

# Vintage Doodle Page Collectors Set - Series B10

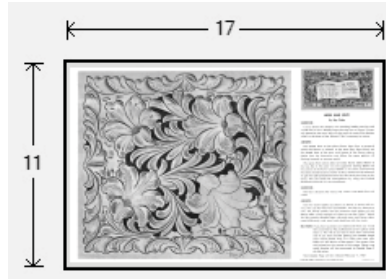


**LeathercraftLibrary.com**  
DIGITAL MEDIA FOR LEATHERCRAFTERS



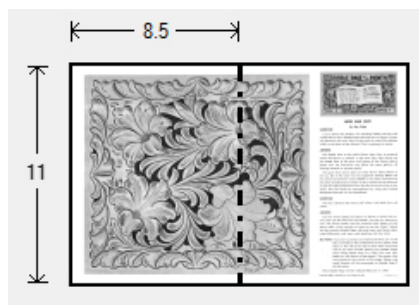
## Doodle Page Digital Download

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

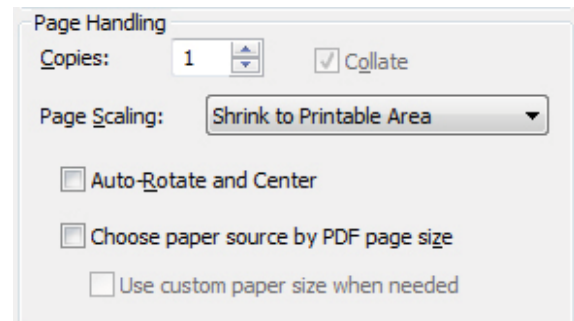
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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.





**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 CRAFT TOOL  
 DEALER. ASK FOR  
 YOUR COPY TODAY!

**PAGE 1** **SERIES 10B**

## Four Seasons – SUMMER

by Al Stohlman

This is the last in our Four Seasons Doodle Page series. With SUMMER comes vacations, and here we have a family moved into our favorite setting to enjoy a few weeks of fun and relaxation. A bit of snow remains on the peak and some thunderheads are building up behind the mountains. There will no doubt be a few showers before the day is over. (for rain effects, see the FALL Doodle Page in this series: Series 9B, Page 10)

Here, the same carving and stamping techniques are applied as were used in the SPRING Doodle Page of this series. We did not have space enough to go into the stamping of the two rows of deciduous trees, near the bluffs. Bevel between the trunk areas, lightly, with A98. The top area, indicating the foliage, is stamped lightly with A100. A few small knife cuts strengthen the effect of branches and trunks (see photo). The clouds, of course, are not cut . . . but only beveled with the matting tools: F898 — F899 — F900. If you will study and compare the other three Four Seasons Doodle Pages with this one, you will note how the "mood" of the scene is reflected by the different cloud effects.

The men-folk are out on the lake, trolling for the "big" ones. Mom is doing a little bait fishing, and more than likely will insure their supper with some nice pan size rainbow trout. Junior is trying to give his dog a bath in the creek and is getting a scolding from the raven nearby, who is obviously around trying to pick up some tidbits from the camp. When carving these small figures, you will have to use the utmost care. Cutting is very important. The ¼" angle blade is recommended, as it permits cutting smaller turns and offers better cutting visibility. Keep the blade sharp.

Proper handling of the small figure carving tools: F902 — F890 — F891 is essential. Care must be used not to strike them too hard . . . yet, they must be used firm enough to give depth to the subjects. The pointed tools will accent the fine, detailed areas. The No. 3 Modeling tool is also indispensable for smoothing out any rough beveling marks and for adding details such as wrinkles in

(Continued on reverse side)

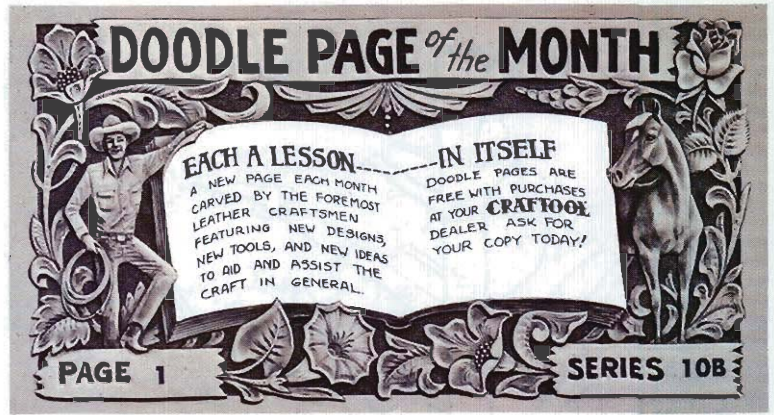




F989

A100





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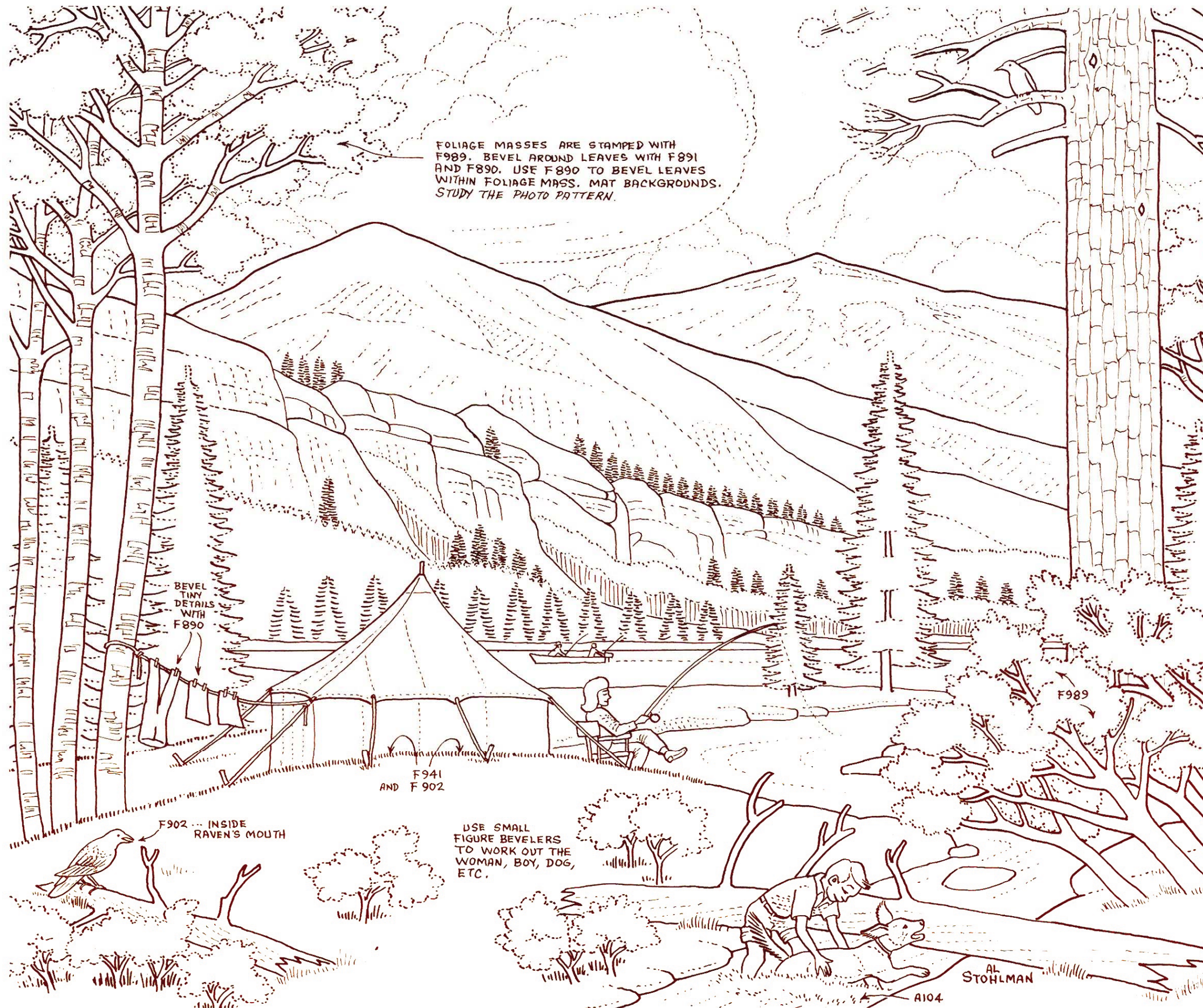
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(Continued on reverse side)





**Four Seasons – SUMMER** (continued)

shirts, etc. Use knife cuts to effect the feathers on small birds. Use the fine hair blade to make hair on the dog . . . and the woman's and child's hair. The tent ropes, etc., should not be cut too deep, with the knife. Use caution when beveling around them. The small figure bevelers must be used to work around the clothes hanging on the line. Do not cut the fishing line (on woman's rod) until after all other work has been completed. This also applies to the bark effect on the birch and pine tree trunks.

As with the other Four Seasons Doodles . . . this page was dyed only in the tones of brown. Many light shades of brown were prepared for these scenes to afford the subtle shading. You will notice the waterfall, lake, and snow-capped mountain appear lighter than the surrounding areas. This is because the surrounding areas were dyed in light shades of brown, to form the contrast. Always begin with the lightest shades of dye, first. Build to the darker shades. You will find that often you will go back over an area to strengthen it, after other areas have been dyed. It is easier to apply more dye . . . but difficult to successfully remove dye once it is too dark. Fir trees appear darker, in reality, than the other trees; hence, should be dyed darker.

Another thing to bear in mind is the position of the sun, or the light source for your scene. You will note the shadows cast on the tent by the ropes, shadows under the bushes, etc. The shadows in the SPRING scene were longer, as the sun had not yet reached its zenith. One has a great latitude here, however, as the sky can be overcast, time of day, etc., all are factors relating to shadows.

Practice is the only way to perfection! Compare the work you are doing with the photo. Examine it in detail . . . try to see if it is the same. If not; why not? What can be done to improve it? If you are completely satisfied with everything you carve, then you are not pursuing your work diligently. You cannot improve if you do not strive for perfection. If you are satisfied with mediocre carving; that is all you will ever do . . . mediocre carving! It is my hope that the presentation of the Four Seasons series will stimulate the desire within each of you to do better . . . as no one is good enough that they cannot improve. I am certainly no exception.

Yours for better craft — Al Stohman.



**Billfold . . . made from portion of Doodle Page.**



FOLIAGE MASSES ARE STAMPED WITH F989. BEVEL AROUND LEAVES WITH F891 AND F890. USE F890 TO BEVEL LEAVES WITHIN FOLIAGE MASS. MAT BACKGROUNDS. STUDY THE PHOTO PATTERN.

BEVEL TINY DETAILS WITH F890

F941 AND F902

F902 ... INSIDE RAVEN'S MOUTH

USE SMALL FIGURE BEVELERS TO WORK OUT THE WOMAN, BOY, DOG, ETC.







## Four Seasons – SUMMER (continued)

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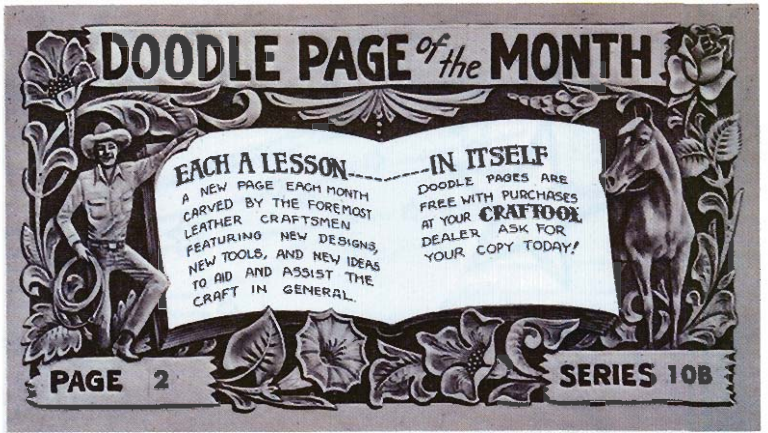
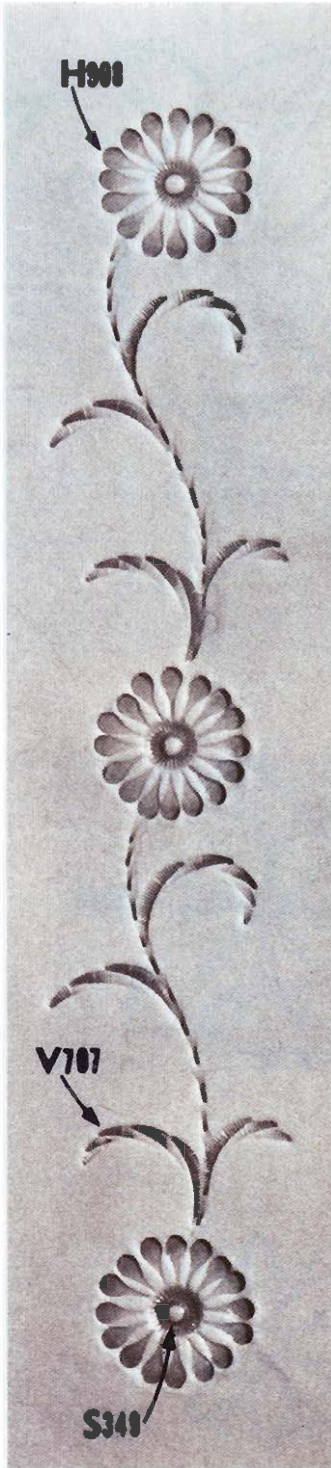
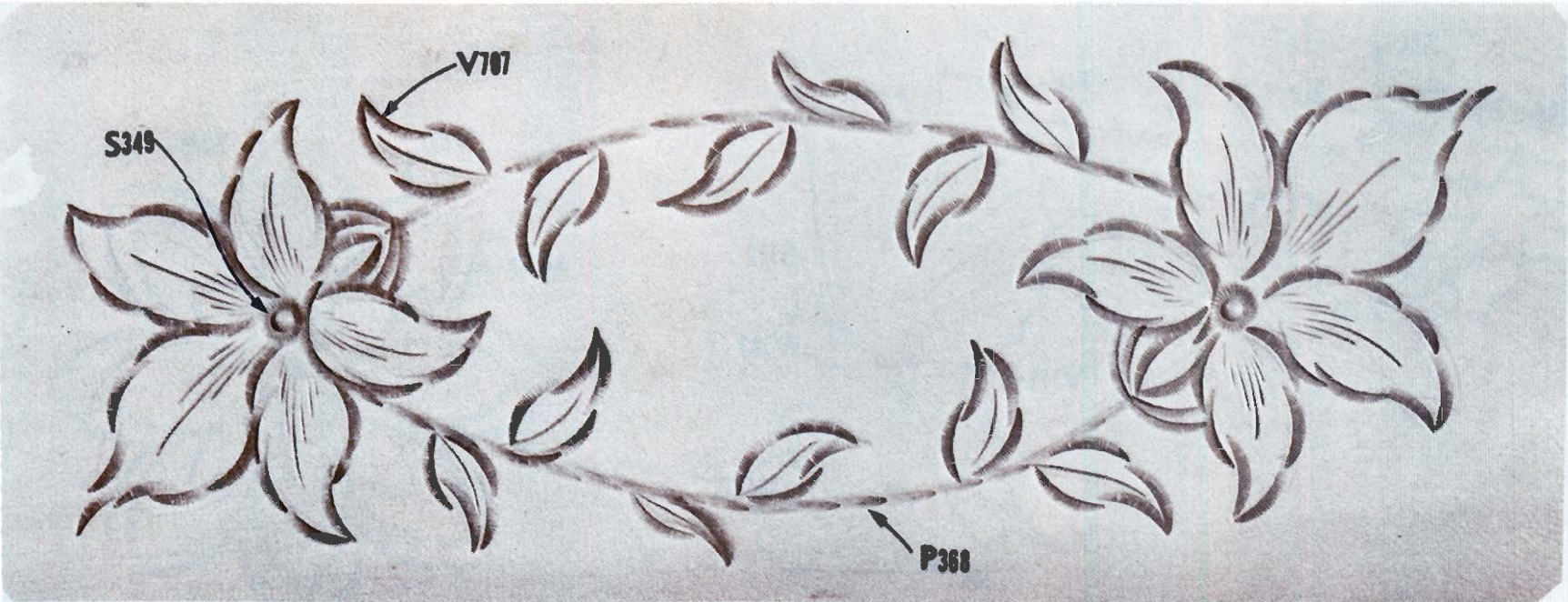
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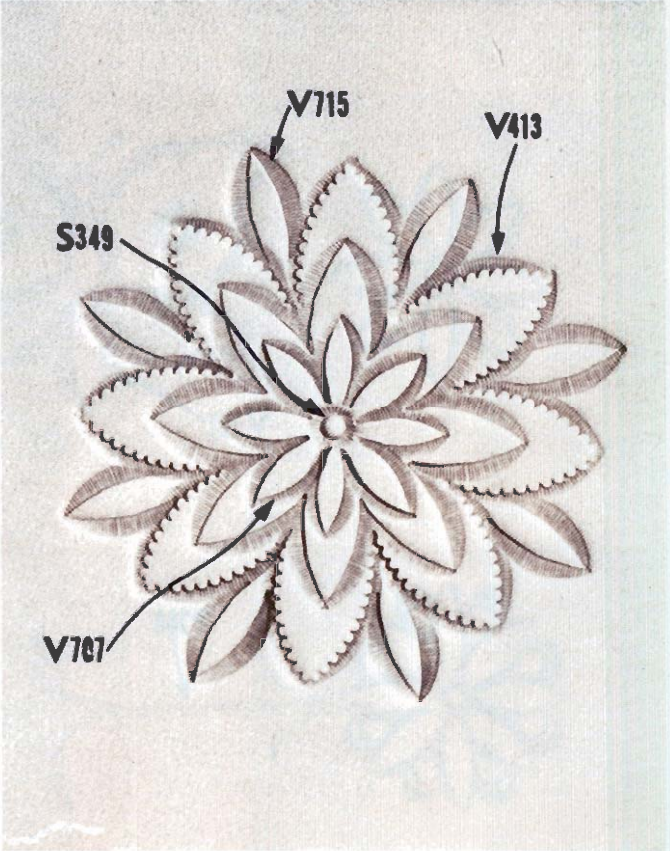
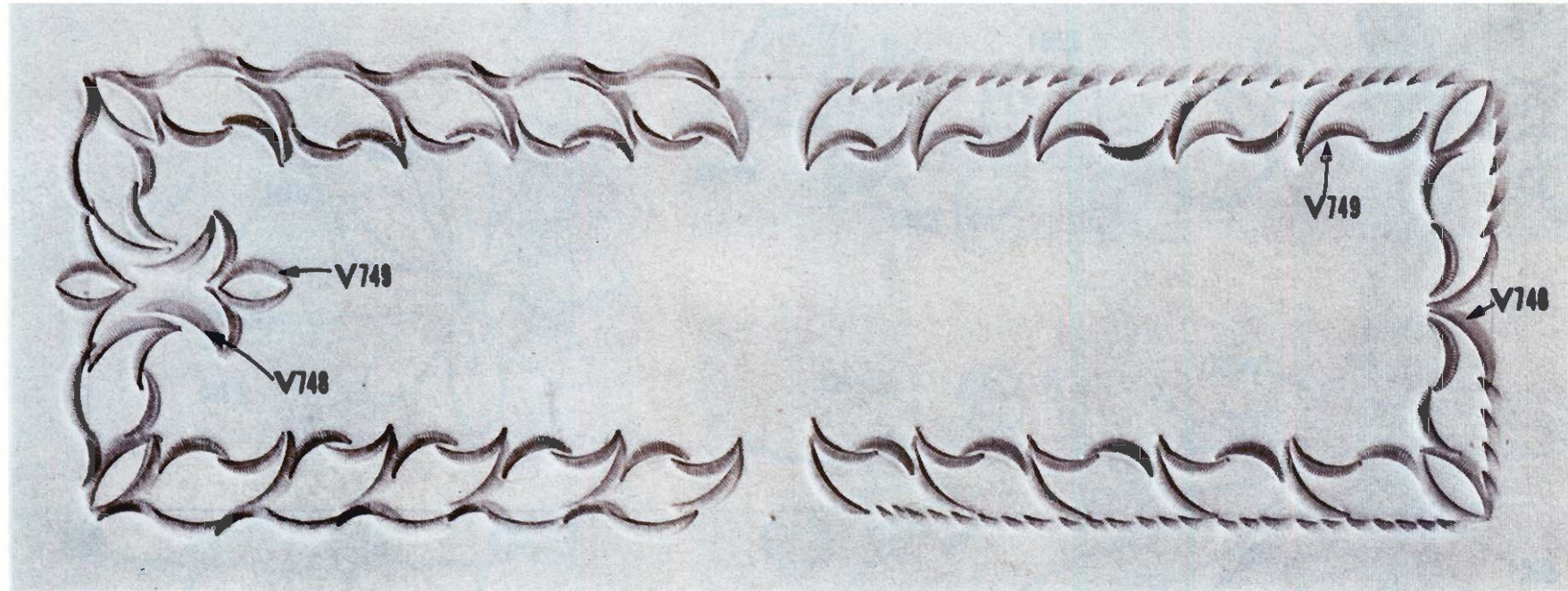
## Creative Stamping Techniques

by Jerry Jennings

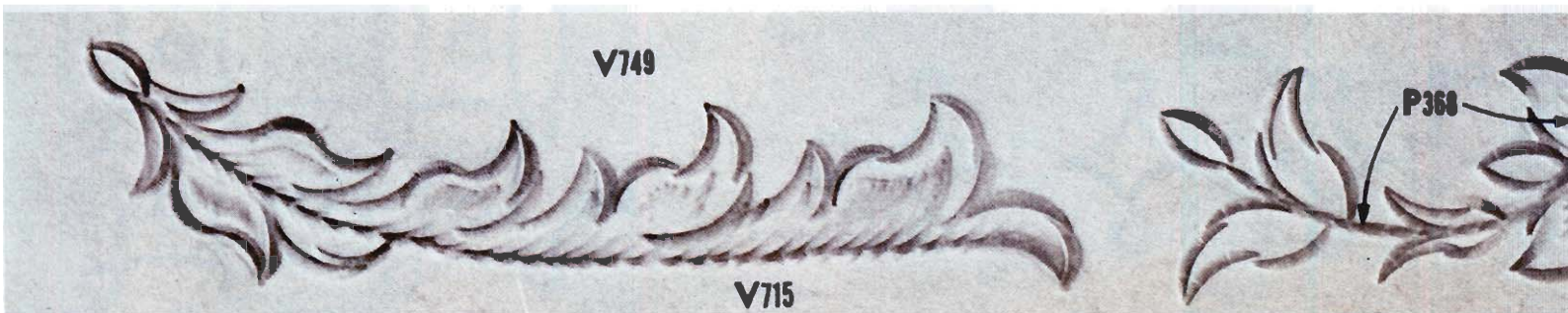
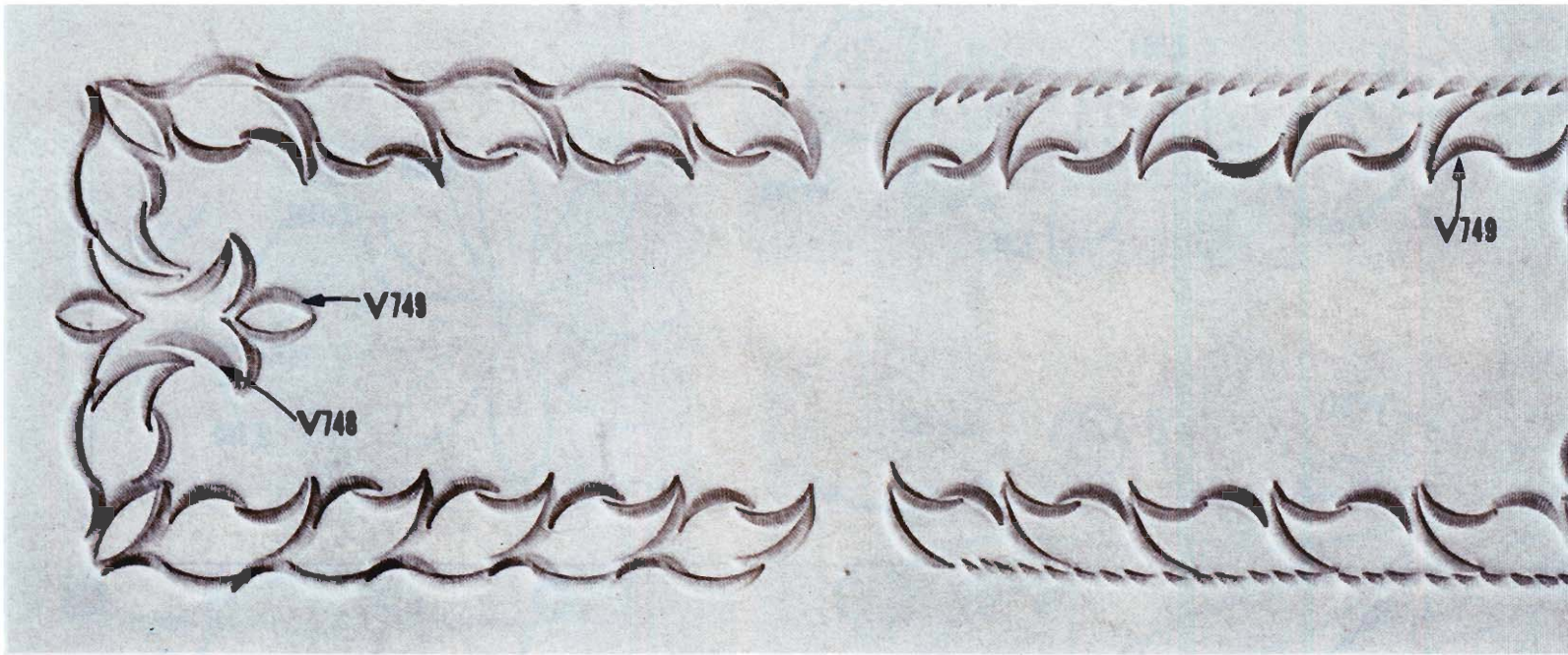
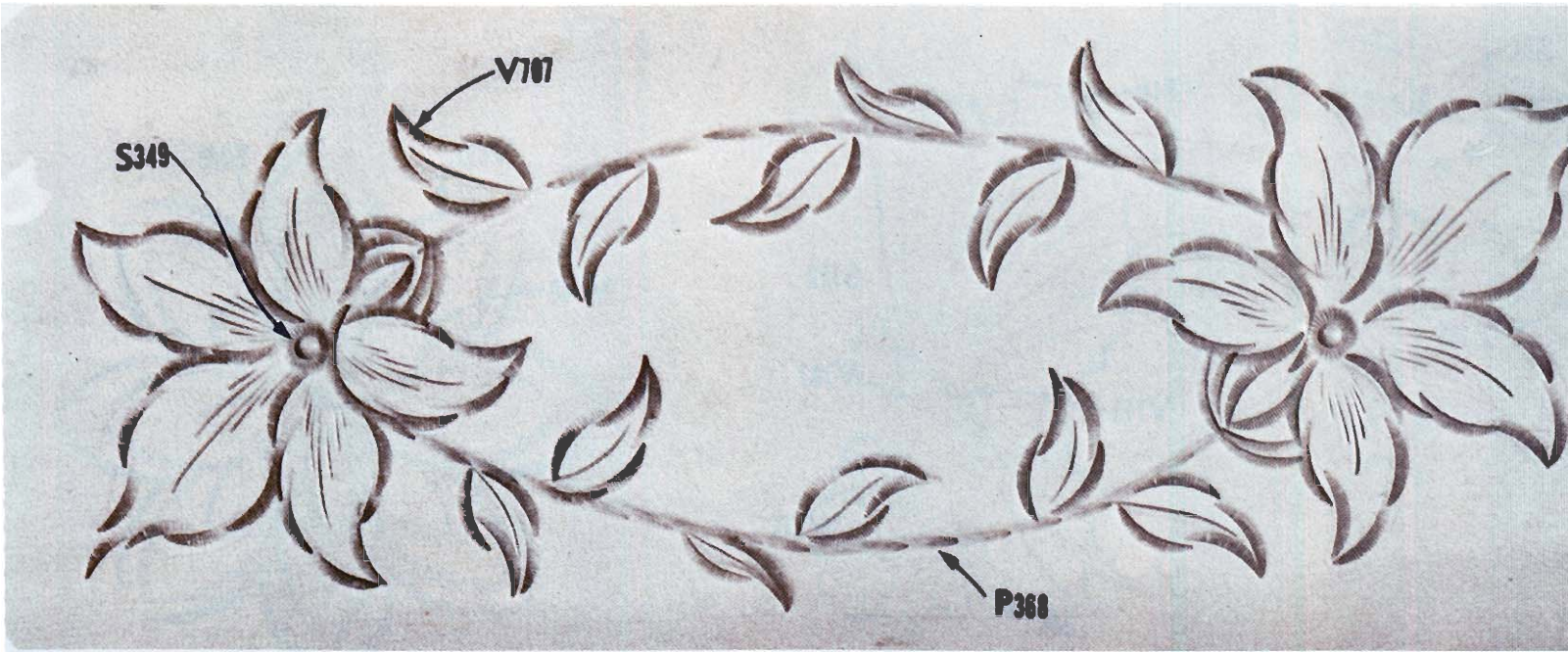
These designs are just a few you can create by combining different Craftool leather stamping tools. Adapt these designs to fit your leather projects or create new ones of your own.

Using the wide variety of Craftool stamping tools available, you can stamp "nature" designs (flowers, trees, etc.) or geometrics. In fact, most any design you can collect or imagine can be imprinted onto leather with Craftool stamping tools.

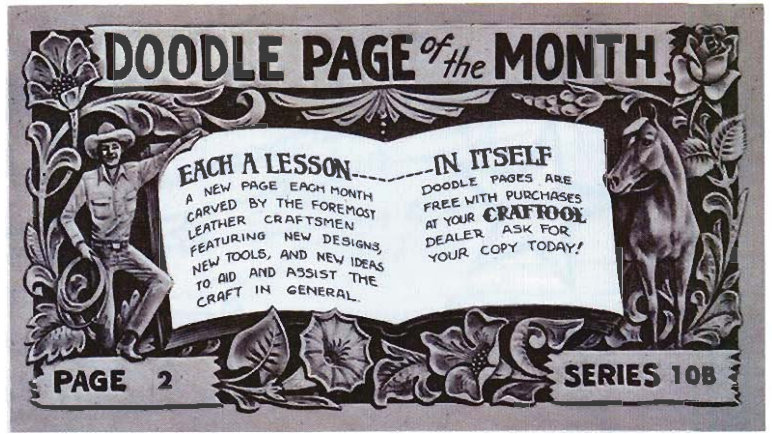
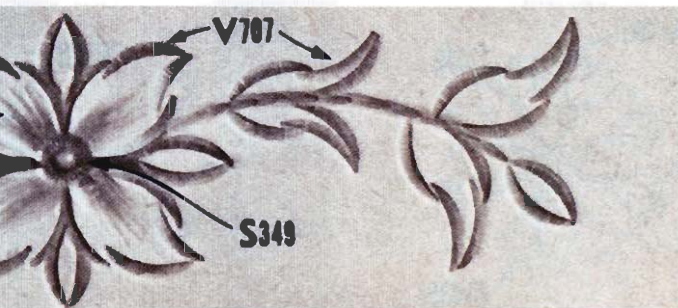
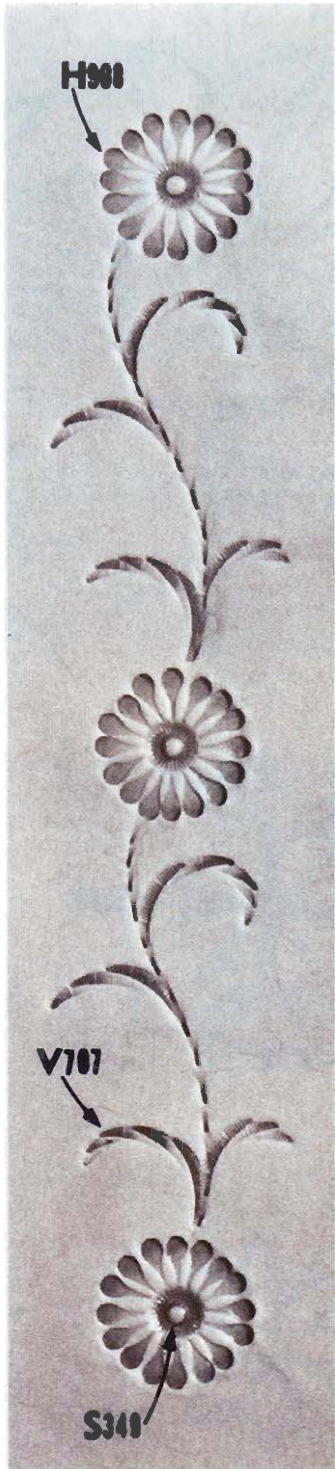
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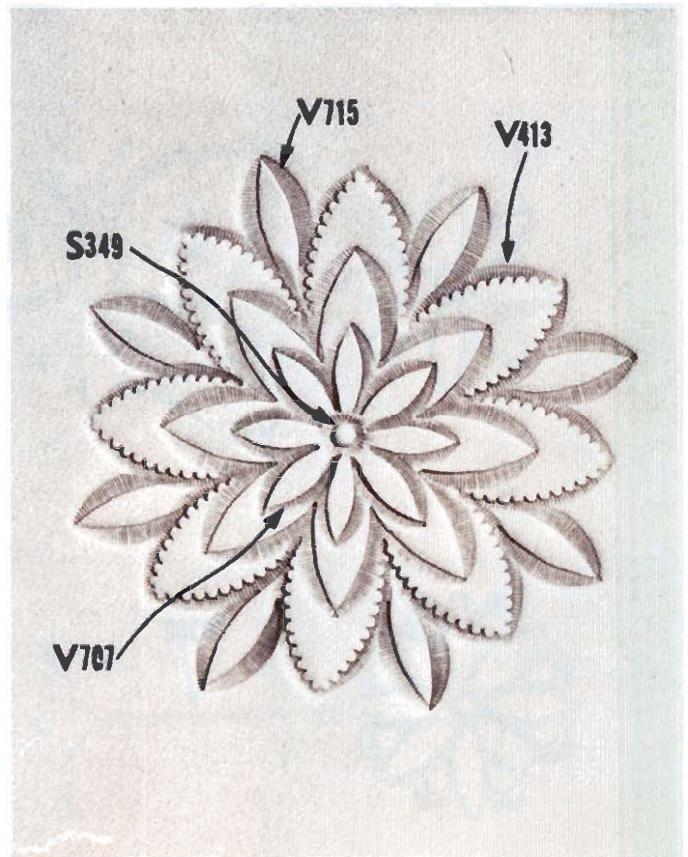
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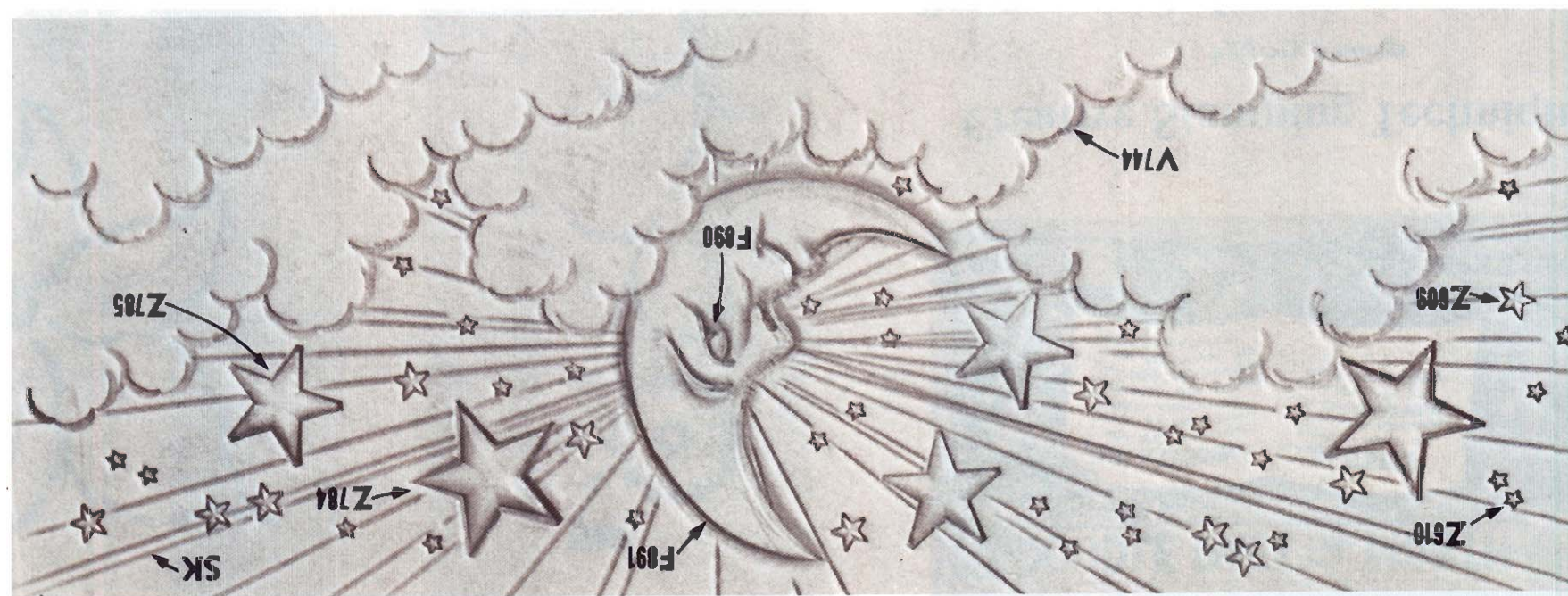
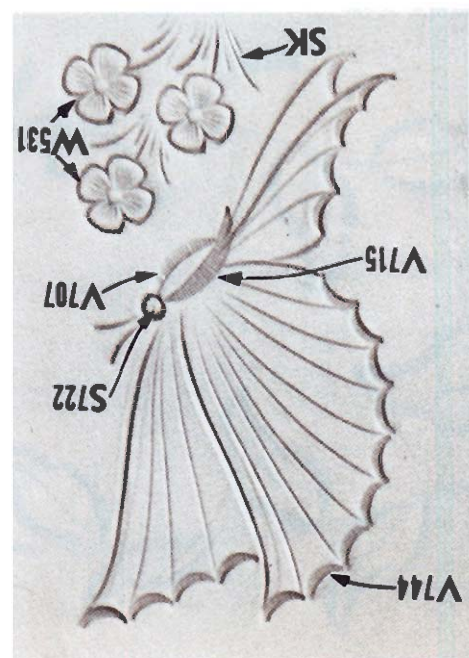
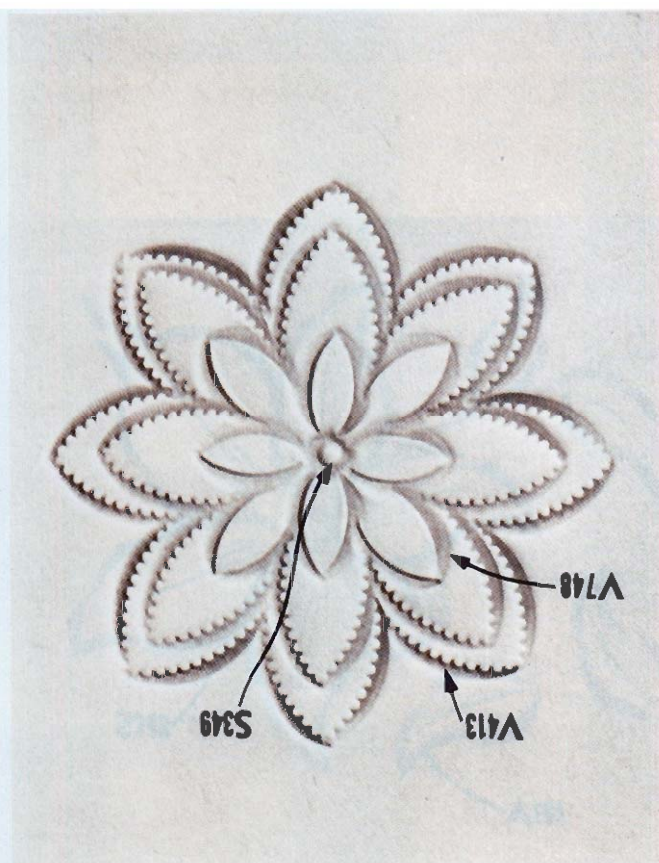
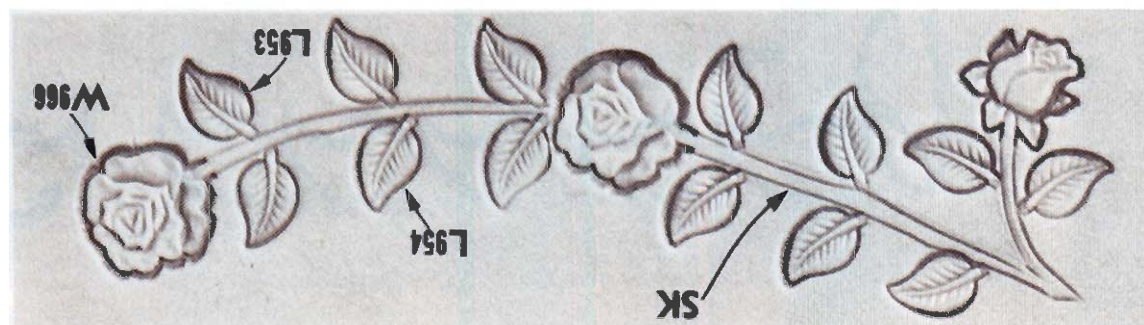
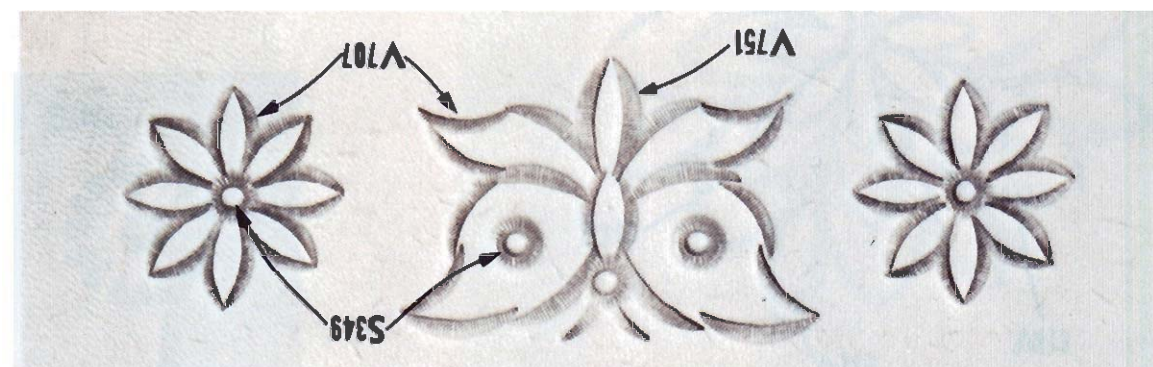
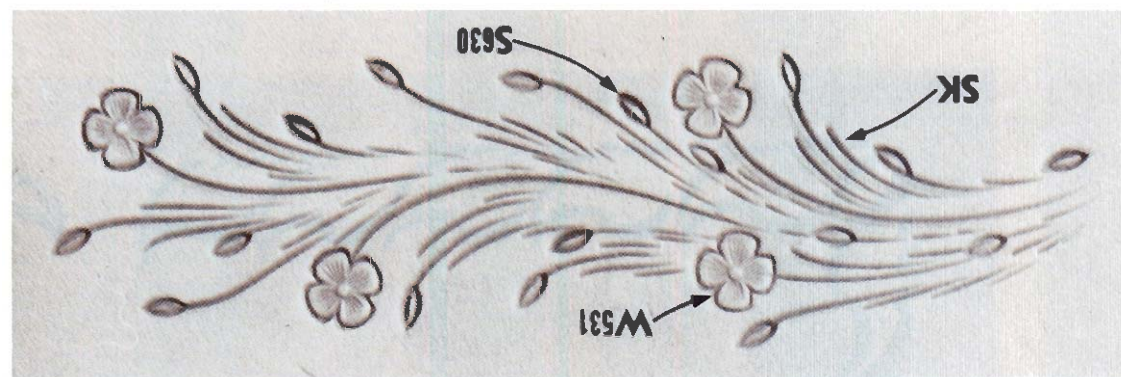
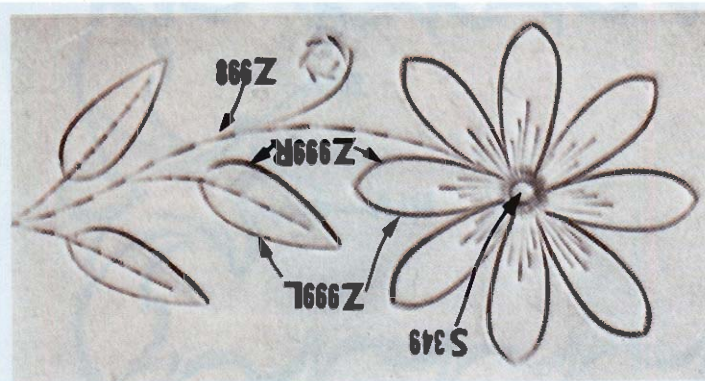
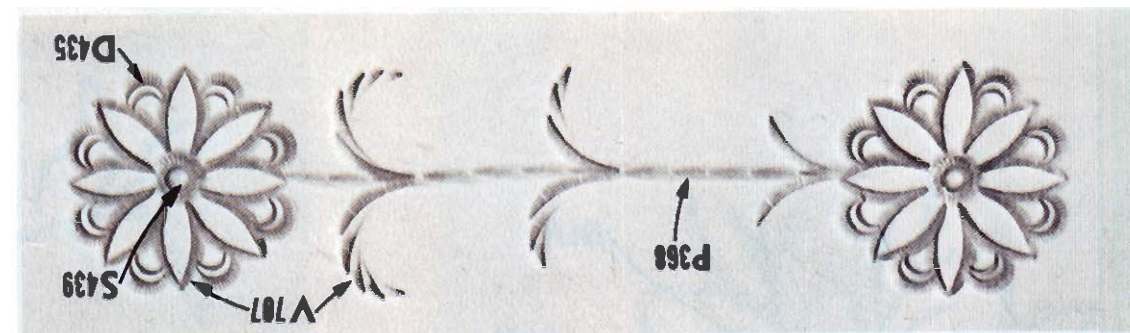
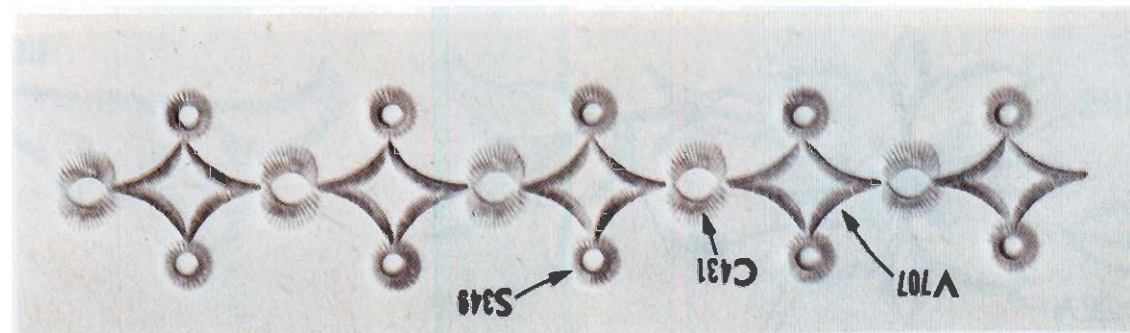
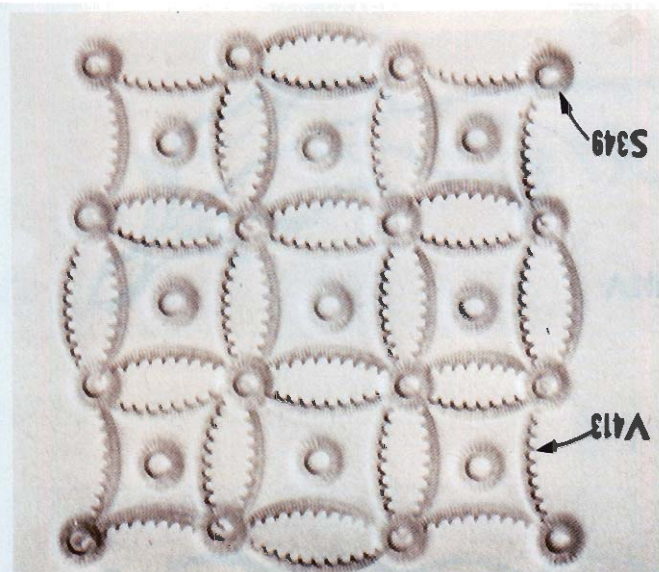
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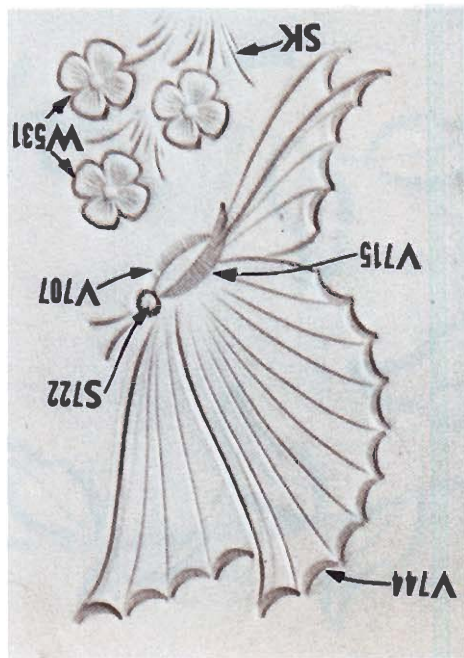
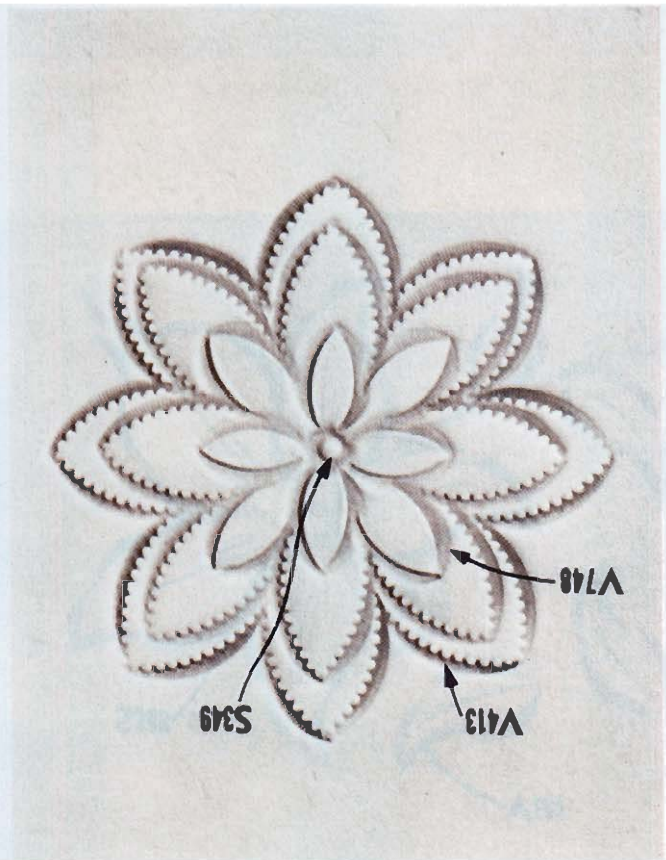
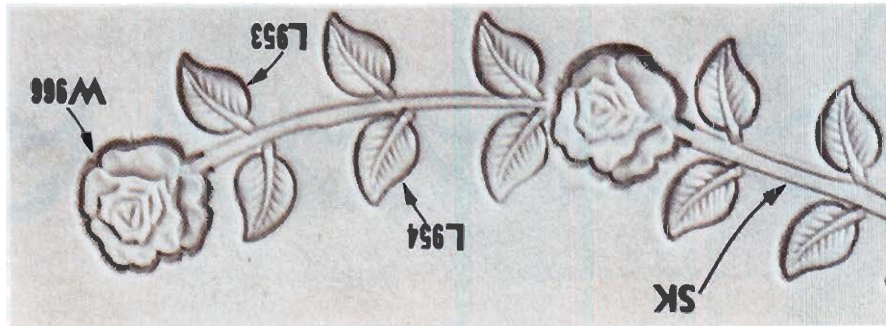
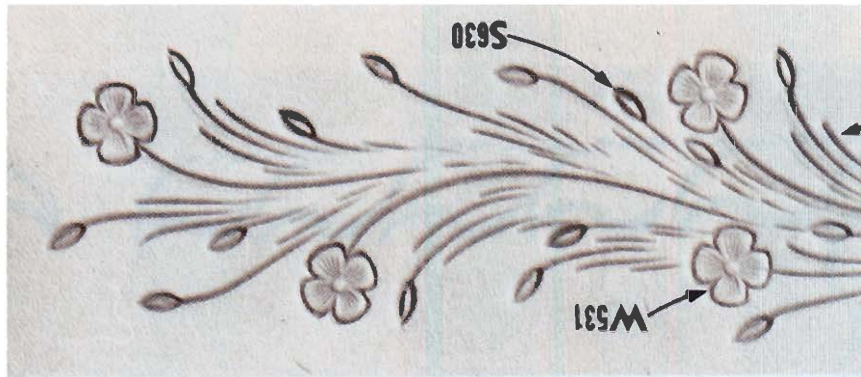
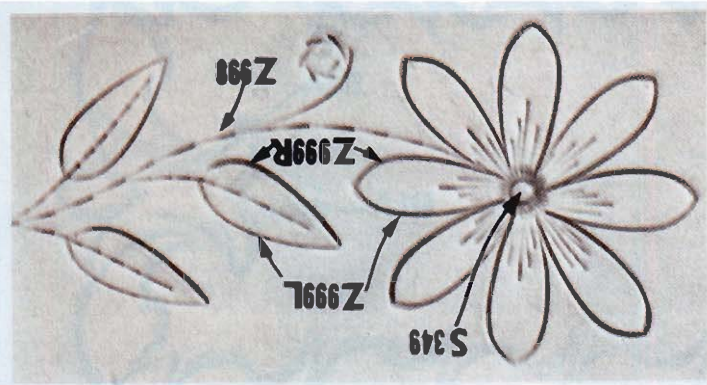
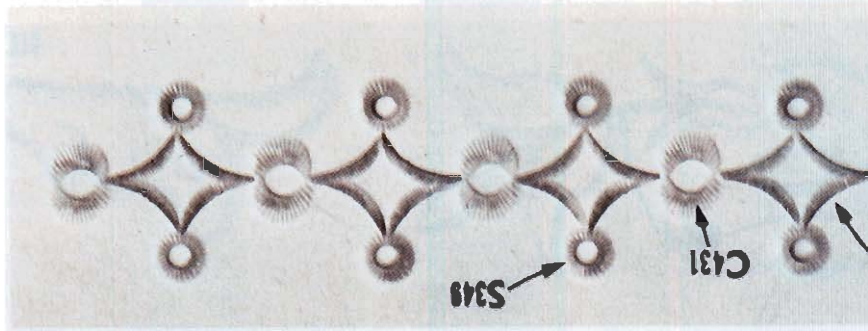
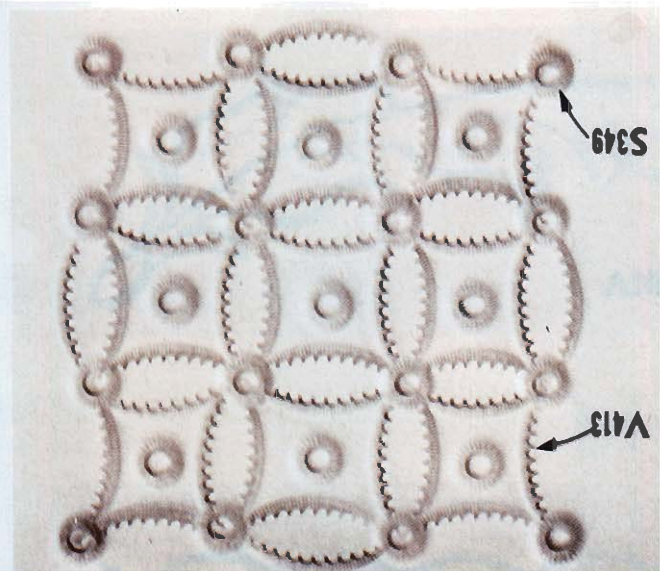
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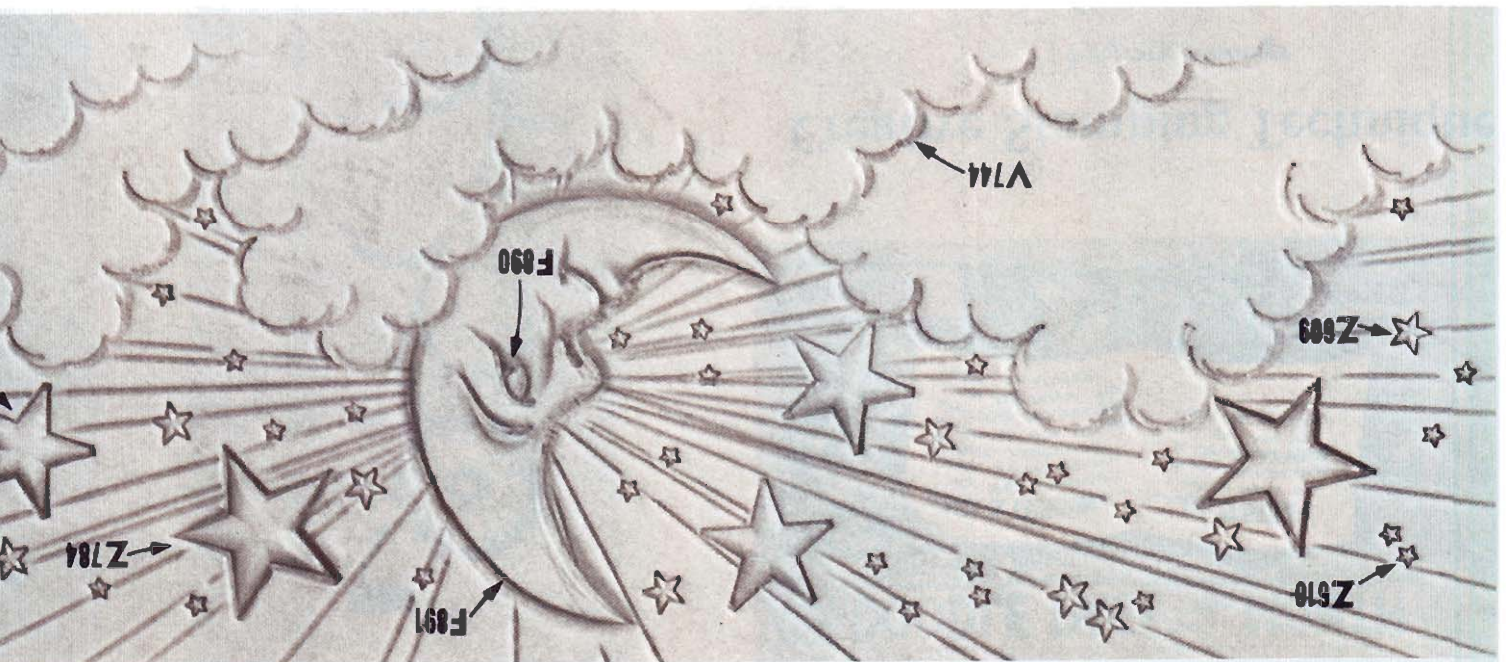
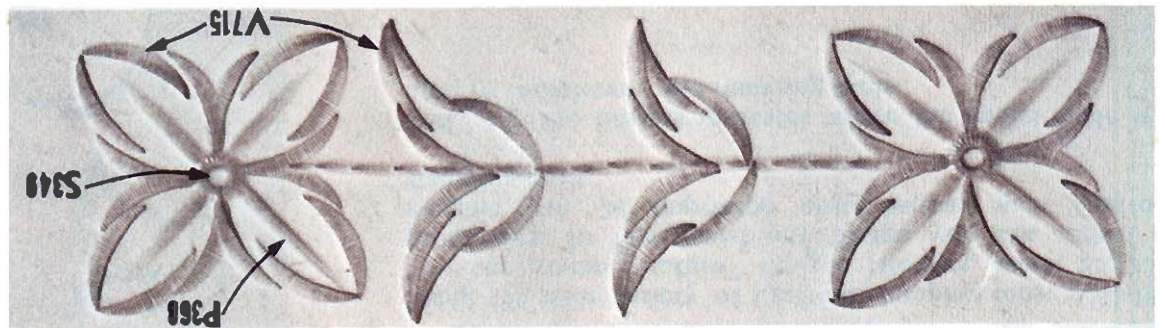
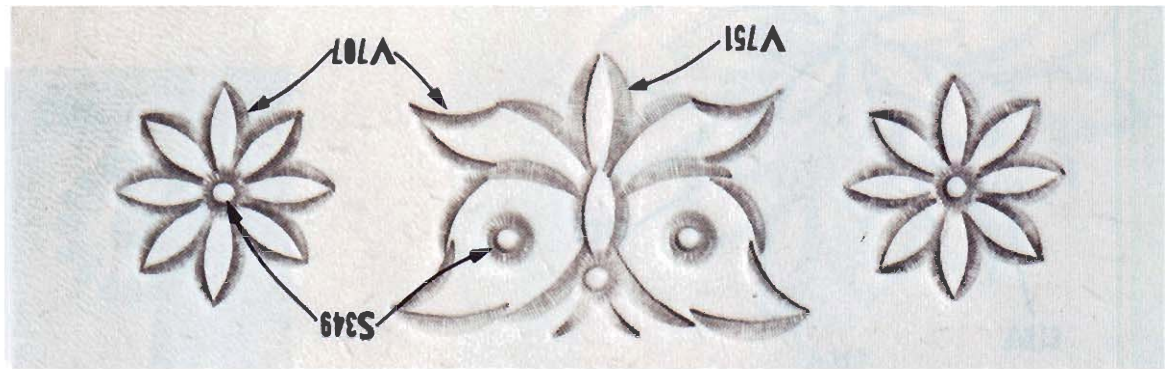
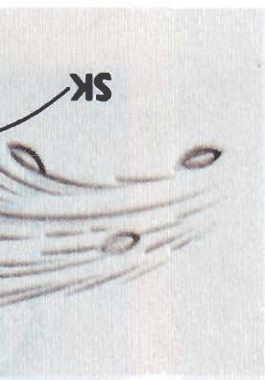
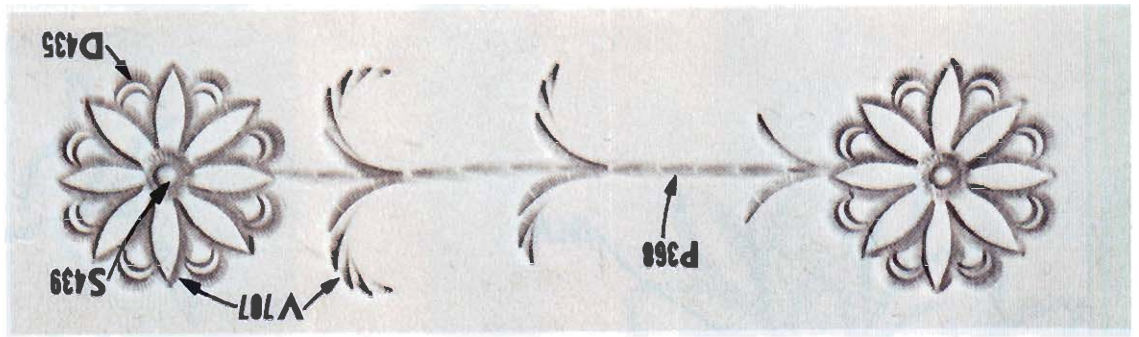
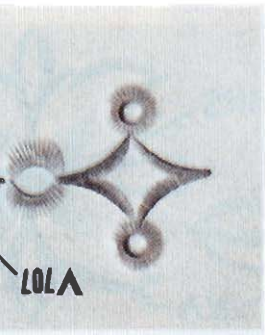




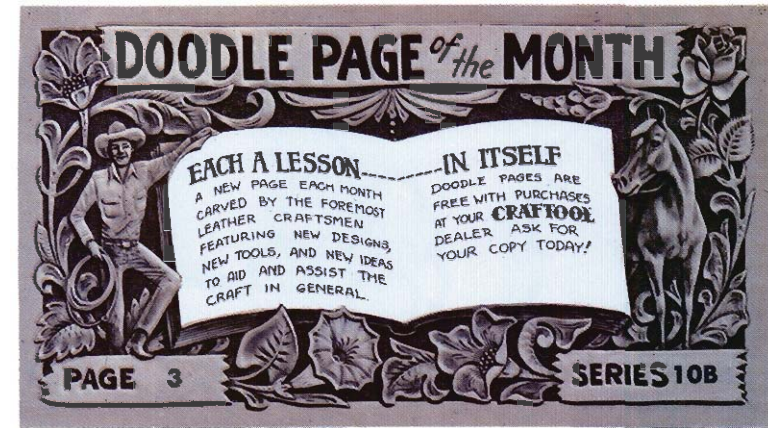
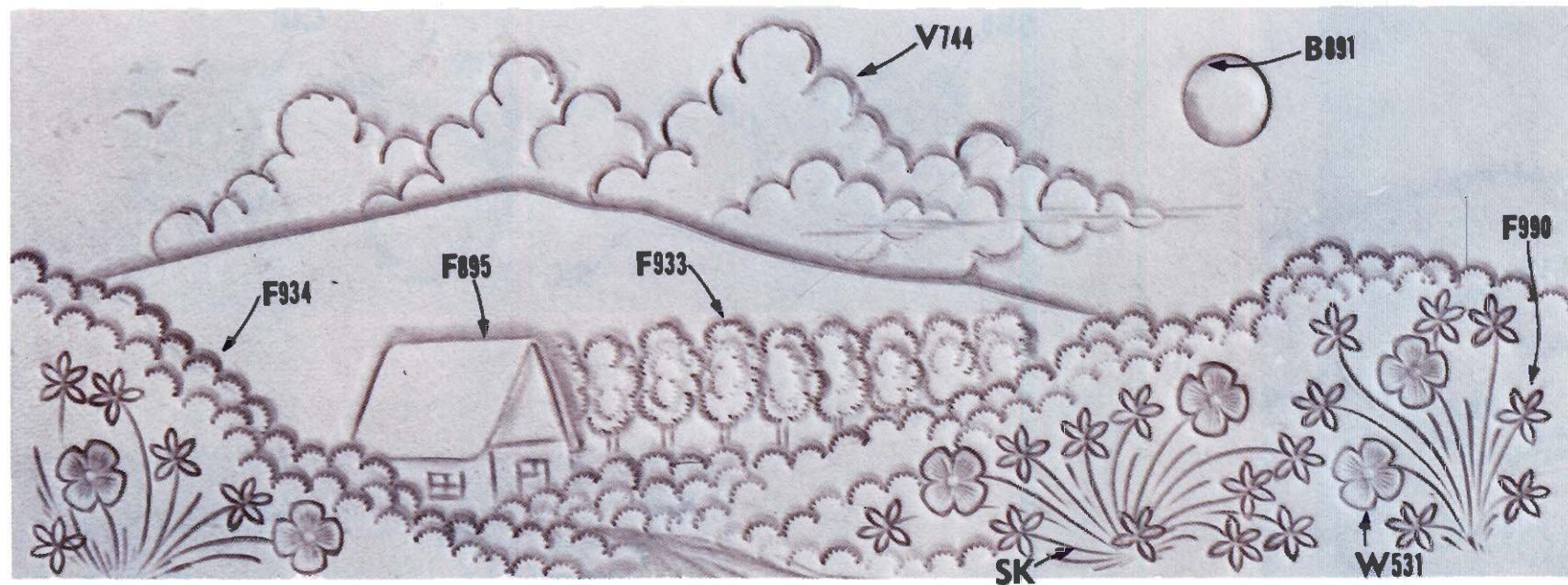












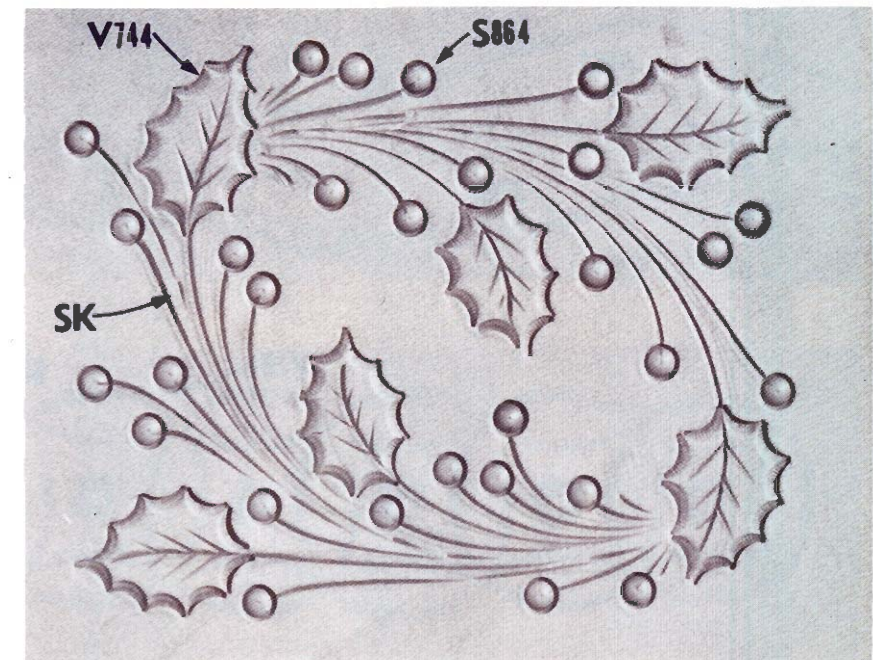
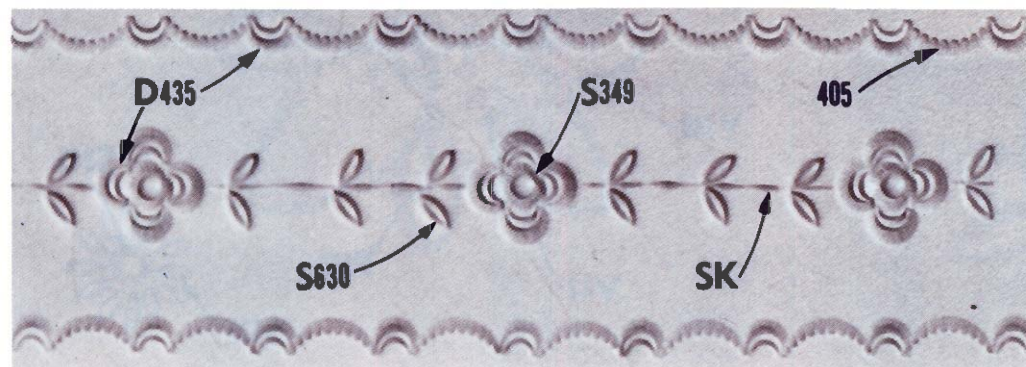
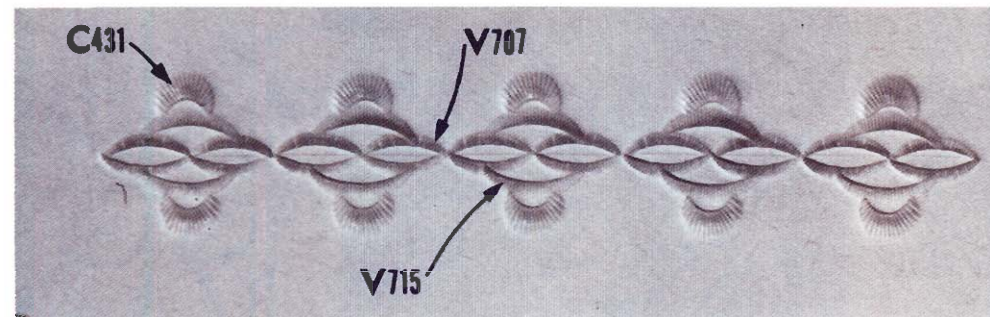
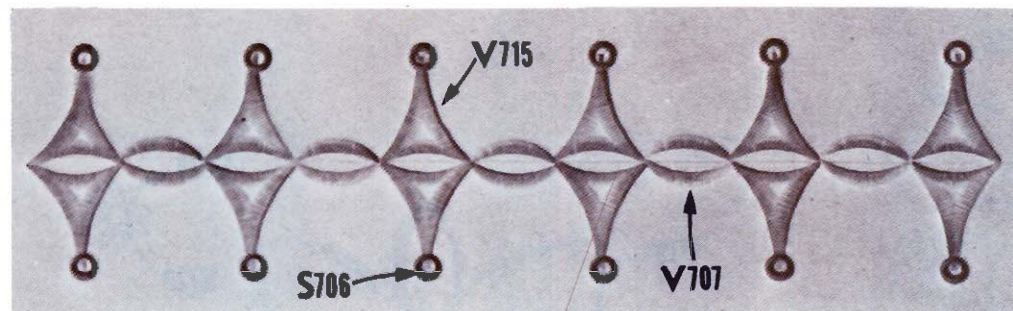
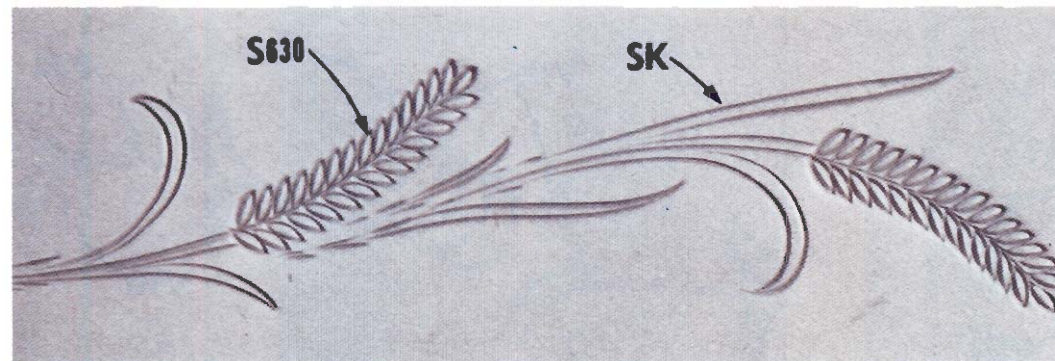
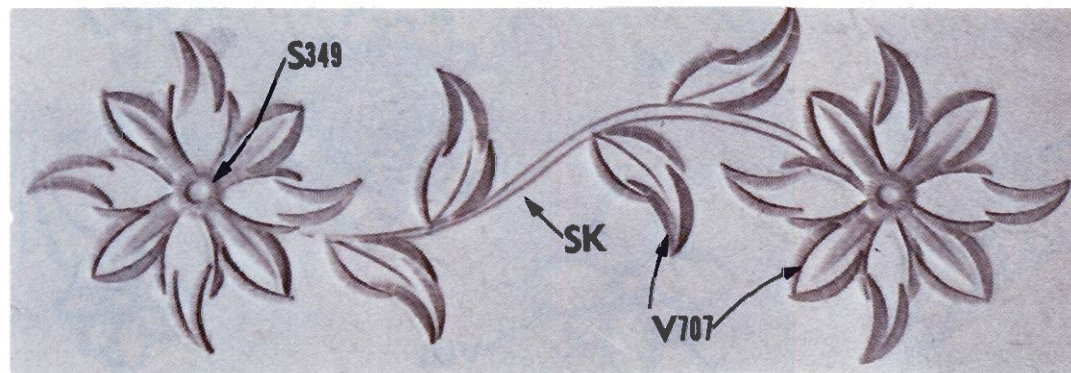
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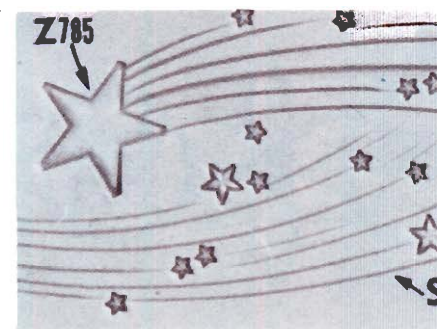
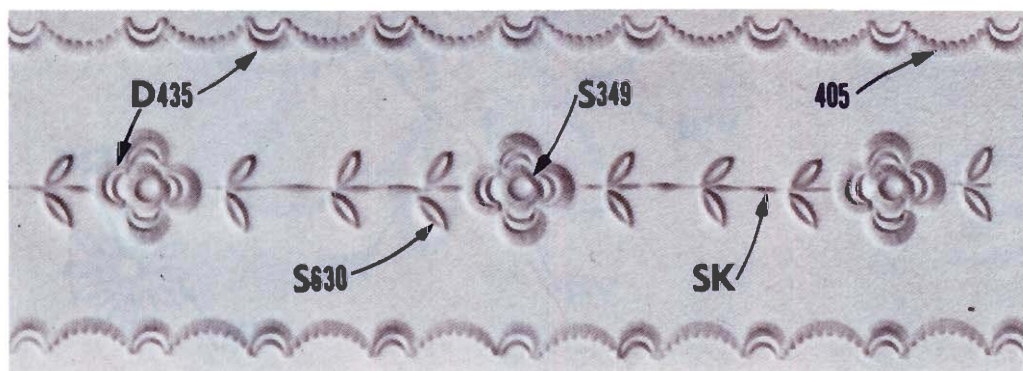
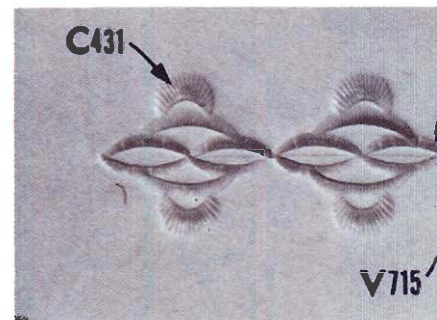
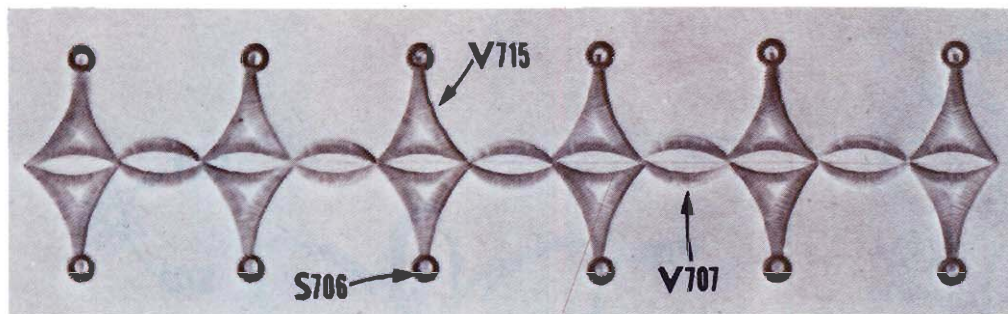
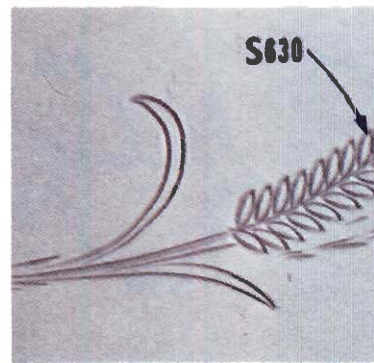
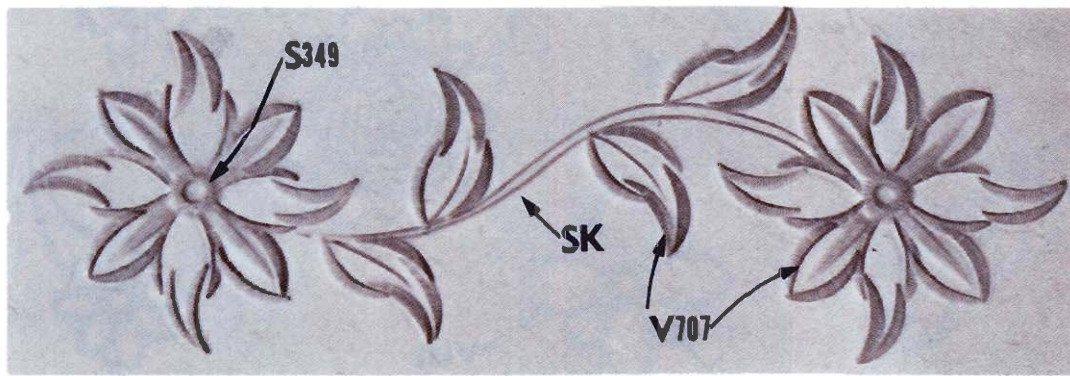
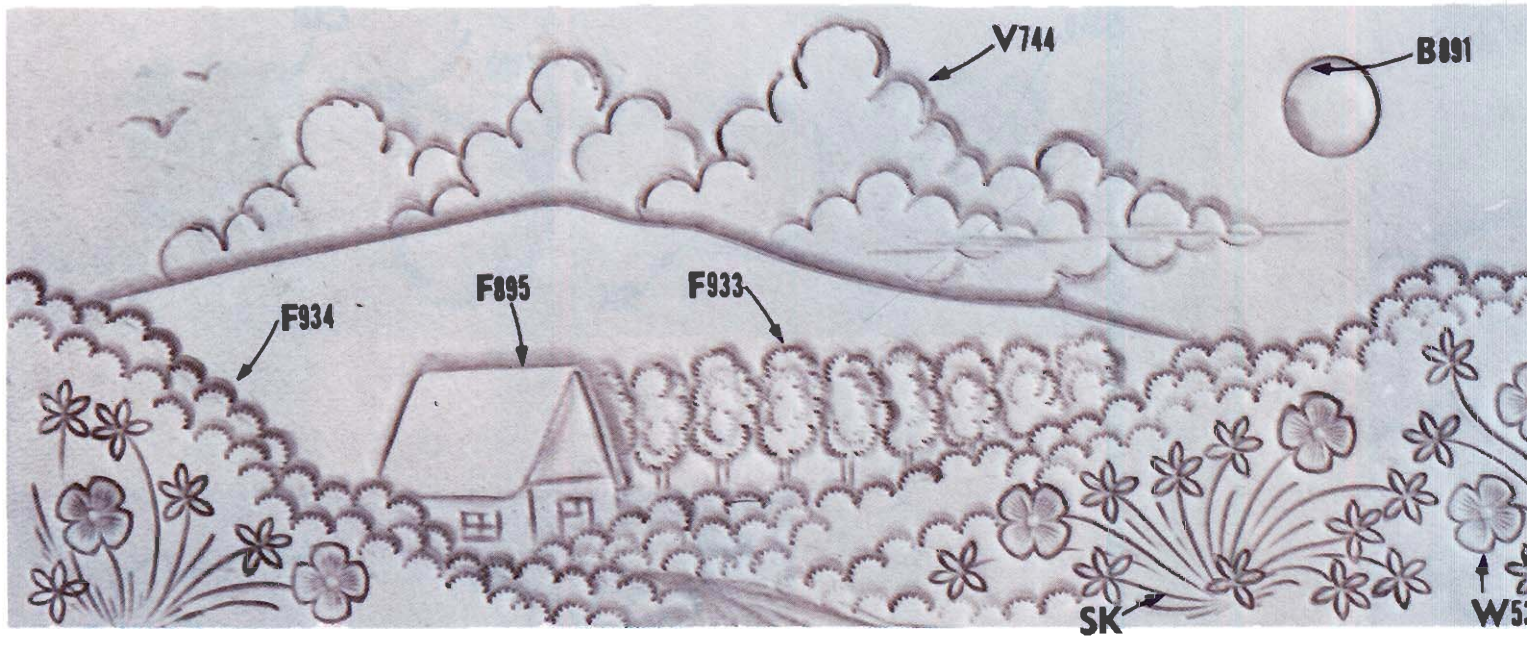
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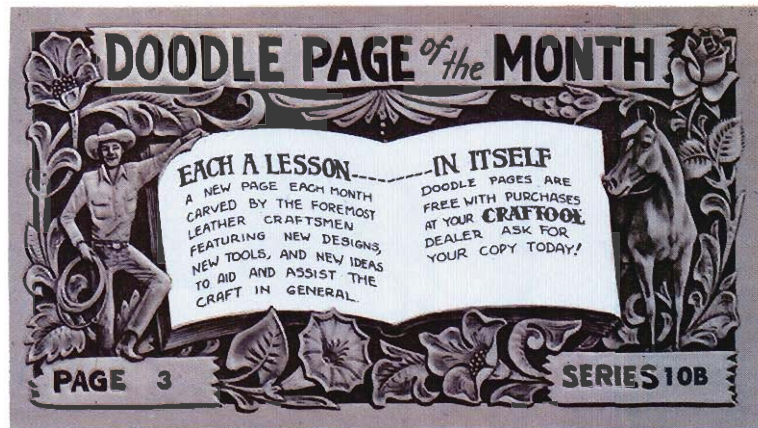
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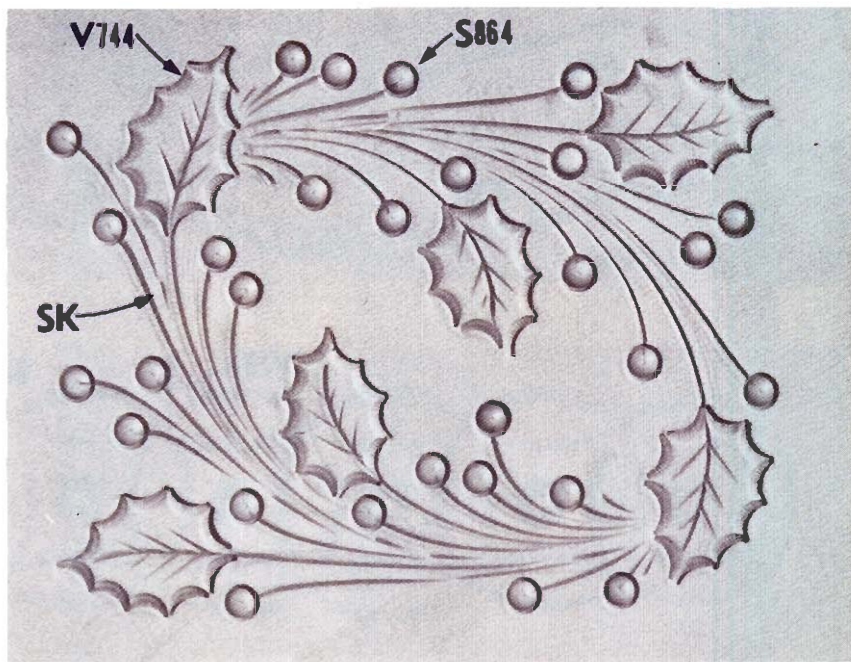
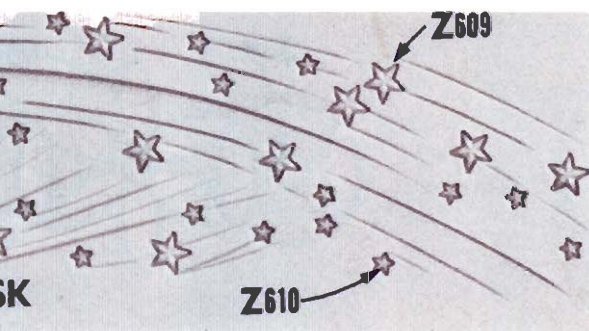
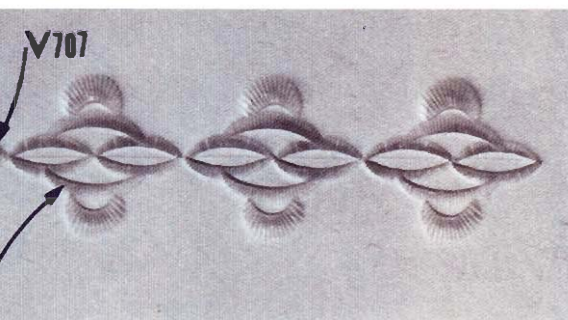
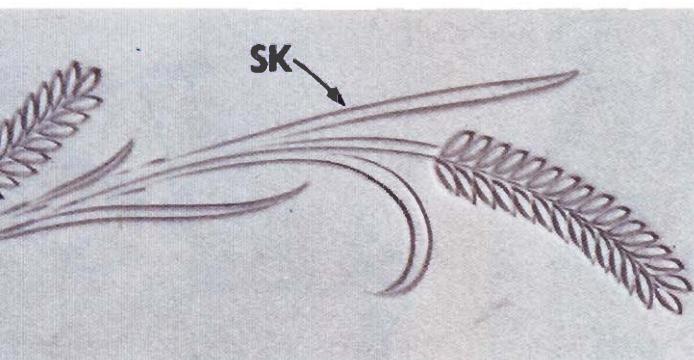
## Creative Stamping Techniques

by Jerry Jennings

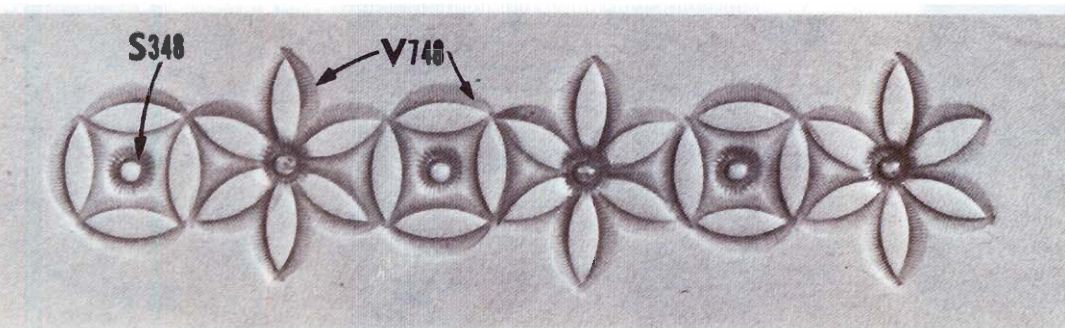
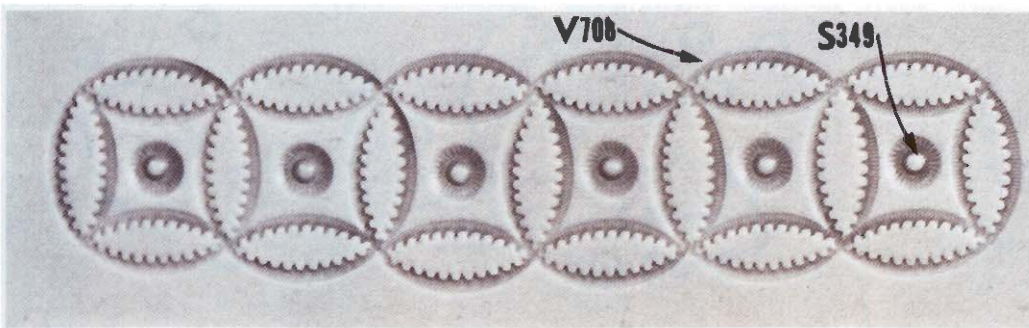
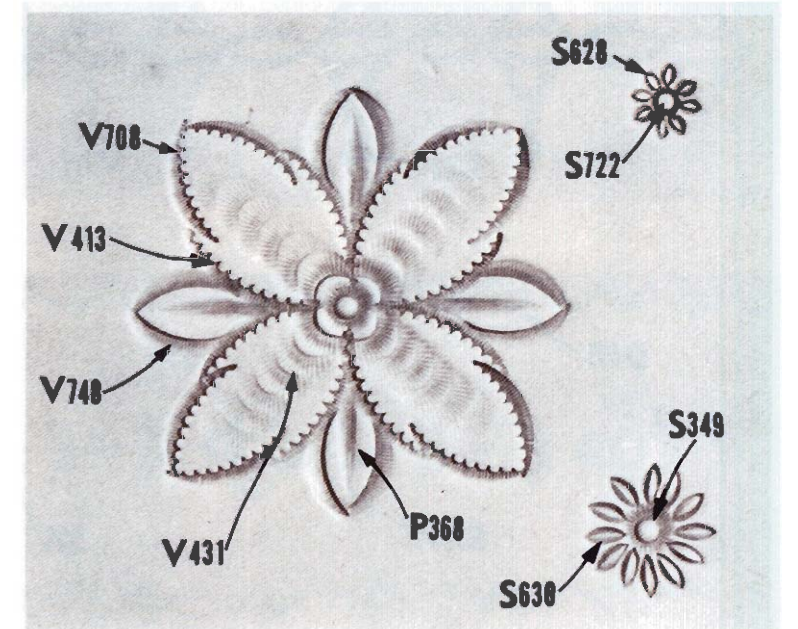
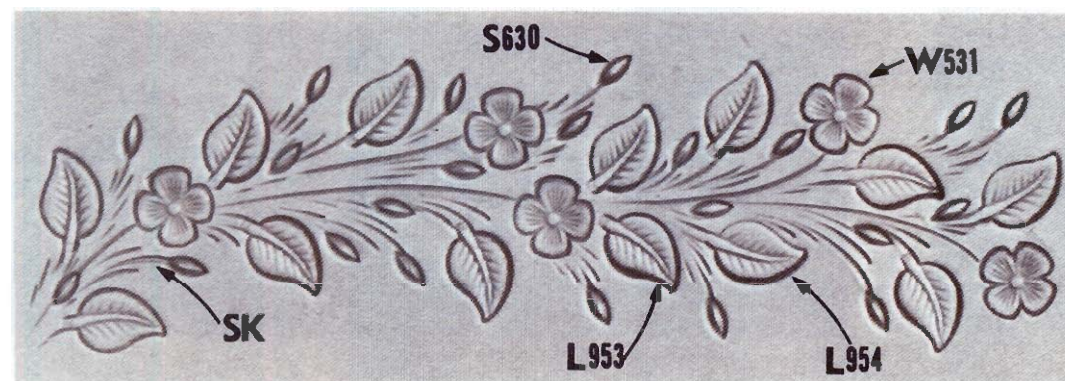
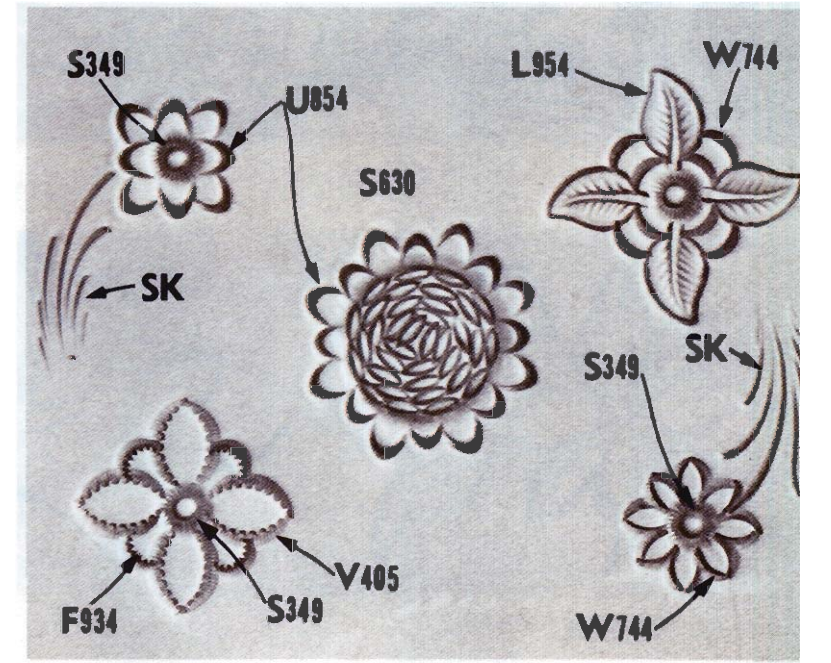
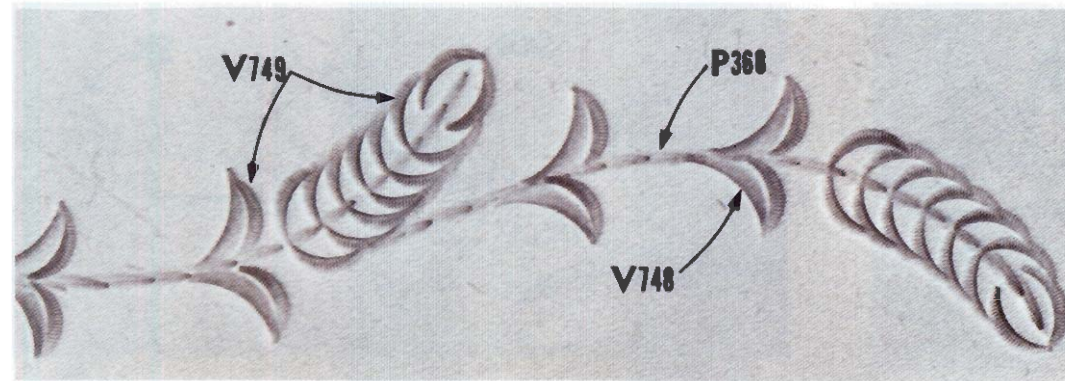
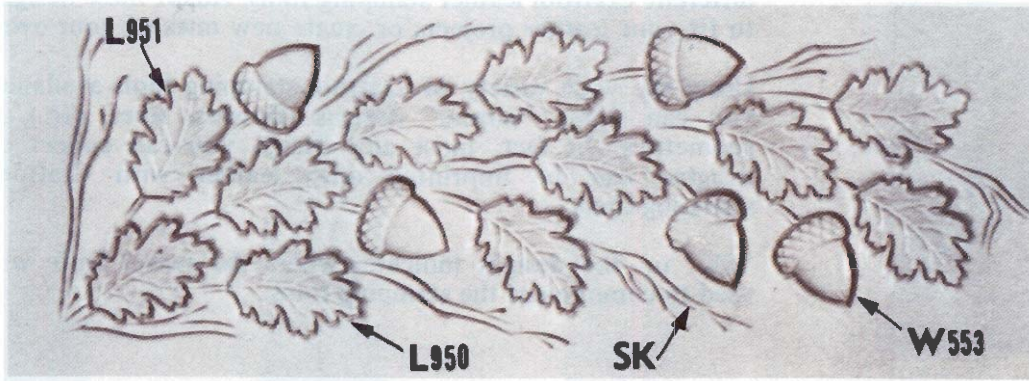
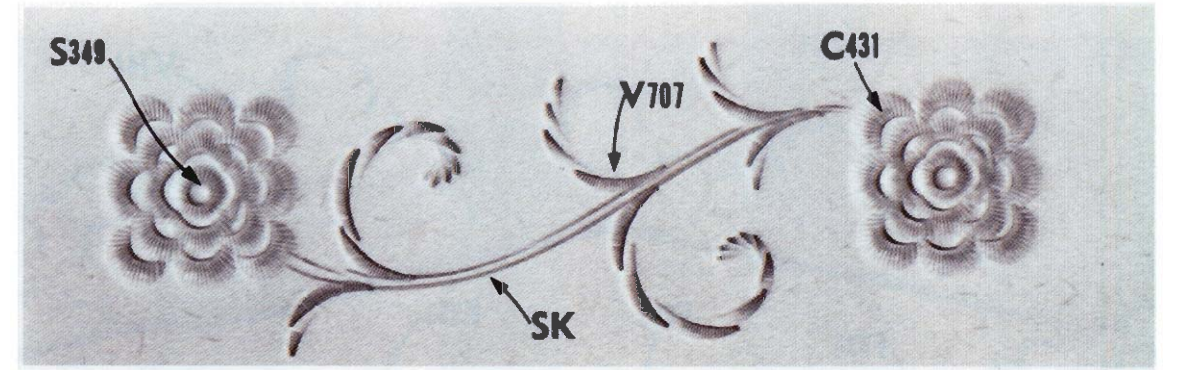
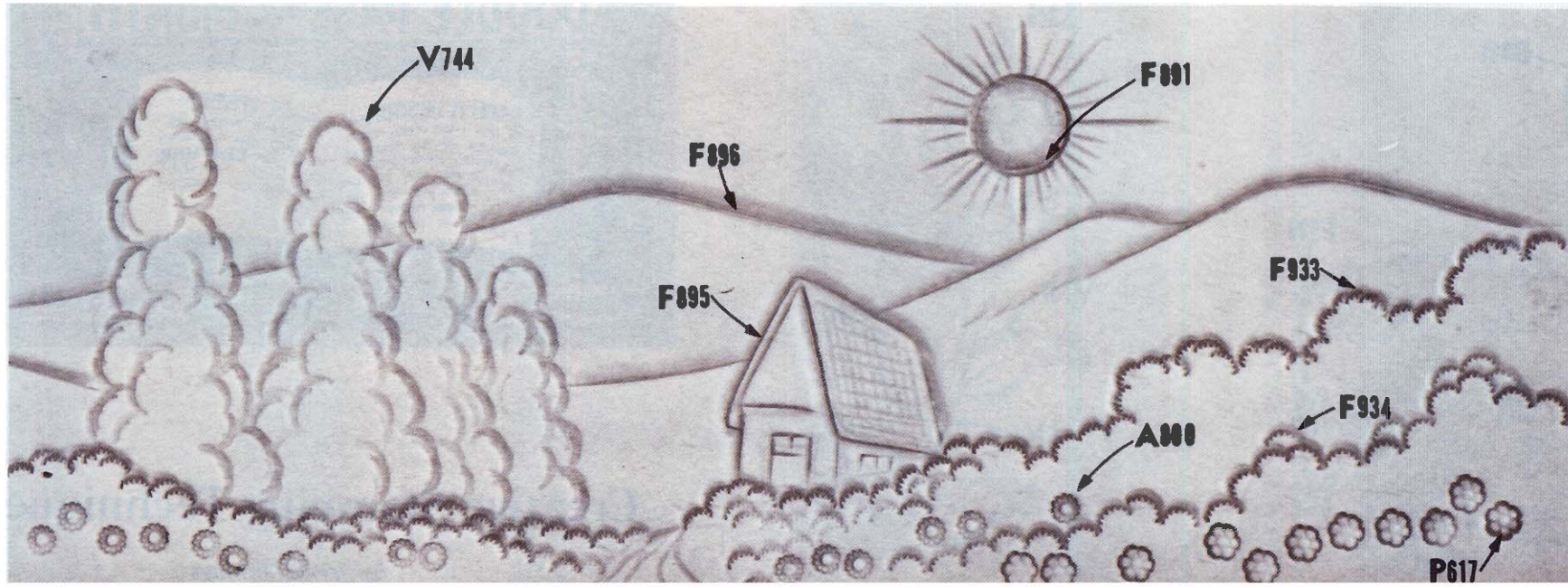
These designs are just a few you can create by combining different Craftool leather stamping tools. Adapt these designs to fit your leather projects or create new ones of your own.

Using the wide variety of Craftool stamping tools available, you can stamp "nature" designs (flowers, trees, etc.) or geometrics. In fact, most any design you can collect or imagine can be imprinted onto leather with Craftool stamping tools.

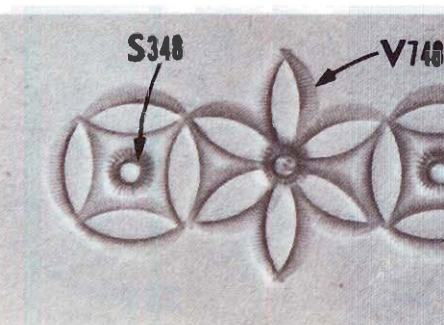
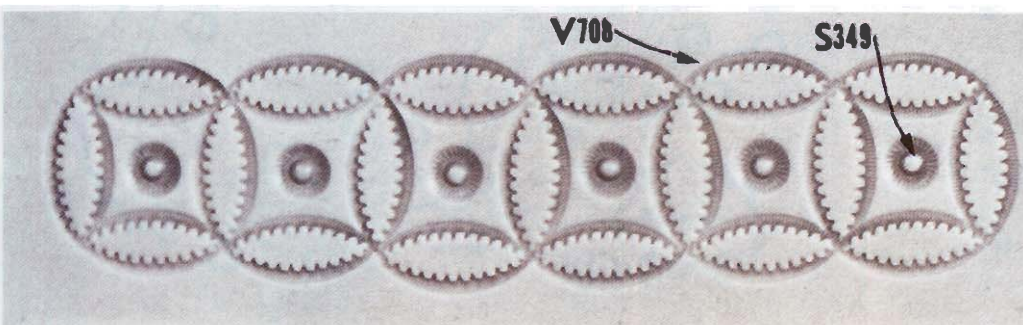
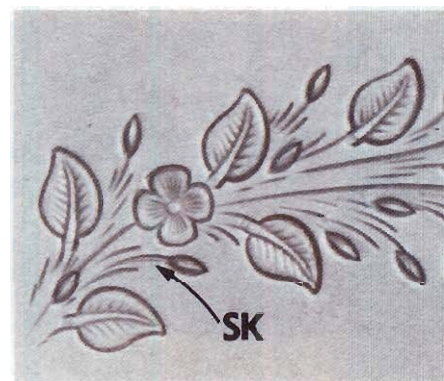
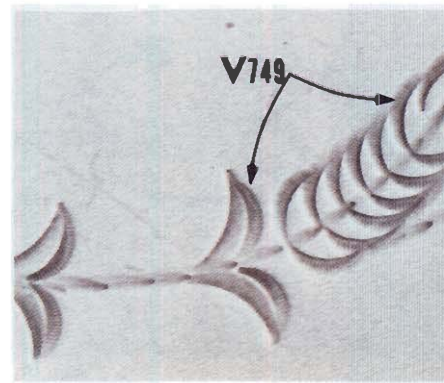
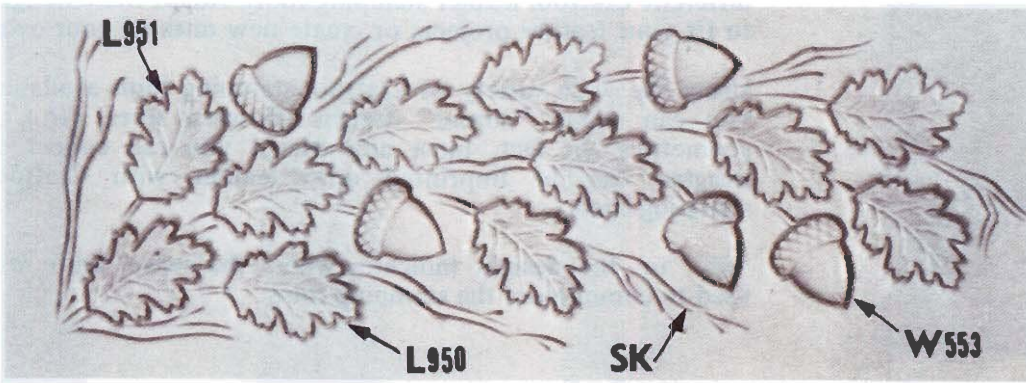
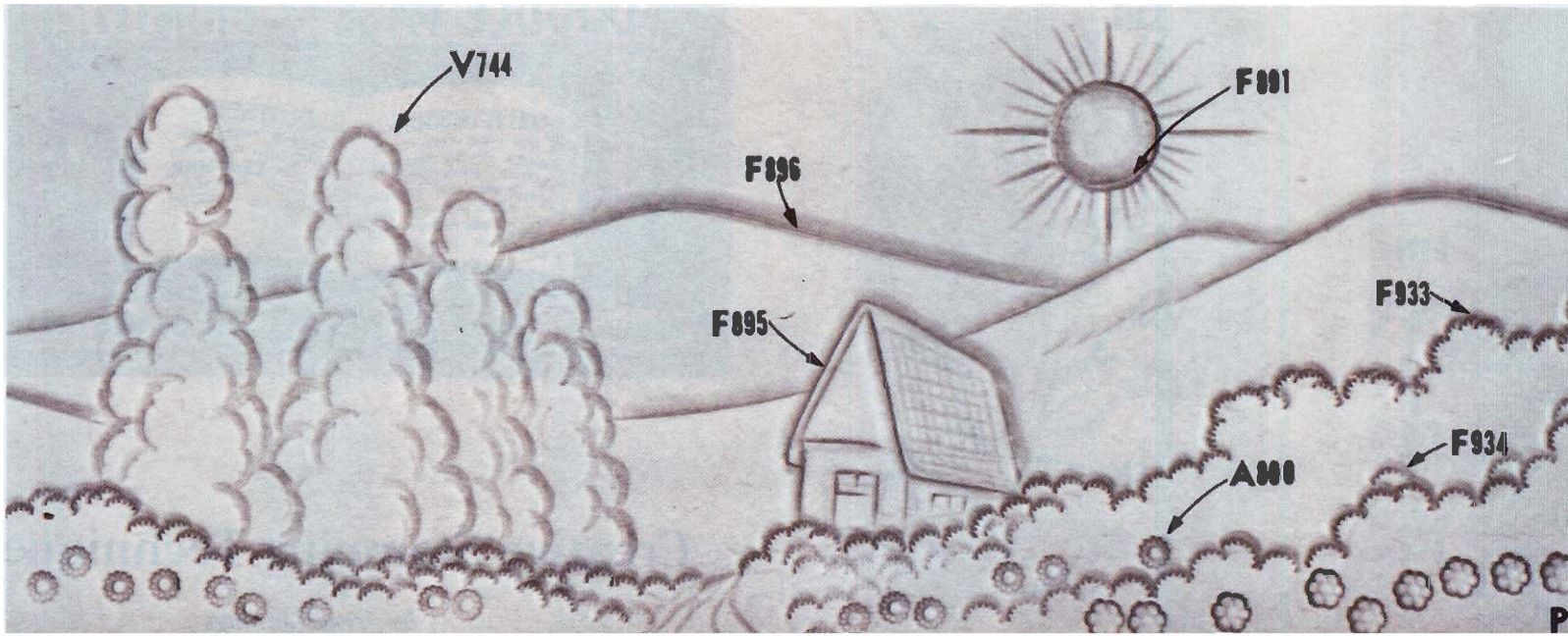
"SK" on the designs indicates where the swivel knife was used to compliment the stamping tools.



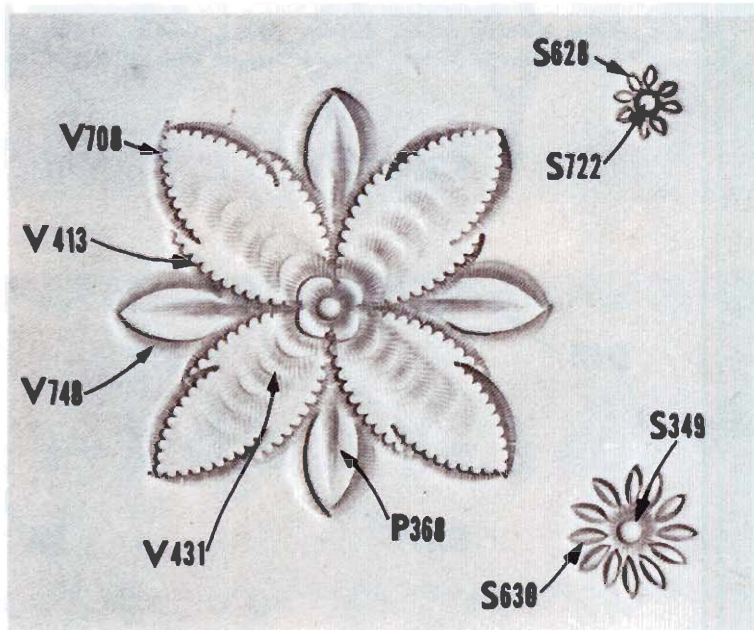
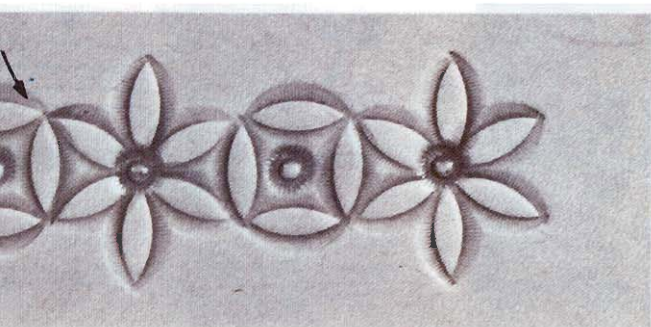
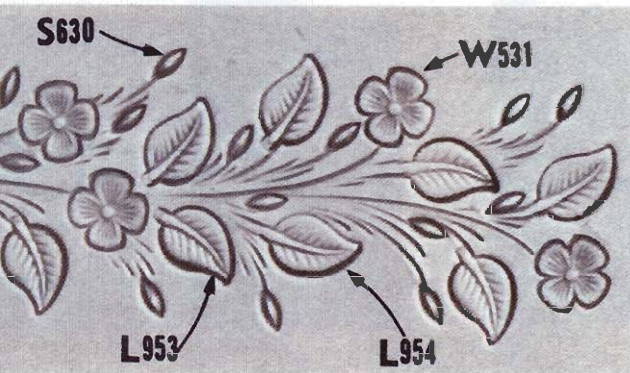
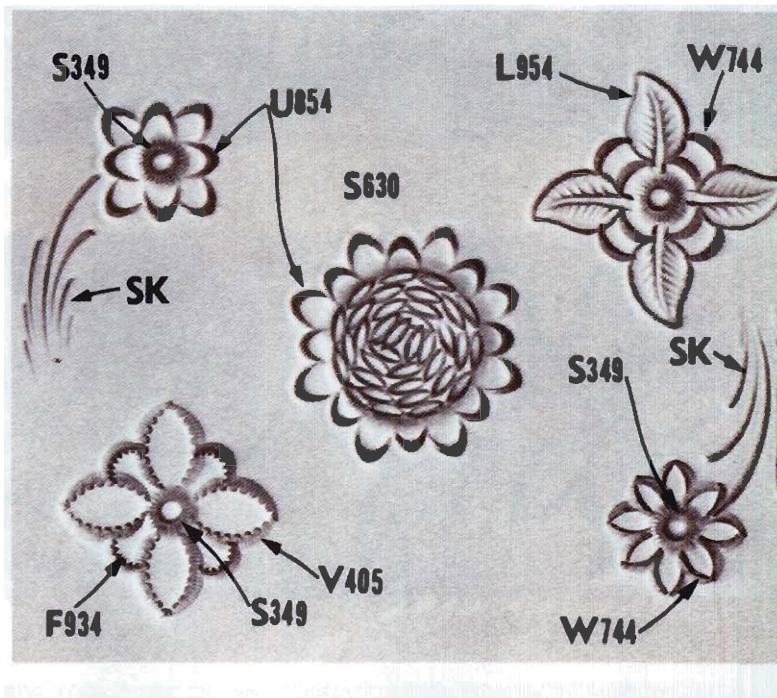
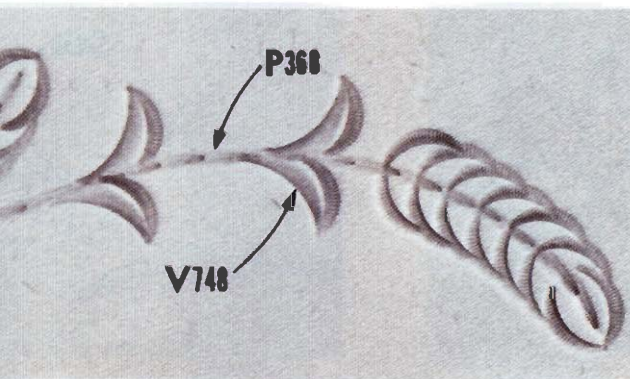
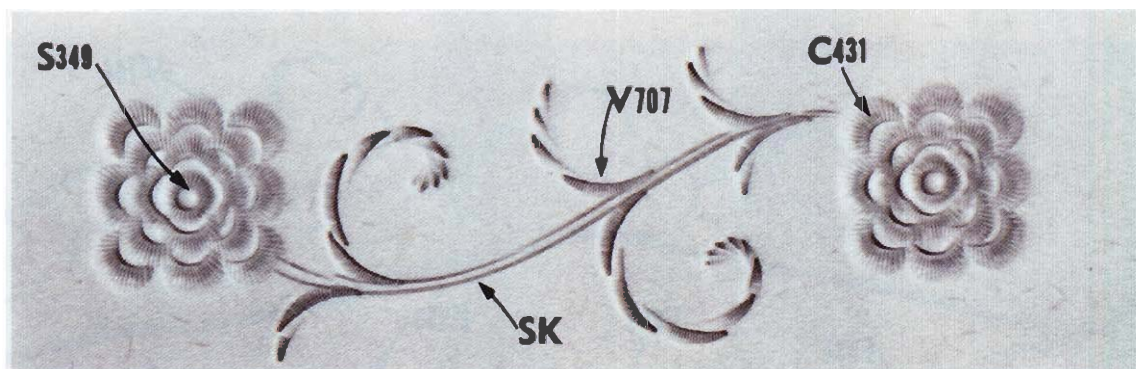








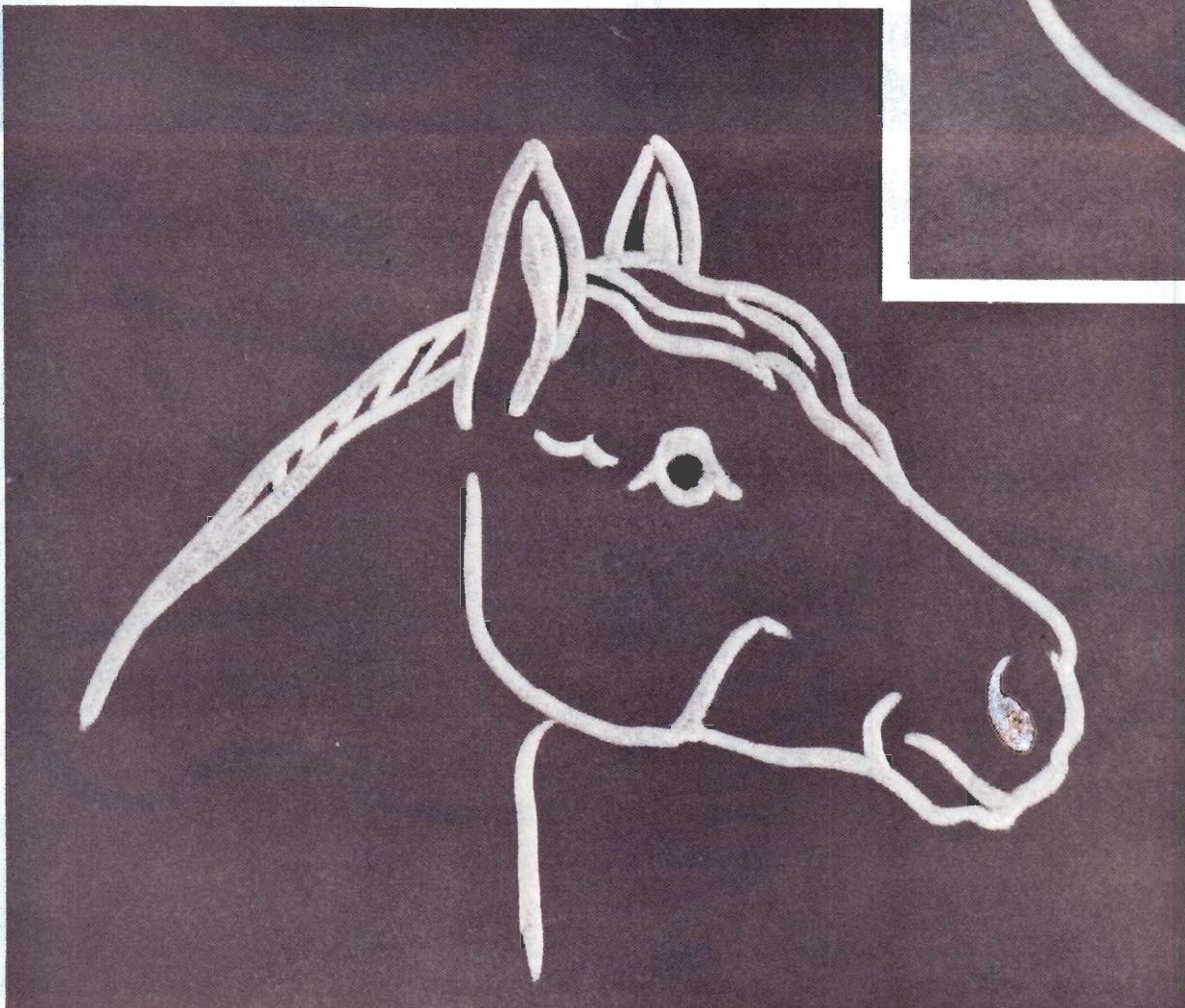
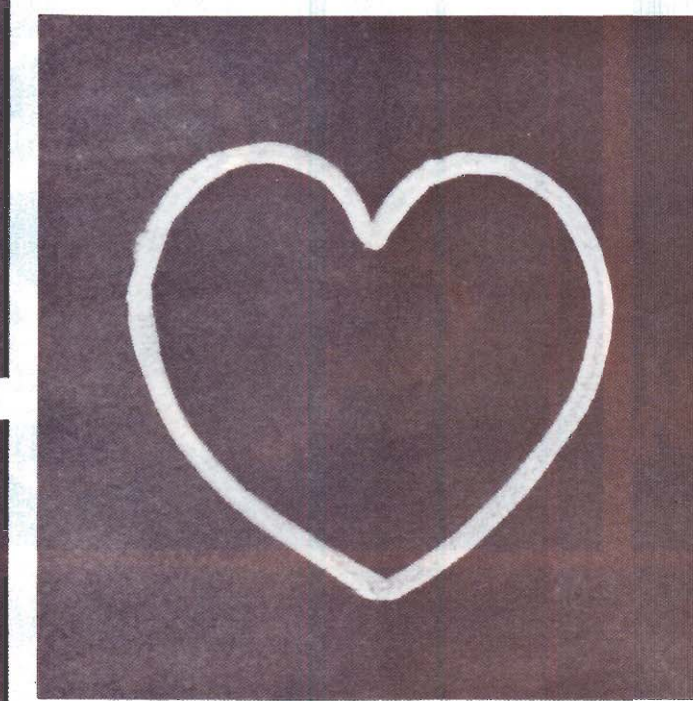




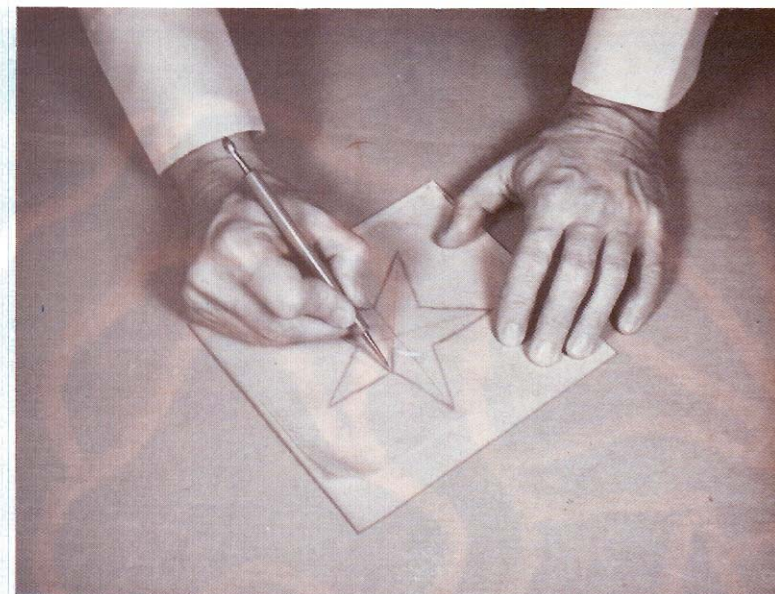




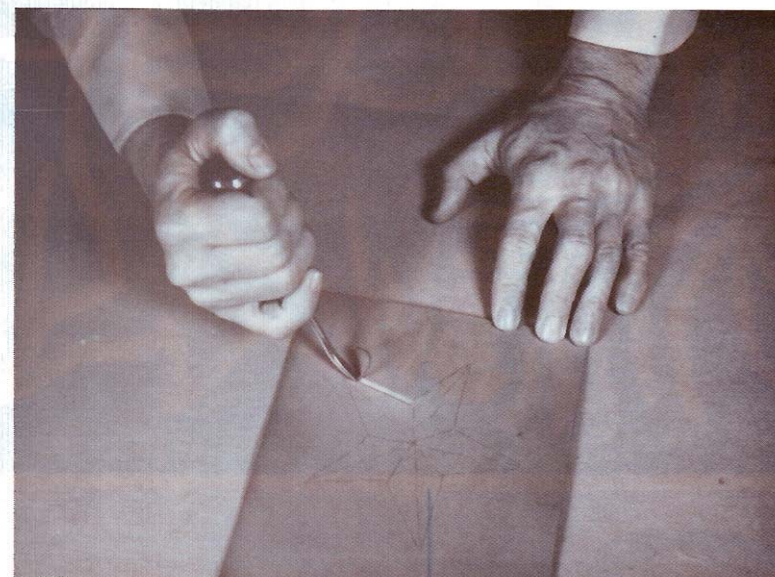
The thunderbird (at left) and the heart design (below) were cut into a natural finish leather after a coat of medium brown spirit solvent dye was applied to surface.



The horse design (at left) was gouged into brown latigo.



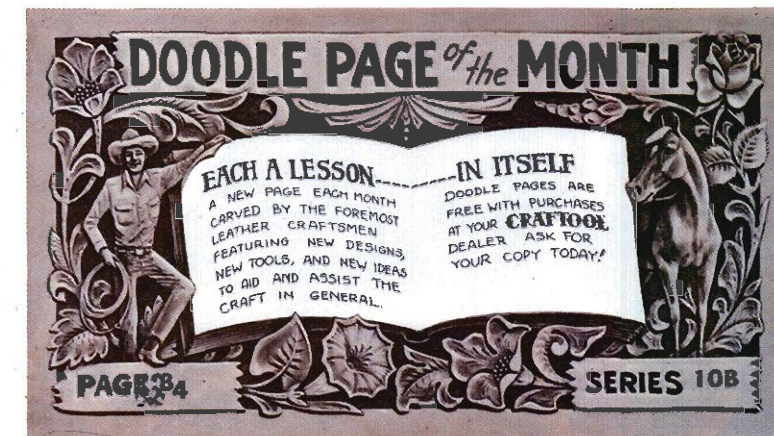
Step 1. Trace design to grain side of leather.



Step 2. Cut design into leather, holding gouge as shown and gouge about 1/2 the thickness of leather. (When gouging straight lines you may use a "straight edge" of some kind to guide gouging tools.) When cut is completed, lift gouge from leather leaving "plug" attached to leather.



Step 3. To smoothly "end" gouged line, turn design and cut plug loose from edge.



### Decorative Cutting Techniques With the Craftool Leather Gouge

Basic directions for cutting designs into leather with the craftool leather gouge are shown at left. After learning this, you can develop other techniques to fit your own needs.

The elementary patterns provided are to assist you in learning the basic gouging techniques. Use your imagination and experience to create more complex designs for your projects.

You may gouge designs into leathers that have a contrasting surface and inner fibers (such as brown latigo) or use a natural finished leather and apply dyes and/or antiques to provide contrast.

Antique is applied to natural finished leather after design has been gouged into leather. Apply antique to leather surface and design, then wipe antique off surface of leather leaving antique in the gouged lines of design.

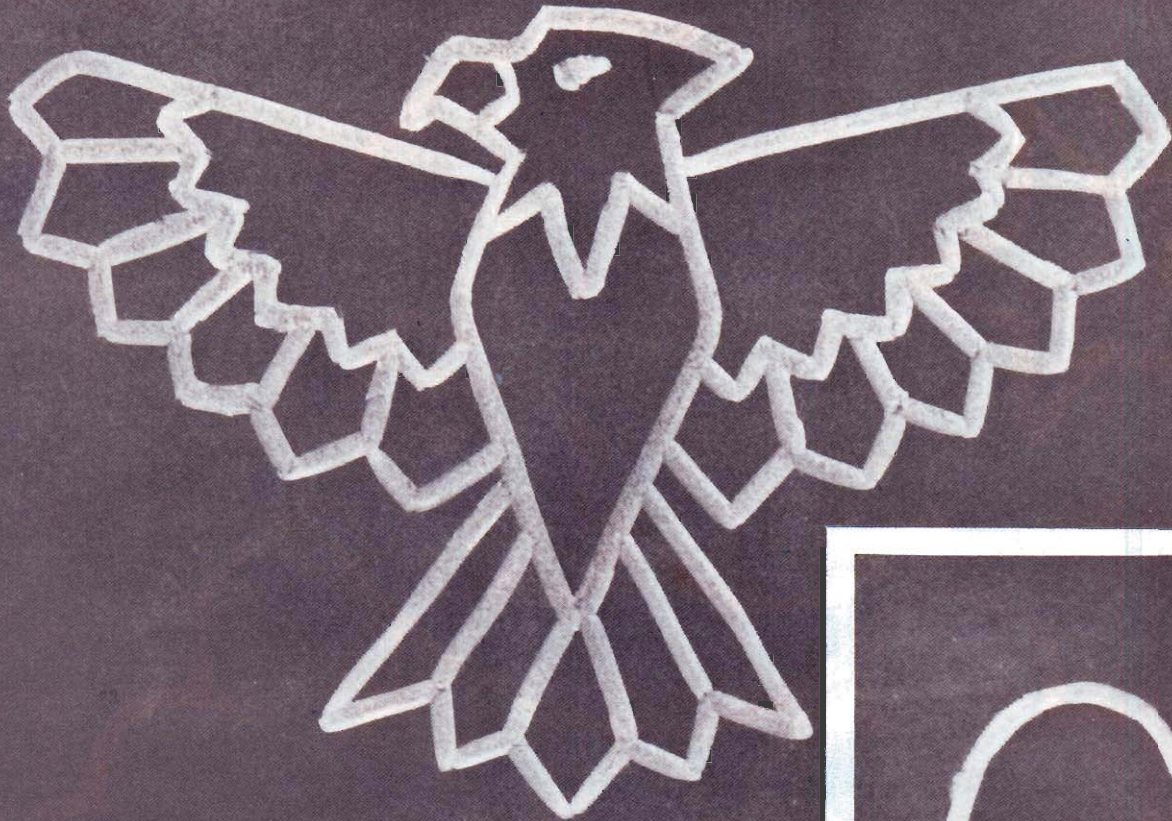
When using dyes to provide a contrast between leather and design apply dye to surface of leather only and let dry. Gouge design into leather exposing inner fibers for contrast.

The Craftool Leather Gouge can also be used for gouging fold lines on your leather projects. Fold lines are cut in leather so leather will fold evenly at an exact location. Fold lines are usually cut from the flesh side of the leather and are gouged to a depth 2/3 the thickness of the leather.

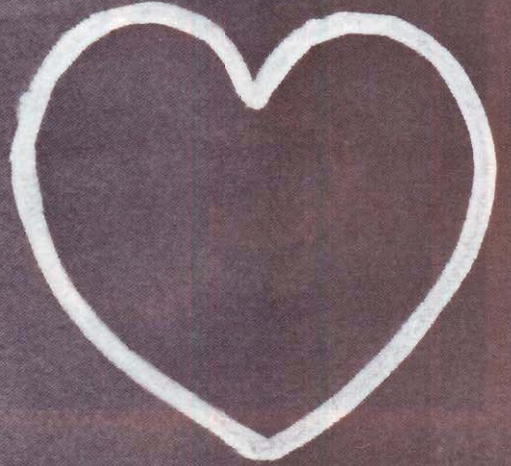


Step 4. To facilitate control of gouge when working on intricate cuts, you may wish to grasp shaft of gouge near cutting tip as shown.



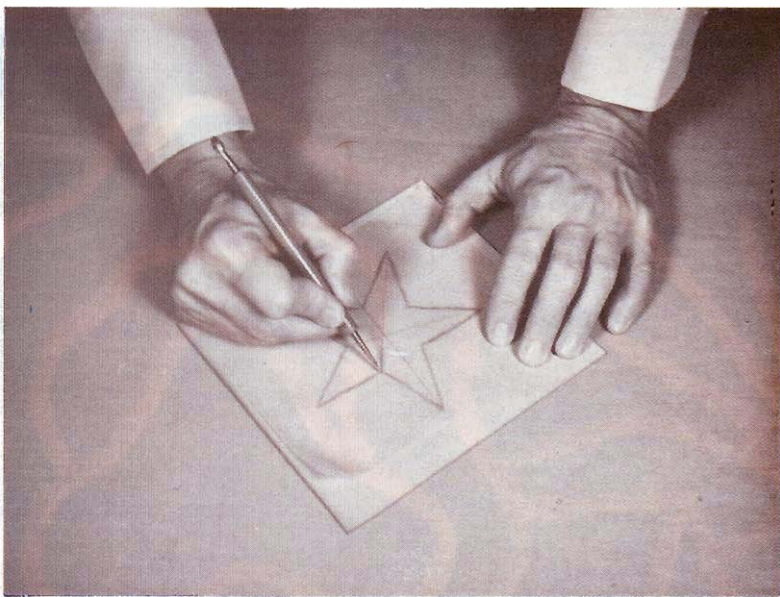


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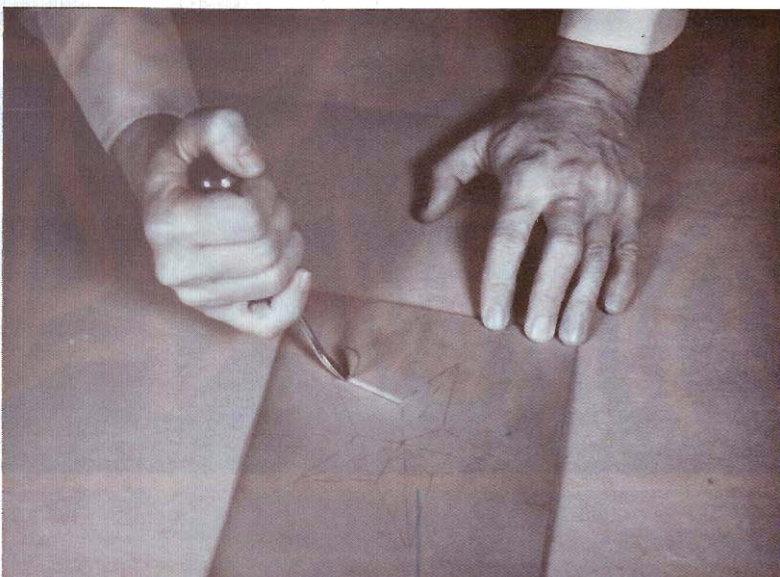


The horse design (at left) was gouged into brown latigo.

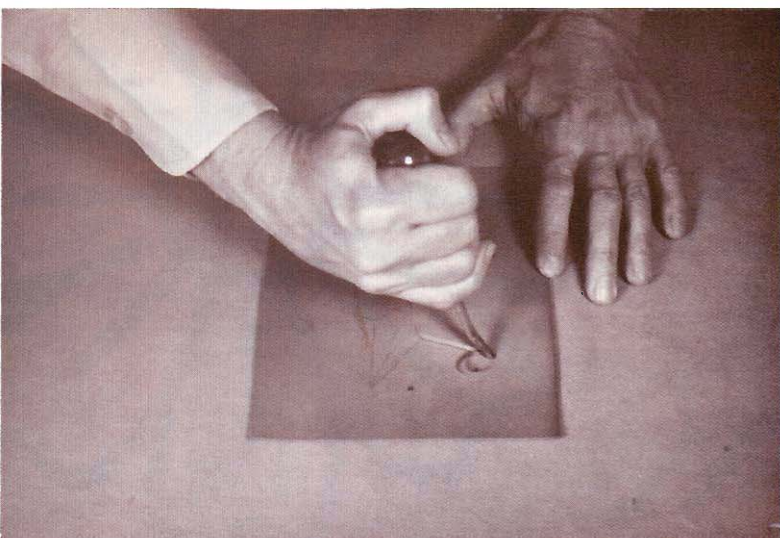




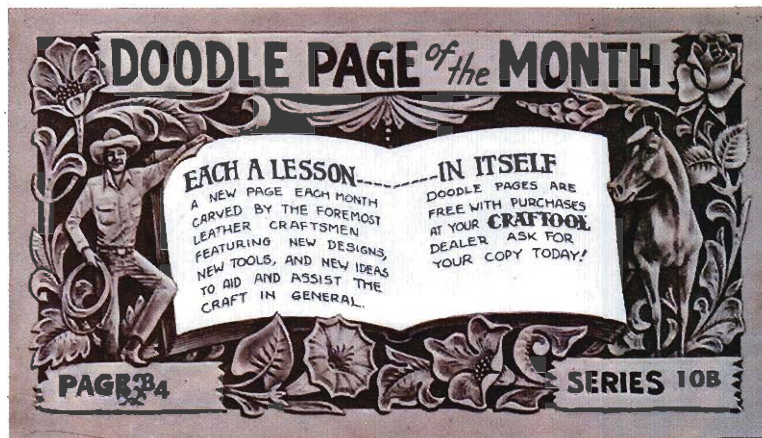
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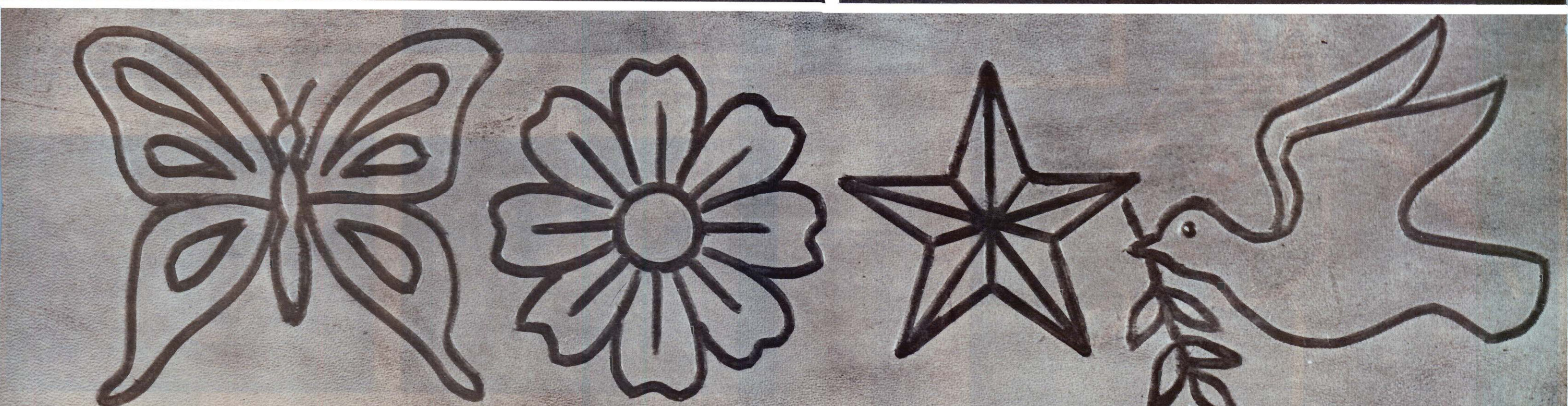
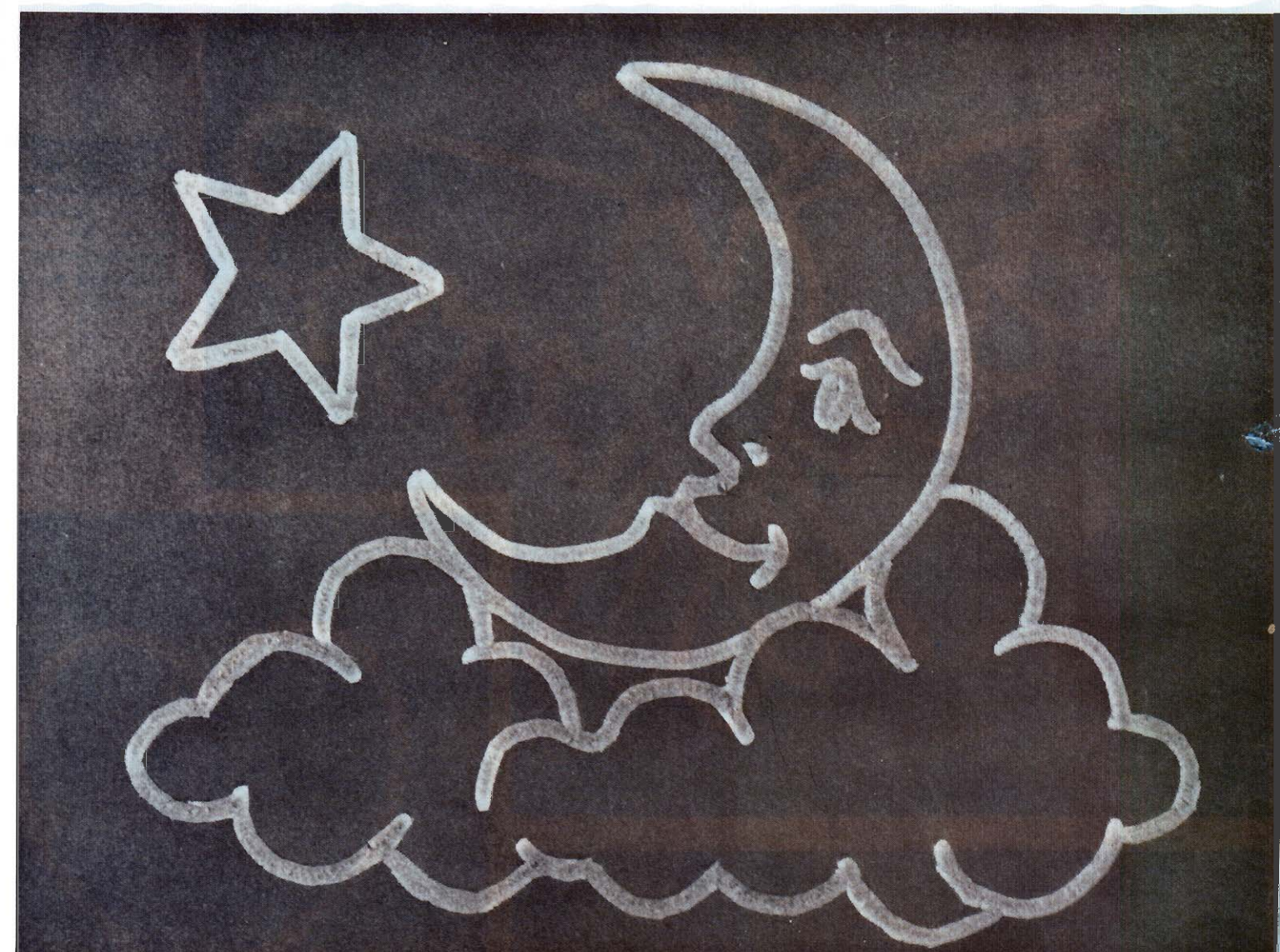
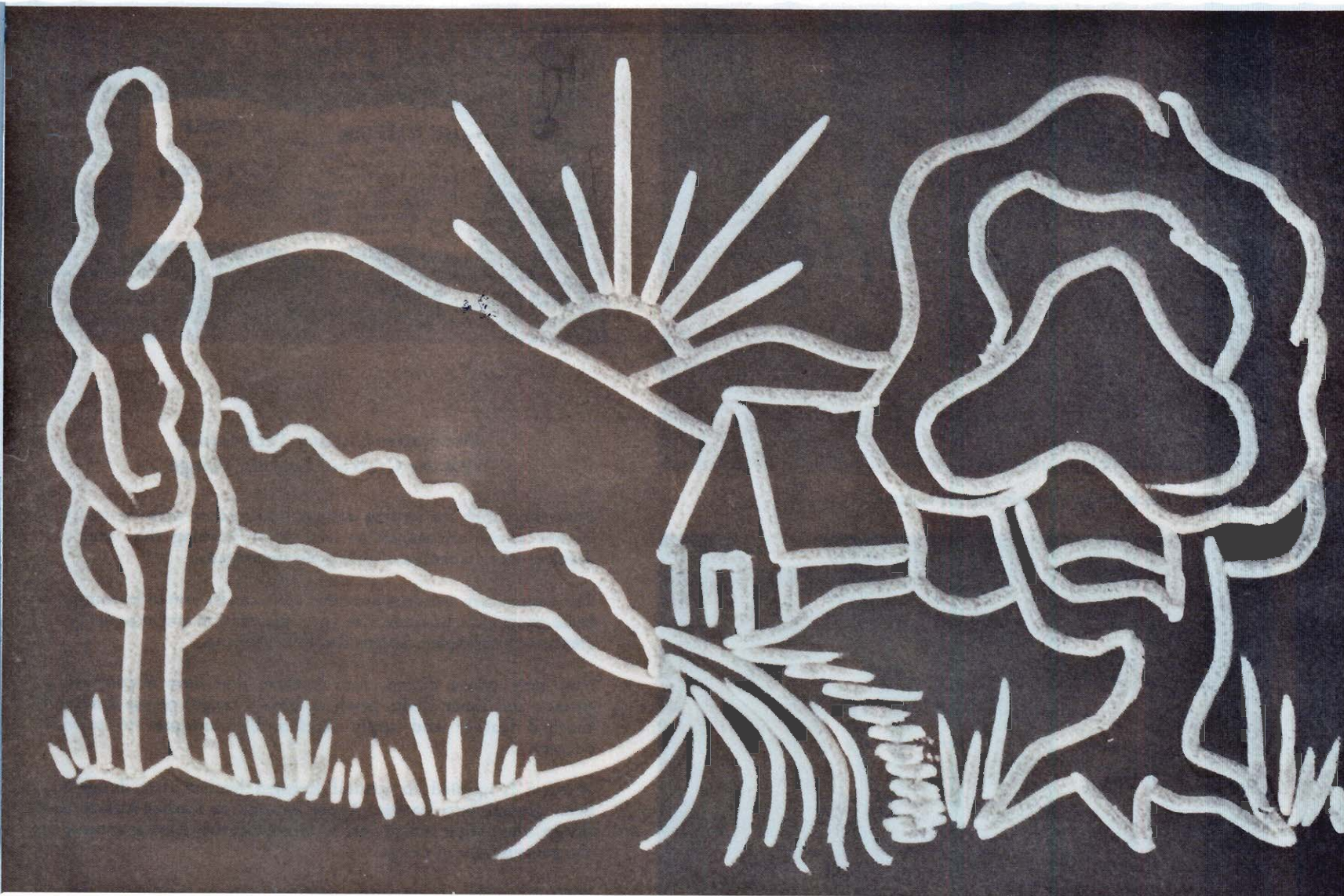
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The designs immediately above were gouged into a natural finish leather then antiqued to provide a greater contrast between leather and design.

The designs at the top of the page were gouged into brown latigo. The brown surface of the leather and the

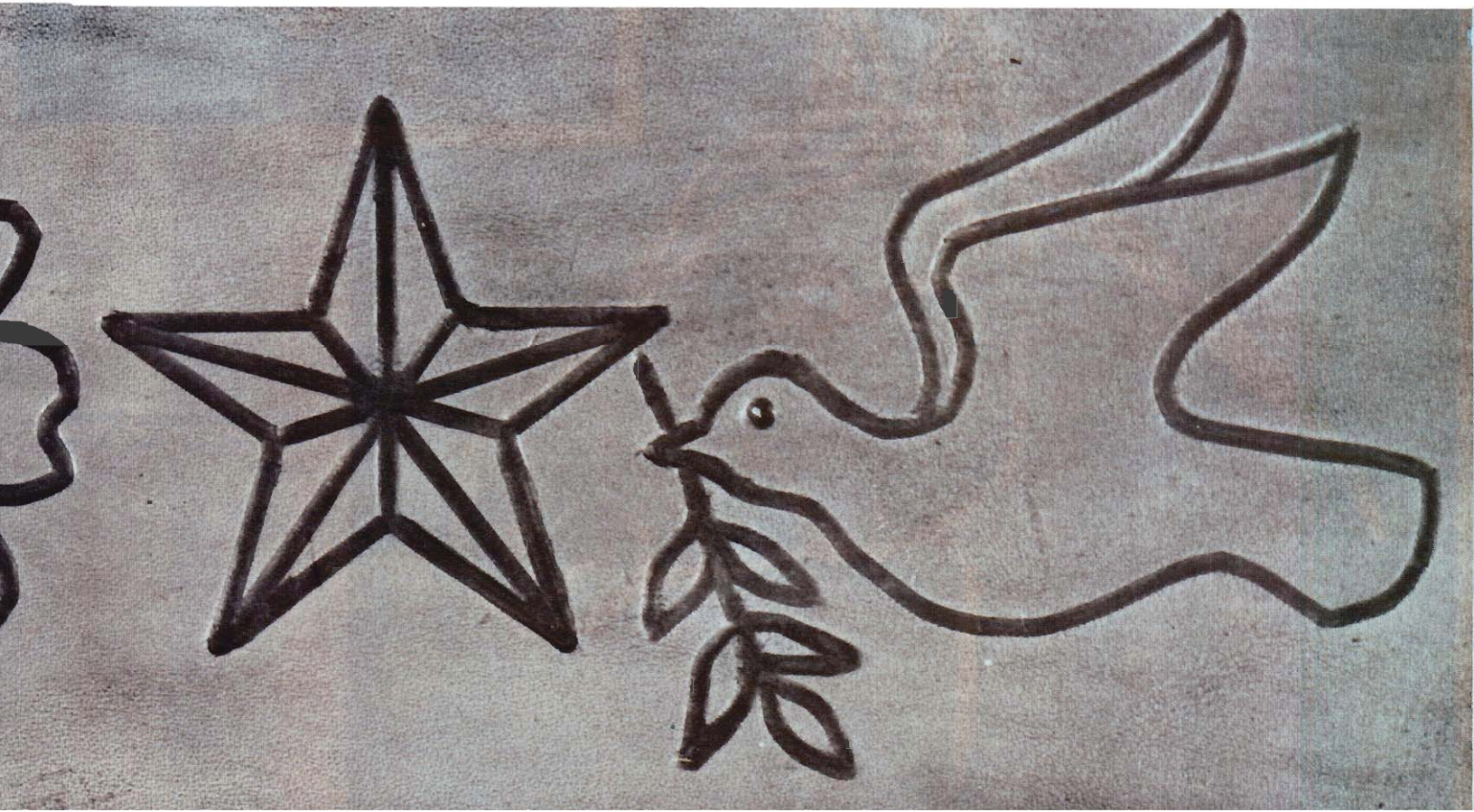




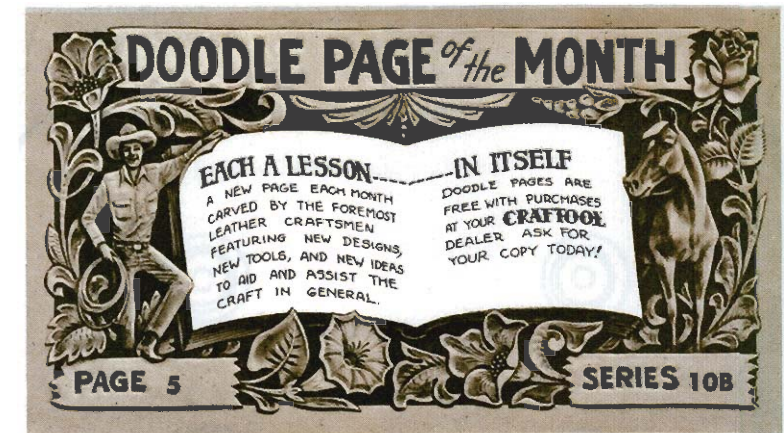
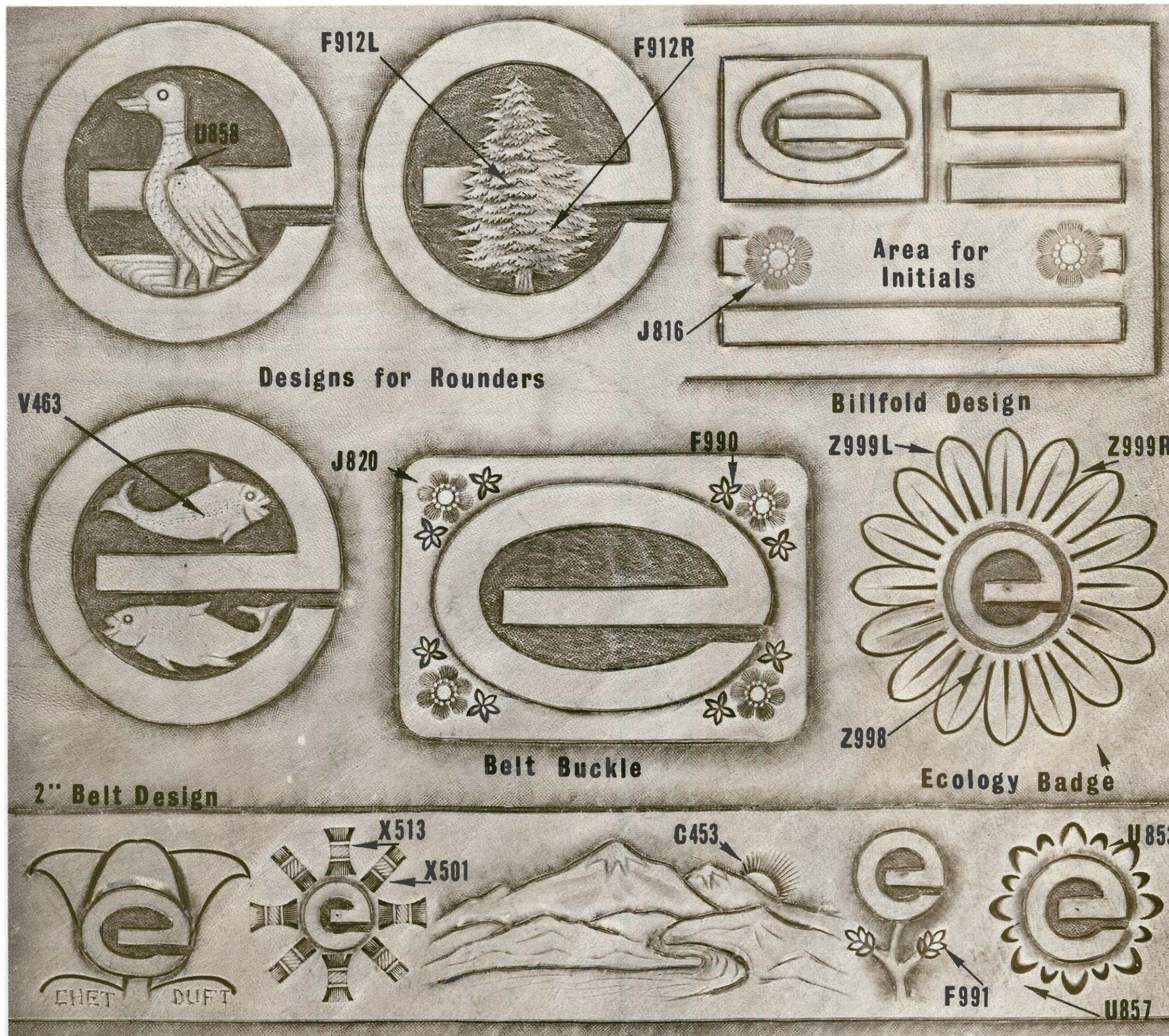
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**ECOLOGY**  
by  
**Chestley Duft**

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**Billfold Design:** Bars and field behind the "E" should be dyed green.

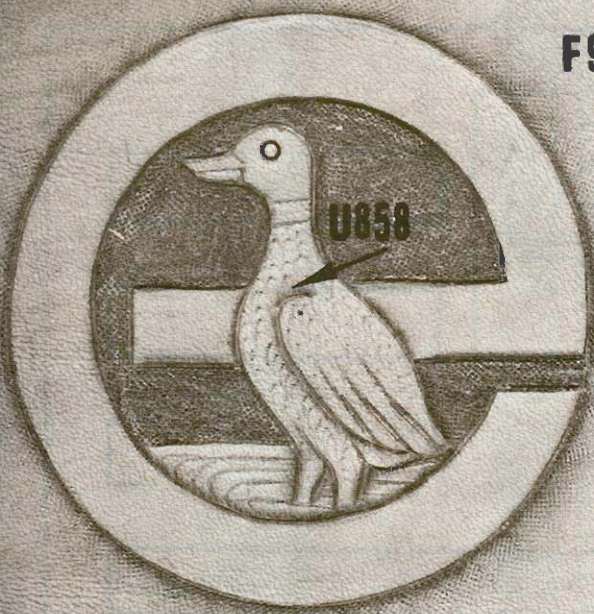
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**Rounder Designs:** Tracings include three items that can be promoted, but others can be substituted. These can be dyed and with pins attached to back, can serve as a badge. They can be attached to beads and worn as a necklace. They can be made into a concho belt for the ladies.

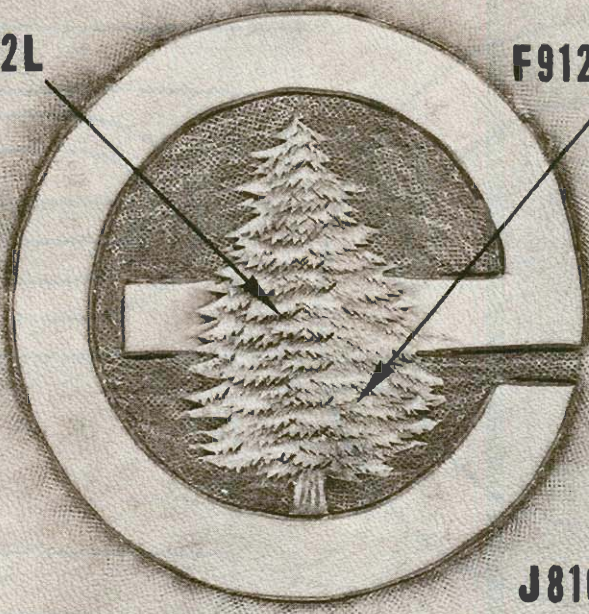
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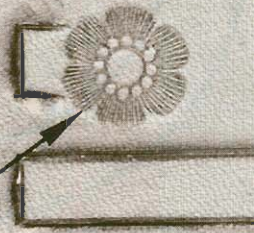




F912L



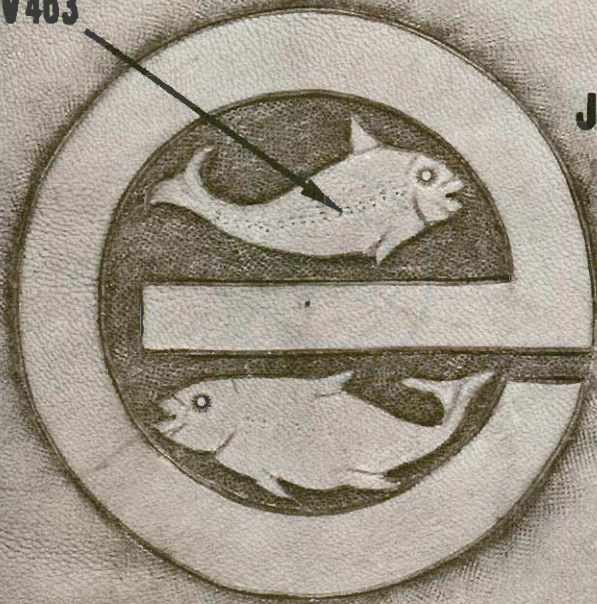
F912R



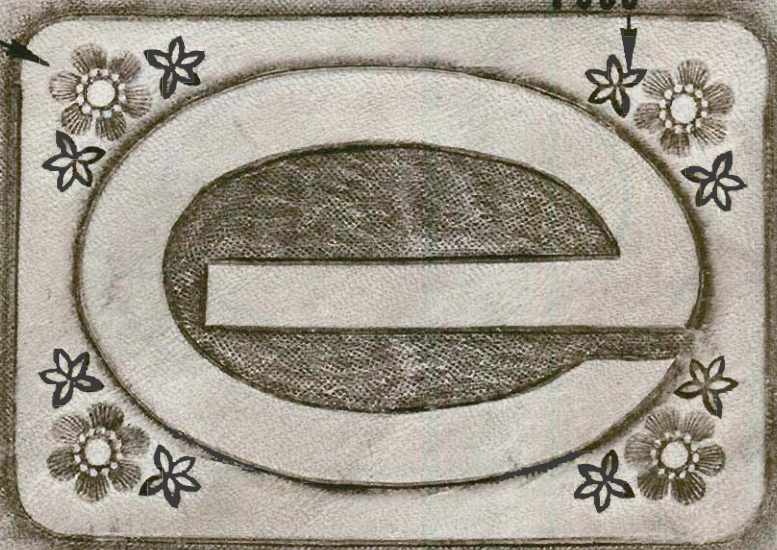
J816

### Designs for Rounders

V463



J820



F990

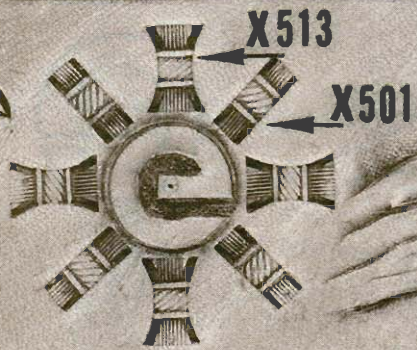
### Belt Buckle

### 2" Belt Design



CHET

DUFT



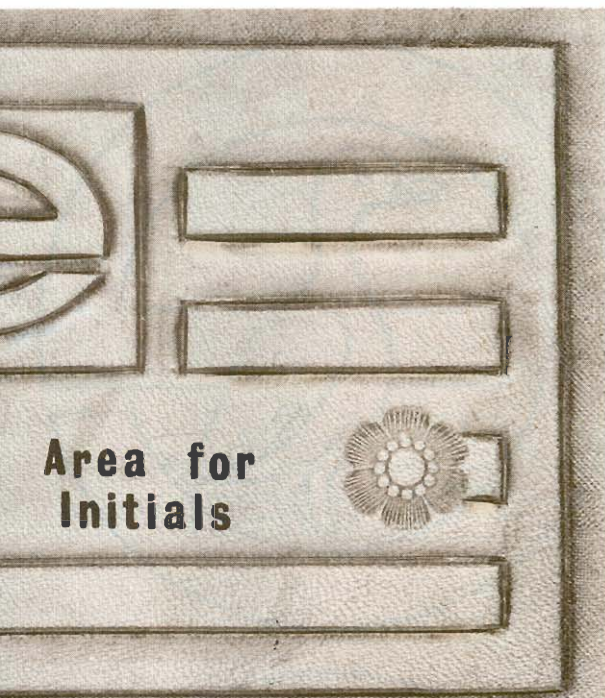
X513

X501



G453

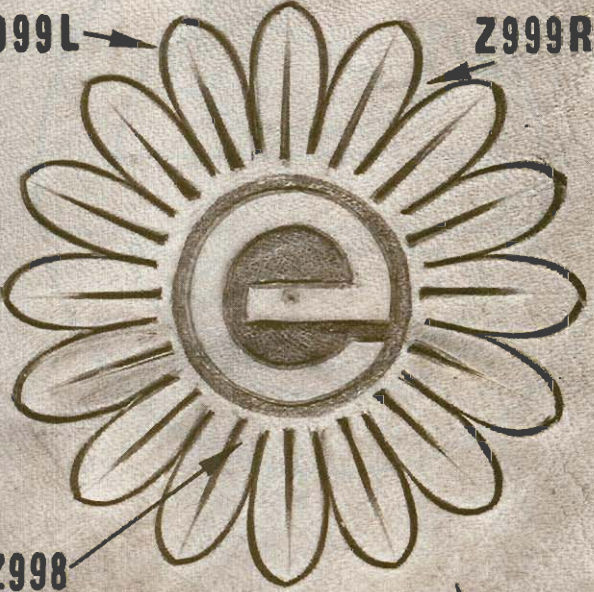




Area for Initials

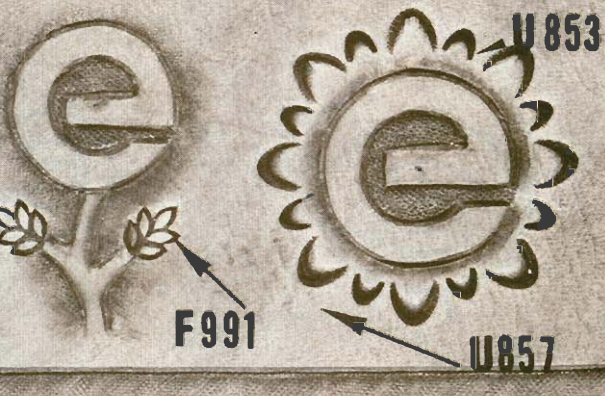
Billfold Design

Z999L → Z999R



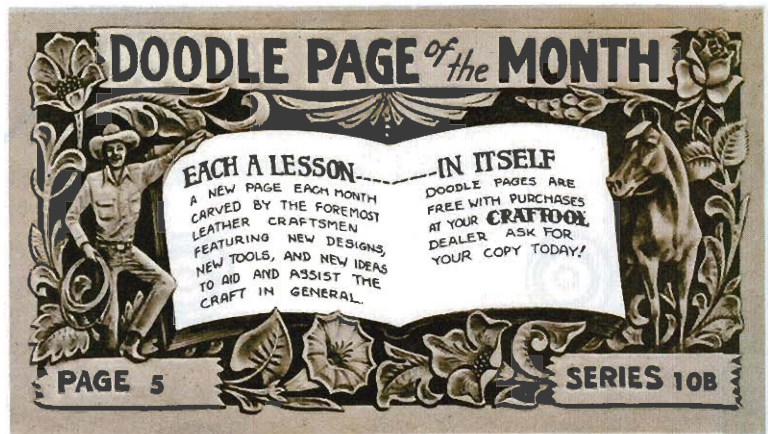
Z998

Ecology Badge



F991

U857



# 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 CRAFT TOOL  
DEALER. ASK FOR  
YOUR COPY TODAY!

PAGE 5

SERIES 10B

## ECOLOGY

by

Chestley Duft

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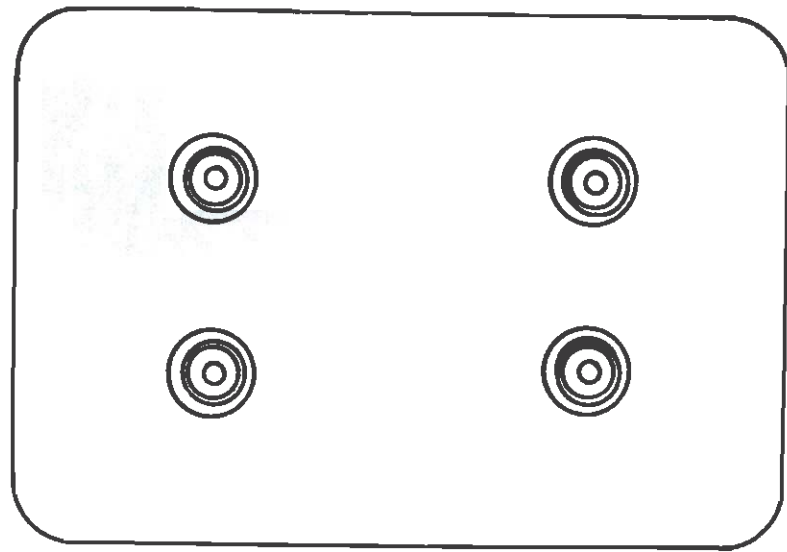
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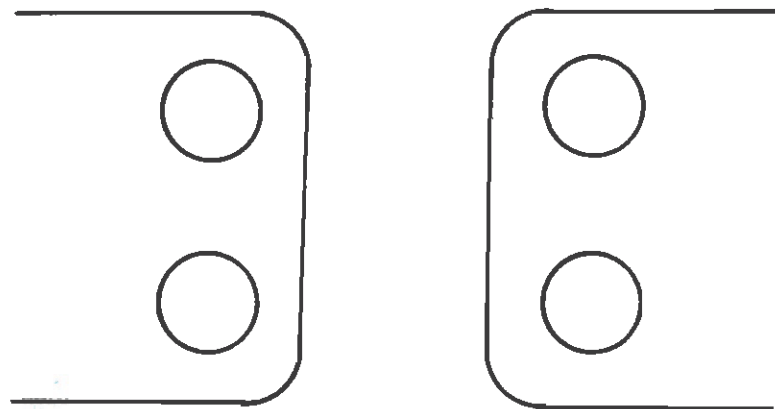
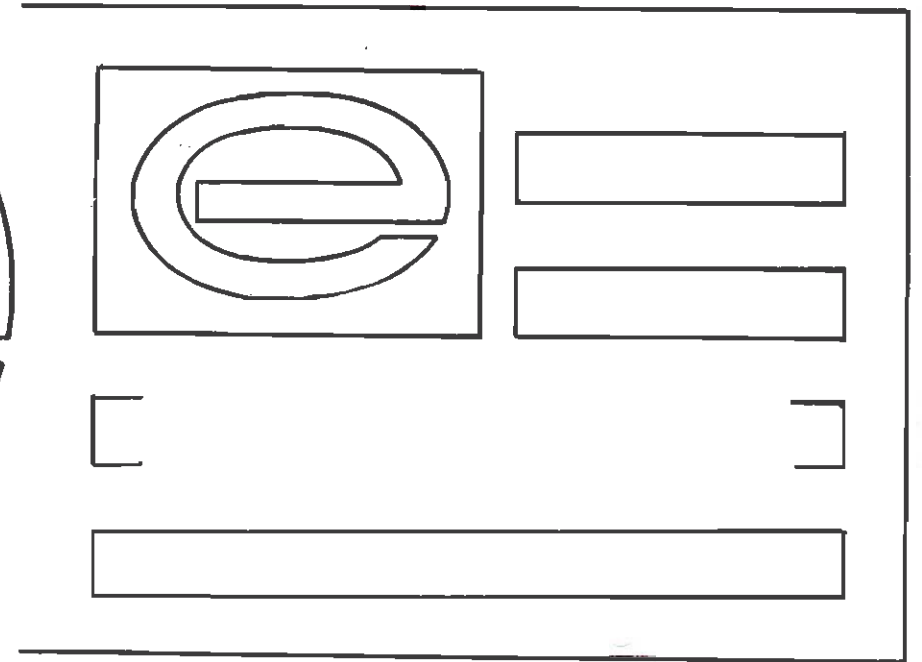
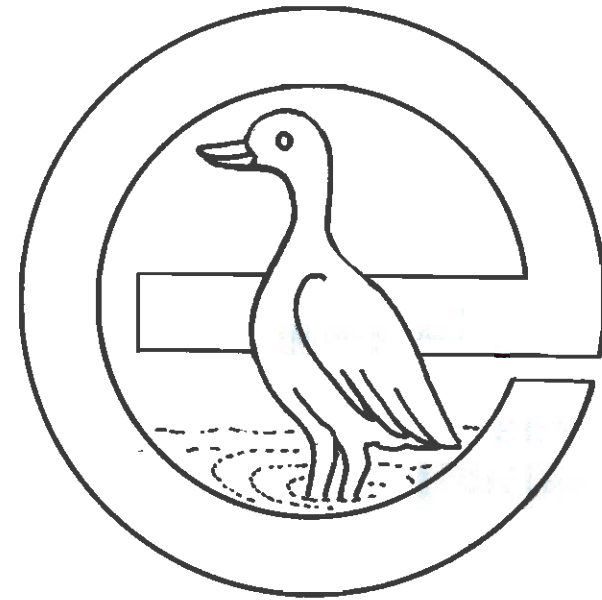
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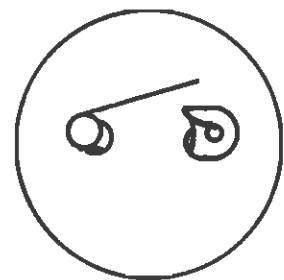
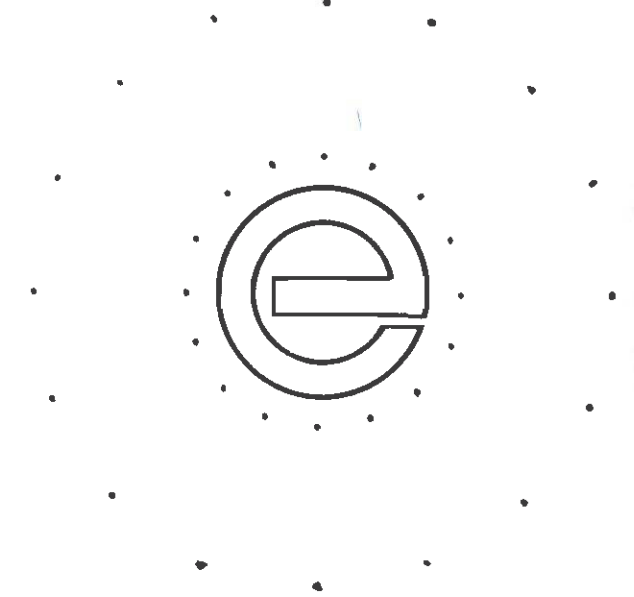
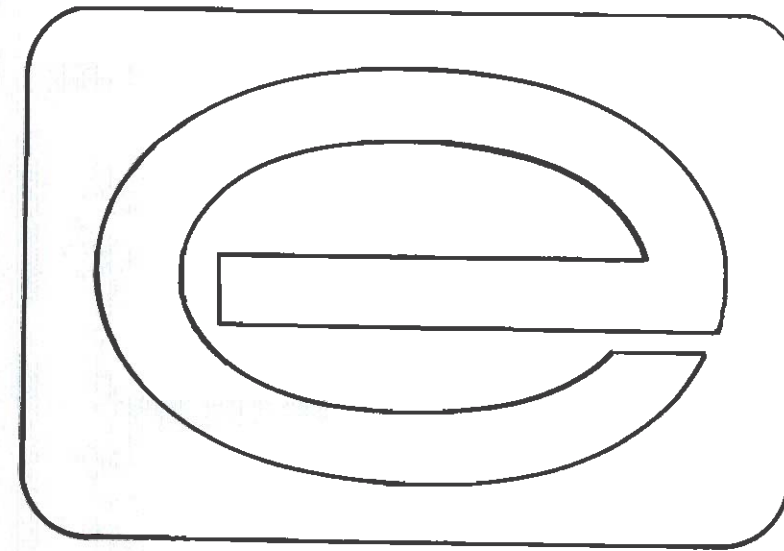
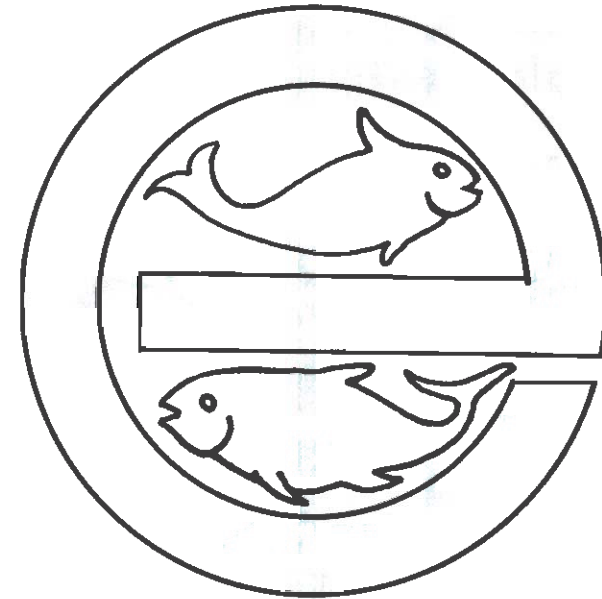




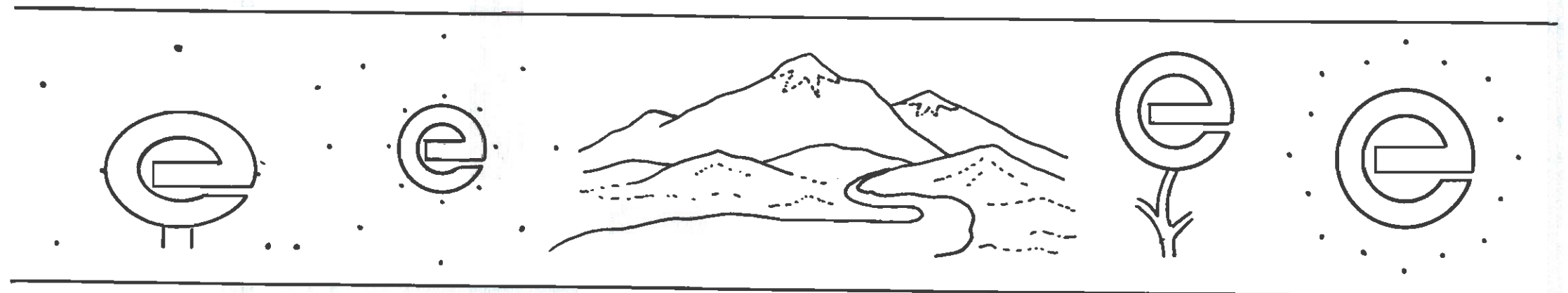
BUCKLE-REAR VIEW



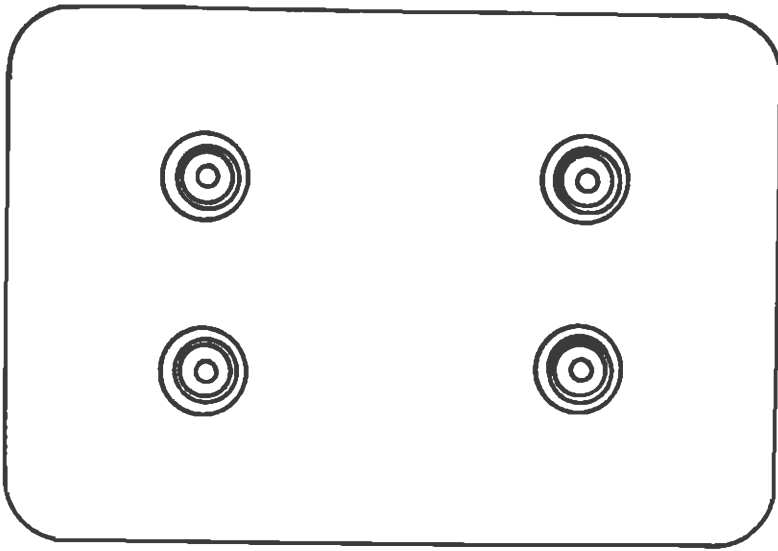
BELT ENDS



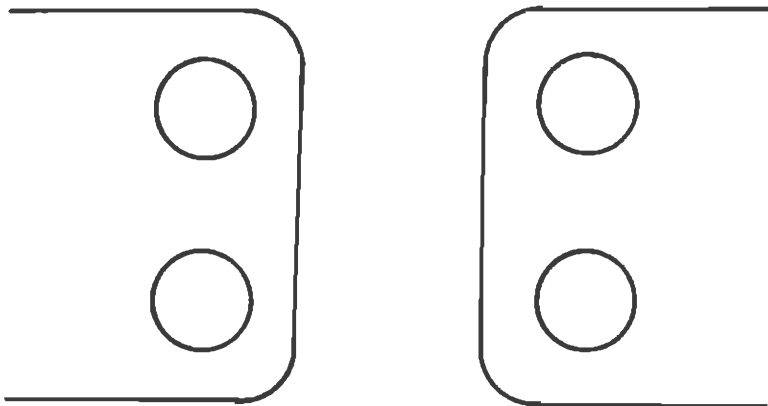
PIN FOR REAR OF BADGE



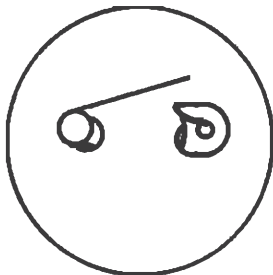




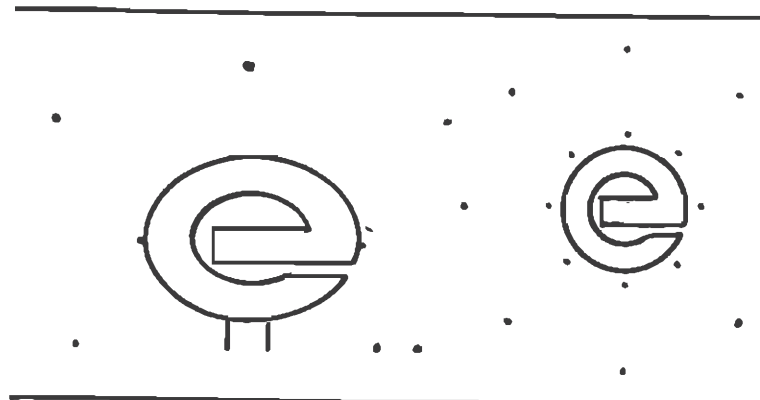
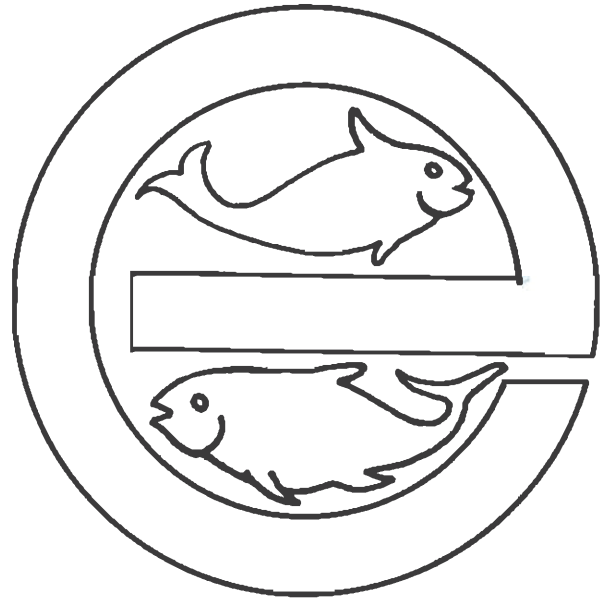
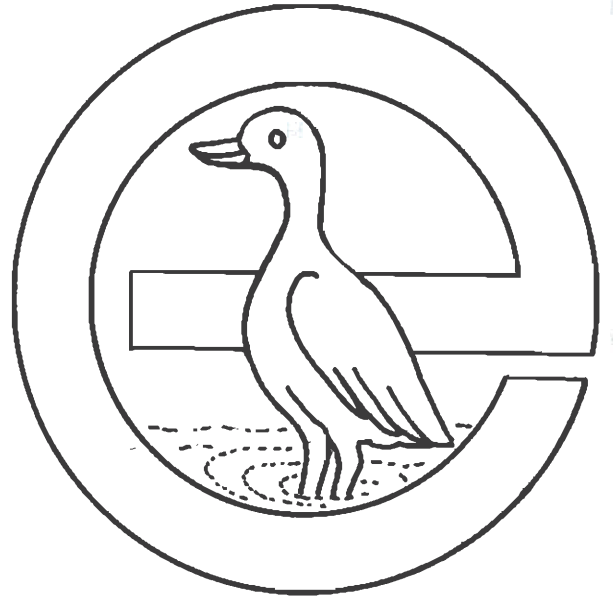
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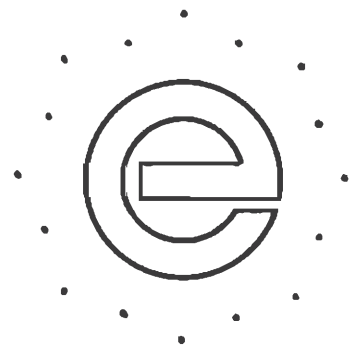
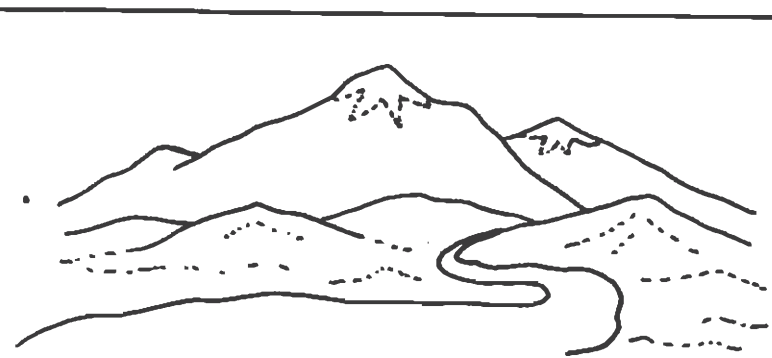
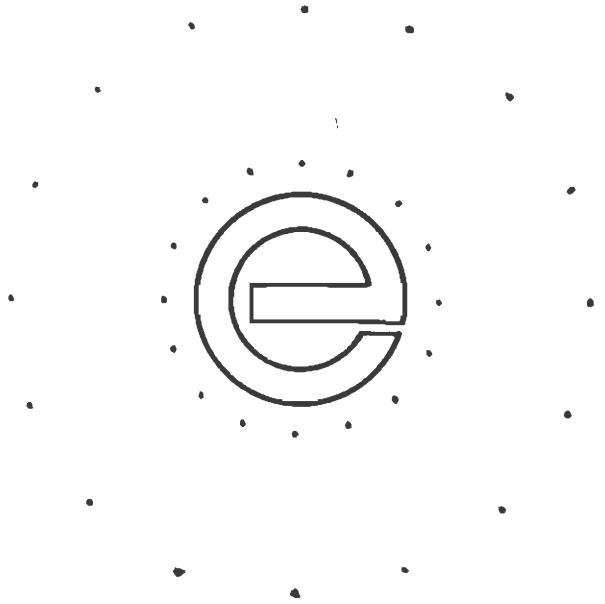
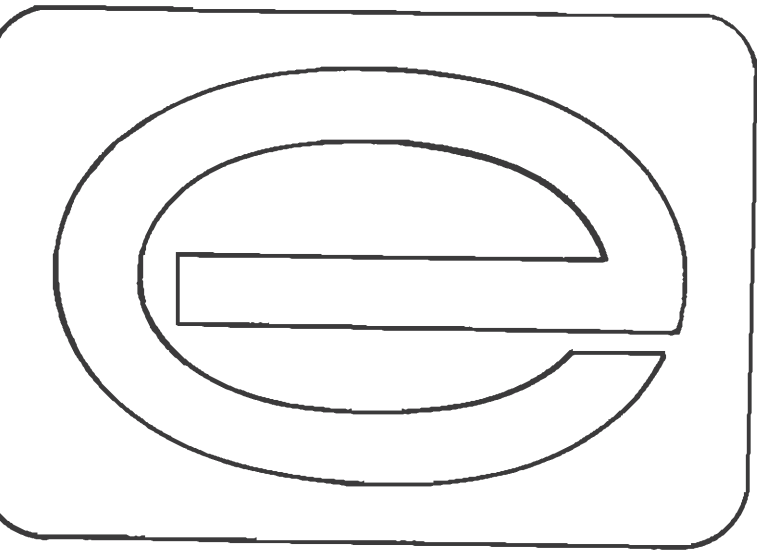
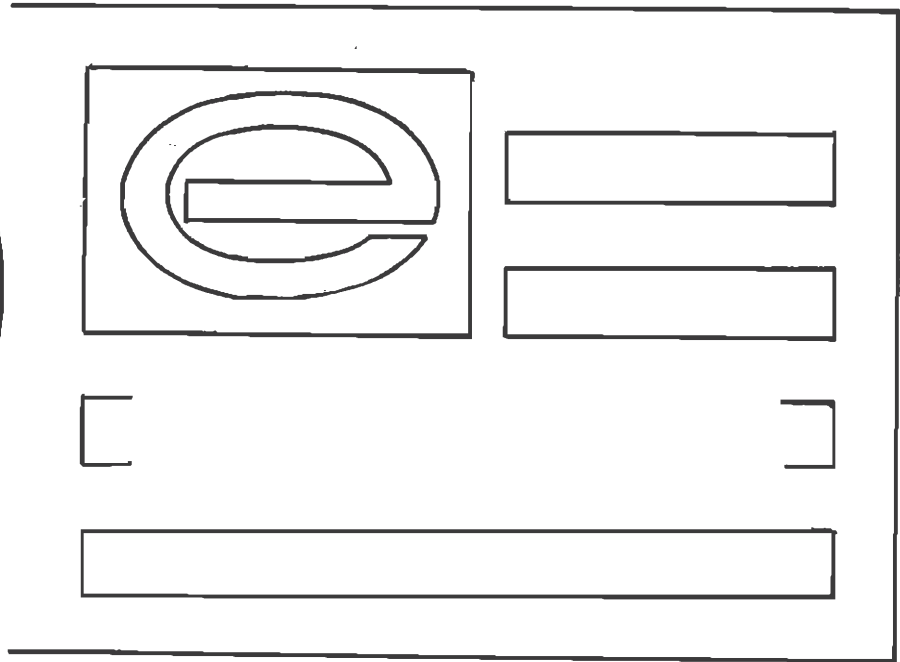
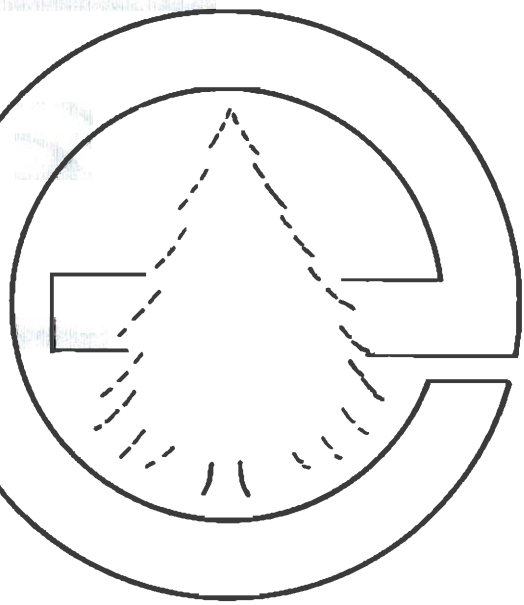
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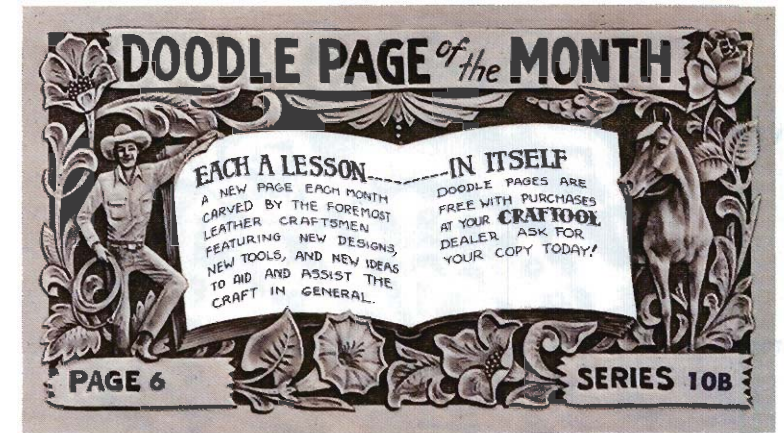
PIN FOR REAR OF BADGE











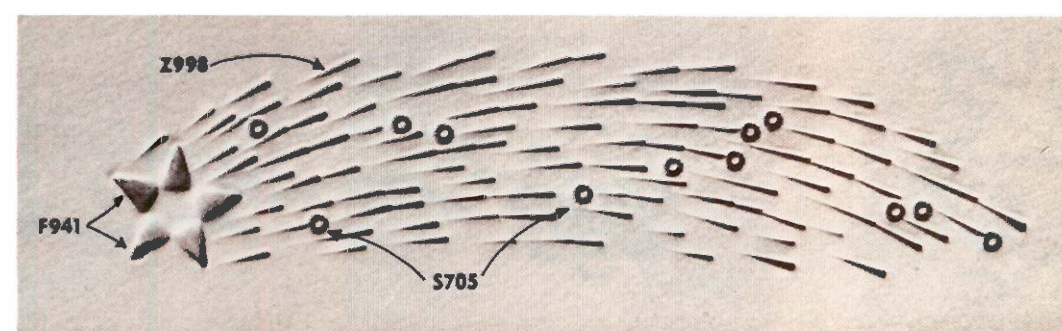
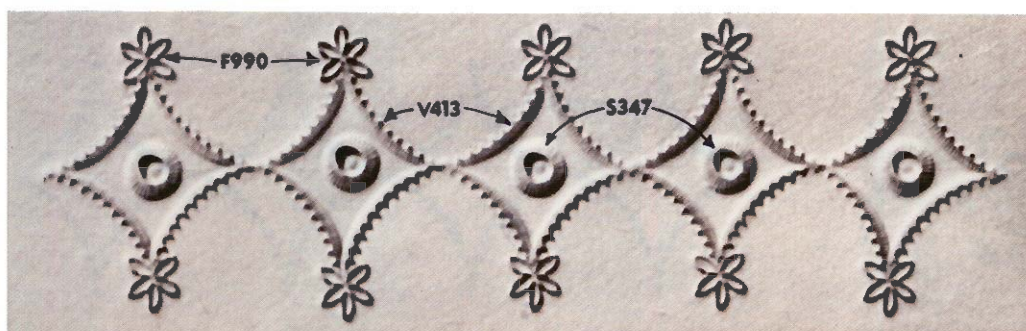
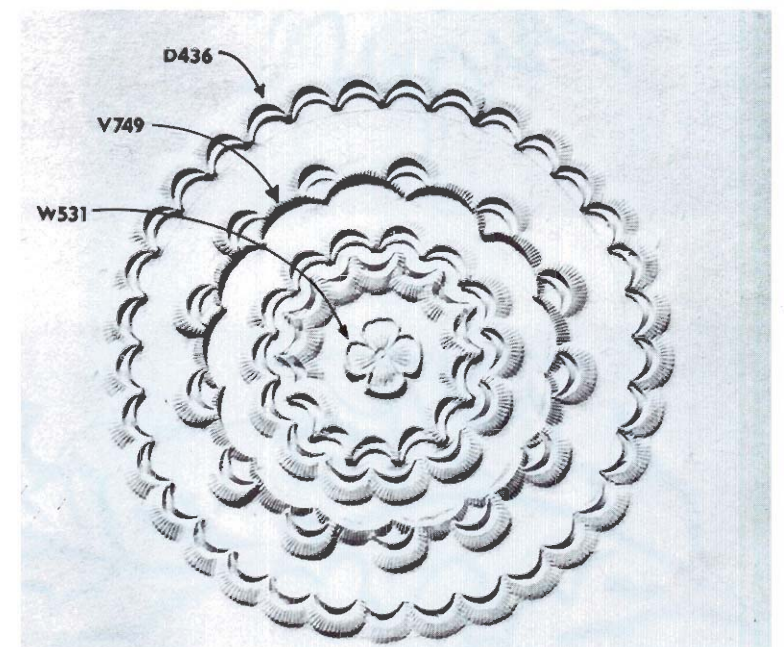
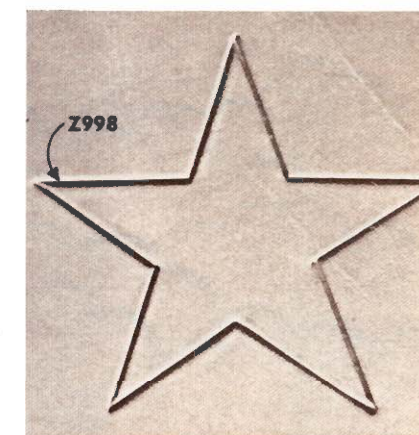
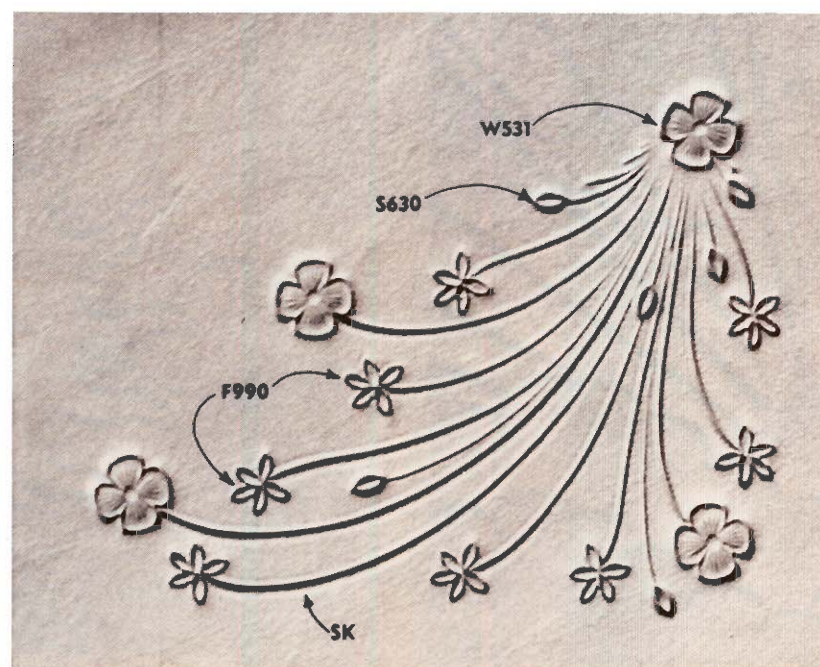
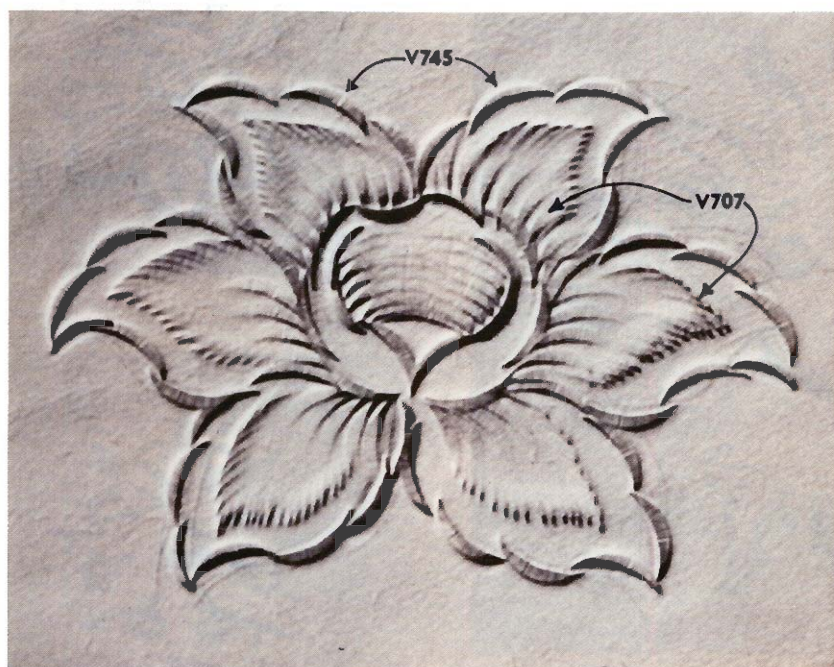
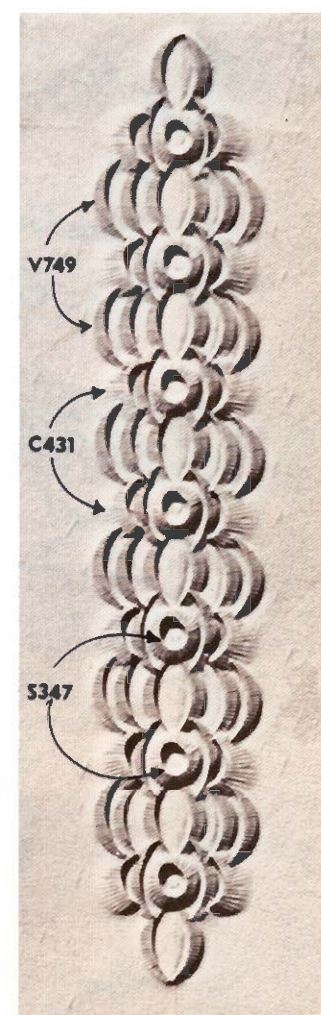
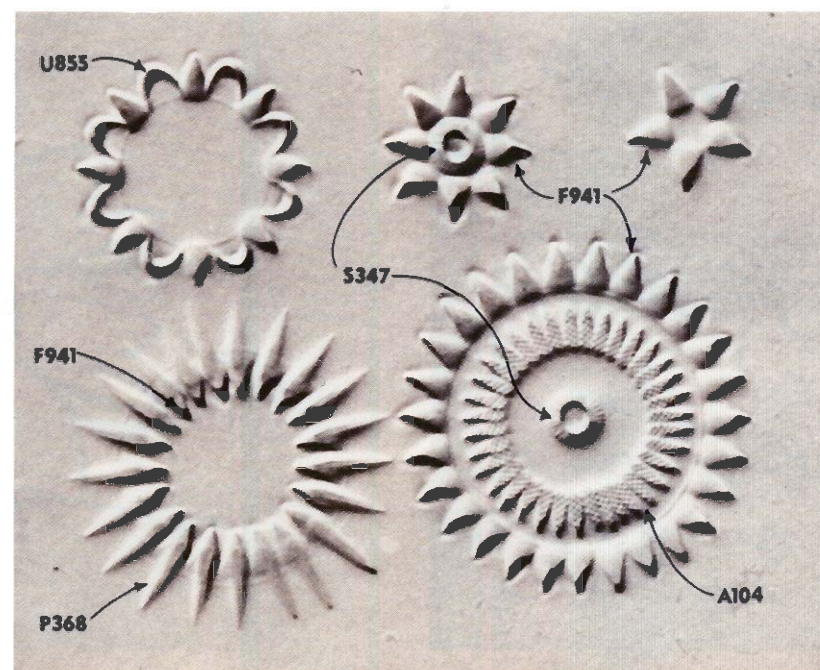
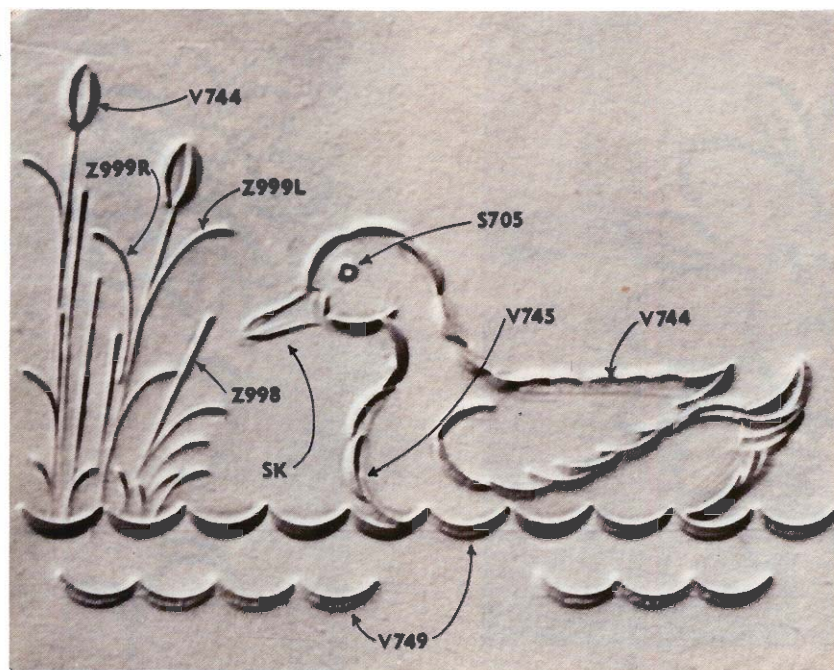
## Creative Stamping Techniques

by Jerry Jennings

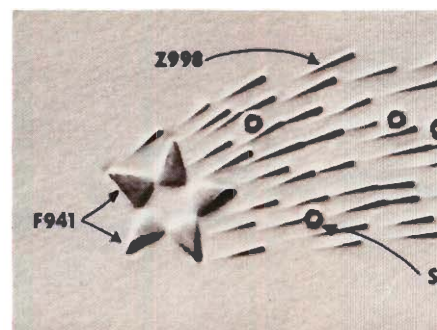
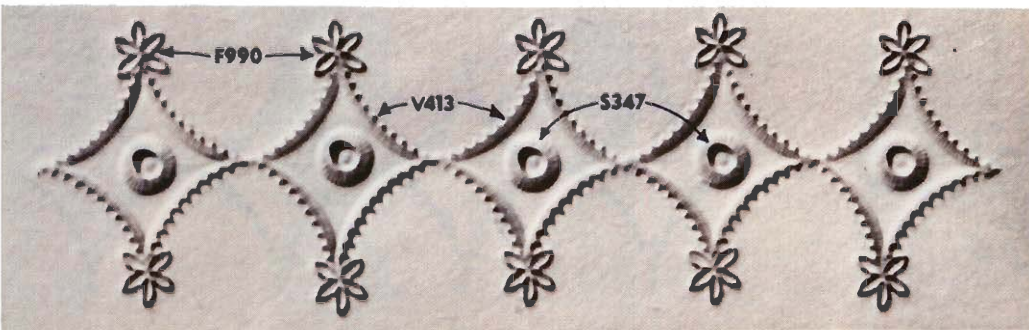
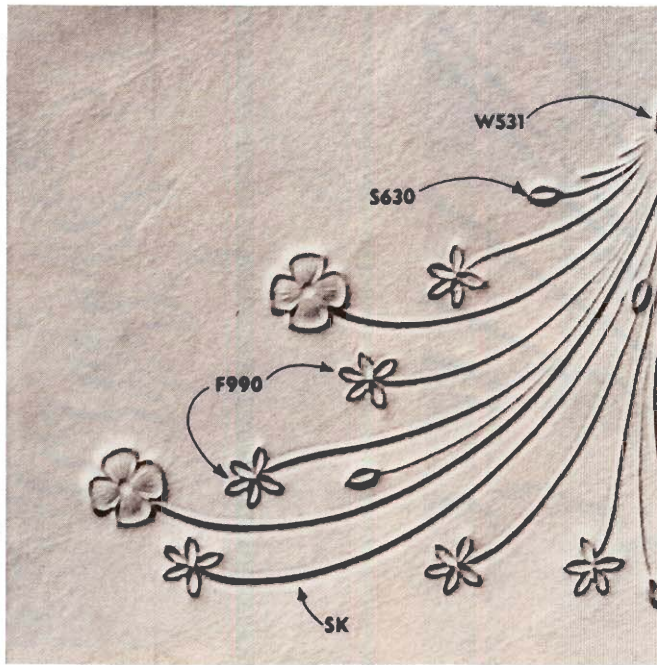
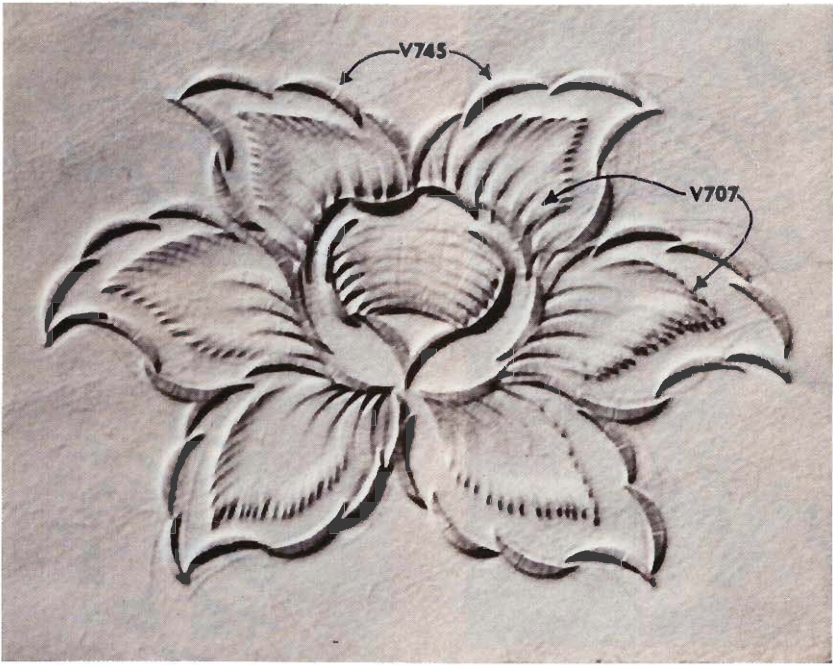
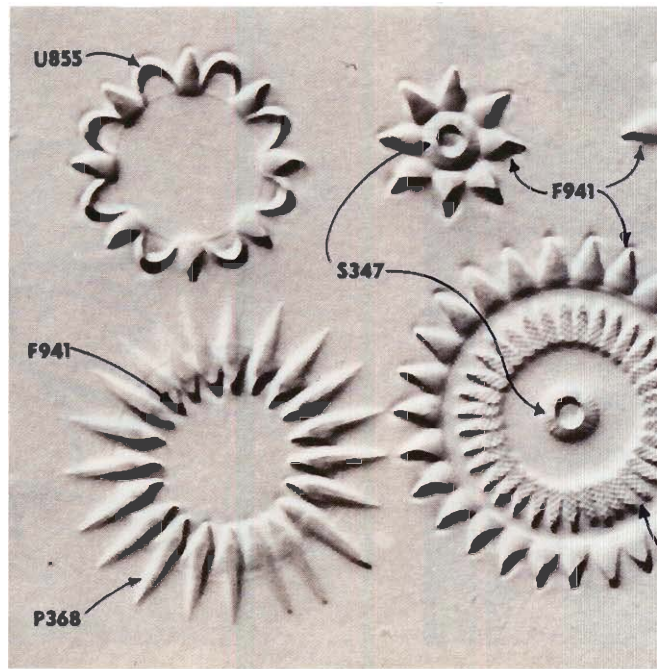
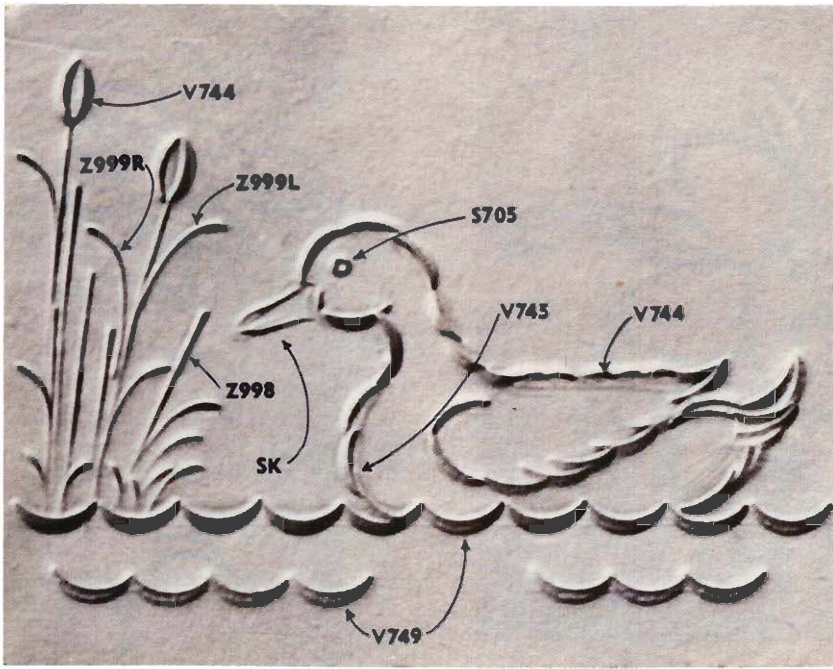
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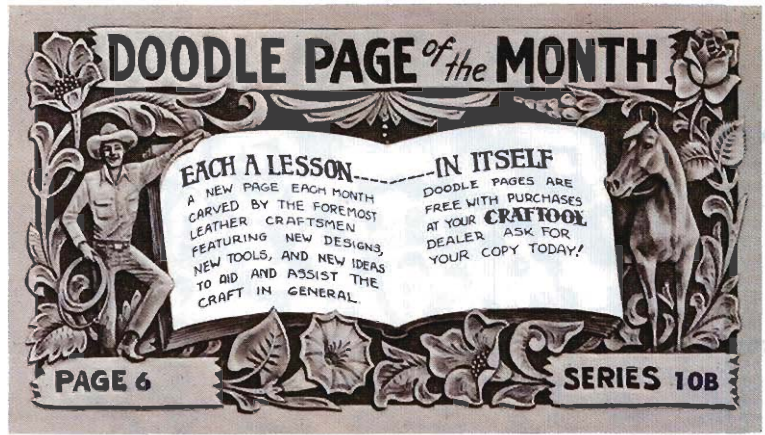
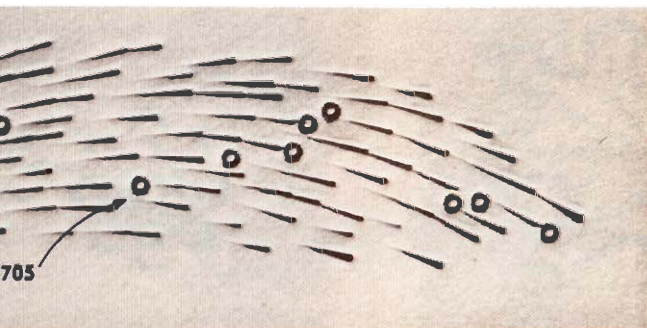
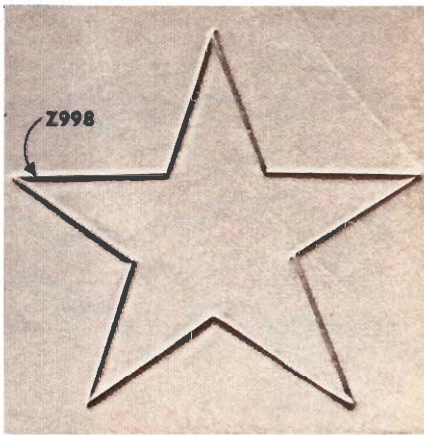
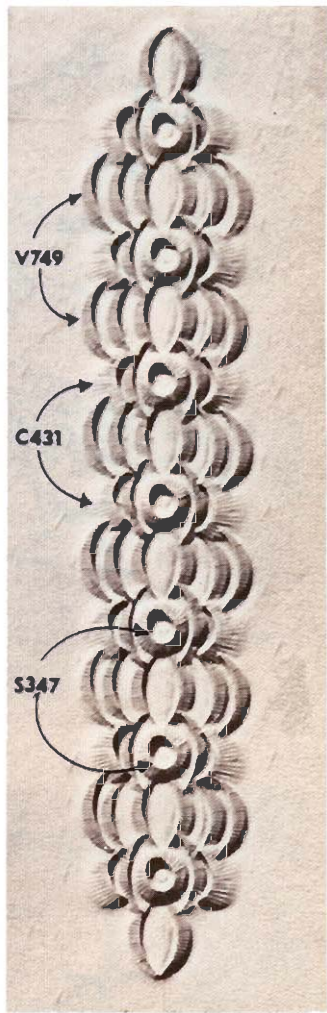
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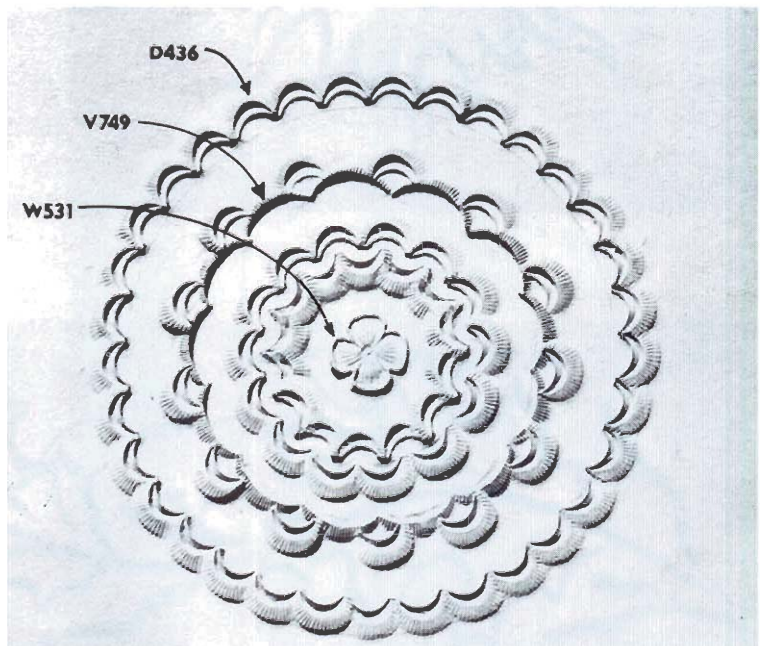
## Creative Stamping Techniques

by Jerry Jennings

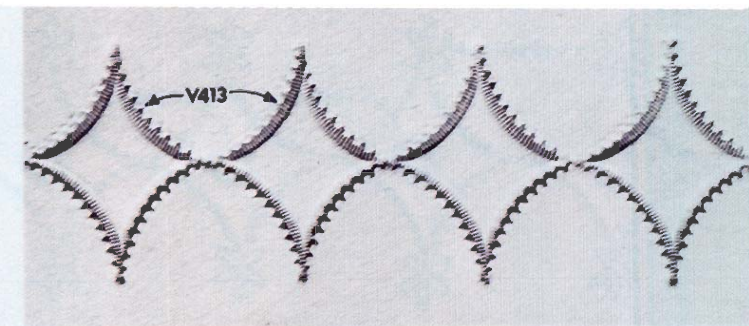
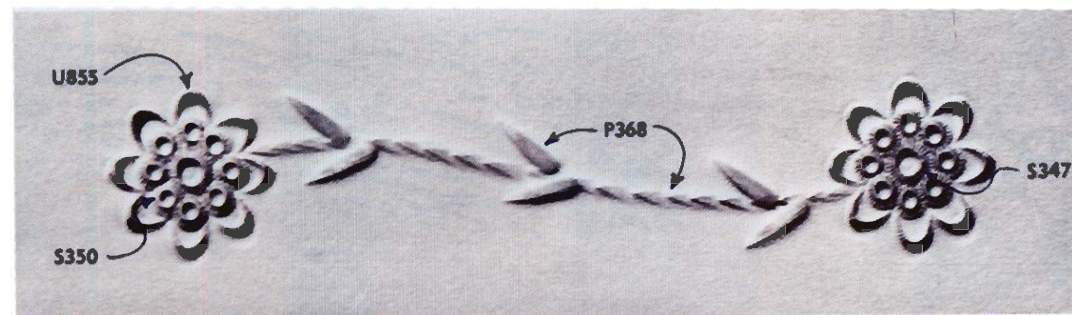
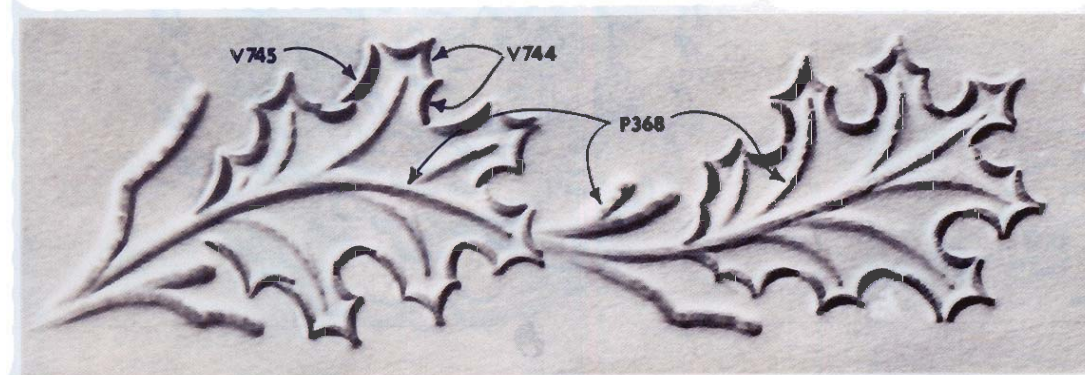
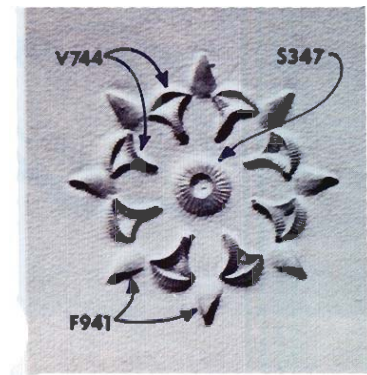
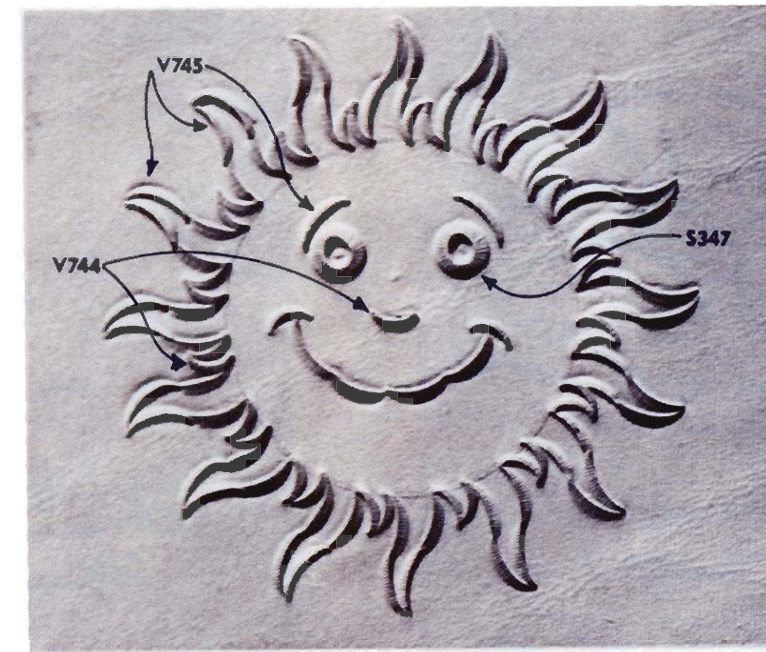
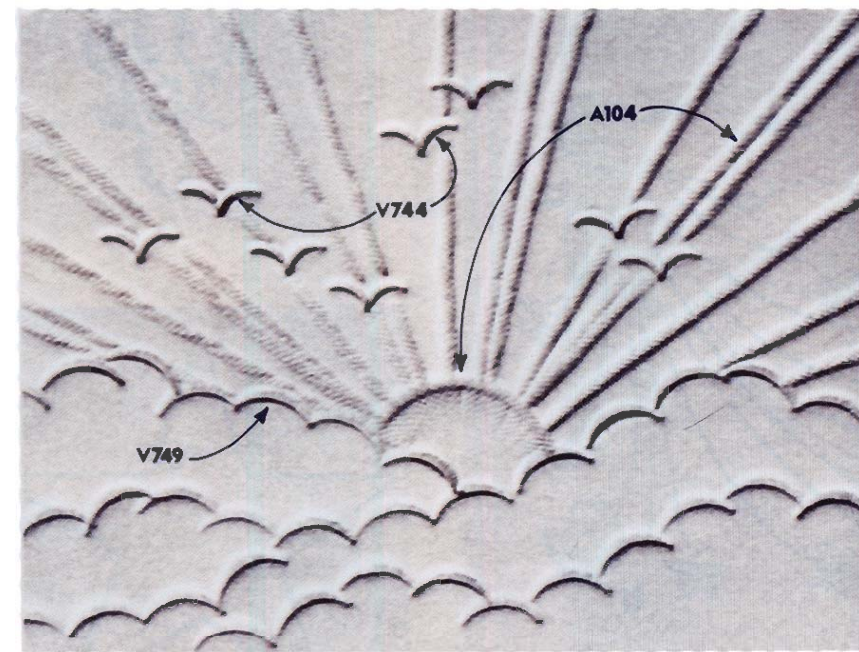
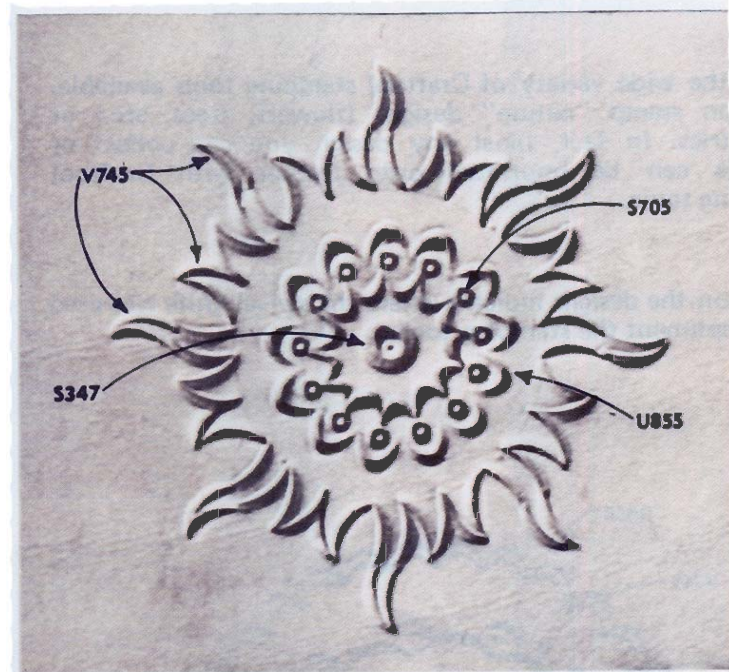
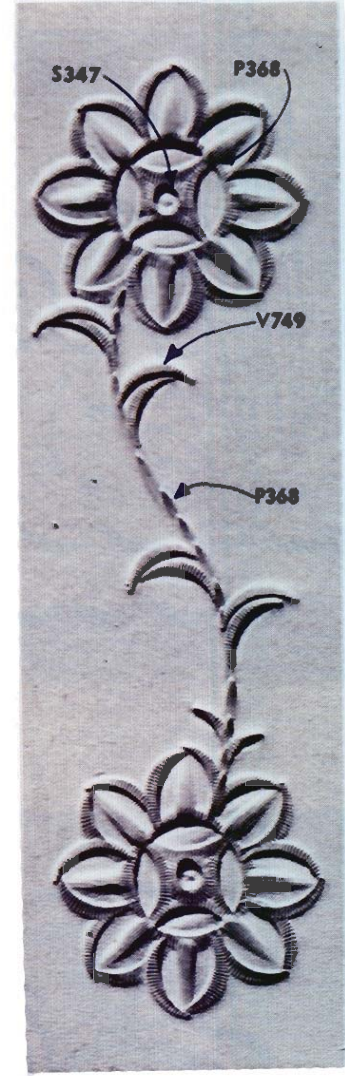
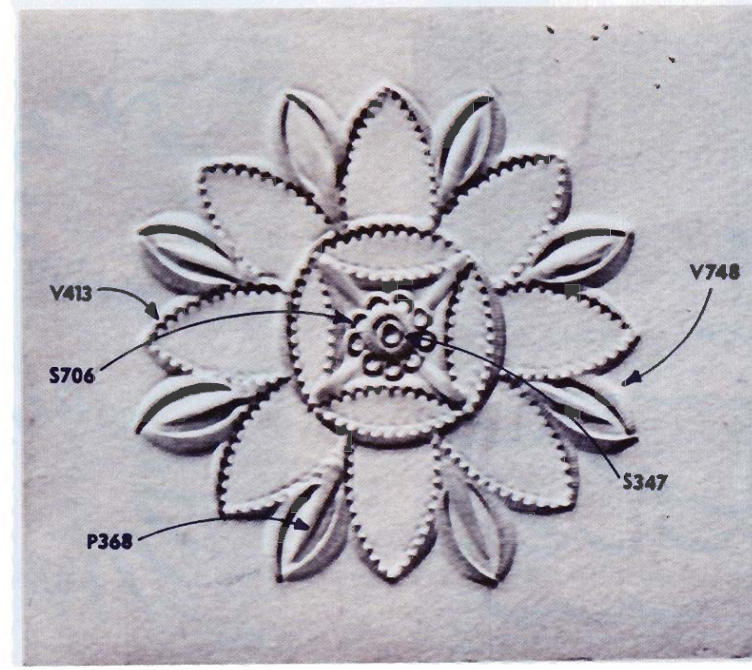
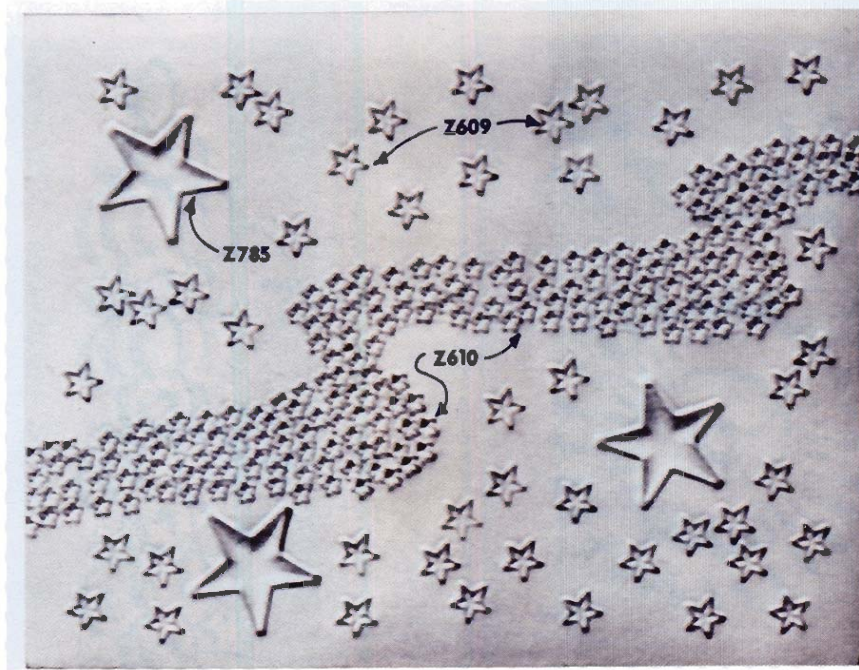
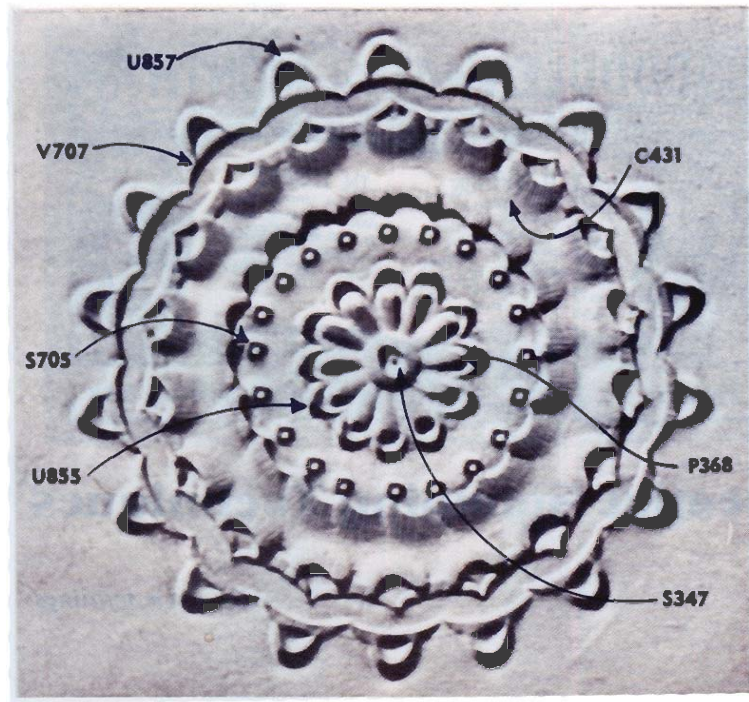
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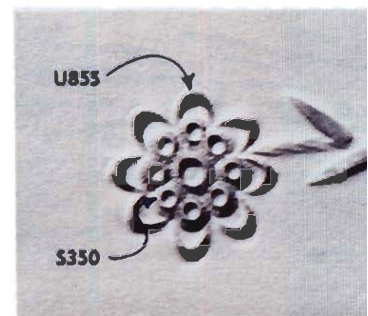
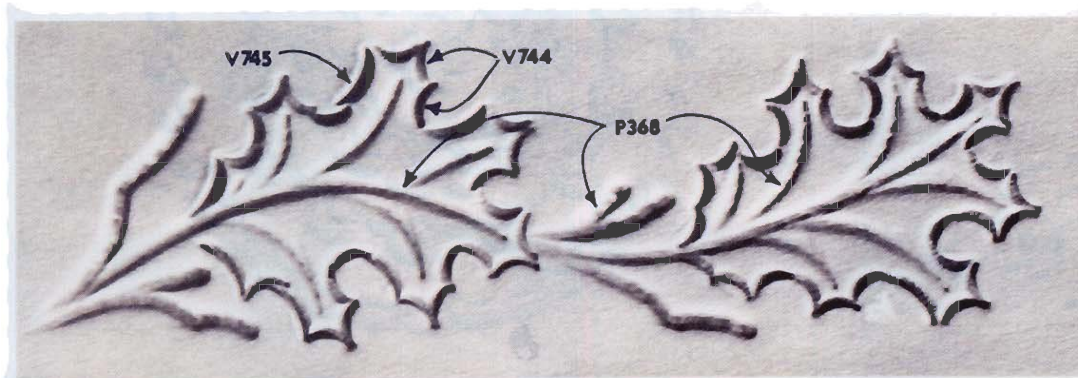
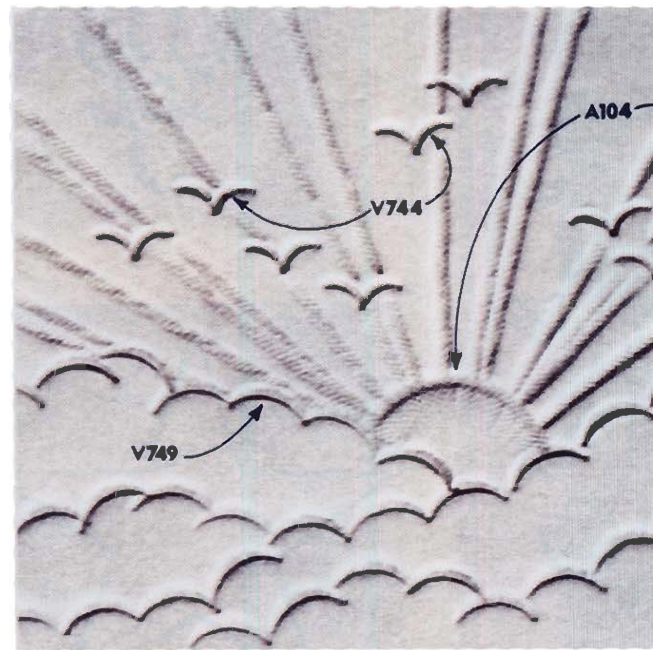
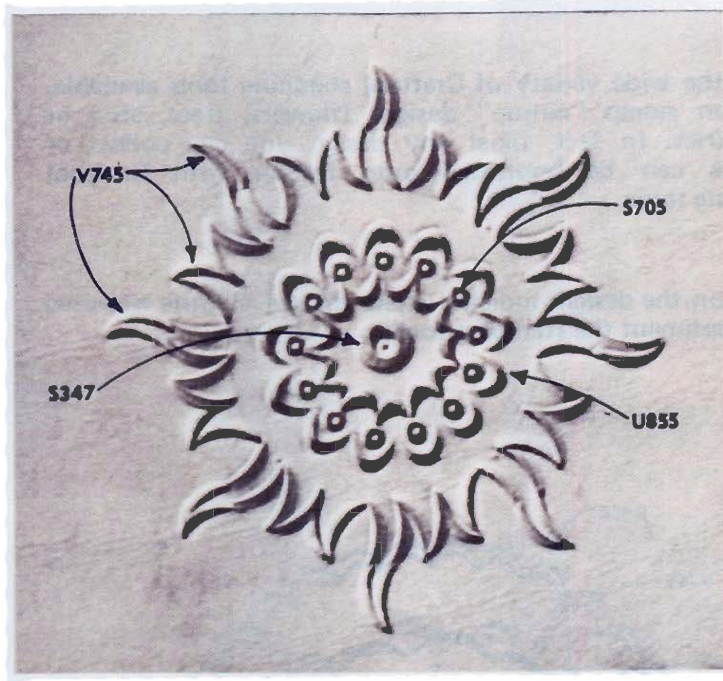
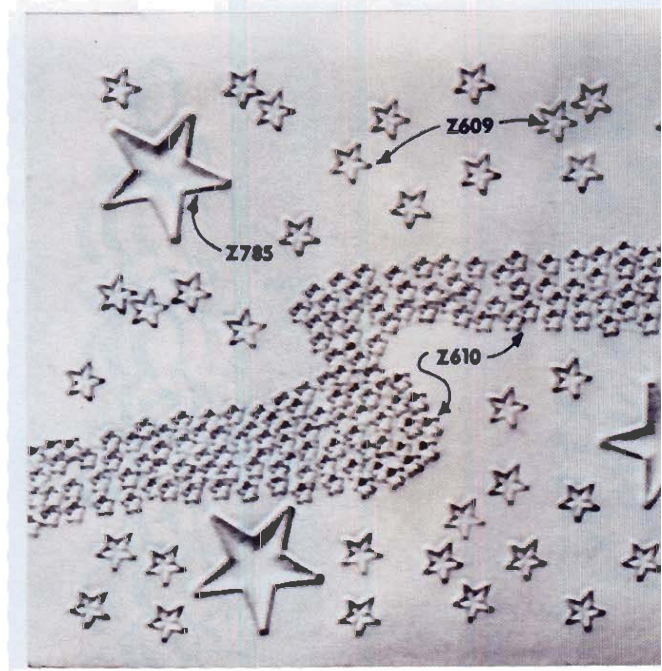
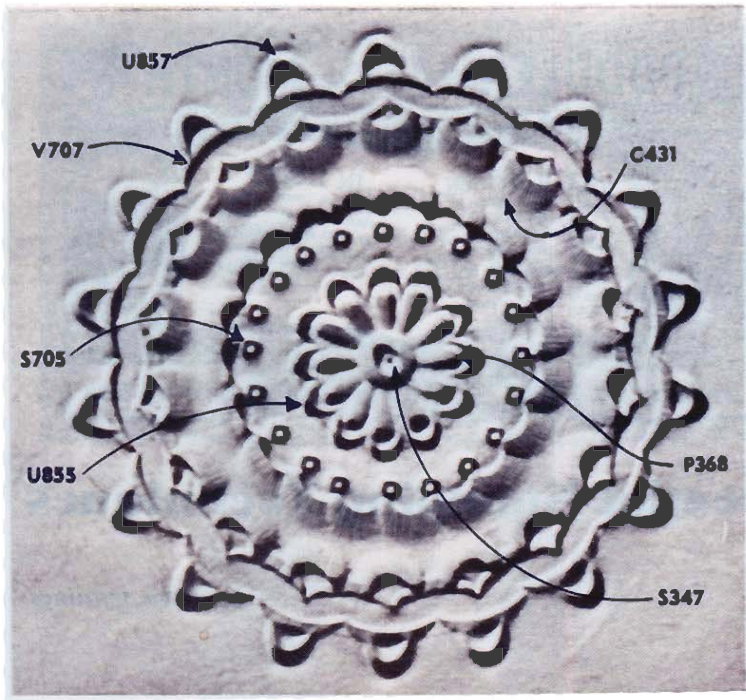
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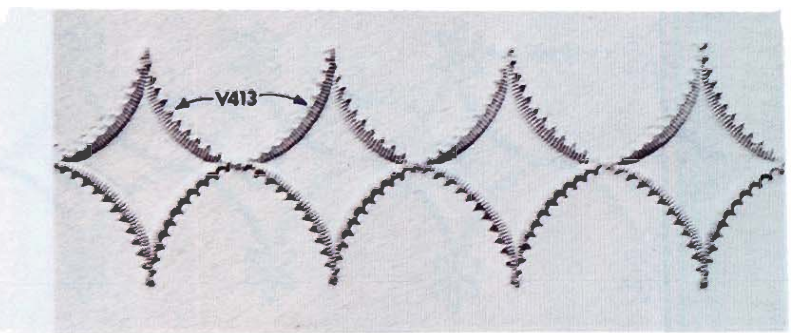
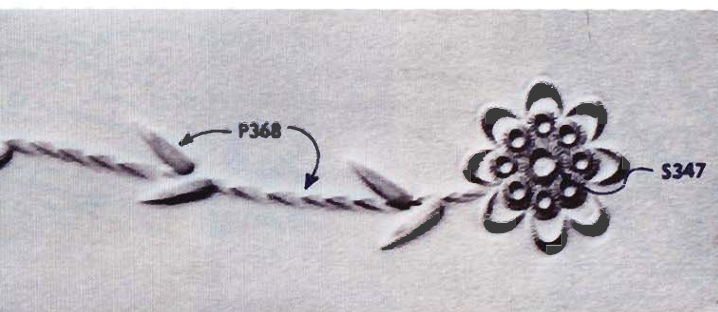
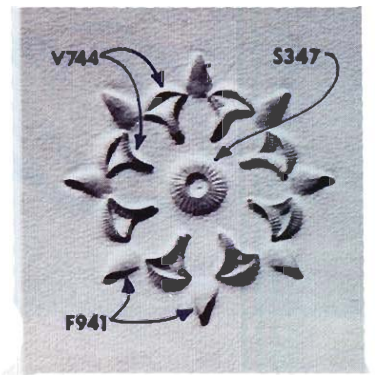
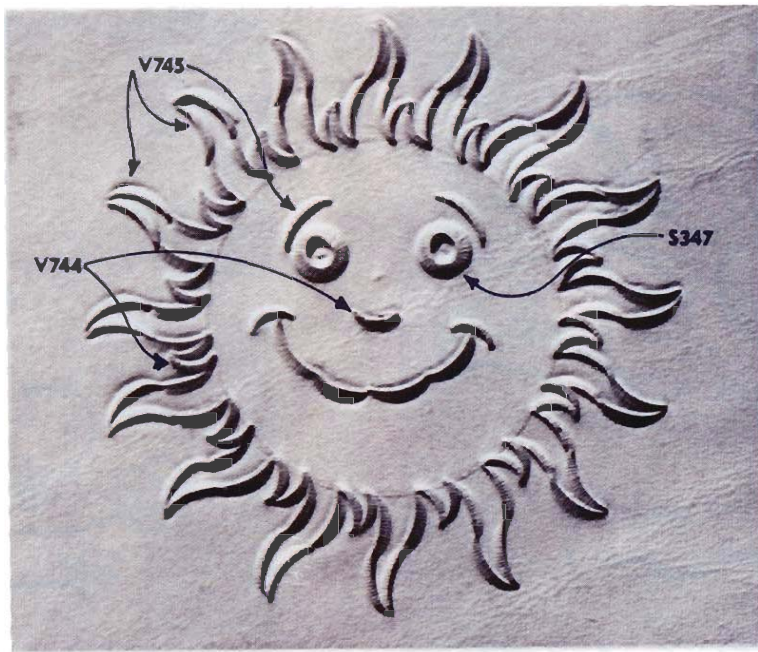
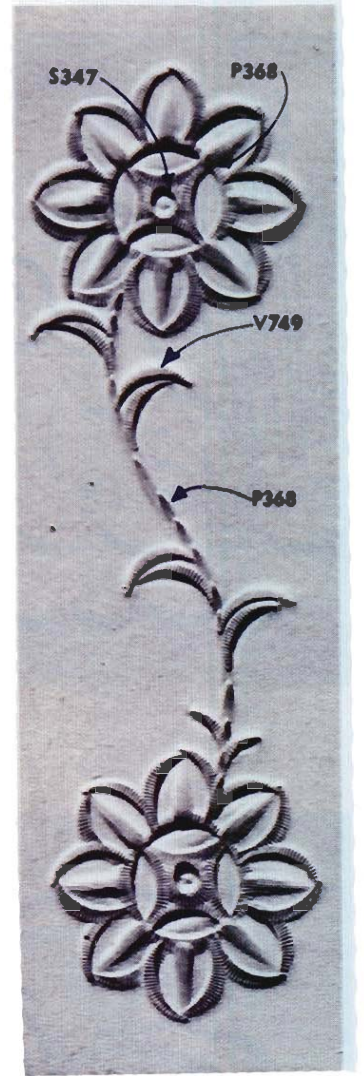
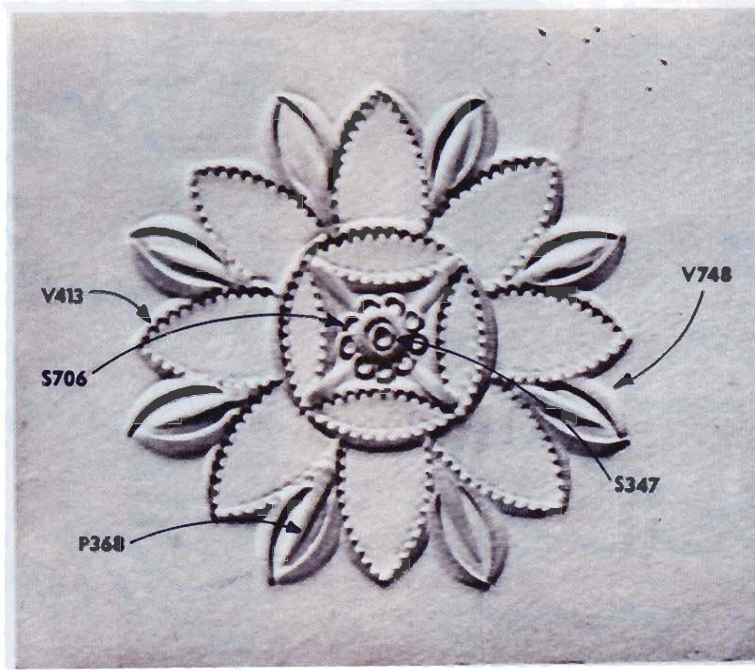




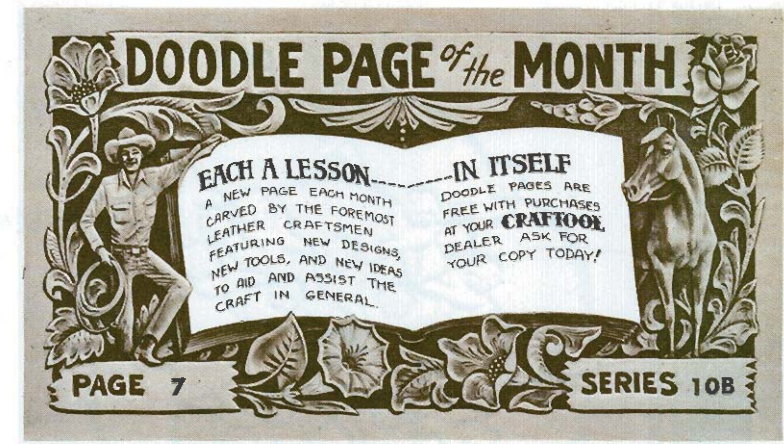
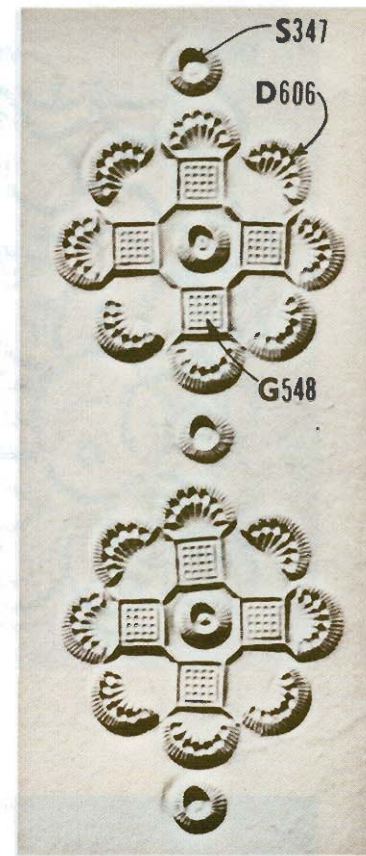
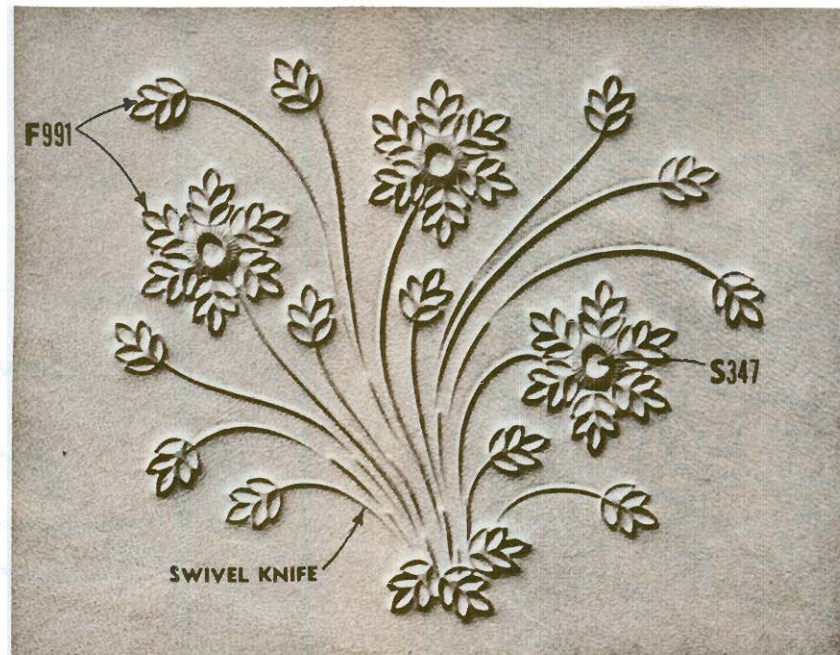
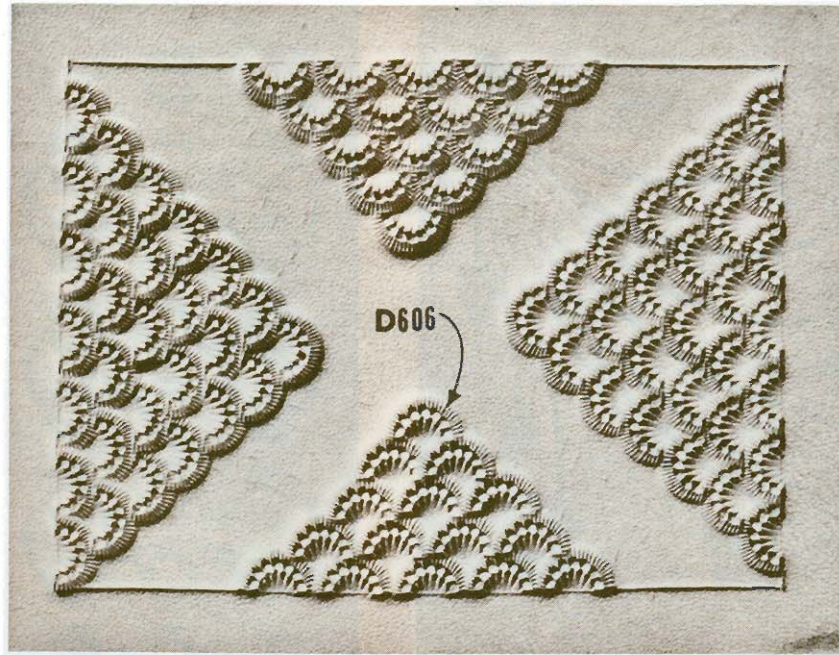












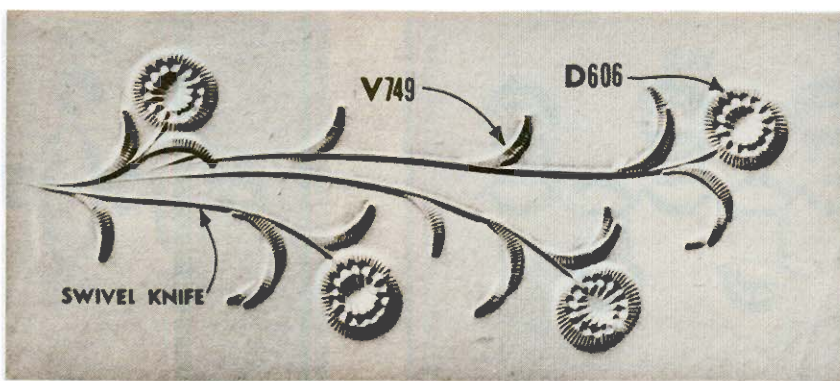
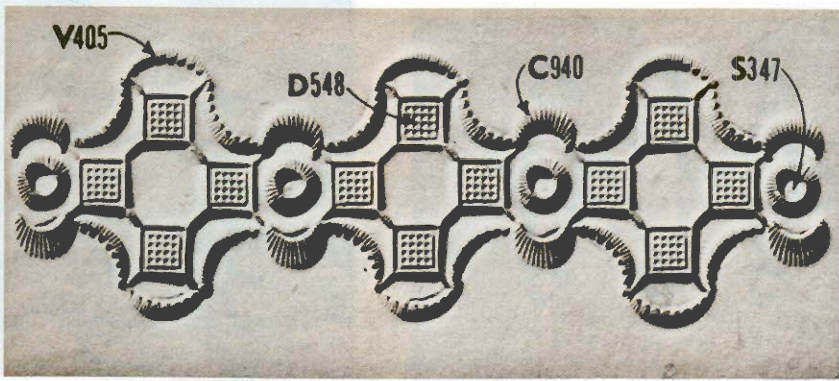
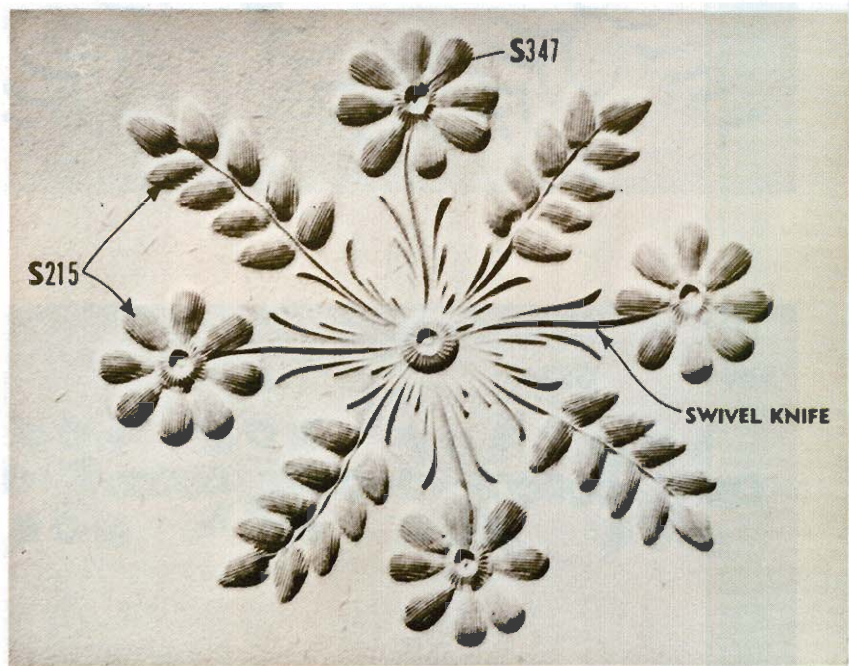
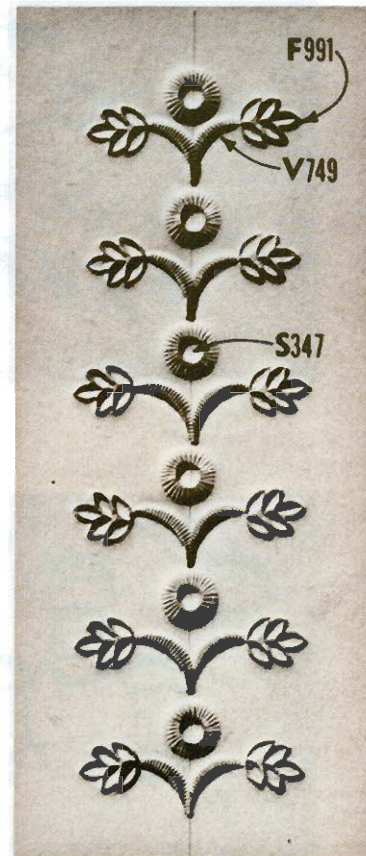
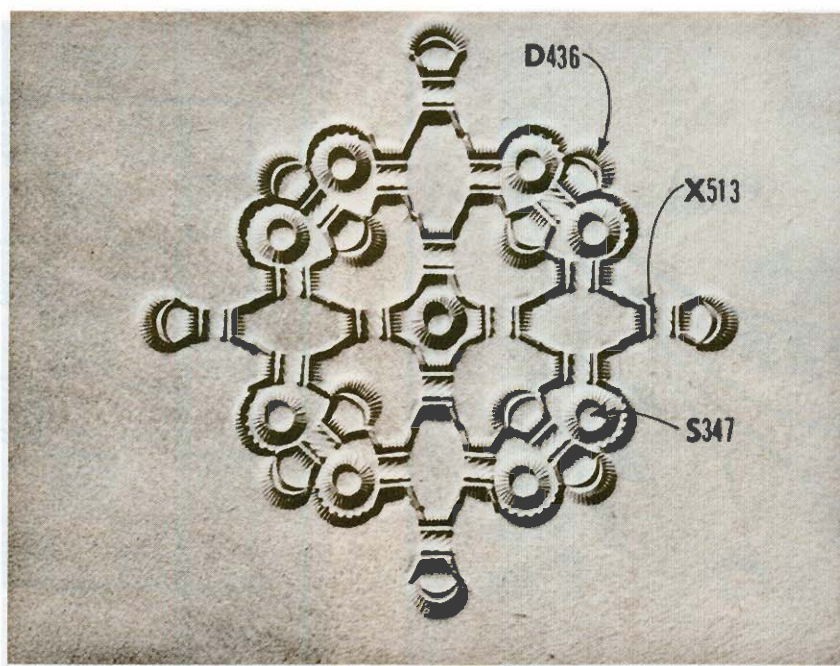
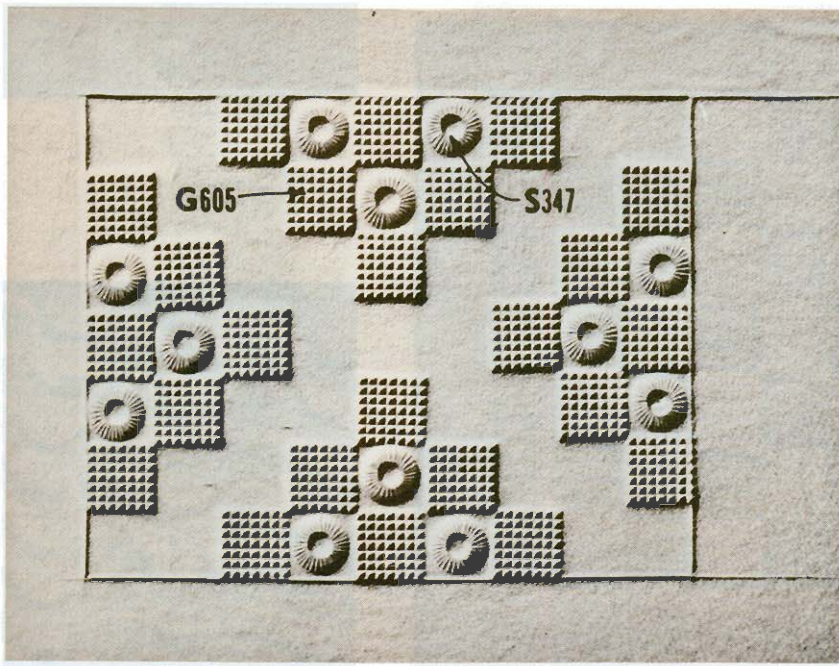
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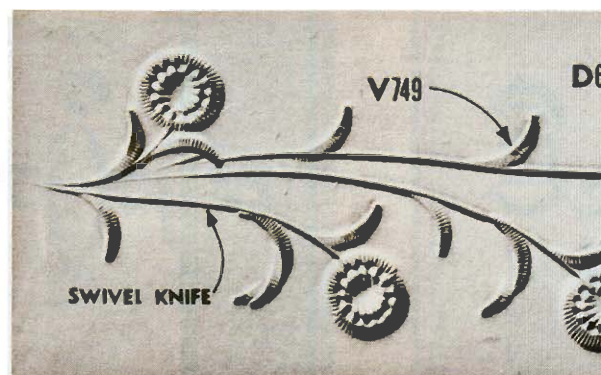
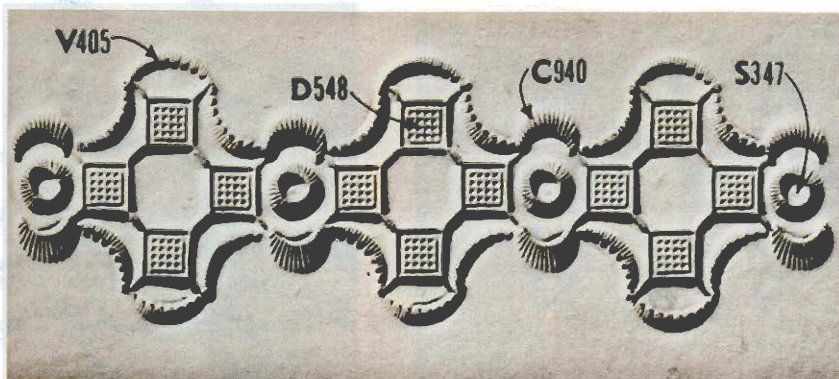
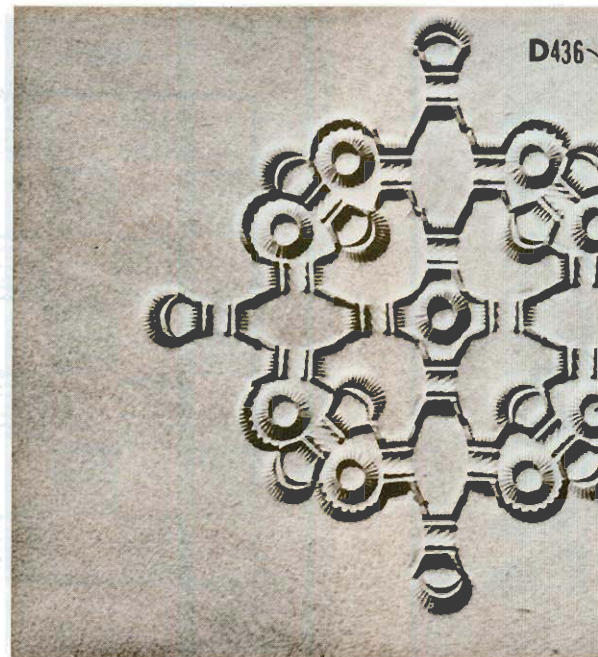
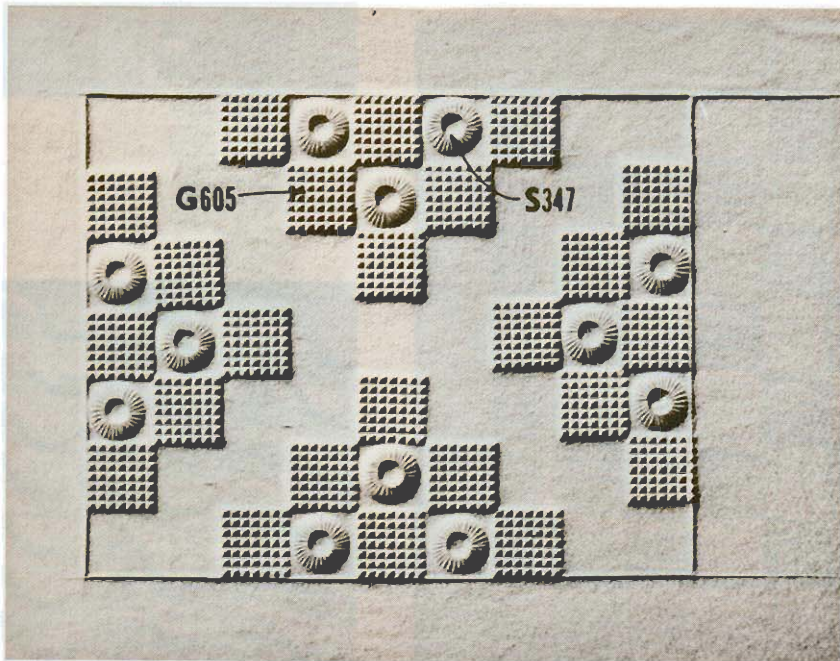
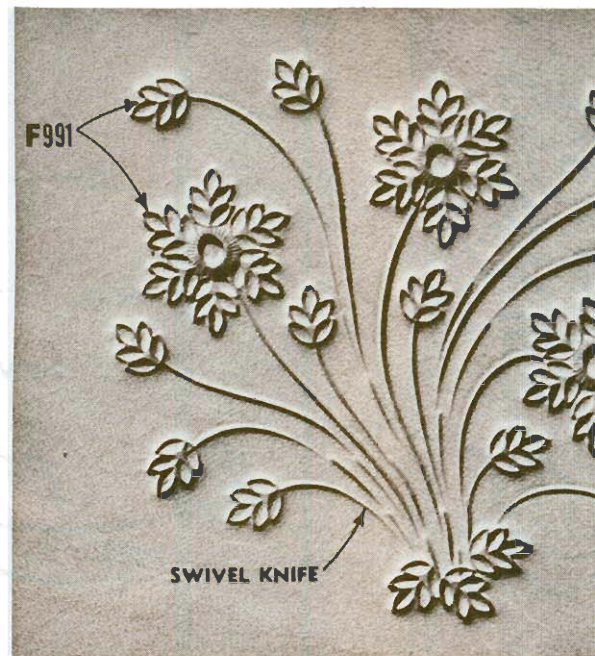
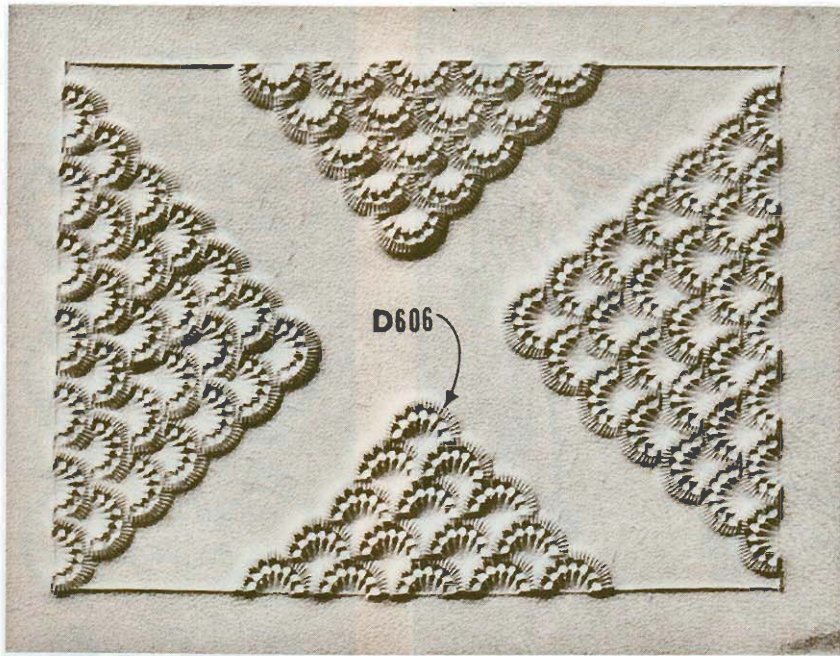
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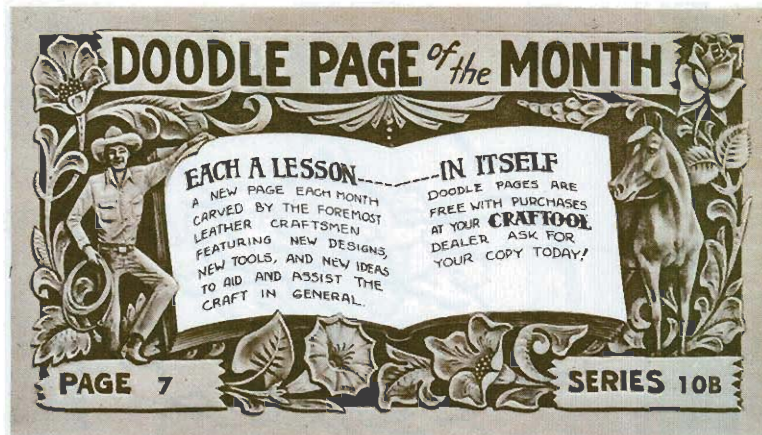
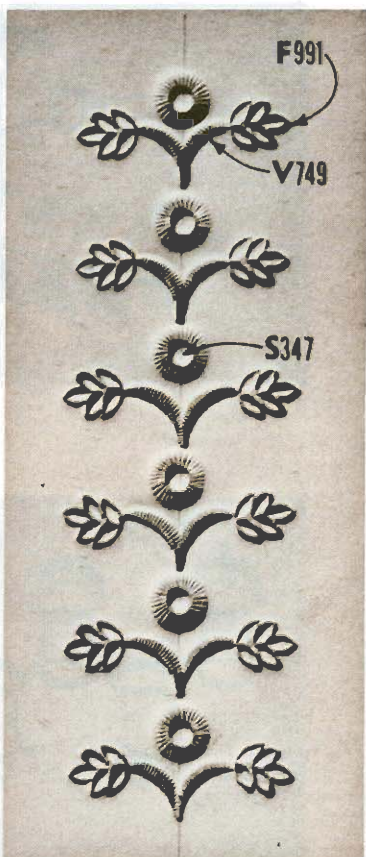
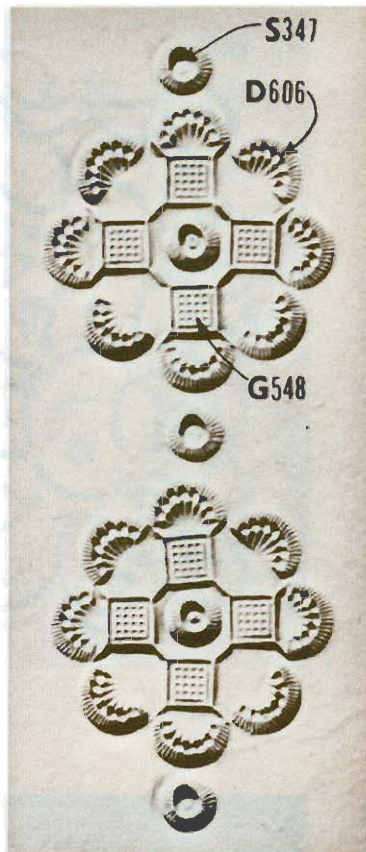
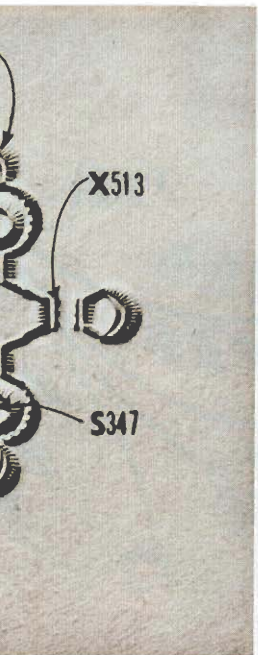
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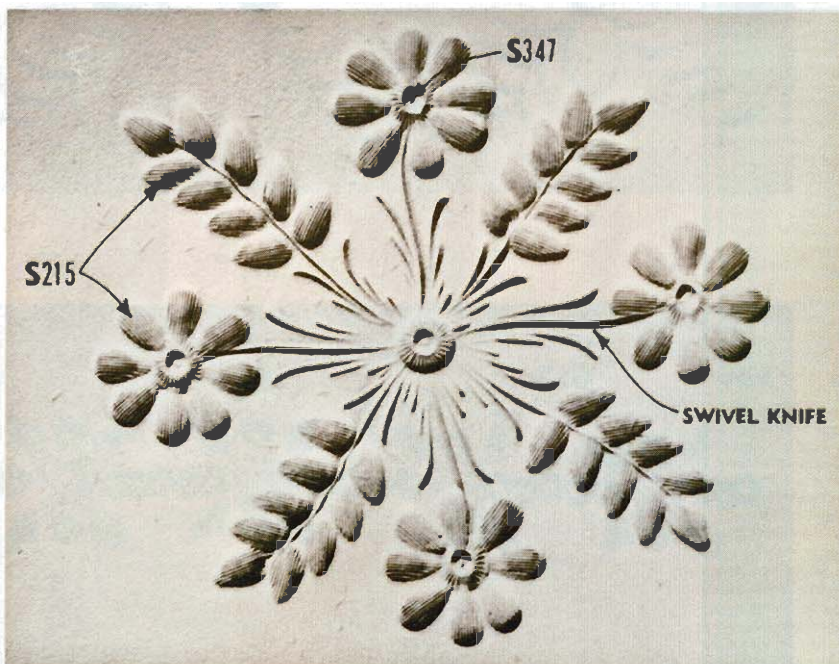
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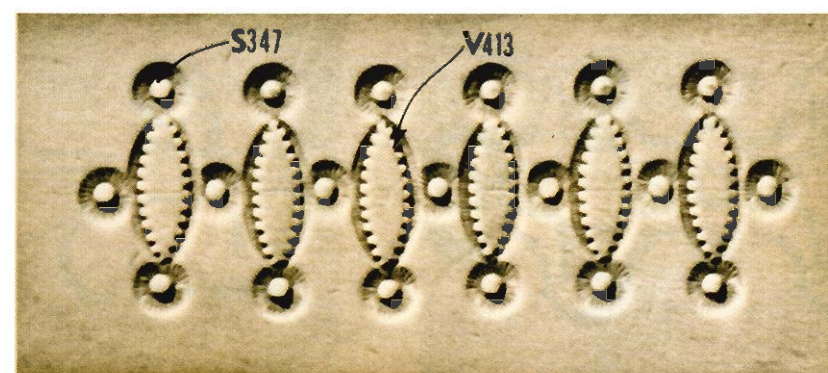
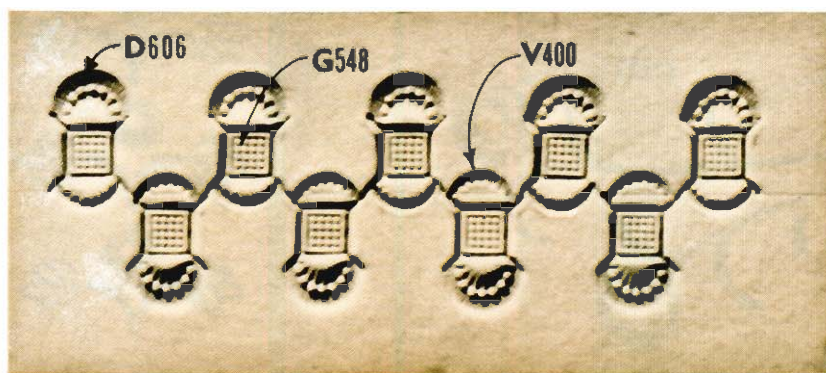
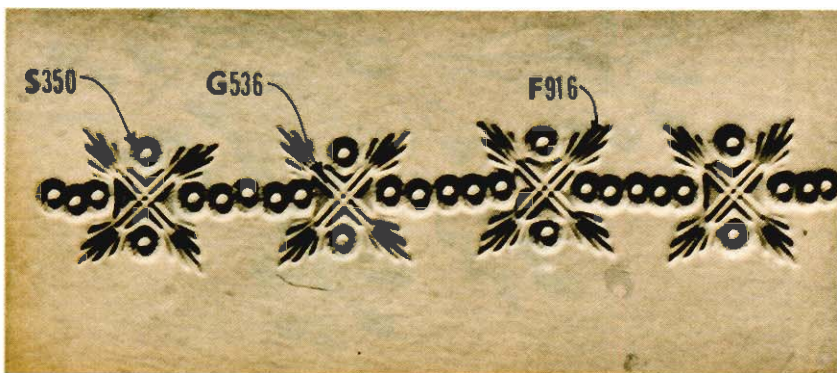
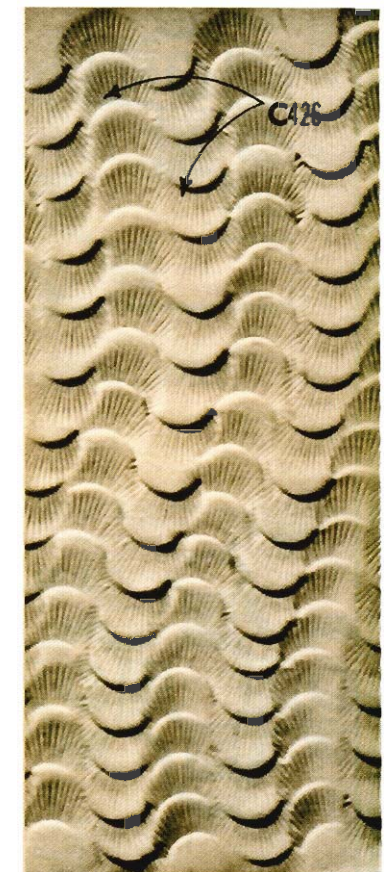
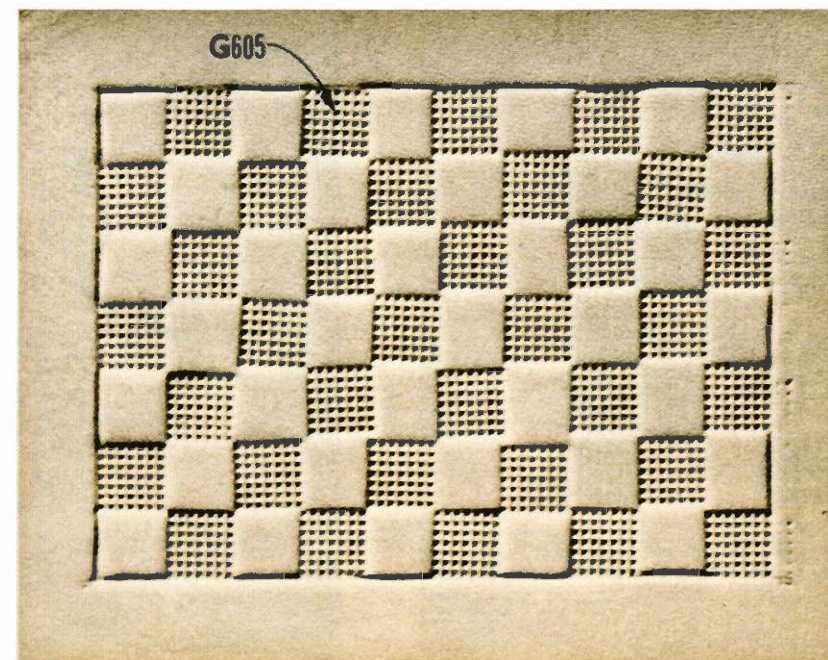
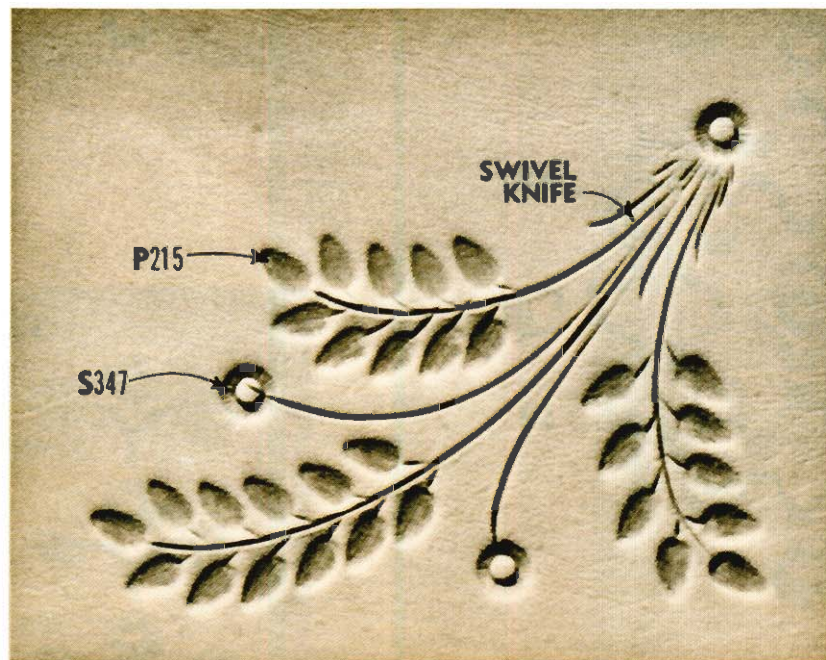
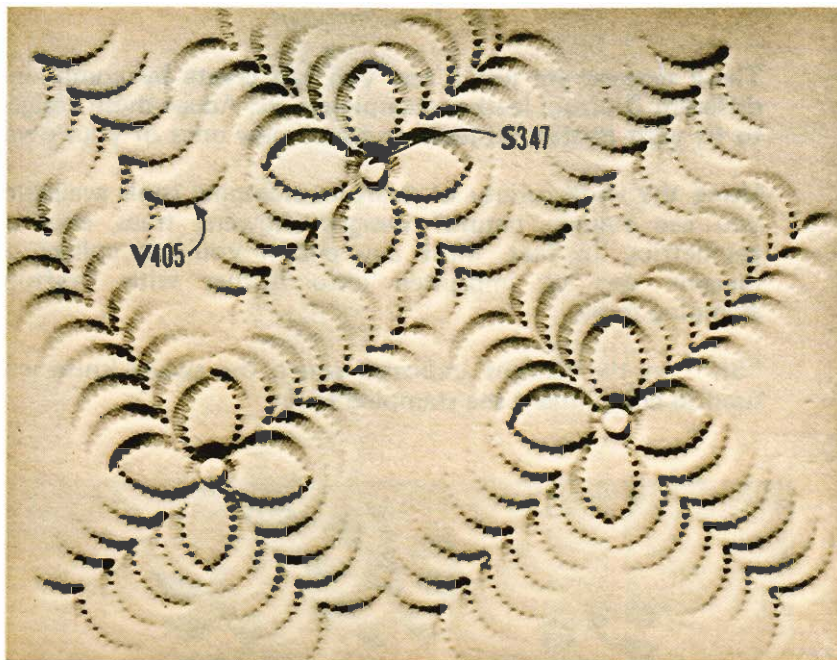
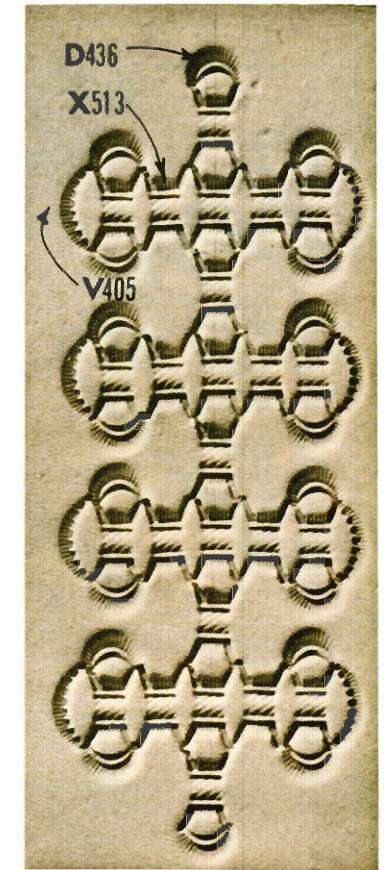
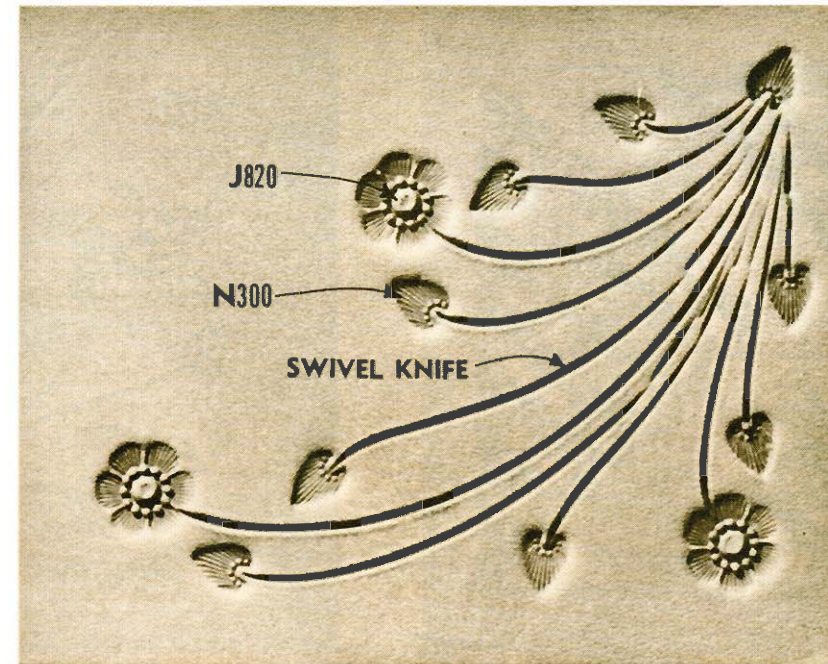
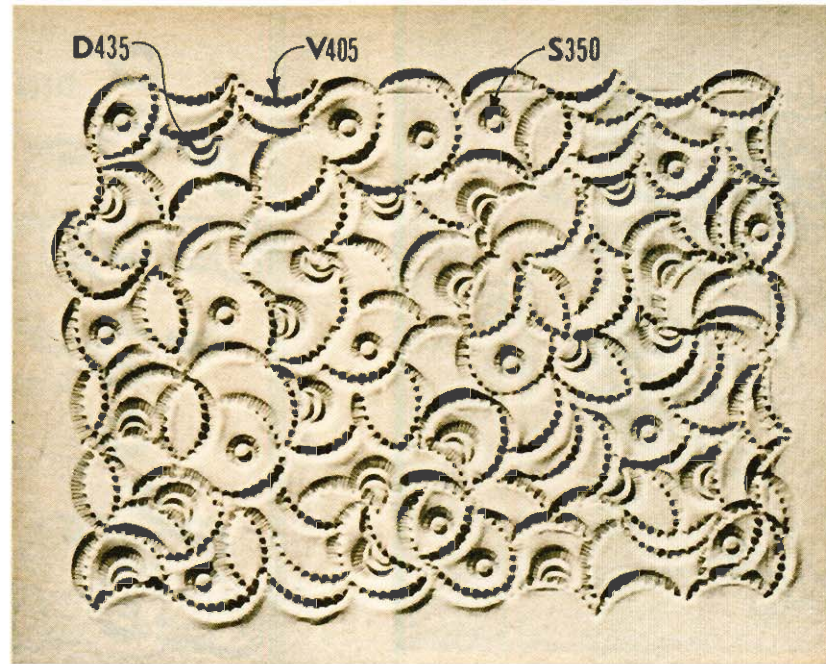
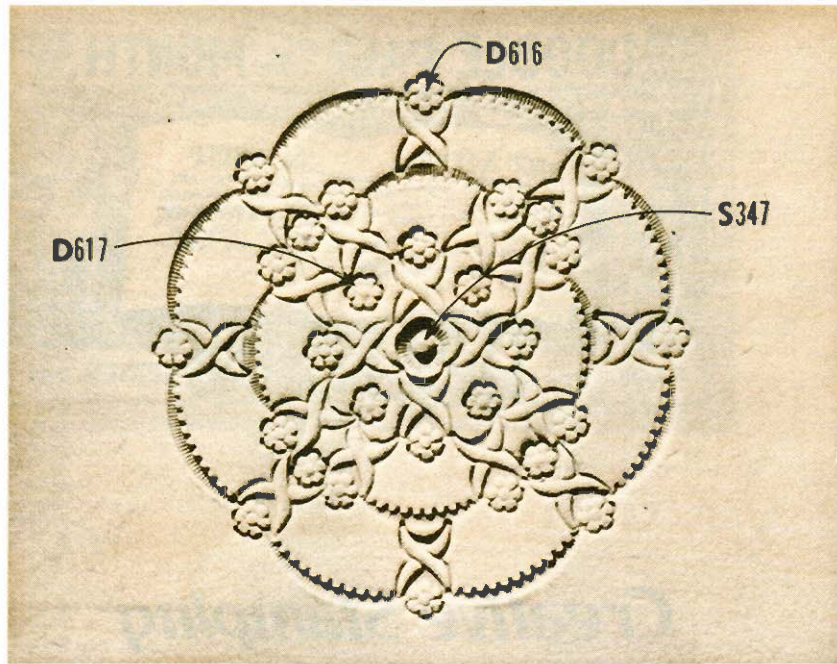
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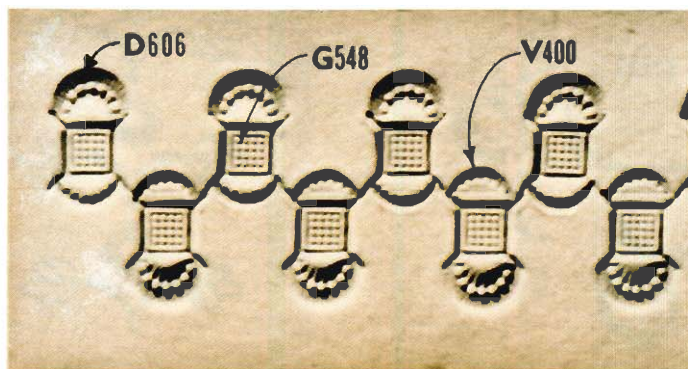
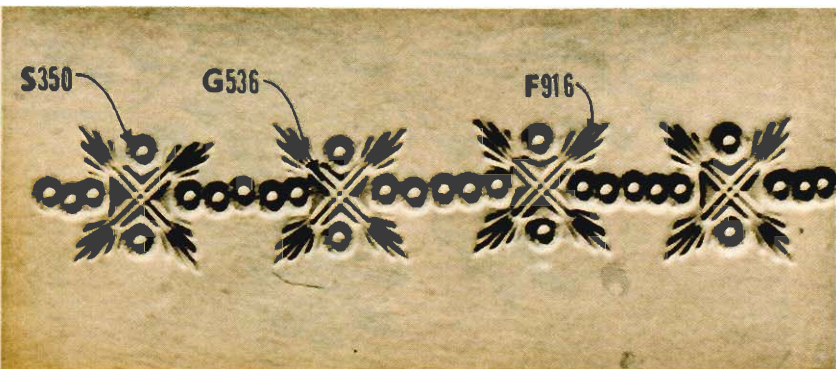
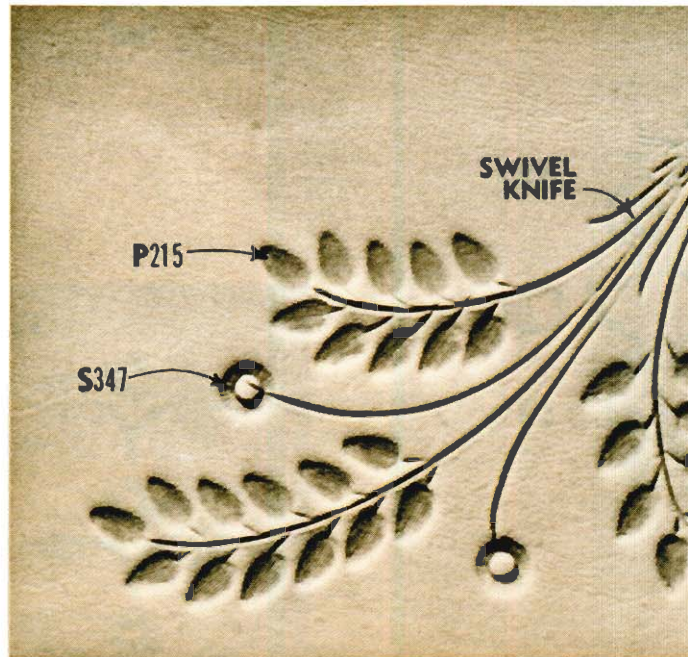
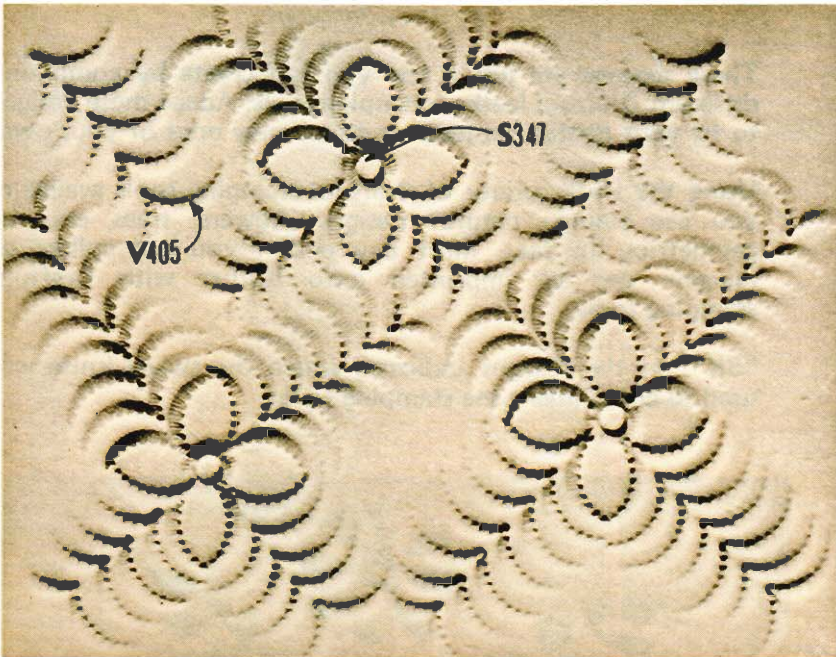
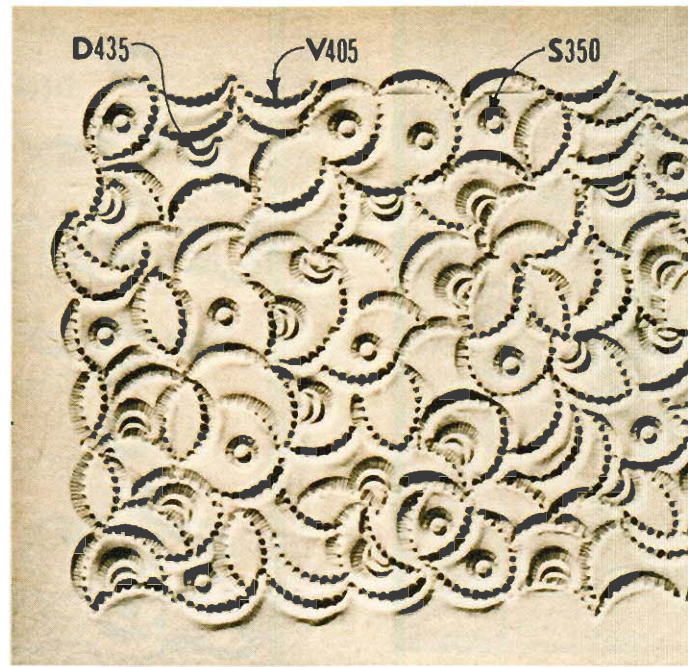
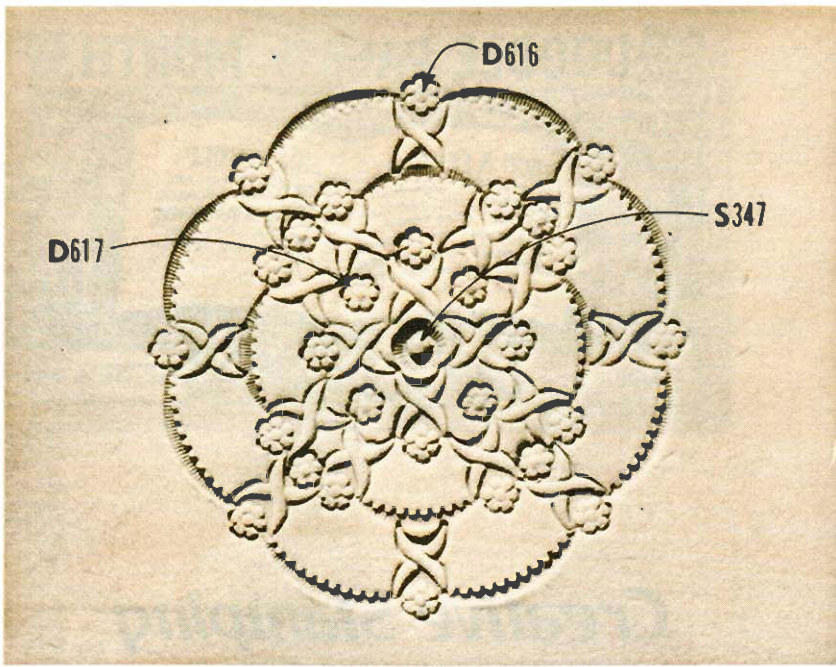
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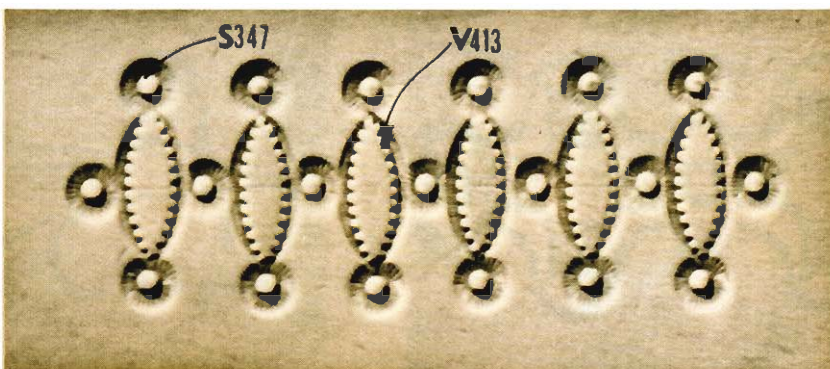
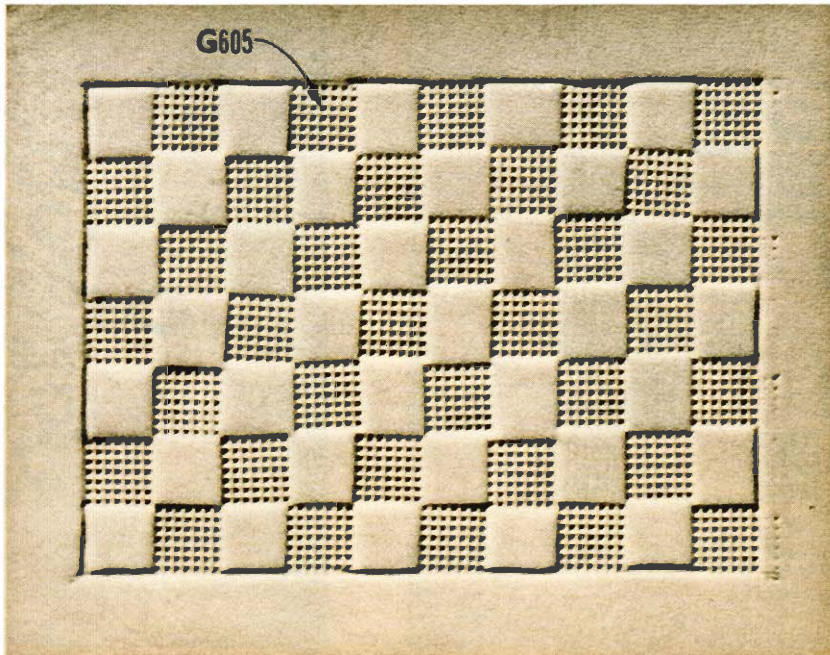
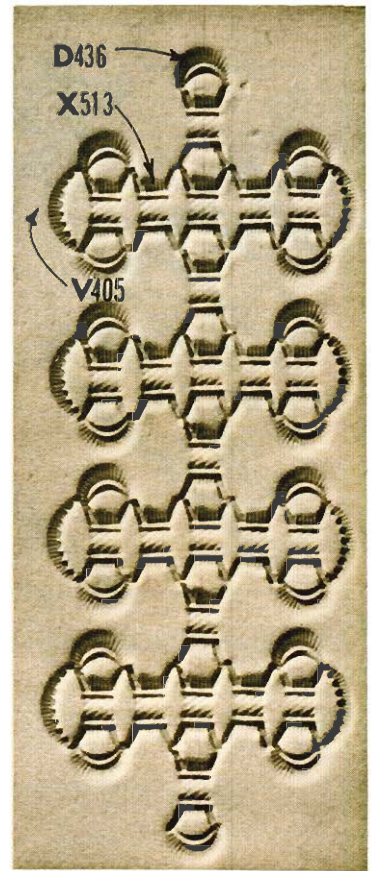
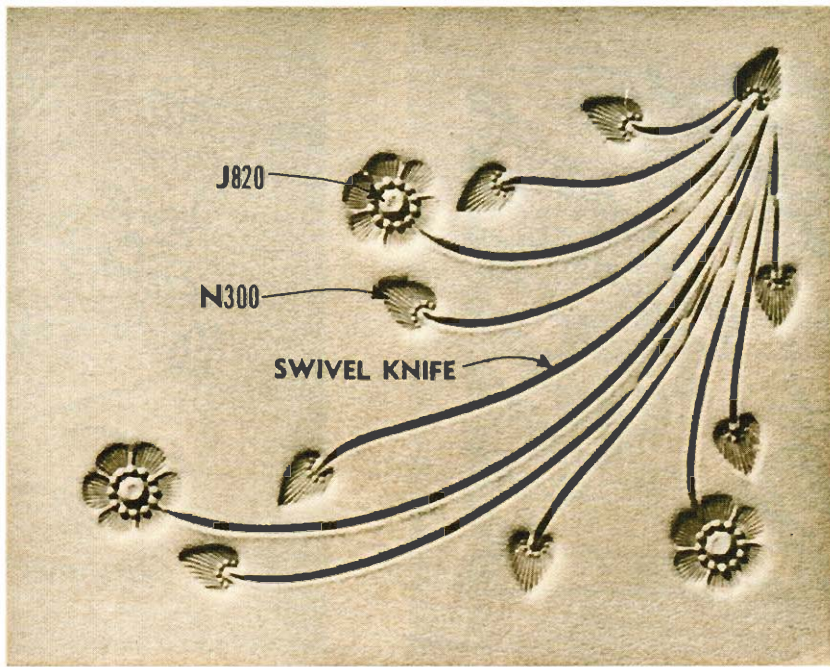




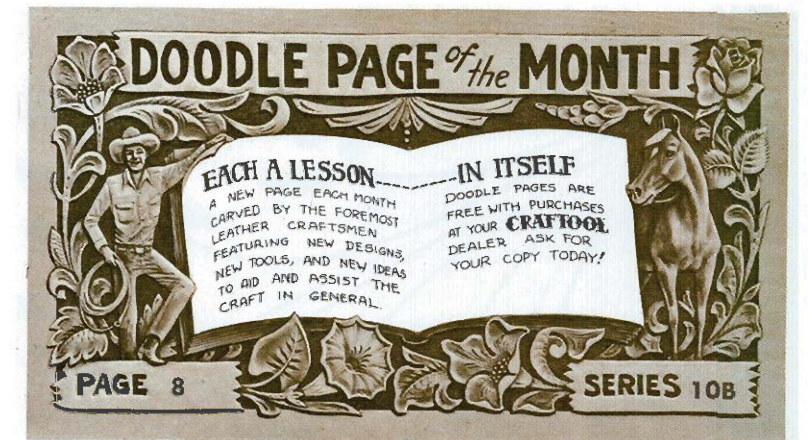
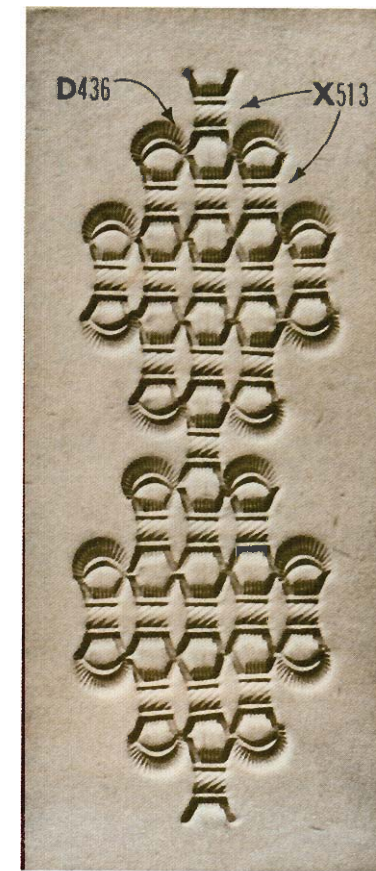
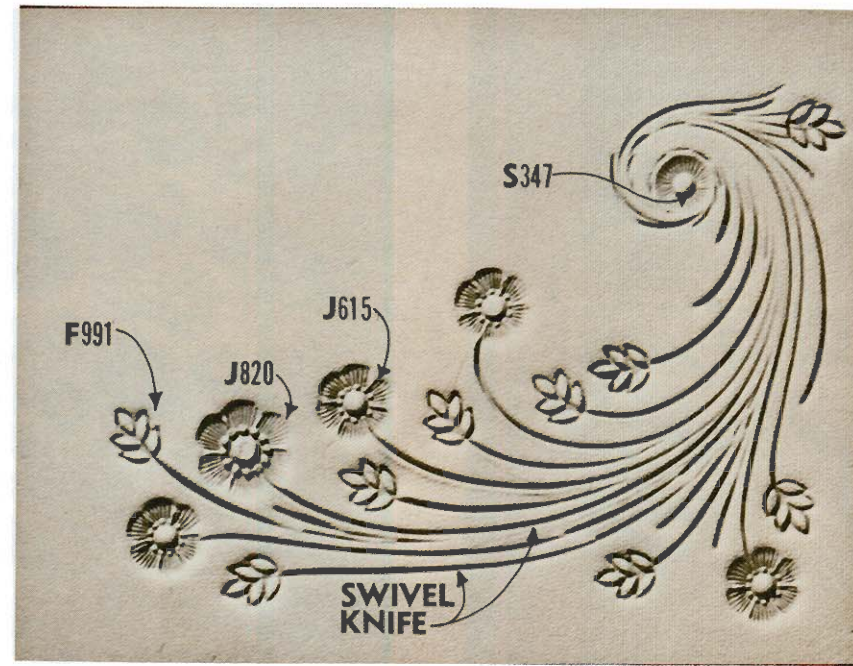
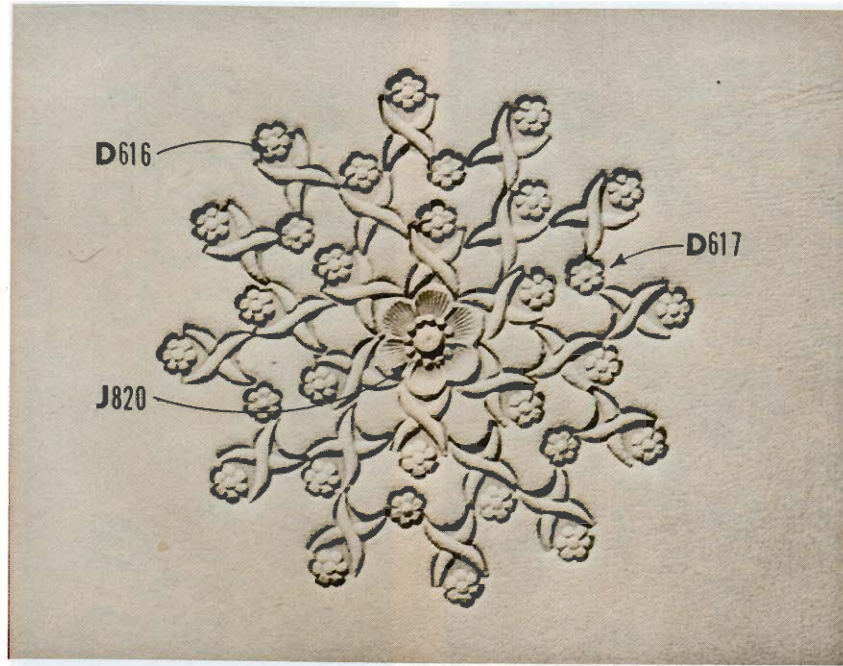












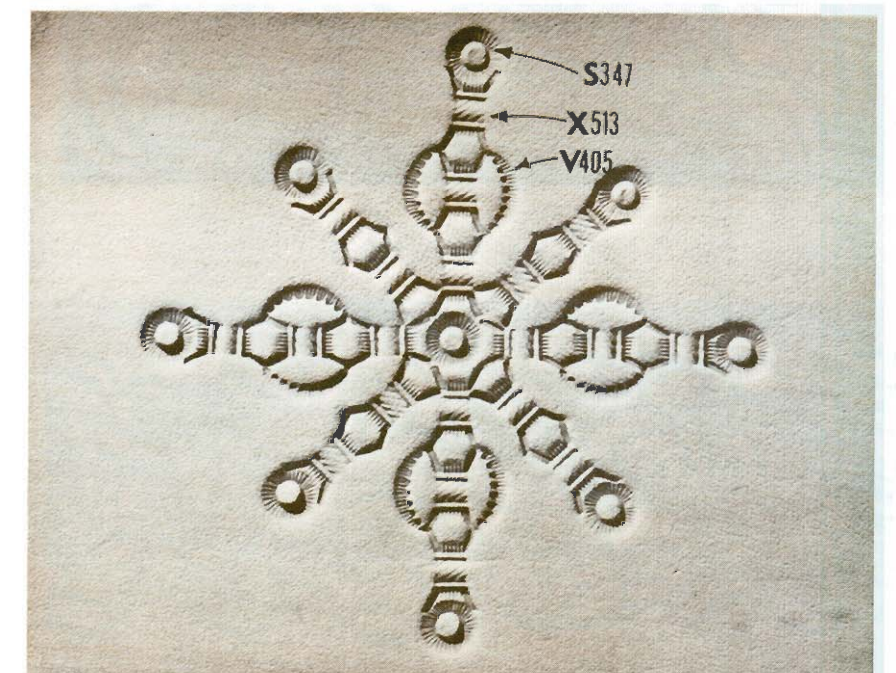
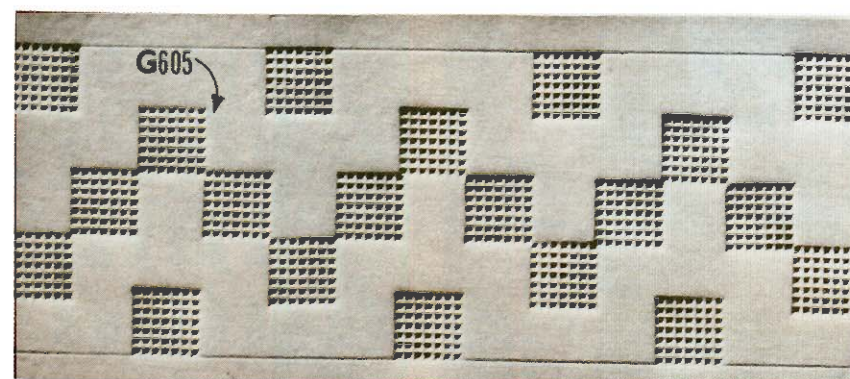
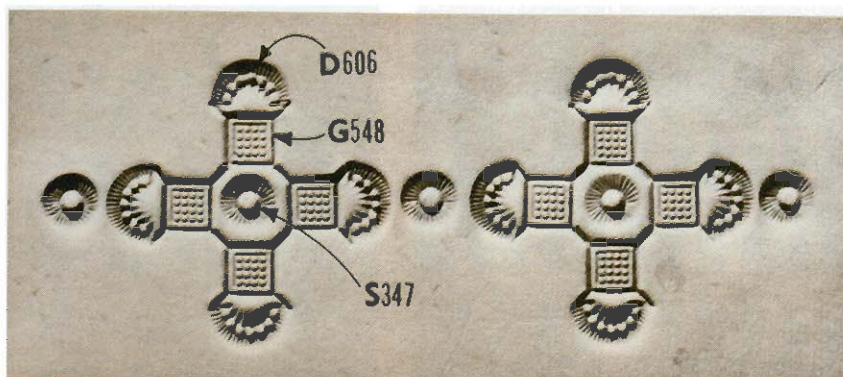
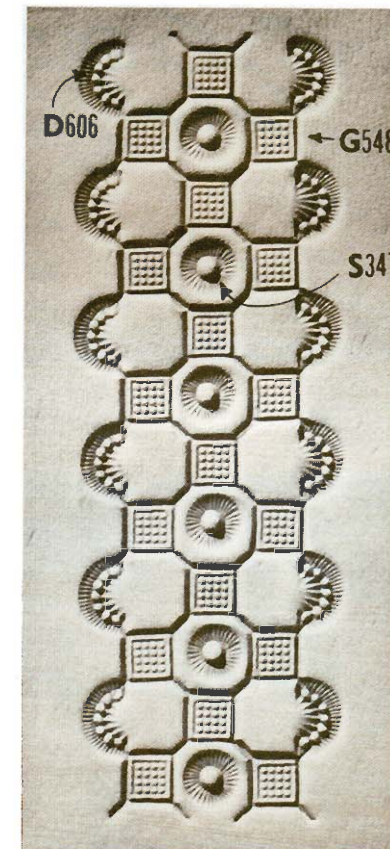
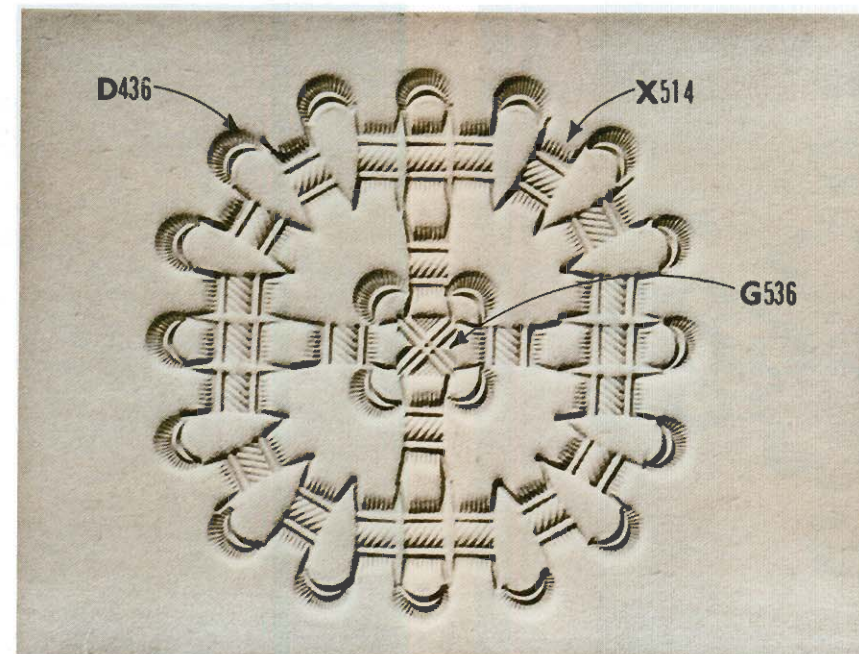
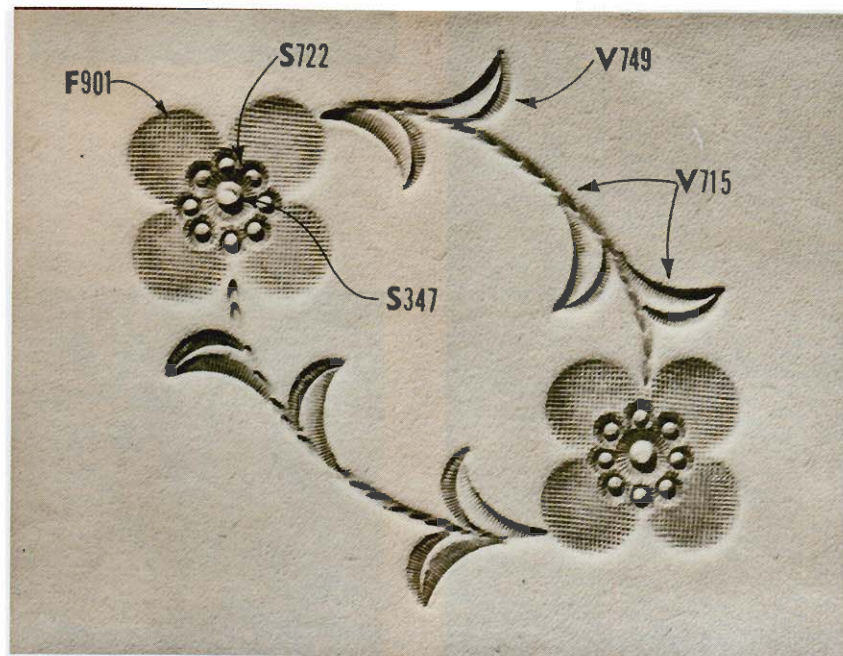
## Creating Stamping Techniques

by Jerry Jennings

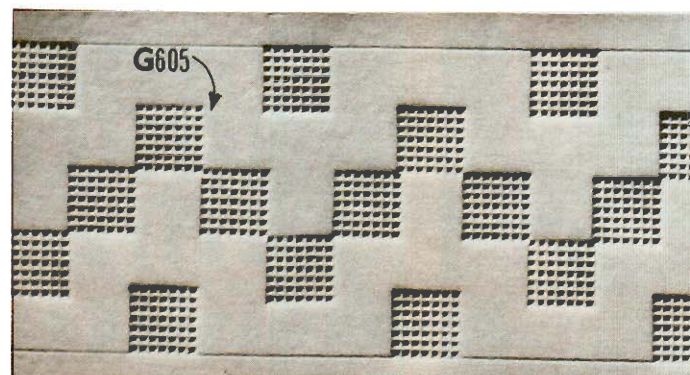
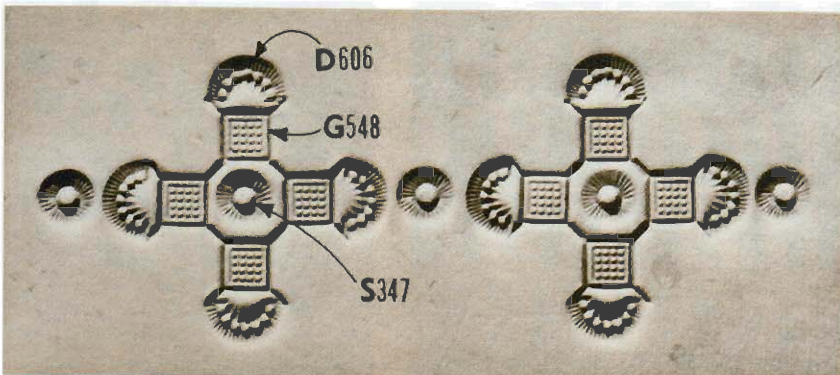
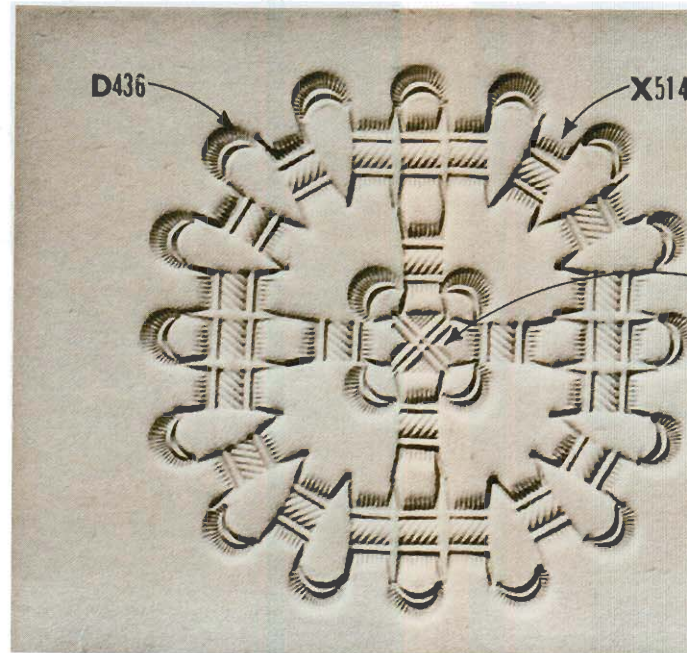
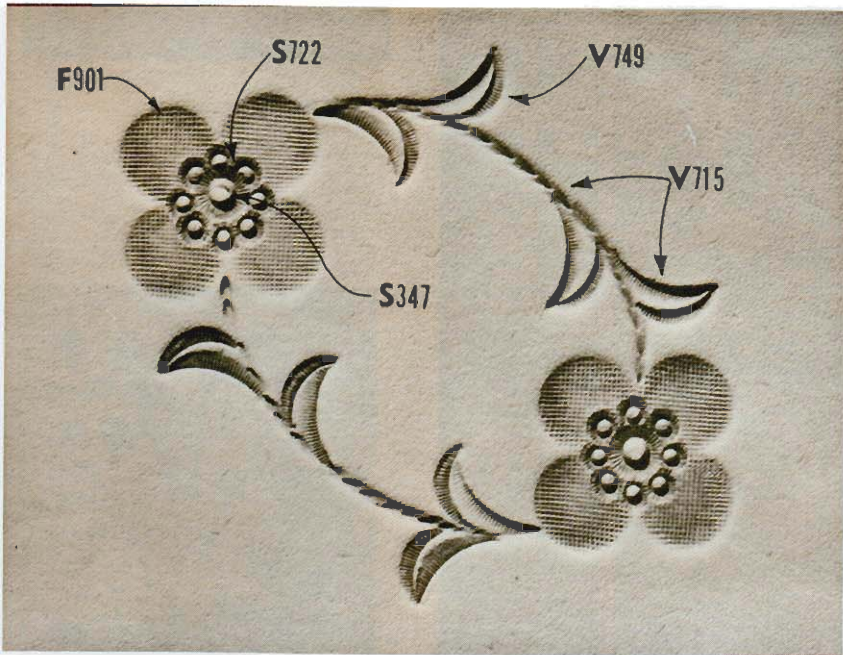
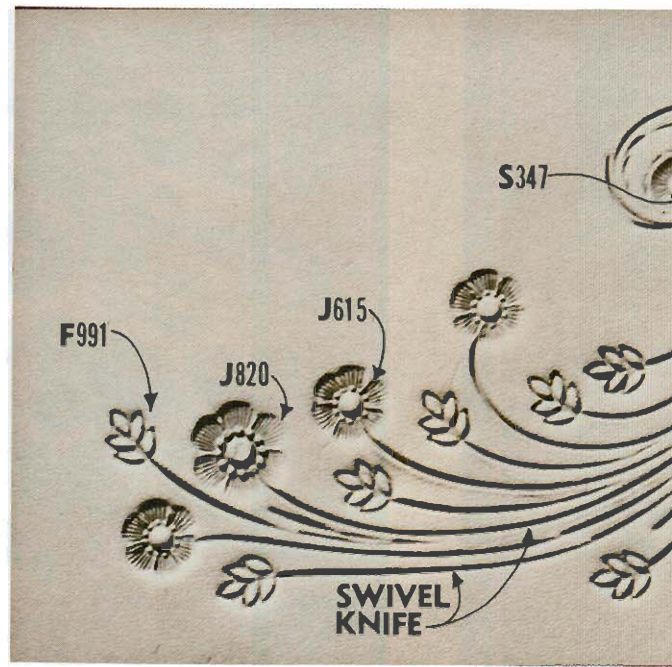
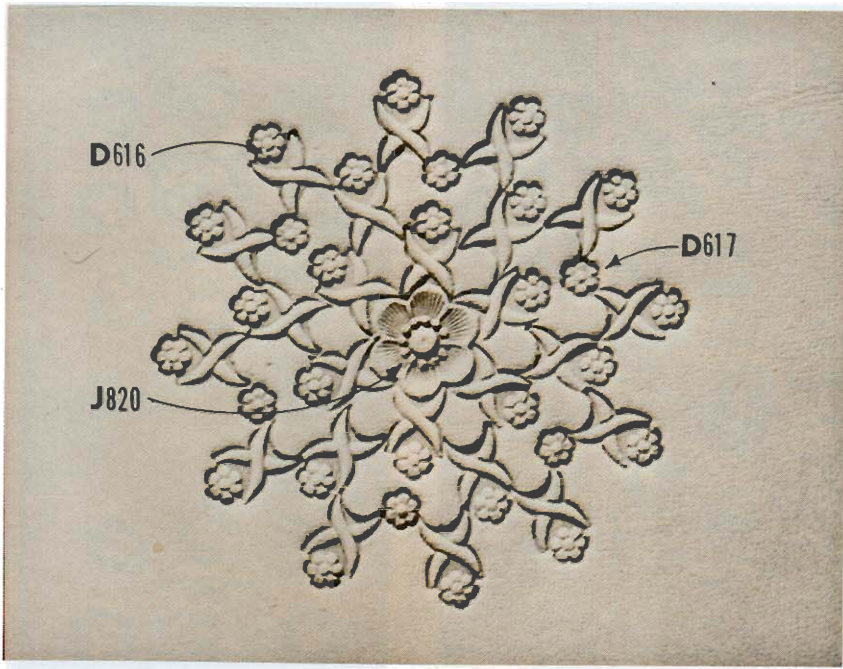
These designs are just a few you can create by combining different Craftool leather stamping tools. Adapt these designs to fit your leather projects or create new ones of your own.

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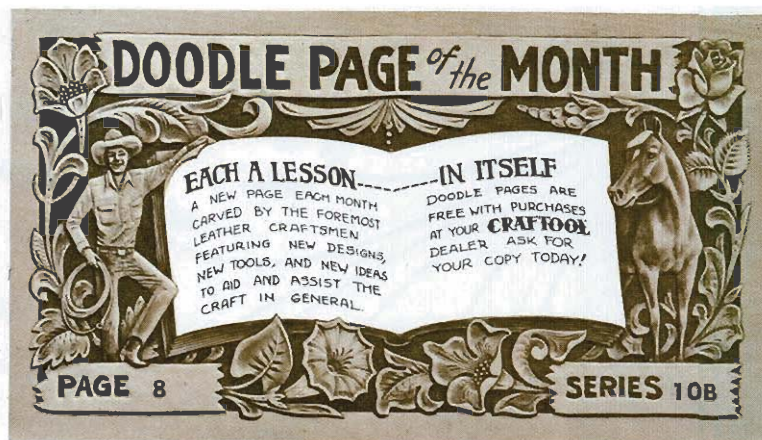
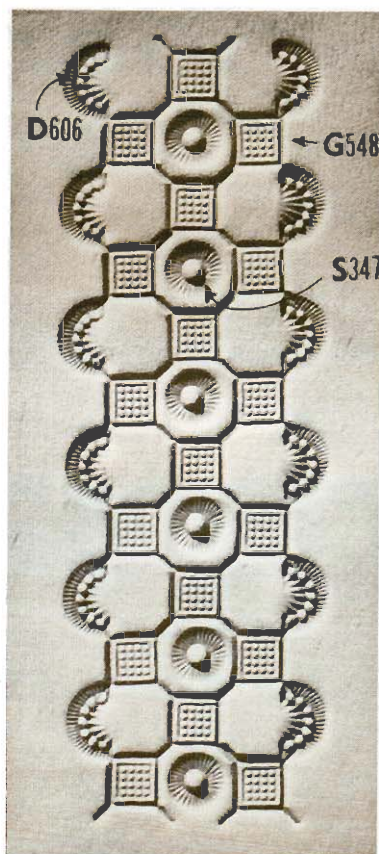
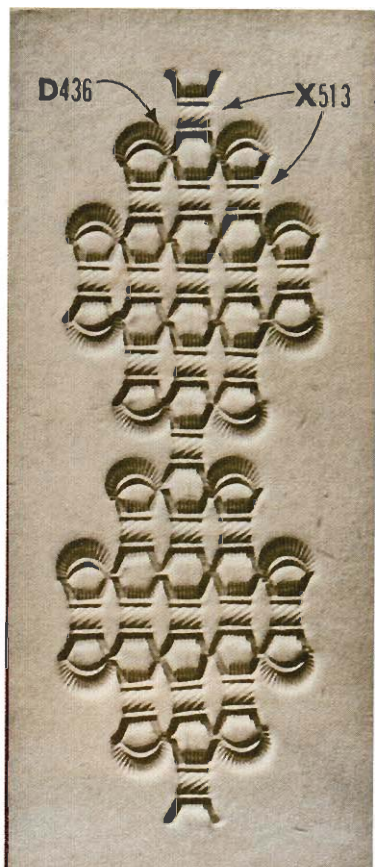
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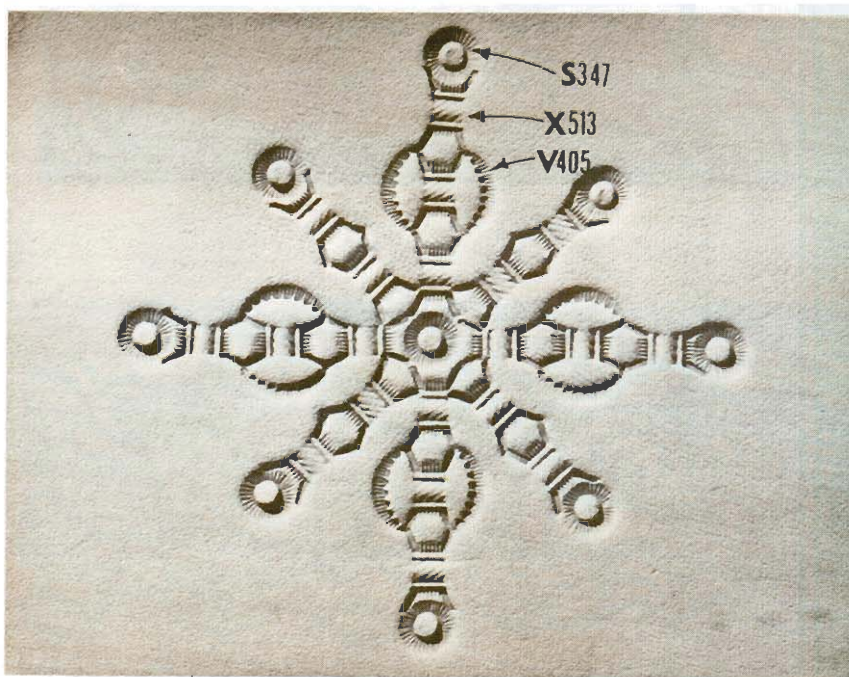
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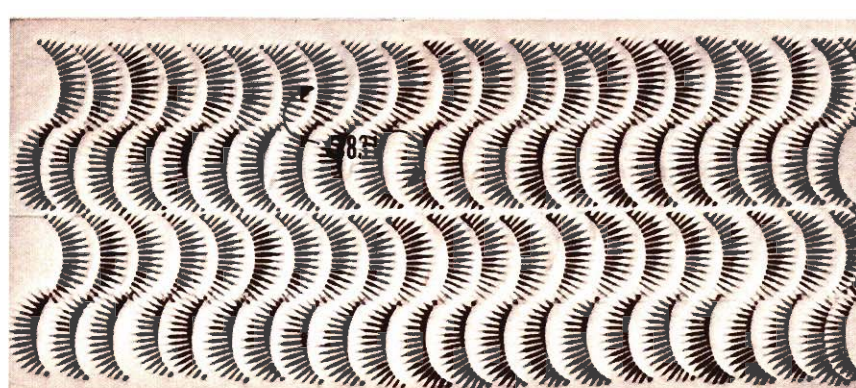
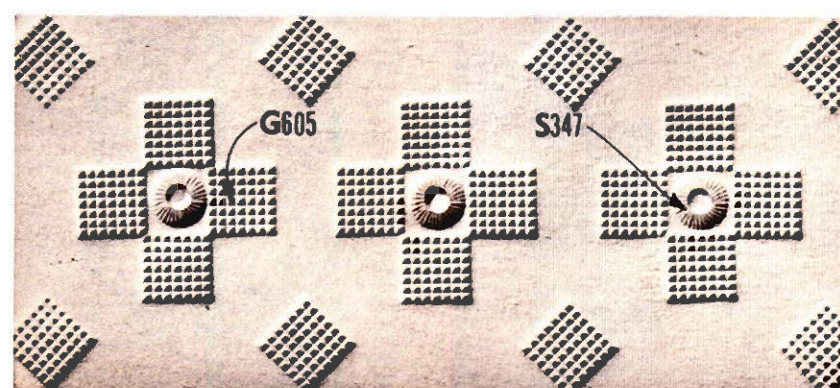
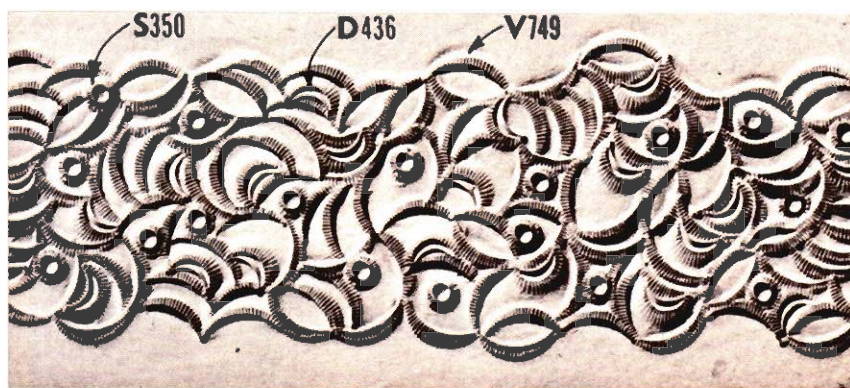
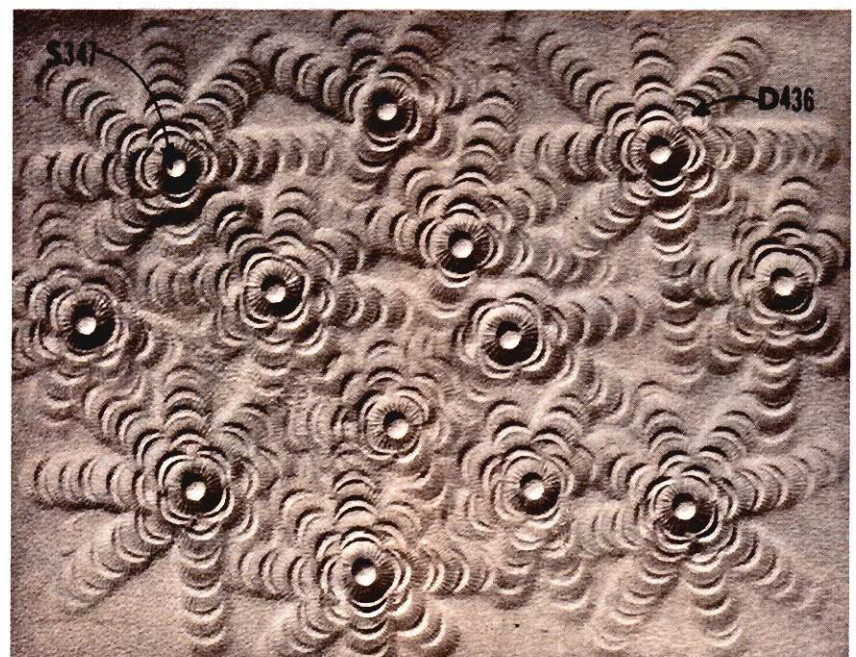
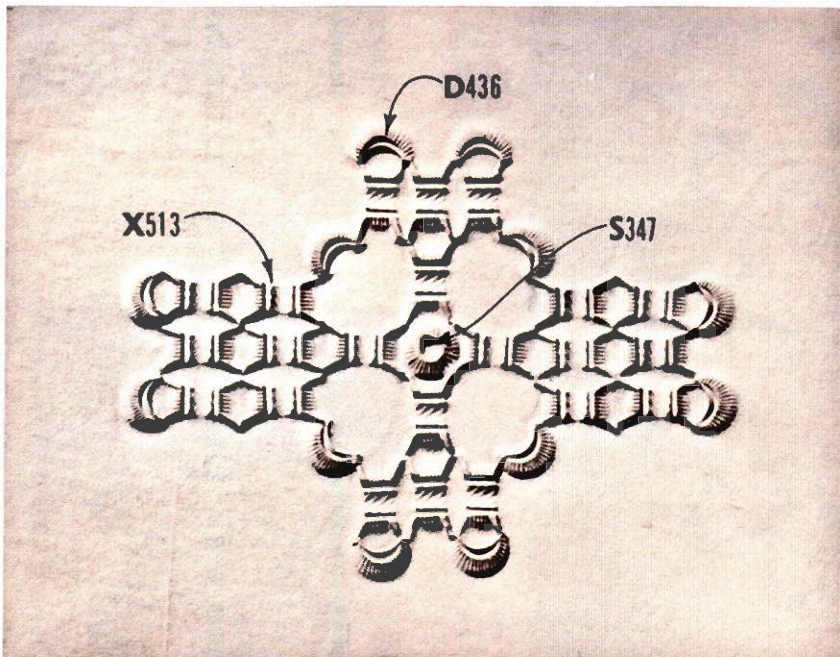
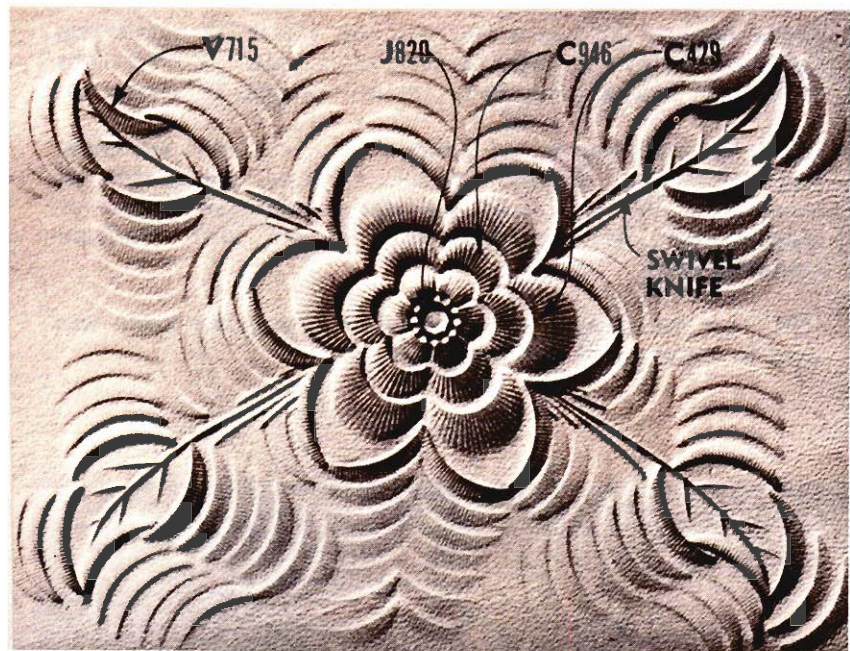
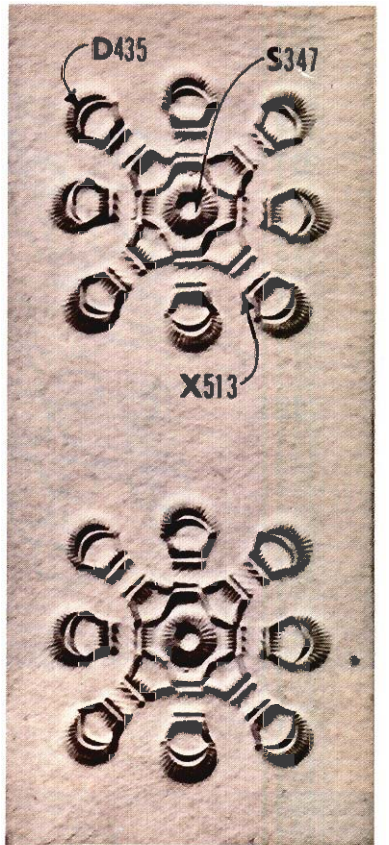
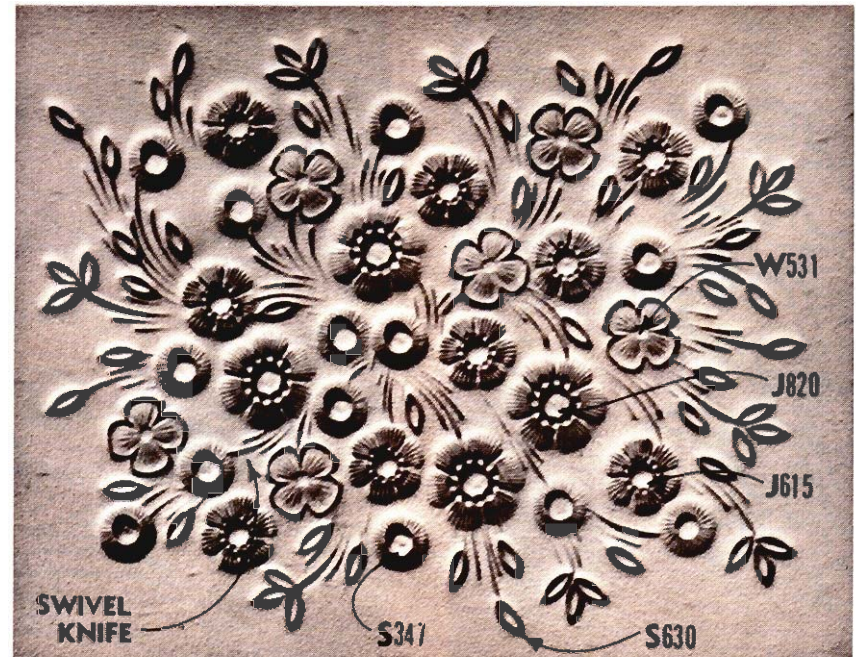
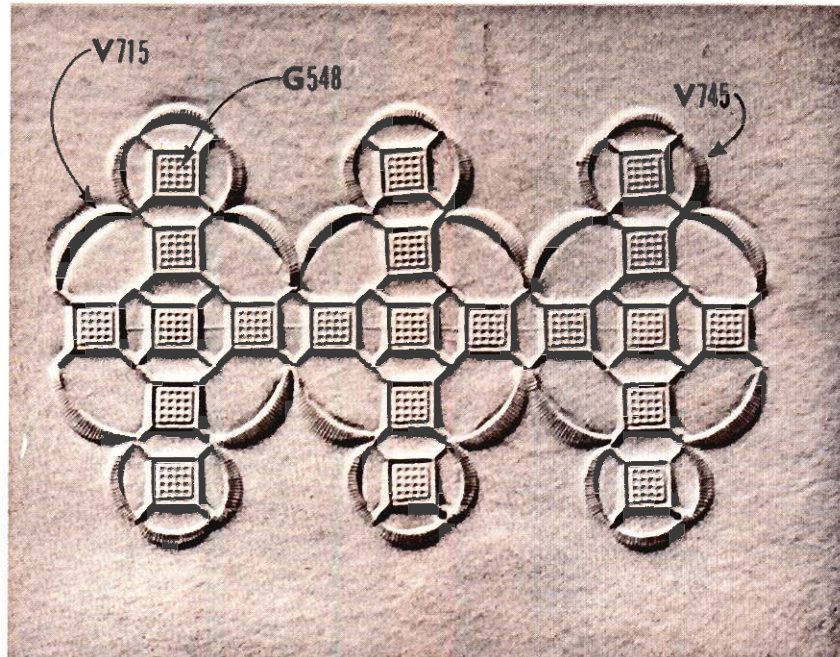
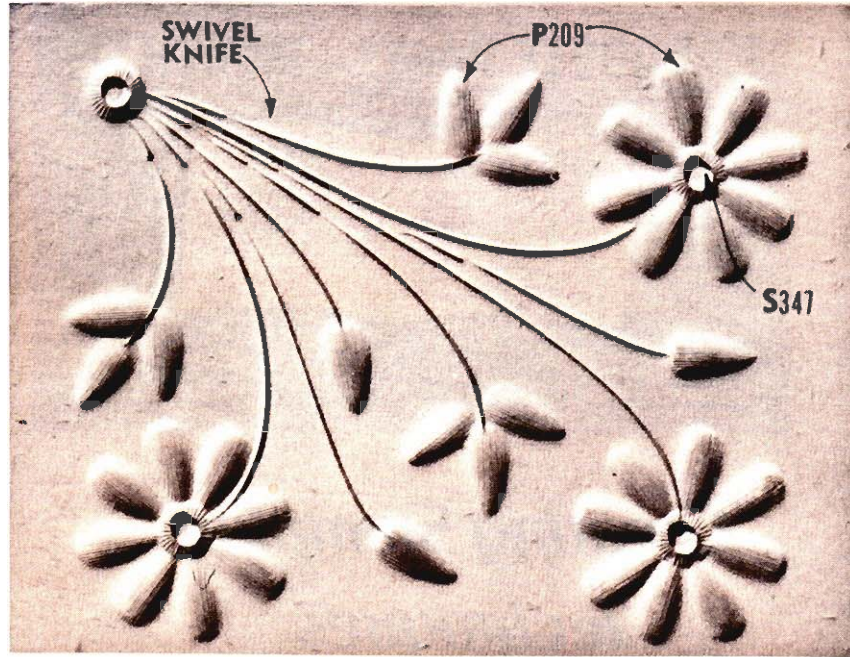
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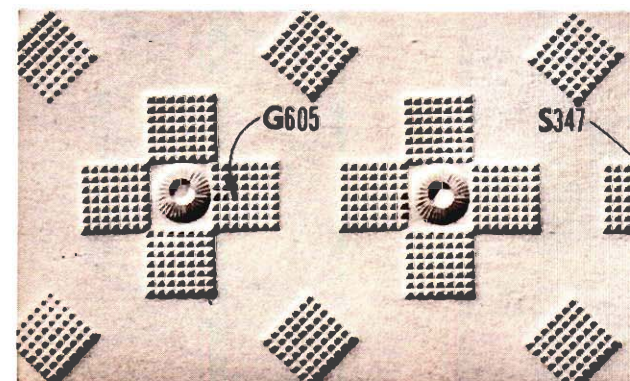
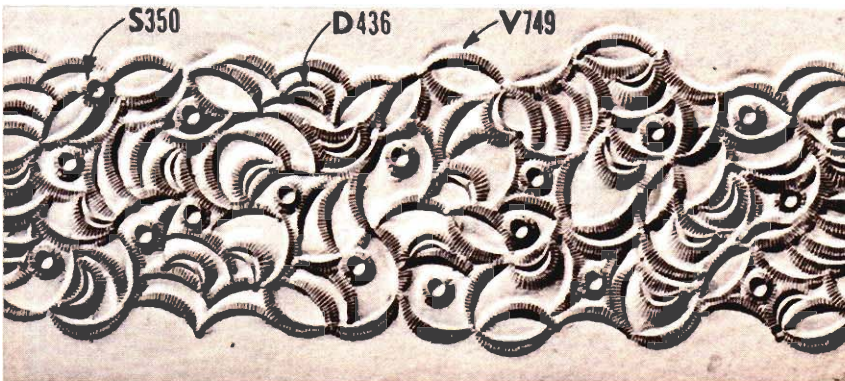
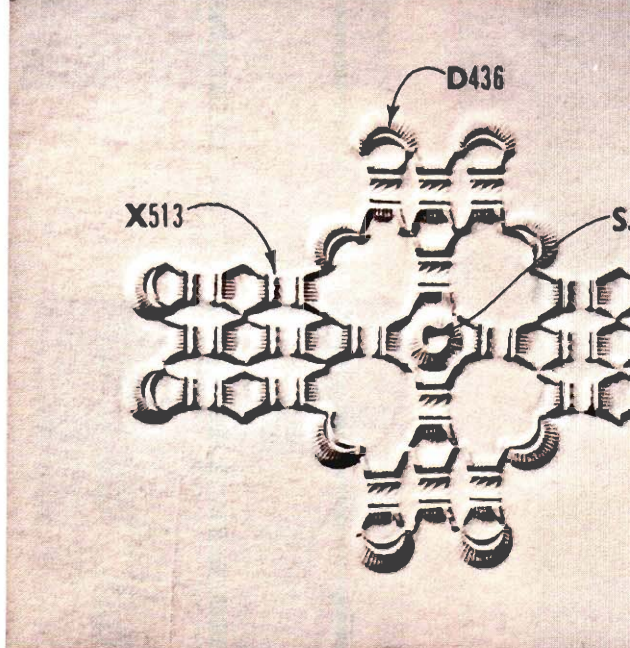
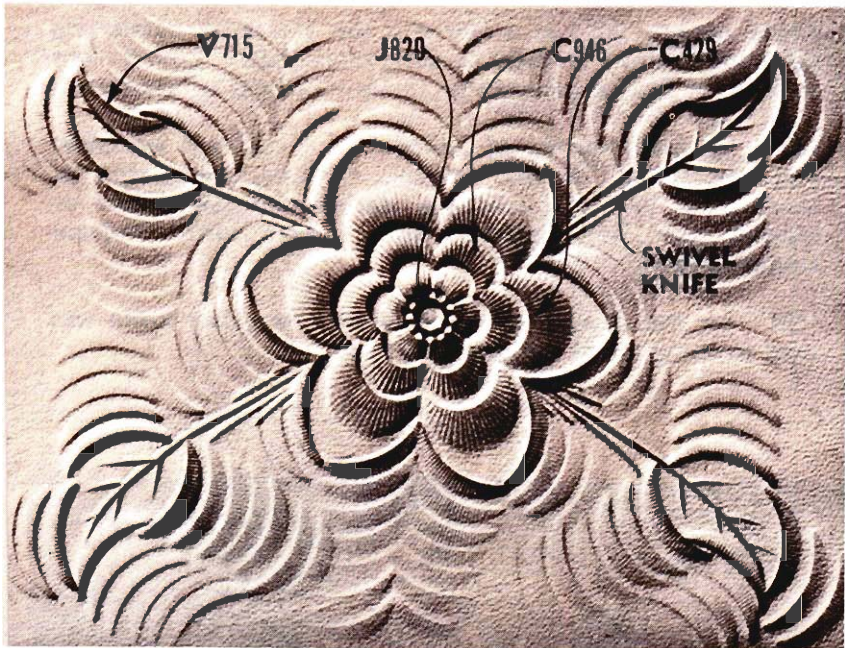
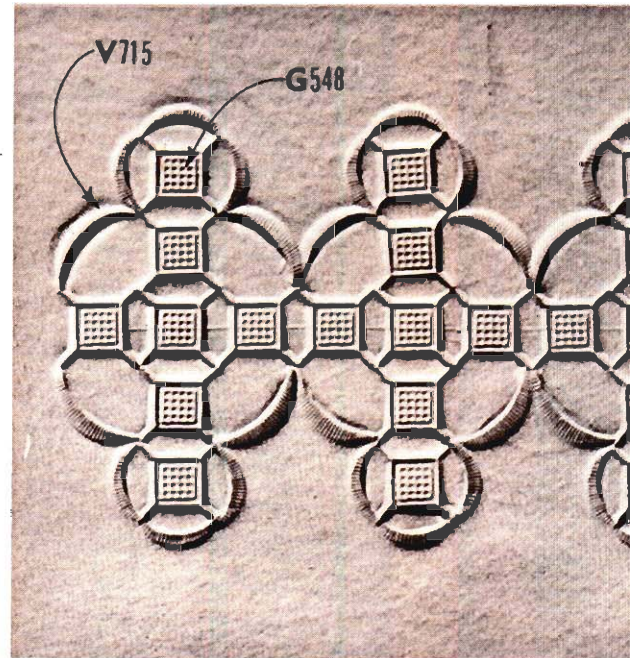
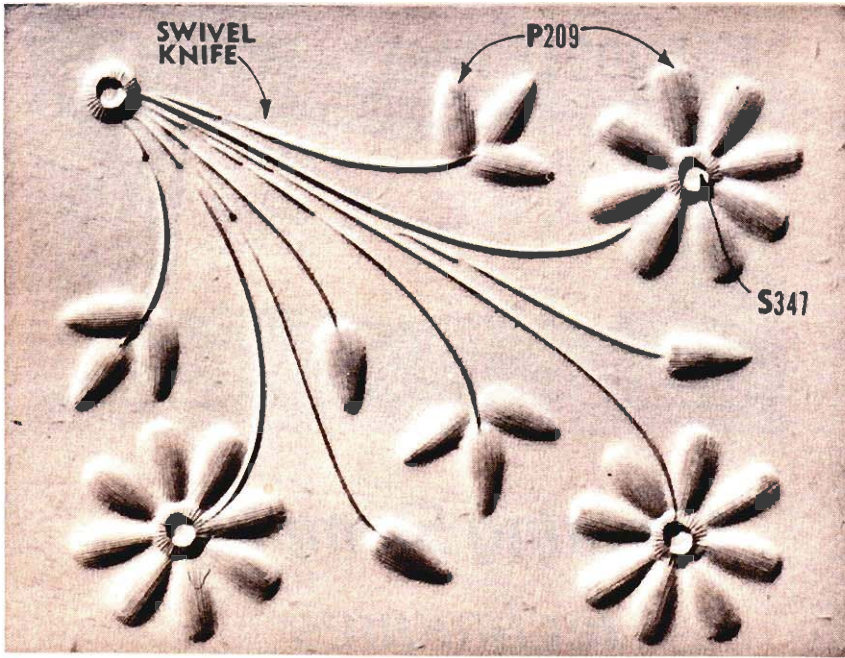
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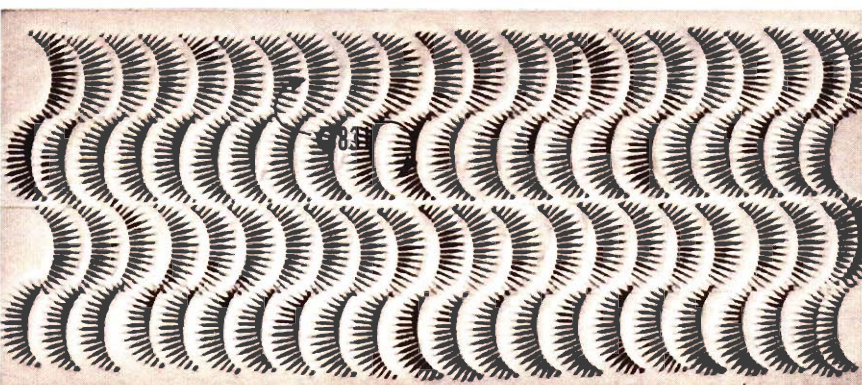
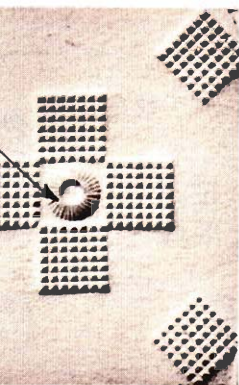
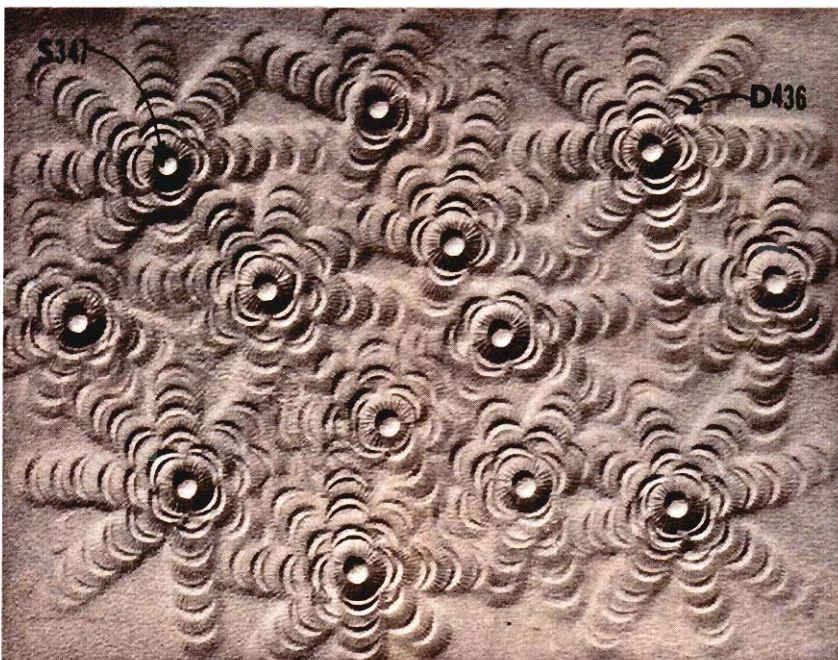
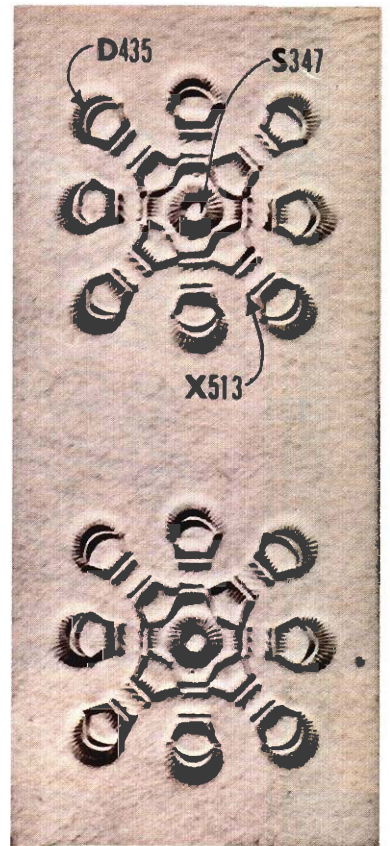
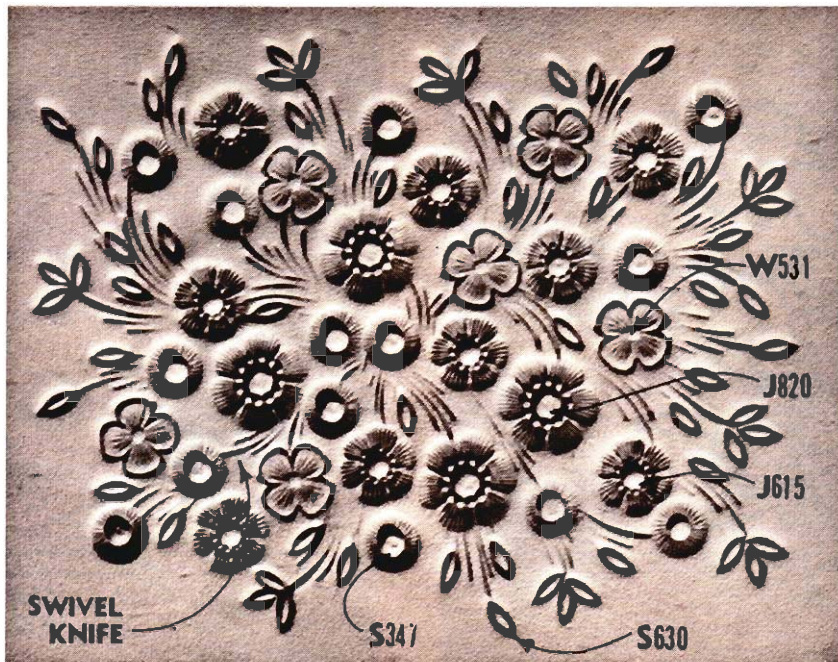
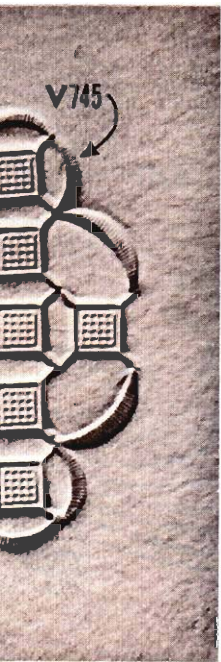






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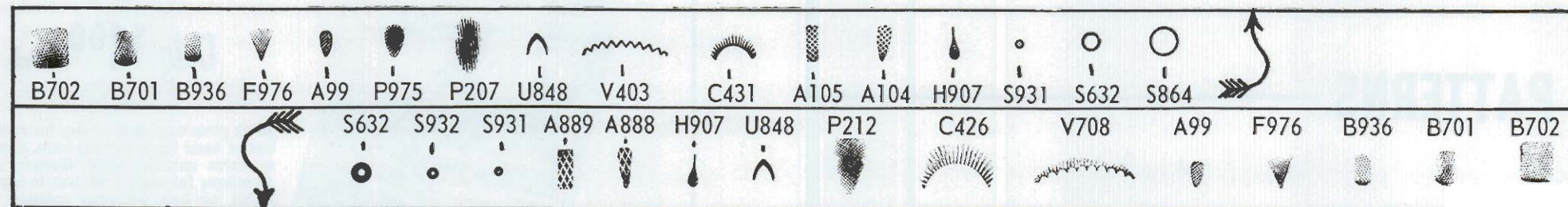
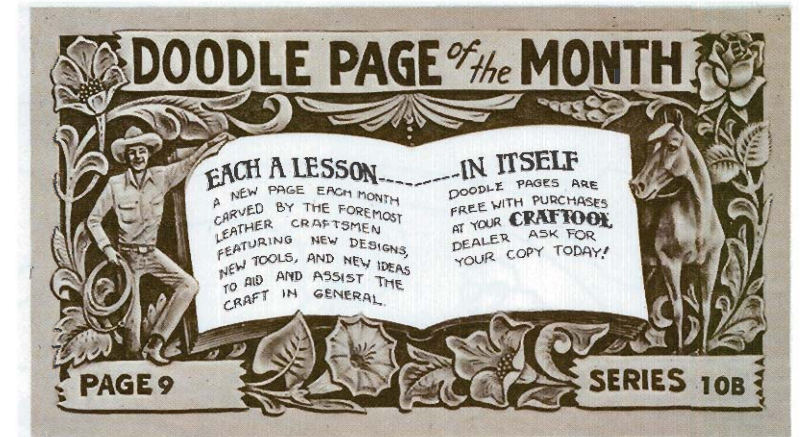


PHOTO-CARVE PATTERN



"BILLFOLDS FOR SPORTSMEN"  
by  
Gene Noland

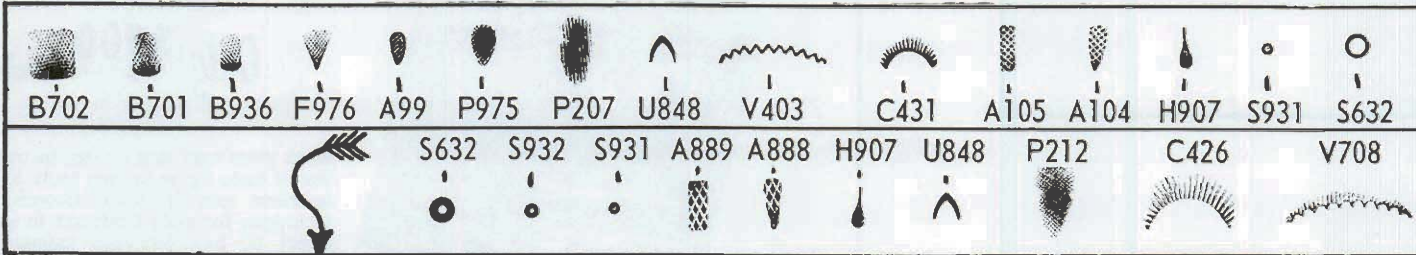
Here are two billfold patterns for those winter and summer time sport enthusiasts. Snowmobiling is quite a big winter time sport around Brockway, Pennsylvania as I am sure it is in other snowy parts of the country. Then as spring comes and the first breeze of warm weather is felt, the roar of the motorcycle can be heard for miles, so these designs are for those people.

In these billfolds I've tried to give a flowing pattern, allowing space for a name or other initials.

Start by tracing the pattern on your leather and cut your design, making sure not to cut the dotted lines as indicated on the tracing pattern. Some lines are cut lightly, but others are cut deeper to make the carving stand out.

I find the biggest fault most people have who are just starting leather carving is, they tend to have the fear of cutting through the leather. Lines cut too light will not give a good carving job. It takes time and practice to find the right depth of a cut. However if your leather has been cased good and the right wetness is





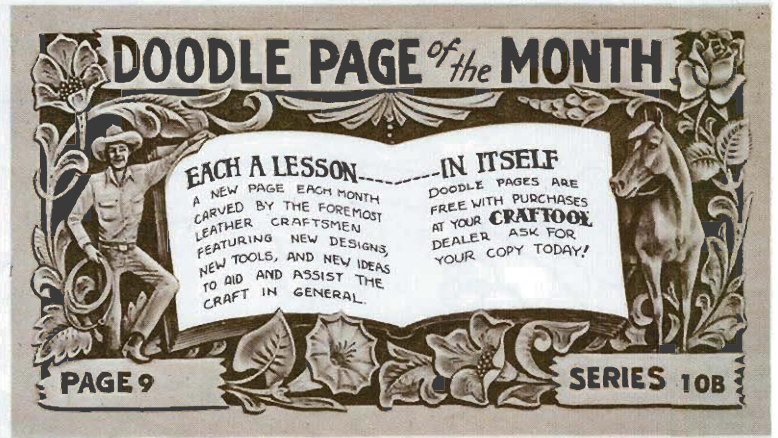
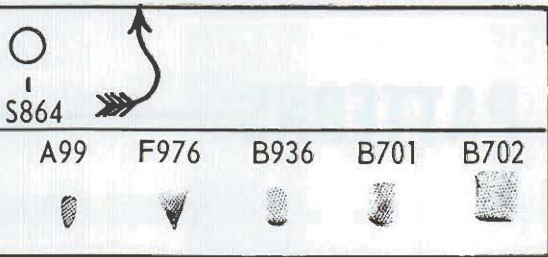
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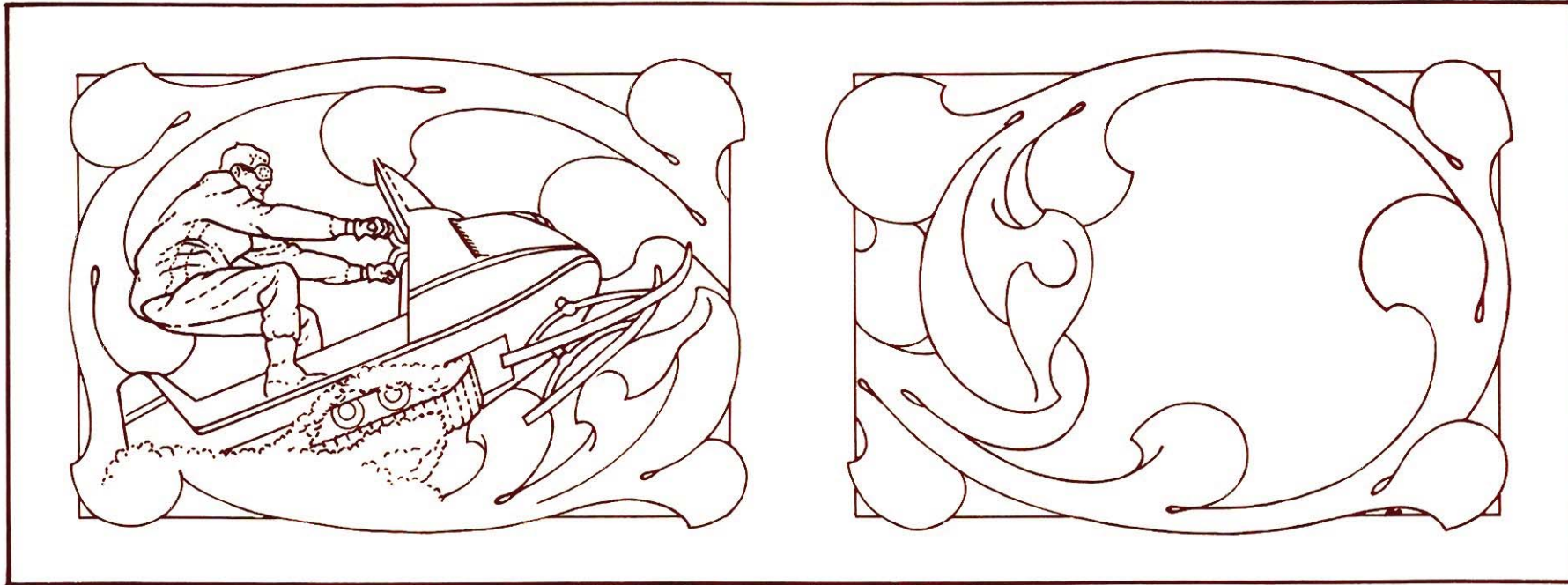
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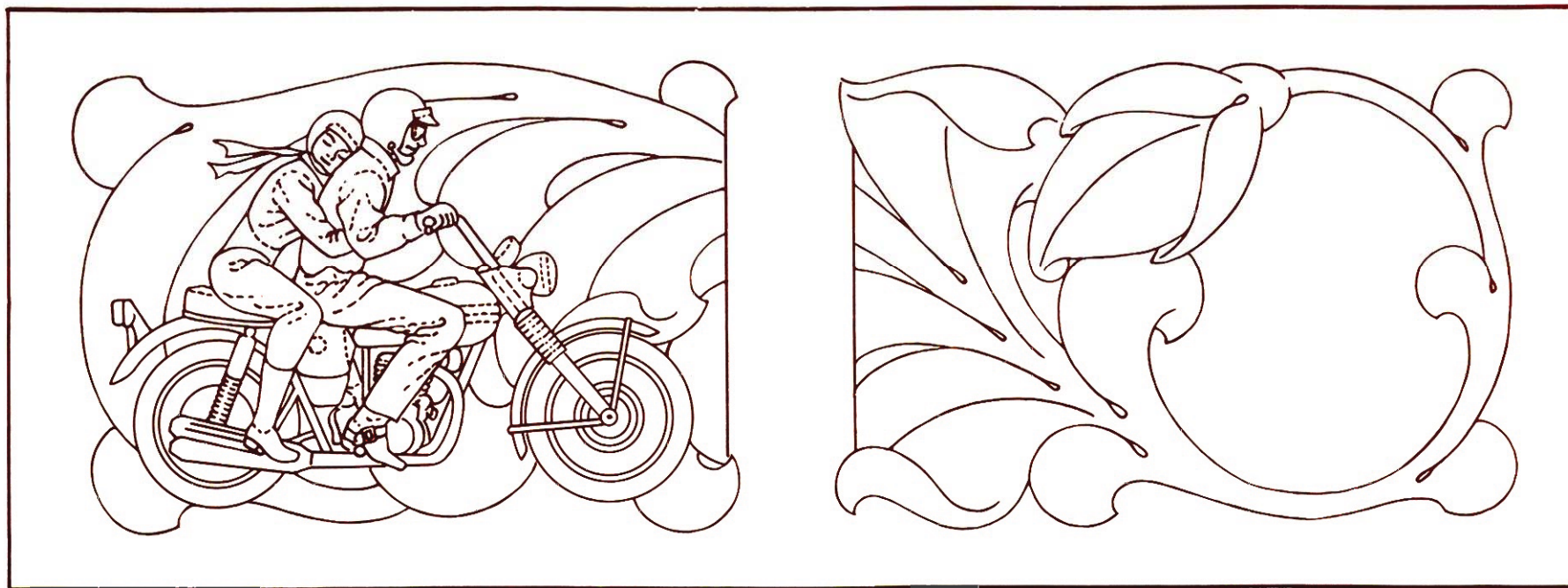
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**TRACING PATTERNS**



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Follow closely the Photo-Carved pattern to get the correct side of the lines to be beveled. The modeling tool comes in quite handy when making the folds in the clothes, etc. On bill-folds especially, I model or round off the design with the spoon-tip of the modeler. I do this because it leaves no sharp edges when it is in your pocket. Also the design becomes rounded with wear anyway.



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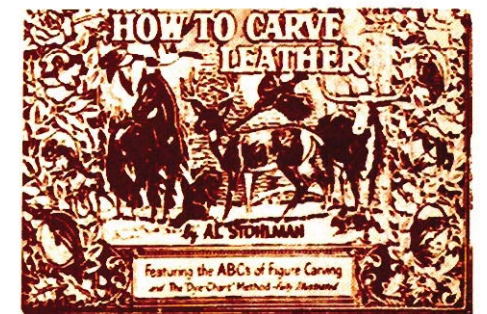
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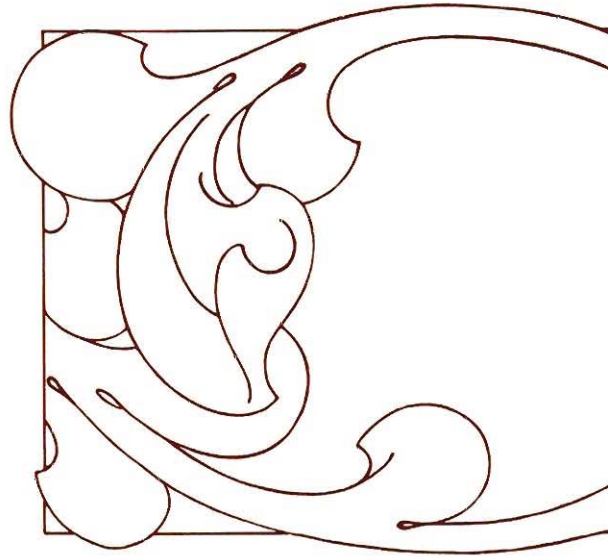
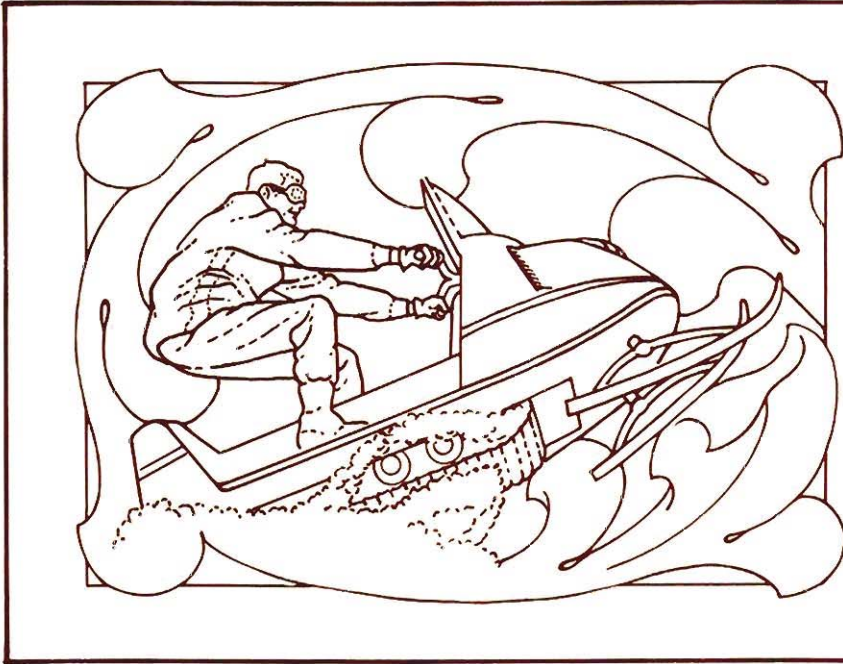
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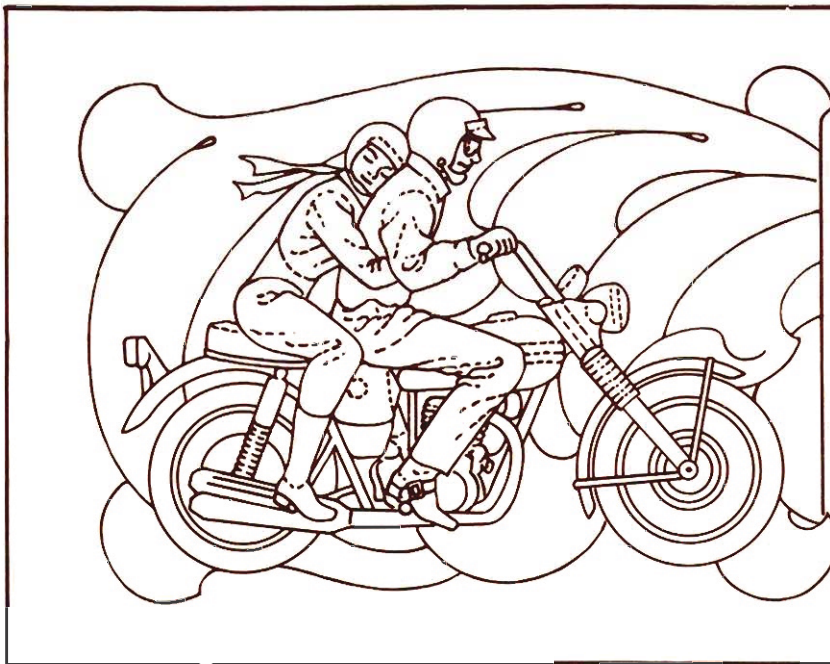


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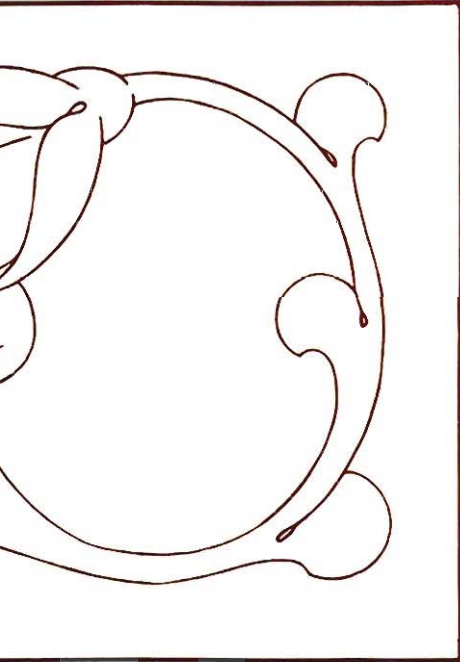
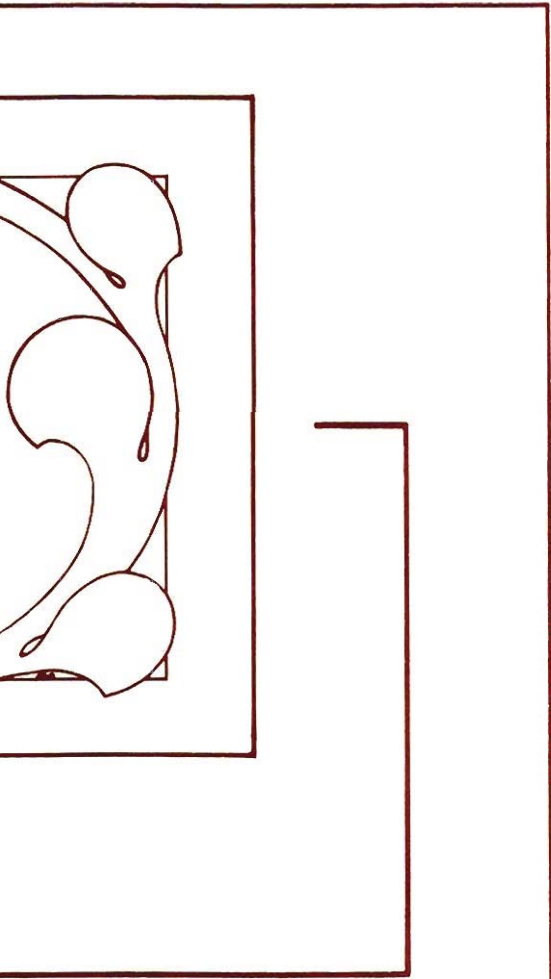




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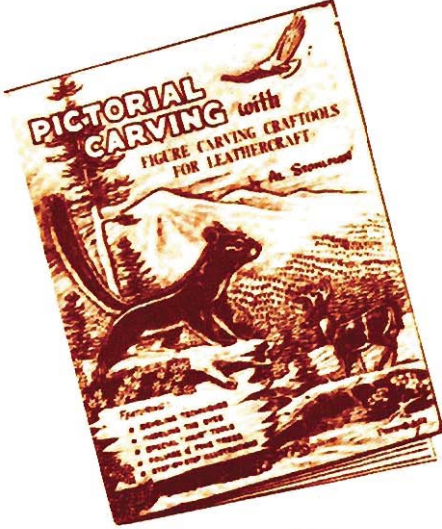






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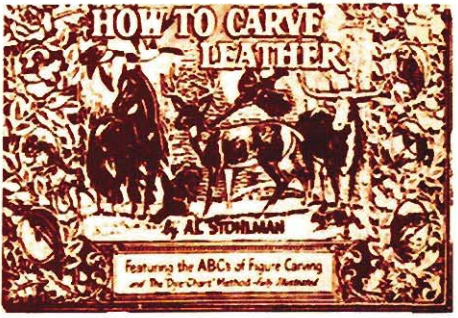


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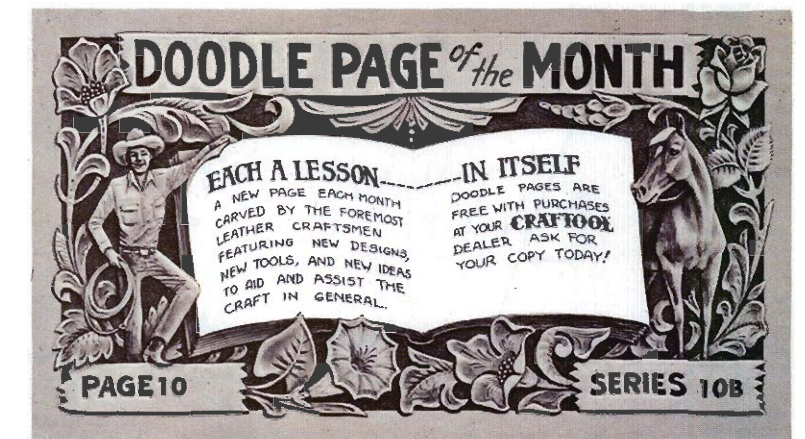
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## "DINNERTIME" by Dick Bloomquist

Before we begin, let me make a suggestion to those of you who are starting on your first attempt at figure carving. By all means, I consider Al Stohlman's book on "Pictorial Carving" to be a prerequisite. Also, for color work is his book "How to Color Leather". Nuff said, now down to fun.

As always, start with the foremost objects first — the fawn, doe, and the mountain horizon. For this, use F-890, F-891, F-896, F-897 and F-902 for small areas. (I deepened some of these areas with B-803, B-701 and B-936). This is not necessary, I just like the texture.

Next comes the clouds. Use F-900 for the sky, F-898 and F-899 for the cloud formations. Below, on the mountain slopes, use F-896. Now for the fawn and doe, F-895 and F-896 will get most of your contours. F-890 and F-902 for the hard-to-get areas. Finish contouring with your No. 3 modeling spoon. Also, the eyes can be done with this spoon.

The small, thin long places in the log posed somewhat of a problem, but I licked it with my trusty ole' "902", in conjunction with B-936 for a textured look. The knot is made with S-628.

I worked on the firs at left next, using F-915. Then, the foreground trees just below with F-933 and F-902. Notice that I have simulated small trunks and deepened that area to separate the trees from the grass, which I also used F-933 for, but with much lighter strokes of the mallet.

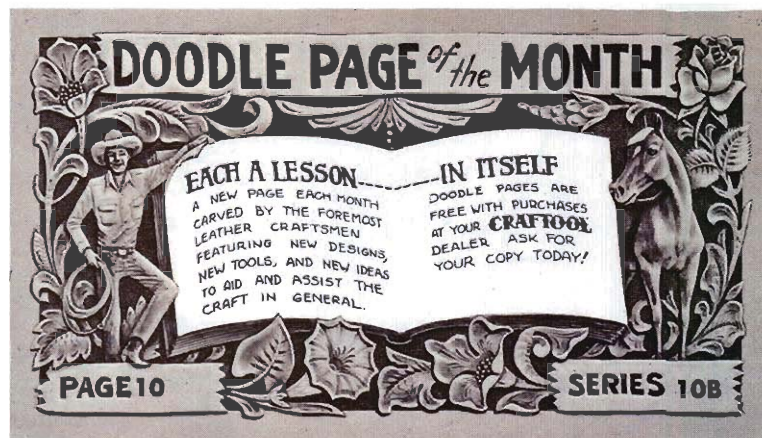
After making the grassline at the top, go to the bottom and start back up. Having completed this, you are now ready to bevel the "sand" under the animals. This is done with F-896. Next, blend the grass gradually to the sand. Use the same method on the right side.

The large leaves at the bottom right are next. I gave them a little texture using F-701, finishing with F-902. Notice that I undercut and raised some of these areas with a deerfoot modeler. Next, bevel the limbs above









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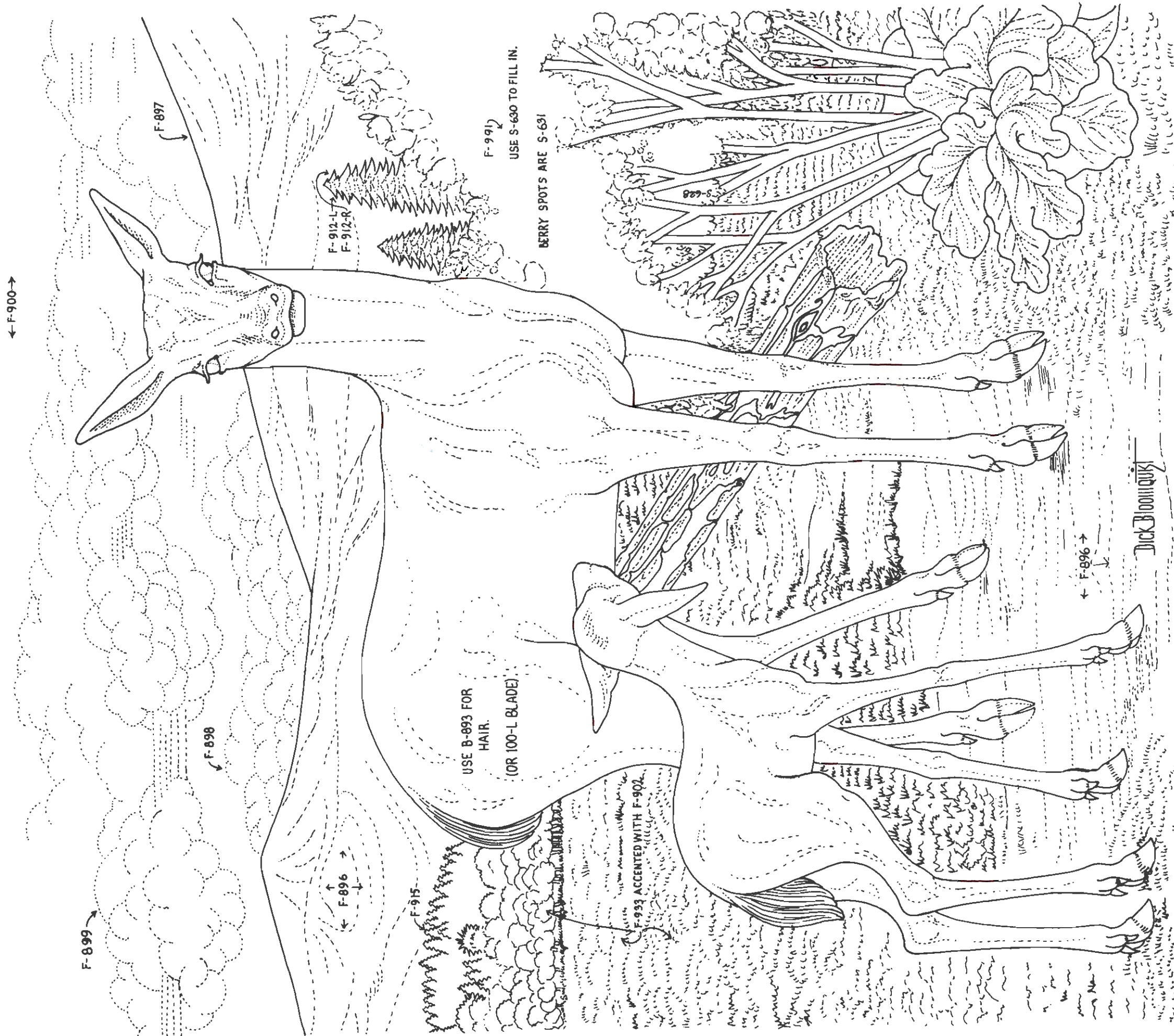
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I worked on the firs at left next, using F-915. Then, the foreground trees just below with F-933 and F-902. Notice that I have simulated small trunks and deepened that area to separate the trees from the grass, which I also used F-933 for, but with much lighter strokes of the mallet.

After making the grassline at the top, go to the bottom and start back up. Having completed this, you are now ready to bevel the "sand" under the animals. This is done with F-896. Next, blend the grass gradually to the sand. Use the same method on the right side.

The large leaves at the bottom right are next. I gave them a little texture using F-701, finishing with F-902. Notice that I undercut and raised some of these areas with a deerfoot modeler. Next, bevel the limbs above



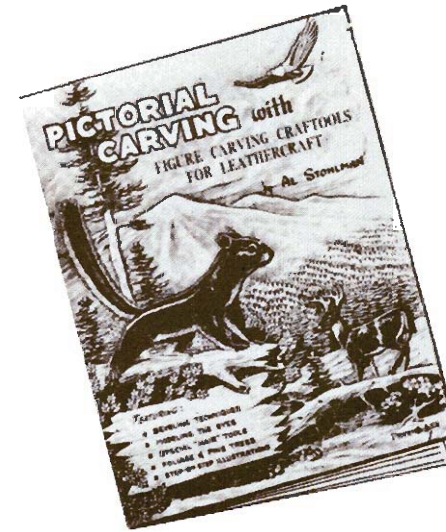


with B-205 and F-902 in the tight places, before finishing the grass in back.

Page 14 in Al's "Pictorial Carving" (again) will give you the secret to the maze of leaves. I started with F-991 and filled in with S-630. To top it off, any spot I couldn't get with F-902 or F-890, I used S-631 and presto, a berry tree (sometimes I cheat too.) The firs above this are done with F-912-L and F-912-R. Once again I refer you to "Pictorial Carving", page 11. Last but not least, comes the hair. I used B-893 and "brushed" it on, but your swivel knife with the 100-L blade will do just as well.

Now. Think you're through? Go back and search for those little "missed-spots" your friends are sure to find. You might also want to accentuate and deepen the shadows with light brown dye.

Have fun and until next time, keep on toolin'.



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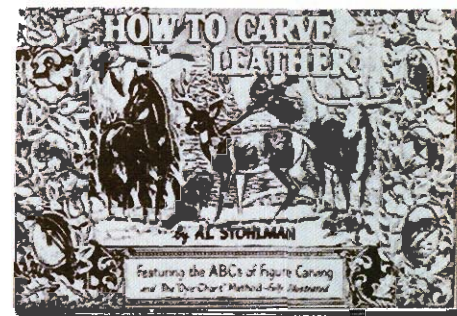


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← F-900 →

F-899

F-898

F-897

F-912-L  
F-912-R

← F-896 →

F-915

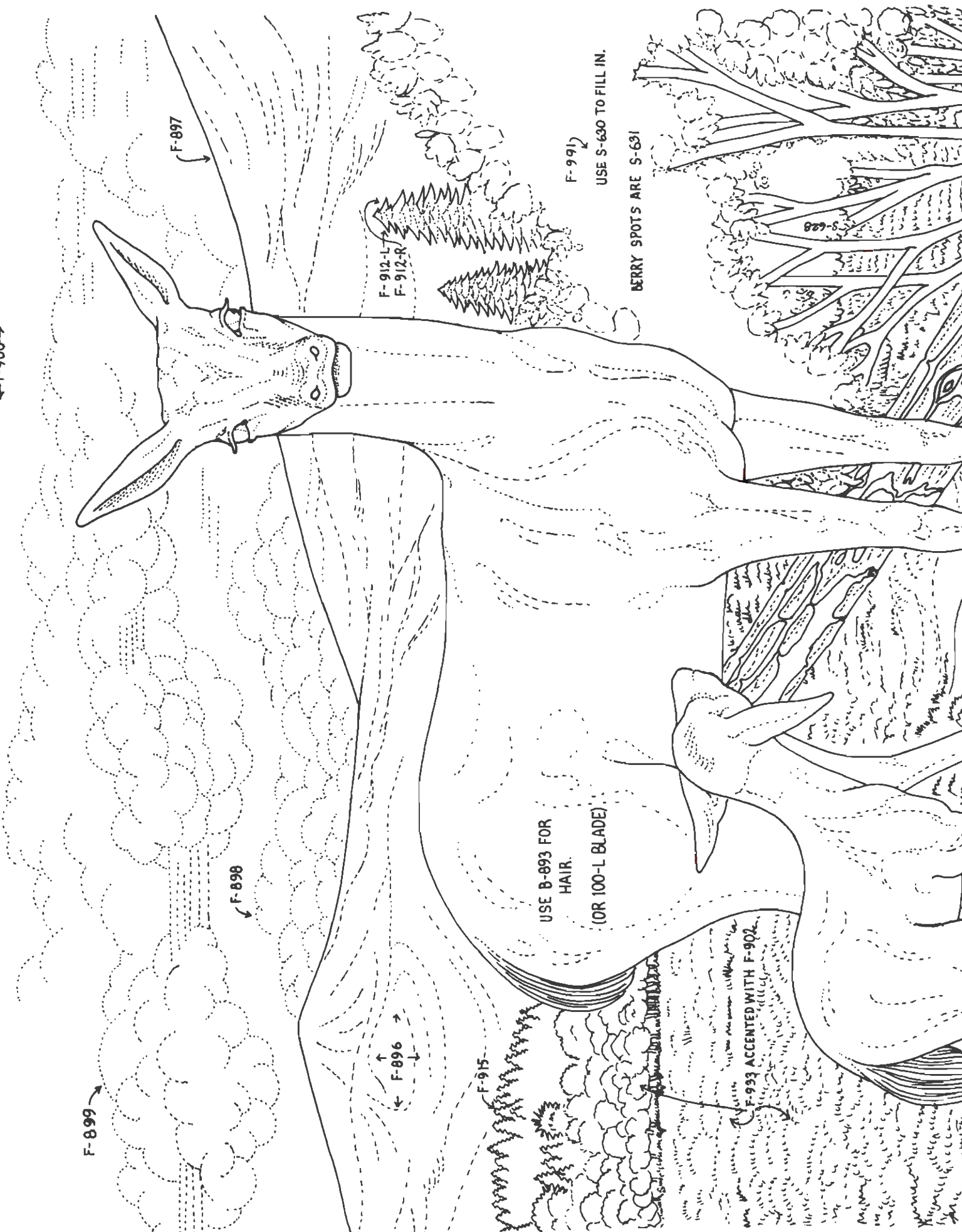
USE B-893 FOR  
HAIR.  
(OR 100-L BLADE)

F-991

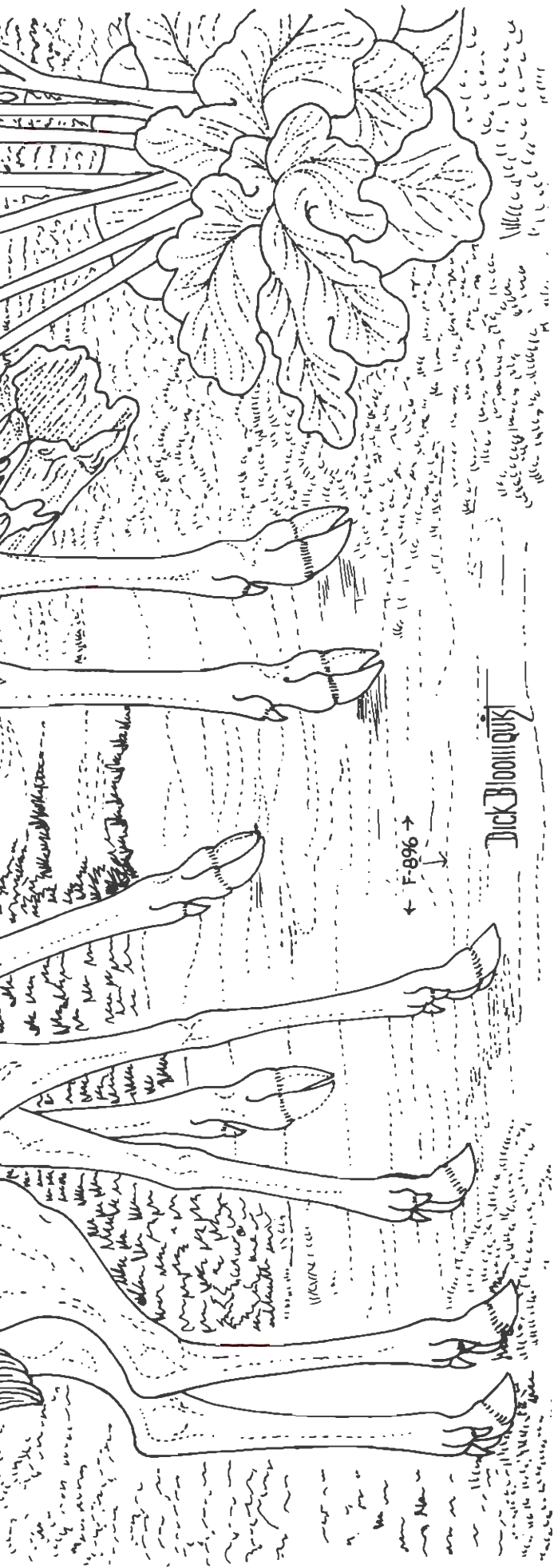
USE S-630 TO FILL IN.

BERRY SPOTS ARE S-691

F-933 ACCENTED WITH F-902





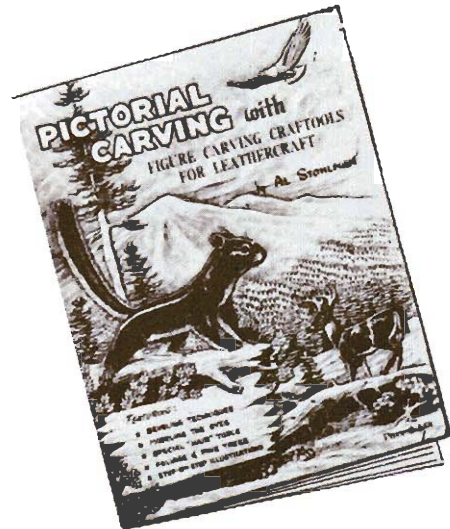


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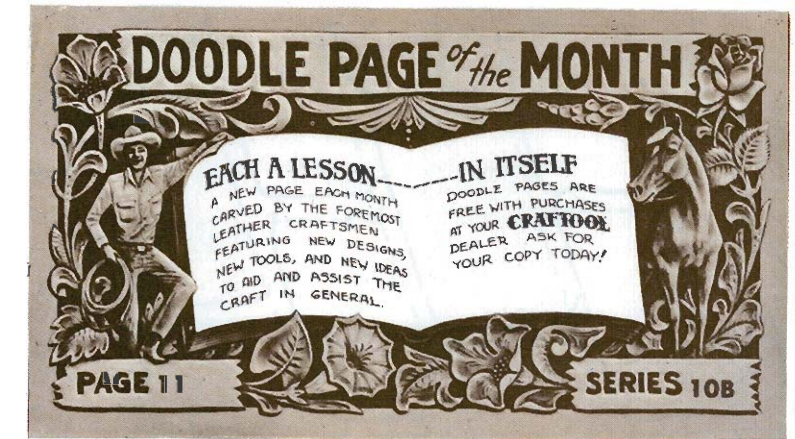
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## SPRING by Helen and Chestley Duft

The FOUR SEASONS have been portrayed in many ways. For a change, let's view them through the eyes of youth.

With this in mind, study our interpretation of SPRING.

Shall we reminisce?

Remember the feel of the new grass under moccasined feet. Or, for the really brave, the tickle of grass between bare toes.

The fragrance of the first Spring flowers that seemed to pop up almost everywhere. Picking your first bouquet to surprise mother or your favorite teacher.

Warm furry kittens for companions on a bright sunshiny day. And watching them scurry after a ball as it rolled through the grass.

Feeling the warm rays of the sun that reflected from the old stone wall as you sat on the grass and occasionally glanced up at the blanket of blue sky — not a cloud in sight.

Wasn't it great just to be alive and a part of SPRING?

We have endeavored to keep the design simple and uncomplicated so that even the novice figure carver should have no trouble.

In carving a project like this, we usually concentrate on completing the larger areas first (if it does not present any problems to carving the smaller areas). This may, if you have only a short time to work and the leather becomes too dry, the smaller areas are more easily "spot" cased.

We started with the sky. We used the 199 beveler around the girl's head and the stones. We like to use this tool whenever we want maximum depth. Crafttools 901, 900, 899, 898, 976 were used to mat the sky area.

Next, after beveling around the girl, kittens, and the large flower, (Crafttools 897, 197, 891, 890, 941 were used) we concentrated on the grass. Crafttools 917, 918, and 916 were meant for this usage. 917 should be used on the distant grass. Use 918 for most of the area. 916 makes accent areas to break the monotony of large areas. Swivel knife cuts work well for this purpose, too. If you are not familiar with these tools you will want to experiment on a scrap of leather first. If the leather is too damp, work on other parts of the project. Leather needs to be fairly dry to get the proper impressions for grass. Number 104 should be used in shadow areas around objects.

There are many tools or combinations of tools that will make flowers. We have shown the usage of five here, to get you off to a good start.

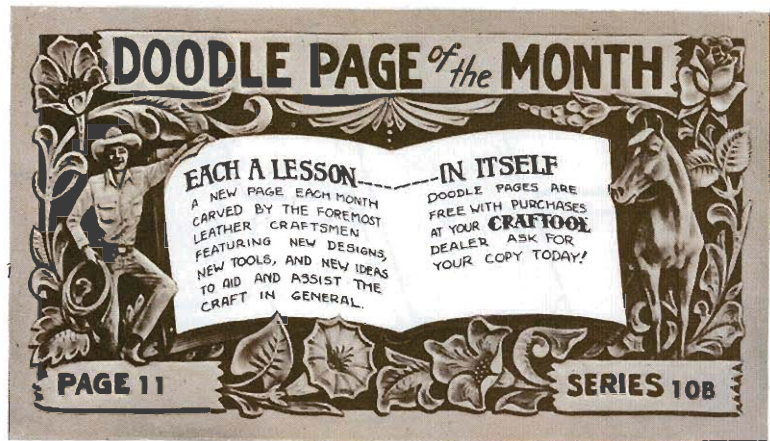
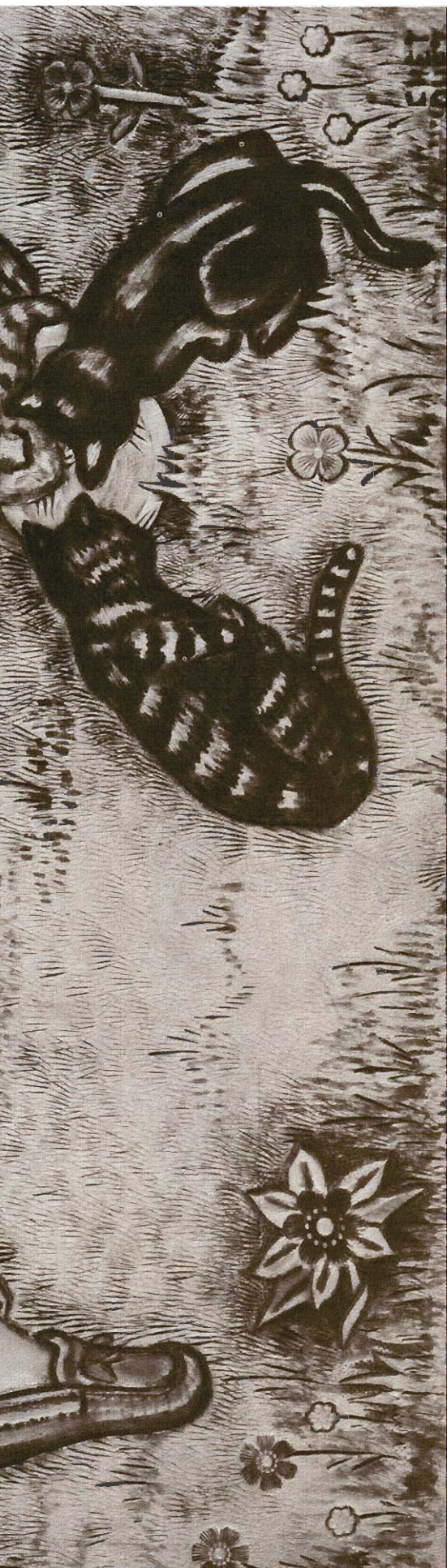
First of all, for the large flower in the lower left, use 820 for the center of the flower. 531 was used on the larger flowers around the three kittens. 815 and 617 make the rest of the Spring bouquet. If you are not hitting the grass tools too hard, the flowers can be put in afterward, but











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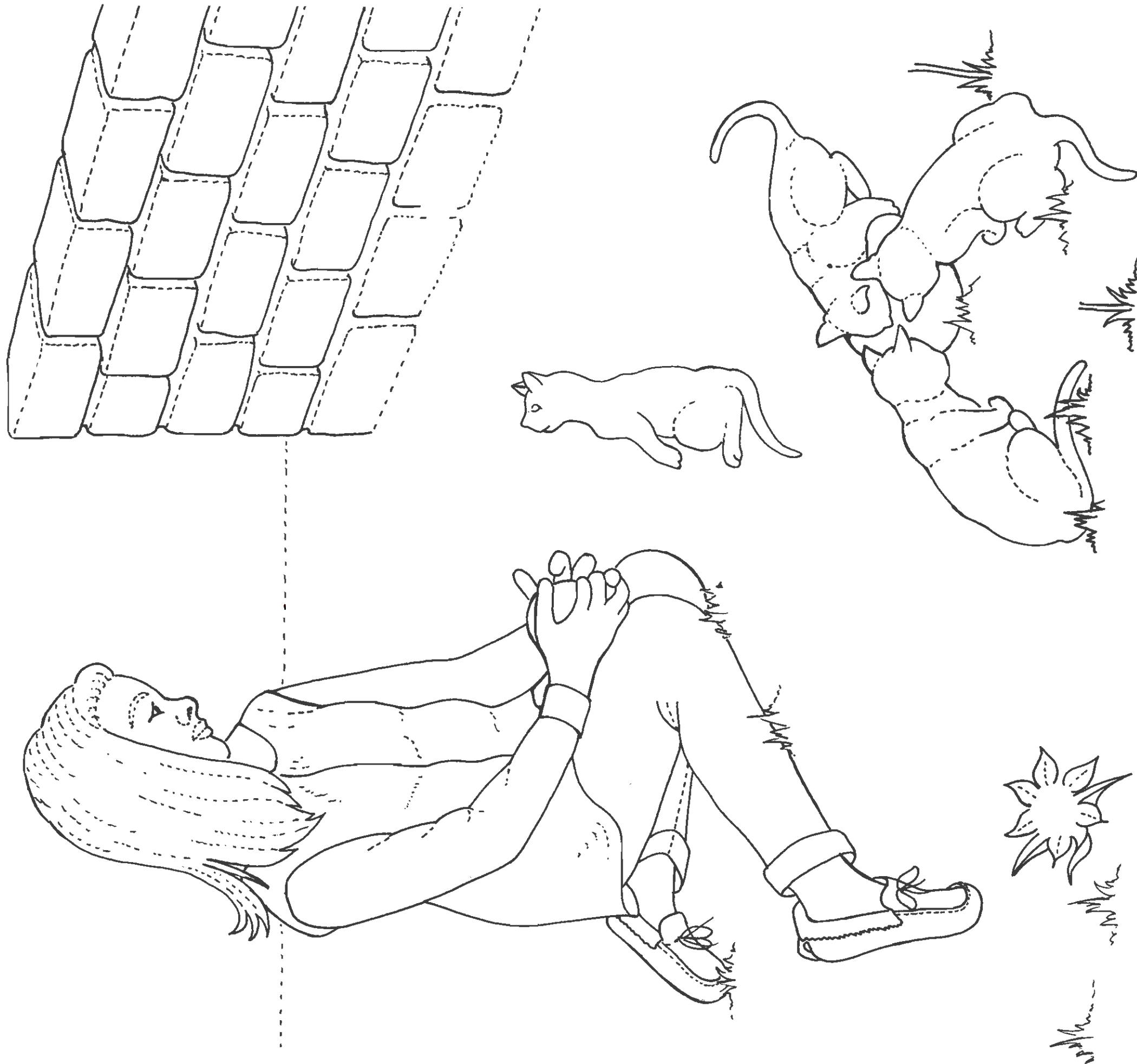
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for best results, stamp them first and then "ease" up around them with the grass tools. After flowers and grass are "in", use the swivel knife to make the stems. Crafttool 959 can be used for leaves on the stems of the larger flowers if you prefer.

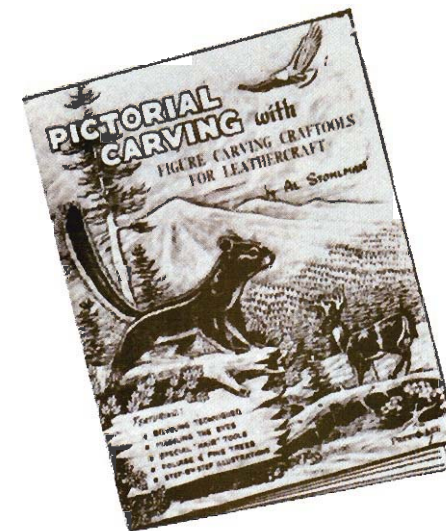
Knife cuts, beveling, and modeling on the girls face should be done carefully. Rely on dye to bring out many of the details here. In fact, we usually "carve" the face with the modeler first, resorting to knife cuts or tools only if necessary. If faces are new to you, try several on scrap leather first.

Most of the figure carving in this project is routine and should not be difficult. If in doubt, "rough" it in with modeler first, then proceed with tools. For the hair effect on the kittens, from force of habit, we used the 199 lined beveler. However, the hair blades for the swivel knife provide better control and if you are just starting, then start out with these.

Avoid too much detail on the rock wall and try to keep flowers and tall grass from "crowding" the main objects in the picture. Tufts of taller grass in front of main objects help to give depth to your project.

For a guide to dyeing the picture, just close your eyes and think back to your childhood impressions of a sunny Spring day and you'll know exactly what colors to use.

We hope you enjoy SPRING.



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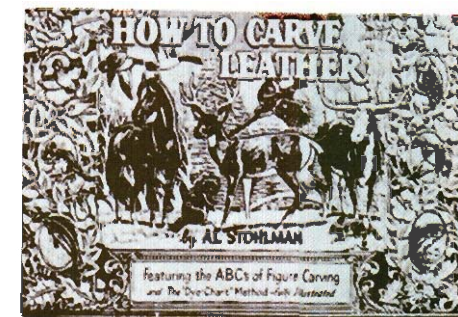


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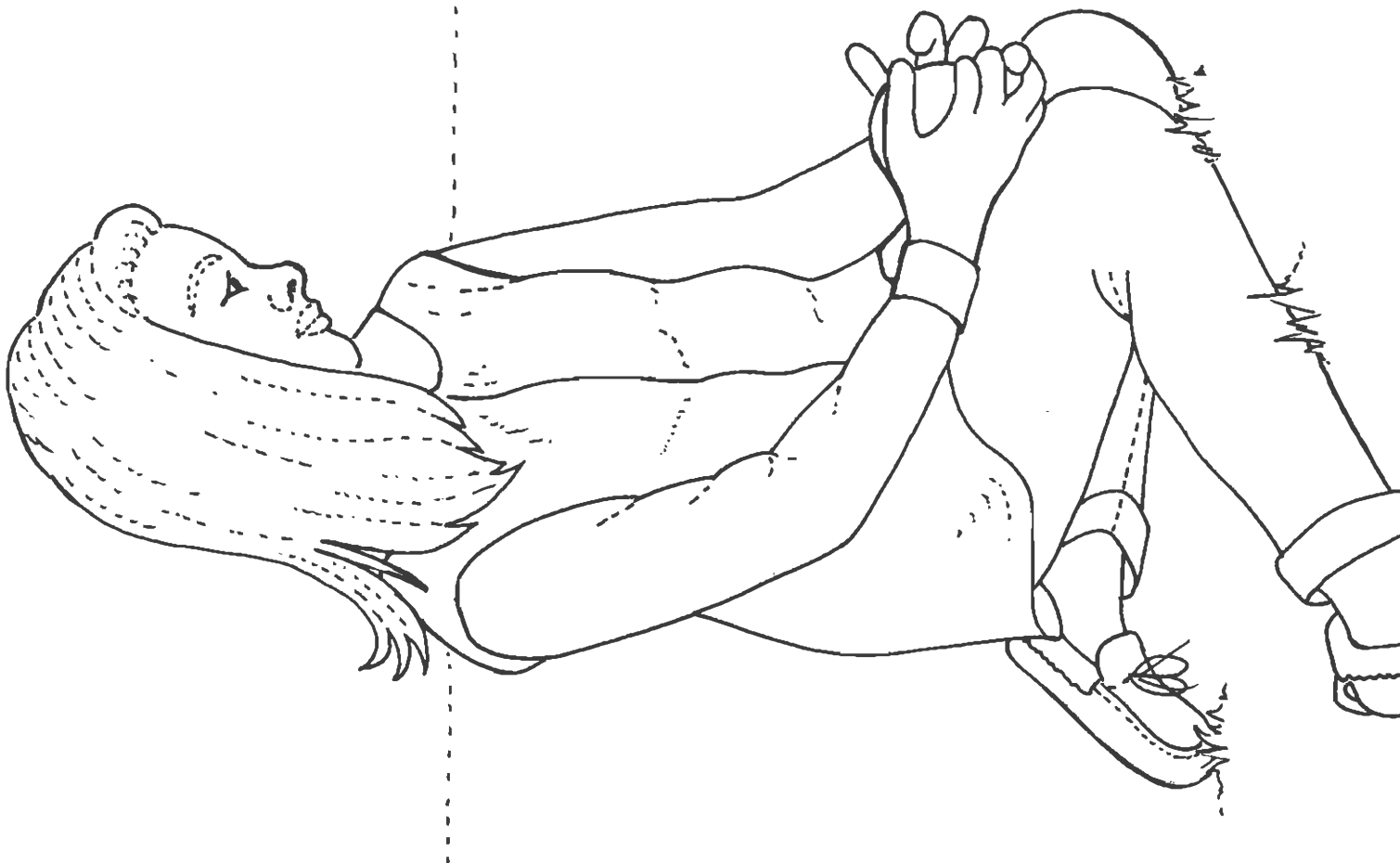
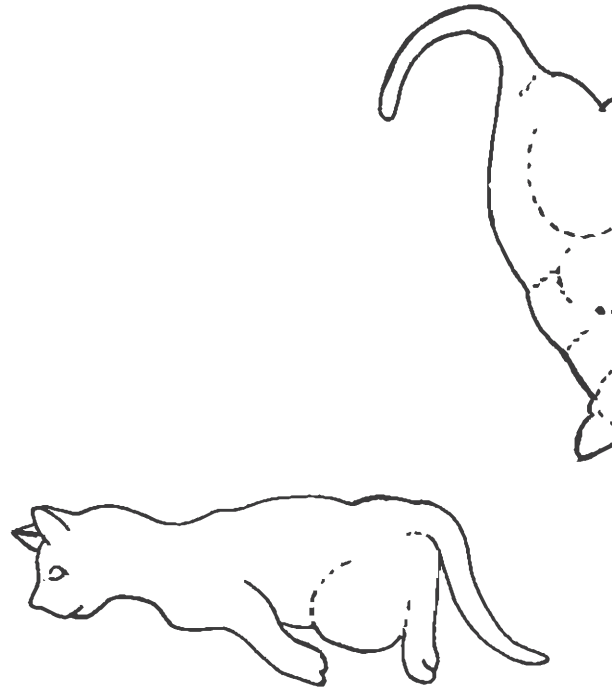
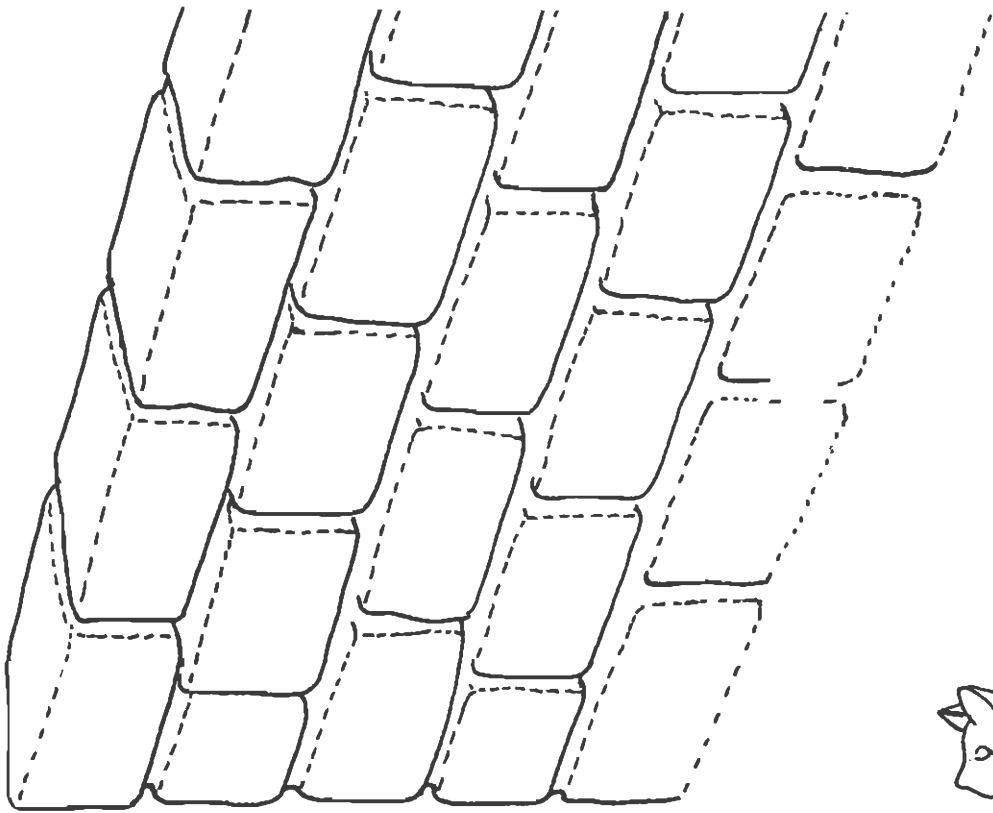
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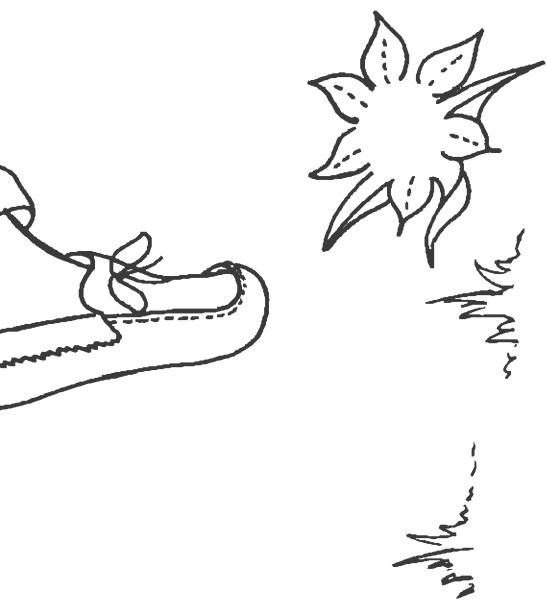
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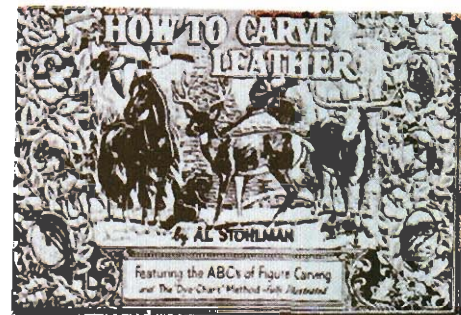


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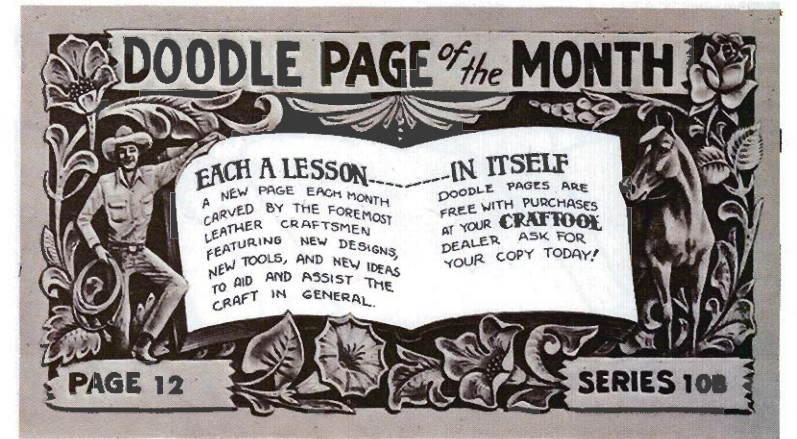
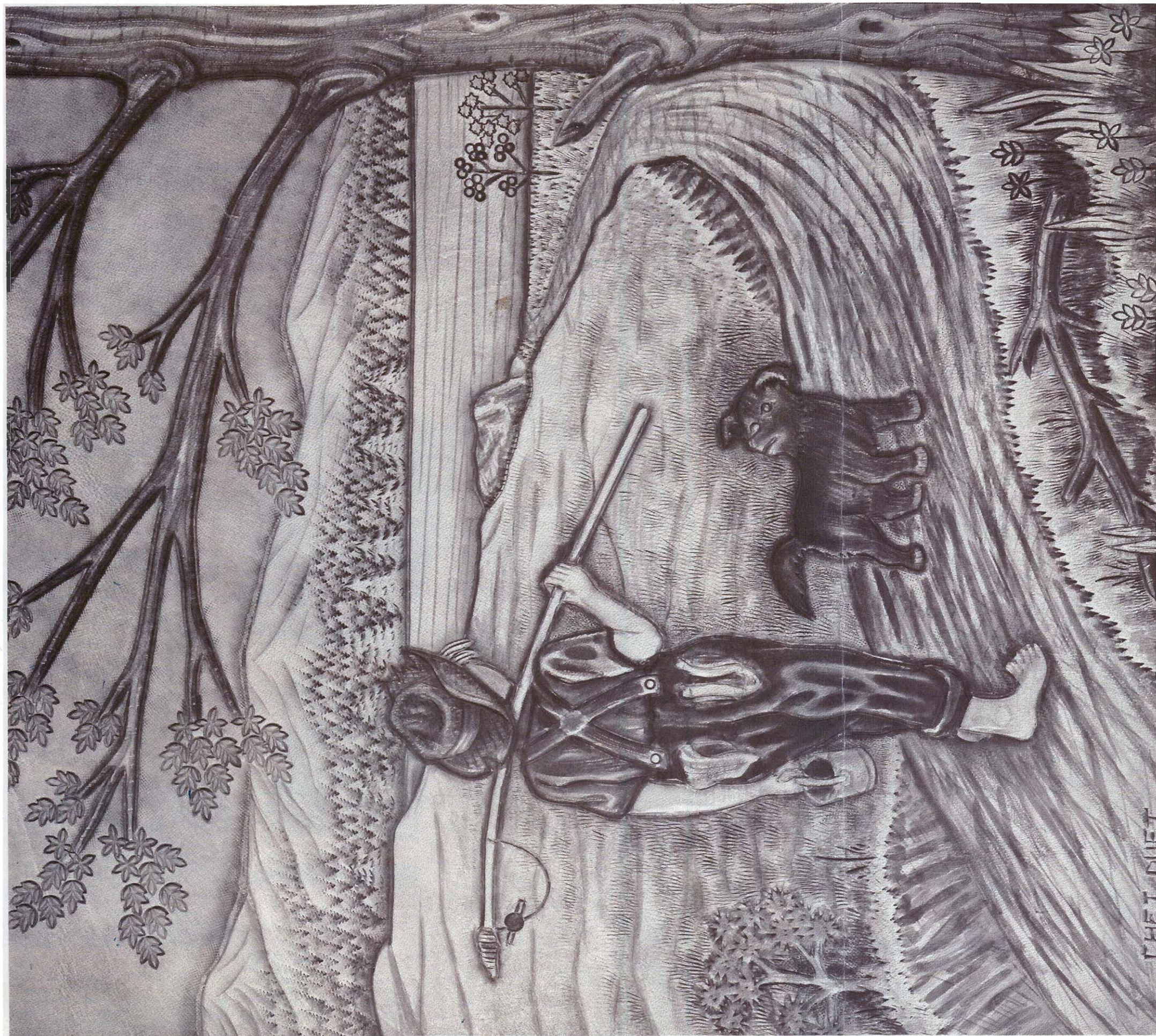
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## SUMMER

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Helen and Chestley Duff

The FOUR SEASONS have been portrayed in many ways. For a change, let's view them through the eyes of youth. In part one, SPRING, we viewed it through the eyes of a girl, for SUMMER—it's the boys turn—Okay?

With this in mind, study our interpretation of SUMMER.

Shall we reminisce?

Remember getting the fishing pole down from its winter hiding place. Trying to find the package of fish hooks you bought last summer. Checking the line to see if it would still land the "big ones." Finding a shovel and digging for bait. Placing the old faithful sling shot in your pocket, just in case you see the old turtle at the lake. With all your equipment you headed down the trail. How old Shep would run ahead and then wait for you to catch up. You were so filled with the warmth of SUMMER that you scarcely felt the gravel under your bare feet. How the leafy branches seemed to wave as you passed, and the lake drew you toward it like a magnet. Wasn't it great just to be alive and a part of SUMMER?

We have tried to keep the design simple. The figures are large enough to avoid tiny details. But, this project does require some special tools, so be sure you check your tool box before you start this project.

To bevel around the top tree branches and the mountain skyline, we used Craftool 199, and 976. To mat the sky, we used Craftools 901, 900, 899, 898, and of course the 976.

To make the tree leaves, we used a combination of 990, and 991.

Special Note: Normally, a veteran craftsman never works his leather too wet. But, by experimenting, we discovered an exception. If you wait till the leather is properly dry and stamp the foliage, then you have the difficult task of trying to mat around the leaves. Not only is it time consuming, but almost impossible. We discovered that if you mat the sky while it is a bit on the "wet" side, you can mat the areas where the leaves are. Then, stamp the leaves over the matted area. If there is enough moisture in the leather, the design of the matting tools will not show on the leaves. If you use a piece of leather larger than you need, these extra borders are great to experiment on. This could keep you from ruining your project. The simulation of bark on the tree is done with a modeler, but smoothe bevelers can be used if you prefer.

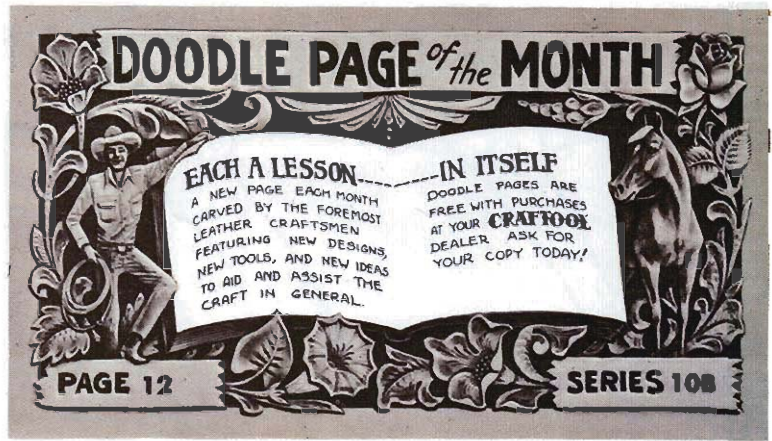
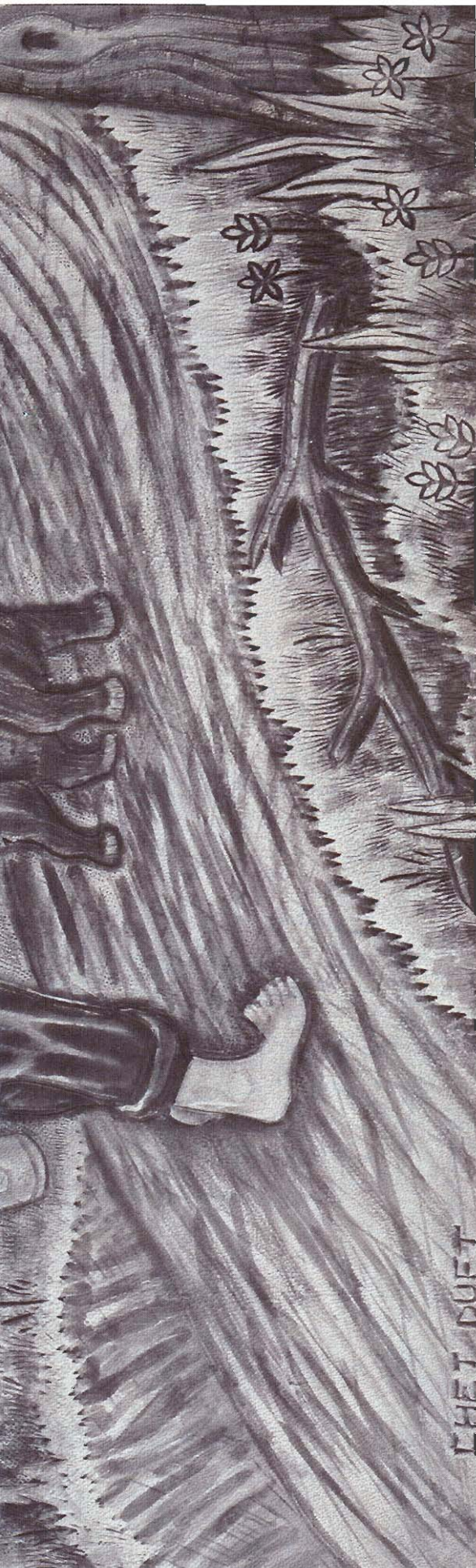
Except for the sky, the rest of the project was beveled using Craftools 897, 896, 895, 891, 890, 941, and 902.

After you have beveled the distant mountain range, it is time to stamp in the forest on the far side of the lake. For this, the special Craftool 915,









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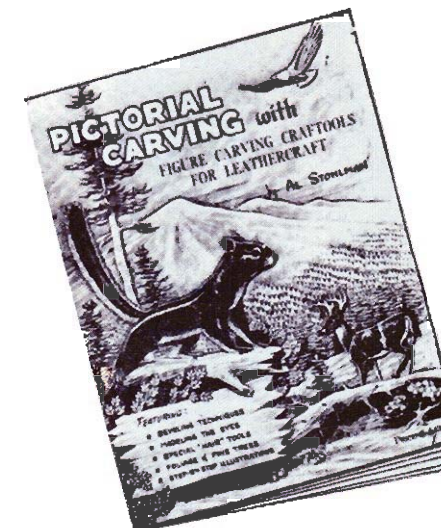
was made. Again, we suggest you practice before you start on your project, unless you are familiar with the use of this tool.

The two small trees at the waters edge are made with knife cuts for trunk and branches and tools 632 and 989 for foliage.

For the grass areas use tool 917 for the distant grass and 918 for the rest of it. Background tool 104 is used in shadow areas around the figures and bases of trees and rocks. Accent areas in the grass can be made with the swivel knife or Craftool 916.

The bush on the left was made with 941 and 902. The float on the fishing line uses 864. We used 199 to simulate hair on the dog, but hair blades work better.

For a guide to dyeing the picture, just close your eyes and think back to your childhood impressions of a warm SUMMER day and you'll know exactly what colors to use.



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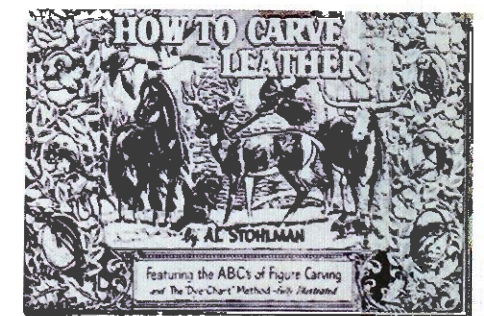
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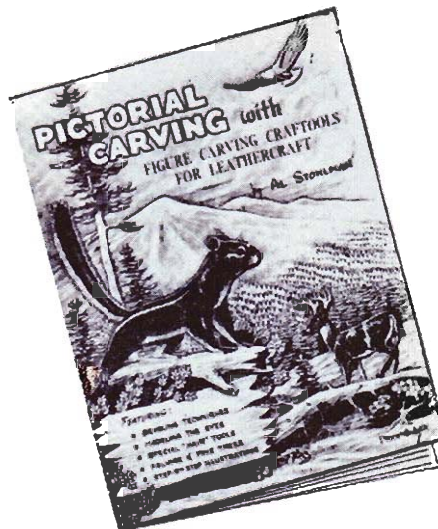
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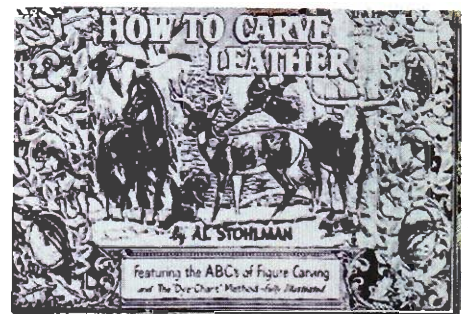


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