

Vintage Doodle Page Collectors Set - Series E6

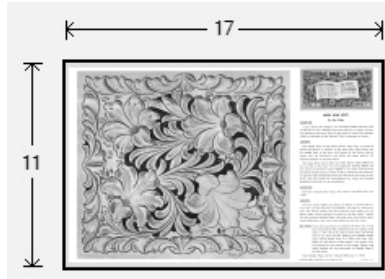


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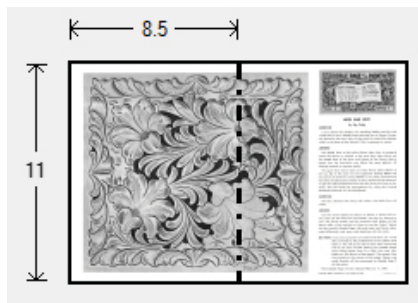
Doodle Page Digital Download

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

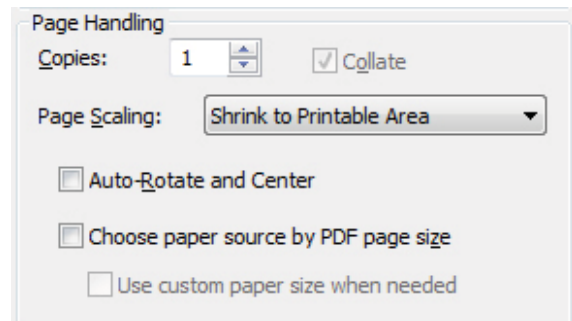
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

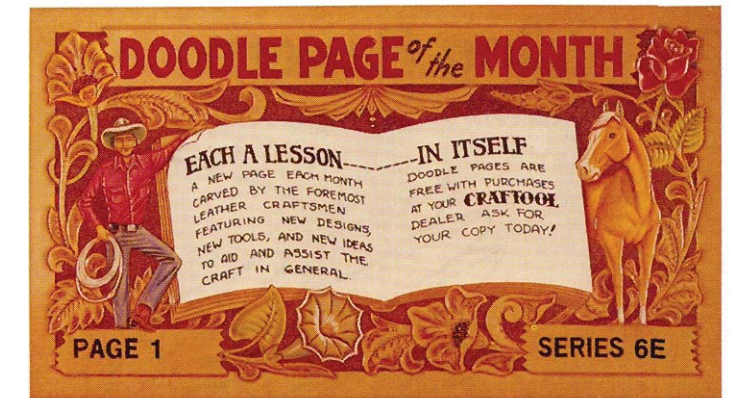
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

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



The Littlest Lamb

By *Silva Fox*

Reading The Storyboard

I designed Storyboards several years ago to educate the public about the steps involved in carving leather. People were excited about this "newly discovered" medium and since they now had some understanding of the steps involved they were more receptive to buying my work. Today, I use the Storyboards to educate gallery owners, museums, and students of leather art.

The boards are easy to follow for beginners and focus on what I consider the more critical elements of fine work for advanced artisans. Each panel shows some of the steps, in sequence, to completing the pattern. Step 1 - tracing, Step 2 - Cutting, Step 3 - Beveling, Step 4 - Removing bevel ridges and Step 5 - Backgrounding/Matting. The sixth panel shows an enlarged portion of the pattern that I consider a bit tricky. This close up will usually clear up any confusion about how to make the wool on the lamb.

Under or inside of each segment are tool impressions made in sequence used. In Step 3, B702, then F976, F891, and F890 were used to finish that panel. Step 4 used all of those tools then added F895 and F896 to complete that step and so on. Step 7, the floral segment, shows all the tools used to complete the simple, nouveau style trillium. F902 is stamped twice here because it's used in two different ways. The final panel shows a fully carved and tooled pattern.

Before beginning this design, I suggest you read all of the instructions to be familiar with some of the different ways of handling each situation. Study the storyboard and you'll be pleased with the results.

Tools used for the figure: B702, F976, F891, F890, F895, F896, A104-2, A98, F898, modelers, (A800 enlarged version only) A100, A102, F902, F900, U859.

Floral: These tools are duplicates of the ones above except for the pear shaders. B701, B702, F976, P233, P972, F898, modelers, F902, A98, A104.

The Littlest Lamb is a pattern with many overlapping parts because, establishing the illusion of depth from the beginning is very important. This is done most efficiently by



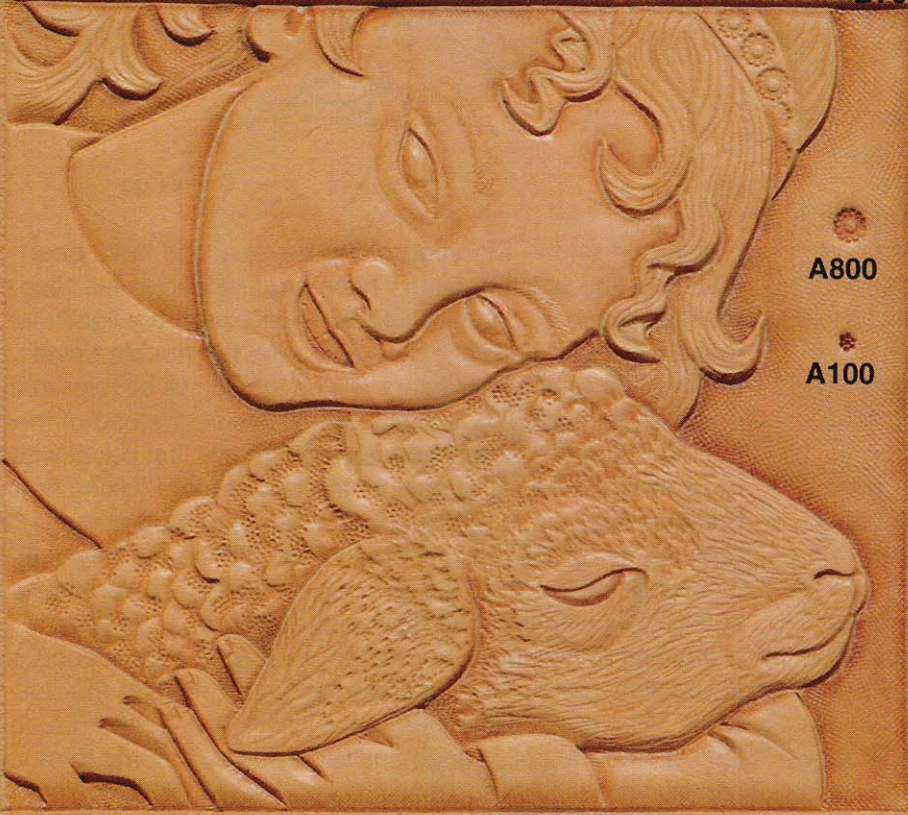
1. Trace

2. Cut

3. Bevel

4. Mat

B702 F976 F891 F890 F895 F896



A800

A100

A-102

F902

F900



B701 B702 F976

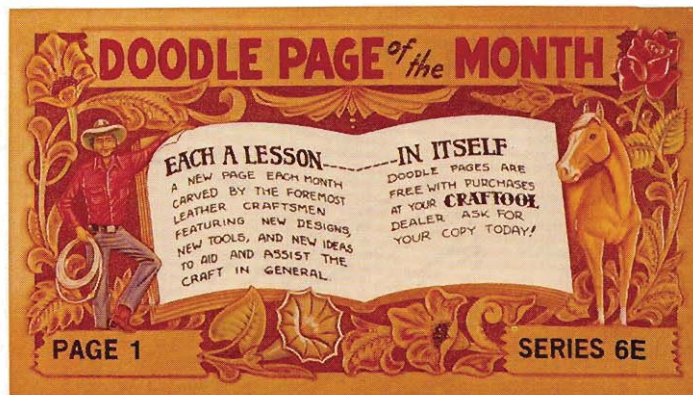
F896 P233 P972

A98 F898 Modelers

F902 A98 A104



1296



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Tracing Pattern



carving. This approach will show exactly how much depth there is to work with. It also enables a person with limited time to work on a complex piece over a long period of time without hardening the leather by constant wetting and drying. Step 1 on the Storyboard is tracing, which is always done carefully for accuracy and checked for missed lines before removing the pattern. Step 2 is cutting. Lines within the face are cut ever so lightly, while outlines are deepest and the rest cut with medium pressure. Strop the swivel knife blade often especially when cutting the facial features as they must be accurate and smooth. These steps are done in the traditional way. Step 3, beveling, is where the mechanical approach begins.

Remember outlining the pictures in coloring books hard with a crayon so you would not go outside of the lines when coloring? This is similar to how I bevel to establish depth. Instead of beveling into the figure on the first pass, say...the angel's collar over the wing and down the arm...try beveling the full wing outline down to the elbow, around the sleeve cuff to the hand and so on until the beginning point is joined.

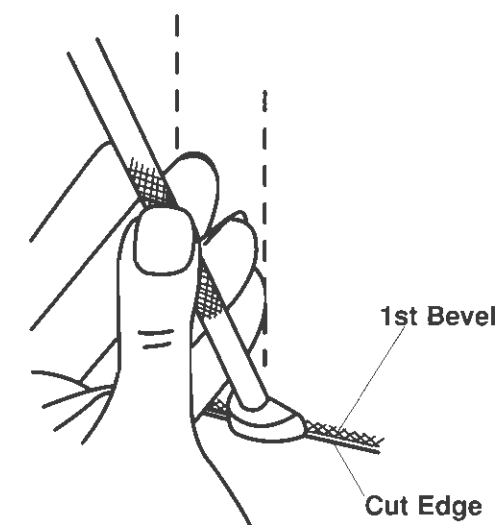
The beveling will be consistently hard around the figure leaving the most lovely bevel ridge which will be 'erased' using the largest figure beveler possible. Hold the smooth beveler with the toe (sharp edge) near the cut line then tilt the tool slightly toward the heel (rounded edge in back) so that no double line is formed and rebevel around the image to flatten the hill. Do not be concerned if this is not smooth as backgrounding and matting will do that later.

For those of you who noticed, Step 3 on the Storyboard is not done in this way . . . it is because the artwork allows very limited space to show many steps . . . but, good catch. I'm pleased to know you're paying attention.

At this point the figure emerges from the leather and it is possible to see how much depth there is to work with. Using a lighter impact, begin beveling inside the outline. Bevel into the figure where the arm comes into the full wing. Tilt the beveler up as if the area where the cuts meet was a step, then level off and continue beveling. This causes a taper that makes the wing recede behind the shoulder for a more realistic look. Use the same method when removing the ridge. Follow these instructions on the rest of the pattern including the floral. The moisture content of the leather at this time, depending on how humid an area is, will be dry enough for backgrounding and matting. This is a good time to complete those steps before stopping for the day or rewetting the leather to continue.

There are several areas of this design that require a double bevel, the largest being the angel's cheek on the lamb's head and the lamb's face on the angel's arm. Smaller areas are in the faces. Because of the delicate nature of such details the tools are tapped very gently and the bevel finished with modeling tools. The large double bevel on these figures is not done quite the same as beveling a flat object like a house or a box. The cut line is beveled first as if there were no double bevel. Be careful on the lamb's face because a reverse bevel is used on the angel's sleeve cuff, not a double. Using the F895, double bevel the angel's face wherever the lamb touches by placing the toe (sharp edge) of the tool against the beveled cut then leaning the tool so that the handle is only a few inches away from the leather surface. Hold the tool with a firm, controlling grip and tap it gently with the mallet/maul. This

rounds the edges of the cut while pushing up the leather for added depth. Lift the tool to proceed . . . don't try to 'walk' the figure beveler. Follow the same instructions for the lamb's face from the point of contact at the sleeve and lamb's chin to the cuff of the sleeve where the reverse bevel begins. Study the close up carving for details of how the finished piece will look.



In step 4 on the Storyboard, the bevel ridges have been flattened and some contours have been added to the faces. Crafttool numbers F891 and F895 were used very lightly for these features, then modelers complete the double bevel (study Step 5). The modelers are used like the beveler in the previous paragraph but, with finger pressure instead of the mallet. Place the edge of the spoon into the first bevel with the convex part resting against the raised edge. Using firm pressure and a controlling grip, roll the spoon up and over the raised edge of the cut rounding it to complete the bevel. A lot of strength is not required to make small features on these figures. Slipping with the tools in these areas will almost always certainly cause permanent damage so it's a good idea to practice these steps on scrap before attempting the real work. Most of the remaining tool work on the figures (i.e. the lamb's wool, angel's wings and more facial features to study) can be found in Al Stohlman's book, *Figure Carving Finesse*. The detail work is all done with modelers.

Carving and tooling the floral design is straight forward and simple so as not to compete with the main figures. The F902 is used toe first to sharpen tight corners but, I've also used it heel first in the tiny secondary petals of the flowers for contours. There are no cams, veiners, seeders or decorative cuts. Just bevelers for depth, pear shaders and modelers for contour and backgrounders for shadows. Look closely at the figures and notice the backgrounders have been used for a shadow effect to emphasize depth in unusual places. To finish tooling this pattern work the heel and edges of F900 in circular motions to make the clouds surrounding the figures. Using the tip of a spoon modeler, follow all the cut lines of the design to raise the edges further and clean up any areas that might have been touched with the matting tools. Sign the work and your done!

Next time I'll show you how to color the Littlest Lamb.



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removing bevel ridges almost as soon as they happen. A bevel ridge is the hill formed away from the cut line every time you bevel. The thickness of leather doesn't matter, nor does the shape, size, or texture of a beveler, the ridge always appears. When a design is backgrounded or matted without flattening the hill first, that pushed up leather tends to move back toward the cut making a carving look flat. With this lesson, I want you to try what I call the "mechanical approach" to good carving depth.

There are a few things I do in a non-traditional way that establish distance in work from the beginning of a

Tracing Pattern



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carving. This is done to work with a complex design in leather by tracing, which is useful for missed lines. Lines with the deepest and most detail must be achieved in a non-traditional way. This process begins.

Remember to use a crayon so you can see the lines. This is similar to tracing into the figure of the wing and down to the elbow, beginning the bevel.

The bevel is the most important part of the figure bevel. It is a sharp edge (sharp edge) and a heel (rounded) bevel around the edge. This is not a bevel.

For those who are done in this space to show you know you're done.

At this point, it is possible to see the impact, bevel, where the area where the beveling. The shoulder is removing the pattern including the time, depending on the background steps before you continue.

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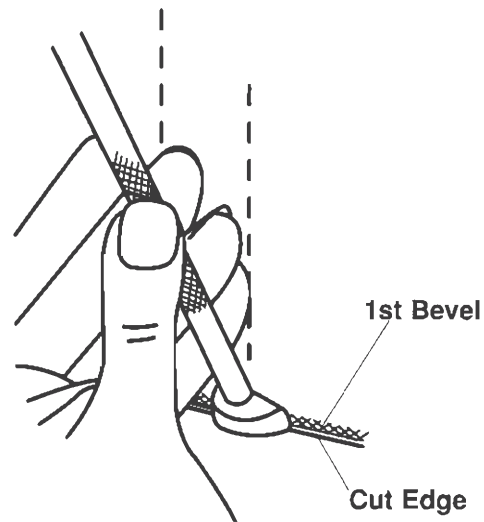
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Next time I'll show you how to color the Littlest Lamb.



1. Light 2. Medium 3. Dark

Coloring The Littlest Lamb

by: Silva Fox

Grisaille, pronounced gree-say, is an ancient method of painting dating back to the Renaissance. The word means "gray", describing the color most often used in the monochromatic under painting. Through many years of trial and error, I have adapted this method to leather. Some of the changes made to the original technique involve the use of purple instead of gray. Purple counteracts the natural tan (continued on back)

DOODLE PAGE of the **MONTH**

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

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PAGE 2 SERIES 6E



Equal parts royal blue, red and water.

5 Layers of color

Purple mixed with black

Lt. green

Red

Orange

Yellow

White

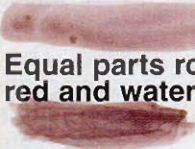




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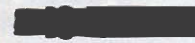
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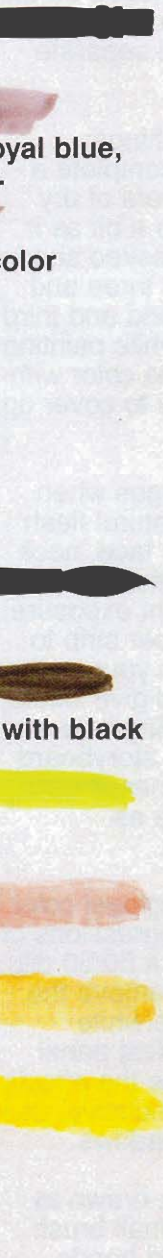
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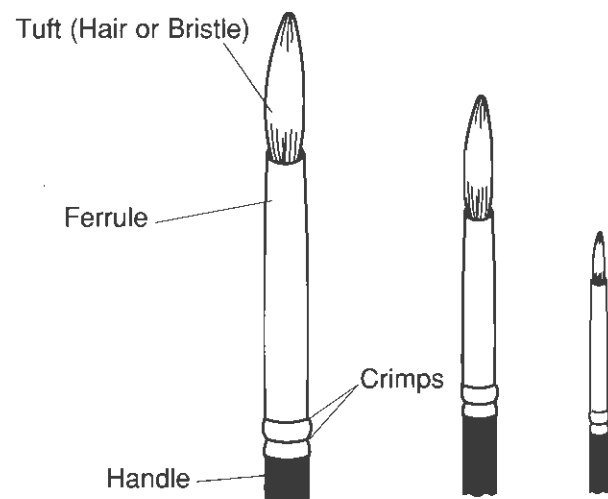
PAGE 2 **SERIES 6E**



tone of the leather without turning blue or green as diluted black does and it allows for the addition of color glazes. This is painting made easy with beautiful first-time results.

Supplies needed:

Cova Color® #2040: medium brown, dark brown, red, orange, royal blue, black, light green, yellow and white
Quality brushes (use 2 or 3 sizes, natural hair or synthetic)
Denatured alcohol (from hardware store)
cotton swabs
paper towel (folded into a square)
container of water
dessert size paper plates (styrofoam or plastic-coated) for mixing colors
sheet of white paper to match colors on the storyboard
scrap piece of leather to test for a proper dry brush



I want to define some terms I've used so that your painting experience is a pleasant and successful one.

Units of measure: While mixing the colors for this project, I literally dipped my brush into the Cova Color up to the ferrule (see illustration above), then rolled it on a plate and counted it as one part. The same was done with water, so it is not terribly important to be 100% accurate. Keeping the brushes and the mixing water clean is very important.

Cova Colors: These are opaque acrylic colors, which means you can't see through them when they're left undiluted. I use them at the same consistency as watercolors, so a little goes a long way. Acrylic colors are water soluble when wet. They become permanent colors when they dry. A few years ago I discovered a way of removing dried acrylic paint from leather. Since very little of the color is actually absorbed, most of it can be removed with a cotton swab and a little *denatured* alcohol.

Dry Brush: Pick up a small amount of diluted color with the brush, touch it on a paper towel to remove excess liquid and draw a line on scrap leather until the color

stops flowing smoothly. When the liquid in the brush can no longer puddle or spread, work the brush point gently in a circular, scrubbing motion to rub in the color. This method is great for emphasizing fine detail and making smooth transitions from one value (intensity) to another.

Glazing: This is the application of diluted, transparent (can be seen through) colors over others so that the underlying layers can be seen.

Outline: Color the cut edges of an image tooled on leather. This is usually done in a shade slightly darker than the overall image. The brush is used wet enough with color so the liquid flows into the cuts in a controlled manner. Outlining is tedious, but it gives the work a greater depth appearance.

Stippling: This is used to enhance textures or create a feeling of distance. It can be used to give a marble-like effect. The stippling done in this lesson is with a dry brush and undiluted color. Excess color is blotted off the brush then the brush is held upright and the tip is lightly bounced on the leather. The brush hairs will separate slightly, making interesting patterns.

Before we begin, I'd like to tell you two things: (1.) Though only three steps are shown to complete a beautiful face, those steps involve many layers of dry brushing color. Each "glazing" of color fades a bit as it dries and more layers are added until the desired shade of color is achieved. Expect to use between three and five glazes for the effects shown in the second and third panel of the storyboard. (2.) If at any time while painting you're not happy with the results, remove the color with denatured alcohol and start again. Never try to cover up an error with more color.

Leather as a medium has great advantages when painting this angel; the figure is already a natural flesh color. Adding shadows and highlights to the face, neck and hands is all that's necessary. Since leather tones vary depending on the tannery, cut, age, light exposure, etc. the storyboard is made with a white paper strip to match colors to. No matter how light or dark your leather might be, the color samples on white should give similar results on all shades of leather. Understanding how and where the color goes is made easier on the storyboard by small, radiating dots in the upper left corner of each panel. I call these "sunspots" and they serve as reminders of the light source in the painting.

Using the natural leather shade as the lightest color (not counting highlights), I will add three progressions of shadow. The first color is medium brown at a 50/50 dilution. Wipe the brush on the paper towel to remove the excess liquid and then test the shade on the white paper to match the storyboard. Look at the first panel and color the areas of the face shown. Since the effects of the shadows using color this way are cumulative, use the same mixture for step 2, the medium shadows.

For step 3, add a brush tip-worth of dark brown to the mixture and a little more water. Use a small brush slightly wet with color, to outline the face and hands, then dry brush the areas of deepest shadow. Notice

how outlining has pulled the figure away from the background.

Blend the shadows further by adding a brush tip dot of orange to the diluted shadow mix and dry brush this color into the cheek shadow overlapping slightly into the uncolored area facing the light source. Use this golden cover over the neck and hand shadows in the same way. The skin is now complete — until the highlights. Change the brush water and mixing plate if necessary. Make sure the brushes are thoroughly rinsed.

Now we begin the grisaille method. To mix purple, use equal quantities of red and royal blue. I used two large brush loads of each color with four brush loads of water. Outline all the areas not lined in brown tones including the lamb and angel's hair. Mop the color on the wings for the same effect as using Leather Glow®. It will fill all the details and when it dries, remove the color from the highest surfaces with denatured alcohol and a cotton swab. Use the swab in a dry brush manner so that only surface color is removed.

Shadow the areas with purple as shown in the storyboard. Darker shades are produced using multiple layers. The shadows on the floral pattern follow the beveling and pear shading. This is a border for the picture so it's not necessarily subject to the sunspot light source. When you are pleased with the shadowing, add some black to the purple mixture and color the flower centers and floral background. Change the water and clean brushes well. Bright colors are next.

With the shadowing done, the rest is a "breeze." Dilute light green at the 50/50 color-to-water ratio. A medium-sized brush measure is plenty for all of these colors. The brush should not be dripping wet, but we don't want the dry brush for this. Just dip the point into the color and paint the stems and leaves. Go right over the purple shadows. If the color is properly diluted, the shadows will blend with the new color and no longer look purple.

Dilute red in the same way and color the flowers. Add a little more water and with a small brush touch the angel's cheeks, lips and fingernails with pale pink. Dilute orange for the angel's hair, robe, the lamb and clouds. Using a large dry brush with undiluted yellow, stipple color randomly across the background. Notice that the background looks further away and the angel pops right out at you.

Now for the whites and highlights. I do not dilute white! I do use it sparingly and carefully with the dry brush (very dry, bone dry). Put two large brush loads of white on a plate/palette and rinse the brush thoroughly. Press the bristles between a couple of layers of paper towel to dry and flatten them, then touch the edge of the white with the flattened bristles and pull some white out on to the plate. Repeat this in the same spot several times until there is color half way up the brush bristles. This thin layer of paint on the plate will coat the brush evenly without adding too much moisture. Test the consistency on a leather scrap before touching the work.

Holding the brush at an angle, pull it across the angel's wing, starting at the tip nearest the sunspot. A slight pressure and side-to-side motion will help distribute the color evenly. Be careful not to hit the back-grounds. As the color fades, add more in the previous manner until the wing is finished.

Rinse the brush well and prepare it again. The wing facing away from the light source has only enough highlight to show the detail work. The lamb is done with the same care as the first wing. There are highlights on the angel's cheek, hair, shoulder and a little on the hand. Clean and prepare the brush for the clouds, which are stippled.

The small highlights on the floral pattern are created by adding a touch of white to the green used before. The shade should be very pale. This highlight is for the red flowers. No mistake, this works very well. Likewise, mix white into the red for a pale pink to brighten the green of the leaves. Use a small brush dipped in pure white with only the tip and place a tiny dot of highlight in the angel's eye nearest the light source. There won't be a white dot in the shadowed eye or the lamb's eye. If you want a blue-eyed angel, add the color before the highlight. Place another small stroke of white on the angel's teeth; place it only nearest the light source.

Look over the piece once more and when you are satisfied, sign and date your finished artwork.

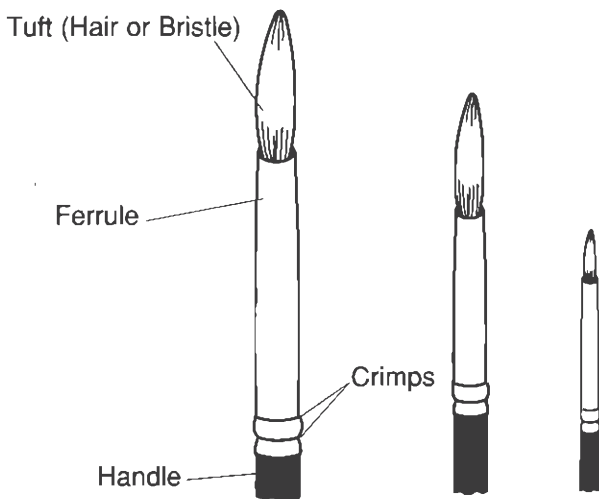
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tone of the leather without turning blue or green as diluted black does and it allows for the addition of color glazes. This is painting made easy with beautiful first-time results.

Supplies needed:

Cova Color® #2040: medium brown, dark brown, red, orange, royal blue, black, light green, yellow and white
Quality brushes (use 2 or 3 sizes, natural hair or synthetic)
Denatured alcohol (from hardware store)
cotton swabs
paper towel (folded into a square)
container of water
dessert size paper plates (styrofoam or plastic-coated) for mixing colors
sheet of white paper to match colors on the storyboard
scrap piece of leather to test for a proper dry brush



I want to define some terms I've used so that your painting experience is a pleasant and successful one.

Units of measure: While mixing the colors for this project, I literally dipped my brush into the Cova Color up to the ferrule (see illustration above), then rolled it on a plate and counted it as one part. The same was done with water, so it is not terribly important to be 100% accurate. Keeping the brushes and the mixing water clean is very important.

Cova Colors: These are opaque acrylic colors, which means you can't see through them when they're left undiluted. I use them at the same consistency as watercolors, so a little goes a long way. Acrylic colors are water soluble when wet. They become permanent colors when they dry. A few years ago I discovered a way of removing dried acrylic paint from leather. Since very little of the color is actually absorbed, most of it can be removed with a cotton swab and a little *denatured* alcohol.

Dry Brush: Pick up a small amount of diluted color with the brush, touch it on a paper towel to remove excess liquid and draw a line on scrap leather until the color

stops flowing smoothly. When the liquid in the brush can no longer puddle or spread, work the brush point gently in a circular, scrubbing motion to rub in the color. This method is great for emphasizing fine detail and making smooth transitions from one value (intensity) to another.

Glazing: This is the application of diluted, transparent (can be seen through) colors over others so that the underlying layers can be seen.

Outline: Color the cut edges of an image tooled on leather. This is usually done in a shade slightly darker than the overall image. The brush is used wet enough with color so the liquid flows into the cuts in a controlled manner. Outlining is tedious, but it gives the work a greater depth appearance.

Stippling: This is used to enhance textures or create a feeling of distance. It can be used to give a marble-like effect. The stippling done in this lesson is with a dry brush and undiluted color. Excess color is blotted off the brush then the brush is held upright and the tip is lightly bounced on the leather. The brush hairs will separate slightly, making interesting patterns.

Before we begin, I'd like to tell you two things: (1.) Though only three steps are shown to complete a beautiful face, those steps involve many layers of dry brushing color. Each "glazing" of color fades a bit as it dries and more layers are added until the desired shade of color is achieved. Expect to use between three and five glazes for the effects shown in the second and third panel of the storyboard. (2.) If at any time while painting you're not happy with the results, remove the color with denatured alcohol and start again. Never try to cover up an error with more color.

Leather as a medium has great advantages when painting this angel; the figure is already a natural flesh color. Adding shadows and highlights to the face, neck and hands is all that's necessary. Since leather tones vary depending on the tannery, cut, age, light exposure, etc. the storyboard is made with a white paper strip to match colors to. No matter how light or dark your leather might be, the color samples on white should give similar results on all shades of leather. Understanding how and where the color goes is made easier on the storyboard by small, radiating dots in the upper left corner of each panel. I call these "sunspots" and they serve as reminders of the light source in the painting.

Using the natural leather shade as the lightest color (not counting highlights), I will add three progressions of shadow. The first color is medium brown at a 50/50 dilution. Wipe the brush on the paper towel to remove the excess liquid and then test the shade on the white paper to match the storyboard. Look at the first panel and color the areas of the face shown. Since the effects of the shadows using color this way are cumulative, use the same mixture for step 2, the medium shadows.

For step 3, add a brush tip-worth of dark brown to the mixture and a little more water. Use a small brush slightly wet with color, to outline the face and hands, then dry brush the areas of deepest shadow. Notice

how outlining has pulled the figure away from the background.

Blend the shadows further by adding a brush tip dot of orange to the diluted shadow mix and dry brush this color into the cheek shadow overlapping slightly into the uncolored area facing the light source. Use this golden cover over the neck and hand shadows in the same way. The skin is now complete — until the highlights. Change the brush water and mixing plate if necessary. Make sure the brushes are thoroughly rinsed.

Now we begin the grisaille method. To mix purple, use equal quantities of red and royal blue. I used two large brush loads of each color with four brush loads of water. Outline all the areas not lined in brown tones including the lamb and angel's hair. Mop the color on the wings for the same effect as using Leather Glow®. It will fill all the details and when it dries, remove the color from the highest surfaces with denatured alcohol and a cotton swab. Use the swab in a dry brush manner so that only surface color is removed.

Shadow the areas with purple as shown in the storyboard. Darker shades are produced using multiple layers. The shadows on the floral pattern follow the beveling and pear shading. This is a border for the picture so it's not necessarily subject to the sunspot light source. When you are pleased with the shadowing, add some black to the purple mixture and color the flower centers and floral background. Change the water and clean brushes well. Bright colors are next.

With the shadowing done, the rest is a "breeze." Dilute light green at the 50/50 color-to-water ratio. A medium-sized brush measure is plenty for all of these colors. The brush should not be dripping wet, but we don't want the dry brush for this. Just dip the point into the color and paint the stems and leaves. Go right over the purple shadows. If the color is properly diluted, the shadows will blend with the new color and no longer look purple.

Dilute red in the same way and color the flowers. Add a little more water and with a small brush touch the angel's cheeks, lips and fingernails with pale pink. Dilute orange for the angel's hair, robe, the lamb and clouds. Using a large dry brush with undiluted yellow, stipple color randomly across the background. Notice that the background looks further away and the angel pops right out at you.

Now for the whites and highlights. I do not dilute white! I do use it sparingly and carefully with the dry brush (very dry, bone dry). Put two large brush loads of white on a plate/palette and rinse the brush thoroughly. Press the bristles between a couple of layers of paper towel to dry and flatten them, then touch the edge of the white with the flattened bristles and pull some white out on to the plate. Repeat this in the same spot several times until there is color half way up the brush bristles. This thin layer of paint on the plate will coat the brush evenly without adding too much moisture. Test the consistency on a leather scrap before touching the work.

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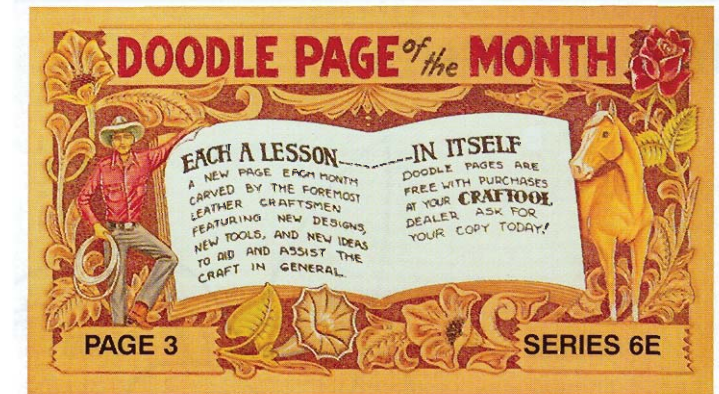
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TEAMING UP FOR RUFFLES

by: Gary D. Sawyer

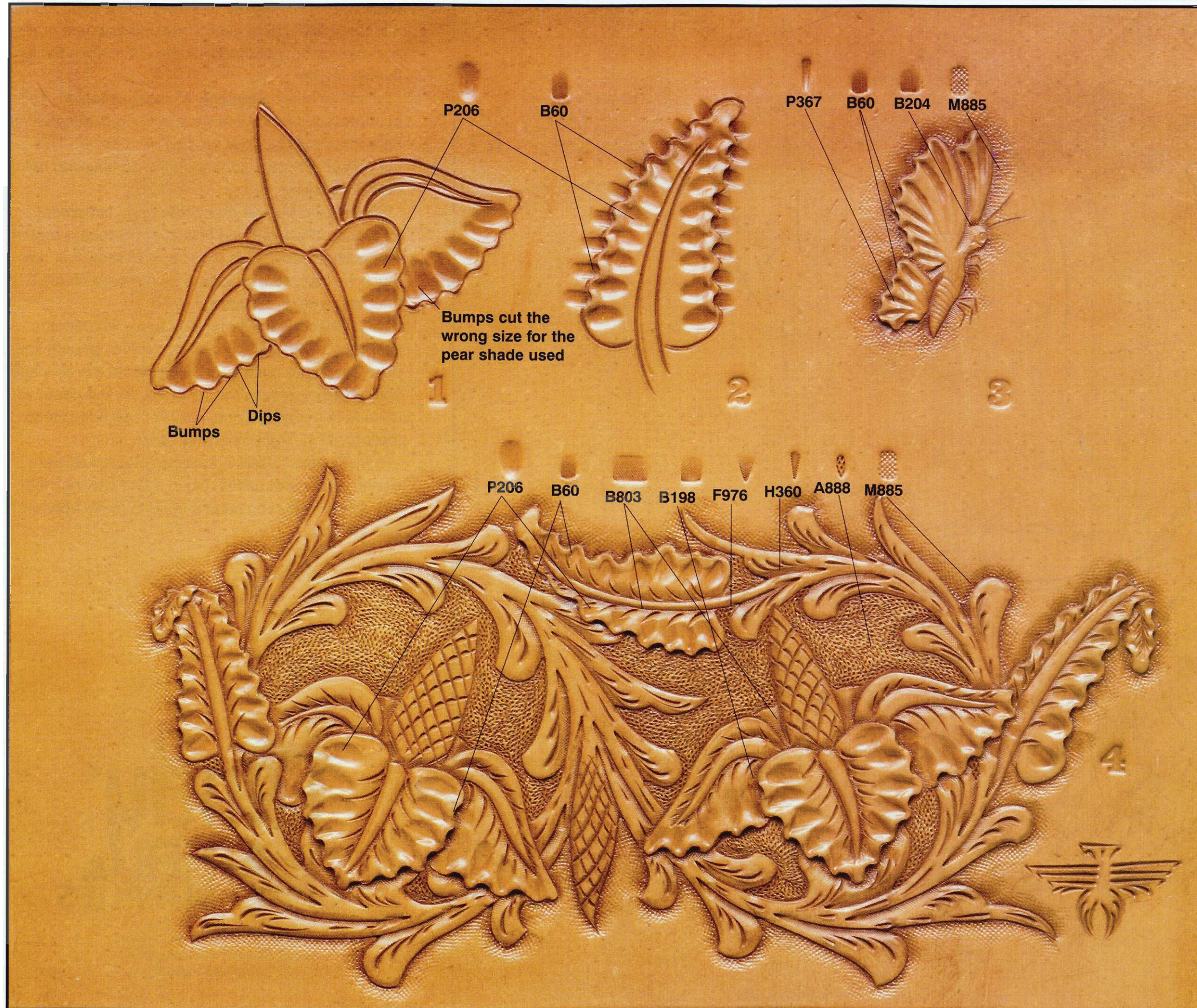
The sole purpose of this Doodle Page is to show you how to create ruffles in your tooling. The flower and leaf I used here were designed specifically for this purpose.

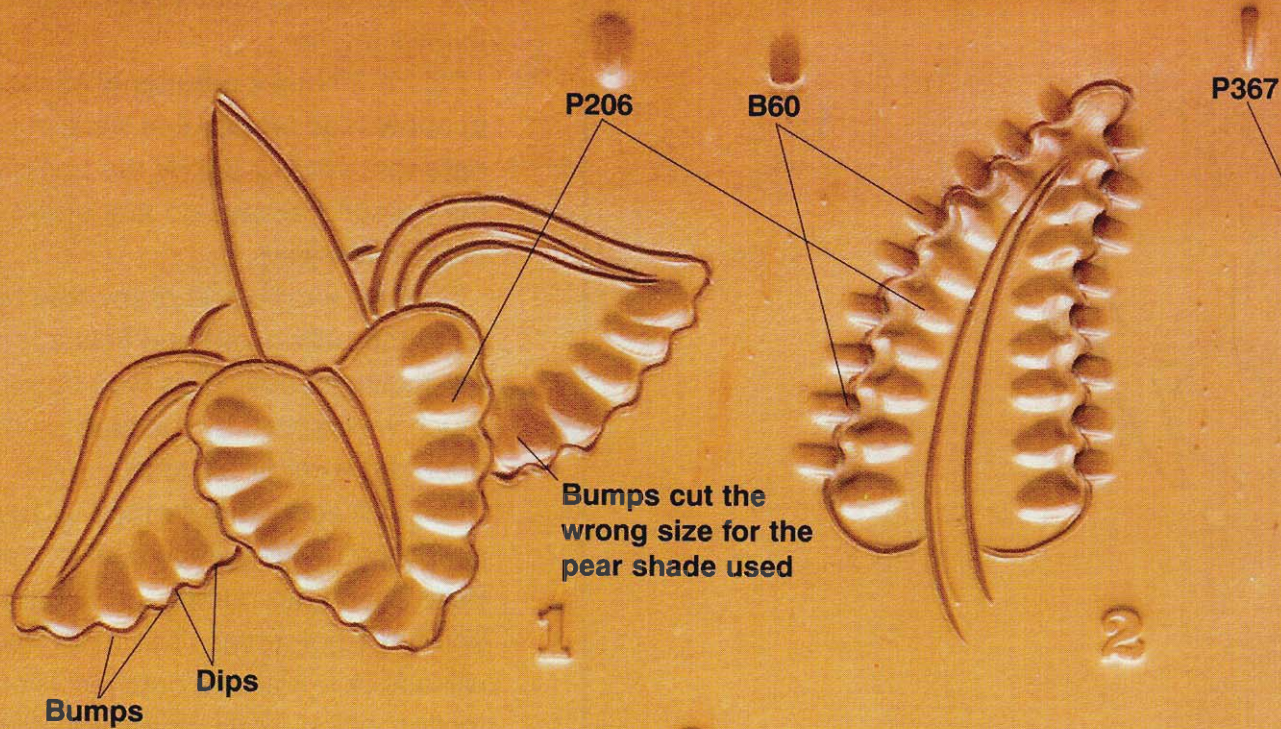
The two tools we'll be concentrating on here are the pear shader and under cut beveler. Used correctly as a team these two tools make an outstanding depth/height effect.

Figure 1 shows the flower cut in and pear shaded. The edges of the flower petals are cut away. The outer edges of this wavy cut we'll call 'bumps' and the inner edges will be 'dips'.

Pear shade the outer bumps as shown in figure 1. Note: The bumps on the right hand petal were cut too close together for the size of pear shader used. Use a pear shader that fits inside the bump to avoid this problem of the tool stamping and overlapping.

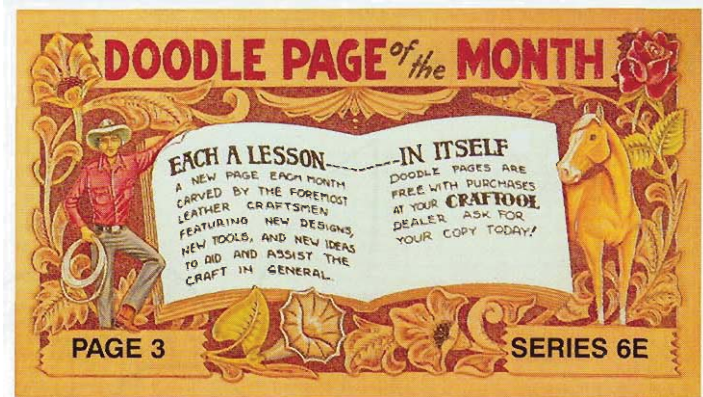
Figure 2 shows the leaf has been cut, pear shaded and then under cut beveled. Under cut bevel in all the 'dips' between the pear shades. I always start with the tip of the bevel right on the cut, with the handle of the tool angled toward me. Then I tap the tool to the bottom of the cut while moving the handle away from me. This must be done to keep the bevel from cutting down through the leather. You want the bevel to cut in under the leaf and raise the edge of the leaf between the pear-





Bumps cut the wrong size for the pear shade used





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Tracing Pattern



shades. Notice how the tools work as a team to create a height/depth variation. This takes some practice and much caution should be used when tooling thinner leather.

Figure 3 shows a butterfly completely tooled. This is to show how regular line beveling and matting eliminate the shadow left by the under cut bevel. This is the reason I always do any under cut beveling before the line beveling.

Figure 4 shows one of my free hand patterns. I used the ruffled leaf and flower, and kept the rest of the tooling simple. This was done to show just how much was added by teaming up the pear shade and undercut beveler for ruffles.

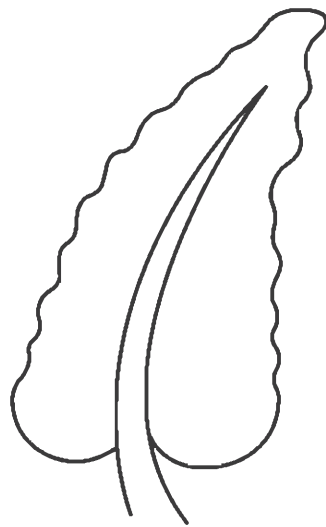
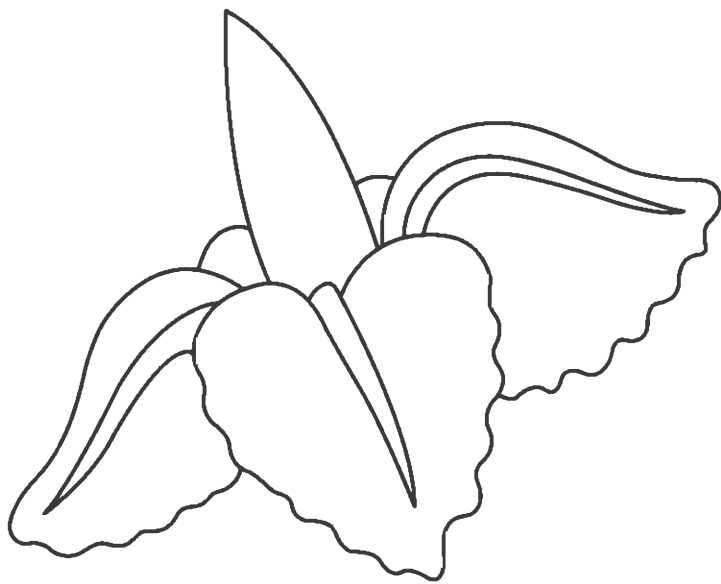
You can apply this method to your own patterns simply by making wavy cuts in place of smooth lines. Pear shade the bumps, undercut bevel the dips and you have got ruffles. The extra height and depth you will add is a real eye catcher. This can bring life to tooling which might otherwise seem flat.

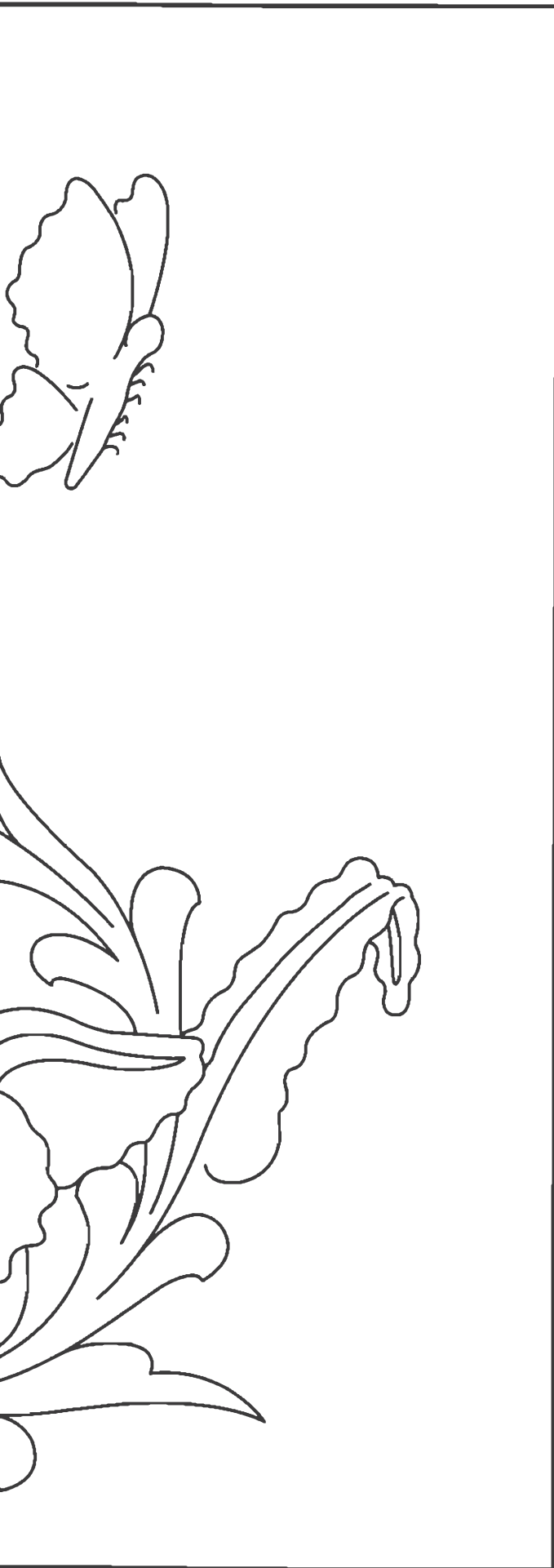
Ruffles can be used in tooling curtains and clam shells, pleats and ruffles, when figure carving clothing, and I have even seen it used to make very realistic fish fins.

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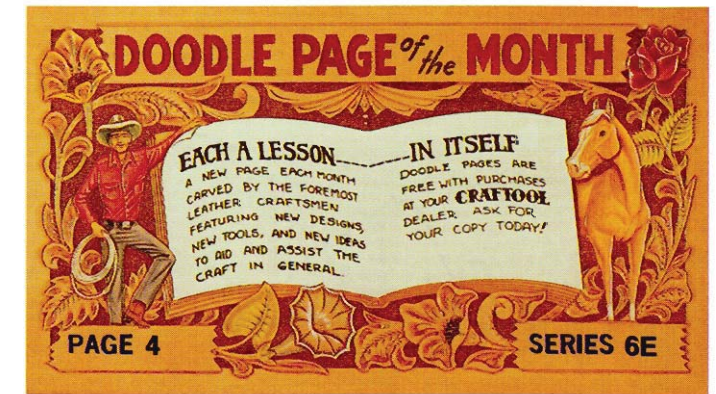
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Long Day Done

by Silva Fox

Traditionally, a leather pattern has solid lines indicating where to cut, and dashed lines indicating where to bevel. "Long Day Done" appears to be a more complex pattern until I break down the two basic components further.

On this Doodle Page, a solid line still means to cut. Long dashes, like those shown on the distant hills, indicate where to cut lightly. The shorter dashed lines still indicate where to bevel. The dots on the face and on the welts of the jacket indicate where to model. When the dashed lines or dots are combined with shading, it means to model while transferring the pattern; model right through the tracing paper or film.

I started using this technique when some challenging patterns became confusing because of all the modeling/beveling lines. By shadowing the pattern while drawing, the problem is eliminated until the pattern is transferred. This is why I shade drawings through the pattern with a modeler while tracing. The method leaves clear, soft contours and totally eliminates confusion. I offer to you the pattern for "Long Day Done" drawn especially for use with this modeling technique.

The setting of this picture is obviously western. From the title you can assume the scene takes place in the evening. This information is important for those who plan on coloring the scene, because no real detail is required in the hills. Details would not be seen under these conditions.

The sun will be setting directly behind the cowboy's head, so the main light source is the fire. It's a cool evening with a light breeze blowing at the man's back. It's cool, not cold, because the jacket is pulled together in front but not buttoned. The wind direction is noted in the smoke, fire and steam from the coffee cup. Steam normally would be painted only, but because we have real overlapping dimensions, avoiding cut and bevel lines is necessary for realism. Note how the steam is handled in step one of the storyboard.

Prepare an 8"x10" piece of leather in any weight you prefer for tooling. Center the pattern and trace all the lines carefully using a spoon or ball modeler to add the shaded contours to the jacket as you go. The contours will be further defined and emphasized later.

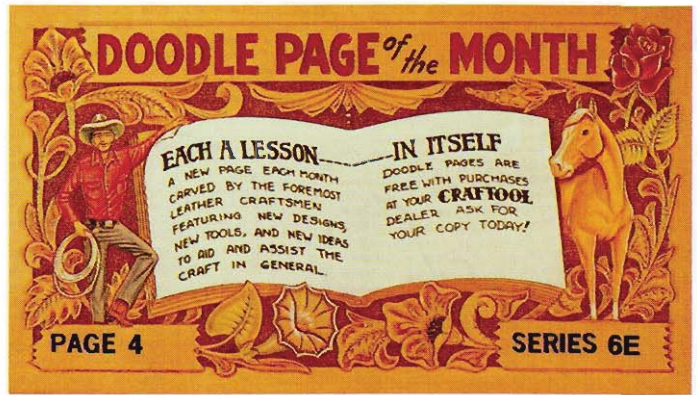
Use only enough pressure when transferring the short dashes and dots for modeling to leave light impressions not permanent marks. I use force when making these marks only for clear instructional demonstrations. Delicate areas (the face and hands) require a gentle touch when tracing and modeling. Too much pressure and overworking the




Silva Fox
197

M882 M885
Optional





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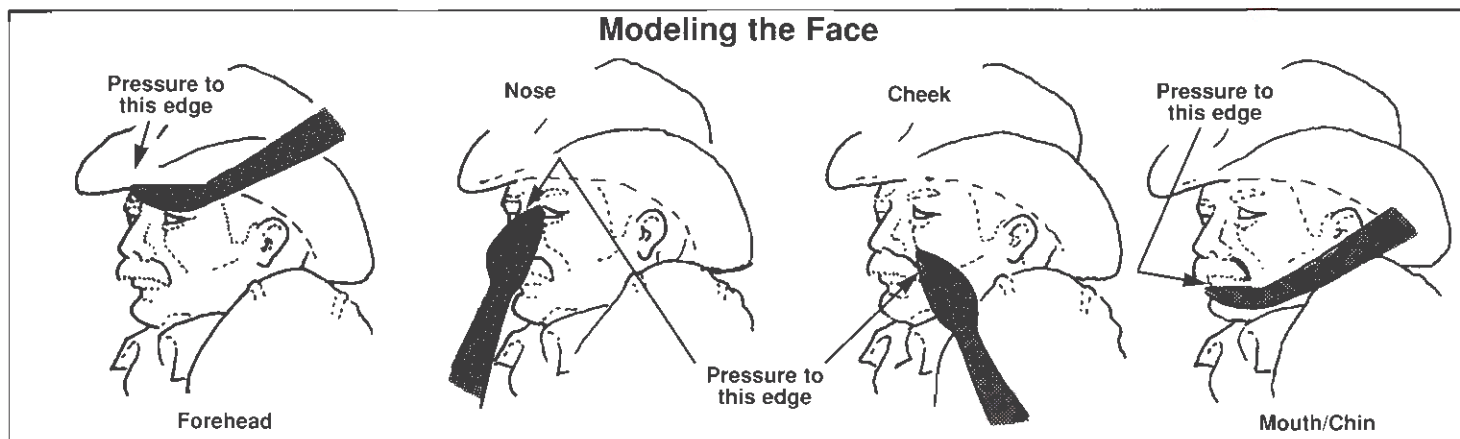
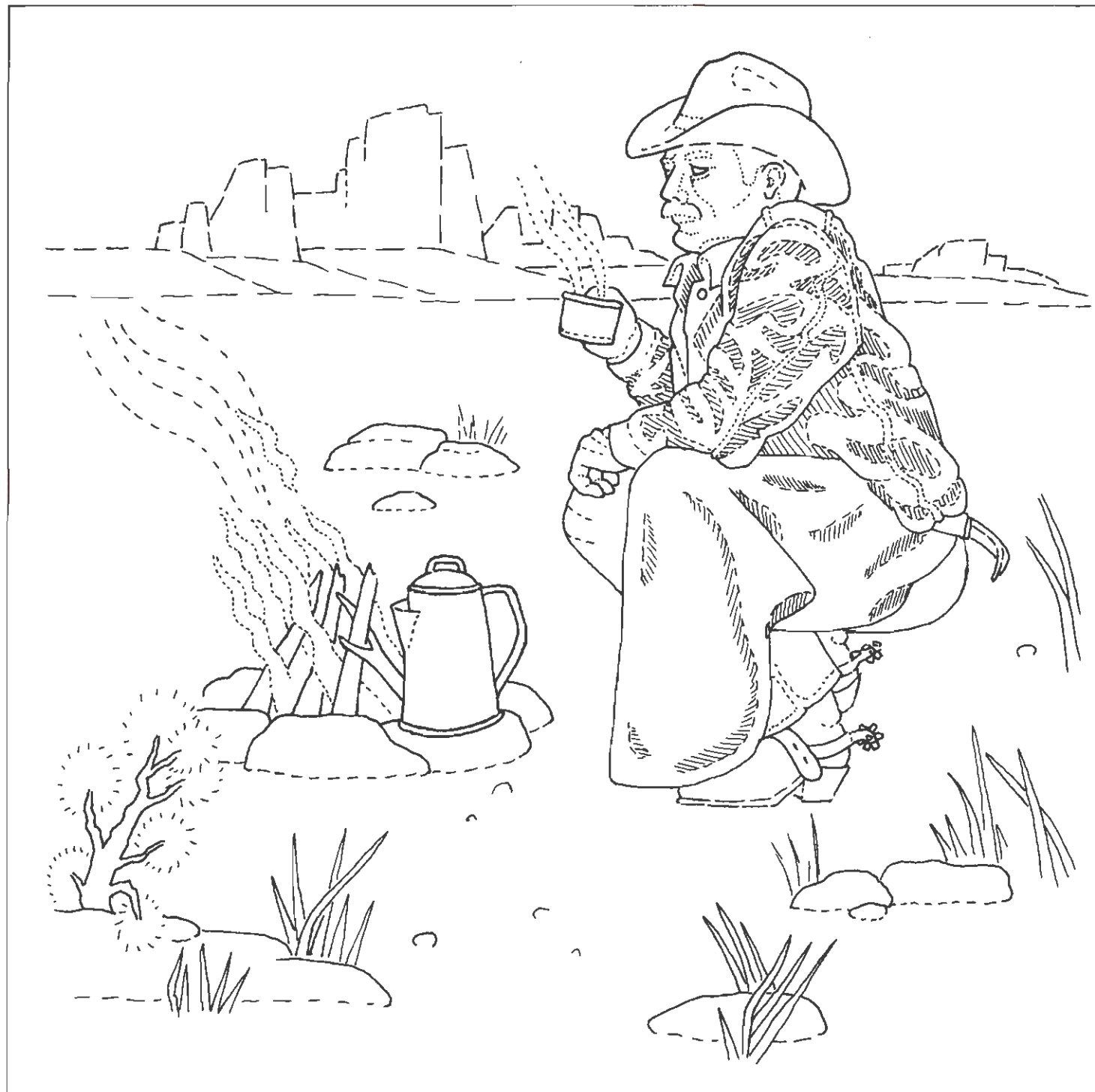
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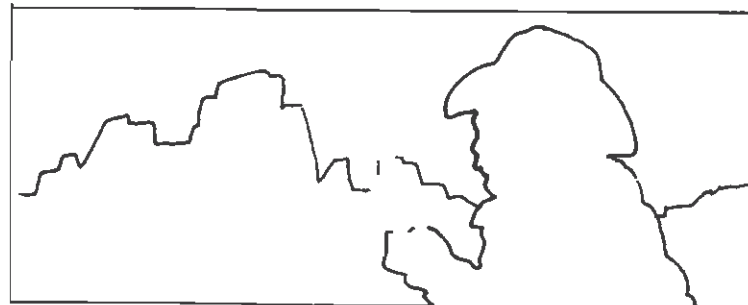
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area will cause distortion, so remember a light touch goes a long way on good quality leather.

Cut the pattern as the lines indicate using the storyboard as reference if necessary. Notice that there are many double bevel and reverse bevel areas: the hat and head, jaw and collar, elbow over knee, boots to ground, stones, coffee pot, etc. Add moisture to the leather as needed.

Outline bevel the figure and skyline. That is, bevel hard from the skyline to the man's head, around the head and finish the skyline as shown below. Then finish outline beveling the man.



The outline bevel is used to establish as much depth as possible from the beginning of a project. Since the hills in the background are not cut as deeply as the man's face and hat, the depths established will be perspectively perfect when finished. Because the cowboy's profile is more delicate than the hills, you should bevel this area several times to prevent distortion.

Start with figure tool F890 gently, then F891 to remove the bevel ridge and establish more depth, then F895 to remove that ridge. This is the easiest way I have found for teaching how to establish depth in a scene. Only the main components of a scene are done like this. The remaining parts are beveled in the traditional way.

Once the outlines are finished, mat the sky completely using F898 and F900. Use the same tools to remove the bevel ridge and mat around the cowboy. This will release the figure from the background and create a sense of distance all around him.

With the beveling complete and the ridges removed, it is a good time to stop working if time doesn't allow for rewetting the project. If there is a little time, begin working on the background. The leather at this point is probably too dry for any kind of modeling, but it's perfect for the textured background tools.

Recase the leather to begin the modeling and detail work. Start with the jacket (where it's bunched at the shoulder by the back of the hat) and clearly define the welts. Then round the beveled edges of the shoulder cut and move forward to the collar and down the fabric fold between the arm and collar. Model the crease deeply as shown in the finished panel of the storyboard. Round the collar in the same way. Then model the

cowboy's jawbone away from the collar. This makes a gentle double bevel between the face and clothing.

Continue contouring the clothing and chaps using the finished panel as a guide. Notice that areas of each fold have high and low spots. This is emphasized by the wandering welts down the side and sleeve of the jacket. Shadowing in some areas of the clothing include the use of A98 for added depth, like the collar folds and the gap where the elbow rests on the chaps. Remember that chaps would be made of leather, which is heavier than denim, so the folds will not be as dramatic.

Model the hand, making sure to round each finger gently. Begin modeling the face using the enlargement on the storyboard as a guide. Practice these steps on a scrap piece of leather before doing the real one if you are not sure about any step. Do not try to rub in the facial contours; instead push or sculpt them into the leather.

In order for the brow to stick out, the forehead must be pushed back. Hold the modeler with the convex side facing the leather. Rest the edge and tip of the spoon against the hat cut and apply enough pressure to push down the forehead at an angle, like beveling. Study the drawings provided on modeling the face and note the modeler positions for each feature from the craftsman's perspective. A good reference source for the technical aspect of tooling faces is Al Stohlman's book, *Figure Carving Finesse*.

Model vertical lines into the background hills very lightly. As night falls our eyes see less and less details, so you don't want to overdo the scene. The most detail that will be seen in this completed picture will be that scenery directly lit by the fire. Concentrate your tooling detail into those areas. Model the fire, smoke and steam rising from the coffee cup and complete any beveling needed. Pay attention to the effect that the different textured tools give to the overall scene and add texture to the areas you feel could use a little extra work. Full instructions for completing the stones, grasses and plants can all be found in *Pictorial Carving Finesse*, by Al Stohlman. I went a little further with the ground and stones by using different grits of sandpaper for more texture.

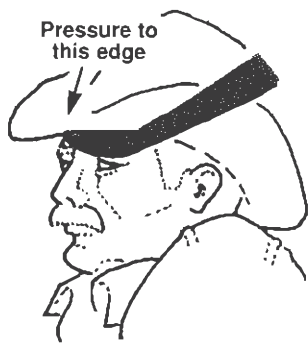
All these little extras will enhance an uncolored picture, but they will give you a "knock out" finished and framed painting. See you soon with the color version of "Long Day Done."

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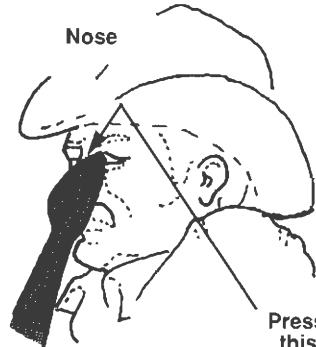
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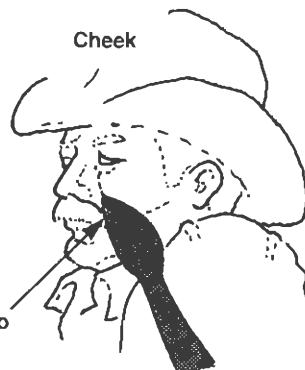
Modeling the Face



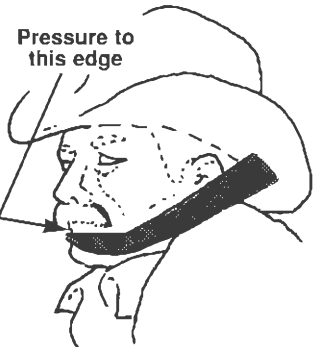
Forehead



Pressure to this edge



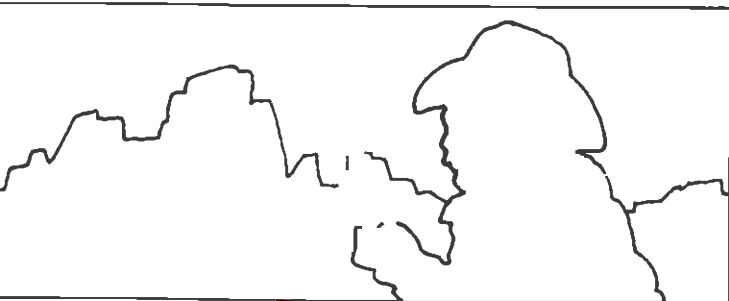
Mouth/Chin



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Once the outlines are finished, mat the sky completely using F898 and F900. Use the same tools to remove the bevel ridge and mat around the cowboy. This will release the figure from the background and create a sense of distance all around him.

With the beveling complete and the ridges removed, it is a good time to stop working if time doesn't allow for rewetting the project. If there is a little time, begin working on the background. The leather at this point is probably too dry for any kind of modeling, but it's perfect for the textured background tools.

Recase the leather to begin the modeling and detail work. Start with the jacket (where it's bunched at the shoulder by the back of the hat) and clearly define the welts. Then round the beveled edges of the shoulder cut and move forward to the collar and down the fabric fold between the arm and collar. Model the crease deeply as shown in the finished panel of the storyboard. Round the collar in the same way. Then model the

cowboy's jawbone away from the collar. This makes a gentle double bevel between the face and clothing.

Continue contouring the clothing and chaps using the finished panel as a guide. Notice that areas of each fold have high and low spots. This is emphasized by the wandering welts down the side and sleeve of the jacket. Shadowing in some areas of the clothing include the use of A98 for added depth, like the collar folds and the gap where the elbow rests on the chaps. Remember that chaps would be made of leather, which is heavier than denim, so the folds will not be as dramatic.

Model the hand, making sure to round each finger gently. Begin modeling the face using the enlargement on the storyboard as a guide. Practice these steps on a scrap piece of leather before doing the real one if you are not sure about any step. Do not try to rub in the facial contours; instead push or sculpt them into the leather.

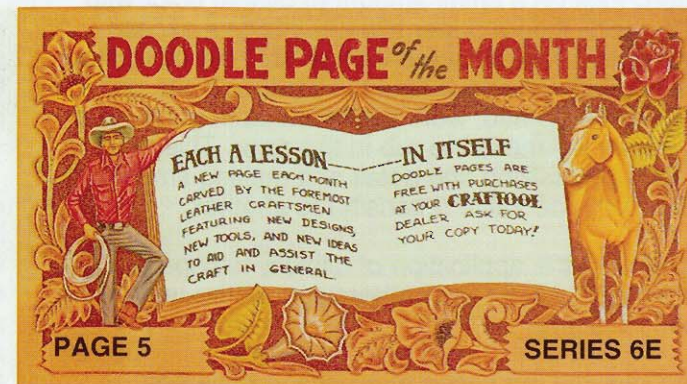
In order for the brow to stick out, the forehead must be pushed back. Hold the modeler with the convex side facing the leather. Rest the edge and tip of the spoon against the hat cut and apply enough pressure to push down the forehead at an angle, like beveling. Study the drawings provided on modeling the face and note the modeler positions for each feature from the craftsman's perspective. A good reference source for the technical aspect of tooling faces is Al Stohlman's book, *Figure Carving Finesse*.

Model vertical lines into the background hills very lightly. As night falls our eyes see less and less details, so you don't want to overdo the scene. The most detail that will be seen in this completed picture will be that scenery directly lit by the fire. Concentrate your tooling detail into those areas. Model the fire, smoke and steam rising from the coffee cup and complete any beveling needed. Pay attention to the effect that the different textured tools give to the overall scene and add texture to the areas you feel could use a little extra work. Full instructions for completing the stones, grasses and plants can all be found in *Pictorial Carving Finesse*, by Al Stohlman. I went a little further with the ground and stones by using different grits of sandpaper for more texture.




All these little extras will enhance an uncolored picture, but they will give you a "knock out" finished and framed painting. See you soon with the color version of "Long Day Done."

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CRAFT SUPPLIES**

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Coloring Long Day Done
by Silva Fox

-  1. Light
-  2. Medium
-  3. Dark



- Yellow 
- Orange 
- Red 
- Royal Blue & Red 
- Purple & Black 
- Orange & Water 
- Orange & Med. Brown 
- Yellow & Med. Brown 
- Royal Blue & White 





1. Light



2. Medium



3. Dark



Yellow



Orange



Red



Royal Blue



Purple & E



Orange & Y



Orange & Brown



Yellow & Brown



Royal B & White



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PAGE 5 **SERIES 6E**

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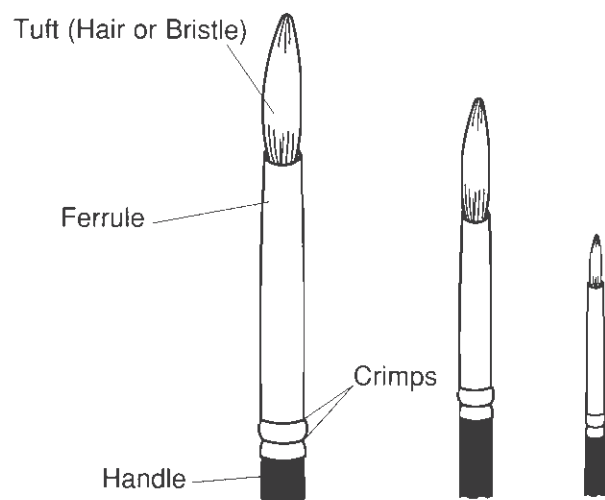


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Grisaille, pronounced gree-say, is an ancient method of painting dating back to the Renaissance. The word means "gray," describing the color most often used in the monochromatic under painting. Through many years of trial and error, I have adapted this method to leather. Some of the changes made to the original technique involve the use of purple instead of gray. Purple counteracts the natural tan tone of the leather without turning blue or green as diluted black does and it allows for the addition of color glazes. This is painting made easy with beautiful first-time results.

Supplies needed:

Cova Color® #2040: medium brown, dark brown, orange, red, royal blue, black, yellow and white
Quality brushes (use 2 or 3 sizes, natural hair or synthetic)



Denatured alcohol (from hardware store)
cotton swabs
paper towel (folded into a square)
container of water
dessert size paper plates (styrofoam or plastic-coated) for mixing colors
sheet of white paper to match colors on the storyboard
scrap piece of leather to test for a proper dry brush

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Dry Brush: Pick up a small amount of diluted color with the brush, touch it on a paper towel to remove excess liquid and draw a line on scrap leather until the color stops flowing smoothly. When the liquid in the brush can no longer puddle or spread, work the brush point gently in a circular, scrubbing motion to rub in the color. This method is great for emphasizing fine detail and making smooth transitions from one value (intensity) to another.

Glazing: This is the application of diluted, transparent (can be seen through) colors over others so that the underlying layers can be seen.

Outline: Color the cut edges of an image tooled on leather. This is usually done in a shade slightly darker than the overall image. The brush is used wet enough with color so the liquid flows into the cuts in a controlled manner. Outlining is tedious, but it gives the work a greater depth appearance.

Stippling: This is used to enhance textures or create a feeling of distance. It can be used to give a marble-like effect. The stippling done in this lesson is with a dry brush and undiluted color. Excess color is blotted off the brush then the brush is held upright and the tip is lightly bounced on the leather. The brush hairs will separate slightly, making interesting patterns.

Before we begin, I'd like to tell you two things:
(1.) Though only three steps are shown to complete a beautiful face, those steps involve many layers of dry brushing color. Each "glazing" of color fades a bit as it dries and more layers are added until the desired shade of color is achieved. Expect to use between three and five glazes for the effects shown in the second and third panel of the storyboard. (2.) If at any time while painting you're not happy with the results, remove the color with denatured alcohol and start again. Never try to cover up an error with more color.

Leather as a medium has great advantages when painting this cowboy; the figure is already a natural flesh color. Adding shadows and highlights to the face and hands is all that's necessary. Since leather tones vary depending on the tannery, cut, age, light exposure, etc. the storyboard is made with a white paper strip to match colors to. No matter how light or dark your leather might be, the color samples on white should give similar results on all shades of leather. Understanding how and where the color goes is made easier on the storyboard by small, radiating dots in the upper left corner of each panel. I call these "sunspots" and they serve as reminders of the light source in the painting.

Using the natural leather shade as the lightest color (not counting highlights), I will add three progressions of shadow. The first color is medium brown at a 50/50 dilution. Wipe the brush on the paper towel to remove the excess liquid and then test the shade on the white paper to match the storyboard. Look at the first panel and color the areas of the face shown. Since the effects of the shadows using color this way are cumulative, use the same mixture for step 2, the medium shadows.

For step 3, add a brush tip-worth of dark brown to the mixture and a little more water. Use a small brush slightly wet with color, to outline the face and hands, then dry brush the areas of deepest shadow. Notice how outlining has pulled the figure away from the background.

Blend the shadows further by adding a brush tip dot of orange to the diluted shadow mix and dry brush this color into the cheek shadow overlapping slightly into the uncolored area facing the light source. Use this golden color over the hand shadows in the same way. The skin is now complete — until the highlights. Since the chaps are also left natural, use the storyboard as a guide to shadow them with the skin tones. Change the brush water and mixing plate if necessary. Make sure the brushes are thoroughly rinsed.

The sky in "Long Day Done" is particularly dramatic to brighten an otherwise drab landscape. The sun has set directly behind the man's shoulders, leaving only remnants of yellow light visible. Above is a gradually darkening sky going from yellow to orange then red, purple and dark purple. Begin at the horizon to color the sky and overlap each new color using a dry brush technique. Then add stippling to bring some of the darker clouds into lighter areas. Notice that the sky darkens in all directions the further away you move from the sunset.

Now we begin the grisaille method. To mix purple, use equal quantities of red and royal blue. I use two large brush loads of each color with four brush loads of water. Outline all the areas not already lined in brown tones. The shadows cast by the sun are seen on the bluffs. Those to the left of the man are shadowed on the left and those to the right are shadowed on the right side. These emphasize the exact area where the sun has set and should be dramatic and dark. They will require many glazes of color. Shadows on the land will be lighter with softer edges as they move into the foreground. Use the storyboard as a guide for shading but, your own tool work will determine how the shadows will move.

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Add a small amount of medium brown to darken the orange glaze slightly and color the middle ground from the stones to the fire pit and behind the cowboy. Dilute yellow and add a touch of medium brown for the areas in front of the fire. Paint right over the grasses and rocks so that everything glows from the firelight. Add some white and bring out the grass blades. Change the water and clean brushes for the new color.

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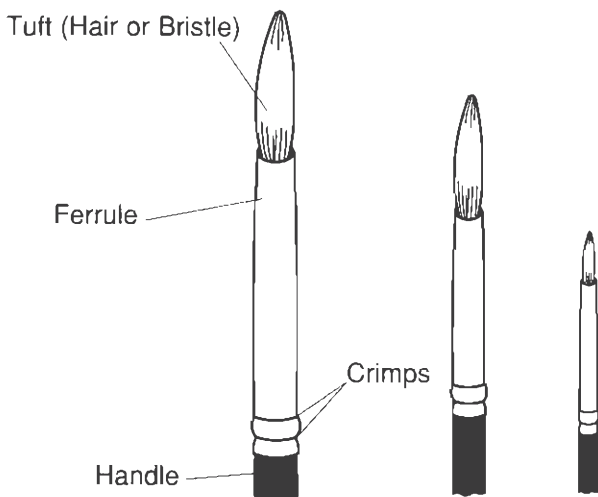
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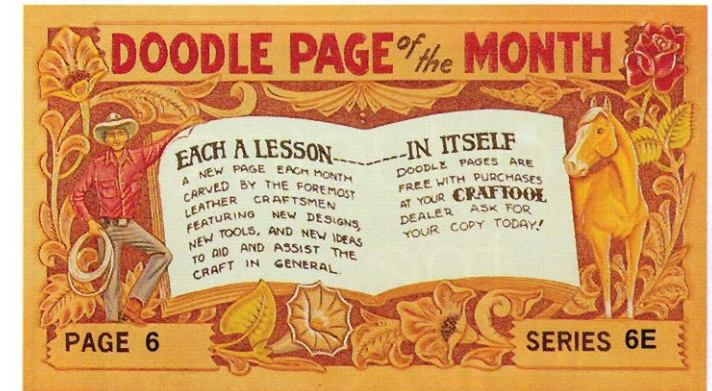
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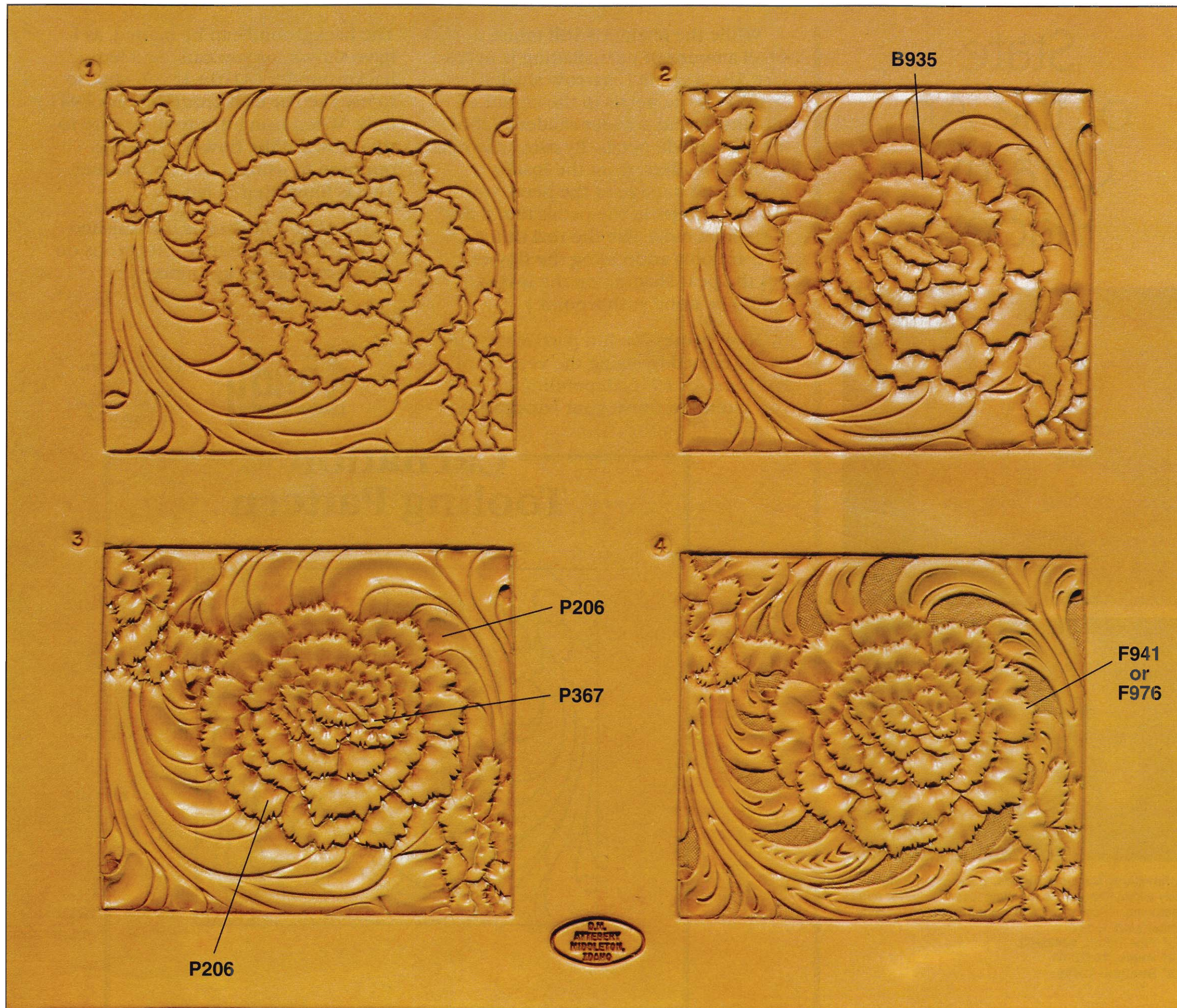
Tooling a Carnation

by Deana Attebery

This flower is, as far as I know, an original design. I have never seen a carnation tooled in leather. Since flowers are the basis of leather tooling, why not a carnation? Furthermore, it is a fun flower to tool. A carnation has a ragged edge which lends itself to creativity.

This flower is simple once you make the basic cuts. To cut the flower requires an angled blade and an advanced ability in the use of the swivel knife. To cut the flower correctly, you make the wiggly cuts on the outside of the petals by applying steady pressure on the knife into the leather. You need to roll the knife between your thumb and forefinger, much like you would hold and roll a pencil. The cuts are illustrated as No. 1.

After cutting, the first step is to bevel (B935) around the outside of each petal. The very center of the flower is beveled both to the inside and the outside. The beveling is illustrated in No. 2.



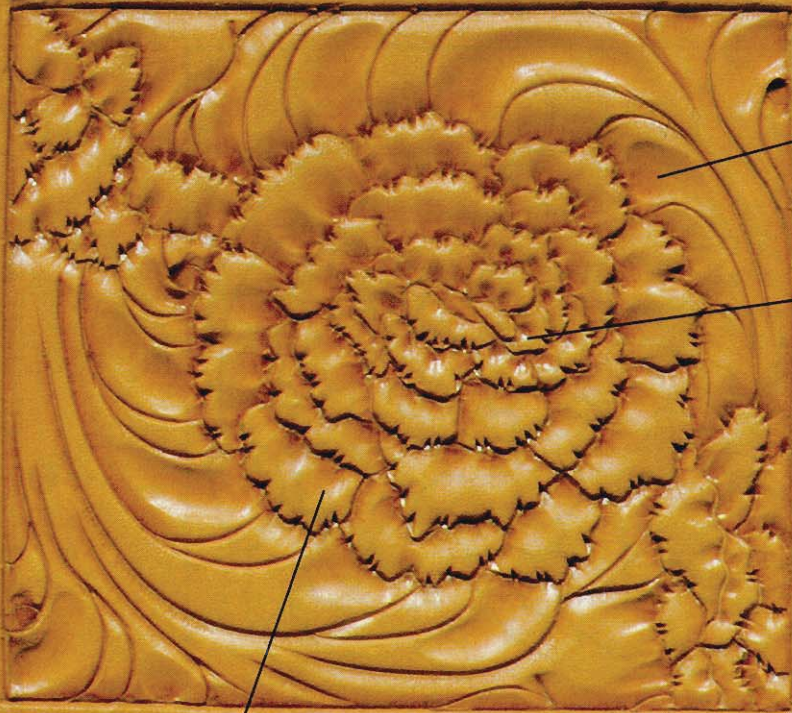
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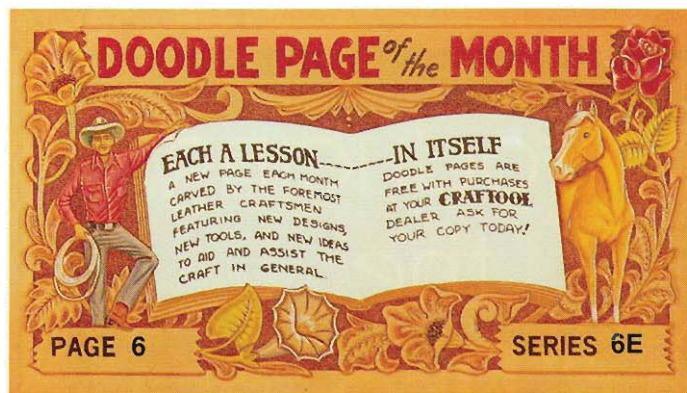
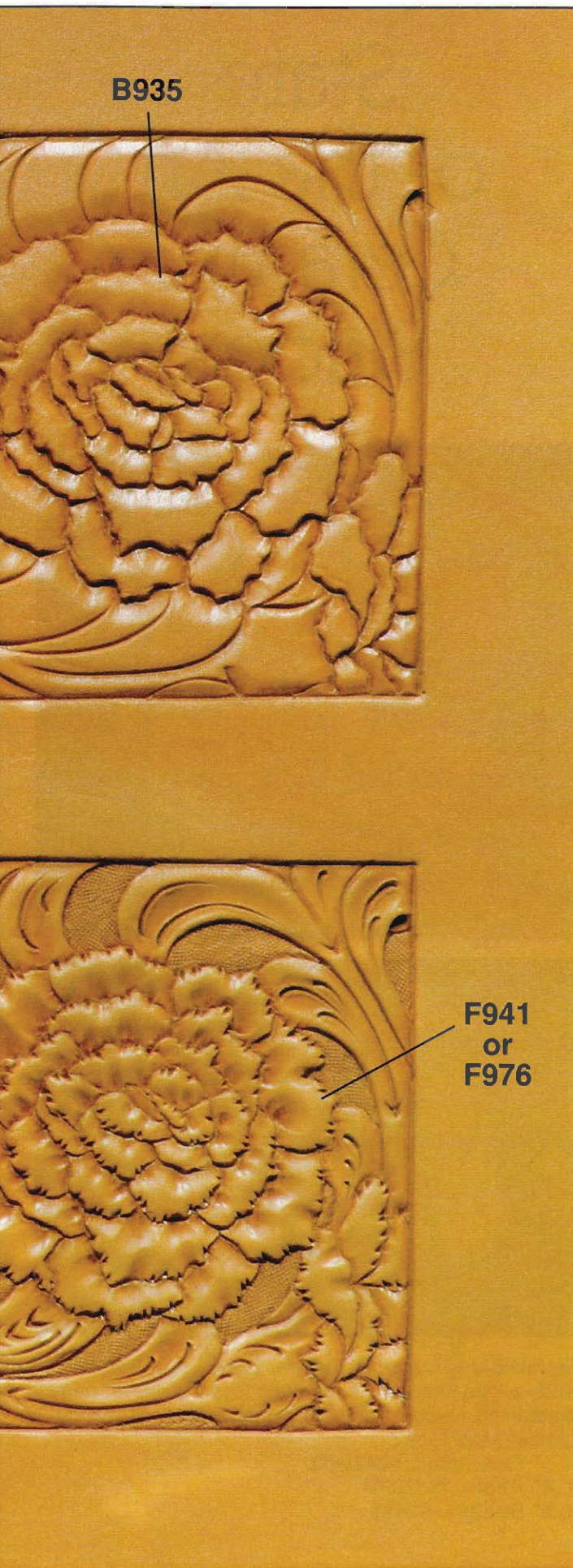
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4





Tooling a Carnation

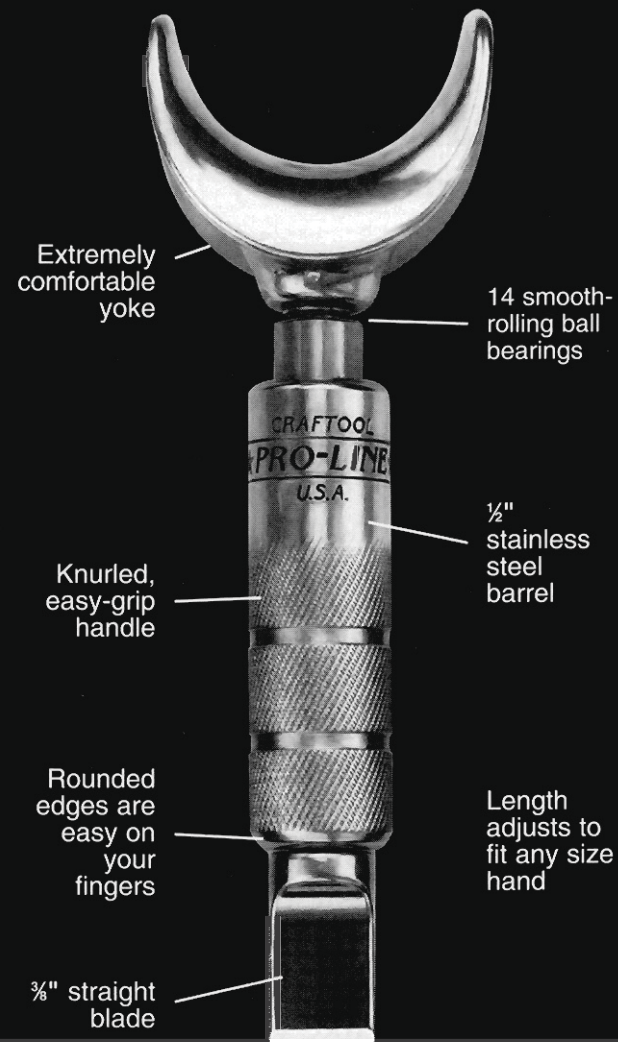
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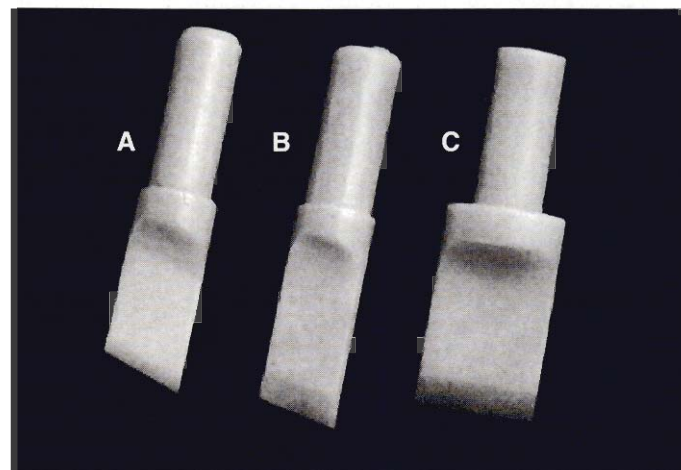
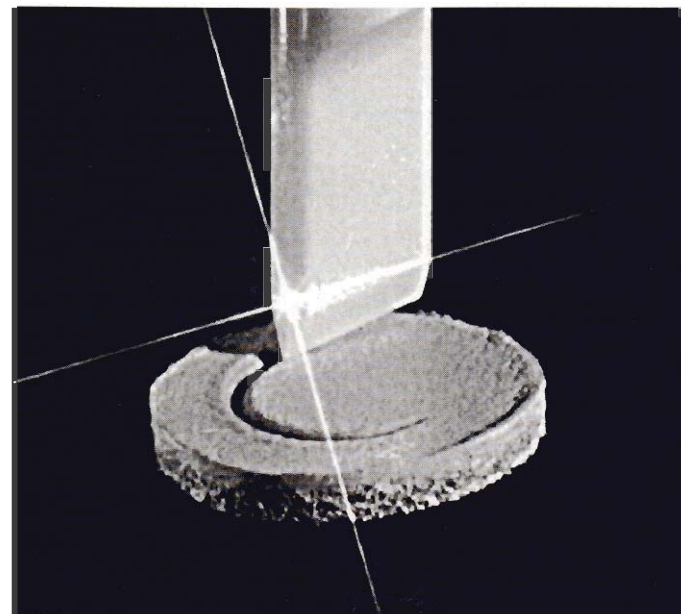
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Test drive one at your nearby Tandy Leather store! Once you've tried it, you'll fall in love with Tandy's best swivel knife. It's professional in every well-thought-out feature. And it's priced at HALF of what comparable knives cost. This heavy-duty knife is perfectly balanced and features the smoothest swivel action you've ever felt. We're so impressed, we've backed it up with a *Lifetime Guarantee!* #8006

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Techni-Carve Ceramic Blades. Super sharp ceramic easily glides through the toughest leathers. Never needs sharpening — just strop! *Get them at your local Tandy Leather store today!*
A. 1/8" Fine Detail. #2429-02
B. 1/4" Angle. #2429-01
C. 1/4" Straight. #2429

While the leather is still moist, a small amount of pear shading is necessary. Use a smaller, narrow shader (P367) on the petals in the center of the flower and a wider shader (P206) for the outside petals. By using the heel of these shaders, from the inside toward the outside of the petal, you make contours in the petals that make them look more like the real thing. (We are only addressing the flower, but the pear shading on the leaves would be done at this point.)

Now comes the fun part! Make the petals ragged by using the very tip of F941 and/or F976, depending on how you intend to finish your background.

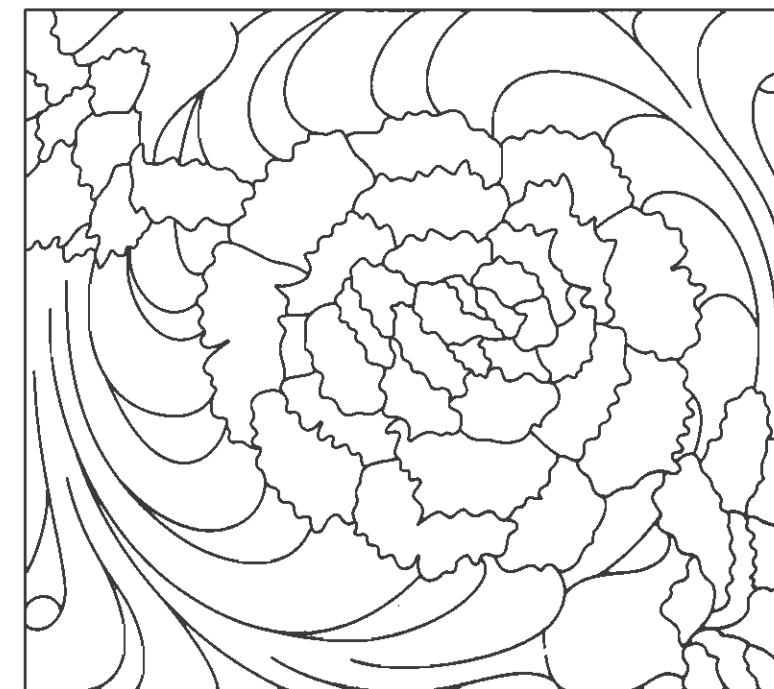
The background can be matted, as I have shown, or you can use a bar backgrounder (A101). If you choose to use the bar backgrounder, use F941 only. When using this tool, be sure to tip it toward the flower center, as opposed to using it in a flat manner. This is illustrated in No. 3.

Number 4 illustrates the finished design, with decorative cuts, stops on the stems and backgrounding.

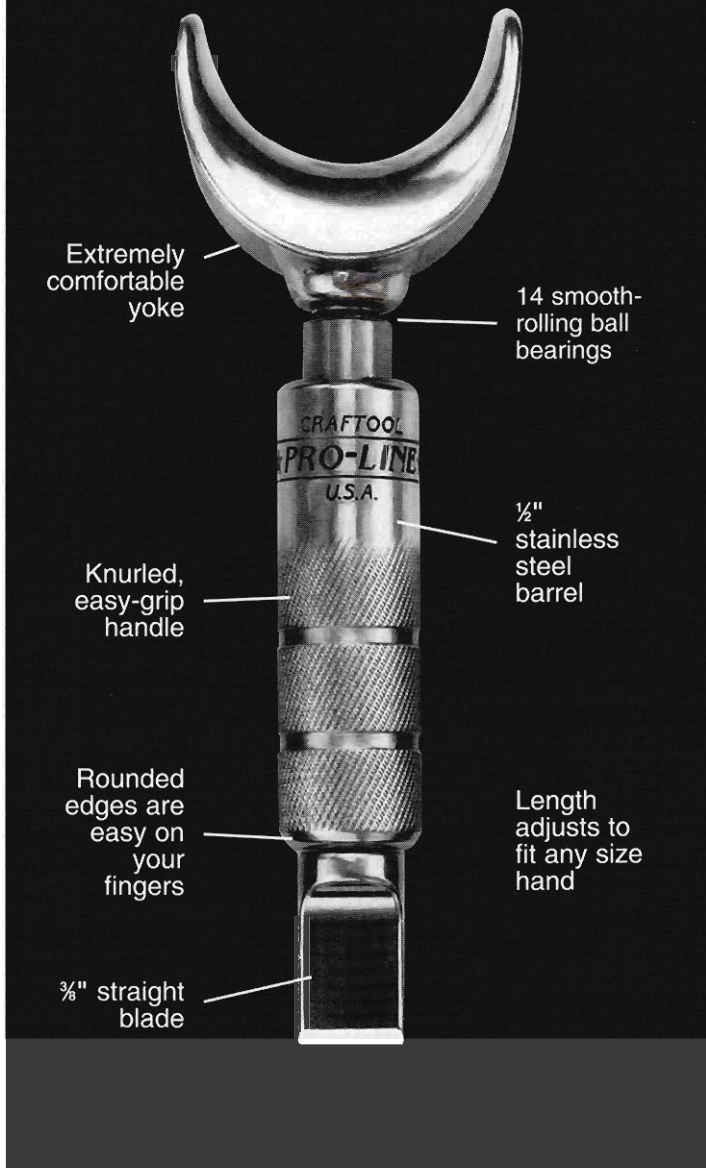


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Carnation Tooling Pattern

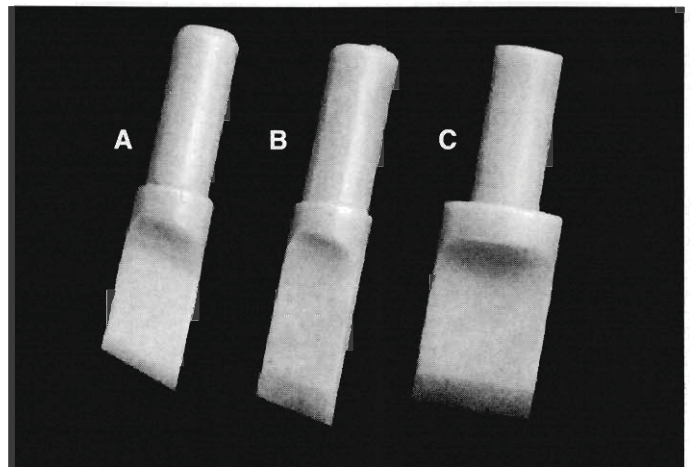
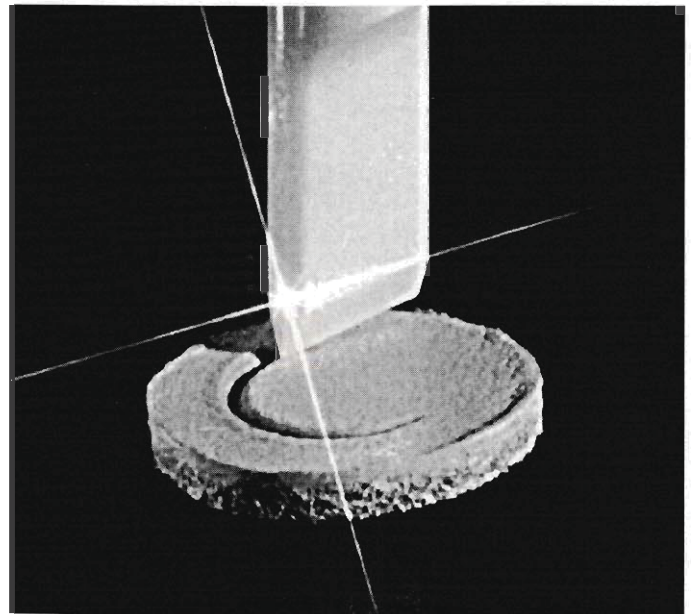


Introducing the "Pro"



Test drive one at your nearby Tandy Leather store! Once you've tried it, you'll fall in love with Tandy's best swivel knife. It's professional in every well-thought-out feature. And it's priced at HALF of what comparable knives cost. This heavy-duty knife is perfectly balanced and features the smoothest swivel action you've ever felt. We're so impressed, we've backed it up with a *Lifetime Guarantee!* #8006

State of the Art Ceramic Blades



Techni-Carve Ceramic Blades. Super sharp ceramic easily glides through the toughest leathers. Never needs sharpening — just strop! *Get them at your local Tandy Leather store today!*

A. 1/4" Fine Detail. #2429-02

B. 1/4" Angle. #2429-01

C. 1/4" Straight. #2429

While the leather is still moist, a small amount of pear shading is necessary. Use a smaller, narrow shader (P367) on the petals in the center of the flower and a wider shader (P206) for the outside petals. By using the heel of these shaders, from the inside toward the outside of the petal, you make contours in the petals that make them look more like the real thing. (We are only addressing the flower, but the pear shading on the leaves would be done at this point.)

Now comes the fun part! Make the petals ragged by using the very tip of F941 and/or F976, depending on how you intend to finish your background.

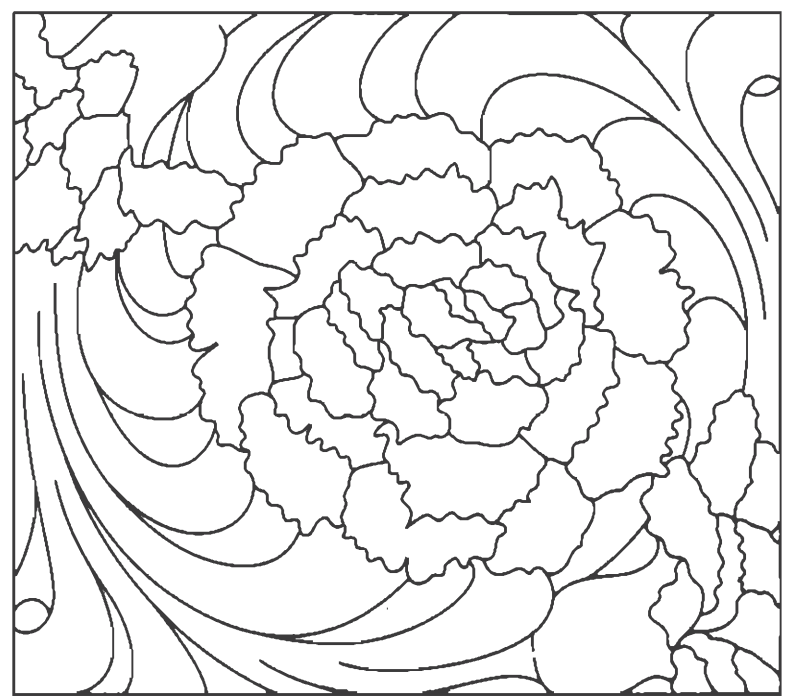
The background can be matted, as I have shown, or you can use a bar backgrounder (A101). If you choose to use the bar backgrounder, use F941 only. When using this tool, be sure to tip it toward the flower center, as opposed to using it in a flat manner. This is illustrated in No. 3.

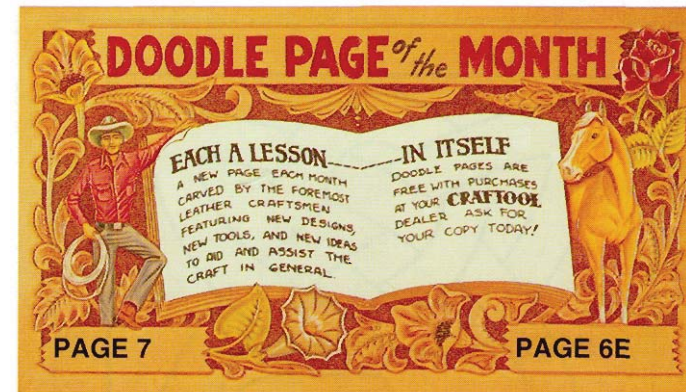
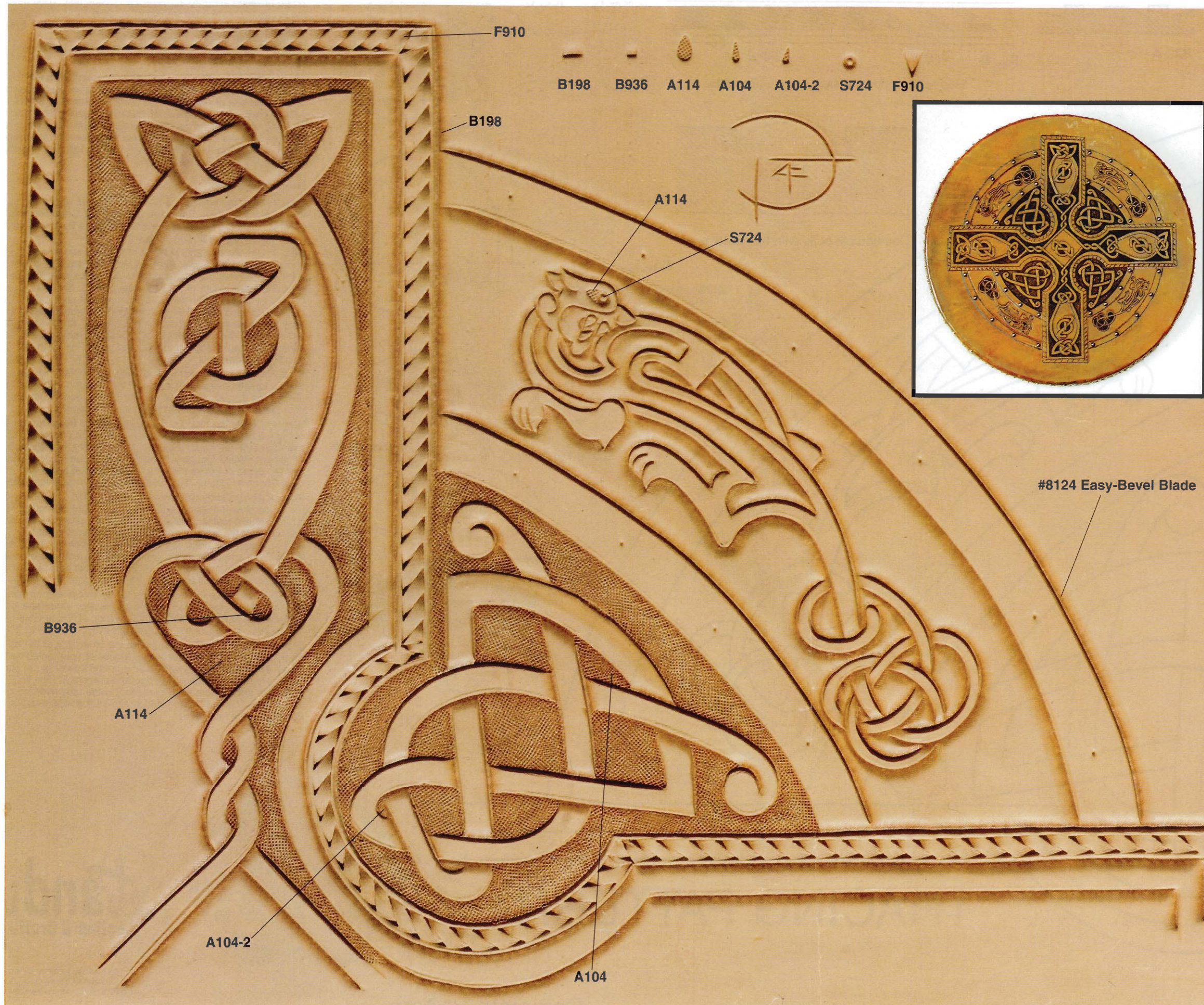
Number 4 illustrates the finished design, with decorative cuts, stops on the stems and backgrounding.



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Carnation Tooling Pattern





Celtic Targe

by Jason Pate

What is a Targe?

The English word, *targe*, is a shortened form of an Old French word, *targuette* or *targete*. Today, we pronounce the word as *target*. But centuries ago, a targe was a small, round shield, held in the hand, or sometimes strapped to the arm, and used by a warrior to protect himself from knives and arrows. This Doodle Page will guide you in making a targe similar to the shields once used in battle.

Materials Needed:

- 1 - 6-7 oz. tooling leather, approx. 25" in diameter
- 1 - 4-5 oz. tooling leather, approx. 25" in diameter
- 1 - 3/4" plywood, 24" in diameter
- 4 - 1 1/2" long, 1/4x20 carriage bolts and 4 - 1/4x20 nuts
- 2 - 6-7 oz. leather strips, 2"x15"
- Dome Head Brass Tacks #1459
- Super Glue Gel #2030 & Tandy Craftsman® Cement #2016
- Swivel knife and blade
- Easy-Bevel Blade #8124
- Adjustable "V" Gouge #8082
- #12 Maxi Punch #1770-12
- Craftool® stamps: B198, B936, A114, A104, A104-2, S724 and F910
- Tandy's Antique Leather Stain #2071
- Tandy Satin Shene #2009

Tooling the Design

The design is tooled on the 6-7 oz. leather. The full-size tracing pattern is only a quadrant of the complete design. Rotating the pattern to trace each of the corners will reveal a cross design accented with an intricate, intertwined rope and dragon.

Cut all solid lines. Bevel long lines with an Easy-Bevel Blade #8124. **Note:** If you re-bevel with a B198 after using your Easy-Bevel Blade, you can walk your tool faster and obtain a greater depth. Bevel all tight spots with a B936. Bevel deeply where one line crosses another. A textured beveler eases individual tool marks and allows you to blend smoothly. A textured bevel also holds stain better because there is more surface variation.

Tooling the Rope

Use an F910 to create the rope border (see ill. B). Keep the tool slightly away from the edge. After all beveling is done, use your A114 and A104 to background areas inside your knotwork. To create a nice contrast of colors, do not background inside of the main cross sections.



F910

B198

B936

A114

A104

A104

B198

A114

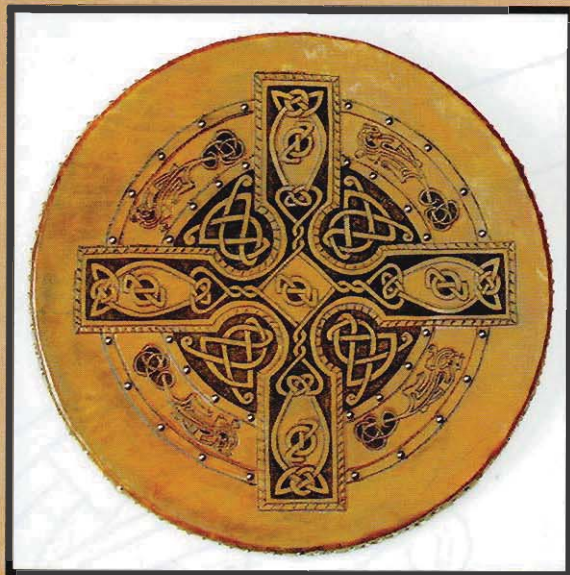
S724

B936

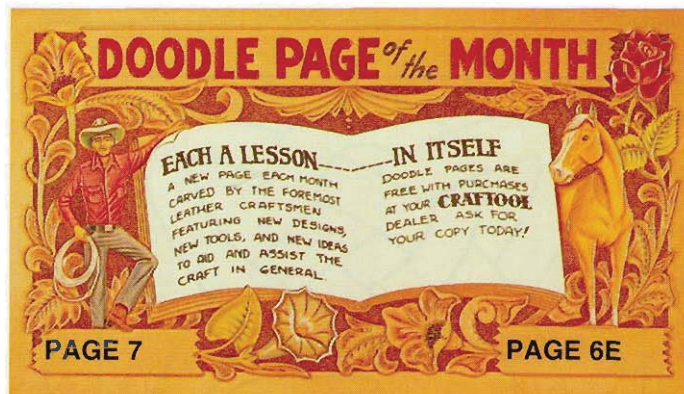
A114

A104-2

A104



#8124 Easy-Bevel Blade



Celtic Targe

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The English word, *targe*, is a shortened form of an Old French word, *targette* or *targete*. Today, we pronounce the word as *target*. But centuries ago, a targe was a small, round shield, held in the hand, or sometimes strapped to the arm, and used by a warrior to protect himself from knives and arrows. This Doodle Page will guide you in making a targe similar to the shields once used in battle.

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- Swivel knife and blade
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- Adjustable "V" Gouge #8082
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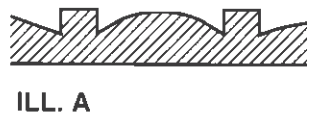
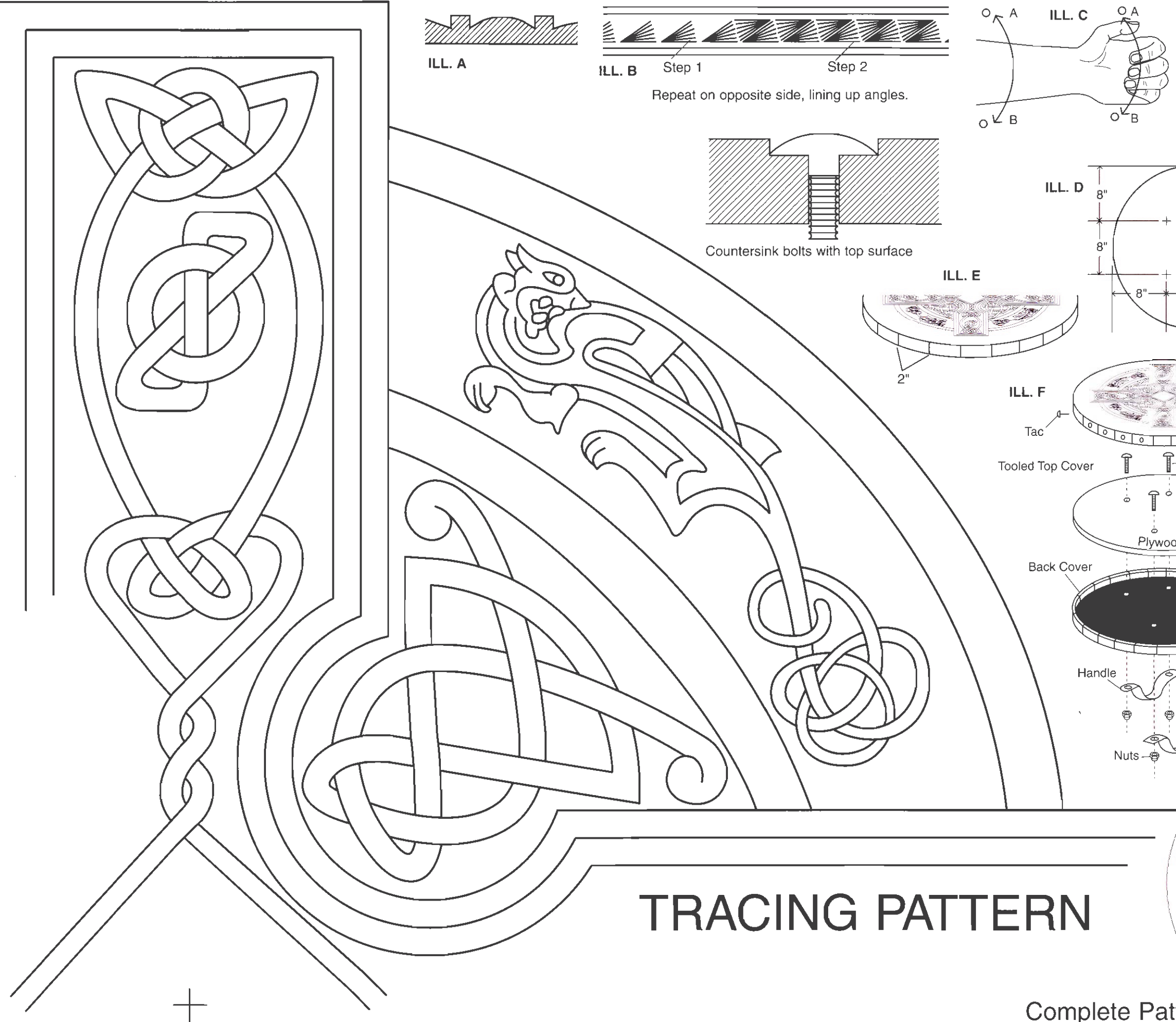
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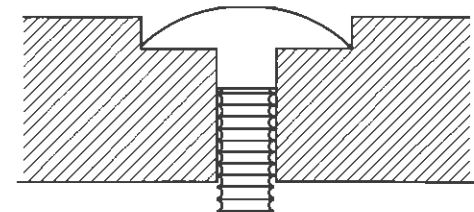


ILL. A

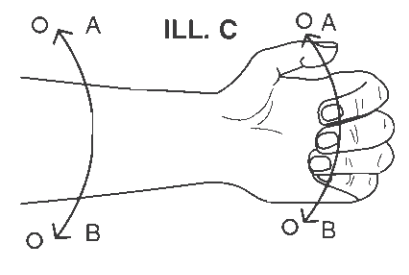


ILL. B

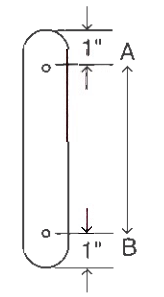
Repeat on opposite side, lining up angles.



Countersink bolts with top surface



ILL. C



Tooling the Dragon

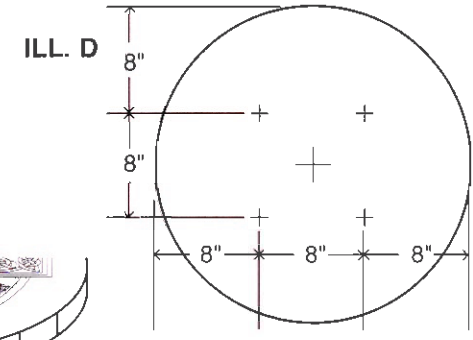
When beveling the dragon, bevel the outside first. Then bevel the inside to create a border line effect (see ill. A). To create the dragon's eye, use an A114 and hit it lightly to create the eye socket. Use an S724 to create the pupil.

Finishing the Leather

After tooling the design, you are ready to stain and finish the leather. Keep in mind that the dyeing techniques were very different hundreds of years ago. So when staining your shield, stay with an earthtone color (brown, tan or mahogany). Don't put on anything too bright. Remember, sweat, dirt, the elements and time would make the leather of a real large considerably darker. When staining, do the front, back and straps together. Finish with Tandy's Satin Shene.

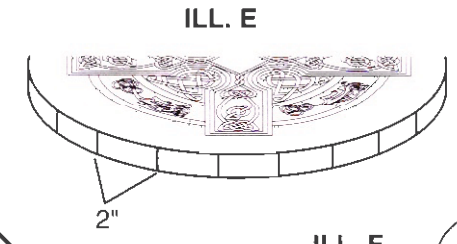
Making the Shield

Step 1: Mark the position of the four bolt holes on the round plywood disc (see ill. D). Drill holes with a 3/8" bit. Countersink holes so when bolts are installed, the bolt heads are flush with the top of the plywood (see ill. D).



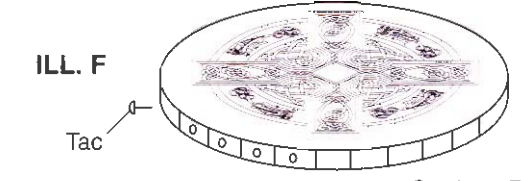
ILL. D

Step 2: Use the two 2"x15" strips of 6-7 oz. leather to make the shield's strap and handle. First, lay your forearm flat against the back of the shield between the two pairs of bolt holes to determine the exact length of the straps (see ill. C). Next, measure the distance from bolt hole "a," over the top of your forearm to bolt hole "b" and add 2". This is the length of your forearm strap. Now, measure the distance from bolt hole "a," around your fist to bolt hole "b." This is the length of your shield handle. After determining the proper length, cut, trim and punch the strap and handle as shown in ill. C.



ILL. E

Step 3: Center the round plywood disc on the flesh (rough) side of your tooled design. Trace around the plywood with a ball point pen. Using the Adjustable "V" Gouge #1811, gouge just inside of your pen mark, turning half the depth of the leather.



ILL. F

Step 4: Center the round plywood disc on the flesh (rough) side of the 4-5 oz. tooling leather. Trace around the plywood and mark the bolt holes with a ball point pen. Using the Adjustable "V" Gouge #8082, gouge just inside of your pen mark, turning half the depth of the leather. Punch out the bolt holes with a #12 Maxi Punch #1770-12. This piece will be the rear shield leather.

Step 5: Apply Tandy Craftsman Cement #2016 to one side of the round plywood disc and to the flesh (rough) side of the 4-5 oz. rear shield leather. Carefully position the plywood disc onto the center of the leather. Fold the overlapping edge of the leather around the edge of the plywood and cement in place.

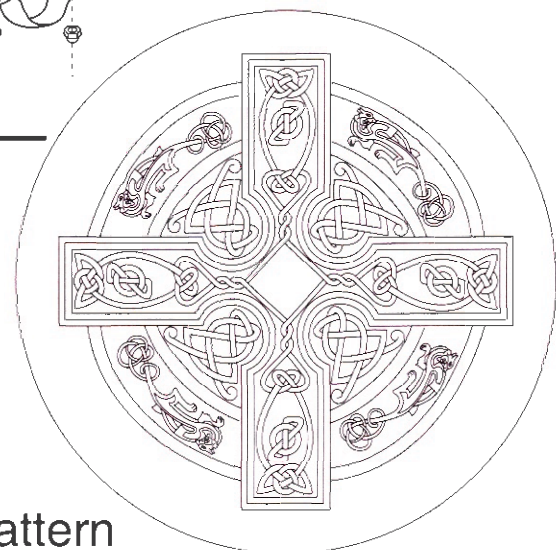
Note: For a smoother finish, you can cut the leather's overlapping edge about every 2" (see ill. E). Then fold and cement each of these 2"-wide tabs around the plywood edge.

Step 6: Insert bolts through plywood/rear shield leather assembly and through the leather handle and leather strap (see ill. F). Attach a nut to the end of each bolt. A drop of Super Glue Gel #2030 helps to secure the nuts permanently.

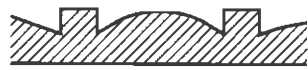
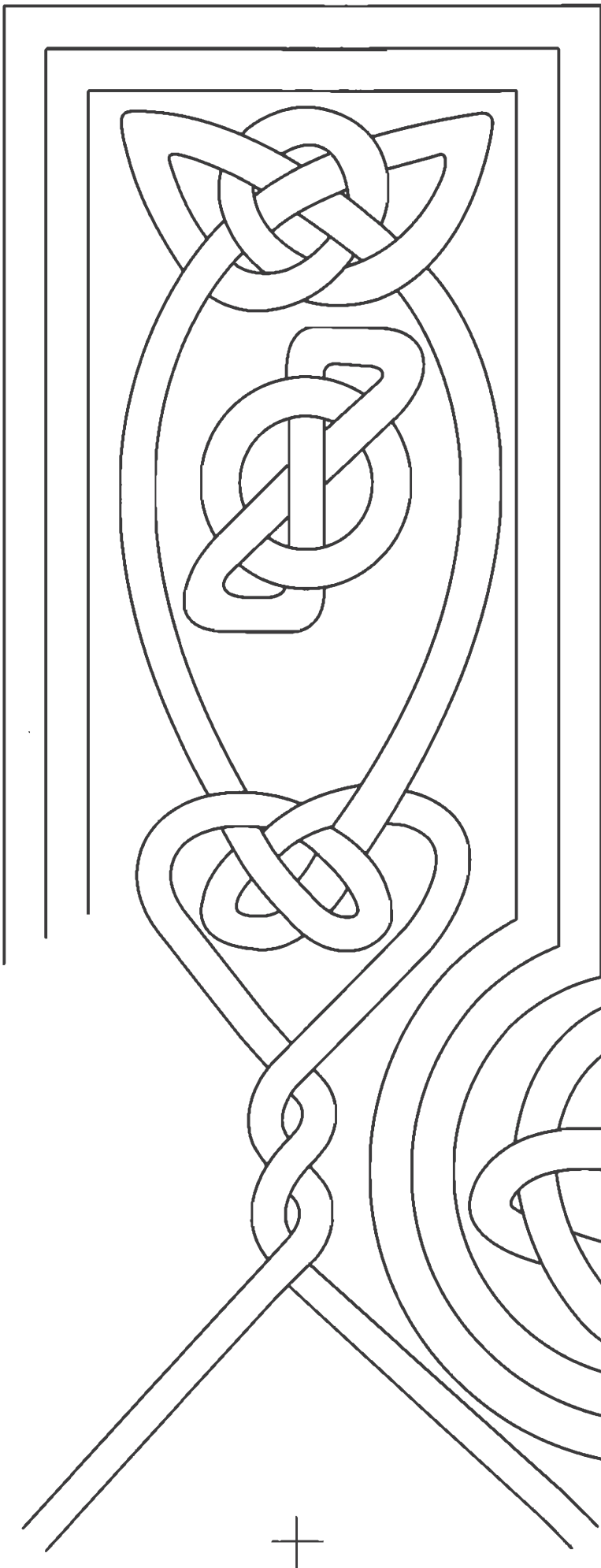
Step 7: Apply Craftsman Cement to the other side of the round plywood disc and to the flesh (rough) side of your tooled design. Carefully position the plywood disc onto the center of the leather. Cut the leather's overlapping edge about every 2" (see ill. E). Then fold and cement each of these 2"-wide tabs over the rear shield tabs. Place a Dome Head Brass Tack #1459 every 3/4" around the rim (see ill. F).

TRACING PATTERN

Complete Pattern



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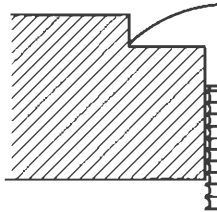


ILL. A



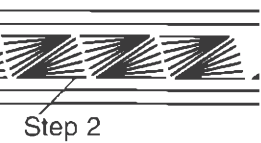
ILL. B Step 1

Repeat on opposite side, li

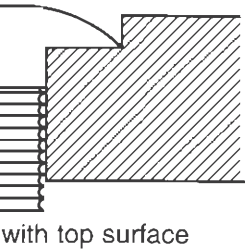


Countersink bolts

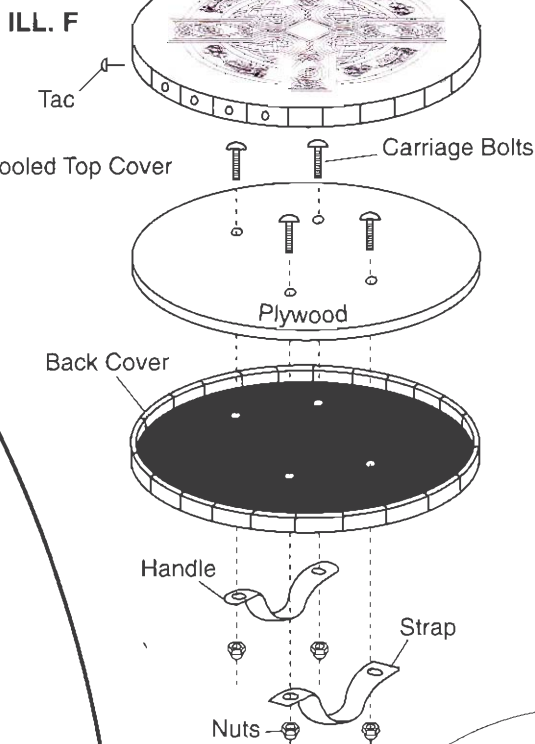
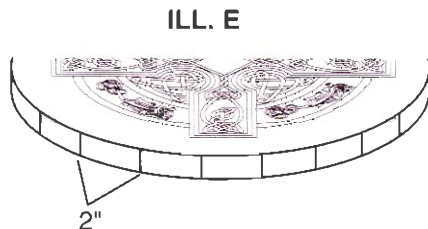
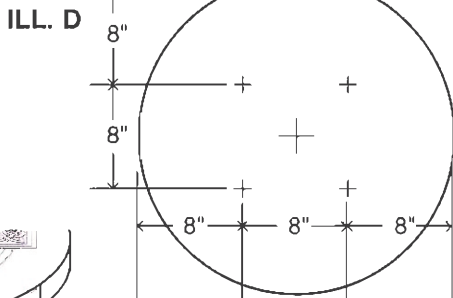
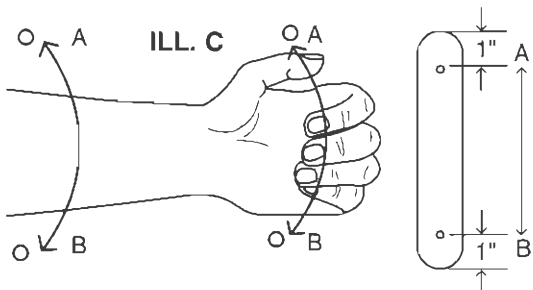
TRACING



finishing up angles.



with top surface



Tooling the Dragon

When beveling the dragon, bevel the outside first. Then bevel the inside to create a border line effect (see ill. A). To create the dragon's eye, use an A114 and hit it lightly to create the eye socket. Use an S724 to create the pupil.

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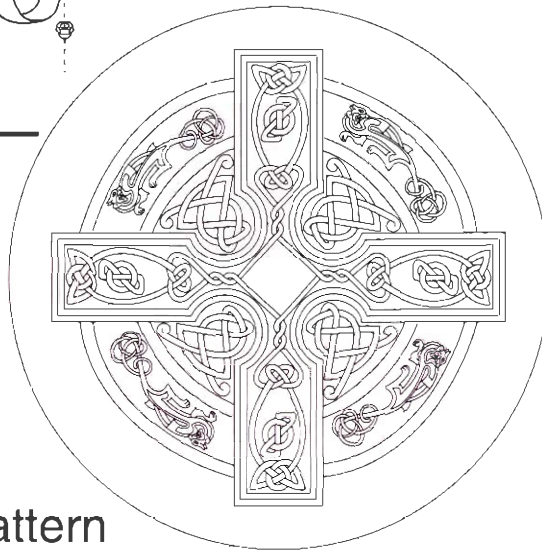
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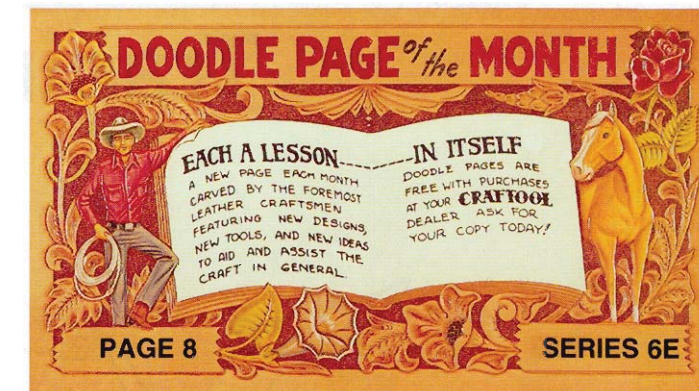
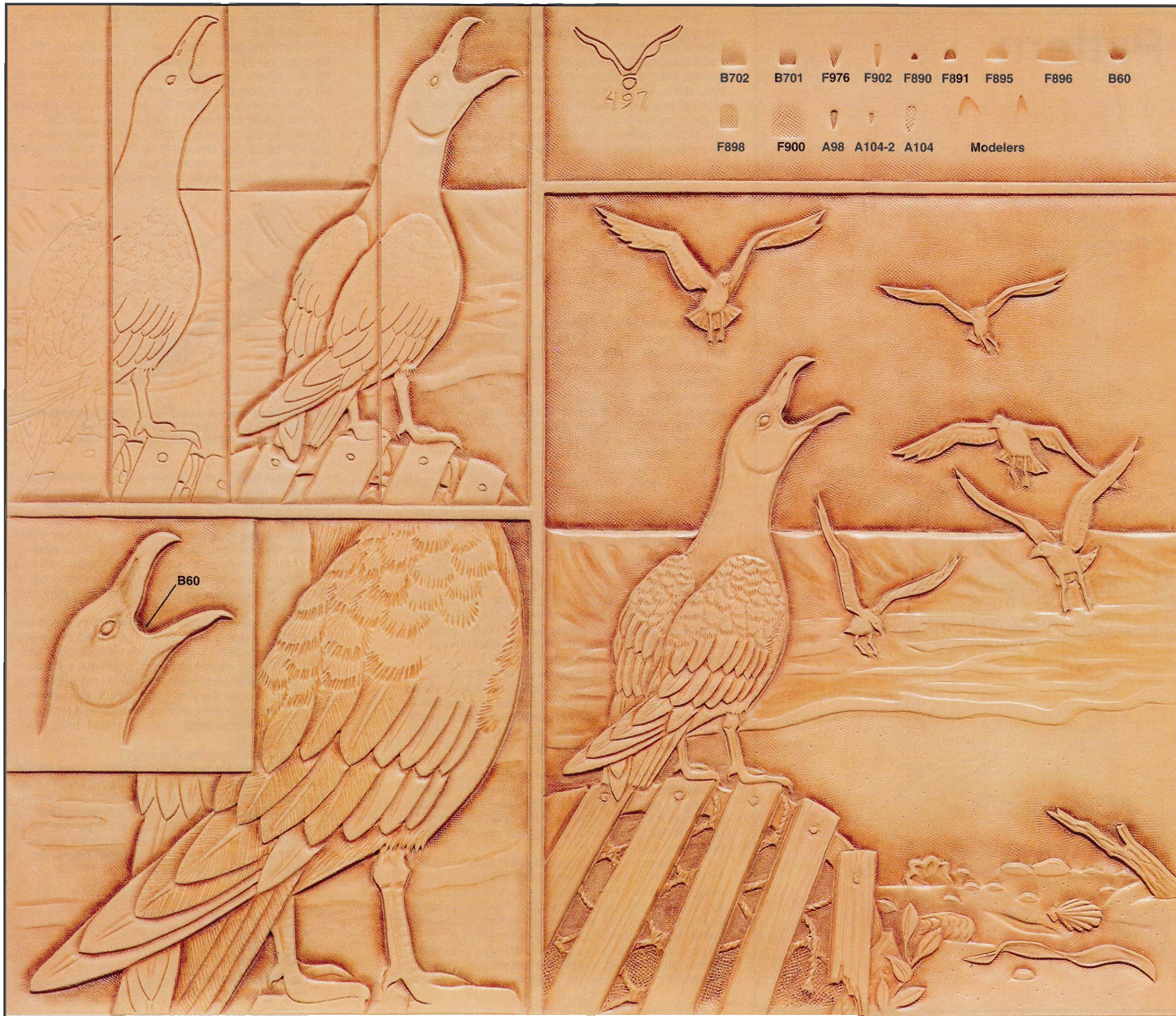
IG PATTERN

Complete Pattern



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Leather & Crafts

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The Herring Gull

by Silva Fox

The raucous call of sea gulls is familiar from coast to coast and all places between as long as water is nearby. The large, graceful birds in this scene are Herring Gulls, though without color markings they could easily be another variety. The broken lobster trap that the bird is perched on, suggests that the scene takes place somewhere on the east coast.

The foreground of this picture has just enough detail to make an interesting project without becoming overwhelming, while the background is left simple so it does not compete with the main subject. Throughout this lesson I will offer options in some of the tools and methods used for different effects. This is a great pattern for practicing background matting to establish distance. Center the tracing on an 8" x10" piece of leather for a framed picture or adjust the size for any project.

For most of my storyboards I use leathers from 6 oz. to 9 oz. in weight. These heavier leathers don't really need to be glued down to prevent stretch, but gluing them to 1/2" masonite board keeps the work nice and flat. It also stops the leather from scooting away while tooling near the edges. If you prefer to work on lightweight leathers, it is always a good idea to glue the piece to some kind of firm backing before starting.

Tools used:

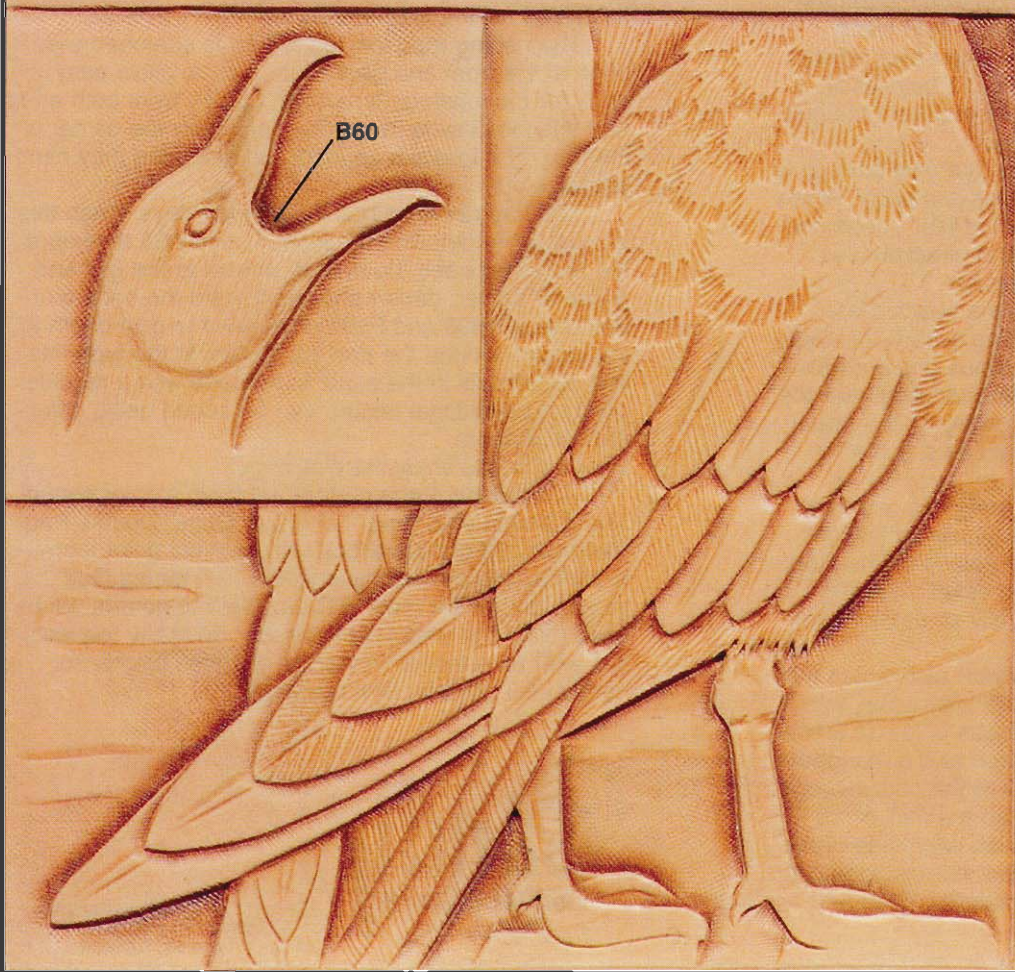
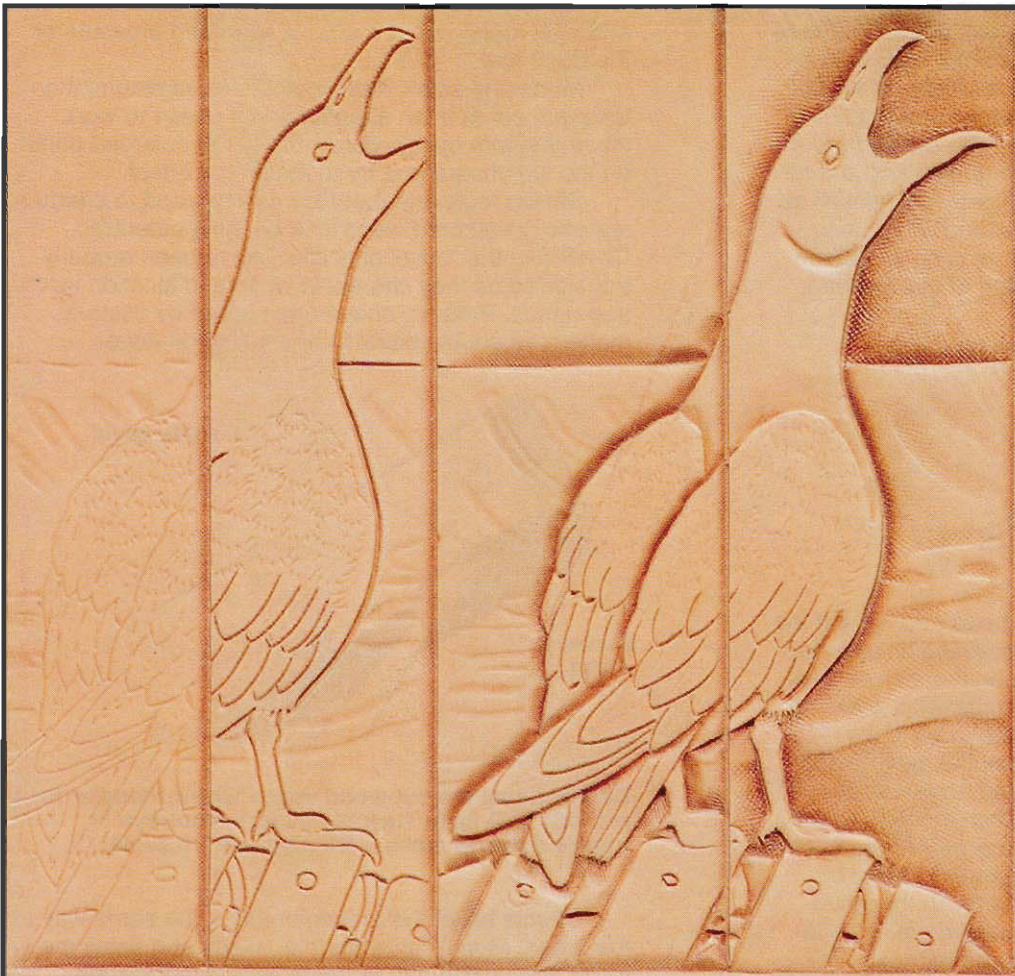
B702	B701	F976	F902	F890
F891	F895	F896	B60	A104-02
F900	A98	F898	A104	Modelers

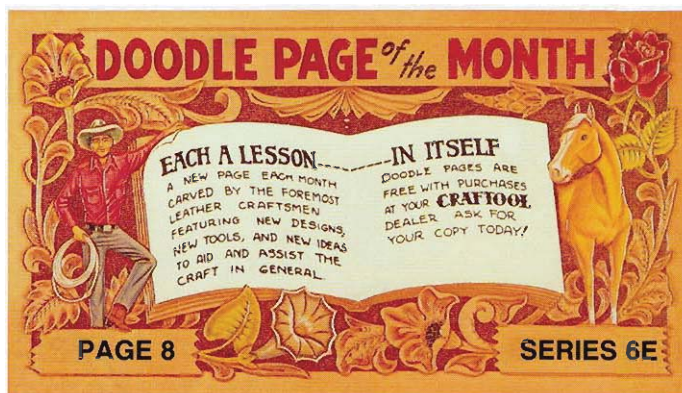
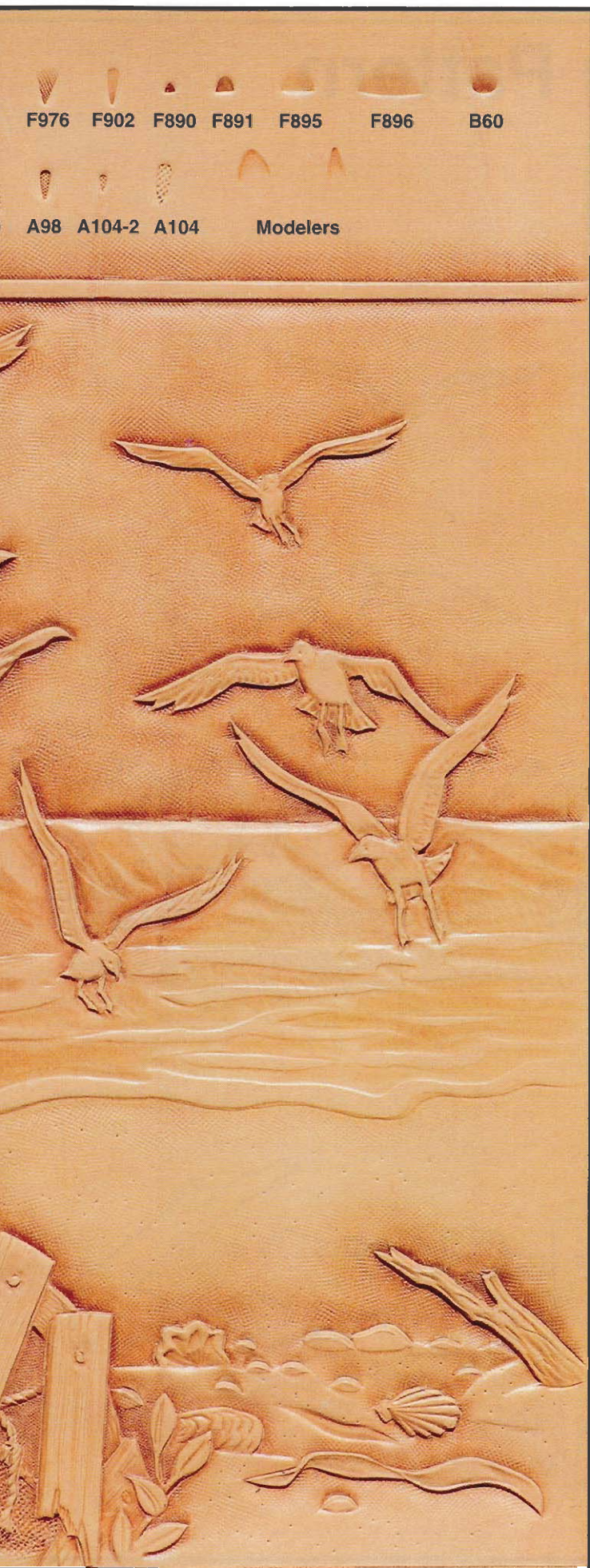
Options for Feather Textures:

Hair Blades	B202-L	B202-R	B893
-------------	--------	--------	------

Case your leather and transfer the pattern carefully. Check that all the lines have been transferred before removing the tracing. Also, make sure to trace the overlapping feathers (the ones that will be cut) correctly. I have used long dashed lines on the horizon (top of the wave swell) as well as the larger feathers on the perched bird. These dashed lines indicate where to cut very lightly. Pay close attention to these steps on the storyboard because if these lines are only beveled, the illusion of height and depth will be lost. Notice that shading has been used on this pattern in the wave and water areas.

As with the "Long Day Done" Doodle Page, the small dashed lines or dots in combination with shading indicates where to model while you're transferring the pattern; model right through the tracing paper or film. This method leaves clear, soft contours and totally eliminates confusion because of many modeling and "bevel only" lines.





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B702	B701	F976	F902	F890
F891	F895	F896	B60	A104-02
F900	A98	F898	A104	Modelers

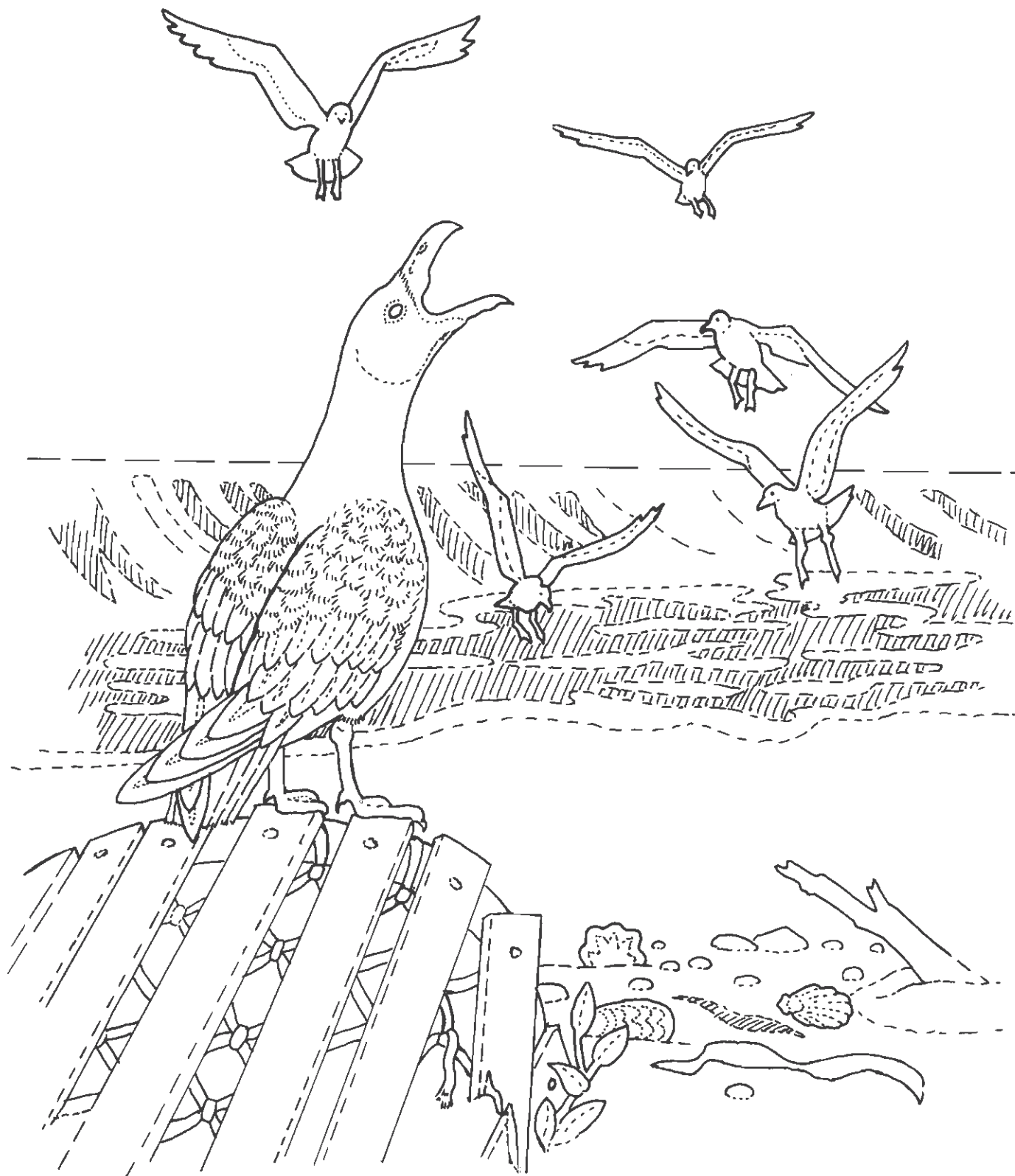
Options for Feather Textures:

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Tracing Pattern



When the transferring is complete, cut the perched sea gull as deeply as possible where his head is outlined against the sky. Use a medium depth cut for the body, flying birds in the background, lobster trap boards, plant and stick in the sand. The area where the trap, shells, etc. are strewn is the high tide line and all of the debris seen here should be lightly cut as well as as the rope inside the trap. If you intend on coloring this picture, make all the tool work as crisp and clean as possible. (See my note at the end of this lesson.)

Bold lines indicate outline beveling



Outline bevel the wave, gull's head and around the wings in the background. Outline beveling helps establish the greatest distance possible on the leather thickness. This dividing bevel will help to develop a feeling of dimension on the other side of the swell. If the scene has been cut using proper depths, beveling will bring out the curve of the bird's head and neck above the swell, effectively separating it from the sky. Bevel the flying gulls and mat the sky using A98 for tight spaces, F898 to remove bevel ridges or halos and F900 or any textured tool desired to finish the cloudless sky. Texture is important not only in creating illusions of depth and distance, but for better color adhesion. This is a good time to stop working the pattern or re-case to continue through the next steps.

Finish beveling the scene removing bevel ridges as you go. Use a B60 or other undercut beveler or mulefoot tool to make the wide open mouth of the gull appear to call, then re-mat the area.

Start modeling the distant gulls, but only enough to suggest contours of the heads, wings and body. When designing this pattern, I positioned the feet, wings and tails to suggest a variety of turns and directions, so follow the pattern as closely as possible.

Define the water and foam on the beach more clearly. A new swell (wave) is coming toward the shore while foam and water from the previous one are receding. This accounts for the horizontal modeling near the beach and the vertical, angled modeling on the swell. Use the finished storyboard segment as a guide for this effect.

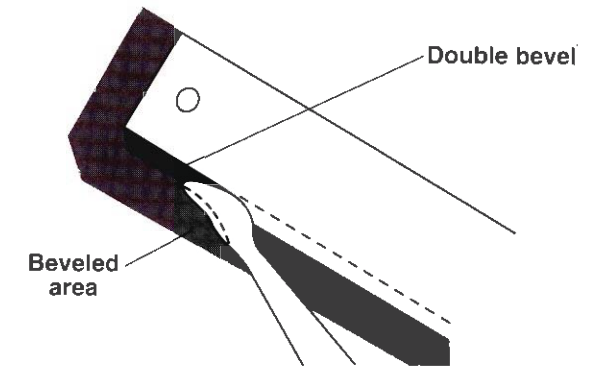
With all the background work complete, we can concentrate on making the main subjects as realistic-looking as possible. All the feather details on the storyboard are made using the new fine detail modeling spoon #8038. Each line is individually scratched onto the leather surface.

A dull harness needle (large eyed) also works well for detailing small-sized projects. An alternative, but more difficult method for similar results is to use a fine hair blade on the large feathers. Start at the rounded tip and pull the blade from the quill to the outside edge. Using light pressure, tilt the blade so the quill is not scratched. Maintain an angle to finish each side of the feather. Any tool with evenly spaced, narrow lines can be used for a similar result; lightly tap the B202 (left

and right tools) with a mallet or use hand pressure on the B893 tool.

Model the small, fluffy feathers for contours, then texture them in a fan shape. I find it easier to work these feathers upside down. Study the enlarged panel on the storyboard and try to match the effect.

Similar tools and methods can be used to create a realistic, weathered wood look on the lobster trap. Check that the "bevel only lines" have been properly transferred as they change in width and location as the trap bends. Properly shape each board by using a modeler to double bevel for the cut wood edges.



Double bevel the cut wood edges with a modeler for a realistic, 3-D look. Turn the picture sideways or upside down to make working a pattern easier.

Double bevel the broken board in the same way at the break. Model lightly the nail heads and detail the wood grain using any of the tools and techniques described for the feathers.

The netting rope inside the trap is stretched wide open at the front and back of the trap to allow easy entry for the lobsters. It narrows quickly from both ends and attaches inside to smaller rings near the center of the trap. The lobsters go in for the bait, then they can't get back out.

The trap depicted has seen better days. Keep this in mind while detailing the work. I used A98 to texture the space between the netting closest to the gull and A104 for bolder, darker shading toward the bottom of this scene. F898 and F900 were used to give depth to the picture around the trap and debris at the high tide line. Small dots in the sand were made with a modeler point and additional texture can be added using different sandpapers.

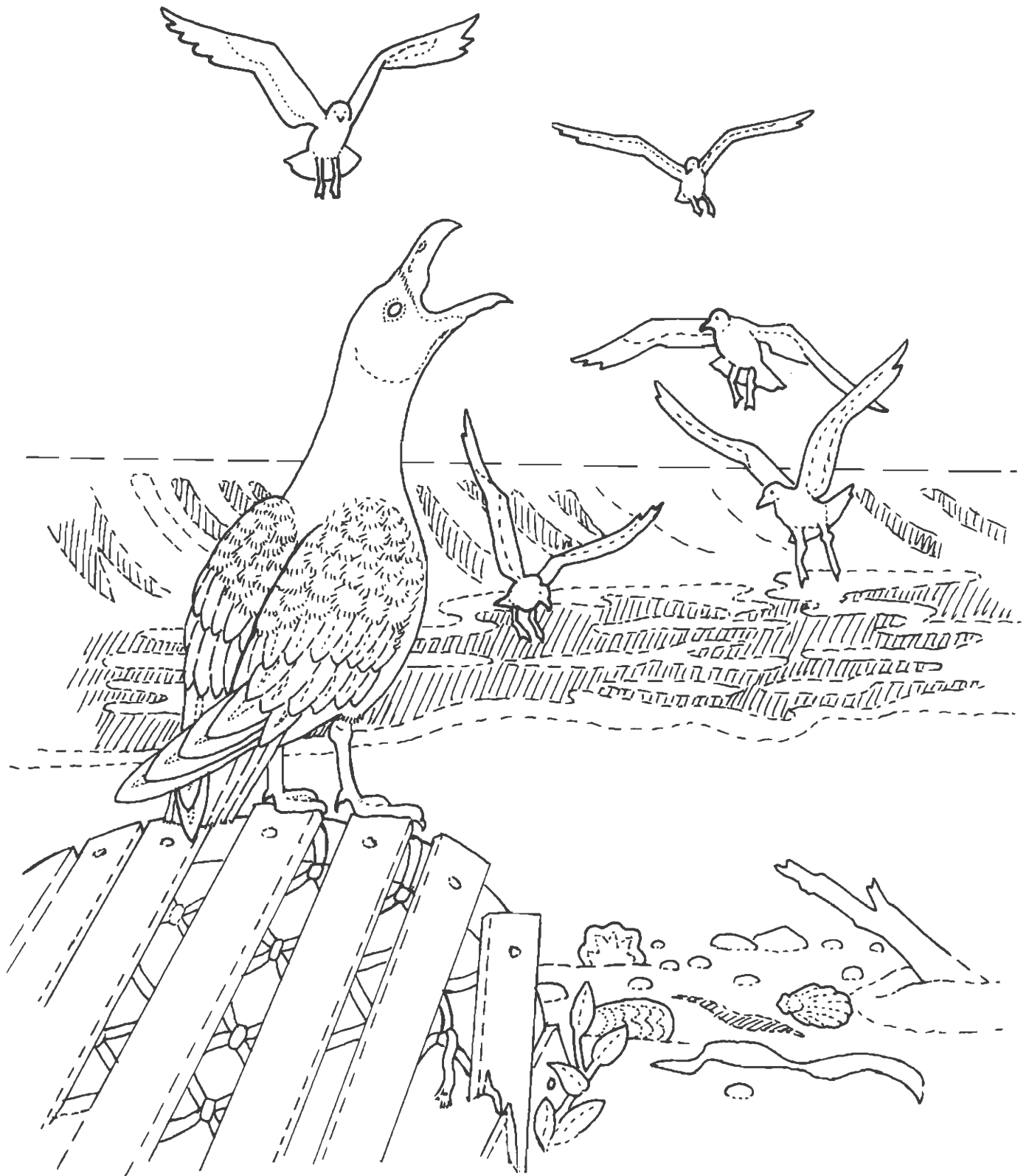
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This Doodle Page pattern will have a color sequel. The "Littlest Lamb" and "Long Day Done" Doodle Page designs were good practice with different color techniques to prepare for this one. In the "Herring Gull" sequel, two of the most difficult colors to control will be used (blue and white). I have received many requests this year for a lesson in the use of these colors, so here's your chance. Don't miss it.

tandy
Leather & Crafts

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Tracing Pattern



When the transferring is complete, cut the perched sea gull as deeply as possible where his head is outlined against the sky. Use a medium depth cut for the body, flying birds in the background, lobster trap boards, plant and stick in the sand. The area where the trap, shells, etc. are strewn is the high tide line and all of the debris seen here should be lightly cut as well as the rope inside the trap. If you intend on coloring this picture, make all the tool work as crisp and clean as possible. (See my note at the end of this lesson.)

Bold lines indicate outline beveling



Outline bevel the wave, gull's head and around the wings in the background. Outline beveling helps establish the greatest distance possible on the leather thickness. This dividing bevel will help to develop a feeling of dimension on the other side of the swell. If the scene has been cut using proper depths, beveling will bring out the curve of the bird's head and neck above the swell, effectively separating it from the sky. Bevel the flying gulls and mat the sky using A98 for tight spaces, F898 to remove bevel ridges or halos and F900 or any textured tool desired to finish the cloudless sky. Texture is important not only in creating illusions of depth and distance, but for better color adhesion. This is a good time to stop working the pattern or re-case to continue through the next steps.

Finish beveling the scene removing bevel ridges as you go. Use a B60 or other undercut beveller or mulefoot tool to make the wide open mouth of the gull appear to call, then re-mat the area.

Start modeling the distant gulls, but only enough to suggest contours of the heads, wings and body. When designing this pattern, I positioned the feet, wings and tails to suggest a variety of turns and directions, so follow the pattern as closely as possible.

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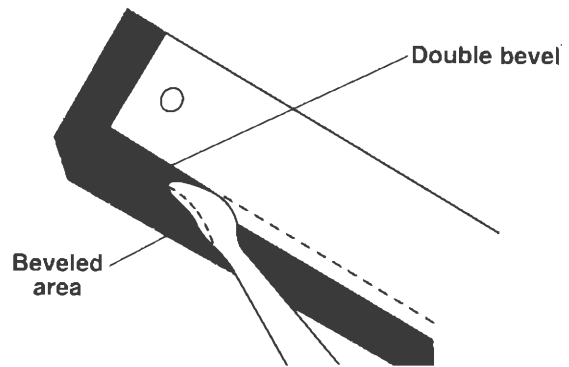
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DOODLE PAGE of the MONTH

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 NEW TOOLS AND NEW IDEAS
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 CRAFT IN GENERAL.

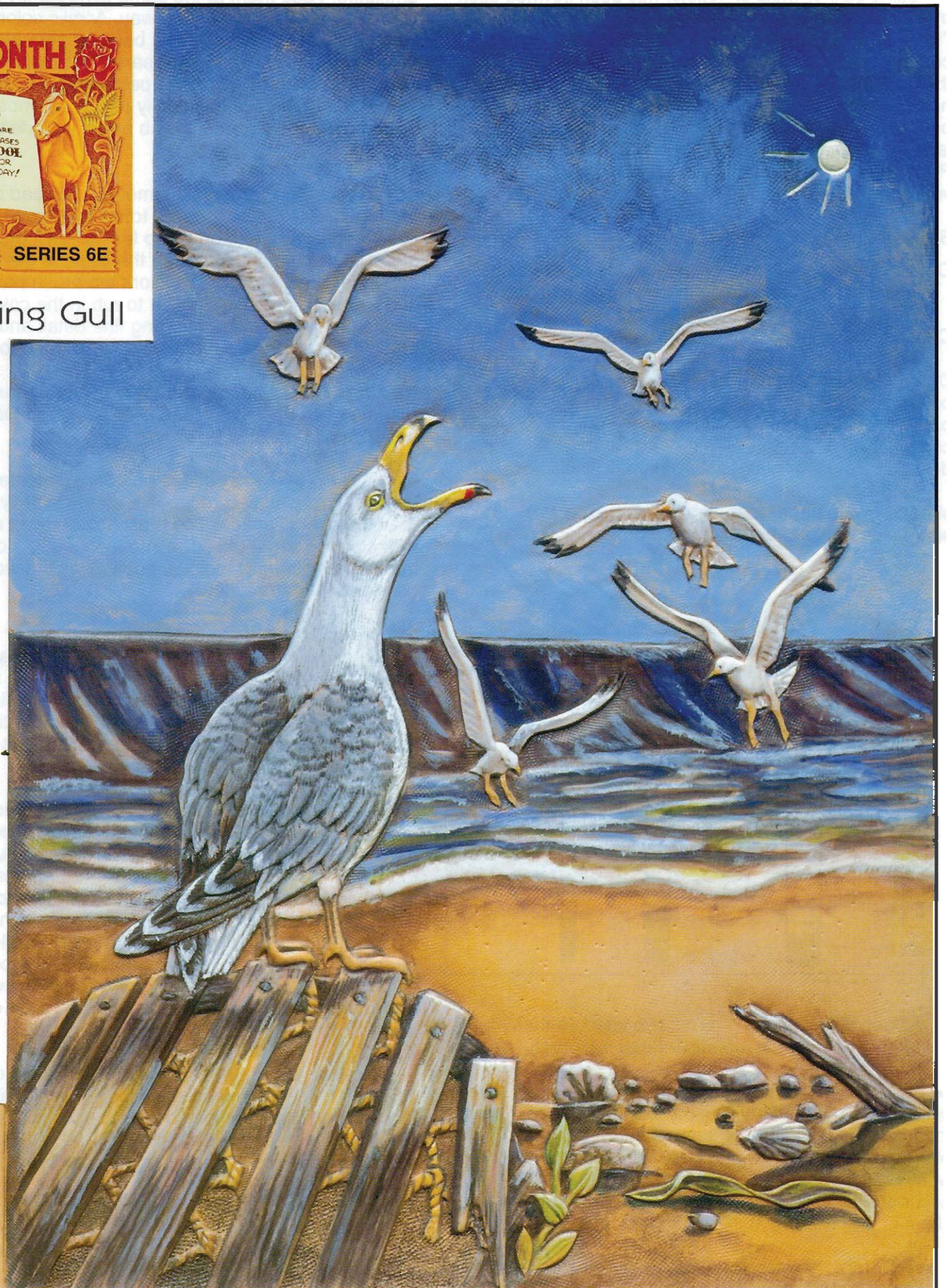
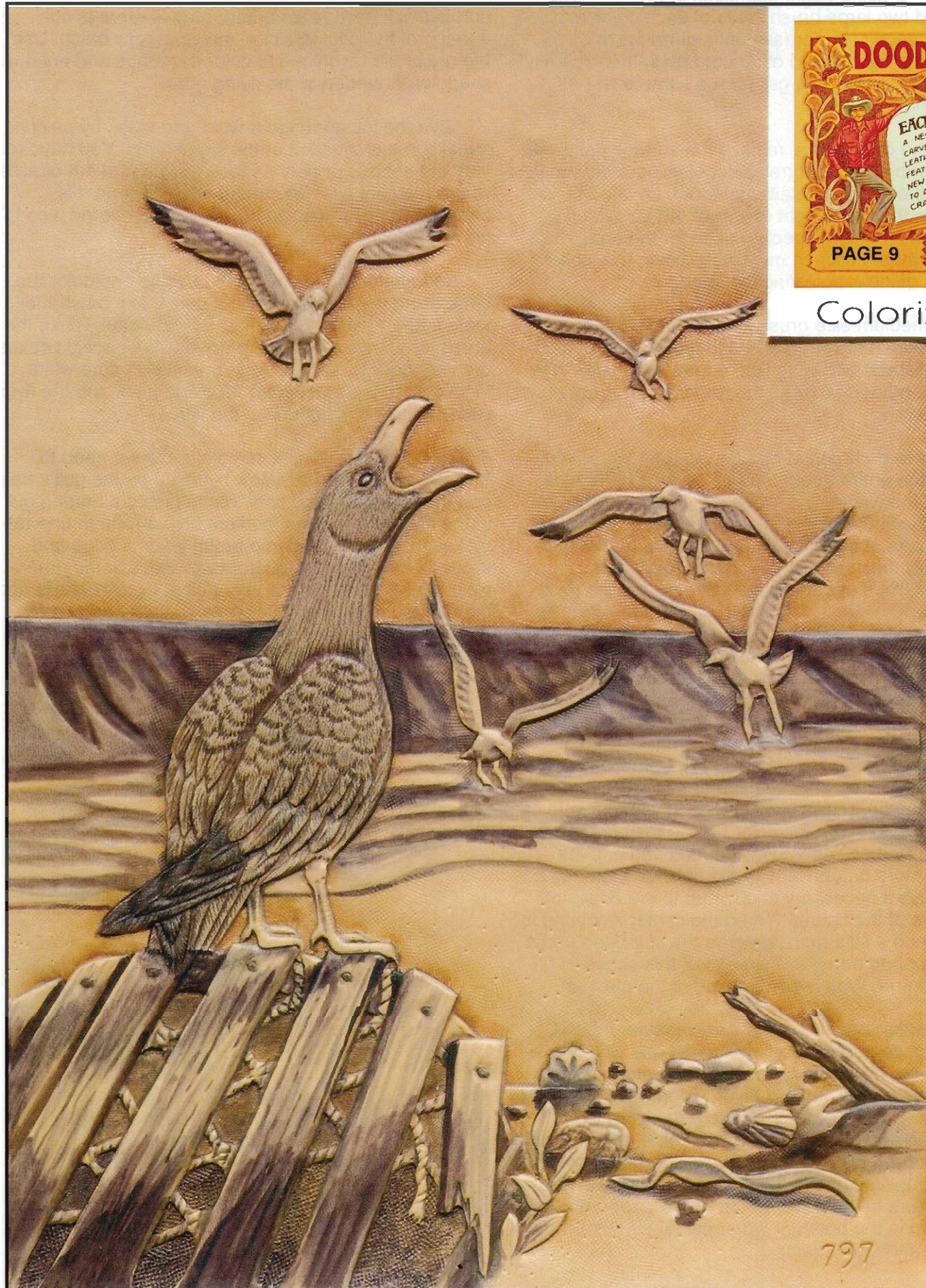
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PAGE 9 SERIES 6E

Coloring the Herring Gull

by Silva Fox

-  Purple
-  Royal Blue & Red
-  Purple w/ Black Added
-  Royal Blue/Sky Blue
-  Sky Blue
-  Royal Blue
-  Add White To Purple Blend
-  Yellow
-  Orange
-  Med. Brown



797

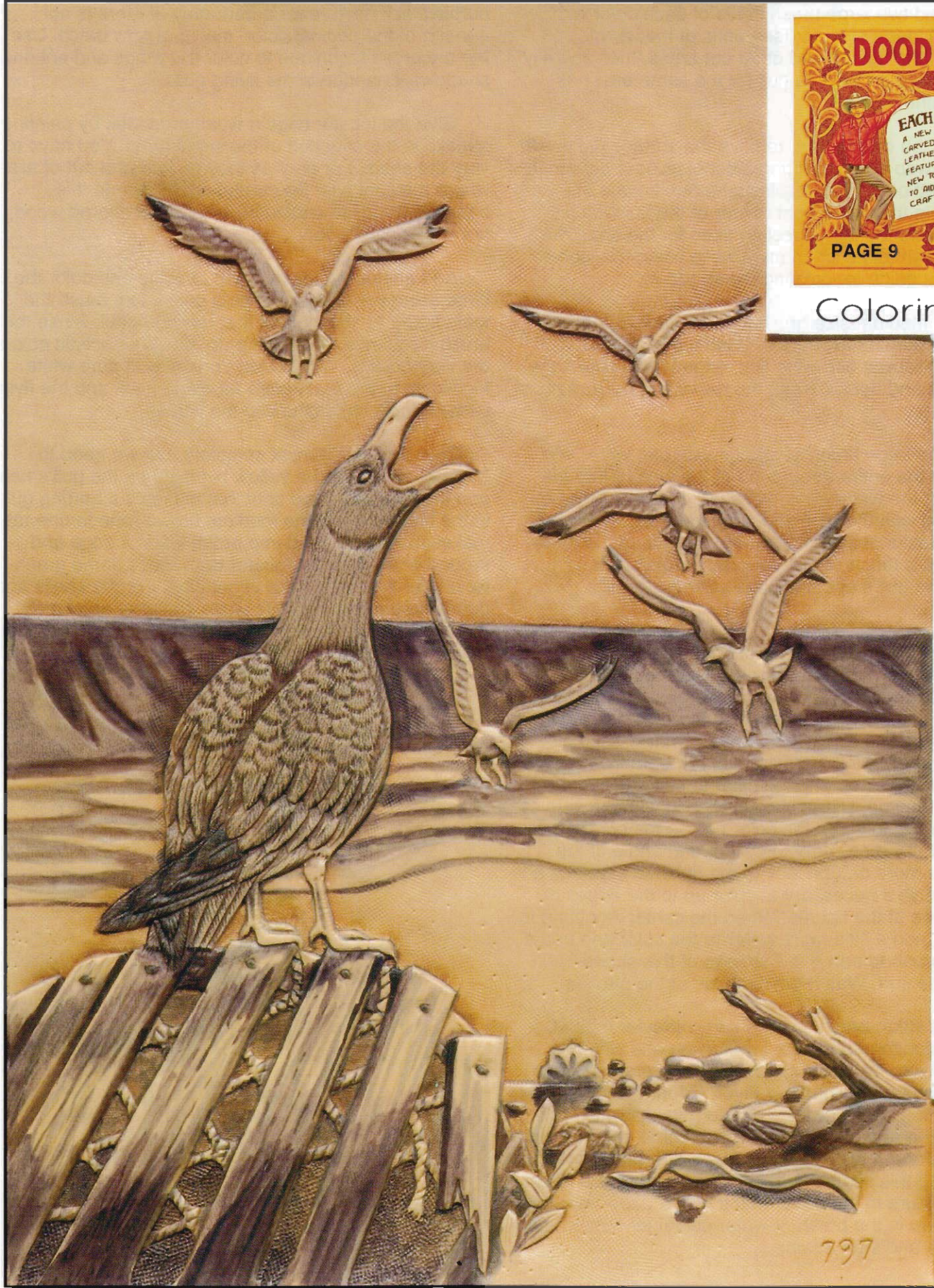
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-  Royal Blue
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-  Med.

797

Silva

of the MONTH

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SERIES 6E

Herring Gull
 by Ava Fox

- Blue & Red
- White/Black
- Blue/Sky Blue
- Blue
- Light Blue
- Yellow to Purple
- Orange
- Brown

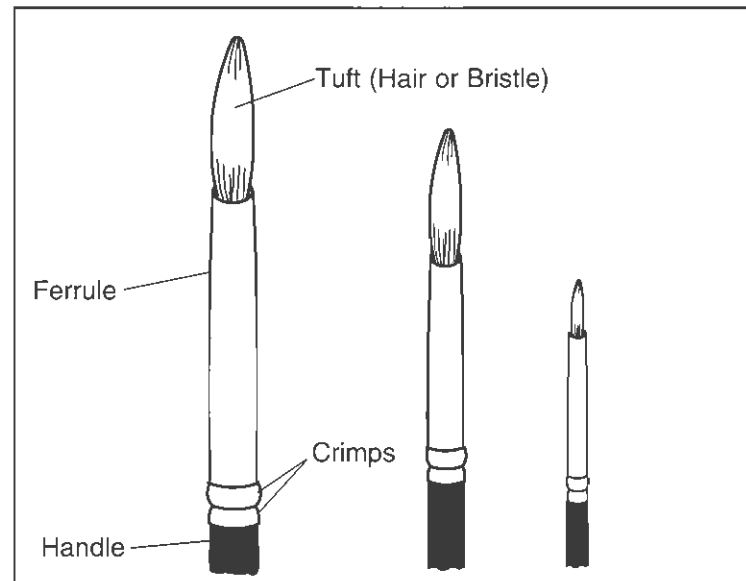


Ava Fox

Using blue or white on leather has been frowned upon by artisans and competition judges alike for as long as I've been working with this medium. Part of the reason could be that it is difficult to use these colors without them appearing thick. They are, more frequently than not, used improperly and as a result have received a poor reputation. Blue and white applied carefully to leather can make a bold and beautiful presentation. Practice using the techniques described and I'm sure you'll be pleased with the results.

Supplies needed:

Cova Color® #2040: red, royal blue, black, sky blue, white, orange, and these in very small amounts: yellow, medium brown and light green
 Quality brushes (use 2 or 3 sizes, natural hair or synthetic)
 Denatured alcohol (from hardware store)
 cotton swabs
 paper towel (folded into a square)
 container of water
 dessert size paper plates (styrofoam or plastic-coated) for mixing colors
 sheet of white paper to match colors on the storyboard
 scrap piece of leather to test for a proper dry brush



I want to define some terms I've used so that your painting experience is a pleasant and successful one.

Units of measure: While mixing the colors for this project, I literally dipped my brush into the Cova Color up to the ferrule (see illustration above), then rolled it on a plate and counted it as one part. The same was done with water, so it is not terribly important to be 100% accurate. Keeping the brushes and the mixing water clean is very important.

Cova Colors: These are opaque acrylic colors, which means you can't see through them when they're left

undiluted. I use them at the same consistency as water-colors, so a little goes a long way. Acrylic colors are water soluble when wet. They become permanent colors when they dry. A few years ago I discovered a way of removing dried acrylic paint from leather. Since very little of the color is actually absorbed, most of it can be removed with a cotton swab and a little *denatured* alcohol.

Dry Brush: Pick up a small amount of diluted color with the brush, touch it on a paper towel to remove excess liquid and draw a line on scrap leather until the color stops flowing smoothly. When the liquid in the brush can no longer puddle or spread, work the brush point gently in a circular, scrubbing motion to rub in the color. This method is great for emphasizing fine detail and making smooth transitions from one value (intensity) to another.

Glazing: This is the application of diluted, transparent (can be seen through) colors over others so that the underlying layers can be seen.

Outline: Color the cut edges of an image tooled on leather. This is usually done in a shade slightly darker than the overall image. The brush is used wet enough with color so the liquid flows into the cuts in a controlled manner. Outlining is tedious, but it gives the work a greater depth appearance.

Stippling: This is used to enhance textures or create a feeling of distance. It can be used to give a marble-like effect. The stippling done in this lesson is with a dry brush and undiluted color. Excess color is blotted off the brush. Then the brush is held upright and the tip is lightly bounced on the leather. The brush hairs will separate slightly, making interesting patterns.

Grisaille, pronounced gree-say, is an ancient method of painting dating back to the Renaissance. The word means "gray," describing the color most often used in the monochromatic under painting. Through many years of trial and error, I have adapted this method to leather. Some of the changes made to the original technique involve the use of purple instead of gray. Purple counteracts the natural tan tone of the leather without turning blue or green as diluted black does and it allows for the addition of color glazes. This is painting made easy with beautiful first-time results.

Because of the nature of this picture (bold colors covering most of the leather surface), other painting techniques will be combined with the grisaille for the results seen on the finished piece. Here are a couple of things to remember: (1.) Many glazes of purple (3 to 7 layers) will be required to match my work base, so be patient. (2.) If at any time while painting you're not happy with the results, remove the color with denatured alcohol and start again. Never try to cover up an error with more color.

Mix purple using equal quantities of red and royal blue. I used two large brush loads of each color with four brush loads of water (see units of measure). Outline all the figures and other cut areas, then liberally mop the color on the sea gull for the same effect as using Leather Glow®.

When the color is dry, remove the surface paint with a cotton swab and denatured alcohol using a dry brush (swab) method so the details stand out. Locate the "sunspot" in the upper right corner of the finished picture. It shows the light direction used for the shadows. Keep the light direction in mind while using the storyboard as a guide for coloring the shadows.

Add a medium-size brush load of black to the remaining purple mixture and finish touching up the darkest shadows: bird wing tips, edges on lobster cage, nail heads and debris. Keep the remaining mixture moist for use later.

Mix one large brush of orange with one water and color over the entire foreground of the picture into the first part of the water. This glaze will add brightness by contrasting with the blue and purple shades. Color the feet and beaks of all the birds and the eye of the main figure. Use a touch of the reserved purple/black mixture to detail the gull's eye and beak after the orange glazing.

Here is where textured matting tools give you an advantage over the smooth ones. The tooth of the checked pattern allows for a streak-free application of color. Begin the sky by mixing one large brush load of sky blue with one royal blue and one water. The color should be fairly thick. Rinse and dry the brush with a paper towel. Pick up enough color to cover the brush hairs half way up. Use a circular motion with the side of the bristle tips to scrub the color across the center portion of the sky area. Vary the width and angle of the band for a more natural look to the finished sky. Use a smaller brush if necessary to color up to the edges of the cut lines of the figures. When the center sky band is complete, add a little more water to the color and use a medium brush to add a few streaks of this shade through the surf. Watch the direction of the strokes.

With a clean brush and the same circular motion, paint the horizon above the swell using one sky blue and one water mixture. Blend this shade smoothly into the edge of the previous sky layer. Repeat this method of application with a mixture of one royal blue and one water for the rest of the sky and dab some color into the surf as before. If at any time bubbles or foam appear when using this scrubbing technique, either there is too much moisture in the brush (pat it with a paper towel) or there's soap in the brush or water container (rinse both thoroughly and start again).

Add a medium brush load of white to the reserved purple/black mixture for a dark gray. If there is not enough of the original color, mix up a new batch. Use the dry brush technique to color the wings and enhance shadows if needed in the flying gulls.

Give the lobster cage a weathered look by painting streaks in the direction of the wood grain. You have to vary the shades of gray as they go into and out of areas where the light hits. Be careful not to overdo this because the cage should be natural weathered wood, not old painted wood.

Add another medium brush of white and color the birds using the storyboard as a guide. Dry brush the main figure to show off all that tooling detail. Rinse the brush frequently when doing dry brush as acrylic colors dry very quickly. With a clean brush, add pure white highlights to the main gull's face and neck and the flying birds. Stipple highlights into the waves.

The picture is almost complete, but we need to "nitpick" a little. Add a yellow highlight on the gull's beak and the identifying red spot that makes it a herring gull in the first place. Some medium brown (one to one ratio) makes the sand look damp at the water's edge and around and under the lobster trap. Place some green (one to one ratio) on the vegetation. For the shells and debris, use red mixed with white and shades of gray. Each color that is used for these things should be put in the surf; use just a hint here and there for realism.

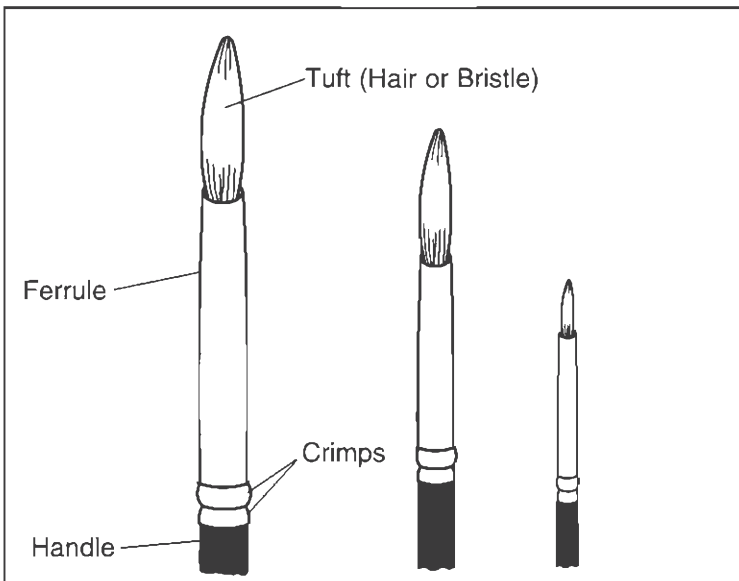


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With a clean brush and the same circular motion, paint the horizon above the swell using one sky blue and one water mixture. Blend this shade smoothly into the edge of the previous sky layer. Repeat this method of application with a mixture of one royal blue and one water for the rest of the sky and dab some color into the surf as before. If at any time bubbles or foam appear when using this scrubbing technique, either there is too much moisture in the brush (pat it with a paper towel) or there's soap in the brush or water container (rinse both thoroughly and start again).

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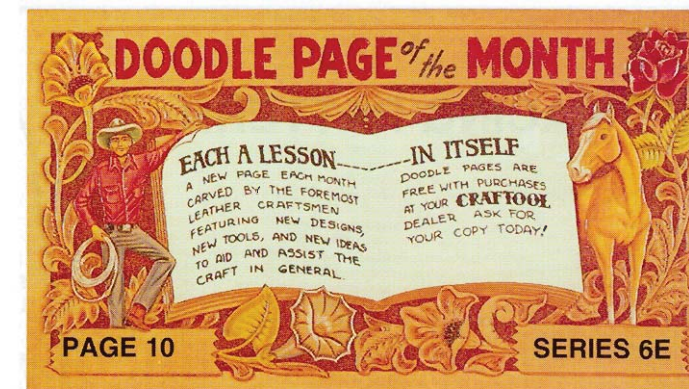
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Mountain Lion

by Jan F. Schoonover

Supplies needed:

6-7 oz. tooling leather
Swivel knife with angle $\frac{1}{4}$ " blade and filigree blade (use for hairing)
Bevelers: B203, F891, F895, F897, F940 and F941
Modelers: ball modeler #8033, 8031, 8032 and #8036
Pro-Petal #8071
Pear Shader P222
Tandy's Pro Dye #2055: yellow, orange, buckskin and dark brown
Fiebing's Spirit Dye #2095 USMC black
Thinner
Brushes: #1 (#1450 liner) & #3 brush
White Cova Color® #2040
Ready Tex Airbrush Dye #1989: white, red and black
Satin Sheen #2009
Ceramic glaze for eyes

Tooling Tips:

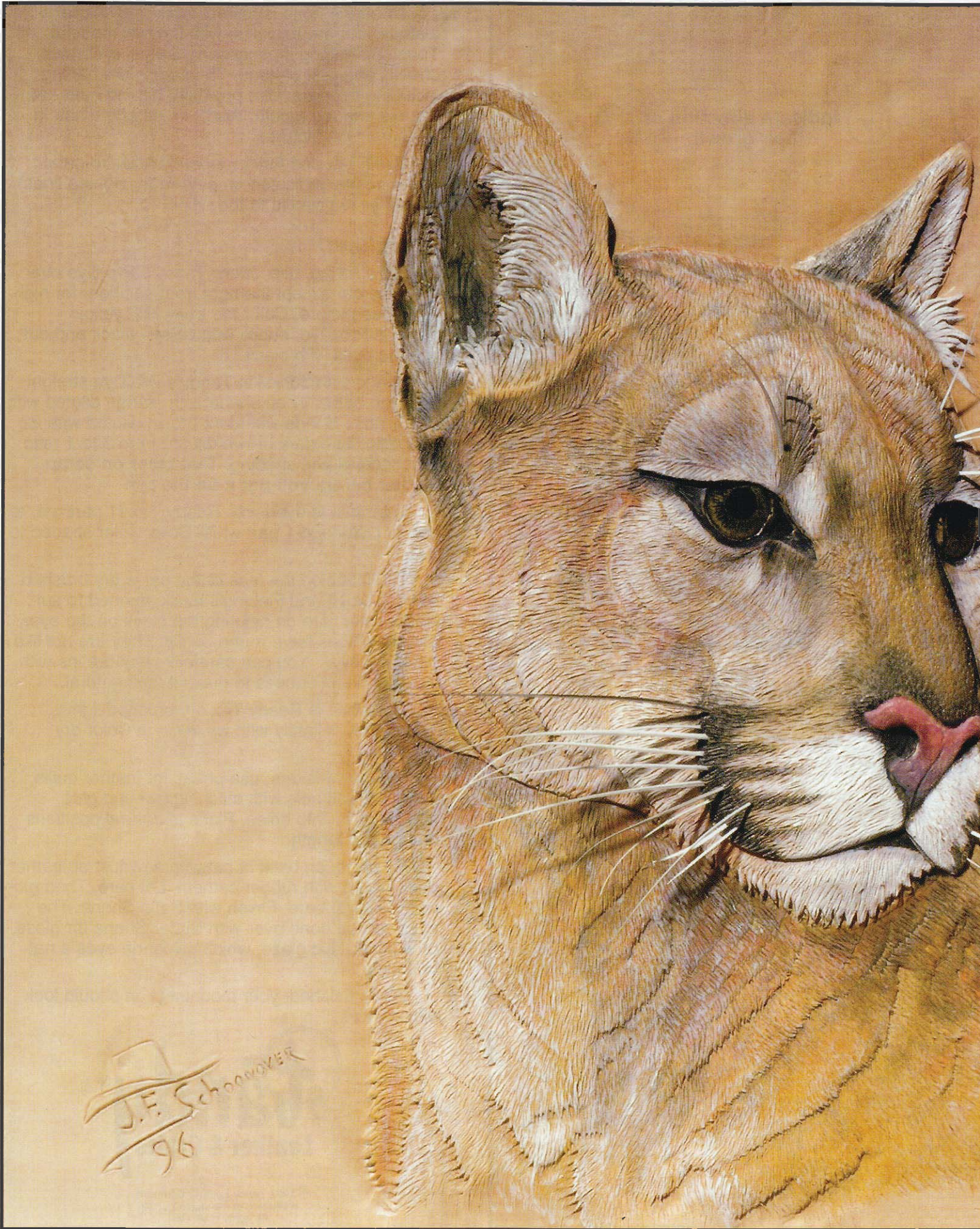
Start by casing the leather wetter than normal and place in a plastic bag overnight in the refrigerator.

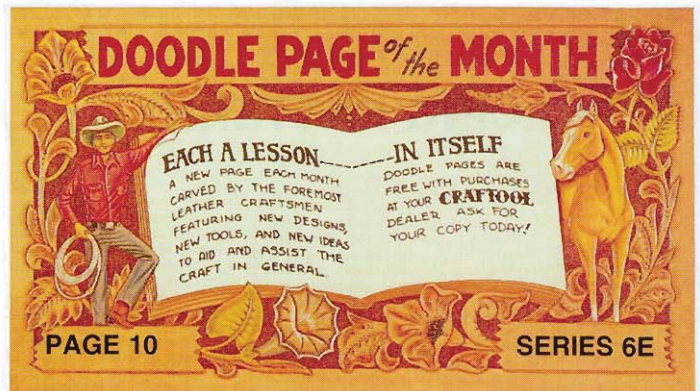
When ready to start, let leather begin to return to natural color. Trace your pattern and carve solid lines.

Bevel outline with B203 and fade into background with F895 and F897. Do the eyes with F891. Make round like a natural eye, then smooth out tool marks with modeler #8036.

Use pear shader lightly along the nose, heavy under chin and along the neck and in ears. See pattern.

For the tiny short hairs on the nose, use just the tip of the filigree blade for each hair starting at the nose and working up to the eyes. Where hair is longer, begin to make short strokes with filigree blade, being careful to make strokes in direction the hair grows.





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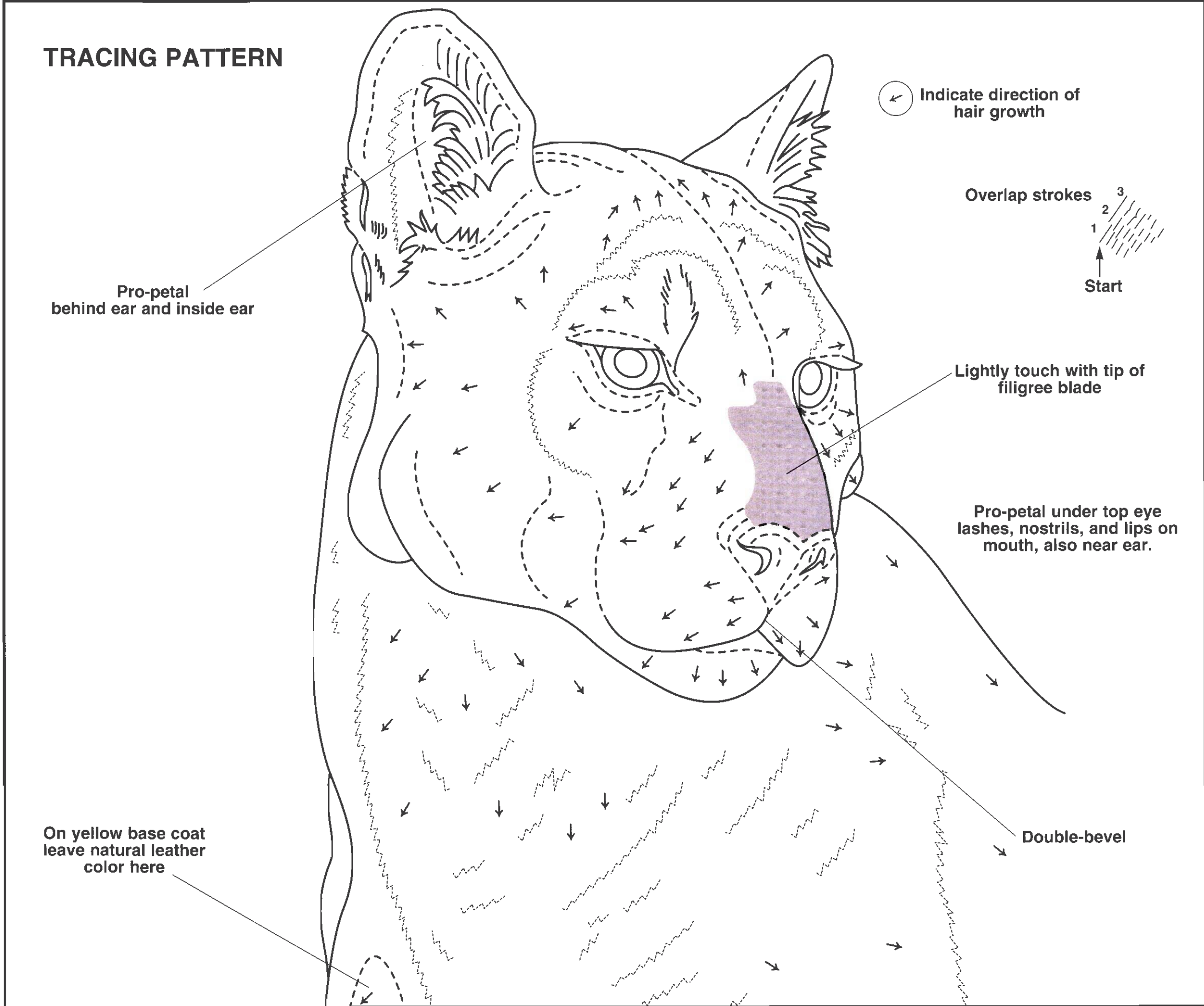
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Use pear shader lightly along the nose, heavy under chin and along the neck and in ears. See pattern.

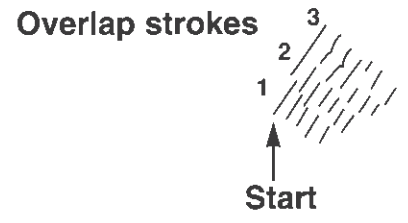
For the tiny short hairs on the nose, use just the tip of the filigree blade for each hair starting at the nose and working up to the eyes. Where hair is longer, begin to make short strokes with filigree blade, being careful to make strokes in direction the hair grows.

TRACING PATTERN



Pro-petal behind ear and inside ear

Indicate direction of hair growth



Lightly touch with tip of filigree blade

Pro-petal under top eye lashes, nostrils, and lips on mouth, also near ear.

Double-bevel

On yellow base coat leave natural leather color here

When the nose is haired, work and shape leather from the backside with the ball modeler. Touch up hairing if necessary. Shape eyebrows, cheeks and rest of head. Then complete hairing, including the ears. Use pro-petal behind near ear, nostrils and the mouth. Also, pro-petal the hair in the ears. See picture.

Use F940 and F941 randomly and pro-petal under points (indicated on pattern by zig-zag lines) in leather to give life to the hair.

Dyeing Tips:

For coloring, use yellow Tandy's Pro Dye over all of the cat except the right front shoulder for high-light. See picture. Color the eyes with yellow Tandy's Pro Dye, pupils with USMC black and outline the eyes with black.

Shade with buckskin Tandy's Pro Dye straight from the bottle. Then shade with orange diluted with 5 to 1 ratio. Shade with dark brown diluted with 22 to 1 ratio. Use dark brown diluted from 3 to 1 ratio for shadows and shading. **Test color on scrap leather before you put it on the cat.**

The nose is dyed with Ready Tex (1 part red, a dab of black and 1 part white Cova Color shaded to suit).

The black on the face of the cat is dry brushed with #1 brush and Fiebing's black, thinned to suit. **Note:** Take care on painting the black on the eyes. Mountain lions have round pupils. They are not like other cat eyes. You can carefully paint the iris with little dry brush strokes to make it look natural.

The white is Ready Tex dry brushed lightly. Then go over lightly with white Cova Color dry brushed.

For the whiskers, use pheasant feather quills. Make a small hole with stitching awl and glue feather quills into holes. Place in natural positions and proper length.

Fill cavity on back of cat with sawdust or leather dust, mixed with rubber cement. Let cure. Then glue back to cardboard. Finish with Satin Shene. The eyes can be gone over with Super Shene for gloss, or with ceramic glaze, which gives the eyes a natural look.

When finished, your mountain lion should look almost alive.

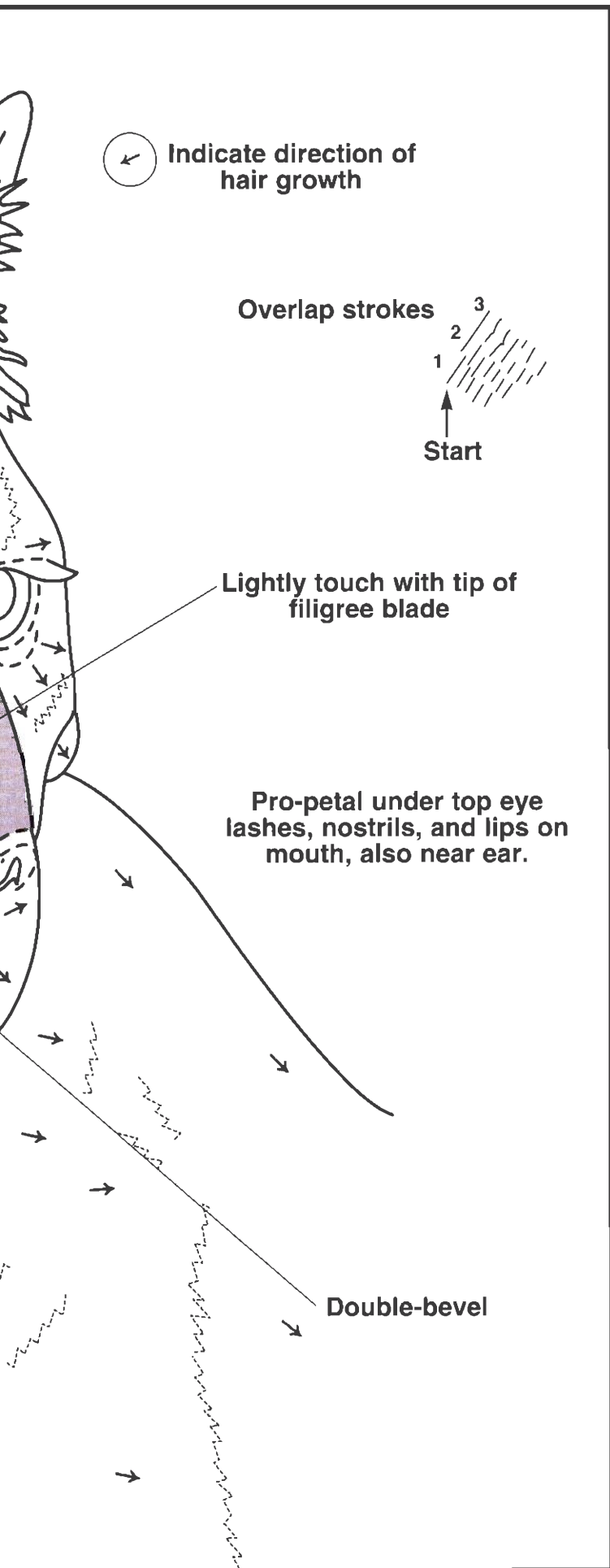


TRACING PATTERN

Pro-petal
behind ear and inside ear

On yellow base coat
leave natural leather
color here





When the nose is haired, work and shape leather from the backside with the ball modeler. Touch up hairing if necessary. Shape eyebrows, cheeks and rest of head. Then complete hairing, including the ears. Use pro-petal behind near ear, nostrils and the mouth. Also, pro-petal the hair in the ears. See picture.

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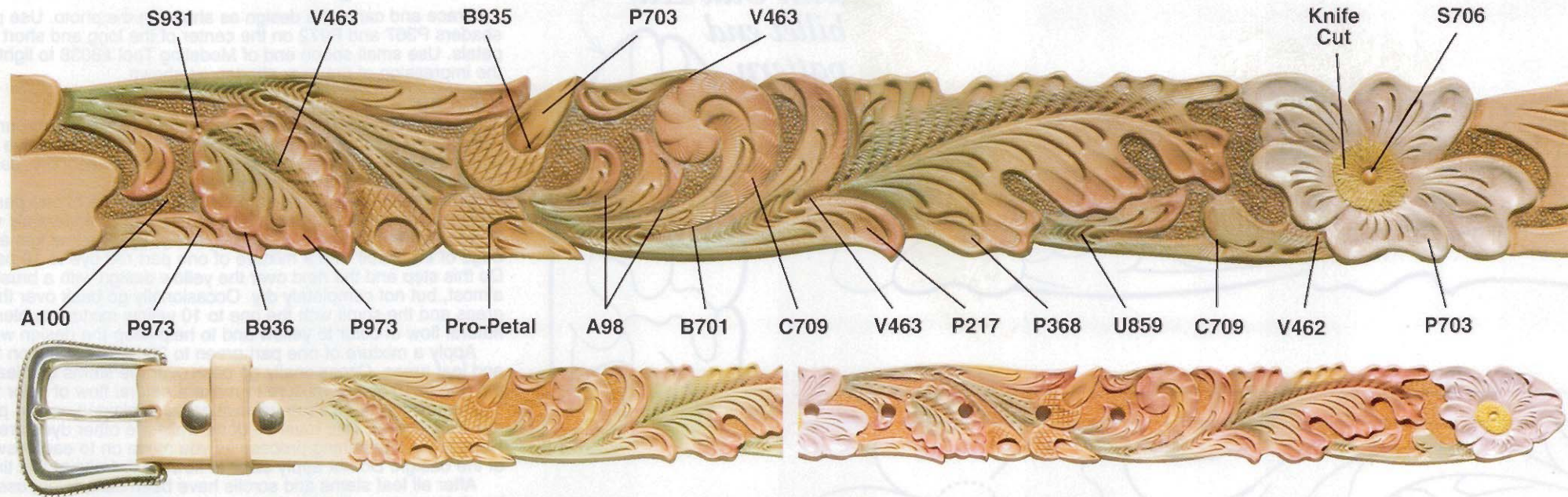
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When finished, your mountain lion should look almost alive.

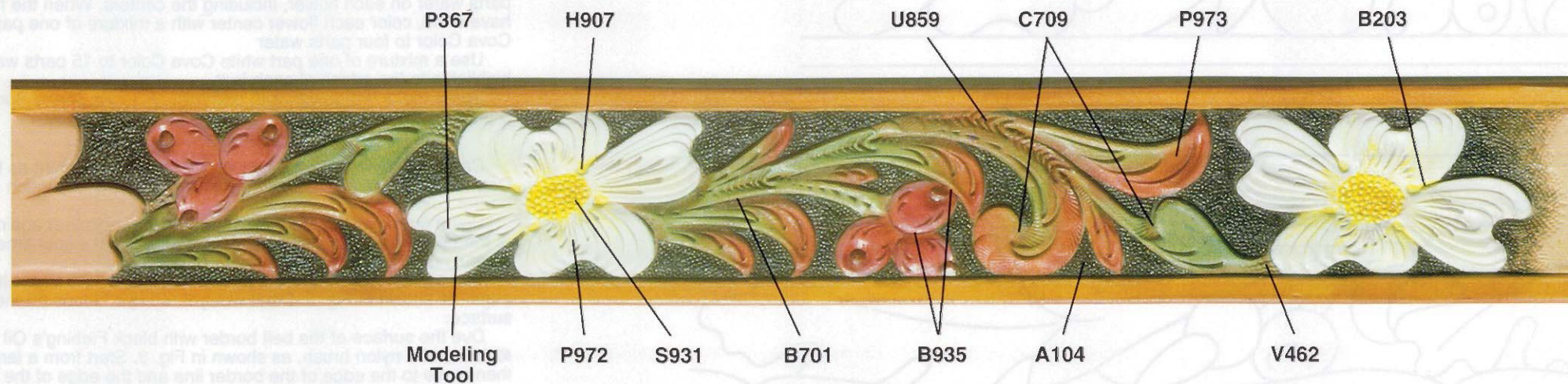


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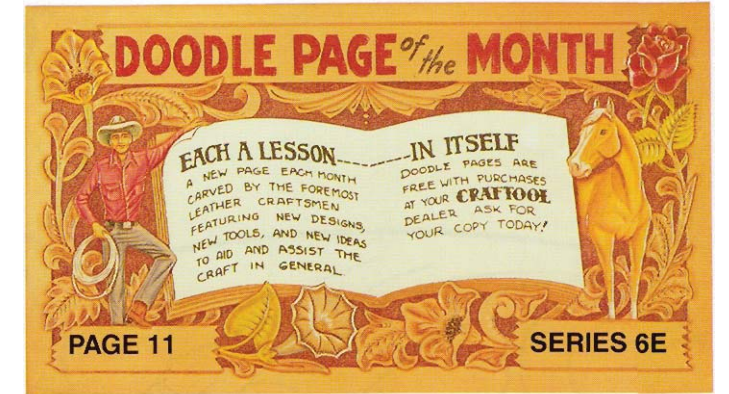
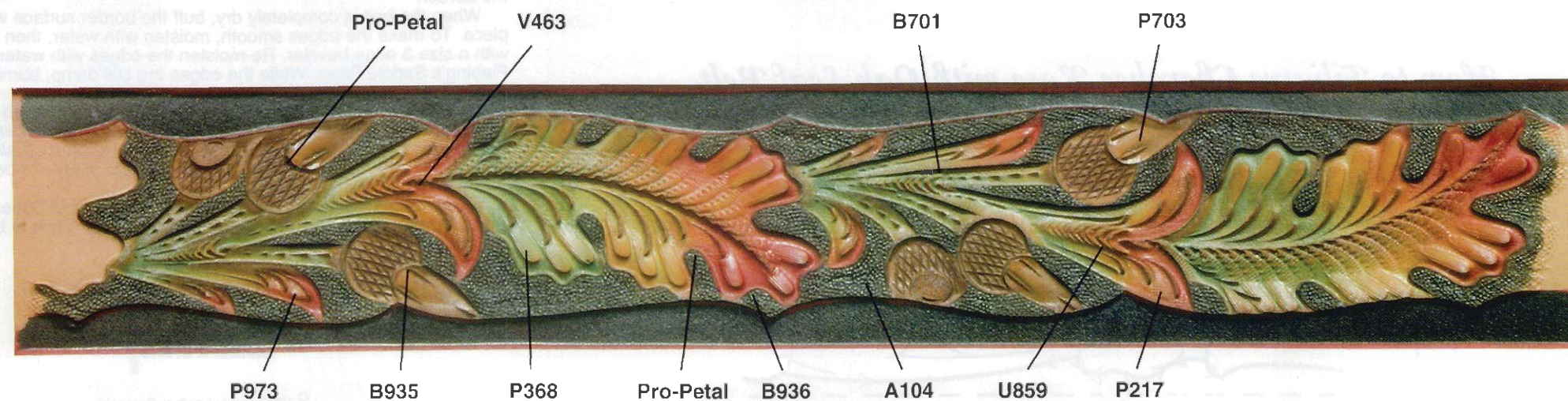
Cherokee Rose With Oak Leaf Belt



Dogwood Flower and Fruit Belt



Oak Leaf Belt



David's Belts

by David Kawamura

Note: Unless otherwise specified, Tandy's Pro Dye #2055 is used for all dyeing referred to in this Doodle Page. "Solvent" refers to Tandy's Pro Dye Solvent #2057.

Cherokee Rose with Oak Leaf Belt

Trace the design on an 1½" or wider belt strip. Cut all trace lines (except flower center) with swivel knife.

Tool the design with the stamping tools as shown in the photo. It's not necessary to bevel outside the border line, since these lines will be trimmed off later.

After tooling the design, trim off the excess leather out of border lines. Use the proper size punch against the inside curve of the oak leaves first. Then trim the rest with Light-Duty Craft Knife #1583. Always cut away from (never towards) the holes and intersecting lines, as shown in tracing design. Take your time. To prevent undercutting, do not lean the knife towards the left or right.

Use a sponge to moisten the edges with water. Then apply a bit of Fiebing's Saddle Soap #1995 on the edges and burnish with your finger. Do not allow any saddle soap to get on the top grain (tooling side) of the leather as this will prevent dye penetration during the coloring procedure.

Coloring:

Apply full strength buckskin dye to the background areas. Then apply chocolate brown dye over the same areas with a dry brush. Note: dry brushing is when excess dye is removed from the brush by blotting on a scrap piece of leather or paper towel before touching the brush to the actual project. The technique is used primarily for shading and blending colors. Refer to Al Stohlman's book, "Coloring Leather" #1942 for detailed instructions on all types of dyeing, staining and finishing techniques.

Apply a mixture of one part red dye to 40 parts solvent to the design with a moderately wet brush. Apply a mixture of one part green to 40 parts solvent to the design with a moderately wet brush.

Practice blending the colors on a scrap piece of leather so that there is a natural flow of each color to the natural color of the leather. Use several coats of color for the darker areas. Also, never let one coat dry while doing the coloring.

For proper contrast and color shade, apply a mixture of one part red dye to 20 parts solvent to the outlines of the large and small leaves, the tips of the oak leaves and the scrolls, using the dry brush technique.

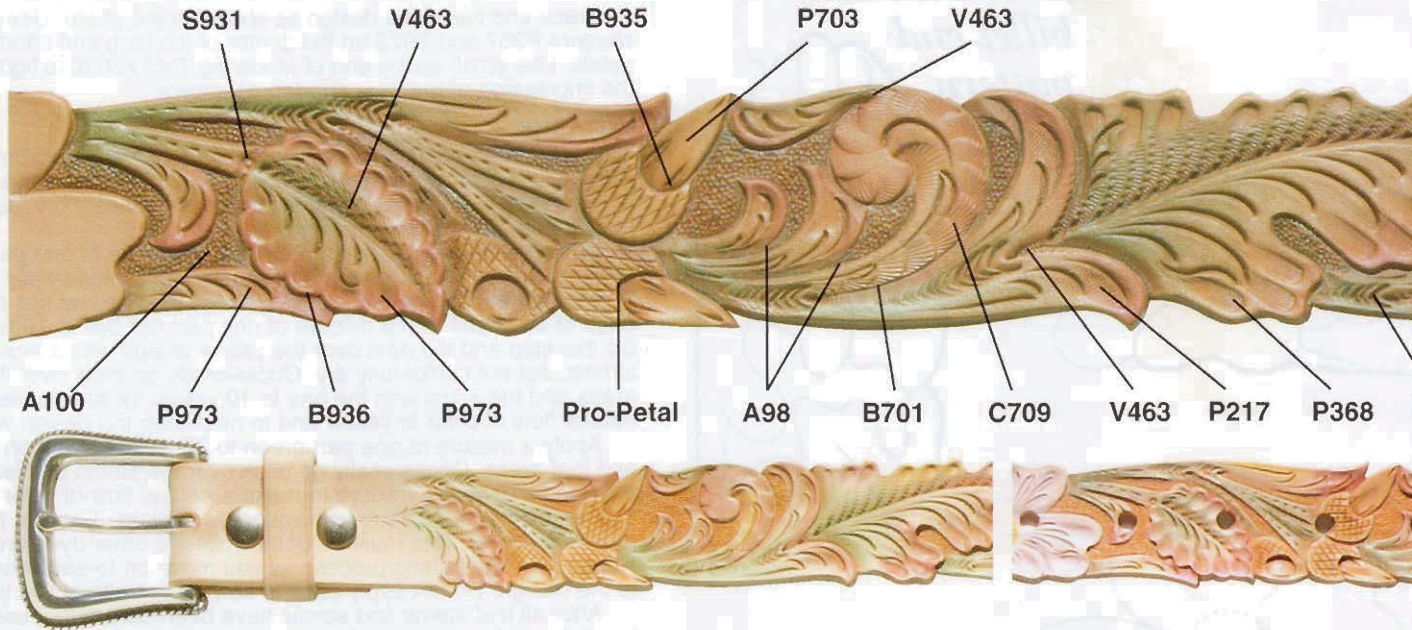
Create shaded areas on oak leaves, stems, under acorns, under leaves and under flowers with a mixture of one part green dye to 20 parts solvent using the dry brush technique.

Now use one part white Cova Color® #2040 mixed with 15 parts water to color the flowers, including the centers. After the dye has dried, apply a second coat.

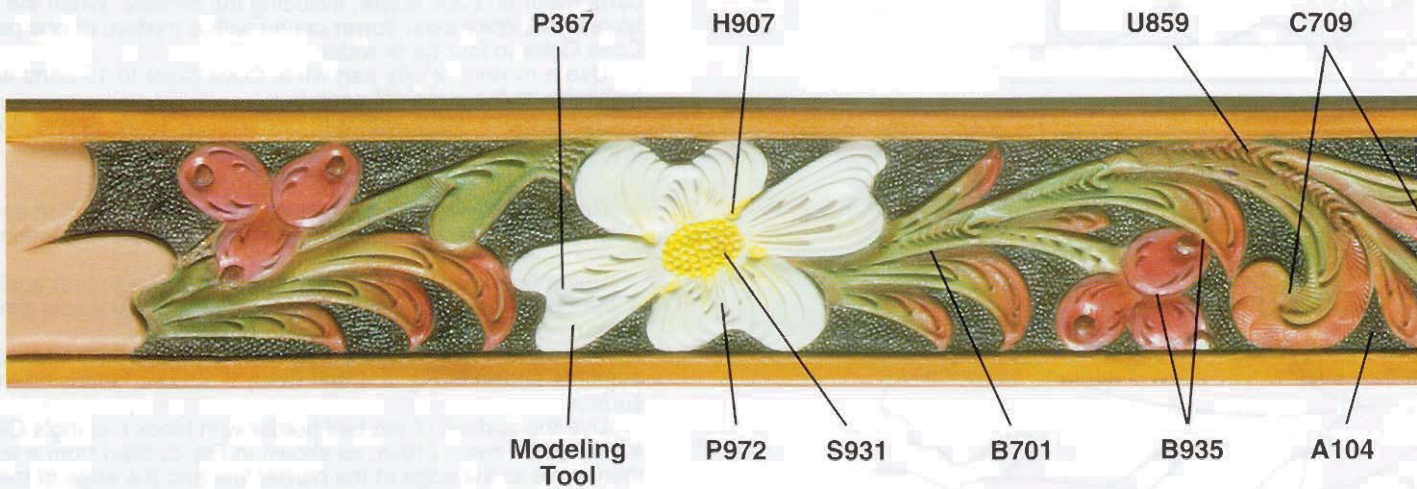
Apply a mixture of one part buckskin dye to 20 parts solvent to the acorns and acorn caps with a wet brush.

Use the dry brush technique to dye the flower centers with full strength yellow dye. Finally, apply a coat of Tandy Super Shene Spray #2001 over the entire design. After the finish has

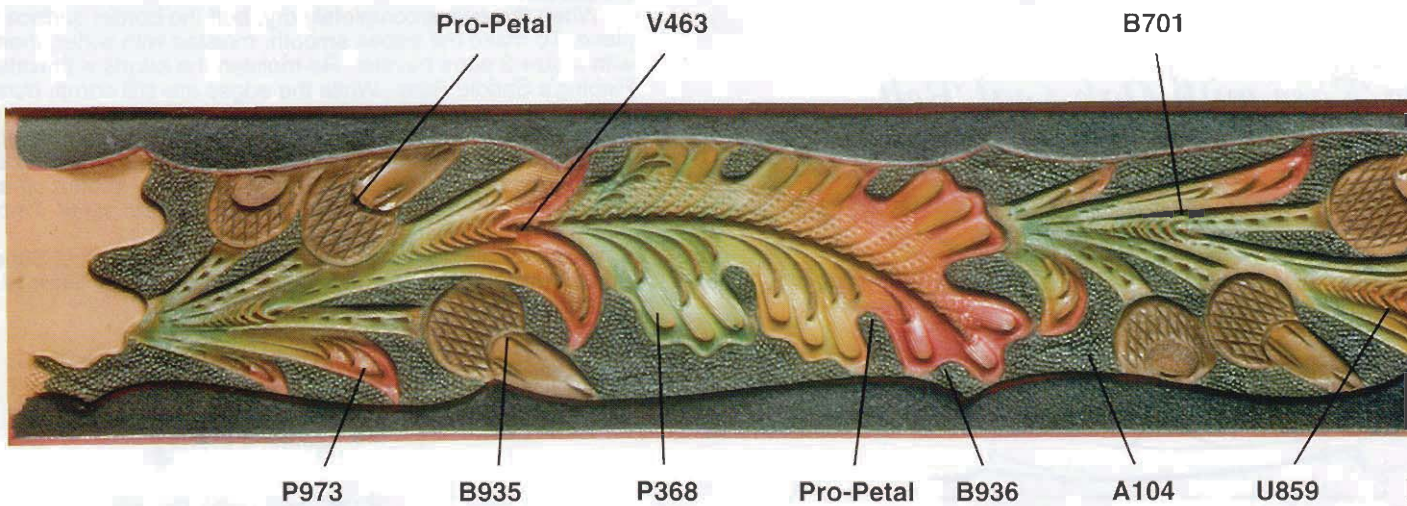
Cherokee Rose With Oak Leaf Belt

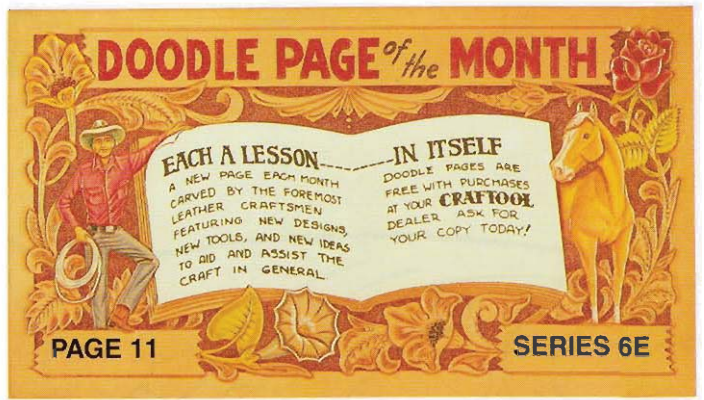
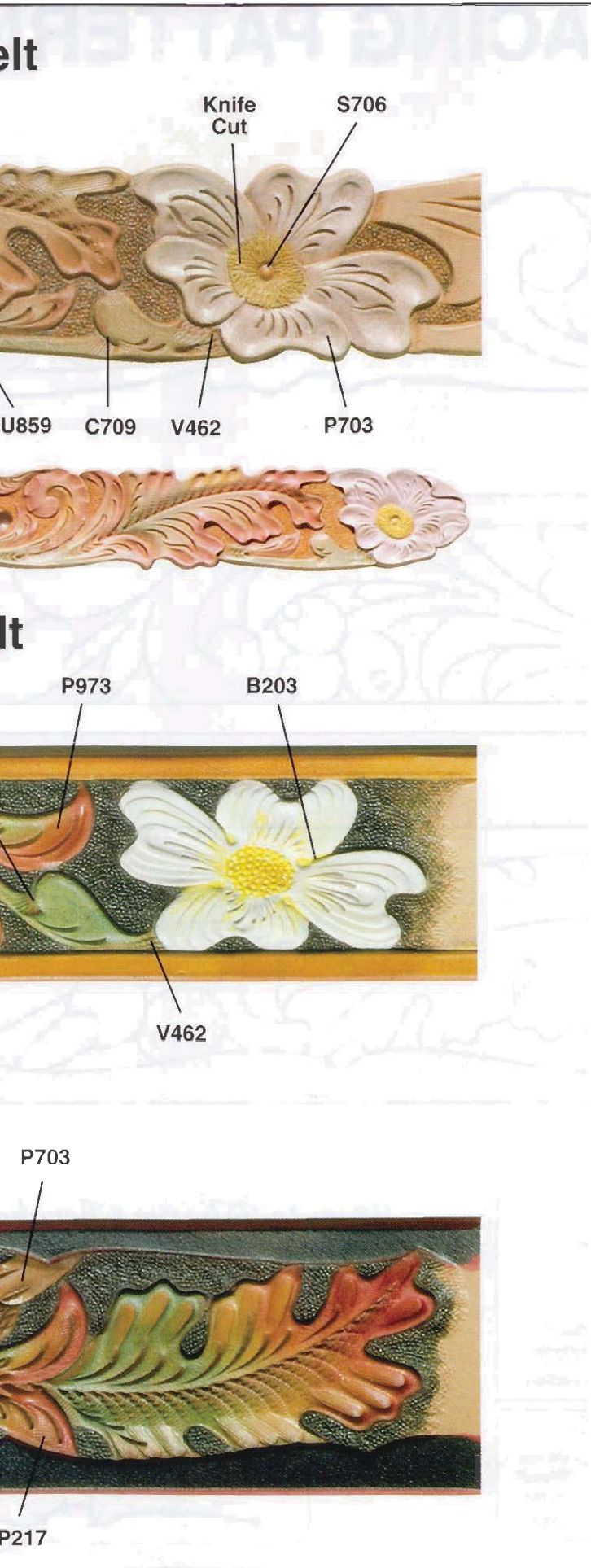


Dogwood Flower and Fruit Belt



Oak Leaf Belt





David's Belts

by David Kawamura

Note: Unless otherwise specified, Tandy's Pro Dye #2055 is used for all dyeing referred to in this Doodle Page. "Solvent" refers to Tandy's Pro Dye Solvent #2057.

Cherokee Rose with Oak Leaf Belt

Trace the design on an 1½" or wider belt strip. Cut all trace lines (except flower center) with swivel knife.

Tool the design with the stamping tools as shown in the photo. It's not necessary to bevel outside the border line, since these lines will be trimmed off later.

After tooling the design, trim off the excess leather out of border lines. Use the proper size punch against the inside curve of the oak leaves first. Then trim the rest with Light-Duty Craft Knife #1583. Always cut away from (never towards) the holes and intersecting lines, as shown in tracing design. Take your time. To prevent undercutting, do not lean the knife towards the left or right.

Use a sponge to moisten the edges with water. Then apply a bit of Fiebing's Saddle Soap #1995 on the edges and burnish with your finger. Do not allow any saddle soap to get on the top grain (tooling side) of the leather as this will prevent dye penetration during the coloring procedure.

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Apply a mixture of one part red dye to 40 parts solvent to the design with a moderately wet brush. Apply a mixture of one part green to 40 parts solvent to the design with a moderately wet brush.

Practice blending the colors on a scrap piece of leather so that there is a natural flow of each color to the natural color of the leather. Use several coats of color for the darker areas. Also, never let one coat dry while doing the coloring.

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Create shaded areas on oak leaves, stems, under acorns, under leaves and under flowers with a mixture of one part green dye to 20 parts solvent using the dry brush technique.

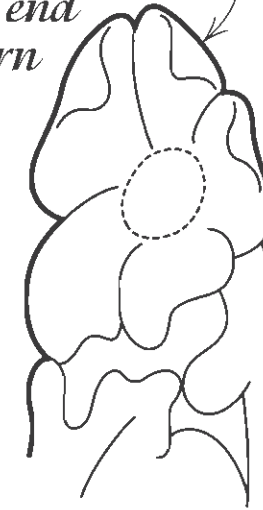
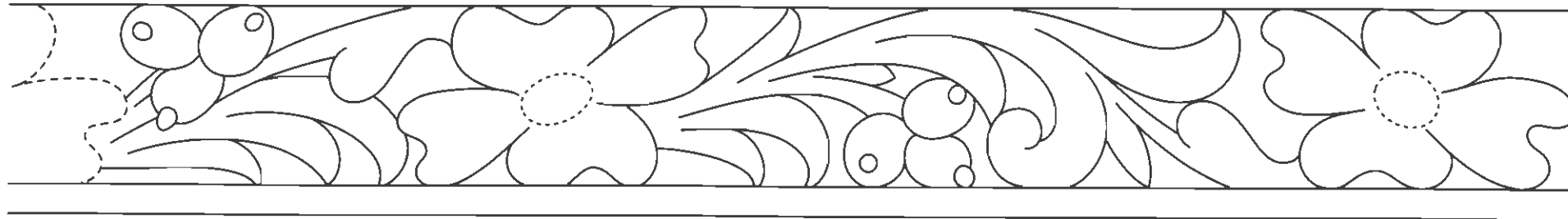
Now use one part white Cova Color® #2040 mixed with 15 parts water to color the flowers, including the centers. After the dye has dried, apply a second coat.

Apply a mixture of one part buckskin dye to 20 parts solvent to the acorns and acorn caps with a wet brush.

Use the dry brush technique to dye the flower centers with full strength yellow dye. Finally, apply a coat of Tandy Super Shene Spray #2001 over the entire design. After the finish has

TRACING PATTERNS

Cherokee Rose with Oak Leaf billet end pattern



dried, apply Leather Glow® #2043 over the entire design. Wipe off excess Leather Glow with a Wool Piece #4717.

Dogwood Flower and Fruit Belt

Trace and carve the design as shown in the photo. Use pear shaders P367 and P972 on the center of the long and short flower petals. Use small spoon end of Modeling Tool #8038 to lightly contour the impression of the pear shader, as shown.

Coloring:

Apply two coats of chocolate brown dye to the background areas using a fine point, good quality sable brush. Use yellow dye on the entire belt border areas. When the dye is completely dry, dampen the first segment of the design with water.

While the leather is still damp, apply a mixture of one part yellow to 10 parts solvent to leaf areas and scrolls with a moderately wet brush. Before the first segment dries completely, dye the leaf tips and the edge of the scroll with a mixture of one part red dye to 10 parts solvent. Do this step and the next over the yellow design with a brush that is almost, but not completely dry. Occasionally go back over the leaf areas and the scroll with the one to 10 yellow mixture to blend into a natural flow of color to yellow and to help keep the design wet.

Apply a mixture of one part green to 20 parts solvent on the stem and leaf areas. Occasionally go back over the stems and leaves with the one to 10 yellow mixture to make a natural flow of color to yellow.

Dampening the leather with water, as explained earlier, prevents the dye from drying. This must be done while the other dyes are still damp. Repeat the dampening process as you move on to each new segment of the design. Do not apply color to flowers or fruits at this time.

After all leaf stems and scrolls have been completed, use a wet brush to apply a mixture of one part red dye to 20 parts solvent on each fruit. Use undiluted chocolate brown dye to color in the dot on each fruit.

Apply two coats of a mixture of one part white Cova Color to three parts water on each flower, including the centers. When the flowers have dried, color each flower center with a mixture of one part yellow Cova Color to four parts water.

Use a mixture of one part white Cova Color to 15 parts water to add highlights to the edges of each fruit.

Spray the entire design with one coat of Super Shene Spray.

Oak Leaf Belt

Carving and coloring are almost the same for this belt as the Dogwood and Fruit Belt described above, with the exception of the border color.

Use a fine point sable brush and red dye (undiluted) against the wall of the beveled border line, as shown in Fig. 1. Take your time and be careful not to bleed the dye into the design.

The easiest way to dye the beveled wall is to hold the belt up on its edge, as shown in Fig. 2. Don't worry if red dye bleeds on the border surface.

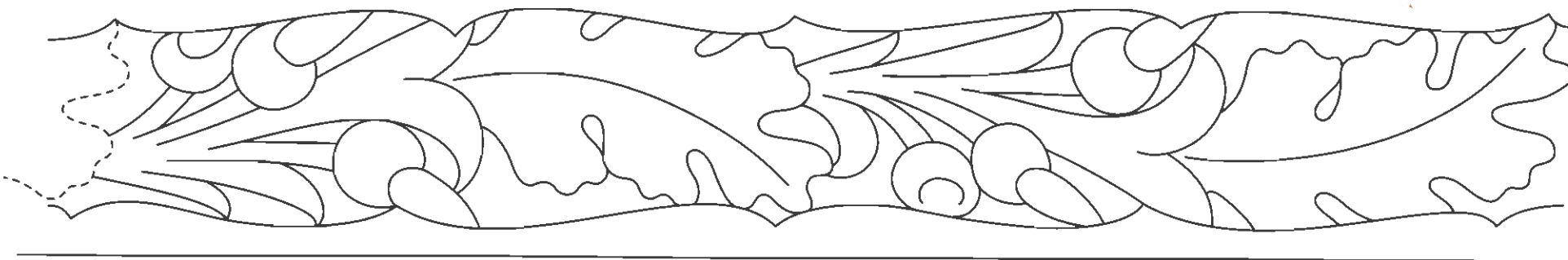
Dye the surface of the belt border with black Fiebing's Oil Dye #2093 and a nylon brush, as shown in Fig. 3. Start from a large area, then move to the edge of the border line and the edge of the belt. Place the brush point towards the design and keep it moving in one direction, so the dye does not bleed into the design. Be careful not to let the dye bleed onto the belt edges. For good coverage, put two coats of black on the border.

When the belt is completely dry, buff the border surface with a wool piece. To make the edges smooth, moisten with water, then round off with a size 3 edge beveler. Re-moisten the edges with water and apply Fiebing's Saddle Soap. While the edges are still damp, burnish them with a Canvas Burnishing Cloth #4719.

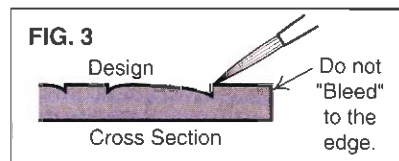
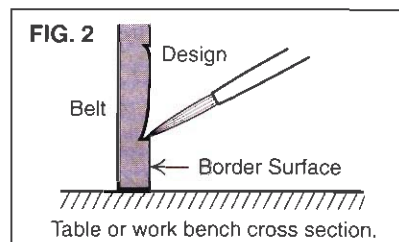
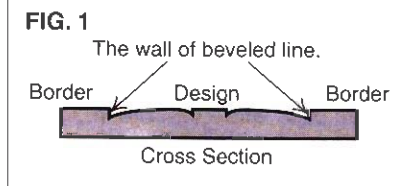
Use Wool Dauber #1829 to dye edges with undiluted red dye.

Note: for more control when edge dyeing with a wool dauber, try rotating the head of the dauber over an open flame to burn off all the fuzzies before applying dye. Because of the unpleasant smell, it's best to do this in a well ventilated area.

Spray the entire design and edges with one coat of Super Shene Spray. After the Super Shene is dry, apply Leather Glow to the belt. Wipe off excess stain with a wool piece.



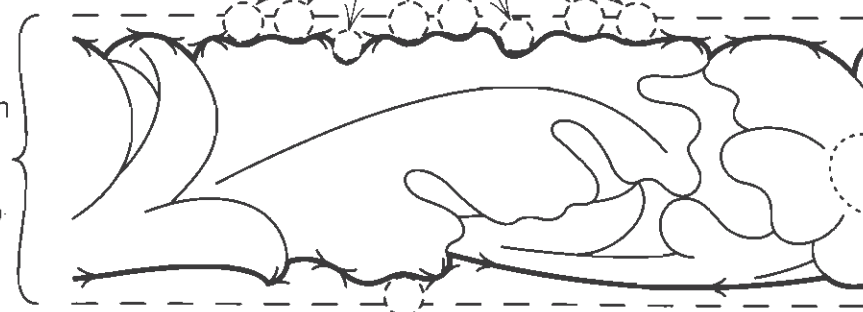
Coloring the Border Line on the Oak Leaf Belt



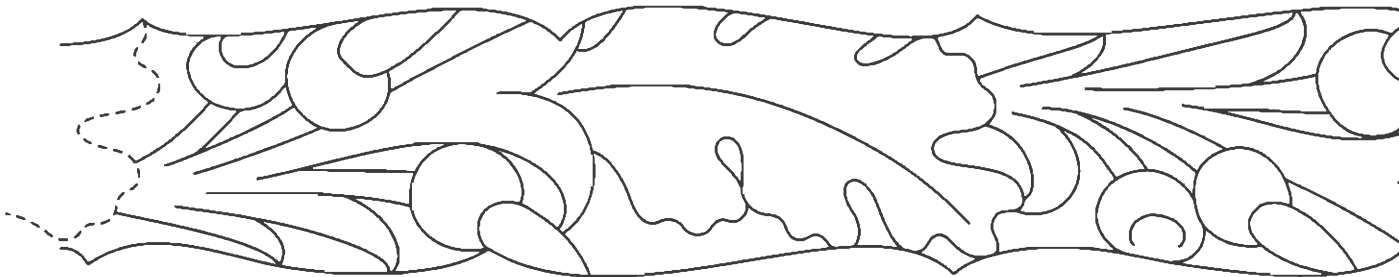
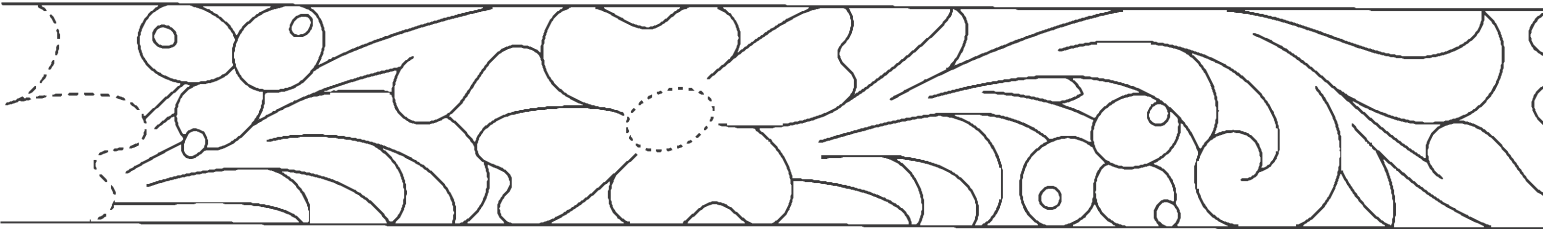
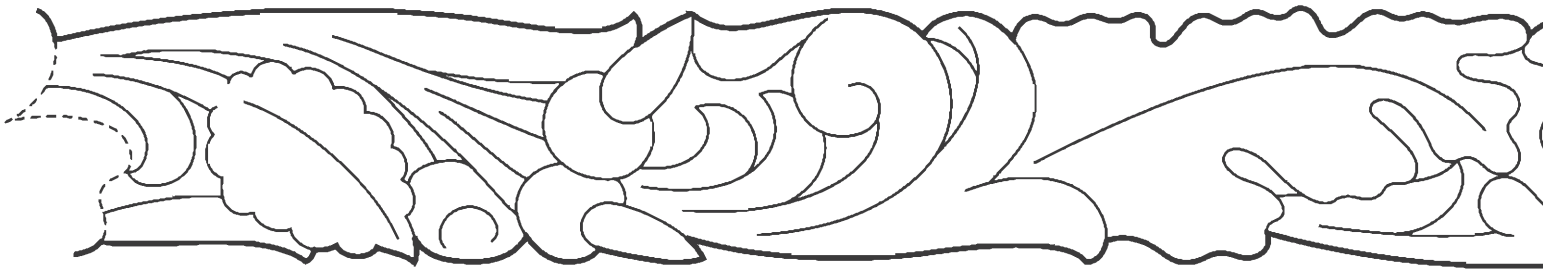
How to Filigree Cherokee Rose with Oak Leaf Belt

Proper Size of Punch

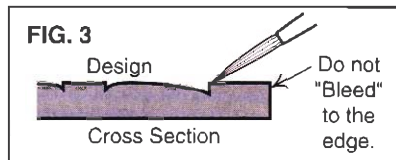
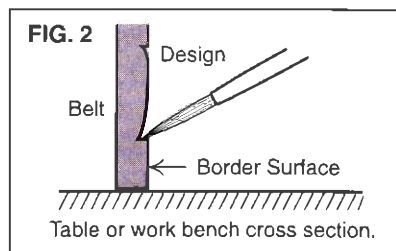
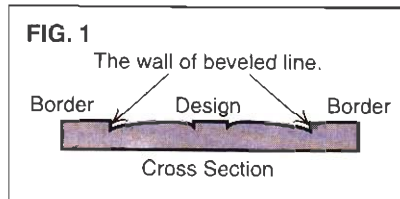
Width of Belt Strip



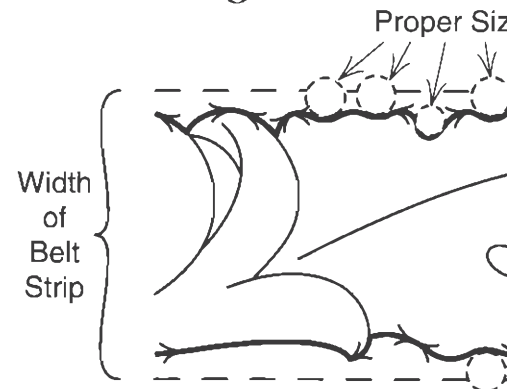
TRACING PATTERN



Coloring the Border Line on the Oak Leaf Belt

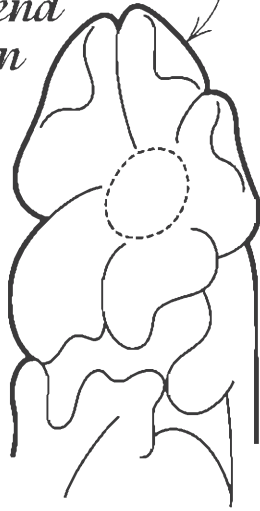
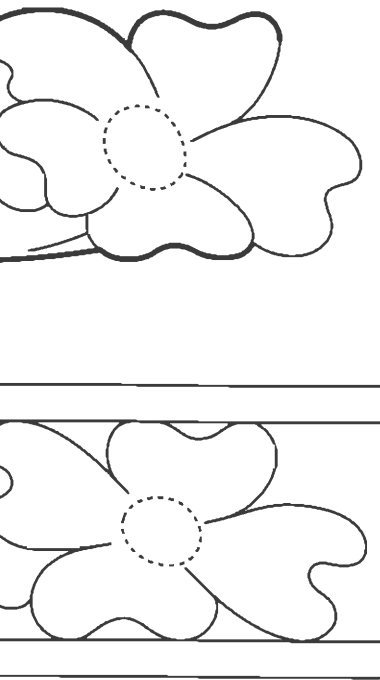


How to Filigree Cherokee



S

*Cherokee Rose
with Oak Leaf
billet end
pattern*



dried, apply Leather Glow® #2043 over the entire design. Wipe off excess Leather Glow with a Wool Piece #4717.

Dogwood Flower and Fruit Belt

Trace and carve the design as shown in the photo. Use pear shaders P367 and P972 on the center of the long and short flower petals. Use small spoon end of Modeling Tool #8038 to lightly contour the impression of the pear shader, as shown.

Coloring:

Apply two coats of chocolate brown dye to the background areas using a fine point, good quality sable brush. Use yellow dye on the entire belt border areas. When the dye is completely dry, dampen the first segment of the design with water.

While the leather is still damp, apply a mixture of one part yellow to 10 parts solvent to leaf areas and scrolls with a moderately wet brush. Before the first segment dries completely, dye the leaf tips and the edge of the scroll with a mixture of one part red dye to 10 parts solvent. Do this step and the next over the yellow design with a brush that is almost, but not completely dry. Occasionally go back over the leaf areas and the scroll with the one to 10 yellow mixture to blend into a natural flow of color to yellow and to help keep the design wet.

Apply a mixture of one part green to 20 parts solvent on the stem and leaf areas. Occasionally go back over the stems and leaves with the one to 10 yellow mixture to make a natural flow of color to yellow.

Dampening the leather with water, as explained earlier, prevents the dye from drying. This must be done while the other dyes are still damp. Repeat the dampening process as you move on to each new segment of the design. Do not apply color to flowers or fruits at this time.

After all leaf stems and scrolls have been completed, use a wet brush to apply a mixture of one part red dye to 20 parts solvent on each fruit. Use undiluted chocolate brown dye to color in the dot on each fruit.

Apply two coats of a mixture of one part white Cova Color to three parts water on each flower, including the centers. When the flowers have dried, color each flower center with a mixture of one part yellow Cova Color to four parts water.

Use a mixture of one part white Cova Color to 15 parts water to add highlights to the edges of each fruit.

Spray the entire design with one coat of Super Shene Spray.

Oak Leaf Belt

Carving and coloring are almost the same for this belt as the Dogwood and Fruit Belt described above, with the exception of the border color.

Use a fine point sable brush and red dye (undiluted) against the wall of the beveled border line, as shown in Fig. 1. Take your time and be careful not to bleed the dye into the design.

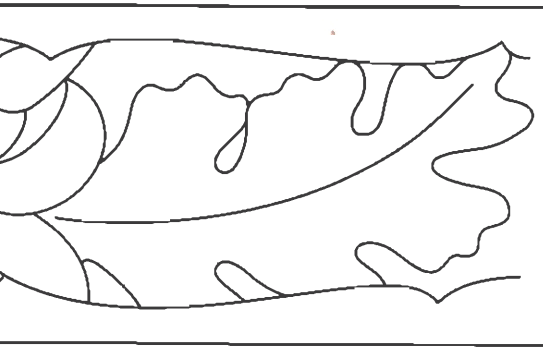
The easiest way to dye the beveled wall is to hold the belt up on its edge, as shown in Fig. 2. Don't worry if red dye bleeds on the border surface.

Dye the surface of the belt border with black Fiebing's Oil Dye #2093 and a nylon brush, as shown in Fig. 3. Start from a large area, then move to the edge of the border line and the edge of the belt. Place the brush point towards the design and keep it moving in one direction, so the dye does not bleed into the design. Be careful not to let the dye bleed onto the belt edges. For good coverage, put two coats of black on the border.

When the belt is completely dry, buff the border surface with a wool piece. To make the edges smooth, moisten with water, then round off with a size 3 edge beveler. Re-moisten the edges with water and apply Fiebing's Saddle Soap. While the edges are still damp, burnish them with a Canvas Burnishing Cloth #4719.

Use Wool Dauber #1829 to dye edges with undiluted red dye. *Note: for more control when edge dyeing with a wool dauber, try rotating the head of the dauber over an open flame to burn off all the fuzzies before applying dye. Because of the unpleasant smell, it's best to do this in a well ventilated area.*

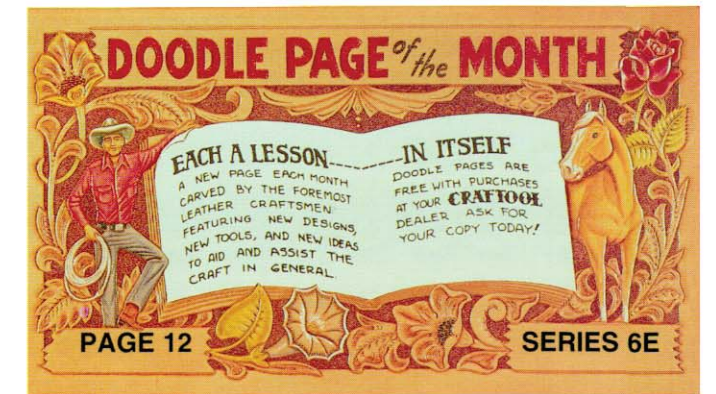
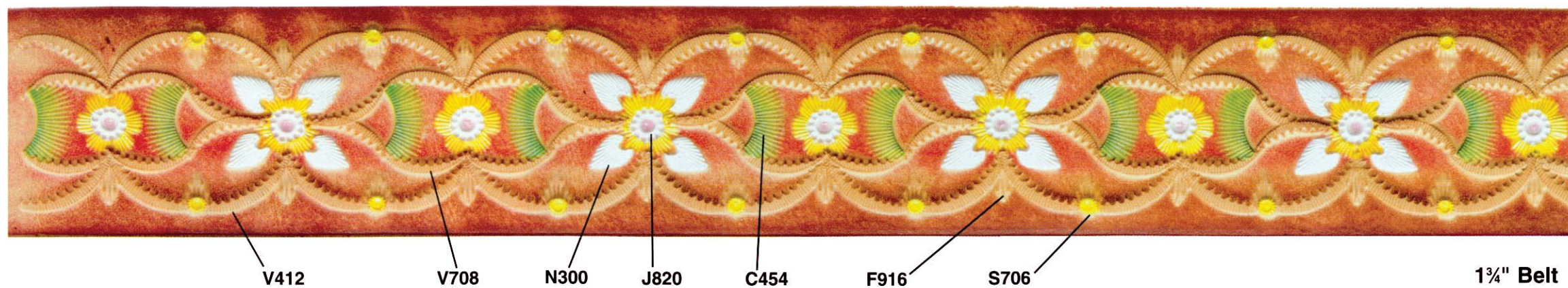
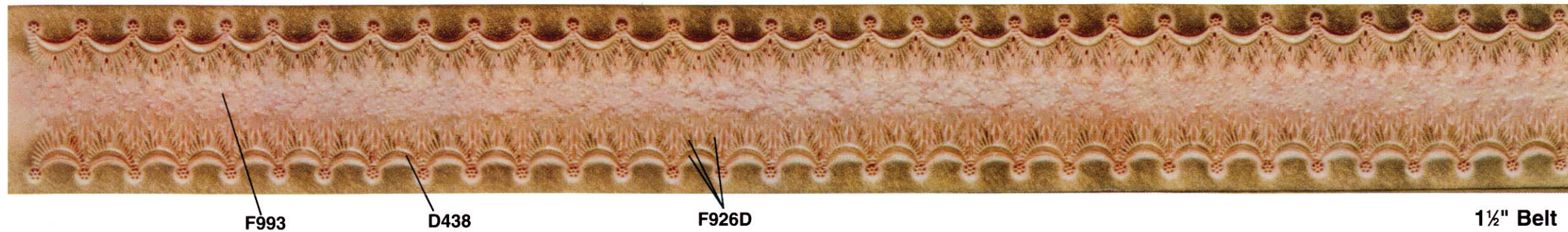
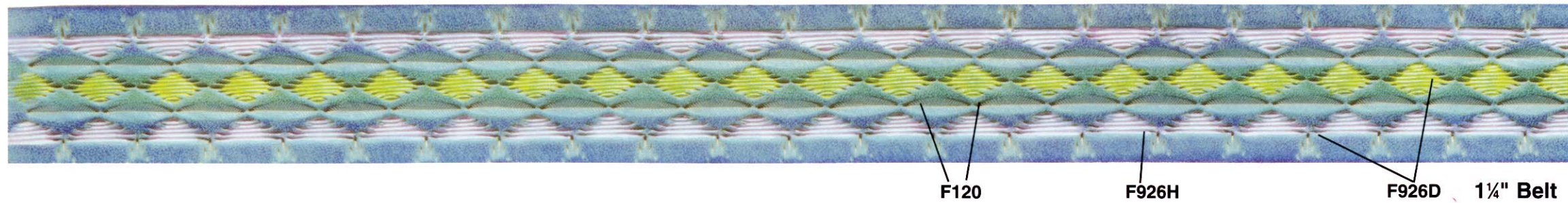
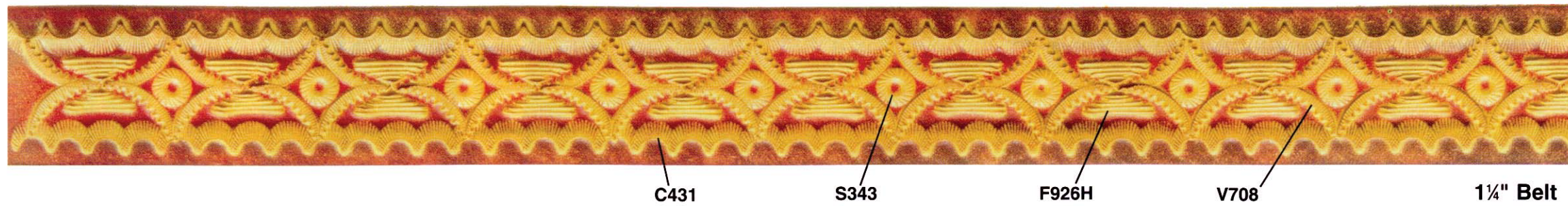
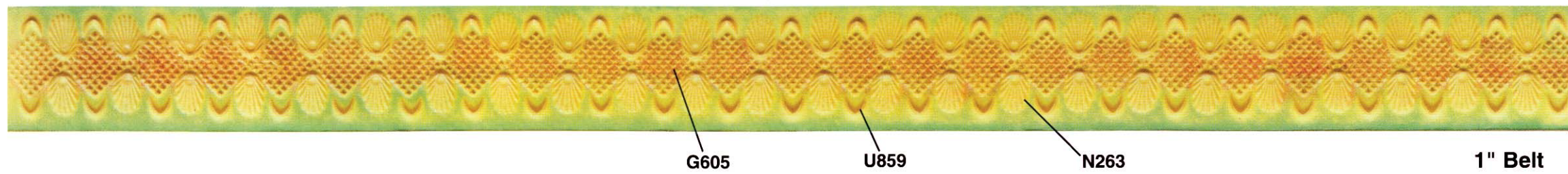
Spray the entire design and edges with one coat of Super Shene Spray. After the Super Shene is dry, apply Leather Glow to the belt. Wipe off excess stain with a wool piece.



Rose with Oak Leaf Belt

Use of Punch





David's Retro Style Belts

by David Kawamura

Features stamping patterns for 12 belts, plus block dyeing instructions.

How to Block Dye

Step 1: Using Tandy's Pro Dye #2055 and a Preval Spray Maker #2053 or Airbrush, spray a light, even base coat color over the leather. Lighten up darker colored dyes by diluting with Tandy's Pro Dye Solvent #2057 before applying to leather.

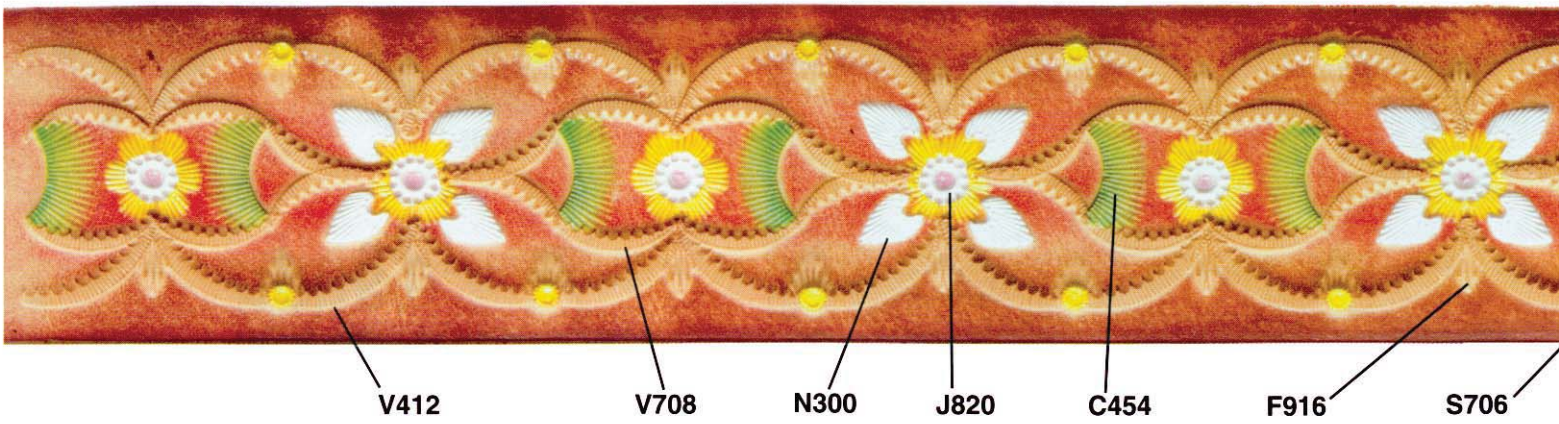
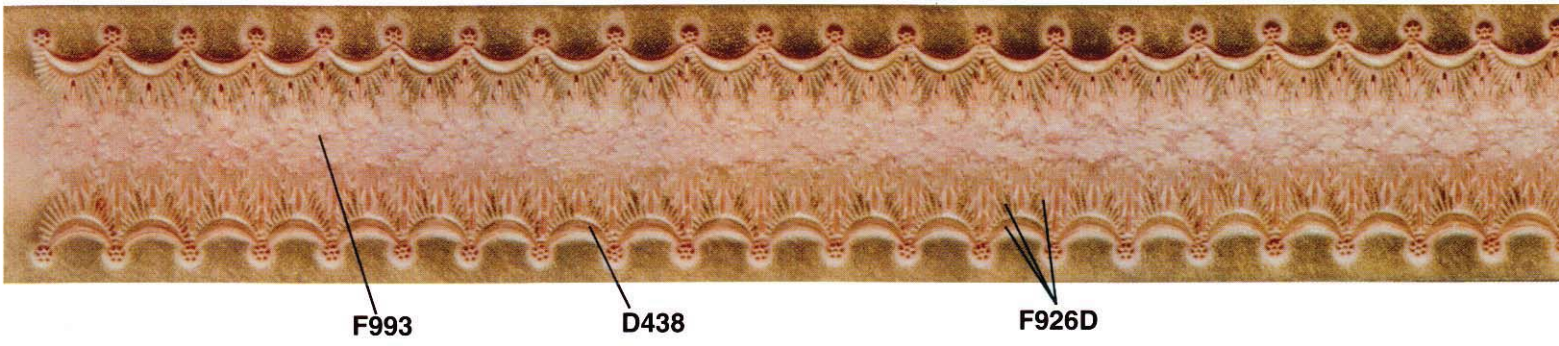
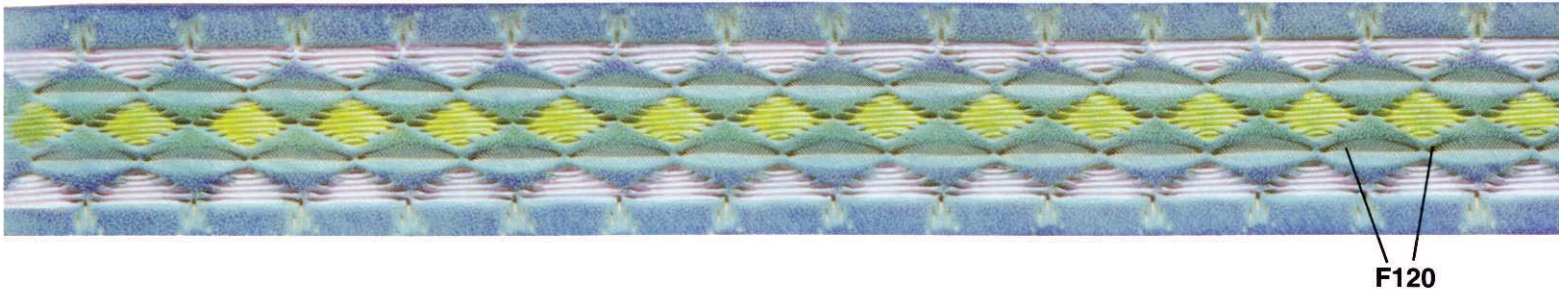
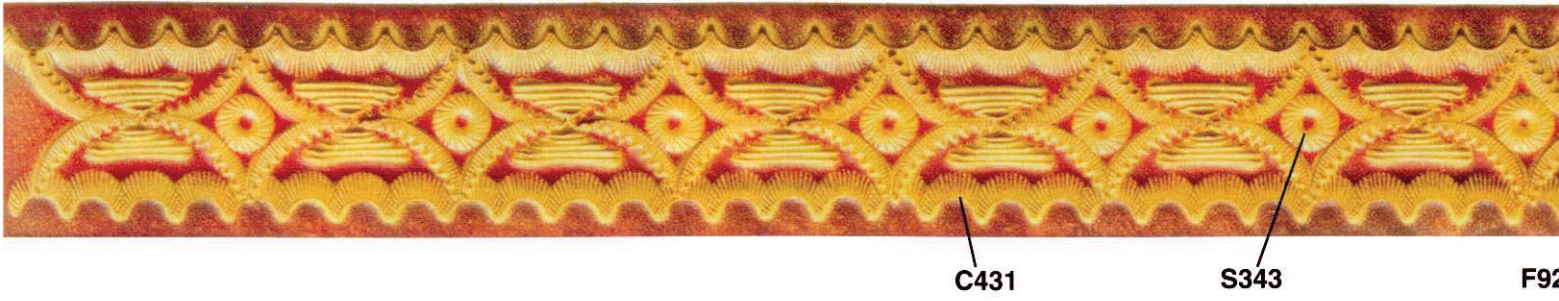
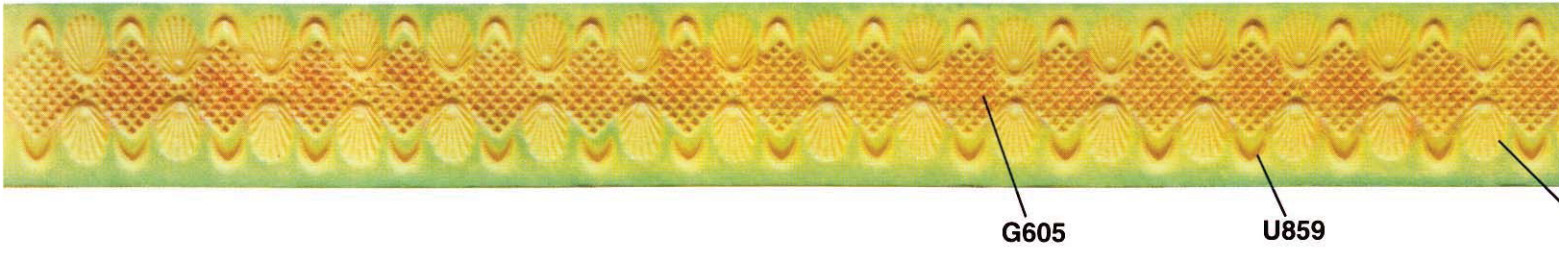
Step 2: Apply a darker or contrasting color dye to a dry sponge or cloth-wrapped block of wood. Blot on a paper towel until sponge or cloth has enough dye remaining to cover only the surface of the leather. If too much dye remains, it may run into stamped or carved designs.

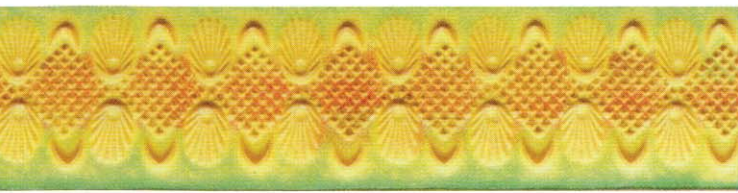
Step 3: With the sponge or cloth, apply dye to border areas of leather kit pieces, creating a halo effect. Dye may also be applied over entire surface of leather kit pieces, rubbing briskly to create a burnished effect. Add more dye to sponge or cloth, as needed, blotting before applying to leather.

Step 4: For a distinctive more attractive look, dye the edges of the leather with a very dark color of Tandy's Pro Dye, such as brown or black. Dye may be applied with a sponge, cloth or wool dauber.

Step 5: Stamped or carved designs may be enhanced by painting designs with Cova Color® #2041. Apply with a small brush.

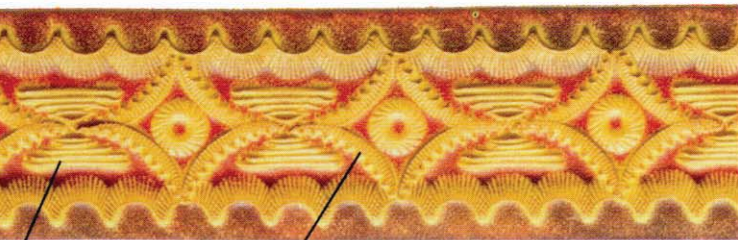
Step 6: Allow dye and/or paint to dry completely. Apply a finish, such as Satin Shene #2009 or Super Shene® #2002.





N263

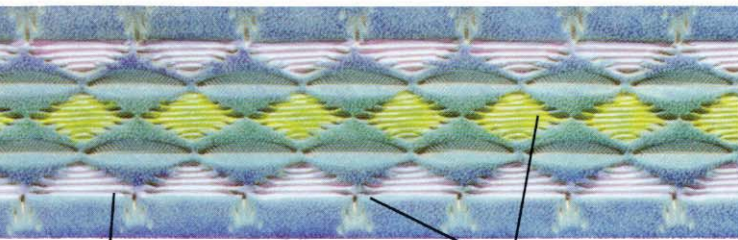
1" Belt



26H

V708

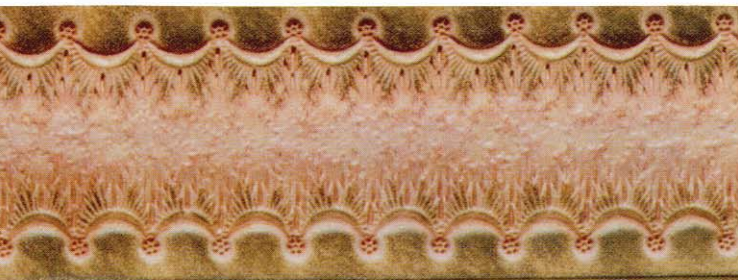
1 1/4" Belt



F926H

F926D

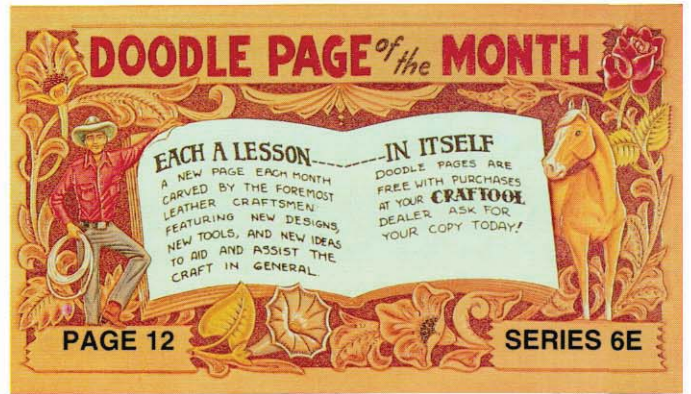
1 1/4" Belt



1 1/2" Belt



1 3/4" Belt



David's Retro Style Belts

by David Kawamura

Features stamping patterns for 12 belts, plus block dyeing instructions.

How to Block Dye

Step 1: Using Tandy's Pro Dye #2055 and a Preval Spray Maker #2053 or Airbrush, spray a light, even base coat color over the leather. Lighten up darker colored dyes by diluting with Tandy's Pro Dye Solvent #2057 before applying to leather.

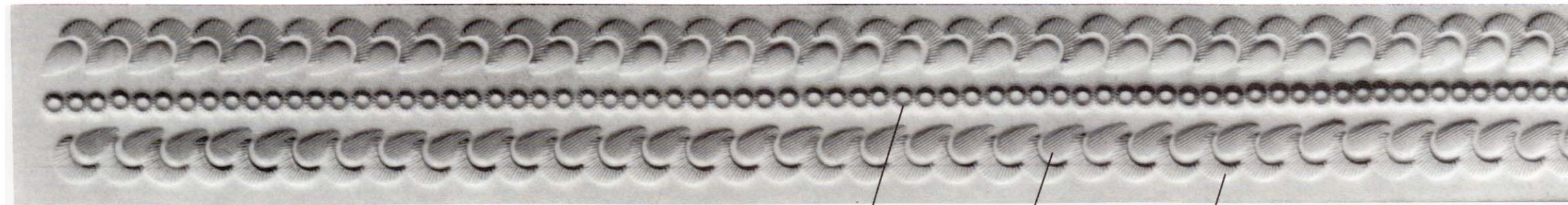
Step 2: Apply a darker or contrasting color dye to a dry sponge or cloth-wrapped block of wood. Blot on a paper towel until sponge or cloth has enough dye remaining to cover only the surface of the leather. If too much dye remains, it may run into stamped or carved designs.

Step 3: With the sponge or cloth, apply dye to border areas of leather kit pieces, creating a halo effect. Dye may also be applied over entire surface of leather kit pieces, rubbing briskly to create a burnished effect. Add more dye to sponge or cloth, as needed, blotting before applying to leather.

Step 4: For a distinctive more attractive look, dye the edges of the leather with a very dark color of Tandy's Pro Dye, such as brown or black. Dye may be applied with a sponge, cloth or wool dauber.

Step 5: Stamped or carved designs may be enhanced by painting designs with Cova Color® #2041. Apply with a small brush.

Step 6: Allow dye and/or paint to dry completely. Apply a finish, such as Satin Shene #2009 or Super Shene® #2002.

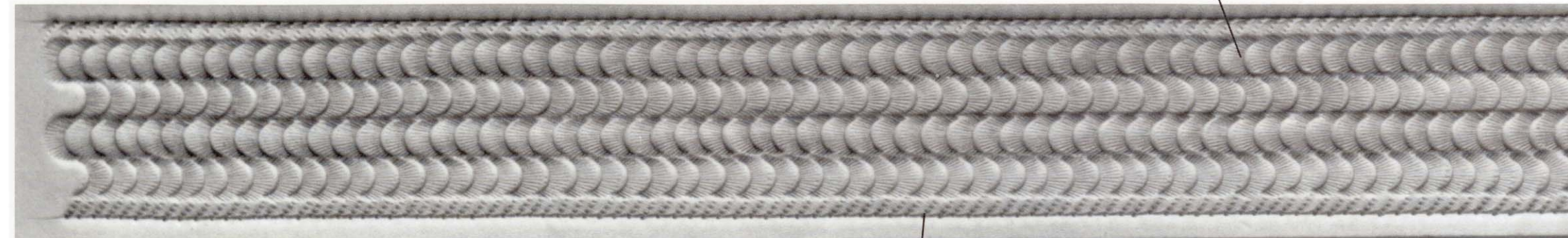


S706

P215

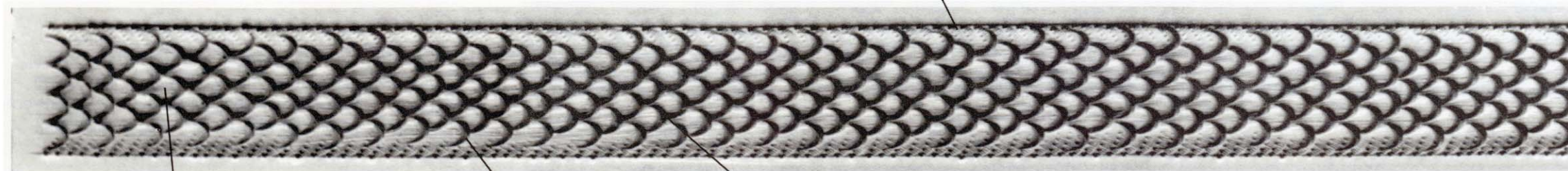
C431

1 1/2" Belt



V463

1 3/4" Belt

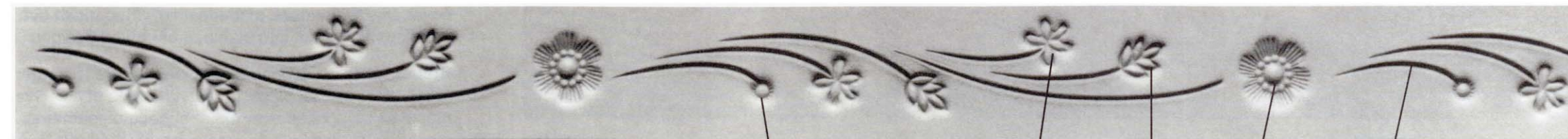


B204 (scratch on surface)

U855

P368

1 1/4" Belt



S931

S932

S631

S632

S633

S864

S706

S722

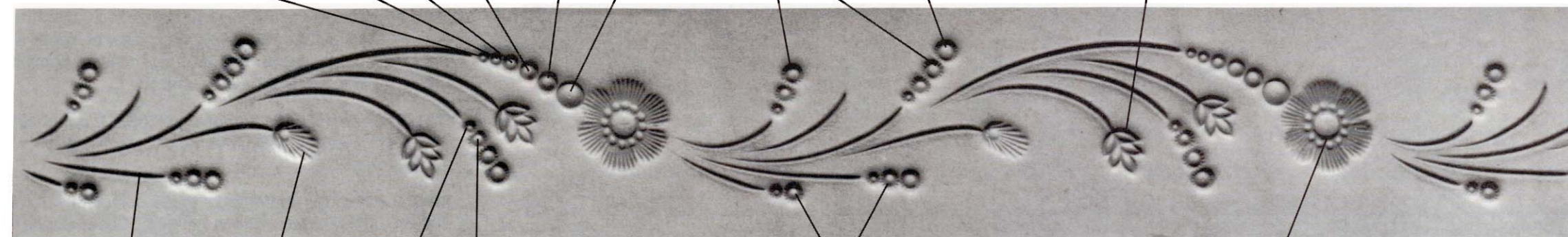
F990

F991

J820

Knife Cut

1" Belt



Knife Cut

N363

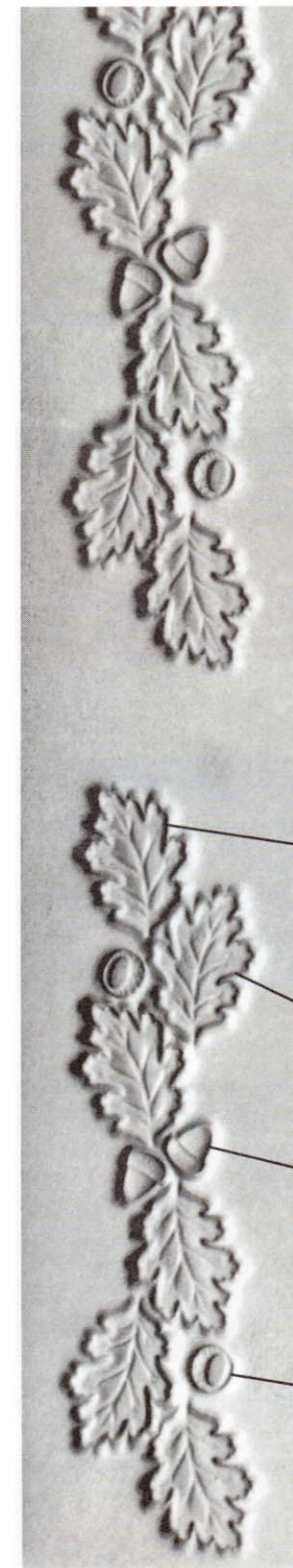
C705

S724

S724

J816

1 3/4" Belt



1 1/2" Belt

V708

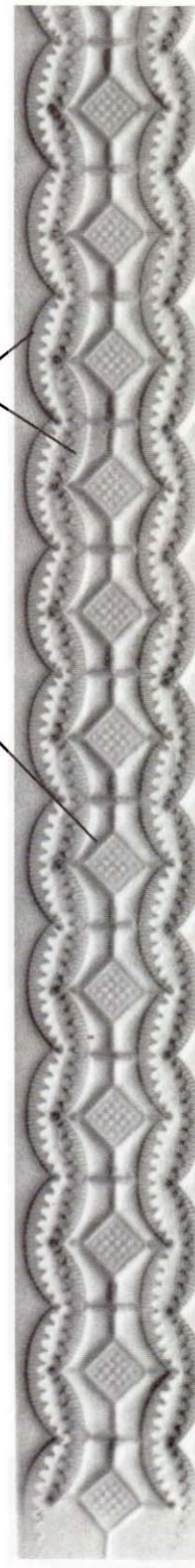
G548

L951

L950

W552

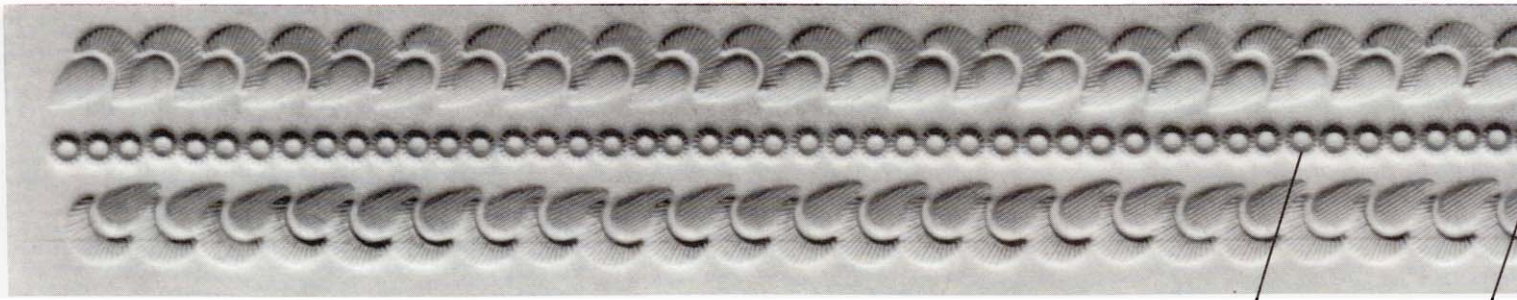
W560



1" Belt

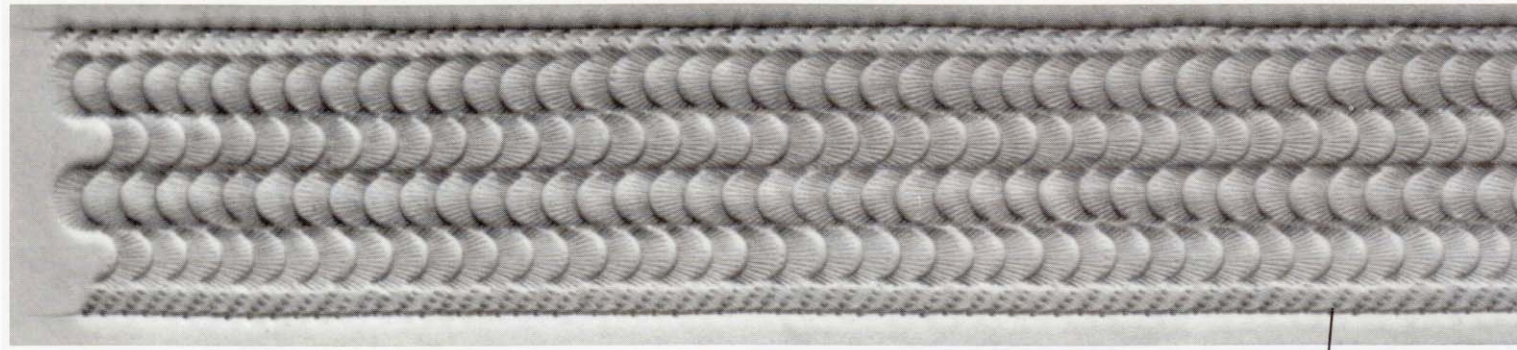
Tandy
Leather & Crafts

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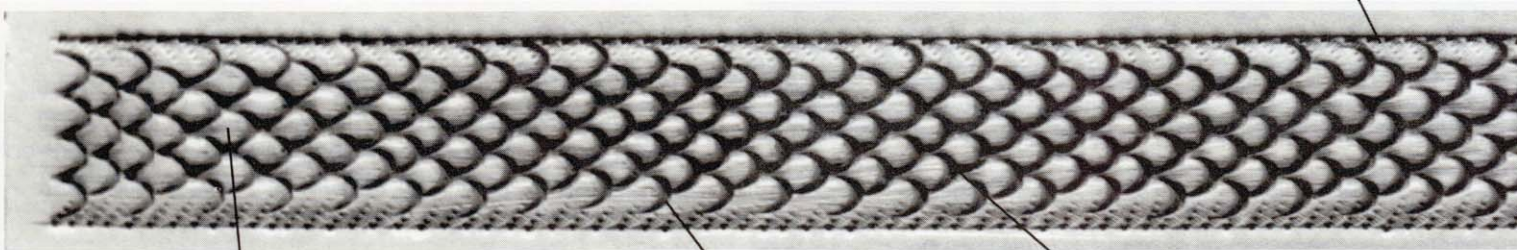


S706

P215



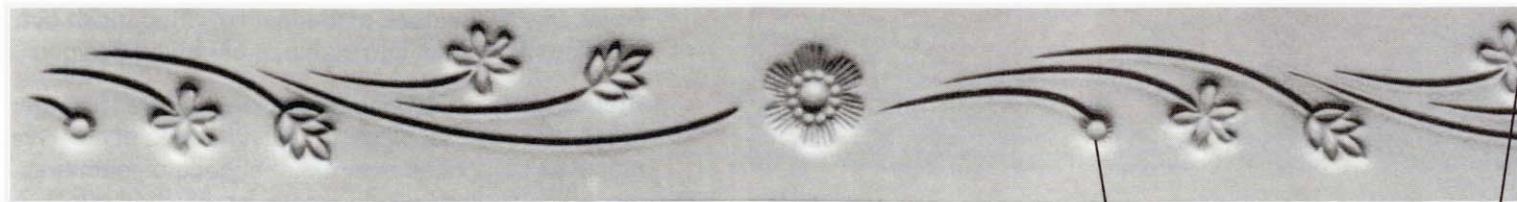
V463



B204 (scratch on surface)

U855

P368



S931

S932

S631

S632

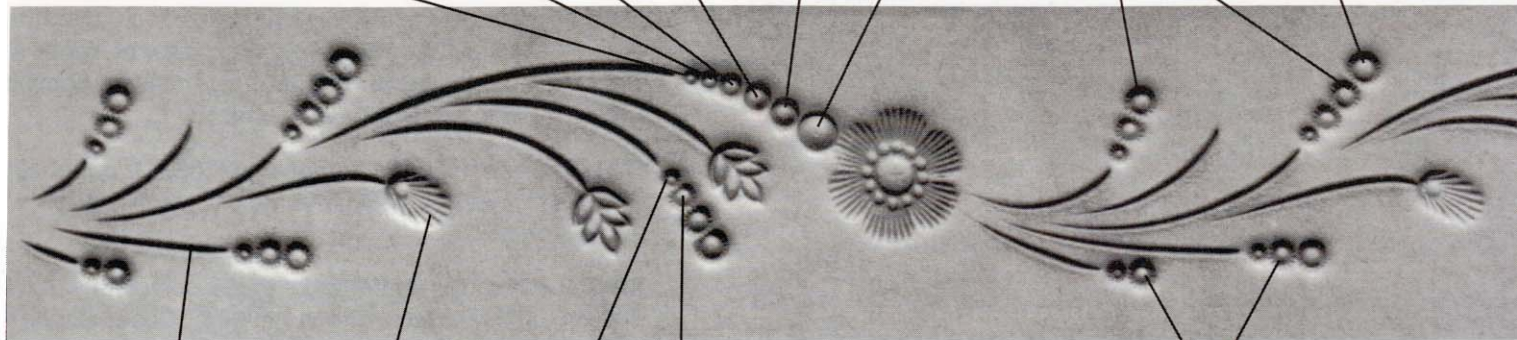
S633

S864

S706

S722

F99



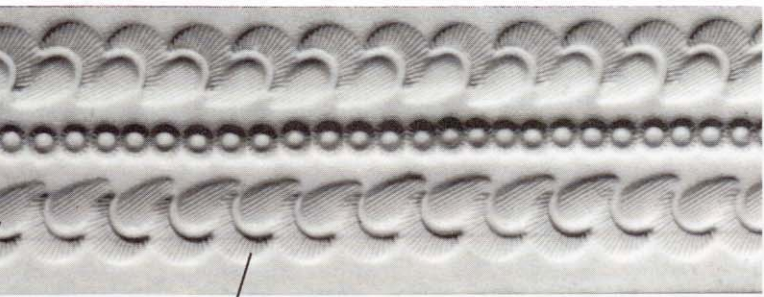
Knife Cut

N363

C705

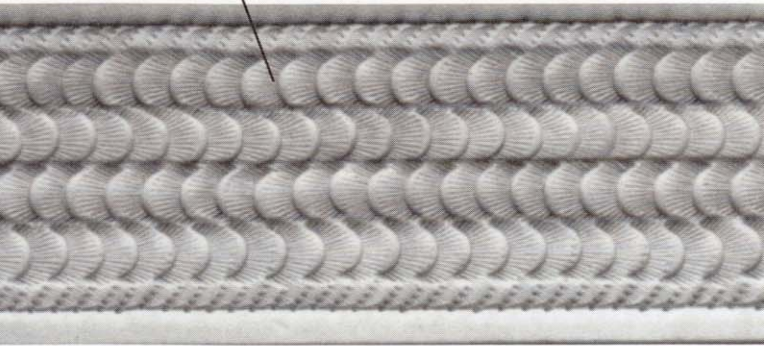
S724

S724

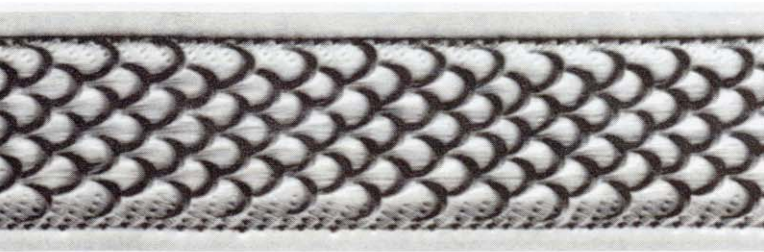


C431

1 1/2" Belt



1 3/4" Belt



1 1/4" Belt

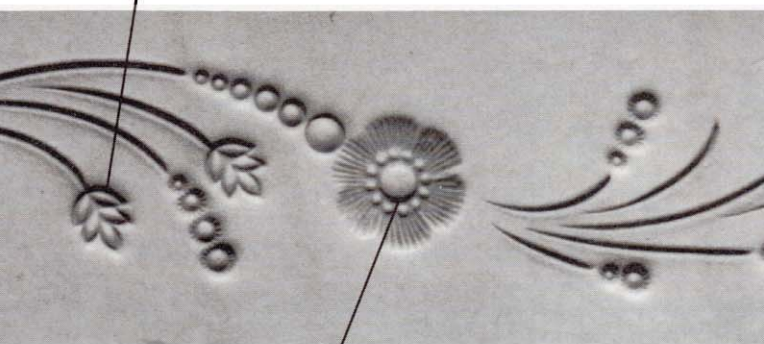


F991

J820

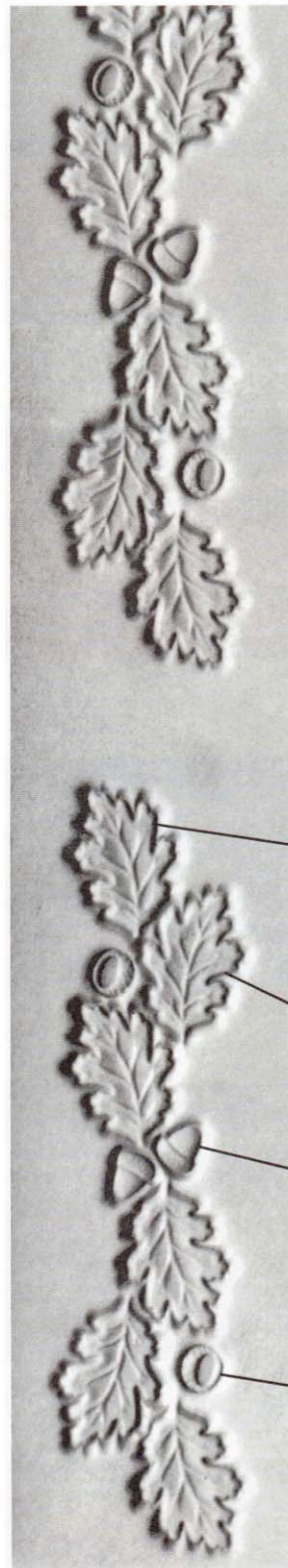
Knife Cut

1" Belt

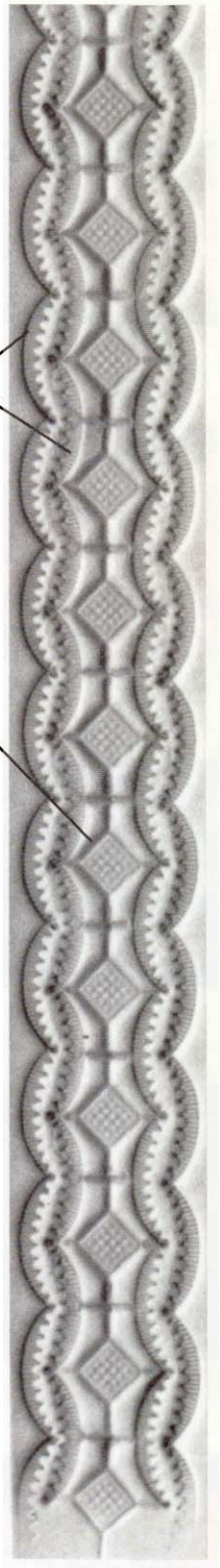


J816

1 3/4" Belt



1 1/2" Belt



1" Belt

V708

G548

L951

L950

W552

W560

tandy
Leather & Crafts

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