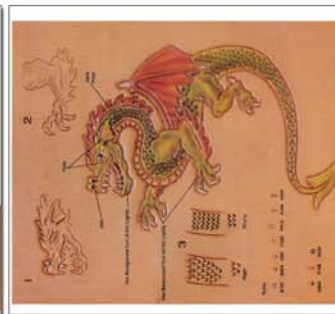
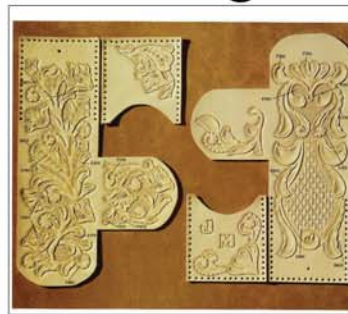
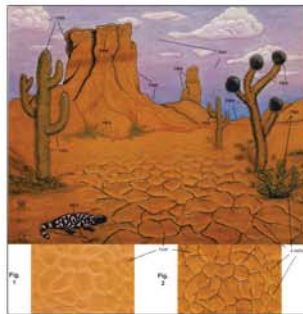


Vintage Doodle Page Collectors Set - Series E5

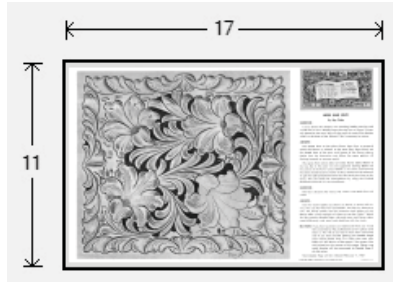


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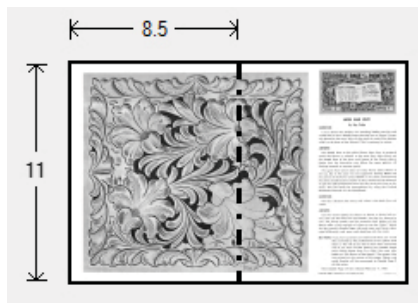
Doodle Page Digital Download

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

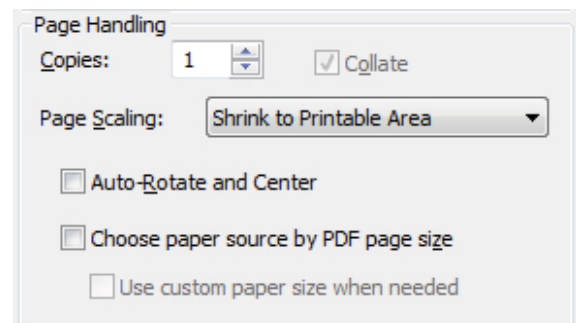
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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.

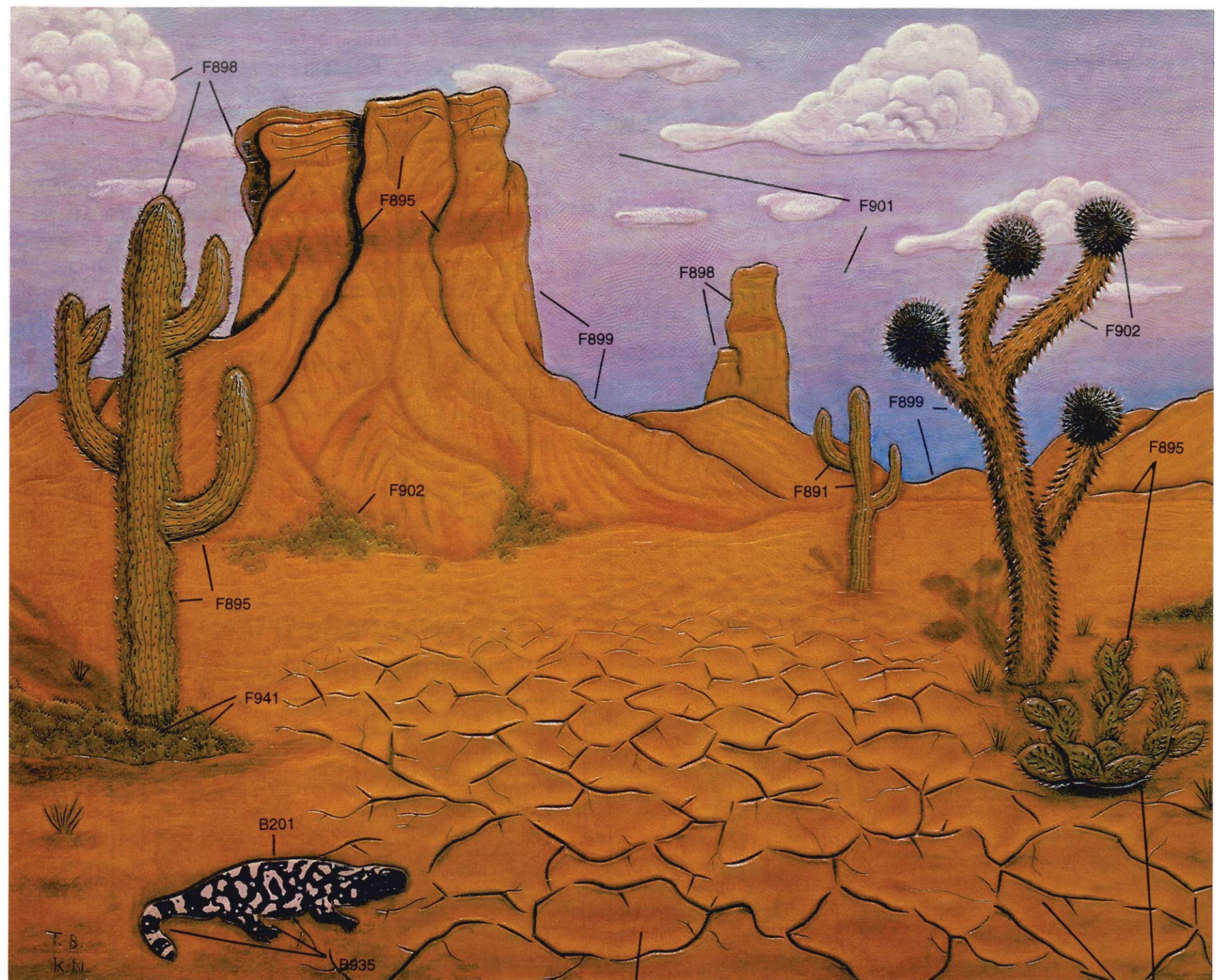


Fig.
1

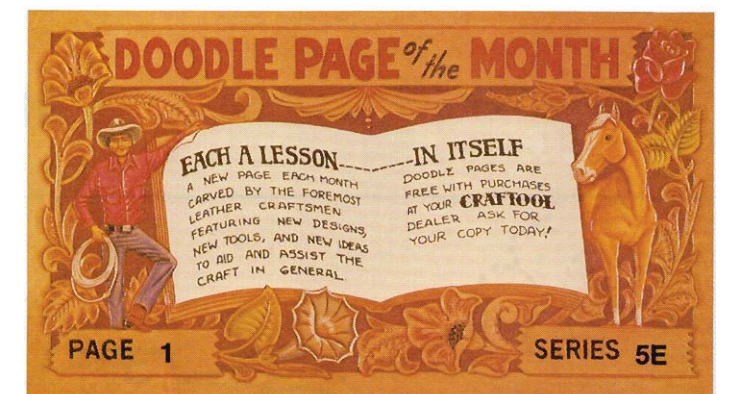


Fig.
2



P206

2429-02



PARCHED DESERT FLOOR

BY TIM BLACK AND KENNY NICKERSON

TOOLING INSTRUCTIONS:

We Have found it best to do the "parched desert floor" portion last, just before dying and coloring. Most of the figure carving of land, plants and animals, in the desert scene, can be found in Al Stohlman's books "Figure Carving Finesse" and "Pictoral Carving Finesse".

Please follow bird's eye view, figures 1 & 2, on how to tool the "crackle" look.

Fig. 1: First lightly transfer "plate" lines in, but don't cut yet. Then, pearshade with smooth pearshader # P206. Stay within lines. Fig. 2: Cut in the lines as shown, varying from deep cuts to shallow and fine. In most cases, begin cutting in the centers, where the lines intersect, and cut outward. Try to form "unnatural patterns". (Refer to example A on back of page) We used fine detail ceramic blade # 2429-02.

When dying, start with an even coat of Buckskin Pro Dye # 2055. (Let dry between all steps) Then, apply Tandy's Satin Shene # 2009 for resistance.

Now, work Leather Glow in the cracks with a dauber and wipe off excess with damp sponge. Finally, apply Satin Shene for sealer.

TOOLING TIPS:

When pearshading and cutting "crackle" on main picture, tilt tools away from you slightly (when possible) to get an undercut. This will achieve perspective. Also, try to follow perspective rules when drawing out parched desert floor on your own desert scene patterns.

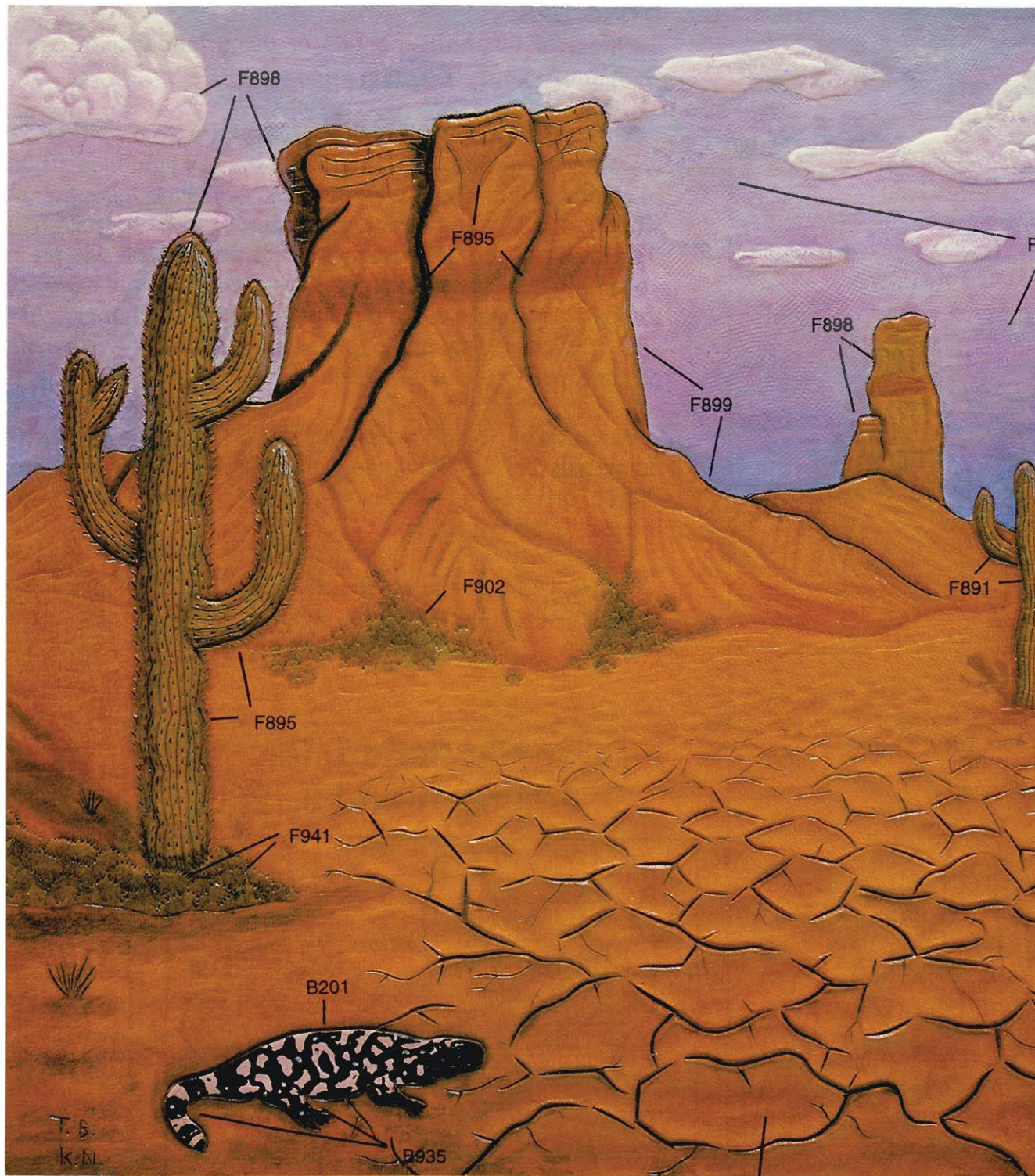
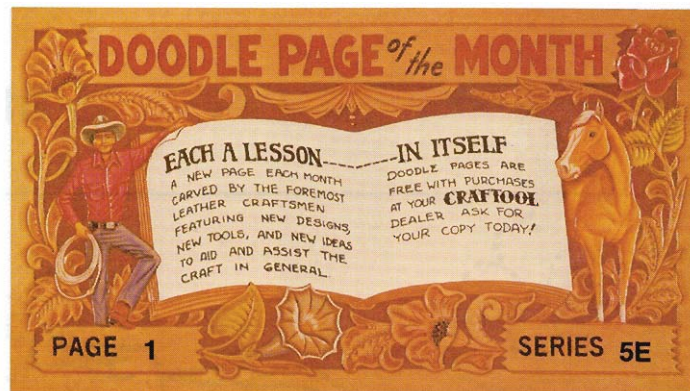
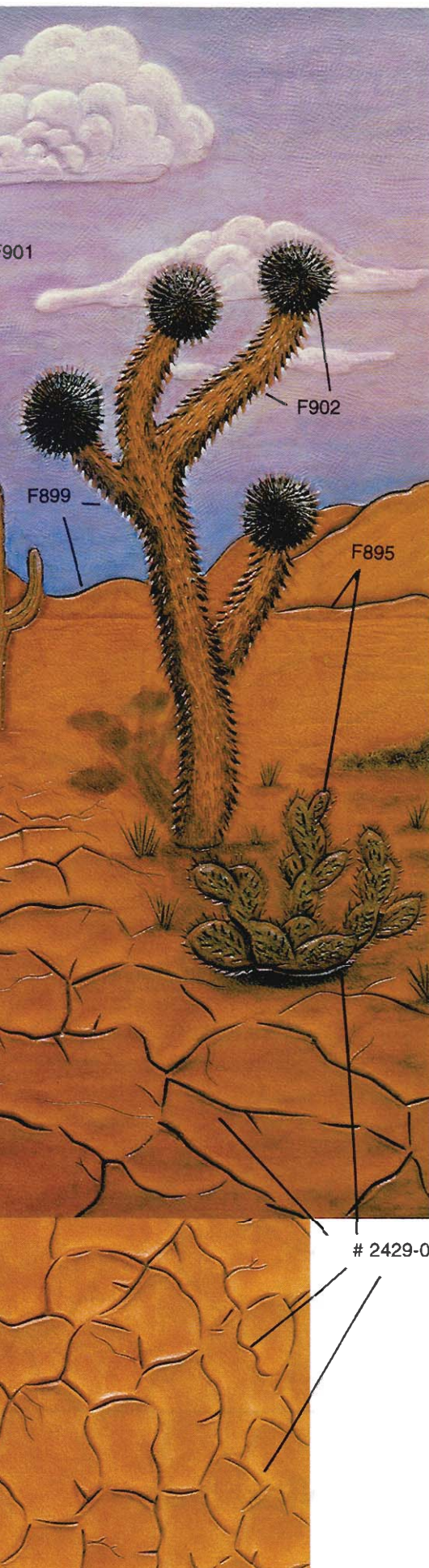


Fig.
1



Fig.
2





PARCHED DESERT FLOOR

BY TIM BLACK AND KENNY NICKERSON

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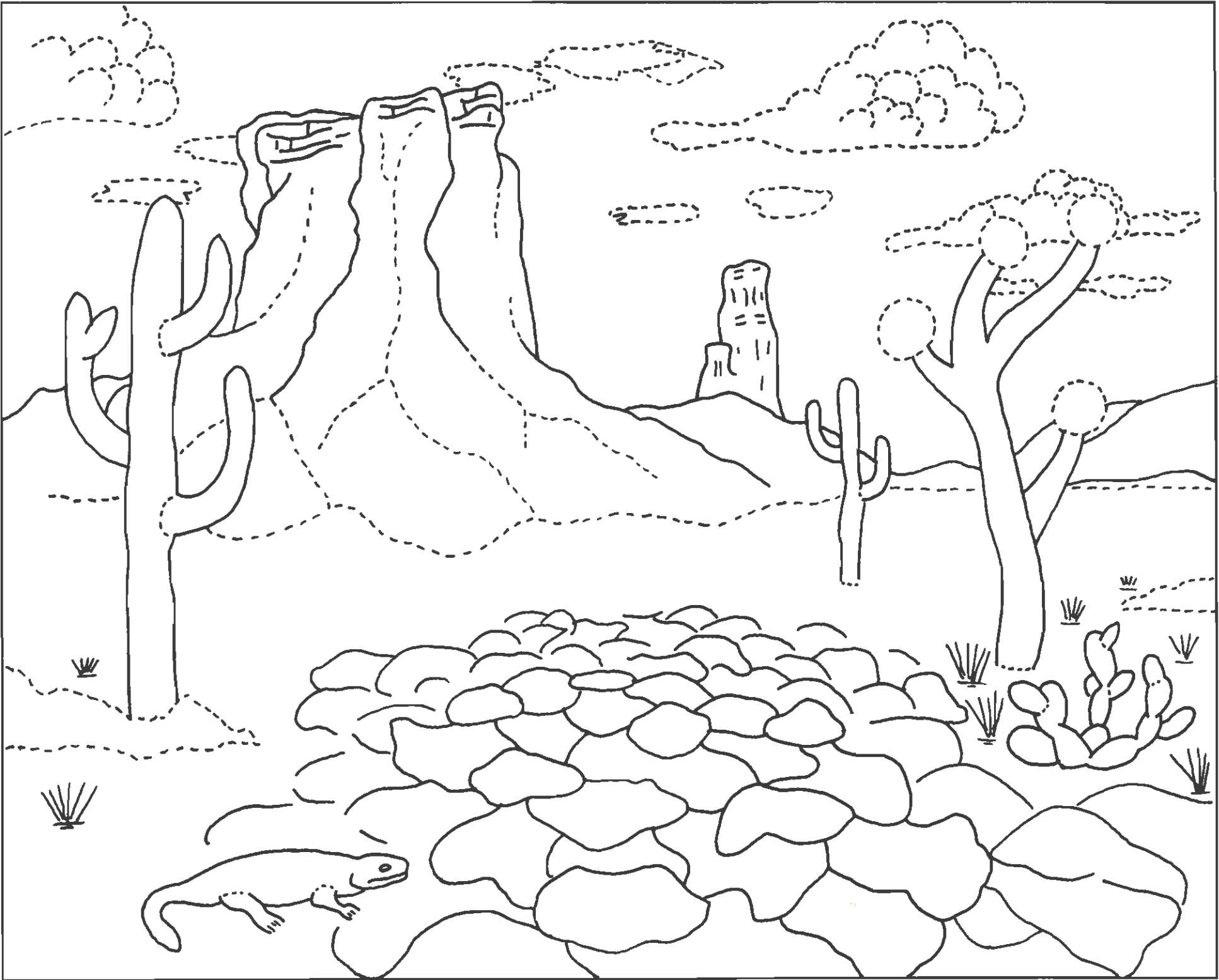
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Parched Desert Floor



By: Tim Black and Kenny Nickerson

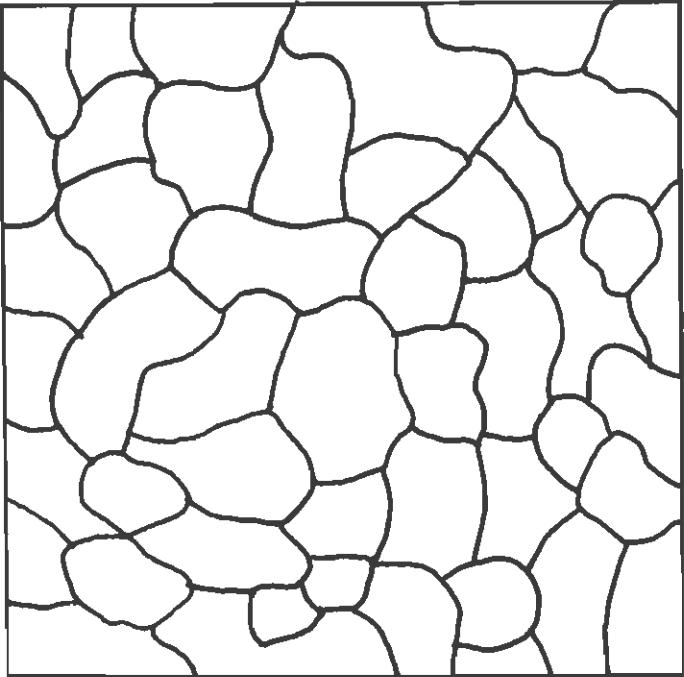
DYING TIPS:
Most of the fundamentals of dying landscapes can be found in Al Stohlman's book, "Coloring Leather" # 1942.

The sky was painted entirely with Cova Color, # 2041. First the clouds were done in white, then the rest of the sky light blue. Then, mixing several color washes, (80% water to 20% color) the following colors were used working from the horizon upward: royal blue, pale rose, yellow and turquoise. As the different layers are painted, blend one into the next. As you come to a cloud, brush right over it. Clouds are never solid white. Allow to dry. Paint bright white highlights back on tips of clouds. Mix 90% water with 10% pale rose, and apply wash to entire sky. Blot clouds lightly with a paper towel to expose highlights.

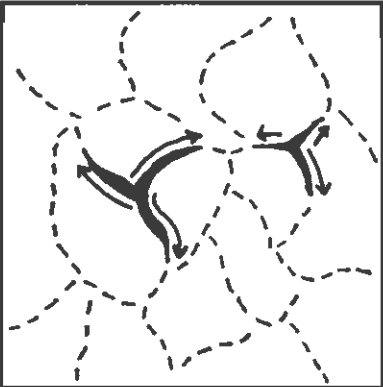
When dying Gila Monster, use Cova Color black. To achieve the salmon color, use Cova Color white with a pinch of yellow and brown, then add a drop of red. For the rust color layers, in the Mesa's, we used Fiebing's spirit dye # 2095 british tan.

Finally, you can add Leather Glow # 2043, to all, or some of the cut lines, to define the entire picture. Satin Shene was also used on the whole scene.

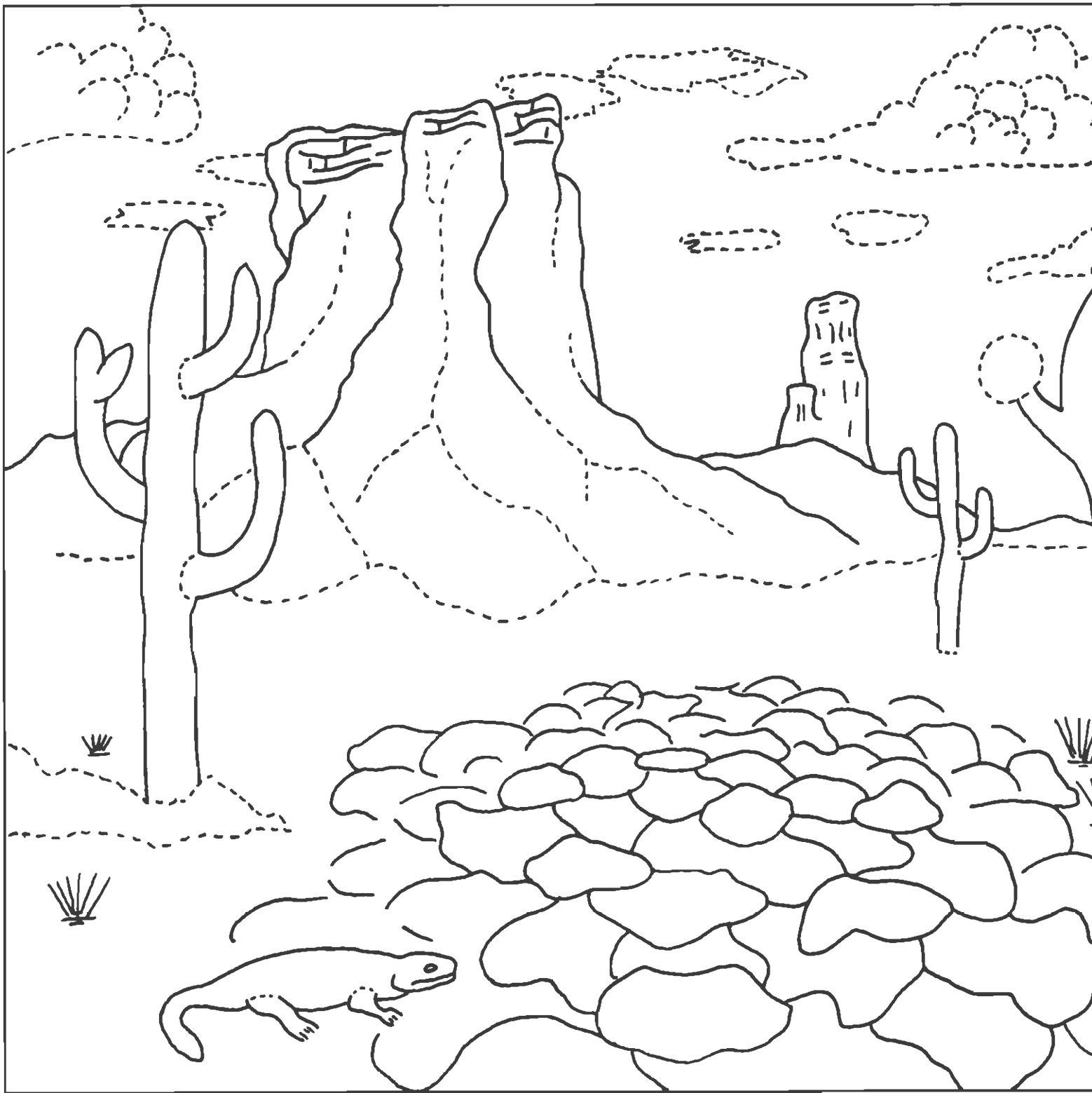
Transfer Pattern for Figures 1 and 2.



Example -A-



Parched Desert Floor



By: Tim Black and Kenny Nickerson

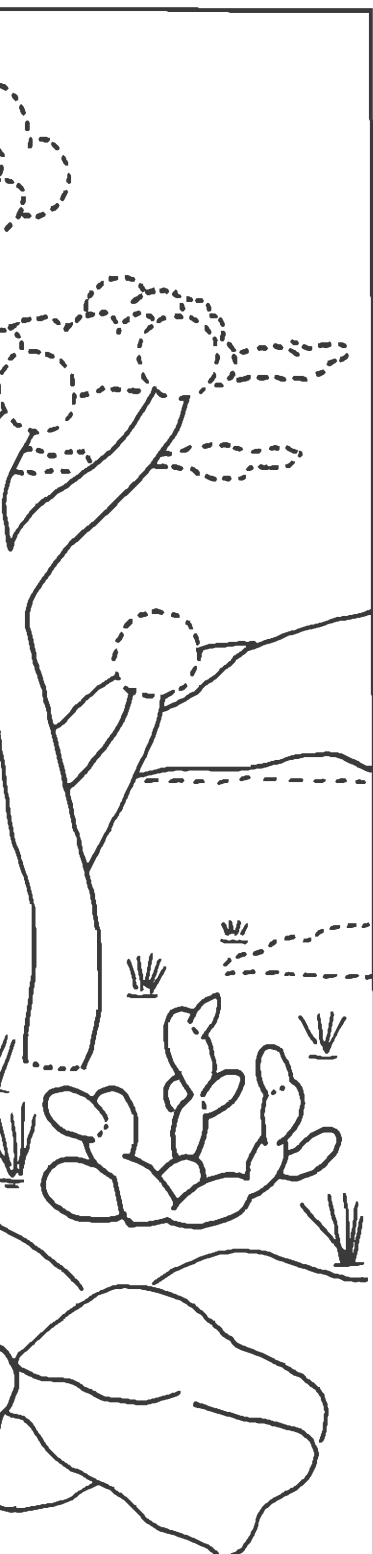
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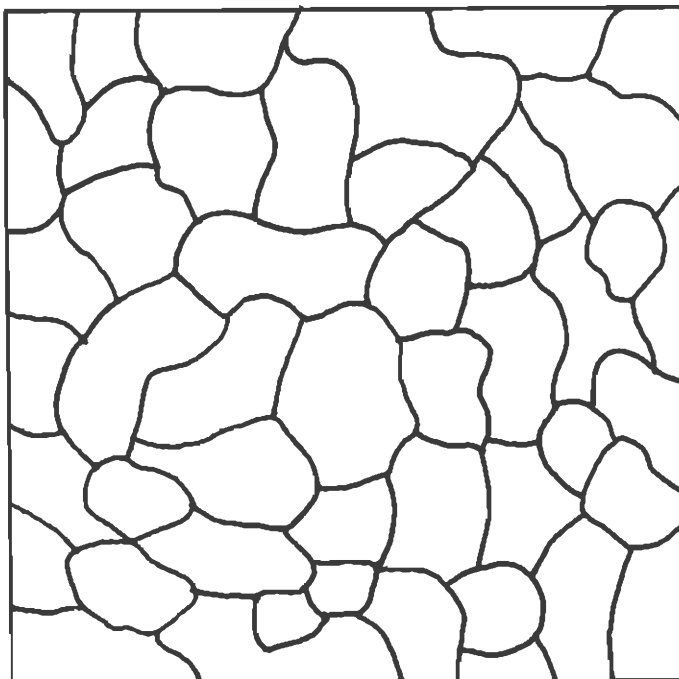
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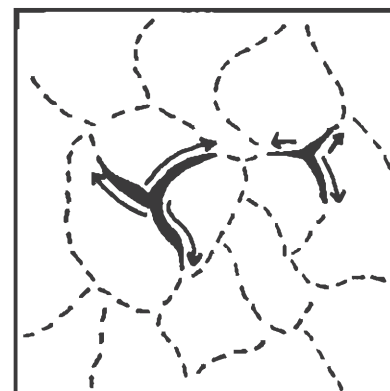
Finally, you can add Leather Glow # 2043, to all, or some of the cut lines, to define the entire picture. Satin Shene was also used on the whole scene.



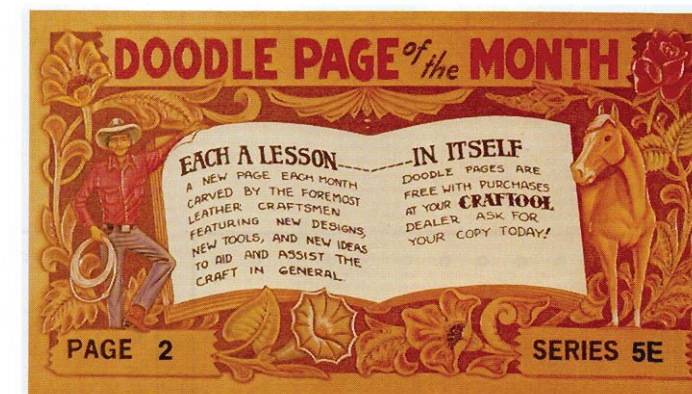
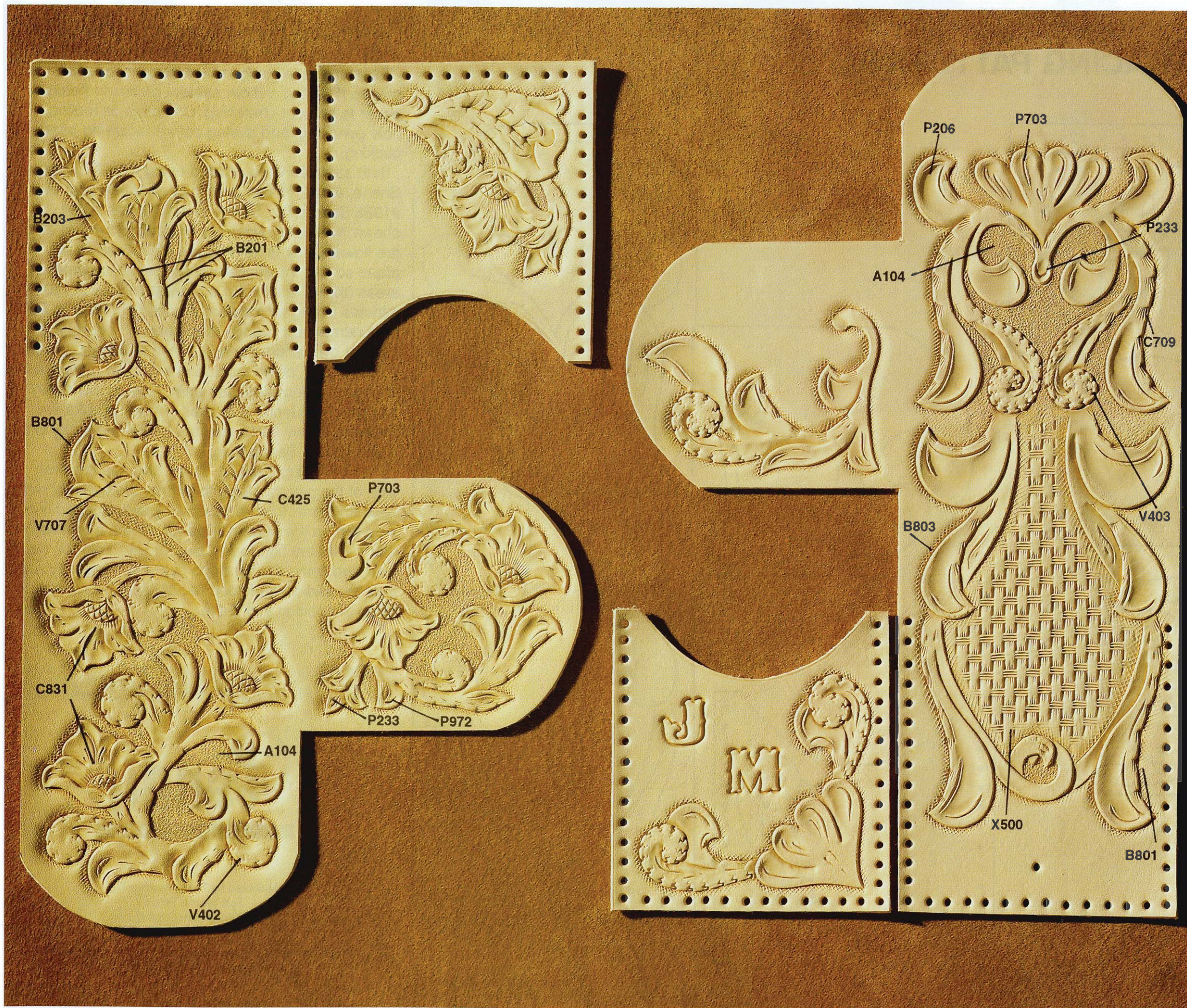
Transfer Pattern for Figures 1 and 2.



Example -A-



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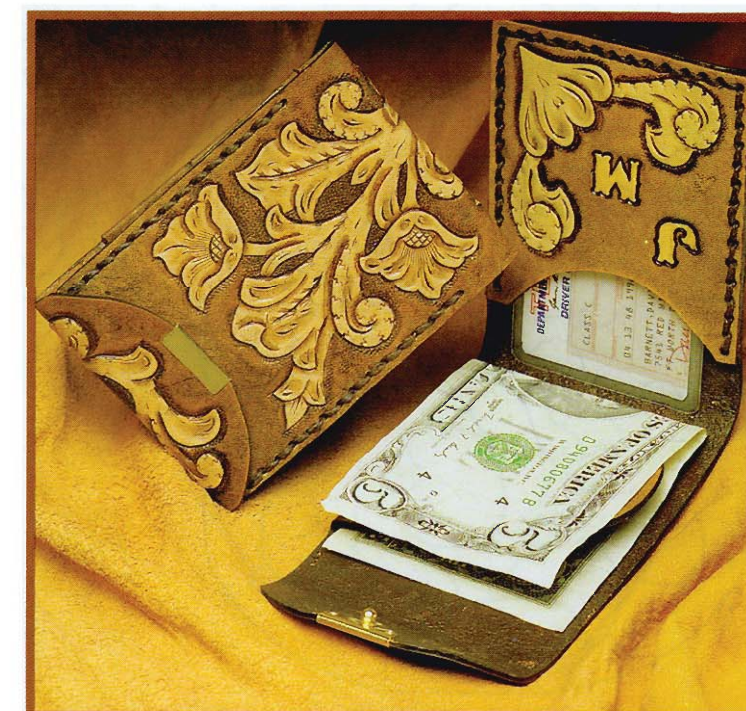


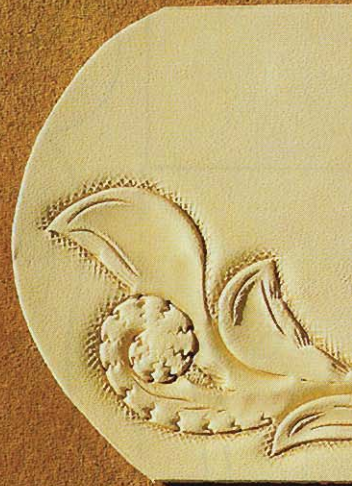
Fisherman's Wallet

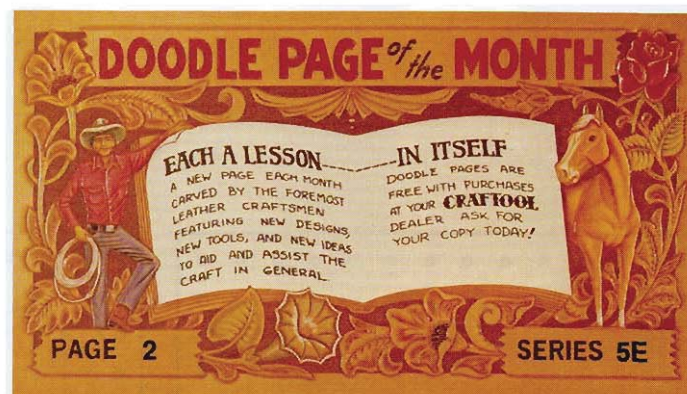
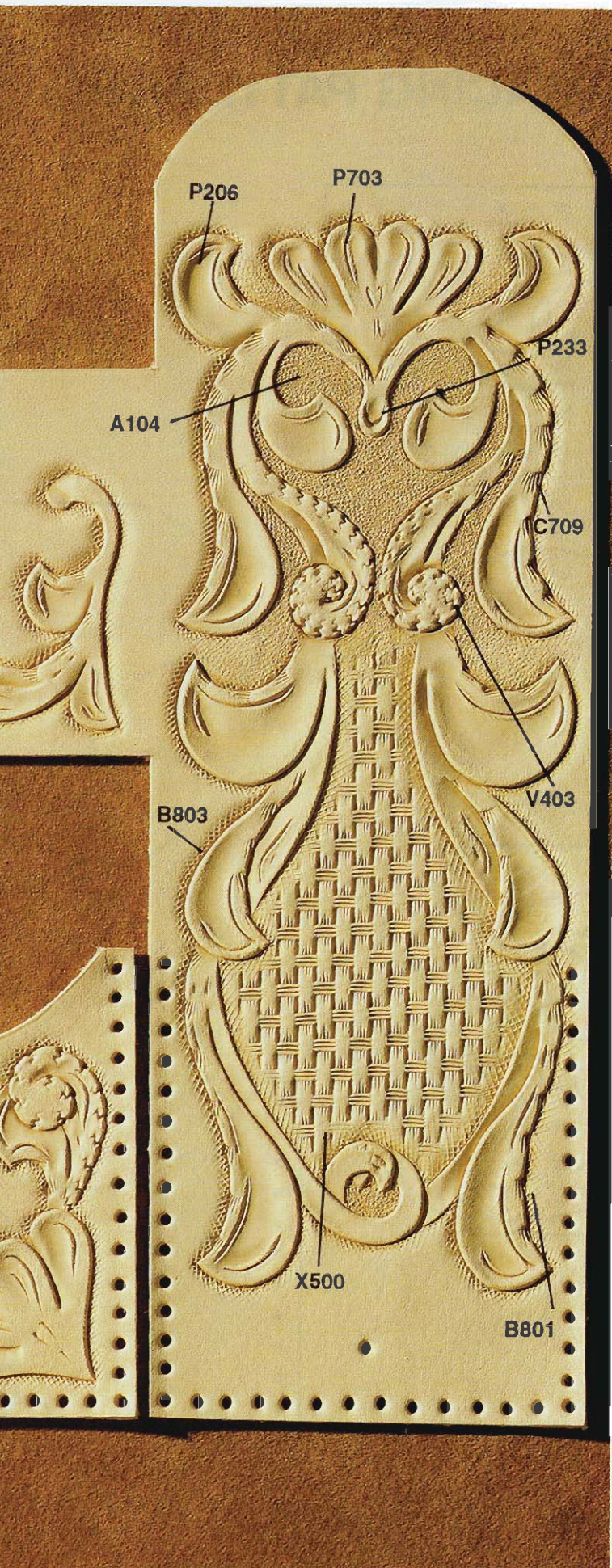
by Harold Arnett

If you've ever headed out of the house to go somewhere and you didn't need to have all of your credit cards, S.S. card, bank card, family pictures, etc., but just a few bucks and some I.D.. Then this is what you need. This has been coined "the fisherman's wallet" because it was originally designed to hold a fishing license and a few bucks for worms or other bait. It also is so compact that it will fit nicely in the front pocket of slacks, or shorts, or in a shirt pocket without a bulge or creating stress on the seams.

It looks great completely tooled or very suave when made from Morocco goat or some other fine quality lining leather. Construction is simple and requires few tools. You will need a piece of 2 to 2 1/2 oz. leather, a #1773 spring punch, 27" of waxed





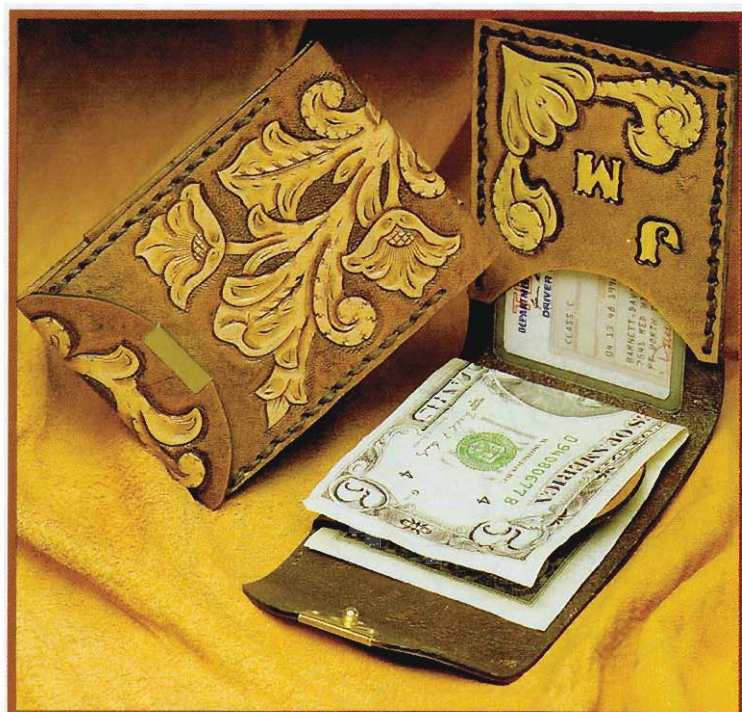


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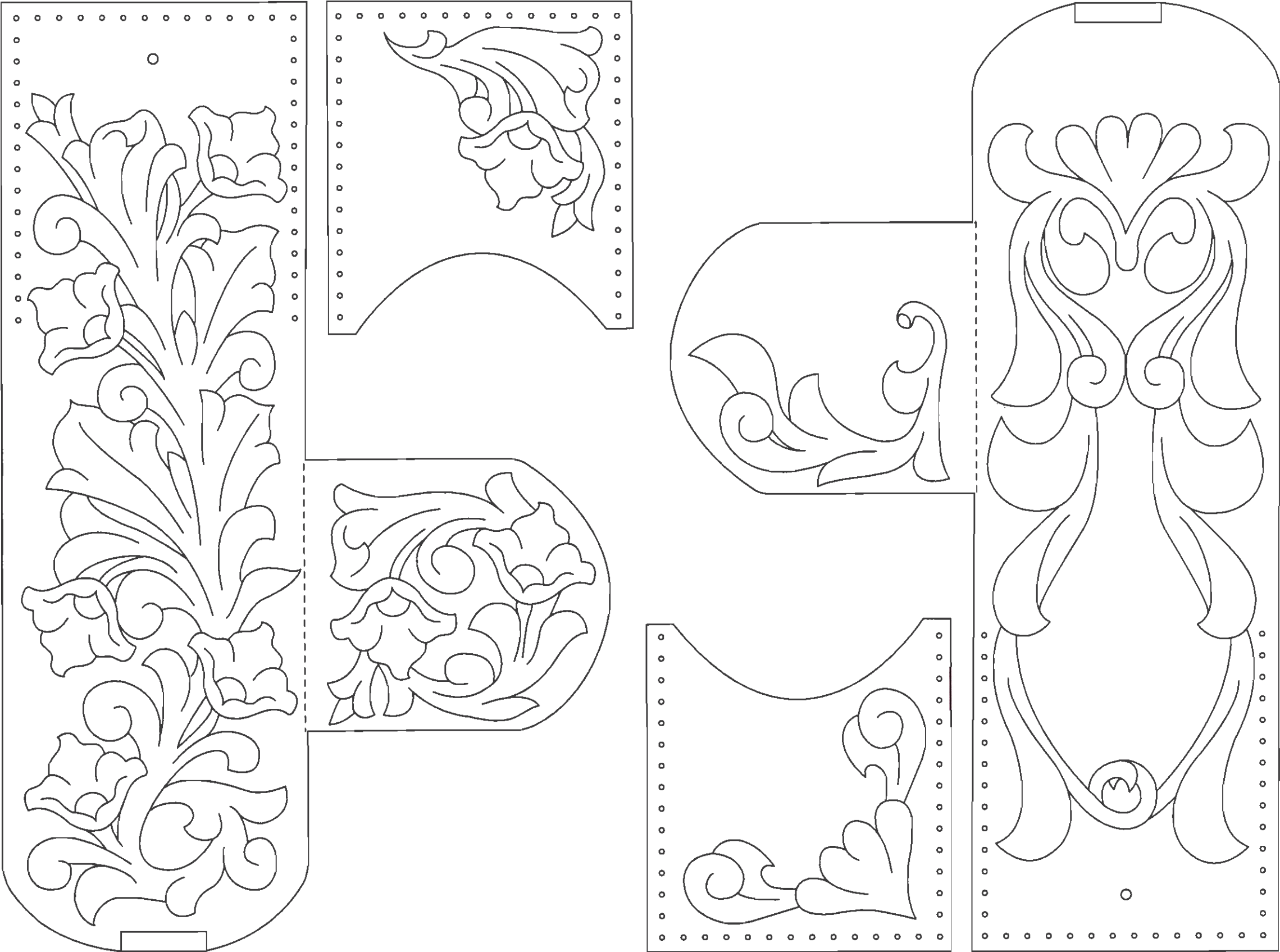
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TRACING PATTERNS



thread, needle, sharp knife, tracing film, a bone folder #8116, and a jiffy snap #1253 with setter #8102.

Transfer shape design to leather and cut out pieces. If tooling, rubber cement pieces to heavy paper to prevent stretching. Complete all tooling, hole punching, and dyeing before removing paper backing.

Both samples were colored using #2002 Super Shene, #2042 Hi-liter and finished with a coat of #1988 Saddle-Lac Spray. To achieve the effect shown, first paint two coats of Super Shene to all of the flowers, stems, and leaves. This seals those areas so that the Hi-liter will not penetrate those areas (this is referred to as "resist"). Allow 20-30 minutes drying time before proceeding. Pour Hi-liter on a dampened sponge, and apply a generous amount over entire surface. Rinse sponge clean and go back over tooled surface in a circular motion with sponge to remove excess stain. Repeat this clean and wipe sequence 2-3 times until all streaks are removed. Allow 10-15 minutes to dry and spray with a thin coat of Saddle-Lac.

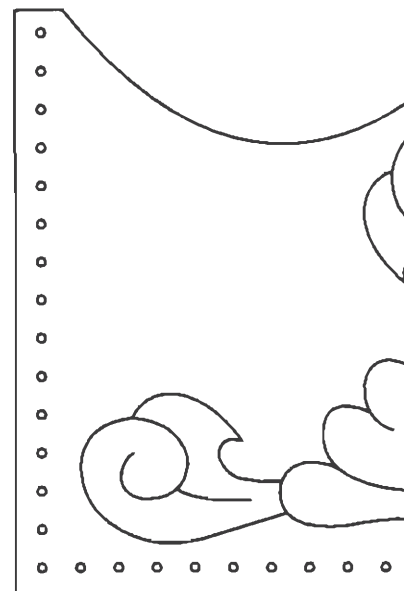
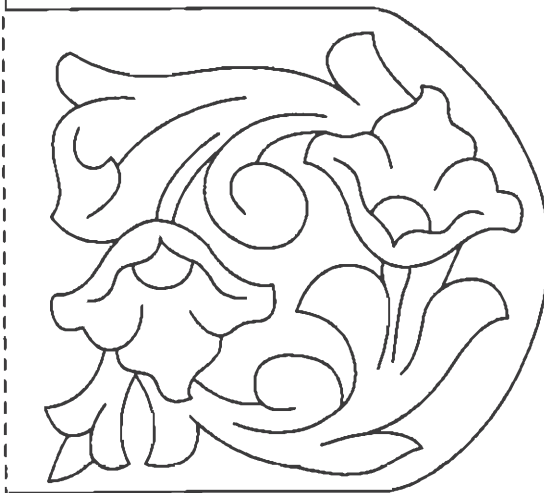
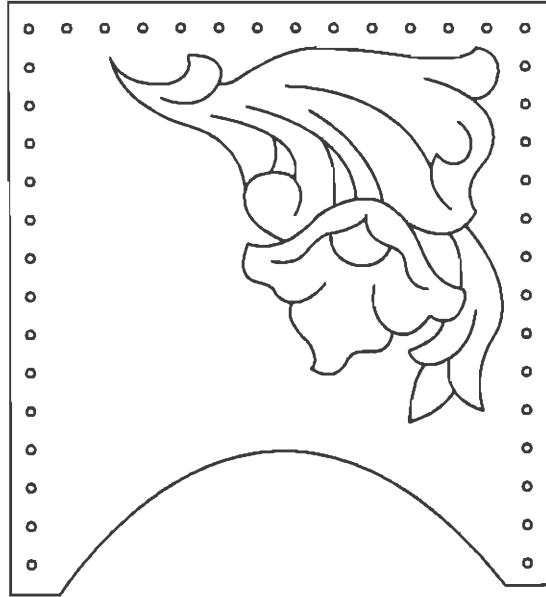
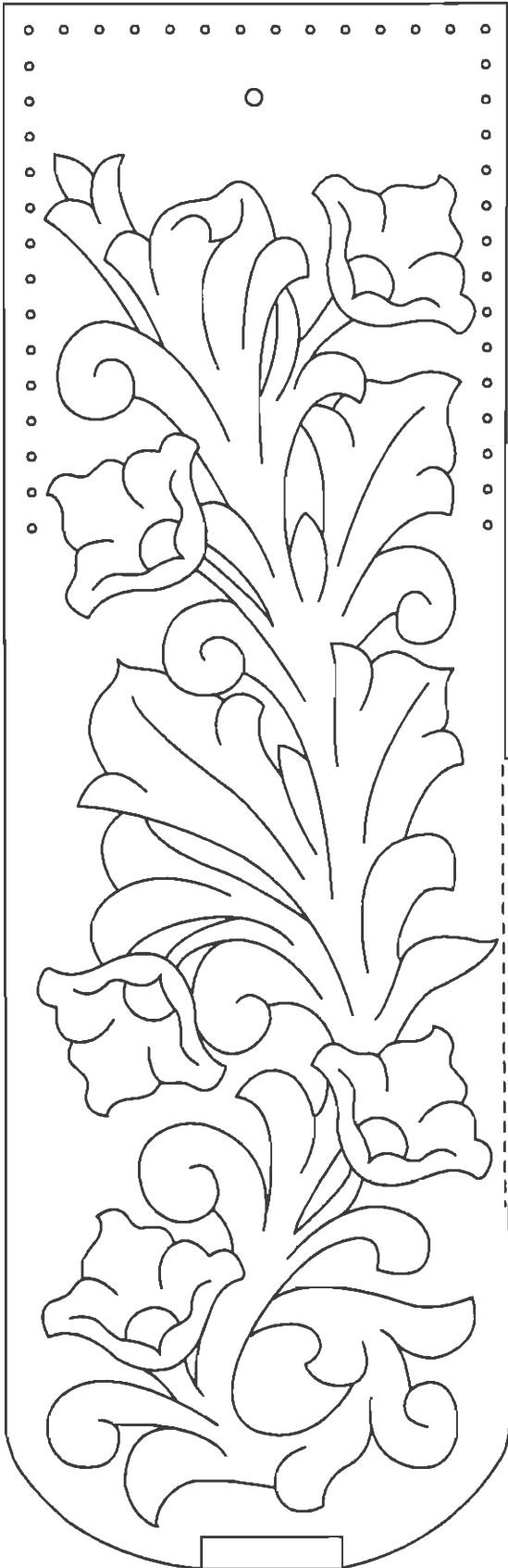
After removing backing, lightly dampen the flesh side of the pieces. Using the bone folder, firmly rub back and forth (on the flesh side) at the dotted line, as given on the pattern. This will create a crease line that allows the flap to fold over nicely. Fold the flap over and using the flat edge of the folder gently rub over the fold of the folded flap. Attach the snap and stitch the pocket into place.

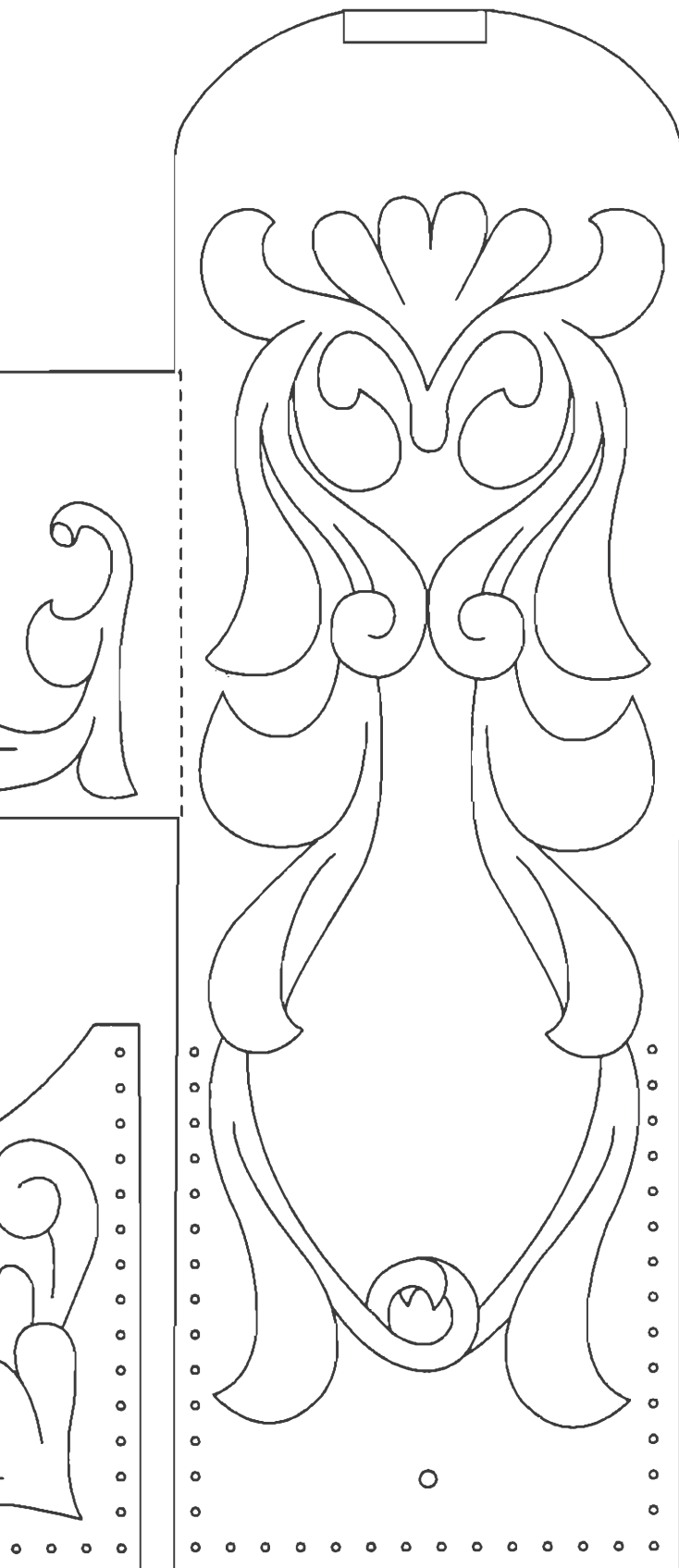


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TRACING PATTERNS



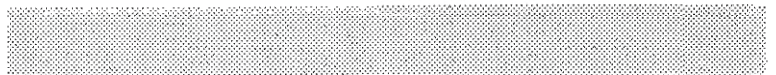


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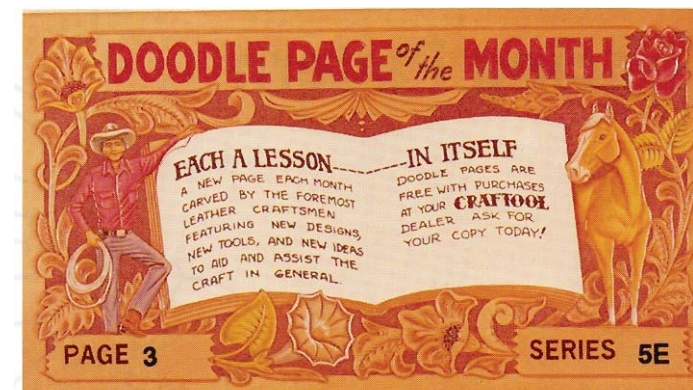
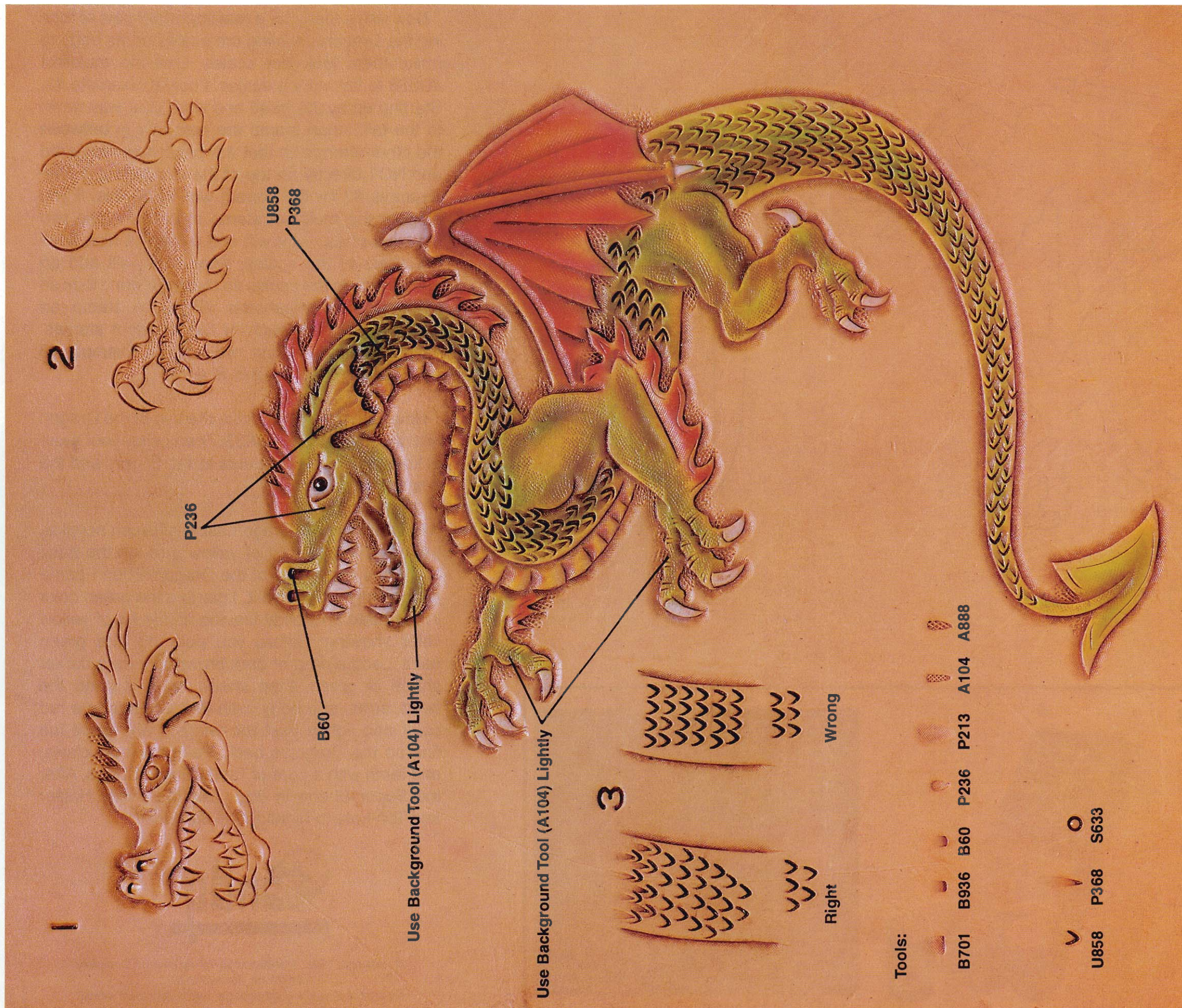
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THE MYSTICAL DRAGON

by Clarence M. O'Hern

The Dragon is a mysterious, mythical creature. In some cultures of the Far East it is considered the god of the sky and the valley. To some the Dragon is a good luck symbol.

The first thing I do before tooling any leather is put some masking tape across the back of the leather. This keeps the leather from stretching as well as keeping it clean so when the tape is removed, no lining has to be used on the project. Next, I wet the leather and let it sit for a few minutes... then I trace the pattern from the tracing film onto the leather. I then cut the pattern in with my swivel knife. Now it's time to bevel the entire pattern starting with the B701 beveler... bevel all the lines that are easy to get to with this large beveler. Then take the B936 beveler which is the very small one, and get in the tight small areas such as the fingers, toes, and the fins on the Dragon's back. Use the B60 under-cut beveler to make the nostrils on the nose.

It's time now to use the small pearshader #P236 as you would a modeling spoon. You will get the same results as if you used a modeling tool... but you will have a texture that adds to the finished project. Pearshade the head around the eyes as in Example #1 and also inside area of the ear and mouth. Using the larger size pearshader #P213... pearshade the arms and legs as in example #2. After that use a background tool #A104 and LIGHTLY put a texture on the arms, fingers, legs, and head. As seen in Example #2.

1



2



P236

U858

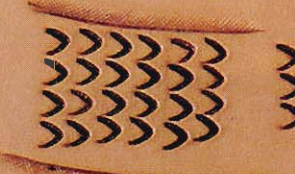
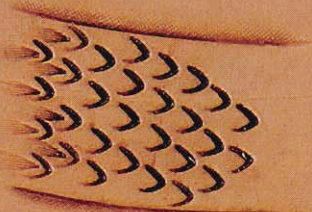
P368

B60

Use Background Tool (A104) Lightly

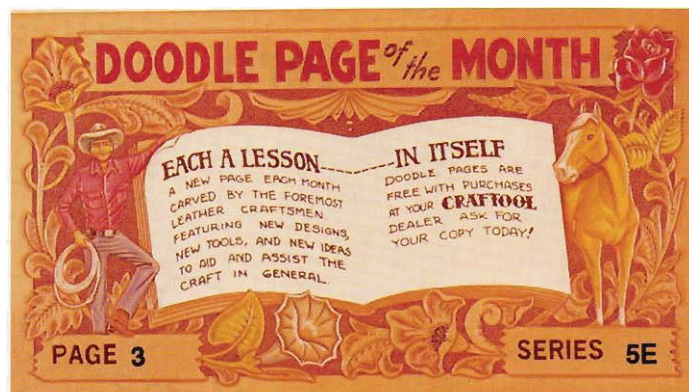
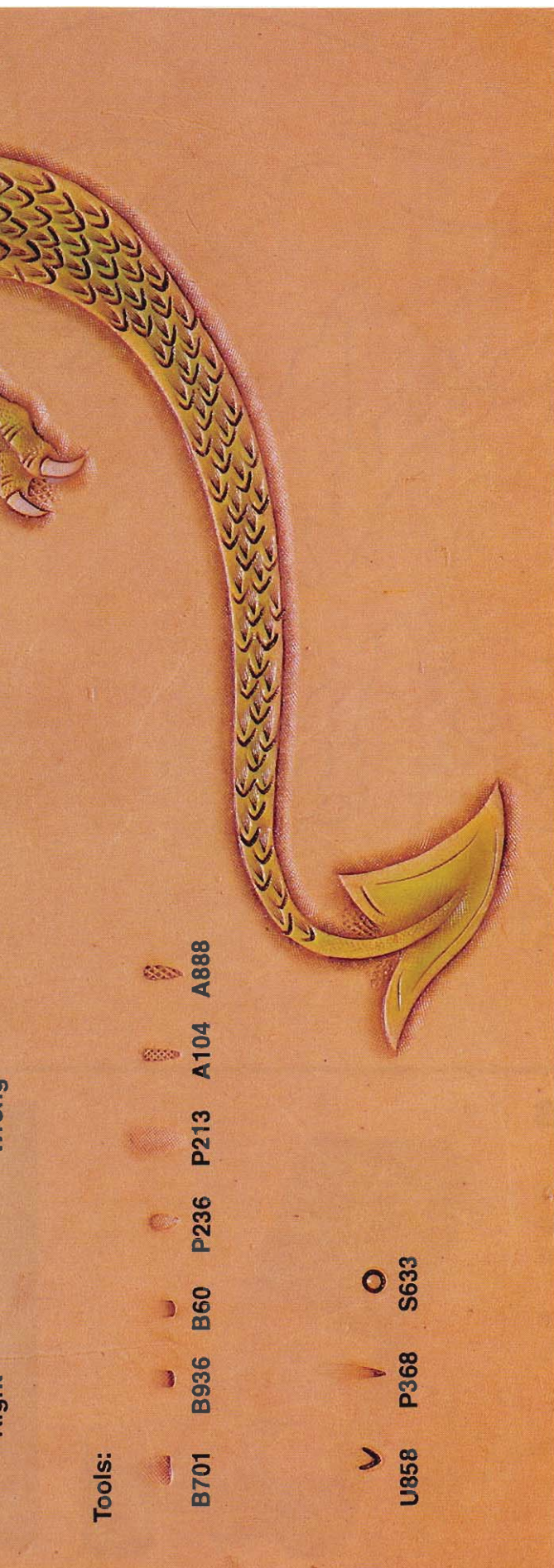
Use Background Tool (A104) Lightly

3



Right

Wrong



THE MYSTICAL DRAGON

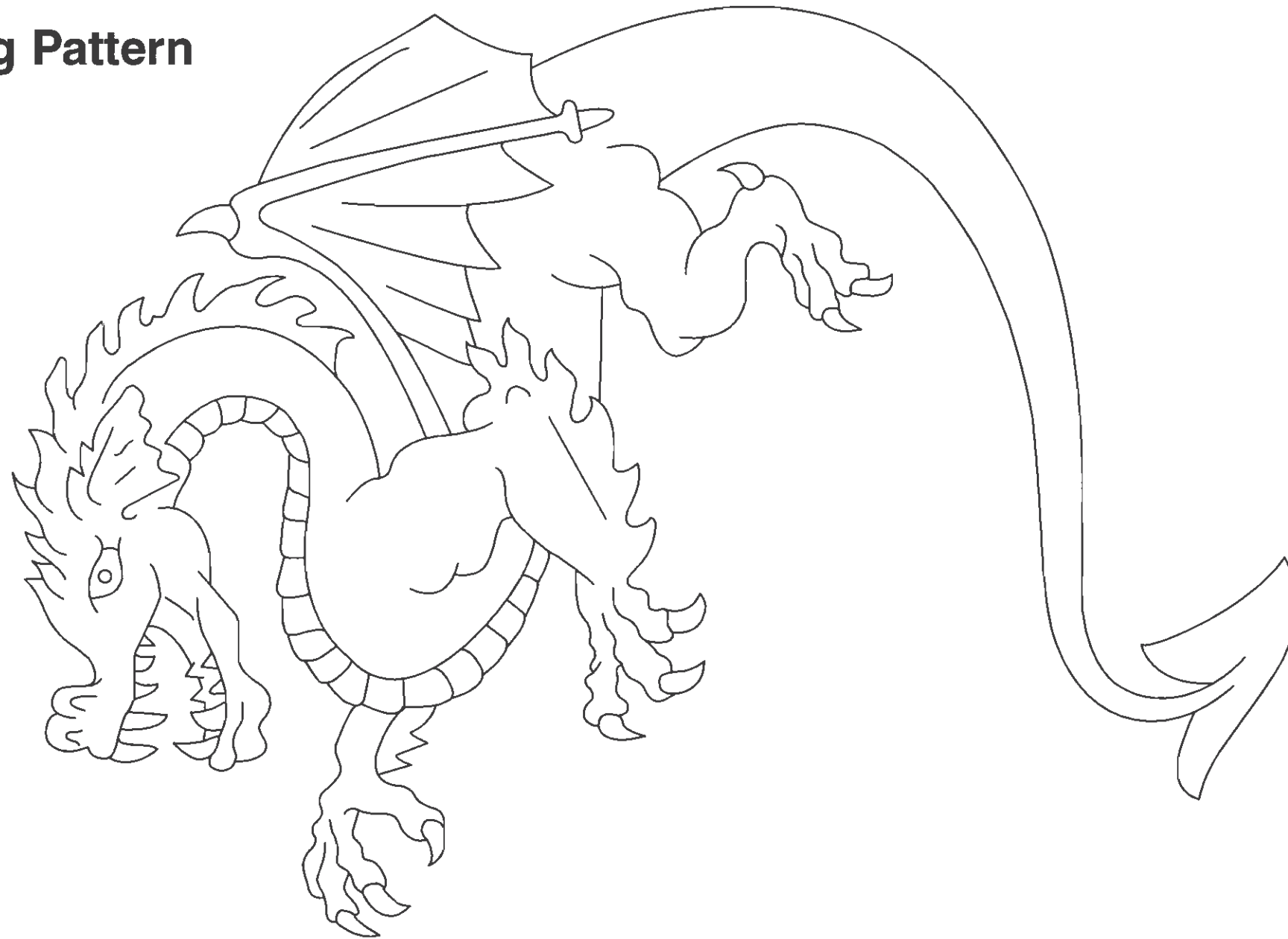
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Tracing Pattern



Now we're ready for a real important part of tooling the Dragon... tooling the scales on its body to make them look like scales. Use the mulefoot #U858 to lay out the scales. Look at Example #3. Starting up by the head and work your way down to the tail... then stamp the next row in between the other stamps so that the pattern is staggered and NOT directly on top of the one before it. See Example #3 for the correct way to do this. If you stagger the mulefoot stamp in between the two previous ones... you will end up with a nice flowing effect of the scales. After that we'll add an extra touch to the scales so that they won't look so plain. Use a pearshader #P368 to stamp an impression inside each of the mulefoot stamps. Take a look at the first two rows in Example #3 and you can see how this is done.

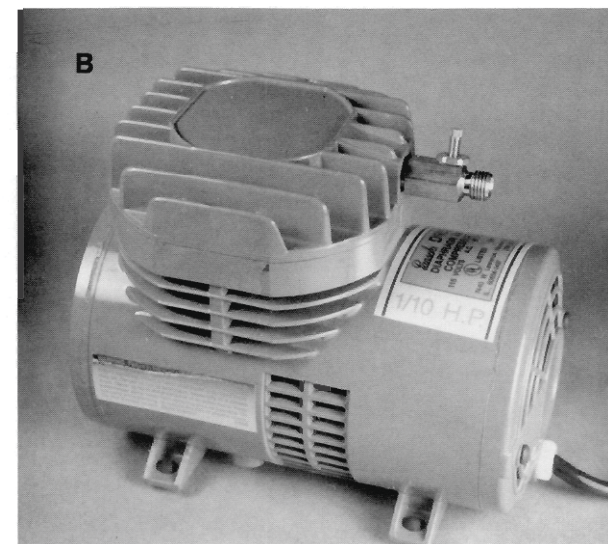
Now you're ready to make the eye of the Dragon with the seeder tool #S633. Then using your swivel knife add decorative cuts to the fingers and the fins on his back.

I airbrushed the Dragon using airbrush acrylics. I sprayed a light mist of yellow through the body and arms and wings of the Dragon. Then I painted the belly yellow. Next, I painted the green color in the head and body leaving a little bit of yellow color showing. Before you pour out the green paint... add a drop of dark brown to it for a darker shade of green, then shade areas around the head, arms, and body with this. Change to a red paint and lightly mist the wings... and paint the fins on the Dragon's back. Paint the eye, claws, and teeth with a coat of Tandy Super Shene. After the Super Shene is dry... use the Tandy Hi-liter and Tan-kote to highlight all the tooling.

Quality Airbrush Supplies

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

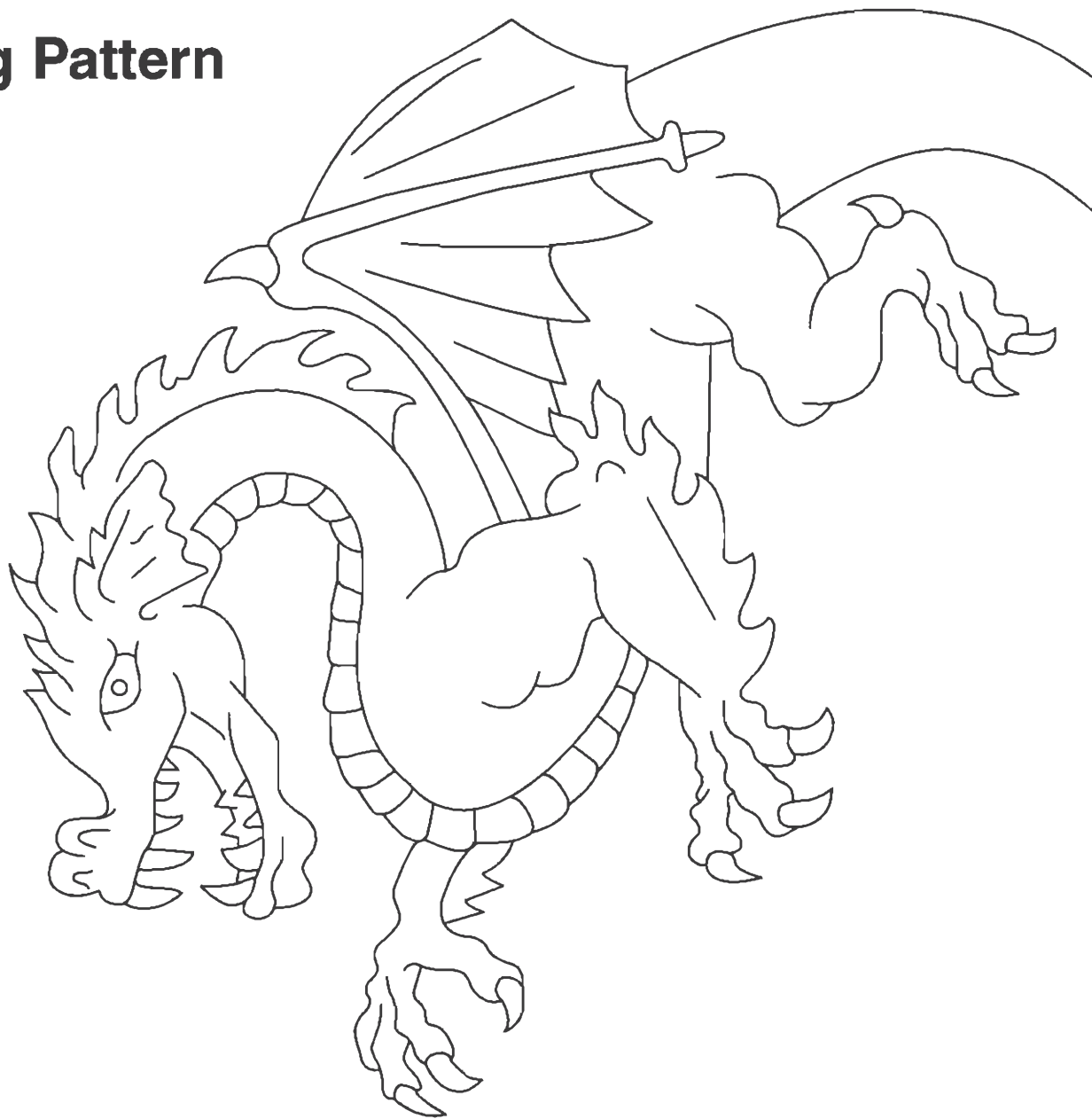
B. Air Compressor. Complete, portable, diaphragm-type compressor. Powers airbrushes with constant 1.4 CFM air flow at 35 lbs. pressure. 1yr. warranty. #2419



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Tracing Pattern

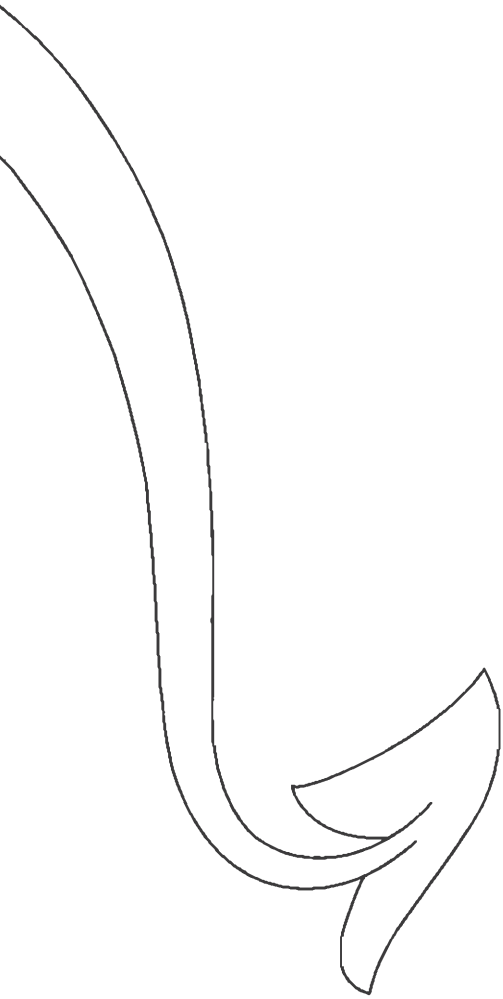


Quality Airbrush Supplies

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

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

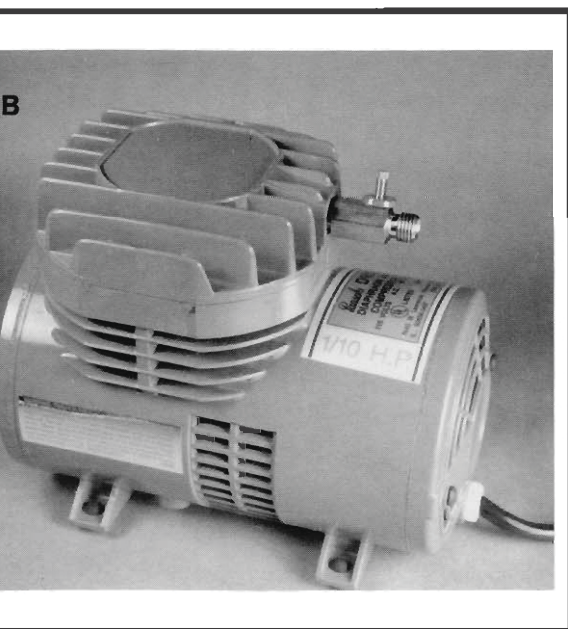




Now we're ready for a real important part of tooling the Dragon... tooling the scales on its body to make them look like scales. Use the mulefoot #U858 to lay out the scales. Look at Example #3. Starting up by the head and work your way down to the tail... then stamp the next row in between the other stamps so that the pattern is staggered and NOT directly on top of the one before it. See Example #3 for the correct way to do this. If you stagger the mulefoot stamp in between the two previous ones... you will end up with a nice flowing effect of the scales. After that we'll add an extra touch to the scales so that they won't look so plain. Use a pearshader #P368 to stamp an impression inside each of the mulefoot stamps. Take a look at the first two rows in Example #3 and you can see how this is done.

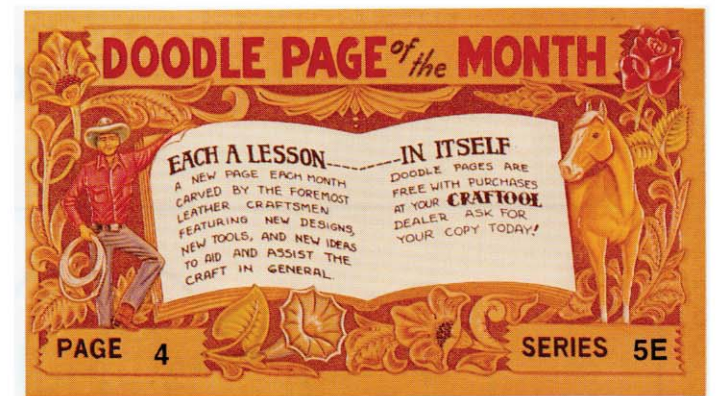
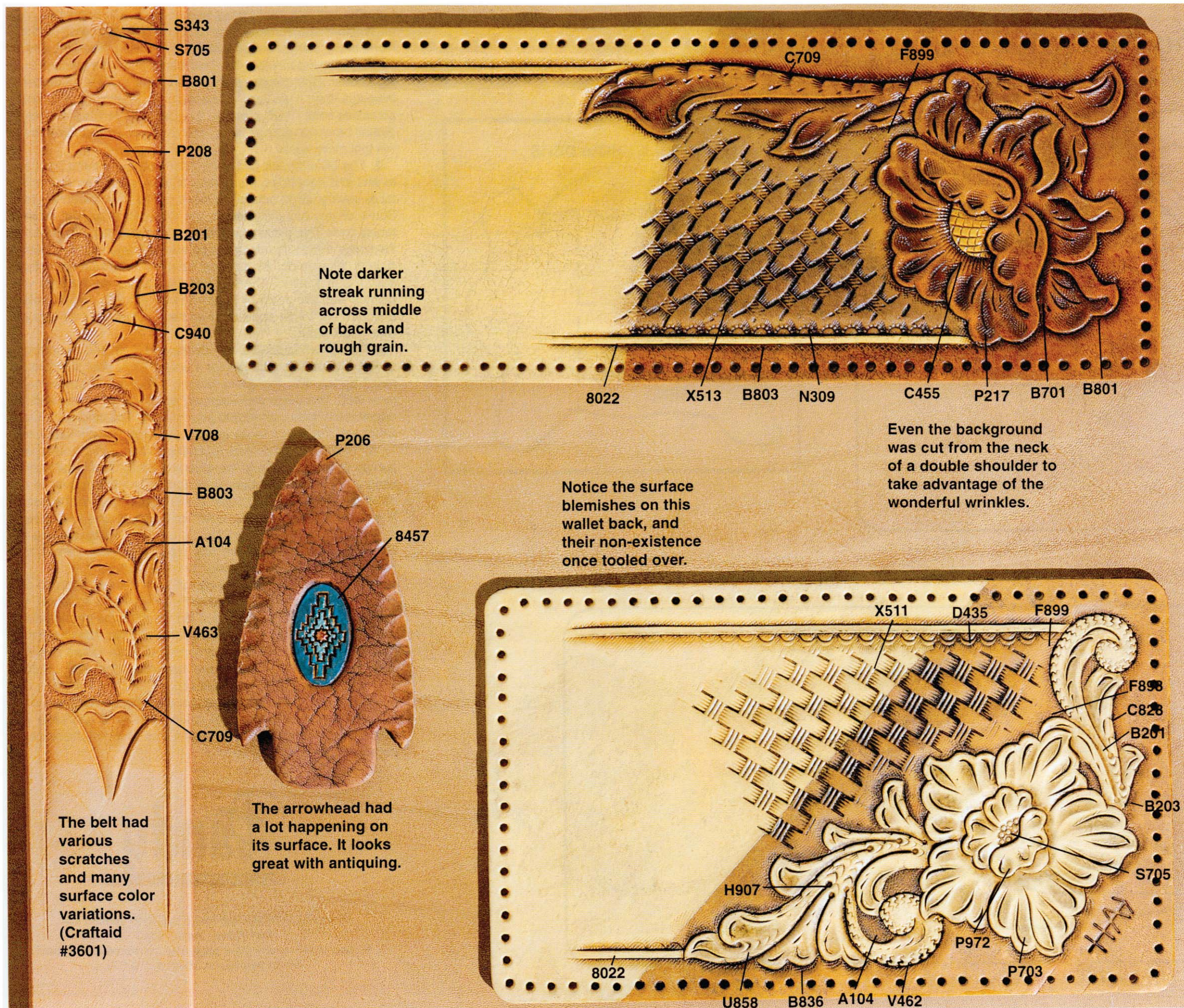
Now you're ready to make the eye of the Dragon with the seeder tool #S633. Then using your swivel knife add decorative cuts to the fingers and the fins on his back.

I airbrushed the Dragon using airbrush acrylics. I sprayed a light mist of yellow through the body and arms and wings of the Dragon. Then I painted the belly yellow. Next, I painted the green color in the head and body leaving a little bit of yellow color showing. Before you pour out the green paint... add a drop of dark brown to it for a darker shade of green, then shade areas around the head, arms, and body with this. Change to a red paint and lightly mist the wings... and paint the fins on the Dragon's back. Paint the eye, claws, and teeth with a coat of Tandy Super Shene. After the Super Shene is dry... use the Tandy Hi-liter and Tan-kote to highlight all the tooling.



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SHOULDER SHY?

by Harold Arnett

Selecting that piece of tooling leather, that one piece without a flaw, without a blemish, a spot, a scar, or any discoloration. That was always the task when going to find the perfect surface for tooling my chosen design. But after tooling leather for twenty years, I have changed my tune. My leather choice; double shoulders. It has become increasingly tougher to find blemish-free leather. When it does come around, cost makes it prohibitive. Over the years I have come to a conclusion. If you are constantly having a problem with something or someone, and it is always the same problem, then change your approach to the problem. Since clean, clear tooling leather is not always available, I have quit looking for it. Instead I prefer to use (and I do mean prefer) pieces that have visible fat wrinkles, range scars, and an occasional brand. I do work around cuts, deep scratches, and areas where the grain has been scraped off. What other medium displays on its surface the burdens of its existence? Every scar and scratch has a story behind it. Stories that we will never know but might muse about. Every brand holds the history of some far off ranch with landscapes and terrains that you may only experience in movies or books. It holds the tales of unknown cowboys, their campfire stories, their heartfelt poetry, their days spent under the blazing sun, and their nights under a full moon. Double shoulders offer economical price and surface with character.

When tooling over different surface enhancements you will find that they usually cause no noticeable resistance. Most of these range markings will only become visible with antique or some finishes. Antiquing usually darkens the spots or the lines more than the surrounding area. Sometimes this is very effective, other times you may not want it to show so much. Most lacquer finishes (i.e. Neat-Lac, Saddle-Lac) cause them to become slightly darker, where the acrylic finishes (i.e. Super Shene, Satin Shene, Tan-Kote) do not affect them. With some experimenting and experience you will find that "defects" are your friend. Save yourself some time and some headaches (from searching for that perfect piece) and save some money. Buy a double shoulder for your next custom project and see if you don't come to appreciate the benefits. Don't be shoulder shy.



S343

S705

B801

P208

B201

B203

C940

V708

B803

A104

V463

C709

The belt had various scratches and many surface color variations. (Craftaid #3601)



Note darker streak running across middle of back and rough grain.

C70

8022

X513

B803

N

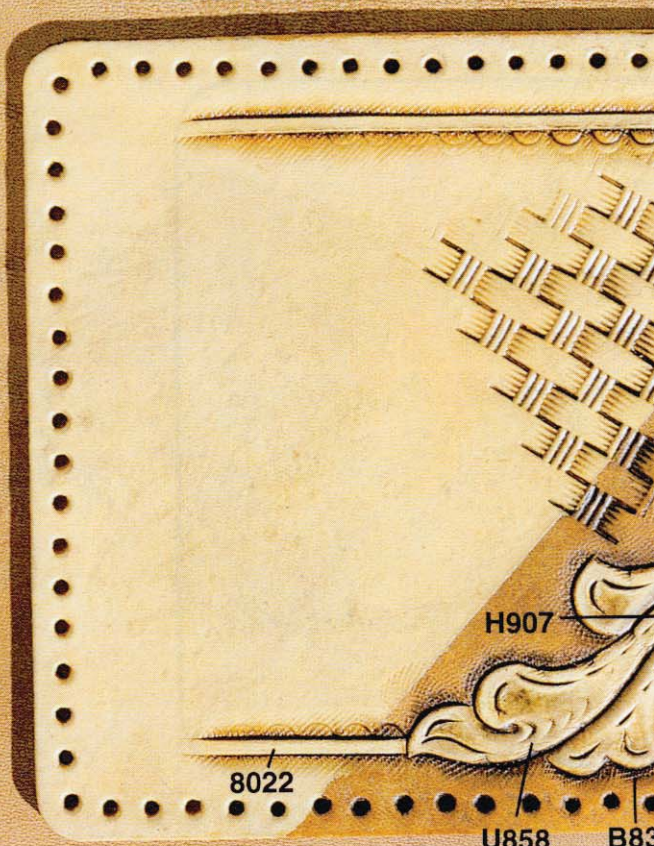


P206

8457

The arrowhead had a lot happening on its surface. It looks great with antiquing.

Notice the surface blemishes on this wallet back, and their non-existence once tooled over.



H907

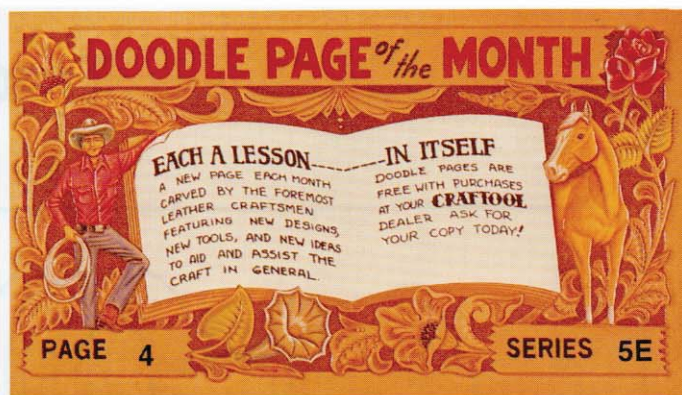
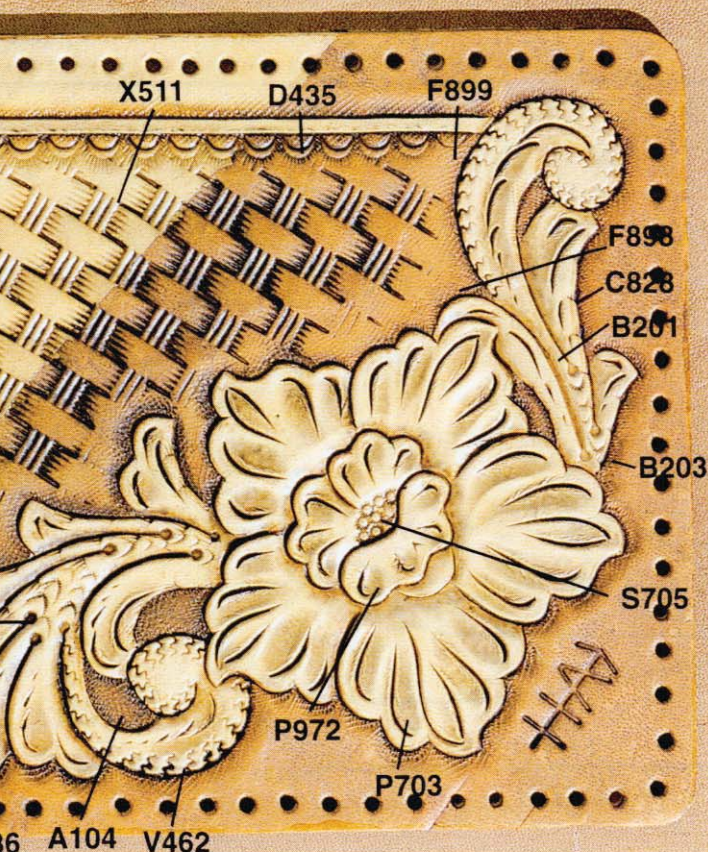
8022

U858

B83



Even the background was cut from the neck of a double shoulder to take advantage of the wonderful wrinkles.



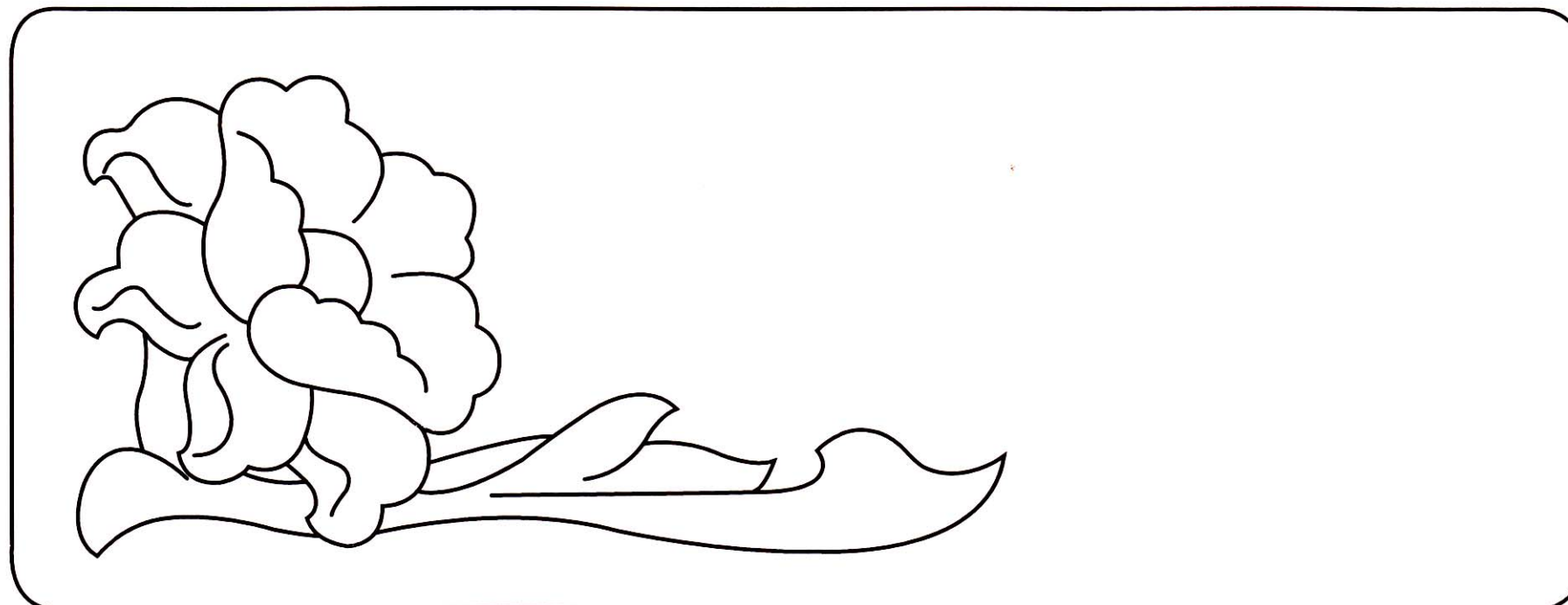
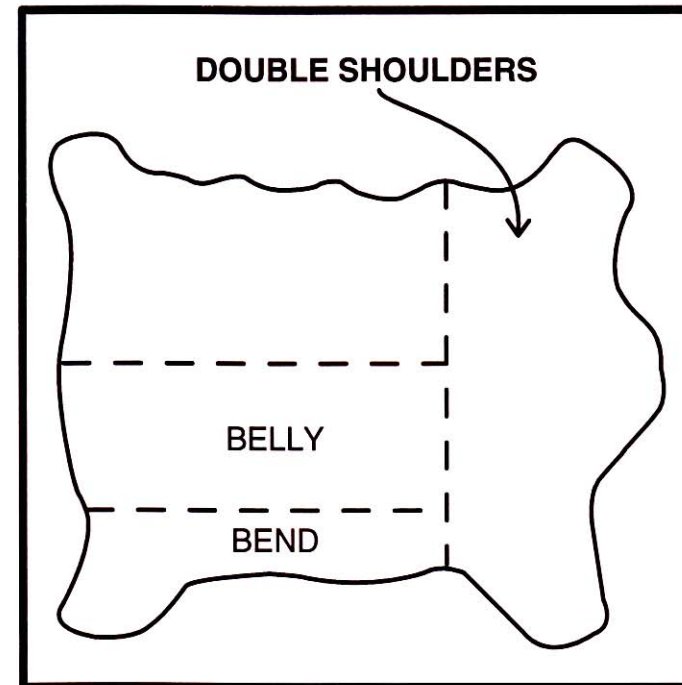
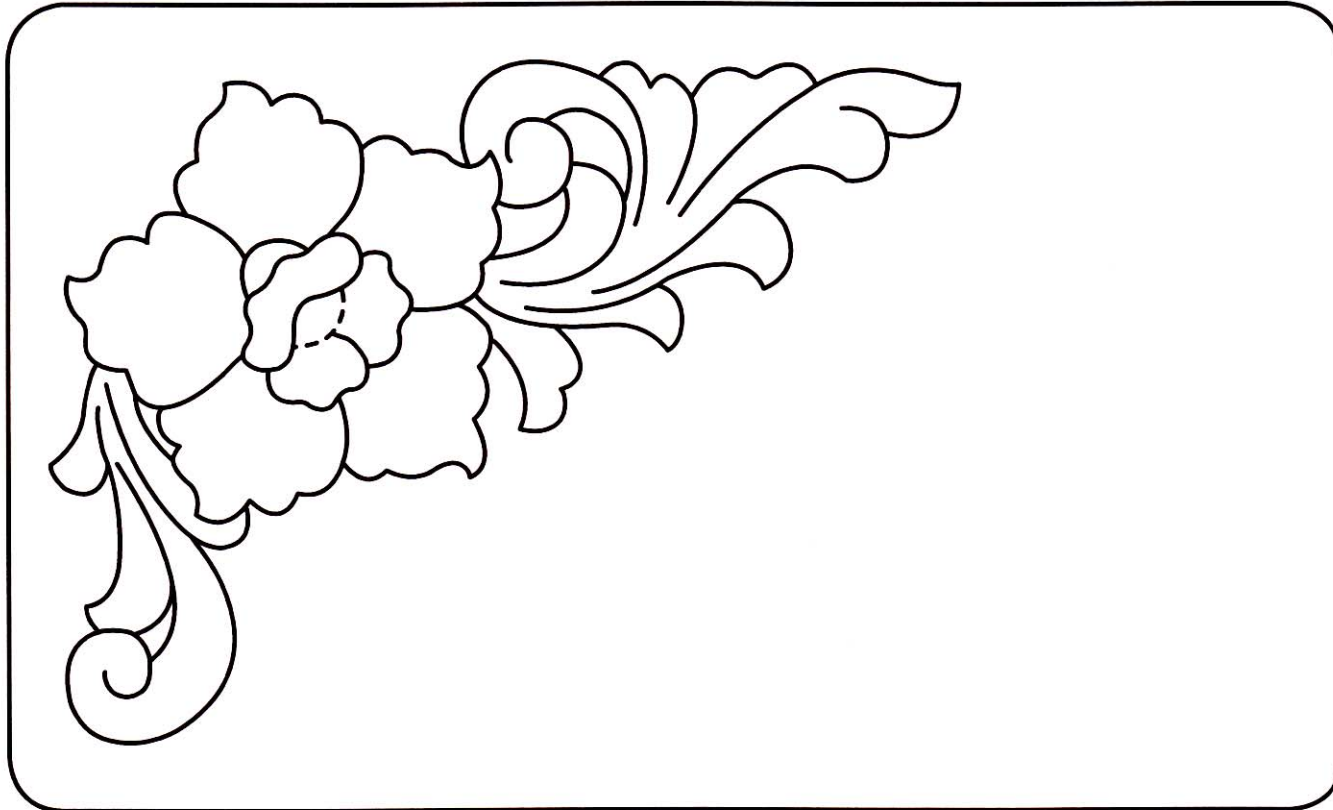
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Tracing Pattern



1. The belt strip that I used was covered with scratches, visible wrinkles and surface veins (as seen in the untooled portion). None of the blemishes are visible after tooling. Saddle-Lac was applied over the tooled area. This was a very nice piece of tooling leather. Sometimes when a piece has surface scratches it indicates that it is very susceptible to stamping. If a piece scratches easily it will probably tool easily. Also this piece had a darker brownish-orange color, and that usually indicates that it will tool more easily.

2. The billfold back had a very dark streak running from end to end and right down the middle. It also had a very rough surface, several large scratches, pock marks, and irregular grain. Some of this can be seen in the untooled area, but most is tooled over. This piece was also very easy to tool. The center of the flower and the border were painted with two coats of Super-Shene (allow to dry 30 minutes) before medium brown antique #2071 was applied. Then all but the basket weave area was painted with two coats of Super-Shene (allow to dry) and black antique #2071 was applied. Then the whole thing was sprayed with Saddle-Lac.

3. The arrowhead had a very distressed grain and I would love to find a large piece like this for a scene. All of your background could be left with this great texture. This kind of surface also tools well. This piece was stamped with a #8457 stamp and the edges were done with #P206 pear shader. The colors are Cova Color and the brown tones are Hi-Liter, then Saddle-Lac spray.

4. The wallet back had extensive pock marks and a very bumpy grain. (as seen in the untooled area). The floral pattern used came from Tony Laier's design on the front cover of the 1995-96 Tandy Catalog. Again the floral design and the border lines were painted with two coats of Super-Shene and allowed to dry for 30 minutes. Then Saddle-Lac was sprayed on as the finish. This also was a very fine piece of tooling leather, that probably would be passed over by most crafters.

5. The background piece was cut from the neck portion of a double shoulder and colored with Leather-Glo to show the beauty of fat wrinkles. This piece did not have the abundance of wrinkles that I prefer, but it does show some up. These wrinkles look great running through the middle of large tooled pictures. They give variations of surface texture, color, and produce effects that only nature can master.

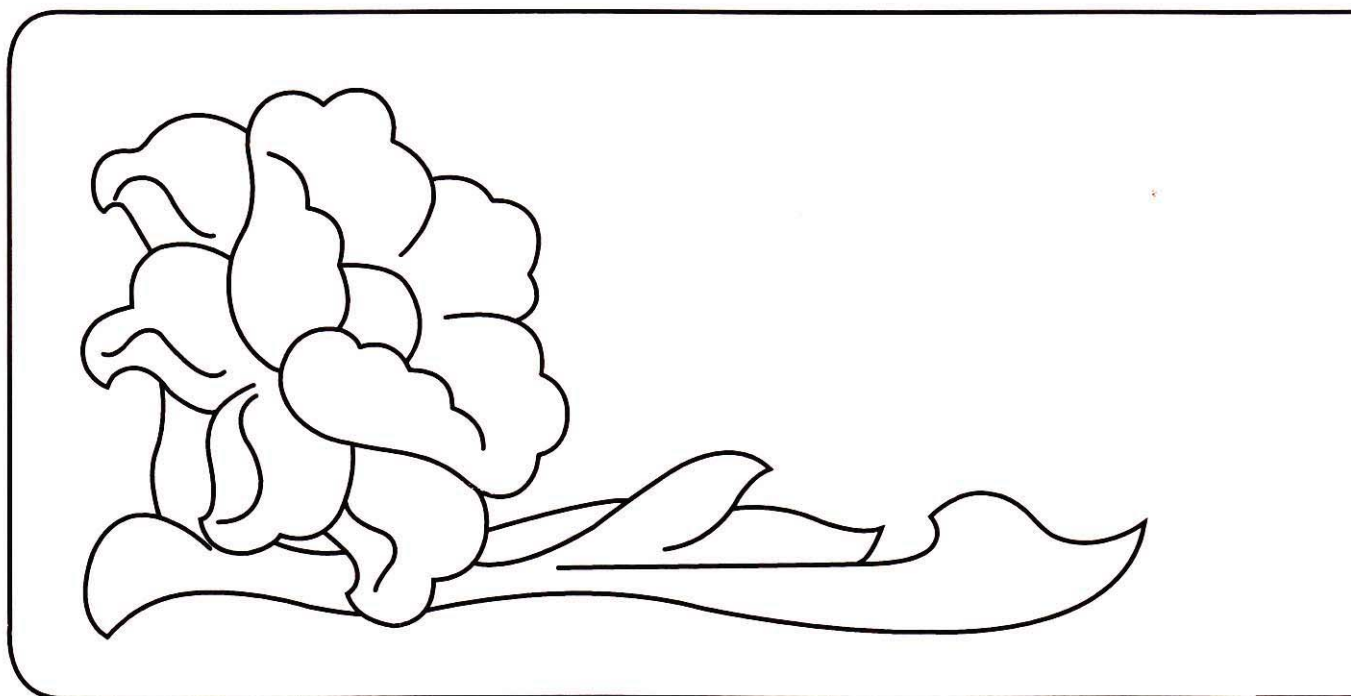
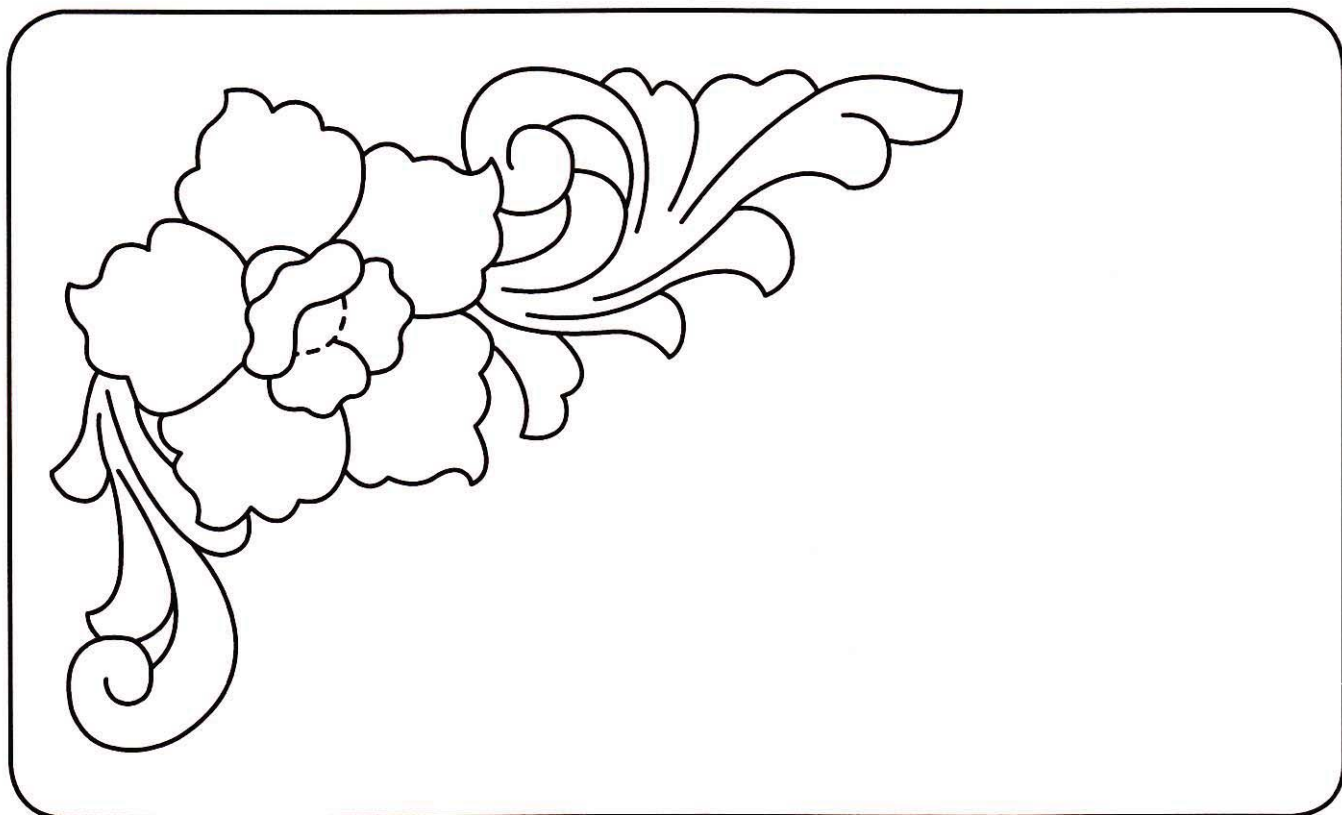
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Tracing Pattern



DOUBLE SHOULDERS

BELLY

BEND

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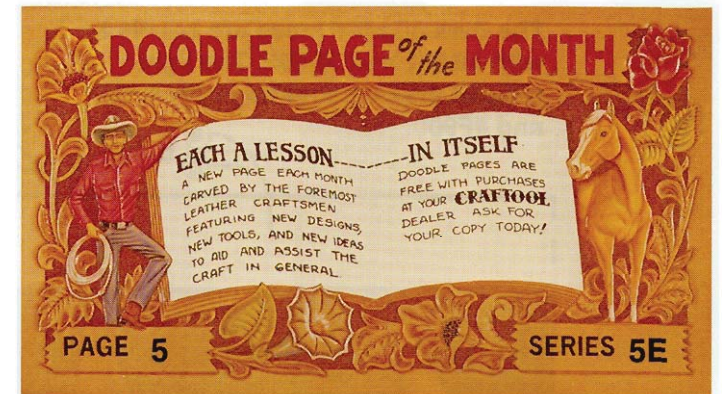


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SATCHEL BAG

THE SEQUEL



by: Harold Arnett

The most popular handbag in recent Tandy history has the shape and size that lends itself to many different types of tooling patterns. I want to share with you two new patterns that are much different than those offered in the kit. The first is a Kachina head rendition and the other is silhouetted plains bison. Both require minimal tooling experience and very few tools.

The Kachina: This pattern allows you to tastefully brighten up the bag with the use of Cova Color, antique, and some resist technique. The only tools required are: a swivel knife, #8022 blade, #A104, #F926H, #S864, #B803, #B801, #F898, and #F900. You will also need a #1813 wing divider, tracing film and a tracing stylus. Even though all lines are given on the tracing pattern, here is how I approach the pattern transfer. On the tracing film, trace the Kachina head design and the lines that go around the handle tabs but not the outside border that goes around the sides, top, and bottom of the bag. To the leather pieces, transfer the lines around the handle tabs. Using the wing divider, set it at 1/2" spread. From the bottom edge of the bag mark your base line, going from end to end and stopping 1/2" from both ends. Now run the divider around each side to the handle tab lines. Now run the divider across the top edge from handle tab to handle tab. Set your divider at 1" width and run a second line across the bottom and 1/2" above the line you first scribed. Now set the Kachina tracing on top of the second base line, center it, and transfer. This sounds complicated, but is actually the easiest way to transfer patterns that use extensive border lines.

Cut the bottom two lines using #8022 double cut blade, and all other lines using any regular swivel knife blade on any pattern, lay a straight edge next to the line you are cutting and butt the blade of the knife up against it to ensure good straight cuts. This is a very logical step, but one that most carvers overlook. After cutting the lines, bevel around all lines, as shown on pattern, and matt down all background areas. Smooth mating is essential to a professional look. Between the two base lines use #F926H to create a dynamic border. Inside the rectangles that form the eyes and the mouth use the #A104 backgrounder. Using #S864, stamp random dots on lower half of face.

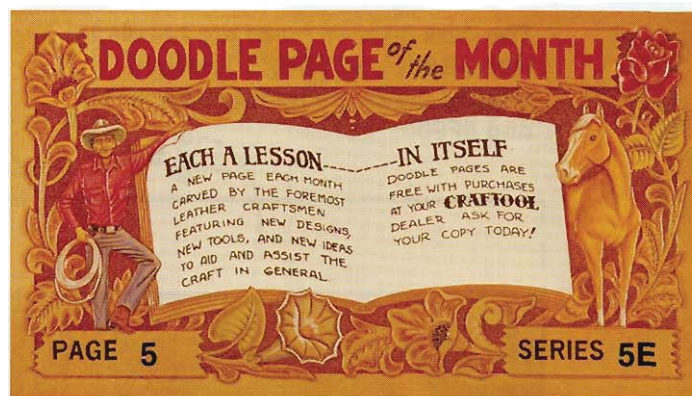
All of the colored areas were painted with Cova Color. The natural colored areas were painted with two coats of Super Shene, allowed to dry and then black antique was applied to the entire surface. (Since the antique and the Cova Color are water-based, excess rubbing while applying the antique will remove some of the Cova Color. This will soften the colors and give the overall look an aged appearance.) The solid black areas were painted with black Cova Color. Then all of the remaining pieces were dyed with #2095 U.S.M.C. Black Spirit Dye, and all pieces were then sprayed with #1988 Saddle-Lac. (Note: U.S.M.C. Black Dye has an extreme

SAT



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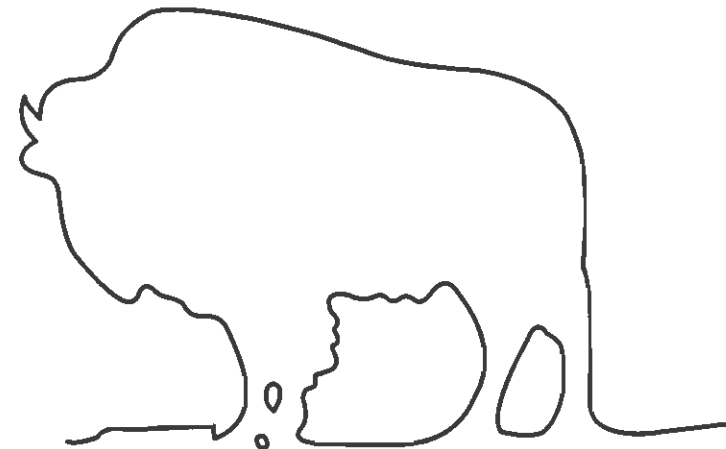
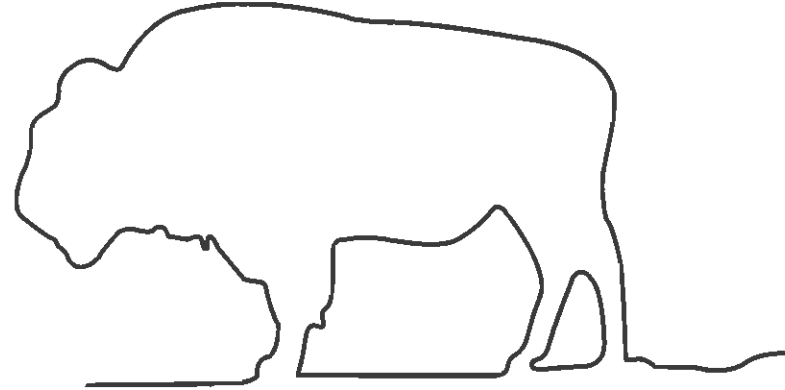
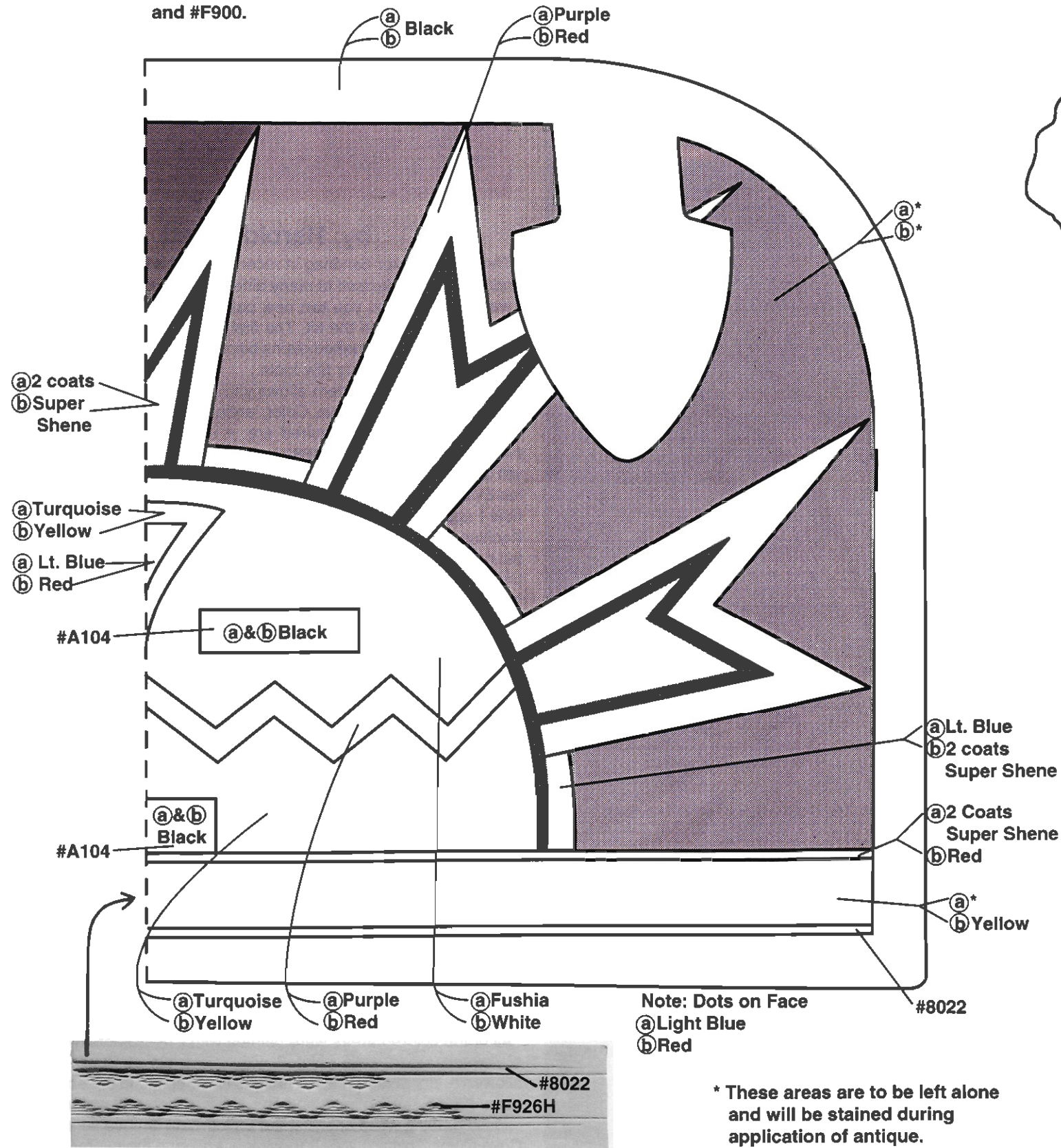
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Tracing Pattern

The dark shaded areas are beveled with #B801 and #B803. The light shaded areas are matted with #F898 and #F900.



amount of pigment that will leave a surface residue. It is imperative that after the dye dries it be buffed with a soft clean cloth to remove surface residue, otherwise any finish applied over it will crack and peel.) After the finish has dried assembly as per bag instructions.

Plains Bison: This is a very simple pattern that relies less on carving ability and more on paint blending ability. For this pattern you will need: tracing film, tracing stylus, #1813 wing divider, swivel knife, #F898, #F899, and #F900. Cova Colors used: black, yellow, orange, red, magenta, purple, and royal blue. You will also need #2095 U.S.M.C. Black Spirit Dye.

Begin by tracing the bison with horizon line and handle tab borders on the tracing film. Transfer the handle tab border to the bag side pieces. Lay the bison pattern on one side piece and decide how high or low you want it to be on the bag side. Mine is set with horizon 1 1/2" from the bottom. Transfer the bison and horizon line to each bag side. (Note: we have given the three bison and horizon line for you to place in any order that you like, you may want to use all three or any combination of them.) Set the divider at 1/2" and run the border from each horizon line up to the tab handle border and then across the top between the tabs. With your swivel knife cut the transferred lines. Using the mating tools #F898 and #F899 as bevels, bevel around all lines, texturing into the sky. After all lines are beveled finish matting sky with #F900.

The sky is painted first. Don't worry about getting color on the border or the bison, as this will be covered with black later. To achieve the blended colors you will occasionally have to dip your brush in water or mist over the painted areas to enhance blending. I have found it best to dip your brush as painting and to come back later and mist to further blend (using a clean brush at this point).

Begin with a yellow semi-circle in the center of the horizon line. Allow this to dry longer than the other colors. You will need a bolder, brighter color at the horizon focal point. After this dries 15-20 minutes, you are ready to continue. Begin again from the center, in a circular sweep from the middle working outwards with yellow. Follow the yellow with orange, red, magenta, purple, and royal blue outwards to the border. Remember to dip the tip of the brush in water as you pick up each color to aid in blending. After all colors are applied lightly mist the surface with water and gently blend the colors together further. Once the paint has dried, dip the tip of your brush in water and royal blue.

Going from side to side leave traces of blue across the middle and top of the design. This will simulate clouds at sunset. Next paint the border and the silhouettes with black Cova Color. The remainder of the kit will be dyed with the U.S.M.C. Black and sprayed with Saddle-Lac. (Remember to follow the black dye with buffing as described in the Kachina.) Allow everything to dry completely and assemble per kit instructions.

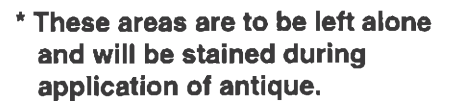
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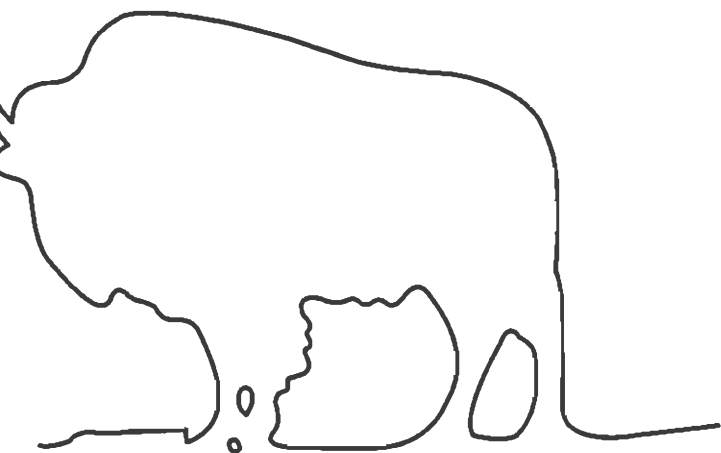
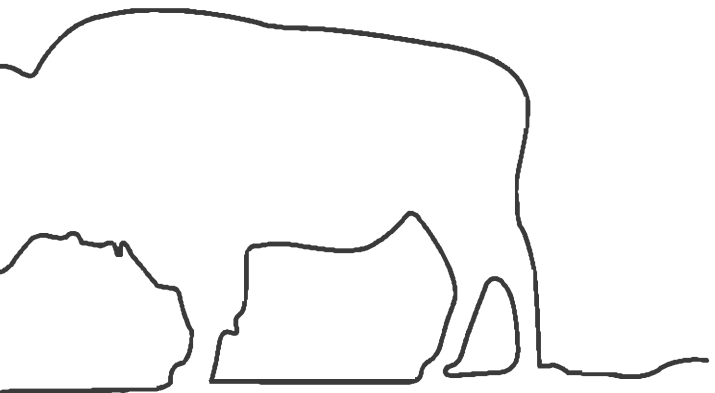


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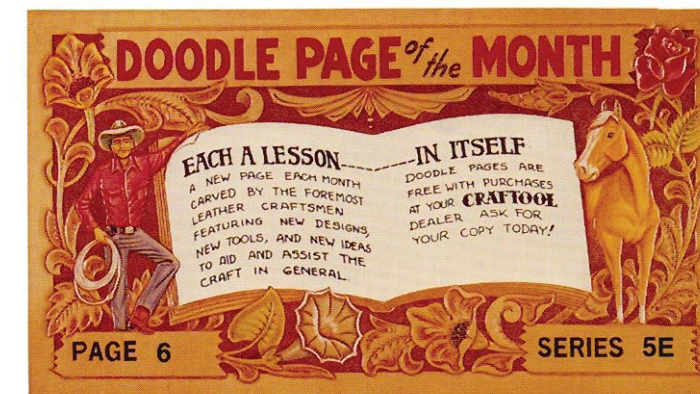
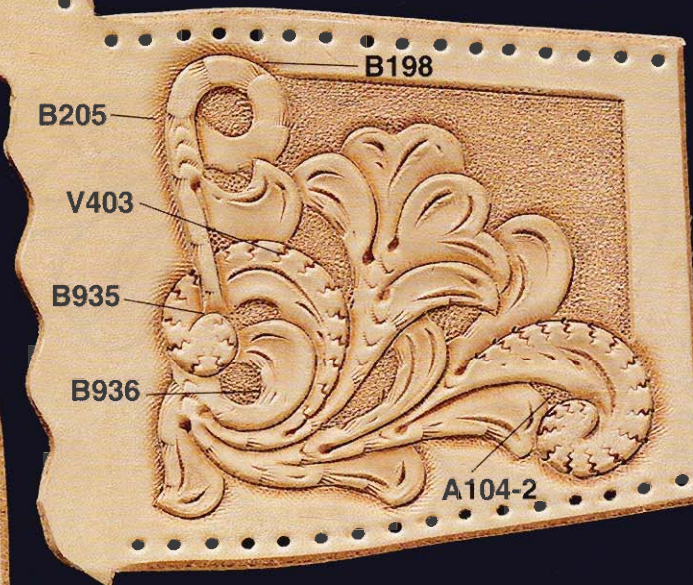
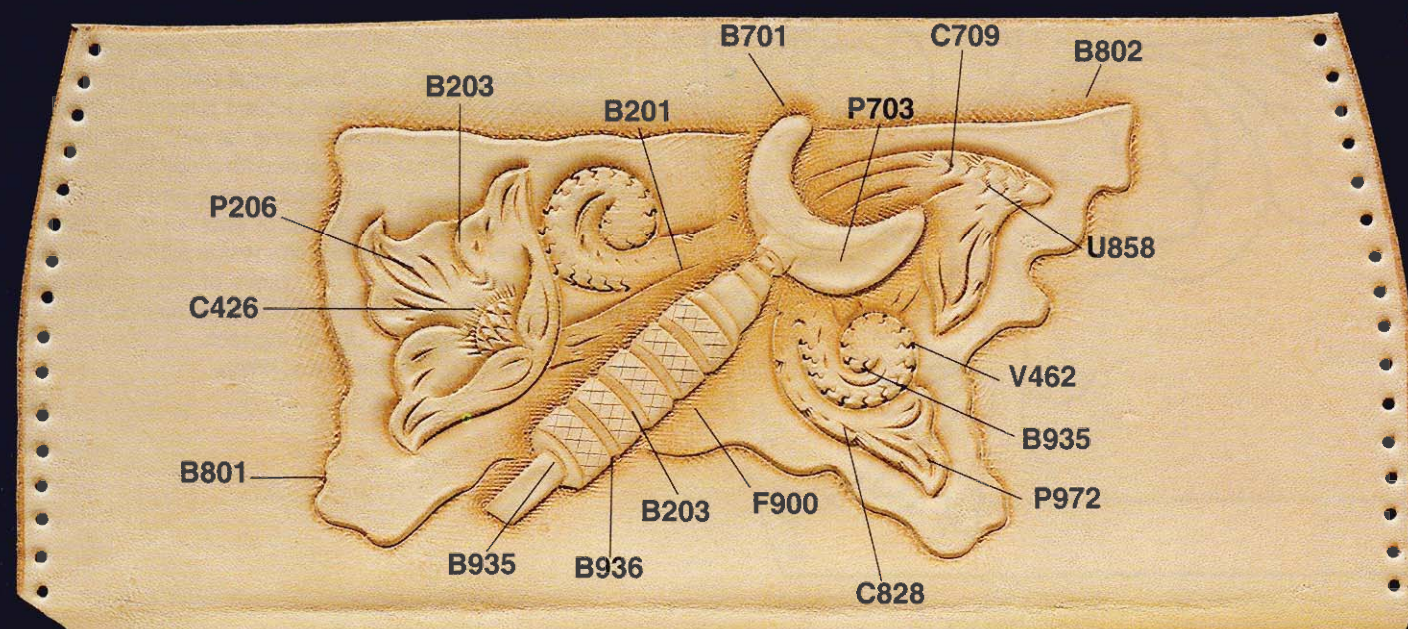
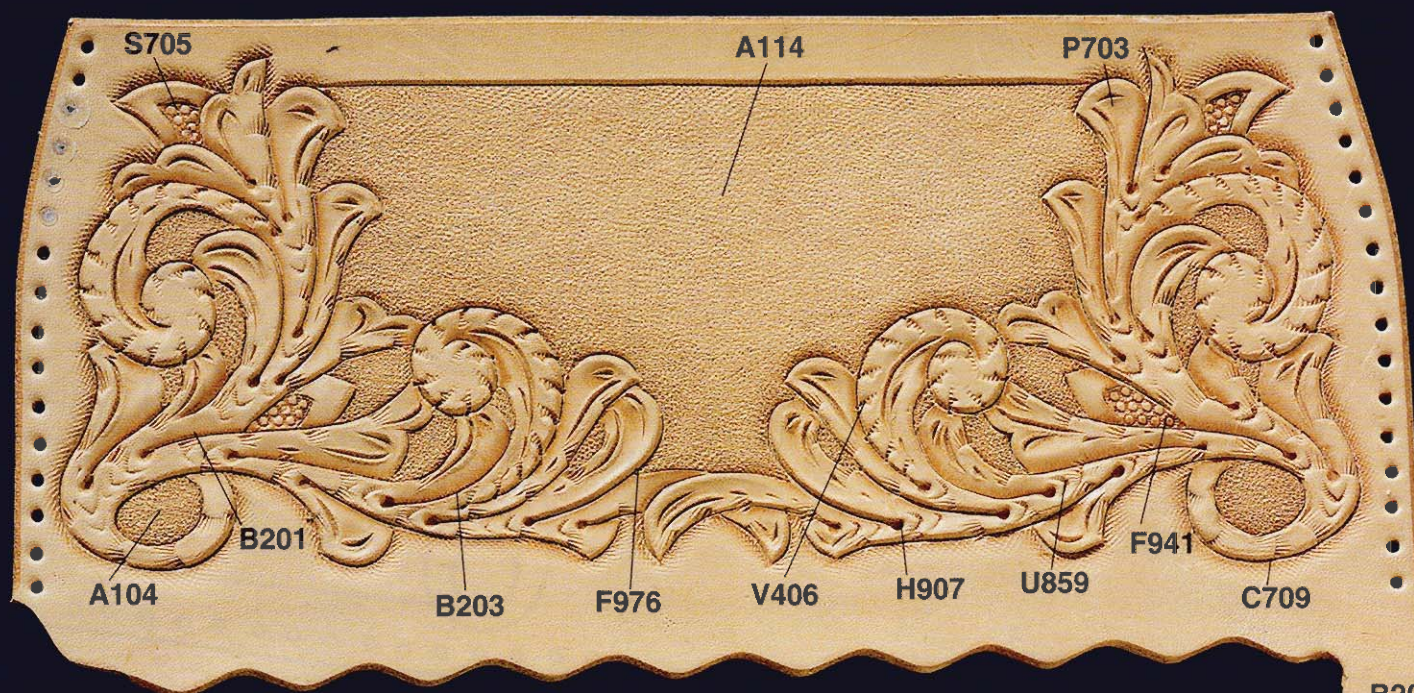
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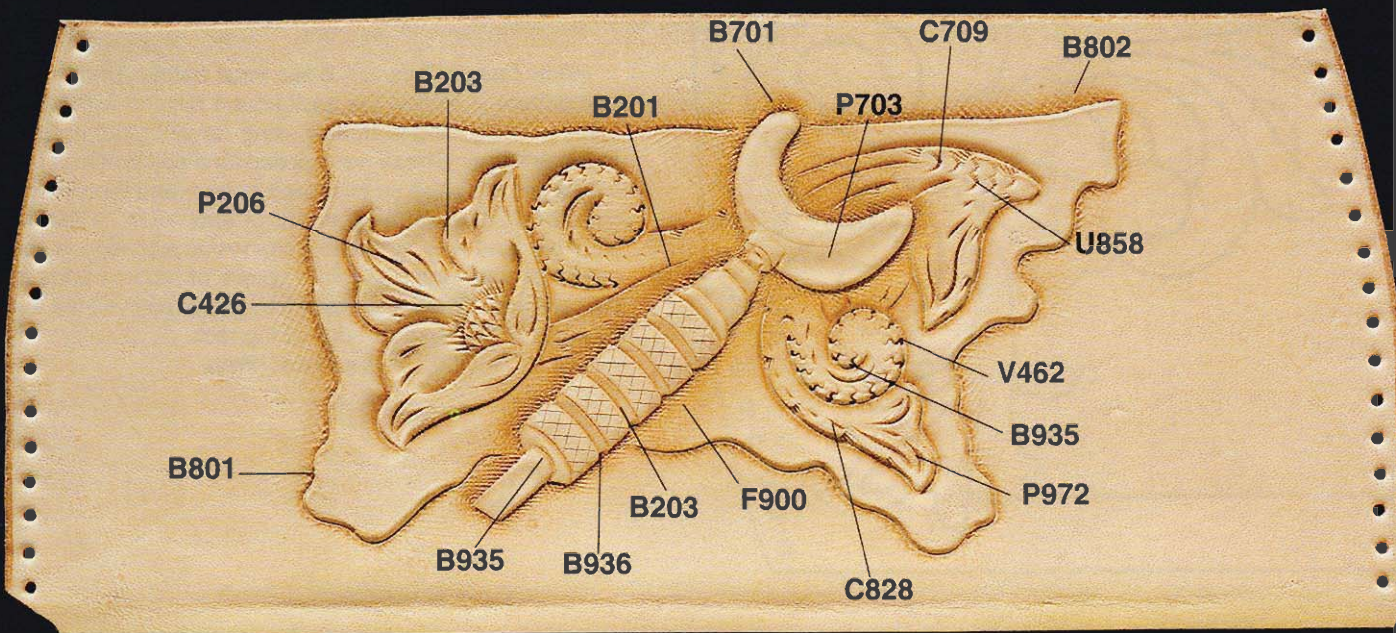
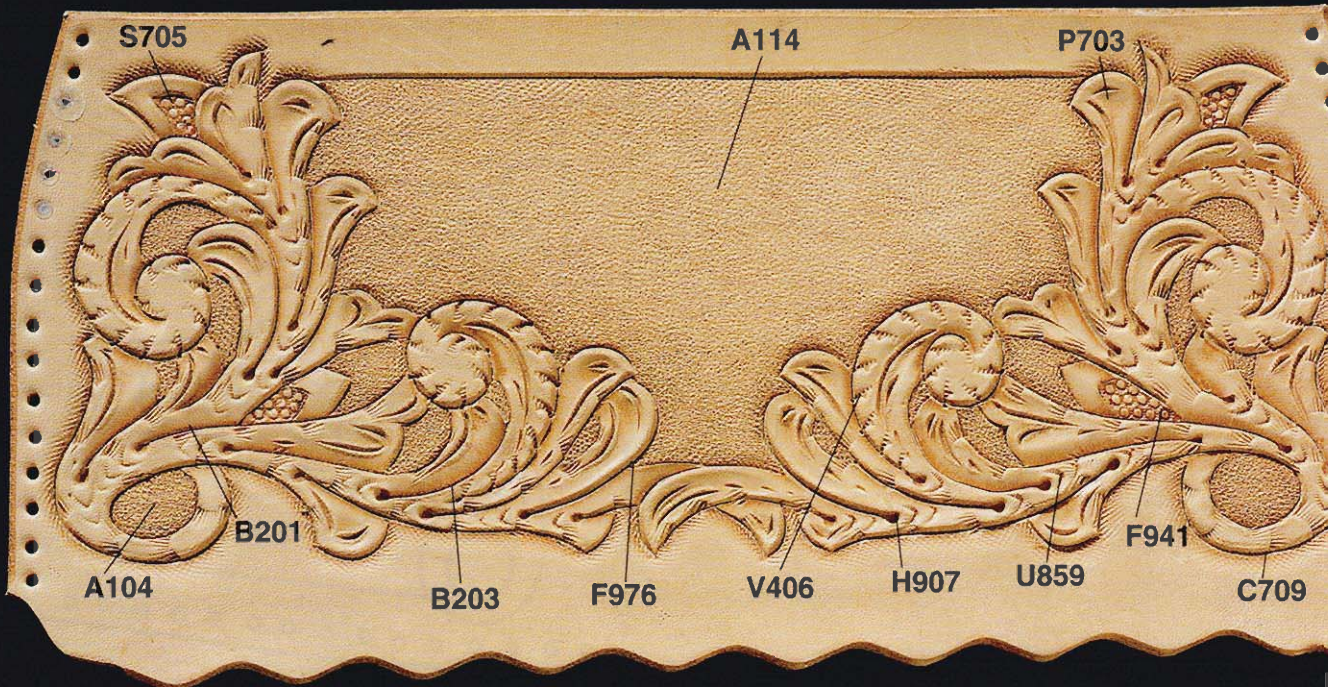
RACK RAP

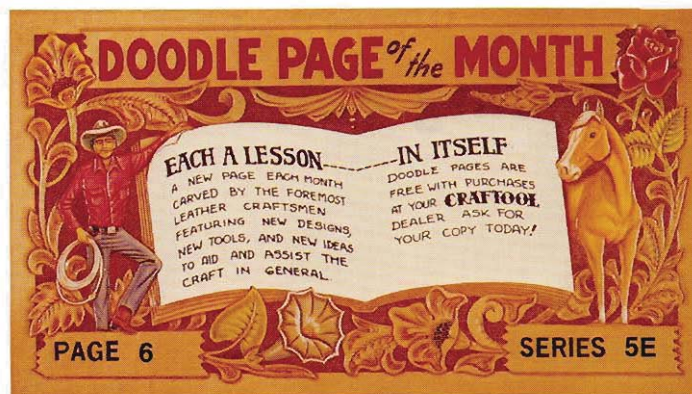
by Harold Arnett

Most every leathercrafter ends up with a plastic tool rack during their lifetime. Even though these racks are quite functional, their appearance leaves much to be desired. That should pose no real problem for even the novice crafter. It is easy to turn the plain, and even unsightly rack into a small monument to your abilities.

I have on my work table a handcrafted tool rack that will hold 250 leather stamps and it has two drawers in the bottom for holding modeling spoons, swivel knives, and an assortment of other tools. I absolutely love this rack (my thanks to Ronnie Peck of Lubbock, Tx.). But when I start to tool a project I do not want to sort through the cornucopia of stamps that I have accumulated over the years. So I will pick the tools that I think I will need for each design ahead of time and place them on one of these plastic racks. However, I hate that plastic rack. It is really hard to look at and not cringe, no matter how functional it is. So one night I decided to dress up my racks. The following patterns are what I came up with. They are fairly basic tooling designs, and require simple hole punching and stitching techniques. All holes were punched with a size 00 hole punch and then each sample was stitched with waxed thread using the baseball stitch technique which is fully explained in Al Stohlman's **The Art of Hand Sewing Leather**.

Swivel knife on hide: There is a rumor around that Tandy will produce a special swivel knife to commemorate the fiftieth anniversary of Craftool Company. Rumor also has it that this knife will be done in a brass color. So with that in mind I thought I would plan ahead and have my new rack ready for my new knife. That is why the knife shown in my design looks like no swivel knife currently sold. The knife is completely tooled before beginning the rest of the pattern. Around the knife is matted with the #F900 to raise the knife from the hide background. The hide and floral pattern were then completed in a traditional tooling fashion. To get the brassy color on the knife it is first painted with gold Starlight paint. Then a thin coat of buckskin Pro Dye was used, and light brown Pro Dye was brushed on the lower edges to give shadows and make the knife look more rounded. The blade and yoke stem were painted with silver Starlight and then a small amount of black Pro Dye was used to add shape. Two coats of Super Shene were then carefully applied to the knife and blade, and allowed to dry. The entire surface was stained with Tandy's saddle tan antique. The hide shape, not including the floral design, was then painted with two coats of Super Shene. After allowing that to dry completely, the entire project was stained with Hi-Liter. Next, two coats of Super Shene were applied, only this time the floral design was covered. Finally, Tandy's black antique was rubbed over the entire project to really give the tooling some extra dimension, and a final coat of Super Shene was brushed on to seal everything.





RACK RAP

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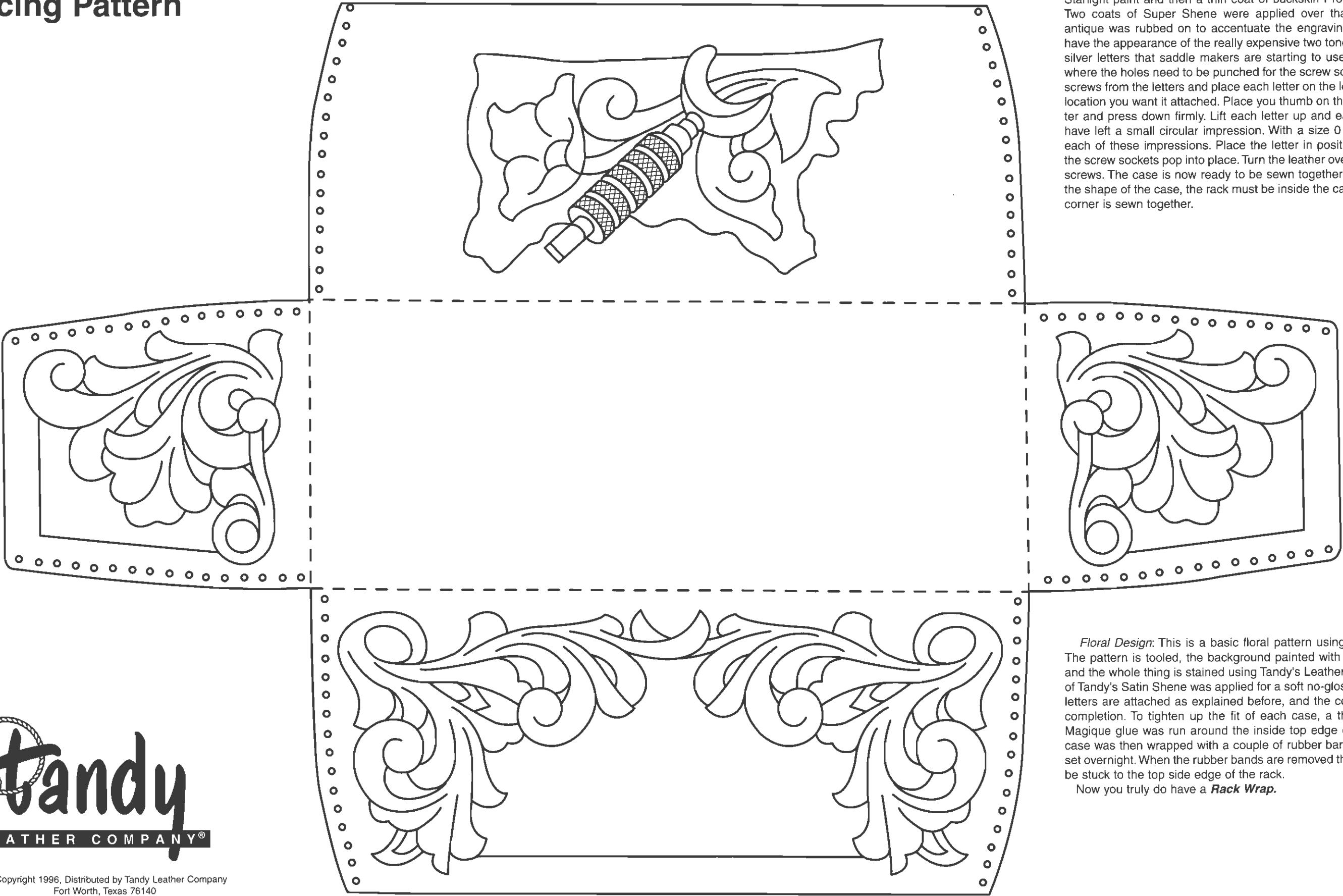
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Tracing Pattern

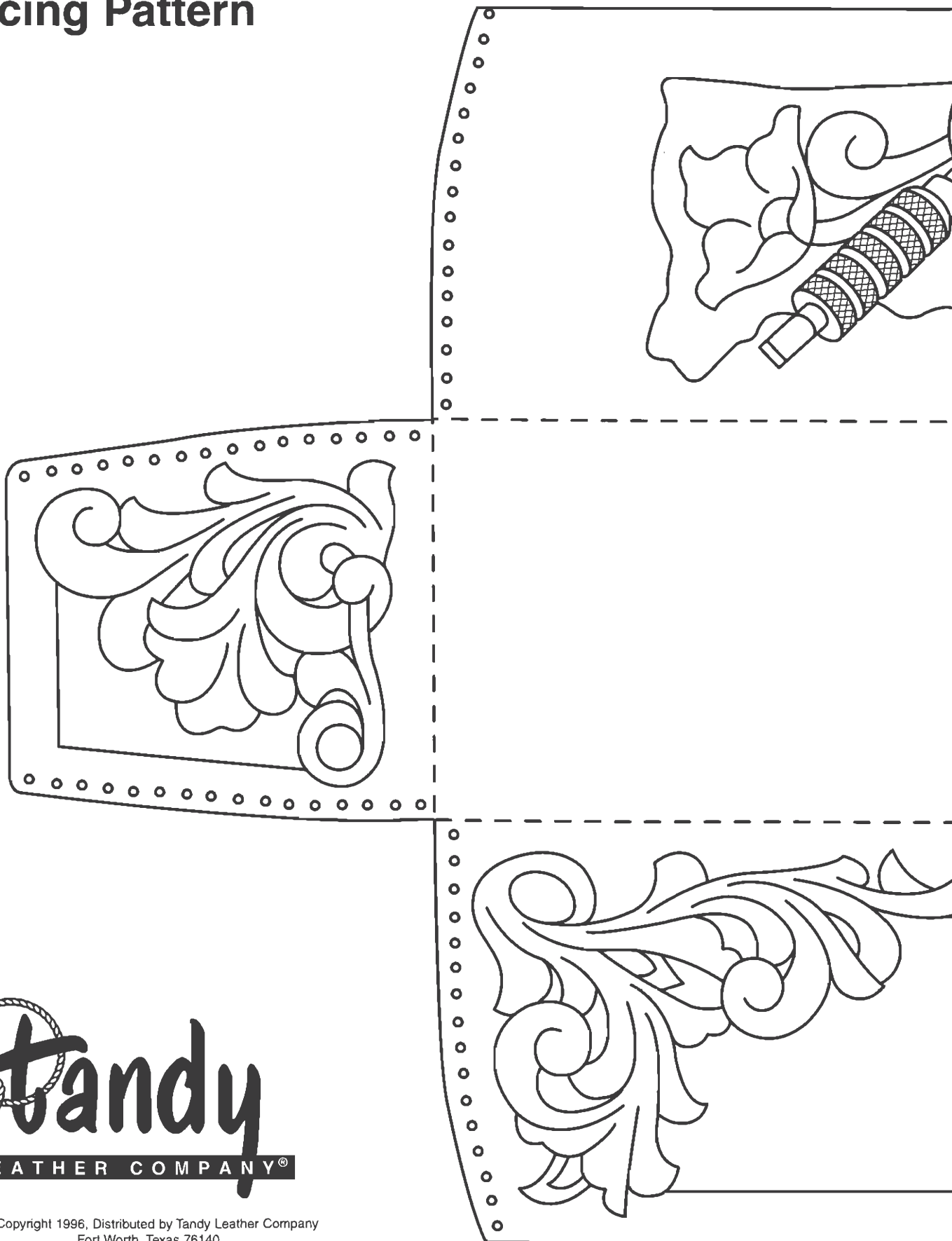
The silver and gold letters are Tandy's #1339 silver-plated screw on letters. The engraved portion of the letters was painted with the gold Starlight paint and then a thin coat of buckskin Pro Dye was applied. Two coats of Super Shene were applied over that and then black antique was rubbed on to accentuate the engraving. Now the letters have the appearance of the really expensive two tone gold and sterling silver letters that saddle makers are starting to use heavily. To figure where the holes need to be punched for the screw sockets, remove the screws from the letters and place each letter on the leather piece at the location you want it attached. Place you thumb on the center of the letter and press down firmly. Lift each letter up and each socket should have left a small circular impression. With a size 0 punch, punch out each of these impressions. Place the letter in position and push until the screw sockets pop into place. Turn the leather over and reattach the screws. The case is now ready to be sewn together. Note: because of the shape of the case, the rack must be inside the case before the final corner is sewn together.



Floral Design: This is a basic floral pattern using minimal staining. The pattern is tooled, the background painted with black Cova Color, and the whole thing is stained using Tandy's Leather Glow. A final coat of Tandy's Satin Shene was applied for a soft no-gloss finish. The silver letters are attached as explained before, and the cover is stitched for completion. To tighten up the fit of each case, a thin line of Tandy's Magique glue was run around the inside top edge of the leather. The case was then wrapped with a couple of rubber bands and allowed to set overnight. When the rubber bands are removed the top edge should be stuck to the top side edge of the rack.
Now you truly do have a **Rack Wrap**.



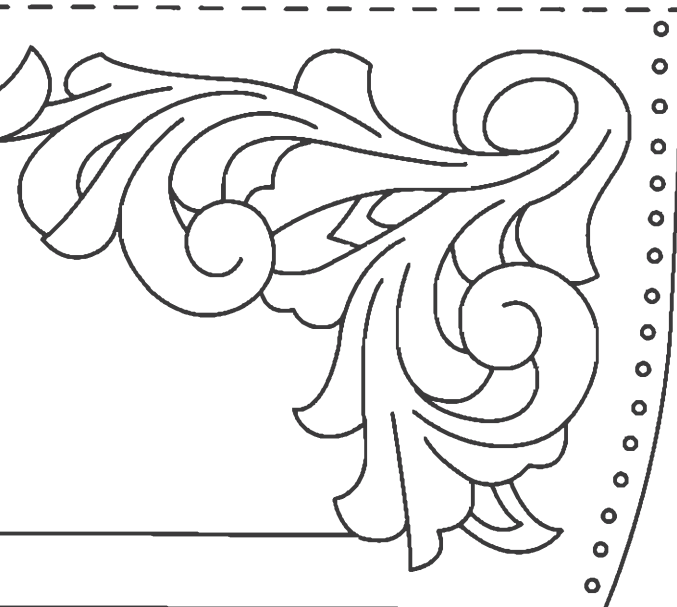
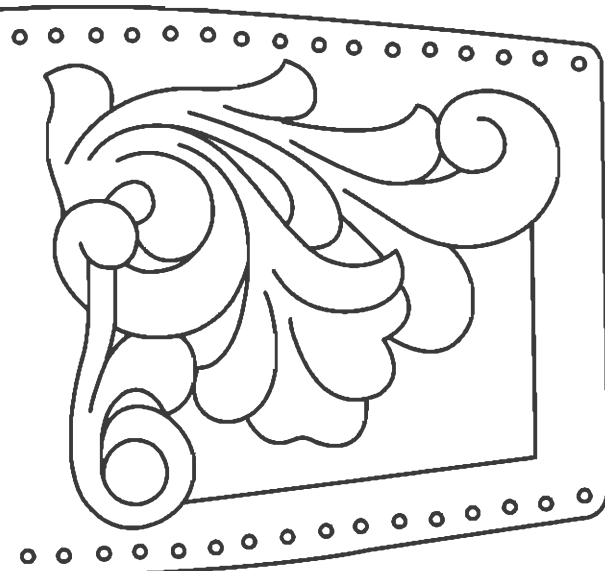
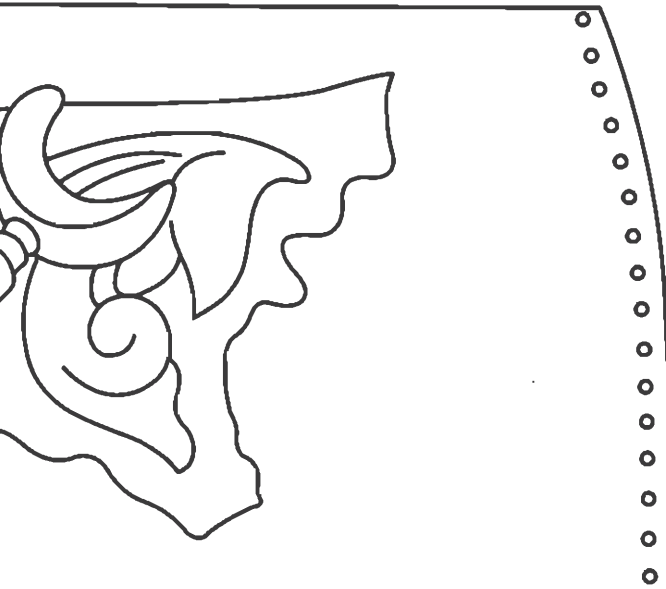
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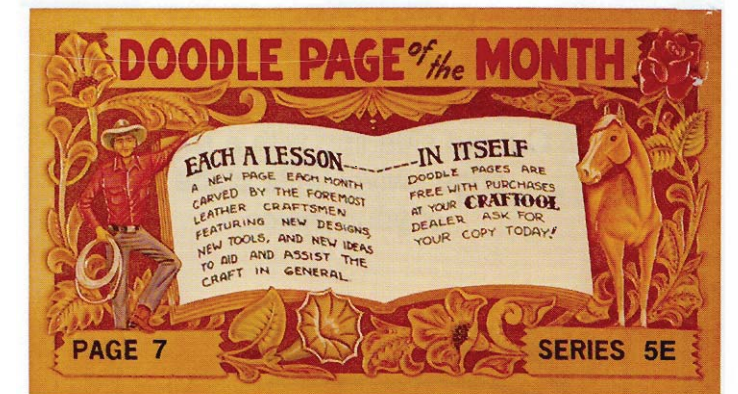
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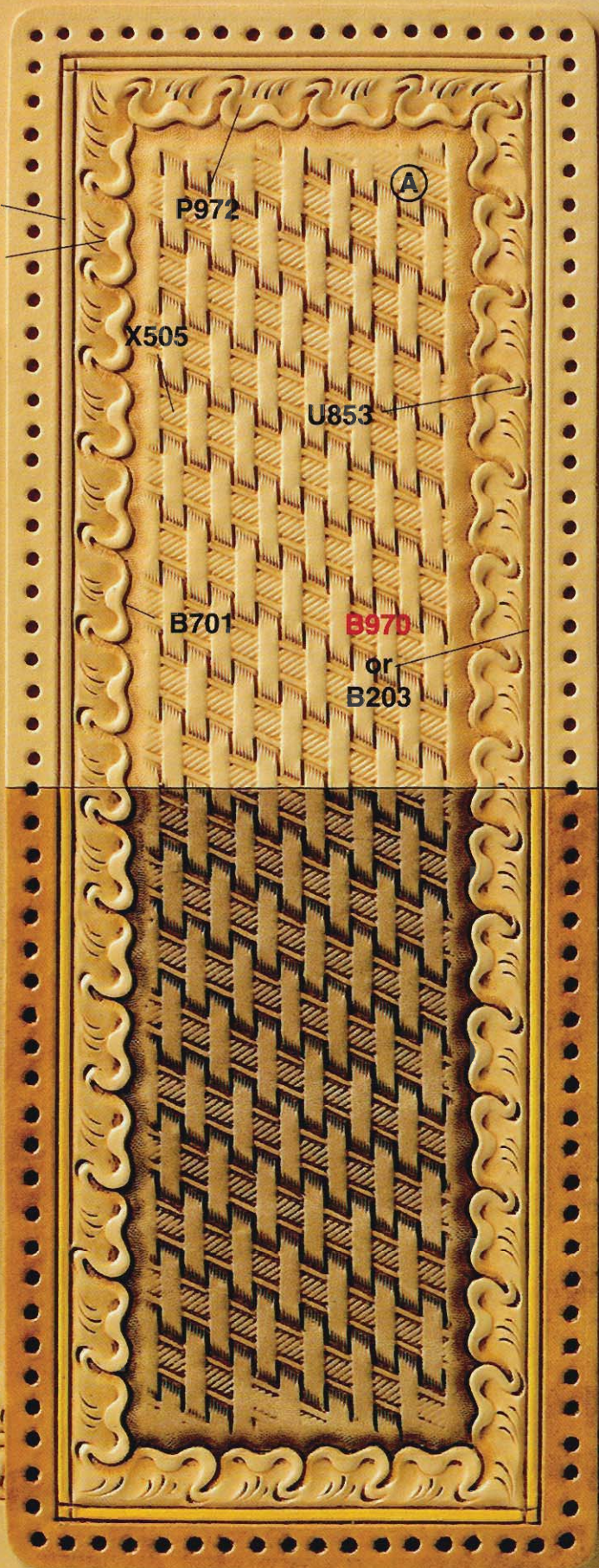
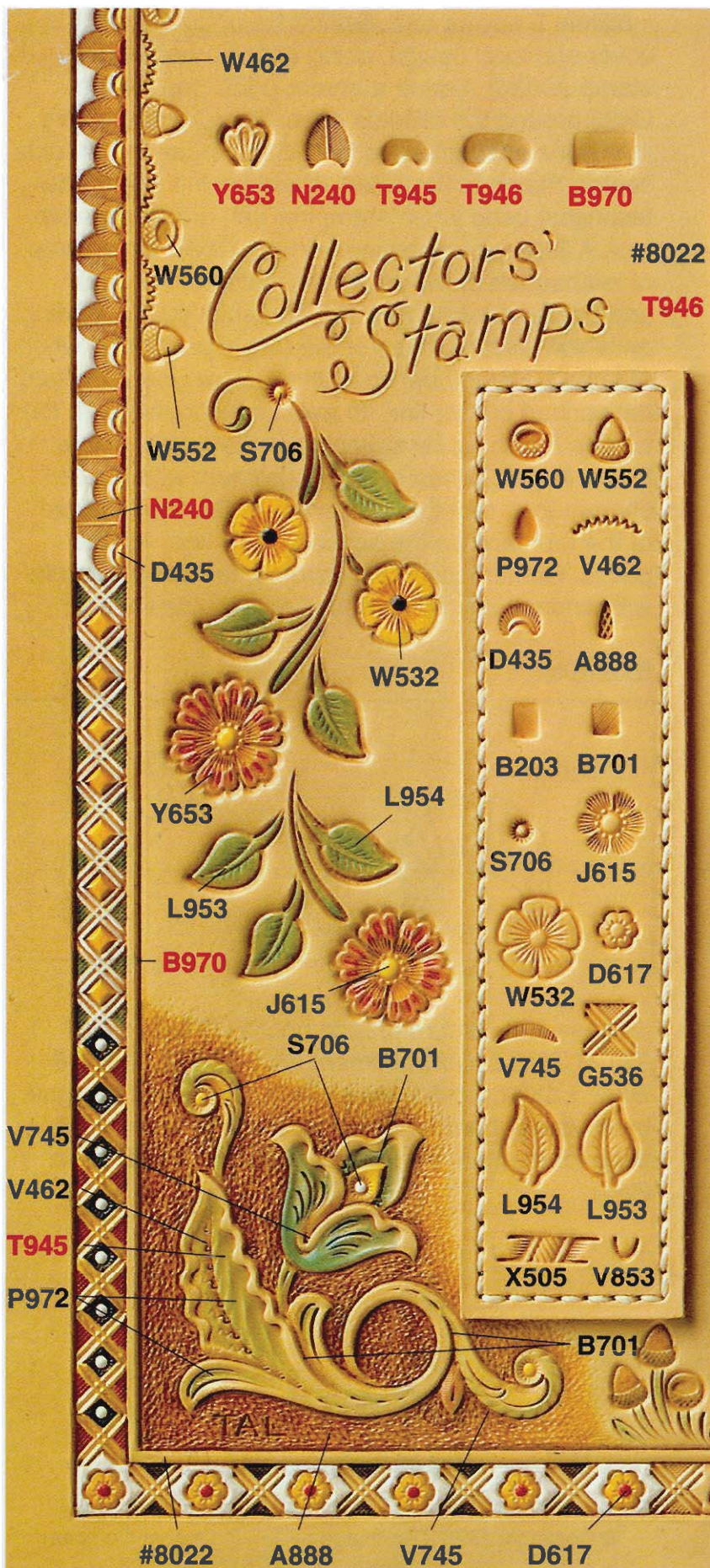


COLLECTORS CRAFTOOL STAMPS

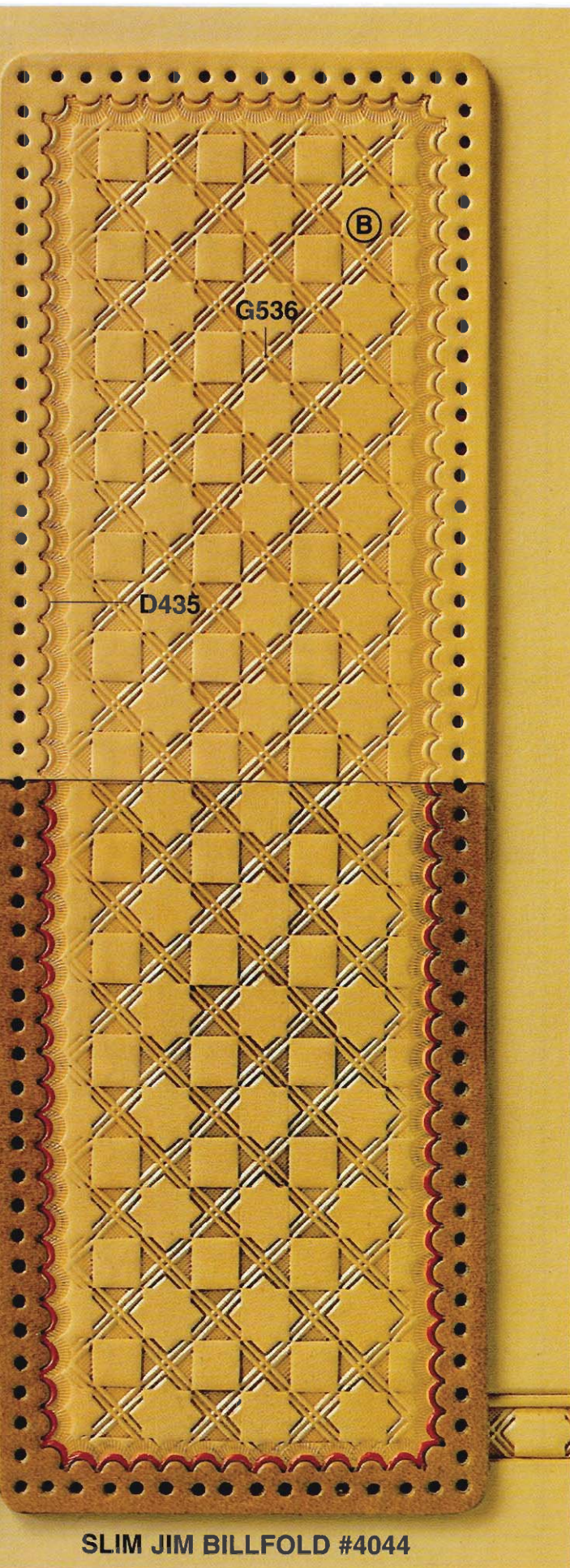
by Tony Laier

This Doodle Page features designs using current Craftool® Stamps, along with 5 discontinued Collector Stamps, brought back for your tooling enjoyment. I've included two billfold designs, along with instructions for their application to leather. I've also included a corner design, as well as stamped border and flower designs, to show a few other uses for the tools featured. Use elements of the border and flower designs to construct your own unique designs on billfolds, wallets, purses, holsters, pictures, etc.

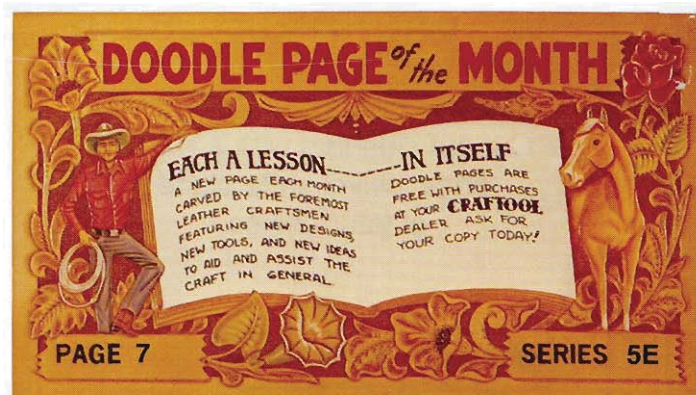
To tool billfold A, trace in all design and guide lines then cut straight borders with a #8022 Double Edge Swivel Knife Blade. Straight borders may be cut in free handed, following a line scribed into the dampened leather with a wing divider. Straight borders may also be cut in by running the Double Blade along the edge of a ruler. Remember to set the edge of the ruler off of the scribed guideline a fraction, to allow for the thickness of the blade. This rule applies whether a single or double edge blade is being used. Do not over cut the corners. For best results, stop the cuts before reaching the corner then finish up with a single edge blade. Next, cut the border design with a single edge blade. Stamp in the basketweave using a horizontal (as shown) or diagonal guide line. Use the basketweave tool shown, or choose another from Tandys large selection. Avoid making unsightly marks inside border design by tilting the tool as you approach the design. To finish up, carve and tool the inside border design using the tools shown.



STANDARD BILLFOLD BACK



SLIM JIM BILLFOLD #4044

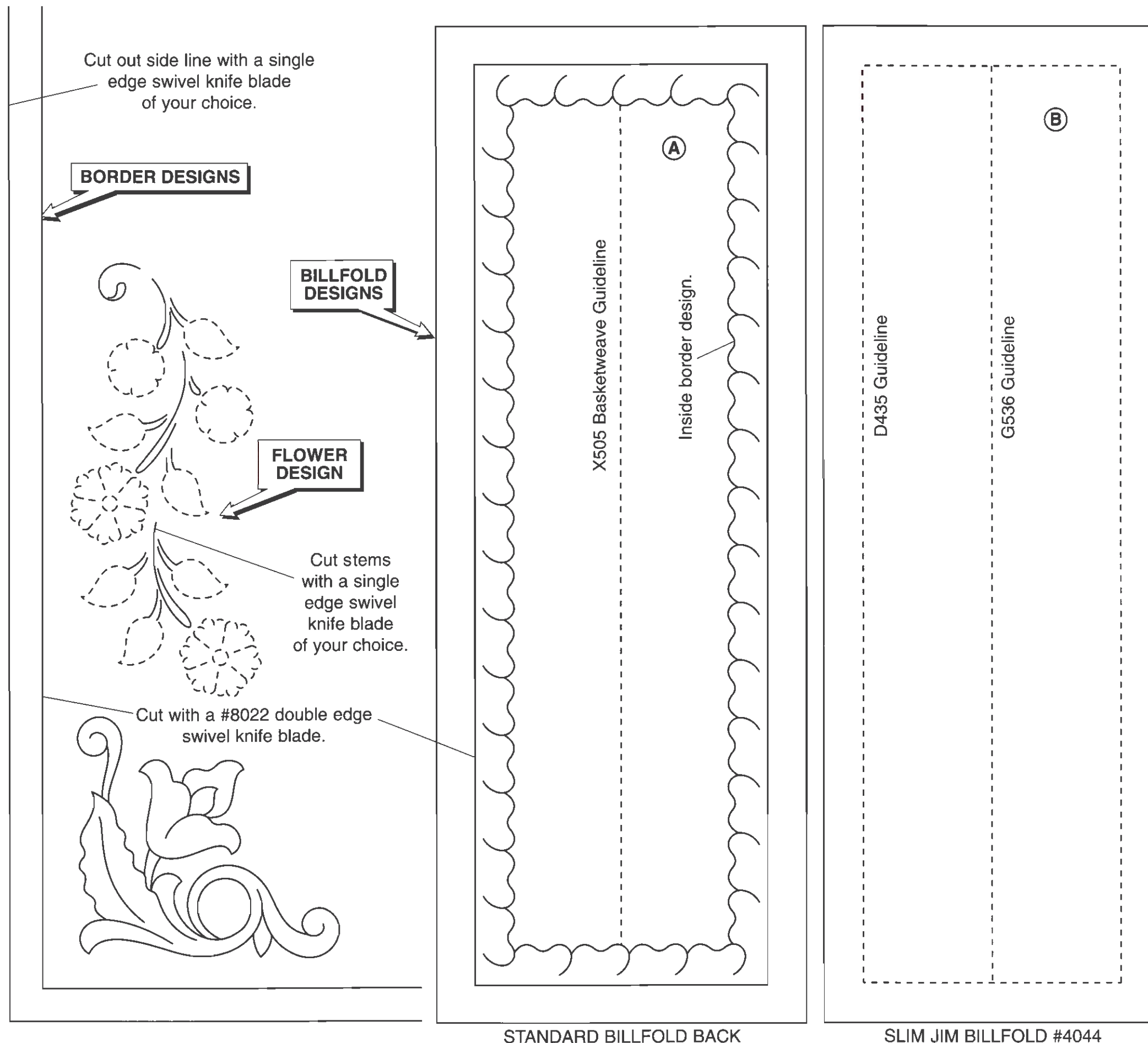


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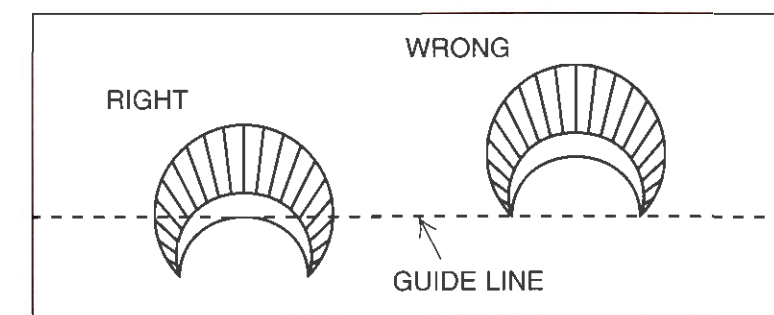
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Billfold B shows one method for obtaining a full cover stamped design, using a single geometric stamp (G536). Scribe a border guide line for the D435 around the billfolds edge. Then, scribe a very light horizontal guide for the G536 across the billfolds center. Stamp in the G536, following the same basic technique used when stamping with a basketweave tool. A little experimenting with the G536, on a scrap of leather, will show you all the different full cover and border designs that can be achieved, depending on which way the head of the tool is positioned when stamped. Remember to tilt the tool, as you approach the scribed border line, to avoid making marks in the border. Finish up by stamping in the border with a D435. **NOTE:** When stamping borders with a cam shaped tool, rest the top portion of the inside curve of the tool face on the scribed guide line, not the points. Constructing cam borders, following this rule, will eliminate all traces of unsightly guide lines.

Example:



These excellent reference books, *CRAFTOOL TECH TIPS* by Al Stohlman, #6056 and *LUCKY 8 BELT BOOK*, #6051, which features 50 belt designs by 8 Master Leather Crafters, show different applications for many of the tools featured on this Doodle Page.



Cut out side line with a single edge swivel knife blade of your choice.

BORDER DESIGNS

BILLFOLD DESIGNS

FLOWER DESIGN

Cut stems with a single edge swivel knife blade of your choice.

Cut with a #8022 double edge swivel knife blade.

(A)

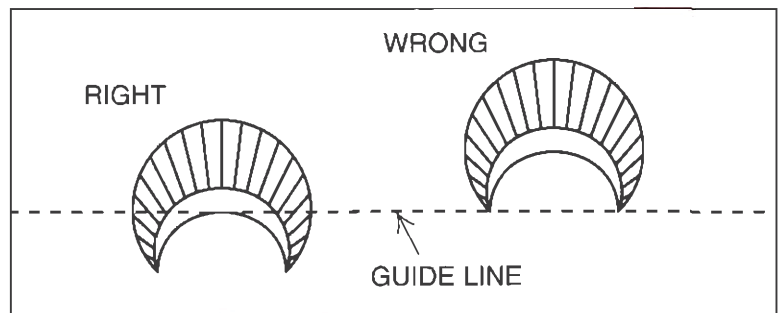
X505 Basketweave Guideline

Inside border design.

STANDARD BILLFOLD BACK

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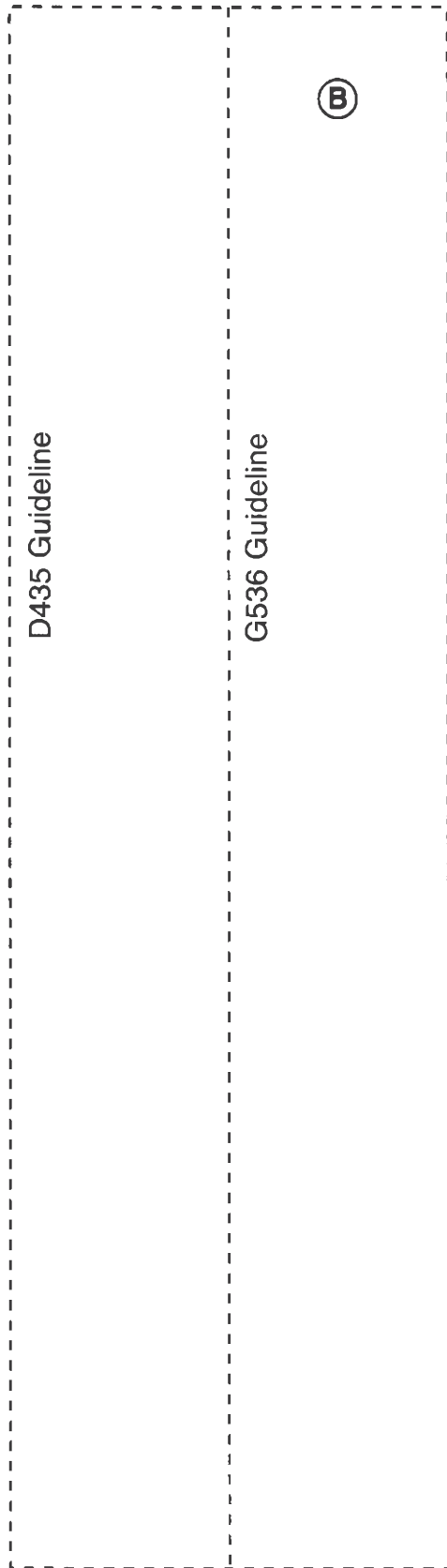


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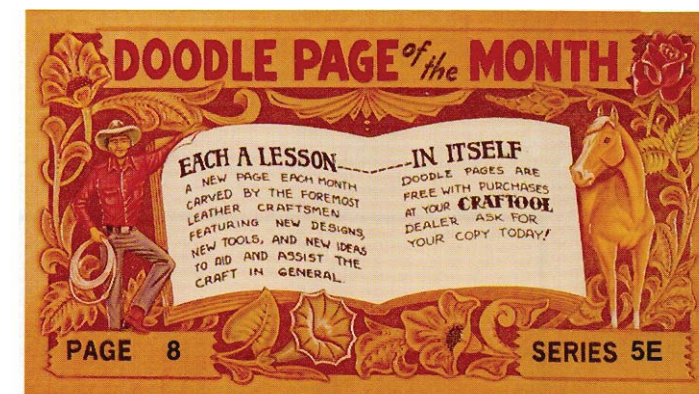


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SLIM JIM BILLFOLD #4044



Turn Leather Into Gold

by: Tim Black

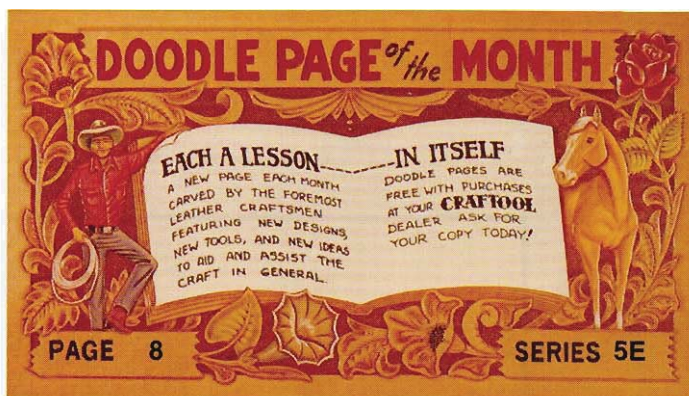
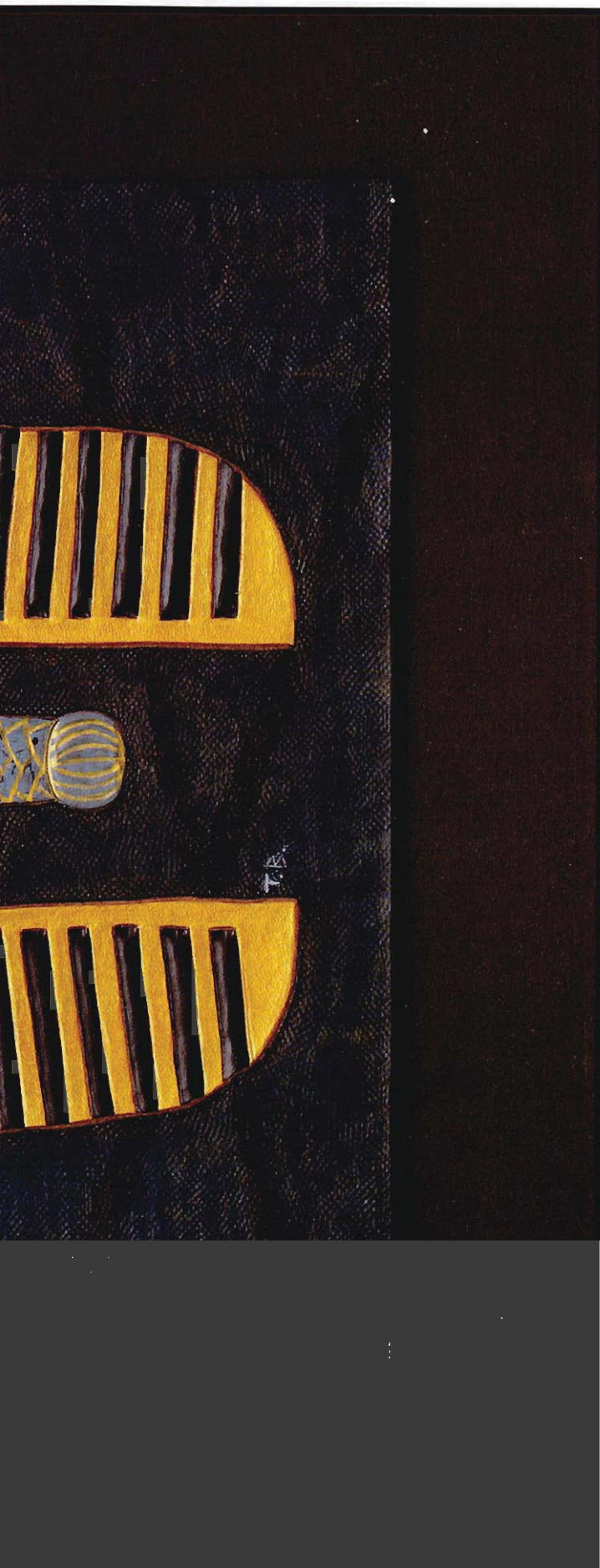
I have selected the gold mask of King Tutankamen, from Egyptian history, to portray my idea of turning "Leather Into Gold". It was altered, slightly, for artistic taste.

Tooling Tips: Cut all the solid lines, with the exception of the ornamental beard, vulture and cobra, which has to be modeled in with a #8035 modeler. The blade, used for all cuts, was a #2429-02, fine detail, ceramic blade. The lines around the eye make-up and eyebrows were cut very fine, because on the original it was actually inlaid. Black/blue glass areas were beveled inverse, lightly, except around the eyes which are cut lightly, only.

The broken lines are either modeled, beveled, or double beveled, and it is important to observe each area before beveling. The eyeballs were first beveled, then rounded with a modeler. The areas around the ears, vulture and cobra were smooth matted before surrounding lines were cut. For background texture, matting tool #M885 was used.

Coloring: The background is dyed with full strength Tandy's Pro Dye. First, dye in the black stripes and then dye the background with royal blue. Next, the gold was applied using Tandy's Starlight Acrylic Gold, in full strength.





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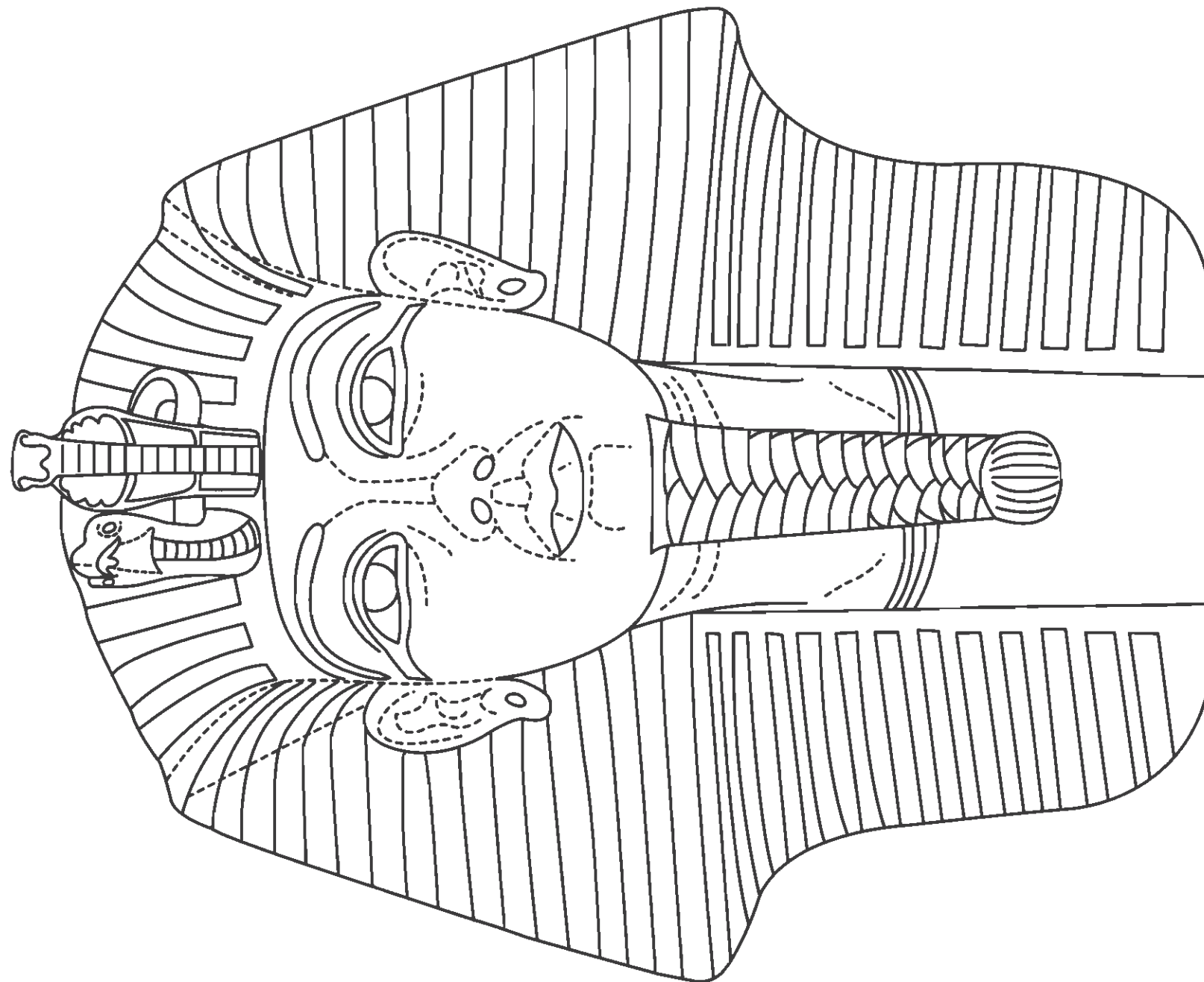
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Tracing Pattern



Use Al Stohlman's color chart, featured in *Pictorial Carving Finesse*, (#1950) for following color references.

Black: Lines on headdress, eyebrows, lines around eyes, vulture's mouth and cobra's eyes.

Red: Vulture's eyes. Cobra inlays are Z-8 (blue) and pale rose.

For the beard, lay down a base coat of black, then apply a medium coat of acrylic crackle, found in craft stores. (Follow instructions on bottle). This was done to make it look old. Now, put a top coat of Z-8, and allow to "age".

For the eye balls, apply Z-3 and then the following washes, mixing color and water - "weak" red then "weak" black. Use full strength black for the pupils. Add gold detail to beard and cobra with Starlight Gold.

Gold Reflections: You will need a piece of scrap leather to test a series of Cova Color and water washes. They will be very weak. Study the face, very carefully, to determine where to put each wash.

In order:

Black wash: inside nostrils, earring holes and shadow areas.

Z-4 wash (pink)

Z-2 (yellow)

Starlight Gold wash (very weak)

White wash extreme highlights - stronger mix.

Add turquoise to eyebrows and on eye lines.

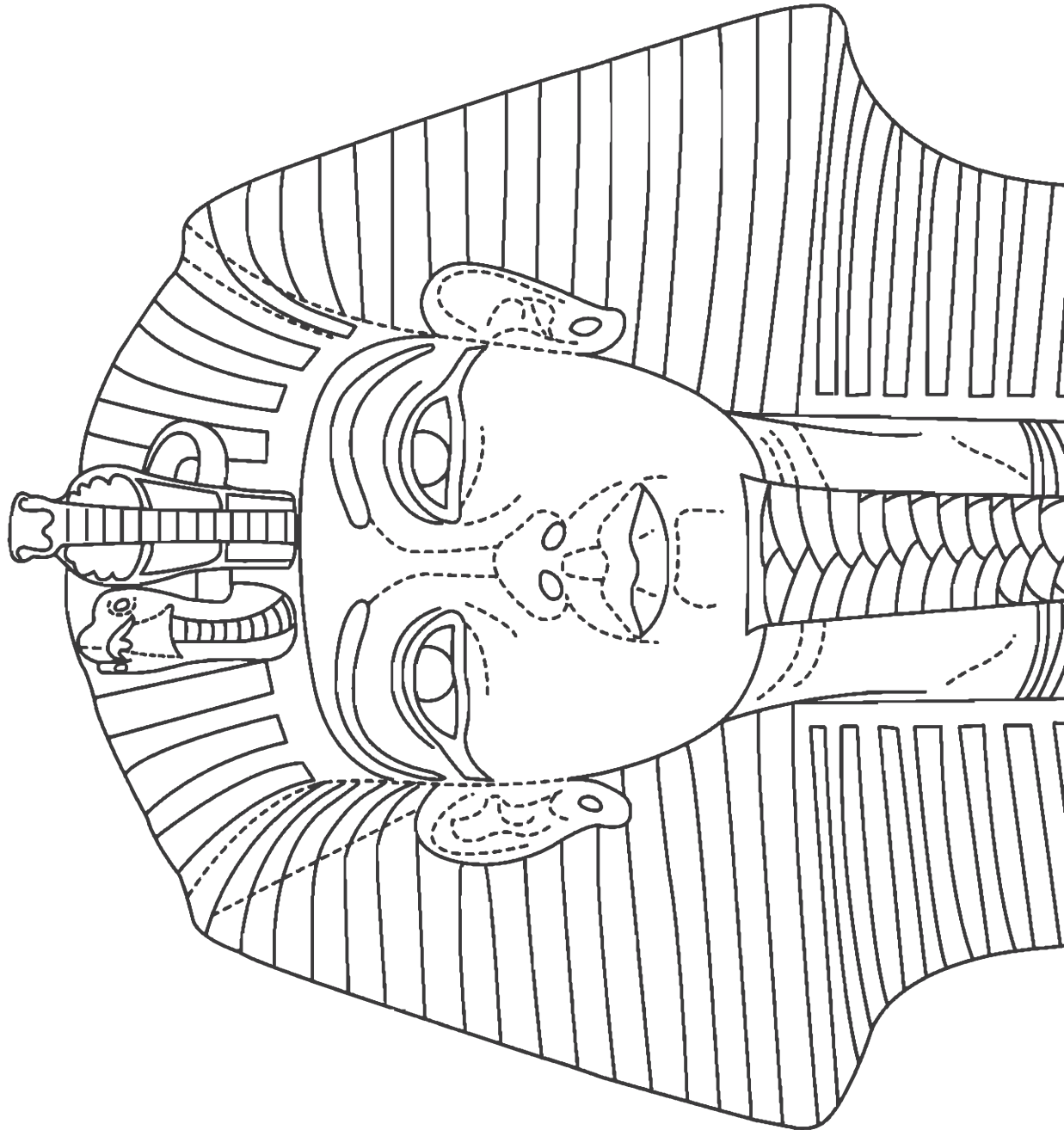
Apply two good coats of Tandy's Super Shene over entire picture.

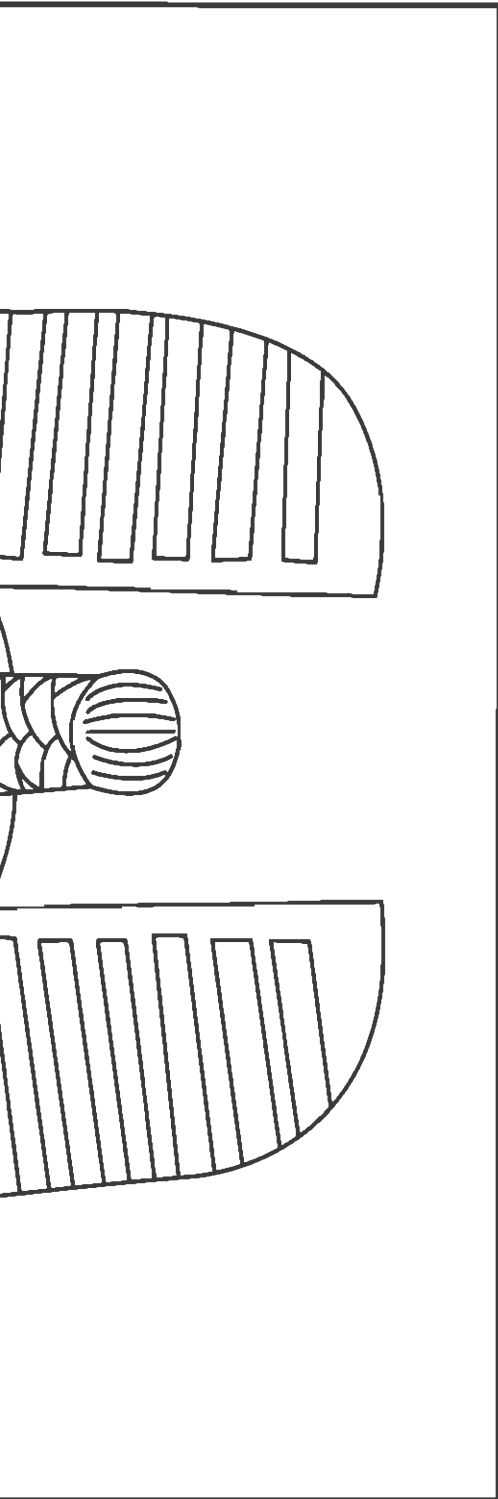


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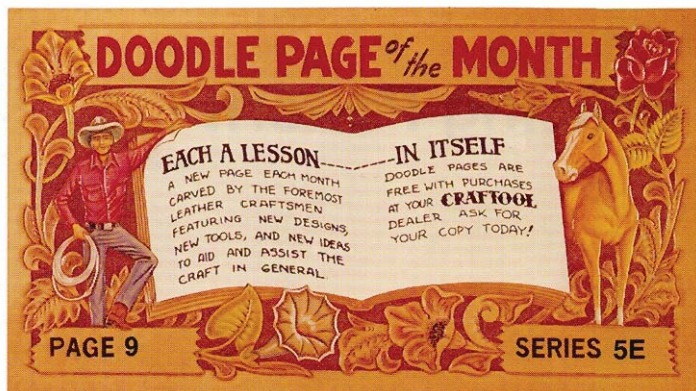
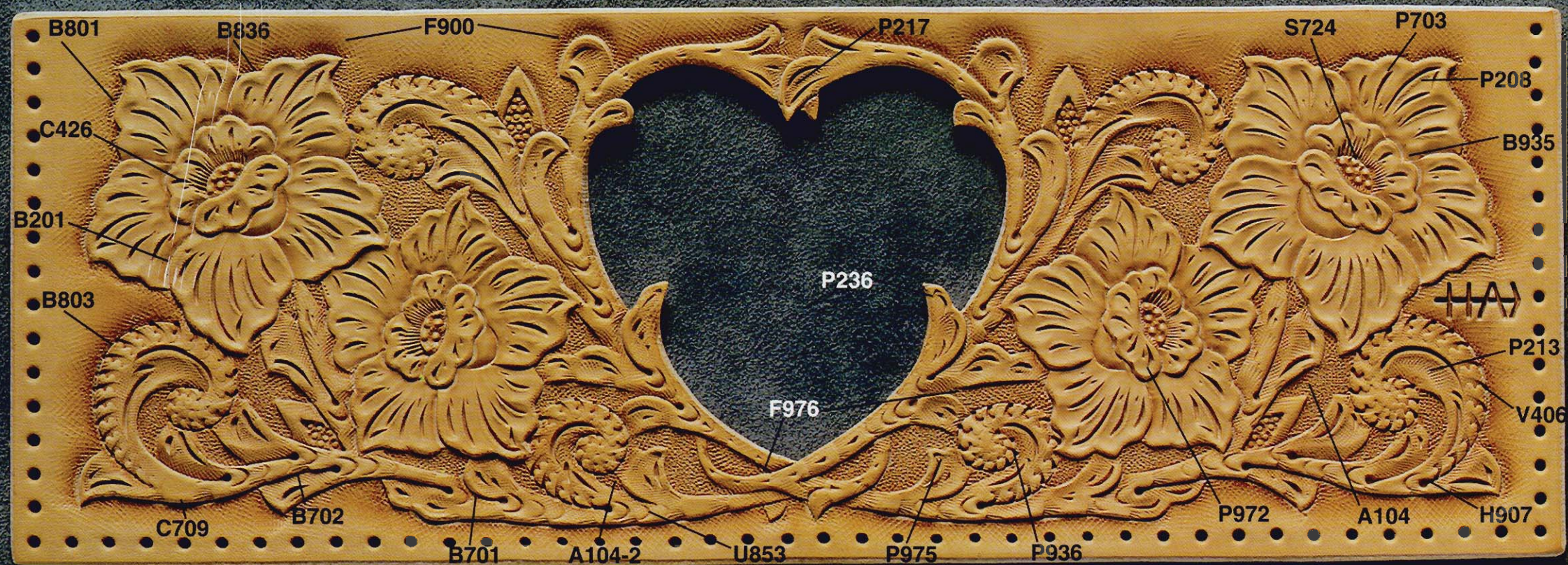
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Apply two good coats of Tandy's Super Shene over entire picture.



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Pen Pals

by: Harold Arnett

For some time now I've been trying to figure out a photo frame that could set on a desk, could be made masculine or feminine, would stand by itself, would be decorative from the front or the rear, and would not just make more desk-top clutter.

I also had a situation where my wife was having a birthday. She works in an office, she has a desk, and she likes to have family photos. But she doesn't care for handcrafted items and she never has liked leather tooling. I've made very few things for her over the last 10 years that I ever saw again after she pulled it from the gift wrapped box. But I continue to try to develop something that will catch her fancy. Plus being an entrepreneurial/artist type I want to have my creations out for people to see and not stuck up in a closet somewhere.

So I've been pondering on this project, and had this birthday coming up so it was indeed time to take action. As I sat at my work table mindlessly tossing pencils at my storage cup, the light clicked on over my thoughtless head. So I pulled out my trusty Tandy catalog and lo and behold there was my answer. The #4462 executive desk pencil holder kit. It was functional, it was circular so it stood up well and it could be decorative from any side. With some simple modifications it would do the trick.

The tooling of the pattern and the cutting out of the photo area are pretty straight forward. Putting the liner in and the plastic piece that makes the window for the photo is a little more involved but not very difficult. Because we will be using a fairly heavy lining leather and the outer piece is to be curved, the liner will need to be cut an entirely different size than the tooling piece and it will need to have special consideration when attaching.

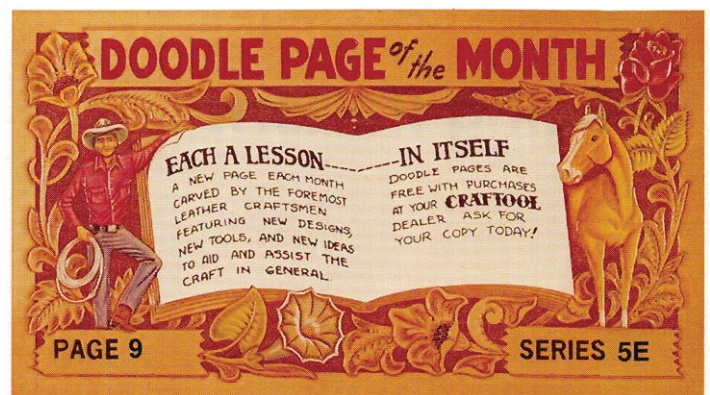
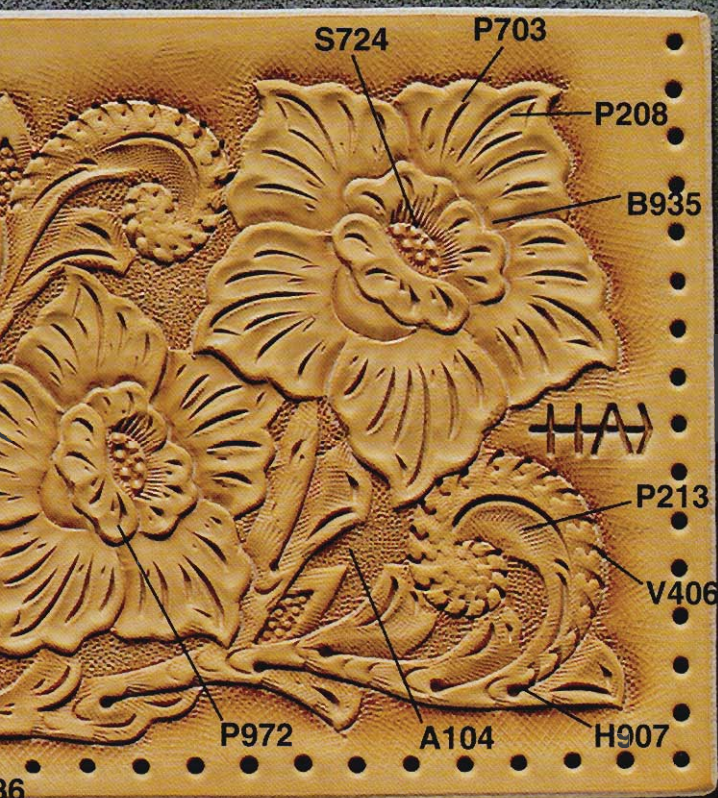
First we will need to go over the tooling patterns.

A. This is a slightly modified version of the pattern given in the kit. The pattern had to be spread some in the middle to allow room for a photo to fit. Since the kit comes with a photo-carve and tool recommendations, I will only show the center part of the pattern on this doodle page and the rest of the pattern may be taken directly from the kit. Once you have completed tooling, skip ahead to (**) portion of these instructions before staining or dyeing.

The color on this sample was achieved by first painting all the background outside of the tooling with two coats of Super Shene. The background inside







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For some time now I've been trying to figure out a photo frame that could set on a desk, could be made masculine or feminine, would stand by itself, would be decorative from the front or the rear, and would not just make more desk-top clutter.

I also had a situation where my wife was having a birthday. She works in an office, she has a desk, and she likes to have family photos. But she doesn't care for handcrafted items and she never has liked leather tooling. I've made very few things for her over the last 10 years that I ever saw again after she pulled it from the gift wrapped box. But I continue to try to develop something that will catch her fancy. Plus being an entrepreneurial/artist type I want to have my creations out for people to see and not stuck up in a closet somewhere.

So I've been pondering on this project, and had this birthday coming up so it was indeed time to take action. As I sat at my work table mindlessly tossing pencils at my storage cup, the light clicked on over my thoughtless head. So I pulled out my trusty Tandy catalog and lo and behold there was my answer. The #4462 executive desk pencil holder kit. It was functional, it was circular so it stood up well and it could be decorative from any side. With some simple modifications it would do the trick.

The tooling of the pattern and the cutting out of the photo area are pretty straight forward. Putting the liner in and the plastic piece that makes the window for the photo is a little more involved but not very difficult. Because we will be using a fairly heavy lining leather and the outer piece is to be curved, the liner will need to be cut an entirely different size than the tooling piece and it will need to have special consideration when attaching.

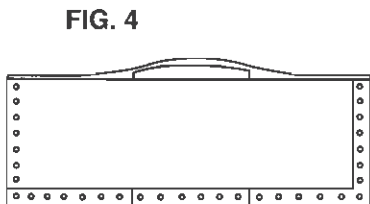
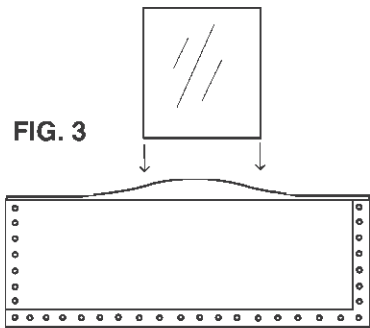
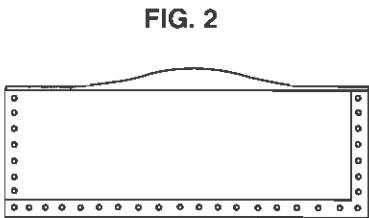
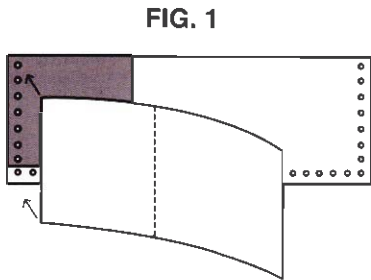
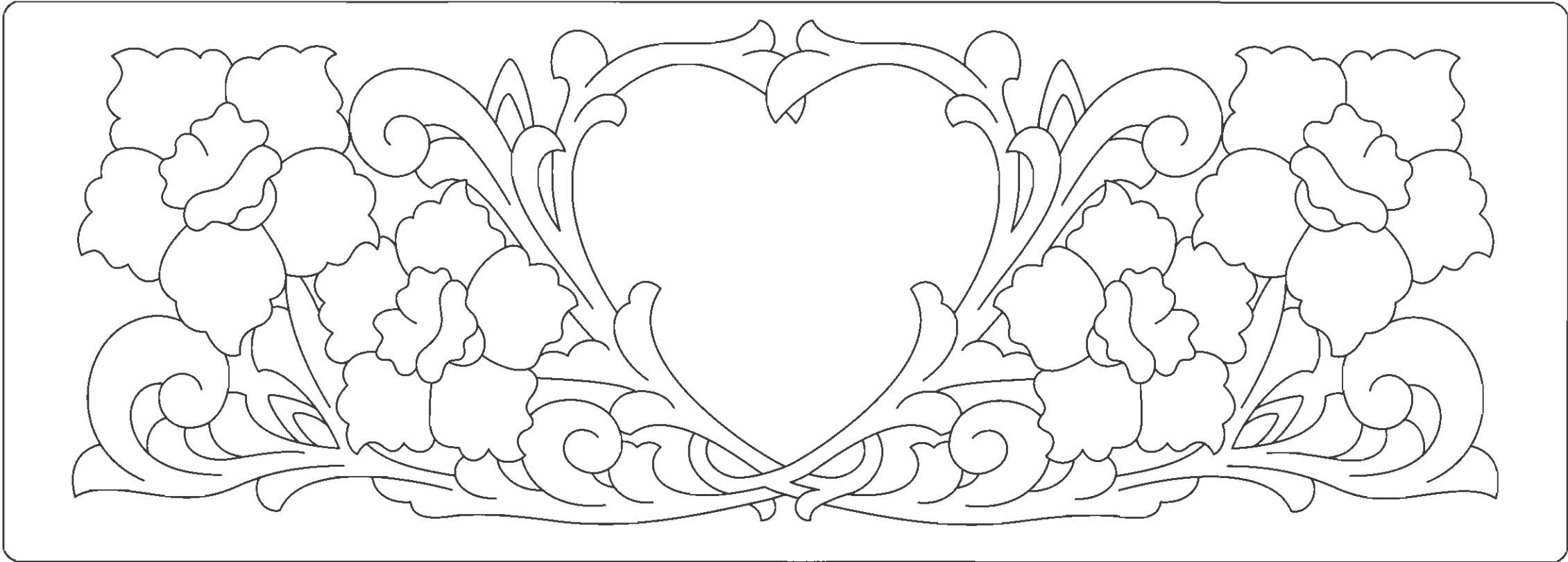
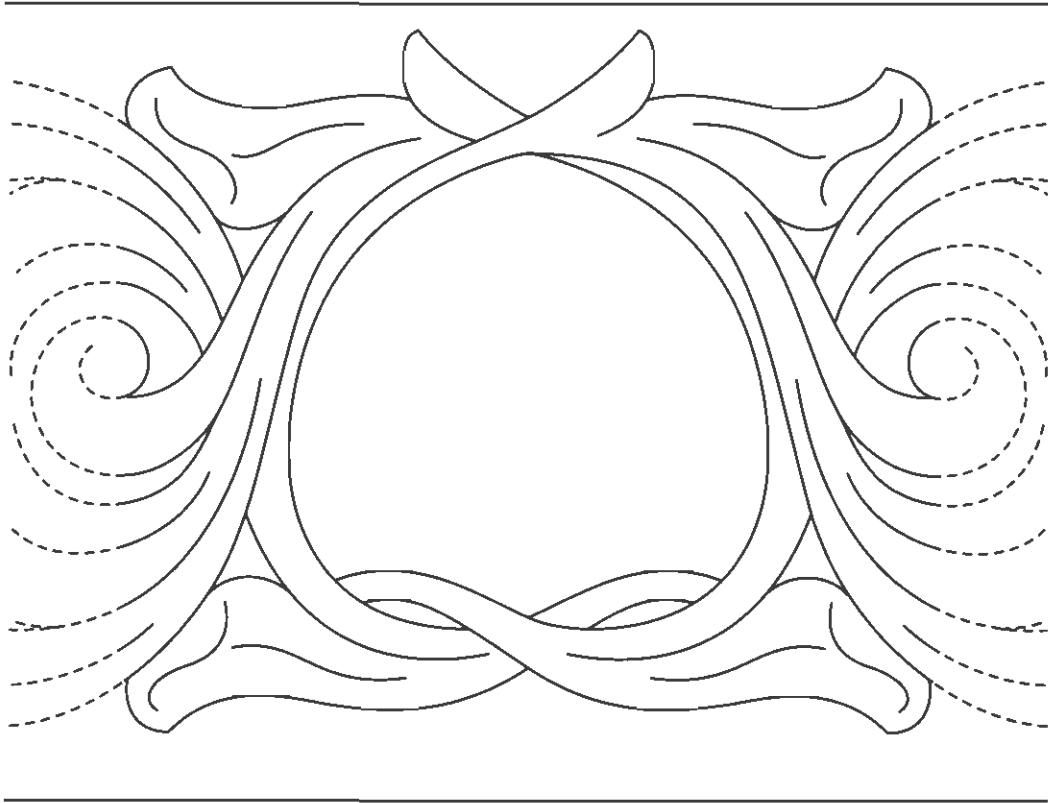
First we will need to go over the tooling patterns.

A. This is a slightly modified version of the pattern given in the kit. The pattern had to be spread some in the middle to allow room for a photo to fit. Since the kit comes with a photo-carve and tool recommendations, I will only show the center part of the pattern on this doodle page and the rest of the pattern may be taken directly from the kit. Once you have completed tooling, skip ahead to (**) portion of these instructions before staining or dyeing.

The color on this sample was achieved by first painting all the background outside of the tooling with two coats of Super Shene. The background inside



Tracing Pattern



purple Cova Color. After this dried for several hours, the whole piece was covered with a mixture of Leather-Glo, Tandy's antique stain reducer, and the blue Cova Color described before, and then the excess was removed. Finally, the piece was sprayed with Saddle Lac.

B. Since the pattern on "A" is more masculine than feminine I wanted something that was undoubtedly feminine. Most women love hearts, and what could show her love for her family more than to have them framed in a heart. So... the heart frame idea took a new pattern. To get the pattern for this, I drew a heart shape in the middle of the tooling surface of my pattern. Then, working on one side of the pattern, I began to draw flowers, and then connect them with stems, fern swirls, and leaves. Then in the middle I used the stems and leaves following around the heart shape to form the cutout. Here is a list of the stamps that I used and in their respective order: C709, C426, P972, P703, P208, P236, P975, P217, P213, H907, F976, B803, B801, B836, B702, B701, B936, B201, B935, S724, V406, U853, F900, A104, and A104-2. After tooling and before dyeing, refer to (**) for cut-out instructions.

The coloring on this design was achieved by mixing avocado, magenta, and dark brown Cova Color. This was painted on all the background area except for the cut-out area. Next, after allowing the paint to dry for several hours, the whole thing was covered with Leather-Glo and the excess was removed. After that was allowed to dry, the entire piece was painted with two coats of Super Shene. Next, after Super Shene dried, a black coat of Tandy antique was applied. Then as a final sealer I sprayed it with Saddle-Lac.

(**) This is the portion of the instructions devoted to the cut-out area. You will need a sharp craft knife. The #11 blade works best as it is a narrow point and allows maneuverability. Carefully cut out the photo area. To remove any loose hanging fibers you might use a lighter from the back side to burn them off (but be careful not to get smoke stains on the front surface) or you can dampen the cut edges and rub gently with a modeling spoon. Rubbing with a spoon on the dampened leather is something that needs to be done anyways because it rounds the edges of the stems to give them a more natural look. To get a really nice dressed edge, try dipping your finger tip in Gum Tragacanth or Tan Kote and rubbing gently over all cut edges. By applying Tragacanth or Tan Kote and rubbing, edges slicken and look more finished.

Assembly: After completing the above you are ready to assemble. When you stack two pieces of leather together and roll them up, the piece on the inside always sticks out beyond the piece on the outside, so it is necessary to make the piece on the inside shorter than the other piece. The outside piece measures 11 5/8" x 4 1/8". The liner piece will need to be cut 11 1/8" x 3 3/4". For the liner in mine I have chosen black Morocco cow for its thickness and finished surface. The nice finish gives it an expensive look and the thickness provides the body necessary behind the large cut-out area.

Cut the liner piece out with the given dimensions. Using contact cement, glue the liner piece to one end of the tooled front as shown (Fig.1 shaded area). Be sure that the end of the liner goes all the way to the end of the tooled piece and that the top edges are even. The liner should be glued from the top to just above the holes on the bottom edge, and from the end to 3 3/4" from the same end. This should attach about one third of the liner to about one third of the back.

From the opposite end, measure 3 1/2" on the liner and draw a line top to bottom on the backside of the liner (cement will be applied from the loose edge to this line leaving the center section of the liner un-glued). On the tooled back, measure 3 3/4" from the loose end and mark a line from top to bottom and 1/4" from the loose end and mark another line from the top to bottom (cement will be applied between these two lines to adhere to liner). The center section of the tooled piece should remain free of glue as should the center section of the liner piece. Now adhere the liner at this end, there will have to be a slight bow in the tooled piece in the unglued area. (Fig.2)

You will need a clear piece of fairly rigid plastic to make the "window". The plastic report covers that you can buy at any office supply shop works well for this. It is not absolutely necessary to have the plastic, but it makes the photo look better and makes the finished project look nicer and more expensive. Cut a piece of the plastic 3 7/8" x 3 7/8", and slide it between the liner and the tooled piece in the area that was left unglued. The plastic should go all the way down to the bottom row of holes (Fig. 3).

With a #00 hole punch go back and repunch the holes in the tooled piece and liner where the liner was glued over them and through the holes where the plastic was laid over them (See Fig. 4).

Follow assembly instructions in the kit being careful to not let the plastic window slip out as you stitch. When overlapping the ends of the tooled piece be sure that the end that has the exposed edge is to the outside, and the edge that is covered by the liner is on the inside.

After stitching the cup together, shape it so that the ends are more rounded, and the front and back have a slighter curving. You also need to color the cut edge of the liner with a black marker or paint for a finishing touch. To insert your photo, simply pull back the liner in the unglued area. Slide the picture in behind the plastic and press the liner back into place. Because picture sizes vary, it may be necessary to trim off part of the photo to make it fit.

P.S. My wife loved the finished project, and it now sits on her desk at work which not only makes me proud to have finally produced something that she liked, but now everyone else at her job knows what I can do. And you never know when the exposure to your work will pay off.

Tracing Pattern

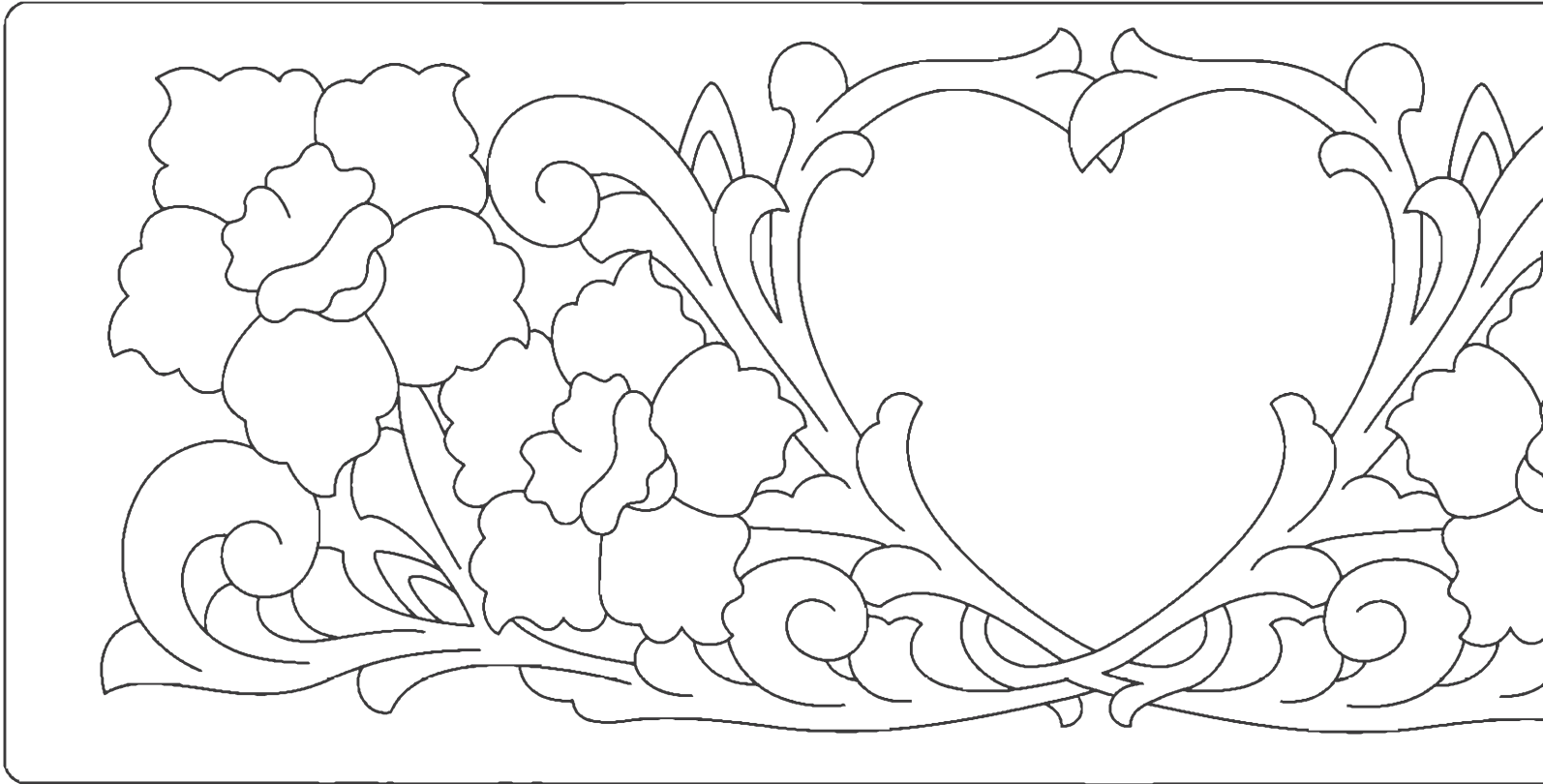
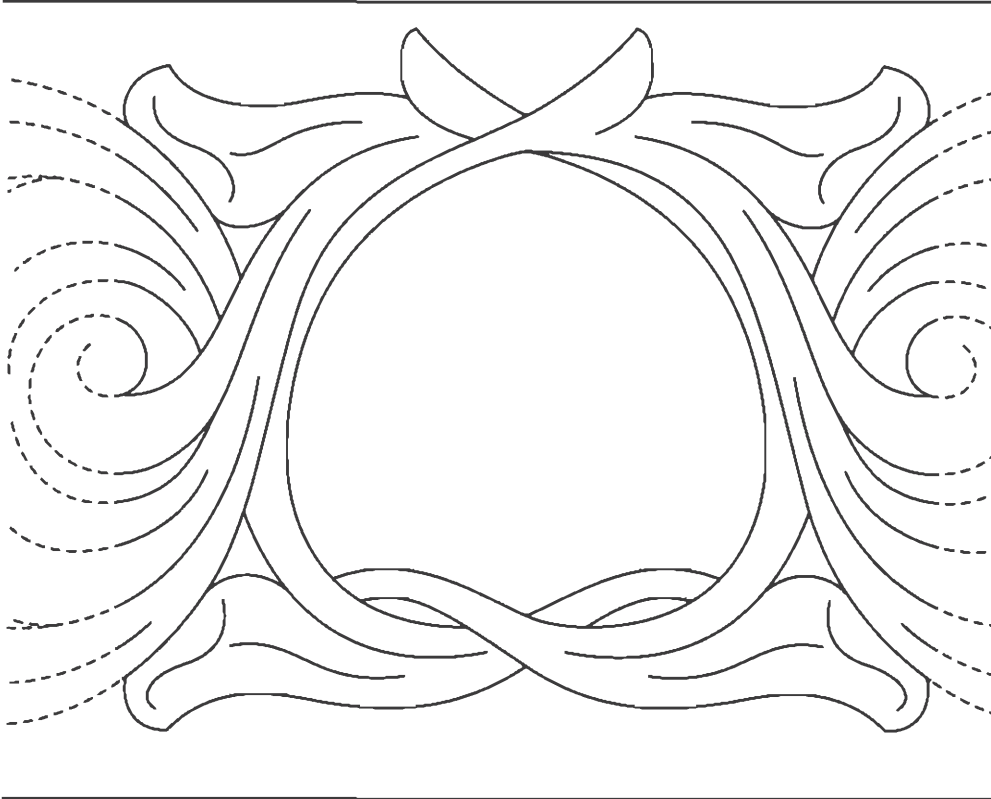


FIG. 1

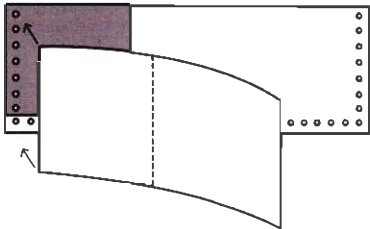


FIG. 2

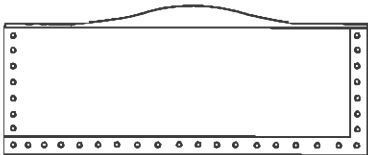


FIG. 3

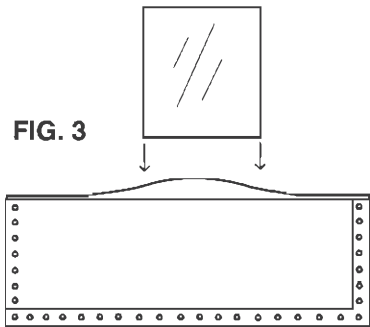
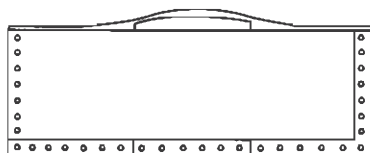




FIG. 4



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The coloring on this design was achieved by mixing avocado, magenta, and dark brown Cova Color. This was painted on all the background area except for the cut-out area. Next, after allowing the paint to dry for several hours, the whole thing was covered with Leather-Glow and the excess was removed. After that was allowed to dry, the entire piece was painted with two coats of Super Shene. Next, after Super Shene dried, a black coat of Tandy antique was applied. Then as a final sealer I sprayed it with Saddle-Lac.

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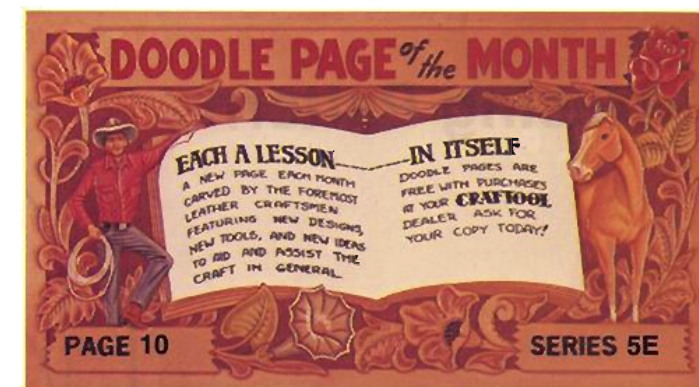
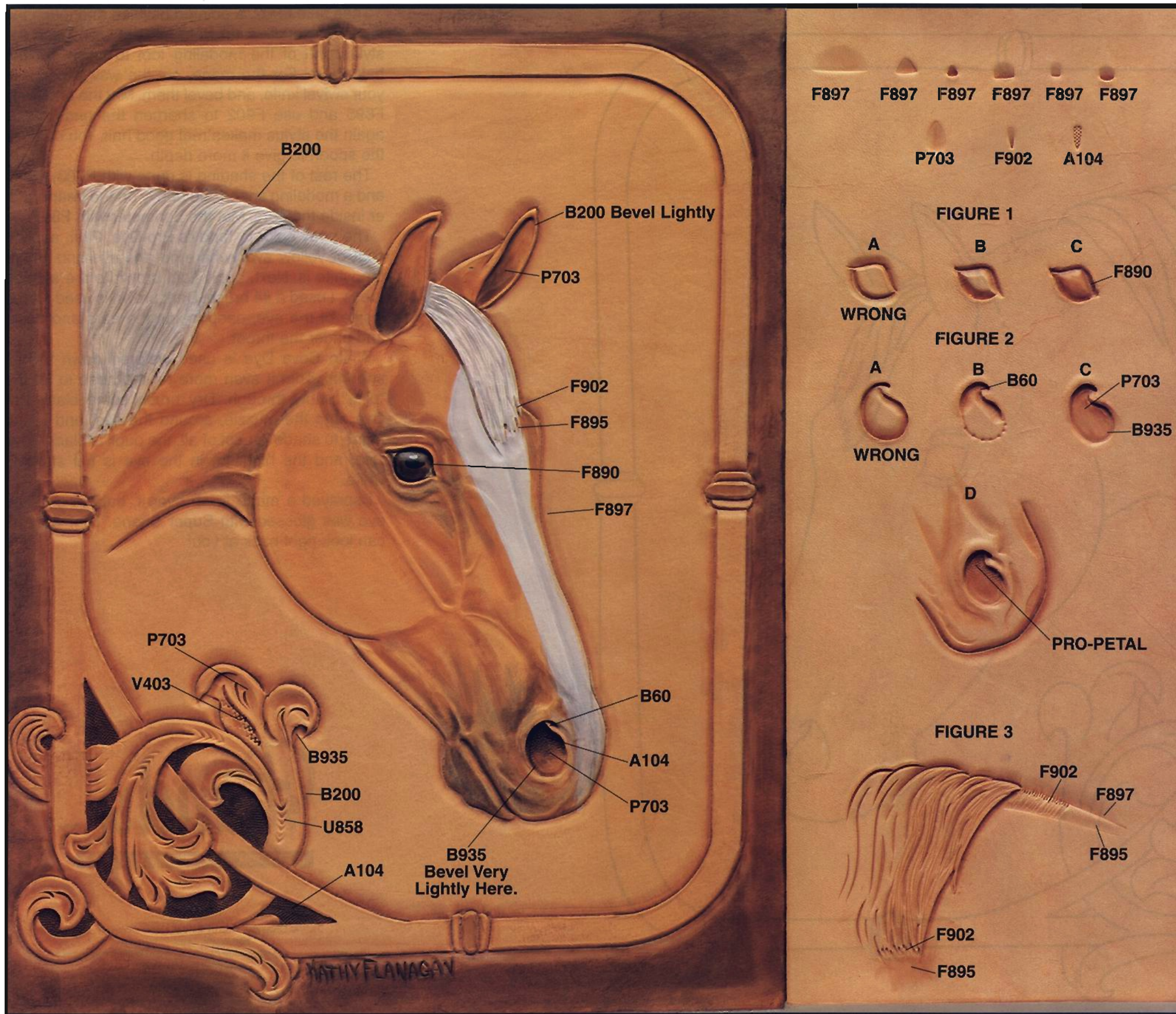
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The Palomino

by: Kathy Flanagan

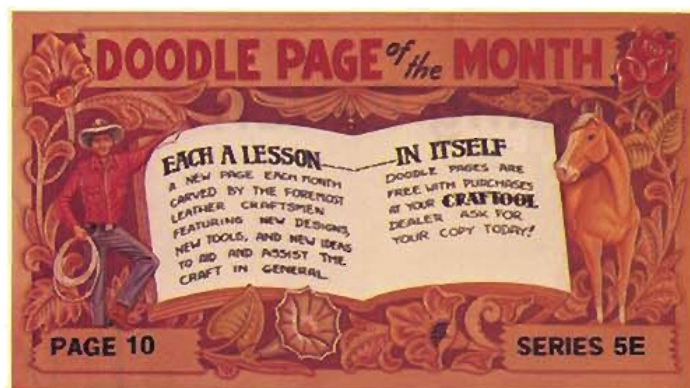
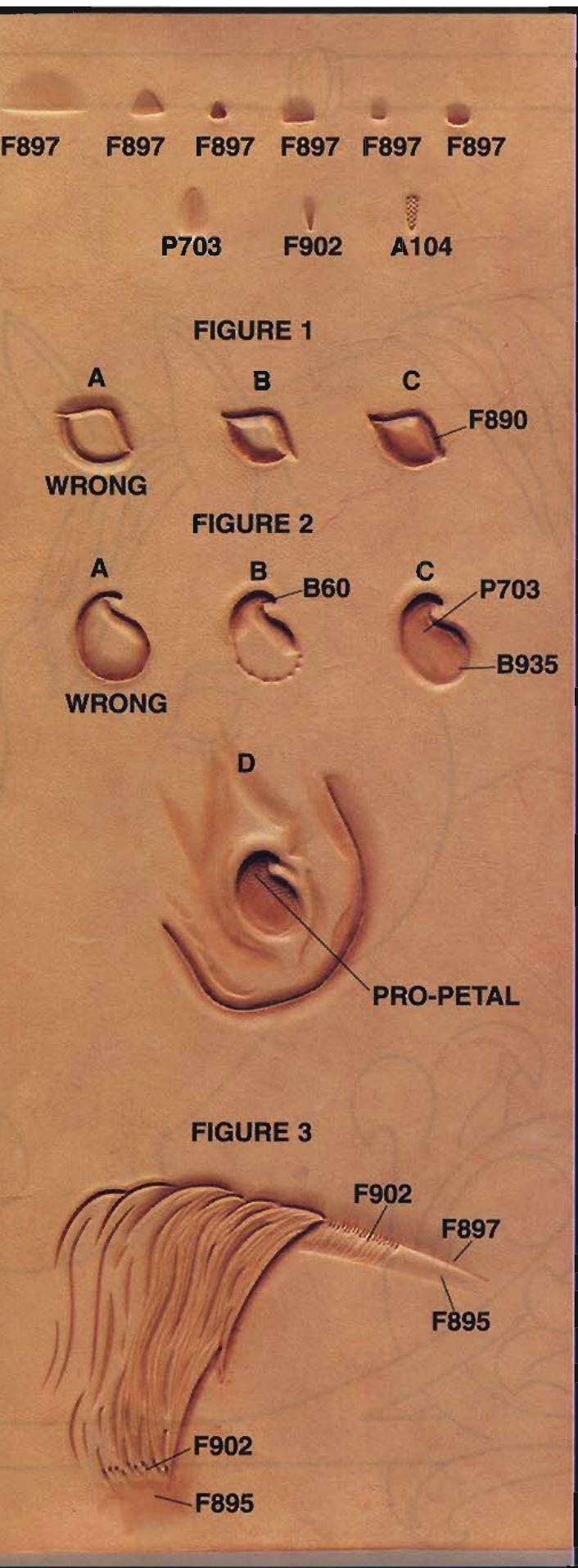
Horses have always been my passion. I started drawing them at a very young age, and never quit. When leathercraft came into my life, I put the two together.

This is a Palomino Quarter Horse, a kind and peaceful horse. The eye is what tells you that he is kind. When tooling the eye, you never bevel around the outside (Fig. 1-A. Instead, using a small figure carving beveler, F890, bevel the inside of the eye (Fig. 1-B). Oh, I forgot to mention, cut all the solid lines in the pattern. Do not cut any of the dotted lines.

When you get to the nostril, cut only the upper half of the outline, not the whole nostril as in 2-A. Again, bevel the inside, but use an undercut beveler like B60 (Fig. 2-B). Flatten the inside of the nostril with P703, and lightly bevel the lower section with B935 (Fig. 2-C). Smooth it out with a modeling spoon. A Pro Petal can be used on the very top of the nostril to give it a more 3-D effect. Lightly tap backgrounder A104 around the upper inside of the nostril as in Fig. 2-D. This will cause the leather to accept the dye more easily.

Figure 3 shows how to do the mane and the cut bridle path. Don't cut the bridle path with a swivel knife, but instead, mat it at the dotted line with F897.





The Palomino

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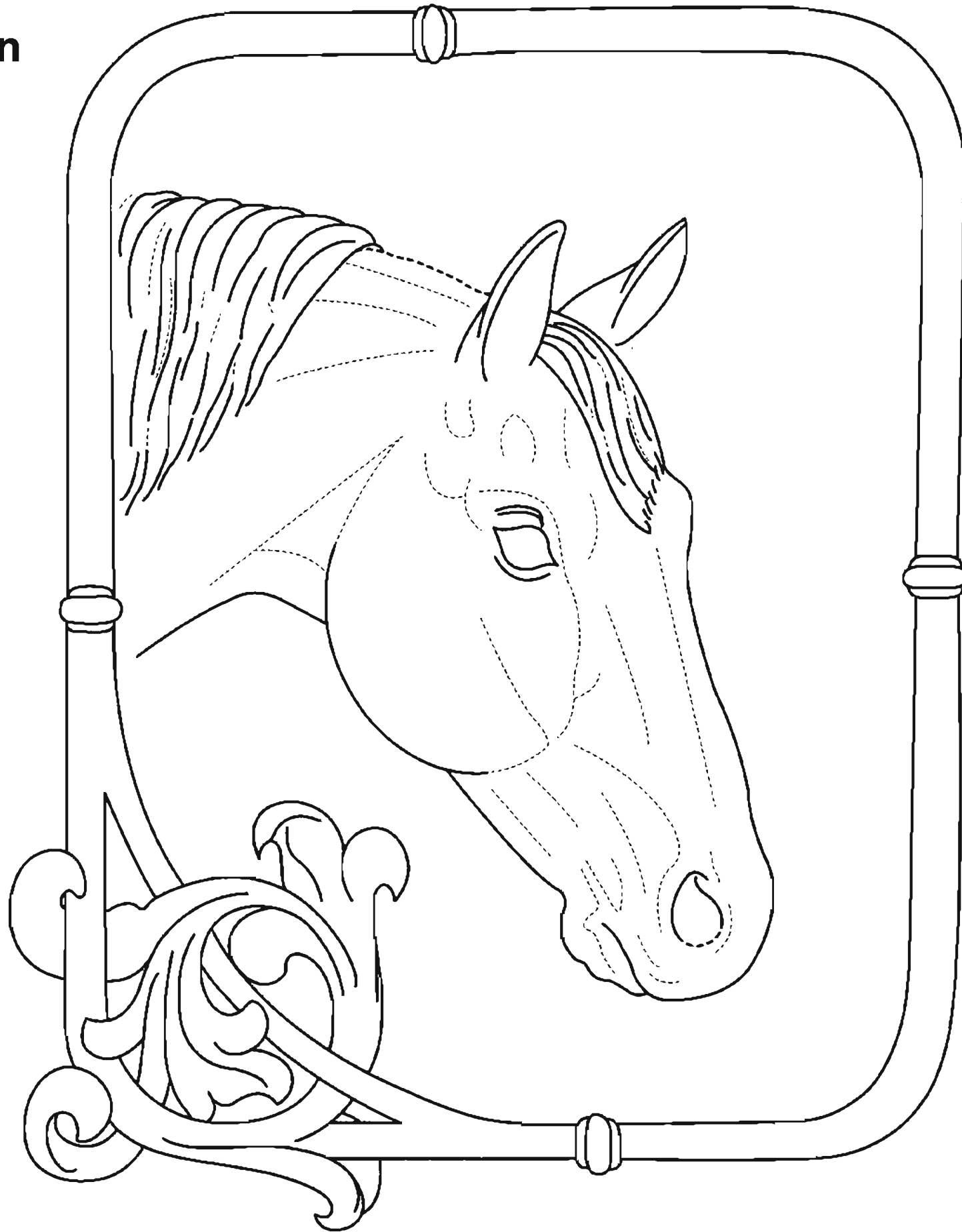
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Tracing Pattern



Then take F902, a pointed beveler, and touch the top of the bridle path from front to back. Use the stylus end of the modeling tool to finish out the hairs here. For the mane, cut the wavy lines with your swivel knife, and bevel them. Mat the ends with F895 and use F902 to sharpen the ends. Once again the stylus makes real good hair. You can use the spoon to give it more depth.

The rest of the shading is done with P703, F895, and a modeling spoon. Go heavy on the pear-shader inside the ears. Mat the perimeter with F897.

The body color is Tandy's Pro Dye. First, apply a coat of yellow everywhere but the eye and where the white is. Next, apply light brown to the shaded areas. I used a #4 brush. Dark brown is used for the inside of the eye, deep inside the ears and nose, and under the throat.

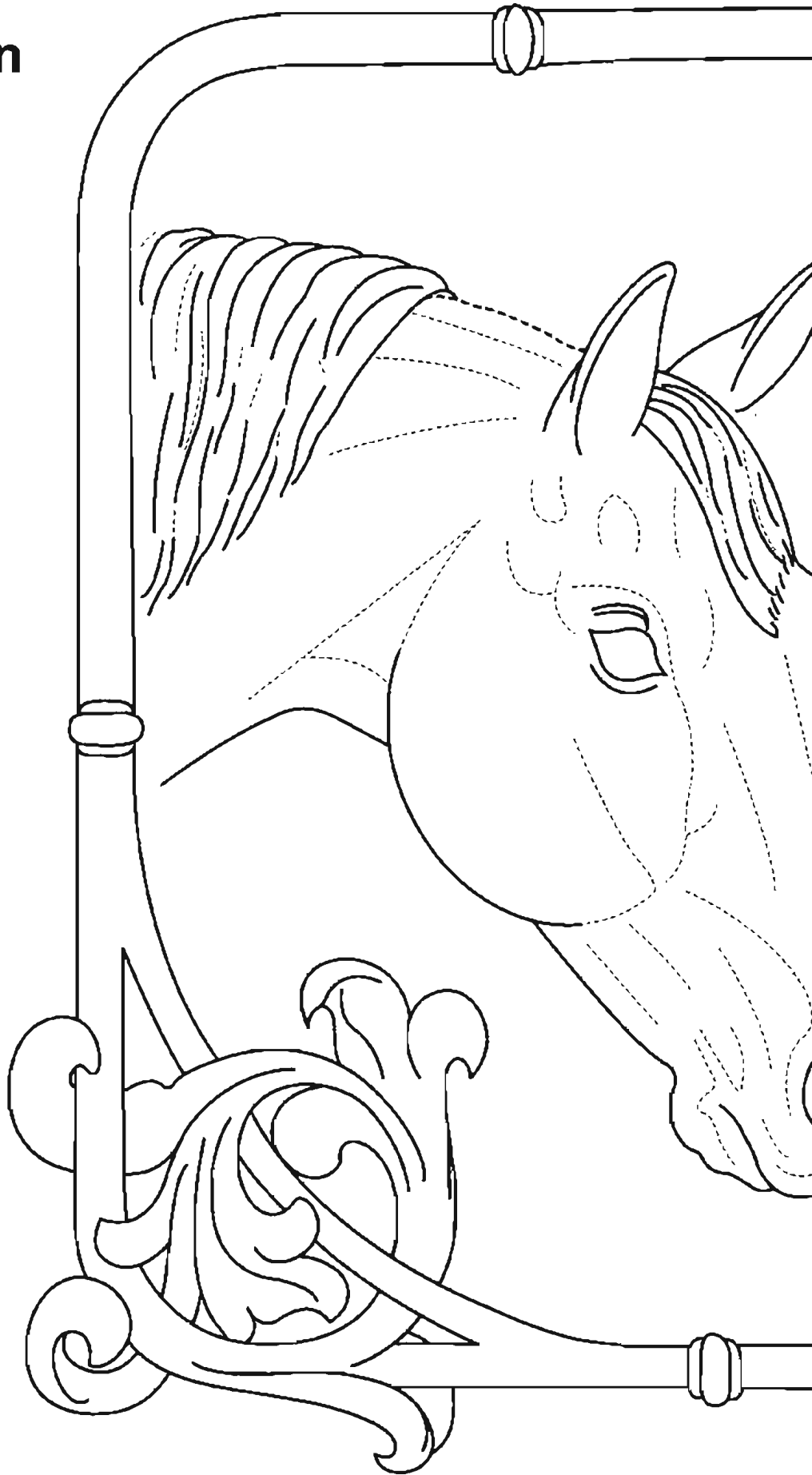
White Cova Dye is used watered down to half strength. Thin it even more on the nose to let the "pink" show through. Dry brush some black Pro Dye onto the muzzle, around the eye, and in the mane to shade it. Last of all, the pupil is black Cova Dye, and the highlight in the eye is full strength white.

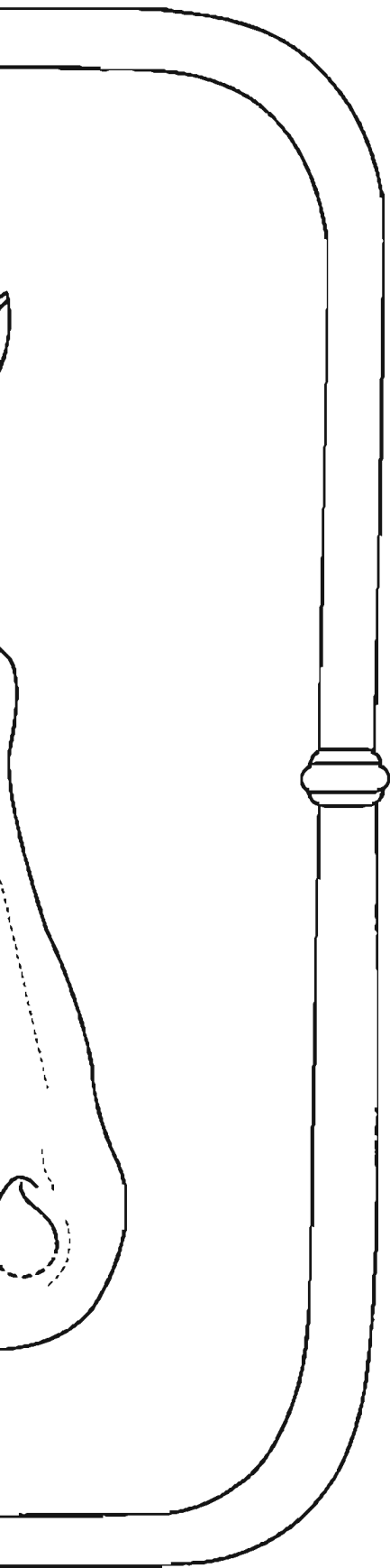
I sprayed a matte finish over it, but not until the eye was glossed with Super Shene. That way, he can look right back at you!



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FIG. 1

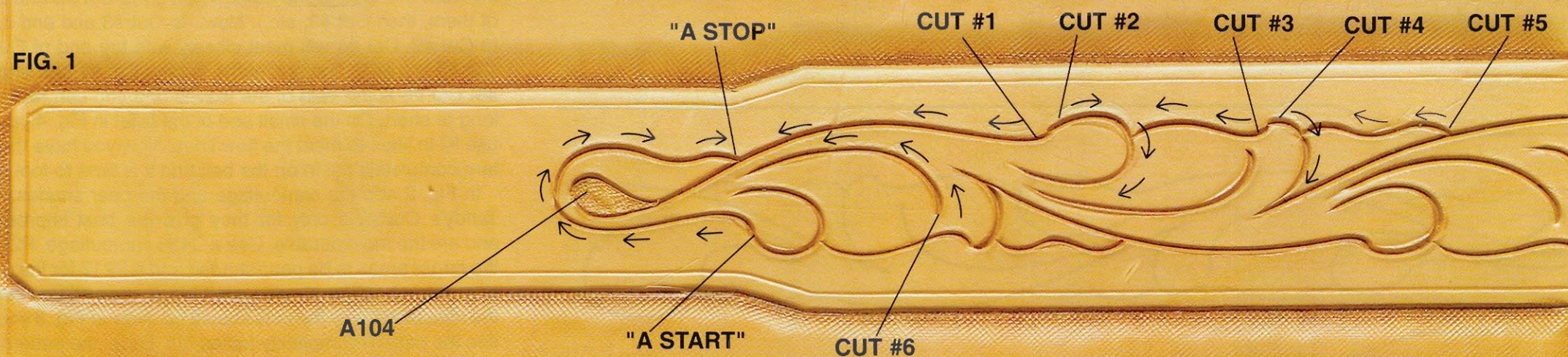


FIG. 2

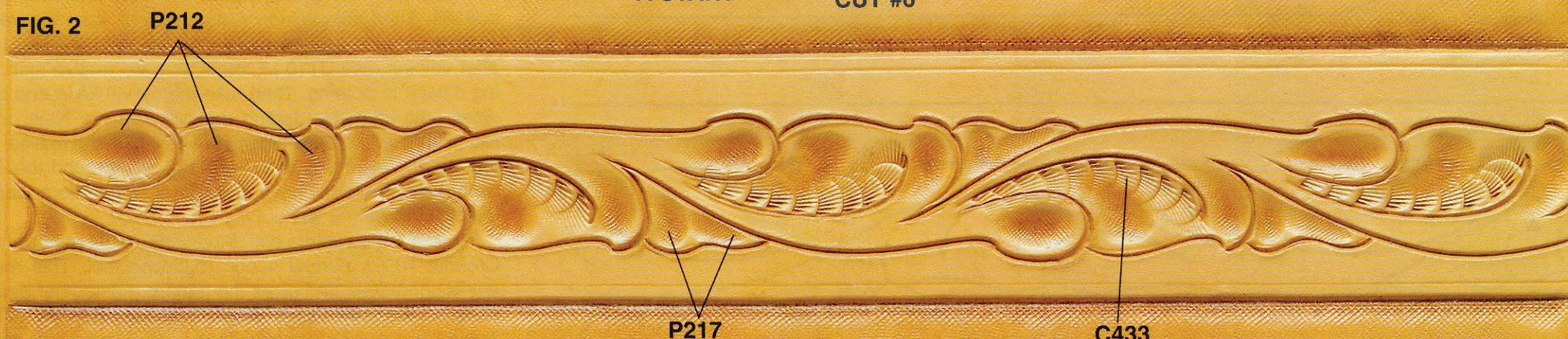


FIG. 3

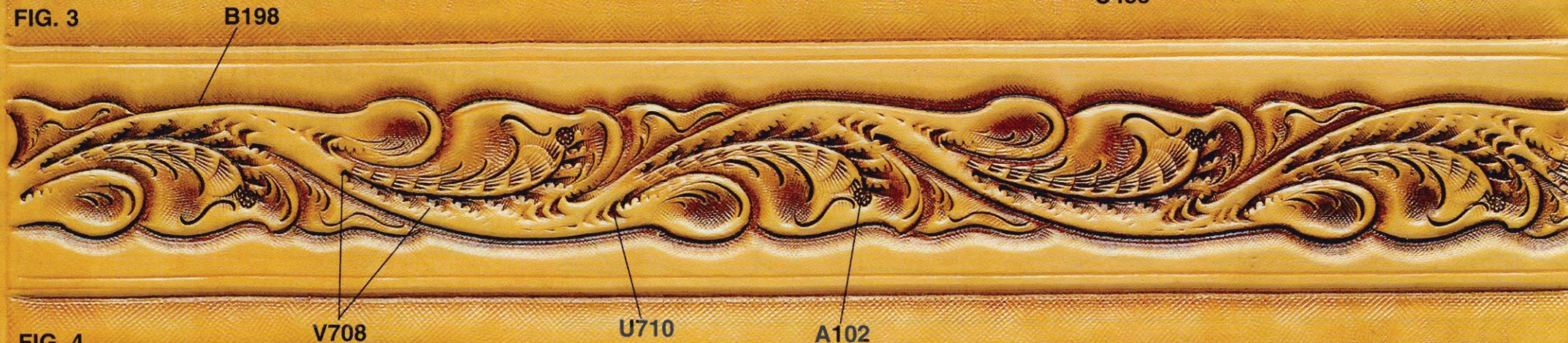


FIG. 4



TOOLS:

A104

C433

P212

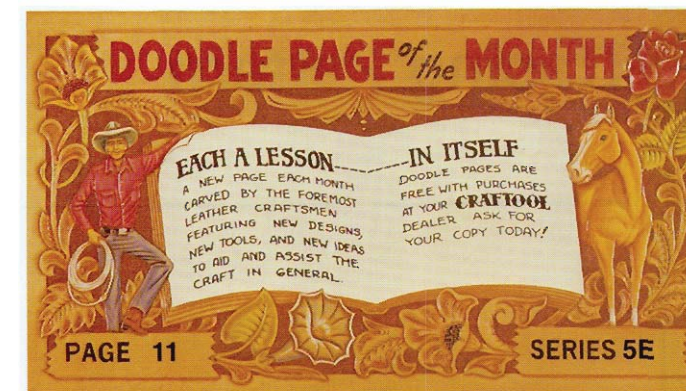
P217

B198

V708

U710

A102



TOOLING BELTS FREE-HAND

by: Michael Ray Ballard

When I first started doing leatherwork I had orders for a lot of belts. My brother managed a western boot store and wanted as many 1-3/4" cut-away to 1-1/2" belts with buckstitch as I could make! I had trouble finding just the right Craftaid that would fit, so I came up with this particular running leaf pattern that can be adjusted for whatever width belt you want to make. Best of all, it is a free-hand tooling pattern that anyone can learn. All it takes is practice. Another good thing about this pattern is that with a little imagination you can come up with your own particular design, using this same method. You will notice that the buckstitch in Fig. 4 fits just right between the stitching and the pattern.

The first thing to do is take a pair of wing dividers, (Tandy's #1813 are perfect) and mark a sew line on the belt strip, after casing. This is about 1/8" from the edge. Then go about 5/16" from the sew line and make a light pattern line (this will not show if done lightly). You now have an area to tool the pattern in. Take the wing dividers and open them to approximately 2-3/8". Now, walk them up the belt, leaving a light dot on opposite sides of the pattern line. This is where you will make your first cuts, which are the flow lines of the pattern. Once you get to the cutaway portion of the billet end then you will have to close the dividers some. Close them to about 1-1/2". This is the smaller section of the belt.

Now, you have the strip laid out for cutting. In Fig. 1 you will see "A start" and "A stop". Follow the direction of the arrows when you cut. Cut the line all the way inside the pattern line until you come back on the opposite side about even. Now make the next cut which is Cut #1. Cut this line in the direction of the arrows till it ends back upon itself as in Fig. 1. Cutting #2 is a little tricky, but can be mastered with practice. I find it best to cut from left to right, turning the blade, then going back right to left. (One thing I need to mention here is that these cuts should all be done all the way down the belt. Doing all of the Cut #1's first, alternat-

FIG. 1

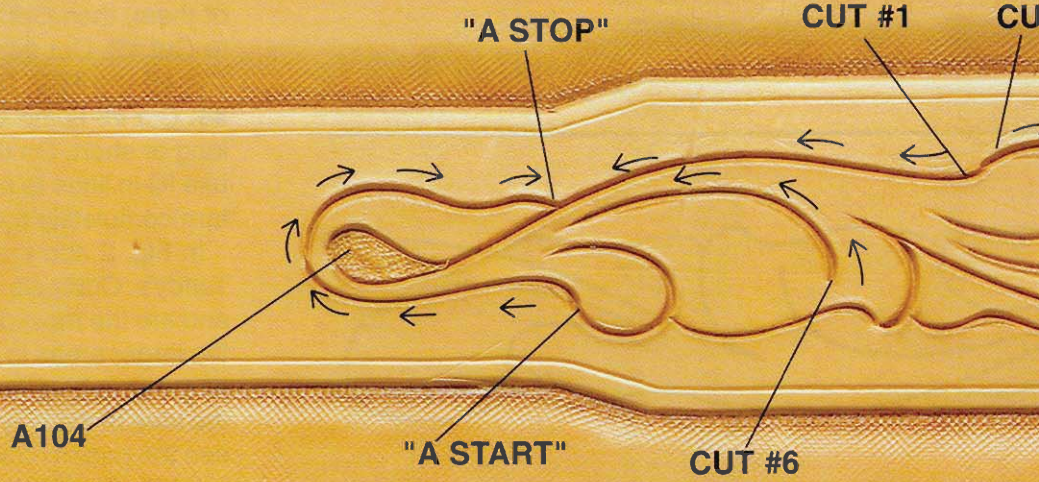


FIG. 2

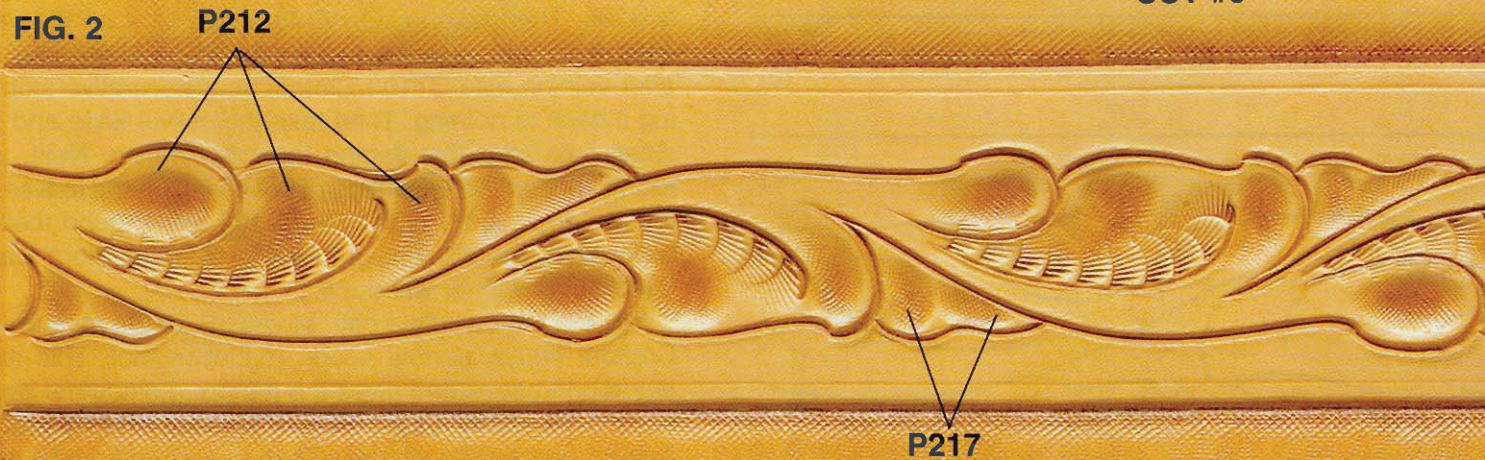


FIG. 3

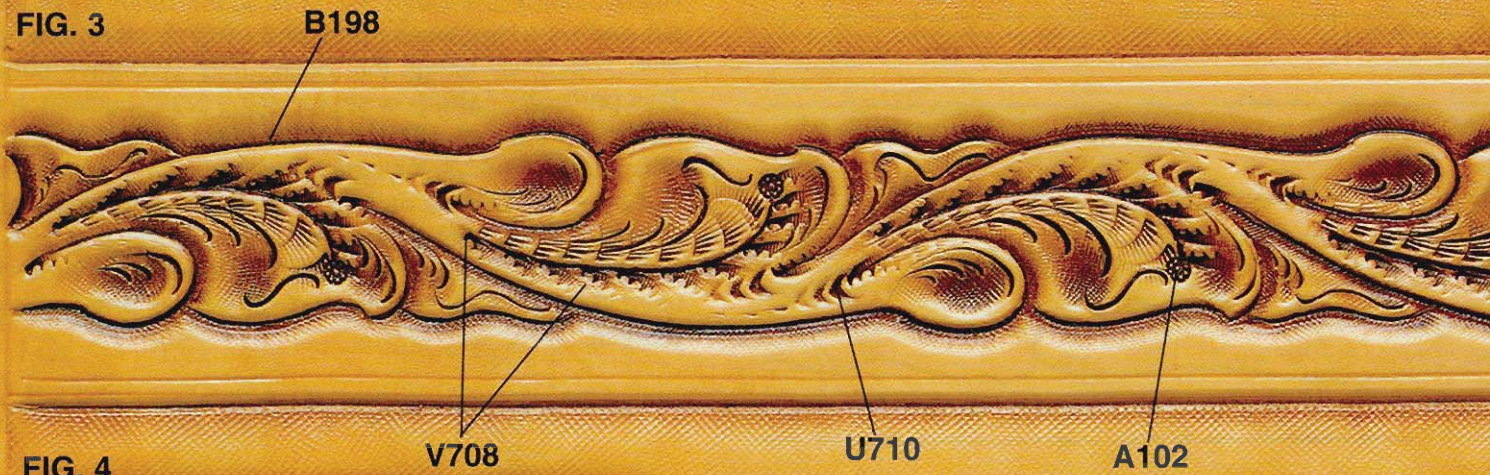
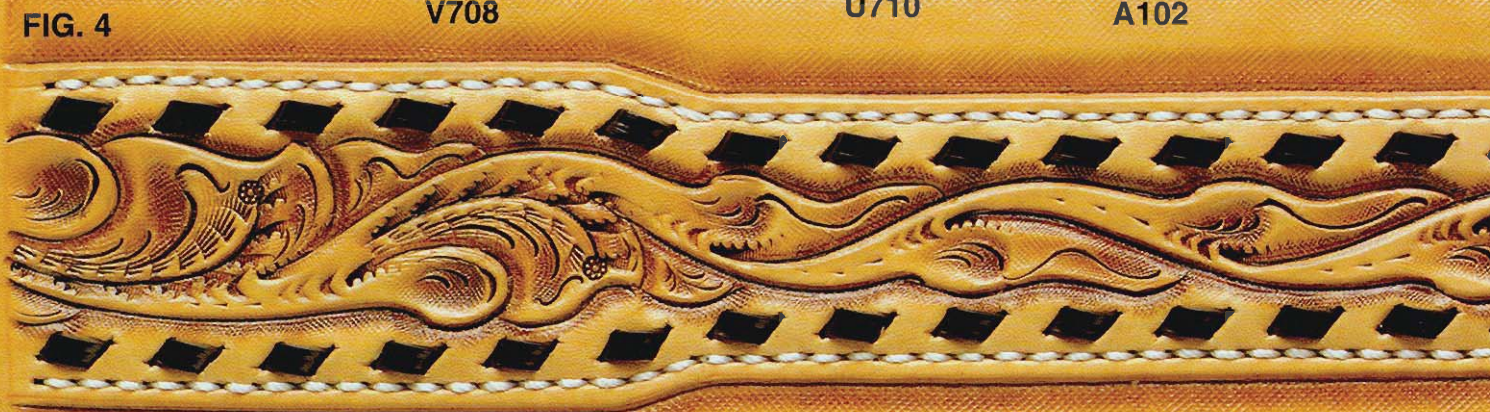


FIG. 4



TOOLS:

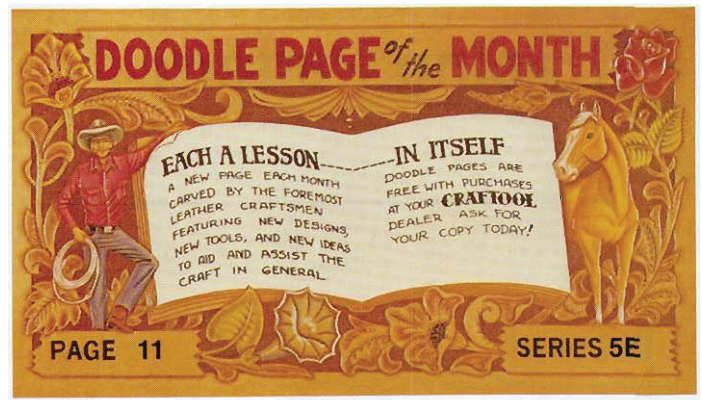
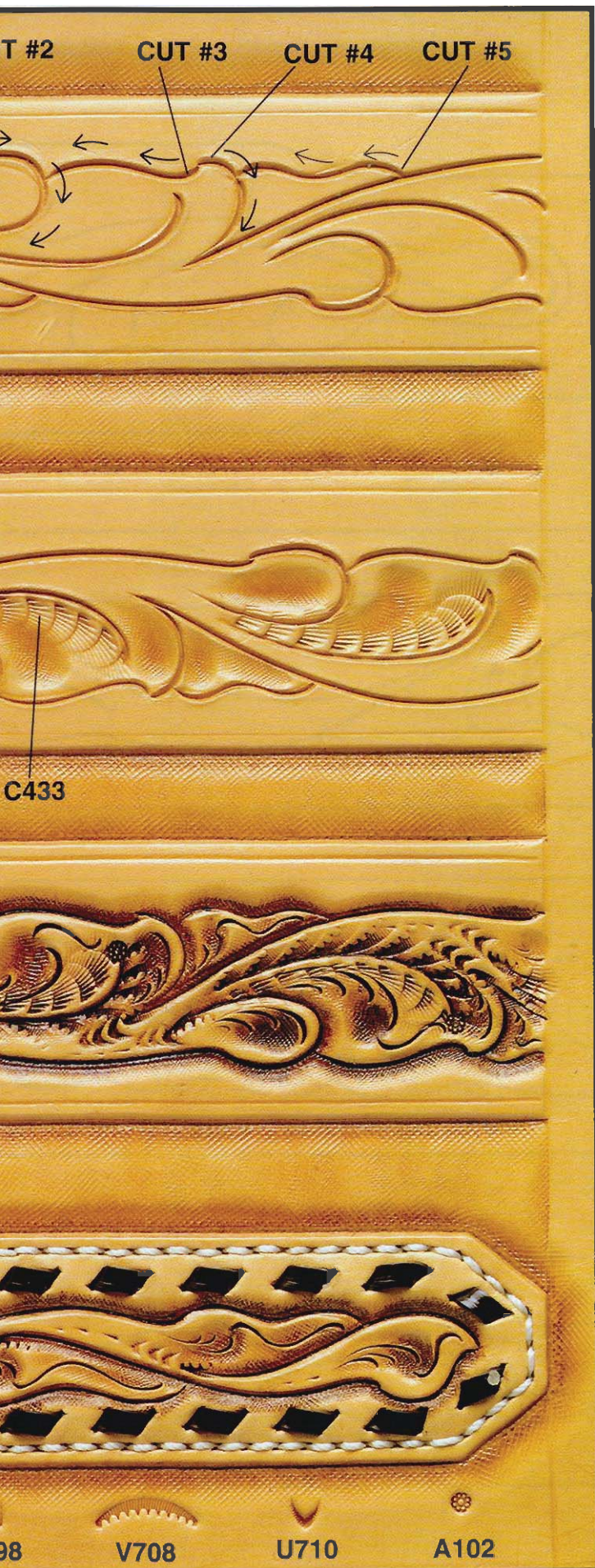
A104

C433

P212

P217

B198



TOOLING BELTS FREE-HAND

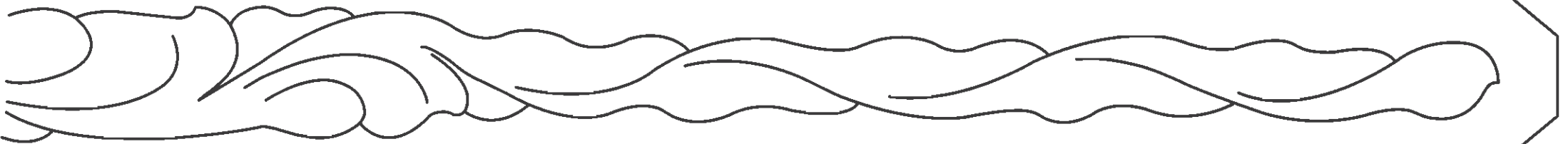
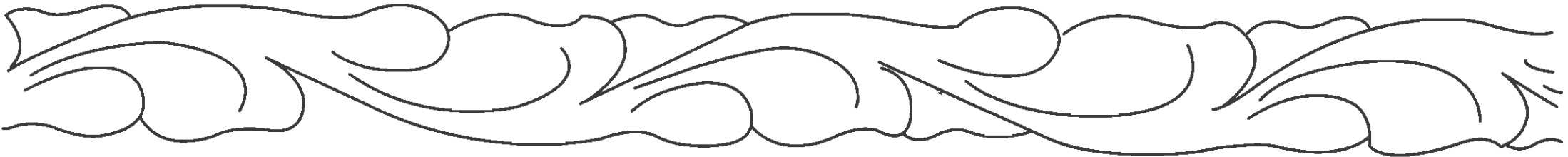
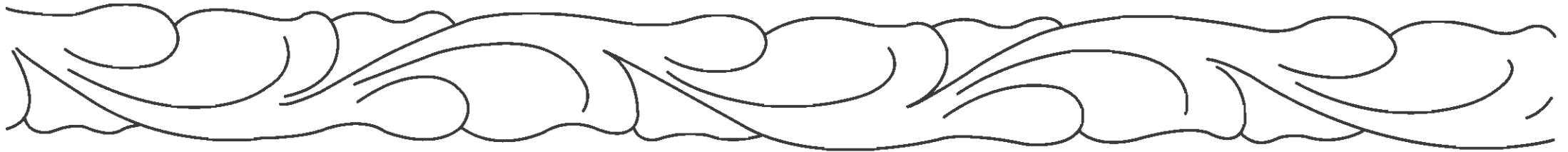
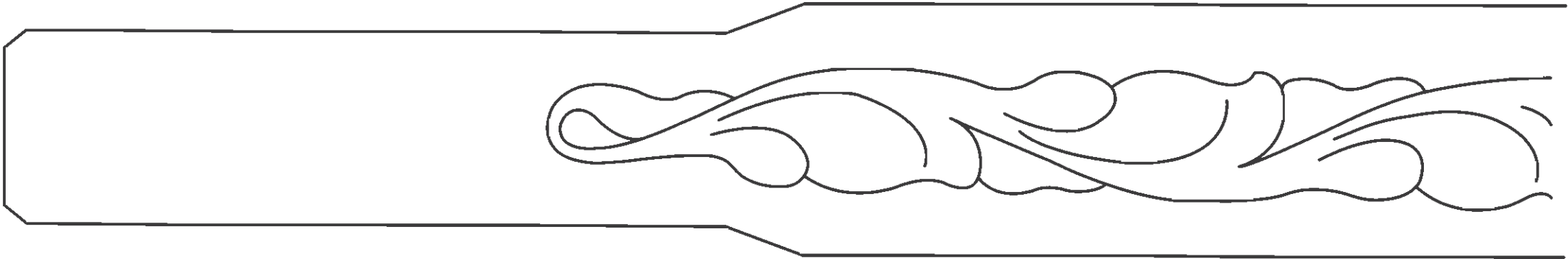
by: Michael Ray Ballard

When I first started doing leatherwork I had orders for a lot of belts. My brother managed a western boot store and wanted as many 1-3/4" cut-away to 1-1/2" belts with buckstitch as I could make! I had trouble finding just the right Craftaid that would fit, so I came up with this particular running leaf pattern that can be adjusted for whatever width belt you want to make. Best of all, it is a free-hand tooling pattern that anyone can learn. All it takes is practice. Another good thing about this pattern is that with a little imagination you can come up with your own particular design, using this same method. You will notice that the buckstitch in Fig. 4 fits just right between the stitching and the pattern.

The first thing to do is take a pair of wing dividers, (Tandy's #1813 are perfect) and mark a sew line on the belt strip, after casing. This is about 1/8" from the edge. Then go about 5/16" from the sew line and make a light pattern line (this will not show if done lightly). You now have an area to tool the pattern in. Take the wing dividers and open them to approximately 2-3/8". Now, walk them up the belt, leaving a light dot on opposite sides of the pattern line. This is where you will make your first cuts, which are the flow lines of the pattern. Once you get to the cutaway portion of the billet end then you will have to close the dividers some. Close them to about 1-1/2". This is the smaller section of the belt.

Now, you have the strip laid out for cutting. In Fig. 1 you will see "A start" and "A stop". Follow the direction of the arrows when you cut. Cut the line all the way inside the pattern line until you come back on the opposite side about even. Now make the next cut which is Cut #1. Cut this line in the direction of the arrows till it ends back upon itself as in Fig. 1. Cutting #2 is a little tricky, but can be mastered with practice. I find it best to cut from left to right, turning the blade, then going back right to left. (One thing I need to mention here is that these cuts should all be done all the way down the belt. Doing all of the Cut #1's first, alternat-

Tracing Pattern



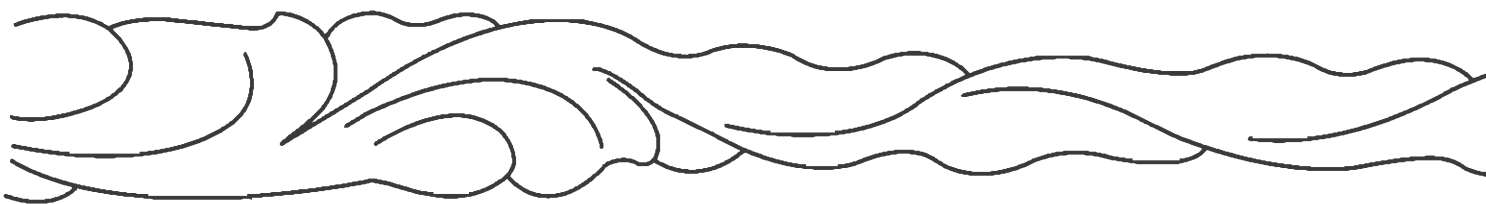
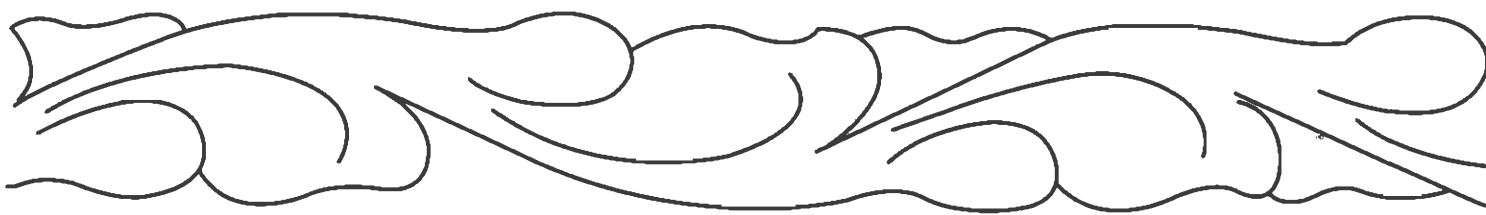
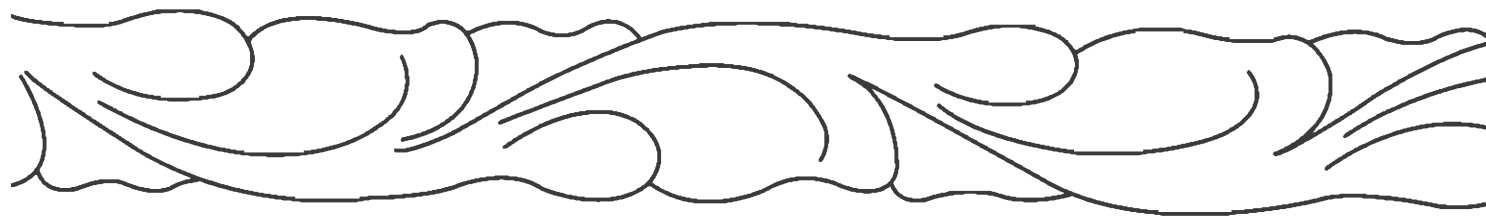
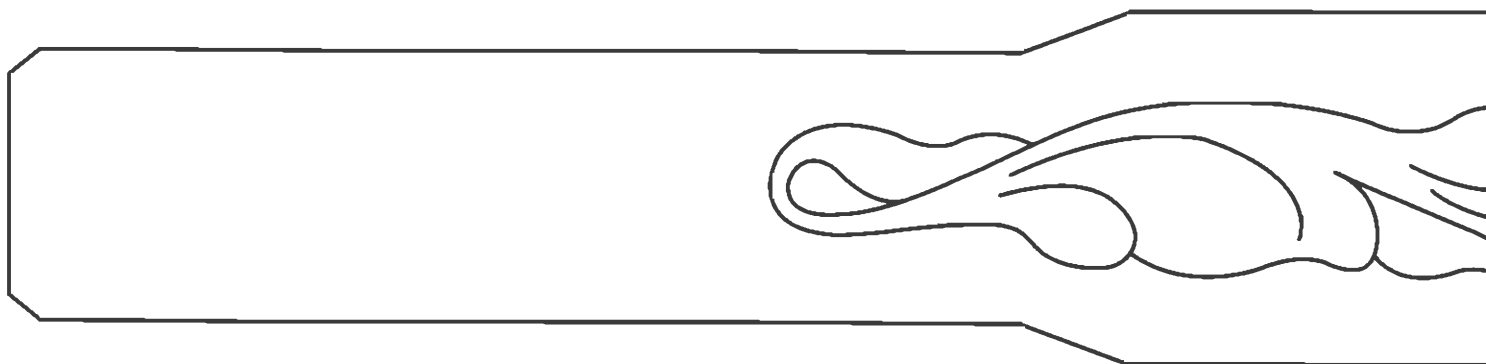
ing from one side to the other. Then go to Cut #2 and do all of them, then Cut #3, etc.). Now, do Cut #3 and end it next to Cut #2. Cut #4 will meet closely with the end of Cut #1. Cut #5 is a fill-in line and starts next to Cut #1 and ends on #4. Cut #6 is the vein of the leaves and you can make this long or short. On the small end of the billet in Fig. 4 you can use fill-in lines to meet the flow lines. Now you have the pattern completely cut in on the belt and it is time to tool it out.

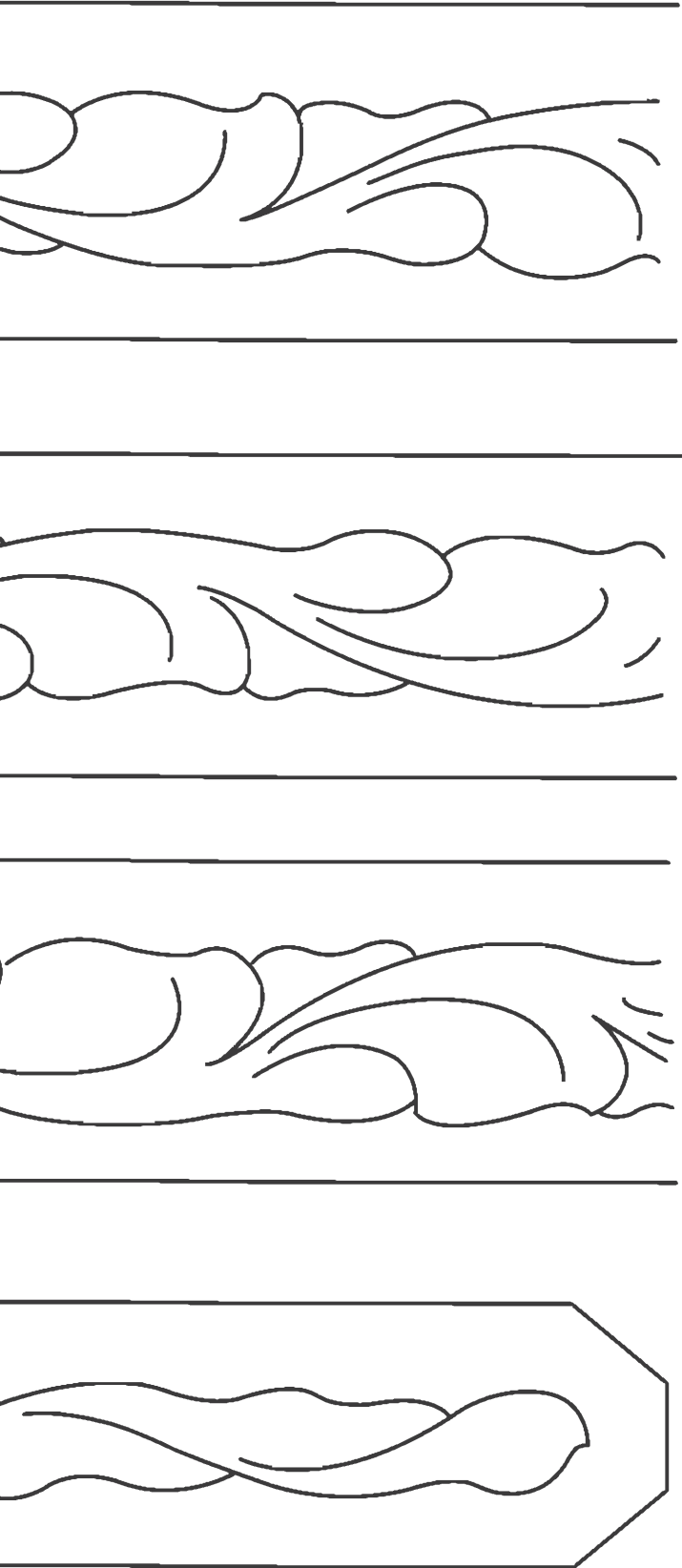
In Fig. 2 add the camouflage and the pear shades. I use Tandy's Crafttools only for they give the best impressions and are the most durable. Use a C433 camouflage, P212 for the larger areas to be pear-shaded and a P217 for the smaller areas to be pear-shaded. I left Fig. 2 open so you can get the idea of the way the cuts should go. Now in Fig. 3 you can see the pattern completely tooled out. Bevel the pattern with a B198. Then take veiner V708 and walk it up the vein of each leaf. I also use this tool for the stops of my lines. Now after veining, use U710 Mulefoot as a decorative stop, fading it back to nothing. Then take the swivel knife and place small cuts after this, fading them to nothing. Next, use a round spot on the beginning of each vein on the leaves. This can be any seeder tool, or the A102 background tool like I have used. You don't have to put this in if you don't want to. It looks fine with or without it.

Fig. 4 is the complete belt. Model the whole pattern with a Crafttool #8034 narrow spoon modeling tool. This rounds any rough edges and gives the pattern a smoother appearance. Use Tandy Super Sheen to finish the natural belt. Apply 3 coats, then let it dry. Then apply Tandy's Hi-Liter finish and wipe the excess off using a damp cloth, then a dry one. This really brings the tooling and decorative cuts out! This particular pattern is set for using 5/32" buckstitch lace. I punched the belt with a #8060 3 prong chisel from Tandy. You can use whatever type of buckstitching you prefer or use none at all. This pattern looks good either way. What I like most about this pattern is that it is quick and easy and looks really good, too! The tools are listed in the order that I used them. Happy tooling and remember practice makes perfect!



Tracing Pattern





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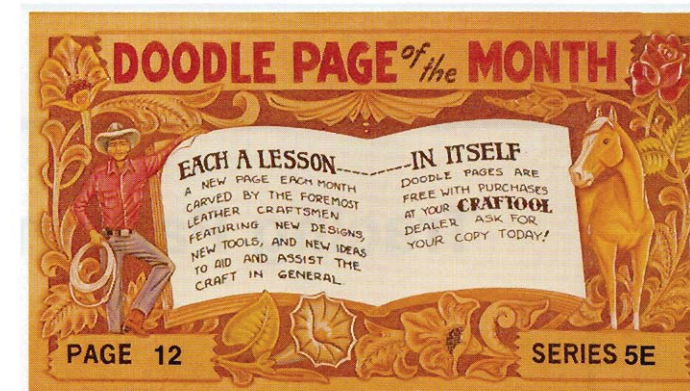
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GREY WOLF

by: Jan F. Schoonover

Materials Needed:

- 6-7 oz. tooling leather
- Swivel Knife with angle 1/4" blade
- Bevelers: F891, F895, F897, F910, F976, also B701, and B60. F901-used for background.
- Ball modeler #8033
- Fine modeler #8036

Dyes:

- Tandy's Pro Dyes: yellow, buckskin, medium brown, and black
- Fiebing's U.S.M.C. black
- Thinner
- Brushes: #1 (#1799 liner), #1800 angle shading brush
- Color-Aire: white and yellow
- Satin Shene
- Ceramic glaze for eyes

First case the leather starting on the flesh side and then on the grain side. When it has begun to return to natural color, trace your pattern on and begin to cut your pattern in. Cut the outline, the eye, nostril, and lip line.

Use B701 and bevel outline and fade into background with B897. Then use F891 and contour eye; start in the corner and round the eye with modeling tool #8036.

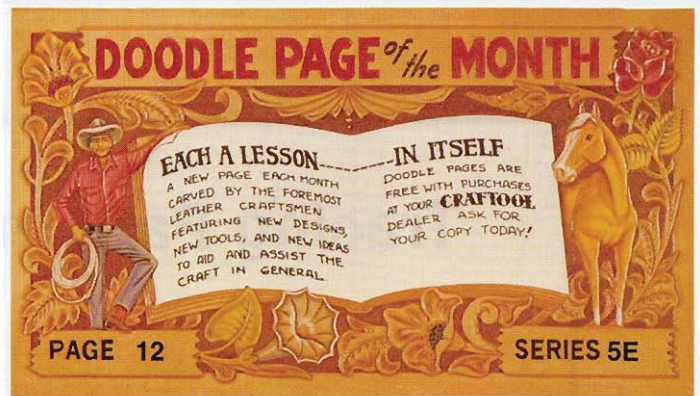
Bevel under the chin with F895. Use F910 to break up the solid line and to give an appearance of shaggy hair. Use F910 in all the areas shown on the pattern. Use F976 on outlining the back of the neck and the throat.

If necessary, re-wet the figure only, and begin embossing. The jaw, eye, and near ear are the highest. I start by outlining the back side with a pen just inside the beveled line. Emboss with a ball modeler and control the shape. As your leather begins to dry, use your modeler to shape your wolf's face. Once contoured, fill the cavity with a mix of either sawdust and rubber cement, or leather dust and rubber cement in a putty texture. Let dry.

Once dried, back with contact paper. Lightly dampen grain side of wolf only. Re-bevel outline with B701 for more definition and begin to hair the wolf.

Begin at nose using the tip of a 1/4" angle blade and just touch the tip at close intervals. I stipple the nose, and where the hair begins to be longer, I begin making short strokes in the direction that the hair grows and lays. All of the hairing is done with a swivel knife, being careful to make strokes in the same direction





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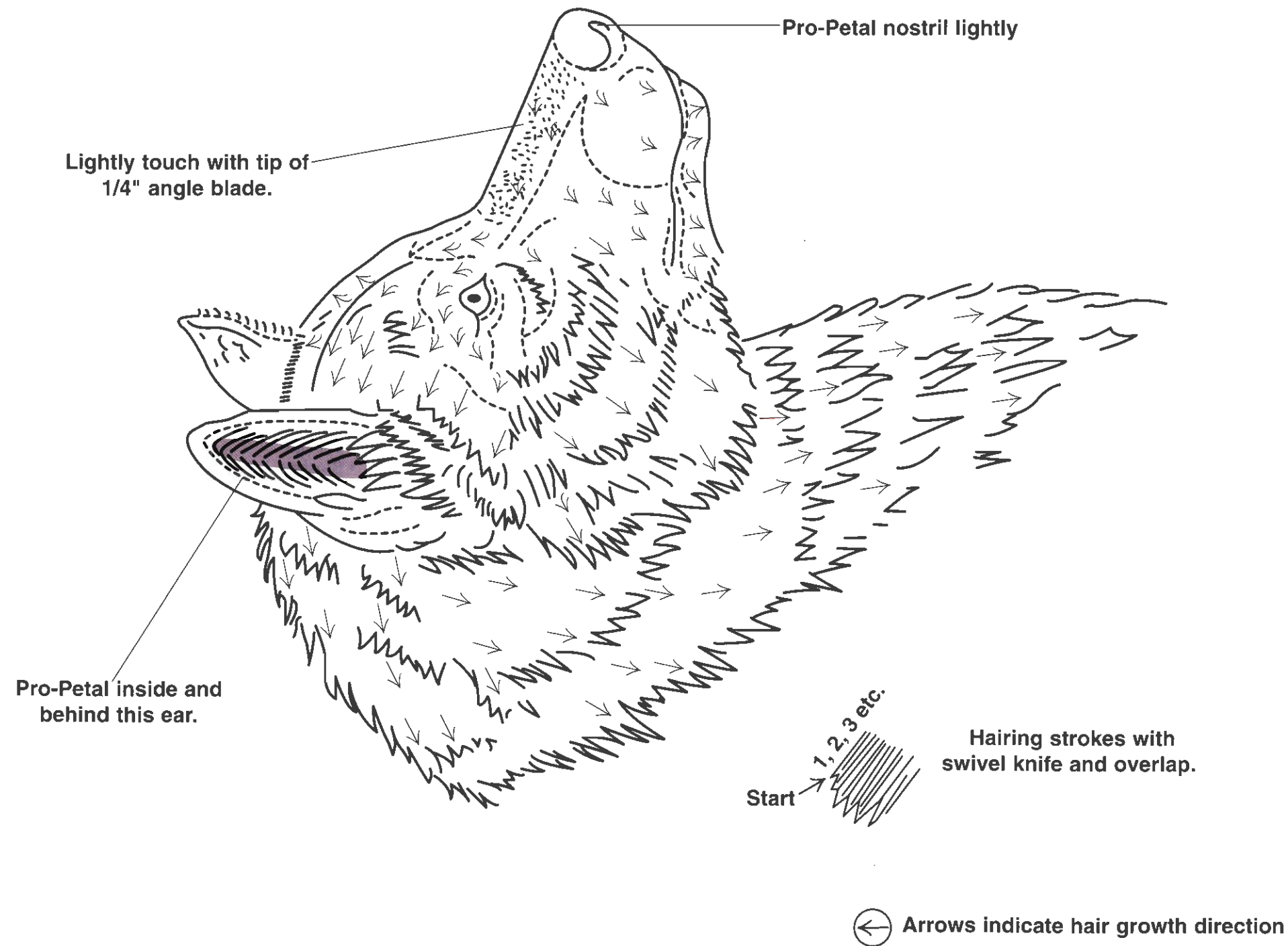
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Tracing Pattern



that the hair would naturally grow.

Also, I start the hair stroke at the end and work back toward where the hair would start (see example), so that I get an overlap appearance, see pattern. All of my hairing is done after I have embossed the animal and filled the cavity with leather dust and rubber cement, or sawdust and rubber cement mixture.

Remember when hairing the wolf, the hair is longer in the ears and on the neck than on the face. Also, the hair continues to get shorter as you come to the bridge of the nose, under the eyes and on the muzzle.

When embossing the back side to give contour, be conscious of the bone and muscle structure. The jaw and the corner of the eye are the highest part. When doing the ear, I pro-petal the long hair and lift, then I take B60 and make the ear channel. I cut the near ear away from the background with a pro-petal and lift so that it has a more natural appearance.

When this is completed, I'm ready to color. I use Tandy's Pro Dye yellow as a base coat over the entire wolf. Before it is dry, I'll go over the areas I want to shade with Tandy's Pro Dye buckskin. I'll darken these areas with Tandy's Pro Dye medium brown mixed with 22 parts thinner to 1 part Tandy's Pro Dye. Then a 3 to 1 mixture. I never let one coat dry while doing this coloring. These steps are all done with a moderately wet brush, and be careful to blend so as to have a natural flow of color. Practice on a scrap piece first. When the shading looks right, I come over the areas I want to appear grey. All of this is done while the other dyes are still damp.

When I have the light dark blend I want, I'll lift the hair ends so they stand up and then I set it aside to dry.

When dry, I'll come back and dye the nose with U.S.M.C. black Fiebing's dye. This is also used on the lips and on the outline of the eye. Use a dry brush!

When dyeing the eye, I use a 22 to 1 medium brown mixture, one coat. Then on the outside of the eyeball use a dry brush of a 3 to 1 medium brown mixture for the proper contrast and color shading. The pupil is U.S.M.C. Fiebing's black, dry brushed when the eye has dried.

Now I'll mix Color-Aire white with a touch of yellow to tone the white down. I dry brush the muzzle, the ears, eyebrow and lids, under the eye, and on the throat. At this point with a slightly damp sponge, I'll dampen the area to be backgrounded and then using tool #F901, I background, fading away from the figure. Suit to taste.

I used Satin Shene for a finish and you can use Super Shene to give a glint to the eye, or use ceramic glaze.

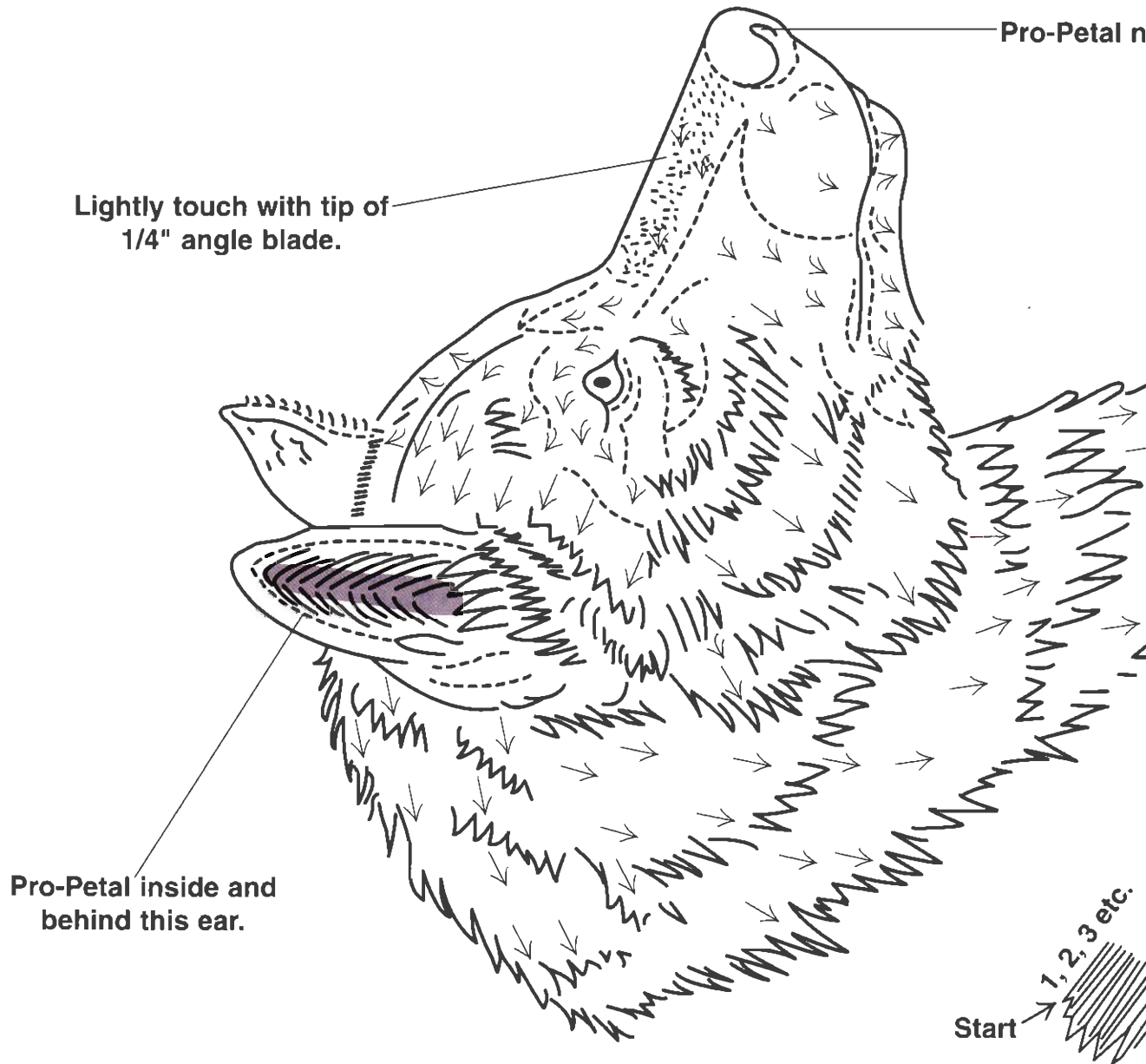
Happy Carving!

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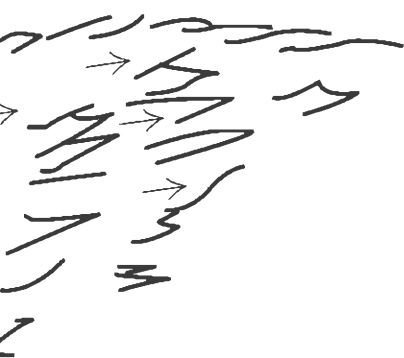
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Tracing Pattern



ostril lightly



Hairing strokes with
swivel knife and overlap.

Arrows indicate hair growth direction

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