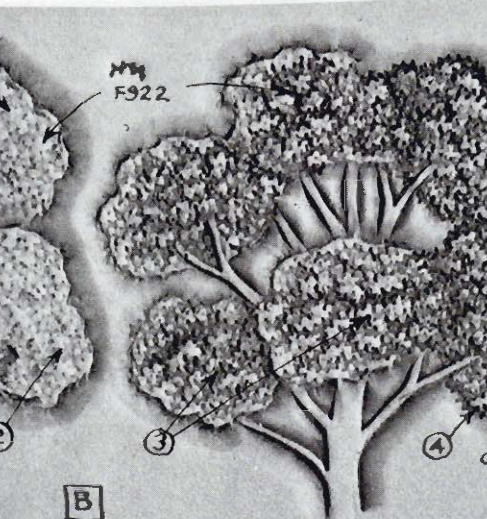


DISTANT TREES ARE STAMPED WITH SAME PROCEDURES AS WITH TREES AT RIGHT... ONLY USING TOOL No. F924.

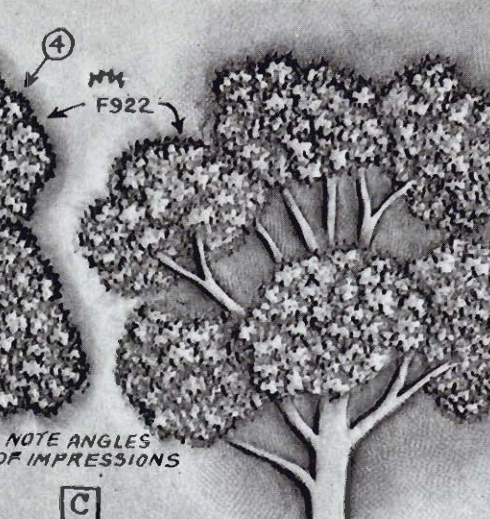
NOTE: WHEN USING FOLIAGE STAMPS... THE MOISTURE CONTENT IN LEATHER SHOULD BE LOW.



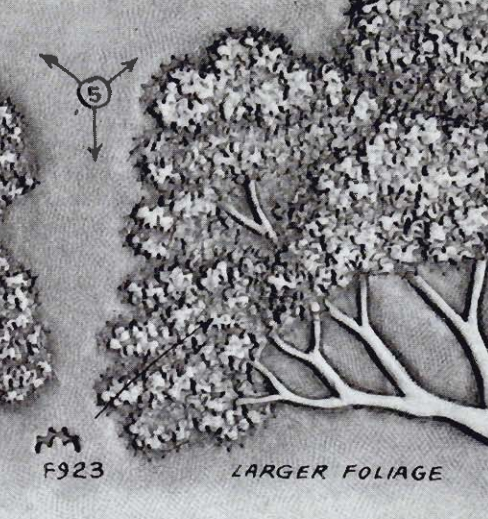
Cut and bevel trunk and branches. Bevel around foliage clumps (1). Begin stamping foliage masses (2) to texture areas. Study the photo.



Stamp impressions far enough apart to form leaves. Stamp irregular, and overlap impressions (2). Forcefully strike the tool to accent areas within the foliage masses (3).

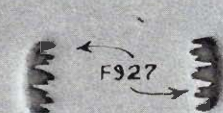


Outline clumps with forceful blows (4). Tip tool, vary outline for realism. This becomes a matter of interpretation. Mat within branches; around all exterior foliage (5).



Use the larger tool on trees in the foreground. Follow same procedures as shown at left. Study the examples shown on the reverse side.

MAKING SMALL FIR AND SPRUCE TREES



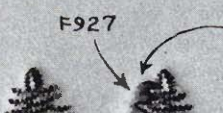
This tool is used to form both left and right sides of trees. Trees can vary in height by fewer or more impressions. The impressions can overlap.



1 Trace rough outline.



2 Form top of tree, as above.



3 Form interior branches. Stamp beyond outlines.



4 Begin at top to form tree. Three impressions shown.



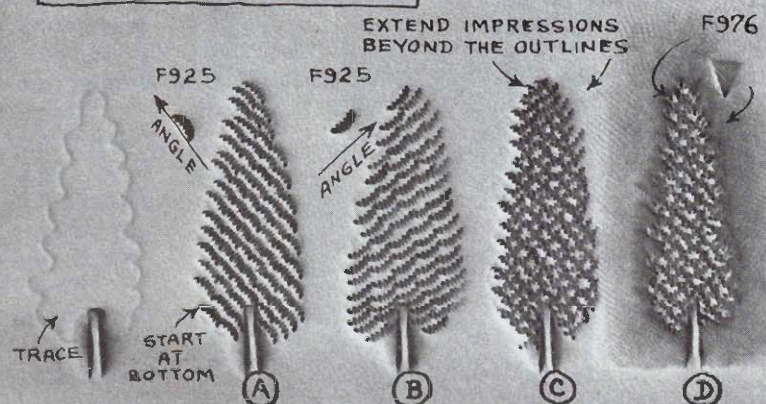
5 Begin at top again to form opposite side. Widen tree at base.



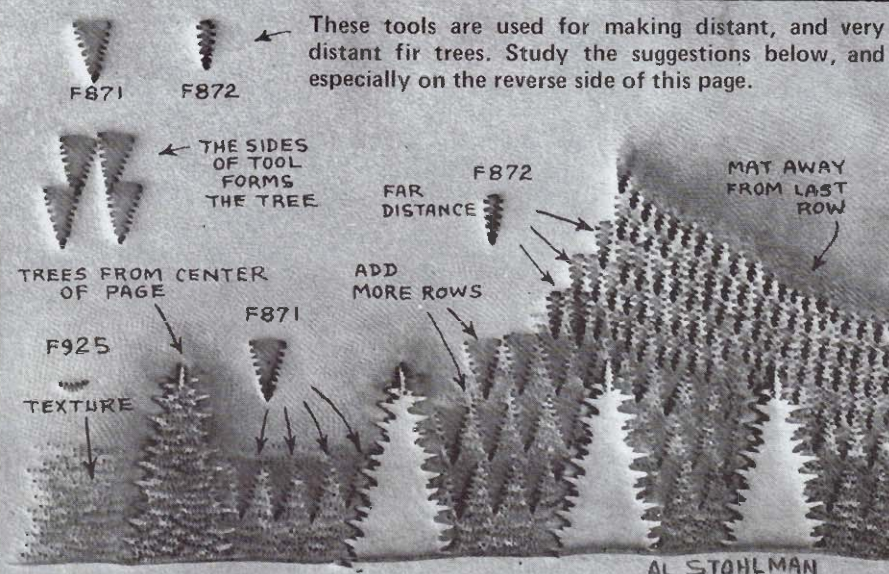
6 Mat away from tree with proper size tools.



DISTANT PINE TREES



To illustrate the steps, begin with (A). Stamp the impressions at angle shown. Next, stamp impressions at OPPOSITE angle (B) using tool UPSIDE DOWN. Note spacing between each row. Step (C) shows combined steps (A)-(B). Step (D) use F976 to outline shape of tree. The outline can vary to suit your own interpretation. Each tree should be different. Space impressions irregularly, very close together. Mat around tree to complete.



1 Texture background before adding trees.
2 Form trees as shown above.
3 Texture and add rows.
4 Use smaller tool for far distance. Space as shown.

generally tilted more upward for making the spruce.

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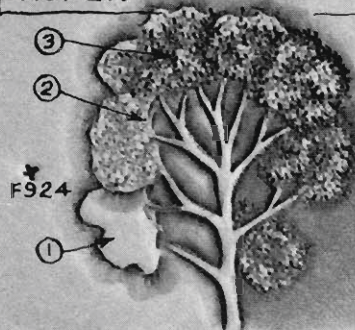
CAREFULLY STUDY THE EXAMPLES SHOWN ON THE REVERSE SIDE



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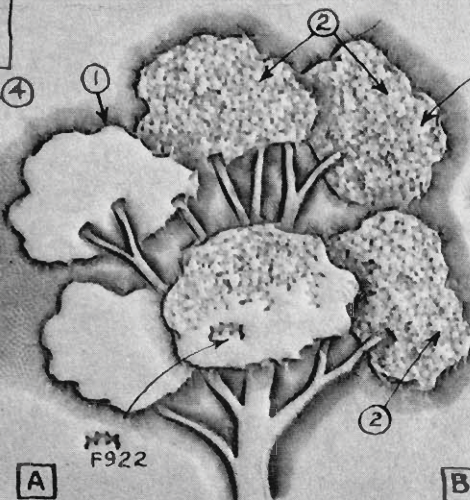
BIRCH ASPEN

AND SIMILAR LEAFED TREES

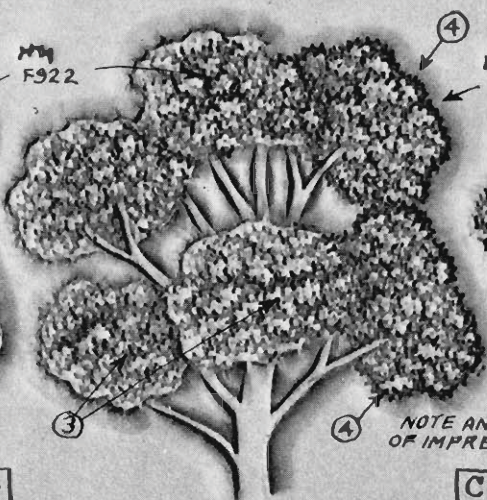


DISTANT TREES ARE STAMPED WITH SAME PROCEDURES AS WITH TREES AT RIGHT... ONLY USING TOOL No. F924.

NOTE: WHEN USING FOLIAGE STAMPS... THE MOISTURE CONTENT IN LEATHER SHOULD BE LOW.



Cut and bevel trunk and branches. Bevel around foliage clumps (1). Begin stamping foliage masses (2) to texture areas. Study the photo.



Stamp impressions far enough apart to form leaves. Stamp irregular, and overlap impressions (2). Forcefully strike the tool to accent areas within the foliage masses (3).

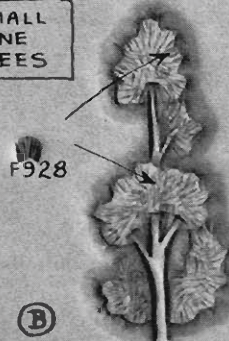
NOTE ANGLES OF IMPRESSIONS

Outline clumps with Tip tool, vary outline becomes a matter of within branches; a foliage (5).

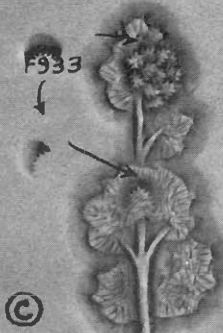
SMALL PINE TREES



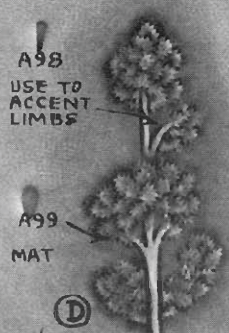
Cut and bevel the trunk and limbs. Rough-bevel the tree outline.



Texture the needle areas with F928 as shown above.



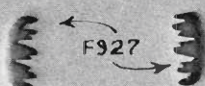
Isolate needle clumps with F933. Tip tool to point and form clusters with several impressions. Cover all foliage areas.



Complete all foliage as shown, and mat around the tree to complete.

CAREFULLY STUDY THE EXAMPLES SHOWN ON THE REVERSE SIDE

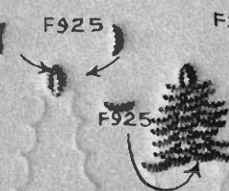
MAKING SMALL FIR AND SPRUCE TREES



This tool is used to form both left and right sides of trees. Trees can vary in height by fewer or more impressions. The impressions can overlap.



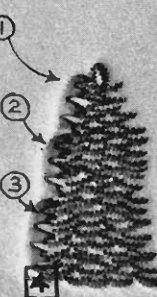
1 Trace rough outline.



2 Form top of tree, as above.

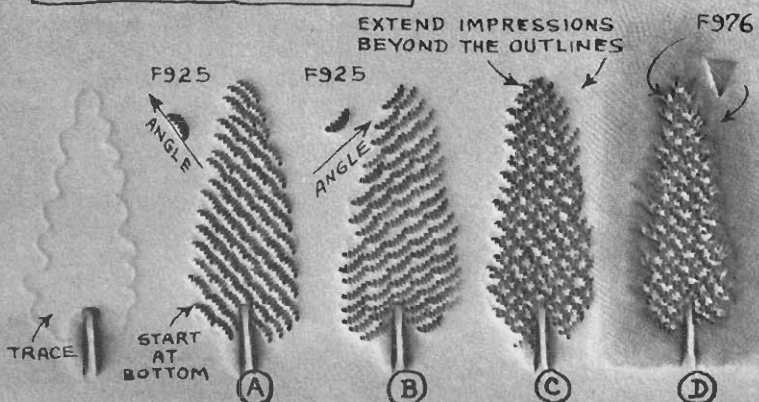


3 Form interior branches. Stamp beyond outlines.

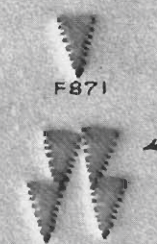


Begin at top of tree. Three impressions shown.

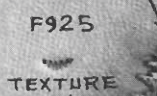
DISTANT PINE TREES



To illustrate the steps, begin with (A). Stamp the impressions at angle shown. Next, stamp impressions at OPPOSITE angle (B) using tool UPSIDE DOWN. Note spacing between each row. Step (C) shows combined steps (A)-(B). Step (D) use F976 to outline shape of tree. The outline can vary to suit your own interpretation. Each tree should be different. Space impressions irregularly, very close together. Mat around tree to complete.

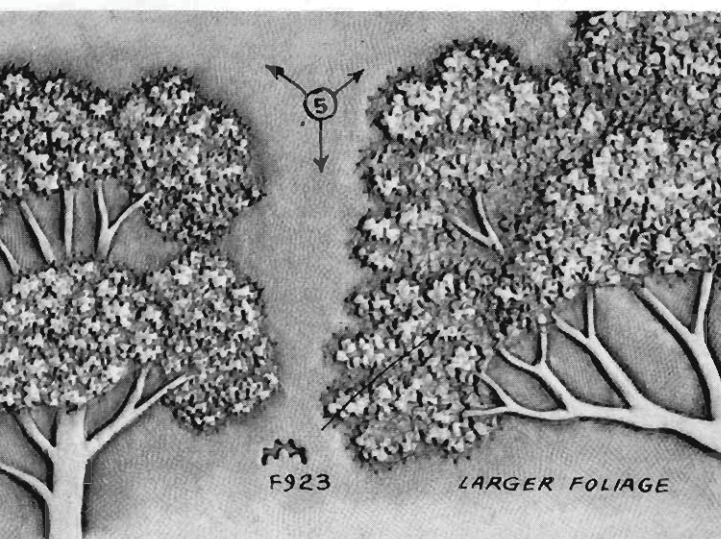


TREES FROM OF PAGE



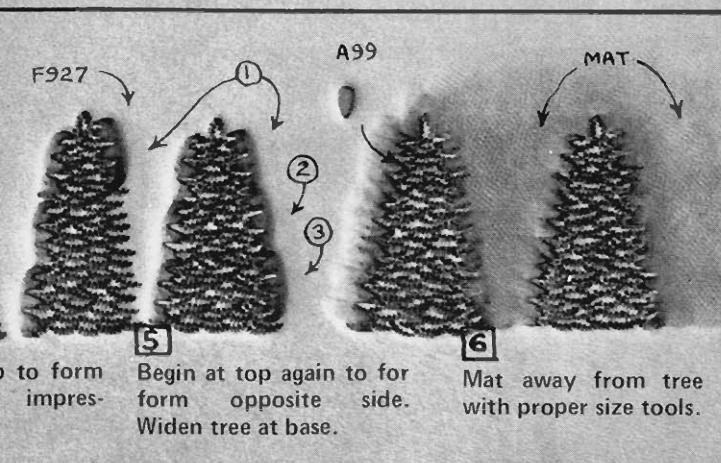
TEXTURE

1 Texture background before adding trees.



forceful blows (4).
ne for realism. This
interpretation. Mat
round all exterior

Use the larger tool on trees in
the foreground. Follow same
procedures as shown at left.
Study the examples shown on
the reverse side.

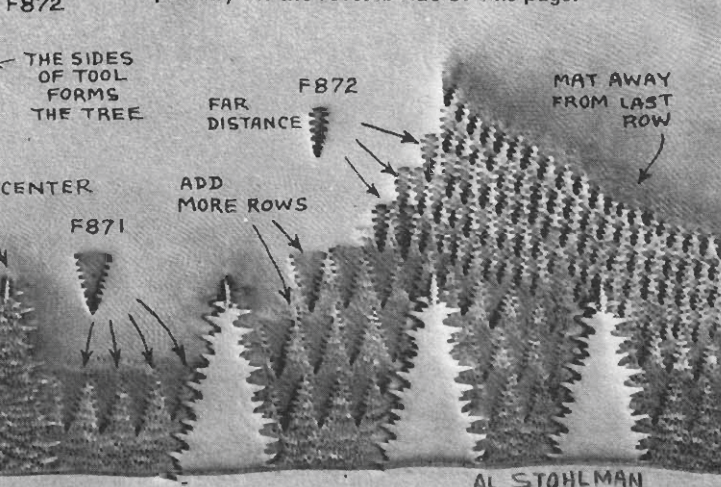


to form
impres-

Begin at top again to for
form opposite side.
Widen tree at base.

Mat away from tree
with proper size tools.

These tools are used for making distant, and very
distant fir trees. Study the suggestions below, and
especially on the reverse side of this page.



THE SIDES
OF TOOL
FORMS
THE TREE

FAR
DISTANCE

MAT AWAY
FROM LAST
ROW

CENTER

ADD
MORE ROWS

② Form trees as
shown above.

③ Texture
and add
rows.

④ Use smaller tool for far
distance. Space as
shown.

AL STOHLMAN

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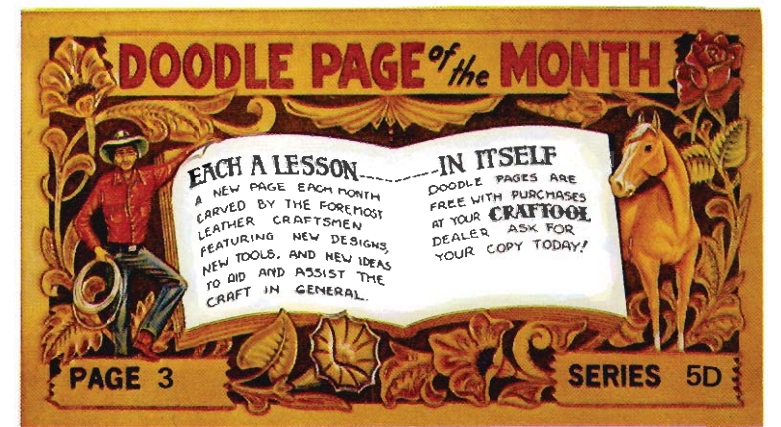
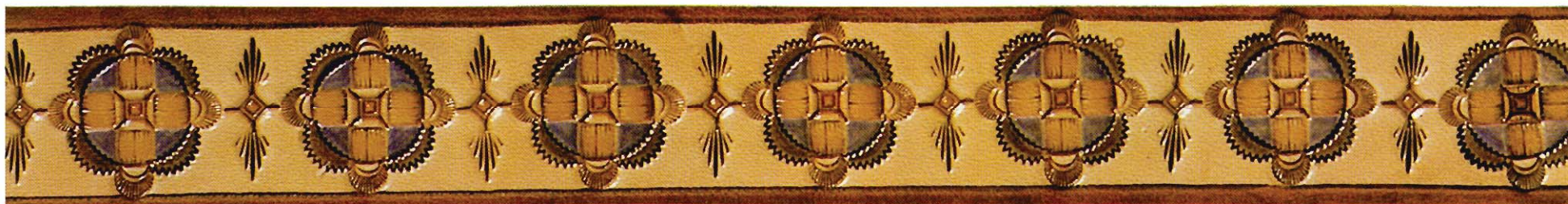
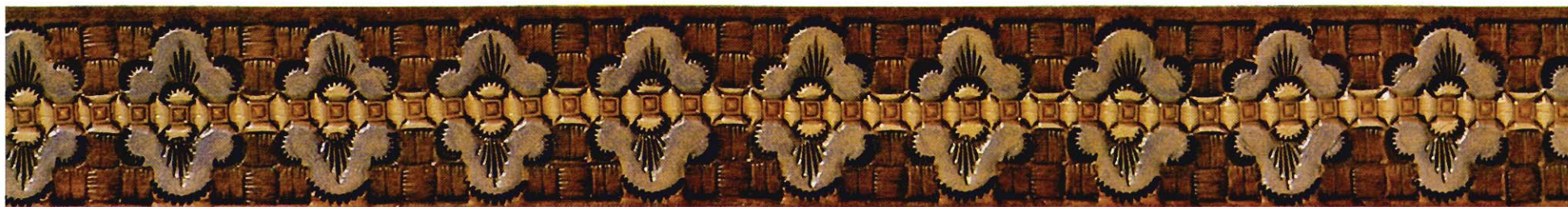
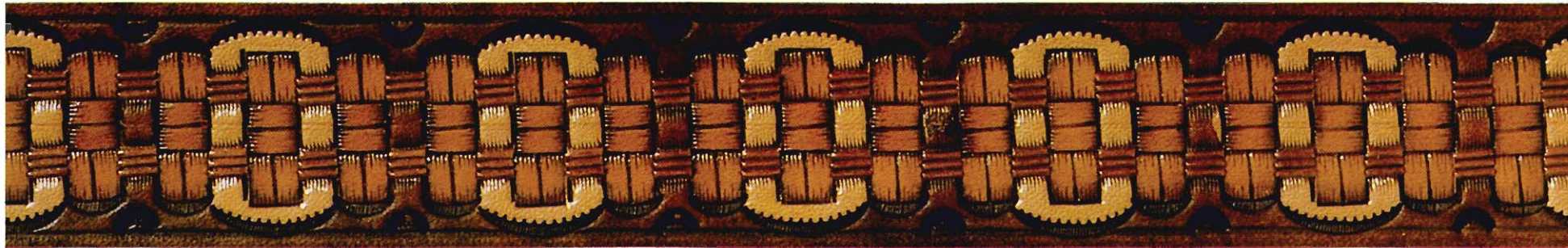
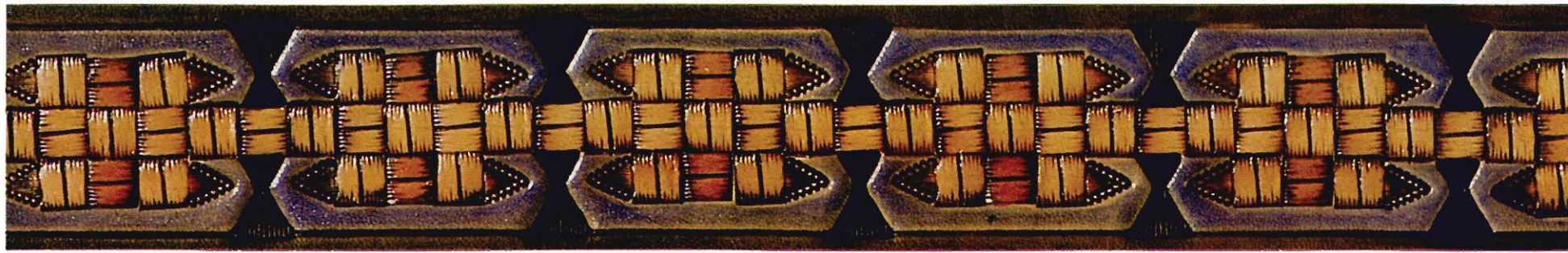
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WEAVE A BELT WITH TWO NEW CRAFTOOLS by Jerry Jennings

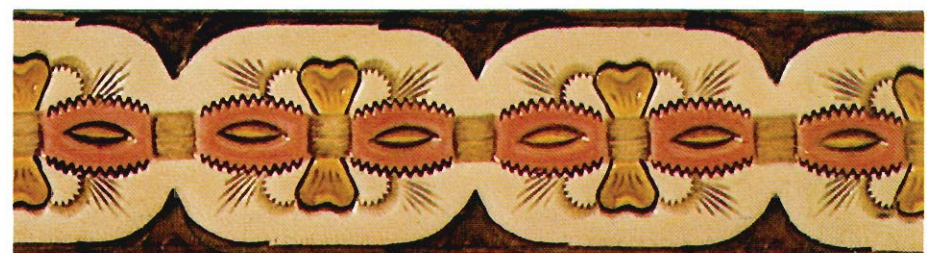
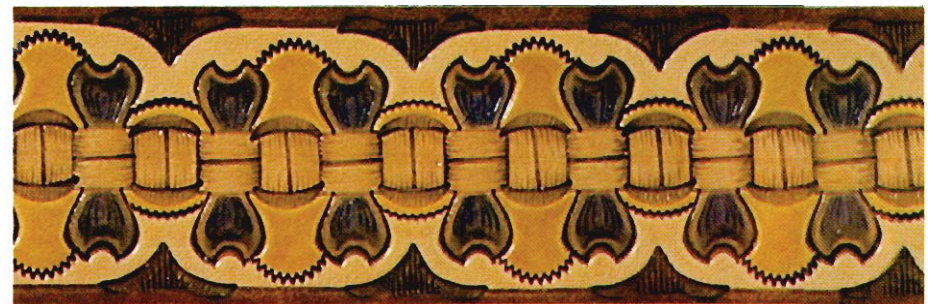
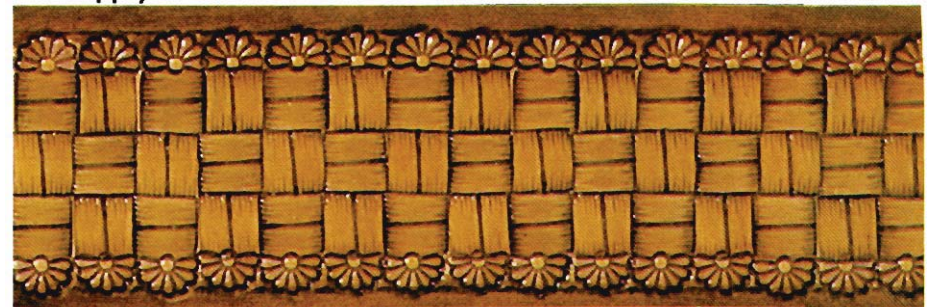
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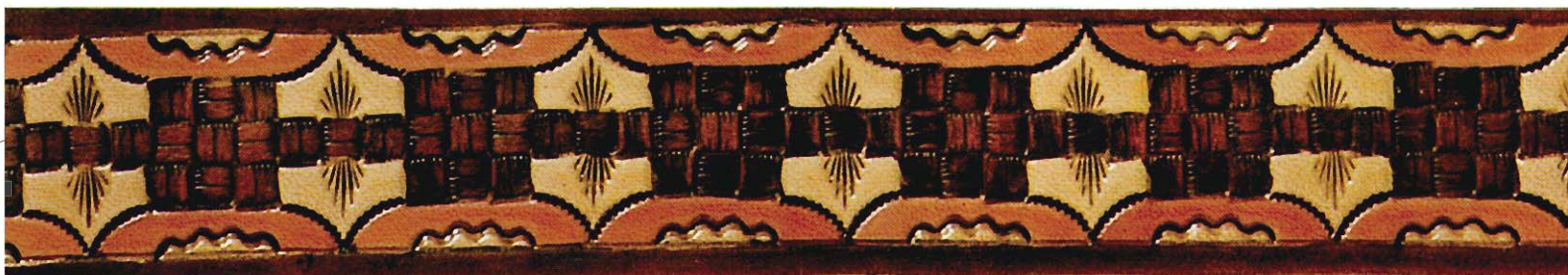
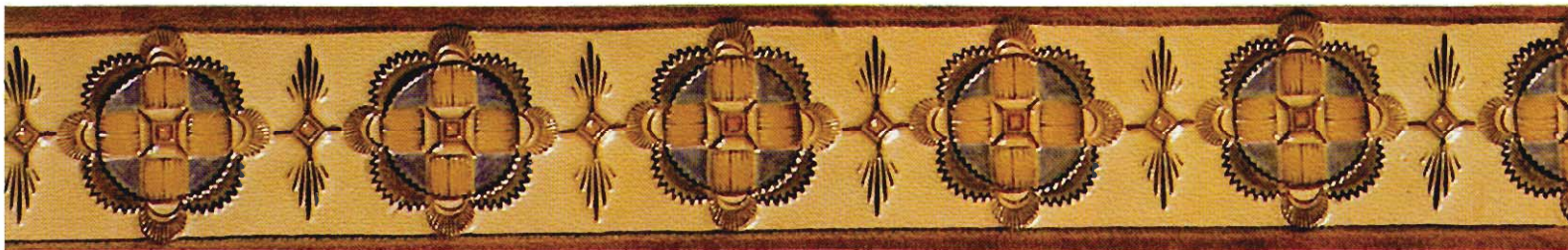
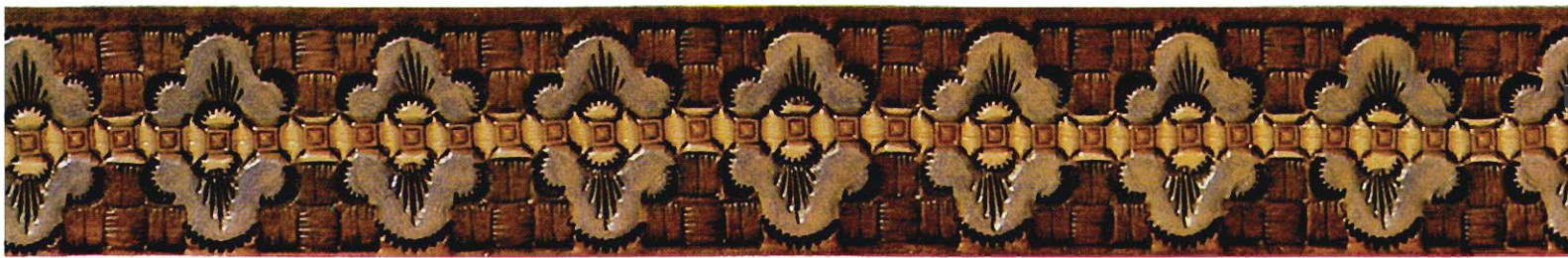
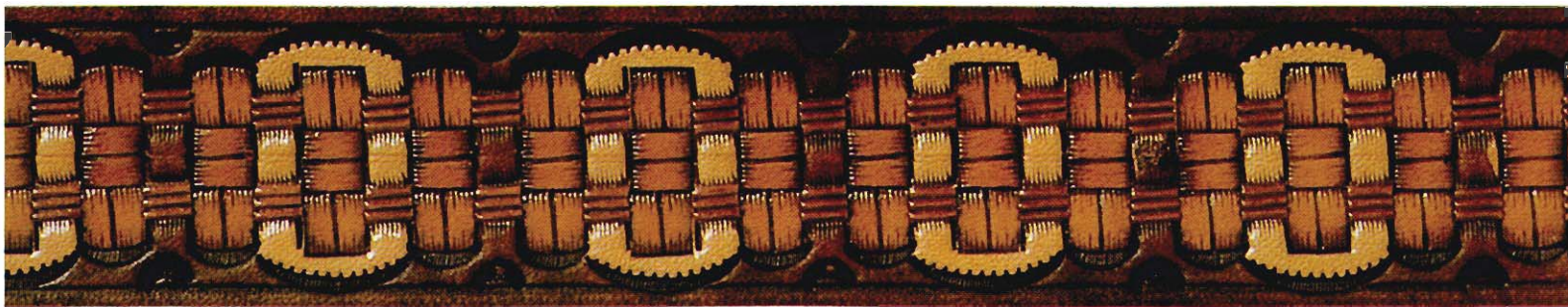
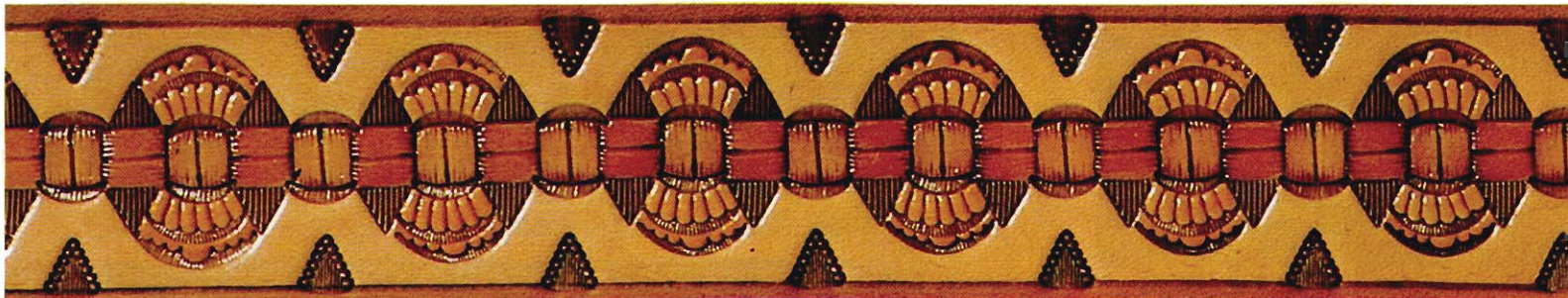
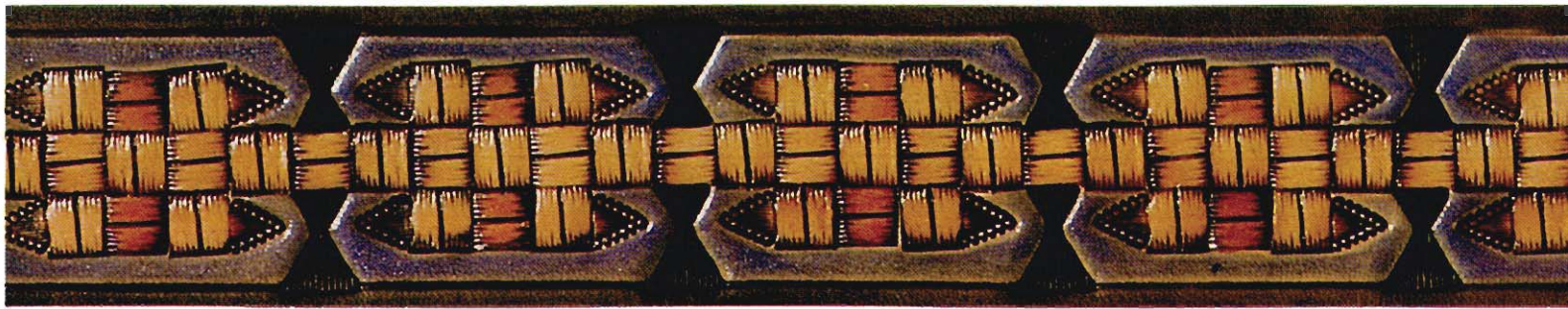
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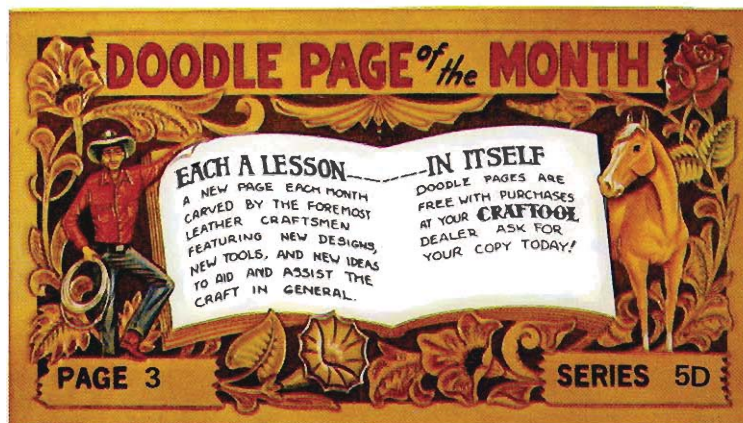
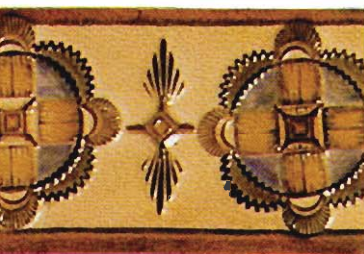
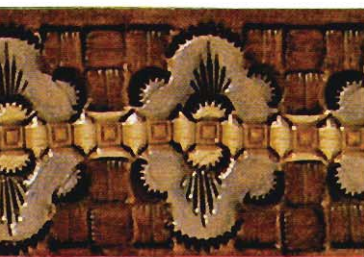
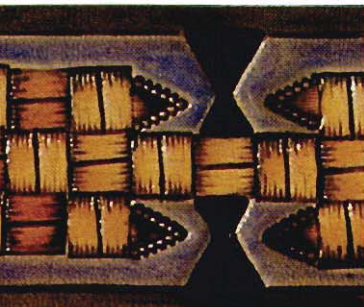
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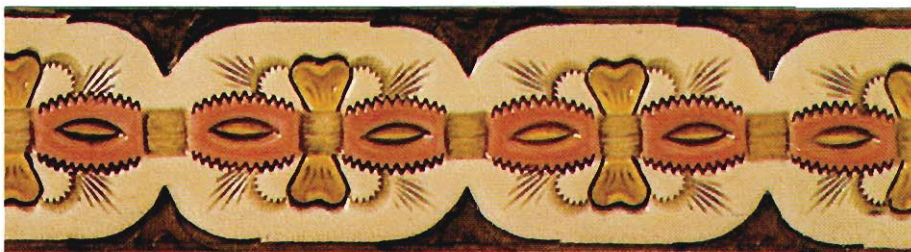
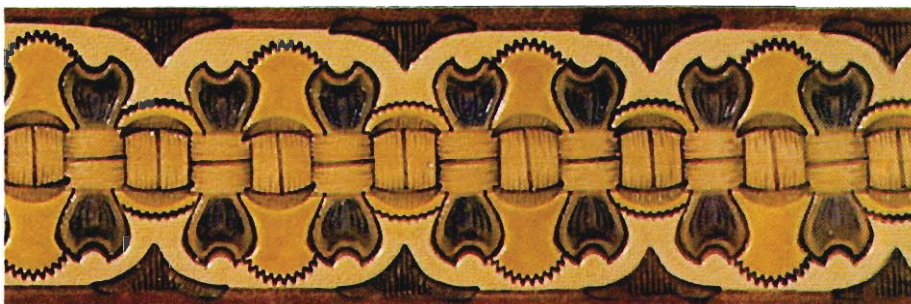
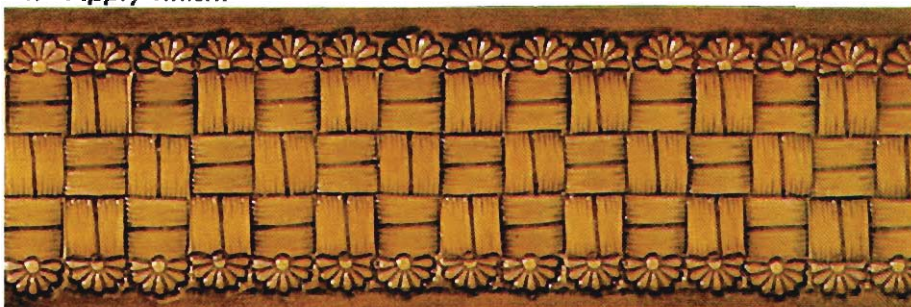
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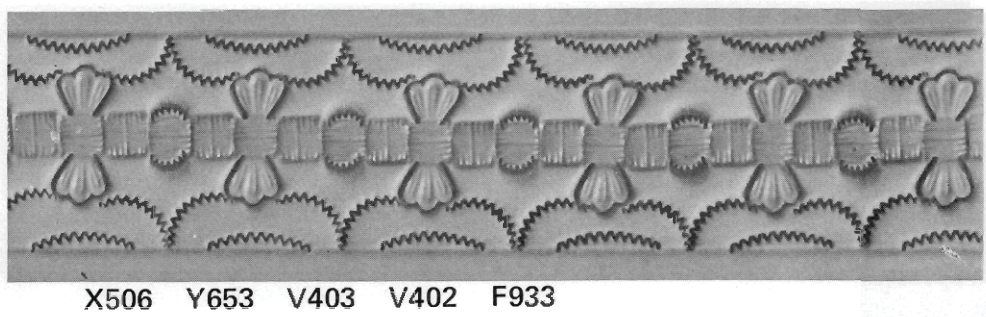
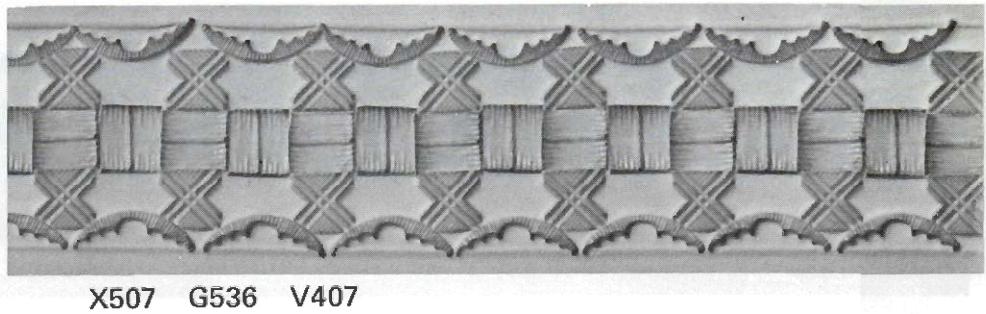
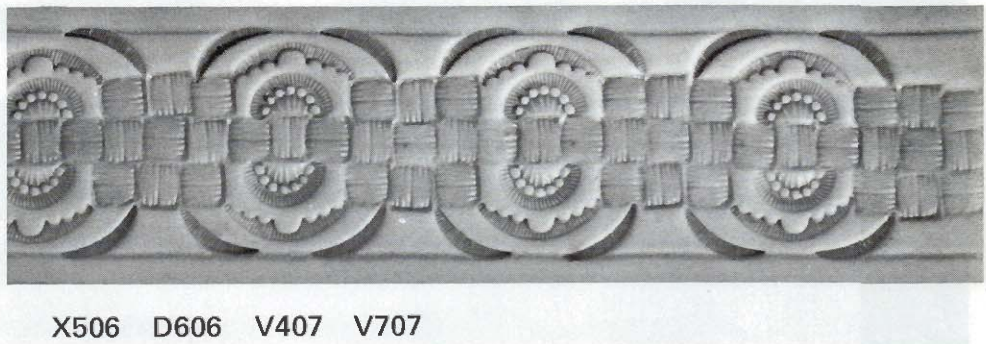
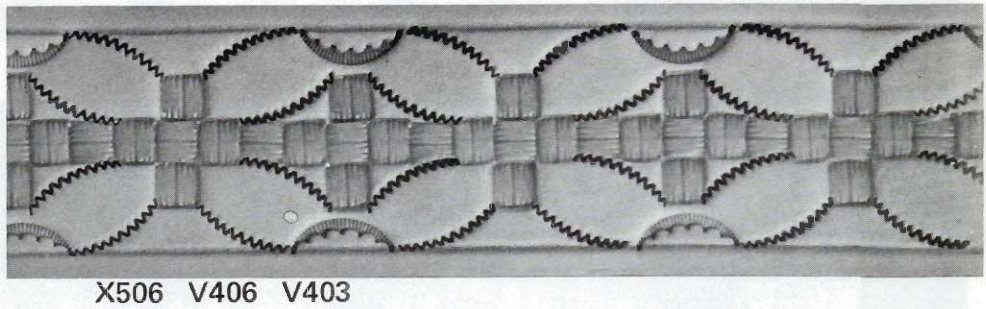
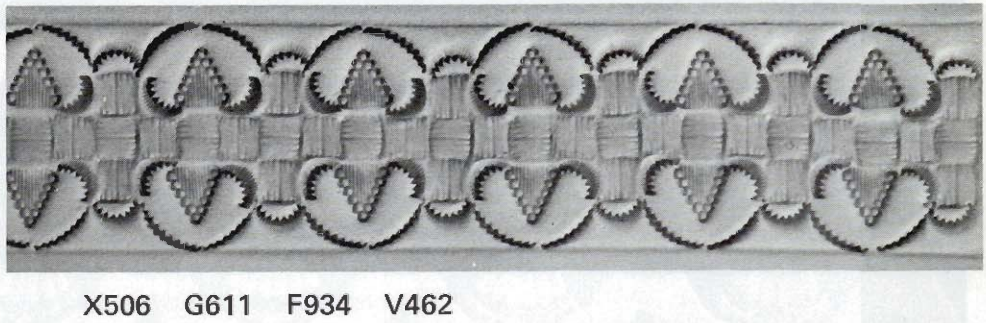
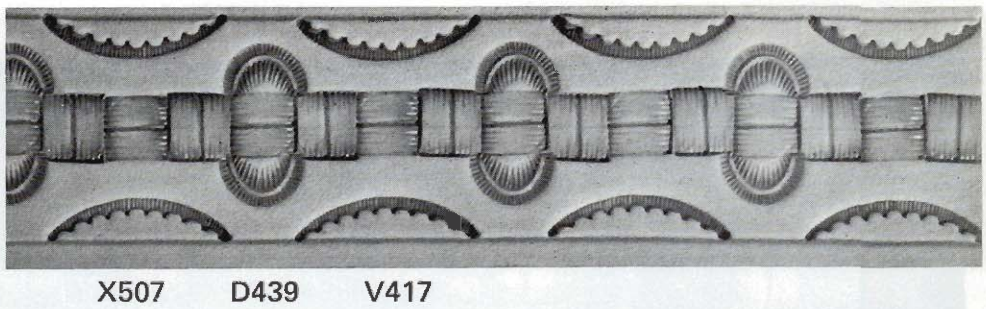
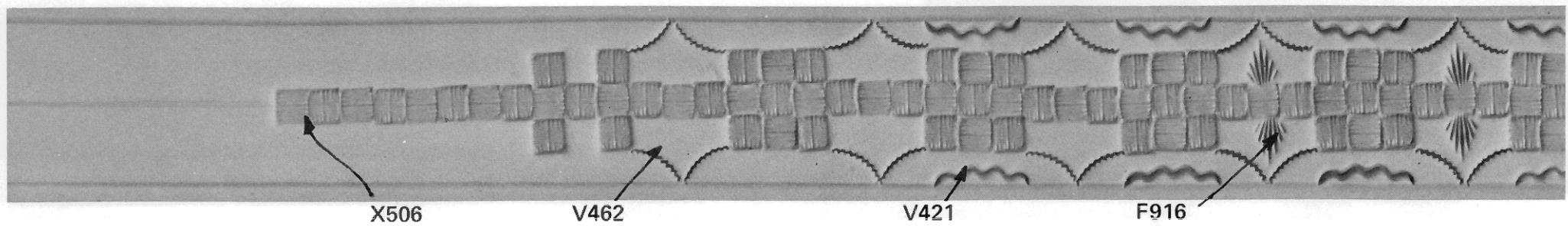
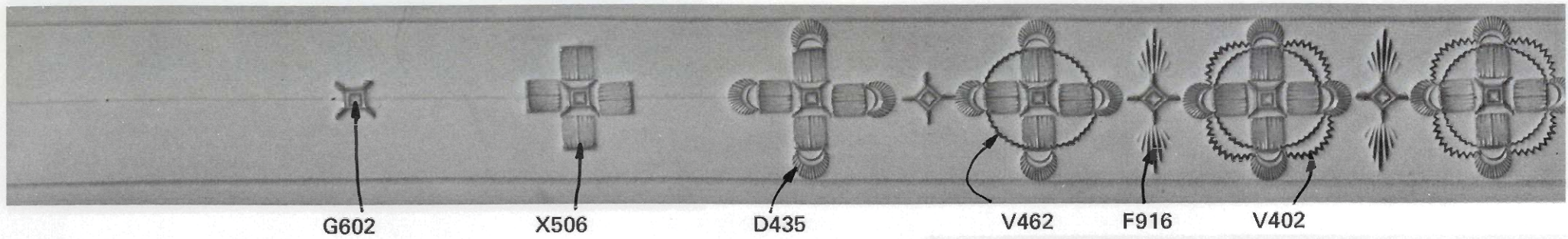
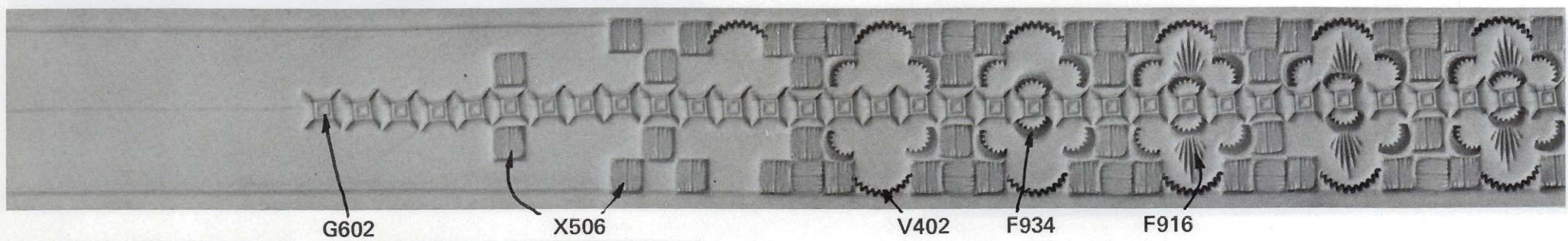
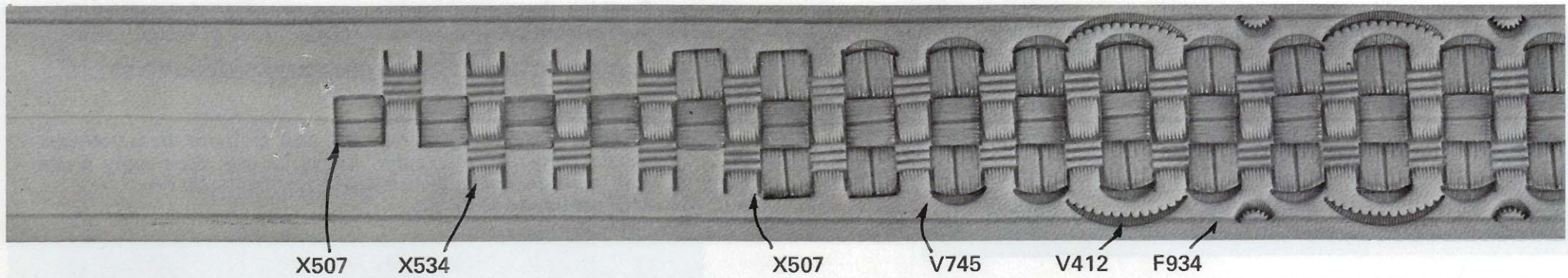
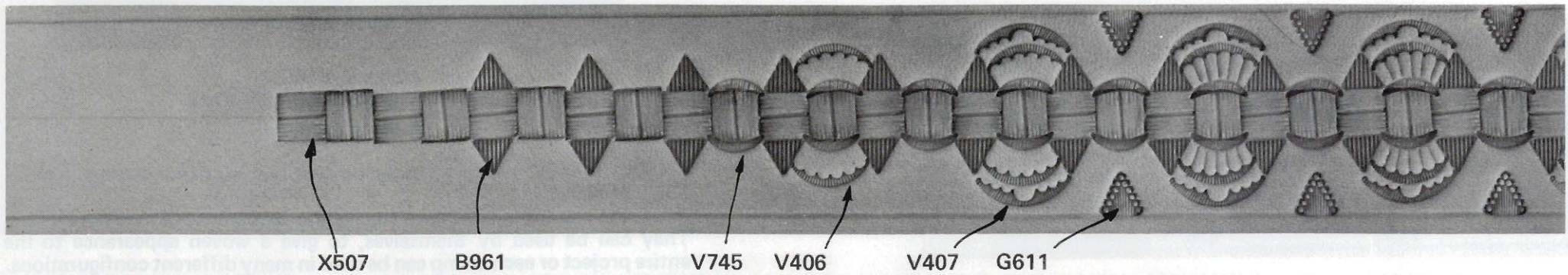
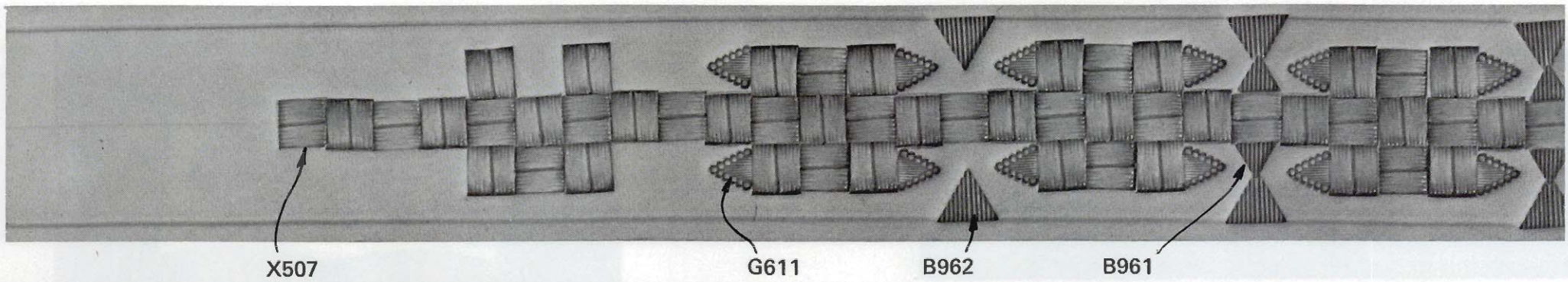
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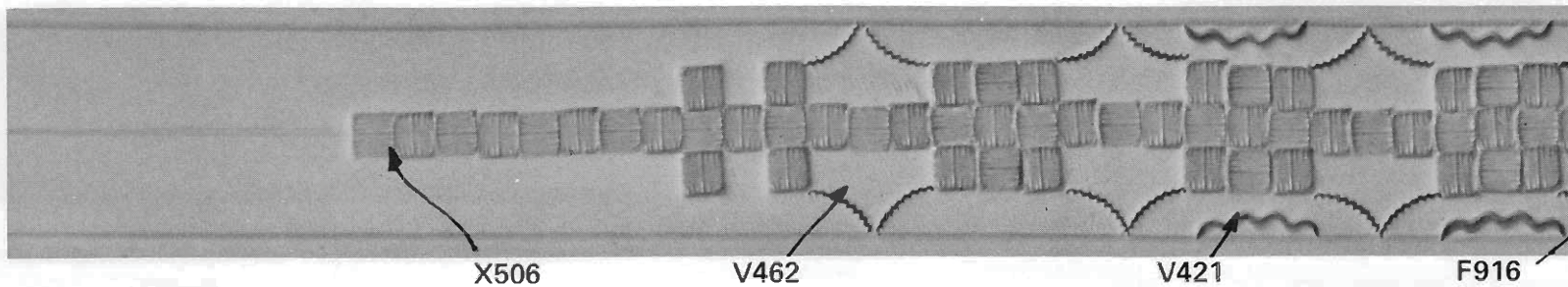
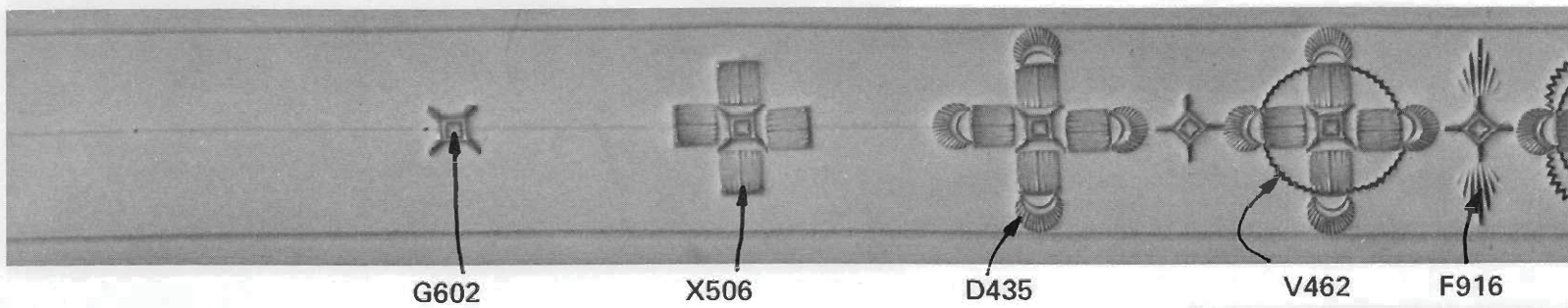
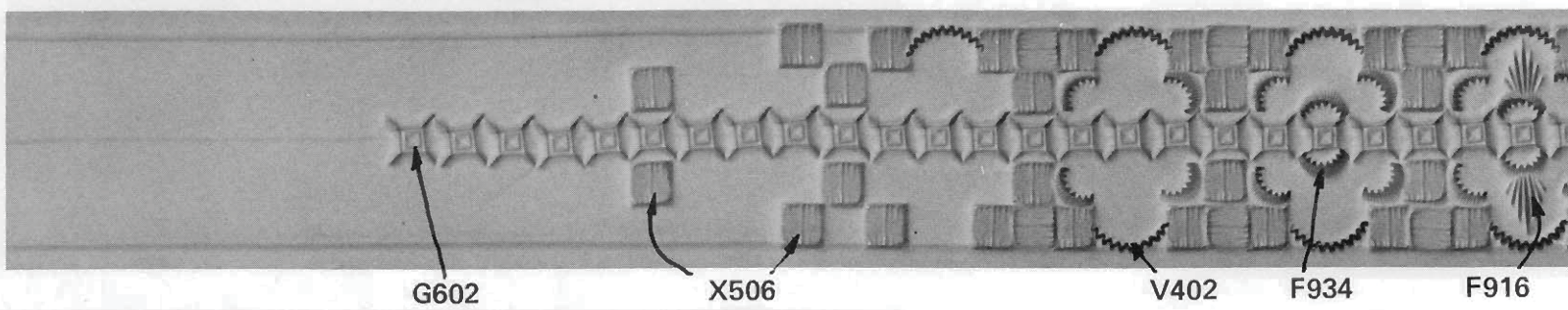
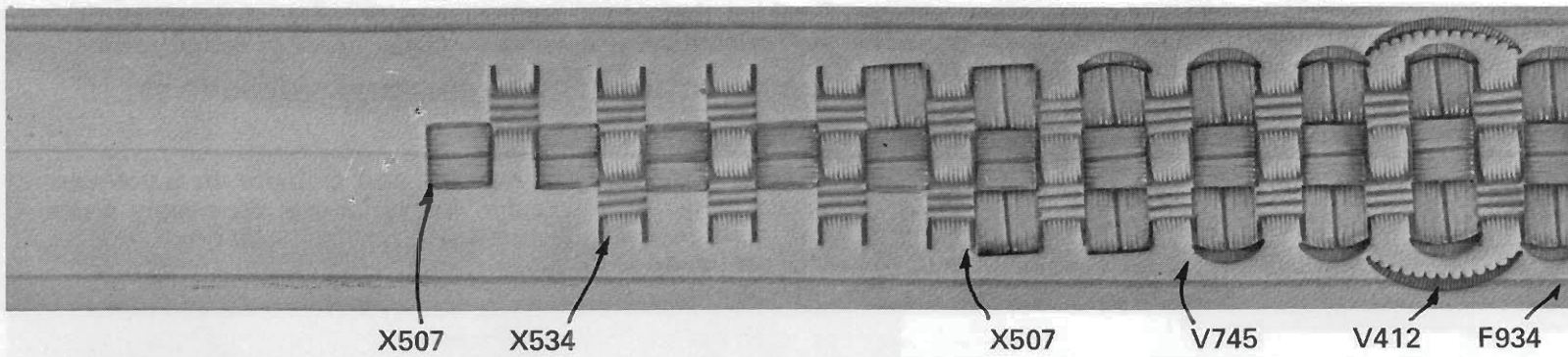
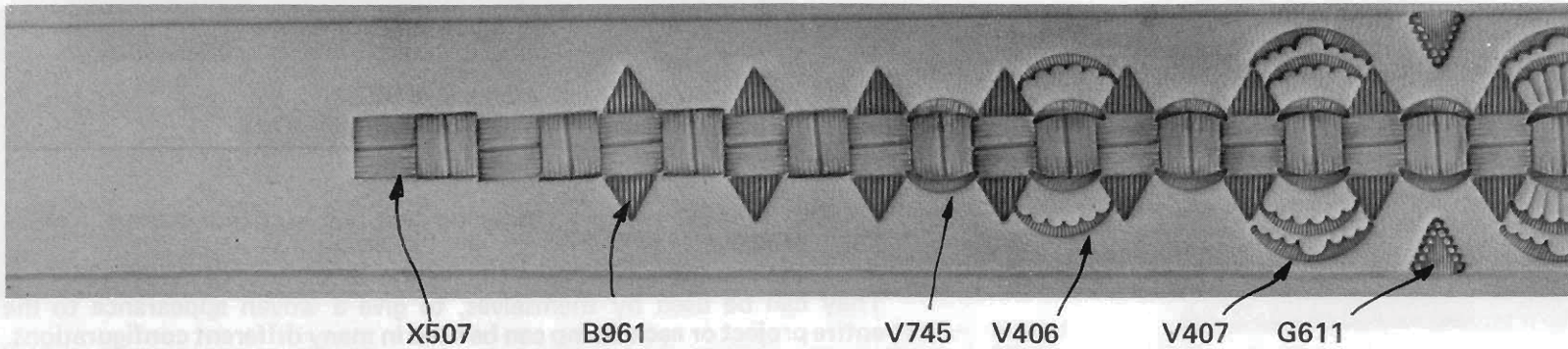
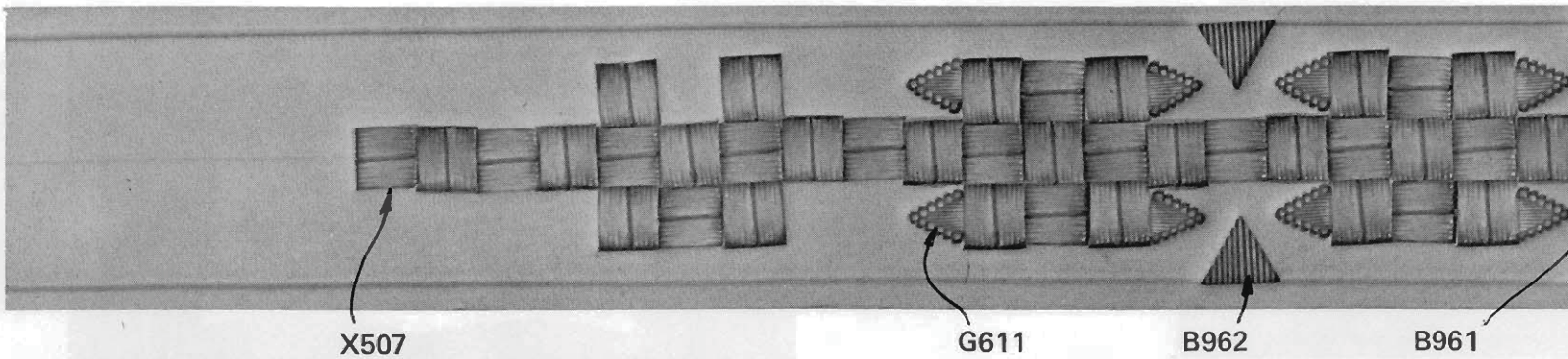
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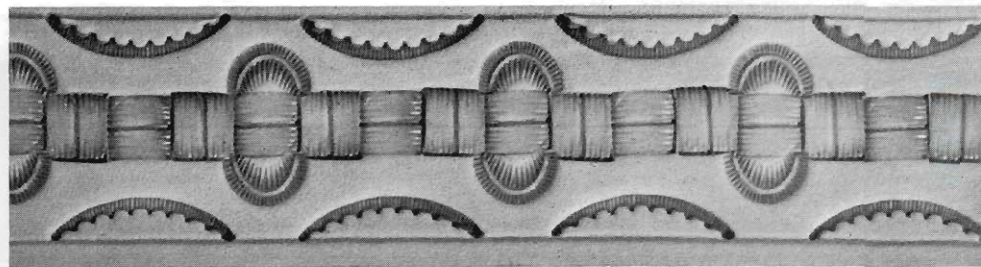
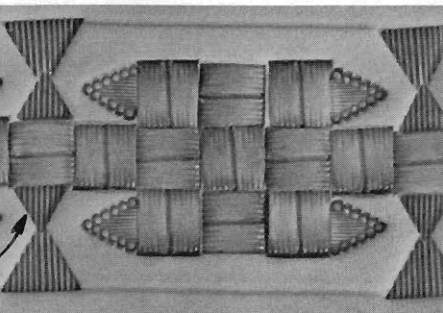
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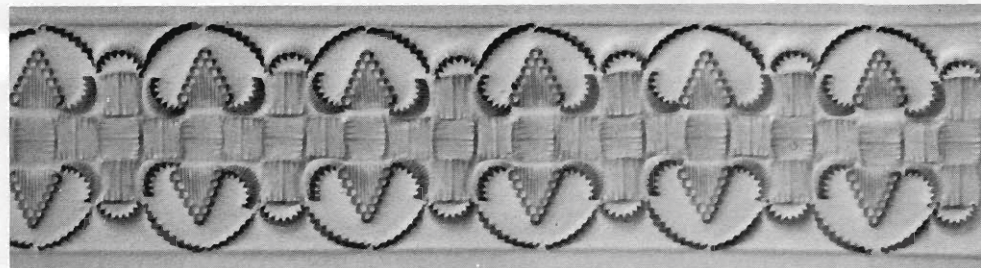
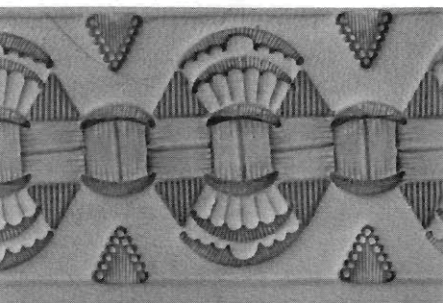




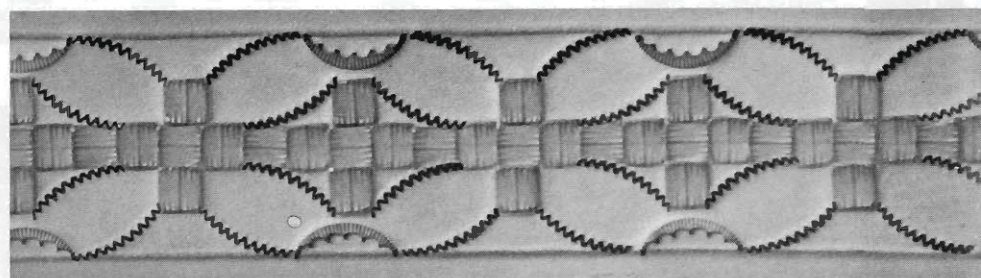
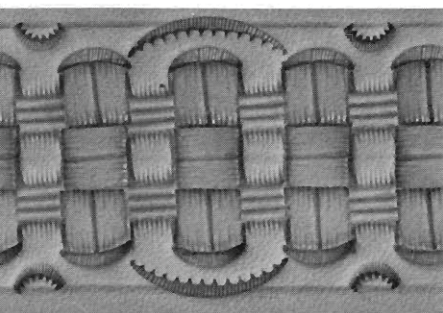




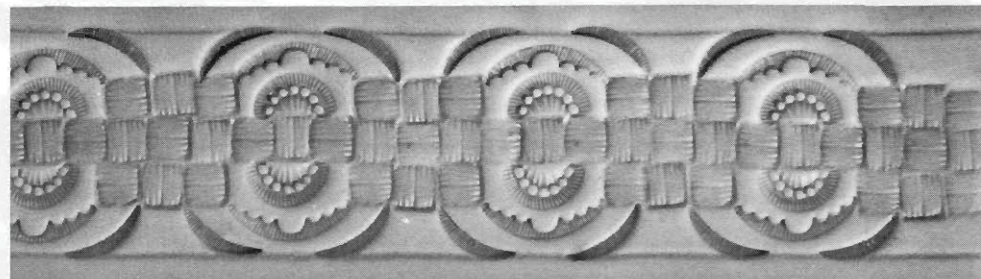
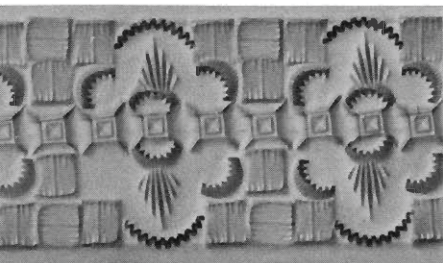
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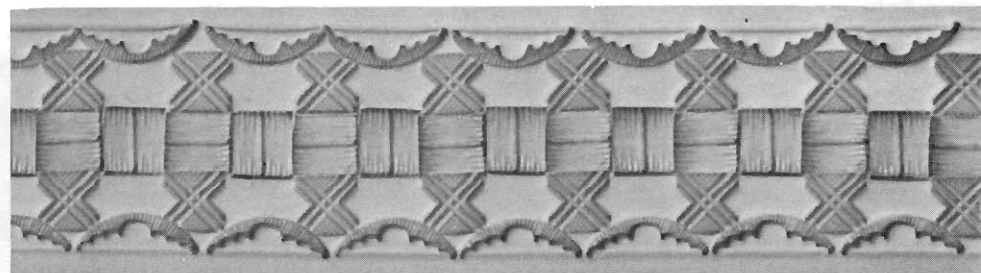
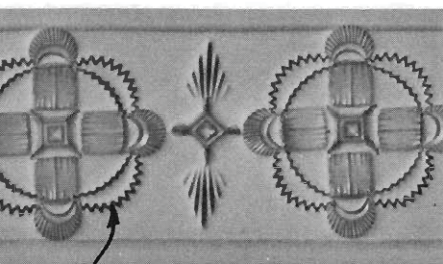
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X506 V406 V403

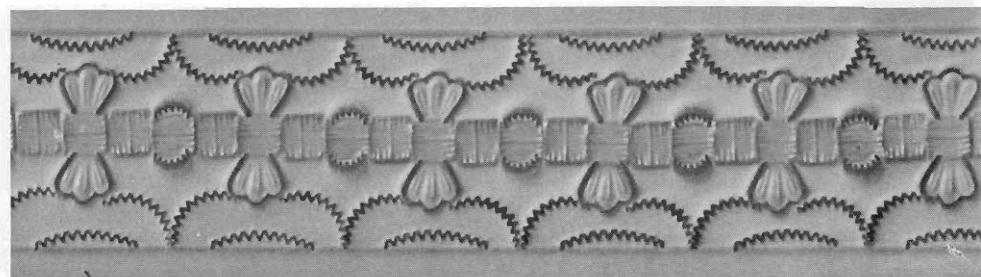
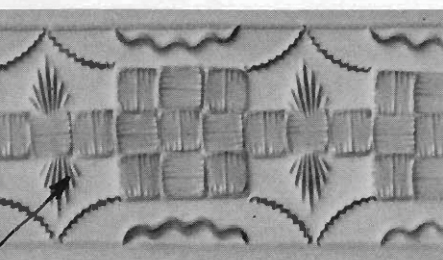


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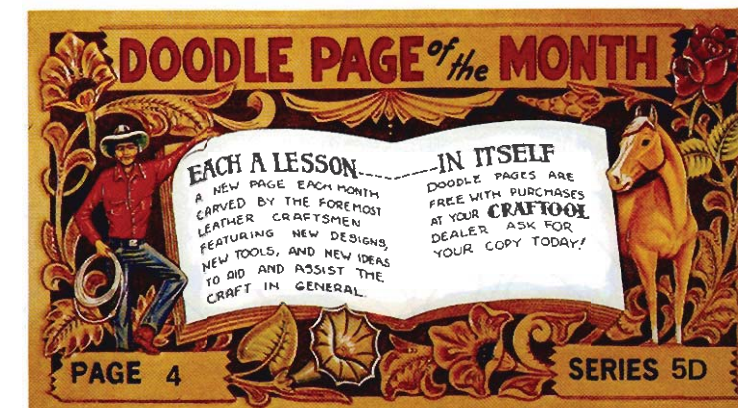


X507 G536 V407

V402



X506 Y653 V403 V402 F933



TRADITIONAL FLORAL CARVING WITH FIGURE

by
Christine Stanley

The traditional floral carving combined with figure carving is widely used by leathercrafters today and can be used for just about any type of carved leather project. This particular project would be great for an album cover. The oval could even be cut out with the filigree blade, leaving an attractive frame for a photo of the main subject in a special photo album.

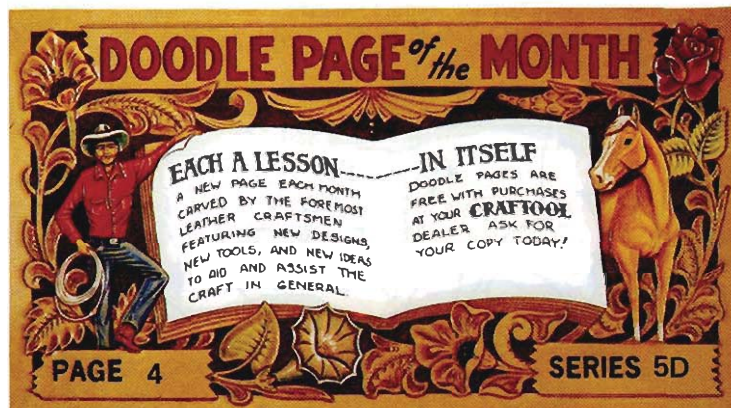
The purpose of this doodle page is to acquaint the leathercraft student with a general procedure for using the stamping tools on a floral design. I hesitate to claim any hard and fast rule on the sequence in which the tools must be used, but obviously, one would not use a backgrounder before the bevelers and one certainly could not make the decorative cuts before using the pear shaders.

This floral pattern is what we generally call a flop over design, that is, one side of the pattern is just the reverse of the other side. Designers often use this technique for a pleasing balance of design elements. Try to use each tool the same way on each side. Even match the decorative cuts as closely as possible.

We have the leather properly cased, the pattern transferred and the swivel knife work completed. I then used a total of 17 tools for the stamping and completed the work done by each tool before putting it down and starting with another tool. This procedure is especially useful when working on a flop over design where there are two of everything that should be worked the same.

One can start stamping with either the camouflage or the pear shader. I chose to start with the pear shader but this was simply an option I used for this particular project to get the appearance of the leaves and flowers established in my mind while I worked out the details of the design for the first time. The pear shader performs two main functions for the design. It creates shading, as its name implies, by compressing the leather fibers and bringing moisture to the surface and it cups and contours the leaves and flowers for the natural appearance of these features. Use the P207 for the larger areas and the P973 in the smaller places.





TRADITIONAL FLORAL CARVING WITH FIGURE

by
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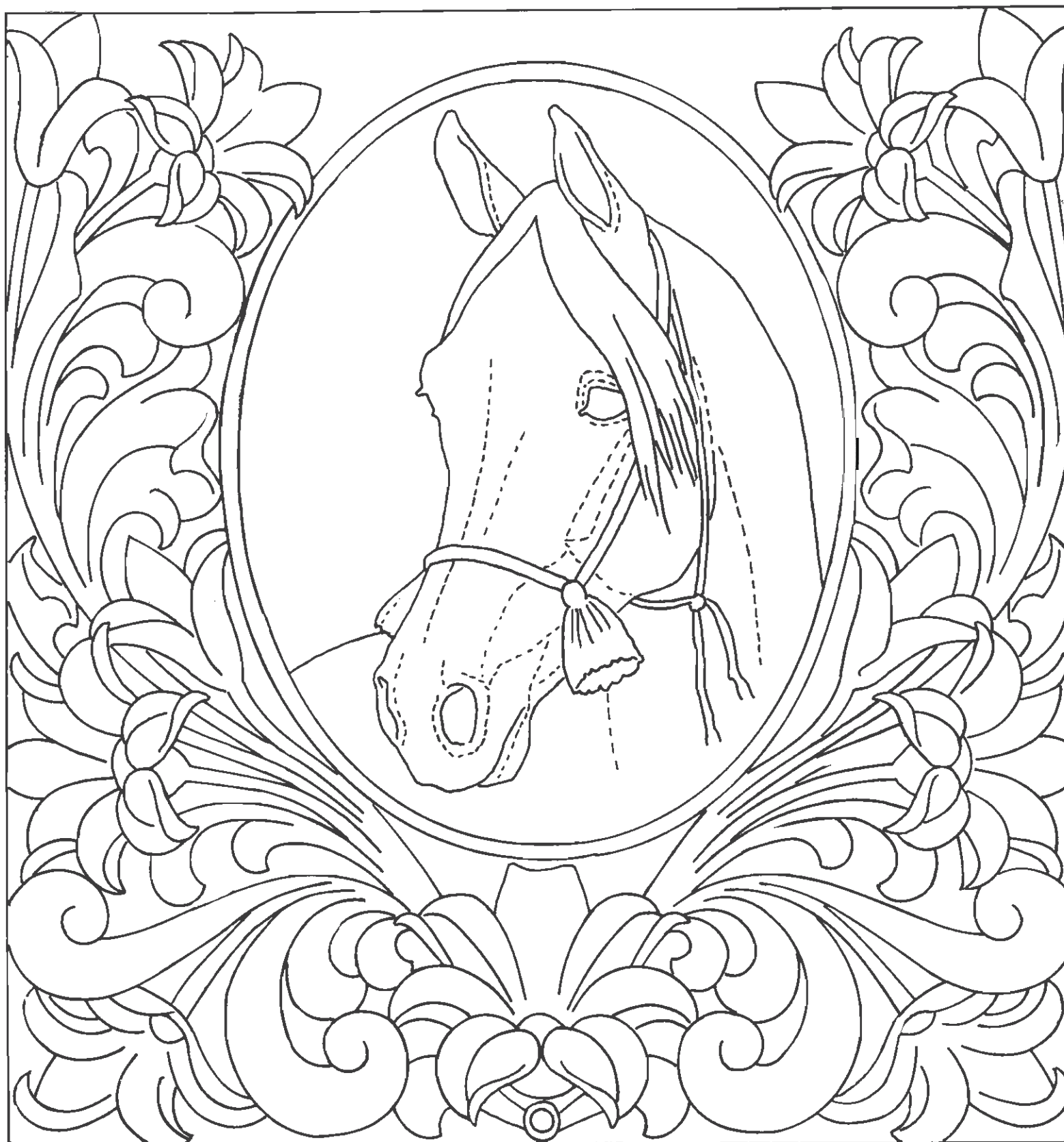
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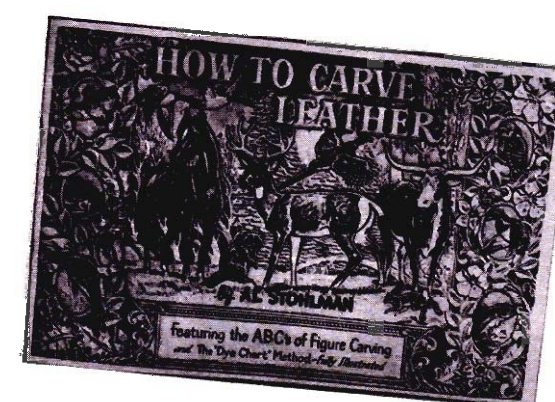


Veiners are primarily decorative tools and are used to simulate veins in the leaves. Notice how the V749 is used on some of the leaves and the V421 is used on others. This gives a pleasing variety in the design. Refer often to the photo carve and study it carefully as the work is completed with each tool. It is often impossible to go back and add some more work after starting work with the next tool in the sequence.

The stop, in this case the H360, is a specialty tool to be used when a swivel knife cut must start or end on the face of some feature, such as a leaf or flower petal. The stop provides a logical beginning or ending for such cuts. Notice the many places the H360 was used in the design.

The backgrounders give a definite separation of the floral pattern from the background. They are comparatively small because the purpose of this tool is to compress the background area and give it a good strong texture and color to contrast with the main design. A larger surface on a tool would simply require too great a force to compress the background leather enough for the desired three-dimensional effect. The technique of walking the backgrounder along as it is struck with an even force should be developed so the work can be done in one pass. There is always a danger of getting a chewed up appearance if a lot of corrective work is attempted after an area has been backgrounded. I used my favorite A104 for this design.

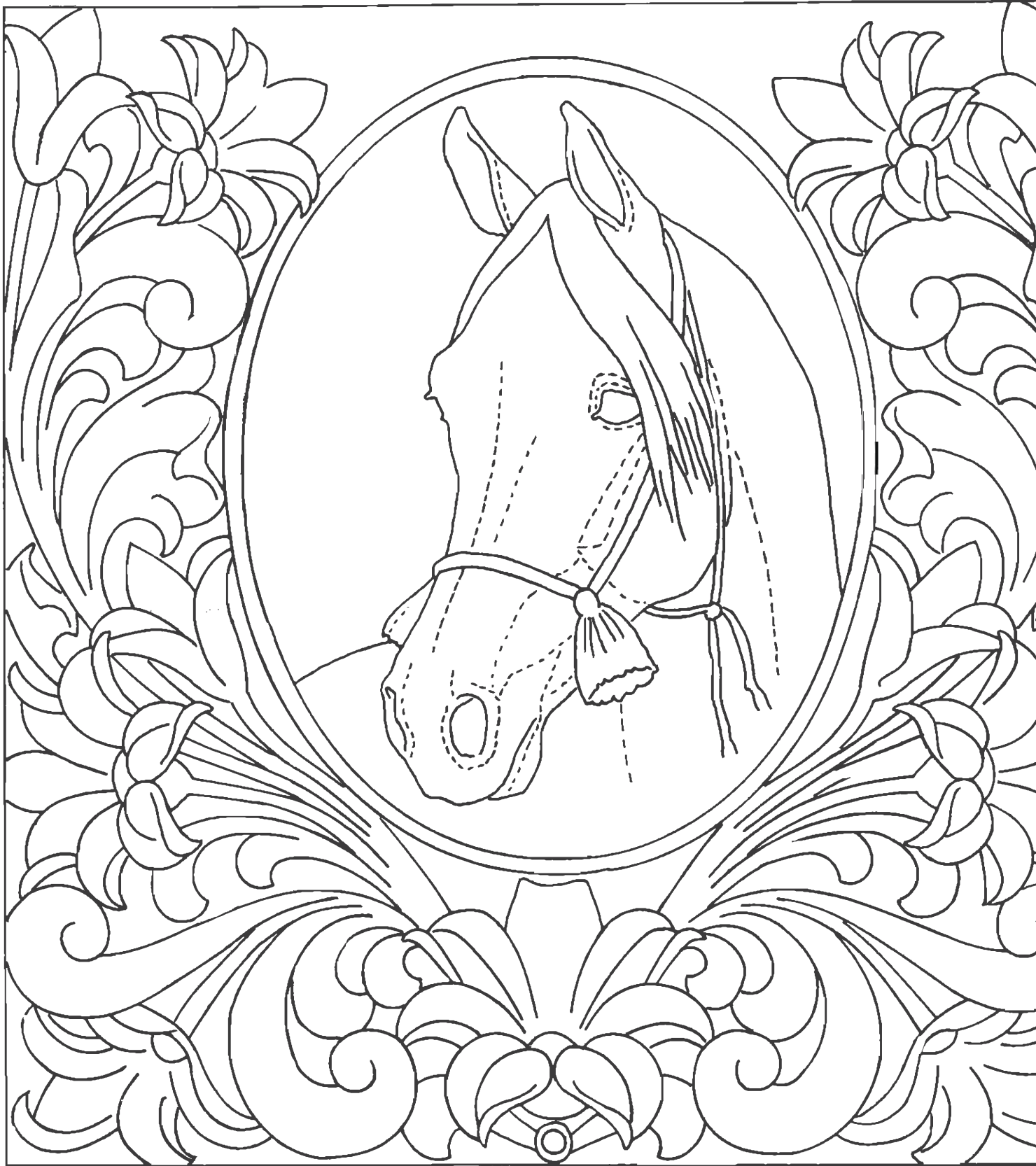
The "F" tools (figure carving tools) have been detailed in other recent doodle pages. The photo carve is a guide for how they were used here. The horse head can be completed before or after the floral carving work since it is treated pretty much as a separate project.



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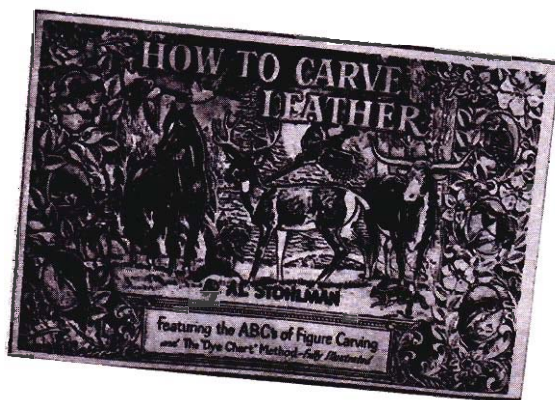


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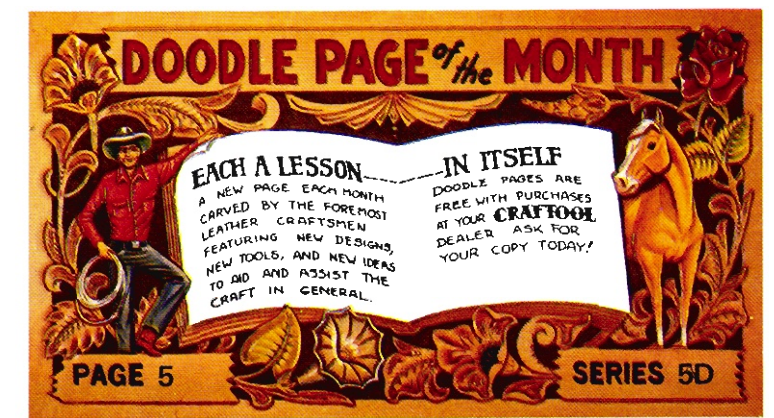
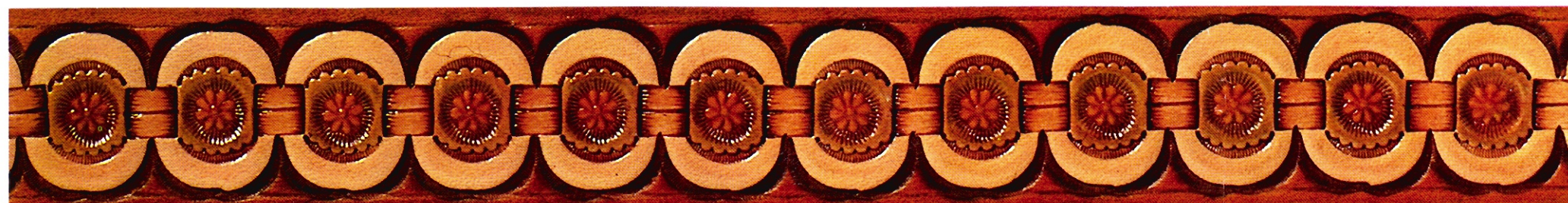
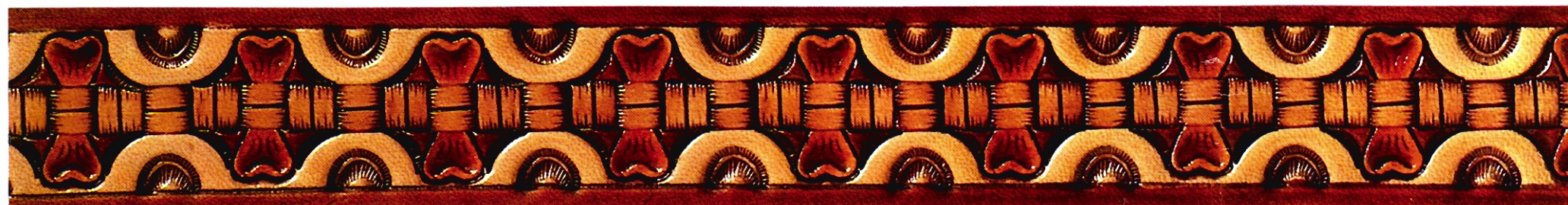
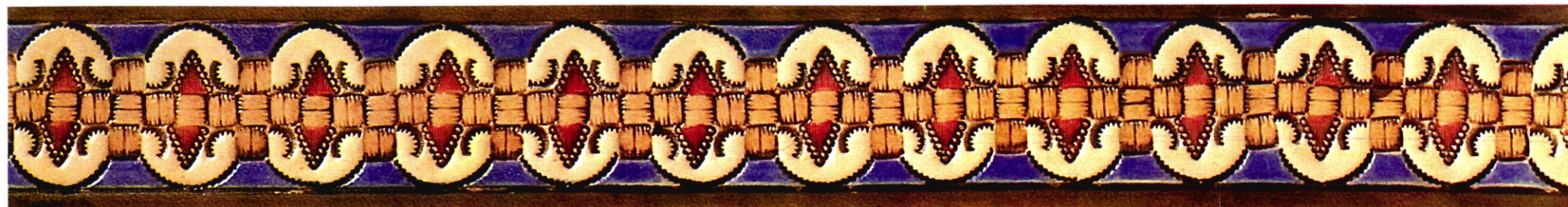
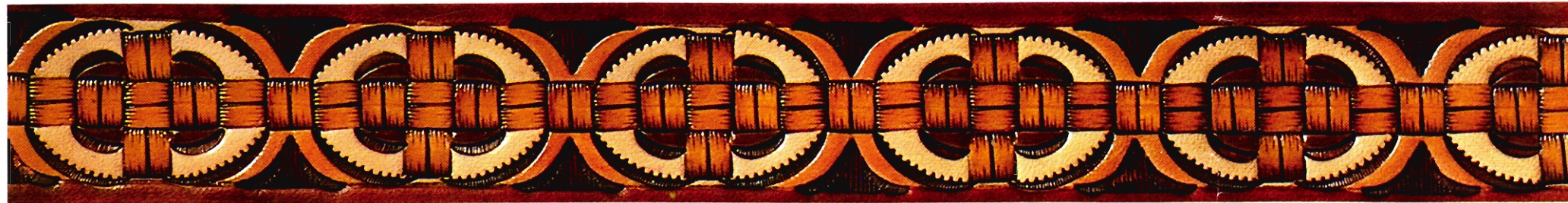
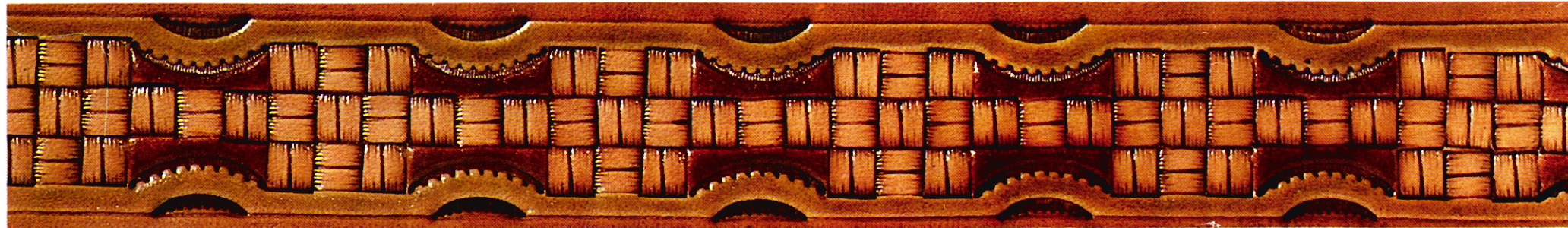
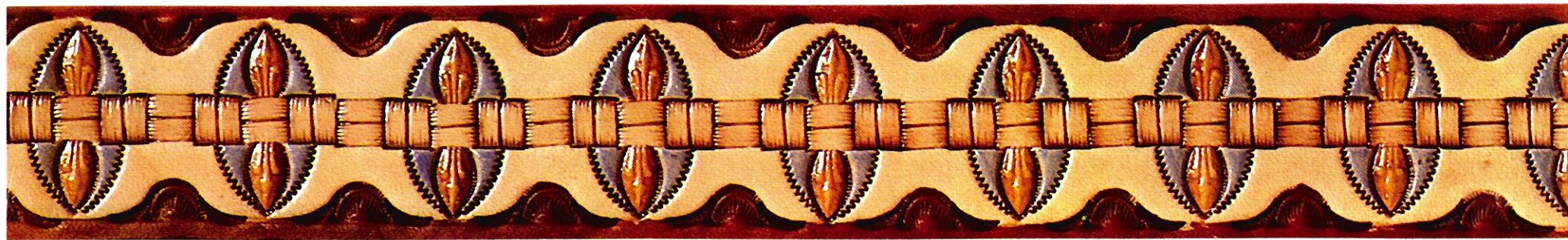
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NEW BELT DESIGNS WITH OLD FAVORITE CRAFTTOOLS by Jerry Jennings

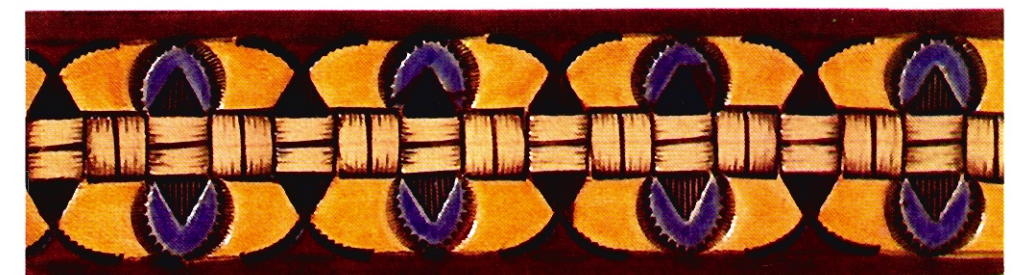
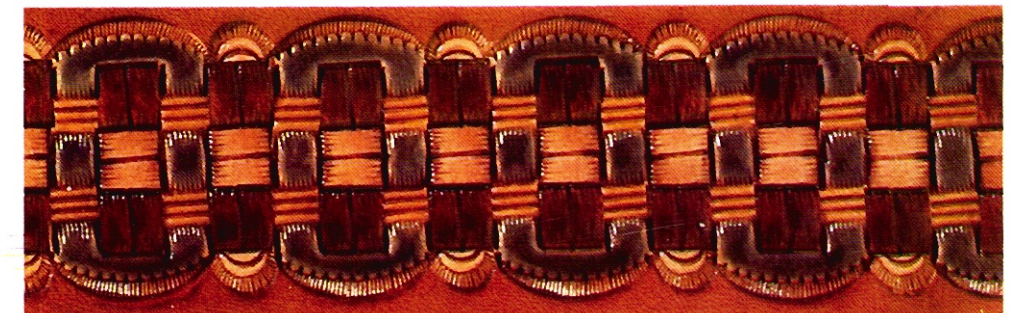
This month we are featuring fifteen 1¼" and 1½" belt designs using some recently introduced Crafttools plus some of our old favorites.

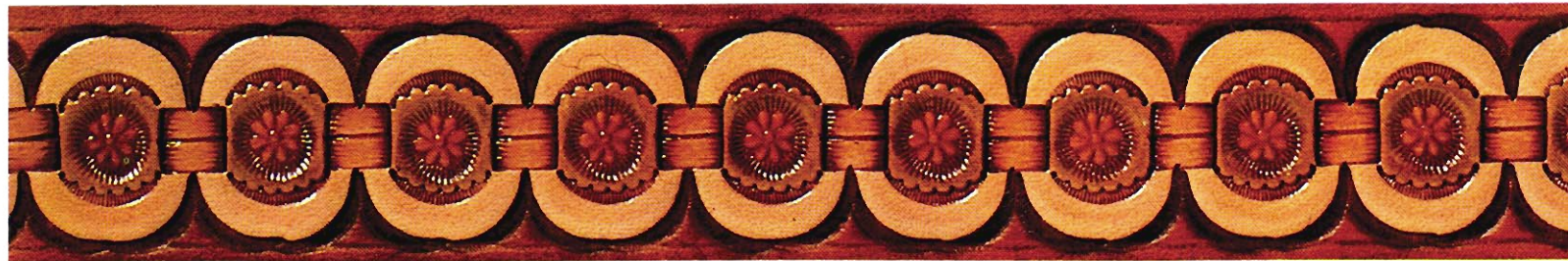
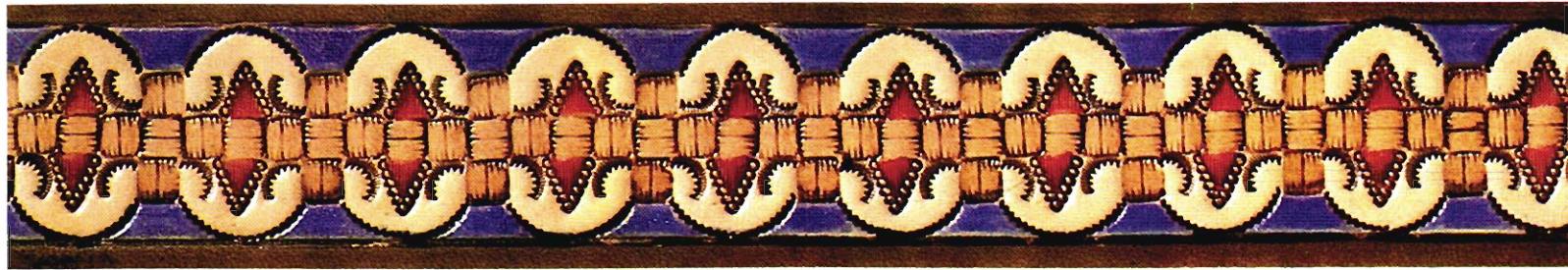
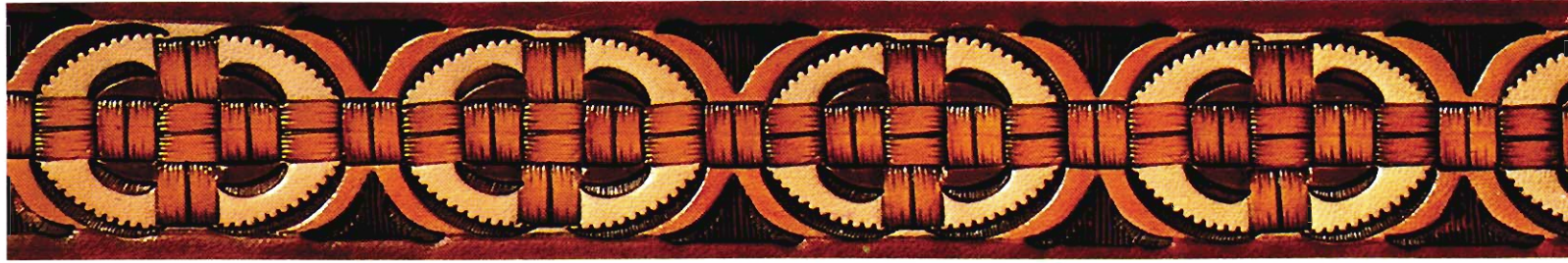
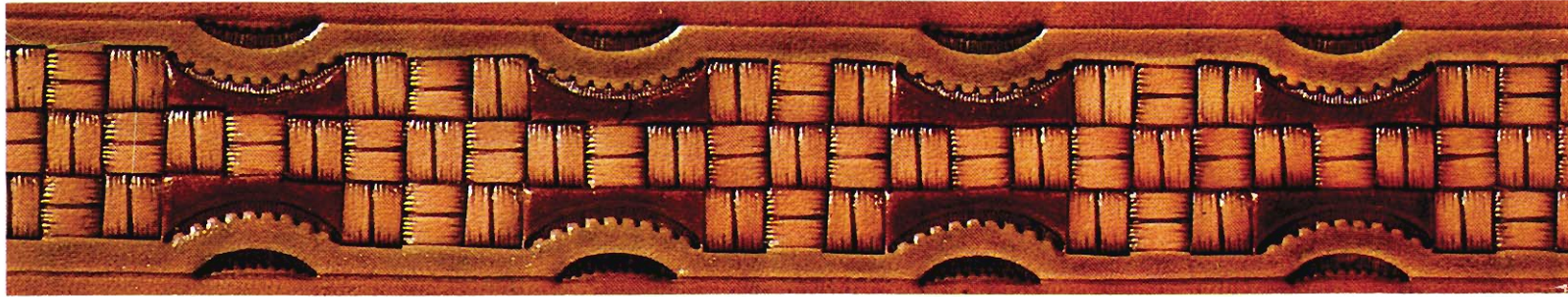
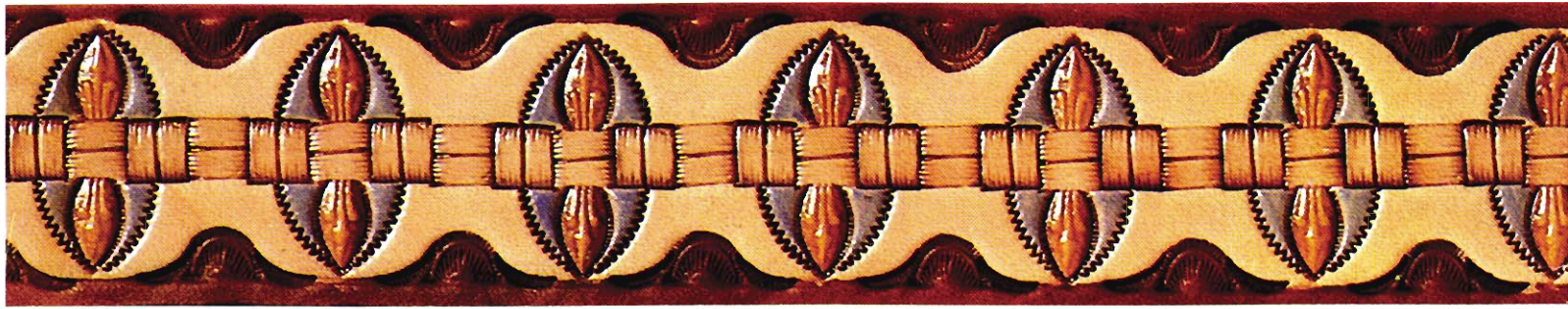
The six belt designs shown to the left have step-by-step instructions on the back of this page. Studying these instructions will allow you to stamp any of the fifteen designs quickly and easily.

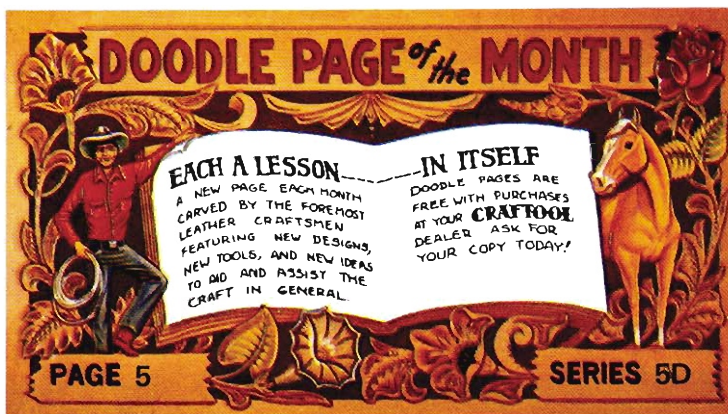
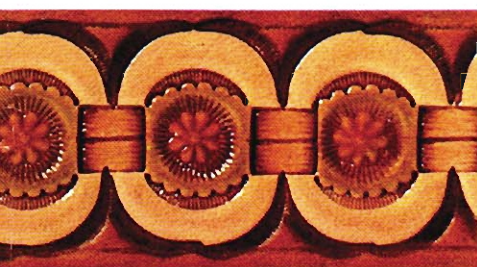
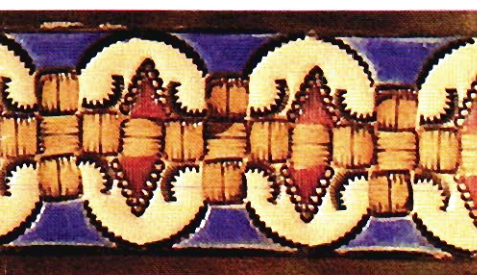
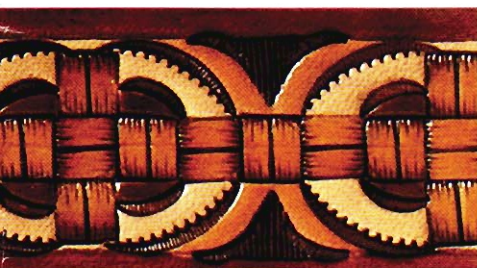
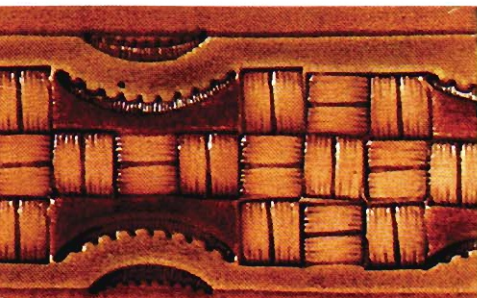
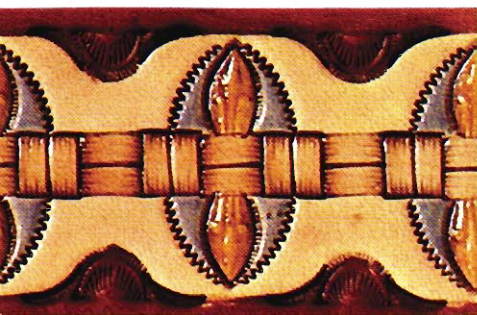
Use these belt designs or do some variations of your own. Because of the wide variety of Crafttool stamps available, you are limited only by your imagination.

INSTRUCTIONS FOR DYEING AND FINISHING BELTS

1. Apply dye and allow to dry.
2. Apply a resist to dyed areas and also to those areas you wish to remain natural leather color. Let resist dry, then apply a second coat to insure complete coverage. Let second coat dry.
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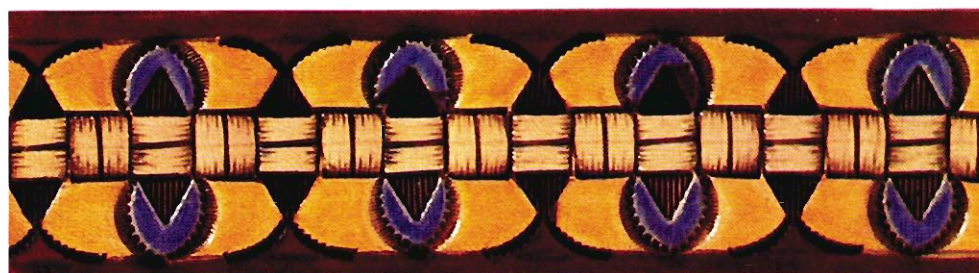
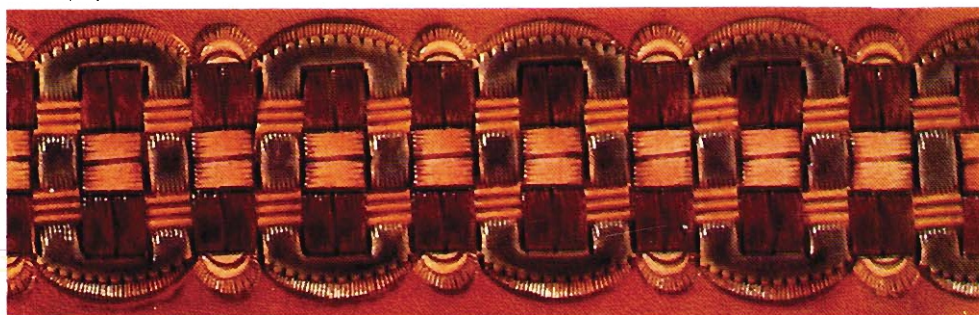
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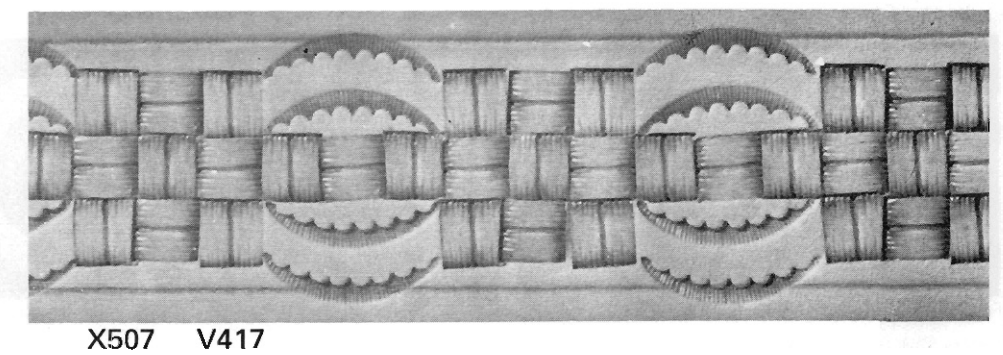
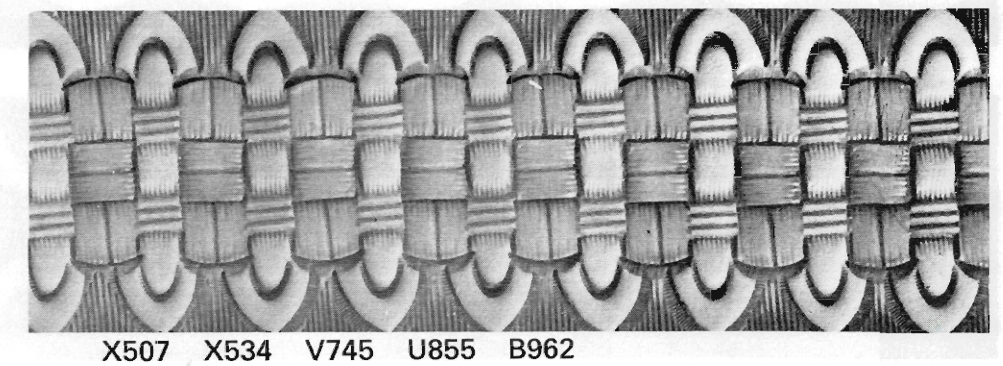
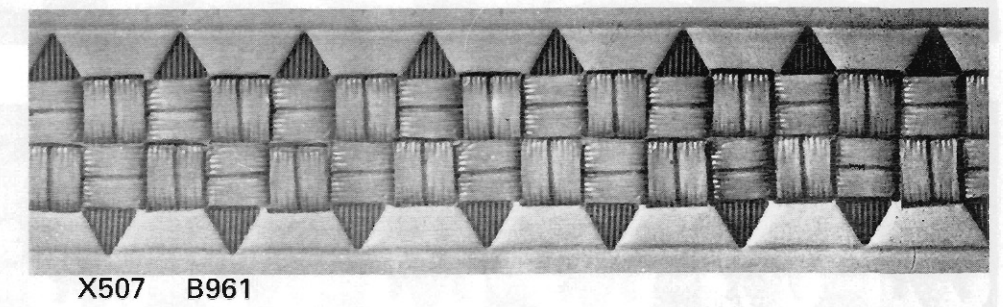
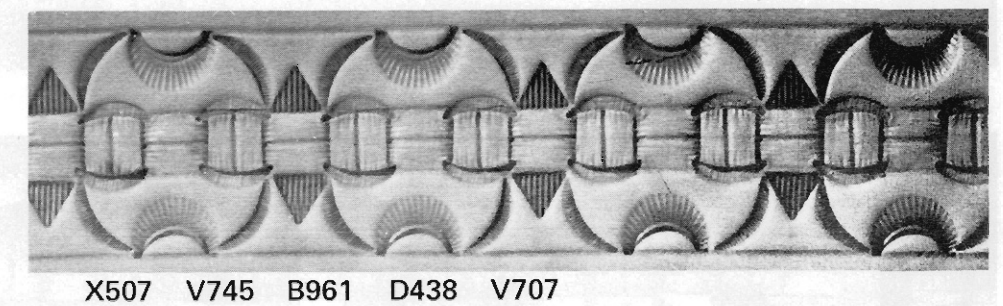
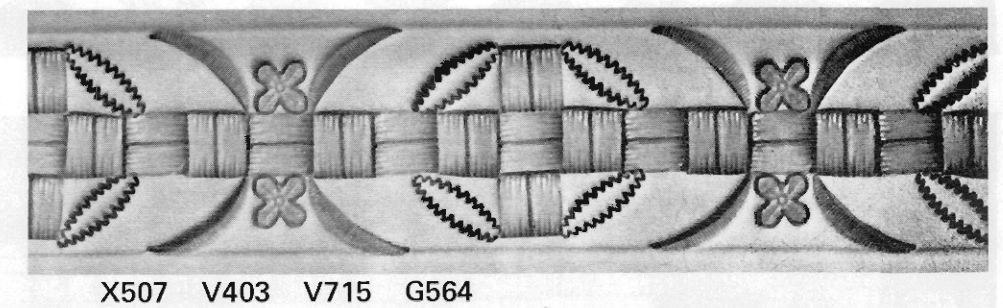
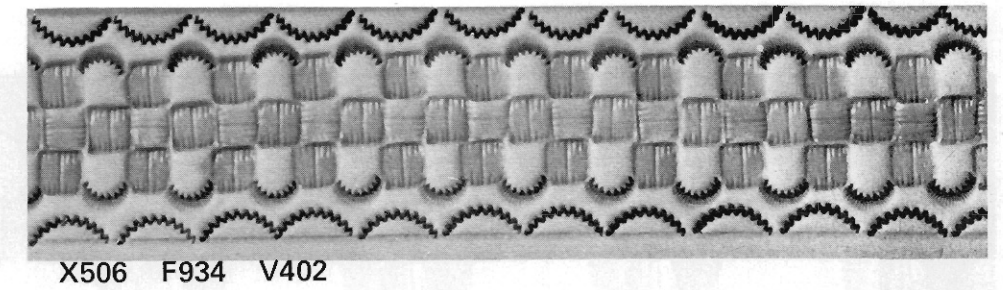
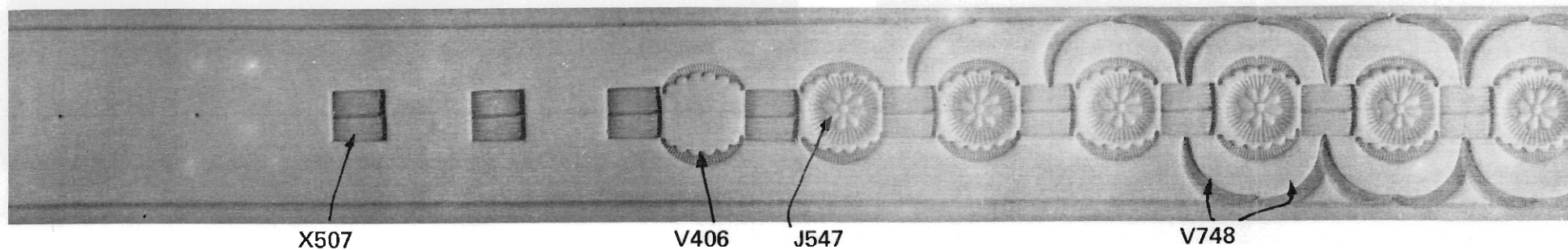
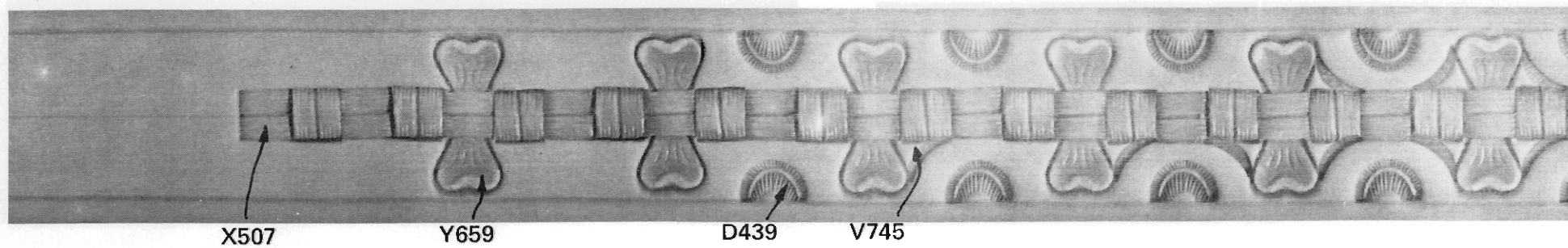
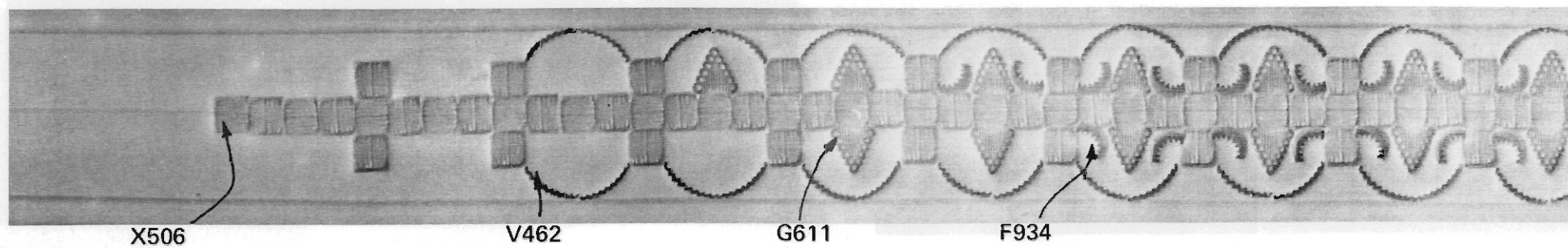
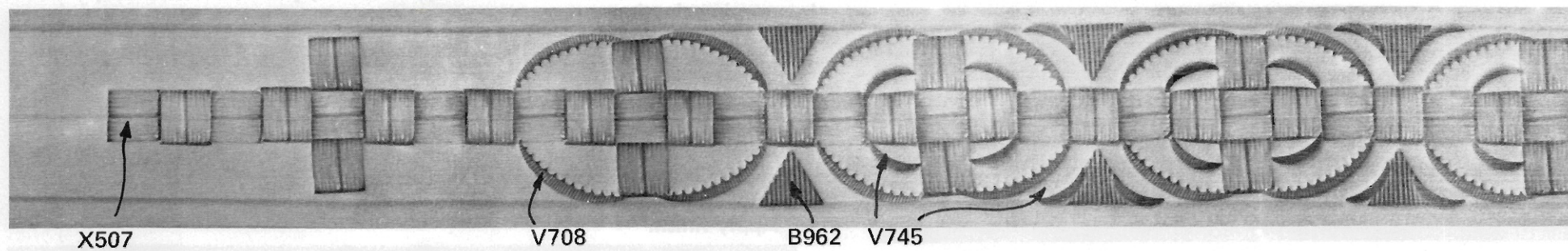
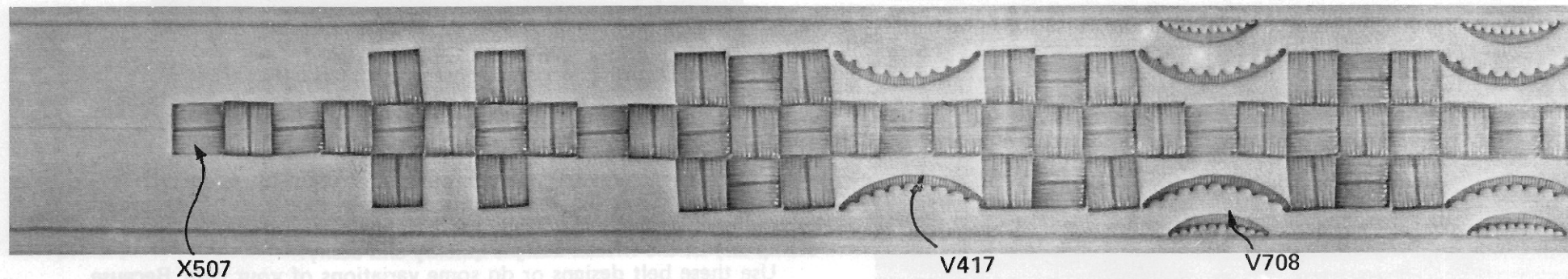
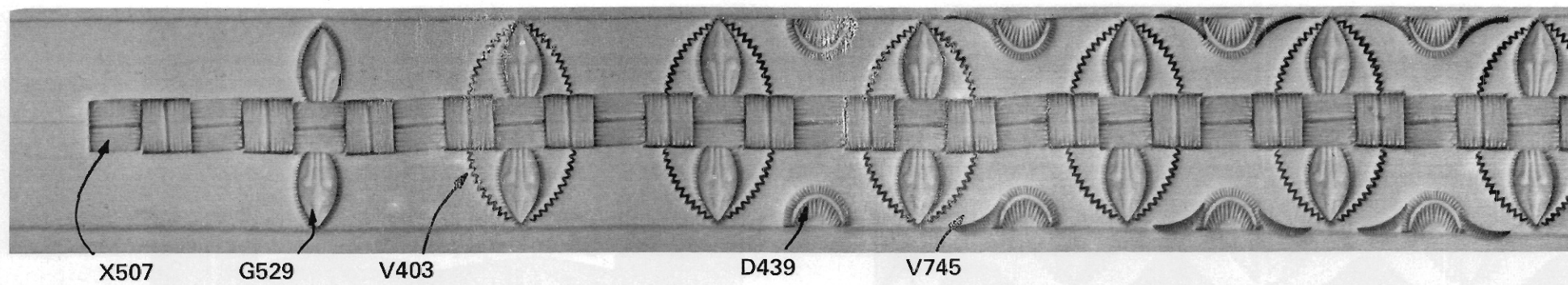
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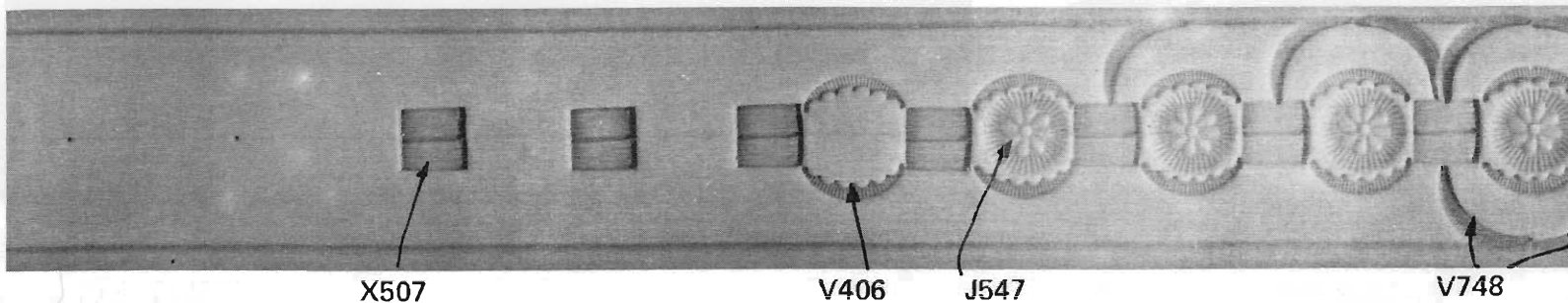
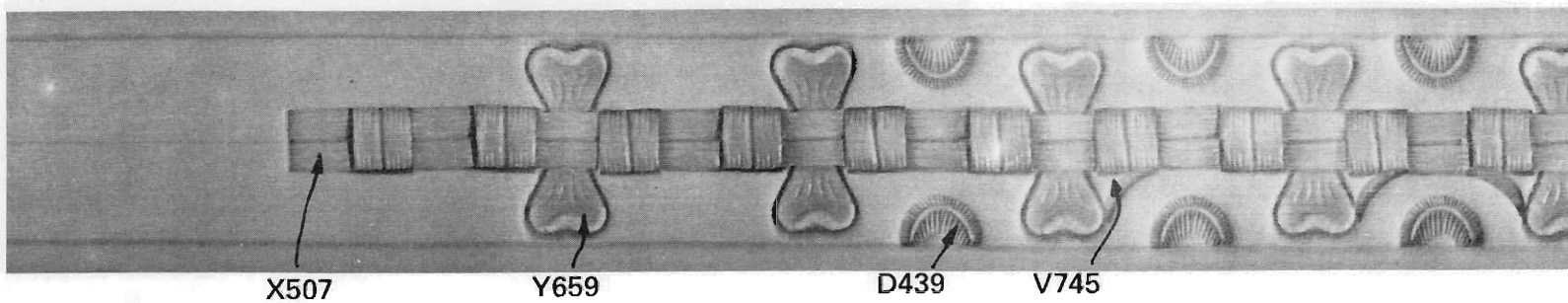
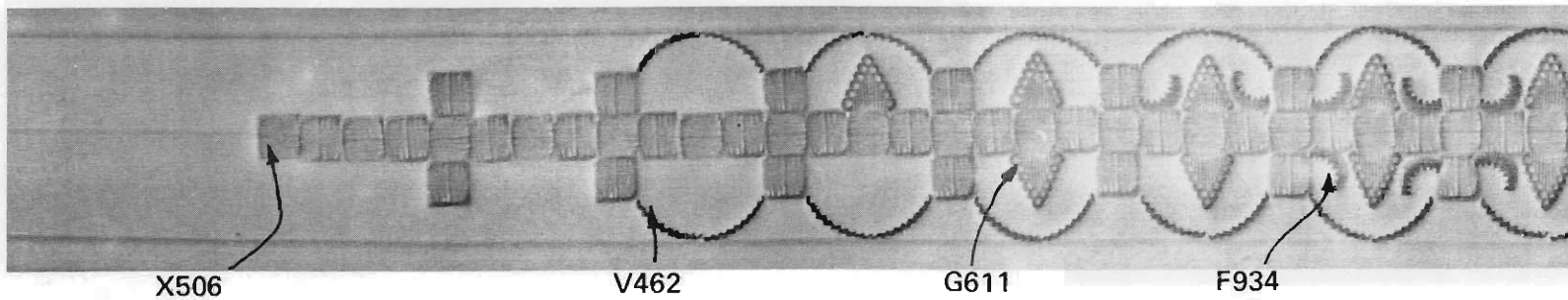
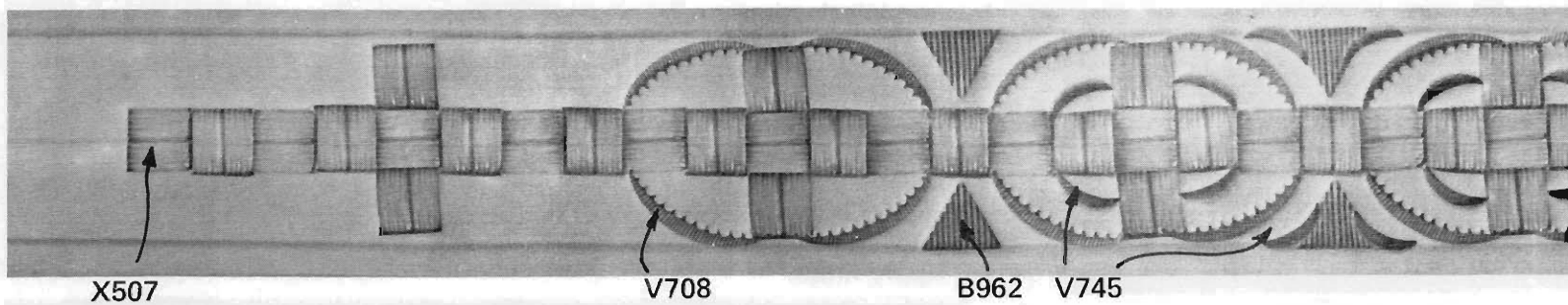
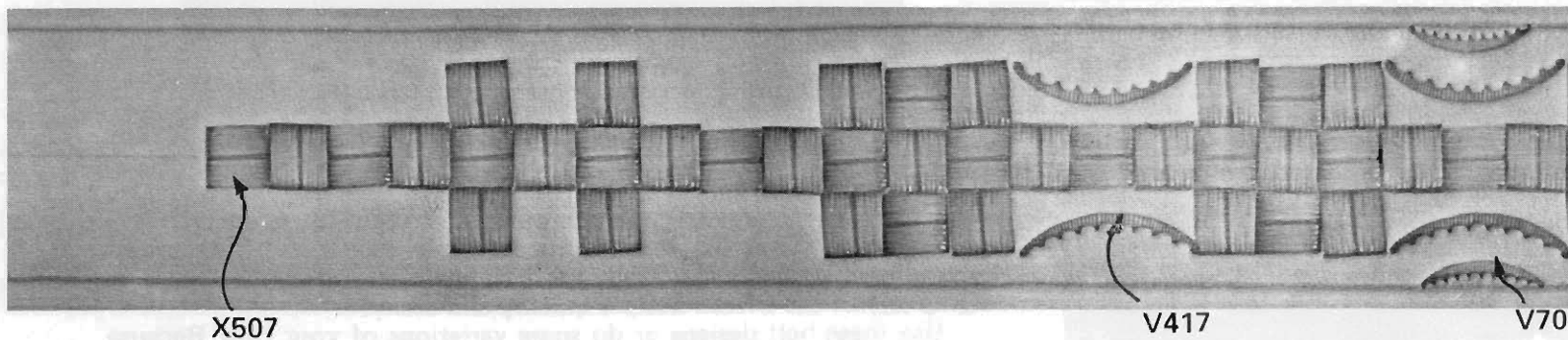
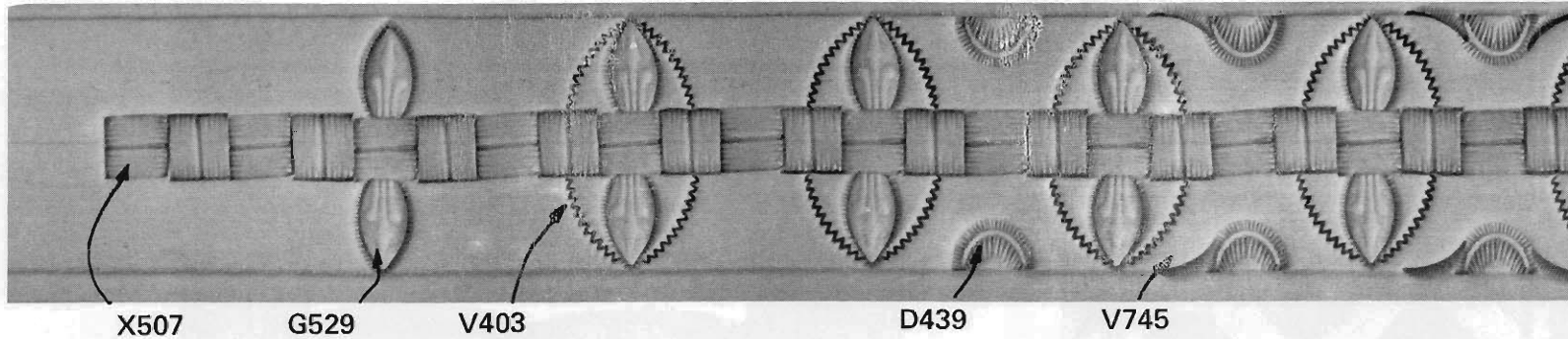
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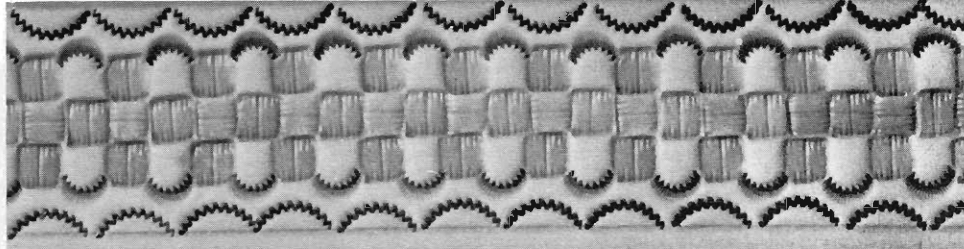
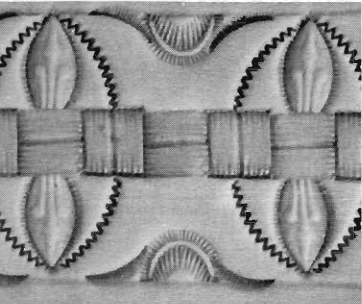
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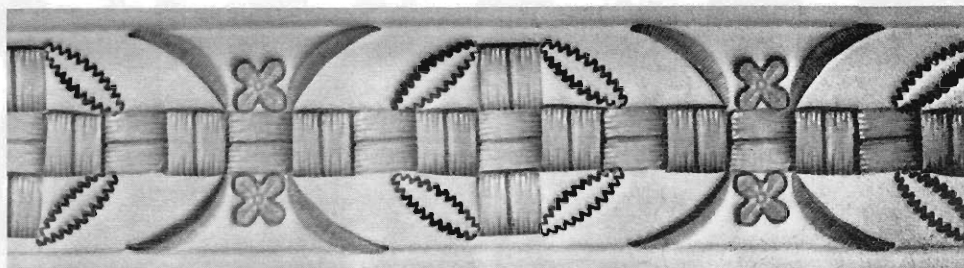
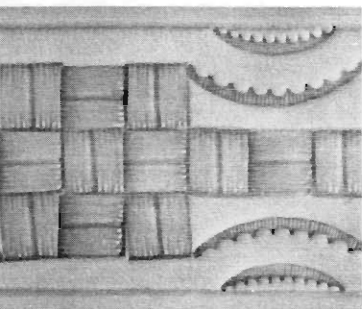




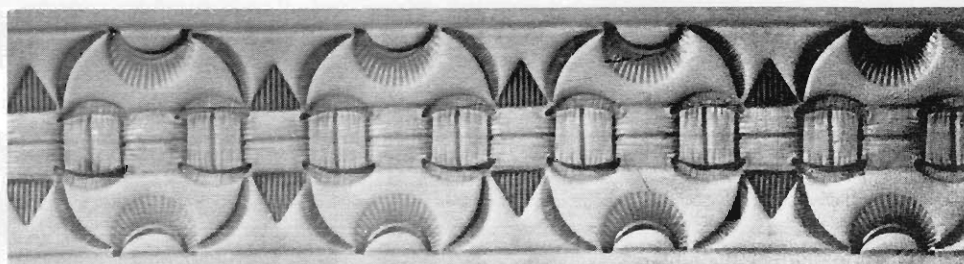
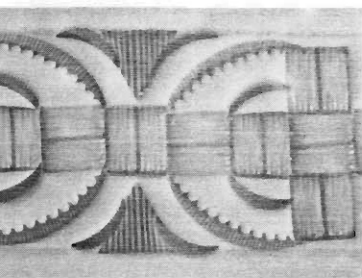




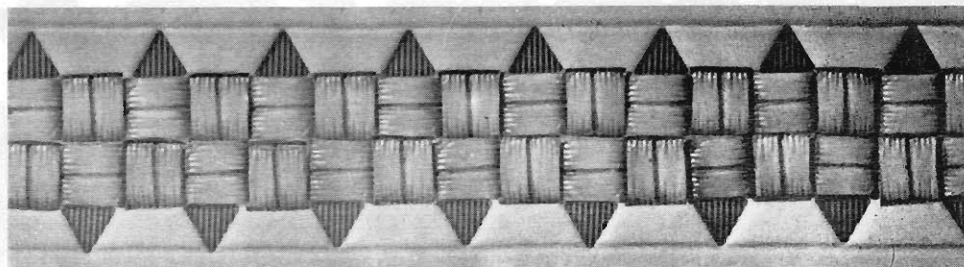
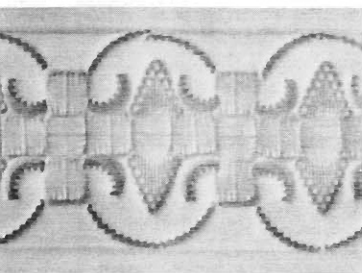
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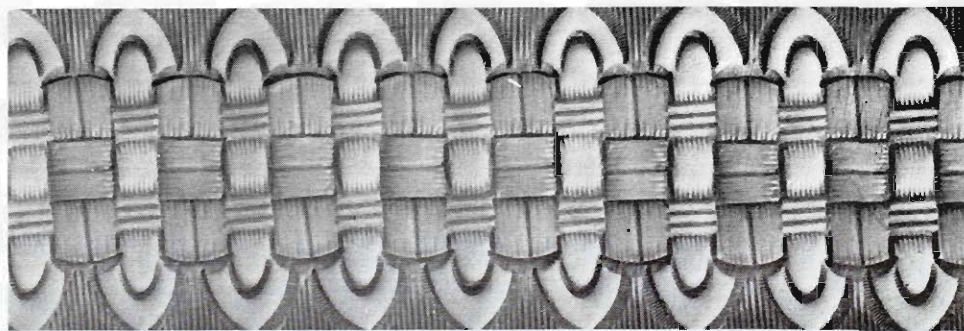
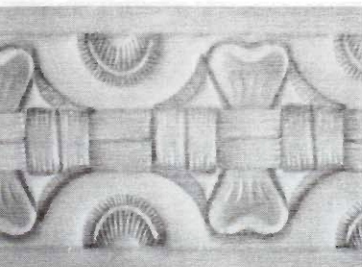
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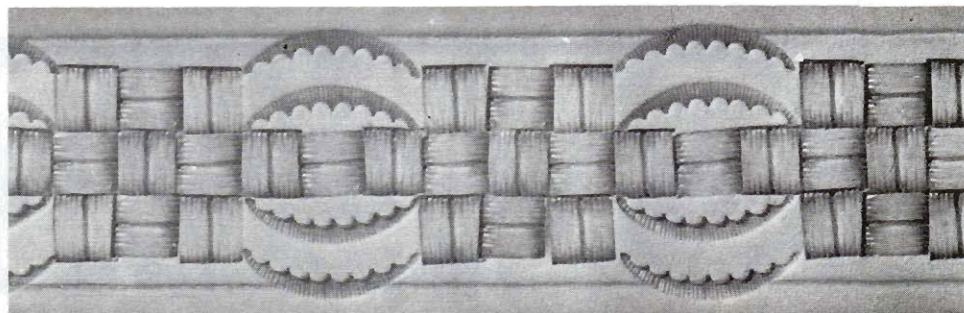
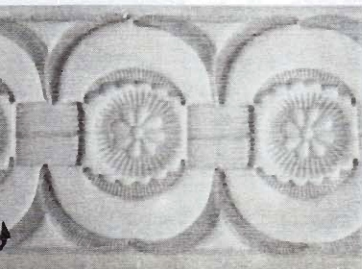
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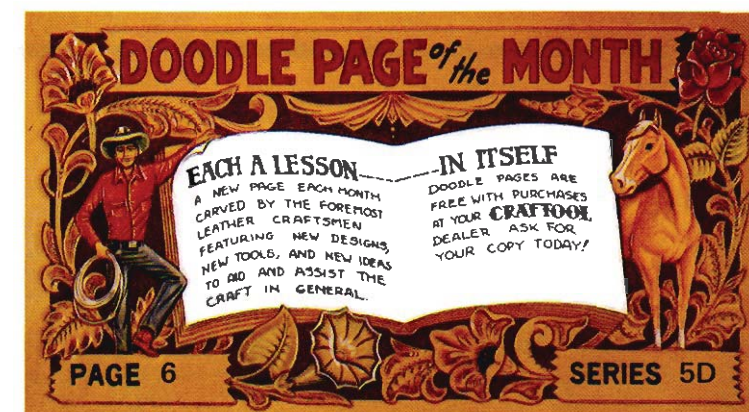
X507 B961



X507 X534 V745 U855 B962



X507 V417



KNIGHT HUNTER by Tom Wolfe

Kris, my wife, and I have always been fascinated by owls and the other birds of prey. This Great Horned owl has been cut out and mounted on an old piece of barn board. The character of this old wood goes well with bird carvings and many of the existing leather patterns by Al Stohlman and others.

No matter how you decide to finish the Night Hunter, (cut out on barn board, suede, or as a full leather picture) I think you will find the carving and coloring exciting.

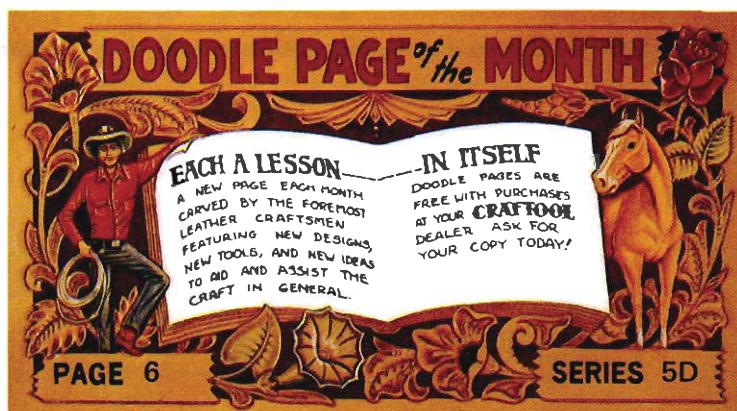
Use 6 to 7 oz. leather and be sure to save a scrap piece to test the dyes. All carving was done with a sharp filigree blade in the swivel knife. The broken lines on the wings and upper portion of the body are to help in the placement of tool U859, which is used to create the small feathers.

Figure bevelers F890, F895 and F896 were used to separate the wing and tail feathers. They are also used as a matt to obtain the different levels of depth. Any rough bevel marks can be smoothed with the spoon end of the modeler.

The lower body and upper tail feathers were beveled with B936. Center veins on the large feathers were made with F119 and the smaller feathers were centered with F120. In the feather intersections, use F841 and F902. The hair over the eyes and around the face was edged with F902 and matted. The fine hair blade was used on all the feathers and the coarse blade over the eyes.

The tree is beveled and the bark lines are scratched in with the pointed end of the modeler. Checked lines in the open areas are cut lightly with the swivel knife.





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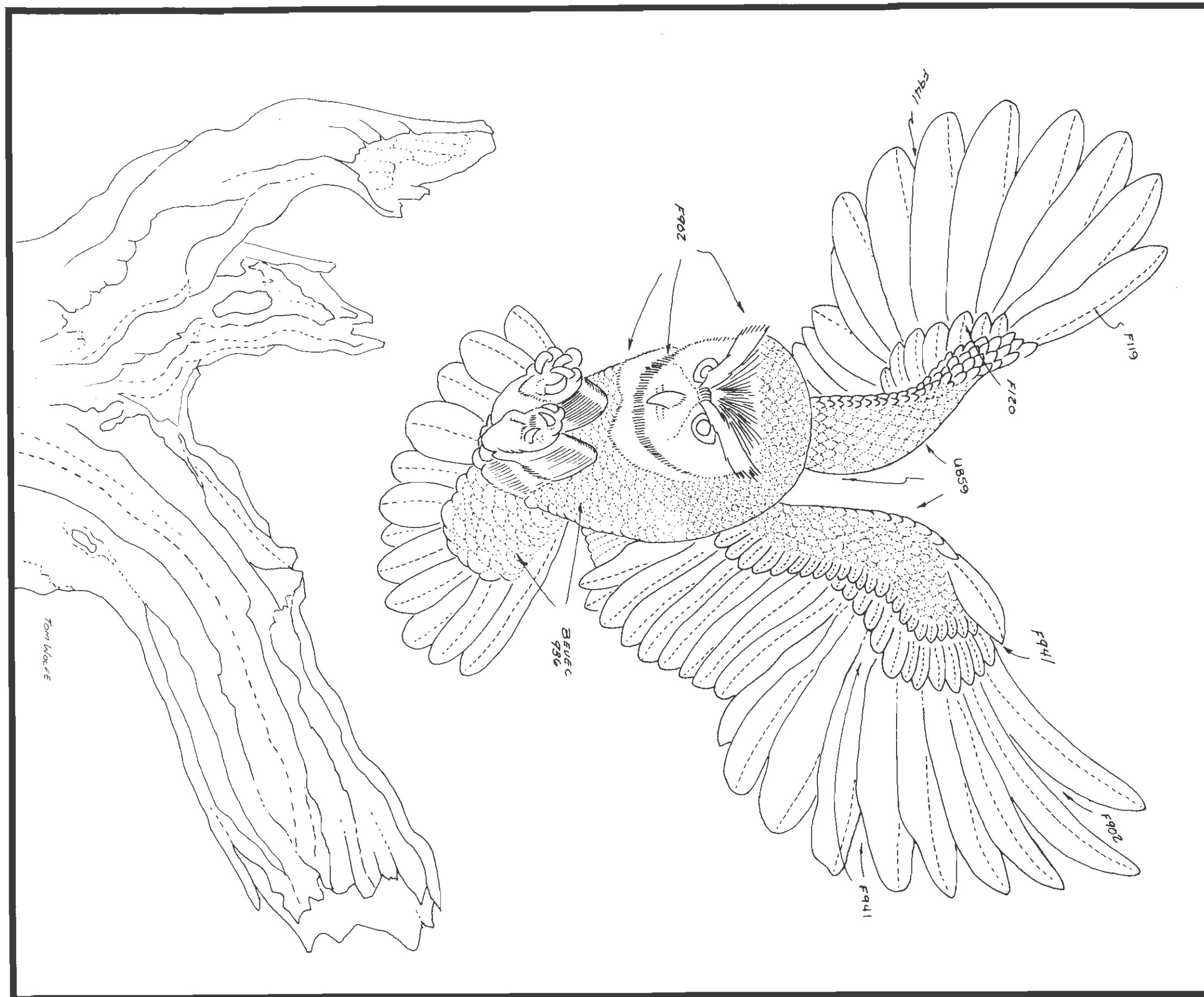
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If this is your first attempt at figure carving I would suggest that you study the fine books on this subject by world renown leather artist, Al Stohlman. Figure carving is a field in its own and the many tricks and skills displayed in the books are invaluable.

If you are going to cut the owl and stump out, do it at this time so the color can be applied to all the edges. An X-acto knife with a number 11 blade works best for the small detail.

Tandy's Super Dye and Cova were used for all the color. Be sure and test all the colors on scrap leather before applying to the carving. The owl is given a complete coat of L5 (see Al Stohlman's "Pictorial Carving Finesse", Page 31, for color mixtures). Shade with L3 and full strength Dark Brown. Black was used in some areas.

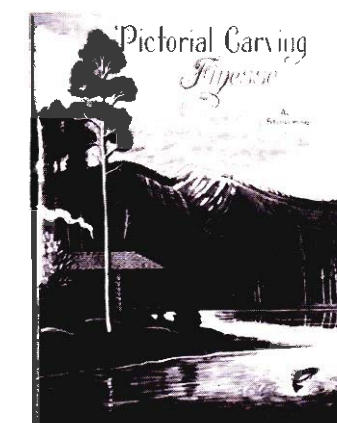
Highlight with different strengths of white Cova dye.

The eyes are 2 parts white to 2 parts yellow. The beak and claws are 4 parts white to 1 part orange. Highlight with white Cova.

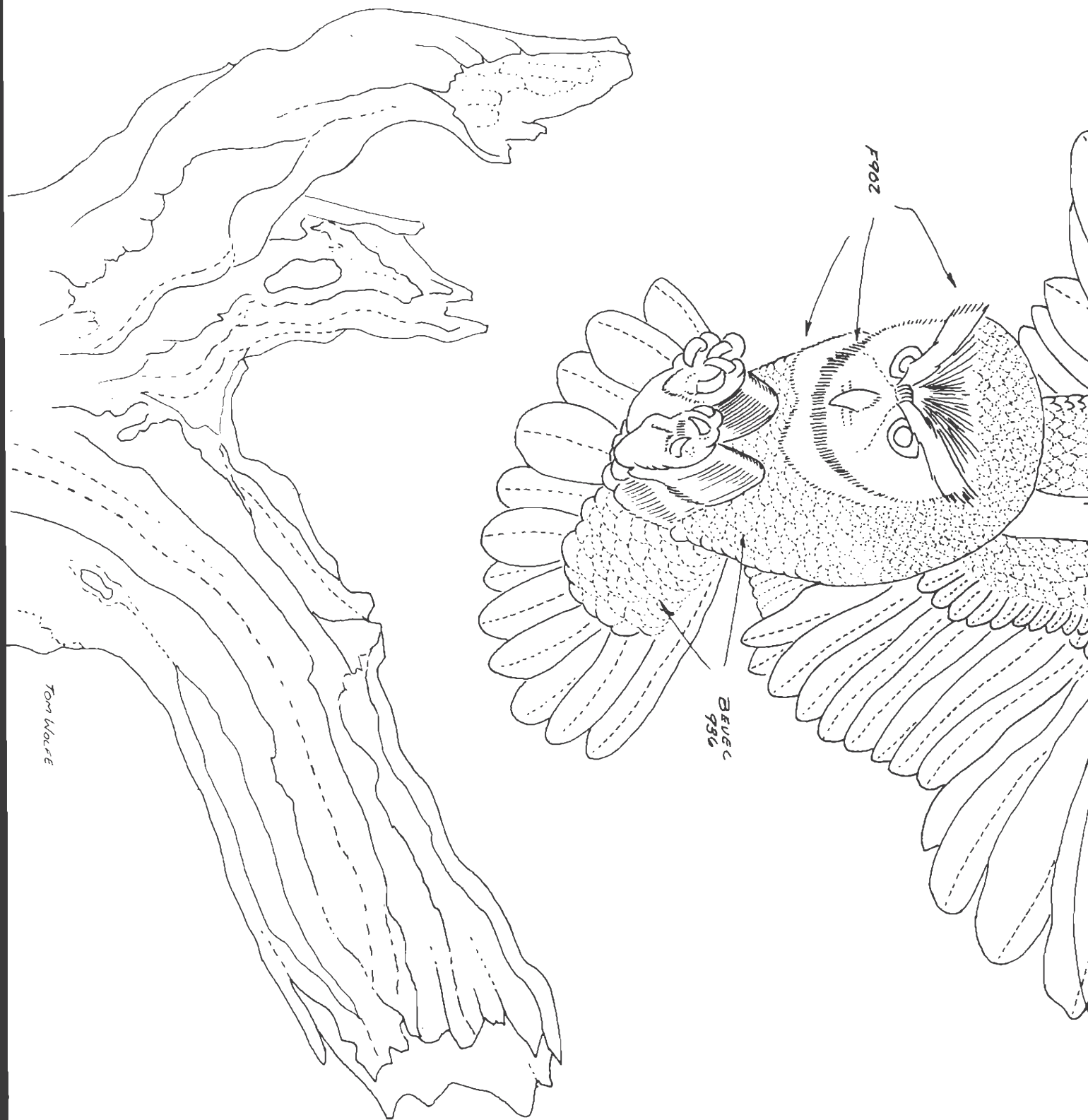
The stump is diluted Saddle Tan over all with the exception of the checked wood. Add a little red to the tan and streak the checked areas. Use the color to dry brush over rest of tree. Shadow with dark brown and dry brush lower areas of stump. Highlight with white.

If a finish is desired, use Tan Kote as it leaves very little shine. The eye should be lacquered to reflect the light.

Make sure the barn board has been wire brushed; then glue the owl and stump on with Craftsman or Barge Cement. There you have it. Now all that is left is to hang it up.



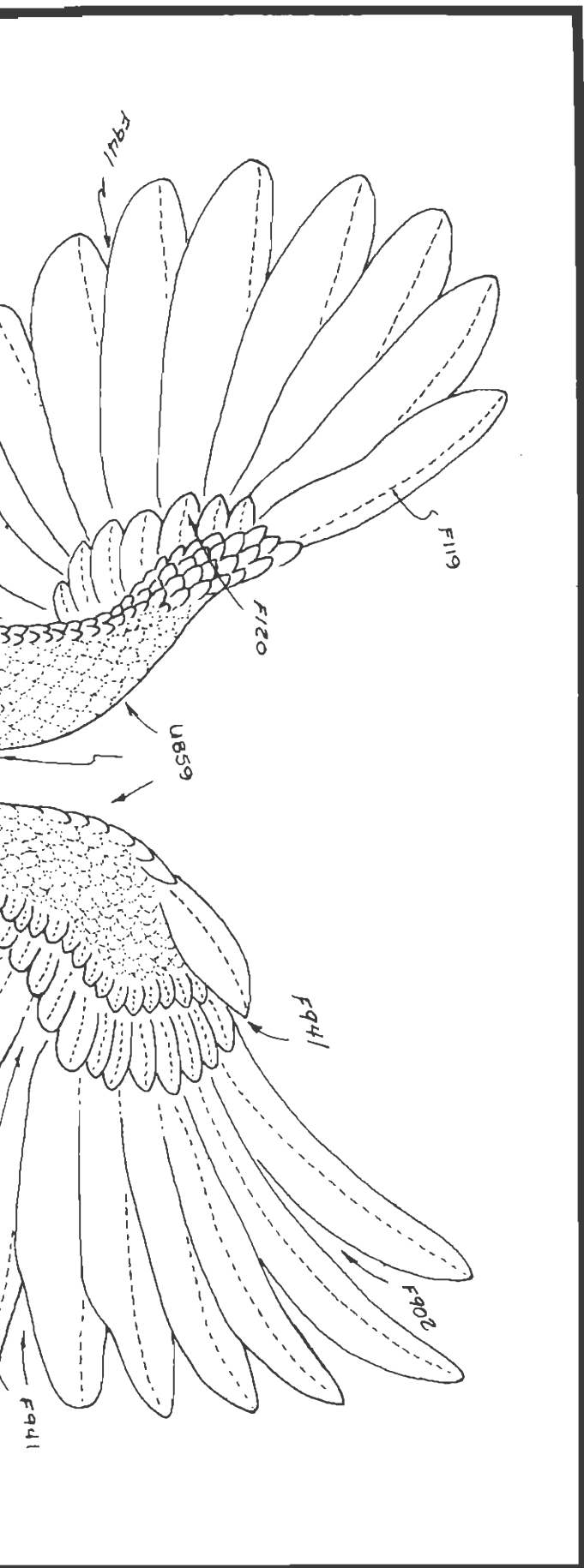
PICTORIAL CARVING FINESSE
Al Stohlman shows you how to create beautiful works of art in leather. Detailed instructions for carving, tooling and dyeing, trees, mountains, sky, clouds, water, snow, fire, rain; practically everything found in nature in 72 pages. Order No. 1950.



F902

BEUC
936

TOM WOLFE



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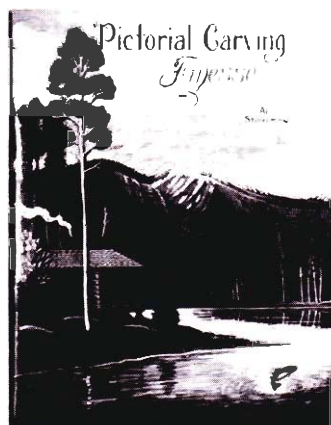
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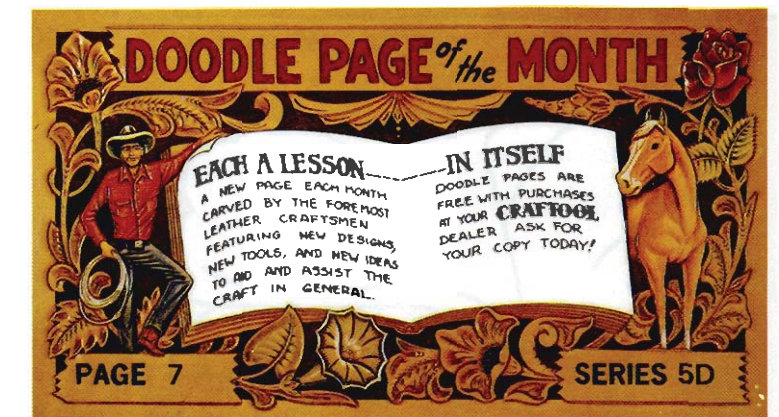
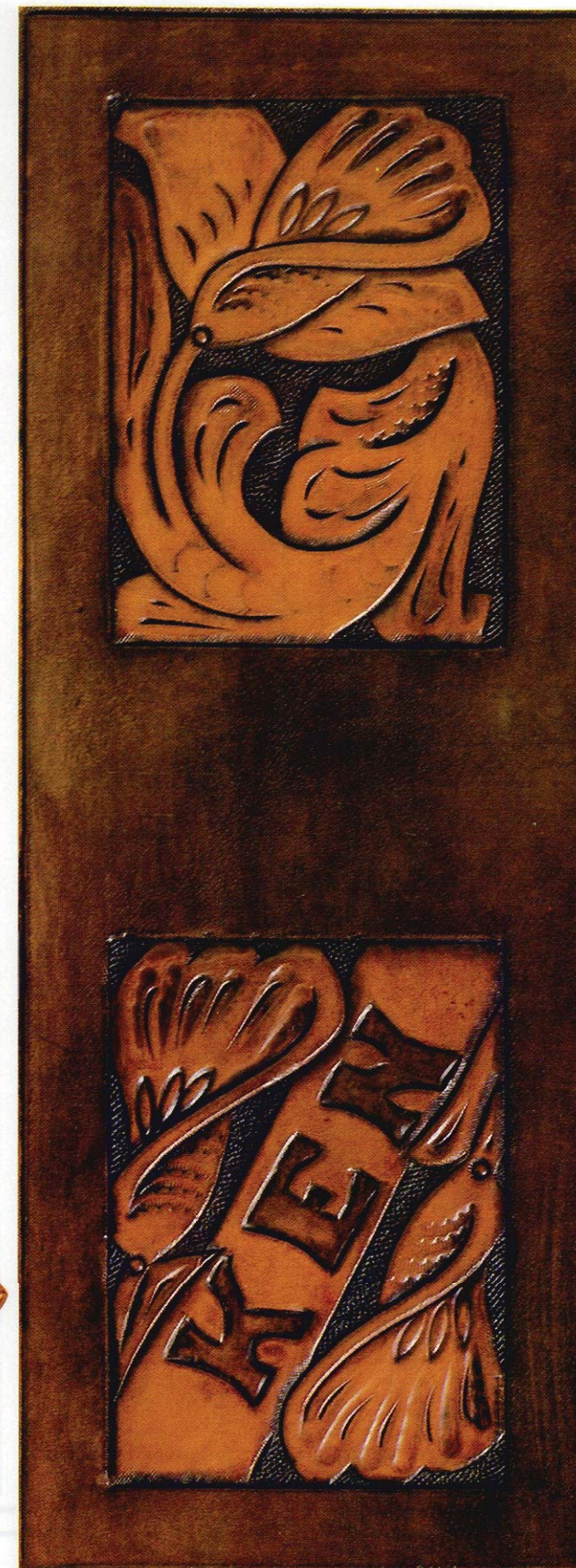
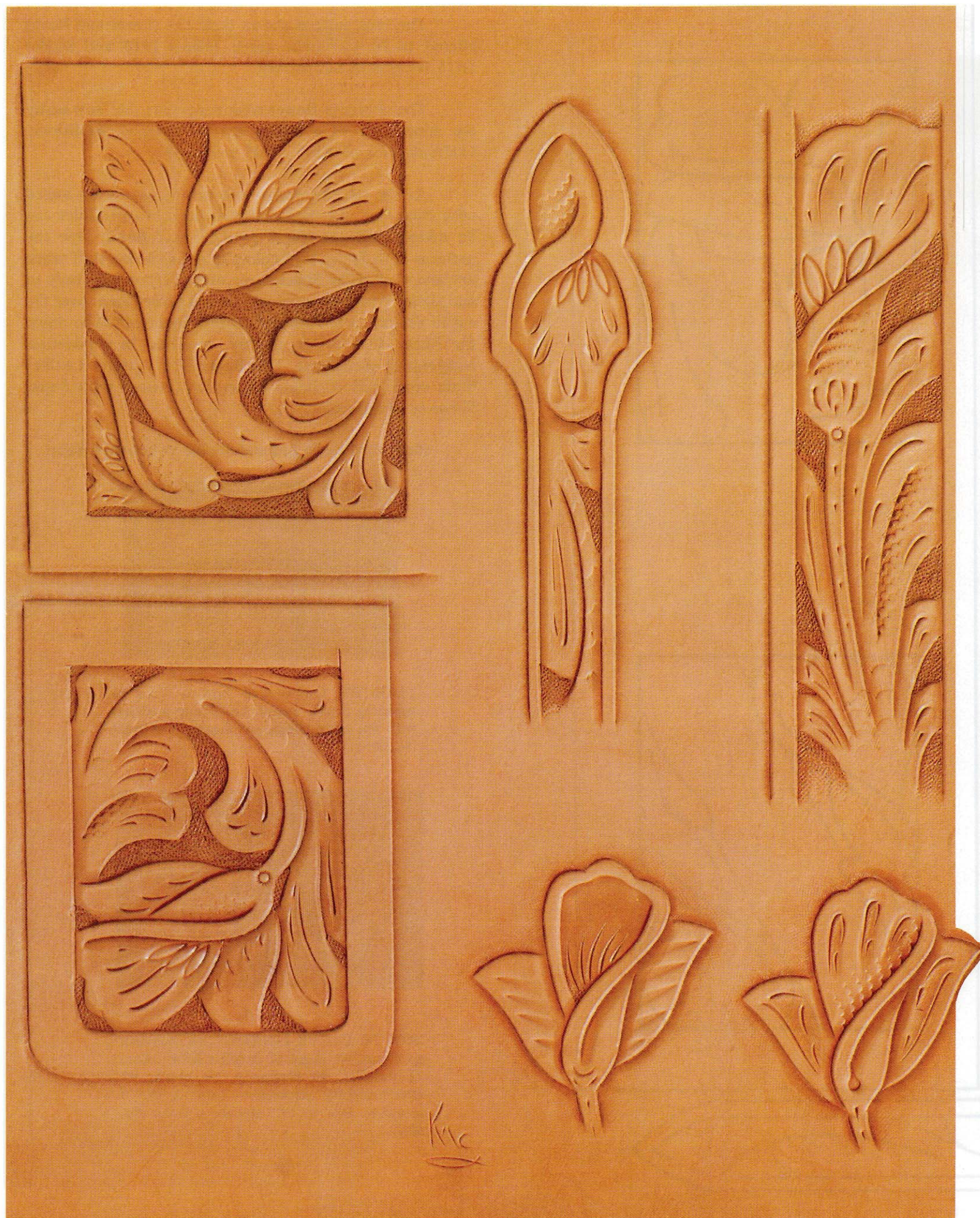
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FLEXIBLE DESIGN by Ken Adams

If you have ever wished that special billfold design would fit on a Triplefold, or vice versa, this Doodle Page will give you some ideas on how to alter a design to fit a slightly larger or smaller space.

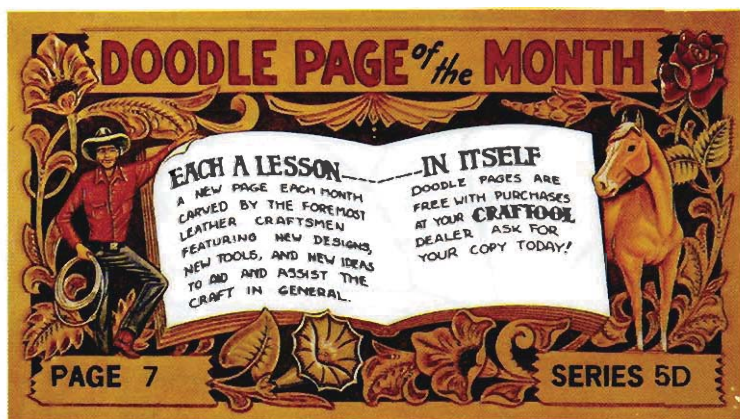
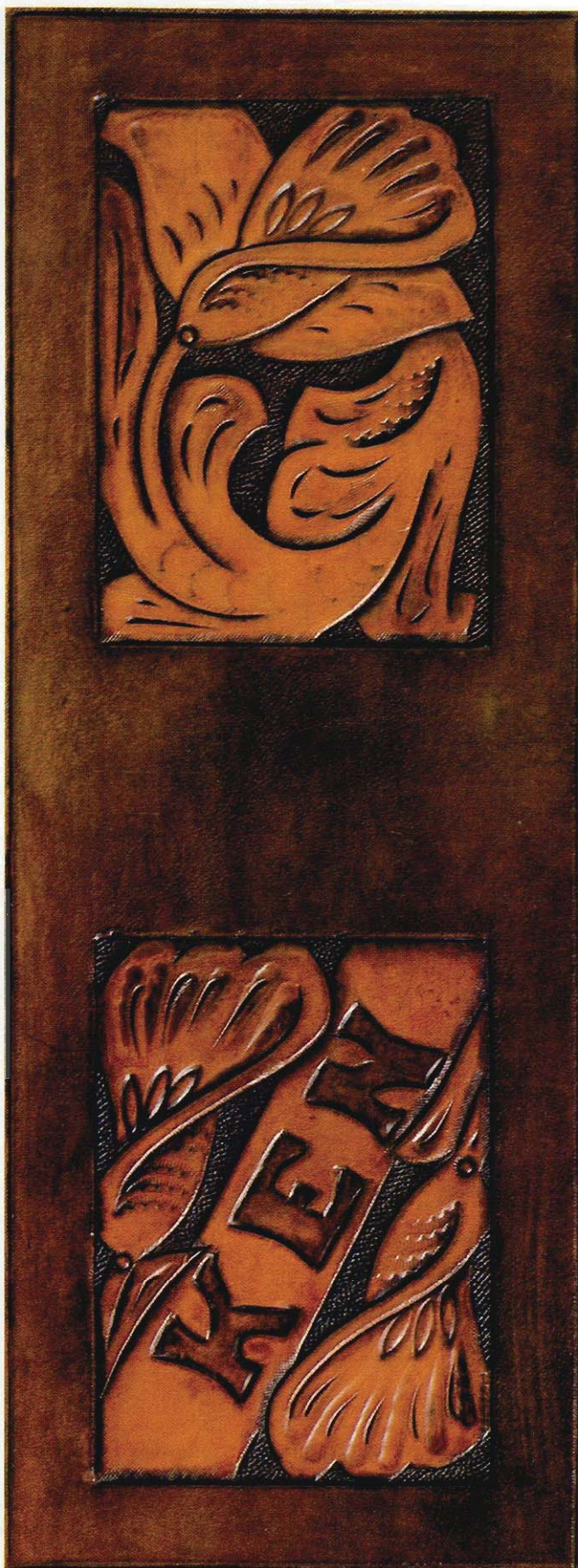
Notice how the leaves and flowers on this basic design have been deleted, added, reduced or expanded to fit the dimensions of the wallet panels. These alterations are most easily noticed on the tracing patterns. Read the following brief alteration process and then try it with your special design.

First, draw on tracing paper, the borders of the wallet panel you want the design to fit. Next, trace the main part of the design, usually a flower, in the proper position. At this point you are ready to add the flower stems, leaves and scrolls. These parts of the design should be used, "as is", as much as possible from your original pattern. Sketch in the stems with slight alterations as necessary. Add the leaves, scrolls, etc., and erase and modify until they appear correct. Several tracings are usually necessary before I am satisfied with the design's appearance. Also, occasionally even several tracings still just don't look correct. When this happens, I put it away until the next day. Usually a night's sleep will quickly result in a satisfactory design.

The designs as shown are completed with the following Crafttools. Camouflaging is done with C709. The flower is beveled with B197 and B203. Also, the undercut beveler B60 adds an optional touch at the tips of the "S" curves. On the leaves and stems, checked bevelers B701 and B702 are used. The flower is shaded with P367. Lined shader P207 is used on the larger leaves and P368 on the narrow leaves. Veiner V406 adds texture to the flower base and broad leaves, (note spacing of V406). Seeder S624 and S724 are used to complete the large flower and S630 is used on the small flower in the Triplefold panel. Backgrounders used are A104 and A98 in tiny areas.



Kuc



FLEXIBLE DESIGN

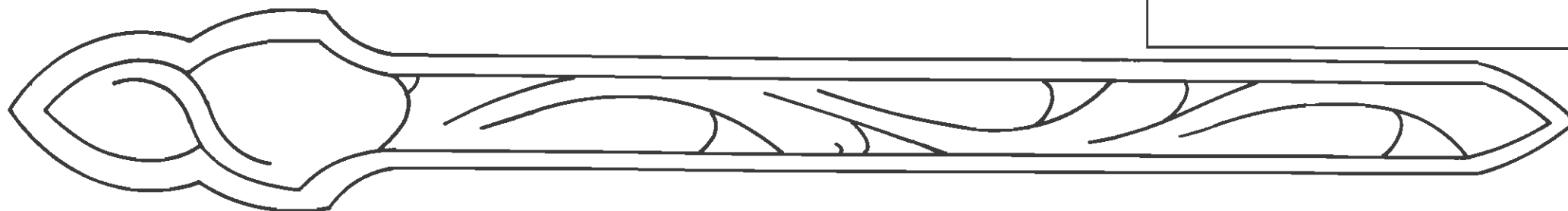
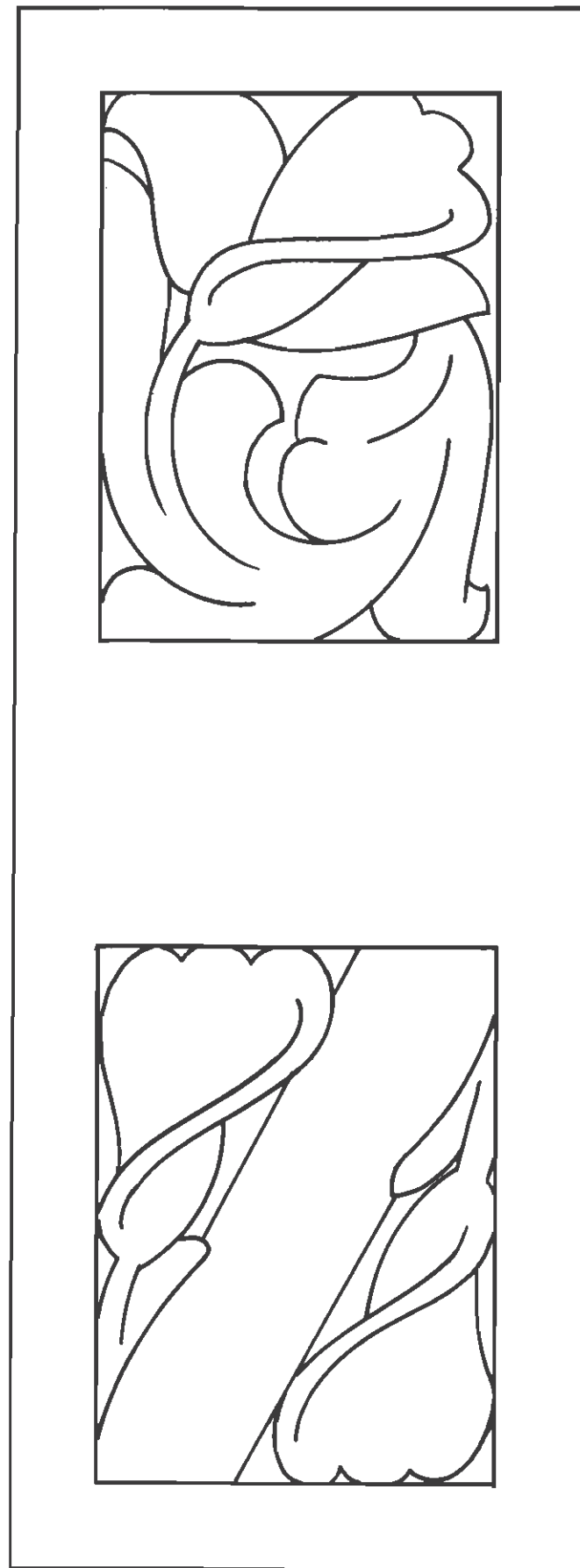
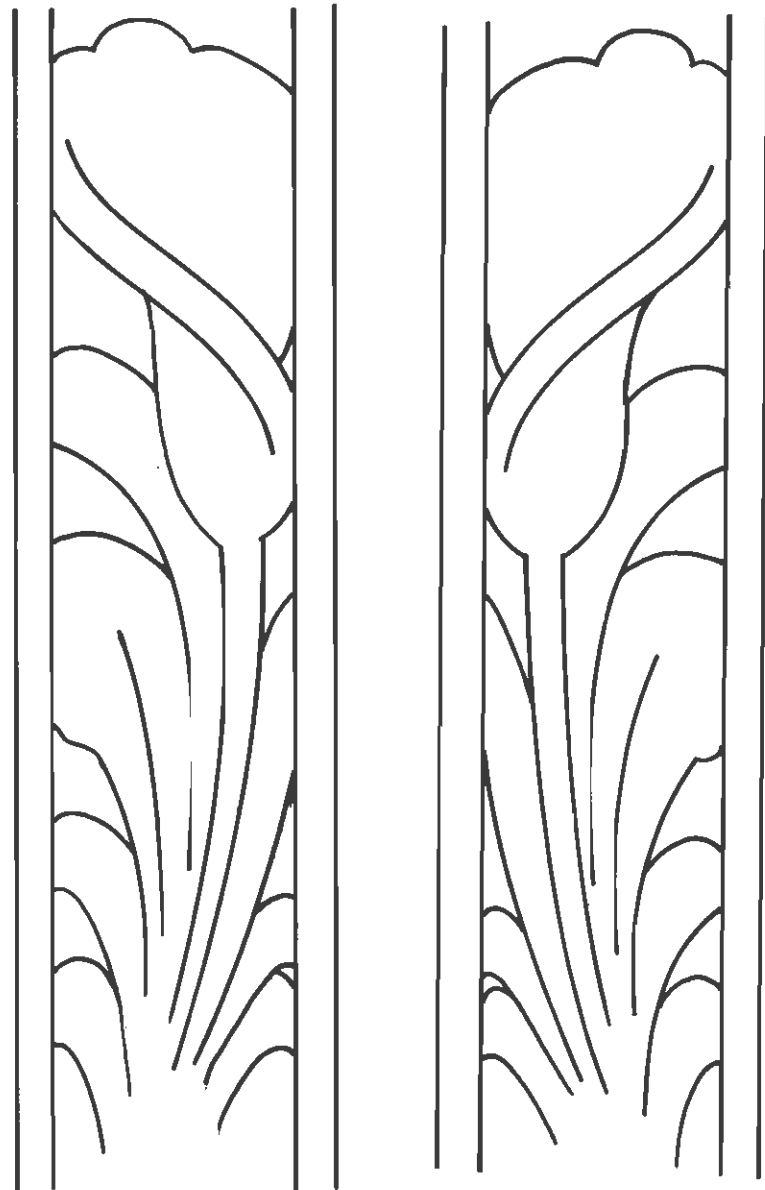
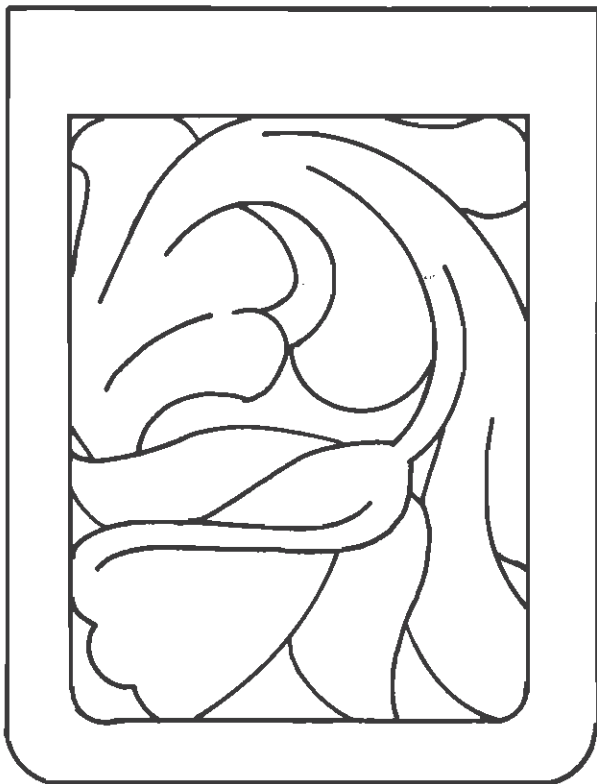
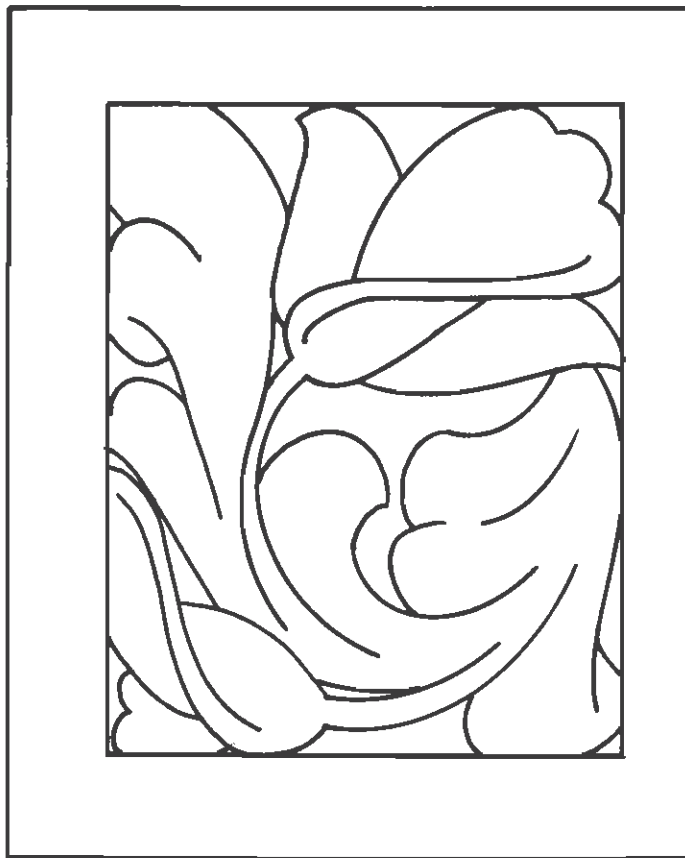
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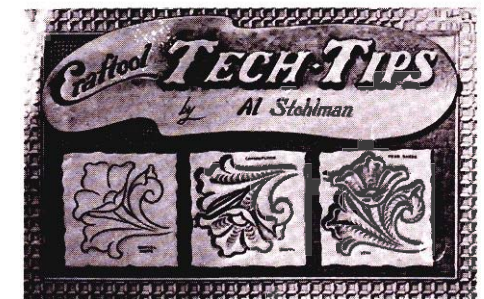


The belt pattern shows both the flower and leaves altered to fit the linear space. Shader P208 and Seeder S625 are used in this pattern.

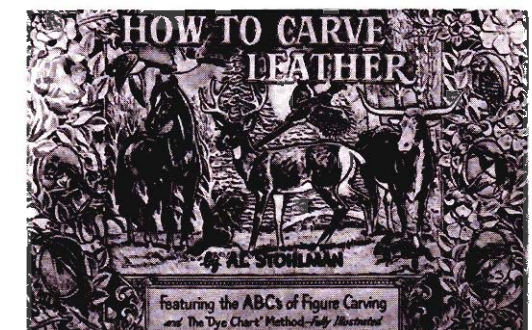
The alternate flower treatments illustrate how easily the appearance of a design can be changed. Additional Crafttools used are F895, P207 and H908.

As shown, the design and name space were sealed with Neat-Lac and then antiqued dark brown. Color can be added easily to these patterns as follows: Dye the patterns with Super Dye colors of your choice. Buff when dry and then paint Super shene over all dyed areas only to seal them. When dry apply Antique Leather Stain over the entire project. The Antique Leather Stain will tone down the Super Dye colors slightly, resulting in a beautiful harmonious appearance. This Super Dye, Antique Leather Stain combination should always be finished with Super Shene as a final sealer.

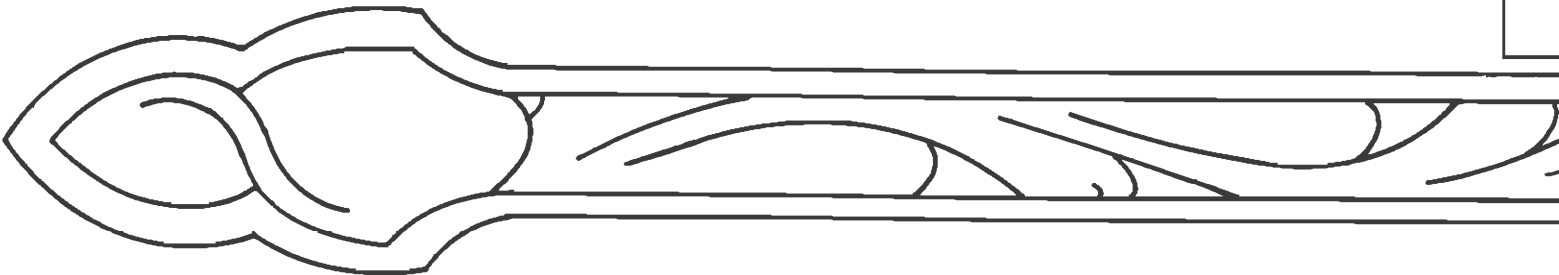
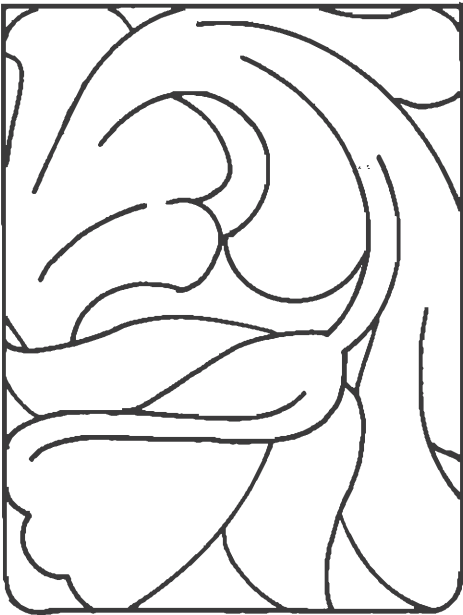
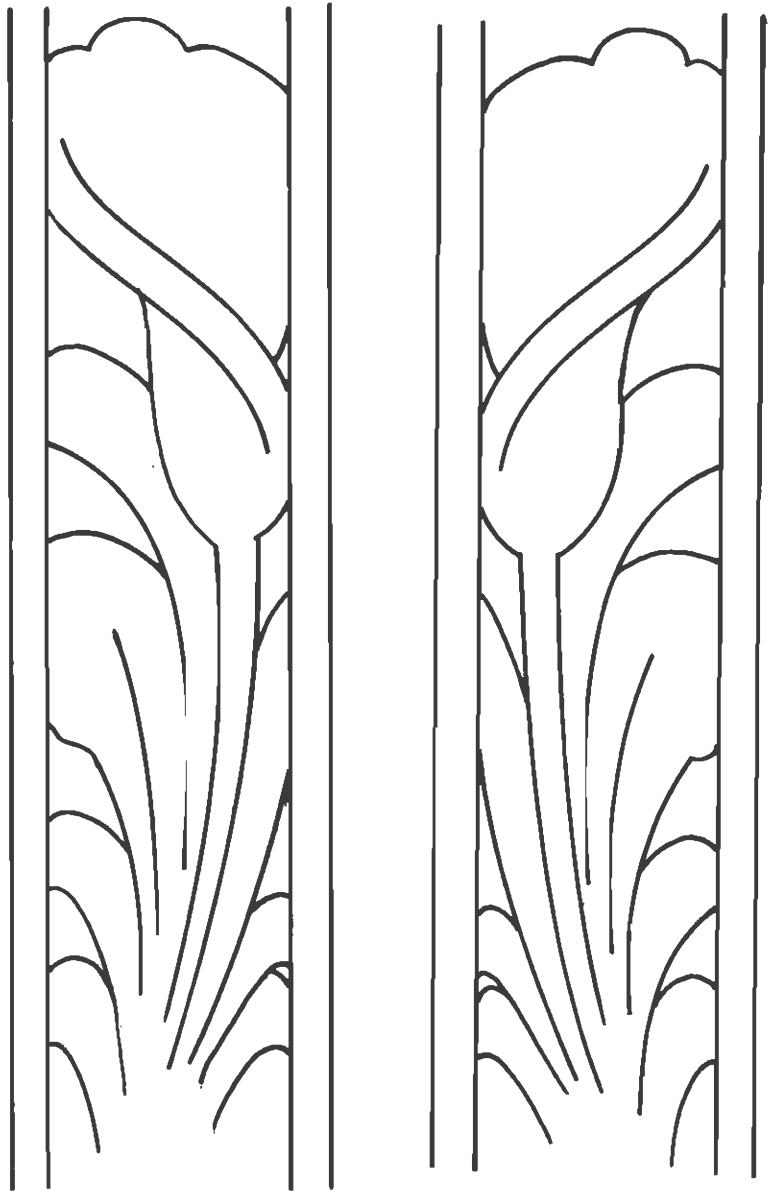
Now, have some fun and doodle your own design!

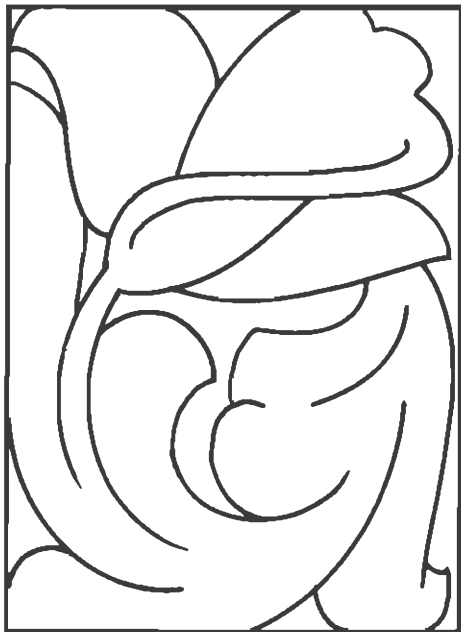


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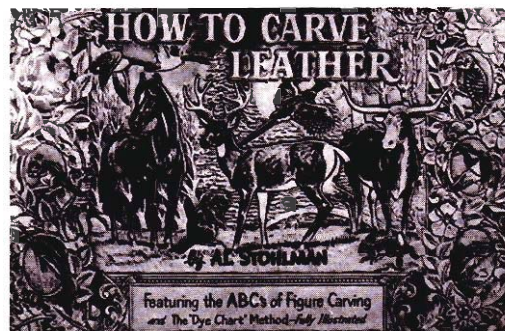
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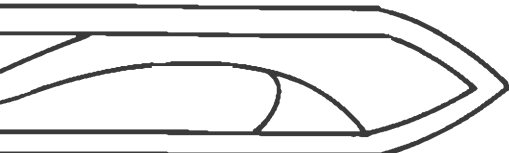
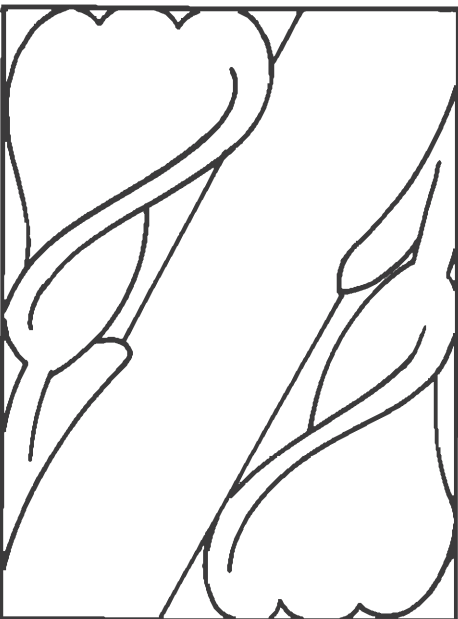
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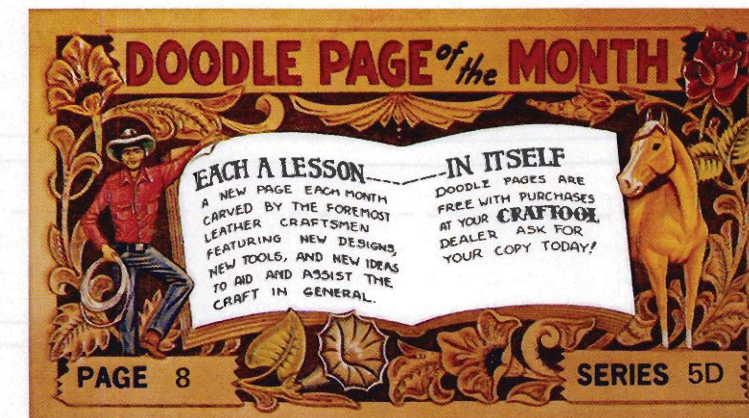
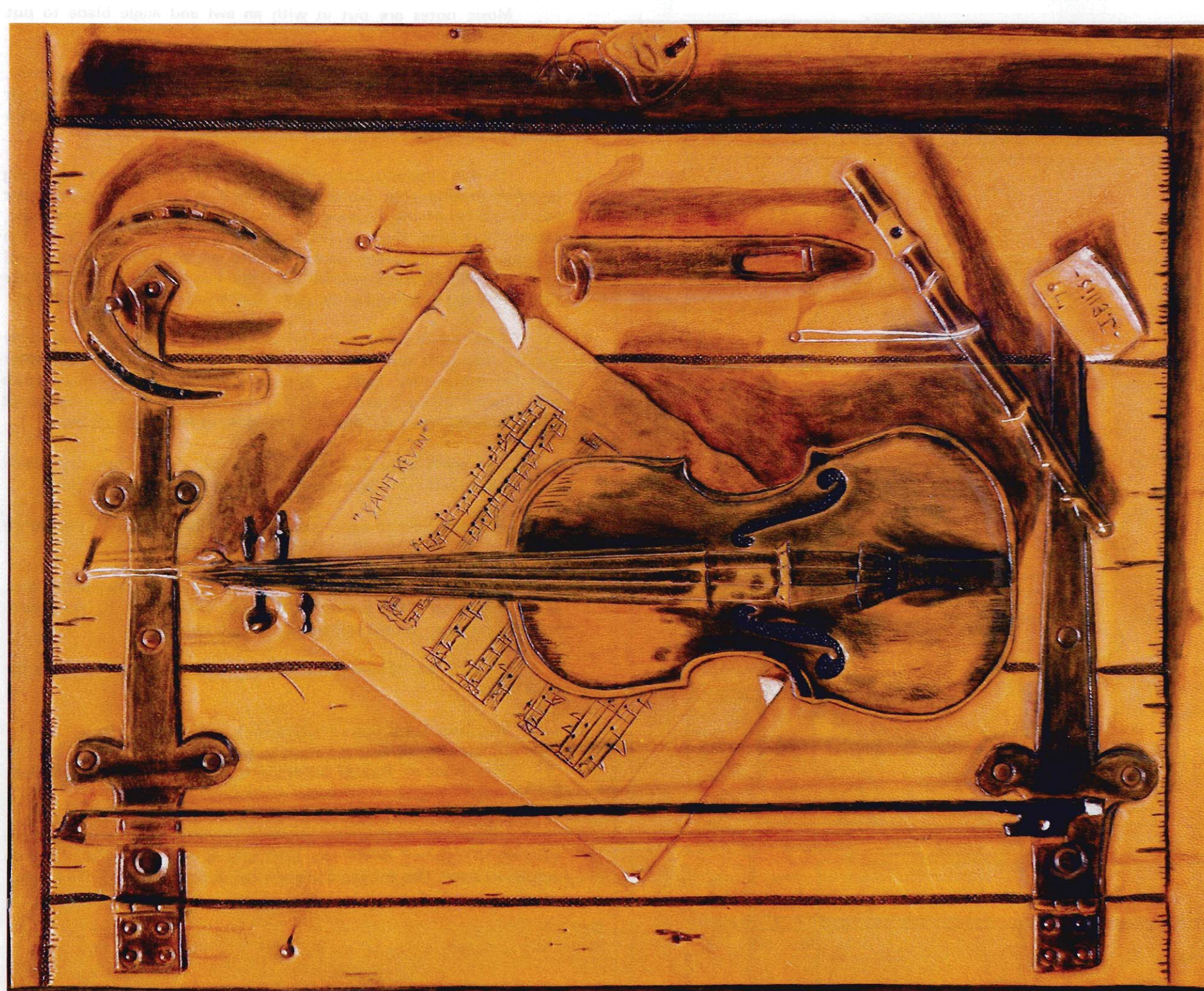


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LEATHER SCULPTURE by June Ellis

"Music and Luck" is a break from the traditional leather carvings of wildlife or western scenes. When you have completed "Music and Luck" you will not only have a fine carved picture, but one that will resemble an oil painting. I enjoy educating the public on how much more of a challenge it is to dye leather pictures than to paint with oils on canvas.

As you know, it is easy to wipe a canvas clean and start over if one makes a mistake, but with leather and leather dyes this cannot be done because once you have touched the dye to the leather, it is there to stay. "Music and Luck" is a good lesson in the use of dyes and patience.

Take your time and you will be rewarded with a piece of leather that will be a true work of art. Good Luck!

Trace all lines in, but trace the broken lines in very lightly because most of them are guide lines for shading, the rest are for your modeling spoon. STUDY THE PICTURE.

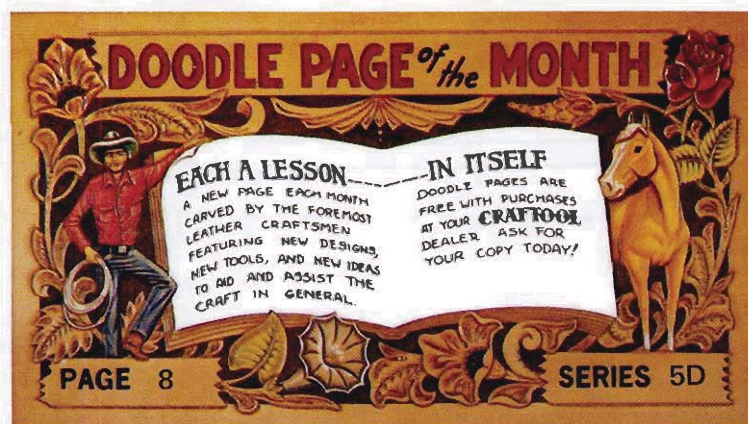
Cut and bevel all solid lines using F896, F895, F891 and F890. Use A104 and A105 to matt down in between cupboard door slats and around outside of door.

A100 is used on the face of the violin in the tone holes that are shaped like backward S's and also in the air hole in the mouth piece of the flute and holes in the cupboard door. The hair blade 8021M is used to put hairing on violin bow.

Use your smallest figure bevelers (F890 and F891) to bevel around the string tighteners on the neck of the violin and on horseshoe, etc. S864 and S632 are used for bolts on door hinges, H908 is used for key hole in padlock and S631 is used for nail heads on cupboard door.

After all beveling is done, use your modeling spoon where indicated and on music score to turn parts of the page up.





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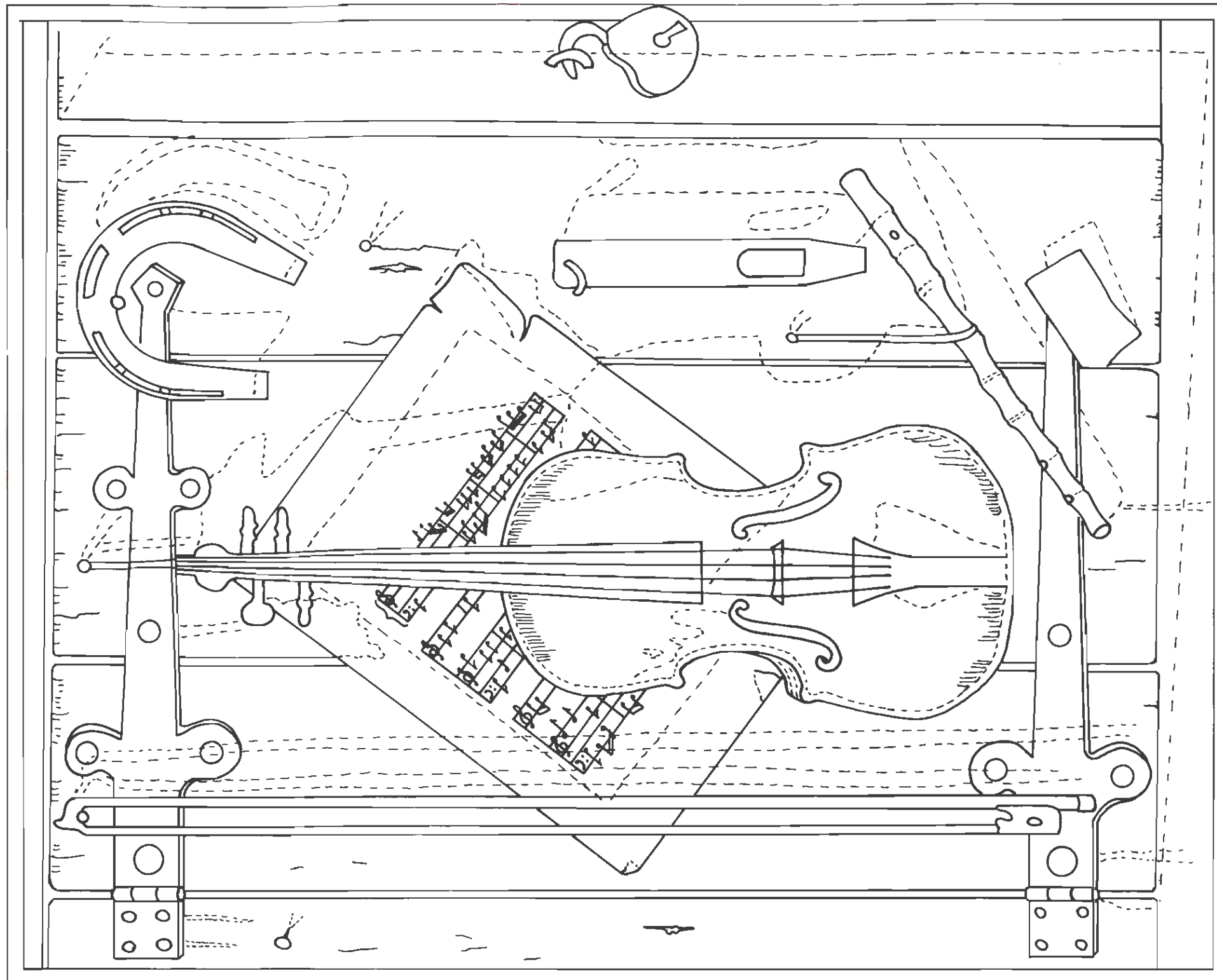
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Very carefully use a straight edge and your angle blade to cut the staff lines on the music score and also use the angle blade to cut the title of the music. Use the same process to cut strings on violin.

Music notes are put in with an awl and angle blade to put stems on notes.

Spirit dyes were used on everything except music score, business card and around air hole of flute. Cova white was used on violin strings, strings holding violin and flute up and for high lights as well as upturned torn parts of musical score.

To dye cupboard door, block dye without the block. Use a rag wrapped around your index finger. Wipe it first on a brown paper bag to get rid of the excess dye, you will have better control dyeing, especially around the musical score. Use tan reduced 50% on the cupboard door. You can use cova white reduced on music score and business card, or you can leave these plain so that the natural leather shows through by using Tandy Super Shene and Dark Brown Antique.

After the Super Shene dries, buff it with a soft cloth and apply the antique with one finger so as not to get any antique on other parts of the leather. Rub antique into all cut parts on music score and quickly wipe off excess when the antique dries. Put a light coat of Super Shene over the music score again to seal in the antique.

Use spirit dyes for flute and violin, using the dry brush technique found in Al Stohlman's "How to Color Leather" book.

You will have to experiment with the brown spirit dyes before dyeing violin and flute. Use a piece of scrap leather.

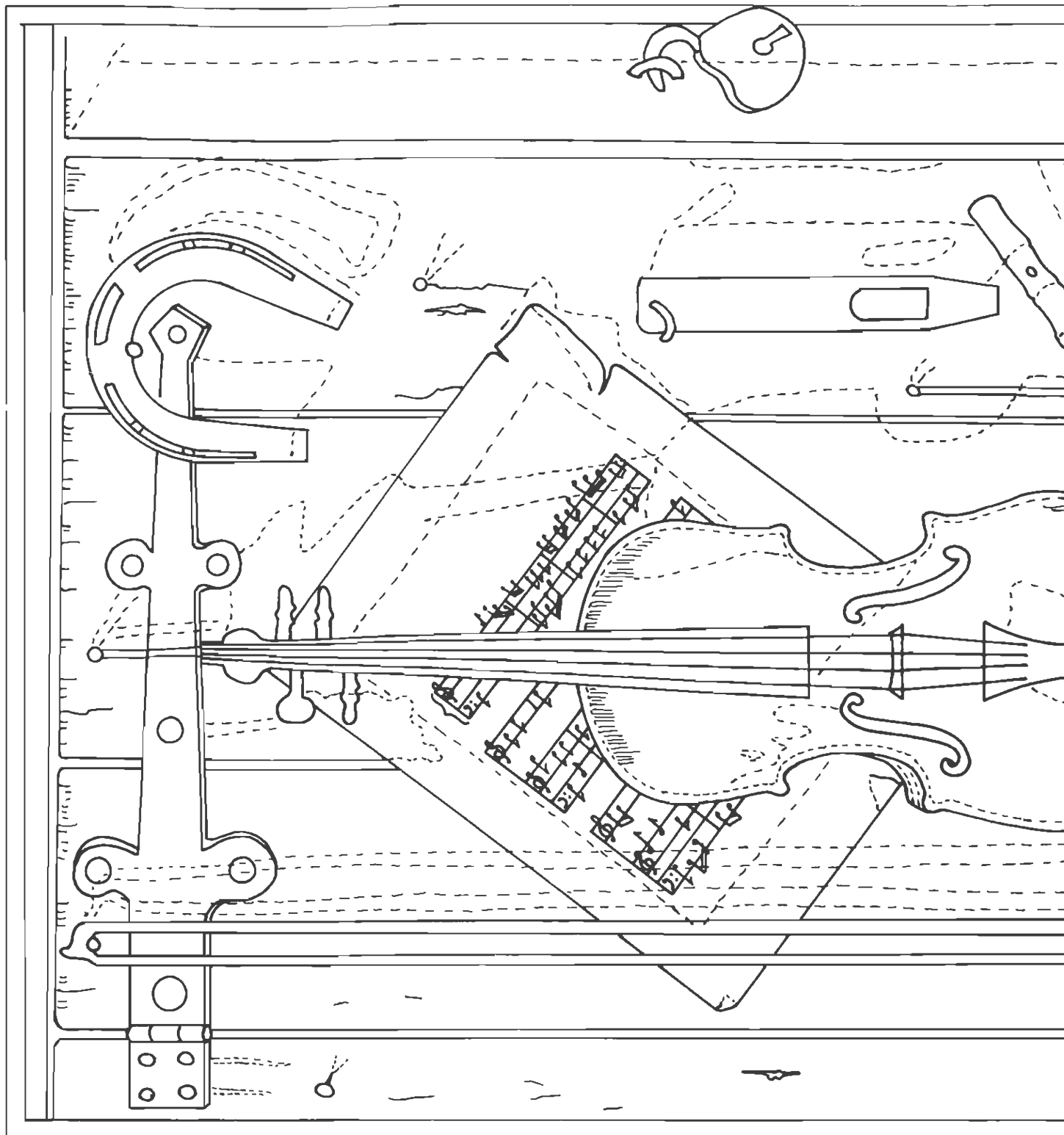
The darkest spots on violin were made by mixing a little black spirit dye with dark brown spirit dye. Remember to start with lightest shades of brown and darken as you go along.

Leave a bit of natural leather to show through on flute for high light.

Use black spirit dye on violin neck and string tighteners.

The shadows around outer parts of cupboard door are dark brown spirit dye put on in coats.

When one coat is dry put on another, etc. until you have reached the desired shade. Use light brown reduced for shadows on cupboard door. Use the same browns for door hinges and nail heads.



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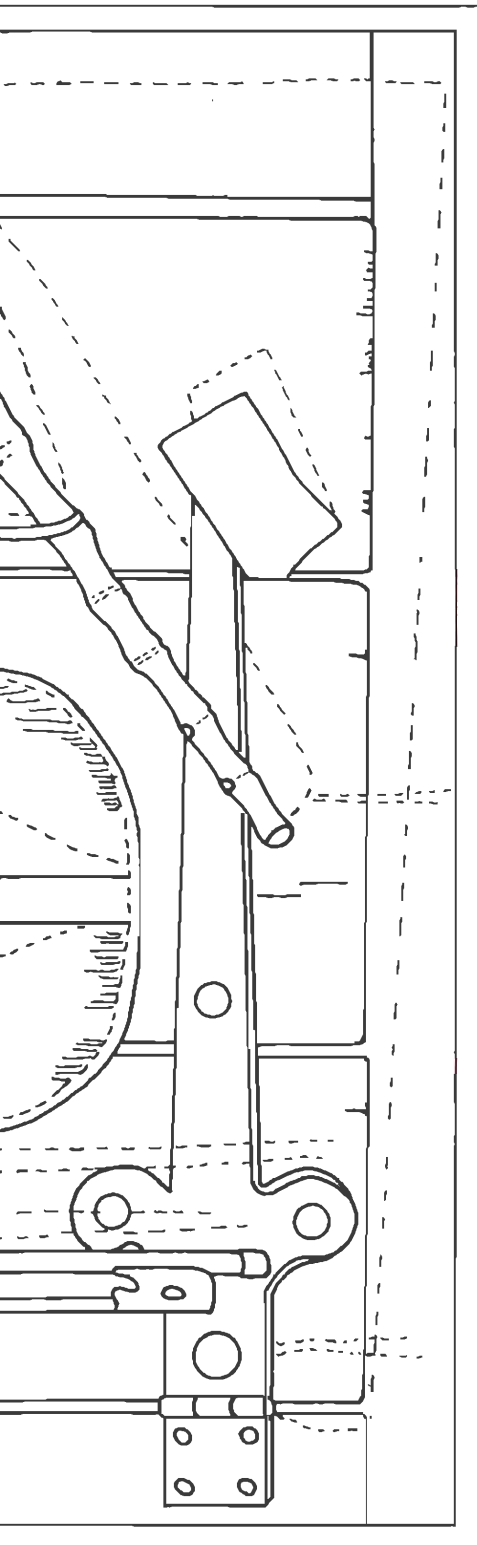
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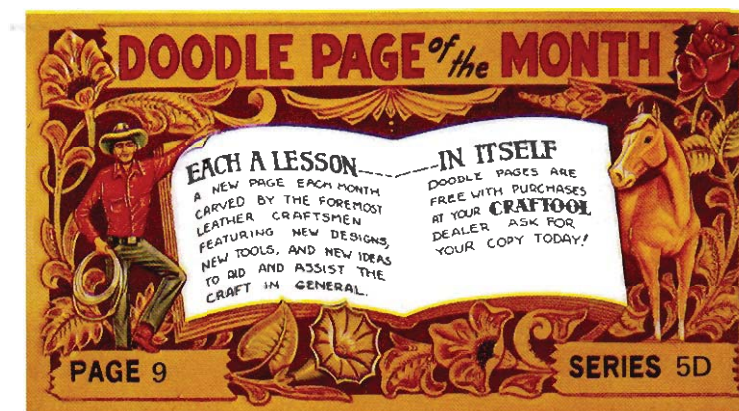
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OOPS!
by Tom Wolfe

Looks like this little campground bandit has come down with the fumbles. This is a Least Chipmunk, one of the sixteen species found in the Western United States.

To carve this little fellow, use a piece of 8 to 9 oz. leather and a sharp angle blade. Be sure to save a piece of scrap leather to test your dye mixtures when we get to the coloring process.

Cut and bevel as indicated by the pattern. Smooth bevelers F895, 896 and 897 are used for beveling as well as matting. Be careful in the areas where the pattern calls for double beveling. Double beveling, as well as dye mixtures, are explained fully in leather artist Al Stohlman's latest book, "Pictorial Carving Finesse".

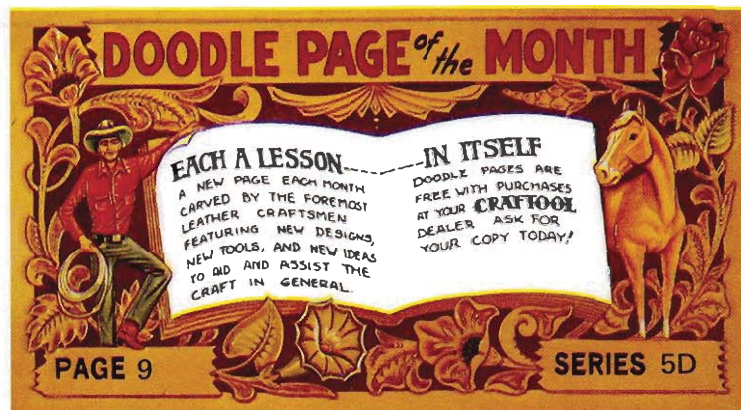
The hair around the edge of the tail, behind ears, etc., is edged with F902 and matted around. Matting adds the depth to any picture.

A pointed modeler is used to round out the eye, add muscle tone and to add texture to the tree. Hair was added with both coarse and fine blades. Study the picture for usage.

Cut out before coloring with a No. 11 X-Acto blade. Be very careful - always cut away from the design.

All color used was Super Dye and Cova. Test all colors, and let dry, on scrap leather, before using on carving. The following colors are Super Dye unless stated otherwise. Dye formula M-3 (see dye chart in "Pictorial Carving Finesse" by Al Stohlman) was used on the dark gray hair area. Next, use straight yellow, then dry brush with orange. Study the photo for placement. The eye is dark brown with white Cova and





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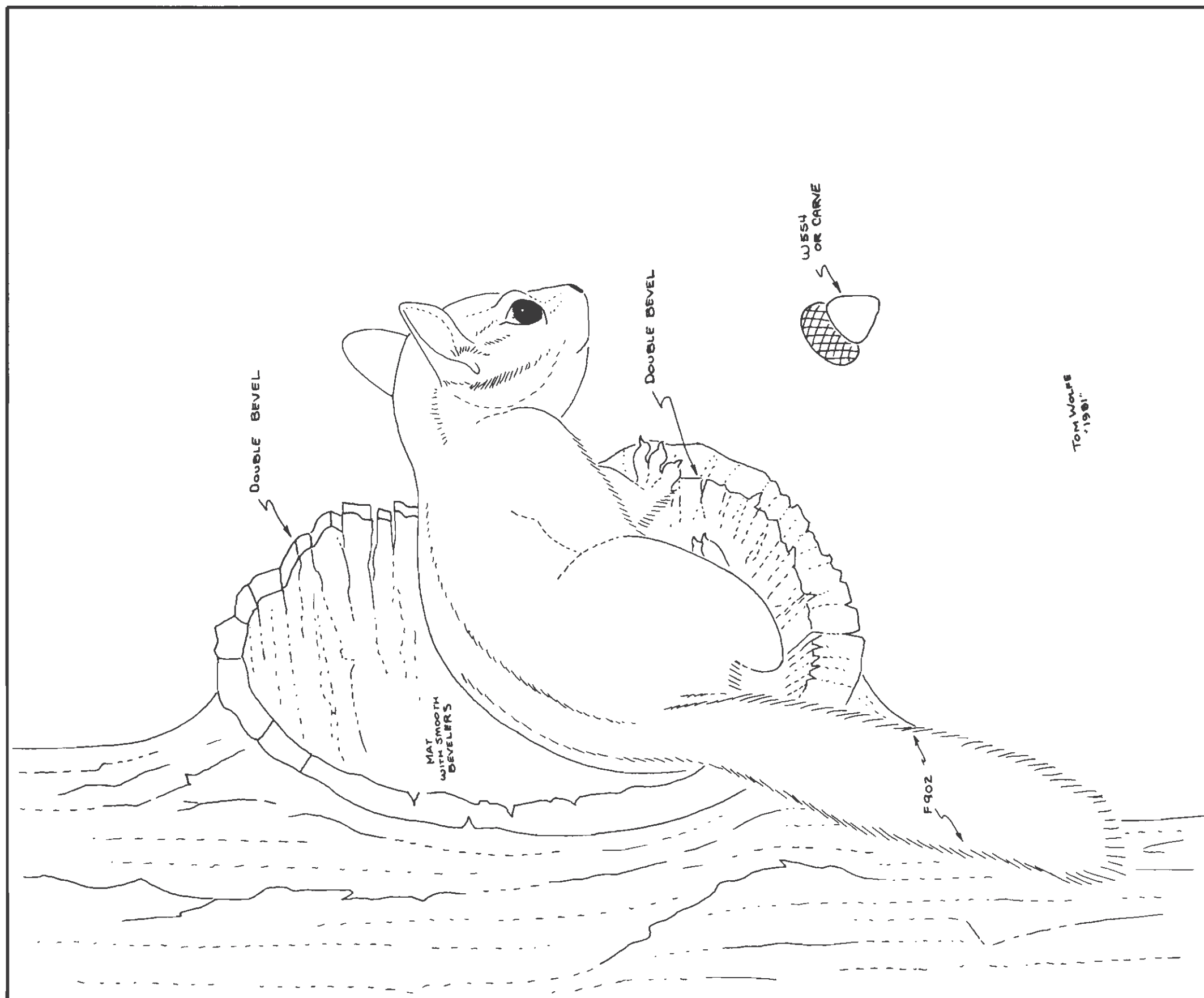
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dark brown Super Dye. You may have to add a little black to the dark brown to get the right effect.

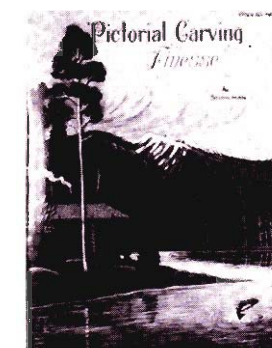
The tree is done with the following and in decending order: light brown, medium brown, dark brown, and chocolate brown. These colors are dry brushed and high-lighted with white. The ring around the hollow is left natural, with a little highlight and shading in creases.

Give the falling acorn a dark brown base and a buckskin top. Brush a coat of orange over buckskin and highlight.

Hairs from an old brush were set with Tandy's white glue in small holes, put in at an angle, to make the whiskers.

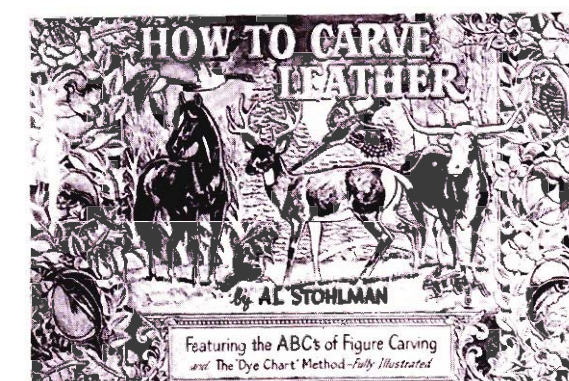
The only finish used on the picture is Neat Lac on the eye.

Your picture is now ready to glue to a piece of old barn board, paneling, suede or anything that suits the scene. Be sure to use Barge or Craftsman cement, as you want a tight bond. Hope you had as much fun with this little fellow as my wife, Kris and I did.



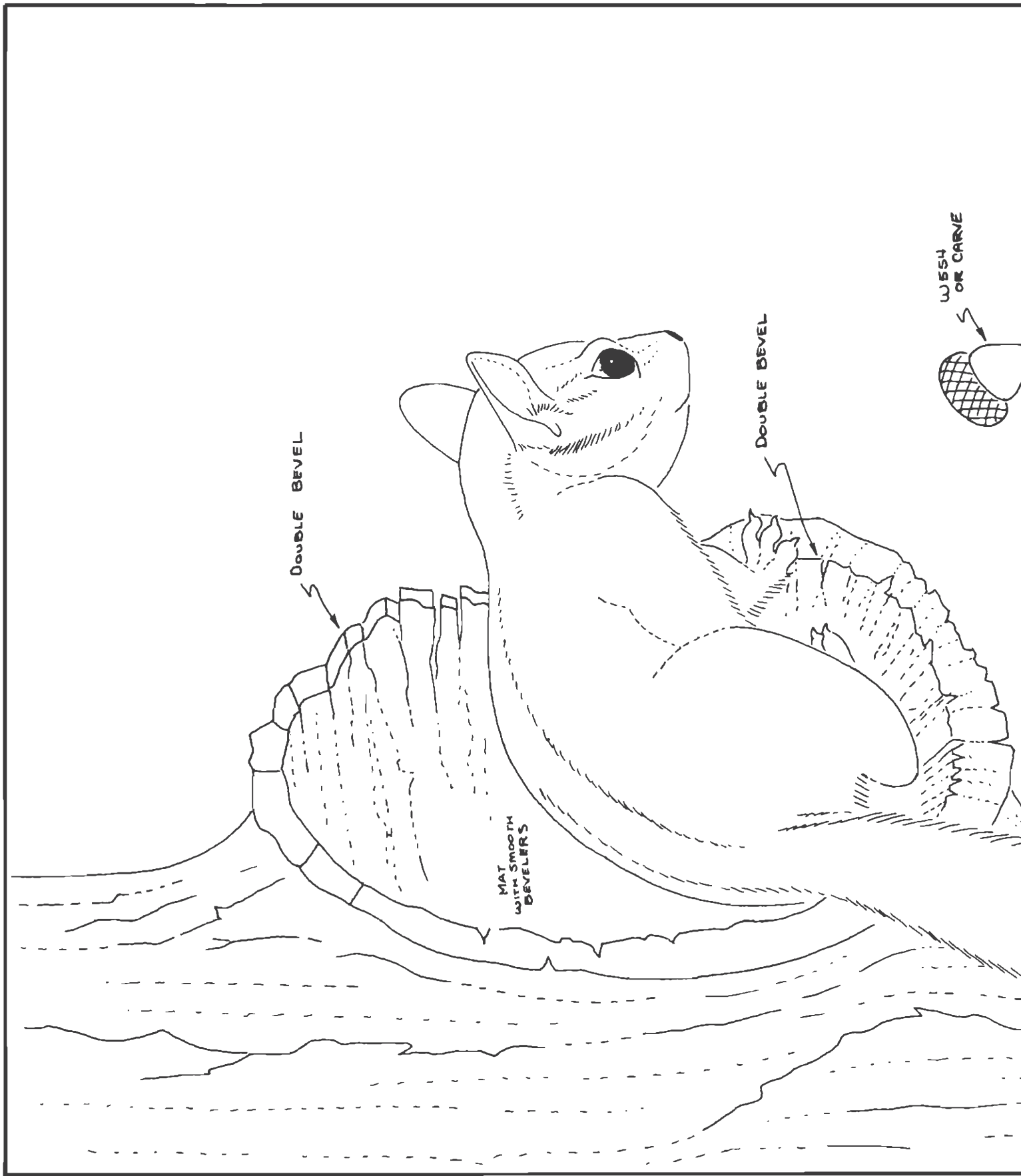
PICTORIAL CARVING FINESSE

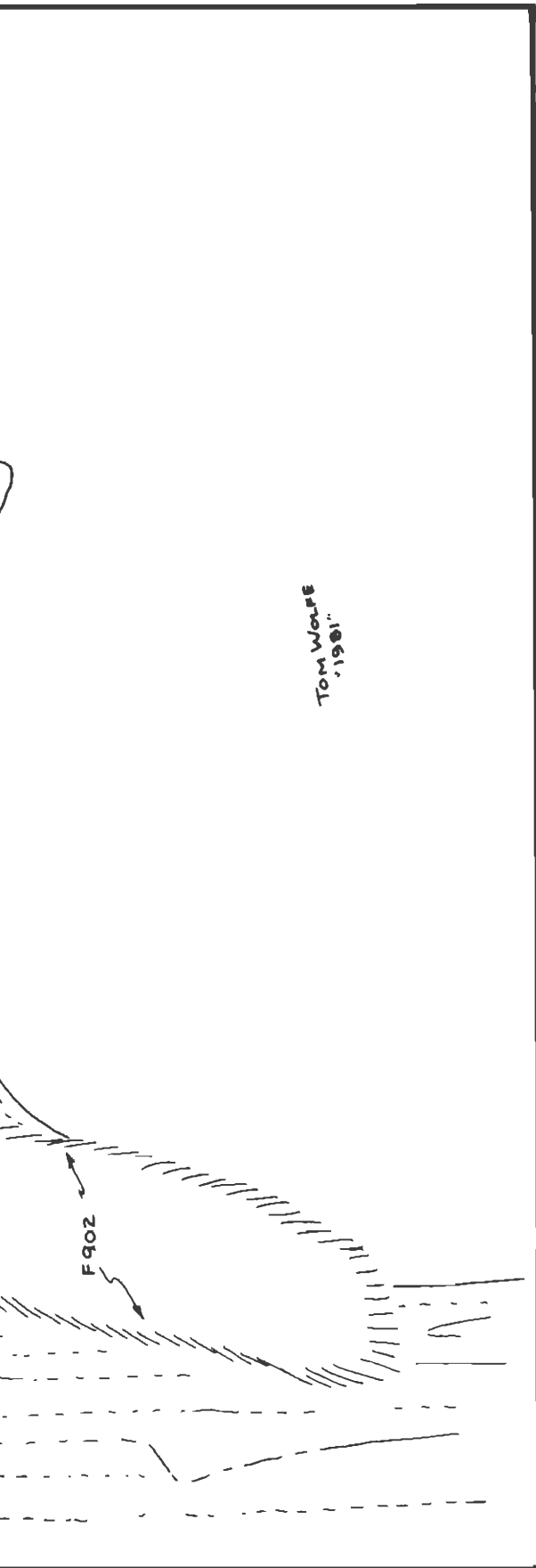
With lots of elaborate drawings, Al Stohlman shows you how to make your figure carving an extraordinary work of art! 72 pages thoroughly cover detailing, design, special effects and dyeing. 1950



HOW TO CARVE LEATHER

Al Stohlman gives you 48 pages of detailed information, 11 projects; 30 illustrated dye charts, 40 interchangeable photocarve patterns and 6 complete 1/8" to 1 1/2" alphabets. 6047





dark brown Super Dye. You may have to add a little black to the dark brown to get the right effect.

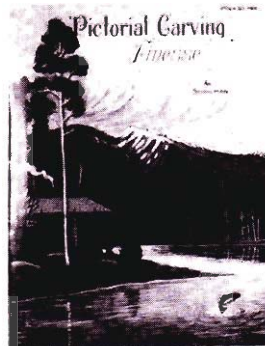
The tree is done with the following and in decending order: light brown, medium brown, dark brown, and chocolate brown. These colors are dry brushed and high-lighted with white. The ring around the hollow is left natural, with a little highlight and shading in creases.

Give the falling acorn a dark brown base and a buckskin top. Brush a coat of orange over buckskin and highlight.

Hairs from an old brush were set with Tandy's white glue in small holes, put in at an angle, to make the whiskers.

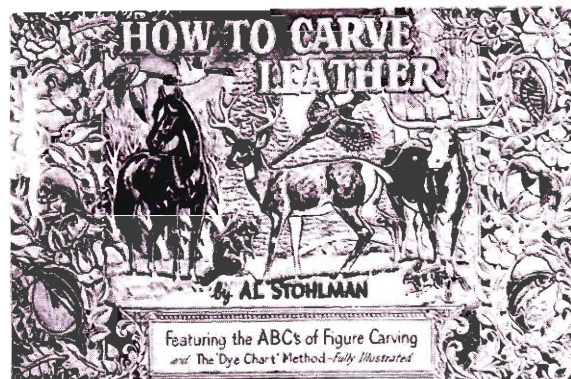
The only finish used on the picture is Neat Lac on the eye.

Your picture is now ready to glue to a piece of old barn board, paneling, suede or anything that suits the scene. Be sure to use Barge or Craftsman cement, as you want a tight bond. Hope you had as much fun with this little fellow as my wife, Kris and I did.



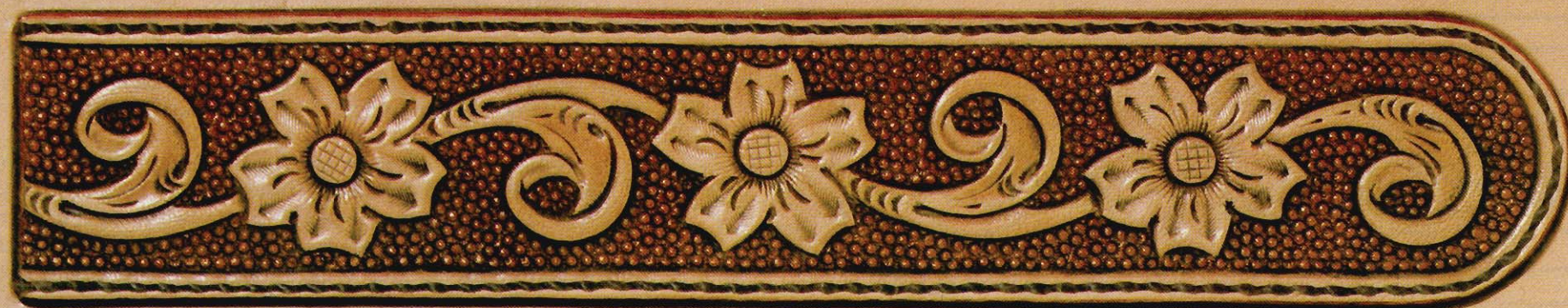
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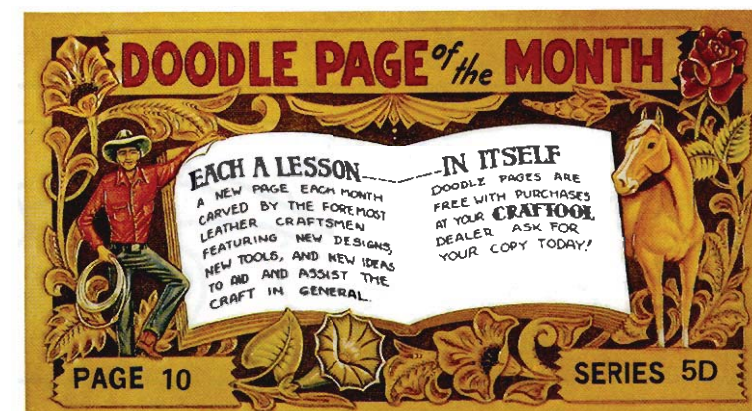


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DEAN
TINKER



TRADITIONAL CARVED BELTS by Dean Tinker

This month's Doodle Page looks at four new carved belts.

The colors used here were chosen to demonstrate that the same colors used on different designs can be effective and interesting. The student is not limited to colors used but is encouraged to develop his color sense by experimenting with other color combinations.

Special Note: Counting from the top, belts numbered 1 and 3; after transferring the first tracing to leather, remove the billet (tongue) scroll from succeeding transfers.

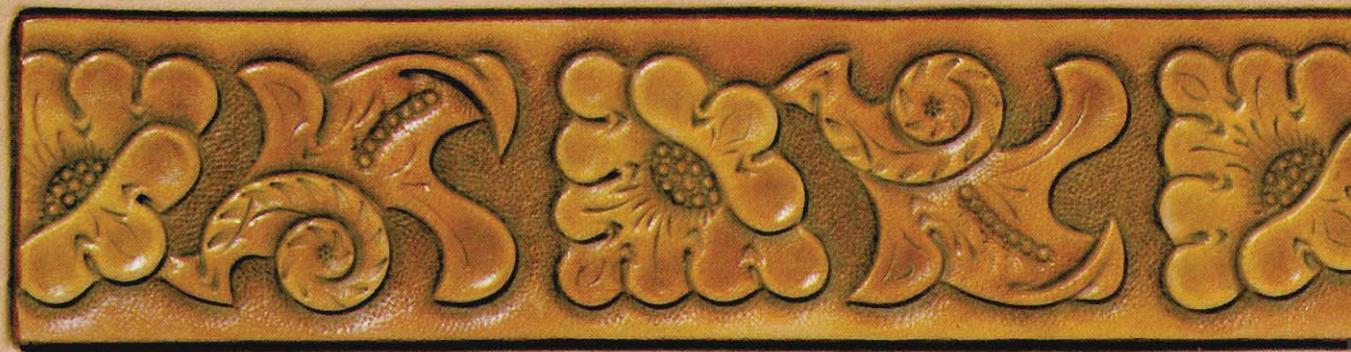
BELT No. 1:

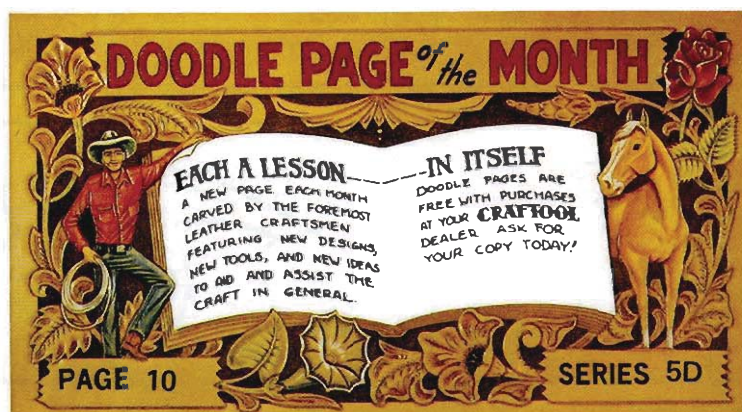
Tools: B701, B893, C940, F119, H359, P213, U855 and modeler. Study illustration. Cut borders. Cut flowers. Cut stems and scrolls. Bevel borders. B701 bevel centers on flowers. C940 stamp around center. F119 with points to outside, two impressions on each petal. B701 bevel flowers. Stamp H359 at petal junctions. With swivel knife crosscut centers. Deco cut. Bevel stems and scrolls. H359 and U855 to stems and scrolls as pictured. Modeler to inside of turned tip of scroll. Background length of belt with S705. Color. Edge bevel, dye and burnish.

Colors: Tandy Super Dye Tan and Medium Brown Antique Leather Stain. Apply Tan full strength on background. Repeat for penetration, let dry and buff. Apply Leather Balm as a resist sealer to entire belt. Apply antique to length of belt. Wipe off excess, let dry and buff. Seal with Super Shene.

BELT No. 2:

Tools: A100, A104, B701, C831, H359, P213, S705, U710, V400, V745 and modeler. Carve all figures. P213 to leaf tips and all flower petals. S705 on center line of leaf. S705 seed flower. C831 around seeds. V400 to leaf. V745 to scroll. A100 to center of scroll. H359 and U710 to all cuts of flower and to base of short tip on leaf. Deco cut. Modeler to rolled tip on leaf. Background with A104. Edge bevel and dye.





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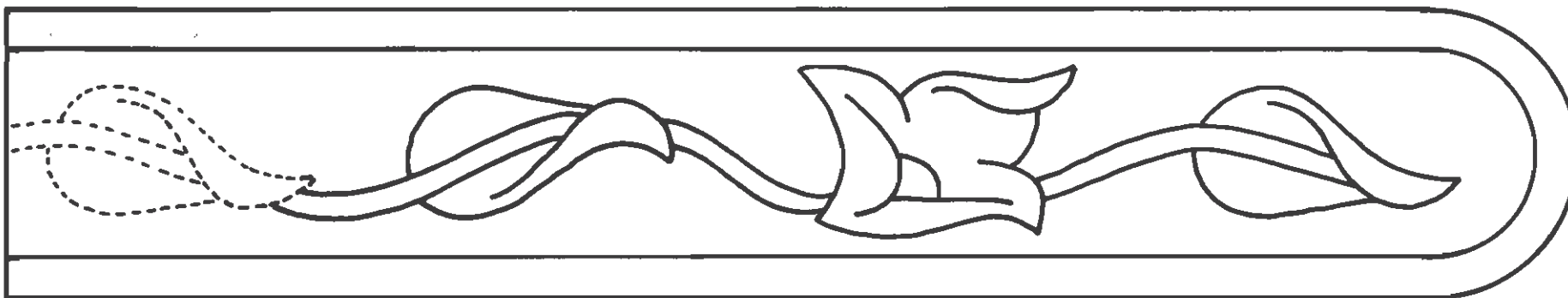
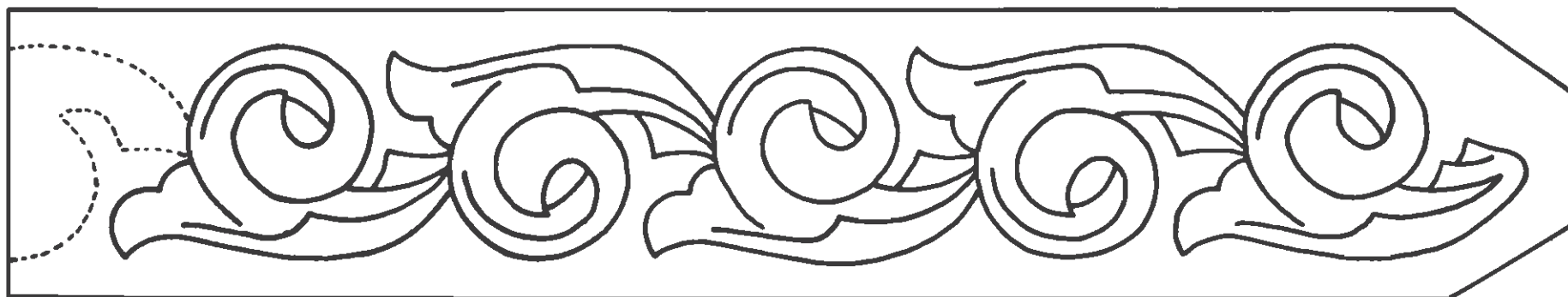
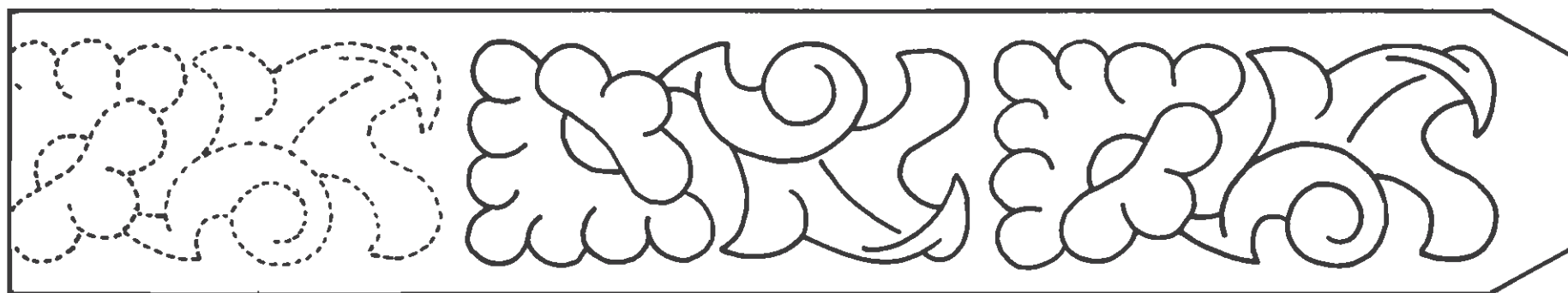
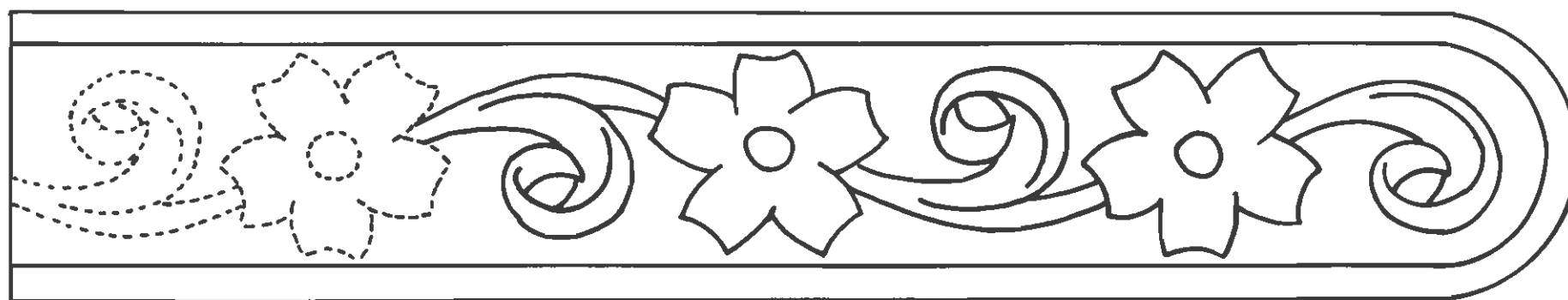
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Colors: Tandy Super Dye Yellow, Tan, Light Brown, and Fiebing's Light Brown Antique. The following measurements are made with a plastic medicine dropper. 24 drops equivalent to approximately 1 dropper capacity. After mixing, test on scrap from belt blank. Please your eye.

Yellow: Mix 2 parts to 1 part Super Dye Solvent. 48 drops Yellow to 24 drops solvent, 12 drops Tan and 12 drops Light Brown. Color all figures with Yellow mix. Apply Tan mix on, between and around figures as pictured. Apply Yellow mix to top edge of belt and above first two figures at billet, Tan mix to bottom edge. Reverse for second two figures, etc. .let dry and buff. Apply Leather Balm carefully to entire belt. With brush apply Light Brown Antique between and around figures. Dab off excess antique and allow to dry. Apply Leather Balm to seal antique.

BELT No. 3:

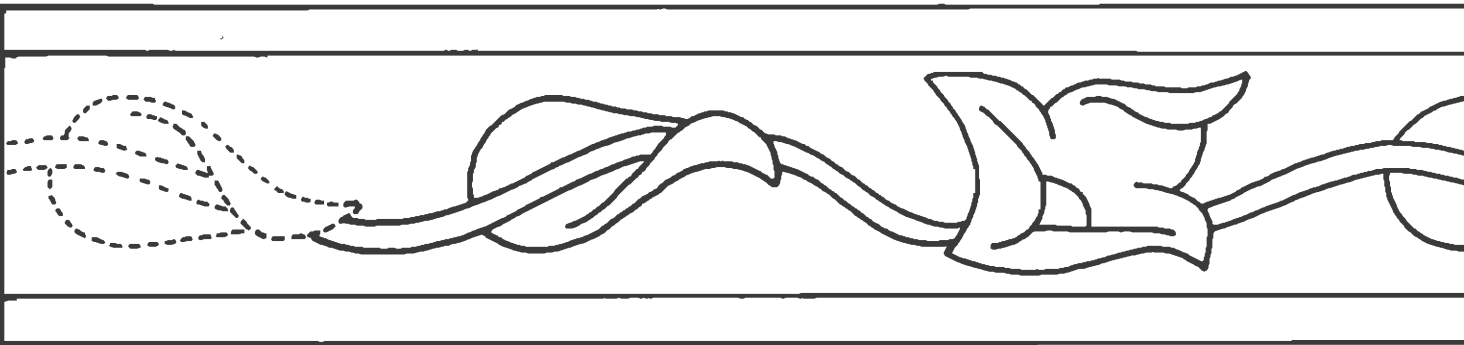
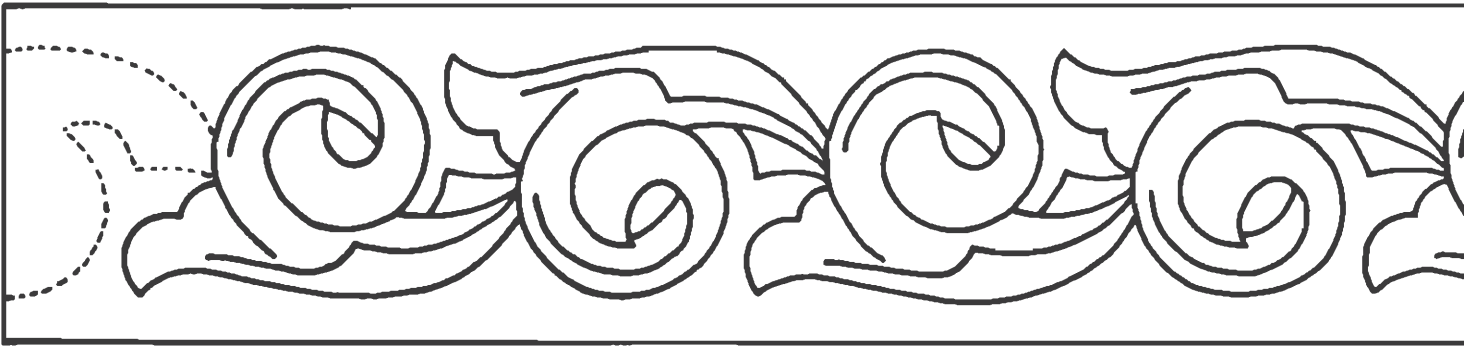
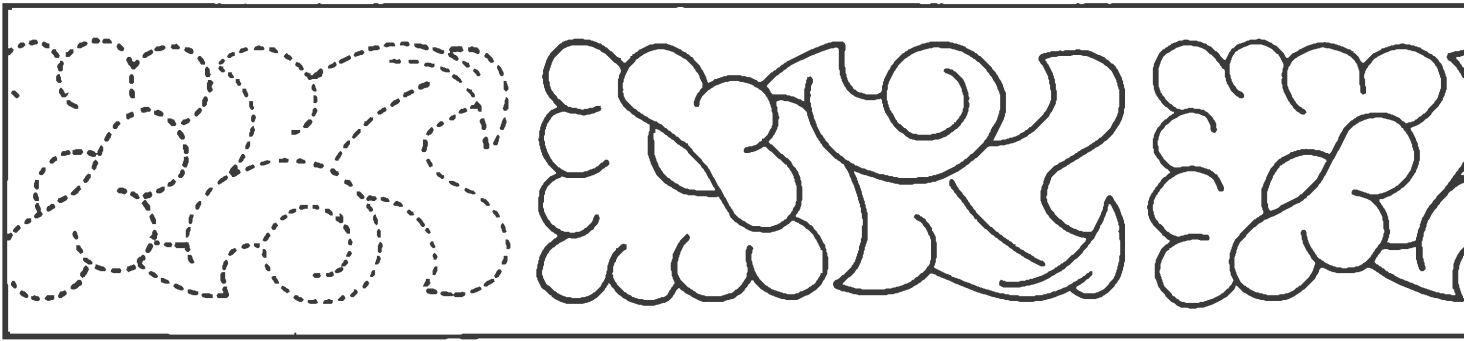
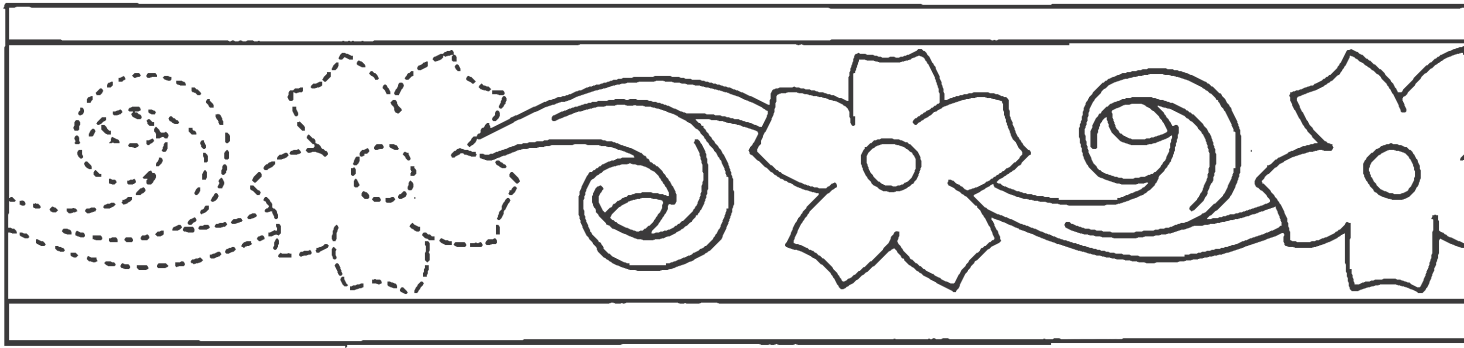
Tools: A98, A99, A104, B60, B701, B893, C828, F898, H359, P217, U710 and V404. Carve scrolls. Carve leaves. P217 shade on leaf tips and body of leaf. B701 bevel all figures. Reverse bevel at tip of billet scroll. A98-A99 to small areas joining scroll to adjoining leaf. F898 (optional) to all bevels for texture. V404 vein scroll within leaf. B893, pull on under edge of leaf and on scroll. C828 on inside of scroll. B60 (optional) to lift inside of scroll at tip. H359 and U710 at inside cut on scroll. A104 background between and around all figures. Deco cut. Edge bevel and dye.

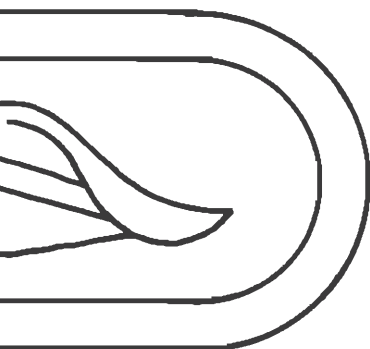
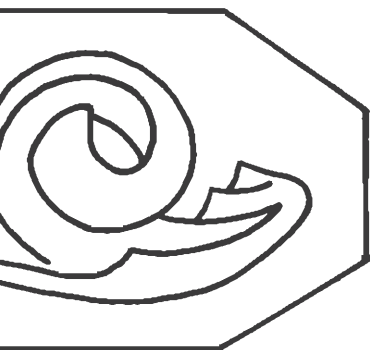
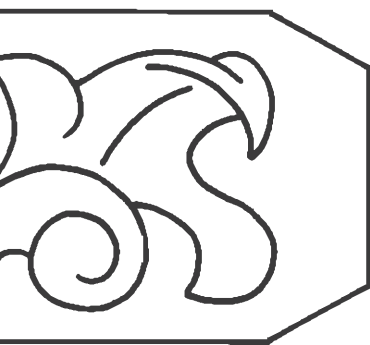
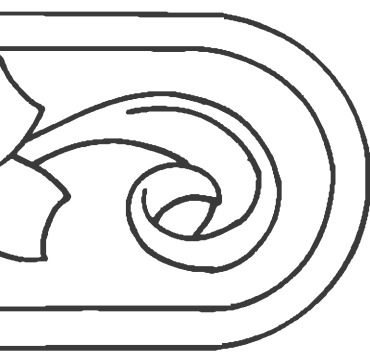
Colors: Same as BELT No. 2 in same quantities, however antique is optional. Apply Yellow mix to entire belt. Apply Tan mix as pictured allowing some Yellow to show through. Next apply Tan full strength to same areas as Tan mix, carefully. Apply Light Brown dye or antique between and around figures. At billet tip and top and bottom edge at first figure brush on Tan mix. At third figure repeat continuing procedure for length of belt. Seal with Leather Balm.

BELT No. 4:

Tools: B701, C831, H359, P213, S705, U710, V403, C745, No. 1584 1/8" chisle (optional for buckstitch). If buckstitching see page 17, "How To Buckstitch". Cut borders. Carve flowers, stems and leaves. B701 bevel borders, bevel flowers and stems. P217 shade flower. P213 on body of leaf. P217 on leaf turnovers. C831 on top edge of stem, (lean tool away). V403 on leaf body. S705 seed flower. V745 at end of outward cuts on flower petals. Lean C831 at each side of seeding on flower. H359 and U710 on flower as pictured. Deco cut. Background with S705 full length of belt. Chisle for buckstitch.

Colors: Follow exact procedure as BELT No. 1. Edge bevel and dye.





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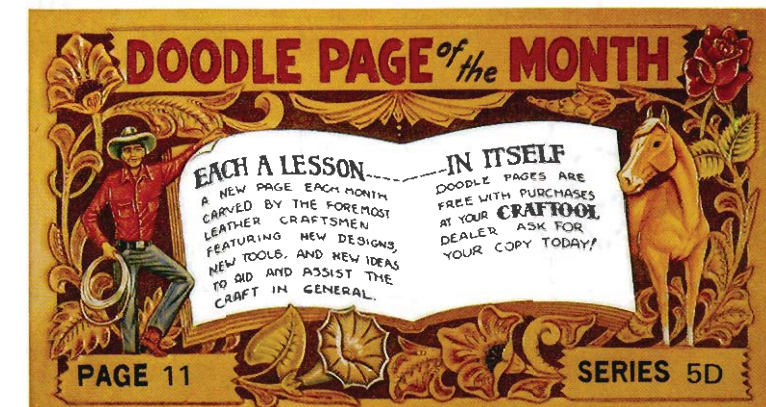
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MODERN FLORAL CARVING by Dean Tinker

What makes a design "modern" has been debated by artists for countless hours, however for the purposes of leathercraft, it need only be understood that the carving of the modern floral differs from the traditional floral only in design: The challenge to the craftsman to apply leather carving techniques still remains.

This page features a versatile design that can be expanded to fit the larger handbag, such as Tandy Leather's No. 4332 Revival, No. 4314 Nostalgia, No. 4330 Four Seasons and No. 4342 Pioneer handbags. The wallet pattern can, by following the tracings on reverse of this page, become a checkbook cover and a 6 hook key case. The single flower with leaves on either side of this page may be tooled on inside of checkbook cover and on the hook panel of key case for an added "touch of class".

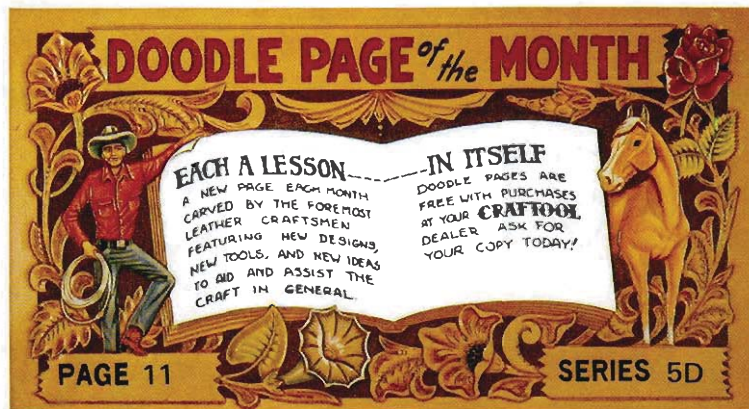
The design also allows the option of carving and tooling in the traditional manner, as pictured, or tooled in the "inverted style". If unfamiliar with inverted carving see Al Stohlman's publication No. 6036, "Inverted Leather Carving".

Tools used to complete: A98, A99, A104, A118, B701, B936, P217, P714 and S706. If tooling "inverted" A104 is employed only as trim on star points of large flower centers. A98 and A99 are eliminated.

For ease and accuracy in carving a project, the leather must be properly cased. The swivel knife blade must be sharp and stropped frequently on the rouge board. If the student should be inexperienced in this area his Tandy store manager can be very helpful.

When carving leather a good general rule to follow is to first study the subject to be carved. When the perspective of the subject is determined, transfer the design of choice to cased leather and begin by carving the foremost objects first.





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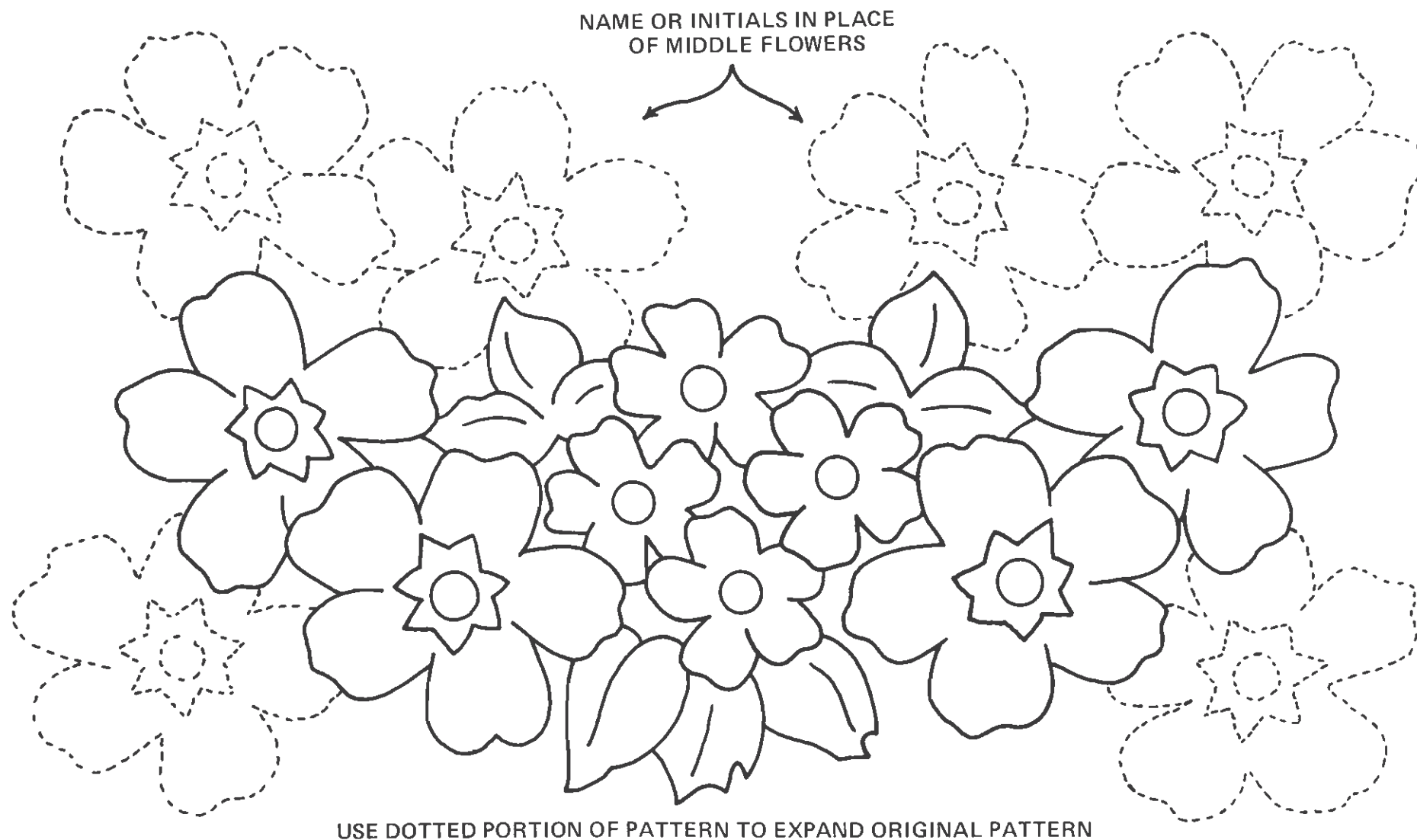
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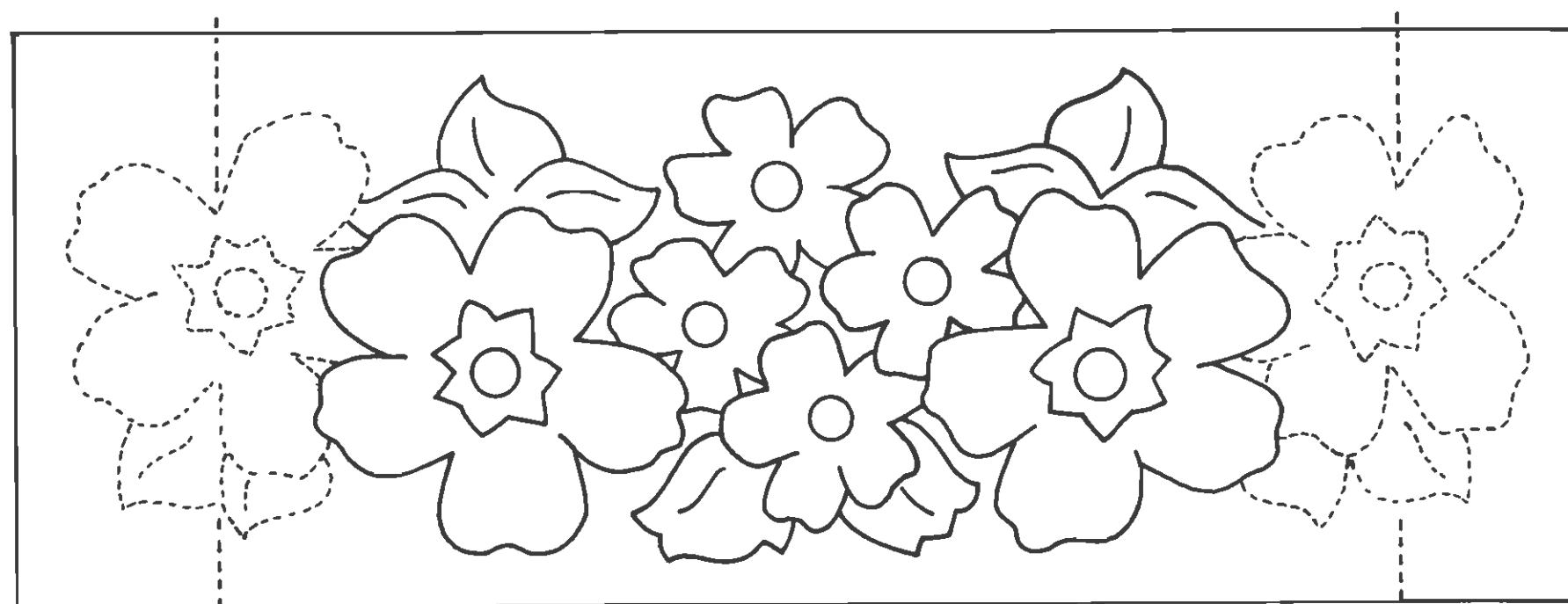
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USE DOTTED PORTION OF PATTERN TO EXPAND ORIGINAL PATTERN



FOR WALLET USE PATTERN PLUS DOTTED LINES
FOR CHECKBOOK AND KEY CASE OMIT DOTTED PATTERN

Proceed to secondary objects until carving is completed. When carving the wallet and/or key case; to avoid weakening the leather, carve less deep in the area of a fold.

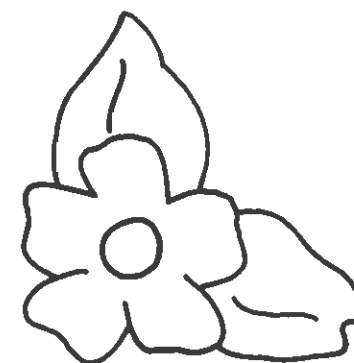
With B701 begin the beveling at center circle of all flowers. Next bevel the center stars on large flowers. With P714 shade petals on large flowers and with P217 shade small flowers. The advantage to beveling first is that it allows pear shaders to soften hard bevels at base of petals. Complete all beveling. Use A98, A99 and B936 in areas where B701 will not fit.

Apply A118 lightly to center circles of small flowers. S706 to centers of circles on large flowers. With A104 stamp each point of star lightly with point of tool tilted into star. Continue with A104 to complete backgrounding. In background areas too small to accept the A104 use point of scratch awl to simulate A104. Continue with A104 around outside edge of design.

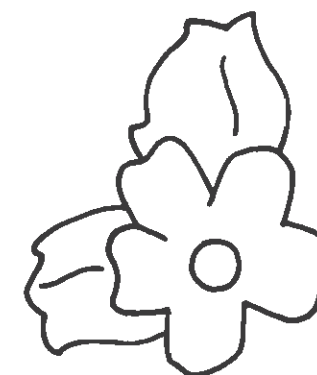
A word about decorative cuts: On this project deco cuts should be kept casual. It is not necessary to match cuts as pictured.

Colors used: Tandy Super Dyes yellow, orange, red, green and medium brown. Use yellow and red full strength. Orange and green reduced 1 part solvent to 1½ to 2 parts dye. Green may be used full strength for a pleasing effect. Backgrounding medium brown or if preferred, dark brown. Try on scrap since different leathers accept colors differently. Seal with Super Shene or any compatible finish.

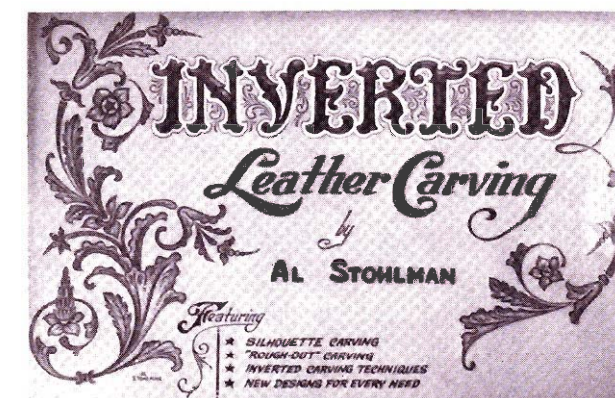
LEFT INTERIOR



RIGHT INTERIOR



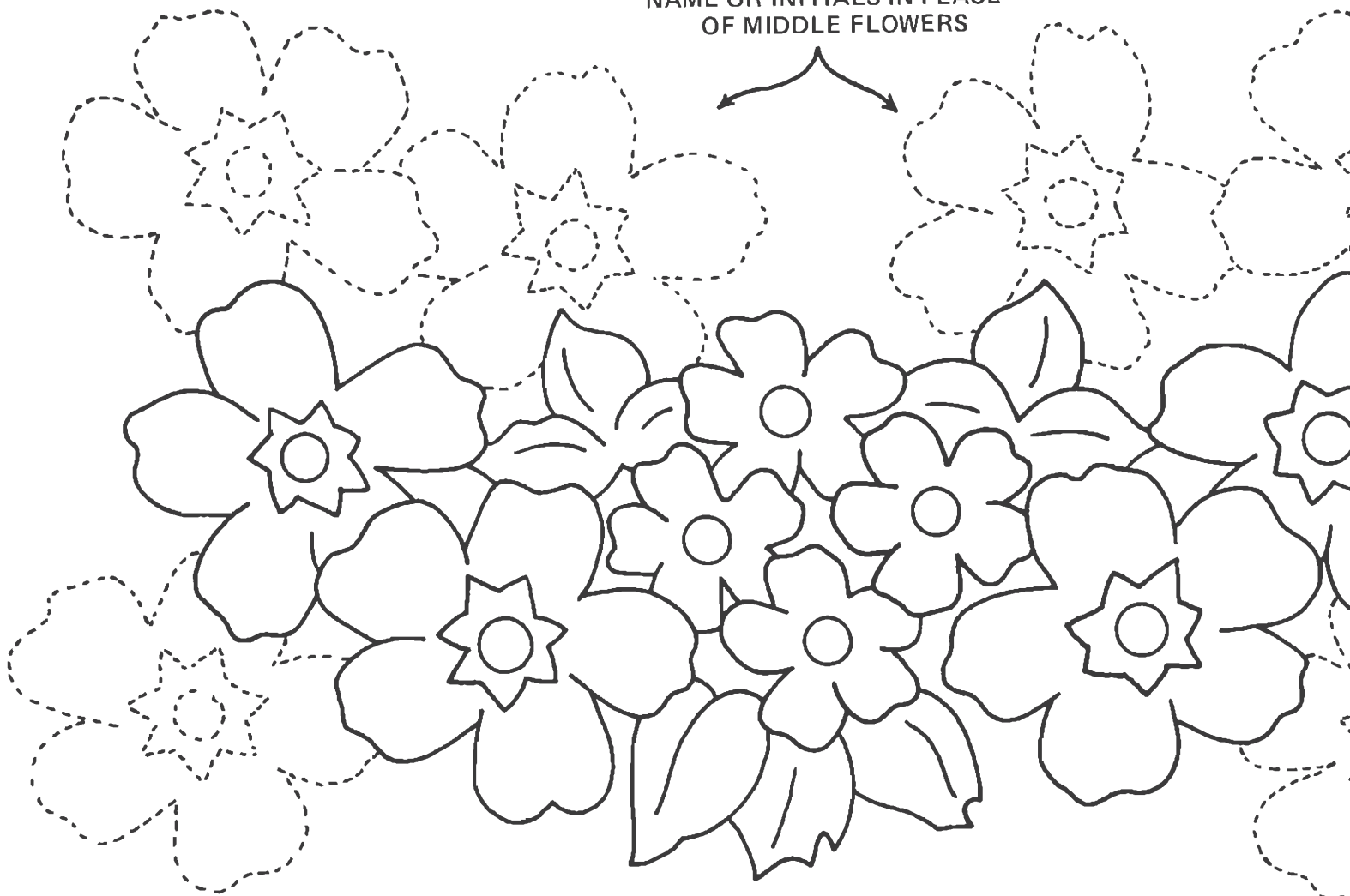
FOR USE ON INSIDE
OF CHECKBOOK AND
KEY CASE



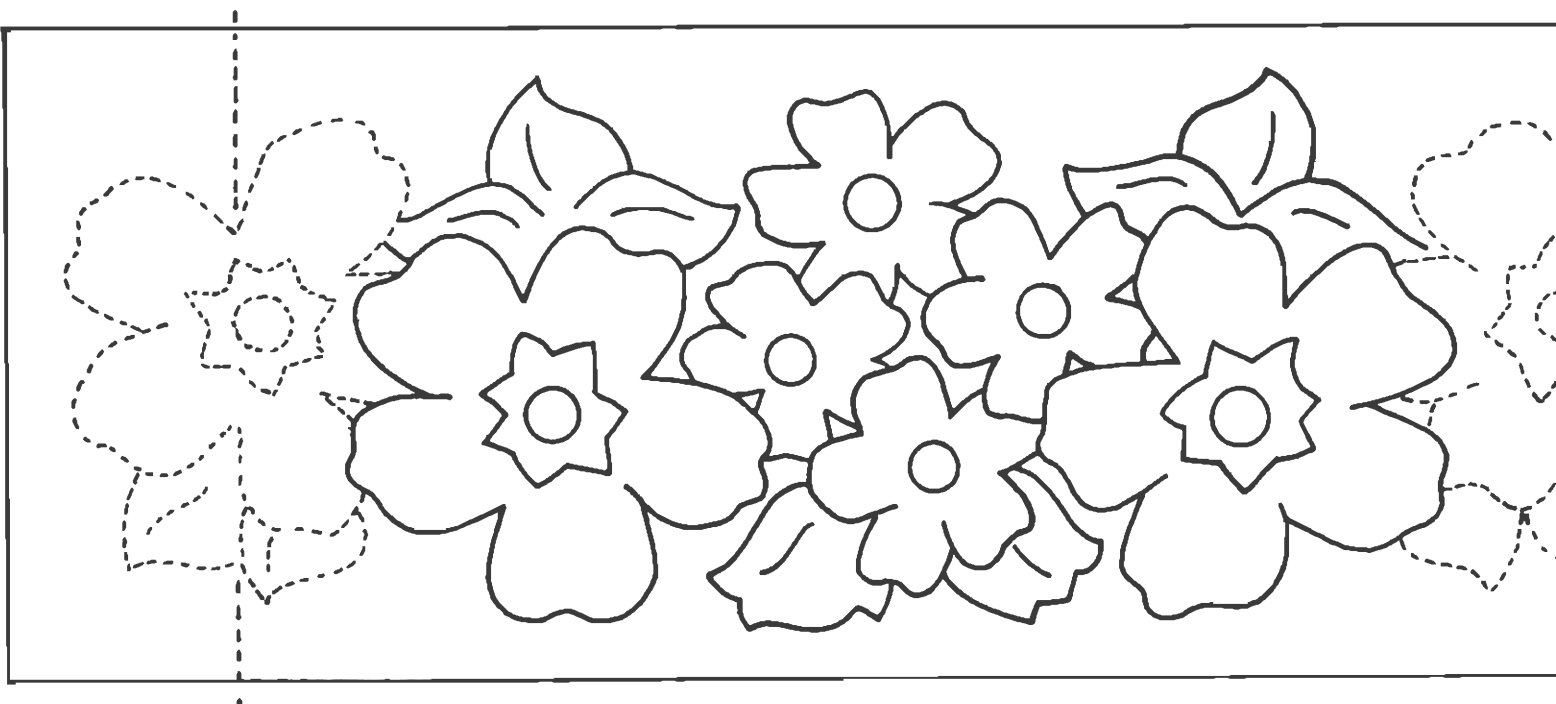
"INVERTED LEATHER CARVING"

This unusual technique requires fewer leather carving tools than regular techniques. Well-known author Al Stohlman uses dozens of patterns, design ideas, tips and hints to explain the "how-to" method.

NAME OR INITIALS IN PLACE
OF MIDDLE FLOWERS



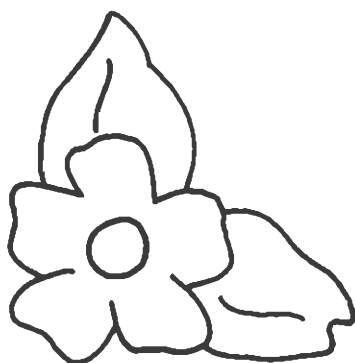
USE DOTTED PORTION OF PATTERN TO EXPAND ORIGINAL PATTERN



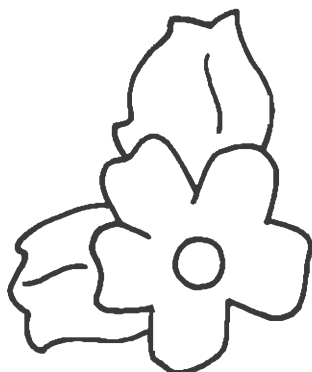
FOR WALLET USE PATTERN PLUS DOTTED LINES
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LEFT INTERIOR



RIGHT INTERIOR



FOR USE ON INSIDE
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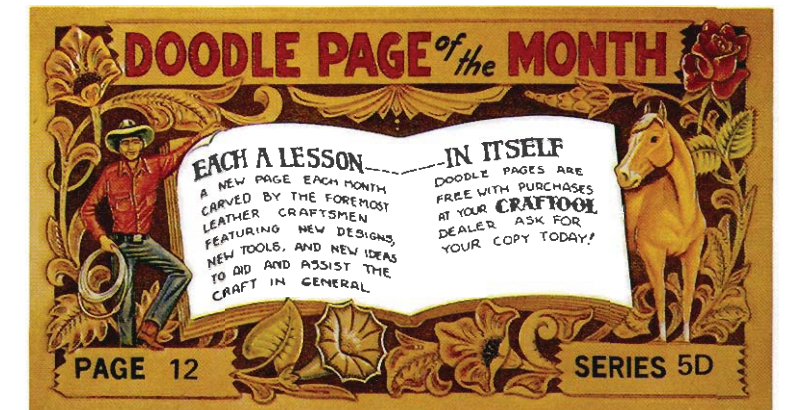
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"INVERTED LEATHER CARVING".

This unusual technique requires fewer leather carving tools than regular techniques. Well-known author Al Stohlman uses dozens of patterns, design ideas, tips and hints to explain the "how-to" method.



RACING HOME
by John Bailey

"Racing Home" is inspired by the great China tea clippers that carried tea around the Cape of Good Hope from the Orient to England in the last century. The first ships home with their cargoes, of course, received the best prices. This competition for prices resulted in beautiful ship design innovations and heroic seamanship by the sailors that manned them.

This is the ship's captain, himself, tensely gripping the wheel as another clipper threatens. The other clipper is running nicely before the wind with all sails out, the "homeward bound" pennant flapping straight ahead. Jib sails stacked on the forecastle await the slightest shift in the wind.

Examine the finished scene before beginning. Notice the weathered wood grain on the ship's wheel and pulley block, also the strand lines on the ropes. (The tracing pattern shows these as fine lines.) Cut these lines after completing all stamping and modeling.

Begin by tracing all lines and cutting solid lines with the swivel knife. Cut the heavy lines deepest. Do not cut the dotted lines. Starting with the foremost objects, stamp all heavy lines with smooth bevelers. I used B197 for most of the picture, using B935 for the tight spots.

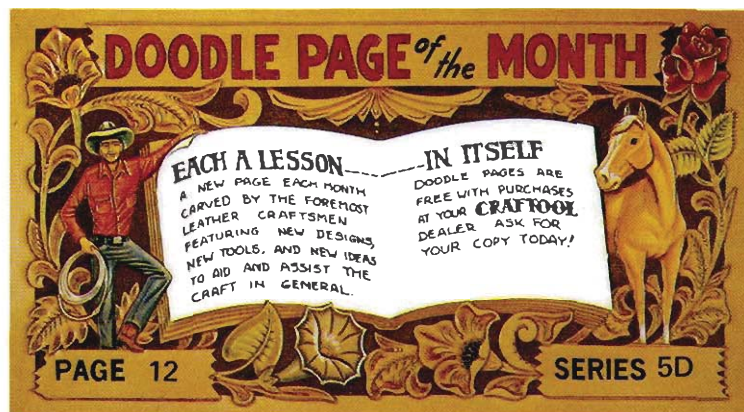
BEVELING INDENT LINES - When beveling a line, your tool leaves a path about 1/8" wide all along the beveled line. To achieve convincing depth, you must model this indent away, usually to the next line or the picture's border. For example, when beveling around the brass strap on the pulley block to make the strap stand out, model the entire pulley block right up to just inside the edge of the block, feathering (or getting shallower) all the way.

Keeping this in mind, model the ship's wheel, the captain's coat sleeve and seams. Shape the face, being careful to round the eyeballs and to form the nose. Model all rope links rounding the twists as well as the rope itself. Round the edges of the pulley block and model the brass strap. Round all edges on the clipper's sails, giving them a billowing appearance.

To model the sky, start in the lower right corner at the horizon. With your modeling tool pointing toward the top of the picture, sweep back and forth in graceful lines. Your sweeps should start and end right at the edge of each figure in order to remove the bevel indents. Ensure that all lines are parallel, particularly between the ropes, sails, and wheel spokes. With the pointed end of the modeler, open up the seagull cuts and the stay lines between the sails.

Form the surface of the sea by starting at the horizon. With your modeling tool pointing toward the bottom of the picture, scar the surface of the leather with 1/4" long sweeping gouges. Follow the direction of the sweeps as shown by the dotted lines on the tracing pattern. Always move the tool in the same direction. As you work toward the front of the picture, gradually enlarge the gouges to 1/2". After completely gouging the sea, go over it with the bevelers, moving around randomly, but always with the bevel face parallel to your gouge lines. Use the small beveler near the skyline.





RACING HOME by John Bailey

"Racing Home" is inspired by the great China tea clippers that carried tea around the Cape of Good Hope from the Orient to England in the last century. The first ships home with their cargoes, of course, received the best prices. This competition for prices resulted in beautiful ship design innovations and heroic seamanship by the sailors that manned them.

This is the ship's captain, himself, tensely gripping the wheel as another clipper threatens. The other clipper is running nicely before the wind with all sails out, the "homeward bound" pennant flapping straight ahead. Jib sails stacked on the forecastle await the slightest shift in the wind.

Examine the finished scene before beginning. Notice the weathered wood grain on the ship's wheel and pulley block, also the strand lines on the ropes. (The tracing pattern shows these as fine lines.) Cut these lines after completing all stamping and modeling.

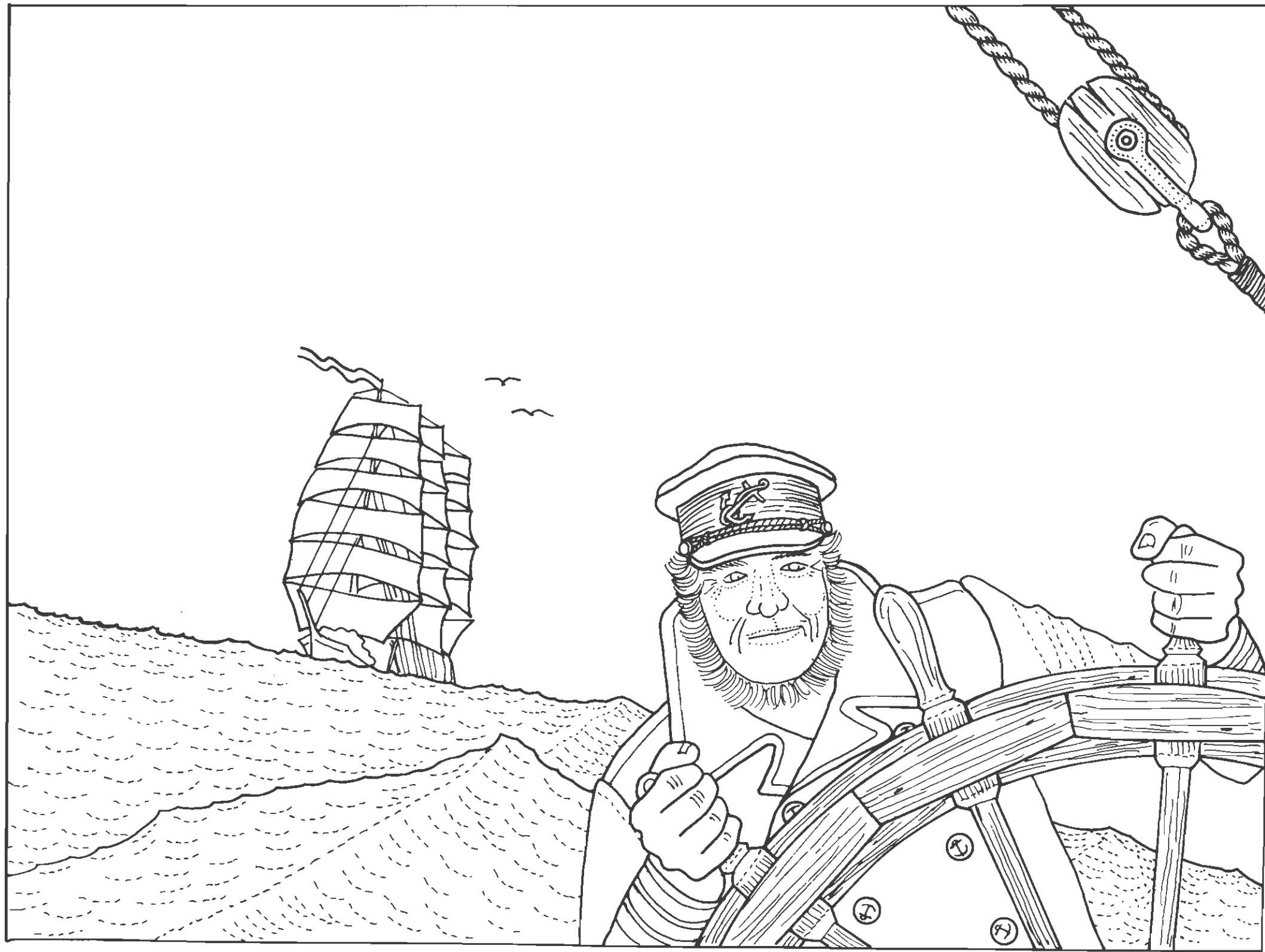
Begin by tracing all lines and cutting solid lines with the swivel knife. Cut the heavy lines deepest. Do not cut the dotted lines. Starting with the foremost objects, stamp all heavy lines with smooth bevelers. I used B197 for most of the picture, using B935 for the tight spots.

BEVELING INDENT LINES - When beveling a line, your tool leaves a path about 1/8" wide all along the beveled line. To achieve convincing depth, you must model this indent away, usually to the next line or the picture's border. For example, when beveling around the brass strap on the pulley block to make the strap stand out, model the entire pulley block right up to just inside the edge of the block, feathering (or getting shallower) all the way.

Keeping this in mind, model the ship's wheel, the captain's coat sleeve and seams. Shape the face, being careful to round the eyeballs and to form the nose. Model all rope links rounding the twists as well as the rope itself. Round the edges of the pulley block and model the brass strap. Round all edges on the clipper's sails, giving them a billowing appearance.

To model the sky, start in the lower right corner at the horizon. With your modeling tool pointing toward the top of the picture, sweep back and forth in graceful lines. Your sweeps should start and end right at the edge of each figure in order to remove the bevel indents. Ensure that all lines are parallel, particularly between the ropes, sails, and wheel spokes. With the pointed end of the modeler, open up the seagull cuts and the stay lines between the sails.

Form the surface of the sea by starting at the horizon. With your modeling tool pointing toward the bottom of the picture, scar the surface of the leather with 1/4" long sweeping gouges. Follow the direction of the sweeps as shown by the dotted lines on the tracing pattern. Always move the tool in the same direction. As you work toward the front of the picture, gradually enlarge the gouges to 1/2". After completely gouging the sea, go over it with the bevelers, moving around randomly, but always with the bevel face parallel to your gouge lines. Use the small beveler near the skyline.



Now, cut the weathered wood lines on the wheel and pulley block. Make shallow cuts, with an occasional deep cut and random short (1/16" to 1/8") deep cuts. Cut the strand lines on the ropes shallow.

With many leather carvings, you can achieve extra depth by raising the foremost objects. In this picture, the captain and the wheel are perfect for this technique. To raise the captain's face, place a finger on each side of his face and rub your modeler back and forth in back of the head, hollowing it out. Give an extra push to the back of the nose, cheeks and cap brim. Do the same to both fists and the center handle on the wheel. On the front, remodel anything that was pushed out of shape. The carving is now ready for coloring.

COLORING - All colors are Tandy's Super Dyes. I use the water colorist's technique of letting whites and reflected light come through from the natural color of the canvas or, in this case, the leather. On each object to be colored, first go over it with a dilute solution of dye, followed by repeated applications of the same solution in shadow areas, and finally using the same color full-strength for the darkest shadows. The dilute solutions should be around 15 parts solvent to 1 part dye. This is approximate, so pour the dye into the solvent in small amounts and experiment on a piece of scrap.

The ship's wheel is a good place to start as it will give you a feeling for this technique. Color the wheel completely with diluted light brown. In repeated applications leave the top of the handles, the top of the rim, and the centers of the spokes with fewer coats. After several coats, you'll get the feel of it. Use patience; repeated applications yield all kinds of desired shadow and depth. Finally, use full-strength light brown for the darkest shadows.

Use the same colors on the pulley block and rope, but finish the rope with full-strength medium brown. Color the weathered brass strap on the pulley with dilute green, and dry brush down the center of the strap and around the center nut with a solution of 1 part green and 2 parts solvent.

Use full strength yellow for all of the brass on the captain's coat and cap.

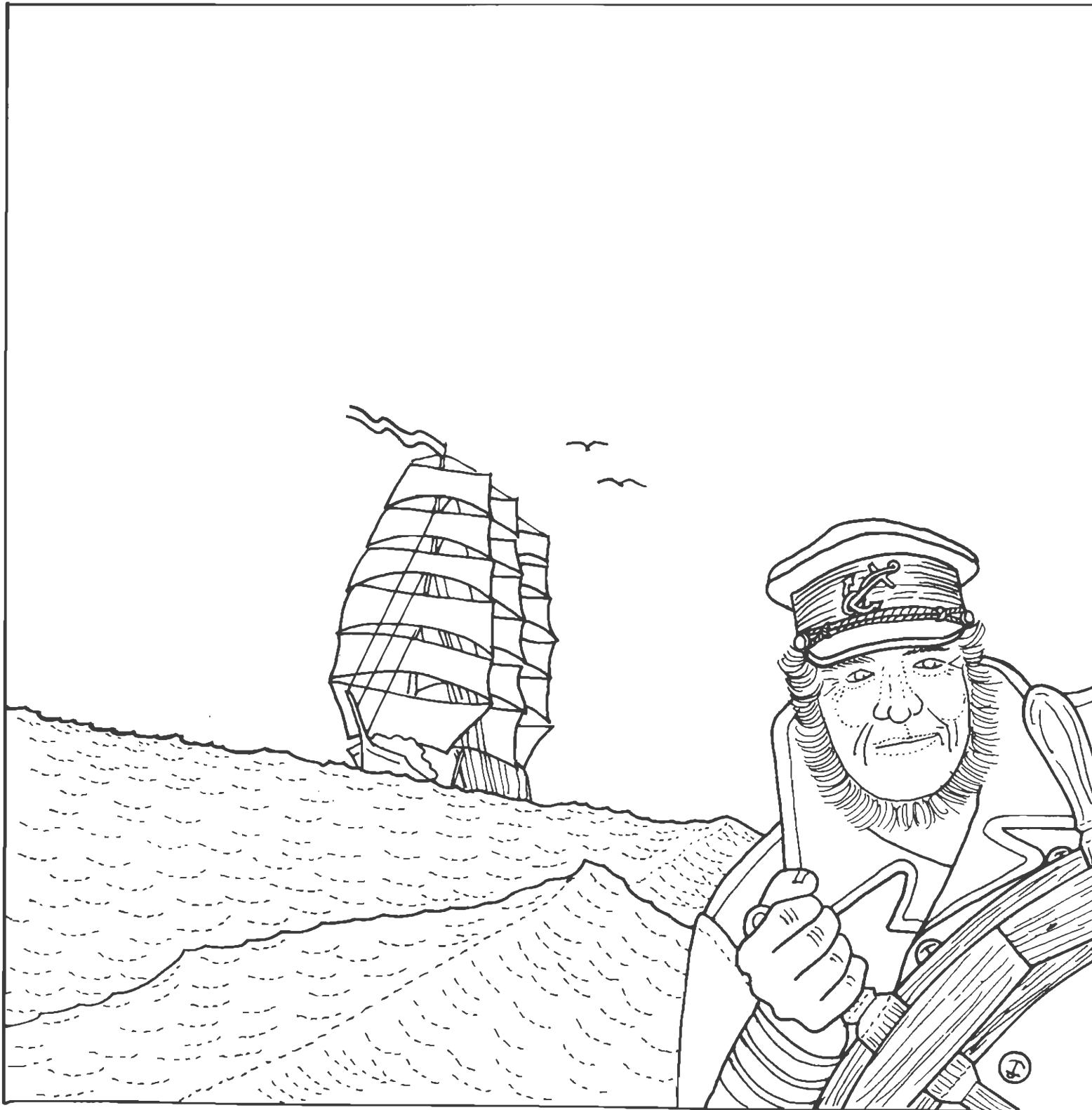
Color the captain's coat and cap with one application of dilute dark brown followed by full-strength dark brown leaving high lights by dry brushing at seams and shoulders, around the collar edges, cap peak, etc. Don't forget to color his left elbow (under the wheel rim). Color his throat scarf with full-strength medium brown.

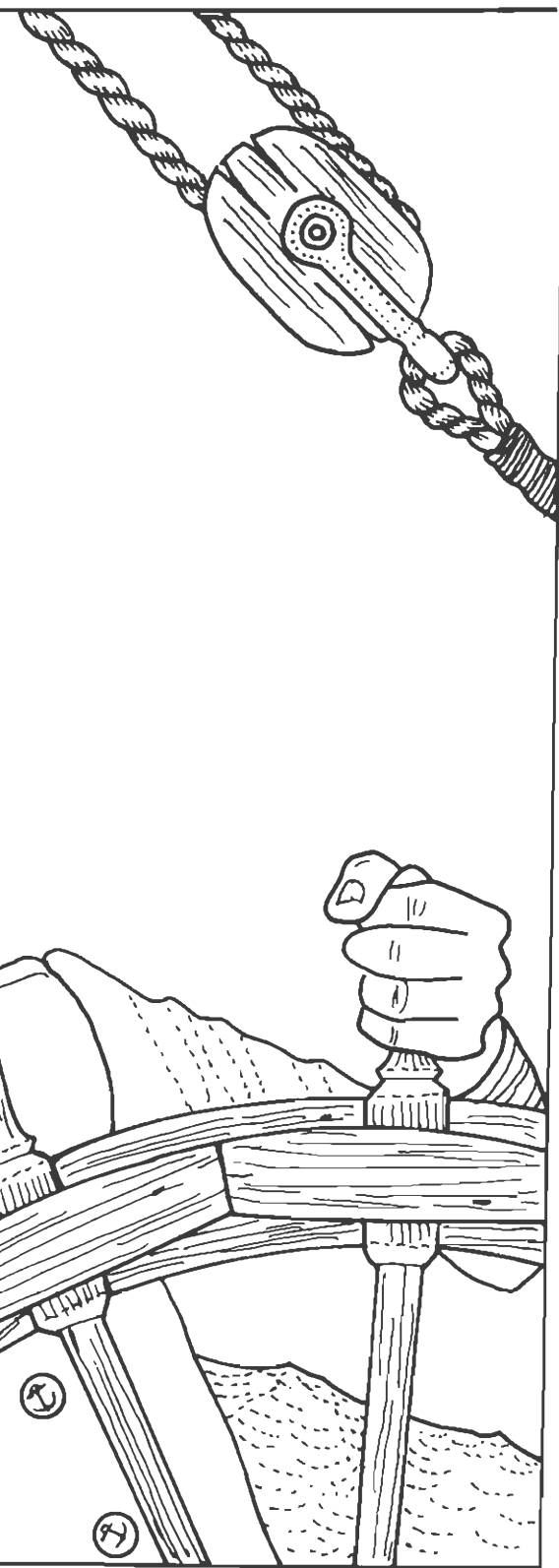
Use diluted tan to color the captain's skin and beard, dry brushing his knuckles, tops of his thumbs, nose, cheeks, chin, and lower lip. Build up layers, then go over crevases, upper lip and shadowed areas with full strength light tan. With your smallest brush and full-strength dark brown, color his upper eyelashes and pupils. Leave the whites and catch-lights in his eyes unstained. While you have dark brown on a small brush, paint the dirt under his thumb nails; the seagulls; and the clipper's hull, bowsprit, and masts. Do not dye the clipper's sails. Go over the captain's beard with red using the dry brush technique. (Use the red brush to color the clipper's pennant.) Touch up his beard with more tan on a dry brush to subdue any unruly reds.

The surface of the sea is diluted medium brown. Build up layers by brushing in the same direction as the gouges, leaving the crest of the swells and near the horizon with one coat. Touch up near the swells' crest with full-strength medium brown. Then, rub down the entire surface of the sea with a medium brown dry brush, coloring just the high spots of the gouges. Avoid nearing the horizon.

The sky is a thin dilution of medium brown, just dark enough to make the unstained sails stand out, but not so dark that it leaves no contrast on the ropes and pulley block. Always brush in long strokes in the same direction as your modeling sweeps. Done!

Notice that I use mostly earth tones (browns) for my coloring approach. After several years of marine painting, I have settled on these colors versus the primary colors as they seem to be more complementary with the natural tones of leather.





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