

Vintage Doodle Page Collectors Set - Series D6



T4 Tandy®
Leather
Factory
tandy Leather Factory
tandy Leather Factory

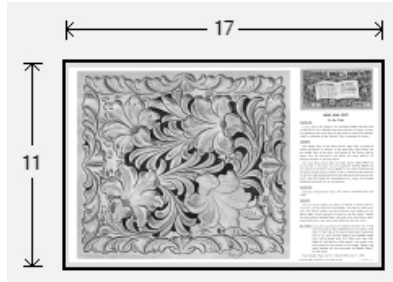


LeathercraftLibrary.com
DIGITAL MEDIA FOR LEATHERCRAFTERS



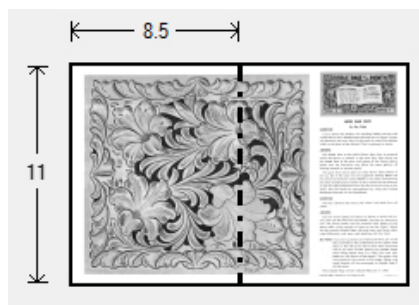
Doodle Page Digital Download

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



1) Full Size

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



2) Tiled

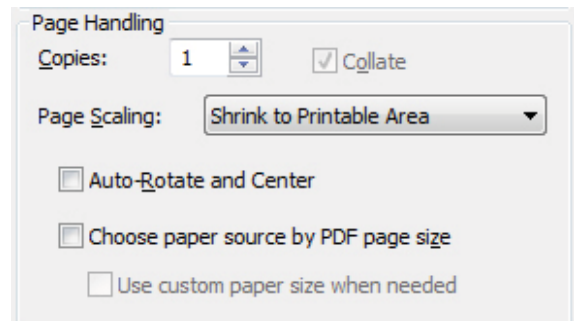
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

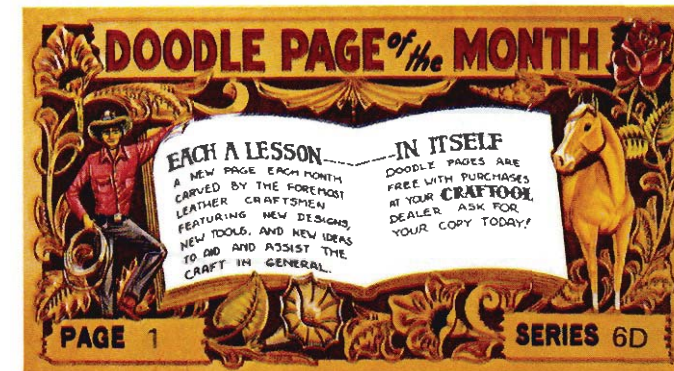
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

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



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



DEVELOPING SIMPLE DESIGNS

by
Ken McAdams

The idea behind this Doodle Page is to illustrate a technique of developing designs for the crafter with little designing experience, but who wants to create original designs.

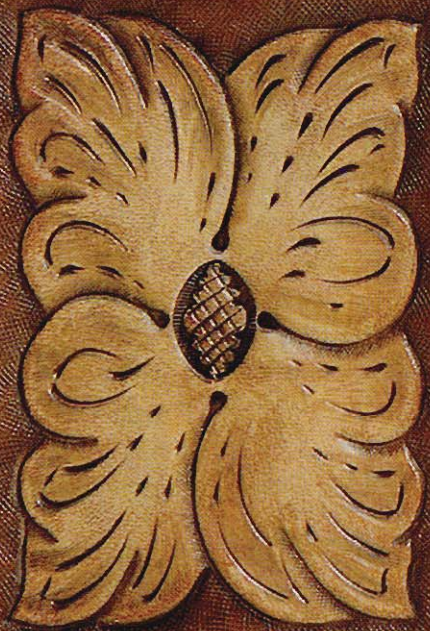
Note the similarity between the billfold design on the left, and the two panel designs on the right of the photocarve pattern. These are all variations of a single basic design. In the tracing pattern section, on the back of this page, the technique of developing this simple design is illustrated. To begin, draw a rectangle the size you want your billfold panel to be (Figure 1). Then divide it into quarters. Next, sketch, in one quarter, a leaf, flower part, etc. When you're satisfied with the drawing, trace it onto tracing paper, also transferring the border lines. Using another piece of tracing paper, make a second tracing. Then turn the original 180 degrees to trace leaf 'B', shown in Figure 2. Next flip the first tracing to reverse the leaves, and complete the design, as in Figure 3. Here eliminate the overlapping lines and make any needed refinements. Figure 4 shows the final result.

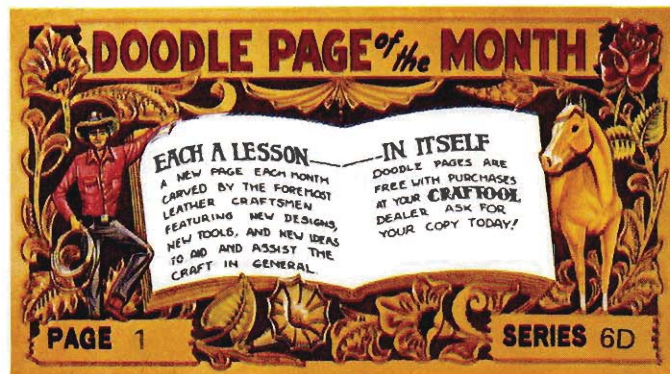
Often, the completed design won't be as you envisioned, and you'll need to go back and make changes. Don't give up - practice makes it easier.

You can use this method also by borrowing a portion of a larger pattern that will fit the quarter panel in Figure 1.

The tooled patterns shown use the following tools:

Shaders	(P) 207, 368, 208, 213
Bevelers	(B) 702, 701, 936
Veiners	(V) 407, 406, 707
Stop	H908
Flower Center	D617
Seeder	S932





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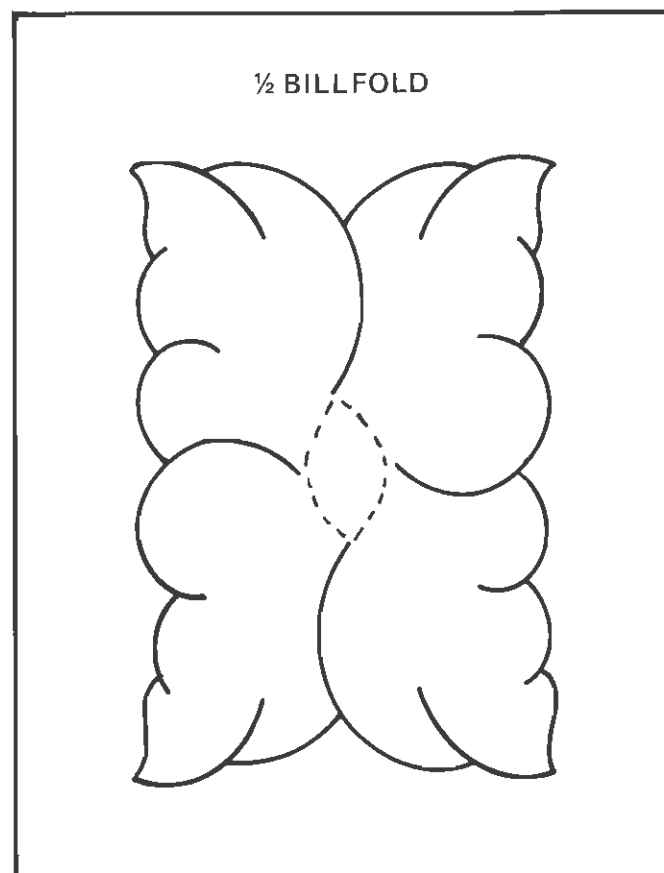


FIGURE 1

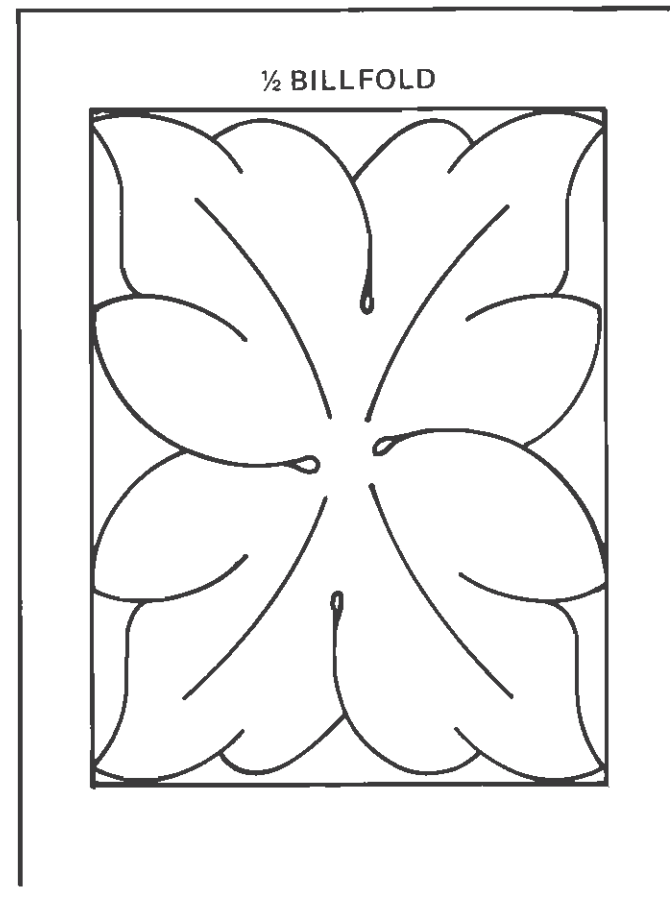


FIGURE 2

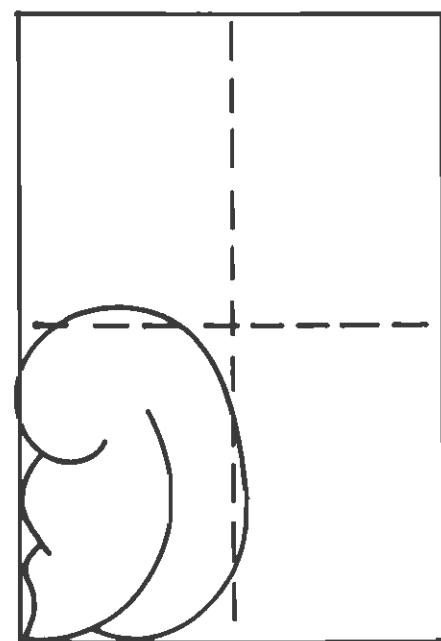


FIGURE 3

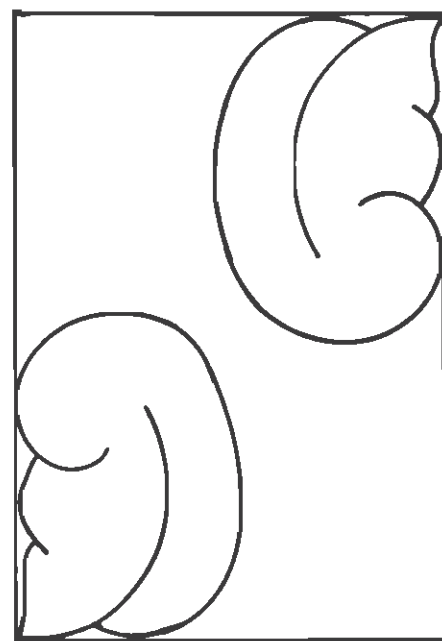
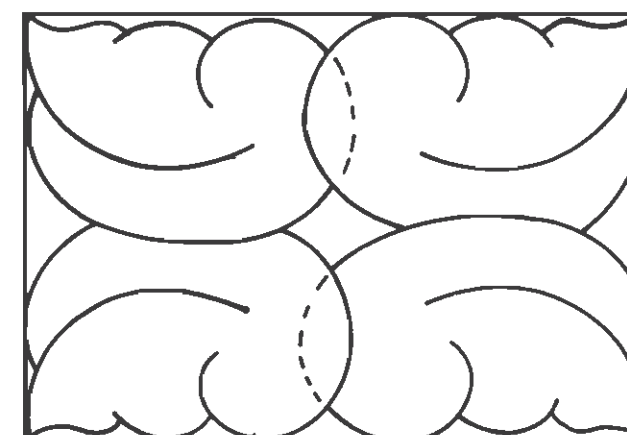
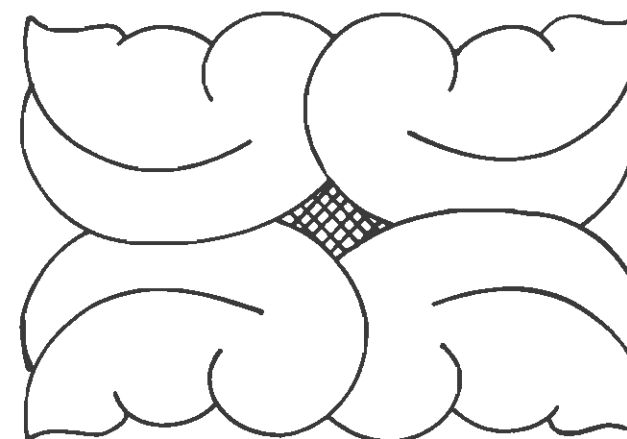
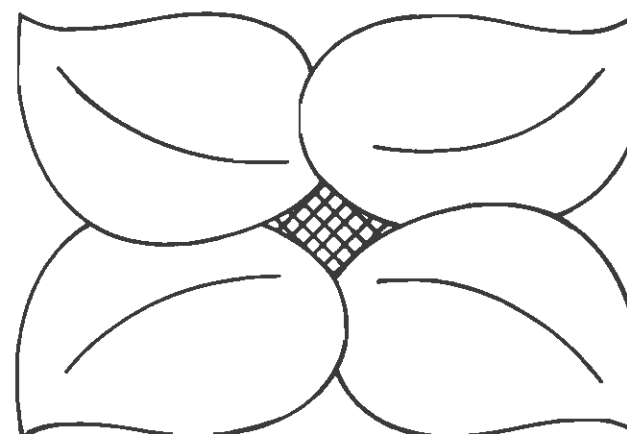


FIGURE 4

DEVELOP
YOUR OWN
DESIGNS.
DRAW YOUR
OWN OR
BORROW
FROM
OTHER
PATTERNS.



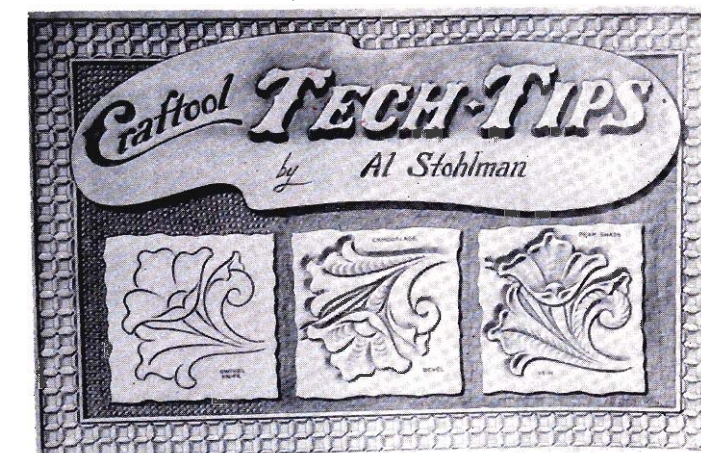
Background
Matter

(A) 98, 104, 888
F899

Use other tools for variety if you like.

Add color with Tandy Super Dyes. Apply Super Shene to colors and areas to be left natural. Tandy's Antique Leather Stain adds contrast and highlights the tooling. Seal with Super Shene.

Have fun designing your own!

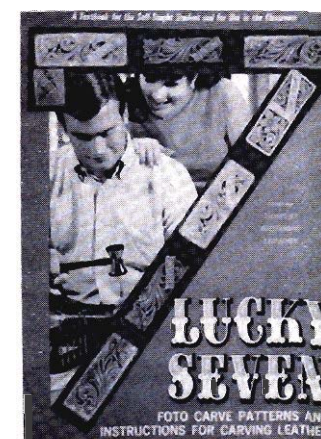


CRAFTOOL TECH-TIPS. Created for beginners, this manual clearly illustrates the tools and techniques used in hand-tooling leather—even includes some special effects. Al Stohlman teaches you how to use swivel knives, specific stamping tools and modelers—plus gives you lots of hints and tips. 22 big 17" X 11" pages full of large illustrations. No. 6049

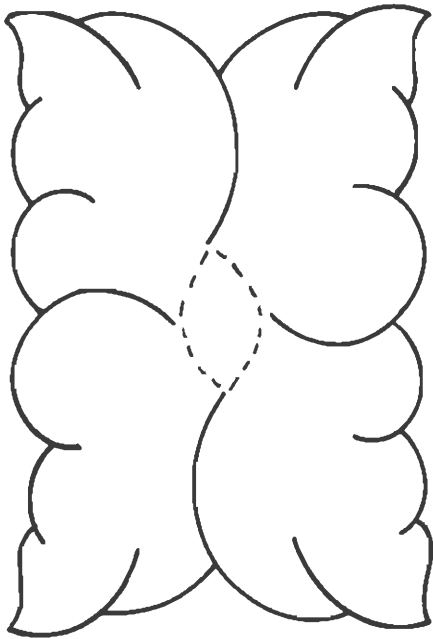


AL STOHLMAN'S TOP 20. Tracing and photo-carve patterns for 20 billfold and wallet designs. All feature fine detail, and most include figure carving and filigree work. Step-by-step instructions for filigree, saddle stitching and lacing are also included—plus 3 alphabets. 34 pages. No. 6038

LUCKY SEVEN. This book takes you step-by-step through making a wallet, showing you how to use the leather-crafting tools and materials. And it gives you 17 tooling designs with tracing and photo-carve patterns. Large illustrations make the instructions clear and easy to understand. No. 6050



½ BILLFOLD



½ BILLFOLD

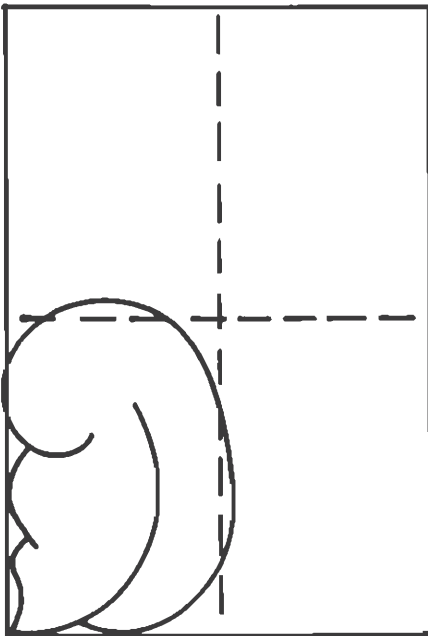
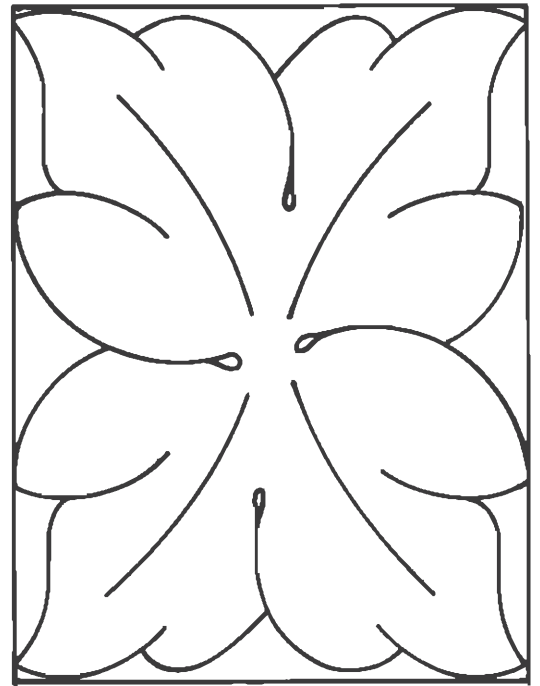


FIGURE 1

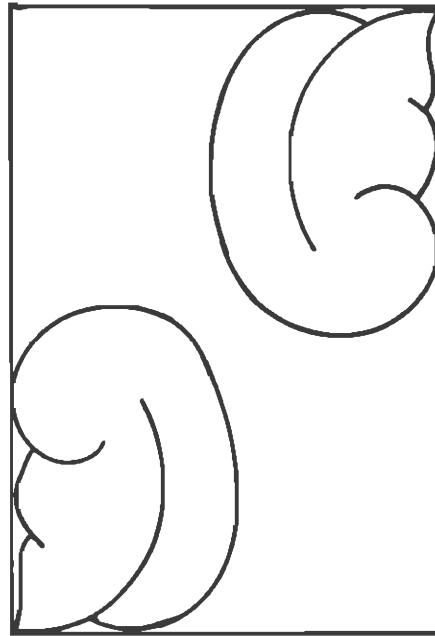


FIGURE 2

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YOUR OWN
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OWN OR
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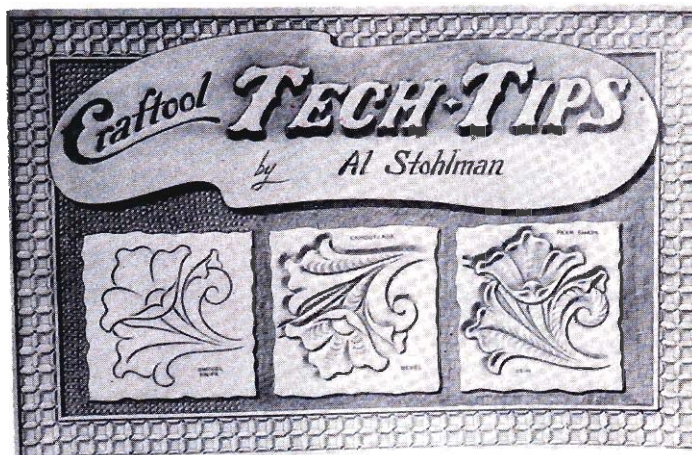
Background
Matter

(A) 98, 104, 888
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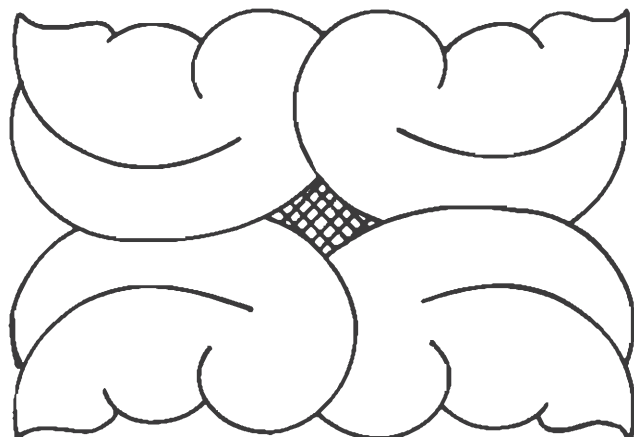
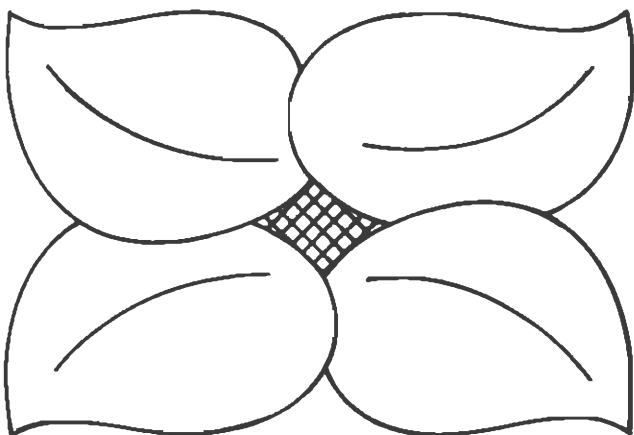


FIGURE 4

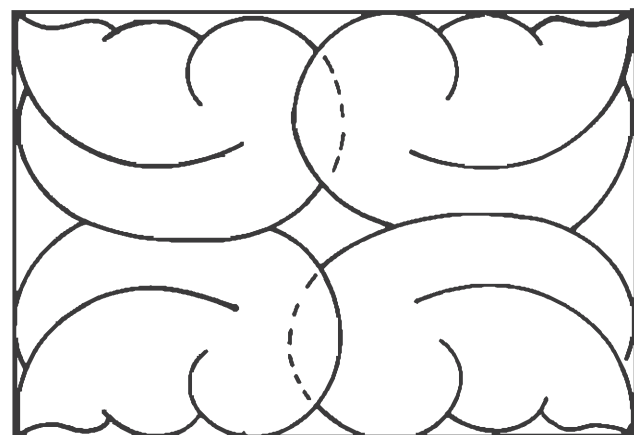
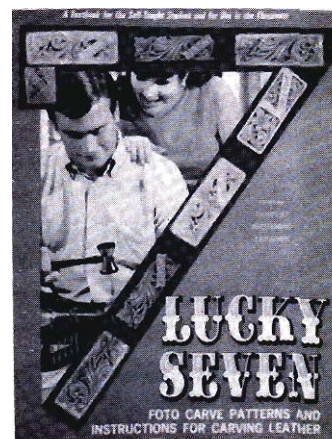


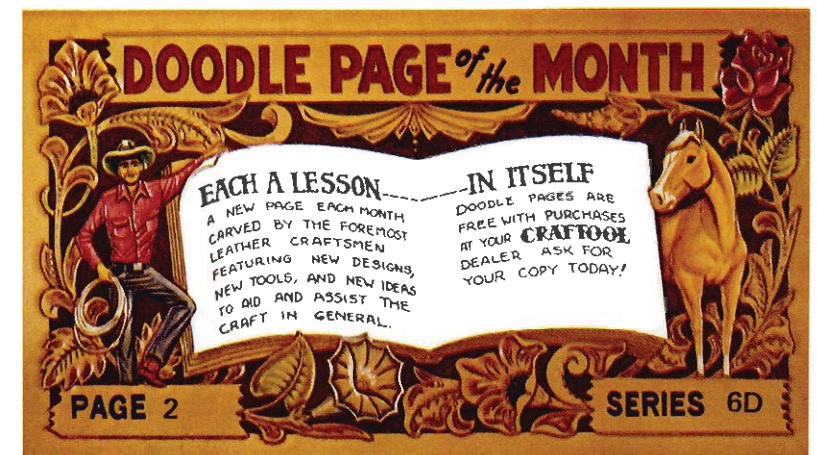
FIGURE 3



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BABY BIRDS IN A DOGWOOD TREE
by
Lillian Green

Baby birds are really fun to watch, however to the leathercrafter, they are much more fun to make.

Here is a very easy and beautiful picture using only four tools and your swivel knife.

The B60 Undercut Beveler is used on all the indented little Dogwood petals. Seeder S691 is used in the flower centers. F976 is used on all the leaf points. B198 Beveler is used on the entire picture. Knife cuts are used to make the birds' feathers.

Cova Dye Red and Red mixed with White is used for the flowers. I have barely trimmed them in White for accent.

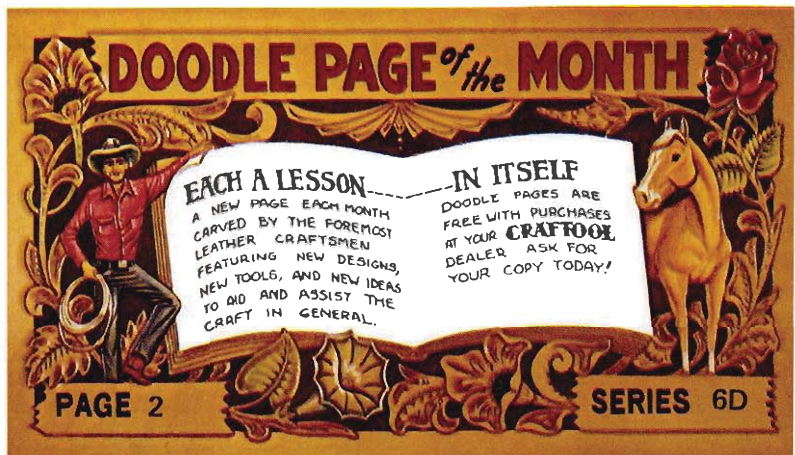
The leaves are Cova Dye Kelly Green with a small dab of Light Brown for the contrasting sides, (Use a scrap piece till you find your proper colors.)

The birds are Cova Dye Black, White and Yellow. Here I have used a large brush to paint them, then filled in the gaps with a tiny brush.

The tree branches are Chocolate Brown, and the entire carving is covered with Neat Lac for protection.

I hope you have as much fun doing your birds as I did.





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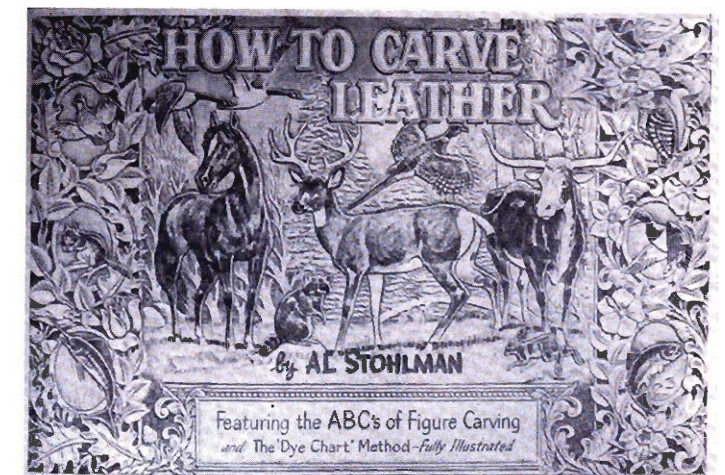
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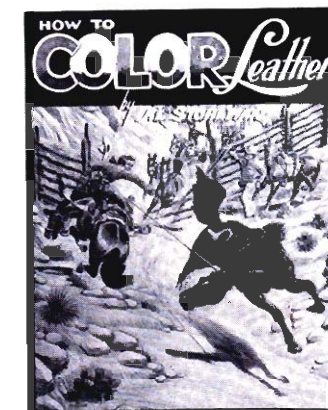
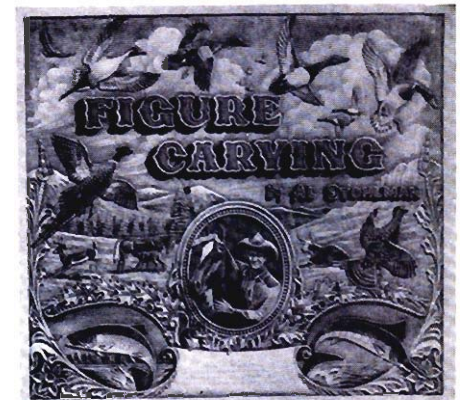
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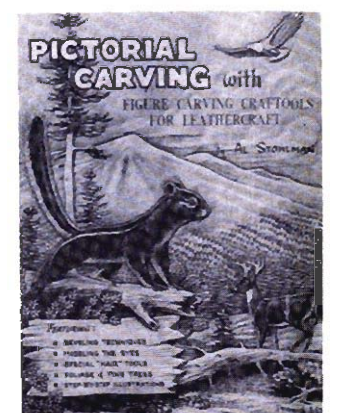
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FIGURE CARVING. Famed for his figure carving, Al Stohlman gives you dozens of detailed figure patterns and shows you how to cut, bevel and model them. Also explains how to dye and color and how to filigree. 26 pages. No. 6049

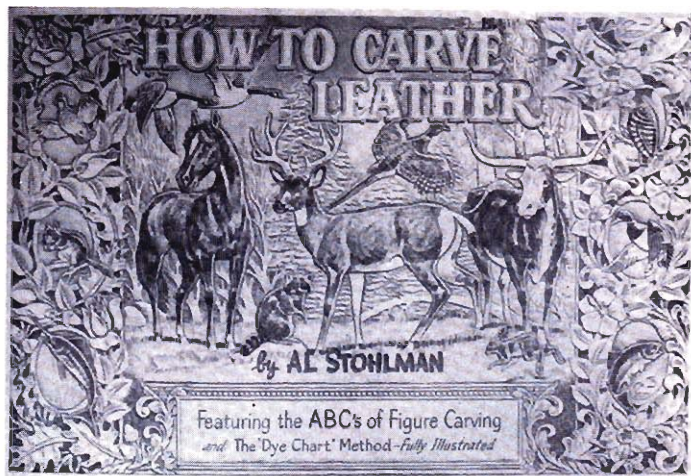


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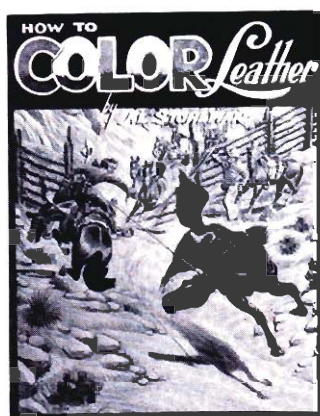
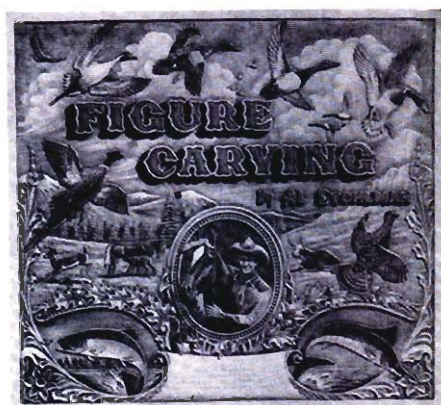






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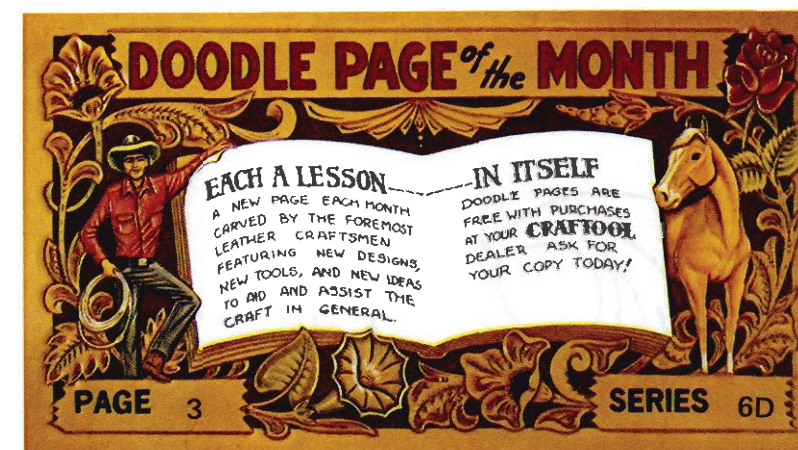
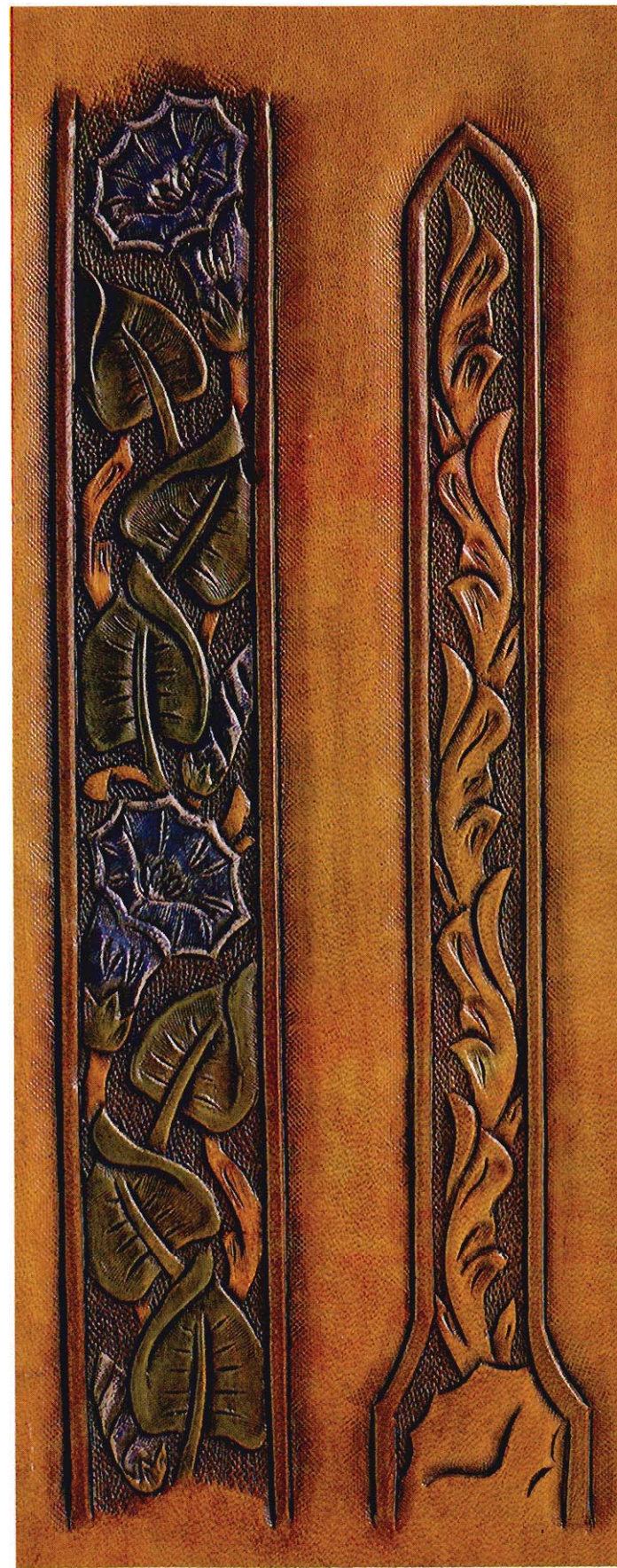
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MORNING GLORY by Ken McAdams

The morning glory is a recurring theme in leather design. I owe thanks to Al Stohman and Ben Moody for inspiring these.

The first billfold design is for “standard tooling”. Because of the large background area, I strongly recommend gluing the billfold back to thin cardboard before tooling to prevent leather stretch. After tooling, peel off the backgrounding and glue on a skiver lining.

The second billfold features inverted carving, which has the advantage of requiring less tooling. Tooling is the same except that the lines TOUCHING background areas are beveled TO THE INSIDE.

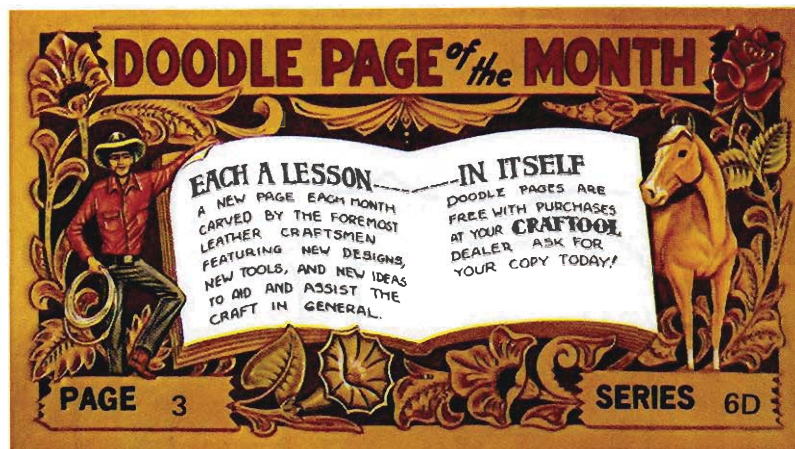
The important tools in these designs are the bevelers and the shaders. I used the lined beveler, B199, to shape the flower blossoms, and later to texture the stems (use the point). Bevel the balance of the design with B702 and B701, or similar tools. Shade the large leaves with P207, and the small ones with P368, reversing the tool on the pointed leaves.

After shading the flowers, you may need to do some re-beveling along the margins of the flowers. Add seeds to the flowers with S630, and background with A104 and A98. Finish with swivel knife cuts.

The belt design utilizes the same tools as the billfolds. **TIP:** Cut the border lines before tracing the pattern. This makes it easy to keep the design inside the border. The tracing pattern shows how to use the same design on wider belts with buckstitching. You can use other 1” or 1¼” patterns in the same way.

To color the design, use green Super Dye on leaves, and blue Cova Dye on the flowers. Mix blue with white for lighter shades, or mix blue, white and red for purple or lavender. Experiment on scrap leather first! Seal areas you want left natural with Neat Lac or Super Shene. The belt design as shown was then antiqued with Tandy’s Antique Leather Stain in dark brown, followed with Fiebings dark brown antique for added depth and richness. I prefer the subdued colors resulting





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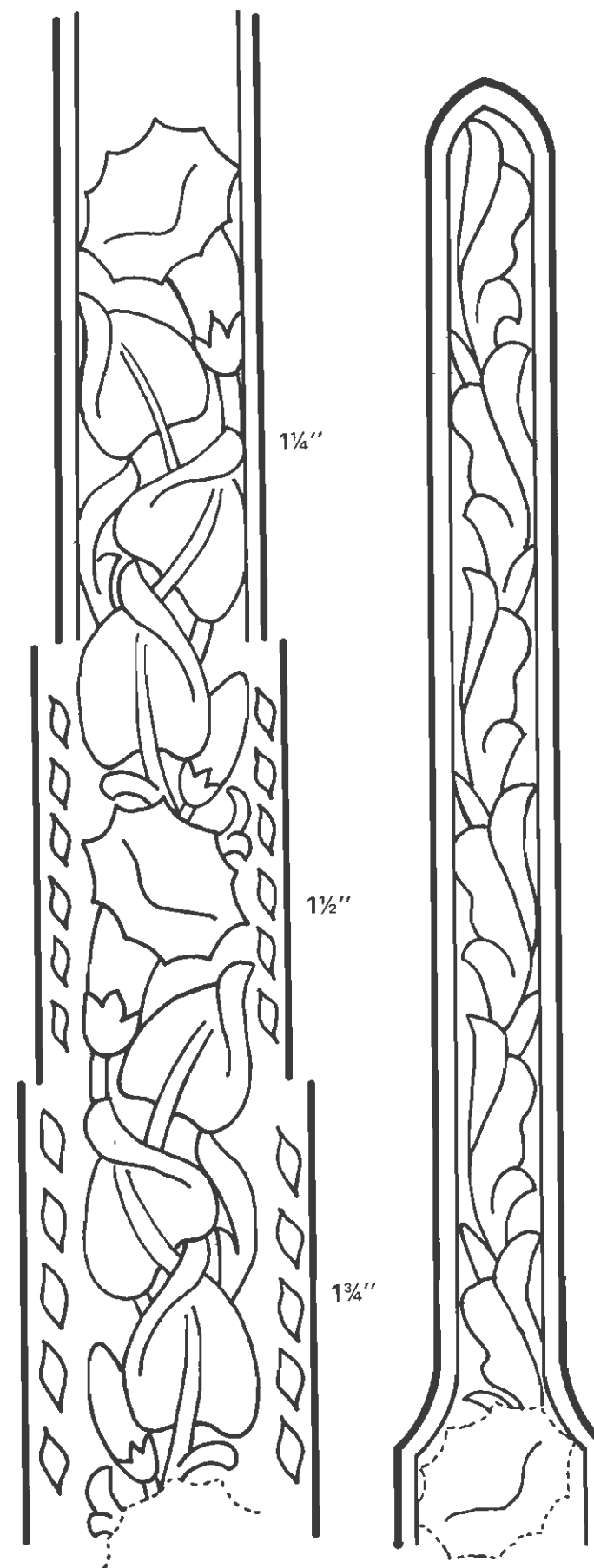
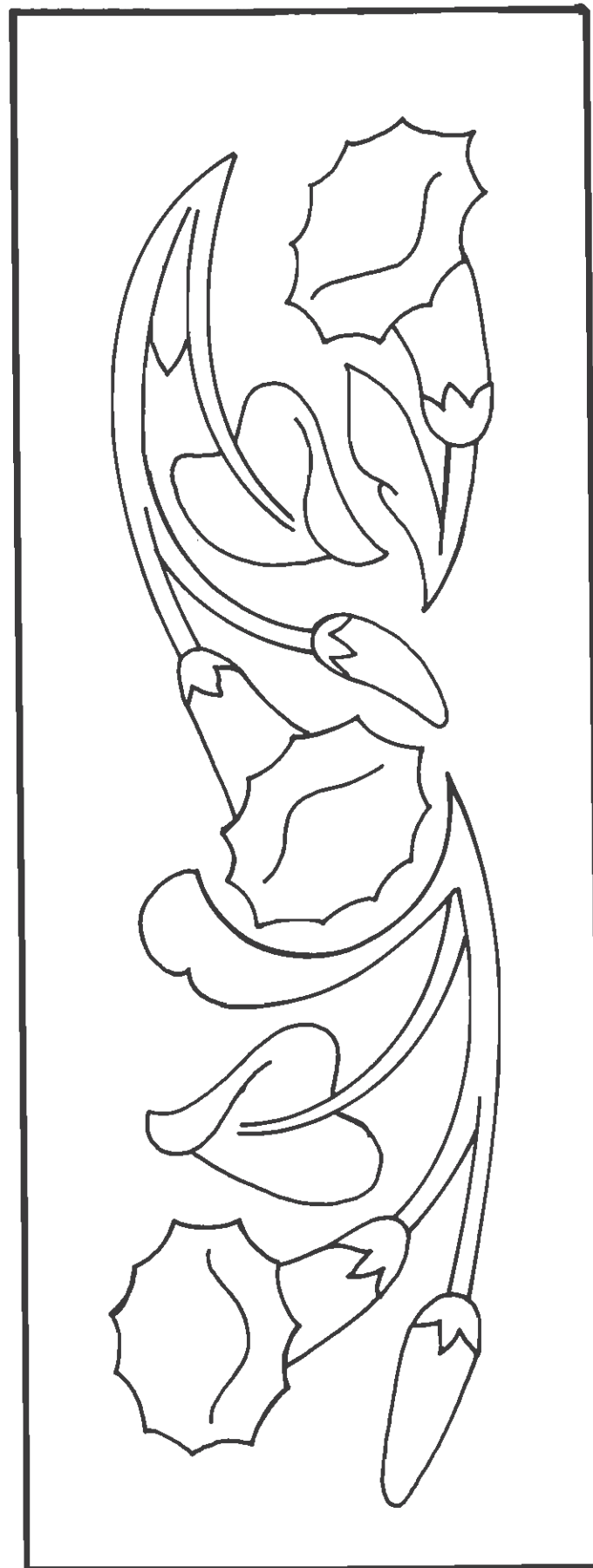
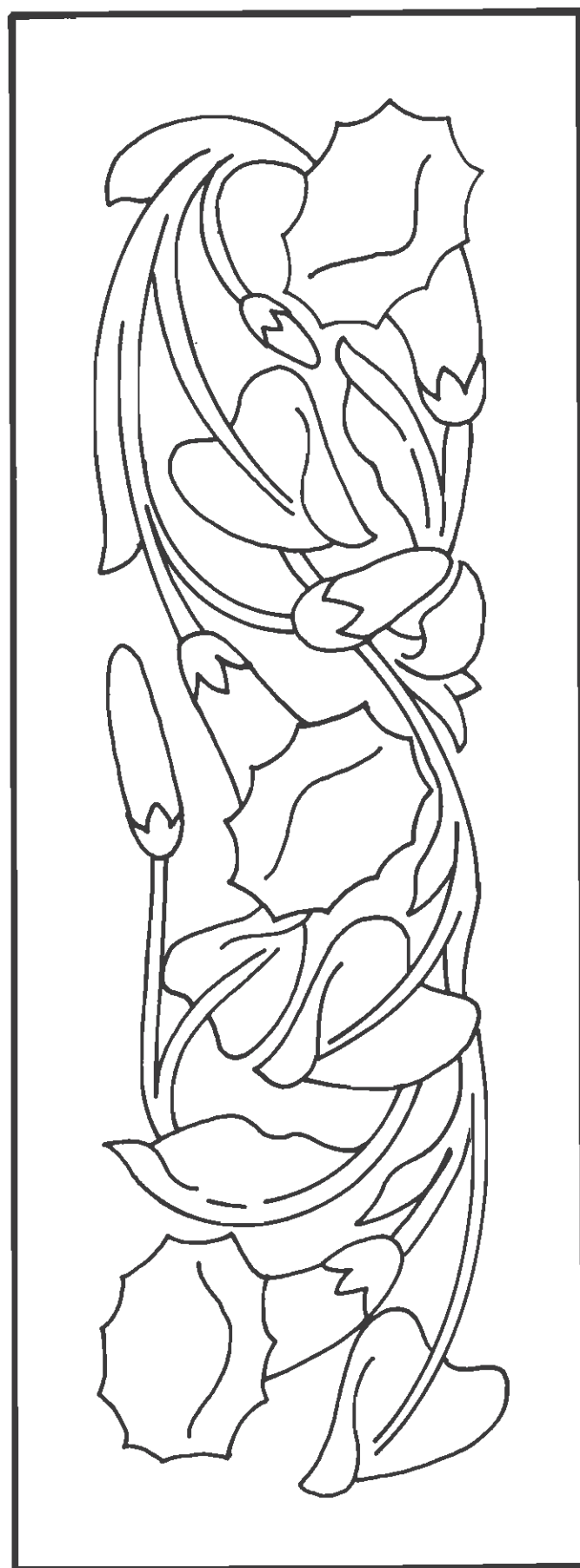
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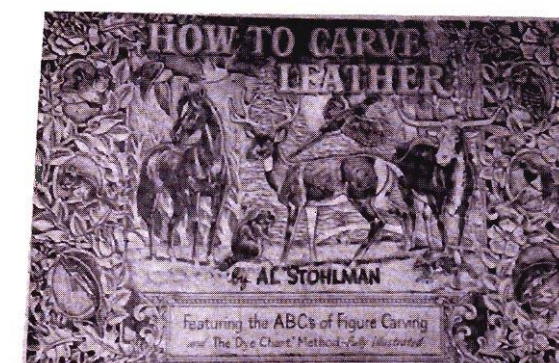
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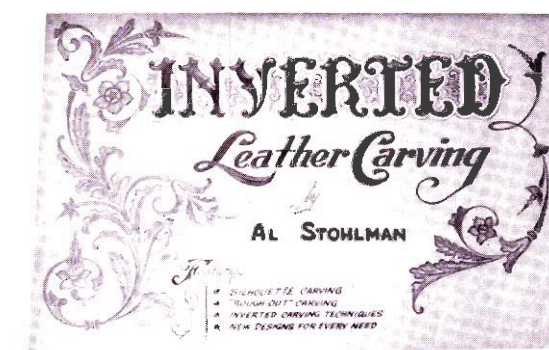


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Enjoy the morning, glory!



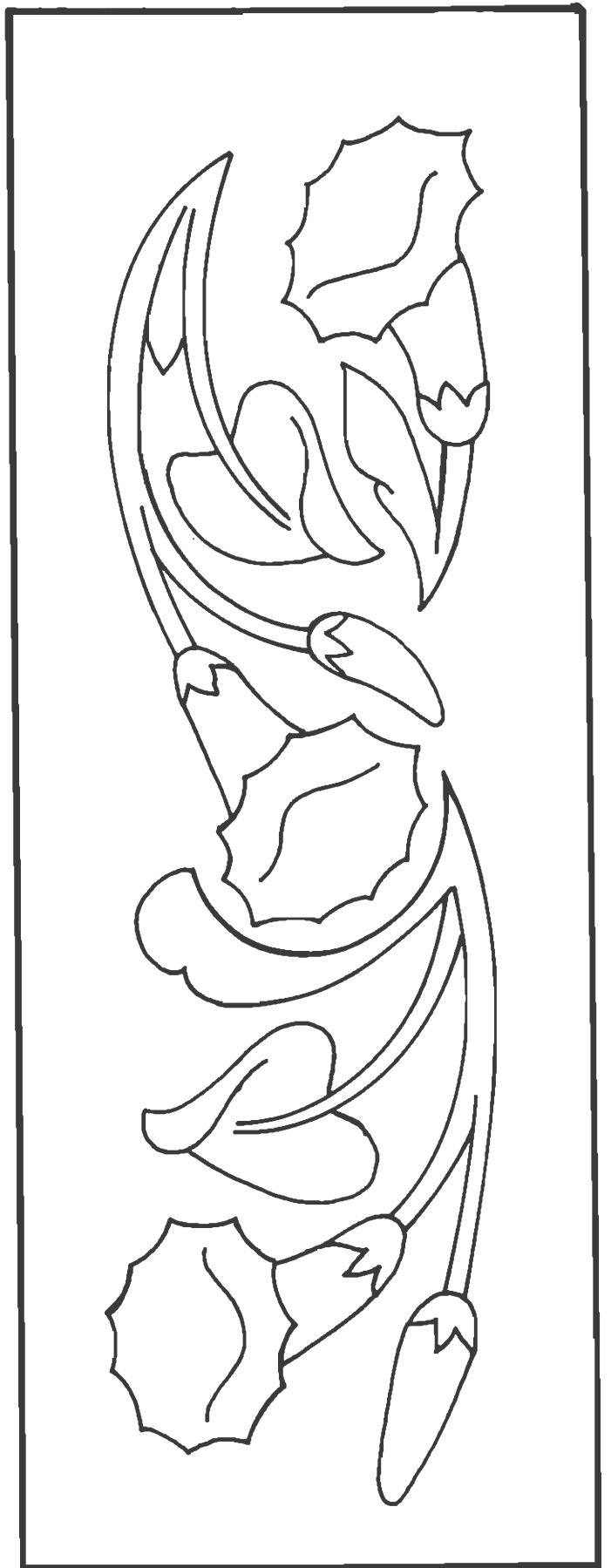
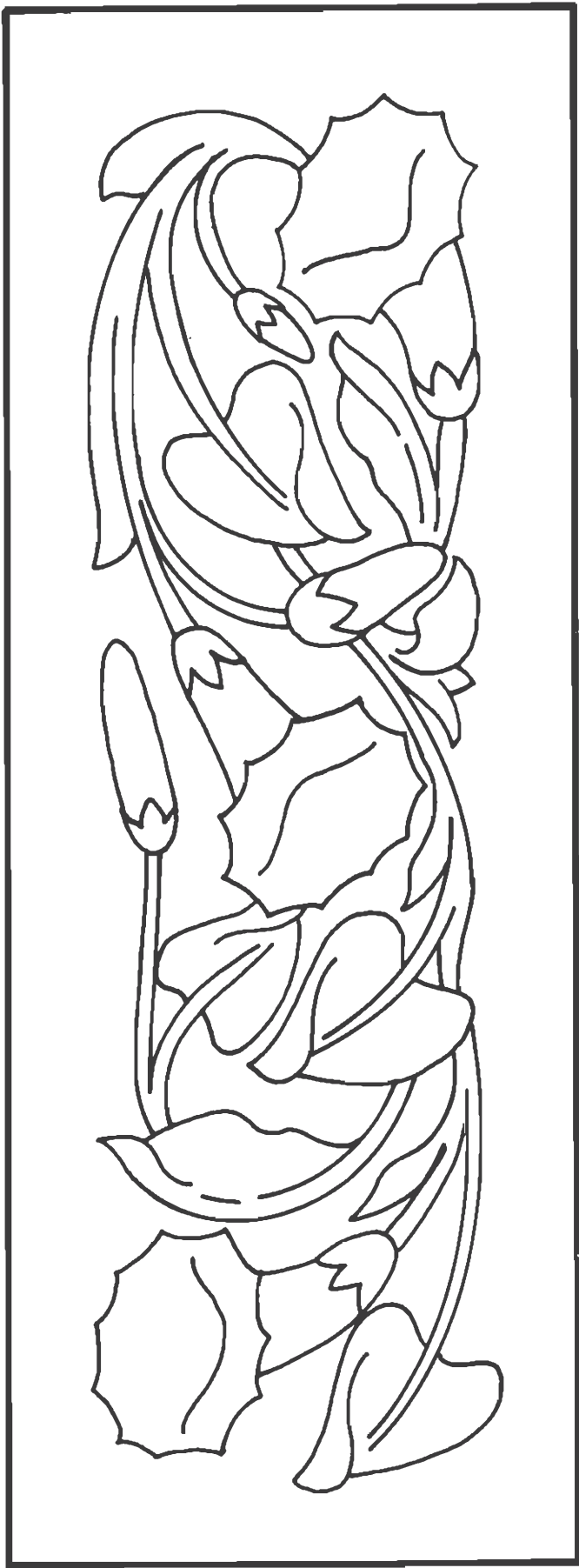
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INVERTED LEATHER CARVING. In 48 pages, Al Stohlman introduces you to silhouette and inverted carving. (Design is recessed—the opposite from traditional carving.) And the large 17" X 11" pages include dozens of designs and symbols for your projects. . .6036

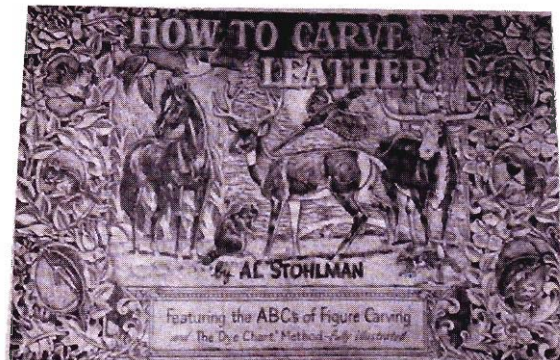


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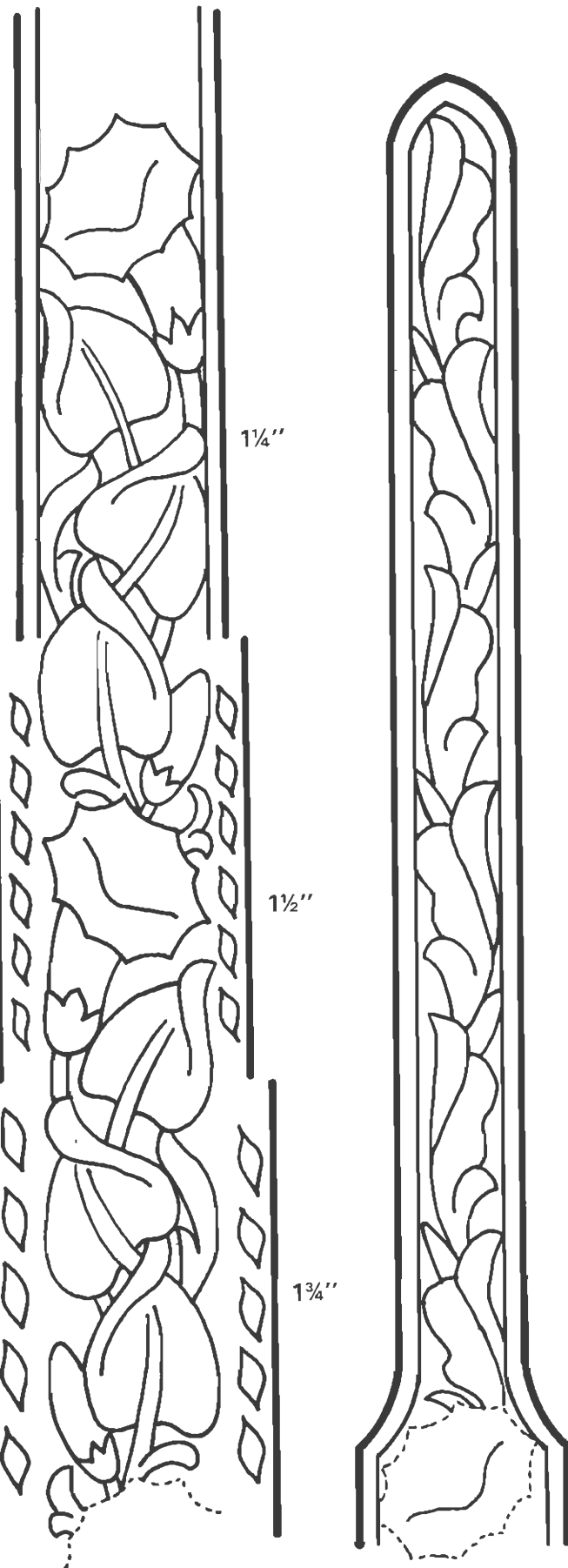
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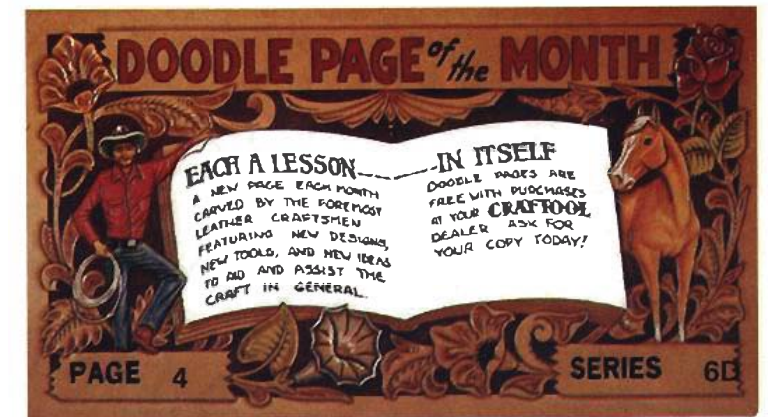


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HOW TO COLOR LEATHER. Well-known leather artist Al Stohlman explains practically everything about coloring leather—step-by-step. Also gives you 90 illustrations and 3 dye mixing charts to make it easier. . . .6053





WILD ROSES
by
Dave Howell

Tooling the design:

After transferring the design to leather, cut all solid lines. Using F941, outline scalloped edges of leaves. Bevel the rest of the design, using B203 and B935. With B60, undercut the flowers and buds where appropriate. Place flower centers with J816; then pear shade with P206 and 8036 Modeler. Add stops with H907. Add leaf veins with V821. Smooth all work with 8036 Modeler. Background your design with A98 and A104. Matt outside to edges with F899 and F900. Add initials or name. (The belt used Craftaid 2707 and the billfold used Alphabet Set 8131.)

Coloring the design:

Flowers: Use red Super Dye cut with 5 parts solvent. Dry brush them to desired shades.

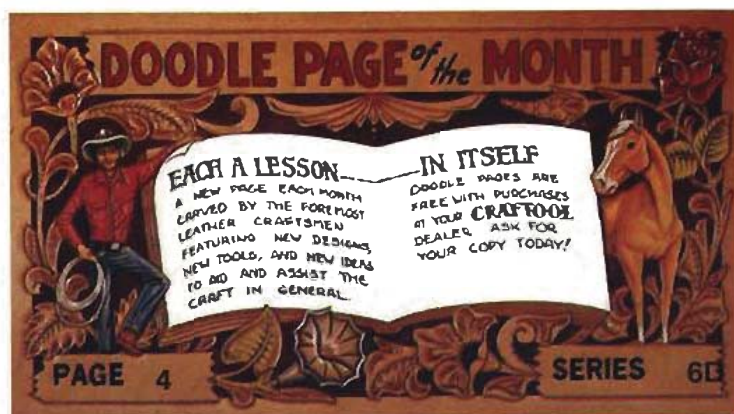


Leaves: Use green Super Dye cut with 5 parts solvent. Dry brush them to desired shades.

Leave all stems and leaf ribs natural.

Buff to high shine with sheepskin.





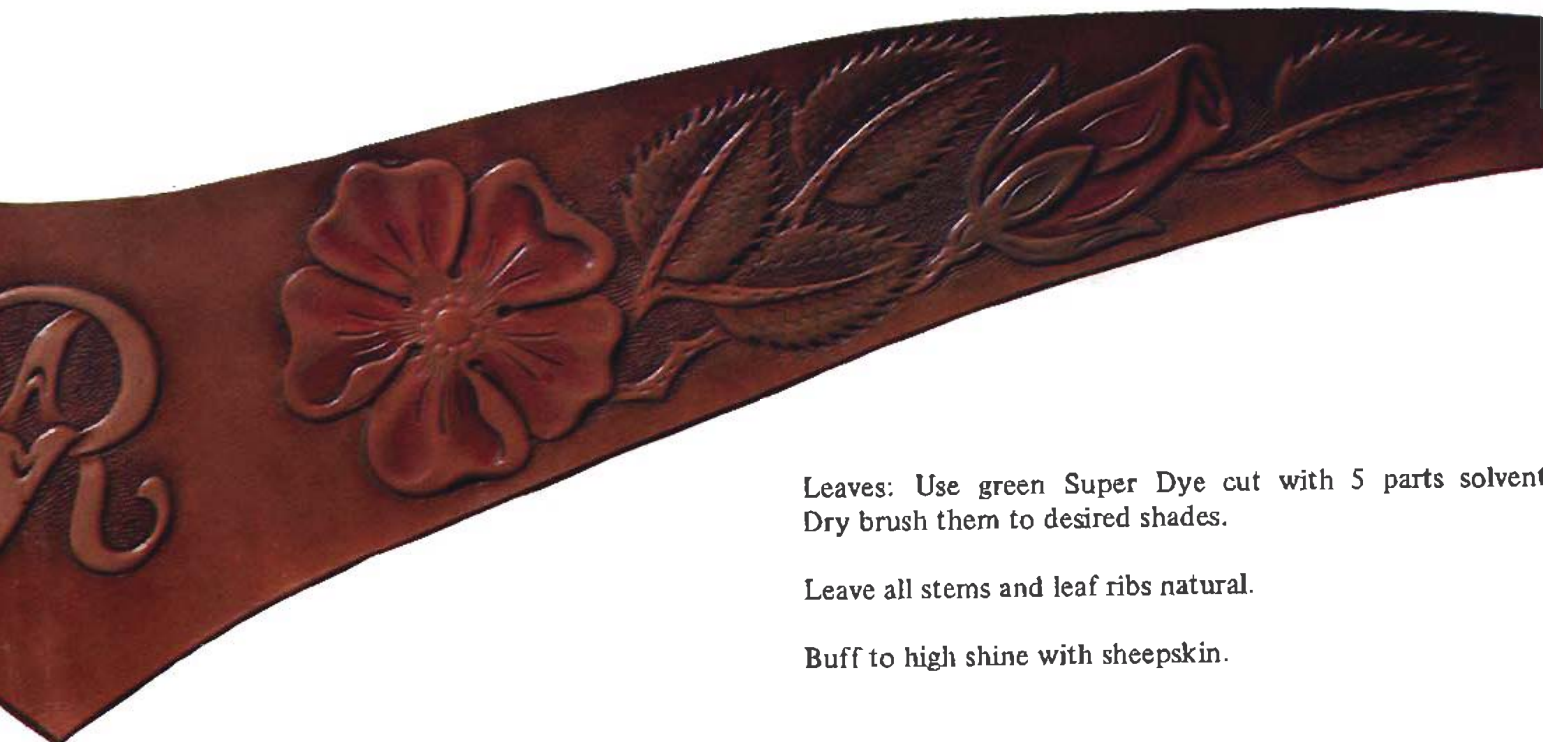
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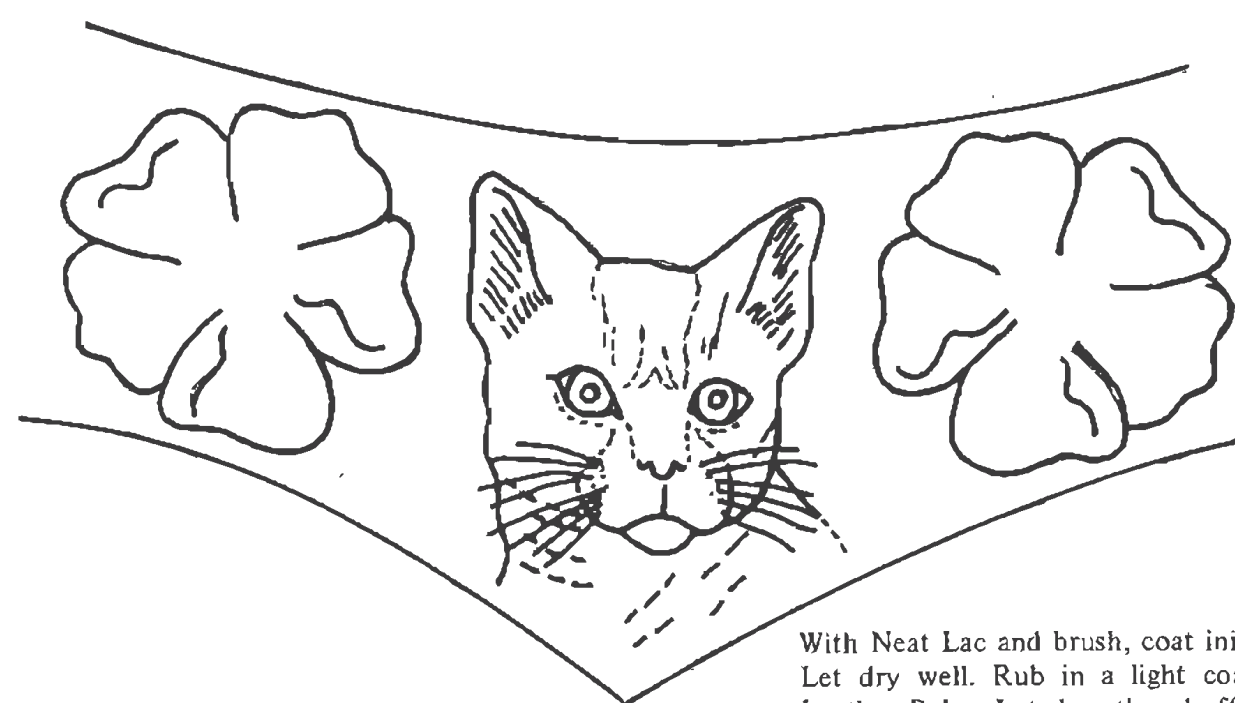
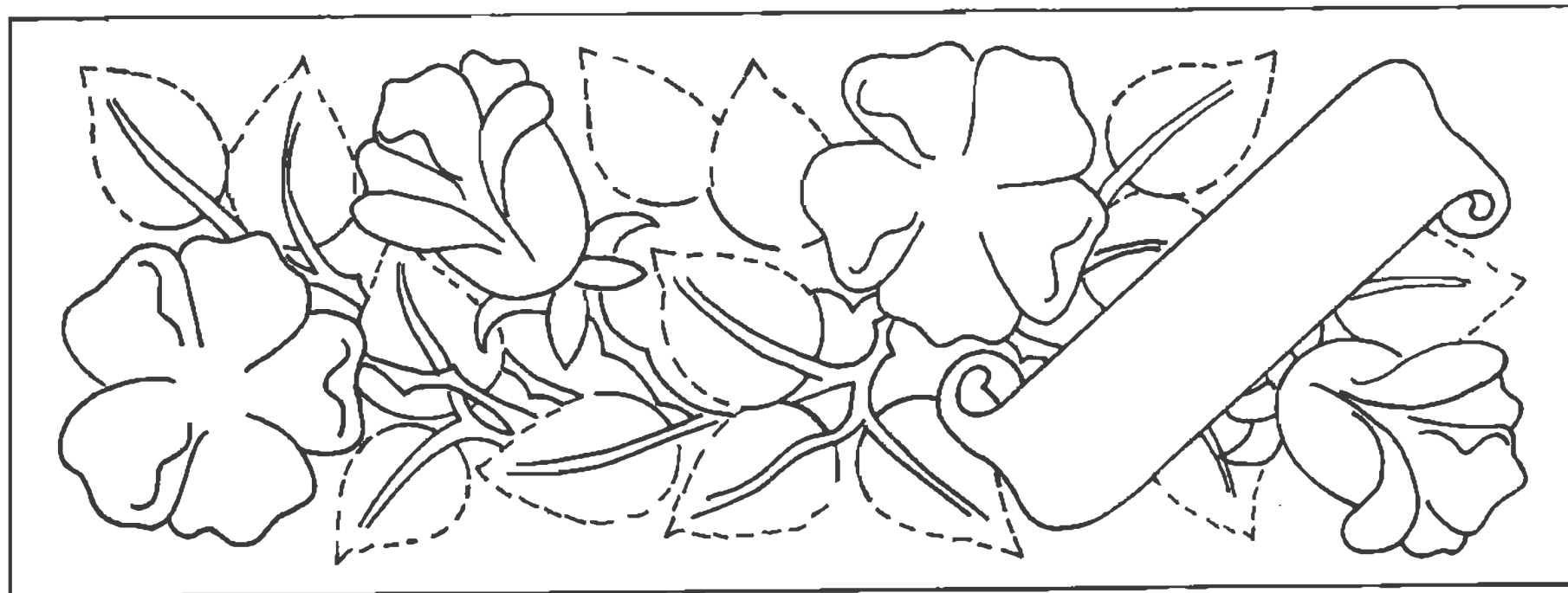
Flowers: Use red Super Dye cut with 5 parts solvent. Dry brush them to desired shades.



Leaves: Use green Super Dye cut with 5 parts solvent. Dry brush them to desired shades.

Leave all stems and leaf ribs natural.

Buff to high shine with sheepskin.



With Neat Lac and brush, coat initials. Let dry well. Rub in a light coat of Leather Balm. Let dry, then buff. Do flowers a second time.

Mix Tandy Tan Antique Stain with its reducer in equal parts. With damp sponge, apply liberally, rubbing in well. Wipe off excess immediately. Let dry, then scrub with damp sponge. Let dry again, then buff to shine with sheepskin.

Apply Super Shene as a final finish.

The Belt:
V contour belts have returned to popularity, but this time, they are worn backwards (buckle in back).

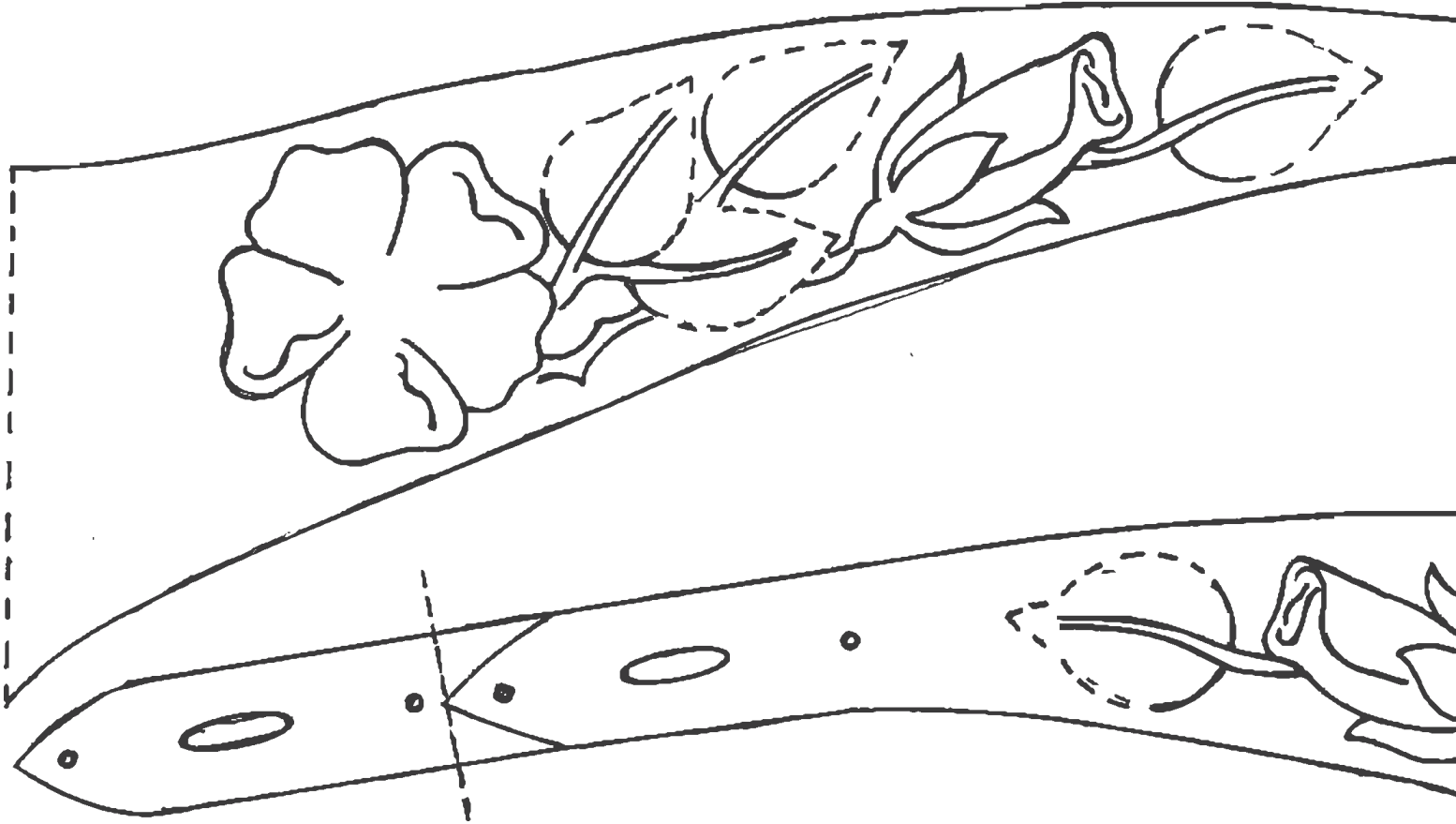
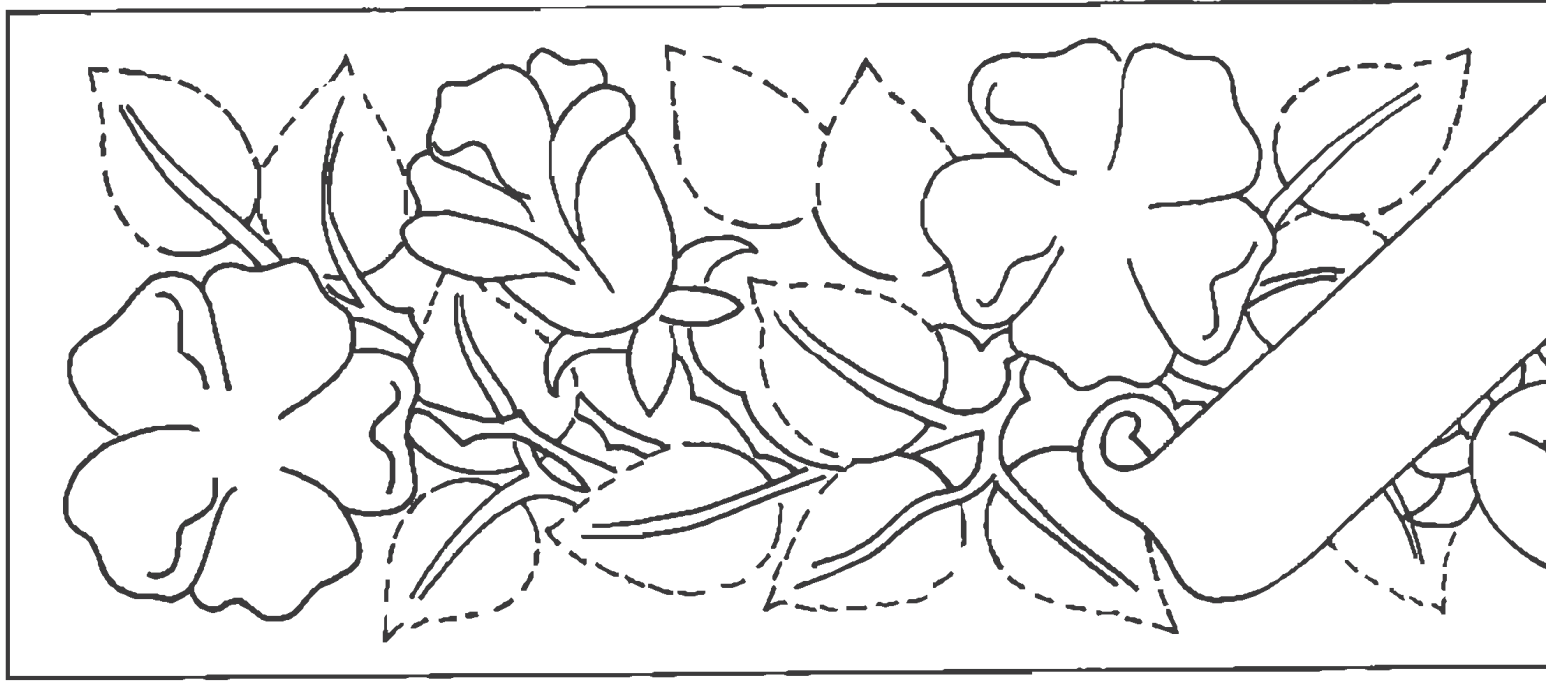
To prevent a buckle from riding over the spine, the belt was shortened, and 2 buckles with a connecting strap were added. For waists 28 in. and smaller, use the holes to the inside of the dotted lines. For larger sized use the outer holes. Connecting strap can be made any size.

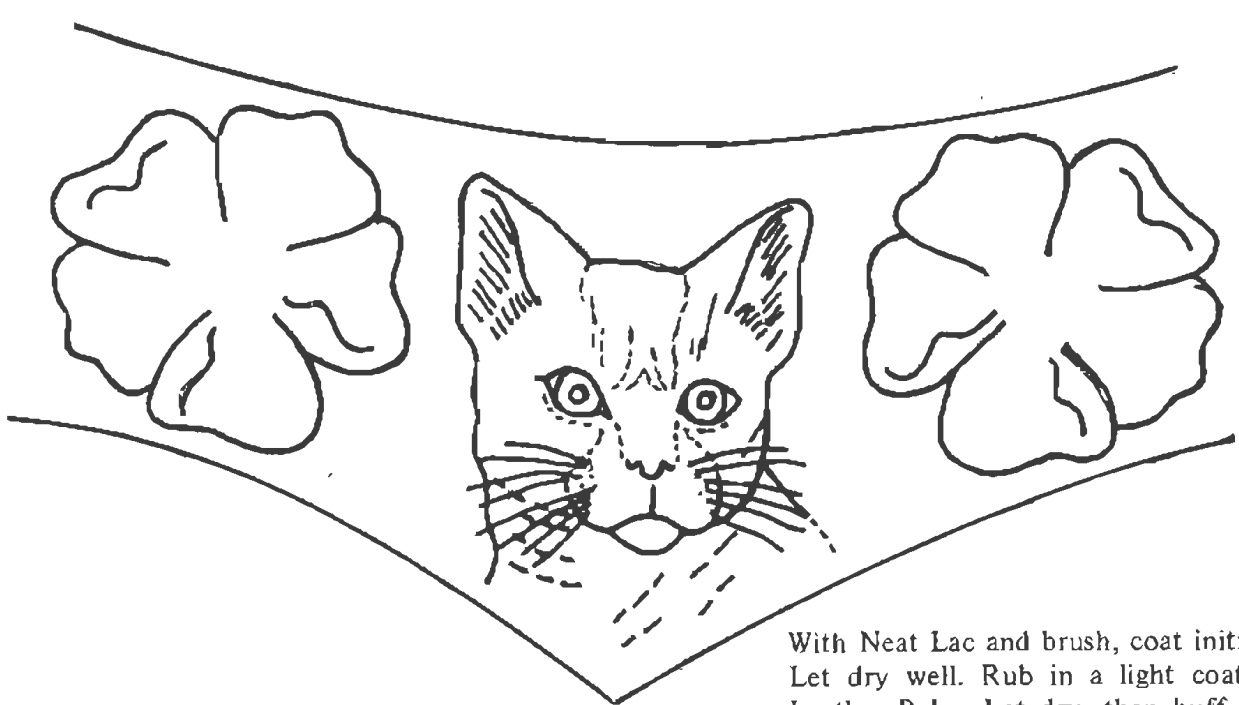
For interesting variations, one can add any number of designs to the center of the belt. The head of the Siamese cat by Al Stohlman works well.

Also one can cement metallic cowhide to the back of the belt and lace the edges with the Mexican Basketweave for a reversible fashion belt.

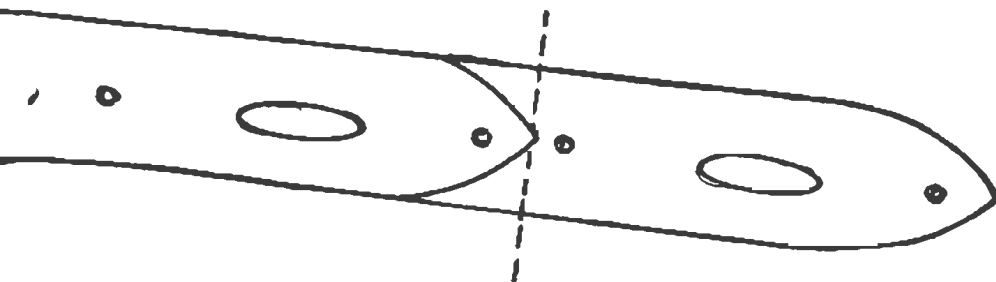
For other designs, check out Craftool's "How To Carve Leather" book.







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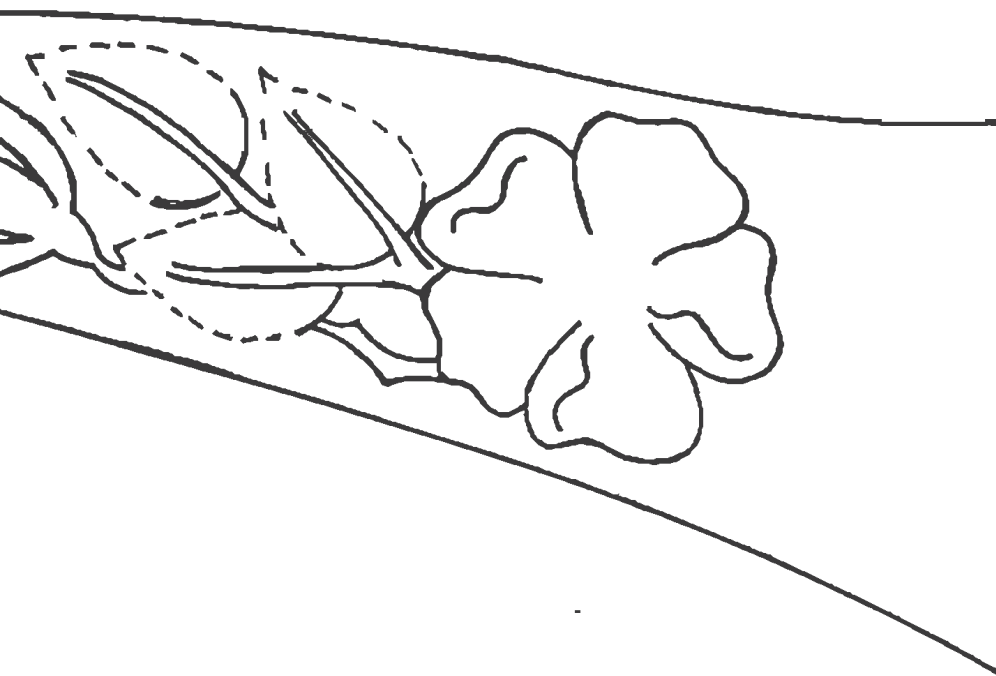
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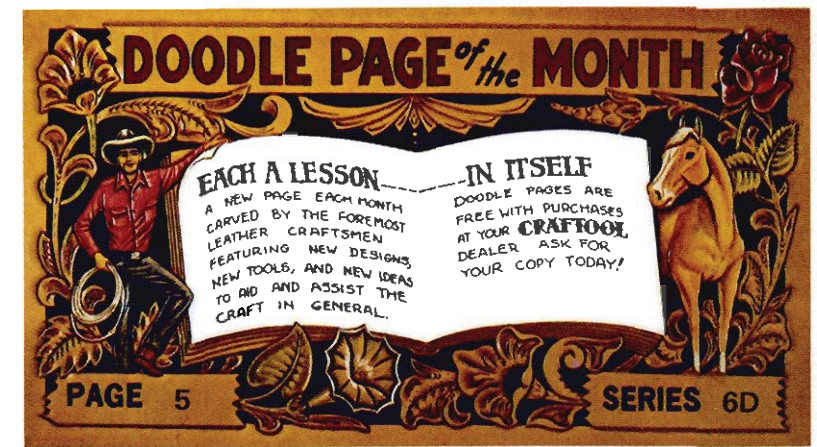
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USING THE "STOP" AND "MULEFOOT" by Dean Tinker

For many years the traditional or "western" style of leather carving has held its popularity. There are a number of reasons for this. Most of us, hobbyists or professionals, have "cut our teeth" on it. The character of the style is such that it is indispensable as a learning tool for the serious student. Teachers of leathercraft have recognized that the flowing lines, the graceful curves and the florals, combine to make excellent devices on which to sharpen skills in the use of the swivel knife and the various stamping tools.

Western carving is synonymous with hand tooled leather. It is an interesting fact that, even though the basics of western design remain essentially the same it can be "personalized" to the point of instant recognition of the works of individual artists.

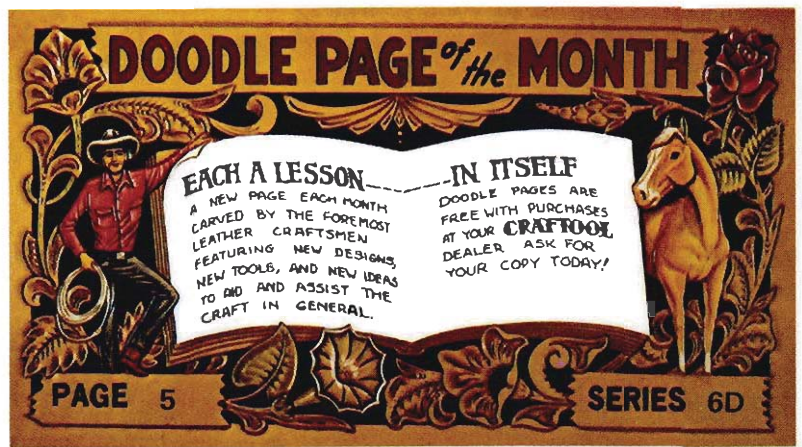
In the development of a personal "carving style" you should become familiar with the impression made by each stamping tool in each category so that you visualize each in use, alone and with others.

This month's lesson demonstrates the use of the "stop" and "mulefoot" in western carving and tooling. These two groups of stamps are used to "detail" or finish. They may be used alone (see Craftool publication "Tech Tips") but are usually used together. The "stop" finishes line endings while the "mulefoot" adds interest to the "stop". Study this lesson from left to right, especially observing where "stop" is used in middle figure. The figure to the right is shown with all tooling finished; complete with deco cuts done with the swivel knife. You might wish to complete this project using my choice of tooling, then re-do it using your imagination. It is always suggested to experiment.

This page is designed to familiarize the student with the use of many tools, for the hobbyist to have fun with and for the professional; another pattern to work with.



DEAN
LINKER



USING THE "STOP" AND "MULEFOOT"

by
Dean Tinker

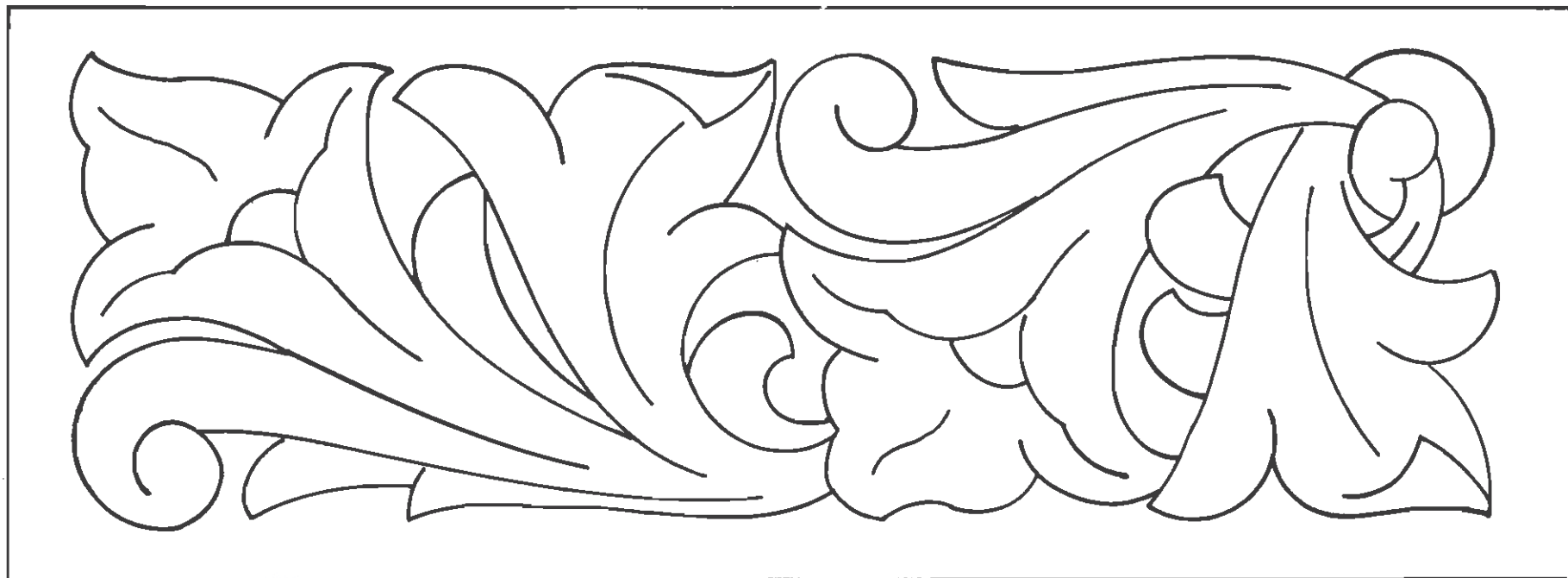
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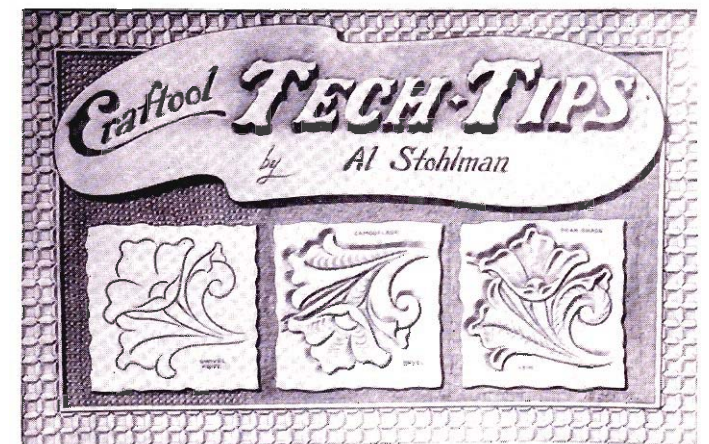
Tools used to complete this project:
A98, A99, A888, B701, C831, F898 (opt.), H359, H360,
H907, P213, P217, P232, P714, S705, S717, U710, U852,
U855, V403, V462, V463, V707.

Begin project by laying out the tools to be used. Be sure swivel knife is sharp and stropped. Trace pattern from back of sheet to transfer film. Select 3-4 oz. wallet back and rubber cement it, flesh side down, to a cardboard backing to prevent leather stretch and “curling”. Quick-case leather and transfer design as wet leather begins to return to natural color. Carve design completely. Most experienced carvers advise carving foreground figures first and proceeding to the next foremost until finished. NOTE: When carving, if knife starts to “drag” it is due to either leather drying out or your swivel blade is dulling or both. Remedy by adding water or stropping blade.

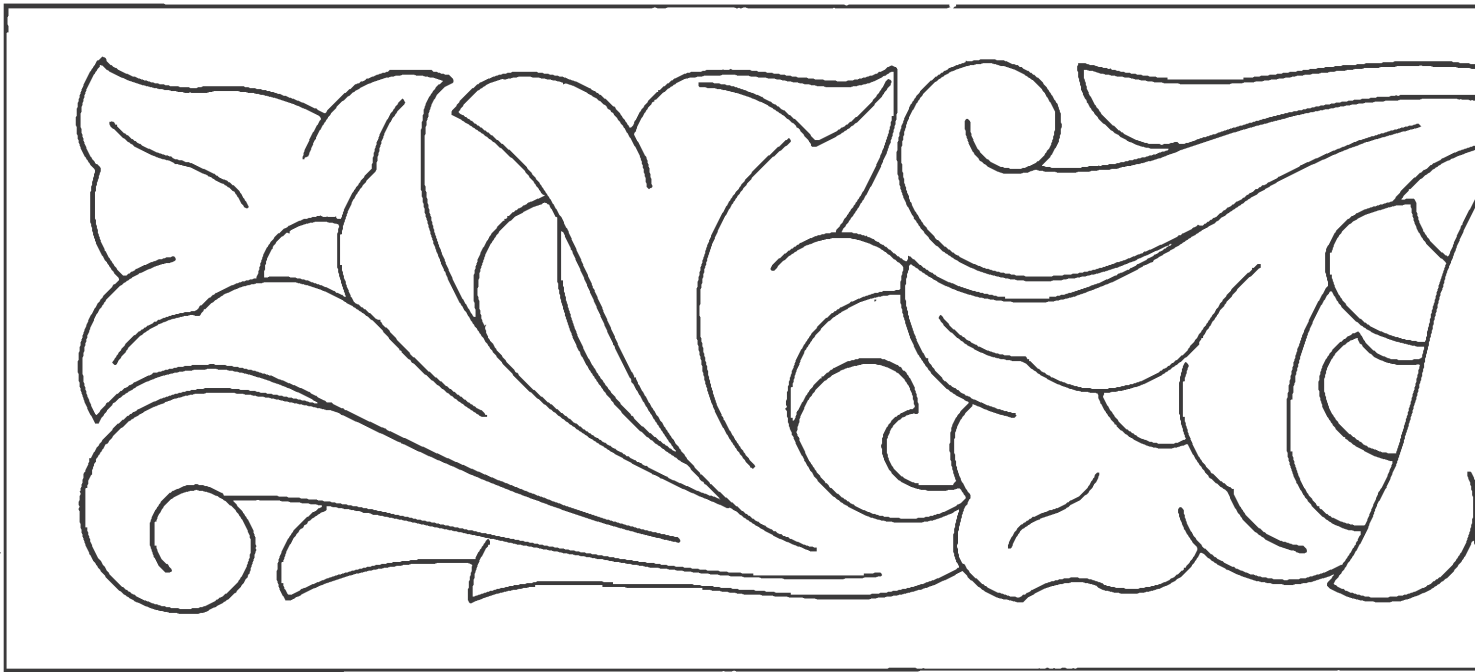
Using locations and tools shown on illustration, proceed to finish tooling. F898 is an optional for this project. I use F898 at most bevels to add texture to piece. You may use standard beveler and then add F898. It might cost you some burnishing, but if you are using antique the texturing helps hold the antique with a nice effect.

Colors used to finish as shown are Tandy Super Dyes. Tan to body with Medium Brown on backgrounding. Apply “Leather Balm” to all carved areas as a resist to antique. Let dry and buff. Apply Light Brown antique over all, wiping off all excess. Seal with your favorite sealer.

Good luck with your “personal style”.



CRAFTOOL TECH-TIPS. Created for beginners, this manual clearly illustrates the tools and techniques used in hand-tooling leather—even includes some special effects. Al Stohlman teaches you how to use swivel knives, specific stamping tools and modelers—plus gives you lots of hints and tips. 22 big 17” X 11” pages full of large illustrations.....6056



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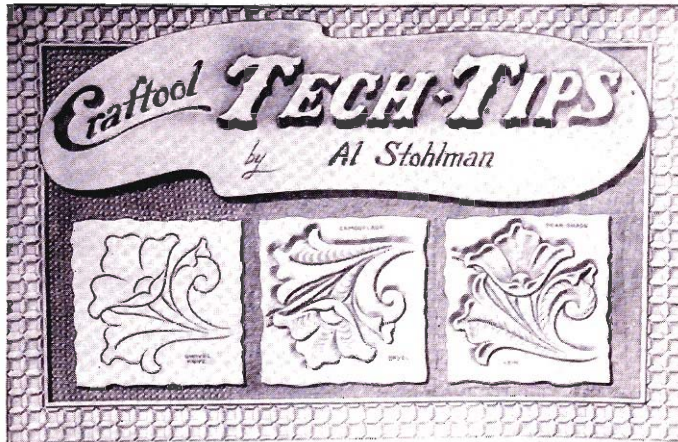
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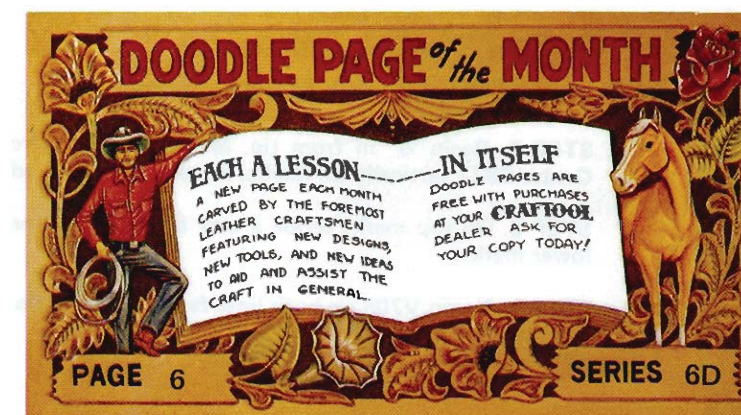
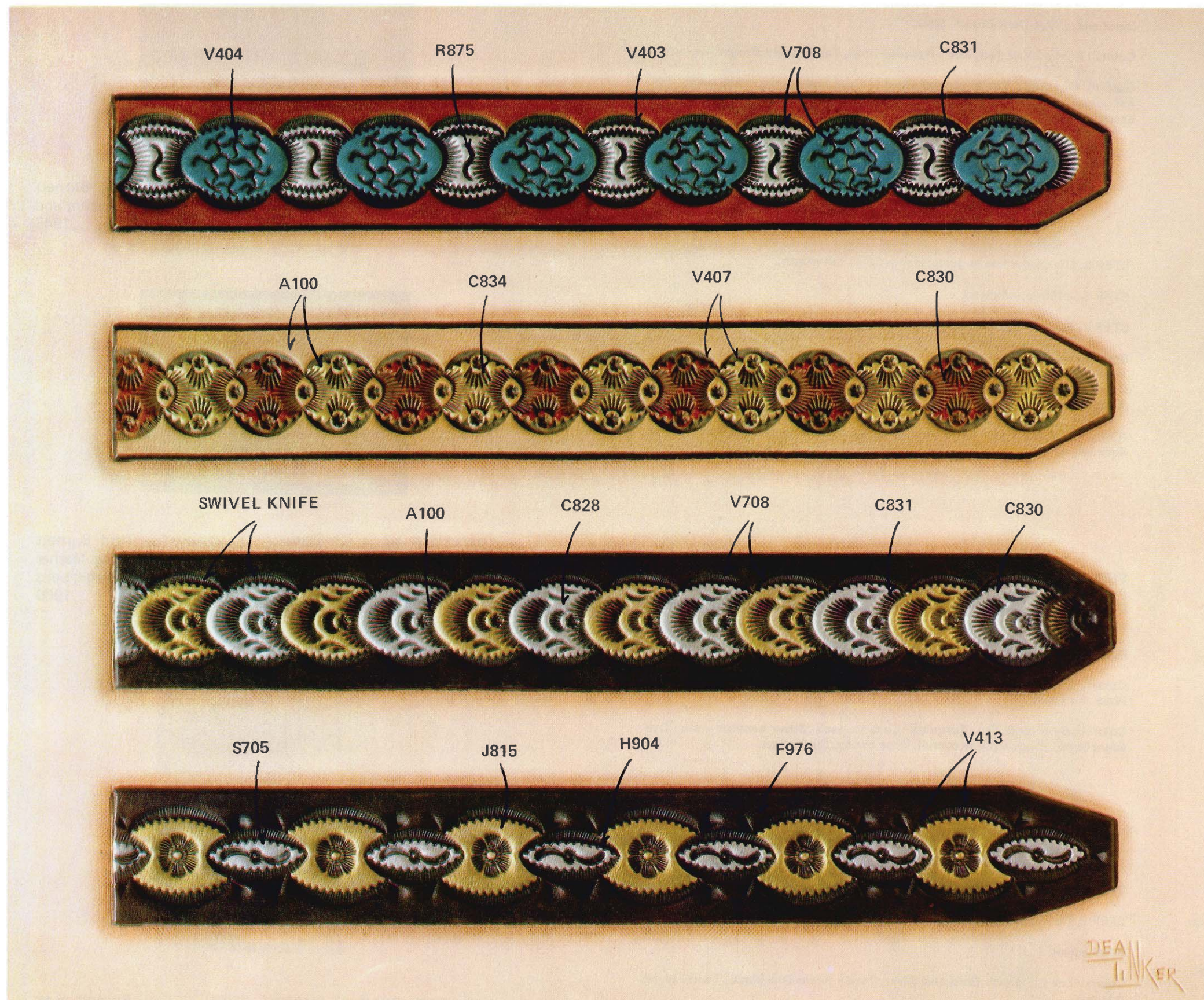
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CRAFTTOOLS and METALLIC LACQUERS
(A Great Combination)
by
Dean Tinker

When working with Crafttool stamped patterns the use of metallic lacquers as a color adds a dimension to the finished project which can't be duplicated in any other way.

Metallics are most comonly combined with other dyes and/or paints and are usually enhanced by the use of antiques.

A "rule" to consider when planning your color schemes; gold is used with "warm" colors (red, orange, brown) and silver is used with "cool" colors (blue, green, purple). Do not let this "rule" you but use as a guide only.

When left standing unused, metallic flake will settle to the bottom of container. Mix well before application. To control application, brush on.

Select your brush (camel hair). Apply to project directly from bottle or cap, dipping often because lacquer is rapid drying and may mar your working surface by "pilling up". Keep a container of lacquer thinner handy and clean brush occasionally to prevent buildup of dried lacquer on brush. Experiment to find your own best use.

Please observe the following general instructions in completing patterns on this page.

In working with these designs, remember that in quality hand-made tools there is a slight size variance in tools in the same series number. Because of this, measurements in instructions may need adjustment.

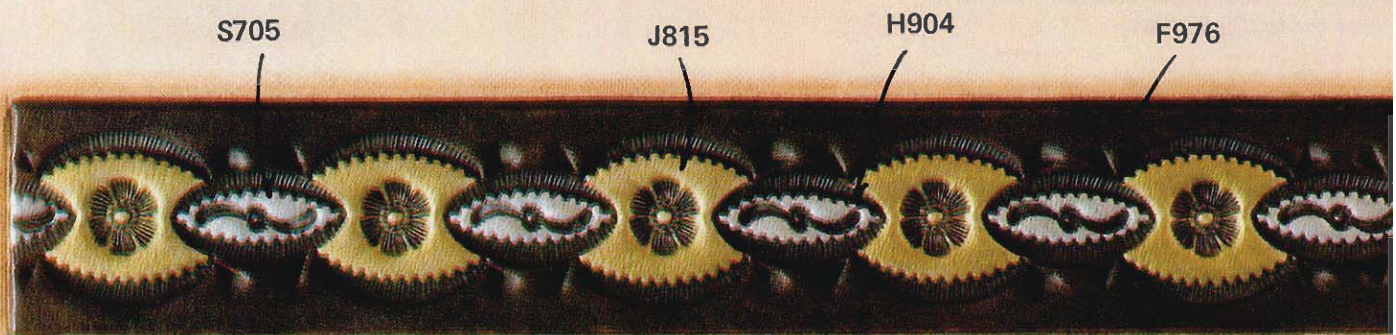
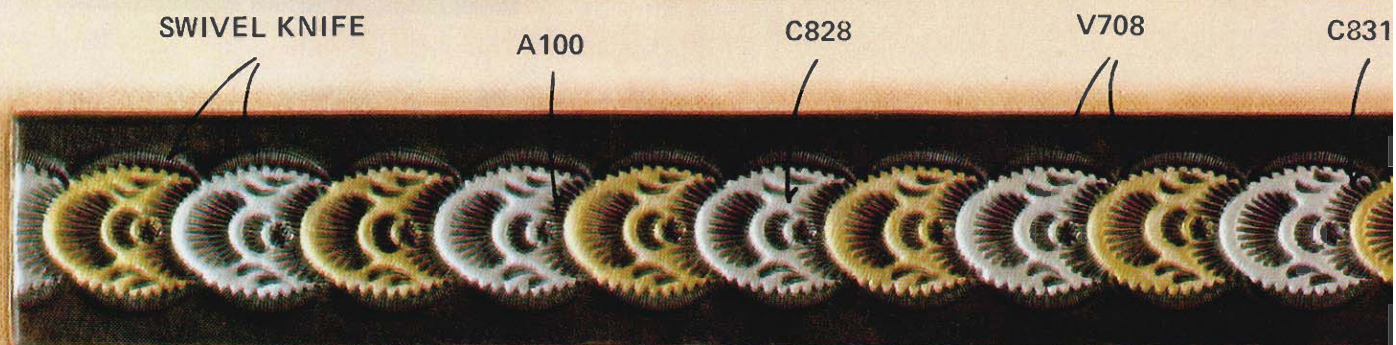
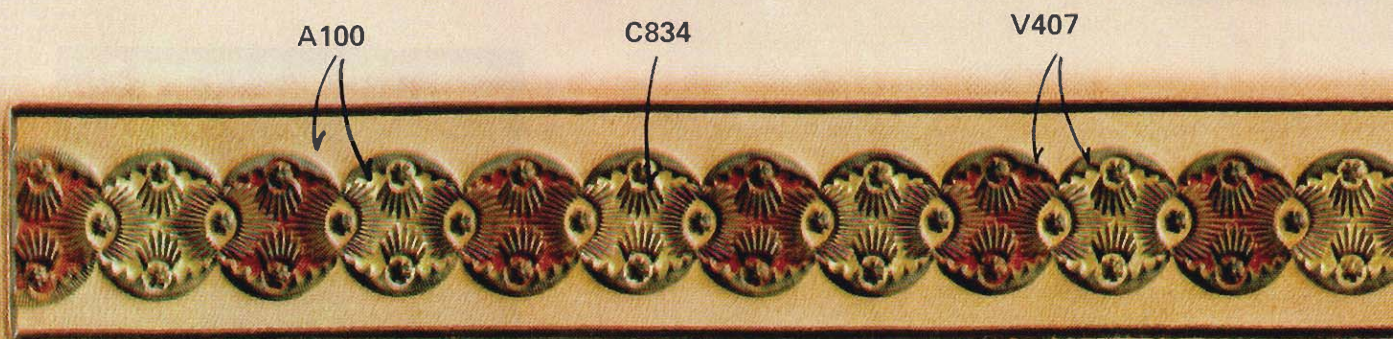
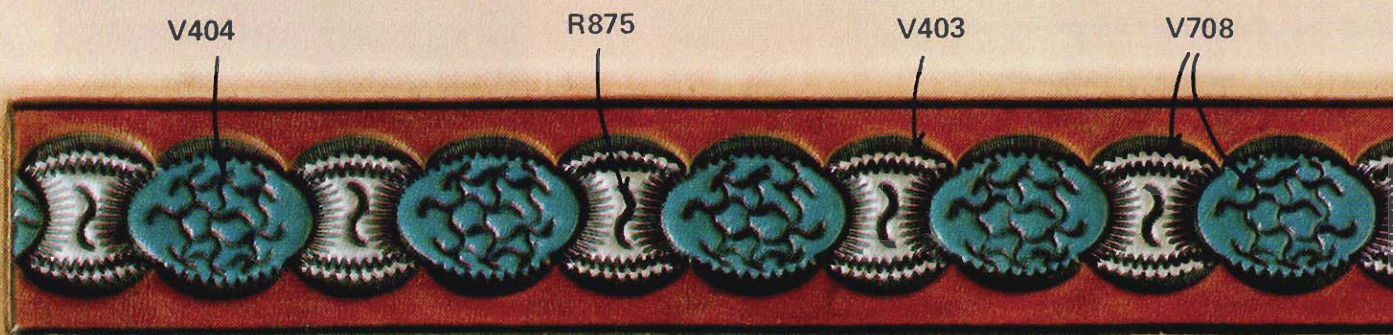
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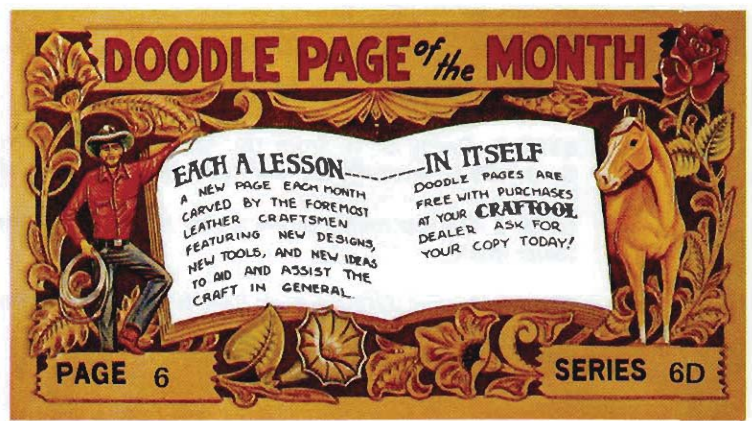
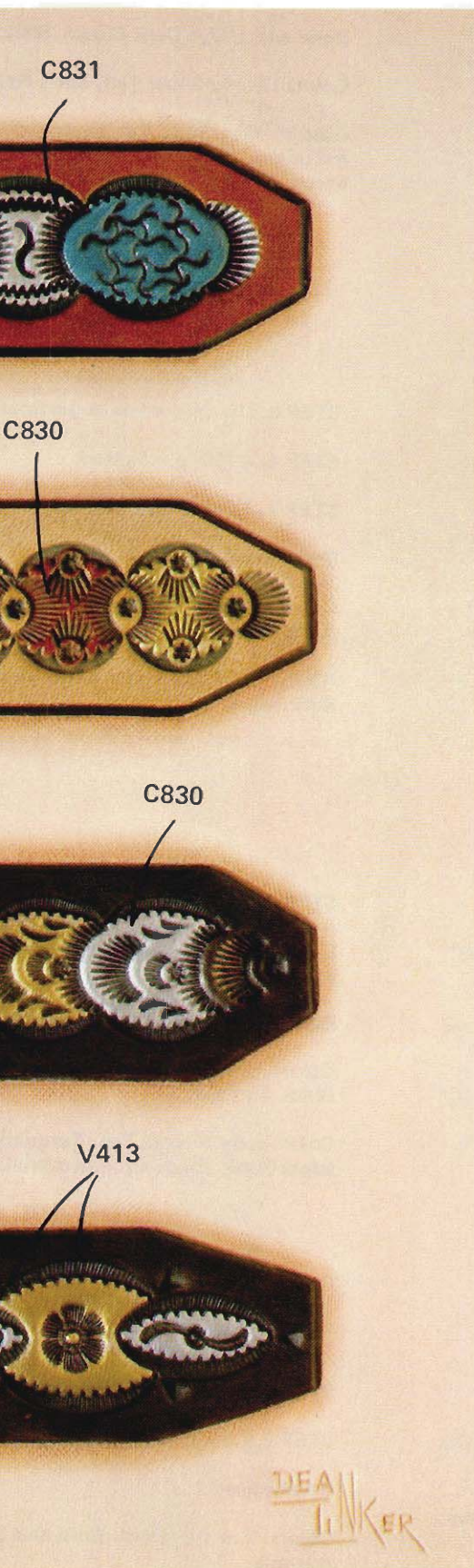
Try all patterns on scrap before finishing your belts.

Study photo of each pattern. Read instructions. It might be helpful to write construction highlights on a separate paper for easy reference to photo.

Be certain to case leather properly to insure deep impressions. If leather becomes too dry the stampings will be shallow and undefined.

All four belts here are to be constructed on 1 1/4" width belt strips of carving quality leather.





CRAFTTOOLS and METALLIC LACQUERS (A Great Combination)

by
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A "rule" to consider when planning your color schemes; gold is used with "warm" colors (red, orange, brown) and silver is used with "cool" colors (blue, green, purple). Do not let this "rule" you but use as a guide only.

When left standing unused, metallic flake will settle to the bottom of container. Mix well before application. To control application, brush on.

Select your brush (camel hair). Apply to project directly from bottle or cap, dipping often because lacquer is rapid drying and may mar your working surface by "pilling up". Keep a container of lacquer thinner handy and clean brush occasionally to prevent buildup of dried lacquer on brush. Experiment to find your own best use.

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Try all patterns on scrap before finishing your belts.

Study photo of each pattern. Read instructions. It might be helpful to write construction highlights on a separate paper for easy reference to photo.

Be certain to case leather properly to insure deep impressions. If leather becomes too dry the stampings will be shallow and undefined.

All four belts here are to be constructed on 1¼" width belt strips of carving quality leather.

BELT NO. 1

Crafttools: C831, R875, V403, V404, V708.

STEP 1. Begin ½” in from tip. Measure 3/8” in from edges. Mark lightly. Center C831 vertically on marks. Repeat 3/8” from edges on opposite end.

STEP 2. On top marks scribe a very light line the length of strip. Repeat on lower marks.

STEP 3. Stamp V708 on both lines full length of strip.

STEP 4. Stamp C831 length of strip.

BELT NO. 2

Crafttools: A100, C830, C834, V407.

STEP 1. Begin 3/8” in from tip. Measure ½” in from edges. Mark lightly. Center C830 vertically on marks. Repeat ½” from edges on opposite end.

STEP 2. Using top marks scribe a light guide line length of strip. Repeat on lower marks.

STEP 3. Stamp V407 to both lines full length of strip.

STEP 4. Stamp C830 length of strip.

BELT NO. 3

Crafttools: A100, C828, C830, C831, V708, Swivel Knife.

STEP 1. Begin ½” in from tip. Find exact center. Mark lightly. Measure 3/8” from edges. Mark lightly. Repeat 3/8” in from opposite end. Mark lightly.

STEP 2. On top marks scribe a very light line length of strip. Repeat on middle and bottom lines.

STEP 3. With V708, on top scribed line stamp length of strip. Repeat on lower line.

STEP 4. Stamp C831 length of belt.

BELT NO. 4

Crafttools: H904, J815, S705, V413, F976.

STEP 1. Begin ¼” in from tip and find exact center. Mark. Center at opposite end. Mark. Do not scribe.

STEP 2. Align ruler on marks. From first mark (¼” in) measure 7/8”. Mark. From this mark, measure ½”. Mark. Continue procedure length of strip.

STEP 3. From first mark, with V413, stamp center figure length of strip.

STEP 4. Complete stamping with V413 as shown.

STEP 5. Stamp C834 at top and bottom within circle.

STEP 6. A100 as indicated.

Bevel edges, Dye Dark Brown. Slick.

Colors: Tandy Super Tan, Zoe’s Refinish Gold, Tandy Light Brown Antique.

Gold to first circle, Tan to second, Gold to third and continue full length. Do not allow color outside of scalloped edges. Antique overall. Quickly wipe excess. Slick edges. Carefully seal with “Super Shene”.

STEP 5. Use center line as guide; stamp C830 full length.

STEP 6. A100 as indicated.

STEP 7. Apply decorative cuts with swivel knife as shown.

Bevel edges.

Colors: Tandy Super Black, Zoe’s Refinish Gold and Silver, Tandy Black Antique.

Apply Zoe’s Gold and Silver as shown. Apply antique overall. Wipe excess. Slick edges.

STEP 5. Stamp V403 full length. Stamp R875.

STEP 6. Lightly stamp V404 on each oval, staggering 4 horizontal and 3 vertical.

Bevel edges.

Colors: Tandy Super Tan, Cova Dye Turquoise, Zoe’s Refinish Silver, Tandy Black Antique.

Color body of belt Tan. Turquoise Cova to ovals. Silver between ovals. Dye edges Black. Black antique overall. Wipe excess. Slick edges.

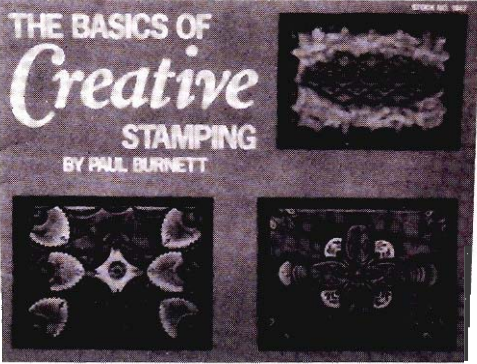
STEP 5. S705 and H904 to center figures.

STEP 6. Complete pattern with J815.

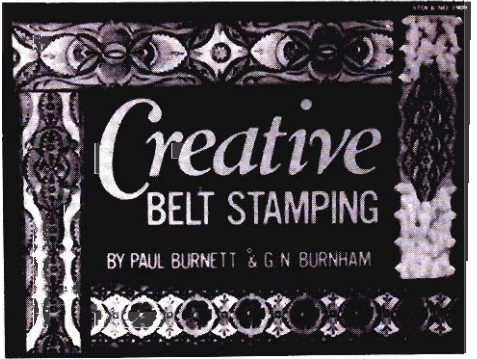
Bevel edges.

Colors: Zoe’s Refinish Gold and Silver, Tandy Super Dye Black, Tandy Black Antique.

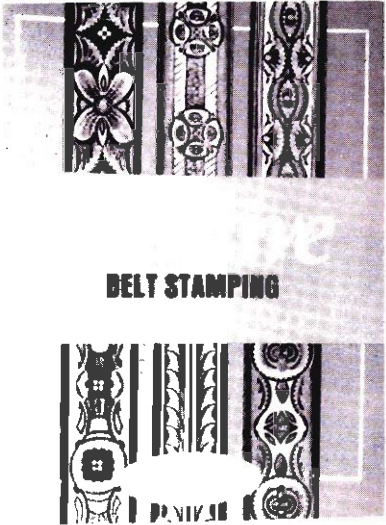
Apply Zoe’s as shown. Antique overall. Wipe excess. Slick edges. Tandy “Super Shene” to seal.



THE BASICS OF CREATIVE STAMPING. Paul Burnett describes the techniques of stamping in respect to rhythm and watchband and a checkbook cover.....1947



CREATIVE BELT STAMPING. Leathercrafter Paul Burnett shows you how to create 22 intricate designs using leather stamping tools. His step-by-step instructions include sizing belts and 5 dyeing and finishing techniques. 20 pages..1909



CREATIVE BELT STAMPING, BOOK II. Paul Burnett gives you step-by-step instructions for tooling 22 stunning designs. Includes 3 techniques for dyeing and finishing plus a handy dye color chart. 24 pages.1942

BELT NO. 1

Crafttools: C831, R875, V403, V404, V708.

STEP 1. Begin ½" in from tip. Measure 3/8" in from edges. Mark lightly. Center C831 vertically on marks. Repeat 3/8" from edges on opposite end.

STEP 2. On top marks scribe a very light line the length of strip. Repeat on lower marks.

STEP 3. Stamp V708 on both lines full length of strip.

STEP 4. Stamp C831 length of strip.

BELT NO. 2

Crafttools: A100, C830, C834, V407.

STEP 1. Begin 3/8" in from tip. Measure ½" in from edges. Mark lightly. Center C830 vertically on marks. Repeat ½" from edges on opposite end.

STEP 2. Using top marks scribe a light guide line length of strip. Repeat on lower marks.

STEP 3. Stamp V407 to both lines full length of strip.

STEP 4. Stamp C830 length of strip.

BELT NO. 3

Crafttools: A100, C828, C830, C831, V708, Swivel Knife.

STEP 1. Begin ½" in from tip. Find exact center. Mark lightly. Measure 3/8" from edges. Mark lightly. Repeat 3/8" in from opposite end. Mark lightly.

STEP 2. On top marks scribe a very light line length of strip. Repeat on middle and bottom lines.

STEP 3. With V708, on top scribed line stamp length of strip. Repeat on lower line.

STEP 4. Stamp C831 length of belt.

BELT NO. 4

Crafttools: H904, J815, S705, V413, F976.

STEP 1. Begin ¼" in from tip and find exact center. Mark. Center at opposite end. Mark. Do not scribe.

STEP 2. Align ruler on marks. From first mark (¼" in) measure 7/8". Mark. From this mark, measure ½". Mark. Continue procedure length of strip.

STEP 3. From first mark, with V413, stamp center figure length of strip.

STEP 4. Complete stamping with V413 as shown.

STEP 5. Stamp C834 at top and bottom.

STEP 6. A100 as indicated.

Bevel edges, Dye Dark Brown. Slick.

Colors: Tandy Super Tan, Zoe's Refinish

Gold to first circle, Tan to second, Gold to third. Do not allow color outside of scalloped edges. Slick edges. Carefully seal with

STEP 5. Use center line as guide; stamp

STEP 6. A100 as indicated.

STEP 7. Apply decorative cuts with swivel knife.

Bevel edges.

Colors: Tandy Super Black, Zoe's Black Antique.

Apply Zoe's Gold and Silver as shown. Slick edges.

STEP 5. Stamp V403 full length. Stamp

STEP 6. Lightly stamp V404 on each side. Vertical.

Bevel edges.

Colors: Tandy Super Tan, Cova Dye Black Antique.

Color body of belt Tan. Turquoise Cova Dye on edges Black. Black antique overall. With

STEP 5. S705 and H904 to center figure

STEP 6. Complete pattern with J815.

Bevel edges.

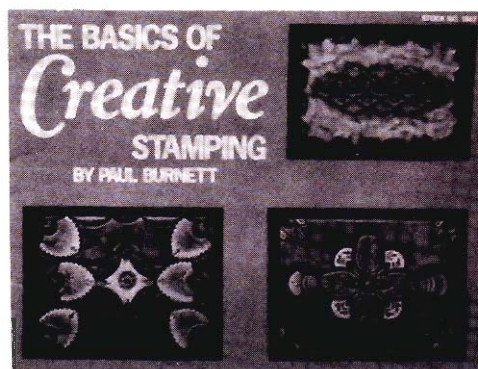
Colors: Zoe's Refinish Gold and Silver Black Antique.

Apply Zoe's as shown. Antique overall. "Super Shene" to seal.

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sh Gold, Tandy Light Brown Antique.

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edges. Antique overall. Quickly wipe
"Super Shene".



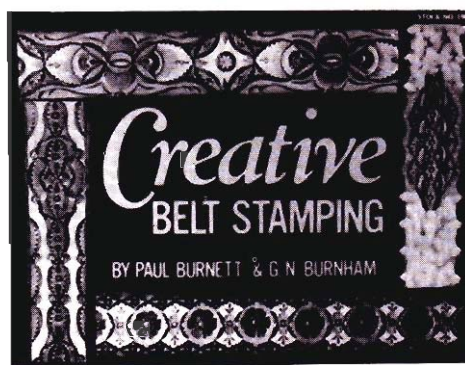
THE BASICS OF CREATIVE STAMPING. Paul Burnett describes the techniques of stamping in respect to rhythm and watchband and a checkbook cover.....1947

p C830 full length.

wivel knife as shown.

Refinish Gold and Silver, Tandy Black

wn. Apply antique overall. Wipe excess.



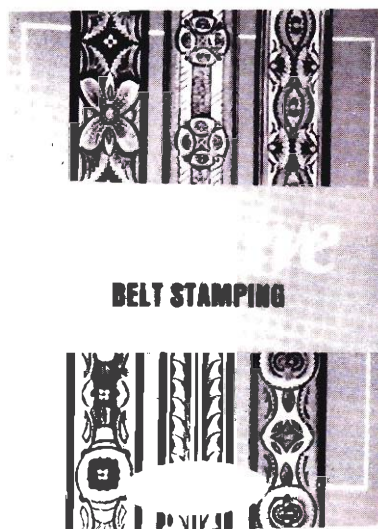
CREATIVE BELT STAMPING. Leathercrafter Paul Burnett shows you how to create 22 intricate designs using leather stamping tools. His step-by-step instructions include sizing belts and 5 dyeing and finishing techniques. 20 pages..1909

hp R875.

ch oval, staggering 4 horizontal and 3

Turquoise, Zoe's Refinish Silver, Tandy

ova to ovals. Silver between ovals. Dye
pe excess. Slick edges.



ures.

r, Tandy Super Dye Black, Tandy Black

erall. Wipe excess. Slick edges. Tandy

CREATIVE BELT STAMPING, BOOK II. Paul Burnett gives you step-by-step instructions for tooling 22 stunning designs. Includes 3 techniques for dyeing and finishing plus a handy dye color chart. 24 pages.1942

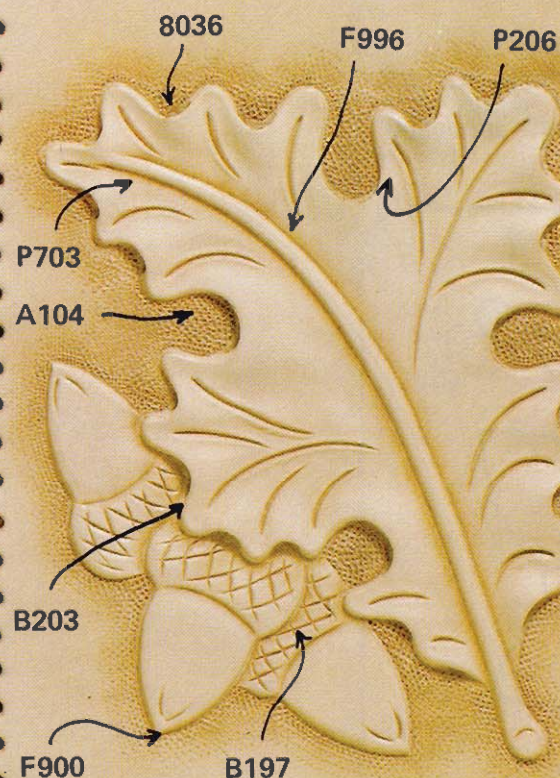
DESIGN WITHOUT PRO-PETAL



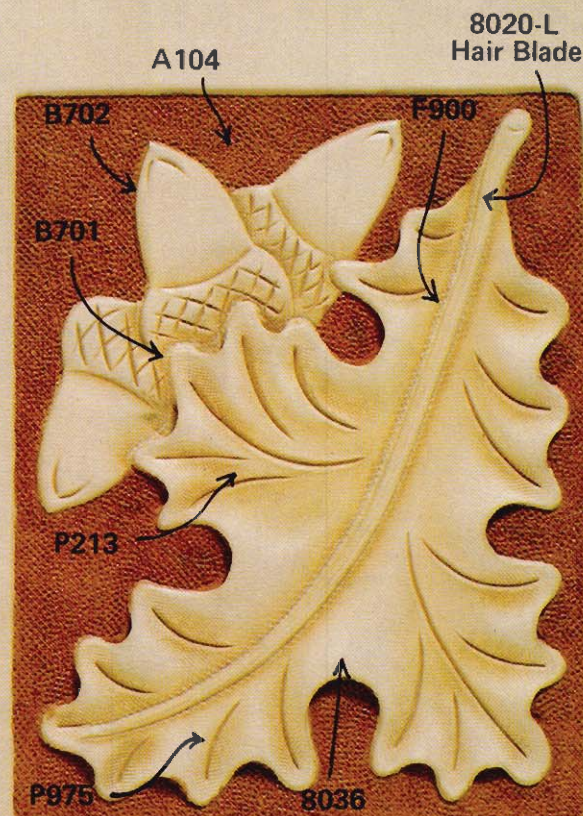
DESIGN WITH PRO-PETAL



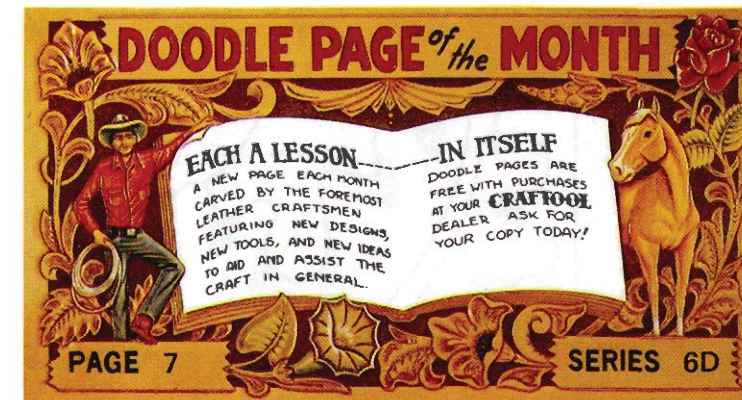
SMOOTH SHADERS AND BEVELERS



TEXTURED SHADERS AND BEVELERS



SEE TRACING PATTERNS ON BACK FOR PRO-PETAL INSTRUCTIONS AND POSITIONS



THE PRO-PETAL AND THE OAK LEAF by Dave Howell

Doodle pages are designed to give the leathercrafter a lesson in the use of his tools and to provide him with a useful pattern for future reference and use.

This page is designed to demonstrate the following: 1) Use of the Pro-Petal tool in giving 3-dimensional life to a leaf, 2) the difference between smooth and textured tools on the same pattern, 3) the effect arrangement and borders have on the same basic pattern.

One leaf and three acorns form the basic pattern. It can be arranged in almost any format. The panel to the left shows the effect the pro-petal has on a leaf; compare the top with the bottom leaf. The middle panel was done with smooth tools, without a border, and the right panel used textured tools with a border.

Steps In Tooling The Pattern:

1. Cut
2. Bevel
3. Pear Shade
4. Undercut with pro-petal and lift with modeler
5. Background and matt
6. Add decorative cuts
7. Smooth all work with modeler and re-lift undercuts
8. Let leather dry, then finish

Tools Used On Smooth Pattern:

B203
B197
P206
P703
F996
A104
F900
8036 Modeler

Tools Used On Textured Pattern:

B701
B702
P213
P975
F900
A104
8036 Modeler
8020-L Hair Blade

An additional trick would be to stuff small cotton wads into

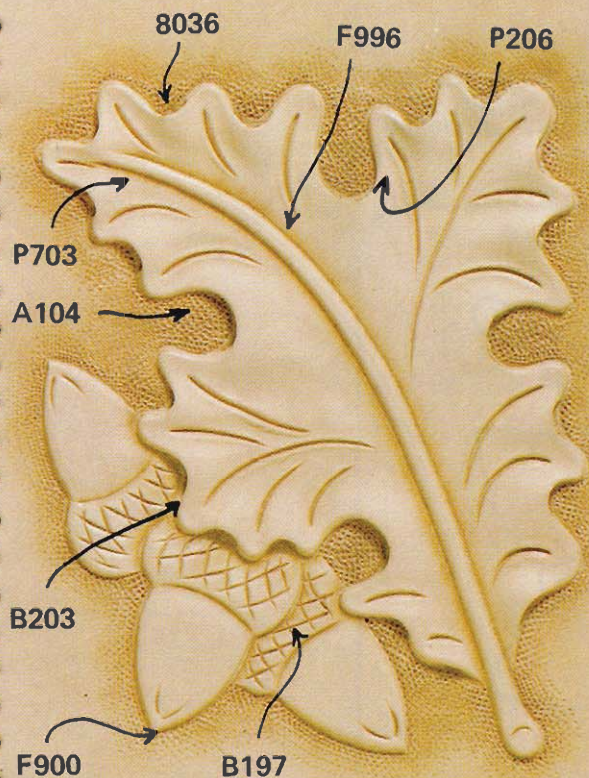
DESIGN WITHOUT PRO-PETAL



DESIGN WITH PRO-PETAL



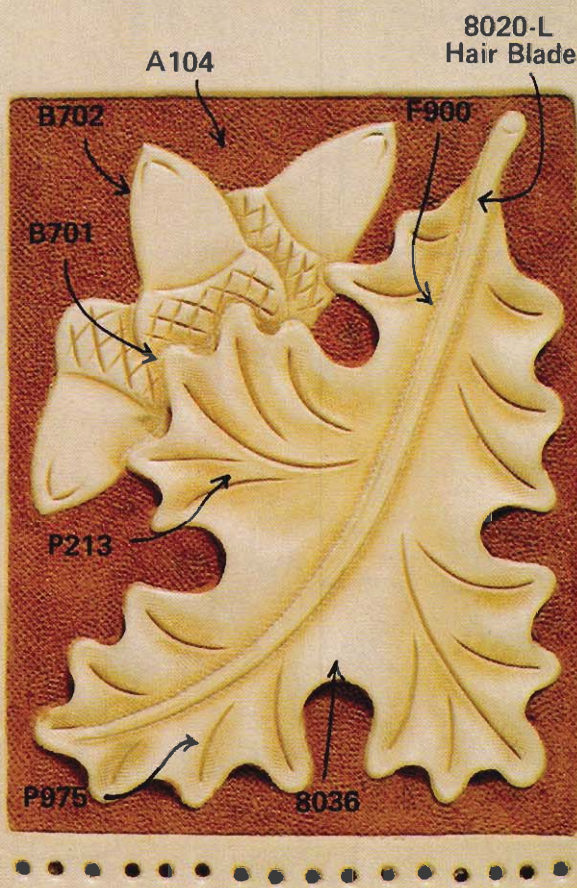
SMOOTH SHADERS AND BEVELERS



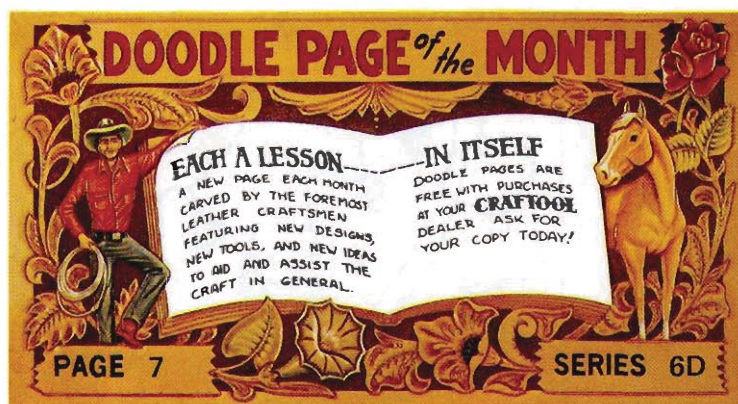
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TEXTURED SHADERS AND BEVELERS



AND POSITIONS



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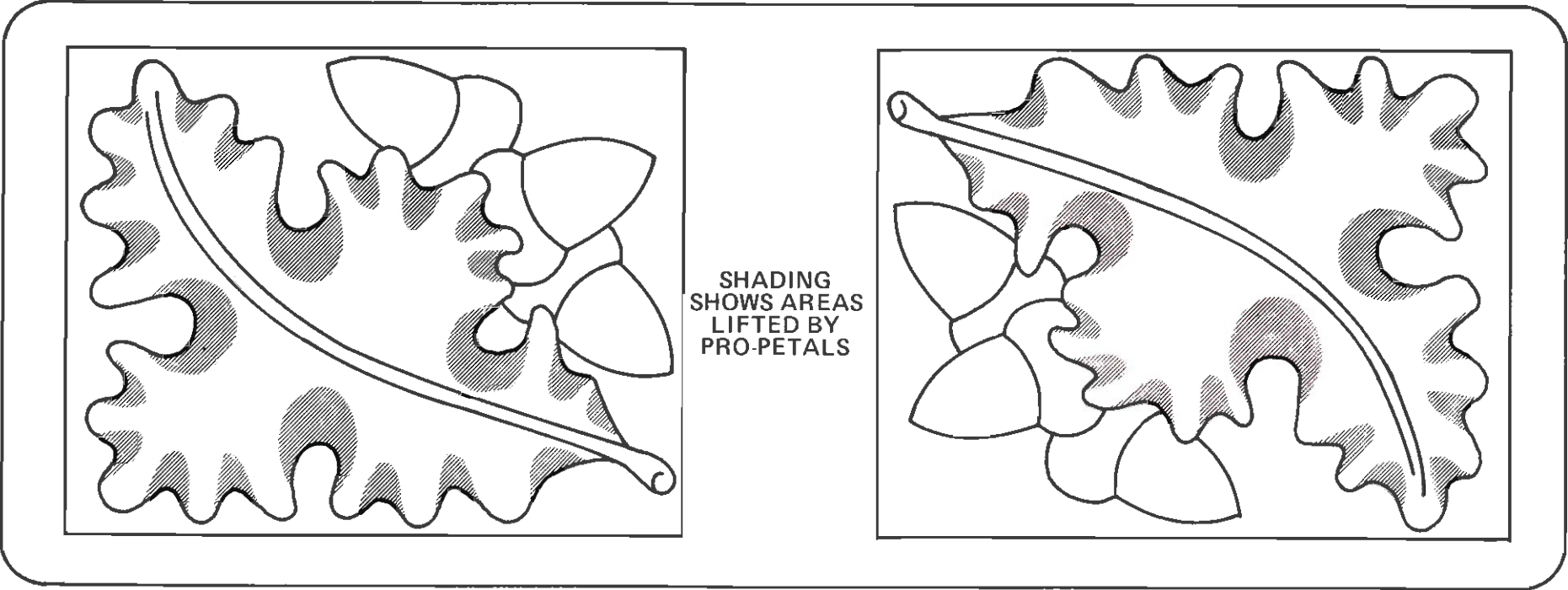
Tools Used On Smooth Pattern:




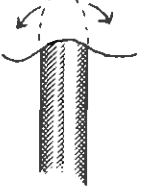
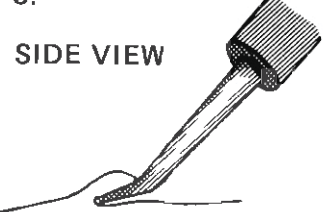
B203
B197
P206
P703
F996
A104
F900
8036 Modeler

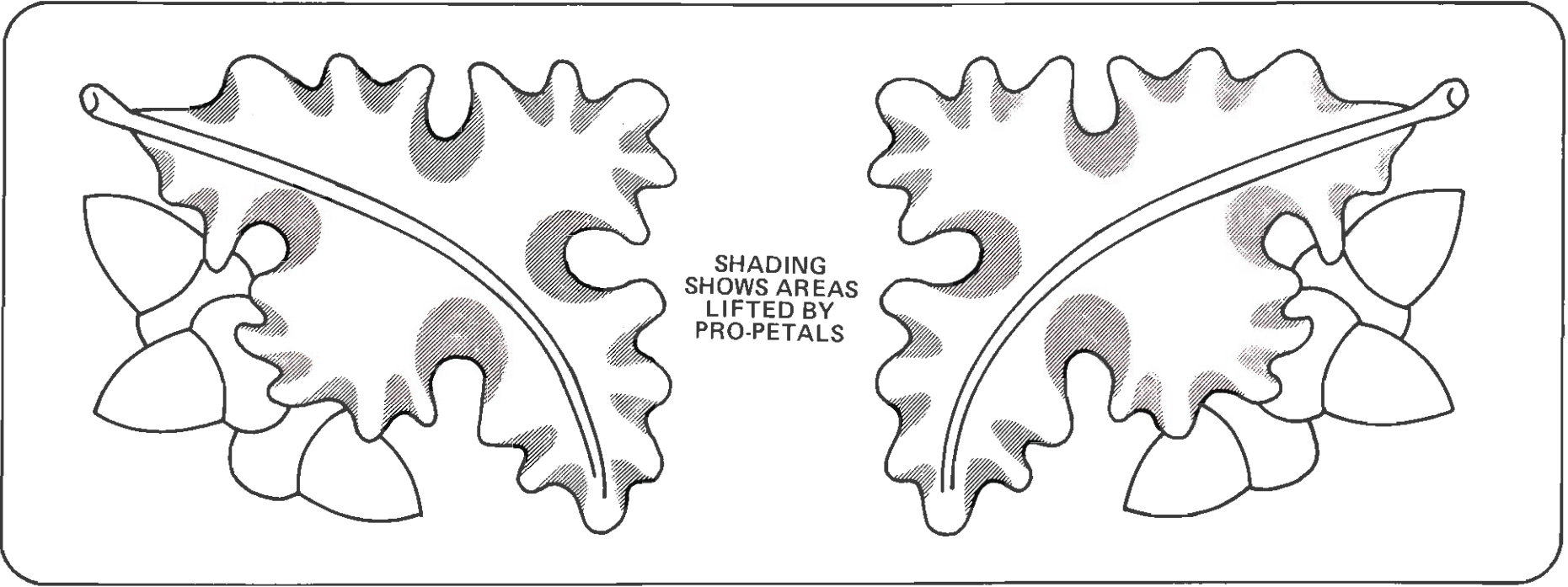
Tools Used On Textured Pattern:

B701
B702
P213
P975
F900
A104
8036 Modeler
8020-L Hair Blade

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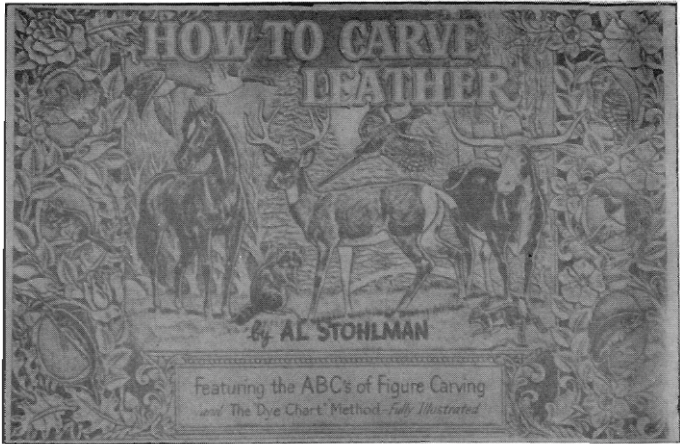


<p>1.</p>  <p>Pro-Petal Tip</p>	<p>2.</p> <p>SIDE VIEW</p>  <p>Place tip of Pro-Petal into beveled cut.</p>	<p>3.</p> <p>SIDE VIEW</p>  <p>Cut in and under edge of beveled cut.</p>	<p>4. TOP VIEW</p>  <p>As you push in, rock the tool from side to side.</p>	<p>5.</p> <p>SIDE VIEW</p>  <p>When you have reached the desired depth, lift and shape with modeling tool.</p>
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your pro-petaled spots to keep them high while you finish tooling and your leather dries. Remove them after leather has fully dried.

Your local Tandy manager can help you become an expert on these and other techniques. Ask him for a demonstration, a workshop, or a class.



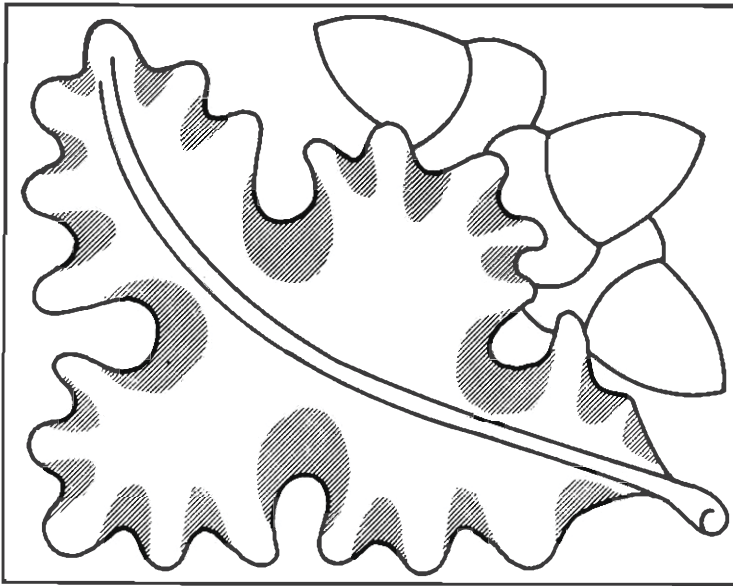
HOW TO CARVE LEATHER. Learn the basics from master leather-craftsman Al Stohlman. Includes over 60 patterns for beautiful billfolds, key cases, belts and handbags. Personalize your designs with the unique figures, scrolls and flowers. With dye charts and 6 alphabets. 49 pages.6047.



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AL STOHLMAN'S CLASSIC PATTERNS, VOL. I, II, & III. A unique assortment of plants, wildlife, people, landscapes and more. All are favorites from Stohlman's personal collection. You'll also learn the basics of embossing leather and silhouette carving. Each book has 50 big pages.1955, 1956, 1957.



SHADING
SHOWS AREAS
LIFTED BY
PRO-PETALS



1.



Pro-Petal Tip

2.

SIDE VIEW



Place tip of Pro-Petal into
beveled cut.

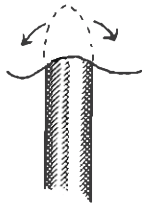
3.

SIDE VIEW

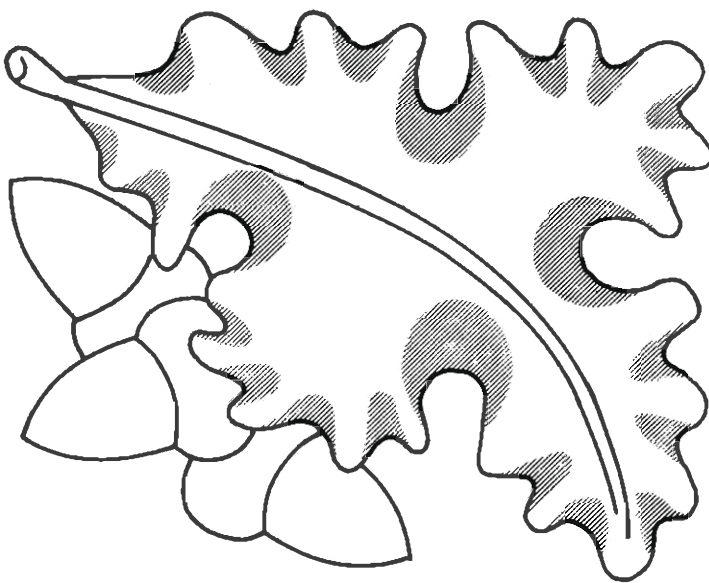


Cut in and under edge of
beveled cut.

4. TOP VIEW

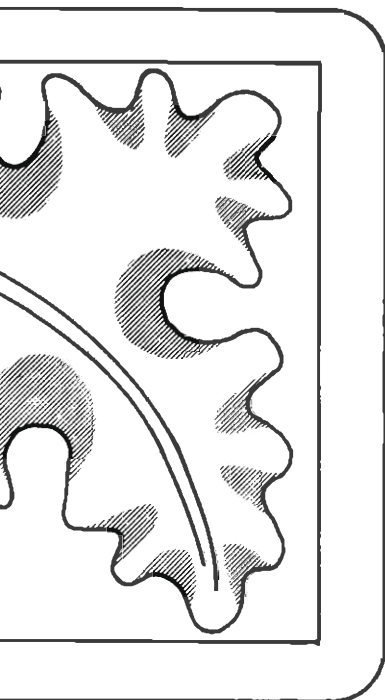


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tool from side to side.

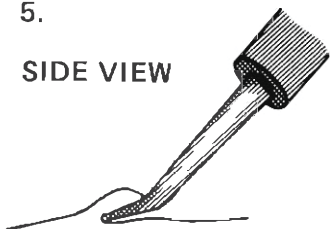


SHADING
SHOWS AREAS
LIFTED BY
PRO-PETALS





5.
SIDE VIEW

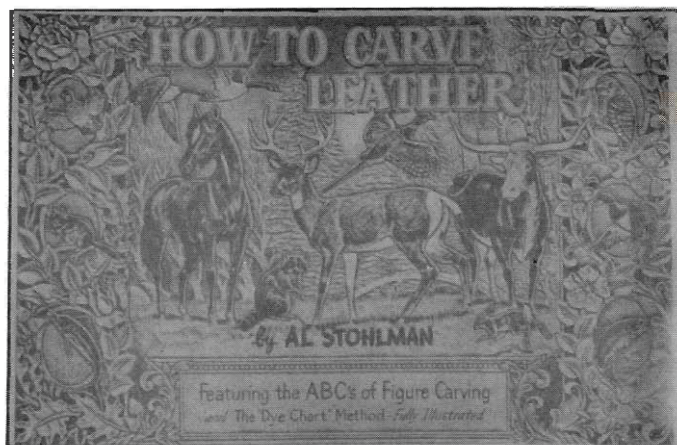


When you have reached the desired depth, lift and shape with modeling tool.



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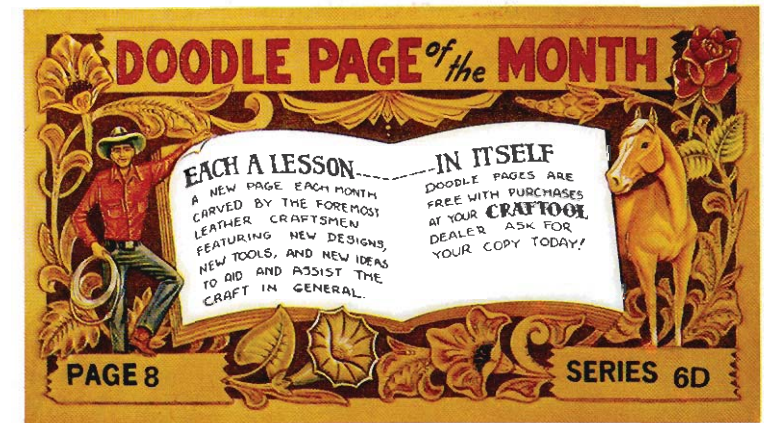
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BARN VIGNETTE
by
Darwin Ohlerking

This piece requires only the three basics of carving leather, a sharp swivel knife, knowledge of your pattern and practice.

A scene may be improved by use of untouched leather. The vignette style will let the natural leather enhance the piece.

Tools Used: B936, F898, F900, F901, F933, F917, F916, F976, F993, A100, A104, A888, and the 8014 filigree blade. The filigree blade allows a deeper and narrower cut, which is ideal for this style of carving. Since this will be in color no smooth tools are used.

Study the pattern and read the instructions completely before starting. When tracing the pattern, use a straight edge, but when cutting them, cut them freehand. This will give the unevenness of age. The verticle shingle lines are indicated on the pattern—they do not need to be traced; they will be cut randomly. Do trace the horizontal lines.

“Feather the Bevel.” To do this style of carving, the beveling should be feathered. “Feathering the Bevel” is illustrated in the lower left. To gain full depth of your cut without the ‘halo’ use the B936 to do the initial beveling, then use the matting tools F898 and F901 to “Feather the Bevel”.

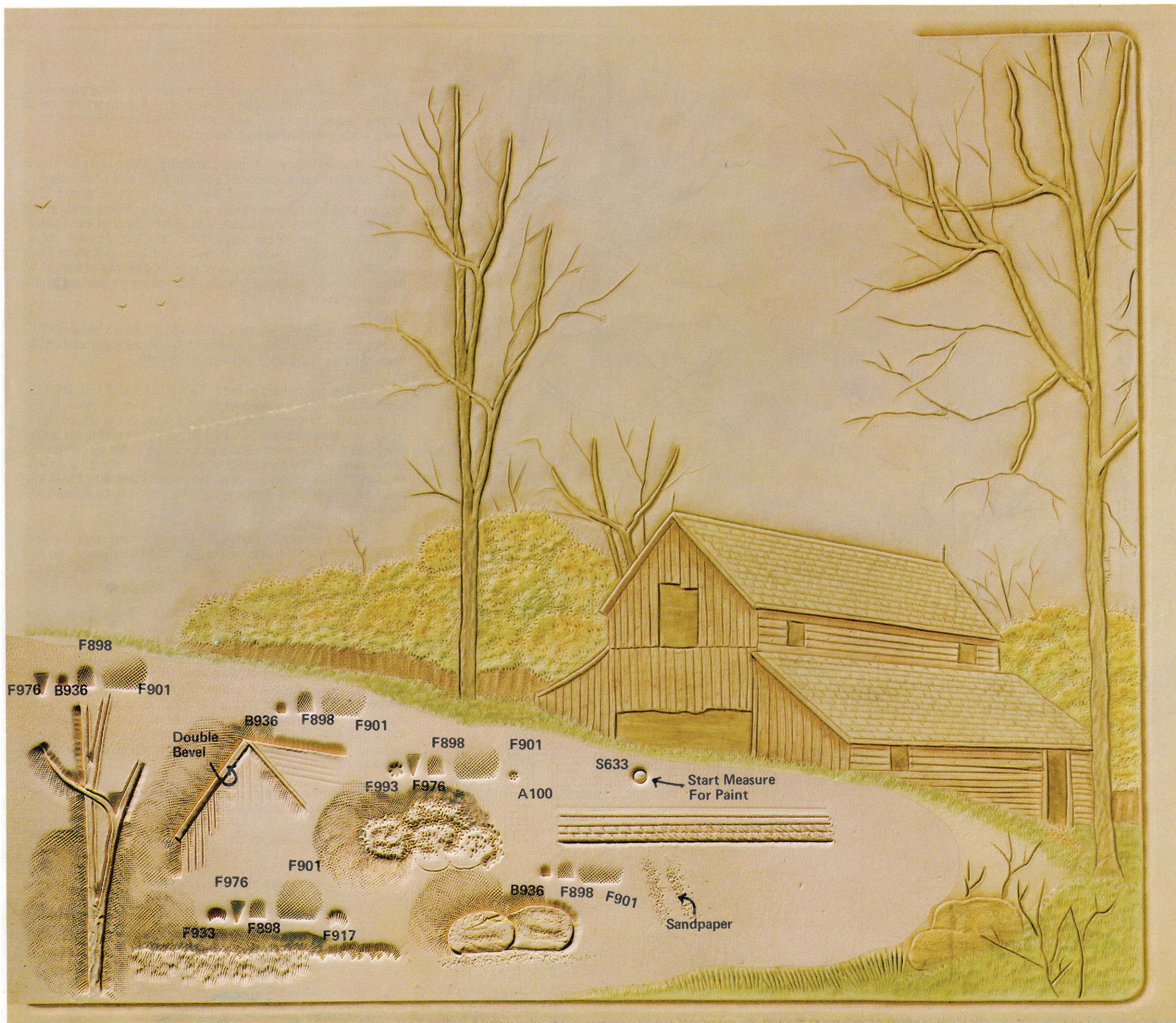
When carving trees, remember there are very few straight or flowing curved lines on a tree. Study the pattern. The bark texture is put on with the spoon.

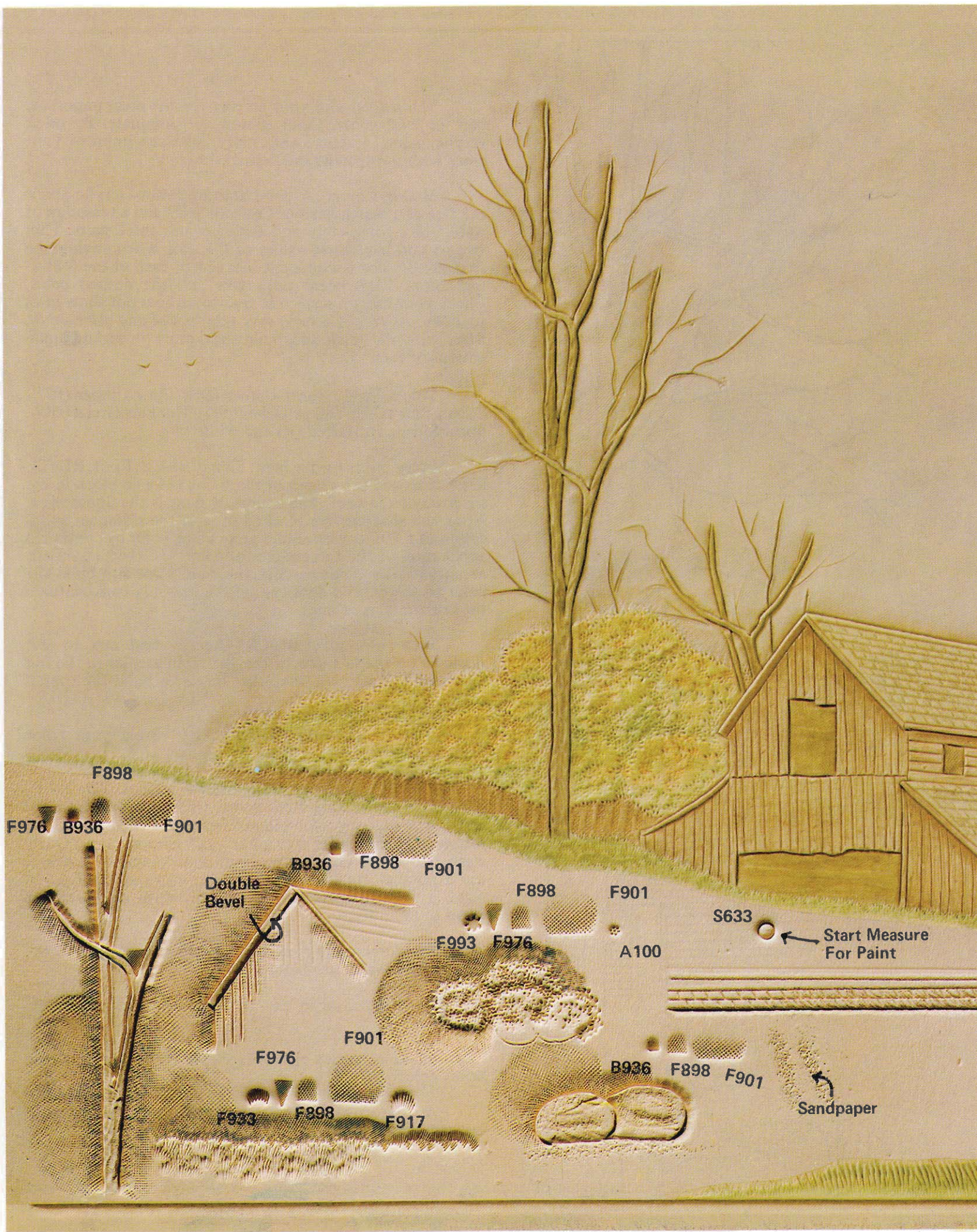
The horizontal shingle lines are scratched in with an awl; the verticle lines are cut in very, very lightly; the texture is then scratched in with the awl.

The foreground rock is textured using a medium grade sandpaper rubbed with a spoon. Note, how the sandpaper was used along the grass line.

The background foliage is illustrated in the lower left. Use the F976 as a matting tool to “Feather the Bevel”.

The barn siding is cut lightly and textured with the spoon and awl.





F898

F976 B936 F901

Double
Bevel

B936 F898 F901

F898

F901

S633

Start Measure
For Paint

A100

F993 F976

F901

F976

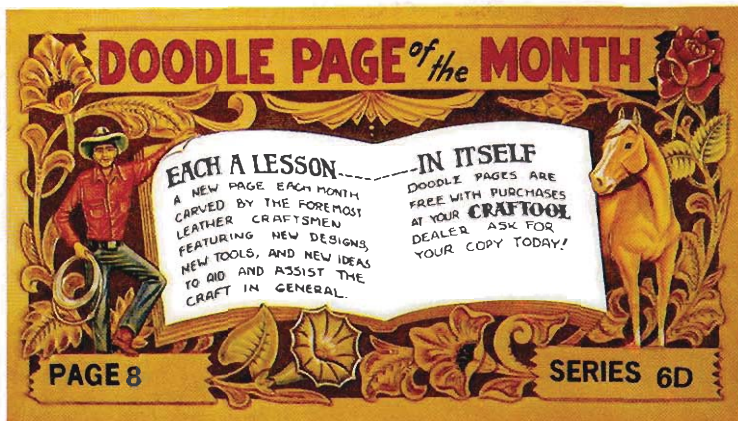
F993

F898

F917

B936 F898 F901

Sandpaper



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The leather and your carving are the most important part of leather art. Color should not dominate. By using acrylic paint, practice, and study, you can improve your work with transparent and permanent color.

Mixing Colors: A good starting point—acrylic about the size of a match head or Craftool S633 and a teaspoon of water. Mix completely and separate into three parts. Thin two so you have three values of the mix. When mixing, the first listed color is dominant, use less of each of the following colors. Experiment until you find the desired color. Check your mix on scrap; the true color does not show until it is dry. A wash is a very, very thin mix of any given color. Start with the wash and build the colors by several applications of each value.

Colors Used: Burnt Umber (BU), Raw Umber (RU), Cobalt Blue (CB), Yellow Ocher (YO), Hookers Green (HG), Burnt Sienna (BS), Red (R) and White (W).

Color mixes for the barn: Siding, BS-CB, Roof, RU-CB. Mix colors and use a wash of the siding color to block in the shadows of the roof. The source of light is the upper right. After the shadows are blocked in, give the siding an application of a White wash. Build your siding color by continued application of the three mixes of color. Use the first mix to accentuate the shadows. Mix the roof color and build the color to the desired density, use the first mix to accentuate the horizontal roof lines.

Tree color mix: BU-CB. Use the first mix to add shadows on the left side of the tree; apply color to the full depth of the cut. Use the other mixes to build the overall color.

Grass color mix: HG-BS-YO-BU. Build your color from applications of the three mixes.

Foliage color mix: All mixes are washes. YO, YO-R, YO-HG. When mixing Red, touch tip of the brush to the color; it is a strong color and not much is needed. To do the foliage, give the entire area a YO wash, then use the YO-HG wash. Do not make this application a complete coverage, use a random application. The same with the YO-R wash, make a point of getting more of this wash on the upper edges of the foliage.

The foreground rock is a combination of most of the washes used; apply at random.

Deep shadows in the barn-use the first mix of the tree color.

Shadows under the foliage-use the first mix of the siding color.

A little extra effort is required to use this method; it is worth the effort.





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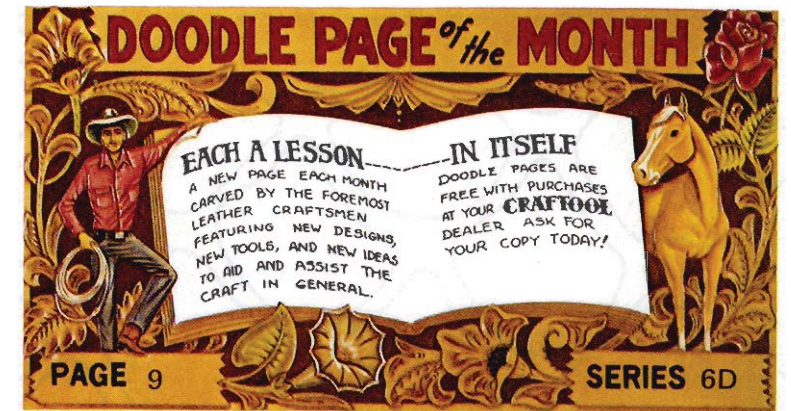
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MOCK ANTEATER by Dean Tinker

Of all the exotic skins available; the lizards, the ostriches, the crocodiles, one of the more interesting and almost unbelievable in its appearance is the South American Anteater. It is noted for its softness, its durability and certainly its unique diamond shaped pattern cannot be mistaken for any other skin. However, I have discovered that with the swivel knife, certain tools and natural tooling leather, anteater can be, more or less, duplicated.

Now you can have your anteater and carve it too!

The wallet on this Doodle Page is an ideal project for the leather carver/business man as it has a compartment for cash, a pocket for credit cards and a pocket for business cards. It also has a secret pocket behind credit cards in which to squirrel away cab fare.

WALLET ASSEMBLY INSTRUCTIONS:

Wallet dimensions: 7 1/8" X 4 3/8".

Tools Used: A98, A99, B60, B701, F898, F900, F995, Thonging Chisels 8042, 8044, & 8046.

Note: The line drawings on reverse of this page are measured to fit each other. Work from them.

1. Cut Wallet Back from 3-4 oz. natural tooling leather. Cut all other pieces from 1-1/2-2 oz. leather of your choice; snake, morroco, calf, etc. As you cut out the parts, be sure to check fit. Make any corrections.

2. Quick case Wallet Back and transfer carving pattern to it. Carve and tool following photo at left.

3. Cut a Liner (not shown) of 1 oz. lining leather, slightly larger than the Wallet Back. Apply craftsman cement to flesh side of each piece. Align edges and press together. Trim off excess Lining. Now, following photo at left, punch buckstitch slits in Wallet Back with chisel 8046; 16 on each side and 26 on top and bottom and 1/8" from edge. Apply color following directions at end of text.

4. With chisel 8042, punch slits across top of Pocket 2, 1/8" from edge. Saddle stitch across top of Pocket 2. Apply cement to flesh side of unstitched edges and cement Pocket 2 in place on Pocket 1, grain sides up, as shown in interior assembly at left. Using 8042, punch slits 1/8" from left edge of both pockets, beginning 1/4" from top and ending 5/16" from bottom. Saddle stitch along this line. Cement edges of Pocket 4 to Pocket 3, grain sides up.

5. On Inside Piece, lightly gouge fold line (indicated by broken line on pattern) on flesh side. Apply cement to both sides of gouge and fold over, flesh sides together, and press.

6. To construct Pocket Tab, gouge fold lines (broken lines) on flesh side. Apply cement to back of Tab and to side and bottom flanges. Fold back and press together. Apply a liner. With 8042, punch slits around folded edges of Tab and Saddle stitch as shown at left. *

7. Locate and cement outside edges of Pockets on Inside Piece as shown at left, grain sides up.

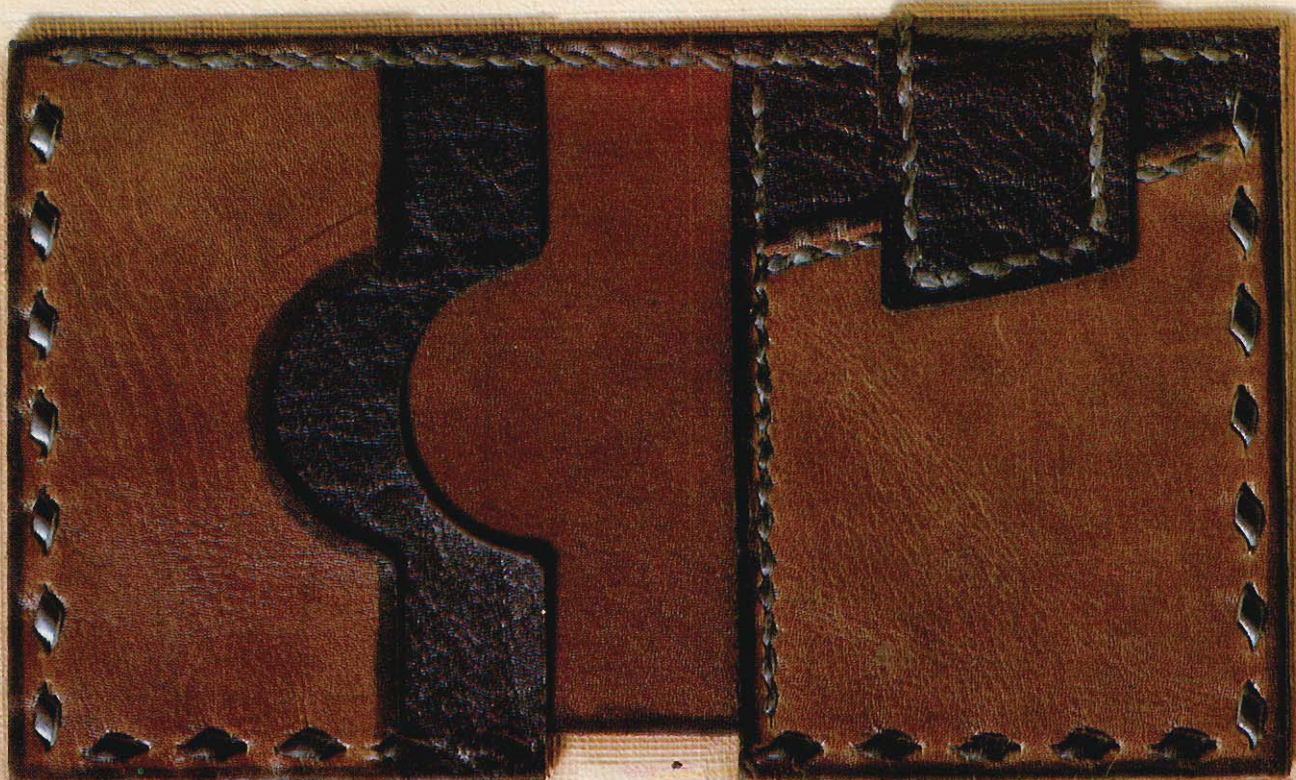
8. Cement top flange of Tab to back of Inside Piece, flesh sides together, centered over right Pockets. Flip Tab up out of the way and punch a row of slits across

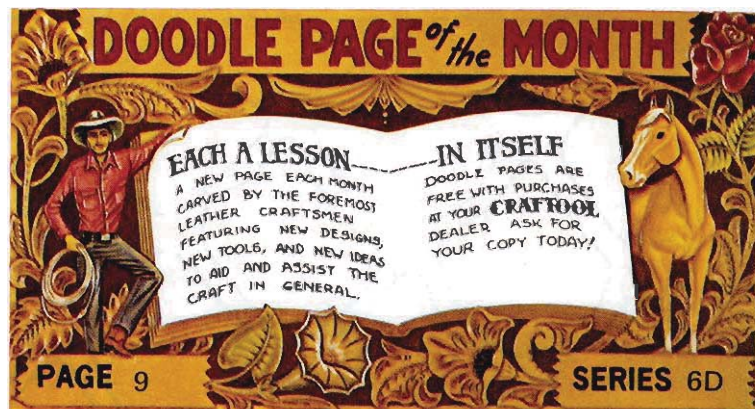




WALLET BACK

INTERIOR ASSEMBLY





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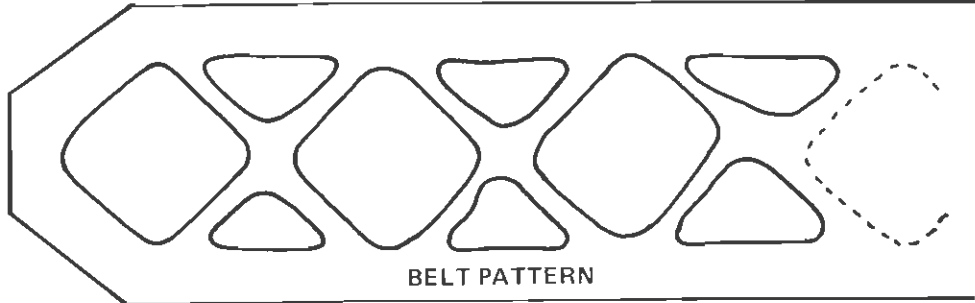
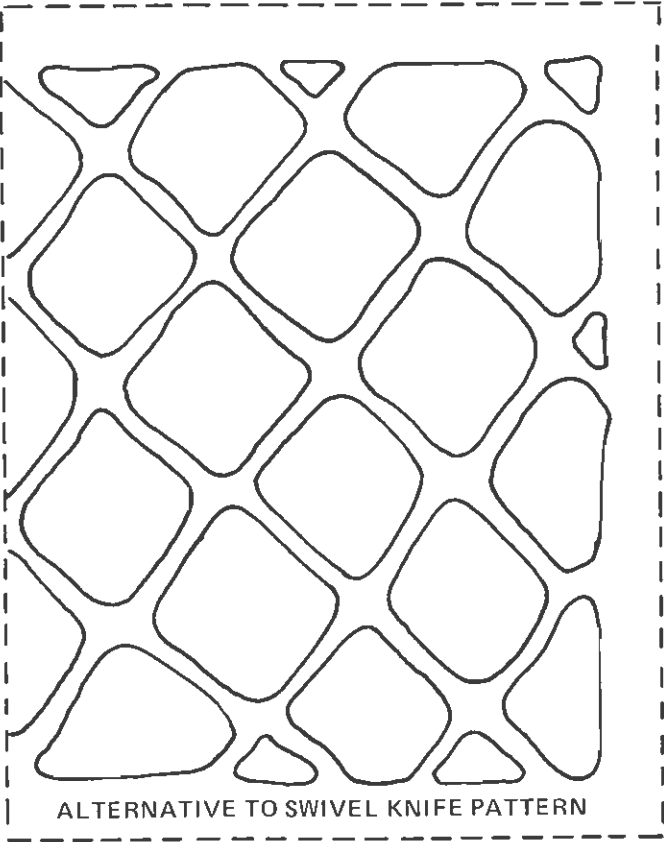
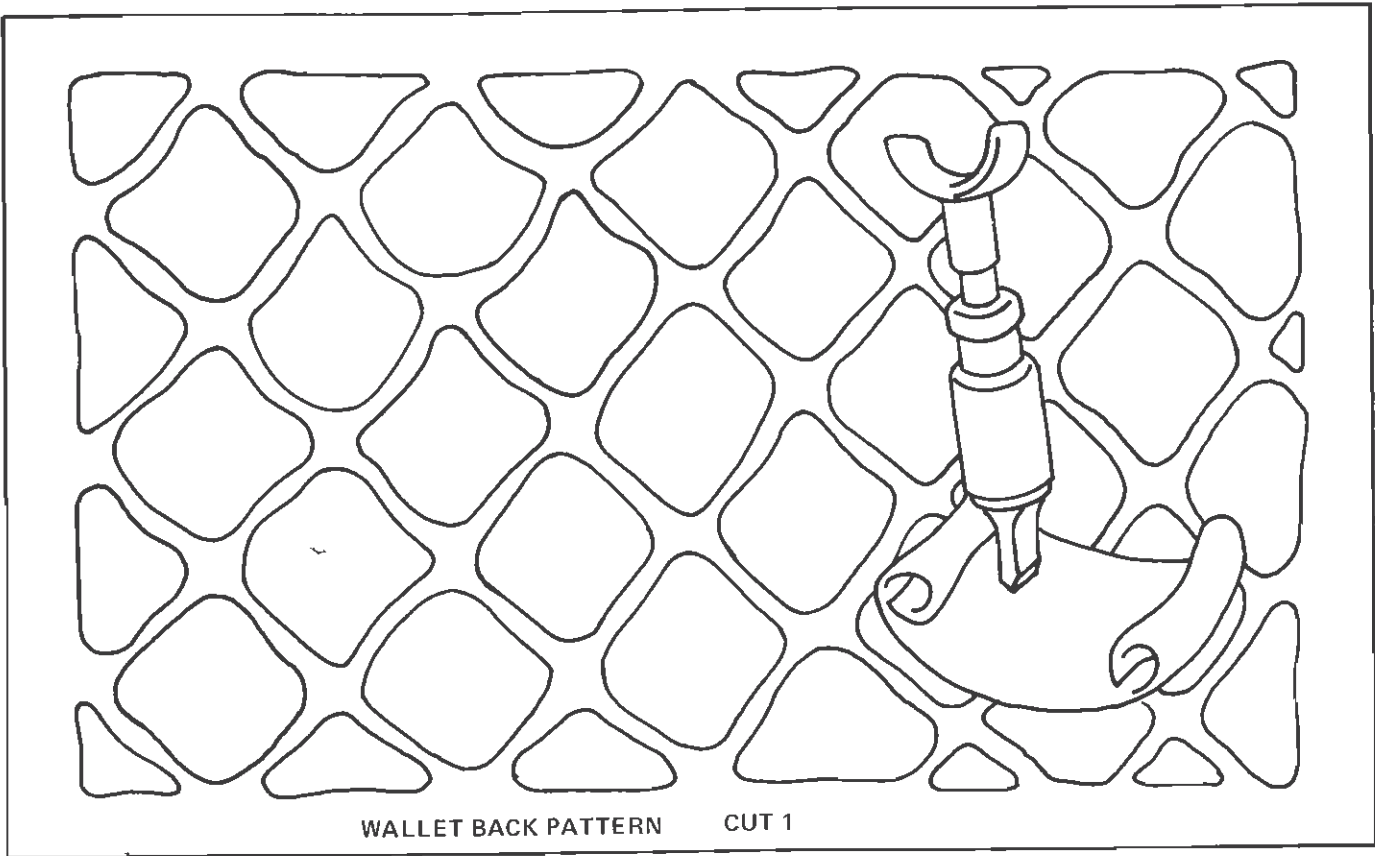
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6. To construct Pocket Tab, gouge fold lines (broken lines) on flesh side. Apply cement to back of Tab and to side and bottom flanges. Fold back and press together. Apply a liner. With 8042, punch slits around folded edges of Tab and Saddle stitch as shown at left. *

7. Locate and cement outside edges of Pockets on Inside Piece as shown at left, grain sides up.

8. Cement top flange of Tab to back of Inside Piece, flesh sides together, centered over right Pockets. Flip Tab up out of the way and punch a row of slits across



top of Pockets and Inside Piece 1/8" from top edge and 5/16" from each end using 8042 chisel. Saddle stitch. This secures Pockets to Inside Piece.

9. To complete Wallet, apply cement to side and bottom edges of Inside Piece and to Liner on Wallet Back. On ends of Wallet Liner cement only up to 3 7/8" from bottom edge. Carefully align Inside Piece to Wallet Back and press together. From grain side of Wallet Back, re-punch buckstitch slits through all pieces. Buckstitch around Back. If unsure of stitching technique, check Al Stohlman's publication, "How To Buckstitch". Edge bevel, dye and slick.

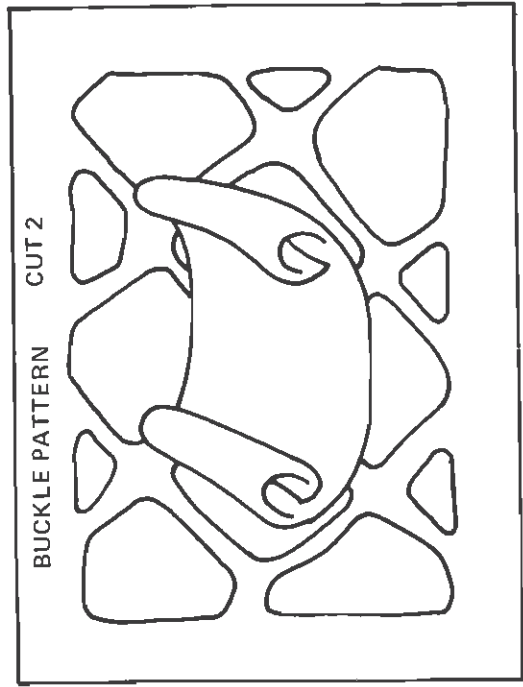
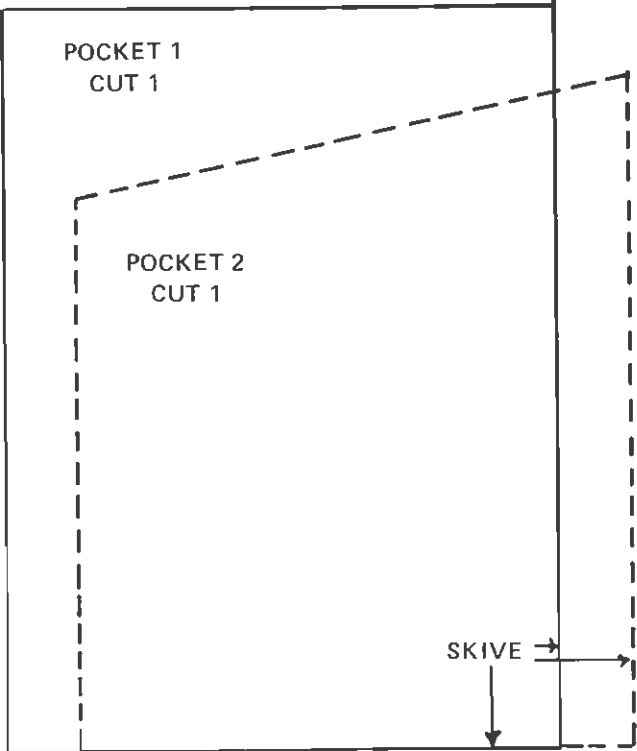
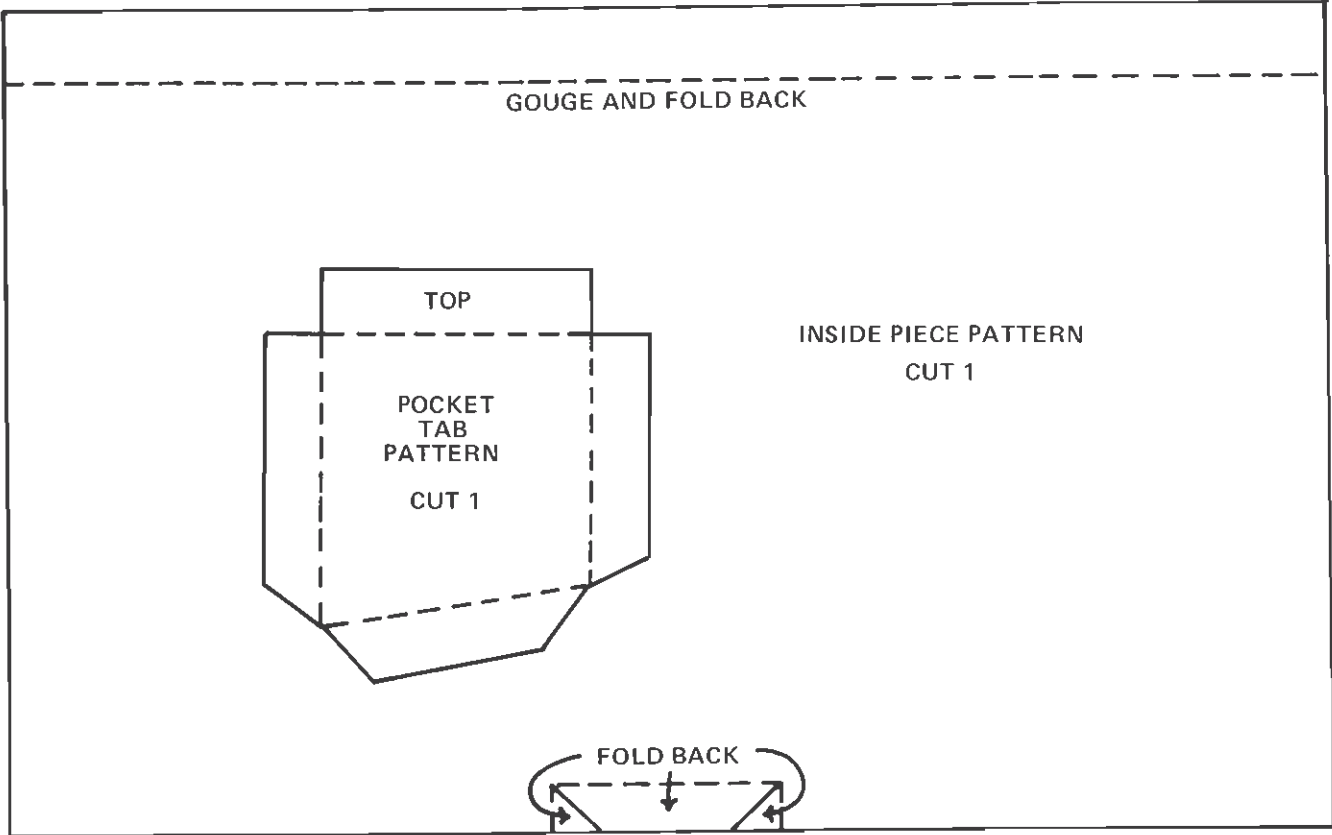
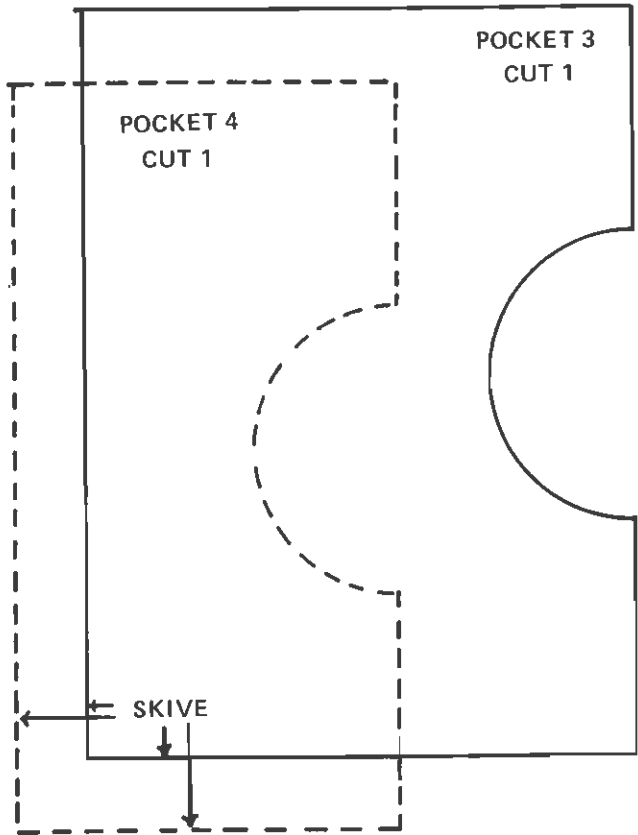
BUCKLE ASSEMBLY:
Buckle Dimensions: 3 1/2" X 2 5/8".
Required to complete: 2 leather pieces to dimensions; 1 of 3-4 or 4-5 oz tooling leather and 1 of 6-7 or 8-9 oz. tooling leather and buckle back ring and hook No. 1602, 3 rapid rivets (sm). Locate buckle hook to middle of grain side of heavier leather. Mark and punch rivet holes. Insert rivets and secure with rivet setter No. 8100. Transfer carving pattern to lighter weight leather. Quick case and carve, using same tooling as on Wallet Back. Punch buckstitch slits using 8046 chisel, 10 to each side and 12 to top and bottom. Apply color. Next apply cement to flesh side of each piece and carefully align. Press together. Re-punch through previously punched slits. Buckstitch. Edge bevel, dye and slick.

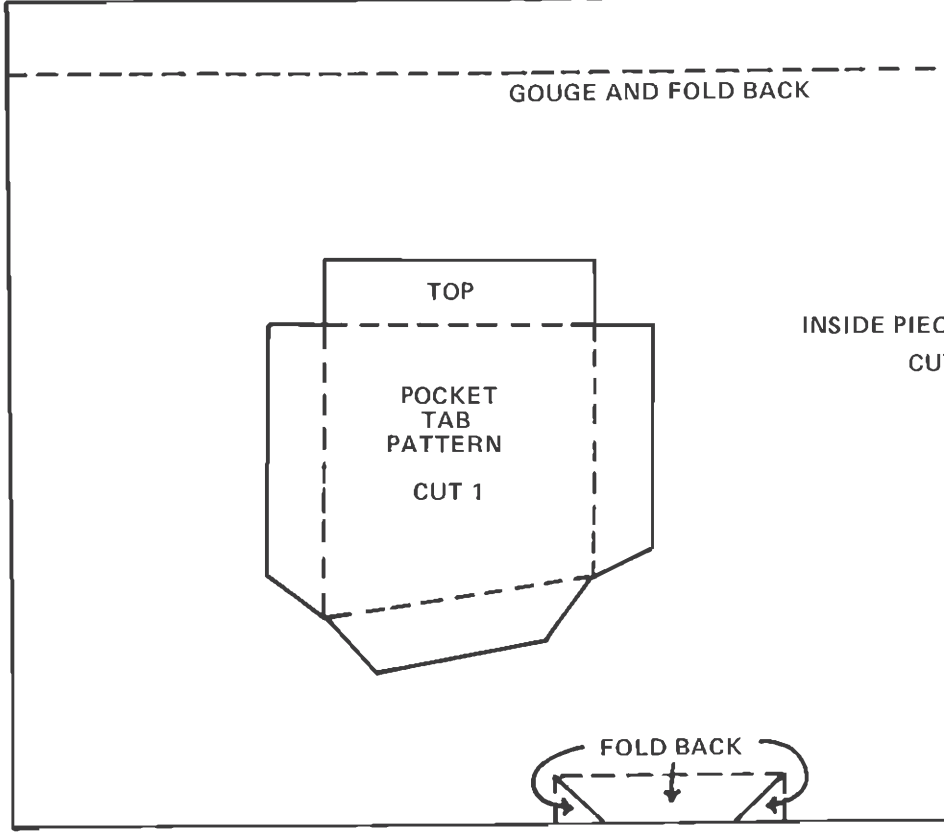
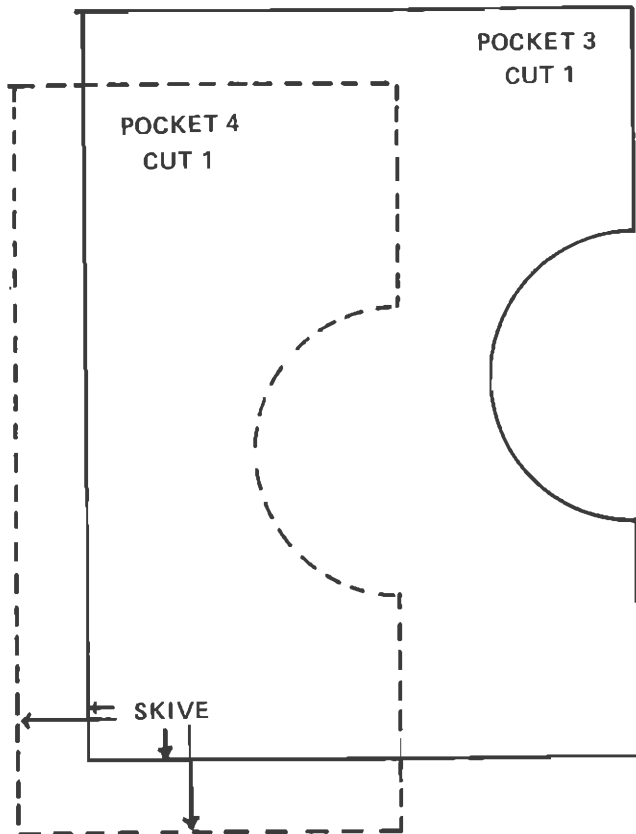
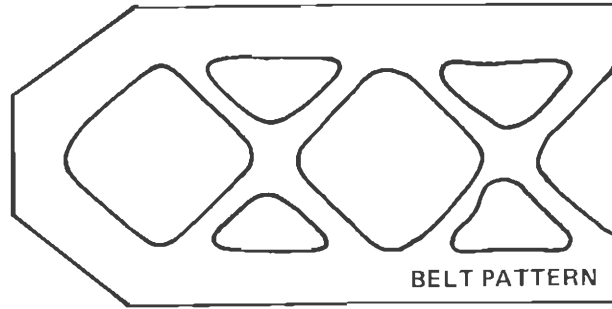
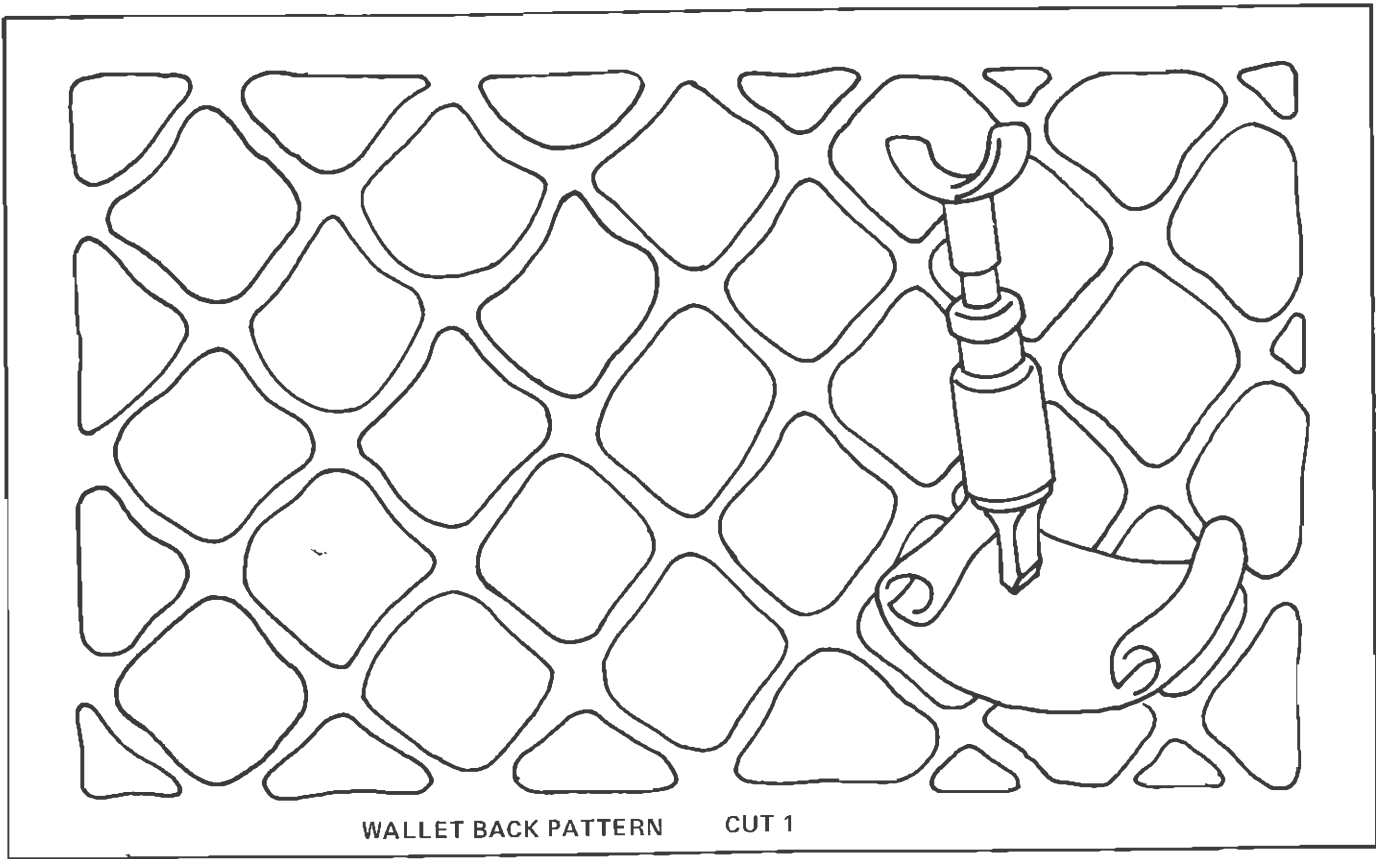
BELT INSTRUCTIONS:
Required: 1 1/2" wide, 8-9 oz. tooling leather belt strip. When determining size include buckle measurement.
Lay out and cut billet (tip). Case and, beginning at billet, transfer carving pattern. Repeat pattern for length of belt. Carve and tool. Apply color. Edge bevel, dye and slick.

COLORING INSTRUCTIONS:
Colors used: Tandy Super Dye Cordovan, Tandy Med. Brown Antique Stain, Leather Balm as resist to antique.
Brush Leather Balm to swivel knife and scroll. Apply Cordovan to all other areas. Let dry and buff. Brush antique to swivel knife and scroll. Wipe excess. Brush antique to inside of all carved lines. Wipe. Allow to dry. Carefully seal overall with Super Shene. If not brushing antique, seal areas before applying. If uncertain try on scrap.

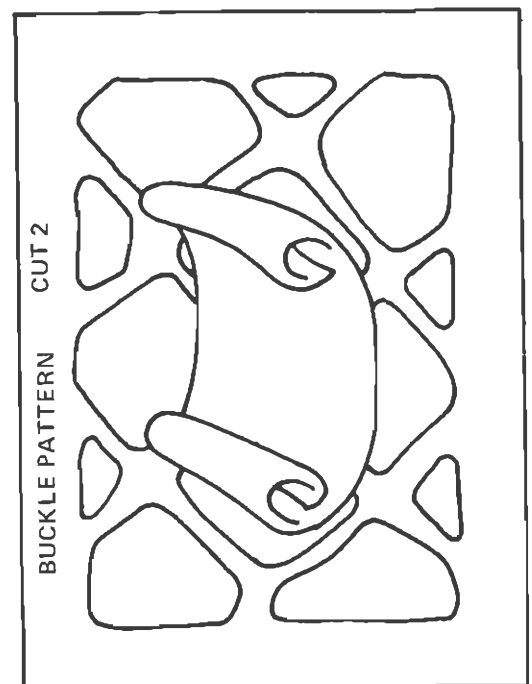
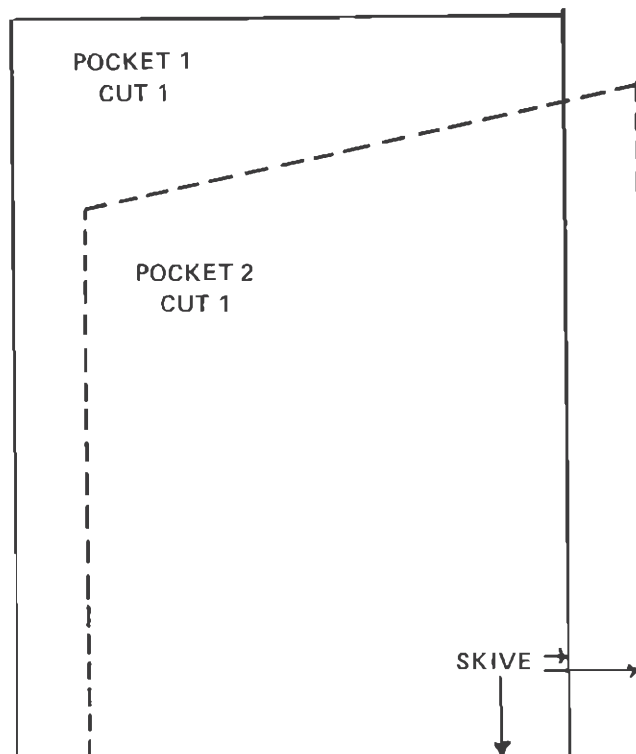
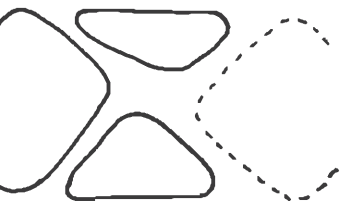
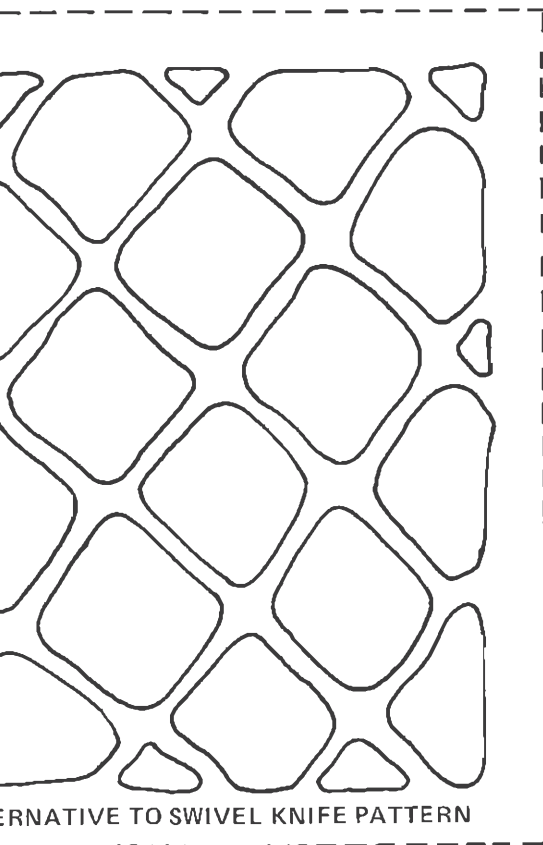
Use same colors and method for Buckle and Belt.

*Pocket Tab keeps cards from falling out when wallet is turned upside down.





INSIDE PIECE
CUT



top of Pockets and Inside Piece 1/8" from top edge and 5/16" from each end using 8042 chisel. Saddle stitch. This secures Pockets to Inside Piece.

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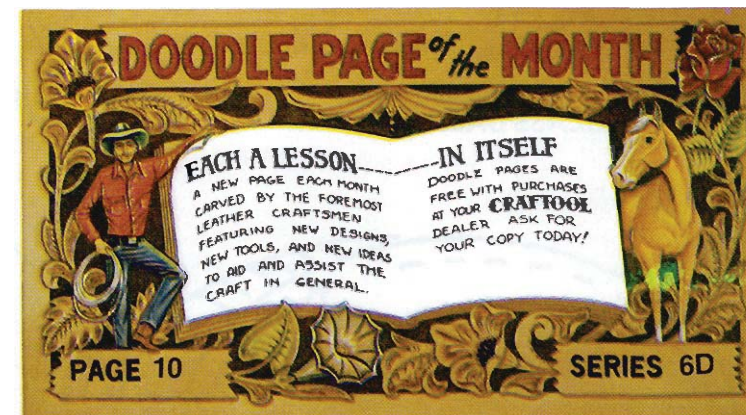
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Use same colors and method for Buckle and Belt.

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TAKE TIME TO PRACTICE

by
Dean Tinker

In leathercrafting, although each tool has its uses, two of the most important tools in use are the swivel knife and the beveler. Each of these may be used without the other, depending on design and style desired, but they are most often used together; the knife carving the leather and the beveler to depress the cut leather creating three dimensional relief.

Many leathercrafters are self taught and learned cutting and beveling techniques by trial and error. To minimize "trial and error" I developed the simple but effective practice method featured on this page.

Basic to obtaining good results from this exercise is in the establishing of a good technique in the holding (gripping) of the tool in use. It is important to know that there is no "correct" way to hold the swivel knife, the beveler or other stamping tools. Opinions and holding styles vary with the individual crafter. However, should the student be unfamiliar with or have any questions on the subject, the Tandy publication "Leatherwork Manual" deals with it in depth. Whichever method you favor, remember the key to good work is to take a firm but relaxed hold on the tool being used.

This exercise is designed to familiarize the student early on with; 1. accurately carving a pre-marked pattern, 2. rotation of the blade and beveler through curving lines, 3. a clean, even beveled line by "walking" the beveler, 4. the beveling of uncut, pre-marked lines.

Begin by tracing "exercise" from back of this page onto tracing film. Using any natural vegetable tanned leather (tooling bellies are a good choice for practice), transfer pattern to cased leather. This pattern is carved from right to left. Place blade of swivel knife at top right of "exercise". With index finger apply pressure to yoke (top), with thumb and finger(s) gripping knife barrel, cut leather by drawing knife down marked line. With thumb and finger rotating barrel, turn blade through curves. Turn your leather as necessary. Complete exercise.

Select a beveling tool. The choice is optional but the smooth head may prove the easiest to control as a beginner. Place beveler "toe" to top right carved line. With tool perpendicular to work, strike top of shaft with mallet. The beveler will rebound or "bounce" up to original position.

BEVEL EXERCISE

BEVEL
LIKE A

B893
(OPT.)

B61

P714

B961

A100

V406

V400

C831

F898
(OPT.)

S705

A888

A104

H907

U851

C828

B61
Leaned Too
Far Back

P714
Follow
Contour
Of Pattern

V406
Uneven
Spacing

Space
Evenly
C828

"Deco" Cuts
Poorly
Executed

"Chop
Equal
Stroke

"Slop
Bevel
"Wall

Posi
Too
Care

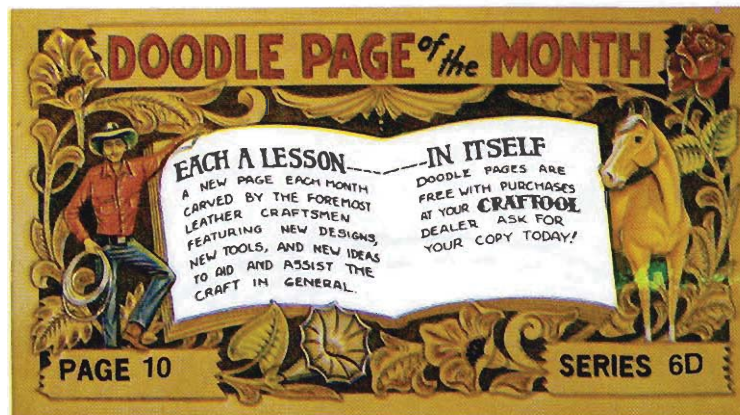
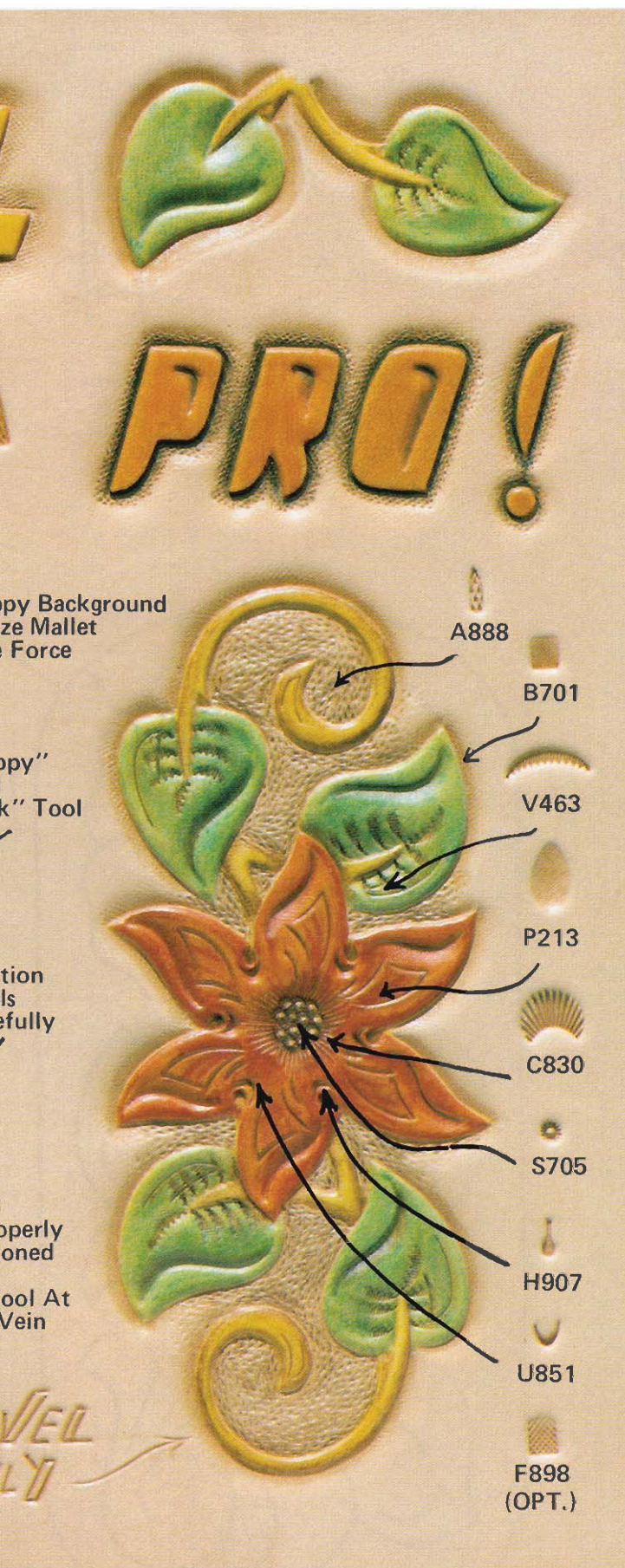
V463
Impr
Positi

Tip T
Leaf

EYEGLASS CASE (Instructions on Back)

DEAN
TINKER

BE
ON



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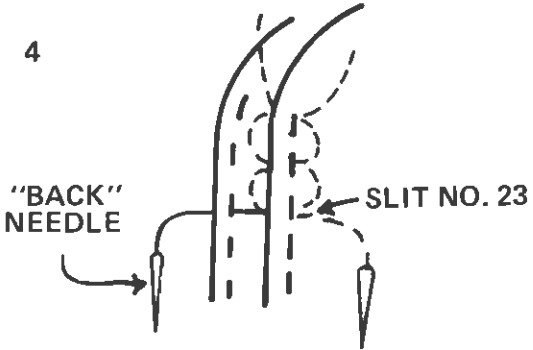
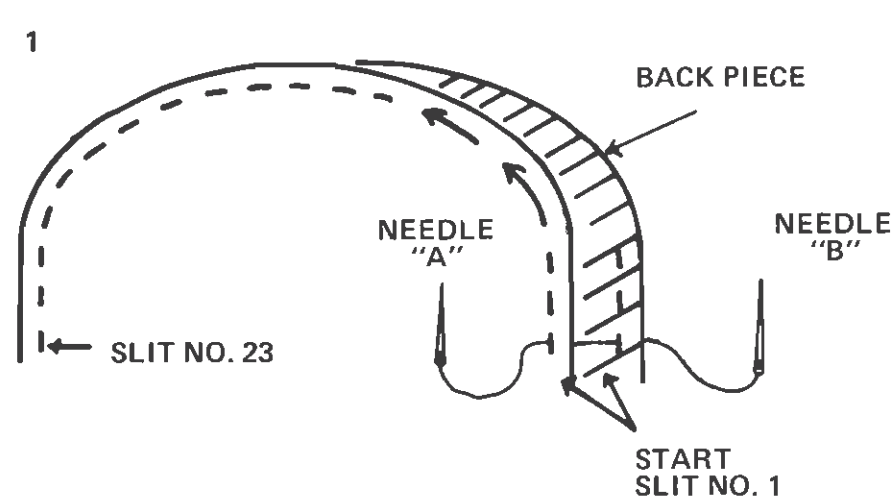
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SEWING INSTRUCTIONS
FOR EYEGLASS CASE

PUNCH 80-82 SLITS



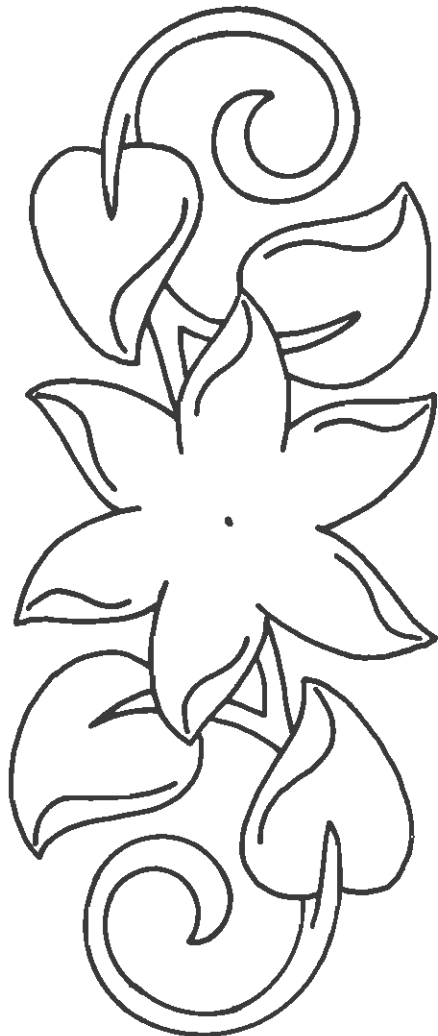
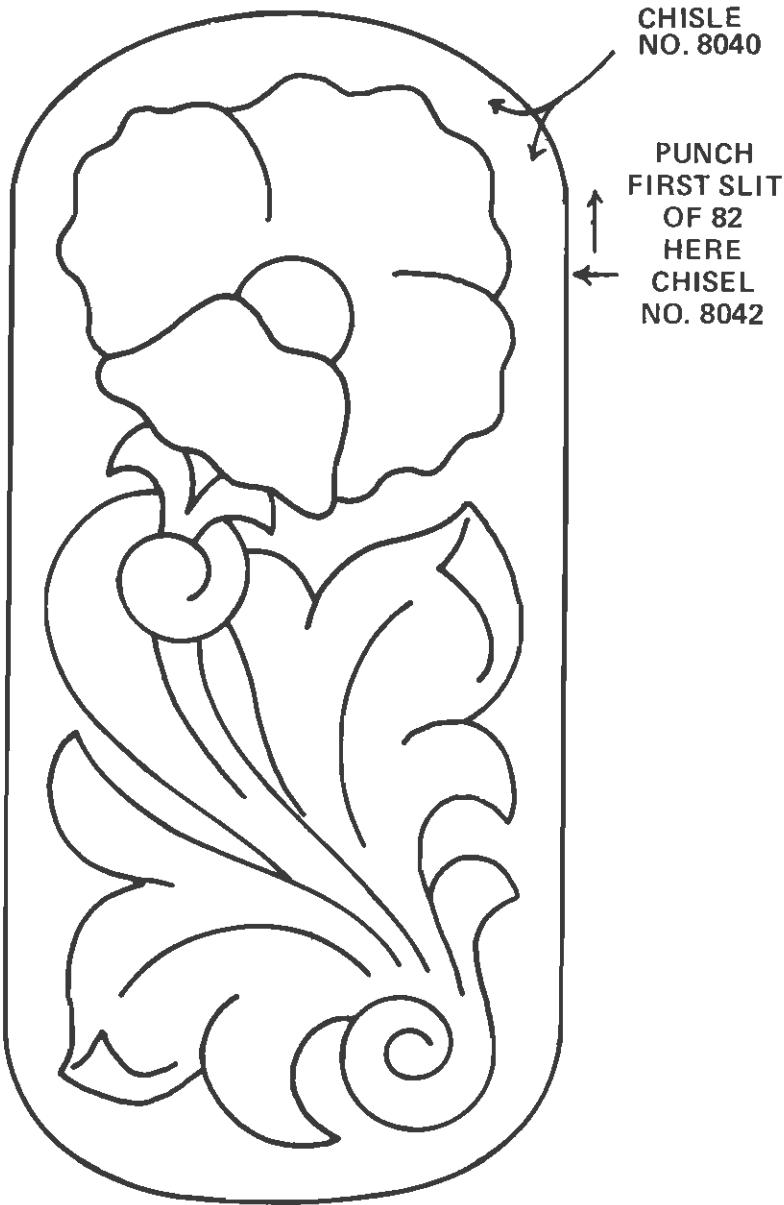
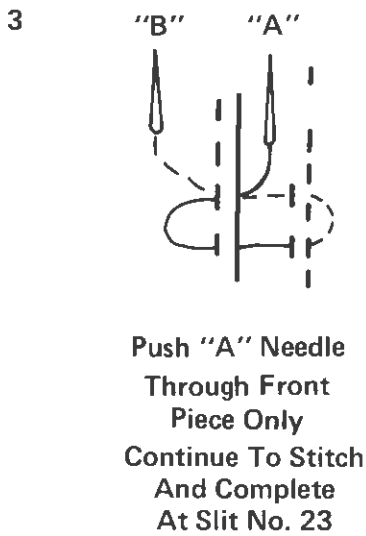
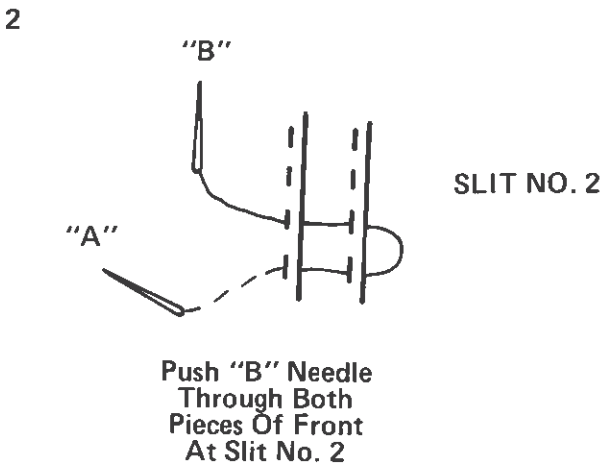
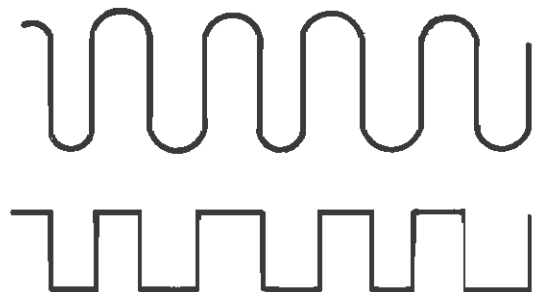
Push "Back" Needle
Through Back
Piece At Slit No. 23

Continue Stitch
To Slit No. 1

Reverse Step No. 1

5

Continue Stitch
On Back Piece
Finish At Slits
No. 23-24-25.



Move slightly along cut line and restrike. This sequence (strike, rebound, move, strike, etc.) is known as "walking the tool". Turn tool with thumb and fingers at curves with "toe" remaining over cut line. Complete exercise. Examine work. If "choppy" or uneven the solution is, first, to be sure the tool shaft is straight up and down. Then using uniform force in the mallet strokes, develop a rhythm in the stroke sequence as you "walk the tool".

The patterns featured on this page are primarily design exercises and should be "tackled" only after sufficient practice time.

Before proceeding, study middle "wrong" pattern. Observe all mistakes while using side notations as a guide. This will help avoid pitfalls. Learn from mistakes.

When choosing your exercise, the pattern directed to "bevel only" is designed to sharpen skills. A swivel knife is not required to complete. Beveling only is especially suited to lighter weight leathers (2-2½ oz.). However, if desired, it is also a good carving exercise.

Trace desired pattern to tracing film. Transfer to cased leather. I suggest that you cement (rubber) to cardboard backing to prevent leather stretching as it is tooled. Complete exercise using tools directed on photo. Note: B893 (not directed) is optional, but is used by dragging tool on finished edges of leaves.

When completing exercise to finished Eyeglass Case it is desirable to line each piece with 1 oz. lining leather. Complete project by sewing with the "saddle stitch" as directed on the back of this page.

When coloring your project, it is suggested that you choose your own color scheme to develop color sense. Due to inherent leather properties it is best to try any color on a piece of scrap leather, preferably from leather used in project, before applying to finished work. Always please your eye.

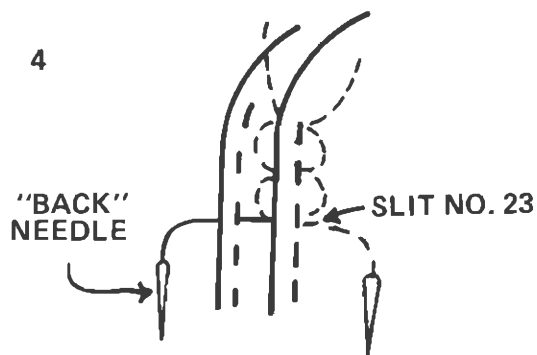
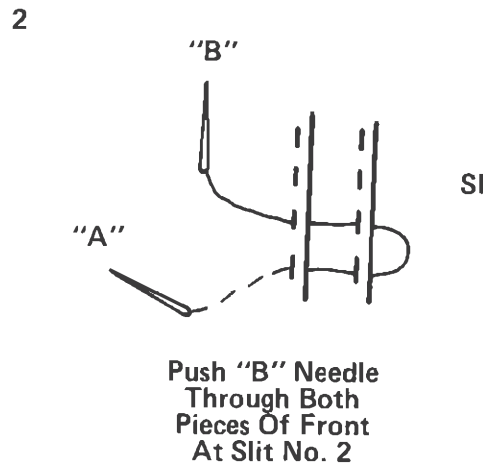
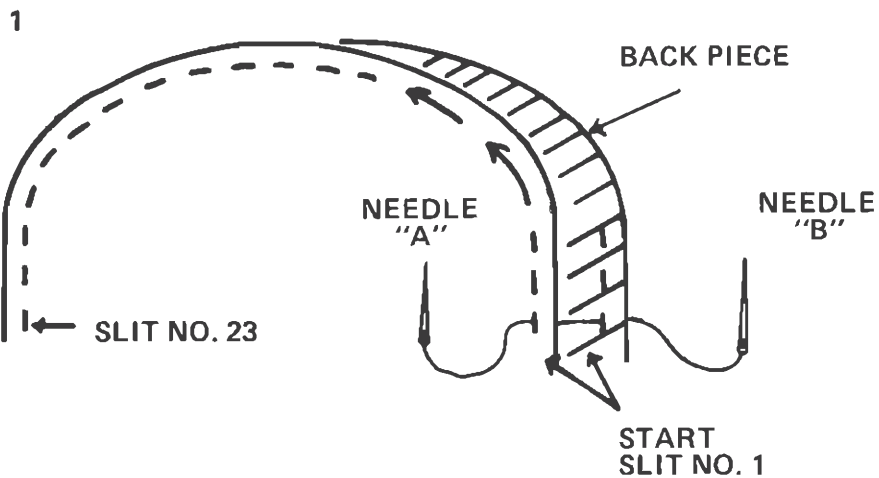
COLORS USED: Carved Pattern: Tandy Super Dye med. brown, dk. brown, Tandy lt. brown antique. Apply med. brown to case body. Use dk. brown on backgrounding of carving. Brush good quality "sealer" to carving and apply antique overall, wiping excess. Apply final sealer.

Bevel Only Pattern: Tandy Super Dye red, orange, yellow, green, blue, med. brown, Leather Glow. Apply yellow overall (not to background) to pattern. Next reduce orange about 5 to 1 with solvent. Apply over yellow on flower only. Reduce red about 3 to 1. Apply lightly over orange. Prepare green by reducing about 6 to 1. Add blue sparingly 1 drop at a time, remembering that green will change to a different shade when applied over yellow. Now brush med. brown carefully into "deco" cuts and into and around flower center. Highlight leaf tooling and "cuts" and also apply to edges of end swirls. Carefully seal pattern with Super Shene. Apply Leather Glow to backgrounding, preferably with brush.

Practice these "exercises" faithfully and you will soon be "beveling like a pro"!

SEWING INSTRUCTIONS FOR EYEGLASS CASE

PUNCH 80-82 SLITS



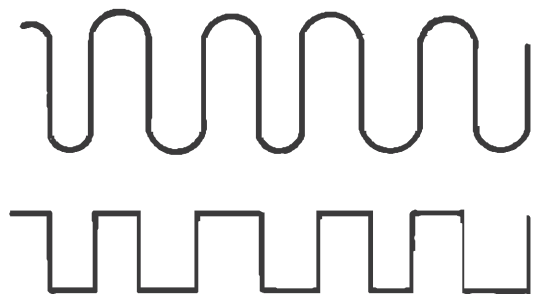
Push "Back" Needle Through Back Piece At Slit No. 23

Continue Stitch To Slit No. 1

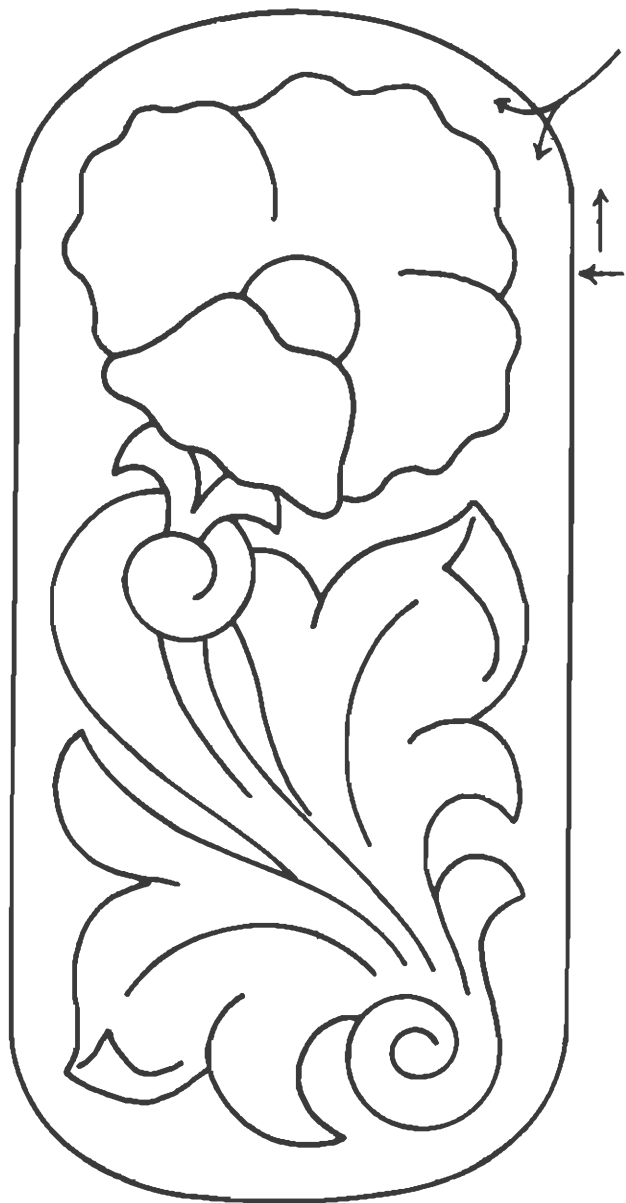
Reverse Step No. 1

5

Continue Stitch On Back Piece Finish At Slits No. 23-24-25.



BEVEL EXERCISE



3

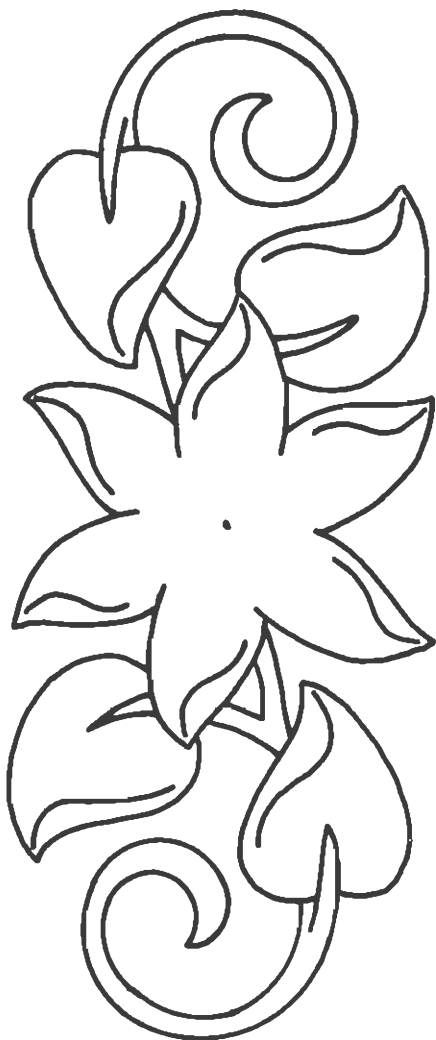


Push "A" Needle
Through Front
Piece Only
Continue To Stitch
And Complete
At Slit No. 23

IT NO. 2

CHISLE
NO. 8040

PUNCH
FIRST SLIT
OF 82
HERE
CHISEL
NO. 8042



Move slightly along cut line and restrike. This sequence (strike, rebound, move, strike, etc.) is known as "walking the tool". Turn tool with thumb and fingers at curves with "toe" remaining over cut line. Complete exercise. Examine work. If "choppy" or uneven the solution is, first, to be sure the tool shaft is straight up and down. Then using uniform force in the mallet strokes, develop a rhythm in the stroke sequence as you "walk the tool".

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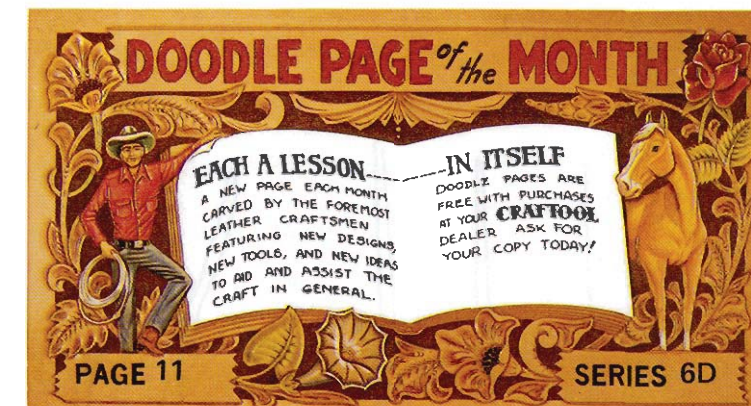
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FEATHERING THE BEVEL by Darwin Ohlerking

Many leathercrafters do not understand the importance of the matting tools in both figure and floral carving. If you simply bevel around a design without matting the background area, the heel of the beveler creates a "halo" line. By "feathering the bevel" with the matting tools, this line is eliminated, producing a smoother, deeper image. Try a few of the exercises shown.

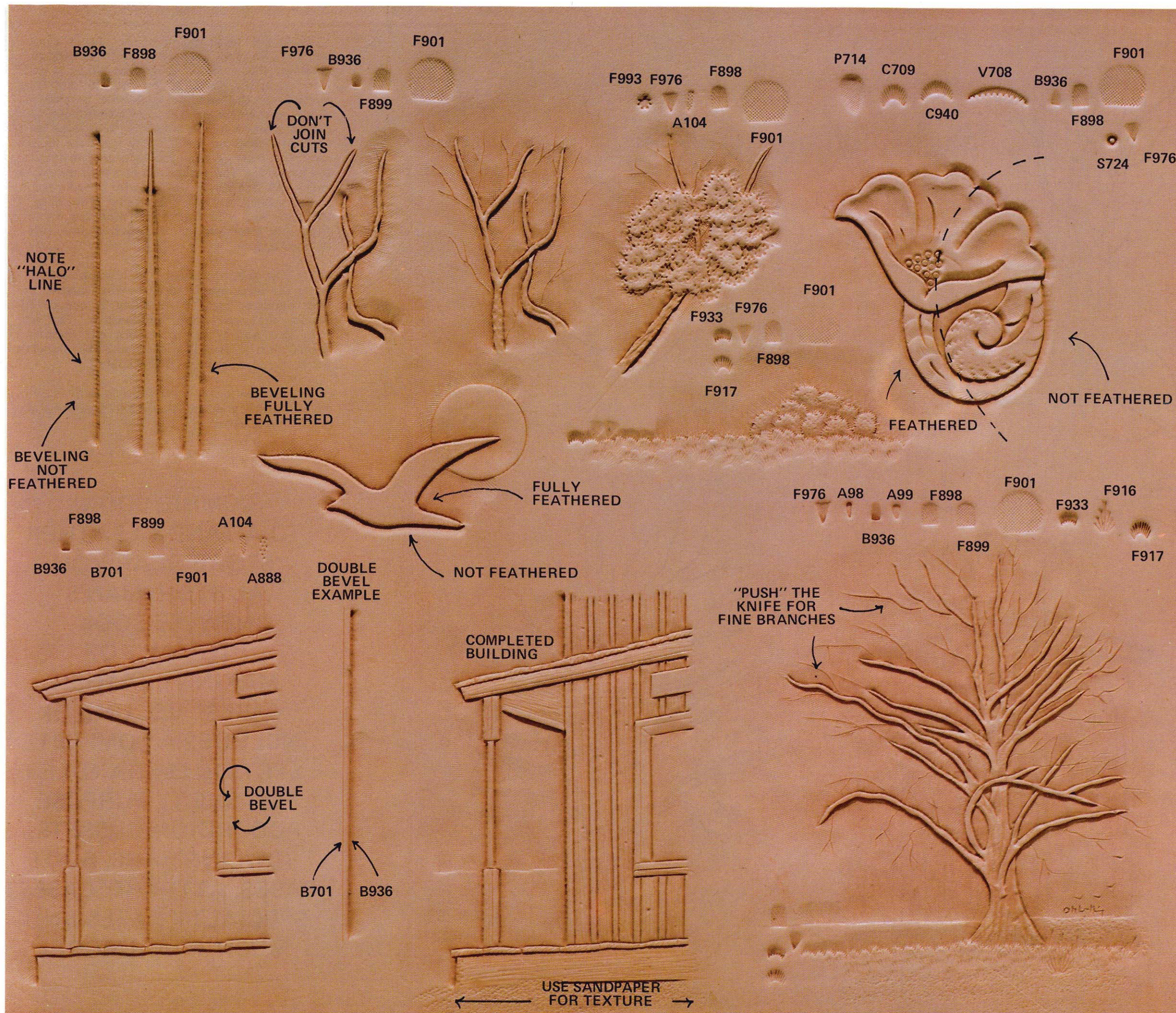
The first example shows the main idea. Bevel first with the B936, this will give you the full depth of the cut without undue pressure on the leather. Tilt the B936 slightly forward and a light tap with the mallet will take it to the bottom of the cut. The bevel is then feathered with the matting tools. Use the F898 and F899 to initiate the feathering then the F901 to carry it out to a feathered edge.

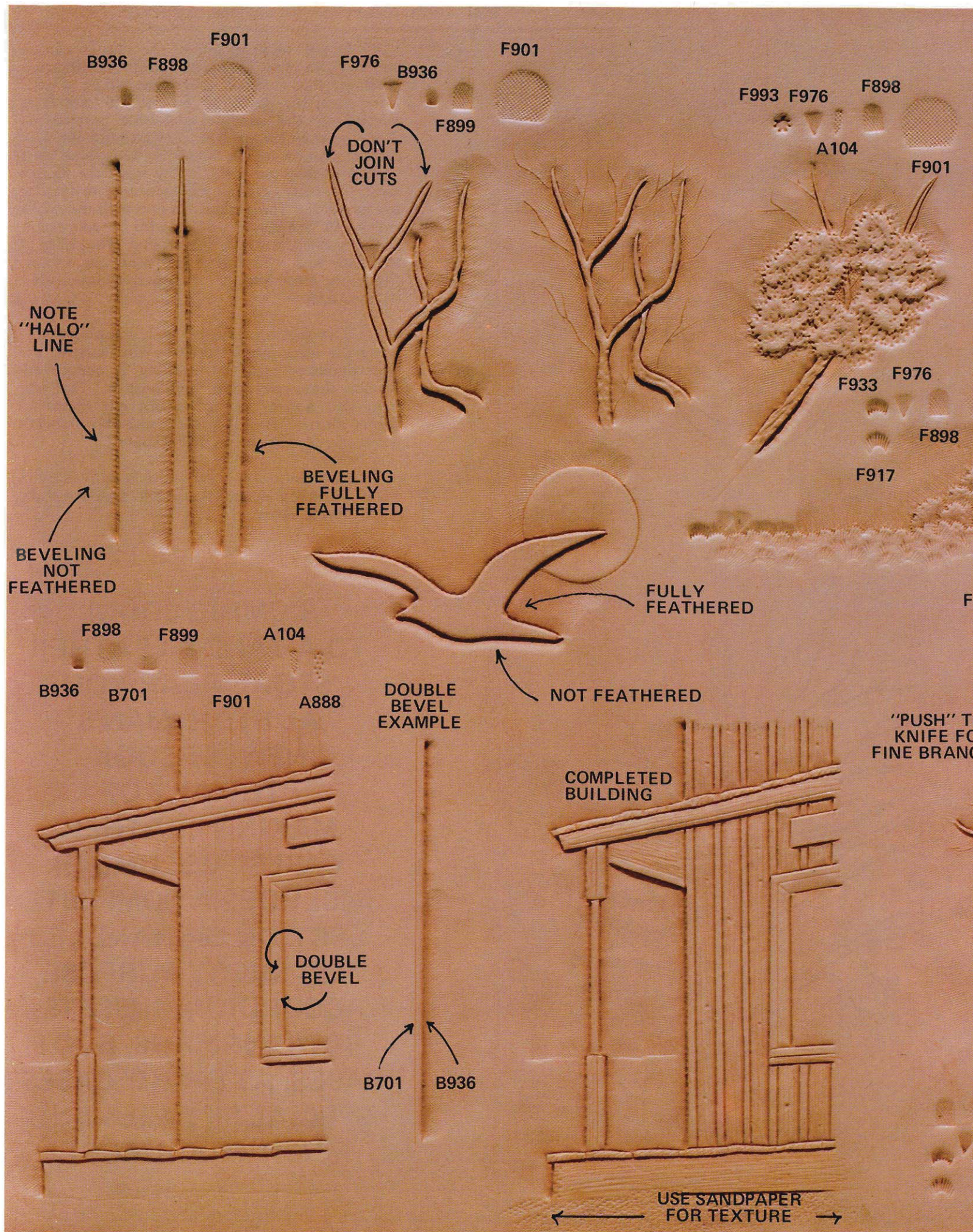
In the second example, the tree branches, note the cutting; the sharp points are never cut to meet. Use the F976 to complete the cut. The tip of the branch cuts are completed with the beveler B936. Some branches will be cut deeper than they are wide; to bevel these, tip the B936 forward to keep the pressure from the branch. After the bevel and feathering is completed, use the modeling spoon to reshape the branch.

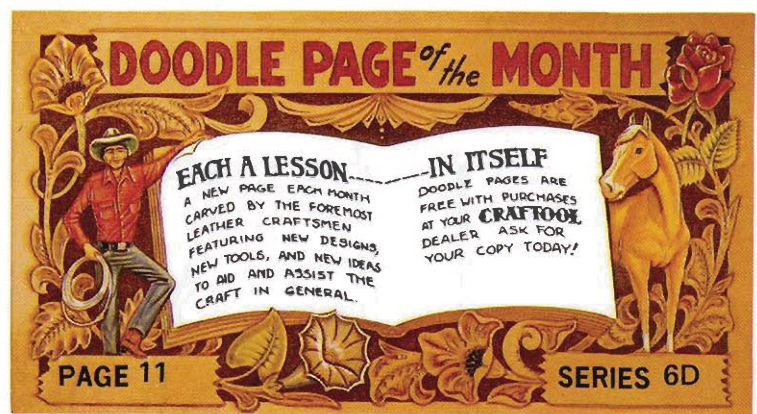
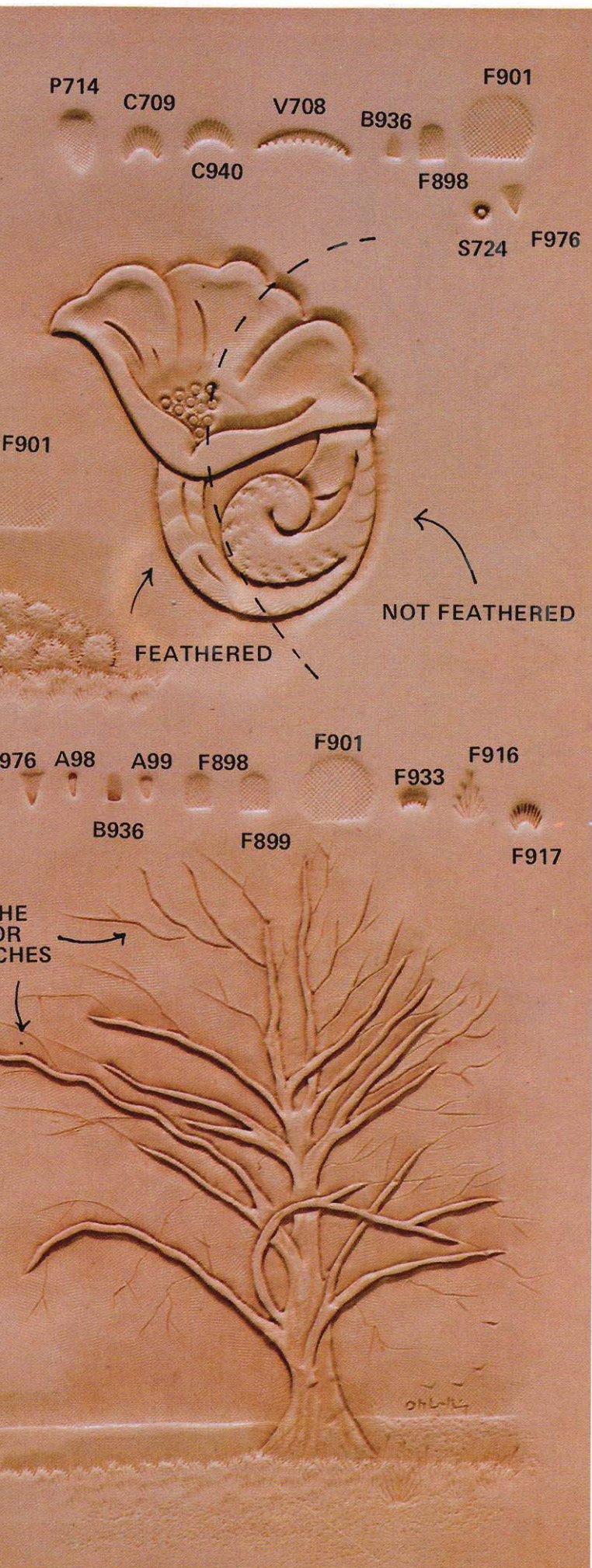
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In the fourth example, the basic flower, half is done feathering the bevel to show the difference in effect.

In the fifth example, the gull and moon, the moon is not cut; use an awl and a circle pattern to scratch the circle on the leather, then use the F898 to bevel the edge prior to feathering.







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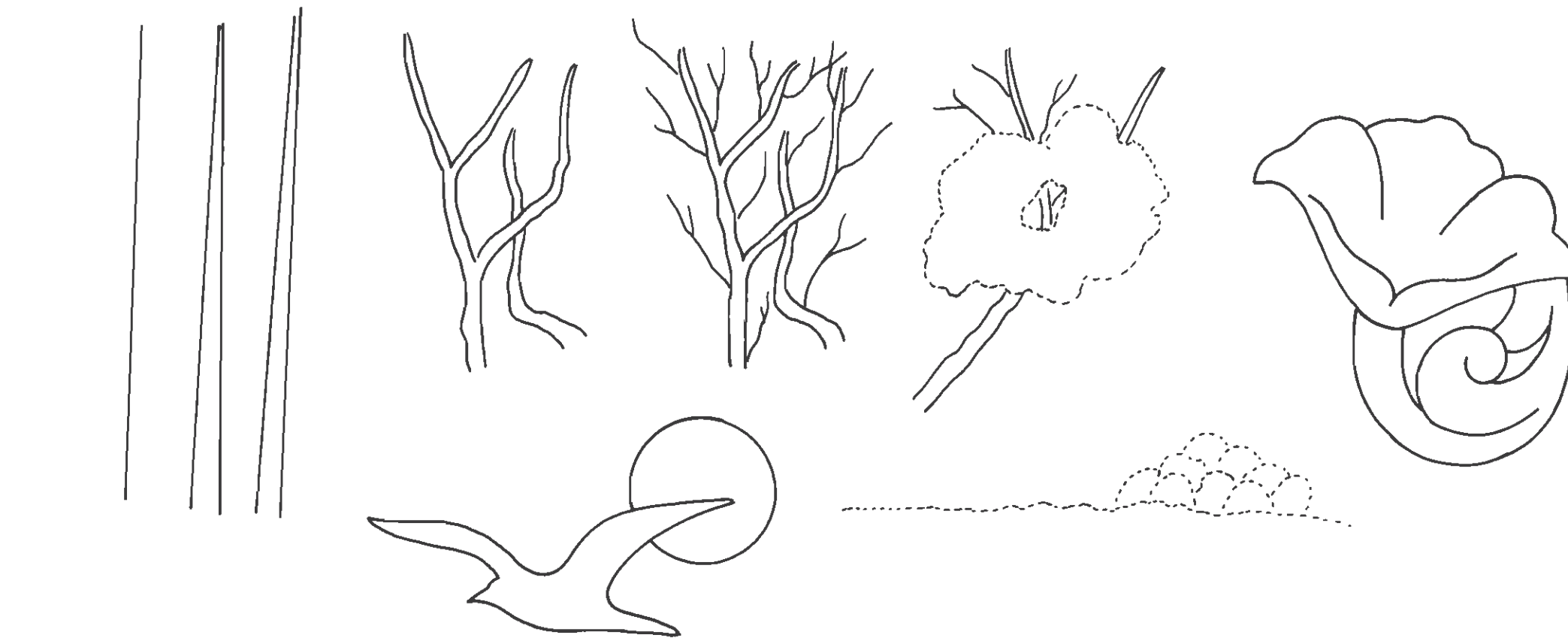
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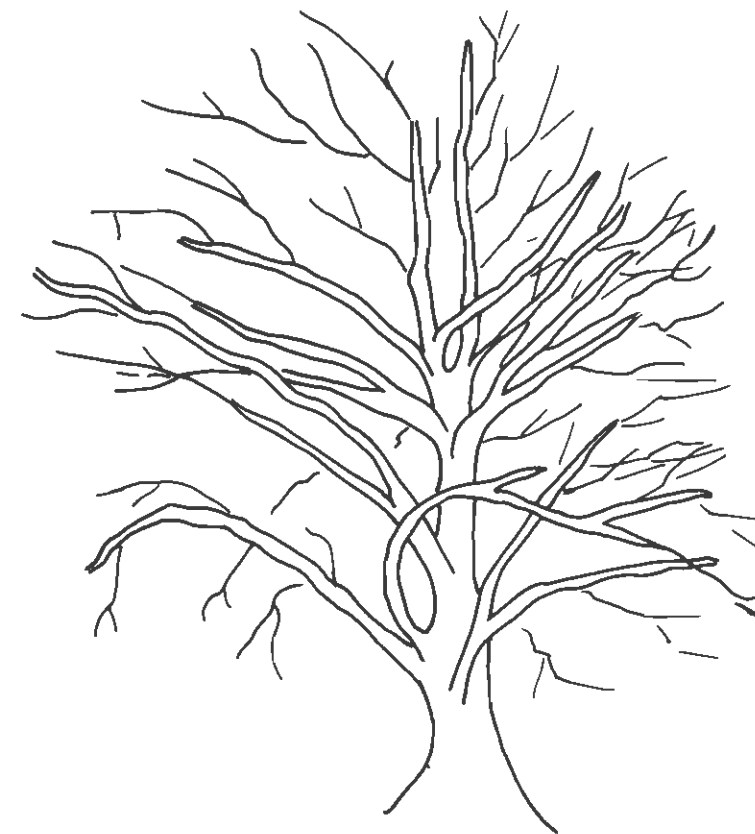
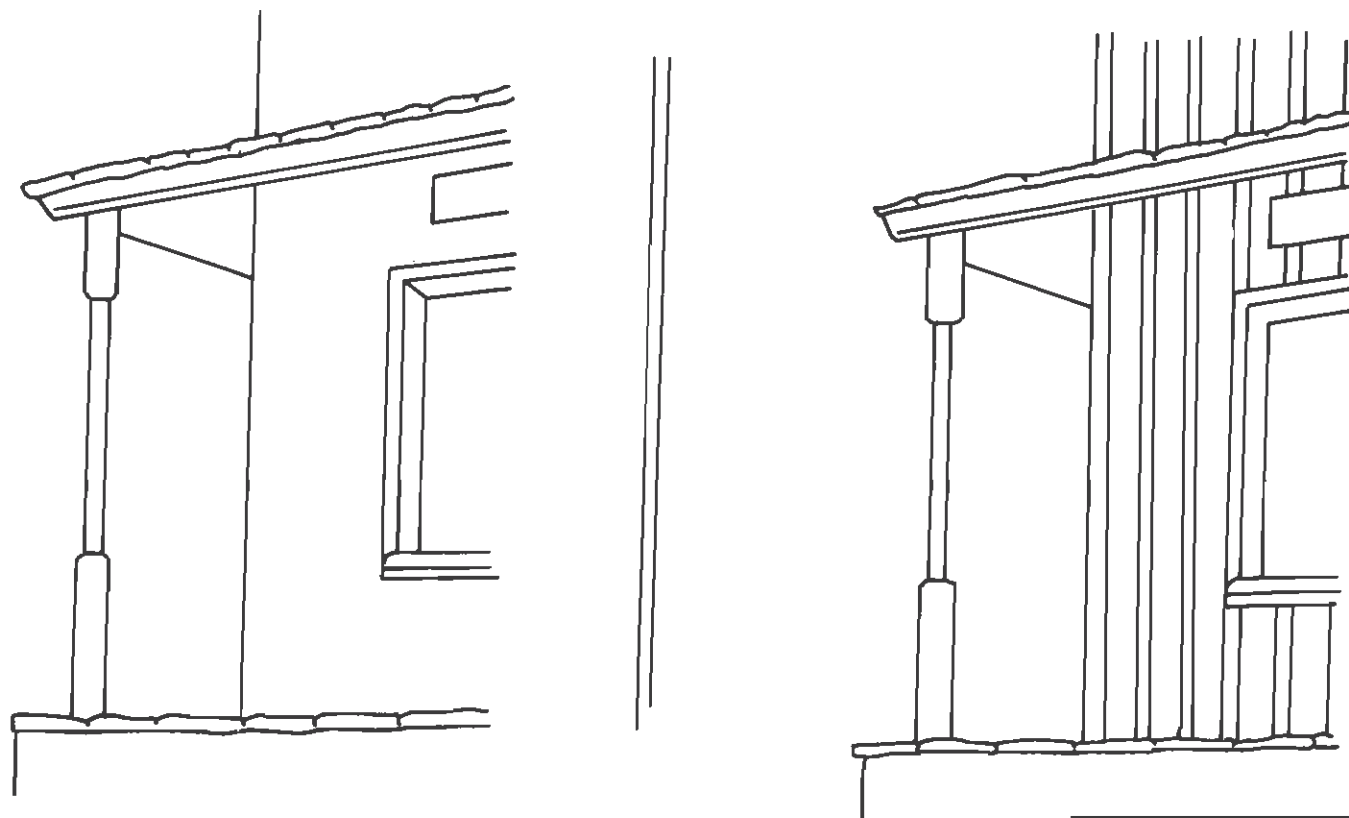
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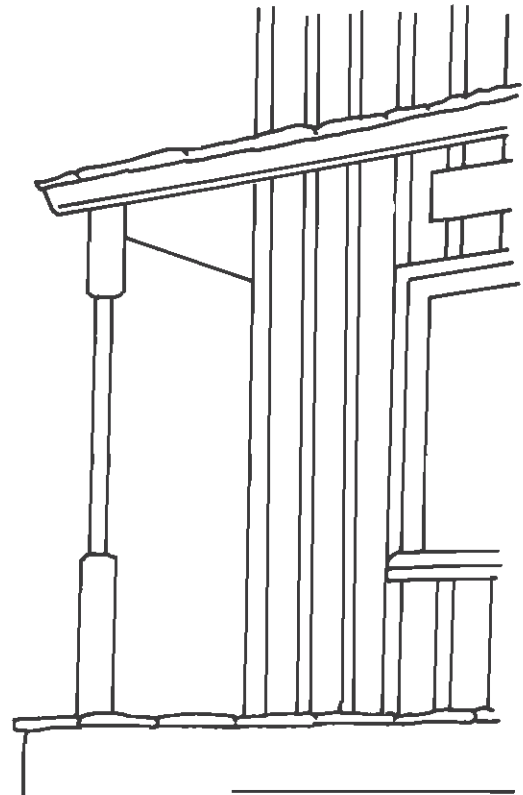
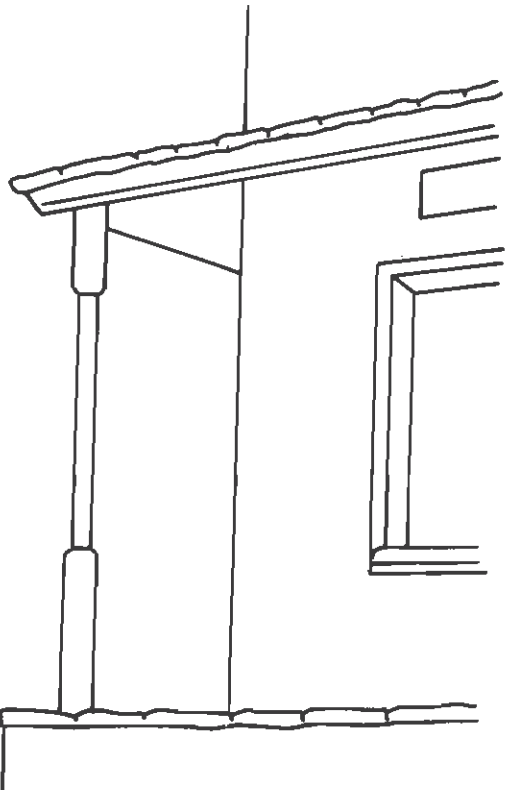
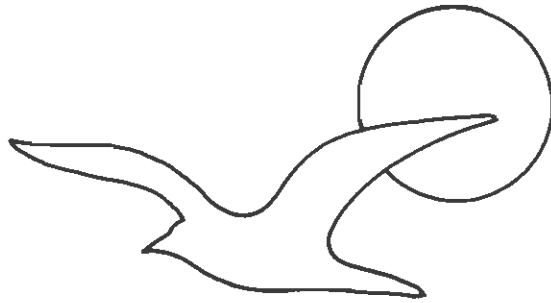
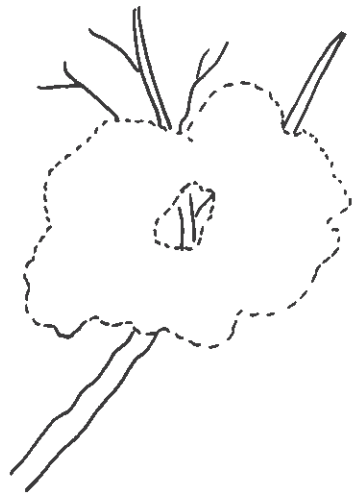
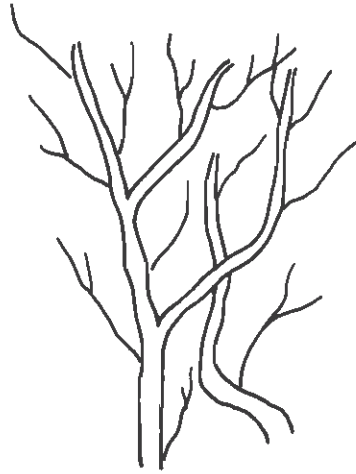
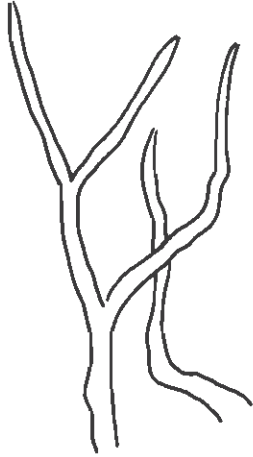
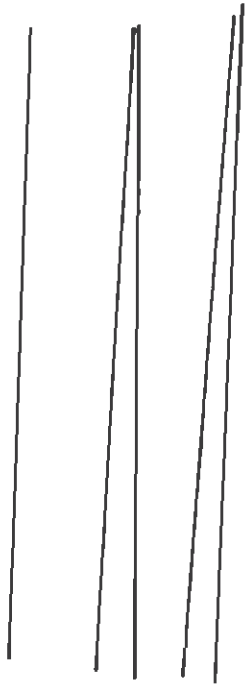
In the sixth example, the corner of the building, the first shows the initial cutting and beveling; this is done before the siding is cut. Note, how the depth of the cut will vary. The interior of the window is double beveled, as shown in the example between the buildings. The deepest portion of the double bevel is done with the B936, then use the B701 to bevel the lighter area. The matting tools are then used to feather the bevel. The foreground is done with the A104 and A888. Sandpaper rubbed with the spoon will add a finished touch to the ground. The siding is textured with the tip of the modeling spoon. (Note: the small bush in example three is textured with sandpaper.)

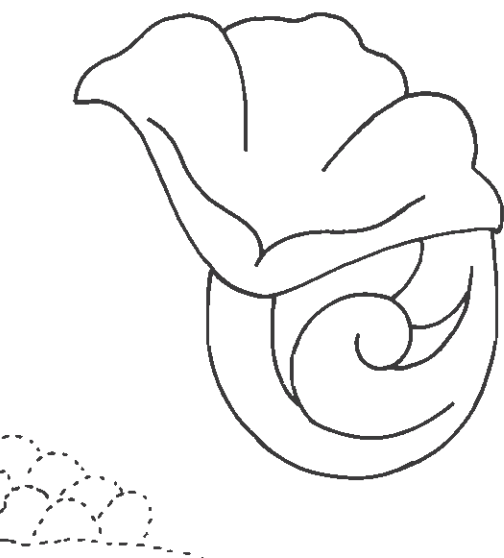
The seventh example is a completed tree using the ideas presented here. When cutting the fine branches after all matting is completed, reverse the swivel knife and push it. This will help you not to get a smooth cut (branches should not be smooth). The trunk and branches are textured with the modeling spoon.

The feathered bevel will take a little extra effort but will add smoothness and depth to make your carving better.



**COMING SOON!
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CASES, ATTACHE' CASES,
SPECIALTY CASES AND
MUCH, MUCH MORE!**

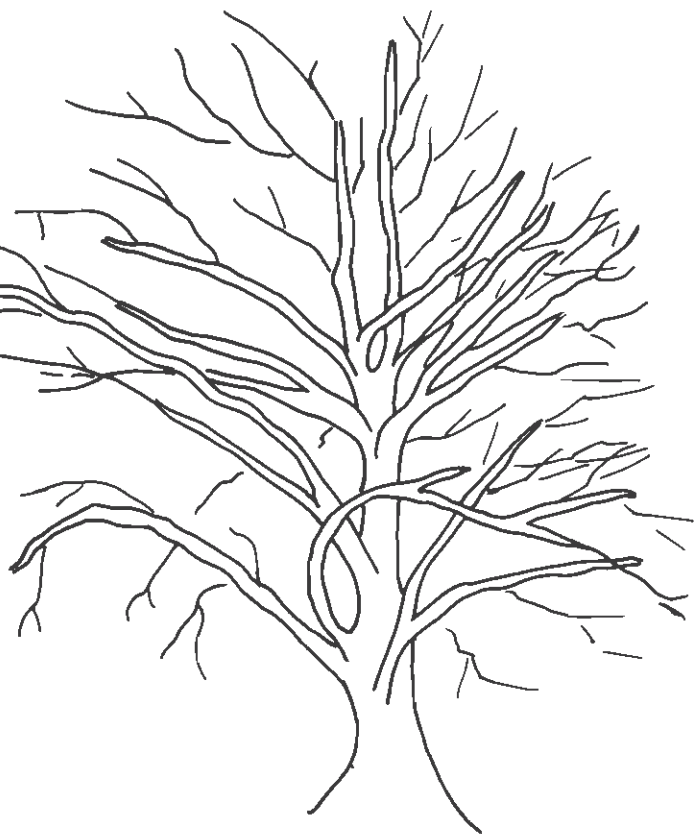




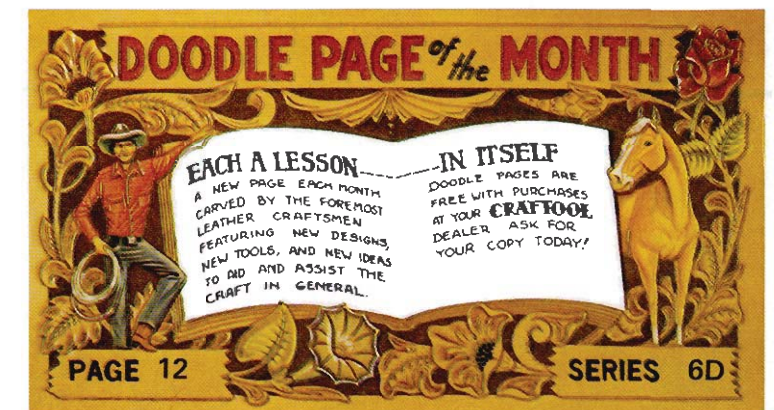
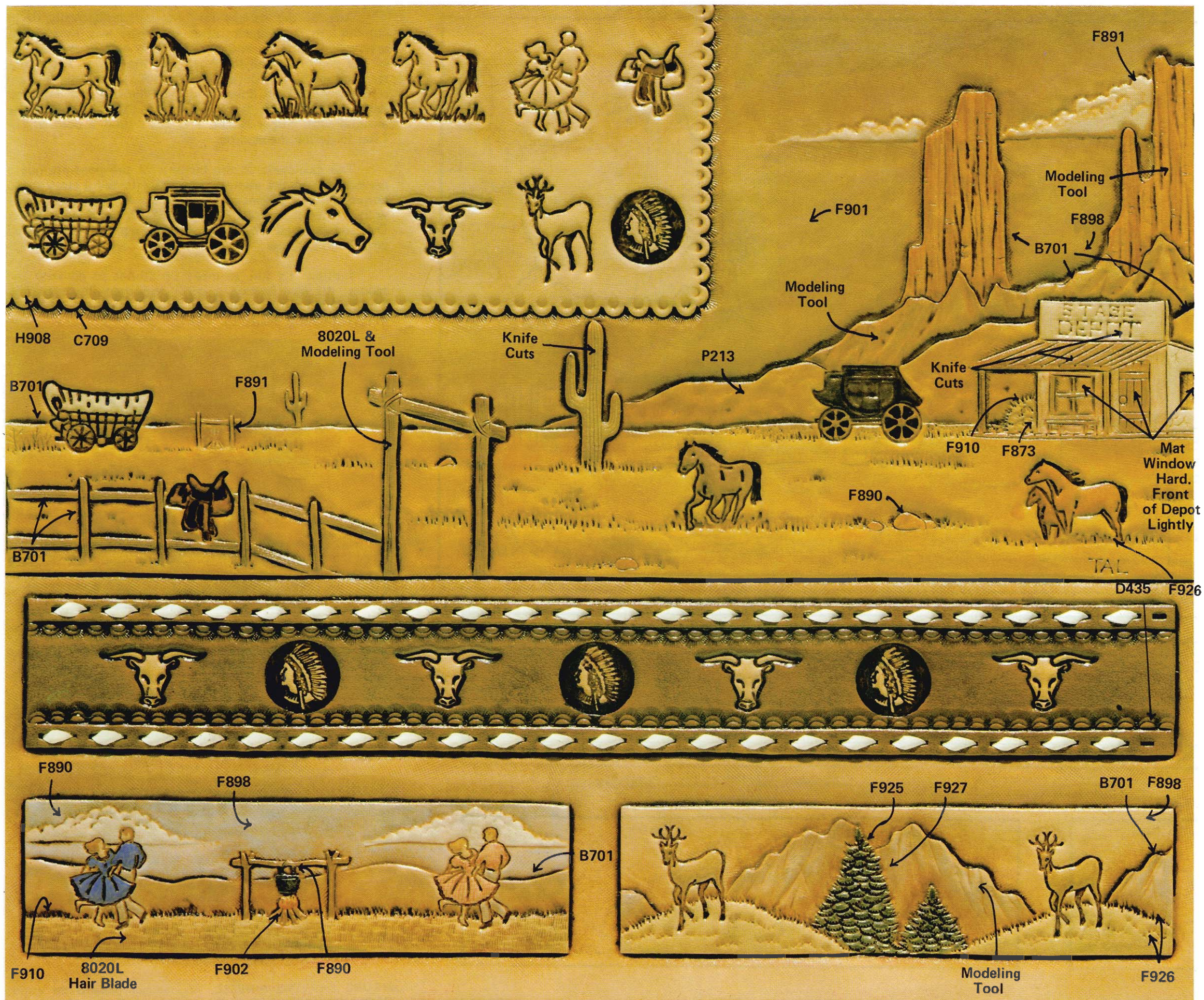
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RE-CREATE THE OLD WEST WITH 8200 STAMPS by Tony Laier

The "Old West" holds a fascination for people all over the world. Western tooling and carving has become popular in nations from the four corners of the globe. The pioneers crossing America to settle the west, the Pony Express, Wells Fargo Stage Coaches, Texas Longhorns, Indians, the unspoiled wilderness; these words conjure up images of a special era in American History.

Now Tandy Leather Company is offering, as a Christmas item, a special 8200 Stamp Set which is perfect for putting these images on leather. The set includes 12 of the most popular stamps in the 8200 Series. All stamps in the set are pictured in the upper left hand corner of this page. These stamps are versatile and easy to use, plus they can save hours of carving time.

The most important thing to remember when using these stamps is to be sure to hold the stamp firmly against the leather to keep the tool from bouncing and producing a double image. Be sure to place your project on a solid, firm surface before stamping.

When doing a scene like the one at the top of the page it is important to keep proportions in mind. For instance, you will notice that the covered wagon and stage coach are placed in the background, close to the horizon, making them seem farther away from you. The horses are the same height as the wagon and stage coach. We all know that horses don't get that large so they must be placed in the foreground, making them seem closer to you. Likewise the saddle on the fence must be made to seem closer still as it is nearly as large as the horses. Keep these relative sizes in mind when composing a scene. As a fun project, compose your own scene and see how many of the stamps you can use in the same scene, carefully placing each stamp so as to maintain proper proportions.

This scene was dyed with Tandy Super Dyes then finished with Super Shene. When thoroughly dry, I applied a heavy coat of Leather Glow and let it set. Then I wiped off the excess. This defines the stamps and brings out the detailing of the design.



H908 C709

8020L & Modeling Tool

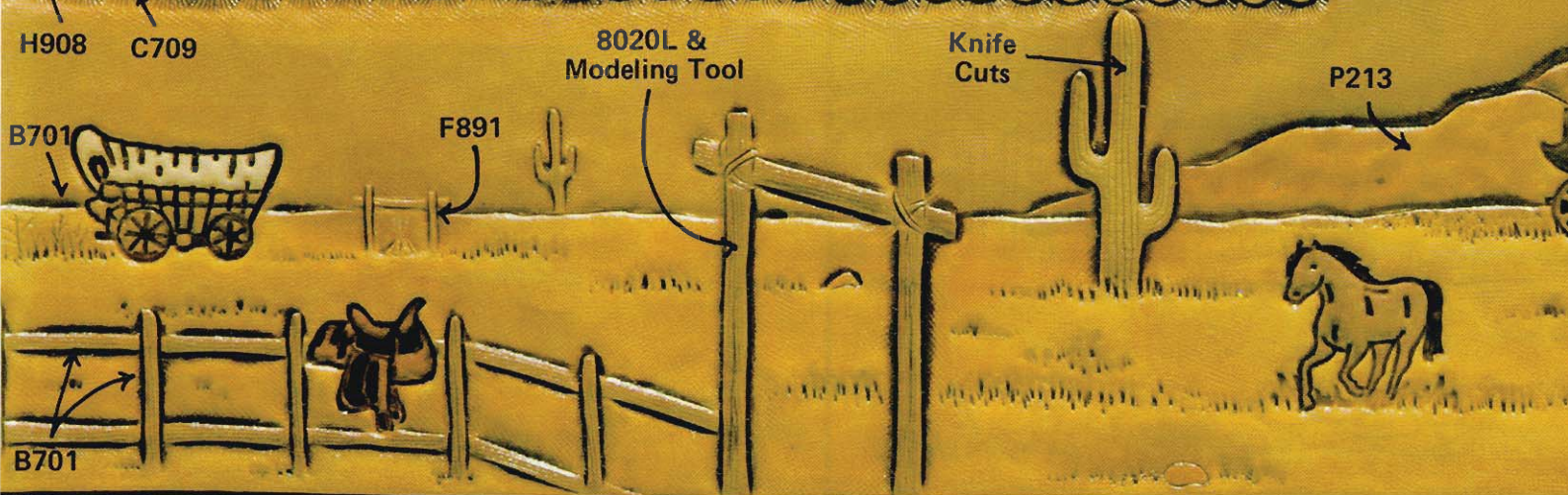
Knife Cuts

P213



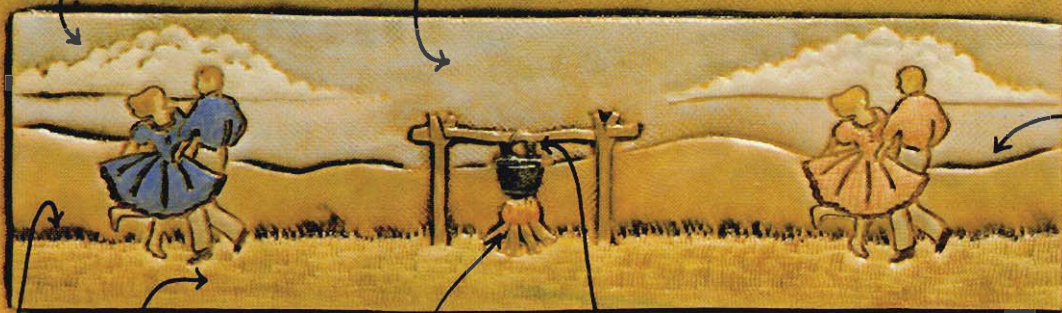
F891

B701



F890

F898



B701

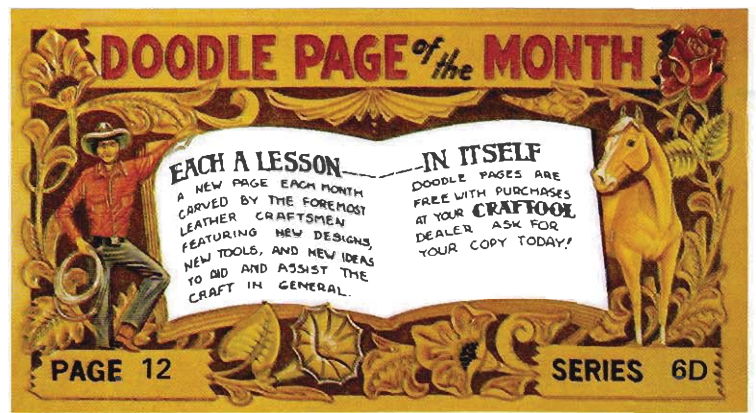
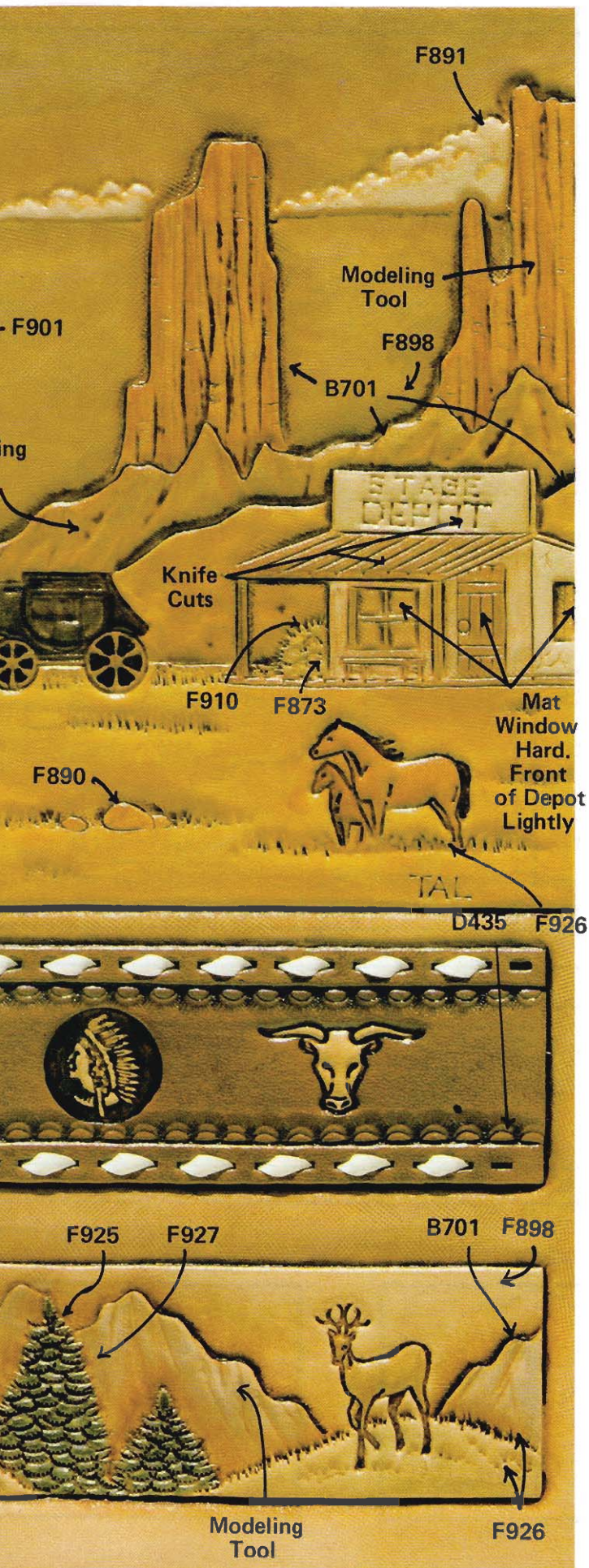


F910

8020L Hair Blade

F902

F890



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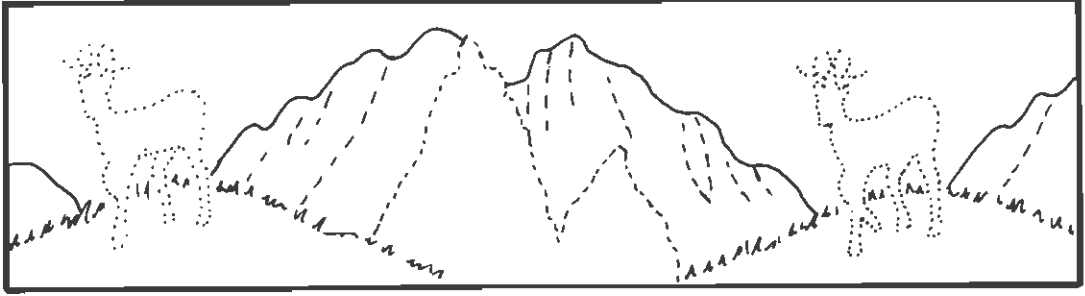
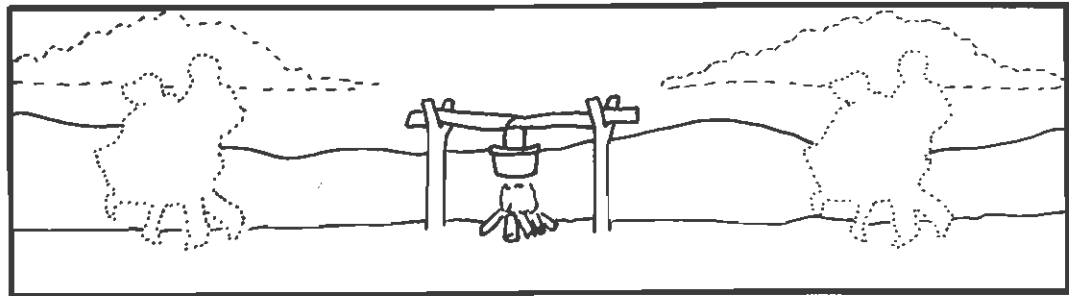
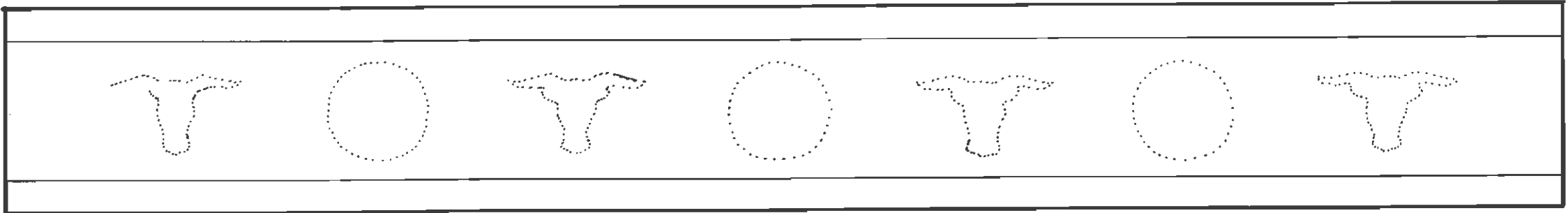
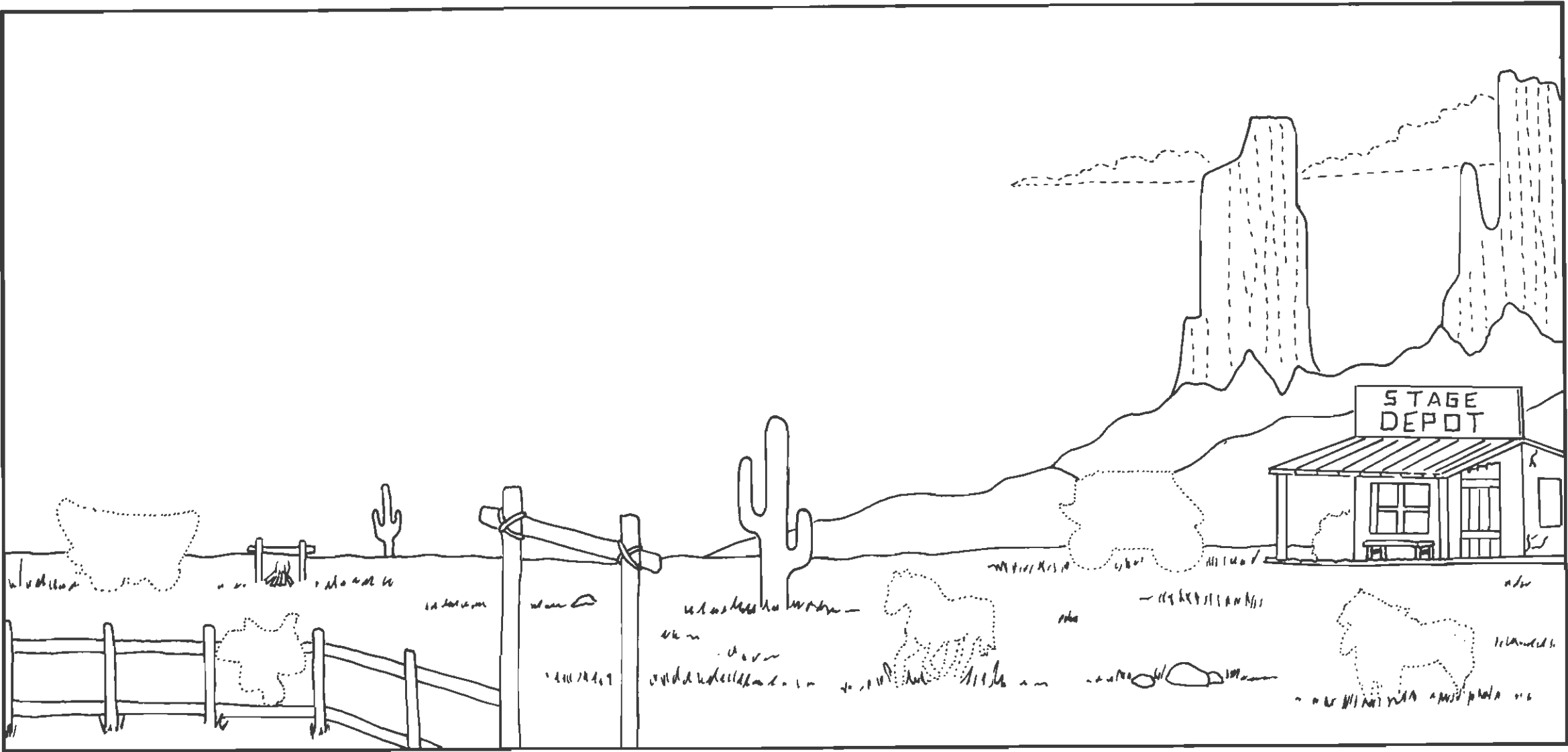
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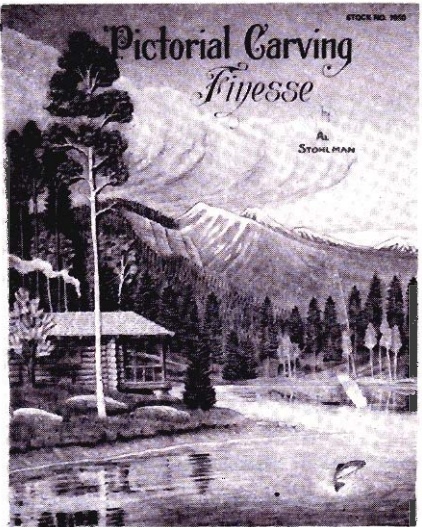
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Any of the stamps may be used individually or in conjunction with each other to create any number of interesting patterns and designs. The belt in the middle of the page uses the longhorn and the Indian head coin to produce a stylish buckstitch belt. The designs were resisted with Super Shene and then the belt was antiqued with Tandy's dark brown Antique Stain. I sealed the antique with Super Shene and then used a coat of Hi-Liter to define the stamps.

The two belts at the bottom of the page are figure carved around the stamps. Use these to tell a story or to commemorate a special occasion or to please someone with a special interest. They are both dyed with Super Dye and finished with Super Shene. Then they are defined with Leather Glow.

I think it's fun to make up stories to go with the scenes; it's like writing a book and then illustrating it. I hope these ideas inspire you to re-create the "Old West" in inventive and beautiful "illustrations".



PICTORIAL CARVING FINESSE. Refine your carving technique into an art. Al Stohlman show you how to create realistic rocks, grass, trees, and other details on leather. Also explain perspective, color dyeing and the most effective use of tools. 72 pages, some in color.

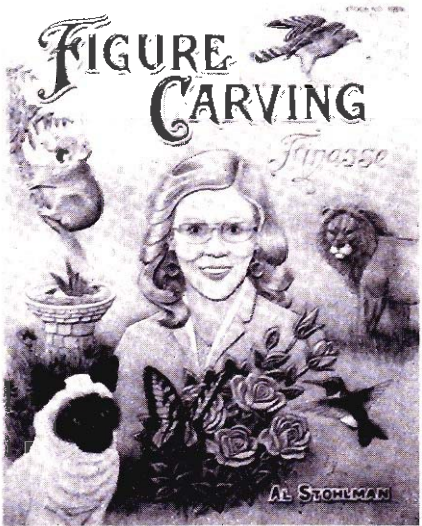
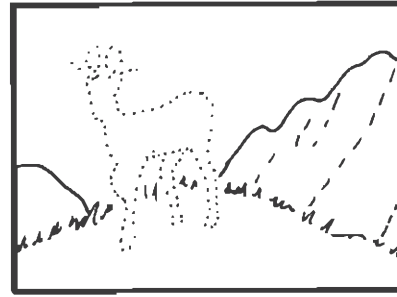
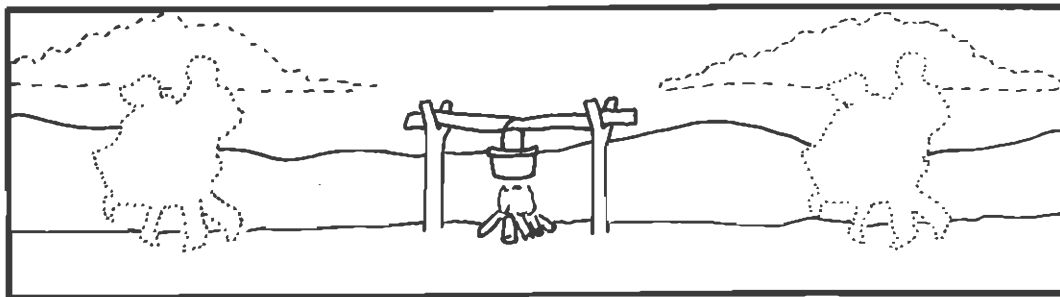
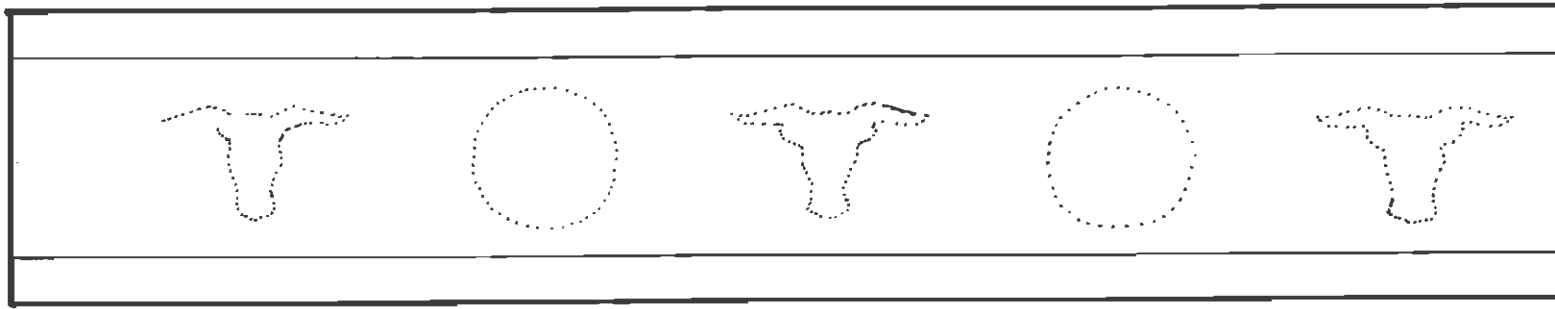
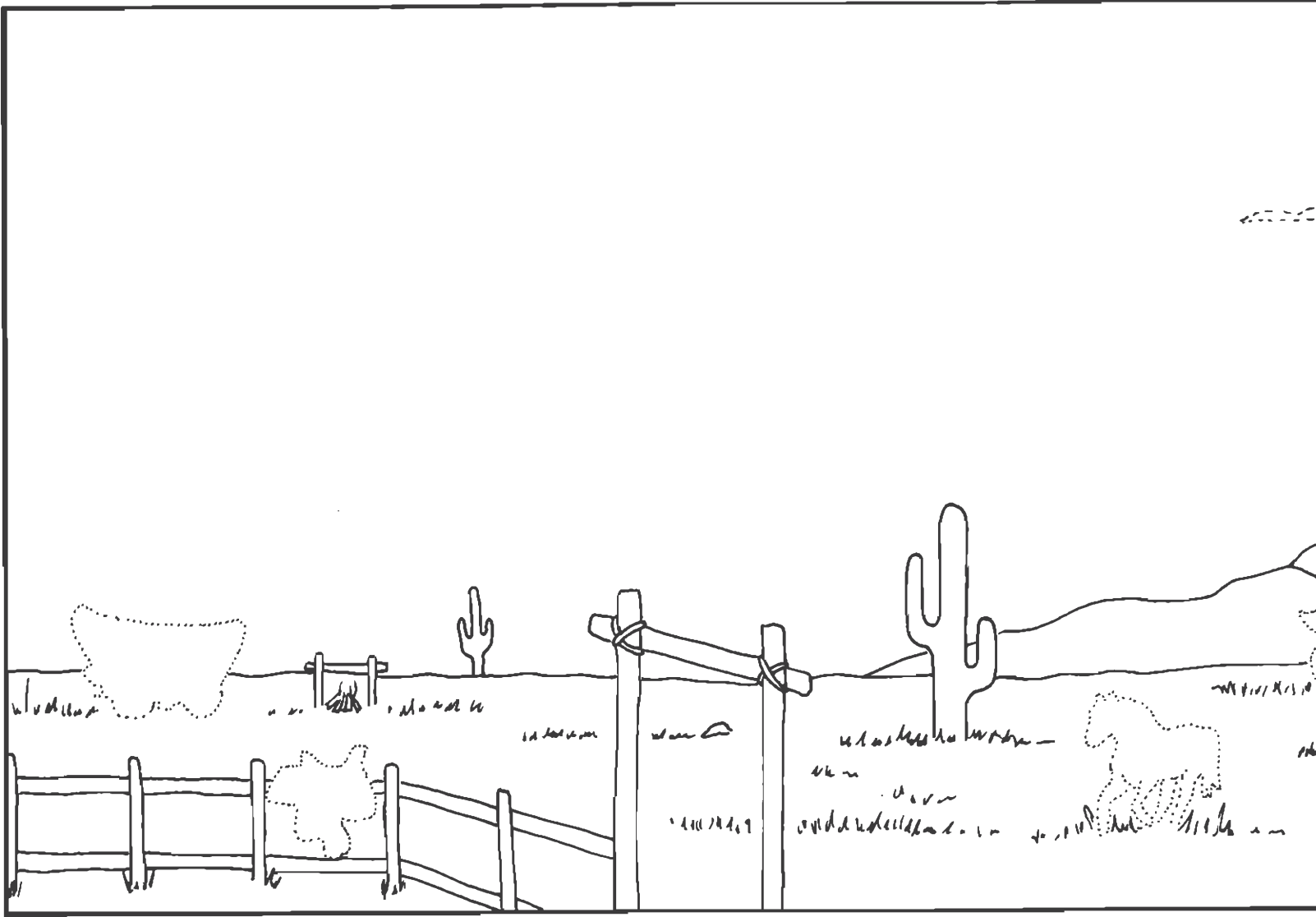
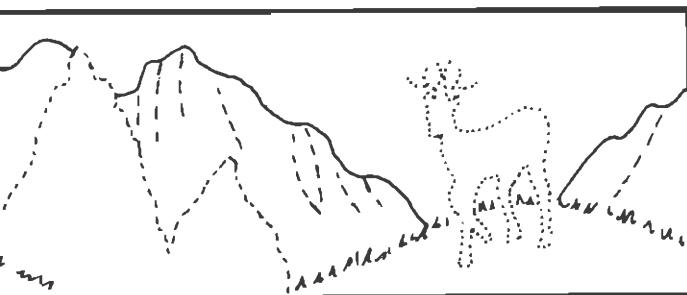
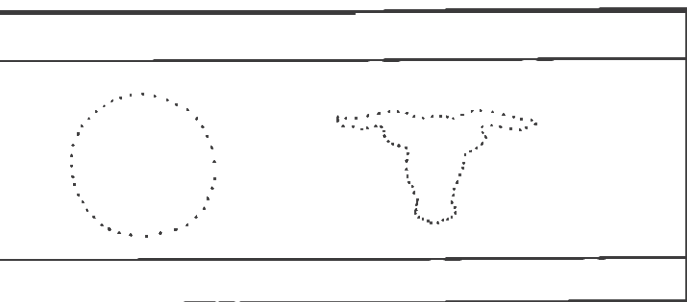
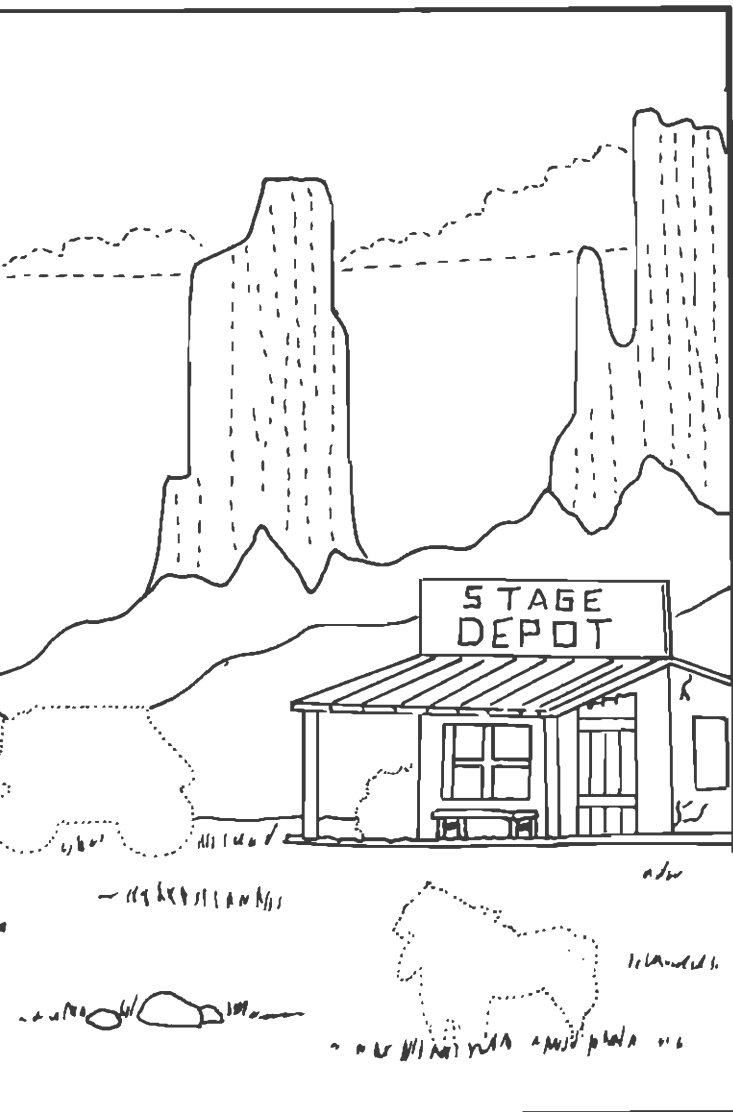


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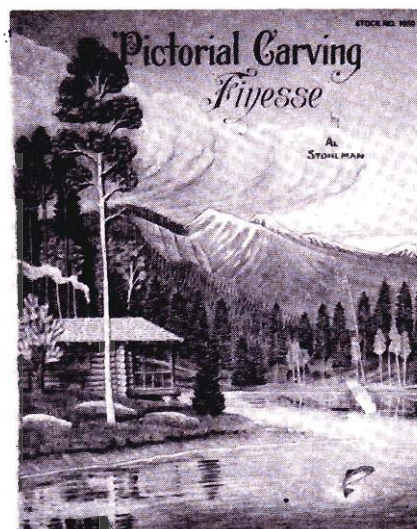




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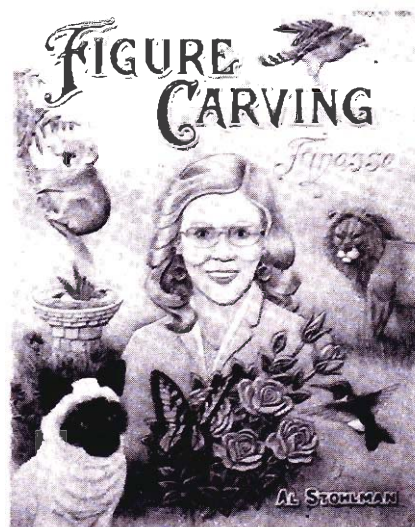


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