

Vintage Doodle Page Collectors Set - Series D8



TLF **tandy®**
Leather
Factory
tandyleatherfactory.com



LeathercraftLibrary.com
DIGITAL MEDIA FOR LEATHERCRAFTERS

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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:

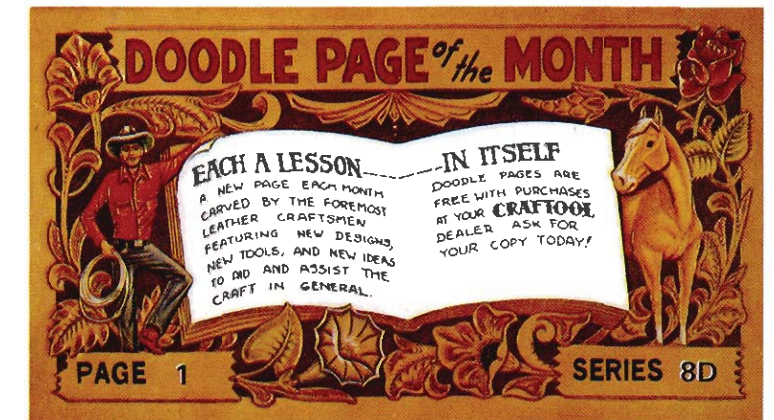
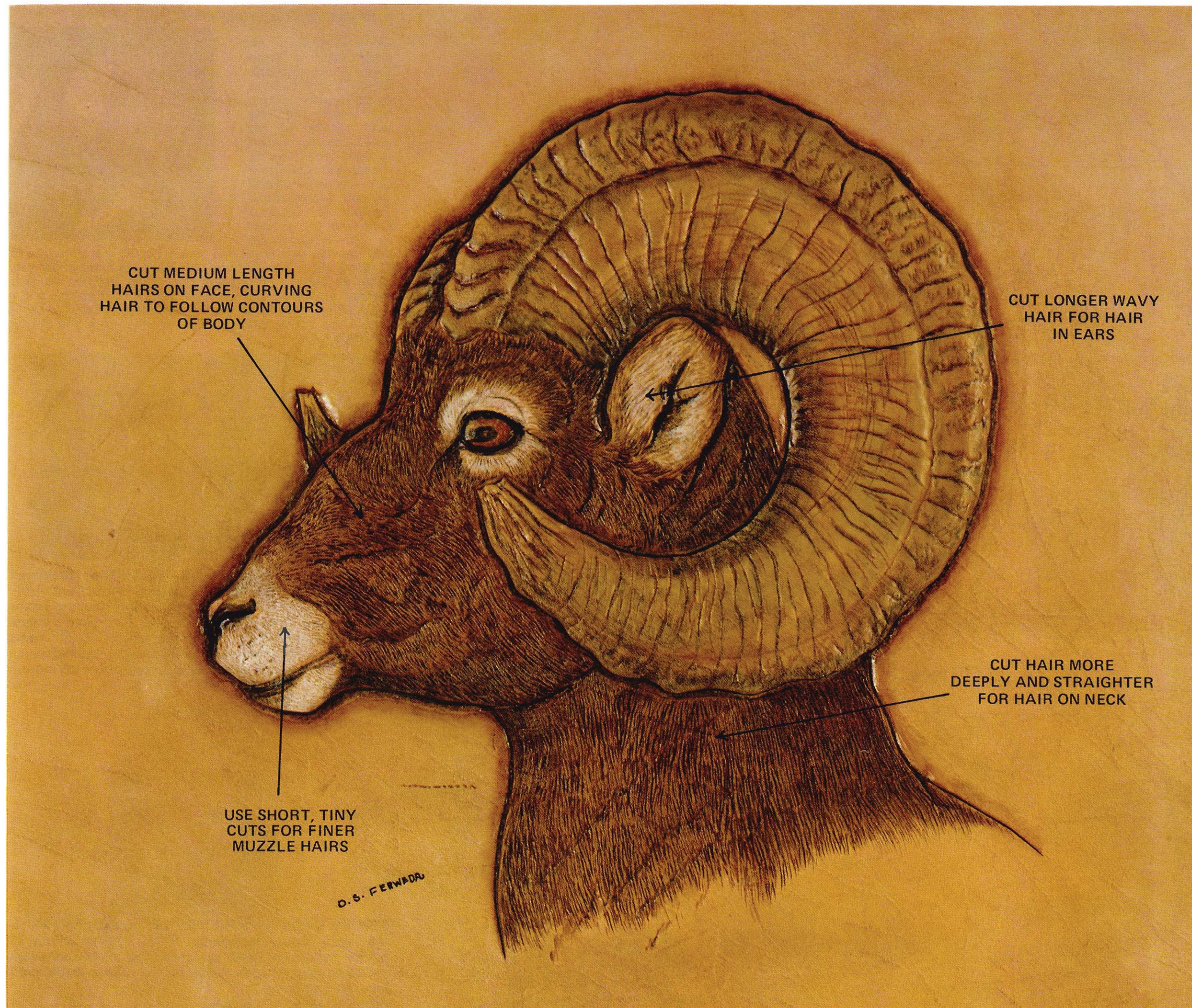
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



DOING HAIR WITH A GLOVER'S NEEDLE by D. Somerfield Ferweda

The next time you do an animal picture, try using a glover's needle to fill in the hair. Your picture will take on a much more realistic and artistic effect. It is also fun to do and will add new dimension to your leather art.

The glover's needle can be used as is, or it can be taped securely to the handle of an artist's brush and used as a pencil would be.

To determine an animal's hair patterns, you can look at the actual animal if available or study photographs, slides, taxidermy mounts or visit the local zoo, farm or ranch. Each animal within a species has somewhat different hair patterns just as humans do. Some hair on the same animal will be short and fine, others may be long and straight or wavy.

The example shown is a detail from a 2 X 3 foot painting of a sheep with the entire body hair filled in with a glover's needle. The sheep was first drawn on paper, sketching in the outline and body contours and indicating directions of hair to be cut with the needle. It was then transferred (Tandy tracing film works very well) to damp leather and worked as you would a regular animal painting, with carving and embossing.

The hairs were cut in rapidly, using the glover's needle as a miniature cutting knife. The leather should be slightly damp but not mushy. The hairs on the muzzle were done with short, fine strokes, cut less deeply. The ear hairs were somewhat longer, curving and overlapping, while the facial hairs were of medium length following the body contours and accenting them. The neck hairs were straighter and cut more deeply for a coarser look. The needle strokes are done almost as if you were drawing with a pencil.

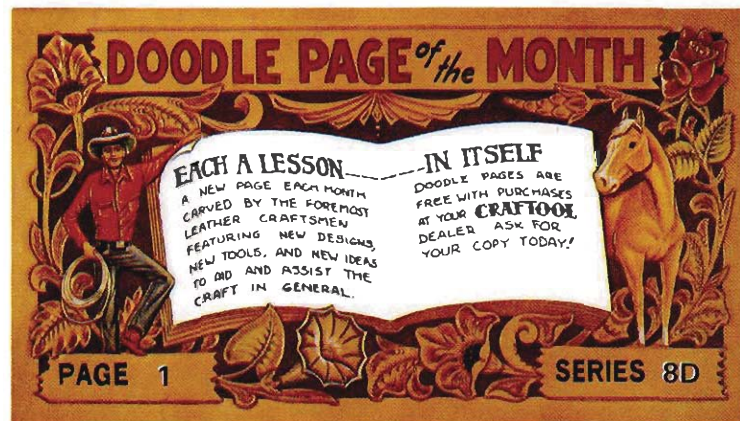
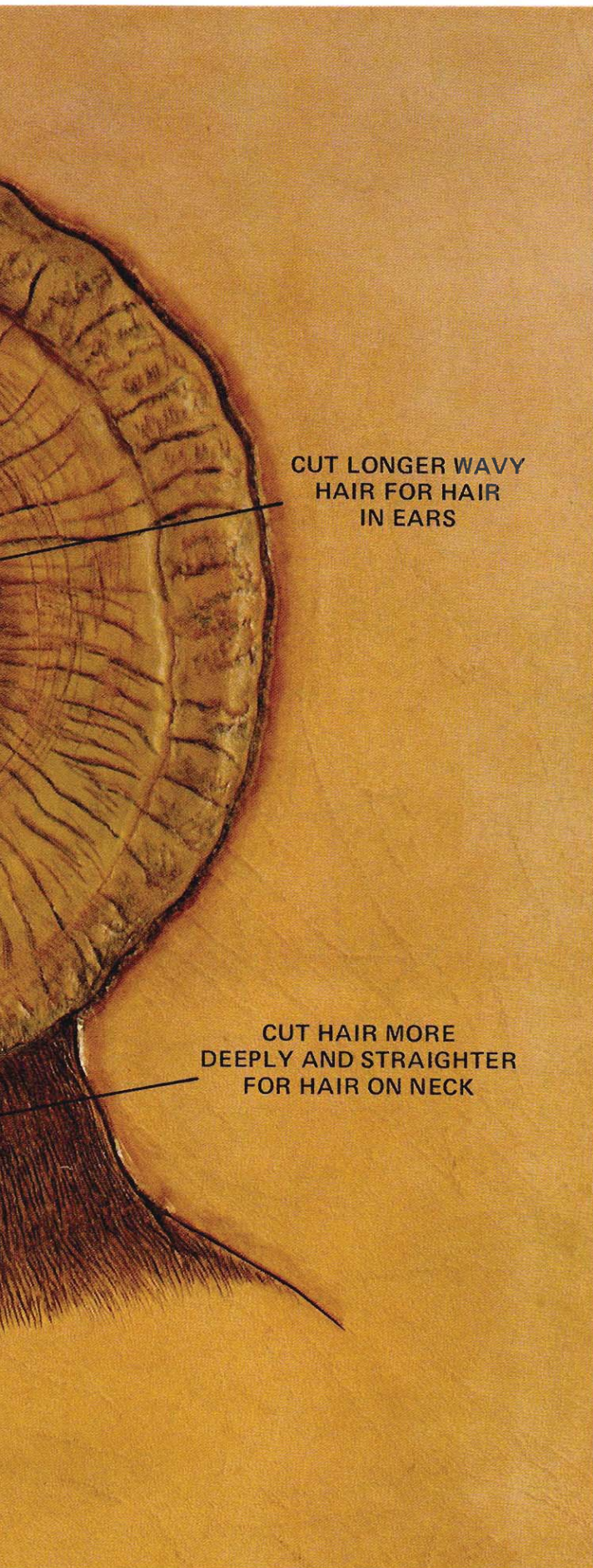
The spirit dye applied, sinks into the cuts and enhances them. Cova Dye (acrylic) works well for the white, but be sure to wipe the brush quite dry before applying so excess paint won't fill the hair lines. A final application of Neat-Lac not only protects the painting

CUT MEDIUM LENGTH
HAIRS ON FACE, CURVING
HAIR TO FOLLOW CONTOURS
OF BODY

USE SHORT, TINY
CUTS FOR FINER
MUZZLE HAIRS

D.S. FERWEDA





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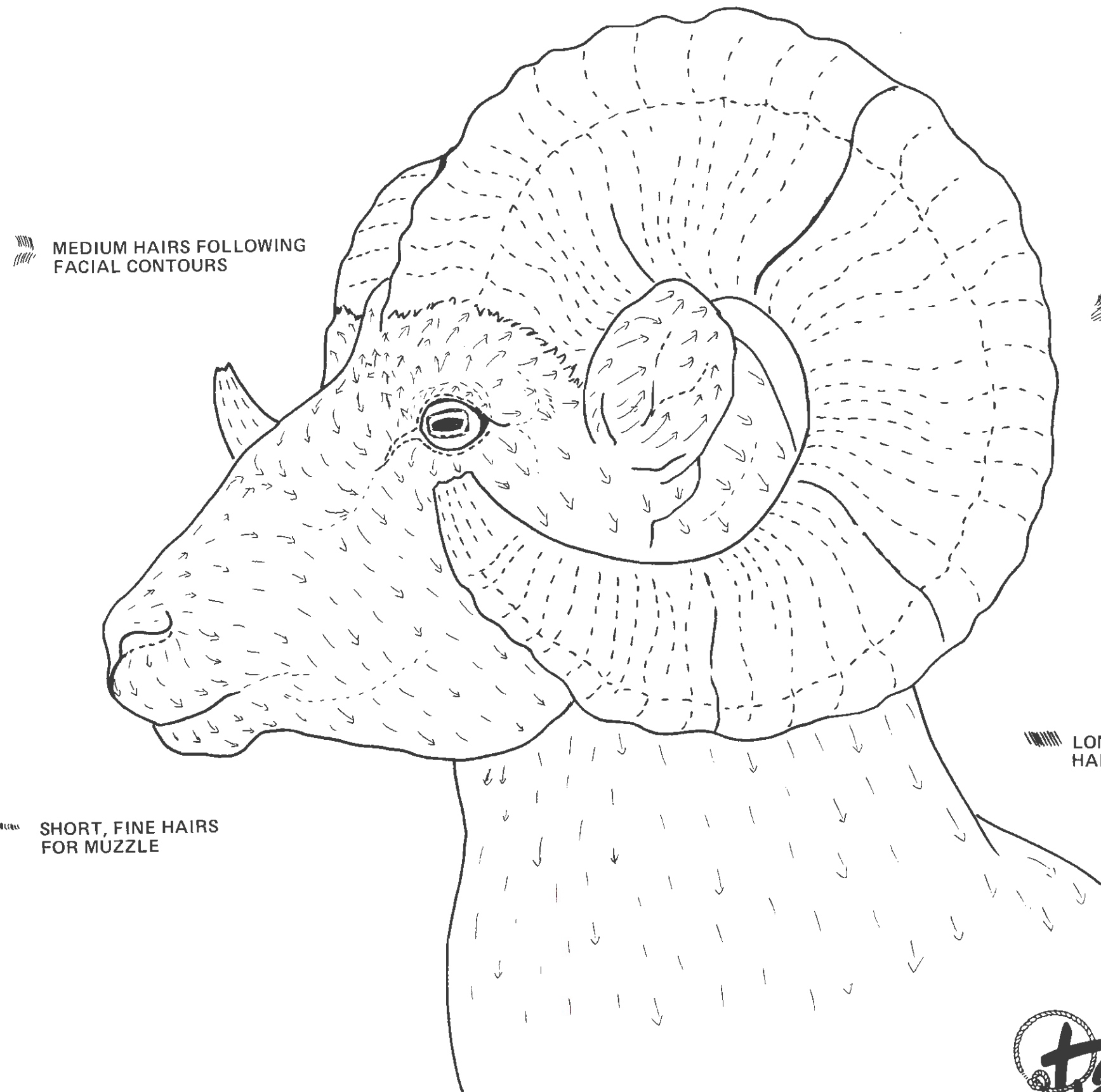
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MEDIUM HAIRS FOLLOWING
FACIAL CONTOURS

LONGER, MORE
CURVING FOR
INSIDE EARS

SHORT, FINE HAIRS
FOR MUZZLE

LONGER, COARSER
HAIR FOR NECK



but brings out the cuts. You now have a piece of art that is distinctly you as an individual.

Doris Ferweda is an artist living in Rapid City, South Dakota. In 1972, with a desire to explore new media, she began working with leather in bas relief carvings which evolved into three dimensional sculpture. She has won several Tandy International Leather Art contests including top winner in the bicentennial. She has had numerous one person shows, has shown at the C. M. Russell Art Auction, has been featured artist three times at the Governor's Inaugural Ball, and has works on display at Sylvan Lake Lodge, the State Capitol, and at Wall Drug. Individual works are owned nationwide. In 1983, one of her sculptures was presented to the Premier of China.



AL STOHLMAN'S CLASSIC PATTERNS. Stohlman's best Doodle Pages with patterns and instructions. Vol. I gives tips on embossing, figure carving, shadow boxing, filagree work. Vol. II shows how to tool plants, animals and wildlife scenes, including two big 21" X 24" scenes. Vol. III includes embossing and plugging techniques and scenes of summer, fall, winter, and spring, plus a lot more. Stock Nos. 1955, 1956, 1957.

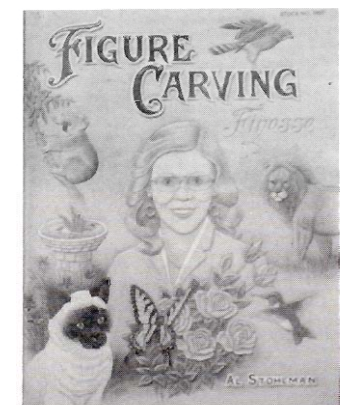


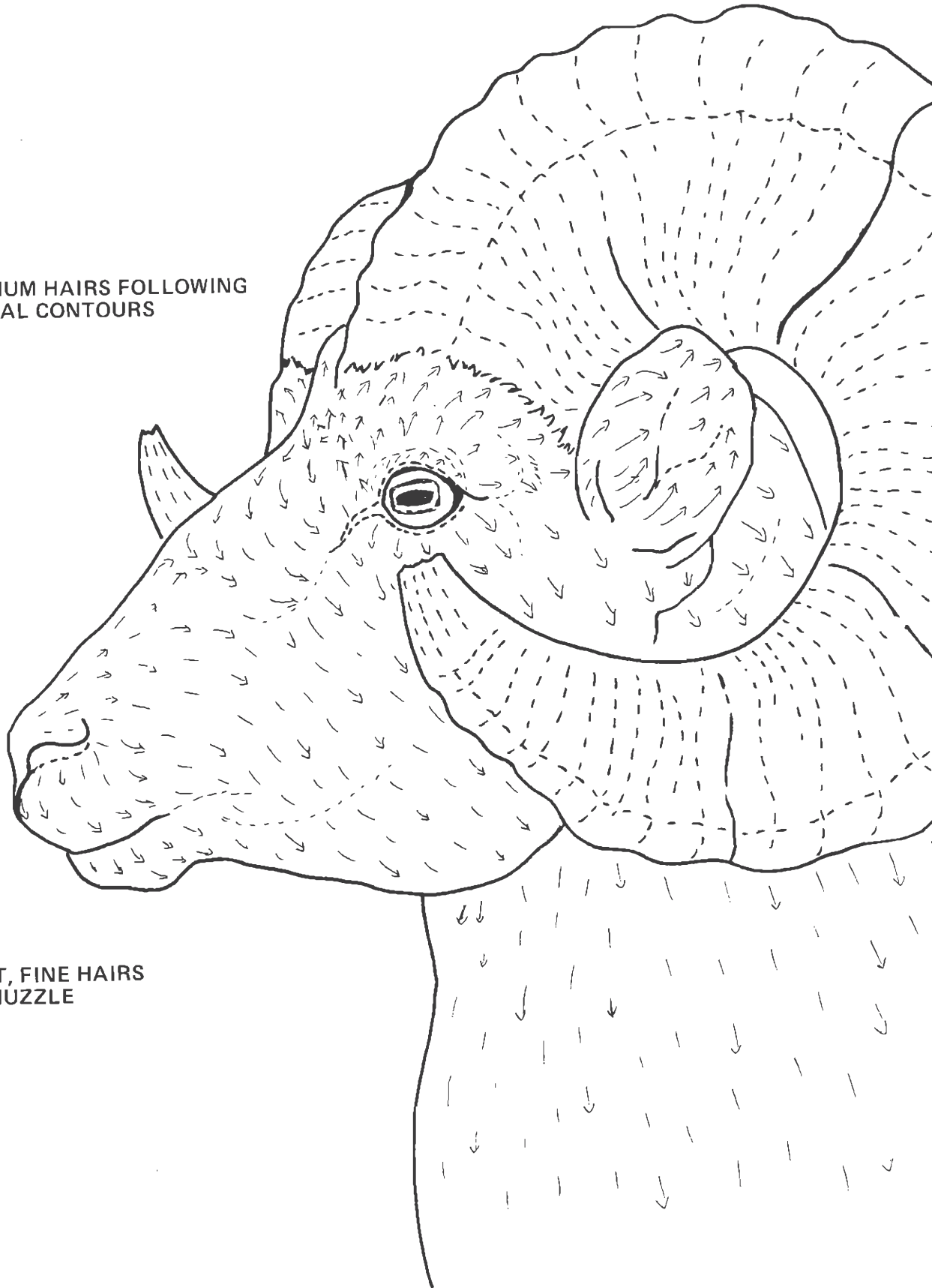
FIGURE CARVING FINESSE. 132 pages of fully illustrated figure carving techniques. From Apes to Zebras, this is the definitive book on carving animals and people, including how to color them, by the master leathercraftsman, Al Stohlman. Stock No. 1951



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LONGER, MORE CURVING FOR INSIDE EARS



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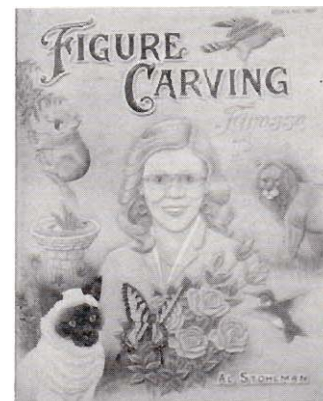
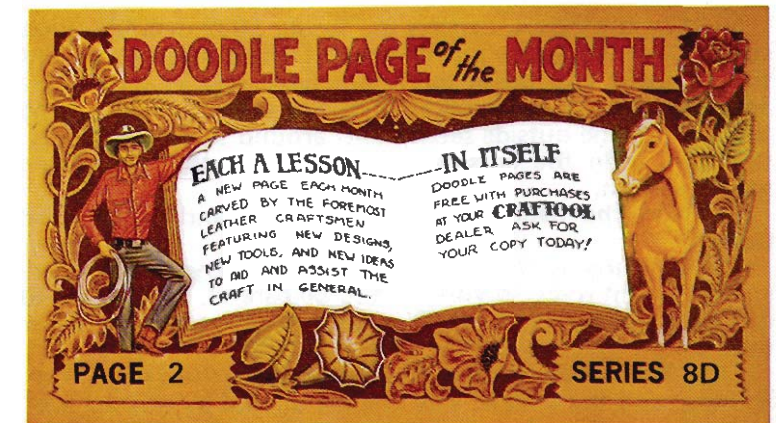
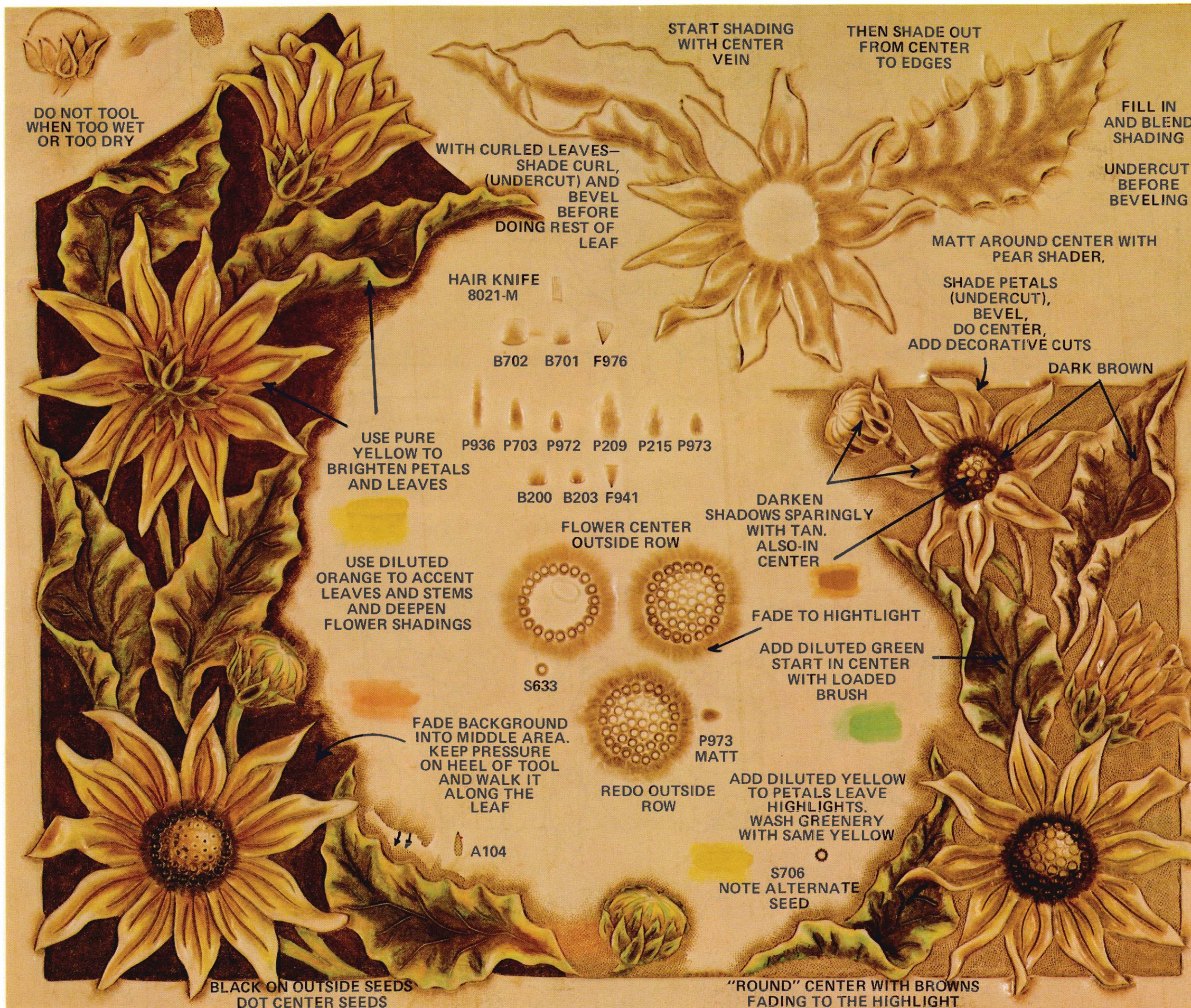


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SUNFLOWERS by Judy James

These sunflowers offer an easy, different, and striking option to traditional patterns. The large flowers and leaves are relatively free of detail and are simple and quick to do. They require just the usual tools that most of us have or can substitute for.

The larger arrangement fits Tandy's Market Place bag; flip it for the other side. Substitute a front-view flower on the opposite side to make it a little different. The other arrangement was designed for a 7 X 11 purse panel. Both patterns leave ample room for you to put whatever you like in the middle. The tracing pattern includes designs for a clutch purse such as the Regency III and a wallet.

Tooling: Case or wet your leather. While it is still damp, trace and cut the solid lines. Do not cut the decorative lines. When it looks dry, but is still damp under the surface, start tooling. If the leather is the correct moisture, your tooling impressions will be a rich tan color; too damp gives a muddy color and too dry gives little or no color. Either way makes it difficult to get smooth, lasting impressions.

When your leather is the correct moisture for tooling, begin shading the flower petals with the smooth pear shaders P367 and P972. Either follow the pattern or your own inclinations for two or three smooth shadows from the center towards the tip of the petal. Go around the center with the shader as shown and blend it into the petals.

Shade the leaves with the textured pear shaders. I used the lined shaders P209 and P215. Start at the tip of the leaf and tool a line of deep shading down through the middle to the other end. This is your "center vein"; its placement helps determine the rest of the shadings to give the leaf shape and dimension. If you use the lines shaders, the lines go from the center, upwards and outwards. With the curled leaves, do the shading on the curl, (the undercutting), and bevel the inside edge of the curl before shading the interior of the leaf.

The Pro-Petal tools (8071 small and medium) are used to do the optional undercutting. (See the larger design and the top flower and leaf.) Let your shading and the shape of the petals and leaf edges suggest the areas to be raised. Hold your pro-petal (whichever one fits the curve) with the end of the wooden handle in the palm of your hand and the curved side of the tip facing the petal. Dig the tip of the tool down into the cut and slowly, carefully pry and lever up under the petal's edge. It is very easy to slip. Ease the tool under the leather with a rocking motion; trying to force or push it will cause a slip and a cut or a tear in the leather. Do the leaves the same way. Don't worry about the impressions left by the heel of the tools as the beveling or the background will cover them.

Now bevel as usual. Use the spoon of the modeling tool to smooth, blend and round wherever needed. The hair blade 8021-M textures the stems.

DO NOT TOOL
WHEN TOO WET
OR TOO DRY

START SHADING
WITH CENTER
VEIN

WITH CURLED LEAVES—
SHADE CURL,
(UNDERCUT) AND
BEVEL
BEFORE
DOING REST OF
LEAF

HAIR KNIFE
8021-M

B702 B701 F976

USE PURE
YELLOW TO
BRIGHTEN PETALS
AND LEAVES

P936 P703 P972 P209 P215 P973

B200 B203 F941

FLOWER CENTER
OUTSIDE ROW

DARKEN
SHADOWS SPARK
WITH TAN.
ALSO-IN-
CENTER

USE DILUTED
ORANGE TO ACCENT
LEAVES AND STEMS
AND DEEPEN
FLOWER SHADINGS

FADE TO F

ADD DIL
START
WITH
B

S633

FADE BACKGROUND
INTO MIDDLE AREA.
KEEP PRESSURE
ON HEEL OF TOOL
AND WALK IT
ALONG THE
LEAF

P973
MATT

REDO OUTSIDE
ROW

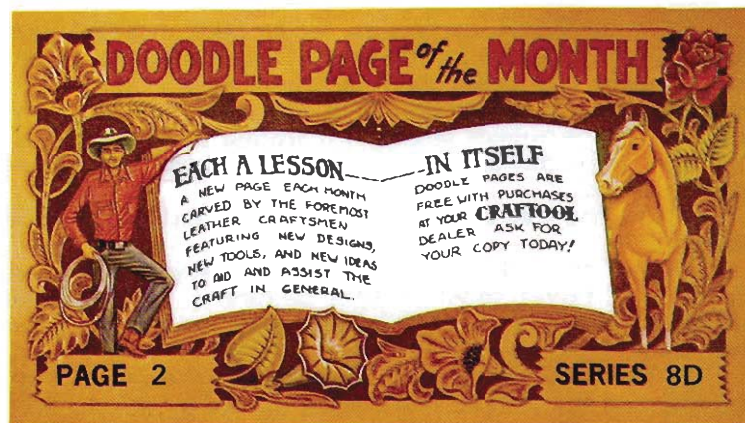
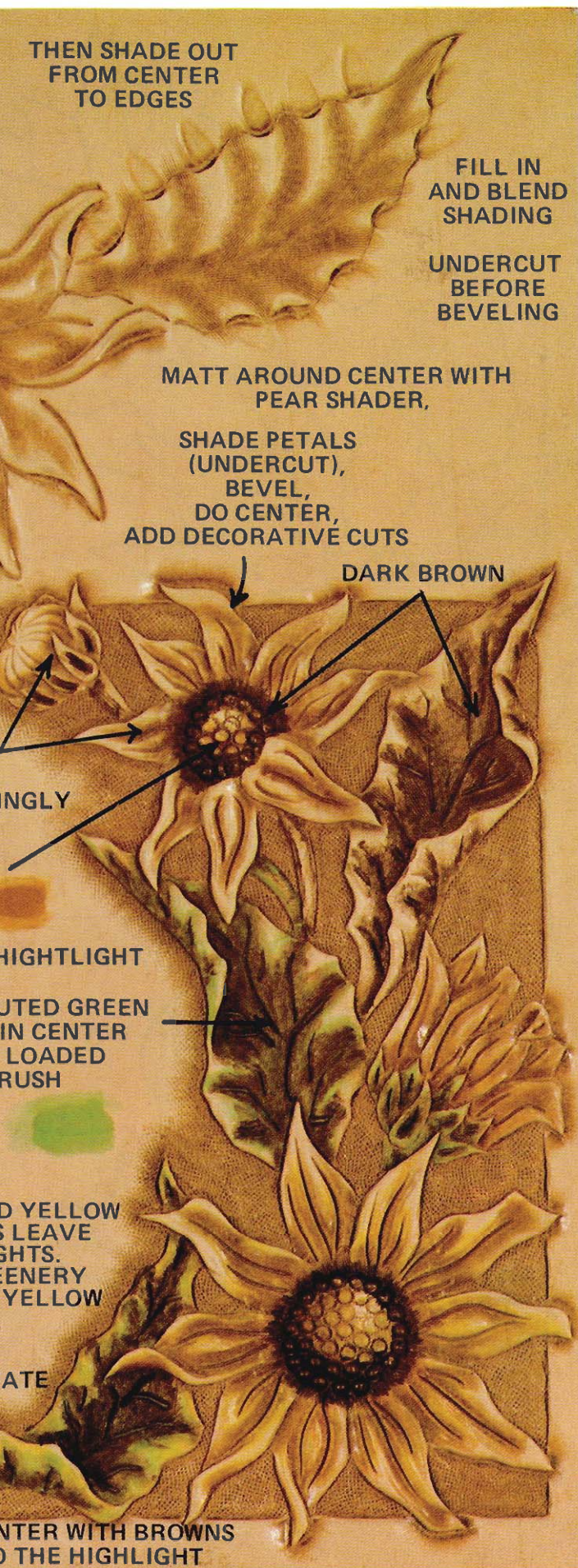
ADD DILUTE
TO PETALS
HIGHLIGHT
WASH GRE
WITH SAME

A104

S706
NOTE ALTERN
SEED

BLACK ON OUTSIDE SEEDS
DOT CENTER SEEDS

"ROUND" CEN
FADING TO



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Now bevel as usual. Use the spoon of the modeling tool to smooth, blend and round wherever needed. The hair blade 8021-M textures the stems.

For the flower centers use seeder S632 or S722. First stamp the outside row fairly deeply. Decide where you want the highlight and make the impressions fade as they circle and approach it. Now take P973 and with the heel of the tool against the outside seeds, matt around the whole center. Carefully redo the outside row of seeds if they have been mashed down.

Add the decorative cuts as shown and background with A104.

Coloring is done with Tandy's Pro-Dyes. These are strong, bright dyes, so you need to be careful. I like to build up my colors with diluted tints and/or by adding color over color.

The only full strength dyes used are the dark brown, the tan, and the yellow. The rest are diluted by at least half. You have to decide how much color you want and dilute accordingly. Check your colors, as well as brush off the excess on a scrap piece of leather.

Dye the background with dark brown. With dark brown and a loaded brush, start in the center of the leaves. As the dye is used, take the brush out to the edges to deepen the shadows. Also do the outside row of seeds in the center; let the dye bleed into the lined matting around the center. Don't forget to "round" the stems.

Half-strength green goes over the brown in the leaves and stems. Again start in the center and go out. Leave plenty of highlights. Dilute the yellow by at least half and wash all the greenery. This will "kill" the raw color and help blend in the green and brown.

Start on the flowers by adding tan to the shadows of the petals and buds. Then go over them with the same diluted yellow. Don't cover the whole petal, but leave highlights.

Dilute orange to the color shown and deepen the shadows in the flowers. Also accent the leaves with this same orange. Used sparingly, it actually seems to diminish a too-bright green; it does add an extra hue to give "life".

Next dye the flower centers with varying shades of brown to "round" to the highlight. Use a pure black on the outside row and dot the interior seeds.

Very lightly and carefully, add full-strength yellow to the flowers to accent and brighten.

So this is your sunflower. When you trace the patterns or adapt them to other areas, vary the shapes of the leaves and petals and you will never have two alike. If you keep the same general plan for both sides of a pattern, you don't need to worry about mirror-image symmetry; your arrangement will be pleasing.

Judy James is a Data Processor from Port Angeles, Washington. She has been doing leathercraft off and on since high school but has been a serious leathercrafter for the last five years.

Judy has had one Doodle Page published; Page 11, Series 7D, PINE CONES; and has had her work published in "Make It With Leather" magazine. She won two places in this Doodle Page Contest. Look for her next entry; Page 6, Series 8D, POPPIES.



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Fort Worth, Texas
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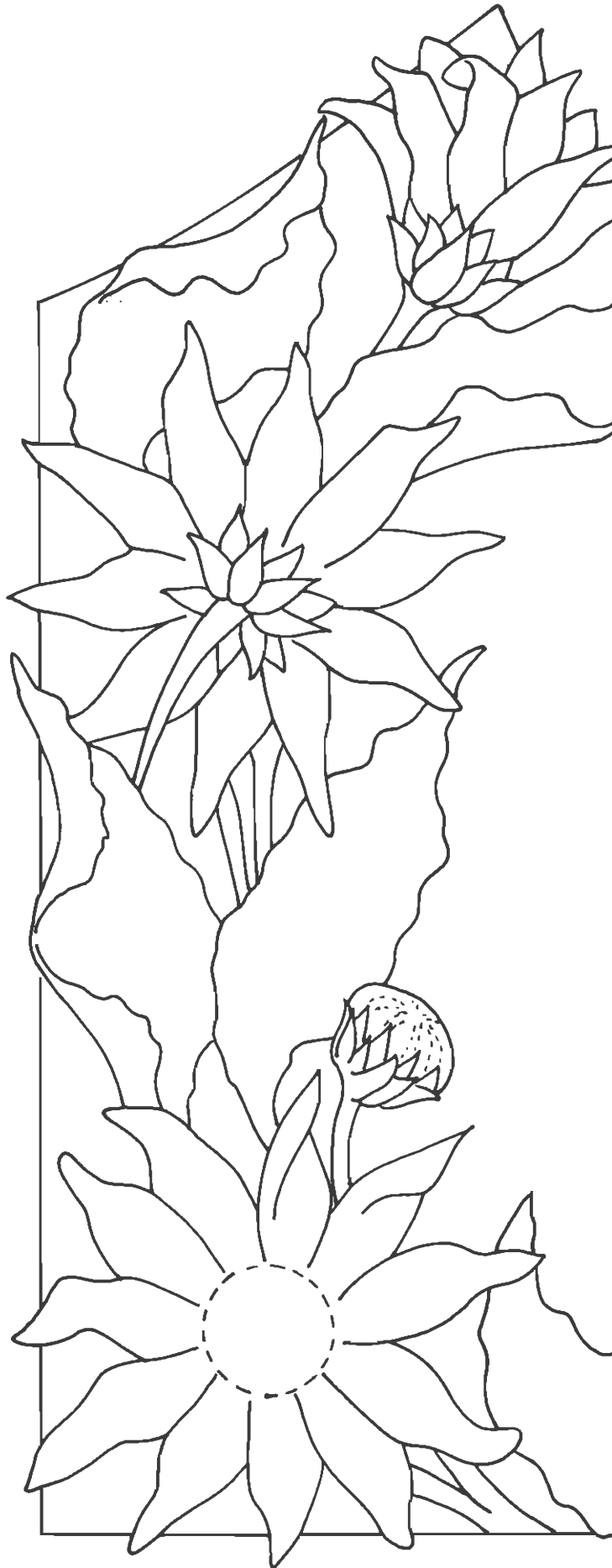
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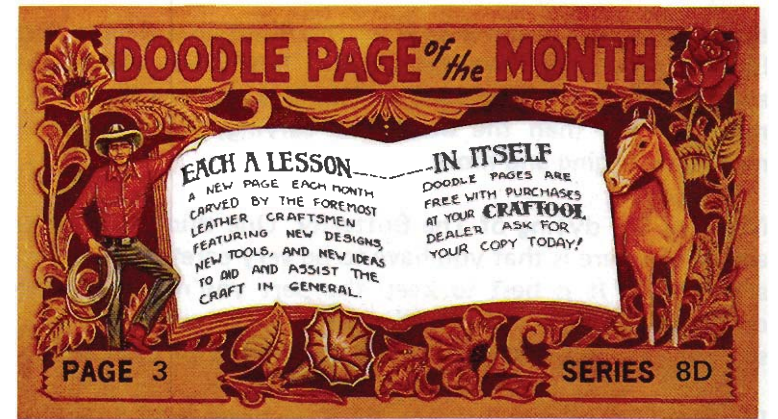
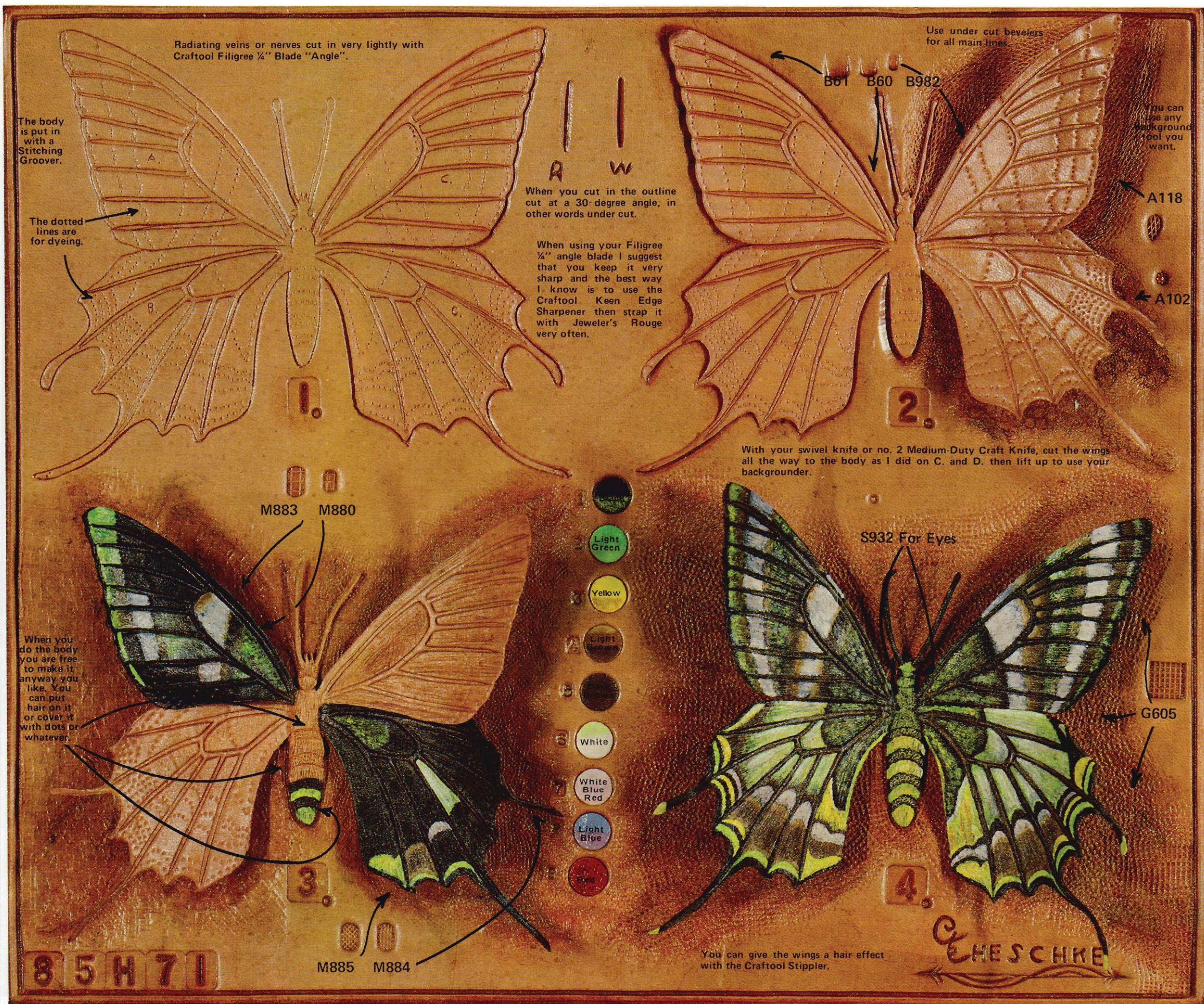


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REALISTIC BUTTERFLIES by Charles E. Heschke

My name is Charles E. Heschke. I am a leather carver and have been for 20 years. Over the last 5 years I have developed a new technique in carving which could be more "true carving" than the traditional carving as we know it. It has been rewarding and the challenges are truly great.

Here is an example of what can be done with my technique.

I have put four butterflies inside a border which is put in with a Tandy Craftool no. 8074 Stitching Groover. Beginning with butterfly no. 1, I have marked the wings A, B, C and D. On wings A and B you can see the outline of the butterfly, the dotted lines are for dyeing. I used the Craftool Filigree 1/4" angle blade to cut wings C and D. When you cut the outline in on the butterfly wings you cut at a 30 degree angle or undercut. Now we begin step 2. Using these bevels (B61, B60, and B892) you bevel under as far as you can all the way around the outline of the wings. Next, using your swivel knife, very lightly cut in your nerves and veins on the wings. Now going to wings C and D on butterfly no. 2, with your swivel knife or no. 2 medium duty craft knife, slowly cut the wings all the way to the body and I do mean slowly. After you have cut the wings completely away from the leather, stamp your background in; you may use any backgrounder of your choice. The two that I used were A118 under the C wing and A102 under the D wing. Figure no. 3 shows all four wings lifted up in the same manner as the two on figure no. 2 (see inset photo). On figure 3 for the background under A and B wings I used Craftool M883 and M880 and on C and D wing I used M885 and M884. On wing C and D you can give them a hair effect with a craftool stippler no. 8070. Now going to figure 4; as you can see the butterfly is completed with the background tool G605. For the eyes on the butterfly I used S932. Do not stamp this in but put the stamp down where you want



Radiating veins or nerves cut in very lightly with
Craftool Filigree 1/4" Blade "Angle".

The body
is put in
with a
Stitching
Groover.

The dotted
lines are
for dyeing.

When you cut in the outline
cut at a 30-degree angle, in
other words under cut.

When using your Filigree
1/4" angle blade I suggest
that you keep it very
sharp and the best way
I know is to use the
Craftool Keen Edge
Sharpener then strap it
with Jeweler's Rouge
very often.

With your swi
all the way to
backgrounder.

M883

M880

When you
do the body
you are free
to make it
anyway you
like. You
can put
hair on it
or cover it
with dots or
whatever.

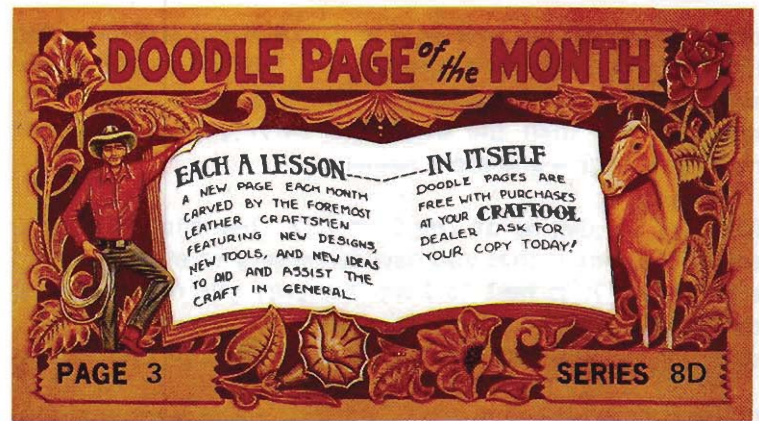
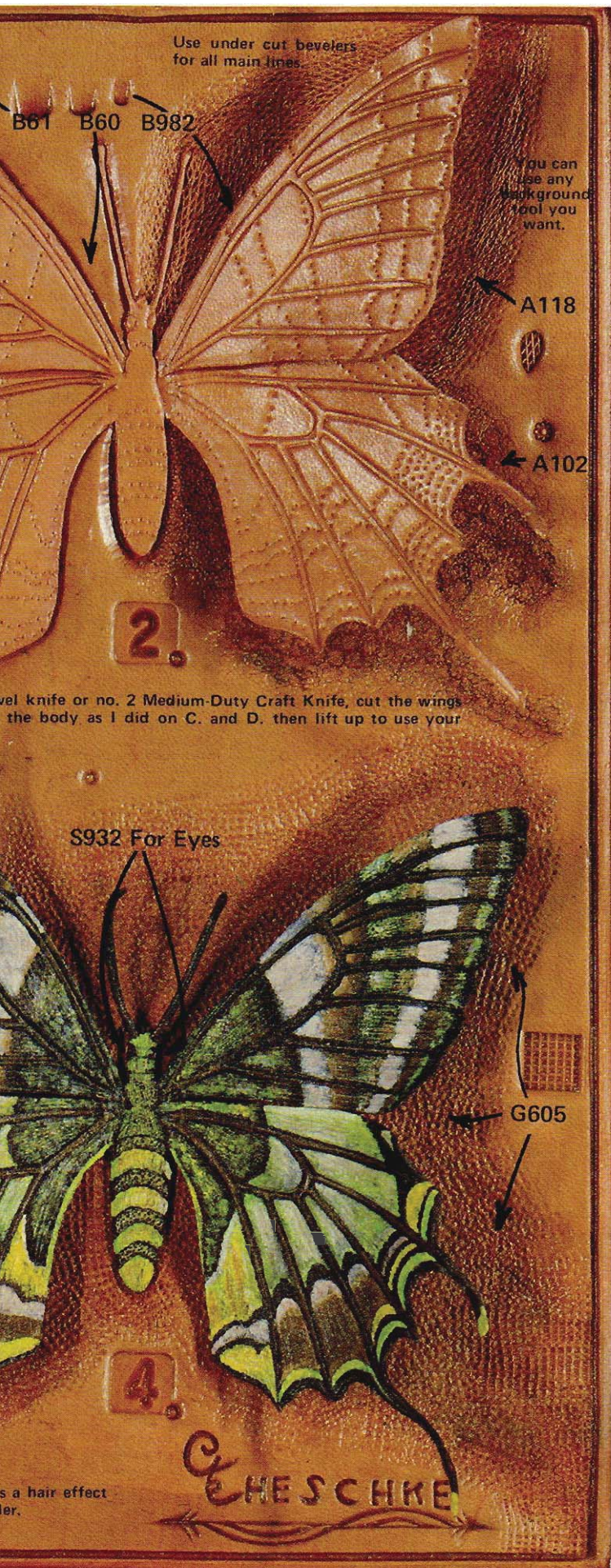
1. Black
2. Light Green
3. Yellow
4. Light Brown
5. Dark Brown
6. White
7. White Blue Red
8. Light Blue
9. Red

M885

M884

You can give the wing
with the Craftool Stipp

8 5 H 7 I



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the eye and just rotate if back and forth which will be almost like a burnish. I have done many butterflies, birds and animals with this technique and as you can see its a little more involve than the traditional carving, but it is much more challenging and more realistic.

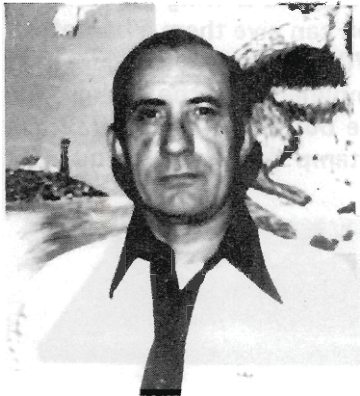
Now for the dyeing of The Butterfly. One thing I'd like to emphasize here is that you have to be very careful when you are dyeing. It is best to keep the part you're not dyeing covered so that you will not get dye on these parts of the carving.

Dry brushing means that you fill your brush with dye. You wipe most of it off using the very little that is left on the brush. As you can see by the carving, I have 9 circles numbering from 1 thru 9. No. 1 is Cova acrylic black dye, which is dry brushed half with light green. Before I go any further, I used only a solvent black, all the rest is Cova acrylic dye. Going to no. 2, I dry brushed half the acrylic yellow on to the acrylic light green. No. 3 has a little bit of light brown dry brushed on the yellow. No. 4 has a little yellow dry brushed on the light brown and a little dark brown on the light brown also. No. 5 is straight dark brown. No. 6 is white with a little of the light green dry brushed on to it. No. 7 is white, red and blue mixed together which gives it a purplish color. No. 8 is light blue, on the bottom of the circle is red mixed with the blue from the top. No. 9 is red.

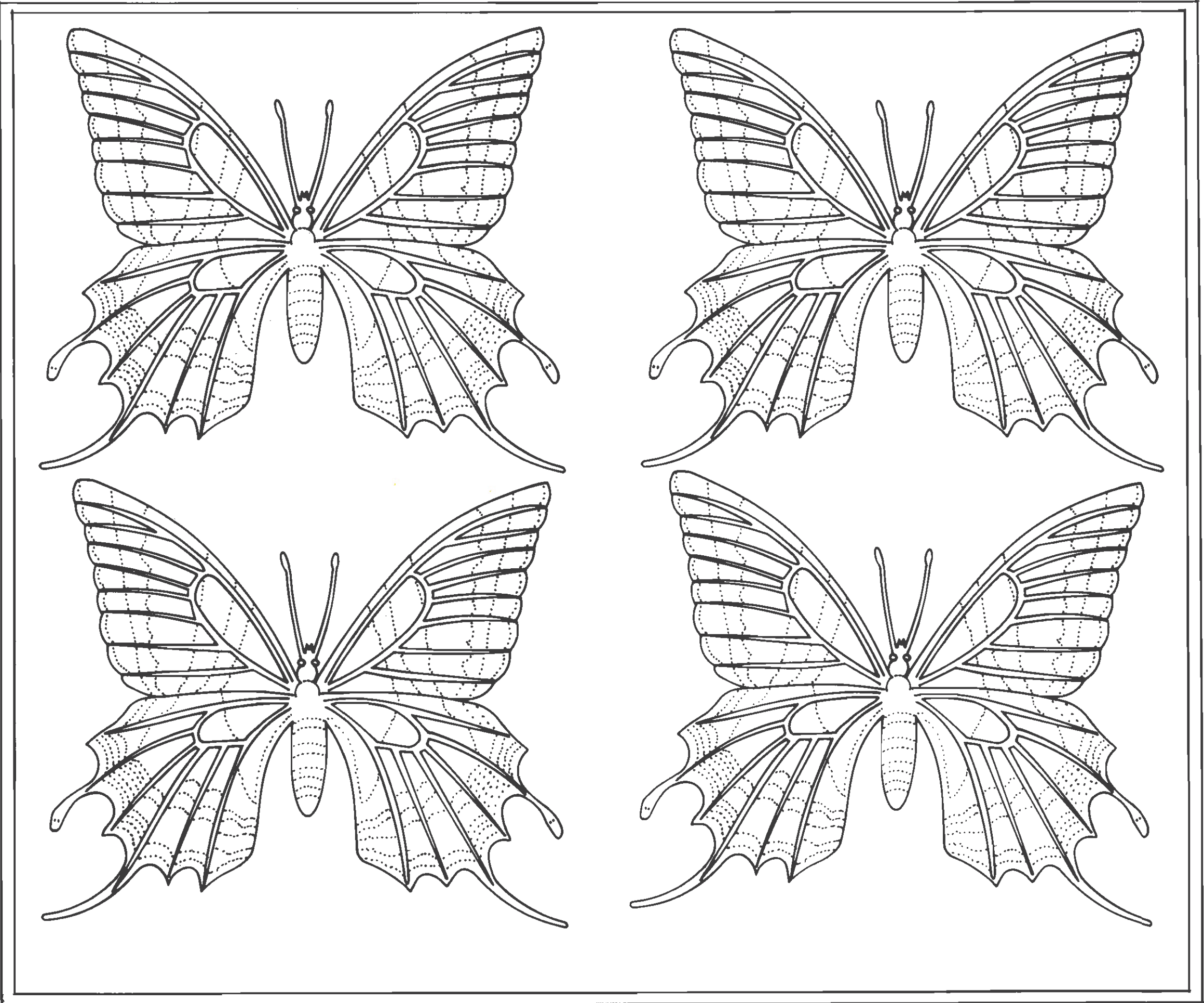
Now that you have the colors we will begin with figure No. 3 on the A wing. As you can see I went step by step in the dyeing procedure down the wing. I added the colors with a dry brush to blend them in as I went along and the same for wing D. As you proceed along you will see how the color of the butterfly takes shape as shown in figure 4. Apply your finish and dry. You lift the wings to set them while the finish dries.

I hope you will enjoy the technique for it is very rewarding and I have labored many hours and years developing it. The butterflies are only a small step into the world to " True Leather Carving" but a rewarding one.

Best of Luck
Charles E. Heschke
Master Leather Carver



Charles E. Heschke, 47, is a materials handler living in Hales Corners, Wisconsin. His work has won 1st Place at the Wisconsin State Fair, been featured in a magazine, and has earned a private showing in the Milwaukee County Museum. His 20 years of experience in leathercraft is certainly evident in this example of "Realistic Butterflies". Charles' other interests include poetry, oil painting, sketching, and sculpturing.



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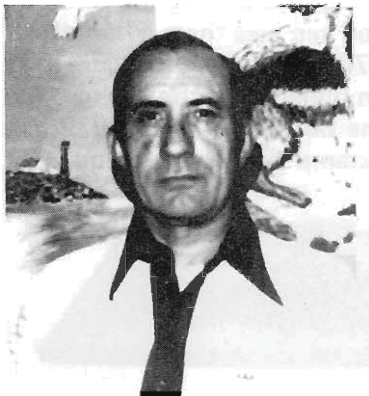
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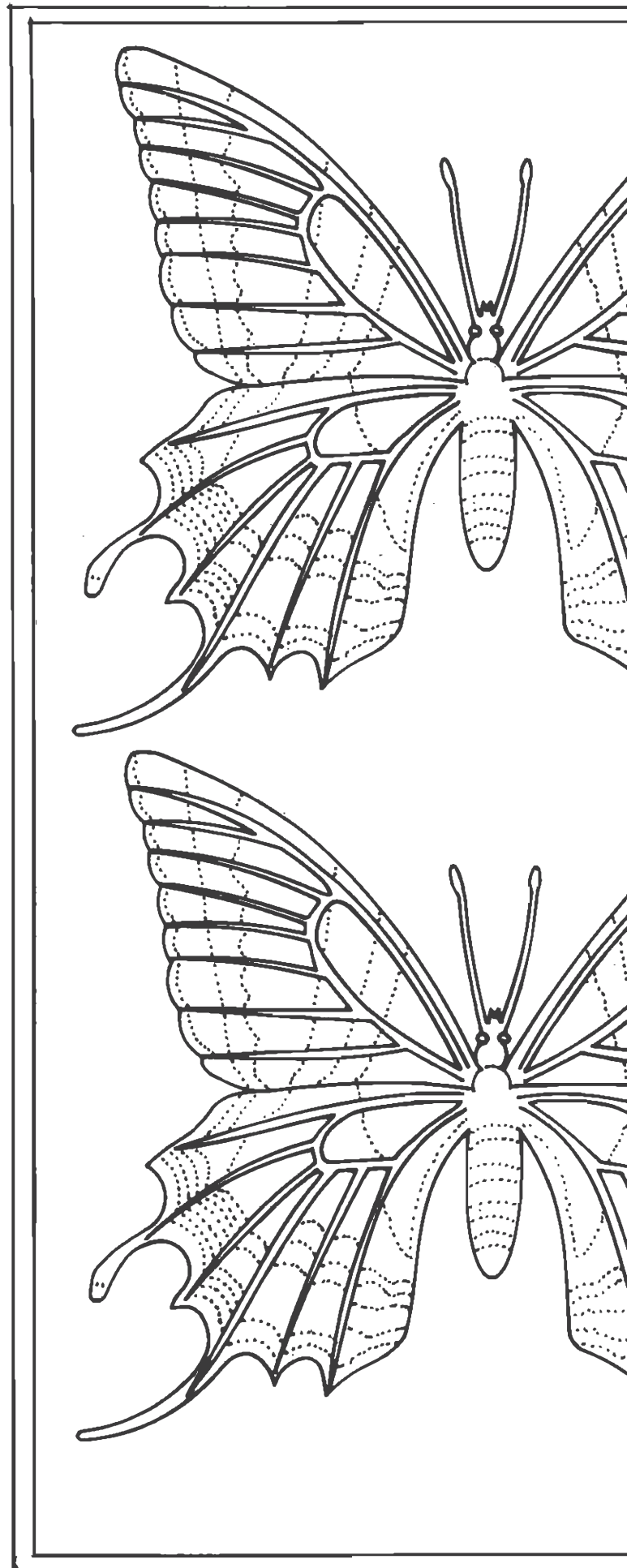
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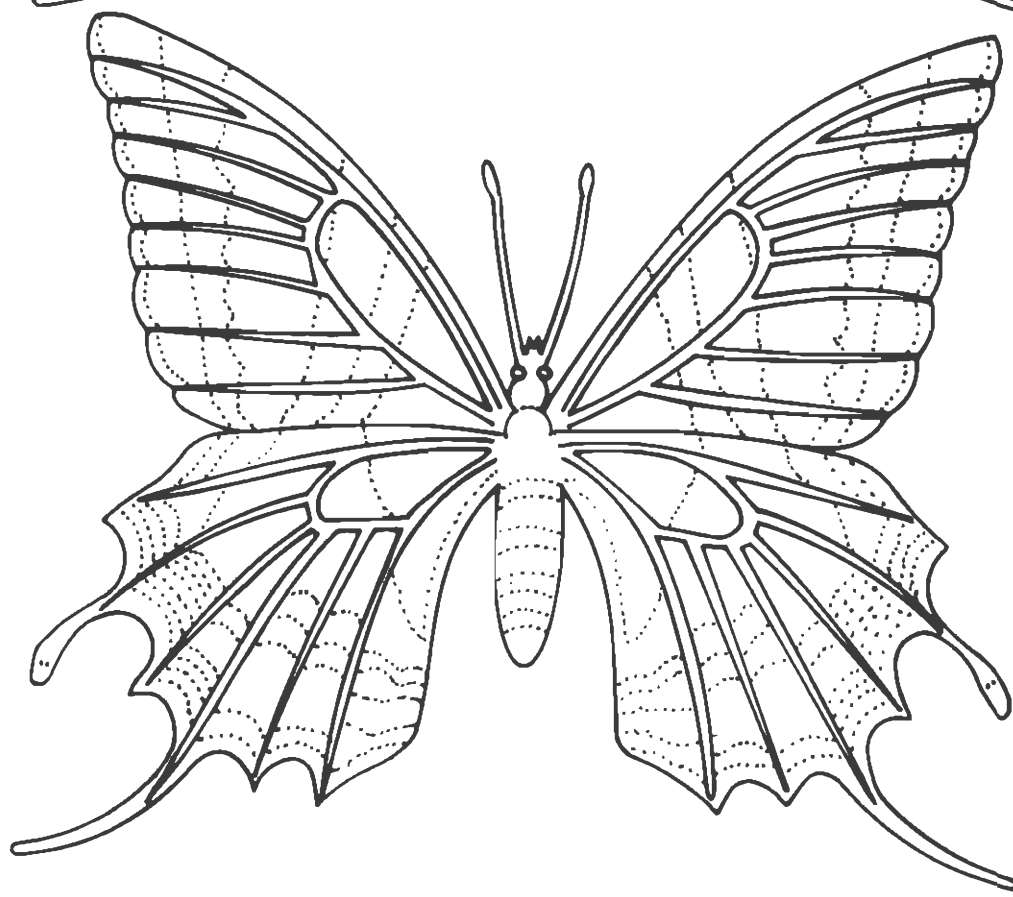
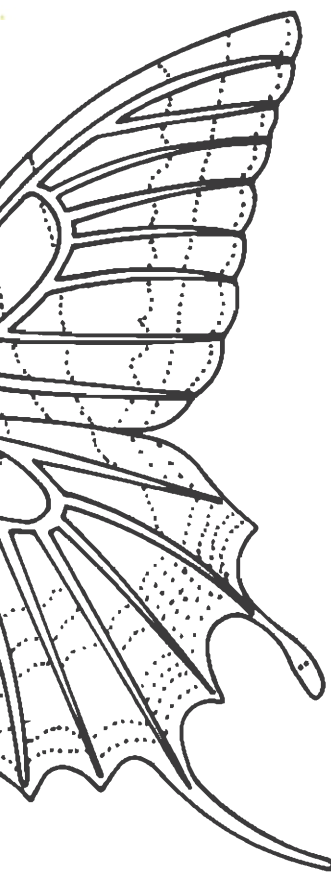
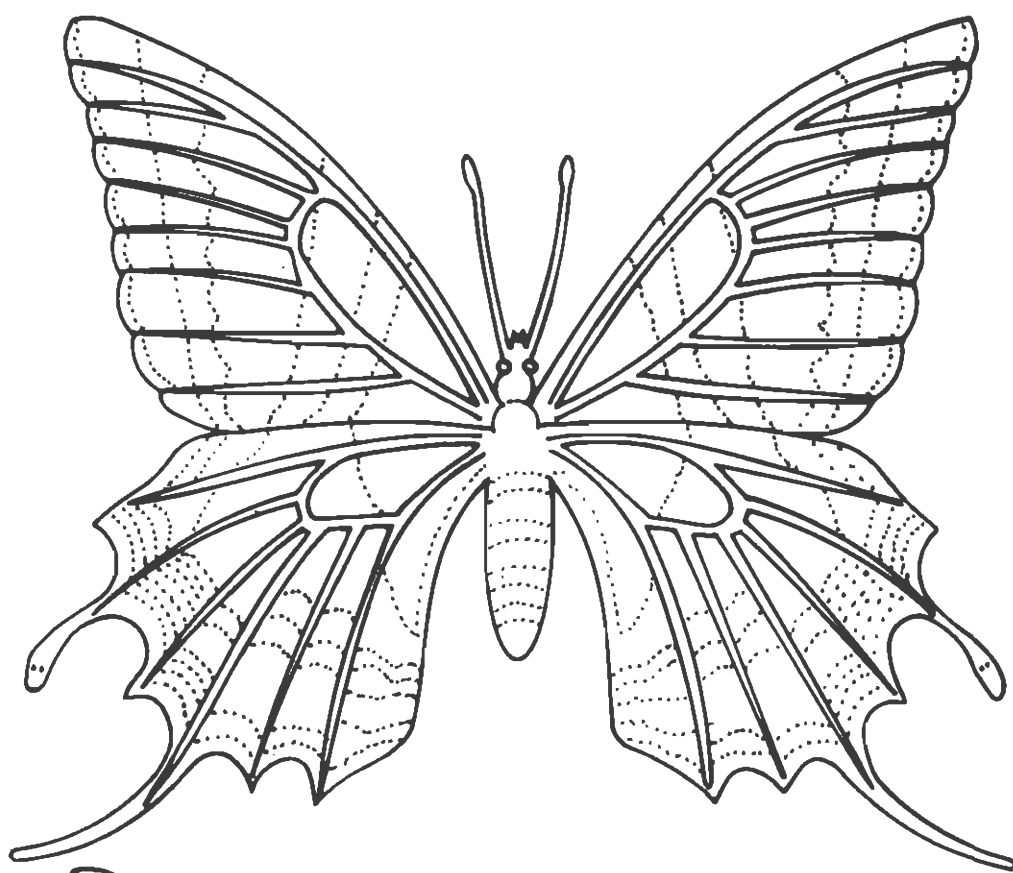
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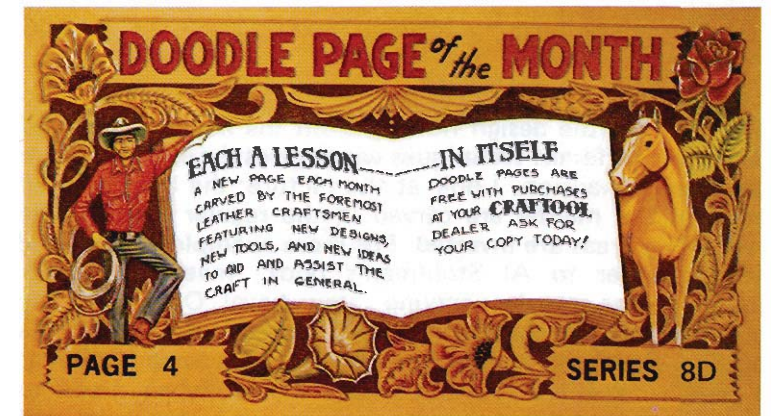
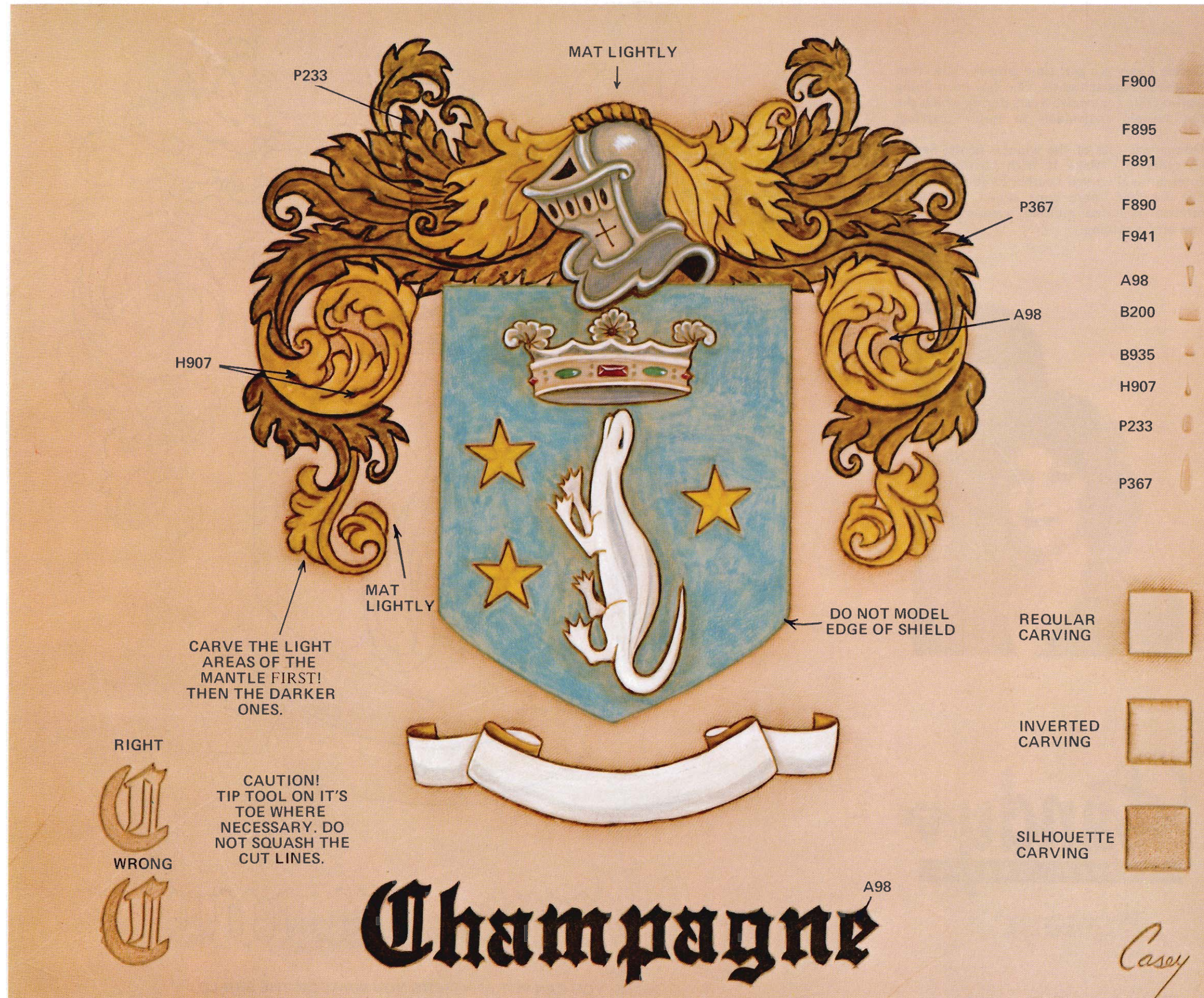
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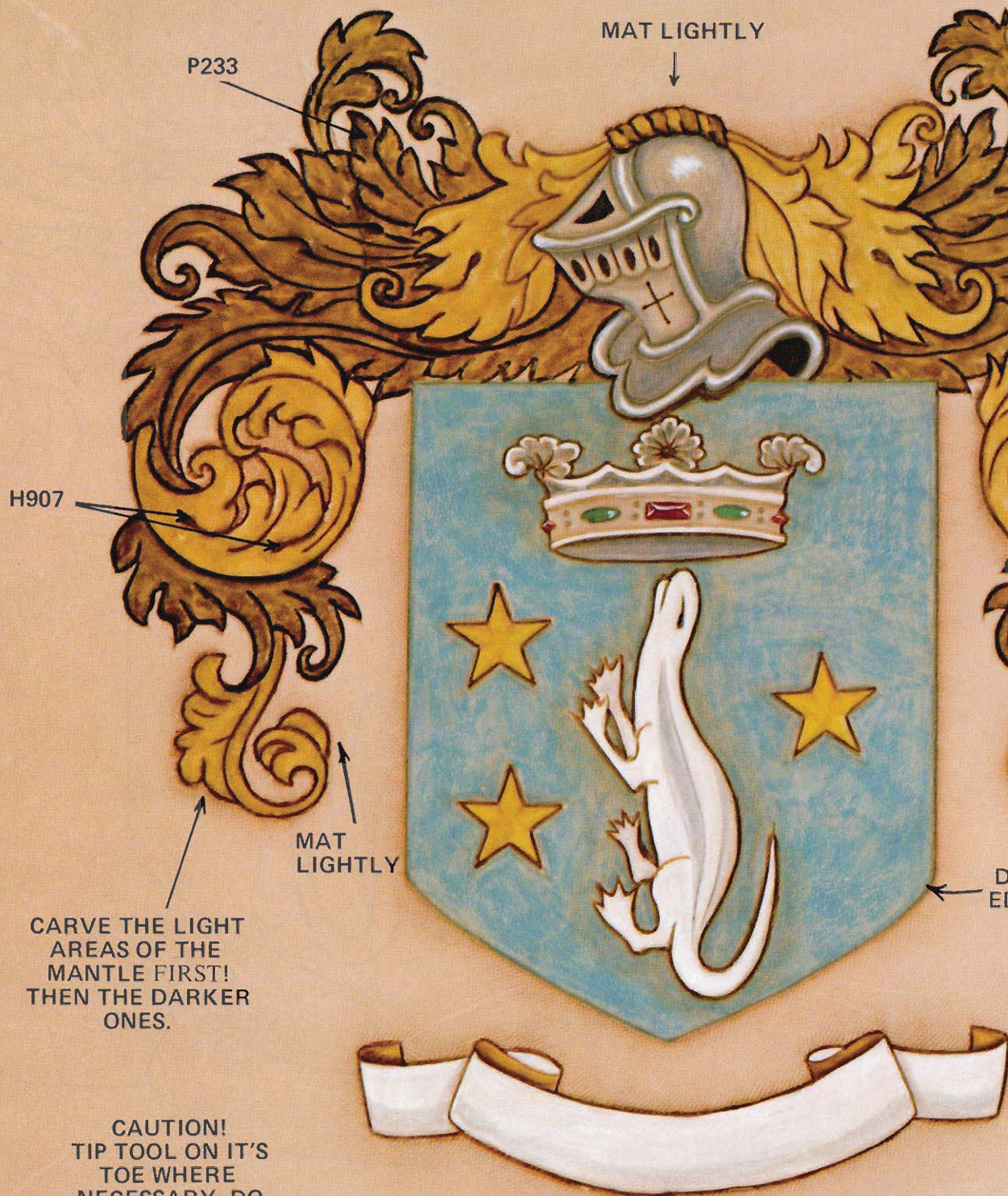


COMBINING CARVING TECHNIQUES by Donna Casey

Some say Heraldry began in 1127 a.d. through an official act by King Henry II. While knighting his son-in-law, Geoffery, Count of Anjou, he presented him with a blue shield bearing six small lions which became Geoffrey's insignia throughout his lifetime. After his death, successive generations of his descendants adopted this insignia which became the first known example of true heraldry. During Henry's reign, tournaments were carried out with much pageantry to the delight of large audiences. Heralds were retained to announce the names and identifying marks of the contestants. The shield was the most convenient place to carry these marks. At the same time, battle armor was being redesigned. The iron skull-cap with a metal bar protecting the nose was being replaced with a helmet which covered the face completely. A disadvantage of this headgear was the fact that identifying the wearer was impossible. In battle, one did not know his friends from his enemies. The answer to this problem? Distinctive shield insignias. These beautifully decorated shields were used by generation after generation and were considered an object of honor. Some families also used a "battle cry" or motto on their shields.

Today, the coat of arms is a noble decoration, given a place of honor in the home. To find a picture of a coat of arms bearing your surname, look for a copy of Burke's General Armory by Sir John Burke in your local library. This book has hundreds of names and their designs. In the Champagne coat of arms (my maiden name) I have combined three carving techniques; regular carving, inverted carving, and silhouette carving. I'd like to share these techniques with you.

Begin by tracing the design on medium weight, cased leather. I used 6-7 oz. Cut all the lines except the three stars. Cut the lines on the lizard's back lightly. Before you begin this or any carving, study the picture to determine which objects are foremost and then bevel those objects first. In this case it is the helmet you should start with. Using the picture as a guide, bevel the helmet with the following crafttools: F895, F891, F890, and F941. After you have finished, go on to the crown and the lizard using the same tools. I used stamp no. Z785 to make the stars, but you may wish to cut and bevel them. Next, bevel the shield, using B200, then mat lightly around the sides and bottom of the shield with F900.



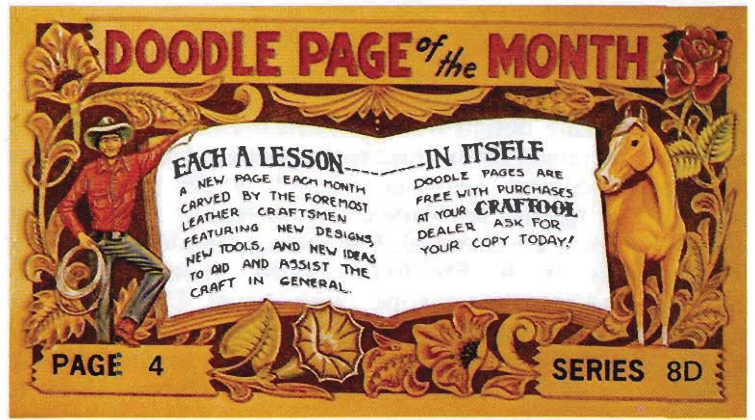
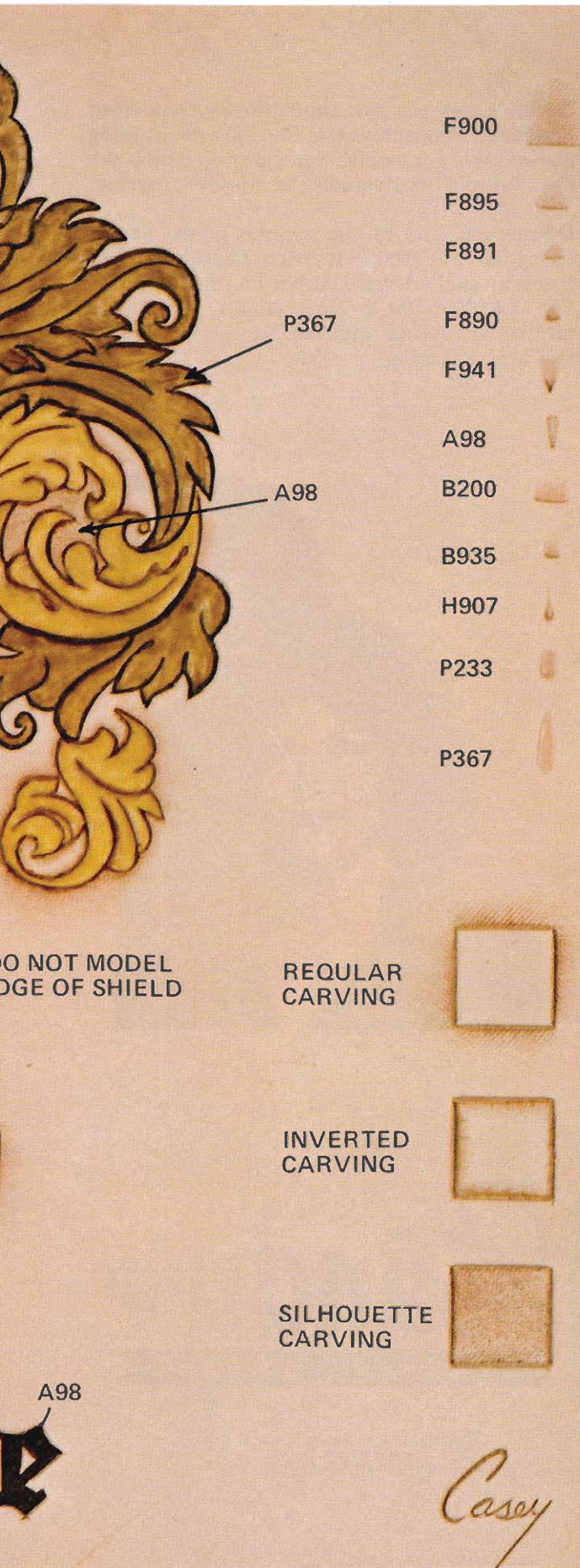
RIGHT



WRONG



Champagne



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The mantle (the design flowing from the helmet) is carved using two different techniques which gives the overall picture an extra dimension. Look at the picture; the light colored areas of the mantle are carved in the regular method, the remaining areas are inverted. For more examples of inverted carving, refer to Al Stohlman's book; Inverted Leather Carving. For regular carving, you bevel OUTSIDE the outline, and for inverted carving, you bevel INSIDE the outline. Bevel the mantle carefully, doing a small section at a time with; B935 and B200. Use the modeling spoon to smooth the beveling as you go. The next step is to add contour to the mantle via the pear shaders; P233 and P367. When the mantle is completed, go back to regular carving and do the banner between the shield and the name. This is the traditional location for the family motto. There was no motto recorded with this coat of arms.

The name Champagne, is done in silhouette carving. The inside of each letter is pushed down with the matting tool; A98. I found my old English lettering in the book, Alphabets for the Leathercraftsman by Gene Noland. Old English is in keeping with the medieval flavor of the design but you may use any kind of lettering you like.

Now we come to the coloring. All colors used are spirit dyes except the white which is Cova Dye (acrylic). The name is dyed with straight chocolate dye. The banner is watered down white; shaded with light gray. To get light gray, pour about 1 tablespoon of dye solvent into the bottle cap, then dip your no.1 brush into the black dye and add it to the cap. Do this 3 or 4 times to match the light gray in the picture. Test the dyes on scrap leather often. I don't like to waste dye, so I only mix what I need. If I need more than a capful, I use the little plastic cups that come with some cold medicines, such as Nyquil.

Next, color the shield light blue, mixing the blue and solvent the same way you did for the light gray. Color the helmet and the crown light gray, then add more black by the brushful to get medium and dark gray for the shadows. Color the gems in the crown green and red and highlight the crown and helmet with white. The stars are straight yellow, the lizard is white Cova dye with gray shading. The mantle is done in two colors; buckskin for the regular carved areas and equal parts buckskin and tan for the inverted areas.

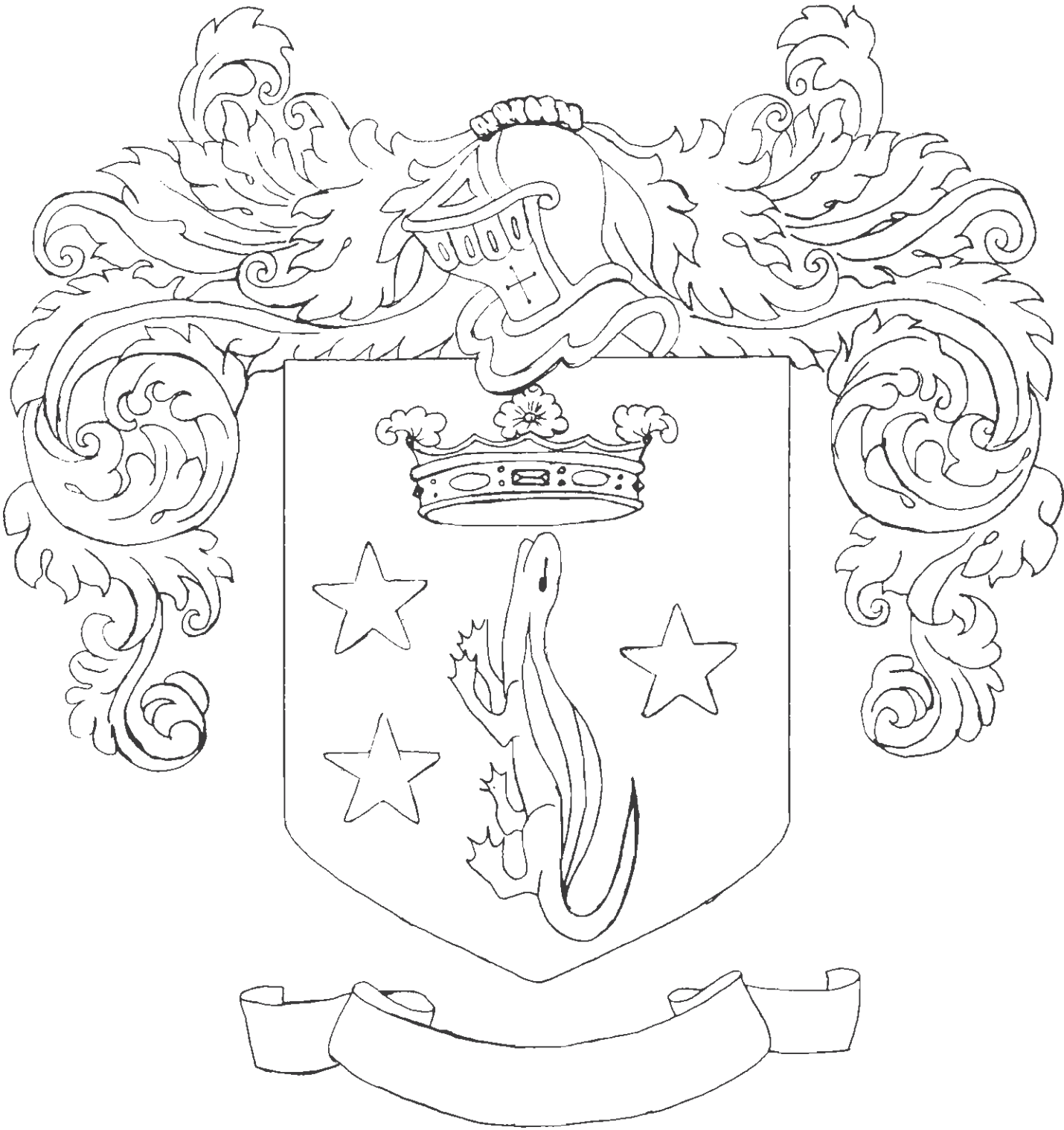
Give the whole picture two light coats of spray Neat Lac. Then using a cotton swab, spread Fiebing's Brown Antique over the mantle, helmet, and shield. Wipe off quickly. Let dry, then take a soft cloth and wipe the carving clean with Leather Balm. When it is dry, polish with a soft clean cloth. This design is the perfect size for a notebook cover; or just frame it and hang it on the den wall! It's a beautiful gift for anyone, including yourself!

Donna Casey is a part time grocery clerk from Waltham, Massachusetts. She has been doing leathercraft for twelve years during which she has tutored individuals in figure carving.

Donna was one of the winners in the Senior Category of "Make It With Leather" 1983 International Carved Leather Pictures Contest. She has had three craft shows. Her other interest included quilting, camping, animal and bird watching.



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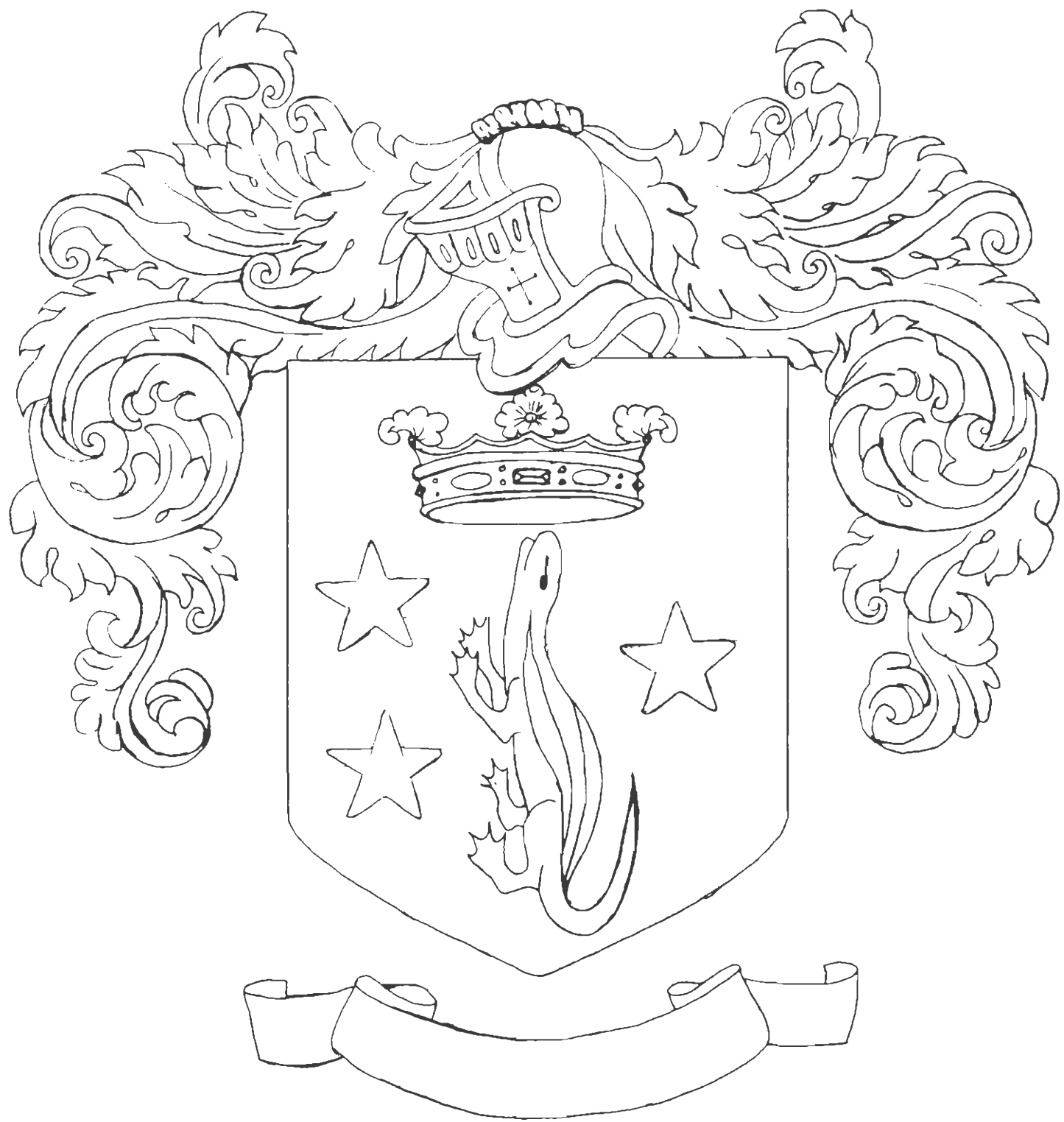
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EXTRA

STEPS to PROFESSIONALIZE YOUR WORK

REMEMBER: PROFESSIONAL WORK BEGINS WITH TRACING AND CARVING... IT'S JUST AS EASY TO USE A TOOL RIGHT AS IT IS TO USE IT WRONG!

LOOK



HERE'S A TYPICAL CARVING... LOOKS O.K.? WATCH WHAT HAPPENS!

1.



PEARSHADING WITH P236 AND P217 ONLY...

2.



"DRAW OUT" SHADING WITH BALL-POINT MODELLER'S STYLUS

3.



BASIC KNIFE CUTS WILL DO, HOWEVER...

4.



BACKGROUNDING FRAMES YOUR WORK.

5.



HERE'S THE "PROFESSIONALIZED" PLATE... WHAT A DIFFERENCE!!

NOW LOOK

DOODLE PAGE of the MONTH

EACH A LESSON

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PAGE 5

SERIES 8D

5 EXTRA STEPS TO PROFESSIONALIZE YOUR WORK by BRAD MARTIN

Have you ever looked at your work and wondered what you could do to clean it up a little bit? I sure have! Over the years I've stumbled across a few things that make my work look a little better or cleaner than average. I'd like to share these with you in this Doodle Page. "Professionalism" in this sense means the pursuit of excellence in your work. Of course, being a professional leather carver is a matter of experience, dedication, and practice, especially practice. After all, you can't be a carpenter if you can't use a saw and hammer! Before we begin let me say that professionalism begins at the beginning, tracing and carving. Trace and carve as accurately as possible, the rest of the tooling relies on this step. We all make mistakes . . . fix'em as you go, don't try to cover them up later.

I've designed a basic western carving to use as an example. In the very first plate, I carved and tooled it the standard way. It's O.K., but lets go back; add these 5 steps, and note the difference. Each plate (No. 1-No. 4) is divided down the middle. For ease of comparison I tooled the left side of each plate in the standard manner on the right half is the professionalized style.

Plate No. 1 deals with pear shading. In the not-so-distant past, I would use the largest pear shader I could get away with, boring! Then I realized the depth you can get by enhance shading with your modelers. Use a ball point modeler to extend the grooves you started with the pear shader. I often use a stylus after the modeler for even more realism. No leaf, no matter how small escapes shading now. I enjoy using checkered tools; unfortunately, this technique smooths out the shading . . . a small price to pay!

Now let's move to plate No. 2. Here's another subtle touch that adds so much. I use stops at the base of almost every leaf and flower. I use No. 907 for the more prominent leaves; however, there are always small leaves, flower petals, etc. that defy the No. 907 so I use the pointed end of a modeler. If it requires even smaller stops, use the point of your scratch awl. Experiment . . .

This brings us to plate No. 3: decorative cuts. The swivel knife is by far the most creative leather tool; so decorative cuts are a way to really use that creativity. Cuts are a way to tie the design together. Absolutely essential to a western carving, (fun, too!) and should be practiced constantly. You can also use your scratch awl in conjunction with your knife. After I make my decorative cuts, I come back and make dotted extensions of each cut and stop. Compare it with the left side; doesn't it flow more pleasantly? Develop your own style of cuts!



EXTRA

STEPS

to

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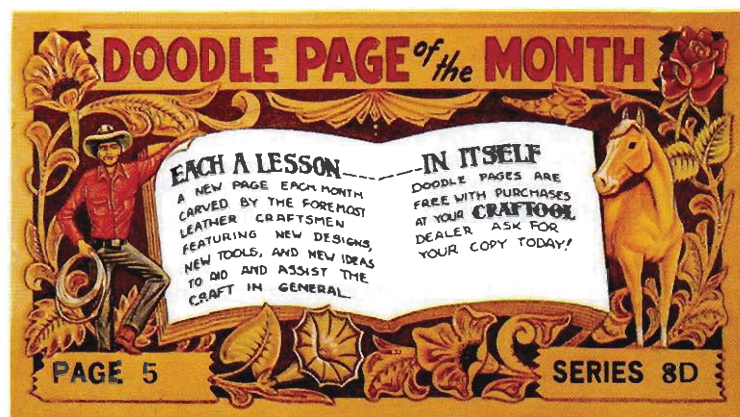
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4.



BACKGROUNDING
FRAMES YOUR WORK...

"FRAMING" BACKGROUND
FINISHES THE CARVING



5 EXTRA STEPS TO PROFESSIONALIZE YOUR WORK

by
BRAD MARTIN

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Plate No. 4 deals with another integral part of every carving, the background. Backgrounding accentuates the carving tremendously; but consider the background as a frame for the carving. Use your knife to cut a parallel border line around the shape of the backgrounded area. You can decorate this frame with a few knife cuts, maybe cut another parallel. Try different things; sky's the limit.

So we arrive at No. 5, the dyeing process. I always dye in subtle shades of brown. Remember nature's colors are mostly subtle contrasts so the eye is trained to pick up these differences.

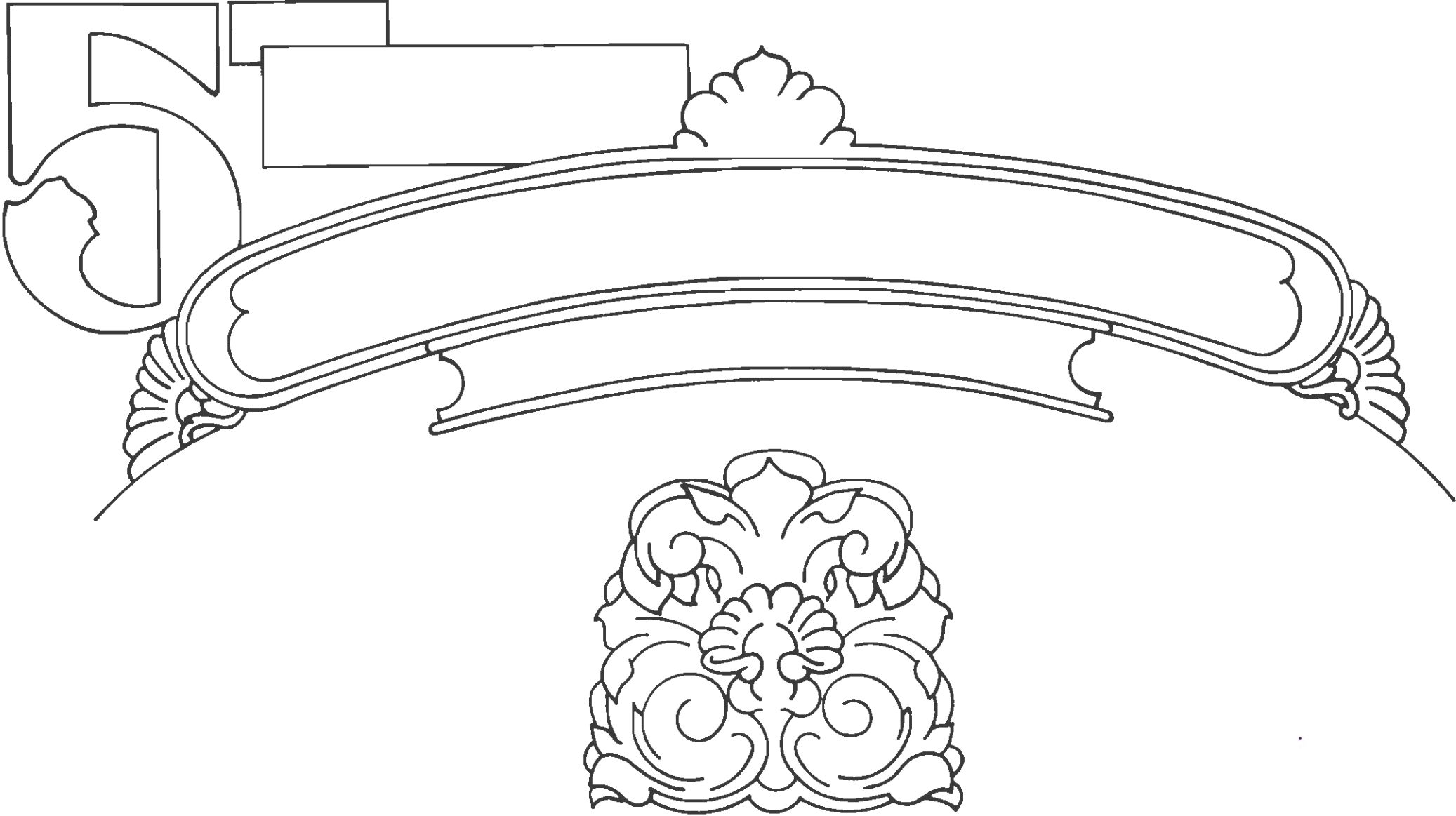
Almost exclusively I leave the carving natural by carefully painting it with Neat Lac. This protects it from the antique I apply last. Background is dyed black or brown; not only to accent the natural color of the carving but also to provide a base to present the carving to the eye in a more 3-d manner. Now a coat of Tan Antique over the entire piece, will bring out the highlights. After the antique has dried, buff it well, apply a sealer (Tan Kote, Atom Wax, or a light coat of Neat Lac). Let dry; (buff it, if its a wax base) and "goop" on some black or dark brown antique. Keep a clean towel on hand to quickly remove all of the excess. The original coat of Neat Lac will protect and preserve the natural color but the dark antique will accent every cut and crevice. Sometimes at the "antique" stage I find out that I missed a small area (note in Plate No. 4, the lower left leaf with Neat Lac. Obviously great care should be taken when painting with a clean quick drying lacquer not to miss any spots!

Now compare the "professionalized" piece with the original piece of carving. Can you believe the difference? Practice the steps until comfortable and watch the results. You and your customers will love it. Good luck and remember, Practice!

Brad Martin



Brad Martin, Greensboro, North Carolina, began drawing at an early age through the influence of his father. Brad started working in leather at 18 as a YMCA camp counselor. He still pursues his interest in Indian Crafts and philosophies. Brad owned his own leathershop from 1972 to 1978 and has done work for several music stars including John Denver and Billy Joel. He was a winner in the "Make It With Leather" International Carved Leather Picture Contest in 1981, '82 and '83. Still striving to refine his work, Brad hopes to see leather carving elevated to the "fine art" status which it deserves.



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Plate No. 4 deals with another integral part of every carving, the background. Backgrounding accentuates the carving tremendously; but consider the background as a frame for the carving. Use your knife to cut a parallel border line around the shape of the backgrounded area. You can decorate this frame with a few knife cuts, maybe cut another parallel. Try different things; sky's the limit.

So we arrive at No. 5, the dyeing process. I always dye in subtle shades of brown. Remember nature's colors are mostly subtle contrasts so the eye is trained to pick up these differences.

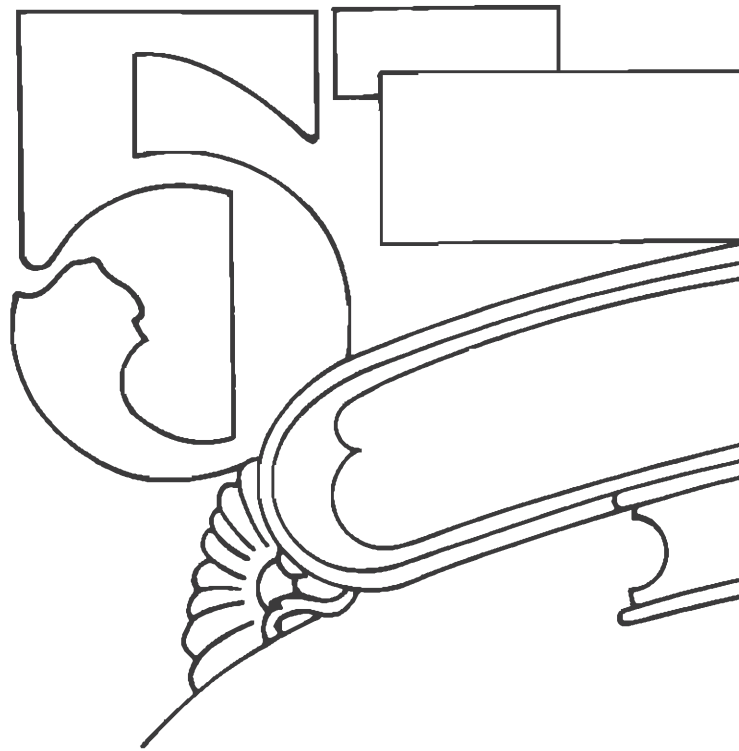
Almost exclusively I leave the carving natural by carefully painting it with Neat Lac. This protects it from the antique I apply last. Background is dyed black or brown; not only to accent the natural color of the carving but also to provide a base to present the carving to the eye in a more 3-d manner. Now a coat of Tan Antique over the entire piece, will bring out the highlights. After the antique has dried, buff it well, apply a sealer (Tan Kote, Atom Wax, or a light coat of Neat Lac). Let dry; (buff it, if its a wax base) and "goop" on some black or dark brown antique. Keep a clean towel on hand to quickly remove all of the excess. The original coat of Neat Lac will protect and preserve the natural color but the dark antique will accent every cut and crevice. Sometimes at the "antique" stage I find out that I missed a small area (note in Plate No. 4, the lower left leaf with Neat Lac. Obviously great care should be taken when painting with a clean quick drying lacquer not to miss any spots!

Now compare the "professionalized" piece with the original piece of carving. Can you believe the difference? Practice the steps until comfortable and watch the results. You and your customers will love it. Good luck and remember, Practice!

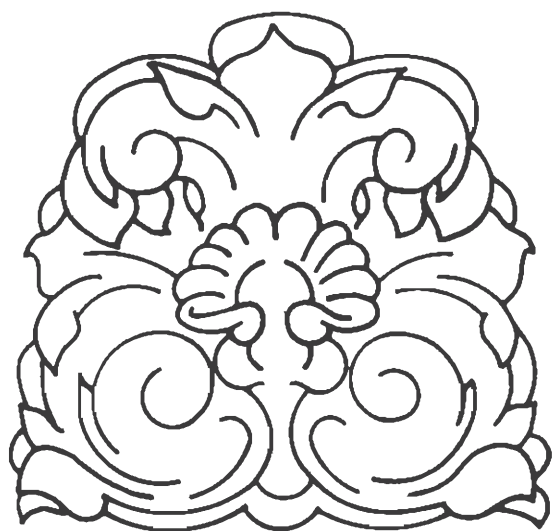
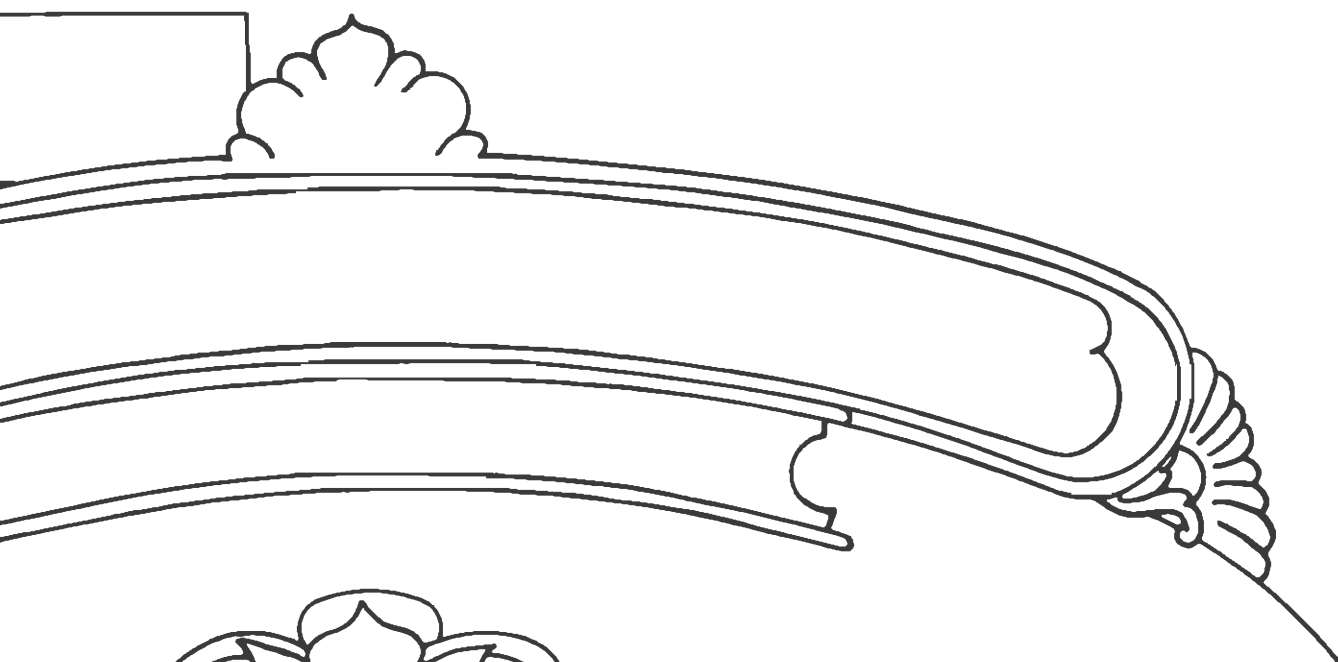
Brad Martin

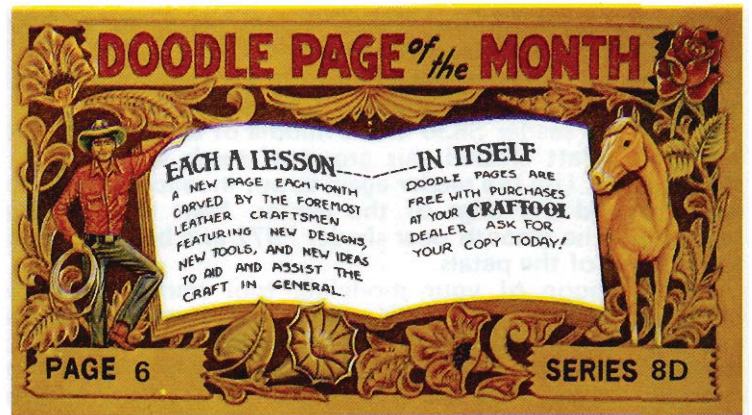
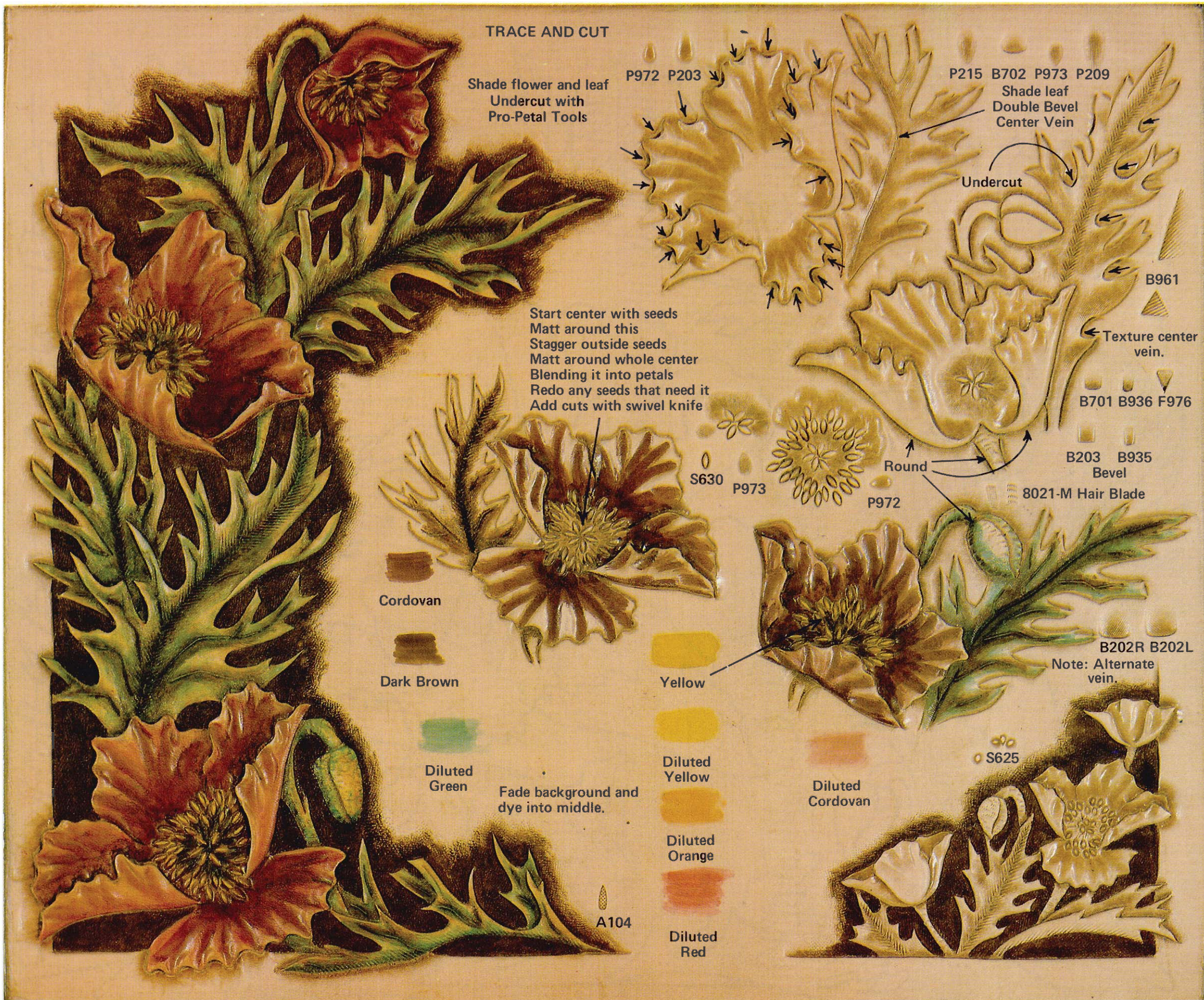


Brad Martin, Greensboro, North Carolina, began drawing at an early age through the influence of his father. Brad started working in leather at 18 as a YMCA camp counselor. He still pursues his interest in Indian Crafts and philosophies. Brad owned his own leathershop from 1972 to 1978 and has done work for several music stars including John Denver and Billy Joel. He was a winner in the "Make It With Leather" International Carved Leather Picture Contest in 1981, '82 and '83. Still striving to refine his work, Brad hopes to see leather carving elevated to the "fine art" status which it deserves.



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POPPIES by Judy James

Greeting cards and wrapping paper are often good sources of pattern ideas for leather. These poppies, for instance, were suggested by an old greeting card; they are one of my favorites for their ease of tooling, their versatility, and their effectiveness.

Here are three sizes of poppies and leaves and suggested arrangements. The largest pattern was made for the Tandy Market Place bag. Simply reverse it for the other side and put whatever you want in the middle. The smallest poppy fits a clutch purse or can easily be adapted to a wallet. The middle size was designed as a 7 X 11 inch panel for a purse.

Tooling: Case or wet your leather. While it is still damp, trace and cut the solid lines. Do not cut the decorative lines. When it looks dry, but is still damp under the surface, start tooling. If the leather is the correct moisture, your tooling impressions will be a rich tan color; too damp gives a muddy color and too dry gives little or no color. Either way makes it difficult to get smooth, lasting impressions.

Begin tooling the flower with the smooth pear shader (P972, P703). Use which ever one fits the area and walk it smoothly from the outside of the petal towards the flower center. Note that the shading goes out to the furthest edges of the fluted petals and not to the indentations. Bring the shaded areas together in the cup of the petal and really mat around the edge of the flower center.

When shading the petals and leaves, do not try to keep within the lines or the center of the lobes. Do make your shadings off-center and over the lines. This may be contrary to usual practice, but it helps contribute to the "wild" effect. If needed, open the lines later with the point of your modeling tool.

Shade the leaves with the lined pear shaders (P215, P973, P209) as shown. Double bevel the center line.

Use B961 on the center line of the leaf. Make sure the lines slant towards the tip of the leaf. Start at the tip and work down, overlapping the impressions evenly. Reverse the tool, and do the other side of the vein.

Undercutting is optional; it does, however, give an added dimension to the flower and leaves. It is done with the two pro-petal tools, No. 8071 small and medium. If your leather has dried out, redampen it and let it return to almost dry-looking. Hold your pro-petal tool (whichever one fits the curve) with the end of the wooded handle in the palm of your hand and the curved side of the tip facing the petal. Dig the tip of the tool down into the cut and slowly, carefully pry and lever up under the petal's edge. It is very easy to slip. Ease the tool under the leather with a rocking motion; trying to force or push it will cause a slip and cut or a tear in the leather. Do the leaves the same way. Don't worry about the impressions left by the heel of the tools as the beveling or the background will cover them.

TRACE AND CUT

Shade flower and leaf
Undercut with
Pro-Petal Tools

P972 P203

Start center with seeds
Matt around this
Stagger outside seeds
Matt around whole center
Blending it into petals
Redo any seeds that need it
Add cuts with swivel knife

S630 P973

Cordovan

Dark Brown

Diluted
Green

Fade background and
dye into middle.

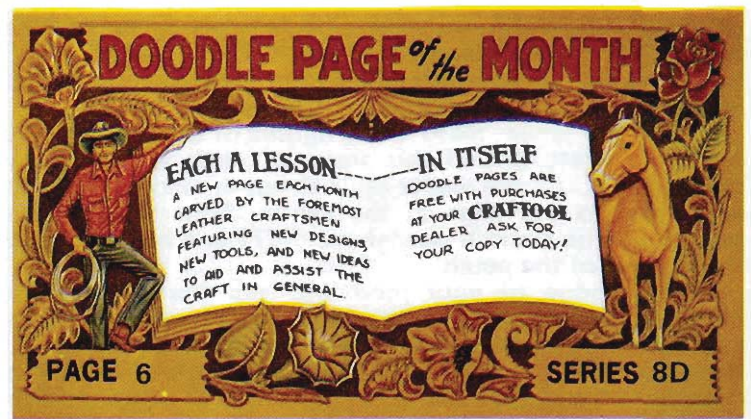
Yellow

Diluted
Yellow

Diluted
Orange

Diluted
Red

A104



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The next step is beveling. I use the smooth bevels (B203, B935) within the flower (the texture agrees with the pear shading) and the checked bevels (B701, B936, F976) everywhere else. Bevel all lines with the appropriate tools going right around the fluted and undercut edges.

Use the seeder S630 in the middle of the flower center as shown. Matt around this group of seeds with the lined shader P973. Use the seeder again to put in random staggered seeds around the edge of the center. Matt around these seeds with the smooth pear shader P972 and blend this into the shading of the petals.

The spoon of your modeling tool rounds all stems, buds, and curled petals. Also smooth and blend the shading and beveling where needed. Finish the stems and buds with the hair knife No. 8021-M. Dig the point in with very short choppy strokes. Add the cuts in the flower center and the decorative cuts in the leaves. Background with A104.

Coloring: I used Tandy's Spectra Shade (cordovan, red and orange) and Tandy's Pro Dye (green, yellow and dark brown). The Pro Dyes appear to be stronger, as well as brighter, and you might want to dilute them a bit more.

Carefully dye the background with dark or chocolate brown. Also use dark brown around the interior seeds in the flower centers. Dry brush it into the leaf veins and deeper shadows. Really deepen the color along vein.

Start the petals with cordovan in the cup and deepest shadows. Add a diluted cordovan over this and take it out into the shading on the petal edges. For a redder color, a very diluted red can be brushed over the petal. Use a diluted yellow or orange to blend in the reds and highlight the petals. (See the three large poppies.) Undiluted yellow accents the seeds. Dark green can be added to the center for contrast. Dry brush a little blue into the shadows if you like.

Dry brush a half-strength green over the dark brown in the veins and shadings of the leaves. A very-very diluted green over everything can help to blend it in. At this stage, the color may look a little raw. To tone it down a bit and add interest and "life", brush diluted orange and/or yellow on the highlights.

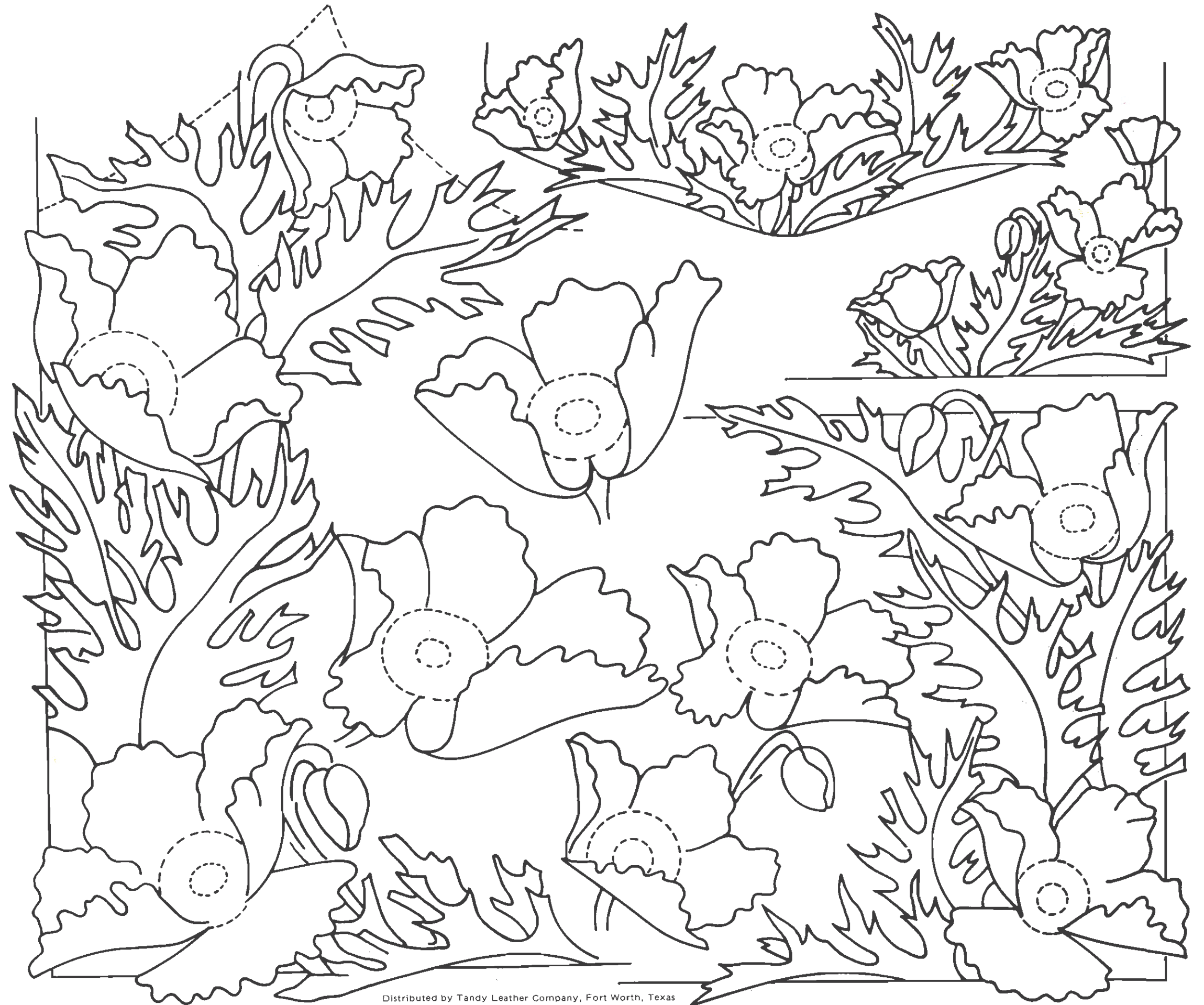
Although I haven't done it here, antiquing seems to go along with undercutting; it really shows up the effects of the undercuts. If you try it, NeatLac your piece first and then slather on the antique being sure to fill all the undercuts. Immediately wipe that off and your colors are bright again. Do be careful to leave enough antique in the cracks and crevices.

And this is your poppy. If you vary the fluting on the petals for each flower and slightly change the shape, you will have a different flower each time. Do the same thing with the leaves, and you can arrange them to fit different areas. Get flexible and your poppy is a very versatile pattern.



Judy James is a Data Processor from Port Angeles, Washington. She has been doing leathercraft off and on since high school but has been a serious leathercrafter for the last five years.

Judy has had two Doodle Page published; Page 11, Series 7D, PINE CONES and Page 2, Series 8D, SUNFLOWERS. She has also had her work published in "Make It With Leather" magazine. She won two places in this Doodle Page Contest; the SUNFLOWERS and POPPIES.



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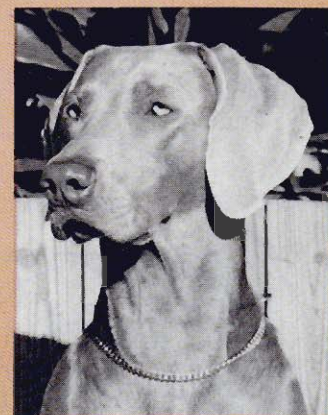


DIAGRAM I
First Tracing. All Lines
have a meaning

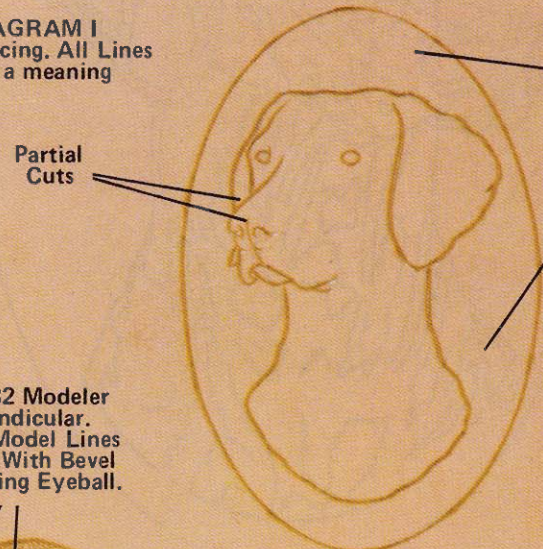


DIAGRAM II
Illustration of
Cut Lines

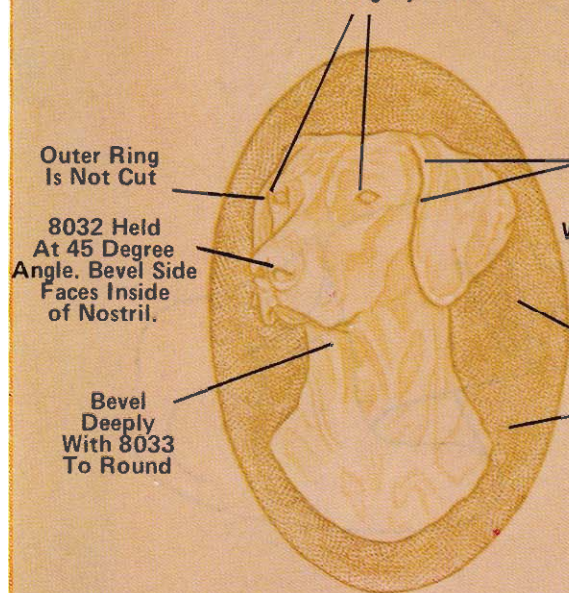
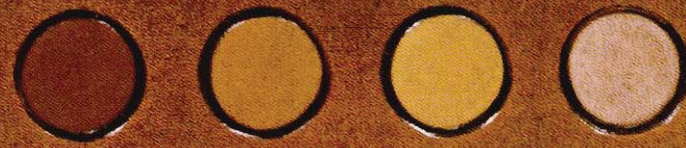
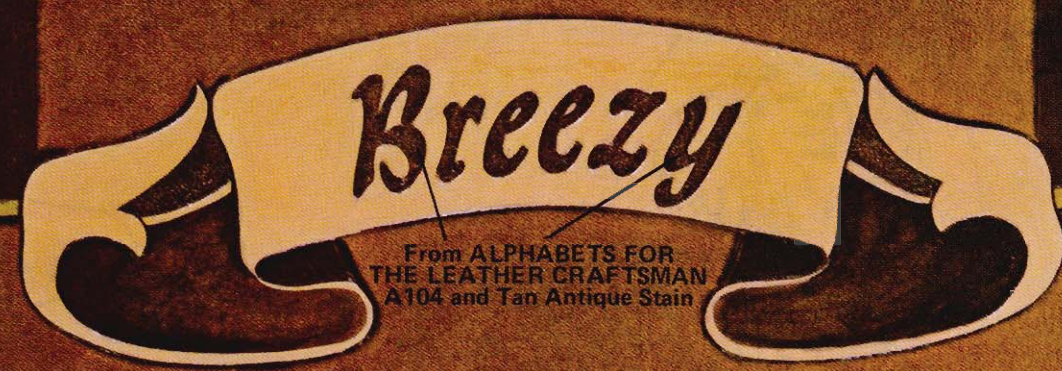
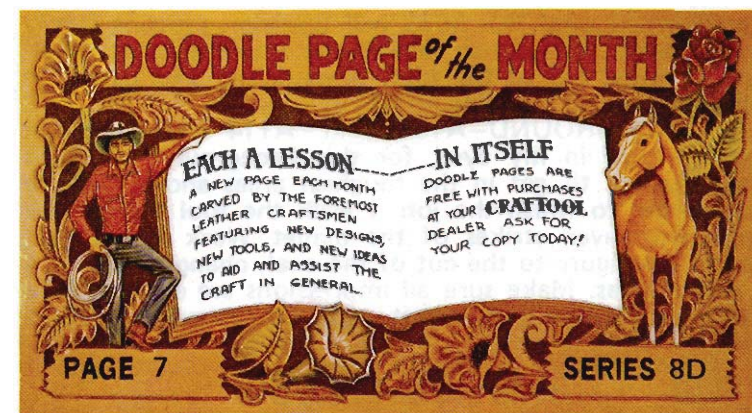


DIAGRAM III

All Lines
Are Beveled
Only



Corrine Ryan



CH. EB'S KETCH A SUMMER BREEZE
CDX, TD, RDX, SD, VX
by
Corrine Ryan

The title of this Doodle Page is the title of this most remarkable dog. Every abbreviation is an exceptional award for this champion show dog. If you are interested in understanding what the abbreviations mean, I'll briefly explain them at the end of this lesson.)

The owner came to me one day and asked what I could do with her most treasured picture of "Breezy" on leather. Diagram III is the identical size I did as a sample for her to see. She was thrilled and now requests an 8 X 10 portrait identical to it. I've never completed a portrait of that size and yet felt this a perfect opportunity to give it my best shot.

I want you to understand that what I've done here is a lesson for me as well as you. I hope you can comprehend and learn from it as I have.

DIAGRAM I—First Tracing: If all these lines look confusing to you, do not be discouraged. Read on and see how simple I have made this in a step-by-step procedure for you to follow.

You must trace all lines onto the leather after dampening properly. Al Stohlman's book, FIGURE CARVING has a unique and comical way of describing the transferring of designs in the first few pages.

All lines are not for cutting. Remember, I've taken this design from a photo. Few lines are cut.

DIAGRAM II—Carving Design: You must study this diagram carefully. Look back to your tracing and note the location of these lines. They are your main and only cut lines. All other lines are for modeling or beveling.

I used a 1/4" angle Rubyate blade, which I wouldn't trade for the world. I never dreamed carving could be so easy. I was always sharpening my blade to get that perfect edge. Since I've had the Rubyate blade, I've never sharpened or worried about my edge again.

Cut your main lines using extreme caution around the eyes, nose and nostrils. The left eye has an outside line around it; this is for modeling not cutting.

DIAGRAM III—Modeling and Finishing Touches: Once again I stress, study the diagram carefully. Look at your traced lines. . . look back at carved figure or at shaded areas on sketch. Take note at what is deeply pressed or beveled and how it fades away.

Tandy Leather Company offers a wide variety of modeling tools. Several of these could be used in the modeling of Breezy. It's really up to you and what you're best with. I favor and used on this figure the smallest end of the Deerfoot, No. 8032, to model most of Breezy. With 8032, smallest end, follow the modeling lines pressing all shaded areas down. In areas where a deeper and rounder effect

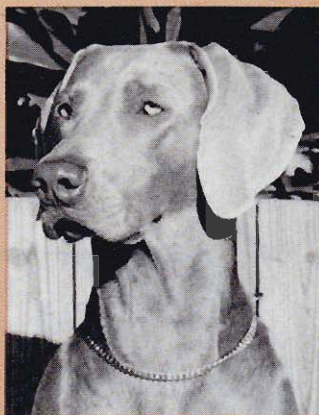
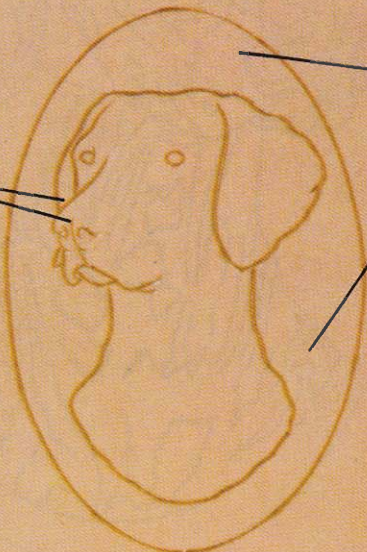


DIAGRAM I
First Tracing. All Lines
have a meaning

Partial
Cuts



All Lines
Beveled
Only

Tip 8032 Modeler
perpendicular.
Follow Model Lines
Around With Bevel
Side Facing Eyeball.

DIAGRAM II
Illustration
of Cut Lines

Bevel Deeply
Both Sides
Then Round
With 8033 Modeler

Outer Ring
Is Not Cut

8032 Held
At 45 Degree
Angle. Bevel Side
Faces Inside
of Nostril.

Bevel
Deeply
With 8033
To Round

Background
A104 and A114

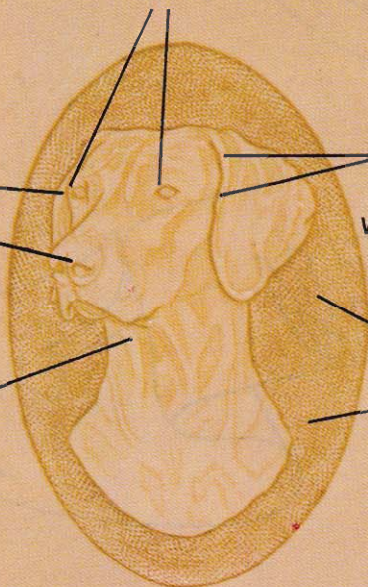


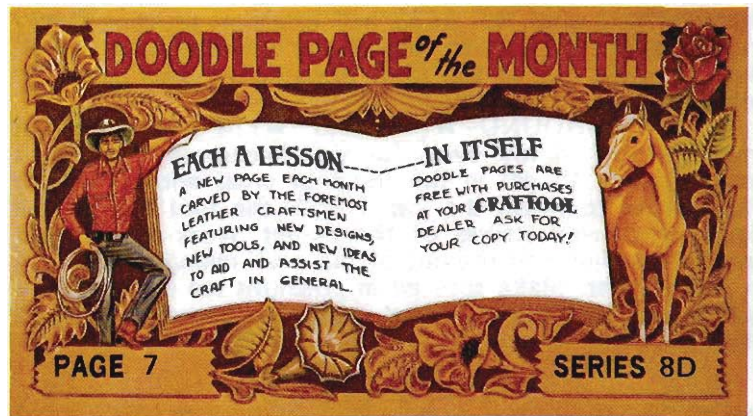
DIAGRAM III



Br

From A
THE LEAT
A104 and





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occurs, such as the folds in the ear, the neck, just under the mouth; I used No. 8033 ball modeler, pressing firmly in the center of area to receive the rounded edge effect. As you come out of the fold, press lighter and lighter to achieve a smooth blending effect.

BACKGROUND—A104 and A114 are excellent matting tools in my eyes, for this background. A104 is small enough to get in the toughest areas and A114 is a little larger to finish the job. I walk the tool around the figure with even strikes of the mallet. Work around and around the figure to the cut of the oval, changing to A114 in larger areas. Make sure all impressions are even. If they appear choppy, go back over it until you achieve the desired effect.

PAINT—Tandy Cova Dye

No. 1 — Lt. Brown Tandy Cova Dye=Darkest Shade
No. 2 — 1 part White + 1 part Lt. Brown=Blend to 1
No. 3 — 2 parts White + 1 part Lt. Brown=Blend to 2
No. 4 — Misty White=Watered Down White Cova. Mist overall to desired effect.

Eye Color — 1 part Yellow + 1 part White with a touch of Green.

Nose Color — 1 part Dk. Brown + 1 part Red + 1 part White

Inside of Nose — Dk. Brown

In the painting of Breezy I started with the darkest shade, No. 1, then blended edges with No. 2 and on to the edge of that with increasing lighter shades. After all these shades are blended I “misted” No. 4 over all, repeating the misting over the lightest parts two or three times. If it looks too white at first, do not worry, the antique trick will fix that.

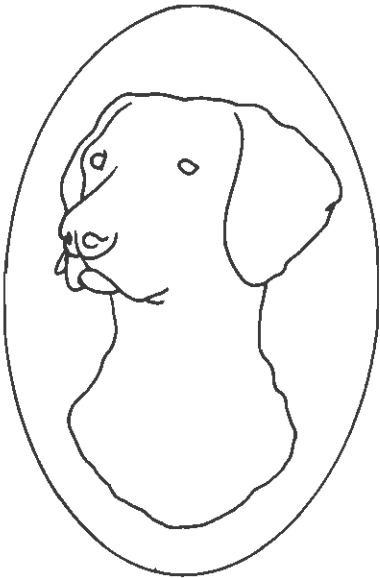
All the antique trick is, is Tandy Leather’s Antique Leather Stain, Tan. Apply an even coat over the whole thing. Allow to set for seven minutes and remove excess stain with a damp sponge. I finished with Super Shene.

Well, that’s how I did it. It’s not too bad for a beginner, eh?

If you are a beginner, I’ve a few words to leave with you. Never sell yourself short. We can all do what seems impossible if we just take the time to try!

CH-Awarded 15 points in the breed ring to become champion
CDX-Companion Dog Excellence (AKC-awarded by the American Kennel Club)
TD-Tracking Degree (AKC)
SD-Shooting Dog-6 titles to be won under this. Breezy lacks only one. These tests prove to breeders and owners that the dog has natural hunting ability.
RDX-Retrieving Dog Excellence-Top Retrieving Award
VX-Versatile Excellence-Award for her number of titles

Corrine Ryan, Fort Lauderdale, Florida, has been doing leather work for 15 years; 10 years as a hobby and 5 years seriously. She started with a beginner's kit from Tandy Leather Company at the age of 15 and is “self-taught”. Corrine is now in the process of building a leather business “Leather Madness” at home so she can be at home with her 5 year old son.



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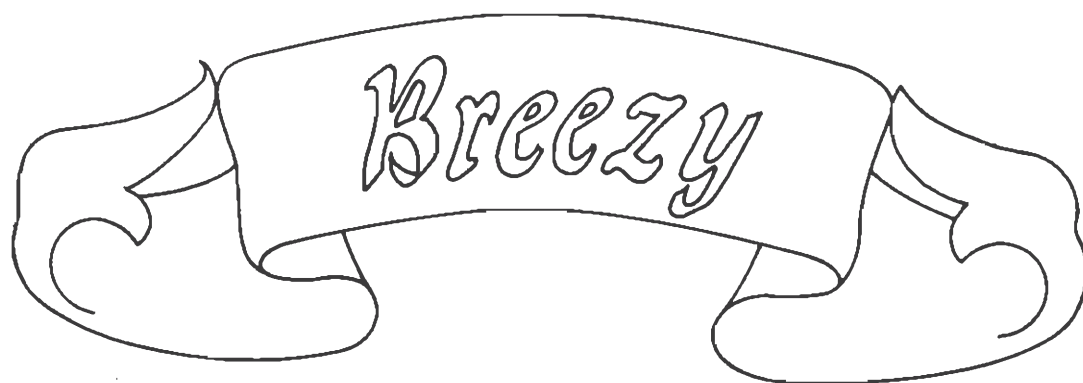
RDX-Retrieving Dog Excellence-Top Retrieving Award
VX-Versatile Excellence-Award for her number of titles

Corrine Ryan, Fort Lauderdale, Florida, has been doing leather work for 15 years; 10 years as a hobby and 5 years seriously. She started with a beginner's kit from Tandy Leather Company at the age of 15 and is "self-taught". Corrine is now in the process of building a leather business "Leather Madness" at home so she can be at home with her 5 year old son.



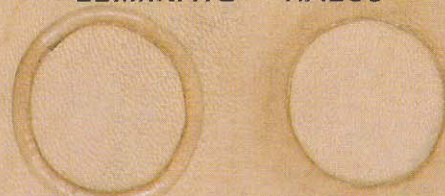
Distributed by Tandy Leather Company
Fort Worth, Texas
A division of Tandy crafts, Inc.





A

ELIMINATE "HALOS"



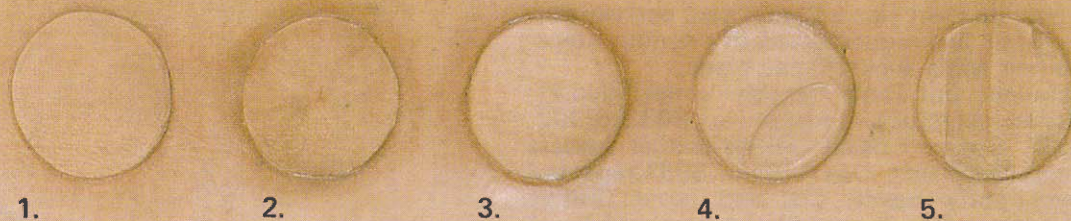
BEFORE

AFTER

MATting AROUND AN OBJECT IMPLIES DEPTH AND PROVIDES GREATER CONTRAST.

B

SEE HOW CAREFUL MODELING AND MATting CAN CHANGE A CIRCLE FROM 1. A FLAT DISC, TO 2. A CONE, 3. A BALL SHAPE, OR 4. AND 5. ALTER IT'S FORM.



1.

2.

3.

4.

5.

KEEP IN MIND THE SHAPE AND FORM OF WHAT THE REAL THING LOOKS LIKE. LEARN TO OBSERVE! USE YOUR TOOLS CREATIVITY. CONTROL OF THE LEATHER TO "COLOR" YOUR UNDYED CRAVING WITH THE BUR-NISH MARKS LEFT BY YOUR TOOLS.

FACE ITSELF WAS MODELED AND SHAPED WITH A HIGHER MOISTURE CONTENT IN THE LEATHER. (NOTE ABSENCE OF UNDERSIRABLE BUR-NISHING HERE. DEEP BUR-NISHING HERE WOULD MAKE THE FACE LOOK TOO DARK.)

TEXTURE OF FUR ON HAT, THE HAIR, MOUSTACHE, BEARD, AND BACKGROUND, AND SIGNATURE, WAS SCULPTED AND CARVED WHEN LEATHER WAS "DRY-ER", FOR HIGHER CONTRAST IN THE CUTS AND IMPRES-SIONS.

C

D

E

F

G

H

I

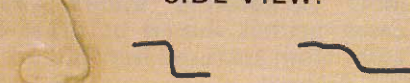
J

K

SMALL BEVELERS OR PEAR SHADERS CAN BE USED AS A MATting TOOL ON HAT BRIM.

MODEL AND ROUND CUT EDGES WHERE REQUIRED. NOSE IS MODELED CORRECTLY ON FINISHED PORTRAIT. NOSE BELOW SHOWS LESS DESIRABLE "SQUARE" EDGES.

SIDE VIEW:



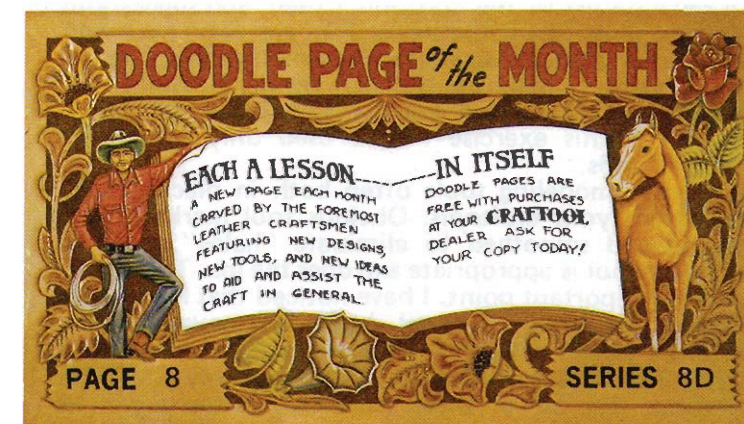
SQUARE ROUNDED

UNDERCUT HAT BRIM TO ADD MORE INTEREST. AFTER BRIM IS UNDERCUT BEVEL-ED, AND "HALO" FADED, USE SWIVEL KNIFE BLADE TO "SCRATCH" IN EYEBROWS UNDERNEATH BRIM FOR GRATER 3 DIMENSIONAL EFFECT. B892 CAN BE USED TO UNDERCUT - BEVEL.

USE DEERFOOT MODELER NO. 8032 TO SHAPE. EYES SHOULD BE DEPRESSED GREATER AND "MORE CORRECT" DEFINITION.

EXPERIMENT USING DIF-FERENT TOOLS TO CREATE HAIR, FUR, TEXTURE, ECT. TRY "WALKING" THESE TOOLS IN VARIOUS WAYS FOR UNUSUAL EFFECTS.

SIGN YOUR PIECES USING YOUR SWIVEL KNIFE TO CUT YOUR LONG-HAND SCRIPT. THIS IS A GOOD PRACTICE EXERCISE TO IMPROVE YOUR SWIVEL KNIFE CUTTING SKILLS. (I LIKE A 1/4" FILIGREE ANGLE BLADE.)



AN INTERMEDIATE TO ADVANCED EXERCISE IN FIGURE CARVING
by
KAT KUSZAK

When I first decided I'd like to try my hand at doing a doodle page for Tandy, my first reaction was to share some techniques and ideas that I've used for doing small intricate detail work when carving portraits and faces. A lot of carvers seem to have trouble with this, so I'd like to throw some ideas your way that may make it easier for you. This doodle page uses a mountain man for our subject, but the tips and techniques I'm passing on to you will be valuable for any kind of subject matter, any kind of leather carving, (figure or traditional floral).

Use the marks left by your tools (the impressions) to sculpt your leather. The burnishing marks and impres-sions left by your tools are "pigment" used to "paint" your leather canvas. The lights and darks of graduating burnish marks will imply depth and establish the contrasting values that will make your carving look 3-dimensional and give it form. When carving detail work such as this face, try to keep this in mind.

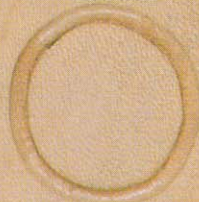
For background texturing, heavy burnishing is desirable. But the burnish marks made by tooling dryer cased leather would distort the planes and hollows of the face, making it dark, and difficult to dye or color accurately later. Working my leather slightly damp allows me to create a 3-dimensional effect with my tools without leaving these burnish marks on the leather. See the finished portrait to compare the result of tooling and modeling the facial features when the leather has a slightly higher moisture content, (see C). Squeeze out your sponge and re-wet your leather often as it becomes too dry for this technique. There is also an advantage to having your leather slightly damp when you transfer the pattern from tracing film to leather. This way the marks left on the leather aren't permanent, and if you press lightly they can be easily smoothed away by the modeling process.

I transfer only the cutting lines at first, as a reference to realign the tracing film during the tooling process. I restate these lines and re-trace the modeling guideline as I tool each element of the picture.

From the moment you begin to work with a subject, or pattern, be aware of the "order" in which you would sculpt your subject. As in most carving, do foreground first, otherwise a tool may compact and distort something you've already tooled or traced behind it. You should have all of the details of how you will tool a piece worked out in your mind before you work on your leather. Know in advance of tooling what you will cut and what you won't. This prevents mistakes.

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E**F****G****K**

3.

1.

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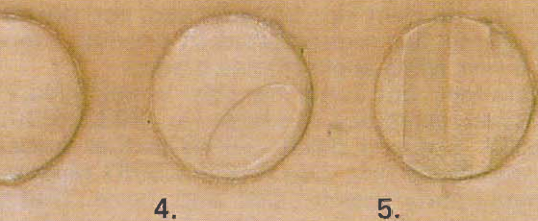
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3.

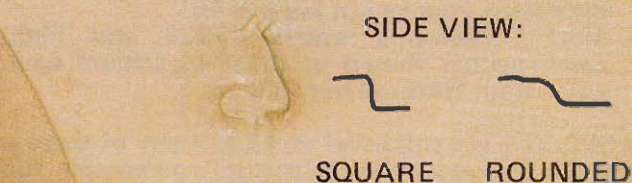
SHADED AREAS (LEFT) SHOW
WHERE TO "DEPRESS - BEV-
EL" USING DEERFOOT
MODELER NO. 8032. MODEL
AND ROUND EDGES FOR
SMOOTH, FLOWING LINES.
SOME AREAS ARE DOUBLE-
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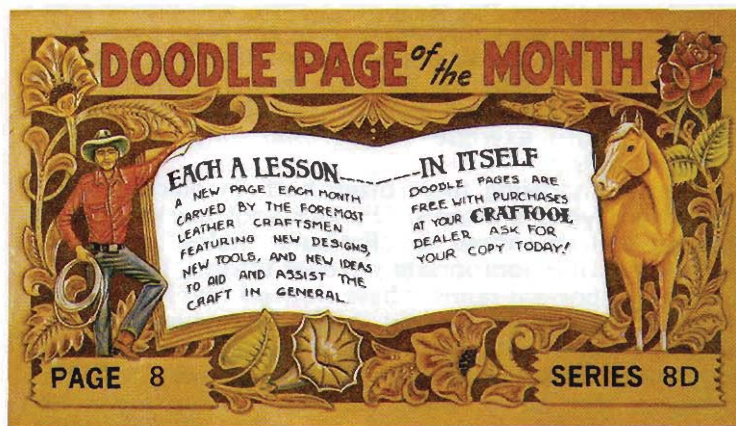
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Later I will give step-by-step instructions for the order in which I tooled the mountain man. I have also given a separate list of the crafttools I used, and suggestions for alternate tools that could be used for the same purposes.

When doing smaller sized portraits such as this, I found it helpful to occasionally use a bench grinder or moto tool to grind my crafttools down smaller, but this is not always necessary. For this exercise I have used only commonly available crafttools.

Use your modeling tools often both in place of and to supplement your crafttools. Obvious tool marks should be blended and smoothed to eliminate "halos", (see A). Use whatever tool is appropriate and does the job. This brings me to a very important point. I have noticed that I get better results from my carving when I don't limit myself to the conventional use of crafttools. I use pearshaders as bevelers and matting tools for shading and modeling, (see B). I also use modelers for all of these techniques when a gentler more delicate touch is required. Experiment! You'll be surprised at how you can solve a carving problem by switching to a different tool or technique, (see B and F). This is a good way to develop your own "ground down" crafttools also.

Another thing you will notice when reading the step-by-step instructions is that often (but not always) I will shape and model BEFORE making swivel knife cuts. This prevents the leather from compacting and closing the cut up making beveling more difficult. This could eliminate the relief and depth I want to bring out, (see step No. 5).

Embossing from behind really adds to a picture, but details may need to be re-worked slightly after being stretched by embossing.

- STEP 1. Transfer design from tracing film to leather. I used stylus end of No. 8036. Design may need to be re-traced onto the leather as each portion of the picture is completed.
- STEP 2. Bevel inside of oval with large beveler. I used B970 and an F895.
- STEP 3. Matt and fade background. I used F995 and F996. Textured matting tools may also be used. (F899 or F900 or F901)
- STEP 4. Use modeling spoon to "round" tooled edge of oval. I used No. 8036.
- STEP 5. Establish basic shape of hat. I used P703, P229, and P223.
- STEP 6. Texture fur of hat; I used F926 and F902.
- STEP 7. Matt around hat; I used F996.
- STEP 8. Bevel outline of hat, and fade background; I used F902 and F941; I used F966 for fading background.
- STEP 9. Mold, model and shape hat brim. I used P703 and modeler No. 8036. Cut and bevel outline (F890 and F892 and F891). Matte, to eliminate "halo". I used F895 and modeler No. 8036, (see A).
- STEP 10. Cut bridge of nose only, then bevel and model nose. I used modeler No. 8036, F890, P233; eliminate "halo".
- STEP 11. I used P703 and P233 to depress eye area before cutting and modeling eyes. Eyes are cut deeper and deeper set in the corners. Bevel (F890). Use modeler (No. 8032 deersfoot) to help shape and round eye, and depress the creases. Tool and texture to retain basic shape of eyes.
- STEP 12. Bevel top of moustache (F890 and P233). Cut and bevel bottom outline of moustache (F890). Texture with filigree angle blade. Eliminate halo left by beveling.
- STEP 13. Cut and bevel braided hair. Use deersfoot modeler No. 8032 to "bevel" where hair strands overlap. Keep in mind the shape and form of the real thing so you'll be aware of where to reverse bevel, and where to smooth and mold.
- STEP 14. Model shape of hair (P233 and No. 8036), then cut and bevel, reverse beveling where "S" curves change directions. (F890)

- STEP 15. Model cheek bones and basic underlying shape of beard (No. 8036, P703, P233). Texture with angle filigree blade and both ends of deersfoot No. 8036. Experiment using a "push and twist" motion for curly hair.
- STEP 16. Model and round shoulders (P223); cut and bevel F895; Fade background F995.
- STEP 17. Finish hair on right side behind head, and portion of hat, using techniques listed in previous steps. Texture hair using angle filigree blade.
- STEP 18. Bone choker: cut long hairpipe bones, (No.7); bevel using deersfoot modeler No. 8032, F902, and F890. Cut and bevel (F890) leather spacers No. 2 and No. 3 first. Use A101 or S931 repeated for small pony beads. Cut and bevel (F890) leather spacers No. 1, and No. 4; cut and bevel rest of hairpipe bones, pony beads, then spacers No. 5 and No. 6.
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- STEP 20. Sign long hand signature using stylus, then cut using ¼" angle filigree blade. Great practice for improving your swivel knife skills!
- STEP 21. Matt background evenly (F899 and F900); cased leather should be dryer to achieve darker color from textured burnishing.

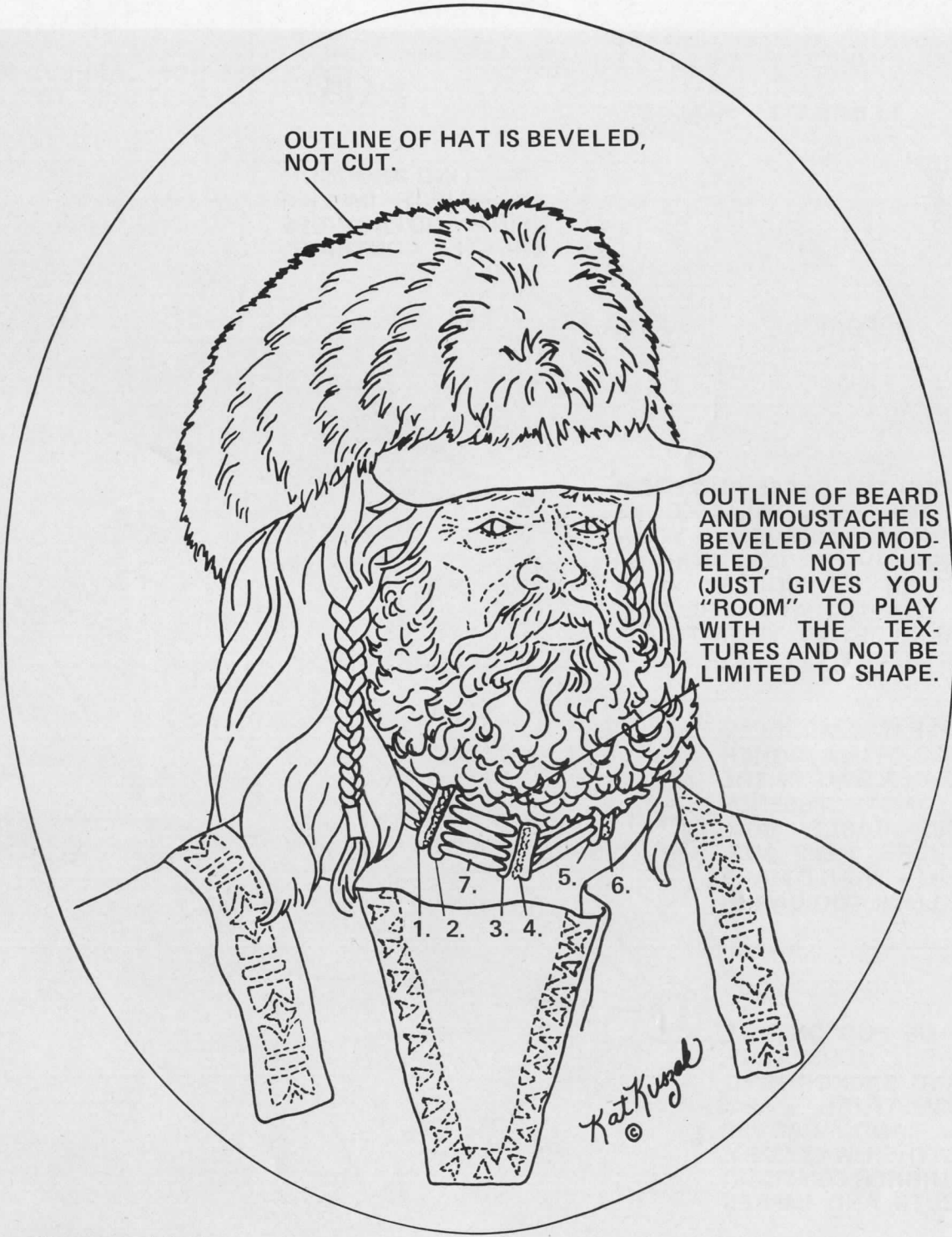
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MODELING SPOONS: No. 8034, No. 8036, No. 8035
BEVELERS: B970, B201, F895, F896, F897, F902, F941, F891, B895, F976, B198, B936, B892 (undercut).
MATTING TOOLS: F995, F996, F898, F900, F901
PEAR SHADERS: P233, P229, P236, P703, P232; many other pear shaders are also acceptable.
TEXTURED TOOLS: F926, S724, A101; many other lined "grass" tools may also work for you.

I recommed the use of the ¼" filigree angle blade. Usually the turns and curves required for figure carving are too delicate for a straight blade to make accurately.

These techniques should challenge you to develop your own carving style that works best for you. I want to stress that there are as many ways to tool or carve a figure as there are leather artist/craftsmen. NO ONE WAY TO CARVE IS THE CORRECT TECHNIQUE! The final quality of a carving is what determines whether or not a technique works for you correctly. If you want to improve and expand your carving skills, watch and observe the way other carvers are achieving the effects that appeal to you. The key word is PRACTICE.

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THIS THRACING PATTERN IS MEANT TO BE A GUIDE ONLY. ALL SOLD LINES ARE NOT NECESSARY CUT. USE THE PHOTO PATTERN AS A GUIDE TO DETERMINE WHERE AND HOW DEEPLY TO MODEL AND TOOL. CUT ONLY THE OUTLINES OF THOSE ELEMENTS OF THE PICTURE THAT NEED DEFINITION OF FORM TO SHOW GREATER DEPTH; CUT IN ENHANCE THE IMPRESSION OF SPACE SEPARATING FOREGROUND OBJECTS FROM THE BACKGROUND. LESS SPACE? THEN MODEL ONLY.



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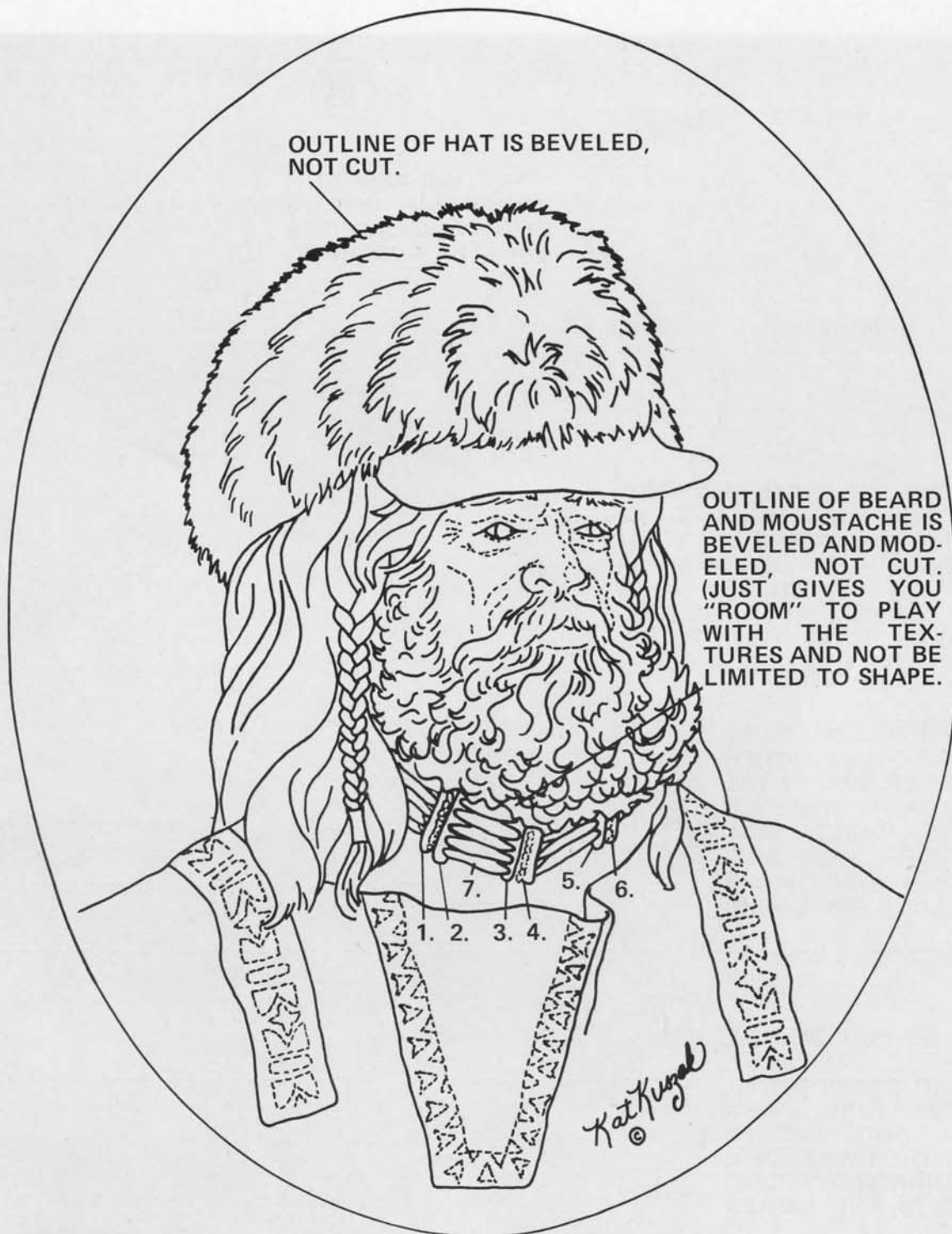
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OUTLINE OF HAT IS BEVELED,
NOT CUT.

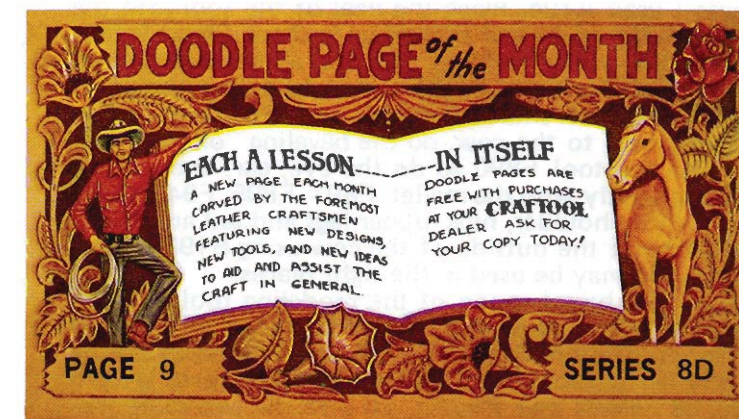
OUTLINE OF BEARD
AND MOUSTACHE IS
BEVELED AND MODE-
LED, NOT CUT.
(JUST GIVES YOU
"ROOM" TO PLAY
WITH THE TEX-
TURES AND NOT BE
LIMITED TO SHAPE.)



THIS THRACING PATTERN IS MEANT TO BE A GUIDE ONLY. ALL SOLD LINES ARE NOT NECESSARY CUT. USE THE PHOTO PATTERN AS A GUIDE TO DETERMINE WHERE AND HOW DEEPLY TO MODEL AND TOOL. CUT ONLY THE OUTLINES OF THOSE ELEMENTS OF THE PICTURE THAT NEED DEFINITION OF FORM TO SHOW GREATER DEPTH; CUT IN ENHANCE THE IMPRESSION OF SPACE SEPARATING FOREGROUND OBJECTS FROM THE BACKGROUND. LESS SPACE? THEN MODEL ONLY.



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HOLSTEIN: BREAD AND "BUTTER" by Linda Deutscher

Where I live Holstein dairy cows are truly the center of many families' livelihood. They not only pay for the bread on the table but they "butter" it too! They can be found all over the world and most owners are proud of their herds. So after receiving numerous requests, and not finding any patterns, it became necessary to make up my own. I'm happy to be able to share a Holstein wallet pattern with the Doodle Page series.

After tracing the pattern on the leather, I used an angled blade in my swivel knife to make the cuts because of the many small turns needed to give the Holstein cow her character. I cut the eye lightly and the nostril and ear a little deeper.

The initials used are from the pattern book "Alphabets for the Leather Craftsman" by Gene Noland.

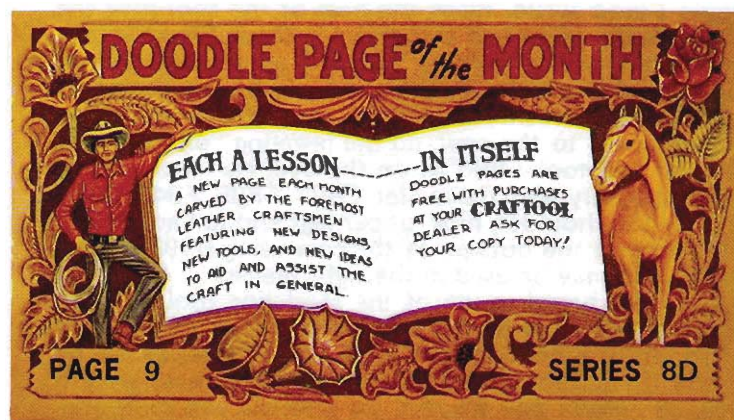
After making all the knife cuts, I then stamped in the two acorns using W553. Then the four leaves using L950 and L951. Next I stamped in the basket weave using X501 starting at the traced angle line in the middle area and working outward to both ends of the wallet.

Doing the basket weave around figures and initials is a bit tricky as the basket pattern has to match up again on the opposite side. So it may be wise, if you haven't done it before, to practice on a scrap piece of leather, using an initial to practice around, until it is mastered. I believe many will find that to do it right is an interesting challenge. But the well-done end results can be beautiful.

While stamping the basket weave along the edges and around the figure it will be necessary to tip the stamp to the side at times, tapping lightly with the mallet in order to get part of the stamp design on the leather but being careful not to hit too hard so as not to stamp outside of the border or into the figures. If you do get some light stamp marks, they're not wanted, smooth out with the spoon end of a modeling spoon.

Don't basket stamp in the tight places such as between the front and back legs of the cow. These areas will be matted later.

Next I beveled the inside of the border cut all the way around with B971. To give the initials a grainy leather look I used F989 tapping lightly while moving it about and rolling the handle of the tool back and forth between my forefinger and thumb. Don't worry about going a little over the knife cuts onto the background. Beveling around the outside of the initials is done with B198, and if needed F976.



HOLSTEIN: BREAD AND "BUTTER" by Linda Deutsher

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For the matted background around the initials, acorns, and leaves I used A104. Place the heel of the tool into the beveling with the point end tipping up and out. Strike lightly with the mallet while “walking” the tool all the way around the edges of the initials. In the tight places use the point of the tool. The matt should fade out into the basket weave.

Moving over to the cow, do the beveling “on” the cow first. I used the tool F890 to do the eye, ear, and muzzle area tapping lightly with the mallet. F891, F895, F941, F902 are used for the shoulder, hips, upper legs and tail area. Next I beveled around the outside of the cow using B198, A104, B936; and A98 may be used in the tight places.

I used the broad spoon of the modeling tool 8031 to shape in the muscling of the body and the small diamond shaped spoon of modeling tool 8036 to put arteries on the udder, the leg tendon lines, the fine facial features around the eyes, ear, cheek and muzzle. To give the eye more life, especially if the tooling is left a natural leather color or antiqued, I press in an oblong pupil using the pointed end of the small spoon. I also used the same tool to lightly trace in vertical lines on the neck as all cattle have skin folds in that area. The lines should be made with gentle downward curves and vary in length as well as distance apart. I used the fine swivel knife hair blade and swivel knife cuts in the bushy part of the cows tail.

As with the initials, matt from the beveling out all around the cow, fading into the basket weave and between the front and back legs.

For the grass use tool F902. Start next to the beveled border working towards the cows legs. Owners of prize dairy cows like to have their animals photographed with the front end standing on a mound or rise in the ground. So be sure to raise the grassy area high at the front of the cow to give her that prize winning look.

The final stamp used is the C770 starting on one side of the “grass” in the beveled border all the way around the border edge up to the “grass” on the other side.

To start with the dye job I used a round wool dauber and Pro Dye, Saddle Tan, around the outside border. The cow and grass is then dyed with Cova dyes. Colors I used were black, meduim brown, light blue, yellow, green and white.

For all of my Cova dye jobs I like to use a 7½ inch diameter round aluminum artist palette that has ten shallow cups molded in a circle. It has a flat area in the center for mixing colors. Most art supply shops have them. I pour a small amount of each color in separate cups. The brushes I used are No. 00, No. 0 and No. 2 red sable.

First I used a No. 2 brush to put an undercoat of black where I want black spots. One thing about Holsteins is that it is fun! You can spot them almost anyway you like. I like the ones that black covers a bigger percentage of the body than white. Clean the brush then undercoat the white areas with the white. Undercoat the eye with medium brown and the grass with green. Also, most Holsteins have a pink udder. Use this technique to do all the color mixing. For the light pink dip the brush in the white then dab it in the center area of the palette. Next dip the brush slightly in the red and dab that in the center of the palette along side of the white. With the brush pull a little red into the white and mix, add more red or white until you get the shade of light pink that you want. Do the same with black using light blue for highlightling; white using black for shadowing; green using brown for shadowing and yellow for highlighting.

After allowing the colors to dry a few minutes, it’s time to bring the Holstein to life. I start by dyeing one black spot at a time and while the dye, is still wet I add the highlights of light blue using the same technique used to make the light pink color. The white spots are all done one at a time using the same technique of mixing with black to get various shades of grey for shadowing, working the highlights and shadows in while the dyed spot is still wet.

Wipe your brush off often in a kitchen paper towel when shading from light to dark. Use the smaller brushes for the small details like on the eye, udder, small spots, and highlighting.

Mix another batch of pink for the udder and place a small dab of black at one side to mix a small amount of grey-pink. Dye the udder pink using the grey-pink for shadowing.

For the eye, dye medium brown. Dab medium brown and black together in the center of the palette to make dark brown and brush on the lower back area of the eye. Dab medium brown and yellow together and brush on the upper front of the eye. Dye the pupil black and put a small dab of white on the front upper half of the eye just above the pupil for highlight.

For the grass also use the same technique using green mixed with medium brown for shadowing and yellow for highlights. You may want to practice this technique of dying on scrap leather first.

We all know Neat-Lac and Cova dye is a no, no, but this works. Using a number two red sable brush apply Neat-Lac onto the cow and grass. The secret is not to “rub” the two together. Just brush the Neat-Lac lightly on then leave it alone. DO NOT go back and rebrush a half dried area, wait until the Neat-Lac has dried completely to go over a spot that was missed by applying a complete second coat.

Next apply Neat-Lac on the initials, acorns, leaves, and saddle tan border. Allow to dry completely and apply a second coat and allow again to dry completely. Apply a coat of Hi-Liter Finish over the entire project with a damp sponge. Remove the excess with a damp, not wet, kitchen papertowel always rubbing gently around the Cova dye. Allow to dry completely. For the final finish coat I sprayed on two coats of Neat-Lac, or you may use a soft haired wide flat artist brush to apply the two coats allowing the first coat to dry completely.

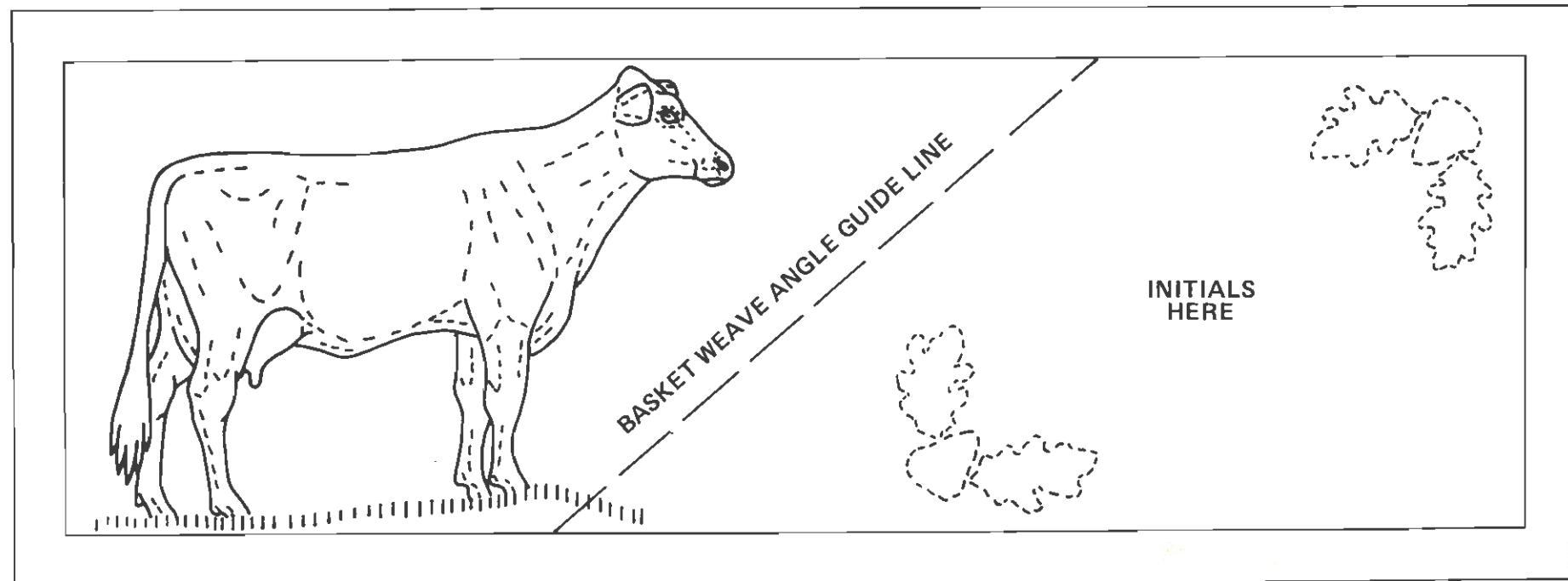
The billfold is now ready to put together. The same pattern can also be used by coloring he cow differently for other breeds of dairy cattle like Brown Swiss, Milking Shorthorn, Red Holstein and Aryshire.



Linda Deutscher, Melinda, North Dakota started working with leather with a Tandy starter kit and has been tooling and dying leather for seventeen years now. She lives on a farm with her husband and daughter where for the past ten years she has been repairing saddles and harness. Linda enjoys spending time with her family, she also enjoys going to church, hunting and fishing.



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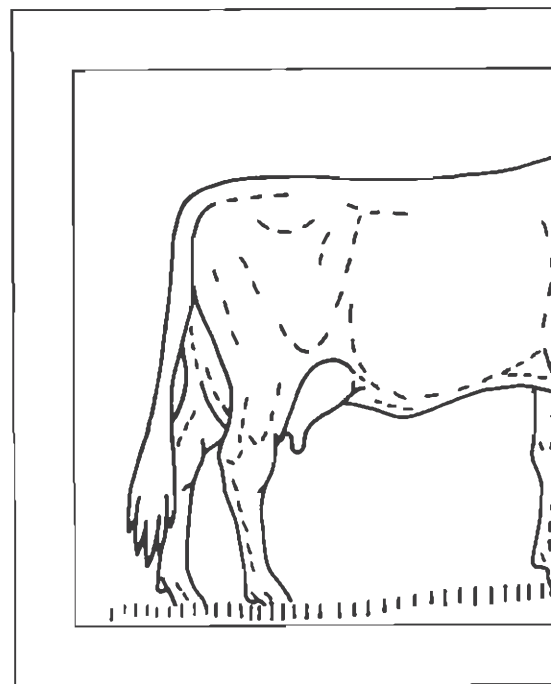
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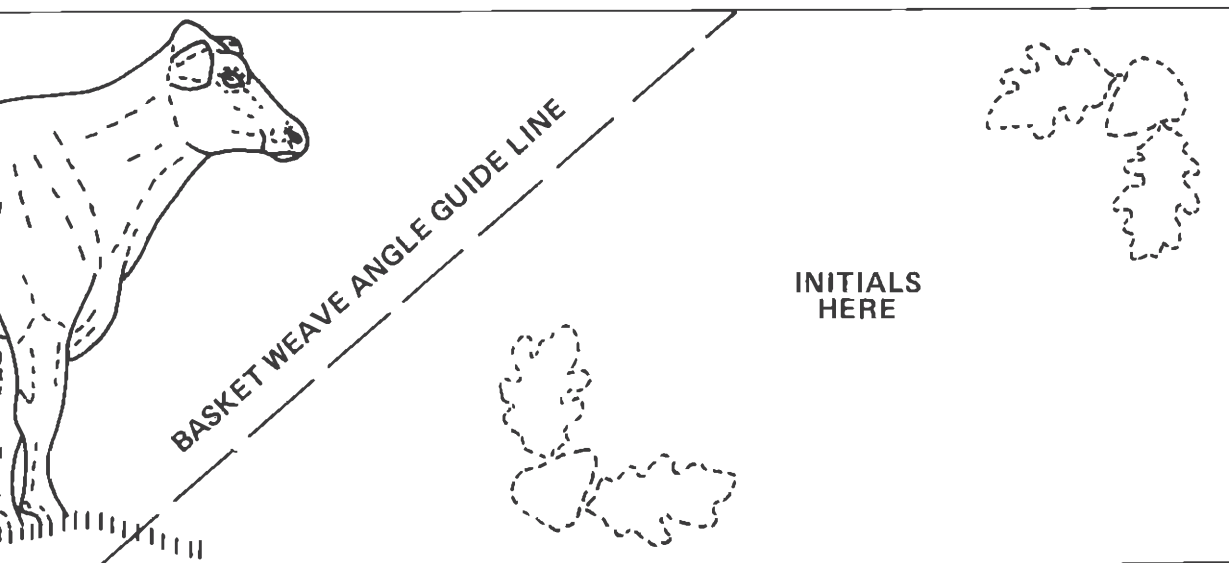
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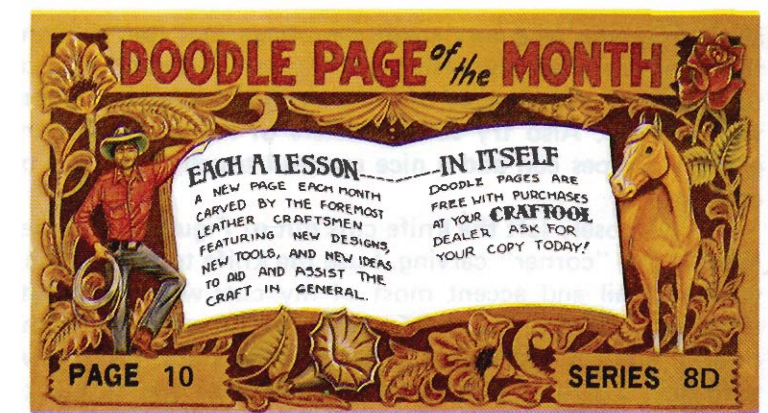


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LET'S GET SMALL by BRAD MARTIN

Are you one of the many leathercarvers who are ready for something else in your leatherwork, maybe a bit more challenging? How about gettin' small?

Leather is an incredible medium for expression; the decorative aspects of tooling lend themselves to close study and the incredible amount of detail possible can satisfy any viewer. Thanks to Al Stohlman and others before him, we have a fairly complete set of tools and techniques to learn from. Don't be afraid to get small it's easier than it looks but it creates the illusion of difficulty.

I've divided gettin' small into 2 categories: 1) Tooling small designs with smaller versions of the basic tools (Figure 1) and (Figure 2). 2) Using "small tool techniques" to create intricate detail in a larger carving. (Figure 2)

Look at Figure 1A. Here I've taken a typical western carving and tooled it with the basic tools shown beneath it. Figure 1B is exactly the same design but 1/2 the size with corresponding smaller tools shown. Both designs took approximately the same amount of time but the smaller one appears to be more difficult because of its size. I use figure bevelers in most small work because of the sharpness of line possible and the tiny turns necessary. Once you master these tools almost any design is easy to recreate if you can carve it you can tool it. Because of its need for realistic detail, figure carving regularly uses graphic examples of gettin' small (note vines and flowers on left border). Al pretty much covers that subject in his incredible Figure Carving Finesse.

This brings us to Phase II, Small Tool Techniques. Look at the 4 small tool techniques and at the small divided carving to the lower right (Figure 2). The left side is a basic carving (minus a few details to show the shading better). I used Pears-shaders P236, P975. Now look at the right side; with the ballpoint modeler and the stylus the leaves are reshaped a bit to enhance the shading. With a smaller tool surface you can divide leaves into several shaded areas to bring out the contours. Compare with the "technique" plate. Now notice that the leaves and swirls on the right side of Figure 2 have a "lip". This "lip" breaks up the surface area, making it appear to be more detailed. The swirl

LET'S GET SMALL

POINTED BEVELLERS
ARE A MUST WHEN
DOING THIS TYPE
OF FIGURE WORK

Fig. 1.

A.



COMPARE
SAME BASIC TOOLS
 $\frac{1}{2}$ THE SIZE

B.



4 SMALL TOOL TECHNIQUE

PUT A LIP ON LEAVES
USE CAM + LIP ON SWIRLS
STYLUS SHADING
TRY A SEED CLUSTER FOR MORE DETAIL!
EXPERIMENT!

Fig. 2

HERE
ARD C
STANDA
SHADIN
AND B

HERE ARE THE
TOOLS I USE
"GET SMALL"

F976 F902

A98 H907

STYLUS

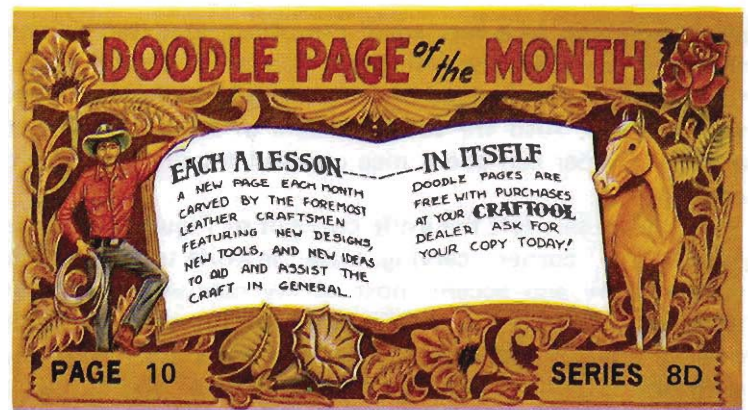
V400

BALL POINT MOD.

MODELLER

S931 S932 S632 B936 F891 F890

P236 C770



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also terminates in a very small camouflage tool that tightens the swirl considerably. Using tiny seeders is a good way to fool the eye also. Instead of using an S932 for flower centers try an S931. Also try some clusters of seeds (I call them grapes). Grapes can add a nice graceful touch to a piece of carving.

I purposely left the knife cuts out of Figure 2, however look at the "corner" carving. I use the knife to create detail within detail and accent most of my cuts with small dots made by a scratch awl. NOTE: Pay careful attention to the overall flow of the design make sure cuts and dots move with the design. I only tooled one half of the corner to show what can be done when you "finesse" a basic carving (thanks Al). I only cut the other half so you could use a basic design and get small yourself! Experiment and practice. Work on these techniques until you're comfortable and you'll automatically apply them to your tooling. I hope it opens the doors of challenge for you the same way it did for me. Take care and Practice!

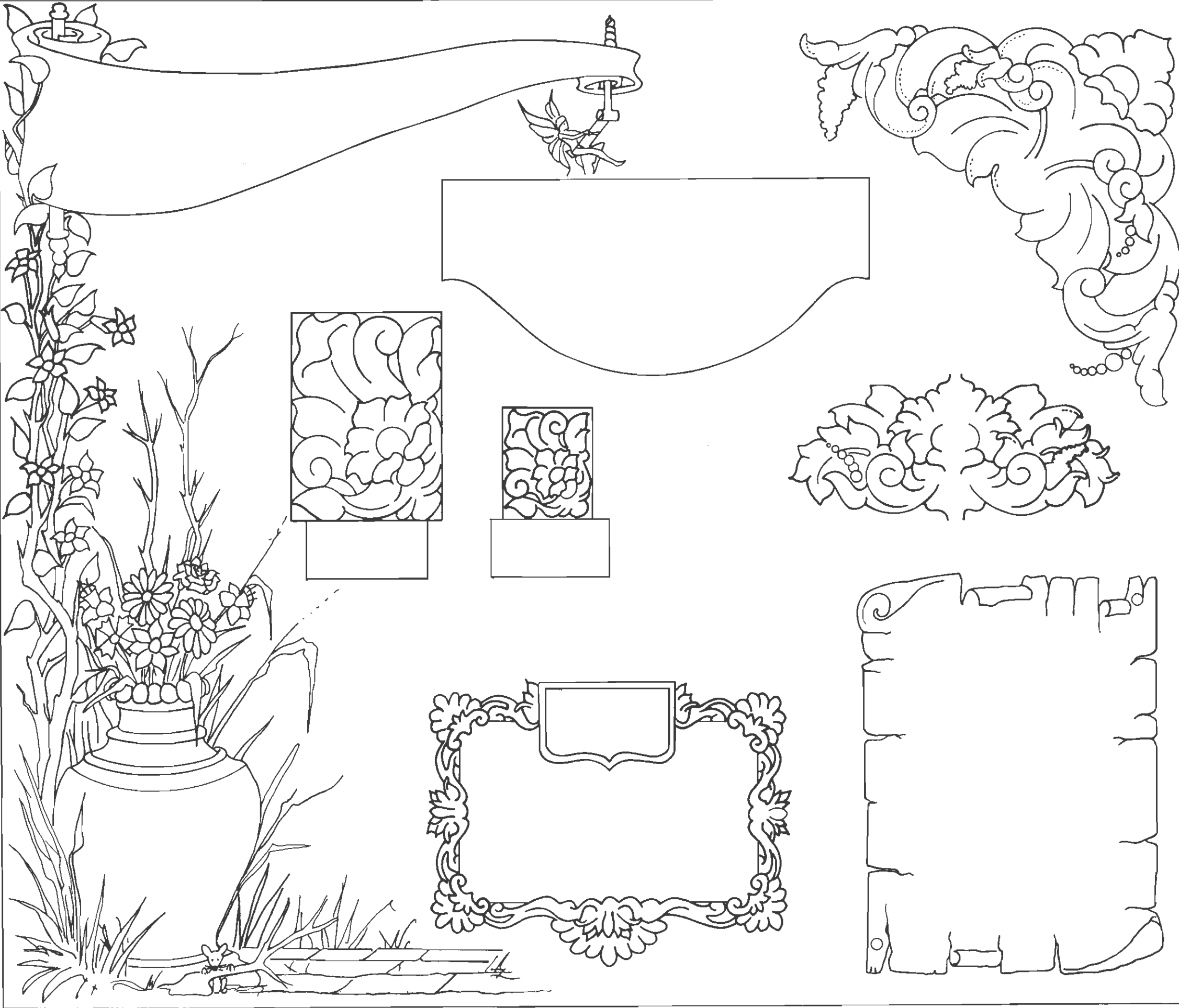
BRAD MARTIN



Brad Martin, Greensboro, North Carolina, began drawing at an early age through the influence of his father. Brad started working in leather at 18 as a YMCA camp counselor. He still pursues his interest in Indian Crafts and philosophies. Brad owned his own leathershop from 1972 to 1978 and has done work for several music stars including John Denver and Billy Joel. He was a winner in the "Make It With Leather" International Carved Leather Picture Contest in 1981, '82 and '83. Still striving to refine his work, Brad hopes to see leather carving elevated to the "fine art" status which it deserves.



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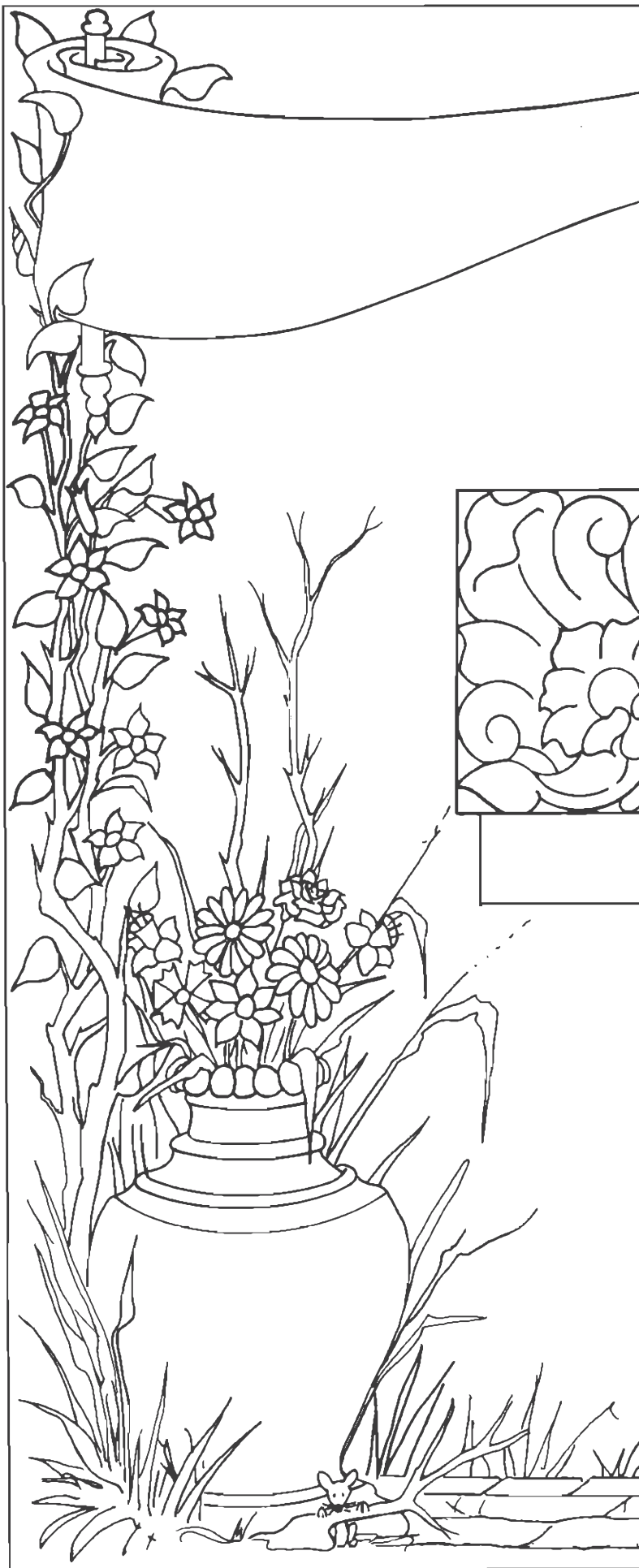
BRAD MARTIN

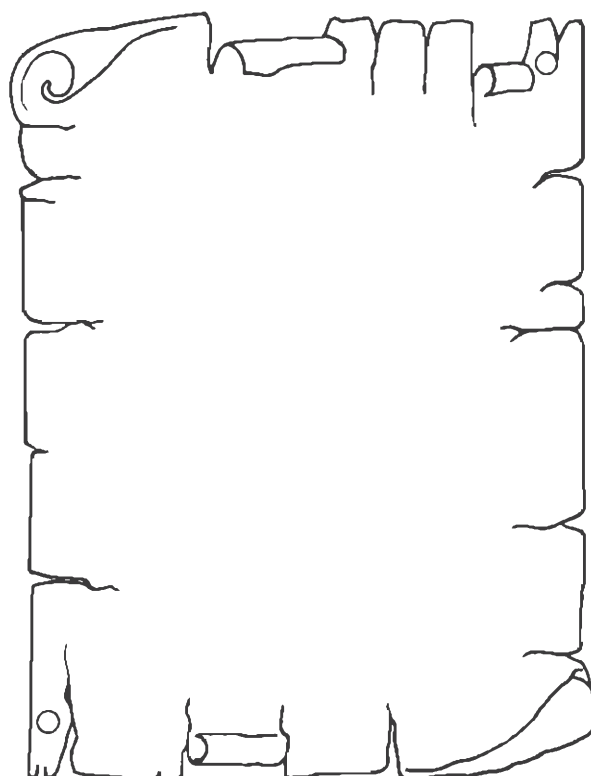
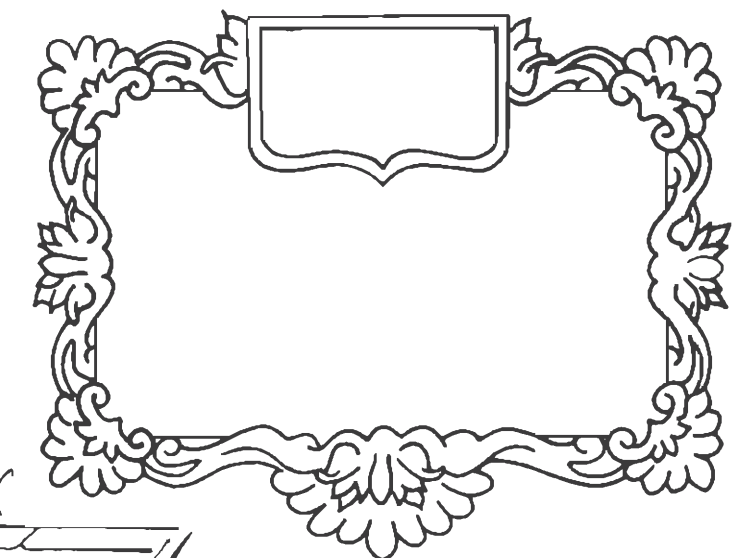
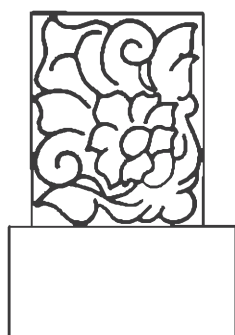
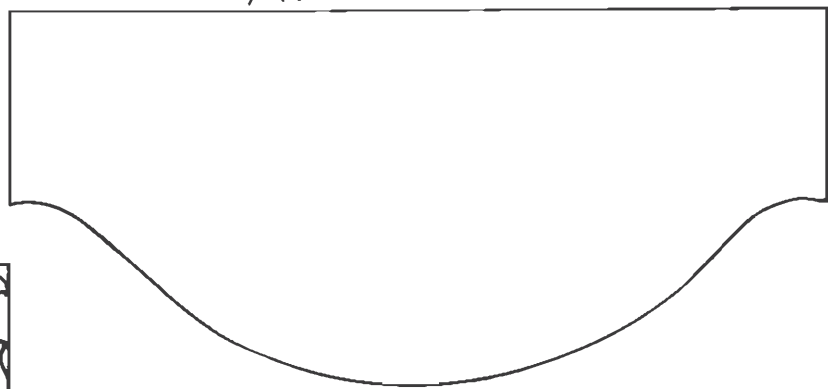
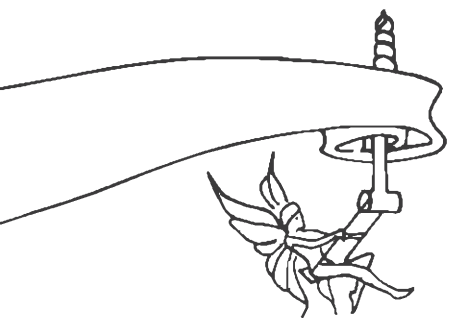


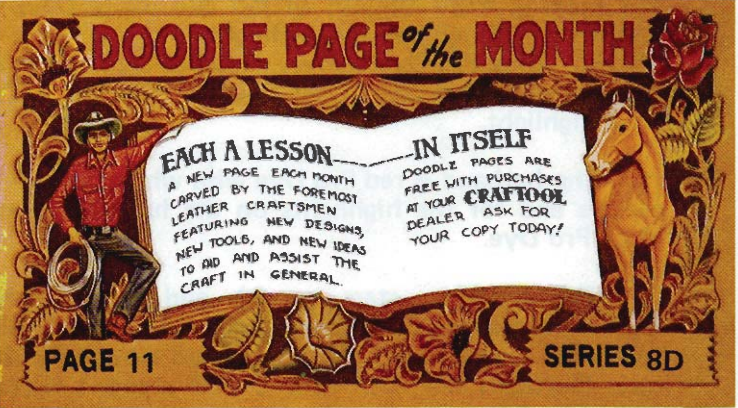
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"SUNSHINE"
by
Kristine McTaggart

Hello, everyone.

Although my first love is Western art, I've had many requests for non-Western items. Clowns seem to be a favorite with a lot of people, and I hope that you enjoy this one.

This is a simple design, and I encourage beginners to try it, since very few tools are used and the coloring is rather easy.

All carving is done with a 1/4 inch angle blade. We all know there is a right way and a wrong to do leather. Unfortunately I've shown you the wrong way. Instead of cutting the lines on the clown's jaw and chin, I would suggest that you bevel these. The same goes for the hatband and the right side of his neck. The hair was cut with the angle blade in a semi-haphazard way to give it a frayed look.

After carving the entire picture, I beveled with B-197, B-200 and used B-203 for the small areas. I used A-104 for the corners, tight spots in the balloons, his hair and the orange ruffle. J-547 was used for the flowers on the hatband.

The eyebrows and other features are cut with the angle blade, but I would suggest beveling the eyelids instead of cutting them as I did. I used a large modeling spoon to contour the eyeballs, eyelids and the rest of the face.

The background was matted with F-900 and F-899, fading it out about one inch away from the entire head.

The border tool is G-605. Always start from the corners and work towards the middle. If you don't you're liable to run out of room and end up with overlapping edges. By all means, experiment with different borders and colors. Half the fun is discovering something new.

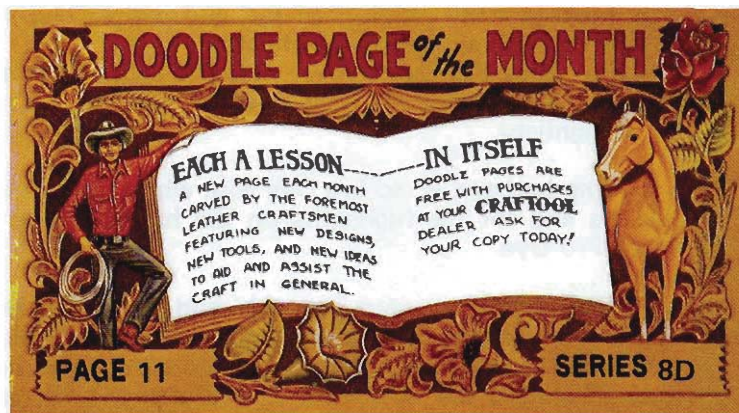
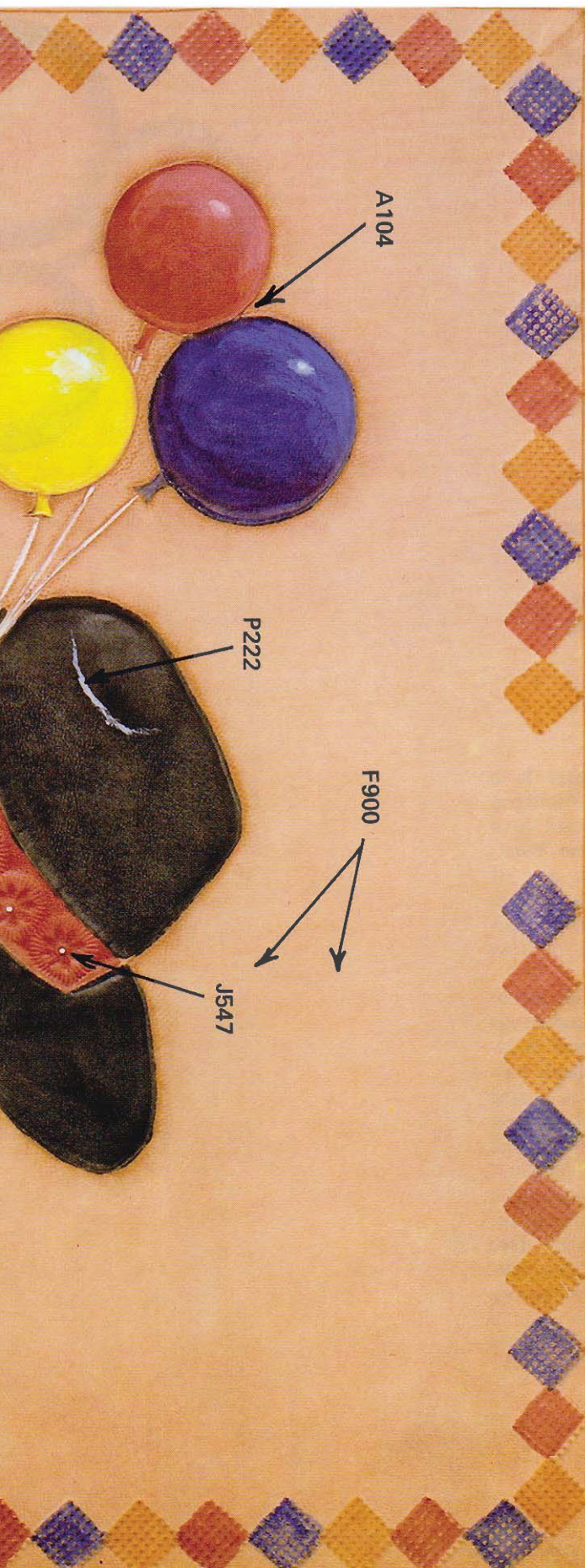
The coloring on the entire picture is done with Tandy Pro Dye and Cova Dye straight from the bottles. (Did I hear a sigh of relief?) The colors are as follows:

BALLONS

YELLOW – Yellow Cova with white highlight.



Kris McTaggart © 1985



"SUNSHINE"
by
Kristine McTaggart

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Although my first love is Western art, I've had many requests for non-Western items. Clowns seem to be a favorite with a lot of people, and I hope that you enjoy this one.

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BALLONS

YELLOW — Yellow Cova with white highlight.

RED — Red Pro Dye all over, Red Cova on the bottom, and pink (a small amount of red and white Cova mixed) on the top with white Cova highlight.
BLUE — Blue Pro Dye all over, Red Pro Dye on the bottom (shaded side) and light blue Cova on the top with white Cova highlight.

The hatband is red Pro Dye with white Cova in flowers centers and for the highlights on the hatband. The hat is black Pro Dye.

The triangles, stars, mouth and nose are red Pro Dye. The triangles and stars are outlined with blue Pro Dye using a sable liner brush. I outlined the eyes in the same way. Highlight the nose with a small amount of pink (red and white Cova mixed).

The eyeballs and large ruffle are blue Pro Dye, the middle ruffle and hair are orange Pro Dye.

You can use this design on many projects, and it also makes a nice gift if you frame it after you're done. Try making a sad face clown and give them a pair, or use them on each side of a purse.

Most important is to have fun and enjoy yourself. Your imagination is the limit with leather and I wish you all the best.

Kristine McTaggart



Kristine McTaggart is a resident of Flint, Michigan and has a profound love of horses and the West. Riding since the age of four, she is an experienced horsewoman and has hopes of moving West in the future.

Kristine specializes in leather carved paintings of Western art and wild-life, but also enjoys pastels, watercolors and charcoal. Recently a first place winner in a National show in New Mexico, she hopes to promote the art of leather carving on a national scale. Her works are in numerous private collections across the United States.



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Fort Worth, Texas
A division of Tandy crafts, Inc.

DOTTED LINES — — — — — BEVEL ONLY
SOLID LINES ————— CUT AND THEN BEVEL
SHADED AREAS — USE MODELING SPOON TO
CONTOUR THESE AREAS.



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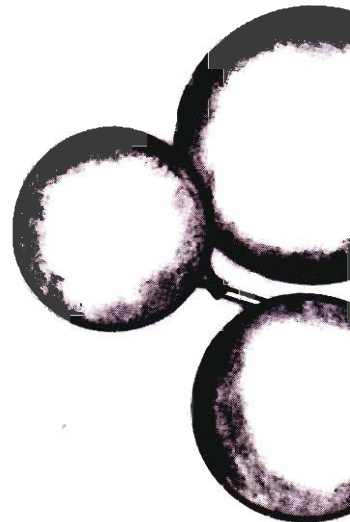


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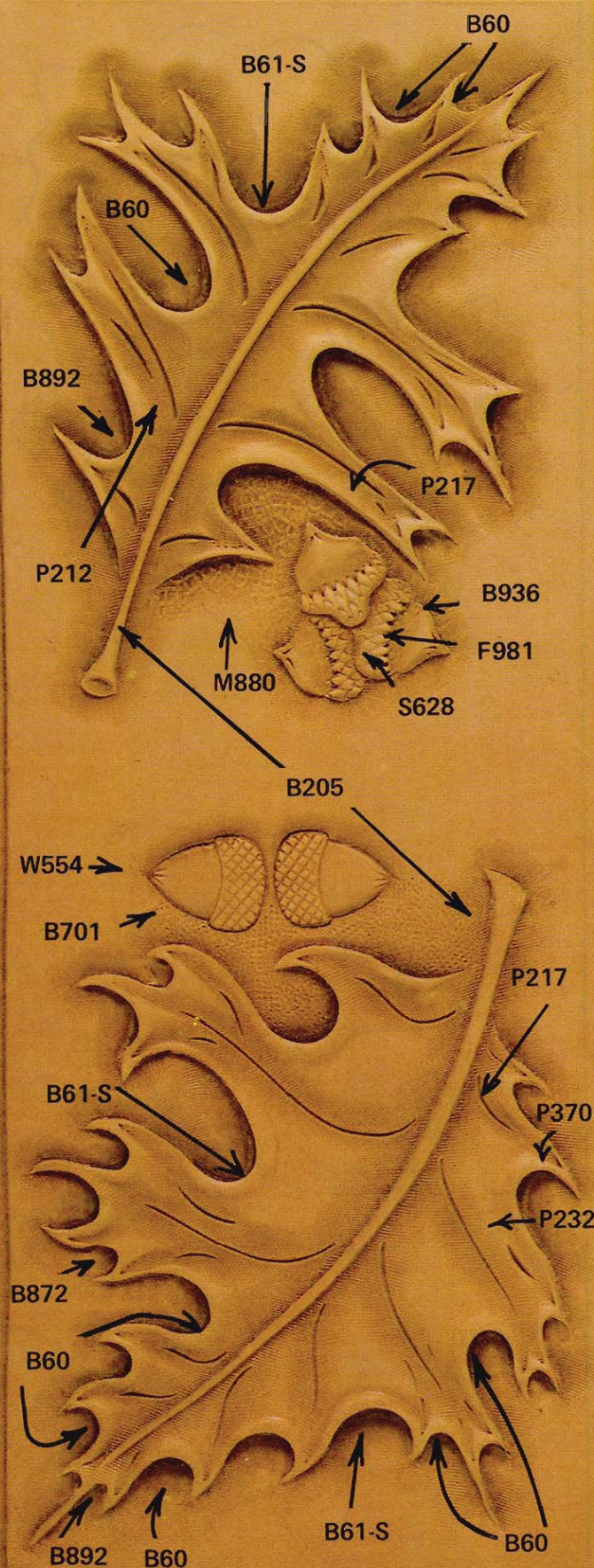
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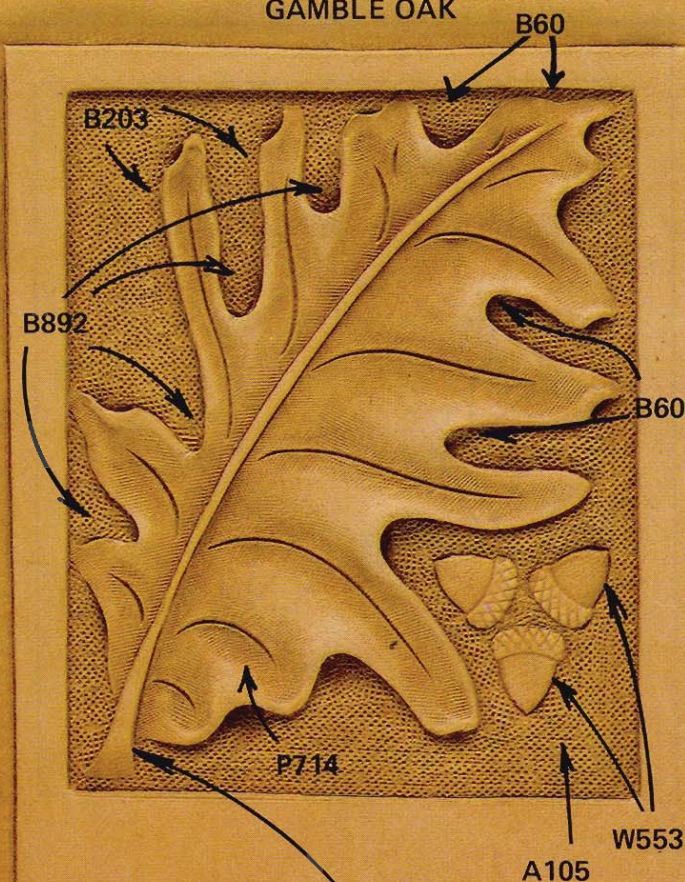


PIN OAK



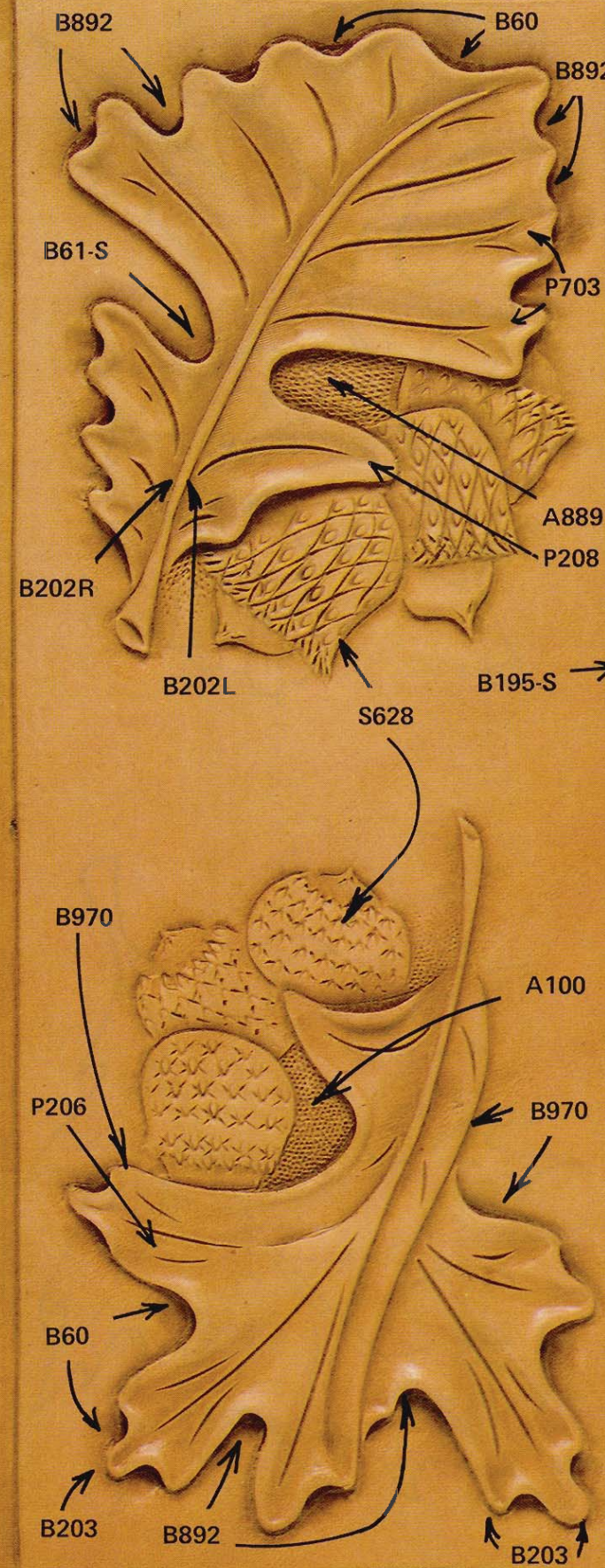
NORTHERN RED OAK

GAMBLE OAK

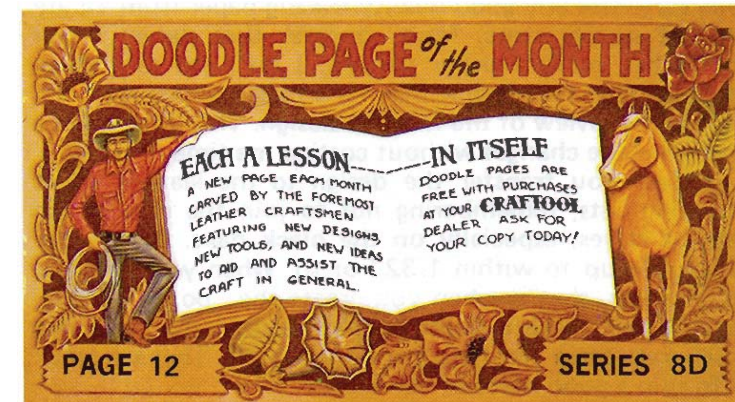


CALIFORNIA LIVE OAK

BUR OAK



OVERCUP OAK



THE UNDERCUT BEVELERS AND THE OAK LEAVES by Larry E. Breitenbach

The different varieties of oak trees make interesting subjects for leathercrafters to include in their designs. Some have been traditionally included but others are seldom if ever used. In developing any of these species' leaves on leather, the undercut bevelers are important. I use all three, B892, B60-S and B61, based on the size of the indented portion of the leaf, to raise the leaf and give the overall picture additional depth.

The intent of the group of bevelers known as the undercuts is to get in under the object, in this case the indented portion of the leaf, and lift it up. This gives a great deal of depth to your work. As you lift it, take care not to wrinkle the leaf. If you find that you have wrinkled the edge of the leaf, use a modeling spoon and work it gently from the center of the leaf towards the outer edge. Use just enough pressure to remove the wrinkles but not too much so that you push down the part that the undercut has raised. You need to use special care if you are using thin leather. It is easy to bevel completely through if you are not careful.

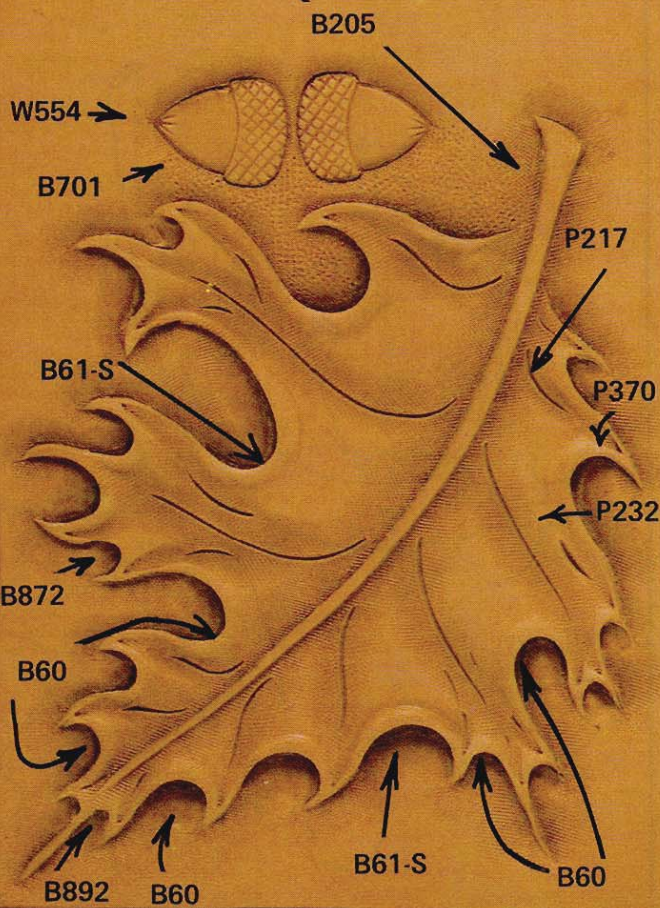
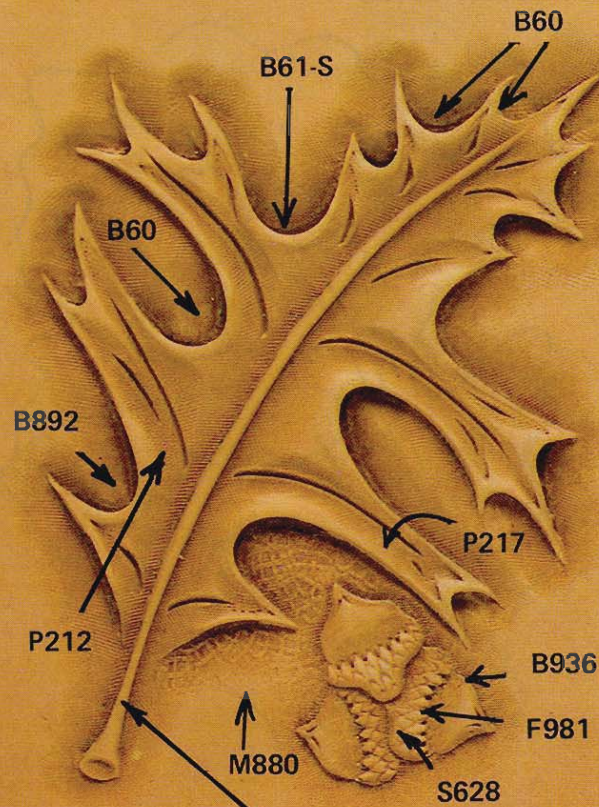
When you use the undercuts, start with it in a vertical position. As you pound the tool, apply pressure towards the toe, which is the sharp cutting edge of the tool. Use about the same amount of pressure as you would normally use on a regular beveler which would cause it to bounce or walk. Move the tool from side to side feathering the degree of depth at the edges. It should be deepest in the middle. The shaded area on the bottom of the line drawing will illustrate what I mean. Notice how the area you will undercut follows the contour of the indentation.

Use the tools in this sequence—cams, shaders, bevelers (including undercuts), veiners, seeders and backgrounders.

In leathercrafting, leaves from the Northern Red Oak or the Scarlet Oak trees have traditionally been used when sharp points were wanted. White Oak or Gamble Oak have been used when rounded lobes were desired. To add more variety and interest in our craft, we can explore the other kinds of oaks and their acorns. Oaks tend to fall into two groups: the black oaks which have pointed tips and the white oaks which usually have rounded lobes. The white oak group also presents a much wider variety of acorns than the black oaks.

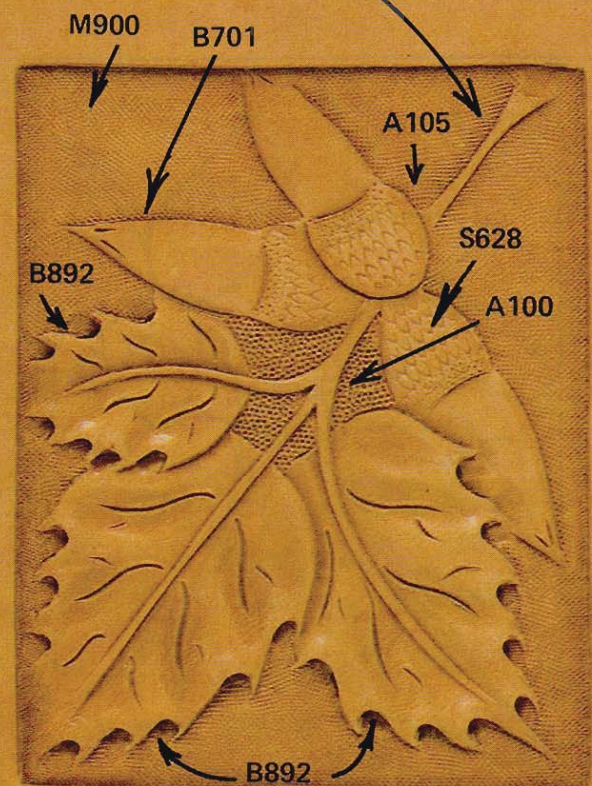
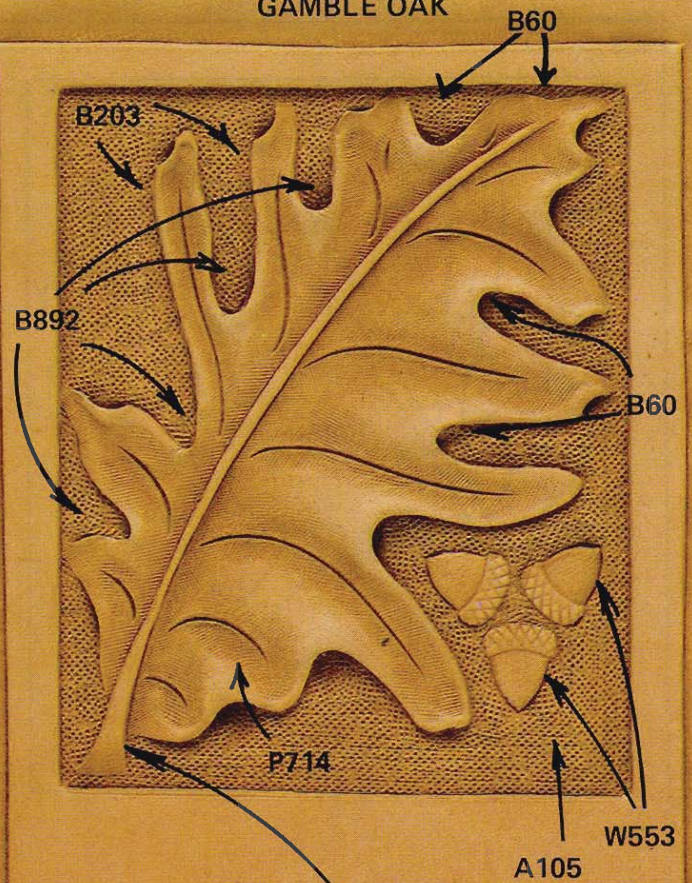
I think the Crafttools W554 and W553 were patterned after the Northern Red Oak or the Gamble Oak so I used them in those designs. It is the only stamp I will use for the acorns. The rest we will do the hard way. . .cut, bevel and seed.

PIN OAK

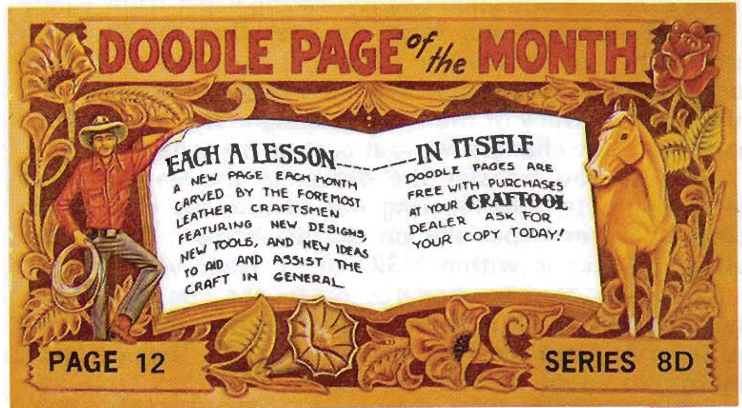
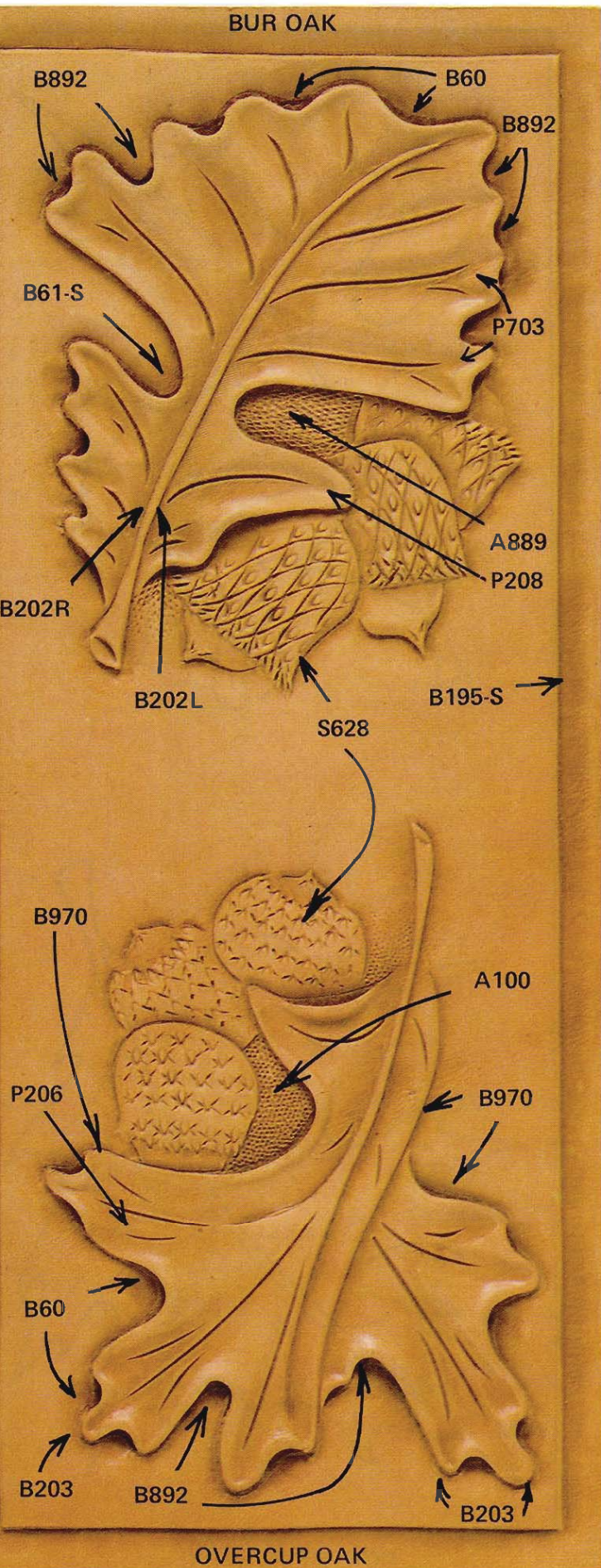


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Draw your design on a piece of paper until it looks satisfactory. Use any good quality tracing paper from Tandy or an art supply store. Next, transfer that design either onto leather or to a paper pattern. I do a lot of custom work and have found that making a paper prototype gives my client a preview of the finished design. This gives them a chance to make changes without costing me time or money.

After you transfer the design to the leather, make the tracing cuts, remembering not to join the cuts at the points of leaves, especially on the black oaks. Bring your swivel knife up to within 1/32" or so. When you bevel up to that point, that is when you create the "point". Otherwise, you will leave a point of grain leather that will snag and separate from the flesh leather beneath. That's a quick way to ruin a good piece of carving.

NORTHERN RED OAK and GAMBLE OAK: Completely carve the leaves before stamping the acorns. The Northern Red is fairly easy to stamp. The first step in stamping the Gamble Oak is to locate the first acorn in the indenture of the leaf. Then place the other two acorns in a triad using the first as a guide. This will create a well balanced design.

CALIFORNIA LIVE OAK: The indenture of the leaves is so tight I used the B892 for all three leaves. For the elongated acorn cap, the S628 worked well and the A105 for the bottom where it joins the nut. Background is your choice. I have used the matting tools for the outside and the A100 for the area between the leaves and acorns.

BUR OAK: The acorn of this tree is distinctly different as you can see. The cap covers most of the nut. Use an S628 seeder, tilted so that only the heel of the tool makes the point of the cap. The valleys of the leaf call for any of the three undercuts. The rule I use for when to use which is simple. . .use whichever one feels comfortable. If a tool feels awkward to me, it usually is because I have used the wrong size for the area I am trying to lift. Choose one that fits.

OVERCUP OAK: The acorn cap covers 90+% of the nut and is a technically more difficult subject. For such a smooth and simple leaf to have a complex acorn is artistic justice.

If you need to know more about the undercut bevelers, see your local Tandy manager for tips, lessons, or instruction manuals. For additional information on leaves, try "Trees — A Golden Nature Guide". The maples, sycamores gum and tulip are interesting and lend themselves to artistic interpretations.

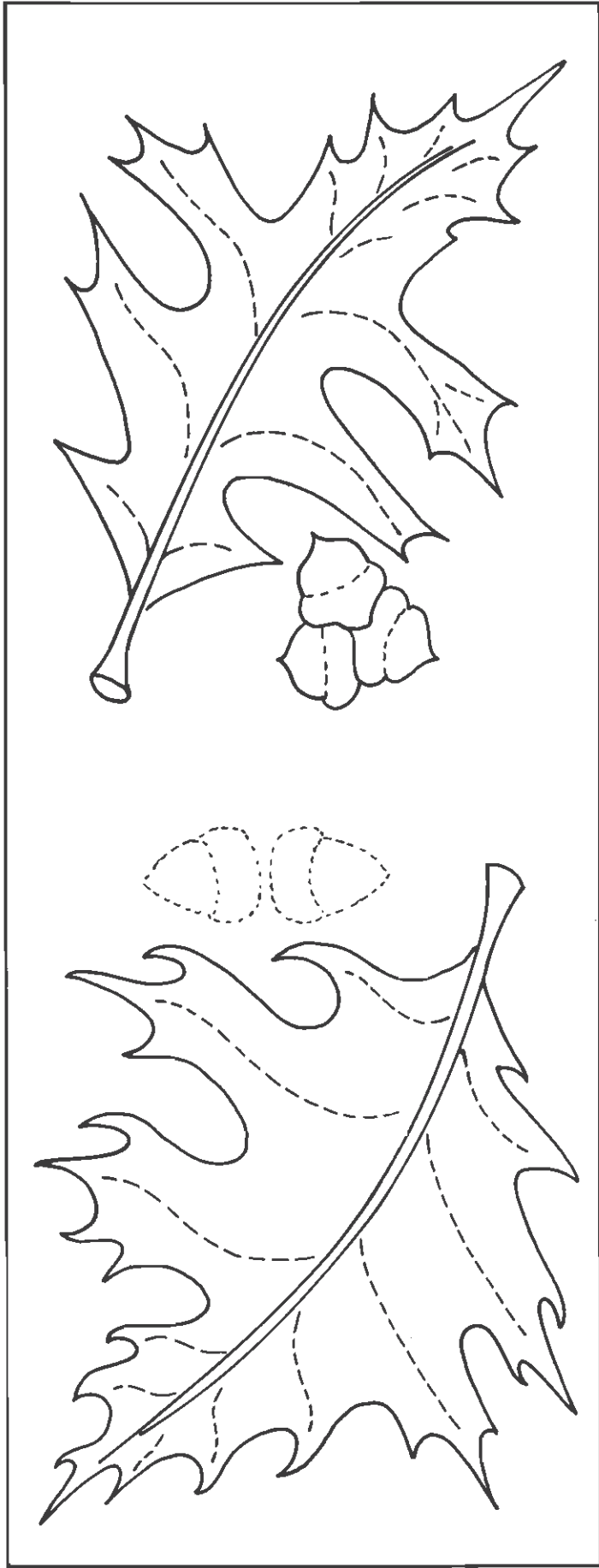


Larry Breitenbach is a data processing manager from Fort Wayne, Indiana. He began his leathercraft work twelve years ago with Tandy's instructional kits. Larry also enjoys fishing, gardening, bicycling, cooking, music, and nature in general.



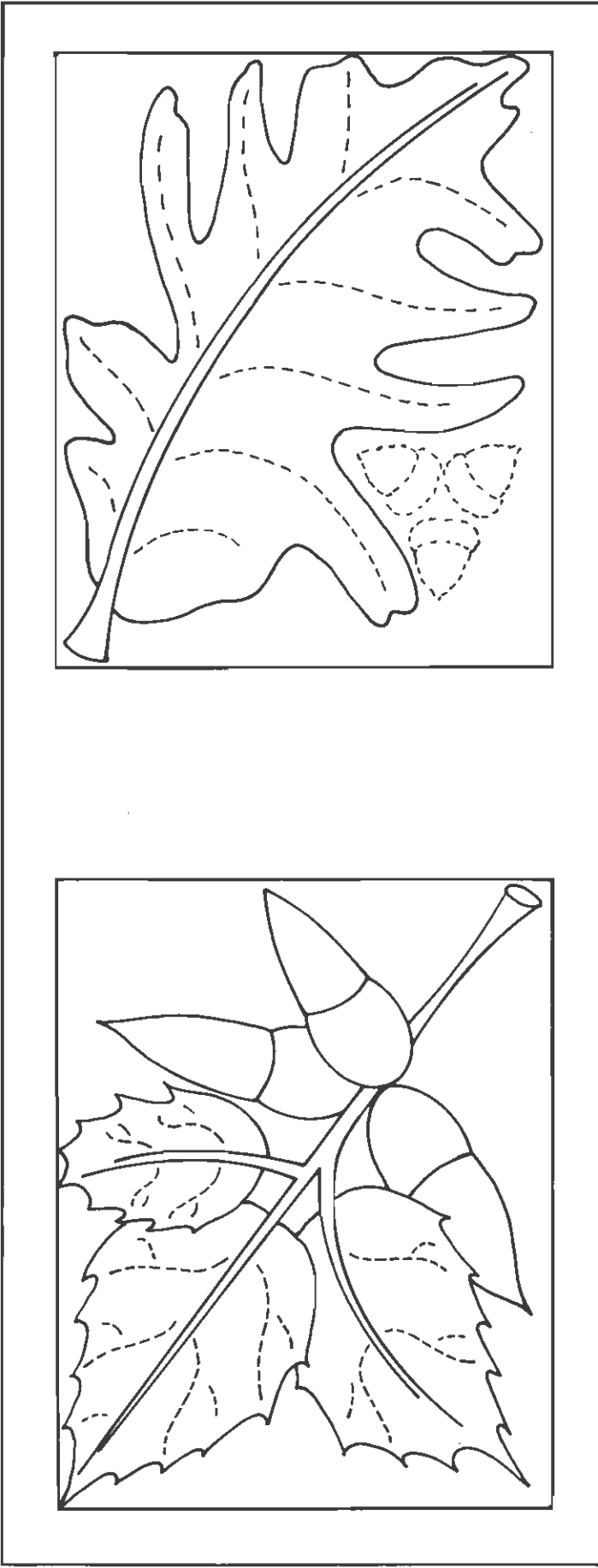
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PIN OAK



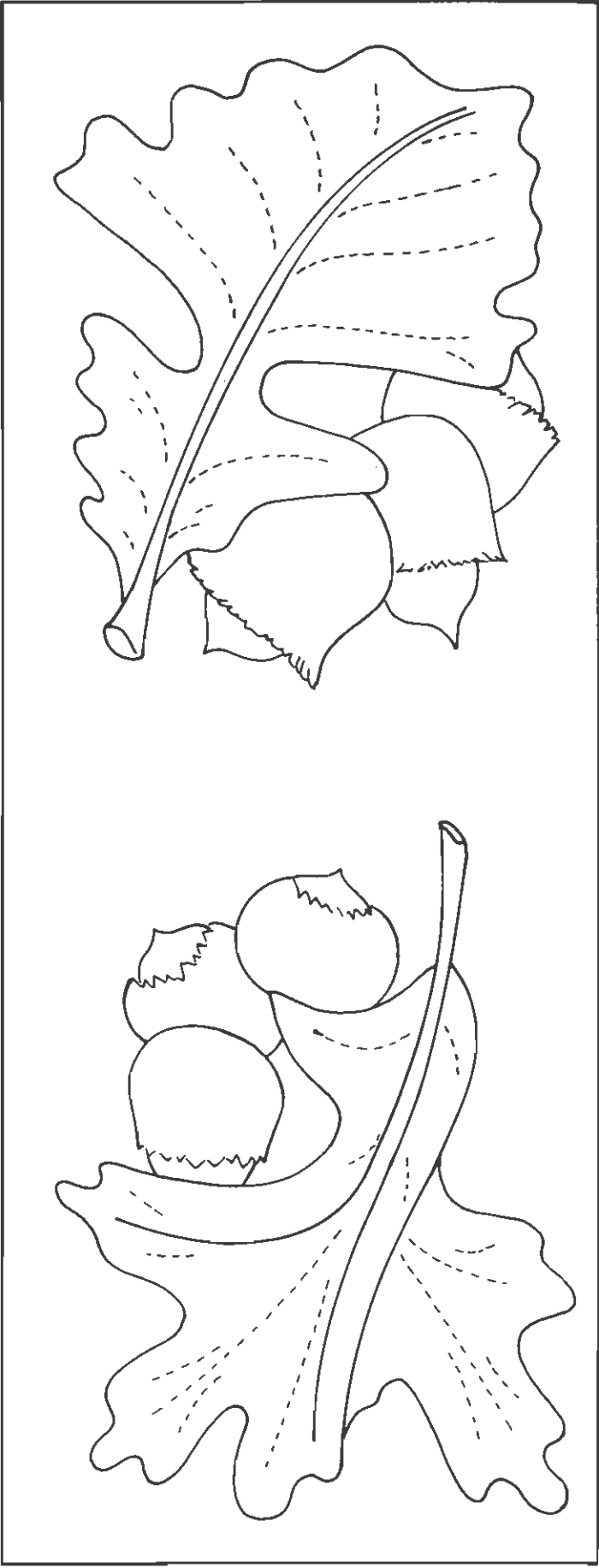
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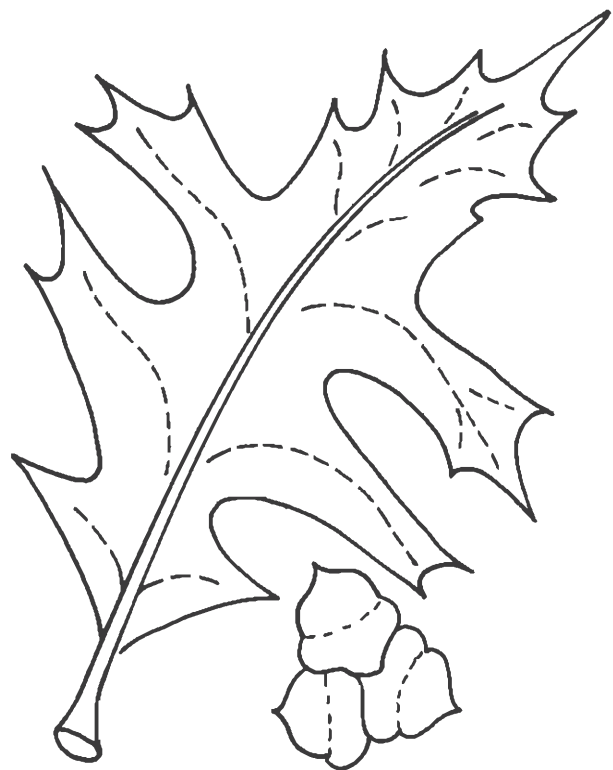


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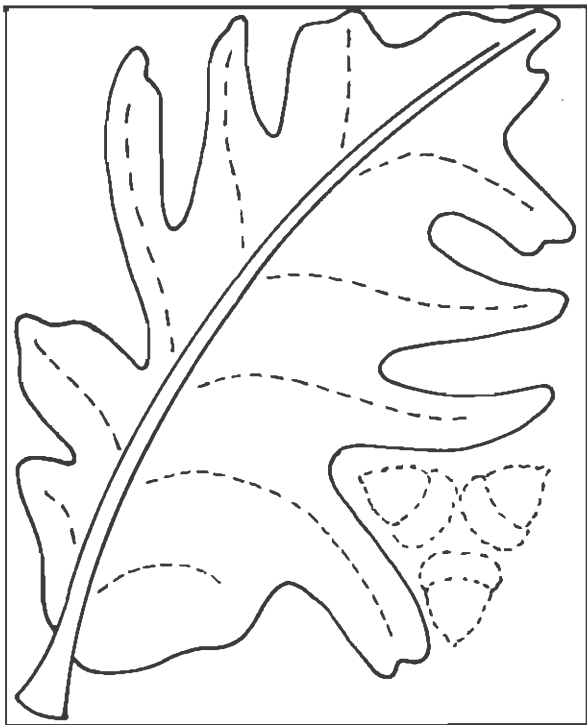
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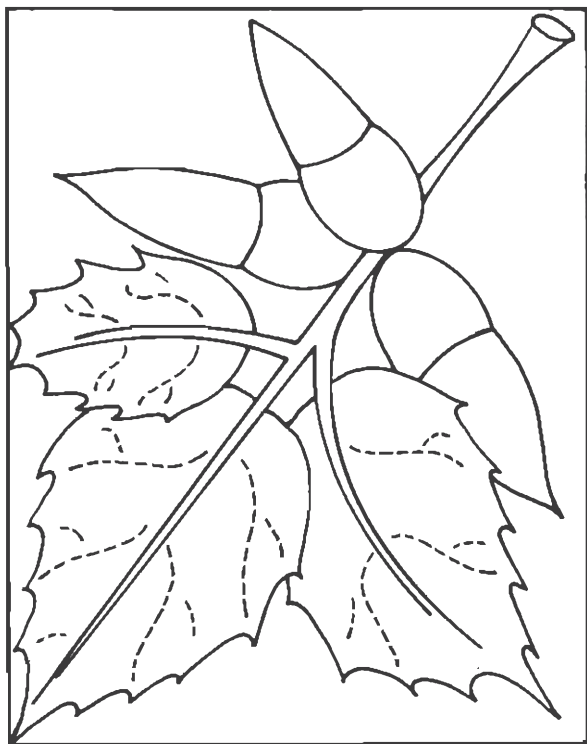
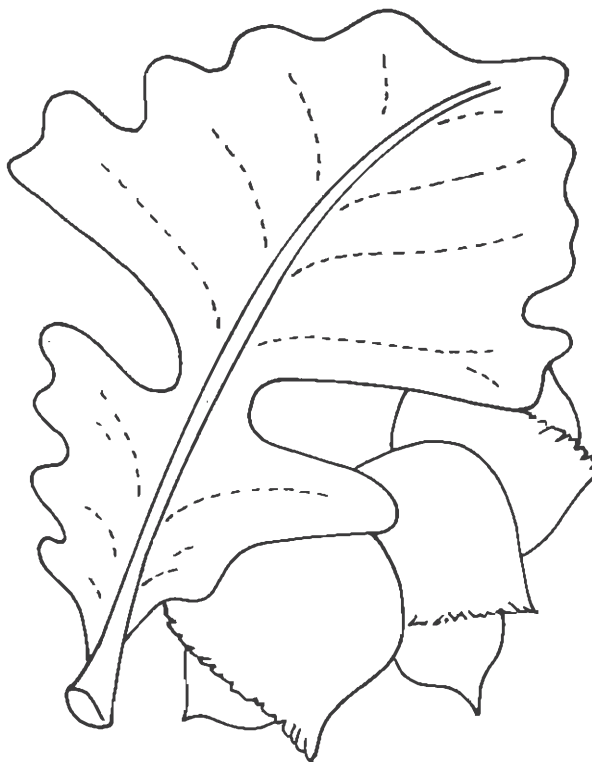


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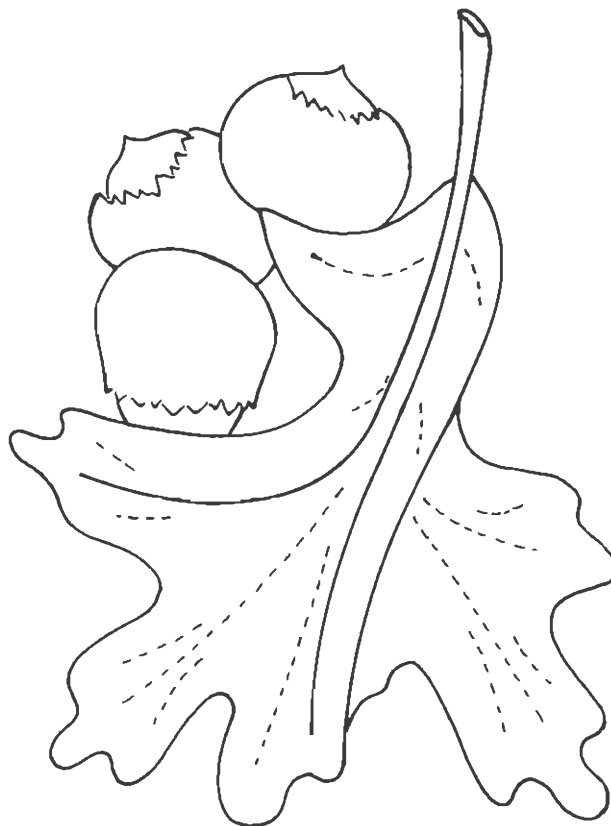
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