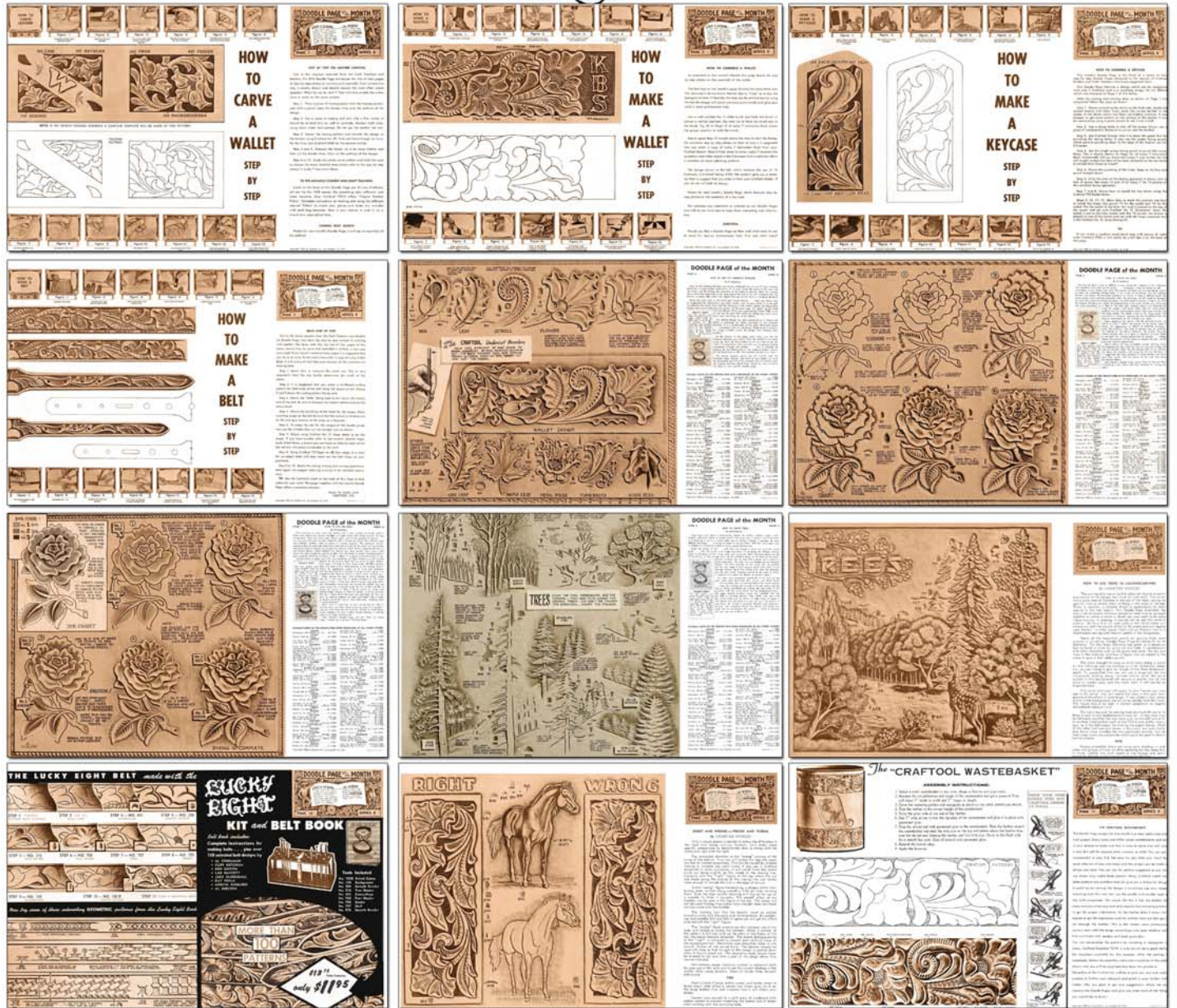


Vintage Doodle Page Collectors Set - Series A8

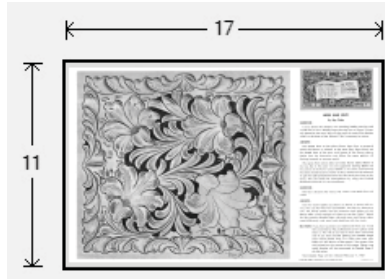


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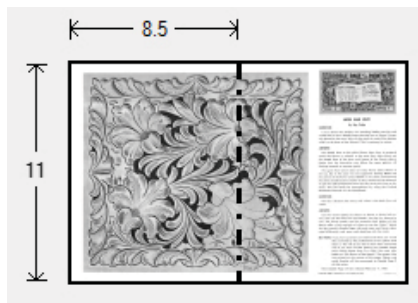
Doodle Page Digital Download

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



1) Full Size

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



2) Tiled

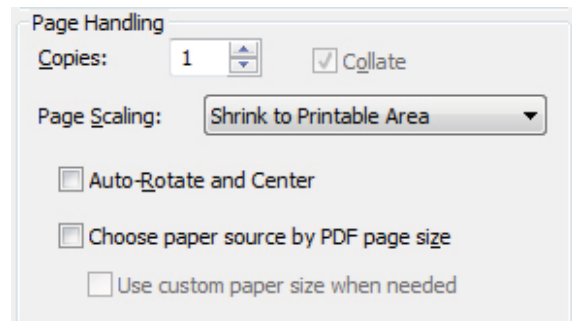
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

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

(Some Doodle Pages do not have backs)

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



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

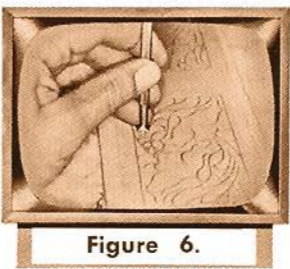
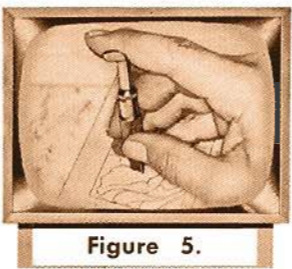
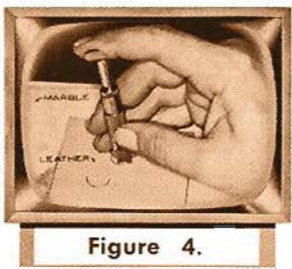
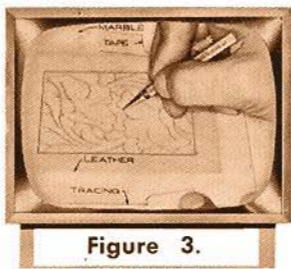
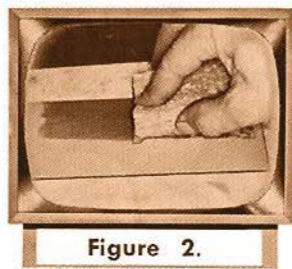
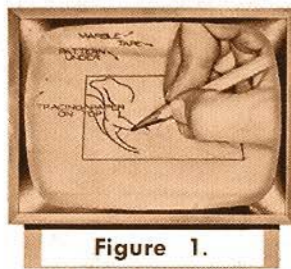


Figure 1.
TRANSFER DESIGN ONTO
TRACING PAPER.

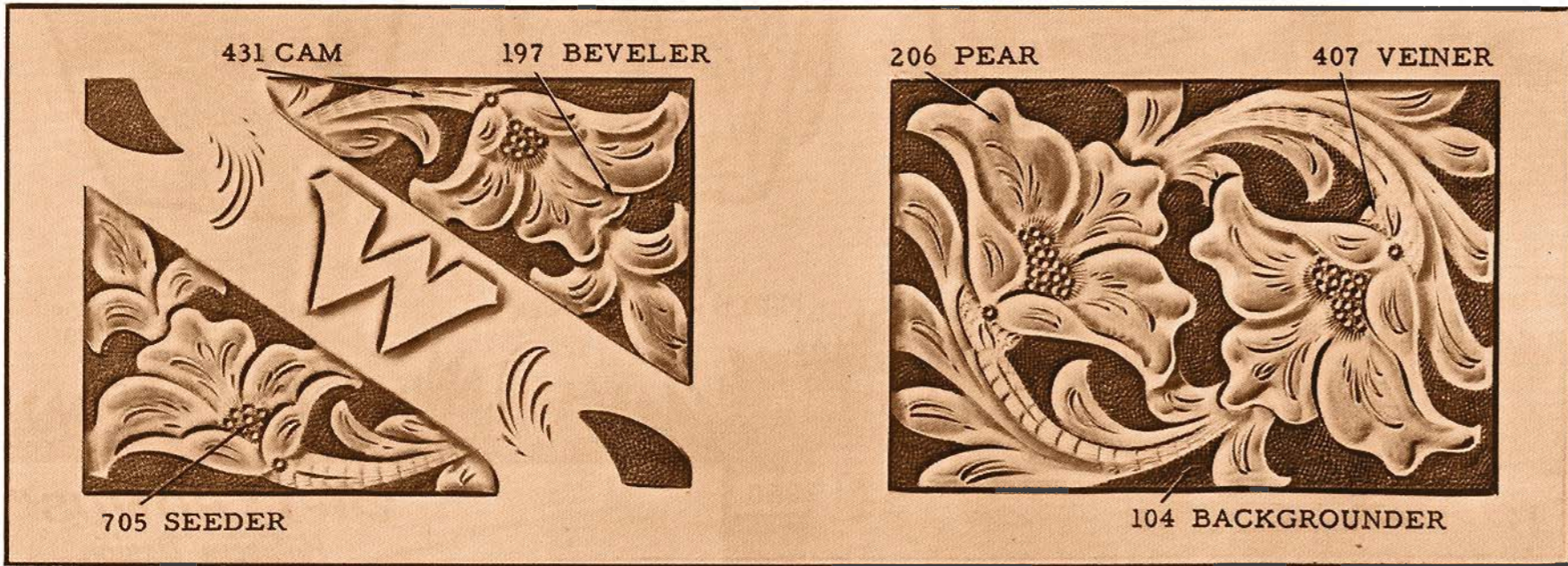
Figure 2.
MOISTEN OR CASE
LEATHER.

Figure 3.
USE STYLUS AND PRESS
DESIGN INTO MOIST
LEATHER.

Figure 4.
PRACTICE OUTLINE CUTS
IN SCRAP LEATHER.

Figure 5.
CUT OUTLINE OF DESIGN
WITH THE SWIVEL KNIFE.

Figure 6.
USE CAMOUFLANGE TOOL
#431.



NOTE: IF WE RECEIVE ENOUGH REQUESTS A CRAFTAID TEMPLATE WILL BE MADE OF THIS PATTERN.

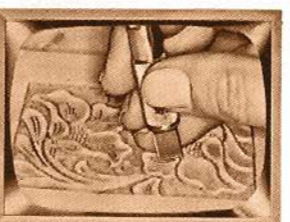
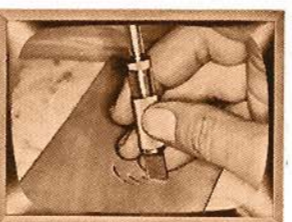
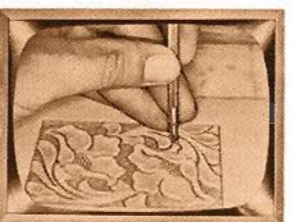
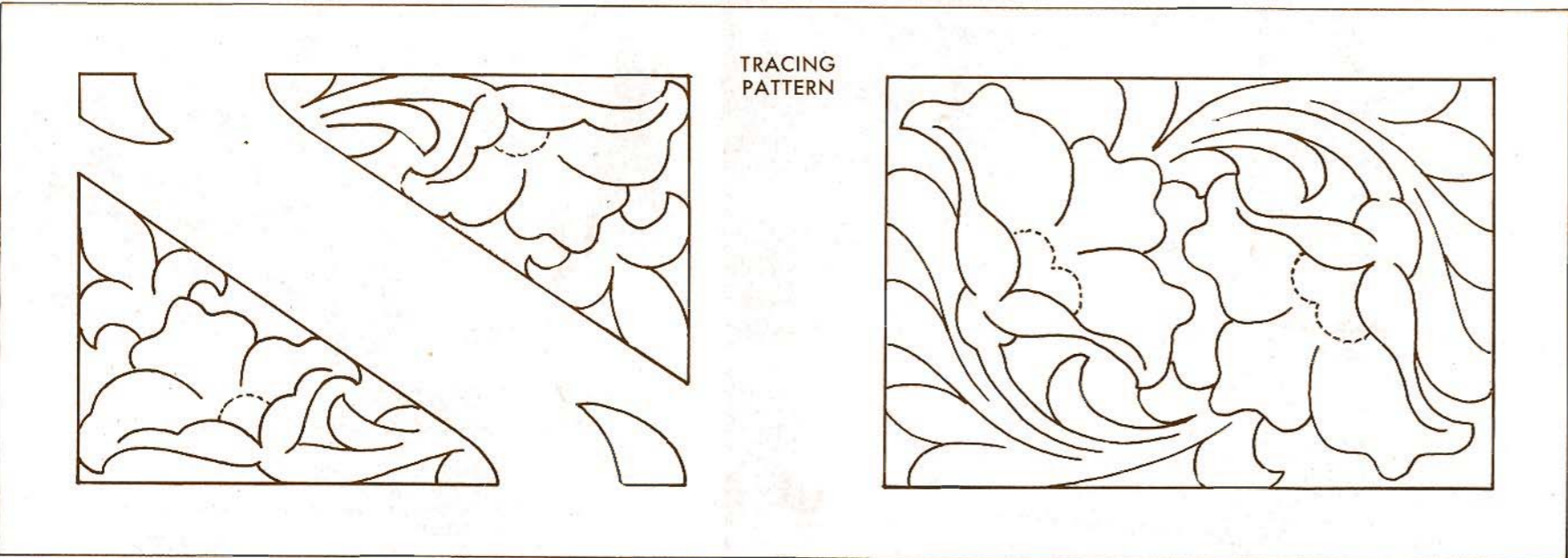


Figure 7.
USE PEAR SHADER TOOL
#206.

Figure 8.
USE VEINER TOOL #407.

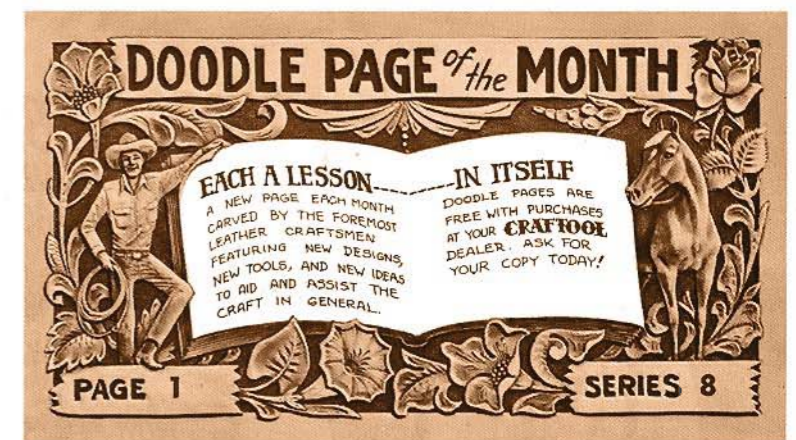
Figure 9.
USE BEVELER #197.

Figure 10.
USE SEEDER #705.

Figure 11.
USE BACKGROUND TOOL
#104.

Figure 12.
PRACTICE DECORATIVE
CUTS ON SCRAP LEATHER.

Figure 13.
MAKE DECORATIVE CUTS
IN DESIGN, LET DRY AND
APPLY DRESSING.



HOW TO CARVE A WALLET

STEP BY STEP

STEP BY STEP ON LEATHER CARVING

Due to the requests received from the Craft Teachers and Dealers, this 87th Doodle Page introduces the first of four pages of step by step photos on carving and assembly. Each consecutive step is clearly shown and should answer the most often asked question "What do we do next"? They will also enable the entire class to work on the same project.

Step 1. Place a piece of tracing paper over the tracing pattern and with a pencil copy the border lines and the outlines of the design.

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COMING NEXT MONTH

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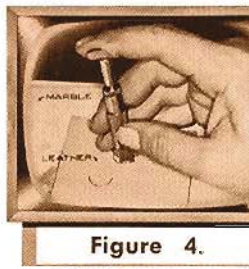
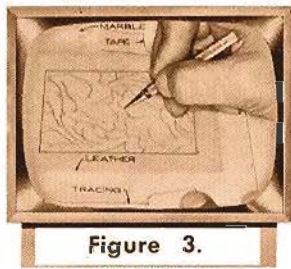
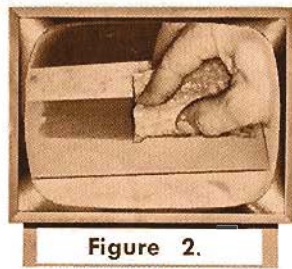
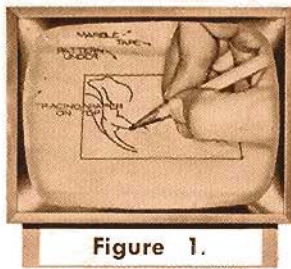
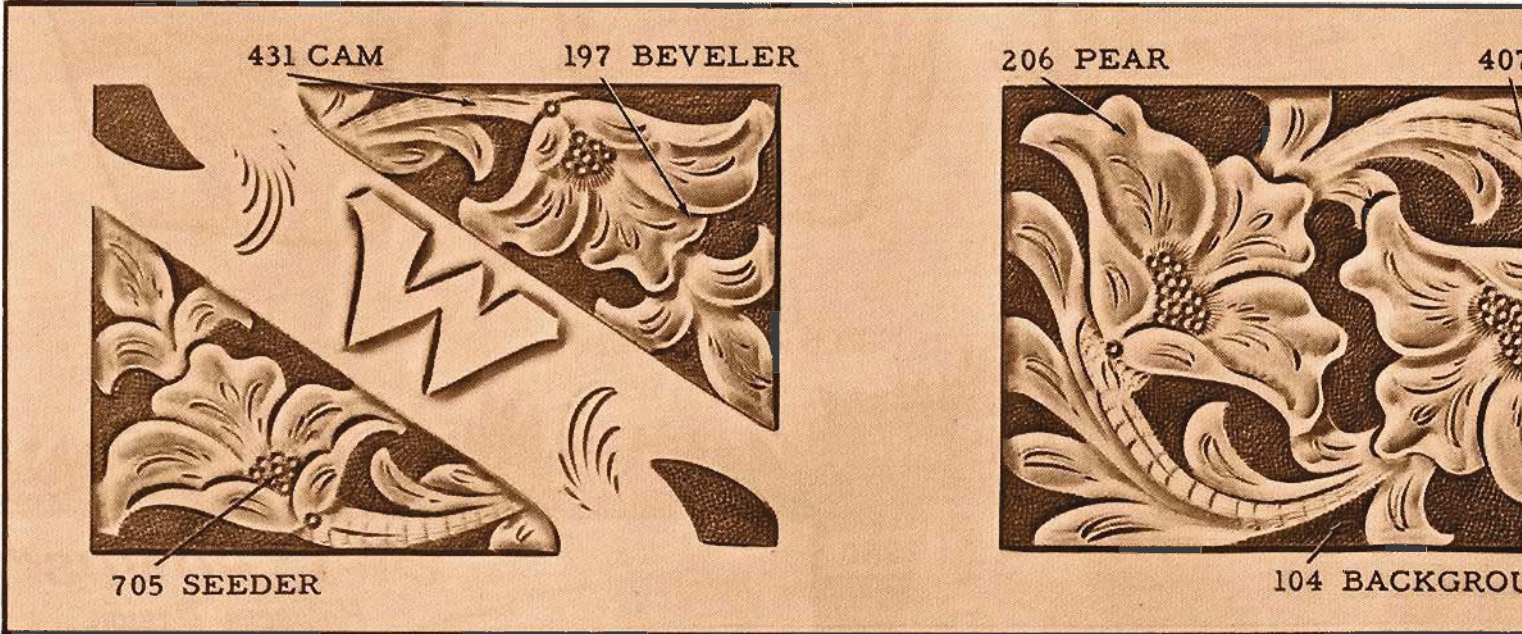


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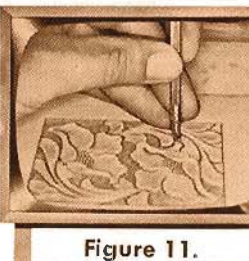
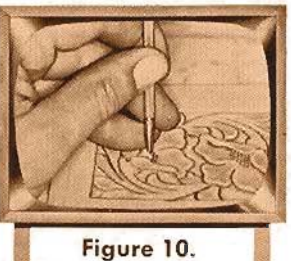
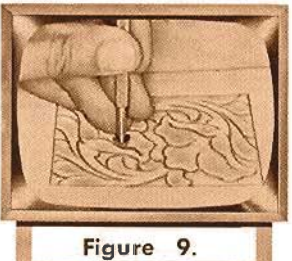
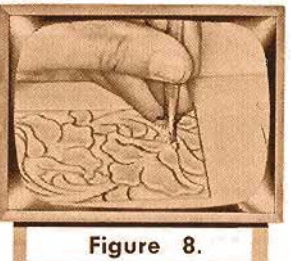
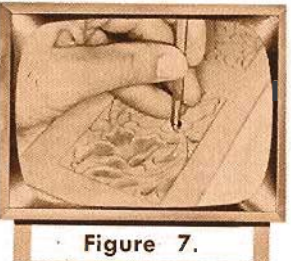
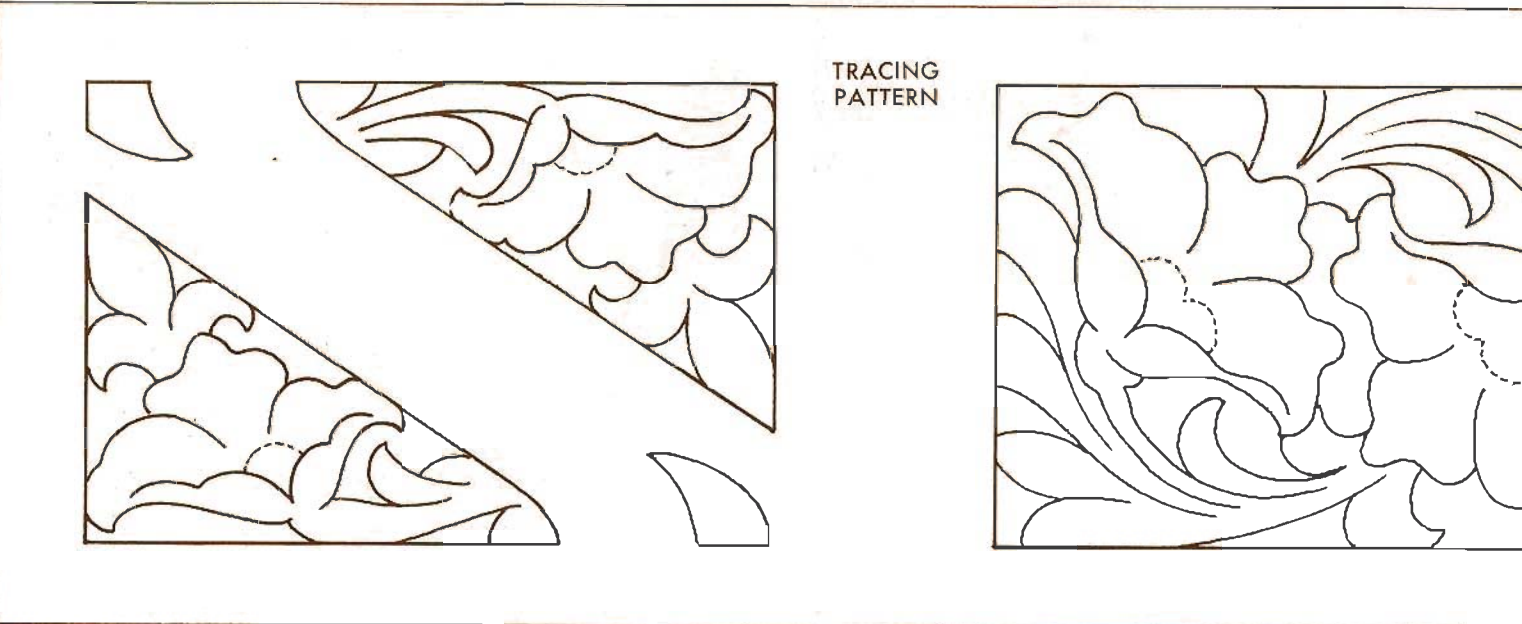


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Figure 5.

CUT OUTLINE OF DESIGN WITH THE SWIVEL KNIFE.



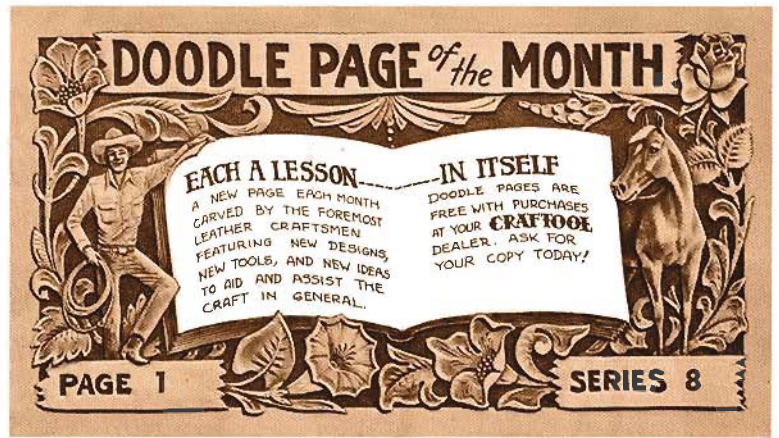
Figure 6.

USE CAMOUFLANGE TOOL #431.



HOW TO CARVE A WALLET

STEP BY STEP



PAGE 1

SERIES 8

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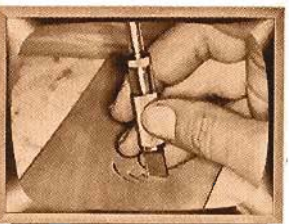


Figure 12.

PRACTICE DECORATIVE CUTS ON SCRAP LEATHER.

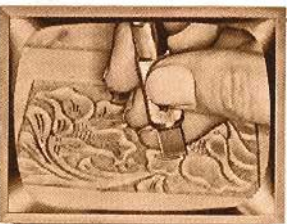


Figure 13.

MAKE DECORATIVE CUTS IN DESIGN, LET DRY AND APPLY DRESSING.

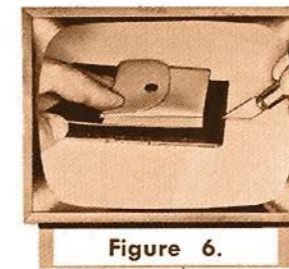
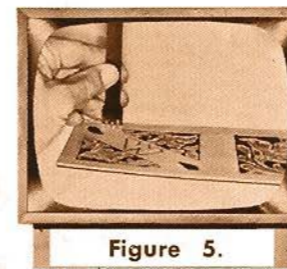
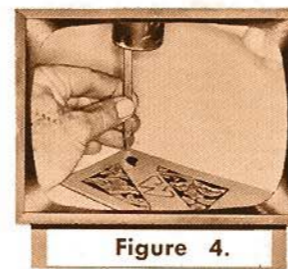
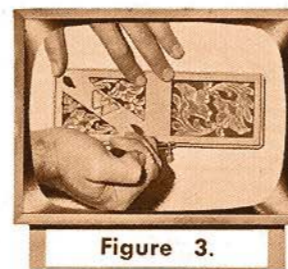
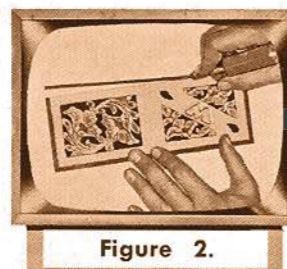
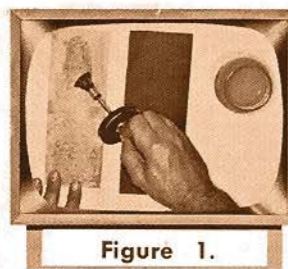
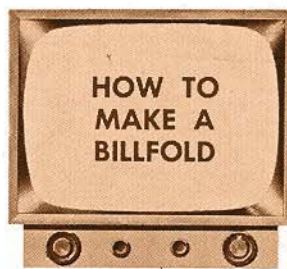


Figure 1.
CEMENT BACK TO SKIVER.

Figure 2.
TRIM SKIVER TO MATCH THE BACK.

Figure 3.
MARK PUNCH LINE WITH THE ADJUSTABLE CREASER.

Figure 4.
USE SINGLE PRONG PUNCH FOR CORNER HOLES.

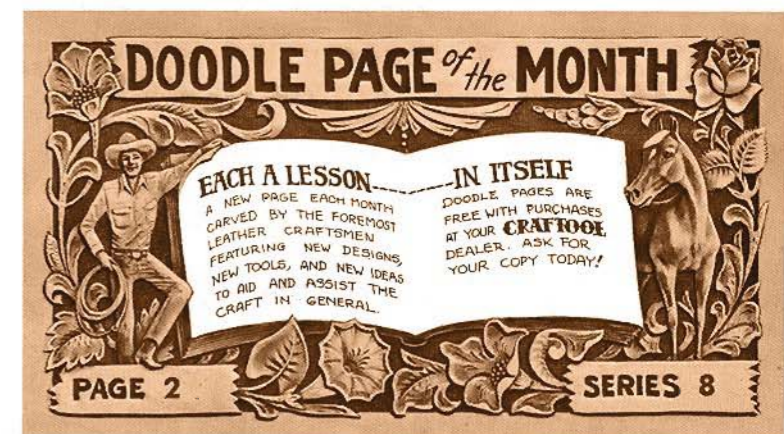
Figure 5.
USE FOUR PRONG PUNCH TO PUNCH TOP ROW OF HOLES.

Figure 6.
SCRAPE SKIVER WHERE LINER IS TO BE CEMENTED.



HOW TO MAKE A WALLET

STEP BY STEP



HOW TO ASSEMBLE A WALLET

As promised on last month's Doodle this page shows the step by step photos on the assembly of the wallet.

The last step on last month's page showed the decorative cuts. The next step is to use brown leather dye to "inlay" or to dye the background area. If desired, this step can be omitted but by using the dye the design will stand out more prominently and give your work a more professional look.

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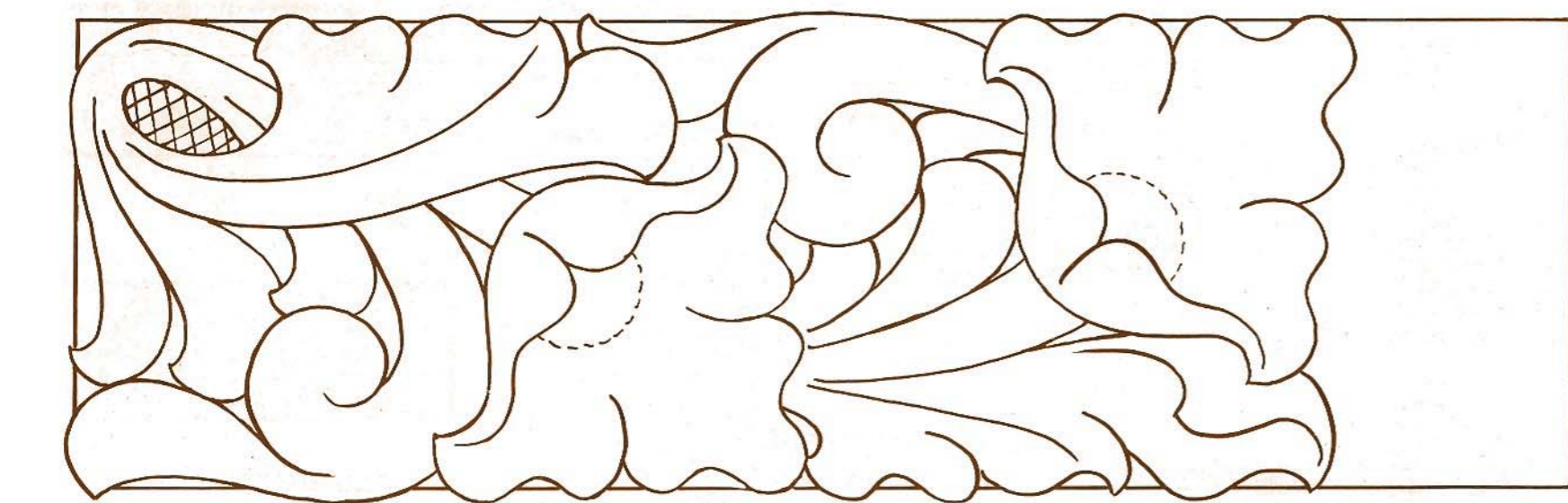
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Watch for next month's Doodle Page which features step by step photos on the assembly of a key case.

We welcome any comments or criticism on our Doodle Pages and will do our level best to keep them interesting and informative.

QUESTION:

Would you like a Doodle Page on How and what tools to use to make Fir, Spruce, Cottonwood, Oak, Pine and other trees?



2100 CRAFTAID

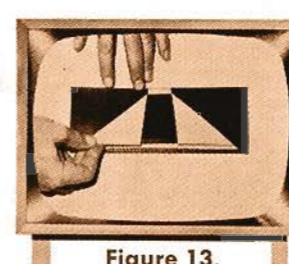
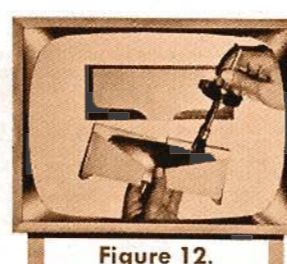
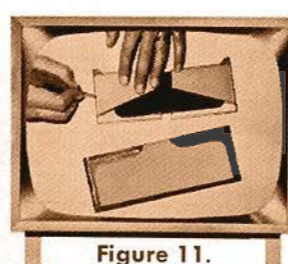
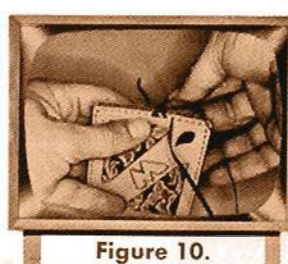
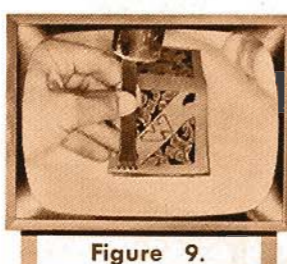
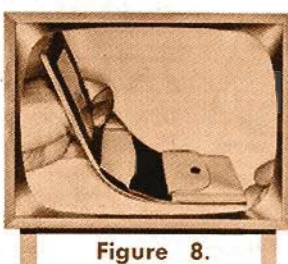


Figure 7.
APPLY CEMENT TO EDGES OF LINER AND BILLFOLD BACK.

Figure 8.
BEND SLIGHTLY AND CEMENT LINER TO BILLFOLD BACK.

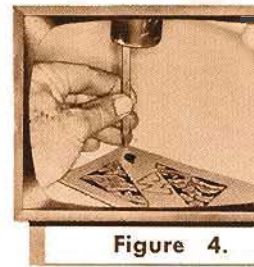
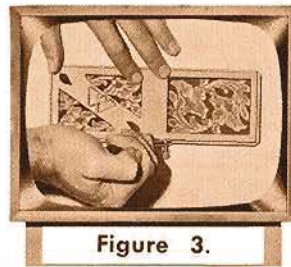
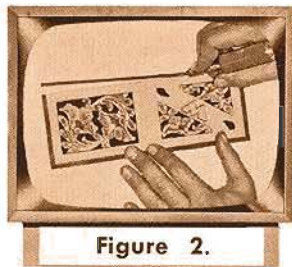
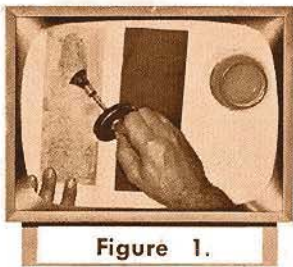
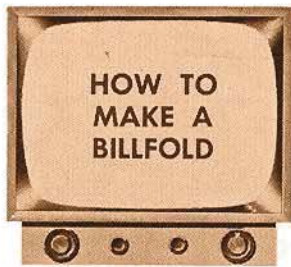
Figure 9.
PUNCH THE REST OF THE HOLES. USE SINGLE PRONG PUNCH FOR CORNERS.

Figure 10.
START LACING WHERE THERE IS A DOUBLE THICKNESS OF LEATHER.

Figure 11.
THE FLEXIBLE LINER. SCRAPE SKIVER & BACK OF THE FLEXIBLE STYLE LINER.

Figure 12.
APPLY CEMENT TO SKIVER AND LINER EDGES.

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**HOW TO
MAKE A
BILLFOLD**

Figure 1.

CEMENT BACK TO SKIVER.

Figure 2.

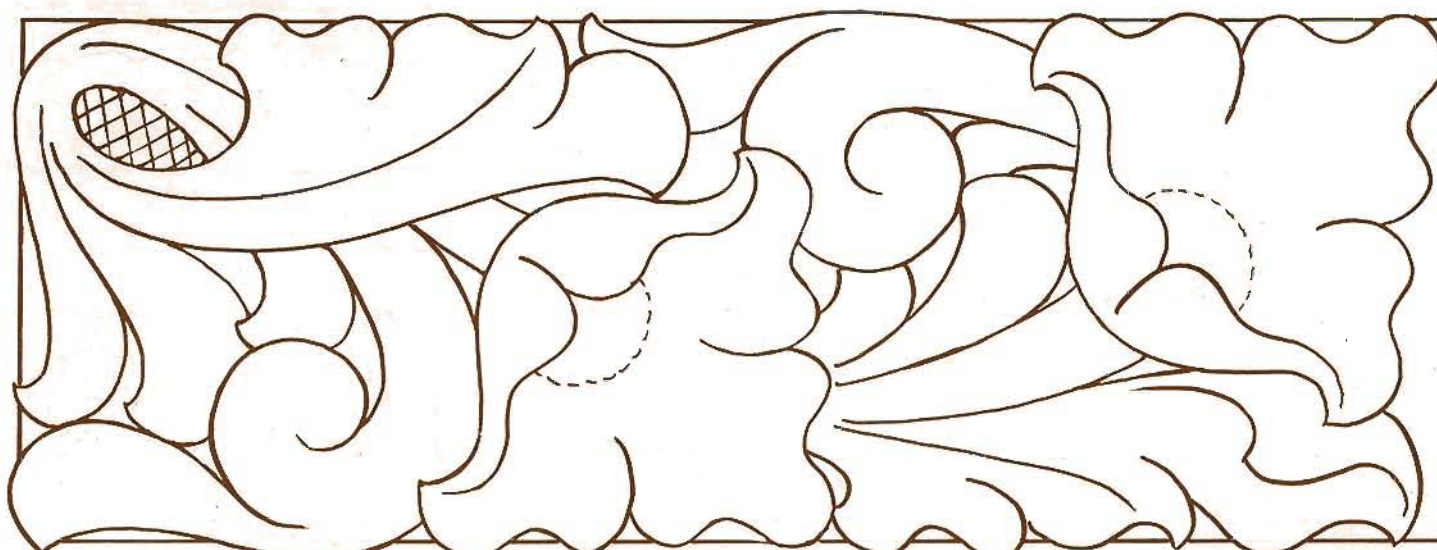
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2100 CRAFTAID

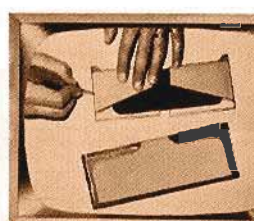
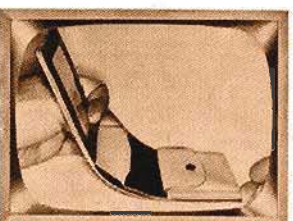
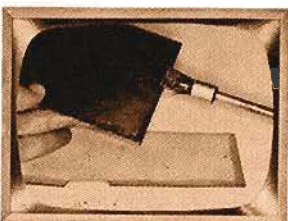


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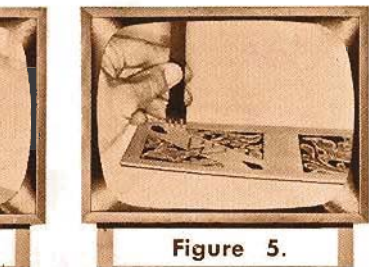


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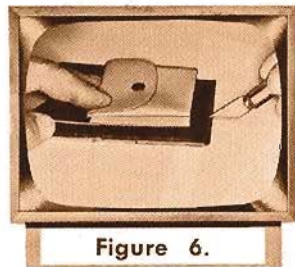


Figure 6.

SCRAPE SKIVER WHERE LINER IS TO BE CEMENTED.



HOW TO MAKE A WALLET

STEP BY STEP

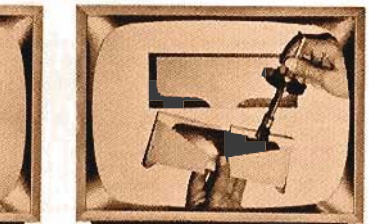


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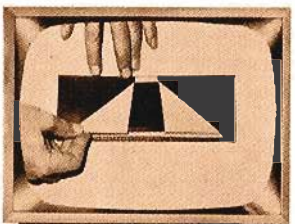
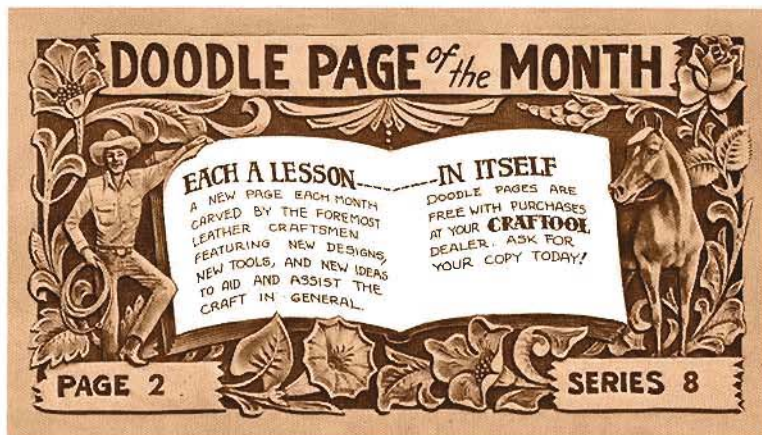


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Watch for next month's Doodle Page which features step by step photos on the assembly of a key case.

We welcome any comments or criticism on our Doodle Pages and will do our level best to keep them interesting and informative.

QUESTION:

Would you like a Doodle Page on How and what tools to use to make Fir, Spruce, Cottonwood, Oak, Pine and other trees?

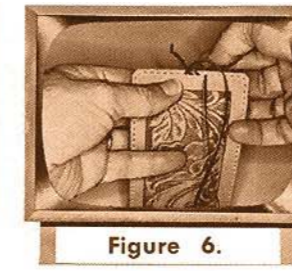
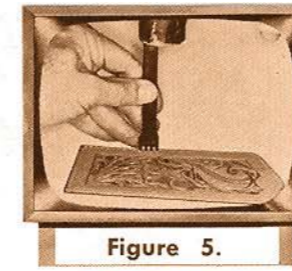
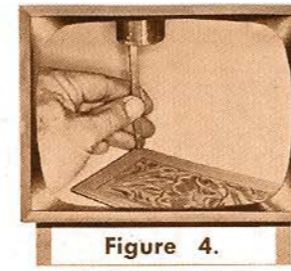
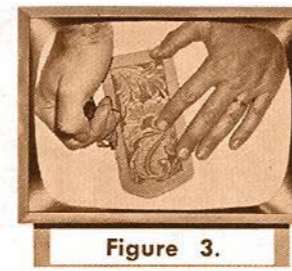
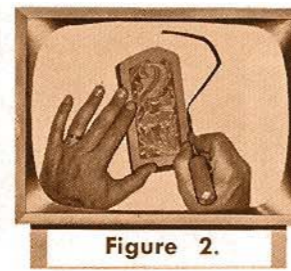
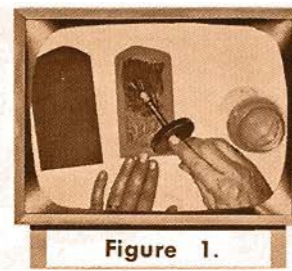


Figure 1.
APPLY CEMENT TO BACK OF KEY-CASE BACK AND TO SKIVER.

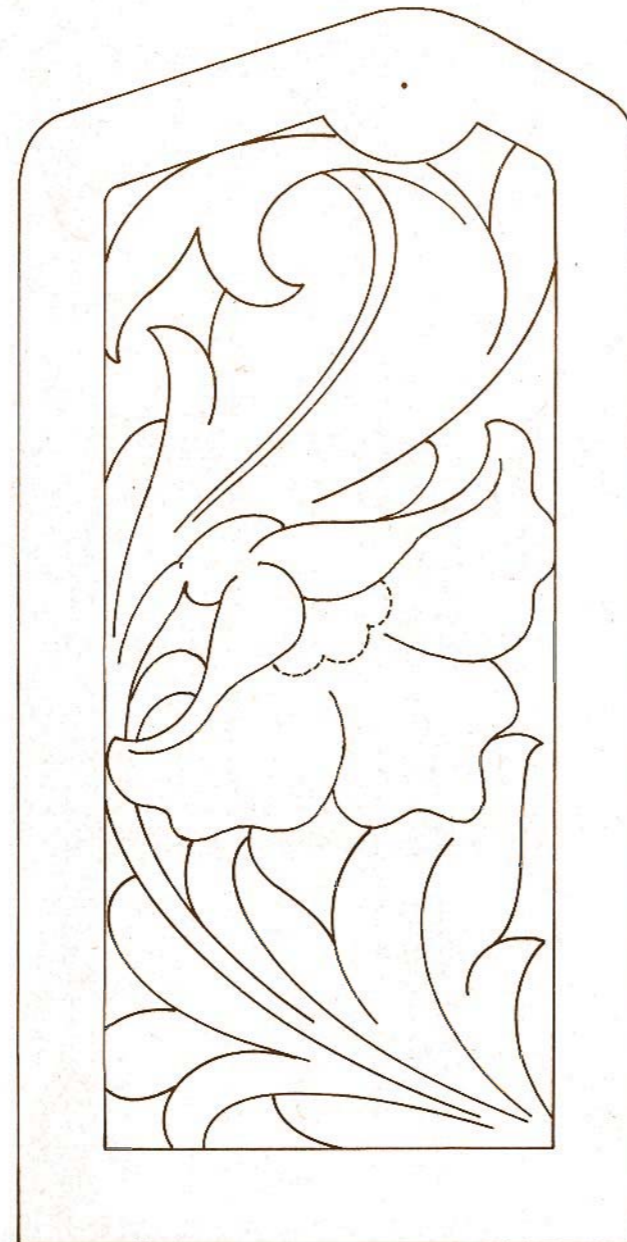
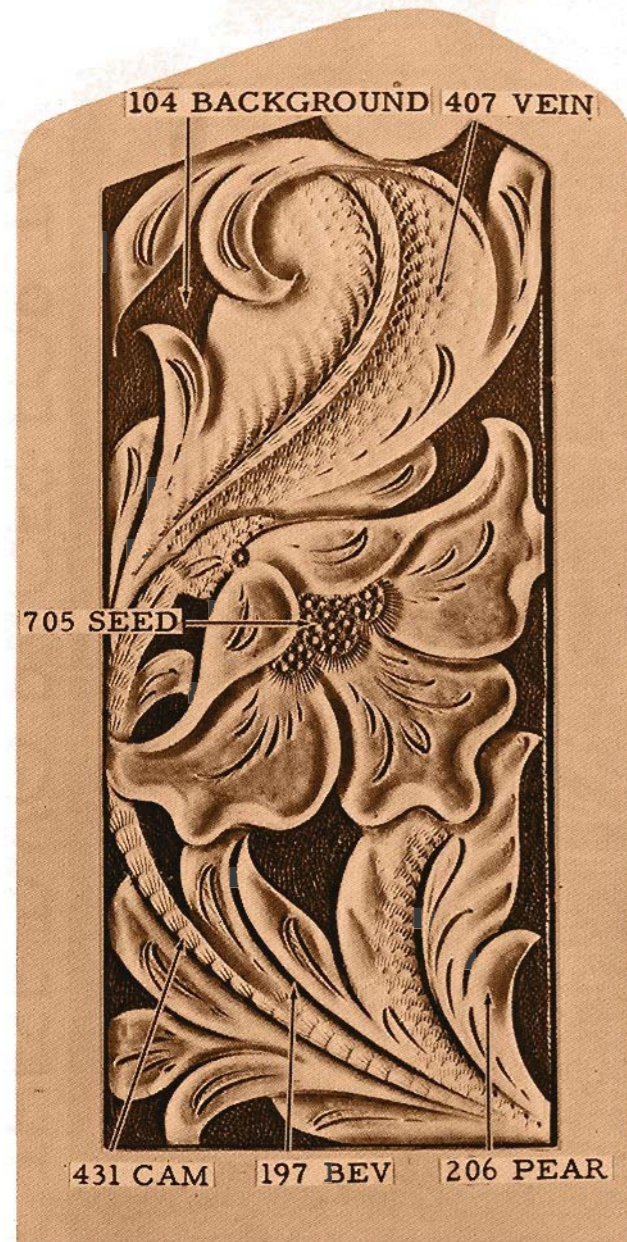
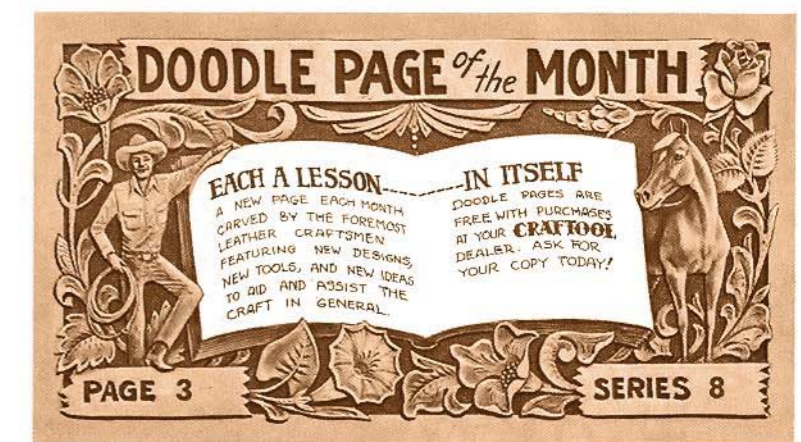
Figure 2.
TRIM SKIVER TO MATCH THE BACK.

Figure 3.
MARK PUNCH LINE WITH THE ADJUSTABLE CREASER.

Figure 4.
USE SINGLE PRONG PUNCH FOR CORNER HOLES.

Figure 5.
USE FOUR PRONG PUNCH FOR STRAIGHT PUNCHING.

Figure 6.
LACE COMPLETE.



HOW TO MAKE A KEYCASE

STEP BY STEP

HOW TO ASSEMBLE A KEYCASE

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This Doodle Page features a design which can be completed with only 7 Crafttools and is a matching design for the Billfold which was featured on Page 1 of this Series.

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Step 7 and 8. Shows how to install the key-tainer using the Crafttool #55 Eyelet Setter.

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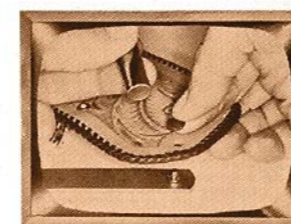
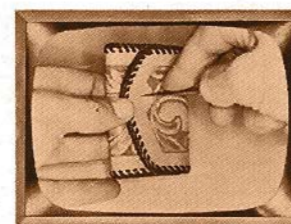


Figure 7.
POSITION KEY-TAINER & MARK HOLES FOR EYELETS.

Figure 8.
INSTALL AND SET EYELETS.

Figure 9.
FOLD KEY CASE & MARK POSITION OF BOTH SNAP HOLES.

Figure 10.
PUNCH BOTH SNAP HOLES.

Figure 11.
SET SOCKET AND BUTTON OF SNAP.

Figure 12.
SET STUD AND EYELET OF SNAP.

Figure 13.
THIS IS THE FINISHED KEY CASE.

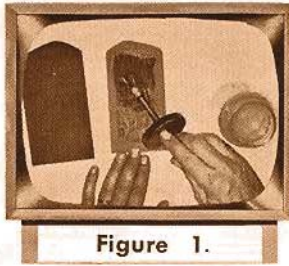
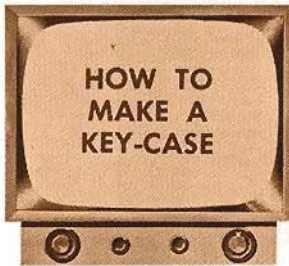


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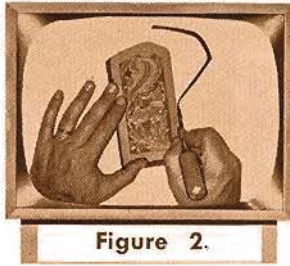


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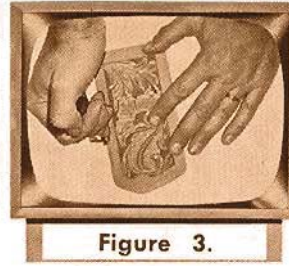


Figure 3.

MARK PUNCH LINE WITH THE ADJUSTABLE CREASER.

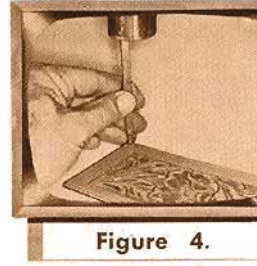


Figure 4.

USE SINGLE PRONG PUNCH FOR CORNER HOLES.

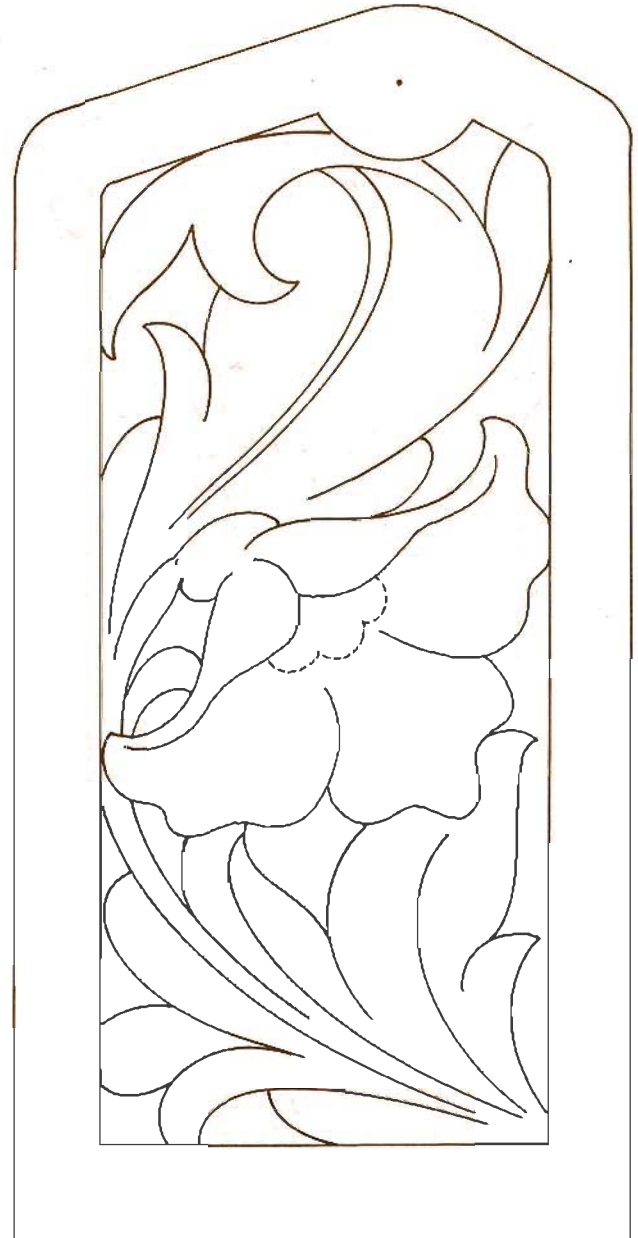


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INSTALL AND SET EYELETS.

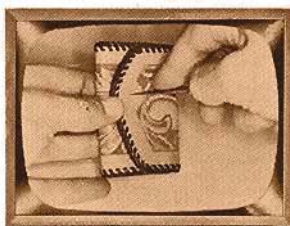


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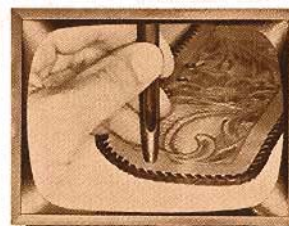


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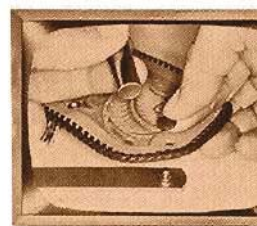


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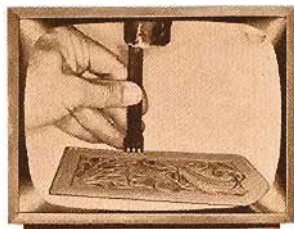


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USE FOUR PRONG PUNCH FOR STRAIGHT PUNCHING.

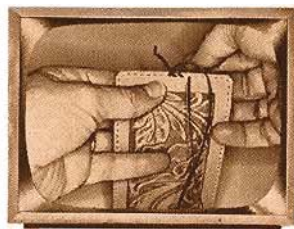
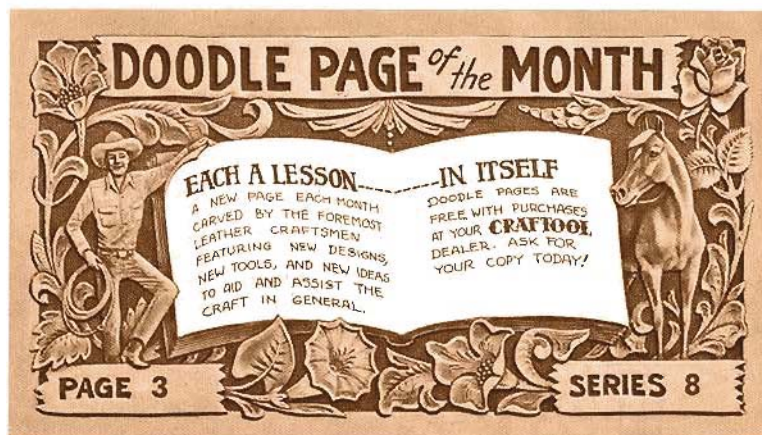


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LACE COMPLETE.

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STEP BY STEP



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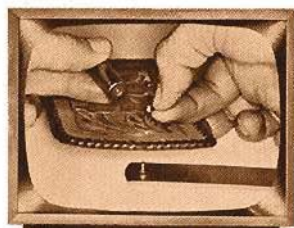


Figure 12.

SET STUD AND EYELET OF SNAP.

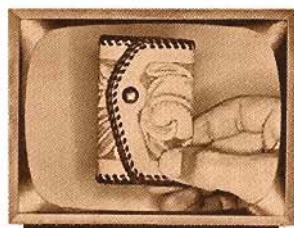


Figure 13.

THIS IS THE FINISHED KEY CASE.

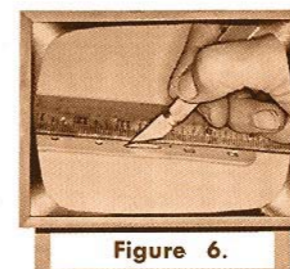
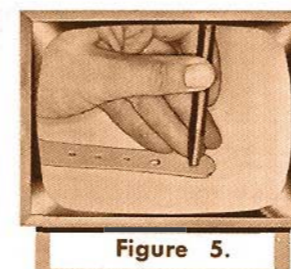
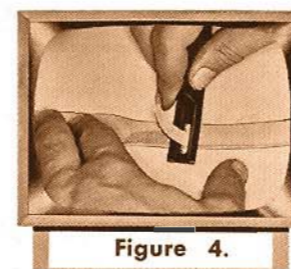
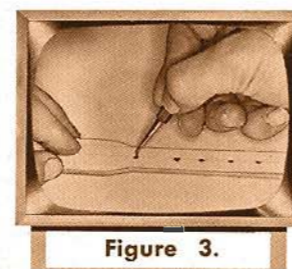
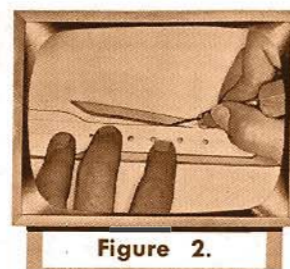
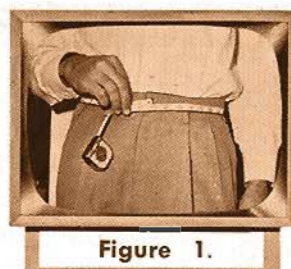


Figure 1.

MEASURE THE WAIST.

Figure 2.

CUT BELT STRIP AND BILLETS. (SEE LAYOUT.)

Figure 3.

MARK SNAP HOLES AND TONGUE SLOT.

Figure 4.

SKIVE BILLET FOR BUCKLE.

Figure 5.

PUNCH HOLES IN BUCKLE END.

Figure 6.

CUT SLOT FOR BUCKLE TONGUE.

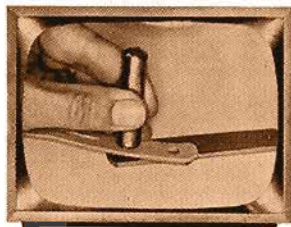
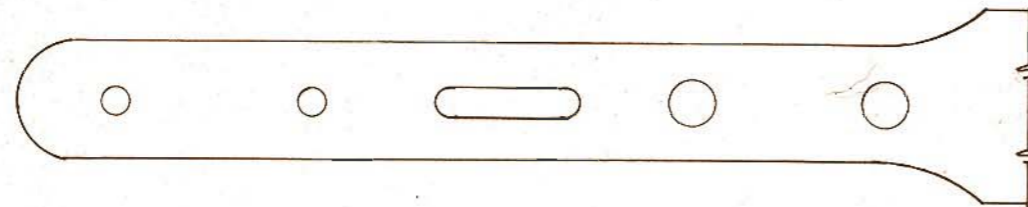
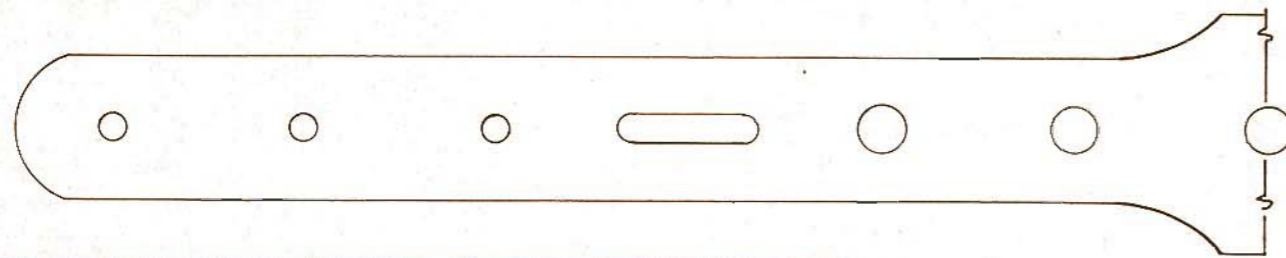


Figure 7.

SET SNAPS IN BUCKLE END OF BELT.

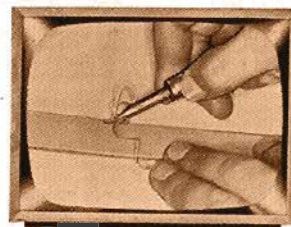


Figure 8.

USE EDGER #2 or #3.

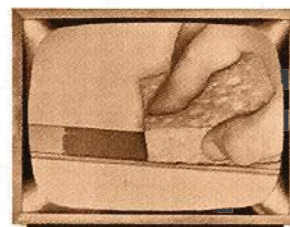


Figure 9.

MOISTEN OR CASE THE LEATHER.

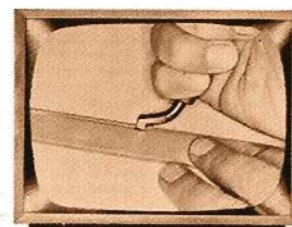


Figure 10.

USE #4 OR #5 CREASER TO MARK BORDER LINE.

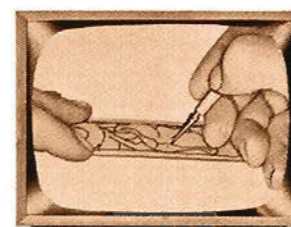


Figure 11.

TRANSFER DESIGN TO LEATHER. USE A STYLUS.

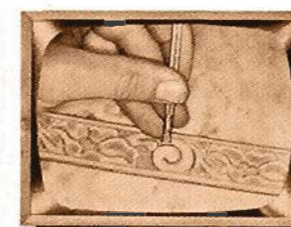


Figure 12.

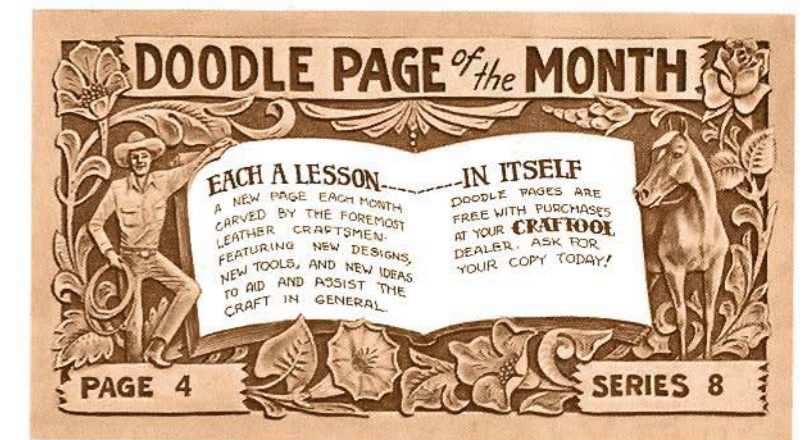
DECORATE THE DESIGN WITH THE STAMPING TOOLS.



Figure 13.

APPLY DRESSING AND BURNISH THE EDGES.

HOW TO MAKE A BELT STEP BY STEP



BELTS—STEP BY STEP

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CRAFTOOL CO.

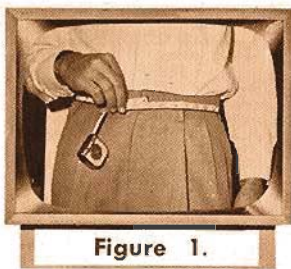


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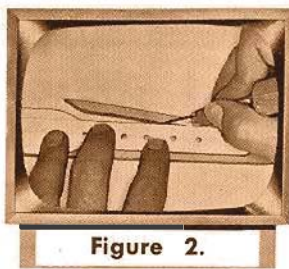


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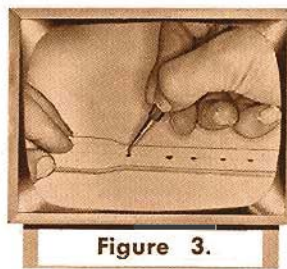


Figure 3.

MARK SNAP HOLES AND TONGUE SLOT.

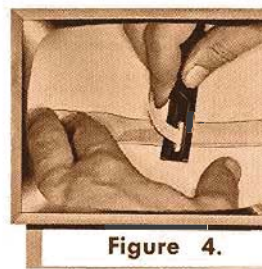


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SKIVE BILLET FOR BUCKLE

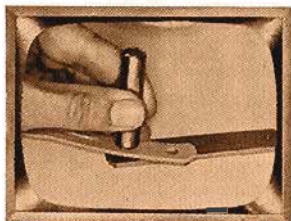
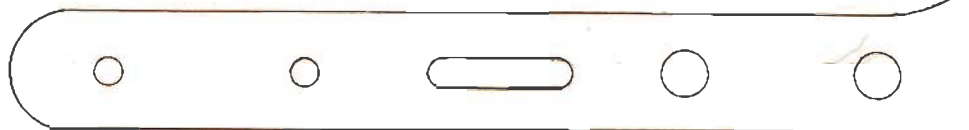
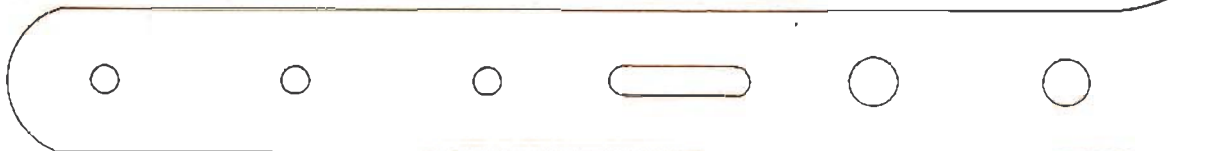


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SET SNAPS IN BUCKLE END OF BELT.



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USE EDGER #2 of #3.

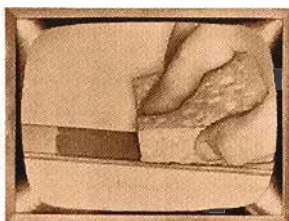


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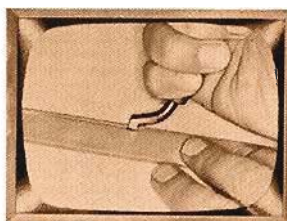


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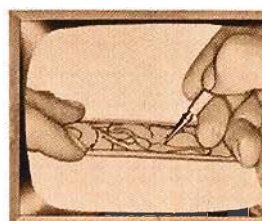


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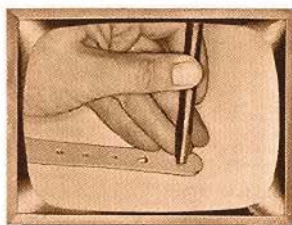


Figure 5.

PUNCH HOLES IN BUCKLE END.

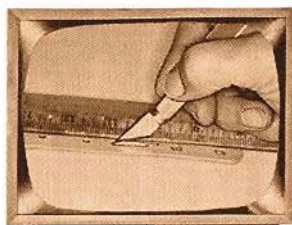
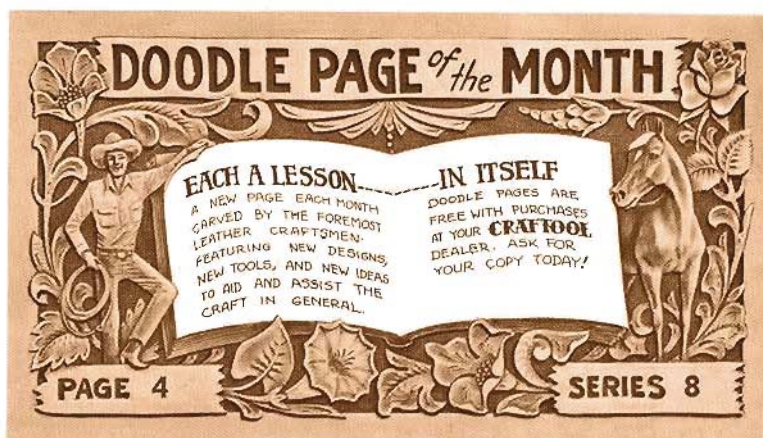


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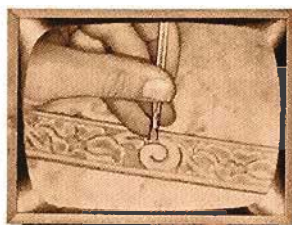


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HOW TO USE THE UNDERCUT BEVELERS

By Al Stohlman

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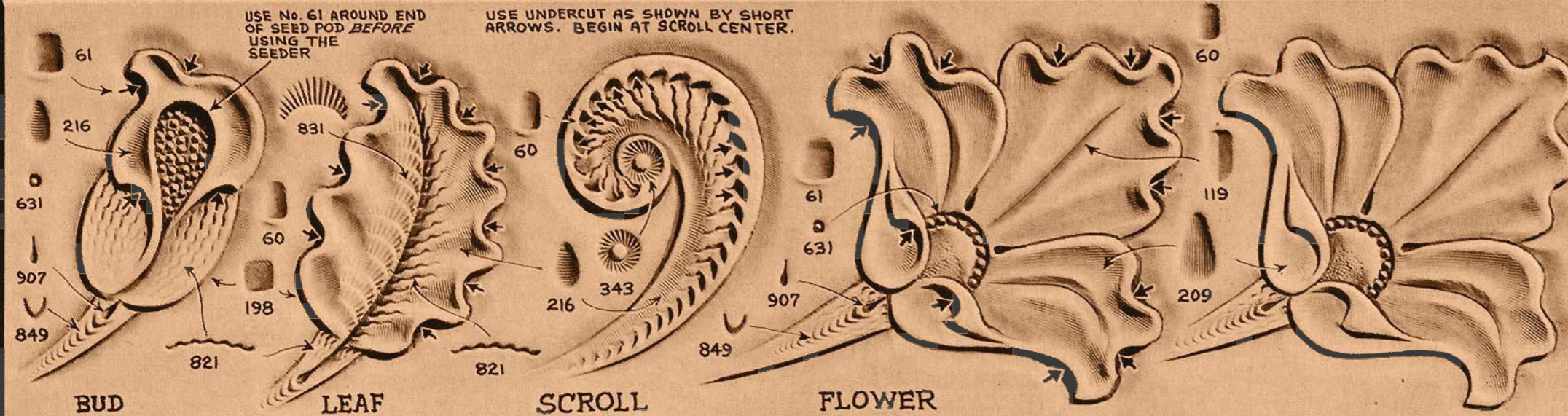
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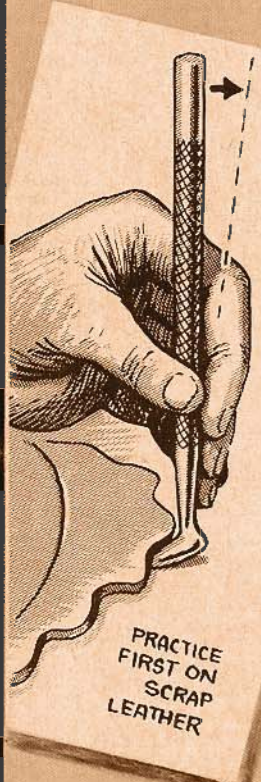
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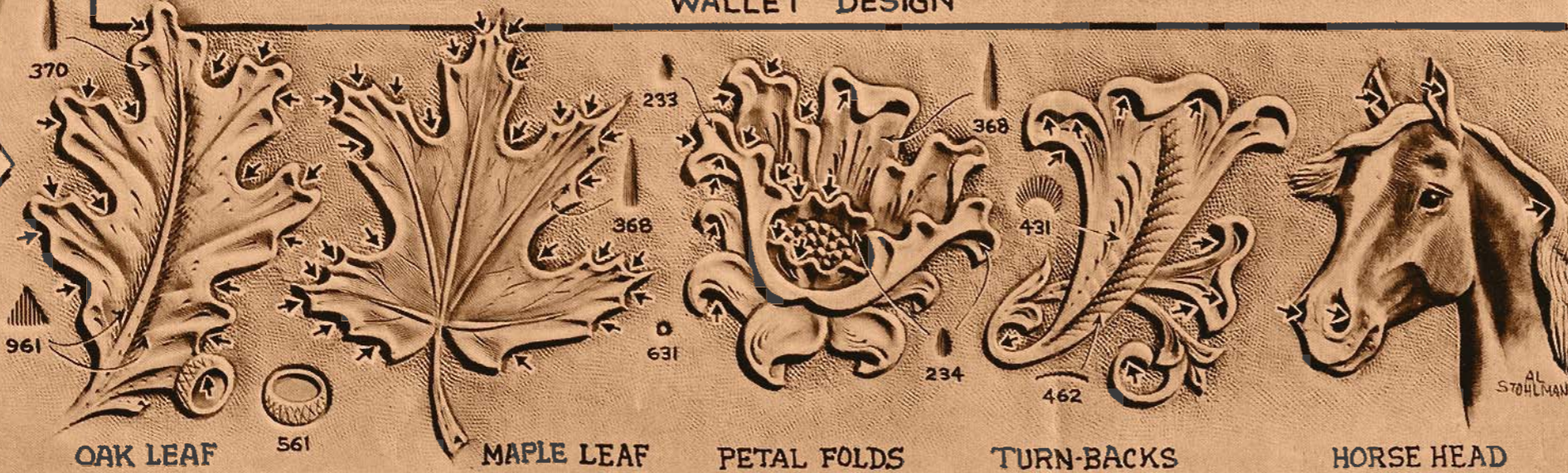


HOW TO USE CRAFTOOL Undercut Bevelers
 HOLD TOOL STRAIGHT UP AND DOWN TO BEGIN UNDERCUT. AS TOOL REACHES DEPTH OF CUT... TIP BACK TOWARD HEEL AND STRIKE FIRMLY TO FORCE POINT OF TOOL "UNDER" CUT AND "LIFT" THE DESIGN.

UNDERCUT BEVELER (SEE ARROWS) GIVES MORE DEPTH AND CONTOUR TO THE FLOWER. COMPARE WITH FLOWER AT RIGHT BEFORE UNDERCUTTING.
 FLOWER SHOWN WITHOUT THE AID OF THE UNDERCUT BEVELER APPEARS "FLAT" AND WITHOUT DEPTH. COMPARE WITH FLOWER AT LEFT.



OTHER SUGGESTED USES FOR CRAFTOOL UNDERCUT BEVELERS
 SEE SHORT ARROWS
 A SIZE FOR EVERY NEED!

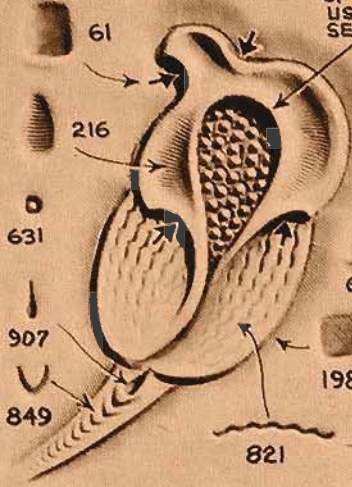


DOODLE PAGES OF THE MONTH FREE WITH PURCHASES AT ALL TANDY STORES

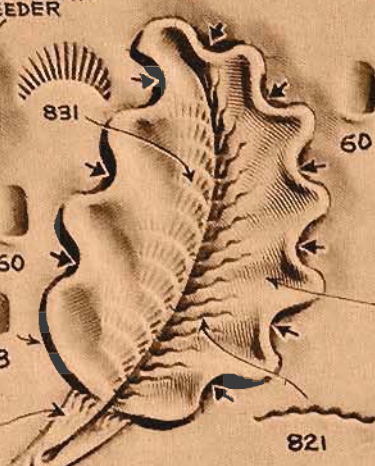
ALABAMA Birmingham, 1400 Second Ave., No. FA 4-7405	ARIZONA Phoenix, 1006 No. Central AL 3-6382	ARKANSAS Fort Smith, 519 Towson Ave. Sunset 2-6366 Little Rock, 922 Main Franklin 4-3939	CALIFORNIA Fresno, 2117 Inyo St. AM 4-2390 Inglewood, 2429 W. Manchester PL 3-1358 Los Angeles, 2514 W. 7th St. DU 3-8474 Oakland, 2773 Telegraph Rosemead, 9011 E. Valley Blvd. Atlantic 6-2549 Sacramento, 1313 Jay St. GI 1-1167 San Diego, 936 2nd Ave. BE 9-3789 San Francisco, 1110 Mission St. HE 1-0934	COLORADO Denver, 1535 Broadway Acoma 2-0323 Pueblo, 104 E. Fourth St. Lincoln 2-1472	DISTRICT OF COLUMBIA Washington, D.C., 1741 Connecticut Ave., N.W. North 7-8737	FLORIDA Jacksonville, 609 Laura St. EL 3-0850 Tampa, 207 E. Tyler St. 2-7666 Miami, 278 W. Flagler FR 4-1002	GEORGIA Atlanta, 240 Spring St., N.W. Jackson 3-3202	HAWAII Honolulu, 846 S. Beretania 50-1568	ILLINOIS Chicago, 182 No. Wabash DE 2-4022	INDIANA Indianapolis, 321 E. Washington Melrose 2-1292	IDAHO Boise, 417 No. 10th St. 4-3831	IOWA Davenport, 317 W. 3rd St. 6-3931 Des Moines, 606 Mulberry St. Atlantic 2-7450	KANSAS Wichita, 110 East 2nd St. AM 7-9732	KENTUCKY Louisville, 214 South 3rd JU 3-2282	LOUISIANA New Orleans, 114 Chartres MA 1339 Shreveport, 406 Spring St. 3-3223	MARYLAND Baltimore, 311 N. Eutaw St. Lexington 9-4558	MASSACHUSETTS Boston, 749 Boylston KE 6-3663	MICHIGAN Detroit, 4823 Woodward Ave. TE 1-6652	MINNESOTA Duluth, 23 No. Lake Ave. Randolph 7-5248 Minneapolis, 1412 Hennepin Ave. FE 8-4834 St. Paul, 191 E. 8th St. Capitol 2-1121	MISSISSIPPI Jackson, 113 South Roach St. 3-0917	MISSOURI Kansas City, 1219 Grand Ave. VI 2-4792	NEBRASKA Omaha, 1814 St. Mary Ave. JA-5747	NEW JERSEY Newark, 137 Washington St. Mitchell 2-8442	NEW MEXICO Albuquerque, 416 2nd St., S.W. 3-0383	NEW YORK Albany, 14 Central Ave. AL 4-8998 Buffalo, 995 Main St. EL-2538 New York City, 33-35 East 14th St. ORegon 5-7610 White Plains, 94 E. Post Road. WH 8-5892 Jamaica, L.I., 146-11 Archer Ave. Olympia 7-1911	NORTH CAROLINA Charlotte, 228 N. College Franklin 5-2326	OHIO Cincinnati, 911 Main St. MA 1-3093 Cleveland, 1278 Ontario St. SU 1-5336 Columbus, 140 E. Gay St. CA 4-9333	OKLAHOMA Oklahoma City, 422 W. Grand Central 2-9253 Tulsa, 1517 So. Harvard Madison 6-3117	OREGON Portland, 1227 SW Fifth Ave. CA 7-7252	PENNSYLVANIA Philadelphia, 1204 Walnut PE 5-7582 Pittsburgh, 314 Boulevard of the Allies GR 1-7717 Scranton, 311 N. Washington Ave. Diamond 2-6691	TENNESSEE Knoxville, 1205 N. Central 2-5062 Memphis, 272 Madison JA 7-3457	TEXAS Amarillo, 426 So. Taylor St. DRake 6-9561 Austin, 413 W. 6th St. Greenwood 6-3043 Beaumont, 835 Pearl St. TE 5-5206 Big Spring, 1606 Gregg AM 4-4471 Corpus Christi, 108 N. Chaparral Tulip 4-1070 Dallas, 106 S. Austin St. Riverside 7-0971 El Paso, 111 E. Overland KE 2-5304 Fort Worth, 300 Throckmorton St. ED 2-6383 Houston, 1304 Dallas St. CA 7-9666 Lubbock, 1218 Avenue H PO 3-3801 San Antonio, 306 E. Commerce CA 4-8221 Waco, 1036 Austin Ave. PL 2-7739	UTAH Salt Lake City, 164 E. 2nd St. So. ELgin 5-8239	VIRGINIA Norfolk, 110 W. York St. MA 2-8484	WASHINGTON Seattle, 2024 Third Ave. Seneca 5433 Spokane, W928 Riverside Madison 4-8015 Tacoma, 751 St. Helen's Ave. B Roadway 2-1807	WISCONSIN Green Bay, 306 W. Walnut St. HEMlock 7-5287 Milwaukee, 2547 N. 3rd St. Locus 2-3240
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USE No. 61 AROUND END OF SEED POD BEFORE USING THE SEEDER

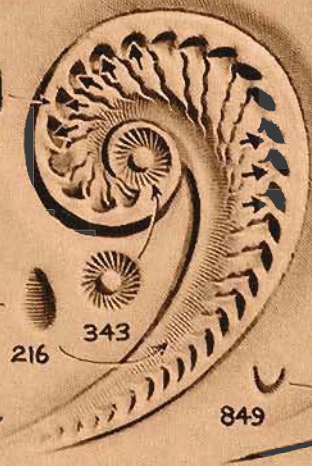
USE UNDERCUT AS SHOWN BY SHORT ARROWS. BEGIN AT SCROLL CENTER.



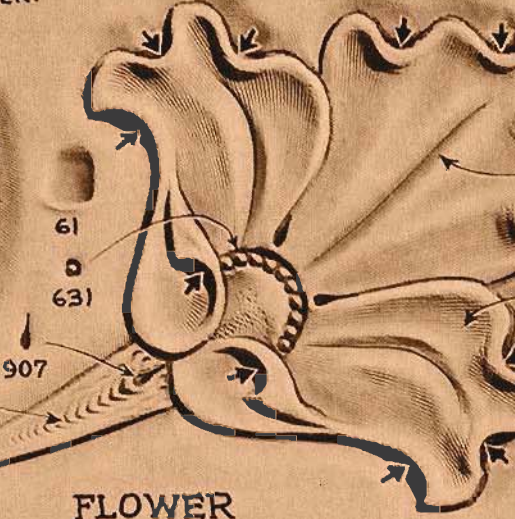
BUD



LEAF



SCROLL

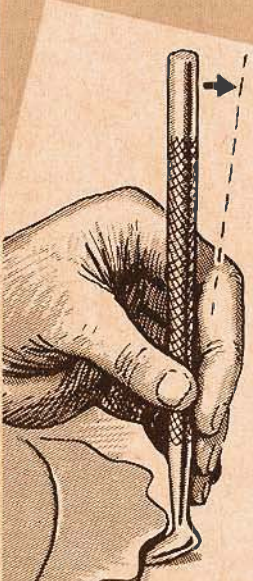


FLOWER

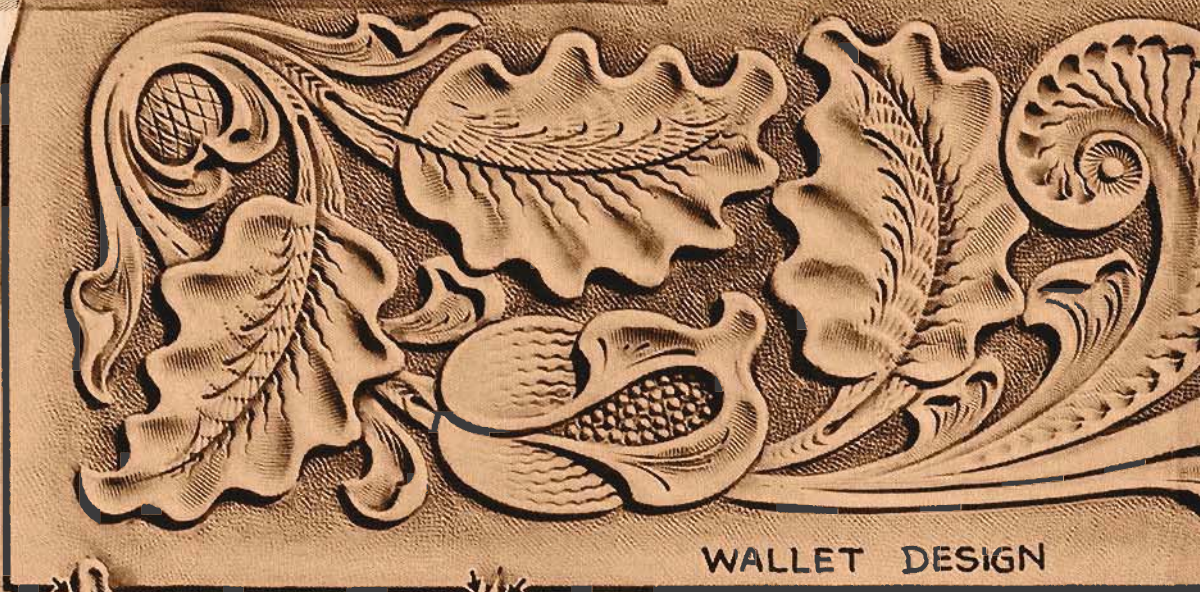
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PRACTICE FIRST ON SCRAP LEATHER



WALLET DESIGN

OTHER SUGGESTED USES FOR CRAFTOOL UNDERCUT BEVELERS
SEE SHORT ARROWS

A SIZE FOR EVERY NEED!



OAK LEAF



MAPLE LEAF



PETAL FOLDS



TURN

892 60 61

DOODLE PAGE of the MONTH

PAGE 5

SERIES 8

HOW TO USE THE UNDERCUT BEVELERS

By Al Stahlman

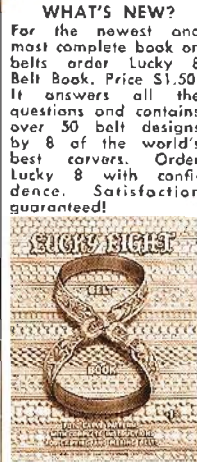
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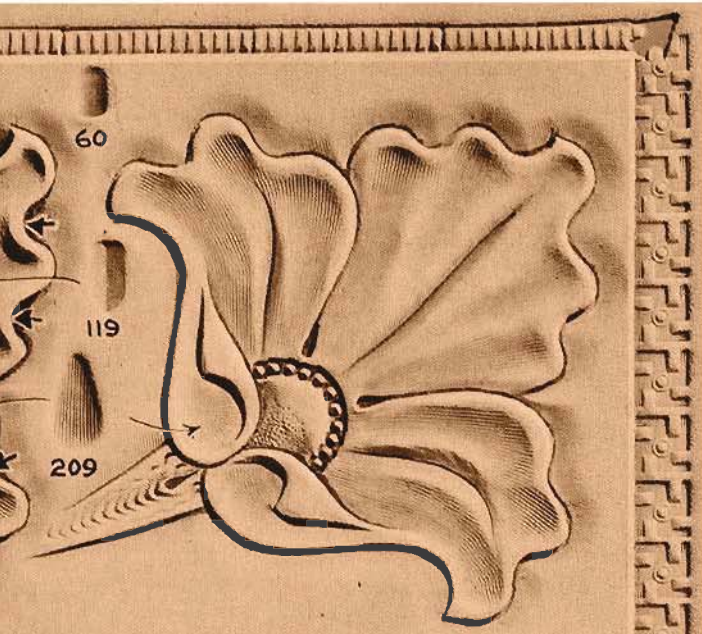
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BACKS

HORSE HEAD

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IDAHO	Corpus Christi, 108 N. Chaparral.....	TUlip 4-1070
Boise, 417 No. 10th St.....	Dallas, 106 S. Austin St.....	Riverside 7-0971
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HOW TO CARVE THE ROSE

By Al Stohman

Carving the Rose is not as difficult as one would first suppose if the craftsman will carefully trace and cut the design . . . thoroughly study the photo at left . . . and follow a few simple rules: After the design has been cut into the leather and it is ready for stamping, always begin in the center of the flower. Use the smallest beveler and follow the beveling procedure as shown in Step 2. Always bevel the center petals first—working outwards. After the beveling, use the Undercut Bevelers to accent the beveling and bring the petals into bold relief as shown in Step 4. As with the regular beveling, also begin the Undercutting in the center of the rose, following the same procedure as in Step 2. The best pear shading results are obtained by using the proper sized tools; small ones for small petals; medium size for intermediate petals and large shadders for the large petals. Too small a tool on the large petals will give them a "choppy" appearance and unrealistic from the natural smoothness of the real-life rose petal.



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Begin stamping the leaves with the pointed beveler as shown in Step 1. Follow the contour of the leaves—Step 2 shows the appearance of RIGHT & WRONG beveling—study this carefully. Any type of beveler may be used for the midribs of the leaves. However, the author likes the veined beveler best as it gives a pleasant textured effect to the leaf. The veining should also be studied . . . simply follow the contours of the leaves to achieve the best results and most natural appearance.

Step 6 shows the rose completely carved. Matting away the background also enhances the carving and brings the rose into greater relief. Use the matting tools of your choice. For those not familiar with using the Pointed Bevelers, it is suggested that they practice on scrap leather and compare their results with the photos at left until they have the desired effects.

Next Month's Doodle Page shows How To Dye the Rose—including a Dye Chart and Dye Formula for mixing the colors.

1 TRACING PATTERN CUT INTO CASED LEATHER. DO NOT CUT THE DOTTED LINES OF LEAVES.

2 BEGIN STAMPING CUTS OF ROSE CENTER INDICATED BY NUMBERS, IN ORDER SHOWN. NOTE SIDE OF CUT BEVELED.

3 USE SMALLEST BEVELER IN ROSE CENTER AND SMALL CURVES OF PETALS.

4 ALL BEVELING COMPLETED. USE UNDERCUT BEVELER AT ALL CURVES MARKED BY SMALL ARROWS.

5 SHADE CENTER PETALS WITH SMALLEST TOOL. USE LARGER TOOL FOR MEDIUM SIZE PETALS.

6 CARVING IS COMPLETE.

STEP 1 CUT

STEP 2 BEGIN AT END AT (A) END AT (B)

STEP 3

STEP 4

STEP 5

STEP 6

WRONG

RIGHT

NOTE PROPER ANGLE OF TOOL... FOLLOW DIRECTION OF ARROWS

STAMP LEAVES ON DOTTED LINES WITH POINTED BEVELER

NOTE SIDE OF CUT BEVELED.

DARK SHADED AREAS SHOW PROPER BEVELING OF CUTS

THIS LINE MUST BE BEVELED ON BOTH SIDES OF THE CUT TO PROPERLY "SET" CENTER SECTION OF ROSE INTO PETALS.

LINED BEVELERS ADD TEXTURE TO THE LEAVES

COMPLETE BEVELING FOLDS OF LEAVES FOR A SMOOTHER APPEARANCE

MATT BACKGROUND WITH ANY DESIRED TOOL

SHADE LARGE PETALS WITH PROPER SIZE TOOL FOR SMOOTHEST EFFECT.

SHADE SEPALS WITH LINED TOOL.

DRAG TOOL ALONG ALL STEMS TO ADD TEXTURE

VEIN LEAVES AS SHOWN. FOLLOW CONTOURS OF LEAVES PARALLELING MIDRIBS.

POINT OF SWIVEL KNIFE BLADE GIVES THORN EFFECT.

935

200

941

194

200

941

233

703

60

222

920

104

883

899

AL STOHMAN

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MISSOURI			Milwaukee, 2547 N. 3rd St.	LOCust 2-3240

1

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DARK SHADE AREAS SHOW PROPER BEVELING OF CUTS

THIS LINE -- MUST BE BEVELED ON BOTH SIDES OF THE CUT TO PROPERLY "SET" CENTER SECTION OF ROSE INTO PETALS.

BEGIN STAMPING CUTS OF ROSE CENTER INDICATED BY NUMBERS, IN ORDER SHOWN. NOTE SIDE OF CUT BEVELED.

WRONG →

STAMP LEAVES ON DOTTED LINES WITH POINTED BEVELER.

LINED BEVELERS ADD TEXTURE TO THE LEAVES

STEP 1 CUT

STEP 2

BEGIN AT (A) END AT (B)

NOTE PROPER ANGLE OF TOOL ... FOLLOW DIRECTION OF ARROWS

← RIGHT

941

941

4

ALL BEVELING COMPLETED. USE UNDERCUT BEVELER AT ALL CURVES MARKED BY SMALL ARROWS

5

SHADE CENTER PETALS WITH SMALLEST TOOL. USE LARGER TOOL FOR MEDIUM SIZE PETALS.

60 UNDERCUT BEVELER

222

SHADE LARGE PETALS WITH PROPER SIZE TOOL FOR SMOOTHEST EFFECT.

233

703

SHADE SEPAL'S WITH LINED TOOL...

DRAG TOOL ALONG ALL STEMS TO ADD TEXTURE

WRONG →

VEIN LEAVES AS SHOWN. FOLLOW CONTOURS OF LEAVES PARALLELING MIDRIBS.

RIGHT

AL STAHLMAN

DOODLE PAGE of the MONTH

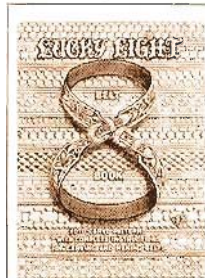
PAGE 6

HOW TO CARVE THE ROSE

SERIES 8

By Al Stahlman

Carving the Rose is not as difficult as one would first suppose if the craftsman will carefully trace and cut the design . . . thoroughly study the photo at left . . . and follow a few simple rules: After the design has been cut into the leather and it is ready for stamping, always begin in the center of the flower. Use the smallest beveler and follow the beveling procedure as shown in Step 2. Always bevel the center petals first—working outwards. After the beveling, use the Undercut Bevelers to accent the curves and bring the petals into bold relief as shown in Step 4. As with the regular beveling, also begin the Undercutting in the center of the rose, following the same procedure as in Step 2. The best pear shading results are obtained by using the proper sized tools; small ones for small petals; medium size for intermediate petals and large shadders for the large petals. Too small a tool on the large petals will give them a "choppy" appearance and unrealistic from the natural smoothness of the real-life rose petal.



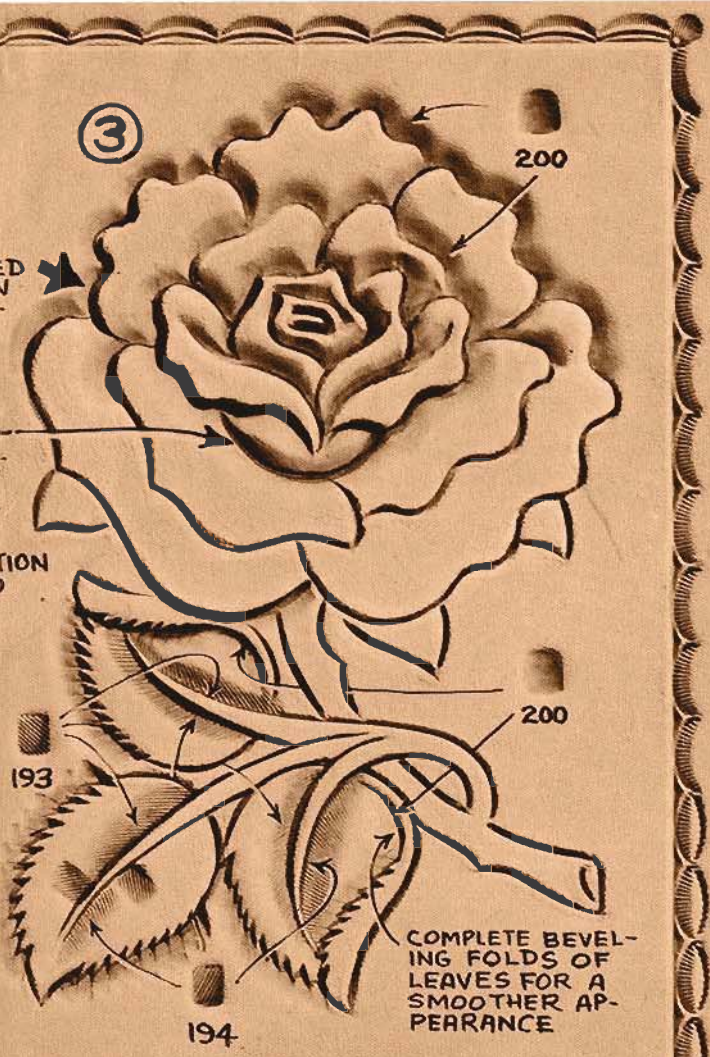
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Begin stamping the leaves with the pointed beveler as shown in Step 1. Follow the contour of the leaves—Step 2 shows the appearance of **RIGHT & WRONG** beveling—study this carefully. Any type of beveler may be used for the midribs of the leaves. However, the author likes the veined beveler best as it gives a pleasant textured effect to the leaf. The veining should also be studied . . . simply follow the contours of the leaves to achieve the best results and most natural appearance.

Step 6 shows the rose completely carved. Matting away the background also enhances the carving and brings the rose into greater relief. Use the matting tools of your choice. For those not familiar with using the Pointed Bevelers, it is suggested that they practice on scrap leather and compare their results with the photos at left until they have the desired effects.

Next Month's Doodle Page shows How To Dye the Rose—including a Dye Chart and Dye Formula for mixing the colors.



COMPLETE BEVELING FOLDS OF LEAVES FOR A SMOOTHER APPEARANCE



6 CARVING IS COMPLETE

MATT BACK GROUND WITH ANY DESIRED TOOL

POINT OF SWIVEL KNIFE BLADE GIVES THORN EFFECT.

DOODLE PAGES OF THE MONTH FREE WITH PURCHASES AT ALL TANDY STORES

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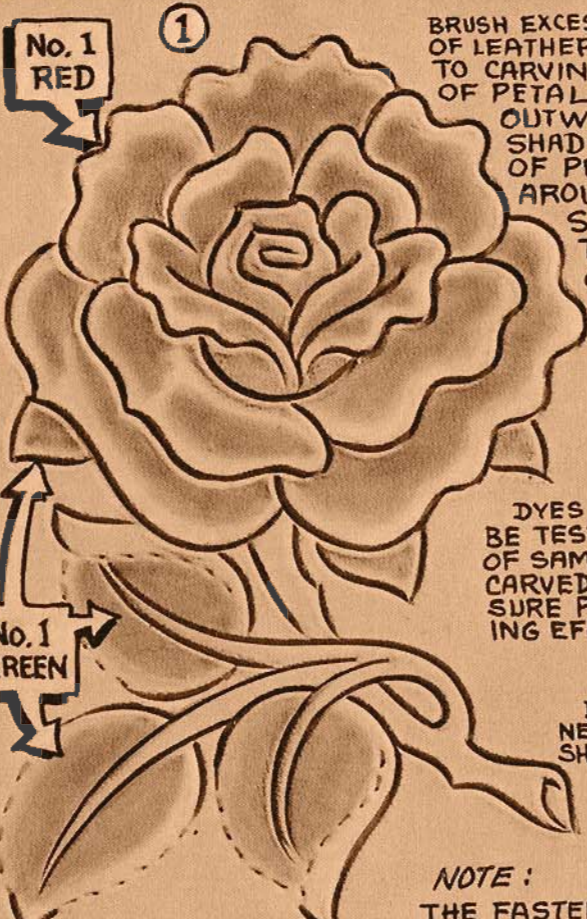
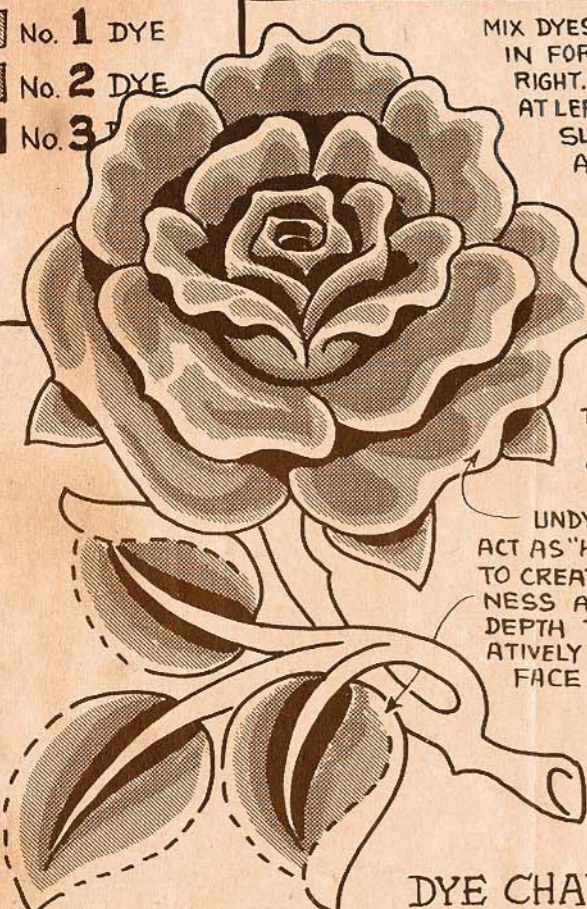
- No. 1 DYE
- No. 2 DYE
- No. 3 DYE

MIX DYES AS SHOWN IN FORMULA AT RIGHT. DRAWING AT LEFT INDICATES SUGGESTED AREAS FOR USING THE DYES

AS WITH STAMPING, BEGIN DYEING IN CENTER OF ROSE ... WORK OUTWARD

UNDYED AREAS ACT AS "HIGHLIGHTS" TO CREATE ROUNDNESS AND GIVE DEPTH TO A RELATIVELY FLAT SURFACE.

DYE CHART



No. 1 RED

No. 1 GREEN

BRUSH EXCESS DYE ON SCRAP OF LEATHER THEN APPLY BRUSH TO CARVING. BEGIN AT BASE OF PETAL AND SHADE OUTWARD. DO NOT SHADE OUTER EDGE OF PETALS NOR AROUND ALL PEAR SHADING... AS THIS WOULD GIVE ROSE A FLAT, LIFE-LESS EFFECT

NOTE:
DYES SHOULD FIRST BE TESTED ON SCRAP OF SAME LEATHER AS CARVED PIECE TO INSURE PROPER SHADING EFFECTS

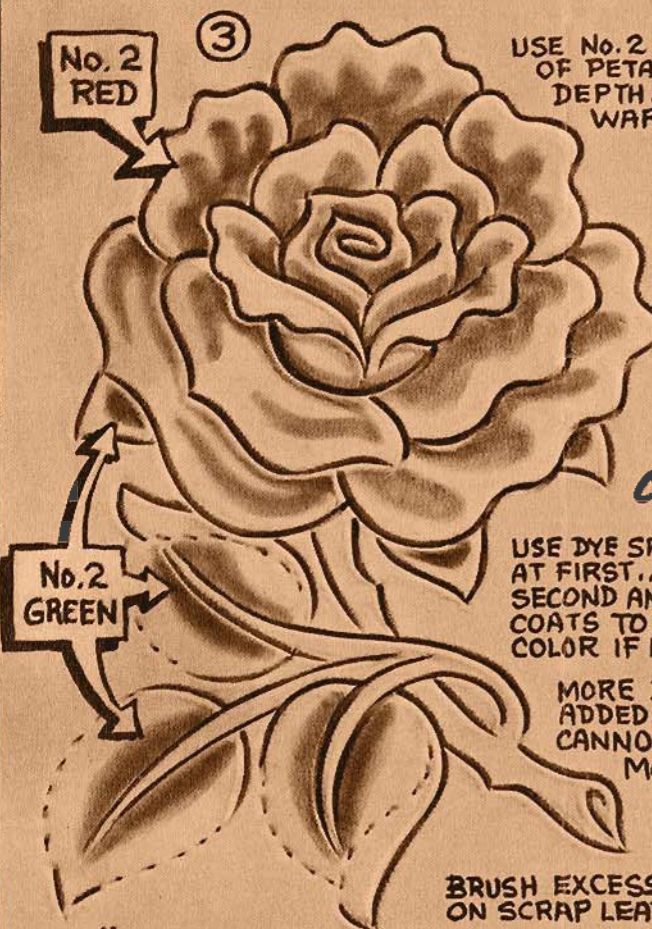
BEGIN DYEING NEXT TO MIDRIB; SHADE OUTWARD.

NOTE:
THE FASTER THE DYE CAN BE APPLIED... THE SMOOTHER WILL BE THE SHADING AND BLENDING RESULTS. PRACTICE ON LOTS OF SCRAP.



No. 1 RED & NO. 1 GREEN SHOWN APPLIED TO CARVING

DARK SHADING SHOWS HOW NO. 3 DYES CREATE BOLDNESS AND MORE ROUNDED EFFECTS



USE NO. 2 DYE AT BASE OF PETALS TO ADD DEPTH... SHADE TOWARD EDGES.

CAUTION!

USE DYE SPARINGLY AT FIRST... APPLY SECOND AND THIRD COATS TO STRENGTHEN COLOR IF NECESSARY.

MORE DYE CAN BE ADDED... TOO MUCH CANNOT BE REMOVED.

BRUSH EXCESS DYE ON SCRAP LEATHER



No. 2 RED & NO. 2 GREEN SHOWN APPLIED TO CARVING

No. 3 GREEN

No. 3 RED

USE NO. 3 DYES VERY SPARINGLY... ONLY TO ADD COLOR STRENGTH AND ROUNDNESS



DYEING IS COMPLETE

DOODLE PAGE of the MONTH

PAGE 7

HOW TO DYE THE ROSE

SERIES 8

By Al Stohman

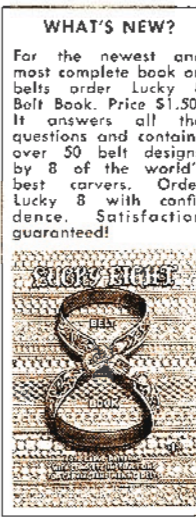
After carving the rose, wash the leather with a mild solution of Oxalic acid to clean and remove any greasy smudges or finger stains that would prevent the dye penetration. There are many and various dyes used in the coloring of leather... use the ones that you are most familiar with. It should be noted that different dyes and different leathers react to colors in varying degrees. The particular thinner recommended for each dye should be used and a scrap of the same carving leather should be used to practice on to gain the desired shade before applying the dye to the carved leather. Some leathers will absorb dye more rapidly than others—with these, the dye should be applied quickly with the brush to avoid streaking and to gain smoother blending of colors. A No. 4 Sable—is a good all-around brush to use.

The Dye Chart at upper left is for your guidance—as light reflections on the carved leather do not always show the true areas of color application. Step 1 & Step 3 show these areas BEFORE carving. Step 2 & Step 4 show dyes applied to the carving. Step 5 shows the application results of all three dye solutions. Use the Dye Formula at bottom of page as your guide. It is suggested the Dyes be mixed in small, wide mouthed jars.

After mixing the dyes, and practicing on scrap, apply the No. 1 Red and No. 1 Green solutions to the areas shown in Step 1. These dyes should appear very pale when dry. Remember—more dye can always be added, but too much cannot be removed! Apply the No. 2 Red and No. 2 Green as shown in Step 3. Brush excess on scrap and always begin dyeing at base of petals, working outward. The No. 3 Dyes should be used very sparingly, as they are only for adding boldness of color and depth. Use at base of petals only—and also in some deep pear shading areas if used cautiously.

Don't wait to add color to your carved leather! Get in the fun now—you don't have to be an artist or a painter—use care and keep the dye solutions diluted to avoid large, harsh splashes of color—unless bright coloring is desired such as on birds, lettering, etc.

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AL STOHLMAN

DYE CODE :

-  No. 1 DYE
-  No. 2 DYE
-  No. 3 DYE

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DYE CHART

No. 1 RED

①

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No. 1 GREEN

NOTE:

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No. 2 RED

③

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BRUSH EXCESS DYE ON SCRAP LEATHER

No. 2 GREEN

④

No. 2 RED & No. 2 GREEN SHOWN APPLIED TO CARVING

No. 2 RED

No. 2 GREEN

DOODLE PAGE of the MONTH

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SERIES 8

By Al Stahlman

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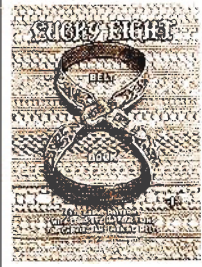
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No. 1 GREEN
SHOWN
APPLIED TO
CARVING

DARK SHADING
SHOWS HOW NO. 3
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IDAHO	Boise, 417 No. 10th St.	4-3831	Scranton, 311 N. Washington		
IOWA	Davenport, 317 W. 3rd St.	6-3931	Ave.	Diamond 2-6691	
DES MOINES, 606 Mulberry St.	ATLantic 2-7450	KANSAS	Knoxville, 1205 N. Central St.	2-5062	
WICHITA, 110 East 2nd St.	AM 7-9732	KENTUCKY	Memphis, 272 Madison	JA 7-3457	
LOUISVILLE, 214 South 3rd	JU 3-2282	LOUISIANA	TEXAS	Amarillo, 426 So. Taylor St.	Drake 6-9561
NEW ORLEANS, 114 Chartres	MA 1339	MARYLAND	Austin, 413 W. 6th St.	Greenwood 6-3043	
SHREVEPORT, 406 Spring St.	3-3223	MASSACHUSETTS	Beaumont, 835 Pearl St.	TE 5-2026	
BALTIMORE, 311 N. Eutaw St.	LExington 9-4558	MICHIGAN	Big Spring, 1606 Gregg	AM 4-4471	
BOSTON, 749 Boylston	KE 6-3663	MINNESOTA	Corpus Christi, 108 N. Chaparral	TUlip 4-1070	
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DULUTH, 23 No. Lake Ave.	RAndolph 7-5248	MISSOURI	El Paso, 111 E. Overland	KE 2-5304	
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		WASHINGTON	SALT LAKE CITY, 164 E. 2nd St. So.	ELgin 5-8239	
		WASHINGTON	NORFOLK, 110 W. York St.	MA 2-8484	
		WASHINGTON	SEATTLE, 2024 Third Ave.	SEneca 5433	
		WASHINGTON	Spokane, W928 Riverside	MAdison 4-8015	
		WASHINGTON	TACOMA, 751 St. Helen's Ave.	BRoadway 2-1807	
		WASHINGTON	GREEN BAY, 306 W. Walnut St.	HEMlock 7-5287	
		WASHINGTON	MILWAUKEE, 2547 N. 3rd St.	LOCust 2-3240	



AFTER ALL BEVELING AND MATTING... CUT BRANCH ENDS WITH SWIVEL KNIFE

ADD CONTOUR TO BY SHADING WITH IN A "CHOPPY" FA

USE THE POINTED TOOLS BETWEEN BRANCHES

TAP "GRASS" TOOL IN IRREGULAR MOTION

WHITE BIRCH

TREES

STUDY THE TOOL IMPRESSIONS... ARROWS... THEY ARE YOUR CARVING TIPS... CUT ONLY AND BRANCHES... NEVER



AFTER CUTTING TREE OUTLINES... BEGIN IN CENTER OF FOLIAGE AREAS AS SHOWN. WORK TOWARDS THE OUTER EDGES... USE TOOL IN IRREGULAR MOTION.

COMPLETE OUTER FOLIAGE WITH NO. 98 TO ADD DEPTH.

MATT SKY AREAS

MATT BETWEEN BRANCHES WITH TINY TOOLS

ADD "BARK" WITH A MODELER

USE LARGE BEVELERS IN OPEN AREAS FOR FASTER, SMOOTHER BEVELING.

RED PINE

AL STOLMAN



DOUGLAS FIR

AFTER STAMPING ALL INTERNAL FOLIAGE, FINISH OUTER ROW WITH NO. 98 TO A DEPTH AND DETAIL

USE TIP OF TOOL FOR FOLIAGE.

TO "SMOOTH" THE FOLIAGE

896

DOODLE PAGE of the MONTH

By Al Stahlman

Trees have ever been a fascinating subject for artists, authors, poets, and—leather craftsmen. Many a leather carver has given up in despair and frustration in attempting to carve a presentable tree on leather. Foliage is perhaps the most difficult challenge . . . in trying to create a realistic effect. With the many tools now available, it is relatively simple to carve a good looking tree.

Study the photos at left . . . note that the foliage is never cut with the swivel knife . . . only the trunks and larger branches! In stamping the foliage—always begin in the center of the "mass" and work outwards. Here, the tools should not be hit too firmly, or the foliage area will be smashed down to the level of the background. Instead, tap the tools firm enough only to leave a good impression. The outer rows of foliage can be stamped deeper. The final beveling on the outer row (or outline) can be very deep to give greater depth and relief to the carving. Always bevel the foliage first, then the branches and the tree trunks. Matting around all the trees as shown is necessary to create the illusion of greater depth.

For trees (not evergreen) simulated in the Fall of the year when they have lost their leaves (see White Birch) . . . the branches are cut and beveled in the usual manner . . . then the matting tool is used in the sky areas and the tree is finally completed by cutting the tiny ends of the branches with the swivel knife. For the background trees—the upper branch en-mass areas are stamped with the No. 888 to simulate density. Then, finish tree tops with the swivel knife cuts as shown. It takes Time to create a tree—Rome was not built in a day nor is a tree grown in one—Don't be afraid to practice and compare—practice and compare! Study the photo and hold your work next to it—compare the results . . . strive to improve and you, too, can make a tree!



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USE BEVELER "CHOPPY" AT EDGES OF FOLIAGE

USE MODELER TO SCRATCH TREE BARK.

RED OAK

TRACINGS AND THE GUIDES FOR THE TRUNKS AND THE FOLIAGE.

TO CREATE "NEEDLE" EFFECT . . . STAMP TOOL IMPRESSIONS VERY CLOSELY AND IRREGULARLY TOGETHER.

TRACINGS OF DISTANT TREES NEED ONLY BE IN THE ROUGH TO INDICATE POSITION.

USE No. 98 TO ADD DEPTH TO TREE, MATT SKY.

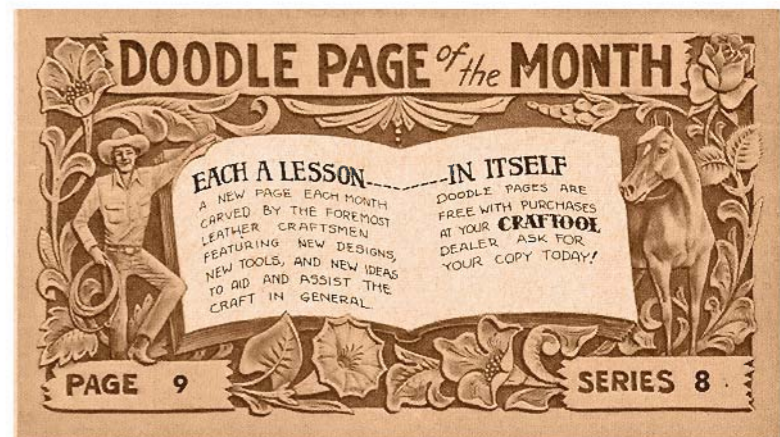
P-OR H-TH DD

CREATE "LOW" EFFECT . . . AT STAMPING INTERIOR FOLIAGE

SPRUCE WITH SNOW

DOODLE PAGES OF THE MONTH FREE WITH PURCHASES AT ALL TANDY STORES

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CALIFORNIA	Little Rock, 922 Main	FRanklin 4-3939	NEBRASKA	Omaha, 1814 St. Mary Ave.
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PHOENIX	Kansas City, 1219 Grand Ave.	VI 2-4792	UTAH	



HOW TO USE TREES IN LEATHERCARVING

By CHRISTINE STANLEY

The carving of a tree on leather does not require an exact duplication of the design, tool mark for tool mark. The carver has a great deal of freedom in the use of the tools, having no specific lines to follow when working in the mass of foliage. There is, however, a definite shape or appearance for each species in the tree family. This Doodle Page illustrates the way in which several different species of trees may be grouped together to create a scene in which you may want to do some figure carving. In passing, it may be well to add this word of caution. Be sure that all trees used in the same scene will harmonize with the overall effect of the scene and any figures used therein. In other words: Don't put an African lion in a Northwoods setting with tropical plants in the foreground.

Many of the important points on carving trees were covered in an earlier Doodle Page (Page 8—Series 8) by Al Stohlman. For this Page, Christine has given us a lesson on how to build a scene by using various trees in combination with other elements such as the grass and rocks, the sky and trees in the distance; and how a figure may be added to the scene to give it that added punch.

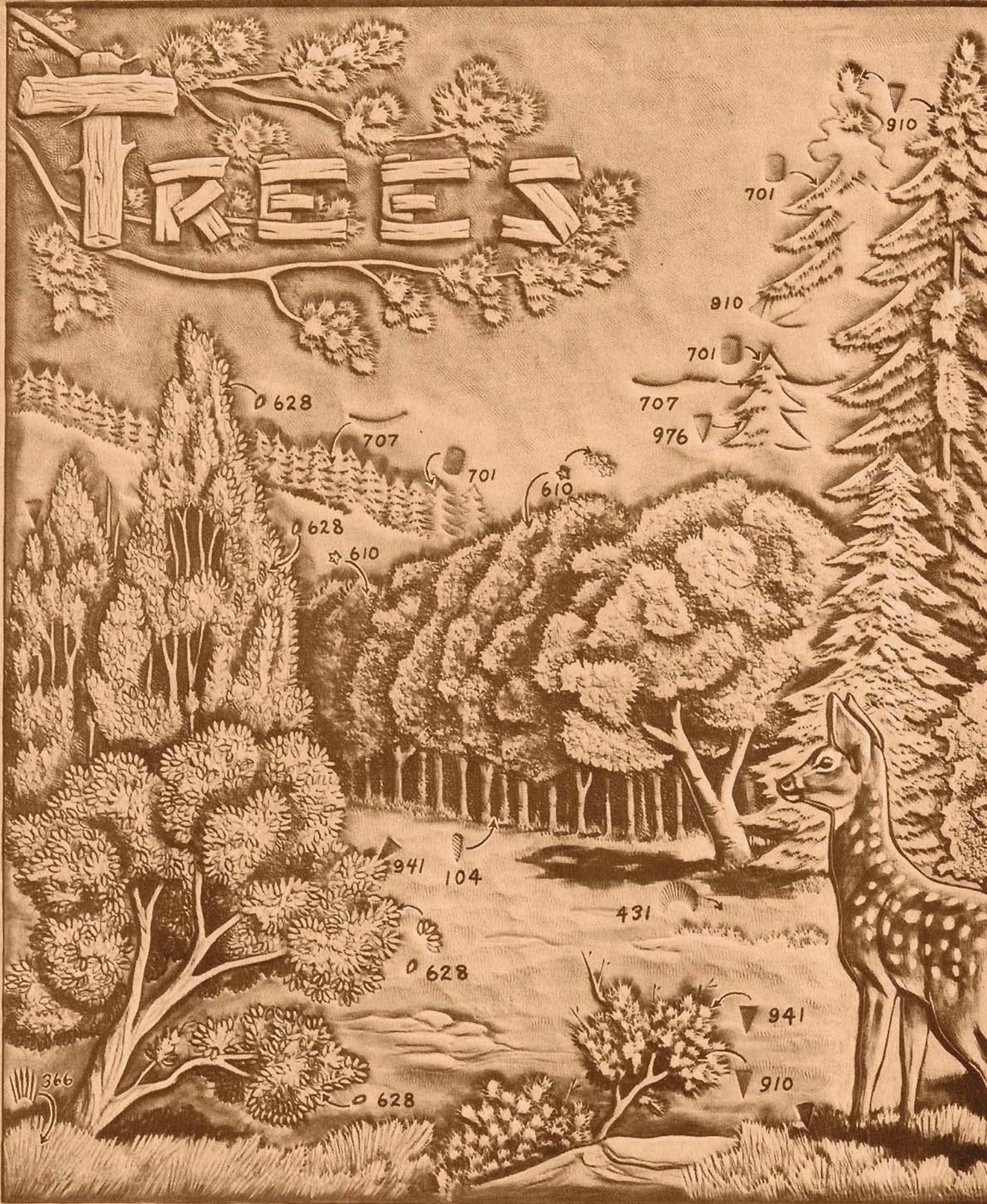
The main thought to keep in mind when doing a scene is; that although you are working on a two dimension material, you are trying to give an illusion of the third dimension, depth. To accomplish this you will use a large tool for the foreground, making sharp, definite marks, while the same subject in the background will require a smaller tool of the same or similar type, and the mark from it will not be as crisp and clear.

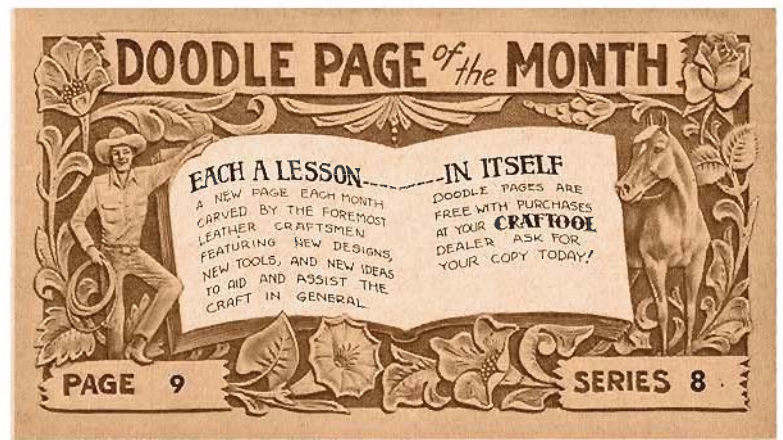
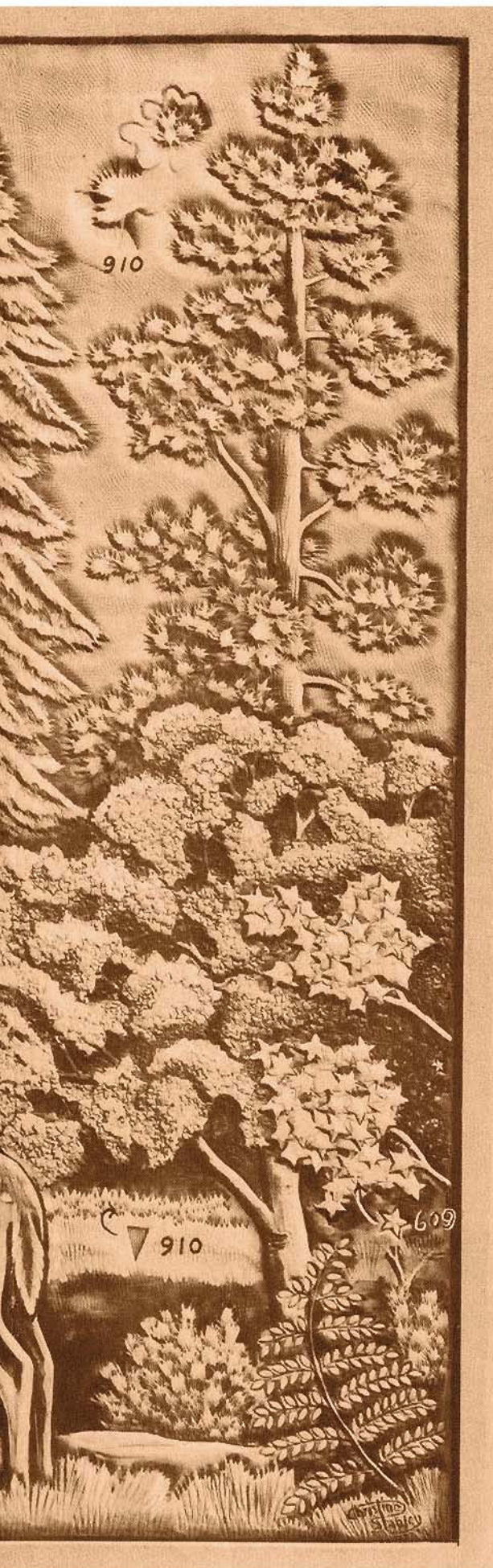
This same principal will apply to any figures you may add to the scene. You will notice the fawn in the near foreground of the photo is quite large. If you added a doe, somewhere in the background, she would be smaller than the fawn. The figure should be kept in correct proportion to objects immediately adjacent to it.

The tools required for carving trees are much the same as those found in any leathercarver's tool kit. A few that may be different would be the star tools such as the 609 and 610. A pointed, lined beveler such as the 910 is also pretty important, as is the 628 seeder for making the poplar leaves. Most of the other tool numbers shown in the photo are tools Christine found most suitable for this particular project, but in most cases there are substitutes which could be used to obtain similar effects.

TIPS

Always remember there are many dark shadows in and under the foliage of trees, so when applying the dye, keep this in mind. Darken the inner depth of the foliage and don't forget the shadow on the ground underneath the tree.





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505 CRAFTOOL STAMP TOOL IN SEQUENCE AS SHOWN FOR PROPER SPACING

AFTER STAMPING 1ST TWO ROWS OF IMPRESSIONS FULL LENGTH OF BELT... STAMP 3RD ROW, 4TH ROW, ETC.

498 CRAFTOOL

ON 1" BELT, IMPRESSIONS FIT WITHIN BORDERS

ON 1/4" BELT, A BORDER TOOL CAN BE USED

548 CRAFTOOL USE OTHER CRAFTTOOLS... PRACTICE ON SCRAP LEATHER. HAVE FUN MAKING YOUR OWN DESIGNS.

511

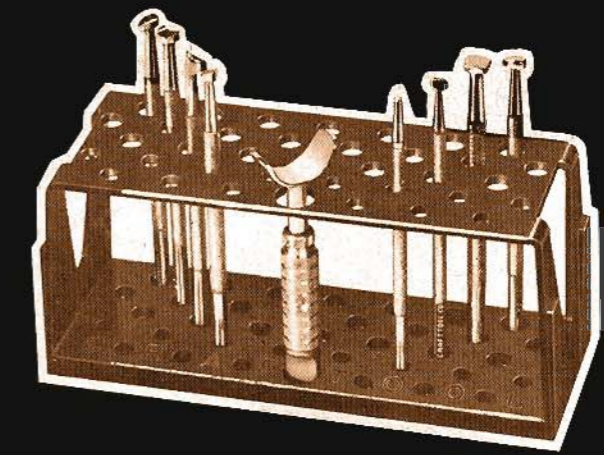
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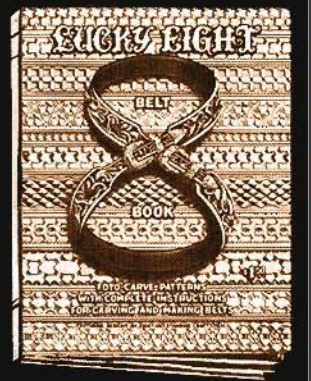
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STEP 8 — NO. 705 SEEDER



STEP 9 — NO. 104 BACKGROUND

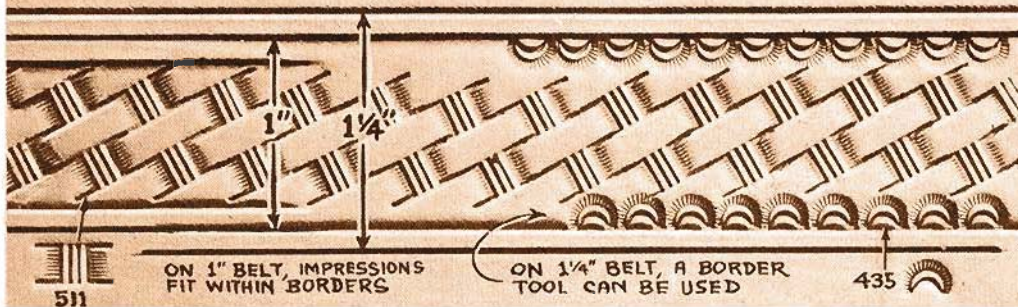
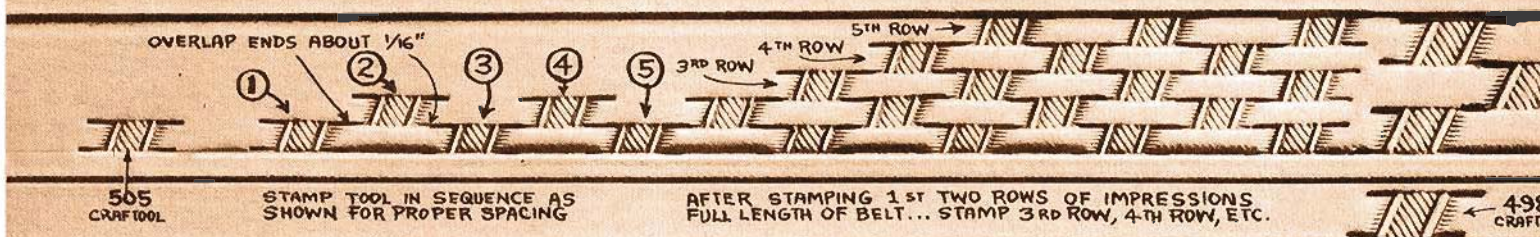


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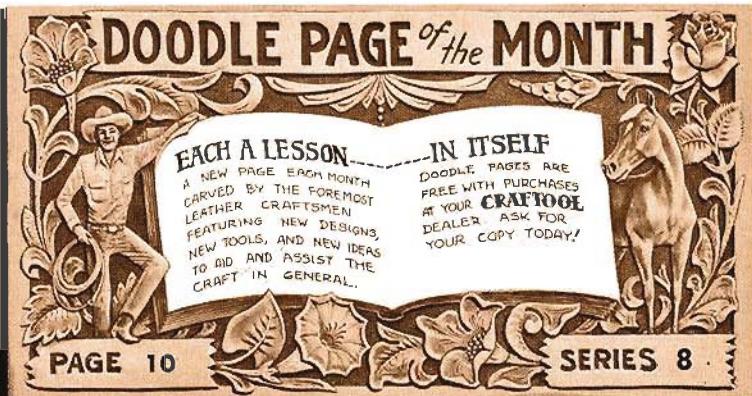


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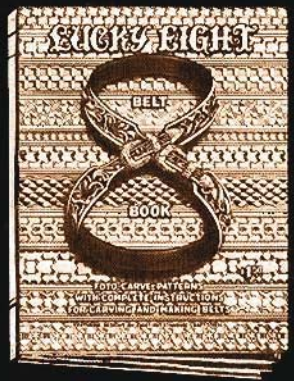
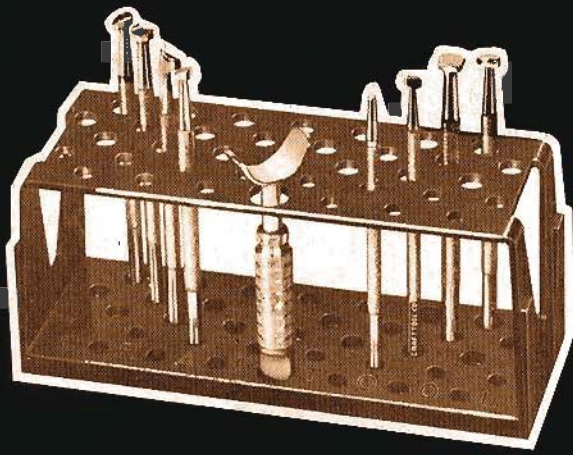


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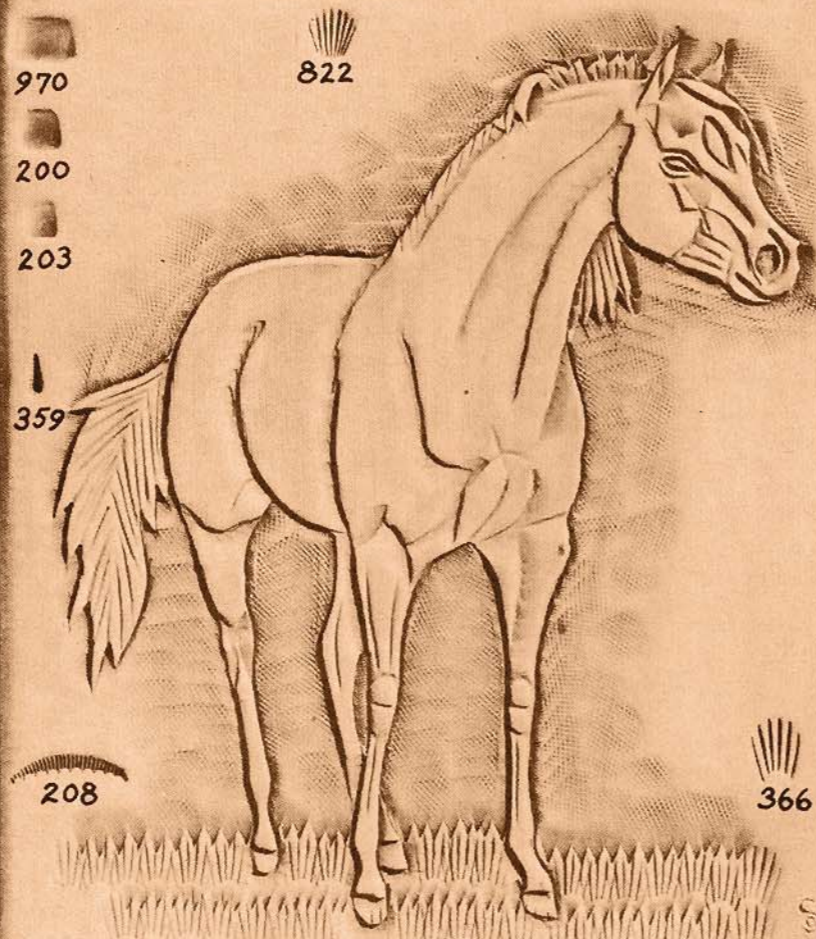
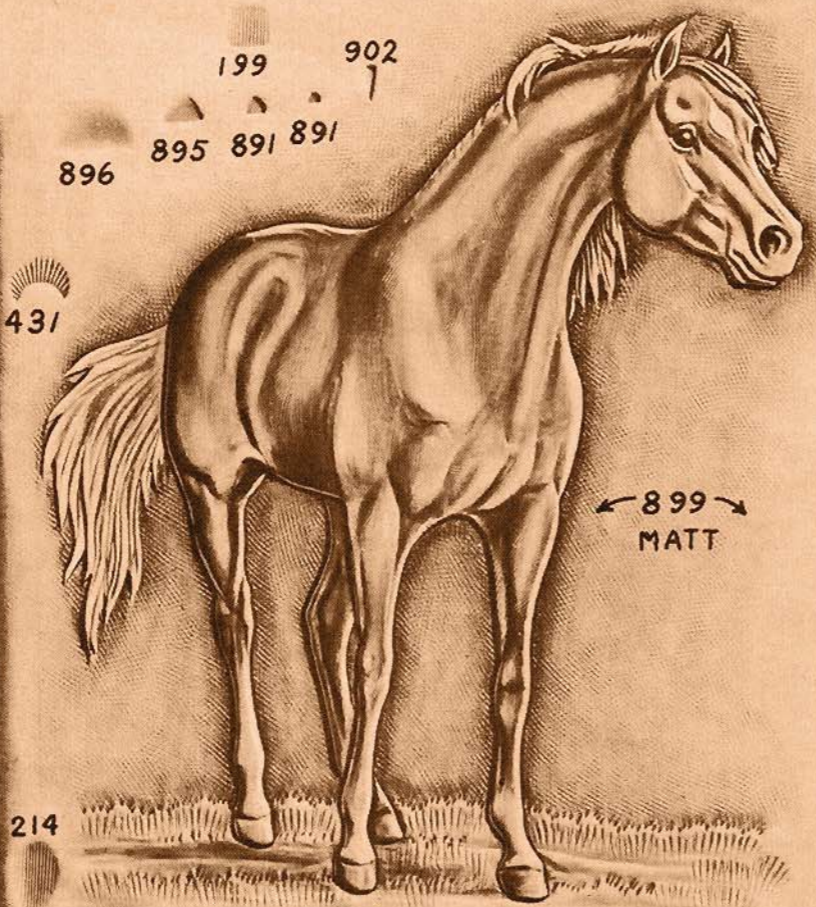
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RIGHT



WRONG



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PAGE 11 SERIES 8

RIGHT AND WRONG — FIGURE AND FLORAL

By CHRISTINE STANLEY

Only a casual glance is needed to notice the difference in the right and wrong carving; however, let's make some specific comparisons to demonstrate what is wrong with the wrong and right with the right.

Pay particular attention to the "wrong" carving of the horse at the bottom. First you will notice the legs are much too thin for correct proportion. This can be caused by careless tracing (a mistake you can't make if you use a Craftaid template) or more commonly, it will result from the swivel knife cut being slightly on the inside of the tracing line. Compare with the "right" figure at the top where the cut was made along the outside of the tracing line just barely close enough to include the line in the edge of the cut.

In the "wrong" figure the beveling is choppy rather than having been walked along smoothly with an even striking force. Even the most careful beveling will require the use of a modeler to finish it correctly. The smooth effect of the modeler can be seen in the figure at the top. The mane and tail demand flowing lines rather than straight lines and these are also made with the modeler.

The matting tool, like the beveler, must be walked smoothly along with the same even striking force. By combining tools number 822 and 902 for grass you will get the effect pictured with the "right" figure.

The "wrong" floral emphasizes the improper use of the tools and failure to follow the pattern. When a portion of the pattern is left out, such as the stem of the flower at the top, the design become senseless. The smooth backgrounding in the "right" is achieved by smooth even striking force on the background tool. Decorative cuts should be made in one smooth motion of the swivel knife. The beveler should be used with care so that no part of the design is pushed down when it should stand out. The decorative tools should never be allowed to lap over onto a part of the design where they are not intended.

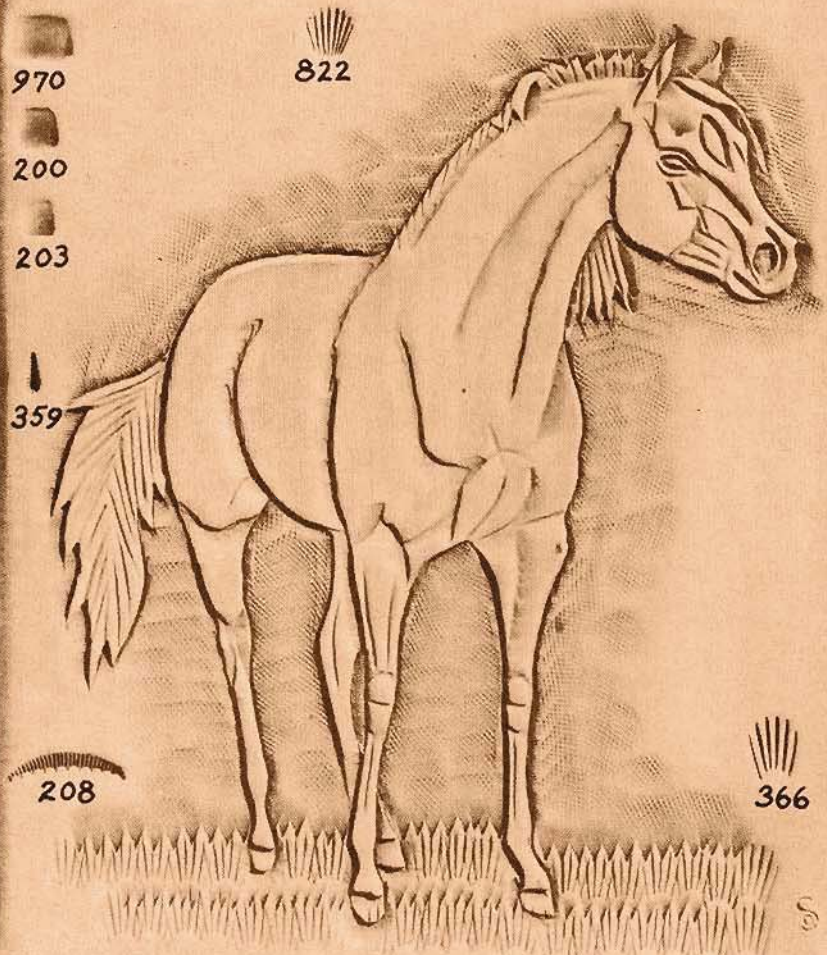
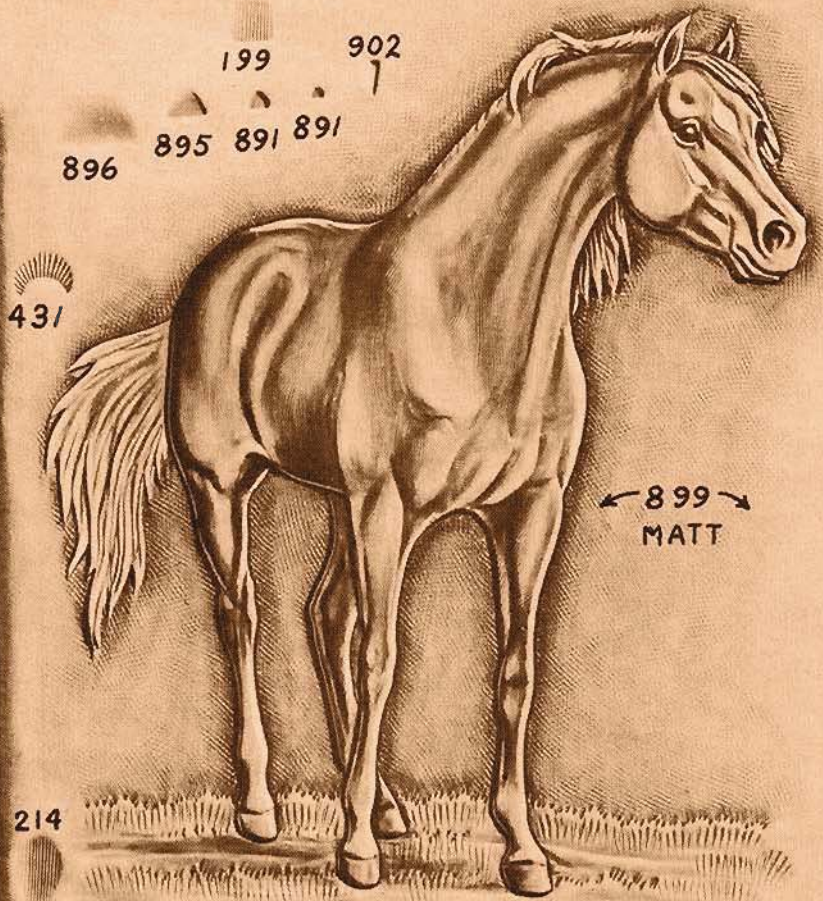
Maintaining proper moisture content is important both for easy use of the tools and to get the correct shading in the leather when using bevelers. Keep all border lines straight and square.

TIPS

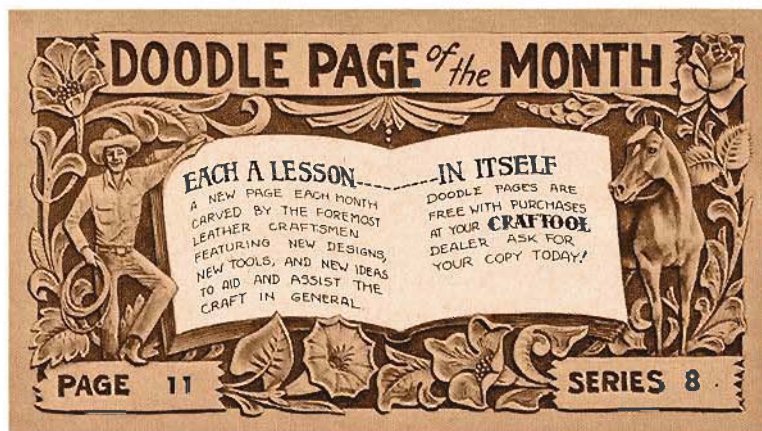
Keep a piece of scrap leather cased, and handy; when in doubt about what effect a certain tool might give, try it on the scrap leather first and visualize how it will affect your design.

Cement your project to a stiff piece of cardboard with rubber cement to prevent stretching the leather out of shape when working with the stamping tools.

RIGHT



WRONG



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Pay particular attention to the "wrong" carving of the horse at the bottom. First you will notice the legs are much too thin for correct proportion. This can be caused by careless tracing (a mistake you can't make if you use a Crafftoid template) or more commonly, it will result from the swivel knife cut being slightly on the inside of the tracing line. Compare with the "right" figure at the top where the cut was made along the outside of the tracing line just barely close enough to include the line in the edge of the cut.

In the "wrong" figure the beveling is choppy rather than having been walked along smoothly with an even striking force. Even the most careful beveling will require the use of a modeler to finish it correctly. The smooth effect of the modeler can be seen in the figure at the top. The mane and tail demand flowing lines rather than straight lines and these are also made with the modeler.

The matting tool, like the beveler, must be walked smoothly along with the same even striking force. By combining tools number 822 and 902 for grass you will get the effect pictured with the "right" figure.

The "wrong" floral emphasizes the improper use of the tools and failure to follow the pattern. When a portion of the pattern is left out, such as the stem of the flower at the top, the design become senseless. The smooth backgrounding in the "right" is achieved by smooth even striking force on the background tool. Decorative cuts should be made in one smooth motion of the swivel knife. The beveler should be used with care so that no part of the design is pushed down when it should stand out. The decorative tools should never be allowed to lap over onto a part of the design where they are not intended.

Maintaining proper moisture content is important both for easy use of the tools and to get the correct shading in the leather when using bevelers. Keep all border lines straight and square.

TIPS

Keep a piece of scrap leather cased, and handy; when in doubt about what effect a certain tool might give, try it on the scrap leather first and visualize how it will affect your design.

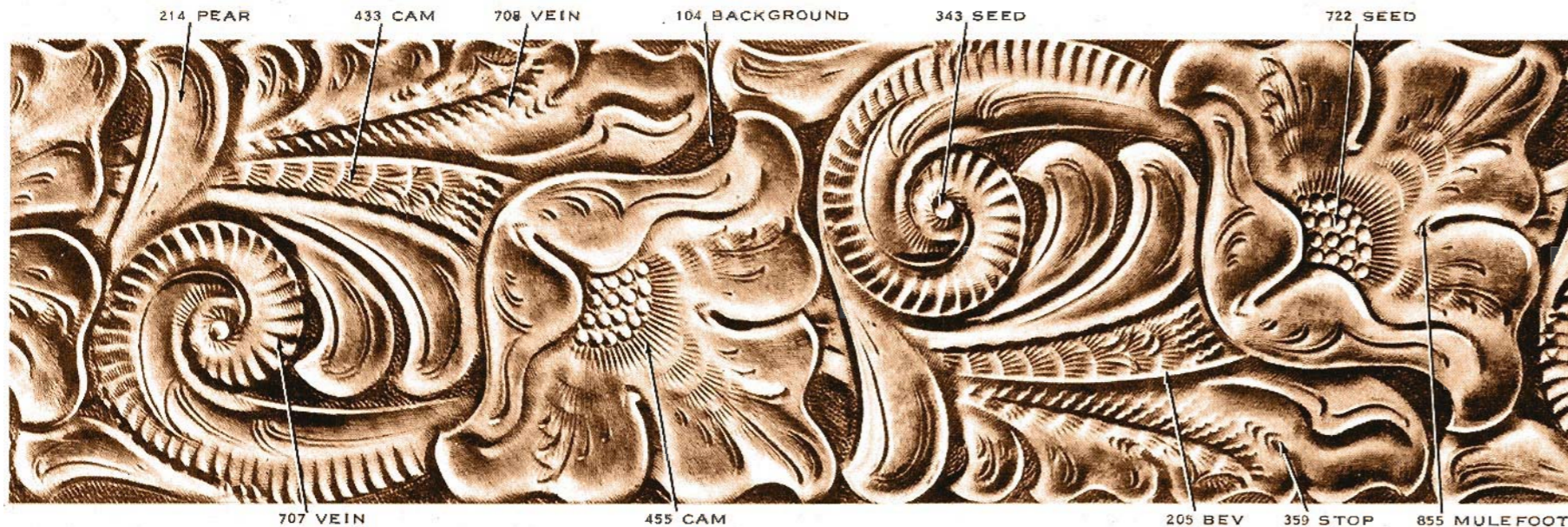
Cement your project to a stiff piece of cardboard with rubber cement to prevent stretching the leather out of shape when working with the stamping tools.

The "CRAFTOOL WASTEBASKET"

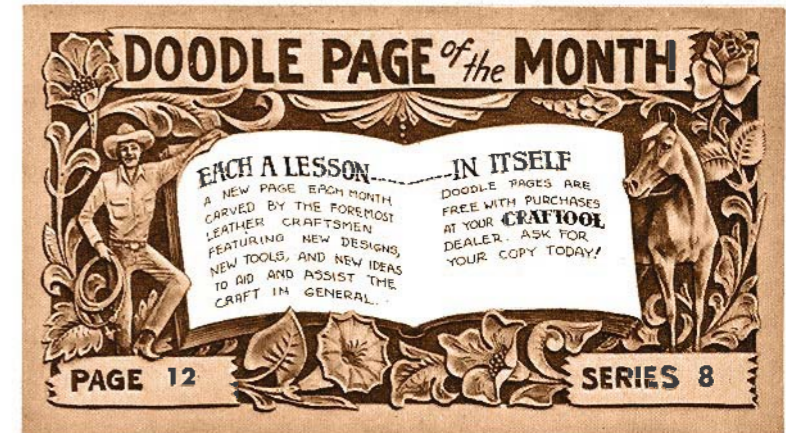


ASSEMBLY INSTRUCTIONS:

1. Select a metal wastebasket in any size, shape or form to suit your taste.
2. Measure the circumference and height of the wastebasket and get a piece of 3/8oz calf about 1" wider in width and 1" longer in length.
3. Carve the repeating pattern and monogram as shown or any other pattern you desire.
4. Trim the leather to the correct height of the wastebasket.
5. Skive the grain side of one end of the leather.
6. Use 1" wide skiver to trim the top edge of the wastebasket and glue it in place with permanent glue.
7. Glue the skived end with permanent glue to the wastebasket. Wrap the leather around the wastebasket and mark the trim size on the top and bottom where the leather laps over the skived end. Unwrap the leather and trim it to size. Skive on the flesh side for a smooth lap joint. Glue all around with permanent glue.
8. Burnish the bottom edge.
9. Apply the dressing.



MAKE YOUR WORK EASIER WITH NEW CRAFTOOL ASSEMBLY TOOLS.....



THE CRAFTOOL WASTEBASKET

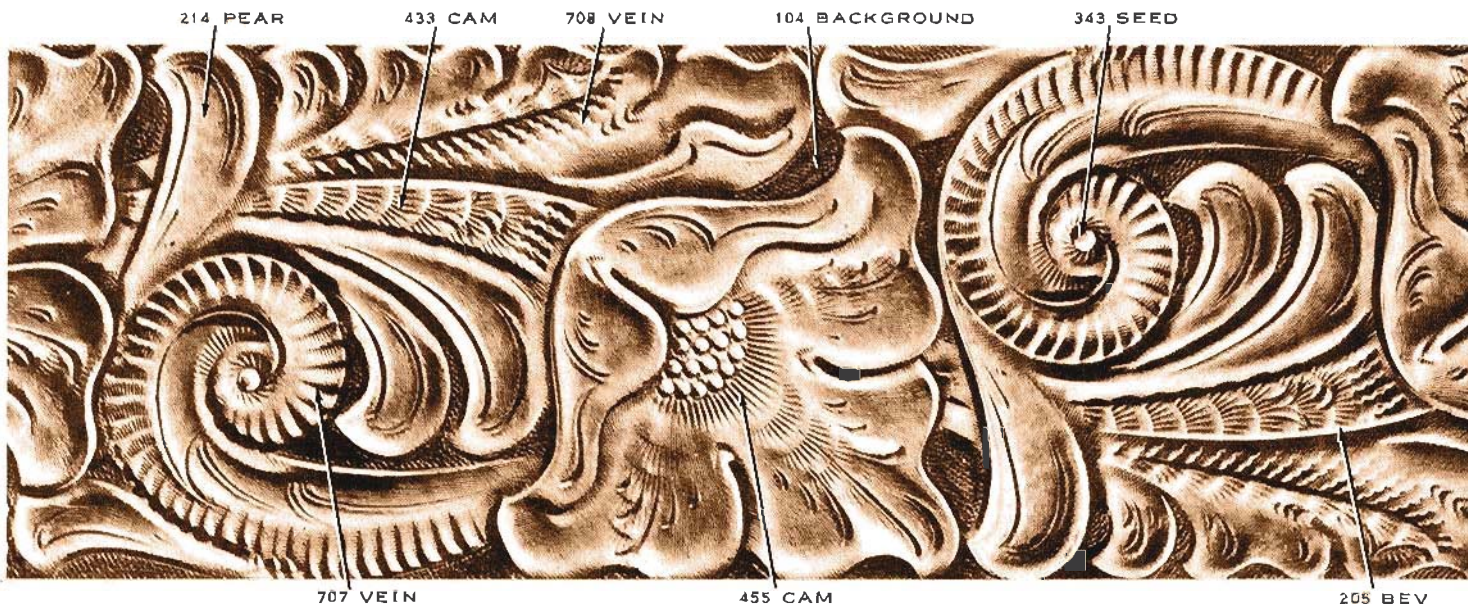
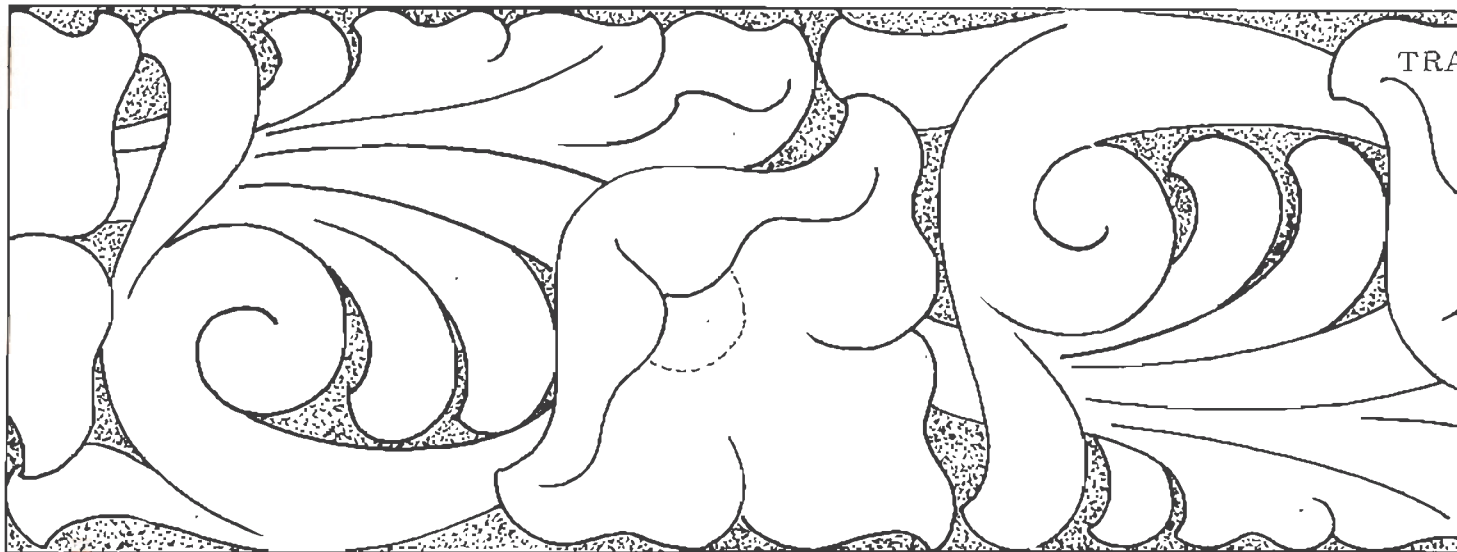
The Doodle Page project for this month is a most useful and practical project. Every home and office needs wastebaskets and here is your chance to make one that is easy to carve and will make a very fine gift for anyone, man, woman, or child. You can get a wastebasket at your 5 & 10¢ store for very little cost. You'll find good selection of size and shape and this project can be made on almost any style. You can use the pattern suggested or you may use almost any wallet back pattern. Many Craftaid wallet template patterns are excellent and will give you a choice for design. A good tip on carving the design is to always use your largest stamping tools first and then use the smaller and smaller tools as the work progresses. The reason for this is that the leather has more moisture when you start and requires less stamping pressure to get the proper indentation. As the leather dries it takes more impact to get the impression and the smaller tools are less apt to cut through the leather. This is the reason most professional carvers start with the large camouflage and pear shading tools first and finish with seeders and back grounders. You can personalize the pattern by including a monogram or name. Craftaid Template #2707 is only one of many good alphabet templates available for this purpose. After the carving is completed, follow the assembly instructions carefully in the order shown and you will be surprised how easy this project is. The policy of the Craftool Co. will be to give you new and useful projects to further your pleasure and profit in your leather craft hobby. (We are glad to get any suggestions where we can improve the Doodle Pages and give you even more of the things you would like to have.)

The "CRAFTOOL W



ASSEMBLY INSTRUCT

1. Select a metal wastebasket in any size, shape or finish.
2. Measure the circumference and height of the wastebasket and cut the leather about 1" wider in width and 1" longer in length.
3. Carve the repeating pattern and monogram as shown.
4. Trim the leather to the correct height of the wastebasket.
5. Skive the grain side of one end of the leather.
6. Use 1" wide skiver to trim the top edge of the wastebasket and apply permanent glue.
7. Glue the skived end with permanent glue to the wastebasket and mark the trim size on the top edge of the wastebasket over the skived end. Unwrap the leather and trim it to the wastebasket for a smooth lap joint. Glue all around with permanent glue.
8. Burnish the bottom edge.
9. Apply the dressing.



214 PEAR

433 CAM

708 VEIN

104 BACKGROUND

343 SEED

707 VEIN

455 CAM

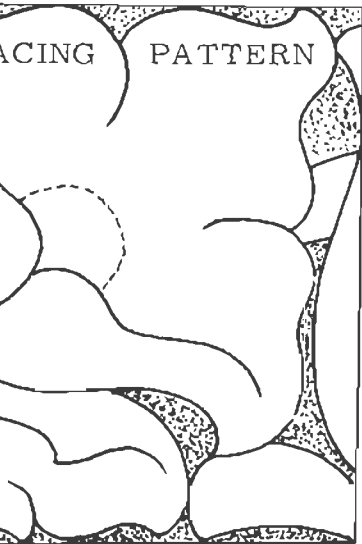
205 BEV

WASTEBASKET

INSTRUCTIONS:

Form to suit your taste.
 wastebasket and get a piece of 3 1/2 oz
 leather.
 on any other pattern you desire.
 wastebasket.

wastebasket and glue it in place with
 wastebasket. Wrap the leather around
 and bottom where the leather laps
 to size. Skive on the flesh side
 with waste glue.

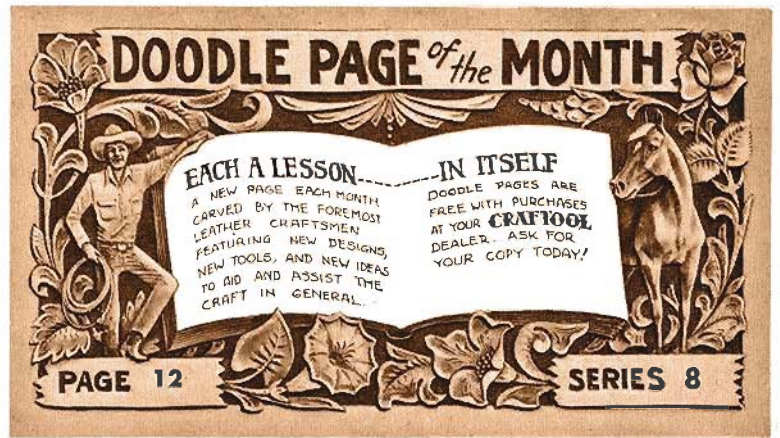
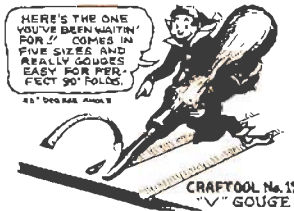
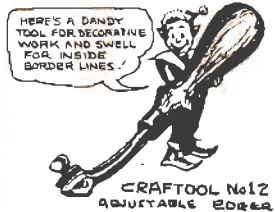


722 SEED



359 STOP 855 MULE FOOT

MAKE YOUR WORK
 EASIER WITH NEW
 CRAFTOOL ASSEMBLY
 TOOLS.....



THE CRAFTOOL WASTEBASKET

The Doodle Page project for this month is a most useful and practical project. Every home and office needs wastebaskets and here is your chance to make one that is easy to carve and will make a very fine gift for anyone, man, woman, or child. You can get a wastebasket at your 5 & 10¢ store for very little cost. You'll find good selection of size and shape and this project can be made on almost any style. You can use the pattern suggested or you may use almost any wallet back pattern. Many Craftaid wallet template patterns are excellent and will give you a choice for design. A good tip on carving the design is to always use your largest stamping tools first and then use the smaller and smaller tools as the work progresses. The reason for this is that the leather has more moisture when you start and requires less stamping pressure to get the proper indentation. As the leather dries it takes more impact to get the impression and the smaller tools are less apt to cut through the leather. This is the reason most professional carvers start with the large camouflage and pear shading tools first and finish with seeders and back grounders. You can personalize the pattern by including a monogram or name. Craftaid Template #2707 is only one of many good alphabet templates available for this purpose. After the carving is completed, follow the assembly instructions carefully in the order shown and you will be surprised how easy this project is. The policy of the Craftool Co. will be to give you new and useful projects to further your pleasure and profit in your leather craft hobby. (We are glad to get any suggestions where we can improve the Doodle Pages and give you even more of the things you would like to have.)