

# Vintage Doodle Page Collectors Set - Series A12



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DIGITAL MEDIA FOR LEATHERCRAFTERS





## Doodle Page Digital Download

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



### 1) Full Size

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



### 2) Tiled

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

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

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

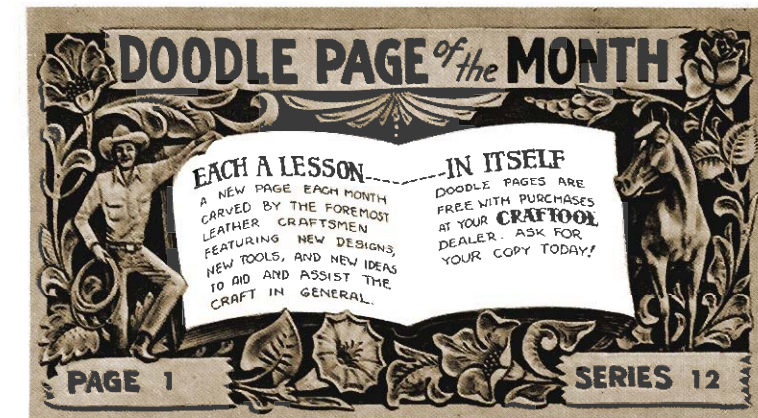
(Some Doodle Pages do not have backs)

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



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





**CARVE THIS SCENE . . . . . By Al Stohlman**

No. 3 . . . TREES. As with 'all figure carving . . . the foremost objects are usually cut and stamped first. Here, we carve and stamp the angler and the trout he is about to net before proceeding to the background trees. Great care must be exercised when cutting the details of the man. Use the Angle blade #100N. Bevelers #895, #891, #890 are recommended for stamping around the figure. Use the modeling tool to clean up any rough beveling marks and to add the details of face and clothing wrinkles, etc. Background tool #104 is used to simulate the water spray and splash.

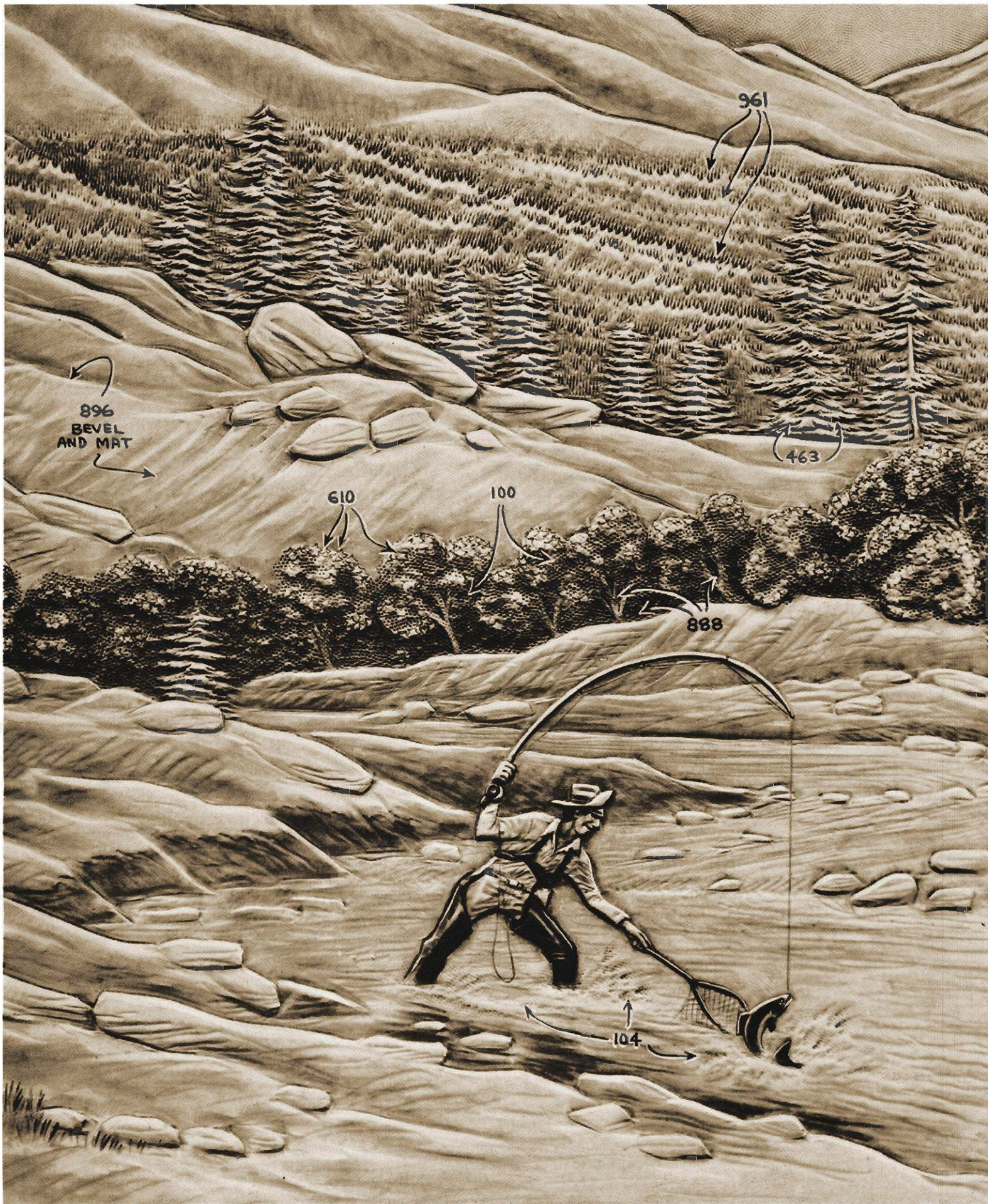
To achieve the effect of distance and smooth running water, great care must be used in beveling and matting around the figure and the rocks. The matting must fade away from all of the beveled edges to obtain the illusion of depth. Study the Photo Pattern at left.

The trees along the river's bank are rough beveled as to outline and contour with #895 and #891. Star tool, #610, is used in a chopping manner on all of the outer leaves for effect. Background tool #888 is used in all the shadow areas under the trees and to accent the separation of the tree branches that are visible. #100 tool is used to effect the shadow areas of the leaves and further contour the general appearance of the trees. Study the photo.

The rock-strewn hill above these trees is beveled next. The larger fir trees on top of this hill are made with #463, tiny Veiner. (note: Very fine examples and suggestions for carving trees are shown on Doodle Pages 8 and 9 of series 8. Be sure to obtain copies of these Doodle Pages.)

The far distant trees are made with the point of Geometric tool #961. This tool is tipped on one corner and used in an irregular manner as shown to create the tree-studded ridges of the mountains in the background. Next month's Doodle Page completes the series . . . be sure to get your copy!





896  
BEVEL  
AND MAT

961

610

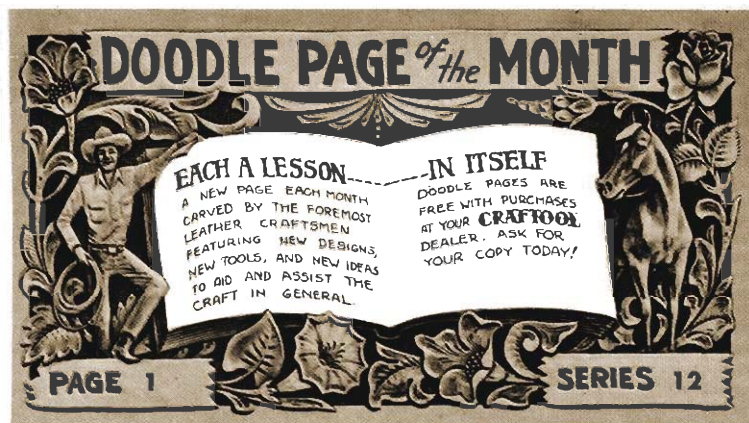
100

463

888

104





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**DOODLE PAGE** of the **MONTH**

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

**IN ITSELF** - DOODLE PAGES ARE FREE WITH PURCHASES AT YOUR CRAFTFOOL DEALER. ASK FOR YOUR COPY TODAY!

**PAGE 2** **SERIES 12**



**CARVE THIS SCENE . . . . By Al Stohlgan**

No. 4 . . . MORE ABOUT TREES. The deer in the foreground should be carved and stamped first. Due to lack of space in these columns . . . full coverage of the carving and stamping techniques of Figure Carving cannot be thoroughly explained. For complete and detailed Figure Carving instructions get Al Stohlgan's books: HOW TO CARVE LEATHER and/or FIGURE CARVING. These books fully cover figure carving and also feature the dye-chart method of dyeing your figures successfully.

Special attention should be given to the two small trees in the foreground and near foreground. Note the different effect of the "pine" tree (directly in front of the large buck deer) . . . and the "fir" tree (behind the deer's antlers.) Both of these trees have the same general outline . . . but the stamping tools and their uses have created the different effects and characteristics of the two trees.

The needles of the pine tree were made with the point of #910, pointed beveler. The tool impressions are spaced very close together, in an irregular manner, following the contours of the branches . . . to give the tree form. The fir tree has a drooping branch effect created with the left and right corners of the tiny veiner, #463. The general rough outline of the tree is usually beveled first; before adding the branch detail with #463.

Grass effects are made with camouflage tool #366, accented with cuts of the swivel knife to indicate clumps of grass and shadow effects under the animals and trees. The density of the forest is indicated by using the #888 background tool . . . as illustrated on the Photo Pattern at left. Study this photo and carefully note the use of all of the tools. Compare with your own work.

If you are contemplating the use of COLOR on your picture . . . it is suggested the craftsman obtain a copy of Al Stohlgan's latest book: "HOW TO COLOR LEATHER" . . . just off the press!





910

463

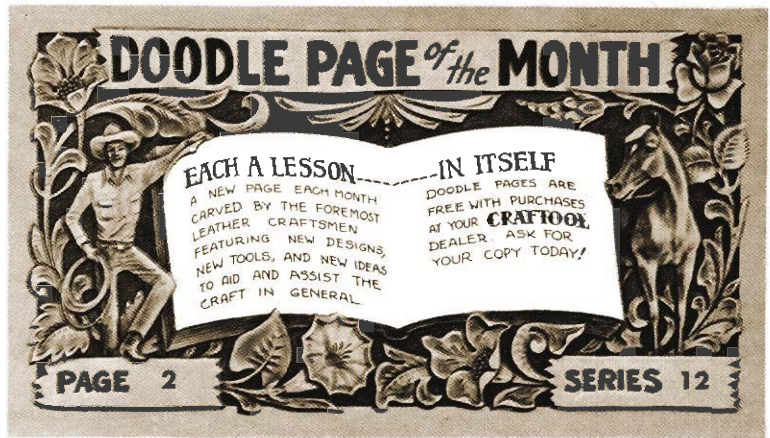
910

888

KNIFE CUTS

366





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CRAFTAID ALPHABETS  
 ← 2283      2700  
**Learn to**

2808  
**BEVEL**

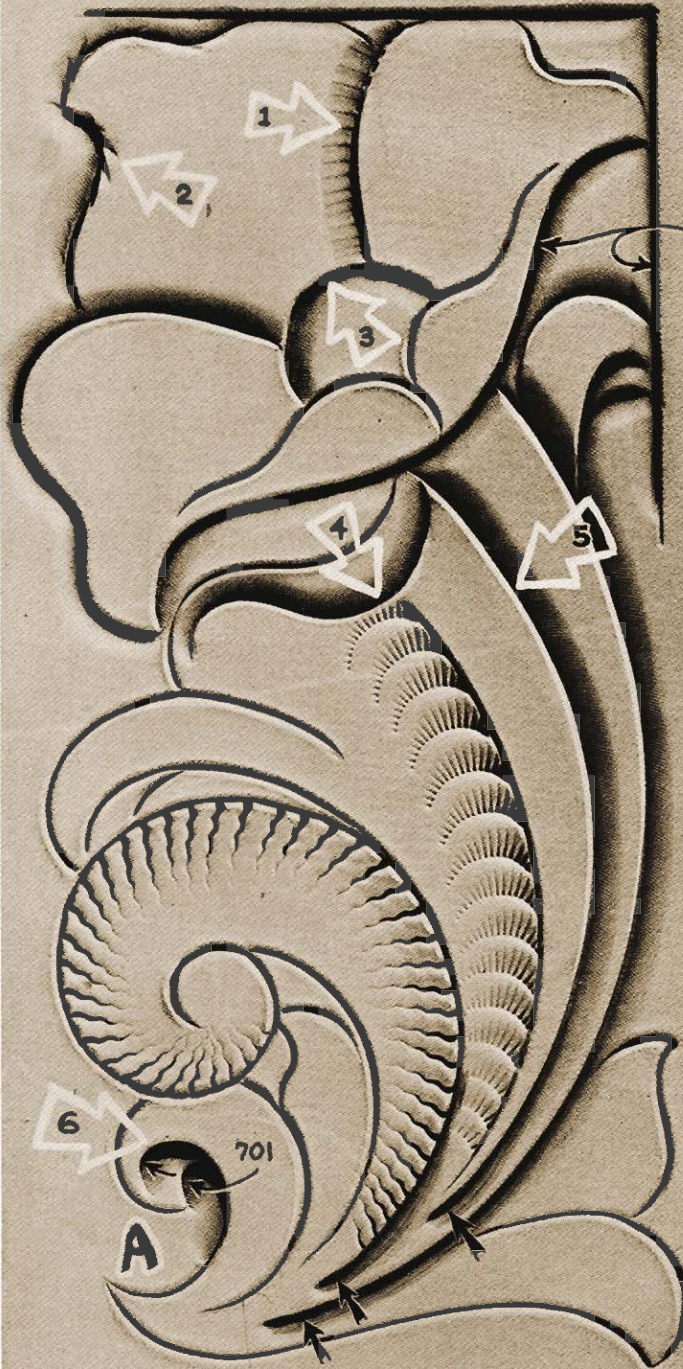
TO CREATE  
 GREATER  
 DEPTH...MAT  
 AROUND THE  
 LETTERS AND  
 PATTERNS WITH  
 TOOLS:  
 898 • 899 • 900

AFTER BEVELING, MAT AROUND THE LETTERS

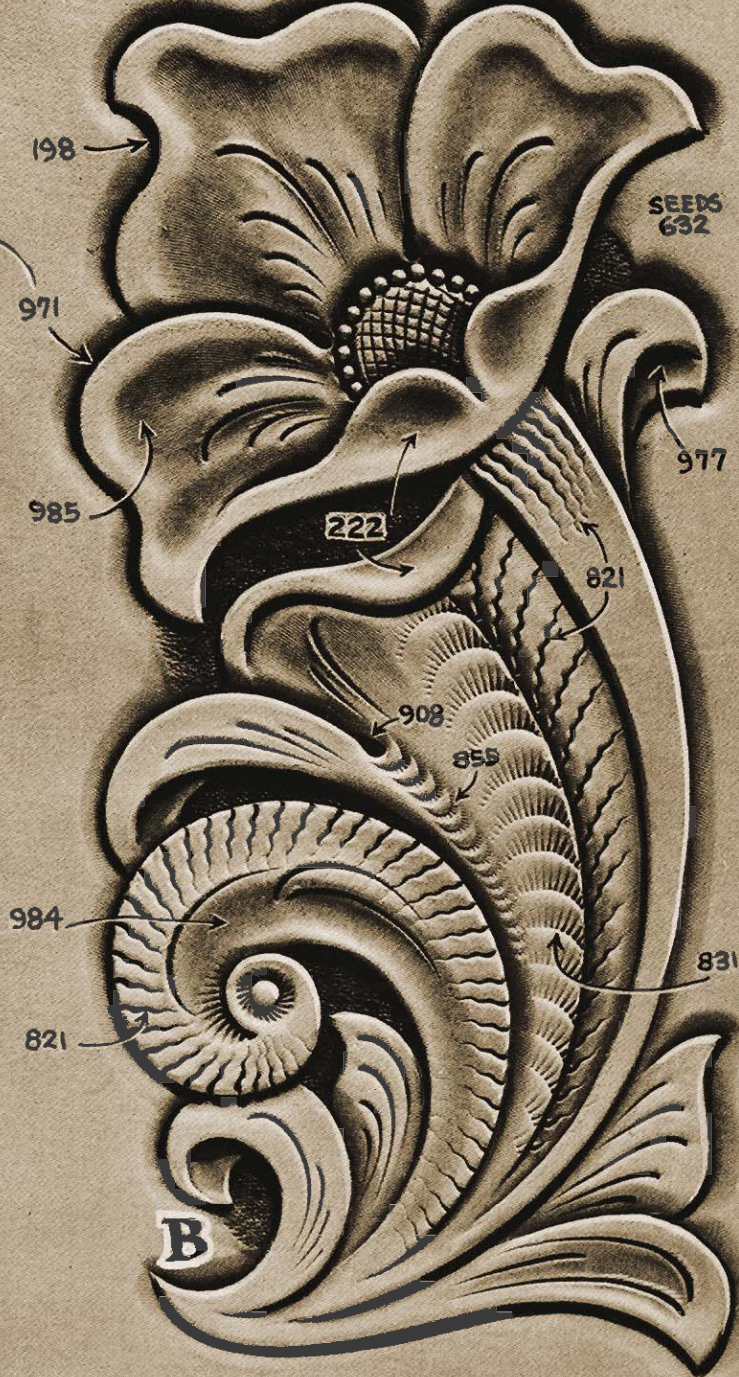
LETTERS BEVELED AROUND ONLY  
 ... DO NOT APPEAR COMPLETED

898

900



The pattern above shows some of the common beveling errors. Numbered arrows in column at right explain errors. If design has a border line (as shown at top) bevel this first. Do not end beveling abruptly (small black arrows at bottom) but "fade" and "taper out" beveling as shown in Step B in same area.

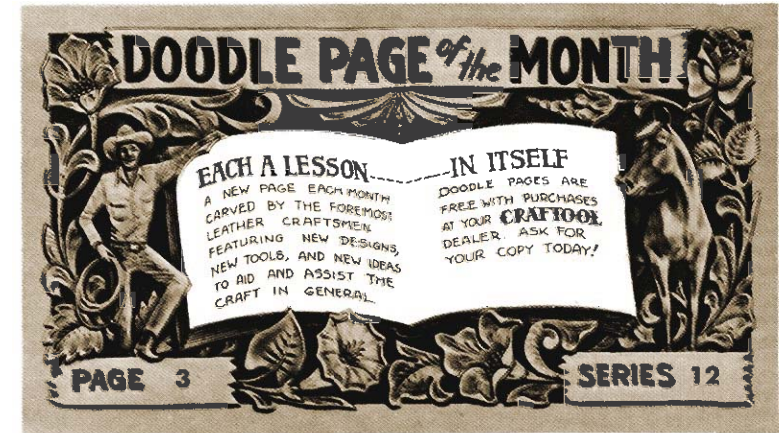


Here the design is shown as it would normally be completed. The outside edges of the pattern have been beveled around only. Note the apparent ridge created by the heel of the beveling tools, all around the design. By spending just a little more time and using the matting tools, the design can be greatly enhanced.



By matting down this ridge . . . and "fading" or "sloping out" these areas with the matting tools . . . much greater appearance of depth can be achieved. Study the two examples.

AL STOHLMAN



**LEARN TO BEVEL**  
 by AL STOHLMAN

Are you satisfied with your beveling? Do you feel it is as good as you can do? If so, then this page will be of little value to you. However, most all of us can find ways to improve our work . . . especially the beveling! We easily fall into the same old routine using the same old tools and often fail to note, perhaps, some of the little details that could be improved upon. The examples at left are presented for your study to see if perhaps you may too be committing some of the common errors of beveling.

**STEP A:** Here the design is shown in partial progress. The "cams" and veining on the scrolls is usually done before beveling; however this is not a rule, or always the case (arrow 7—step C). For the fastest and smoothest beveling, use the correct sized tool whenever possible. Large bevelers for straight or long flowing lines; smaller ones for the tighter turns, etc. Arrow 1—Wrong; Too small a beveler . . . beveling becomes choppy; takes too long to complete. Arrow 2—Wrong; Too large a beveler . . . tool could not make the turn without marring flower petal. Arrow 3 — Wrong; Beveled on wrong side of line. Arrow 4—Wrong; beveled on wrong side of line. Arrow 5—Wrong; beveled on wrong side of line . . . gives acanthus leaf appearance of being chopped off and overlapping flower stem. Arrow 6—Right; Note how correct size tool creates smooth beveling job.

**STEP B:** Design has been completely beveled and stamped; shows tools used. Step C shows variations in beveling around the scroll and the flower stem. Either can be called correct.

**STEP C:** Here the scroll has been beveled on the opposite side of the line (next to acanthus leaf only) showing how it can be made to appear as though the leaf overlapped it (Arrow 7). In Step B the scroll was beveled on the outside showing how it is made to appear that it overlapped the leaf. Further beveling variations are made by changing the beveling from one side of the line to the other as shown in Arrow 8. The point of the arrow indicates the point of the changeover. In Step B the flower stem overlaps the leaf all the way. In Step C (due to the changeover in beveling) the lower half of the leaf appears to overlap the flower stem . . . then goes under the flower stem at the upper half . . . Many interesting effects can be created with this form of beveling. However, it is only suitable where one object overlaps or intertwines around another. By matting down all the surrounding areas of patterns without border lines (step C) the design is brought into far greater three dimension. The addition of the two or three tools required, plus a small amount of extra time is well worth the cost and effort.

Take a closer look at your own beveling . . . examine it and compare it with other work. See if you don't think it could use a little improvement. Yours for better beveling!

★ ★ ★ CRAFTOOL NEWS ★ ★ ★

780

781

782

**NEW TOOLS**

Be sure to get these NEW TOOLS now from your favorite Craft dealer or Craft store. You will find these versatile stamps a welcome addition to your Craftool collection, and indispensable tools for that "special" job.

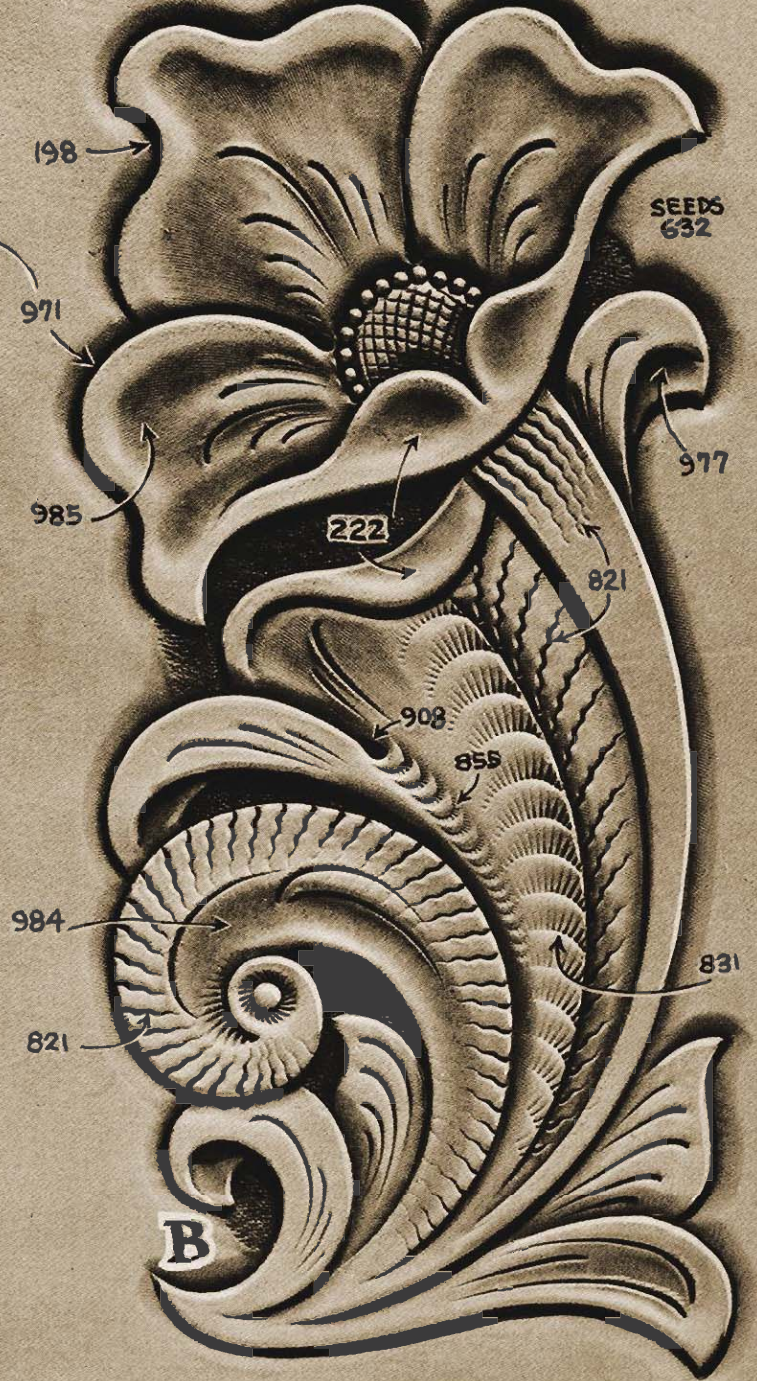
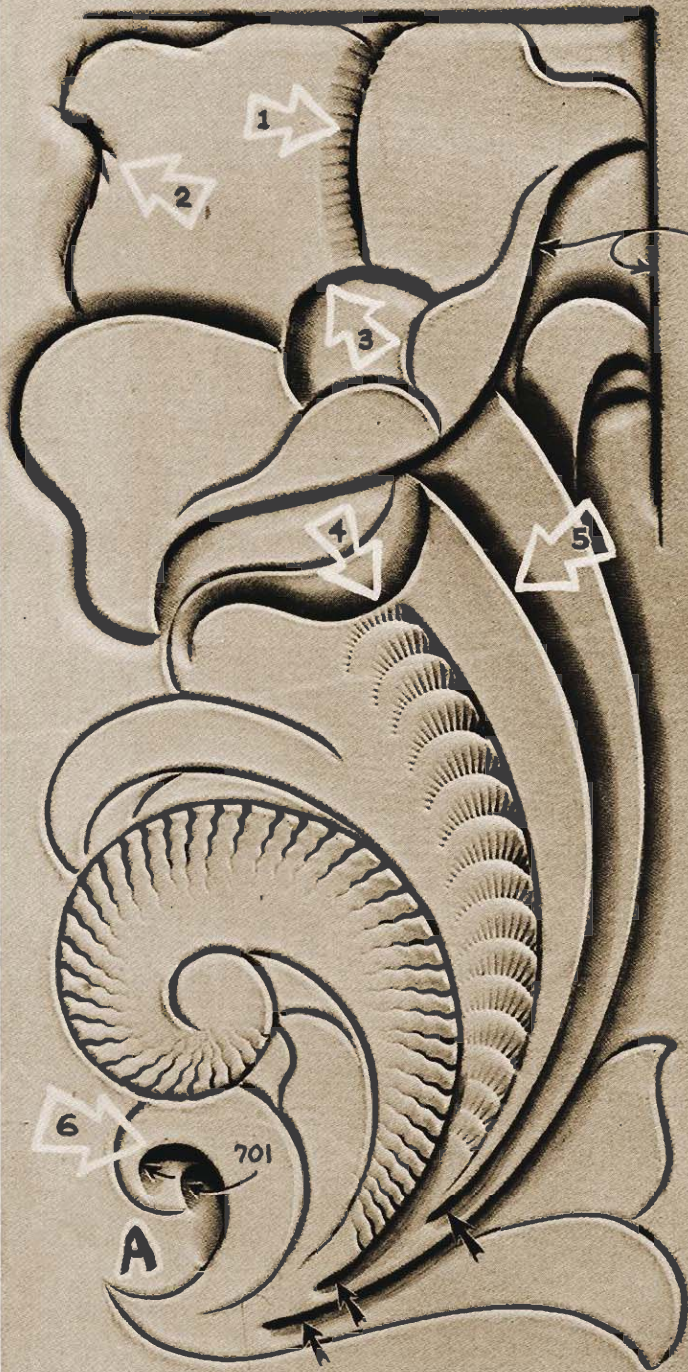


2283 *Learn* 2700

2908 *to* BEV

AFTER BEVELING, MAT AROUND THE LETTERS

LETTERS BEVELED AROUND ONLY  
... DO NOT APPEAR COMPLETED



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TO CREATE GREATER DEPTH... MAT AROUND THE LETTERS AND PATTERNS WITH TOOLS!  
898 · 899 · 900

900

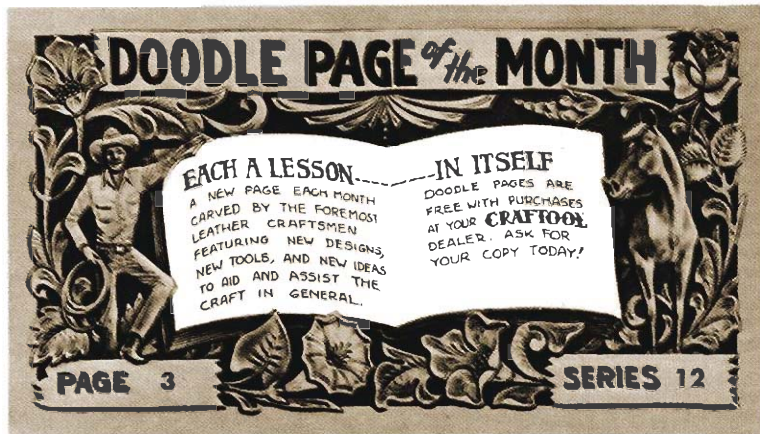
104

8

104

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780

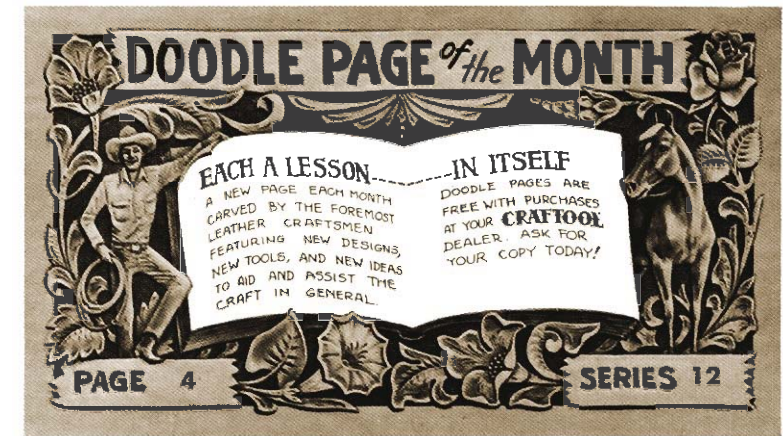
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782

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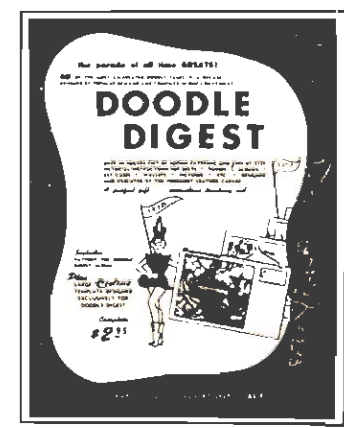
**QUAIL SCENE by DICK GIEHL**

Sportsmen, in general, find quail hunting interesting and challenging—a great deal of skill is required in this sport. Generally speaking, the quail is referred to as a "game" bird. But in many places in these United States, it is not a game bird . . . the preservation of the quail is carefully guarded by law. Among those interested in preserving the quail are the farmers who maintain this bird is of much benefit to them by destroying undesirable weeds and insects yet does no damage to their crops. Quail are not commonly seen in the woods—they prefer the open spaces of heavy grass and stubble; they build their nests on the ground. Quail are quite small and have very plump bodies. The plump form of the quail make it an ideal subject for embossing work. Figure carving is somewhat of an exact art—that is—if you are putting a quail on a billfold, one should be able to distinguish it as a quail. Figure carving is NOT difficult . . . IF you make an accurate tracing and use the most effective tool available for the task at hand. For example:—tools #407 and #400 could be used to assimilate the body features of the quail BUT mule foot #853 does a much more effective job. Tool #200 could be used to bevel the larger wing areas BUT lined bevelers #193 and #194 bevel wings much neater and add "realism" to the wings. It is good to learn to be versatile in using your tools—necessity often demands this of us—but your figure carving work will be greatly enhanced by using the most suitable tool for the task. Figure carving tool #976 bevels the outspread wing tips in a very clean-cut fashion—it produces a separation that would be difficult or impossible to attain with even the smallest beveler. Tool #902 proved most effective in portraying the slight top-knot on quails' head. Do not stand tool upright to do this . . . use tool at an angle, utilizing only part of the tools imprint. Tool #632 forms the eye of two of the quail. Make sure you place the eye exactly where it should be. The eyes in the quail on the left were cut and then, lightly beveled on the inside with tool #890. Bevel the hunter and gun with tool #890. As we've said many times . . . do not cut a small figure too deep as this necessitates beveling deep which has a tendency to distort the small figure. The smaller trees in the background were made by LIGHTLY backgrounding an area to conform with the shape of a tree using #888 . . . tilt tool one way and then another, occasionally leaving the imprint of the entire tool. Then with tool #99—here and there among the foliage—strike tool with varying degrees of force. Last of all, bevel around the outline of foliage with beveler #198. Individually, the quail can be used on a billfold or pocket secretary. The entire picture would make an attractive album cover.

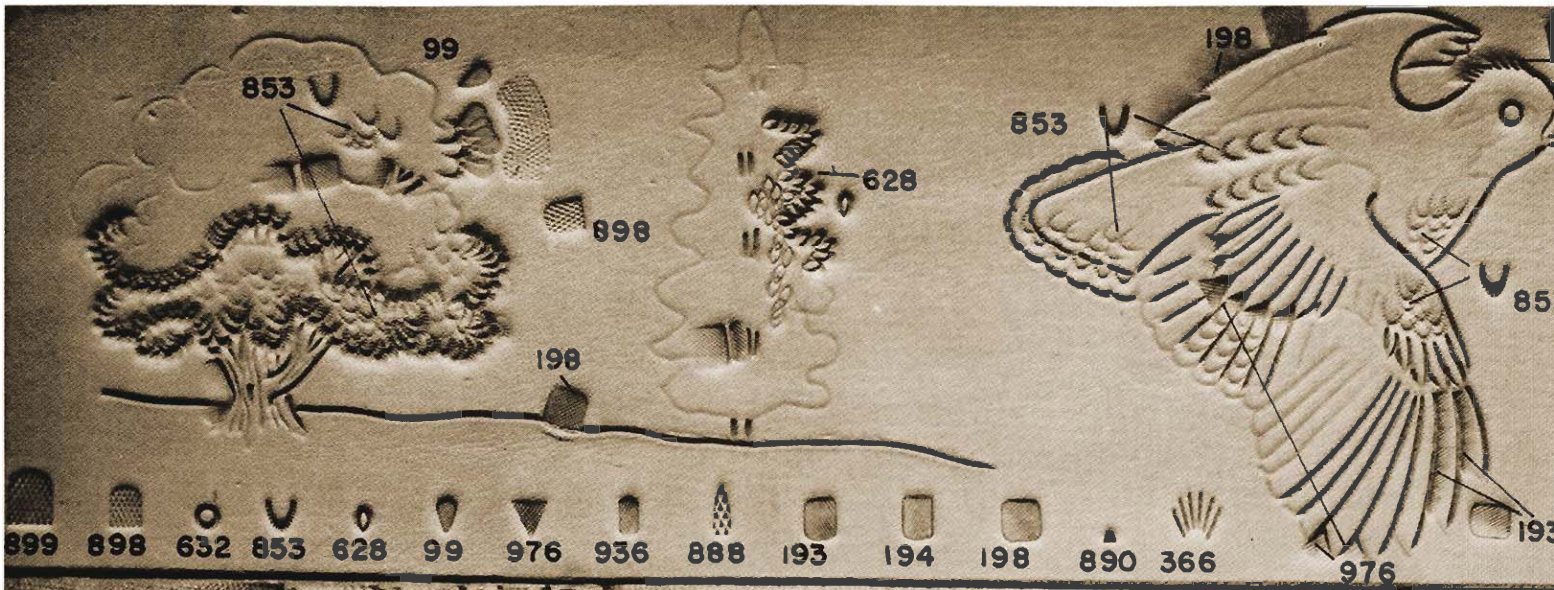
★★★ CRAFTOOL NEWS ★★★

The Doodle Digest gives you a parade of ideas from the Doodle's greatest. Over 40 of the most celebrated Doodle pages from a whole decade of leather designs.

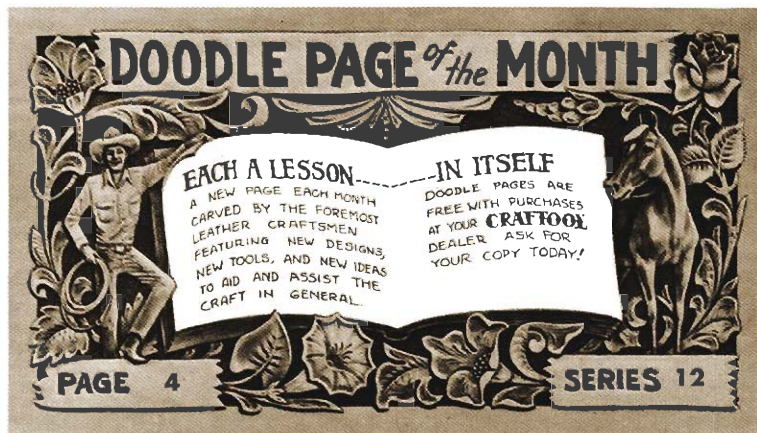
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The periodic of all Doodle Digest!

**DOODLE DIGEST**

Starts in August 1967. 24 pages in 1967. 24 pages in 1968. 24 pages in 1969. 24 pages in 1970. 24 pages in 1971. 24 pages in 1972. 24 pages in 1973. 24 pages in 1974. 24 pages in 1975. 24 pages in 1976. 24 pages in 1977. 24 pages in 1978. 24 pages in 1979. 24 pages in 1980. 24 pages in 1981. 24 pages in 1982. 24 pages in 1983. 24 pages in 1984. 24 pages in 1985. 24 pages in 1986. 24 pages in 1987. 24 pages in 1988. 24 pages in 1989. 24 pages in 1990. 24 pages in 1991. 24 pages in 1992. 24 pages in 1993. 24 pages in 1994. 24 pages in 1995. 24 pages in 1996. 24 pages in 1997. 24 pages in 1998. 24 pages in 1999. 24 pages in 2000. 24 pages in 2001. 24 pages in 2002. 24 pages in 2003. 24 pages in 2004. 24 pages in 2005. 24 pages in 2006. 24 pages in 2007. 24 pages in 2008. 24 pages in 2009. 24 pages in 2010. 24 pages in 2011. 24 pages in 2012. 24 pages in 2013. 24 pages in 2014. 24 pages in 2015. 24 pages in 2016. 24 pages in 2017. 24 pages in 2018. 24 pages in 2019. 24 pages in 2020. 24 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ROUGH-BEVEL FACE WITH 895

USE "ALTERNATE" HEAD ON BODY OF LION BY ALIGNING POINTS (A) AND (B)

902

976

976

900 MAT

USE DOE AND FAWN IN PLACE OF COWBOY AND HORSE, IF DESIRED.

SHAPE PINE TREE BOUGHS WITH NO. 463

CUT WHISKERS ON CATS WITH SWIVEL KNIFE, AFTER ALL BEVELING AND MATTING.

AL STOHLMAN

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PAGE 5 SERIES 12

**COUGAR**

By AL STOHLMAN

The COUGAR (also called Mountain Lion or Puma) is constantly being hunted by man because of his predatory habits in the destruction and killing of livestock. Only his superior cunning and instincts have prevented his eradication. This month's Doodle Page offers the craftsman several variations and many possible uses of this cat for application to his leathercraft projects.

The large scene can be used on note-books, albums, etc. The heads at the bottom of the page are ideal for Wallet size. The head at the upper right can be used with the body of the Cougar if the craftsman desires, so that the cat is facing the viewer. In carving the face, use the tiny Figure Carving beveler No. 890 to bring out the teeth in sharp relief, after using No. 976. As in all figure carving, the Modeling Tool No. 3 plays a vital part in producing the desired effects and results. Use the point of this modeler in the corners of the eyes and to round the eye-balls inside the lids. Do not bevel on the eye-ball itself!

In working out the figures, "ruff" bevel all of the contours of the animal first, including the muscles. Bevel deeply around the underlying parts such as the legs on the opposite side. Use the Modeling Tool to smooth the edges and smooth out the rough beveling marks and to complete the muscle structure . . . and to add to the fine details of the face; scratching them in with the point of the tool. Use the Pointed Bevelers to create the rough hair effects at the belly and the jowls of the figures. This can also be complemented by small cuts with the swivel knife.

"Hair" effects are created with the No. 199 beveler (see Figure Carving Book by Al Stohlman for complete details). AFTER all beveling, modeling and matting . . . cut the whiskers with the swivel knife. Study the Photo. The bark effect on the large tree is put in with the spoon of the Modeling tool.

For DYEING the figures . . . it is suggested the Dye Chart methods in Al Stohlman's figure carving books be followed . . . showing dye formulas, brushing techniques, etc.

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CUT THE FACIAL LINES AS SHOWN

902

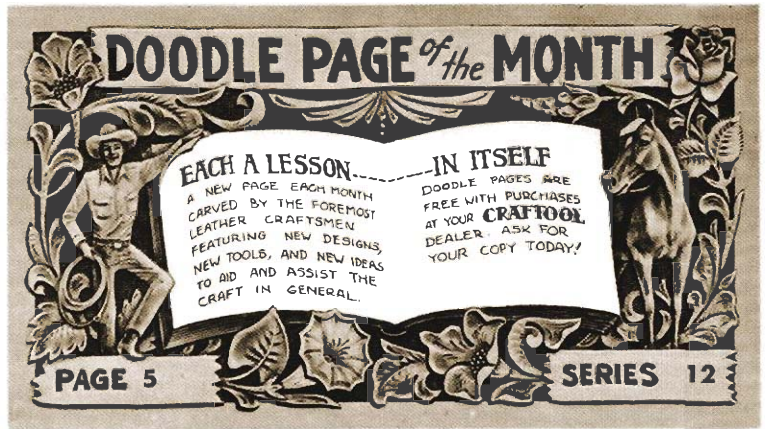
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SHAPE PINE TREE BOUGHS WITH NO. 463

CUT WHISKERS ON CATS WITH SWIVEL KNIFE, AFTER ALL BEVELING AND MATTING.





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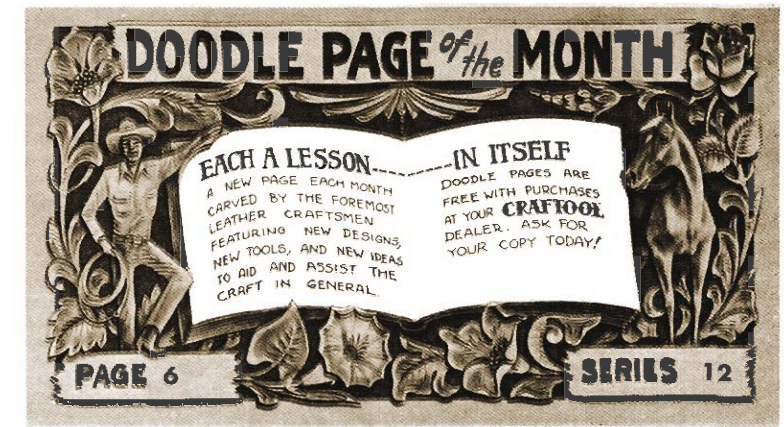
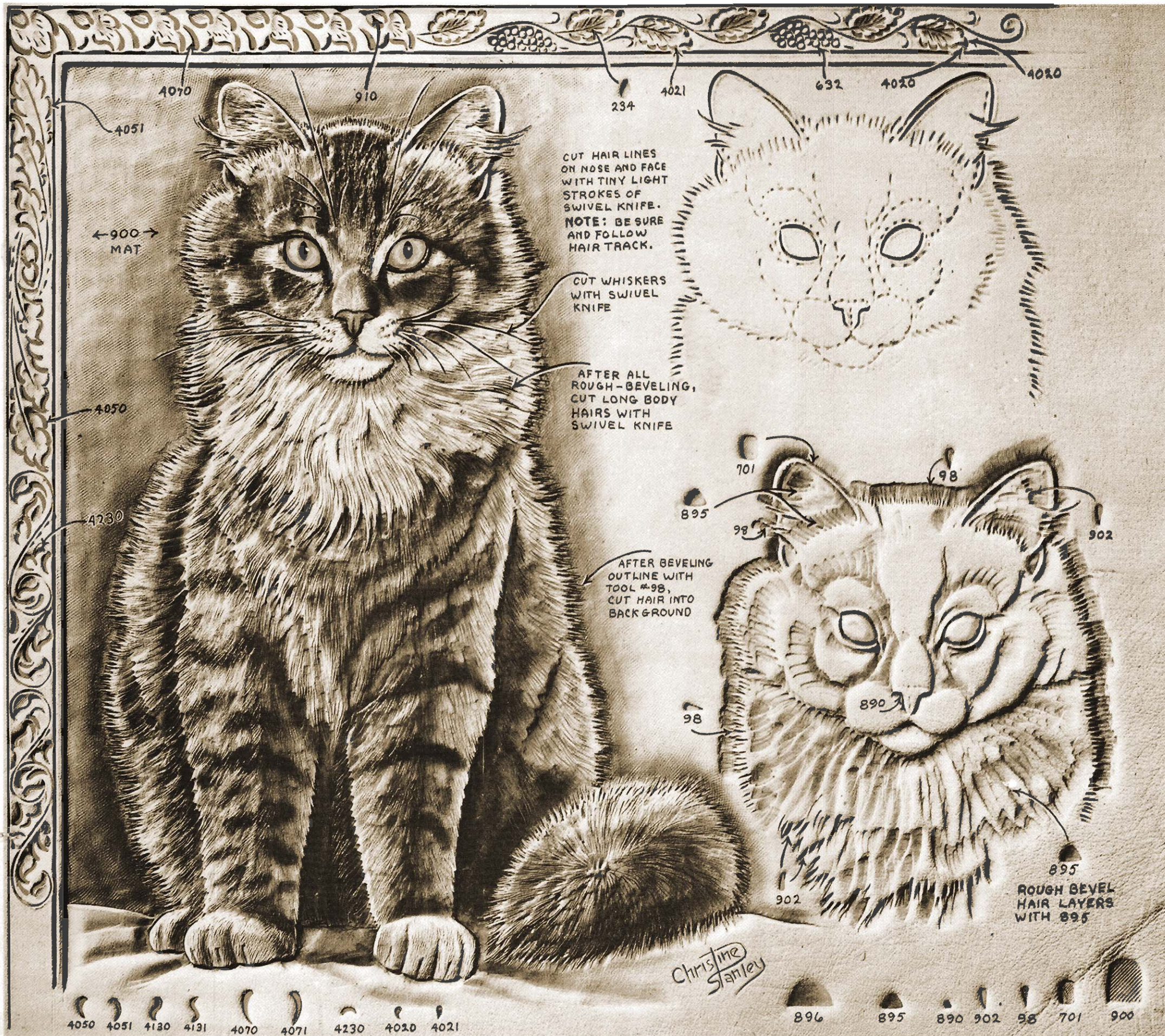
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**A CAT PORTRAIT**  
By CHRISTINE STANLEY

For a true portrait you will need an enlarged photograph. Shoot a good close-up of the cat and have the photo enlarged to the size you want your finished project. A few tips on photography may be in order here. Although it isn't necessary that you, be an artist with a camera there are a few basic rules to keep in mind when you expect to make a tracing from the finished photo. If your subject is dark, use a light background and if possible use a floodlight on the background. If the subject is light, let the background go dark. It is important that the background and the subject have a considerable difference in tone value. This will give a definite body outline of the subject for making the tracing. Remember also that if most of the light is coming from one side of the subject the side away from the light will be in shadow and you will be unable to see detail in the photo. The proper background tone and light from both sides or general overall lighting will give a satisfactory image from which to make a tracing.

Many of the long hair breeds will look very similar to the cat illustrated here and by changing the coloring a little this could well be a portrait of your own cat thereby saving you the trouble of making a photo.

You will notice that only the ears, eyes, nose and feet are cut with the swivel knife in the initial work on the pattern. The main outline of the body is made with tiny outward cuts with the swivel knife as shown in the upper right example. Rough bevel the hair layers and around the front legs with the 895 and 896 bevelers. Bevel deeply around chin and on cheeks. Study the example at lower right to see how the various tools are used to best advantage. Complete the beveling and matting of the background.

The swivel knife is used to make the hair detail. It is best to start with the face using short light strokes for the short hair and longer heavier strokes for the longer hair. The most important thing is to follow the hair track of the subject. Notice that some of the long hair extends into the background area. Lighten these cuts toward the end to get the proper effect.

Portraits are usually more attractive with a stamped border. A few examples are shown here of what can be done on borders with your stamp engraving tools. These are easy to use and give a crisp clean effect that complements your carving. Any questions? If you have any problems we will be happy to help you solve them. Drop us a line in care of Craftool Co. or the Leather Craftsman and we will gladly help you with any questions you may have.

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CUT HAIR LINES  
ON NOSE AND FACE  
WITH TINY LIGHT  
STROKES OF  
SWIVEL KNIFE.  
NOTE: BE SURE  
AND FOLLOW  
HAIR TRACK.

CUT WHISKERS  
WITH SWIVEL  
KNIFE

AFTER ALL  
ROUGH-BEVELING,  
CUT LONG BODY  
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AFTER BEVELING  
OUTLINE WITH  
TOOL #98,  
CUT HAIR INTO  
BACK & ROUND

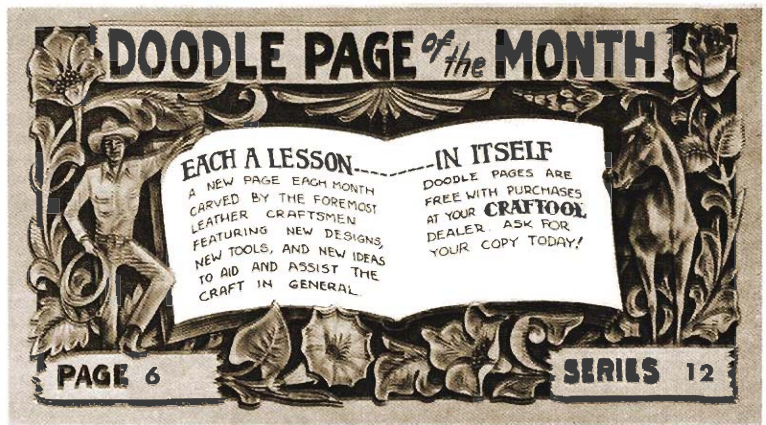
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Christine  
Stanley





## A CAT PORTRAIT

By CHRISTINE STANLEY

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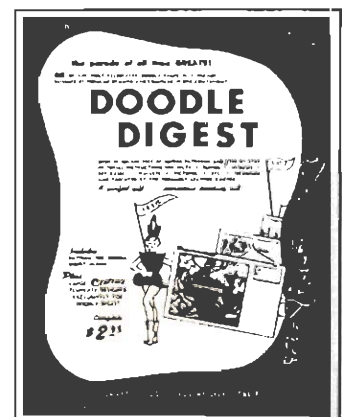
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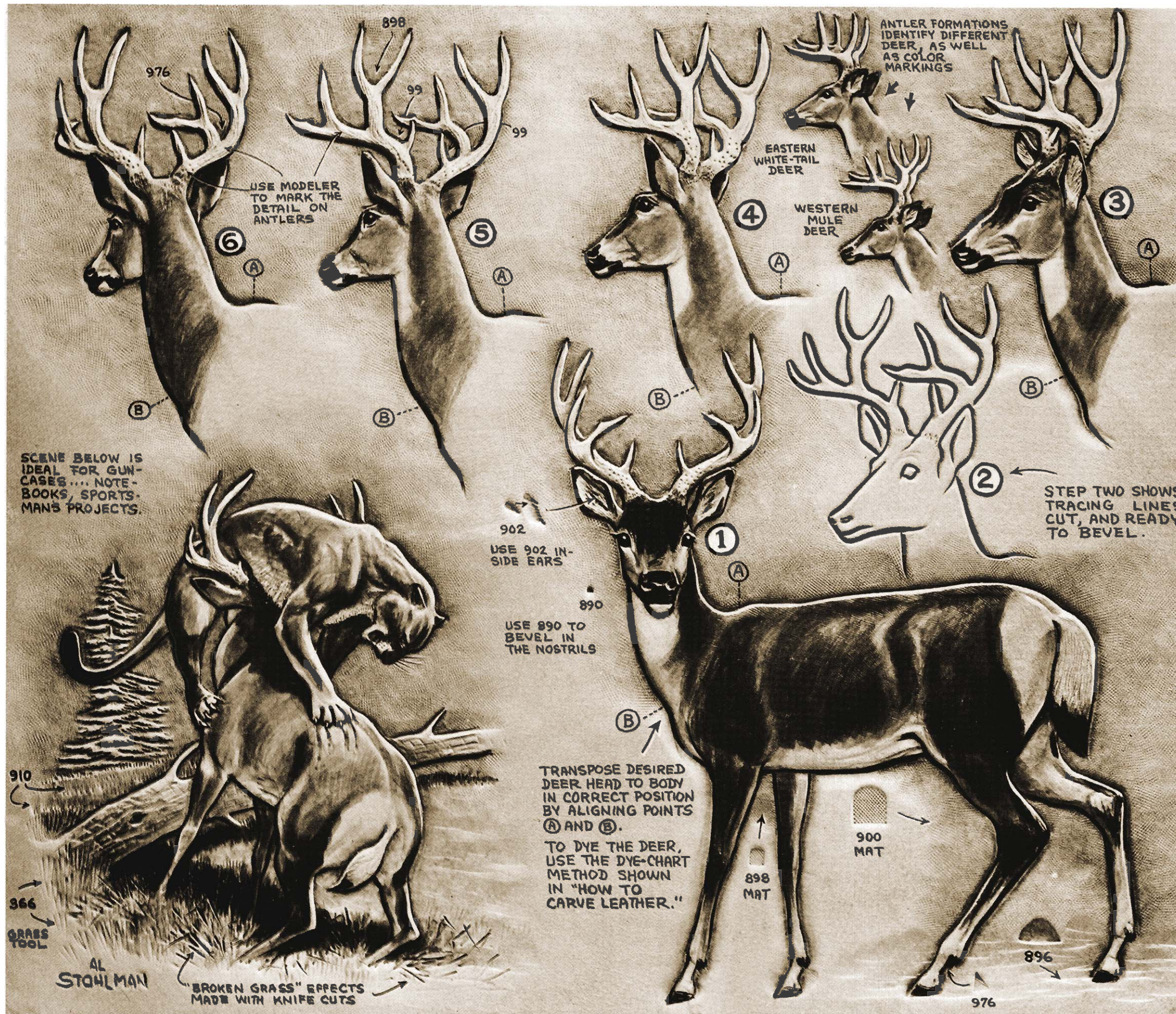
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PAGE 7 SERIES 12

**TURNING THE DEER HEAD**

By AL STOHLMAN

The purpose of this month's Doodle Page is to offer the craftsman more opportunities to use the deer in creating his own figure carving scenes. Six different poses of the head are shown that can be used with the body of position No. 1 by simply aligning points "A" and "B".

In creating your own scenes . . . use a piece of paper the size of your project and sketch in the background areas with mountains, streams, woodlands, trees, mountain cabins, hunters, or whatever is desired. For those unable to construct such scenery themselves . . . many magazines offer pictures that can be copied to fit their needs. Use the mountains and lakes of one magazine; perhaps trees, etc., from others. Place the large deer in the foreground . . . using the head position most logical. Remember too, that the deer can be used in the reverse position, simply by flopping the tracing pattern.

When carving your design, cut the foremost objects first. Bevel and stamp them in the same order. When beveling around the antlers, use caution. Use small bevelers in the tiny areas. Mat down the tiny background areas between the antlers with No. 99 (for checked background texture) . . . and No. 891 (for smooth background effect) . . . depending on the effect most desired. The stylus end of the Modeling Tool is used to put the little "dots" at the base of the antlers. The point of the modeling spoon is used to put in the "bone-lines" showing growth . . . study the PHOTO carefully before you begin your own work.

EDITOR'S NOTE: See pages 18-40-44 of "HOW TO CARVE LEATHER" by Al Stohlman for complete information and dye charts for carving and dyeing the deer.

When carving the scene at the lower left of the page (cougar attacking deer) . . . study the photo pattern carefully. The claws and toes of the cat are beveled carefully, and not too deeply, with No. 890. The Modeling Tool (point of No. 3 modeler) is used to round the toes and to rub out any rough beveling marks. Lightly cut the claw marks on the deer's rump . . . complete by spreading open with modeler.

Note how the Matting tools have been used extensively around all of the figures. This creates greater illusion of carving depth by eliminating the "beveling edge" so commonly seen on work that has not been matted. Matting down this beveling edge greatly enhances the work and completes the scene much more appealingly.

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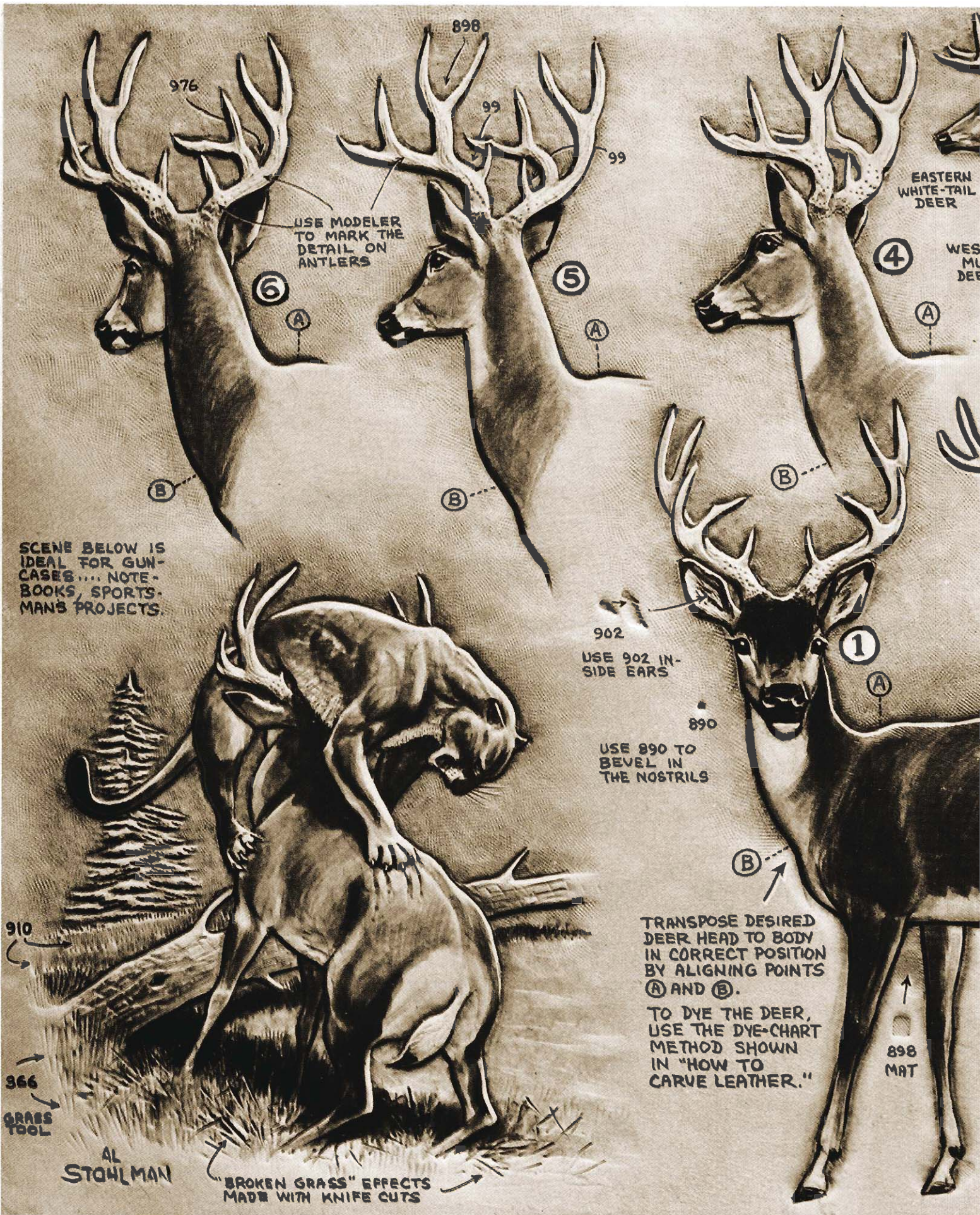
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6

5

EASTERN WHITE-TAIL DEER

WEST MOUNTAIN DEER

4

B

B

B

SCENE BELOW IS IDEAL FOR GUN-CASES.... NOTE-BOOKS, SPORTSMAN'S PROJECTS.

902

USE 902 INSIDE EARS

1

890

USE 890 TO BEVEL IN THE NOSTRILS

A

B

TRANSPOSE DESIRED DEER HEAD TO BODY IN CORRECT POSITION BY ALIGNING POINTS (A) AND (B).

TO DYE THE DEER, USE THE DYE-CHART METHOD SHOWN IN "HOW TO CARVE LEATHER."

898 MAT

910

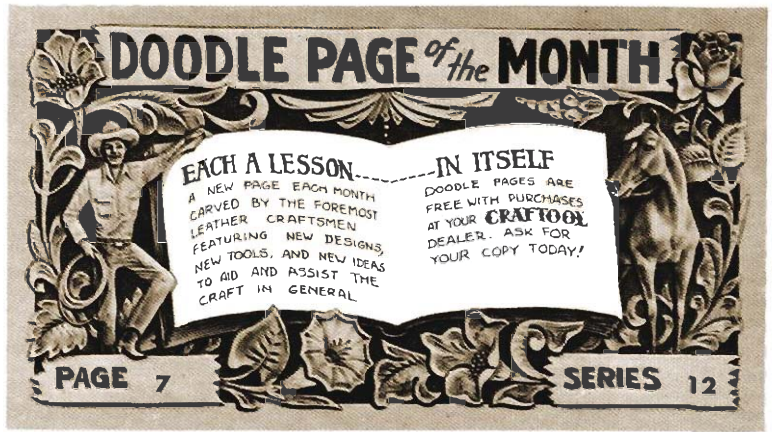
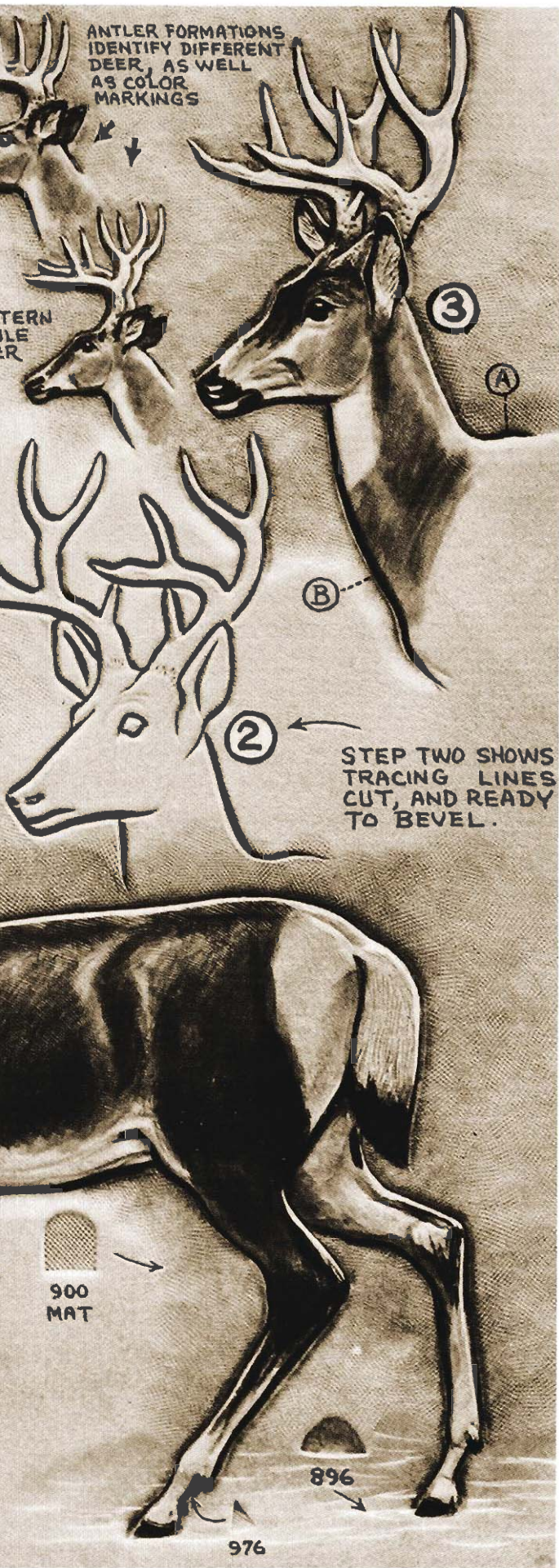
366

GRASS TOOL

AL STOHLMAN

"BROKEN GRASS" EFFECTS MADE WITH KNIFE CUTS





## TURNING THE DEER HEAD

By AL STOHLMAN

The purpose of this month's Doodle Page is to offer the craftsman more opportunities to use the deer in creating his own figure carving scenes. Six different poses of the head are shown that can be used with the body of position No. 1 by simply aligning points "A" and "B".

In creating your own scenes . . . use a piece of paper the size of your project and sketch in the background areas with mountains, streams, woodlands, trees, mountain cabins, hunters, or whatever is desired. For those unable to construct such scenery themselves . . . many magazines offer pictures that can be copied to fit their needs. Use the mountains and lakes of one magazine; perhaps trees, etc., from others. Place the large deer in the foreground . . . using the head position most logical. Remember too, that the deer can be used in the reverse position, simply by flopping the tracing pattern.

When carving your design, cut the foremost objects first. Bevel and stamp them in the same order. When beveling around the antlers, use caution. Use small bevelers in the tiny areas. Mat down the tiny background areas between the antlers with No. 99 (for checked background texture) . . . and No. 891 (for smooth background effect) . . . depending on the effect most desired. The stylus end of the Modeling Tool is used to put the little "dots" at the base of the antlers. The point of the modeling spoon is used to put in the "bone-lines" showing growth . . . study the PHOTO carefully before you begin your own work.

EDITOR'S NOTE: See pages 18-40-44 of "HOW TO CARVE LEATHER" by Al Stohlman for complete information and dye charts for carving and dyeing the deer.

When carving the scene at the lower left of the page (cougar attacking deer) . . . study the photo pattern carefully. The claws and toes of the cat are beveled carefully, and not too deeply, with No. 890. The Modeling Tool (point of No. 3 modeler) is used to round the toes and to rub out any rough beveling marks. Lightly cut the claw marks on the deer's rump . . . complete by spreading open with modeler.

Note how the Matting tools have been used extensively around all of the figure. This creates greater illusion of carving depth by eliminating the "beveling edge" so commonly seen on work that has not been matted. Matting down this beveling edge greatly enhances the work and completes the scene much more appealingly.

★ ★ ★ CRAFTOOL NEWS ★ ★ ★

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**Swivel Tip**



Only \$1.00

Learn to carve graceful scrolls, spirals, decorative cuts, square corners, small detail, even write your name in leather; quickly, with the speed and grace of the professional craftsman. EASY TO USE. Smooth frictionless turning, hardened steel blade fits into easy grip handle. Hold Swivel Tip just like a pencil to make smooth even cuts from any carving direction. YOU CANNOT UNDERCUT! A must for both beginners and professional craftsmen.

SEE IT AT YOUR DEALERS NOW

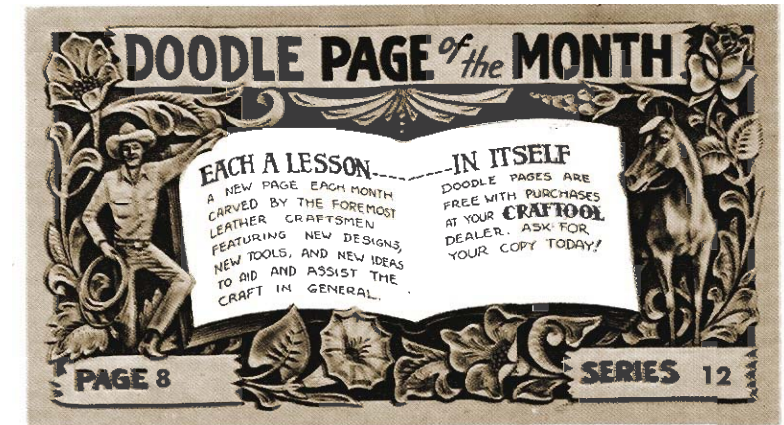


# Go Western

WITH AN ALTERNATE RIVIERA PATTERN



- 703
- 203
- 716
- 193
- 194
- 907
- 707
- 104
- 890
- 895
- 896
- 902
- 941
- 910
- 898
- 900



## ALTERNATE FOR RIVIERA

By CHRISTINE STANLEY

For my original Riviera bag design I used an oriental motif. Craft-aid No. 3245 was issued for this pattern plus complete kits including a conventional floral design by Al Stohman for the Tandy Co. By popular demand we now add a new alternate western design for the Riviera.

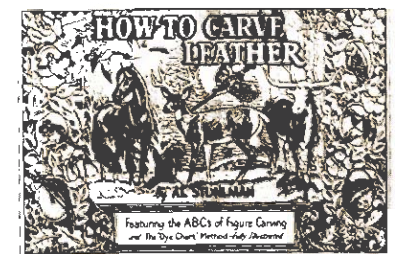
The important element in this design is of course the figure carving. If you have never done figure carving you may feel you lack the skill required for this kind of leathercraft. This just doesn't hold true. If you have been doing floral carving you will have very little difficulty with most figure carving. Your local craftshop can supply you with an excellent book on figure carving and several past issues of Doodle Pages have been devoted to this subject. The main purpose of this Doodle Page is to present the alternate design for the Riviera bag rather than a lesson in figure carving. We also hope it will inspire many of you to advance to this type of leather-carving.

Perhaps some of you who may have been interested in my designs and illustration over the past several years have gained the impression that embossing is included in much of my work. You are quite right. Although this design is excellent for flat carving, the original is embossed. This is a personal preference with me which I apply to much of my work including florals. The particular technique of embossing used here is a new simplified process I have developed which we feel will add a bright new dimension to the work of many leathercrafters. That however is another story which I hope to go into in some detail in the future.

This project is ideal for coloring and here again I must make reference to some of the past issues of Doodle Pages. Several of these were devoted to dye work. The original is of course done in full color. We think you will enjoy using any of the techniques mentioned such as carving flat, embossing, or full color or you may want to give it the full treatment.

### ★★★ CRAFTOOL NEWS ★★★

For Figure Carving, Al Stohman's book, *How to Carve Leather*, is a must. Here is a book that instructs on all the basic methods along with a complete chart on how to, what to, and with what on dyeing leather. Fully illustrated and explained, as only Al Stohman knows how. To know the best way to dye your leather, this book is your answer. Only \$3.50



HOW TO CARVE LEATHER  
By Al Stohman



# Go Western

WITH AN ALTERNATE  
RIVIERA PATTERN



907

976

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194

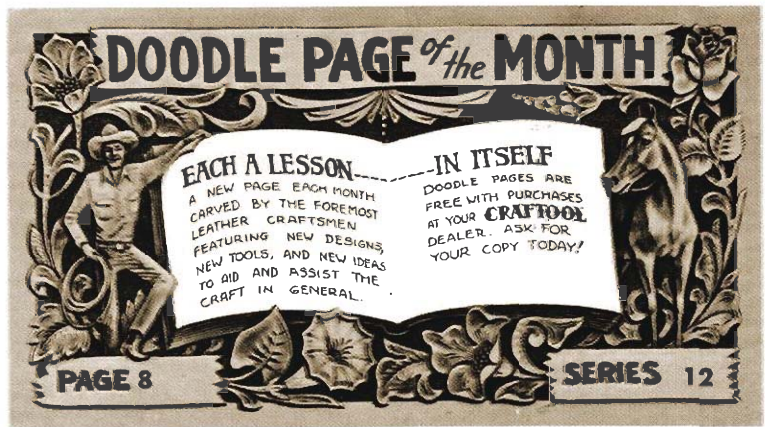
707

Christine  
Stanley





- 703
- 203
- 716
- 193
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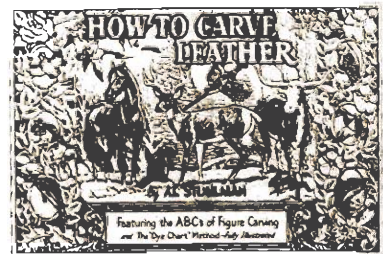
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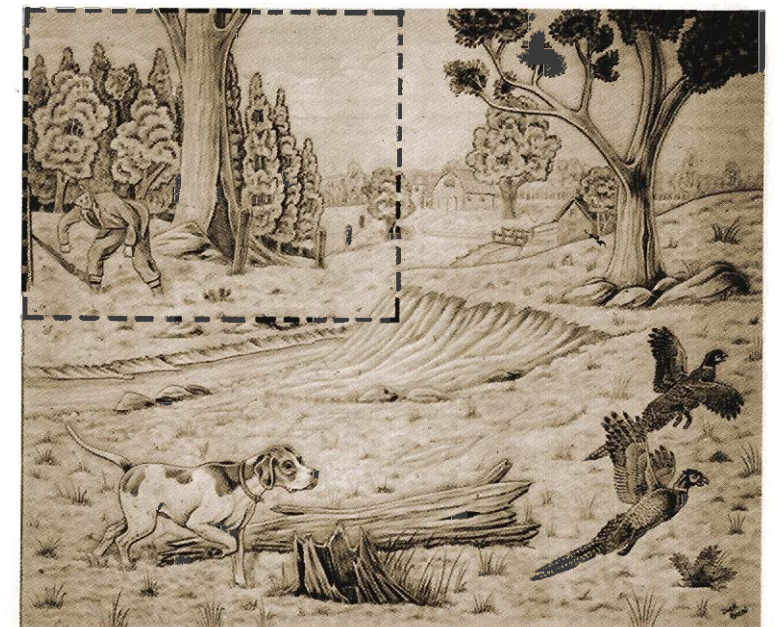


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**PAGE 9** **SERIES 12**



**COUNTRY SCENE . . . . . By Dick Giehl**

This page comprises one quarter of the large picture above entitled "Country Scene". The next three Doodle Pages will complete the scene. However, any one of the four pages is a complete picture in itself.

**PART ONE.** "Frustrated Hunter" - His rifle is against the fence . . . he's midway through the fence . . . the birds are off . . . his coat is caught on a barb.

**TOOL #897, #896, and #895** are figure carving bevelers of average to large size. Use them accordingly. Long straight lines are more simply and expertly beveled by #897 while the shorter more curvaceous lines will necessitate the use of the smaller bevelers. Bevel the coat wrinkles, rocks and tree bark with these tools.

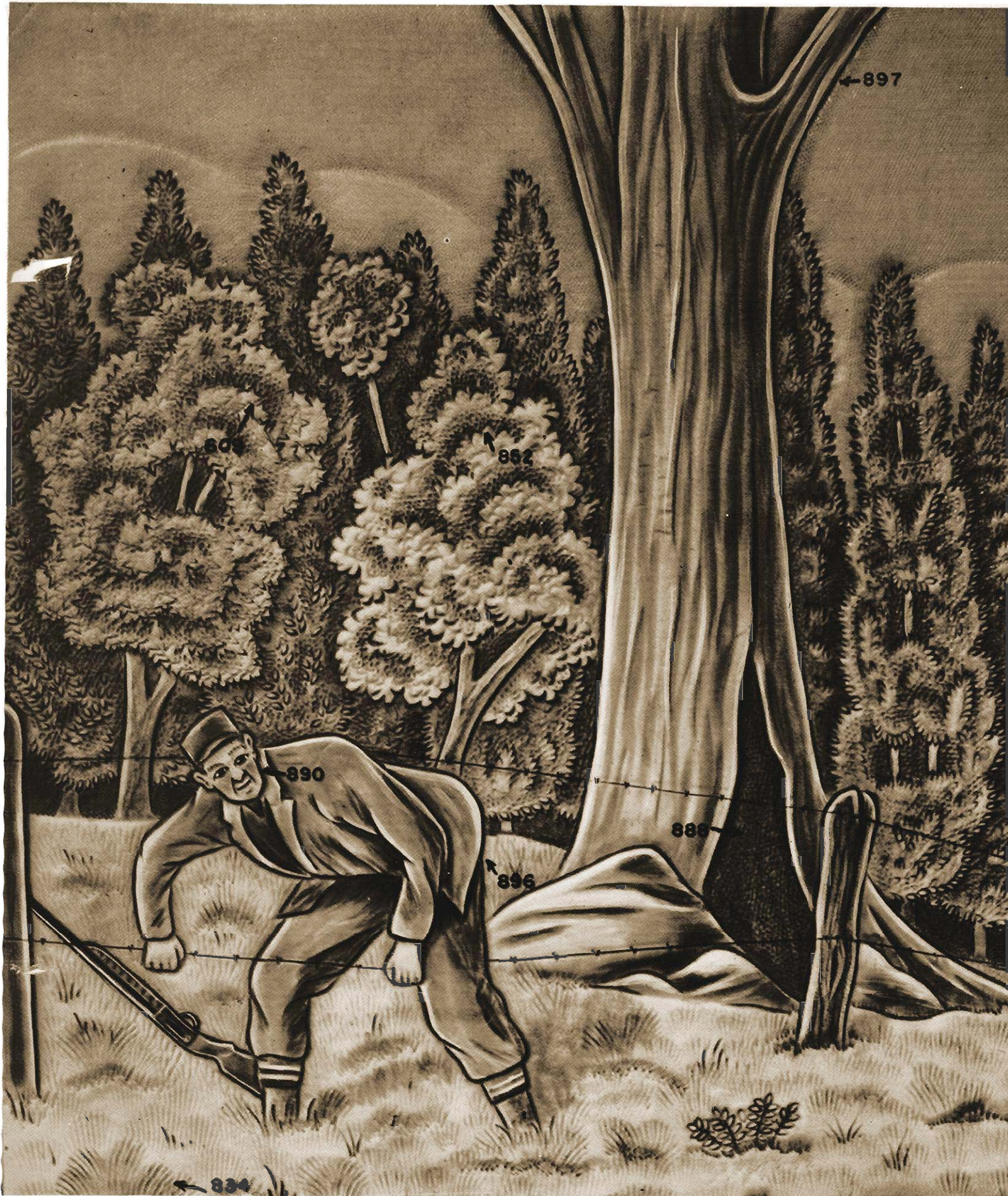
**TOOL #890** is the smallest figure beveler. Bevel the eyes, nose, and mouth of hunter with this tool. Strike tool lightly, as small features are NOT cut deep NOR beveled deep.

**MODELER #3** . . . Develop the habit of modeling all beveling. This is a quick but important task. Facial features are softened, round objects like tree trunks appear more rounded, and irregularities in beveling can be smoothed out.

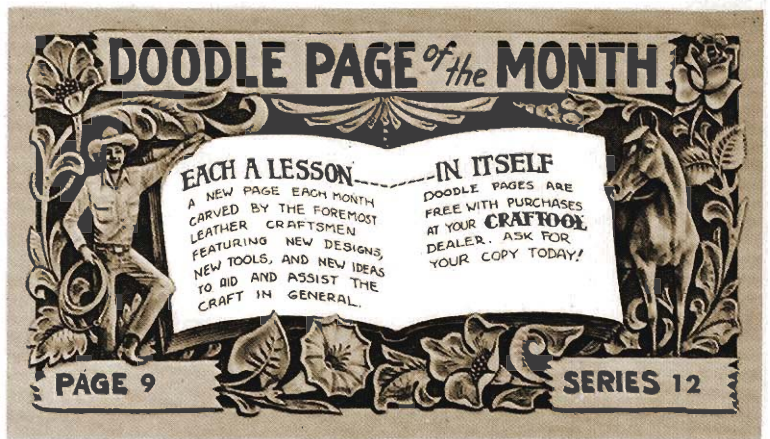
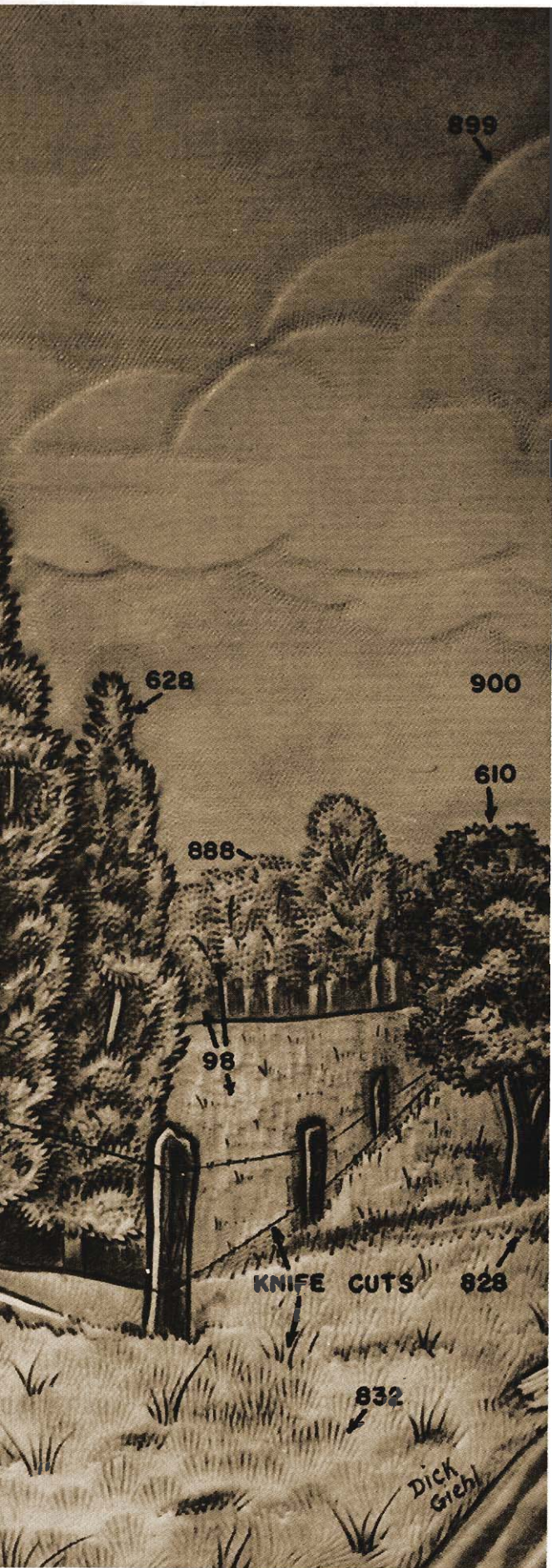
**TOOL COMBINATIONS #628 and #888, #852 and #888, #609 and #888, #888 and #98** . . . are tool combinations used to designate different trees. The same technique is used with each combination. Stamp entire tree lightly with first combination tool . . . create foliage pattern with the same tool tilted a bit . . . then use second tool to accent foliage pattern and to show density of foliage.

**TOOLS #828, #832, and #834** were used to make the grass. By stamping with three different tools in an irregular fashion, one can better eliminate the tendency toward monotony when covering a large area.









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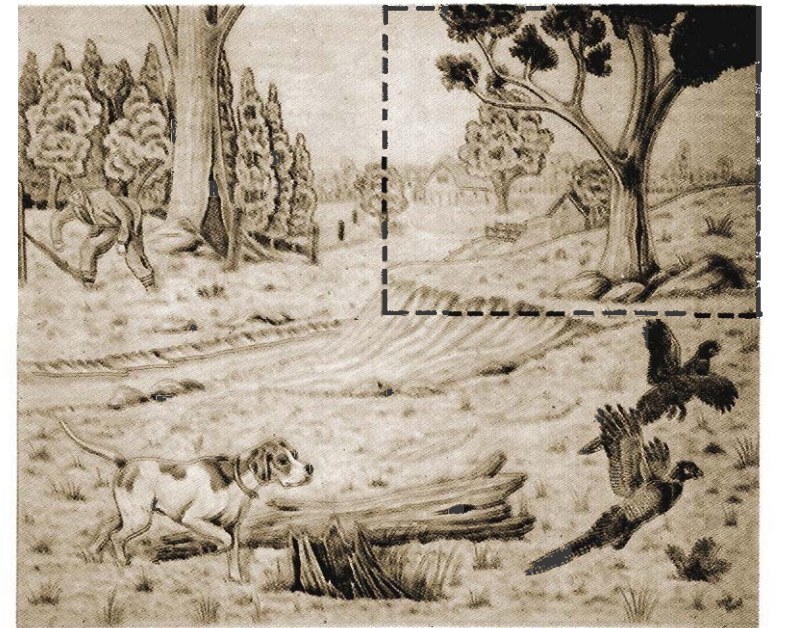
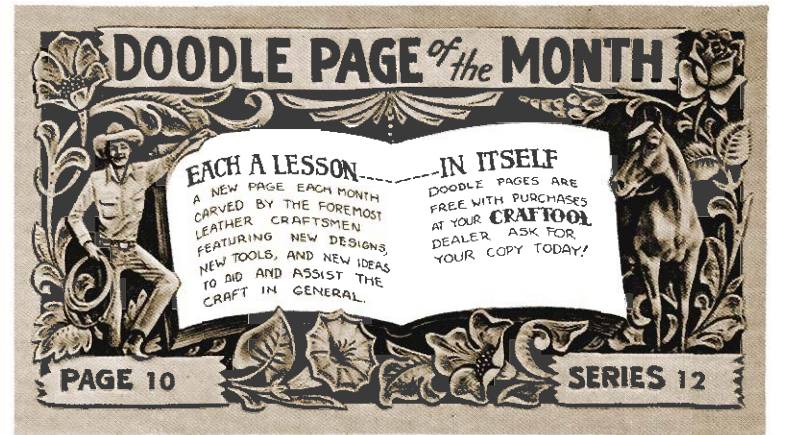
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COUNTRY SCENE . . . . . By Dick Giehl

**PART TWO. The Farm**

TOOLS #897 and #896 were used to bevel the lengthy cuts in scene.

TOOL COMBINATIONS #630 and #888, #853 and #888, #610 and #888, and #98 . . . are combinations to make tree foliage. The technique followed in using these tools was described in previous Doodle Page. (part one).

TOOL #941 produces a clean-cut bevel in the crotches of the trees.

TOOL #98 . . . Tilt tool, so you are stamping with only a small portion of it and use it more or less as a beveler to create depth along the outline of the row of trees against the skyline . . . this tool was used in the same way to show the density of grass in the distance, around the barn and in front of the row of trees. Use this tool flat as a backgrounder between each tree in the long row in background.

TOOL #902 was used as a beveler (by using only part of the tool's impression) to make the over-hanging grass along the bank of stream appear rugged and ragged . . . stamp tool in an irregular manner, that is, allow the tool impressions to overlap here and there and tilt tool at varying angles to eliminate uniformity of tool impressions. Use the tip of tool to make a few clumps in the grass here and there.

TOOLS #890 and #891 were used to take care of all small beveling jobs around the buildings and the bridge.

Small and somewhat shallow knife cuts should be put on the trunks of the medium-sized trees, also, here and there in the grass area.

TOOLS #900 and #899 were used to matt the sky area; the larger tool was used to outline the clouds.





630

899

853

888

610

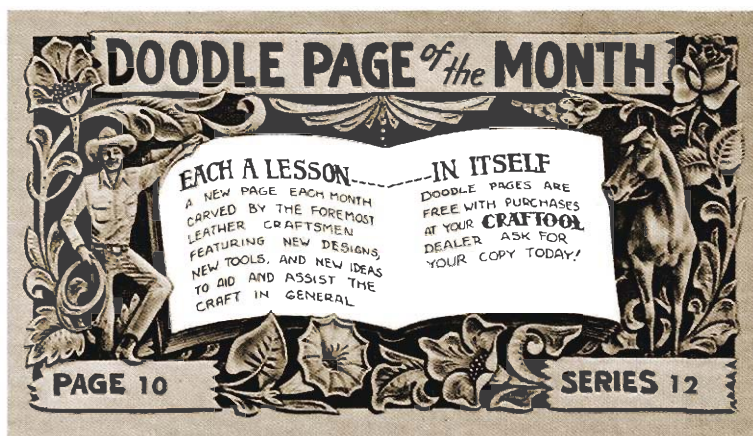
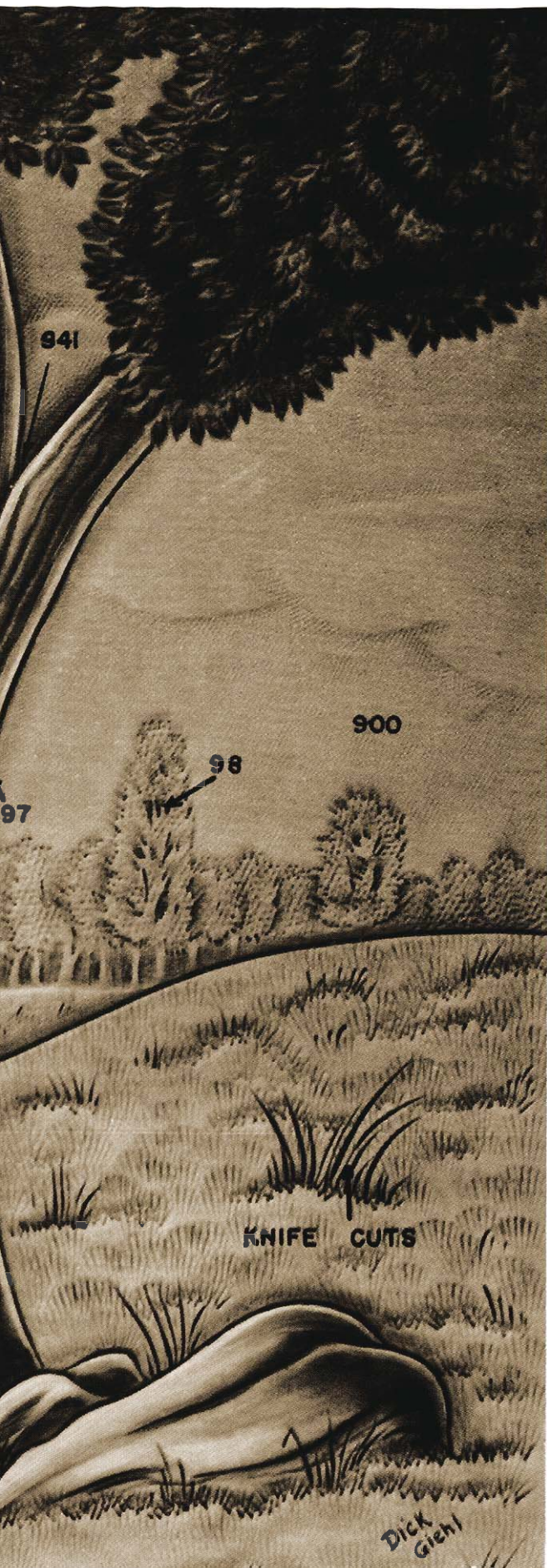
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**PAGE 11** **SERIES 12**



**COUNTRY SCENE . . . . . By Dick Giehl**

**PART THREE.** The Hunter's "Pride and Joy"—his dog.  
 Cut but do NOT bevel the top of dog's nose.

TOOL #233 is a smooth pear shader which was used to shade around the dog's ear, nose, and jaw.

TOOL #206 . . . a pear shader, was used to form the muscle structure of dog. [The muscle lines should have been traced as dotted lines as they are NOT cut].

TOOL #890 beveled the dogs' eyes, nose, paw, mouth, and the buckle of the collar.

TOOL #896 was used to bevel the remainder of the dog.

MODELER #3 . . . Now bring that dog to life with a modeler. Soften the features and muscle lines where they might appear a little too prominent or a little square.

TOOL #897 was used to beveled the log, stump, and water line of stream. Use this tool to model the bank of stream and the rocks.

TOOL #902 made the grass edges along the stream. When you stamp the entire grass area with tools #828, #832, and #834, be sure that you turn your tools gradually as you near the opposite bank of stream . . . the grass hangs over this bank a little bit.

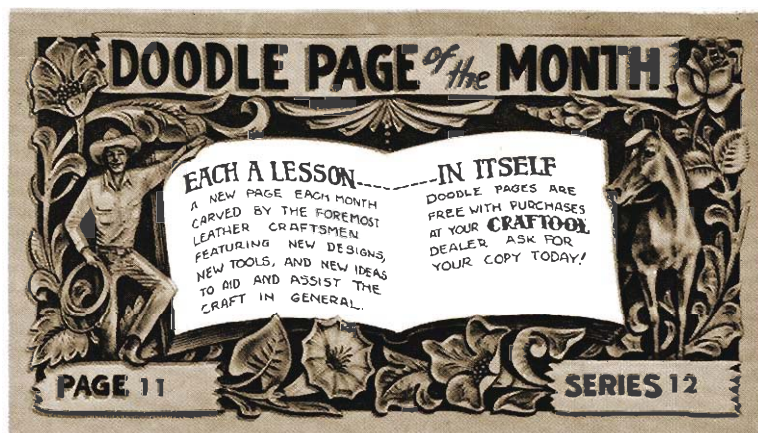
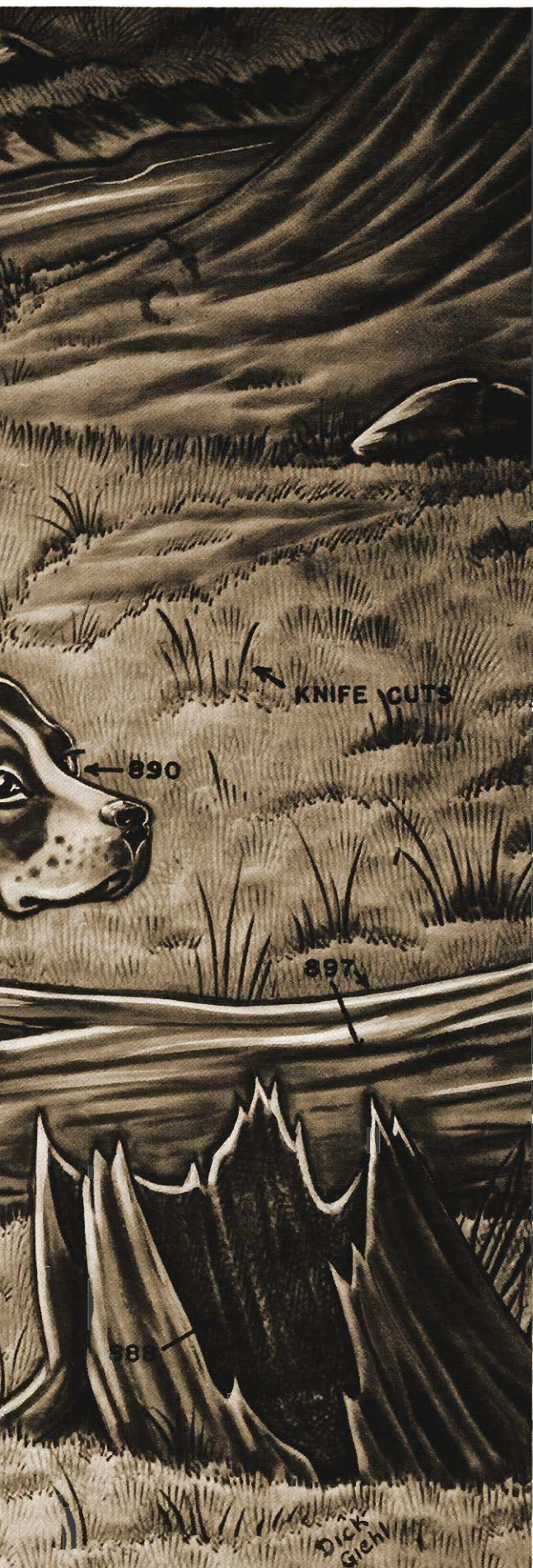
TOOL #888 was used to background the inner part of stump. Leave vertical ridges as you do this.

Compare the swivel knife cuts in Part One and Part Three, which indicate long grass or weeds. The cuts in Part One are short in length and shallow in depth compared to Part Three in which the cuts are long in length and are cut deep. This comparison denotes distance and creates depth or dimension in the picture.









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**PAGE 12** **SERIES 12**



**COUNTRY SCENE . . . . . By Dick Giehl**

**PART FOUR.** "Birds On The Wing"—it would appear that they'll make their "get-away."

**TOOL #897** beveled the eroded bank in upper left portion of picture. (To give the erosion lines a natural appearance—do NOT cut them.) The log was beveled with this large tool.

**TOOLS #896** and **#895** were used to bevel the body and the wings of the pheasants.

**TOOL #890** was used to bevel the feet and the inside of beak.

**TOOL #632** formed the eye of the foremost bird. The eye of the other pheasant was cut with a knife.

**TOOL #853** was used to simulate feathers on the bodies of the birds. Use only the tip of this tool to do this.

**TOOL #941** created the sharp V impression between the feathers of the outer wing and tail.

**TOOL #910** created the V impression on the middle feathers (coverts) of wing. These feather tips were NOT cut with the knife.

**TOOL #623** was used to form bush.

The knife cuts in lower left of this Doodle Page (which adjoin the stump in Part Three) should be long and deep . . . dampen leather to put in these cuts. Do NOT try to cut "grass cuts" by following a tracing. You might suggest a general placing of grass cuts on your tracing but do all "decorative cuts" free hand.

"Country Scene" is particularly attractive dyed in shades of brown. To produce a variation in shades of brown . . . dye the hunter, pheasants, logs, and trees with a light yellow wash prior to the application of the brown dye.

Should you decide to dye this picture in nature's colors—pastel colors are preferable on leather. Dark colors (except when used for high-lighting purposes) are usually uncomplimentary to leather. When using white (for example, on dog), do not use an enamel type paint. The white is so white and usually so thick that it tends to "detract" rather than "attract" on leather.





897

902

828

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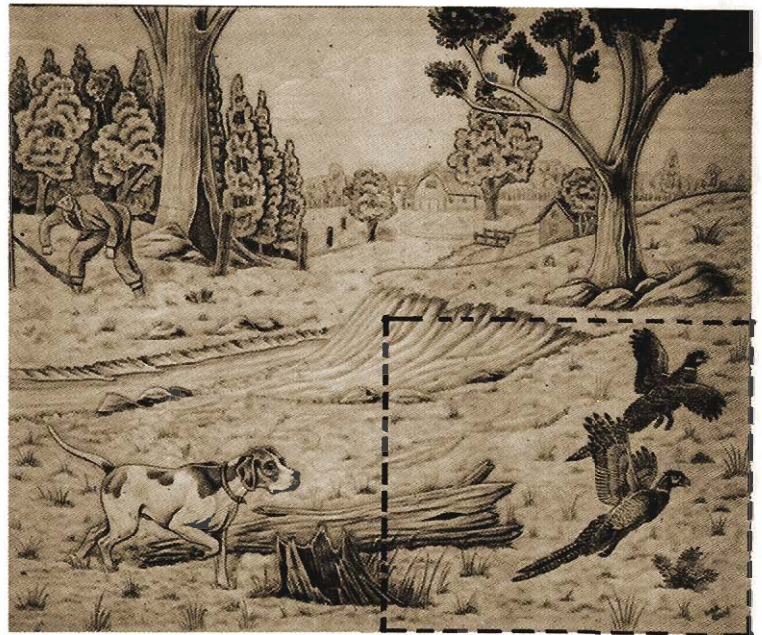
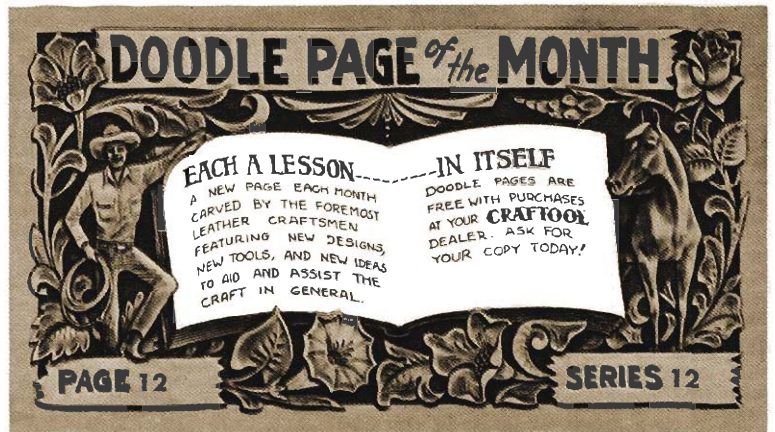
910

941

890

KNIFE CUTS





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