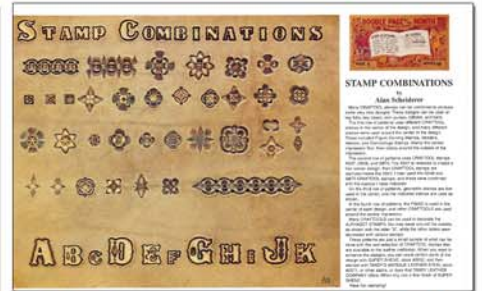
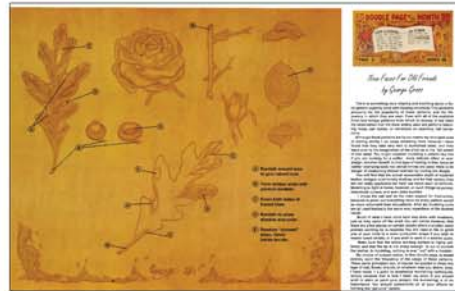
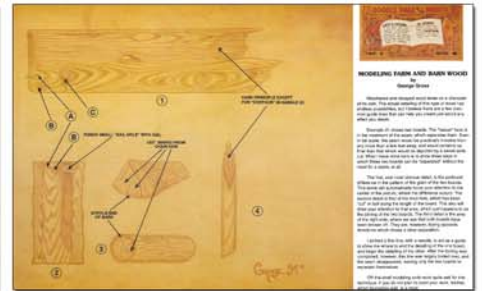
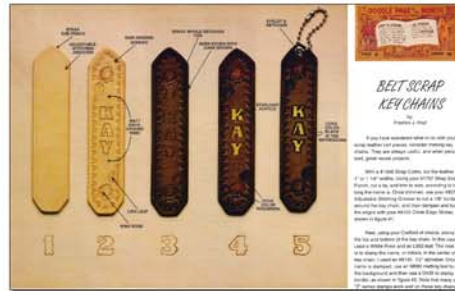


Vintage Doodle Page Collectors Set - Series E4

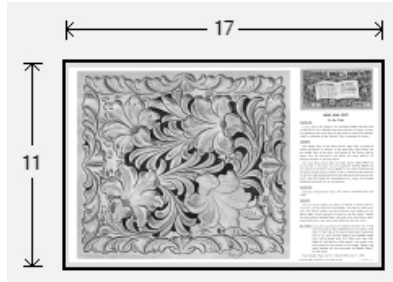


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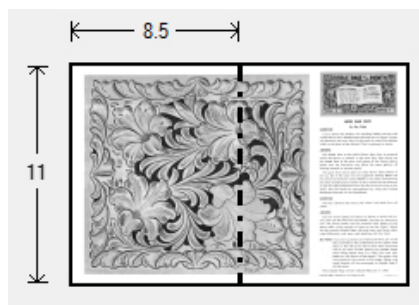
Doodle Page Digital Download

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



1) Full Size

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



2) Tiled

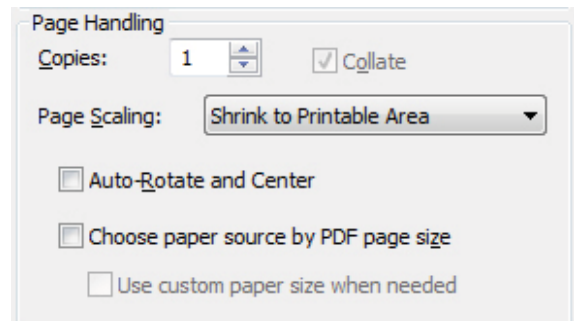
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

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

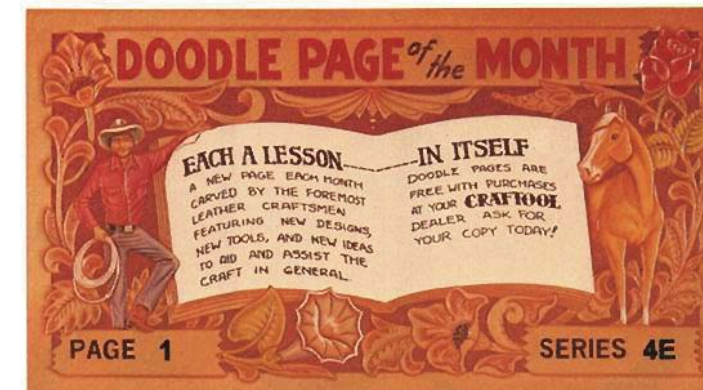
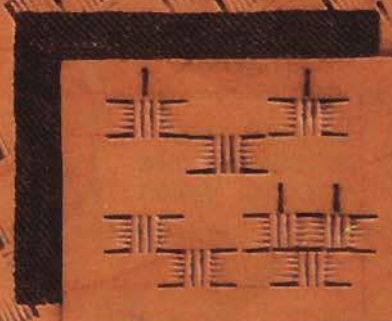
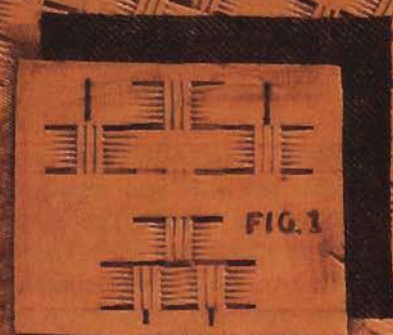
(Some Doodle Pages do not have backs)

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



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

CURVES



CURVES

by Bill McKay

Of all the stamping tools I have in my collection, one of the most often used is the basketweave stamp. I would have to guess that it is used in well over half the leatherwork that I do. From purses to cases, holsters to saddles, the uses of this tool are, it seems, endless.

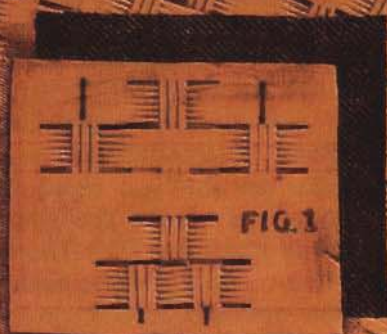
A year or so back, I was impressed to see a Doodle Page with the technique that uses the tool in such a manner that the piece appears to be covered in a solid coat of arrowheads. I had seen a saddle tooled that way, at a western art show, and I was very happy to realize that someone else, out there, was able to appreciate the very special effect that it gave the piece.

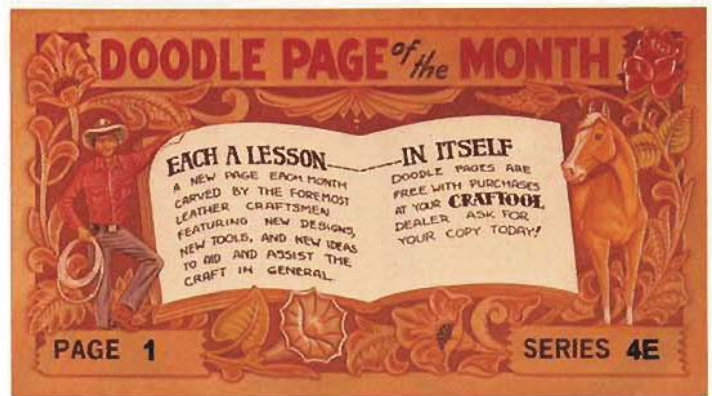
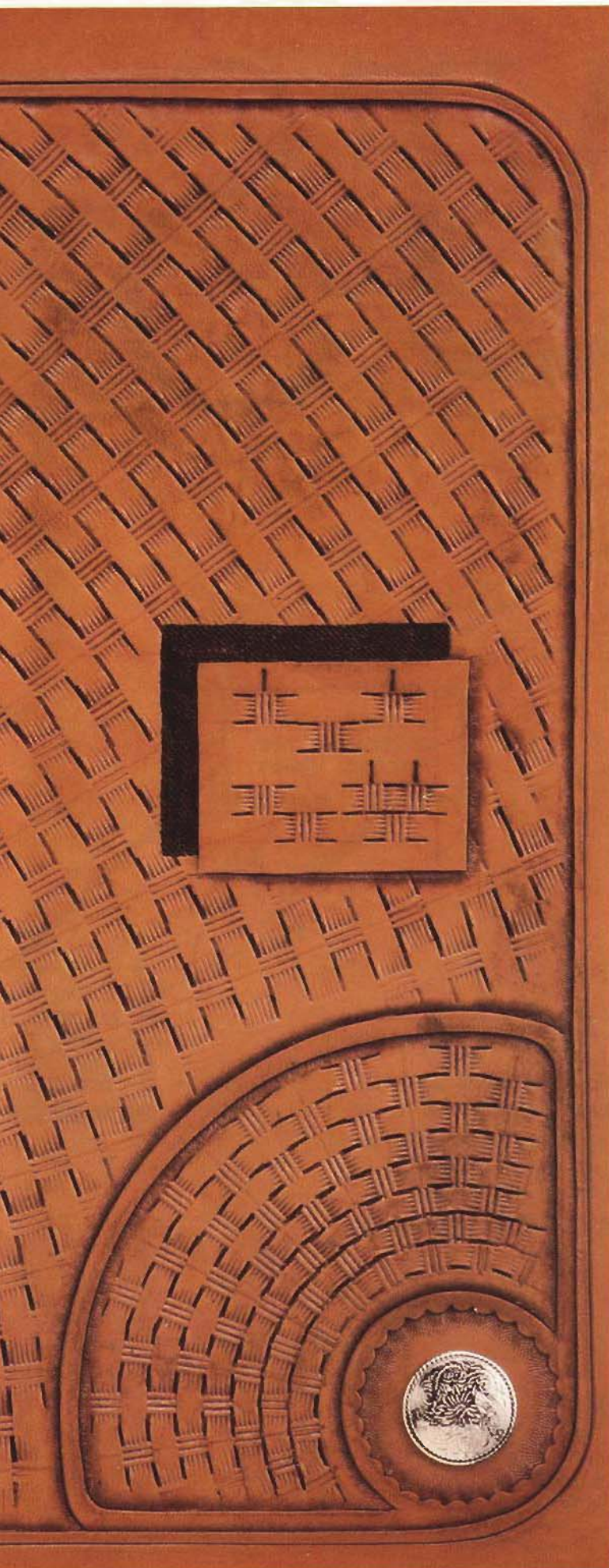
Well, for those of you who enjoy this tool as much as I do . . . (actually, I'm getting too old and feeble minded to carve and tool leather) . . . here's one more "how to" on using the basket stamp to dazzle your friends and neighbors. Let's make a curved basket weave!

The first thing that we need to recall is some basic simple geometry. As you may recall, from high school, . . . (Gee! Was it that long ago?) . . . a curve is part of a circle, and every circle has a center. From the center to the edge is called the radius, and that is where we begin. Your design may have the center of the curve in the corner, such as this sample, or it may be in the middle of the piece you have designed. Once you decide where you want the center of your curve, draw a line out to the point where you want your curve to stop.

Now, at this point you will have to do a few simple calculations. First, grab a piece of scrap leather from your supplies, and after casing it, mark a light line on it. Using the stamp of your choice, make an impression, with the edge of the stamp, on the line. Now, make another image on the opposite side of the line so that the center weaves almost overlap. Now, move the stamp over and do the same thing and you will have tooled a nice little "reference" piece to keep handy for future use. Next, do the same thing again, only this time move the two impressions as far from the middle of the single stamp as you can, leaving only the very ends of the stamps touching ever so

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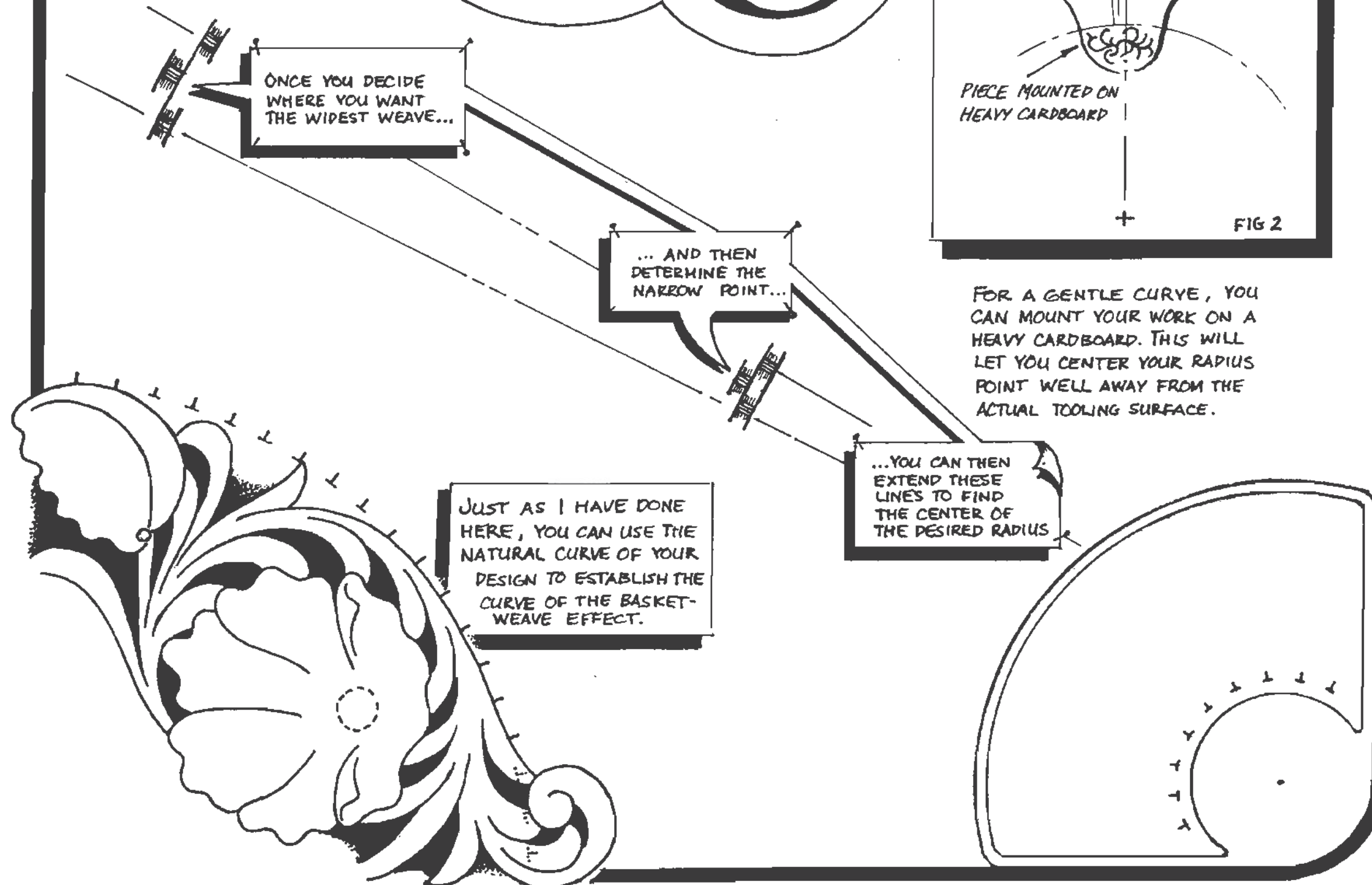
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CURVES



slightly. You should now have a pair of basketweave images that look like the ones in the square marked "FIG. 1". This is a sample of the maximum and minimum "spread" that you can obtain using your chosen basketweave stamp. NOTE: Each stamp will have its own spread "limits", and just as an aside, the angled basketweave stamps won't work with this technique.

On this particular piece, the center point of my curve is at the lower left hand corner, where the two lines come together. From that point, I made a line to the furthestmost point on the panel, which is obviously the upper right hand corner. Now, using dividers, I simply set them to the maximum spread, as indicated on my sample in Figure 1, and mark that distance by the line, where it reaches the upper corner . . . the one furthest from the center of the curve. You then want to draw a line from that mark back to the center. You'll now have a very narrow "sliver" running across the entire area you wish to "basketweave". Finally, setting your dividers to match the minimum spread, you need to find the place along this little sliver where the width is the same as the setting on your dividers. That is the point, along the radius of your curve, where you want to start your basketweave. If you try to begin any closer to the center of your curve, your basketweave will look more like a basket crunch. Another thing to keep in mind is that the closer to the center you start your curve, the closer to the center your maximum spread will be. The small design, in the lower right hand corner, illustrates this. The center point is actually the center of the concho, and the outer edge of that small quarter-circle is the maximum spread line for that stamp. If most of your pattern consists of a design you've tooled, then you do not need to be as concerned with the minimum and maximum spread of the stamp you choose, unless it is a very small stamp such as the X500.

Here are a couple of final points. If you want a gentle curve to your pattern, to cover a large area, and you can't achieve this by locating the center point of the piece itself, simply mount your work on a piece of heavy cardboard, and locate the center of your desired radius on the board, as shown in Figure 2. Finally, the further apart you can make your minimum spread, the nicer your curved basketweave will look when finished.

This technique will work well from filling a corner, all the way up to creating a full circle. The only thing to keep in mind, with a full circle, is that the slivers should be divided equally, and evenly, around its entire diameter. Try practicing this style, a few times, on scrap leather, and in no time you will have everybody commenting on how "unusual" your work is. As long as they do not mention how unusual you are, just consider it a compliment, like I do.

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CURVES



ONCE YOU DECIDE
WHERE YOU WANT
THE WIDEST WEAVE...

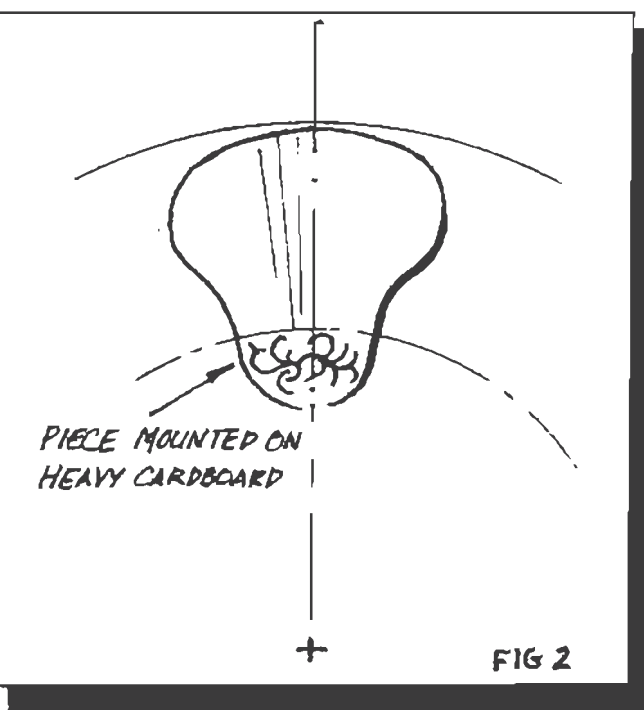
... AND THEN
DETERMINE THE
NARROW POINT...



...YOU CAN
EXTEND
LINES TO
THE CENTER
THE DESIGN

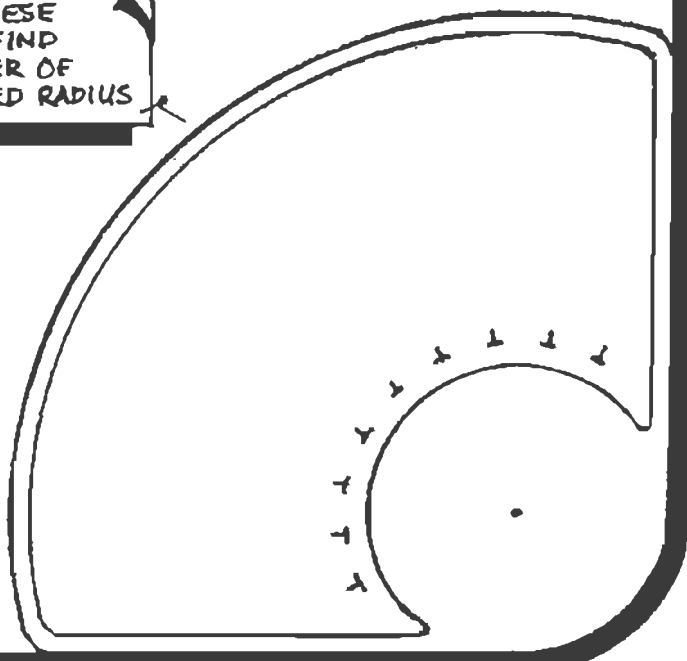
JUST AS I HAVE DONE
HERE, YOU CAN USE THE
NATURAL CURVE OF YOUR
DESIGN TO ESTABLISH THE
CURVE OF THE BASKET-
WEAVE EFFECT.





FOR A GENTLE CURVE, YOU CAN MOUNT YOUR WORK ON A HEAVY CARDBOARD. THIS WILL LET YOU CENTER YOUR RADIUS POINT WELL AWAY FROM THE ACTUAL TOOLING SURFACE.

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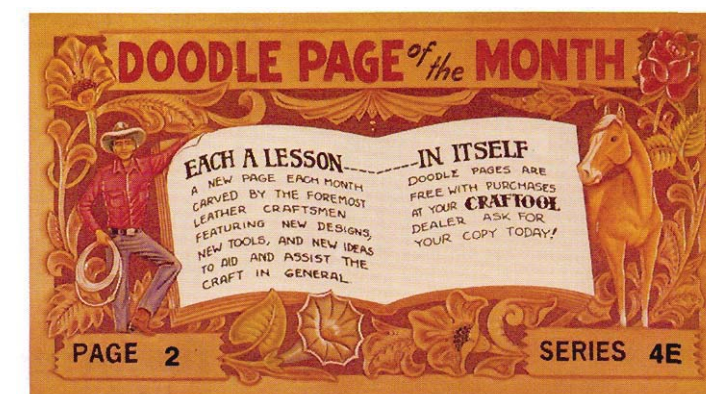
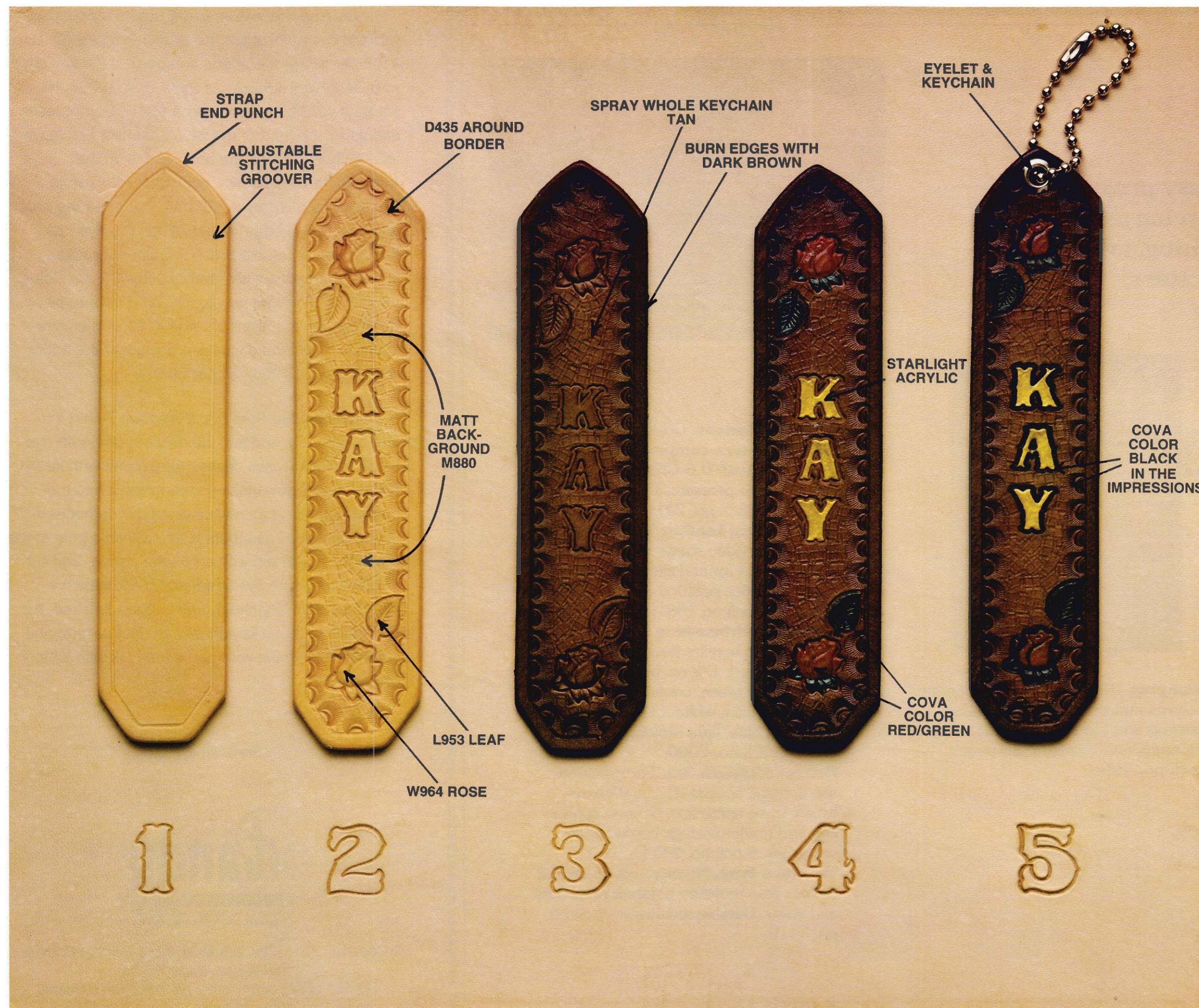
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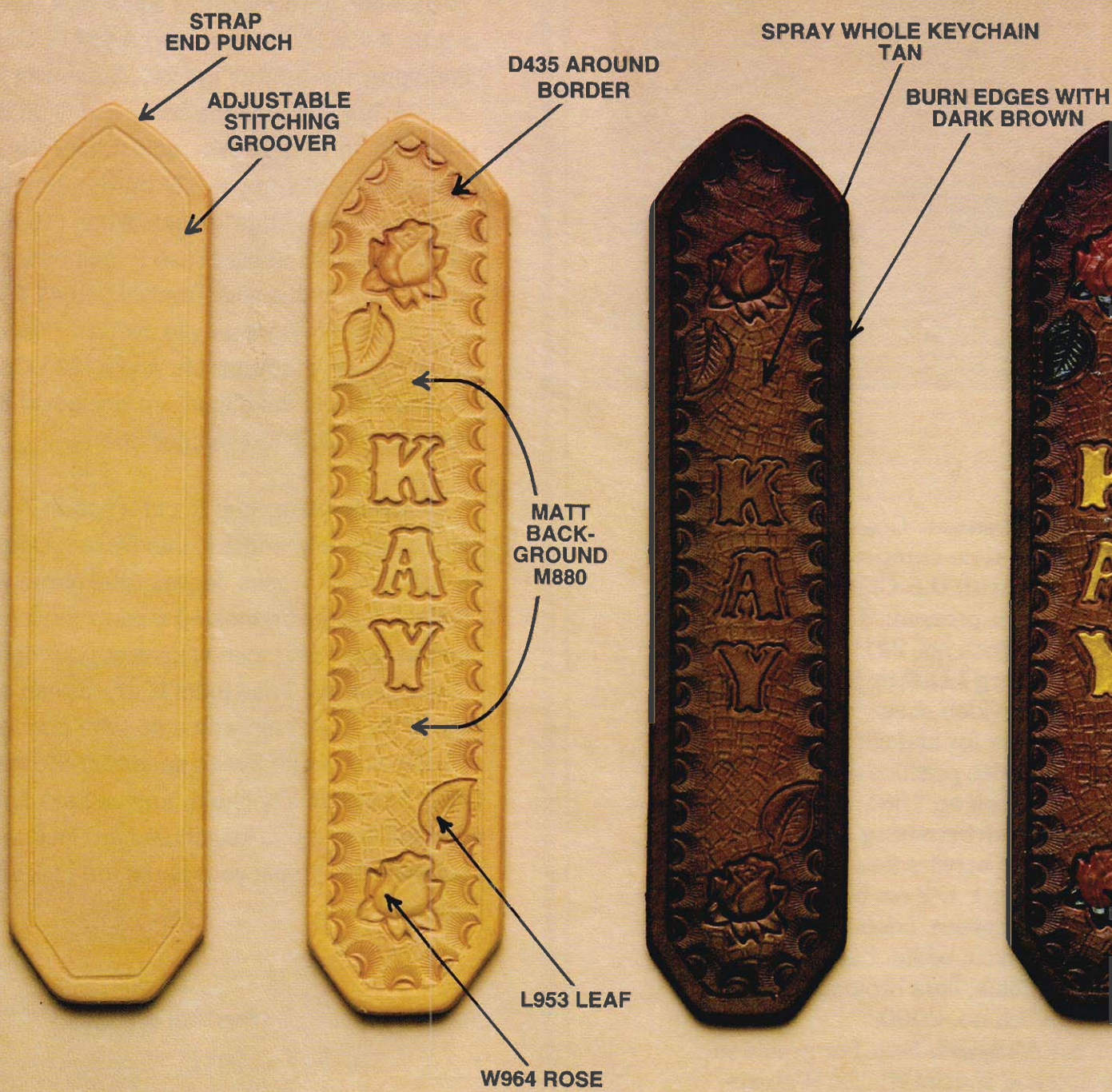
BELT SCRAP KEY CHAINS

by:
Fredrick J. Hoyt

If you have wondered what to do with your scrap leather belt pieces, consider making key chains. They are always useful, and when personalized, great resale projects.

With a #1598 Strap Cutter, cut the leather into 1" or 1 1/4" widths. Using your #1787 Strap End Punch, cut a tip, and trim to size, according to how long the name is. Once trimmed, use your #8074 Adjustable Stitching Groover to cut a 1/8" border around the key chain, and then dampen and burnish the edges with your #8122 Circle Edge Slicker, as shown in figure #1.

Next, using your Crafttool of choice, stamp at the top and bottom of the key chain. In this case, I used a W964 Rose and an L953 leaf. The next step is to stamp the name, or initials, in the center of the key chain. I used an #8130, 1/2" alphabet. Once the name is stamped, use an M880 matting tool to mat the background and then use a D435 to stamp the border, as shown in figure #2. Note that many of the "Z" series stamps work well on these key chains.

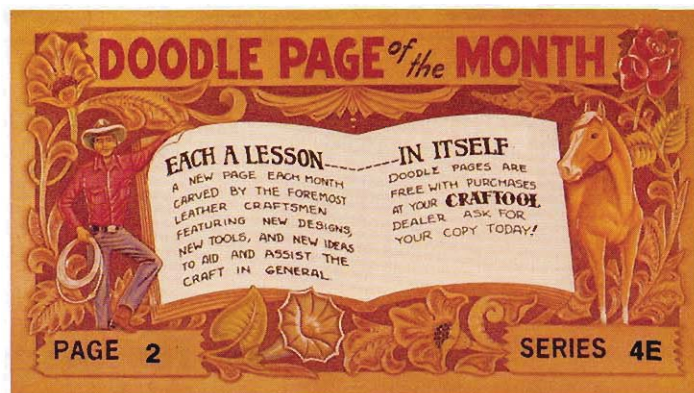


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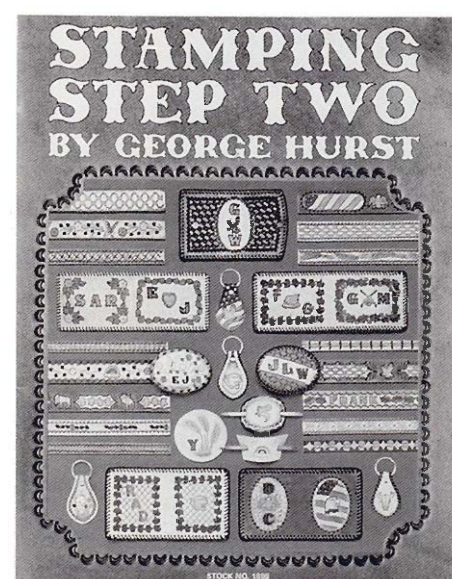
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Be sure the leather is dry before proceeding with the dyeing process, as shown in figure #3. Use a dauber to dye the edges and back of the key chain with Dark Brown Fiebing's Spirit Dye, #2095. Next set up a #2411 Airbrush and a #2419 Compressor, and spray the front of the key chain with Fiebing's #2095 Tan. Change the color of dye, in the Airbrush, to Dark Brown, adjust the Airbrush to a fine spray, and spray a 1/8" border around the edge to give a "burnt edge" effect. When the dye has dried, use a #3 Sable brush to paint the roses, leaves, and name with Tandy's #2041 Cova Color and #2038 Starlight acrylic. NOTE: This can be also be done with the Airbrush, and #1991 Color Aire acrylics. When the colors are dry, cover the entire key chain with #2002 Super Shene.

To complete Step 5, cut a cotton T-shirt into strips, dampen, and fold into blocks. Use a #3 dye brush to cover roses, leaves, and name with #2041 Black Cova Color, making sure to get it into tool impressions, and then wipe with your dampened cotton blocks. Once paint is dry, punch a hole at the top of the key chain with a #6 tube punch, and set a #1282 eyelet with eyelet setter #7055. Attach a #2215 beaded key chain, and you are finished. As you will see, these key chains are fast sellers, and economical. Thank you, and good luck with your project.

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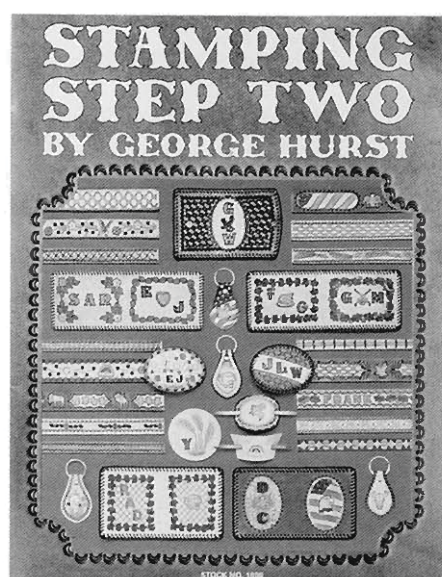
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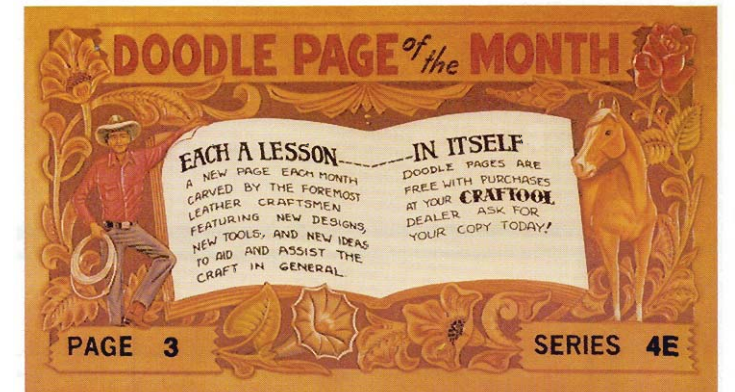
by:

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MODELING FARM AND BARN WOOD

by
George Gross

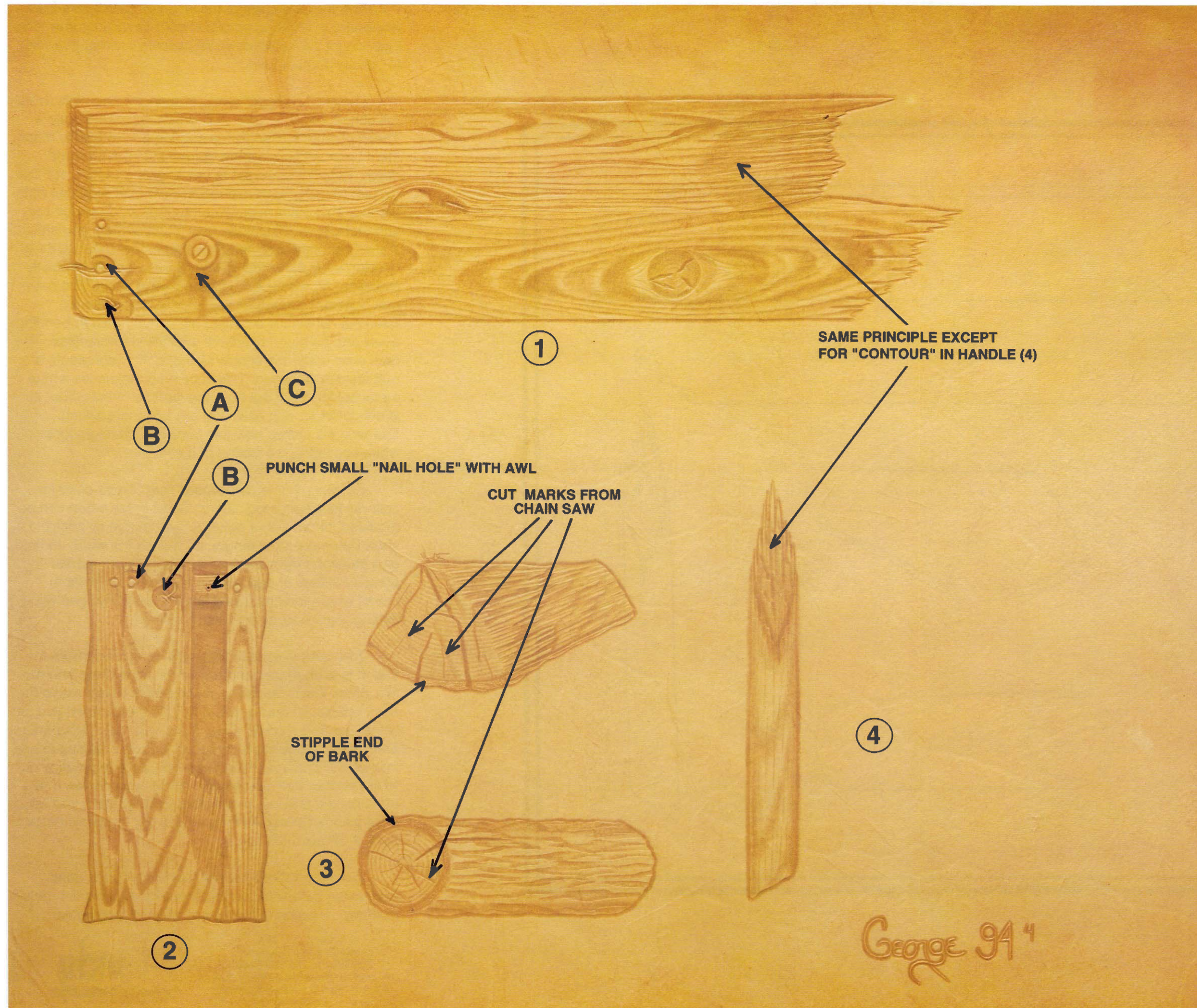
Weathered and decayed wood takes on a character all its own. The actual detailing of this type of wood has endless possibilities, but I believe there are a few common guide lines that can help you create just about any effect you desire.

Example #1 shows two boards. The "lesson" here is in the treatment of the seam, which separates them. Even in full scale, this seam would be practically invisible from any more than a few feet away, and would certainly be finer than that which would be depicted by a swivel knife cut. What I have done here is to show three ways in which these two boards can be "separated" without the need for a seam, at all.

The first, and most obvious detail, is the profound difference in the pattern of the grain of the two boards. This alone will automatically focus your attention to the center of the picture, where the difference occurs. The second detail is that of the knot hole, which has been "cut" in half along the length of the board. This also will draw your attention to that area, which just happens to be the joining of the two boards. The third detail is the area of the right side, where we see that both boards have been broken off. They are, however, facing opposite directions which shows a clear separation.

I etched a fine line, with a needle, to act as a guide to show me where to end the detailing of the one board, and begin the detailing of the other. After the tooling was completed, however, this line was largely tooled over, and the seam disappeared, leaving only the two boards to separate themselves.

Off-the-shelf modeling tools work quite well for this technique. If you do not plan to paint your work, leather, which burnishes well, is a must.





1

B

A

C

B

PUNCH SMALL "NAIL HOLE" WITH AWL

CUT MARKS FROM
CHAIN SAW



2

STIPPLE END
OF BARK

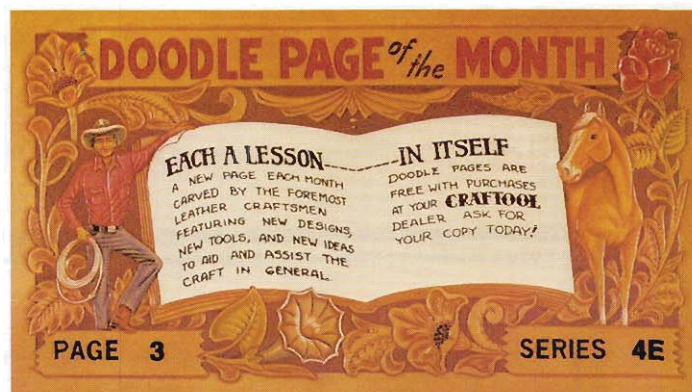
3



SAME PRINCIPLE EXCEPT
FOR "CONTOUR" IN HANDLE (4)

4

George 94 '4



MODELING FARM AND BARN WOOD by George Gross

Weathered and decayed wood takes on a character all its own. The actual detailing of this type of wood has endless possibilities, but I believe there are a few common guide lines that can help you create just about any effect you desire.

Example #1 shows two boards. The "lesson" here is in the treatment of the seam, which separates them. Even in full scale, this seam would be practically invisible from any more than a few feet away, and would certainly be finer than that which would be depicted by a swivel knife cut. What I have done here is to show three ways in which these two boards can be "separated" without the need for a seam, at all.

The first, and most obvious detail, is the profound difference in the pattern of the grain of the two boards. This alone will automatically focus your attention to the center of the picture, where the difference occurs. The second detail is that of the knot hole, which has been "cut" in half along the length of the board. This also will draw your attention to that area, which just happens to be the joining of the two boards. The third detail is the area of the right side, where we see that both boards have been broken off. They are, however, facing opposite directions which shows a clear separation.

I etched a fine line, with a needle, to act as a guide to show me where to end the detailing of the one board, and begin the detailing of the other. After the tooling was completed, however, this line was largely tooled over, and the seam disappeared, leaving only the two boards to separate themselves.

Off-the-shelf modeling tools work quite well for this technique. If you do not plan to paint your work, leather, which burnishes well, is a must.

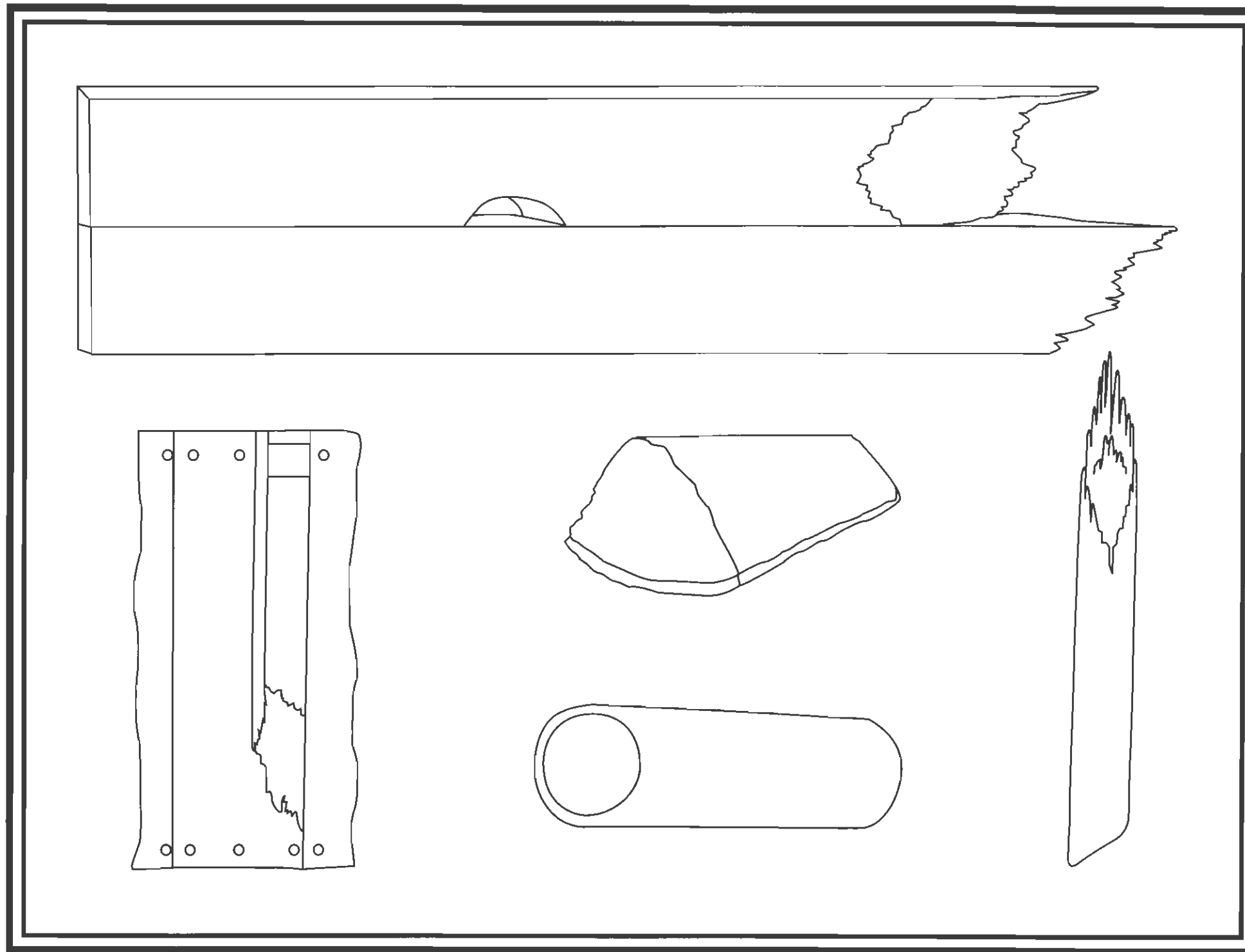
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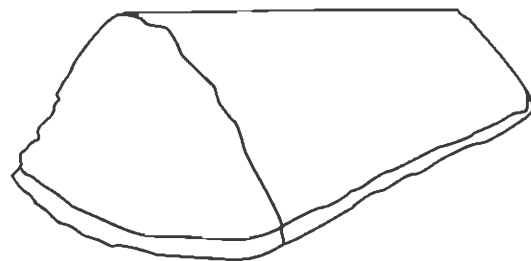
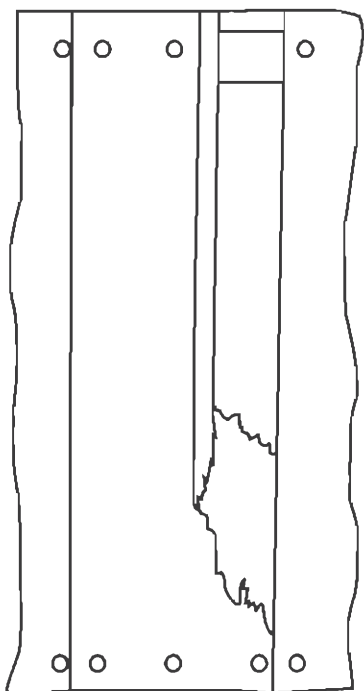
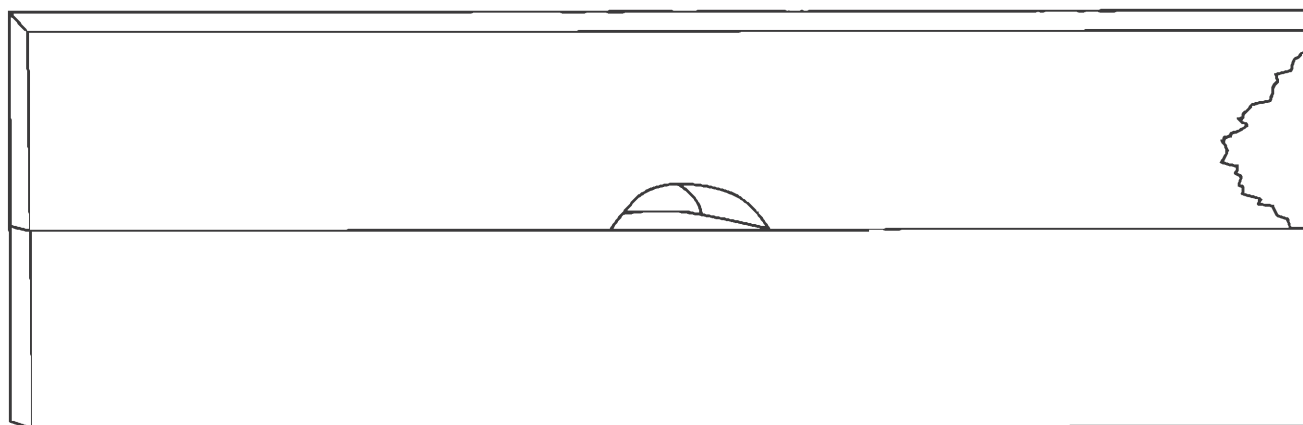
I have also shown a way of representing nails, which will almost certainly be a part of any wooden structure. These can be applied with a seeder, but I prefer to model them because I have more control over the size and depth. What I really want to call to your attention are the circular "dents", used to show the effect of repeated hammering. This detail is quite common in wood structures, and there is no set limit on how many of them you should show. The main thing to remember is that they MUST be circular, even if you are only showing a partial hit, as in example "A", where it must be a partial circle. The hammer does not change shape, or size, upon impact. Example "B" shows a double hit, common when bending a nail and hammering it flush with the wood surface. The dark area under the screw, example "C", represents a rust stain in the wood. This is common in places where metal objects stick out from the surface of the wood, but is not common with nails that are hammered flush. Example # 2 shows how this combination might look when applied to the tooling of a structure.

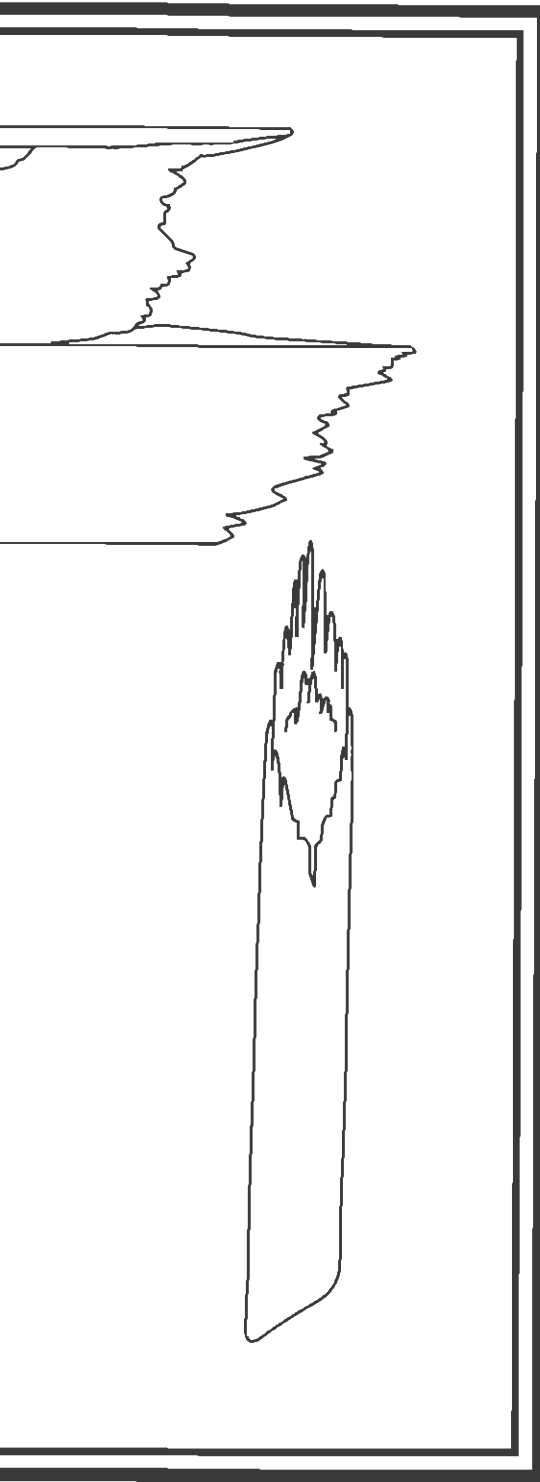
Example # 3 is cord wood. This can be used for split-rail fencing, or log cabins. Splits in the wood can be modeled, or cut with a swivel knife, but if at all possible, show them along the length, as well as the width, to help give the wood more dimension. The straight marks, across the face of each piece, represents saw tooth marks where the chain saw position was changed while cutting. Again, study your surroundings.

Tree bark is usually fibrous, when viewed from the end. It is even more apparent when it has dried and rotted. Show this by stippling the face of the bark with a harness needle. It takes a little time, but the contrast you get is well worth it. Growth rings, bark, and "split" lines are all pretty basic modeling techniques, but very difficult to put into words. The best thing I can tell you is to practice different strokes until you get the results you desire. If you try to copy a real log, or split log, "line-for-line", you will drive yourself crazy. As long as you get the basic pattern right, it will look just fine.

Example # 4 is a broken tool handle. It is done exactly the same way as the board in example # 1, only it is shown as being round as opposed to rectangular.







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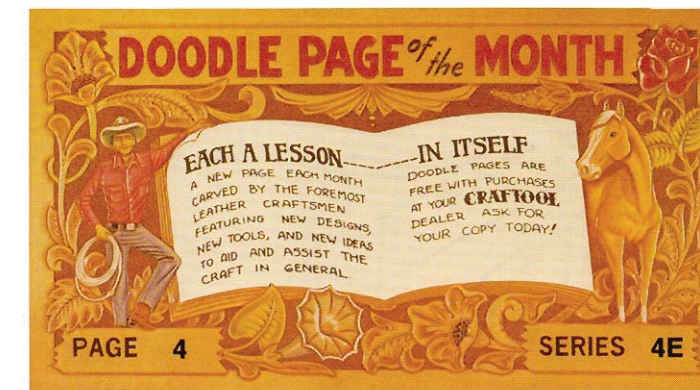
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ORNAMENTAL CALLIGRAPHY WITH THE SWIVEL KNIFE By Terry King

The first time I cut into a piece of leather, with Tandy's 1/4" Angle Ceramic Blade, I knew that they were onto something - - and so was I!! I've since enjoyed many hours of use, and practice, with it, working and experimenting with newer, broader applications for it's use.

Below, I will discuss the individual demonstrations, herein given, with the basics that will help you accomplish any projects you wish to undertake. As you proceed, though, always keep in mind the words told to me by my friend Steve Ikenster: "Quality begins with the first cut".

1. The "A":

The first cut, in making the "A", was the "top bar" cut, which was begun at its bottom (see reference). As I rounded the top portion of this long cut, I allowed my blade to travel too "flat" for a small distance. This resulted in a "flat spot", and not the smooth "flowing" look that you want. Always be careful of this, and regulate the depth of your cuts as you go. The sky is the limit as to what you will be able to achieve.

2. The "Dove":

The first cut, made here, is the "beak and head", in order to set the pace, and the scheme, for the rest of the work. I have done the right wing of the bird, first, then the left wing and then finished out the "tail". That leaves the remaining area to work with in making further "enhancing" cuts around the bird, simulating the foliage and branches. Don't limit yourself

Make this more
"flowing".

Cut all
"main bars" first,
then accent
cuts.

Start
here.

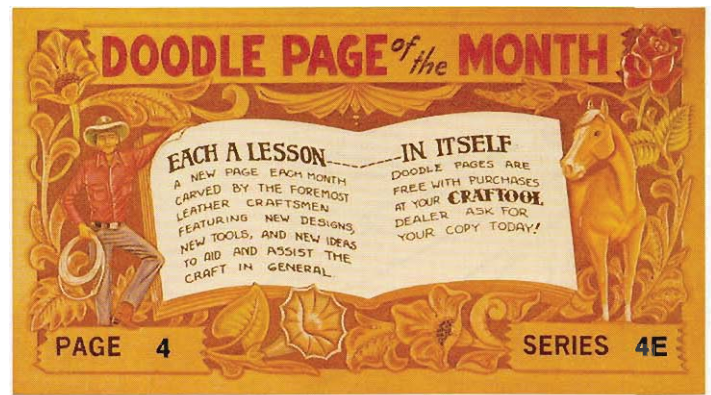
When cu
in the
cut th
cent
bar
first

Start here.

Be patient, put lots of
"accent" work
in this
piece.

"Toe" of
P368.

Cut tail in
last.



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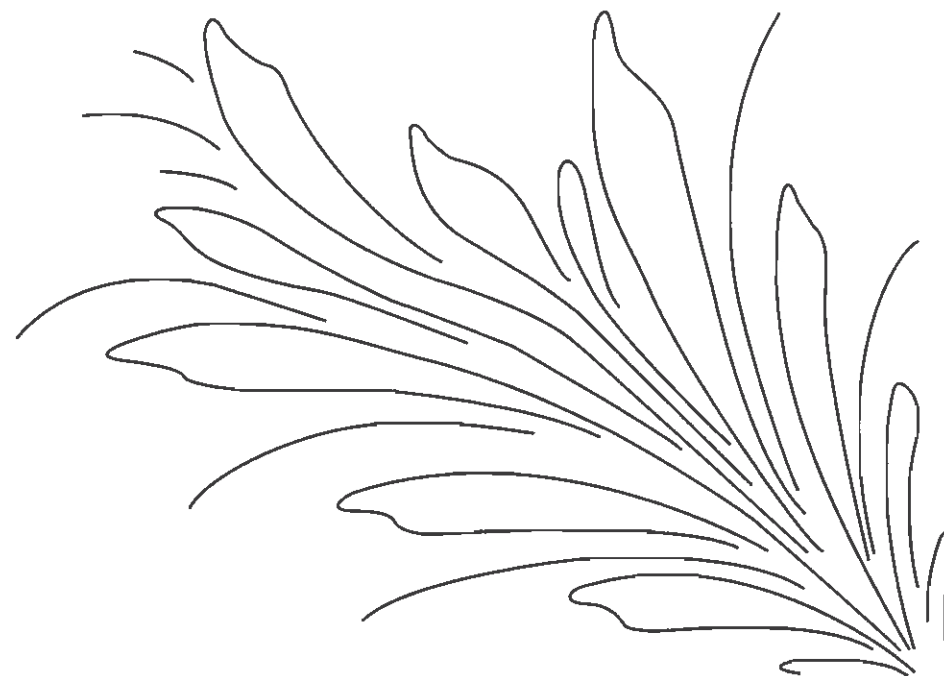
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to the choices that I have made with these cuts. Use your imagination and put the bird on a bush, in an oak tree, or whatever you might choose. Be creative, that's the key to making your knife work beautiful.

3. The "Rabbit in the Weeds":

This is probably the most fun project of those discussed, and shown here. I chose to start this work with the ears of the rabbit, and then all of the "main bars" of the design. With these cuts made, you then have the base from which to begin your delicate "accent" cutting, which is so very important to this type of work. Begin your accent cutting at the outer ends of the main bars, working inward to the rabbit, making your cuts smaller as you go. Only you will know when you're "done" with a work. You will know this by personal view and taste. Be careful to not over work a design, though, thus making too many things to look at all at once. Make it simple. Keep it simple.

4. The "Free Hand" Works:

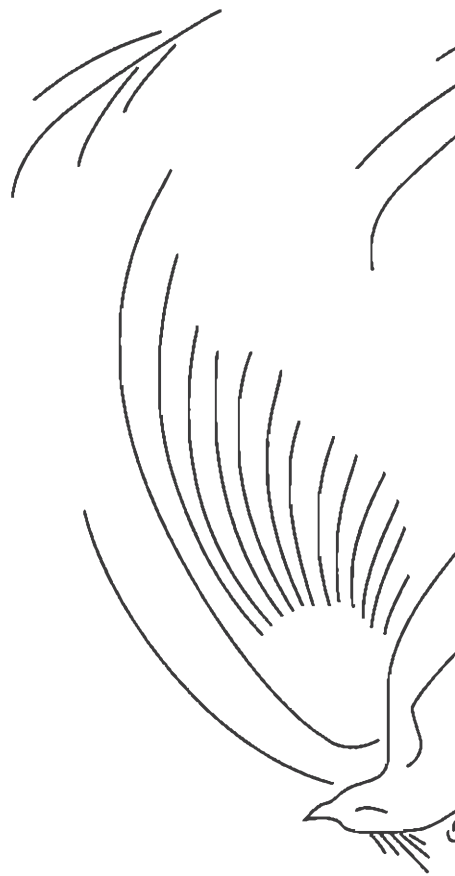
There may be a time, when you want to carve a nice design into a belt, a wallet, or a clutch purse, but you need to be fast and you want something different. This would be a perfect time for you to try some free hand ornamental calligraphy work with your swivel knife. In the top left corner, and the bottom right corner, are examples of this type of free hand knife work. Remember, you must have a good knife and blade for this type of work. With the Pro-Swivel knife, and 1/4" Ceramic Blade being the best on the market, if you haven't already purchased them, GET BUSY!! You'll be glad you did.

Yours in leathercraft,
Terry King



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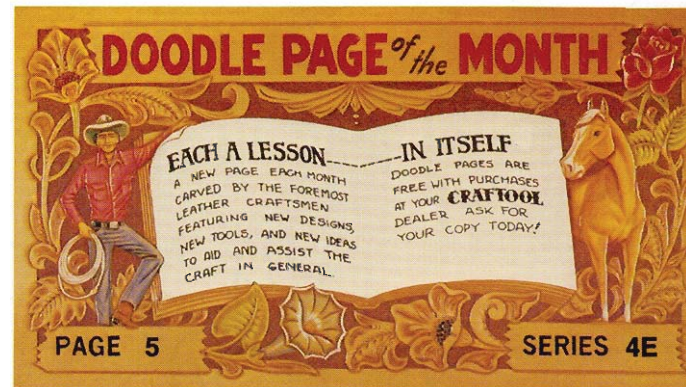
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New Faces For Old Friends by George Gross

There is something very relaxing and soothing about a floral pattern expertly done with flowing continuity. This probably accounts for the popularity of these patterns, and the frequency in which they are used. Even with all of the available floral and foliage patterns from which to choose, it has been my observation that the most widely used are patterns featuring roses, oak leaves, or variations on acanthus leaf formations.

Although floral patterns are by no means my strongest area of tooling ability, I do enjoy modeling them because I have found that they take very well to burnished detail, and they leave a lot to the imagination of the artist as to the full extent of that detail. You might consider modeling a pattern like this if you are looking for a softer, more delicate effect in your design. Another benefit to this type of tooling is that, because neither stamping tools nor swivel knives are used, there is no danger of weakening thinner leathers by tooling too deeply.

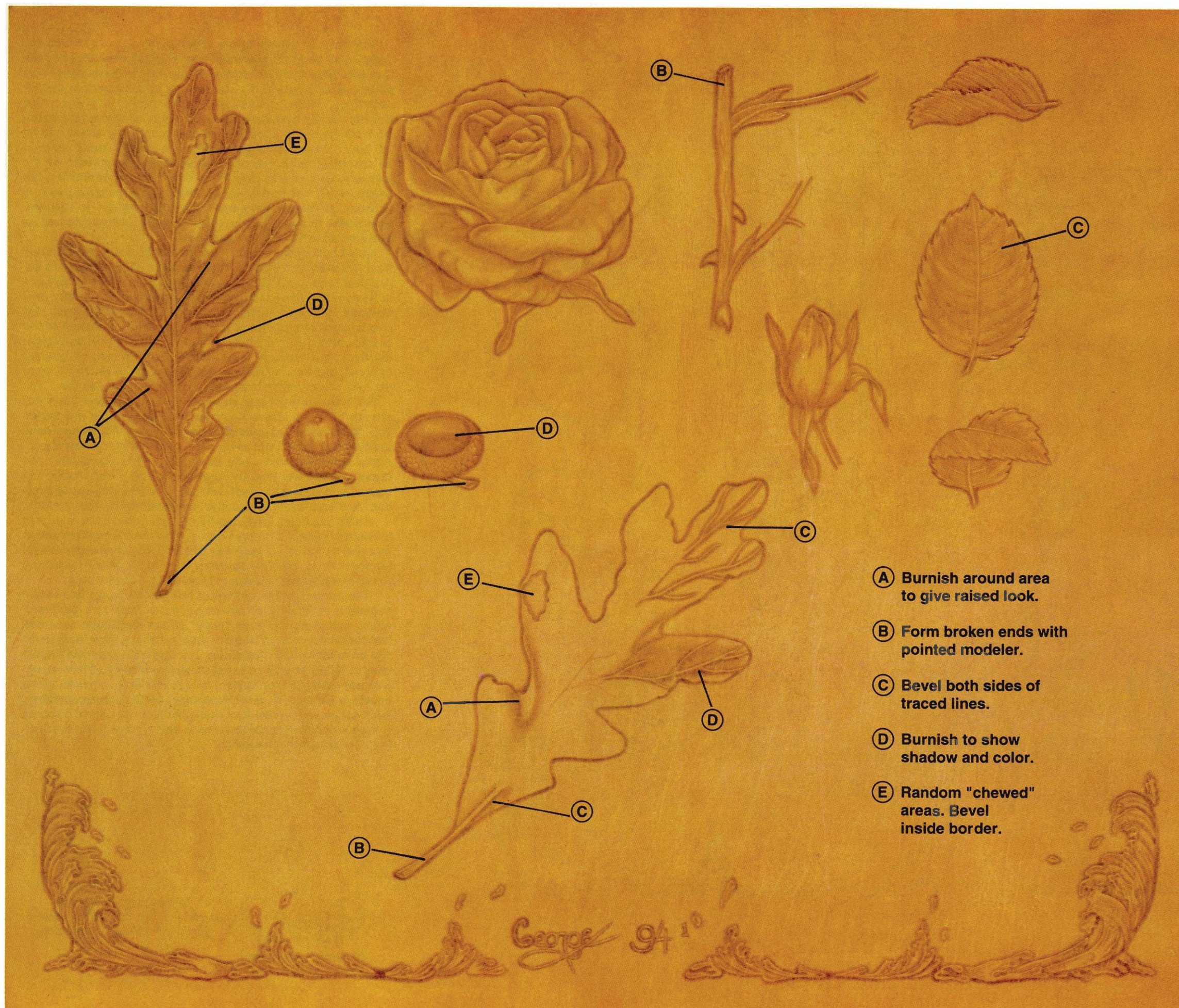
You will find that the actual measurable depth of modeled leather designs is extremely shallow, and for that reason, they are not really applicable for hard use items such as billfolds. Modeling is right at home, however, on such things as purses, checkbook covers, and even belts buckles.

I chose the oak leaf as the main subject for instruction, because to point out everything done on every pattern would be more redundant than educational. After all, modeling tools are all used basically the same way, regardless of the desired result.

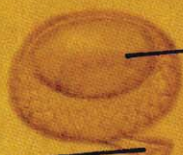
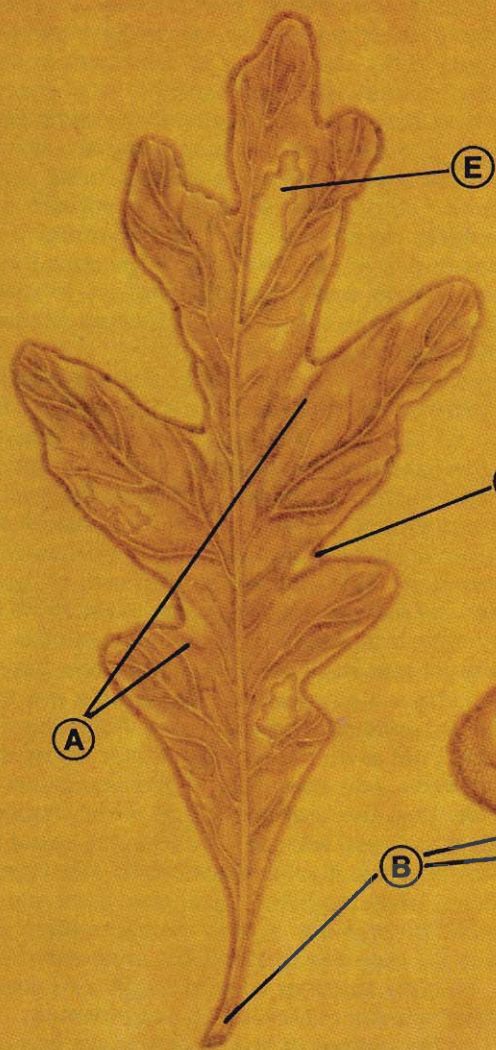
Much of what I have done here was done with modelers, just as they came off the shelf. You will notice, however, that there are a few places on certain details where a smaller, more pointed working tip is required. You will need to file or grind one of your tools to a more productive shape if you wish to master small details, or if you wish to work in a smaller scale.

Make sure that the entire working surface is highly polished, and that the tip is not sharp enough to cut or scratch the leather. In modeling, nothing is ever "cut" with a modeler.

My choice of subject matter, in this doodle page, is based entirely upon the frequency of the usage of these patterns. These same principles can, of course, be applied to detail any type of leaf, flower, branch, or whatever else you desire. Also, I have made it a point to emphasize burnishing techniques, simply because that is how I detail my work. If you should wish to stain or paint your project, the burnishing is of no importance. You should concentrate all of your efforts on forming the "genuine" details.



- (A)** Burnish around area to give raised look.
- (B)** Form broken ends with pointed modeler.
- (C)** Bevel both sides of traced lines.
- (D)** Burnish to show shadow and color.
- (E)** Random "chewed" areas. Bevel inside border.



B

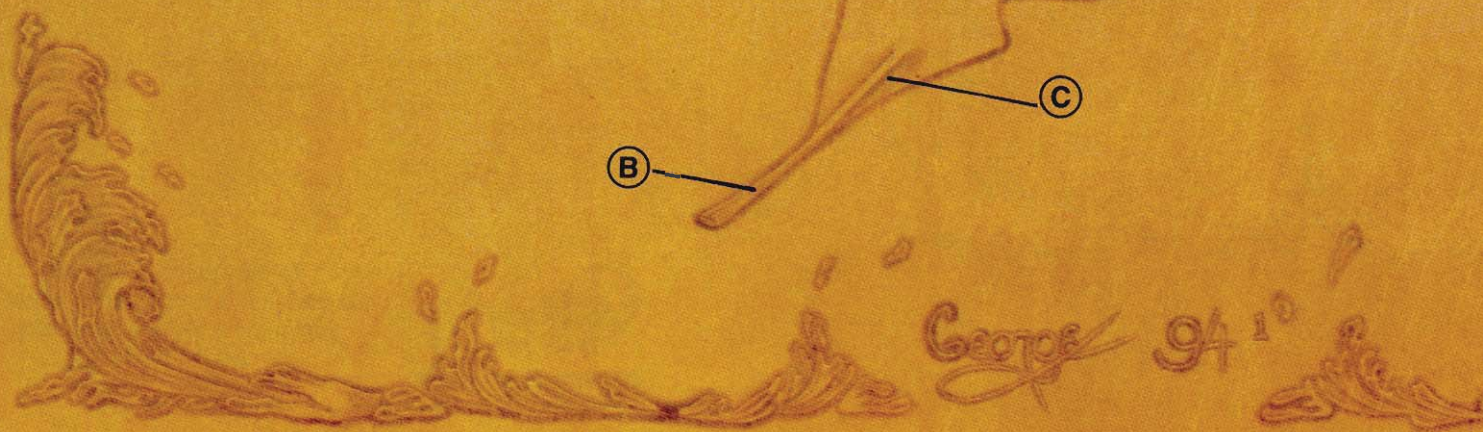
E

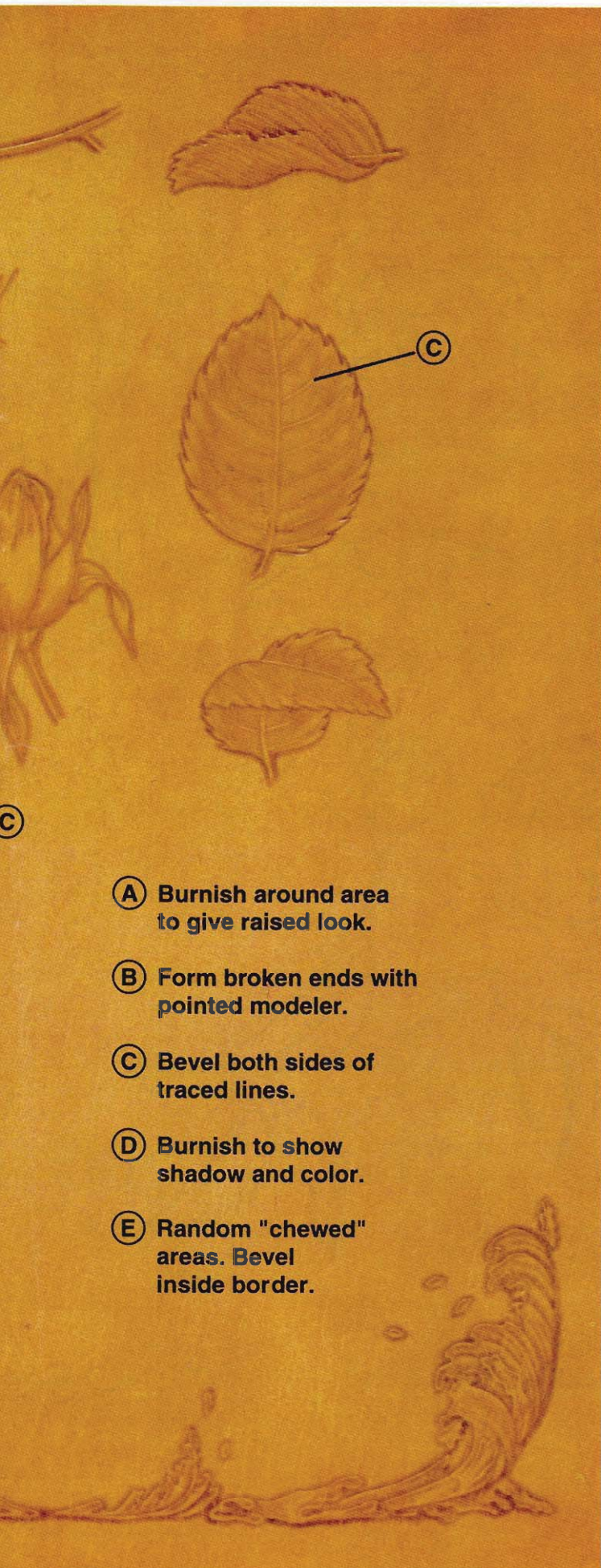
A

D

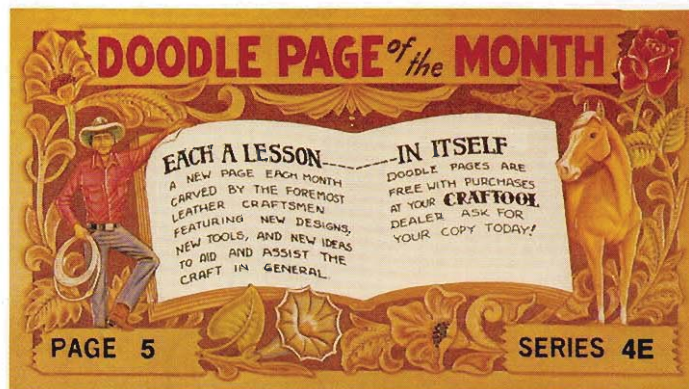
C

B





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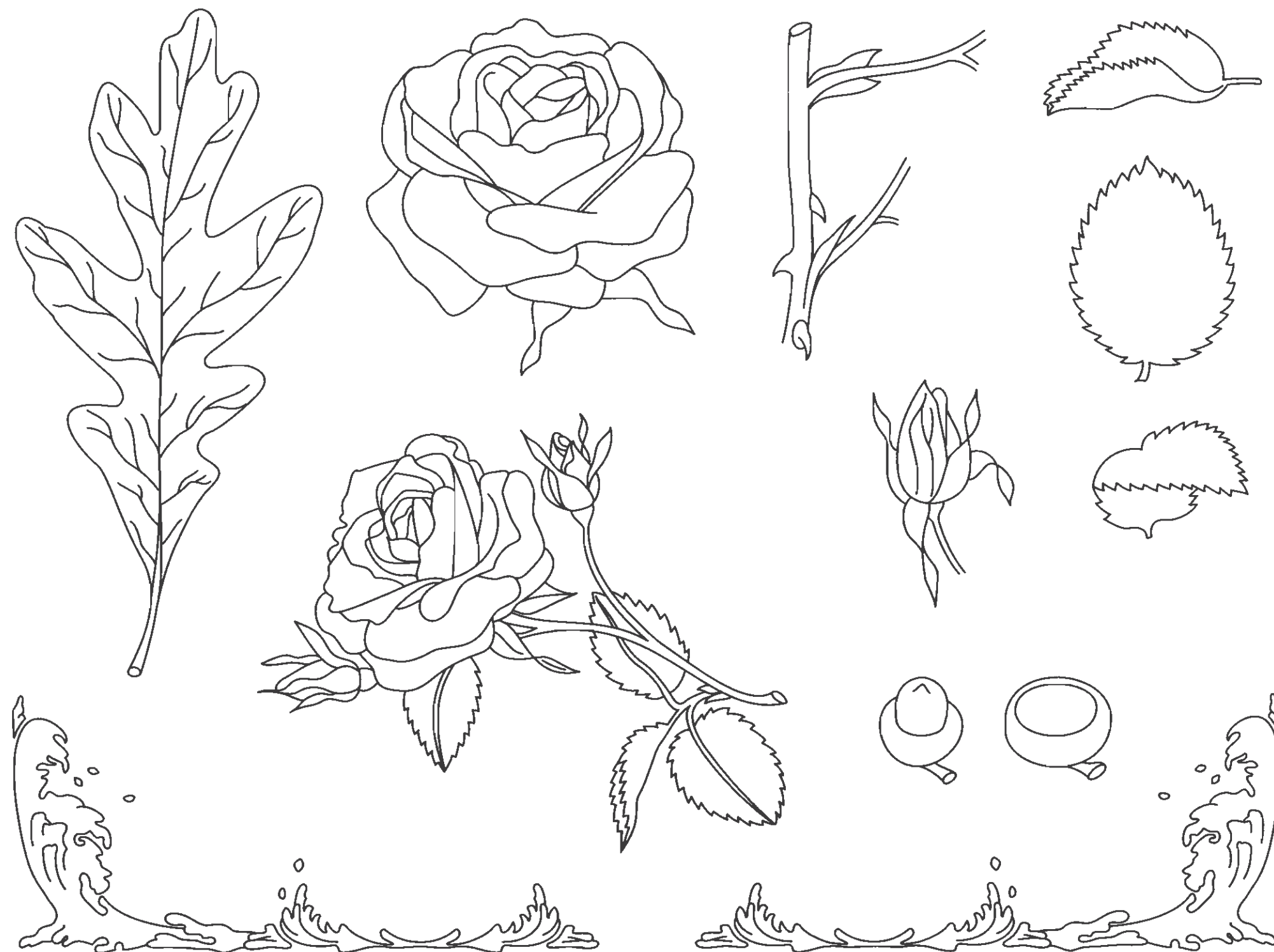
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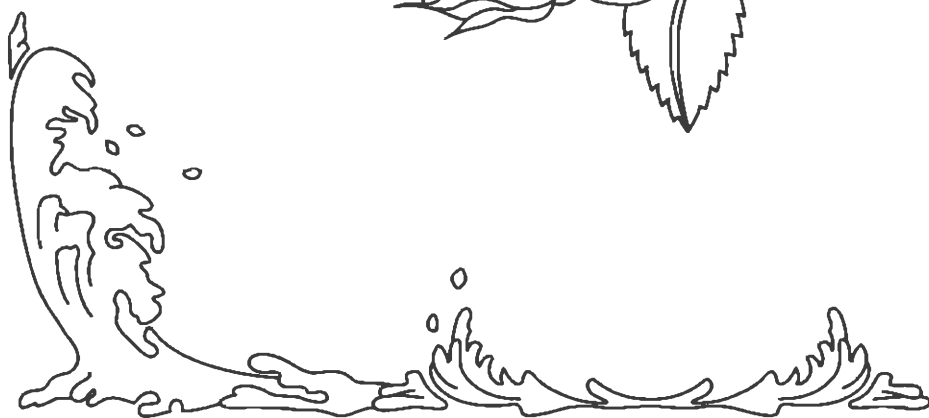
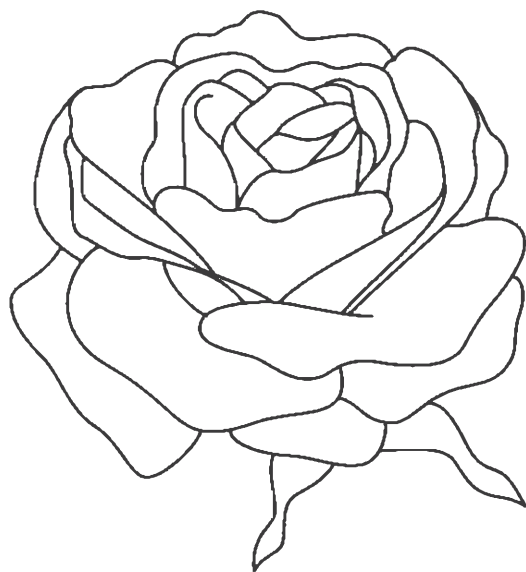
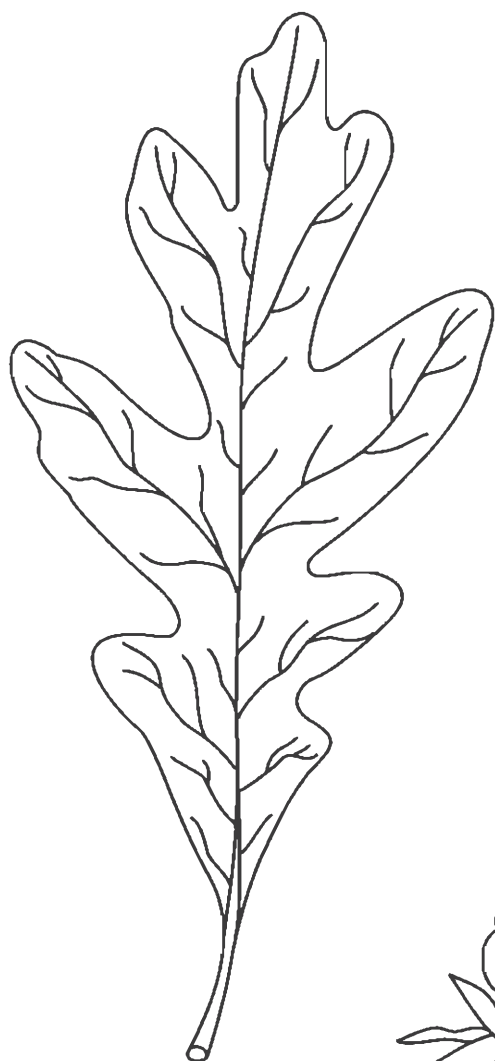
For the rose leaves, I have chosen three "poses" which are quite common in artistic rendering of this flower. Please note that the "saw toothed" edges of the leaves have many tiny points, as opposed to the four or five usually seen in leather carvings. Also, I have noticed that a mature rose leaf will usually have between 7 to 9 predominate veins extending from the center of the leaf on both sides. Any less would be too few. These veins, and all leaf veins for that matter, should be represented as being raised up from the surface of the leather to be accurate, regardless of how thin they may be. The shape of the rose bud is not all that critical because it is in a constant state of growth, and changes from day to day and from flower to flower. Again, this is a case of basic shaping as opposed to strict positioning of details.

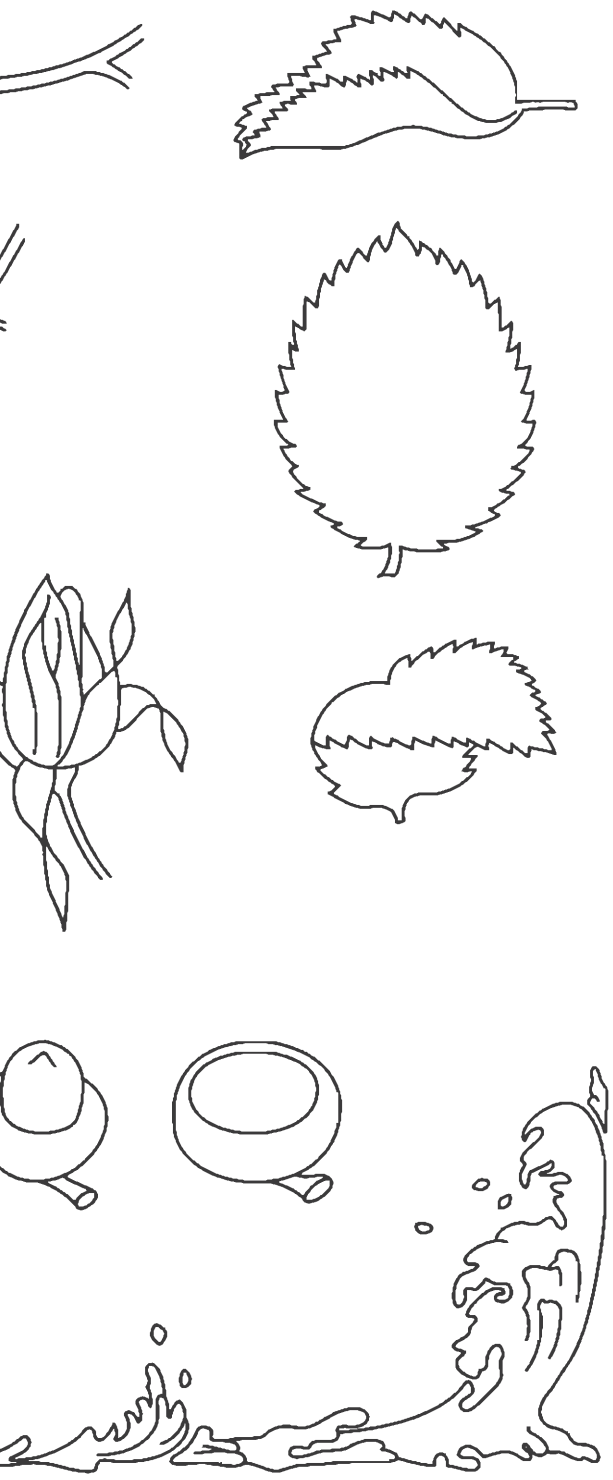
I also included a detail of the leaf stem, where it originates from the main flower stem. There is quite a bit going on in the first half inch or so of a rose leaf stem, and these details are quite commonly deleted from carvings. Acorns are pretty self-explanatory. The main thing to remember is that the shell texture is more akin to that of a pine cone, and the pattern of the scaly surface is not as uniform as a simple criss-cross design. Random "chewed out" areas in the leaves are, of course, optional, and as long as you stay within the basic anatomy of the leaf, you can have it as eaten up as much as you like.

The burnishing process itself is a fairly simple one, but if you are used to stamping tools exclusively, there are a few things you might want to remember about using modeling tools. Leather burnished best when the surface is just barely damp. Apply very little water, and then only in the immediate area where you are working. Use just enough water to change the color of the leather, and you will not have to worry about spotting. Another trick is to use distilled water and a clean sponge.

As for pressure, when modeling lines, slow back and forth movement is best. For large areas, slow circular motion with a rounded spoon is the best way to shade the area without leaving tool marks. Practice applying various degrees of pressure to achieve different shades of burnishing and blending.

The border, on the bottom of this doodle page, is a representation of flowing or splashing water. This is a very soft effect, and is not quite as "busy" as the traditional acanthus leaf variations used in Western style carving. These "splashes" can be combined and extended in many ways, and will remain easy to follow as well as being an effective way to frame a subject, especially if that subject is water related, such as water sports or fishing. The most important part of creating a pattern, such as this, is to make sure that absolutely no part of it comes to a sharp point. It is the roundness which gives it its free-flowing, unobstructed appearance.





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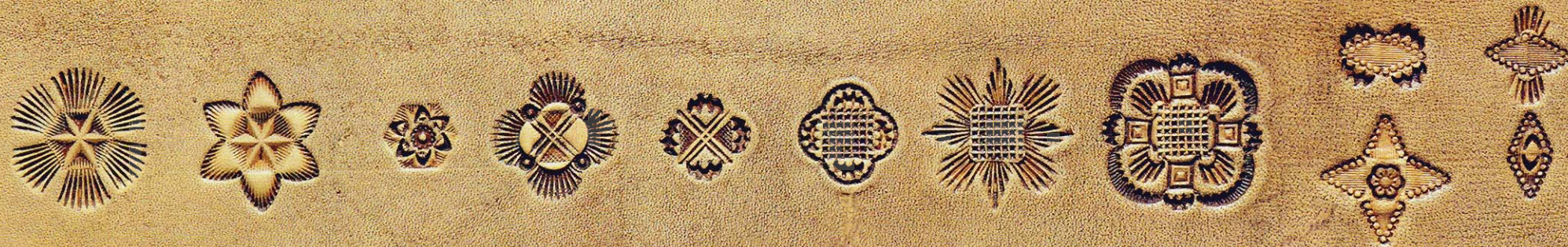
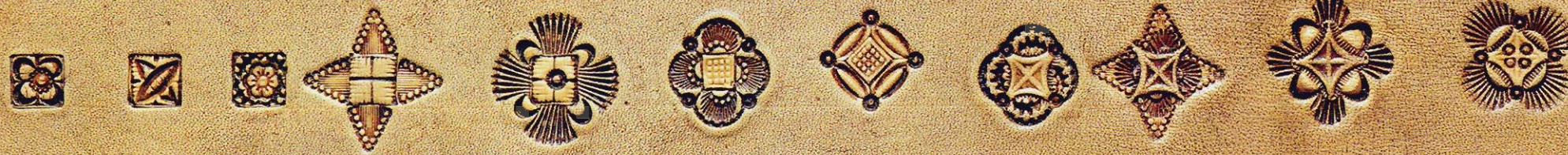
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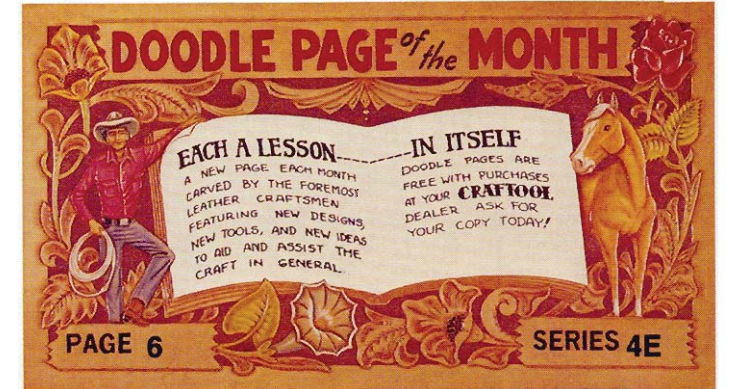
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STAMP COMBINATIONS



AS



STAMP COMBINATIONS

by
Alan Scheiderer

Many CRAFTOOL stamps can be combined to produce some very nice designs. These designs can be used on key fobs, key cases, coin purses, billfolds, and belts.

The first row of patterns uses different CRAFTOOL stamps in the center of the design, and many different stamps were used around the center of the design. These included Figure Carving Stamps, Seeders, Veiners, and Camouflage Stamps. Stamp the central impression first, then stamp around the outside of the impression.

The second row of patterns uses CRAFTOOL stamps X507, G548, and G870. The X507 is reversed to create a four corner design, then CRAFTOOL stamps are stamped inside the X507. I then used the G548 and G870 CRAFTOOL stamps, and these were combined with the stamps I have indicated.

On the third row of patterns, geometric stamps are first used in the center, and the indicated stamps are used as shown.

In the fourth row of patterns, the F926D is used in the center of each design, and other CRAFTOOLS are used around the central impression.

Many CRAFTOOLS can be used to decorate the ALPHABET STAMPS. You may bevel around the outside, as shown with the letter "A", while the other letters were decorated with various stamps.

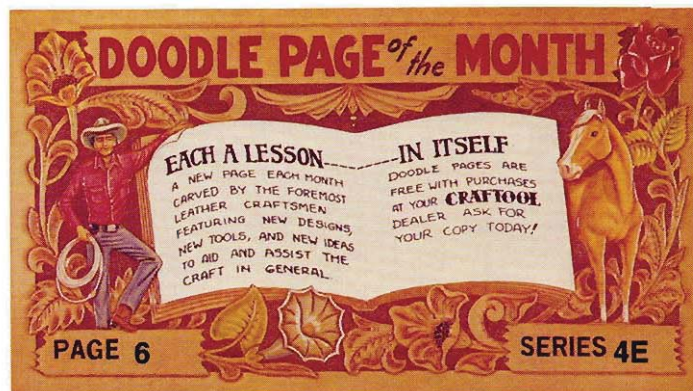
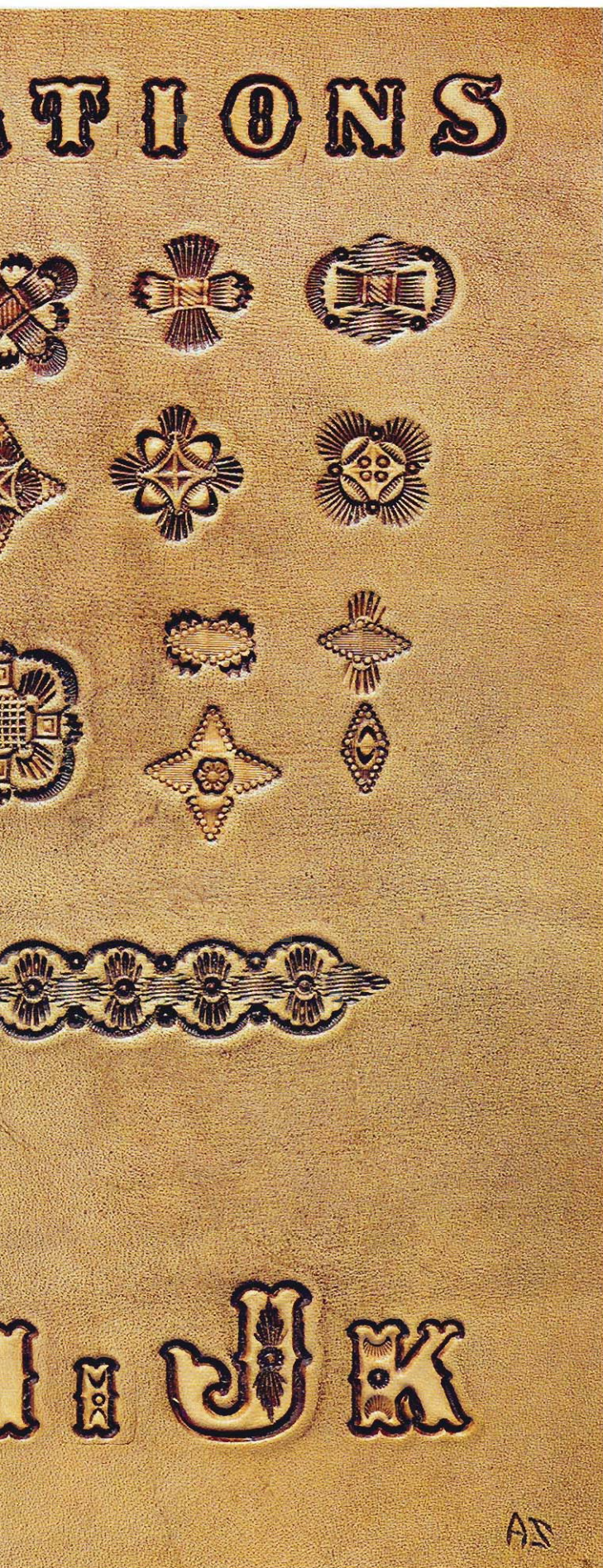
These patterns are just a small sample of what can be done with the vast selection of CRAFTOOL stamps that are available to the leather craftsman. When you want to enhance the designs, you can resist certain parts of the design with SUPER SHENE, stock #2002, and then stained with TANDY'S ANTIQUE LEATHER STAIN, stock #2071, or other stains, or dyes that TANDY LEATHER COMPANY offers. When dry, use a final finish of SUPER SHENE.

Have fun stamping!

STAMP COMBINA



A B C D E F G H



STAMP COMBINATIONS

by

Alan Scheiderer

Many CRAFTOOL stamps can be combined to produce some very nice designs. These designs can be used on key fobs, key cases, coin purses, billfolds, and belts.

The first row of patterns uses different CRAFTOOL stamps in the center of the design, and many different stamps were used around the center of the design. These included Figure Carving Stamps, Seeders, Veiners, and Camouflage Stamps. Stamp the central impression first, then stamp around the outside of the impression.

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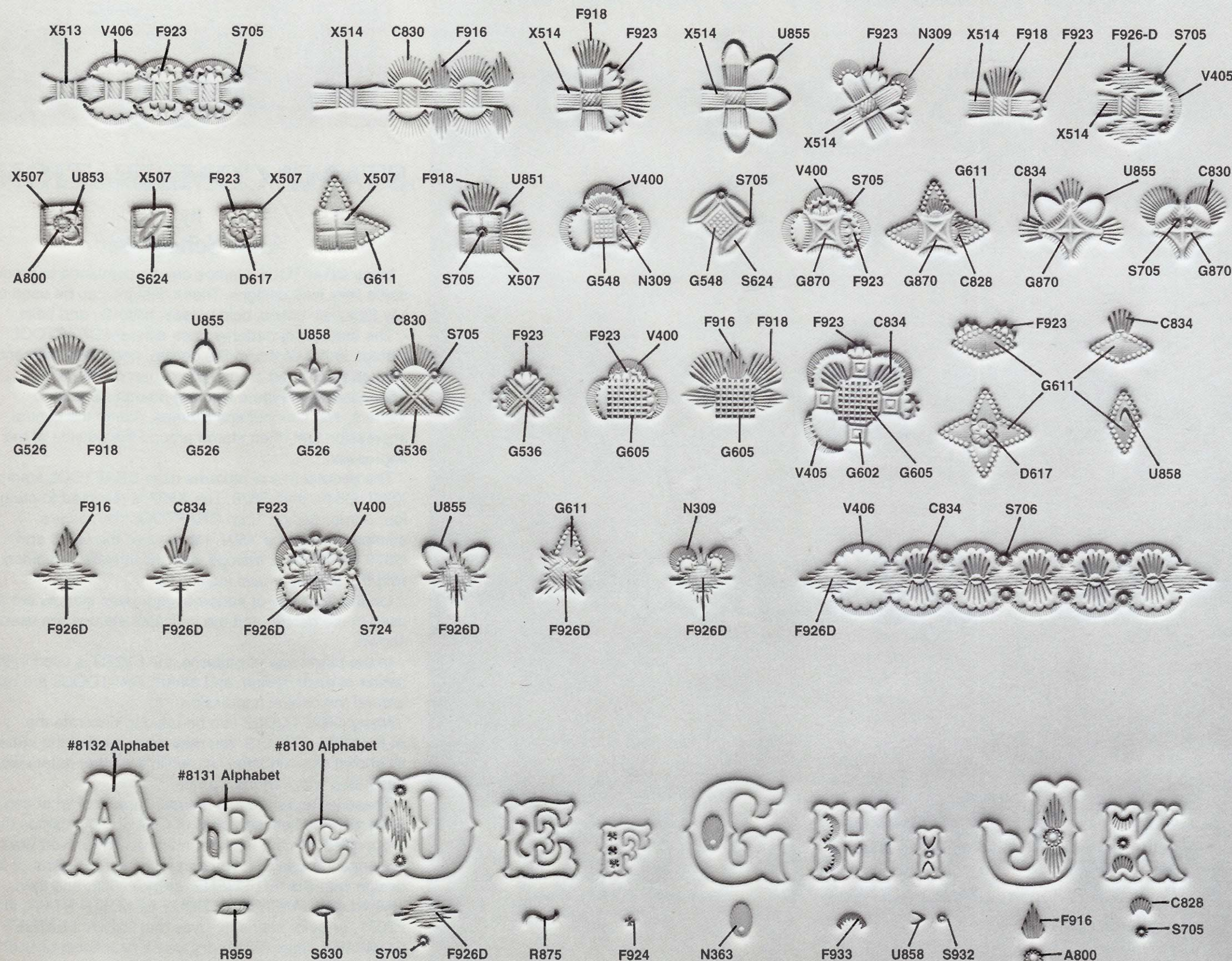
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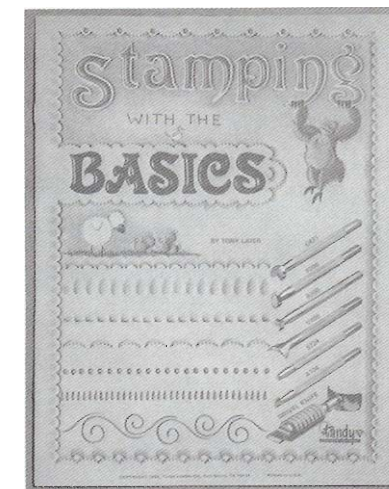
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Have fun stamping!

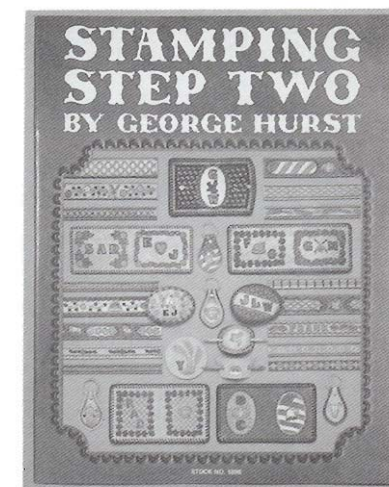
STAMP COMBINATIONS



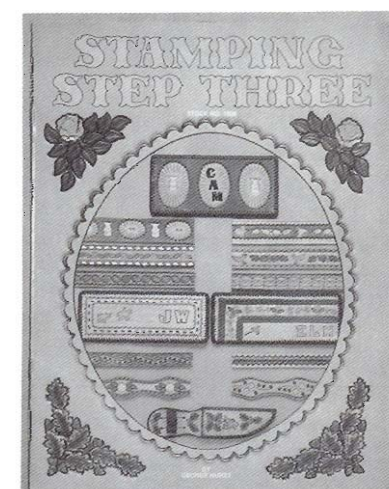
Visit your nearest Tandy Leather store for a complete selection of leathercrafting supplies including the following books on stamping designs in leather.



Stamping With the Basics. Introductory manual teaches the fundamentals of creative stamping. Learn basic stamping techniques and how to design patterns. 11 pages. **Stock #1897**



Stamping Step Two. Easy stamping patterns and sections on antiquing, resisting and block dyeing. Ideal for beginners and resellers. 28 pages. **Stock #1898**

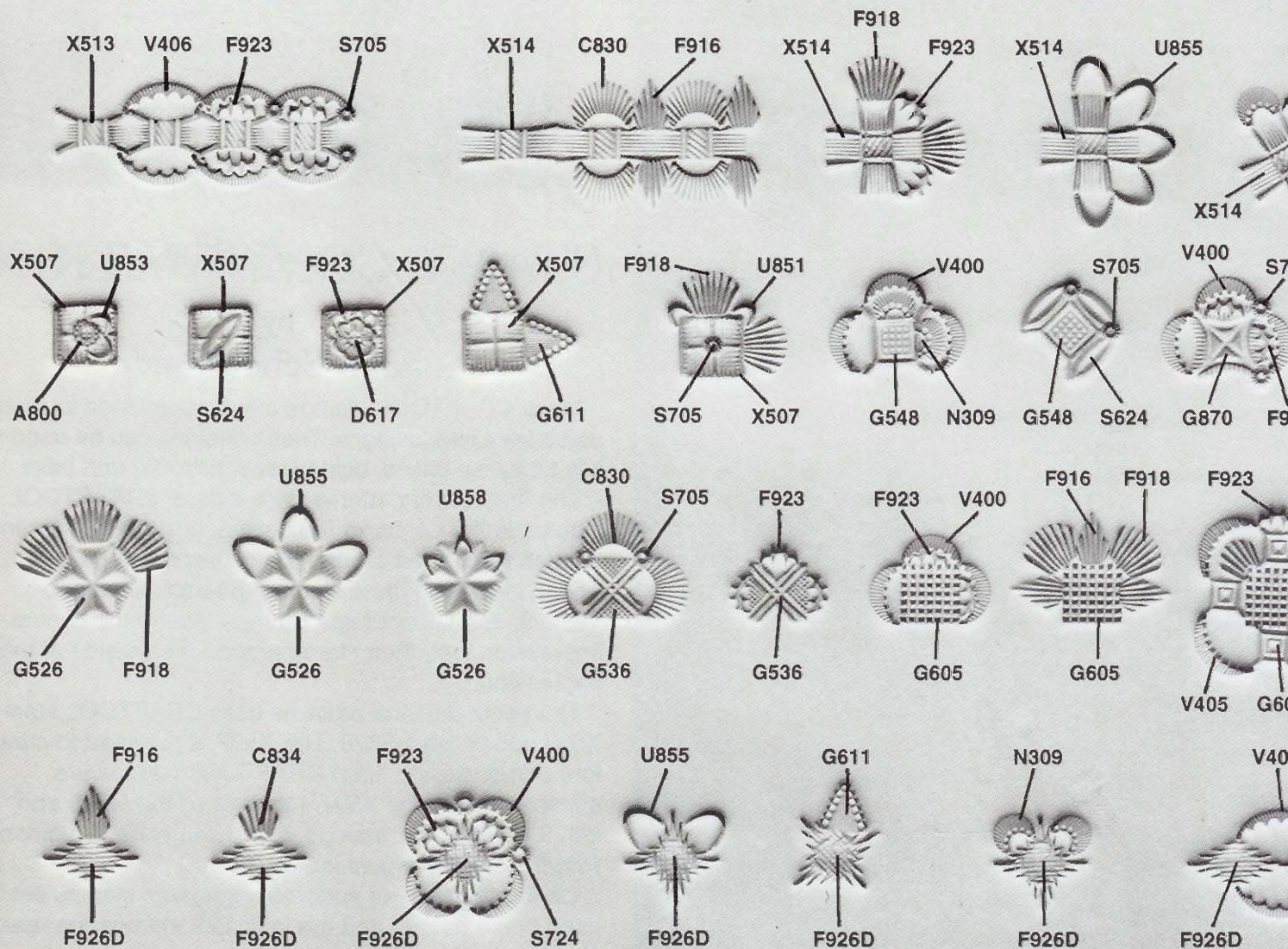


Stamping Step Three Slightly more complex patterns than Stamping Step Two. Features dozens of stamping patterns for belts, wallets, coin purses, key cases, arrow-head plaques, knife sheaths and more! 24 color pages. **Stock #1905**

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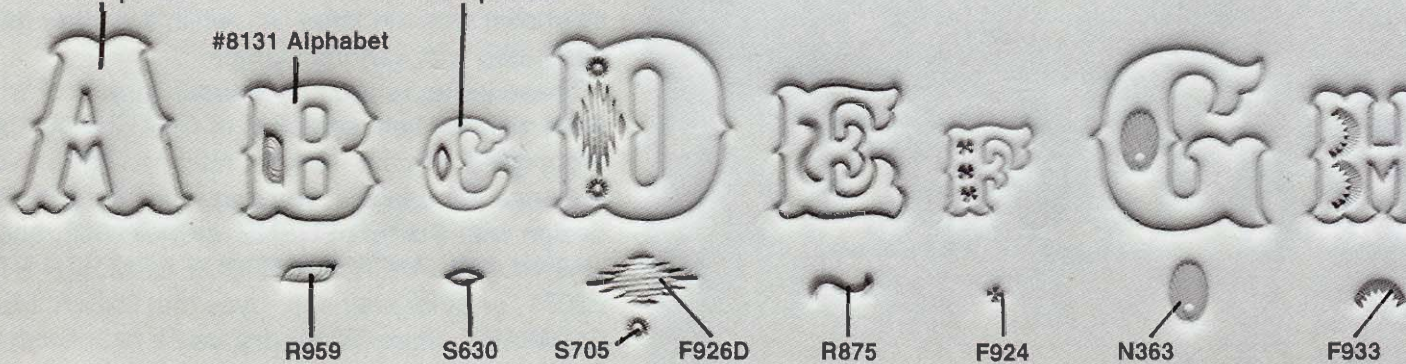
STAMP COMBINA



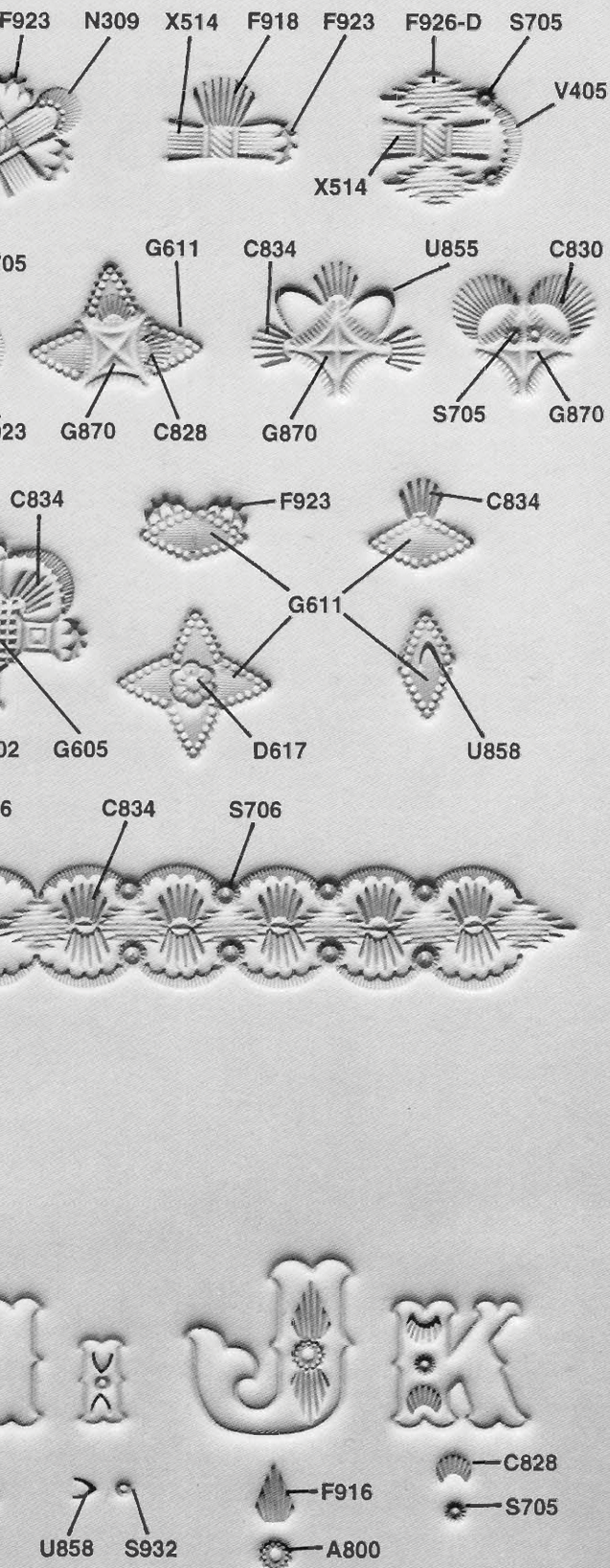
#8132 Alphabet

#8130 Alphabet

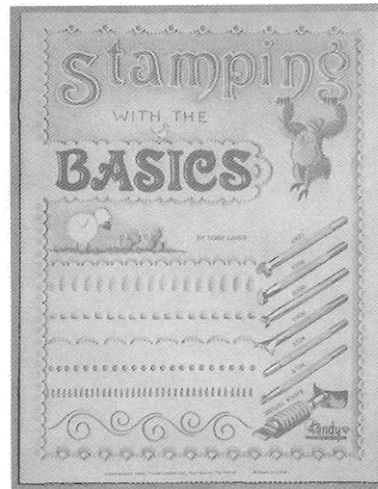
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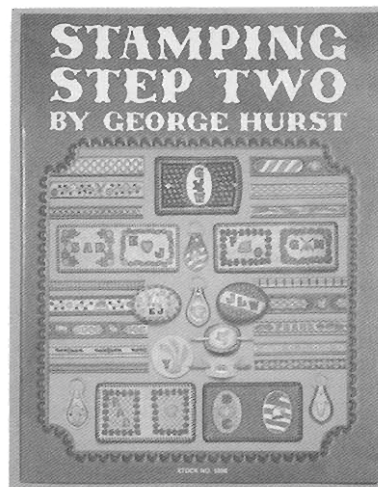
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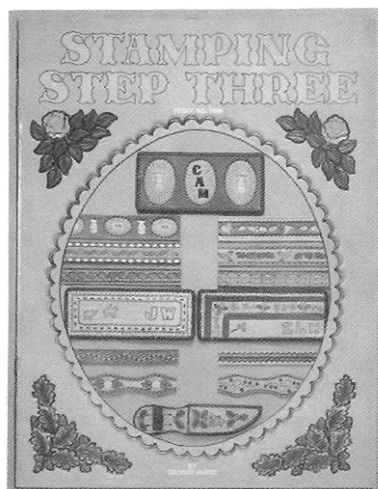
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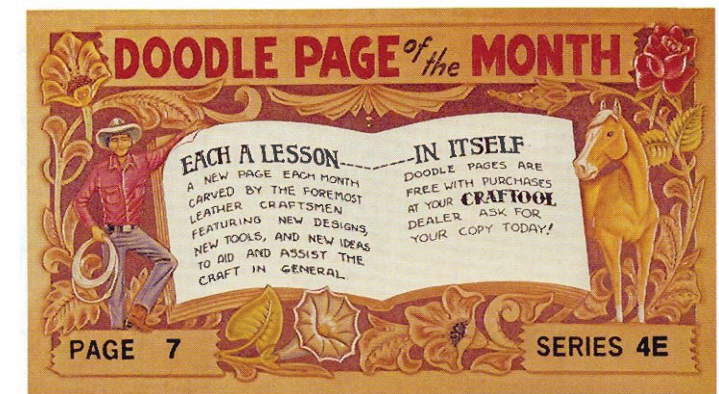
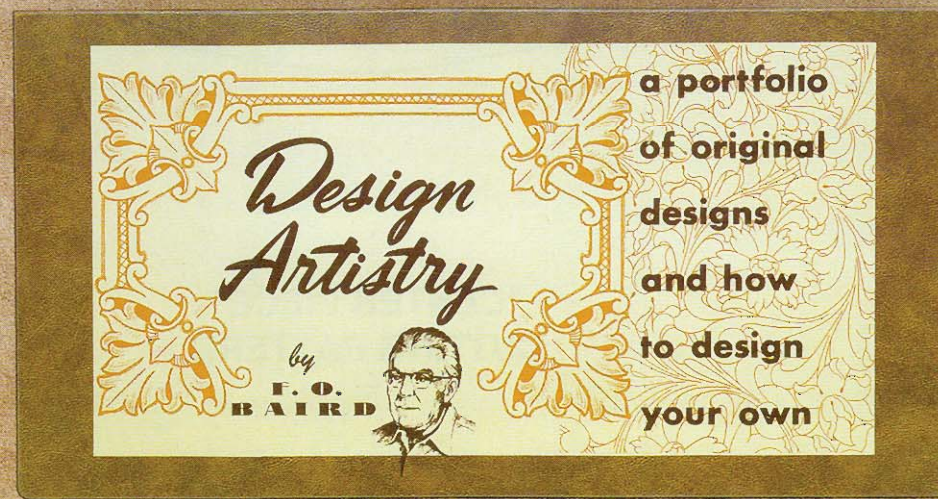
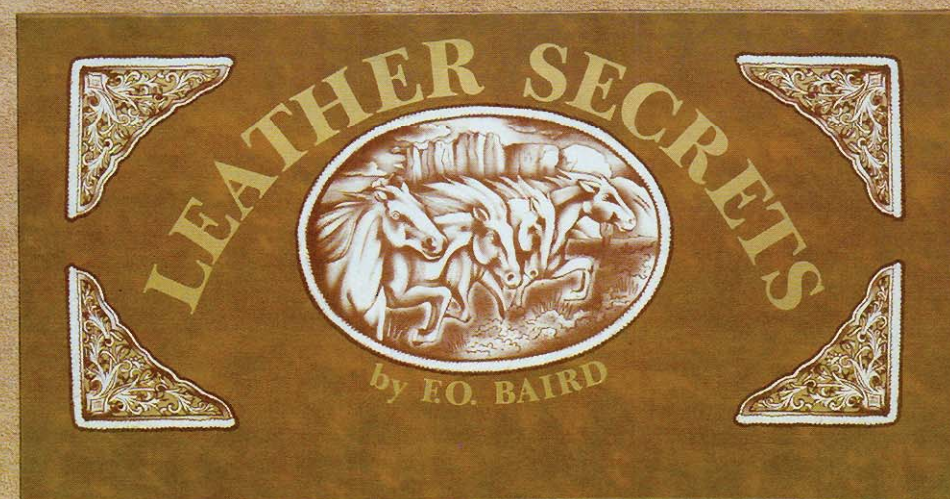
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THE "FOLDED" BILLFOLD BY F. O. BAIRD

The project featured on this month's Doodle Page was taken from Master Craftsman F. O. Baird's *LEATHER SECRETS* book, Stock No. 1929. This giant hard cover book contains over 500 full-size, fold out, tracing patterns for everything from handbags to holsters. Also, included are page after page of alphabets, backgrounds, scrolls, and many other designs. In addition, TANDY LEATHER CO. offers F. O. Baird's *DESIGN ARTISTRY* book, Stock No. 1938, containing 470 tooling patterns as well as instructions on designing your own patterns.

The original text for this project has been changed, slightly, to clarify some steps in construction, and to include materials not available at the time the book was written.

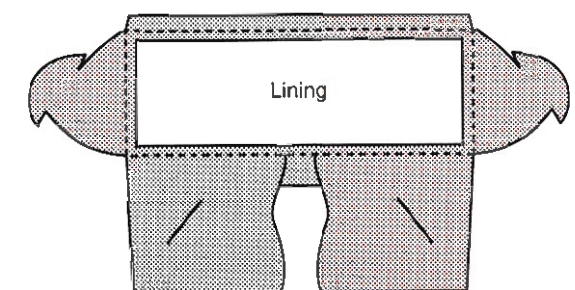
Editor.

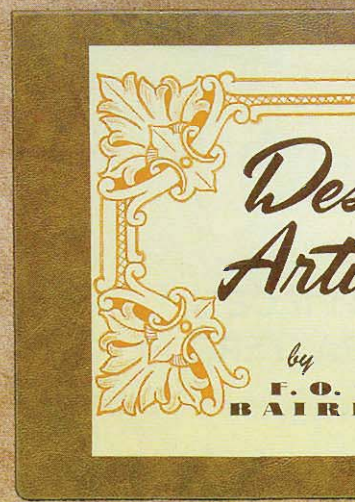
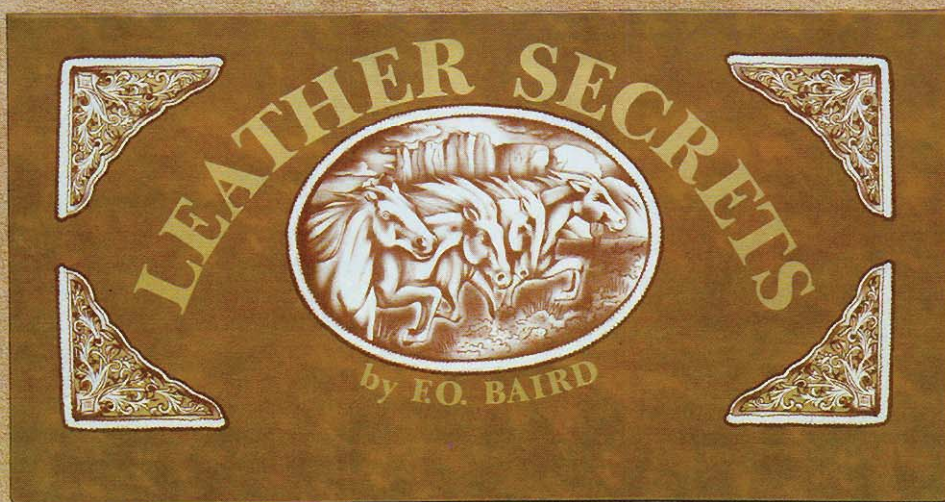
PROCEDURE

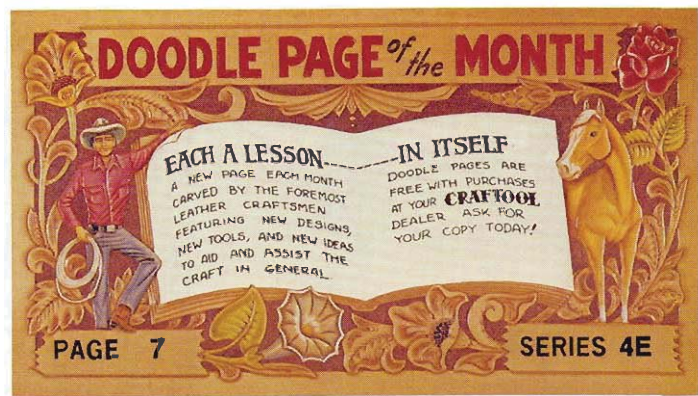
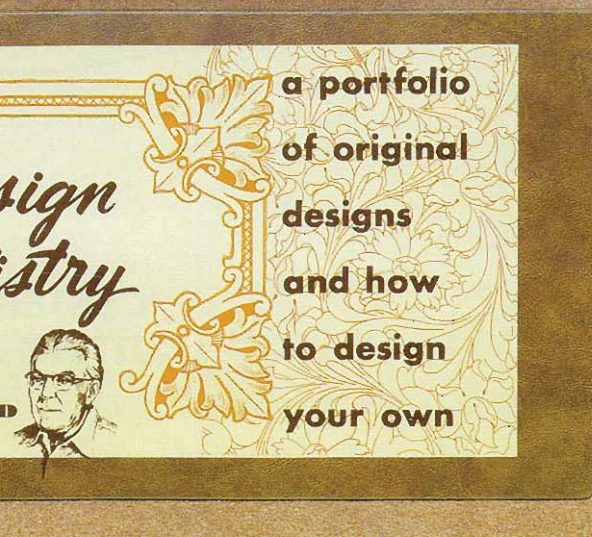
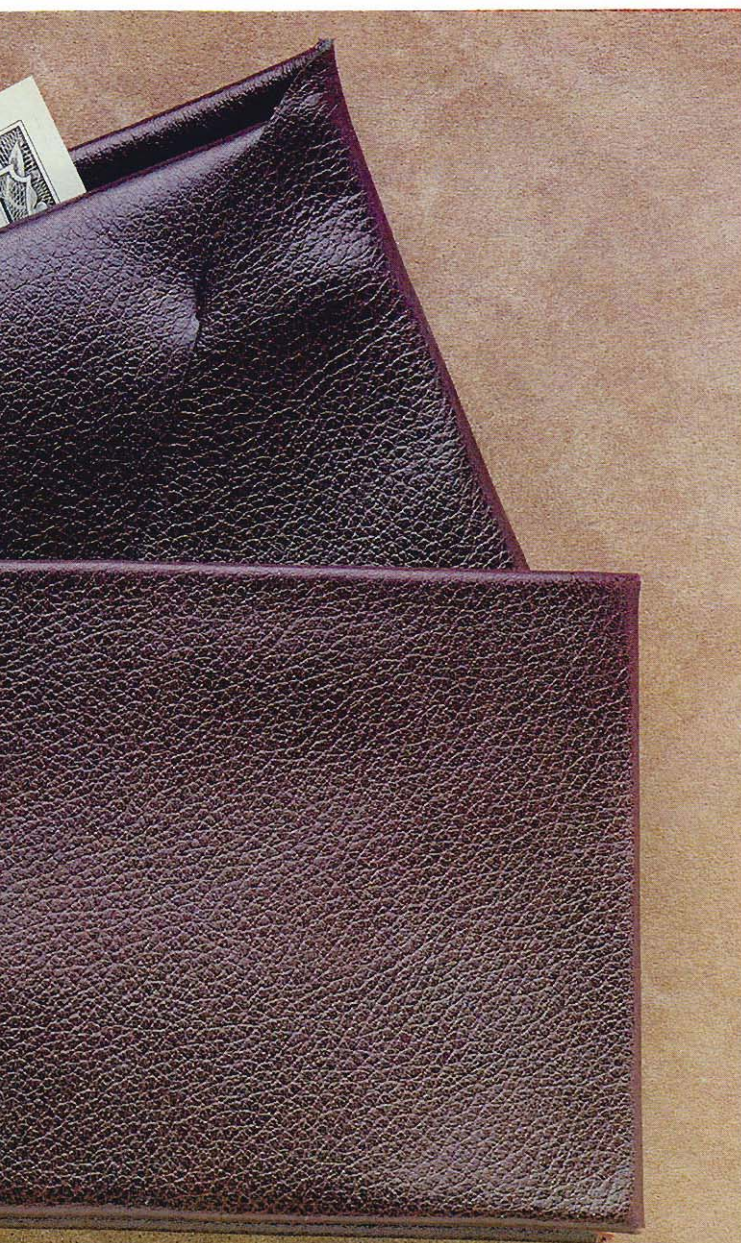
1. Trace, and make cutting patterns.
2. Cut project from 1 1/2 to 2 oz. finished grain or tooling leather.
3. If billfold is to be made from finished grain leather, skip to procedure 4. If billfold is to be made from tooling leather, carve or tool design, now.
4. Place leather on marble work surface with flesh (rough) side up.
5. Use Bone Folder, Stock No. 8116, and straight edge ruler to score and fold on dashed lines.
6. Refer to CONSTRUCTION STEPS.
7. Crease all edges, on the grain (smooth) side, with an Adjustable Creaser, Stock No. 8072.

CONSTRUCTION STEPS

Step 1. Select very thin skiver or pliver, for lining. Use rubber cement to secure lining to billfold back, flesh (rough) sides together. NOTE: Keep lining approximately 1/8" inside the dotted lines, as shown. This billfold can be made with, or without, a lining. Shaded areas indicate flesh (rough) sides of leather.







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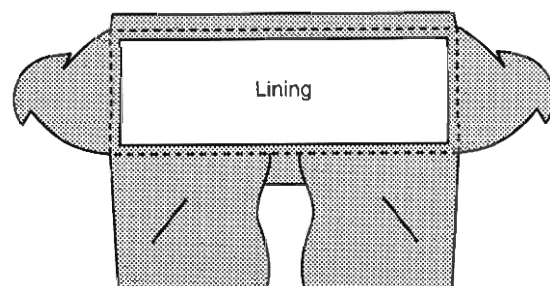
Editor.

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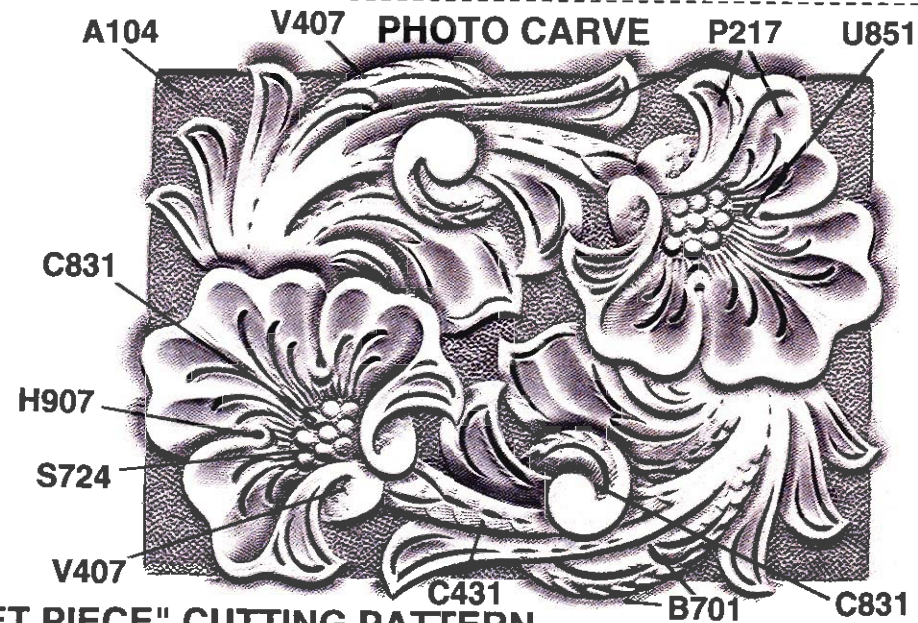
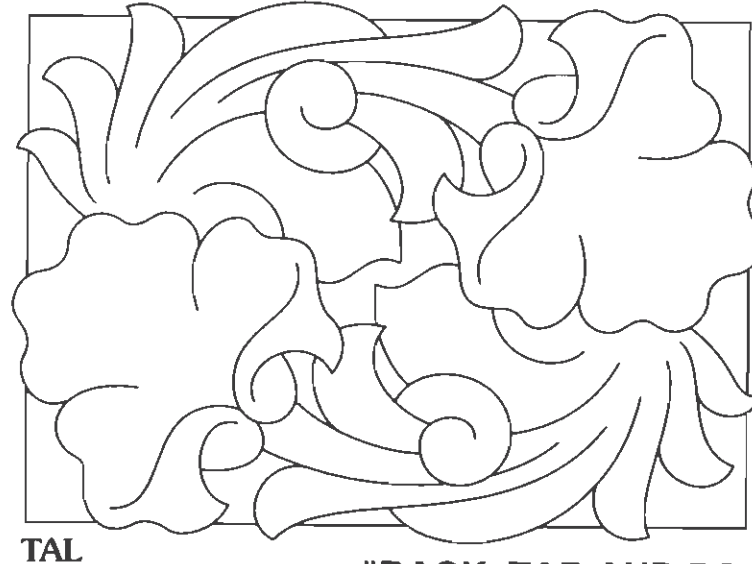
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TOP TURNBACK

OPTIONAL TOOLING PATTERN



"BACK, TAB AND POCKET PIECE" CUTTING PATTERN

CENTER TAB TURNBACK

SLOT

SLOT

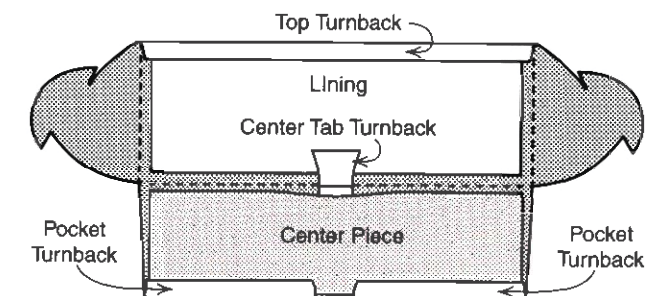
POCKET TURNBACK

POCKET TURNBACK

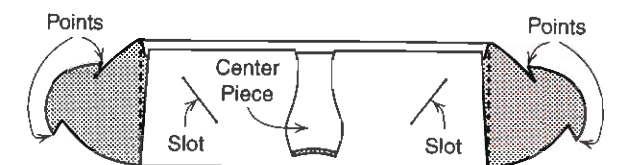
"CENTER PIECE" CUTTING PATTERN

Construction Steps continued from front

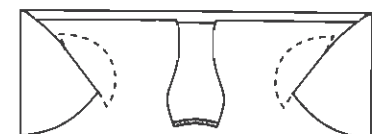
Step 2. Place, but do not cement, "CENTER" piece into position on billfold back, grain (smooth) side of the "CENTER" piece against the flesh (rough) side of the billfold back. Using CRAFTSMAN CEMENT, or LEATHER WELD, cement top turnback and center tab turnback to lining, then cement pocket turnbacks to "center" piece as shown.



Step 3. Fold, as indicated, on lines scored in procedure # 5.



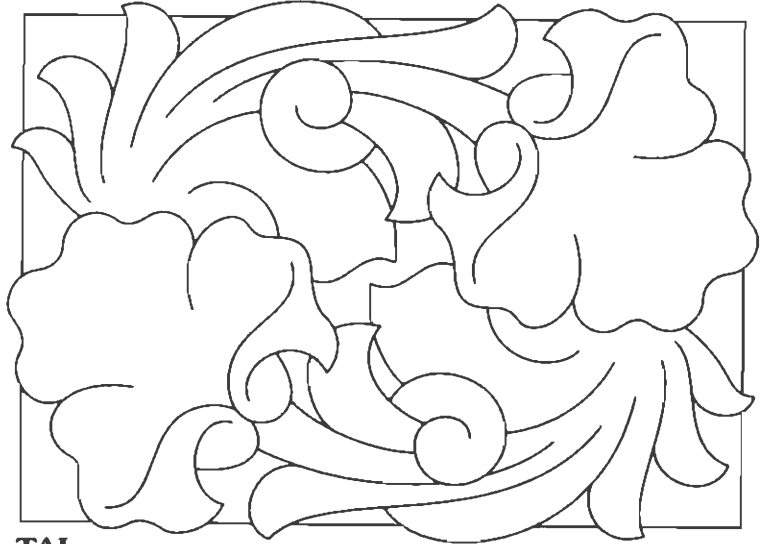
Step 4. Fold, and tuck points into slots. NOTE: Before inserting points into slots, apply a small spot of glue to the grain (smooth) side of the points. Cement a small piece of lining leather (approximately 1 1/2" x 2") over the points on the inside. This will allow cards to be inserted easily. Next, use a wide faced mallet to gently tap outside edges flat. Use an ADJUSTABLE EDGE CREASER, Stock No. 8072, to crease all inside and outside edges of the completed billfold.



OPTIONAL
"LINING" CUTTING PATTERN
CUT FROM VERY THIN
SKIVER OR PLIVER

TOP TURN

OPTIONAL TOOLING PATTERN

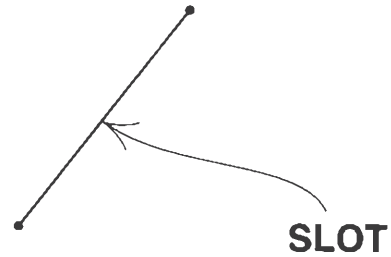


TAL

"BACK, TAB AND POCKET P

POINTS

OPTIONAL
"LINING" CUTTING PATTERN
CUT FROM VERY THIN
SKIVER OR PLIVER



SLOT

POCKET TURNBACK

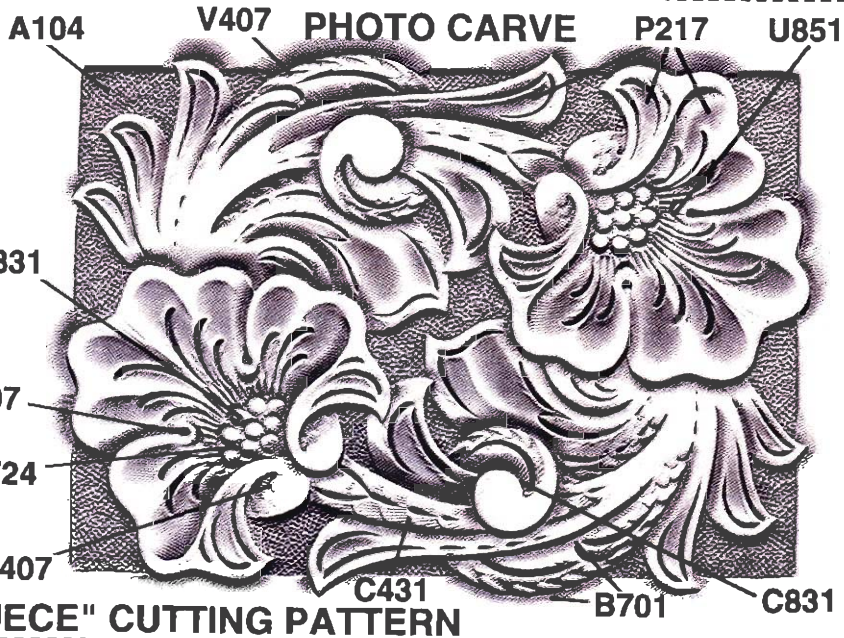
CENTER
TURNBA

"CENTER F
CUTTING PA

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BACK



TAB
BACK

SLOT

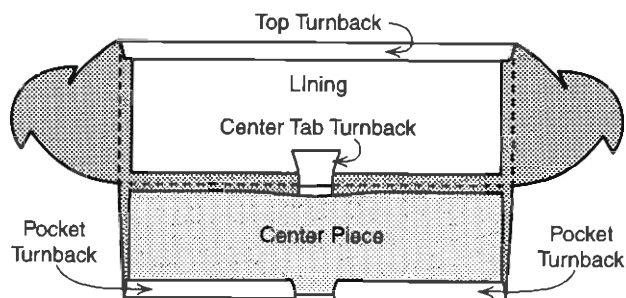
POCKET TURNBACK

PIECE"
ATTERN

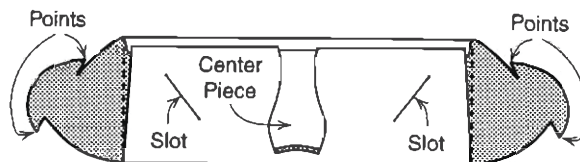
POINTS

Construction Steps continued from front

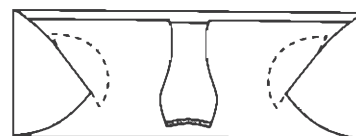
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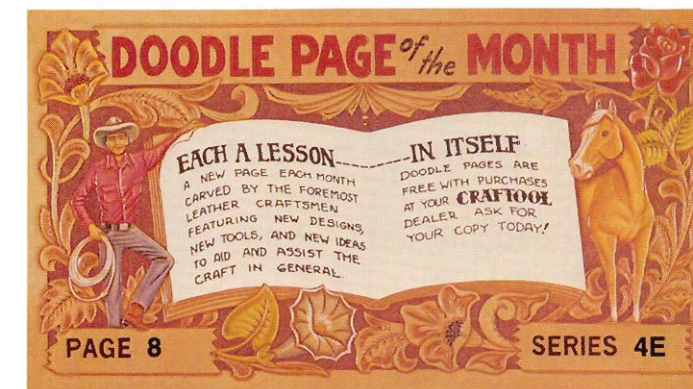


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BASIC BASKETWEAVE AND MORE

By Tony Laier

Basketweave tools provide a quick and easy way to add a decorative touch to almost any tooling leather project. They can be used, framed by a simple border, or combined with various styles of carved designs. This Doodle Page will show basic basketweave layout and stamping techniques, along with a few border treatment ideas. I've also included a few carved corner designs that add a pleasing touch to projects, when combined with basic basketweaving.

BASIC BASKETWEAVE INSTRUCTIONS

(**Note:** Examples for this section are located on the back of this Doodle Page.)

STEP 1. Scribe light border lines and basketweave tool guide line on dampened leather. Guide line can be scribed diagonal, or parallel, with border lines. If border lines are to be cut in with a swivel knife, do so before continuing. Stamp first basketweave impression above the guide line. Bottom edge of basketweave tool should rest on scribed guide line. Refer to Example 1.

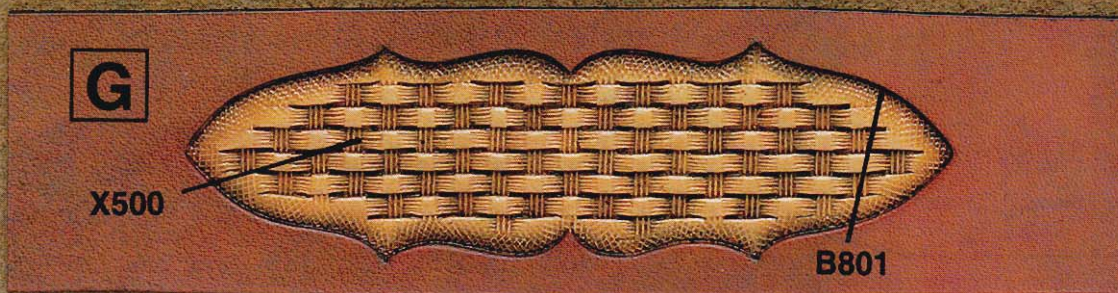
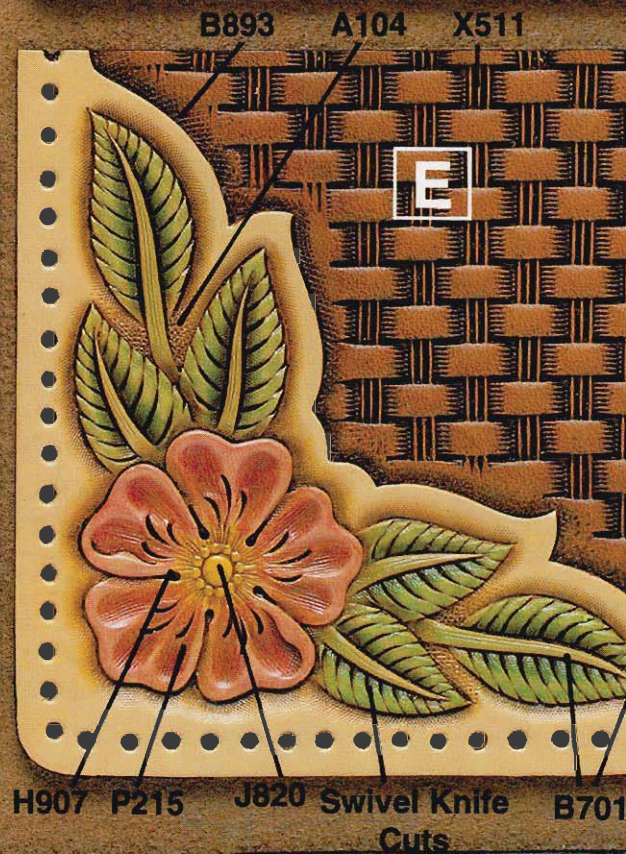
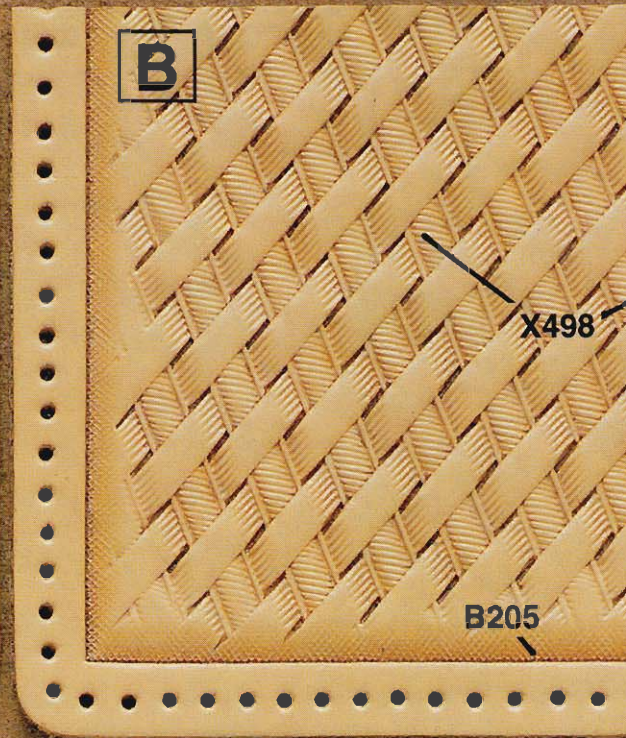
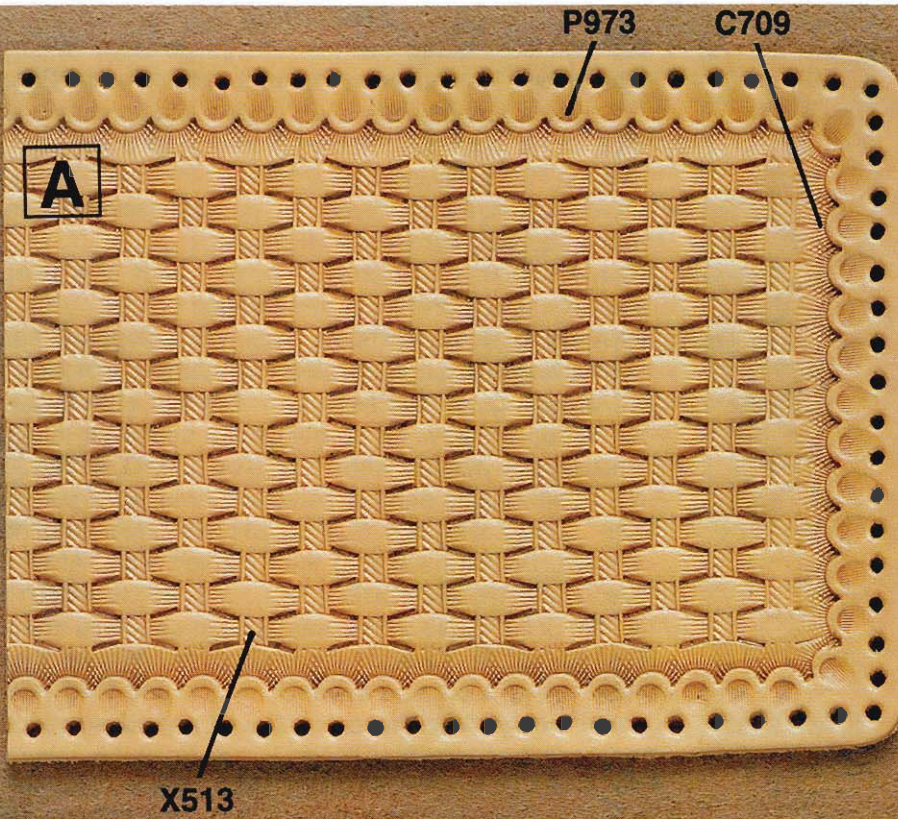
STEP 2. Stamp second impression below guide line, overlapping end of first impression. Continue the sequence, stamping impressions above and below the guide line until two rows of impressions are complete.

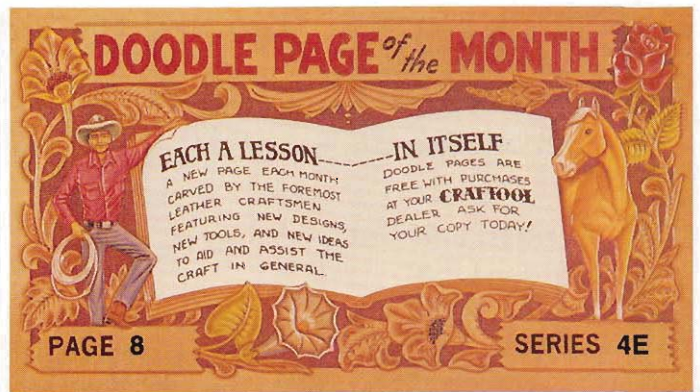
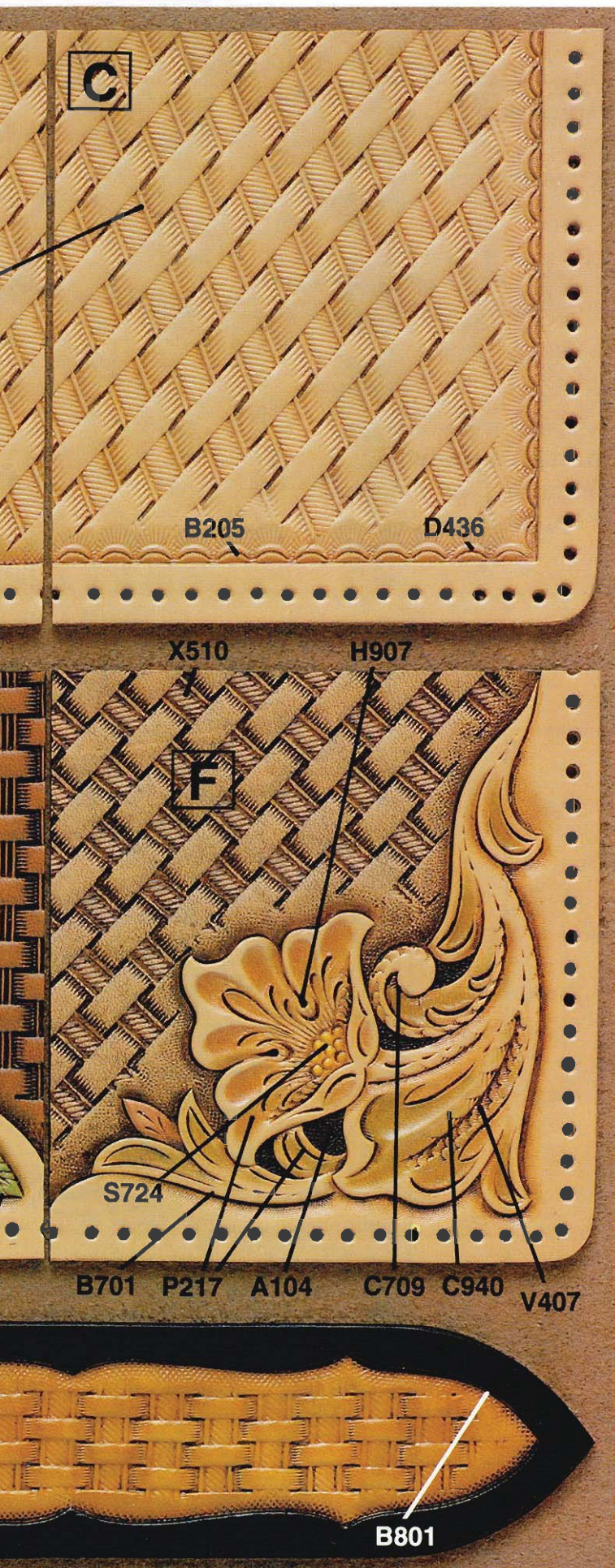
IMPORTANT: If a full impression will not fit inside a border line, tip or lean tool for a partial impression. Refer to Example 2.

STEP 3. Fill in one side of design area by adding additional rows of impressions to one side of first two rows, stamped in steps 1 and 2. Refer to Example 3. If possible, turn your leather to make stamping the impression easier.

STEP 4. Fill in remaining side of design area, as explained in Step 3. The cut border lines can now be beveled, or beveled and stamped. Scribed border lines can now be stamped. Refer to Example 4.

NOTE: The first impression can be stamped at one end of the guide line (Example 1) or in the center of the guide line. One method works just as well as the other.





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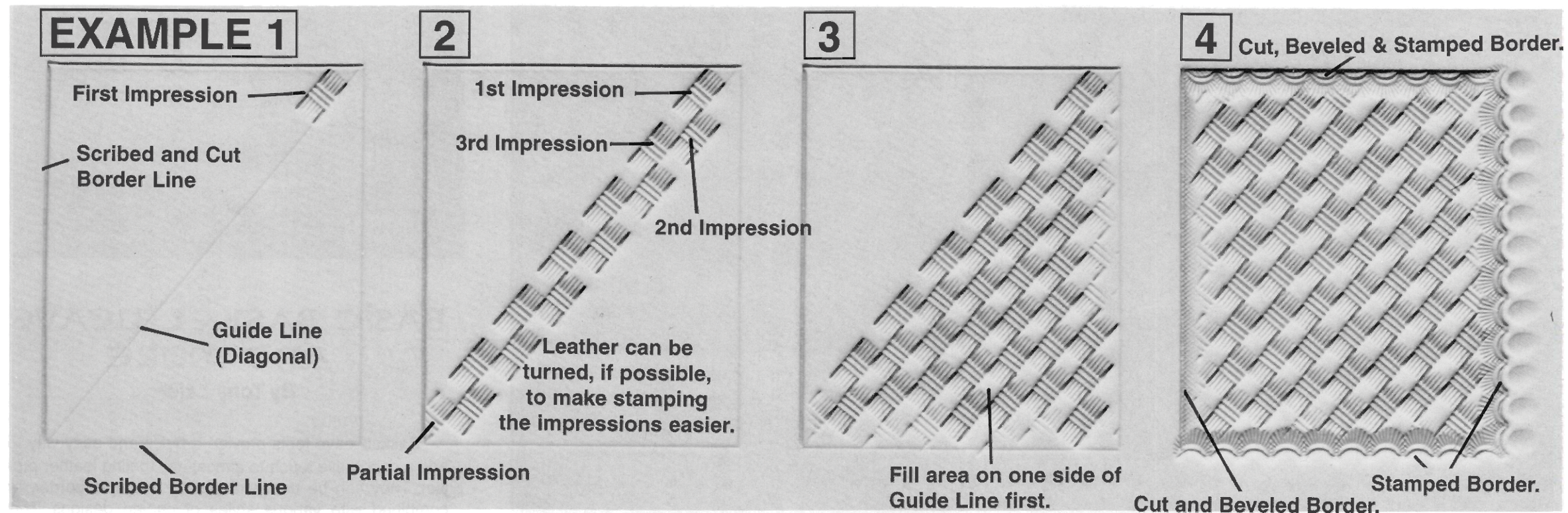
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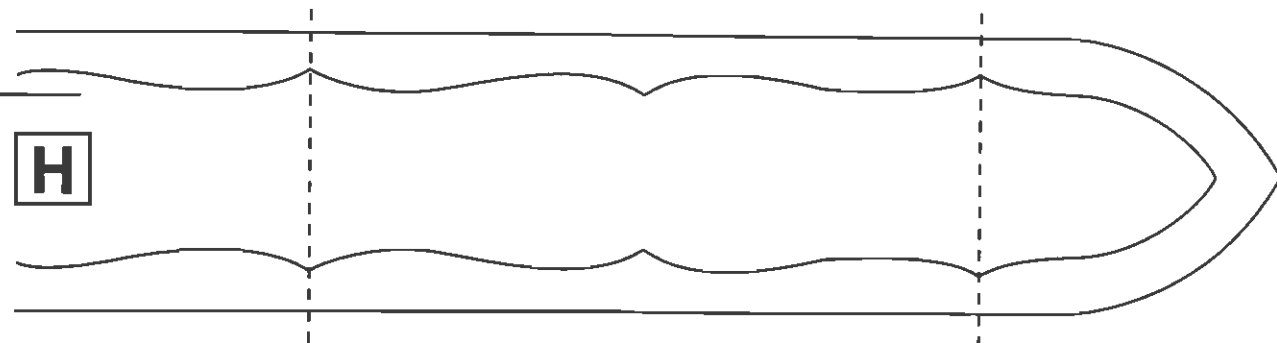
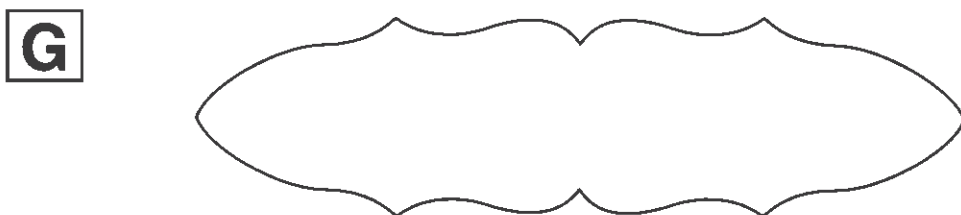
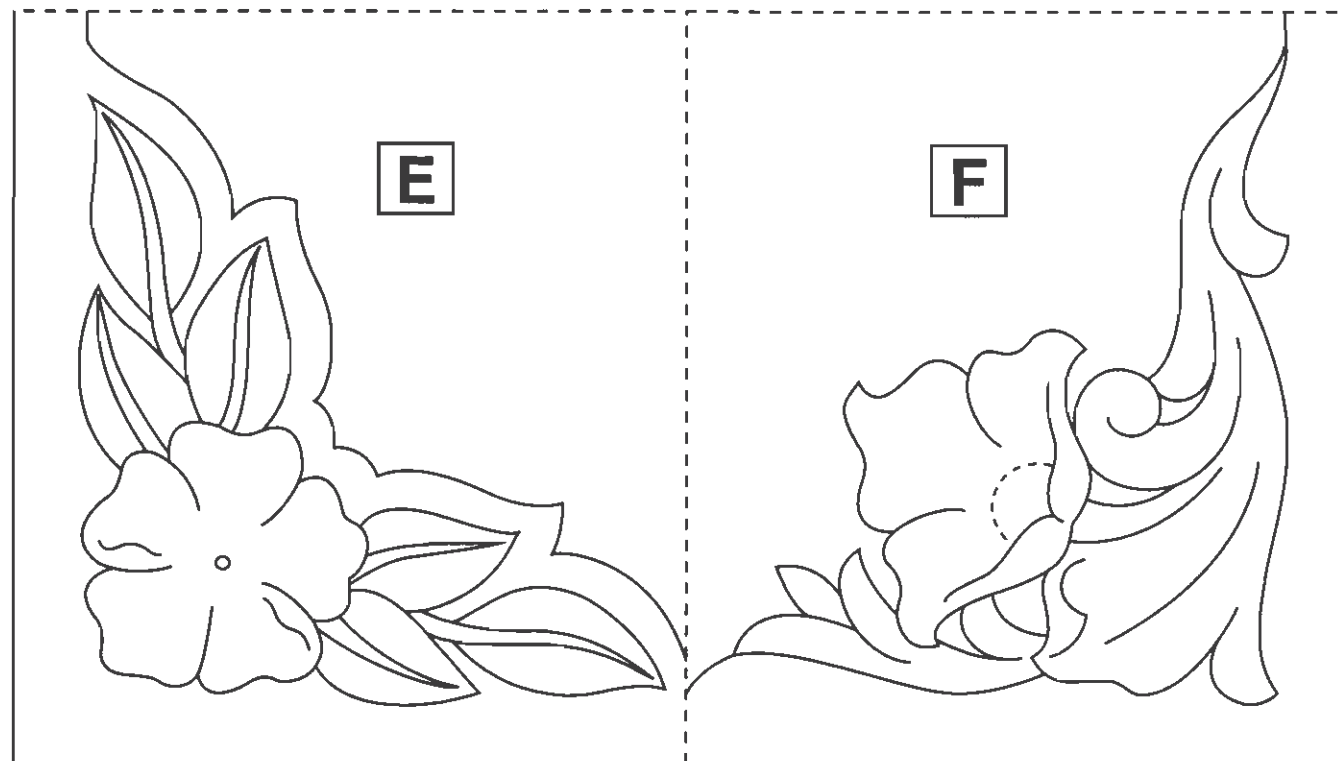
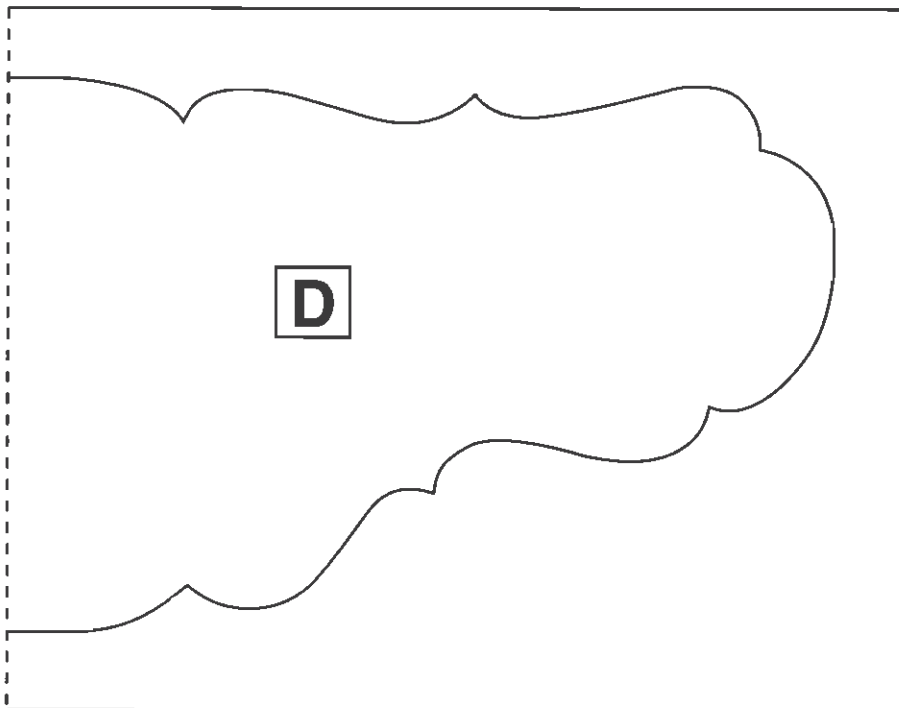
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TRACING PATTERNS



AND MORE

NOTE: Listed below are the techniques used to complete examples shown on the front of the Doodle Page. I've also included paints, dyes, stains and finishes used on 5 of the examples. Tracing patterns, for Examples D through H, are given at left.

EXAMPLE A: Billfold back with parallel basketweaving and a stamped border.

EXAMPLE B: Checkbook back with diagonal basketweaving and a cut and beveled border.

EXAMPLE C: Checkbook back with diagonal basketweaving and a cut, beveled and stamped border.

EXAMPLE D: Billfold back with diagonal basketweaving, a cut and beveled border, and a space for initials. Initials were painted with Gold STARLIGHT ACRYLIC, No. 2038. Initials and basketweave area were painted with 2 coats of TANDY SUPER SHENE®, No. 2002, for a resist. Billfold back was then stained with TANDY'S SADDLE TAN ANTIQUE STAIN, No. 2071. TANDY'S SATIN SHENE, No. 2009, was applied as a final finish.

EXAMPLE E: Checkbook back with parallel basketweaving, a cut and beveled border, and Wild Rose corner design. Wild Rose and leaves were dyed yellow, red and green with TANDY PRO DYE, No. 2055, thinned with PRO DYE SOLVENT, No. 2057. Border and Wild Rose were painted with 2 coats of SUPER SHENE, for a resist. Checkbook back was then stained with SADDLE TAN ANTIQUE STAIN. SATIN SHENE was applied as a final finish.

EXAMPLE F: Checkbook with diagonal basketweave, a cut and beveled border and a floral corner design. Floral design was dyed with thinned yellow, red, and green PRO DYE. Background areas were dyed with full strength Chocolate Brown PRO DYE. Floral design and border were painted with 2 coats of SUPER SHENE for a resist. Checkbook back was stained with TANDY HILITER, No. 2042. SATIN SHENE was applied as a final finish.

EXAMPLE G: 1 1/2" belt with parallel basketweaving and a cut and beveled border. Repeat the design, leaving spaces for 3D stamps, conchos or a name. Basketweave area was painted with 2 coats of SUPER SHENE for a resist. Belt was then stained with MAHOGANY ANTIQUE STAIN. SATIN SHENE was applied as final finish.

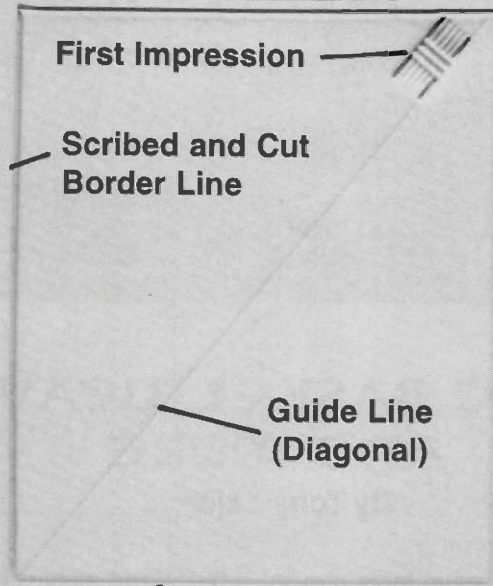
EXAMPLE H: 1 1/2" belt with parallel basketweaving and a cut and beveled border. Repeat design using dashed lines on tracing patterns, as a repeat guide. Basketweave area was painted with 2 coats of SUPER SHENE for a resist. Border was dyed with full strength Black PRO DYE. Belt was then stained with TANDY'S LEATHER GLOW®, No. 2043, to bring out basketweave impressions. SATIN SHENE was applied as a final finish.

NOTE: Both belt designs can be enlarged, or shrunk, on a copy machine to fit wider or narrower belt.

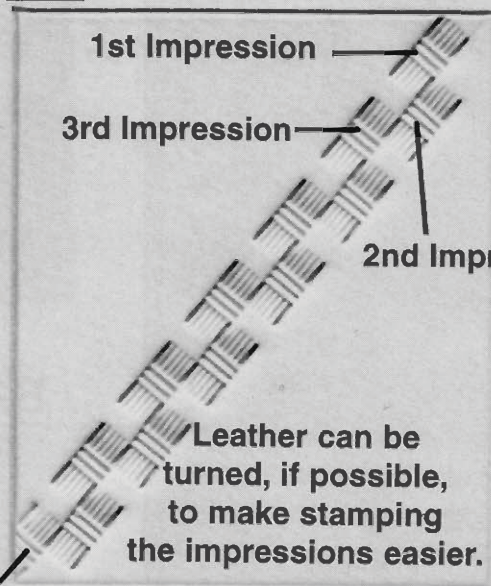


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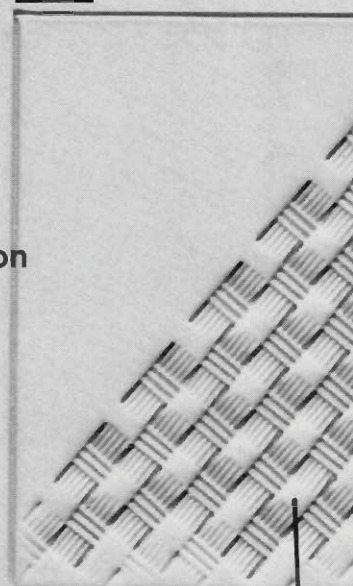
EXAMPLE 1



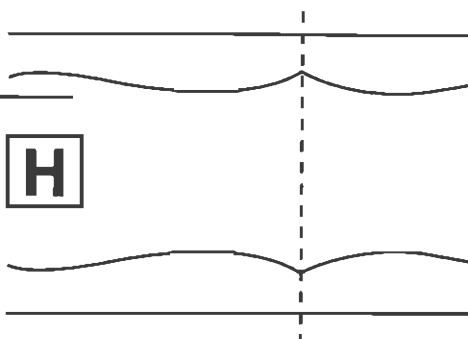
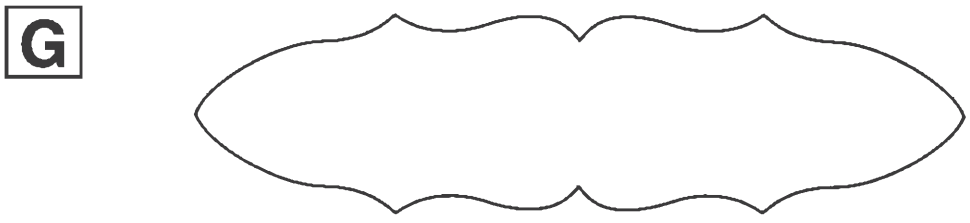
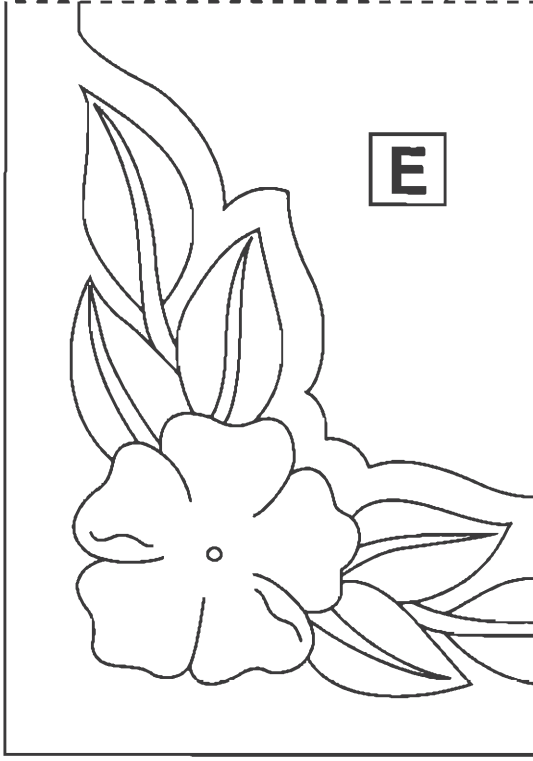
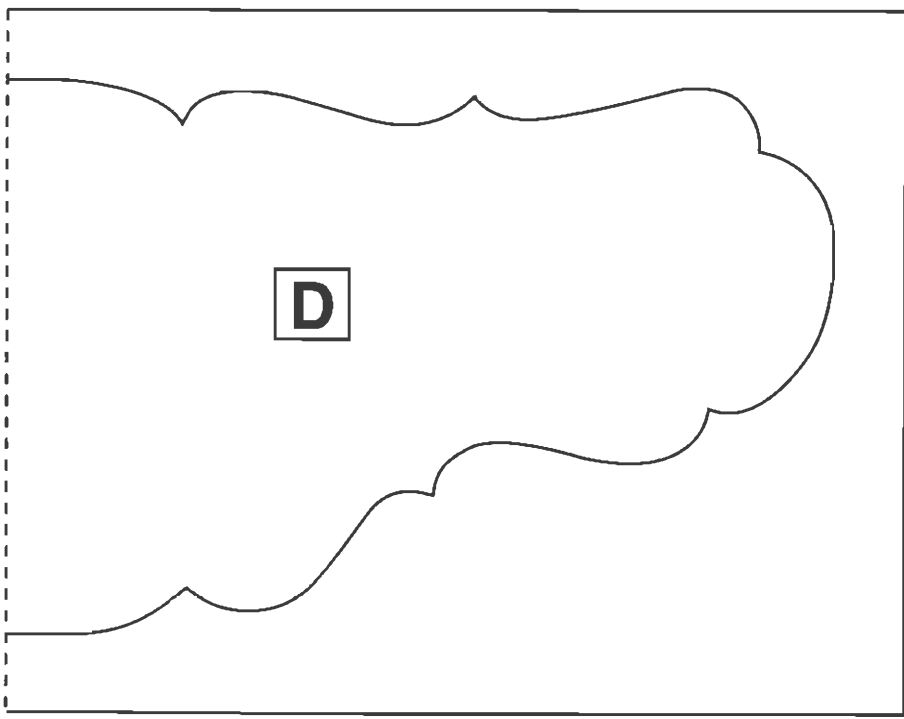
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3

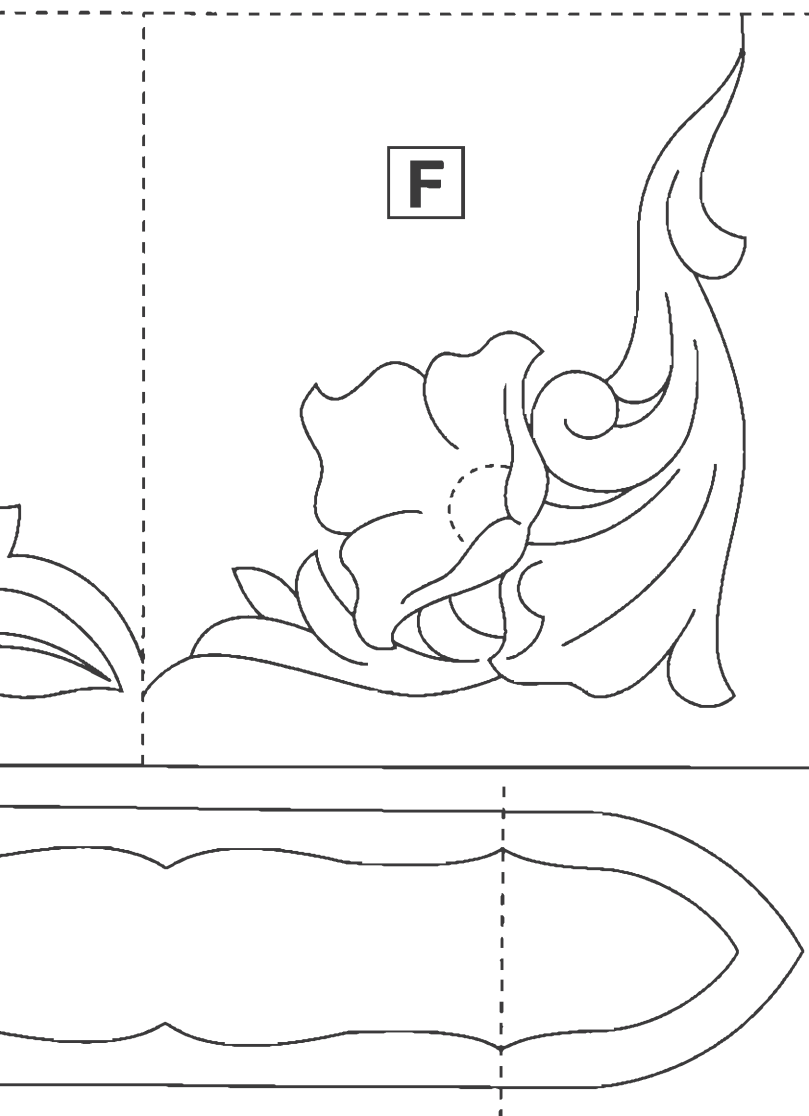
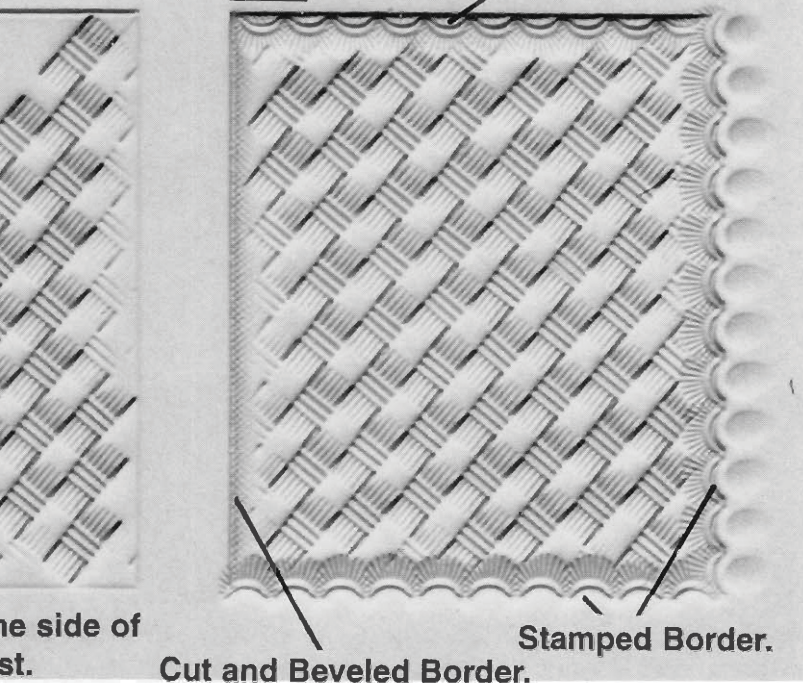


TRACING PATTERNS



4

Cut, Beveled & Stamped Border.



AND MORE

NOTE: Listed below are the techniques used to complete examples shown on the front of the Doodle Page. I've also included paints, dyes, stains and finishes used on 5 of the examples. Tracing patterns, for Examples D through H, are given at left.

EXAMPLE A: Billfold back with parallel basketweaving and a stamped border.

EXAMPLE B: Checkbook back with diagonal basketweaving and a cut and beveled border.

EXAMPLE C: Checkbook back with diagonal basketweaving and a cut, beveled and stamped border.

EXAMPLE D: Billfold back with diagonal basketweaving, a cut and beveled border, and a space for initials. Initials were painted with Gold STARLIGHT ACRYLIC, No. 2038. Initials and basketweave area were painted with 2 coats of TANDY SUPER SHENE®, No. 2002, for a resist. Billfold back was then stained with TANDY'S SADDLE TAN ANTIQUE STAIN, No. 2071. TANDY'S SATIN SHENE, No. 2009, was applied as a final finish.

EXAMPLE E: Checkbook back with parallel basketweaving, a cut and beveled border, and Wild Rose corner design. Wild Rose and leaves were dyed yellow, red and green with TANDY PRO DYE, No. 2055, thinned with PRO DYE SOLVENT, No. 2057. Border and Wild Rose were painted with 2 coats of SUPER SHENE, for a resist. Checkbook back was then stained with SADDLE TAN ANTIQUE STAIN. SATIN SHENE was applied as a final finish.

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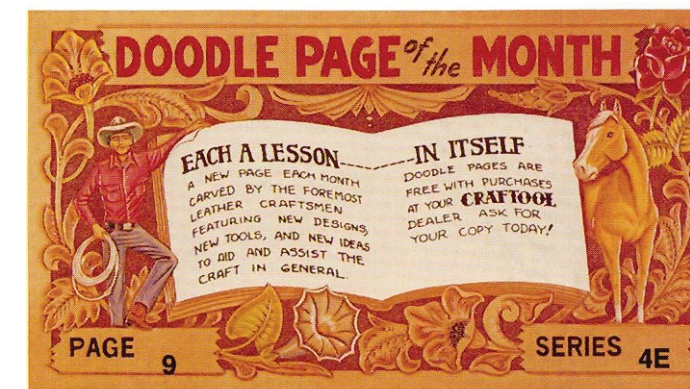
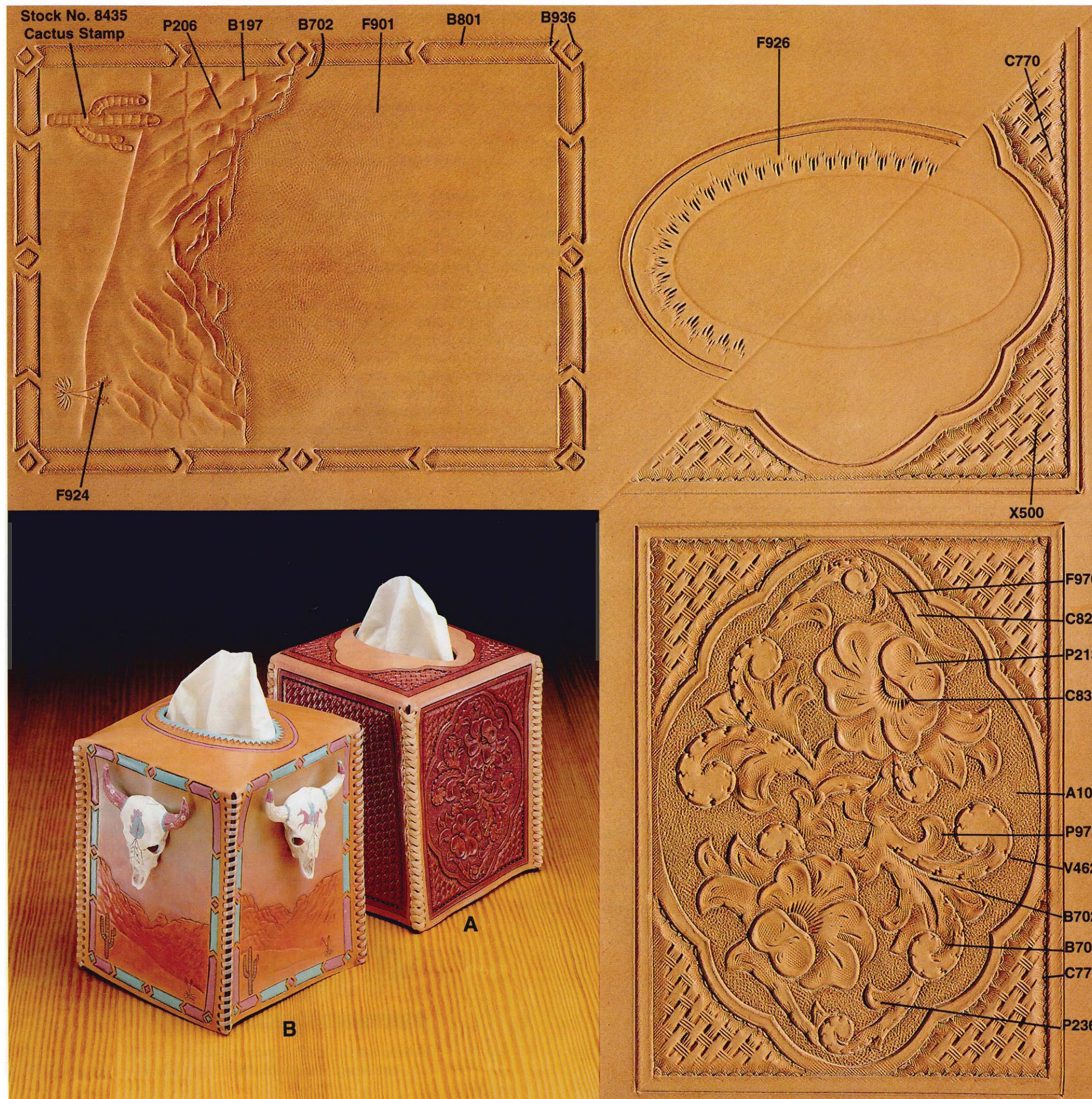
EXAMPLE G: 1 1/2" belt with parallel basketweaving and a cut and beveled border. Repeat the design, leaving spaces for 3D stamps, conchos or a name. Basketweave area was painted with 2 coats of SUPER SHENE for a resist. Belt was then stained with MAHOGANY ANTIQUE STAIN. SATIN SHENE was applied as final finish.

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Tissue Box Cover

(for cube shaped Dispenser)
By Harold Arnett and Jana Zettl

This is the first in our series of home and office decor projects. Actual box cover should be cut from 4/5 oz. tooling leather. Follow the cutting pattern shown. Punch all of the lacing holes and cut the oval dispensing hole. After cutting out the shape, rubber cement the piece, flesh side down, to heavy paper or stiff cardboard. This prevents stretching and causes your tooling to take on a darker burnish.

Sample A : The basketweave/floral pattern is the more traditional of the two designs. It requires the following tools: F976, C830, P213, P975, C770, X500, B702, A104, P236, C828, V462, B701, and a swivel knife. You will also need tracing film, a ball point stylus, and a soft lead pencil for tracing. Depending on the lacing or stitching that you choose, you will need a 3/64" hole punch, and a V-Gouge No. 8082. You may also want some "Lexol" conditioner. When wetting my leather I use a spray bottle, and I always add some Lexol to the water. It makes your swivel knife cut more easily, makes natural leather turn a prettier color with age, and adds oils back to the leather that repeated wetting pulls out.

Cut out your leather shape, trace your pattern, and transfer to the leather. Jana and I used a full cover basketweave on 2 opposite sides and the framed basketweave/floral, as shown, on the other two sides. If you are a novice, refer to Al Stohlman's book "How To Carve Leather" Stock No. 6047, for tooling tips. The natural colored leather of the finished samples, as seen in the inset, had two coats of Super Shene® applied before the entire project was antiqued. We used Tandy's Mahogany Antique and finished with spray Saddle-Lac. After the finish was completely dry, we peeled the leather off of the backing and cut a groove along the flesh side of the top, all the way around the edges, where it was going to fold. After gouging, we lightly dampened the flesh side, to aid in forming the folds. Then, we used a Mexican Basketweave lace (10 yds. of 3/32" calf #5004) technique, as seen in, "Leather Braiding" Stock No. 1931, to finish the corners.

Sample B: The Southwest design, with skulls, may be painted in any combination of colors to compliment any interior. With the continuing interest in Southwest decor, we wanted something that could go in the office, the den or even the bathroom. Try to stay with muted colors to go with the Southwest theme, even though all of the panels are the same, we added the skulls (Stock No. 1529 Bolo Slide) and painted each one differently to give all of the sides a distinct look.

This pattern required these tools: F901, B801, B197, B936, B702, P206, F926, F924, Cactus stamp Stock No. 8435, Stylus Stock No. 7059, Swivel Knife, Needlenose pliers, tracing film, a pencil, V-Gouge Stock No. 8082, a 3/64" hole punch, and a Stylus. Again, refer to the book "How To Carve Leather", if you need tooling help or just jump into it. After tooling, paint with Tandy's Cova

Stock No. 8435
Cactus Stamp

P206

B197

B702

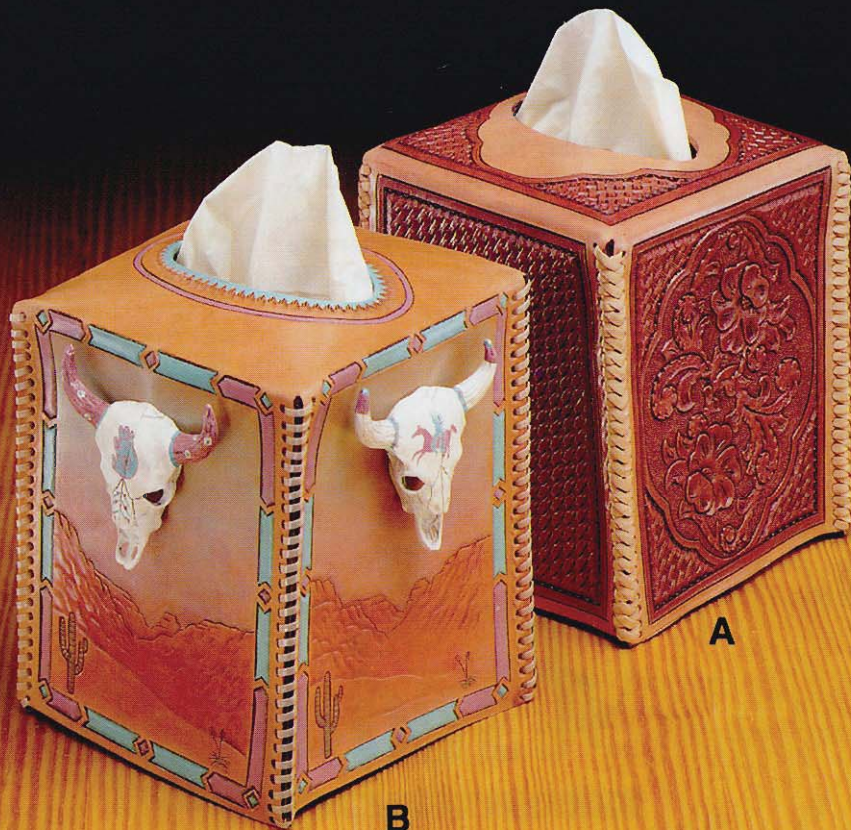
F901

B801

B936

F926

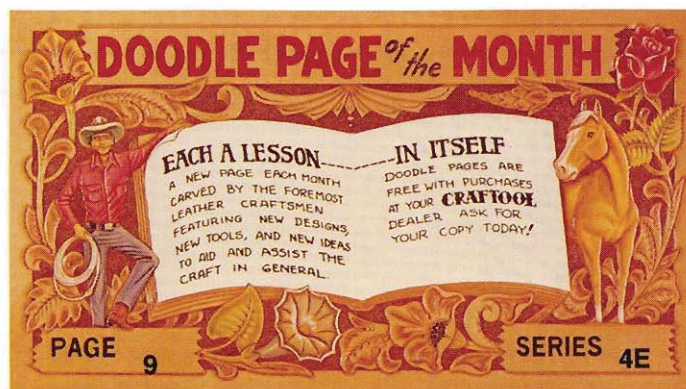
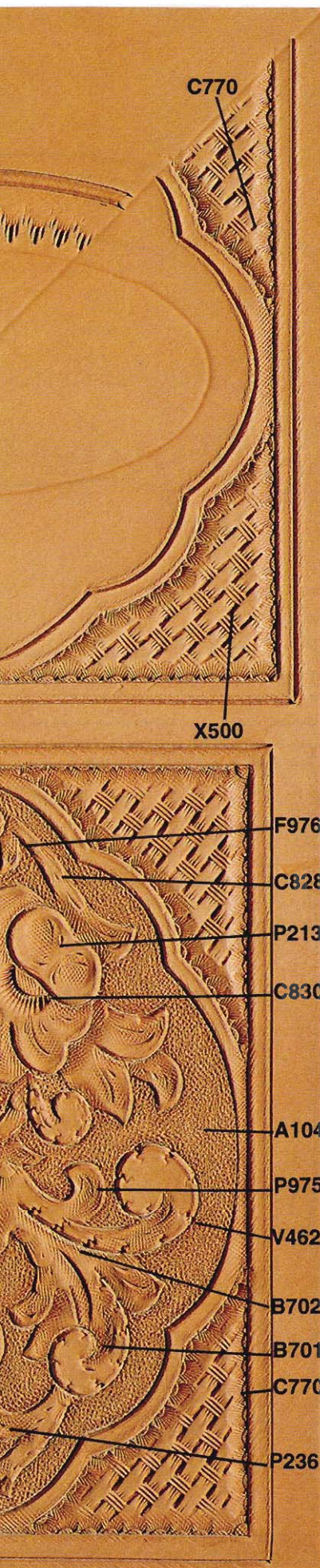
F924



A

B





Tissue Box Cover

(for cube shaped Dispenser)
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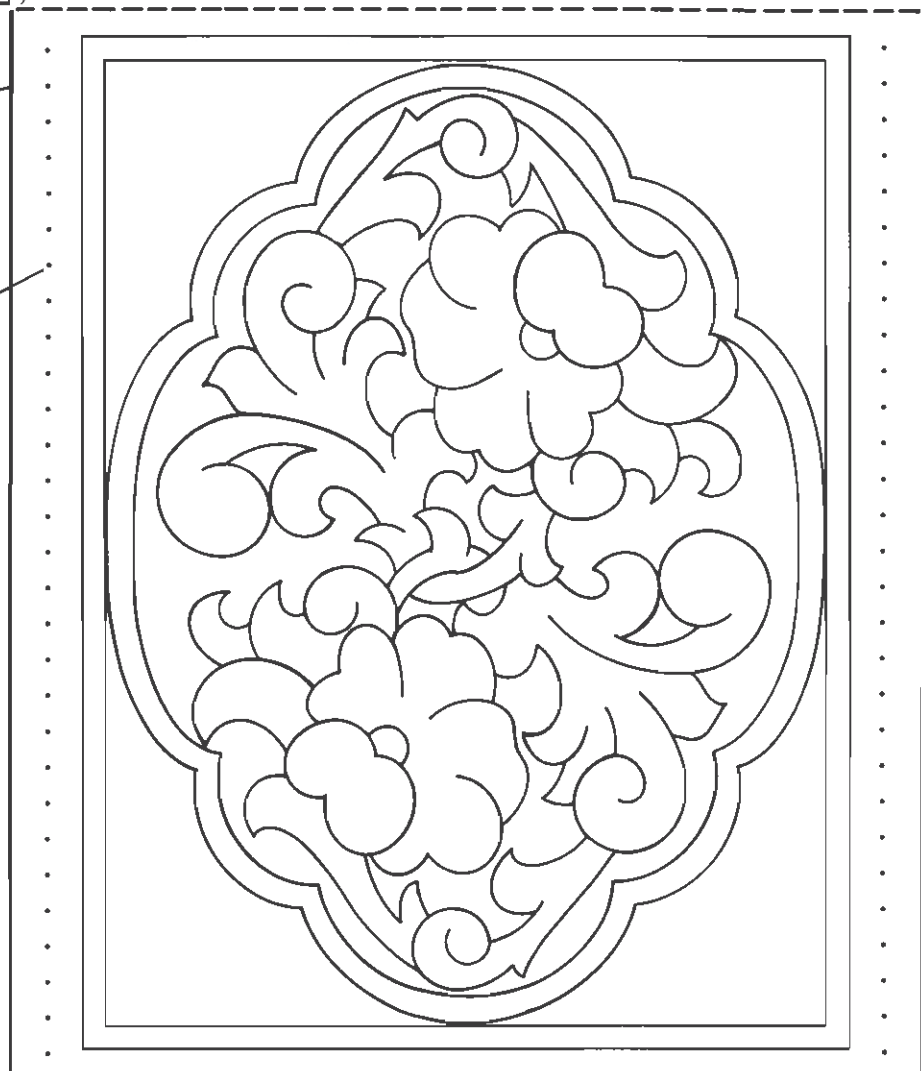
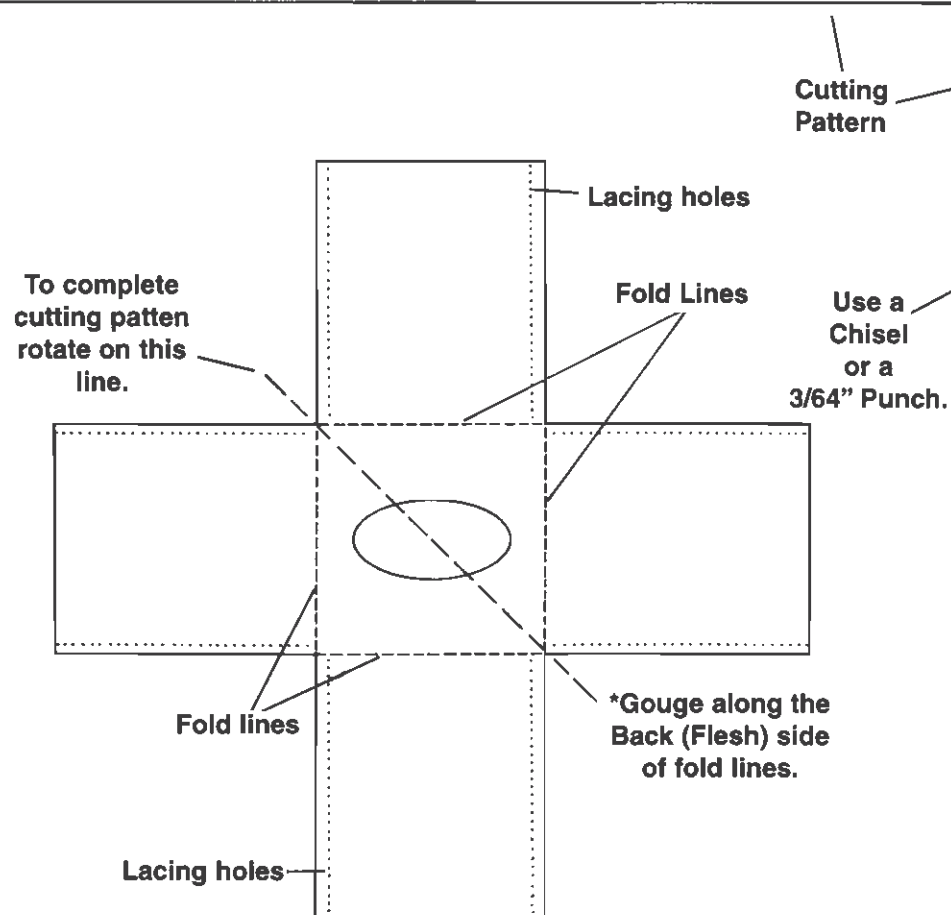
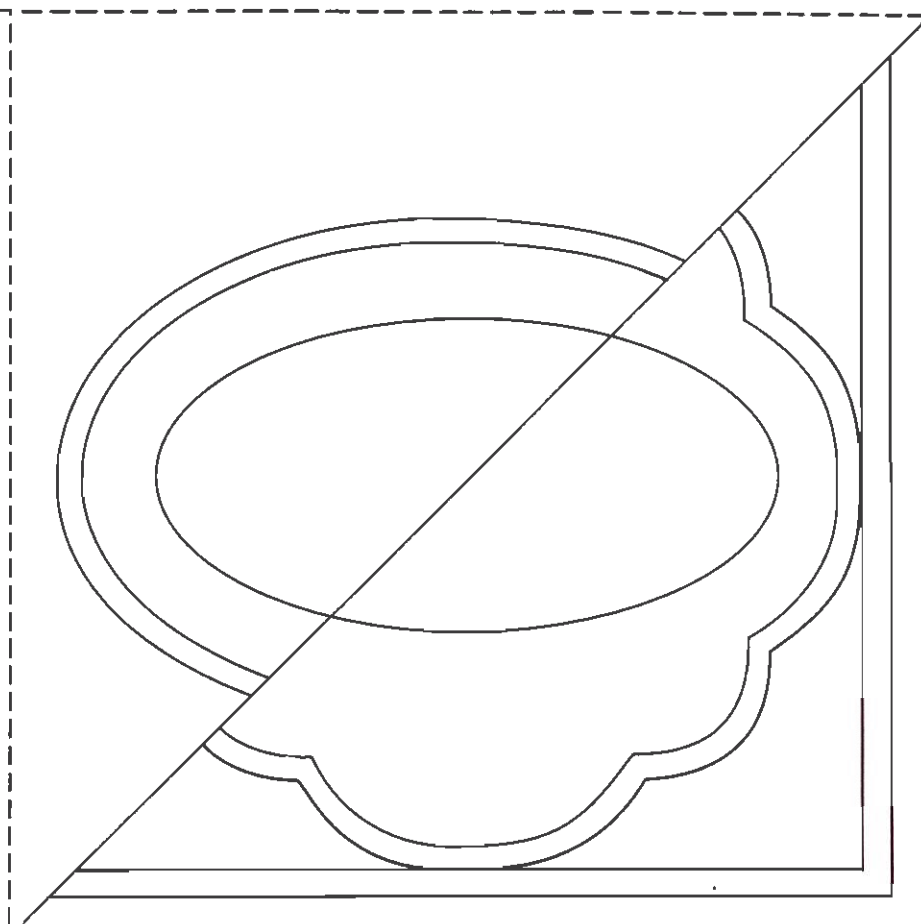
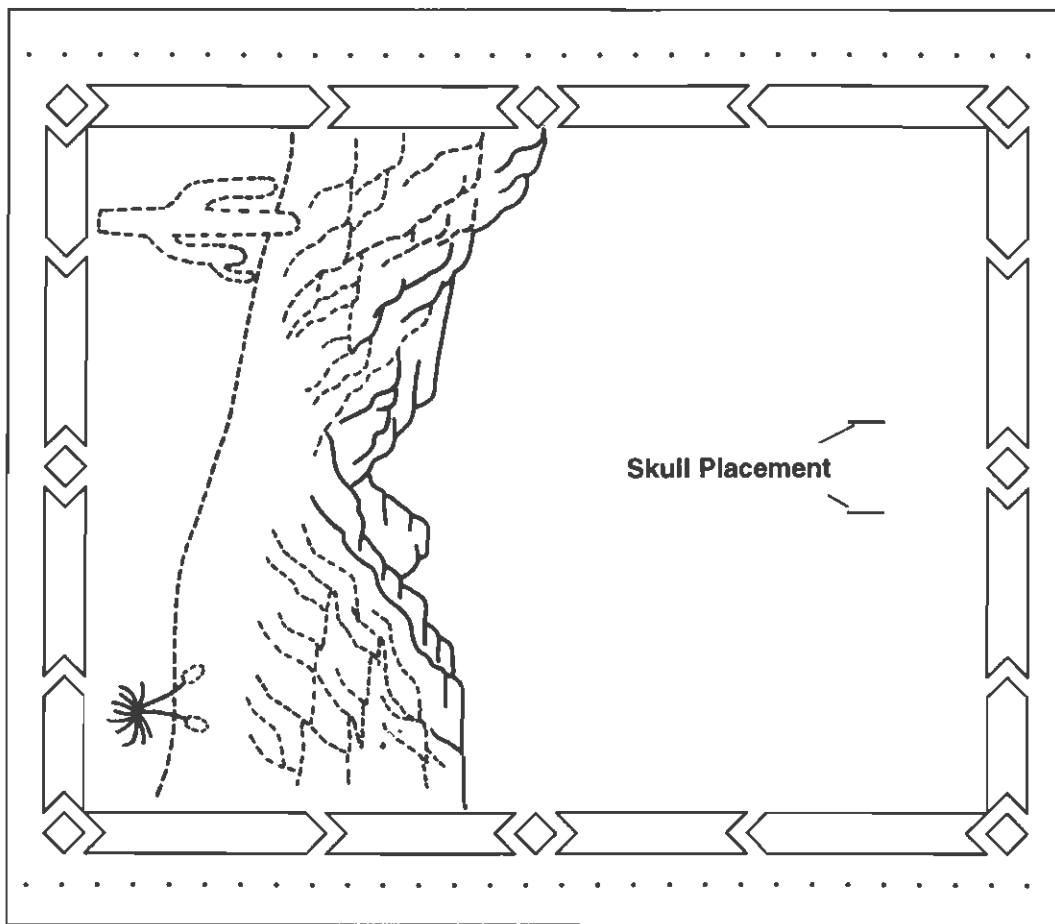
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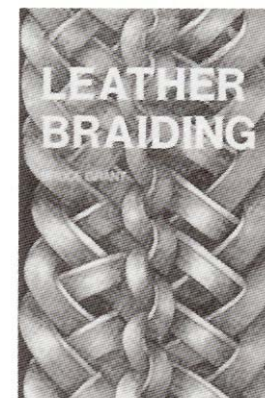


Color®. Cova Color is known for its brilliance of color and covering ability. In this case, however, we do not want to take advantage of these qualities. Every color that we used we diluted with water at about a 50/50 mix. The more water that you mix with, the more of a color wash you achieve. This is how to get the nice transparent colors.

After painting apply a heavy coat of spray Saddle-Lac, allow to dry. Apply Hi-Liter Stock No. 2042, and let it set for about 30 seconds. Use a clean damp sponge and gently remove the excess Hi-Liter using a circular motion. After removing most of the excess, use a paper towel in the same manner to remove streaks.

To paint the patterns on the skulls, use the Cova Color full strength. This is where you can express your imagination. These may be very simple or somewhat extravagant. After the Cova has dried (20 to 30 mins.) spray a coat of Saddle-Lac over it and allow to dry. Gently apply a thin coat of Hi-Liter to tone down the skull colors and enhance the lines in the skull. After that dries, spray another coat of Saddle-Lac. You are ready to prepare the back of the skull to attach to the box. The Bolo clip on the back of the skull is a piece of brass that is rolled into shape. Use needlenose pliers to unroll the Bolo clip so that it makes two straight prongs. These prongs will be pushed through the slits that are marked on the pattern. You will need to cut or chisel these slits in order to get the prongs through. After the prongs are punched through, bend them down against the box, toward the center of the skull.

Now you're ready to assemble the box. On our sample Jana and I used, "Night Glo" Stock No. 3903 lace (4 yds.) because it had a rawhide look, was subtle, and even makes the tissues easy to find in the dark. For Whipstitch instructions, refer to "Lacing and Stitching for Leathercraft" Stock No. 1906.



Leather Braiding
Braid like a pro! Learn to braid bridles, belts, hat-bands, cane handles and more. Includes glossary. 192 pages. **Stock No. 1931**



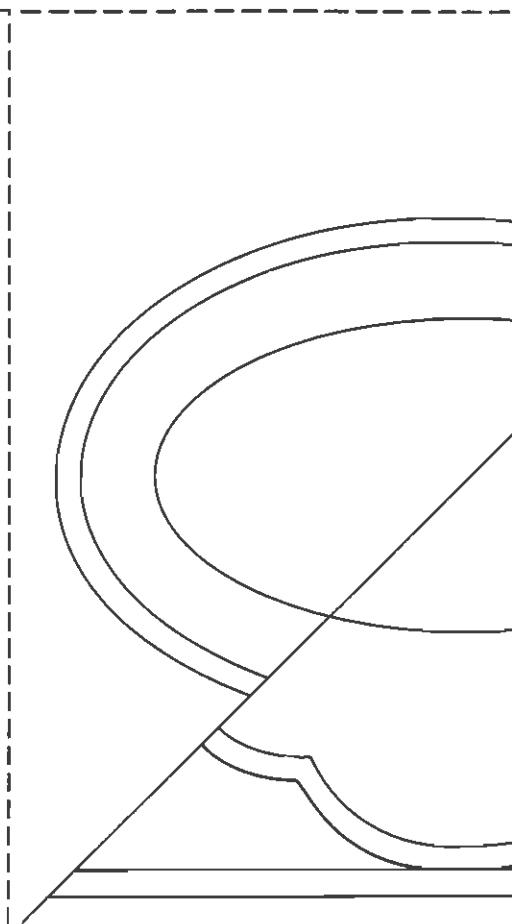
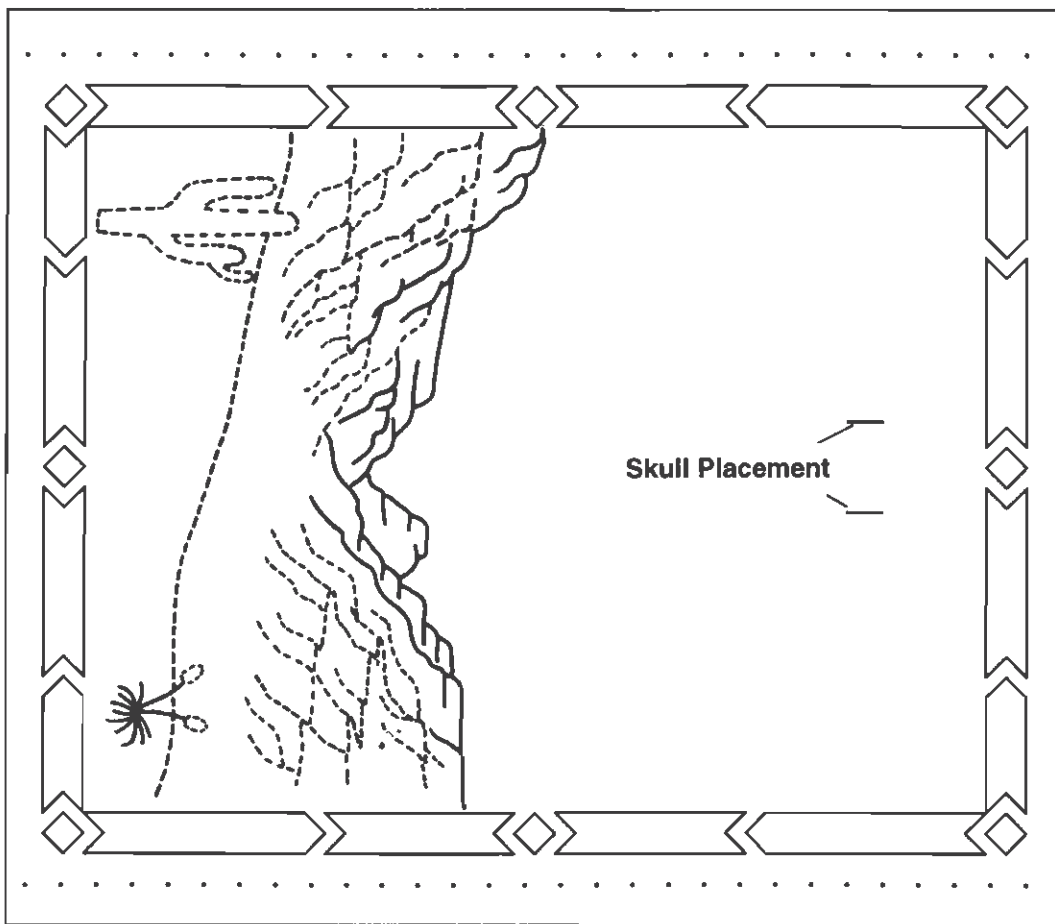
How To Carve Leather
Shows the basics of carving. Over 60 patterns for billfolds, belts, and more. Alternate figures, scrolls, flowers. 48 pages. **Stock No. 6047**



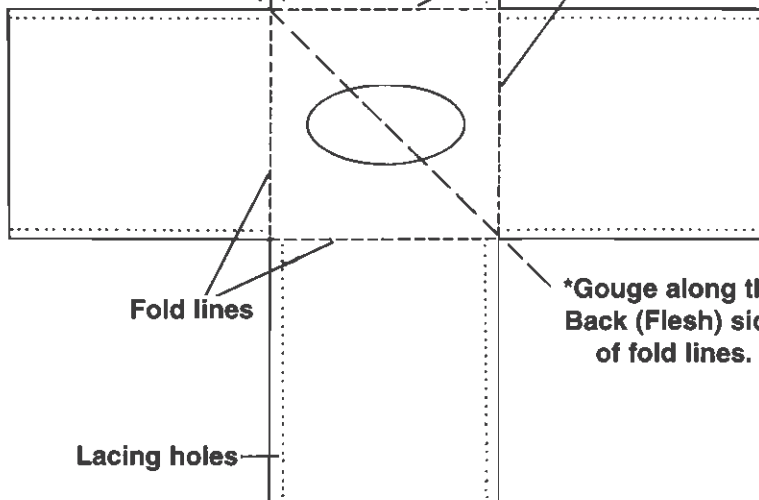
Lacing and Stitching for Leathercraft.
Shows 10 lacing and stitching techniques. Tips on splicing, hole punching, needle threading. 22 pages. **Stock No. 1906**



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To complete cutting patten rotate on this line.



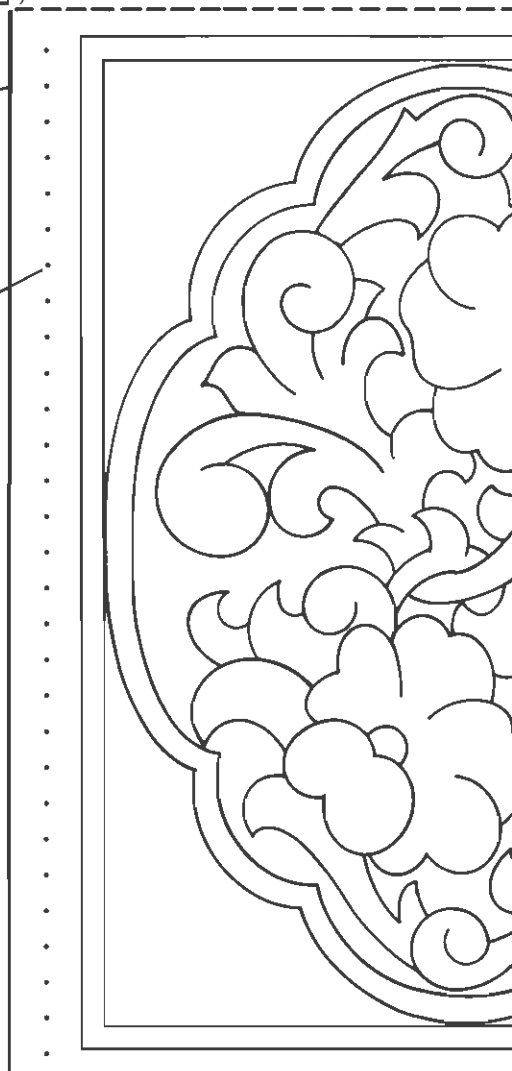
Lacing holes

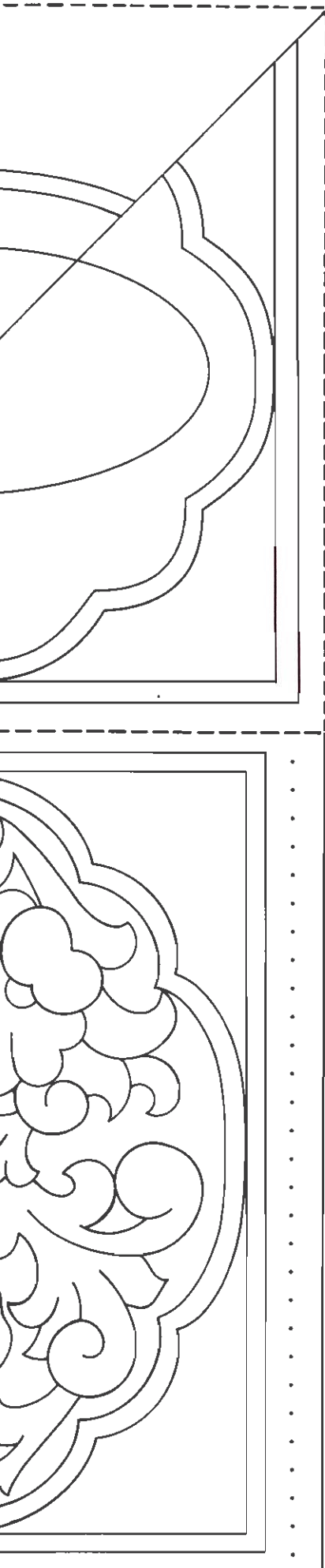
Fold Lines

Cutting Pattern

Use a Chisel or a 3/64" Punch.

*Gouge along the Back (Flesh) side of fold lines.



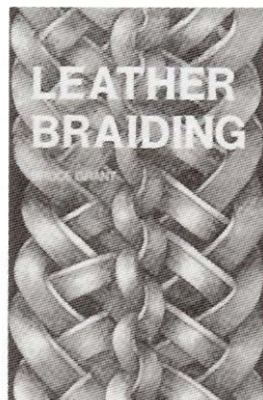


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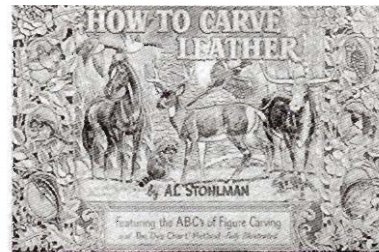
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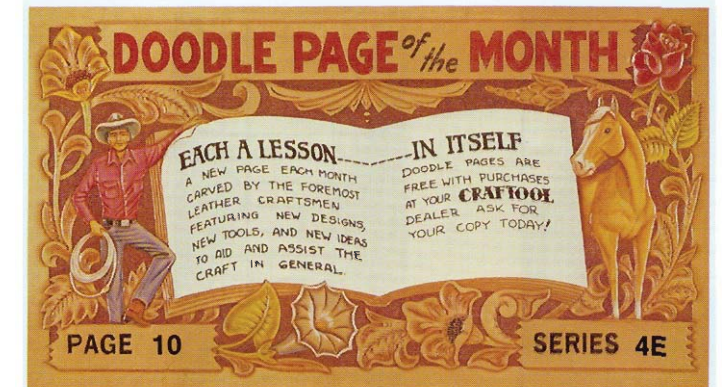


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LACED BELTS

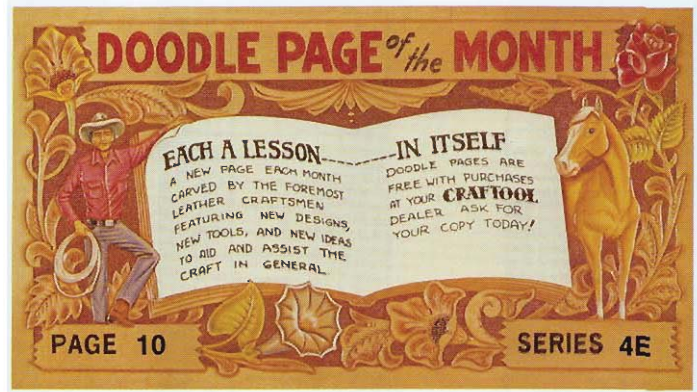
By Harry Resinger

A variety of laced belts have been popular, over the years, and here is a new approach that is being offered in the more expensive shops, at very high retail prices. Whether for a lady or gentleman, the color combinations, widths, and patterns can be designed for any outfit, and for both casual or dress wear. These patterns show color contrasts, between the leather and lace, but a belt can be very attractive if you use the same color lace and leather, and rely on the different textures to enhance the design. This approach would be especially effective for, a dress belt.

This DOODLE PAGE shows the patterns for six different 1 1/4" designs, and also gives you a graph that will allow you to design your own patterns. I suggest that you use a copy machine to reproduce extra copies of the graph so that you will be able to experiment with your own design ideas. The graph shows a center reference line, and you should establish a border line that will work with your design, but be sure to stay at least 1/8" from the edge, and 3/16", or more, if possible, depending on the design.

Once you have decided on the pattern you want to use, transfer the pattern to the graph, making sure the lacing holes fall on the lines on the graph. Align the graph on the belt strip, and mark the holes with a scratch awl. DO NOT EXTEND THE LACED DESIGN INTO THE BILLET AREAS, WHERE THE BUCKLE CAN WEAR ON THE LACE. Start the lace about 8 inches from





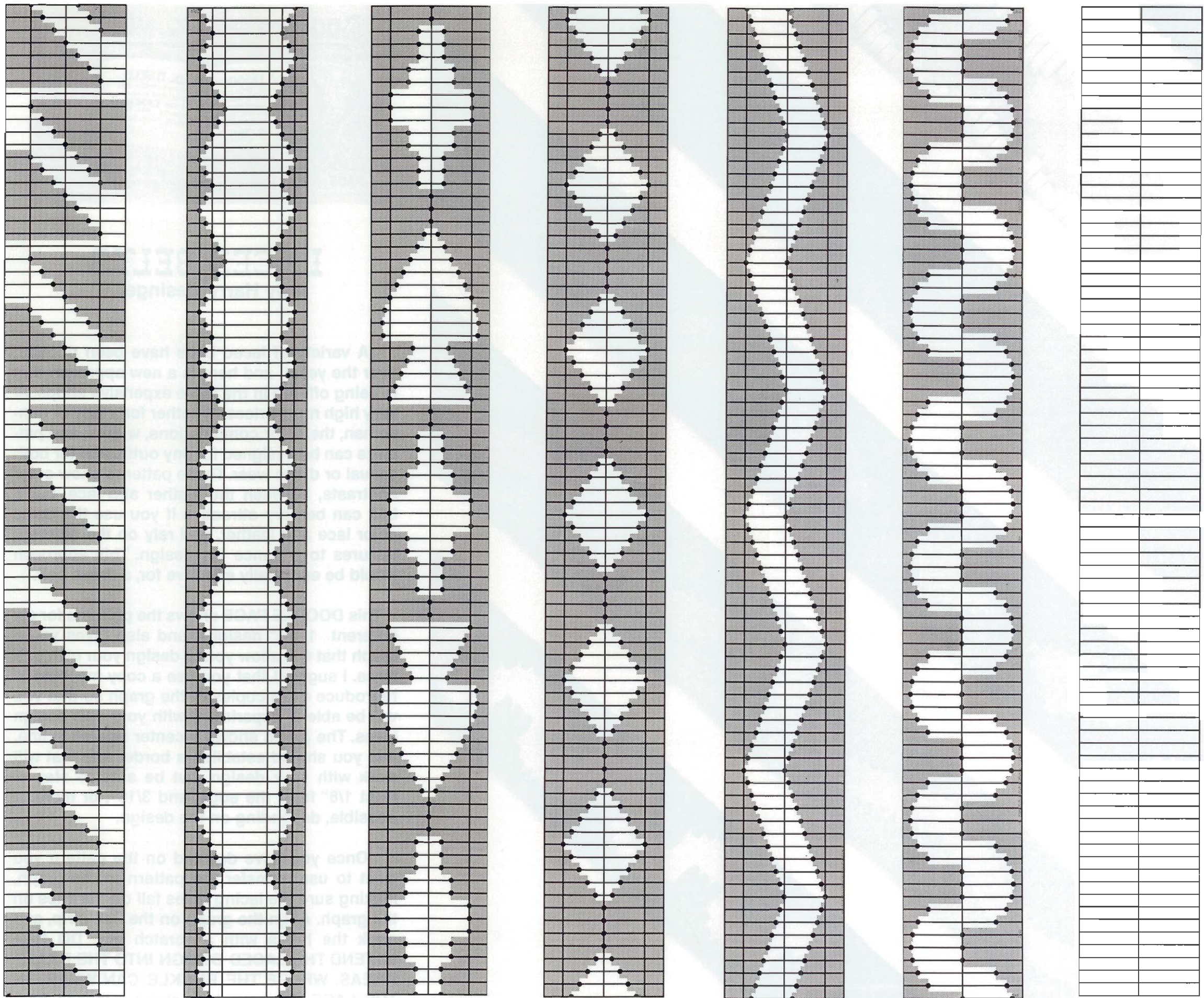
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the end of the billet, or at a point where the buckle will not rub on the lace. If all these holes confuse you, and they certainly can, color or pencil in the lace, on the graph, and use it as a reference guide while you are lacing the belt. From my own experience, this provides a good “road map” as you lace.

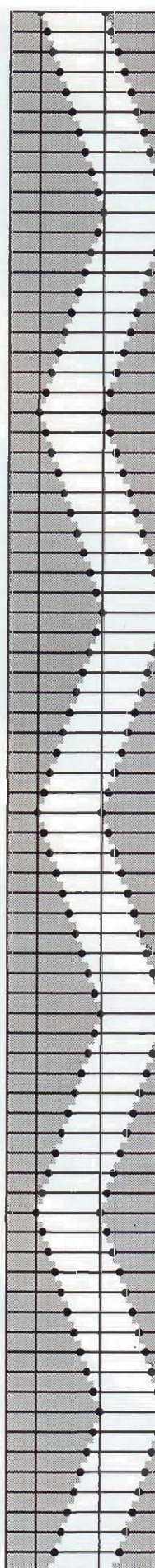
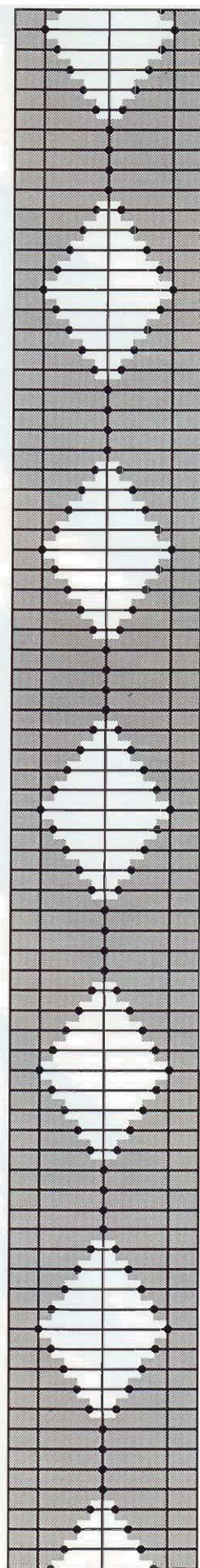
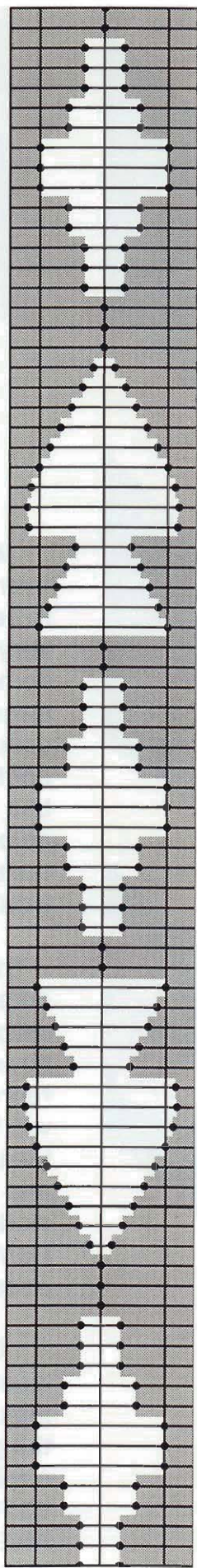
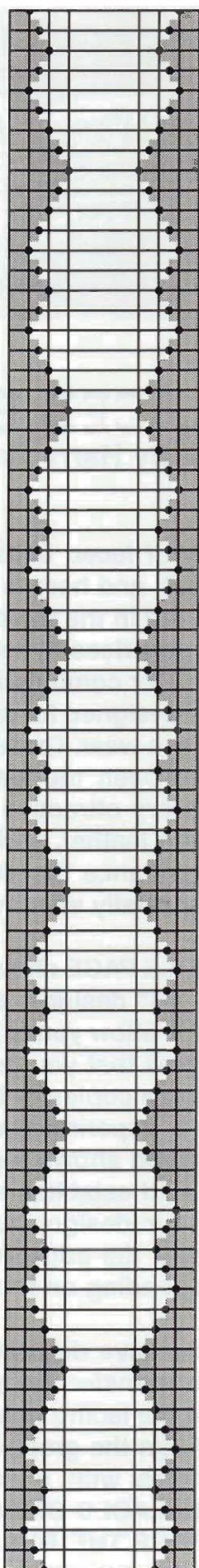
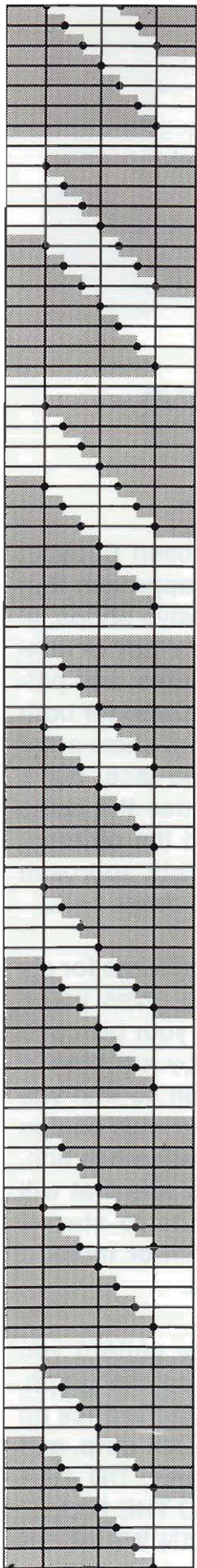
The lacing holes are spaced 1/8” apart, and I have used 1/8” lace to do the simple whip stitch that forms the pattern. Use a size No. 0 (5/64”) punch in a rotary or plier punch, rather than using a drive punch that might open the hole too much if driven too deep. Be sure to center the punch tube over the reference mark, so that the lacing will be as even as possible. If you want to make a wider, or narrower belt, make your own graph, making sure that you space the lines 1/8” apart.

Use a No. 8076, size 2, Bevel Eze Edge Beveler to bevel the edge of the belt, so that the lace will lay smoothly over the edge. Punch all holes before dyeing and finishing the belt, and do all dyeing and finishing before lacing.

These designs are laced with a whip stitch, and the beginning and end of the lace is concealed under the stitches on the back of the belt.

I have presented ideas for some very attractive belts, but have barely scratched the surface as far as design ideas are concerned. Make a quantity of copies of the graph, and “doodle” with any ideas you have. Once you have created the design on the graph, take a piece of belt strip and make a short sample of your design to see if you like the idea, or if you need to make minor changes to improve it.

Have fun and create your own “*SIGNATURE*” designs!





the end of the billet, or at a point where the buckle will not rub on the lace. If all these holes confuse you, and they certainly can, color or pencil in the lace, on the graph, and use it as a reference guide while you are lacing the belt. From my own experience, this provides a good “road map” as you lace.

The lacing holes are spaced 1/8” apart, and I have used 1/8” lace to do the simple whip stitch that forms the pattern. Use a size No. 0 (5/64”) punch in a rotary or plier punch, rather than using a drive punch that might open the hole too much if driven too deep. Be sure to center the punch tube over the reference mark, so that the lacing will be as even as possible. If you want to make a wider, or narrower belt, make your own graph, making sure that you space the lines 1/8” apart.

Use a No. 8076, size 2, Bevel Eze Edge Beveler to bevel the edge of the belt, so that the lace will lay smoothly over the edge. Punch all holes before dyeing and finishing the belt, and do all dyeing and finishing before lacing.

These designs are laced with a whip stitch, and the beginning and end of the lace is concealed under the stitches on the back of the belt.

I have presented ideas for some very attractive belts, but have barely scratched the surface as far as design ideas are concerned. Make a quantity of copies of the graph, and “doodle” with any ideas you have. Once you have created the design on the graph, take a piece of belt strip and make a short sample of your design to see if you like the idea, or if you need to make minor changes to improve it.

Have fun and create your own “*SIGNATURE*” designs!



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NATIVE AMERICAN CLIFF DWELLING

by Larry Verret

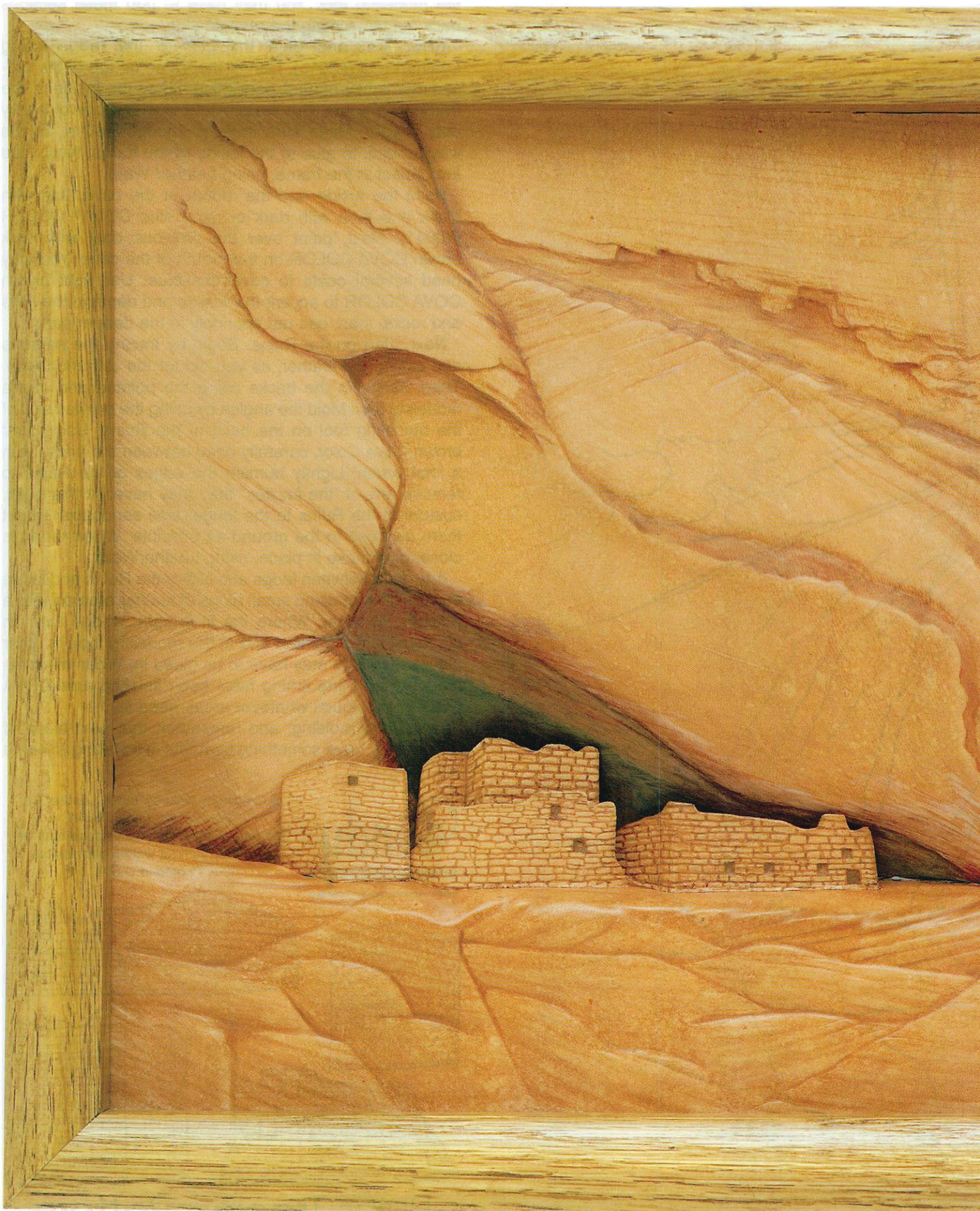
The idea for this doodle page is taken from a photograph of the White House Ruins of the ancient Anasazi culture, Canyon de Chelly, New Mexico.

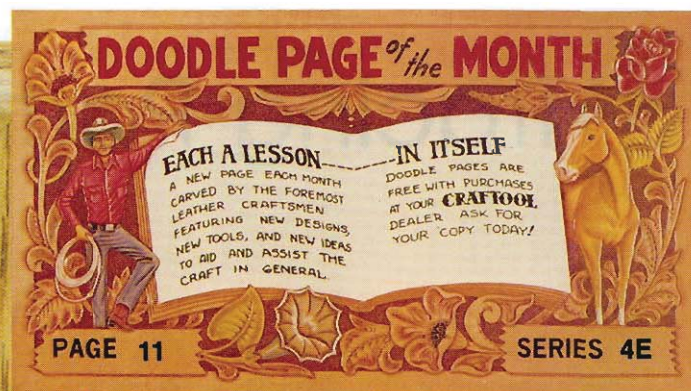
Molding leather is not very difficult if you use the correct leather weight (4 - 5 oz.) and moisture content. The leather should be cased (moistened with water) and allowed to return close to its natural color. While it still feels cool to the touch, it is ready and will best hold its shape. This project was put inside a frame that is 9" x 12" and has a depth of 1 1/16", so all molding done should fit inside this dimension. It was made using 6 pieces of leather, (ledge, cliff and four buildings).

Begin by tracing the cliff and ledge patterns and casing the leather. When the leather is ready, transfer the patterns to the leather using the pointed end of a modeling tool. Begin molding from the back of the leather. Hold the foremost part of the pattern, face up, between your first and second fingers and push from the back with the pointed end of the modeling tool. Work all of the high points this way. As you begin to achieve some depth, start using the modeling tool, on the front of the pattern, to further separate the foreground from the background. Molding leather is more forgiving than stamping since it is easier to go back and change what you don't like than it is to erase a stamped image. However, it is not possible to go back and erase a burnished line on the front, so be careful until you have what you want. This project had to be re-dampened three times to get the depth desired.

After you are happy with the general forms of the cliff and ledge, add the detail of the cracks and grain direction by burnishing the front of the project, using the pointed end of







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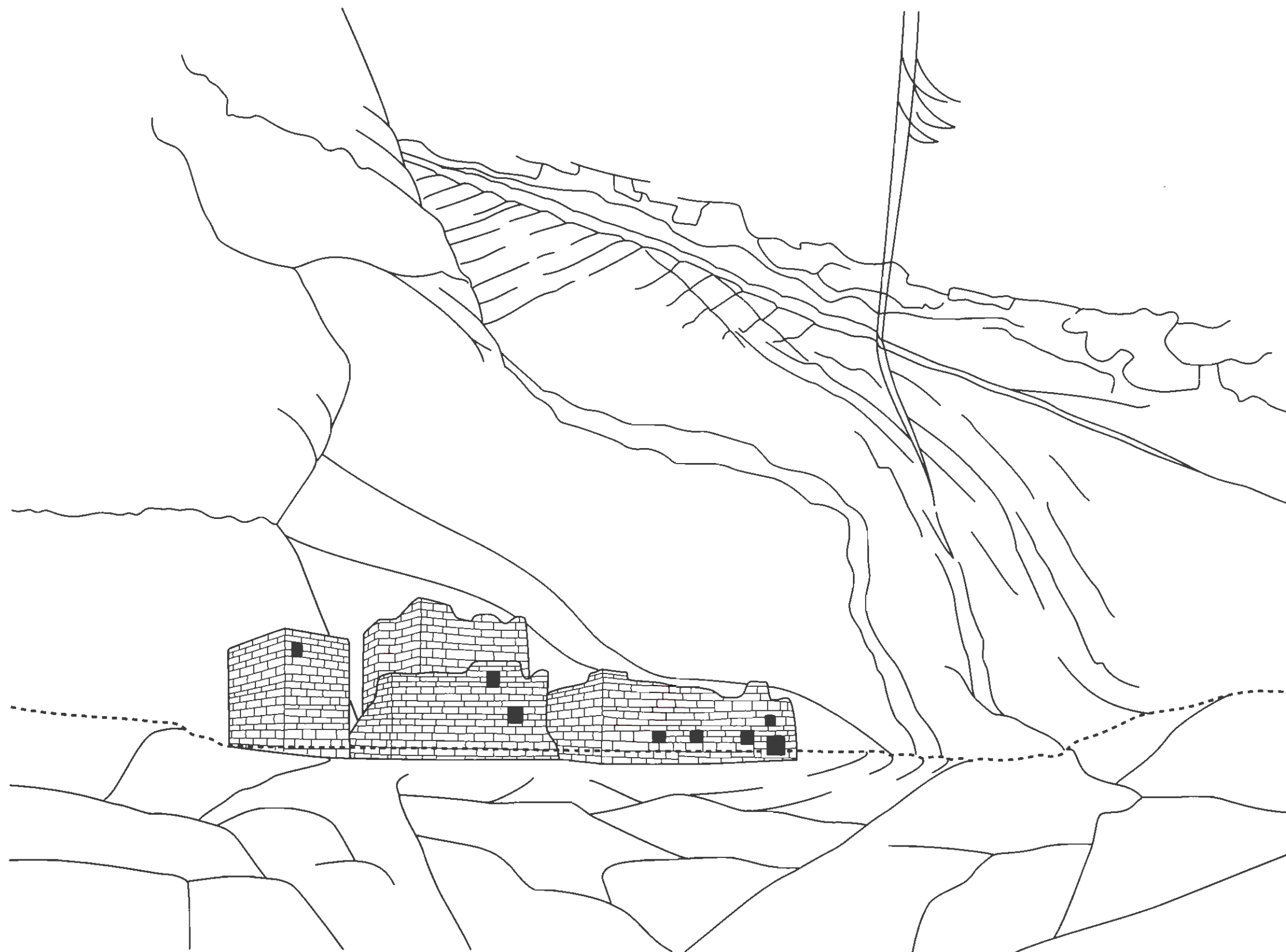
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Tracing Pattern



Dashed line indicates break between cliff and ledge.

the modeling tool. You may have to pop these sections back out by working the reverse side.

Now, trim and glue the cliff to the ledge using LeatherWeld (#2015). Center the frame on top of the project and lightly mark a pencil line, using the inside of the frame as a guide. Cut the project out with a pair of heavy duty shears. Make sure there is enough leather, all the way around, to glue to the inside of the frame. Now, glue the project in the frame, using Leather Weld.

Paint the inside and the mouth of the cave, first with black and then with dark or royal blue COVA® COLOR (#2041). Next, paint over the previous coat with dark brown COVA COLOR on the mouth of the cave. You may need several coats to cover the blue. Use light brown COVA COLOR to accent the cracks and depth in the cliffs and rocks, then, use red sparingly in the deeper parts.

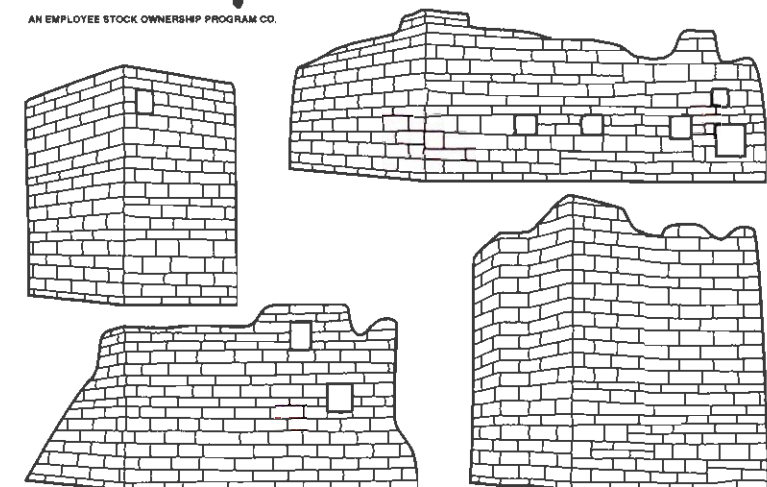
Next, start on the Ruins. Begin by tracing the patterns and casing the leather, as you did for the cliff and ledge. Then, scribe in the bricks using the pointed end of the modeling tool. Mold the angles by using the pointed end of the modeling tool on the back of the Ruins. Using light brown Cova Color, carefully paint between the bricks with a liner brush. Lightly burnish the edges of the Ruins to remove any of "the fuzzies" they may have. At this point, custom fit the Ruins to the ledge. Use sandpaper to get them as close to the ground as possible. When the fit is close, glue these in place, using LeatherWeld.

Any gaps between ledge and cliff or the Ruins and ledge may be filled in using small plugs of leather created with a Stitching Groover. Where the fit is tight, wedge them in place using the pointed end of the modeling tool. In other places the plugs may have to be glued in. When all of the modeling and fine tuning have been finished, use COVA COLOR to retouch whatever areas need it.

Have *FUN* molding, and remember, that next piece of leather may have something beautiful in it waiting to come out.

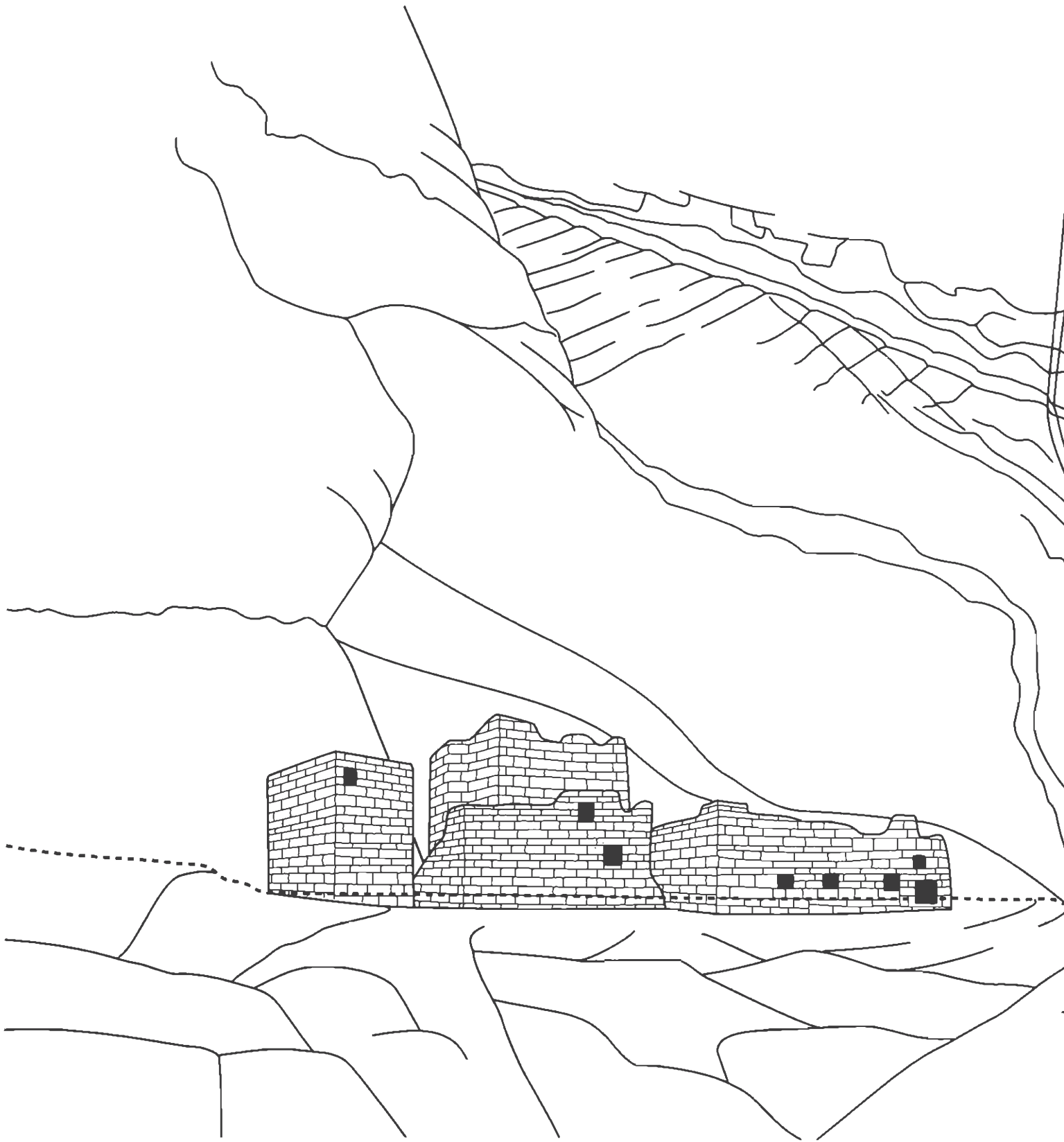


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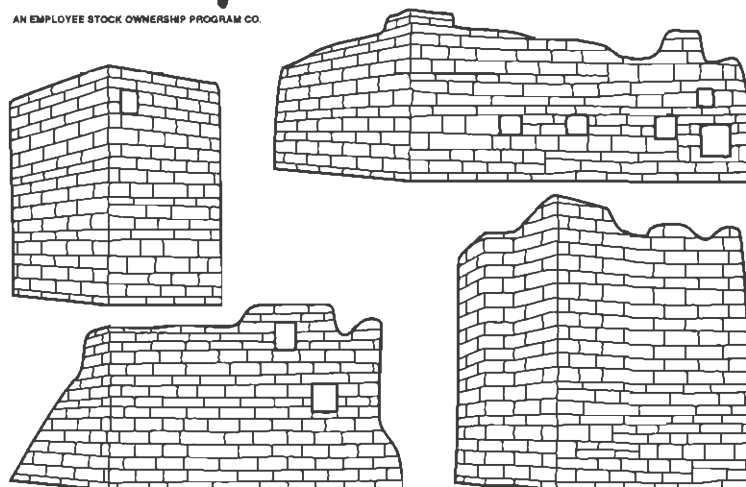
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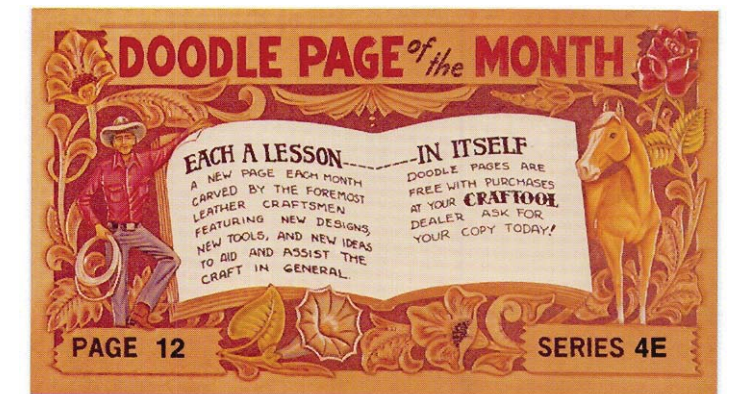
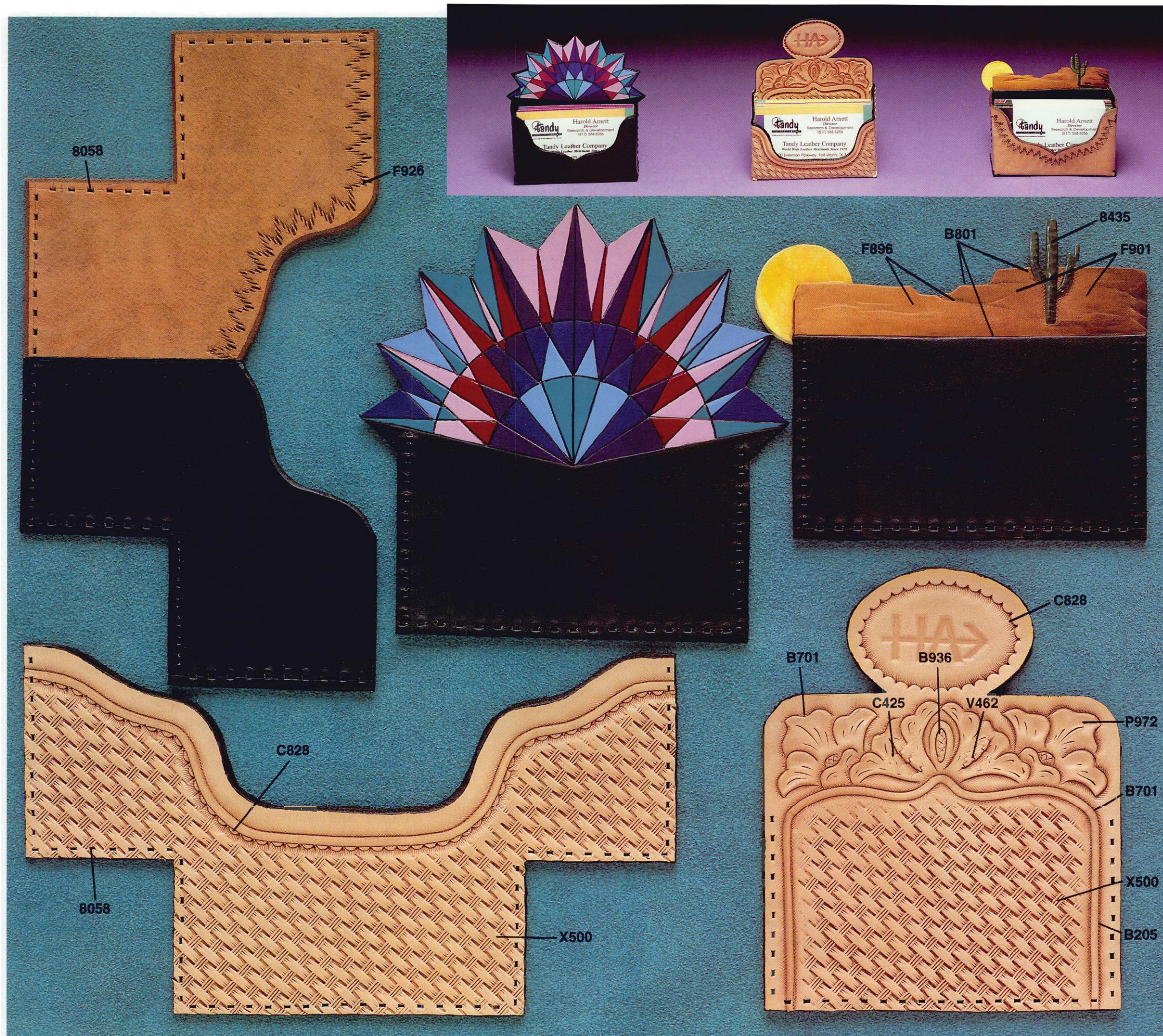
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Ruins Tracing Pattern



Business Card Holder by Harold Arnett

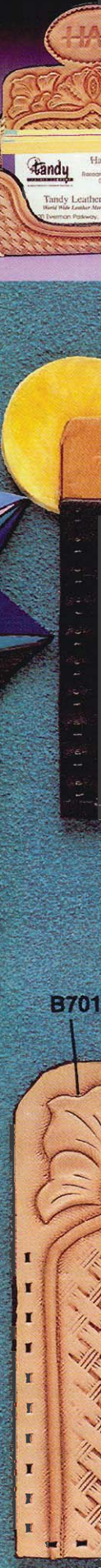
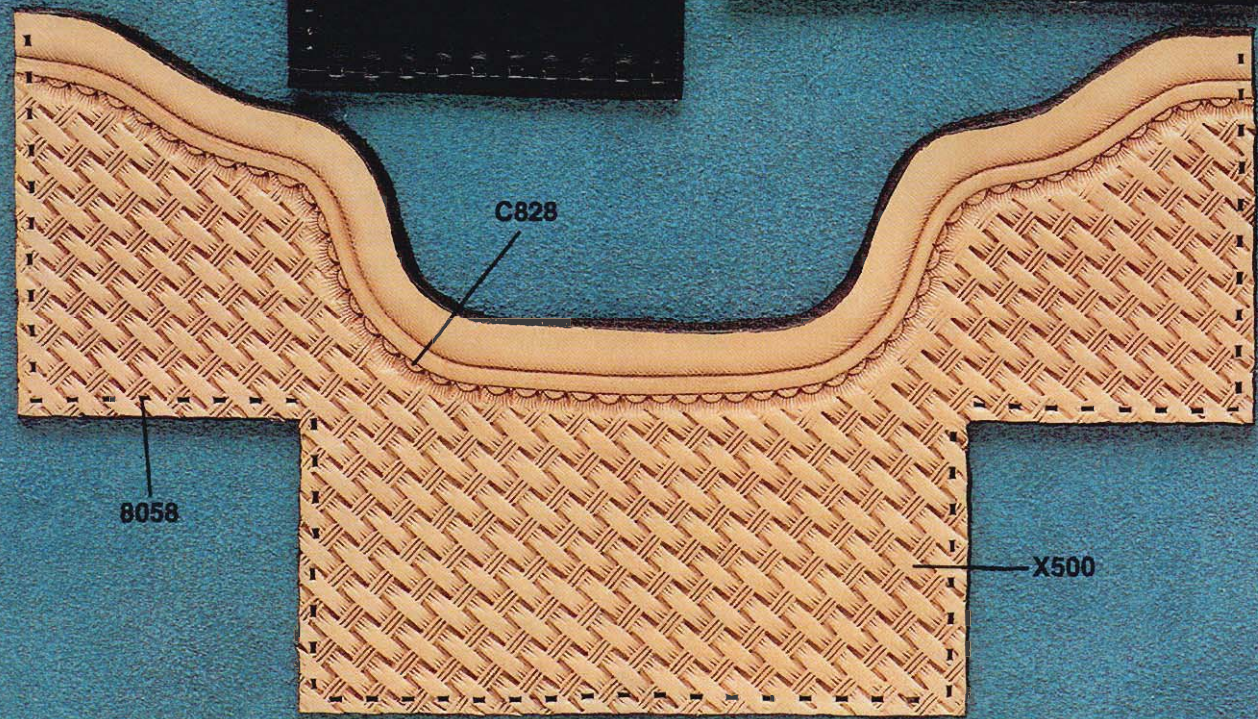
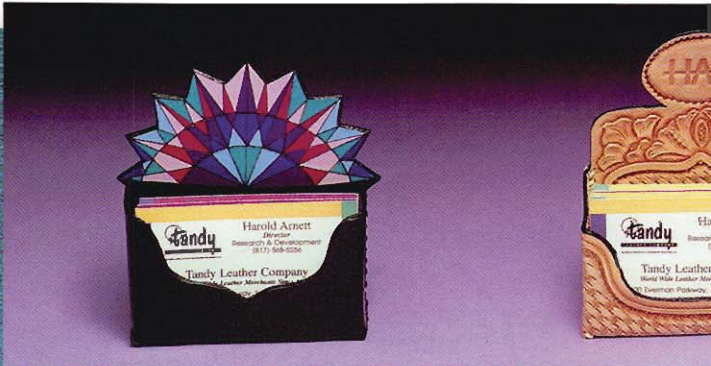
Here is another item to dress up that desk top. Instead of a messy stack of business cards, or a cheap plastic tray, try one of these easy to make, and versatile, card holders. The basic shape is standard, with most of the decorative and custom changes being made to the top of the back. This being the case, it is easy to customize to your own taste. I've given a traditional Western design, a South West theme, and something totally different (stained glass) to help spur your imagination.

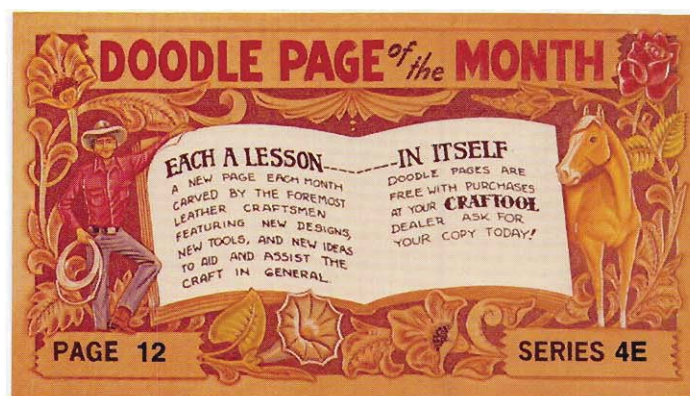
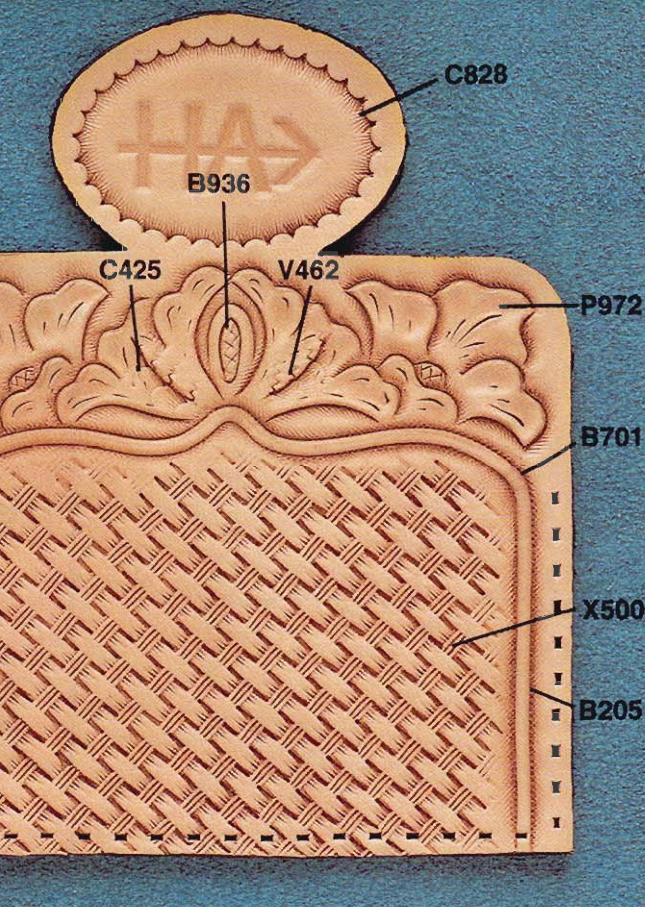
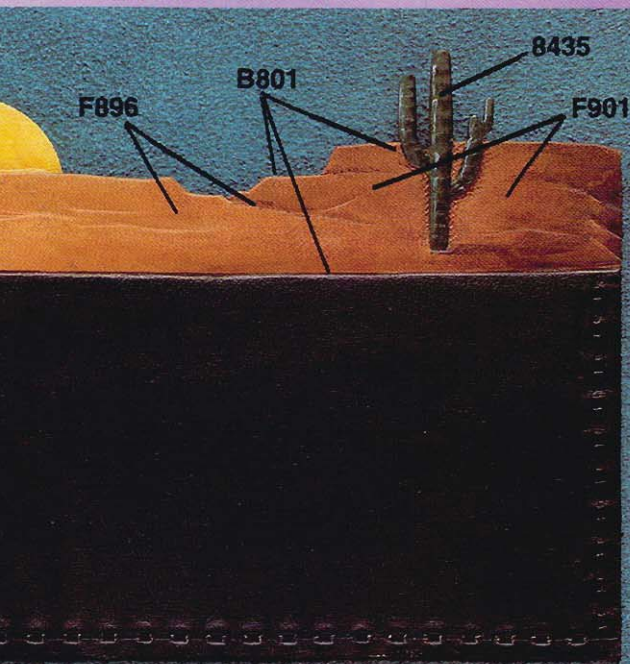
Regardless of the design you choose you will need:

- 9" x 9" - 4/5 oz. tooling leather
- Tracing film and stylus # 7059
- Ultra fine sharpie # 2067
- Light duty craft knife # 1583
- V-Gouge # 8082
- Rubber Cement # 2021
- Harness Needle # 1192-01
- 2 yds. Waxed Thread # 1207
- Poly Board # 2224
- Heavy brown paper (grocery bag) or illustration board
- 1/16" Thonging chisel # 8058

To begin, trace the two pieces (back and front pocket) of the style you choose on tracing film with the sharpie pen. Transfer the cutting lines and tooling pattern to the leather, with the stylus. After cutting out the two shapes, rubber cement the pieces, flesh sides down, to heavy brown paper or illustration board. This will prevent stretching during tooling and shrinking during dyeing and finishing. Complete all tooling, (refer to design listed on back), hole punching, dyeing, and finishing before you remove the backing.

After removing the backing, gouge the fold lines on the flesh side of the front pocket as shown on the pattern. Cut the fold lines half the depth of the leather using # 8082 V Gouge. Cut all three lines. Lightly dampen the entire back-side of the pocket piece, bend it into shape creating the front pocket of the card holder. Allow shape to dry. Use waxed thread and a harness needle to whipstitch the holder together.





Business Card Holder

by Harold Arnett

Here is another item to dress up that desk top. Instead of a messy stack of business cards, or a cheap plastic tray, try one of these easy to make, and versatile, card holders. The basic shape is standard, with most of the decorative and custom changes being made to the top of the back. This being the case, it is easy to customize to your own taste. I've given a traditional Western design, a South West theme, and something totally different (stained glass) to help spur your imagination.

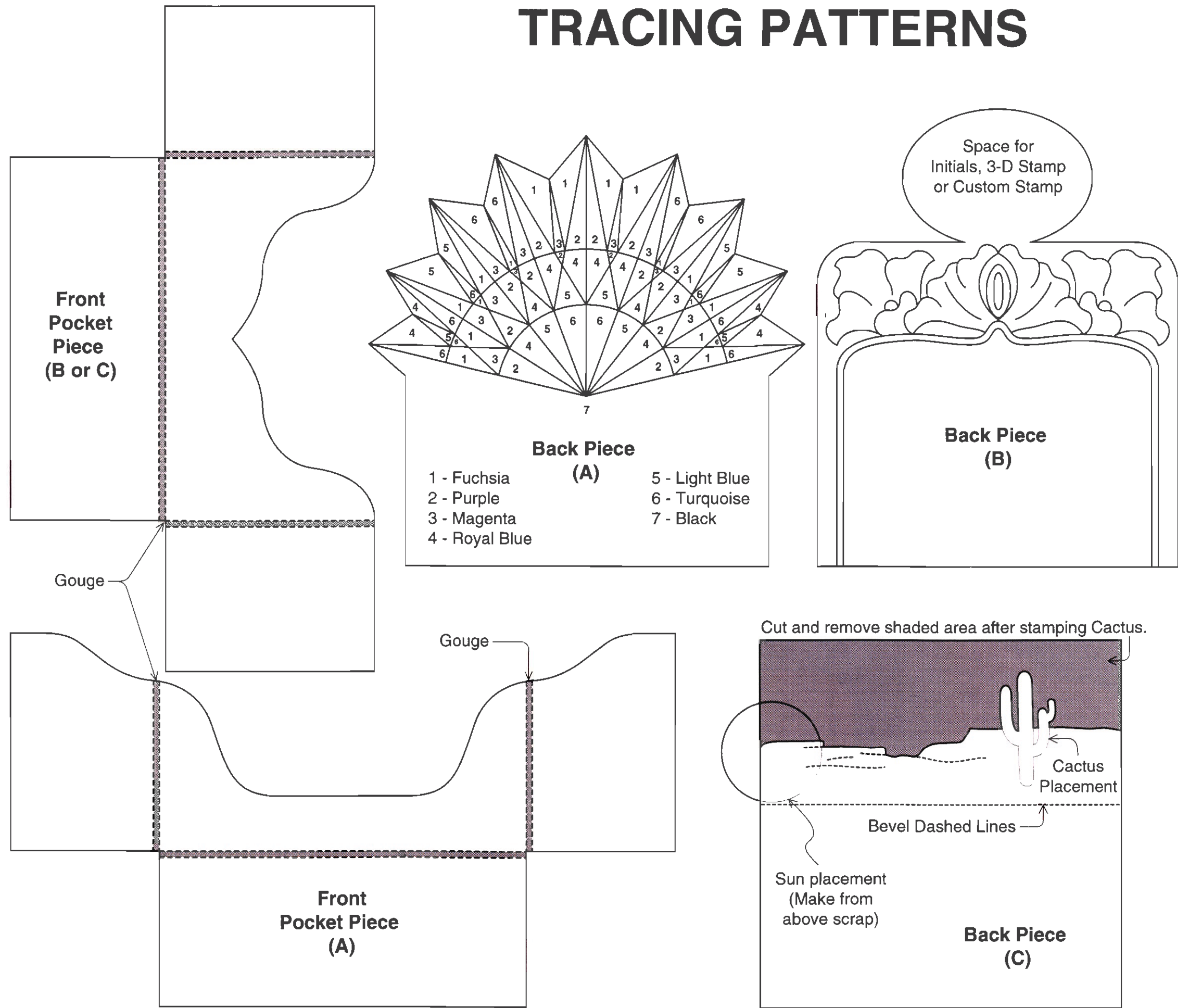
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TRACING PATTERNS



This is the basic construction technique. Here are the design techniques broken down into styles.

Western Floral: For this design you will need the following Crafttools: X500, V462, B205, B701, B936 C828, and P972. You will also need a filigree blade # 8014 (I prefer the ceramic # 2429-02) in your swivel knife, since the design is so small. My sample is natural, finished with Satin Shene # 2009. The edges are done with Black Edge Coat # 2025-01. (Note: In the oblong space on the top of the back I have used the stamp of my initials. This is a custom stamp that I ordered through Tandy and have gotten a lot of use from it. I urge you to design an eye-catching logo, using your initials, and get you a custom stamp. They are a great value and can really make your work distinctive.)

Southwest: This design requires these Crafttools: F901, F926, F896, B801, and 3-D stamp # 8435. In order to let the cactus stand higher than the mesa, it will be necessary to cut the back piece a little taller than you actually need. Cut the back piece the size of the pattern, stamp the cactus, then bevel the mesa outline. Trim away the shaded area. From the portion you trim off, cut out a 1" circle. This will be the sun. Tool the mesa and bevel around the cactus. After beveling, use the F901 around the cactus to make it stand out more. Stamp the border on the front of the pocket.

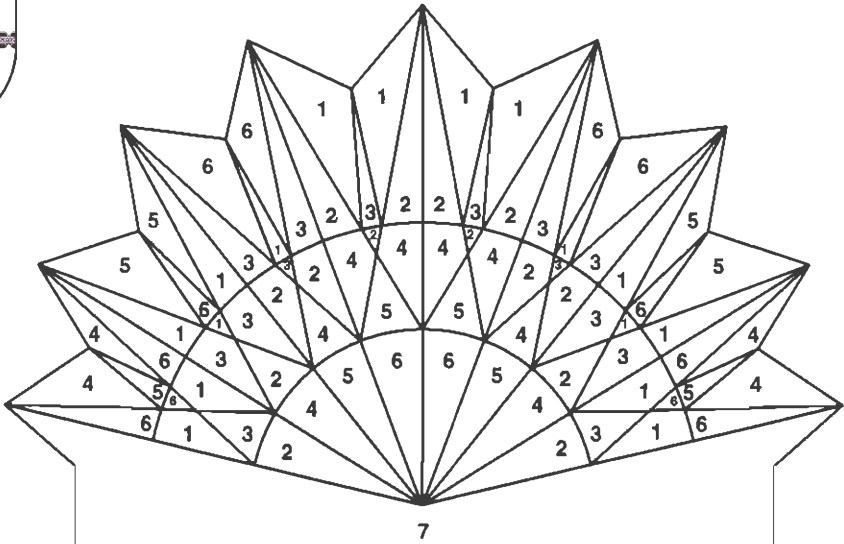
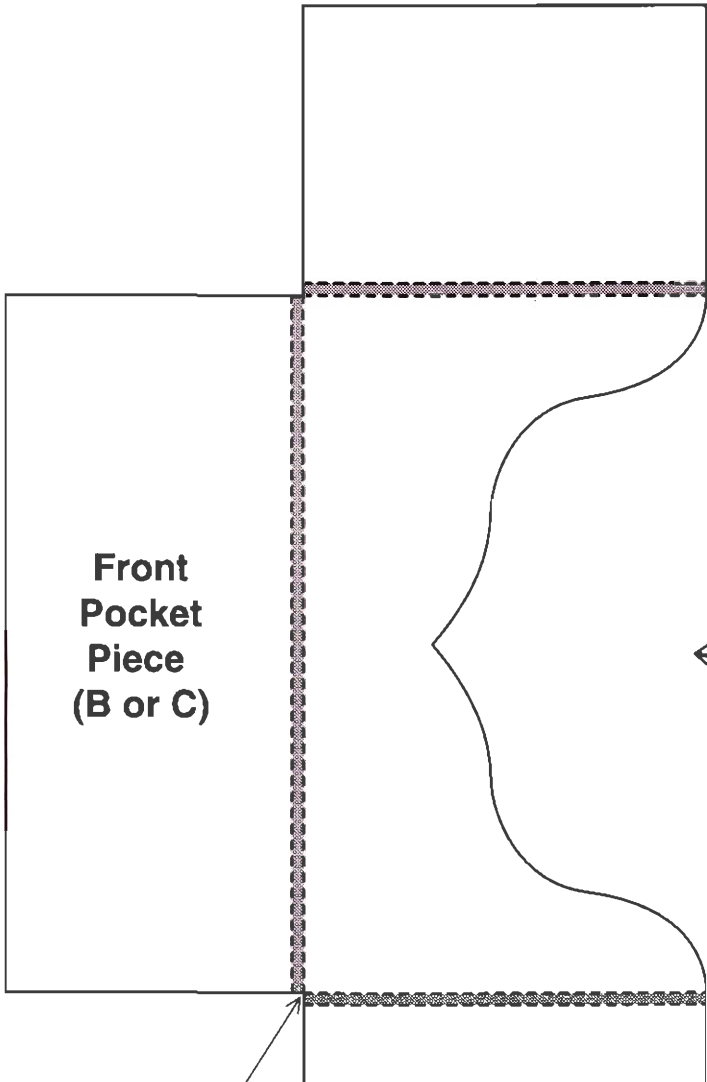
Use Light Brown, Adobe, and Dark Brown mixed 20% to 80% water, for the landscape coloring. (All colors referred to are Cova Color.) The cactus was done with Avocado and then a watered down coat of Medium Brown was brushed over that. The sun was first painted white and then a watered down coat of yellow and orange. (When you mix a lot of water with Cova, it makes it more of a color wash, rather than a paint. This gives more natural looking colors and allows the grain of the leather and stronger base coats to come through.) Mix 20% yellow to 80% water and apply a light wash to left side of landscape. Brush tiny bits of white on left side of each cactus limb. Glue the sun into place behind the back left corner of the mesa. Beneath the bevel line (under the cactus) the entire piece was painted black as was the whole backside of the piece. Also, paint the inside of the front pocket. Antique the front of the pocket with Tandy's Antique Tan # 2071 and finish with Satin-Shene # 2009. Complete assembly.

Stained Glass: Following pattern, scribe lines into pieces with stylus. I've painted mine using the following Cova Colors: Light Blue, Turquoise, Royal Blue, Magenta, Fuchsia and Black. Paint the pattern any way you like, using any colors. I've provided my color code. After the Cova has dried 30-45 min., go over all scribed lines with the Ultra-Fine Sharpie. Complete assembly.

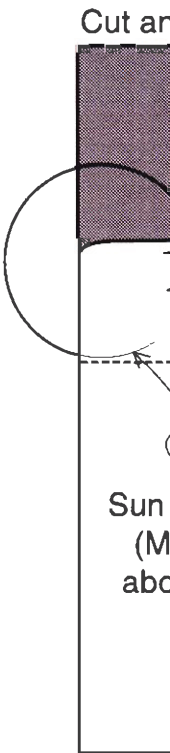
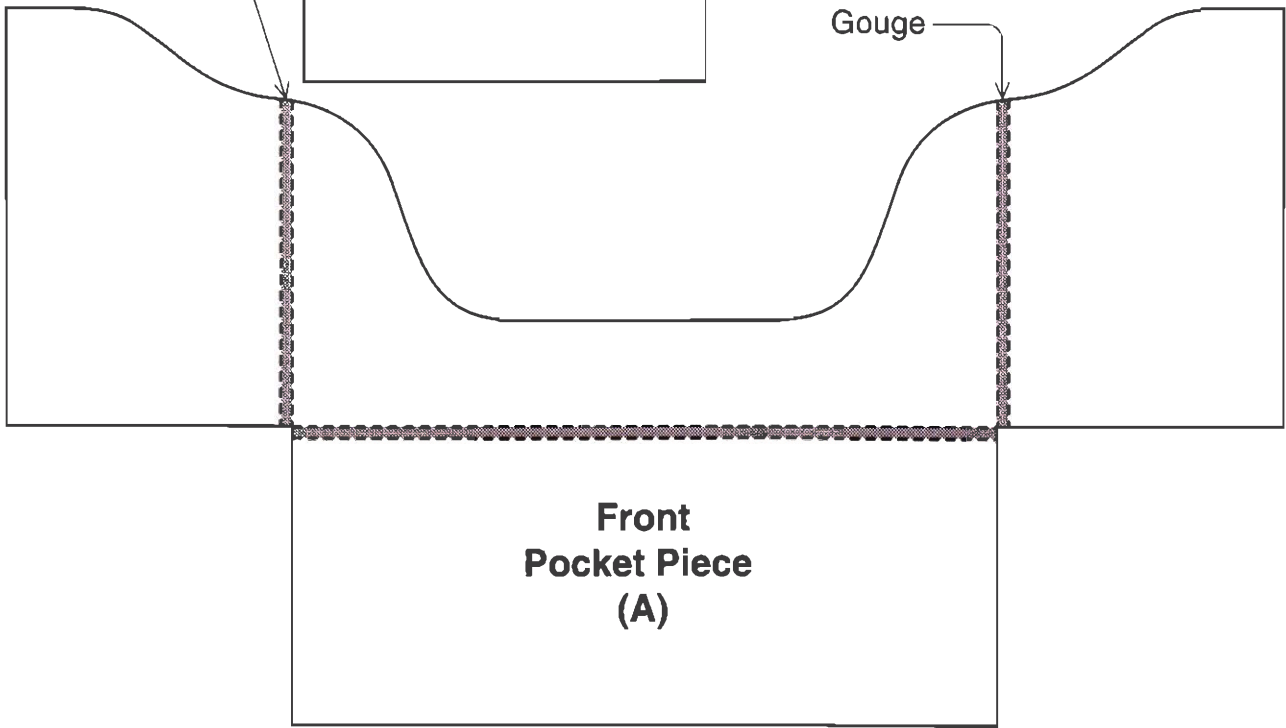


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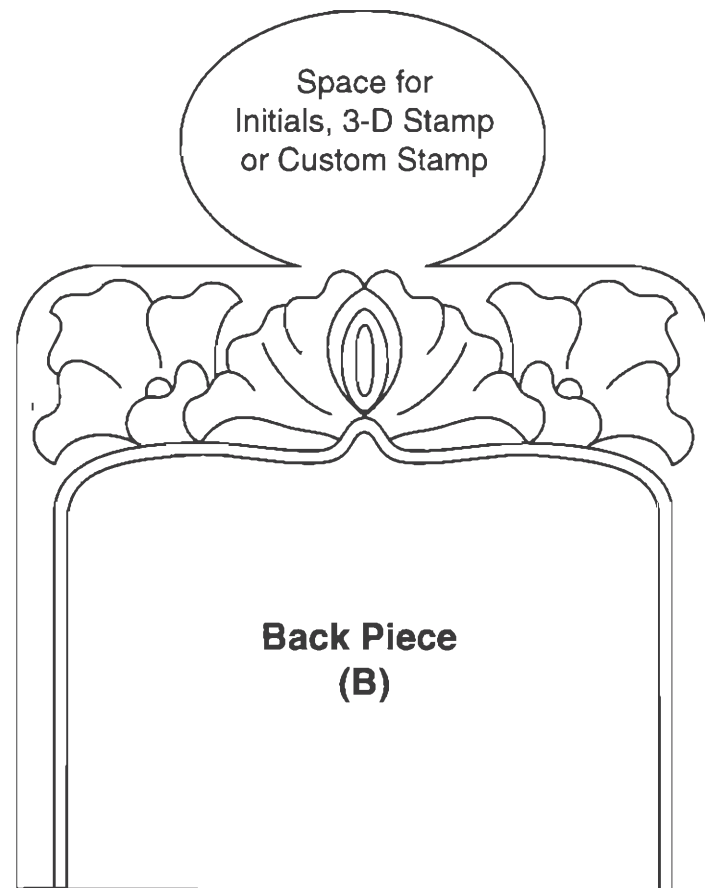
TRACING PA



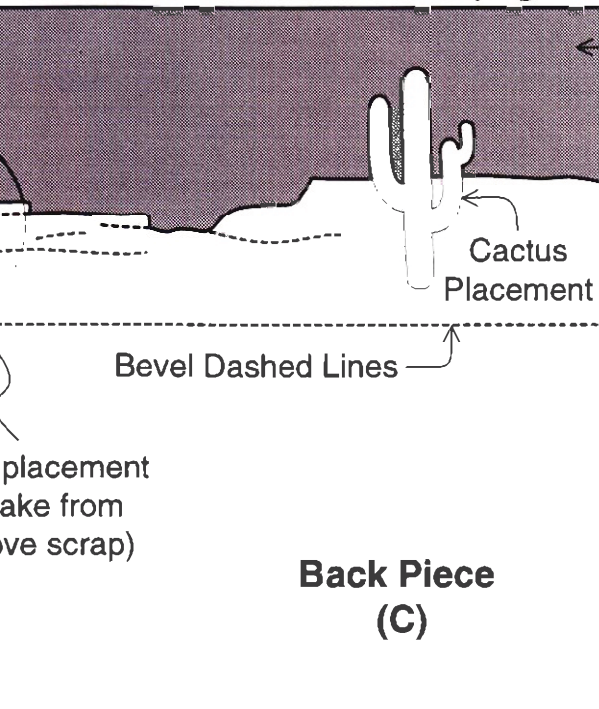
- 1 - Fuchsia
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3 - Magenta
4 - Royal Blue
5 - Light Blue
6 - Turquoise
7 - Black



PATTERNS



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