

Vintage Doodle Page Collectors Set - Series D9



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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:

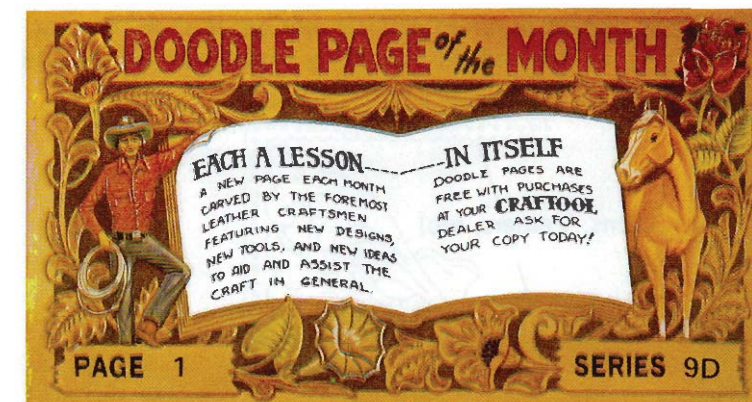
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



CORNERS by TONY LAIER

This Doodle page is intended for the leathercrafter who has a project to tool up where time, or I should say lack of time is an important concern. A quick and attractive alternative to full coverage tooling can be accomplished using corner designs.

The four designs I've included on this page range from simple scrolls and basic florals, to a more complicated Oak Leaf. Each pattern is shown in two sizes. The smaller size will fit wallets, checkbooks, clutch purses, purses, etc. The larger size will fit attaches, purses, brief cases, letter and memo binders, clocks, etc. If the project you are working on needs a pattern larger or smaller than shown, use a copy machine with enlarging and reducing capabilities to make the size needed. Copy machines can be found at fast print shops, banks, post offices and grocery stores.

These designs can be used with or without a border line. If you choose not to use a border line, (see 1 on carving) place the design, which you have transferred to tracing film, on the corner to be decorated; making sure you leave a space in between the design and the lace or stitch holes. (Fig. 1.)

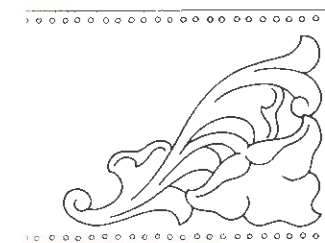
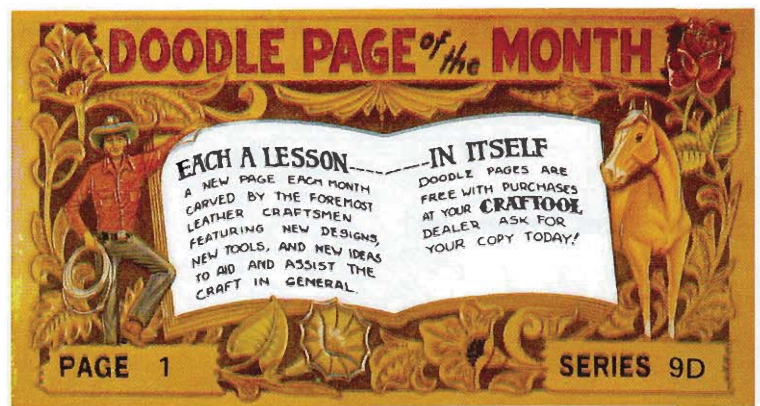
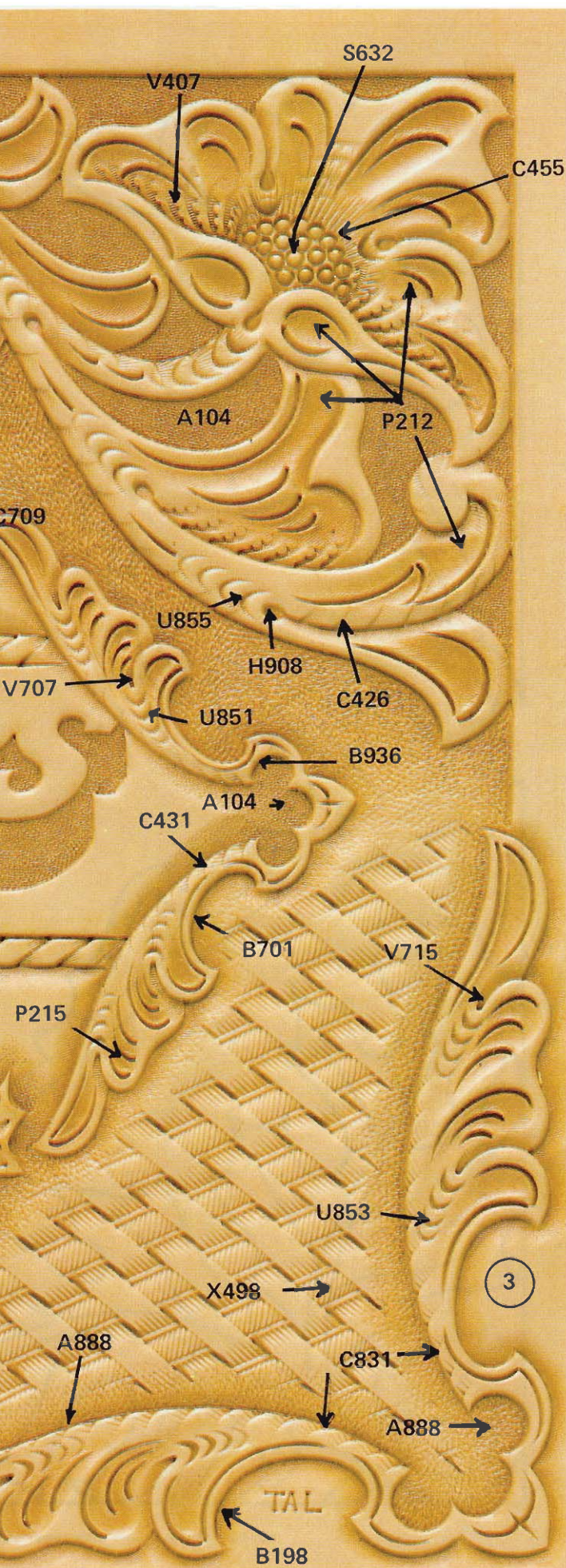


FIG. 1

If you use a border line, first decide if you want to frame out the design (see 2 on carving) or just border up to it (see 3 on carving).





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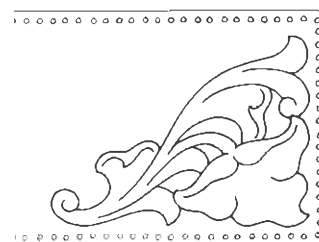


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If you use a border line, first decide if you want to frame out the design (see 2 on carving) or just border up to it (see 3 on carving).

Another option involves cutting and beveling the border, or stamping in the border using camouflages, veiners, etc. (Fig. 2.)

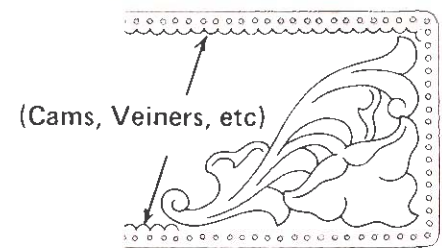
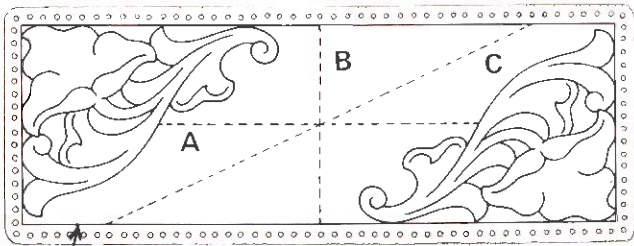


FIG. 2

For a full coverage look try using Basketweave stamps along with the corner designs (4). With a wing divider trace a border line around your project; then scribe a guideline with a ruler using a ball-point stylus. This line will serve to keep the Basketweave pattern straight. These lines can be (A) horizontal, (B) vertical or (C) angled, depending on the effect you are trying to create. (Fig. 3.)



(Border Line)

FIG. 3

Stamp the Basketweave tool as close as you can to the border lines and corner designs. Fill up the remaining space with a background tool, (A888, A104, etc.) using deep impressions around the corner designs and lighter impressions as you fade out toward the Basketweave (4A).

Corner designs tend to leave lots of open areas which are ideal locations for initials or names. (Fig. 4.)

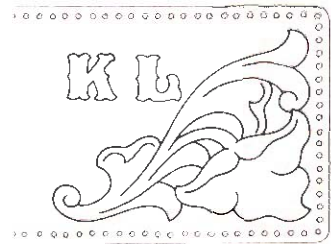


FIG. 4

Tool numbers have been given but don't be afraid to try different combinations of your own.

Experiment and enjoy!



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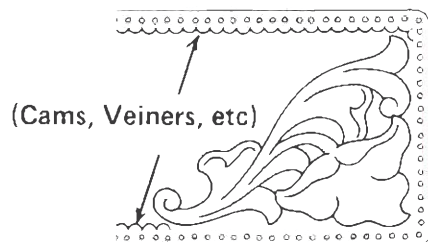


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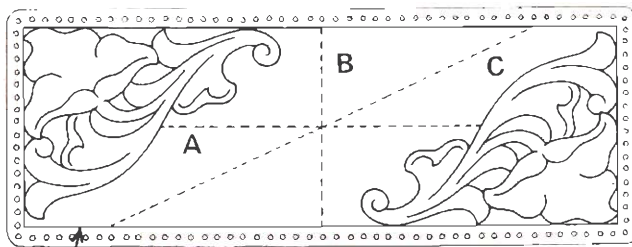


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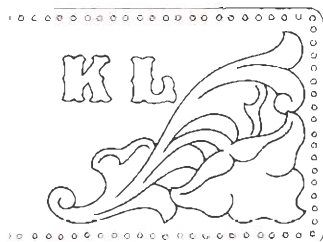


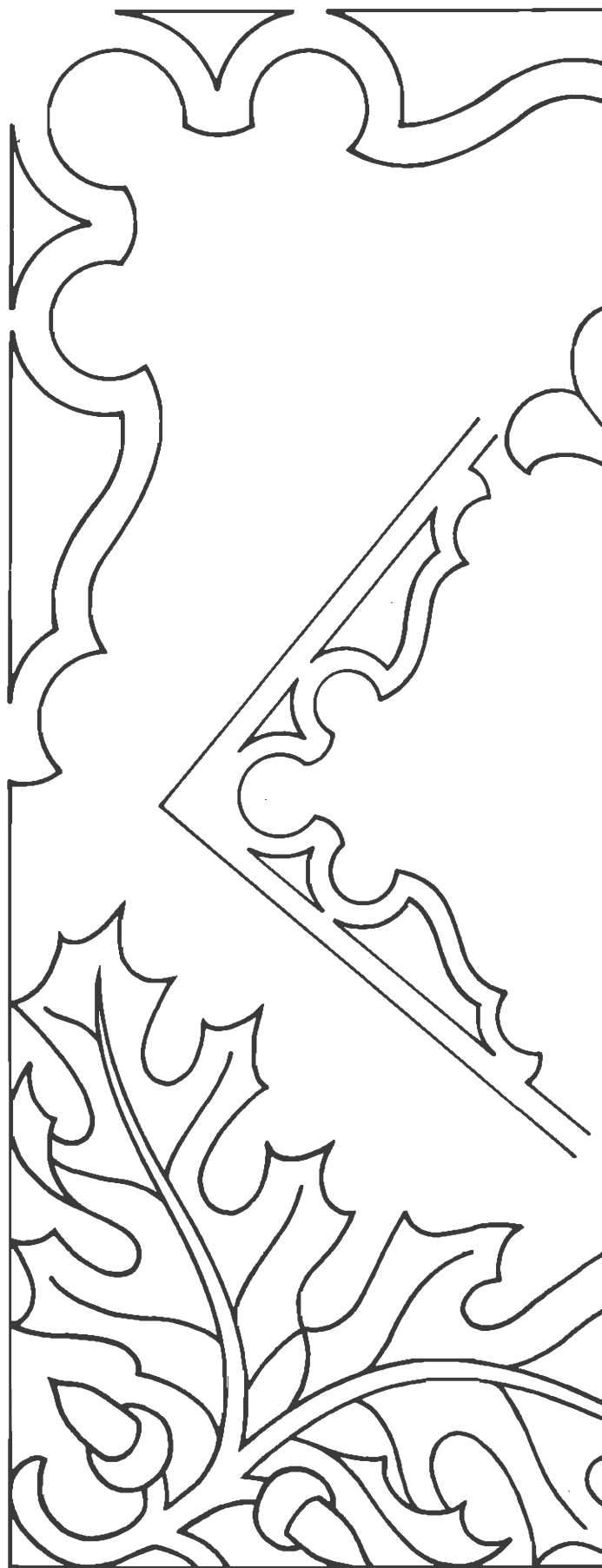
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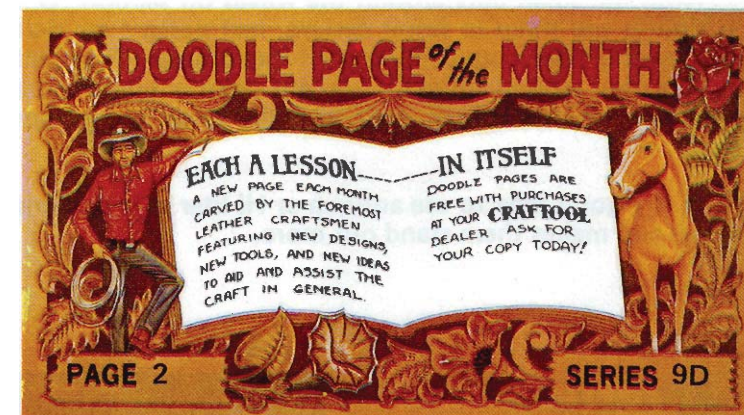
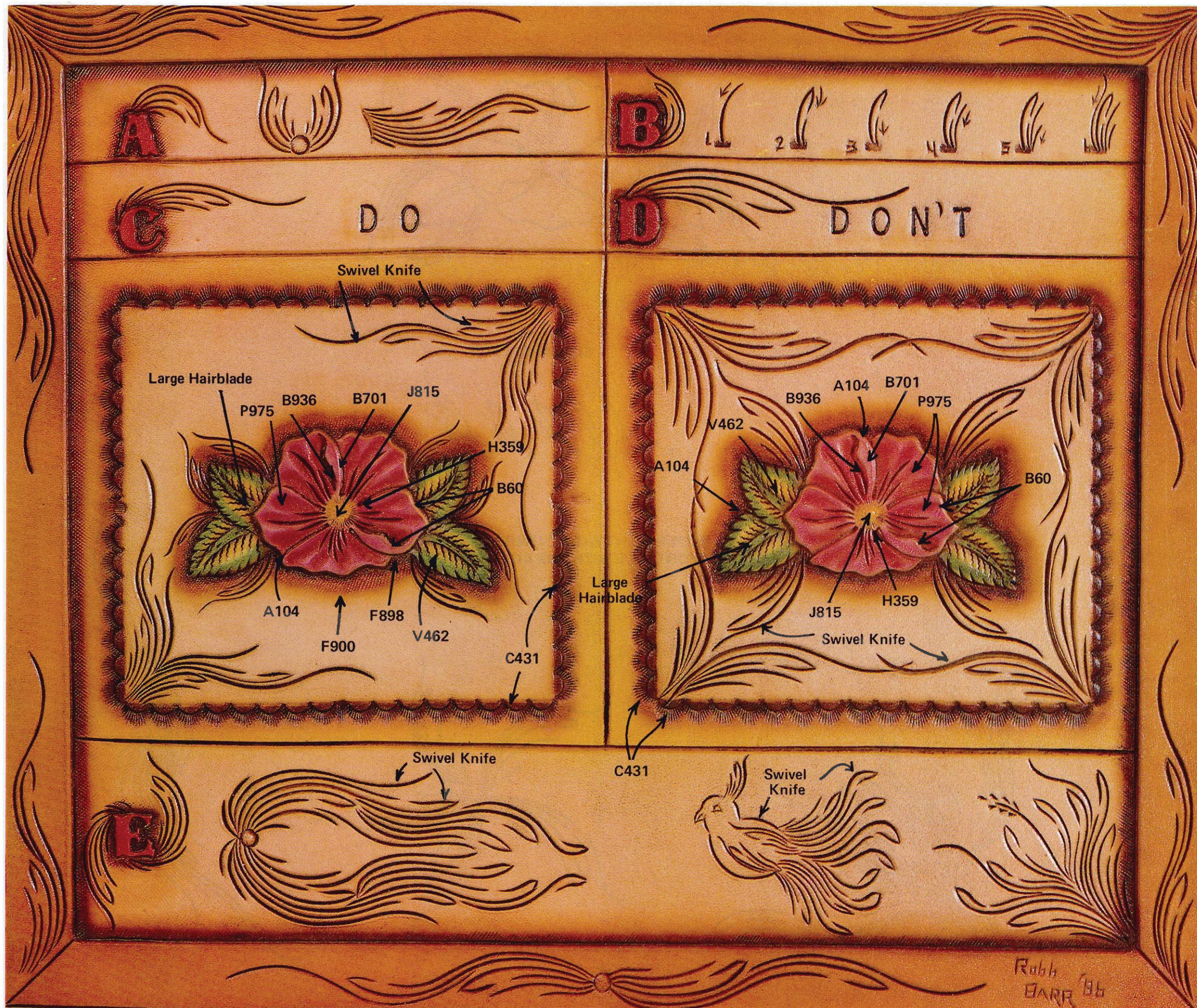


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SWIVEL KNIFE CUTS USED AS DECORATION OR FILLERS

by
Robb Barr

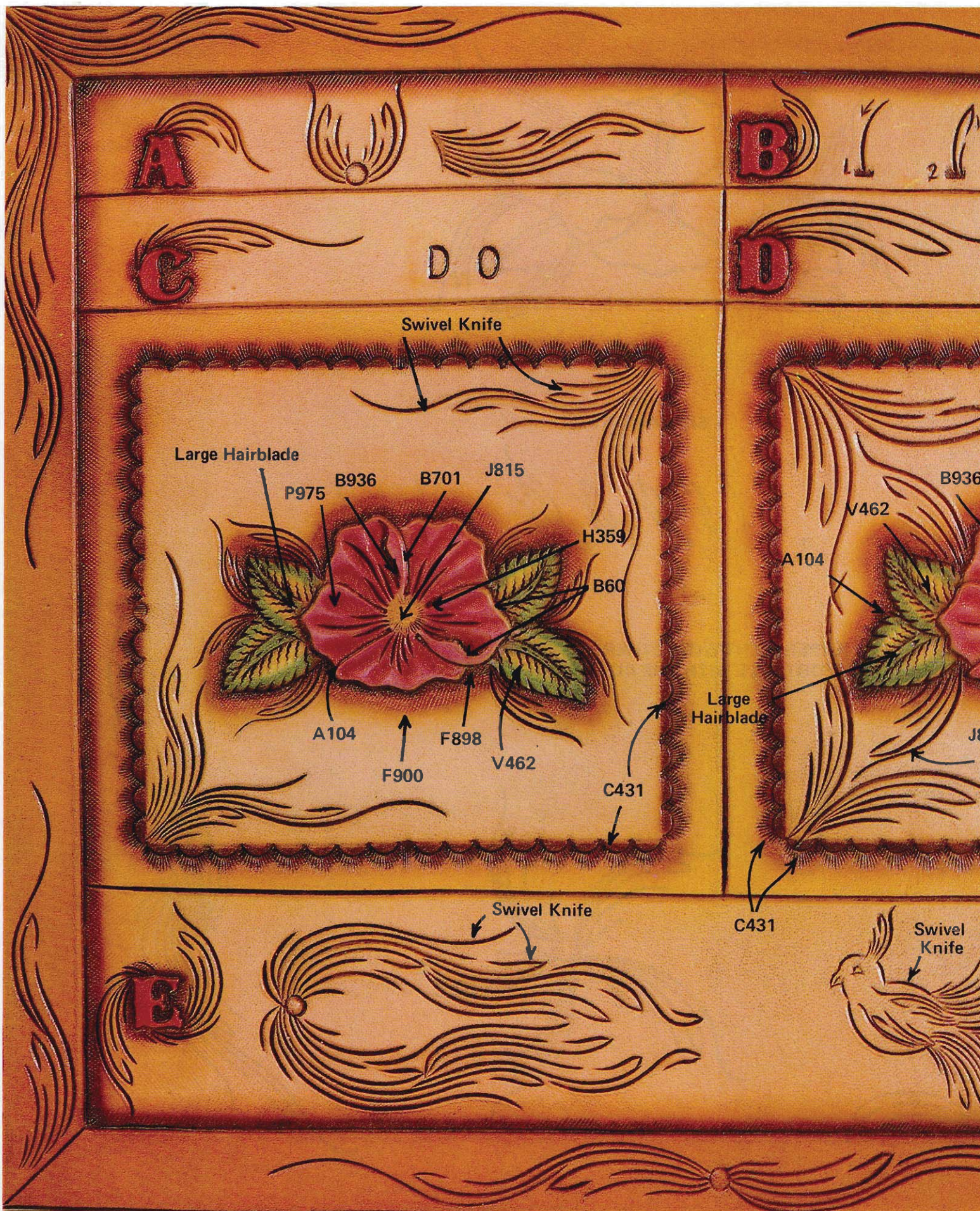
Over the years, I found that so many completed projects seemed to have large areas that were blank and would have looked better and dressier if something had been added. I didn't want to tool a design in these areas as it would have cluttered up the entire project, thus came about the six basic cuts to create a filler to fill in these open areas.

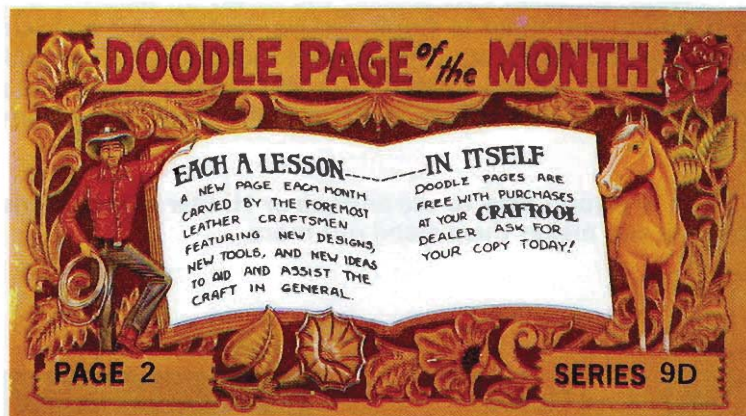
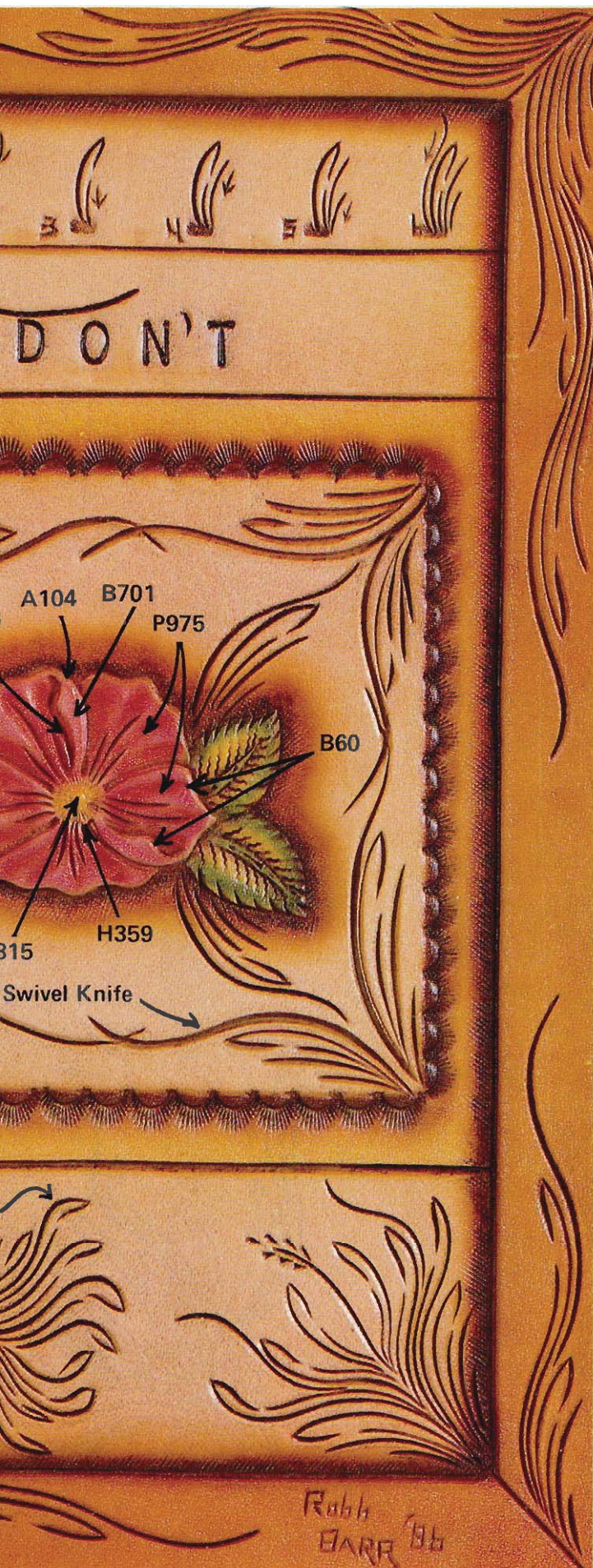
They are simple to make. All they are, are six basic cuts which are done with the swivel knife. Note section "A" on the photocarved piece. The "A" has the six basic cuts coming off the top. The center section shows a left and right set of six basic cuts coming from a craft tool seeder tool. The right section shows the six basic cuts along with five more to continue the design to make it longer; as with all cuts used on the framed area of the design sheet.

Section "B" shows the direction and what cut should be made first and so on. I have found over the years that it is easier to make these cuts towards you rather than away from you.

Section "C" and "D" show do's and don'ts. The design I used is a wild rose, tooled with your basic tools, (a list of the tools I used are on the photocarve on front). On the do side, notice that the cuts are small and accent the design. Because the "framed" area is small, cuts were put on only two corners, not crowding the design in the center. Don't make large cuts around the flower and corners as in section "D" because this takes away from your design instead of adding to it. A rule to remember is, keep your decoration and filler cuts smaller or close to the size of your design. Don't use large cuts which will take away from the design or look like they overpower the design.

Section "E" shows what can be done by experimenting with the six basic cuts. It takes practice but once you master the six basic cuts you can do so much more with these cuts to fill in those bare spots on your completed carved designs.





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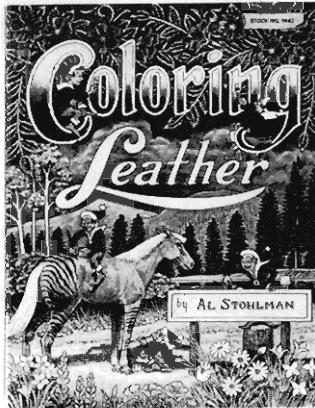
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Note the small cuts around the leaves on section "C". It is fine to use them in floral designs, leaf designs etc. but never use the filler cuts coming off of an animal. They will look fine used around animals to accent them but when cuts are coming off the animal itself, it really takes away from the animal.

It is a good idea to use antique or Hi-liter as it darkens the cuts and makes them stand out more.



Pictorial Carving Finesse.
Defines the elements of carving pictorial scenes. Gives you the know-how to create rocks, grass, trees, even mountains. Illustrates techniques of making clouds, smoke, fire, water and more. Explains perspective, color dyeing and using tools for realism.
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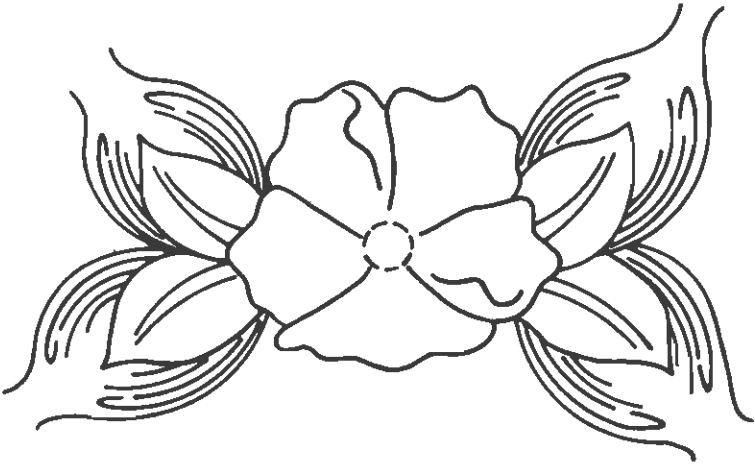


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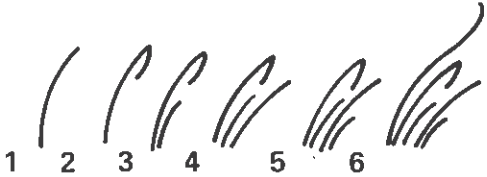
Robb Barr of Bismarck, North Dakota, is a self-taught leathercrafter and artist. A leathercrafter for the past eleven years he is also the owner of the Prairie Leather Studio. He has won the 1983 International Carved Leather Pictures Open Division, and displays his work in several pretigious galleries as well as Colorado state offices. His work has been sold to such collectors as Loretta Lynn. Barr teaches leathercraft and airbrushing on leather. He has been dyeing with an airbrush since 1976. He also enjoys gardening, fishing and camping.



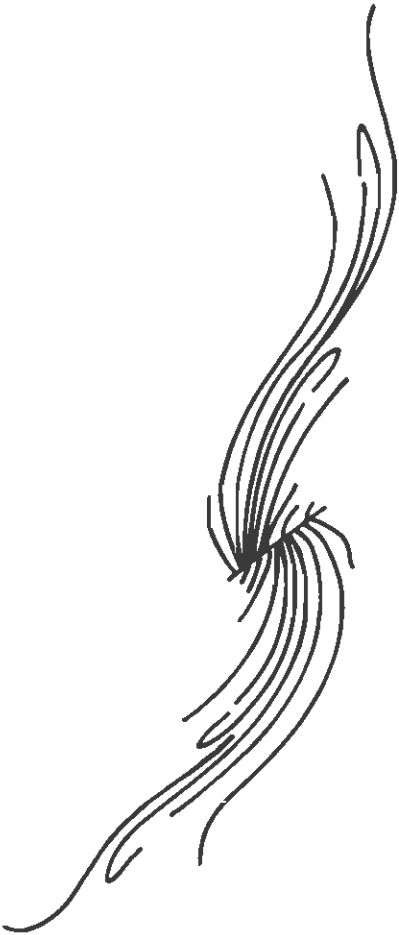
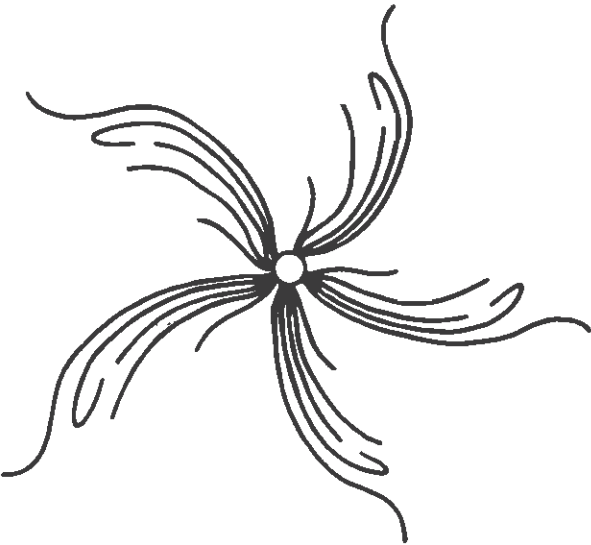
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SIX BASIC CUTS

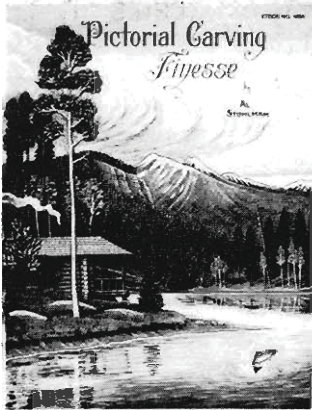


EXPERIMENT WITH OTHER CUTS ONCE YOU
FEEL COMFORTABLE WITH THE CUTTING OF THE BASIC CUTS.

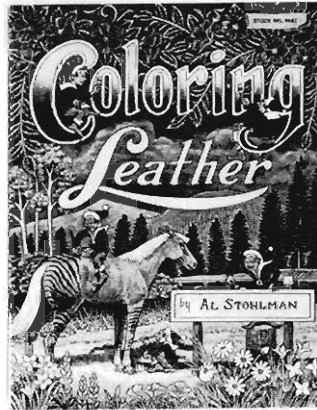


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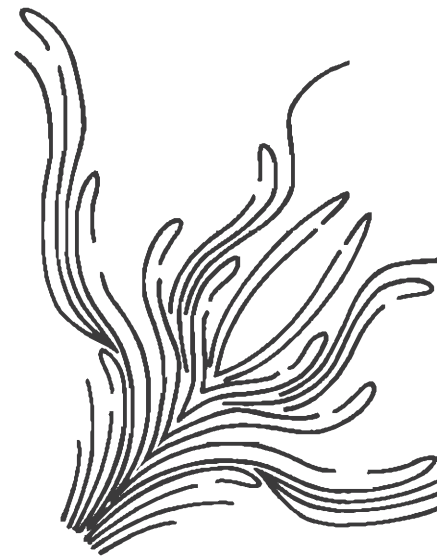


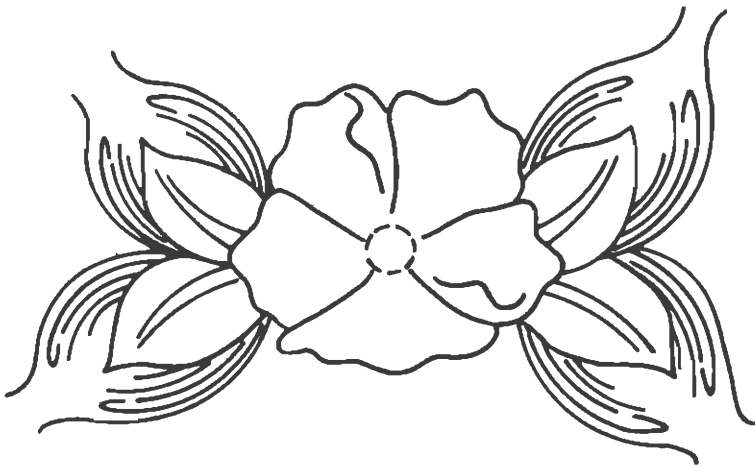
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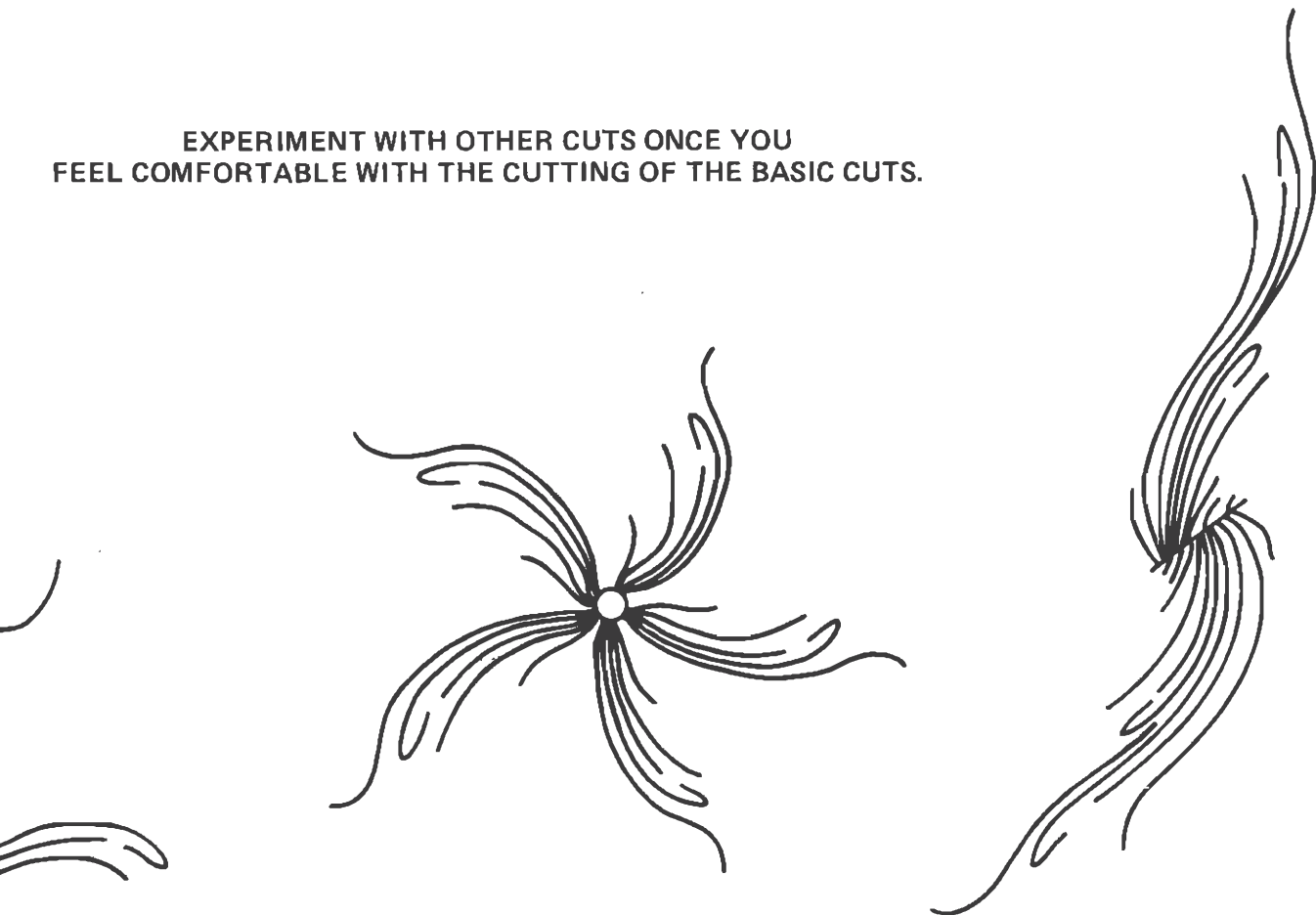


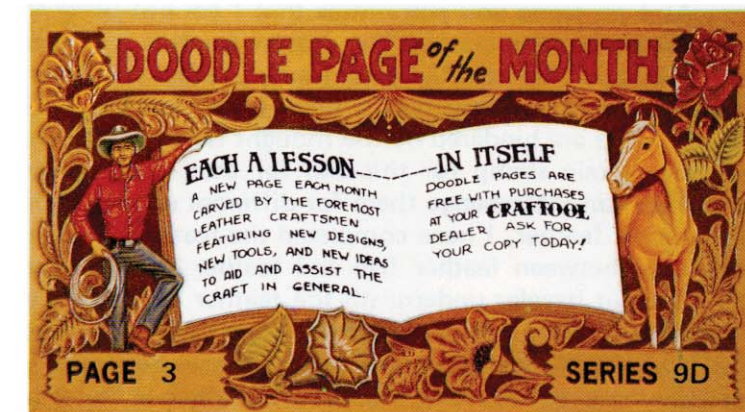
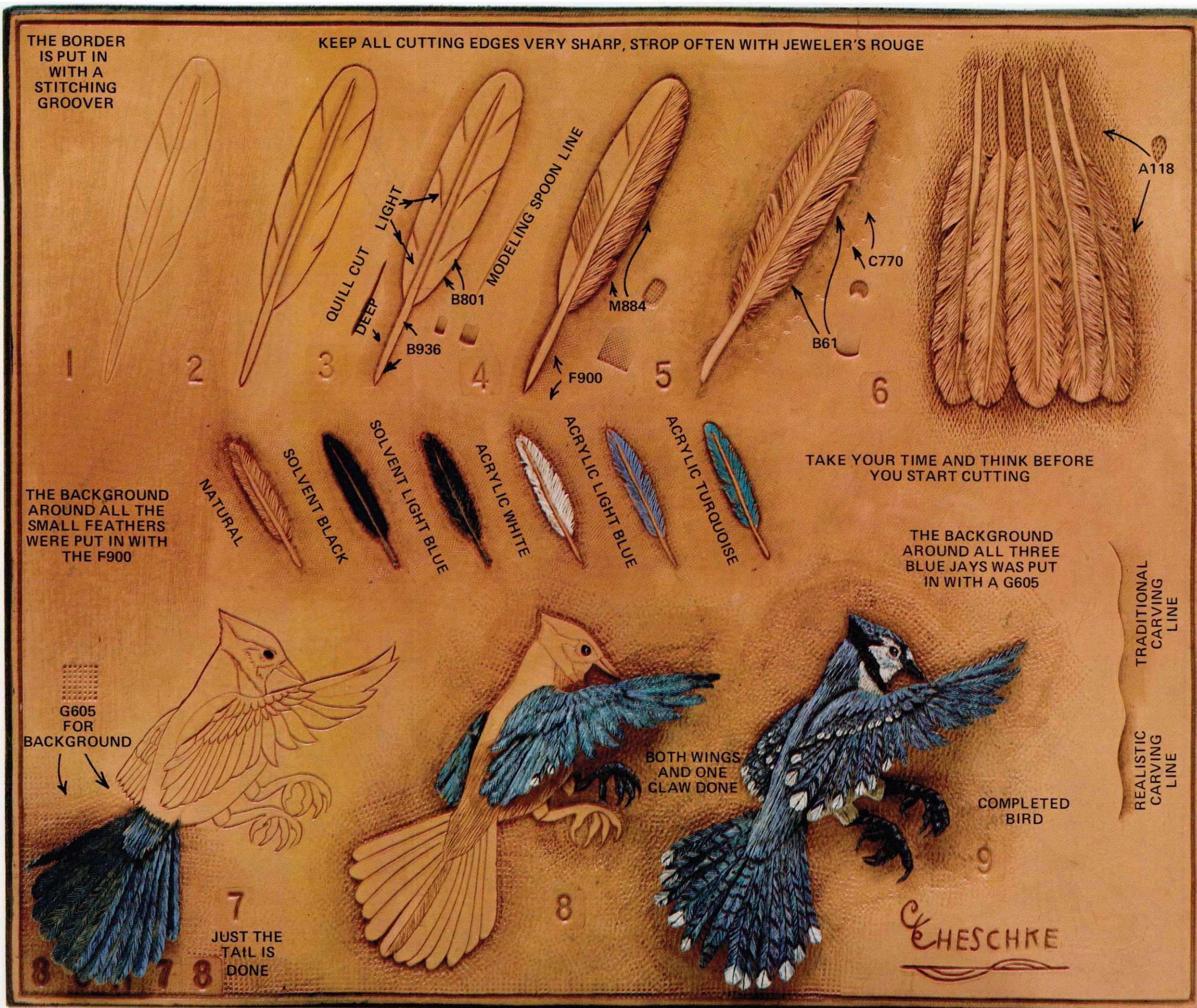


SIX BASIC CUTS



EXPERIMENT WITH OTHER CUTS ONCE YOU
FEEL COMFORTABLE WITH THE CUTTING OF THE BASIC CUTS.





BLUE JAY REALISTIC CARVING by CHARLES E. HESCHKE

I have been carving leather for over 22 years. Over the last six years I have been working and developing this new technique in leather carving. I call it realistic carving. The best way I can describe it would be if you took a feather, a butterfly, or bird and placed it on a piece of leather this would give you the effect of what the carving would look like. A realistic carving is carved out of one piece of leather nothing is glued except the backing. It is a true form of carving where at times you remove some of the leather as the word implies, "carving".

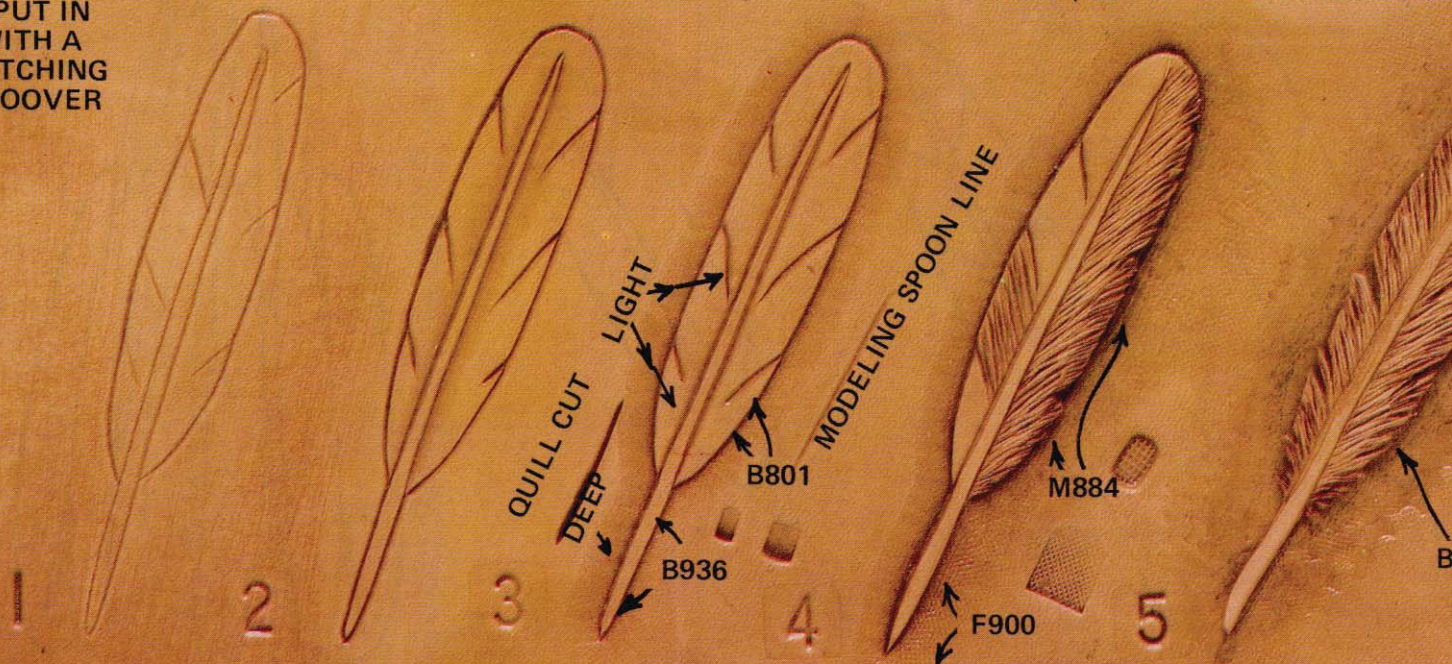
Carving the Blue Jay

The border line is put in with a Tandy crafttool number 8074 stitching groover. Starting from left to right I will explain step by step how to do the Blue Jay. Case your leather and prepare it the same way you would a traditional carving. On the no. 1 feather I have shown the outline of the feather. The second feather I have cut in lightly with a swivel knife. Going to the third feather, I have cut the feather in lightly but went deeper around the quill part, as shown on the left of the quill. Around the entire outside of the feather, I have used two sizes of bevelers, number B936 and B801. Where the quill goes up into the feather, I used the B801 beveler to bring the quill out more. As the quill goes into the feather, I have used the small modeling spoon. I have also used the beveler on one side to show you it can be done either way. To the right of the feather there is a modeling spoon line to give you a general idea. Going on to the fourth feather, I have taken the all purpose craft knife and slowly cut under the right side of the feather and lifted it from the background. With the same craft knife, you cut hair lines as though you were putting hair cuts on an animal for fur. For the background I used an F900 and an M884.



THE BORDER
IS PUT IN
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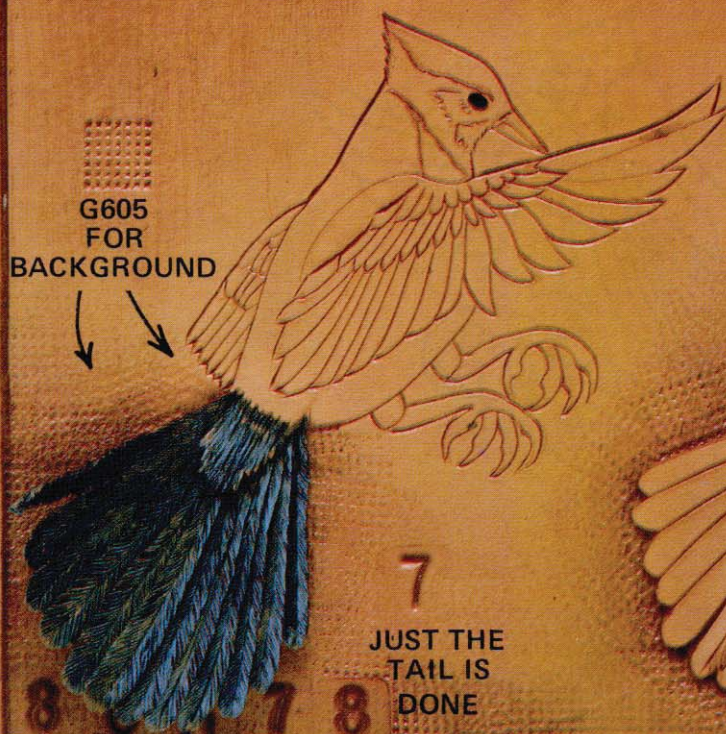
KEEP ALL CUTTING EDGES VERY SHARP, STROP OFTEN WITH JEWELRY

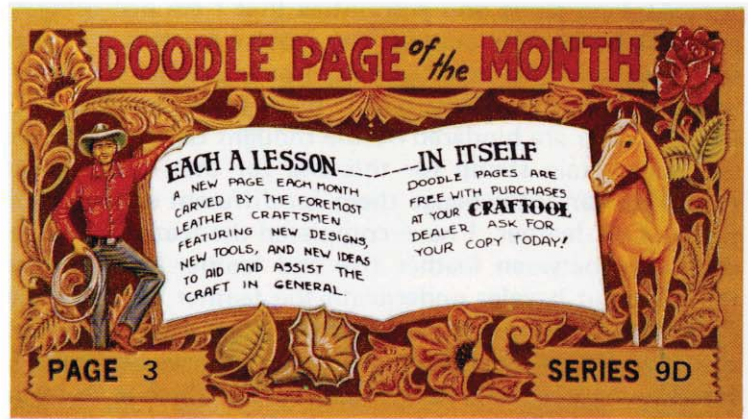
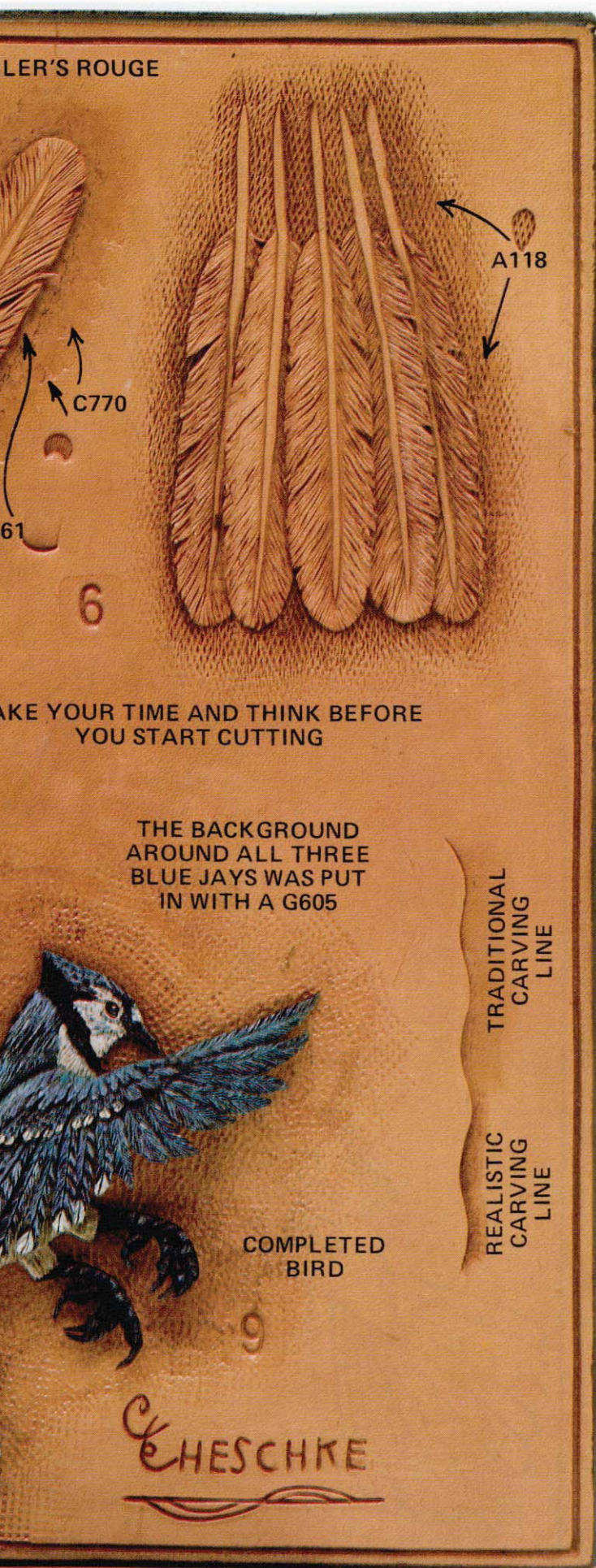


THE BACKGROUND
AROUND ALL THE
SMALL FEATHERS
WERE PUT IN WITH
THE F900



G605
FOR
BACKGROUND





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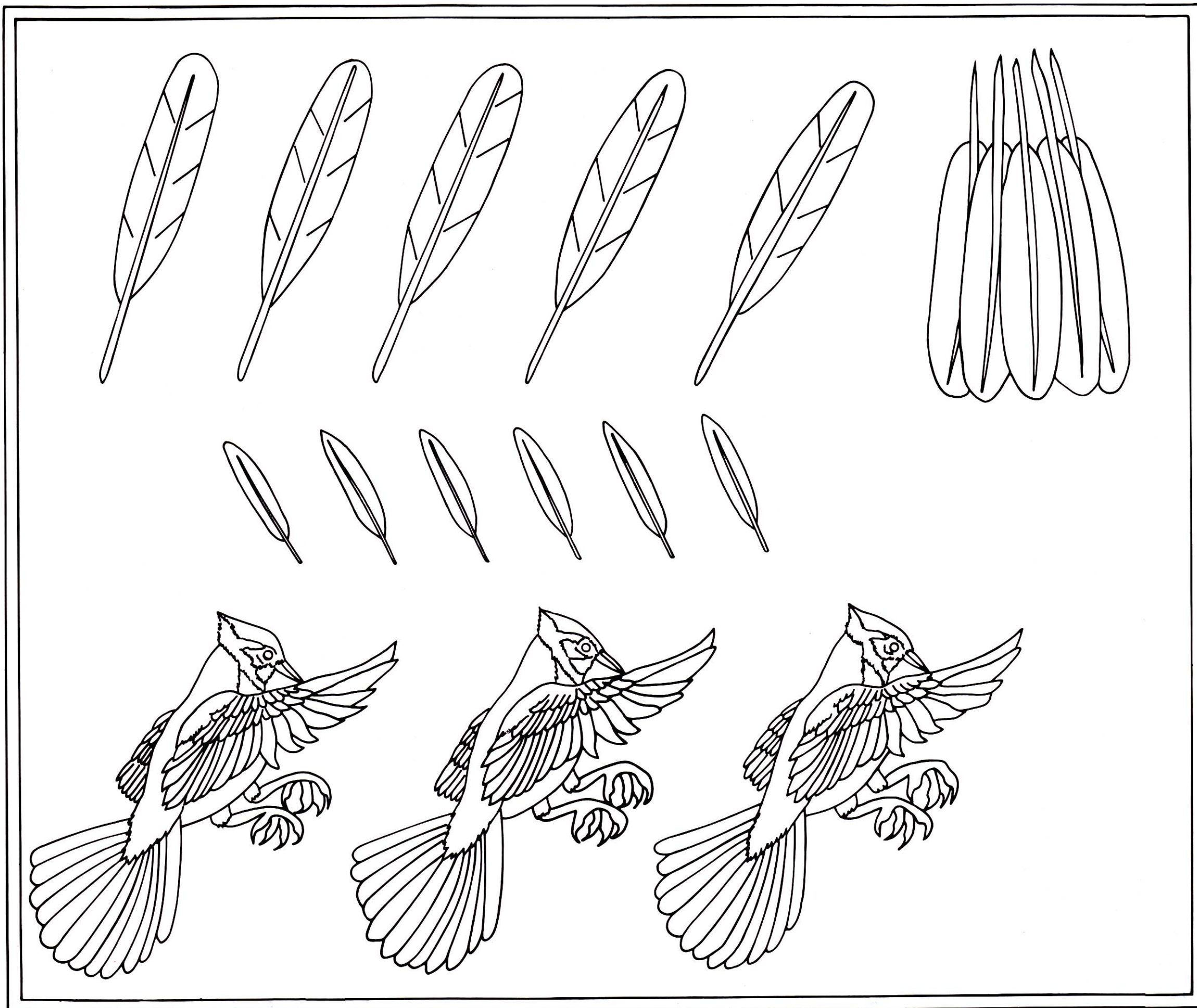
As I go along you will notice that I am not using the same backgrounder stamp. The reason for this is, I want to shown you how versatile your Tandy Leather stamps are; you can almost use any stamp for a background tool. So many people are hindered by the thought that you can only use one certain stamp for this and for that, but it is not true. You can interchange them for different effects. Going to the fifth feather, I have completed the feather. The only difference between feather five and feather four is, I used the undercut beveler underneath the feather on figure five. Figure six shows a group of feathers using the same method that I previously showed you ; you now have the basis for creating a realistic bird. Figure seven, which is the actual bird, shows a cluster of feathers to form the tail. On figure eight there is a cluster of feathers to form the wings. The claw is done in the same manner. It is raised from the background. G605 is what I used to put the background in around the Blue Jay. Now you are ready to create a full Blue Jay. Figure nine shows the completed Blue Jay. On the extreme right hand side of the blue jay is a line showing the difference between making a "V" shaped cut and the traditional method of carving. The "V" shaped cut can be used on the major lines of the blue jay to give more depth to the head and the body. One thing I cannot emphasize enough is for you to take your time; one slip of the knife can mean the end of a carving.

Dyeing of the Blue Jay

On figure seven I started dyeing with a diluted light blue Pro Dye (four solvent to one dye). On the other half of the tail feathers I dry brushed light blue acrylic (Cova Dye®) over the diluted solvent dye. On figure eight, the small left wing is dry brushed with a little turquoise over the two. Over all three I lightly dry brushed white. For the black I used the solvent dyes with a touch of dry brushed white. Next, put on your finish. Best of luck with your realistic Blue Jay. By the way, the outline of this Blue Jay can be used to carve it traditionally also.



Charles E. Heschke, 48, is a machine operator 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. He also was a 1985 Doodle Page Contest Winner with his "Realistic Butterflies". His 22 years of experience in leathercraft is certainly evident in this example of the "Blue Jay Realistic Carving". Charles other interest include poetry, oil painting, sketching and sculpturing.



As I go along you will notice that I am not using the same backgrounder stamp. The reason for this is, I want to show you how versatile your Tandy Leather stamps are; you can almost use any stamp for a background tool. So many people are hindered by the thought that you can only use one certain stamp for this and for that, but it is not true. You can interchange them for different effects. Going to the fifth feather, I have completed the feather. The only difference between feather five and feather four is, I used the undercut beveler underneath the feather on figure five. Figure six shows a group of feathers using the same method that I previously showed you ; you now have the basis for for creating a realistic bird. Figure seven, which is the actual bird, shows a cluster of feathers to form the tail. On figure eight there is a cluster of feathers to form the wings. The claw is done in the same manner. It is raised from the background. G605 is what I used to put the background in around the Blue Jay. Now you are ready to create a full Blue Jay. Figure nine shows the completed Blue Jay. On the extreme right hand side of the blue jay is a line showing the difference between making a "V" shaped cut and the traditional method of carving. The "V" shaped cut can be used on the major lines of the blue jay to give more depth to the head and the body. One thing I cannot emphasize enough is for you to take your time; one slip of the knife can mean the end of a carving.

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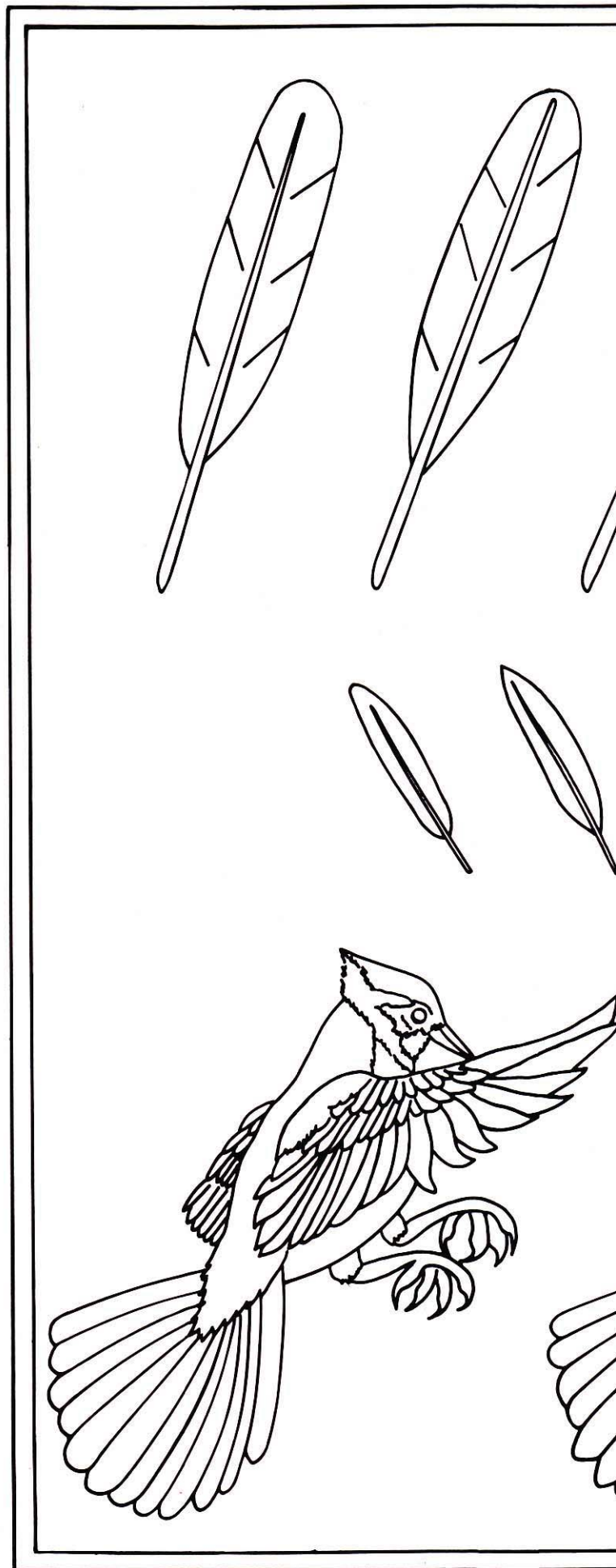
On figure seven I started dyeing with a diluted light blue Pro Dye (four solvent to one dye). On the other half of the tail feathers I dry brushed light blue acrylic (Cova Dye®) over the diluted solvent dye. On figure eight, the small left wing is dry brushed with a little turquoise over the two. Over all three I lightly dry brushed white. For the black I used the solvent dyes with a touch of dry brushed white. Next, put on your finish. Best of luck with your realistic Blue Jay. By the way, the outline of this Blue Jay can be used to carve it traditionally also.



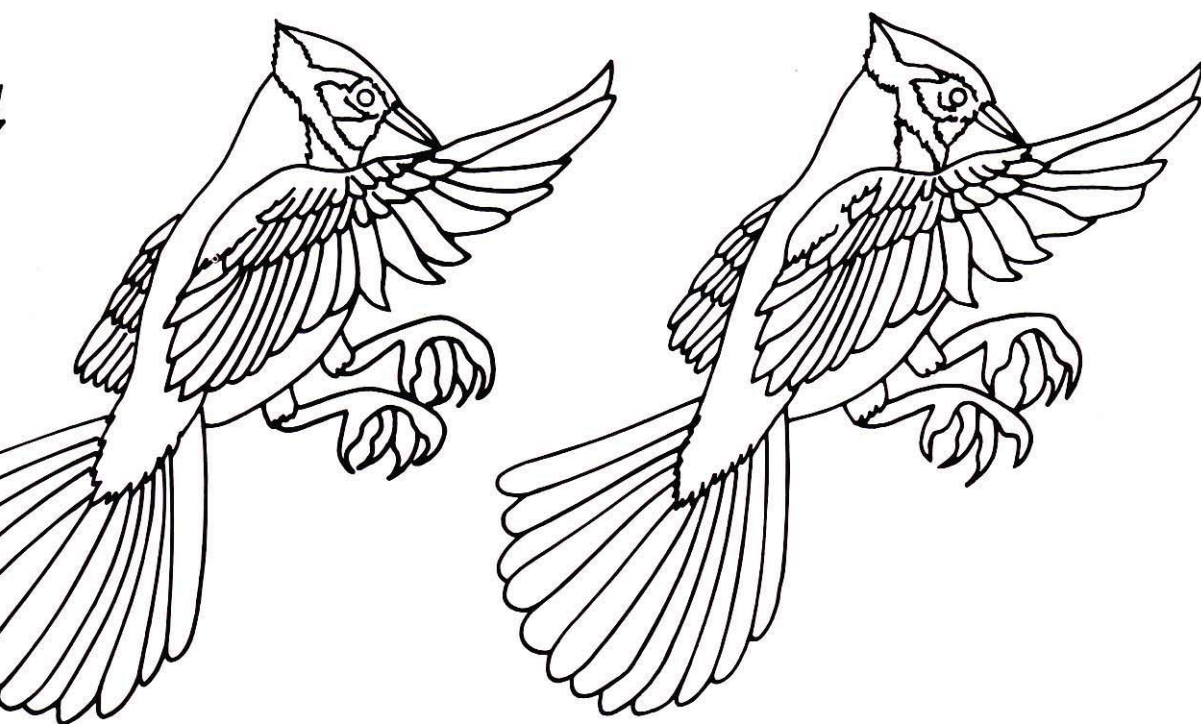
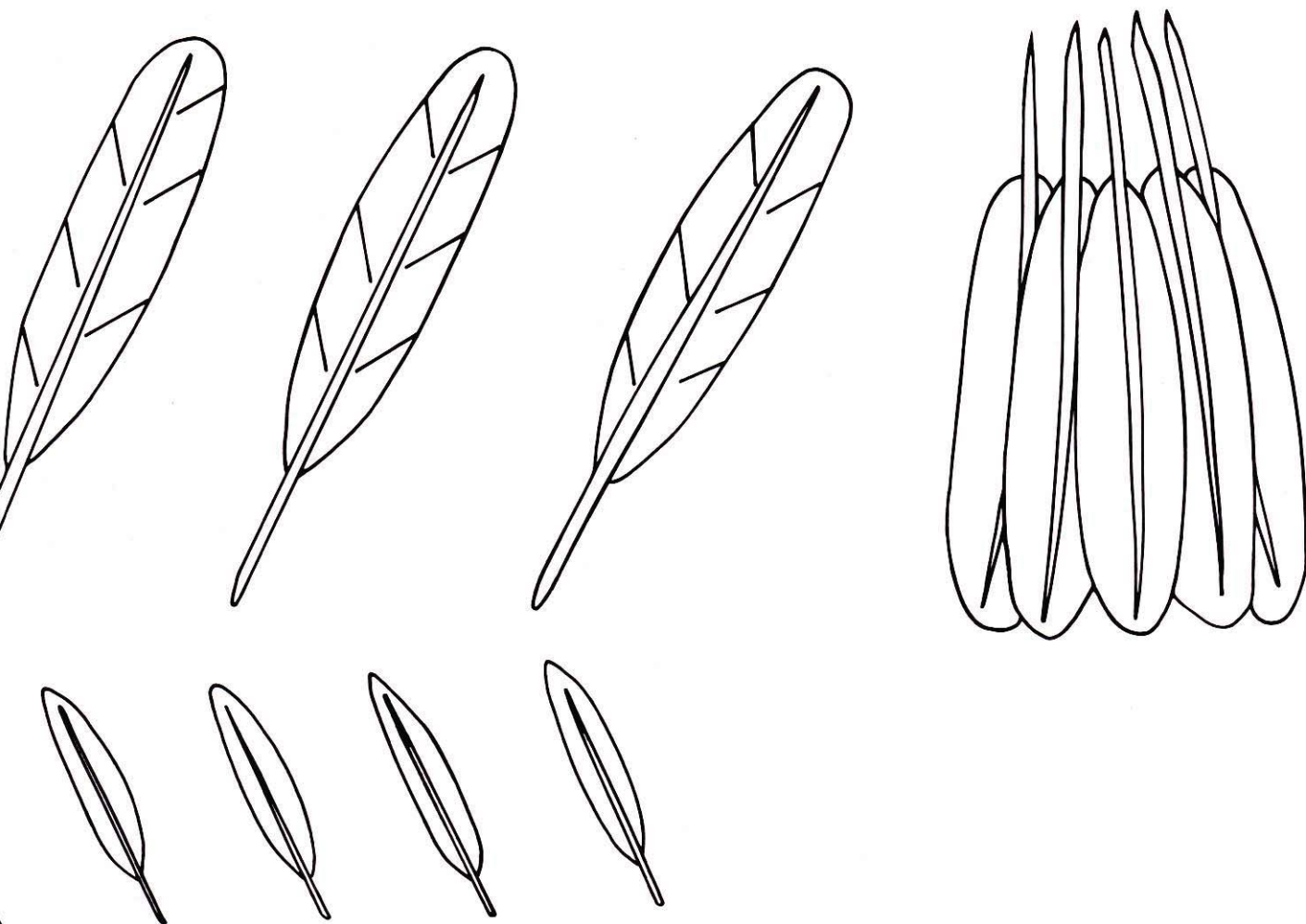
Charles E. Heschke, 48, is a machine operator living in Hales Corners, Wisconsin. His work has won 1st Place at the Wisconsin State Fair, been featured in a magazine, and has earned a private showing in the Milwaukee County Museum. He also was a 1985 Doodle Page Contest Winner with his "Realistic Butterflies". His 22 years of experience in leathercraft is certainly evident in this example of the "Blue Jay Realistic Carving". Charles' other interest include poetry, oil painting, sketching and sculpturing.

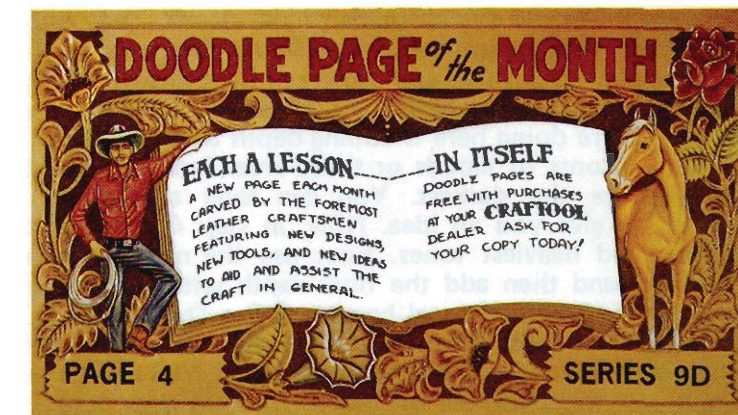


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SAILOR'S DELIGHT by Bill McKay

I confess! I have become obsessed with silhouettes and sunsets. And now, thanks in large part to the new Tandy Pro Dye, I believe I have developed a method by which leathercrafters may add a whole new dimension to their art which up to now has been only lightly touched on.

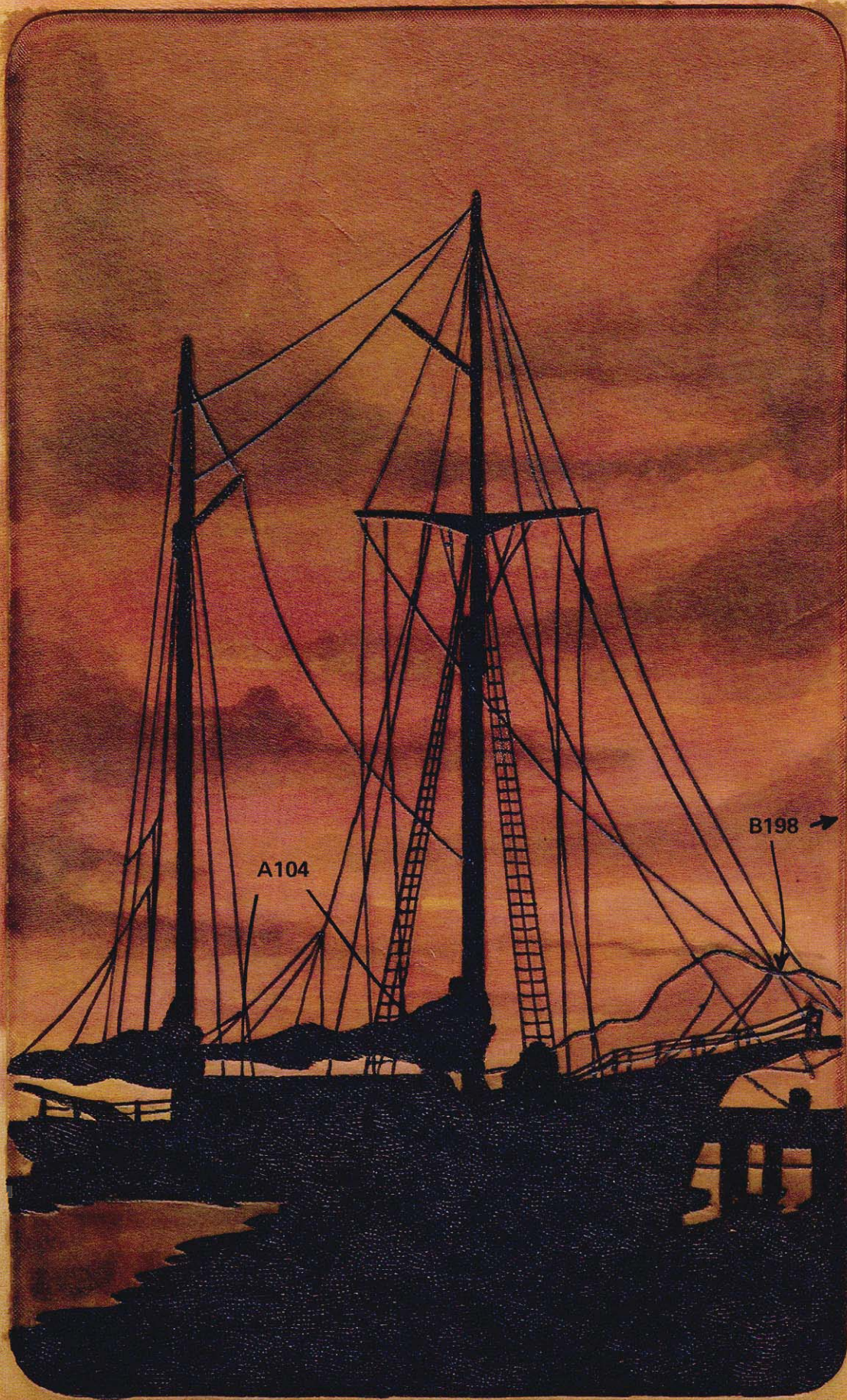
In the book, 'Inverted Leather Carving', Stohlman made reference to silhouette carving to the extent of using them as small decorations on an otherwise untooled project, but there was no suggestion of using silhouettes in a full project filling manner.

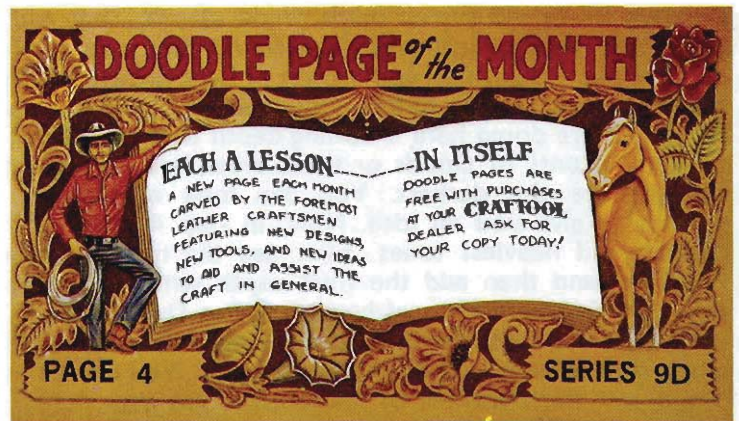
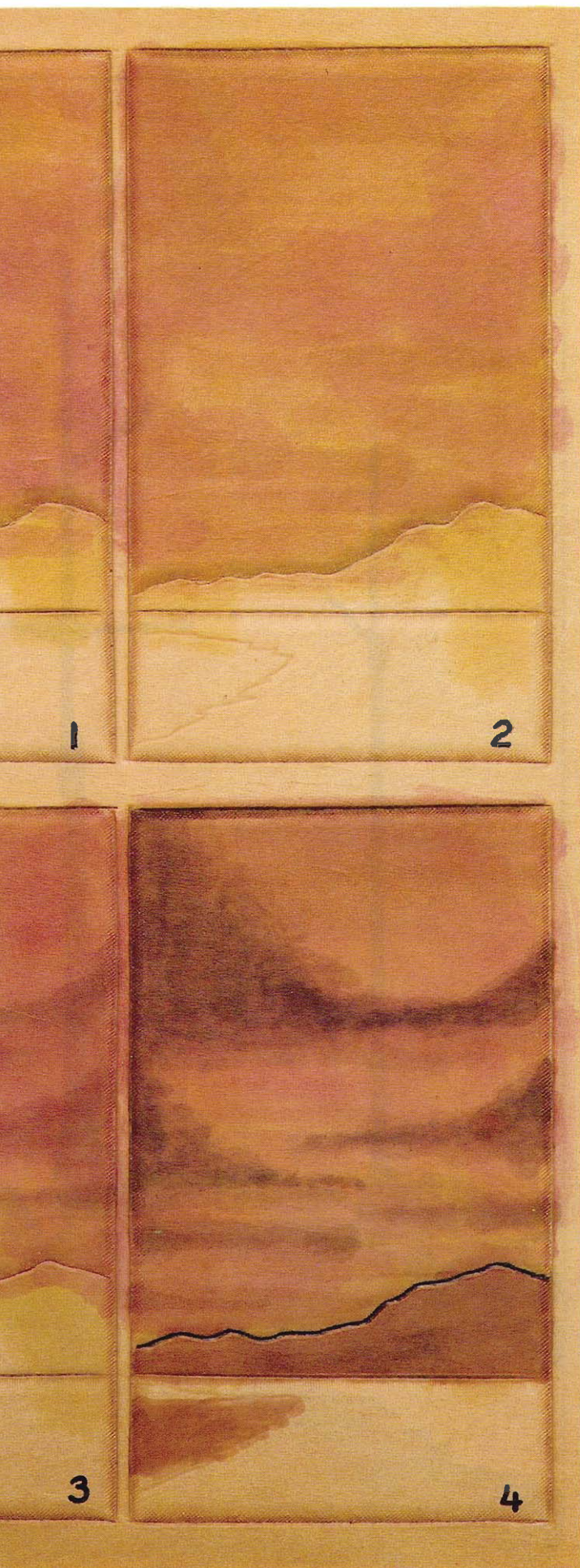
To start with, find a subject with a horizon. Magazines and books will give you a great many sources of such pictures. In this instance I chose a tall masted schooner which I thought would look quite striking against the backlighted sky; but as you can see by the other samples included on the back, the subject matter is really limited only by your imagination. After you have traced off the outline of the silhouette, you carve the basic shape. At this point I must mention that the very fine detail, such as wires, ropes, lines, etc., are added with a modeling tool after all other tooling is done. All the tooling in this picture was done with a B198 beveling tool and an A104 backgrounding tool. After the main section is finished you will simply 'draw' in the fine detail with the pointed tip of a modeling tool.

As for the coloring, I have left the sample boxes, numbered one through four, free of any detail to help simplify your understanding of the dying steps.

First . . . DO NOT dye the silhouette until after doing the entire sunset. Apply a coat of yellow Pro Dye over the entire area of the sky. Don't worry if some gets on your tooling as this will be covered by the black.

Then as shown in step 1 apply a 'wash' of red Pro Dye over the yellow background, but note . . . this is a very weak solution of Pro Dye. Use a clean bottle of solvent and add just enough red dye to turn the solvent to the color of cherry Kool-aid. Test it on a piece of scrap leather. It should dry to a pinkish shade. Then, in step 2 start to 'draw in' the clouds with buckskin Pro Dye. I used daubers on this picture, but if you have access to an air brush it will aid you in giving your clouds a softer look. Now, in step 3 things really start to take shape. Using tan





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Pro Dye fill in the overall shape of the clouds. They can be heavy and solid or just wispy streaks on the horizon. Now go over the tan with an application of light brown Pro Dye, but remember to stop before you cover all of the tan areas. What you are doing here is adding depth to the clouds. The tops and fronts of clouds or those areas farthest from the sunlight are the darkest. You can look at pictures of sunsets to give you an idea. Now, in step 4 you add the darkest and heaviest tones. First use the medium brown Pro Dye, and then add the final depth with dark brown. Now this is where the real beauty of Pro Dye comes in. It is the first dye that I have ever used that didn't 'over saturate' when applied with a dauber or an air brush. You can actually 'build up' the darkness of the shade that you desire by applying additional coats of Pro Dye. I have had occasions when I have gone over previous coats of Pro Dye three or four times and achieved exactly the shade that I wanted. Try doing that with any other dyes!

Now, for the final color application. Using an air brush or Preval unit and medium brown Pro Dye, start at the top of the picture and apply a light coat working about a third of the way down toward the horizon. Then keep going over the top most part of the picture until you reach the desired darkness. If you notice some evening after the sun has gone below the horizon, the upper sky is much darker than lower portion nearest the horizon line.

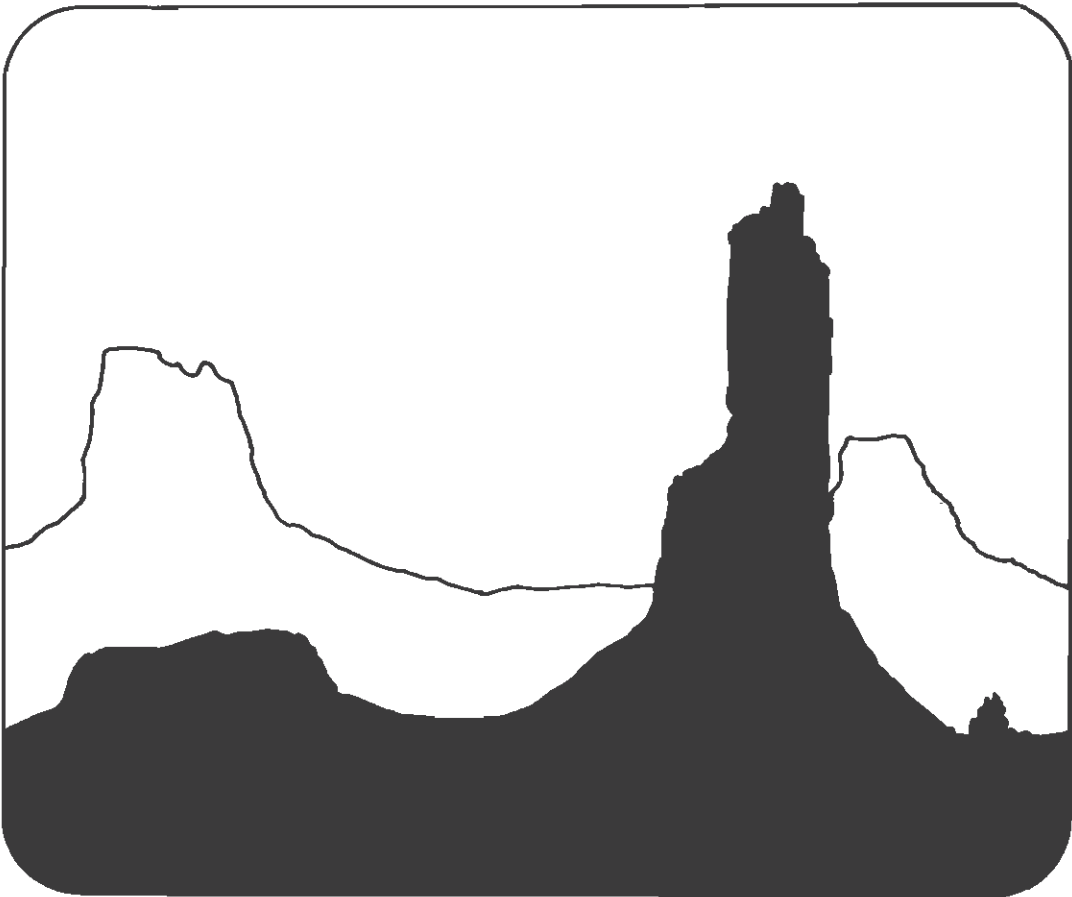
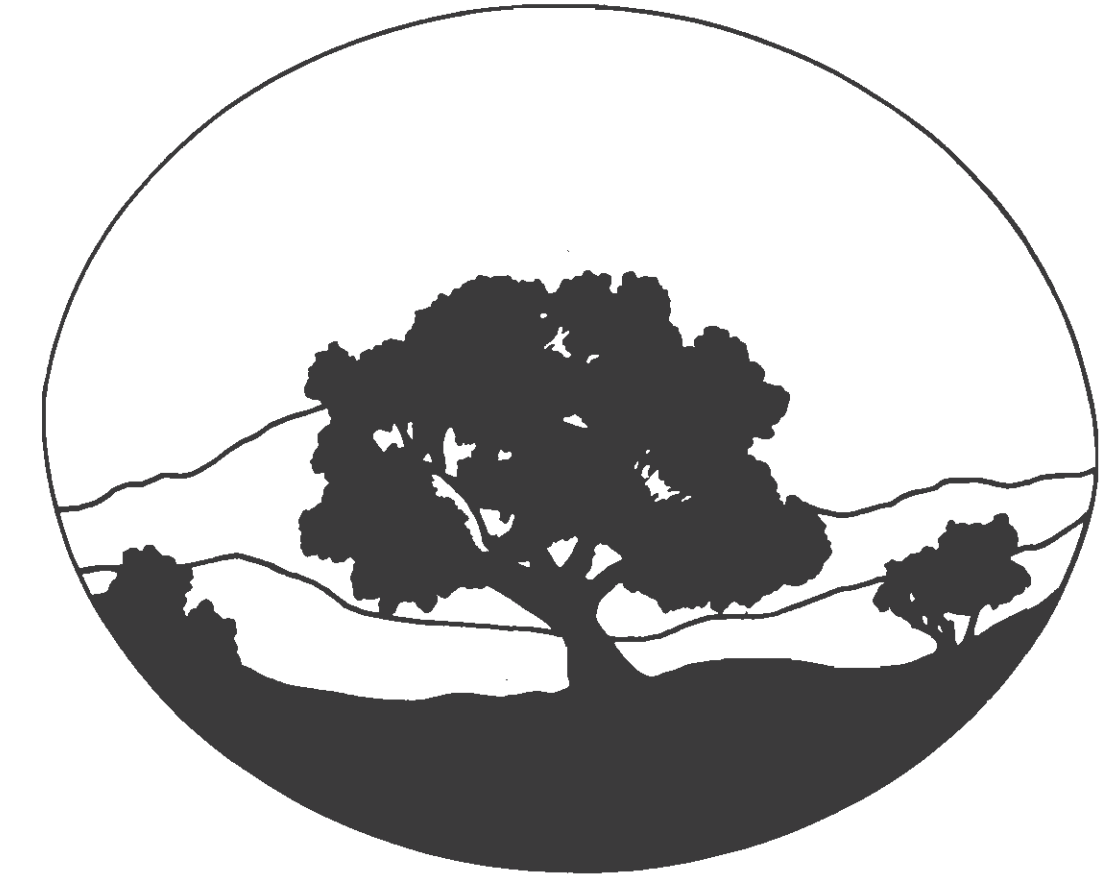
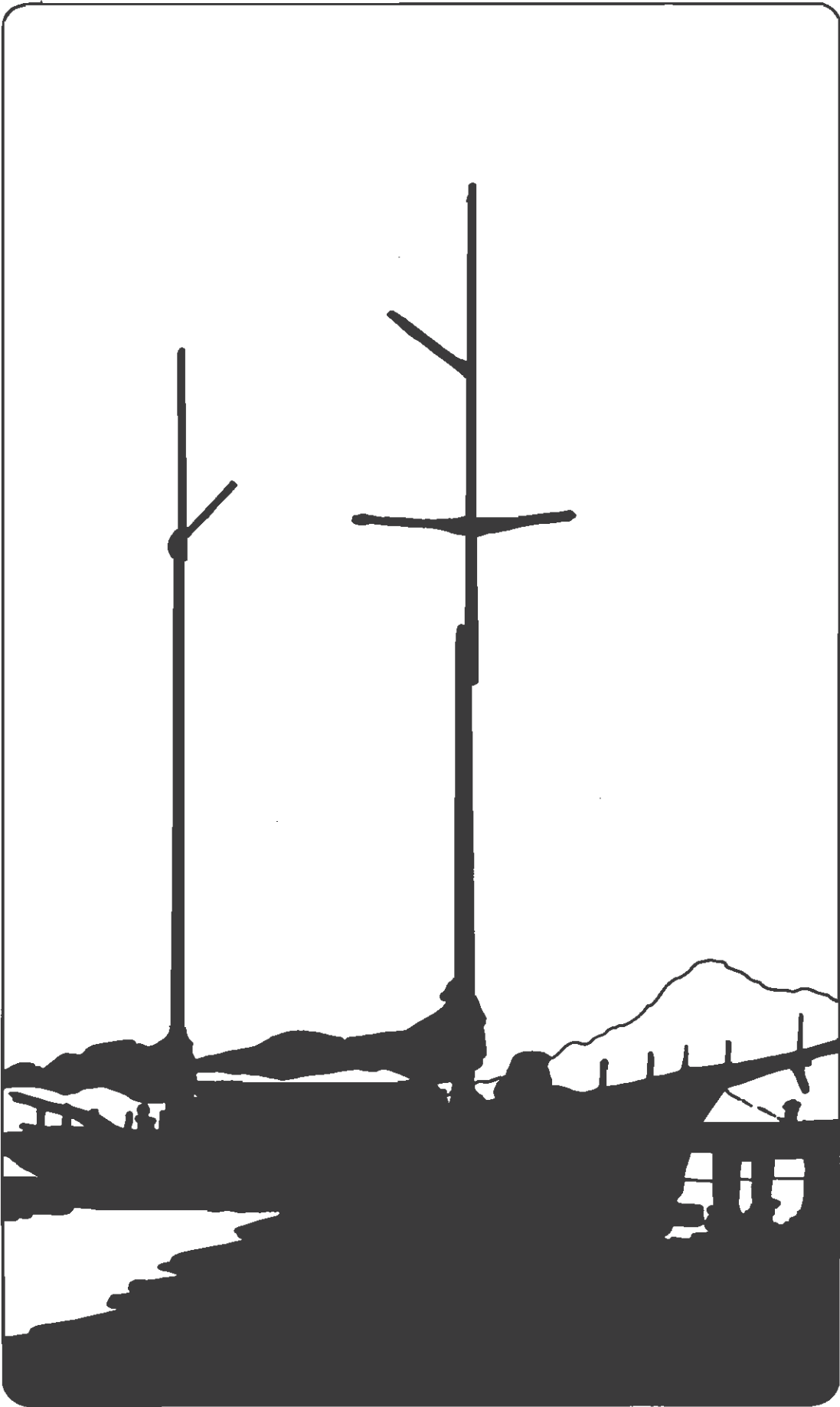
And finally, the silhouette. Dye the entire area black. Using a fine pointed brush for this, will ease the process. If your silhouette has very fine detail such as the rigging on the ship, simply use a Sanford extra fine point 'Sharpie' marker. They have a nylon tip that won't mash down and will make a consistent .4 milimeter line.

One final comment. In the course of doing a number of silhouettes I have gathered tools that I have filed and shaped to meet my needs. Back before Crafttools came along the older leathercrafters had to shape many of their tools out of old nails and bolts and the like. Thanks to master craftsmen like Al Stohlman we now have many stamping tools never before available to the beginner, and the art of leathercraft is today much easier to enjoy as a result. However, if you feel that your work can be enhanced by modifying an existing tool, don't be afraid to go after one with a little filing here and there. Just remember that if you do change the shape of a tool, you are at the same time removing the protective plating that helps keep them bright and rust free. ALWAYS clean the end of a modified tool by first stamping it a half dozen times on an unusable piece of scrap leather.

Many Happy Sunsets
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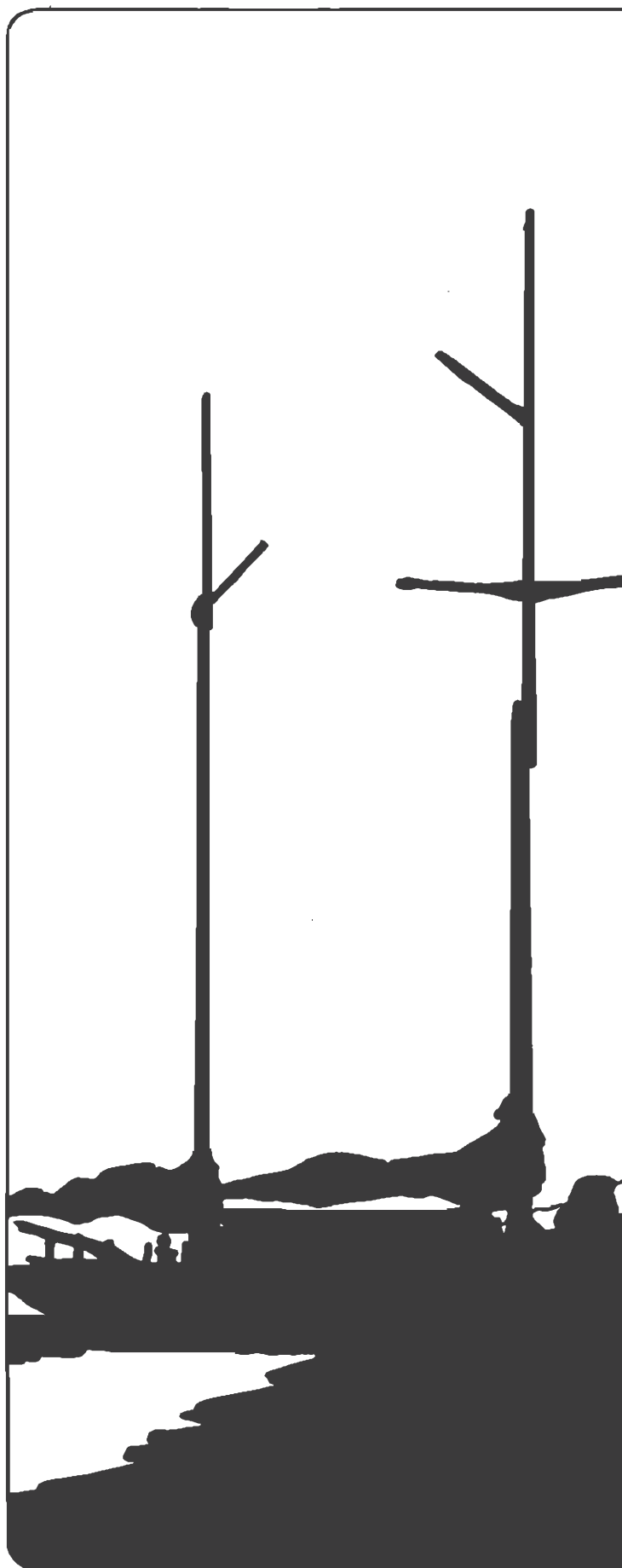
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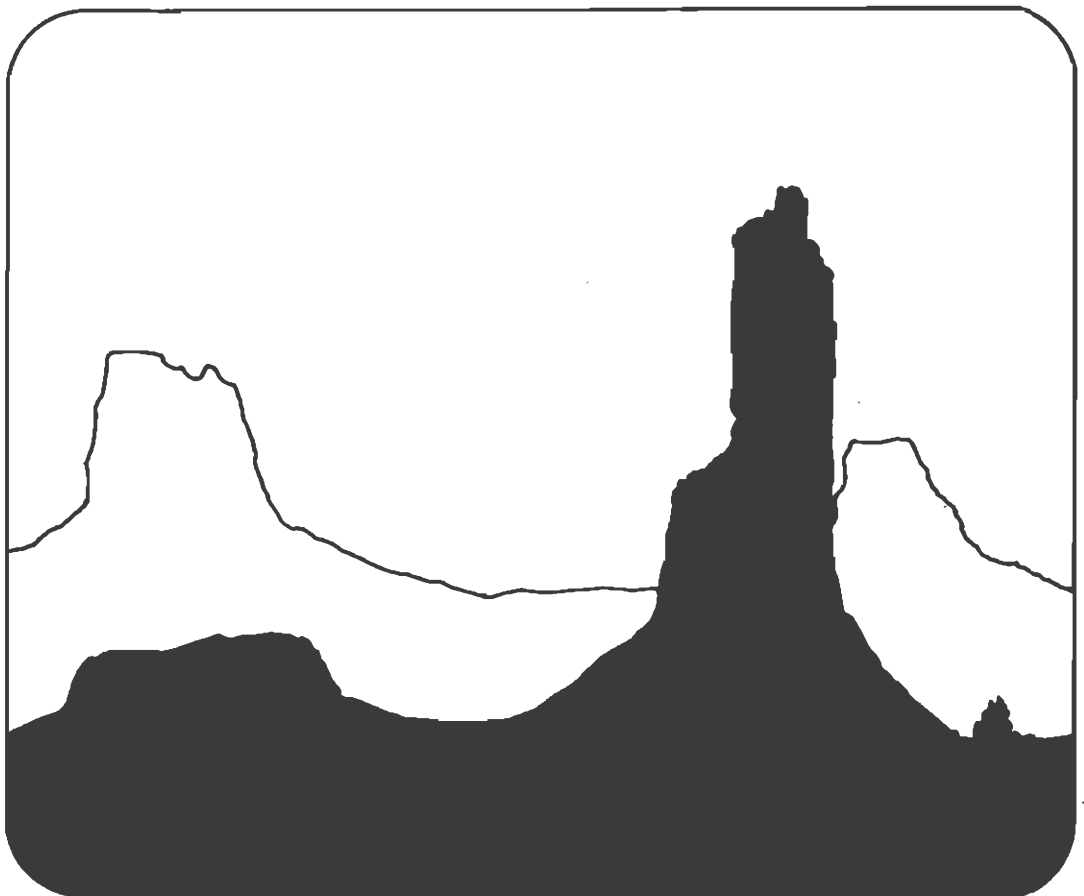
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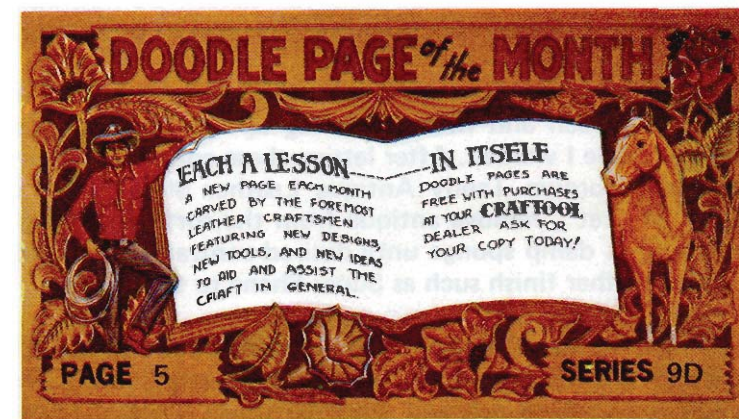


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COUNTRY CONTRAST by Tim Grothen

Appropriate framing of leather pictures has been a problem for me. I enjoy mitering corners for wooden frames, but I don't always enjoy the results I get. Custom made or store bought frames are fine with me as long as the person receiving the picture is picking it out and paying for it. But what would be more appropriate than a leather frame for a leather picture?

This project was made from two 10" X 12" pieces of 5-6 oz. leather, glued together after each was individually completed.

Barn: The barn was carved on the flesh side of the leather in about the same manner of carving on the grain side. After casing the leather and cutting the design with your swivel knife, start beveling with B198 and matting with A99, F898 and F976, on the foreground objects first. Start with the grass, followed by the wagon wheel, fence, tree and last, the barn. Weathering of the wheel, fence and barn was made with light scratches with the swivel knife. The shingles were made with an angled filigree blade, undercutting slightly to give the shingles a raised effect. A98 and a swivel knife made the weeds in front of the barn.

After carving the scene, take some medium grit sandpaper and lightly scuff the checked beveling and matting marks to keep the natural rough leather look. This piece of leather was left with only natural coloring and no finish.

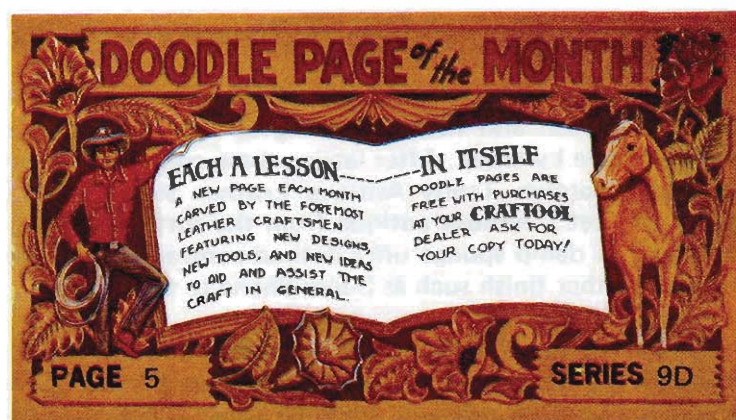
Frame: The flower and leaf arrangement was inspired by the carving pattern for the "Junior Miss" clutch purse in the Tandy book, *Projects And Designs* by Al Stohlman. The tools I used to carve this were P217, B198, V920, J820 and H907. Matt away from the flowers and leaves with F898 onto the trellis to give a little more depth. The wood grain on the trellis was made with the sharp end of the modeling tool.

Before adding any color, do the filigree work on the inside cuts of the frame, being sure to always cut away from

OUTSIDE BORDER CUT LAST



TRACING PATTERNS ARE OVERLAPPE
FOR CONVENIENCE AND SPACE



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Before adding any color, do the filigree work on the inside cuts of the frame, being sure to always cut away from

any corners in the carved areas. This is mainly done so that no stain or dye gets on the approximately 4" X 6" piece of leather that will be removed from the center. Do not make any cuts on the outermost boundry. This will be done later.

Coloring on the frame was achieved with a wash of Cova red, green and white, building up the color until it was the shade I wanted. After letting these colors dry, apply some dark brown Tandy Antique Leather Stain. When it is dry or "set", remove antique from the surface and high areas with a damp sponge until desired contrast is achieved. Apply a leather finish such as Super Shene to the frame.

With a brush, I applied some black Edge Coat to the edges of the filigree work. The tapered/pointed end of the brush was used to rub and matt the fibers together in the small areas after the Edge Coat was applied.

Now you're ready to glue the two pieces together. Pre-align the four square corners and make any adjustments in case there was any stretching due to the tooling. Working with only the top or bottom half at one time, apply a good coat of your glue to the back of the frame. Re-align corners and press together before the glue dries. Repeat on opposite half. Be careful not to get any glue on the barn scene except for what is covered by the frame.

Filigree outermost outline of double layer leather. Cutting both layers at the same time followed by some Edge Coat, applied as before, will give the appearance of a single layer of leather.

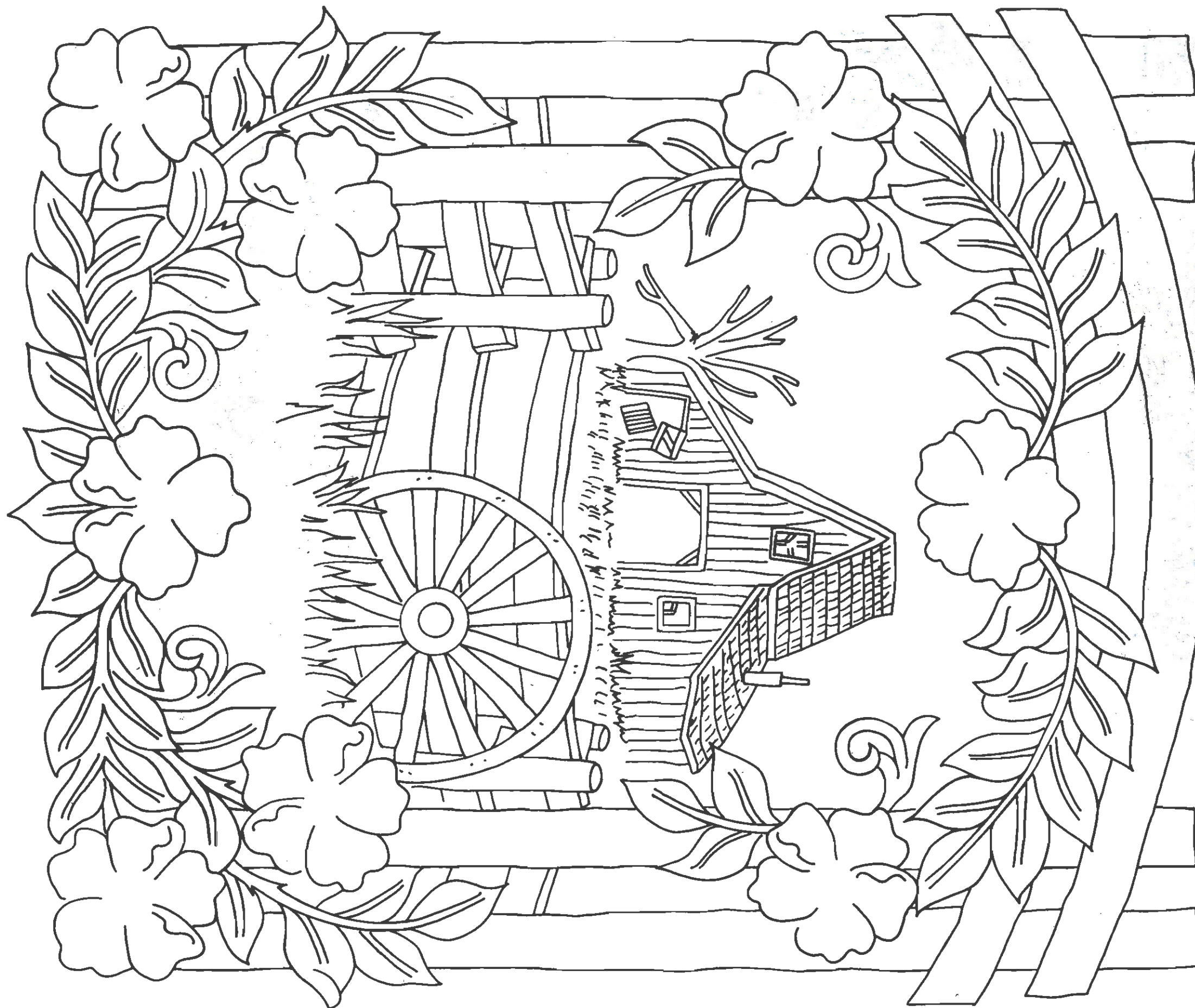
Glue an 8½" X 9½" piece of 1/8" masonite on the back for a little extra stability and its ready for hanging. For more information on carving instructions, refer to the books, *Pictorial Carving Finesse*, *Inverted Leather Carving*, (for carving on flesh side), *Projects And Designs*, and *Coloring Leather*. All books are by Al Stohlman.



Tim Grothen, 25, is a farmer in Hastings, Nebraska. He started leathercraft 6 years ago, while attending college at University of Nebraska at Lincoln. Now leathercraft is a hobby he pursues mostly in the winter months. Tim enjoys traveling, spending time with his family, and participating in all types of sports. He is a member of the Rural Fire Dept. and church council.



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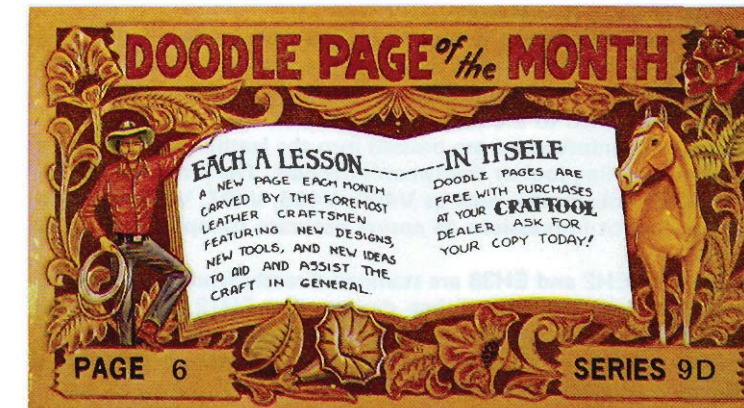


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"MY FAVORITE BELT DESIGNS"
by Elmer Heft

EH2 — 1½" or 1¼" belts. Stamp G529 with first template. Stamp G564 with second template. Use A102 by eye. D435 on border. G529 requires such deep impressions that heavy blows with a 20 oz. mallet are required. The template prevents the stamp from slipping out of position. A second template was used for G564 but could be free stamped with G602, G548, or G564. Med. brown antique stain on design. Dark brown Pro Dye on border.

EH46 — 1¼" and 1½" belts or wider. Dots for V407 at 45° from template. A102, G602, F909 and B961 stamped by template. Use V400 by eye. Additional A102 at V400 by eye. Four choices of color shown. At left: 2 coats dark brown antique plus one coat dark brown Pro Dye. Next panel: 3 coats of sheen only, shows design best. Then 2 panels with two coats saddle tan Pro Dye. At right: med. brown antique. The right end shows template transfer: A103 and G602 stamped and dots for V407. Both designs shown are from same template output.

EH33X — 1¼" belts or wider. All Crafttool stamps shown at 45° fit cutouts in same template, namely: G645, G611, F915, F916 and F926. Dots for V745 transferred from template. Use A103, A800 and G602 by eye. Two coats antique stain and three coats of sheen. This design can be used for ¾" belt without border or one inch belt with narrow border.

EH38 — 1¼" belts or wider. Two designs shown. Each design requires two stamping guides (templates). G645, F871, F916 and N300 stamped from template. Use A102 at center of wheels by eye. (G611 can be used instead of G645). A most difficult design for experts to stamp without the stamping guides, but a cinch for beginners with guides. Three templates were used for these two designs. The G645 at 45° also has cutouts for F916. The G645 at 90° also has the cutouts for N300. F871 at 45° is on a third template.

EH30 — 1¼" belts or wider. Many choices or combos possible. Four separate templates placed in holding jig for G611-G602 shown at left of sample. Others require two templates. Use S630, A800 by eye. This is a beauty! But four templates were used for G611 and G602 at left. Only two templates for the others. Five stamps fit the same cutouts. Borders can be added for wider belts.

EH12 — 1½" belts taper to 1" or 1¼" (optional). This pattern is very difficult to stamp. Dots for V406 from template. F909 stamped directly from template. Belt can be tapered to one inch (or 1¼"). If outer V406 is omitted. See right end. Medium brown antique, then two coats of sheen followed by Hi-Liter when dry. Right end shows dots and F909 stamping from template. Note to new leathercrafters: F909 and B962 stamps are discontinued. Borders can be added for wider belts.

EH39 — 1¼", 1½" and 1¾" belts (taper optional). Easy stamping with guide (template). G645, G611 and B961 stamping from template. Use V407, F934 by eye. Decorative cuts optional. Checked affect with B961 by turning stamp 60° and hitting again. Three widths and many choices of patterns. The points of the diamonds are spaced 19/32" along length. The points are the target for V407. Free stamping on the other impressions.

EH33X G645 V745 A103

G611

F915

F926

F916-G602

EH38 G645 F871 F916 A102

N300

EH30 G611 G602

F916 S630

F915

F926

G645 A800

EH12 V406 F909

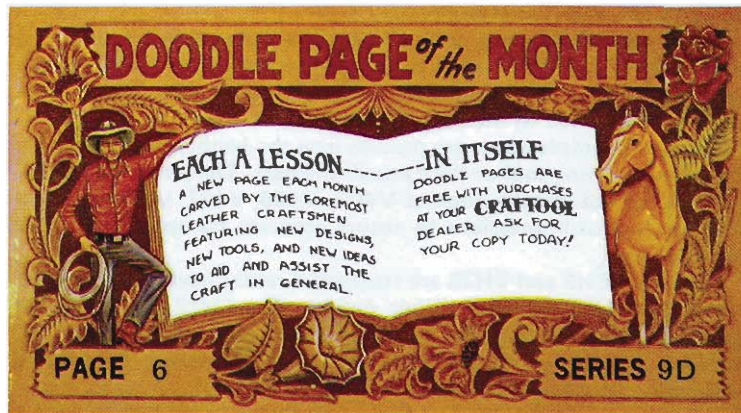
F916

N300

EH39 G645 V406 V407 B961 F934 C431

G611

DECORATIVE CUTS



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EH30 — 1¼" belts or wider. Many choices or combos possible. Four separate templates placed in holding jig for G611-G602 shown at left of sample. Others require two templates. Use S630, A800 by eye. This is a beauty! But four templates were used for G611 and G602 at left. Only two templates for the others. Five stamps fit the same cutouts. Borders can be added for wider belts.

EH12 — 1½" belts taper to 1" or 1¼" (optional). This pattern is very difficult to stamp. Dots for V406 from template. F909 stamped directly from template. Belt can be tapered to one inch (or 1¼"). If outer V406 is omitted. See right end. Medium brown antique, then two coats of sheen followed by Hi-Liter when dry. Right end shows dots and F909 stamping from template. Note to new leathercrafters: F909 and B962 stamps are discontinued. Borders can be added for wider belts.

EH39 — 1¼", 1½" and 1¾" belts (taper optional). Easy stamping with guide (template). G645, G611 and B961 stamping from template. Use V407, F934 by eye. Decorative cuts optional. Checked affect with B961 by turning stamp 60° and hitting again. Three widths and many choices of patterns. The points of the diamonds are spaced 19/32" along length. The points are the target for V407. Free stamping on the other impressions.

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Precision Stamping of intricate geometrical patterns can be accomplished quickly and accurately without guide lines or measuring, even by the inexperienced beginner.

The use of stamping guides (templates) placed in a holding jig with $\frac{3}{4}$ " to $1\frac{3}{4}$ " wide belt strips makes belt stamping easy without the tedious measuring and stamping to guide lines. The stamps are automatically turned to the correct angle.

Deep dot impressions are pressed into the leather with the sharp point of a modeling tool or draftsman's dividers. The pointed edges of the "V" Crafttool stamps, such as V400, V406, V407, V708, etc., are placed in the dot impressions to ensure accurate stamping with little chance of error.

Designs EH2 and EH38 are stamped directly from the template. No location dots required. Other designs like EH12 and all EH38 designs require very accurate stamping after removing belt from jig. Therefore, the use of jig and templates will not prevent the normal development of stamping skills.

Some of these designs would be a challenge to the best of expert stampers, like EH12, EH33X, and EH38. With the templates and jig, any leathercrafter can stamp near perfect designs. The rest of the designs on this page are also difficult.

The key to success with this method of stamping belts is the accuracy of the stamping guides. The guides used for these belt designs were carefully made. The cutouts and small holes were measured to die-maker's tolerances of .005". Pencil lines were not used. Scribing lines with a utility knife resulted in more accurate layout.

The cutouts were made with a utility knife to fit exactly the shape of the Crafttool stamp. Accurate spacing was achieved with the use of a good quality architect's scale which has fine line graduations. The sharp point of the utility knife marked locations right on target. Hair lines were scribed on the cardboard template in both directions; at intersection of these lines the needle point of a draftsman's dividers stabs holes in the template to locate the dot impressions.

These small holes can be enlarged to use the sharp end of a modeling tool. These dots locate the points at outer edges of the "V" stamping tool face.

Fine drafting tools and skills are required to make these guides. Fifty years of drafting experience helped a lot.

Good quality cardboard from an artists supply shop was used for these guides. Plastic would be more durable but difficult to draw on and cut. There is a white plastic 2 mm thick which I used, but can't locate the source. A friend gave me some.

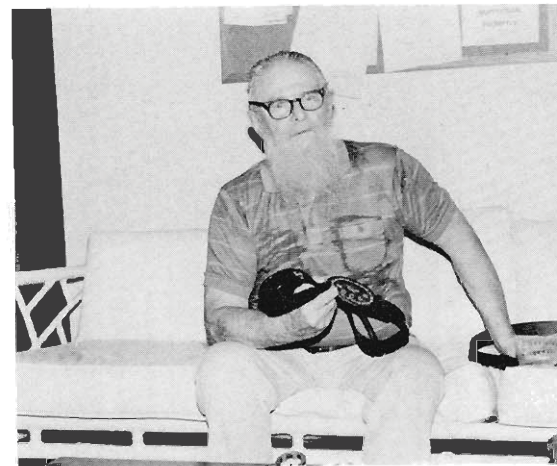
For the star designs there are up to 470 holes punched in one 15" long template. The average is about 300 per foot for the stars on wide belts, $\frac{1}{4}$ " and up.

So many times we read in various articles that the leather should not be too wet or too dry, but "just right". The "just right" doesn't last long with a fan blowing in the summer heat. All the more reason why the guides are a boon to belt stamping. You can merrily stamp along at many times the usual pace and with more accurate results. You cover more area before the leather dries. The template covers the belt and reduces moisture evaporation.

Stamping to a guide line with the "V" stamps takes extreme care so the tool points are exactly on the guideline. With the dot impressions, the tool points drop into place. Because V407 is angled so much it needs to be tilted at quite an angle to get even depth. (It's designed as a veiner). Hold V407 vertical and tap firmly to anchor it in the dots. Then gradually tilt it while tapping with the mallet to get even depth on the entire curve. The other vieners are easier to use.

Some of the Crafttool stamps have rounded edges at the face of the tool. For these make a second layer of cardboard with slightly larger cutouts and glue it to the upper layer.

Sharply angled B701 kept bevels narrow. A fine tool!

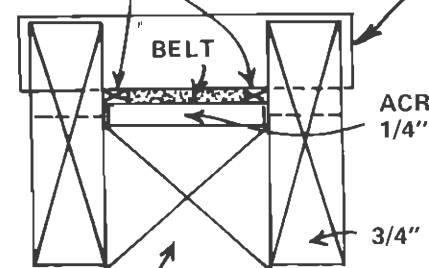


SPECIAL TIPS

A STRIPE OF ORANGE COVA DYE ON THE SHAFT OF CRAFTTOOLS B961, B962, F909 WILL AID IN KEEPING TOOL TURNED CORRECTLY.
ALSO, A $\frac{1}{16}$ " STRIPE ON BOTH "SIDES" OF S628.
STORE LEATHER WELD (NO. 2015) UPSIDE DOWN TO

BALSA WOOD OR PLASTIC

$\frac{1}{8}$ " X $\frac{1}{8}$ " for $\frac{1}{2}$ " belt
 $\frac{1}{8}$ " X $\frac{1}{4}$ " for $\frac{3}{4}$ " belt
 $\frac{1}{8}$ " X $\frac{3}{8}$ " for 1" belt
 $\frac{1}{8}$ " X $\frac{1}{2}$ " for $\frac{3}{4}$ " belt



HARD WOOD BLOCK
 $\frac{1}{2}$ " X $1\frac{1}{4}$ " (EXACT)
(OR STEEL BAR $\frac{3}{4}$ "



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Elmer E. Heft, 76, is a retired draftsman living in De land, Florida. He started leather work in early 1983 making suede moccasins. He has made a set of templates for the tiniest infants to men's size 13, which can be used for any width. In 1984-1985 he donated 282 pairs of custom fitted moccasins to the Duvall Home for Retarded Children in Glenwood, Florida and the Methodist Children's Home in Enterprise. Hence, the nickname "Sandy Claws". Before starting the Al Stohlman Course in 1985 he began doodling belt designs and got this idea of templates and a holding jig, for quick and easy belt stamping. He also enjoys golf, bowling and listening to baseball.

RAFTOOL STAMPS
CORRECTLY
AVOID CLOGGING.

IC

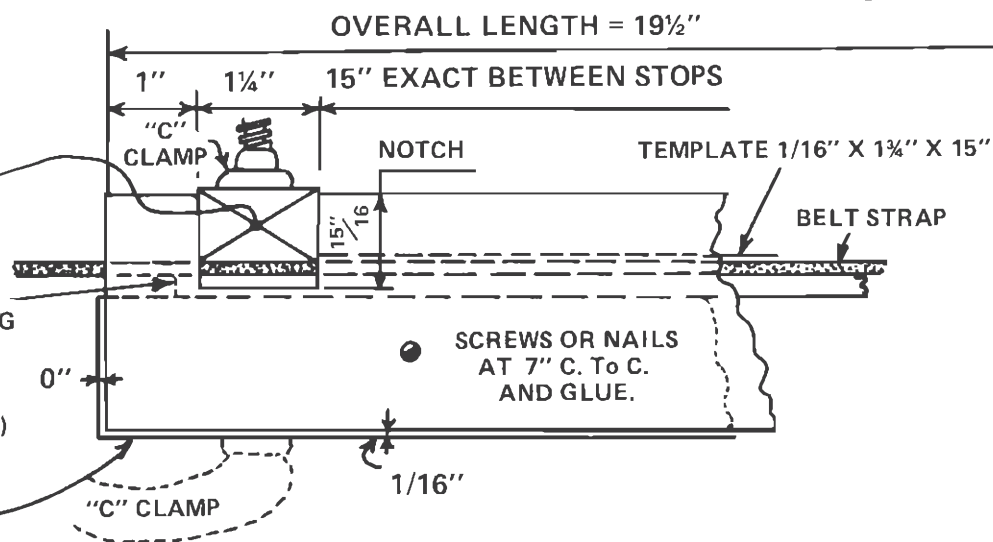
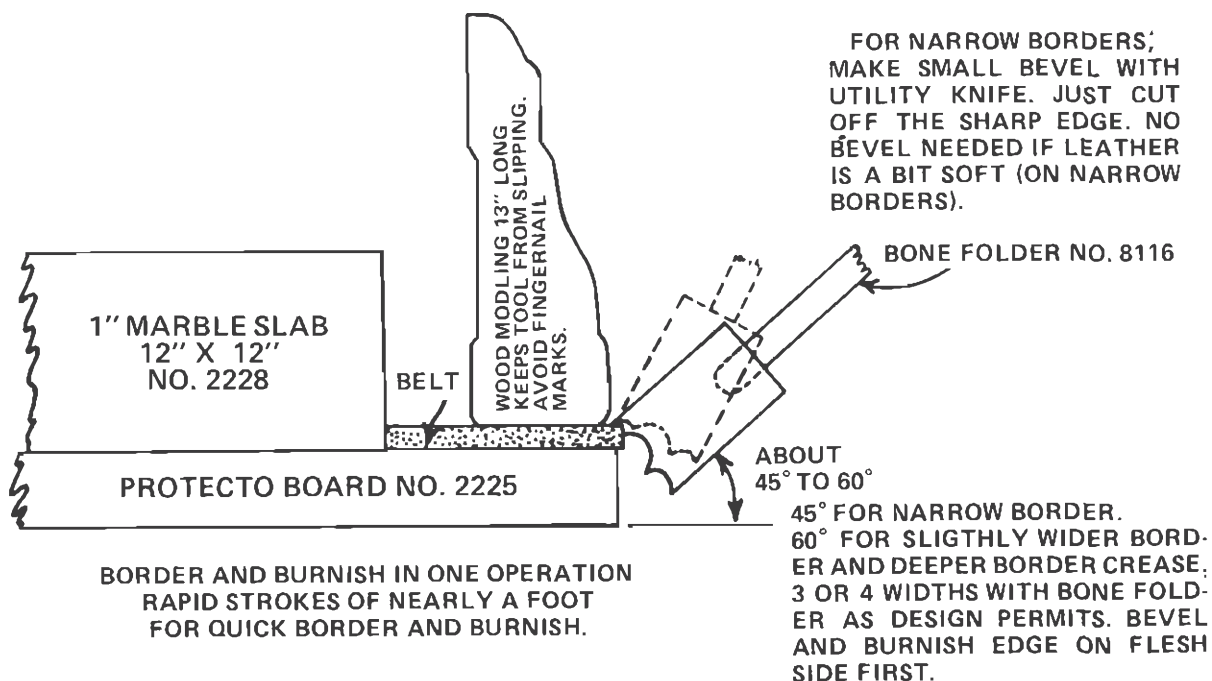
TO KEEP BELT
CENTERED IN JIG.

WOOD STOP
3/4" X 1 1/4" X 3 1/2"

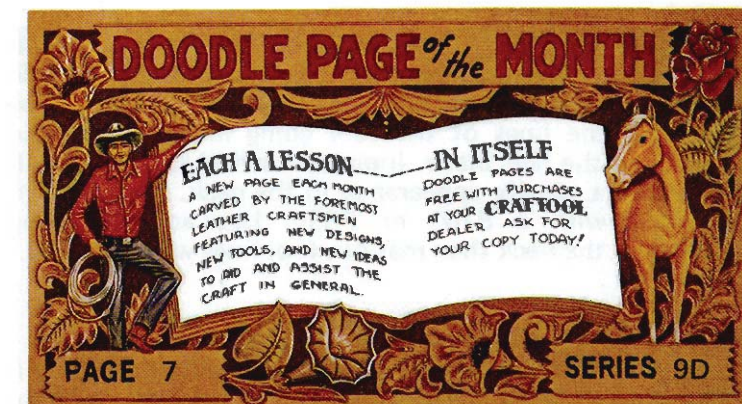
YLIC BAR
X 1 23/22" X 18" LG

X 2 1/2" X 19 1/2" (2 REQ'D)

ASE
X 19 1/2"
" X 1 1/4")



SKETCH OF HOLDING JIG
SCALE: HALF SIZE



THE COYOTE
(A Lesson in Hair)
by
Tony Laier

This picture was intended for use in the Live Oak Clock Kit (No. 4430), but with the numbers on the moon omitted, it makes a complete picture that will fit a standard 9" X 12" frame.

The coyote was dyed as it would appear during daylight hours instead of a moonlit night, to show where and how the different tools were used. Normally the body of the coyote would be dyed very dark, as if in total shadow, with just a touch of moonlight added around the edges, shown in Al Stohlman's books, PICTORIAL CARVING FINESSE (No. 1950, p. 40) and COLORING LEATHER (No. 1942, p. 13 and p. 33).

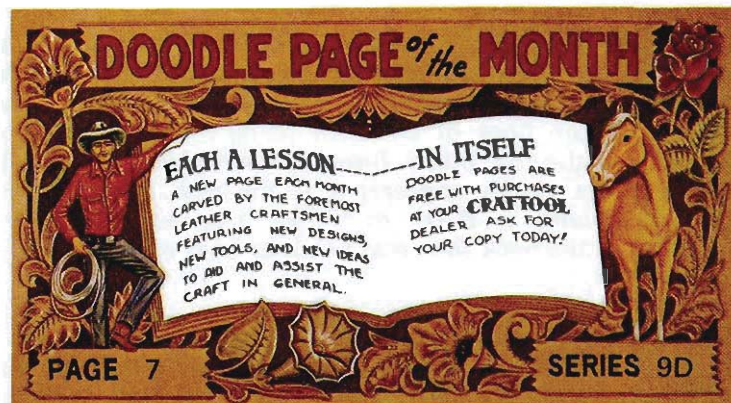
Transfer picture to the leather. Cut all solid lines around face and legs, also rough hair lines around the body and tail. Hair that is rougher in appearance, such as around the tail, usually calls for cuts that are longer and spaced further apart.

Bevel in body contours and muscle tones with figure carving bevels where shown on tracing pattern by shaded areas. The darker the shading the heavier the beveling. Smooth out any rough areas with a modeling spoon. Pear shaders can also be used but they are hard to control and don't give a very realistic appearance to the figure. The hair blades along with the various hair stamps will finish out the blending process so don't worry too much if your initial beveling looks a little choppy.

INSERT "A" (The face and neck)

Use an F891 to bevel lightly around the face. Then tilt the beveler back and use as a matting tool to take any bevel lines off the moon. A modeling spoon will also help to make the face look as if it is in front of the moon instead of being embedded into it. Round out the eye with an 8036 modeling spoon. Use an F902 around the edge and on the inside of the ear. Use an 8021M hair blade on the muzzle, ears, and part way down the neck. Be sure that the hairs lay in a natural direction. Use an 8020 L hair blade on the neck, chest, and shoulders but not on the lower portion of the





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legs where the 8021 M will again be used. Use an F918 heavily on the lower portion of the neck over the hair blade lines then fade out as you move the tool upward toward the face. Keep the lines of the tool going in the same basic direction as the hair blade. Individual swivel knife cuts will help to add a scruffy appearance to the neck. Bevel around the moon with a B701 or F895. Use an A98 along the edges of the neck then mat out tool lines with an F898.

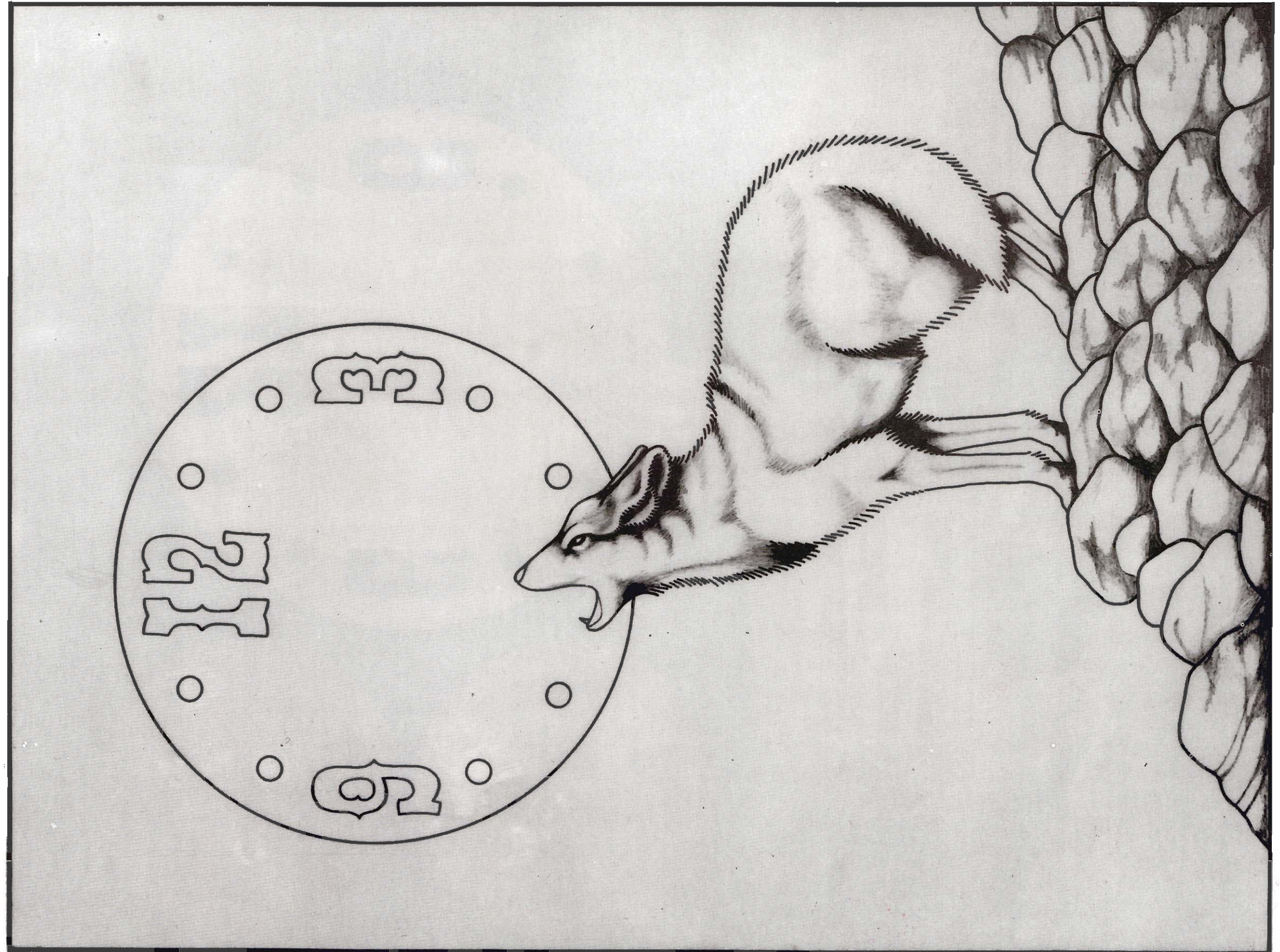
INSERT "B" (The body and tail)

Use an 8020 L hair blade over the whole body and tail (watch the hair direction) go over the body with an F918, fading it out as you start down the tail. Use an F916 on the tail making the impressions heavier along the edges and tip of the tail. Tilt the tool more toward its pointed end in these areas. Use an F902 along the edge of the tail where it lays across the back leg. This will smooth out hair marks in this area but you can come back later with a hair blade and put these back in (Fig. 1). Use an A98 along the outside edge of the body and tail. Mat out tool lines with an F898 as in Insert "A". I also used the swivel knife to extend the cuts made along the edges of the tail for a more shaggy look.

INSERT "C" (The legs and rocks)

Use an F891 and bevel where one leg crosses over the other, also bevel where the paws touch the rocks. Use an F902 along the inside edge of the foremost leg at the elbow. Bevel the major lines of the legs and the tops of the rocks where they touch the background. Use an 8021 M hair blade on the lower legs and paws. The 8020 L hair blade and F918 should fade out below the elbows on the front legs and stop at the tail on the back legs. Use an A98 between the legs, front and back. All backgrounding on the picture was accomplished with an F898, F900 and F901. Bevel the rocks with an F891 and F895 then round them off and add contour lines with a modeling tool.

NOTE: As I mentioned before, this picture was not dyed as it would appear in nature, so I'm going to forgo dyeing instructions and instead refer you again to Al Stohlman's books, PICTORIAL CARVING FINESSE (No. 1950) and COLORING LEATHER (No. 1942) for more help with this. I will say that the background, moon and white areas on the coyote were dyed with Cova Dye. The rocks as well as the rest of the coyote were dyed with Pro Dye. I don't like to recommend excessive use of Cova Dye on figure carved projects but with a night scene like this, it's a must.



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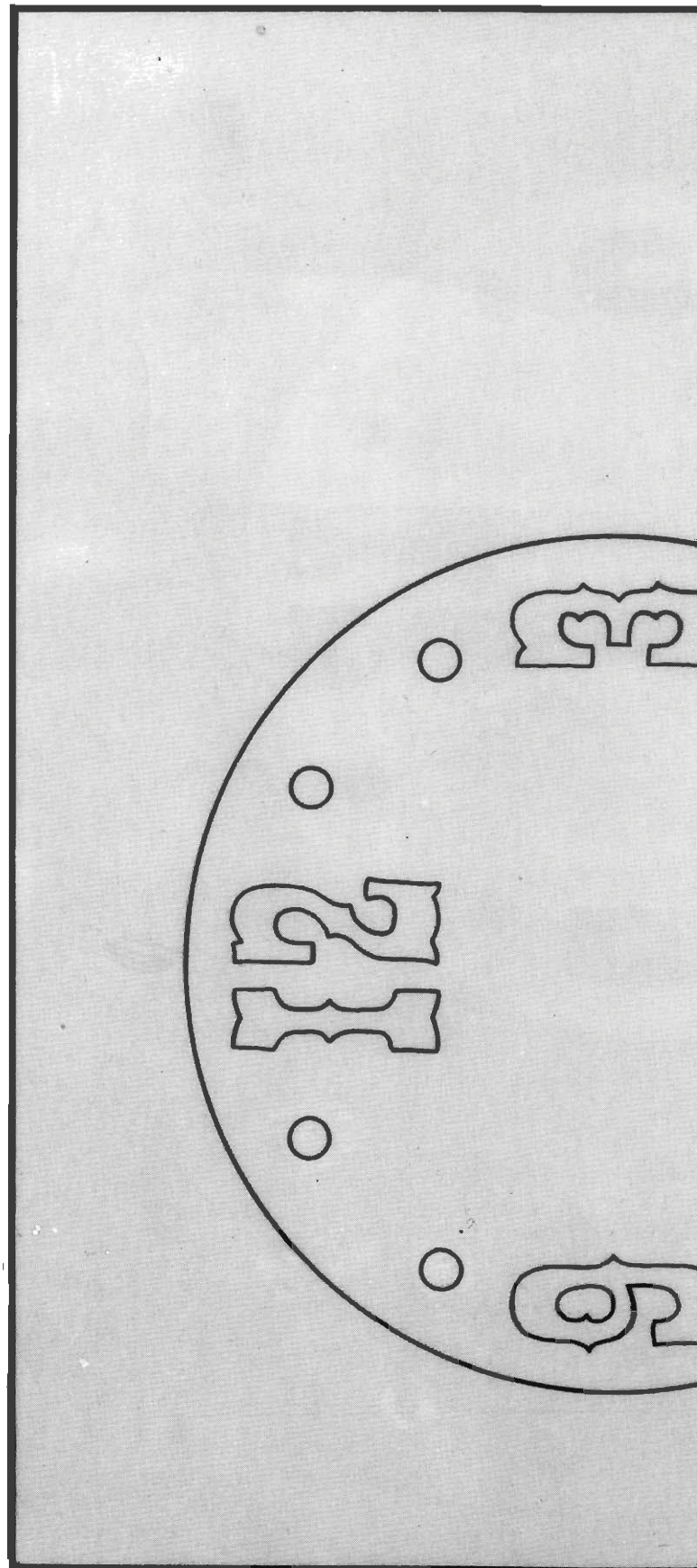
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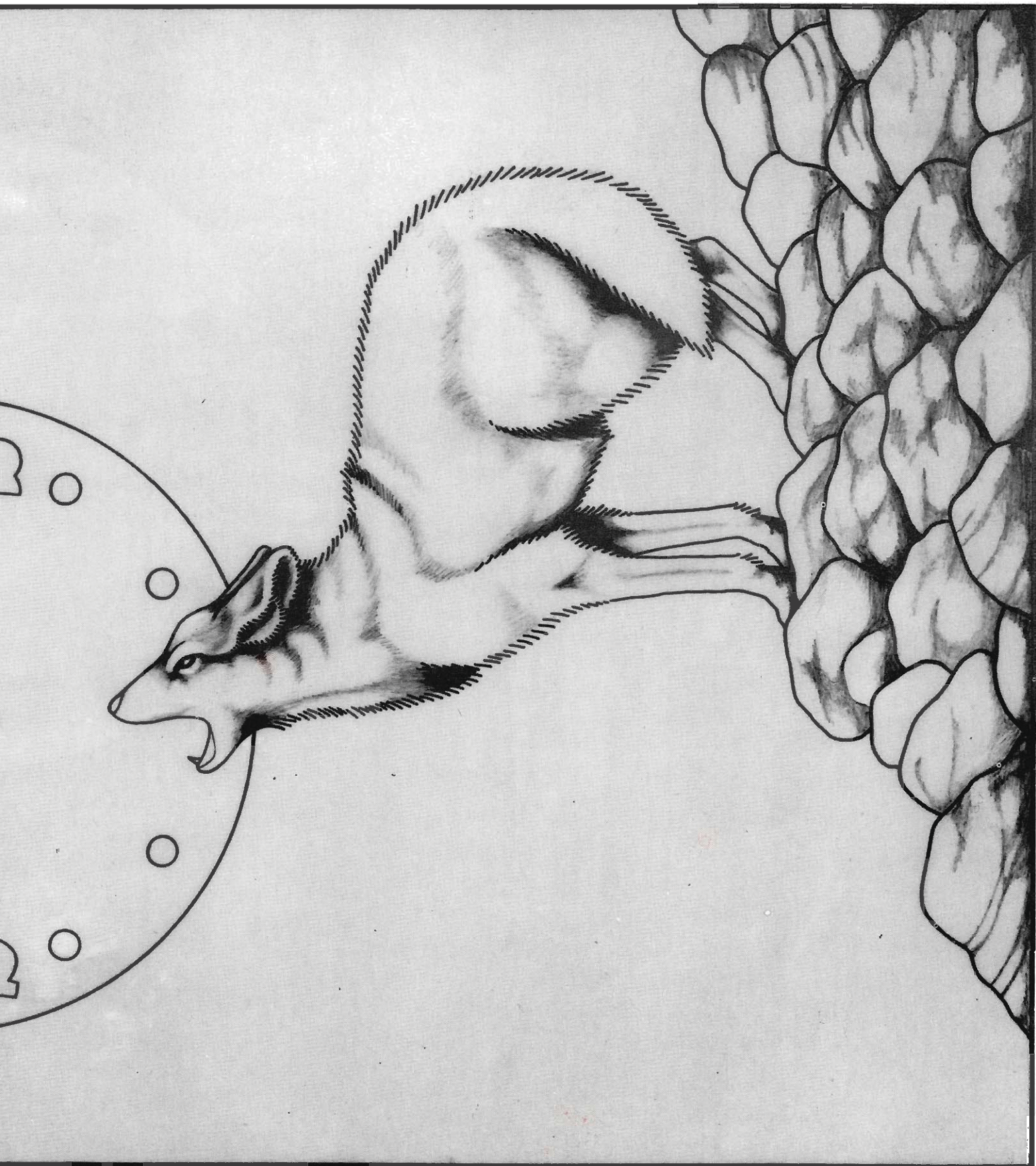
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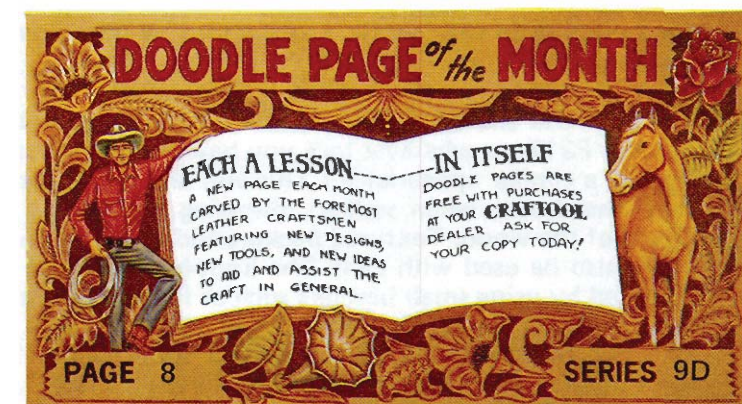


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"TOOLING A BARNWOOD-TEXTURED FRAME OR MATTE FOR YOUR FIGURE CARVINGS."

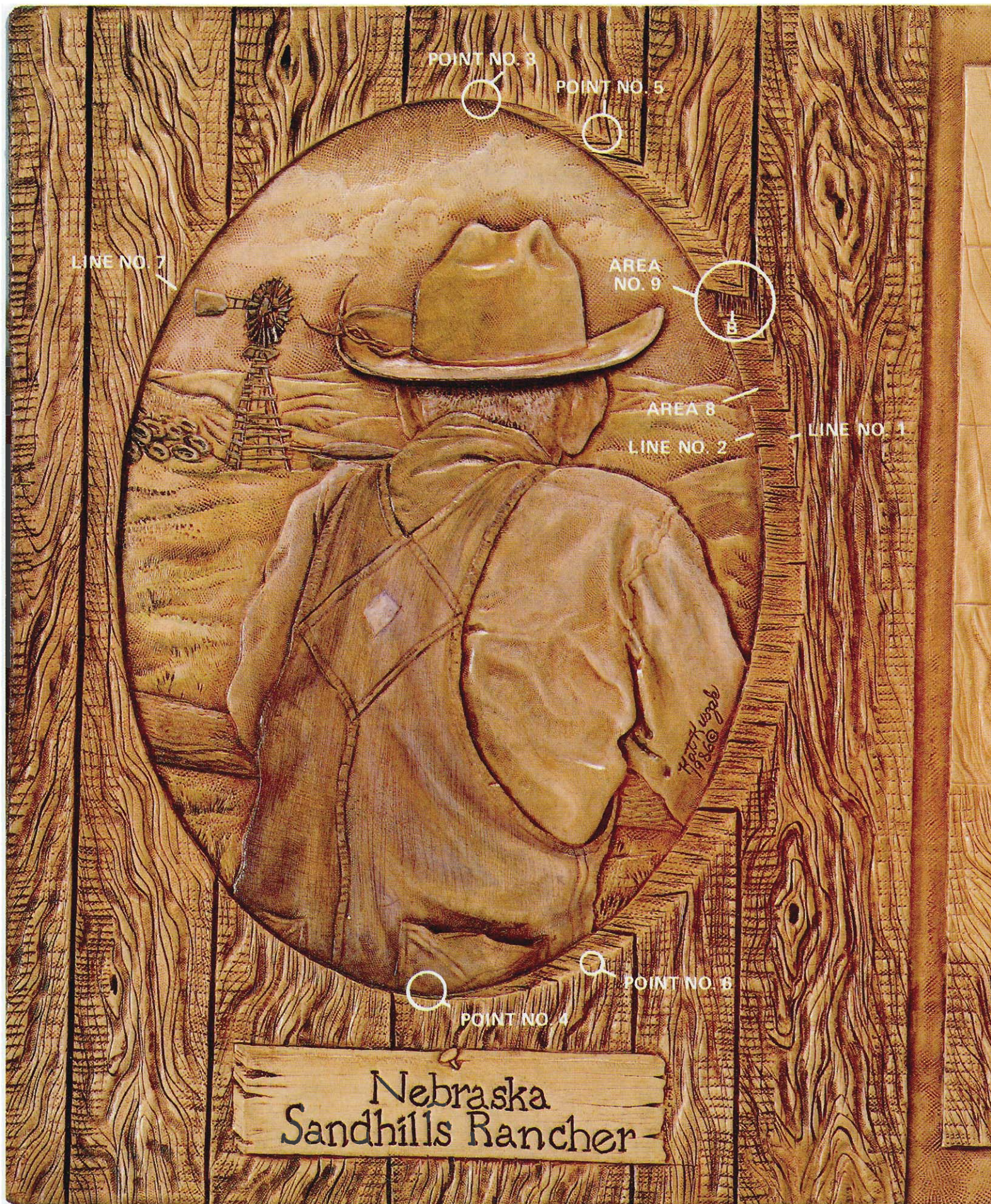
by
Kat Kusak

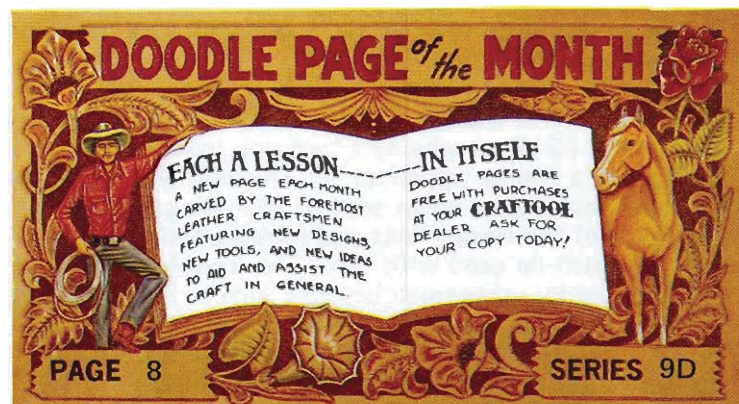
A. Trace wood grain pattern, oval, title plate, and figure carving pattern onto leather, using stylus. For your experimentation, I have included the figure carving pattern for "Nebraska Sandhills Rancher". If your piece is to be titled, use a little thought and plan for the title plate in your pattern.

This title plate should be modeled and beveled before the picture. You may want to use a piece of your favorite wood panneling as a model for your frame.

PROCEDURE: Cut board lines but do not bevel. Keep cuts open during the tooling process using a deersfoot modeler. To cut oval in boards, begin by cutting line 7 from point No. 5 left to No. 6. Cut this line shallow at the beginning and end, (No. 5 to No. 3 and No. 4 to No. 6). Gradually deepen cut in the middle No. 3 left to No. 4. This helps define a sense of space between the wood frame and the picture.

Bevel in the same manner, (light to deep to light). The right side of the oval, line No. 1 is tooled and modeled only, though a light line could be scribed in with a modeling tool or swivel knife cut (shallowly), to give you a more defined line to follow. Line No. 1 is to the right from point No. 5, to point No. 6. Carefully matt the boards to the right of line No. 1, up to line No. 1 lightly. To further define line No. 1, use a pear shader (P703 or P229) or matting tools (F995, F996 or F895 etc.) to matt the edge or side of the boards in area No. 8 from point No. 4 right to No. 3. This creates a ridge as shown, , not a beveled or cut line. Area No. 8 could be made slightly concave. Use the photo pattern as a reference. Cut line No. 2 from point No. 3 right to No. 4, being sure not to intersect with line No. 7. One could also get "fancy" and create more realism and depth by putting splits between the boards where they join lines No. 1 and No. 2. Area No. 9 shows this. Matt both sides of "B" to create a ridge, but do not bevel. This is the same technique described for modeling line No. 1. Bevel line No. 2, then matte interior of oval where figure carving is to go. This fades away the halo marks left from beveling lines No. 2 and No. 7. NOTE: Refer to the photo carve pattern as a guide, but tooling and texturing need not follow the pattern exactly. Variety in spacing and texture when you tool the frame will add depth and realism to your leather "wood".






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B. Use the large pear shader P232 to define the warp and hollows in the boards. Use a stylus to refine pattern if needed.

C. Use the small pear shader P236 (or medium pear shader P217, or whatever tool you have on hand that would create a similar appearance.) This will add depth and create the knot-holes, when walked following the pattern for the grain of the wood. Textured background tools such as F898 may also be used with care. The knot-holes may be further defined by using small bevelers such as F890 if desired.

D. Narrow checked background tools such as A104 are also helpful when walked following the grain pattern.

E. Re-define and embellish upon the wood grain using the stylus or even the swivel knife. This is GREAT practice for swivel-knife control! Be creative as you go. Simulate "saw cuts" on the edges of each board by choppily walking checked matting tools such as F898, F899, etc.. Don't forget to texture area No. 8 between lines No. 1 and No. 2. Remember to keep the lines between the boards open using a modeler, or whatever tool works best for you.

F. When frame and picture are both completed, and all coloration is done, ("cova" acrylics in thin washes were used here on "Nebraska Sandhills Rancher"), go over all with a nonporous finish such as neat-lac, or super-shene or whatever you have been using that will prevent antique-type "enhancers" from absorbing into the fibers and pores, darkening your leather too much. When this finish is completely dry, apply antique, leather glow, or Hi-lither, and wipe off, leaving residue only in the depressions and cuts. Fiebings mahogany antique was used here.

NOTE: If leather edges are properly finished, no other frame is necessarily needed. Just cement a leather loop to the back of the piece as a hanger. This is one of my favorite ways of presenting and displaying small portraits and other figure carvings. I hope you enjoy it too!

Kat Kuszak, Ashton, Nebraska, began working with leather at an early age, when she got her first project, a leather change-purse kit. In 1976 she started carving leather in a figure carving class in college. Although, most of what she has learned about leather has been thru her own personal study and research. Developing her own carving tools has helped her create her own carving technique. She incorporates her many interest into her leather work. She enjoys doing technical details in her leather work. Kat has won awards, too numerous to list here, from many fairs, competitions and shows across the central United States and has exhibited her work at various museums. Her leather carvings have been featured four years in a row in "Make It With Leather" magazine, and can be found in private collections all over the country. This is her second year as a Doodle Page Contest winner. Between carving, repairing tack, making saddles and raising her 4 year-old daughter, Kat still finds time to lecture to college leathercraft classes and give demonstrations.



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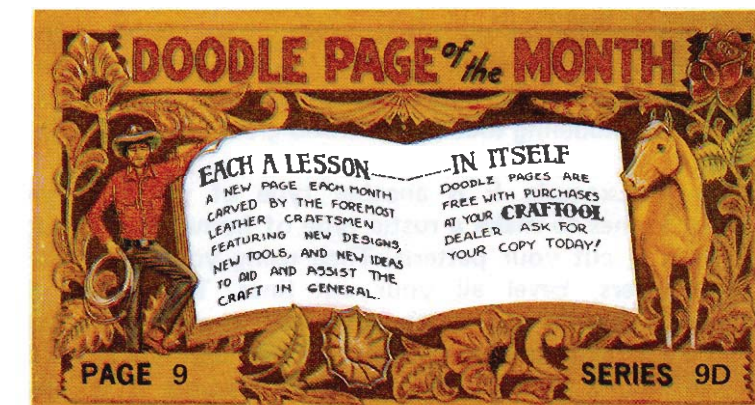
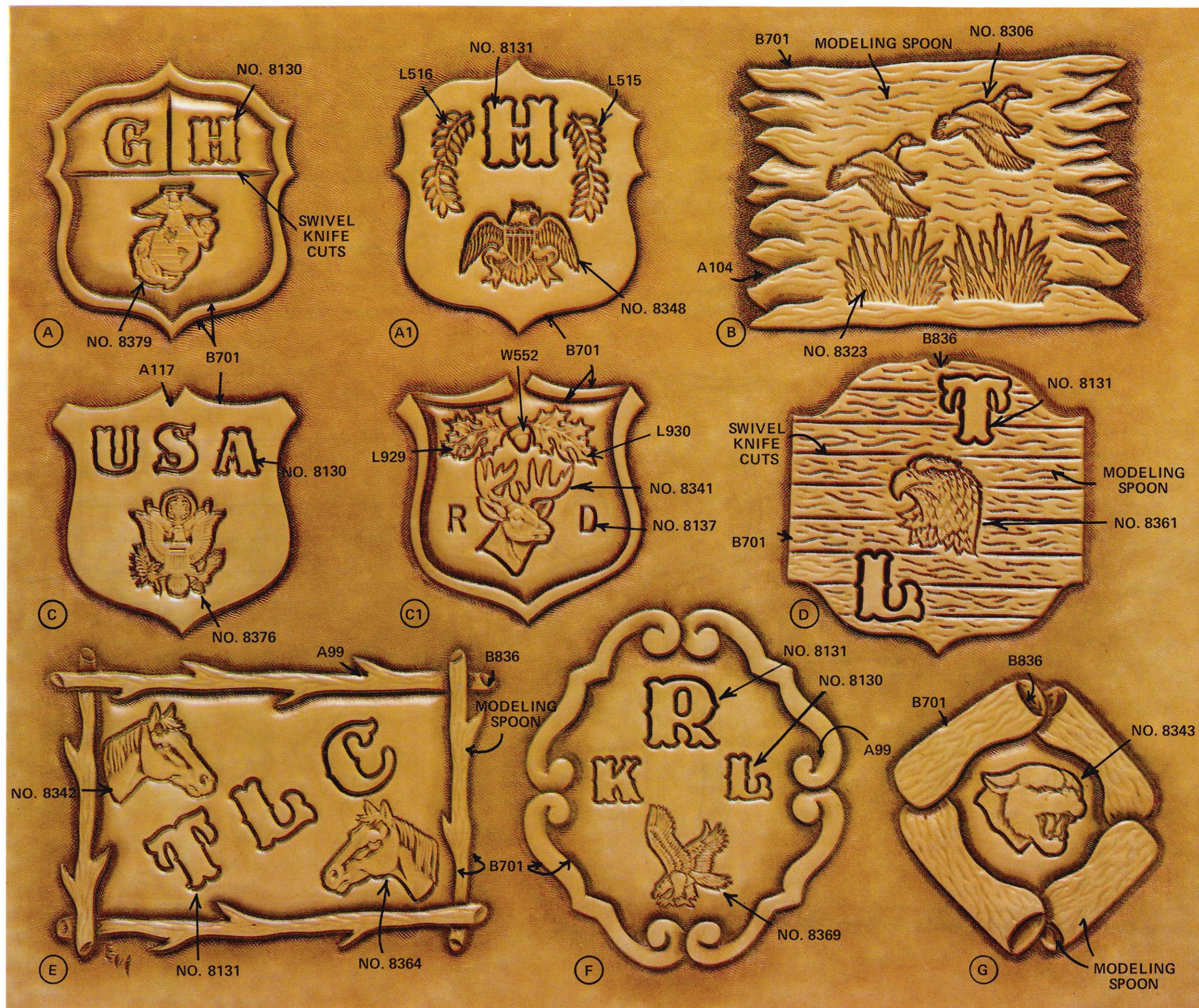


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PLAQUES AND SHIELDS FOR 3-D STAMPS by ED WALTERS

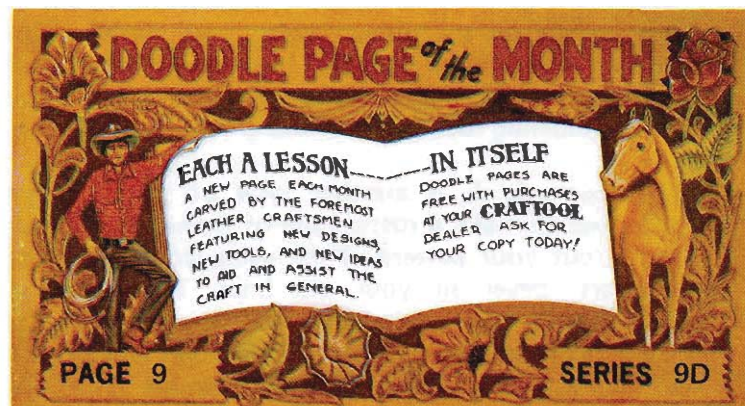
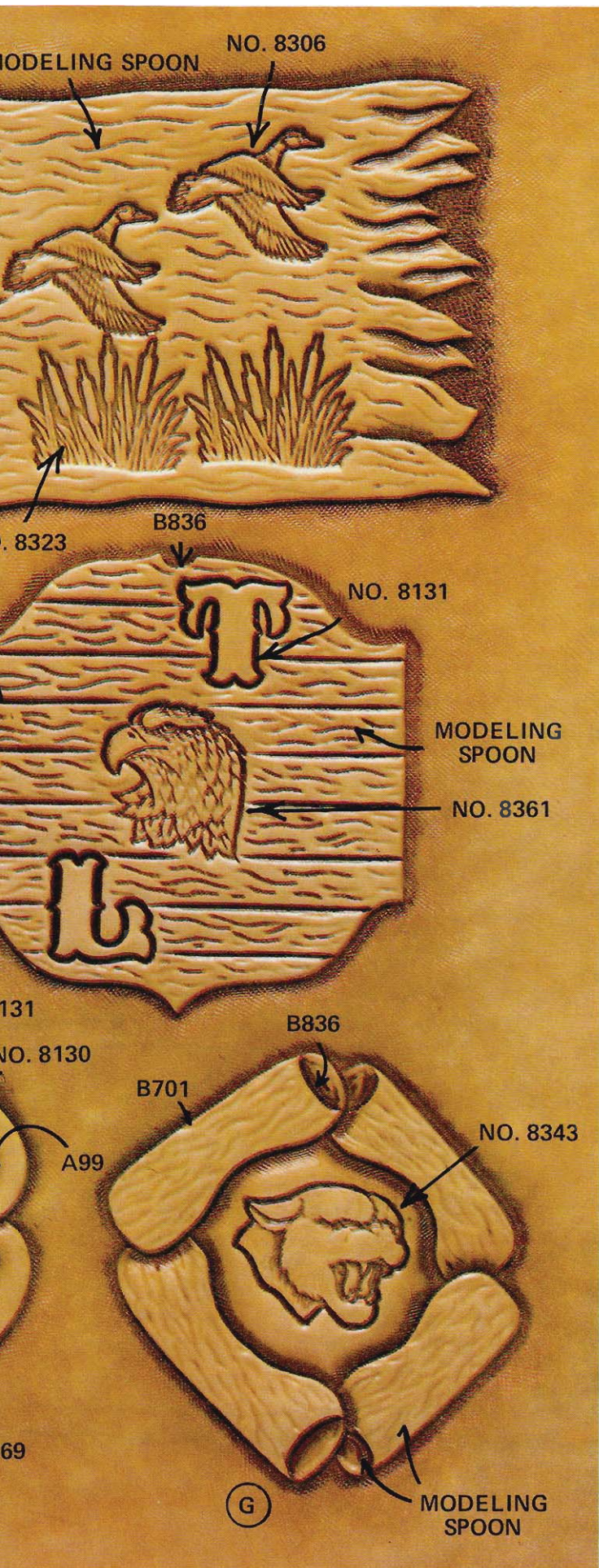
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In example A1, the swivel knife and a B701 beveler are the only tools needed to complete the shield. In example A, I simply cut and beveled the inside line of the design to add more dimension. Then using your swivel knife cut across the top third of the shield and split the top section in half. In example A1 you will have a little more surface on the shield for use of the 3-D stamps along with other smaller stamps such as the L515 and L516 to accent the 3/4" alphabet.

In example B, with all the different wildlife and scenery 3-D stamps, I thought that an old piece of barn wood would be a good plaque for these stamps. This plaque was completed by first cutting the barn wood design with a swivel knife, then beveling with a B701. After you have beveled all the cut lines, place the 3-D stamps where desired. You can add alphabet stamps or any of the wildlife and scenery stamps that you wish to use. Then, using an A104 background tool matt the leather at the ends of the plaque. Using a modeling tool, add the wood grain to the areas that are not stamped.

Shields C and C1 were completed by using the same stamping as shields A and A1. You can do a little or a lot depending on how much time you want to spend on each shield.

Example D is a more finished type of wooden plaque. After cutting the outside line of the plaque, do not cut the lines that simulate the board edges. Stamp your 3-D stamps and/or alphabet stamps on to the plaque. Trace and cut the



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inside line of the plaque; bring the cuts up to the edges of the stamps on the plaque. Using your bevelers, bevel the outside line of your plaque. I have used the B701 and B836 bevelers for the outside edge. After beveling is completed use a modeling tool to add wood grain to your design.

Example E is another type of wood design using branches to make a rustic type of frame. Using your swivel knife, cut your pattern. Then using your B701 and B836 bevelers, bevel all your cut lines. Then using an A99 background tool matt down the small areas where you have small broken branches. Then add your 3-D Stamps to make a small scene such as example B or place 3-D Stamps and alphabet stamps as shown here. Add wood grain with your modeling tool to complete design.

Example F is a little more of a decorative shield. Using your swivel knife, cut your design. Then bevel all cut lines. After beveling use an A99 background tool to matt down around points of your scrolls. Again use your 3-D stamps along with alphabet stamps to finish inside of your shield.

Example G is a simple log design completed by cutting out pattern using a swivel knife. Then beveling lines with a B701 crafttool. Then add 3-D stamps to finish the inside of the shield. After adding stamps, add wood grain using a modeling tool.

These designs are easy to complete, take very little time and will dress up the use of the 3-D and alphabet stamps.

This page shows only a small sampling of the 3-D stamps available at your Tandy Leather stores today! These incredible stamps are so intricately detailed that the trees actually have leaves, the fish have scales and the birds have feathers. Everyone can create professional-looking designs on their leatherwork with these life-like figures. Stop in and choose from over seventy 3-D stamps at your nearby Tandy Leather store.

8300 Wildlife series includes: Eagle, Moose, Bass, Bear, Raccoon, Duck, Elk, Pheasant and Deer

8310 Western series includes: Running Horse, Buffalo Skull, Buckskinner, Horse & Rider, Longhorn, Mare & Colt, Flintlock Rifles, Rattlesnake and Thunderbird Design

8320 Scenery series includes: Rocks, Cactus, Cat Tails, Mountains & Trees, Desert Bush, Mountains & Clouds, Oak Tree, Clouds and Pine Trees

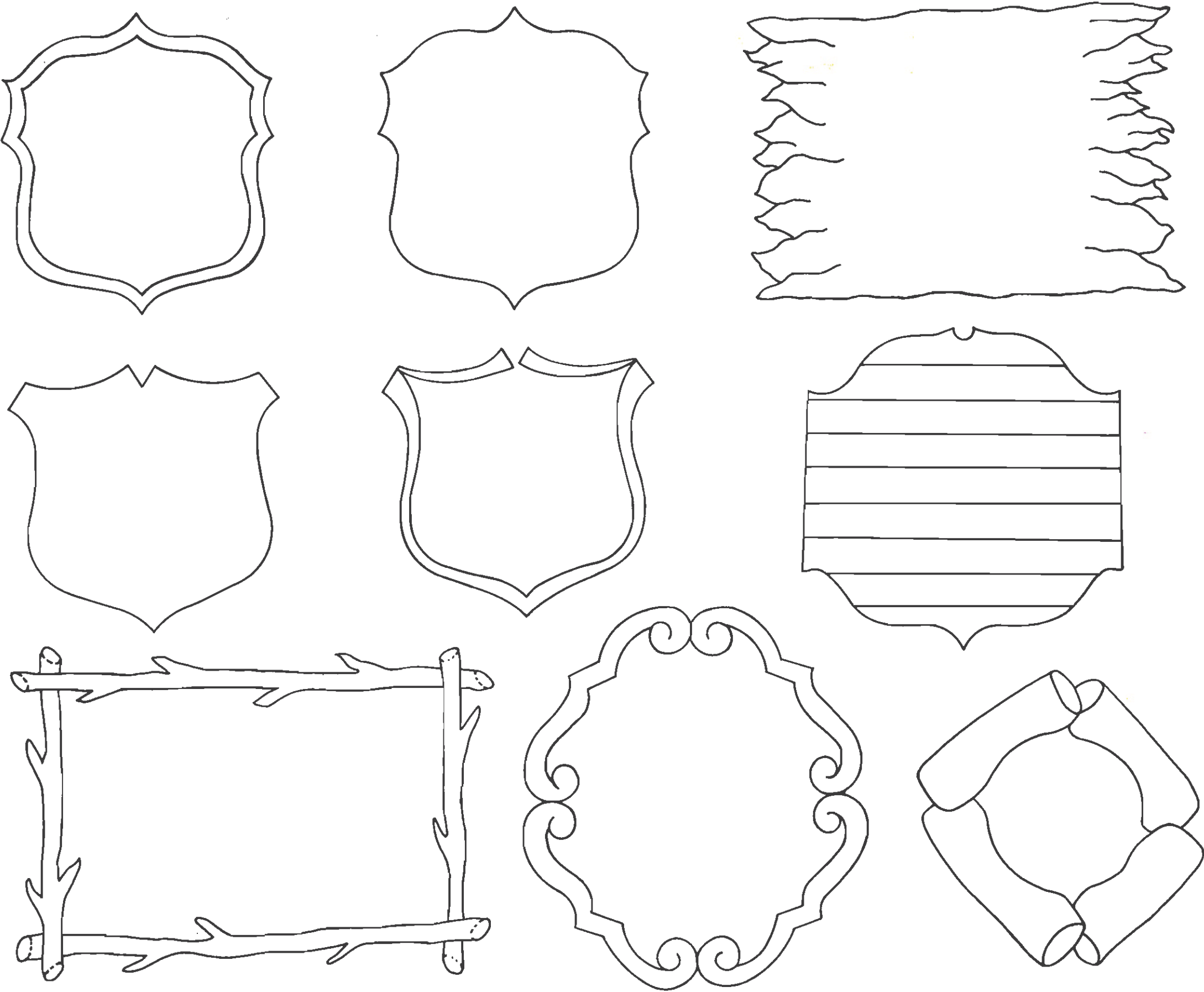
8330 Inspiration series includes: Praying Hands, Heart, Pegasus, Unicorn, Butterfly, Christian Fish Symbol, Rainbow, Cross and Unicorn Head

8340 Wildlife II series includes: Deer Head, Horse Head, Cougar Head, Eagle Head, Trout, Turkey, Ducks, Proud Eagle, and Ram Head

8350 Good Ol' Boys series includes: Fighting Eagle, Street Bike, Dirt Bike, American Flag, 18 Wheeler Cabover, Long Nose 18 Wheeler, 4X4 Jeep, 4X4 Pickup and Skull & Crossbones

8360 Mirror image series includes: Left Eagle Head, Right Bass, Left Unicorn Head, Left Horse Head, Left Duck, Left Deer, Left Bear, Left Cougar Head and Left Eagle

8370 Emblems series includes: Shriners, Masons, Fire Department, Star of Life, Leathercrafter, Army, Navy, Air Force and Marines



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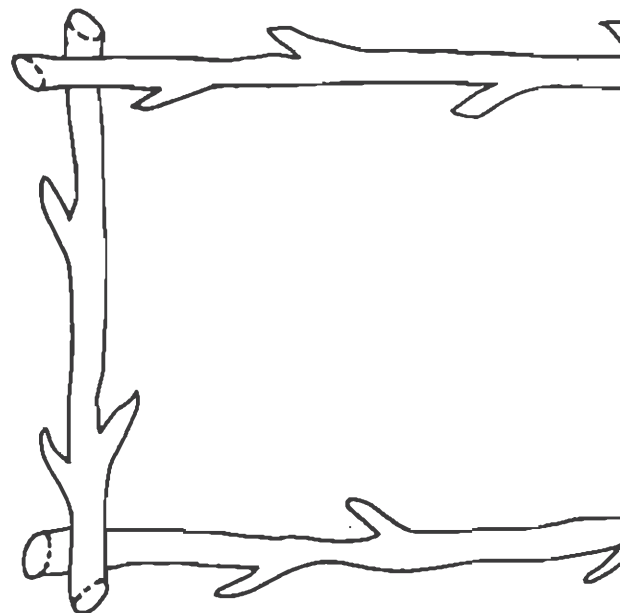
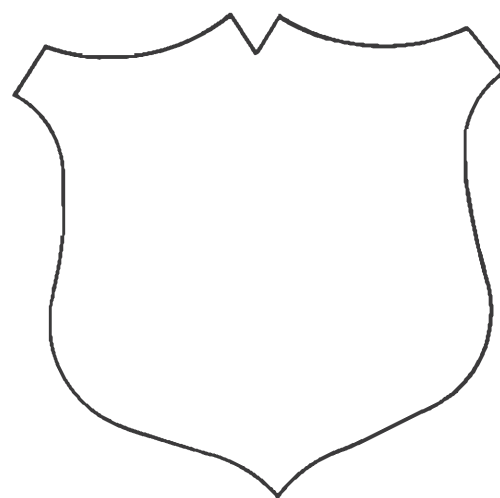
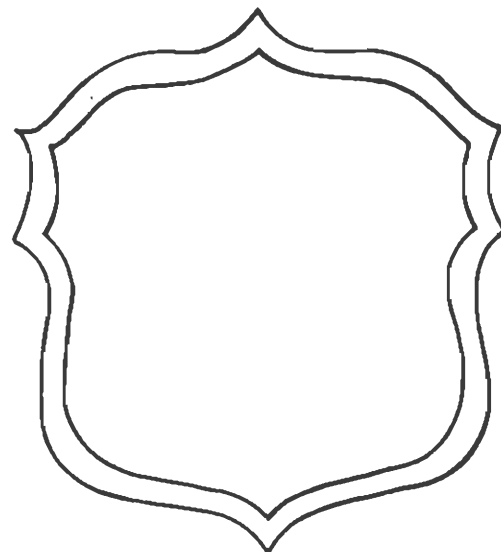
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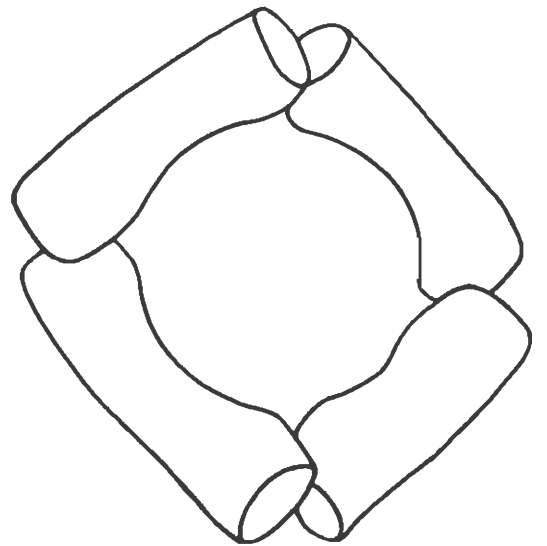
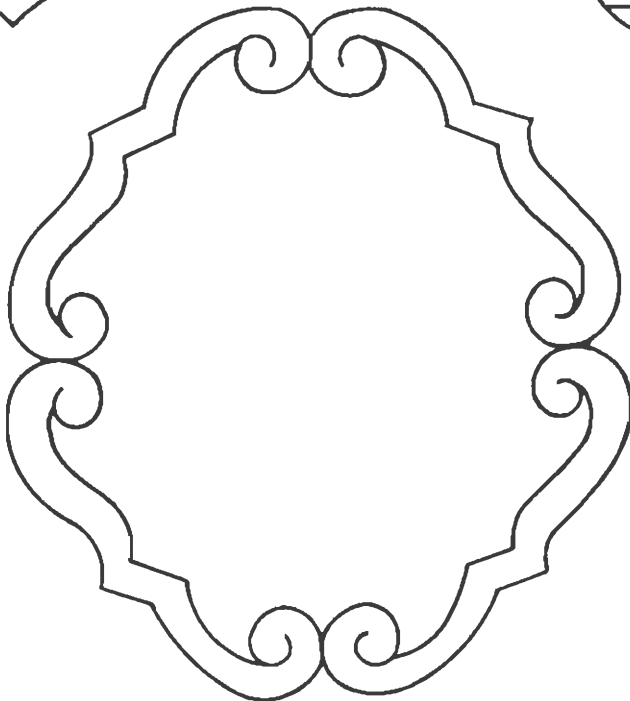
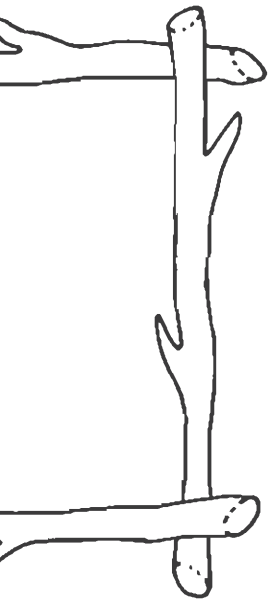
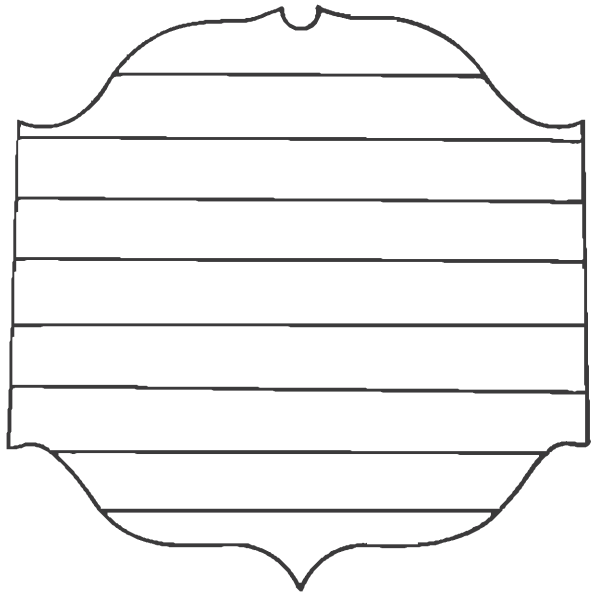
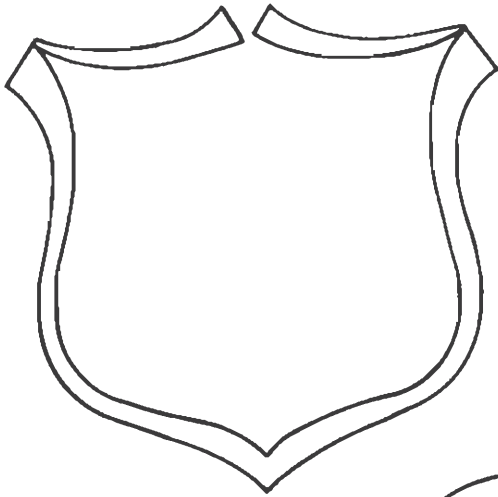
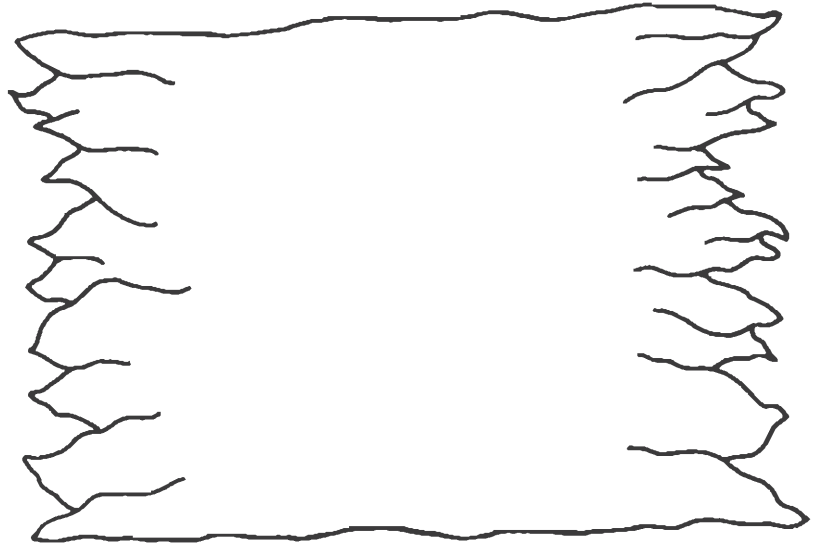
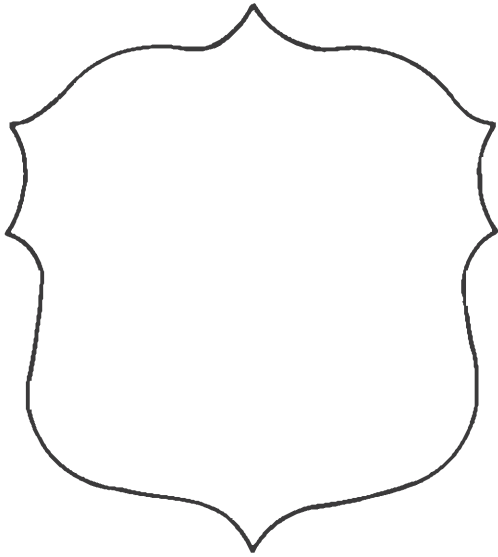
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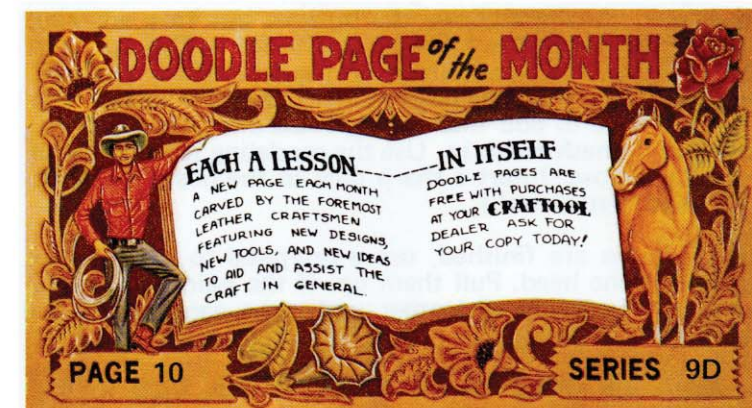
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HOME by Carol Gehrman

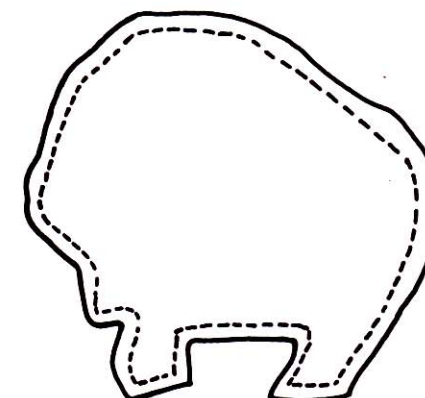
Cut an 8" X 10", 4/5 oz. piece of leather for the basic picture. This was finished and retrimmed before it was cemented to 1/4" masonite.

The frame was made by drawing a line, 1" in from all outside edges on masonite. Build it up, rounded on top with sculpta-mold. (This is a dry powder that is mixed with water. It may be purchased from most craft stores.) Leave it sort of rough so it will look like bark. Cover this with 2/3 oz. leather strips to form the frame.

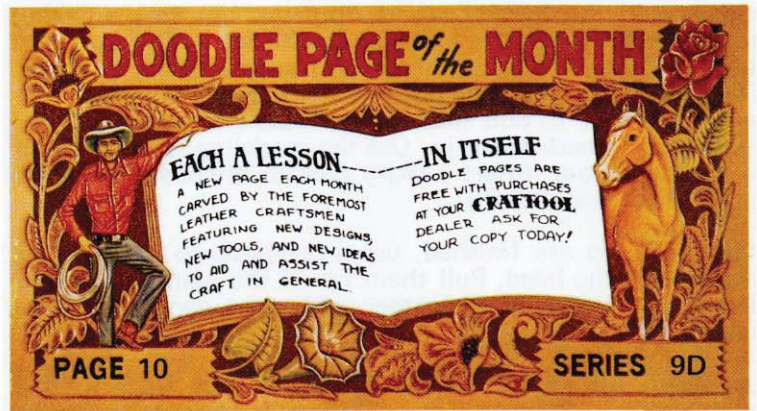
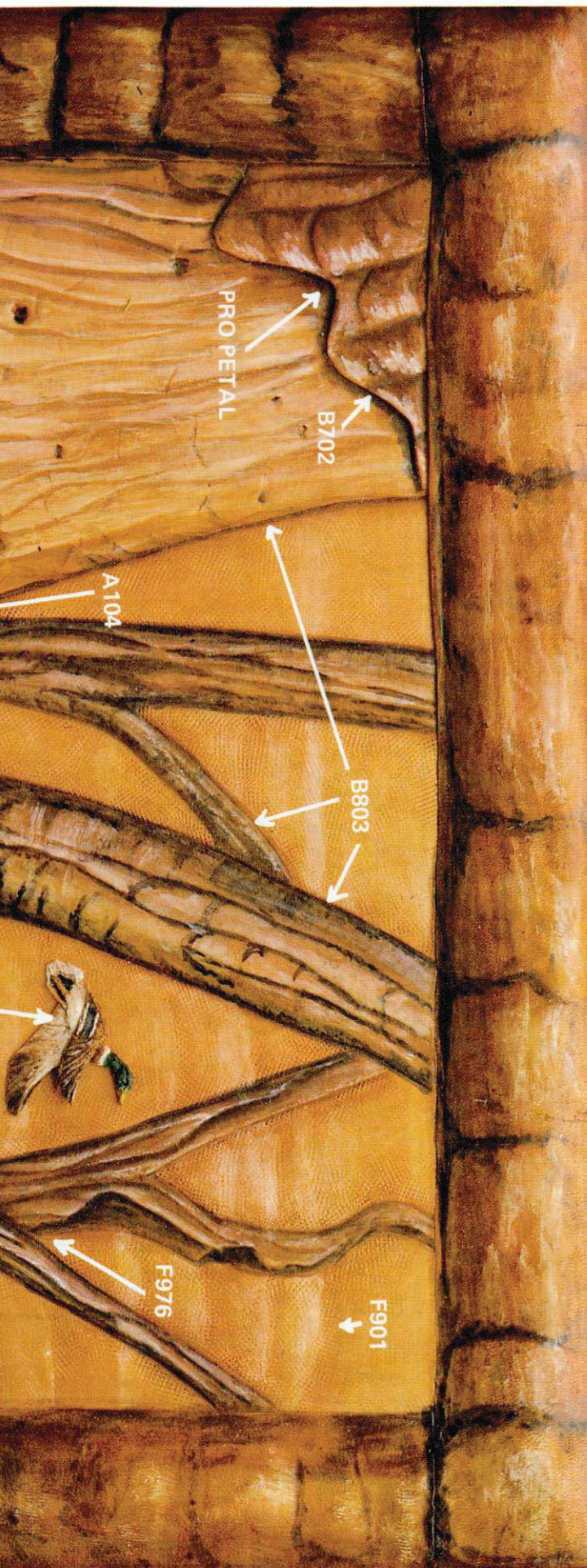
Trace and cut outlines in trees. Do not cut inside lines. Bevel lightly with edge of F895 and F896. Use No. 8036 modeling tool on grain around hole in tree and for tree texture. (Cut and bevel hole in tree.) Use 8071 pro-petal to undercut bark on large trees.

For the larger raccoon in the hole, trace the outline on 1/2 oz. leather. Cut out the shape, staying inside the line the thickness of the leather to be used for the raccoon. Use this as a base for your sculptamold. Build it up higher on nose and face. Don't make a bump for the ear, that will be undercut and pulled up later. Let dry.

Trace the raccoon onto 4/5 oz. leather. This is a good place to use scrap that will stretch. Bevel outlines, do not cut any lines. From the back, the outline should be deep enough for you to see; push it out farther. Push the area where the face is, even farther out. Try to match the depth of the sculpta-mold form.



Put white glue on surface of form and back of raccoon. Put form in place. I use a paper towel under this to catch the



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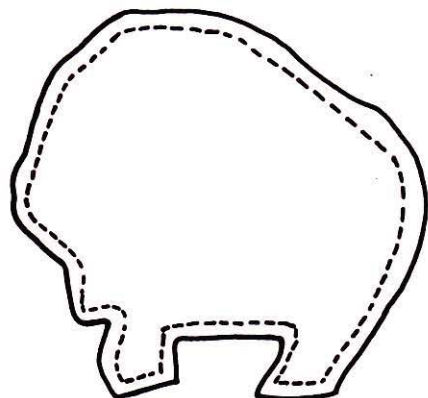
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Put white glue on surface of form and back of raccoon. Put form in place. I use a paper towel under this to catch the

excess glue. Use the modeling tool to push the leather down and around the form. Bevel the outline, but keep working until the leather is down firmly on the form. Cut out. Use B204 to form the indentation on the face, chest and legs. Then use F102 to do the basic hair texture. Use a hair blade or swivel knife to add final detail. Press and turn S632 for eyes—don't smash them in. Use the modeling tool for detail of eyes and nose. Insert a sharp pick in the nostrils and lift up. (I use a dental tool.)

After the ears are finished, use a pro-petal to cut the ears away from the head. Pull them up. If the hairs get pushed down, insert a scrap of leather under the ears and do the hairs again.

Use No. 8306 stamp for the duck and No. 8305 for the small raccoon. Stamp them on 2/3 oz. leather and cut them out. Form them just like you did the large raccoon. Use the modeling tool to sharpen the detail. Snip the back and front left legs off the raccoon so it looks like he is standing on the branch. Use the pro-petal to undercut the left ear and on the upper and lower wings of the duck so it will stand out away from the body.

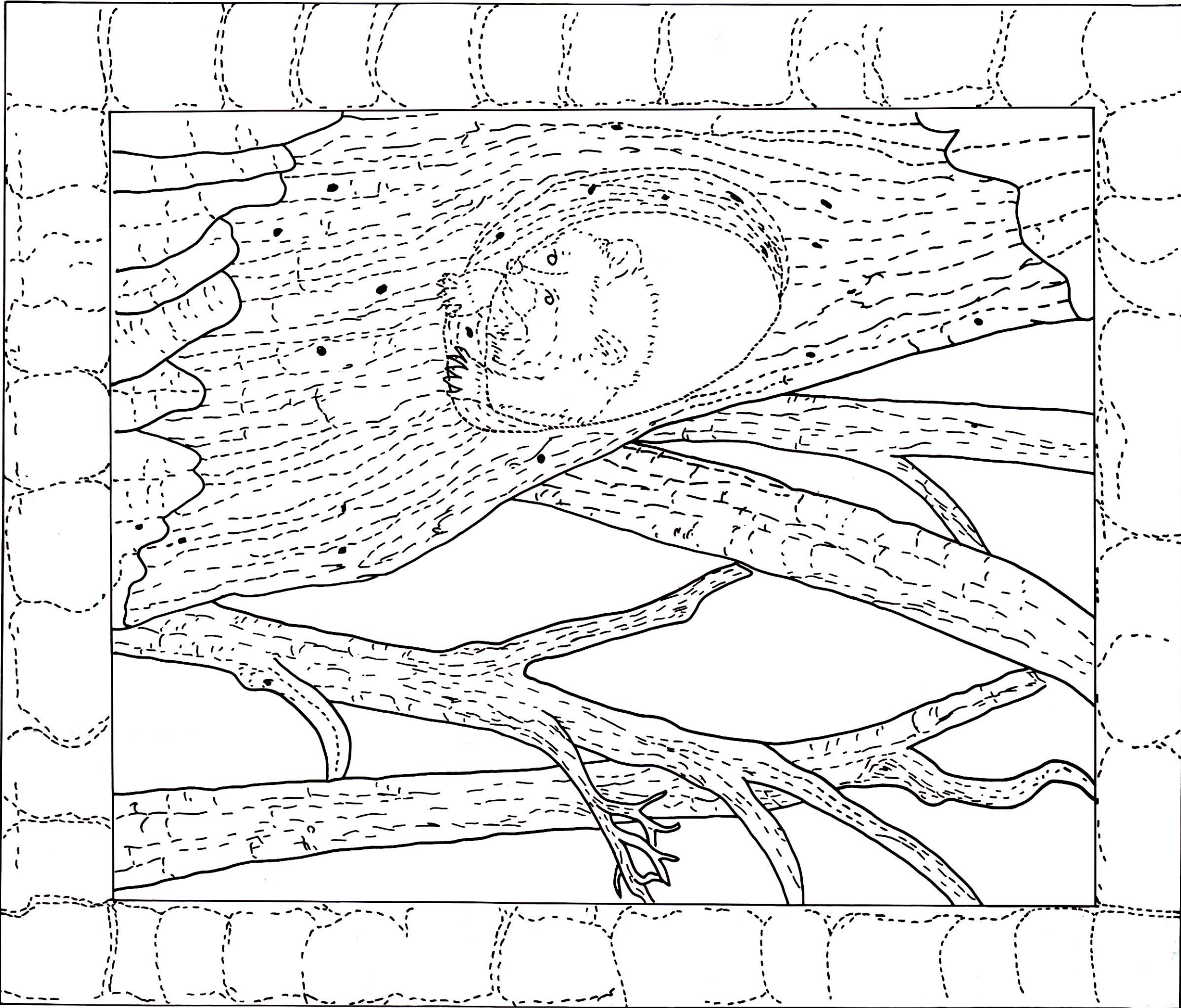
Paint the figures and the background. I used acrylic colors mixed with water to form washes for the background and stronger mixtures for the animals themselves. Remember to always work lighter than you need because you can always darken a color but you can't lighten it once it is on the leather. Finish with Super Shene.

Last glue the critters in place on the background. I did the duck and raccoons as separate pieces because I think it gives more dimension to the picture.

Always keep in mind all the 3-D stamps when doing a picture. They can add so much with very little time and effort on your part.



Carol Gehrman, Eagan, Minnesota, has been working with leather for the past 26 years. She runs her own custom leather business which consist of belt buckles, personalized pocket items and pictures. Carol also does jewelry and animal pictures. Her other interest includes the study of nature.



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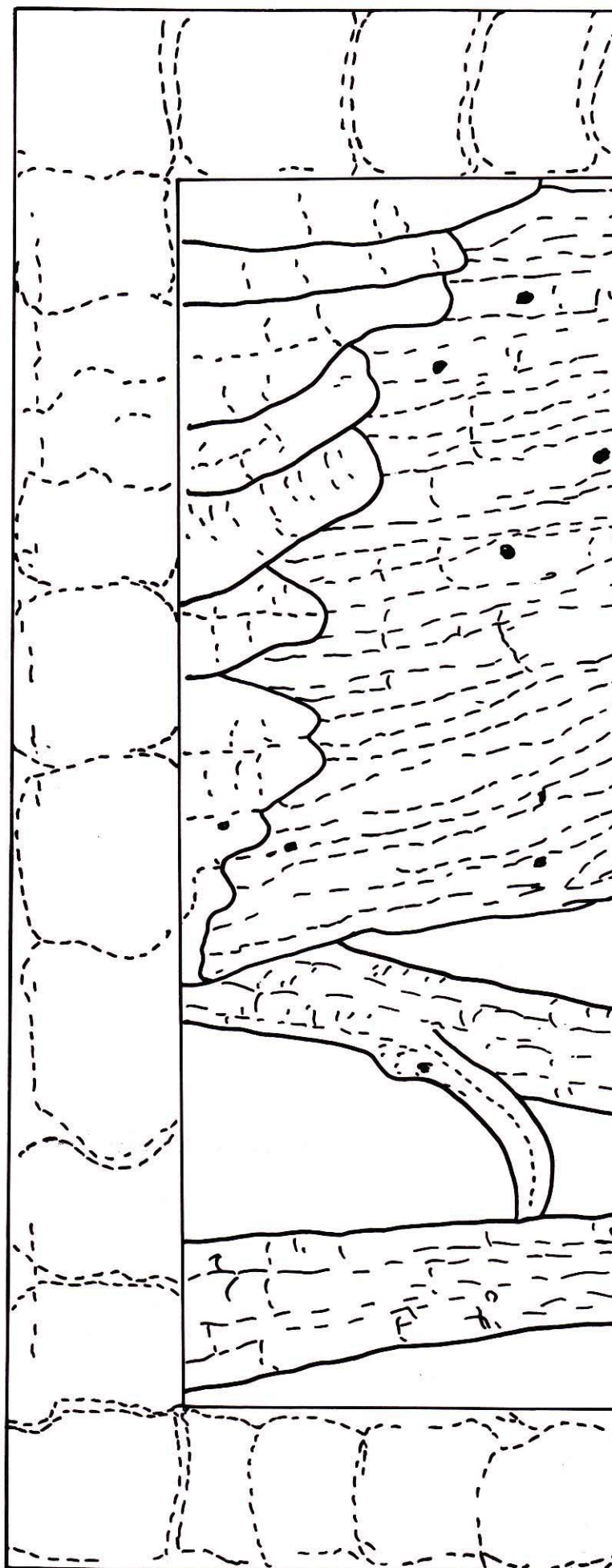
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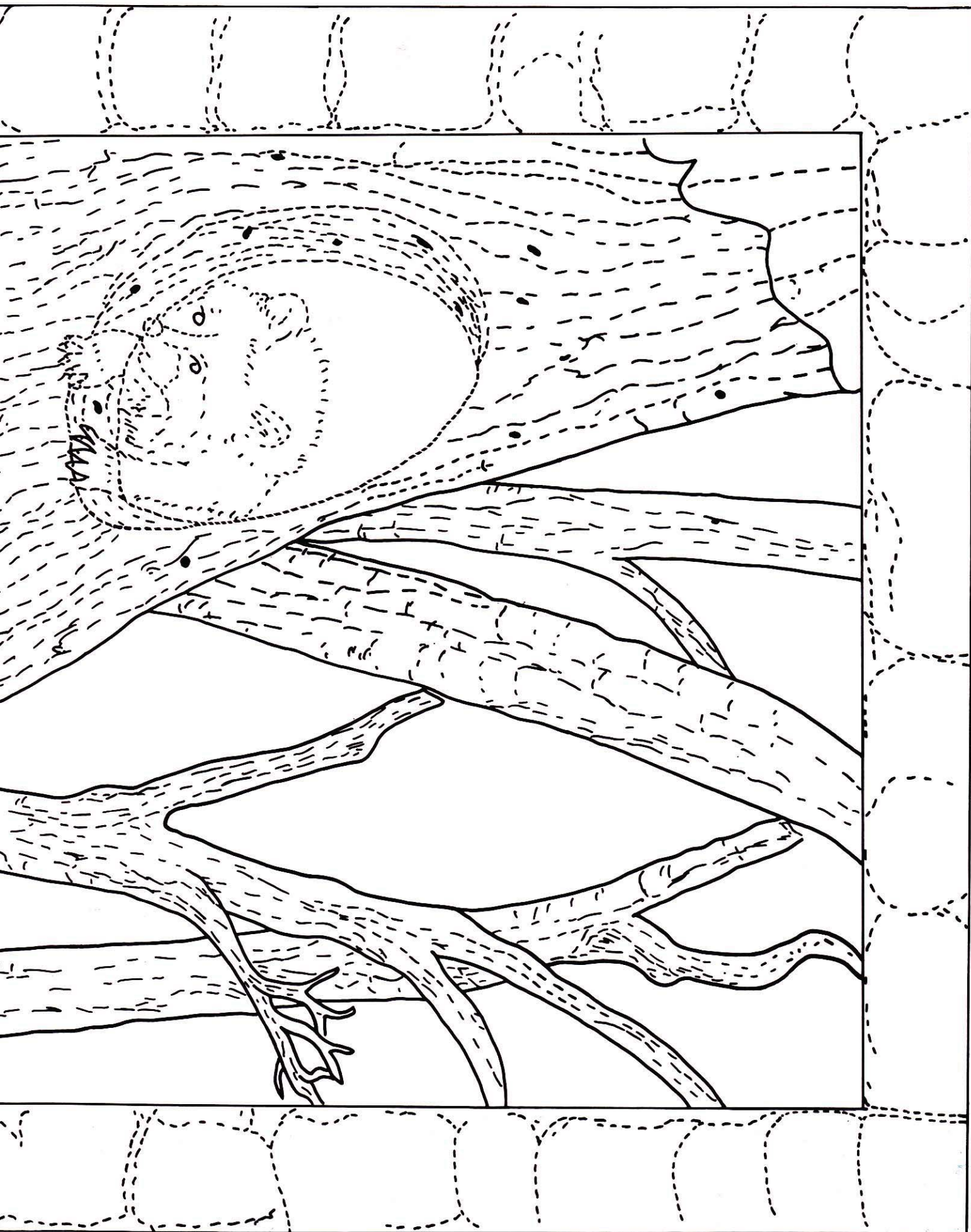


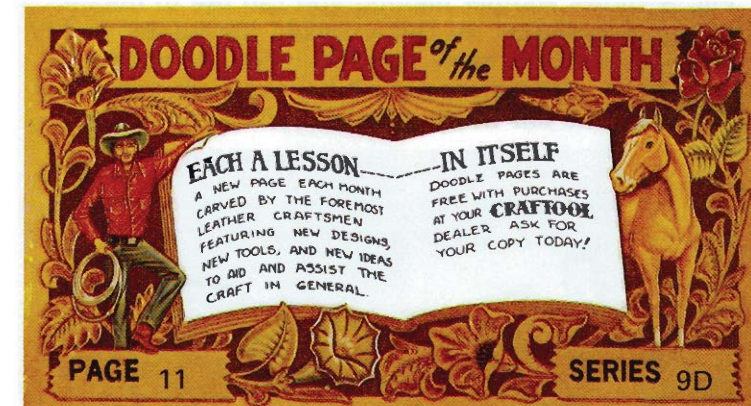
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EASY PERSPECTIVE WITH THE 3-D STAMPS

by
Tony Laier

This doodle page shows how, with the 8300 3-D stamps and just a few basic tools, lifelike pictures can be created in a very short time. The main problem faced when using several 8300 stamps in the same picture will be achieving correct perspective. This problem is clearly demonstrated in Fig. 1. You can see that when the hunter is put on the same line with the turkey, the turkey appears to be just as large as the mounted hunter.



FIG. 1

Fig. 2 illustrates that by placing the turkey down below the line this corrects the problem facing the hunter in Fig. 1, by moving the turkey into the foreground. Since the closer an object is to the viewer the larger it appears, this little move on the part of the turkey corrects the perspective and the hunter won't have to lie about the one that got away.

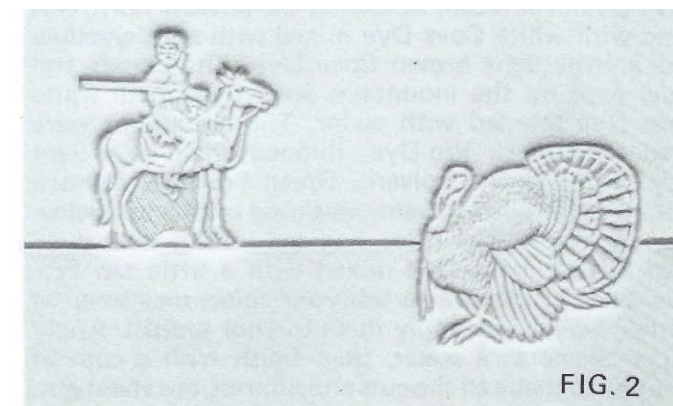
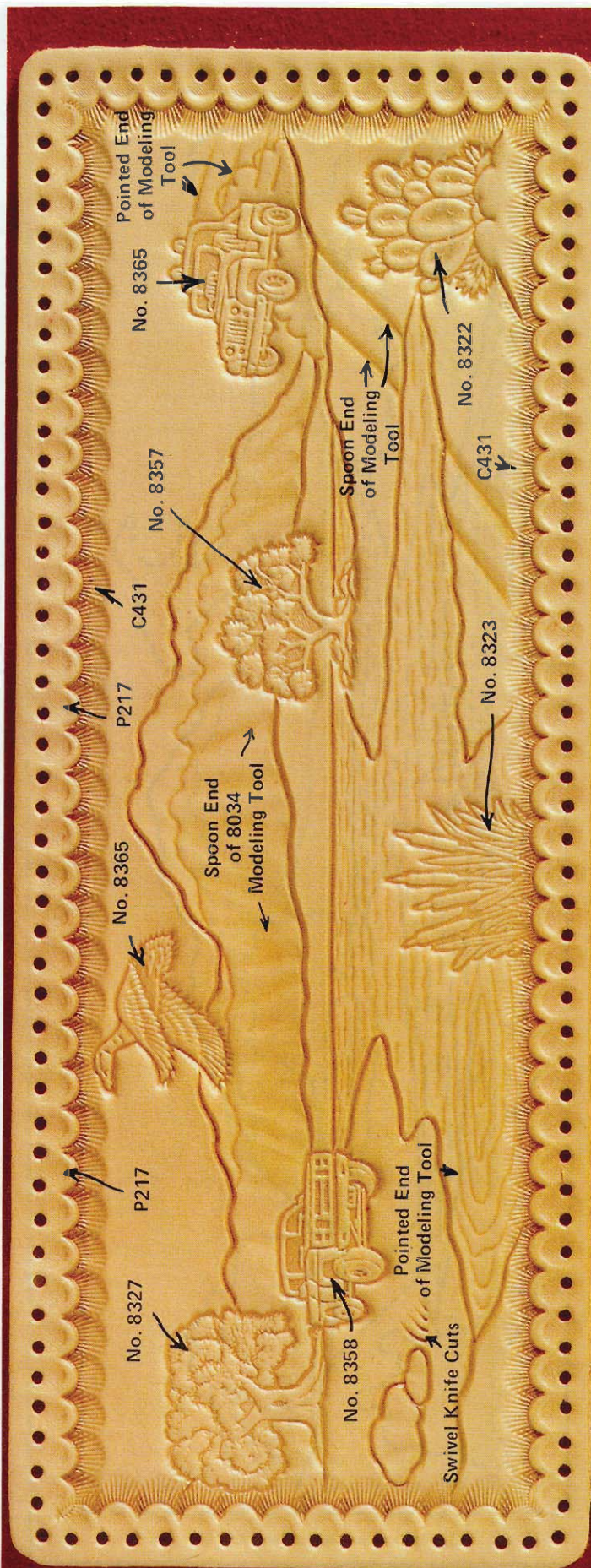
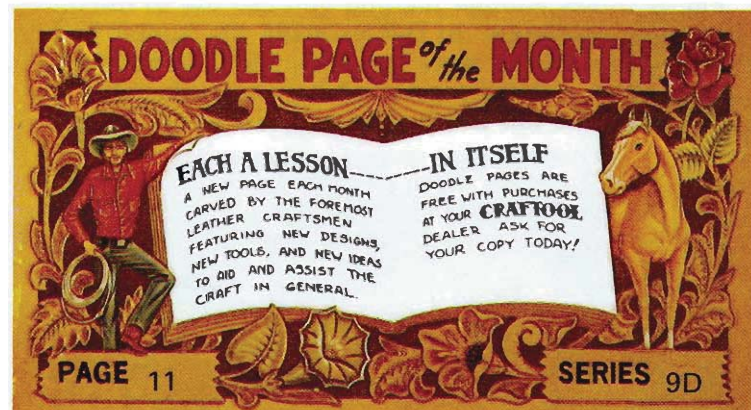


FIG. 2





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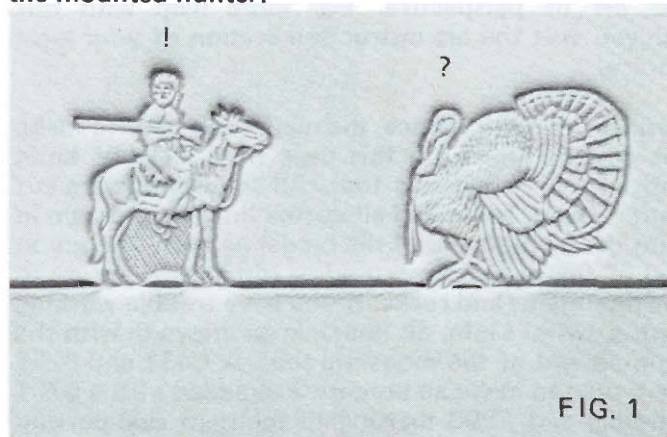


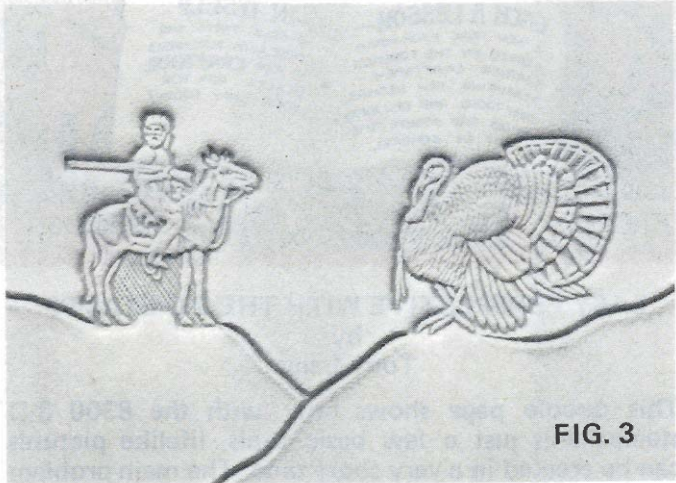
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FIG. 2

Fig. 3 shows another method you can use to obtain proper perspective. In this example the hunter and turkey are on the same level as in Fig. 1, but they have been put on separate hills, the turkey being placed on the hill which appears closer to the viewer.



I hope the few examples I've shown on this page will get you started in the right direction on the road to creating proper perspective using the 8300 series stamping tools. Page 5 of Al Stohlman's book, PICTORIAL CARVING FINESSE has a few tips on the art of perspective. For more help with this subject, visit the art instruction section of your local library.

Besides the 8300 stamps, the main tools used to make the designs shown on this page were a swivel knife and an 8034 modeling tool. All solid lines were cut with a swivel knife and all dotted lines were drawn in with the pointed end of the modeling tool. The spoon end of the modeler was used to add a little texture to the mountains and rocks. If you have trouble working with a swivel knife, all lines can be drawn in with the pointed end of the modeling tool. A C431 and P217 were used to make all borders. I've added a little B701 beveling and F898 matting to the right side portion of the belt design for those who wish to add a little more dimension to their work.

I've also dyed one of the buckle designs to show how much this can add to the final look of your tooled and stamped projects. I used light blue Cova Dye mixed with a little white Cova Dye for the sky color. The horns of the buffalo skull were dyed with black Cova Dye. The skull, as well as the powder horn, was dyed with white Cova Dye mixed with a little yellow and a little light brown Cova Dye. The clouds and snow caps on the mountains were dyed with white Cova Dye thinned with water. The mountains were dyed with black Pro-Dye, thinned down to a light gray with Pro-Dye solvent. Green Pro-Dye, thinned half strength with solvent, was used on the hill below the mountains. The rifles, bag and initials were dyed with buckskin Pro-Dye mixed with a little tan Pro-Dye. NOTE: Be sure to test your colors on a scrap of leather before you apply them to your project. Apply Super Shene as a sealer, then finish with a coat of Hi-Liter to make all the cuts and impressions stand out.

Experiment! And above all have fun!

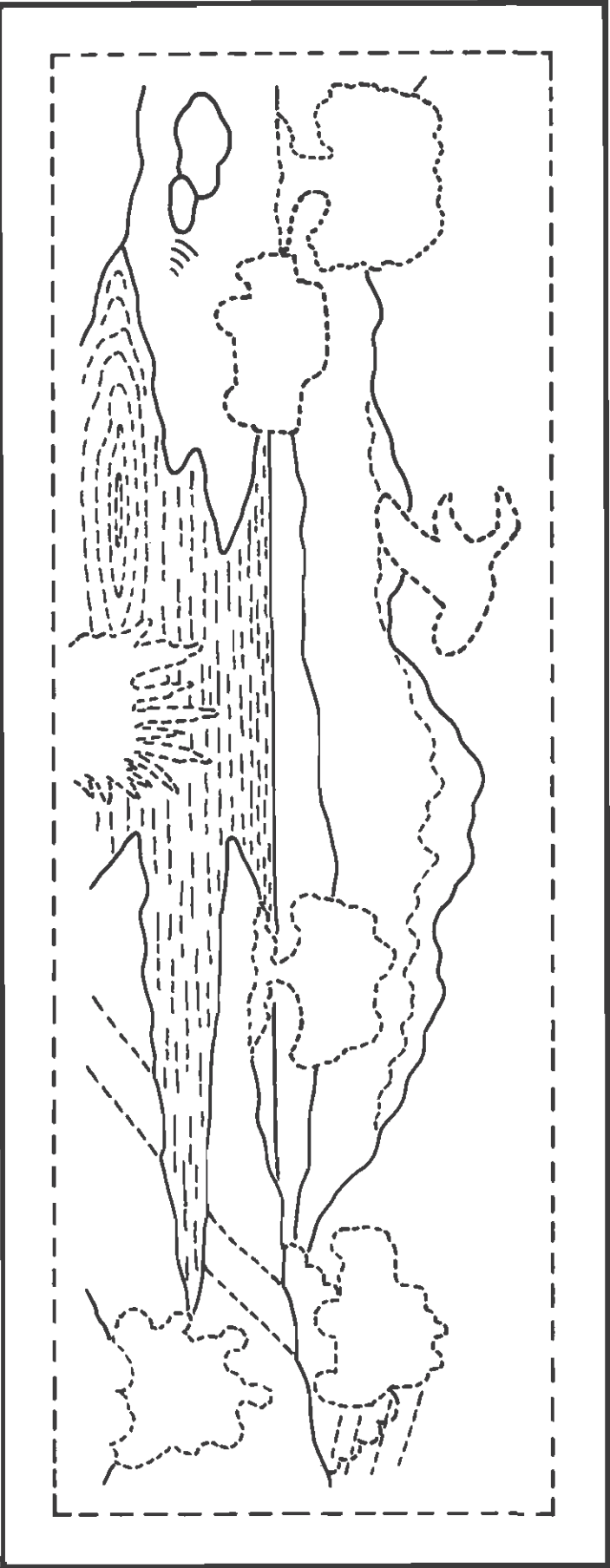
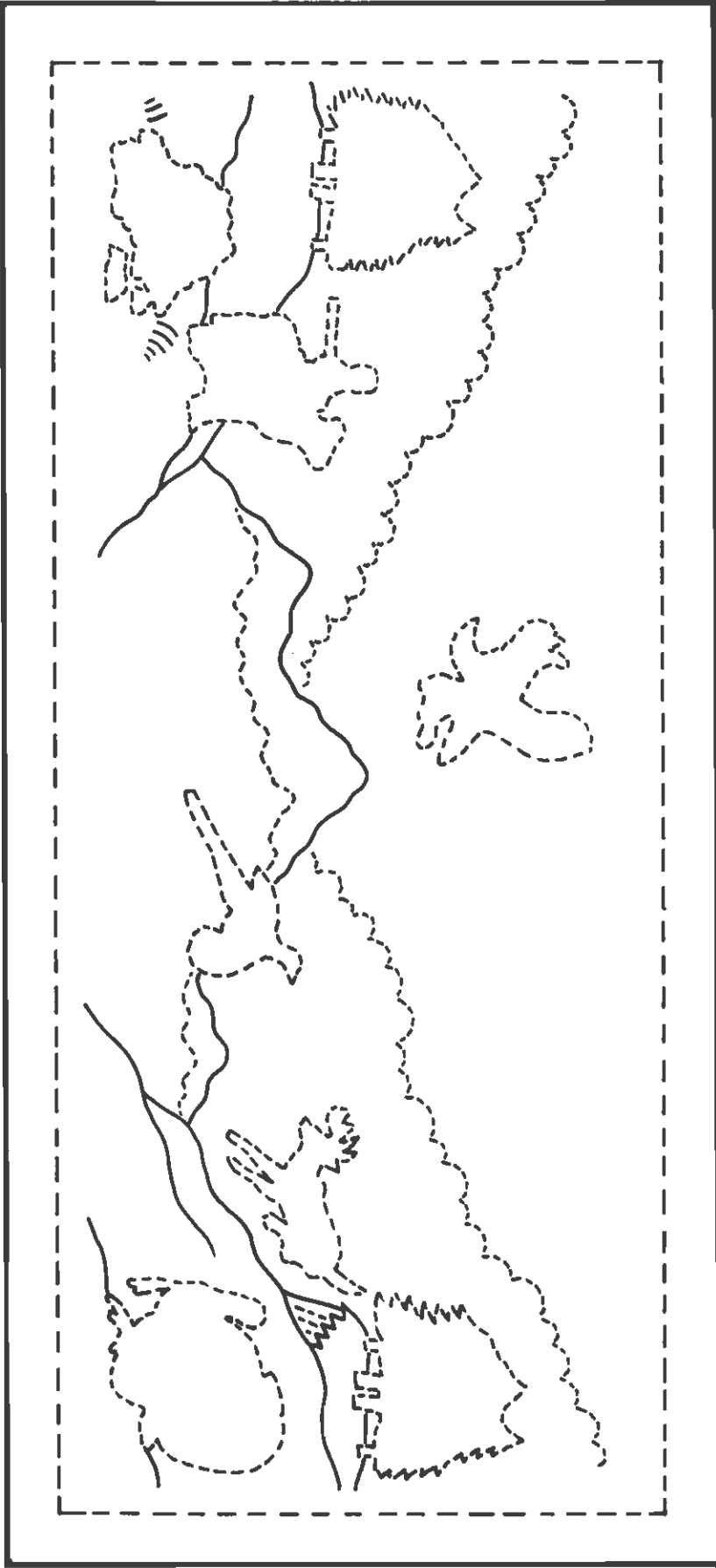
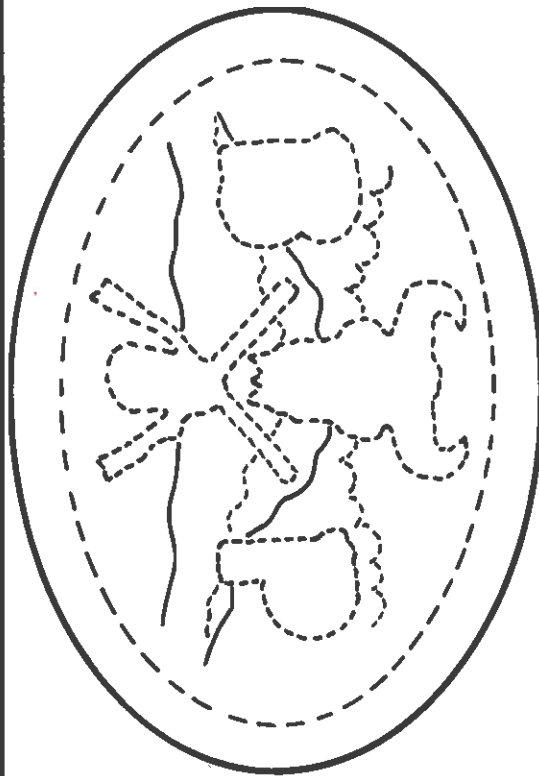
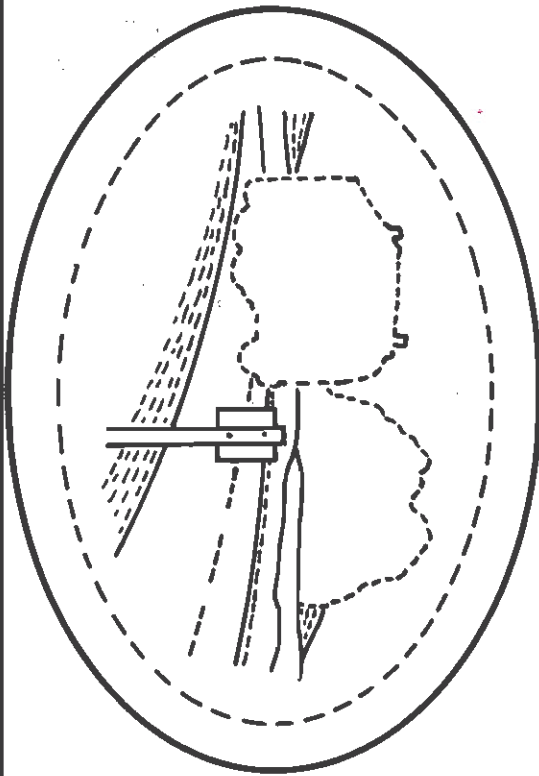
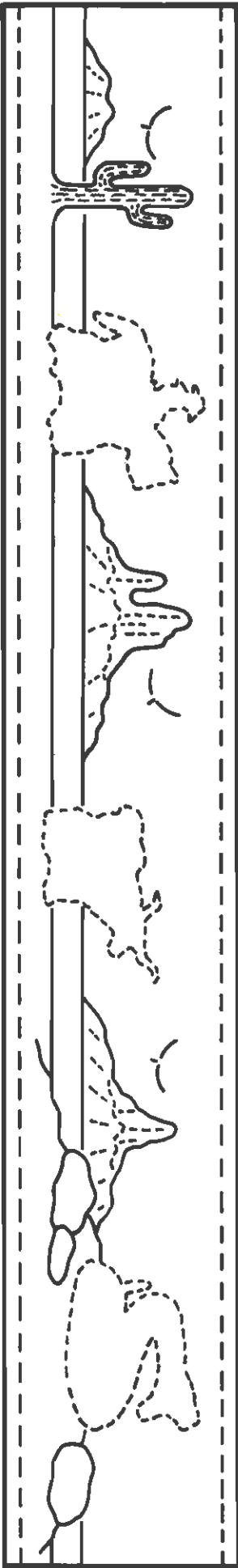
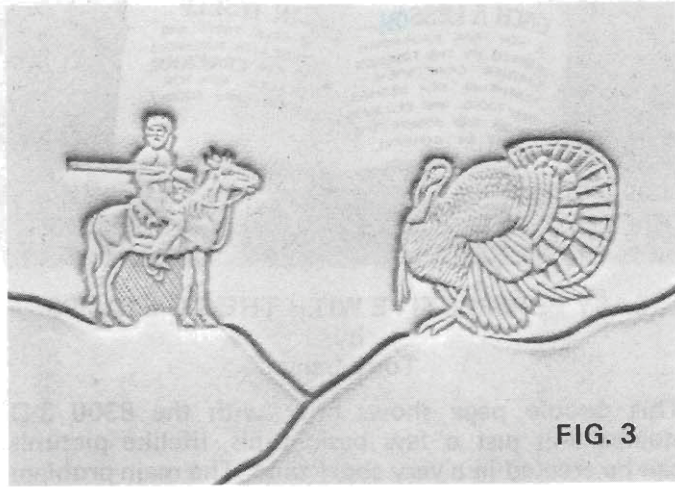


Fig. 3 shows another method you can use to obtain proper perspective. In this example the hunter and turkey are on the same level as in Fig. 1, but they have been put on separate hills, the turkey being placed on the hill which appears closer to the viewer.

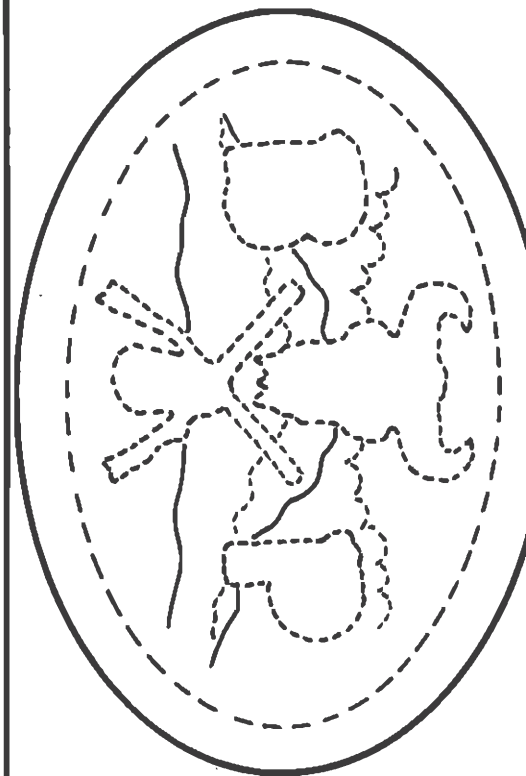
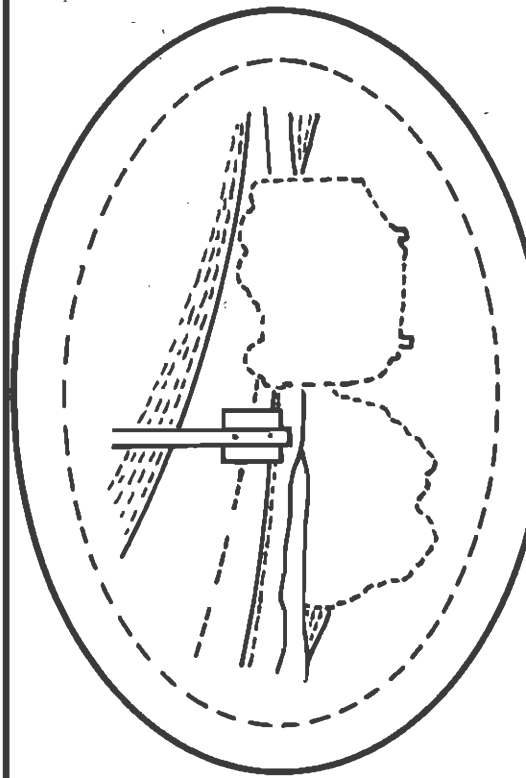
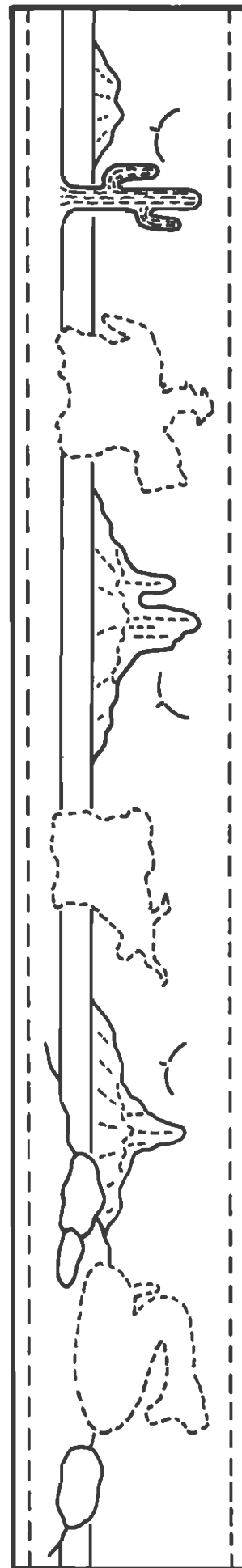


I hope the few examples I've shown on this page will get you started in the right direction on the road to creating proper perspective using the 8300 series stamping tools. Page 5 of Al Stohlman's book, **PICTORIAL CARVING FINESSE** has a few tips on the art of perspective. For more help with this subject, visit the art instruction section of your local library.

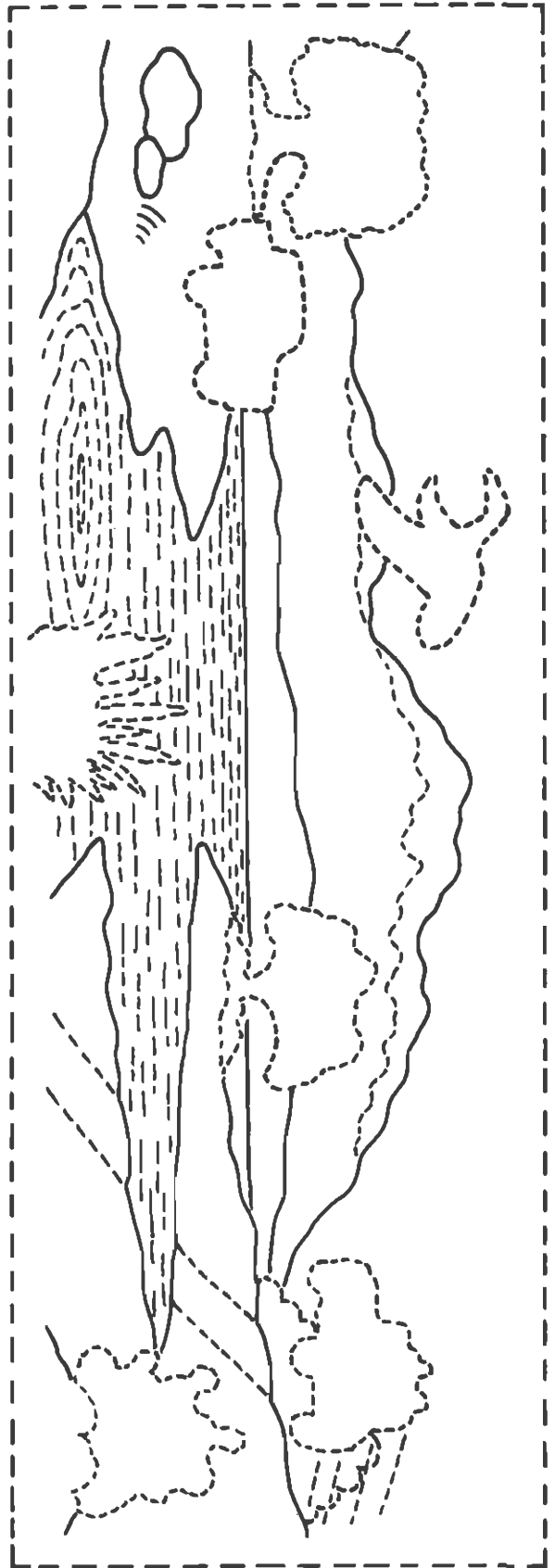
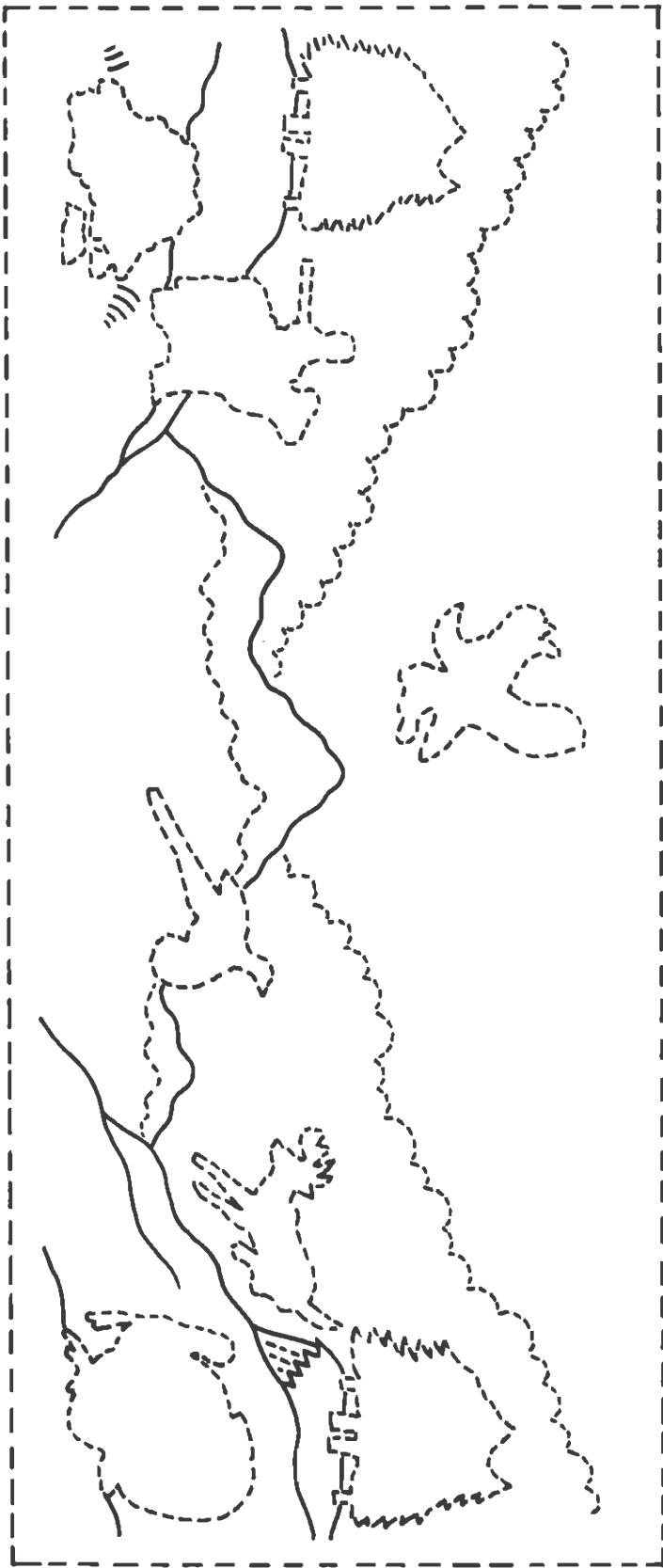
Besides the 8300 stamps, the main tools used to make the designs shown on this page were a swivel knife and an 8034 modeling tool. All solid lines were cut with a swivel knife and all dotted lines were drawn in with the pointed end of the modeling tool. The spoon end of the modeler was used to add a little texture to the mountains and rocks. If you have trouble working with a swivel knife, all lines can be drawn in with the pointed end of the modeling tool. A C431 and P217 were used to make all borders. I've added a little B701 beveling and F898 matting to the right side portion of the belt design for those who wish to add a little more dimension to their work.

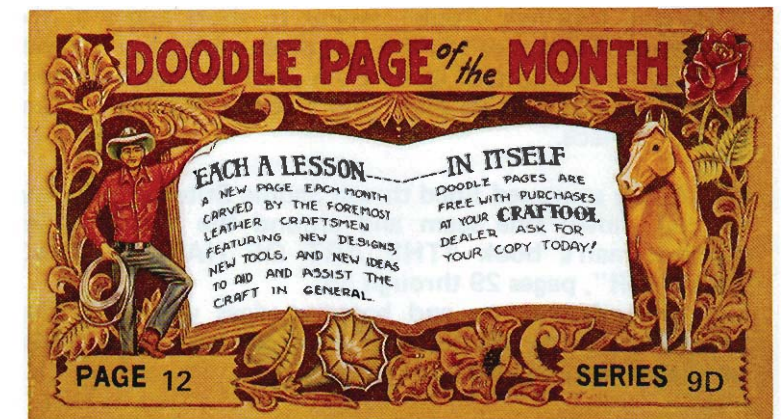
I've also dyed one of the buckle designs to show how much this can add to the final look of your tooled and stamped projects. I used light blue Cova Dye mixed with a little white Cova Dye for the sky color. The horns of the buffalo skull were dyed with black Cova Dye. The skull, as well as the powder horn, was dyed with white Cova Dye mixed with a little yellow and a little light brown Cova Dye. The clouds and snow caps on the mountains were dyed with white Cova Dye thinned with water. The mountains were dyed with black Pro-Dye, thinned down to a light gray with Pro-Dye solvent. Green Pro-Dye, thinned half strength with solvent, was used on the hill below the mountains. The rifles, bag and initials were dyed with buckskin Pro-Dye mixed with a little tan Pro-Dye. NOTE: Be sure to test your colors on a scrap of leather before you apply them to your project. Apply Super Shene as a sealer, then finish with a coat of Hi-Liter to make all the cuts and impressions stand out.

Experiment! And above all have fun!



Standy
LEATHER COMPANY





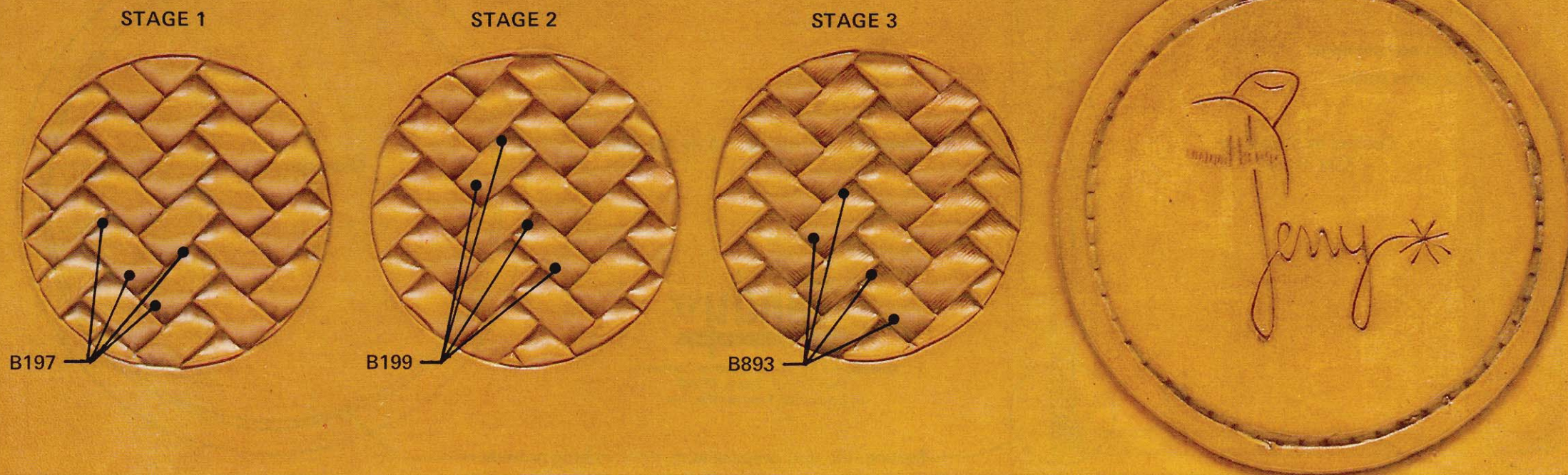
BASKETWEAVE DICE CUP by Gerald Poissonnier

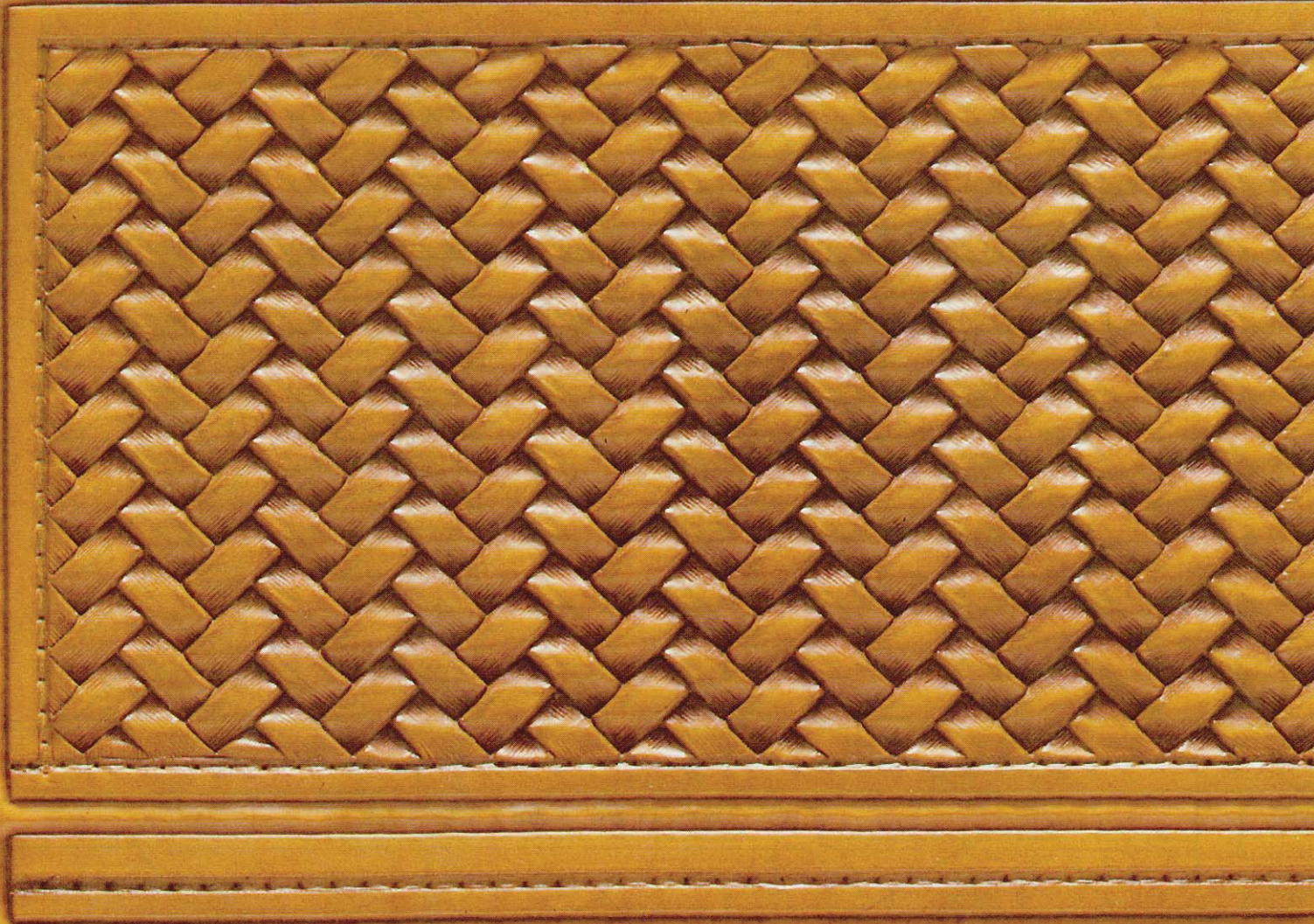
Trace off and cut out the three parts of the dice cup shown on the back of this sheet. Transfer the patterns to 9-10 oz. tooling leather. Using B197, B199, and B893, tool the basketweave pattern following the step-by-step carving at left. On this pattern it is important that you tool deeply. The harder you strike the tools, the deeper the impression; the deeper the impression, the more beautiful the carving. I like to think of it as sculpting the leather.

After all tooling is finished, use a No. 8074 Stitching Groover to gouge around all stitch lines shown on pattern, 1/4" inside the edges. Mark stitches by running a No. 8079-05 Overstitch Wheel down all stitch lines.

Skive the bottom edge of the side piece, on flesh side, at a 45° angle with a No. 8080 French Edge Skiver. Skive around the edges on flesh side of the bottom to match 45° angle on side piece.

Edge around bottom, around tip and bottom of side piece and along both long edges of top liner, all on grain side only, with a No. 8076-05 Edge Beveler.

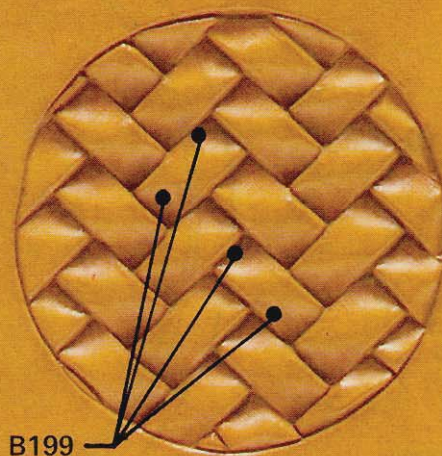
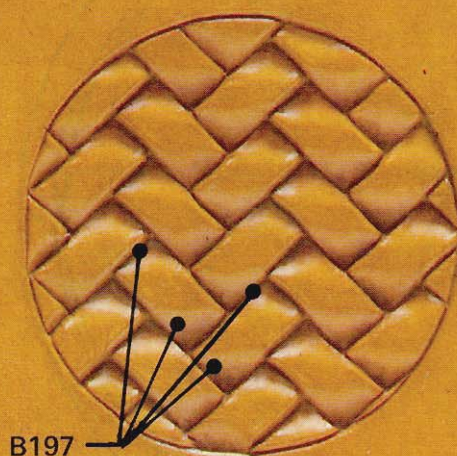


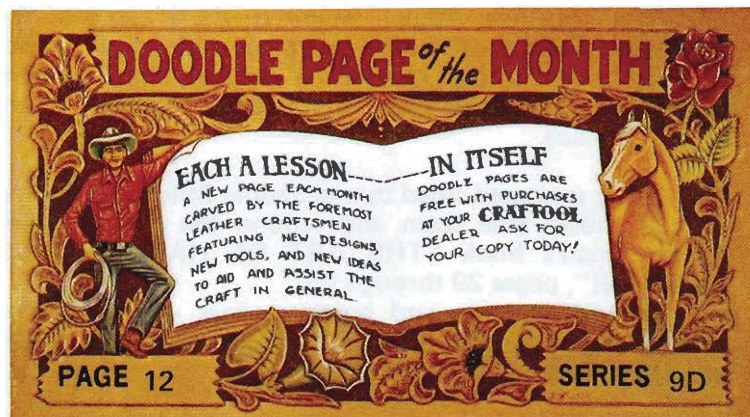


STAGE 1

STAGE 2

STAGE 3





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Edge around bottom, around tip and bottom of side piece and along both long edges of top liner, all on grain side only, with a No. 8076-05 Edge Beveler.



Cement the top lining to the edge of the side piece flesh side together. Apply cement to short edges of the side piece. Form a roll of the side piece with grain side out and short edges butted against one another. Apply cement to skived edges of side piece and bottom. Adhere bottom of cup in place.

Using unwaxed lined thread Saddle Stitch around top of cup, down side seam and around the bottom. (See Al Stohlman's book "THE ART OF HAND SEWING LEATHER", pages 29 through 35.

Smooth the top and bottom edges with very fine sandpaper. Then burnish the edges with a bone folder until they are rounded and uniform.

Stain your cup with Fiebings Antique Finish; I used tan. Apply it on all surfaces, even on the inside of the cup for a more finished look. Wipe off all excess antique. Apply dark brown Cova Dye to top and bottom edges. Allow to dry thoroughly.

As the final step, apply Leather Balm with Atom Wax to the whole cup, inside and out. Let it dry then buff the outside of the cup with a soft cloth for a mellow shine.

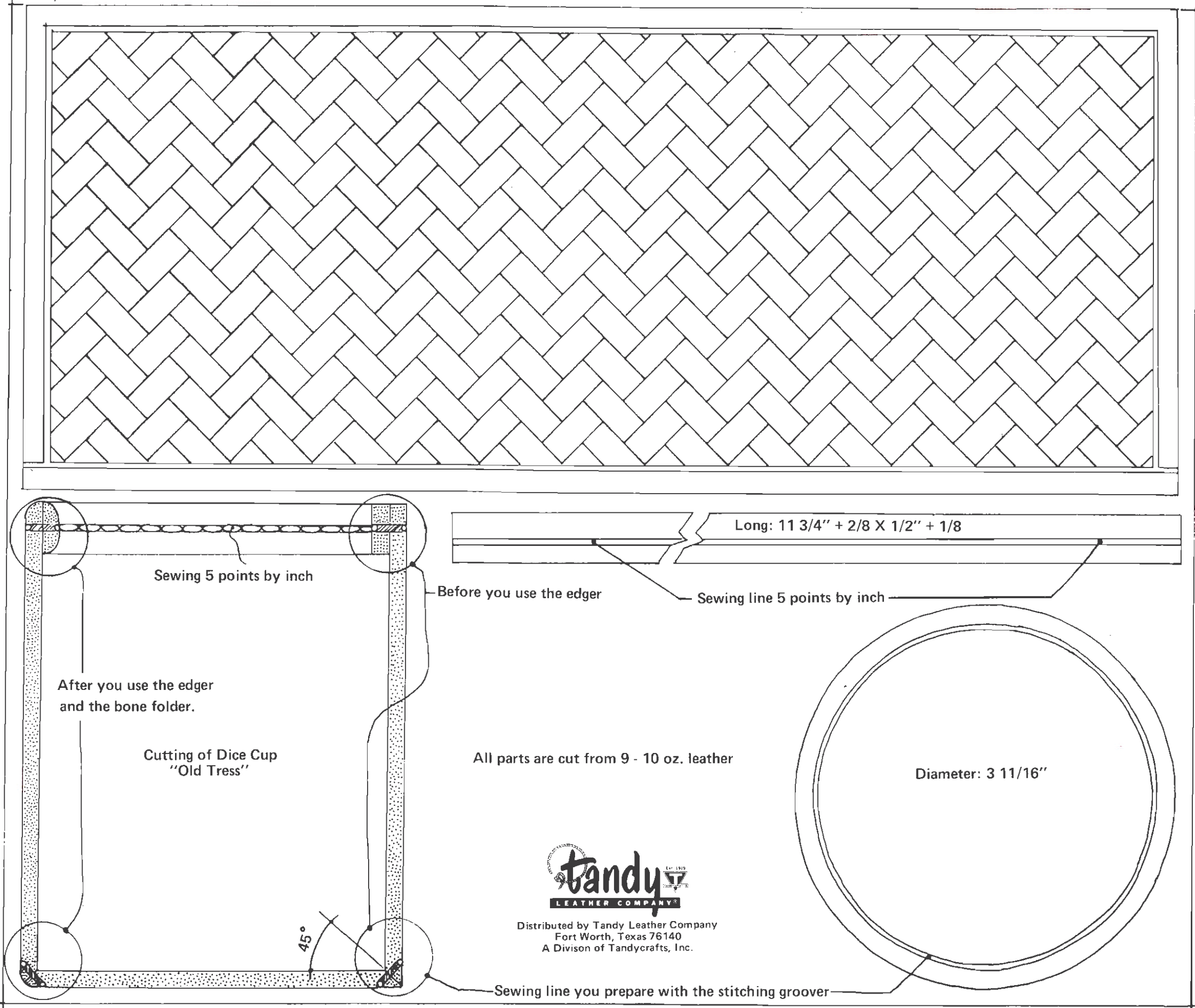
About The Artist

The Albuquerque Journal says Gerald Poissonnier was "born 41 years ago in Paris but lives 150 years ago in Albuquerque." This aptly describes the man. He considers himself an artist in old west leather. He arrived in this country about four years ago to pursue a dream. Jerry, you see, was one of those Old West buffs of Europe.

He may not have mastered English yet, but he is considered a master leather crafter in the museums and mansions of Europe. To French, German, California and Texas millionaire collectors of western leatherwork, Jerry Poissonnier is a legend.

Jerry owns his own leather shop, Ranchero Saddlery in Albuquerque, New Mexico. He spends most of his time there, which is why his English isn't improving as quickly as he would like, but he seems to have no trouble getting his point across.

"If the hobbyist, one lady or gentleman, who begins for the first time my project . . . if she or he does the good deep on the leather, that is my reward. I glad to help him, to understand the great art of sculpture on leather."



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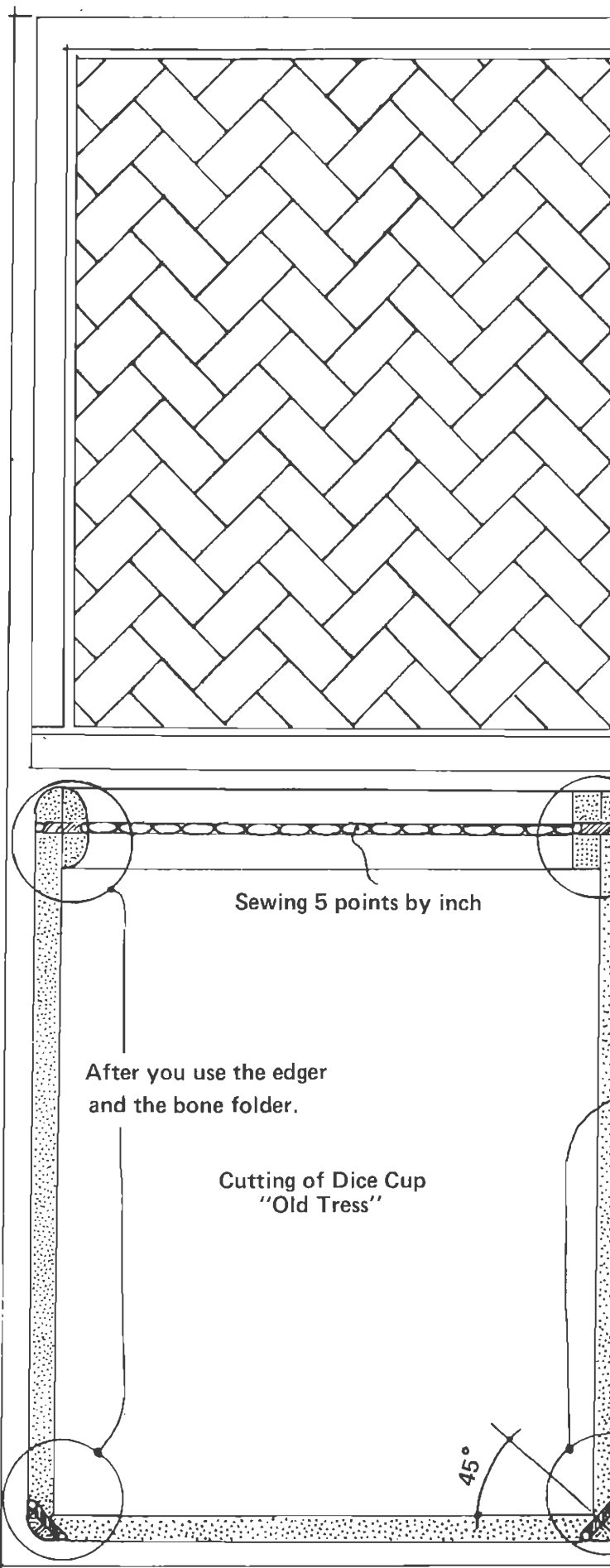
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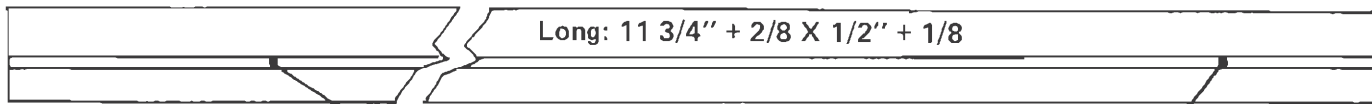
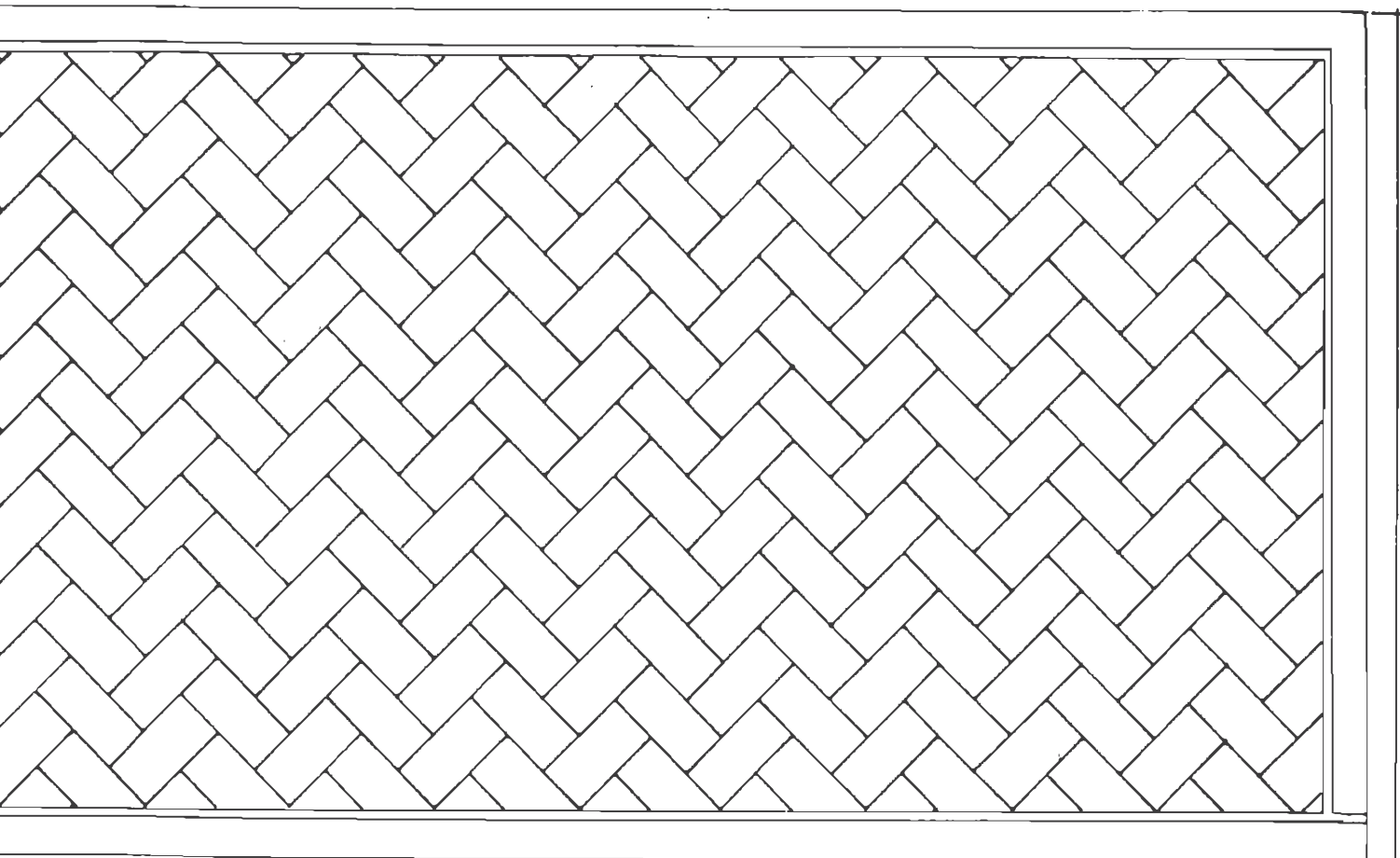
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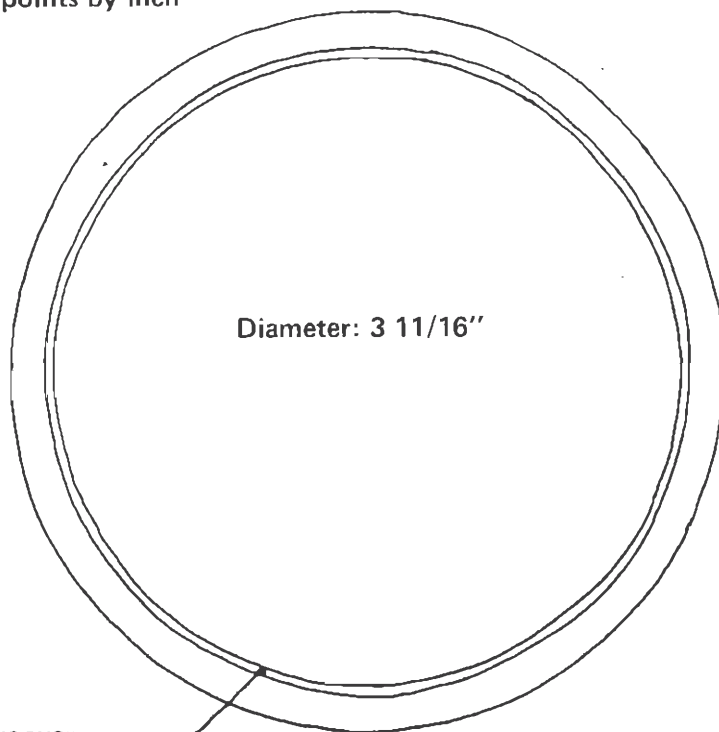




Before you use the edger

Sewing line 5 points by inch

All parts are cut from 9 - 10 oz. leather



Diameter: 3 11/16"



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Fort Worth, Texas 76140
A Division of Tandycrafts, Inc.

Sewing line you prepare with the stitching groover