

Vintage Doodle Page Collectors Set - Series D7



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Doodle Page Digital Download

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



1) Full Size

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



2) Tiled

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

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

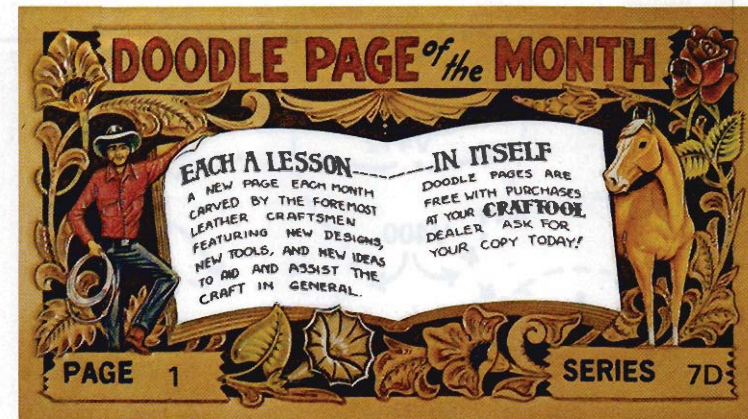
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

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



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



'TIS THE SEASON TO BE JOLLY
by
Dean Tinker

I have heard it said - that on Christmas Eve, Santa, with his spurs janglin', can be seen flyin' across the sky in his Wells Fargo stage-coach, drawn by eight great stallions led by Rudolph the red nosed palomino and Christmas is fast approaching and is nearly upon us. Each year the Christmas season is a fresh experience. For each of us it is a personal observance - but the enthusiasm of the children for the Holiday helps to keep it in constant renewal. As their joyful anticipation of Santa's visit spreads through the land, we are caught up into the spirit.

This "page" was created in that spirit - for the added enjoyment of the "Personal touch".

It will help, before stamping your project, to study the pictured subject, read the instructions, and lay out the tools to be used.

All Crafttools are hand finished. This can result in slight tool size variance. Check your tools on pattern junction points (shown as dots). Make any adjustments to variance.

All Tandy Super Dye reductions are approximate. Always satisfy your own color sense.

The coloring mediums used are: "Super Dye" (Su.), "Sharpie" (Sh.), in combination with Zoe's gold and silver.

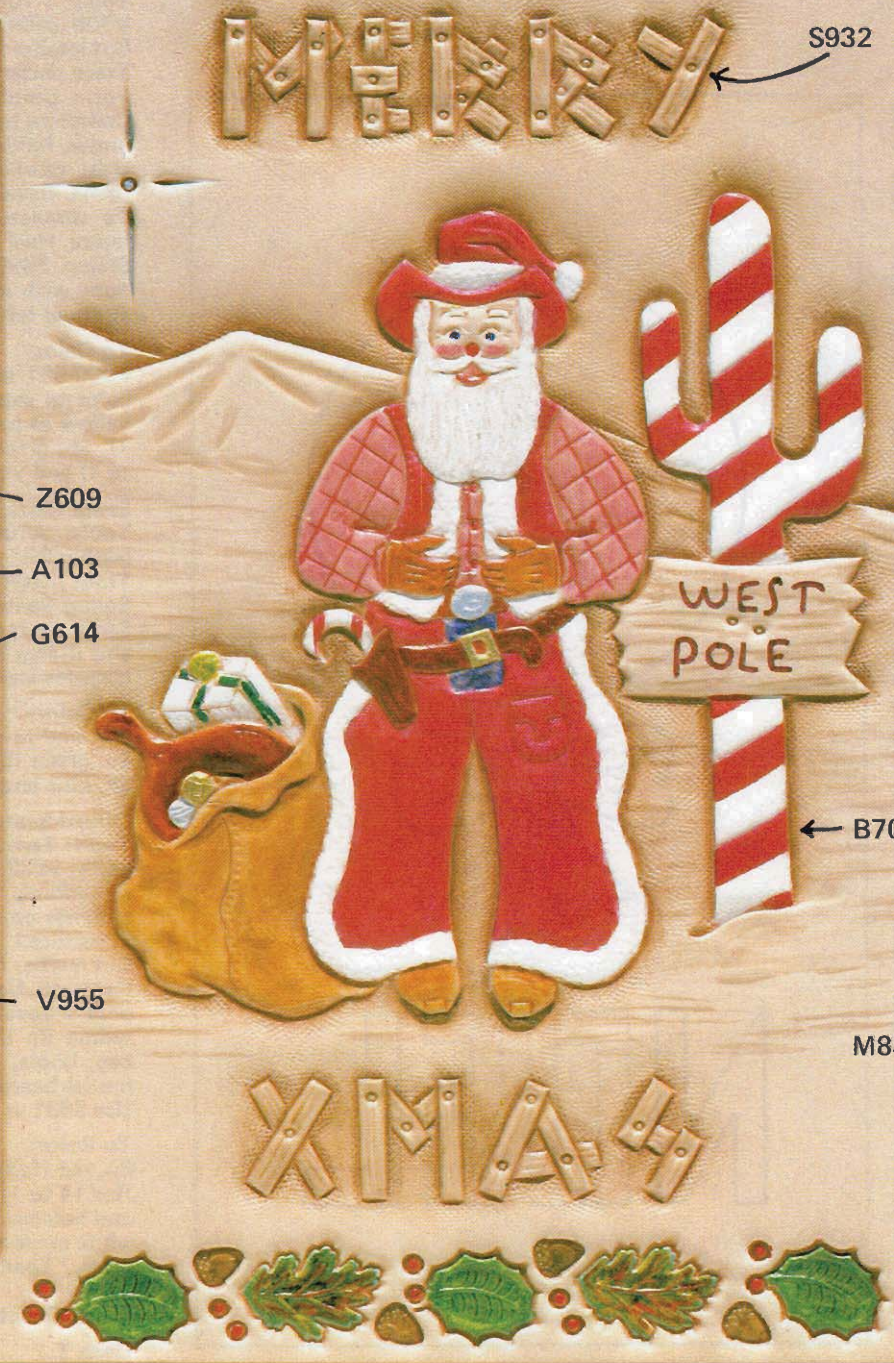
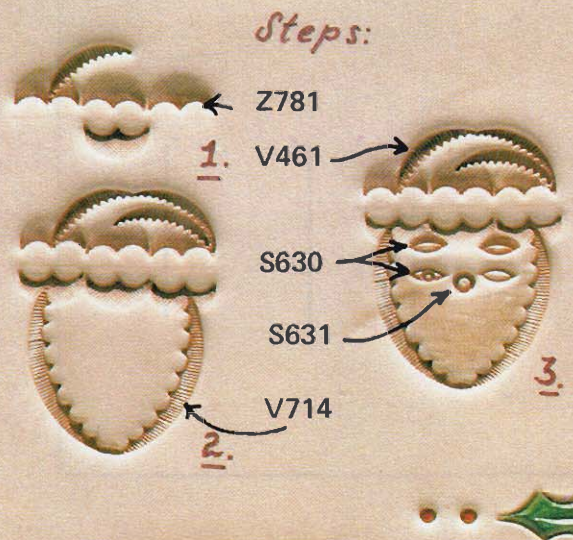
The "Bells" Pattern:
Stamping instructions with base tools used are on the back of this page. All other tools are "finishing" tools. They are: A103, F120, F902, G603, G614, L948, L949, M884, S624, S625, S630, S632, S864, Z609. Cut leather (any weight) measuring 3½" x 6½". Trace pattern. The broken lines on pattern are to guide only. Place all dots exactly as indicated. Trace the leaf guide lines over the bells. Transfer to "cased" (moistened) leather. Cut inside borders. Do not bevel. With swivel knife, carve the word "peace". Do not bevel, use S631 on line endings.

Begin at upper right "bell". Stamp the basic form. Apply M884 at top. Apply "stars" Z609, A103 to bottom ridge. G603 to bell body with second impression overlapping the first. F902 and S864 as "clapper". Stamp the third (bottom) bell form, M884 to underside. F120 and S864 as clapper. Trim bell with G614 as shown. Stamp S624 at center of trim with S630 to each side. Lightly bevel at Z tool edges. Apply leaves L515 - 516 above bells from left to right. Match each tool to marks. Stamp S632 (as berries) on marks. Add leaf trim at top of third bell. Cut the vertical line shown.

To Color:
Apply Sh. red to "berries" and Sh. green to leaves. Use gold and silver as pictured.

Wreath Pattern:
Tools: B60, B893, F901, F990, F991, L515, L516, M884, S632, V400, Z998, Modeler No. 8035.

Cut leather 3½" x 6½". Trace pattern and transfer to cased leather. The wreath "guide circle" is 2¼" in diameter. Carve "bow" and "noel". Bevel bow with B701, then with B60 to folds in bow. Model the bow. Apply M884 to noel. Bevel. Start "candle" using Z998 with "heel" (thin end) at top of traced line to either side of figure. Align tool on line. Press lightly. Check align-



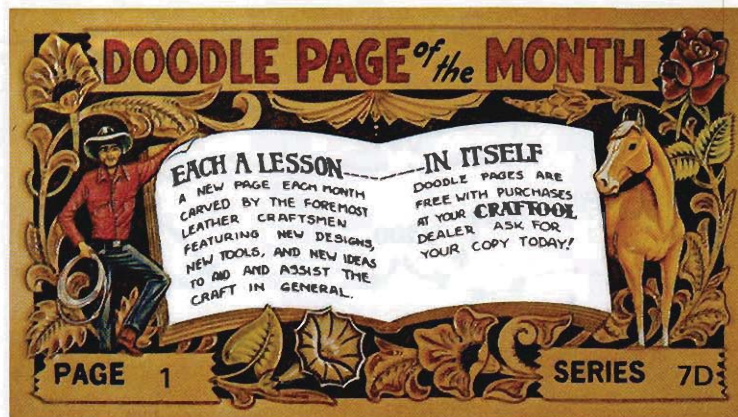


515-516

V400

A100

F990-991



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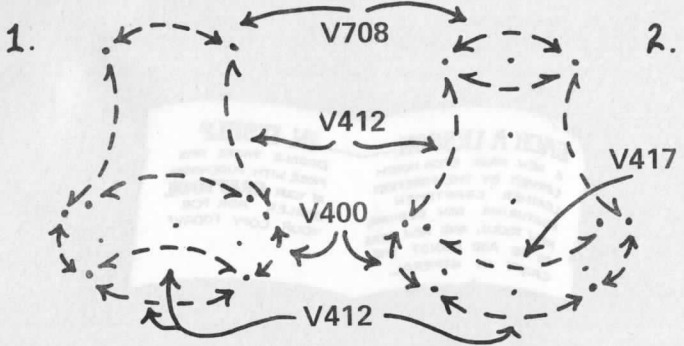
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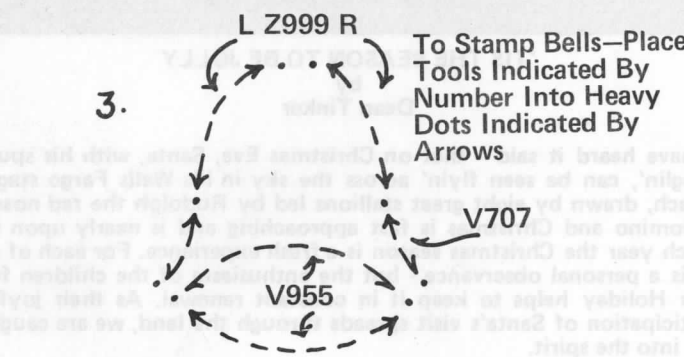
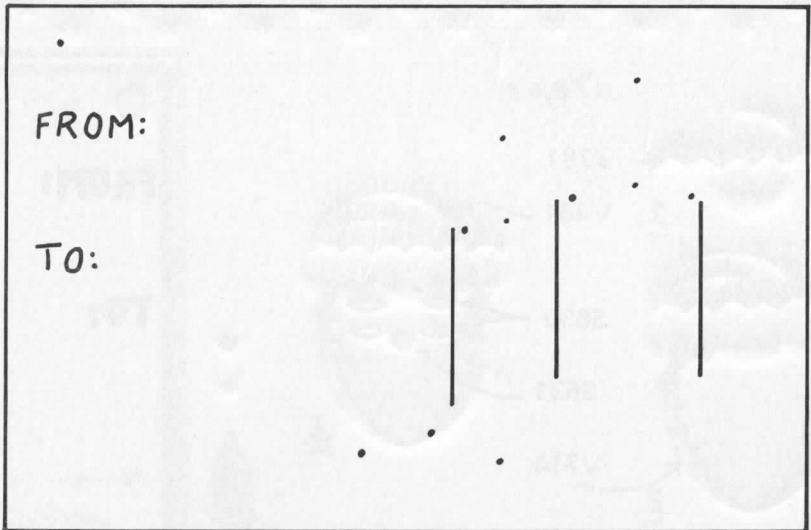
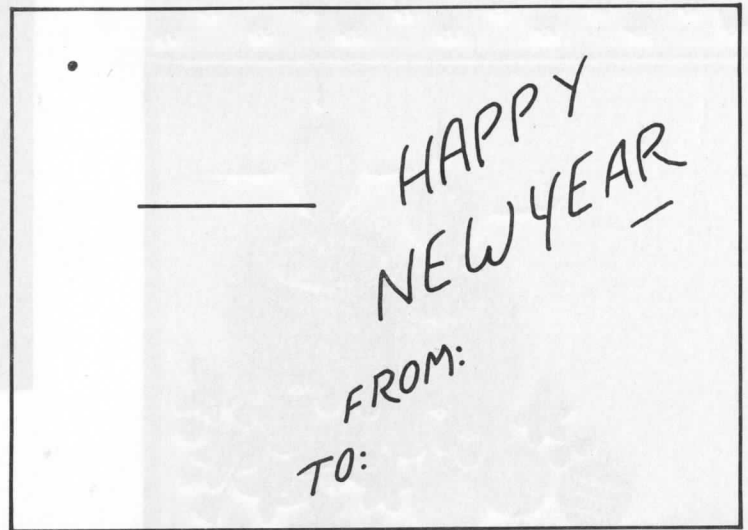
Cut leather $3\frac{1}{2}$ " x $6\frac{1}{2}$ ".

Trace pattern and transfer to cased leather. The wreath "guide circle" is $2\frac{1}{4}$ " in diameter.

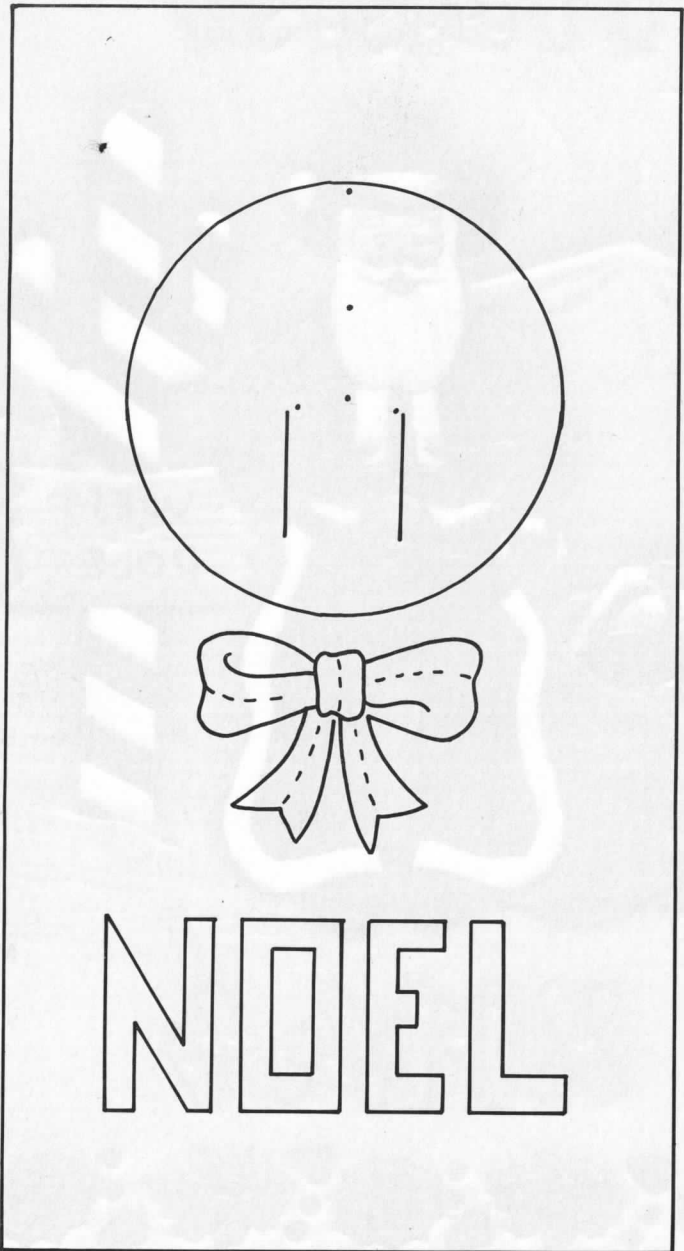
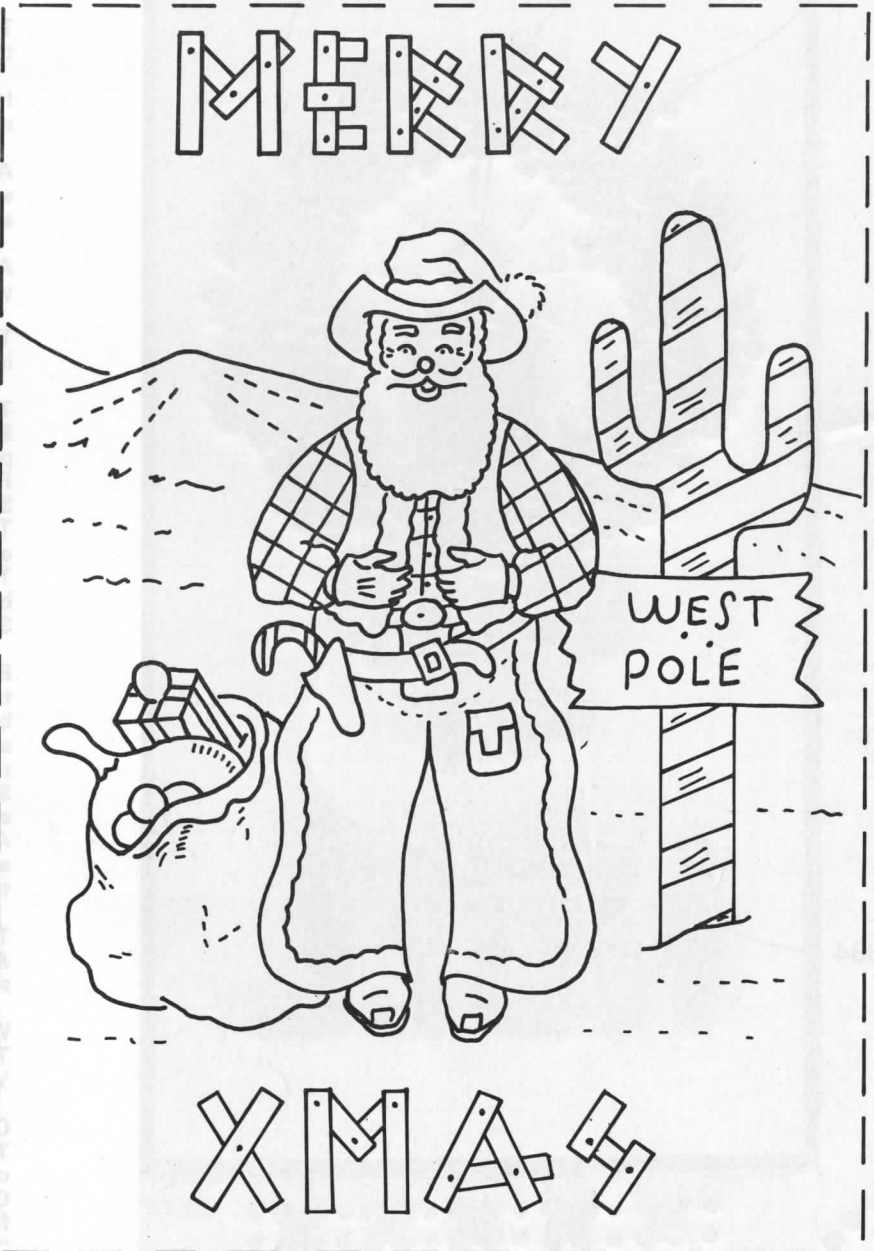
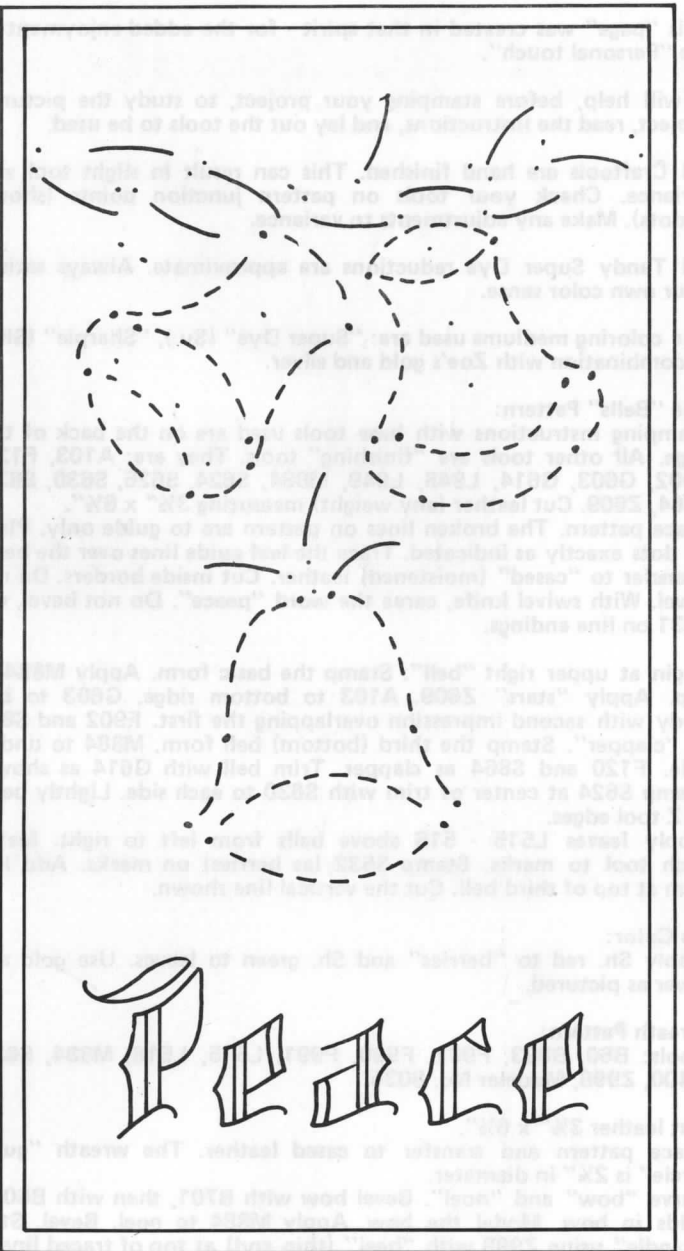
Carve "bow" and "noel". Bevel bow with B701, then with B60 to folds in bow. Model the bow, Apply M884 to noel. Bevel. Start "candle" using Z998 with "heel" (thin end) at top of traced line to either side of figure. Align tool on line. Press lightly. Check align-



2.



To Stamp Bells—Place Tools Indicated By Number Into Heavy Dots Indicated By Arrows



ment. Replace tool to line. Tilt tool toward heel. Strike. Repeat on other line. At candle top, stamp S625 on marks. Use F902 (point at top) as "wick". V400 to wick as "flame". Drag B893 heavily on each inside edge of candle to shade.

To stamp wreath; place stem of L516 above center of bow with inside top leaf of tool touching guide circle inside. Stamp. Place L515 on opposite side with stem at first or second leaf of first impression with inside top touching line. Continue procedure to top middle of circle. Repeat on right side of figure with L515 placed first, above bow. Using S632, F990-991, fill in wreath as shown. With B893 bevel all figures on both inside and outside. Do not "walk" the tool. "Rough" bevel is preferred. Bevel candle edges. Stamp F901 to areas surrounding all figures. Add "light rays" as shown.

To Color:
Reduce Su. blue (4 to 1) brush to candle, bow and noel. Shade figures with Su. blue (full strength).
Apply Sh. yellow and green to L515-516 on individual leaves on some impressions and to all leaves on some impressions and to no leaves on some impressions. Then brush Su. green (full) to all impressions and to spacings between impressions. Apply Sh. yellow over these spacings. Use Sh. red on "berries". On F990991, Sh. green to all petals, then Sh. yellow over that green. Color flame with Sh. yellow and orange. Apply gold around flame and to light rays. Highlight the candle, bow and noel at beveled edges with "Leather Glow".

Candle Name Tag:
Tools: A100, F990, F991, H359, H903, H904, S632, V400, V406, V463, V708, Z998, Rivet Setter No. 8100.
Cut leather 2 3/4" x 4 1/8".
Trace pattern exactly and transfer to cased leather.
Form candles with Z998 in same manner as in "wreath instructions". Complete top of left figure with V406 at marks. Stamp one over and one under. M884 to texture. The wick is H359 (tip up) and V400 is flame. The right candle uses V409 as top. M884 as above. Wick H359 and V463 flame. Bevel candle sides. Heavily drag B893 on all inside edges to shade. To simulate "wax drippings" stamp H903 to right figure, H904 to left figure. Heel of Z998 as light rays.
Stamp F990-991, S632 and A100 as shown. Large ornaments (balls) are done with rivet setter (concave end down) No. 8100. Punch "string hole" at upper left. Lettering is done with a "Sharpie" pen.

To Color:
F990-991 are colored as in wreath above. Apply silver on A100. Apply color to candles in single, straight up and down strokes. On the right, Sh. yellow as base, orange over and red to shade. Left figure is Su. blue (4 to 1), Sh. green over and Sh. blue to shade. Xmas balls are Su. blue, green (4 to 1) and yellow. Silver to trim. Add gold to flame and light rays.

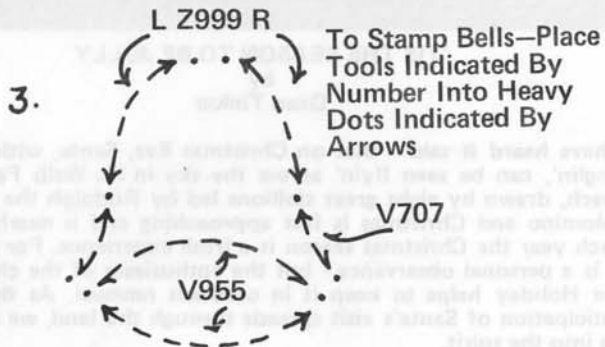
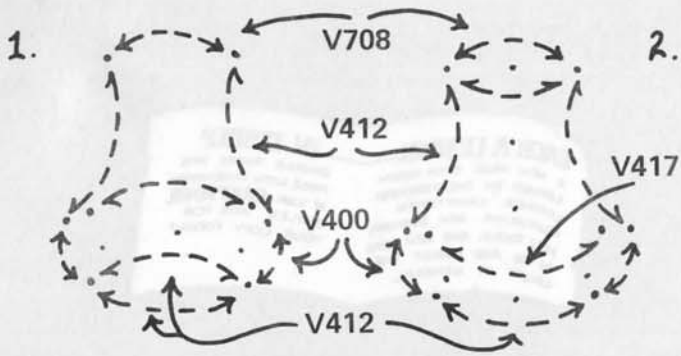
Santa Name Tag:
Tools: A100, B893, S630 S631, S864, S932, V417, V463, Z781. Cut leather 2 3/4" x 3 3/4".
Trace pattern and transfer to cased leather.
Stamp Santa as in steps 1-3 with designated tools. Step 4 is the completed Santa on tag. B893 is dragged down beard in a "squiggly" manner and is also drawn across "fur" on cap. S864 is tassel and Xmas balls on cap. The trees are stamped with V463. Punch out "string hole".

To Color:
Cap and nose with Su. red (full), cheeks are "dry brushed" red. Trees with Su. green (6 to 1). White Cova Dye to beard and trim trees. All lettering is Sh. blue and red.

Carved Santa:
Tools: Swivel Knife, Modeler No. 8037 (spoon), B60, B701, B936, F898, S631, S932. The leaf border under Santa may be applied as a full border by adding 7/8" to each side measurement given below. Practice tool spacings on scrap. Alternate L555 with L951. Add S632 and acorn W552, as pictured.
Cut leather measuring (without border) 4 5/8" x 6 7/8".
Carve all figures including "merry xmas". Do not carve the words "west pole". Bevel all figures, using B936 in small areas, B60 to underside of saddle (in bag). Do not bevel shirt stripes or cuts on "pole". Model gift bag, boots, gloves, mountains and "ground". With tip of modeling stylus model beard and apply eyes. Stamp S931 as shirt buttons and all "nails". Use S631 as nose. To texture edges use F898.

To Color:
Su. red (full) to nose, hat, vest, shirt stripes, chaps, candy cane and "pole". Red (4 to 1) on shirt and cheeks. Saddle Tan to saddle, med. brown to belt and holster. Blue to jeans, yellow to gloves, boots and bag. Sh. blue eyes. All white areas are Cova Dye. Buckles are silver and gold. To all beveled outer areas, "Leather Glow" brushed on to highlight.

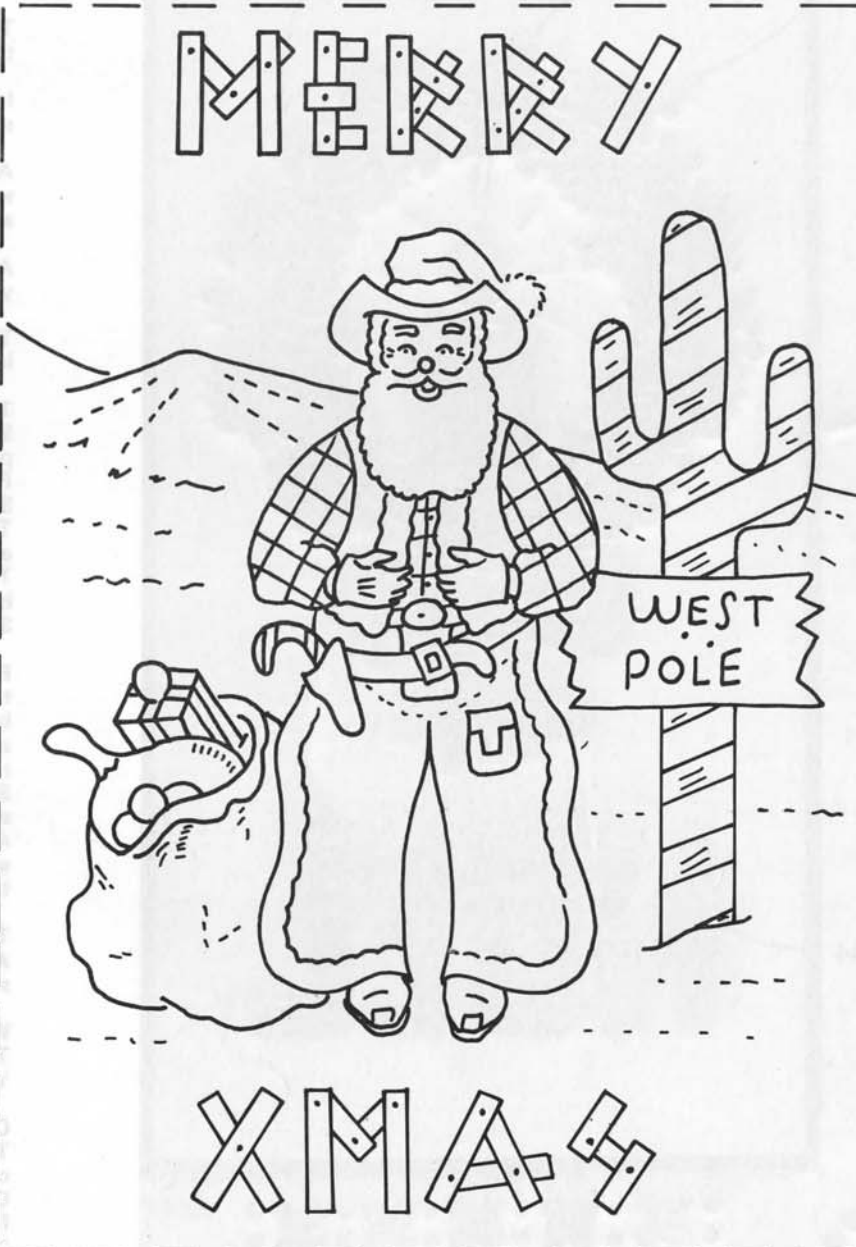
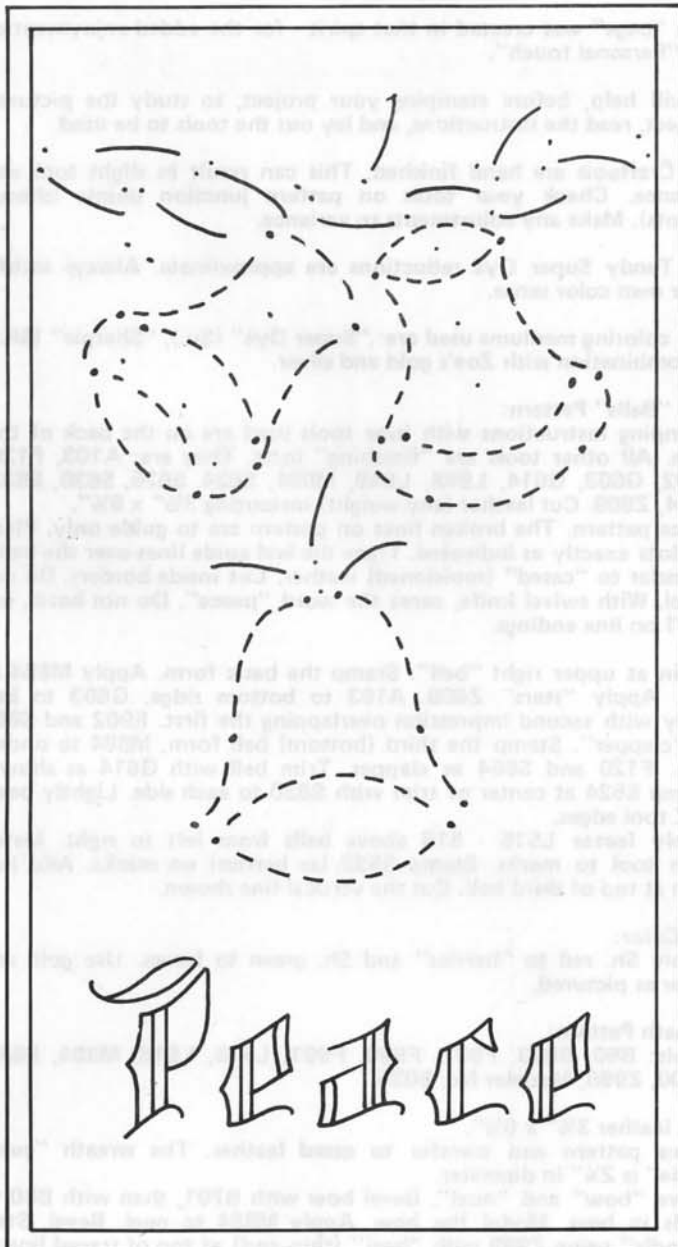
Merry Christmas to one and all.
Dean T.



HAPPY
NEW YEAR

FROM:

TO:



DM:



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Cut leather $2\frac{3}{4}$ " x 4 $\frac{1}{8}$ ".

Trace pattern exactly and transfer to cased leather.

Form candles with Z998 in same manner as in "wreath instructions". Complete top of left figure with V406 at marks. Stamp one over and one under. M884 to texture. The wick is H359 (tip up) and V400 is flame. The right candle uses V409 as top. M884 as above. Wick H359 and V463 flame. Bevel candle sides. Heavily drag B893 on all inside edges to shade. To simulate "wax drippings" stamp H903 to right figure, H904 to left figure. Heel of Z998 as light rays.

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Cut leather measuring (without border) 4 $\frac{5}{8}$ " x 6 $\frac{7}{8}$ ".

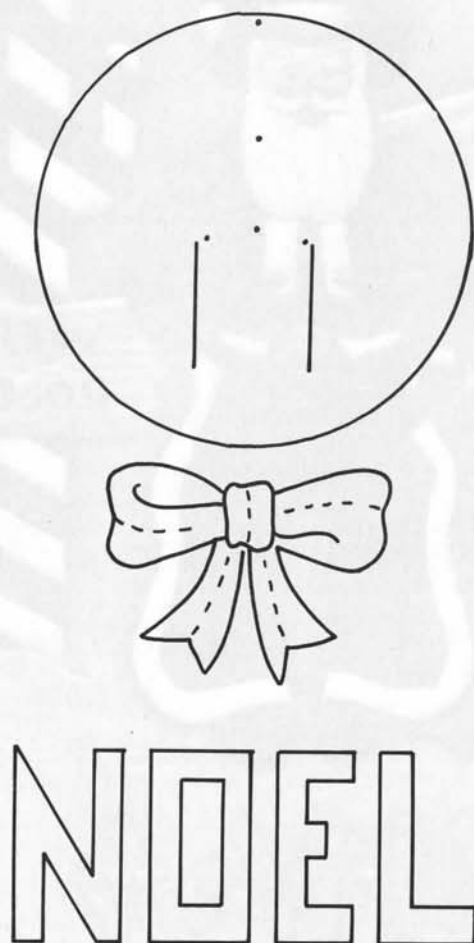
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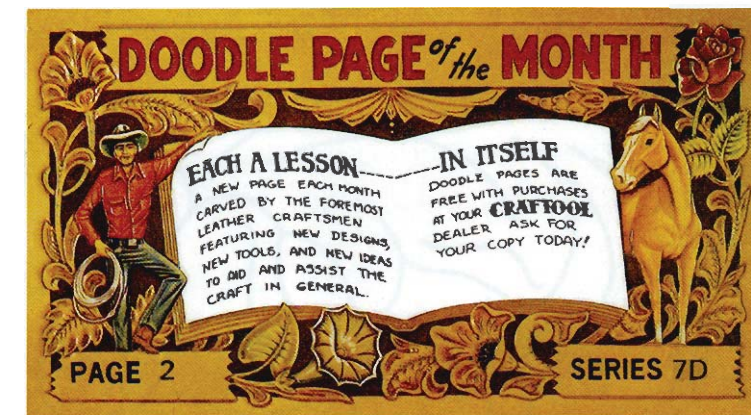
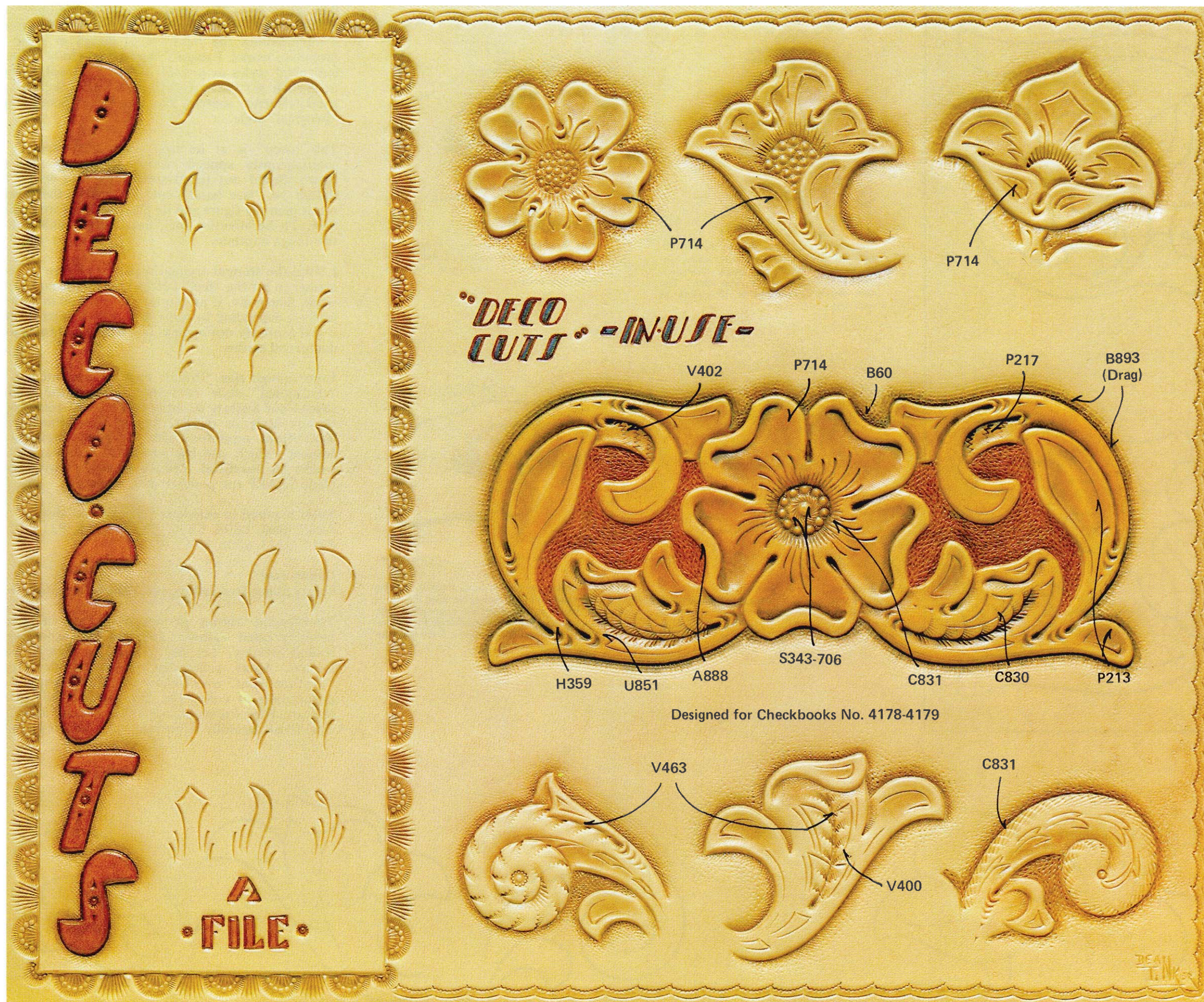
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"DECO CUTS"—THE "FINISHING TOUCH" by Dean Tinker

The swivel knife cuts applied to a completed tooled carving as the "finishing touch" are known by names such as "decorative cuts", "ornamental cuts" or, as I prefer "deco cuts".

This page is intended to acquaint the student with 1.) the "form" and its relationship to overall design and 2.) to provide an easy file board from which to draw ideas and figures to incorporate into the learning experience. When using the "file panel" on this page for reference, all figures shown may be reversed or used in combination with others to fit the pattern being used. Always try for the graceful line.

The value of the "deco cut" is often lost to the beginning student in the confusion of learning the many techniques of leathercraft. It remains just another line to be cut—not distinguishable as a separate part of the overall effect—until experience in carving leather separates it from all other tooling. Only then does it become recognized as the "personality" in the basic concept of leather design.

The importance of the "cut" cannot be overstated in that its misuse can detract from an otherwise good design. Conversely, it can improve a bad design. Ideally, when used by a practiced hand, it can make a good design even better.

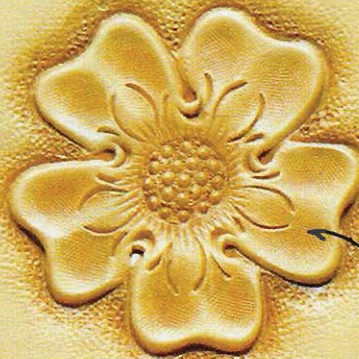
The origin of the technique or when it came into general popularity is unknown to me. There are a few surviving early (19th century) examples of the art of the California saddlemakers in which the knife, though employed as the sole tool, incised the total design without a hint of "deco" finishing.

Even though it is difficult to establish a specific time or to identify the originators of the "cut", I tip my hat to them, for their inventiveness has added to the challenge and the pleasure of leather carving.

DECOCUTS



**A
• FILE •**



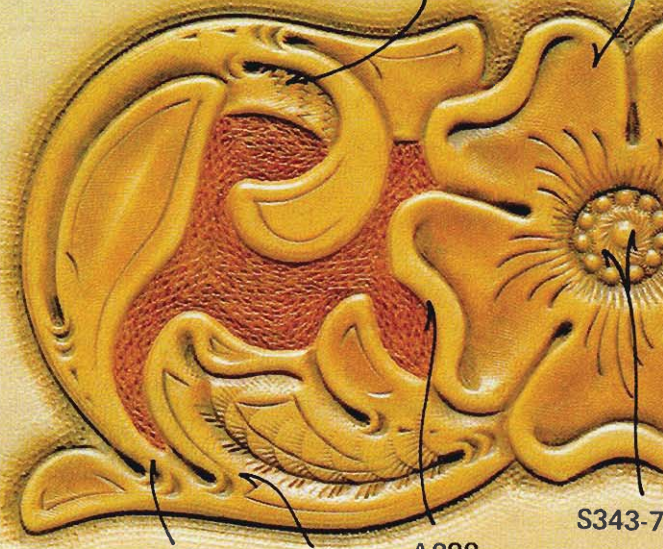
P714



**• DECO
CUTS • - IN USE -**

V402

P714



H359

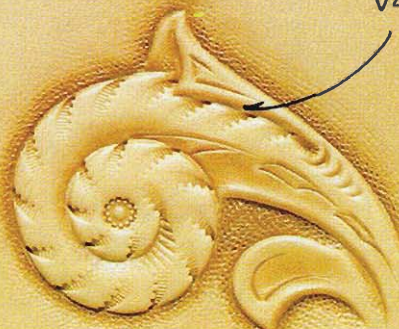
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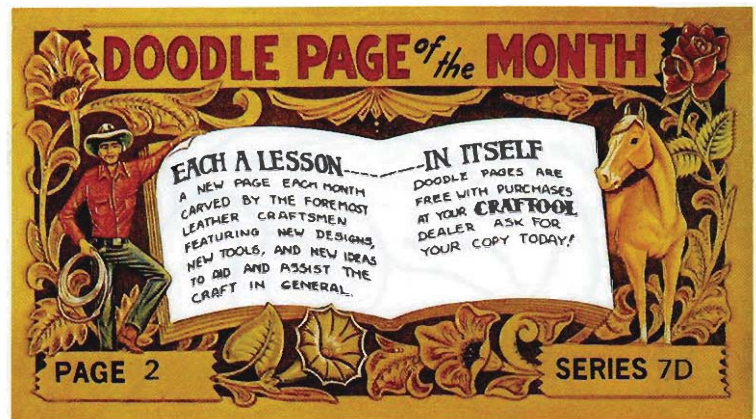
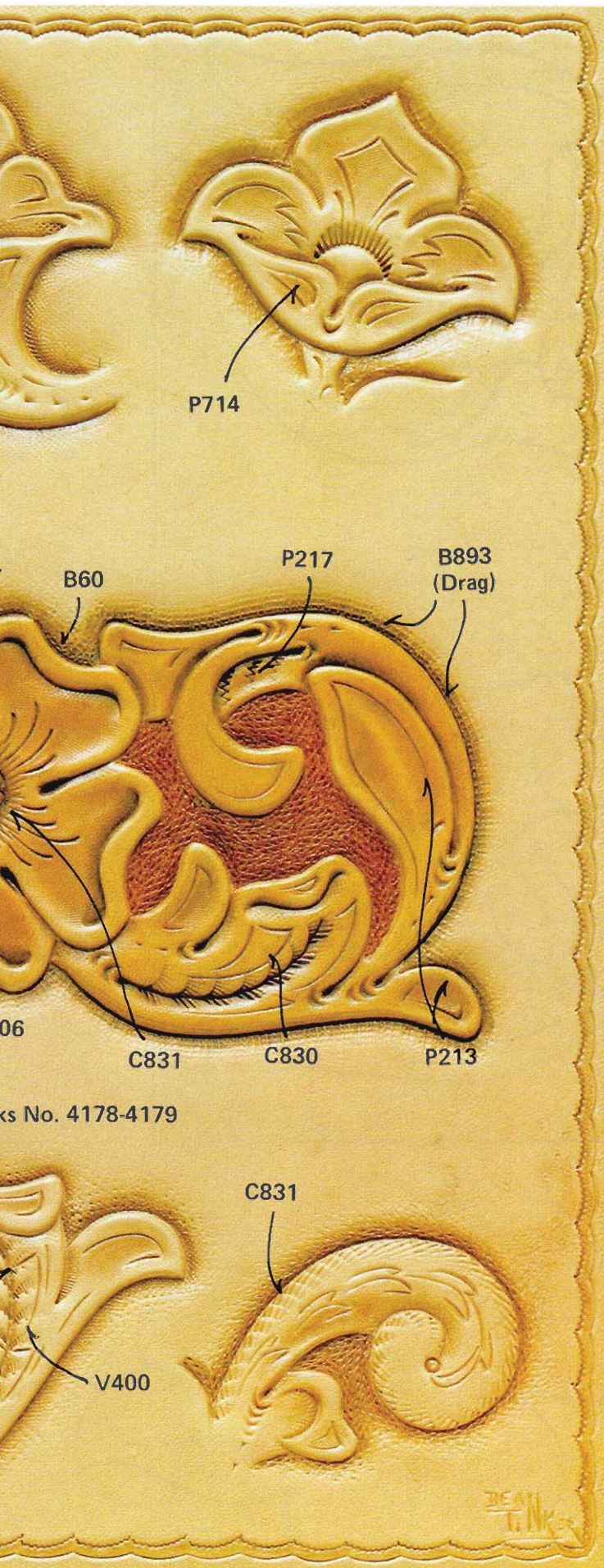
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S343-7

Designed for Checkbook

V463





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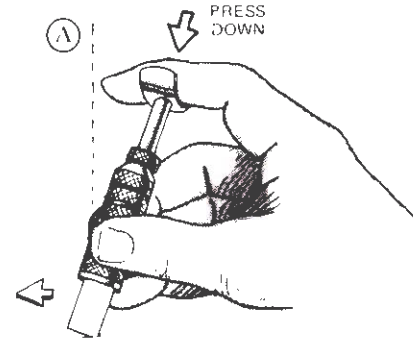
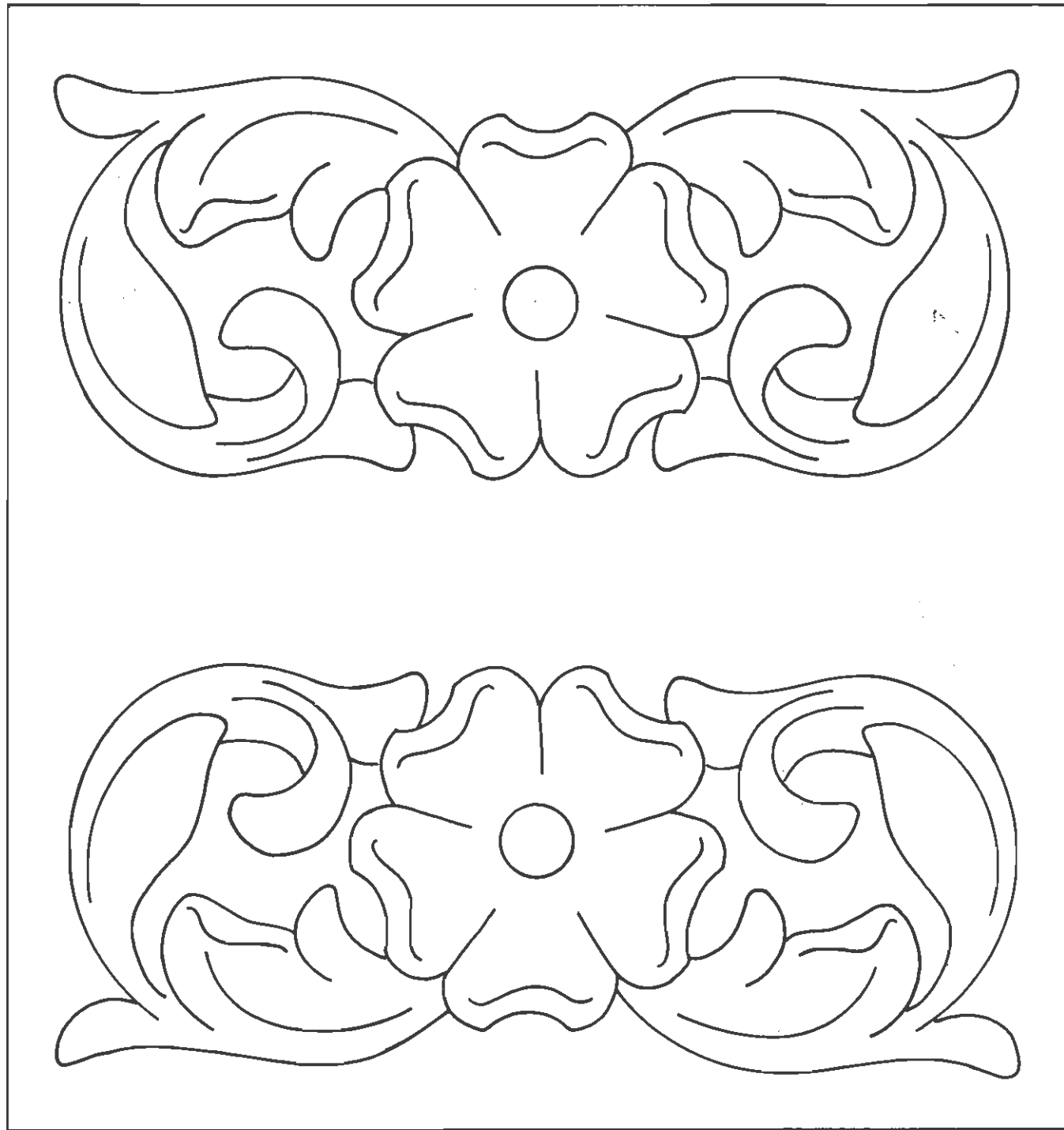
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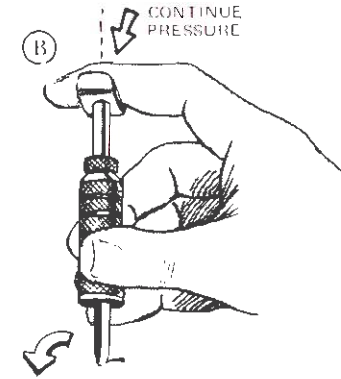
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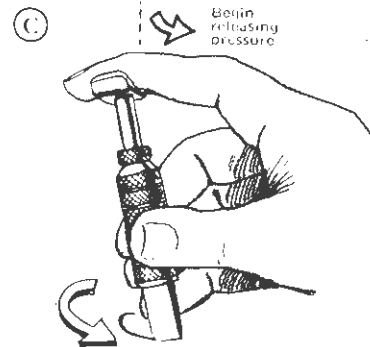
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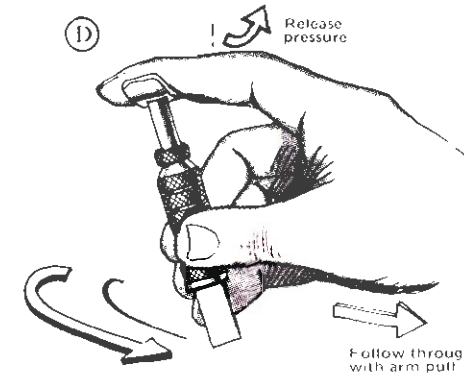
Your hand must be rolled to the right (for right cut) to bring the blade into proper cutting position. Begin with heavy downward pressure to make the cut "pop open". The blade should be pointed at 10 o'clock as illustrated.



Begin the turn immediately, straightening your hand to almost normal position as the blade turns toward your body. Continue heavy downward pressure.



As the cut begins to straighten, pull your hand and arm toward you to steady and control the cut. Gradually diminish the pressure on the yoke.



Continue the cut in one graceful flowing movement, simultaneously lessening the depth of the cut with each motion of progress. Fade the cut to a hair-line and continue the follow-through motion as the blade is lifted from the leather.

The strength of the "deco" is demonstrated in styles that range from the heavy "macho" wide open cuts of Ken Griffin to cuts as delicate as fine thread, complimenting the lightness of design in some Al Stohlman works. I suggest the student study as many individual styles as possible. Other Craftool publications such as "Lucky Eight" or "Leather Secrets" are good reference sources. This will aid in developing a "personal" style.

The "deco" is at its best when it appears to be spontaneously applied, which is to say that the figure should not be "traced onto" the design but should be "free hand" cut. To obtain the desired result plan the figure and its placement before application. To be effective the "deco cut" should follow the design contours.

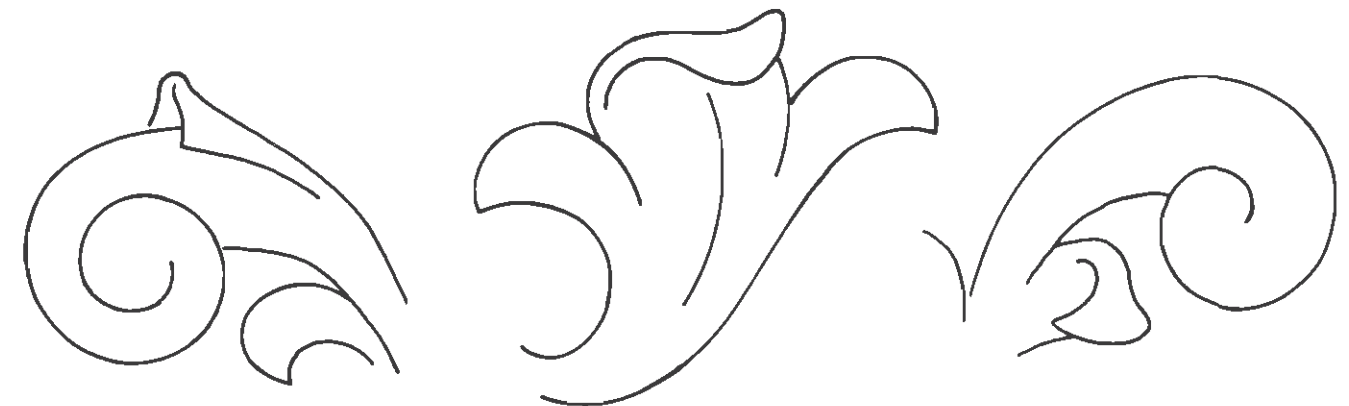
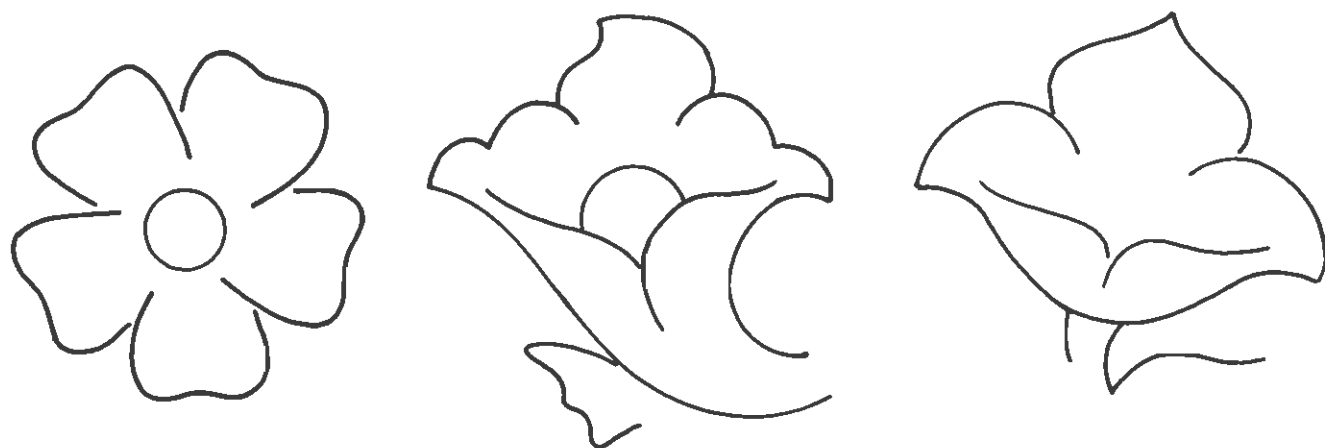
I favor the student trying the planned figure on scrap leather to get the "feel" before applying to completed work. Generally, if attempting a "cut" on dry tooled leather, depending to some degree on leather quality, it will probably not open as much as cutting on lightly dampened leather.

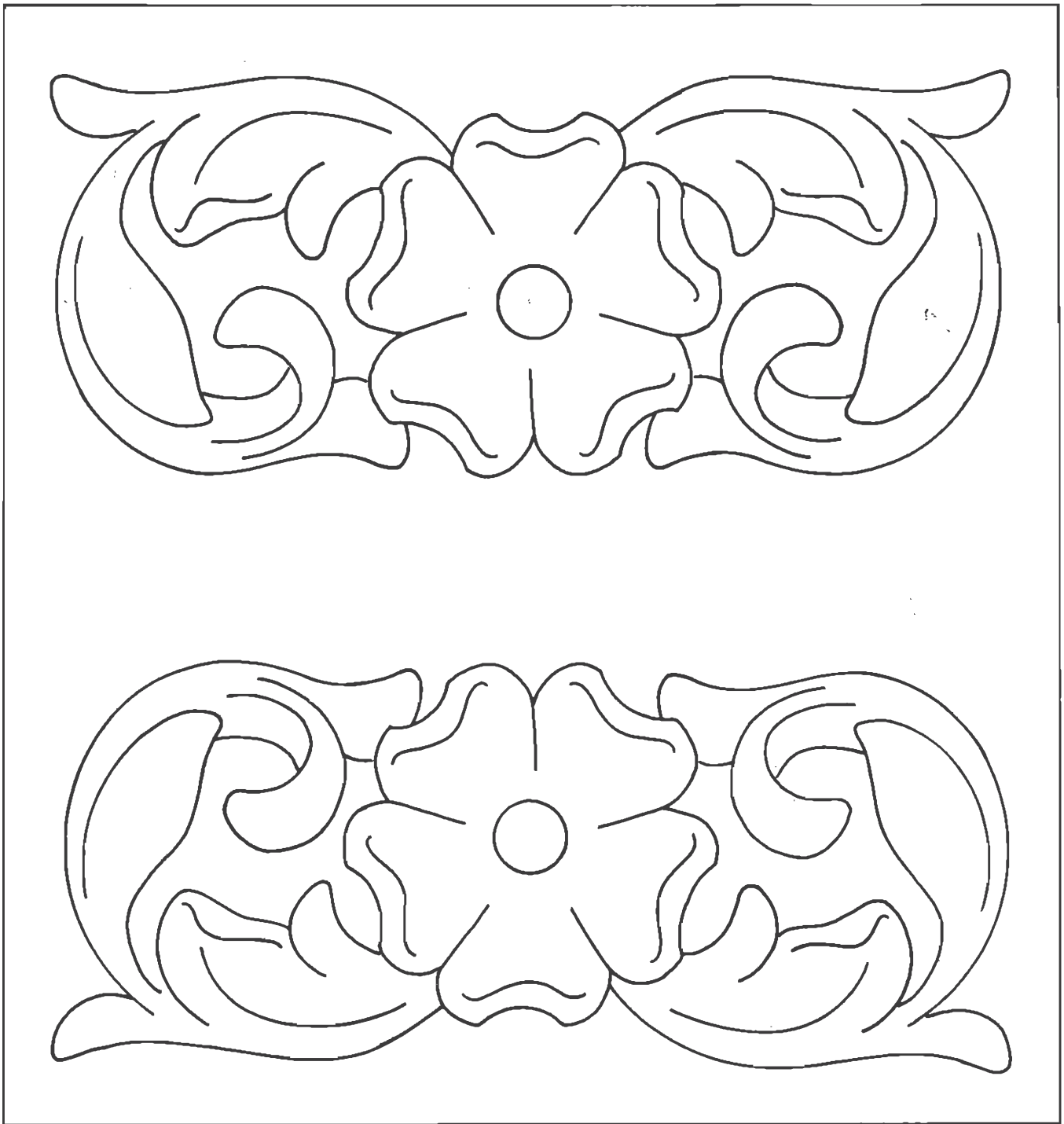
Even though this "Doodle Page" is presented in the "traditional" style of leather carving the student should not hesitate to apply these "cuts" to a project of any style or design. At left are some helpful illustrations reprinted from Tandy's "Leatherwork Manual" which also has additional information that would be beneficial. Always keep the swivel knife blade SHARP and polished and... practice.

Tools required to complete "checkbook" design: A888, B60, B893, C830, C831, H359, P213, P217, P714, S343, S706, U851, V402.

Colors used:
Tandy Super Dye yellow, tan, light brown antique.

Transfer the carving pattern from back of page to properly cased leather. Carve and tool according to tooling overlay. Let dry. Apply tan dye to background. Apply yellow to design. Let dry. Brush "Leather Balm" over yellow dye to prevent antique penetration of color. Let dry. Do not buff. Apply antique. Wipe excess immediately. Let dry and apply final finish carefully to prevent "bleeding" of antique.

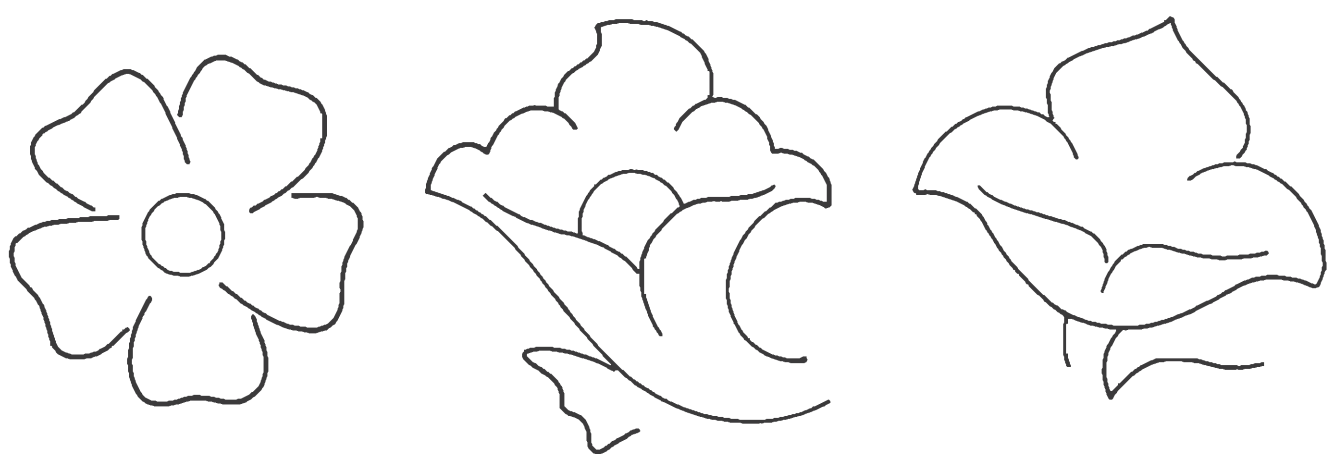


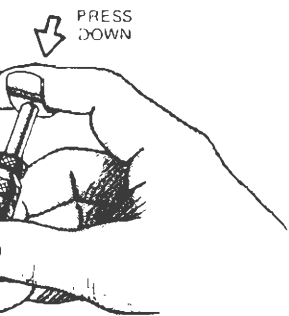


Your hand (right cut) to cutting position pressure to blade should illustrated

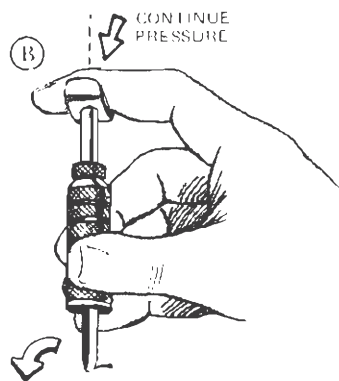


As the cut begins and arm towards cut. Gradually yoke

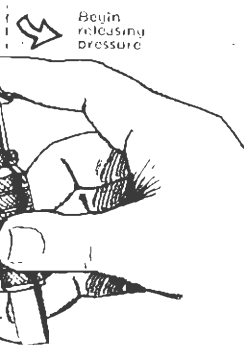




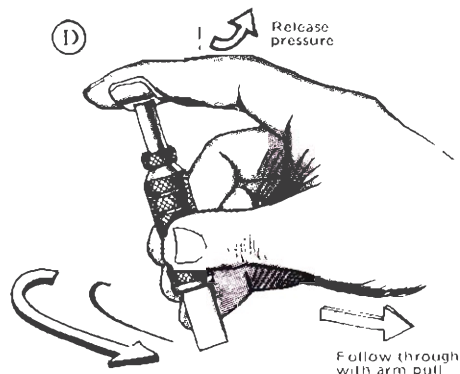
must be rolled to the right (for
bring the blade into proper cut
Begin with heavy downward
make the cut "pop open". The
be pointed at 10 o'clock as



Begin the turn immediately, straightening
your hand to almost normal position as the
blade turns toward your body. Continue
heavy downward pressure



ins to straighten, pull your hand
rd you to steady and control the
y, diminish the pressure on the



Continue the cut in one graceful flowing
movement, simultaneously lessening the depth
of the cut with each motion of progress. Fade
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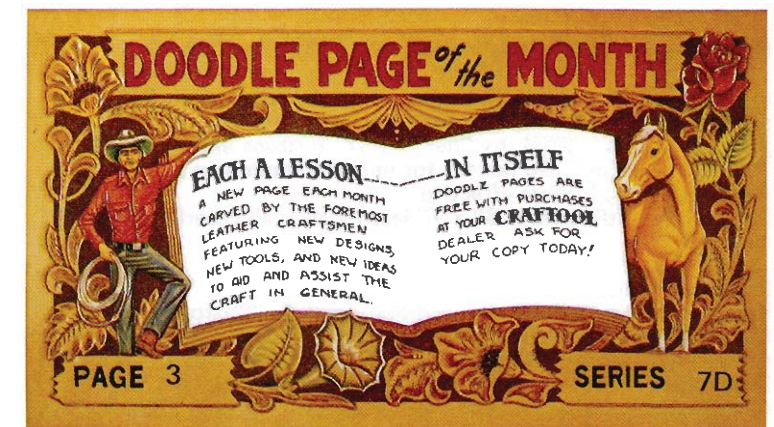
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P714, S343, S706, U851, V402.

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HAPPY VALENTINE'S DAY
by
Dean Tinker

There are many myths and legends claiming the origin of the light hearted holiday, Valentine's Day. One such story claims that Claudius II of ancient Rome, desiring to raise an army and believing that married men made poor soldiers, issued an unheard of order. He declared it unlawful for young men to marry and further, any priest performing the ceremony of marriage would be put to death.

Valentine, a young priest believing in love, secretly married young lovers. He was discovered, arrested and on February 14, beheaded. Many years later, to honor the young priest's devotion to love, February 14 was designated as "Valentine's Day".

Among other myths, some people believe that the day commemorates the "mating of the birds". Others believe "Valentine" derived from the French "Galatin" (lovers) . . . but whatever the origin of the day . . . the message for thousands of years has remained the same, "I'm thinking of you", "I'm your friend", "I love you".

The following verses are my contribution to the "Day". Share them with your friends.

Verse "A"

You love leathercraft.
I do too!
If you fall for my "line",
I'll bevel "it" for you.

Verse "C"

I send this card of roses
for you to see and touch.
I would'a sent real roses. . .
but the darn things
cost too much.

Verse "E"

Some roses are red,
other roses are white.
Please be my Valentine
'cause you are Miss (Mr.) Right.

Verse "B"

I'll make you a wallet,
I'll make you a belt.
Whatever it takes
To make your heart melt.

Verse "D"

Some roses are red,
other roses are not.
If you really love me. . .
let's tie the knot.

Verse "F"

Roses are red,
Violets are blue.
Leather is great. . .
so are you.

All colors used in the following projects are Tandy Super dyes, "Sharpie" felt tip pens, Cova Dye and Zoe's Gold and Silver.

"Sharpie" points can be made finer by trimming with a razor blade.

All "lace effect" is obtained with a modeler stylus "pushed in" at each tool scallop. Accent with "Sharpie" red in each impression of stylus.

"Puppy Love" . . . western style:

Tools: A98, A99, B701, B936, F120, S631, S632, S705, S931.

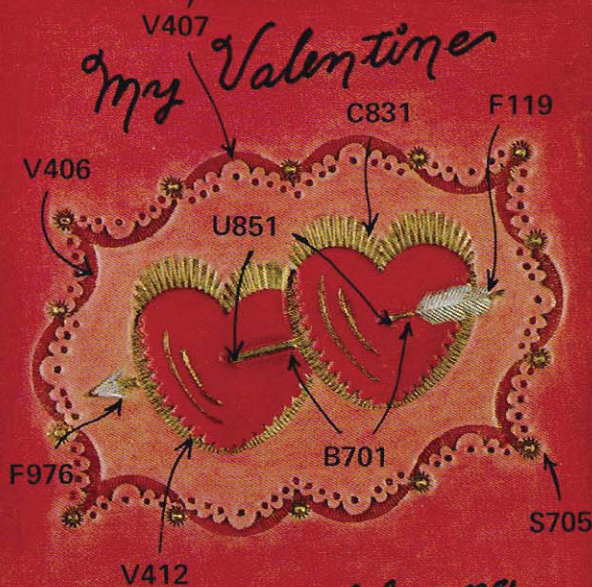
Cut leather of 6-7 oz. wt., measuring 6" x 7".

Trace pattern (including outline) to tracing film. Transfer to "cased" (moistened) leather.

Carve entire pattern. Do not carve words, "Bang", "I luv U" or the "glove fringe".

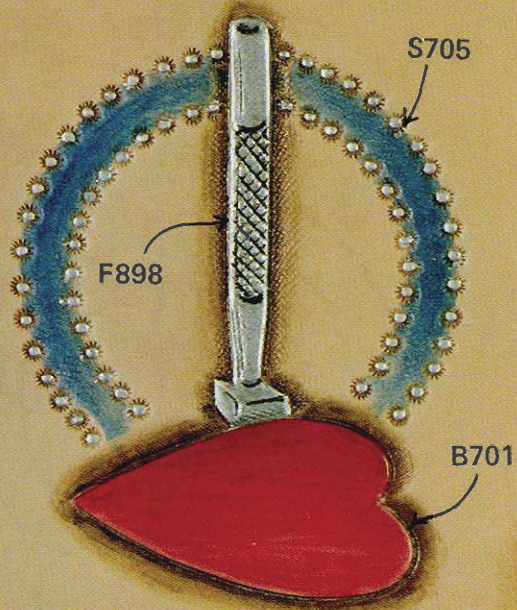
Begin bevel with "card" outline. Bevel all components with B701, B936. Apply A98-A99 to close areas. Texture around pattern with

my Valentine



two hearts, like one,
will beat together -
ever after,
if you promise
to love this leather-
ever crafter.

Modeler



Verse "A"

FEB. 14

HERE FRIENDS:
ROSES ARE RED
HARTS ARE TOO
THIS "DOODLE PAGE"
IS SQUISHLY FOR -
YOU!



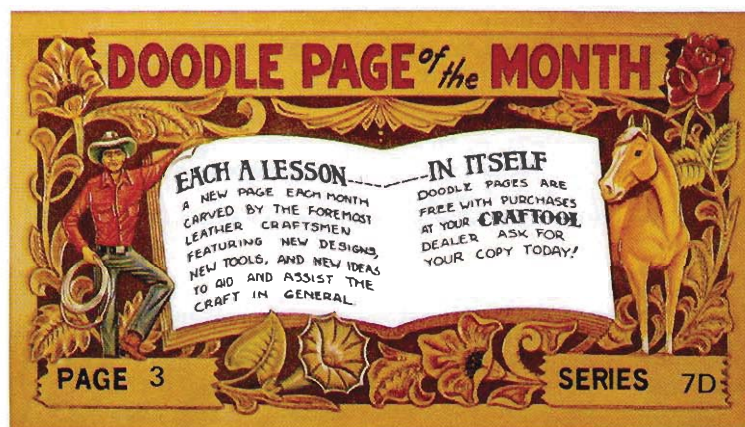
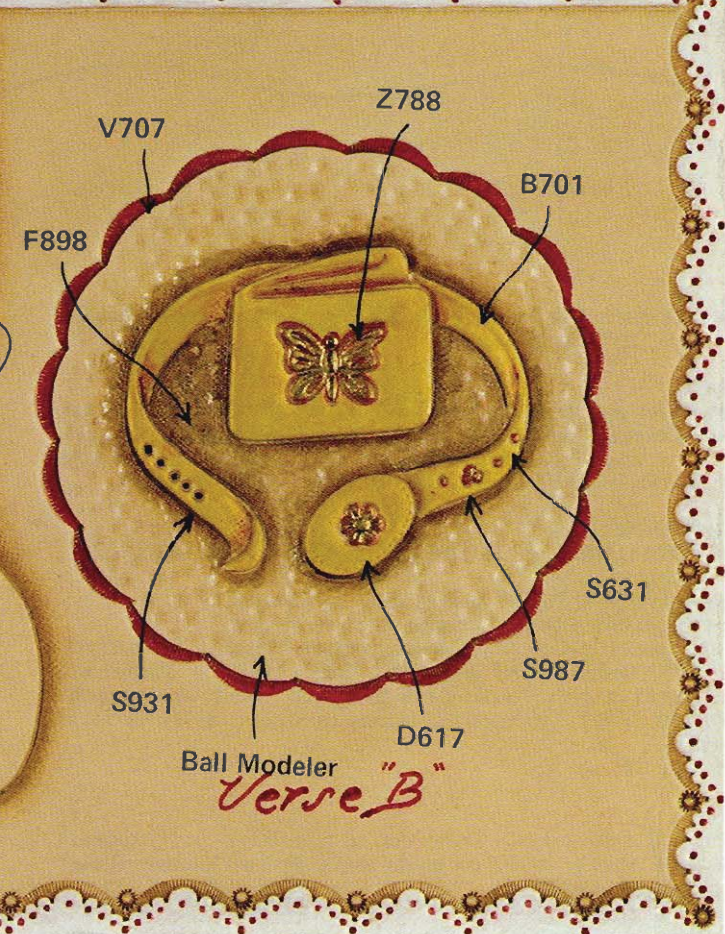
F120



my Valentine

S632

DEAN TINKER



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Whatever it takes
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Verse "C"

I send this card of roses
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I would'a sent real roses. . .
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Some roses are red,
other roses are not.
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Trace pattern (including outline) to tracing film. Transfer to "cased" (moistened) leather.

Carve entire pattern. Do not carve words, "Bang", "I luv U" or the "glove fringe".

Begin bevel with "card" outline. Bevel all components with B701, B936. Apply A98-A99 to close areas. Texture around pattern with

F898 (opt.). Apply modeling spoon to “hat” creases and to all cut edges to “round”. To finish “rope” heart use modeling stylus to “scratch in” haphazard pattern. Finish “rope” with F120 as shown. Apply S632 to “Chaps” trim, S631 to “skirt”. S705 to glove “wristlets”. S931 to “her” “vest” buttons and the words, “Be my Valentine”. Do not try for in-line stamping on B. M. V. A little inaccuracy is more effective. Cut “card” outline from 6” x 7” leather after all coloring is completed.

Color Instructions by component.
Hats and gloves—yellow reduced approx. 4-1. “Sharpie” yellow. Faces—“Sharpie” black, blue, brown, red and blue. Shirts—blue reduced 4-1. Vests—cordovan. Chaps and skirt—tan. Boots—black, Cova white. Heart on gun— red. Rope—red reduced 6-1 (pink). All trim—gold and silver. Cut “wristlet fringe”. Apply “Sharpie” black. Brush “Leather Glow” to shade outlines.

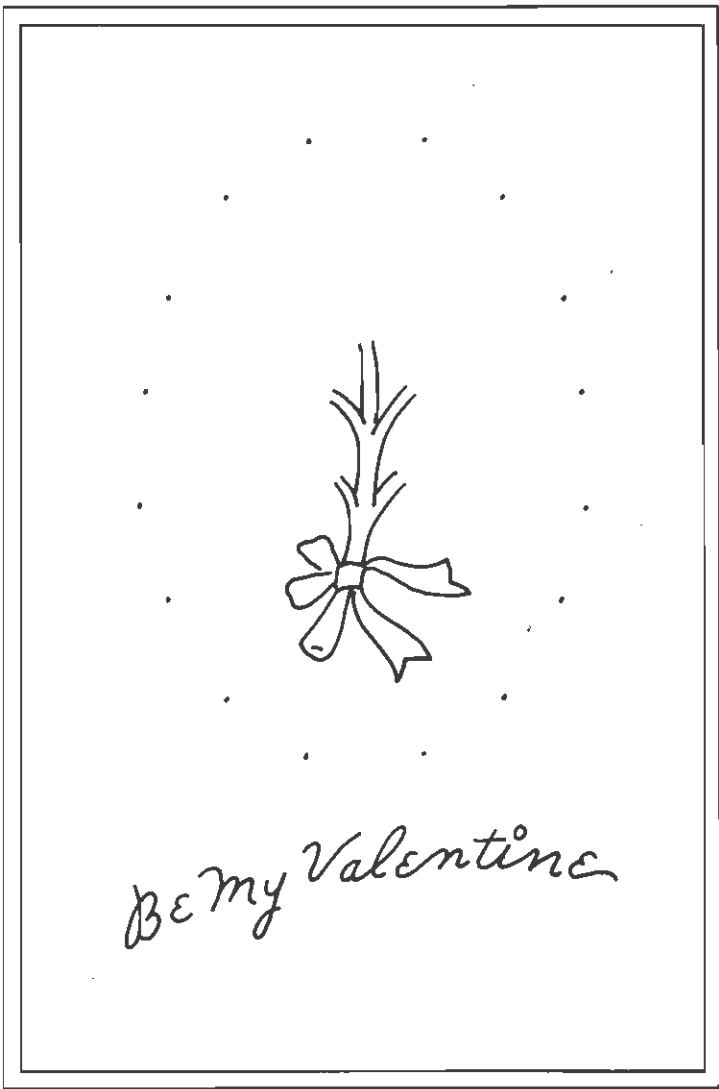
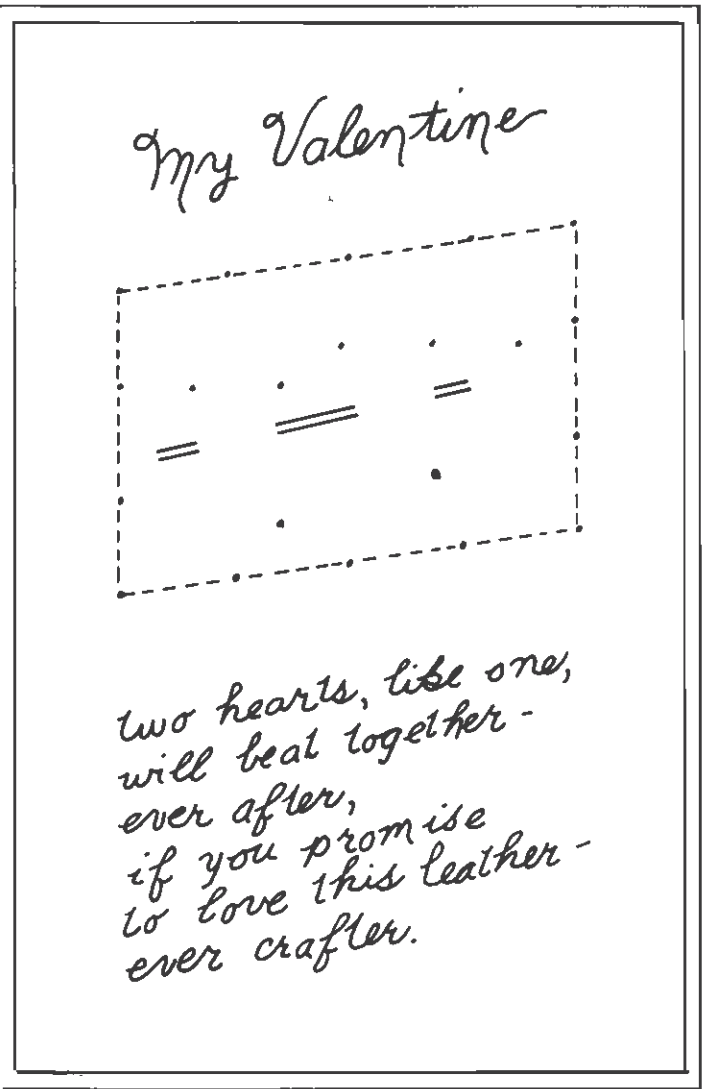
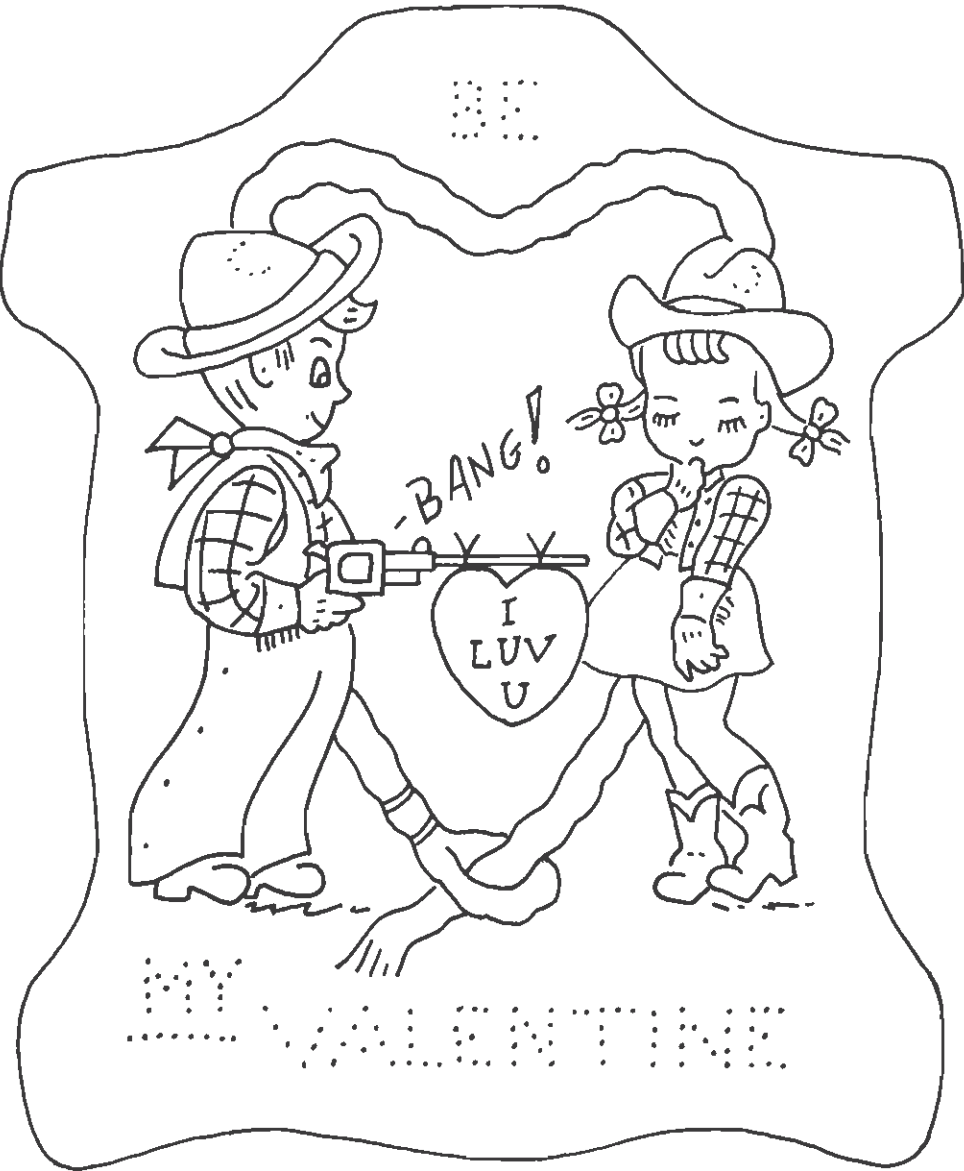
Two Hearts:
Tools: B701, C831, F119, F976, S705, U851, V406, V407, V412, modeler.
Cut leather (any wt.) to measure 3¼” x 6¾”.
Trace pattern including verse to tracing film, accurately placing marks as indicated. Transfer to “cased” leather, observing that all tool guide lines are to be lightly traced. All other marks impressed heavier. Begin project at “hearts”. Place C831, curve up, on right upper 2 marks. Stamp full impression. Move tool and place left corner on next left mark overlapping first impression. Stamp full. Move tool to lower left 2 marks. Stamp full. Now tilt tool about 45 degrees back, with all corners aligned, overlapping right corner of left impression. Stamp ½ impression. Next, place V412 curve out, with the left corner on the lower center mark with right corner into right C831. Stamp full. Repeat to left side. Complete pattern by observing the same procedure as with C831. Apply “arrow” through “hearts” by cutting indicated lines. Bevel and add U851 for “piercing” illusion. Stamp F976 (arrow tip) and F119 (feathers). Complete surrounding pattern to top and bottom with V407, curve down, at each end, and to middle (2 impressions) curve up. Each end is composed of V406 curve in at each outer corner with V407 to middle. Complete outer “card” edges with V407 curve in. Apply S705 at each inner tool overlap. Add “lace effect” overall.

Color by component:
Hearts—red, gold trim. Arrow—gold shaft, silver ends. Heart background—red reduced approx. 4-1 (pink). Card body—Same (may require 2 coats). “Dry brush” red to edges for shading effect. Outer edge “lace” is Cova white with “Sharpie” red to accent. “Sharpie” black to lettering.

Roses:
Tools: A98, A99, B701, F898, L948, L949, S705, V406, V407, W964, W966, modeler.
Cut leather (any wt.) 3¼” x 6¾”.
Trace pattern (with lettering), accurately placing all marks. Edge tooling guide lines to be traced lightly.
Carve center pattern. Do not bevel, Place W966 to upper stem. Stamp deeply. Repeat with W964. Stamp leaves L948, L949. Bevel all components of pattern. Use A98 and A99 in smaller areas. F898 to add texture. Model bow with spoon and stem (stylus). Stamp surrounding pattern with V407 curve in at 2 top marks. Stamp full. Next, V406 curve in and overlapping V407. Stamp full. Continue, alternating stamps to complete. Add “lace effect”. Finish “card” with V406 curve in at all outer edges. “Lace effect” to all scallops.

Color by component:
Roses—red. Leaves—green reduced 3-1. Stem—“Sharpie” green and brown. Ribbon—gold. Brush “Leather Glow” to shade. Card body—red reduced 6-1 (pink). Lace—Cova white. Accent scallops with “Sharpie” red. Lettering—“Sharpie” black.

Beveler and Heart:
Tools: B701, F898, S705.
Cut leather (any wt.) to size desired. If tooling “card” edges, determine measurements by stamping successive tool impressions with slight tool overlap, in line. Decide the number of impressions to be used. Measure overall length and allow extra leather (at least 1/8”) at each edge. Trace,carving pattarn including partial guiding circles (lightly traced) and transfer to cased leather. Do not carve circles. Carve pattern. “Cross hatch” beveler “handle” before beveling. Bevel “heart” from one “beveler” edge to the opposite. Bevel around “beveler”. Apply very light beveling strokes to



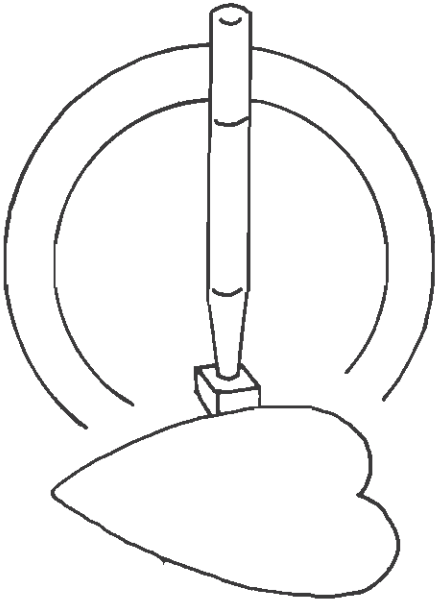
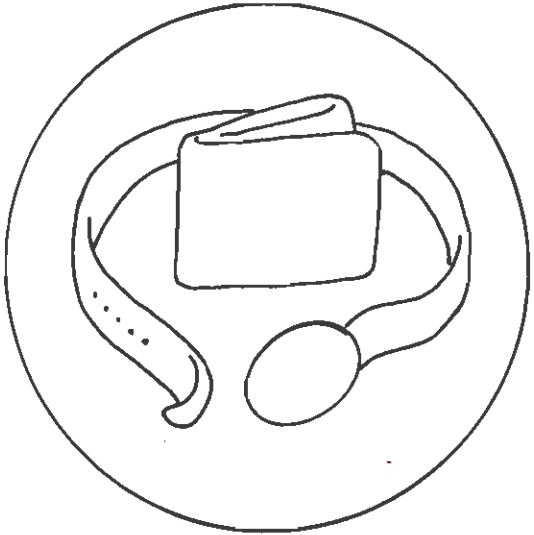
“toe”. Texture with F898. Apply S705 to guide circles as shown. Add verse “A” with stylus.

Color:
Brush silver to “beveler”. When dry, brush black antique to cuts. Remove excess. Apply pink to heart. Shade with red full strength. On circles apply blue reduced about 5-1. Shade from heavy to light. Brush “Leather Glow”. Use “Sharpie” red for lettering.

Wallet and Belt:
Tools: B701, D617, F898, S631, S705, S931, S987, V707, Z788, ball modeler.
Determine size of “card” as previously instructed. Transfer pattern exactly as drawn to cased leather. Do not carve guide circle. Carve pattern. Bevel entire project. With S931 stamp “belt” size holes. Using D617 on buckle and S987, S631 on belt. Apply Z788 to wallet. Stamp around guide circle with V707. Ball modeler is used to texture within circle, as shown. Add verse “B”.

Color:
Wallet and belt—yellow. Brush red to trim stamping. Overbrush with gold. Red to V707 on guide circle. Brush “Leather Glow” for pattern shading.

And “Happy Valentine’s Day”.



F898 (opt.). Apply modeling spoon to "hat" creases and to all cut edges to "round". To finish "rope" heart use modeling stylus to "scratch in" haphazard pattern. Finish "rope" with F120 as shown. Apply S632 to "Chaps" trim, S631 to "skirt", S705 to glove "wristlets". S931 to "her" "vest" buttons and the words, "Be my Valentine". Do not try for in-line stamping on B. M. V. A little inaccuracy is more effective. Cut "card" outline from 6" x 7" leather after all coloring is completed.

Color Instructions by component.

Hats and gloves—yellow reduced approx. 4-1. "Sharpie" yellow. Faces—"Sharpie" black, blue, brown, red and blue. Shirts—blue reduced 4-1. Vests—cordovan. Chaps and skirt—tan. Boots—black, Cova white. Heart on gun—red. Rope—red reduced 6-1 (pink). All trim—gold and silver. Cut "wristlet fringe". Apply "Sharpie" black. Brush "Leather Glow" to shade outlines.

Two Hearts:

Tools: B701, C831, F119, F976, S705, U851, V406, V407, V412, modeler.

Cut leather (any wt.) to measure 3¾" x 6¾".

Trace pattern including verse to tracing film, accurately placing marks as indicated. Transfer to "cased" leather, observing that all tool guide lines are to be lightly traced. All other marks impressed heavier. Begin project at "hearts". Place C831, curve up, on right upper 2 marks. Stamp full impression. Move tool and place left corner on next left mark overlapping first impression. Stamp full. Move tool to lower left 2 marks. Stamp full. Now tilt tool about 45 degrees back, with all corners aligned, overlapping right corner of left impression. Stamp ½ impression. Next, place V412 curve out, with the left corner on the lower center mark with right corner into right C831. Stamp full. Repeat to left side. Complete pattern by observing the same procedure as with C831. Apply "arrow" through "hearts" by cutting indicated lines. Bevel and add U851 for "piercing" illusion. Stamp F976 (arrow tip) and F119 (feathers). Complete surrounding pattern to top and bottom with V407, curve down, at each end, and to middle (2 impressions) curve up. Each end is composed of V406 curve in at each outer corner with V407 to middle. Complete outer "card" edges with V407 curve in. Apply S705 at each inner tool overlap. Add "lace effect" overall.

Color by component:

Hearts—red, gold trim. Arrow—gold shaft, silver ends. Heart background—red reduced approx. 4-1 (pink). Card body—Same (may require 2 coats). "Dry brush" red to edges for shading effect. Outer edge "lace" is Cova white with "Sharpie" red to accent. "Sharpie" black to lettering.

Roses:

Tools: A98, A99, B701, F898, L948, L949, S705, V406, V407, W964, W966, modeler.

Cut leather (any wt.) 3¾" x 6¾".

Trace pattern (with lettering), accurately placing all marks. Edge tooling guide lines to be traced lightly.

Carve center pattern. Do not bevel. Place W966 to upper stem. Stamp deeply. Repeat with W964. Stamp leaves L948, L949. Bevel all components of pattern. Use A98 and A99 in smaller areas. F898 to add texture. Model bow with spoon and stem (stylus). Stamp surrounding pattern with V407 curve in at 2 top marks. Stamp full. Next, V406 curve in and overlapping V407. Stamp full. Continue, alternating stamps to complete. Add "lace effect". Finish "card" with V406 curve in at all outer edges. "Lace effect" to all scallops.

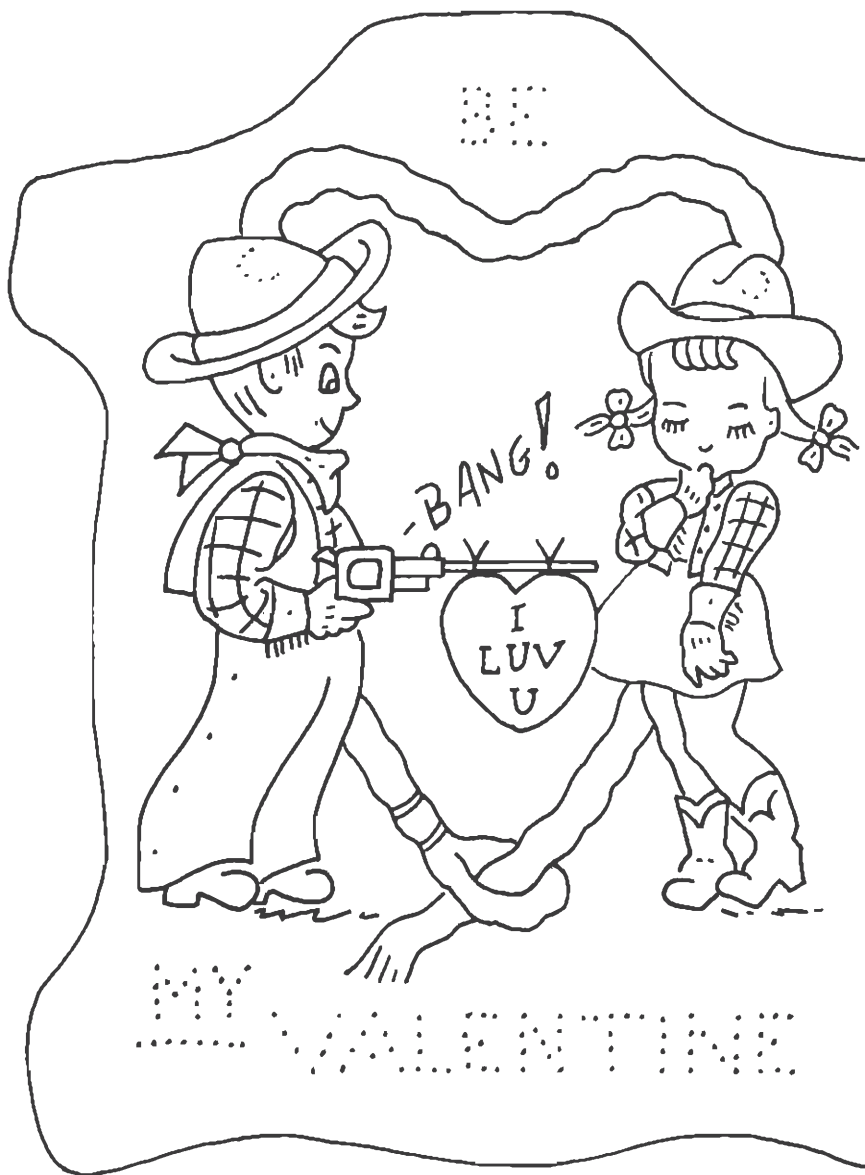
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Beveler and Heart:

Tools: B701, F898, S705.

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"toe". Texture with F898. Apply S705 to guide circles as shown. Add verse "A" with stylus.

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Brush silver to "beveler". When dry, brush black antique to cuts. Remove excess. Apply pink to heart. Shade with red full strength. On circles apply blue reduced about 5-1. Shade from heavy to light. Brush "Leather Glow". Use "Sharpie" red for lettering.

Wallet and Belt:

Tools: B701, D617, F898, S631, S705, S931, S987, V707, Z788, ball modeler.

Determine size of "card" as previously instructed.

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Do not carve guide circle. Carve pattern. Bevel entire project. With S931 stamp "belt" size holes. Using D617 on buckle and S987, S631 on belt. Apply Z788 to wallet. Stamp around guide circle with V707. Ball modeler is used to texture within circle, as shown.

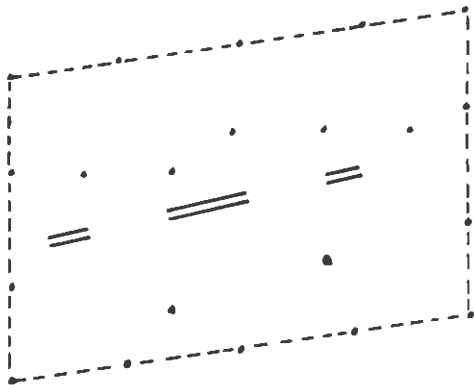
Add verse "B".

Color:

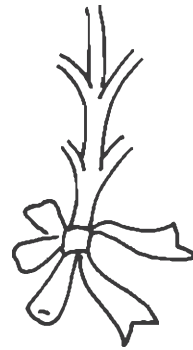
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And "Happy Valentine's Day".

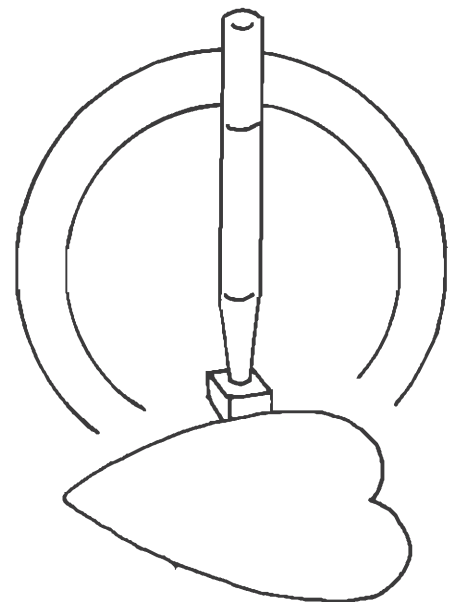
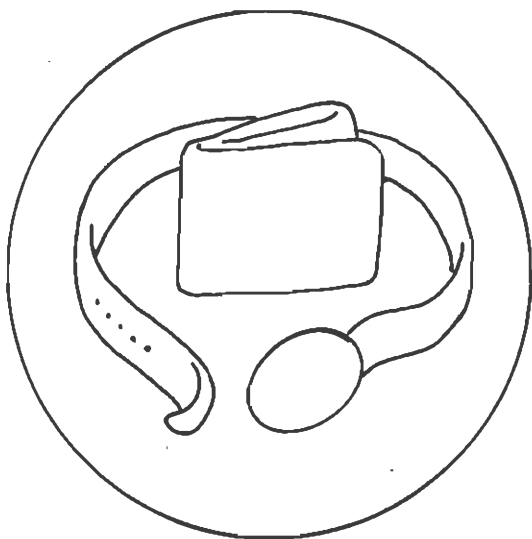
My Valentine

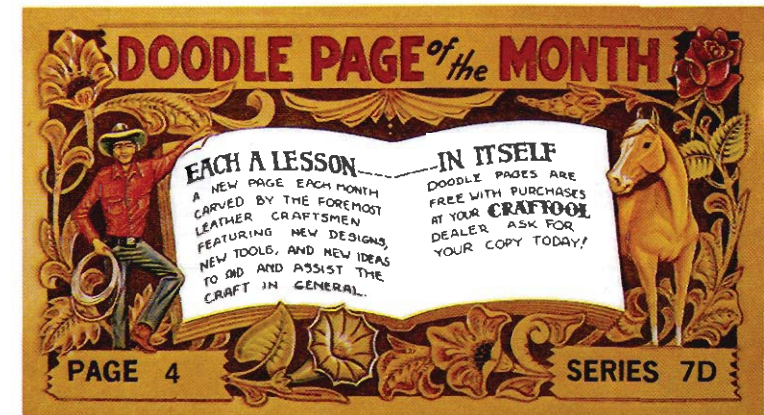


two hearts, like one,
will beat together -
ever after,
if you promise
to love this leather -
ever crafter.



Be My Valentine





NARROW BELT DESIGNS by Dick Bloomquist

Hello fellow crafters. It's good to be back designing for you after a long absence. I hope you will enjoy the patterns for this month's Doodle Page. Since smaller belts are now popular, I thought you might enjoy these narrow belt patterns.

Now, a word about carving; some of you are new to the hobby. You might be a little uncomfortable with your swivel knife as yet, but if you practice on scrap leather before you begin cutting your pattern, I'm sure you will begin to feel more at ease with your knife. Remember practice is the key to quality carving.

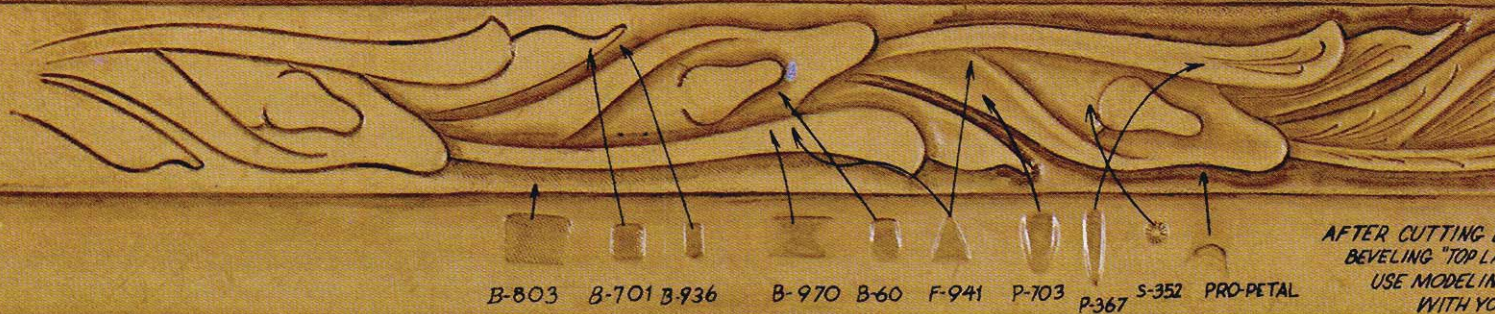
I prefer a $\frac{1}{4}$ " angle blade for intricate work or filigree carving and a $\frac{1}{4}$ " or $\frac{1}{2}$ " straight blade for long or deep cutting. No matter which blade you use, try to cut at least half as deep as the thickness of the leather. Then when you bevel, background or mat it doesn't pull the surface layer of the design down, causing it to appear out of shape when you bevel to the bottom of the cut. This gives more dimension to the design. If you have trouble cutting "tough" leather, try the pro-swivel knife. It has the extra weight you need.

Now, the belts; the first design is a simple traditional tooling pattern featuring a cross hatch design on the buds in the center of the flowers. Detailed tooling instructions are given on the tracing patterns and the suggested tools are underneath the photocarve patterns.

The second belt is a striking geometric pattern. The secret of this pattern is to be sure to trace it exactly and transfer it exactly. Go slowly and use a small straight edge to make it as perfect as possible. Tool the same cuts all the way down the belt, then come back on the other side of the scrolls. The same procedure applies to the smaller inside lines forming the diamonds. This design is especially attractive filigreed.

The third belt is one of the smallest belts I have done. It is easy if you go slowly and relax and enjoy yourself while tooling it. You may wish to use a seeder for the dot instead of U851.





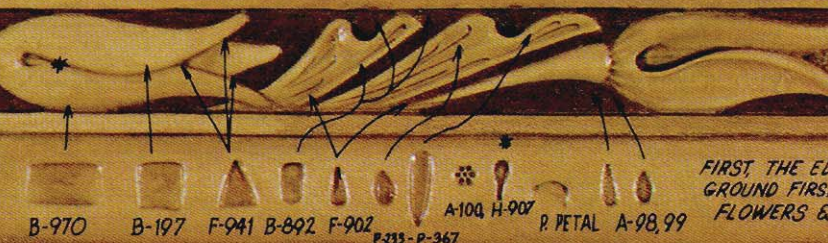
THIS ONE IS ACTUALLY EASY, HOWEVER REPETITIOUS. FIRST, MAKE SURE YOU TRACE THE PATTERN VERY CAREFULLY. (THAT IS THE SECRET TO THIS DESIGN).



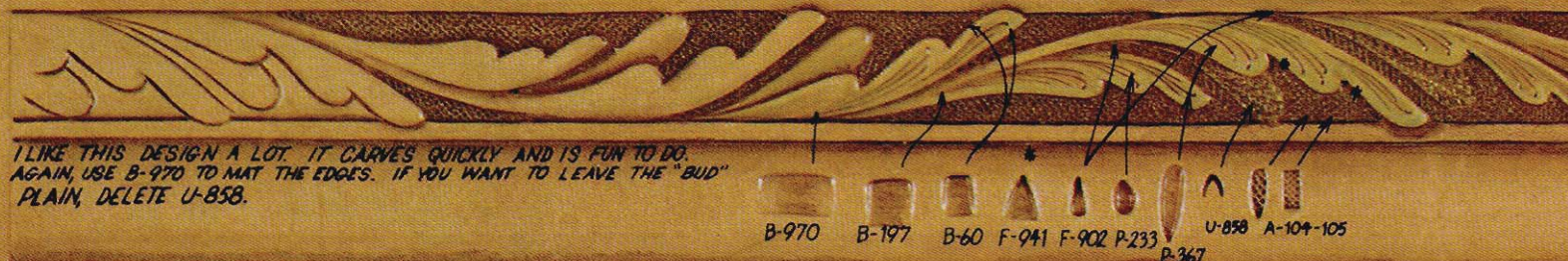
USE B-970 ONLY IF YOU WANT EDGES. IT GIVES THE DESIGN A CERTAIN "ROUNDNESS. THIS IS ONE OF THE SMALLEST BELTS I HAVE DONE. IT IS DELICATE, BUT YOU CAN DO A NICE JOB IF YOU GO SLOW. I CUT THE DESIGN WITH A 1/4" ANGLED BLADE.



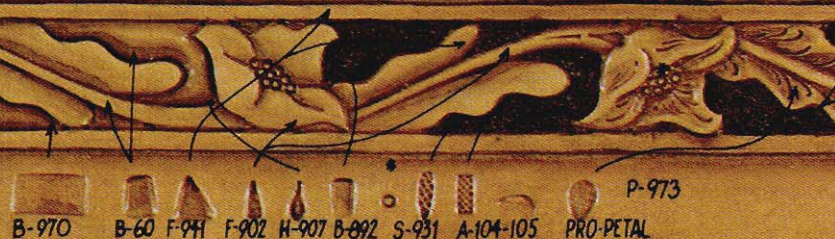
THIS FLOWER IS A FIGMENT OF MY IMAGINATION. IT SHOULD MEET YOUR NEEDS FOR A 1/4" BELT. I ENJOY BEVELING THE BELT EDGES FIRST. THIS STARTS MY DESIGNS OUT WITH A 3-DIMENSIONAL QUALITY.



I LIKE THIS DESIGN A LOT. IT CARVES QUICKLY AND IS FUN TO DO. AGAIN, USE B-970 TO MAT THE EDGES. IF YOU WANT TO LEAVE THE "BUD" PLAIN, DELETE U-858.



FIRST, B-970, THEN PROCEED AS ABOVE. IF YOU REALLY WANT TO BE BRAVE, TRY A FILIGREE BELT WITH THIS ONE. I DID & IT IS DYNAMITE! I USED AN EXACTO #11 BLADE TO CUT IT OUT.





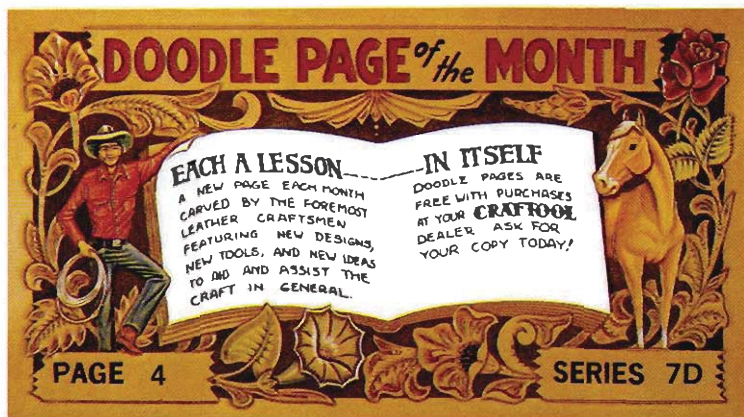
DESIGN, BEVEL BACKGROUND TO GIVE THE DESIGN DEFINITION. THEN START
"LAYERS" OF DESIGN. THEN USE SHADERS, SEEDER & MAKE DECORATIVE CUTS.
3. SPOON TO CLEAN YOUR BEVELING & SHADING. THEN LIFT "INSIDE TURNS"
YOUR PRO-PETAL. PAINT OR DYE BACKGROUND IF DESIRED.



THEN START WITH THIS SIDE FIRST, GO THROUGH THE WHOLE PATTERN,
THE WAY THROUGH. AFTER YOU HAVE COMPLETED IT, BEVEL THE
DESIGNS WITH MODELING SPOON, FILIGREE, PAINT OR DYE. - HAVE FUN.



DESIGNS. THEN BEVEL THE BACKGROUND. (I BEVEL THE WHOLE BACK-
GROUND THEN THE DESIGN, THEN I USE A-90 & 99). THIS MAKES THE
LEAVES "STANDUP" HIGHER.



NARROW BELT DESIGNS

by
Dick Bloomquist

Hello fellow crafters. It's good to be back designing for you after a long absence. I hope you will enjoy the patterns for this month's Doodle Page. Since smaller belts are now popular, I thought you might enjoy these narrow belt patterns.

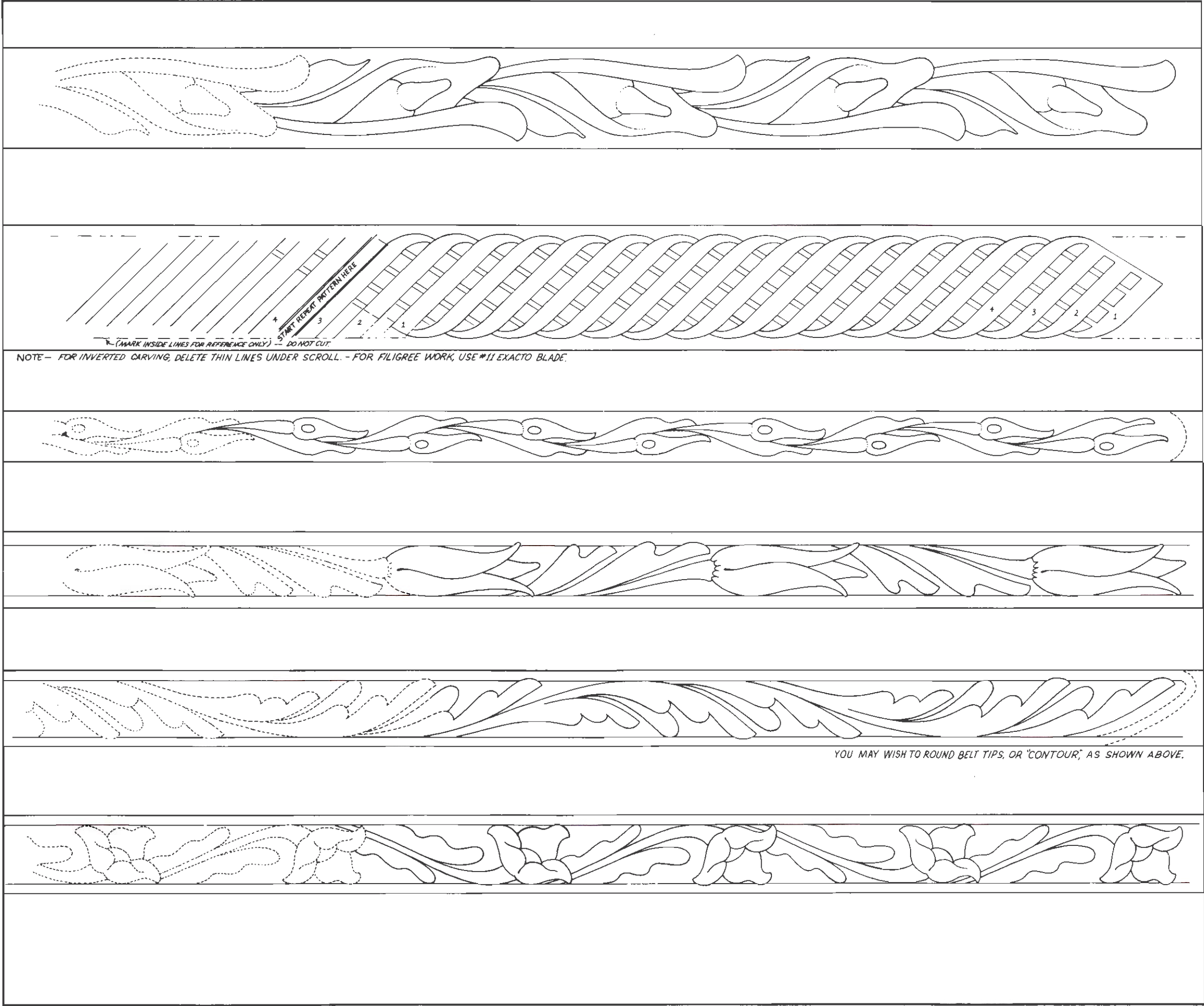
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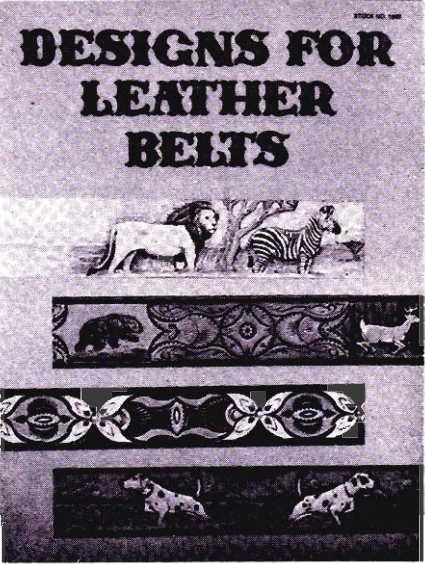
Belt number four is another simple standard pattern, this time with a border. Use a pro-petal on the base of the flower to lift and separate the petals.

The fifth design is one of my favorites. It carves and tools very quickly and is fun to do.

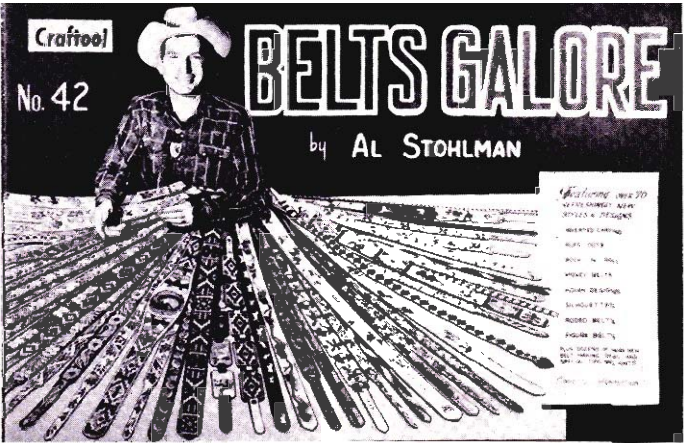
Number six can be fun too, especially if you filigree. But remember, if you are going to cut out the background, carve and bevel just as though you were going to tool the background. If you don't you will lose definition and dimension.

Well, I sincerely hope you enjoy these patterns as much as I enjoyed bringing them to you. Keep on toolin'!

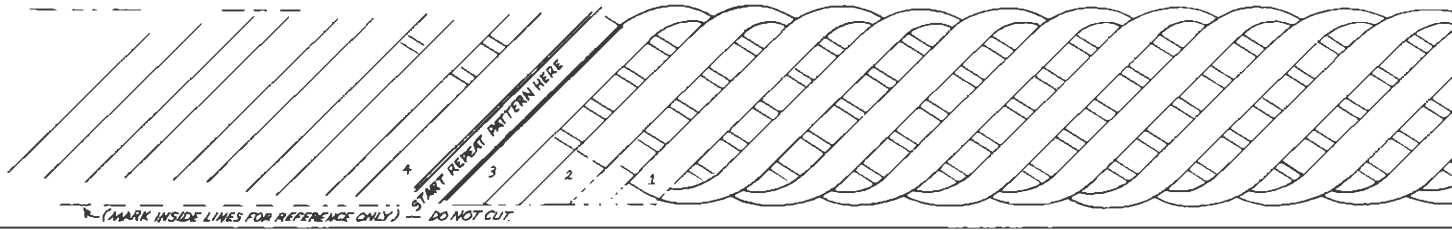
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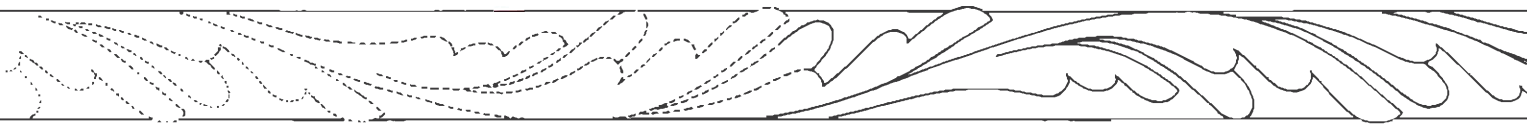
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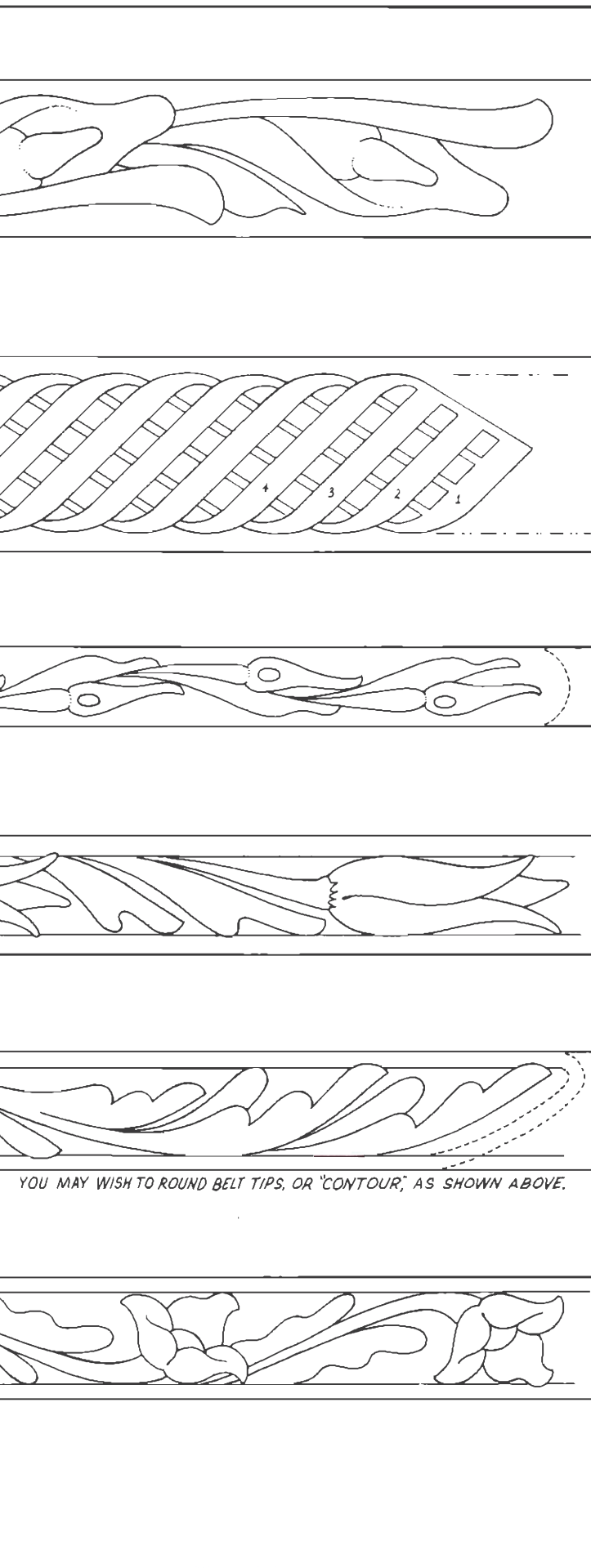


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(MARK INSIDE LINES FOR REFERENCE ONLY) — DO NOT CUT.
NOTE — FOR INVERTED CARVING, DELETE THIN LINES UNDER SCROLL. — FOR FILIGREE WORK, USE #11 EXACTO BLADE.





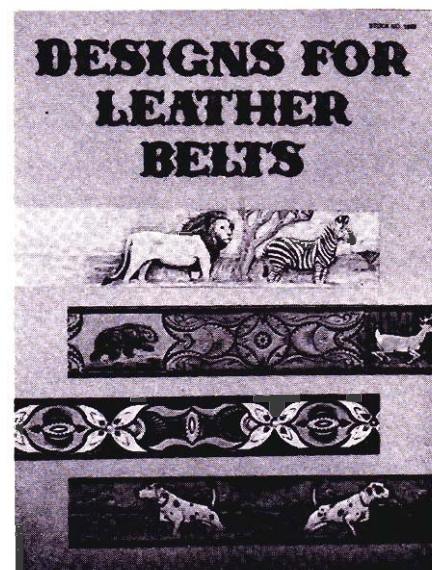
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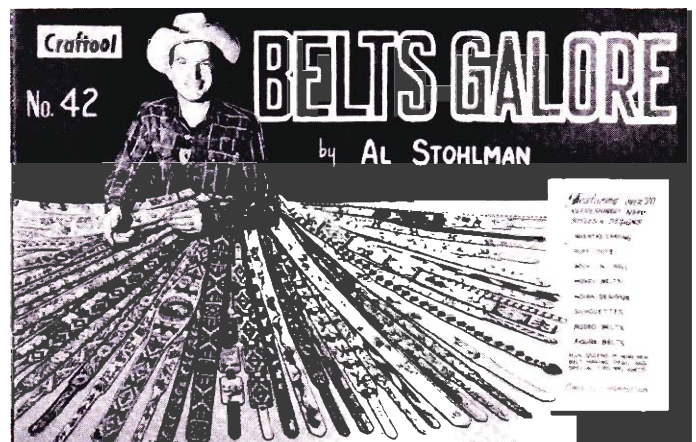
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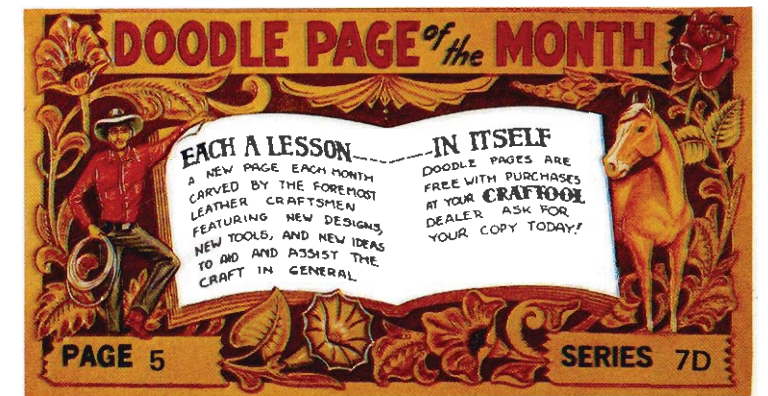
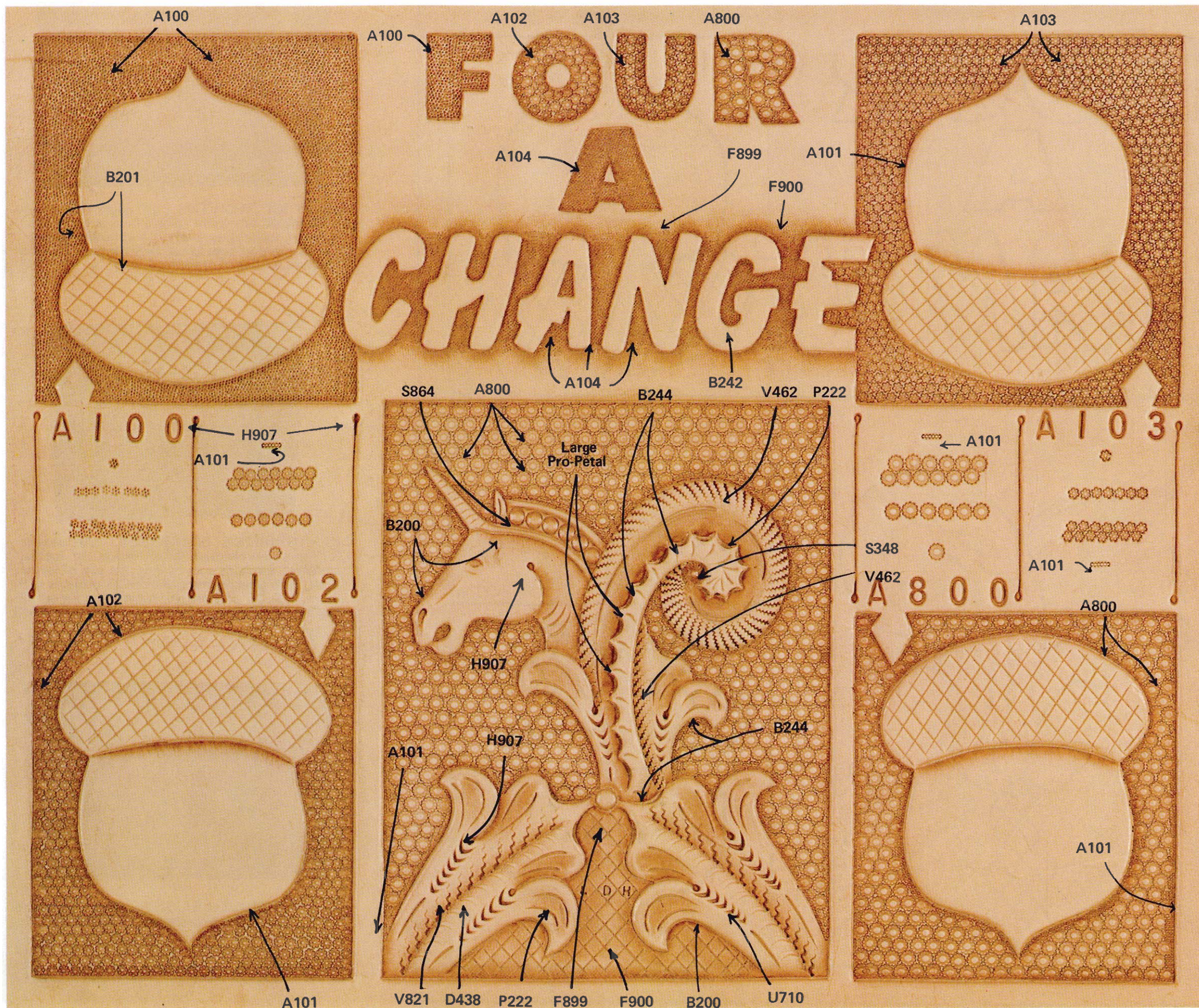
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ROUND BACKGROUNTERS by Dave Howell

Are you bored with the same old background? Try one of the Bold Ones for a change: A100, A102, A103 and A800.

The basic A104 Backgrounder was used inside the letter "A" and in and around the word "CHANGE". This was done so you could tell the difference between the basic and the round back- grounders.

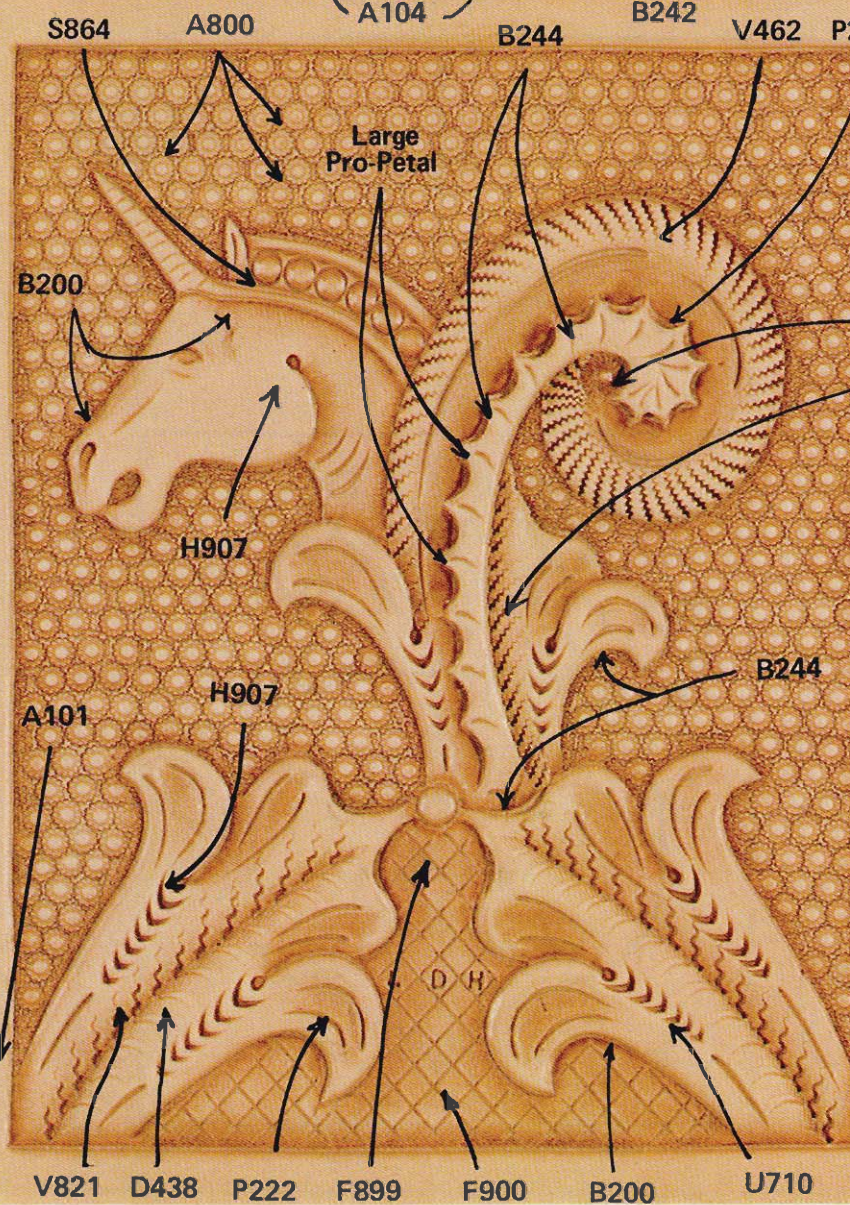
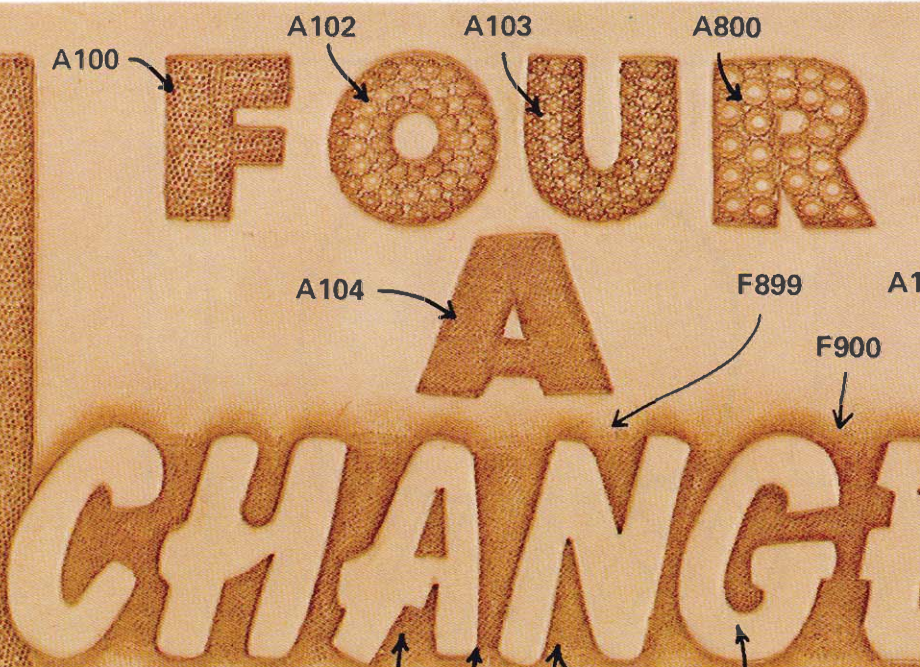
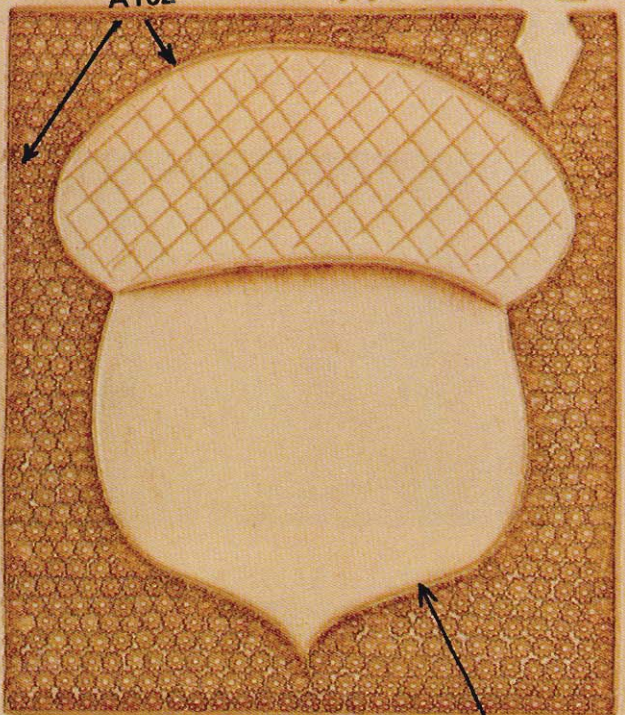
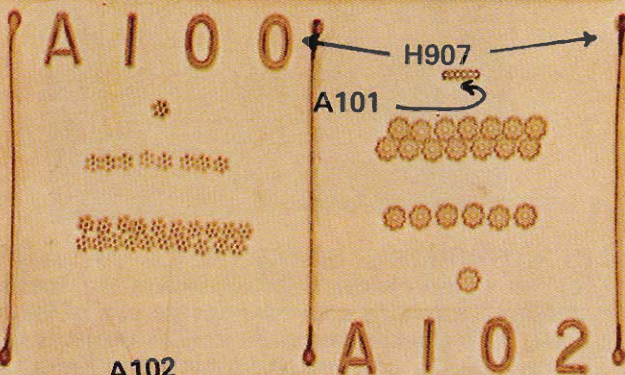
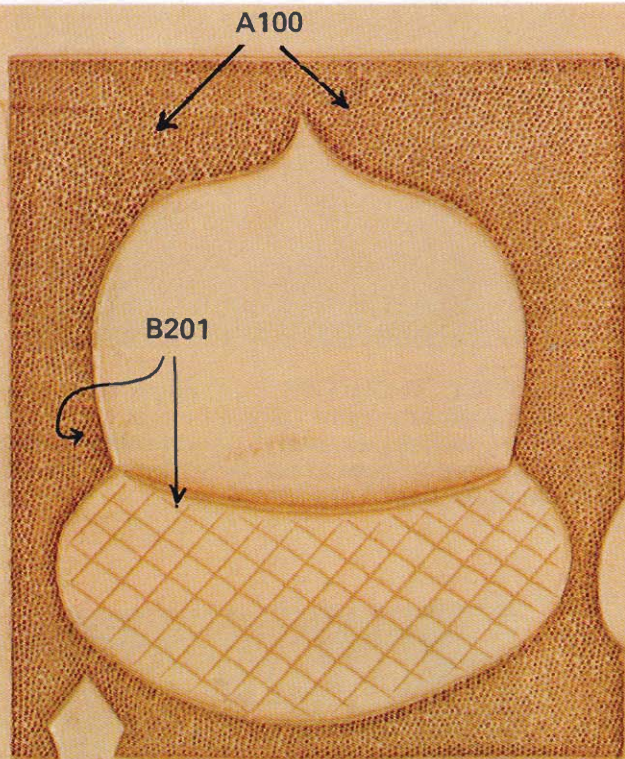
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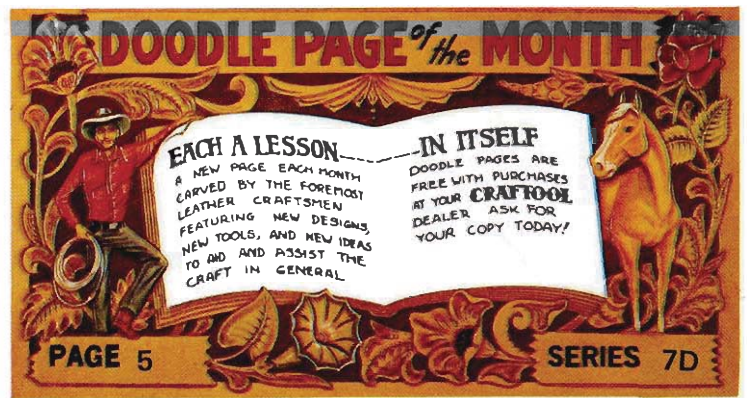
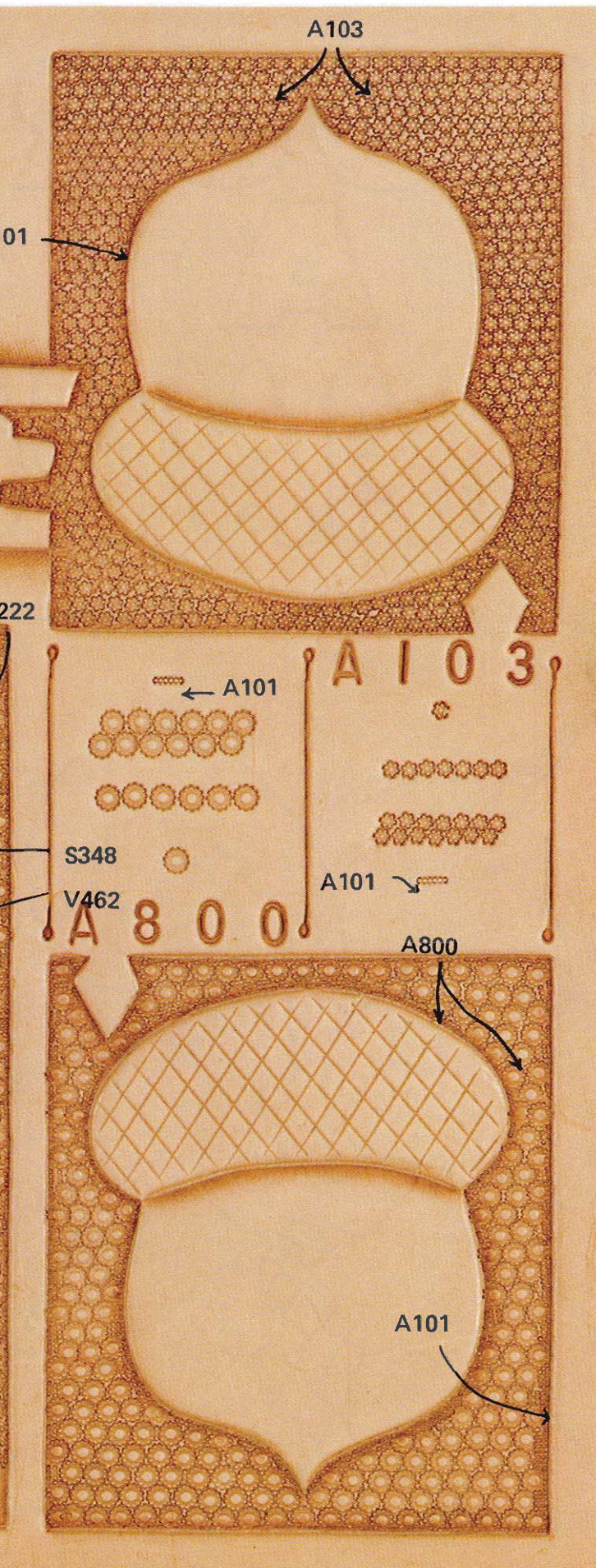
When using the round backgroun- ders, use them in staggered rows as neatly as possible. When done, go back with A101 to fill in the gaps. To fill in the A100 Stippler use a scratch awl.

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Try these and other different ideas to develop your own "brand" of leathercraft.

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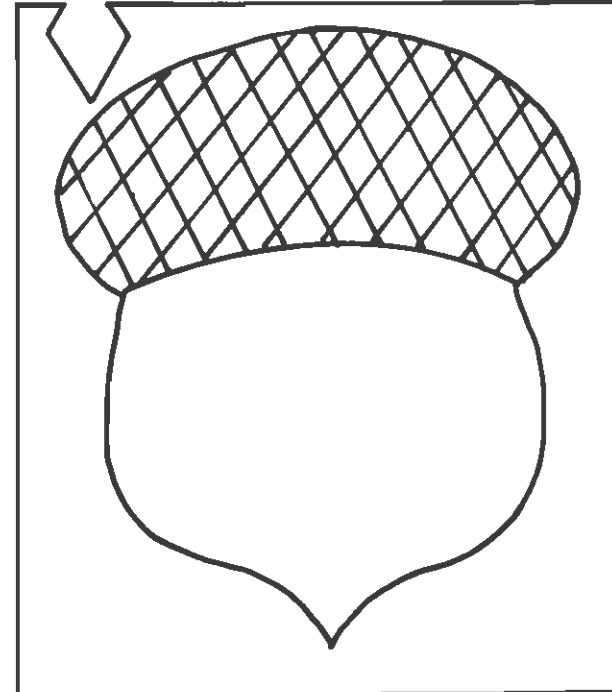
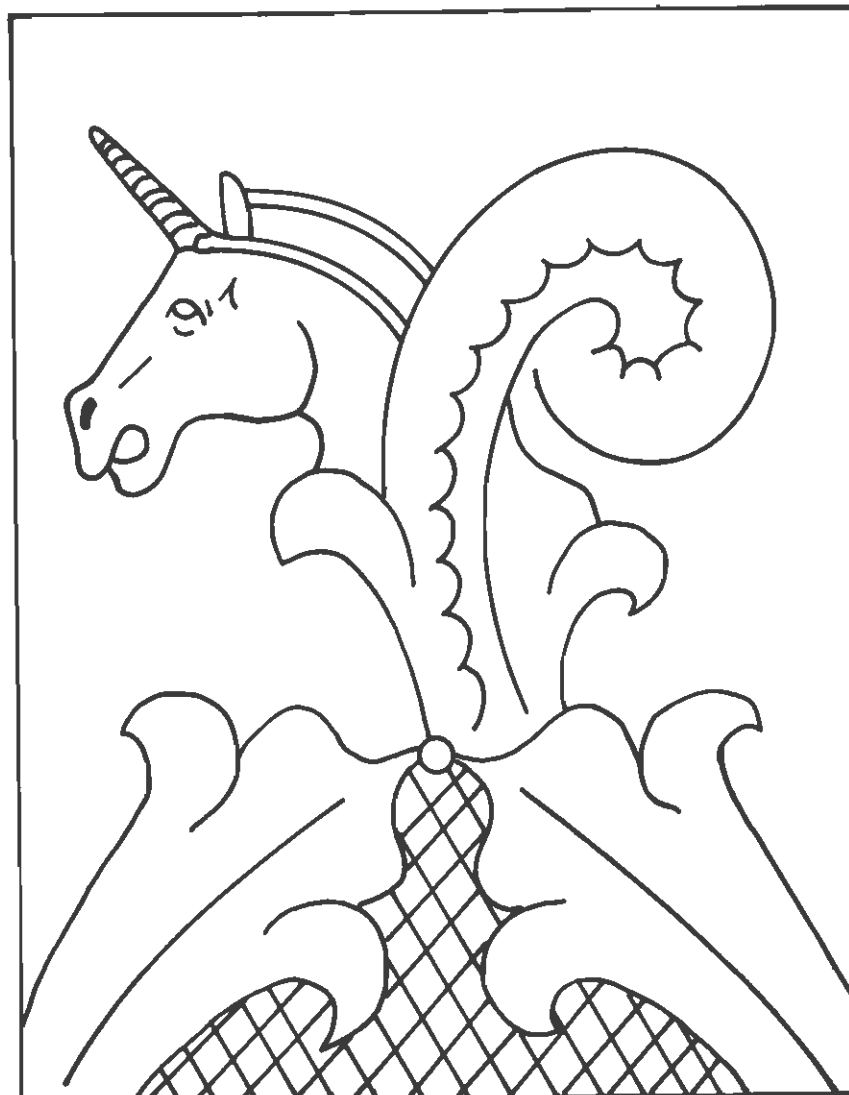
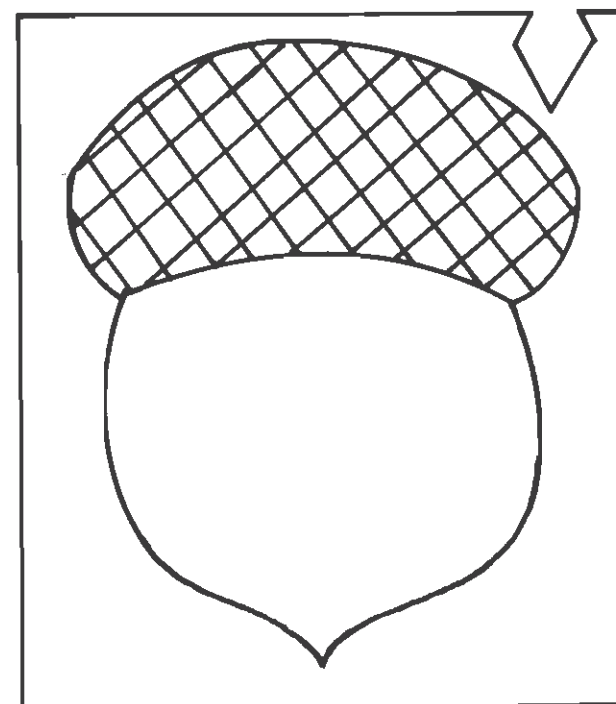
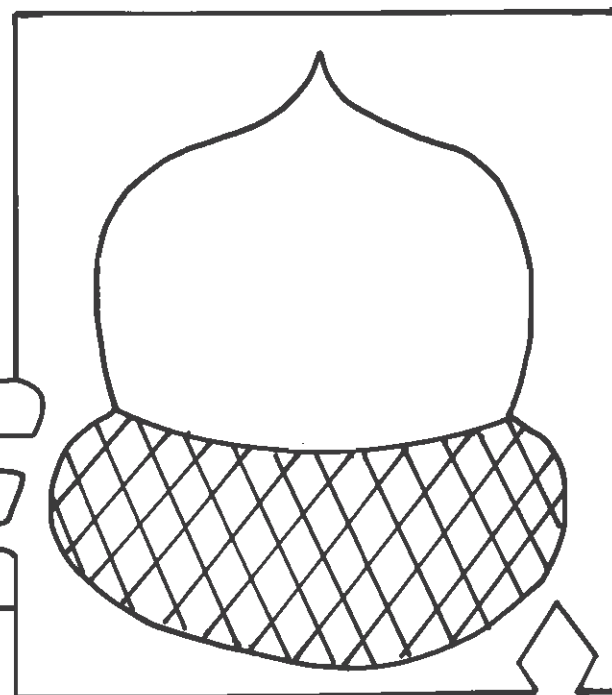
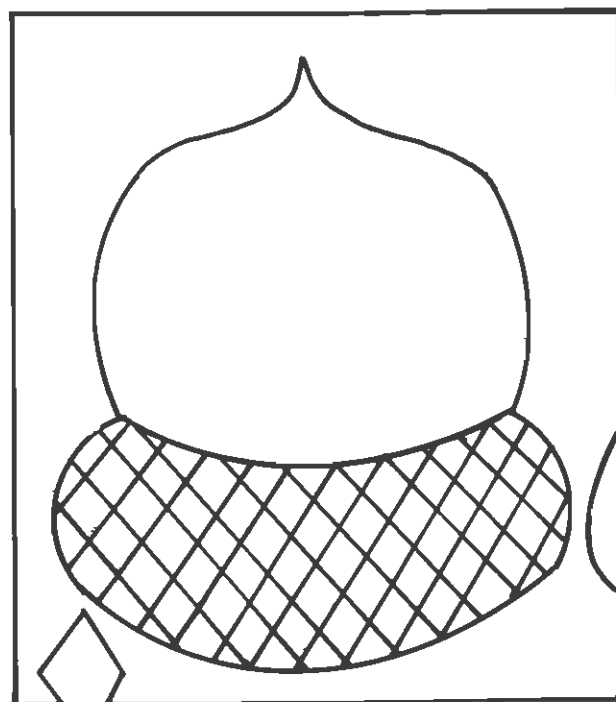
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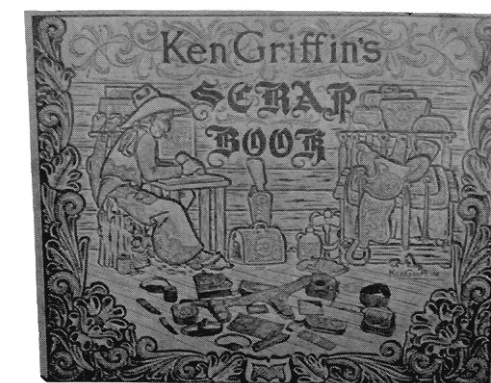
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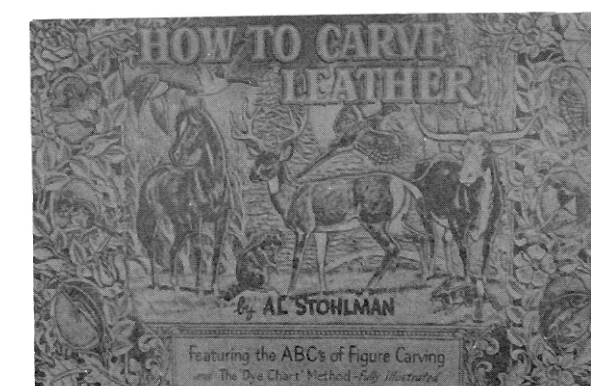
FOUR A CHANGE



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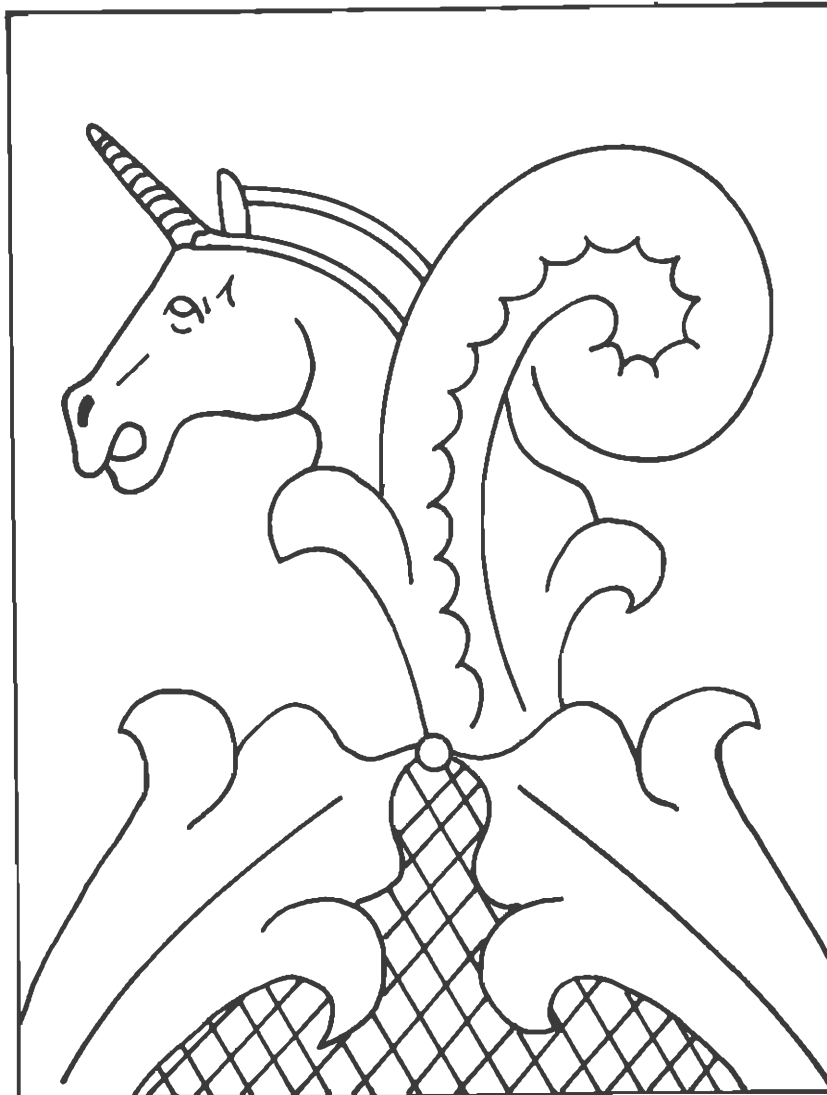
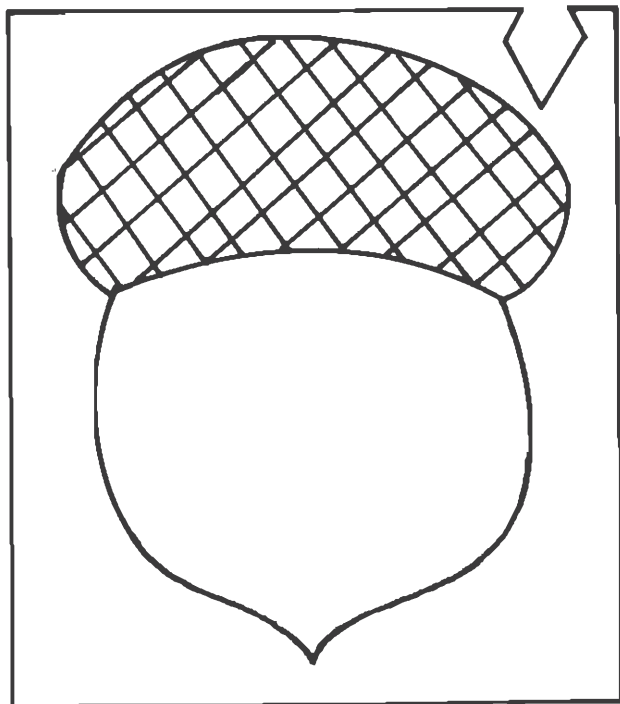
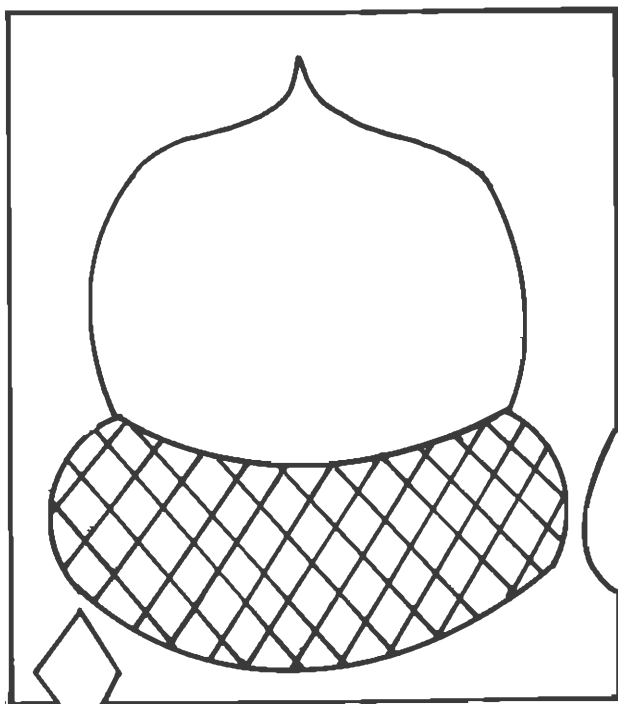


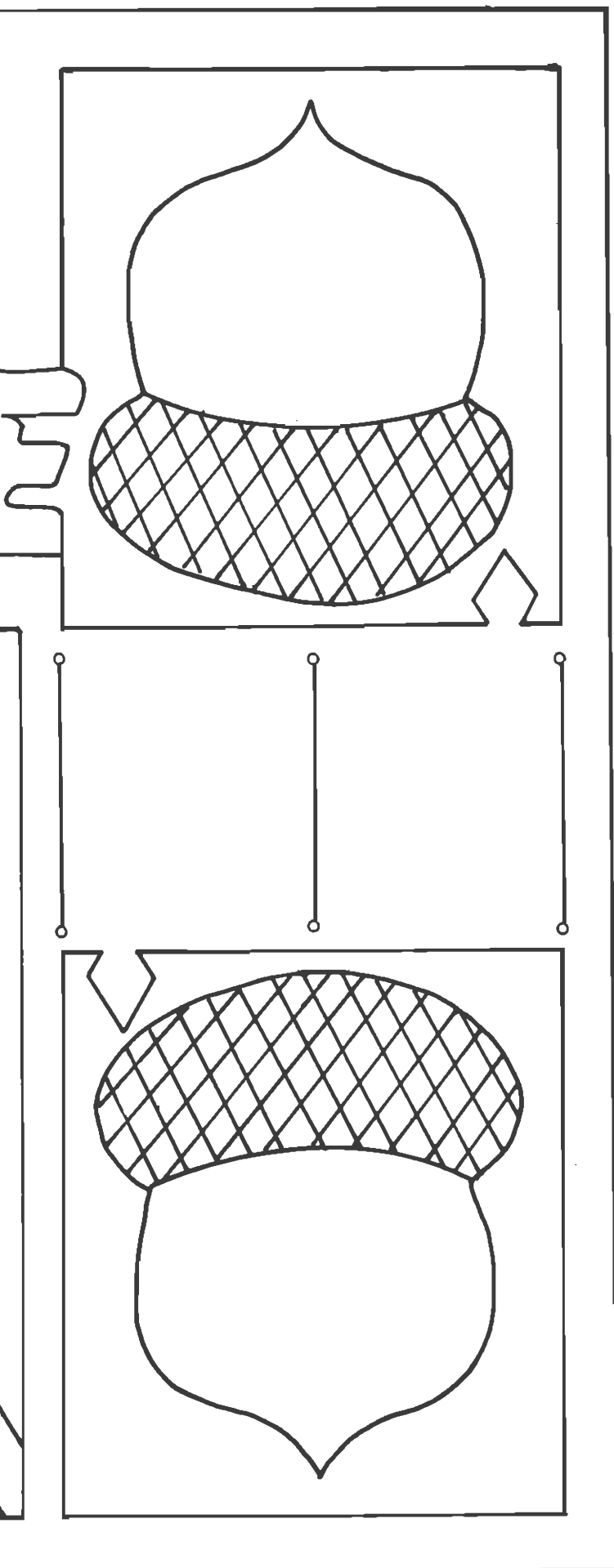
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HOW TO CARVE LEATHER. Learn the basics from master leathercraftsman Al Stohlman. Includes over 60 patterns for beautiful billfolds, key cases, belts and handbags. Personalize your designs with the unique figures, scrolls and flowers. With dye charts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

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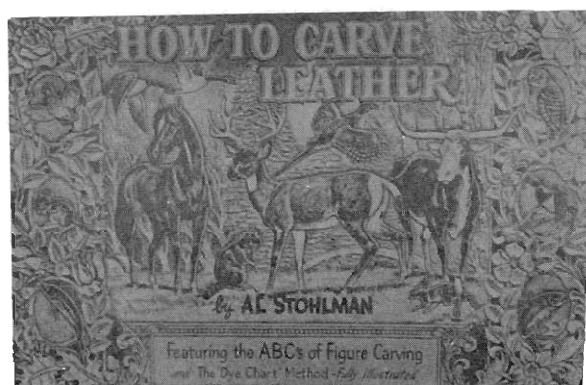




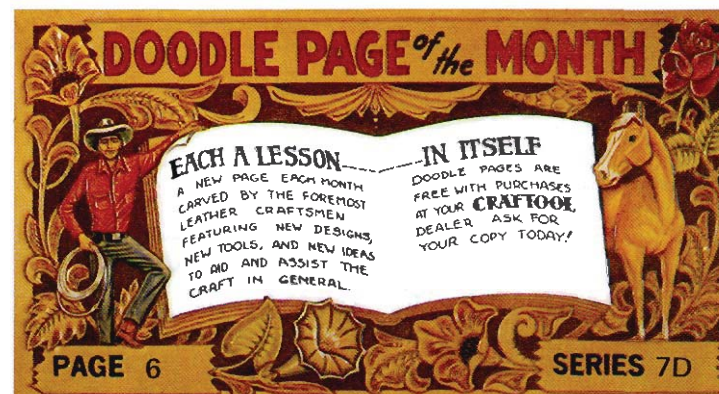
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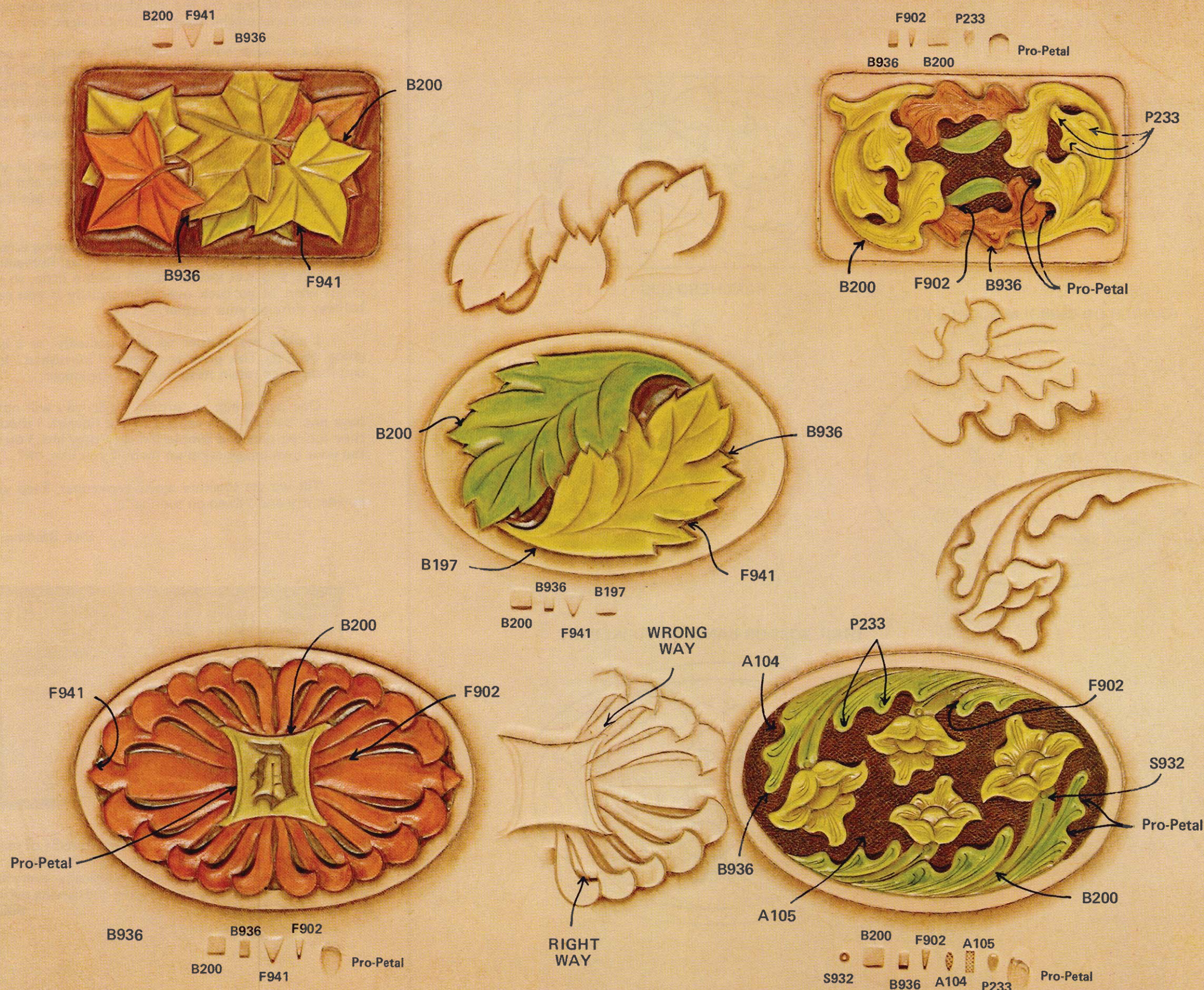
As with any painting, I used primary and secondary colors, mixed and diluted. For instance, on the design at top left, I used a base color of yellow. I then went over that with red and orange, a mixture of orange-green and yellow-tan on the center leaf.

The buckle at top right is done basically the same way. The center buckle is coated first with yellow, then 50-50 yellow-green thinned with solvent. At bottom right, I mixed one part red, ten parts orange, 20 parts yellow and thinned with solvent. You can try that mixture, or create your own.

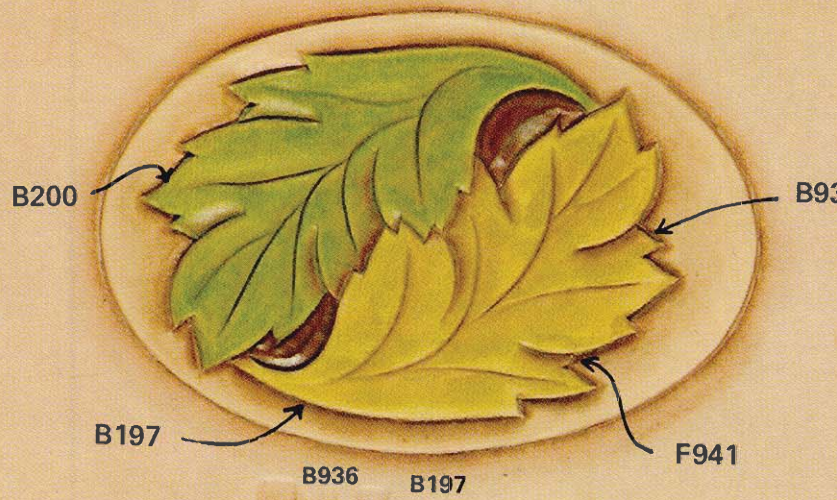
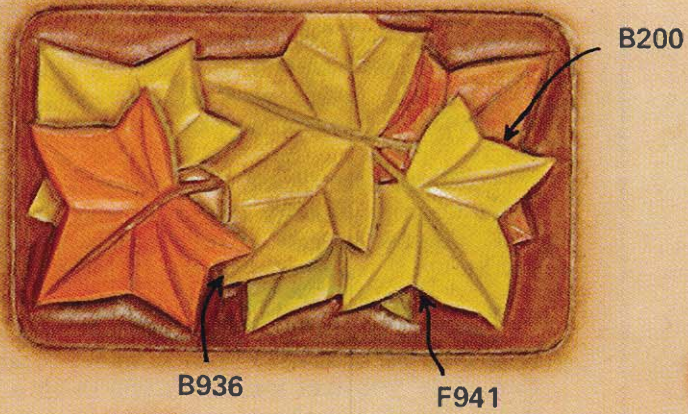
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Now, a word about carving. If, before you start a project, you will test the leather for its "carvability"—or "personality", you will save yourself work and a lot of grief.

First, make sure your swivel knife has the size blade for the job. I can do many patterns with a 1/4" angled blade, but this isn't necessarily the best blade for all of the designs that I do. It will, however, suffice for the patterns I have done here.



B200 F941
B936



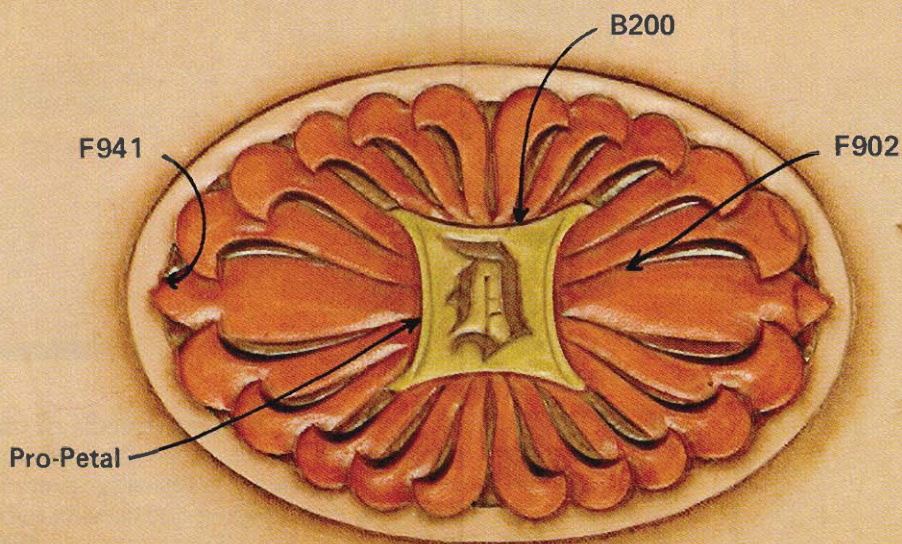
B200 F941

WRONG WAY

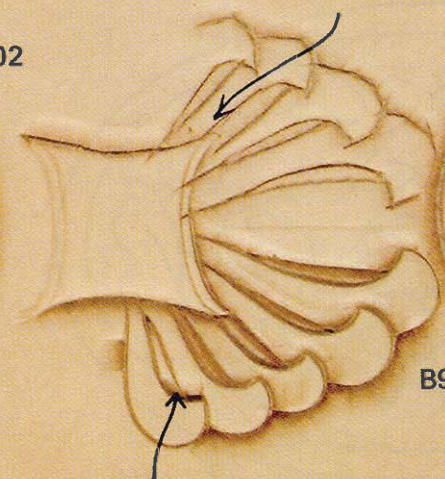
A104

B936

A105

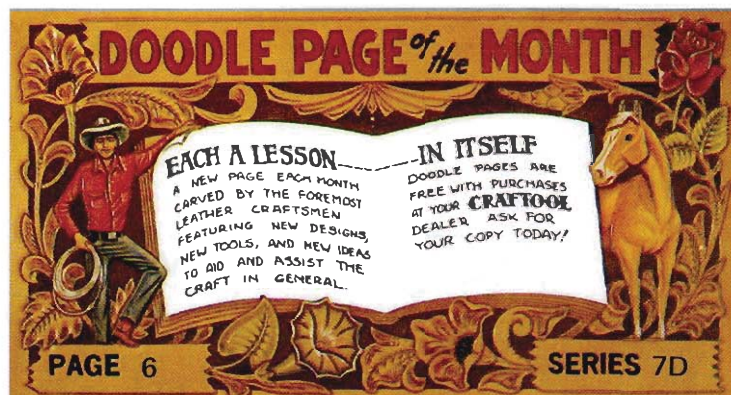
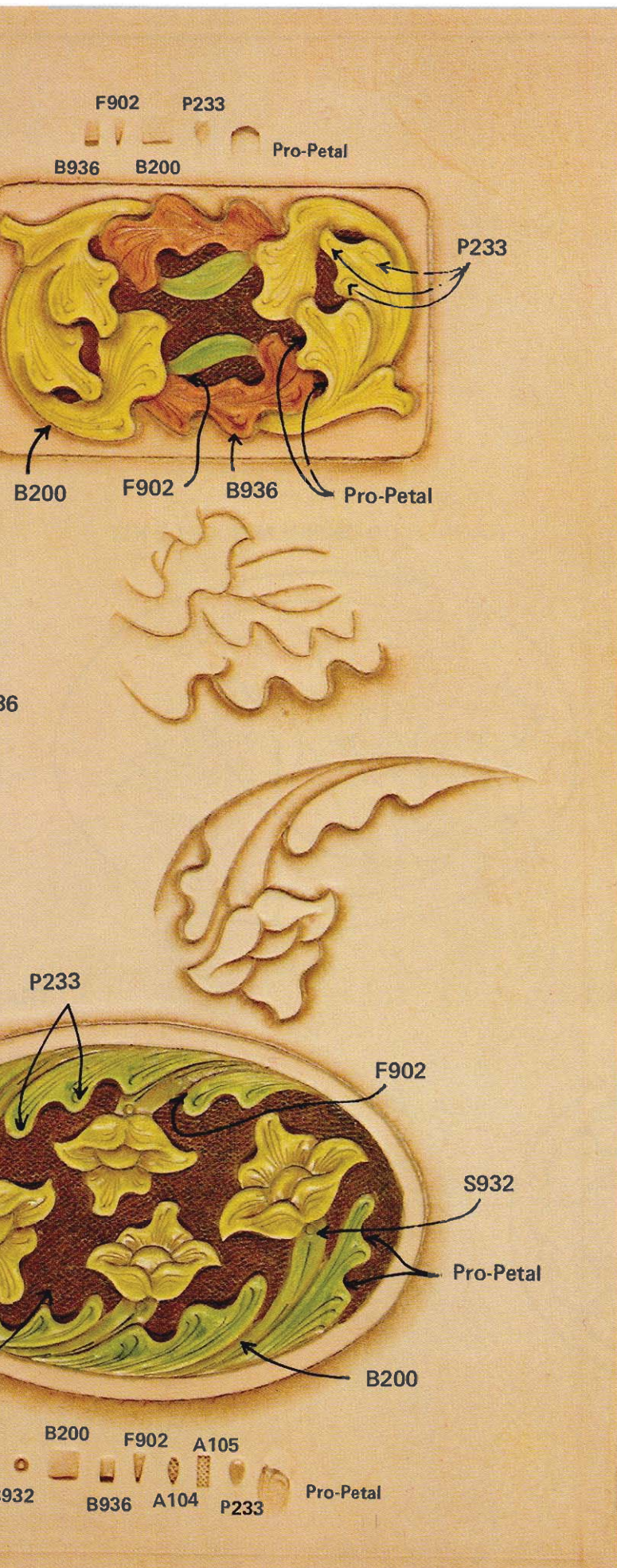


B936 B936 F902 Pro-Petal
B200 F941



RIGHT WAY





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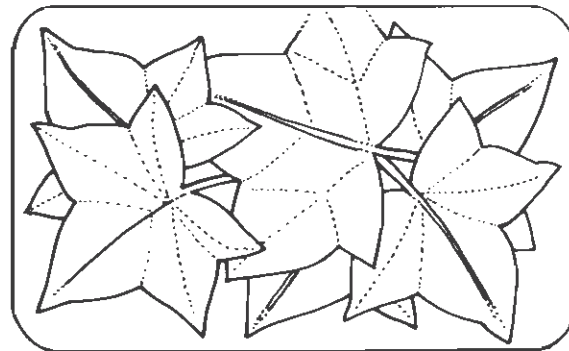
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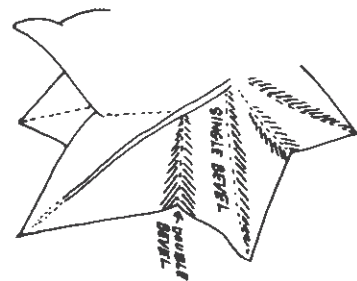
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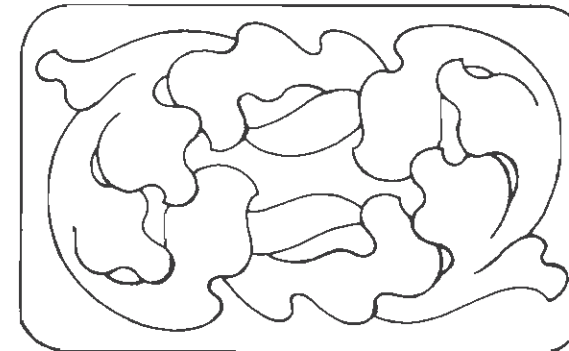
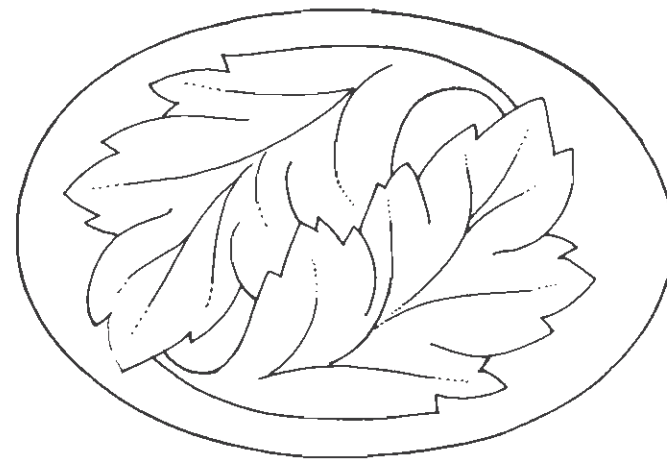




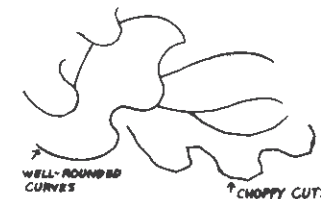
RANCHERO BUCKLE KIT



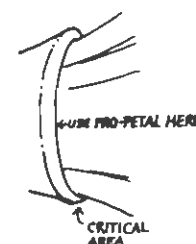
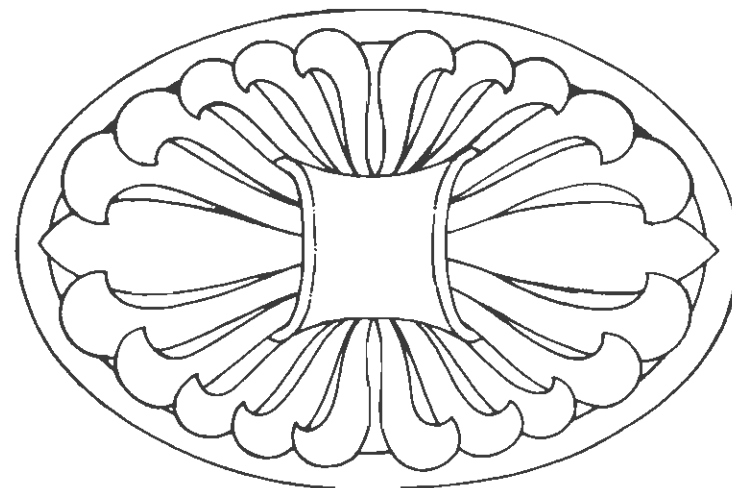
RANGER OR CHISOLM BUCKLE KIT



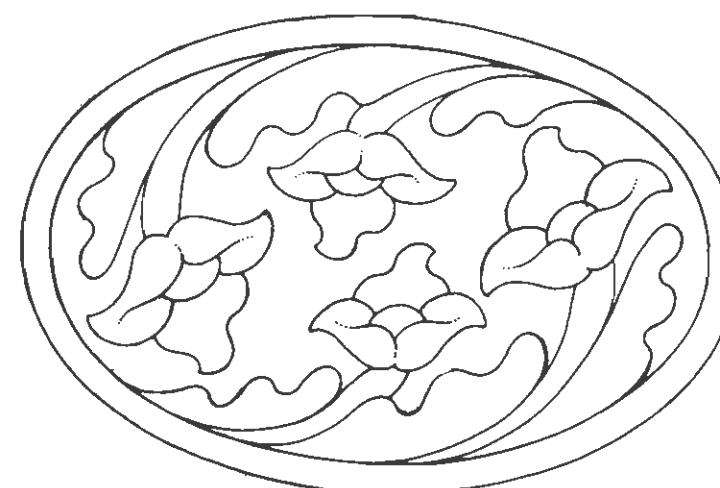
RANCHERO BUCKLE KIT



TRAIL BOSS OR BANDERO BUCKLE KIT



TRAIL BOSS OR BANDERO BUCKLE KIT



If you are accustomed to a 1/2" blade, by all means, use it—but at least try the 1/4" blade for the very small decorative cuts on the design at bottom right, ok?

I can never stress "roundness" enough, in going through turns. I have illustrated a couple of bad chop-jobs in leather here. Also, the illustration at bottom center shows good and bad tooling. It shows carving, as though your blade were dragging, plus tooling when the leather is too wet. Looks pretty yukky, right?

Remember, keep re-wetting the surface of your project with a sponge (lightly), then sit back and let it soak into the leather. It may appear too dry, but it will not be.

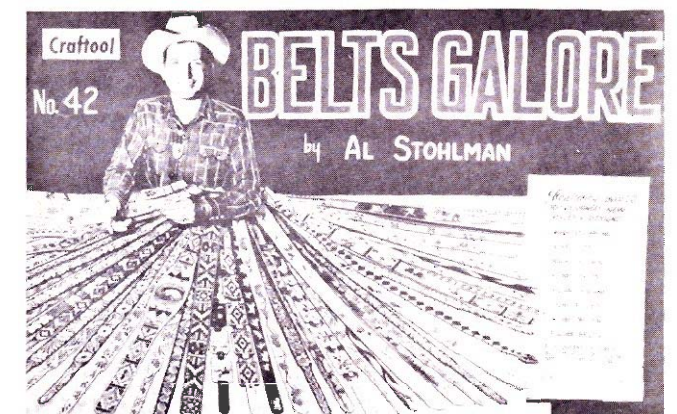
Another thing you should not mind doing is going back over an area with your beveling tools. Remember, each time you wet leather, it will swell a little, so you might want to go back over it—especially if you carve halfway through your leather, as I do.

I allow my leather to dry gradually, as I keep going over it. This gives it a better "burnished" look and it seems to retain its definition a lot longer.

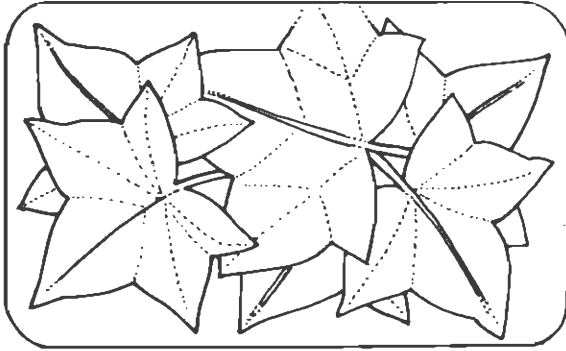
One last thing: at bottom right, you will note I have not "seeded" the centers of the flowers. I thought they looked nice and simple the way they are. You can use your own imagination on them if you like, ok?

Till we get together again—remember, keep your powder dry and "Keep on tooling"!

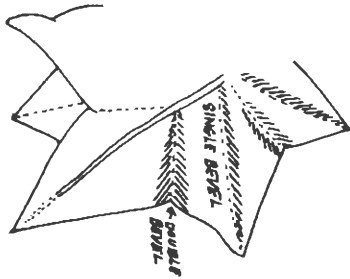
Dick Bloomquist



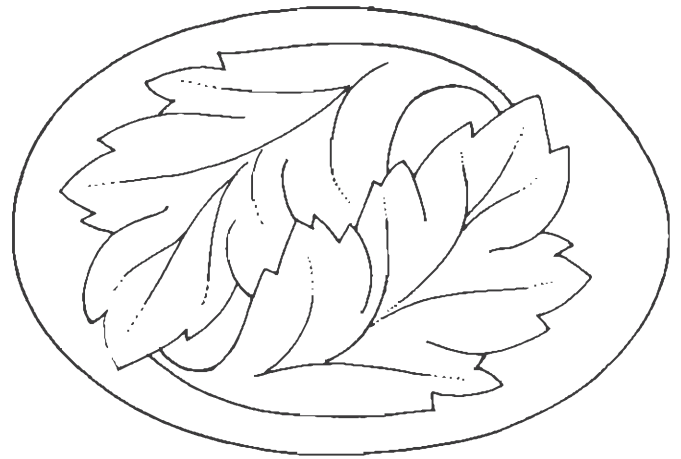
CRAFTOOL BELT GALORE. An encyclopedia of making and decorating belts by Al Stohlman. Illustrated with photos and drawings, it explains practically everything! Gives you over 70 designs with tracing and carving patterns. 33 large 17x11" pages. 6039



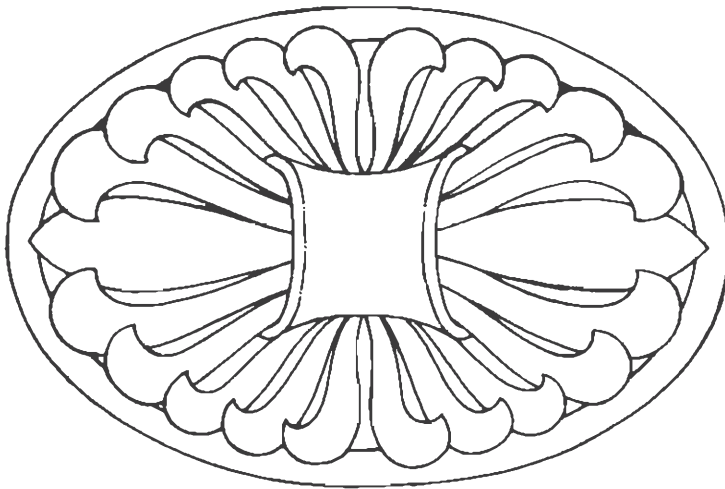
RANCHERO BUCKLE KIT



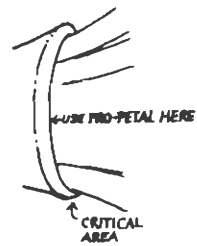
RANGER OR CHISOLM BUCKLE KIT

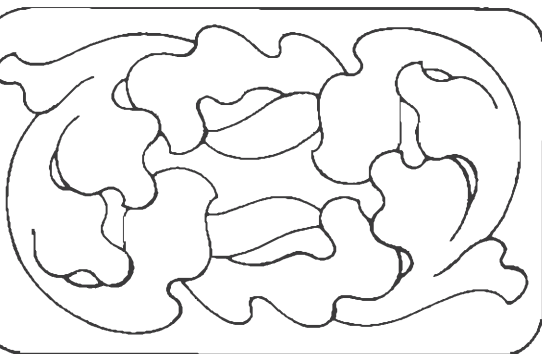


TRAIL BOSS OR BANDERO BUCKLE KIT

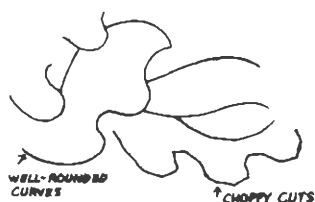


TRAIL

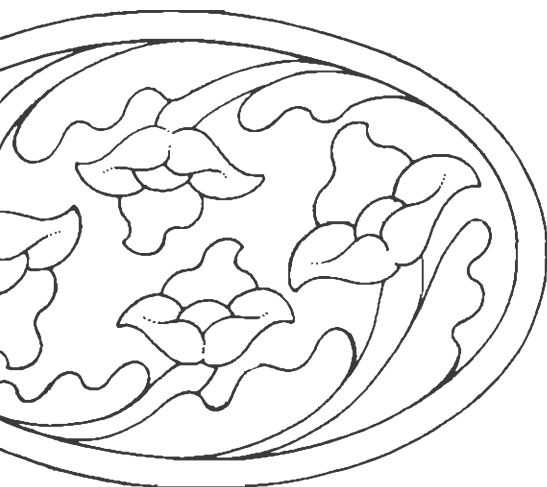




RANCHERO BUCKLE KIT



BOSS OR BANDERO BUCKLE KIT



If you are accustomed to a ½" blade, by all means, use it—but at least try the ¼" blade for the very small decorative cuts on the design at bottom right, ok?

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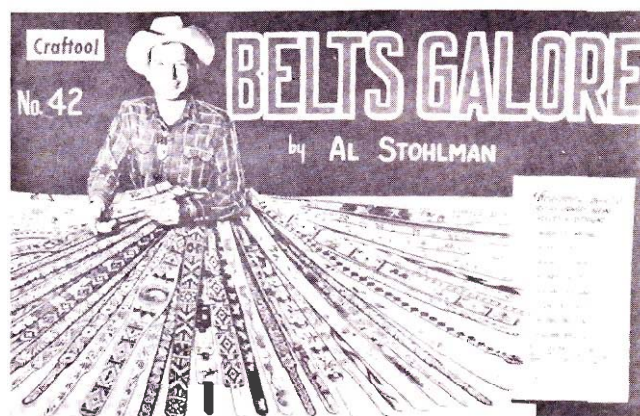
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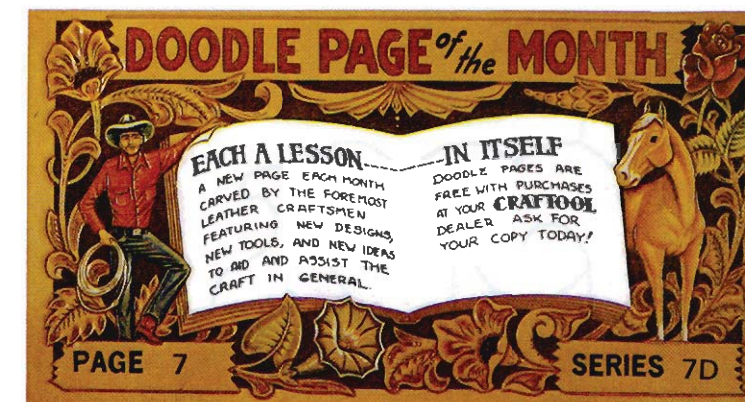
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6039



CRAFTOOL'S CUT VEINERS

by

Dave Howell

Most of us learned our tooling with the basic Crafttools. Sometimes just changing one tool can make a dramatic difference in our work. You can vary your work tremendously by using a cut veiner.

Craftool makes six cut veinners: V402, V403, V404, V462, V821, and V920. They can be used in many ways. Here they are all used on the same design to demonstrate the difference.

The outer leaves and scrolls use the same tools with exception of the veiner. The tools used in order of use are: B935, B203, B197, B244, C433; P222; P206; VEINER: S717, H907; U710; A104; F899; F900. (By the way, P972, P703, P206, P298, P222, and P229 are a necessary series for traditional work.)

For step-by-step instruction on how to use these and other Crafttools study the books TECH- TIPS and HOW TO CARVE LEATHER, both by Al Stohlman.

REMEMBER: Your Tandy representative is there to help you become an expert in your hobby. Ask for help, demonstrations, workshops, and classes.



TRY CUT VEINERS



V402



V402



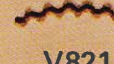
V403



V404



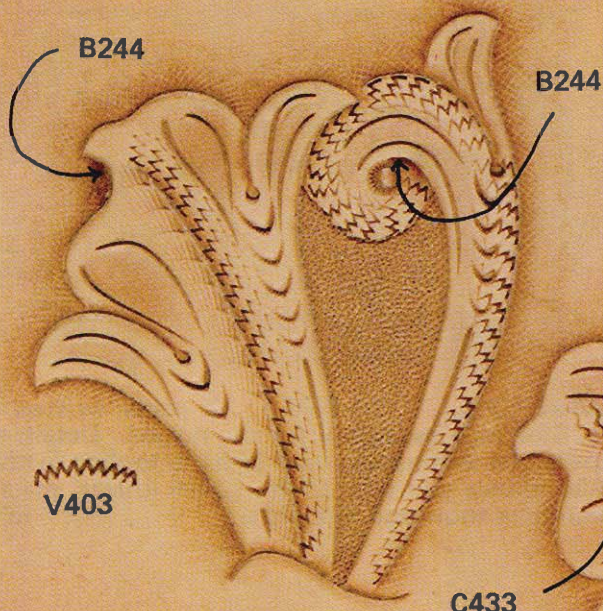
V462



V821



V920



B244

B244

V403

C433

S717

V821

H359

P208

S632

P222

V462

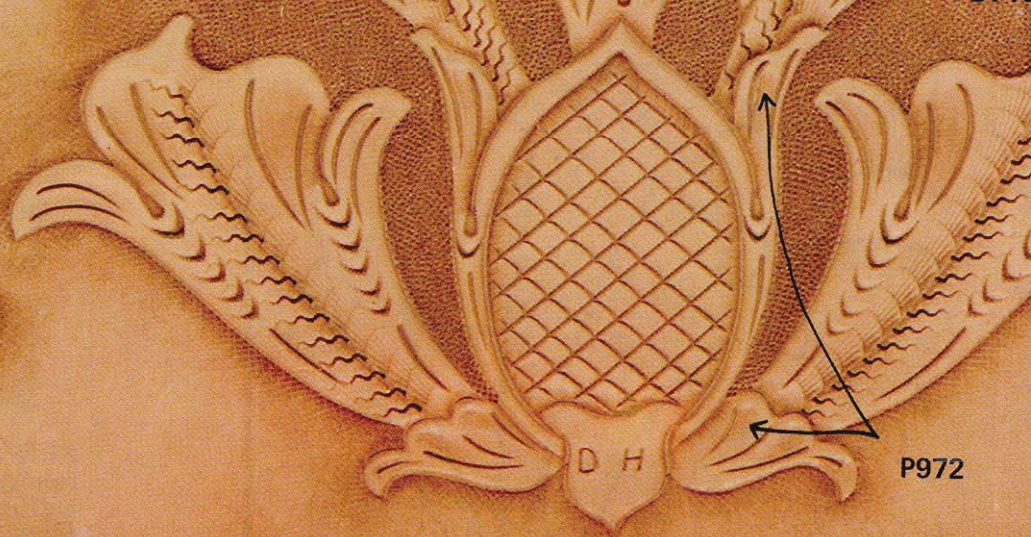
P703

C425

U710

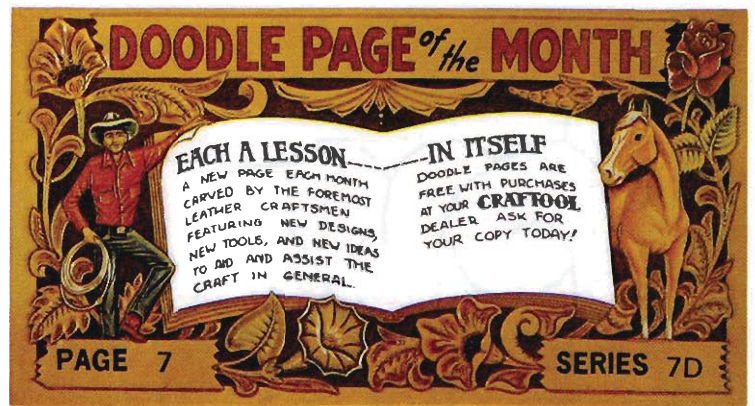
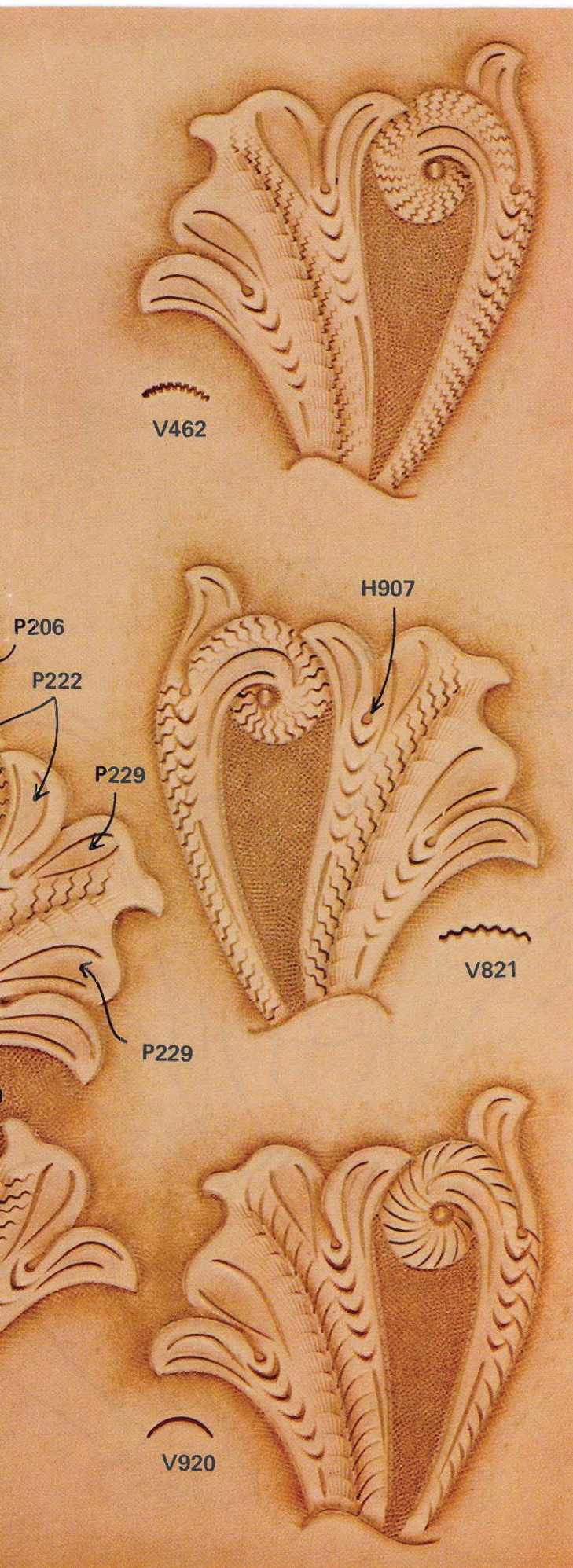


V404



P972

D H



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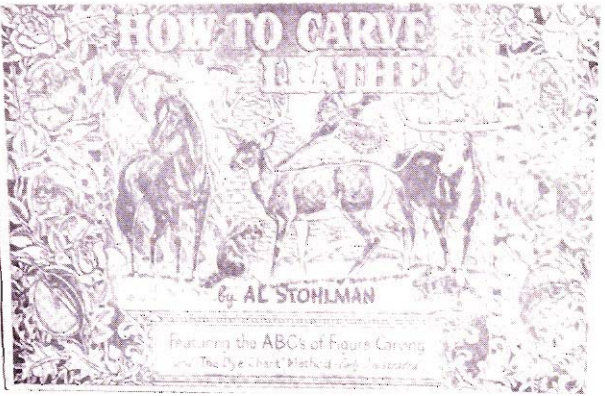
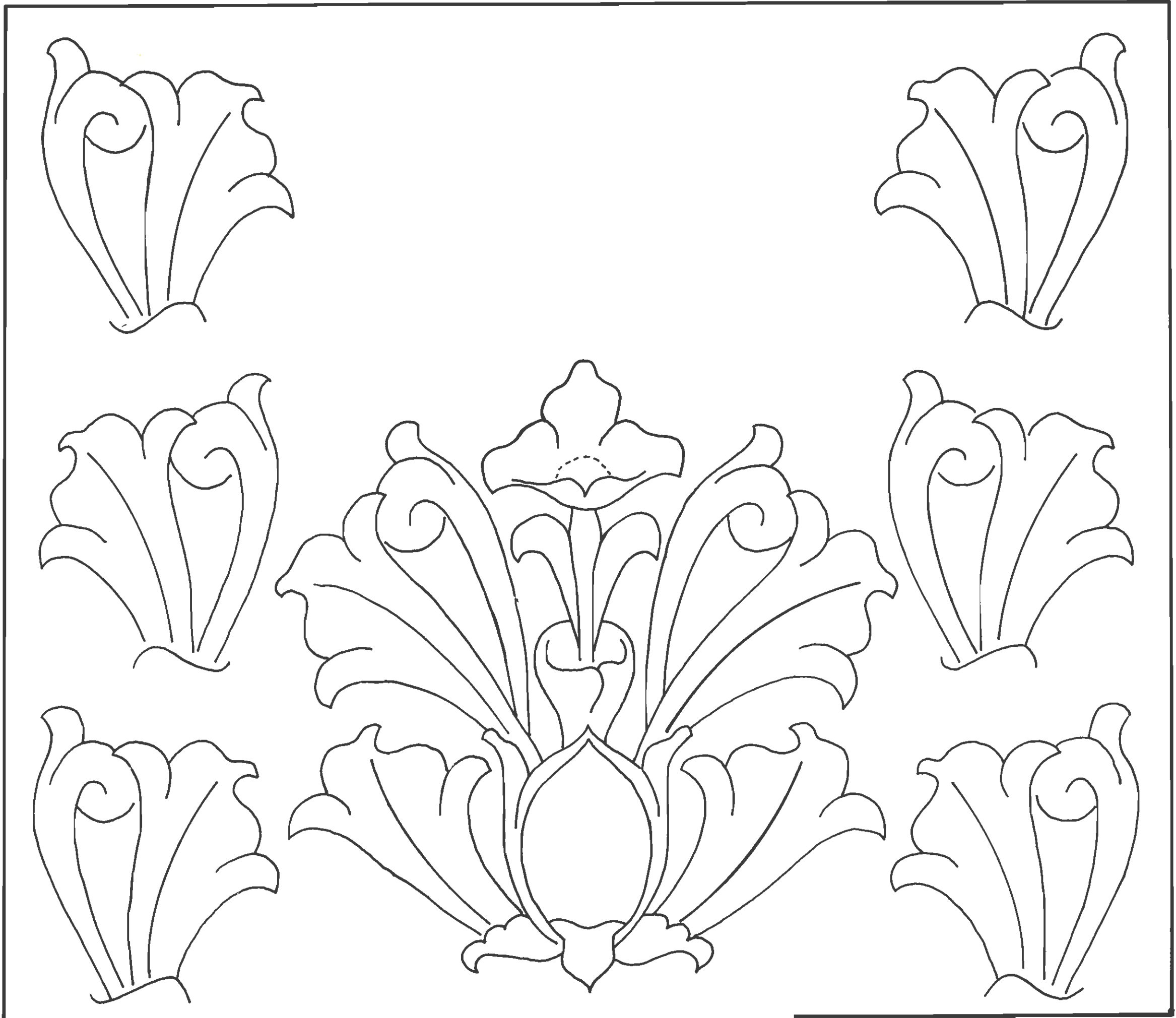
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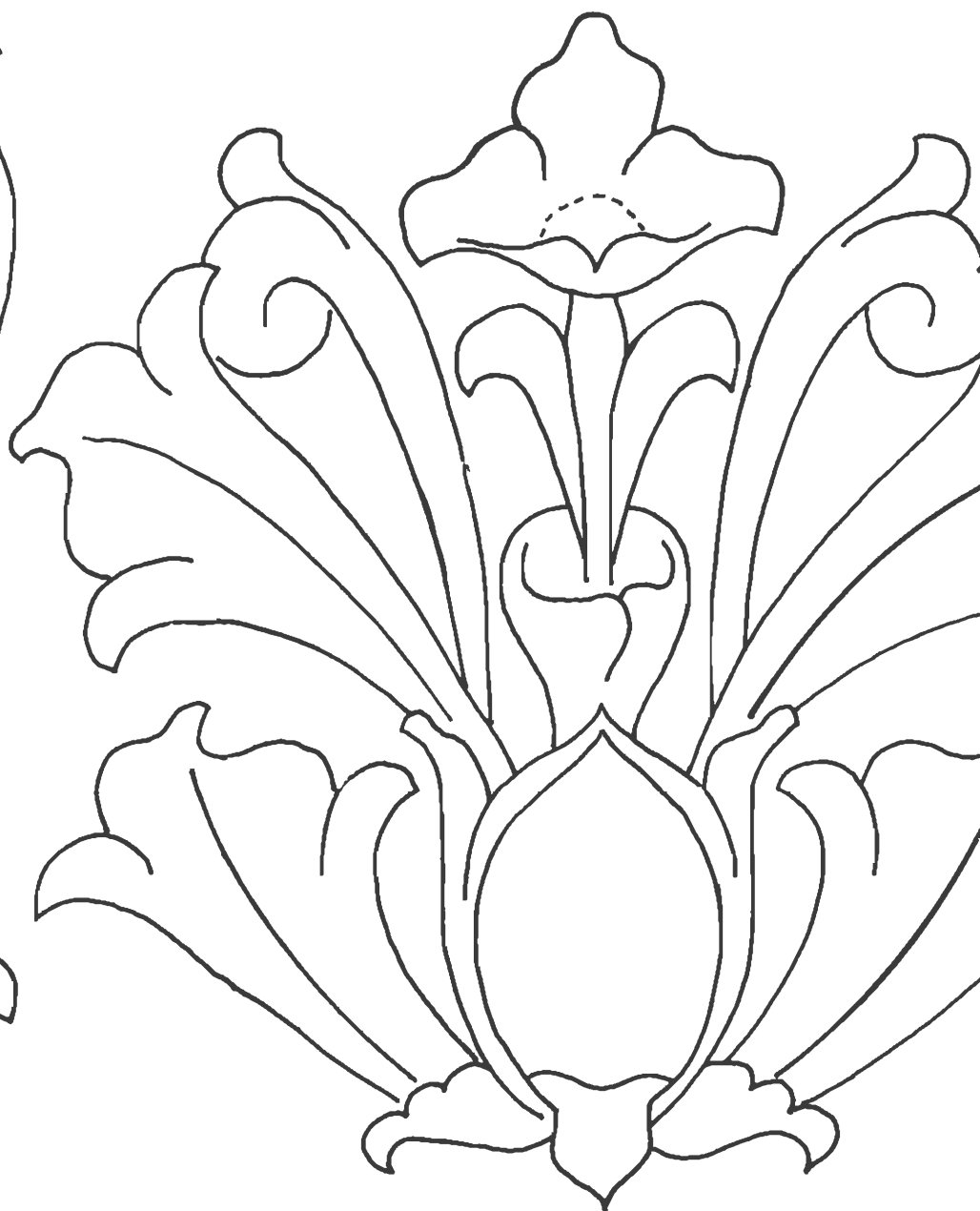
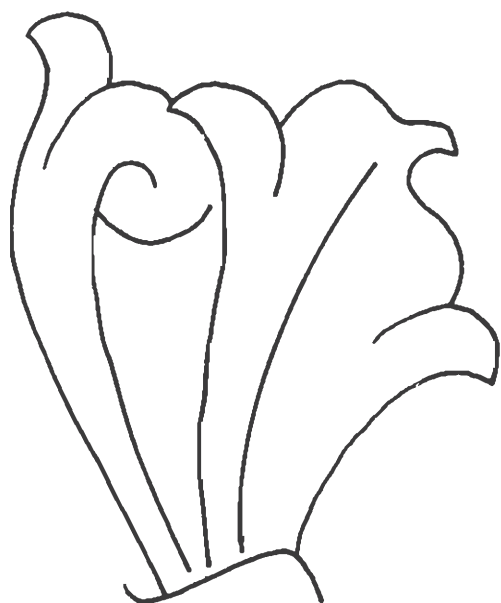
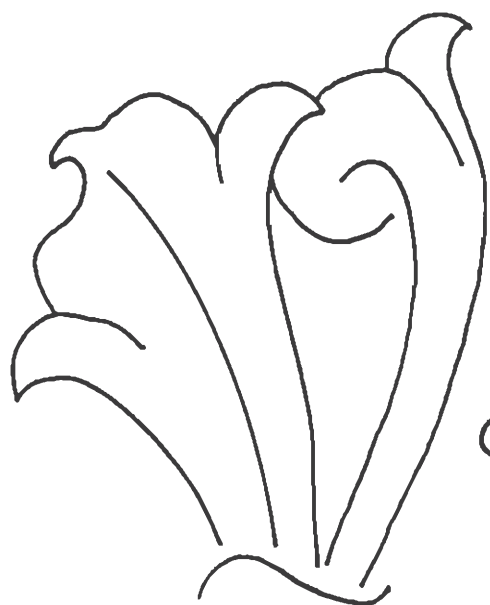
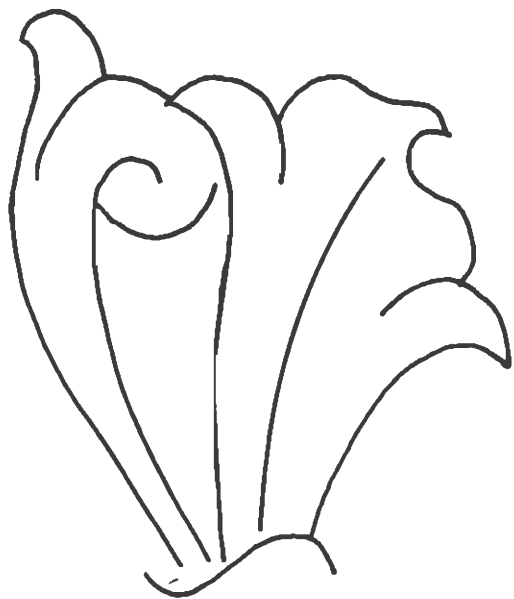
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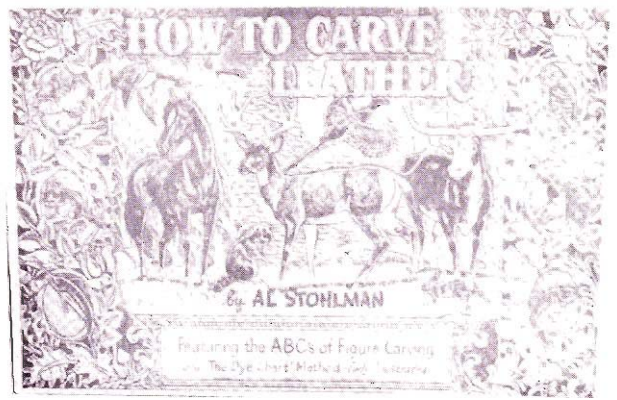
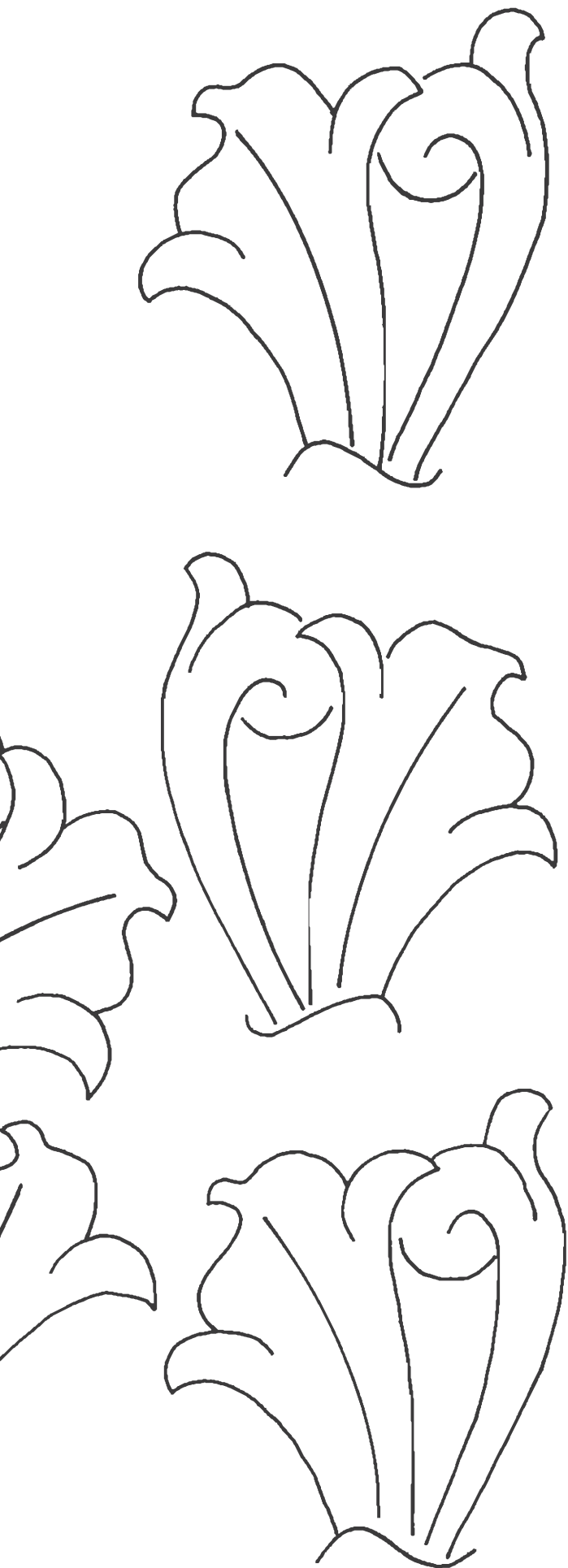


CRAFTOOL TECH-TIPS. 22 pages written by Al Stohlman especially for the novice. Details the tools and techniques used in hand-tooling leather. Also shows you how to use swivel knives, specific stamping tools and modelers. 6056



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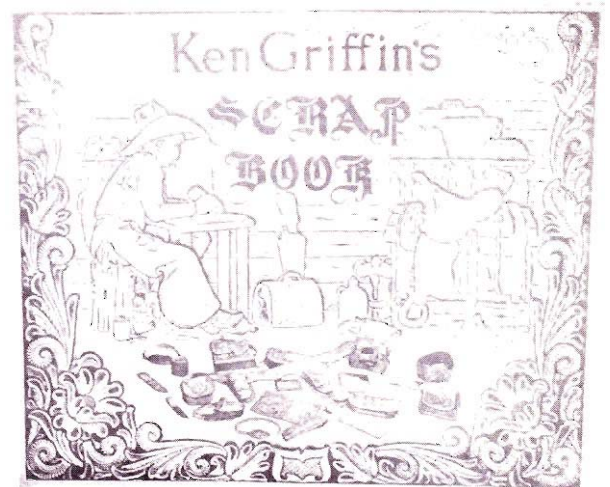




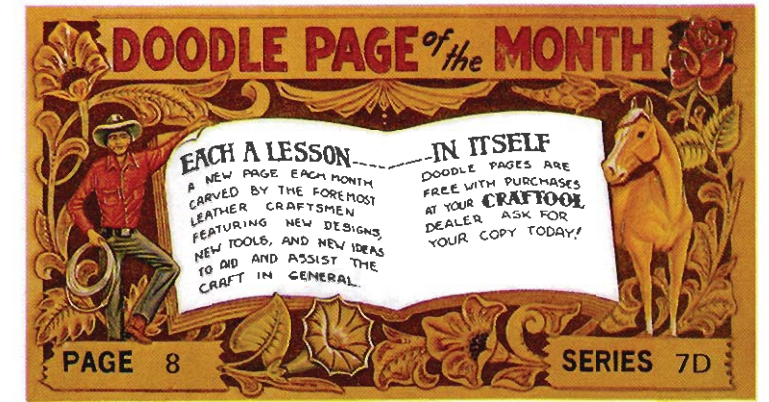
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SHADE DYEING WITH SPECTRA SHADE DYES by Glenda Karrenbrock and Tony Laier

I am very pleased to have this opportunity to introduce Spectra Shade Dyes. These dyes are specially formulated for "shade dyeing", a sample of which you see here on this page. The main feature of Spectra Shade Dye, which makes it perfect for "shade dyeing", is that all of the colors can be mixed to create other colors or shades and can also be blended on the leather itself. As you can see by the color chart to the left of this page, there are nine vibrant colors in the Spectra Shade line. These can be reduced, mixed and blended to create virtually any color imaginable.

Another feature of Spectra Shade is that it produces a maximum bleed area. That is, it spreads freely on the leather. This is essential when blending dyes. Notice how the colors on the oak leaf seem to flow into each other, without any line to show where one color ends and the other begins. This is the essence of "shade dyeing".

Perhaps one of the best features of Spectra Shade is that it reduces with water and cleans up with soap and water.

Now, let me explain what I mean by "shade dyeing". Generally, when you want a flower with pink petals and a yellow center, you simply dye the center yellow and the petals pink. But suppose you want to dye a buttercup, which goes from yellow at the base of the petals and gradually turns pink toward the edges of the petals. Before Spectra Shade you could spend hours painstakingly dry brushing or could buy an air brush and compressor and learn to use it. Now you can get the same results easily with a brush, water and Spectra Shade Dyes. In fact I use a No. 3 sable brush for large areas, a No. 00 sable brush for detailing, an aluminum paint pan with 12 cups for mixing colors, an eye dropper for measuring dye, 1 small jar of water for reducing and 1 small jar of water for rinsing brushes.

Before we begin dyeing the oak leaf on this page, I would like to go over a few basic rules of dyeing. Remember, the first rule of dyeing is you can always darken a color but you cannot lighten a color after it is in the leather. I always reduce my colors at least 1 part dye to 3 parts water and then build up the color with successive coats. This may seem slow but it ensures good results. After you have mastered this technique you may wish to mix your colors a bit stronger for faster results.

The second rule is always keep a scrap of leather handy, preferably cut from the same hide as your project, to test the colors on before applying them to your project. Colors will be different on different hides even if they are the same type of leather.

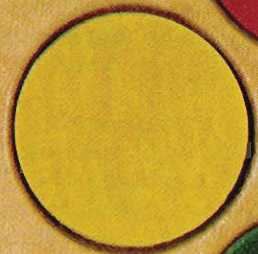
One more item which is handy to have is a hand-held blow dryer. When the dye is wet it will appear darker than it is, so you should let the dye dry thoroughly between each application.



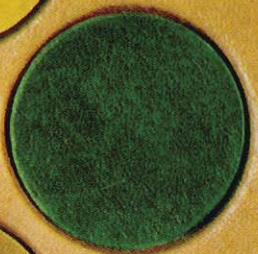
BLUE



RED



YELLOW



GREEN



BUCKSKIN



SADDLE TAN

CHOCOLATE BROWN



CORDOVAN



BLACK

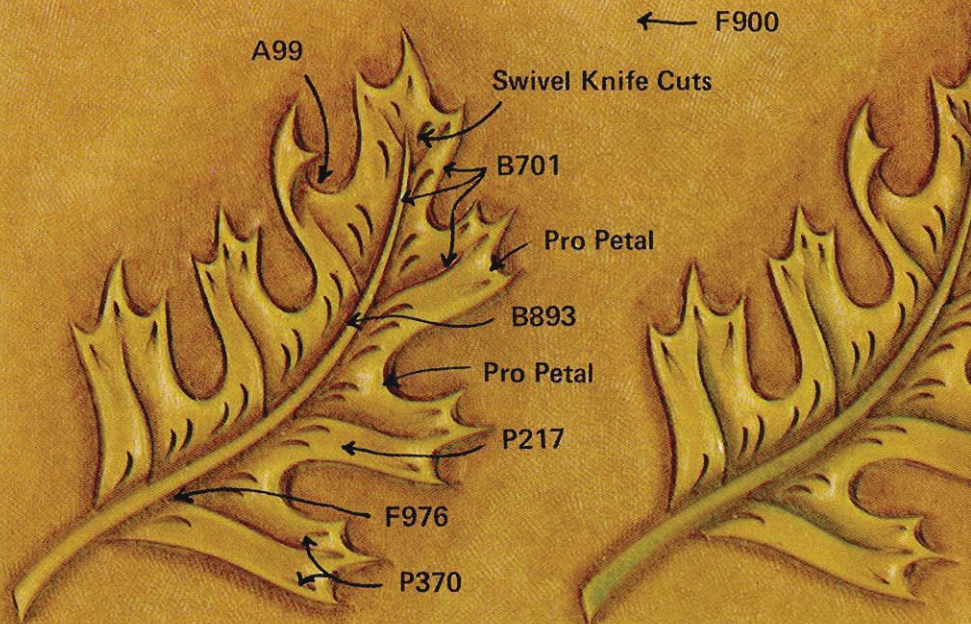


FIG. 1 YELLOW

FIG. 2 GREEN



FIG. 4
RED-ORANGE

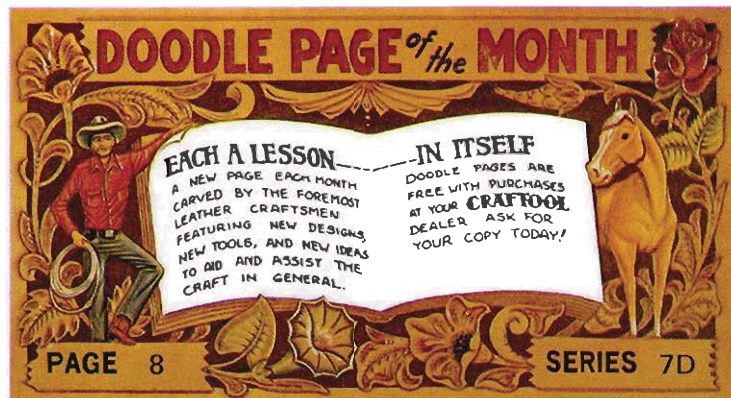
FIG. 5 RED





FIG. 3 ORANGE

FIG. 6
LEATHER GLOW



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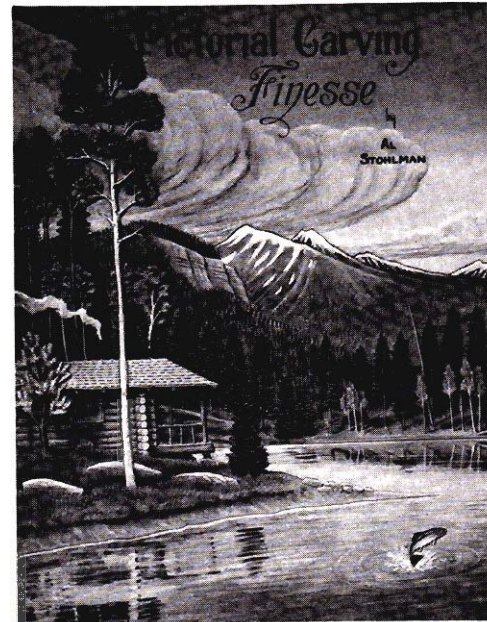
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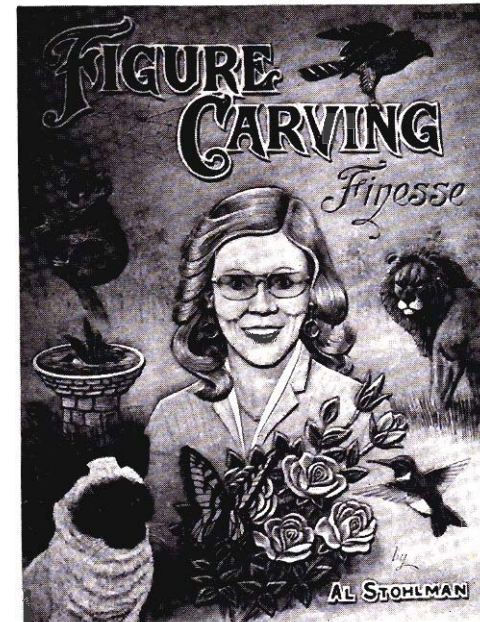


FIGURE CARVING FINESSE
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I chose an autumn leaf to illustrate this dyeing technique because it requires so many colors. When you've done this exercise you should be able to "shade dye" anything. Begin by mixing 1 part yellow Spectra Shade with 2 parts water and cover the leaf thoroughly. Allow to dry. (Fig. 1.)

Next mix 1 part green with 10 parts water and apply along the center stem and veins. Carry a lot of dye to the leather in your brush so that your dye bleeds into the yellow on the leaf. If, when the color is dry, it isn't dark enough keep applying until you get the desired shade. (Fig. 2.)

Mix 1 part red, 4 parts yellow and 20 parts water for orange. Apply from tips of leaf toward center, allowing dye to bleed into green and yellow. (Fig. 3)

For red-orange, mix 1 part red, 2 parts yellow and 10 parts water. Apply from tips of leaf toward center, but not as far as orange mixture. (Fig. 4.) By now you should be able to see how these colors blend together smoothly to create a gradual color change.

For dark red at tips of leaf, mix 1 part red with 3 parts water and carefully brush onto just the tips of the leaf. You may wish to repeat this step until you get a bright red. (Fig. 5.)

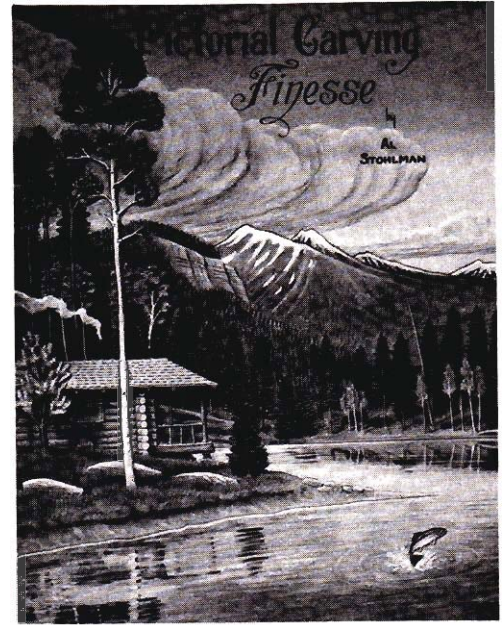
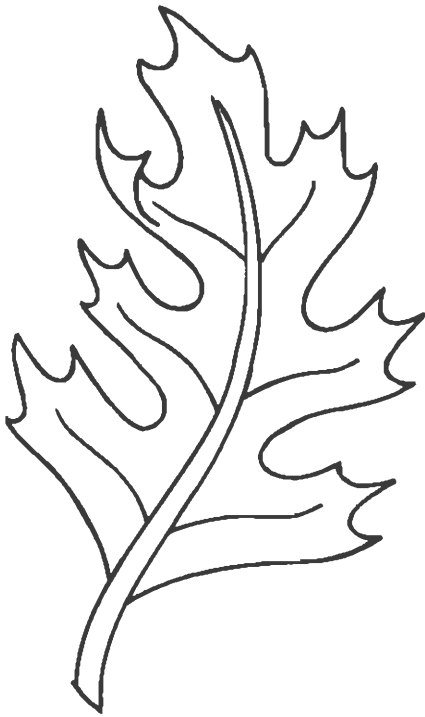
One of the best parts of this type of dyeing is that if you are not satisfied with any part of the coloring, you can go back and apply another coat of any of the colors even after you have applied all the colors. For instance, if you think the orange is not bright enough, you can reapply the orange over the red-orange and red without harming either color. One tip I have learned is that if the colors are not bright enough, sometimes a coat of yellow solution applied over all will brighten them.

Color dyeing has a tendency to "hide" tool impressions and decorative cuts. In order to enhance the tooling and cuts without ruining the colors, I seal the colors with Super Shene and apply Leather Glow. The first coat of Super Shene should be applied lightly and carefully so as not to remove any color from the leather. When this coat is dry, a second heavier coat of Super Shene can be applied. Then apply Leather Glow over all and work it into the tool impressions and cuts. Let it set a few minutes, then remove excess with a damp sponge. Let dry thoroughly and buff. (Fig. 6.) This will also create shading which gives depth to your project.

On the "garden" at the bottom of this Doodle Page, I combined shade dyeing with other dyeing techniques to show you how versatile Spectra Shade Dyes really are. I shade dyed the daffodils, leaves and primroses, dry brushed the morning glories, dyed the roses solid red, and used shade dyeing for the dark shadow areas. The background was dyed with light brown Pro Dye. Spectra Shade is not recommended for solid dyeing as it is specially formulated for delicate shading and blending.

I hope you will try "shade dyeing" on your favorite figure carving pattern and that this little exercise will get you as excited about Spectra Shade Dyes as I am. I'm convinced you will get professional results the first time!

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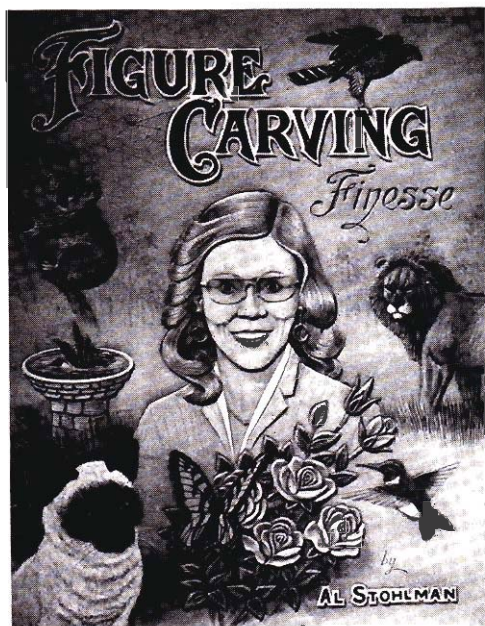


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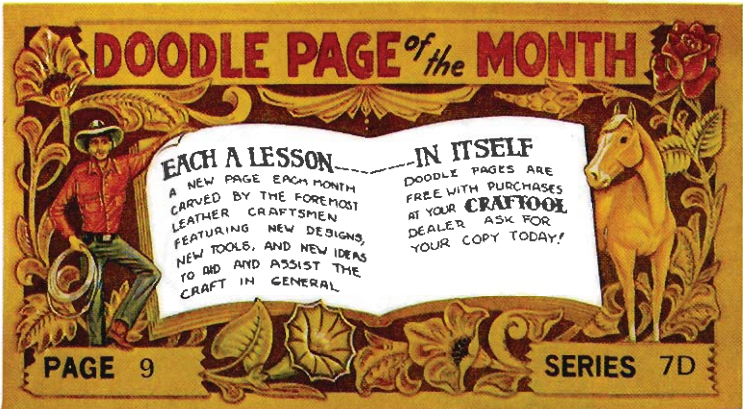
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PRO DYE

by

Glenda Karrenbrock & John Sullivan

Here it is at last! Pro Dye is out and available in sixteen gorgeous colors. Pro Dye is a very fast penetrating solid dye. By solid dye, I mean that it is used for dyeing leather solid colors. Whether you use a Preval Spray Maker, an air brush, brush or dauber, this dye will penetrate smoothly and evenly. Due to the fast penetration of this dye, you will get a minimal bleed which is very important when dyeing those small background areas.

When using any spirit solvent dye, the top grain of the leather must be saturated for even color. This is easily achieved with a Preval or an air brush, and I recommend these methods for dyeing large areas. But with a brush or dauber it sometimes takes several coats for even coverage. Unlike most spirit dyes on the market today, Pro Dye takes only a couple of coats to achieve an even color as it saturates the leather quickly. Also unlike most spirit dyes, Pro Dye will hold its color no matter how many coats are applied. For example; Light Brown will remain a light brown, even after numerous coats. This is very gratifying if, like me, you have ruined a project by trying to brush an even color on the leather only to find that by the time you get the color even, it had turned almost black. All of the colors on this Doodle Page have been applied with a brush. You can see how bright the colors are.

I wanted to present these dyes to you in a novel way. I think this "color chart" fulfills that purpose. All sixteen colors of Pro Dye are used on these balloons. Of course Red, Yellow, Blue, Green and Orange are easily identified. There is a new color in this dye which you may not readily recognize, as it is unusual to find in a leather dye; Turquoise. It is used on the lower right hand balloon, along with Cordovan and Mahogany, and on all of the "rainbow" balloons between Green and Blue. I used the rainbow colors along with Saddle Tan, Tan and Buckskin, on the balloon on the upper right. The colors which I am most delighted with are used on the balloon in the lower left hand corner of the page. Ranging from Chocolate to Light Brown, the browns of Pro Dye are beautifully matched in graduated tones. Chocolate is deep and rich, Dark Brown is just a shade lighter than Chocolate; and Medium and Light Brown are exactly what their names imply. They are not green or red as those colors have been in the past. And last but not least, something everyone has been wanting, a deep Black which penetrates fast, holds color and covers completely.

Well, this is the Pro Dye family of colors. They can be used like any spirit dye, for solid dyeing, dry brush shading



F896

F897

F995

F898

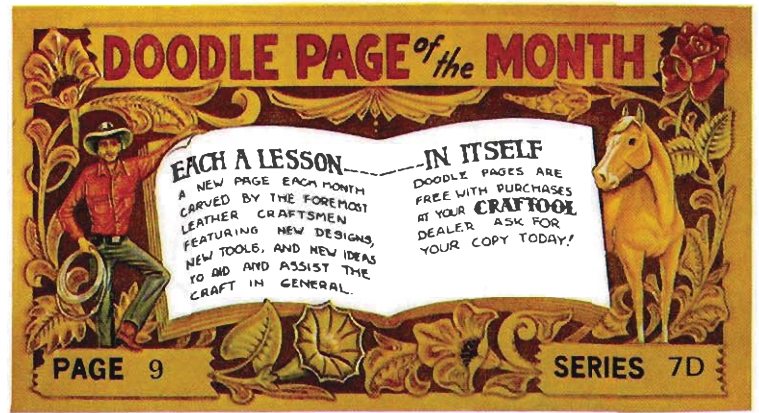
Swivel
Knife
Cuts

F899

A99

B997

F976



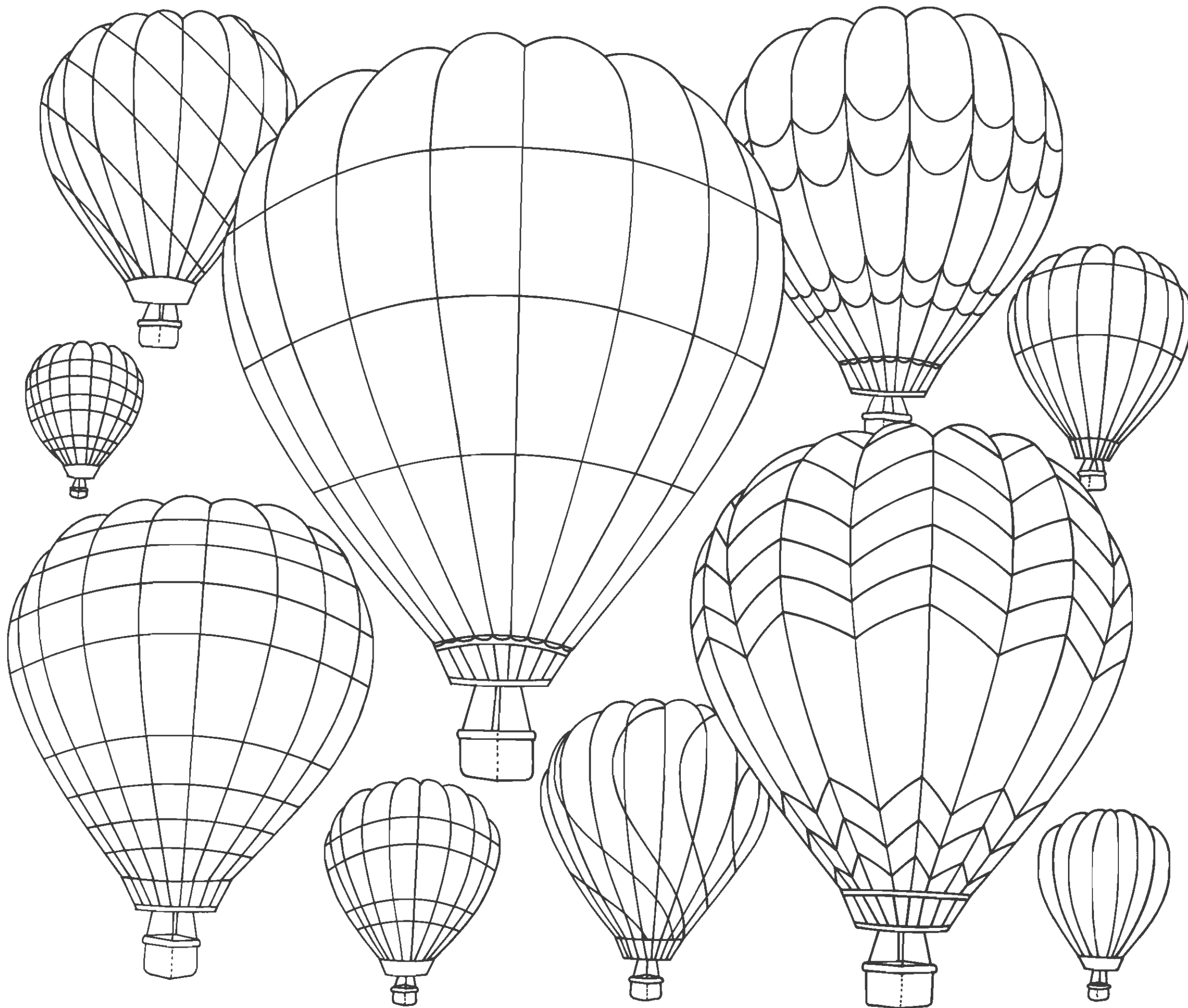
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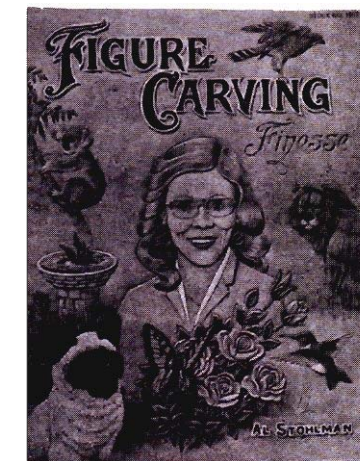
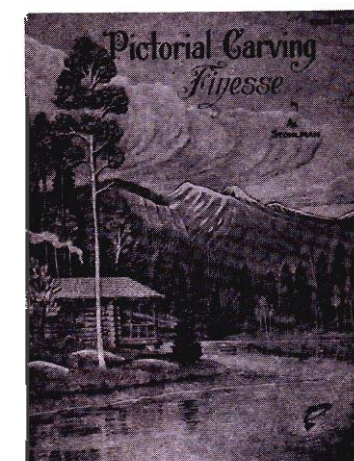
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or can be reduced with Pro Dye Reducer for lighter shades. These dyes can also be mixed with some of the other liquid products in the Tandy line with lovely results. For instance, mix Pro Dye with Tandy Antique Leather Stain to add a little different color to the antique or with Antique Stain Reducer for a smooth, even, light shade. It will also mix with Tan Kote and Super Shene and you can apply color and finish in one operation. Experiment with these and other mixtures on scraps of leather and I think you will be surprised with the results.

Since Pro Dyes are very strong dyes there are a few precautions you should take when using them. Work in a well ventilated area as the fumes may be a bit strong. Also, as with all spirit dyes, they do evaporate if left open. I suggest using them straight out of the bottle. Don't try to put them in a shallow paint pan or they will evaporate too quickly. If they do begin to thicken, just add a little Pro Dye Solvent. One last note on the care of your brushes, spirit solvent dyes will dry the natural oils out of your brushes. After using your brushes and cleaning them in solvent, coat the bristles with a little vaseline and shape and point them before putting them away, it will recondition them. Just wash the vaseline out with mild soap and water before using them again.

I would like to thank John Sullivan for his excellent work in tooling these balloons. We think this could be a fun project for any leathercrafter. John suggested that you might try embossing the balloons for a real three dimensional effect. Have fun with it!



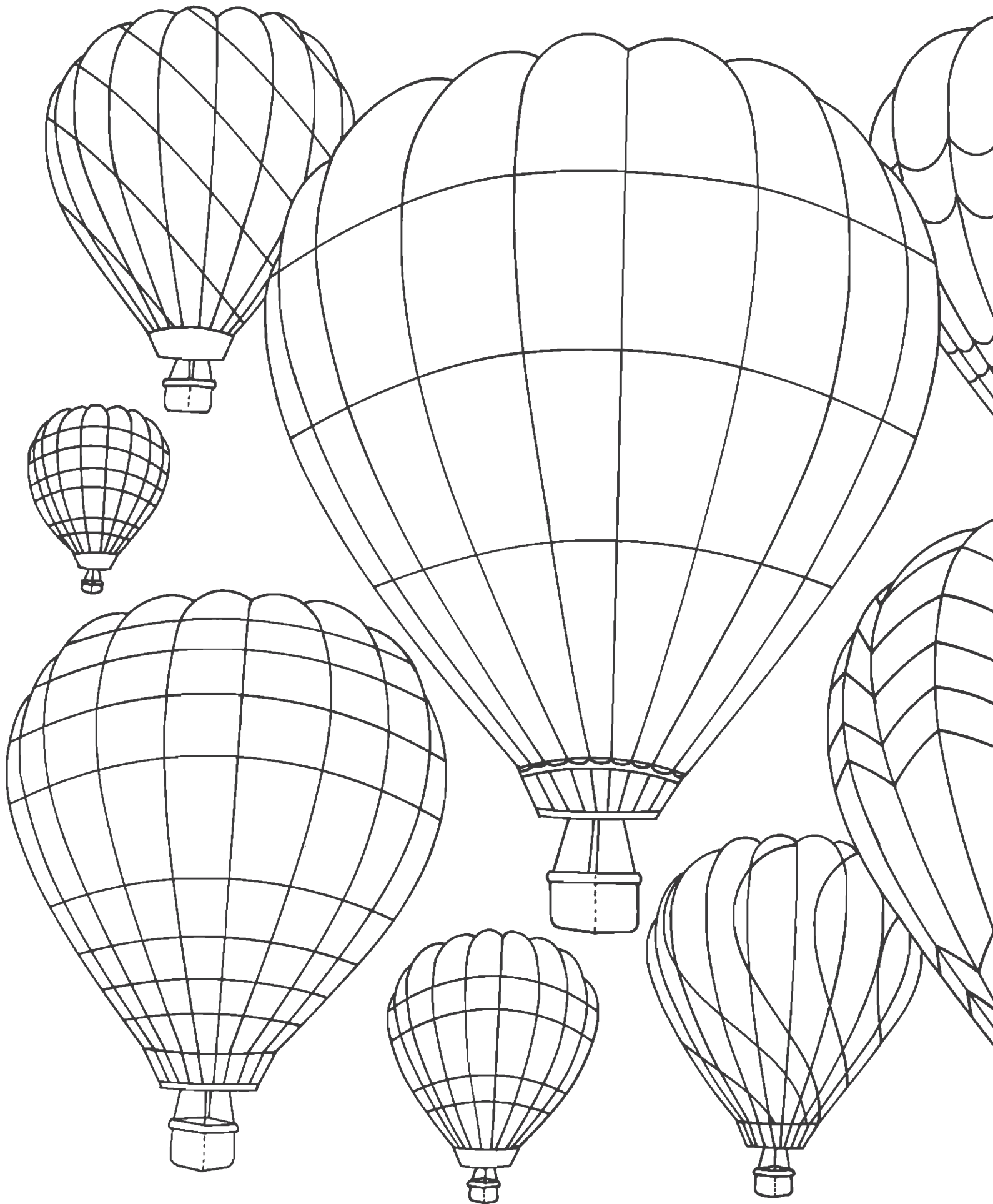
ASK YOUR TANDY LEATHER STORE MANAGER
ABOUT THESE FINE INSTRUCTION BOOKS

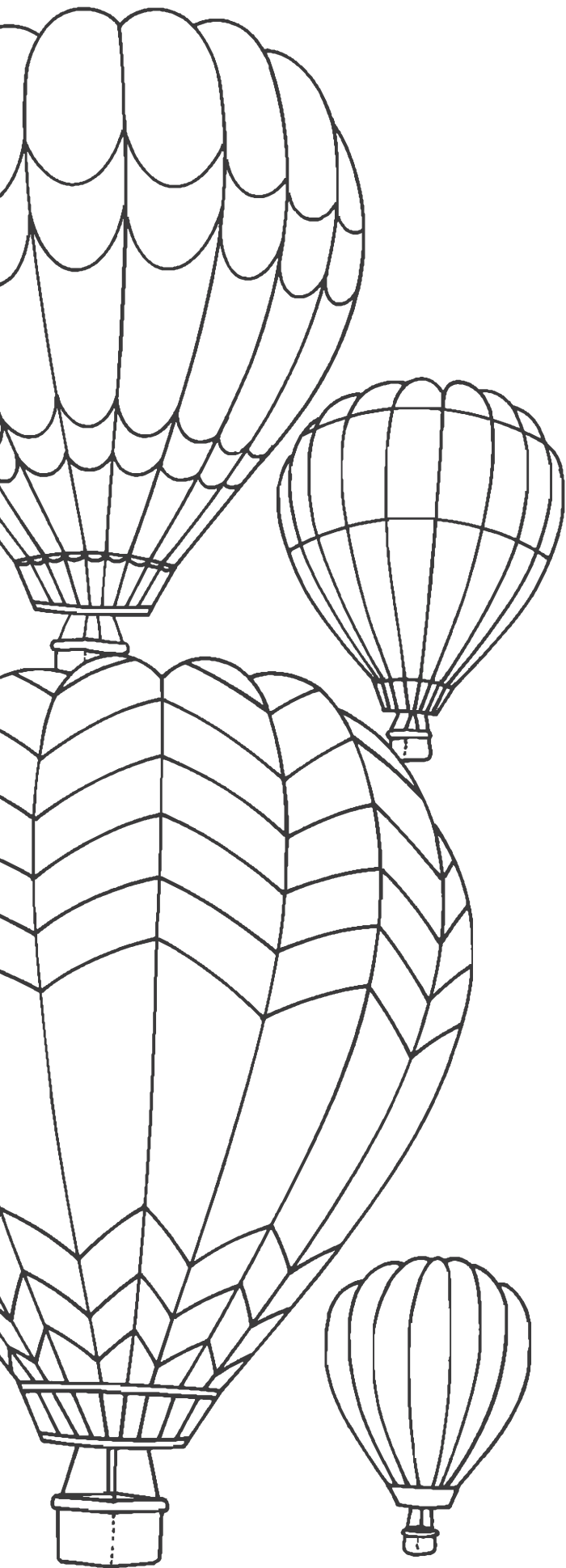
PICTORIAL CARVING FINESSE

Refine your carving technique into an art. Al Stohlman shows you how to create realistic rocks, grass, trees and other details on leather. Also explains perspective, color dyeing and the most effective use of tools.

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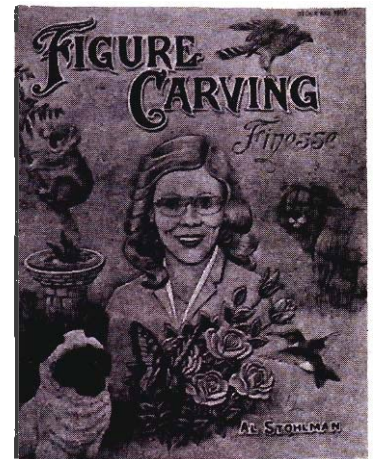
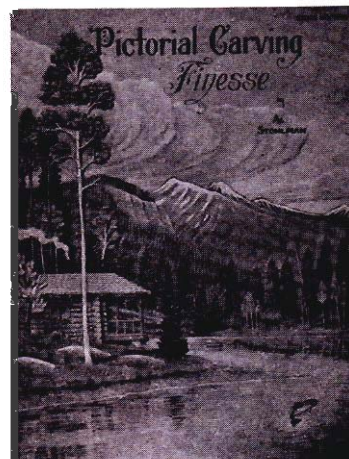




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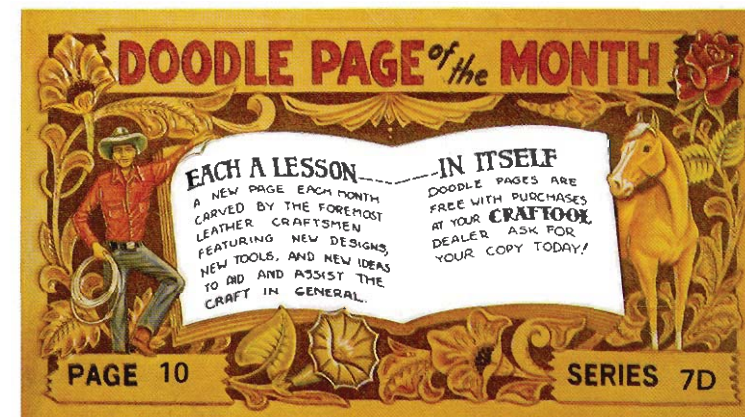
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PORTRAIT OF A MALLARD by Dick Bloomquist

Hi, fellow crafters.

I understand there are many duck lovers out there, and not a lot of ducks. If so, here is a challenge for you. This design will go on many types of cases, note books and other projects – with the leaves, or without.

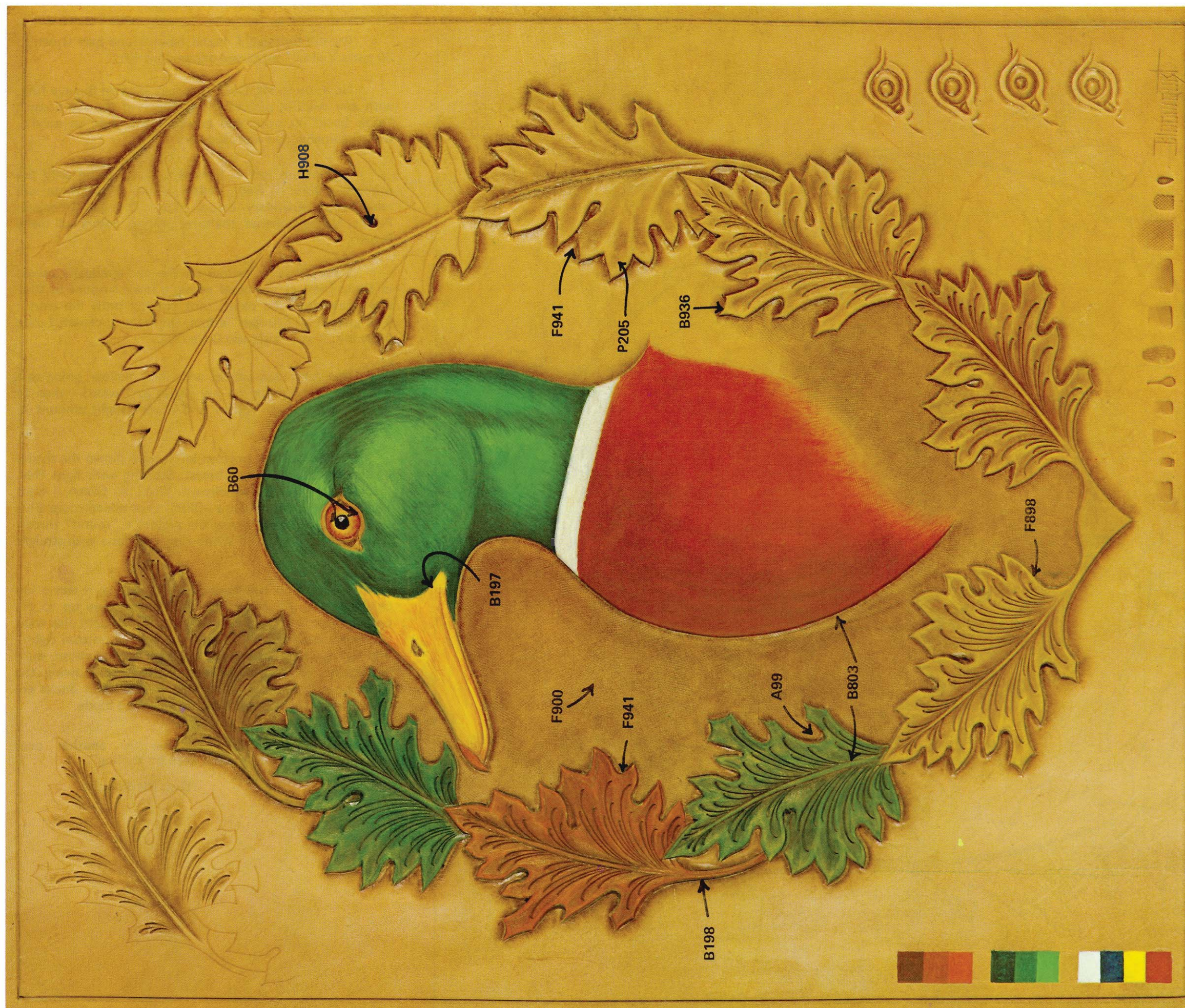
I will explain the coloring techniques later on, but for now – let's get on with the basics. I used a ¼" angled blade, because of the small turns in the leaves. (This makes "turning" my blade a lot easier, without scraping the surface of the leather.)

After carving the leaves, I did basic beveling with F941, B198, small areas with B936, the veins with B803, finishing it off with H908. (If you have H907, that will suffice). I shaded with a P205. After doing the decorative carving, I "lifted" the leaves with the small pro-tool.

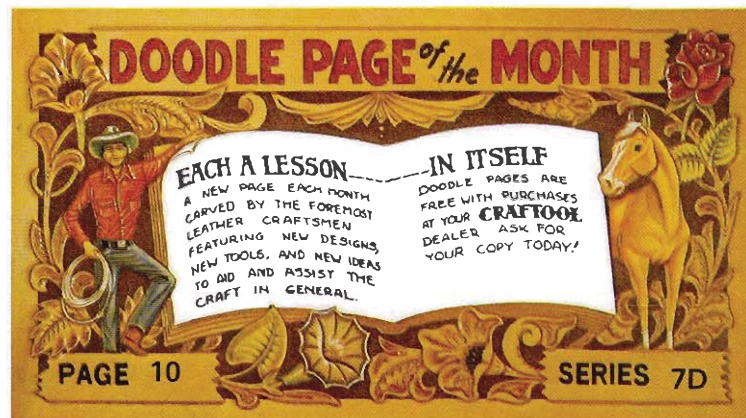
As for "Dr. Quack" – I went around the outline initially with the B803, the beak area (inside) with B197. On the eye, I used B60. I also "modeled" the areas with the last two tools.

Since I had a large area to mat down, I selected F898 and F900. I matted the very small areas around the leaves with an A99. If you have been "mashing" leather for a while, you should only need one or two tools. However, if you want to achieve a different effect with other tools, please do so. You may even want to do inverted tooling on the leaves.

The coloring on the leaves was accomplished with Tandy's Pro Dye. I first coated the leaves with Yellow, full strength. Starting from the bottom up, the lighter green leaf was coated with a 50/50 mixture of Green with dye reducer. The Orange was a 50/50 mixture with reducer. The second green leaf was straight Green.







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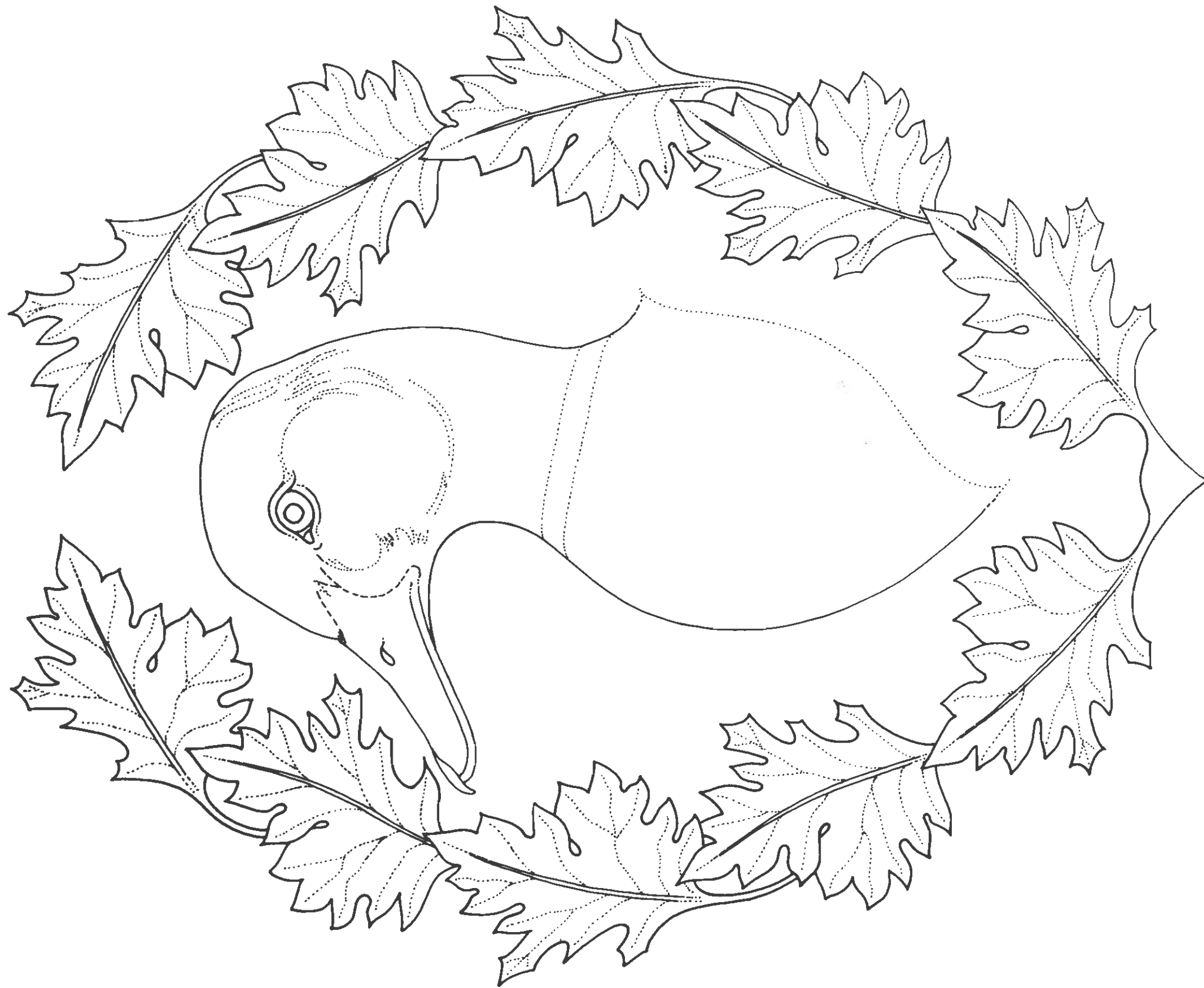
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NOTE: Use this design on portfolio kit, or head alone on letter writer or memo writer kits. It will also fit the bowling bag, plus other projects.

On the top leaf, I mixed (about) one part Green to 30 parts Yellow, but please experiment first.

Now, on to Mr. Duck. I always start on the eye first, with any wildlife pictures. Remember, if the eye doesn't "look back" at you, you missed. Cova Dye, an acrylic, water-soluble dye was used here.

At bottom left — I made a Chart, using only the primary colors — Red, Yellow, Blue. These three will make your secondary colors of — Orange, Green, and Purple. Mixed together, the three primary colors will make Brown.

I started with Yellow on the eye, gradually mixed in Red. Then at the outer edges, a small amount of Blue was mixed into the paint, (not directly onto the work). This gives it an "Amber" effect. On the very center, I used India ink. If you wish, use Cova Dye.

The beak was coated with light Yellow, going to a light Orange, (mixing on my pallet as I went)— then to Amber. (Mix Red, Yellow and a very slight amount of Blue).

In the chart at bottom left I have shown the shades I used for the head and breast. Starting with light Red, medium Red, then Red-Brown. With the Green, I went with a light Green (Yellow-Blue), then added more Blue as I shaded outward, giving the picture a "round" three-dimensional effect. The White ring was done with straight paint.

I hope you will enjoy doing this one, it was a fun challenge for me. If you don't think you are up to the painting yet, try the carving anyway. You might also want to try embossing it. Oh, about the eyes at bottom right— The top eye is a normal eye, next is for close vision, third is looking at a distance and bottom is showing the nictating membrane a little. This occurs when ducks are diving, sometimes when they are in a sleep mode.

Well, it was fun. Till we try another one, —"Keep your powder dry and keep on tooling".

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Trace and cut cones one direction at a time.

B936 B701 B702 F120

Bevel and texture needle clumps.

F902 F941

Define the needle clumps and raise tips on cone with pro-petal.

A104

Cut needles, model bark, background and dye.

HEAD-ON NEEDLES

P973

F120

F902

S706

F895

F890

B203

B935

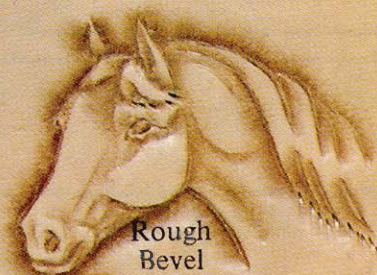
A104

Hair Blade

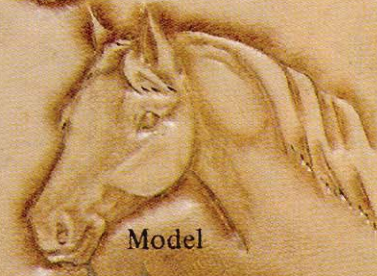
8021M

A99

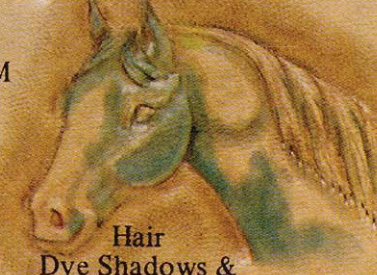
F898



Rough Bevel



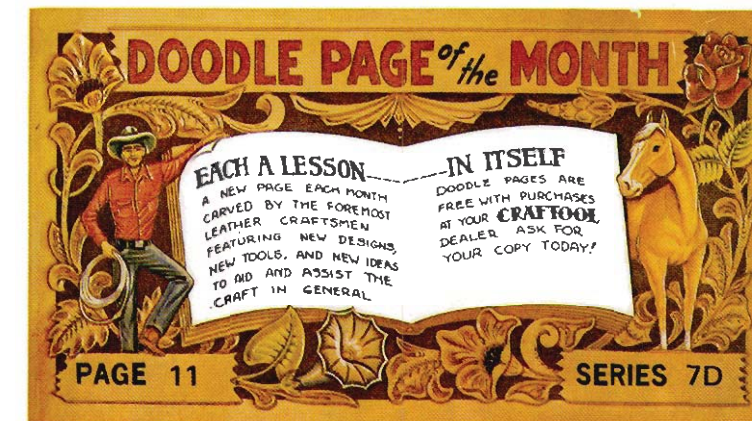
Model



Hair Dye Shadows & Black Areas



Use Leatherglow instead of antique over the Neat-Lac.



PINE CONES

by
Judy James

When I needed a design for tooling a picture frame, pine cones and boughs seemed the only thing that would compliment the deer and snow-covered scenery. But I didn't want inverted carving or individual needles and I did want a dark background. So while these designs were inspired by Al Stohlman's patterns, there are those differences. Of course, from a picture frame to a belt is a short step, particularly when people see the picture and order belts from the frame.

So here is a non-symmetrical, essentially non-repeating pattern for a 1½" belt. Flip it over for the other half of the belt. With a 5½" space for name or initials and two 2¼" spaces for items of special interest (I used horse heads, dyed to match specific animals) the pattern is long enough for a 34-36" waist measurement. To make it longer, increase the length of the spaces and/or join the patterns at "X" and "Y", starting over again from "X". To shorten, carry the border around the end of the belt and take the pattern up to the border. You may want to do some rearranging to make it more pleasing, depending on where the end comes in the design.

For the correct belt length, refer to BELTS GALORE by Al Stohlman (No. 6039 in the Tandy catalog) or DESIGNS FOR LEATHER BELTS (No. 1948). Or the simplest way, use an old belt that fits and the buckle that will go on the new belt. Center the name space in the center back of the waist, determine how much room you need for the name and for the "horse" spaces and go from there.

TOOLING: Case or dampen your leather. When it still looks damp, but not wet, trace and cut the solid lines. Do the cones in two steps. Trace and cut the lines going in one direction; then trace and cut the others.

When the leather looks dry, but is still damp inside, it is correct for tooling. Bevel all the cut lines with whichever checked beveler fits. Bevel the cones from the bottoms up, a point at a time. Don't forget F976 to get into the corners. Then use the undercut bevel (B892) or the smaller pro-petal tool to raise the points in the cones, again from the base up towards the tip. I prefer the pro-petal tool. Since you are not using a mallet, the leather under the tool is not compressed as it is with a regular undercut beveler.



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one direction at a
time.



B936 B701 B702 F120

Bevel and texture
needle clumps.



F902 F941

Define the needle
clumps and raise tips
on cone with pro-
petal.



A104

Cut needles,
bark, back,
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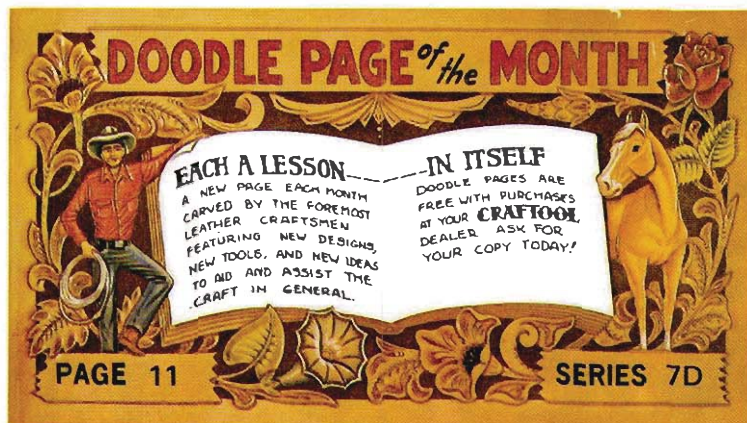
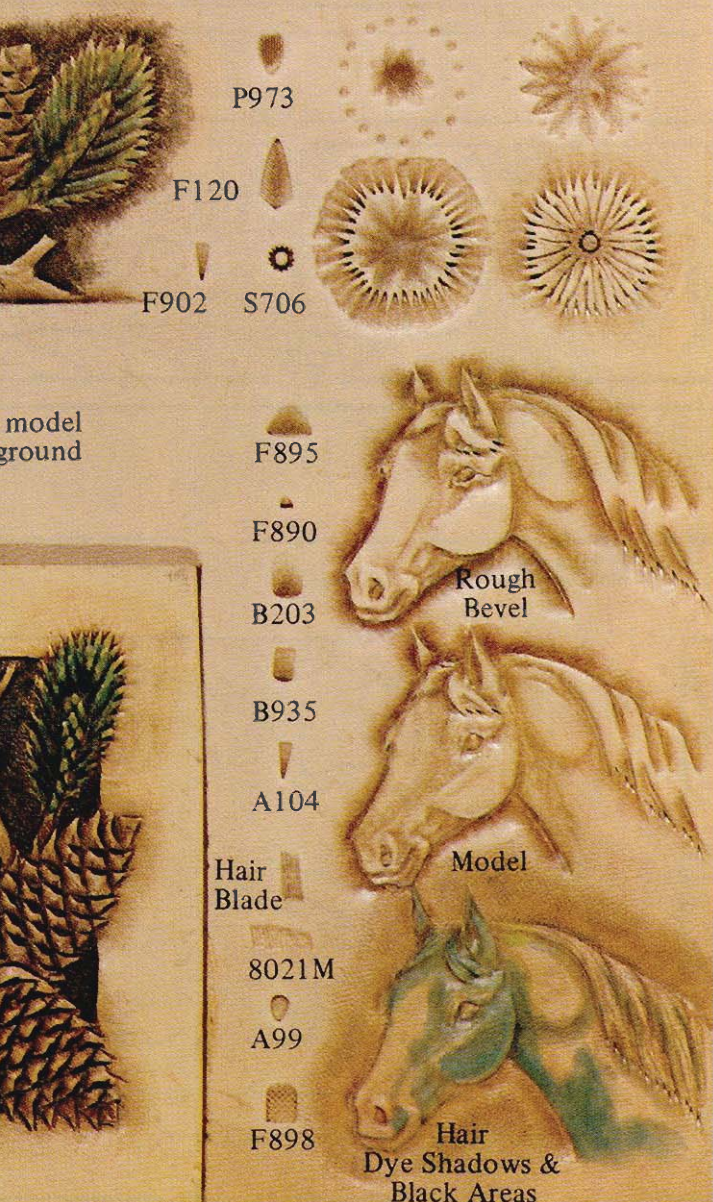


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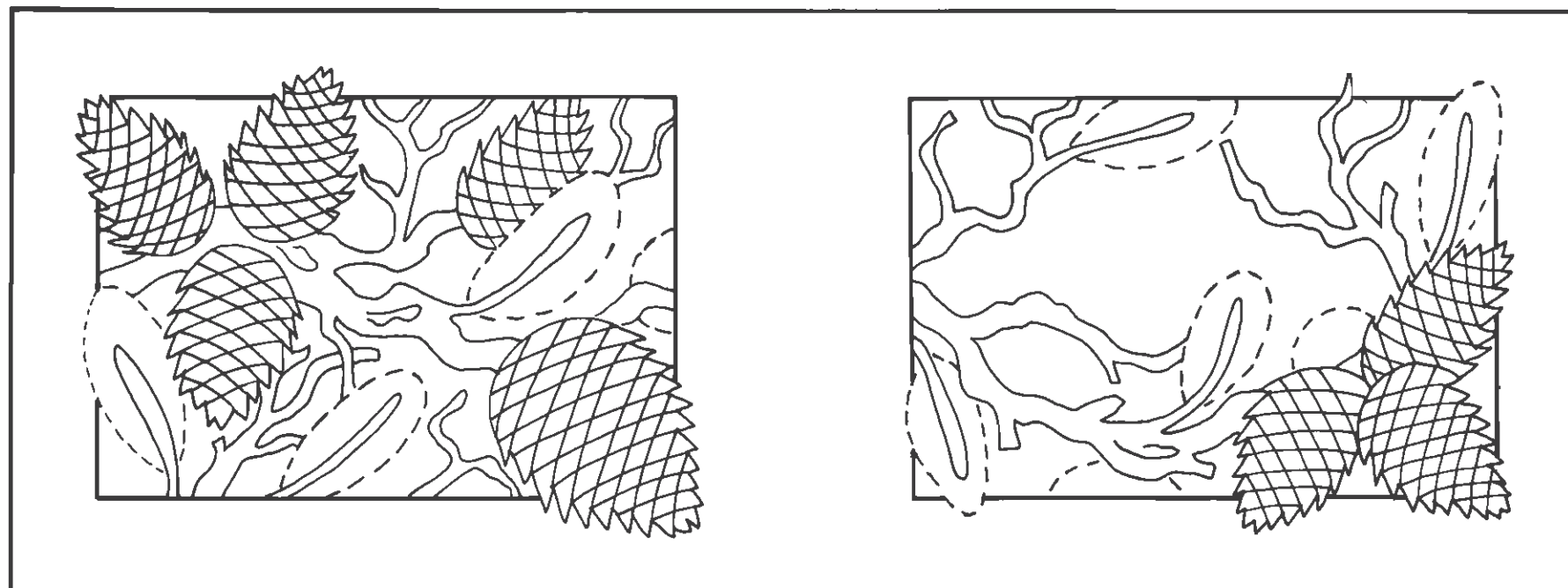
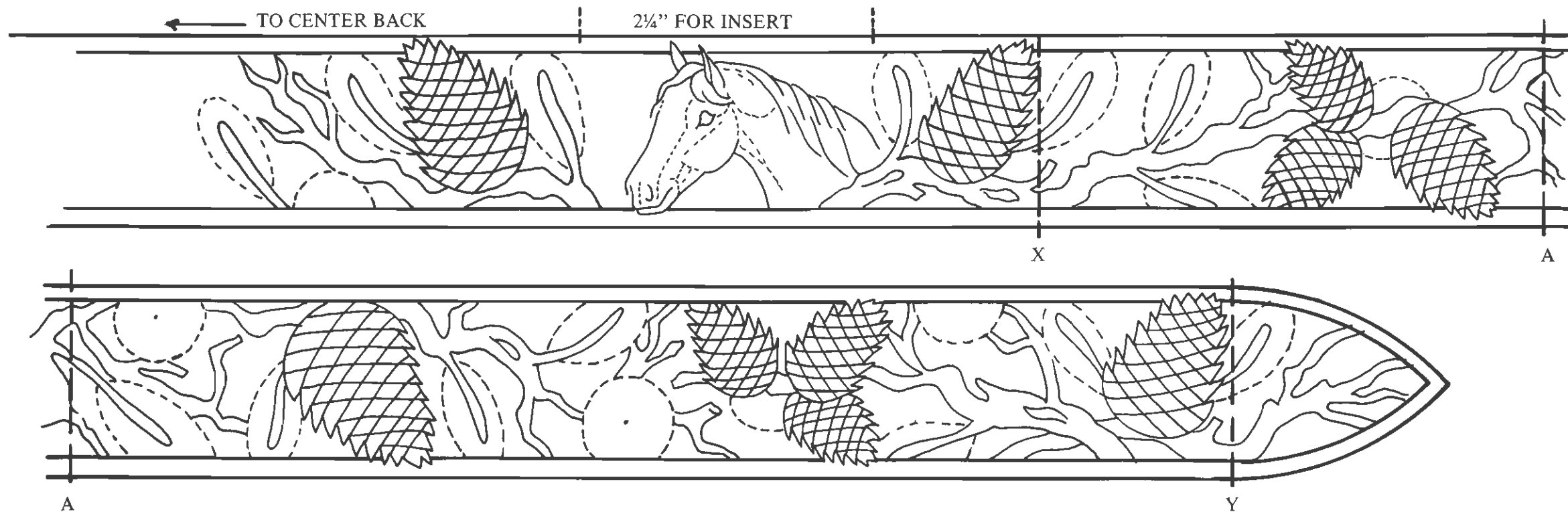
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Use F120 on the needle clumps as shown. On the “head-on” needles, first matt the center with P973, a lined shader, rotating it so the lines radiate outwards and keeping most of your pressure in the center. Then use F120 to add texture, rotating it around the center. Outline all your needle clumps with A98 or F902. Keep your impressions close enough together to meet on the outside of the clump. Don’t worry about following the F120 impressions. Cut random lines with the swivel knife following the direction of the needles. Criss-cross cuts over the twig in the center of the clumps to suggest the needles that are in front.



Use modeling tools to round all branches and bottoms of cones and to scratch in bark.

Background with A104 using A98 and A99 to get in corners and small areas.

DYEING is actually fairly minimal, but accounts for the striking quality of the design. I use the antique resist method to accentuate the undercuts and tooling. Even without any other dyes, this would be effective.

If you do want to add color, I used Tandy Pro Dyes. Mix green and dark brown and dilute to various shades for the foliage. With a dilute mixture, dye the needles. Then really darken towards the centers of the clumps with green; do not dye a solid green. A diluted yellow or yellow-green can be used over the needle ends to brighten them a bit. Use medium and light browns to round and shade the branches and cones by making them darker on the edges with the darkest edge on the bottom. It is the suggestion of depth and contour that is important. Dye the background with dark brown being careful not to bleed into the needles and branches.

Tool and dye the horses or items of your choice. Bevel the edges of the belt. Neat-Lac the whole thing, or for more contrast, just the design. The antiquing will not soak in where the Neat-Lac is, so make sure you cover everything that you do not want antiqued. (Two thin coats are better than one thick one.)

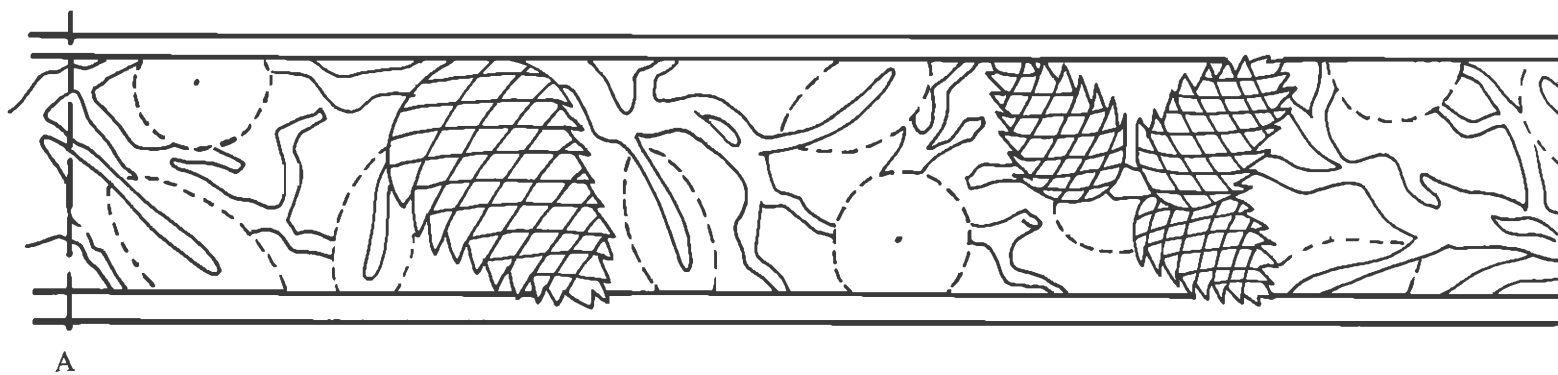
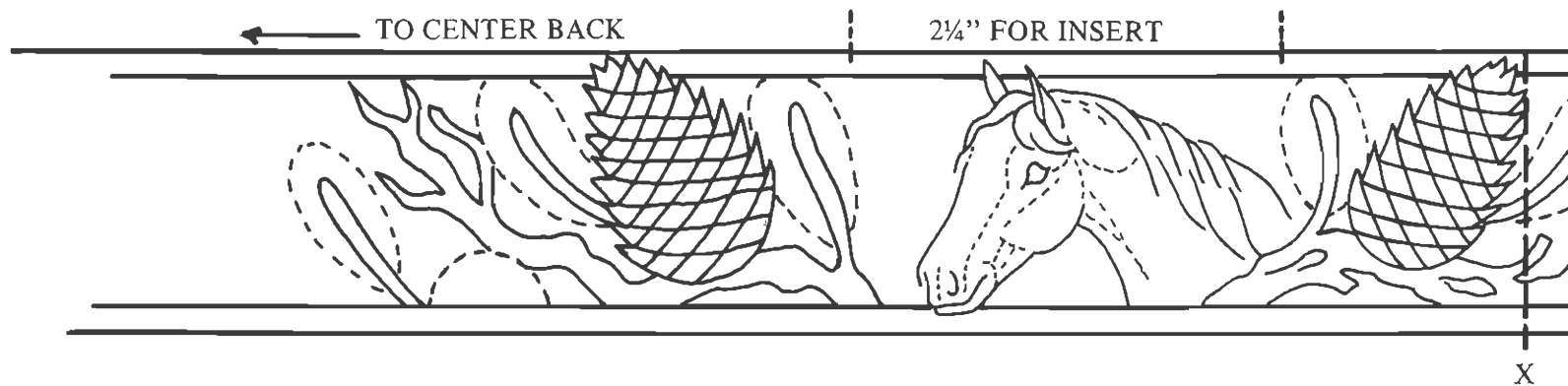
After the Neat-Lac is dry, slather on a dark antique, compatible with Neat-Lac (I used Fiebings medium brown) and work it well into all the tooling. Immediately wipe off the excess and go over the whole thing with leather balm. The leather balm will remove more of the excess antique; so work it in and wipe it off until all the unwanted color is gone. Be sure you leave enough antiquing in the tooling, particularly in the undercuts, to accent the pattern.

HORSEHEAD: Trace, cut and bevel as shown. For details on figure carving, try **FIGURE CARVING** (No. 6049) and **FIGURE CARVING FINESS** (No. 1951) both by Al Stohlman. Do not forget to use your modeling tools to round and smooth and add details.

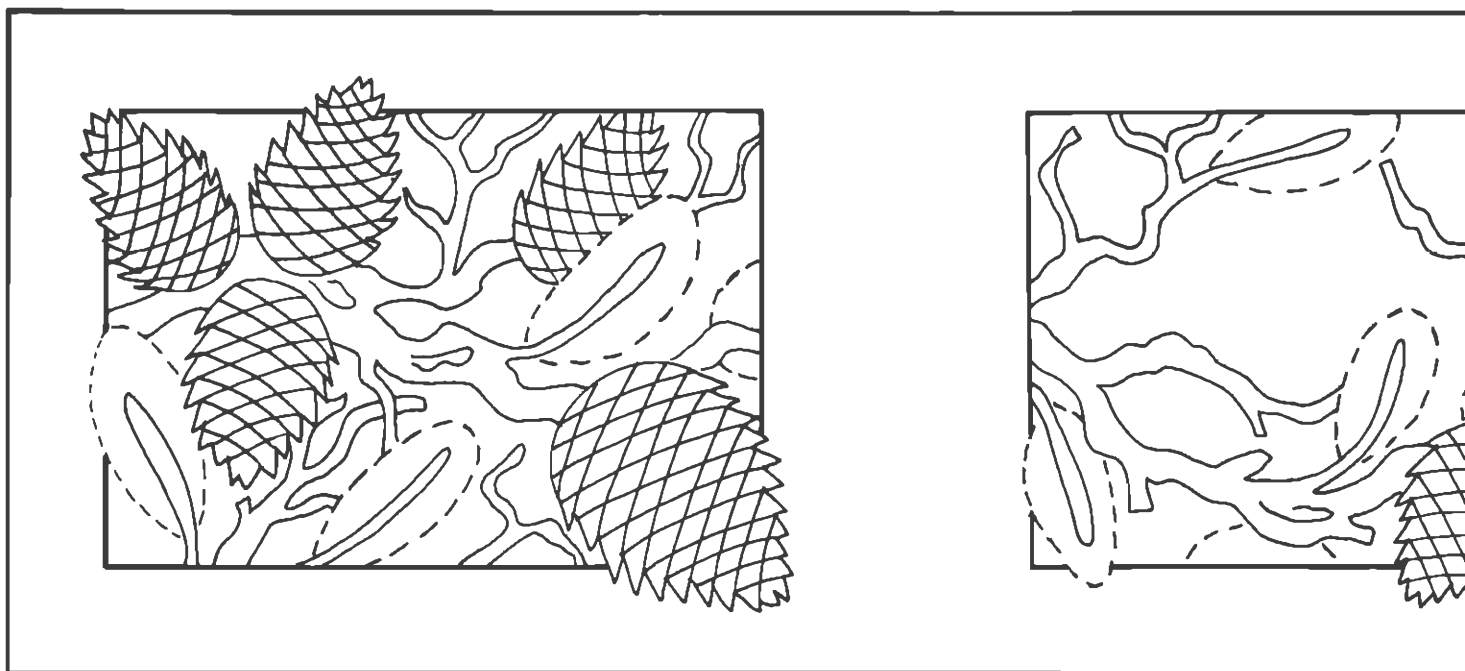
To dye the APHA stallion, “Vega Deck”, first tint the deeper shadows in the white and all the black areas with a very diluted blue black mixture. Use a diluted cordovan for the muzzle and the warmer shadows. Wash on a diluted white cova dye, building it up slowly so that the leather still shows thru and the highlights are whitest. (Since the rest of the belt is “low-key”, a too white horse would stick out like a sore thumb.) Dye the black areas with diluted solutions of black, paying attention to the shadows and highlights. The eye is dark brown with a black horizontal pupil and a small white “reflection” to add “life”. **HINT:** On larger animals try a drop of clear nail polish to give a real life-like luster to the eye.

So this is your pine cone design. With branches going in every direction, it is an easy design to accommodate to any size or shape of tooling area. Just remember, the needle clumps always point toward the end of the branch.

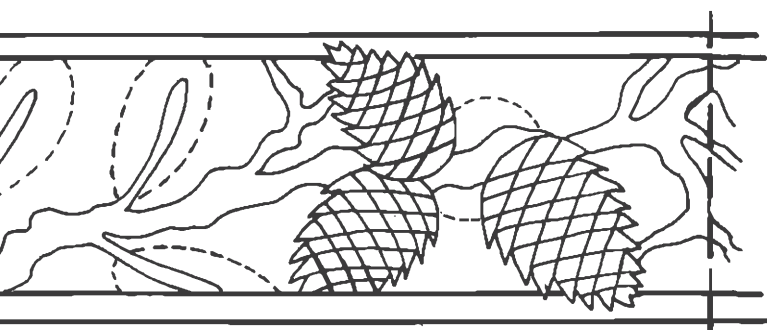




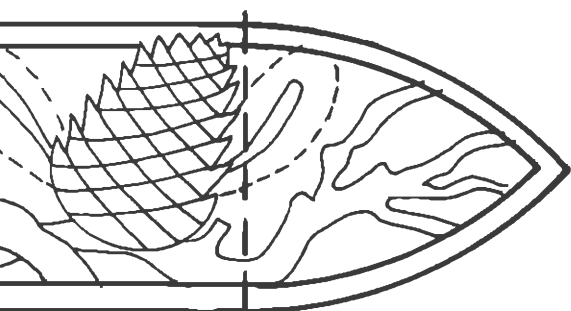
A



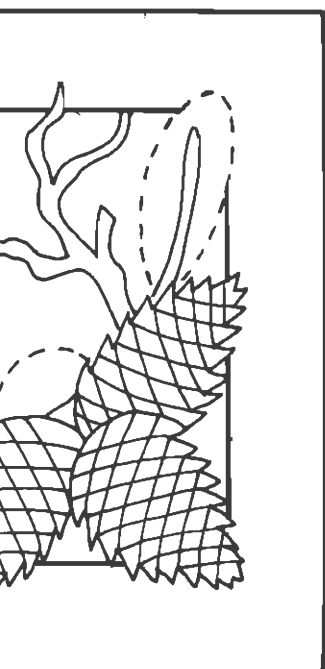
Use F120 on the needle clumps as shown. On the "head-on" needles, first matt the center with P973, a lined shader, rotating it so the lines radiate outwards and keeping most of your pressure in the center. Then use F120 to add texture, rotating it around the center. Outline all your needle clumps with A98 or F902. Keep your impressions close enough together to meet on the outside of the clump. Don't worry about following the F120 impressions. Cut random lines with the swivel knife following the direction of the needles. Criss-cross cuts over the twig in the center of the clumps to suggest the needles that are in front.



A



Y



Use modeling tools to round all branches and bottoms of cones and to scratch in bark.

Background with A104 using A98 and A99 to get in corners and small areas.

DYEING is actually fairly minimal, but accounts for the striking quality of the design. I use the antique resist method to accentuate the undercuts and tooling. Even without any other dyes, this would be effective.

If you do want to add color, I used Tandy Pro Dyes. Mix green and dark brown and dilute to various shades for the foliage. With a dilute mixture, dye the needles. Then really darken towards the centers of the clumps. Streak the twigs in the centers of the clumps with green; do not dye a solid green. A diluted yellow or yellow-green can be used over the needle ends to brighten them a bit. Use medium and light browns to round and shade the branches and cones by making them darker on the edges with the darkest edge on the bottom. It is the suggestion of depth and contour that is important. Dye the background with dark brown being careful not to bleed into the needles and branches.

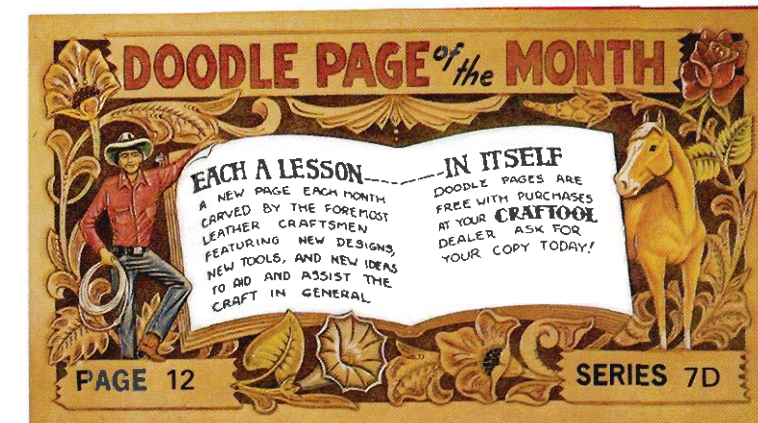
Tool and dye the horses or items of your choice. Bevel the edges of the belt. Neat-Lac the whole thing, or for more contrast, just the design. The antiquing will not soak in where the Neat-Lac is, so make sure you cover everything that you do not want antiqued. (Two thin coats are better than one thick one.)

After the Neat-Lac is dry, slather on a dark antique, compatible with Neat-Lac (I used Fiebings medium brown) and work it well into all the tooling. Immediately wipe off the excess and go over the whole thing with leather balm. The leather balm will remove more of the excess antique; so work it in and wipe it off until all the unwanted color is gone. Be sure you leave enough antiquing in the tooling, particularly in the undercuts, to accent the pattern.

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BUCKSTITCH BELTS AND THE NEW PRO DYE by John Putoff

Here are 4 new designs for 1 3/4" Belts with a different way of doing the buckstitch. Each one can still be varied according to taste and color choice. The oak leaf pattern was tooled traditionally but could be inverted without any loss of pattern. Pro Dye colors were green and medium brown with dry brush application of black for some of the shading.

The Rose was tooled in the inverted style (Al Stohlman's Inverted Leather Carving) with attention paid to the detail in the flower. Dye work was again done with the New Pro Dyes in red, green, medium brown, and Dry Brushed black.

The Interwoven or twisted design was inverted to create a channel for the buckstitch to basically follow.

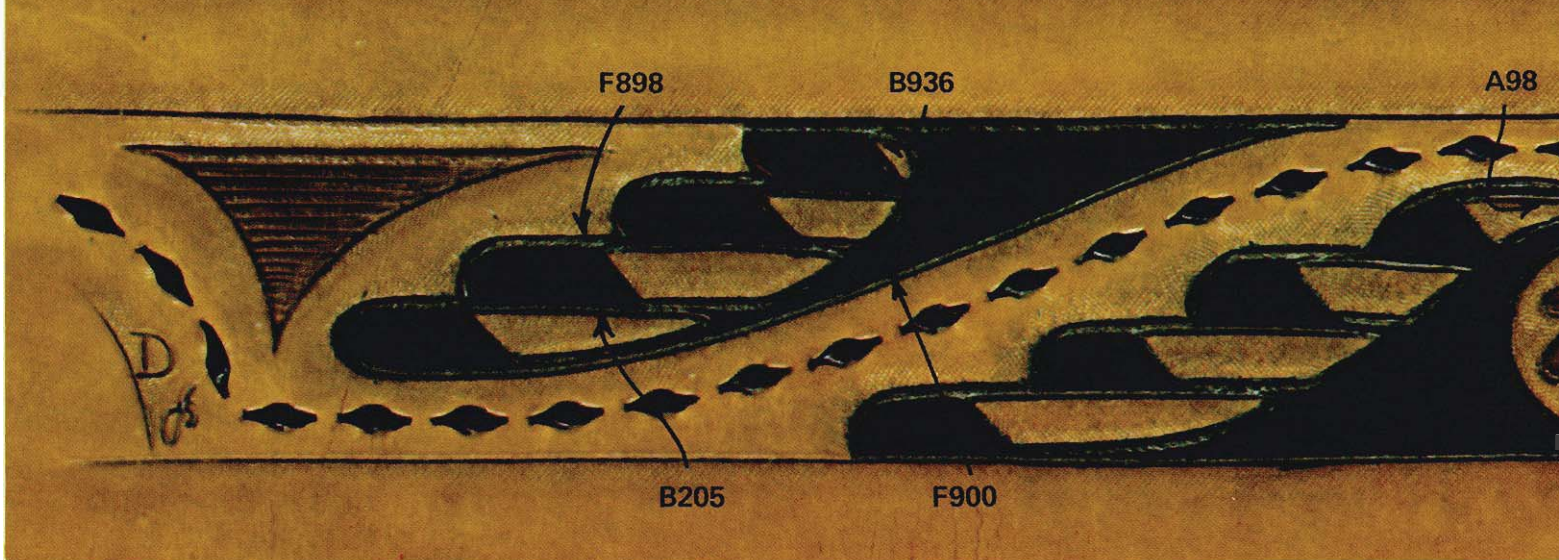
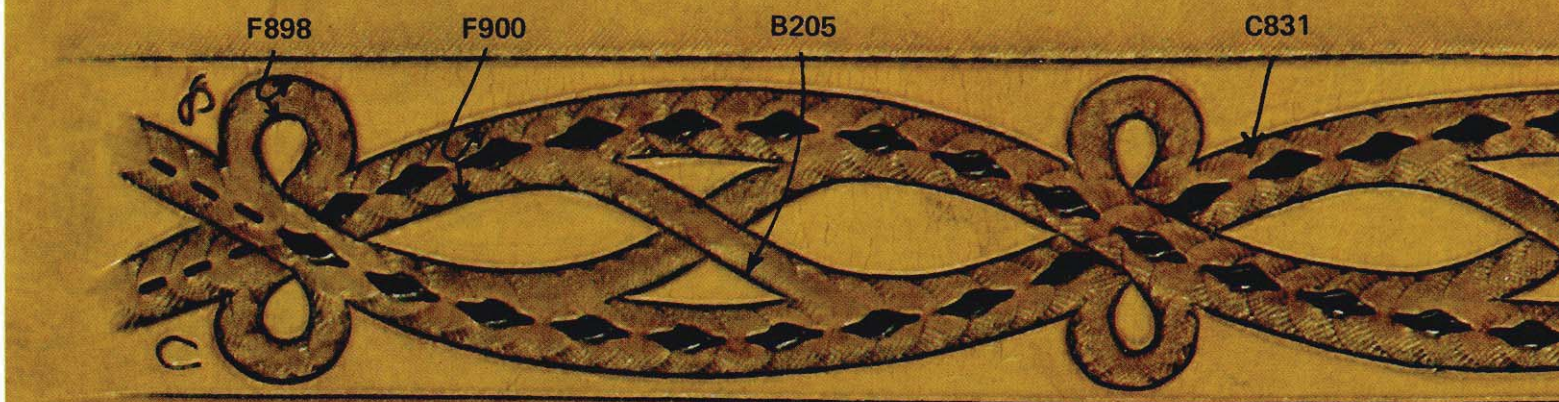
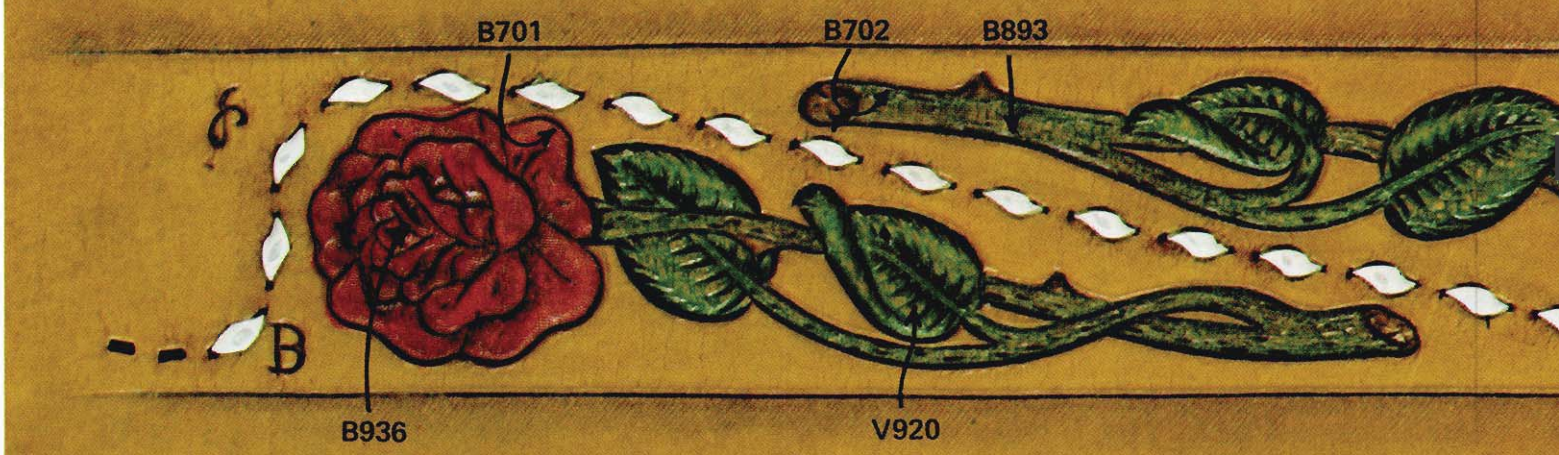
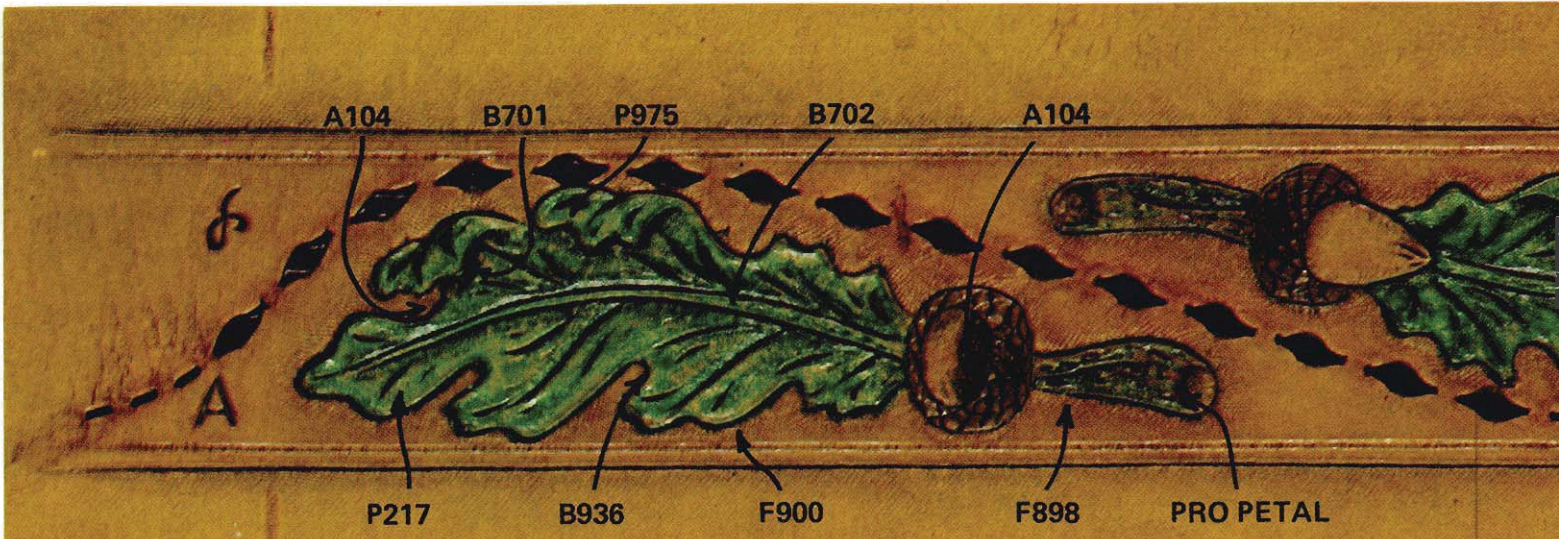
Dye color was the buckskin shade used full strength.

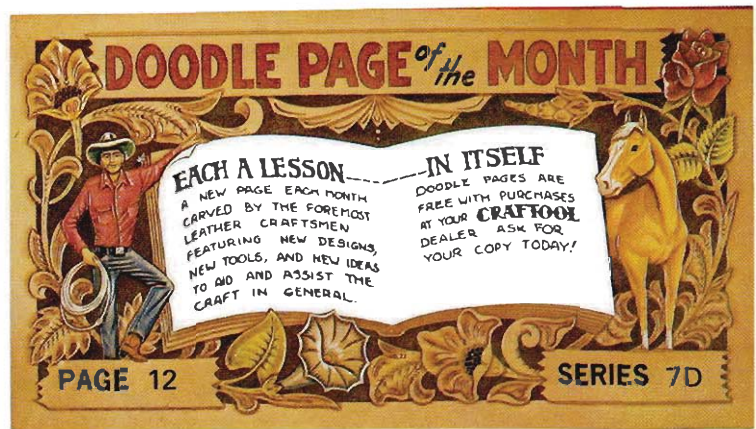
The Southwestern design is tooled and matted in a very basic fashion which makes it a simple tooling process. Dyes used were full strength black and light brown Pro Dye.

The new Pro Dye worked very well on these designs for me. I hope that you enjoy the same result with your own projects.



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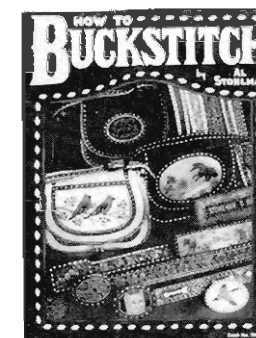
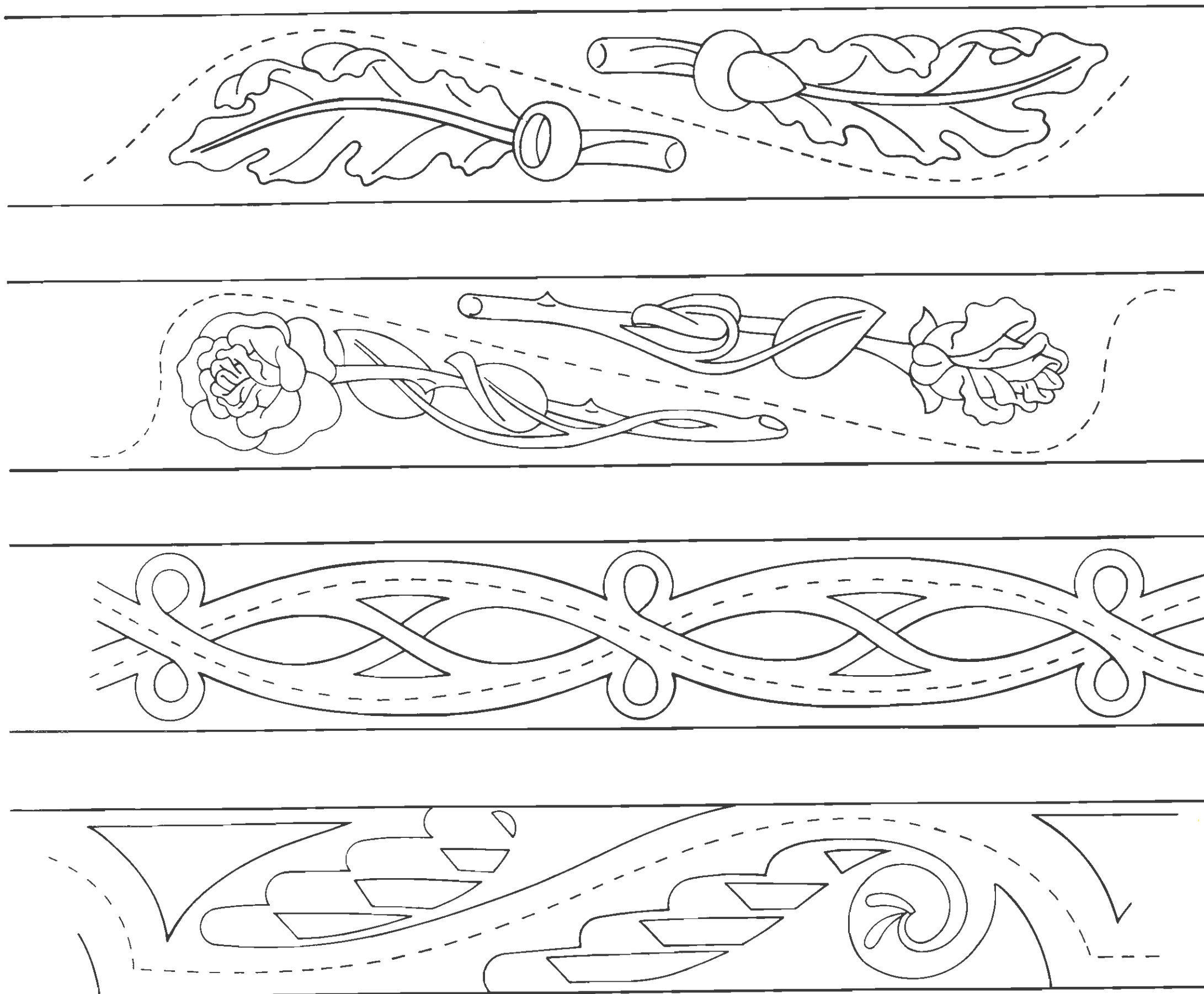
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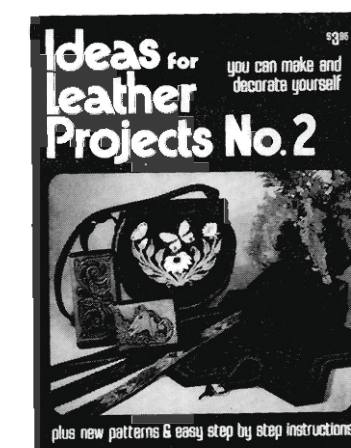
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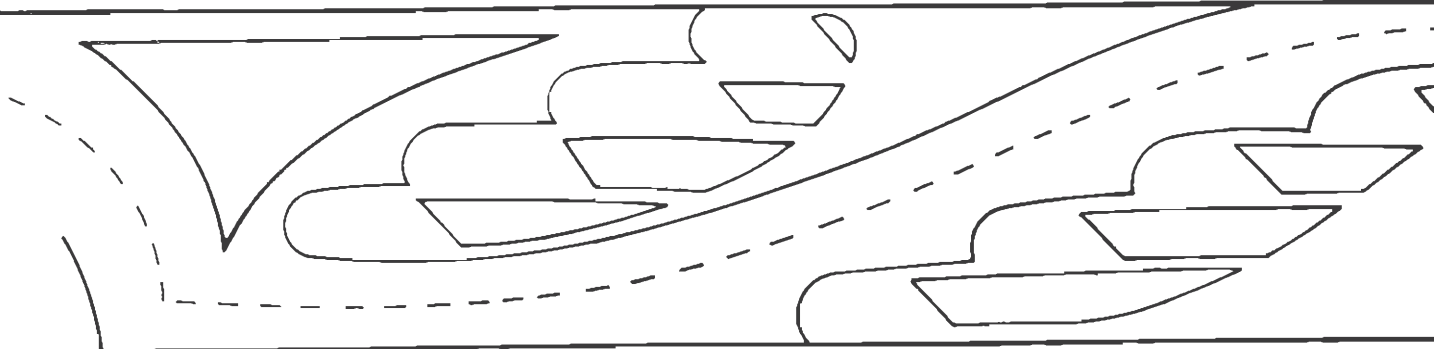
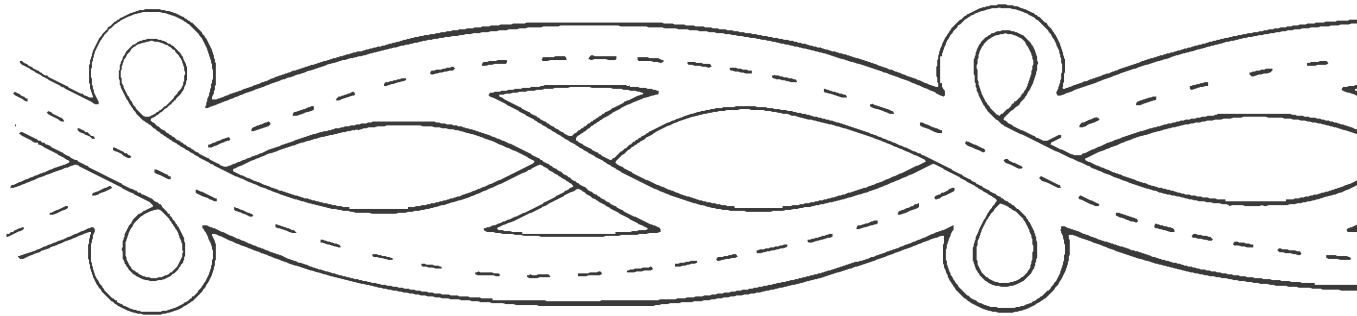
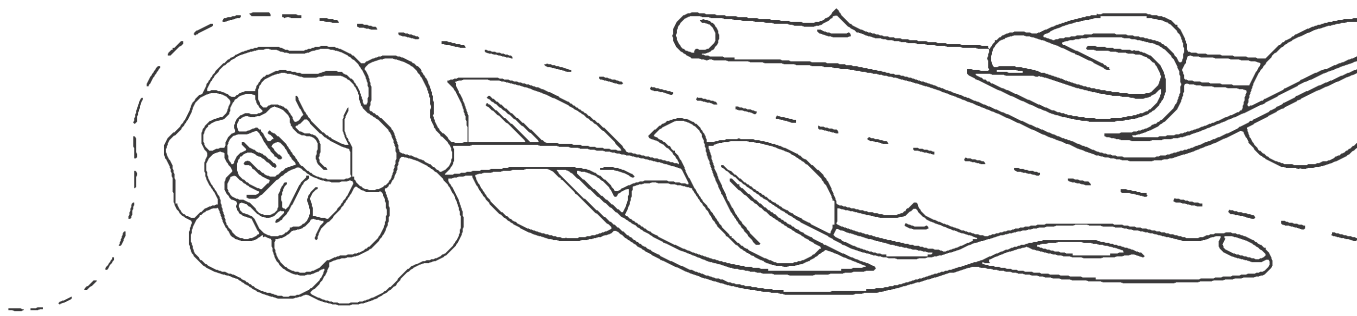
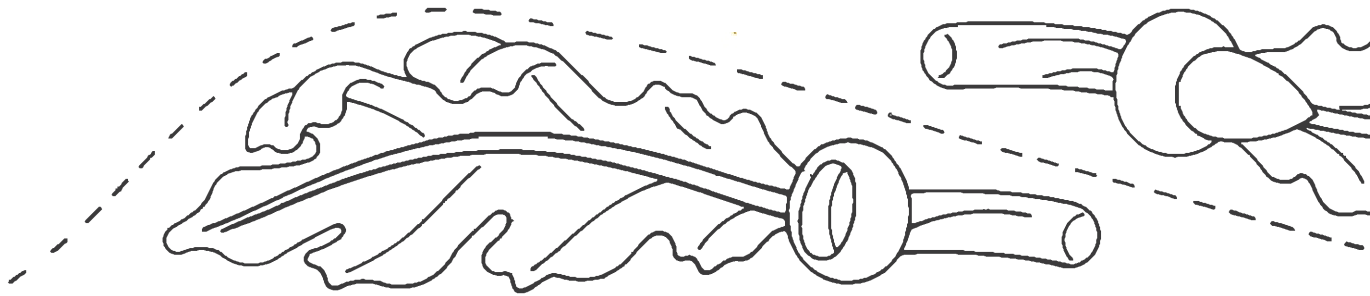
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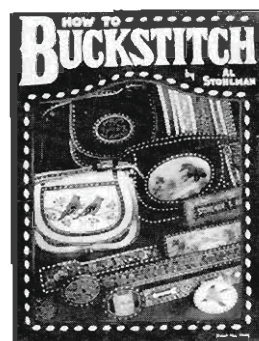
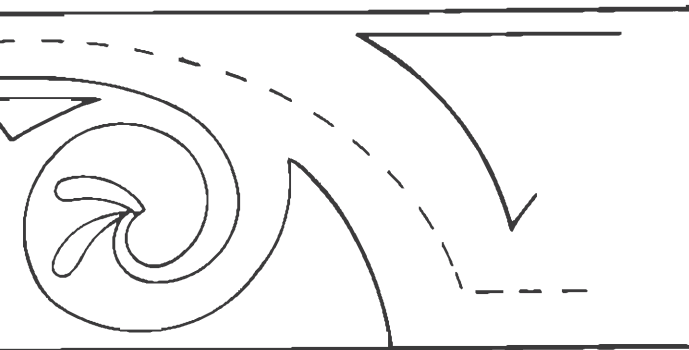
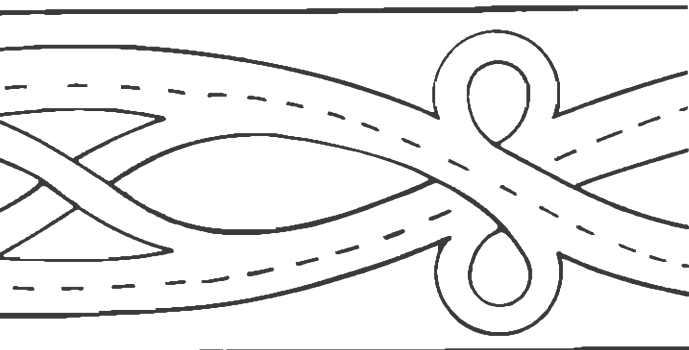
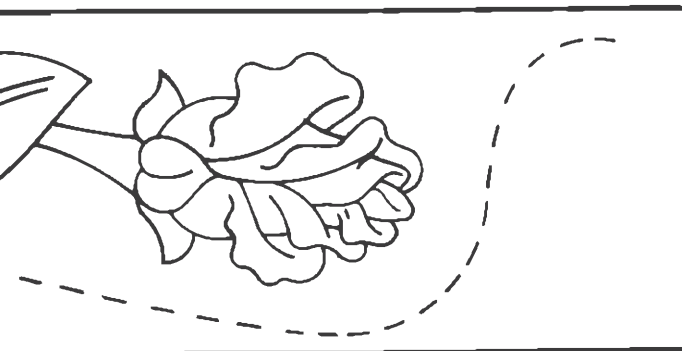
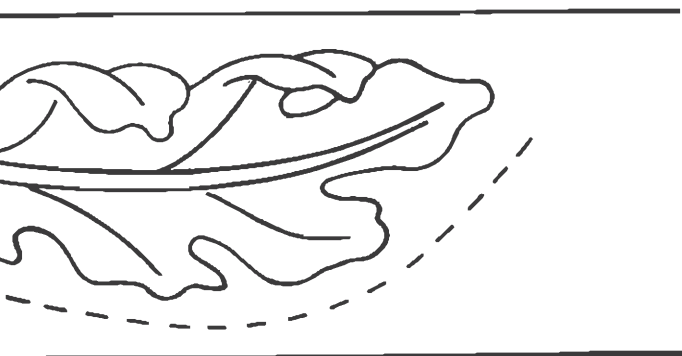


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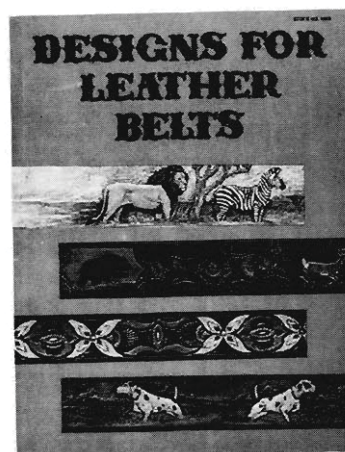


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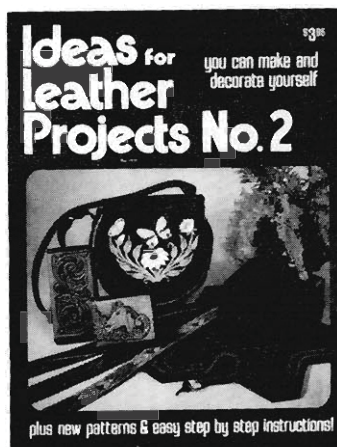




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