



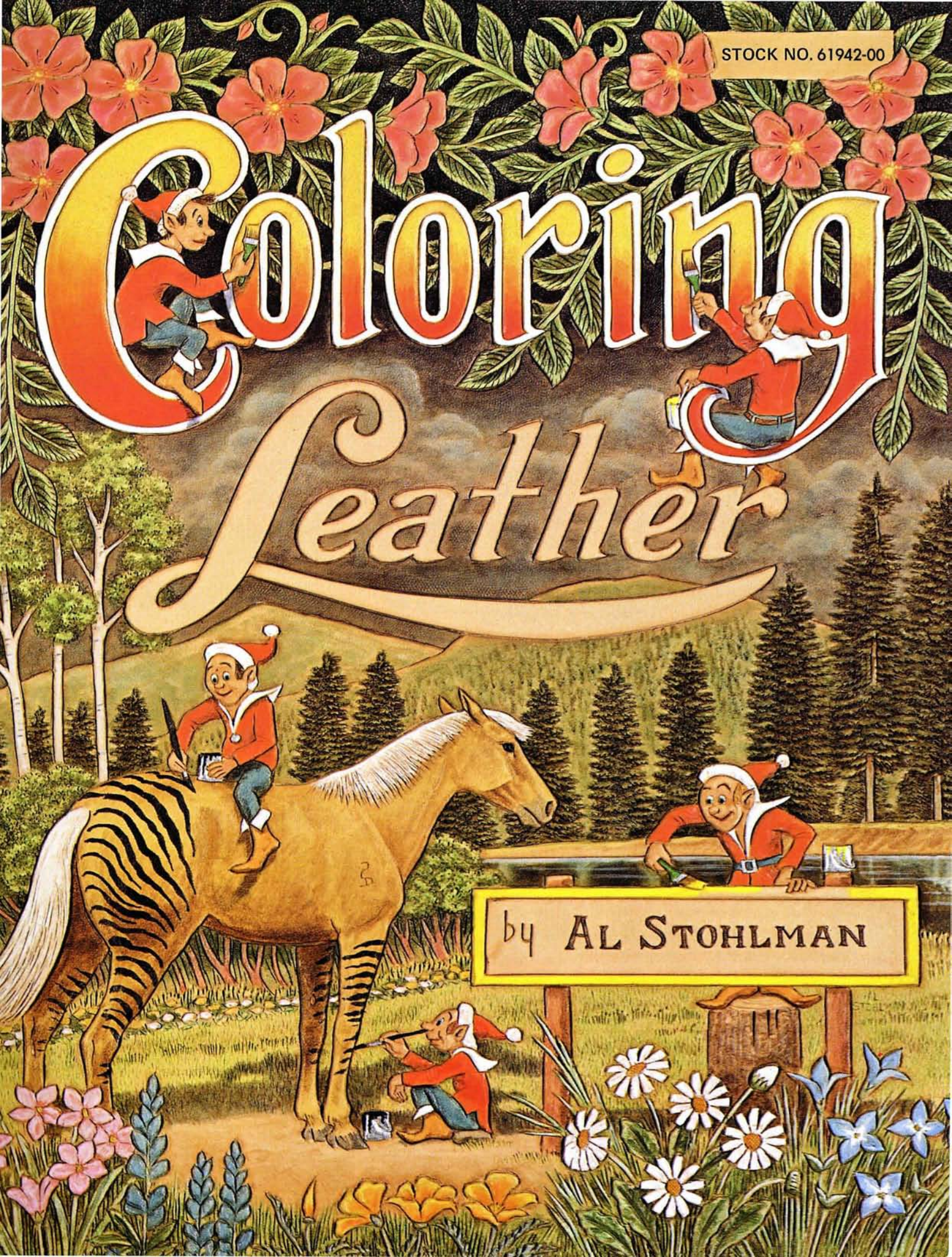
## eBook Digital Download

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by AL STOHLMAN



Over forty years ago, when I first began experimenting with leather, one did not see much color used. Usually, only background areas were dyed in brown or black to bring out the design. Now, of course, dyeing and coloring leather is developing into the highest degree as an art form.

For many years I was afraid of color! I also believed that color had no place in leather tooling or carving. As my Figure Carving developed I always shaded the figures in tones of brown. My first book, "How To Carve Leather" was all shaded in browns. Here I introduced the DYE CHART METHOD to try to explain to others where and how I was applying the dyes.

I began experimenting with the spirit dye colors...and in 1953 used them on the covers of my book, "Figure Carving". From that day on I began in earnest to increase my skills and knowledge of applying colors to leather. Today, there are very few pieces of leatherwork to which I do not add color in one way or another.

Today...there are many manufacturers of specially prepared dyes and finishes for leather. Now, craftsmen use everything from shoe waxes, enamels, acrylics, artists' oil colors, lacquers, antiques, colored inks, and a variety of other products to apply to their leather. Water based and spirit based dyes vary in concentration (intensity) and color shades with different manufacturers. However, the same colors (hues) and values (light/dark) can be achieved from any one of them by studying the instructions that follow in this book.

In this book we will use only the dyes and finishes offered by Tandy, as they are readily available to all. I feel this will avoid a lot of confusion by not using all of the dye combinations and formulas of the many manufacturers. If you wish to use other brands, simply follow the instructions in *THIS* book. You may have to add more or less dye (or solvent) to achieve the desired results. In any case....you should *always* experiment first on scraps of leather.

This book features ALL PAGES IN COLOR! This will give you a truer presentation of the HUES and VALUES than can be shown with paper using only the printers inks. We will often refer you to "How To Color Leather" and other of our books where information is already fully covered. We will add further instructions on all phases of dyeing; coloring (in this book) when it is necessary to clarify information and add more to your knowledge in using the dyes and finishes. I cannot *make* you read or study...but am offering you years of experience within these pages. *SUCCESS depends on YOU! READ & STUDY!*

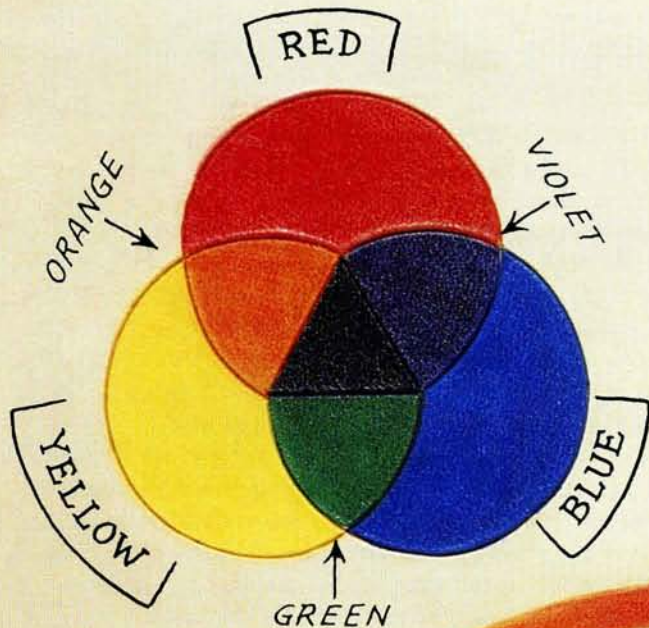
Beginning on the next page we start you off with the introduction to COLOR. We will take you step-by-step into mixing the many HUES (colors) and VALUES (lights & darks), how to apply them, and hopefully...to encourage you to use COLOR on your leathercraft projects. WE ALL have to BEGIN somewhere...so turn the page and get started!

Al Stohlman

## DON'T BE AFRAID OF



← Suitable for framing, if desired. See page 33 for coloring this scene.

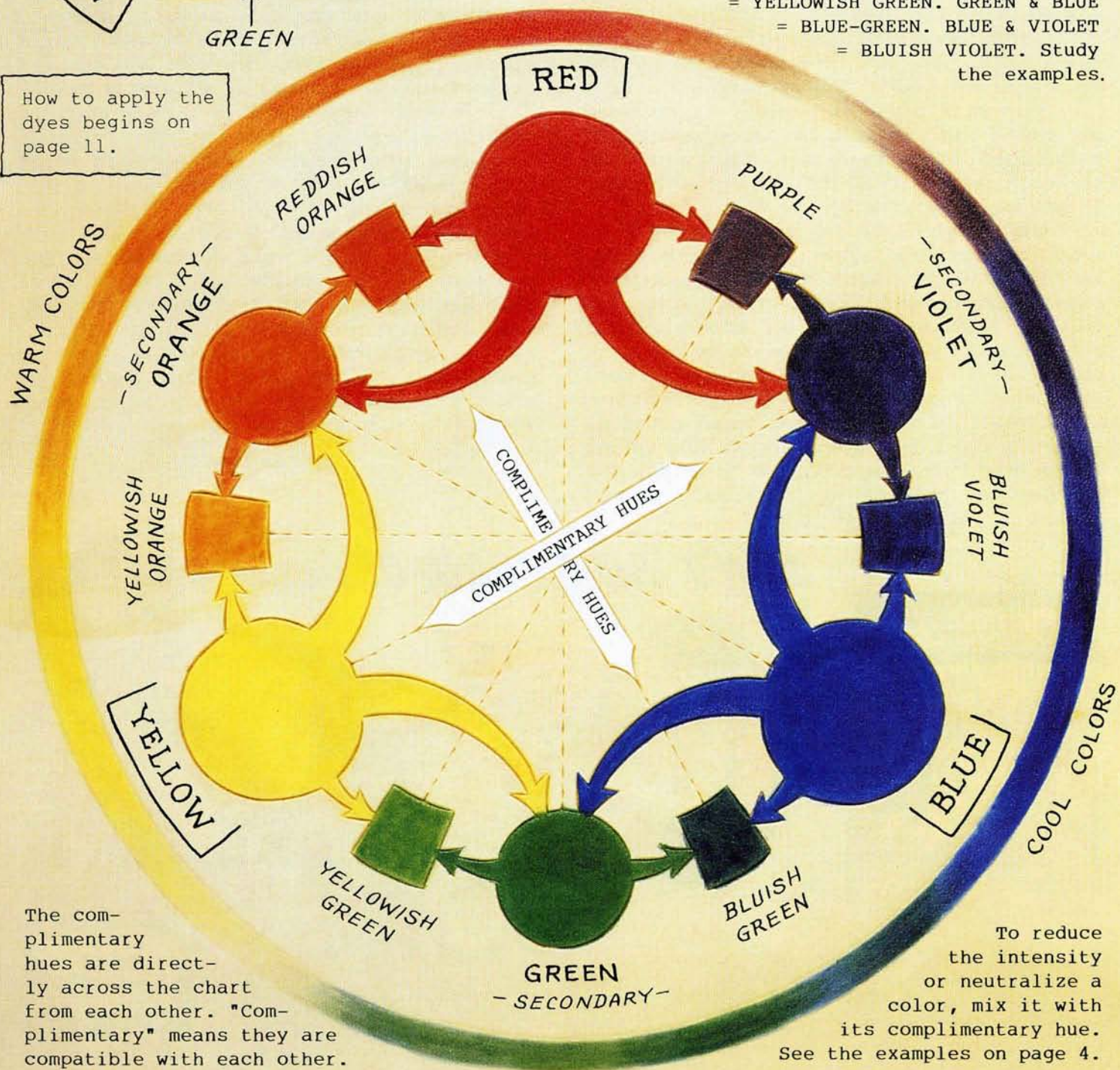


# The THREE-COLOR SYSTEM

There are three PRIMARY colors: RED, YELLOW, BLUE. From these three colors, ALL other color combinations are created. When these three colors are combined, it makes BLACK...as shown in the triangle at left. SECONDARY colors: ORANGE, GREEN, VIOLET, are created by overlapping or combining any two of the Primary Colors (indicated by the arrows at left).

Further color combinations are created by mixing a PRIMARY and a SECONDARY color together as illustrated on the wheel below. RED & ORANGE = REDDISH ORANGE. RED & VIOLET = PURPLE. YELLOW & ORANGE = YELLOWISH ORANGE. YELLOW & GREEN = YELLOWISH GREEN. GREEN & BLUE = BLUE-GREEN. BLUE & VIOLET = BLUISH VIOLET. Study the examples.

How to apply the dyes begins on page 11.

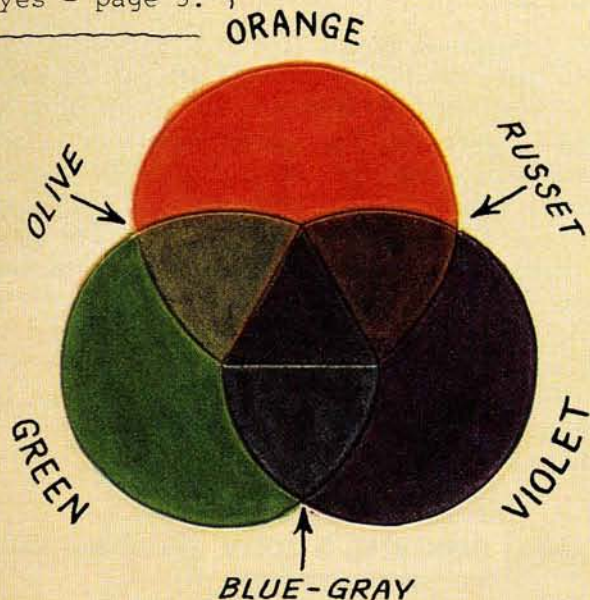


The complimentary hues are directly across the chart from each other. "Complimentary" means they are compatible with each other.

To reduce the intensity or neutralize a color, mix it with its complimentary hue. See the examples on page 4.

How to mix the  
dyes - page 5.

## CROSS-DYEING with SECONDARY COLORS



The Color Wheel on the opposite page shows how Primary Colors mixed with each other create the SECONDARY colors. To create additional hues with the Secondary colors, the Secondary colors must be pre-mixed (equal parts of Primary colors) before continuing with the example at left.

Where Secondary colors overlap (left) they are called "TERTIARY" colors. These are indicated by arrows (left). The center triangle results in a dark gray. VIOLET is composed of 1 part BLUE and 1 part RED. ORANGE is composed of 1 part YELLOW and 1 part RED. Therefore, when you mix VIOLET and ORANGE together, you are actually mixing TWO parts RED, 1 part BLUE, and 1 part YELLOW. This makes the TERTIARY color: RUSSET. Study the other examples.

## CROSS-DYEING with DILUTED MIXTURES



A  
1 YELLOW  
1 SOLVENT



B  
1 GREEN  
2 SOLVENT

PRO DYES (spirit solvent) are used here. This shows how pastel shades and many light hues are created by cross-dyeing with diluted, pre-mixed, solutions. The dye formulas are given at left & right for each hue.

The colors below have been dyed in the following sequence: A - B - C - D. Notice that there are nine different hues created, shown by numbers. With each number the colors are given (indicated by letters) that formed each hue. Also study the cross-dyeing charts on page 7 & 9 using full strength dyes.



C  
1 BLUE  
25 SOLVENT



D  
1 RED  
20 SOLVENT

The colors have  
been dyed in the  
following sequence:  
A - B - C - D.

① = A+B

⑤ = A+B

② = A+B+C

⑥ = A+B+C+D

③ = A+C

⑦ = A+D

④ = B+C

⑧ = B+D

C

⑨ = C+D

NOTE:  
Nine different  
hues are created  
on the example  
at right.

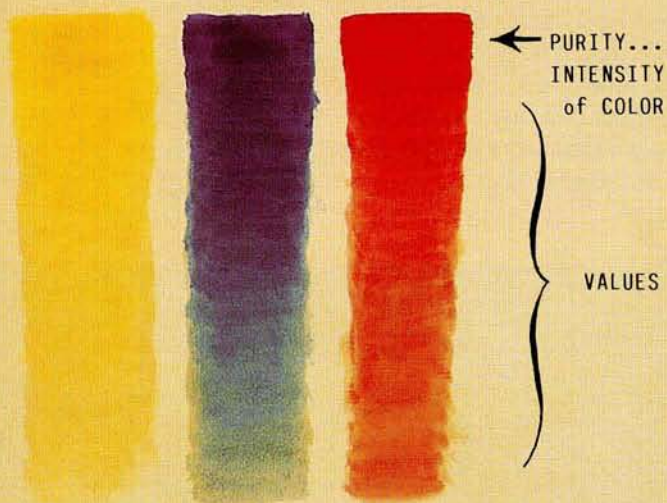
## More COLOR HUES and VALUES



After reviewing pages 2 and 3 you will begin to realize how many variations of hues and values can be created by cross-dyeing diluted mixes. At left, a diluted brown and a light gray are dyed over the same colors (yellow, green, blue, red) as used on page 3. Notice here, how additional subtle hues have been created. The numbers of hues and values from cross-dyeing are infinite! By dyeing the COLORS *over* the brown and gray, even more variations in the hues will occur (be they ever so slight)...from those shown at left. Do your own experimentation to obtain a specific hue and value.

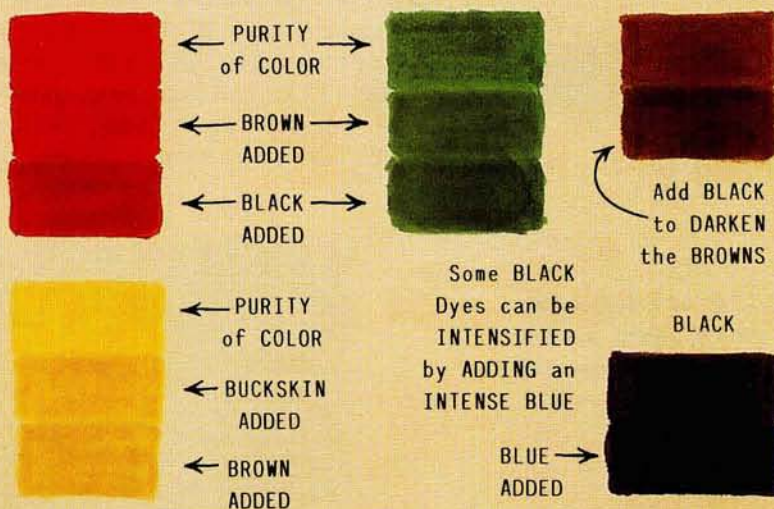
### LIGHTENING a COLOR

The purity of any color is identified by its saturation which is the INTENSITY of the hue. The VALUE of this hue is represented by its illumination... from dark to light. The simplest method of lightening a color is by adding solvent to reduce its intensity...as with the examples below. See page 18 for shading from dark to light.



### DARKENING a COLOR

To DARKEN a color, and retain its purity, is not always possible. The dyes of different manufacturers vary in purity and intensity of color. The stronger colors can be added to the weaker ones to increase their intensity, as long as they have the same solvent. The only alternative is to add a "touch" of black, brown, or some related color as shown in the examples below. Although the hue may be darkened, in most cases the purity of the color is affected.

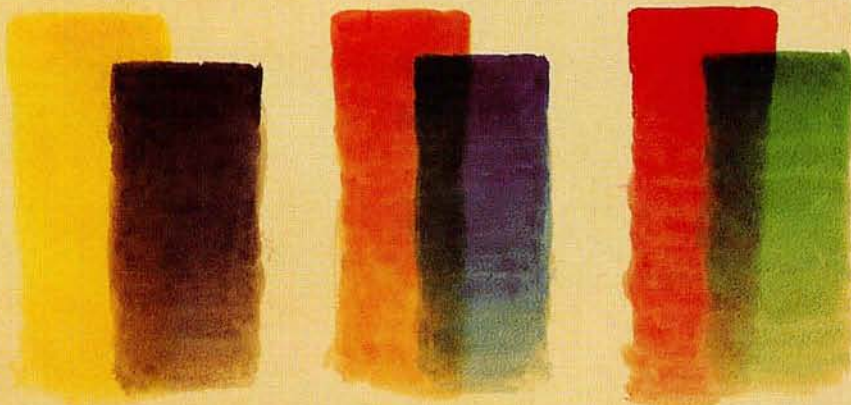


YELLOW - VIOLET

ORANGE - BLUE

RED - GREEN

### NEUTRALIZING a COLOR



To neutralize any color, mix it with its complimentary hue. Or, cross-dye as shown at left. Notice the areas where the colors have overlapped. See the COLOR WHEEL on page 2 for all of the complimentary hues. Most colors can also be neutralized by dyeing shades of gray over them.

## STORAGE BOTTLES

## MIXING the DYES



3oz.

1oz.

Small bottles are ideal for mixing and storing dyes. Tandy has several sizes available from 1oz. to 3oz. The 1oz. jars are ideal for use when dyeing your projects as they are less likely to be accidentally tipped over. Transfer some of the dyes from their original containers to the 1oz. size. It is easier to see the dye when dipping in your brushes (or dauber) especially when the level of the dye is lowered. Also use these small jars to store mixed formulas of small proportions.



1oz.  
Jar

MEASURING JAR  
Masking Tape

To insure proper formula mixtures of colors and/or solvent, put a strip of tape near the bottom of the jar (left). Then, fill the jar with dye to the top of the tape (right). Pour the dye into the mixing bottle. For an equal amount of solvent, fill the jar (right) to the top of the tape. Pour this into the mixing bottle with the dye. If you're mixing 5 parts of solvent to 1 part of dye, then you will need four more parts of solvent (up to the tape level) to add to the mixing bottle. Be sure to stir the mixture thoroughly, when all units have been added. NOTE: If possible, you should have at least six eye droppers for the various colors, as with brushes. See page 14.



3oz.  
Jar

When mixing colors and solvents, test them occasionally on leather during the mixing process. It may be that you will produce the color-shade you desire by adding just a bit more dye or solvent than the formula may call for, due to various intensities of different dyes. Test on scrap leather and allow the hue to dry so that its proper value can be assessed.

MIXING BOTTLE  
Colors & Solvent



STORAGE BOTTLE  
For Formulas

If a large mixture is made, with several parts of different colors to 20 or more parts of solvent, a larger jar may be required to put your solution in.



Test your solution on scrap leather; allow to dry. When satisfied, label the bottle with your formula as shown at left.

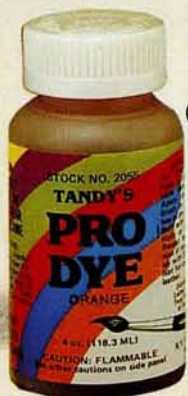


EYE  
DROPPER



If you wish to mix larger or smaller amounts, simply raise or lower the tape on the jar.

Be sure to clean out the eye dropper by rinsing with solvent before using with another color (see the "NOTE" in second paragraph above). Save all of the rinses in a large bottle, as they usually make many shades of gray that you will find useful on some areas, when dyeing your leather. Some will be to the "warm"...brown-gray shades. Others to the "cool"...blue-gray shades. Bottle and label them.



# PRO DYE

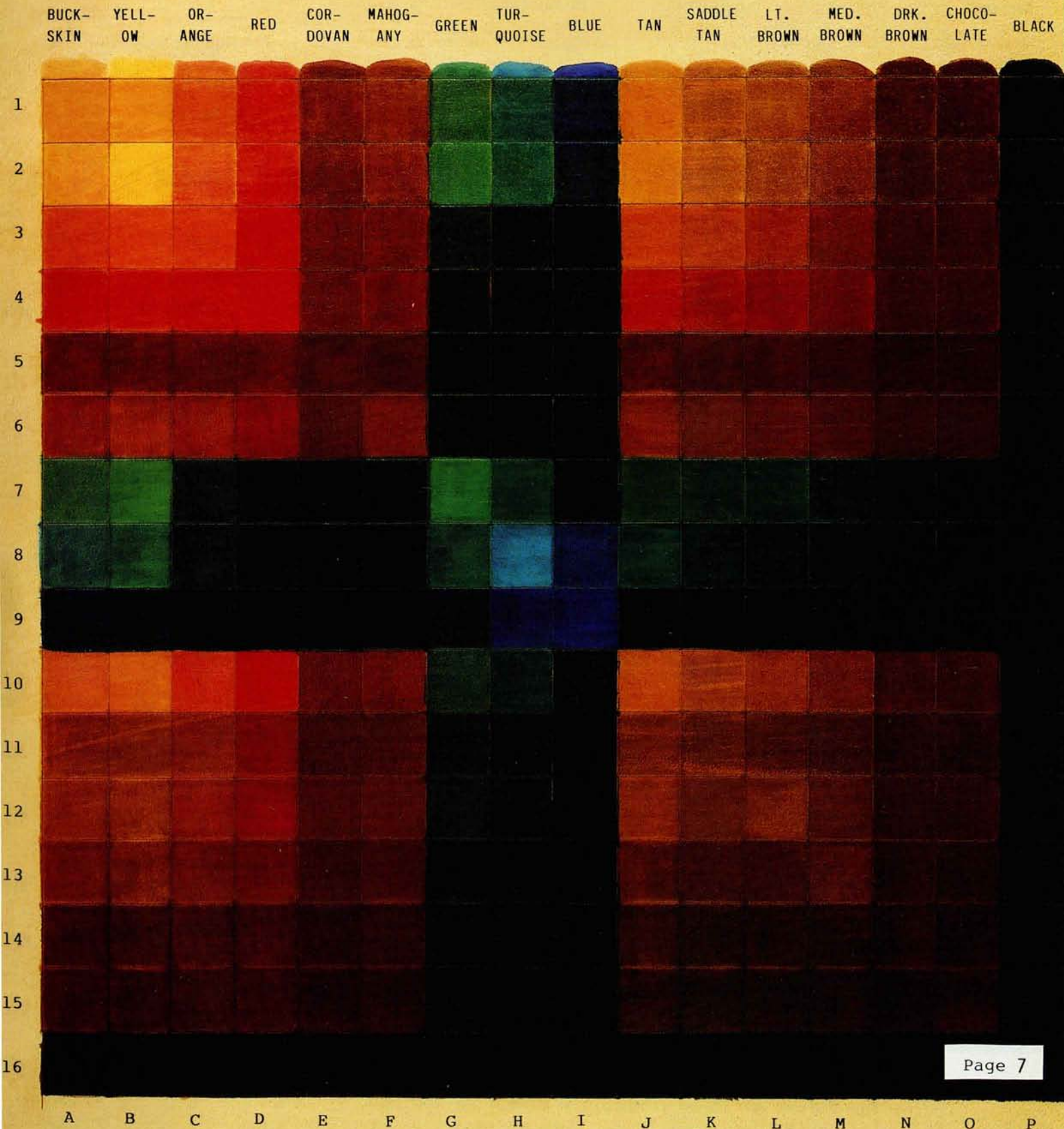
(SPIRIT BASE)

This page shows the sixteen bottle colors of this translucent spirit-solvent dye. The illustrations below show how the colors are affected by application on dark and light leathers... and on white paper. This is why it is important to test your dyes on a piece of the *same* leather as your project if values are important. This dye penetrates very well and covers evenly with several applications. Thin with PRO DYE solvent.

| Dark Leather | Light Leather | White Paper |                     |
|--------------|---------------|-------------|---------------------|
|              |               |             | BUCKSKIN.....1      |
|              |               |             | YELLOW.....2        |
|              |               |             | ORANGE.....3        |
|              |               |             | RED.....4           |
|              |               |             | CORDOVAN.....5      |
|              |               |             | MAHOGANY.....6      |
|              |               |             | GREEN.....7         |
|              |               |             | TURQUOISE.....8     |
|              |               |             | BLUE.....9          |
|              |               |             | TAN.....10          |
|              |               |             | SADDLE TAN.....11   |
|              |               |             | LIGHT BROWN.....12  |
|              |               |             | MEDIUM BROWN.....13 |
|              |               |             | DARK BROWN.....14   |
|              |               |             | CHOCOLATE.....15    |
|              |               |             | BLACK.....16        |

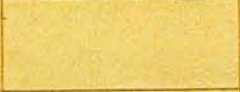
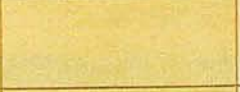
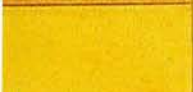
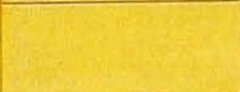
# CROSS-DYEING with PRO DYES

Cross-Dyeing differs from Pre-Mixing the colors by simply dyeing one color first, then applying another color over it. Below, the colors were first dyed horizontally as on the opposite page. Next, the same colors were dyed vertically *over* the others. There is a slight difference in hues and values whether one color is applied *under* or *over* the other...as in this EXAMPLE: Square 4-I has RED *under* BLUE. Square 9-D has RED *over* BLUE. Notice there is a slight difference in the hues. The *over* color usually dominates the hue & value. Notice the many number of different color-shades on the cross-dyeing below.



# COLOR INTENSITY of the PRO DYES

The chart below illustrates how the INTENSITY (purity of color) is reduced by varying amounts of solvent to create the many VALUES (dark to light) of the hues. The asterisks (\*) in the columns below indicate no formula, as colors such as BUCKSKIN, YELLOW, etc., would be reduced to practically pure solvent at the ratio of 1:20. The chart will give you an idea of how much solvent to use to create in-between values. Mix formulas as shown on page 5.

| FULL STRENGTH                                                                     | 1 part DYE<br>2 SOLVENT                                                             | 1 part DYE<br>5 SOLVENT                                                             | 1 part DYE<br>10 SOLVENT                                                            | 1 part DYE<br>20 SOLVENT |                 |
|-----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------|-----------------|
|    |    |    |    | *                        | 1 BUCKSKIN      |
|    |    |    |    | *                        | 2 YELLOW        |
|    |    |    |    |                          | 3 ORANGE        |
|    |    |    |    |                          | 4 RED           |
|    |    |    |    |                          | 5 CORDOVAN      |
|    |    |    |    |                          | 6 MAHOGANY      |
|   |   |   |   |                          | 7 GREEN         |
|  |  |  |  |                          | 8 TURQUOISE     |
|  |  |  |  |                          | 9 BLUE          |
|  |  |  |  |                          | 10 TAN          |
|  |  |  |  |                          | 11 SADDLE TAN   |
|  |  |  |  |                          | 12 LIGHT BROWN  |
|  |  |  |  |                          | 13 MEDIUM BROWN |
|  |  |  |  |                          | 14 DARK BROWN   |
|  |  |  |  |                          | 15 CHOCOLATE    |
|  |  |  |  |                          | 16 BLACK        |
| A                                                                                 | B                                                                                   | C                                                                                   | D                                                                                   | E                        |                 |

NOTE: The values of these formulas will not be the same as identical formulas on page 31 of "Pictorial Carving Finesse" because different dyes were used. See opposite page.

This page shows the nine bottled colors of this translucent water based dye. The dye does not penetrate as well as the Pro Dyes, but covers well with several applications. This dye is especially useful for shading and blending colors in Pictorial and Figure work. As with the Pro Dyes, on page 6, the illustration below shows the difference when dyed on leather and white paper. The chart also shows the effects of cross-dyeing. Notice how the hues and values of cross-dyeing differ slightly from the Pro Dyes on page 7, due to the different intensities of some of the colors.

## SPECTRA SHADE

(WATER BASE)

Dilute and Clean  
Brushes in Water.

DO NOT Mix with  
PRO DYES or other  
Spirit Base Dyes.



|            | White Paper | Leather | BUCK-SKIN | YELL-OW | RED | BLUE | GREEN | SADDLE TAN | COR-DOVAN | CHOCO-LATE | BLACK |
|------------|-------------|---------|-----------|---------|-----|------|-------|------------|-----------|------------|-------|
| BUCKSKIN   |             | 1       |           |         |     |      |       |            |           |            |       |
| YELLOW     |             | 2       |           |         |     |      |       |            |           |            |       |
| RED        |             | 3       |           |         |     |      |       |            |           |            |       |
| BLUE       |             | 4       |           |         |     |      |       |            |           |            |       |
| GREEN      |             | 5       |           |         |     |      |       |            |           |            |       |
| SADDLE TAN |             | 6       |           |         |     |      |       |            |           |            |       |
| CORDOVAN   |             | 7       |           |         |     |      |       |            |           |            |       |
| CHOCOLATE  |             | 8       |           |         |     |      |       |            |           |            |       |
| BLACK      |             | 9       |           |         |     |      |       |            |           |            |       |
|            |             |         | A         | B       | C   | D    | E     | F          | G         | H          | I     |

\* Indicates  
NO FORMULA

COLOR INTENSITY of the SPECTRA SHADE dyes

The chart at right is prepared exactly as the one on page 8 using the Pro Dyes with identical amounts of solvent, to reduce intensity of the hues. Compare this with the opposite page...and notice that many of the shades vary. This again, is due to the variance in the intensity of the colors, and the different solvents used.

|   | FULL STRENGTH          | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|---|------------------------|---|---|---|---|---|---|---|---|---|
| A |                        |   |   |   |   |   |   |   |   |   |
| B | 1 part DYE<br>2 WATER  |   |   |   |   |   |   |   |   |   |
| C | 1 part DYE<br>5 WATER  |   |   |   |   |   |   |   |   |   |
| D | 1 part DYE<br>10 WATER | * |   |   |   |   |   |   |   |   |
| E | 1 PART DYE<br>20 WATER | * | * |   |   |   |   |   |   |   |

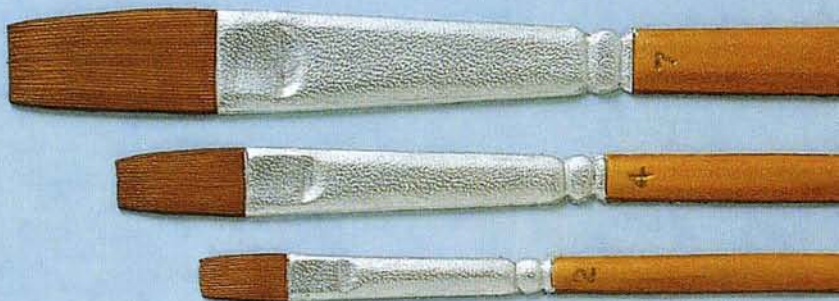
## TOOLS for DYEING LEATHER

If you are serious about coloring leather, then proper tools are required to achieve the best results. Good brushes are most essential. The costs of these brushes may cause you to tremble but the long-lasting qualities of the good brushes far outweigh those of lesser economical value. A good brush will give you years of service and outlast several less expensive ones during the same period and perform a much better, easier job. Bristle haired brushes are generally too stiff; not recommended. Camel hair brushes are too soft and lack the "spring" in the hair necessary to use the tip on the leather for clean-cut dyeing.

BRUSHES SHOWN ACTUAL SIZE

### FLAT STROKE BRUSHES

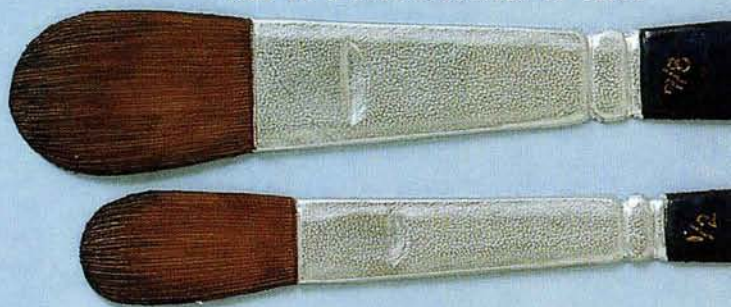
These brushes are used in all forms of art-work. Their flat straight edges make them good for lettering (as in the sign painting). We use them here for dyeing flat, open areas. The Red Sable, White Sable or the Imitation Sable are all suitable for leather dyeing.



FLAT STROKE BRUSHES  
Made in a wide selection of sizes

### SQUIRREL BRUSHES

These are made of squirrel hair. They are good for dyeing leather over large areas for a uniform penetration. They are especially good for "flooding" the large, open areas with low-intensity hues...such as the moonlight wash mix (A-7) on page 40 of "Pictorial Carving Finesse". Also see pages 13, 32, and 36 of this book.



ROUND or OVAL SQUIRREL BRUSHES  
Made in a variety of sizes

### RED SABLE WATER COLOR BRUSHES

Sizes may vary a bit from one manufacturer to another. These are fine quality for all artists' work. The fine points keep their shape well when properly cared for. The 000 size is excellent for finest detail work.



RED SABLE WATER COLOR BRUSHES  
Made in sizes 000 to 14

### DAUBERS and SPONGES

The Wool Dauber is recommended over the Felt for dyeing large, open areas. The wire is exposed on the Felt Dauber and if not carefully used, could scratch the leather. You will find the Felt Dauber more useful for dyeing the edges of belts, etc., (page 48). The Sponge holds and distributes dye evenly for overall solid dyeing. If available, the real sponge is superior to the cellulose one. The cellulose sponge should first be soaked in water then wrung out, to make pliable for applying the dyes. Be sure to clean with the solvent of dye you are using.



WOOL  
DAUBER

CELLULOSE  
SPONGE

FELT  
DAUBER

Used for solid color dyeing; large open areas

For detail work and shading

## PREPARING the LEATHER for DYEING



We suggest you review page 3 of "How to Color Leather". This gives you a bit of information about the composition of leather, how to clean it, dye penetration, etc. Leather can also be cleaned with Tandy's NATURAL LEATHER CLEANER...or simply by sponging the leather with lukewarm water. Try to avoid rubbing fingers (or oily objects) over the leather to be dyed as much as possible, as acids or oils from the skin may retard the dye penetration. When using the sponge *DO NOT SCRUB* the leather! Apply lightly, quickly, and as evenly as possible. Soapy water should not be used unless the suds can be thoroughly rinsed from the leather. Leather should be dry before dyeing.

## OVERALL SOLID COLOR DYEING



We begin dyeing on natural vegetable tanned carving/tooling leather using the Pro Dyes, with the Wool Dauber. Review page 4 in the book "How to Color Leather" for more illustrations.

Motion of  
Dauber



1

Dip the dauber into the dye; submerge it. Touch it to the inside of the bottle as you withdraw, to bleed off the overload. Begin at left and move quickly in a circular motion so that each stroke overlaps the other. When the dauber is showing signs of exhaustion dip again into the dye and resume motion until the entire surface has been covered.

2

When dry, you'll notice darker & lighter spots. One application of dye is usually not sufficient for an even tone.

3

Go over the entire surface again...this time in the opposite direction, as shown above.

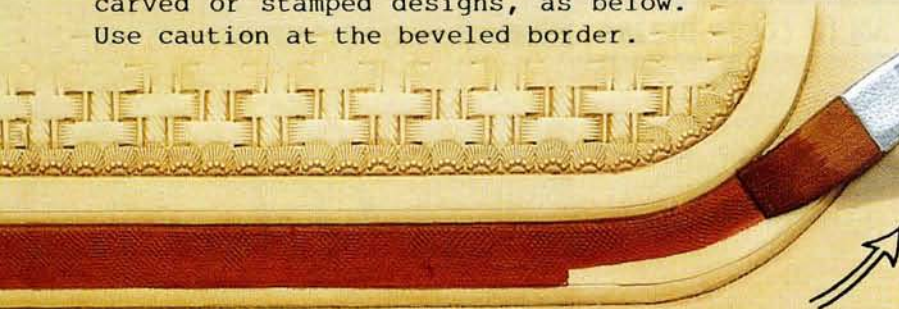
4

You can also apply the dye back & forth in horizontal strokes; try to overlap them. Go over the area then in vertical strokes to intensify the hue and even the coloring. If necessary, dye over the project again with diagonal strokes. Now the penetration should be total (lower/left corner).

## OVERALL SOLID COLOR DYEING...Continued

Here we use the Flat Brushes for all-over dyeing. It is not wise to "over-load" these brushes as with the dauber. Dip into the dye just below the ferrule, touch the inside of the dye bottle, & brush strokes horizontally. Overlap the strokes.

The Flat Brushes can be used successfully to dye wide border areas of the carved or stamped designs, as below. Use caution at the beveled border.



Apply the dye liberally. Follow step 4 on page 11 with vertical and diagonal strokes for full coverage and penetration of the color (above). Dye can also be applied from opposite direction by turning the leather (right handed persons).

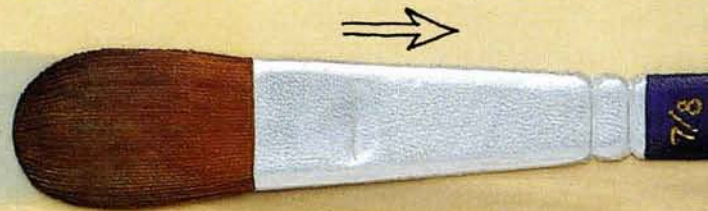
NOTE: Some dyes may penetrate more evenly if the leather is first dampened lightly. Make test samples on scrap leather. Let dry; observe results.

## DYEING with DILUTED MIXTURES...WET-BRUSH FLOODING TECHNIQUE

PRO DYE  
1 BLUE, 35 SOLVENT.  
This Formula is equal to A-7 on the opposite page.

OVER-LOADED Brush with too slow application causes this blotch.

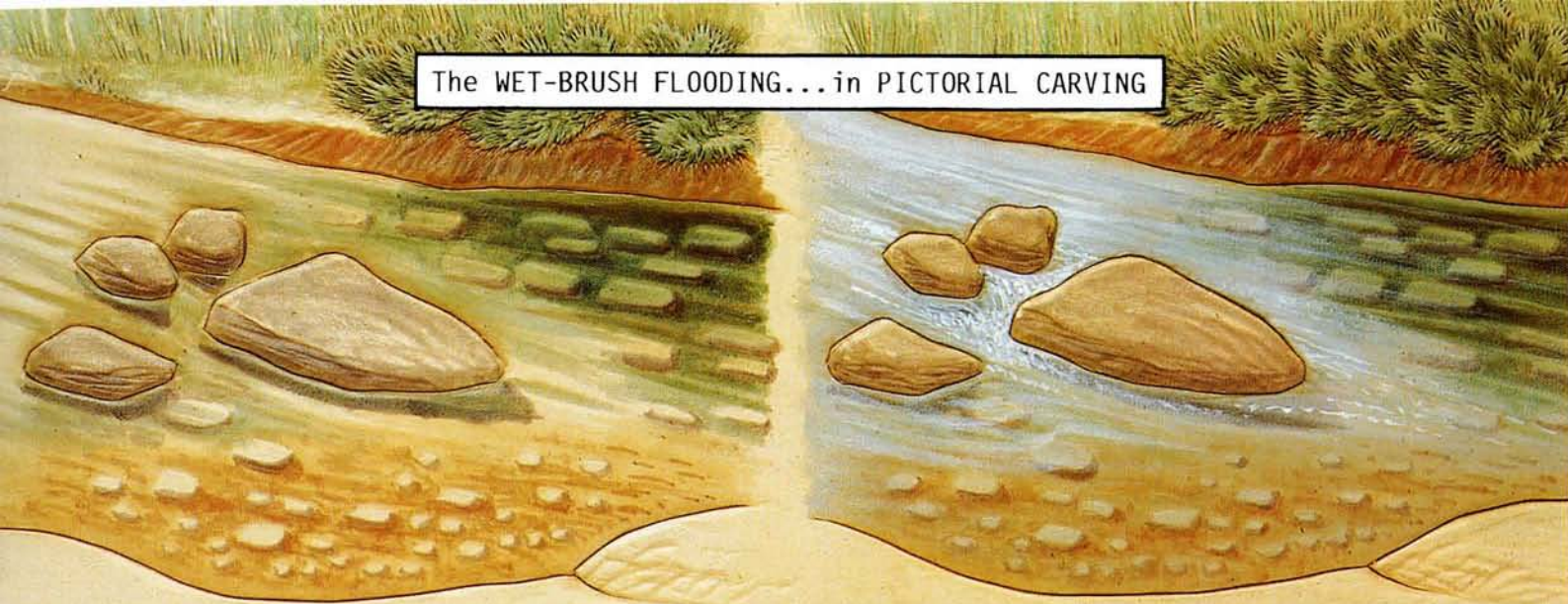
It is easier to get an even dye-job using full strength colors straight from the bottle, as you can use many applications and the intensity of the color will finally reach the saturation point. With diluted mixtures, some dye pigments may be heavier in some parts of the solvent if the solution is not mixed thoroughly. Also, due to tannages and oils in different leathers, certain areas of the hide will accept the dye pigments more readily than others.



The Squirrel Brushes are good for applying the diluted mixtures, with the flooding technique. Dip the brush in your mixture almost up to the ferrule and touch it to the inside of the jar to release any overload of the dye. You must apply the dye quickly and lightly to allow the solution to flow freely. The blotch (left) is caused by touching an overloaded brush to the leather and by not moving it quickly enough. Often times, no matter how many times you go over the dyeing, the blotch cannot be eliminated nor the tone evened. Certain colors are more notorious than others to control. Practice and experience are required for success.

The diluted mixtures can be applied horizontally or in a circular motion, but should be applied quickly. While the area is still wet with flooding, you can continue over the remaining areas overlapping the flooded edges to aid in keeping an even tone. Practice, to learn more control. The circular motion was used at left.

## The WET-BRUSH FLOODING...in PICTORIAL CARVING



The FLOODING technique with the Wet Brush is used for creating the clear-water effect showing rocks that are visible under the surface. The 1/2 section at left shows the colors used on the underwater rocks (they are not cut) and the stream bed. If the distant side is to be in shadow, the water area between the rocks should be dyed as shown in shades of brown, green, and gray. The area between the foreground rocks is dyed in shades of tan and brown. Shade all rocks with grays as in the example. Now flood all of the water area with A-7 (formula from "Pictorial Carving Finesse"). Smaller brushes are used around and between the exposed rocks in the confined areas. Do not get any of the wash on the exposed rocks or banks of the stream. When the wash has dried, accent with Cova white to suggest the appearance of disturbed water flowing around the exposed rocks. Use Z-6 on portions of the water to represent sky reflections...mainly at the far side of the stream. For other examples and instructions...see the color pages of "Pictorial Carving Finesse", page 66 of "Figure Carving Finesse", and sheet 35 of "Finesse Tracing Patterns".

RED SABLE - No.14



MOONLIGHT scenes are especially adaptable to the flooding method of applying the wash. Here the left side of the scene has been dyed for the moonlight effect. The foremost subjects must be the darkest. Shade with the light source (the moon) in mind. Darker shading is required than for a normal daylight scene. The right side shows the scene completed. After completing the dyeing (as at left), wash A-7 quickly over the entire scene. This is the same blue wash used on the stream above. Now dye the sky Z-9. With moonlight mix Z-3, dye the moon and "touch" all of the edges in the scene with this color. This represents the moonlight striking these areas. Study the scene above. Other moonlight scenes: Inside the Front Cover & page 36. See pages 32, 33 for more instructions. Also see "Pictorial Carving Finesse", page 40, and for the Z-3 and Z-9 formulas for the Cova dyes.

RED SABLE  
No.4

For most general dyeing, the #3 or #4 brush is a good all around size. As long as you care for your brush, and the point is maintained, you can do very detailed work. Always clean your brushes with the proper solvent.

SUGGESTIONS for DYEING

TIP: After cleaning the brush... place between lips, touch with tongue and twist with fingers while withdrawing the brush.

This reshapes the point. The saliva from your mouth sets the hairs. See page 11 of "How to Color Leather" for cleaning/storing brushes.

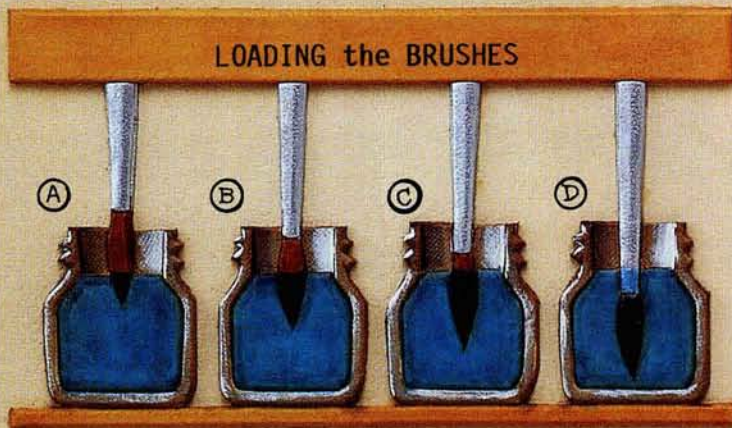


If you are going to do a lot of dyeing, you should have at least SIX brushes; one for each of the colors shown at left.

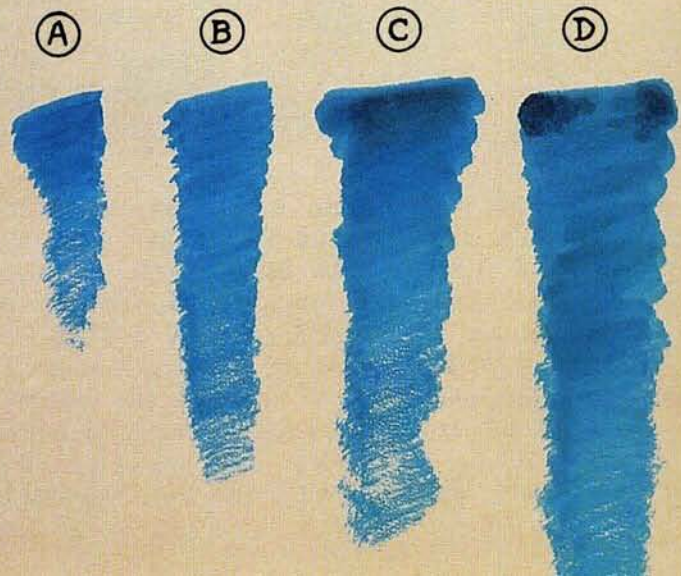
REASON: When dipping the brush in the very penetrating Spirit Dyes, the hairs quickly absorb the dye...and some of the pigments will be trapped inside the ferrule. If the brush is not thoroughly cleaned, these pigments may be released and bleed back into the lower part of the brush. This can cause discoloration when changing to a different color of dye.

EXAMPLE: If you have used BLUE, then switch to YELLOW, it may produce a YELLOWISH-GREEN when applied to the leather if any blue is released from the ferrule. Using the brushes as suggested, eliminates this risk.

Having many brushes reduces their fatigue by excessive cleaning...especially if using different solvent dyes with the same brush. Clean the brush immediately after finishing with one color. Be sure to clean the brushes in the proper solvent (see page 11, in "How to Color Leather").



The illustrations above show various depths of dipping the brush into the dye. When a small amount is needed for fine line dyeing, dip in as in (A). For general shading; (B). (C) shows a loaded brush for heavy application...which we call the "wet" brush. (D) The overloaded brush should never be used. The examples at right... show how much area is covered with a single dip into the dye (from the four illustrations above) until the dye has been exhausted.



## HOLDING the BRUSHES

Proper holding of the brushes is important for control when applying the dyes. Hold the brush firmly in the fingers, but still in a relaxed manner. The side of the hand should remain in contact with the leather, or bench, so that positive control can be maintained. For straight line movement, make the pivot at the elbow.... not the wrist! The elbow or the arm should rest on the bench, or on the edge (of bench). Allowing the hand to slide over the leather maintaining contact, gives you more control. If desired, the side of your little finger can also be in contact with the leather if it is comfortable.

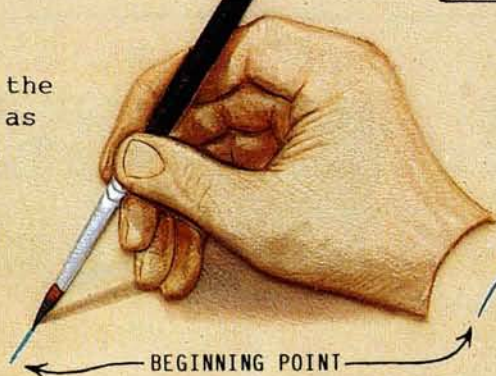
DIRECTION OF STROKE  
FOR STRAIGHT LINE DYEING

The side of the hand and the little finger rests on the leather or bench. If comfortable, hold the dye brushes just as you hold a pen or pencil.

ALWAYS BE IN FULL VIEW OF THE POINT OF YOUR BRUSH

1

Begin the curve as below.

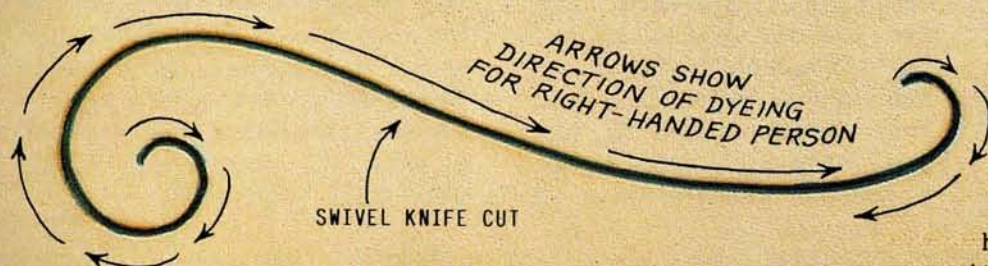


CURVED LINE DYEING

2

To control a curved line, contact is still maintained with the side of the hand and the little finger. However, instead of the pivot point at the elbow, transfer the pivot point to the wrist.

BELOW: Turn leather; make strokes to the length of the arrows shown.

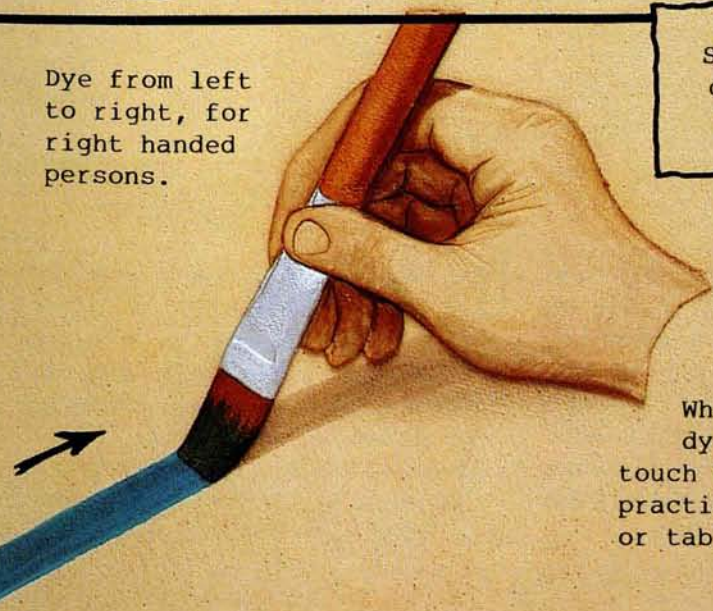


3

Dye the single line swivel knife cuts as instructed at left. Keep turning the leather at the scroll ends so your hand is not in a strained position. The wrist motion is most suitable on the small curves. For single line cuts... dip the brush into the dye as shown in example (A) on opposite page. The first touch of the brush should be made quickly inside the cut so the dye does not "bleed" out of the cut. After you have had some experience, you will be more relaxed & find that the dyeing will proceed quickly and more smoothly.

SILHOUETTE  
dyeing on  
page 20

Dye from left to right, for right handed persons.



When using the larger brushes for overall solid dyeing, the fingers or arm are not required to touch the leather unless more control is desired. If practical, the arm can rest on the edge of the bench or table if you feel more in control.

## DYEING with the BRUSHES

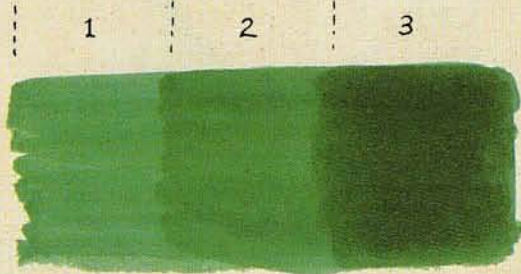
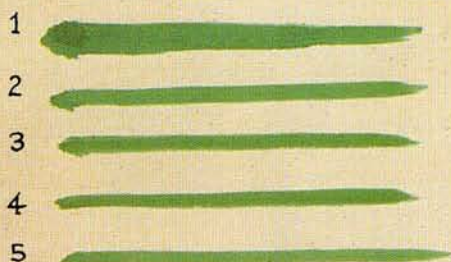


Before beginning your dyeing, prepare your working area as suggested on page 3 of "How to Color Leather". Also see page 30 of "Pictorial Carving Finesse". To avoid repetition, we advise you to review pages 7 through 11, and page 22, of "How to Color Leather" for additional instructions on how to use the brushes.

As suggested on page 5 (of this book) transfer some dye to the small loz. jars. This minimizes accidental tipplings (as with taller jars) and it is much easier to view the brush entering the dye.

Dip the brush into the dye about half way (broken line top/left) and observe how it instantly climbs toward the ferrule (at arrows). This acts as a reservoir to store the dye and supply it via the tip, when needed. Hold the brushes as suggested on page 15.

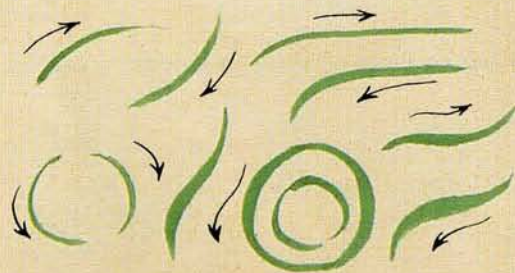
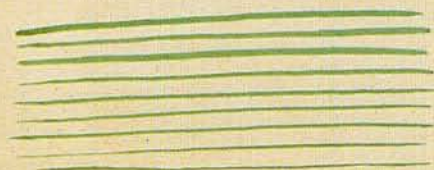
### PRACTICING BRUSH STROKES



**A** To illustrate a point.....  
OVERLOAD the brush by dipping into the dye (example D, page 14). Touch it to the leather with medium pressure and brush it to the right. Notice how the dye has flooded (1) at the beginning of the stroke. Successive strokes, with less dye reserve, produce cleaner edges; strokes 3, 4, and 5.

**B** Dip in dye again with a LOADED brush (C, page 14) and make the strokes quickly. Overlap strokes, continuing downward. Notice, as the dye is spent, the "shading" effect at the bottom where there is less penetration of the dye. This is a prelude to Dry-Brush shading; page 19.

**C** Begin dyeing by covering sections 1, 2, 3, with overlapping strokes of a LOADED brush. Dip in dye as necessary to cover the area. To intensify the color, re-dye the areas 2 & 3 again with overlapping strokes. A 3rd application is applied on section 3 only, to show you the hue with full penetration.



**D** Practice brush strokes with varying degrees of pressure on the brush.  
1 - Heaviest pressure at beginning of stroke.  
2 - Heaviest pressure at end of stroke.  
3 - Heaviest pressure at center of the stroke.

**E** Practice brushing the fine lines. Dip brush in dye as in example A or B on page 14. Use only the very tip of the brush. Note above as the brush becomes dryer (bottom lines), the lines can be very fine. These lines are all dyed with a No. 4 Red Sable brush.

**F** Practice curves & circles & varying widths of lines as well as dyeing in reverse directions. Also use varying pressures with brush strokes to widen or narrow the line. These lessons are necessary for dyeing intricate designs or small figure carvings.

TIP: If you have no scrap leather, practice your brushing techniques on a piece of heavy brown paper bag from the local market. It reacts almost like leather.

## BRUSHING TECHNIQUES

### WET-BRUSHING

"WET-BRUSHING" is the application of dye, straight to the leather, with a loaded brush to obtain the most penetration. Repeated "wet-brush" applications will produce the most intense colors and even tones (see step C on page 16).

TIP: As you withdraw the brush from the dye, touch it to the inside of the jar, simultaneously giving it a slight twist. This releases any overload and aids in maintaining the point.

From  
Bottle  
to Scrap



### SHADING with PRO DYES - FULL STRENGTH

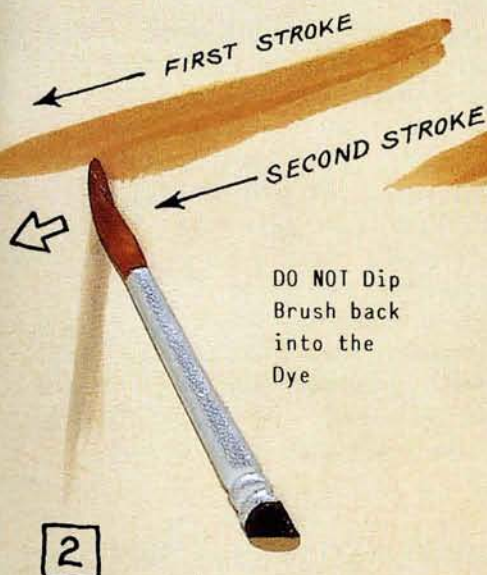
SHADING dyes from darker to lighter values requires considerable skill, especially when the colors are full strength. Diluted hues are easier to shade since there is less color pigment to penetrate the leather. Correct manipulation of the brush...and knowledge of how much dye is in the brush...are the two most important factors required for smooth shading. Only repeated practice & experience will give you this knowledge. Begin your practice with step 1 at right.



Apply downward pressure as the stroke is made. At the same time, slightly twist the brush to "feather" the edge, giving broader dye coverage.

DO NOT overload the brush. After withdrawing from the dye bottle, first brush it on a leather scrap to test the amount of dye in the brush (A) above. This will automatically remove any excess. Then, move to the leather (B) and begin your shading.

The heaviest dye penetration will be at the point of the brush. Always shade with the point of the brush away from where you want the lightest shading.



DO NOT Dip  
Brush back  
into the  
Dye



Continue to  
slightly over-  
lap each stroke



Dye is exhausted

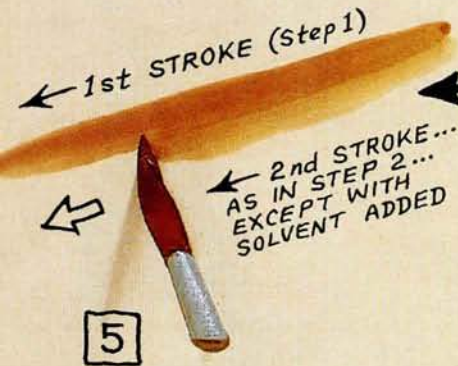
From step 1, make the next stroke. Move brush quickly to prevent too much dye release and penetration of the hue. Slightly overlap the first stroke with the second, as shown.

Brush with more strokes, always in the same direction. These strokes are all made with first dip in the dye.

Continue shading downward, slightly overlapping the strokes until the brush has no more dye. You will notice the values are lighter at the lower edge, but the shading is not evenly graduated, where the strokes overlap. Continue on next page to see how we make the shading smoother.

NOTE: The shading strokes can also be made in the opposite direction. Likewise, lightly twist the brush in the opposite direction of step 1.

## BRUSHING TECHNIQUES - SHADING...Continued



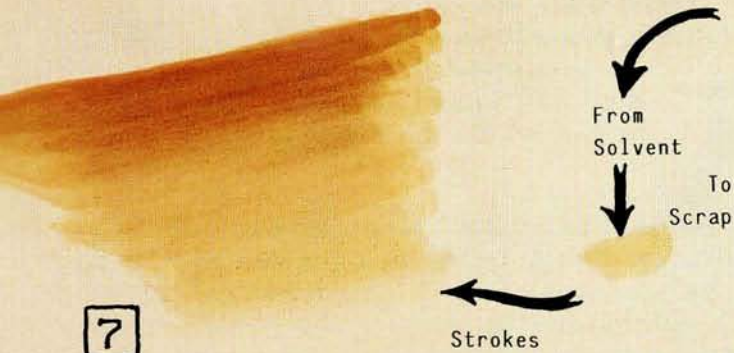
5

(continued from page 17) Make the 1st stroke as in step 1. For step 2, first dip into the solvent, brush it on the scrap, then make the 2nd stroke (above). Dipping into the solvent reduces the intensity of the hue, and overlapping strokes blend more together. DO NOT dip brush back in dye; *only in the solvent!*



6

Continue as in step 5. Before each stroke, dip brush in solvent, touch on scrap, then make the stroke. You'll notice the shading is smoother than in step 3, page 17. After making the "solvent" stroke, you can wash it back up to the top with a back & forth action. This blends the values together.



7

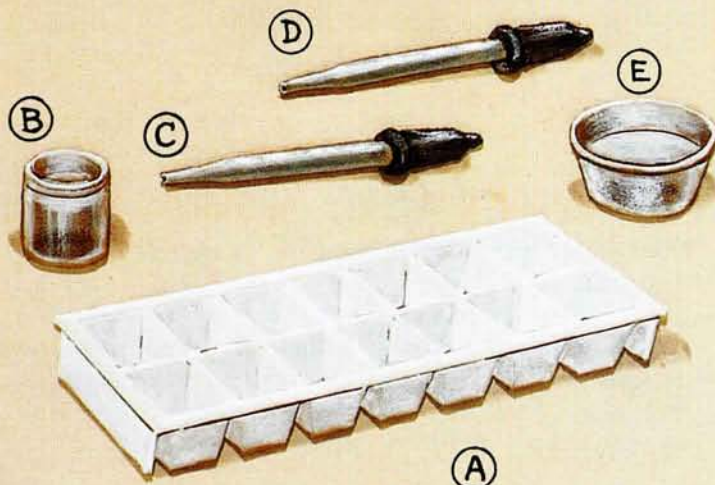
Continue repeating steps 5 and 6. As the hues are reduced in value by dipping the brush into the solvent (without returning to dye), the final strokes will be almost pure solvent with most of the dye having been used from the brush. With the final strokes, wash the solvent back up to the 1st stroke for more blending. This same technique can be used with SPECTRA SHADE dyes; water being the solvent.

## SHADING with DILUTED HUES

The following techniques can also be used with the PRO DYES, using their own solvent in place of water.

The SPECTRA SHADE dyes are very adaptable to shading and blending hues especially with the diluted colors of various values. Muffin tins or ice cube trays can be used for mixing various shades. A white plastic tray is best, if available, making dyes easier to identify.

Three different shades of any one color is about all you need, as a dip of the brush in water will further reduce the value of any of them. The edge of the tray (at compartments) can be marked with the color and approximate amounts of solvent. Specific formulas really are not necessary once you gain some experience in shading. Simply test the value from one of the compartments on scrap leather and you'll know if you need more water to reduce its value, or dip into the next compartment that contains a more intense hue if a darker value is required. Testing and practice will gain you the shading knowledge and skills.

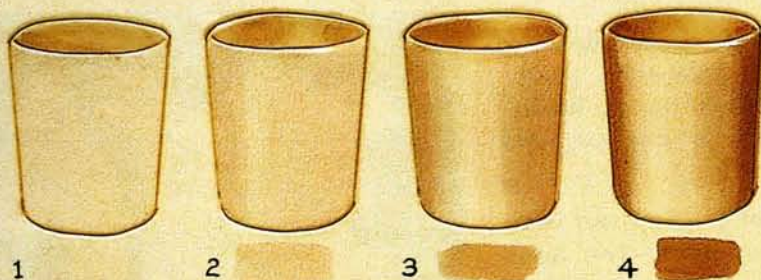


The SUBJECTS at LEFT: (A) The Ice Cube Tray for mixing dyes. (B) Jar of water for reducing Spectra Shade dyes. NOTE: If using spirit solvent dyes, this will contain the solvent. (C) Eye Dropper for adding water to the dye. (D) Eye Dropper for adding the dye. (E) Water for rinsing brushes & dropper. Being a water base, the tray & brushes are easily cleaned.

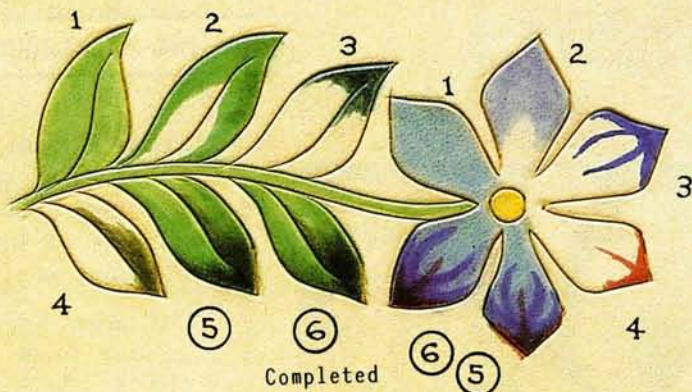
(continued)

Color of Dye:  
CORDOVAN

## SHADING with DILUTED HUES



Here the SPECTRA SHADE is shown with several values to shade the cup. Apply lightest hue (1) overall to establish the base color. Since the cup is round, values must darken towards the sides. Apply (2), allowing 1st shade to show, creating hi-light. Shade toward sides with (3) adding more form. Use (4) full strength, blending into (3) with water.



Here we show the steps in dyeing a design. With Diluted Hues, the lightest values are usually applied first to establish the basic colors of the subject. Dye ALL of the petals as in #1. Dye ALL petals with #2 over #1, keeping each color hue in the area shown! Now dye ALL petals with #3, over #1 & #2. Complete ALL petals with #4. Steps 5 & 6 show the effects with all colors applied. Follow the same procedures with the LEAVES. This shows the importance of cross-dyeing to obtain specific hues. Study the charts & formulas presented in this book. Review BOTH of the "FINESSE" books.

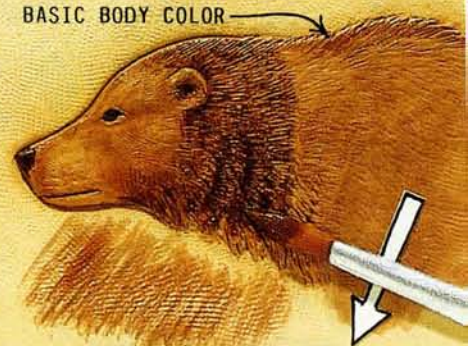
## DRY-BRUSH SHADING



BASIC COLOR  
see Inside  
Front Cover

PRO DYES are best for this technique. The purpose of DRY-BRUSH shading is to limit the dye penetration to mainly only the most raised areas, limiting penetration into the depressions. This allows the basic undercoat color to remain visible, as on the tree trunk and animals shown. Brush excess dye on scrap, then make strokes across the hair lines; not with them! PRACTICE these dry-brush strokes as suggested at right, under the bear.

BASIC BODY COLOR



Practice Strokes  
with a DRY BRUSH

The Collared Peccary (Javelina) is presented below to show how to dye the figure and complete it with the Dry-Brush shading. This animal is in "Figure Carving Finesse"; stamping hair texture (#17), page 14. TRACING PATTERN is in "Finesse Tracing Patterns".



Dye the basic body color all over. Use the color swatches as your guide. Formula mixes are not given. Use the charts on pages 8 & 9 to make hues.



(B) Now dry-brush medium gray as shown. Allow the basic body color to show at the "collar". Use heavier applications at top and bottom to begin creating roundness. Dry-brush brown and black to complete the coloring and strengthen the form. Always brush ACROSS the hair lines!



EYE:  
DARK  
BROWN

SPECIAL NOTE: Be sure to study pages 58 through 76 of "Figure Carving Finesse" for dozens of step-by-step illustrations on coloring figures and the many DRY-BRUSH SHADING examples and instructions.

Design with a  
closed border



## DYEING BACKGROUNDS of CARVED DESIGNS

After practicing your dyeing on scraps, you should be ready for the simple dyeing of background areas of a carved and stamped design.

We have adequate instructions in our book "How to Color Leather". Be sure to study pages 7 through 10 for instructions.

Usually, two (or three) applications of dye is required for adequate color penetration. Use the PRO DYES for the deepest; most uniform penetration.

Design with  
open border



## DYEING SILHOUETTE DESIGNS



ALPHABET: Craftaid No.2708

See the book "Inverted Leather Carving"...for hundreds of silhouette designs and patterns.



SILHOUETTE designs may appear very delicate and intricate... but are really easy and fast to execute. The large areas are dyed as with the backgrounds above. Care must be exercised on the single-line cuts. Study the instructions on page 15.

1/2 Billfold Design



Here the design is stamped down as in normal silhouette stamping. For contrast, the leather was first dyed overall black with PRO DYE, but any dark color can be used. Brush the dye into the design as well. Before coloring the pattern, apply a clear finish over the entire project. Brush the finish into all cuts and depressions. This seals the black dye so it does not "bleed" through the Cova dye.

COVA DYE (acrylic) should be used to color the design. Use caution at the stems and in the confined areas where a small brush is required.

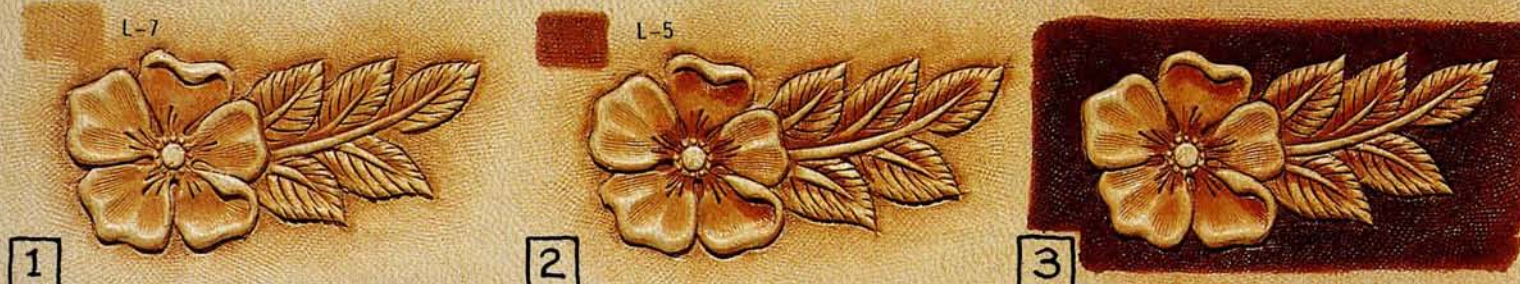


1/2 Billfold Design

NOTE: The Dye Formulas on this page are from "PICTORIAL CARVING FINESSE", page 31.

## DYEING a FLORAL DESIGN in MONOCHROME HARMONY - BROWN

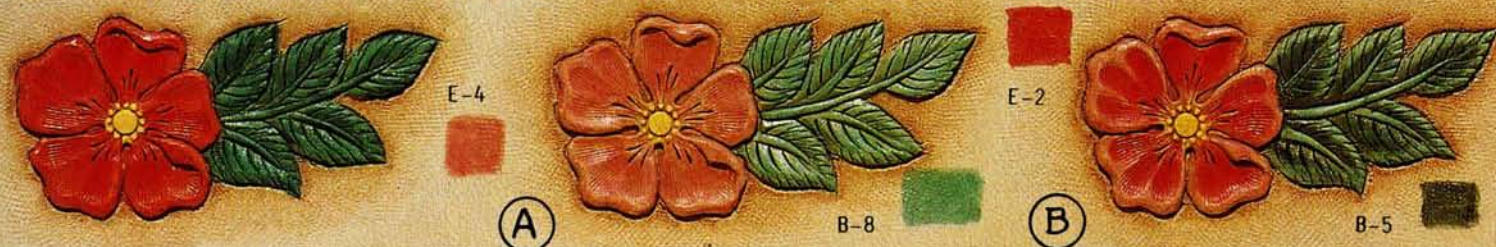
"MONOCHROME HARMONY" is the coloring of a subject with two or more shades of the same hue. If you are apprehensive of color, we will begin by dyeing the wild rose in shades of brown. You will discover, as you proceed through this book, that dyeing with *color* is actually no different than dyeing in shades of brown. Areas of natural leather will represent the basic color and future hi-lights of the subject. The natural leather, then, is your basic color... comparing it to the pink color E-4 (for color dyeing) in step (A) below for the flower, and B-8 for the green leaves. Swatches of color are a guide, if mixing your own formulas.



(1) With L-7, dye the flower petals in all of the pear-shaded and beveled areas. Dye the leaves on each side of the stems, but not quite to the outline edges. (2) Now dye around the flower center and under the turned back petals with L-5. With L-5, dye against all of the stems, but not as far out as the application of L-7. Some of L-7 should be allowed to show at the edges. (3) Dye the background a dark hue to bring out the design.

## DYEING the WILD ROSE in COLOR

"ROSES ARE RED AND LEAVES ARE GREEN"! This may be true....but the colors should not be all of a solid tone...shown in the example left/below. Several values (different color shades) are required to give the flower and leaves life-like form and dimension.



Above, you will notice there is no depth or form to the flowers and leaves...except where the lighting (for the photographing of this page) catches the raised areas.

(A) Begin with the lightest shades. Petals and leaves are completely dyed, including the beveled edges. These are the basic colors, akin to natural leather (see top copy). (B) Dye all pear-shaded and beveled areas of the petals with E-2. Dye B-5 against the stems, but not to the edge of the leaves. Step (B) is comparable to step (1) above...only with color.

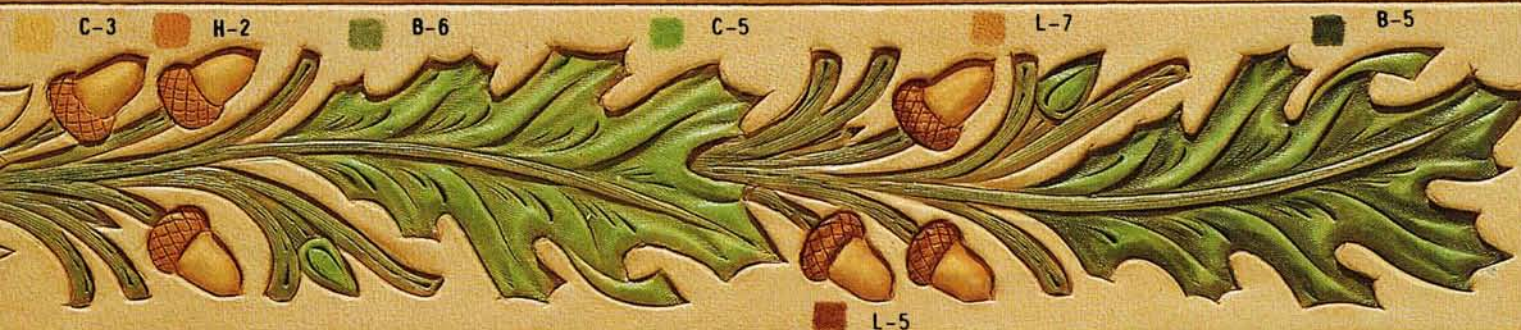


Dye around the flower center and under turned back petals with E-1. Use B-3 against the stems, allowing B-5 to show at the edges. This is identical to step (2) above...only in color.

By following steps A - B - C, you have actually "shaded" the flower and leaves without using any of the special shading techniques. Regardless of the subject, always start with the lightest values first. When dyeing (as in steps 2 & C) touch your brush to scrap leather to insure against an excessive amount of dye flooding into the wrong areas. Dye backgrounds any color desired.



The INVERTED DESIGNS are easy to execute and attractive in appearance if properly done. The carving is shaded in BROWN Monochrome Harmony using the techniques & the same hues as on page 21. 1/2 of the design (left) is shaded with L-7. Note the areas of natural leather (the basic color) remaining. Complete shading with L-5 (right). Study examples.



COLORING THE DESIGN: (A) Apply the basic colors as shown above. Stay within the beveled lines.

(B) Shade as illustrated above. The darkest shades should be at the outline edges & against the stems and veins. Observe the shading on acorns and pods.



FALL COLORS: Begin by dyeing the leaf all over with yellow C-2. Overdye with green, then red. Study the example at left. Use the same procedures for Fall Colors of other leaves as maple, aspen, etc. See page 34 of "Pictorial Carving Finesse" for details in dyeing fall scenes...also their reflections in water.

## The WILD BERRY

1/2 Billfold Design



Dye the smaller leaves with C-5; making the base color. Use B-7 on stems, berry sepals and large leaf. Dye berries F-2. Observe the example above.



Shade the leaves, berry sepals and stems with B-4 as shown above. Shade berry with F-1. The heaviest shading should be at the outer edges of the leaves & berries.

SPHERE

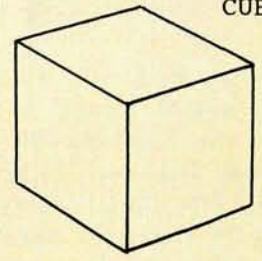
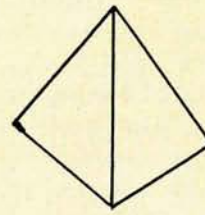
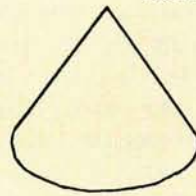
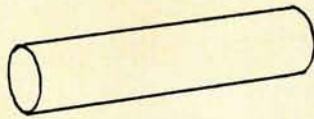
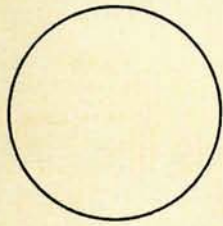
## LIGHT and FORM

PYRAMID

CUBE

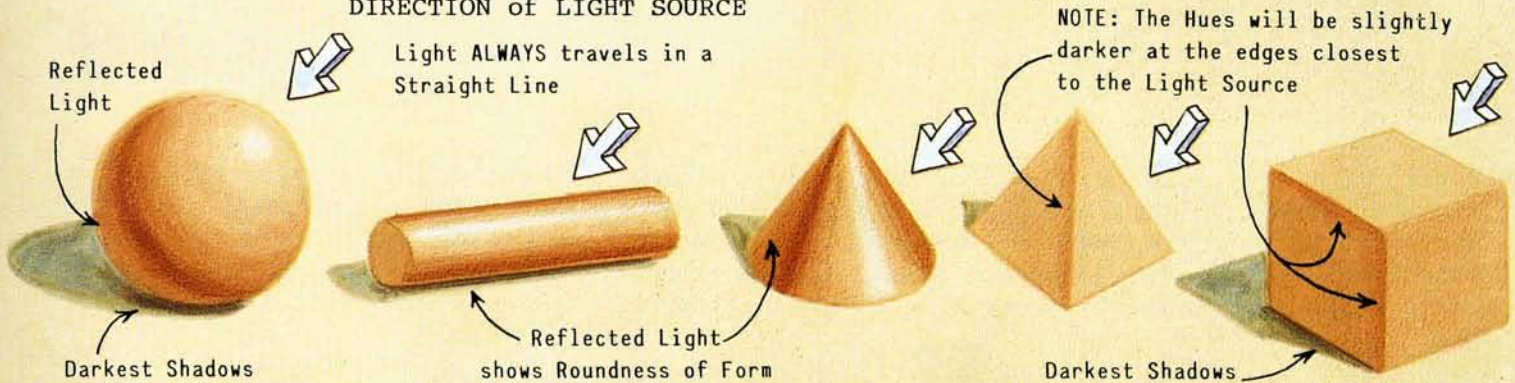
CYLINDER

CONE



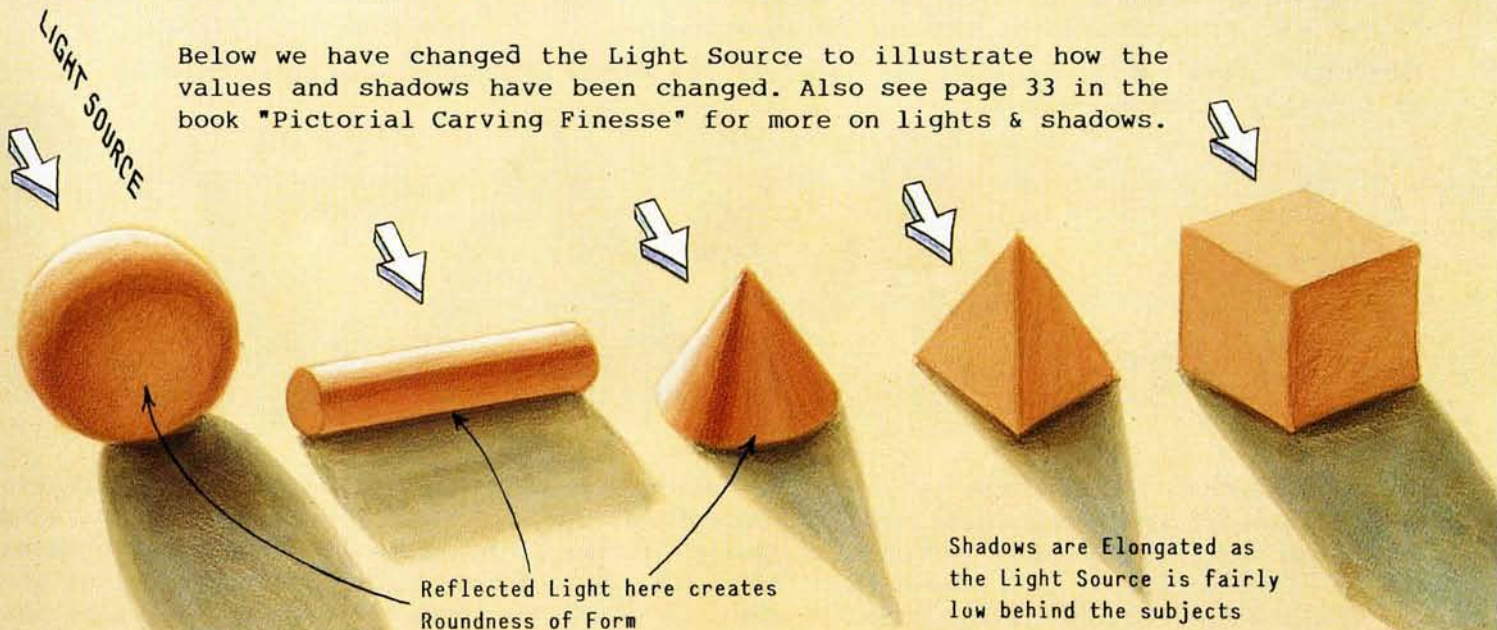
There are FIVE Basic Forms as shown above. However, with *NO* light on them, they do not reveal *FORM*. Form is created by light and dark and the many tones (values of hues) between light and dark. The Sphere, Cylinder, and Cone (being rounded), will have a wide range of tones between the light and dark. The Pyramid, Cube, and ends of the Cylinder (having flat surfaces) will be of one value. The value of one side of the Pyramid and one side of the Cube will differ from the value of the other sides, depending on the light source. If the light was *EQUAL* on *ALL* sides, then the value would be the *SAME* on all sides.

## DIRECTION of LIGHT SOURCE



Here, we have shaded the subjects to give them form. We have put the light source above, to the right, and slightly in front of the subjects. The large arrows show where the brightest part of the light is striking the surface. As the Sphere, Cylinder, and Cone are round the values become darker until they reach the point where the light can no longer touch. At this point, the shadows are the darkest; most intense. They will graduate to less value as the shadows recede to the back side. This is because of *reflected* light from the surface on which the subjects rest. Also, the shadows will be darkest (on the table) where the subjects touch the table. Observe the examples above. Note the different values on the sides of the Pyramid and the Cube. The front side of the Cube is lighter than the shadowed side, though not as light as the top where the light source is the strongest.

Below we have changed the Light Source to illustrate how the values and shadows have been changed. Also see page 33 in the book "Pictorial Carving Finesse" for more on lights & shadows.

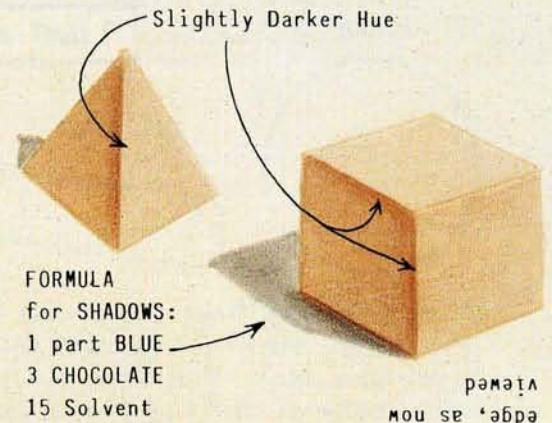


NOTE: As the shadows become longer, the extremities are weakest in value!

## DYEING the FORMS

The Pyramid and the Cube require no special instructions since their surfaces are flat. Remember to intensify the hues slightly on the shadow side, as at right.

The Sphere, Cylinder, and Cone are the most difficult; the Sphere being the hardest to properly execute. We will use the same light source as at top of page 23. The subjects are TRACED only...as a carved image might give false light reflections and distort the true hues and values. Dye formulas are shown, using SPECTRA SHADE Cordovan dye. A dip in the water with your brush will aid in blending the hues after application.



Turn Leather  
to dye this  
edge, as now  
viewed

A 1 Dye  
10 Water

B 1 Dye  
5 Water

C 1 Dye  
2 Water



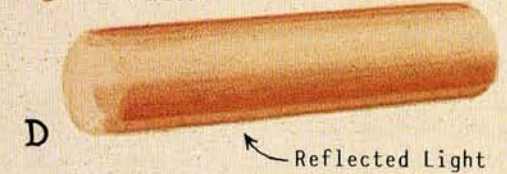
Begin with the lightest shade. Dye all over to establish the basic color.

(B) With a slightly darker shade, apply as shown. A strip of the basic color is showing, representing the strongest part of the light source; beginning of the hi-light.

With a slightly darker shade, repeat step B...but this time leave a bit of color-mix B showing. You will notice now how the roundness is beginning to take form.

D 1 Dye  
1 Water

E Full  
Strength

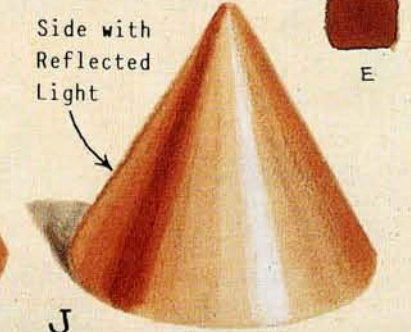
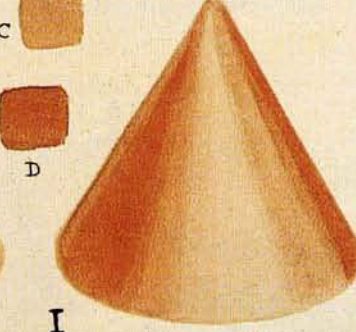
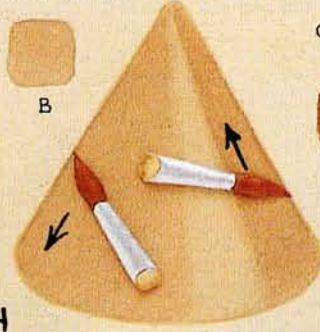
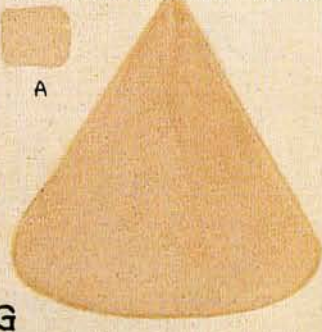


Continue shading to create roundness, leaving a bit of each previous color showing. Leave a strip of color-mix C showing at the bottom to indicate the reflected light.

Finally, strengthen the form with the color-mix above. Use this hue at the very top edge...and just above the reflection strip at bottom.

Dye the end with the color-mix shown. Add the shadow to complete. A "touch" of Cova white is now added where the source of light is strongest along the length of the Cylinder.

**IMPORTANT:** Turn the leather so the point of the brush is ALWAYS away from lightest shades, as illustrated in steps C & H.

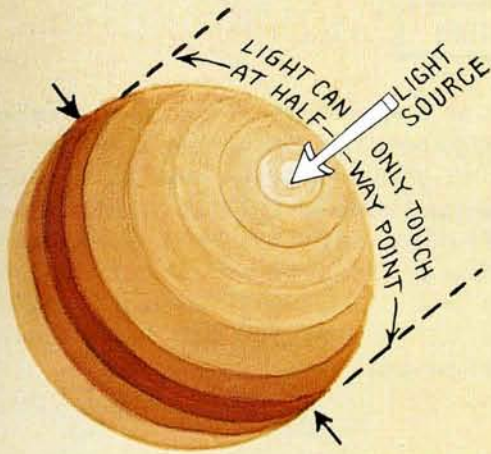


(G) Dye the Cone (as with the Cylinder) to give it the basic color. (H) Apply the next hue. Remember to leave the hi-light strip; it must taper to follow the contour of the Cone.

(I) Apply the next hue (as in step C), following the contours of the Cone. The darker shade is now applied at the point where the light source cannot touch. Blend it forward and shade towards the back side. Remember to leave a strip for the reflected light. (J) Complete the dyeing by strengthening the form with the darkest hue. Add the Cova white.

## SHADING the SPHERE

Remember to keep turning the leather so the point of the brush is always away from the lightest shading.



Using the same DYE FORMULAS as the opposite page

A

B

The Sphere above is shown with Concentric Circles to help you understand just how the dye values must be used as they recede from the light source...to the halfway point and beyond. The nearest point...to the light source...will be almost void of any color.

Begin at the point of the light source. Dilute your mix so that almost no color shows. Increase the density as you dye around this area following the concentric circles. When returning to the full strength of your color-mix above, dye the remainder of Sphere with it.

Using the next hue, continue shading towards the halfway point. Proper shading will require blending color-mix B with A. Dip your brush periodically in solvent to aid in blending the tones. When B has reached full strength, dye remainder of the Sphere with it, as shown above.



C



D



E



C

Strip of Reflected Light



D

Darkest Area



E

Continue the shading with the color-mix above, blending with hue B. Always brush with the concentric circles in mind. Notice how the Sphere is beginning to take form. Dye the remainder with hue; C.

With this hue, you will be at the halfway point. Blend into the shadowed side, allowing some of the reflection color, C to show...as indicated in the example above.

Strengthen the image as shown by blending this hue around the Sphere at halfway point. Dilute some Cova white...and use it at the point of the light source. Dye the shadow.

### SPECIAL NOTE:

The Sphere will pick up some of the hues (back side & bottom) reflected from the color of the table or surface upon which it is resting, as illustrated at right. The reflected light should "suggest" the table color; not be as bright, unless the ball has a highly polished surface.

REMEMBER... DOUBLE BEVEL the ball where it touches the table! See page 9, "Pictorial Carving Finesse".



Reflection from Table

## RELATING the BASIC FORMS to NATURE

To aid your PICTORIAL and FIGURE carved dyeing, we present a few examples for comparison. A little imagination may be necessary but the illustrations presented here, *are* relative. Once you learn to relate an object to a form, your dyeing of these objects should be less difficult. Always bear in mind the *LIGHT SOURCE*! Light *always* travels in a straight line. Every object must be dyed relating to the light source. Rounded surfaces must have graduated tones (values) from light to dark. In nature, very few objects are perfectly shaped as with the basic forms. You will notice our examples are modified, such as oval shaped cylinders, etc., conforming more to nature. This does not alter the dyeing and the shading techniques from the previous pages. Observe the examples presented.



1 CONE



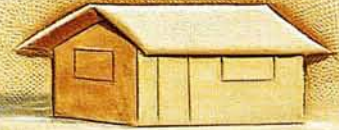
2 PYRAMID



3 CYLINDER

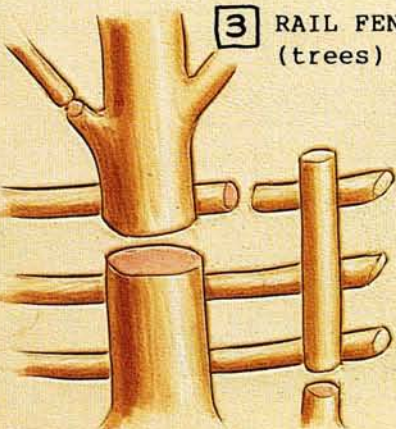


4 SPHERE



The CUBE...being all of flat planes, can mostly relate to man-made structures, etc.

The forms above are numbered. These numbers accompany the illustrations on these pages to help you identify the related form with its natural counterpart, though modified it may be. The Cylinder probably has the most counterparts in nature. All of the examples shown below are cylinder-related (3).



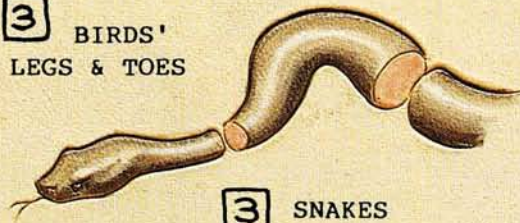
3 RAIL FENCES (trees)



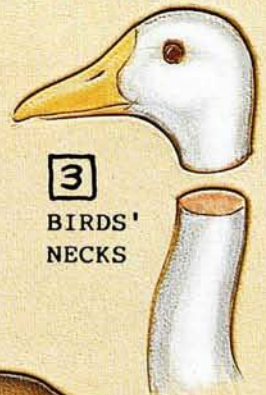
3 FLOWER STEMS



3 BIRDS' LEGS & TOES

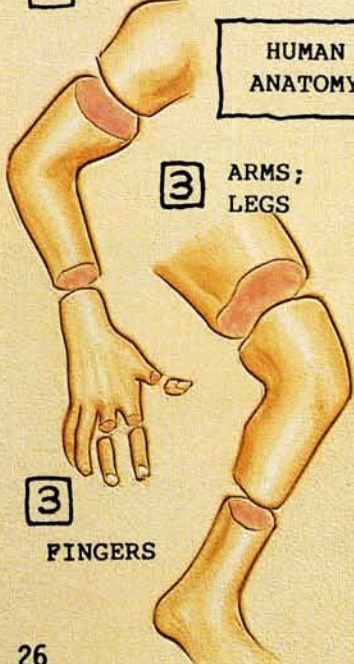


3 SNAKES



3 BIRDS' NECKS

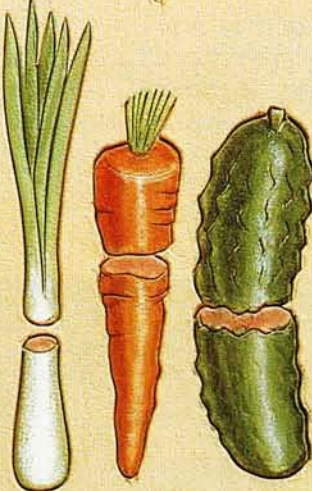
3 TREES



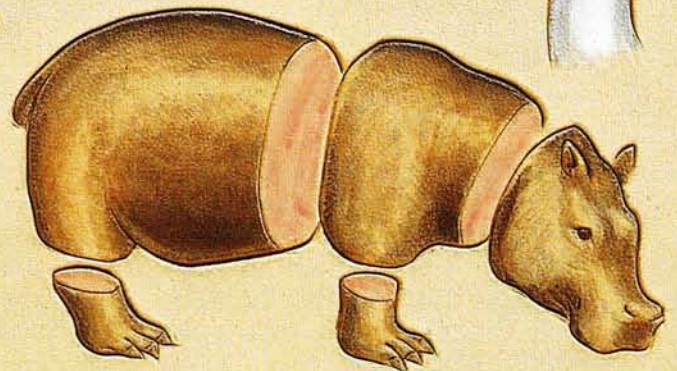
HUMAN ANATOMY

3 ARMS; LEGS

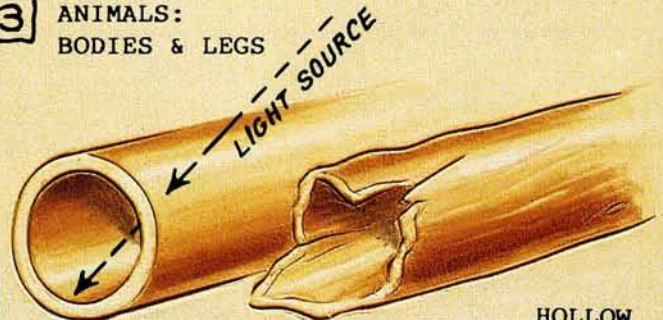
3 FINGERS



3 VEGETABLES, etc.



3 ANIMALS: BODIES & LEGS



3

TUBE:

A variation of the Cylinder.

Note its relationship to the Hollow Log.

HOLLOW LOG

## RELATING the BASIC FORMS to NATURE...Continued

**2** BIRDS' BEAKS

**1** VOLCANO

**2** MOUNTAIN PEAKS

**1** HOOVES

Note the Reflected Light on most of the (4) objects

**4** BERRIES

**4** VEGETABLES & FRUIT

**4** EGGS  
(Elongated Sphere)

**4** ROCKS  
("Lumpy" Spheres)

## CONCAVE and CONVEX SURFACES and their Contribution to FORM

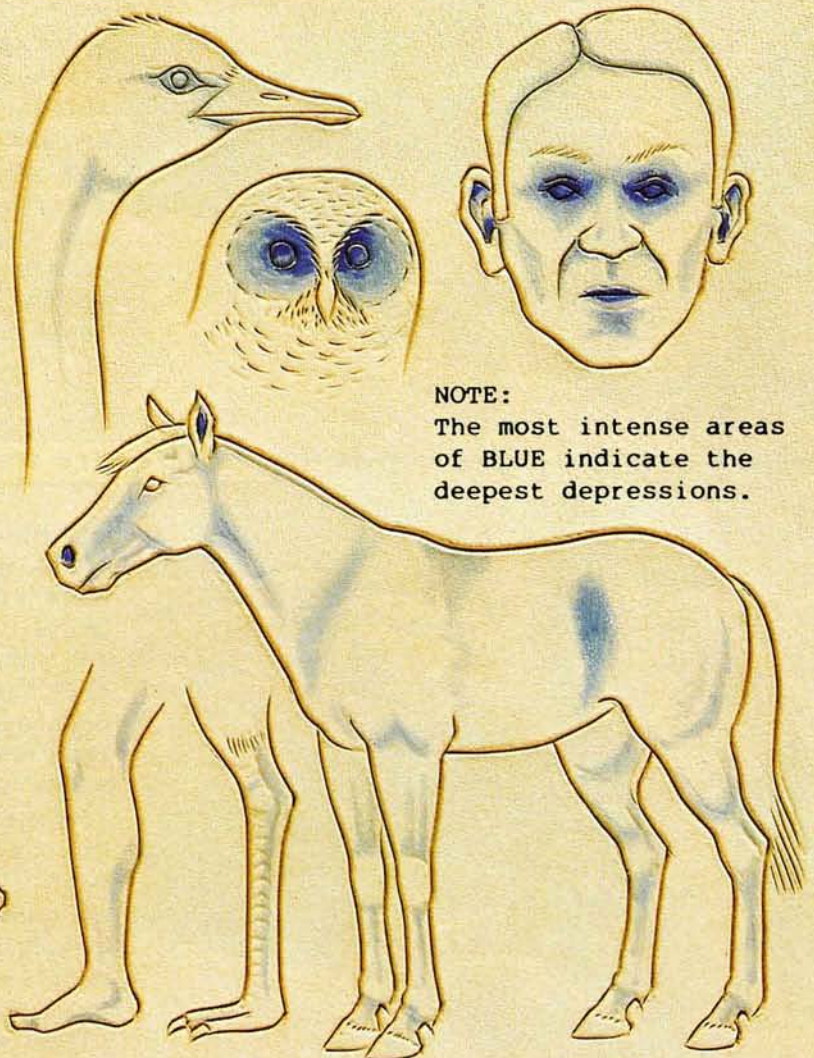
CONCAVE  
(Depression)

CONVEX  
(Arched)

The bowl above shows its TWO surfaces: CONCAVE (inside) and CONVEX (outside) when turned upside down. The Concave and Convex surfaces have a profound effect on all of the forms in nature, which in turn dictates the shading required with the dyes on these forms.

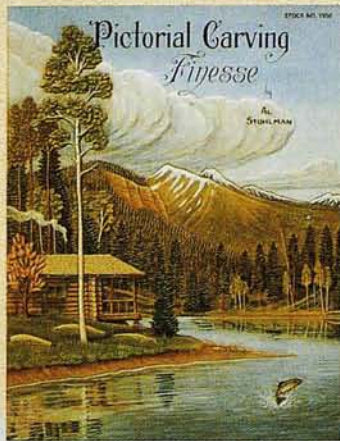
The examples on this page illustrate their positions on natural subjects. To aid you in quickly identifying the Concaved areas...they are shaded BLUE. Notice the direct relationship to the modeling and beveling with your leathercraft tools!

NOTE:  
The most intense areas of BLUE indicate the deepest depressions.



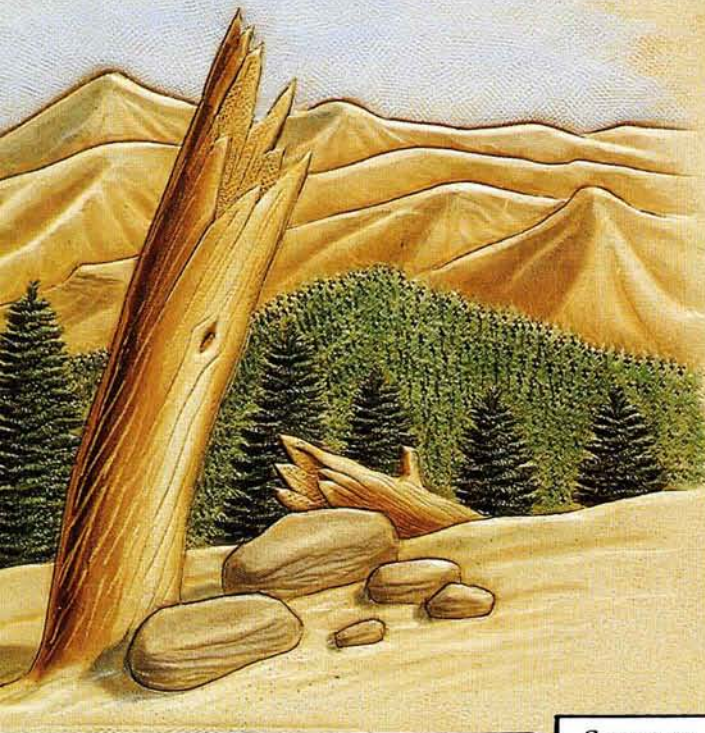
The limbs of all living animals have muscles and tendons. These translate into Convex and Concave surfaces. The Concave areas are shown in BLUE.

## DYEING PICTORIAL SCENES



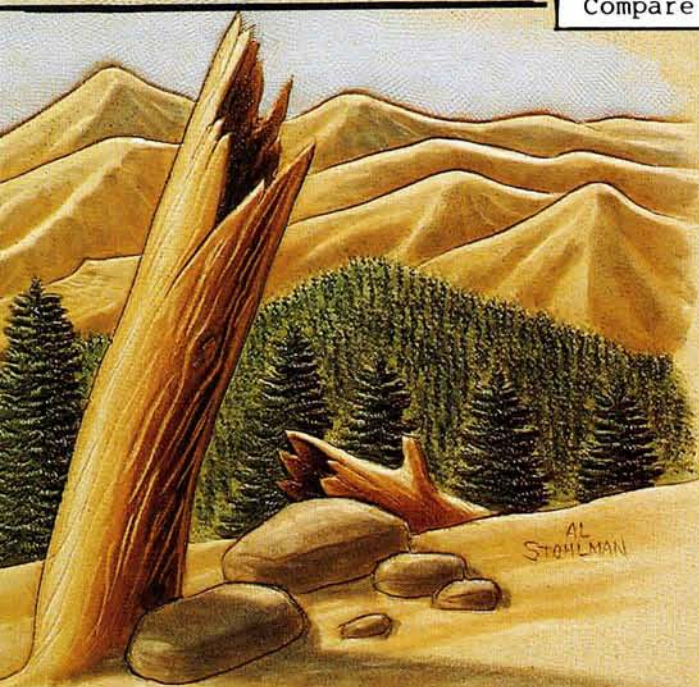
Before beginning *any* Pictorial dyeing, completely read and study the book: "Pictorial Carving Finesse" (left). It thoroughly covers all aspects of carving and stamping water, grass, trees, rocks, mountains, clouds, and about everything required for a Pictorial scene. To be successful, you *must read, study, and practice!*

Also...16 Color pages illustrate the coloring and dyeing techniques necessary to complete almost any scene. Subjects covered are: Light Sources...how lights & shadows affect a scene, coloring trees, rocks, water reflections (still & moving), storm clouds and others, grass, mountains, snow, lightning, sunset, moonlight, fog, smoke, fire, rain, surf, and very much more. The color-mixes and the dye formulas are also given, and apply to the examples below.



When coloring scenes, remember the foremost objects should generally be of a greater intensity. The values become lighter as you recede into the distance. Add some shades of blue to denote the distances. Always keep in mind the direction of the **LIGHT SOURCE**, and dye the subjects accordingly. Note how the heaviest shading on the near fir trees is on the **LEFT** side, because the direction of the Light Source is from the right.

Compare with the scene below



Now we have changed the light source to come from the left and to the rear of the subjects. The foremost objects are still darkest in intensity. The distant colors remain about the same...though on the opposite side of the mountains, trees, etc. Notice now, how the heaviest shading on the near fir trees moves to the **RIGHT** side. Also notice how the shadows on the rocks have reversed themselves. The hollow parts of the dead tree no longer have light shining into them, so must be portrayed in shadow. Try to observe these things in nature, or even with objects around the house. Move them around and observe how light affects their various surfaces, color, positions and hues of shadow, etc. Study page 42 or "Pictorial Carving Finesse" and observe the striking effects of "back-lighting". Also with the moonlight scene on page 40, and the sunset scene on page 39. Study the details!



**COLORING the BLUE SPRUCE:**

- (1) Dye tree overall with A-9.
- (2) Dye B-6 between and under outer branches....allowing A-9 to show. Accent under all the branches with B-4.

## DYEING FIGURES

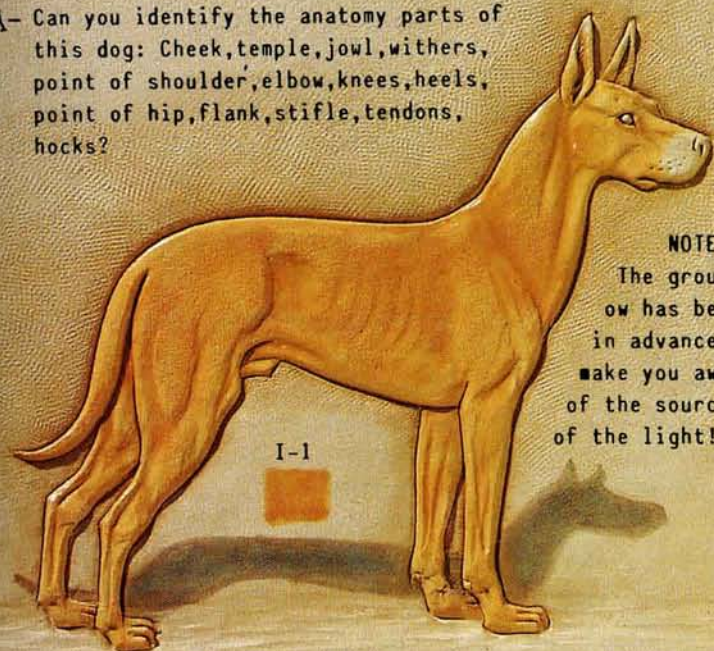
Before beginning *any* Figure dyeing, completely read and study the book: "Figure Carving Finesse" (right). It thoroughly covers almost every aspect of carving and stamping figures from insects to man, with special emphasis on the eyes of all creatures. There are over 24 textures for skin, scales, hair, feathers, and clothing. There are Special Sections showing how to achieve the "wet" look.

There are 24 pages in FULL COLOR showing the many phases of dyeing faces, birds, fishes, insects, and animals of all kinds...featured in step-by-step illustrations using the dry-brush shading techniques. The color-mixes and dye formulas below are from "Pictorial Carving Finesse", which also includes other color-dyed figures. If you will study these two books and practice your dyeing, there is not much we can add here. You *MUST* read and you *MUST* practice to become proficient in dyeing with color! The information is available.

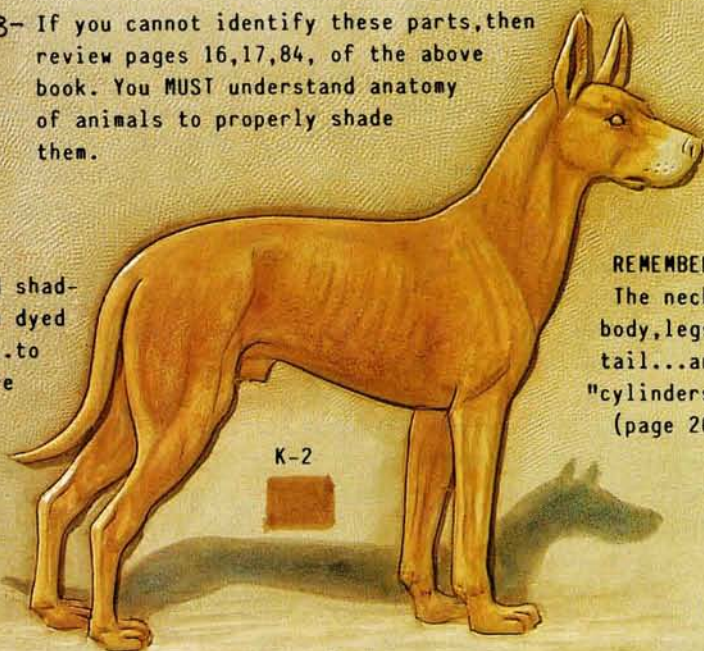


Dyeing the  
GREAT DANE

A- Can you identify the anatomy parts of this dog: Cheek, temple, jowl, withers, point of shoulder, elbow, knees, heels, point of hip, flank, stifle, tendons, hocks?



B- If you cannot identify these parts, then review pages 16,17,84, of the above book. You *MUST* understand anatomy of animals to properly shade them.



**NOTE:**  
The ground shadow has been dyed in advance...to make you aware of the source of the light!

**REMEMBER:**  
The neck, body, legs, tail...are "cylinders" (page 26)

1

Begin by dyeing the dog all over with the basic body color. Review pages 58 through 76 of the above book. This will familiarize you with the step-by-step procedures.

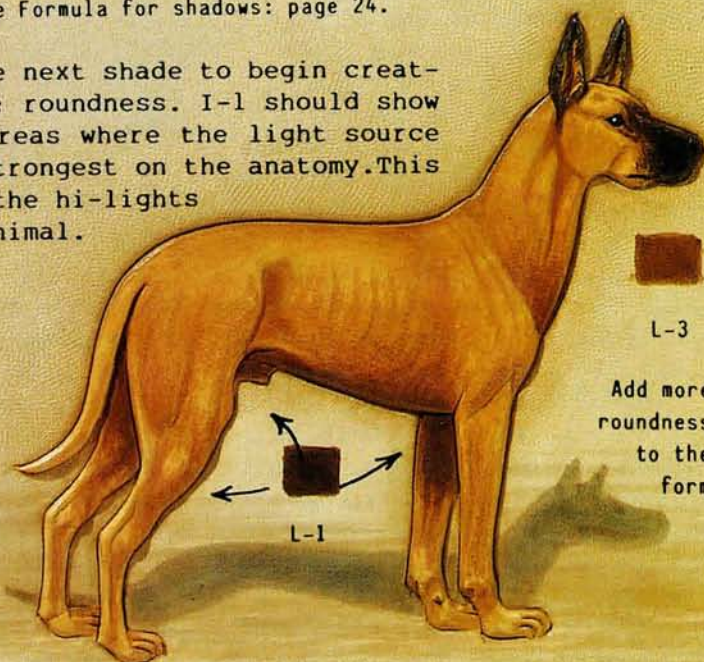
2

Dye Formula for shadows: page 24.

Apply the next shade to begin creating form; roundness. I-1 should show in all areas where the light source is the strongest on the anatomy. This will be the hi-lights on the animal.

3

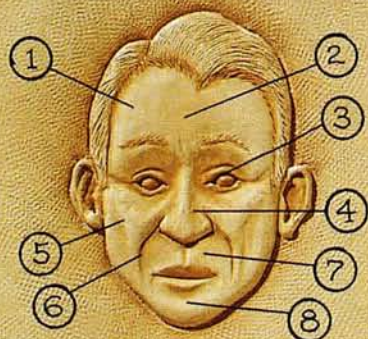
Now create more roundness by shading with the darker hue L-3. Begin in the depressions of the anatomy and dry-brush out, to blend with K-2. Allow K-2 to show where it blends into I-1, thus creating more form. Use L-1 in all shadowed areas to strengthen the subject. Use sparingly; dry-brush to blend with previous hues. Dye the eye very carefully with L-1. Complete with black on the ears, nose, and muzzle. Dip in solvent and dry-brush away from the intense black.



Add more roundness to the form

AL STOHLMAN

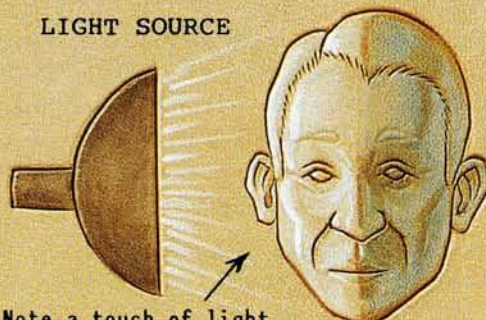
## LIGHT SOURCES and their EFFECTS on FORM



The carved face above shows the many depressions, curves and planes that will all be affected by light. The numbers point to many of these areas:

(1) Prominent point of forehead between front and side of head. (2) Front of forehead which is mostly a flat plane. (3) Depression of the face at the eyes. (4) Nose; most prominent feature of the face. (5) Cheek bone... prominence varies with individuals. (6) An indented line from the nose running downward. (7) Area sloping away on each side of cleft, under the nose. (8) Hollow between lips and chin.

LIGHT SOURCE



Note a touch of light on the side of the eyeball

REFLECTED LIGHT (see below). The blue indicates the shadowed side, untouched by the light source



LIGHT SOURCE



Notice the change in the "hot" spots of the light with the source directly overhead. The light values are very weak on the portions of the lower face where it slopes away from the source of the light.

### REFLECTED LIGHT:

Shadows usually receive reflected light from another lighted surface nearby. The dimness, or brightness of this surface determines the value of the reflected light on the shadowed side of the figure (or object).

LIGHT SOURCE



Here we have moved the light a little forward and above, so more of the face is lighted. Notice now how the "hot" spots of the light have moved more to the top of the cheek bone and more to the front of the forehead. Note the change at the hair line. The strong light has now moved more to the bridge of the nose, and touching more of the lower lip and chin. The shadows have now moved farther around the face as the light is exposed to more of the forehead and the opposite cheek. Both eyes will now have light in them. Study the face.

**SUGGESTION:** Observation of lights and shadows on various forms is perhaps the best lesson for translating this to your carved leather. Have a friend sit near a bright light source of your choosing. Make a rough sketch of the face. Now, with a colored pencil, mark the sketch where the light is strongest on the anatomy. Shade away from it accordingly...as we have done here. Also observe the shadows and reflections. There is most always some reflected light. Once you learn to "see" what you are looking at, your shading will improve.

**BELOW:** Here the light is brought from below where the effect is the direct reversal of the subject above.



LIGHT SOURCE

1 Lt. BROWN  
1 CORDOVAN  
35 SOLVENT

# PRO DYES

# LIGHT SOURCES...Continued

3 Lt. BROWN  
1 CORDOVAN  
35 SOLVENT

1 Dk. BROWN  
8 SOLVENT



(A)



(B)



(C)

Notice how the lighting on the carved figure has touched the raised areas, enhancing hi-lighted areas.

(D)



Using the same light source as on the lower/left of the opposite page, we will now shade the figure with light skin tones. The natural leather will now represent the hi-lights, replacing the white used on page 30. **DO NOT DYE THESE AREAS!**

(A) Begin the shading as shown. (B) Use the next hue, brushing away from the shading (in step A) into the more shadowed areas. (C) Complete the shading. This strengthens the face and creates roundness, shadows, and suggests the reflected light. This is the same procedure as shading the cones, cylinders, and spheres...only on a more complex form. I suggest that you review page 75, "Figure Carving Finesse" for shading faces.

Dye the eyes and tint the lips. Color the eyebrows and hair as desired. The hair should be lightest at the forehead...where the light source is the strongest. Put lacquer on the eyes to create their hi-lights, as instructed on page 36; "Figure Carving Finesse".

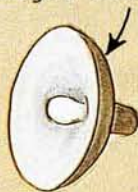
See "FIGURE CARVING FINESSE" for the DIFFERENT SKIN TONES of PEOPLES of the WORLD!

## LIGHT...from TWO Different Sources

MAIN  
LIGHT SOURCE



Secondary  
Light Sources



Green Light

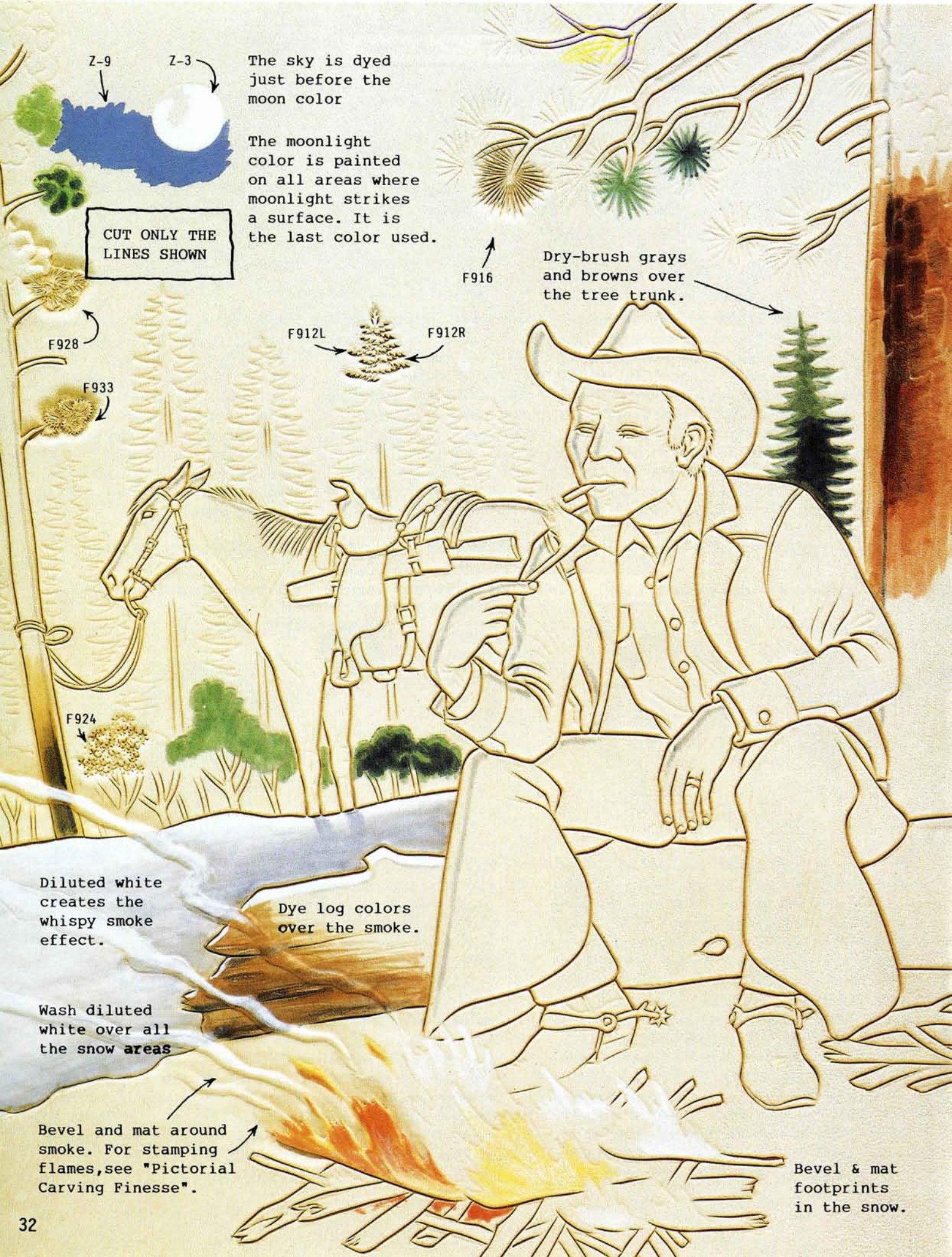


MAIN  
LIGHT  
SOURCE

Here, a **SECOND** light source is introduced to show how it affects the subject. Instead of the side of the face being in shadow (as above), the second light eliminates the shadows. However, since the secondary light comes from behind the subject, it cannot reach the front of the face. Likewise, the main light source cannot reach the areas covered by the secondary light. Therefore, at the extremities of each light source, a dark area is created defining the form and the contours of the side of the face (viewer's right side above). Use care when shading in these areas. The dry-brush technique works well for blending the hues.

To further illustrate the effects of a **DOUBLE** light source, we have put a **GREEN** light to the left and a bit behind the subject. The **MAIN** light source is from a campfire...to the right and below the face. The colors of these light sources will reflect on the subject. Notice how the "warm" colors of the fire flood the face, while the "cool" colors of the green light accent only those areas it can reach. The intensity of the hues is governed by the absorption of light rays on flat, curved, and angled planes. Study the moonlight and campfire scene on the inside of the front cover.





Z-9

Z-3

The sky is dyed just before the moon color

The moonlight color is painted on all areas where moonlight strikes a surface. It is the last color used.

CUT ONLY THE LINES SHOWN

F916

Dry-brush grays and browns over the tree trunk.

F928

F912L

F912R

F933

F924

Diluted white creates the wispy smoke effect.

Dye log colors over the smoke.

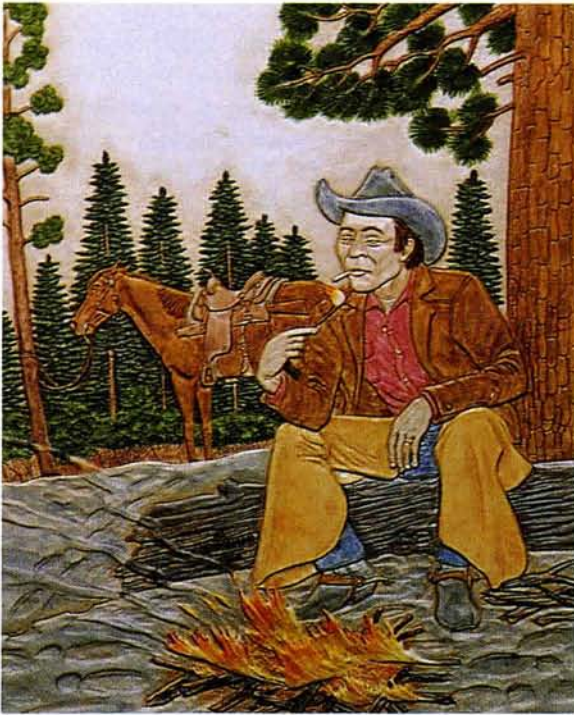
Wash diluted white over all the snow areas

Bevel and mat around smoke. For stamping flames, see "Pictorial Carving Finesse".

Bevel & mat footprints in the snow.

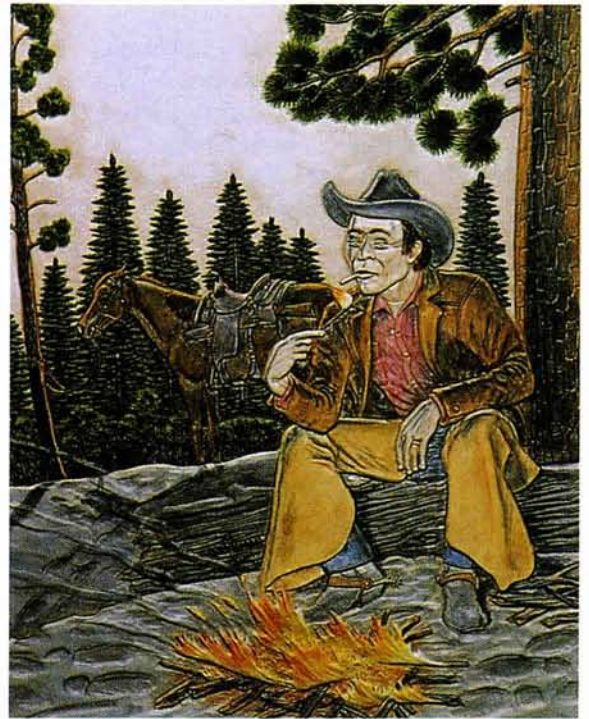
## PRELIMINARY STEPS IN DYEING THIS PICTURE

This picture features the **DOUBLE** light source similar to that presented on page 31. Here, the moon takes the place of the green light. The fire is the main source of light and reflects "warm" colors on the cowboy, log, pine tree, and on a bit of the snow area around the fire. The moonlight reflects the "cool" colors. Always begin with the lightest hues first. Gradually shade in the darker tones. Notice the dark areas next to the moonlit outlines of the cowboy, horse, trees, etc. The warm hues from the firelight gradually darken to this point, where both light sources do not touch (see completed scene). Your skills in depicting this scene depend on your *OBSERVATIONS* and *SHADING PRACTICE*!



1

Begin dyeing all of the subjects with their basic colors. Use lt. gray on all snow areas.



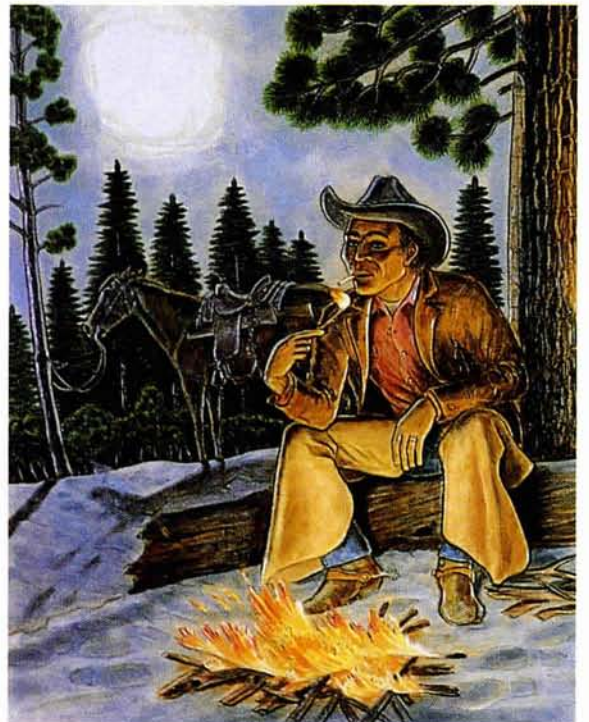
2

Darken with shades of gray; add shadows. Dye shadowed sides with grays; horse, trees, etc.



3

Deepen shadows on all subjects with browns & grays. Intensify outlines at moonlit edges.



4

Apply moonlight wash on all snow; everything but fire, cowboy, log, & fireside of pine tree.



## COVA DYE - Acrylic

(WATER BASE)

Thin and Clean Brushes  
with Water. Clean Im-  
mediately after Using.

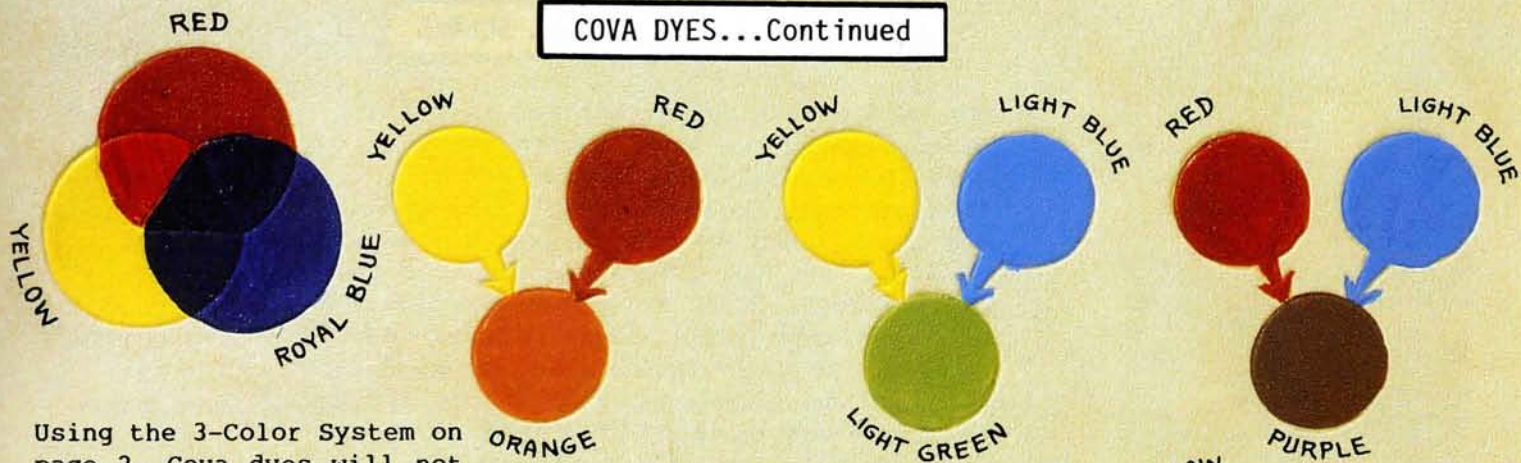
There are twelve bottled colors of COVA dyes...plus white. Unlike the Pro Dyes and Spectra Shade Dyes... the Cova dyes are more akin to paint. They have very little (if any) penetration except to infiltrate the pores and any cuts in the leather. The application, therefore, will vary in certain circumstances from the other dyes. You will find these techniques illustrated throughout this book. One application usually covers well, when used full strength.

Since the Cova colors are opaque, cross-dyeing is not effective unless they are thinned with water (in varying amounts) to reduce their intensity. Sufficient reduction also makes them translucent. The chart below shows all of the colors in full strength and in varying degrees of reduced intensity. To obtain in-between values (from those shown) simply add more or less dye, or solvent (water). Cova dyes have their place in Pictorial and Figure carving...as illustrated on the covers, and many of the pages in this book.

|   | YELLOW     | ORANGE     | RED        | LIGHT GREEN | KELLY GREEN | TURQUOISE  | LIGHT BLUE | ROYAL BLUE | LIGHT BROWN | MEDIUM BROWN | DARK BROWN  | BLACK        | WHITE       |                        |
|---|------------|------------|------------|-------------|-------------|------------|------------|------------|-------------|--------------|-------------|--------------|-------------|------------------------|
| A |            |            |            |             |             |            |            |            |             |              |             |              |             | FULL STRENGTH          |
| B |            |            |            |             |             |            |            |            |             |              |             |              |             | 1 part DYE<br>2 WATER  |
| C |            |            |            |             |             |            |            |            |             |              |             |              |             | 1 part DYE<br>4 WATER  |
| D |            |            |            |             |             |            |            |            |             |              |             |              |             | 1 part DYE<br>6 WATER  |
| E |            |            |            |             |             |            |            |            |             |              |             |              |             | 1 part DYE<br>10 WATER |
| F |            |            |            |             |             |            |            |            |             |              |             |              |             | 1 part DYE<br>15 WATER |
| G |            |            |            |             |             |            |            |            |             |              |             |              |             | 1 part DYE<br>20 WATER |
|   | 1          | 2          | 3          | 4           | 5           | 6          | 7          | 8          | 9           | 10           | 11          | 12           | 13          |                        |
|   |            |            |            |             |             |            |            |            |             |              |             |              |             |                        |
|   | F-1<br>G-3 | G-1<br>G-4 | G-3<br>G-4 | F-3<br>E-5  | G-3<br>G-7  | D-3<br>F-8 | E-5<br>E-8 | F-1<br>F-9 | F-3<br>F-10 | E-5<br>E-11  | B-13<br>F-3 | B-13<br>E-12 | C-13<br>G-7 |                        |

The above hues are created by combining equal amounts of two of the colors on the chart squares, as indicated. As with the other dyes, infinite shades can be created. Review the cross-dyeing charts on pages 2,3,4,7,9, and note which hues are combined to create a specific shade. More, or less of each color (and solvent) determines the hue.

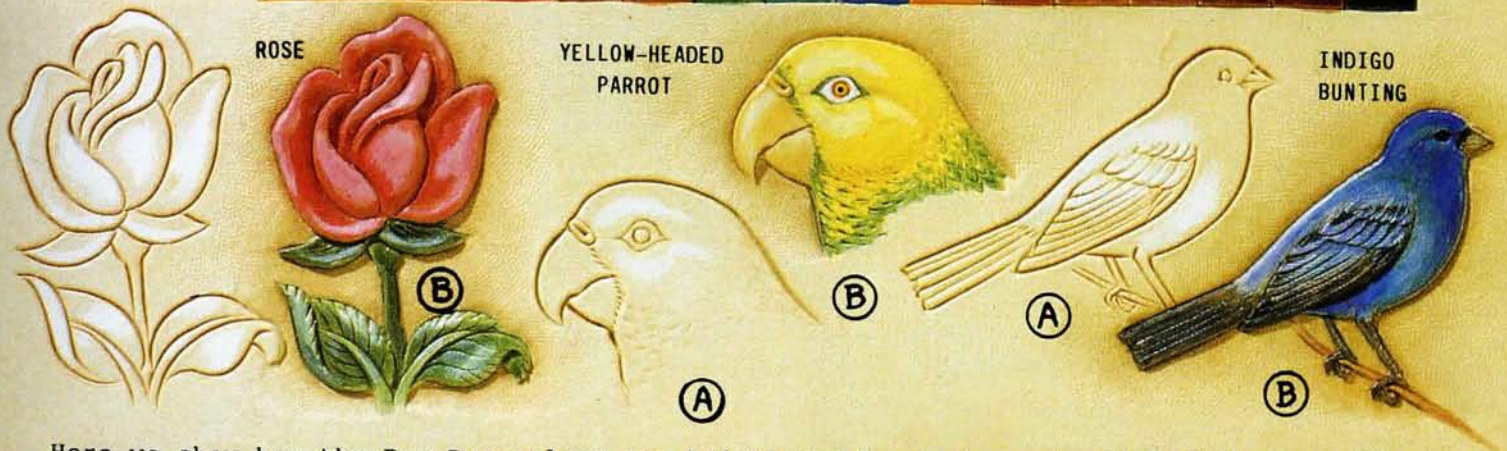
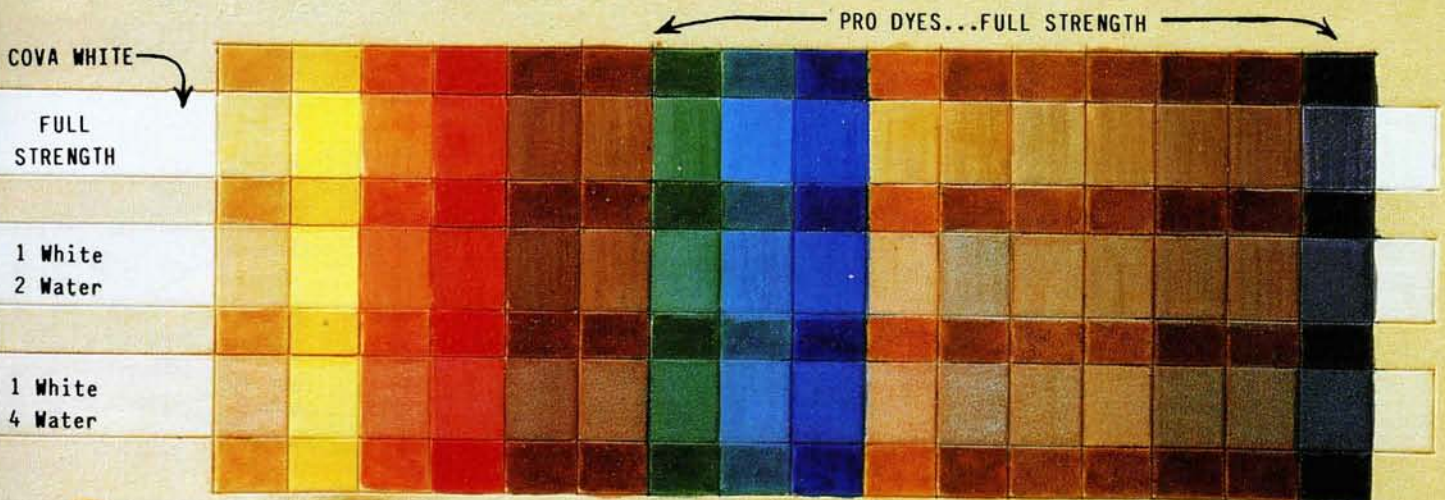
# COVA DYES...Continued



Using the 3-Color System on page 2, Cova dyes will not produce secondary colors by cross-dyeing when used full strength (above). The colors must be pre-mixed to make a specific hue. Mix the colors in equal amounts. Observe the examples at right.

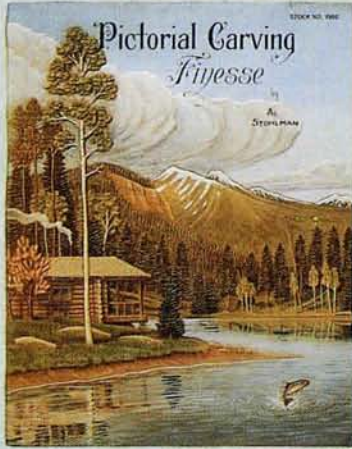
Examples above show how the secondary colors are made. NOTE: Lt. Blue and Yellow = Lt. Green. Royal Blue with Yellow = Dark Green (right). If Royal Blue and Red are mixed, it makes Dark Violet. Red & Green = Brown, etc., etc. Experiment with your own mixes.

Cross-Dyeing is possible by applying Spirit-Based dyes over white. This will alter values and brighten some colors. The chart below shows the Pro Dyes applied *over* Cova White. Different strengths (values) of white have been used to show how this affects the cross-dyed values. Observe the examples below. This technique is useful in floral and figure carving when you desire a brighter hue (bottom of page). Spectra Shade or other water-based dyes are not suitable to apply over Cova dyes, as when a finish is applied the Spectra Shade colors will "lift" off of the white.



Here we show how the Pro Dye colors are brightened by dyeing *over* Cova White. Examples (A) show where the white is applied. It is used full strength and is also diluted to shade away from the intense areas. Examples (B) illustrate the final effect.

## COVA DYES in PICTORIAL SCENES



COVA DYES have a definite place in pictorial carved scenes. Use care, as they should not dominate the picture...but enhance its overall appearance. Being opaque...like paint...they can be used where translucent dyes will not work. Yet the Cova dyes can be diluted to translucent form. "Pictorial Carving Finesse" has many color illustrations showing the uses of Cova Dyes, some of which are shown in the column at right. Complete instructions are given in that book to dye all of the examples on this page, and much more.

- \* MOUNTAINS
- \* CLOUDS
- \* SKIES
- \* FOG
- \* DUST
- \* TREES
- \* SNOW
- \* SLEET
- \* SNOWFLAKES
- \* LIGHTNING
- \* FIRE
- \* SUNSETS
- \* MOONLIGHT
- \* WATER SPRAY

### SPECIAL NOTE:

For dry-brushing Cova dyes, especially for light, white accents, the hairs of your brush should be a little stiffer. I have found that some of my old, worn-out brushes are ideal for this.

WILD  
FLOWERS



Some of the bright colors are created by adding Pro Dyes over Cova White as shown on page 35.

MOONLIGHT



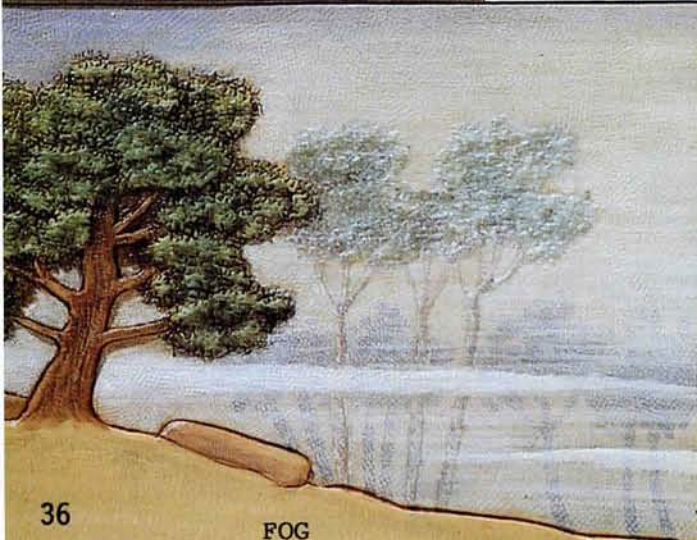
SNOWFALL



SNOW



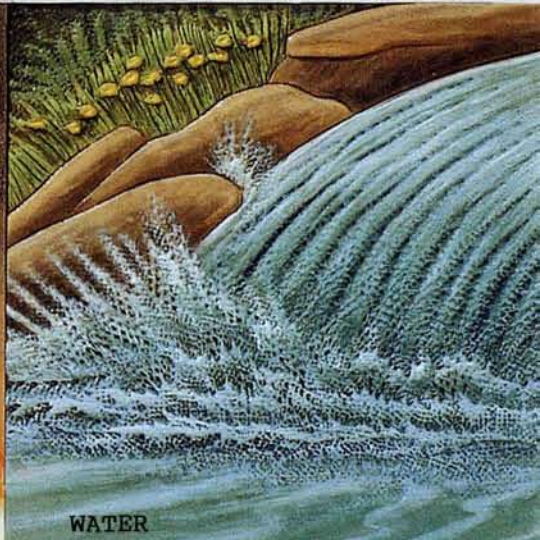
FOG



LIGHTNING - FIRE



WATER



DYEING FIGURES is perhaps the most difficult of all aspects in applying color to leather, as there are so many variables such as the direction of the light source, selection and/or mixing of the proper shades, etc. The brushing techniques are without doubt the most important...as the hues must be shaded so that one value blends imperceptibly into the other. Practice, naturally, is the *only* way to improve your craftsmanship. "Figure Carving Finesse" shows dozens of step-by-step dyeing examples and the colors to use and where to use them. It covers everything from A to Z (Aardvarks to Zebras) also pictorial scenes.

COVA DYES play a special part in Figure Dyeing, especially the white for color-markings on animals, birds & insects. In some instances it is used full strength; other times in a diluted form. Study the examples below. Many more examples are illustrated in the above book. Be sure to read and study it all!



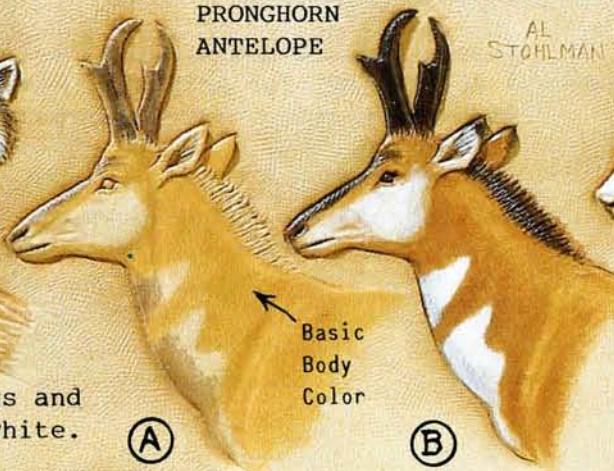
MOUNTAIN GOAT

RACCOON



Dry-brush limited markings and "frost" hairs with Cova white.

PRONGHORN ANTELOPE



Basic Body Color

(A)

(B)



To bring out the hair lines, dry-brush Cova white *across* the direction of hair growth using the same technique for graying the hair and moustache of the man below.

RED-CRESTED CARDINAL

HEAD: Mix Red and Orange

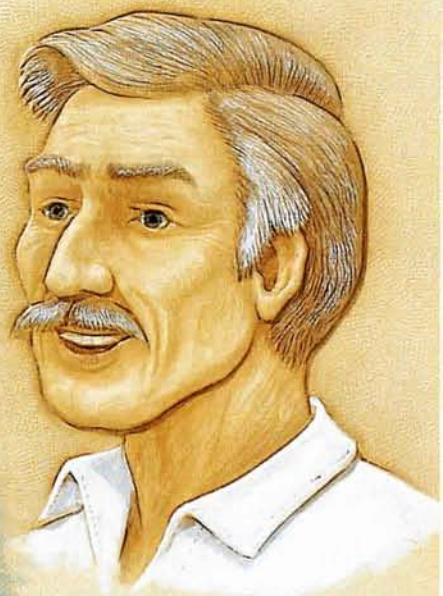
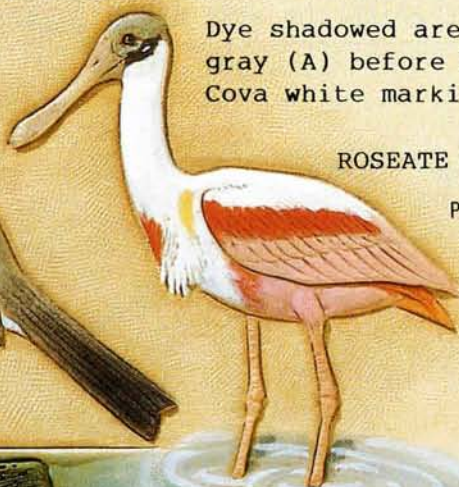
Cova colors are good for the brilliant plumage of some birds.



Dye shadowed areas with gray (A) before brushing Cova white markings (B).

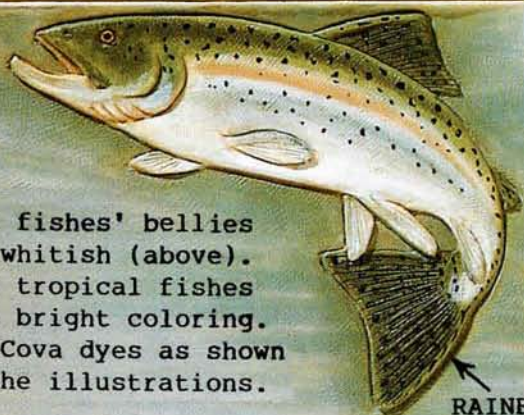
ROSEATE SPOONBILL

PINK: Mix Red and White



Use white on the shirt, teeth, eyes. See "Figure Carving Finesse" for instructions.

Most fishes' bellies are whitish (above). Many tropical fishes have bright coloring. Use Cova dyes as shown in the illustrations.



RAINBOW TROUT



CLOWN TRIGGERFISH

## ANTIQUE LEATHER STAINS



WATER BASE  
Clean Brushes  
in water.

ANTIQUE...denotes something old, rare, or of another age. Antique stains give leather a darkened, aged appearance. Applied over color, the hues will be subdued and the values changed with one or more applications of the antique. Antique stains bring out the grain of the leather, as well as the blemishes, and are best served applied over carved or geometric stamped designs. The residue settles in the depressions to strengthen the designs, contrasting with the surrounding raised areas. *See page 44 for utilizing blemished leather!*

Tandy's Antique Leather Stains are available in TAN, MEDIUM BROWN, DARK BROWN, MAHOGANY, and BLACK. Their intensity can be lightened in value by adding Reducer, right, in varying amounts. These antiques blend well when mixed with the Spectra Shade dyes to create an almost unlimited array of custom-colors. See a few such examples on page 40. If you are unfamiliar with antiques, you should practice first on scraps of leather.



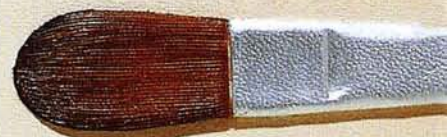
For Reducing  
Intensity.  
See page 44.

1/4" WOOLSKIN Patch  
approximately 2"X3"

## APPLICATORS for ANTIQUE STAINS

The tools shown can be used to apply antique to large overall areas of plain or carved leather. The sponge should be wetted to make it pliable, then wring out all of the water before dipping into the antique. If you do not have 1/4" woolskin, you can trim heavier woolskins down with Super Shears. Clean applicators in water.

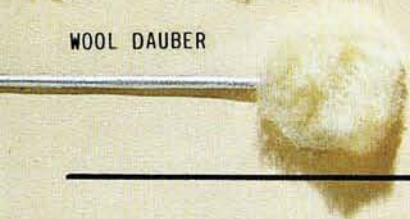
Large SQUIRREL BRUSH



CELLULOSE SPONGE



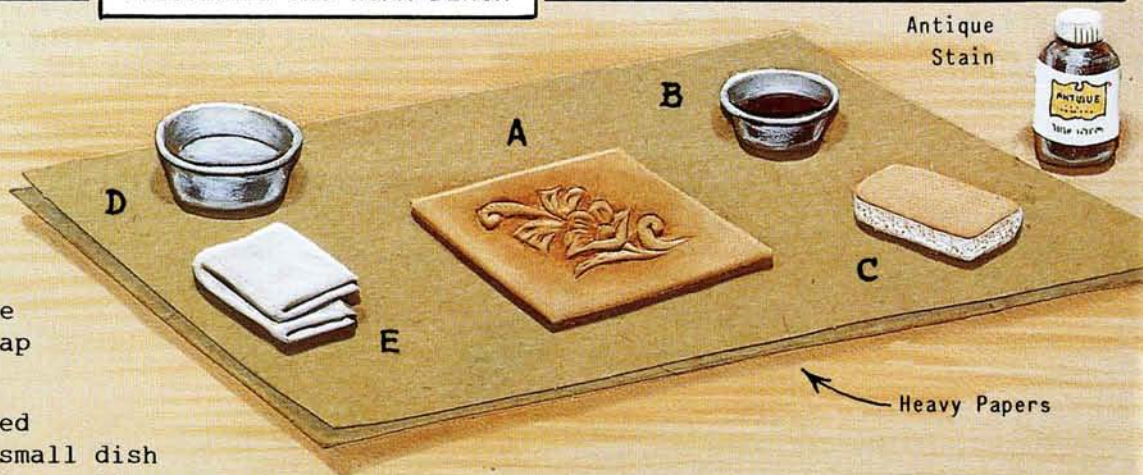
WOOL DAUBER



## PREPARING the WORK BENCH

Before using the antiques, prepare your working area as shown at right. It is best not to use newspapers, if avoidable, as the newsprint may come off on the leather. Clear, heavy wrapping paper is preferred.

(A) Leather to be antiqued  
(B) Pour antique into a small dish for easier access with the applicator.  
(C) Woolskin applicator. NOTE: Before using the woolskin, it should be thoroughly washed in water and wrung out to be sure of removing any minute bits of loose wool fibers that could adhere to the leather along with the antique. It can be used dry, also. I prefer the wool over the sponge for applying the antiques, as the fibers probe well into all of the depressions. (D) Water dish. (E) Soft cotton cloth, dampened, for removing excess antiques. Antiquing (at best) can be a messy operation, so it is wise to be well prepared. Clean the applicators immediately after the antiquing has been completed.



## APPLYING the ANTIQUE STAINS

Use Applicator and Cloth  
in a circular motion

Hands can  
be kept  
clean by  
wearing  
plastic or  
rubber  
gloves

(A)

APPLYING the ANTIQUE

Dip the applicator into the antique. Beginning at the top, move across the project and downward. Apply liberally and work the stain into all cuts and depressions in the leather. Dip back into the antique as required. Move quickly and try to spread the stain as evenly as possible, continuing in a circular motion. The longer the antique "sets"...the darker will be the hue. Remove the excess as shown in step (B).

(B)

REMOVING the EXCESS

Now with the damp cloth, begin at the top again, working downward to remove the excess stain. Turn the cloth to a clean side and continue. Moisten again, if required. If the stain appears uneven, dampen the cloth and wipe again with a clean side to get the stain as even as possible. If the hue is not as dark as you would like, make a second application and remove the excess stain again. Move quickly.

BELOW: Reviewing the Steps

1

Whichever applicator you use, apply liberally over the area to be antiqued.

2

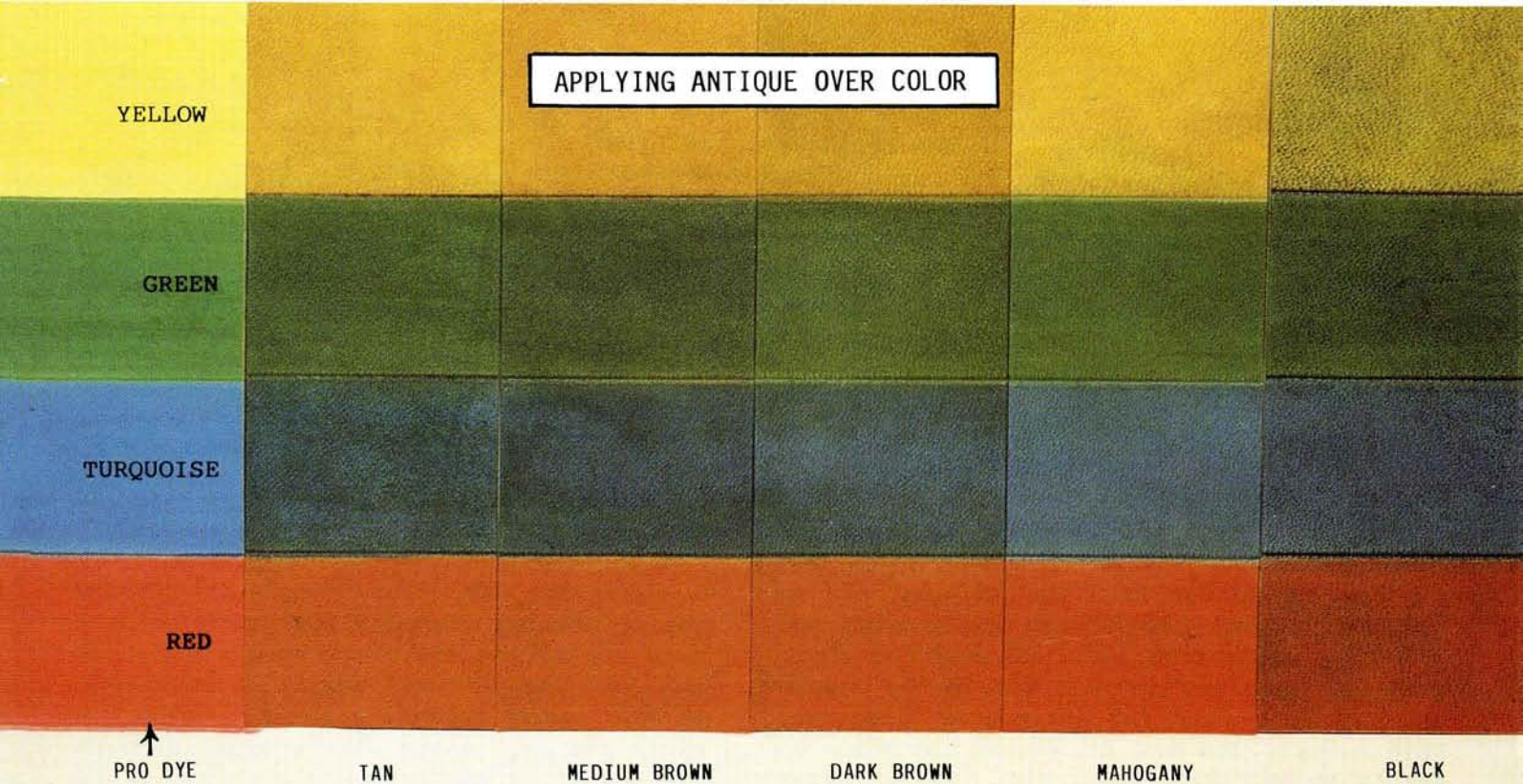
Wipe excess off quickly with the dampened cloth.

3

Repeat steps 1 and 2 to darken the hue. Notice how steps 2 and 3 differ in value.

Below, the Tandy Antique Stains are applied over a basket stamped design to illustrate how the residues of the stains have settled and remain in all of the cuts and depressions.



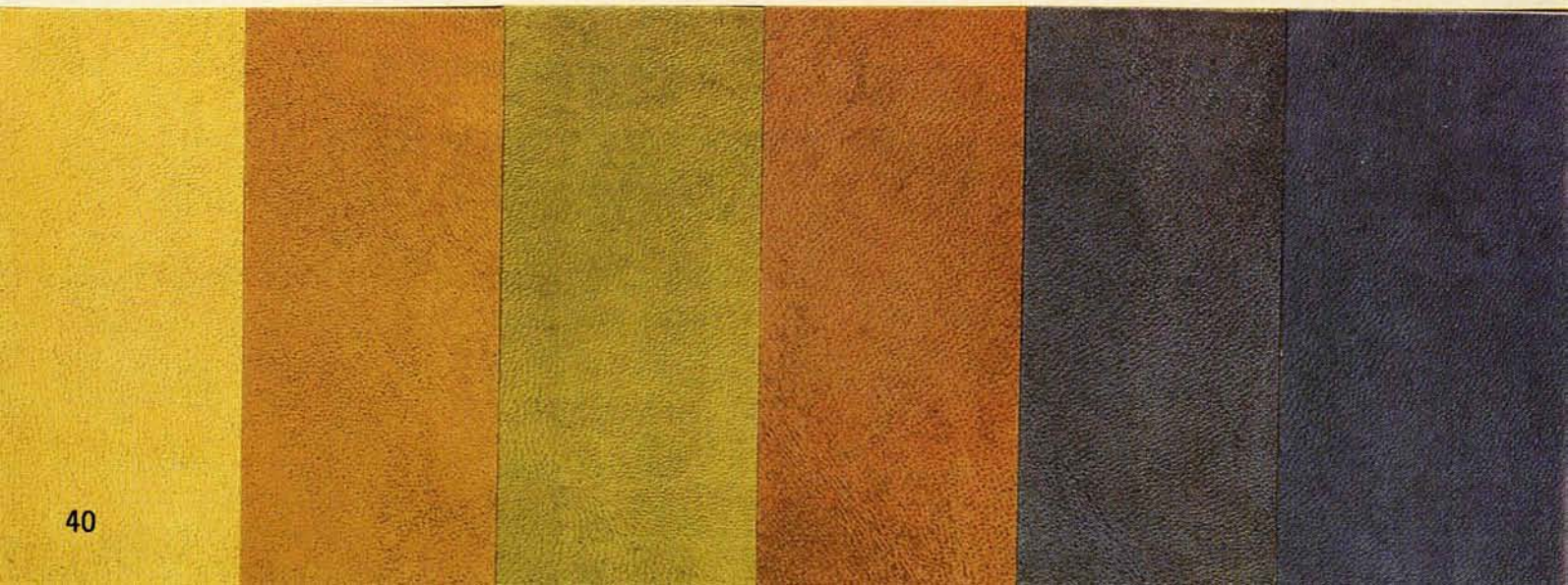


Above, we show the effects of applying the antiques *over* colors that have been previously dyed. Notice the different hues created and how the bright colors have changed in value. When color is used, it should be dyed first, before applying the antiques.

### ANTIQUÉ COLOR COMBINATIONS

Achieving the above Antique-Color combinations required *TWO* operations. First the leather was color-dyed, then the antique applied over it. Below, we show how this can be accomplished in *ONE* operation by mixing the color into the antique before application. SPECTRA SHADE dyes are ideal for this purpose. With the 5 Tandy Antique Stains and the 9 Spectra Shade colors, almost any hue of antique desired can be created. Antiques can be intermixed as well. No formulas are given here as you must experiment to achieve the specific shades you desire. Pro Dyes can also be mixed with Tandy Antiques. Use caution, however, as too much Spirit Solvent may affect the antiquing qualities of the emulsions in the stains.

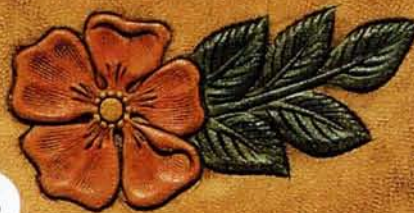
|            |            |           |          |            |          |
|------------|------------|-----------|----------|------------|----------|
| TAN        | MED. BROWN | DK. BROWN | MAHOGANY | MAHOGANY   | BLACK    |
| ANTIQUE    | ANTIQUE    | ANTIQUE   | ANTIQUE  | ANTIQUE    | ANTIQUE  |
| .....add   | .....add   | .....add  | .....add | .....add   | .....add |
| Yellow Dye | Saddle Tan | Green     | Red      | Red & Blue | Blue     |



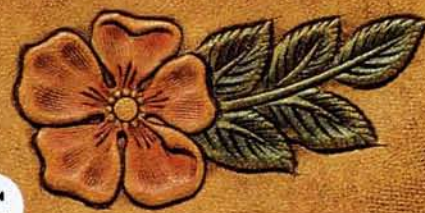
## ANTIQUE LEATHER STAINS...Continued



A



B



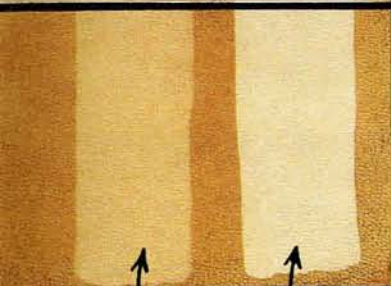
C

Most beginners have a tendency to dye their subjects over-bright... with harsh, full strength colors, as above (this is the same example shown on page 21). However... the subject may be improved with antique as shown in step B.

Here the antique has been applied over the subject, as colored in step A. Note how this has reduced the harsh colors and has blended them together.

This flower and leaves was colored exactly as in step C on page 21. Here, the antique was applied over the design to show how the color is affected. Compare this with the design (step C) on page 21.

## SPECIAL EFFECTS



TAN-KOTE

NEAT-LAC

Apply these finishes with a brush. See the examples below.

Different leather tones can be created with antique stains by first sealing the leather with different finishes as shown at left. Allow them to dry. When the antique is applied... this blocks the penetration of the stain. Notice the two different values at left. The Tan-Kote (being of water base) Allowed more stain penetration, creating a darker value. Super Shene can also be used instead of Neat-Lac for similar effect.



D

This design was colored exactly as the one above in step C. It was coated with Neat-Lac, then antiqued. You will notice that the colors are much brighter.



Here we show how the "blocking" technique can be used to create two and three tone effects. The design above is cut only, so you can better see where the Tan-Kote and the Neat-Lac were used. This is normally done after the design has been carved and stamped, as shown in the example at right.

Here the design is fully carved and stamped with the Tan-Kote and Neat-Lac applied (as at left). To add further contrast, we have colored the background on the left of the design only, to show how a *FOURTH* tone is added.

# ANTIQUE LEATHER STAINS...Continued



More examples of using antiques are shown above. The left side shows the original coloring. All leaves and stems were covered with Tan-Kote, as well as the yellow-red rose. Neat-Lac was used to coat all other flowers to preserve their original coloring. Use also to coat the rope. TAN Antique was used; right side. Notice how the Tan-Kote has somewhat subdued the coloring of the leaves and the yellow-red rose. The pale blue of the Rose of Sharon was created by undercoating with Cova White, then over-dyed with diluted blue Pro Dye.



Antiques can also be used on pictorial scenes, but CAUTION must be used! The left example shows the original coloring. Use Tan-Kote to semi-block the following areas: All sky and clouds. All of horse. All foreground trees; their trunks. Foreground of near grass. All of the meadow grass and top edges of distant tree foliage. Also hi-light ridges of hills. Use Neat-Lac as follows: White spot on horse's forehead. Hi-light bridge of nose, nostril, top of cheek and temple, upper part of neck, and where neck joins shoulder. Use on top edge of near grass, and to brighten foreground tree foliage and trunks. Accent far edge of meadow grass. DARK BROWN Antique was used (right example). Wipe off quickly! Notice how Tan-Kote has subdued the bright colors and how Neat-Lac has retained them, where it was used.

See "Inverted Leather Carving" for hundreds of silhouette, shield, and other patterns.



Another method of creating simple designs in silhouette style with antique, is shown above (leaf veins; optional). Transfer the pattern to dry leather very lightly, as you only need a faint impression as a guide. Carefully brush Neat-Lac over all of the design, coating as evenly as possible. Be careful not to get it where you do not want it. Allow to dry thoroughly. Then...antique in the usual manner.

SPECIAL EFFECTS can also be created as shown in the examples at right. Part of the border and the border stamp were "blocked" with Neat-Lac to preserve natural leather. Cova colors were used elsewhere as shown to retain the bright colors and create the pattern in geometric stamps.

The flower and scroll design was dyed with Pro Dyes yellow, orange, and red. It was then coated with Neat-Lac... and antiqued. Designs & other pattern ideas are only limited by your imagination.



1 COLORED with PRO DYE

2 COLORED with COVA DYE

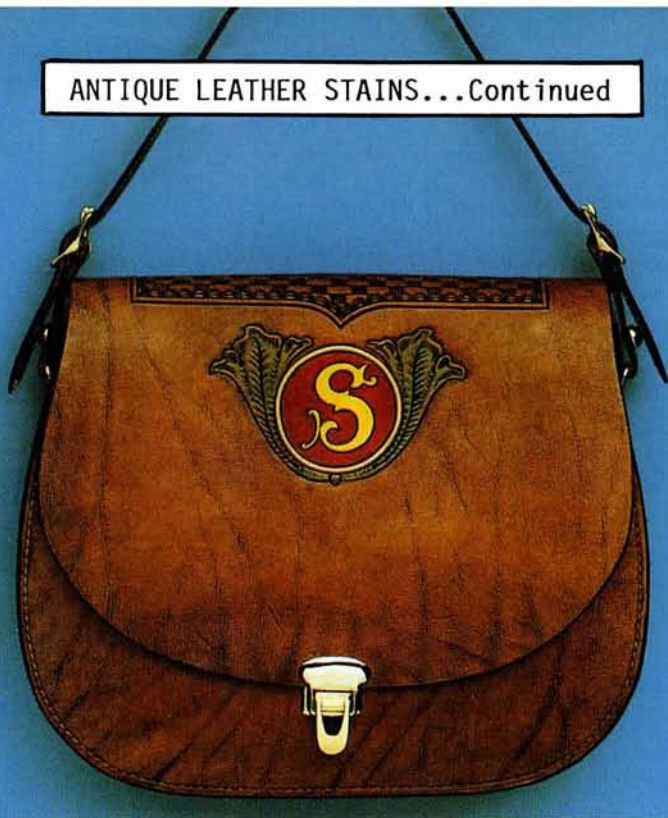
(1) When you wish to preserve bright colors under the antiques, coat them with Neat-Lac (or Super Shene) evenly, all over. Neat-Lac was used on the Pro Dye colors: BLUE, ORANGE, RED, and to preserve the border in natural leather. Cova WHITE was used around the letters and at upper/right. NOTE: If a finish is desired on the Cova dyes, use Tan Kote...as the Neat-Lac may "lift" the Cova colors if not used cautiously.

(2) In the example at right, a protective finish is not required over the Cova dyes as these are opaque and allow very little antique penetration. Neat-Lac was used only on the outside border. Study both examples.

Finishes that can be applied over ANTIQUE STAINS:  
TAN-KOTE, SUPER SHENE, NEAT-LAC, LEATHER GLOW, HI-LITER

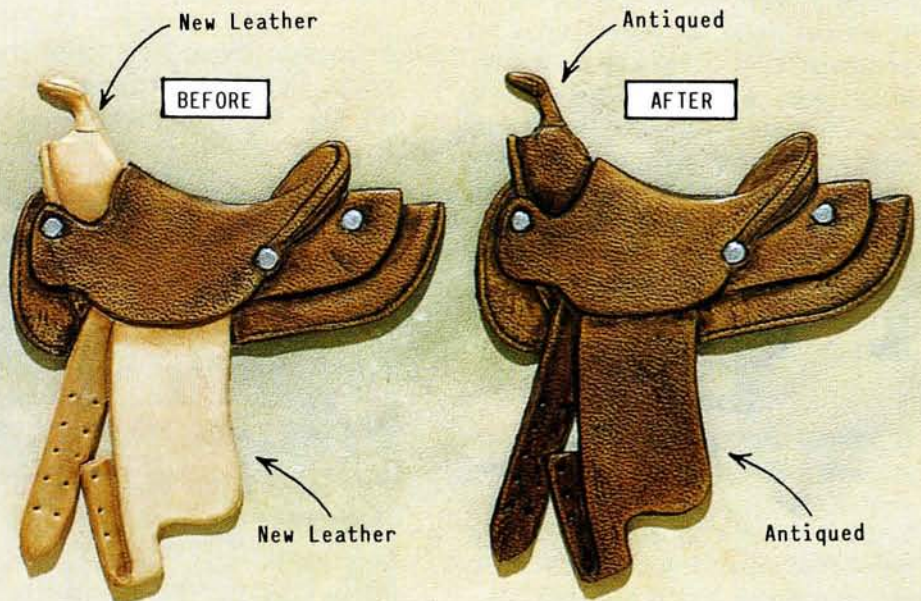


## ANTIQUE LEATHER STAINS...Continued



### MATCHING OLD LEATHER

When repairing an old item... the new leather should be dyed and/or stained to match the old leather for a more professional appearance. Antiques are useful for matching old leather when repairing cases, saddles, straps, etc. You can match almost any shade of old leather. You must experiment with mixing antiques and dyes to get the proper hues. If you are adding oils to the leather (neatsfoot, etc.) before antiquing, you must include this in your experiment. Allow the experiment to dry, to be sure of the exact hue. Once you've had experience, you'll know how to make the matches quickly...between the old and new leather.



1/2 TAN

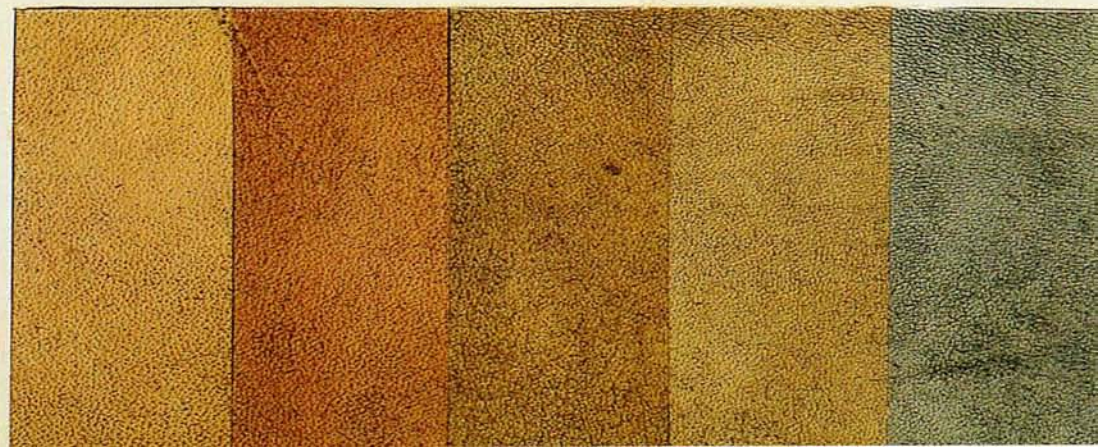
1/2 MEDIUM BROWN

1/2 DARK BROWN

1/2 MAHOGANY

1/2 BLACK

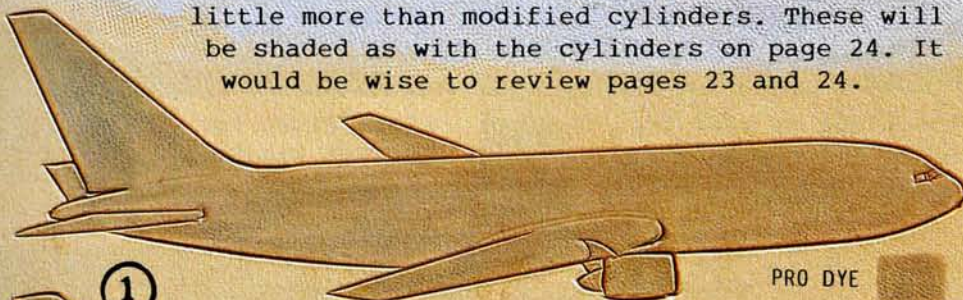
At right are examples of the 5 Tandy Antiques mixed with equal parts of Antique Reducer, reducing their values by one half. By adding Spectra Shade dyes, unlimited hues can be created. See page 40 for a few examples.



### BLEMISHES IN LEATHER

There are very few leather hides (if any) that do not have blemishes of one kind or another. Some hides have wire cuts, grub holes, skuffs that have broken the surface of the grain side, brands, and always the neck wrinkles! These can be used to your advantage. What is the matter with a few neck wrinkles? A small amount of carving or initials can be added to personalize the project as shown at left. Antique will accent these areas...what better way to prove you are using genuine leather! Skuffed areas can be incorporated into a design to cover them up...no one will ever know! We have done this with dozens upon dozens of projects, thereby turning a seemingly useless piece of leather into a valuable artifact. The Basket Stamping on the bag at left was used to cover a severe gouge in that area. The price of a side of leather also includes the blemishes...making these areas as costly as the good parts. So, do not waste it! The bag shown was Antiqued with TAN and finished with Hi-Liter to bring out all of the imperfections in the leather. Antique can be a great asset!

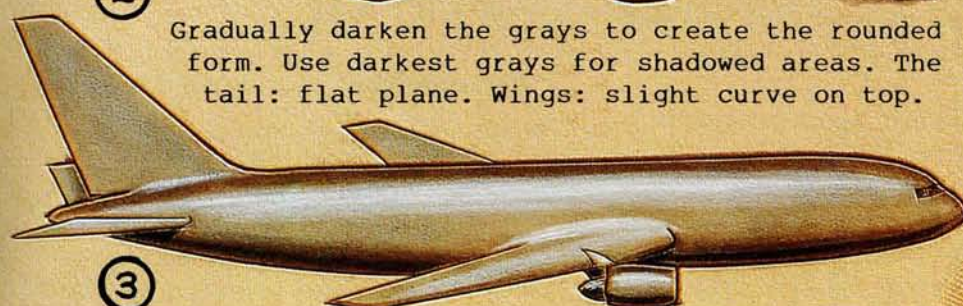
The aircraft fuselage and engine nacelles are little more than modified cylinders. These will be shaded as with the cylinders on page 24. It would be wise to review pages 23 and 24.



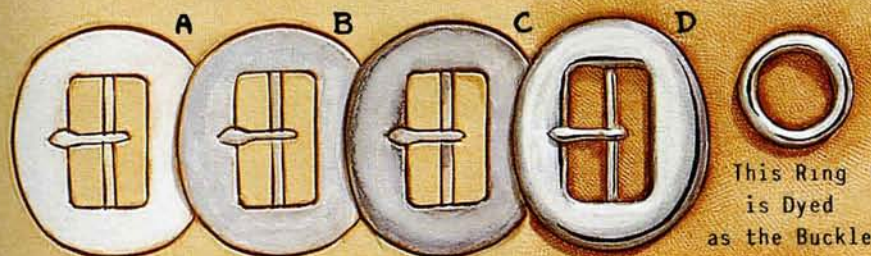
① Dye overall with color-mix at right to establish the basic color.



② Gradually darken the grays to create the rounded form. Use darkest grays for shadowed areas. The tail: flat plane. Wings: slight curve on top.



③ Now add a pale blue wash over the lighter grays. Apply Cova white to add the hi-lights. Shade away with diluted white. Color markings are added with Cova Dyes or India Inks (top of page). How to carve aircraft; "Pictorial Carving Finesse".



**SILVER/NICKEL:** (A) Dye with Cova white. (B) Cover with weak gray; Pro Dye. (C) Shade darker grays to add form. (D) Shade and add hi-lights with white. Use black Cova dye or India Ink to accent the shadowed side. Follow the identical procedures for dyeing the trophy buckle at right. Use black to accent the engraving.



**COPPER:** Dye saddle tan over Cova white.



In the books "PICTORIAL and FIGURE CARVING FINESSE"...we have shown many examples using ZOES Silver and Gold finishes to portray silver, gold, and other metal objects. If you are not in possession of these products, this page illustrates how various metals; silver, gold, aluminum, nickel, brass, iron, etc., can be simulated with several of the dyes presented in this book. Study the examples shown.

### POTS and PANS

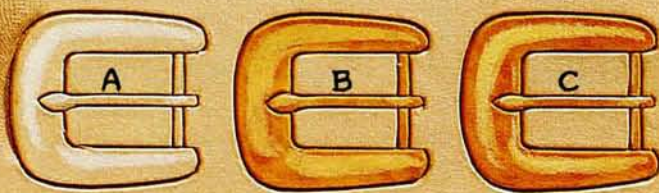
Dye the objects below using the same steps and the same hues as with the aircraft.



(4) Add black at the sides to suggest depth, polished surface, and reflected light.



Dye Necklace & Rings as Instructed Below



**GOLD/BRASS:** (A) With weak Cova white brush on at hi-lights. (B) With Pro Dyes cover with buckskin; over-dye with yellow. (C) Hi-light and shade Z-3 (moon-mix) as shown. (D) Shade with lt.brown and strengthen the Hi-lights with white.

**IRON:** Use two shades of gray. Touch hi-lights with weak white.



## LEATHER FINISHES

These Finishes should NOT be used on Suede Leather!



NEAT-LAC



TAN-KOTE



SUPER SHENE



LEATHER GLOW



HI-LITER



CARNAUBA CREAM



EDGE COAT  
Black & Brown

The Finishes shown above have a wide range of uses for plain or carved leather, etc. Their illustrated uses are shown and explained below and on following pages.

**NEAT-LAC:** Has a lacquer base and is very durable and clear, waterproof, with a glossy finish. It is suitable for leather items receiving a lot of abuse, especially out-of-doors. Clean applicators in Neat-Lac thinner.

**TAN-KOTE:** Has a water base. It is a clear, semi-waterproof finish that applies smoothly; non-streaking. It has a non-glare finish. It can be used to thin antique stains. Small amounts of Spectra Shade dye can be added to color-tint this finish, as shown under this copy with brown, green, and red. It should not be subjected to lengthy periods of water or rain as the leather may be spotted and stained. Clean applicators in water.

**SUPER SHENE:** A water repellent acrylic that dries to a high glossy finish. It is durable and flexible...good for most leather items. Clean applicators in water.

**LEATHER GLOW:** Actually a very light antique finish. It dries to a semi-gloss. It accents tool impressions and knife cuts. Clean applicators in water.

**HI-LITER:** An antique-based finish that has a bit darker tone than Leather Glow. It dries to a semi-gloss finish; is excellent for bringing out tool impressions and knife cuts. Clean applicators in water, at once!

**CARNAUBA CREAM:** A water based liquid that conditions leather. It contains natural waxes and polishes to a nice lustre. It is best used on plain leather. If used on carved leather the residue must be brushed out of cuts and depressions. It does not bring out a carving design as the above finishes. Soapy water to clean up.

**EDGE COAT:** Black & brown. Primarily used for finishing edges of belts, handbags, and other projects not having a laced edge. It can also be used to dye the backs of belts and other projects where a lining leather is not used. **NOTE:** This dye does not have much penetrating power, so it is recommended that the leather edges first be dyed with Pro Dye (black or brown) to give a solid base for the Edge Coat. Clean your applicators in soapy water; rinse immediately after using!

## APPLICATORS for LEATHER FINISHES



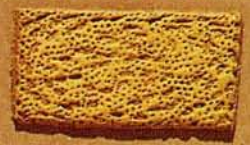
Large FLAT STROKE BRUSHES  
(see page 10)



SQUIRREL BRUSHES  
(see page 10)



$\frac{1}{4}$ " WOOL SHEARLING  
approximately 2"x3"



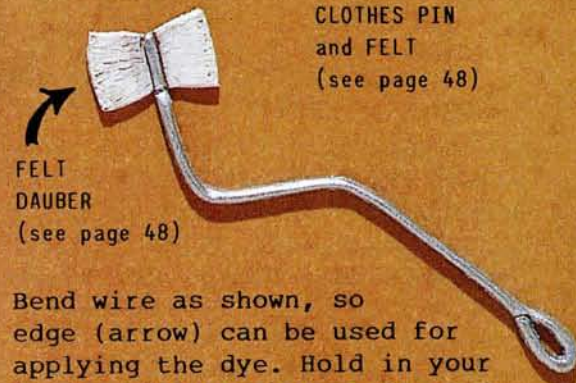
CELLULOSE  
SPONGE

Use shears to trim the edges of the shearling (see copy on the next page). The sponge should be wetted to make it pliable; all water wrung out before use.

## EDGE COAT APPLICATORS



CLOTHES PIN  
and FELT  
(see page 48)



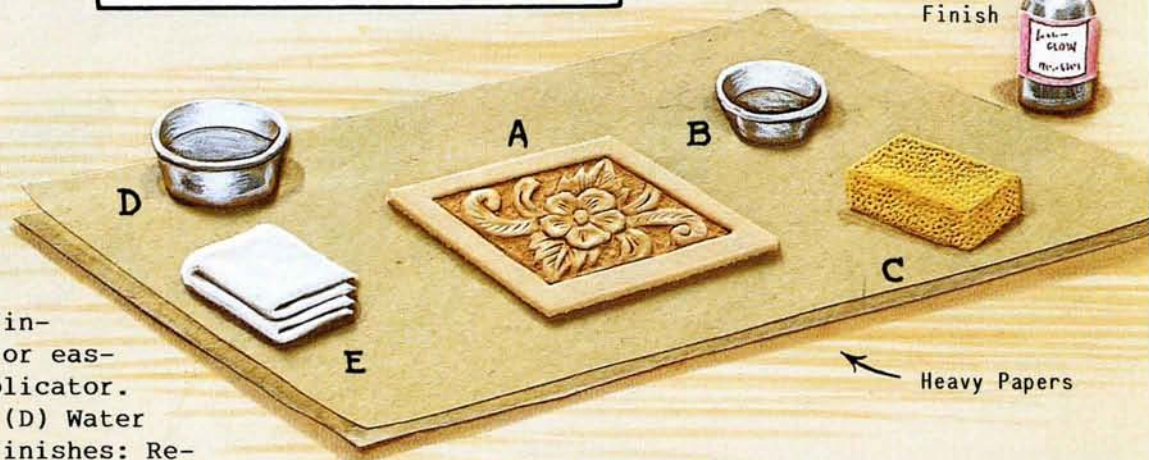
FELT  
DAUBER  
(see page 48)

Bend wire as shown, so edge (arrow) can be used for applying the dye. Hold in your hand as illustrated on page 48.

## APPLYING the LEATHER FINISHES

Before applying the finishes, prepare your bench as shown at right, the same as explained on page 38.

(A) Project. (B) Pour finish into a small dish for easier access with the applicator. (C) Sponge applicator. (D) Water dish, for water-based finishes: Required to dampen cloth for Leather Glow and Hi-Liter finishes. (E) Soft cotton cloth. NOTE: Before using the Wool Shearling applicator, it should be thoroughly washed in water and wrung out to be sure of removing any minute bits of loose wool fibers that could adhere to the leather along with the finish. Allow it to dry before using. I do not recommend the wool for: Neat-Lac, Super Shene, or Tan-Kote. The sponge is preferable. Brushes can be used to apply finishes on small items. The Wool applicator is good to use with Leather Glow, Hi-Liter, Carnuba cream, and Antiques for carved or stamped designs, as the fibers work well into all of the depressions. The large brushes can be used with any of the finishes. Always remember to clean your applicators (whichever you use) immediately after applying the finish, in their proper solvents (see opposite page).



Dip the end of the sponge into the finish and apply it to the leather. Begin at the top and work downward. Dip into the finish as often as required. Apply liberally and work it into all of the cuts and depressions. Move quickly and try to spread the finish as evenly as possible.

After applying Neat-Lac, Super Shene, or Tan-Kote, allow them to dry. DO NOT rub these finishes after application.

Apply the Leather Glow and Hi-Liter as in step A (use shearling if desired). Wipe off as with the antique on page 39. This removes the finish only on the high surfaces... leaving the residue in the cuts and the depressions. Dampen the cloth as often as is necessary and wipe over the project to remove excess finish and even the tone. Use the same procedures as was used on the antique stains on page 39.

**CARNAUBA CREAM:** NOTE: If used on carved or stamped leather, any residue should be brushed out of cuts or depressions. Apply liberally over the leather with the applicator. Then... work into the leather with your fingers until the leather has absorbed it all. Allow it to thoroughly dry. Then buff briskly with a soft, dry, cotton cloth.

## LEATHER FINISHES...Continued



Hair  
Blades



(A) NATURAL: No Finish

(B) TAN-KOTE

(C) SUPER SHENE

(D) NEAT-LAC

(E) CARNAUBA CREAM

The examples above show the effects of the different clear finishes applied to a design featuring carving and stamping, knife cuts, hair blades, and a little coloring. You will notice little change from example (A)...except that the cuts and impressions are more pronounced; colors brightened. Super Shene and Neat-Lac are glossier than the Tan-Kote. After applying Carnauba Cream, a soft brush should be used to remove any excess residue from the cuts. Caranuba is best used as a Leather Conditioner (page 49) as it does very little to enhance a carved design. I do not recommend its use on carved leather.



1

Hair  
Blades



2

(F) LEATHER GLOW:  
Initial Coating

LEATHER GLOW:  
Excess Removed



1

(G) HI-LITER:  
Initial Coating



2

HI-LITER:  
Excess Removed

Here we have the *same* design (step A above) to illustrate the different effects, using Hi-Liter and Leather Glow finishes. NOTE: Just as with the antiques on page 39, the hues can be made darker with a second application of the finish. "SPECIAL EFFECTS" can also be created with finishes (F & G above) as instructed on page 41 with the antiques.

### EDGE COAT

FELT  
DAUBER

Dip the Dauber into the dye, touch it to a scrap of leather to remove excess, and pull quickly along the edge. For easier application, bend the wire as in the profile illustration on page 46. Place leather just over edge of bench and hold with the free hand for more control.

CLOTHESPIN and  
FELT

I prefer this applicator to any other for edge-dyeing. To make and use this tool...see page 69 of "LEATHERCRAFT TOOLS". Page 12 of "How to COLOR LEATHER" has additional instructions.

## LEATHER CARE



NEATSFOOT OIL  
COMPOUND



MINK  
OIL



Fiebing's  
SADDLE SOAP



Dr. Jackson's  
HIDE REJUVENATOR



LEXOL  
CLEANER



LEXOL  
CONDITIONER



Dr. Jackson's  
WATERPROOFER

These Products are NOT recommended for use on Suede Leather!



SPONGE



SHEARLING

Approximately 2"x3"

The products shown above are a few Conditioners that are especially made for the preservation of leather. They can be used on new leather (plain or carved) to soften and replenish the tanning oils lost in wetting the carved leather. Apply after all coloring and dyeing. When thoroughly worked into the leather, buff with a soft cloth. Clear finishes can be applied over them, but the lacquer-based Neat-Lac is not recommended.

These Conditioners are good for generating new life into the older leather projects that have become used and worn such as saddles, belts, bags, straps, shoes, cases, etc. After these products have been restored with any of the above Conditioners, they can be re-coated with a leather Finish if a protective coating is desired. The only exception being Dr. Jackson's HIDE REJUVENATOR, as it has a very waxy base...not conducive to hard finishes.

Tools used for Conditioners. Wet Sponge to make pliable, then wring out.

## General Information about the Leather Conditioners

**NEATSFOOT OIL:** A VERY penetrating oil. Use this with caution. Too much will go completely through to the back side. If old and cracked leather is saturated it will do more harm than good, especially on straps. It is excellent for adding life to the old leathers of saddles, cases, straps, etc. Darkens new leather to a golden hue. Shearling makes a good applicator...store in a jar or tin for future use. For oiling cases, see page 120 of "How to Make LEATHER CASES", Volume One.

**MINK OIL:** A waterproofing with good penetration. Apply liberally over the leather. It goes on smoothly and evenly. Apply with shearling or sponge and work into the leather with fingers. It will darken the leather much like Neatsfoot Oil. Store the applicator in jar or tin for future use.

**Dr. Jackson's HIDE REJUVENATOR:** This is in paste form with the consistency of vaseline. Apply this with soft cloth and fingers, and work into the pores until the leather has absorbed the Conditioner. It makes leather more pliable; softer. It will slightly darken new leather. It has a waxy surface, and finishes are not recommended to apply over this product.

**Dr. Jackson's WATERPROOFER:** Use with CAUTION, as this product contains petroleum distillates; has a strong odor! It is combustible and should be used in a well ventilated area. It applies smoothly and evenly, and will darken new leather to a light tan. I do not recommend children's use of this unless supervised by an adult! The petroleum odor remains for a long period.

**LEXOL CLEANER & LEXOL CONDITIONER:** Both of these products add life and flexibility to the leather. Apply liberally with a shearling applicator in a circular motion to create a slight foaming action, working in with the fingers. The CLEANER is applied first to un-trap any dirt. Apply the CONDITIONER over the cleaner. After penetration, buff with cloth. It produces little darkening of new leather. Clean applicators in soapy water and rinse well.

**Fiebing's SADDLE SOAP:** A creamy paste. Dampen shearling and rub over soap. Transfer to leather and move in circular motion, working soap into a rich lather. It applies smoothly; evenly. Continue with shearling, or assist with fingers until the leather has absorbed it. Buff with cloth. Clean wool in soapy water;rinse.

**CLEANING OLD LEATHER:** When old items are very dirty, such as bags, boots, saddles, etc., you can wash them with luke-warm soapy water. Use a soft brush to work the dirt out of folds or carved designs. Rinse well with clean water to remove all dirt and soap. Allow to dry, then apply any of the conditioners (above) to put life back into the leather.

## PREVAL SPRAYER



PRODUCT  
CONTAINER  
JAR

This product was designed as an economical unit for the home craftsman for painting all kinds of objects. It will spray all paints, lacquers, primers, and other liquids... when used with their proper thinning agents. It can also be used with all of the leather dyes with spirit solvent or water-based thinners...*EXCEPT THE ANTIQUES! The emulsions are too thick and will plug up the Filter Screen!*

**PREPARING the SPRAYER:** Insert the Suction Tube into its receptacle. Push in tightly! Pour dye into the Container Jar and screw the Power Unit to the jar (left). Remove the protective sleeve off the Spray Button, and the Sprayer is ready to use. Observe the instructions on the manufacturer's carton. They recommend you spray the subject laying flat, from 6" to 10" away. I have discovered that it works better for me from 5" to 6"...with the subject standing up. In this manner, more dye can be drawn from the jar before filling is necessary. Experiment for yourself for the best distance and method desirable for you.

Tape papers to a large  
Cardboard Box

SETTING UP  
THE WORK  
AREA

Cardboard  
pieces

Bench

Newspapers

Upright position  
utilizes more dye  
before refilling

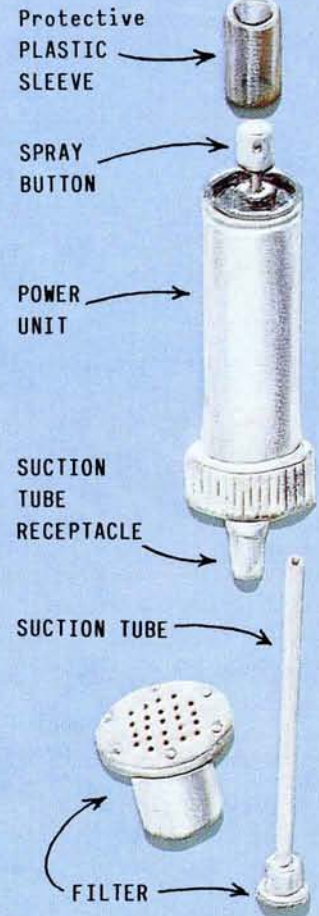
Before using your Sprayer, set up the work area as shown above. Tape a lot of newspapers to a large box and allow them to fold over the edge of the bench. Put small pieces of box cardboard under the leather to be sprayed to raise it up so it does not absorb any dye from the newspapers. A lot of spraying will create puddles of dye on the papers. Practice spraying first on heavy paper or cardboard...to get the feel of using the sprayer. We begin spraying on the next page.



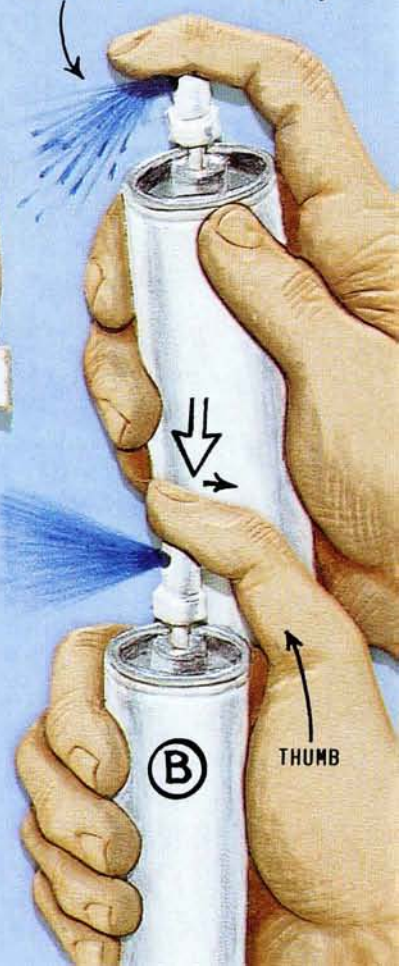
HOLDING the SPRAYER

Hold the Sprayer as shown in (A) or (B). I prefer the thumb, as it is less tiring. As you press down the button (white arrow) the thumb tends to pull back (black arrow) holding a more uniform spray. The index finger tends to push the button forward, especially if you are tiring, and may cause "spattering" of the spray if the button is wobbled around. Use the method that suits you best.

## COMPONENT PARTS:



Fingers too far forward  
interferes with the spray



## PREVAL SPRAYER...Continued

VANCOUVER — Universities and colleges facing increasing restraints this year are considering giving priority to applicants from low-income families.

**3** DO NOT release Spray Button until off of the leather

**2**

Move quickly over the leather with a steady movement

**1**

hope we don't simply off the top because just relief they already

we should be into a more focus on those coming disadvantaged society shouldn't to push to go — they

Although some juvenile offenders may be ment

studies which sh most from large families with maximal discord consistent discipline and "poor quality mothering" although

The Sprayer is generally used to create an even, overall hue on the leather and for graduated shading from light to dark. You can spray from right to left or vice versa. Begin spraying *off* the leather (right). Hold the spray button firmly down and maintain a uniform distance from the leather. Do not release the button until you are off the leather! Follow steps 1,2,3, above. You can also move the Sprayer in a serpentine fashion with continuous spraying to cover the entire project without releasing the button, as suggested in steps (A)-(B)-(C). Do not attempt to saturate the leather with the first spraying. It is better to gradually build up the hue with lighter applications, one over the other, allowing each one to be absorbed into the leather first.

**WRONG...** Spray Button released too soon...spattering the dye

**...WRONG** Started on the leather without fast enough movement

Spray Button handled erratically

Application is too heavy; dye runs

Above, the Sprayer was started *on* the leather with too heavy a concentration. The movement of the Sprayer was too slow and deliberate allowing too much liquid on the leather before it could penetrate, causing runs and spots. At left the spray button was jiggled erratically causing the dye to spurt out of the nozzle. You must maintain steady pressure on the spray button. Also check the dye level. If too low at the filter, it will cause spattering.

The example at right shows how the color can be intensified and gradually darkened towards the top. Begin with the lightest hue, covering all of the leather... here a diluted blue. Add more blue to the container jar and spray the upper portion. Add still more blue and continue upwards until you have the color as dark as you desire. (continued on next page)

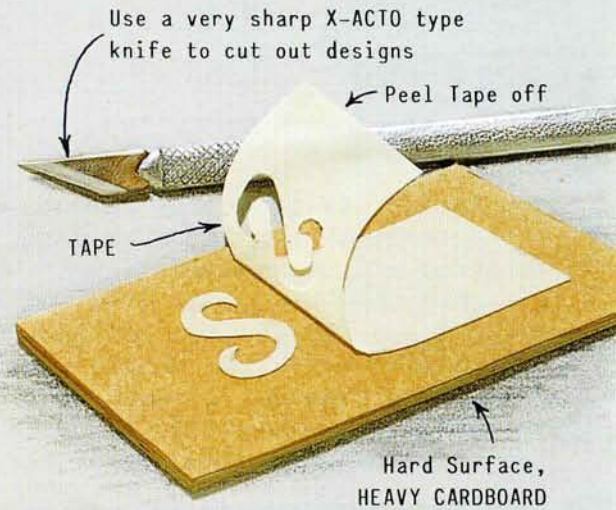


Remove Tape  
after all  
Spraying!

NOTE: When attempting New TECHNIQUES...always experiment first on scrap leather!

Here we show how a simple design can be included with your spraying. The design and letters were cut out of tape and stuck to the leather. Wide Masking Tape, Electrician's black Tape, or other office type Cover-up Tape can be used. You do not want a tape that is too "sticky"...as it may "pull" some of the grain of the leather when removed, making a rough surface.

PROCEDURE: Since the letters (shown) are in natural leather, adhere them in place *before* any spraying! If you want a light green design (as shown), first spray the leather with this hue. When thoroughly dry, adhere the design in place. Press around all of the edges of the design with a modeling spoon to insure good adhesion. Another method is to adhere the tape to the leather first. Then trace your design on it and cut through the tape (lightly into the leather) around all outlines. Then peel the tape off, leaving your design in place. This method usually has sharper edges as the knife blade forces the tape tight against the leather as the cut is made. This also leaves the design perfectly positioned. NOTE: After each spraying, blot dye from tape with absorbent paper towels!



Letters or designs can be cut out by adhering tape as above. Trace design, cut outlines, peel tape off. Transfer designs to leather.



LEFT: This example shows how a carved design can be blocked from the spray to preserve its original coloring. The upper half has not been blocked to show the contrast. To "block" any portion of the leather, use a small brush and coat the design with rubber cement. Use care not to get it in any of the background areas! Give it a second coat for better protection. After the rubber cement has dried, spray the leather. NOTE: Use Spectra Shade dye (water solvent) as a spirit solvent dye may penetrate the rubber cement! Allow the dye to completely dry. Then, with an Art Gum Eraser (for removing rubber cement), rub over all of the design and into the depressions to pick up the cement. The lower half of design at left illustrates the results.

To clean the Sprayer, screw the Power Unit to a Container Jar filled with solvent, and spray until the Suction Tube is clear. Clean the nozzle with a cloth held close...so the backlash flushes it out. Wipe dry. The unit can remain attached until further use. Replace plastic sleeve. Use one Container Jar for spirit solvents, and one for water solvents. Label plainly.



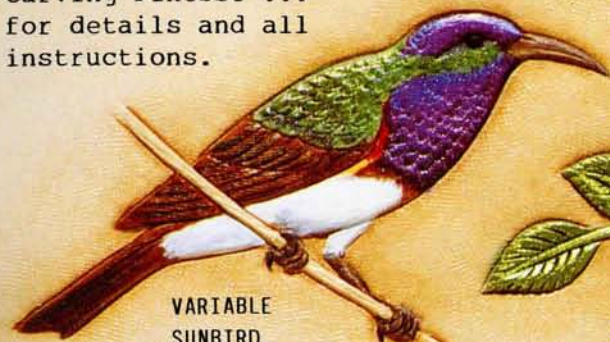
## IRIDESCENT COLORS

Many birds, insects, etc., are best portrayed with IRIDESCENT coloring. See the book: "Figure Carving Finesse"... for details and all instructions.

RUBY-THROATED  
HUMMINGBIRD



WOOD  
DUCK



VARIABLE  
SUNBIRD  
(Africa)



Try the IRIDESCENTS  
on your Floral Designs.

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The COLOR WHEEL (page 2) shows the neighboring hues distinguishing the "warm" colors from the "cool" colors. In Pictorial Carving... these are generally applied as suggested in the scene above. However, warm and cool colors may be combined when the scene requires it...as may be noted in many paintings and photographs. The scene on the Inside Front Cover is a good example. There is no rule that says you cannot combine them. We present them here, mainly for your awareness. The best advice I can give: "BE OBSERVANT!"





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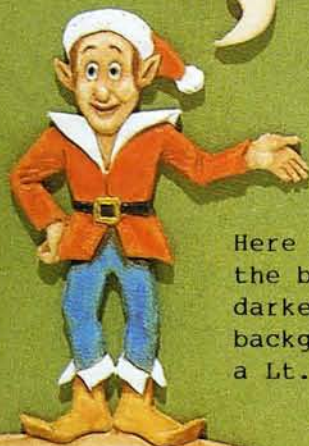
**RAINBOW:** All carving & stamping must fade, so no beveled ridges interfere at the rainbow's edges. Dye the rainbow first, with diluted hues, using smooth strokes. Carefully shade at the rainbow's edges...with the point of the brush away from them. Pro Dyes were used.

THE BOTTLES, BRUSHES, HANDS, FIGURES (INCLUDING ME), AND ILLUSTRATIONS ACCOMPANYING THE STEP-BY-STEP INSTRUCTIONS ARE CUT OUT OF 3/4 OZ. LEATHER. WE WERE ALL DYED AND GLUED IN PLACE... ON THE LEATHER PAGES.

The brushes shown at right are carved, stamped, and cut out before dyeing. All edges must be rounded and smoothed. Use Hair Blades for the hairs. Zoes Silver was dyed on the ferrules; Gold in the size numbers.



Here we show how the bottles on page 5 were dyed. (A) Carve and stamp; cut out the bottle. (B) Completely dye with Lt. Gray, including the edges. (C) Dye with darker Gray as shown. Dye interior and bottom a light color relating to the background, on which the bottle will be placed. (D) Wash the entire bottle with a Lt. Blue. (E) Complete by dry-brushing with Cova White as shown above.



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