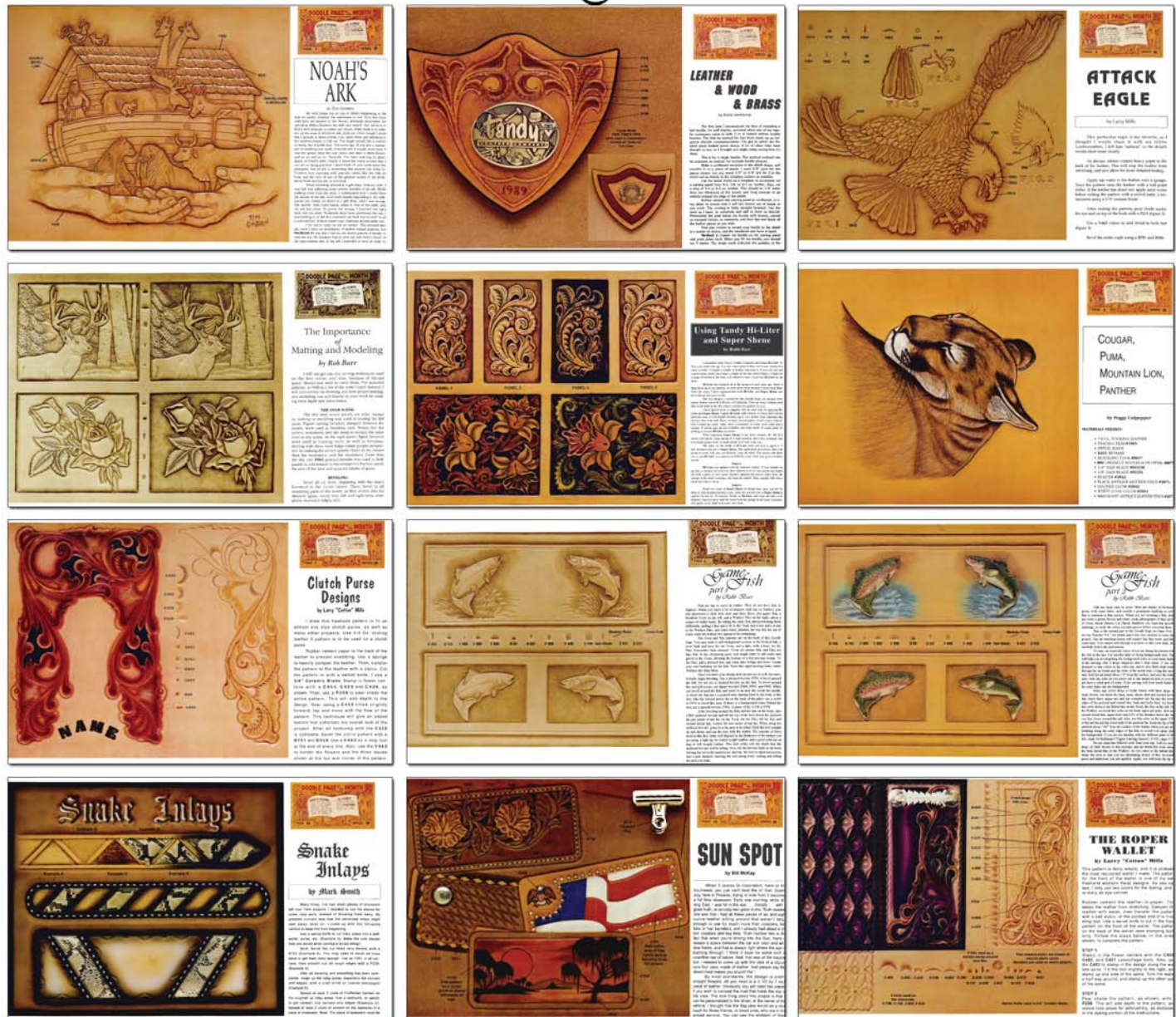


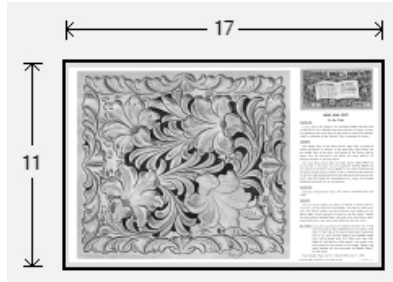
Vintage Doodle Page Collectors Set - Series E3





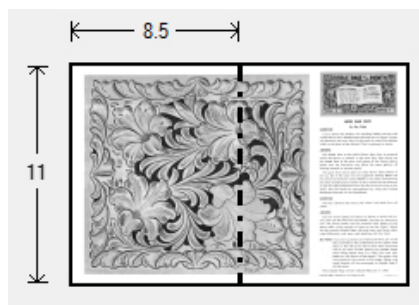
Doodle Page Digital Download

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

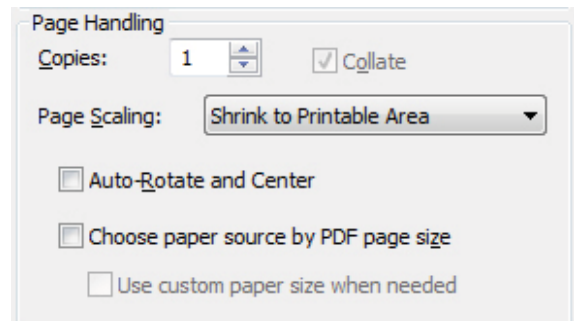
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

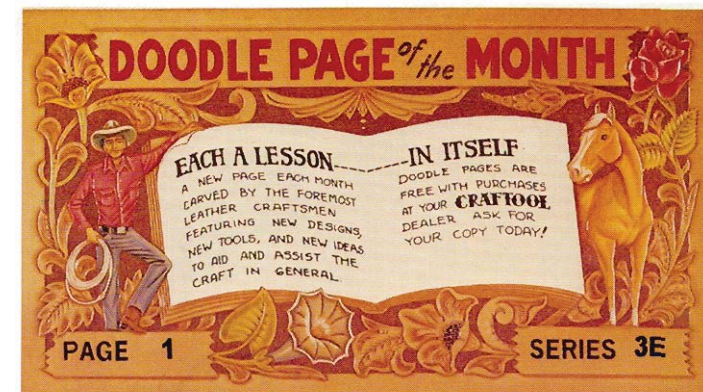
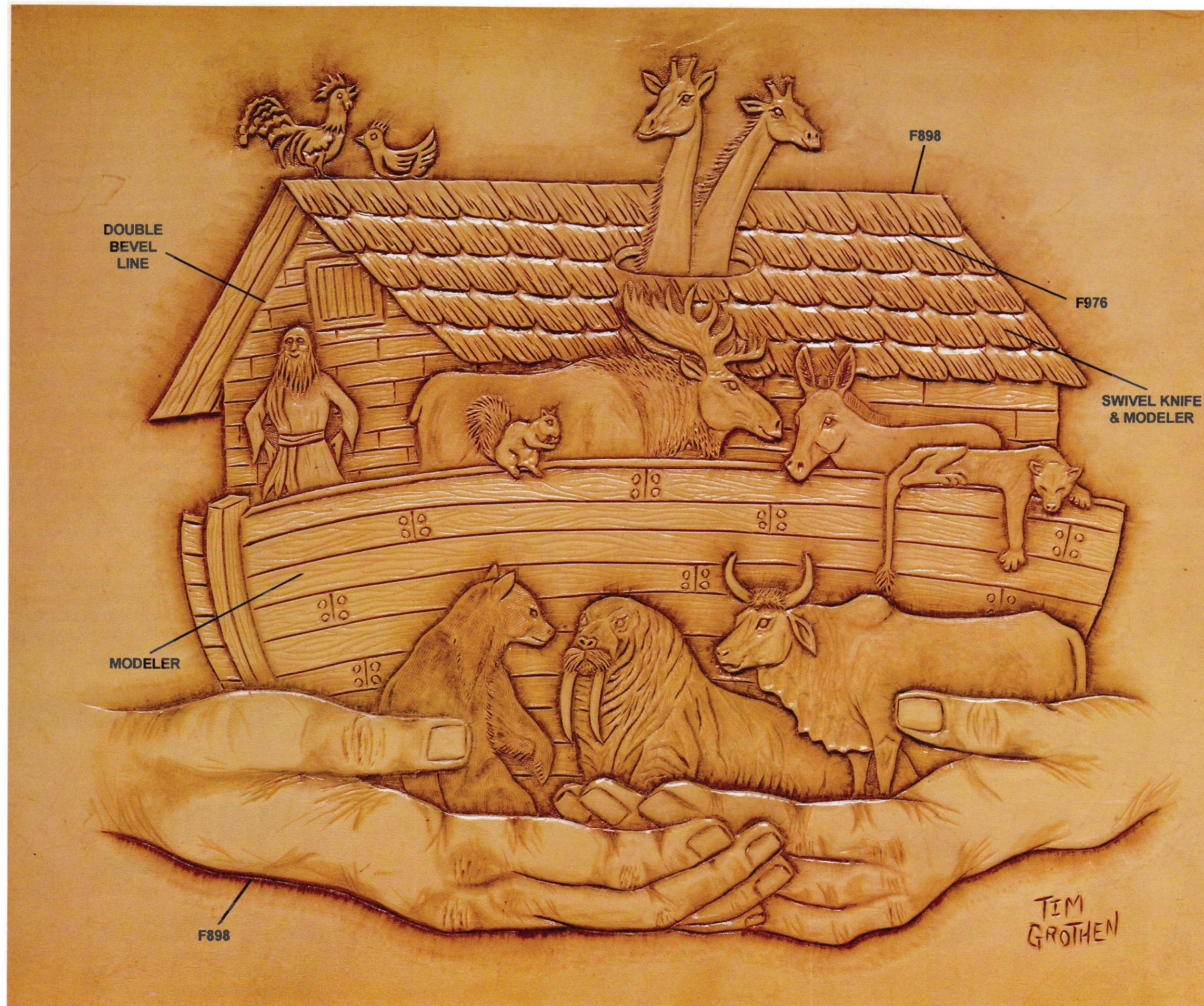
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



NOAH'S ARK

by Tim Grothen

My wife keeps me on top of what's happening in the folk art world, whether I'm interested or not. Very few local craft fairs are missed at our house, although motivation for attending differs between my wife and myself. Her intent is to find a new treasure to clutter our house, while mine is to wrinkle up my nose at whatever she picks up. Even though I seem like a grouch, at these events, I do, quite often, pay attention to the modern trends of folk art. This might sound like a conflict of terms, but it holds true. Ten years ago, if you put a pineapple on anything you made, it would sell. A couple years later, it was the goose, then the lazy heart, and then a dried flower, and so on and so on. Recently, I've been noticing an abundance of Noah's Arks. Finally a trend has come around that I can see as being practical. I don't think I'll ever understand the pineapple, but an ark is something that anyone can relate to. Children love anything with animals, adults like the folk art look, and the love of one of the greatest stories in the Bible, about Noah and his ark, is universal.

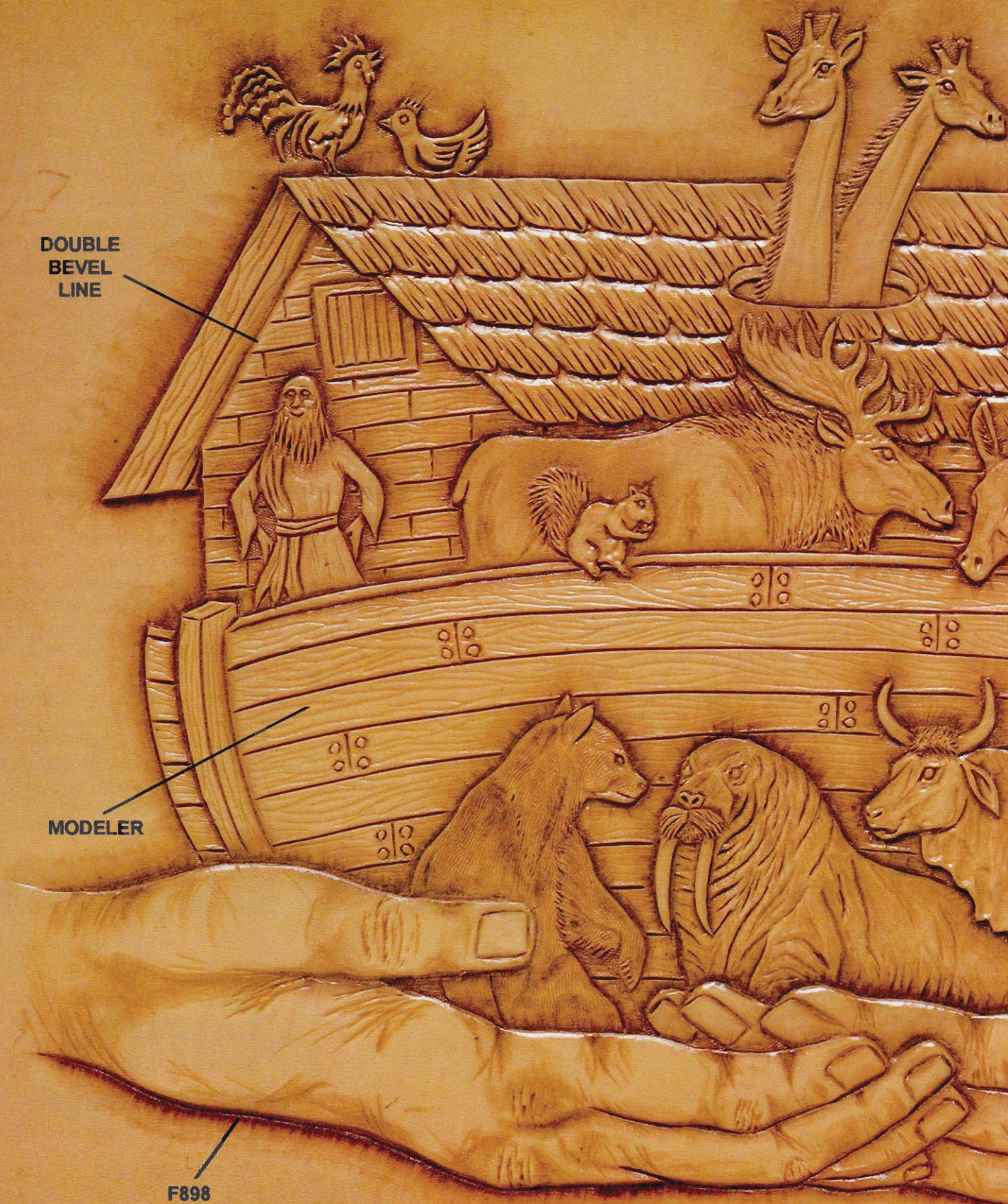
While browsing around in a gift shop, with my wife, I was half way admiring some pewter mobiles of an ark. While walking away from the store, I commented how I really liked the mobile of the ark, with God's hands supporting it. My wife, whose eye misses no detail in a gift shop, said I was wrong. The mobile, with God's hands under it, was of the earth, and the ark was plain. To prove her wrong, I marched her right back into the store. "Someone must have purchased the one I was looking at, in the few moments my back was turned", is all I could tell her. If there wasn't one, someone should make one.

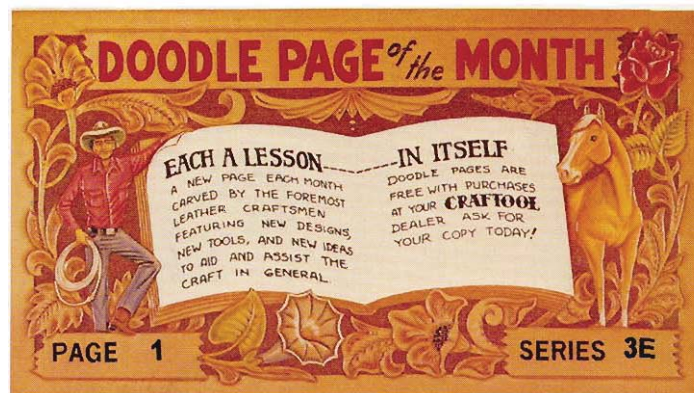
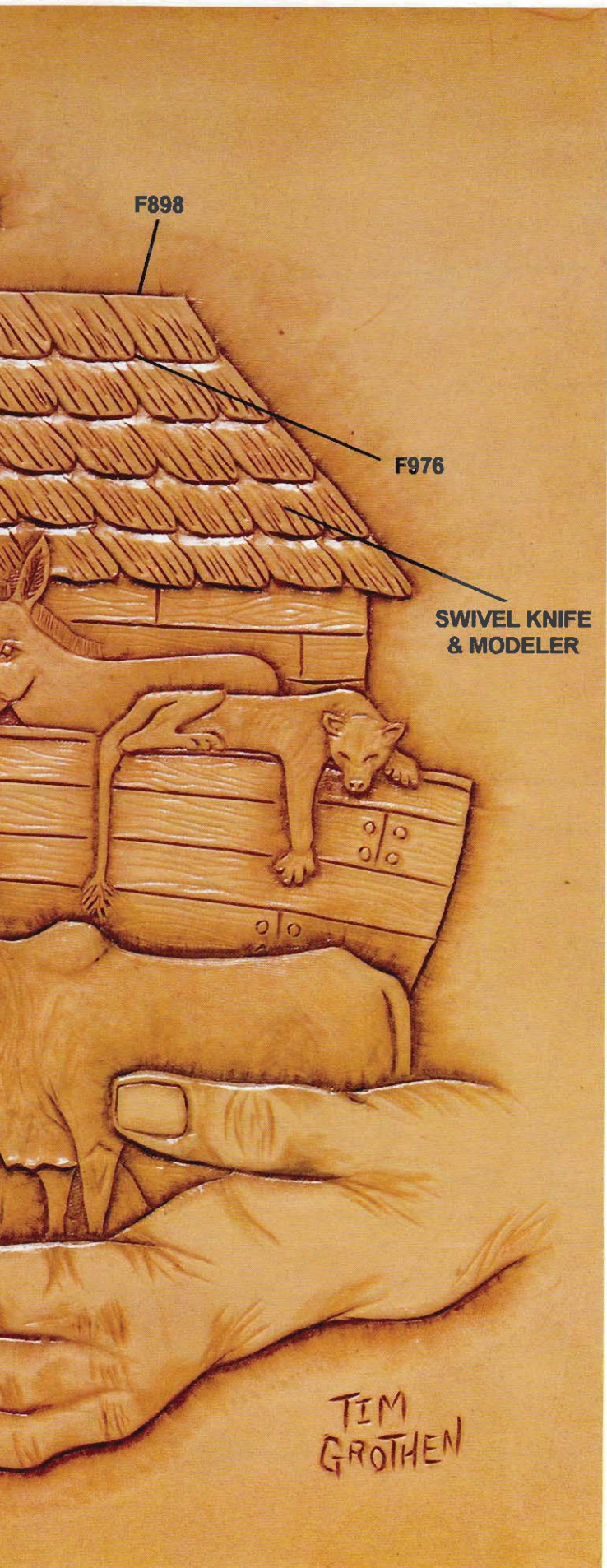
I set out to make an ark on leather. This seemed simple, since I have an abundance of leather animal patterns, but **PROBLEM #1** was that I had no pre-drawn pattern of hands, to hold the ark. My solution was to have my wife hold a bowl, of the approximate size of the ark I intended to tool, in order to

DOUBLE
BEVEL
LINE

MODELER

F898





NOAH'S ARK

by Tim Grothen

My wife keeps me on top of what's happening in the folk art world, whether I'm interested or not. Very few local craft fairs are missed at our house, although motivation for attending differs between my wife and myself. Her intent is to find a new treasure to clutter our house, while mine is to wrinkle up my nose at whatever she picks up. Even though I seem like a grouch, at these events, I do, quite often, pay attention to the modern trends of folk art. This might sound like a conflict of terms, but it holds true. Ten years ago, if you put a pineapple on anything you made, it would sell. A couple years later, it was the goose, then the lazy heart, and then a dried flower, and so on and so on. Recently, I've been noticing an abundance of Noah's Arks. Finally a trend has come around that I can see as being practical. I don't think I'll ever understand the pineapple, but an ark is something that anyone can relate to. Children love anything with animals, adults like the folk art look, and the love of one of the greatest stories in the Bible, about Noah and his ark, is universal.

While browsing around in a gift shop, with my wife, I was half way admiring some pewter mobiles of an ark. While walking away from the store, I commented how I really liked the mobile of the ark, with God's hands supporting it. My wife, whose eye misses no detail in a gift shop, said I was wrong. The mobile, with God's hands under it, was of the earth, and the ark was plain. To prove her wrong, I marched her right back into the store. "Someone must have purchased the one I was looking at, in the few moments my back was turned", is all I could tell her. If there wasn't one, someone should make one.

I set out to make an ark on leather. This seemed simple, since I have an abundance of leather animal patterns, but **PROBLEM #1** was that I had no pre-drawn pattern of hands, to hold the ark. My solution was to have my wife hold a bowl, of the approximate size of the ark I intended to tool, in order to



get the shape of the hands. **PROBLEM #2** was that my wife's hands are quite slender, with long fingernails, and not at all masculine as we imagine God's hands should look. I made the best of it, along with **PROBLEM #3**, my lack of drawing ability.

The hands were the first things to be tooled, because they are the closest objects in the picture. Bevelers and modeling spoons were used on the hands, and then I matted all around them. **Never forget the step of matting.** Matting will make your carving look more real, though matting is one of the steps I dread the most, at times. Achieving smooth matting is something I don't think I will ever master, but the use of light has helped me to get better. Direct light, above my tooling bench, makes my matting look better than it really is, so I occasionally lift my carving so that the light shines across the tooling, allowing me to see any heel marks, or areas I should go back and touch up.

The next things to be tooled are the three animals in the front of the ark, then the squirrel, mountain lion, and last, the nose of the donkey. Now, tool the bottom of the boat. By always following the rule of tooling the closest things first, you will never go wrong. When doing the roof, remember that the top shingles are on top of the lower shingles, so start at the top, and work down. If you are new at carving, it is always a good idea to sit down and preplan the order of tooling. It saves a lot of re-tooling, as the project goes along. The last things to be tooled are the chickens on top of the ark.

By all means, if you should decide to make your own ark, put in your favorite animals. Almost all of my animals, and details on how they should be carved, can be found in **AL STOHLMAN'S** book, "**FIGURE CARVING FINESSE**", **Stock #1951**. Another option, you could try, is making the figures more animated, or cartoon like. Children's books would be a good place to search for ideas.

SUPER SHENE was the finish used on this project. I chose to let the natural burnishing, from the tooling, serve as the only color. If you should decide to use color on your carving, refer to **AL STOHLMAN'S** book, "**COLORING LEATHER**", **Stock #1942**. (Consider a subtle rainbow across one of the upper corners of the picture). **HAVE FUN!!!**



© Copyright 1993
Distributed by Tandy Leather Company
Fort Worth, Texas 76140
No part of this or any other page may
be reprinted without written permission.
Printed in the U.S.A.





get the shape of the hands. **PROBLEM #2** was that my wife's hands are quite slender, with long fingernails, and not at all masculine as we imagine God's hands should look. I made the best of it, along with **PROBLEM #3**, my lack of drawing ability.

The hands were the first things to be tooled, because they are the closest objects in the picture. Bevelers and modeling spoons were used on the hands, and then I matted all around them. **Never forget the step of matting.** Matting will make your carving look more real, though matting is one of the steps I dread the most, at times. Achieving smooth matting is something I don't think I will ever master, but the use of light has helped me to get better. Direct light, above my tooling bench, makes my matting look better than it really is, so I occasionally lift my carving so that the light shines across the tooling, allowing me to see any heel marks, or areas I should go back and touch up.

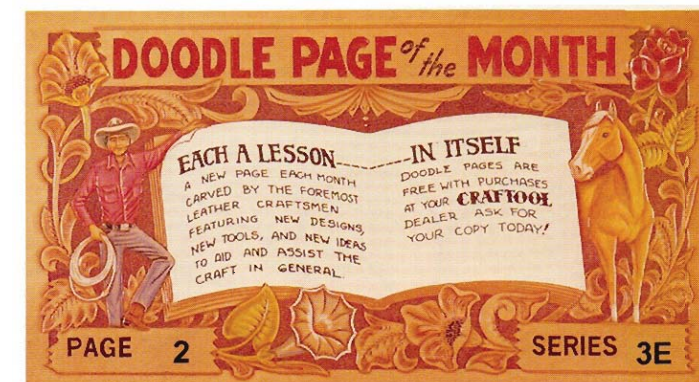
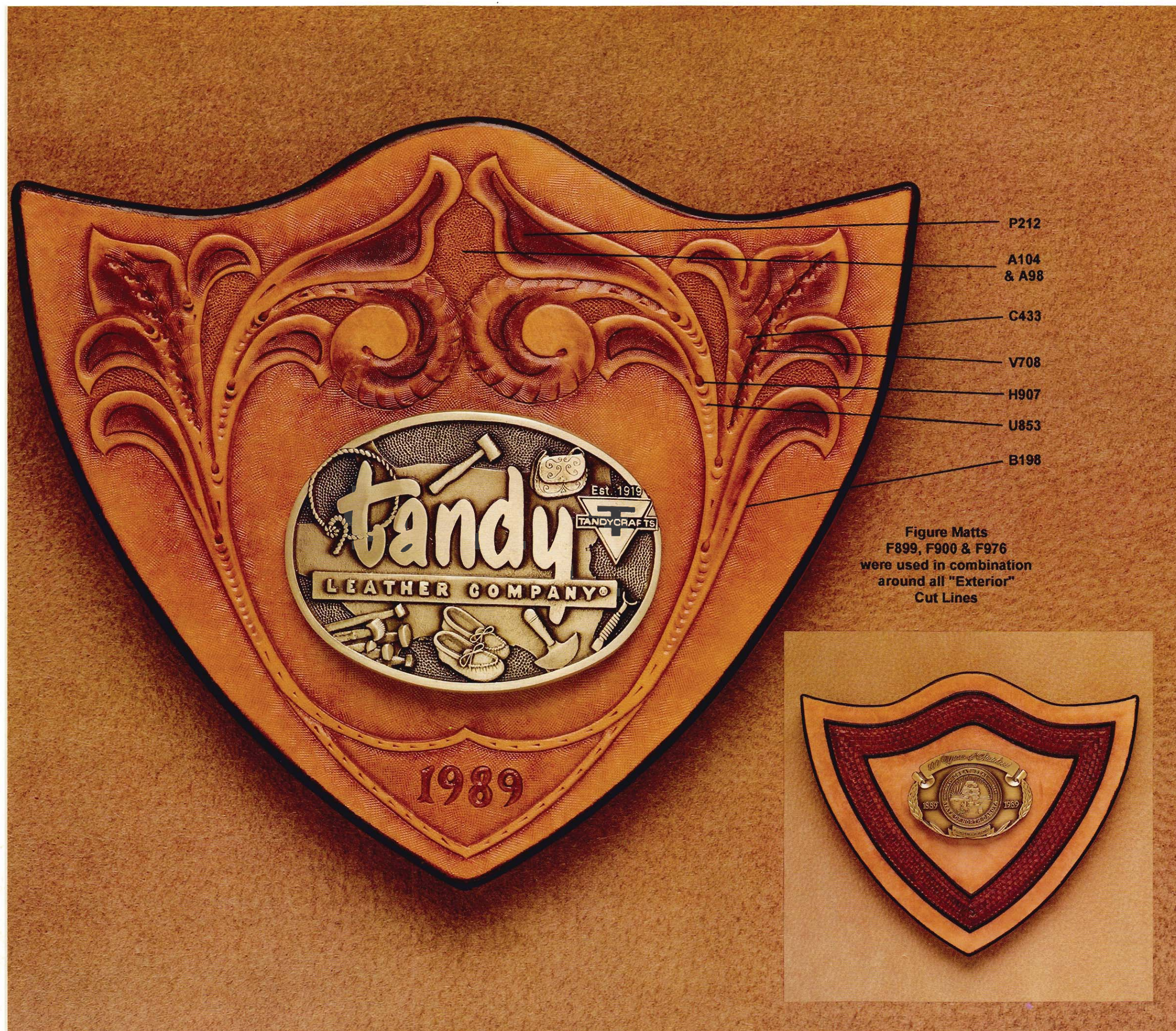
The next things to be tooled are the three animals in the front of the ark, then the squirrel, mountain lion, and last, the nose of the donkey. Now, tool the bottom of the boat. By always following the rule of tooling the closest things first, you will never go wrong. When doing the roof, remember that the top shingles are on top of the lower shingles, so start at the top, and work down. If you are new at carving, it is always a good idea to sit down and preplan the order of tooling. It saves a lot of re-tooling, as the project goes along. The last things to be tooled are the chickens on top of the ark.

By all means, if you should decide to make your own ark, put in your favorite animals. Almost all of my animals, and details on how they should be carved, can be found in **AL STOHLMAN'S** book, "**FIGURE CARVING FINESSE**", **Stock #1951**. Another option, you could try, is making the figures more animated, or cartoon like. Children's books would be a good place to search for ideas.

SUPER SHENE was the finish used on this project. I chose to let the natural burnishing, from the tooling, serve as the only color. If you should decide to use color on your carving, refer to **AL STOHLMAN'S** book, "**COLORING LEATHER**", **Stock #1942**. (Consider a subtle rainbow across one of the upper corners of the picture). **HAVE FUN!!!**



© Copyright 1993
 Distributed by Tandy Leather Company
 Fort Worth, Texas 76140
 No part of this or any other page may
 be reprinted without written permission.
 Printed in the U.S.A.



LEATHER & WOOD & BRASS

by Karla VanHorne

The first time I encountered the idea of mounting a belt buckle, for wall display, occurred when one of my regular customers came in with 5 or 6 limited edition trophy buckles. The firm he worked for had them made up as corporate identity commemoratives. I've got to admit the finished piece looked pretty sharp. A lot of other folks have thought so too, so I thought you might enjoy seeing how it's done.

This is for a single buckle. The method outlined can be repeated, as desired, for multiple buckle plaques.

Make a cardboard template of the shield shape, and transfer it to a piece of wood. I used 3/4" pine for the pieces shown, but any wood 1/2" to 3/4" will do. Cut the shield out as closely to the template pattern as possible.

Use the wood shield as a template to accurately cut a carving panel from 4-5, 5-6, or 6-7 oz. leather. Also, cut a strip of 3-4 or 4-5 oz. leather. This should be 1/4" wider than the thickness of the wood, and long enough to go entirely around the edge of the shield.

Rubber cement the carving panel to cardboard, or x-ray plate, to ensure that it will not stretch out of shape as you work. The carving is fairly straight forward. Use the tools as I have, or substitute and add to them as desired. Personalize the area below the buckle with brands, carved or stamped initials, or numerals, and then dye and finish all the leather pieces as you wish.

How you choose to mount your buckle to the shield is a matter of choice, and the handtools you have at hand.

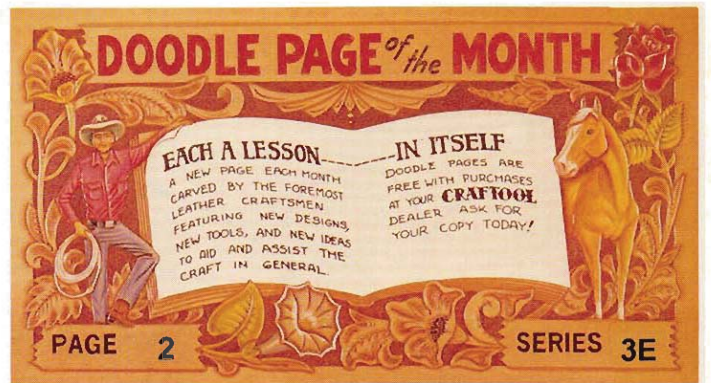
Method 1: Center the buckle on the carving panel and press down hard. When you lift the buckle, you should see 3 marks. The single mark indicates the position of the







Figure Mats
F899, F900 & F976
were used in combination
around all "Exterior"
Cut Lines



LEATHER & WOOD & BRASS

by Karla VanHorne

The first time I encountered the idea of mounting a belt buckle, for wall display, occurred when one of my regular customers came in with 5 or 6 limited edition trophy buckles. The firm he worked for had them made up as corporate identity commemoratives. I've got to admit the finished piece looked pretty sharp. A lot of other folks have thought so too, so I thought you might enjoy seeing how it's done.

This is for a single buckle. The method outlined can be repeated, as desired, for multiple buckle plaques.

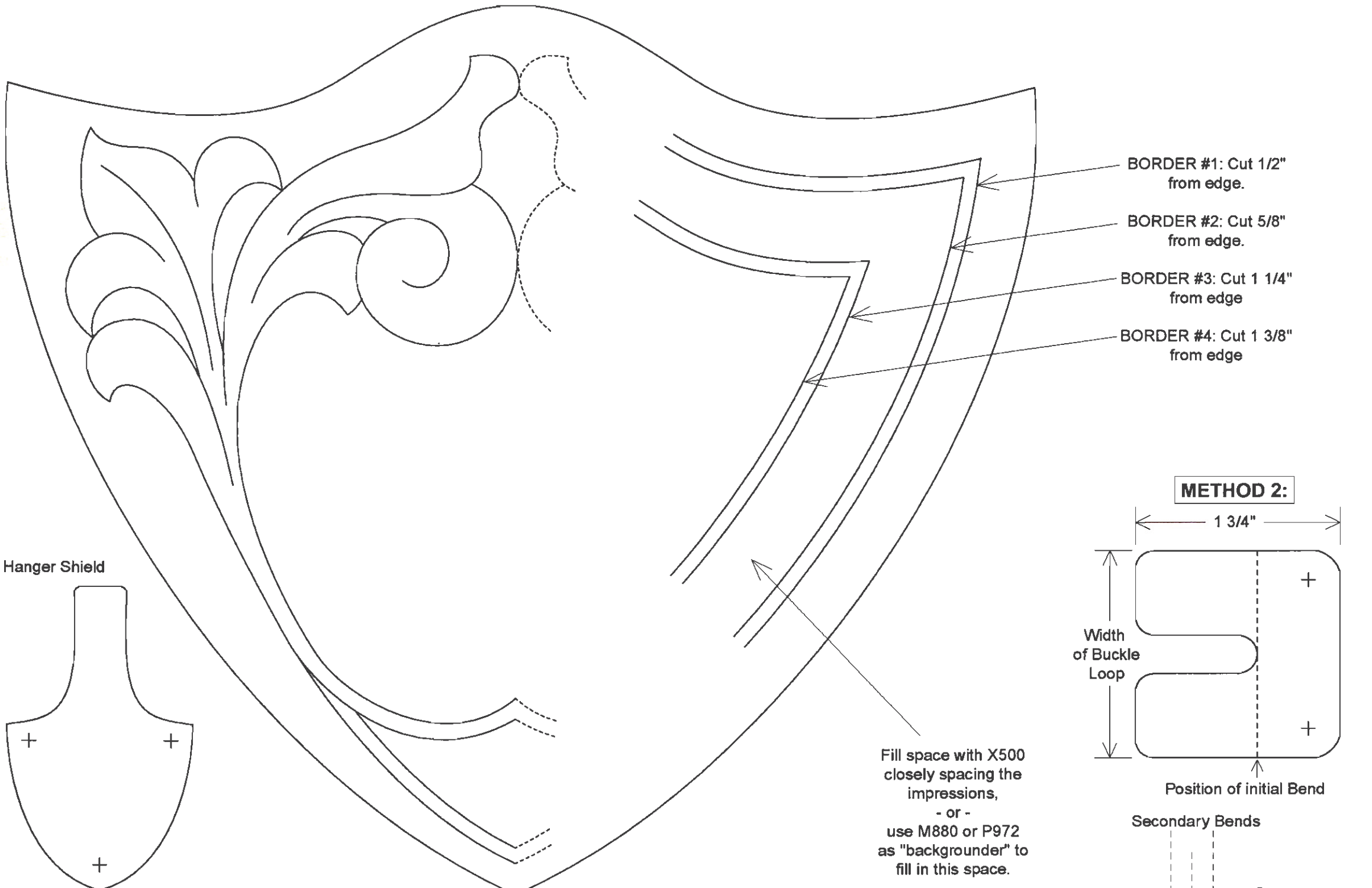
Make a cardboard template of the shield shape, and transfer it to a piece of wood. I used 3/4" pine for the pieces shown, but any wood 1/2" to 3/4" will do. Cut the shield out as closely to the template pattern as possible.

Use the wood shield as a template to accurately cut a carving panel from 4-5, 5-6, or 6-7 oz. leather. Also, cut a strip of 3-4 or 4-5 oz. leather. This should be 1/4" wider than the thickness of the wood, and long enough to go entirely around the edge of the shield.

Rubber cement the carving panel to cardboard, or x-ray plate, to ensure that it will not stretch out of shape as you work. The carving is fairly straight forward. Use the tools as I have, or substitute and add to them as desired. Personalize the area below the buckle with brands, carved or stamped initials, or numerals, and then dye and finish all the leather pieces as you wish.

How you choose to mount your buckle to the shield is a matter of choice, and the handtools you have at hand.

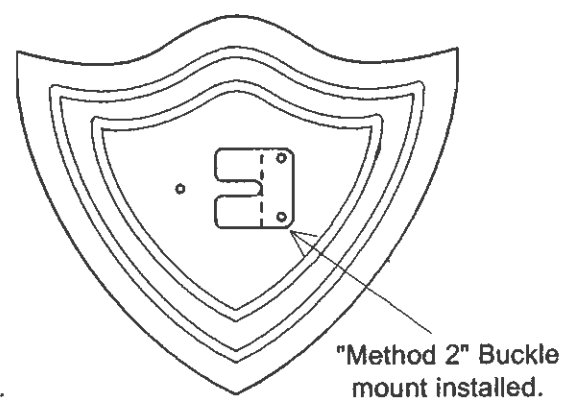
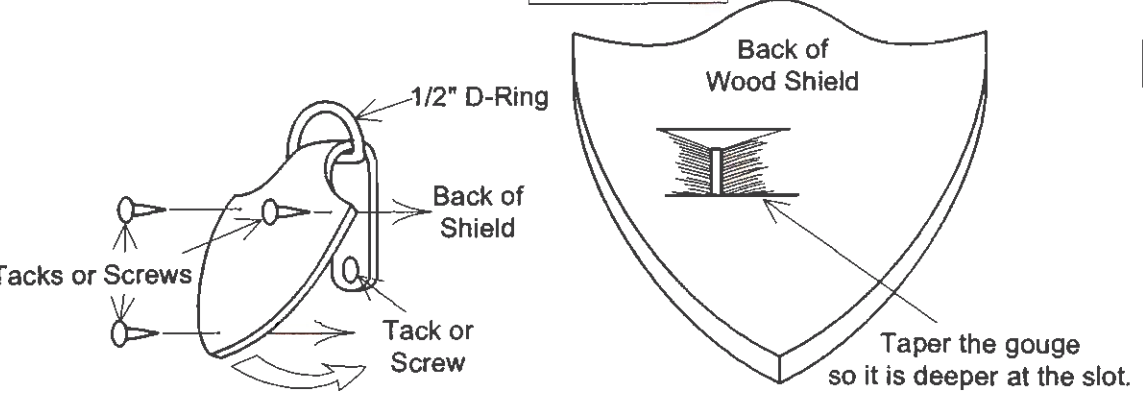
Method 1: Center the buckle on the carving panel and press down hard. When you lift the buckle, you should see 3 marks. The single mark indicates the position of the



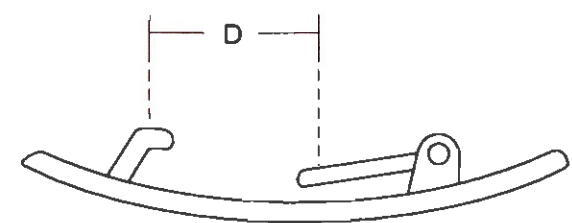
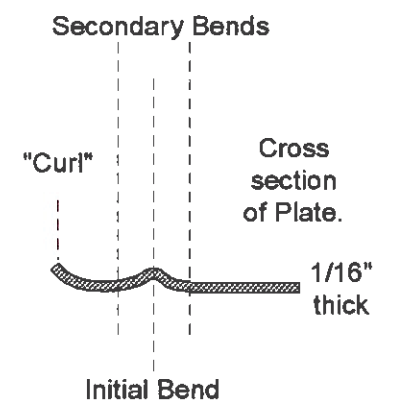
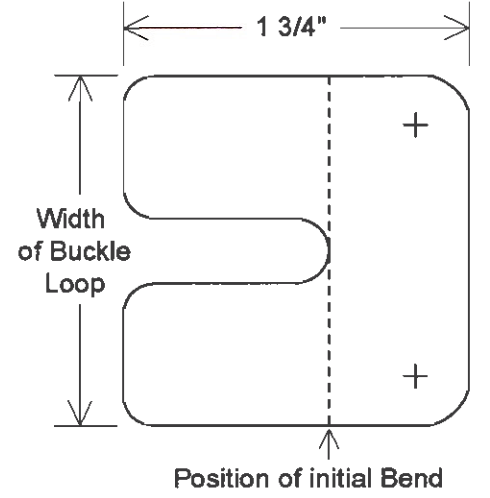
- BORDER #1: Cut 1/2" from edge.
- BORDER #2: Cut 5/8" from edge.
- BORDER #3: Cut 1 1/4" from edge
- BORDER #4: Cut 1 3/8" from edge

Fill space with X500 closely spacing the impressions, - or - use M880 or P972 as "backgrounder" to fill in this space.

METHOD 1:



METHOD 2:



tongue. The other 2 should be the positions of the pieces which form the sides of the bar, or loop, of the buckle. Punch a #3 hole at the "tongue" and a 1/4" hole over each of the "loop" positions. Carefully cut a slot between the 1/4" holes.

Next, carefully center the carving panel on the wood plaque. Mark the position of the hole and slot. Drill a 1/4" hole about halfway through the wood where the tongue hole will be located. Drill a series of holes all the way through the wood along the slot line. Clean this up with a file, or rasp, so it forms a clean slot.

Flip the wood shield over, and with a chisel or router, gouge out a channel on either side of the slot. It must be deep enough to allow about 1/4" of the buckle loop to show through. (See illustration.) When this is complete, adhere the leather piece to the wood with contact cement. Trim with a knife, or wood rasp, if necessary, so that the leather is flush to the edge of the wood. Wrap the entire shield with the leather strip, adhering it so that it is flush with the front edge. That way, the only trimming you'll have to do will be from the back. Bevel, dye, and burnish the front edges. Finally, screw a small leather shield and 1/2" dee ring to the back of the plaque as a hanger.

To mount the buckle, place it against the plaque and secure the loop by running a heavy piece of leather through it.

Method 2: Get a piece of metal about 1/16" thick, 1 3/4" long, and wide enough to fit through the loop of the buckle, with ease. Drill a 1/4" hole in the center, and then take a pair of snips and trim out a slot, as shown in the diagram. Trim the corners with the snips. Round the corners and square up the slot, if necessary, with a file. Drill 2, 7/64" holes for screws. Finally, take off any burrs, or rough edges, by going over them with medium grit sandpaper.

Bend the piece to shape. I use a combination of hands, bench vise, and piece of 1/8" thick steel (a thin file) to make the initial bend, and then use vise grips to make the bends on either side. This is not difficult, but it may take a bit of bending, back and forth, before you get it to a reasonable facsimile of what is shown in the diagram. Remember, this part is hidden, so it does not have to be exact! As long as the bends are at 90 degrees to the sides, and front "curl" doesn't lift the buckle up, that's great.

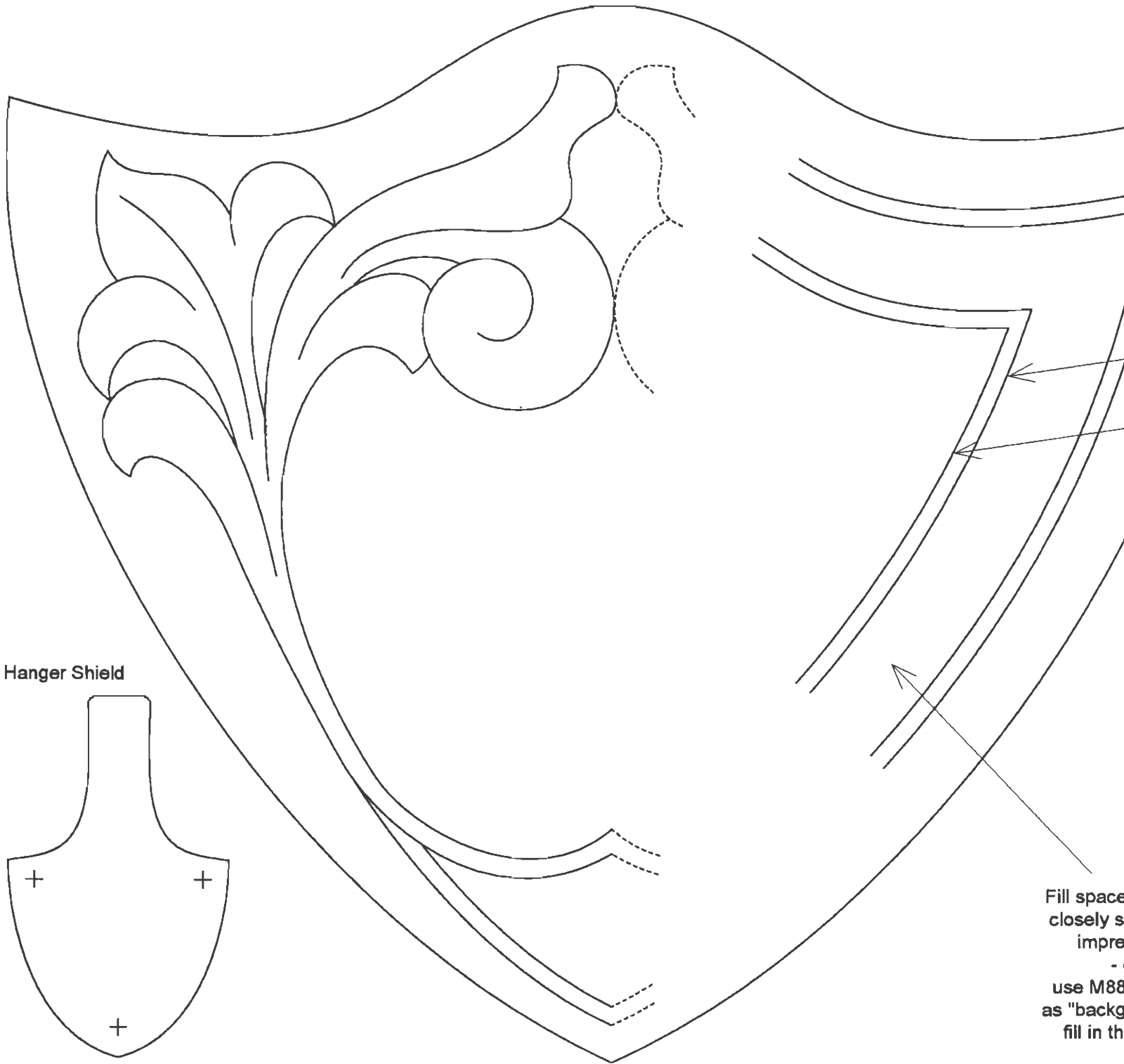
Center the buckle on the leather piece, and press down. Punch a #3 hole at the tongue impression. Place the leather on the wood shield, and mark where the hole is. Drill a 1/4" hole at this mark, and then adhere the leather shield to the wood plaque.

Measure the buckle for the distance (d) as shown in the illustration. This is the distance from the tongue to the position of the loop as it will be held in the metal plate, and is also the distance from the center of the tongue hole in the leather to the center of the initial bend. Mount the plate with 2, 1/2" #2 screw.

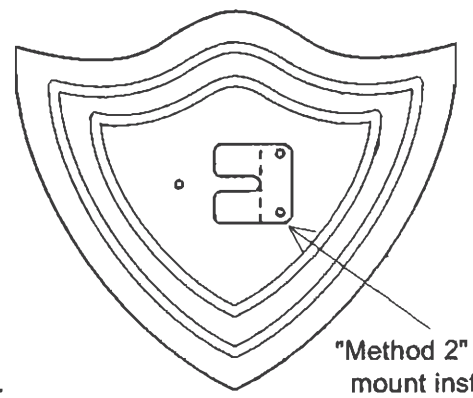
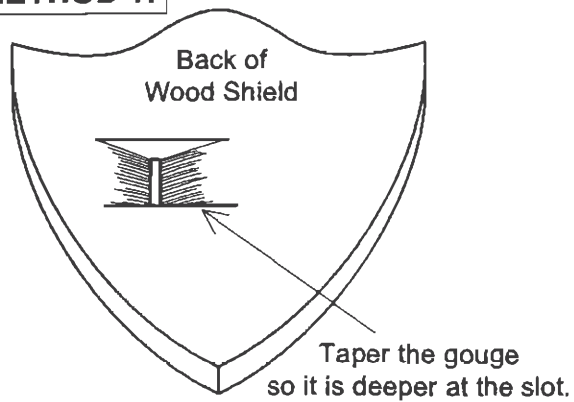
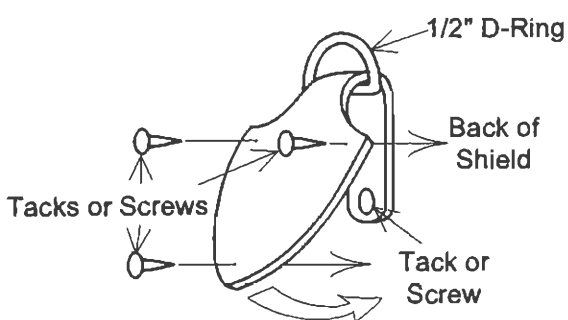
Finally, wrap the shield, finish the edges, and add the hanger as shown in Method 1.

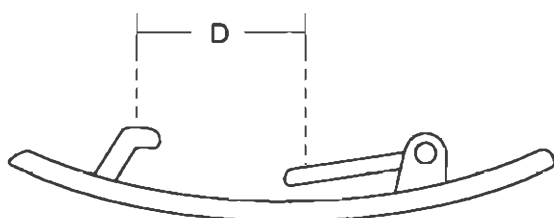
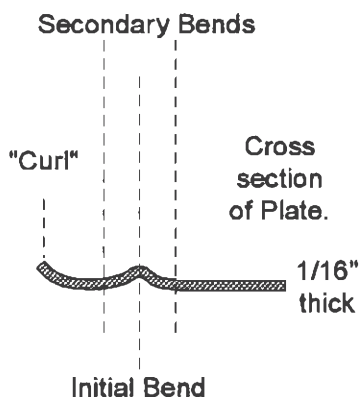
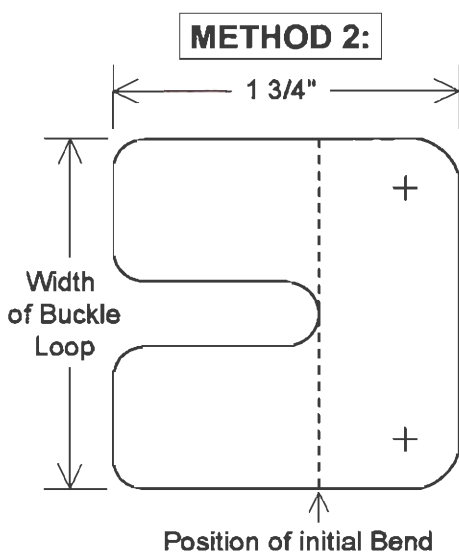
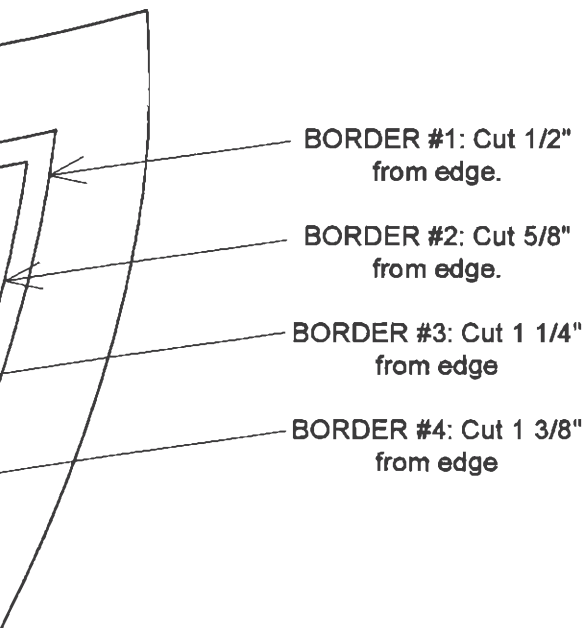
© Copyright 1993
Distributed by Tandy Leather Co.
Fort Worth, Texas 76140
No part of this or any other page
may be reprinted without
written permission. Printed in U.S.A.





METHOD 1:





tongue. The other 2 should be the positions of the pieces which form the sides of the bar, or loop, of the buckle. Punch a #3 hole at the "tongue" and a 1/4" hole over each of the "loop" positions. Carefully cut a slot between the 1/4" holes.

Next, carefully center the carving panel on the wood plaque. Mark the position of the hole and slot. Drill a 1/4" hole about halfway through the wood where the tongue hole will be located. Drill a series of holes all the way through the wood along the slot line. Clean this up with a file, or rasp, so it forms a clean slot.

Flip the wood shield over, and with a chisel or router, gouge out a channel on either side of the slot. It must be deep enough to allow about 1/4" of the buckle loop to show through. (See illustration.) When this is complete, adhere the leather piece to the wood with contact cement. Trim with a knife, or wood rasp, if necessary, so that the leather is flush to the edge of the wood. Wrap the entire shield with the leather strip, adhering it so that it is flush with the front edge. That way, the only trimming you'll have to do will be from the back. Bevel, dye, and burnish the front edges. Finally, screw a small leather shield and 1/2" dee ring to the back of the plaque as a hanger.

To mount the buckle, place it against the plaque and secure the loop by running a heavy piece of leather through it.

Method 2: Get a piece of metal about 1/16" thick, 1 3/4" long, and wide enough to fit through the loop of the buckle, with ease. Drill a 1/4" hole in the center, and then take a pair of snips and trim out a slot, as shown in the diagram. Trim the corners with the snips. Round the corners and square up the slot, if necessary, with a file. Drill 2, 7/64" holes for screws. Finally, take off any burrs, or rough edges, by going over them with medium grit sandpaper.

Bend the piece to shape. I use a combination of hands, bench vise, and piece of 1/8" thick steel (a thin file) to make the initial bend, and then use vise grips to make the bends on either side. This is not difficult, but it may take a bit of bending, back and forth, before you get it to a reasonable facsimile of what is shown in the diagram. Remember, this part is hidden, so it does not have to be exact! As long as the bends are at 90 degrees to the sides, and front "curl" doesn't lift the buckle up, that's great.

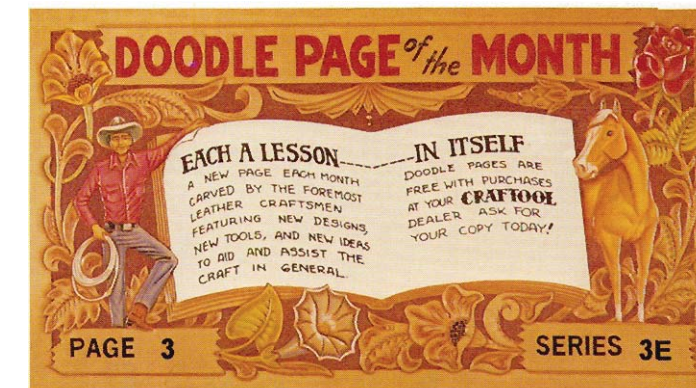
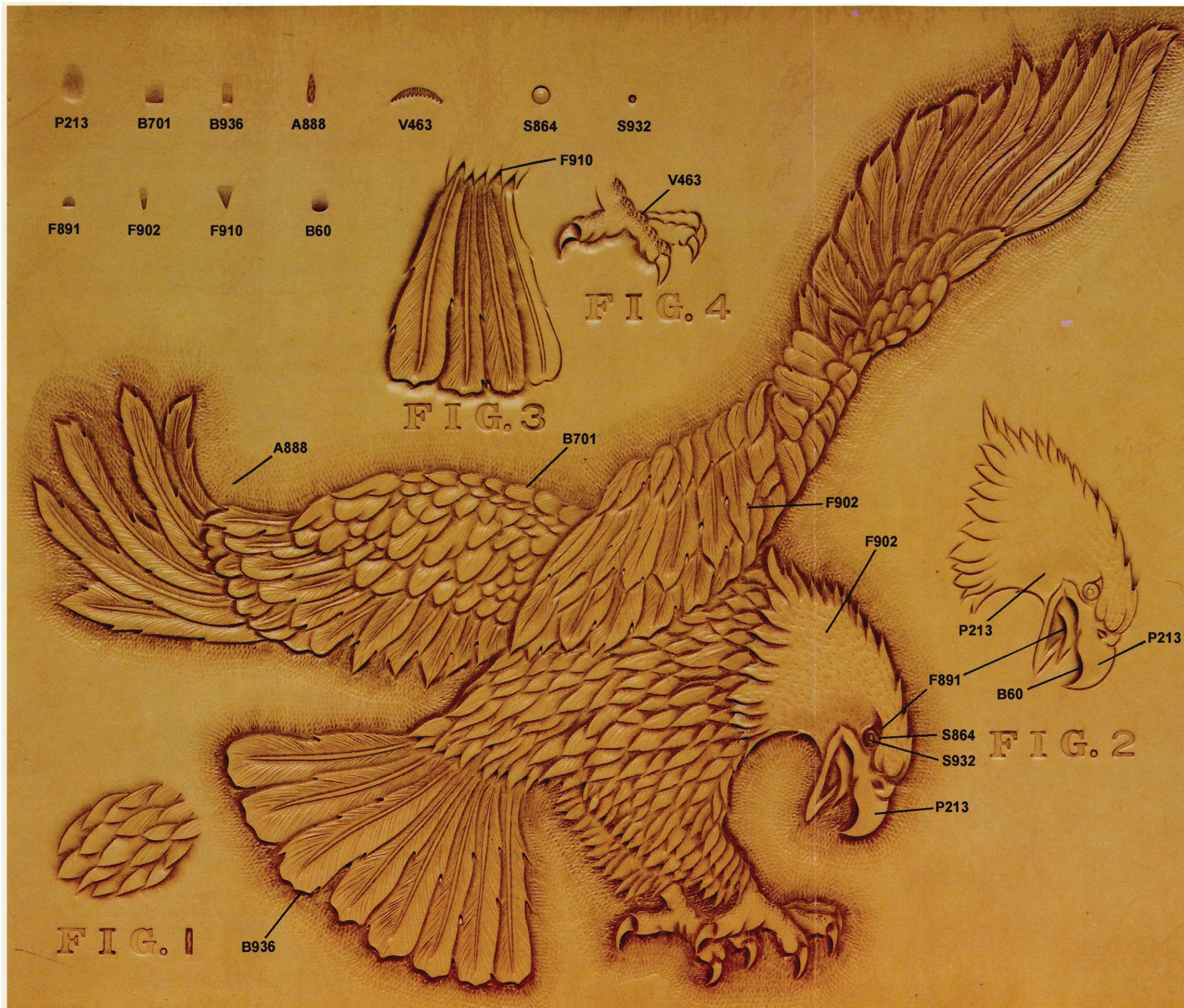
Center the buckle on the leather piece, and press down. Punch a #3 hole at the tongue impression. Place the leather on the wood shield, and mark where the hole is. Drill a 1/4" hole at this mark, and then adhere the leather shield to the wood plaque.

Measure the buckle for the distance (d) as shown in the illustration. This is the distance from the tongue to the position of the loop as it will be held in the metal plate, and is also the distance from the center of the tongue hole in the leather to the center of the initial bend. Mount the plate with 2, 1/2" #2 screw.

Finally, wrap the shield, finish the edges, and add the hanger as shown in Method 1.

© Copyright 1993
Distributed by Tandy Leather Co.
Fort Worth, Texas 76140
No part of this or any other page
may be reprinted without
written permission. Printed in U.S.A.

tandy
LEATHER COMPANY
A DIVISION OF TANDYCRAFTS, INC.
AN EMPLOYEE STOCK OWNERSHIP PROGRAM CO.



ATTACK EAGLE

by Larry Mills

This particular eagle is my favorite, so I thought I would share it with my fellow Leathercrafters. I left him "natural" so the details would show more clearly.

As always, rubber cement heavy paper to the back of the leather. This will stop the leather from stretching, and also allow for more detailed tooling.

Apply tap water to the leather with a sponge. Trace the pattern onto the leather with a ball point stylus. If the leather has dried out, apply more water before cutting the pattern with a swivel knife. I recommend using a 3/8" ceramic blade.

After cutting the pattern, pear shade under the eye and on top of the beak with a P213 (figure 2).

Use a V463 veiner to add detail to both feet (figure 4).

Bevel the entire eagle using a B701 and B936.

P213

B701

B936

A888

V463

S864

S932

F891

F902

F910

B60

F910

V463

FIG. 4

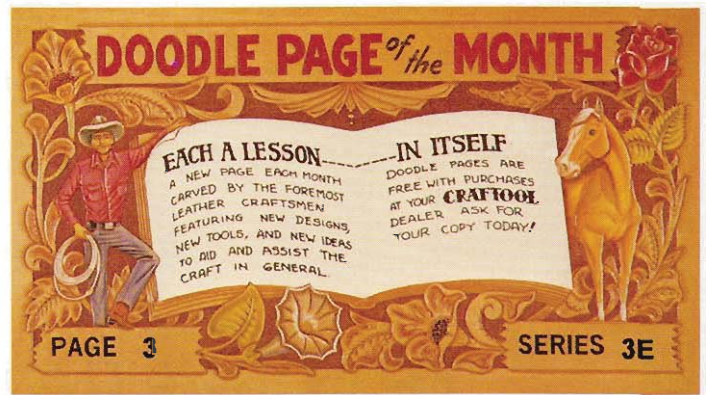
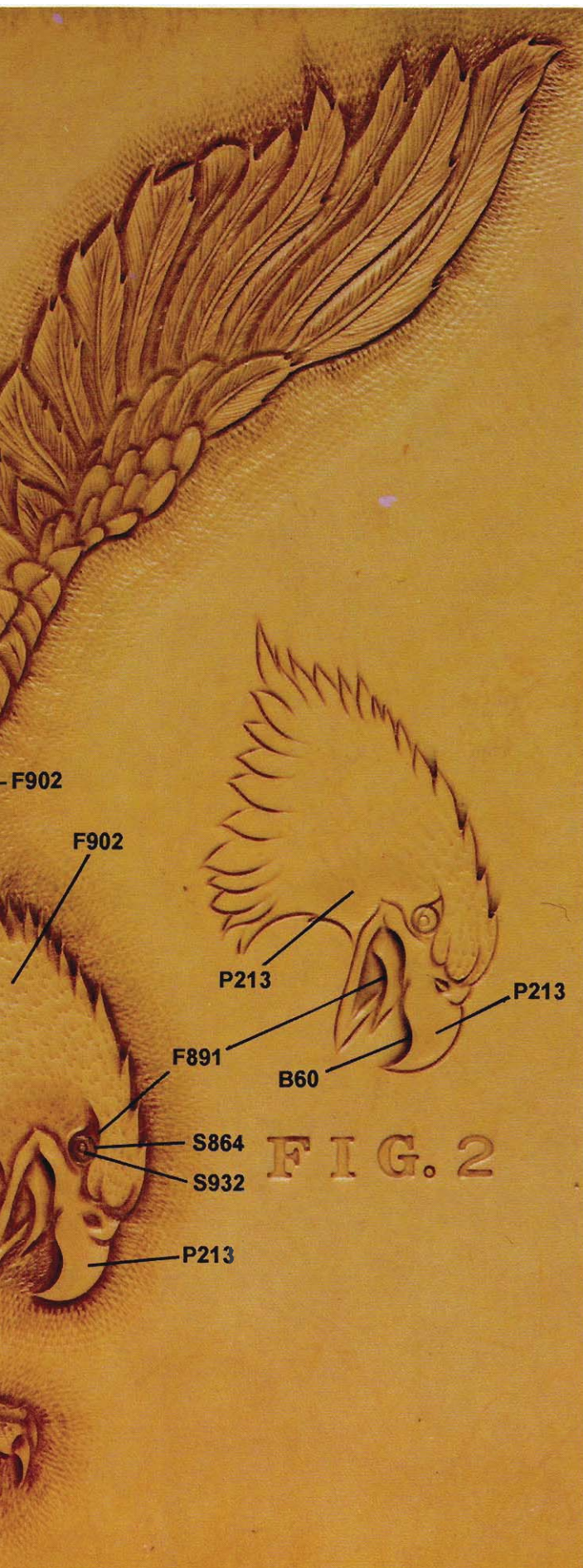
FIG. 3

A888

B701

FIG. 1

B936



ATTACK EAGLE

by Larry Mills

This particular eagle is my favorite, so I thought I would share it with my fellow Leathercrafters. I left him "natural" so the details would show more clearly.

As always, rubber cement heavy paper to the back of the leather. This will stop the leather from stretching, and also allow for more detailed tooling.

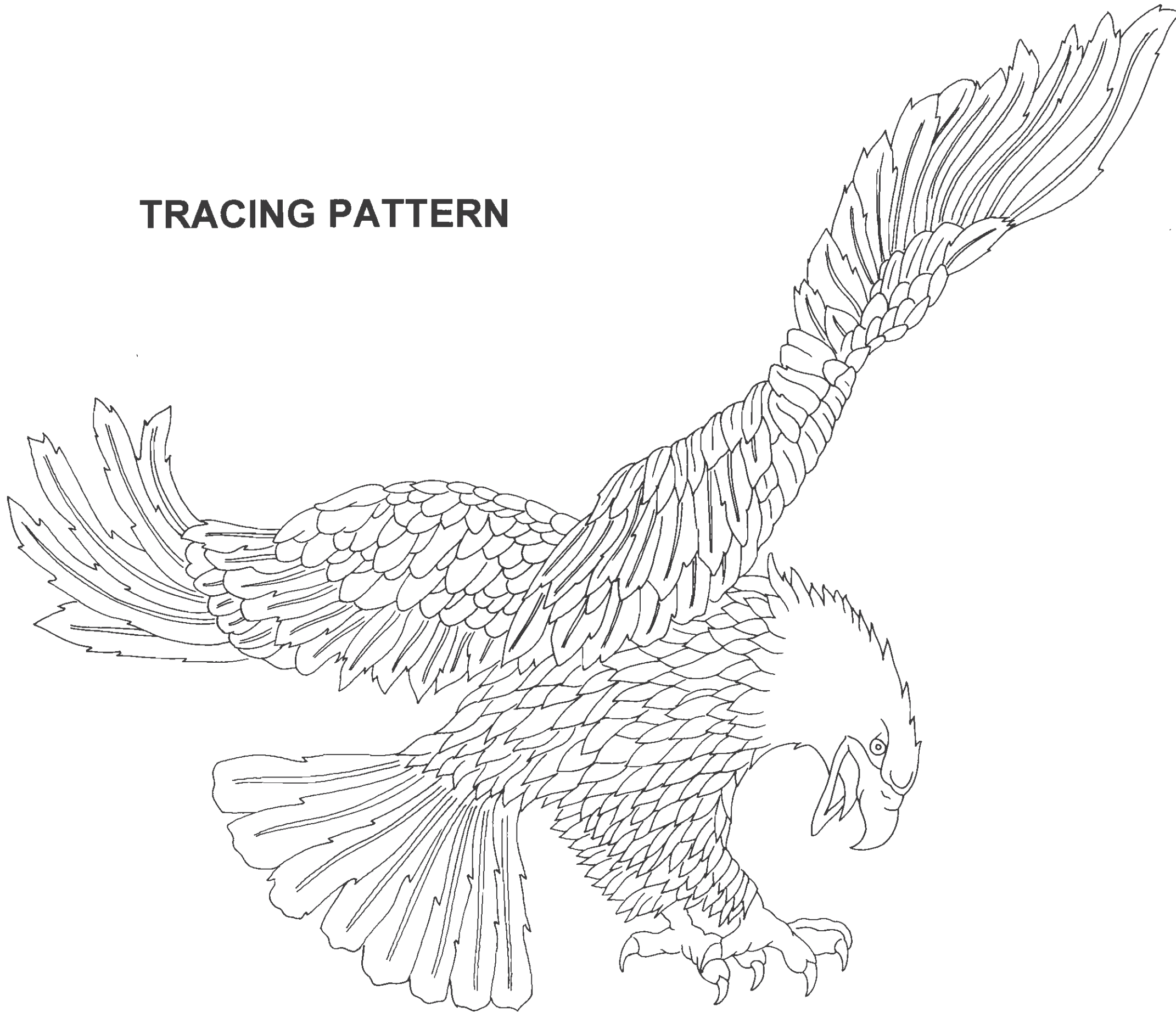
Apply tap water to the leather with a sponge. Trace the pattern onto the leather with a ball point stylus. If the leather has dried out, apply more water before cutting the pattern with a swivel knife. I recommend using a 3/8" ceramic blade.

After cutting the pattern, pear shade under the eye and on top of the beak with a P213 (figure 2).

Use a V463 veiner to add detail to both feet (figure 4).

Bevel the entire eagle using a B701 and B936.

TRACING PATTERN



Cut details in all feathers with a swivel knife (figure 1 and 3).

Separate the left leg from the right leg (full figure) and the body feathers from tail feathers (figure 3) with an F910.

Add fine details to the wing feathers (full figure), tail feathers (figure 3), and head feathers (figure 2) with an F902. Tilting and lightly tapping the F902, while following the contour of the head, gives an added touch (figure 2).

Undercut bevel the beak and the tongue (figure 2), claws (figure 4), and just about every feather on the wing and tail (full figure) with a B60.

Carefully stamp in the eye with S864 and S932 seeders (figure 2).

Stamp an F891 under the tongue and around the eye, for added depth (figure 2).

Matt around the entire eagle with an A888 (full figure).

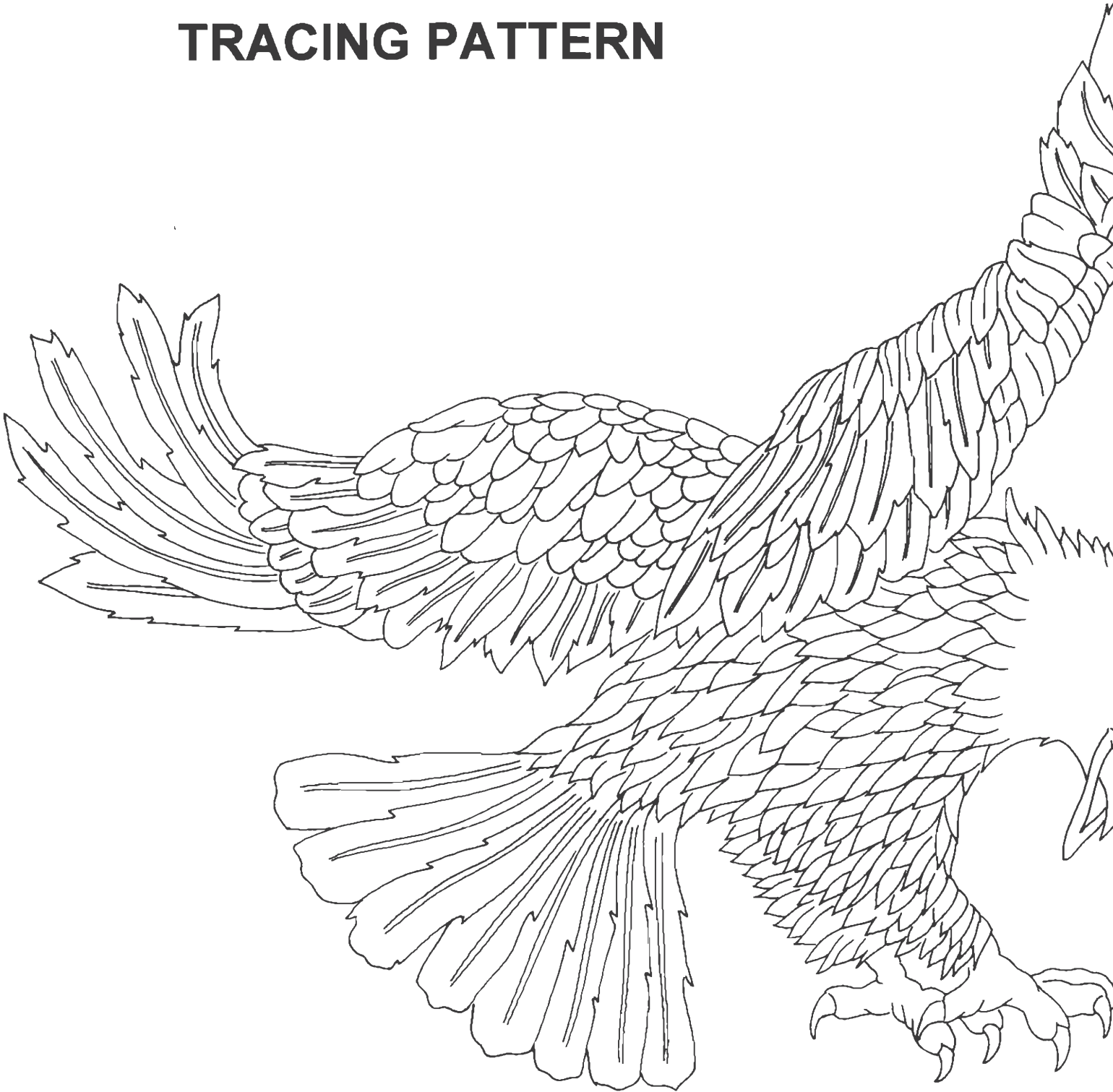
After all tooling is completed, apply Tan Kote, Stock #2004 as a sealer, then Saddle Lac, Stock #1988, as a final finish.

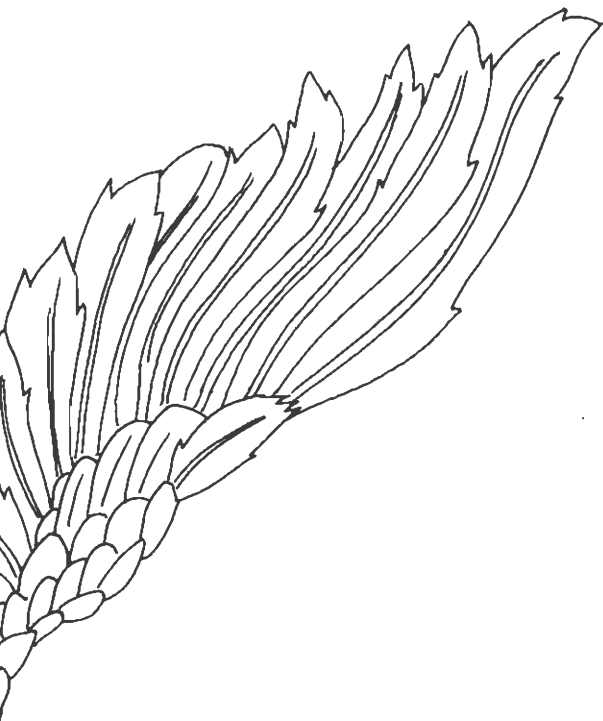


© Copyright 1993
Distributed by Tandy Leather Co.
Fort Worth, Texas 76140
No part of this or any other page may
be reprinted without written permission.
Printed in U.S.A.

LEATHERCRAFTERS MAKE A
LASTING IMPRESSION.

TRACING PATTERN





Cut details in all feathers with a swivel knife (figure 1 and 3).

Separate the left leg from the right leg (full figure) and the body feathers from tail feathers (figure 3) with an F910.

Add fine details to the wing feathers (full figure), tail feathers (figure 3), and head feathers (figure 2) with an F902. Tilting and lightly tapping the F902, while following the contour of the head, gives an added touch (figure 2).

Undercut bevel the beak and the tongue (figure 2), claws (figure 4), and just about every feather on the wing and tail (full figure) with a B60.

Carefully stamp in the eye with S864 and S932 seeders (figure 2).

Stamp an F891 under the tongue and around the eye, for added depth (figure 2).

Matt around the entire eagle with an A888 (full figure).

After all tooling is completed, apply Tan Kote, Stock #2004 as a sealer, then Saddle Lac, Stock #1988, as a final finish.



© Copyright 1993

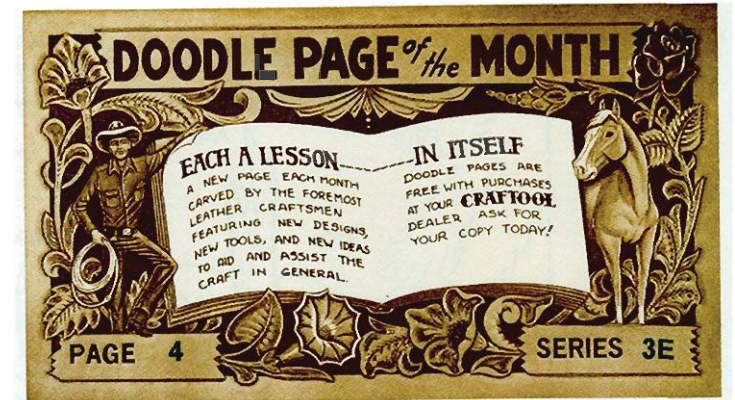
Distributed by Tandy Leather Co.

Fort Worth, Texas 76140

No part of this or any other page may
be reprinted without written permission.

Printed in U.S.A.

LEATHERCRAFTERS MAKE A
LASTING IMPRESSION.



The Importance of Matting and Modeling

by Rob Barr

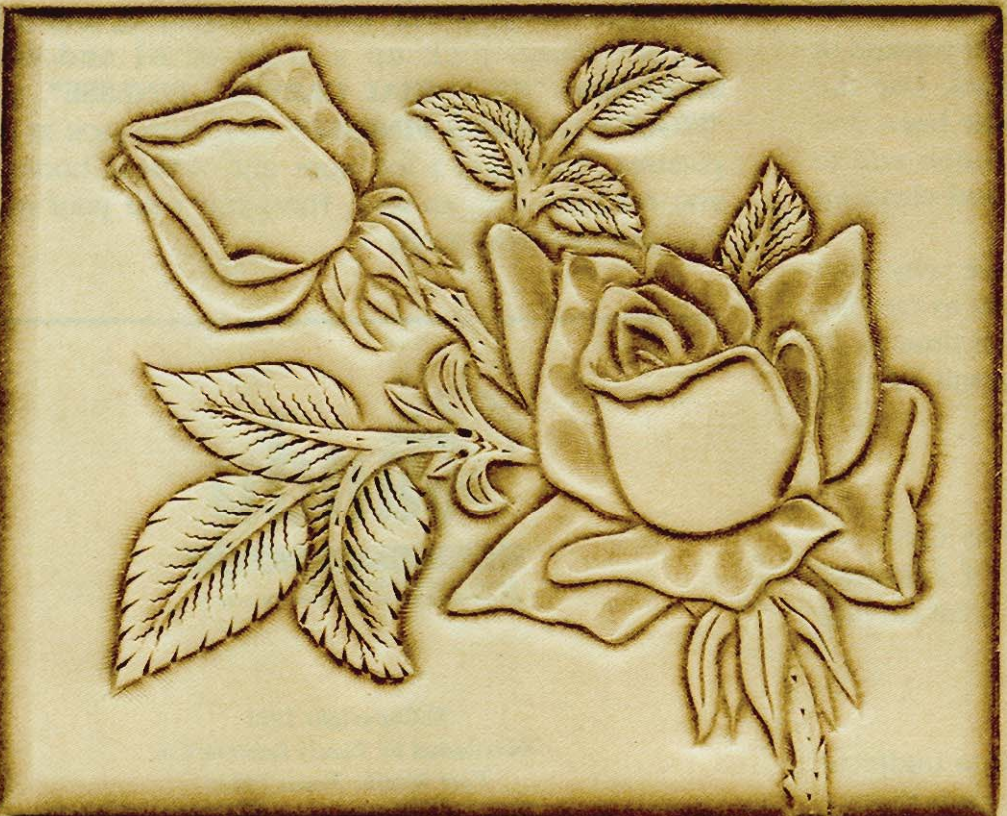
I will not get into the carving techniques used on the deer scene, and rose, because of limited space. Should you wish to carve them, I've included patterns, as well as a list of the tools I used. Instead, I will concentrate on showing you how proper matting, and modeling, can add finesse to your work by creating extra depth and smoothness.

THE DEER SCENE:

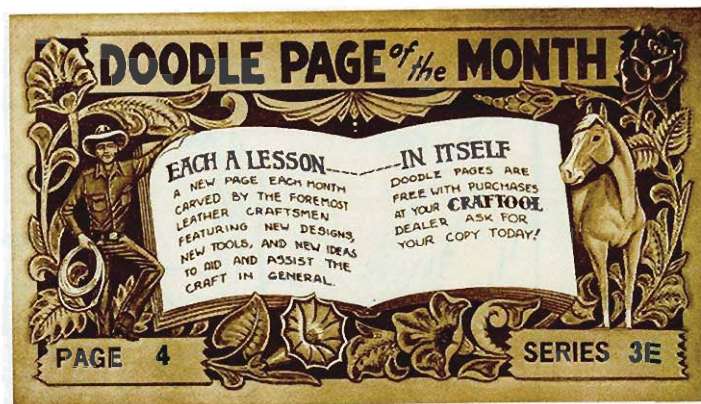
The two deer scene panels are alike, except no matting or modeling was used in tooling the left panel. Figure carving bevelers, stamped between the panels, were used as bevelers, only. Notice that the antlers, mountains, and sky seem to occupy the same level in the scene. In the right panel, figure bevelers were used as matting tools, as well as bevelers. Matting with these tools helps create proper perspective by making the antlers appear closer to the viewer than the mountains, and the mountains closer than the sky. (An **F902** pointed beveler was used in both panels to add texture to the evergreen) Put hair inside the ears of the deer and separate blades of grass.

BEVELING:

Bevel all cut lines, beginning with the object foremost in the scene (deer). Then, bevel in all remaining parts of the scene, as they recede into the distance (grass, center tree, left and right trees, evergreen, mountain ridges, etc).







The Importance of Matting and Modeling

by Rob Barr

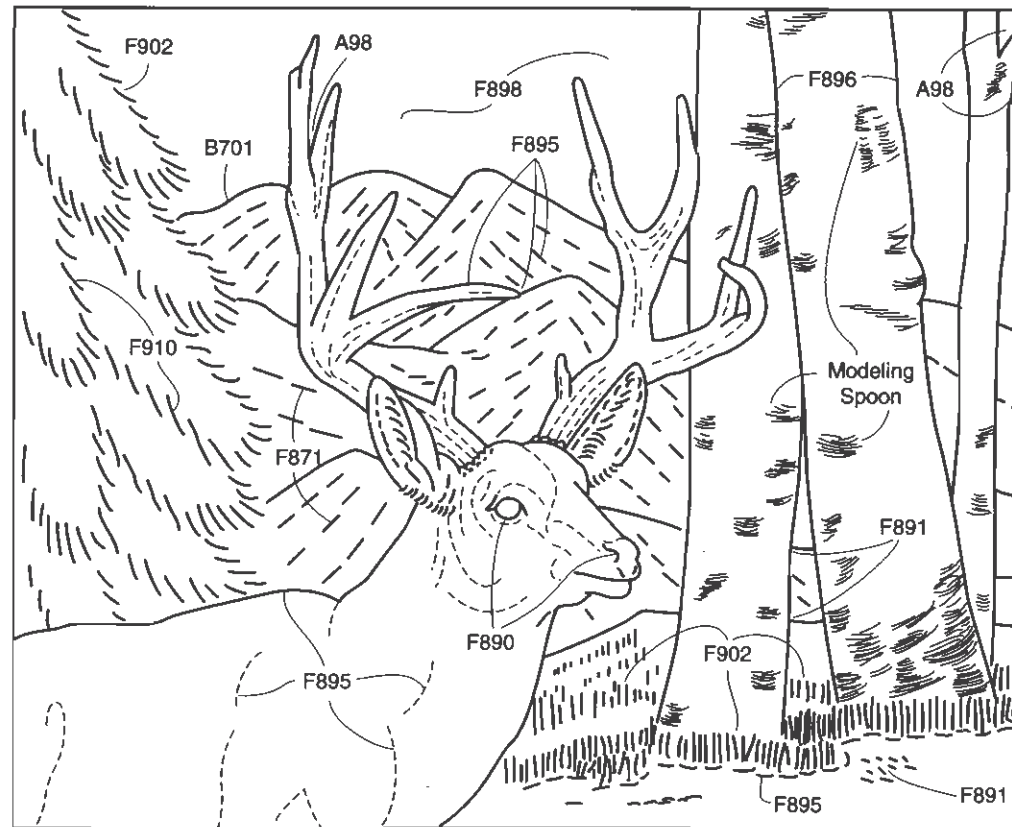
I will not get into the carving techniques used on the deer scene, and rose, because of limited space. Should you wish to carve them, I've included patterns, as well as a list of the tools I used. Instead, I will concentrate on showing you how proper matting, and modeling, can add finesse to your work by creating extra depth and smoothness.

THE DEER SCENE:

The two deer scene panels are alike, except no matting or modeling was used in tooling the left panel. Figure carving bevelers, stamped between the panels, were used as bevelers, only. Notice that the antlers, mountains, and sky seem to occupy the same level in the scene. In the right panel, figure bevelers were used as matting tools, as well as bevelers. Matting with these tools helps create proper perspective by making the antlers appear closer to the viewer than the mountains, and the mountains closer than the sky. (An **F902** pointed beveler was used in both panels to add texture to the evergreen) Put hair inside the ears of the deer and separate blades of grass.

BEVELING:

Bevel all cut lines, beginning with the object foremost in the scene (deer). Then, bevel in all remaining parts of the scene, as they recede into the distance (grass, center tree, left and right trees, evergreen, mountain ridges, etc).



MATTING:

Use figure bevelers as matting tools, smoothing out all bevel lines. An example of these lines can be seen in the left panel, where grass was stamped across the tree trunks. Matt in the same order that you beveled, beginning with the objects foremost in the scene. To use a beveler as a matting tool, lean the beveler back while stamping. This keeps the front edge of the tool from making marks in the leather. Use the proper sized beveler to fit the area being matted. Don't try to matt a small area with a large tool. Areas between the trees, and around the evergreen, can be matted with an **F902**. Matt the sky area with an **F898**. The checked impression, of this tool, will contrast with the smooth stamped areas, giving greater depth to the scene. Compare the sky in the left panel with the checked matted sky in the right panel.

DETAILING:

Start adding details to the back mountain ridge, then work forward. Tool marks, that accidentally get stamped on the trees and deer, can be rubbed out with the spoon end of a modeling tool, later. Next, add details to the trees and deer. Most of the detail on the deer, including the antlers, is worked in with the pointed end of a modeling tool. Use the spoon end to round out and soften muscle lines, and add detail to the eye. Finally, use the spoon end to round off sharp edges on all cut lines, and clean up any unnecessary tool marks.

Study the two panels. Can you see why matting and modeling a scene is so important to creating great, instead of just good work? Take the time to do these extra steps, and after awhile, they will become second nature.

THE ROSE:

The Rose is my favorite flower to carve on leather. Here are some suggestions that, if followed, will turn a good carving of a rose into a great carving of a rose.

BEVELER:

Bevel all cut lines first. Use a **B60** to undercut bevel the petals and small leaves under each bloom. Also, certain lines, which are marked on the tracing pattern, are double beveled. Notice the base of the

bud and the open rose, where it sits on the lower petal. In the left panel, these lines were not double beveled. In the right panel, they were. See how double beveling gives roundness to the rose and prevents one petal from appearing to float on another.

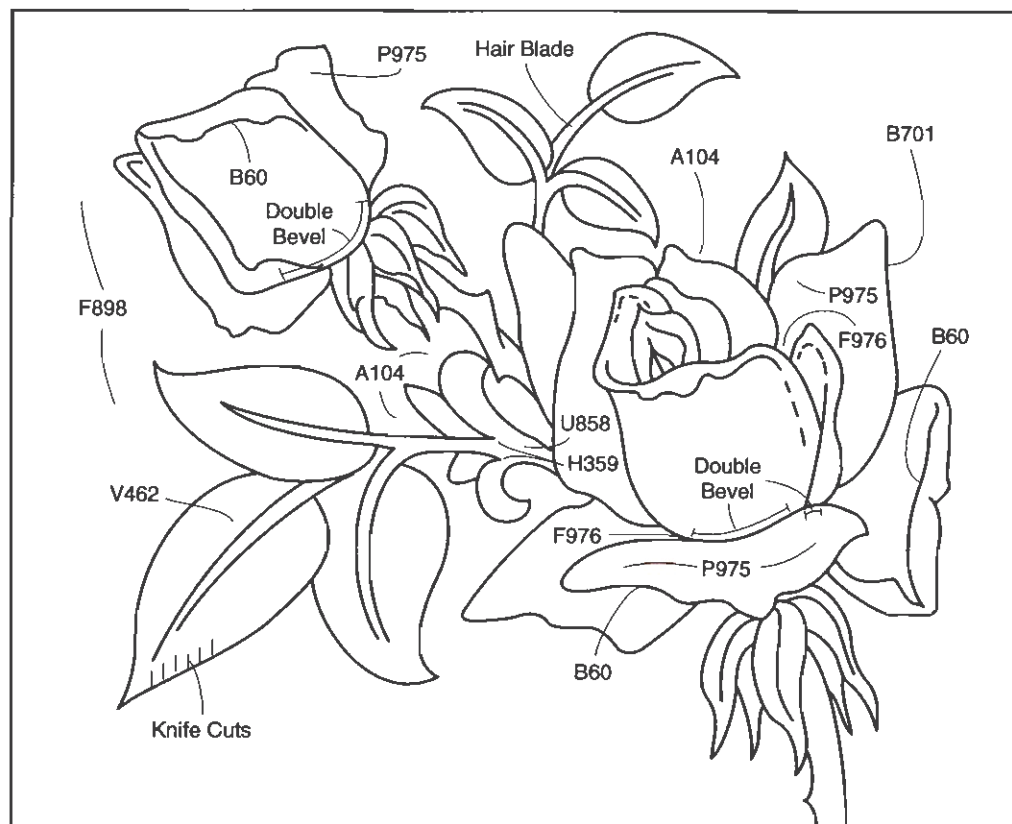
MATTING:

Use an **F895** to smooth matt all bevel lines on the roses and leaves. This technique was explained in the deer scene. Use an **F976** to matt down areas on the roses and leaves where only a pointed tool will work. Matt down the entire background area with an **F898** checked matting tool. Use an **A104** to reach areas on the background that are too small to be matted with the **F898**.

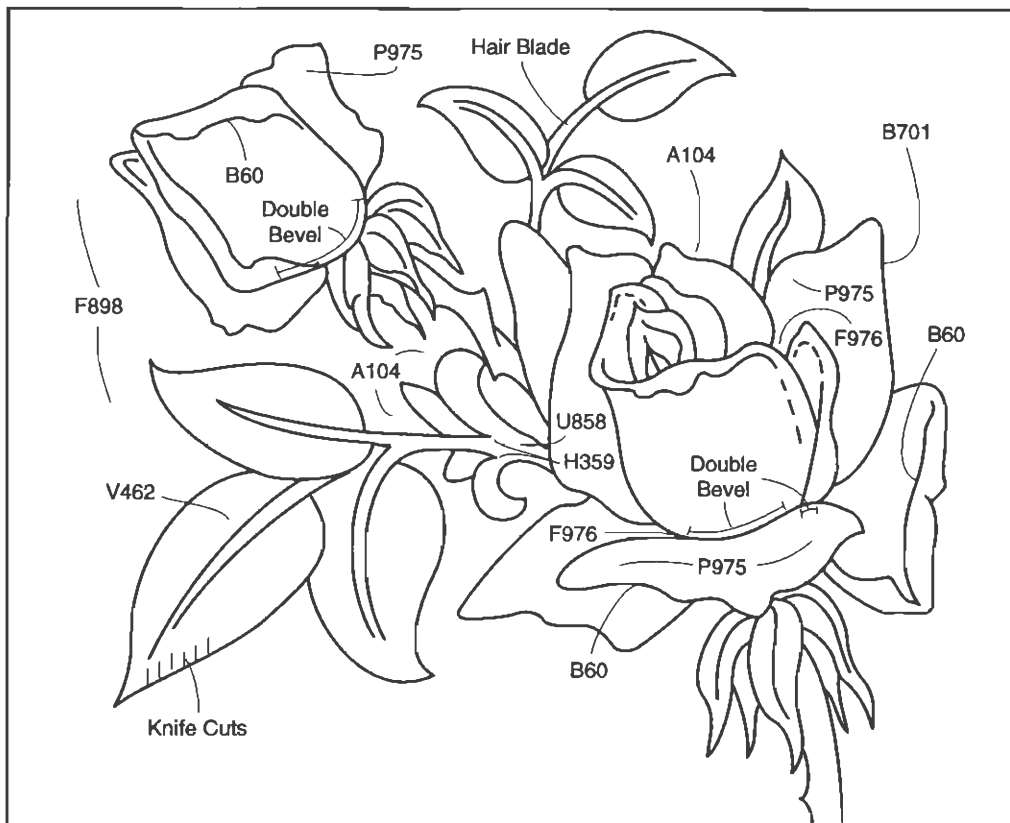
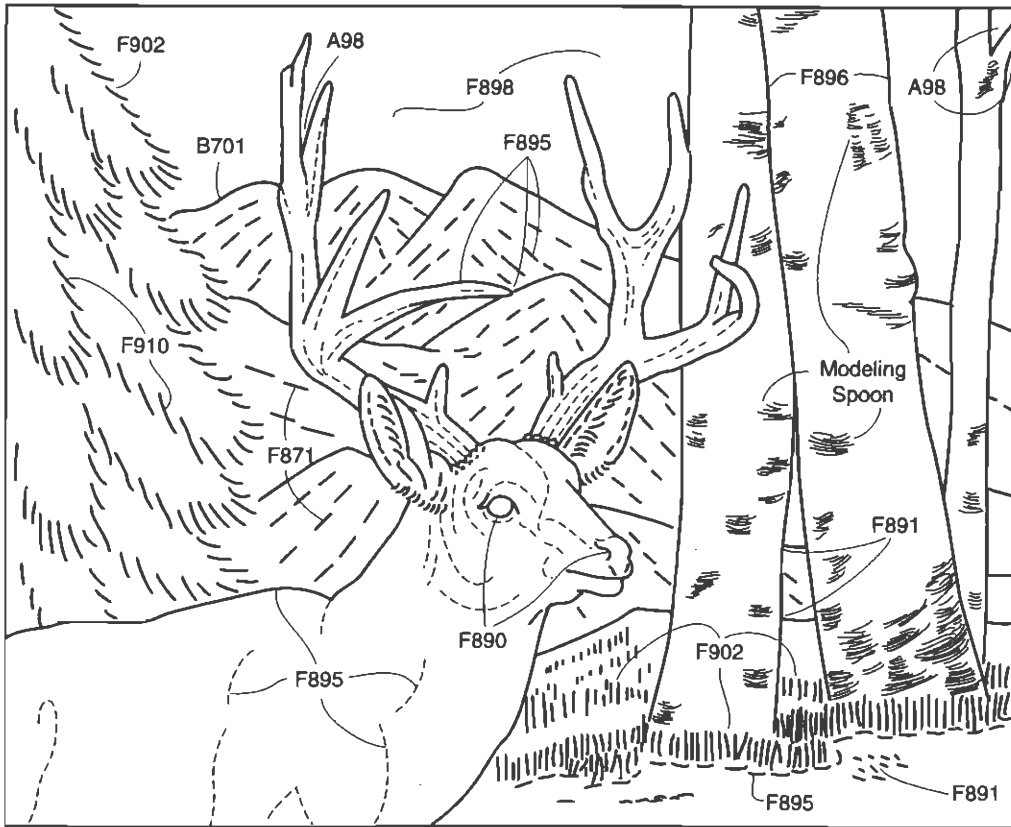
MODELING:

Use the spoon end of a modeling tool to round off all edges of the leaves, stems, and petals, as well as edges created by the pear shader. Finally, use the spoon end of a modeling tool to lift undercut areas pushed down by the pear shader.

For additional help with matting, modeling, and double beveling, pick up a copy of **Al** and **Ann Stohlman's "PICTORIAL CARVING FINESSE"**, and **"FIGURE CARVING FINESSE"**. Don't just look at the pictures. You'll get a lot more out of these books if you read the text, as well. Have fun with your matting and modeling tools!



© Copyright 1993
Distributed by Tandy Leather Co.
Fort Worth, Texas 76140
No part of this or any other page
may be reprinted without written permission.
Printed in the U.S.A.



ing out
be seen
across t
beveled
scene.
beveled
edge o
Use the
matted
tool. A
green, c
with an
will co
greater
left pan
panel.

S
ridge, th
ly get s
out with
Next, a
detail o
with th
spoon o
add de
round o
any un
S
ting an
great, in
these e
second

leather.
will tur
of a ros

I
bevel th
Also, co
pattern,

MATTING:

Use figure bevelers as matting tools, smoothing all bevel lines. An example of these lines can be seen in the left panel, where grass was stamped on the tree trunks. Matt in the same order that you did, beginning with the objects foremost in the scene. To use a beveler as a matting tool, lean the tool back while stamping. This keeps the front edge of the tool from making marks in the leather. Use the proper sized beveler to fit the area being matted. Don't try to matt a small area with a large beveler. Matt the areas between the trees, and around the evergreens. The sky can be matted with an **F902**. Matt the sky area with an **F898**. The checked impression, of this tool, contrasts with the smooth stamped areas, giving depth to the scene. Compare the sky in the left panel with the checked matted sky in the right

DETAILING:

Start adding details to the back mountain and then work forward. Tool marks, that accidentally got stamped on the trees and deer, can be rubbed off with the spoon end of a modeling tool, later. Add details to the trees and deer. Most of the work on the deer, including the antlers, is worked in with the pointed end of a modeling tool. Use the spoon end to round out and soften muscle lines, and the pointed end to detail to the eye. Finally, use the spoon end to smooth off sharp edges on all cut lines, and clean up any unnecessary tool marks.

Study the two panels. Can you see why matted and modeling a scene is so important to creating a realistic scene instead of just good work? Take the time to do the extra steps, and after awhile, they will become second nature.

THE ROSE:

The Rose is my favorite flower to carve on leather. Here are some suggestions that, if followed, will result in a good carving of a rose into a great carving on leather.

BEVELER:

Bevel all cut lines first. Use a **B60** to undercut the petals and small leaves under each bloom. Bevel the certain lines, which are marked on the tracing. The petals are double beveled. Notice the base of the

bud and the open rose, where it sits on the lower petal. In the left panel, these lines were not double beveled. In the right panel, they were. See how double beveling gives roundness to the rose and prevents one petal from appearing to float on another.

MATTING:

Use an **F895** to smooth matt all bevel lines on the roses and leaves. This technique was explained in the deer scene. Use an **F976** to matt down areas on the roses and leaves where only a pointed tool will work. Matt down the entire background area with an **F898** checked matting tool. Use an **A104** to reach areas on the background that are too small to be matted with the **F898**.

MODELING:

Use the spoon end of a modeling tool to round off all edges of the leaves, stems, and petals, as well as edges created by the pear shader. Finally, use the spoon end of a modeling tool to lift undercut areas pushed down by the pear shader.

For additional help with matting, modeling, and double beveling, pick up a copy of **Al** and **Ann Stohlmans "PICTORIAL CARVING FINESSE"**, and **"FIGURE CARVING FINESSE"**. Don't just look at the pictures. You'll get a lot more out of these books if you read the text, as well. Have fun with your matting and modeling tools!



© Copyright 1993

Distributed by Tandy Leather Co.

Fort Worth, Texas 76140

No part of this or any other page

may be reprinted without written permission.

Printed in the U.S.A.



PANEL 1



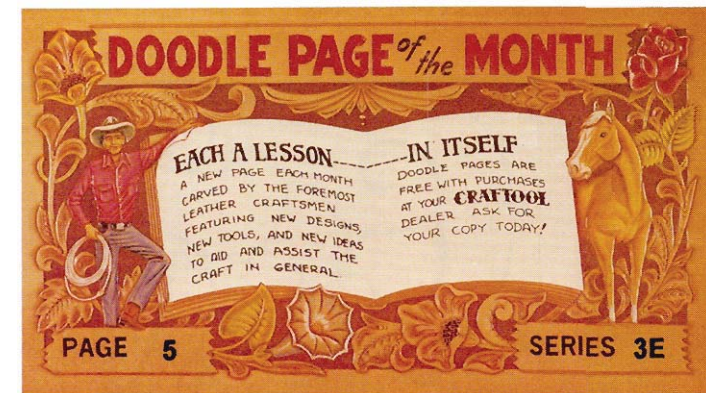
PANEL 2



PANEL 3



PANEL 4



Using Tandy Hi-Liter and Super Shene

by Robb Barr

I remember when Tandy Leather Company introduced **Hi-Liter**. At first, you could only get it in one ounce glass bottles, and it was twenty five cents a bottle. I bought a couple of bottles, and tried it. I soon ran out and wanted more, much more than a couple of the one ounce bottles. I found out it came 48 bottles to the case, so I ordered 4 cases. I now buy **Hi-Liter** by the quart.

Hi-Liter has replaced all of the antiques I used years ago. Most of them dried up on my shelves, or were given away because I never used them. Over the years, I have experimented with **Hi-Liter** and **Super Shene**, and have always had great results.

The two designs I carved for this Doodle Page, are designs from master leather carver Bob Brown, of California. They are from a Pattern pack that he did back in the 40's. I have included the pattern for you.

I have special tools, or supplies, that are used only for applying **Hi-Liter** and **Super Shene**. I apply **Hi-Liter** with a brush, so I have half a dozen assorted sizes of soft bristle brushes, up to two inches wide. Sponges and daubers also work well. Have, on hand, several pieces of soft cotton material. Old T-shirts are great. Also, have a container of clean, cool water and a sponge. If cotton rags are not available, use toilet tissue. It works great for picking up excess **Hi-Liter** on leather.

When applying **Super Shene**, I use three brushes, #3, #8, #12 round, soft bristle, some pieces of T-shirt material, and a low container, that is a couple inches wide. A small plastic bowl will work fine.

The label, on the bottle of **Hi-Liter**, tells you how to apply it. It also mentions the use of **Super Shene**. The application procedures, that I am going to cover with you, are different from the label. This lesson will allow you to use **Hi-Liter** in a number of different ways. Each way gives excellent results.

Panel 1:

Hi-Liter was applied over the untreated leather. It was brushed on quickly, to achieve an even coat, then allowed to sit for one minute and wiped off with a piece of soft cloth. Quickly squeeze the excess water from the sponge in the water container, and wipe the leather. Then, quickly buff with a clean dry cloth or tissue.

Panel 2:

Brush two coats of **Super Shene** on design area, only. Let dry for three or four minutes between coats. After the second coat of **Super Shene** is applied, let dry for 10 minutes. Brush on **Hi-Liter**, and wipe off with a soft material. Squeeze about half the water from the sponge in the water container, and lightly scrub. Buff with a soft, dry cloth.



PANEL 1



PANEL 2

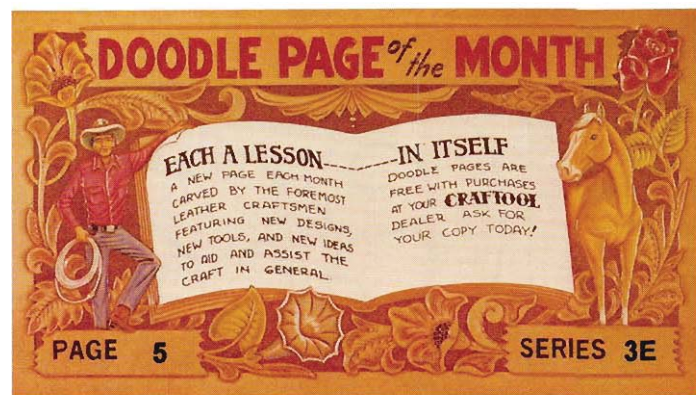


PANEL 3





PANEL 4



Using Tandy Hi-Liter and Super Shene

by Robb Barr

I remember when Tandy Leather Company introduced **Hi-Liter**. At first, you could only get it in one ounce glass bottles, and it was twenty five cents a bottle. I bought a couple of bottles, and tried it. I soon ran out and wanted more, much more than a couple of the one ounce bottles. I found out it came 48 bottles to the case, so I ordered 4 cases. I now buy **Hi-Liter** by the quart.

Hi-Liter has replaced all of the antiques I used years ago. Most of them dried up on my shelves, or were given away because I never used them. Over the years, I have experimented with **Hi-Liter** and **Super Shene**, and have always had great results.

The two designs I carved for this Doodle Page, are designs from master leather carver Bob Brown, of California. They are from a Pattern pack that he did back in the 40's. I have included the pattern for you.

I have special tools, or supplies, that are used only for applying **Hi-Liter** and **Super Shene**. I apply **Hi-Liter** with a brush, so I have half a dozen assorted sizes of soft bristle brushes, up to two inches wide. Sponges and daubers also work well. Have, on hand, several pieces of soft cotton material. Old T-shirts are great. Also, have a container of clean, cool water and a sponge. If cotton rags are not available, use toilet tissue. It works great for picking up excess **Hi-Liter** on leather.

When applying **Super Shene**, I use three brushes, #3, #8, #12 round, soft bristle, some pieces of T-shirt material, and a low container, that is a couple inches wide. A small plastic bowl will work fine.

The label, on the bottle of **Hi-Liter**, tells you how to apply it. It also mentions the use of **Super Shene**. The application procedures, that I am going to cover with you, are different from the label. This lesson will allow you to use **Hi-Liter** in a number of different ways. Each way gives excellent results.

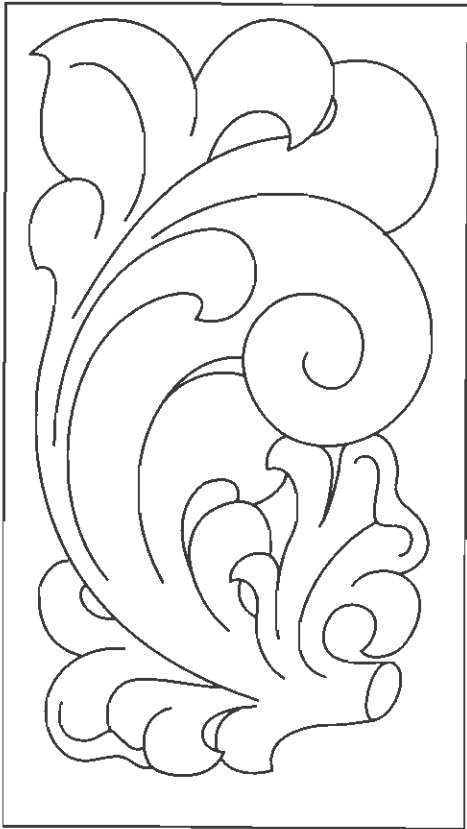
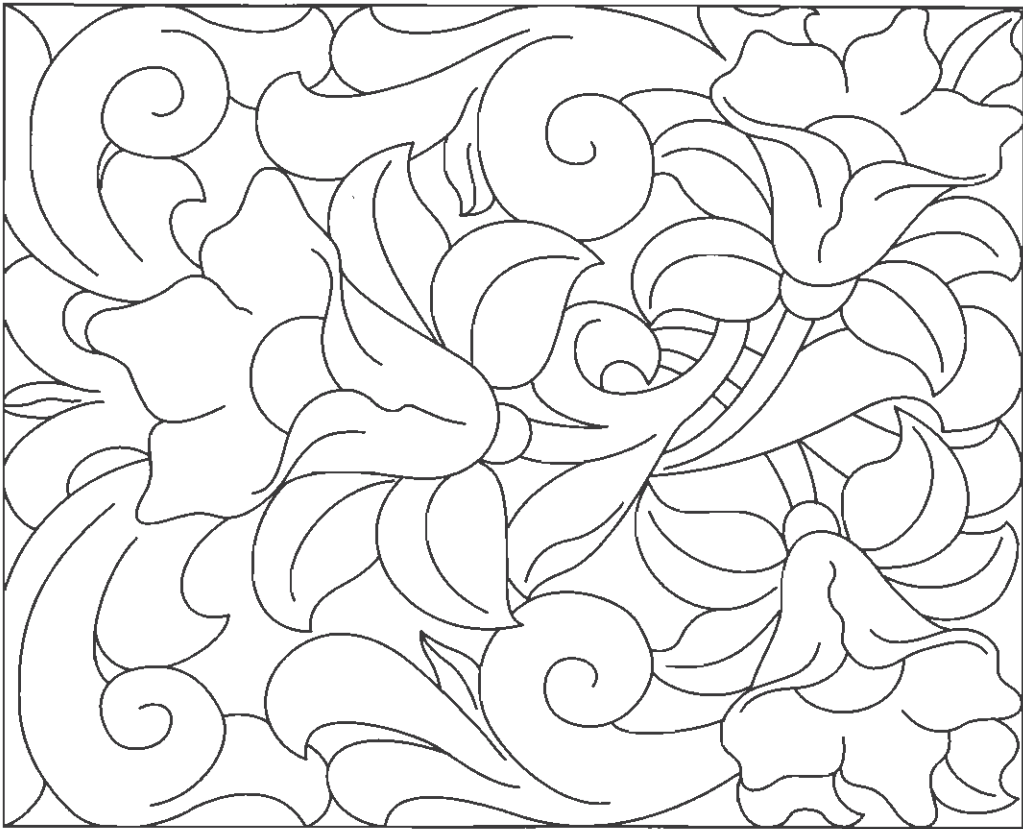
Panel 1:

Hi-Liter was applied over the untreated leather. It was brushed on quickly, to achieve an even coat, then allowed to sit for one minute and wiped off with a piece of soft cloth. Quickly squeeze the excess water from the sponge in the water container, and wipe the leather. Then, quickly buff with a clean dry cloth or tissue.

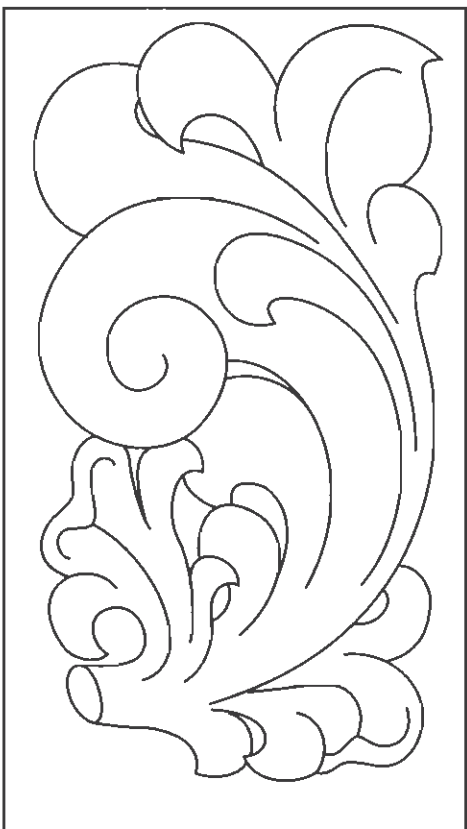
Panel 2:

Brush two coats of **Super Shene** on design area, only. Let dry for three or four minutes between coats. After the second coat of **Super Shene** is applied, let dry for 10 minutes. Brush on **Hi-Liter**, and wipe off with a soft material. Squeeze about half the water from the sponge in the water container, and lightly scrub. Buff with a soft, dry cloth.

TRACING PATTERNS



TRACING PATTERNS (Flopped)



Panel 3:

Roll up a piece of T-shirt material, and fold in half. Dip the folded end into **Super Shene**, moistening the cloth just a little. Gently rub over the surface of the carved area, being careful not to apply too much pressure so you do not get the **Super Shene** into the tool impressions. You should rub over the design four or five times, rubbing in different directions each time. You want a good coverage on the high areas, only. Each time you rub, wait about a minute between each application. Let dry about ten minutes, and brush on a heavy coat of **Hi-Liter**. Make sure you have a good even coat. Let this dry for at least 30 minutes. This will give you good results, even if left overnight. Squeeze all the water out of the sponge, and very lightly, drag the sponge over the carving. You can remove as much, or as little, of the **Hi-Liter** as you want. Rinse out the sponge, and again squeeze out all the water and rub firmly and briskly over the carving. Lightly buff with a dry cloth, or tissue.

Panel 4:

Super Shene was applied, as in the third panel. **Hi-Liter** was brushed on, and quickly wiped off. Clean with a damp sponge, and quickly buff with a tissue.

Any of these techniques is very effective. If you would like a darker contrast than you see in panels 1, 2, or 4, allow the **Hi-Liter** to stay on the leather longer. Remember, even if you let the **Hi-Liter** dry completely, you can still remove as much as you want.

The bottom two panels were done to show the effects of **Hi-Liter** over color. A word of caution, when using **Super Shene** over solvent dyes, especially the bright colors like red, blue and green. If you rub any finish over most solvent dyes, you will streak that dye into adjacent dyed or natural areas. The best way to apply **Super Shene** over solvent dyes, before applying **Hi-Liter**, is with a brush. Apply over each color separately, and clean brush between colors. If you are not going to use **Hi-Liter**, then use the airbrush to apply the **Super Shene**.

Both of the lower panels had the solvent dyes applied with a Paasche Air Brush. Both had the carved areas brushed with two coats of **Super Shene**, allowing drying time between coats. **Hi-Liter** was brushed on, allowed to stand for about 30 seconds, and then wiped off with soft cloth. I air brushed dark brown in the background of these two panels, but if you do not want this dark color, do not dye the background and you will have the mellow brown shade from the **Hi-Liter**.

You can use **Hi-Liter** over acrylics. Remember that acrylics are surface colors, and if you are not careful, you will rub the color off of the leather. I usually prepare the acrylic with two or three coats of **Super Shene**, and allow to dry for at least an hour. Gently brush on a coat of **Hi-Liter**, and wipe off quickly, but use very little pressure. After you have wiped off the excess **Hi-Liter**, let the piece dry about 10 minutes before you clean it up. Then, with a lightly dampened sponge, quickly, but gently, wipe the surface, followed by a tender buffing with a soft cloth. To avoid one step of brushing, or any rubbing, I sometimes airbrush the **Hi-Liter** over items I have dyed with acrylics.

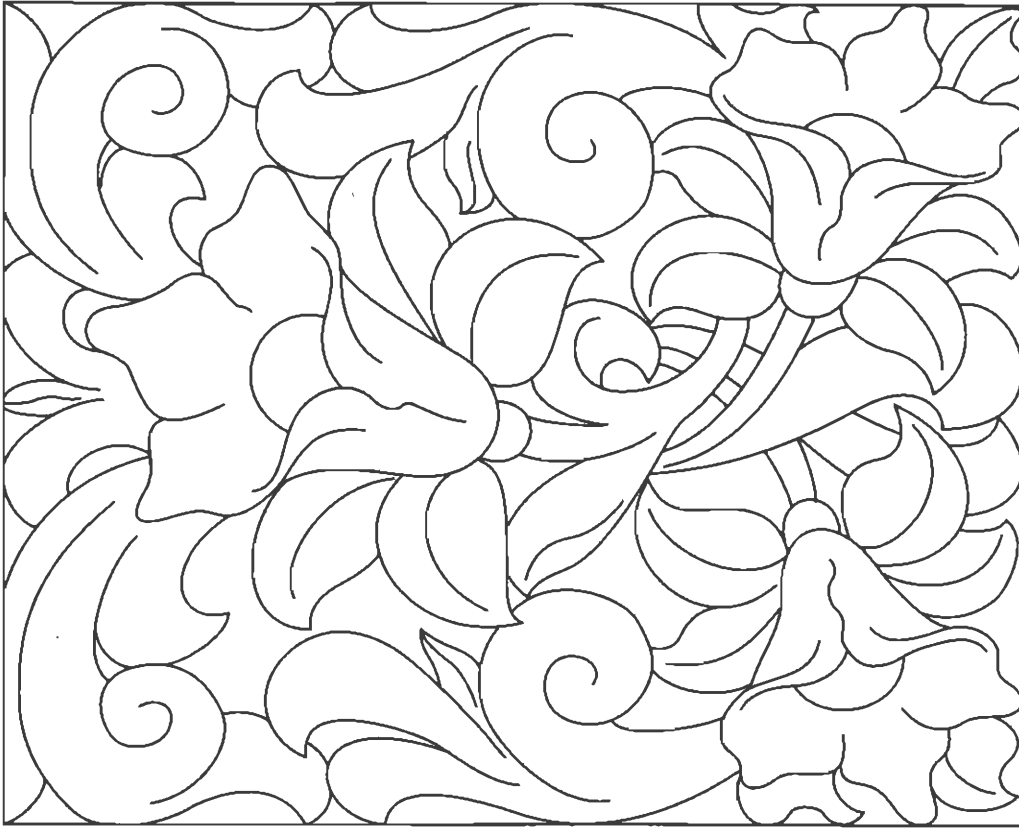
As a final finish, over **Hi-Liter**, I airbrush **Super Shene**, giving the finished piece a couple of light coats. If you do not have an airbrush, you can carefully brush **Super Shene** over your "hi-lited" project, but you might have some streaking. If so, quickly take a piece of T-shirt and buff the project.

Are you soft and subtle, or bold and brash? You can be either with **Hi-Liter**. Experiment with your **Hi-Liter** and **Super Shene**.

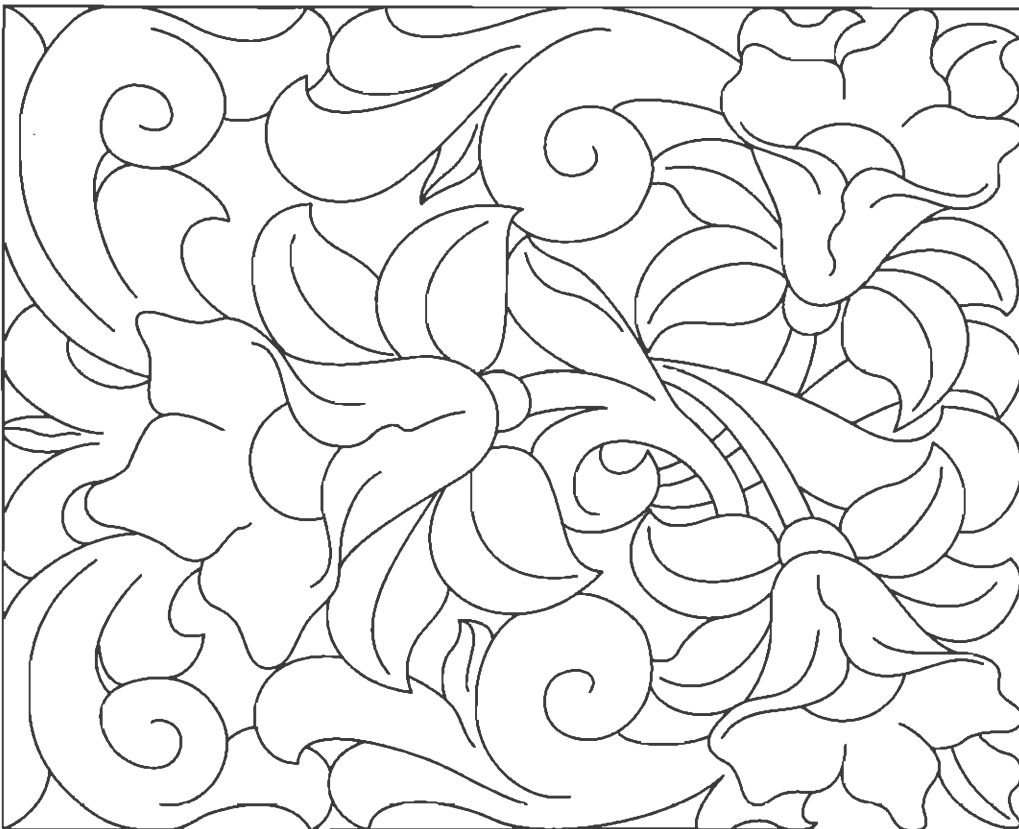


© Copyright 1993
Distributed by Tandy Leather Company
Fort Worth, Texas 76140
No part of this or any other page may be reprinted without written permission.
Printed in the U. S. A.

TRACING PATTERNS



TRACING PATTERNS (Flopped)





Panel 3:

Roll up a piece of T-shirt material, and fold in half. Dip the folded end into **Super Shene**, moistening the cloth just a little. Gently rub over the surface of the carved area, being careful not to apply too much pressure so you do not get the **Super Shene** into the tool impressions. You should rub over the design four or five times, rubbing in different directions each time. You want a good coverage on the high areas, only. Each time you rub, wait about a minute between each application. Let dry about ten minutes, and brush on a heavy coat of **Hi-Liter**. Make sure you have a good even coat. Let this dry for at least 30 minutes. This will give you good results, even if left overnight. Squeeze all the water out of the sponge, and very lightly, drag the sponge over the carving. You can remove as much, or as little, of the **Hi-Liter** as you want. Rinse out the sponge, and again squeeze out all the water and rub firmly and briskly over the carving. Lightly buff with a dry cloth, or tissue.

Panel 4:

Super Shene was applied, as in the third panel. **Hi-Liter** was brushed on, and quickly wiped off. Clean with a damp sponge, and quickly buff with a tissue.

Any of these techniques is very effective. If you would like a darker contrast than you see in panels 1, 2, or 4, allow the **Hi-Liter** to stay on the leather longer. Remember, even if you let the **Hi-Liter** dry completely, you can still remove as much as you want.

The bottom two panels were done to show the effects of **Hi-Liter** over color. A word of caution, when using **Super Shene** over solvent dyes, especially the bright colors like red, blue and green. If you rub any finish over most solvent dyes, you will streak that dye into adjacent dyed or natural areas. The best way to apply **Super Shene** over solvent dyes, before applying **Hi-Liter**, is with a brush. Apply over each color separately, and clean brush between colors. If you are not going to use **Hi-Liter**, then use the airbrush to apply the **Super Shene**.

Both of the lower panels had the solvent dyes applied with a Paasche Air Brush. Both had the carved areas brushed with two coats of **Super Shene**, allowing drying time between coats. **Hi-Liter** was brushed on, allowed to stand for about 30 seconds, and then wiped off with soft cloth. I air brushed dark brown in the background of these two panels, but if you do not want this dark color, do not dye the background and you will have the mellow brown shade from the **Hi-Liter**.

You can use **Hi-Liter** over acrylics. Remember that acrylics are surface colors, and if you are not careful, you will rub the color off of the leather. I usually prepare the acrylic with two or three coats of **Super Shene**, and allow to dry for at least an hour. Gently brush on a coat of **Hi-Liter**, and wipe off quickly, but use very little pressure. After you have wiped off the excess **Hi-Liter**, let the piece dry about 10 minutes before you clean it up. Then, with a lightly dampened sponge, quickly, but gently, wipe the surface, followed by a tender buffing with a soft cloth. To avoid one step of brushing, or any rubbing, I sometimes airbrush the **Hi-Liter** over items I have dyed with acrylics.

As a final finish, over **Hi-Liter**, I airbrush **Super Shene**, giving the finished piece a couple of light coats. If you do not have an airbrush, you can carefully brush **Super Shene** over your "hi-lited" project, but you might have some streaking. If so, quickly take a piece of T-shirt and buff the project.

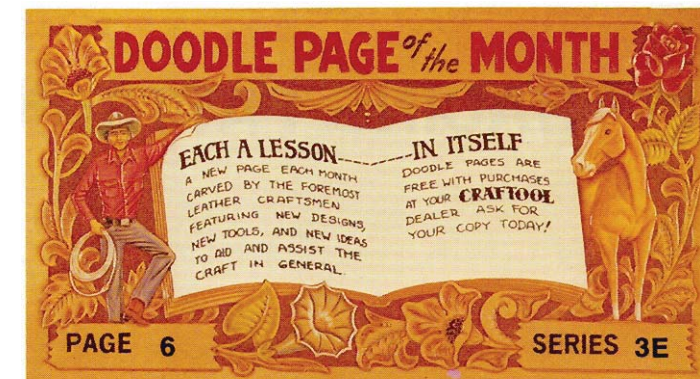
Are you soft and subtle, or bold and brash? You can be either with **Hi-Liter**. Experiment with your **Hi-Liter** and **Super Shene**.



© Copyright 1993

Distributed by Tandy Leather Company
Fort Worth, Texas 76140

No part of this or any other page may be reprinted without written permission.
Printed in the U. S. A.



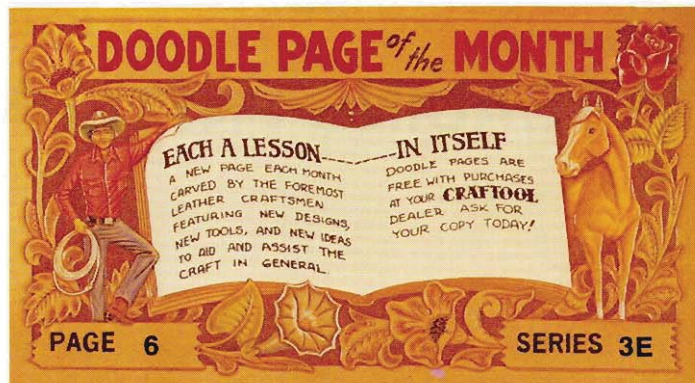
COUGAR, PUMA, MOUNTAIN LION, PANTHER

by Peggy Culpepper

MATERIALS NEEDED:

- 7-8 Oz. TOOLING LEATHER
- TRACING FILM #1903
- SWIVEL KNIFE
- B203 BEVELER
- MODELING TOOL #8037
- B60 UNDERCUT BEVELER or PRO PETAL #8071
- 1/4" HAIR BLADE #8021M
- 3/8" HAIR BLADE #8020L
- HI-LITER #2042
- BLACK ANTIQUE LEATHER STAIN #2071
- LEATHER GLOW #2043
- WHITE COVA COLOR #2041
- MAHOGANY ANTIQUE LEATHER STAIN #2071





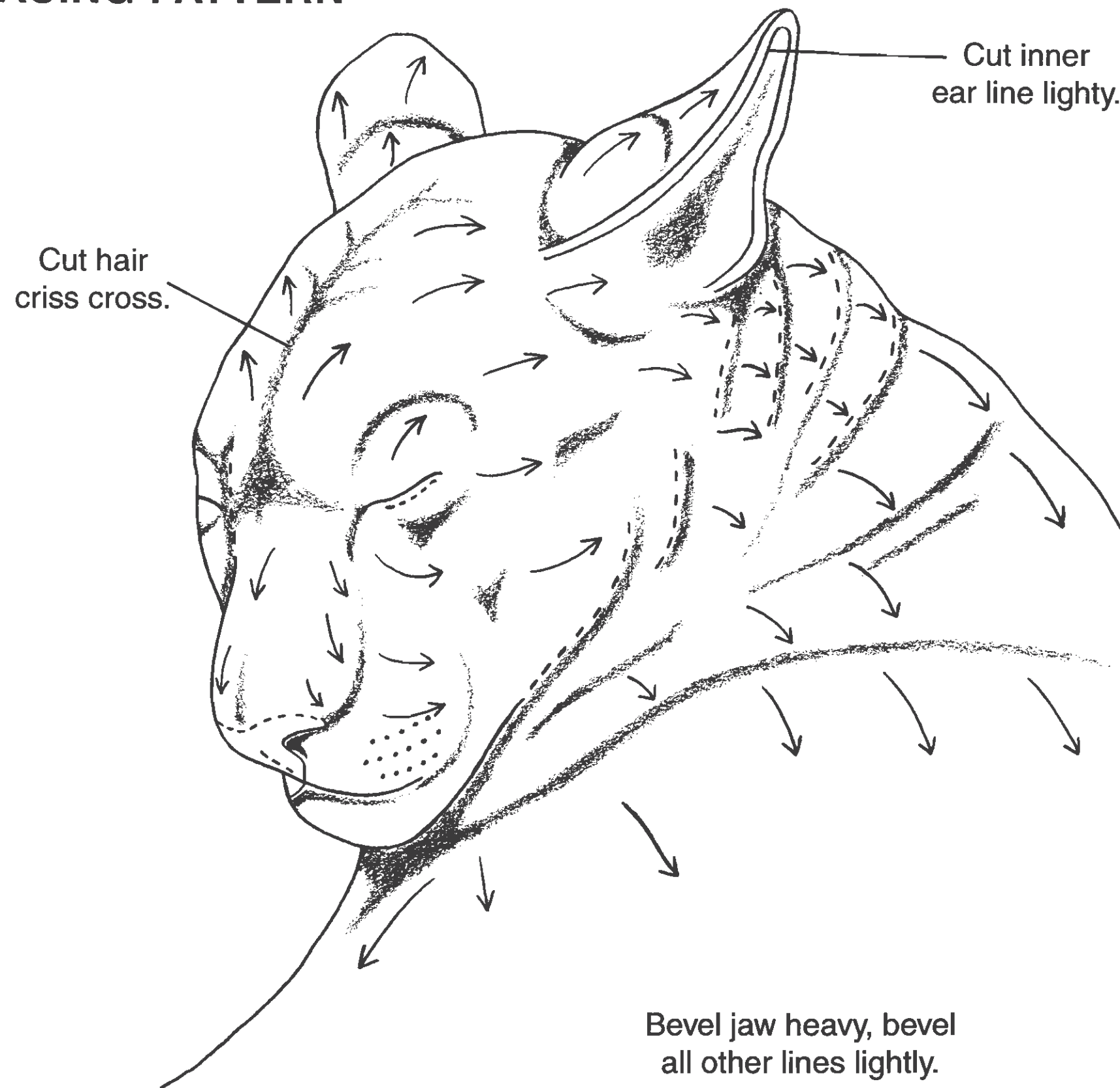
COUGAR, PUMA, MOUNTAIN LION, PANTHER

by Peggy Culpepper

MATERIALS NEEDED:

- 7-8 Oz. TOOLING LEATHER
- TRACING FILM #1903
- SWIVEL KNIFE
- B203 BEVELER
- MODELING TOOL #8037
- B60 UNDERCUT BEVELER or PRO PETAL #8071
- 1/4" HAIR BLADE #8021M
- 3/8" HAIR BLADE #8020L
- HI-LITER #2042
- BLACK ANTIQUE LEATHER STAIN #2071
- LEATHER GLOW #2043
- WHITE COVA COLOR #2041
- MAHOGANY ANTIQUE LEATHER STAIN #2071

TRACING PATTERN



TOOLING TIPS:

Use a swivel knife to cut only the solid lines shown on the tracing pattern. Dashed lines and shaded areas will be beveled or modeled, as explained below.

Use a piece of tracing film between modeling tool and leather when pressing in muscle tones. This will speed up the work and make blending easier.

Use a PRO-PETAL or B60 UNDERCUT BEVELER on the nostrils and lips, for best results.

Use a 1/4 inch HAIR BLADE on the nose, lips, chin and around the eye. Use a 3/8 inch HAIR BLADE on the cheek, neck, chest and shoulders. Fade the larger cuts made by the 3/8 inch HAIR BLADE into the smaller cuts made by the 1/4 inch HAIR BLADE. Arrows on the tracing pattern show hair direction. Gently curve the hair over the muscle ripples on the neck to give the illusion of rounded muscles.

DYEING TIPS:

Apply LEATHER GLOW over the whole picture. Wipe off excess LEATHER GLOW.

Use HI-LITER, applied with a brush, to create light and medium shadows.

Use BLACK ANTIQUE LEATHER STAIN, applied with a brush, to create darkest shadows and dark facial markings. Dry brush the nose and forehead.

Dry brush WHITE COVA COLOR (heavy) around the nose, mouth and eyes. Dry brush WHITE COVA COLOR (light) on the jaws, ears and rounded muscles, to simulate light reflection on the fur.

Use MAHOGANY ANTIQUE LEATHER STAIN on the nose flesh.



© Copyright 1994

Distributed by Tandy Leather Company
Fort Worth, Texas 76140

No part of this or any other page may be
reprinted without written permission.

Printed in the U.S.A.

TRACING PATTERN

Cut hair
criss cross.



Bevel jaw heavy,
all other lines li

— Cut inner
ear line lightly.



bevel
lightly.

TOOLING TIPS:

Use a swivel knife to cut only the solid lines shown on the tracing pattern. Dashed lines and shaded areas will be beveled or modeled, as explained below.

Use a piece of tracing film between modeling tool and leather when pressing in muscle tones. This will speed up the work and make blending easier.

Use a PRO-PETAL or B60 UNDERCUT BEVELER on the nostrils and lips, for best results.

Use a 1/4 inch HAIR BLADE on the nose, lips, chin and around the eye. Use a 3/8 inch HAIR BLADE on the cheek, neck, chest and shoulders. Fade the larger cuts made by the 3/8 inch HAIR BLADE into the smaller cuts made by the 1/4 inch HAIR BLADE. Arrows on the tracing pattern show hair direction. Gently curve the hair over the muscle ripples on the neck to give the illusion of rounded muscles.

DYEING TIPS:

Apply LEATHER GLOW over the whole picture. Wipe off excess LEATHER GLOW.

Use HI-LITER, applied with a brush, to create light and medium shadows.

Use BLACK ANTIQUE LEATHER STAIN, applied with a brush, to create darkest shadows and dark facial markings. Dry brush the nose and forehead.

Dry brush WHITE COVA COLOR (heavy) around the nose, mouth and eyes. Dry brush WHITE COVA COLOR (light) on the jaws, ears and rounded muscles, to simulate light reflection on the fur.

Use MAHOGANY ANTIQUE LEATHER STAIN on the nose flesh.

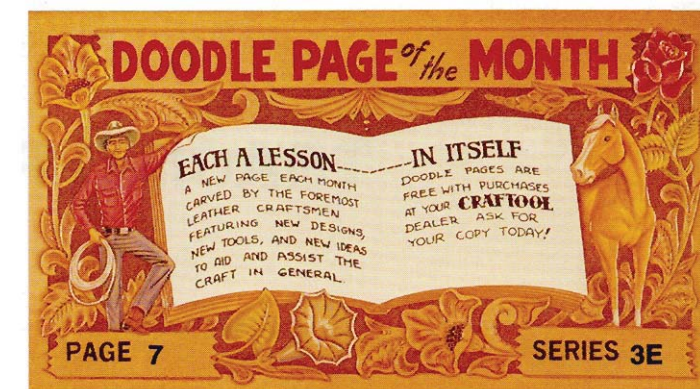


© Copyright 1994

Distributed by Tandy Leather Company
Fort Worth, Texas 76140

No part of this or any other page may be
reprinted without written permission.

Printed in the U.S.A.

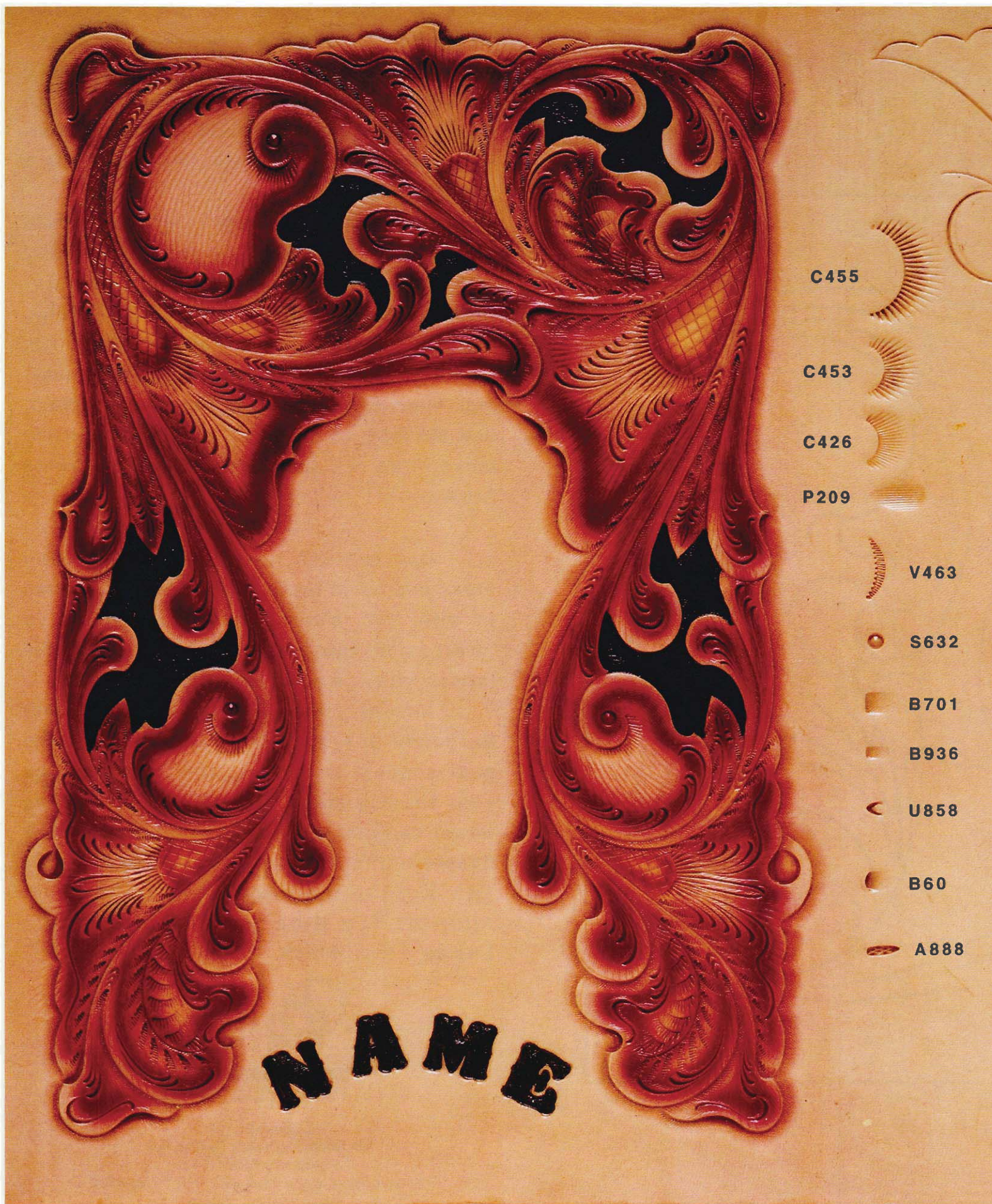


Clutch Purse Designs

by Larry "Cotton" Mills

I drew this freehand pattern to fit on almost any size clutch purse, as well as many other projects. Use 4-5 Oz. tooling leather if pattern is to be used on a clutch purse.

Rubber cement paper to the back of the leather to prevent stretching. Use a sponge to heavily dampen the leather. Then, transfer the pattern to the leather with a stylus. Cut the pattern in with a swivel knife. I use a **3/8" Ceramic Blade**. Stamp in flower centers with a **C455**, **C453** and **C426**, as shown. Then, use a **P209** to pear shade the entire pattern. This will add depth to the design. Now, using a **C455** tilted slightly forward, tap and move with the flow of the pattern. This technique will give an added texture that enhances the overall look of the project. After all texturing with the **C455** is complete, bevel the entire pattern with a **B701** and **B936**. Use a **V463** as a stop tool at the end of every line. Also, use the **V463** to border the flowers and the three leaves shown at the top and corner of the pattern.



C455

C453

C426

P209

V463

S632

B701

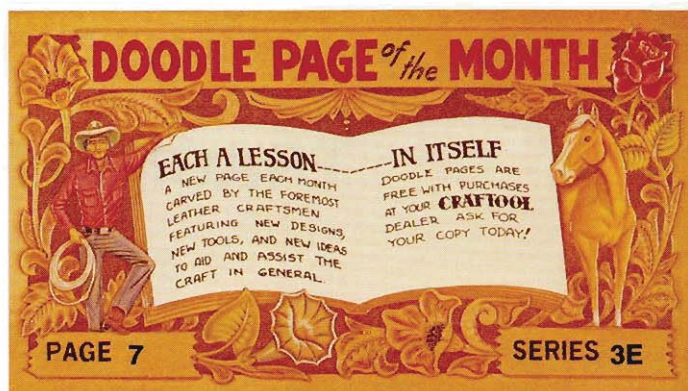
B936

U858

B60

A888

NAME



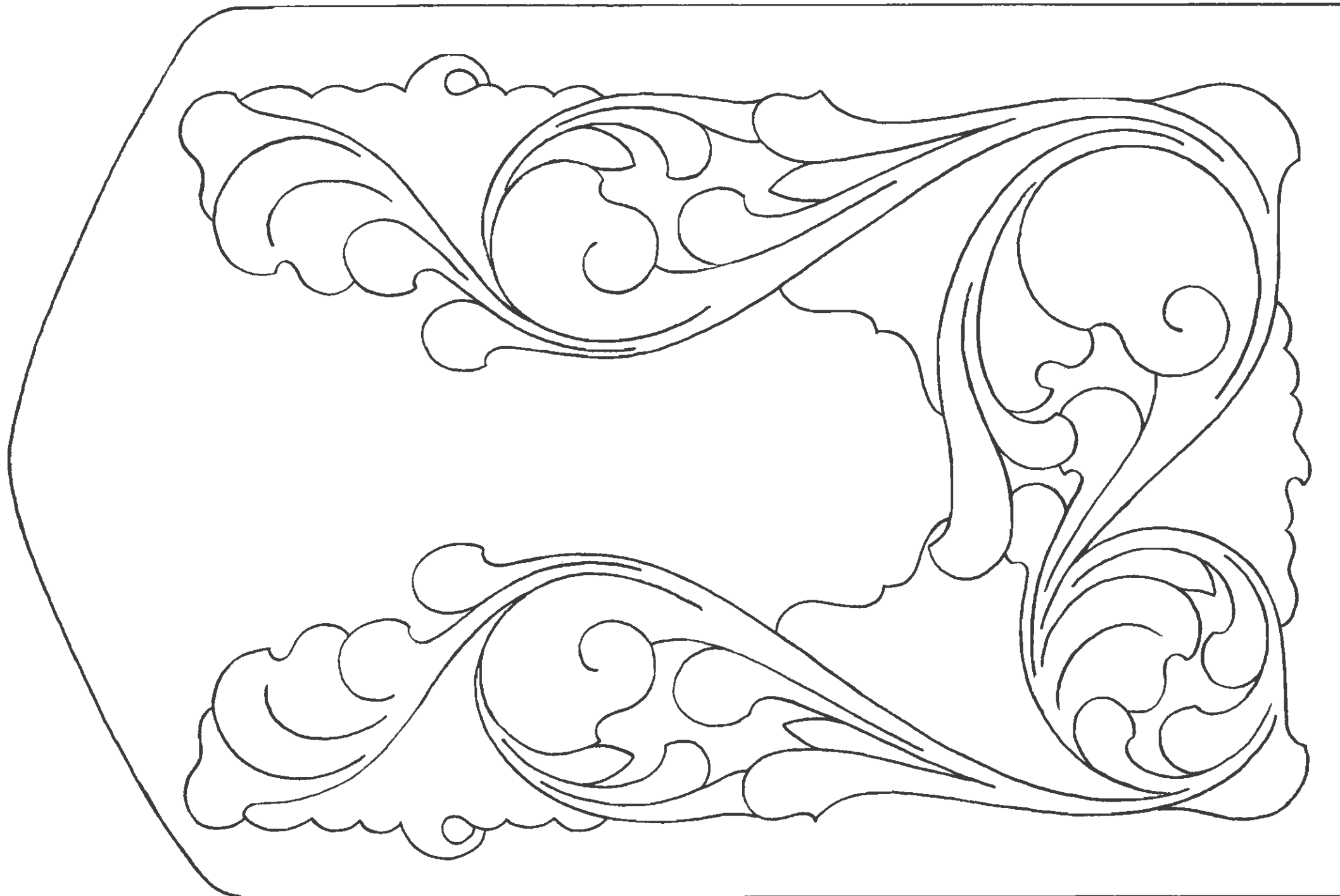
Clutch Purse Designs

by Larry "Cotton" Mills

I drew this freehand pattern to fit on almost any size clutch purse, as well as many other projects. Use 4-5 Oz. tooling leather if pattern is to be used on a clutch purse.

Rubber cement paper to the back of the leather to prevent stretching. Use a sponge to heavily dampen the leather. Then, transfer the pattern to the leather with a stylus. Cut the pattern in with a swivel knife. I use a **3/8" Ceramic Blade**. Stamp in flower centers with a **C455**, **C453** and **C426**, as shown. Then, use a **P209** to pear shade the entire pattern. This will add depth to the design. Now, using a **C455** tilted slightly forward, tap and move with the flow of the pattern. This technique will give an added texture that enhances the overall look of the project. After all texturing with the **C455** is complete, bevel the entire pattern with a **B701** and **B936**. Use a **V463** as a stop tool at the end of every line. Also, use the **V463** to border the flowers and the three leaves shown at the top and corner of the pattern.

TRACING PATTERN



(Note: The **V463** is tilted on its end to get the effect shown in the example.) Use a tilted **C426** along the opposite sides of the leaves. When this step is complete, use a **U858** at the end of all stops. Stamp an **S632** in three places, just for decoration, as shown. Stamp all background areas with a **A888**.

If the leather starts to dry out before all work is completed, lightly redampen with a sponge. It is important to remember that when carving the pattern, or adding decorative cuts with the swivel knife, the leather should be damper than when stamping. After decorative cuts have been added, use the **B60** to undercut bevel every inside curve. This will add depth to the completed project.

DYEING

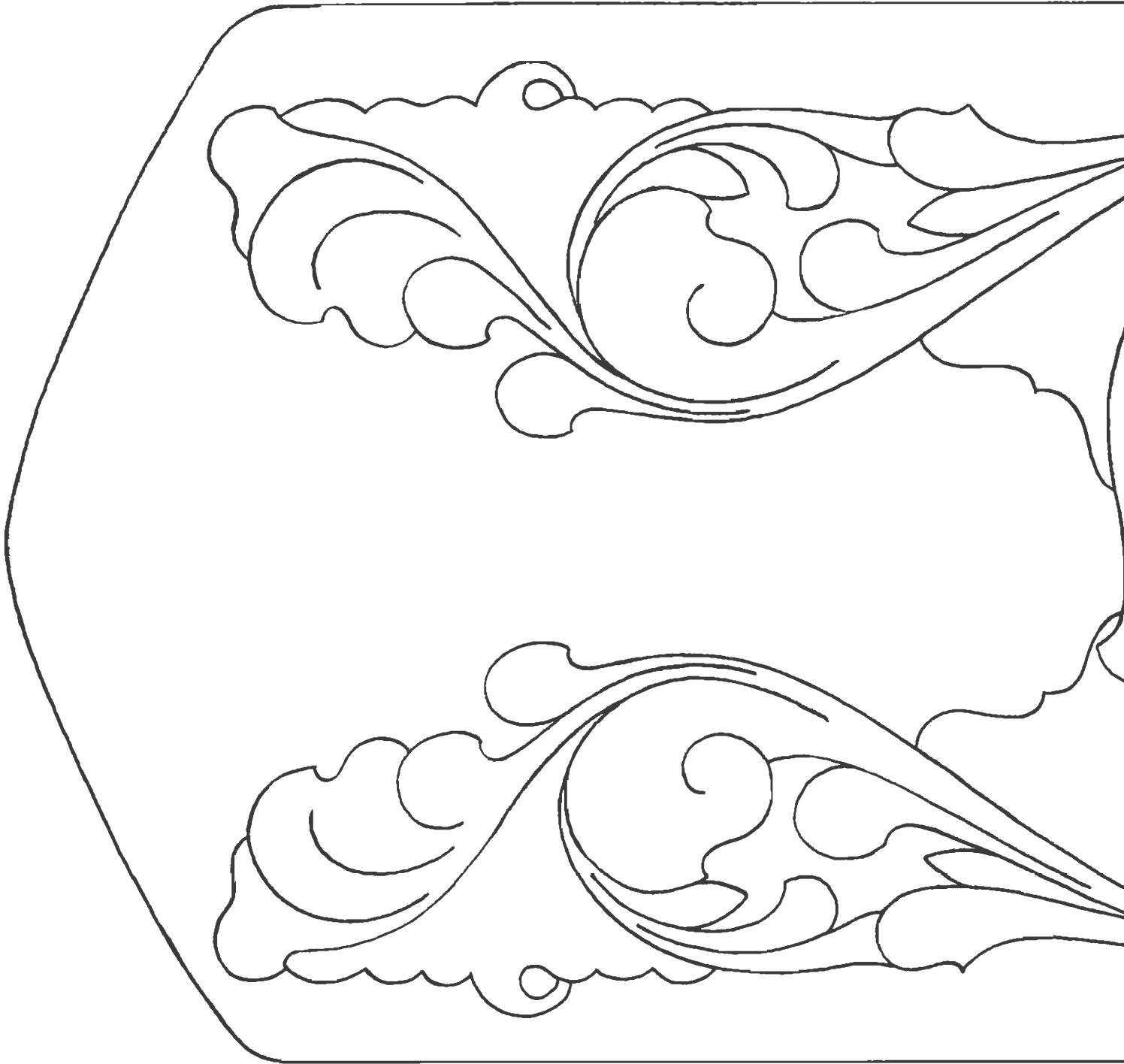
Use a brush to dye the background areas and name black. Note: Stamp the name in with 1/2" letters, then use a **B936** to invert bevel the letters. Add texture to the letters with the point of a swivel knife.

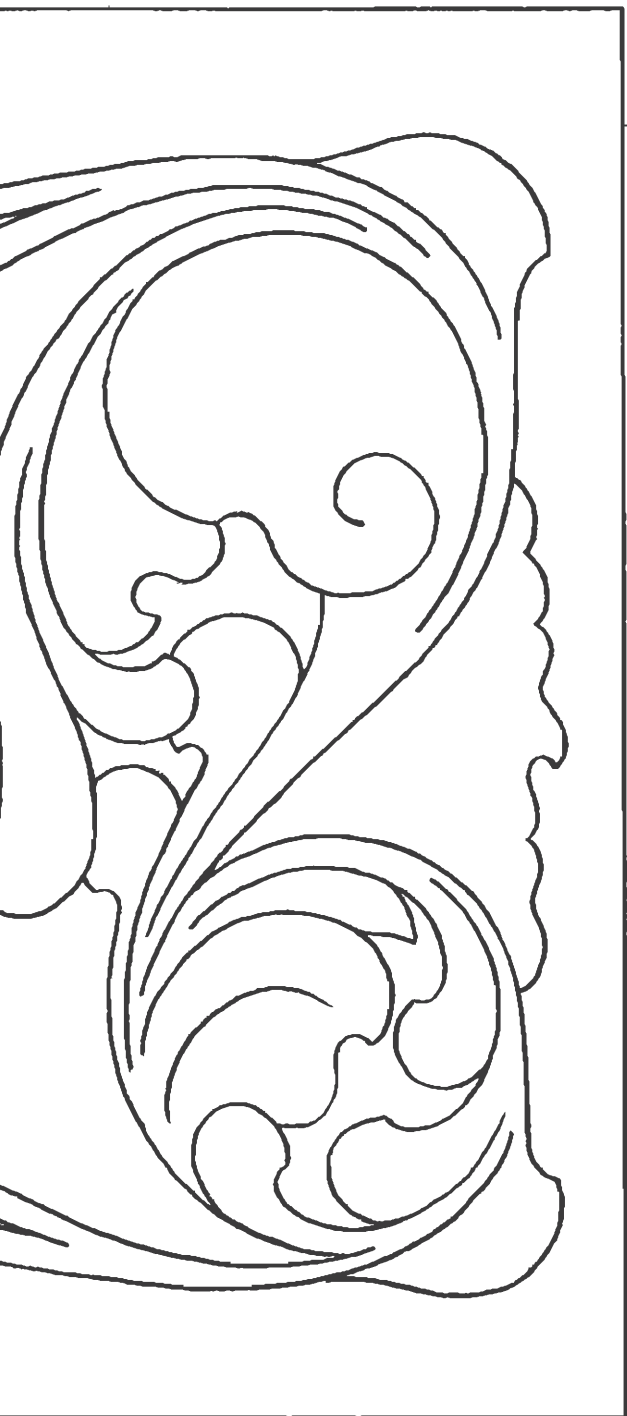
Air brush the pear shaded areas with Burgundy dye, spraying heavier where the pear shading is deeper, and lighter as the pear shading fades. Use British Tan on the flower centers and leaves. I prefer to use a double action **Paasche Air Brush**. Apply **Tan Kote** to the project to seal the dye. After the **Tan Kote** has dried, use **Saddle Lac** as a final finish.



© Copyright 1994
Distributed by Tandy Leather Co.
Fort Worth, Texas 76140
No part of this or any other page may be reprinted
without written permission. Printed in the U.S.A.

TRACING PATTERN





(Note: The **V463** is tilted on its end to get the effect shown in the example.) Use a tilted **C426** along the opposite sides of the leaves. When this step is complete, use a **U858** at the end of all stops. Stamp an **S632** in three places, just for decoration, as shown. Stamp all background areas with a **A888**.

If the leather starts to dry out before all work is completed, lightly redampen with a sponge. It is important to remember that when carving the pattern, or adding decorative cuts with the swivel knife, the leather should be damper than when stamping. After decorative cuts have been added, use the **B60** to undercut bevel every inside curve. This will add depth to the completed project.

DYEING

Use a brush to dye the background areas and name black. Note: Stamp the name in with 1/2" letters, then use a **B936** to invert bevel the letters. Add texture to the letters with the point of a swivel knife.

Air brush the pear shaded areas with Burgundy dye, spraying heavier where the pear shading is deeper, and lighter as the pear shading fades. Use British Tan on the flower centers and leaves. I prefer to use a double action **Paasche Air Brush**. Apply **Tan Kote** to the project to seal the dye. After the **Tan Kote** has dried, use **Saddle Lac** as a final finish.



© Copyright 1994
Distributed by Tandy Leather Co.
Fort Worth, Texas 76140
No part of this or any other page may be reprinted
without written permission. Printed in the U.S.A.

DOODLE PAGE of the MONTH

EACH A LESSON

A NEW PAGE EACH MONTH CARVED BY THE FOREMOST LEATHER CRAFTSMEN FEATURING NEW DESIGNS, NEW TOOLS, AND NEW IDEAS TO AID AND ASSIST THE CRAFT IN GENERAL

IN ITSELF

DOODLE PAGES ARE FREE WITH PURCHASES AT YOUR CRAFT TOOL DEALER. ASK FOR YOUR COPY TODAY!

PAGE 8

SERIES 3E

Game Fish

part 1

by Robb Barr

Fish are fun to carve in leather. They do not have hair or feathers! When you carve a lot of subjects with hair or feathers, you can appreciate a slick fish, now and then. Here, two game fish, a Rainbow Trout on the left, and a Walleye Pike on the right, adorn a couple of wallet backs. By taking the same fish, and positioning them differently, adding a line and a fly to the Trout and a line and a worm to the Walleye Pike, and some water splashes, the top fish are out of water while the bottom two appear to be swimming.

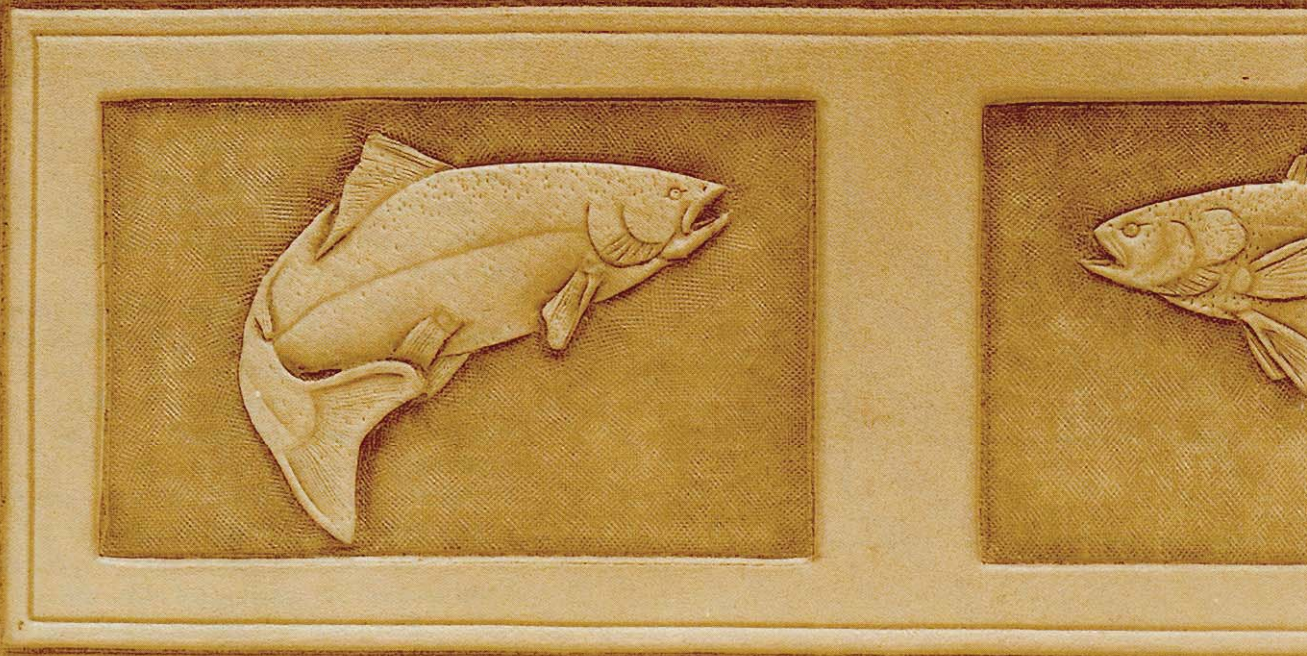
The Trout and Pike patterns are on the back of this Doodle Page. You may wish to add background scenery to the hooked fish, a river bank and trees for the Trout, and a lake, with a boat, for the Pike. Remember their element! Trout are stream fish, and Pike are lake fish. In the swimming pose, you might want to add rocks and gravel to the Trout, showing the bottom of a fast moving stream. To the Pike, add a downed tree, and some lake foliage and moss. Create your own backdrop for the fish. Trout like rapid moving water, while Walleye like deep lakes.

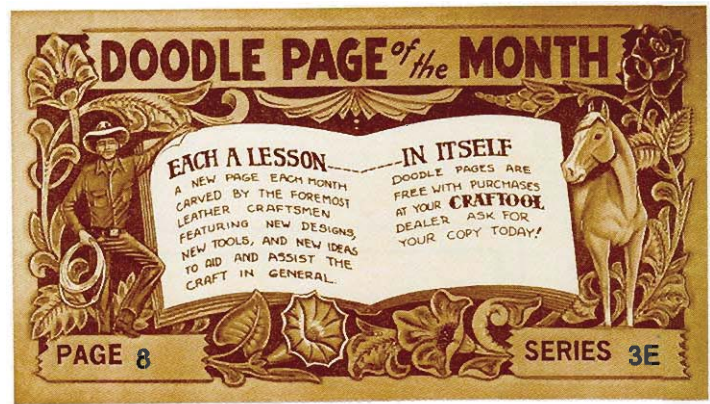
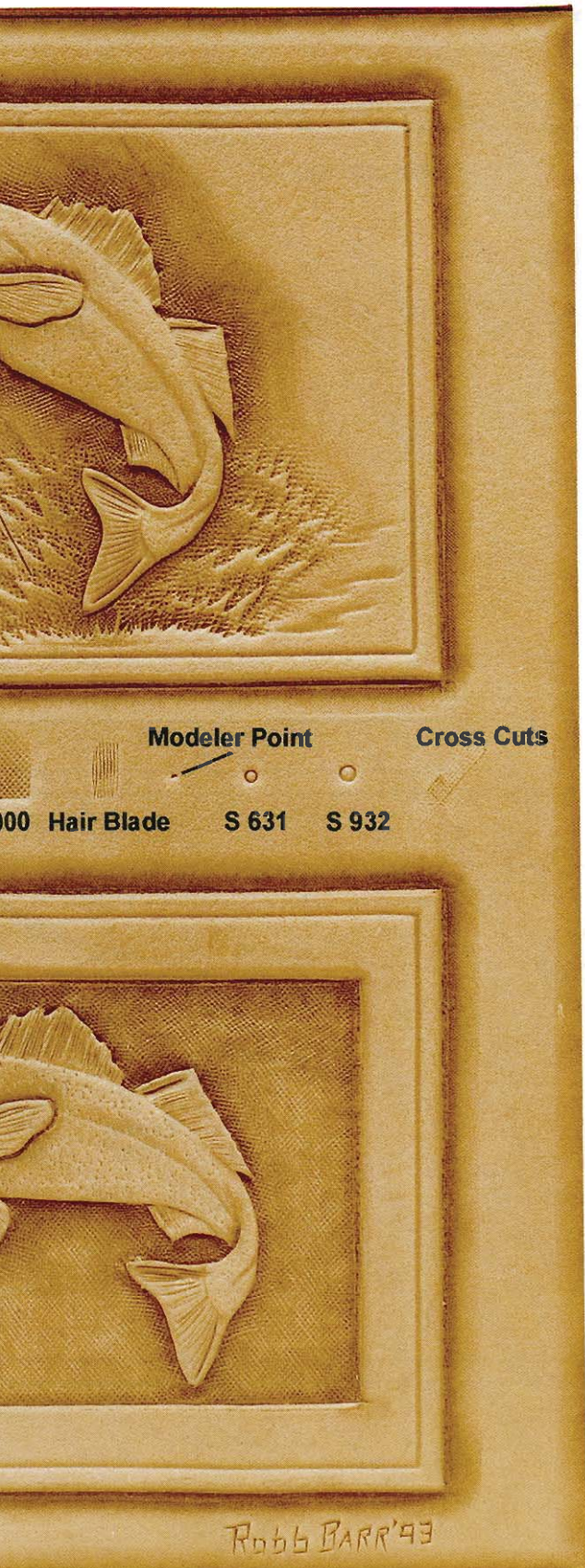
Once you have your design laid out and cut in with the swivel knife, begin beveling. Use a checked beveler B701 to bevel around the fish. Do not use a checked beveler on the fish. To bevel around fins and gill covers, use figure bevelers F890, F895, and F896. When you bevel around the fish, and come to an area like inside the mouth, or where the fins have a pointed area slanting back to the body of the fish, (like the second dorsal fin on the back of the pike), use a A104 or F976 to bevel this area. If there is a background scene behind the fish, use a smooth beveler, F902, in place of the A104 or F976.

After beveling around the fish, and the fins on the body, take a B60 undercut beveler and lift the top of the first dorsal fin, pectoral fin and center of tail fin, on the Trout. On the Pike, lift the first and second dorsal fins, ventral fin and center of tail fin. When using the undercut beveler, place it in the area to be lifted. Hold the tool straight up and down, and rap the tool with the mallet. The amount of force used on this first strike will depend on the thickness of the leather you are using, a light tap for wallet weight leather, and a good solid tap on bag or belt weight leather. This first strike sets the depth that the undercut beveler will be lifting. Now, tilt the beveler back on the heel, leaving the toe in the impression, and tap the tool in rapid succession, like a jack hammer, moving the tool along while cutting and lifting the area you want.



 **A 104**  **B 701**  **F 890**  **F 895**  **F 896**  **B 60**  **B 997**  **F 898**  **F 899**  **F 900**





Gamefish

part 1

by Robb Barr

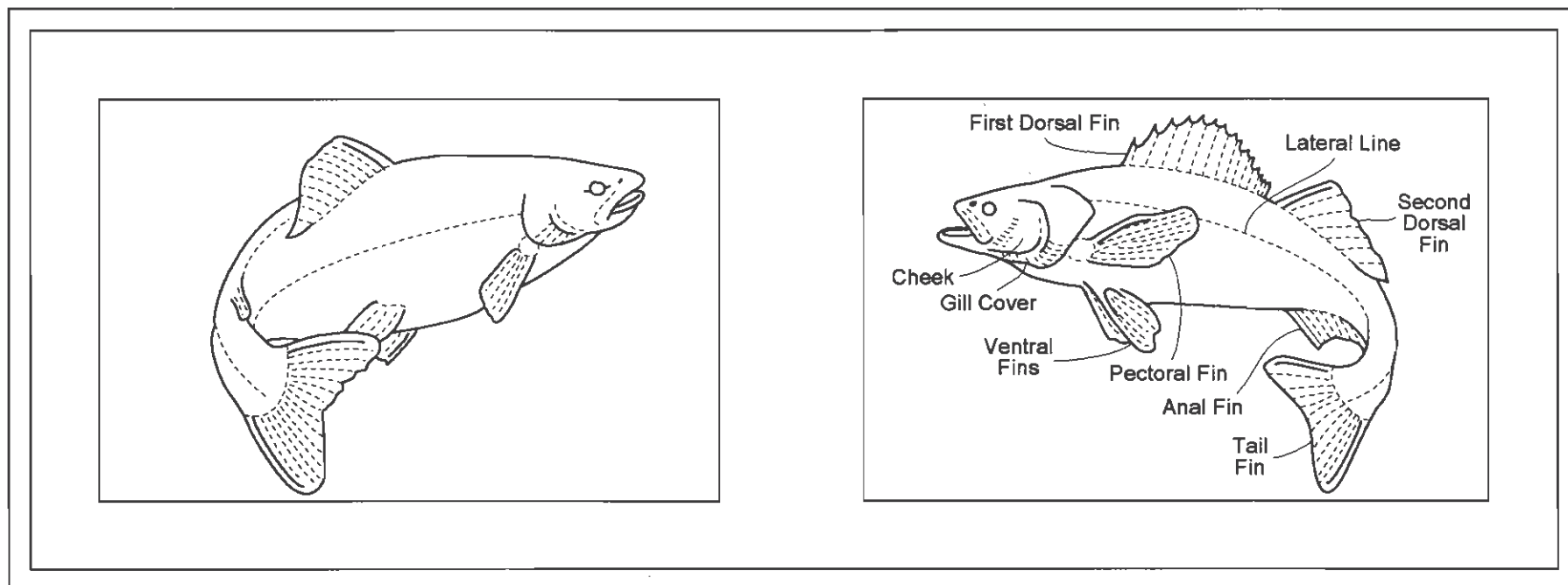
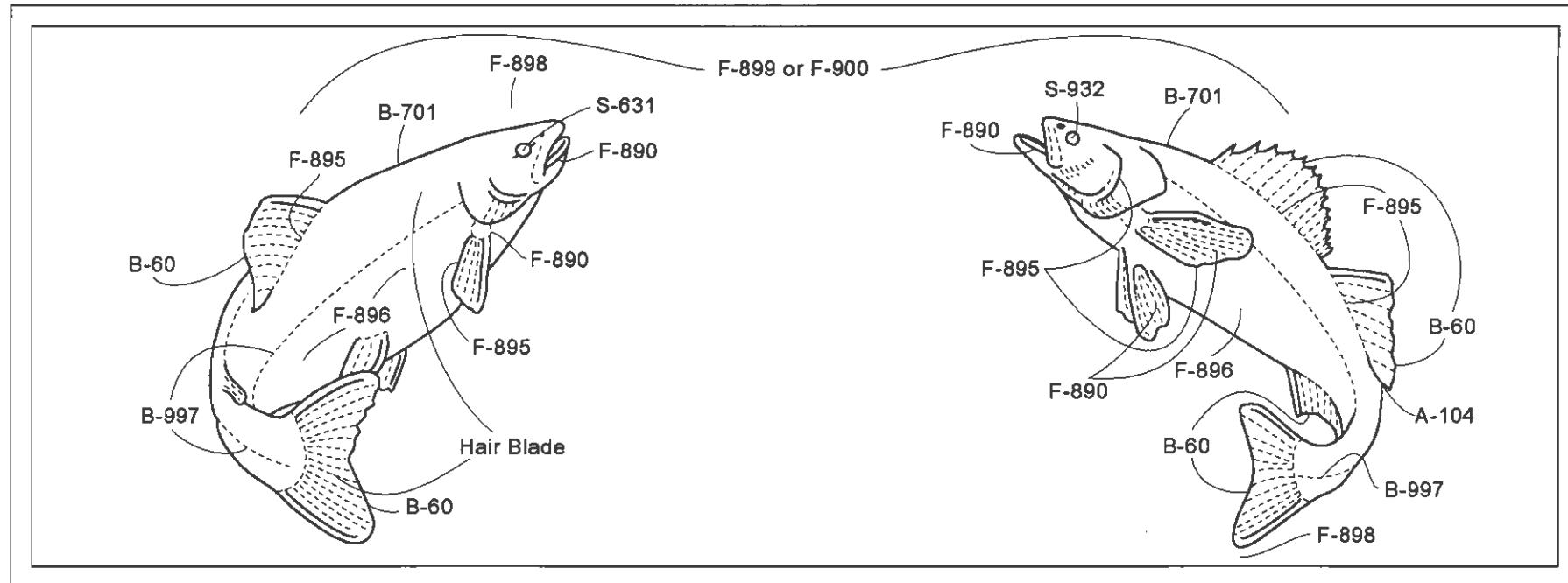
Fish are fun to carve in leather. They do not have hair or feathers! When you carve a lot of subjects with hair or feathers, you can appreciate a slick fish, now and then. Here, two game fish, a Rainbow Trout on the left, and a Walleye Pike on the right, adorn a couple of wallet backs. By taking the same fish, and positioning them differently, adding a line and a fly to the Trout and a line and a worm to the Walleye Pike, and some water splashes, the top fish are out of water while the bottom two appear to be swimming.

The Trout and Pike patterns are on the back of this Doodle Page. You may wish to add background scenery to the hooked fish, a river bank and trees for the Trout, and a lake, with a boat, for the Pike. Remember their element! Trout are stream fish, and Pike are lake fish. In the swimming pose, you might want to add rocks and gravel to the Trout, showing the bottom of a fast moving stream. To the Pike, add a downed tree, and some lake foliage and moss. Create your own backdrop for the fish. Trout like rapid moving water, while Walleye like deep lakes.

Once you have your design laid out and cut in with the swivel knife, begin beveling. Use a checked beveler B701 to bevel around the fish. Do not use a checked beveler on the fish. To bevel around fins and gill covers, use figure bevelers F890, F895, and F896. When you bevel around the fish, and come to an area like inside the mouth, or where the fins have a pointed area slanting back to the body of the fish, (like the second dorsal fin on the back of the pike), use a A104 or F976 to bevel this area. If there is a background scene behind the fish, use a smooth beveler, F902, in place of the A104 or F976.

After beveling around the fish, and the fins on the body, take a B60 undercut beveler and lift the top of the first dorsal fin, pectoral fin and center of tail fin, on the Trout. On the Pike, lift the first and second dorsal fins, ventral fin and center of tail fin. When using the undercut beveler, place it in the area to be lifted. Hold the tool straight up and down, and rap the tool with the mallet. The amount of force used on this first strike will depend on the thickness of the leather you are using, a light tap for wallet weight leather, and a good solid tap on bag or belt weight leather. This first strike sets the depth that the undercut beveler will be lifting. Now, tilt the beveler back on the heel, leaving the toe in the impression, and tap the tool in rapid succession, like a jack hammer, moving the tool along while cutting and lifting the area you want.

TRACING PATTERNS



Use smooth bevelers, to bevel around the fins and tail, where it crosses the body on the Trout, and the fins on the Pike. Smooth out the bevel lines where you have marks from the undercut beveler on the body. Use these tools to bevel areas where the tail joins the tail fin, around the cheek and gill cover, and to give depth to the fins on the body. Once completed, use a B997 double beveler to lightly bevel the lateral line in the center of the body, on each fish.

To do water splashes, use an A104. Tip the tool up on the toe, and with rapid strikes of the mallet, move the tool back and forth, creating points which would be the splash of the water. For a more detailed example, study AL and ANN STOHLMAN'S "PICTORIAL CARVING FINESSE" #1950.

This lesson is an example of two different checked matting techniques. The top wallet is heavy mat work around the subject, fading out to nothing. The bottom wallet is an example of solid matting from subject to border. Either way adds extra depth and smoothness to your work. For check matting, go around the fish, on both wallets, with an F898. You can achieve more depth with a smaller faced tool. After you use the F898, use an F900, on the top wallet, to mat this area again, fading it out as you move away from the fish. Tip the F900 back on the heel to avoid tool marks from the toe of the tool. On the lower wallet, I used the F899 to mat to the border.

You are now ready to detail the fish. First, using a medium hair blade in your swivel knife, hair blade the fins and gills on each fish. Take the swivel knife and do some light cuts on the fins and gills. To stamp the eye, use an S631 on the Trout, and an S932 on the Pike. Stamp these lightly. To accent the eye, I do a small knife cut front center and back center of the eyeball. Take the tip of the modeling tool and lightly poke in pupil, and with more pressure, give the fish a nostril. Using the spoon of the modeler, model the cut lines of the body to give the body roundness. Do not model the fins, because they are flat, with sharp edges. Use the spoon to add detail around the mouth.

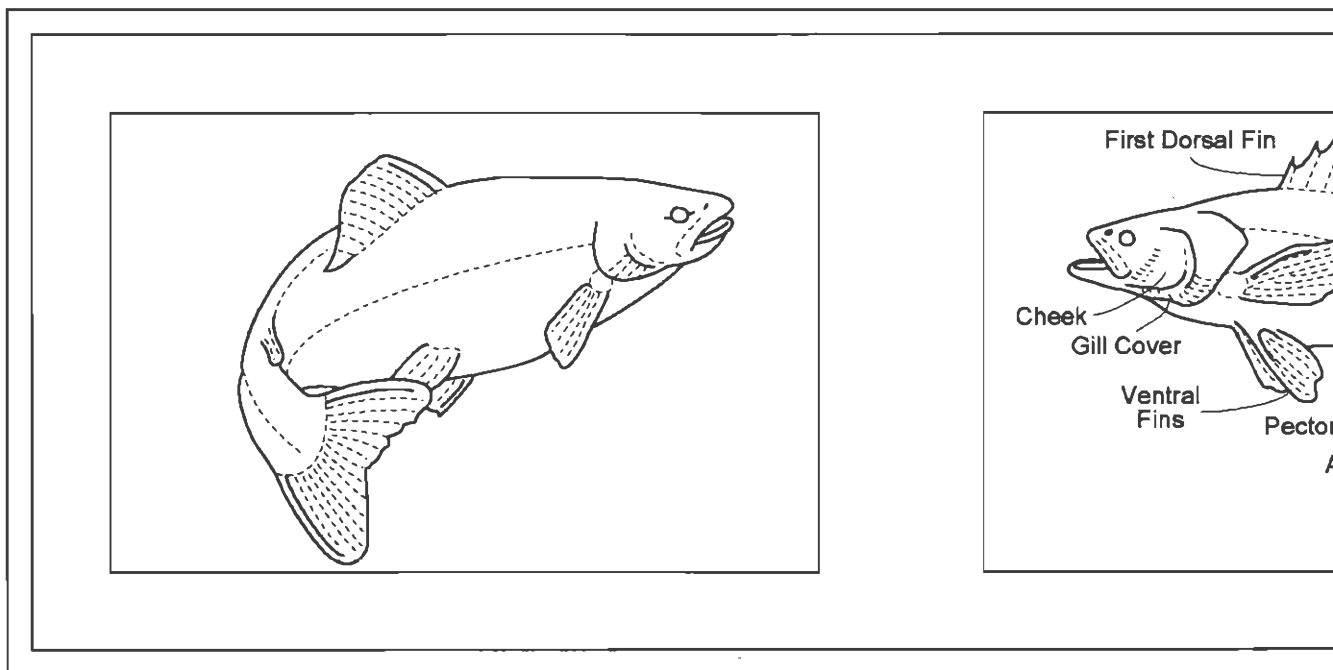
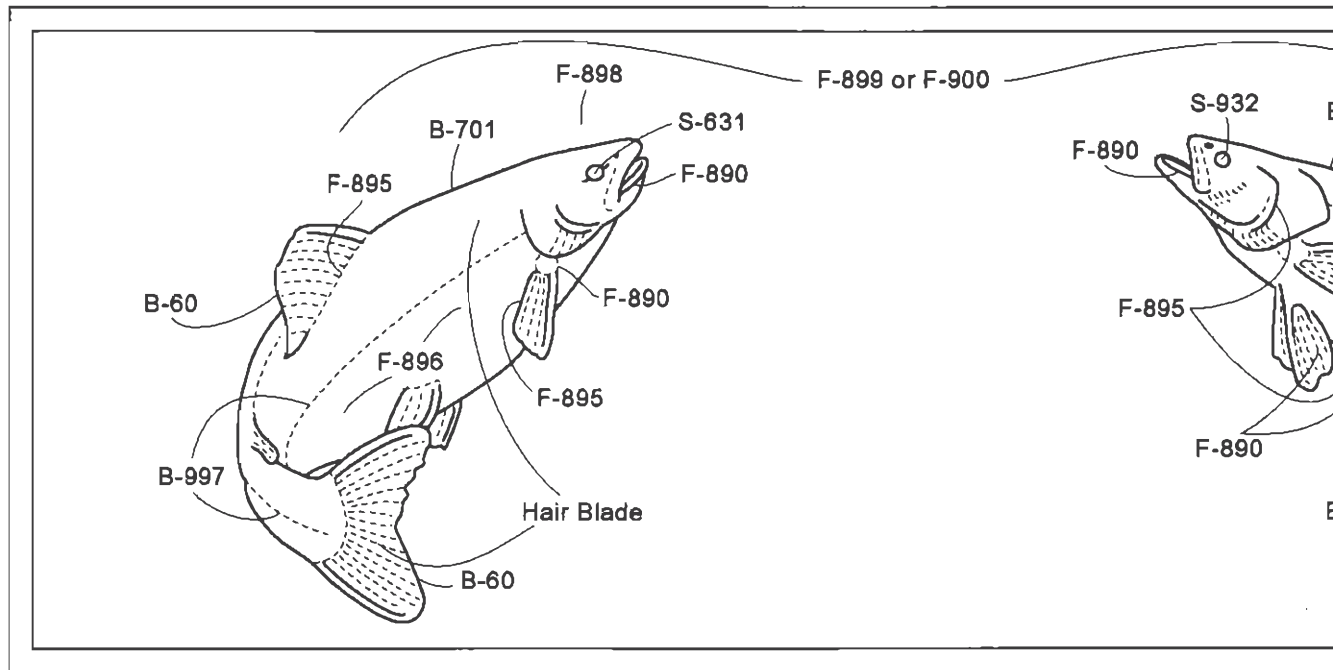
Trout do not have scales. Pike have scales, but because of the size of the fish in these carvings, you need to only simulate a texture. Take the hair blade, and following the angle of the mouth, hair blade lines across the body. On the Trout, you want these hair blade lines to run at an angle, about the same angle of the ventral fin. Hair blade the entire body at this angle, being careful not to hair blade onto the fins. Then, hair blade the body from the other direction. You want a cross cut effect. See the cuts at the far right, between the two wallets. Do the same to the Pike.

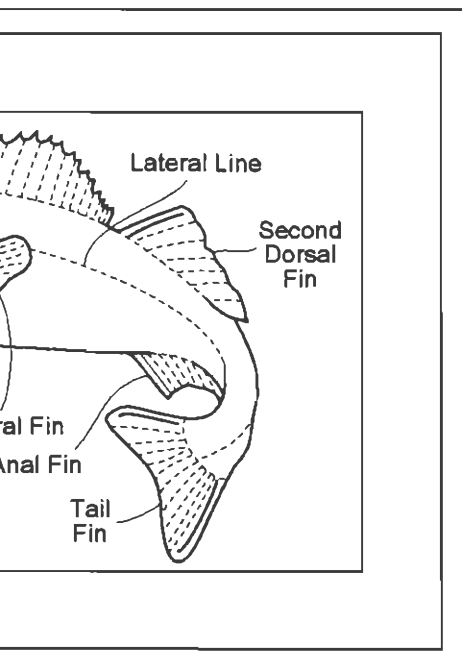
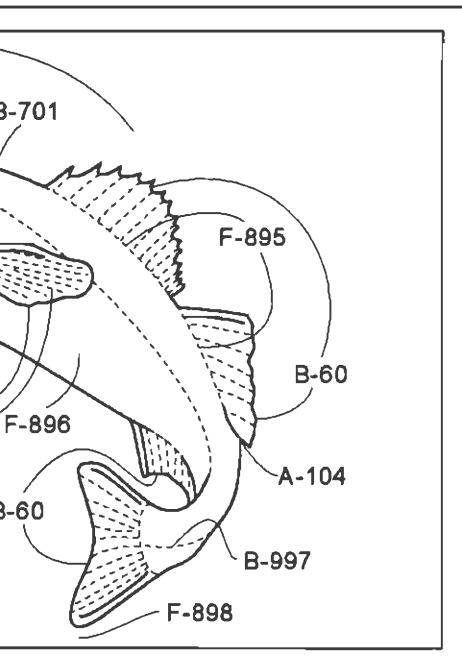
Using the point of the modeler, poke it into the body of the Trout, and on the fins, making little indentations, heavier along the back and tail. These will simulate the dark spots on the skin of the Trout. (Study the carving.) For the Pike, make these marks closer together, and heavy throughout the body only, (not on the fins) to simulate scales. For other scale ideas, study AL and ANN STOHLMAN'S "FIGURE CARVING FINESSE", #1951, page 112, for excellent techniques for doing fish.

The last thing you do is to, very lightly, cut the fishing line, if you have the fish jumping out of the water.

There will be a second part to this Doodle Page, which will tell you how to color these fish. Watch for it at your nearest TANDY LEATHER STORE.

TRACING PATTERNS





Use smooth bevelers, to bevel around the fins and tail, where it crosses the body on the Trout, and the fins on the Pike. Smooth out the bevel lines where you have marks from the undercut beveler on the body. Use these tools to bevel areas where the tail joins the tail fin, around the cheek and gill cover, and to give depth to the fins on the body. Once completed, use a B997 double beveler to lightly bevel the lateral line in the center of the body, on each fish.

To do water splashes, use an A104. Tip the tool up on the toe, and with rapid strikes of the mallet, move the tool back and forth, creating points which would be the splash of the water. For a more detailed example, study AL and ANN STOHLMAN'S "PICTORIAL CARVING FINESSE" #1950.

This lesson is an example of two different checked matting techniques. The top wallet is heavy mat work around the subject, fading out to nothing. The bottom wallet is an example of solid matting from subject to border. Either way adds extra depth and smoothness to your work. For check matting, go around the fish, on both wallets, with an F898. You can achieve more depth with a smaller faced tool. After you use the F898, use an F900, on the top wallet, to mat this area again, fading it out as you move away from the fish. Tip the F900 back on the heel to avoid tool marks from the toe of the tool. On the lower wallet, I used the F899 to mat to the border.

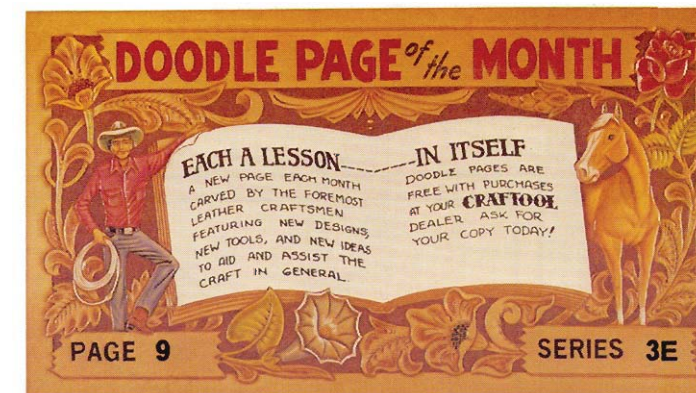
You are now ready to detail the fish. First, using a medium hair blade in your swivel knife, hair blade the fins and gills on each fish. Take the swivel knife and do some light cuts on the fins and gills. To stamp the eye, use an S631 on the Trout, and an S932 on the Pike. Stamp these lightly. To accent the eye, I do a small knife cut front center and back center of the eyeball. Take the tip of the modeling tool and lightly poke in pupil, and with more pressure, give the fish a nostril. Using the spoon of the modeler, model the cut lines of the body to give the body roundness. Do not model the fins, because they are flat, with sharp edges. Use the spoon to add detail around the mouth.

Trout do not have scales. Pike have scales, but because of the size of the fish in these carvings, you need to only simulate a texture. Take the hair blade, and following the angle of the mouth, hair blade lines across the body. On the Trout, you want these hair blade lines to run at an angle, about the same angle of the ventral fin. Hair blade the entire body at this angle, being careful not to hair blade onto the fins. Then, hair blade the body from the other direction. You want a cross cut effect. See the cuts at the far right, between the two wallets. Do the same to the Pike.

Using the point of the modeler, poke it into the body of the Trout, and on the fins, making little indentations, heavier along the back and tail. These will simulate the dark spots on the skin of the Trout. (Study the carving.) For the Pike, make these marks closer together, and heavy throughout the body only, (not on the fins) to simulate scales. For other scale ideas, study AL and ANN STOHLMAN'S "FIGURE CARVING FINESSE", #1951, page 112, for excellent techniques for doing fish.

The last thing you do is to, very lightly, cut the fishing line, if you have the fish jumping out of the water.

There will be a second part to this Doodle Page, which will tell you how to color these fish. Watch for it at your nearest TANDY LEATHER STORE.



Game Fish

part 2

by Robb Barr

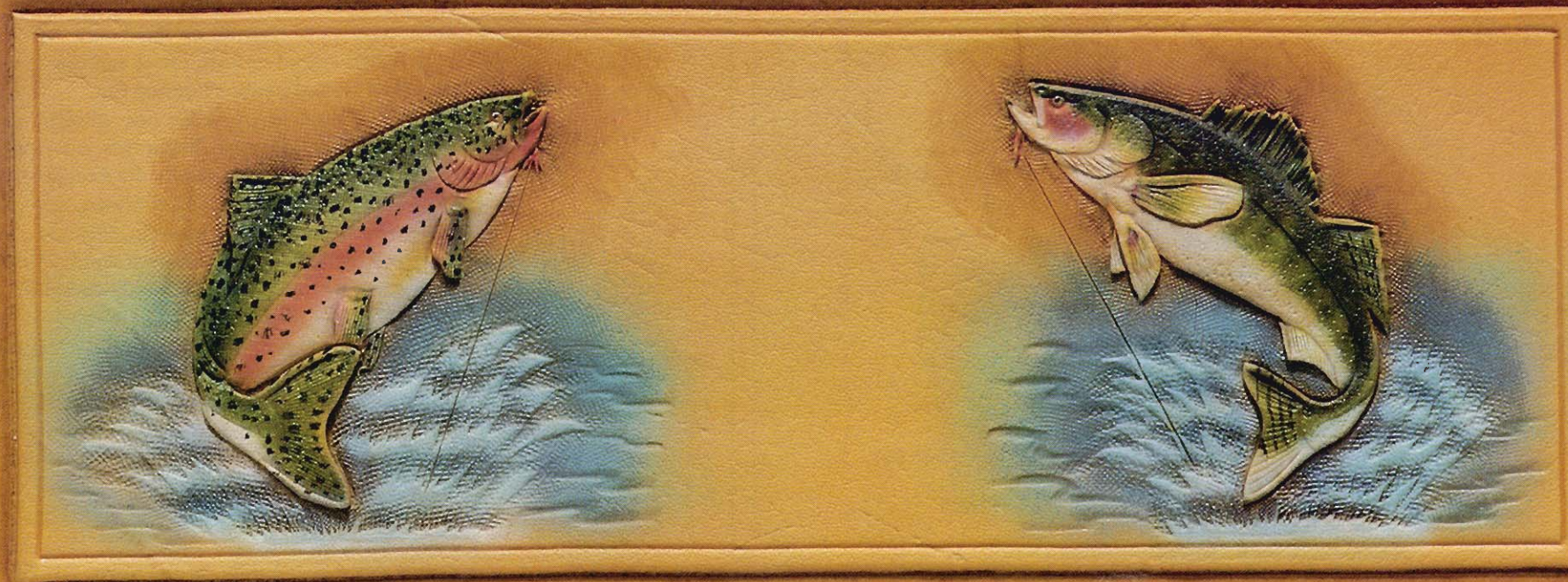
Fish are fairly easy to color. Most are shades of brownish green, with some white, and usually a prominent marking or color that is common to that species. When you are coloring a fish, don't just color it green, brown and white, study photographs of that specie of Trout; Brook, Brown, Cut Throat, Rainbow, etc. Each has specific markings, so study the colors on each species before you paint them.

This is the second part of the Doodle Page on Game Fish. I use my Paasche "VL" Air Brush and Color Aire acrylics to color this project. This air brushing lesson will require fine line work, and take some time. You cannot rush through a project, so take your time, and carefully follow the instructions.

To start, air brush the water, if you are doing the pattern with the fish on the line. Get into the habit of doing backgrounds first. This will help you avoid getting the background color on your main theme in the carving. Mix 4 drops turquoise and 1 drop water. (I use eye droppers to mix colors in my color cup, and to also flush clean water through the air brush and the stem of the metal cup). Using this mixture, hold the air brush about 1/2" from the surface, and mist the water area. Fade the color as you move out to the uncarved area so you do not have a solid spot of color. Your carving will look much better if the color fades into the background.

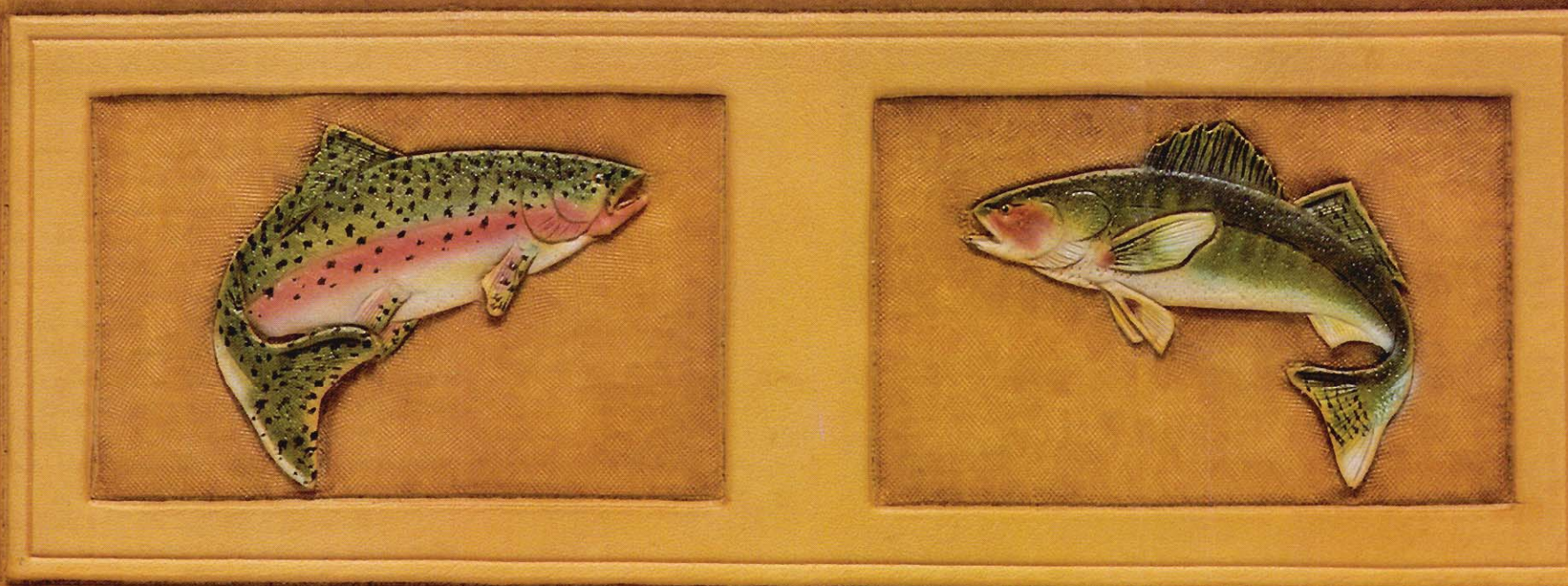
Next, mix seven drops of Kelly Green with three drops of Dark Brown. Air brush the back, head, cheek, first and second dorsal fins (back fins), upper tail and the complete tail fin and the lower edges of the pectoral and ventral fins, (side and belly fins). Air brush this color down to the lateral line on the Trout, the fish on the left. On the Walleye, air brush this color on the head, upper gill plate, first and second dorsal fins, upper body and 2/3's of the distance below the lateral line, lower toward the tail. Also, use this color on the upper 2/3's of the tail fin and the lower half of the pectoral fin. Keep the tip of the airbrush about 1/16" from the surface of the leather when you are air-brushing along the outer edges of the fish, to avoid over spray onto the background. If you are not familiar with the different parts of the fish, study Al Stohlman's "Figure Carving Finesse", #1951, page 112.

Do not clean this leftover color from your cup. Add six more drops of Dark Brown to this mixture, and air brush this color along the back dorsal fins of the Walleye. As you come to the lateral line, stripe this area so that you see alternating stripes of this brownish green and undercoat you just applied. Again, you will keep the tip of

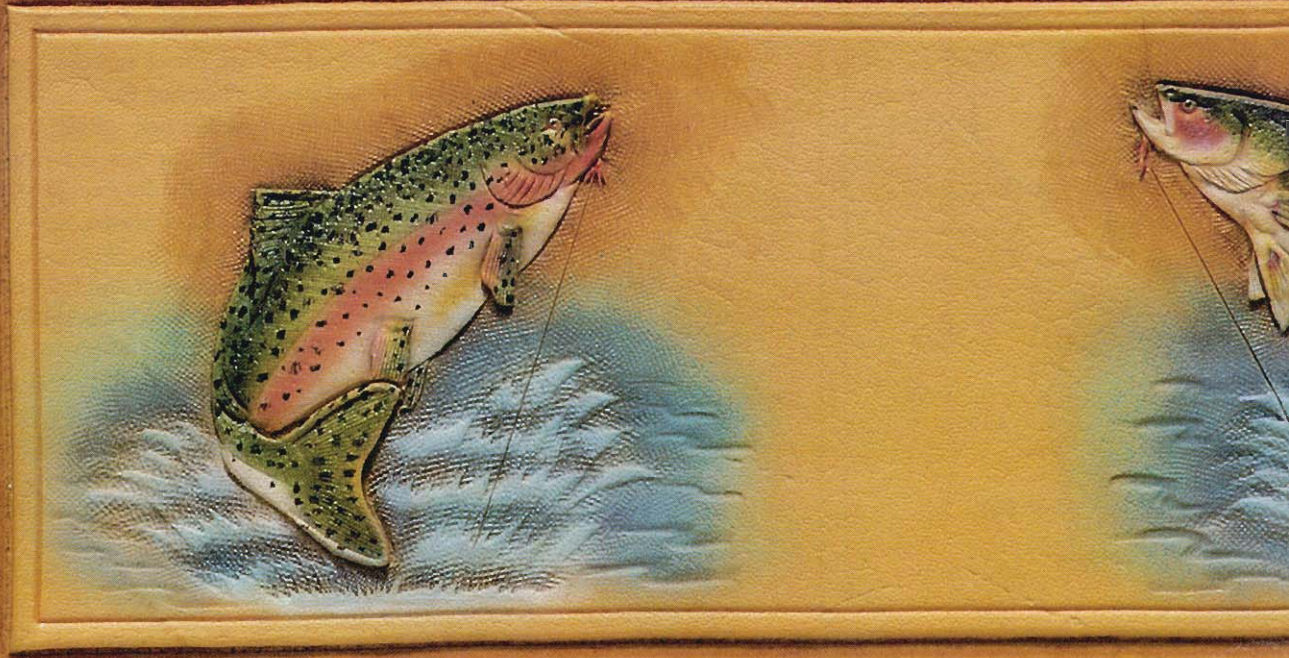


Modeler Point **Cross Cuts**

A 104 B 701 F 890 F 895 F 896 B 60 B 997 F 898 F 899 F 900 Hair Blade S 631 S 932



Robb Barr '93



A 104



B 701



F 890



F 895



F 896



B 60



B 997

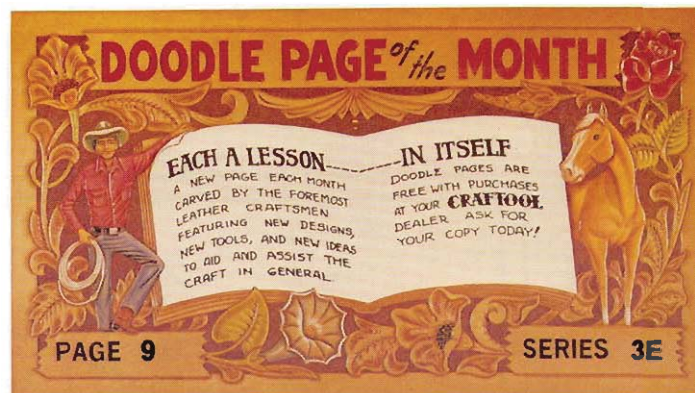
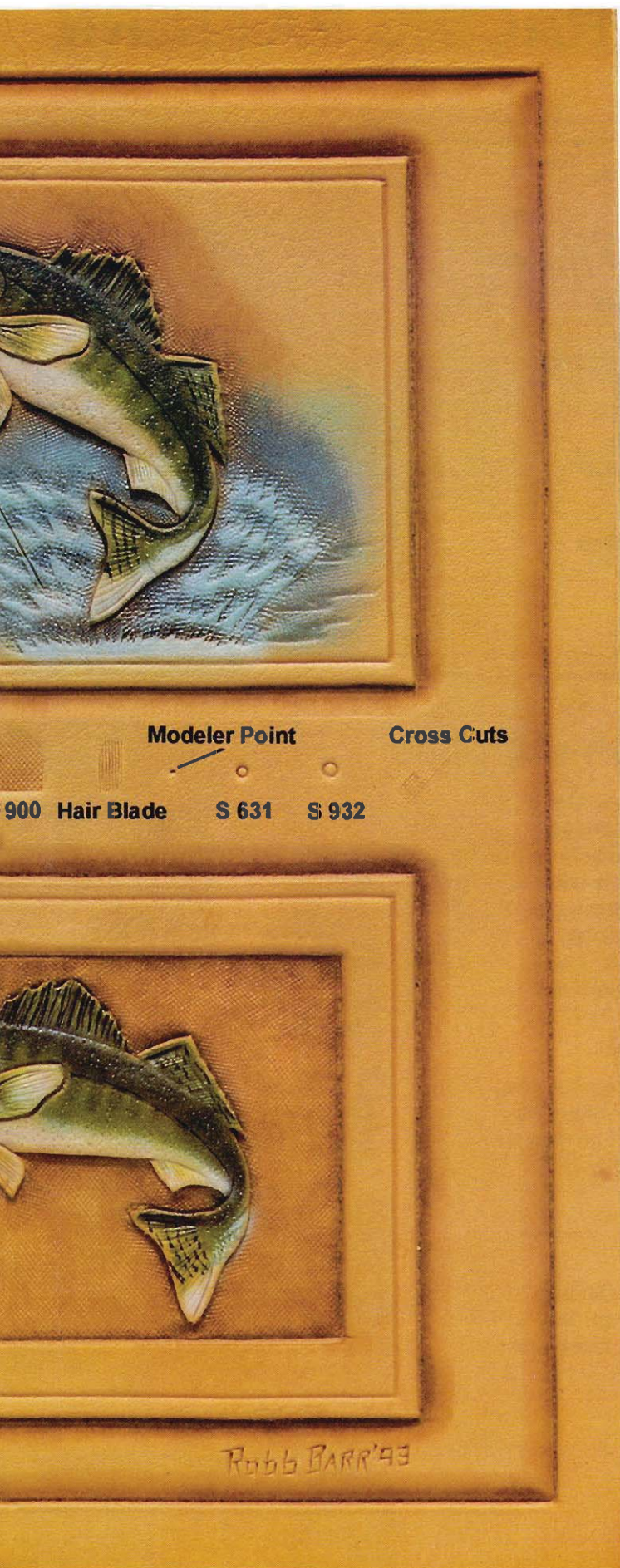


F 898



F 899





Game Fish

part 2

by Robb Barr

Fish are fairly easy to color. Most are shades of brownish green, with some white, and usually a prominent marking or color that is common to that species. When you are coloring a fish, don't just color it green, brown and white, study photographs of that species of Trout; Brook, Brown, Cut Throat, Rainbow, etc. Each has specific markings, so study the colors on each species before you paint them.

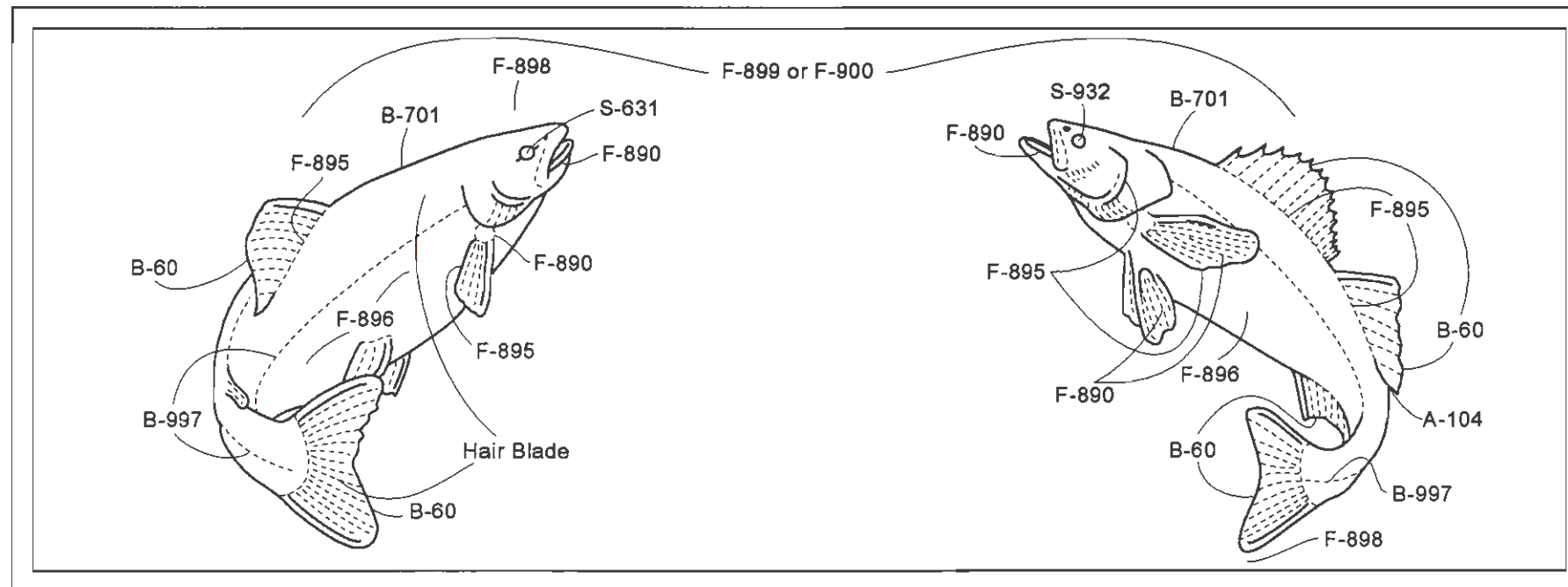
This is the second part of the Doodle Page on Game Fish. I use my Paasche "VL" Air Brush and Color Aire acrylics to color this project. This air brushing lesson will require fine line work, and take some time. You cannot rush through a project, so take your time, and carefully follow the instructions.

To start, air brush the water, if you are doing the pattern with the fish on the line. Get into the habit of doing backgrounds first. This will help you avoid getting the background color on your main theme in the carving. Mix 4 drops turquoise and 1 drop water. (I use eye droppers to mix colors in my color cup, and to also flush clean water through the air brush and the stem of the metal cup). Using this mixture, hold the air brush about 1/2" from the surface, and mist the water area. Fade the color as you move out to the uncarved area so you do not have a solid spot of color. Your carving will look much better if the color fades into the background.

Next, mix seven drops of Kelly Green with three drops of Dark Brown. Air brush the back, head, cheek, first and second dorsal fins (back fins), upper tail and the complete tail fin and the lower edges of the pectoral and ventral fins, (side and belly fins). Air brush this color down to the lateral line on the Trout, the fish on the left. On the Walleye, air brush this color on the head, upper gill plate, first and second dorsal fins, upper body and 2/3's of the distance below the lateral line, lower toward the tail. Also, use this color on the upper 2/3's of the tail fin and the lower half of the pectoral fin. Keep the tip of the airbrush about 1/16" from the surface of the leather when you are air-brushing along the outer edges of the fish, to avoid over spray onto the background. If you are not familiar with the different parts of the fish, study Al Stohlman's "Figure Carving Finesse", #1951, page 112.

Do not clean this leftover color from your cup. Add six more drops of Dark Brown to this mixture, and air brush this color along the back dorsal fins of the Walleye. As you come to the lateral line, stripe this area so that you see alternating stripes of this brownish green and undercoat you just applied. Again, you will keep the tip of

TRACING PATTERN

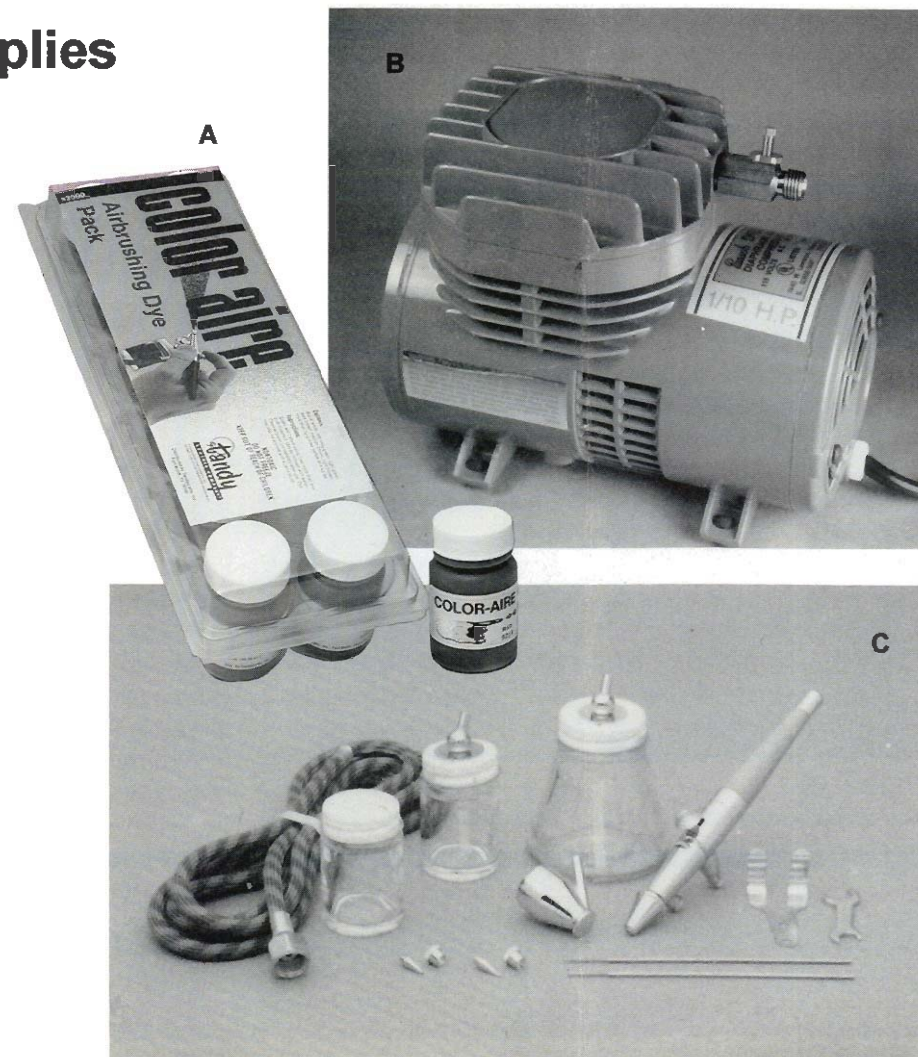


Quality airbrush supplies

A. Color Aire Airbrushing Dye. Get a complete set of Tandy's water-based acrylic dyes. Designed especially for airbrushes, this dye flows smoothly without clogging. Twelve 1 1/2 oz. in these colors; dark brown, light green, adobe, turquoise, medium brown, white, black, yellow, red, royal blue, light brown and kelly green.
#1991

B. Air Compressor. Complete, portable, diaphragm-type compressor. Powers airbrushes with constant 1.4 CFM air flow at 35 lbs. pressure. 1 year warranty.
#2419

C. Double Action Paasche Airbrush Set. Control flow and air pressure with just one finger! Airbrush, syphon cup, two syphon bottles, storage bottle, three tips, 6' hose, wrenches and reamer.
#2413



the air brush about 1/16" from the surface of the leather. Remember, that throughout this process, you want very little color to be flowing out of the air brush. Go back over an area several times to get the depth of color you want. Do not try to cover these small areas all at once, or you will end up with a mess.

Next, mix two drops of light green with six drops of yellow. Air brush this mixture on the side, above the lateral line, fins, and outer edge of the tail fin on the Trout. Air brush this color mixture over lighter stripes on side, lower and center areas of dorsal fins, center of tail fin and center of ventral fin.

The red stripe on the side, gill and lower jaw was done with red Color Aire. Also, air brush this color on the upper edge of the pectoral and ventral fins and the fly in side of mouth. On the Walleye, I used red, with a touch of light brown, and air brushed the the cheek and lower inside of the ventral fin, then gave these areas a light misting of adobe, to tone down the red and light brown mixture. I then air brushed white; note that the white should be thinned by mixing six drops of white with two drops of water. Air brush this lightly, since you do not want it to be bright, on the Trout. Do the belly and underside of the tail and edge, and the lower edge of the tail fin. On the Walleye, use the white on the jaw, outer edge of the cheek, lower gill plate, top half of the pectoral fin, ventral fins, anal fin and underside of tail and lower 1/3 of tail fin. Also, airbrush this mixture on the splashes in the water.

Next, using a "0" or "00" round brush, take light brown and paint the eyes, and the center outer edge of the tail on the Trout. Touch this color, lightly, to the lower fins of the Trout. Then, using black, dot the pupil of the eyes, paint the spots on the Trout, line the first dorsal on the Walleye, vertically, the second dorsal fin horizontally, and the upper 2/3 of the tail fin, curving the lines with the tail.

Finally, I used Starlight Acrylic Silver, #2039, thinned with water, and air brushed a light mist over the fish and water to give it all a glitter or wet look. To seal and protect, I used Satin Sheen, #2010, airbrushing it so that I avoided the gloss. The spray can of Super Sheen would work just as well.

Use your air brush, and do not be afraid of it, because this is the only way you are going to master it and become aware of what it can do.

If you feel you need to practice with the air brush, and do not want to practice on a carving, Dover Coloring Books offer a series of books that have very realistic drawings of animals, plants, cactus, flowers, trains, ships, etc. These books also show you the proper coloring of each page, so you can practice matching and blending colors, and also practice airbrushing techniques.

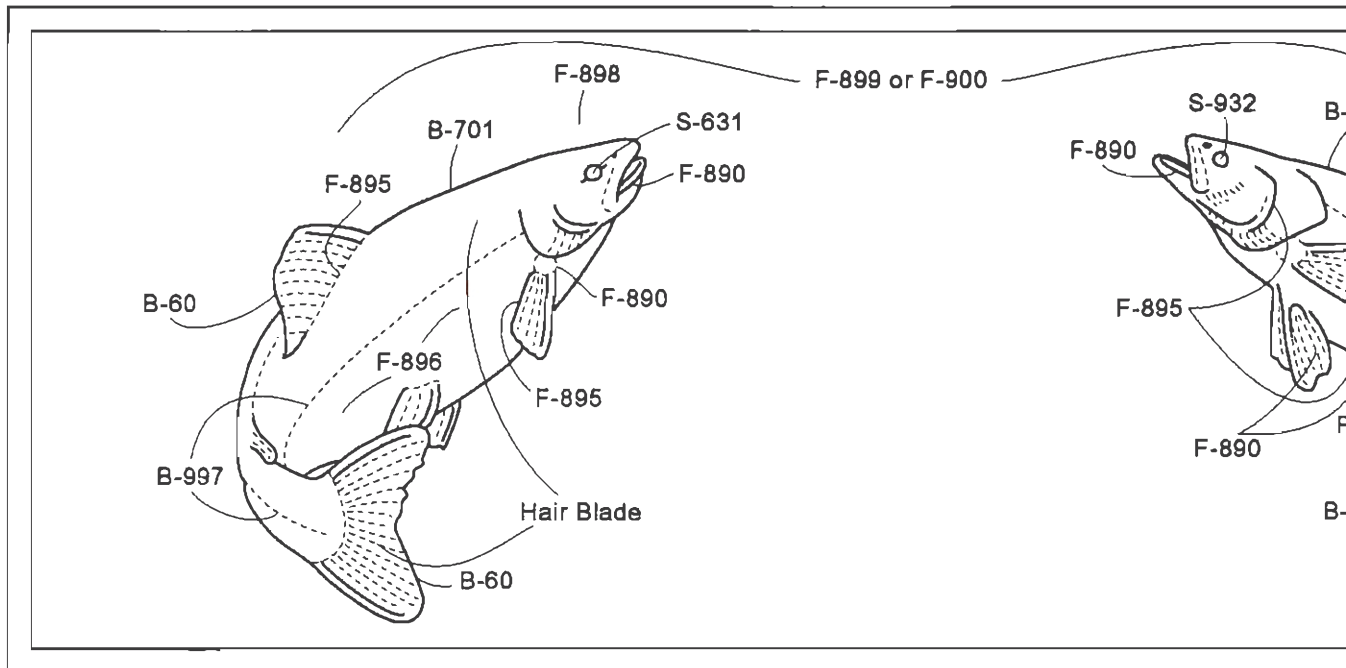
It is important that you know the proper air pressure you should be using. I like to air brush with about 30-35 PSI (pounds per square inch of air pressure). When using thinner materials like solvents, inks and water colors, I use about 25 PSI. If you have a single diaphragm compression, they push air at about 26 PSI, and work quite well. If you have a large shop compressor, attach a regulator and you can regulate the air for you air brush needs.

Moisture, in the line, can be a problem. This is more evident when using solvents, inks, enamels, and other colors that are not a water base. Acrylics and water colors are not affected as much because they are a water base color. It is a good idea to attach a moisture trap in your air line. Attach it about a foot from the air brush, with the moisture release valve at the bottom.

© Copyright 1994, Distributed by Tandy Leather Co.
Fort Worth, Texas 76140

No part of this or any other page may be reprinted
without written permission. Printed in the U.S.A.

TRACING PATTERN



Quality airbrush supplies

A. Color Aire Airbrushing Dye. Get a complete set of Tandy's water-based acrylic dyes. Designed especially for airbrushes, this dye flows smoothly without clogging. Twelve 1 1/2 oz. in these colors; dark brown, light green, adobe, turquoise, medium brown, white, black, yellow, red, royal blue, light brown and kelly green.

#1991

B. Air Compressor. Complete, portable, diaphragm-type compressor. Powers airbrushes with constant 1.4 CFM air flow at 35 lbs. pressure. 1 year warranty.

#2419

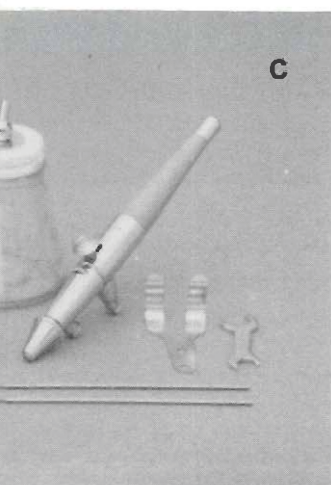
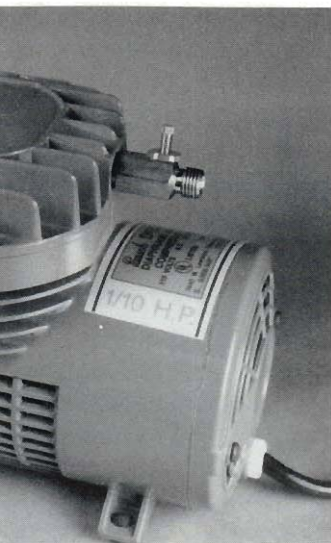
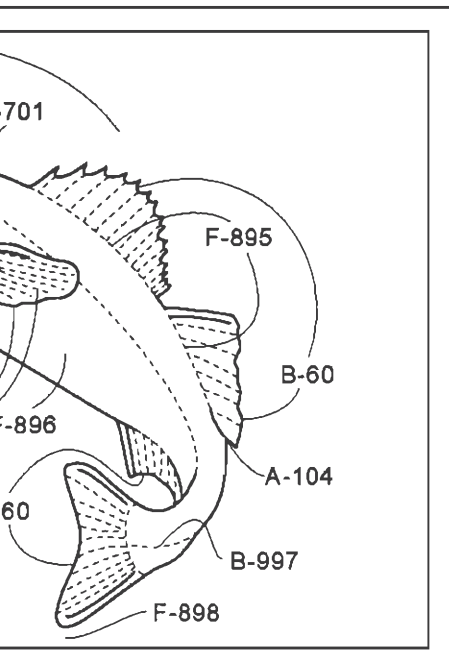
C. Double Action Paasche Airbrush Set.

Control flow and air pressure with just one finger! Airbrush, syphon cup, two syphon bottles, storage bottle, three tips, 6' hose, wrenches and reamer.

#2413



A DIVISION OF TANDYCRAFTS, INC.
*4% EMPLOYEE STOCK OWNERSHIP PROGRAM CO.



the air brush about 1/16" from the surface of the leather. Remember, that throughout this process, you want very little color to be flowing out of the air brush. Go back over an area several times to get the depth of color you want. Do not try to cover these small areas all at once, or you will end up with a mess.

Next, mix two drops of light green with six drops of yellow. Air brush this mixture on the side, above the lateral line, fins, and outer edge of the tail fin on the Trout. Air brush this color mixture over lighter stripes on side, lower and center areas of dorsal fins, center of tail fin and center of ventral fin.

The red stripe on the side, gill and lower jaw was done with red Color Aire. Also, air brush this color on the upper edge of the pectoral and ventral fins and the fly in side of mouth. On the Walleye, I used red, with a touch of light brown, and air brushed the the cheek and lower inside of the ventral fin, then gave these areas a light misting of adobe, to tone down the red and light brown mixture. I then air brushed white; note that the white should be thinned by mixing six drops of white with two drops of water. Air brush this lightly, since you do not want it to be bright, on the Trout. Do the belly and underside of the tail and edge, and the lower edge of the tail fin. On the Walleye, use the white on the jaw, outer edge of the cheek, lower gill plate, top half of the pectoral fin, ventral fins, anal fin and underside of tail and lower 1/3 of tail fin. Also, airbrush this mixture on the splashes in the water.

Next, using a "0" or "00" round brush, take light brown and paint the eyes, and the center outer edge of the tail on the Trout. Touch this color, lightly, to the lower fins of the Trout. Then, using black, dot the pupil of the eyes, paint the spots on the Trout, line the first dorsal on the Walleye, vertically, the second dorsal fin horizontally, and the upper 2/3 of the tail fin, curving the lines with the tail.

Finally, I used Starlight Acrylic Silver, #2039, thinned with water, and air brushed a light mist over the fish and water to give it all a glitter or wet look. To seal and protect, I used Satin Sheen, #2010, airbrushing it so that I avoided the gloss. The spray can of Super Sheen would work just as well.

Use your air brush, and do not be afraid of it, because this is the only way you are going to master it and become aware of what it can do.

If you feel you need to practice with the air brush, and do not want to practice on a carving, Dover Coloring Books offer a series of books that have very realistic drawings of animals, plants, cactus, flowers, trains, ships, etc. These books also show you the proper coloring of each page, so you can practice matching and blending colors, and also practice airbrushing techniques.

It is important that you know the proper air pressure you should be using. I like to air brush with about 30-35 PSI (pounds per square inch of air pressure). When using thinner materials like solvents, inks and water colors, I use about 25 PSI. If you have a single diaphragm compression, they push air at about 26 PSI, and work quite well. If you have a large shop compressor, attach a regulator and you can regulate the air for you air brush needs.

Moisture, in the line, can be a problem. This is more evident when using solvents, inks, enamels, and other colors that are not a water base. Acrylics and water colors are not affected as much because they are a water base color. It is a good idea to attach a moisture trap in your air line. Attach it about a foot from the air brush, with the moisture release valve at the bottom.

Snake Inlays

Example B

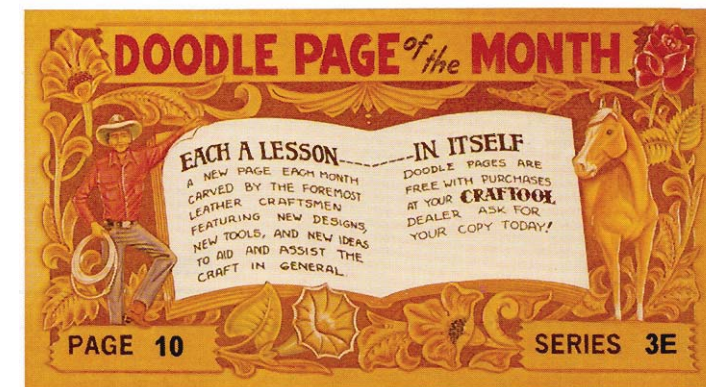
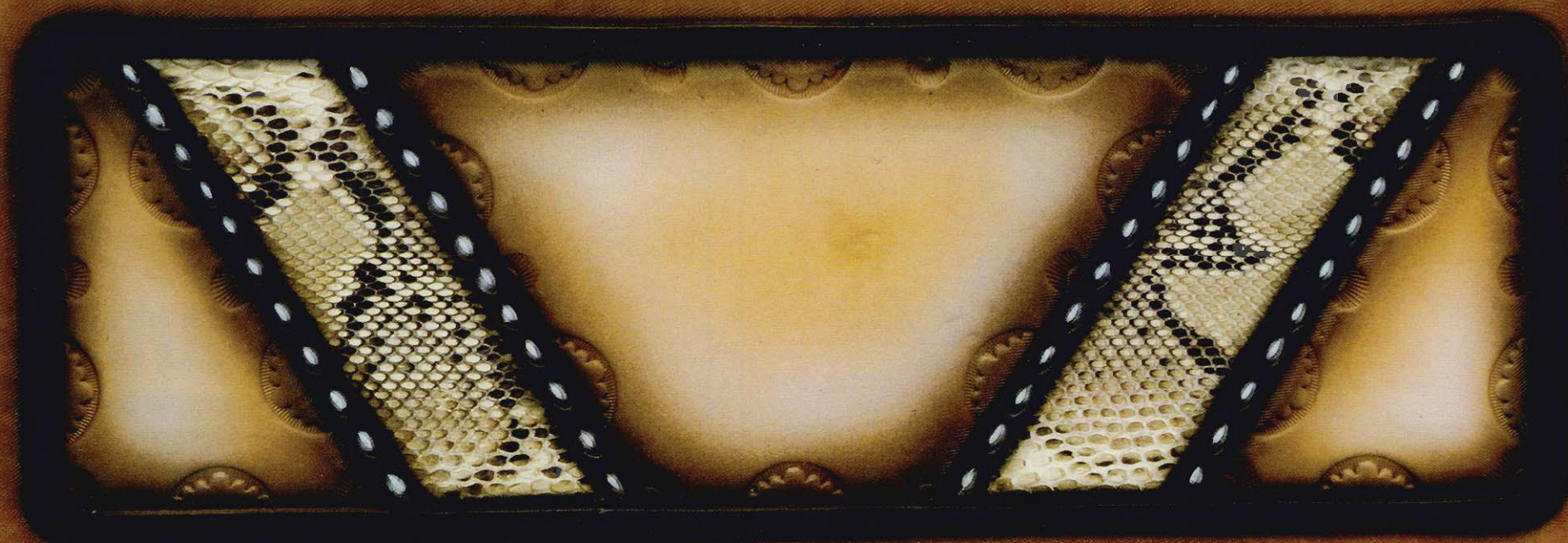
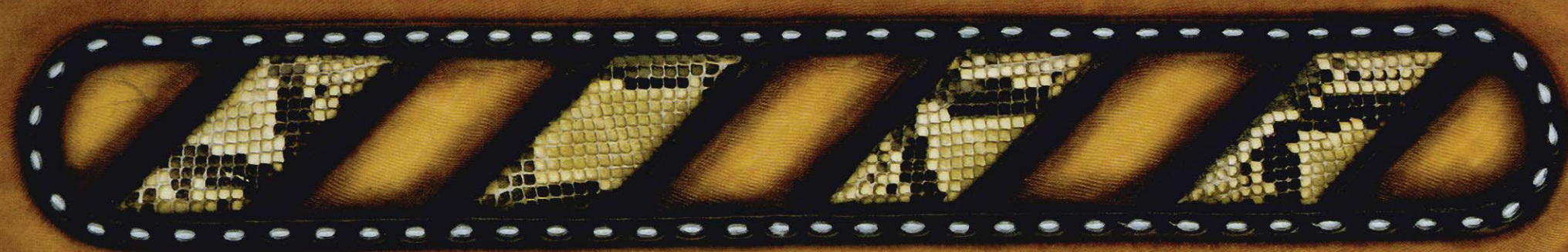
Example D



Example A

Example C

Example E



Snake Inlays

by Mark Smith

Many times, I've had small pieces of snakeskin left over from projects. I decided to use the pieces for some inlay work, instead of throwing them away. My greatest concern was that the cemented inlays might peel away, later on. I came up with the following method to keep this from happening.

Use a swivel knife to cut inlay areas into a belt, wallet, purse, etc. (Example A). Make the cuts deeper than you would when carving a tooled design.

Next, bevel the cut lines very deeply with a B702 (Example A). You may need to bevel all lines twice to get them deep enough. Use an F941 in all corners, then smooth out all rough edges with a P236. (Example A).

After all beveling and smoothing has been completed, rough up the inlay areas, especially the corners and edges, with a craft knife or coarse sandpaper (Example B).

Spread at least 3 coats of Craftsman Cement on the roughed up inlay areas. Use a toothpick, or pencil, to get cement into corners and edges (Example C). Spread at least 2 coats of cement on the backside of a piece of snakeskin. Note: The piece of snakeskin must be

Snake Intl

Example B

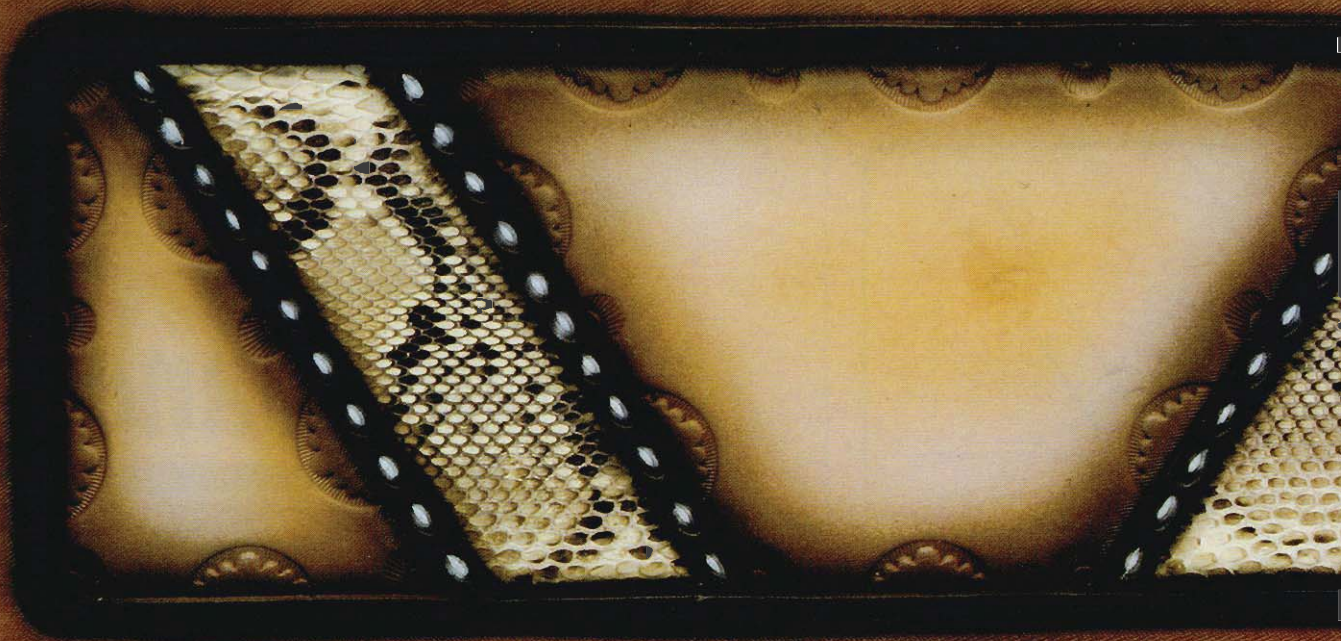
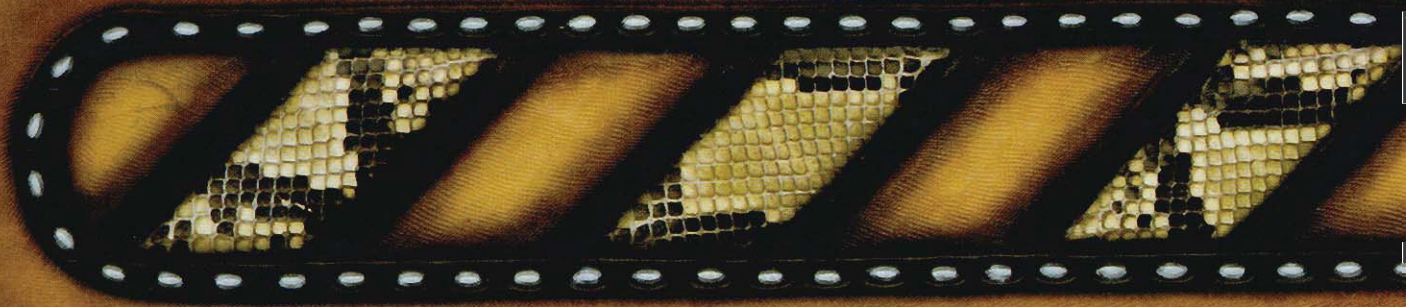
Example D

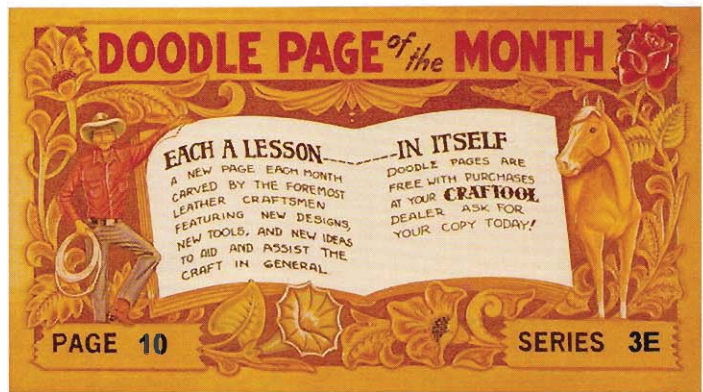
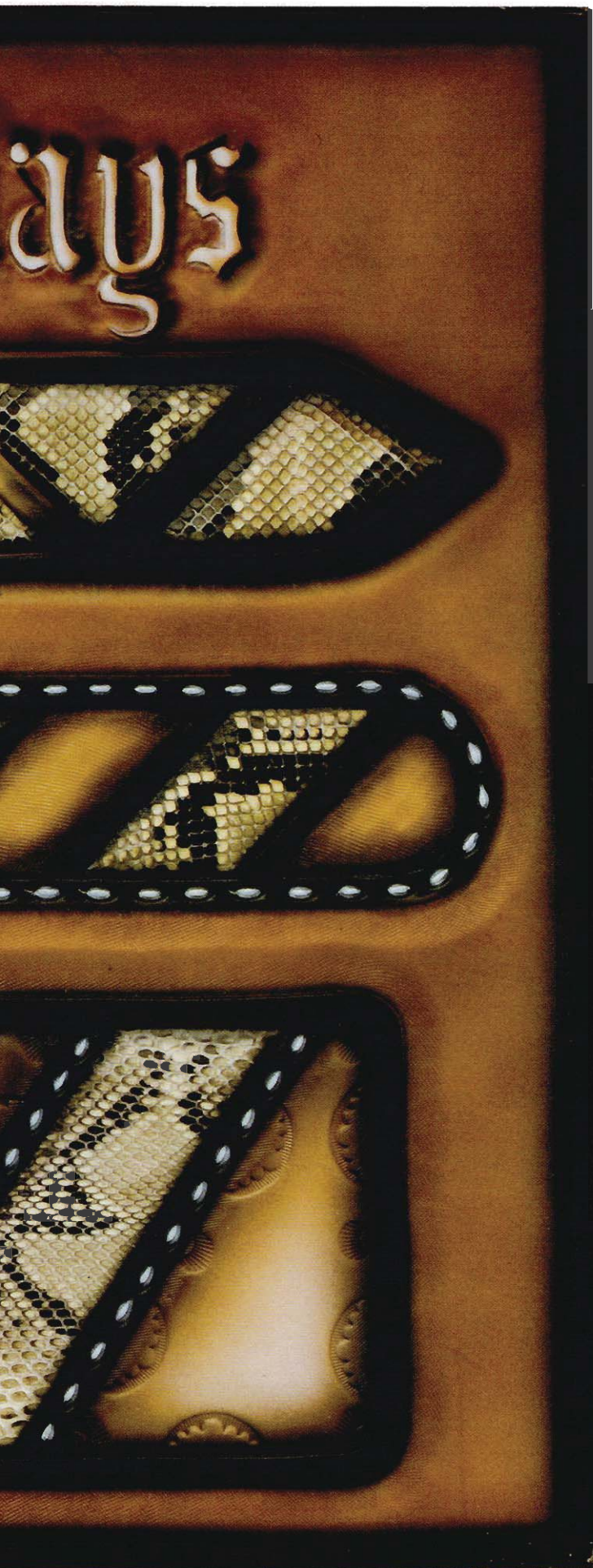


Example A

Example C

Example E





Snake Inlays

by Mark Smith

Many times, I've had small pieces of snakeskin left over from projects. I decided to use the pieces for some inlay work, instead of throwing them away. My greatest concern was that the cemented inlays might peel away, later on. I came up with the following method to keep this from happening.

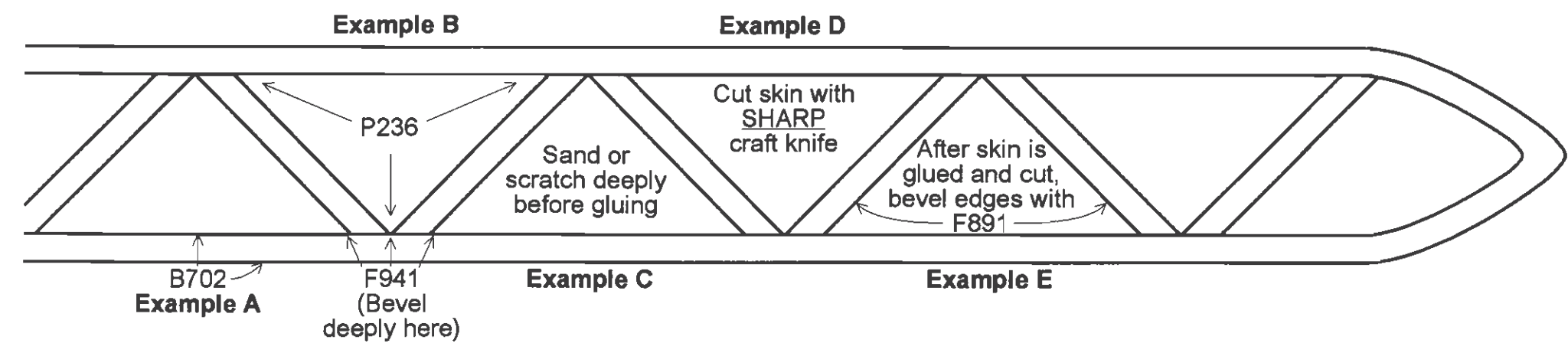
Use a swivel knife to cut inlay areas into a belt, wallet, purse, etc. (Example A). Make the cuts deeper than you would when carving a tooled design.

Next, bevel the cut lines very deeply with a B702 (Example A). You may need to bevel all lines twice to get them deep enough. Use an F941 in all corners, then smooth out all rough edges with a P236. (Example A).

After all beveling and smoothing has been completed, rough up the inlay areas, especially the corners and edges, with a craft knife or coarse sandpaper (Example B).

Spread at least 3 coats of Craftsman Cement on the roughed up inlay areas. Use a toothpick, or pencil, to get cement into corners and edges (Example C). Spread at least 2 coats of cement on the backside of a piece of snakeskin. Note: The piece of snakeskin must be

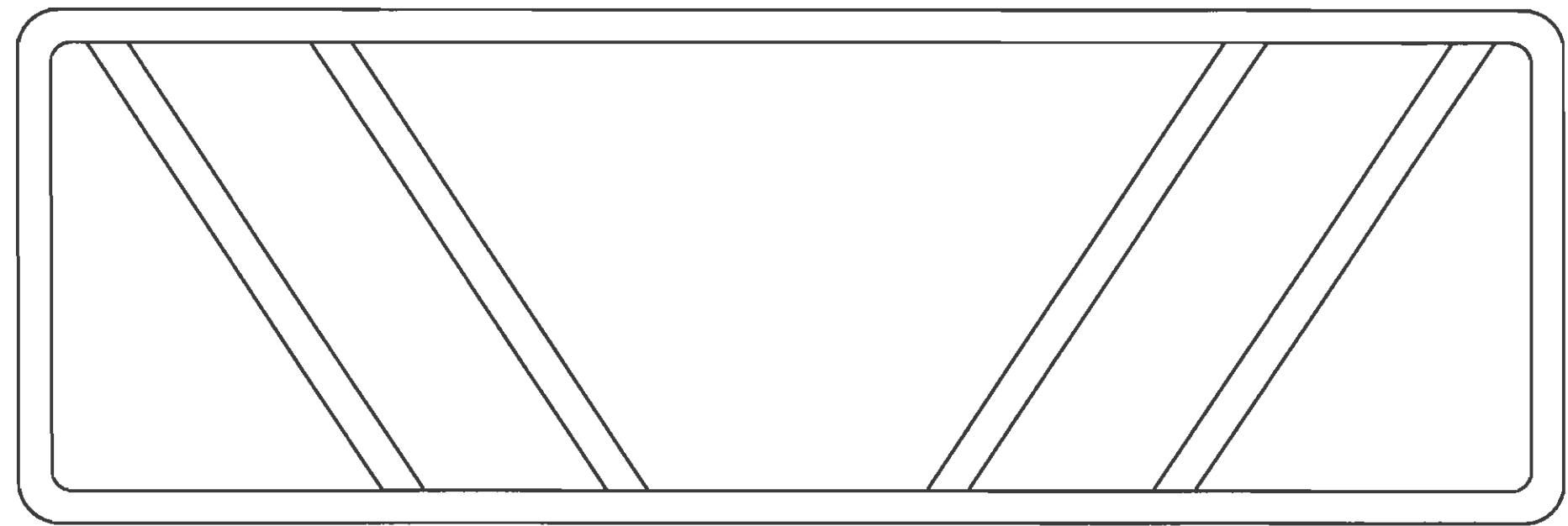
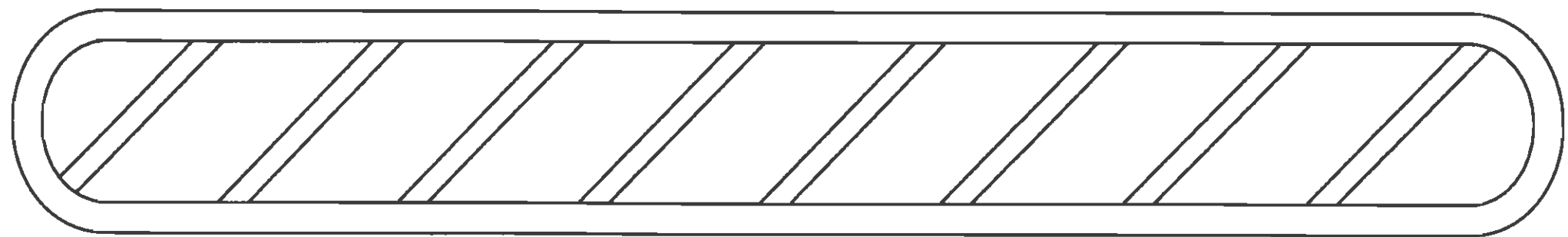
TRACING PATTERNS



slightly larger than the area to be inlaid. Several coats of cement are recommended to insure that the snake inlays will not lift up around the edges, at a later date.

Allow some time for the cement to set, then lay the skin piece over the inlay area. Use a B702, tapped lightly, to press the skin down into the inlay area (Example D). Carefully cut away excess snakeskin, using the beveled line as a guide. You may want to allow a little skin to overlap the beveled line on the first cut. Then, trim away progressively smaller sections until the skin fits the inlay area, perfectly (Example E). To ensure a good bond, matt and bevel over the entire inlay, especially edges, with an F891.

The samples, shown on this Doodle Page, were colored with Tandy Leather Company's new COLOR AIRE Dye. COLOR AIRE is an acrylic based air brushing dye that is formulated to flow smoothly through any air brush with very little needle build up.



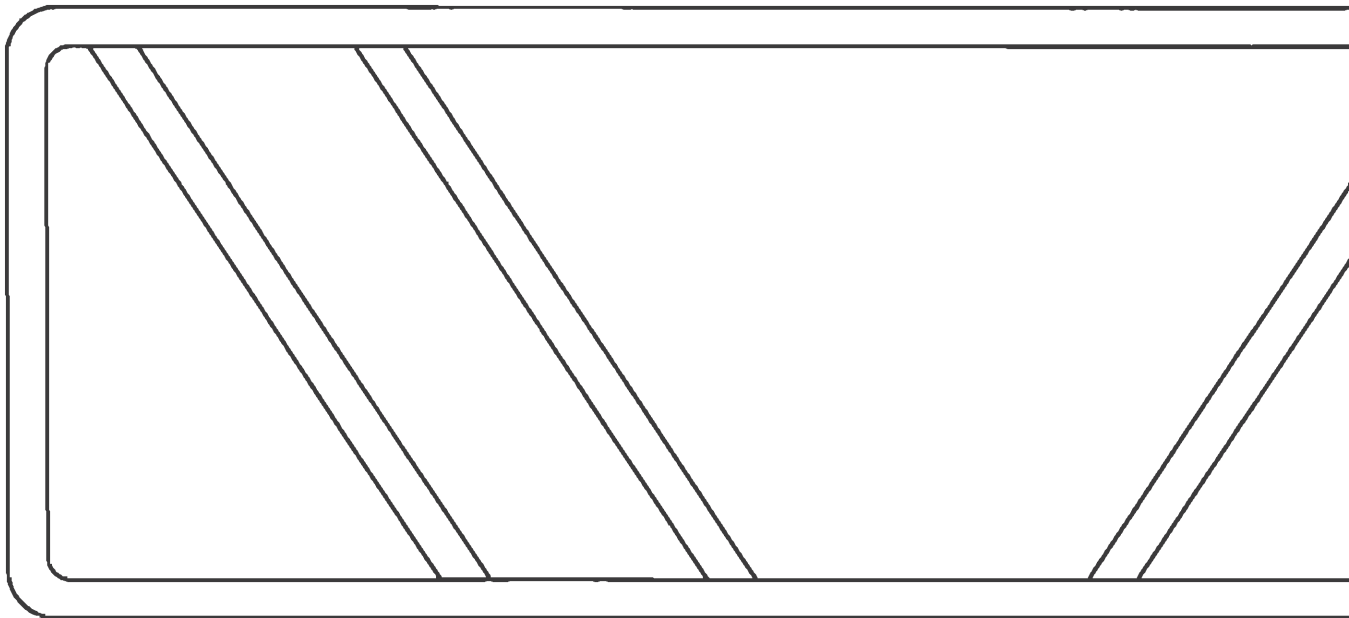
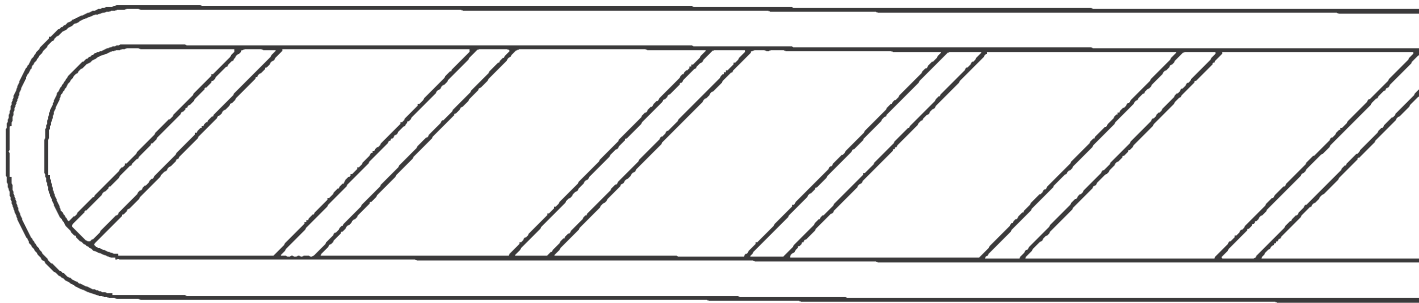
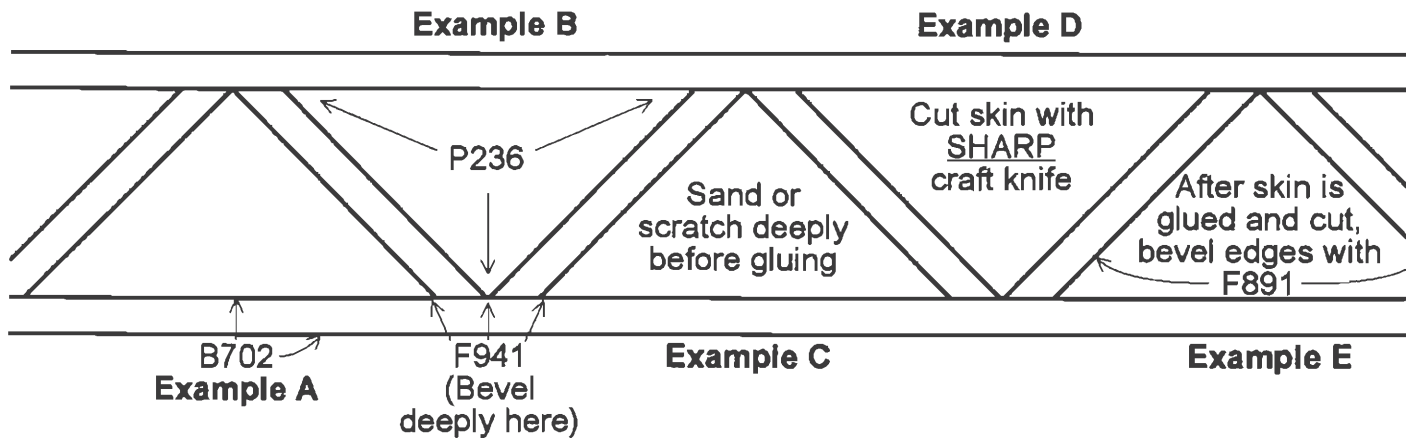
About The Author

Mark D. Smith is from Louisville, Kentucky, and has been crafting leather for over 9 years. Mark uses his leather working, and air brushing skills, to encourage others to find the pleasure and profit from the art of leathercraft. Other examples, of Marks fine work, can be found on the cover of the May/June, 1992 "LEATHERCRAFTERS JOURNAL", with a "how to" article on air brushing chrome effects on leather.

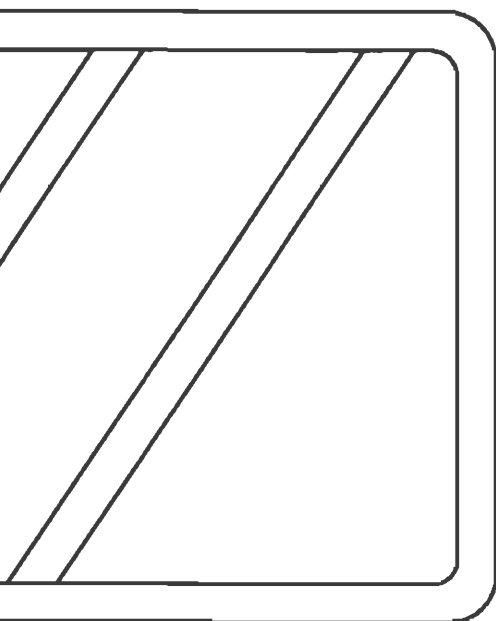
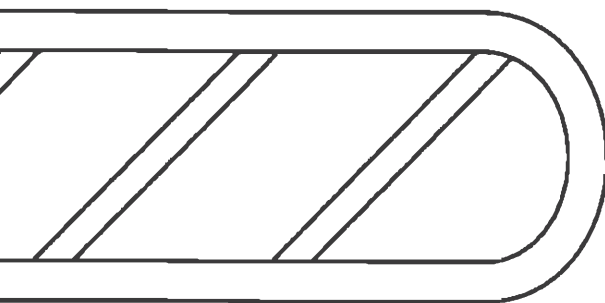
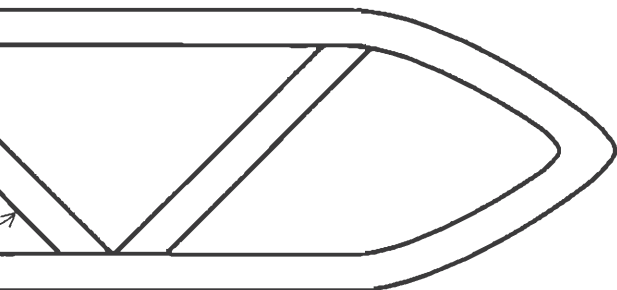


© Copyright 1994
Distributed by Tandy Leather Co.
Fort Worth, Texas 76140
No part of this or any other page may be reprinted
without written permission. Printed in the U.S.A.

TRACING PATTERN



S



slightly larger than the area to be inlaid. Several coats of cement are recommended to insure that the snake inlays will not lift up around the edges, at a later date.

Allow some time for the cement to set, then lay the skin piece over the inlay area. Use a B702, tapped lightly, to press the skin down into the inlay area (Example D). Carefully cut away excess snakeskin, using the beveled line as a guide. You may want to allow a little skin to overlap the beveled line on the first cut. Then, trim away progressively smaller sections until the skin fits the inlay area, perfectly (Example E). To ensure a good bond, matt and bevel over the entire inlay, especially edges, with an F891.

The samples, shown on this Doodle Page, were colored with Tandy Leather Company's new COLOR AIRE Dye. COLOR AIRE is an acrylic based air brushing dye that is formulated to flow smoothly through any air brush with very little needle build up.

About The Author

Mark D. Smith is from Louisville, Kentucky, and has been crafting leather for over 9 years. Mark uses his leather working, and air brushing skills, to encourage others to find the pleasure and profit from the art of leathercraft. Other examples, of Marks fine work, can be found on the cover of the May/June, 1992 "LEATHERCRAFTERS JOURNAL", with a "how to" article on air brushing chrome effects on leather.

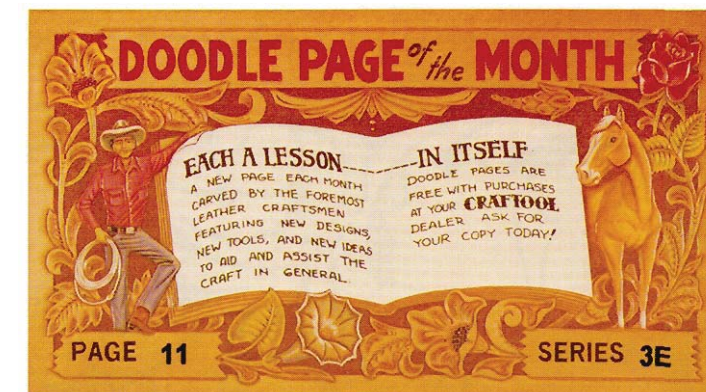


© Copyright 1994
Distributed by Tandy Leather Co.
Fort Worth, Texas 76140
No part of this or any other page may be reprinted
without written permission. Printed in the U.S.A.



A104
Use pattern
as a rough
guide to stamp
silhouette of
tree.

F901
Matt entire
area of flag
lightly *before*
beveling lines
for stripes.



SUN SPOT

by Bill McKay

When it comes to inspiration, here in the Southwest, you just can't beat the ol' Sun. During July, here in Phoenix, trying to hide from it becomes a full time obsession. Early one morning, while driving East, I was hit in the eye . . . literally . . . with a great truth, or actually two great truths. Truth number one was that I had all these pieces of six and eight ounce leather sitting around that weren't large enough to use for much more than coasters, key fobs or hair barrette's, and I already had about a zillion coasters and key fobs. Truth number two is the fact that when you're driving into the Sun, there is always a space between the car sun visor and window frame, and that is always right where the sun is burning through. I think it must be some sort of unwritten law of nature. Well, that was all the inspiration I needed to come up with the idea of a clip-on mini Sun visor, made of leather. And people say this desert heat makes you stupid! Ha! !

By most standards, the design is pretty straight forward. All you need is a 3 1/2 by 7 inch piece of leather. Obviously, you will need two pieces if you wish to conceal the rivet that holds the clip to the visor. The nice thing about this project is that it can be personalized to the driver, or the owner of the vehicle. I thought that the flag idea would be a nice touch for those friends, or loved ones, who are in the armed service. You can use the emblem of their

A102

H904

C431

H903

H904

B198

S631

P973

U851

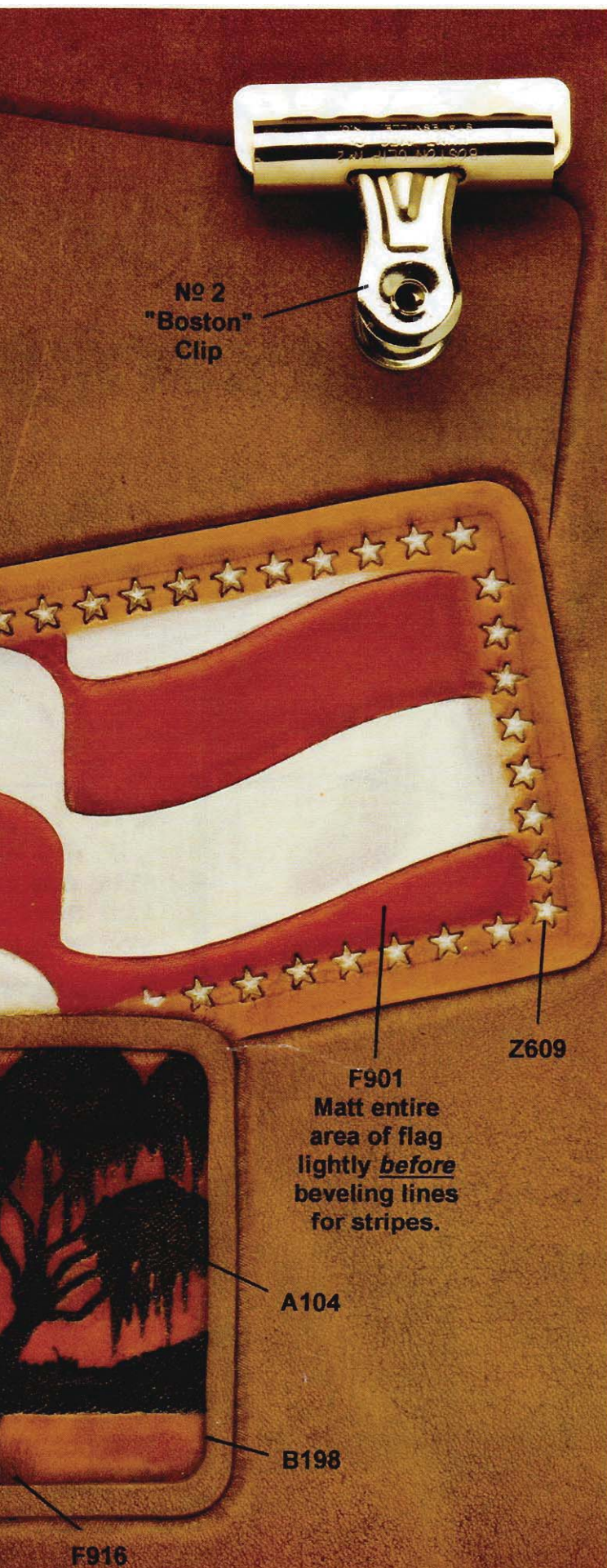
8346

D436

X511

A104
Use pattern
as a rough
guide to stamp
silhouette of
tree.





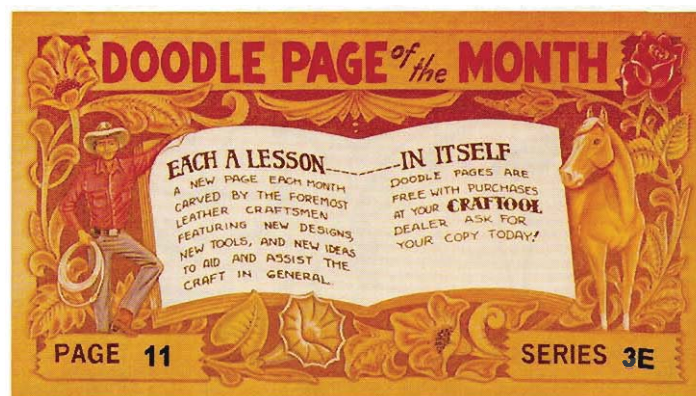
No 2
"Boston"
Clip

F901
Matt entire
area of flag
lightly *before*
beveling lines
for stripes.

A104

B198

F916

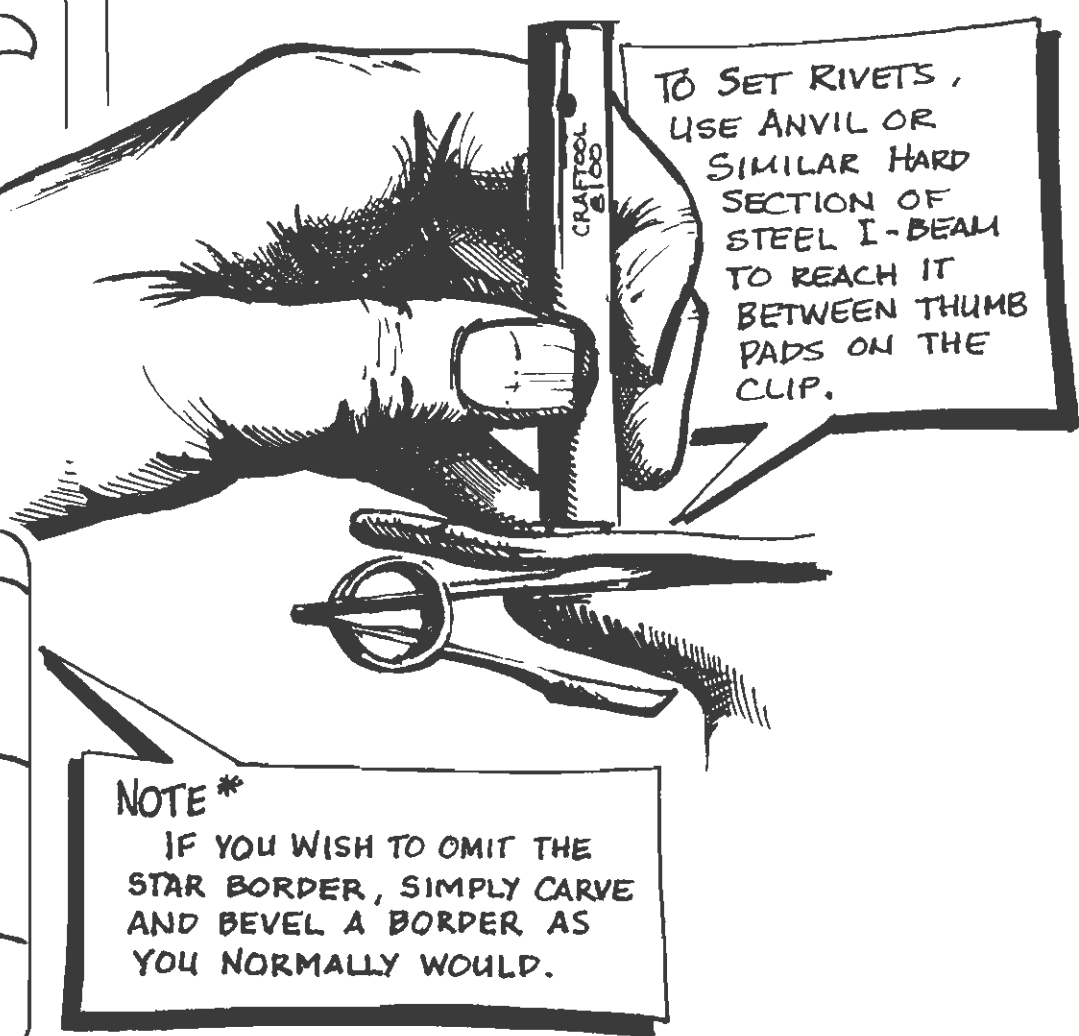
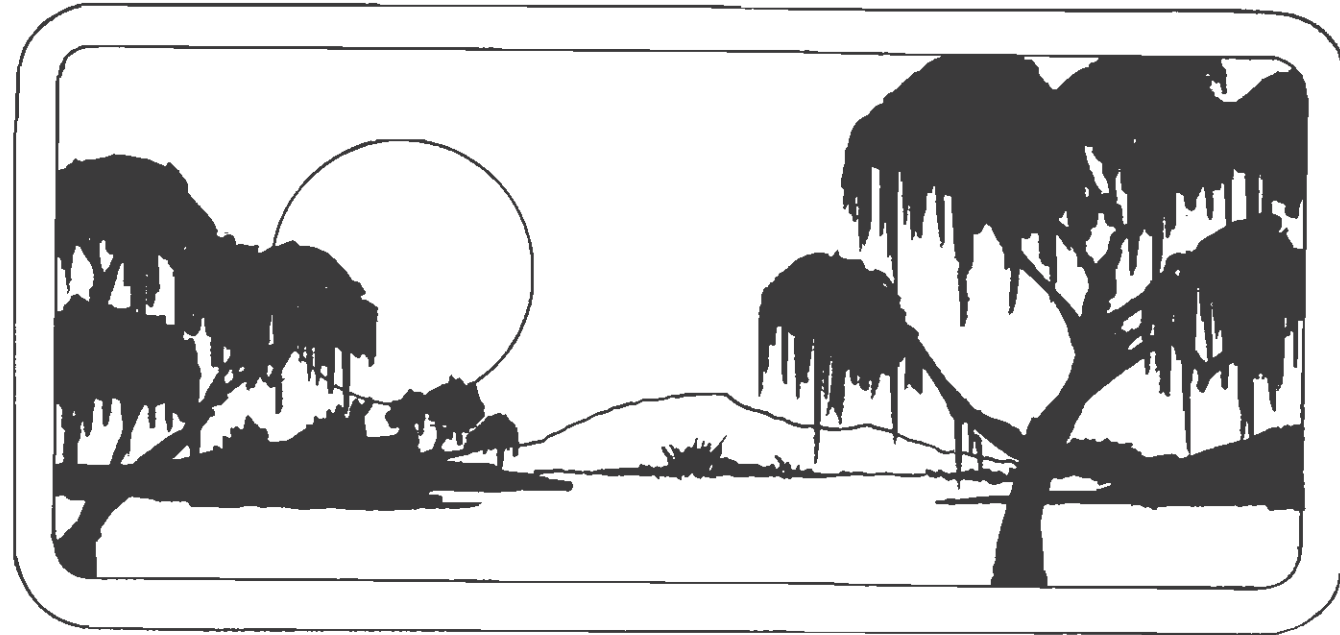
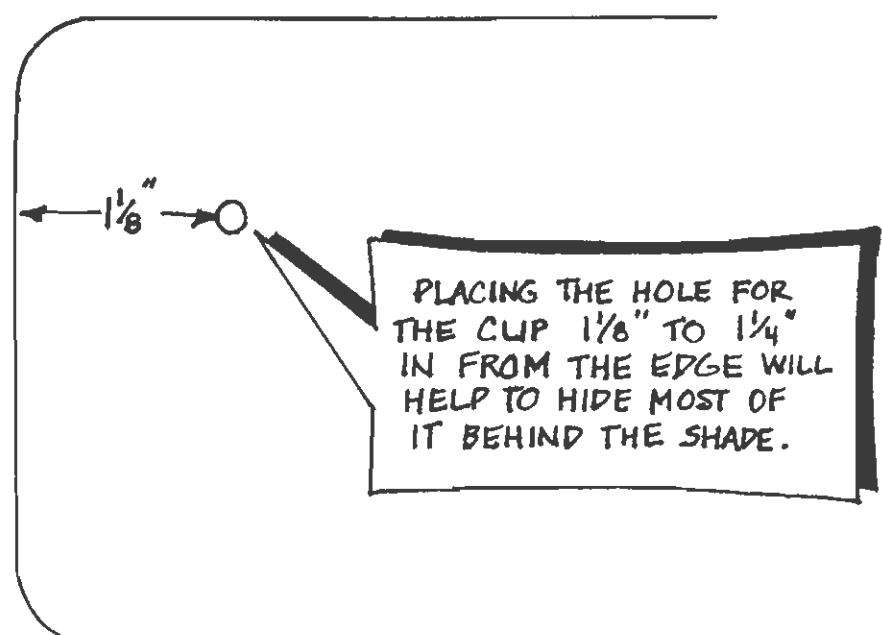
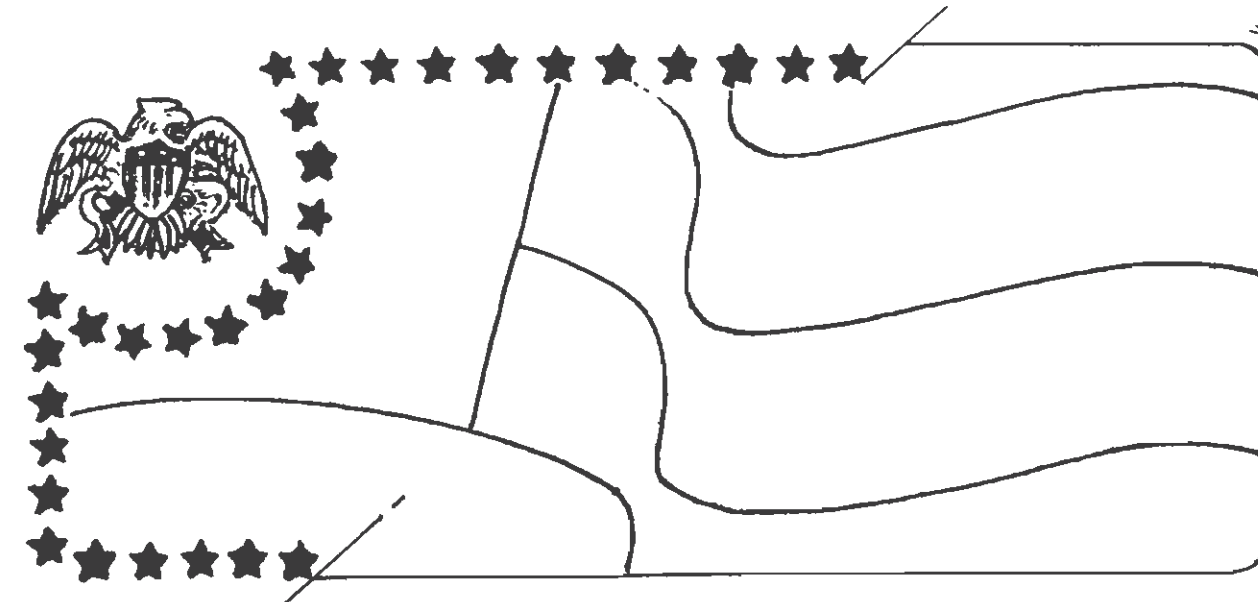
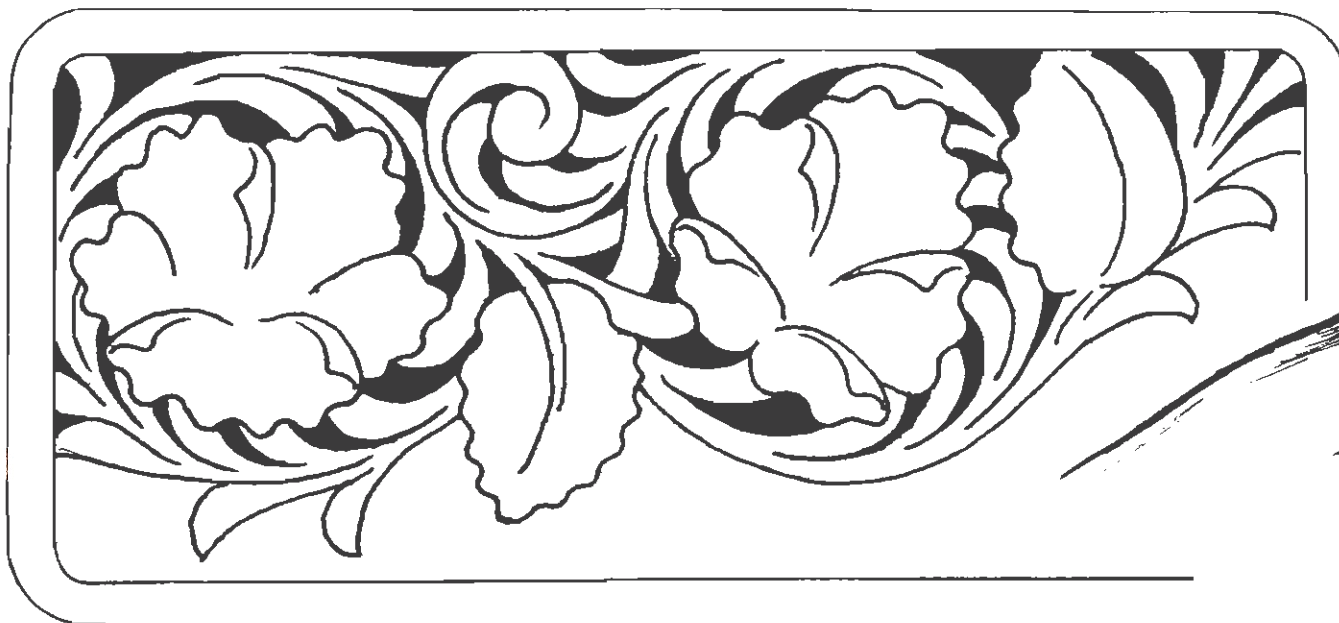


SUN SPOT

by Bill McKay

When it comes to inspiration, here in the Southwest, you just can't beat the ol' Sun. During July, here in Phoenix, trying to hide from it becomes a full time obsession. Early one morning, while driving East, I was hit in the eye . . . literally . . . with a great truth, or actually two great truths. Truth number one was that I had all these pieces of six and eight ounce leather sitting around that weren't large enough to use for much more than coasters, key fobs or hair barrette's, and I already had about a zillion coasters and key fobs. Truth number two is the fact that when you're driving into the Sun, there is always a space between the car sun visor and window frame, and that is always right where the sun is burning through. I think it must be some sort of unwritten law of nature. Well, that was all the inspiration I needed to come up with the idea of a clip-on mini Sun visor, made of leather. And people say this desert heat makes you stupid! Ha! !

By most standards, the design is pretty straight forward. All you need is a 3 1/2 by 7 inch piece of leather. Obviously, you will need two pieces if you wish to conceal the rivet that holds the clip to the visor. The nice thing about this project is that it can be personalized to the driver, or the owner of the vehicle. I thought that the flag idea would be a nice touch for those friends, or loved ones, who are in the armed service. You can use the emblem of their



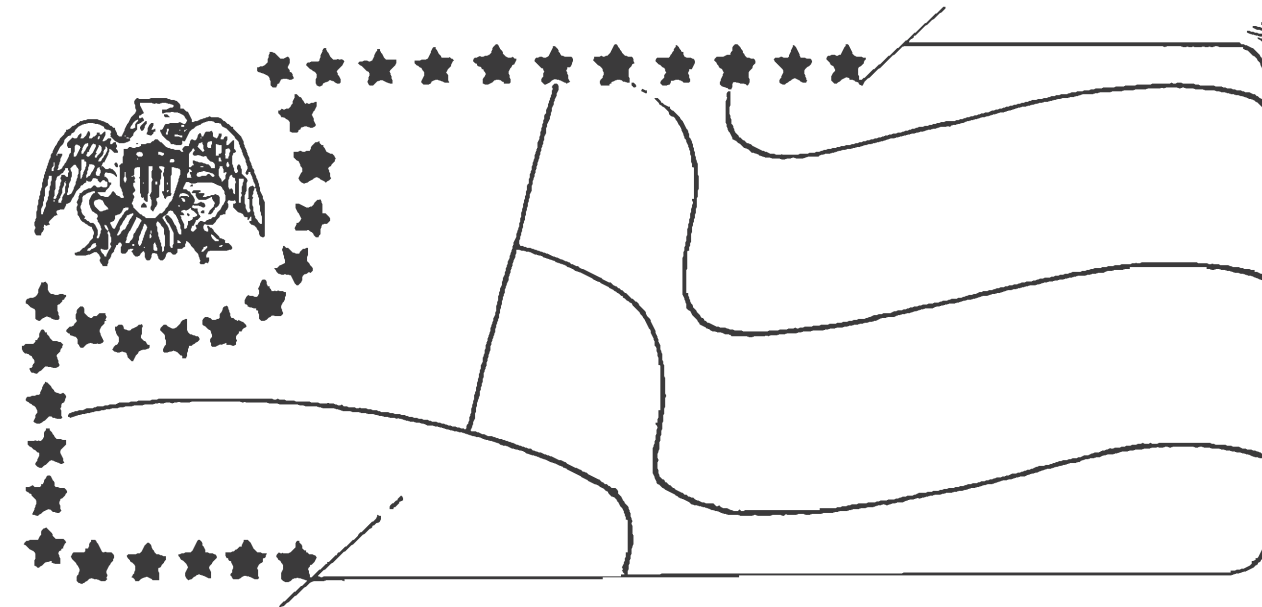
branch, and if desired, you may even wish to add his or her name and rank, and since you made it just for them, it will have a special meaning. You can also refer back to past Doodle Pages for coloring tips, such as the sunset effect shown on the bottom piece, which was originally described on a Doodle Page I did back in 1986. Your local Tandy Leather store also has a wealth of Craftaids and books with all sorts of design that can suit your every need. You can look around and find many patterns that are perfect for hunters, campers, pilots, truckers and more. These little visors will also work great in airplanes and boats.

If you go with using a silver concho, to hold on the clip, you may wish to use a drop of Super Glue Gel to keep the screw from backing out. When using a common rivet, you'll want it to be tight enough to hold the clip in position while allowing it to move, so you can place the mini-visor in different positions. Either way, by attaching the clip about 1 1/4 inch in from the edge, most of the metal clip will be hidden from view. You will find these clips at most office supply stores, and some of the larger hobby shops, in your area. I use the Number 2 "Boston" clip made by Hunt Mfg., mainly because the hole in the thumb pad is just right to accommodate the cap size of the medium and large Tandy rivets.

One important note, here. Because of the design of these clips, you will need to use an anvil, or piece of steel I-beam, to reach between the thumb pads. You'll see what I mean by the illustration on the back of the page. As for me, I happen to be lucky enough to live in an apartment with an I-beam that holds up the stairs going to the second floor balcony. I just position the clip and leather so that the beam is between the thumb pads, and then I give it a few sharp raps, using the standard #8100 rivet setter. I try to do this at around six o'clock in the morning, while it is still cool outside, although it does make an awful racket. Sometimes, my neighbors yell at me about it, but I have the perfect answer for them. I just tell them how sorry I am, and explain to them that this desert heat makes people stupid! Happy Driving!



© Copyright 1994
Distributed by Tandy Leather Company
Fort Worth, Texas, 76140
No part of this or any other page may be
reprinted without written permission.
Printed in the U.S.A.

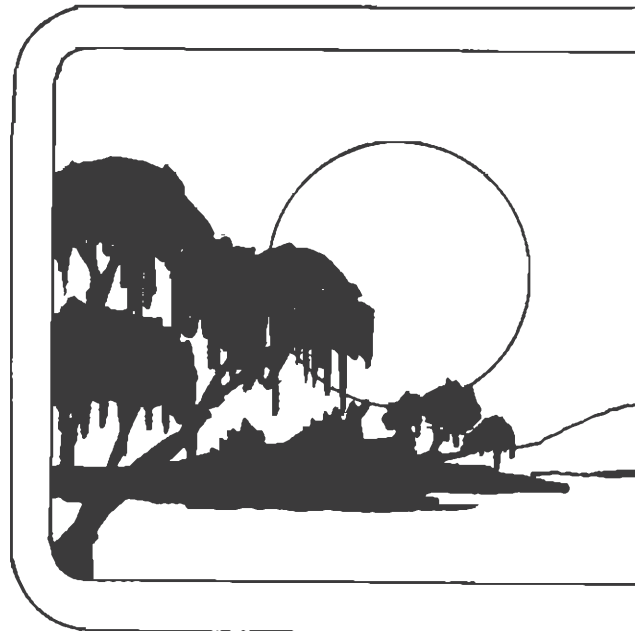


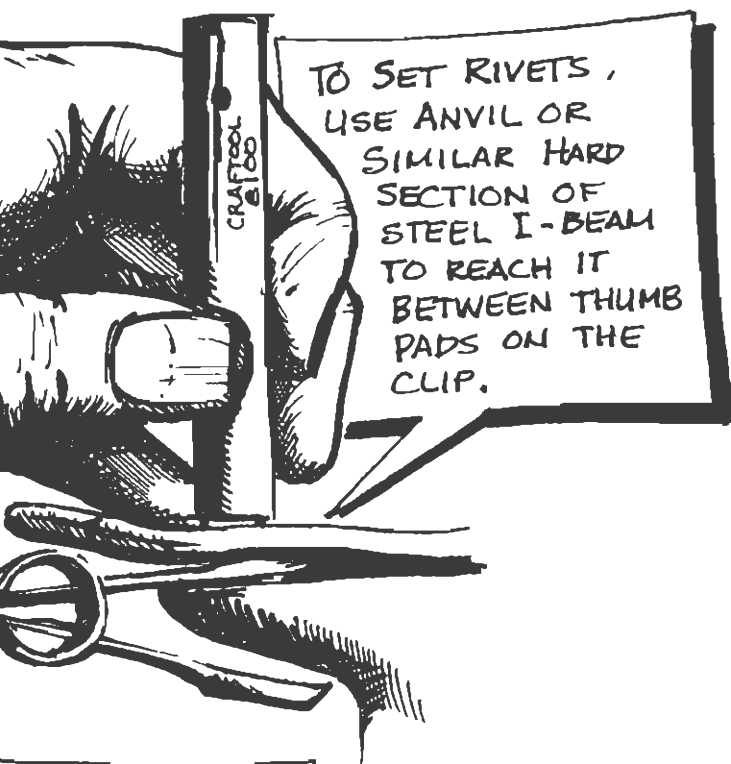
NOTE *

IF YOU WISH
STAR BORDER
AND BEVEL
YOU NORMA

$\frac{1}{8}$ "

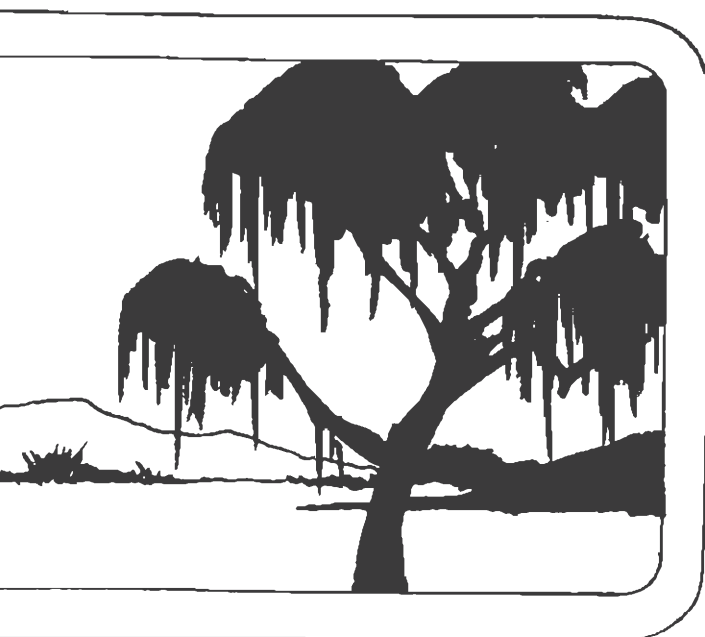
PLACING THE HOLE FOR
THE CLIP $\frac{1}{8}$ " TO $\frac{1}{4}$ "
IN FROM THE EDGE WILL
HELP TO HIDE MOST OF
IT BEHIND THE SHADE.





TO SET RIVETS ,
USE ANVIL OR
SIMILAR HARD
SECTION OF
STEEL I-BEAM
TO REACH IT
BETWEEN THUMB
PADS ON THE
CLIP.

SH TO OMIT THE
R, SIMPLY CARVE
A BORDER AS
LLY WOULD.



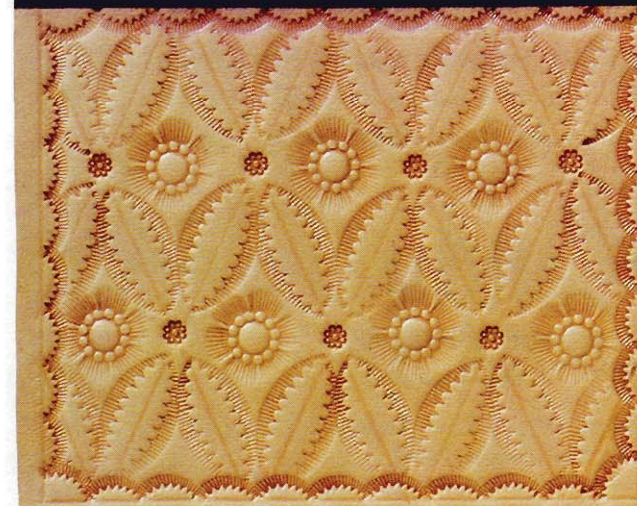
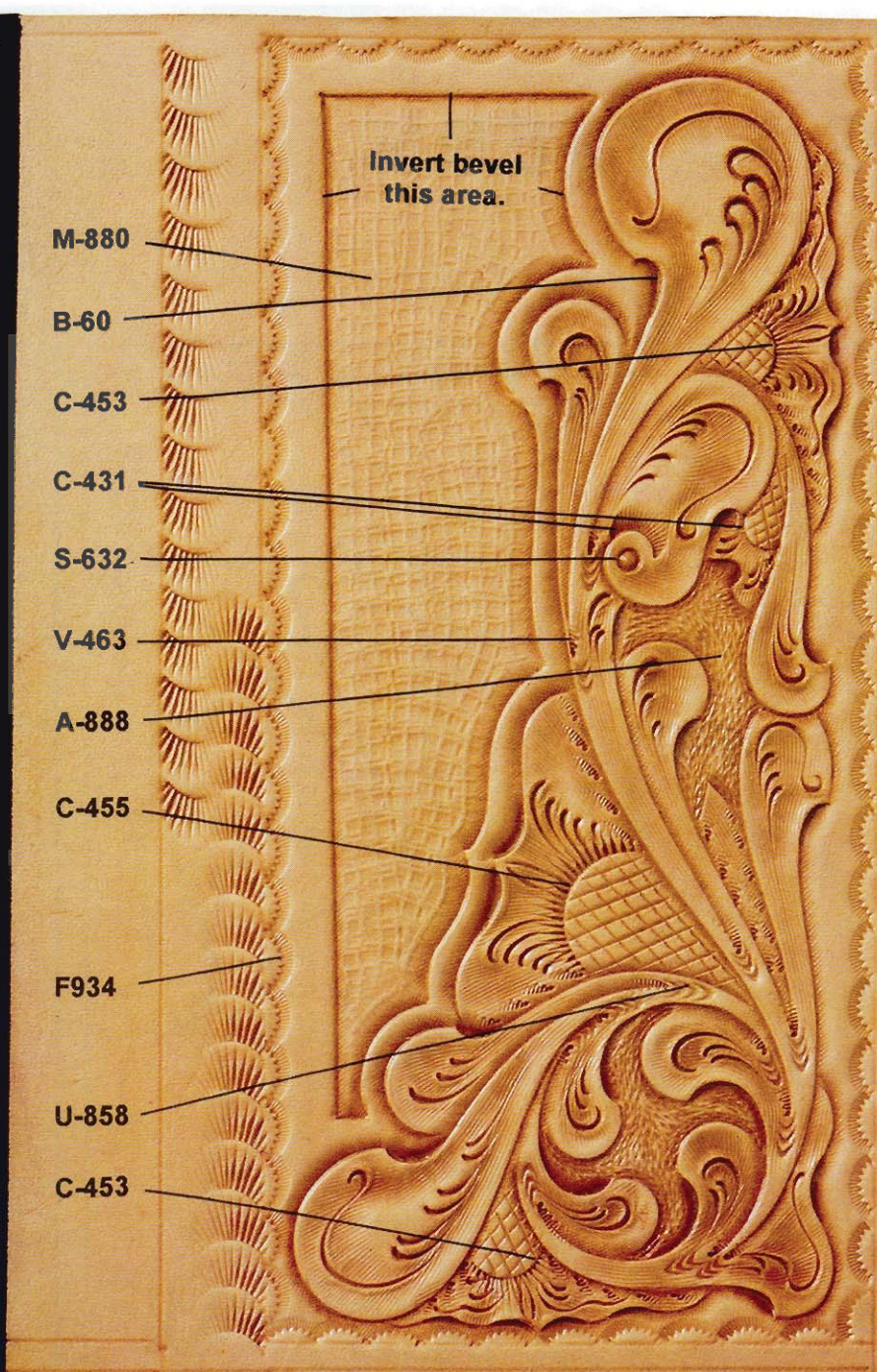
branch, and if desired, you may even wish to add his or her name and rank, and since you made it just for them, it will have a special meaning. You can also refer back to past Doodle Pages for coloring tips, such as the sunset effect shown on the bottom piece, which was originally described on a Doodle Page I did back in 1986. Your local Tandy Leather store also has a wealth of Crafaids and books with all sorts of design that can suit your every need. You can look around and find many patterns that are perfect for hunters, campers, pilots, truckers and more. These little visors will also work great in airplanes and boats.

If you go with using a silver concho, to hold on the clip, you may wish to use a drop of Super Glue Gel to keep the screw from backing out. When using a common rivet, you'll want it to be tight enough to hold the clip in position while allowing it to move, so you can place the mini-visor in different positions. Either way, by attaching the clip about 1 1/4 inch in from the edge, most of the metal clip will be hidden from view. You will find these clips at most office supply stores, and some of the larger hobby shops, in your area. I use the Number 2 "Boston" clip made by Hunt Mfg., mainly because the hole in the thumb pad is just right to accommodate the cap size of the medium and large Tandy rivets.

One important note, here. Because of the design of these clips, you will need to use an anvil, or piece of steel I-beam, to reach between the thumb pads. You'll see what I mean by the illustration on the back of the page. As for me, I happen to be lucky enough to live in an apartment with an I-beam that holds up the stairs going to the second floor balcony. I just position the clip and leather so that the beam is between the thumb pads, and then I give it a few sharp raps, using the standard #8100 rivet setter. I try to do this at around six o'clock in the morning, while it is still cool outside, although it does make an awful racket. Sometimes, my neighbors yell at me about it, but I have the perfect answer for them. I just tell them how sorry I am, and explain to them that this desert heat makes people stupid! Happy Driving!



© Copyright 1994
Distributed by Tandy Leather Company
Fort Worth, Texas, 76140
No part of this or any other page may be
reprinted without written permission.
Printed in the U.S.A.



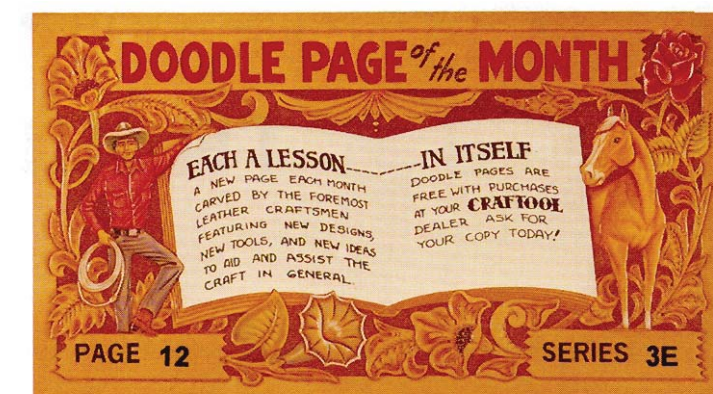
F-934 used as a border stamp around lace line.

Pear shaded area's are shown in natural photo carve. Bevelers are used on entire pattern.

C-455 C-453 C-431 V-708 V-463 P-209 B-936 U-858 M-880 S-632 B-60
B-701 A-888 J-820 A-102 F-934

4 tools used on the diamonds.
V-708, A-102, J-820, F-934

Swivel Knife used is 5/8" Ceramic Blade.



THE ROPER WALLET

by Larry "Cotton" Mills

This pattern is fairly simple, and it is probably the most requested wallet I make. The pattern for the front of the wallet is one of my own freehand western floral designs. As you can see, I only use two colors for the dyeing, and it is really an eye catcher.

Rubber cement the leather to paper. This keeps the leather from stretching. Dampen the leather with water, then transfer the pattern with a ball stylus, or the pointed end of a modeling tool. Use a swivel knife to cut in the floral pattern on the front of the wallet. The pattern on the back of the wallet uses stamping tools only. Follow the steps below, in the order shown, to complete the pattern.

STEP 1.

Stamp in the flower centers with the **C455**, **C453**, and **C431** camouflage tools. Also, use the **C453** to stamp in the design along the wallets spine. Tilt the tool slightly to the right, and stamp up one side of the spine. Turn the wallet a half way around, and stamp up the other side of the spine.

STEP 2.

Pear shade the pattern, as shown, with a **P209**. This will add depth to the pattern, and create nice areas for airbrushing, as explained in the dyeing portion of the instructions.



M-880

B-60

C-453

C-431

S-632

V-463

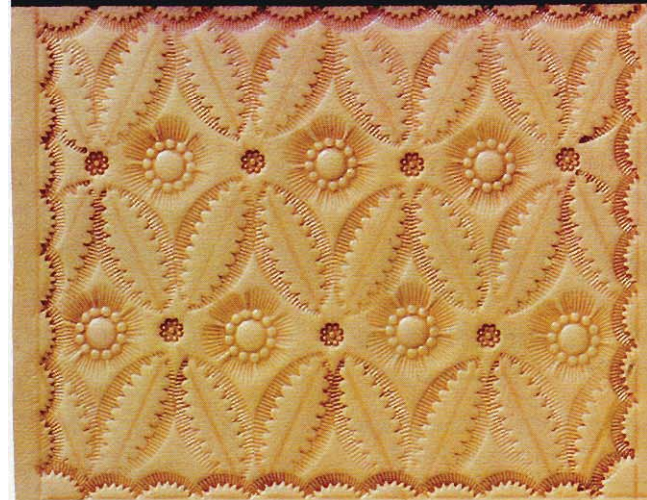
A-888

C-455

F934

U-858

C-453



C-455



C-453



C-431



V-708



V-463



P-209



B-936

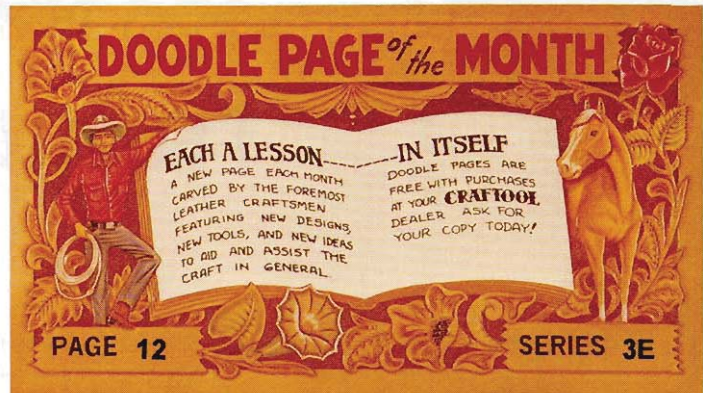


U-8

F-934 used as
border stamp and
lace line.

B-701 A-888

4 tools used on
the diamonds.
V-708, A-102, J-820, F-934



THE ROPER WALLET

by Larry "Cotton" Mills

This pattern is fairly simple, and it is probably the most requested wallet I make. The pattern for the front of the wallet is one of my own freehand western floral designs. As you can see, I only use two colors for the dyeing, and it is really an eye catcher.

Rubber cement the leather to paper. This keeps the leather from stretching. Dampen the leather with water, then transfer the pattern with a ball stylus, or the pointed end of a modeling tool. Use a swivel knife to cut in the floral pattern on the front of the wallet. The pattern on the back of the wallet uses stamping tools only. Follow the steps below, in the order shown, to complete the pattern.

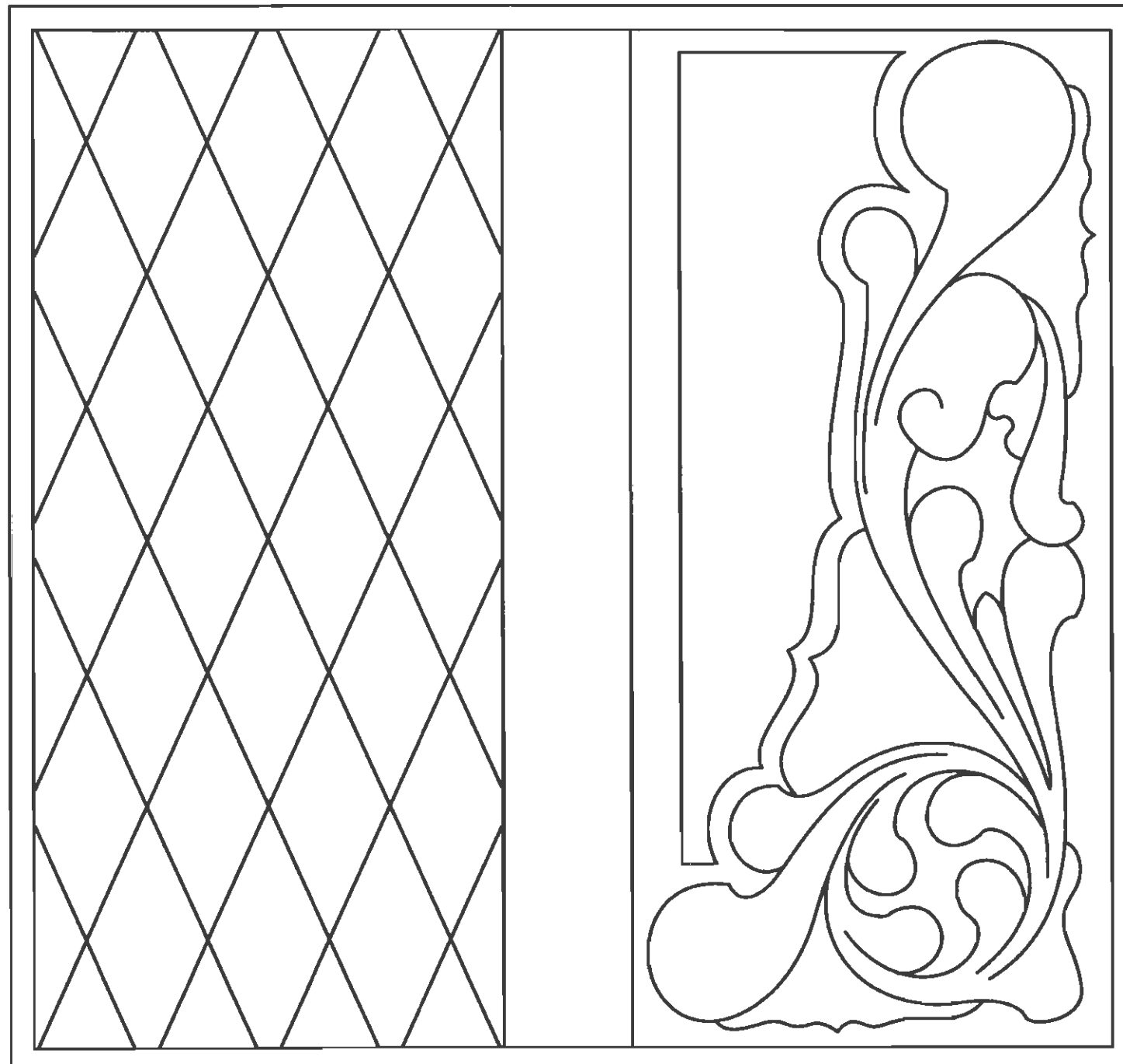
STEP 1.

Stamp in the flower centers with the **C455**, **C453**, and **C431** camouflage tools. Also, use the **C453** to stamp in the design along the wallet's spine. Tilt the tool slightly to the right, and stamp up one side of the spine. Turn the wallet a half way around, and stamp up the other side of the spine.

STEP 2.

Pear shade the pattern, as shown, with a **P209**. This will add depth to the pattern, and create nice areas for airbrushing, as explained in the dyeing portion of the instructions.

TRACING PATTERN



STEP 3.

Bevel the entire pattern with a **B701** and a **B936**, as shown. Don't forget to invert bevel the area where the **M880** matting tool will be used, then fill in the area with the **M880**.

STEP 4.

Use the **V463** veiner, as a stop tool, at the end of every line, and also to the left and right of each flower center.

STEP 5.

Use the **U858** at the end of each stop.

STEP 6.

Use the **B60**, undercut beveler, to raise the inside curve of each floral scroll: This will add more depth to the pattern.

STEP 7.

Add in all decorative cuts.

STAMPING THE BACK OF THE ROPER

Stamp in the back pattern, using the **V708**, **A102**, **J820**, and an **F934**, as shown.

DYEING THE PATTERN

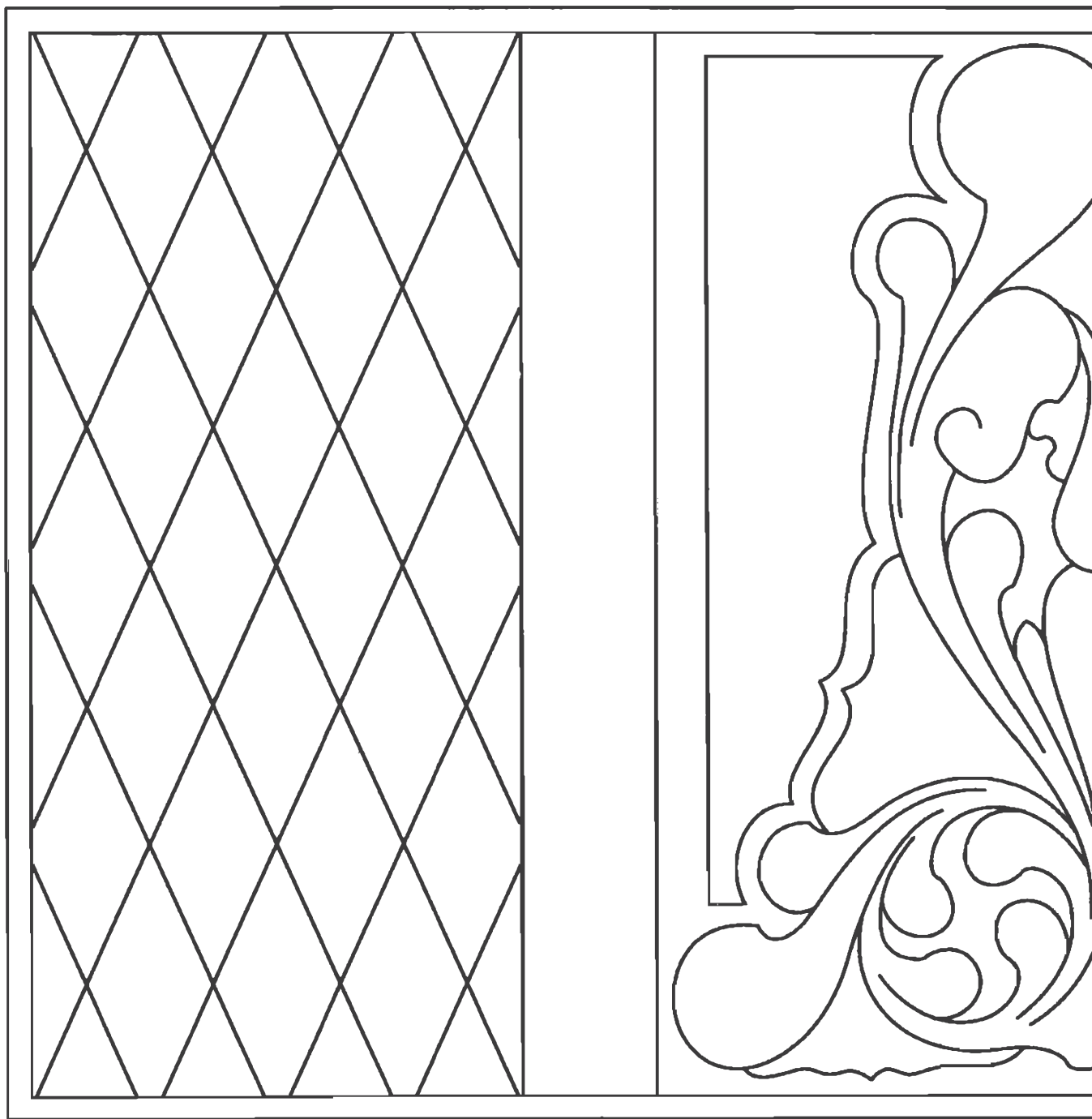
Using an airbrush, spray black on the pear shaded areas of the floral design. Also, mist black around the lacing line and inverted border. Lay a straight edged piece of thin cardboard on one side of the spine, and spray black. Then, repeat on the other side. This will give a sharp separation of color. Use the same technique to add black to the diamonds, on the back pattern. Spray from the bottom to the top, then turn the pattern half way around and spray the other lines. Mist in the purple color, a mixture of red and blue, as shown. Seal with **TAN KOTE**, then apply **SADDLE LAC** as a final finish.

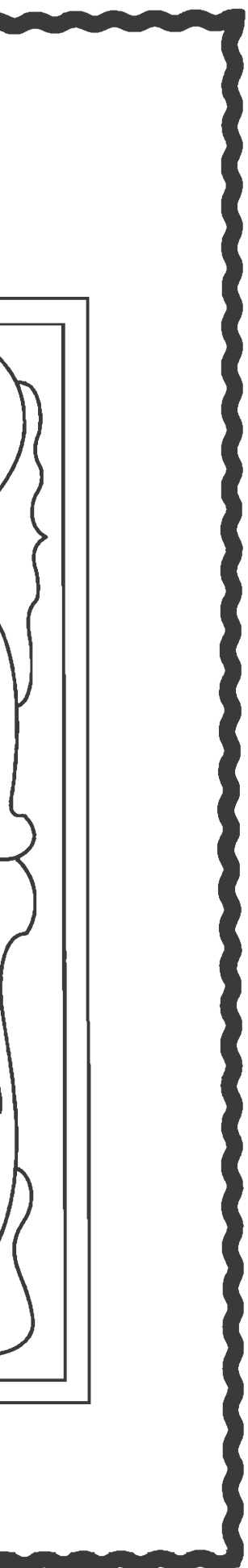


© Copyright 1994, Distributed by Tandy Leather Company,
Fort Worth, Texas 76140

No part of this or any other page may be reprinted
without written permission. Printed in the U.S.A.

TRACING PATTERN





STEP 3.

Bevel the entire pattern with a **B701** and a **B936**, as shown. Don't forget to invert bevel the area where the **M880** matting tool will be used, then fill in the area with the **M880**.

STEP 4.

Use the **V463** veiner, as a stop tool, at the end of every line, and also to the left and right of each flower center.

STEP 5.

Use the **U858** at the end of each stop.

STEP 6.

Use the **B60**, undercut beveler, to raise the inside curve of each floral scroll. This will add more depth to the pattern.

STEP 7.

Add in all decorative cuts.

STAMPING THE BACK OF THE ROPER

Stamp in the back pattern, using the **V708**, **A102**, **J820**, and an **F934**, as shown.

DYEING THE PATTERN

Using an airbrush, spray black on the pear shaded areas of the floral design. Also, mist black around the lacing line and inverted border. Lay a straight edged piece of thin cardboard on one side of the spine, and spray black. Then, repeat on the other side. This will give a sharp separation of color. Use the same technique to add black to the diamonds, on the back pattern. Spray from the bottom to the top, then turn the pattern half way around and spray the other lines. Mist in the purple color, a mixture of red and blue, as shown. Seal with **TAN KOTE**, then apply **SADDLE LAC** as a final finish.



© Copyright 1994, Distributed by Tandy Leather Company,
Fort Worth, Texas 76140

No part of this or any other page may be reprinted
without written permission. Printed in the U.S.A.