

Vintage Doodle Page Collectors Set - Series B11

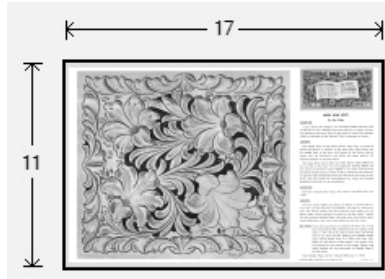


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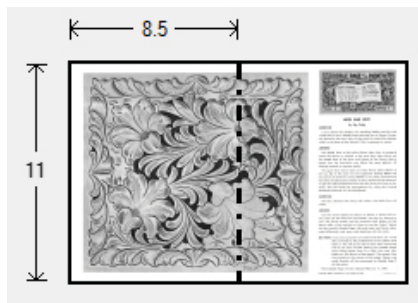
Doodle Page Digital Download

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



1) Full Size

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



2) Tiled

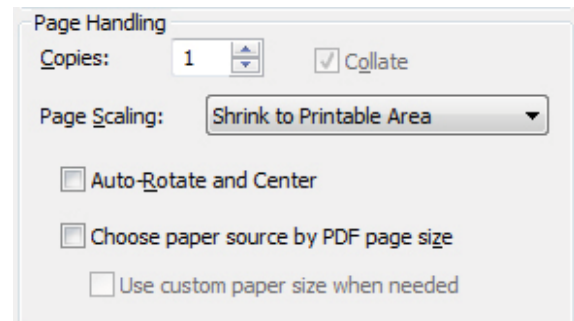
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

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

(Some Doodle Pages do not have backs)

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



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



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 **CRAFTOOL**
DEALER. ASK FOR
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PAGE 1 **SERIES 11B**

FALL
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 FALL.

Shall we Reminisce?

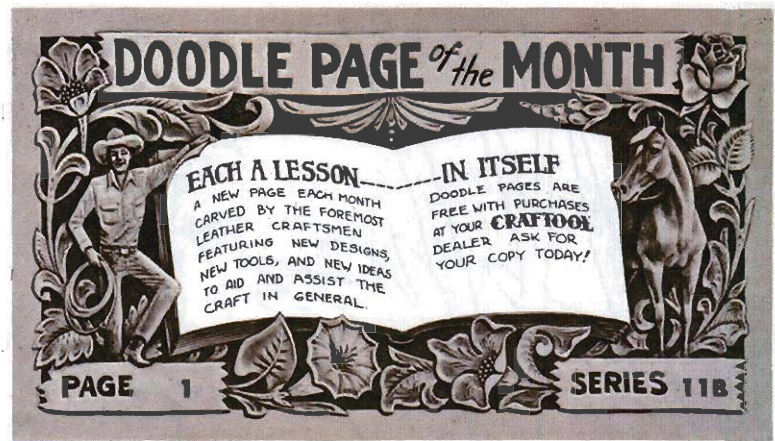
Remember the magic of green leaves putting on their colorful Fall wardrobes before turning loose from the branch and launching their solo flight to the ground. The new shoes that felt too tight to feet that were losing their freedom for another nine months. The smell and feel of new clothing as you gathered your books and wandered down the lane to meet the school bus. Peeking in the hollow tree to see if the squirrel had added more nuts to his storeroom as he prepared for the oncoming season. The stately branches of trees, who months before had waved so proudly, now were still as though embarrassed at their nakedness. The renewed friendships with those you have not seen all summer. The stacks of new hay, the shocks of corn and a certain crispness in the morning air. Wasn't it great to be alive and a part of FALL?

For matting the sky, we used Craftools 901, 900, 899, 898, 976, and 104. Beveling around areas and figures other than sky were done with 897, 896, 891, 890, and 200. Number 902 and 941 are handy for small places.

Bark on tree limbs and trunk are done with modeler or smooth bevelers or a combination of each. For the nuts in the hollow trunk, we used the acron tool—552 and seeder 864. Background around the nuts with 104 or similar tool.

On the distant grass we used 917 and on the closer grass we used 918. We used the swivel knife for accent cuts, but the 916 works well, too. Around figures, shadow areas and





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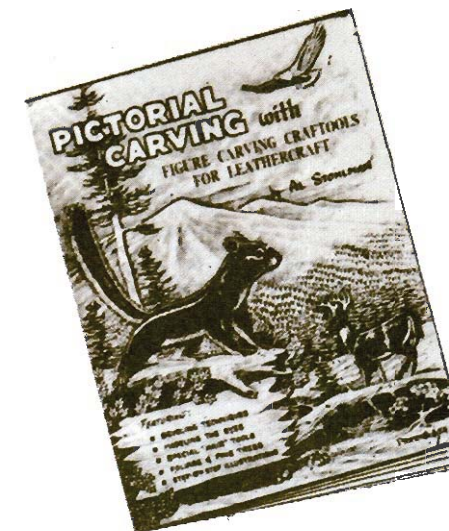


the right side of the squirrel, use the 104 backgrounder and "fade" into grass areas.

The trees in the distance around the buildings are swivel knife cuts.

Because of its size, the squirrel needs a little special attention. For the hair on the tail and back, use 902, then use 104 around the back and tail to make it stand out from the background. Carefully, cut with the swivel knife to simulate the hair on tail and back. The rest of the hair can be done with the hair blade, or the 199 lined beveler.

As a color guide for this project, just pause, close your eyes and think back to your childhood and you will know exactly what colors to use.



PICTORIAL CARVINGS

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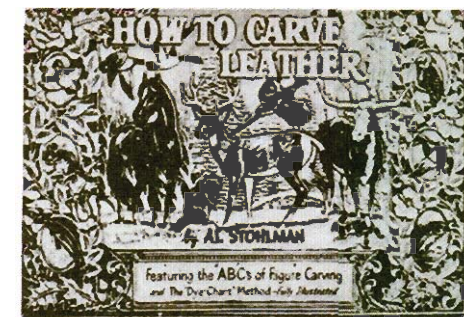
Book gives easy step-by-step instructions on use of basic figure carving tools. Shows how to carve animals, birds, flowers, scenery, technique for using Crafttools to achieve the effect of hair on your animals. Even a beginner can learn quickly how to do figure carving with this book. By Al Stohlman. 16 pgs. 8½" x 11".
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Al Stohlman tells you exactly what tools to use and how to use them. Dyeing fully explained. Patterns for belts, billfolds, key cases, etc. included. Shows you how to carve fish, horses, birds, many other animals. 32 pages, 13 different chapters. Order your copy today.
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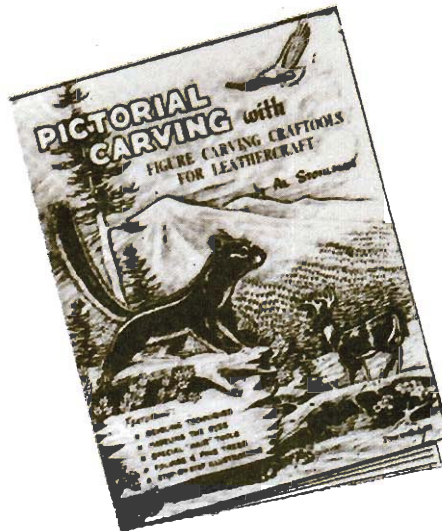


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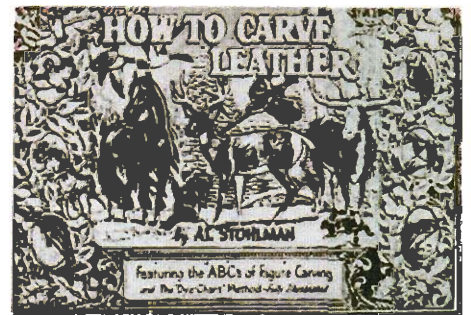
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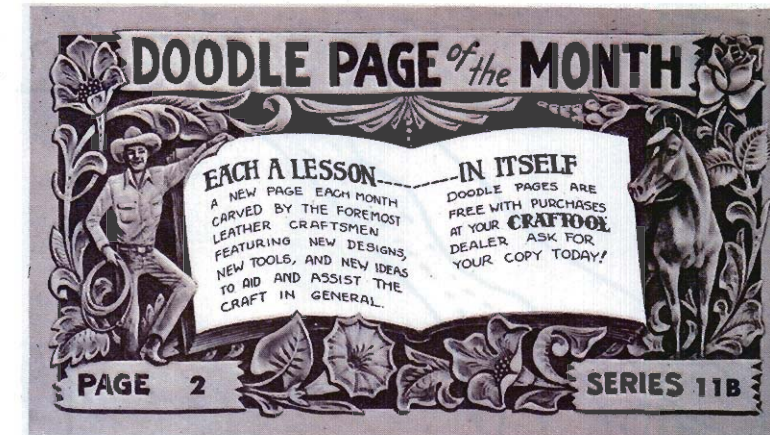
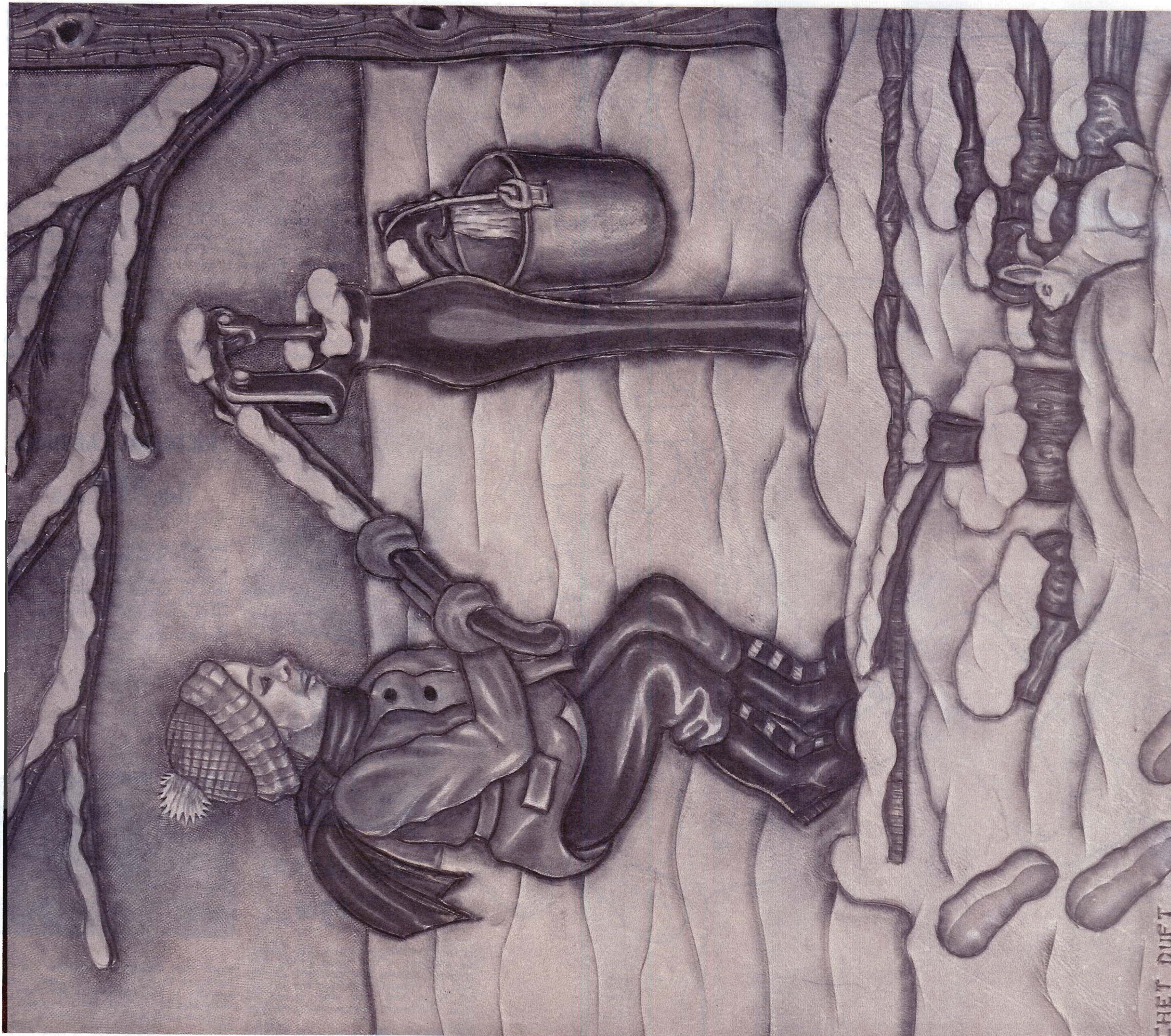
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WINTER

by
Helen and Chestley Duft

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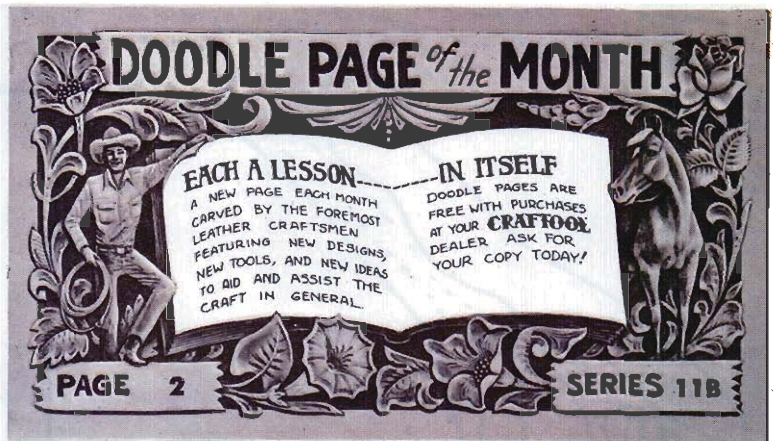
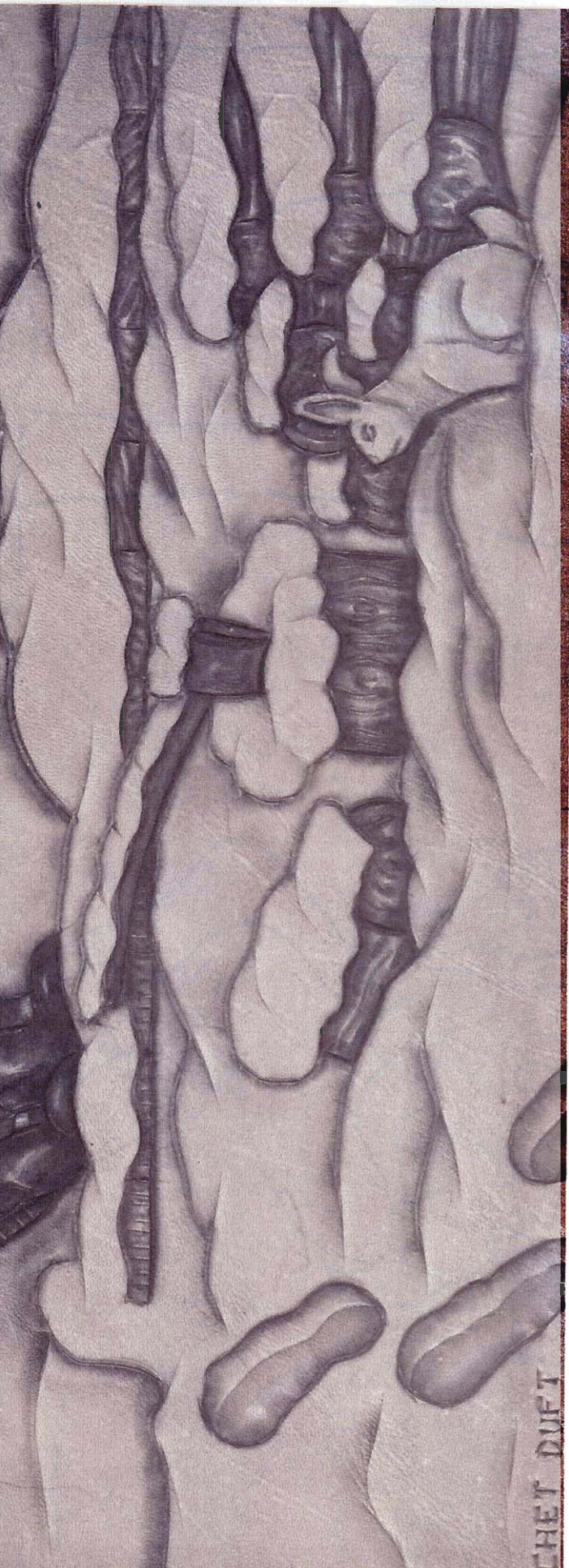
Shall we Reminisce?

Remember the first snow. The feel of the cold floor as you hunted for the flannel socks and the "long handled" underwear. The smell of moth balls as you put on the winter wraps that had been stored since Spring. How you dug through the closet looking for the "four-buckle" overshoes. And—oh yes—don't forget the mittens and the water pail. The surprise that always awaited you as you open the door and see the first drift. The feel of the sharp, biting wind and the sound of the crunching snow as you look backward to see the imprints your overshoes are making. The breathtaking beauty of the way this blanket of white seemed to cover everything in sight, made you forget the cold nose and cheeks. The way the tiny piles snow slowly fell from the pump handle with each stroke. And as you started back to the house with the water, you thought of the snow man you would build as soon as chores were through. And you try real hard to remember where you stored the sled. Wasn't it great to be alive and be a part of WINTER?

The Winter scene is probably the easiest of the four seasons to carve. With the simplicity created by the blanket of snow, not too much detail remains. Just keep the project simple.

On the sky, we used Crafttools 901, 900, 899, 898, 976, 104, and 199. Be sure to stamp "deep" at the horizon. The absence of grass on the ground will tend to make the ground blend into the sky and you lose the illusion of "depth" if you don't accent the horizon. Also, when you bevel under the snow on the branches, bevel lightly, otherwise, the lower part of the branch will be crushed to the same depth as the sky and you will lose "depth" if the entire branch does not "stand-out" from the sky.





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All smooth beveling was done with Crafttools 200, 902, 941, 897, 896, 895, 891, and 890. The large beveler, 897, is especially good on the "drift" areas. It gets the job done in a hurry.

Be sure to bevel deep around the objects that you want to stand out, such as the boy, pump, tree trunk and rabbit. Figure carving tools 902 and 941 work well on the "pom-pom" on the stocking cap. The modeling tool is ideal for the details on the cap, face, clothing, rabbit and the wood grain effect on the logs, ends of pump platform boards and snow drifts.

When you are ready to dye the scene, we suggest that you do not attempt to dye all the "snow" area white. It is difficult to control white on leather and it has a tendency to scream "fake". Apply color to the boy's clothing, pump, tree trunks, logs and axe. In fact, it does not hurt to exaggerate a bit on the color in these areas and this will give the contrast you need to "point up" the snow. Some shadows (grey) can be used on the drifts, but remember, very little.

Since this completes the series, we hope that you have found them interesting and that you have enjoyed these projects as much as we have.



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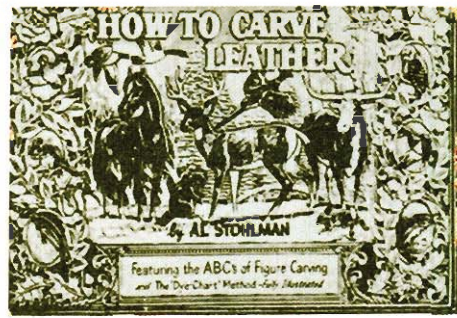
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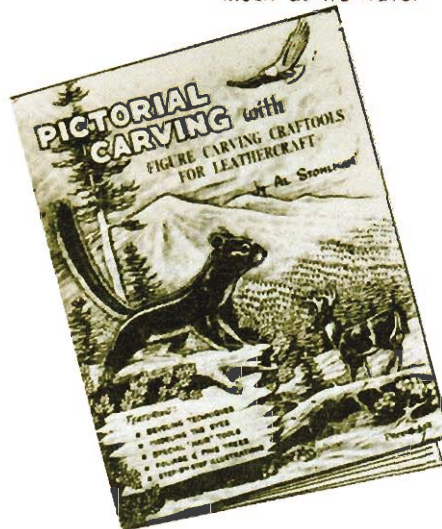


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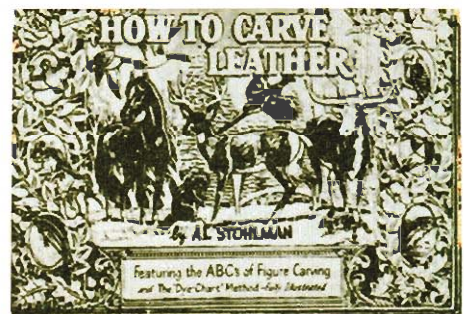
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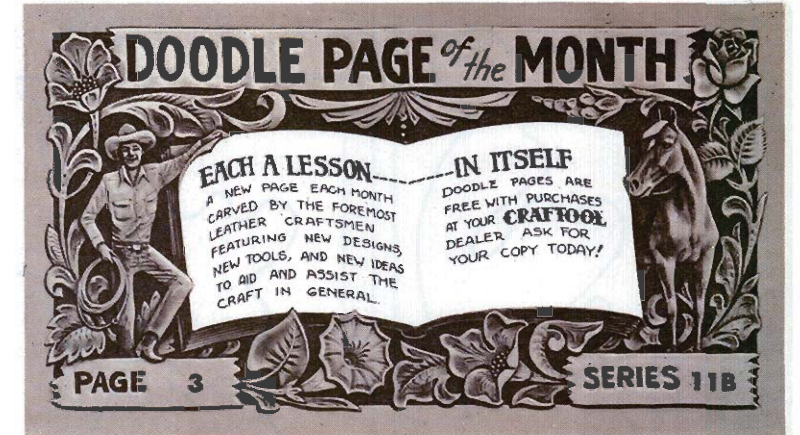
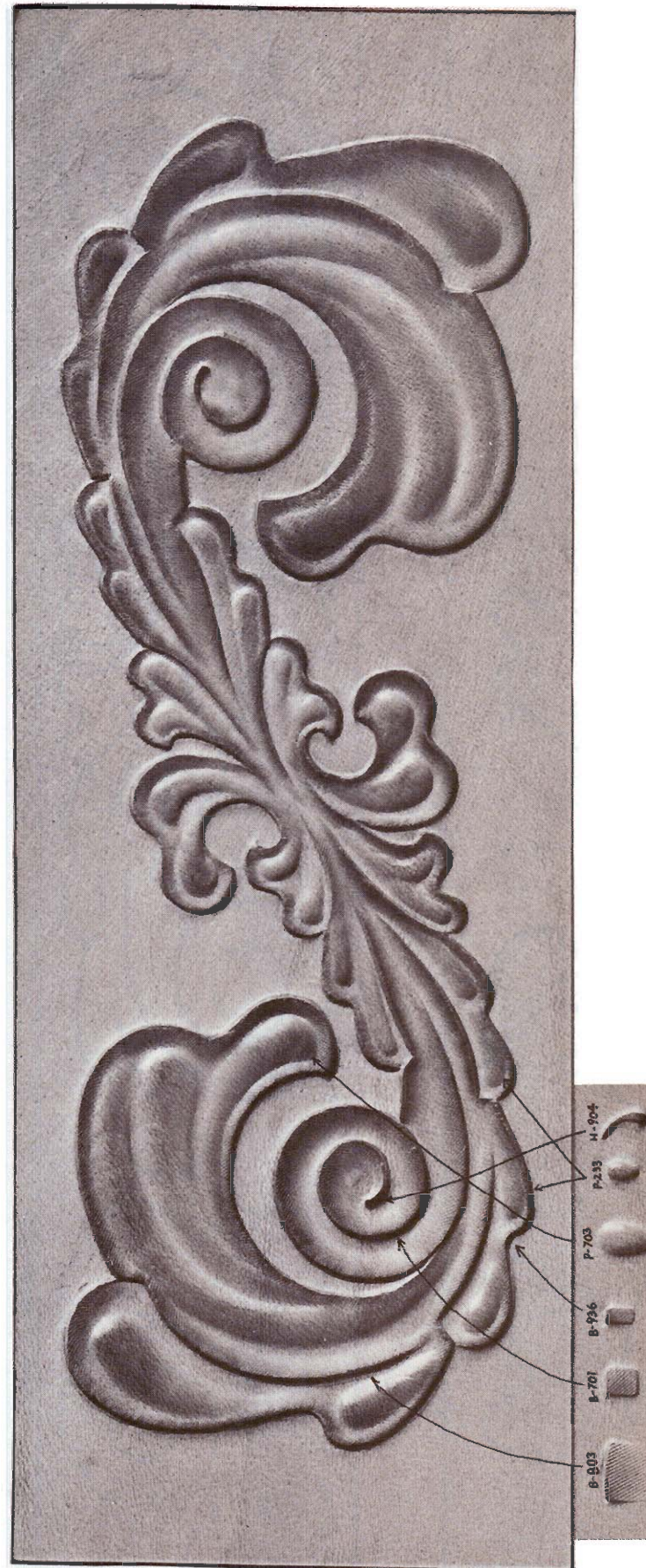
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"MATCHED PAIRS"

by

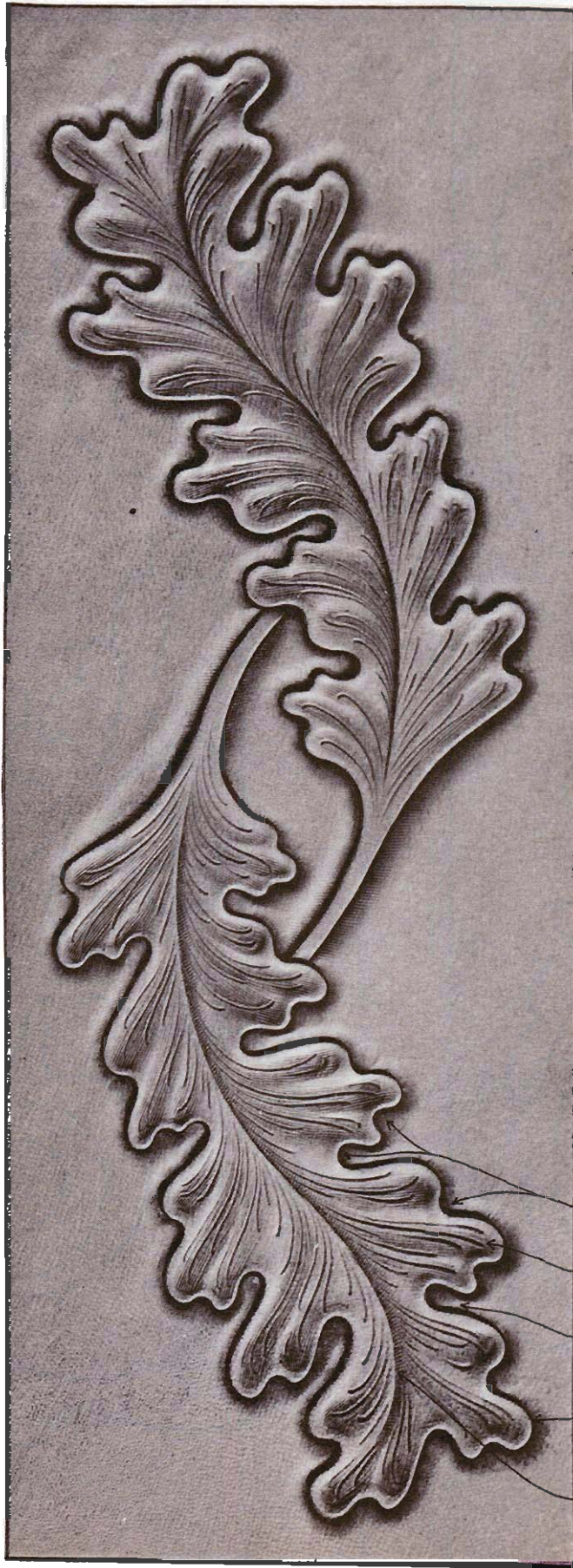
Dick Bloomquist

I designed this pair of belt-wallet combinations for those of you who like to "match everything". I think you will find they tool very quickly, compared to the smaller and more intricate patterns.

On the design containing only outline cutting and beveling, you might want to add your own dress cuts, but I preferred it as is. The alternate pattern for this design should be used only if you want to include a name, or initials.

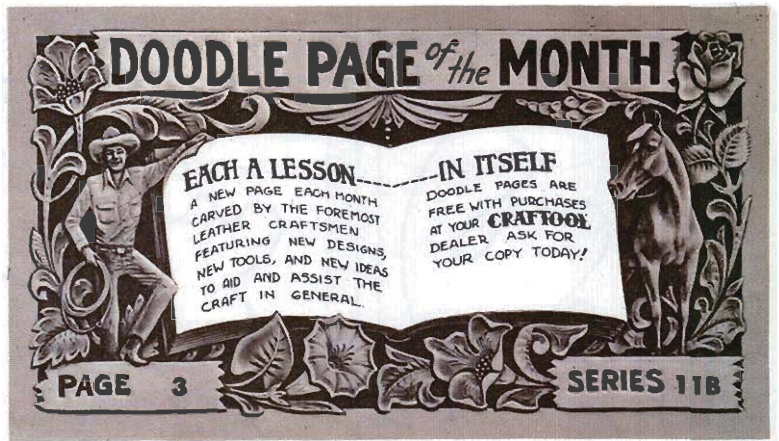
If you don't already have a supply of alphabets, your local Craftool dealer has a multitude, including books, folders, Craft-aid templates and a variety of alphabelt stamps.

Last, but not least, you filigree fans might inquire about a possible new belt-wallet combo to blow your minds on — so, 'till then, cut 'em up and tool 'em out!



B-803
B-701 B-576 P-203 PERFOOT





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by

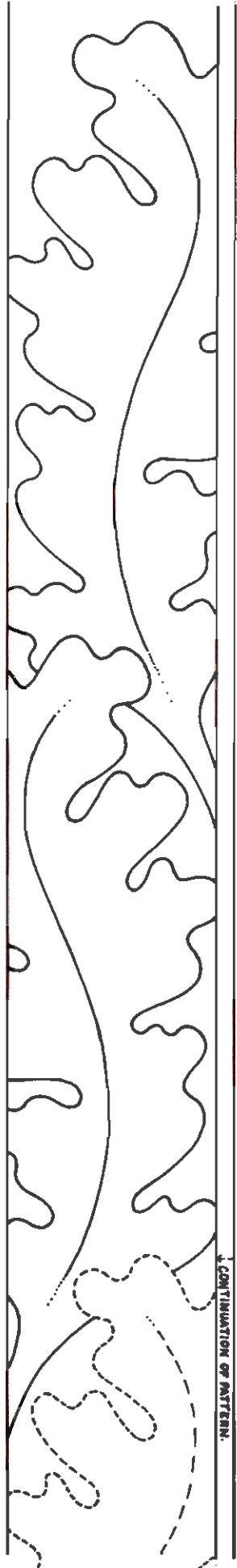
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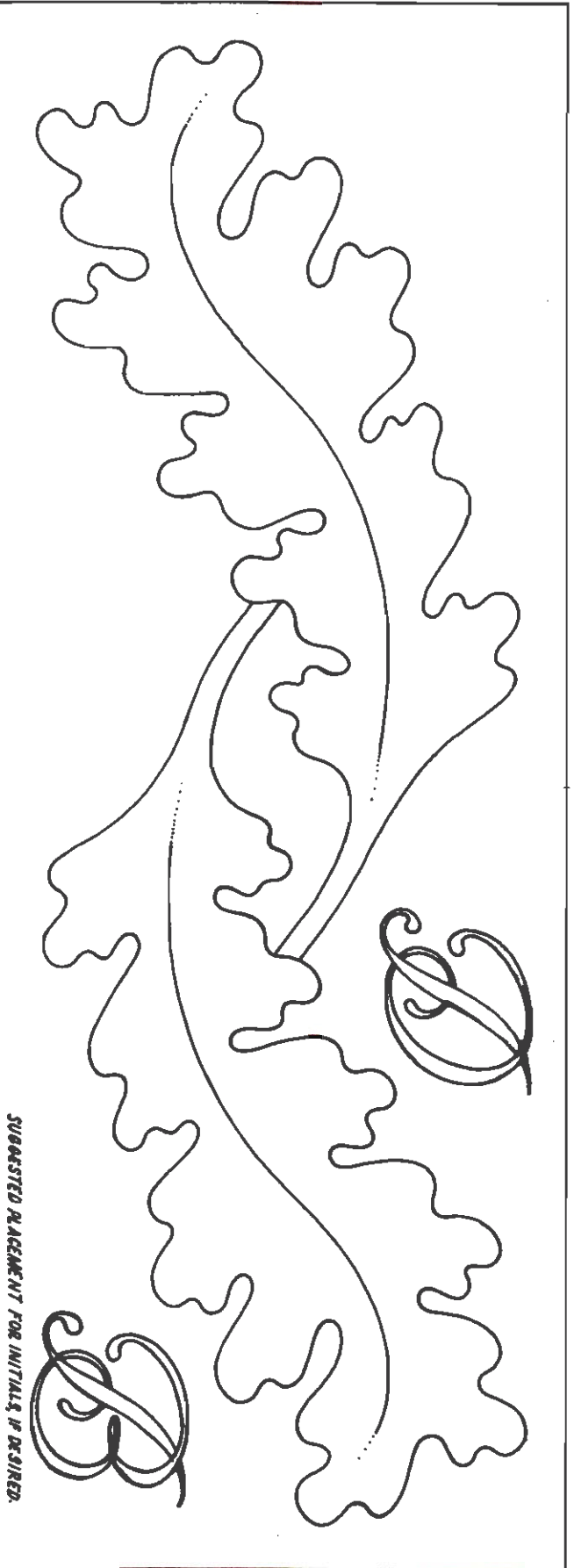
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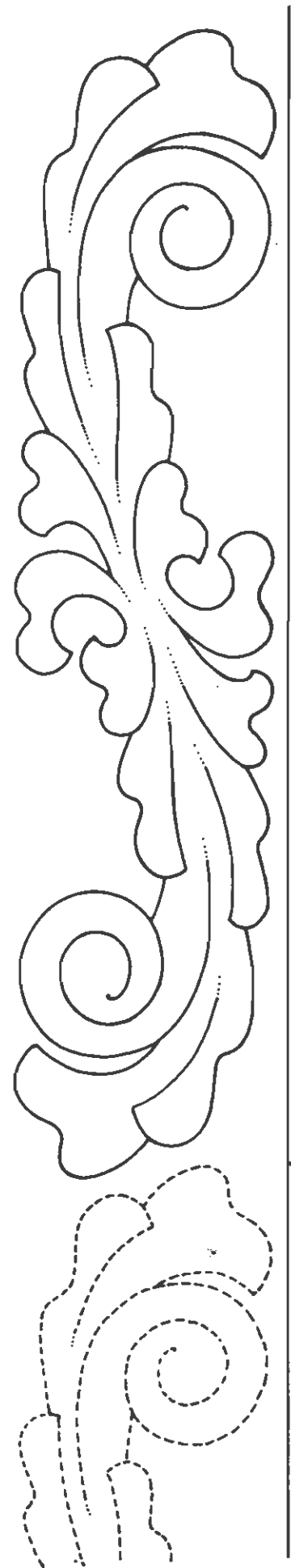
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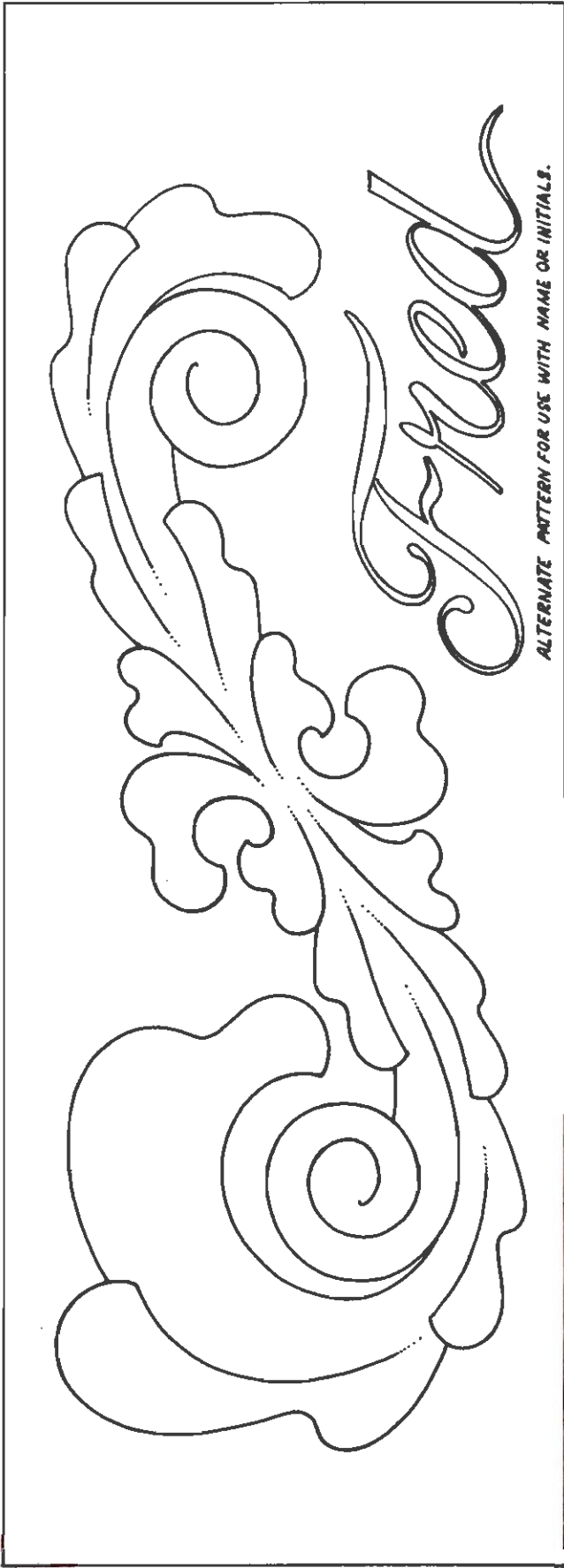
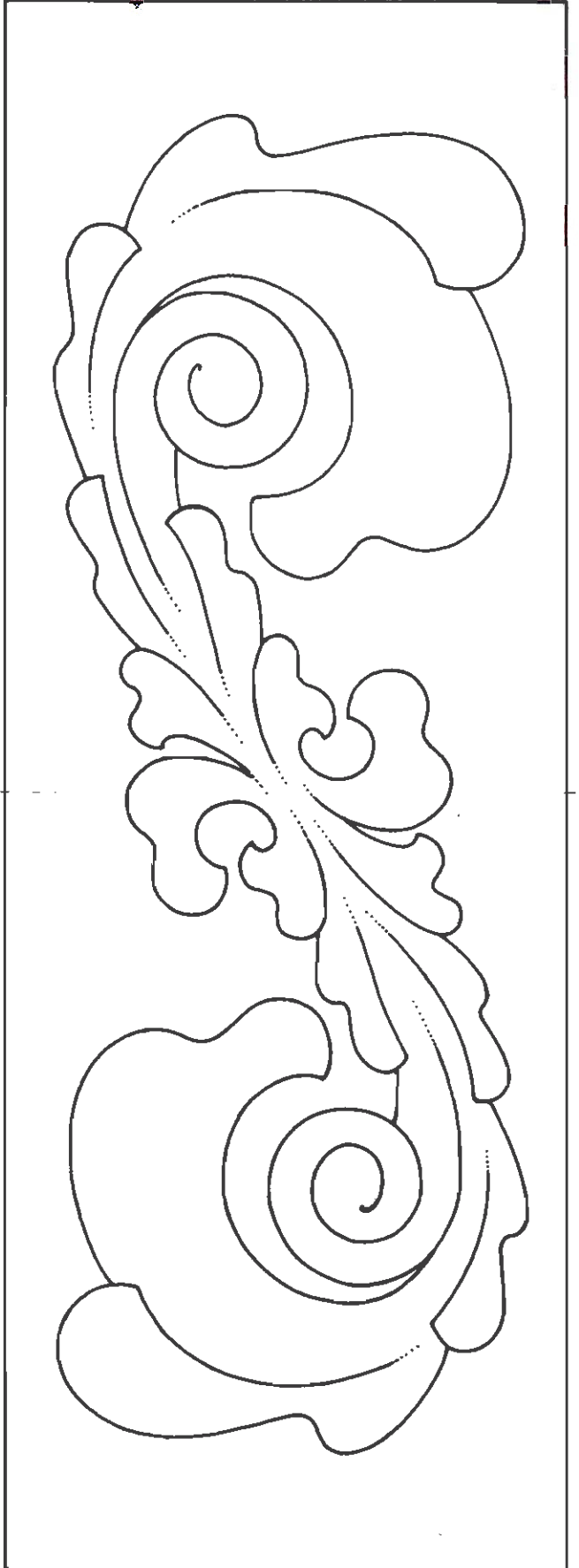
CONTINUATION OF PATTERN.



SUGGESTED PLACEMENT FOR INITIALS IF DESIRED.



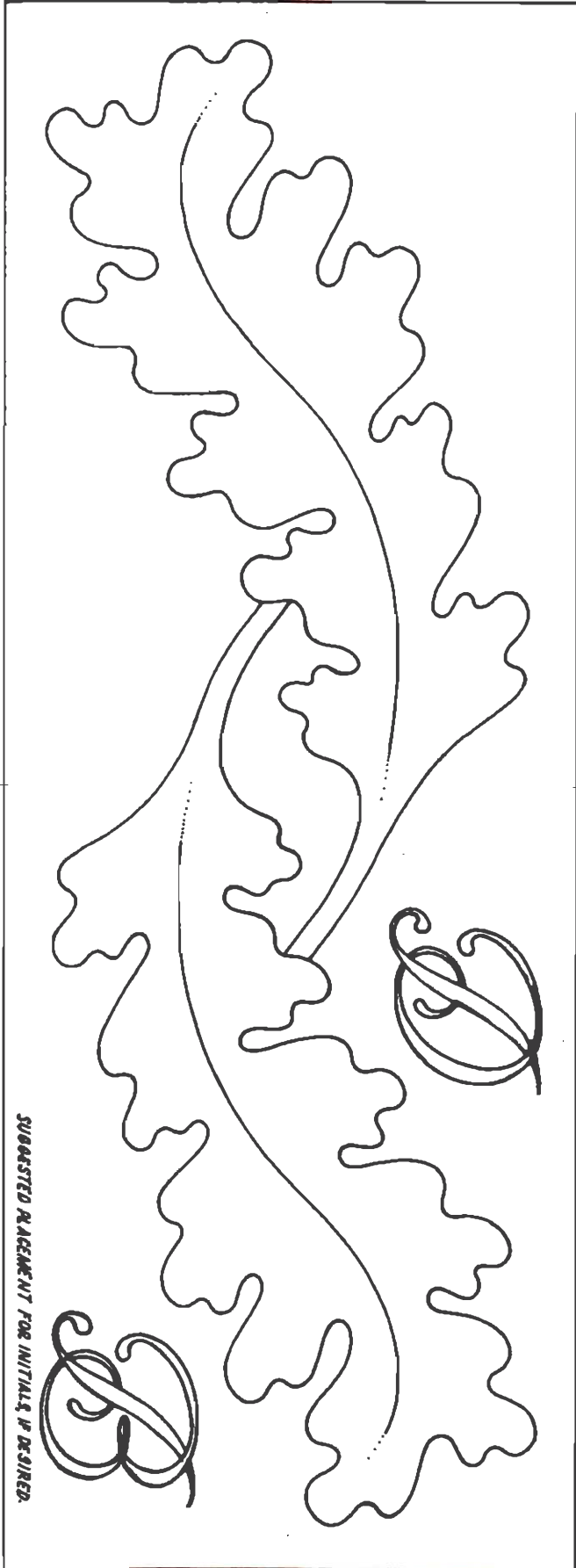
CONTINUATION OF PATTERN.



ALTERNATE PATTERN FOR USE WITH NAME OR INITIALS.

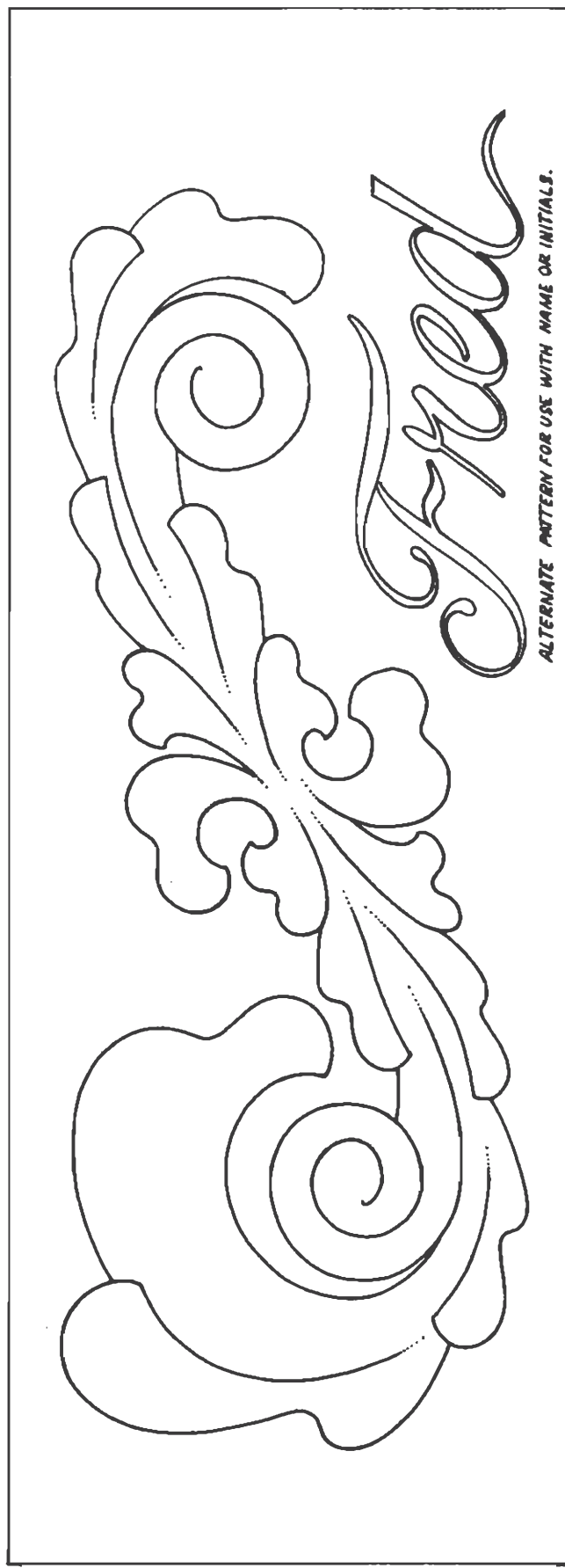
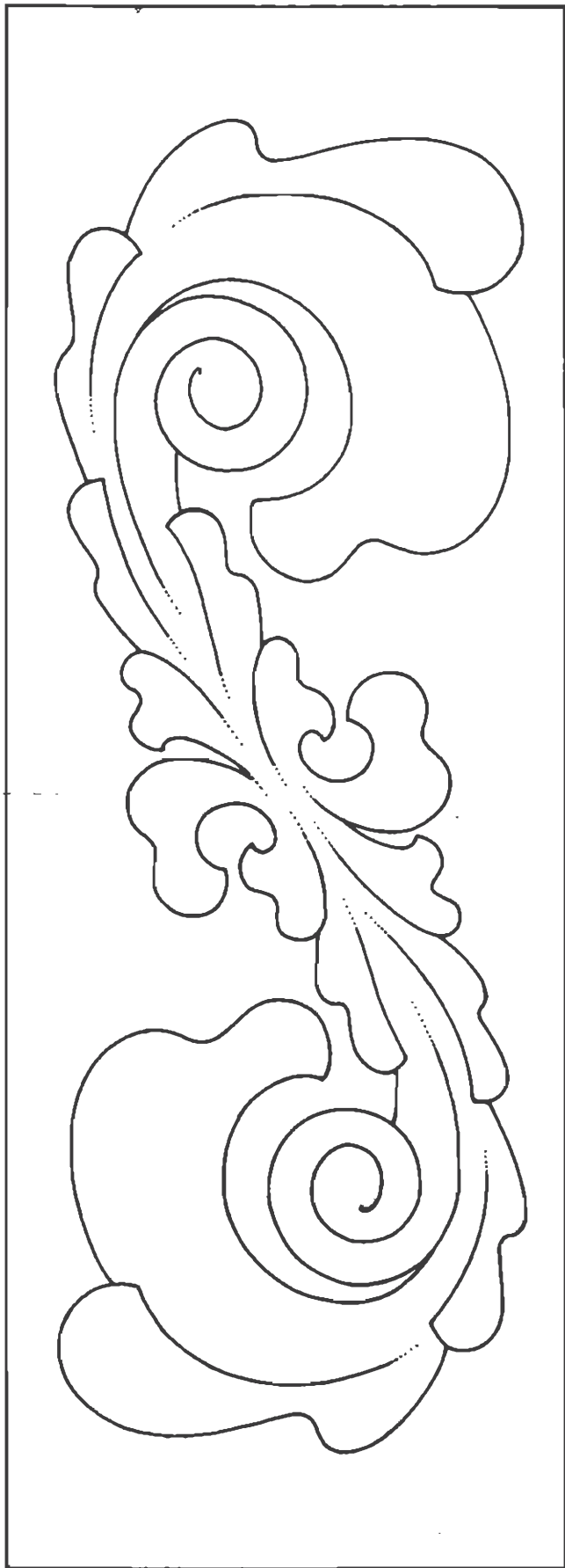


CONTINUATION OF PATTERN.

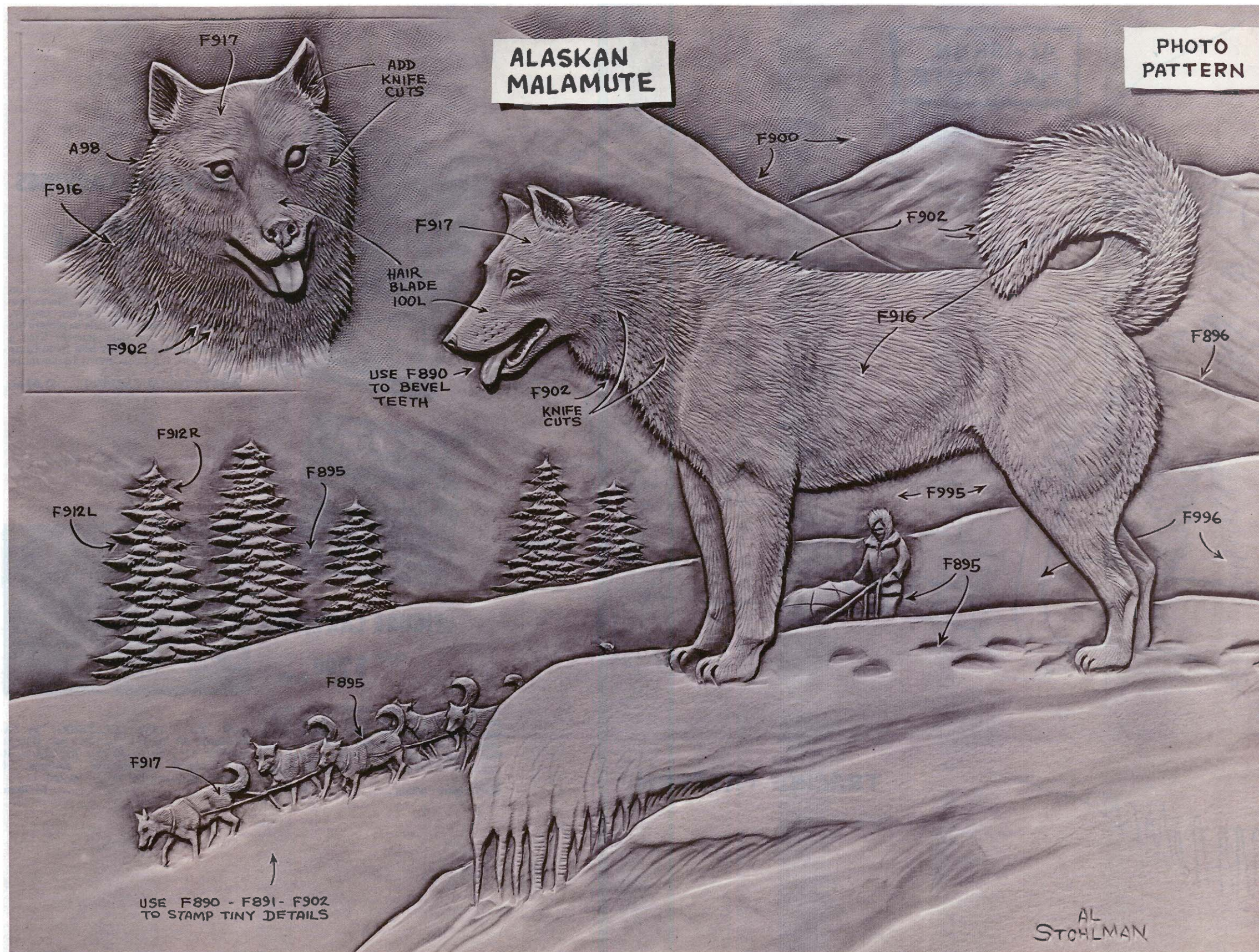


SUGGESTED PLACEMENT FOR INITIALS IF DESIRED.





ALTERNATE PATTERN FOR USE WITH NAME OR INITIALS.



Techniques In Figure Carving THE ALASKAN MALAMUTE

by
Al Stohlman

The popularity of figure carving is growing rapidly. Thousands of craftsmen are enjoying the challenge and satisfaction of this art form in leather, while there are thousands of others who would like to follow suit but are afraid they are not "good enough".

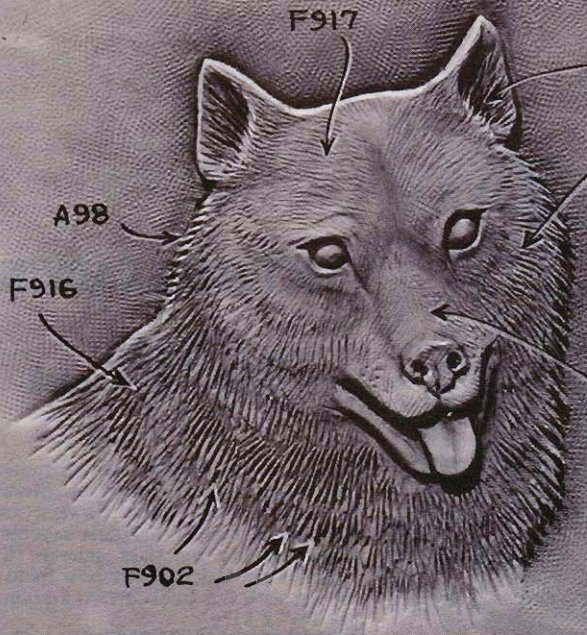
This month's Doodle Page is dedicated to both these groups as it provides technique examples that will be helpful to both.

Al Stohlman has written several books on the subject of figure carving, covering a wide range of techniques and figure carving principals. "Pictorial Carving" is the ideal book for the beginner as it presents the subject matter in a way that most craftsmen find the subject matter just as easy as traditional carving and in many ways simpler.

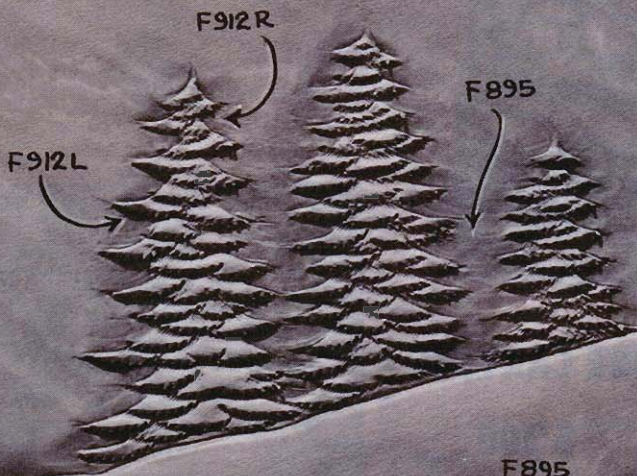
Other books that every figure carver should have in their reference library include, "Figure Carving", "How To Carve Leather", "How To Color Leather", and "Craftfool Tech Tips".

The challenge and satisfaction of figure carving is well worth the effort that each craftsman expends. Perhaps nothing produces the satisfaction that conquering the art figure carving gives a craftsman.

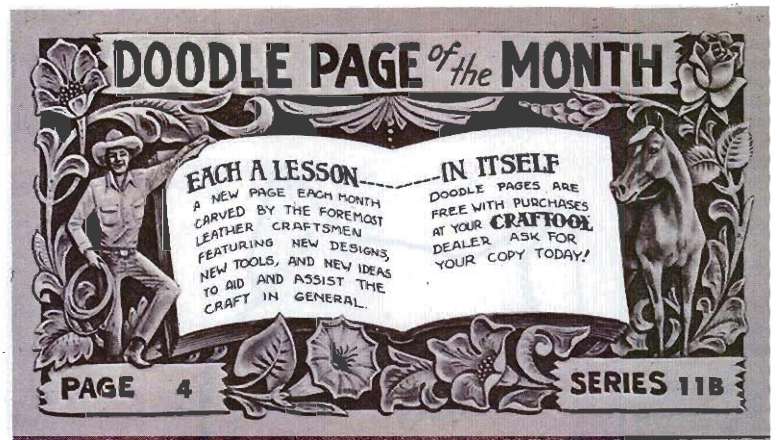
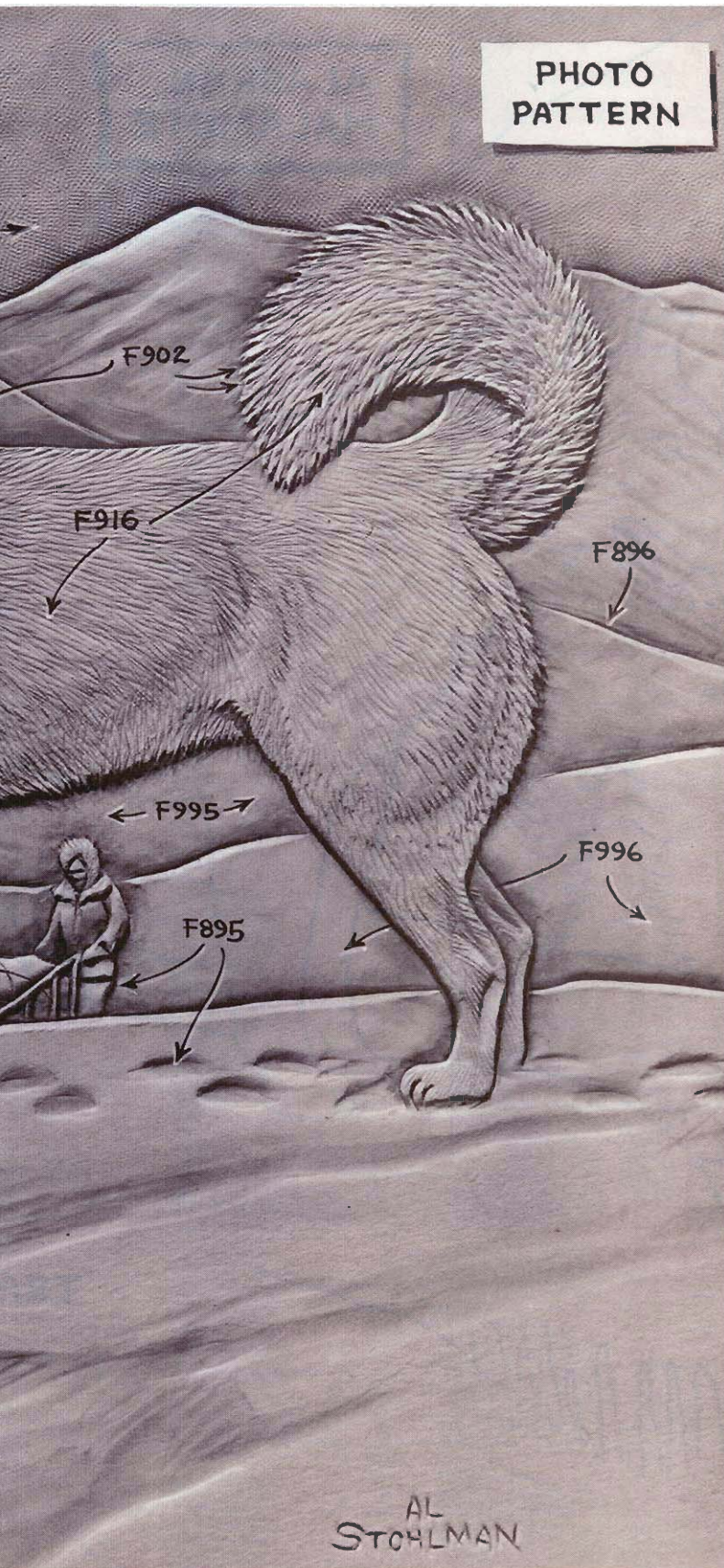
ALASKAN MALAMUTE



USE F890 TO BEVEL TEETH



USE F890 - F891 - F902 TO STAMP TINY DETAILS



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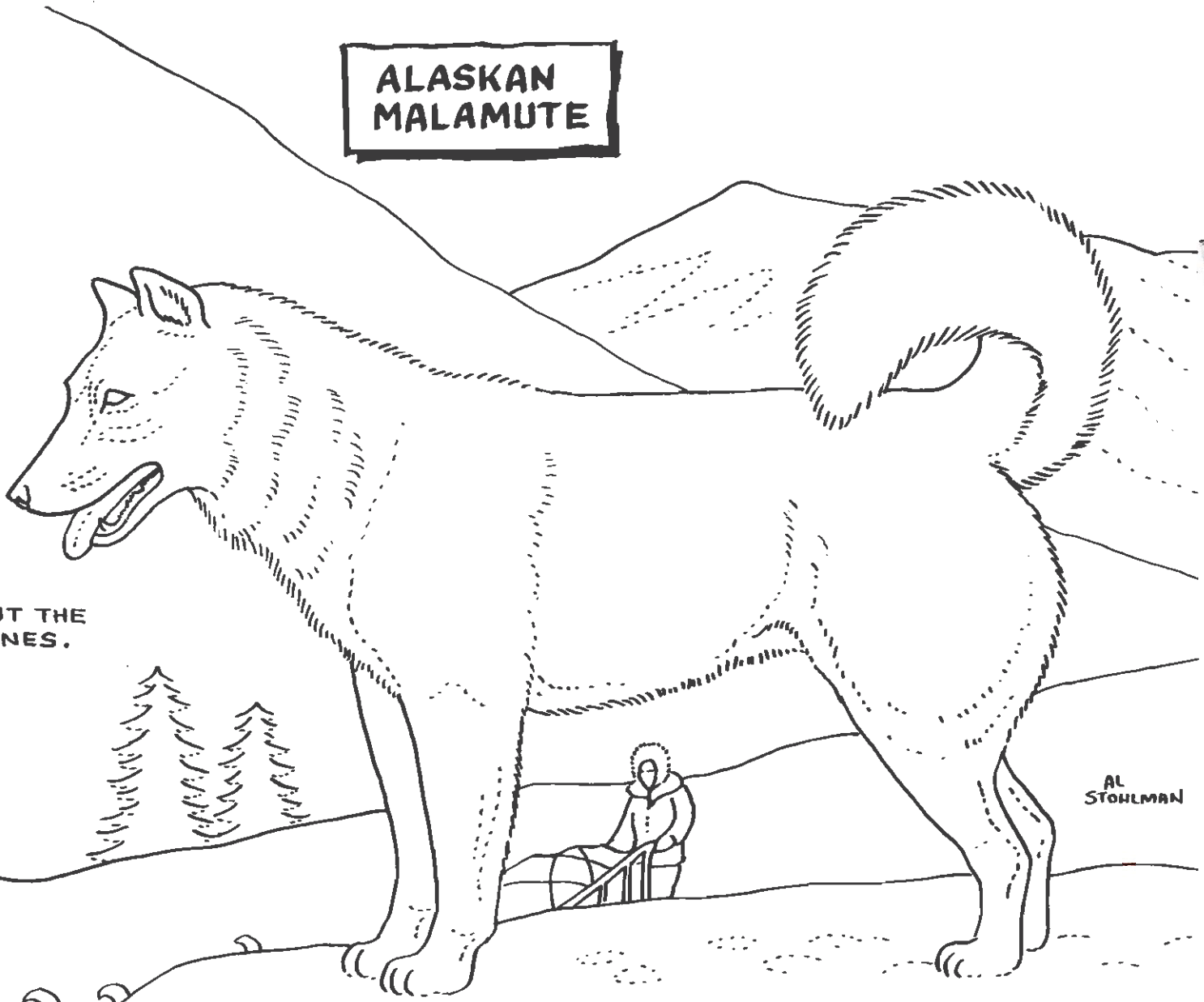
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The challenge and satisfaction of figure carving is well worth the effort that each craftsman expends. Perhaps nothing produces the satisfaction that conquering the art figure carving gives a craftsman.

**ALASKAN
MALAMUTE**



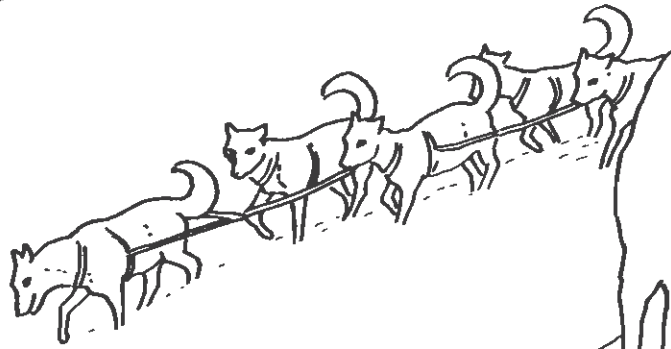
**BILLFOLD
PORTRAIT**



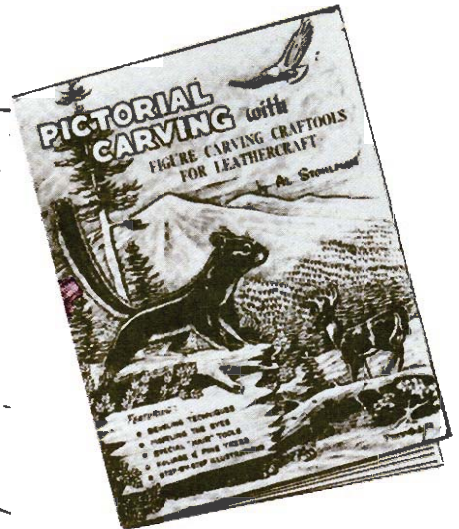
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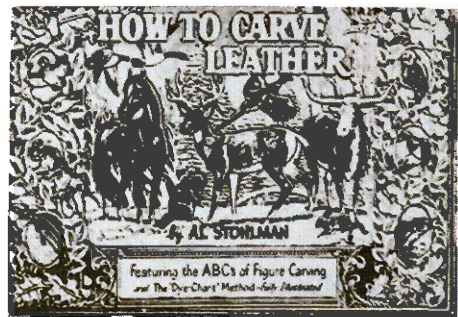
Book gives easy step-by-step instructions on use of basic figure carving tools. Shows how to carve animals, birds, flowers, scenery, technique for using Crafttools to achieve the effect of hair on your animals. Even a beginner can learn quickly how to do figure carving with this book. By Al Stohlman. 16 pgs. 8½" x 11".
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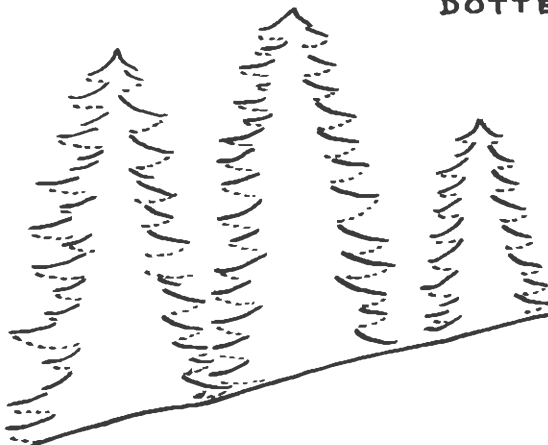
**ALASKAN
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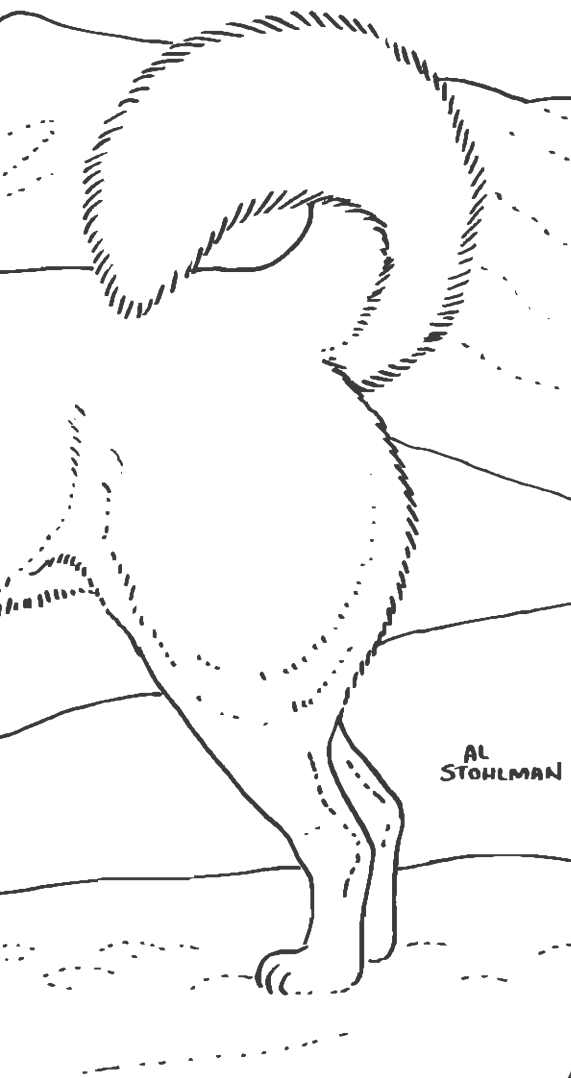


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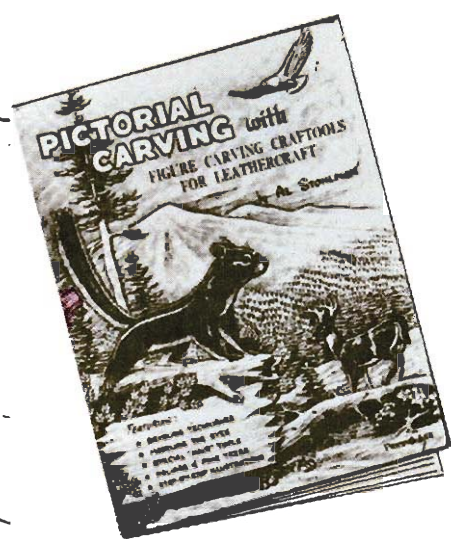


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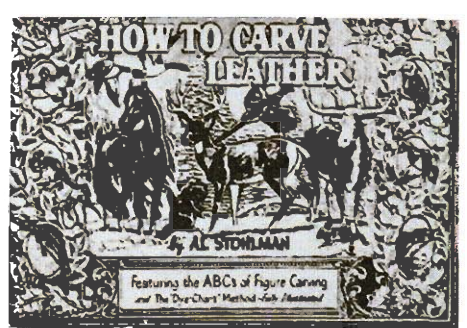
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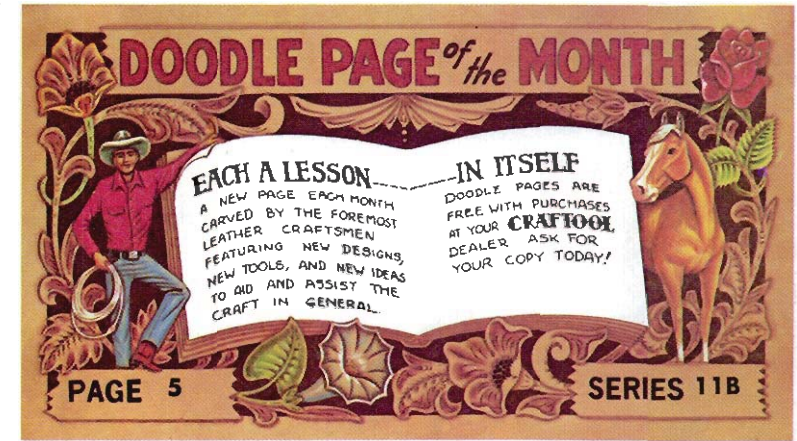
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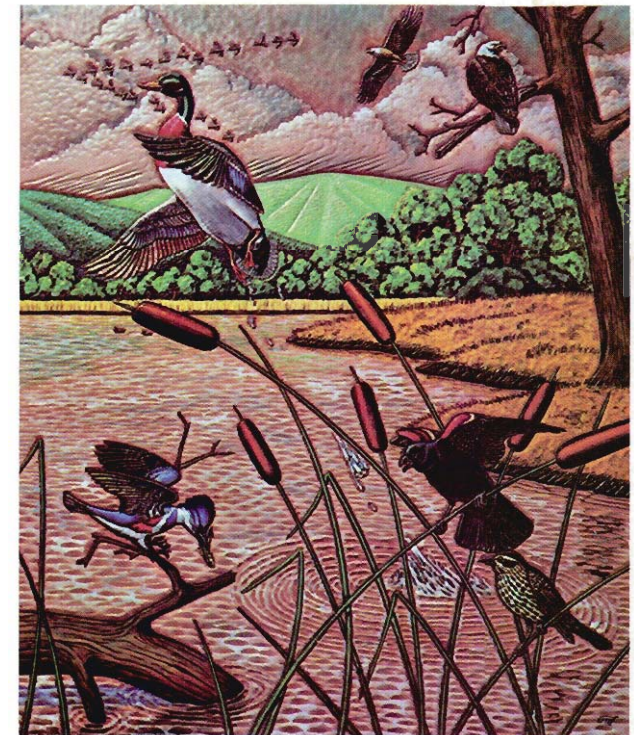


"Mother Nature's Wildlife" by Gene Noland

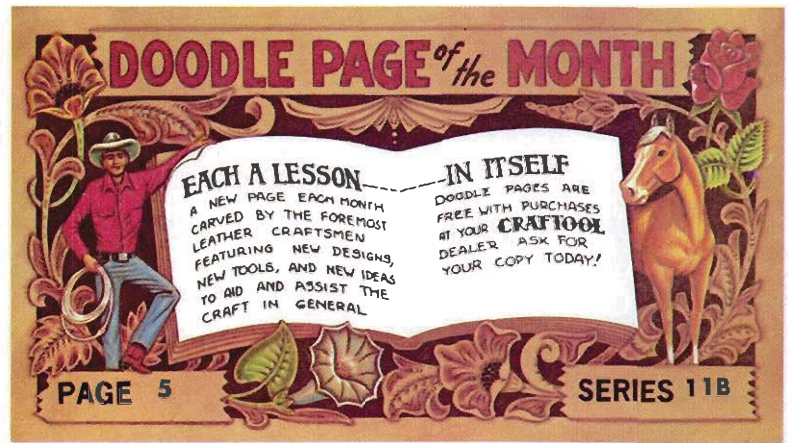
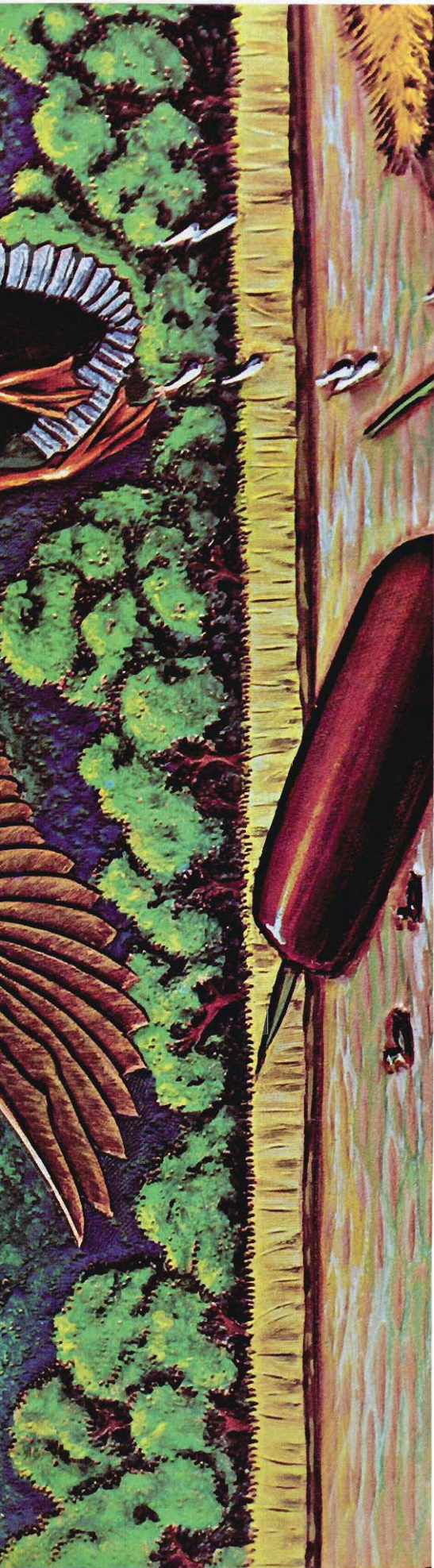
No. 1. This is the first in a series of four colored scenes, that when completed, will make the picture shown below. The size of this picture is 20" x 24" and each of the doodle pages can be used as a single scene or combinations can be used to form horizontal or vertical pictures.

Mother Nature is beautiful no matter if it is a bird in the trees sending forth a song or a frog croaking outside the house in the spring time. Yes, even a beautiful girl, baby, or an old person, it doesn't matter so long as it is alive.

In this series of doodle pages I have tried to feature some of the creatures as you might see them in their natural habitat.





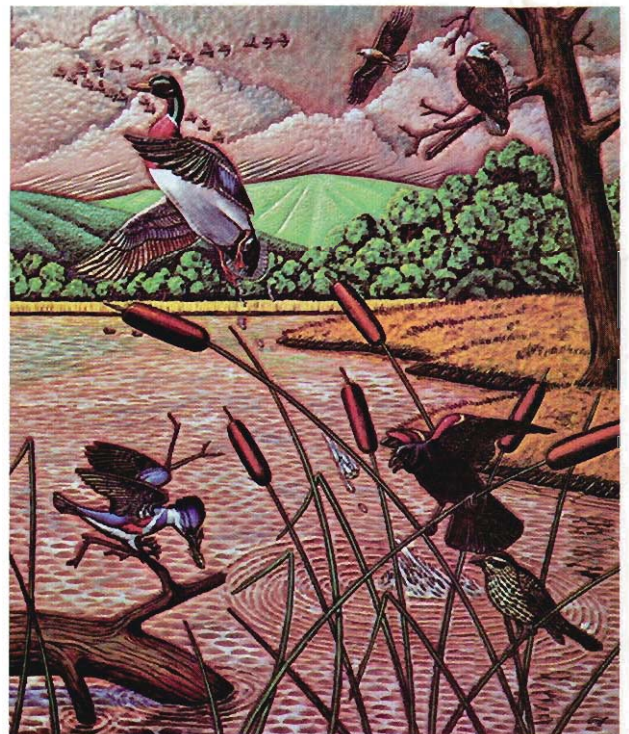


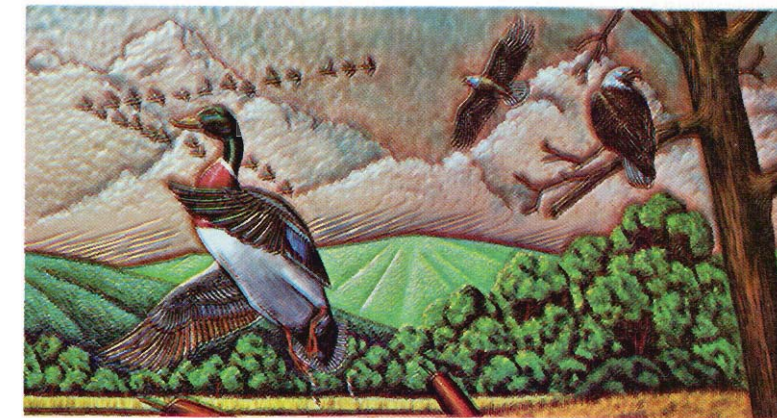
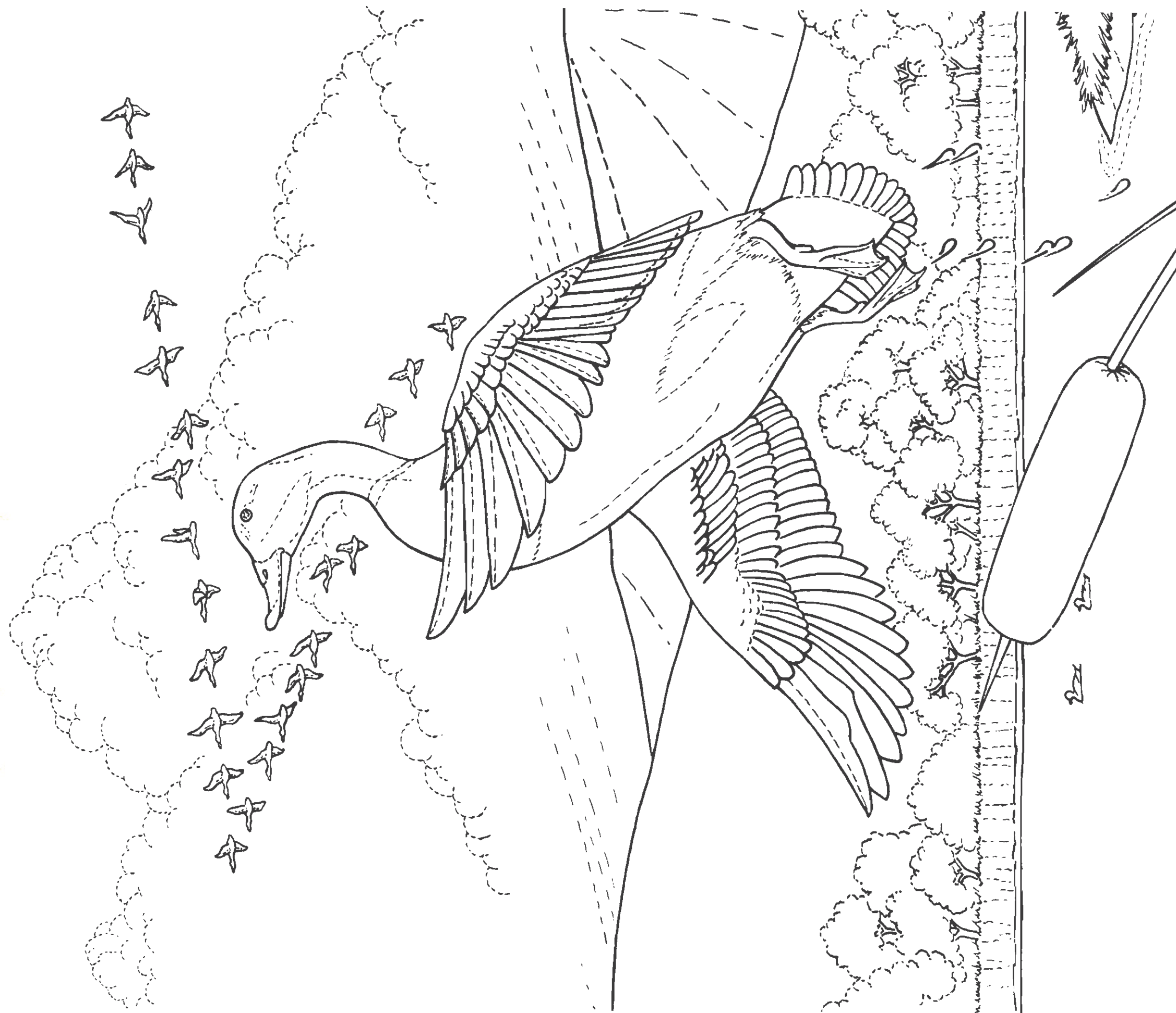
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I would like to suggest before starting this project that you purchase the small book of Al Stohlman's Pictorial Carving. Study it to familiarize yourself on the way he carves as I myself-learned from his books.

On the sky though I add a little extra by using the rounded edge of the smallest matting tool No. F898 to indicate the smaller clouds within the larger cloud.

In doing the Mallard duck, after completing my beveling, I went over the entire bird with tool No. V409. That is with the exception of the large wing and tail feathers. Next I used tool No. U851 to accent the smaller feathers on the underside of the wing. To complete the duck I finished the wings and tail feathers with tools No. B202L and B202R. The eyes were done with tools No. S632 and S932.

For coloring your picture I suggest you follow Al Stohlman's book on "How To Color Leather". I use opaque water colors because of their brilliancy and they are easy to blend. Not too many can do this but good luck with the picture. It turned out well for me and I am sure you can do just as well.

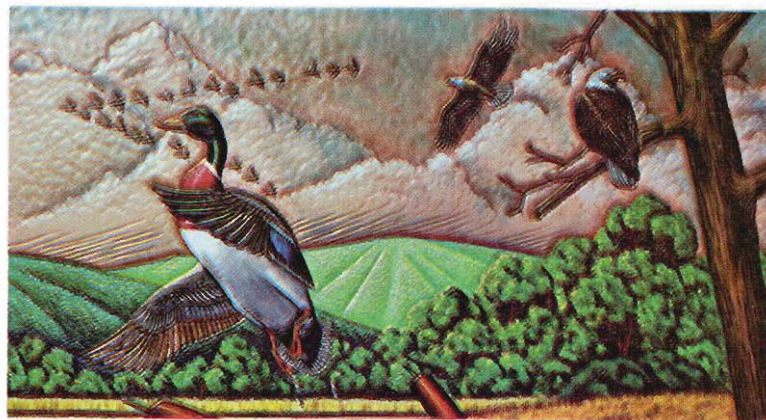
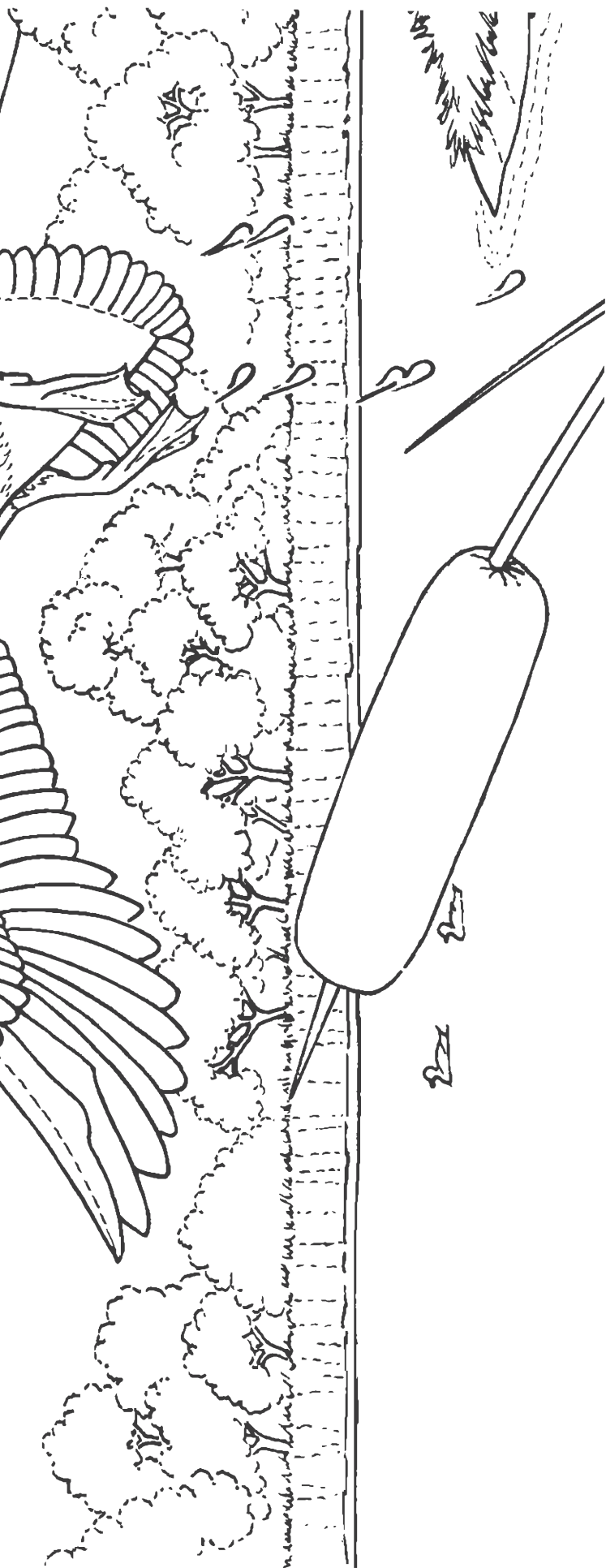
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TOOLS USED:

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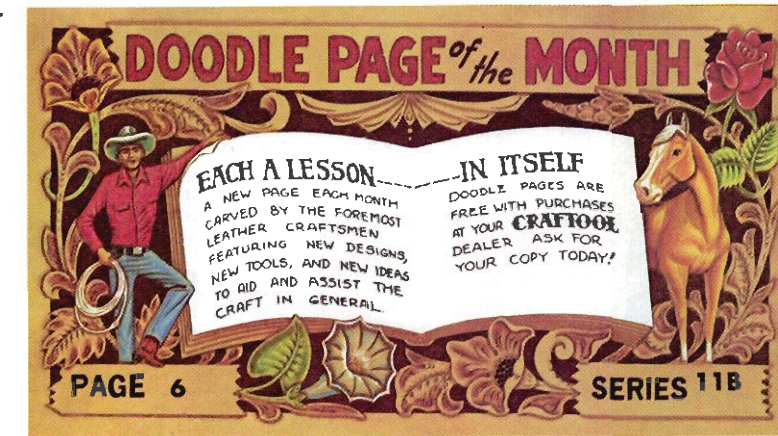
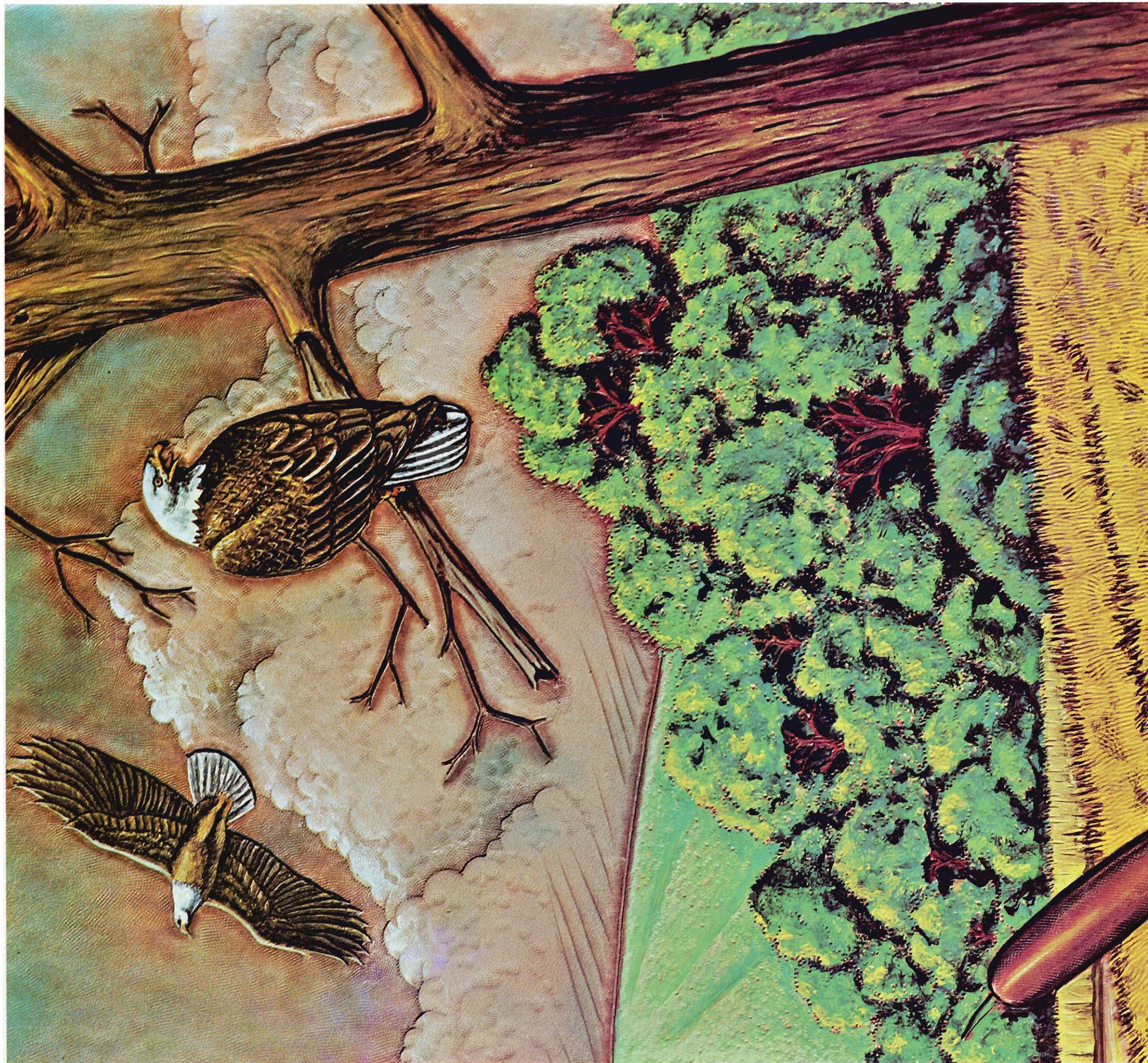
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"Mother Nature's Wildlife" by Gene Noland

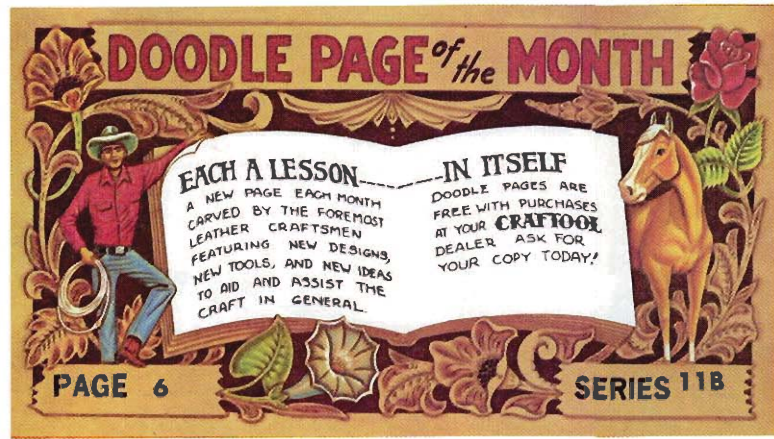
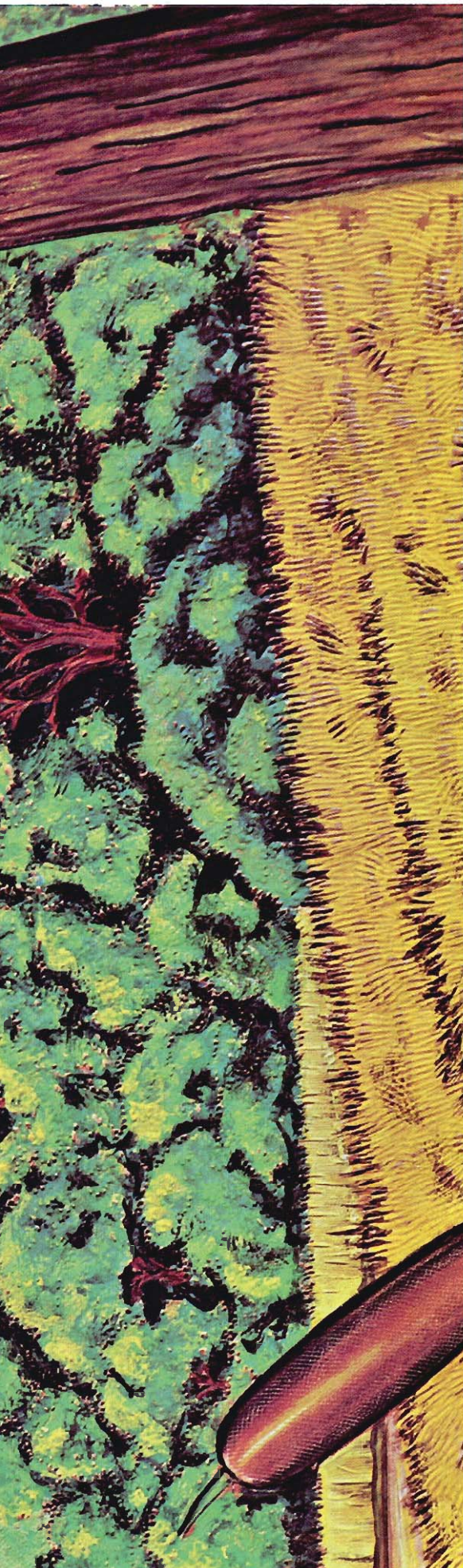
No. 2. This is the second of a four part colored series that will make the picture shown below when completed. Different portions of the four pages can be used to form horizontal or vertical pictures (see suggestion on the reverse side).

The Tracing Pattern for this month's page is on the reverse side. Trace all the lines, including the dotted lines. However, when cutting . . . cut only the solid lines. Do not cut the outline of the trees or the ones indicating the bark of the large tree. Study the Photo Pattern carefully and note how these tools have been used. For more comprehensive study obtain a copy of **PICTORIAL CARVING**. This book gives step by step instruction on how to carve many of the scenes in the picture.

Since Eagle's primary diet consists of fish I felt that they would fit into the overall picture. I find eagles to be one of the most fascinating birds we have in this country of ours today. It is hard to believe other people see them in an altogether different light.







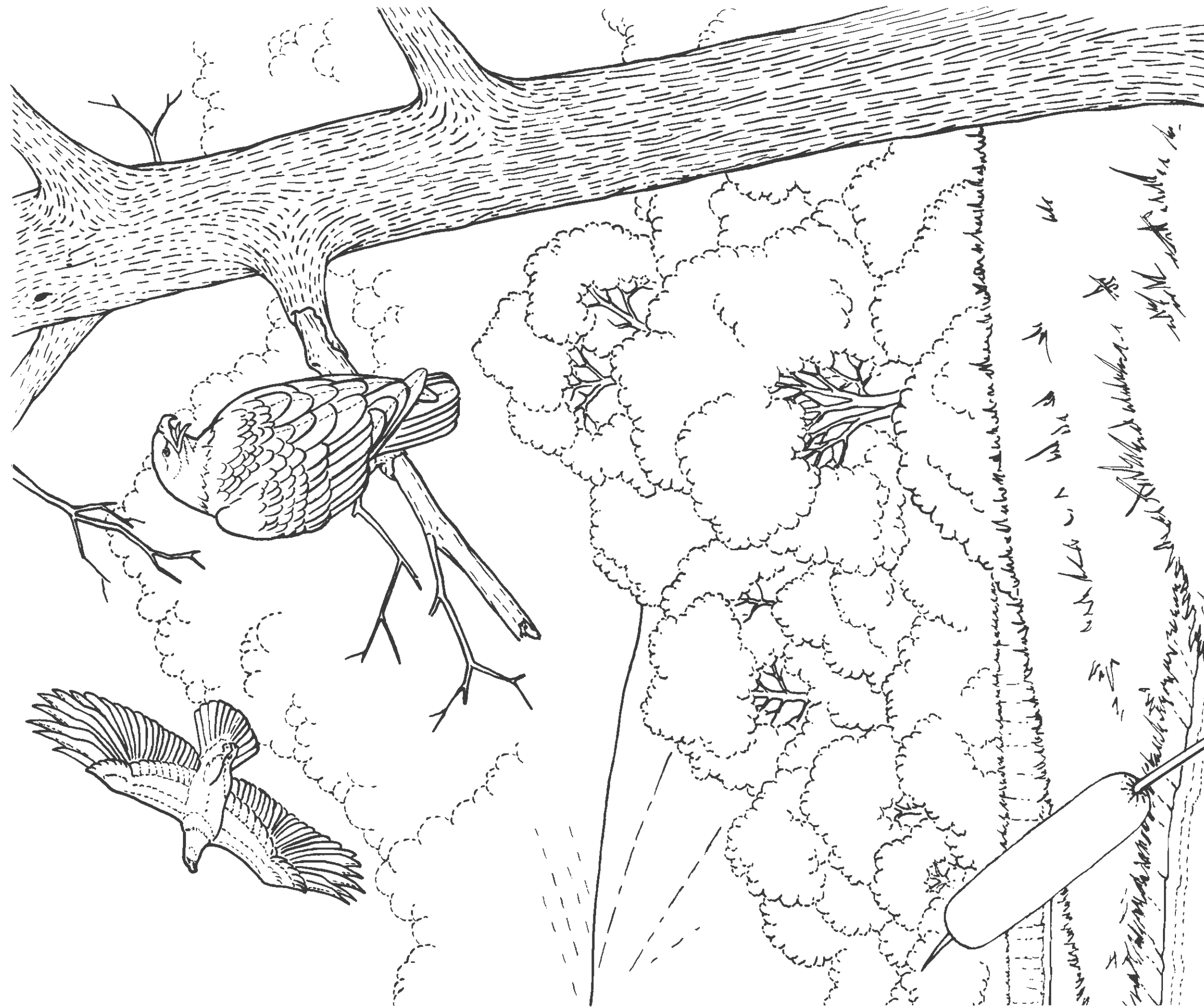
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On carving the eagles I complete by beveling. I go over the entire body area except for the wings and tail feathers with tool No. V409. I used tool No. U852 to accent the small under wing feathers of the one flying and on the back and shoulder areas of the one sitting. I finish the wing and tail feathers of both with tools No. B202L and B202R.

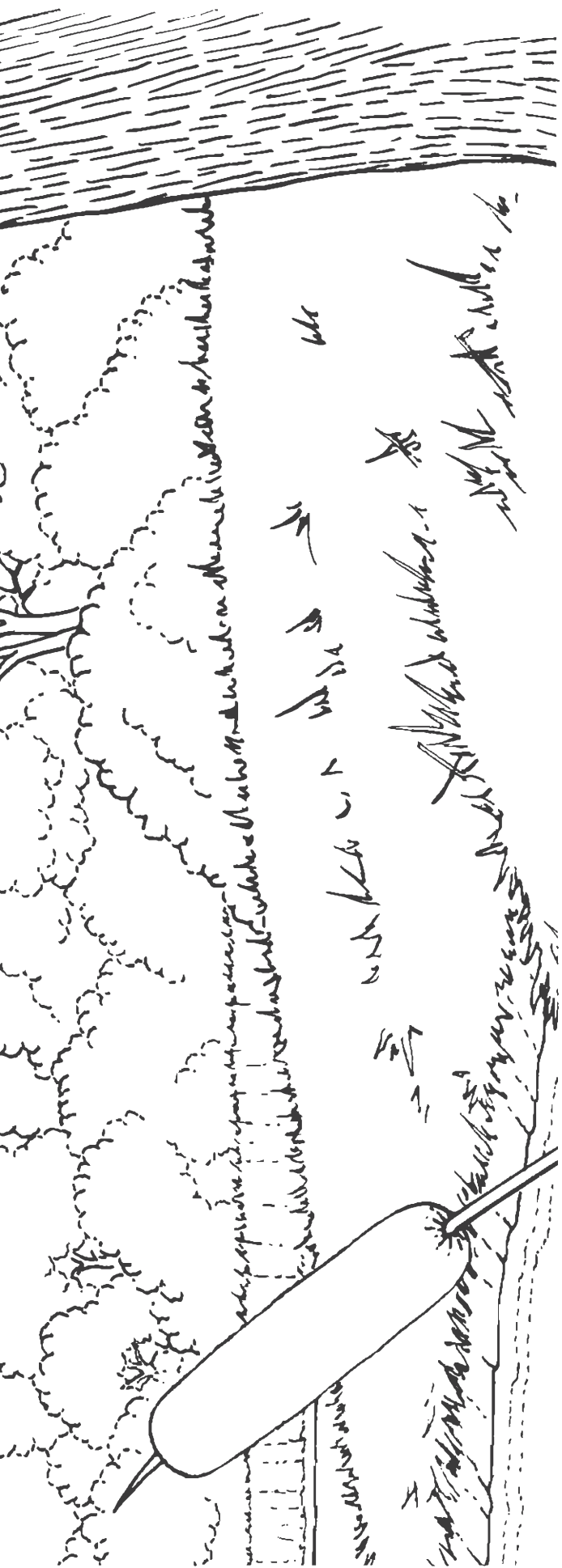
The trees are done with tool No. F993, hitting it harder where I wanted to separate the foliage areas. This was done to the two bushes in front of the trees by using the larger of the two No. F994. Use the same method used on the trees to indicate the foliage areas.

There are many ways in which this picture might be colored; with dyes, inks, water color and many more. Myself, I chose to use opaque water colors as they are very bright and don't seem to darken with the passage of time. But whichever way you choose to do your picture, I highly recommend Al Stohlman's book on "How To Color Leather". So try your hand at it and good carving.

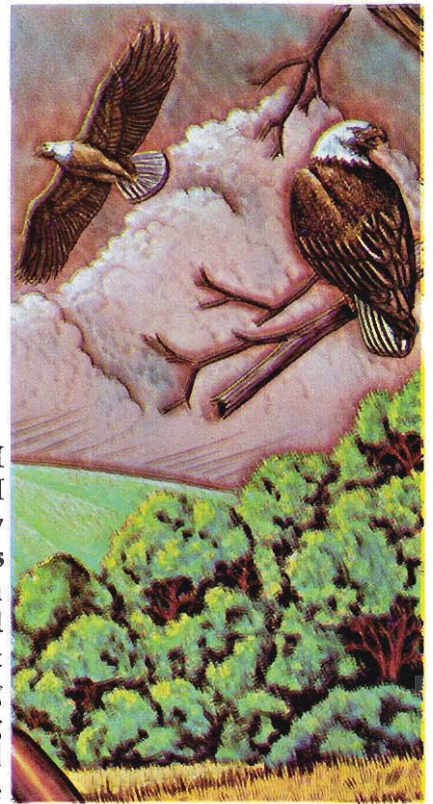
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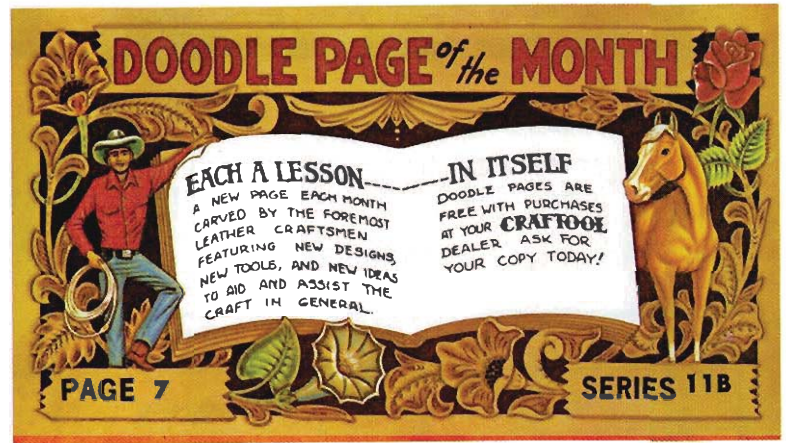
"Mother Nature's Wildlife"
 by Gene Noland

No. 3. The third picture in this series shows an odd bird. He's called the Kingfisher. His appearance is somewhat grotesque with a head too big for his body, a crest of "uncombed hair", and small weak feet. But he is quite a fisherman. He dives deep into the water catching the fish in his sharp bill and then either swallows it then or beats the bigger ones on logs or stones to make them eatable. This to me is another fascinating bird.

First in this picture there is a great amount of water so to make it look more smooth and glassy I used all smooth bevelers. I tried to give this pond or lake a choppy look as if the wind is blowing. This I did by using the large tool No. F897 hitting and skipping at random but always in a horizontal line. The ripple rings around the fallen log are done by first beveling







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and then going in between the beveled rings with a pear shader tool No. P206.

After completing the beveling of the cat-tail, I went over the head of it with the large matting tool No. F900. This I felt would give it a more realistic appearance.

In carving the Kingfisher I beveled it first then went over the entire body with tool No. V409. That is with the exception of the large wing and tail feathers. On these I used the beveling tools No. F202L and No. F202R. Around the head and lower body I used tool No. F902 with an almost over lapping method. For additional feather effect on the top and under side of the wings I used tools No. U851 and No. U853.

I feel the hardest part in doing a big leather picture like these doodle pages is in coloring them. This can be done by many methods but I would suggest to anyone learning color to obtain a copy of Al Stohlman's book "How To Color Leather". I feel quite sure that it will save many a headache to those who are just starting color. Good luck with this project as I am sure you will enjoy the results.

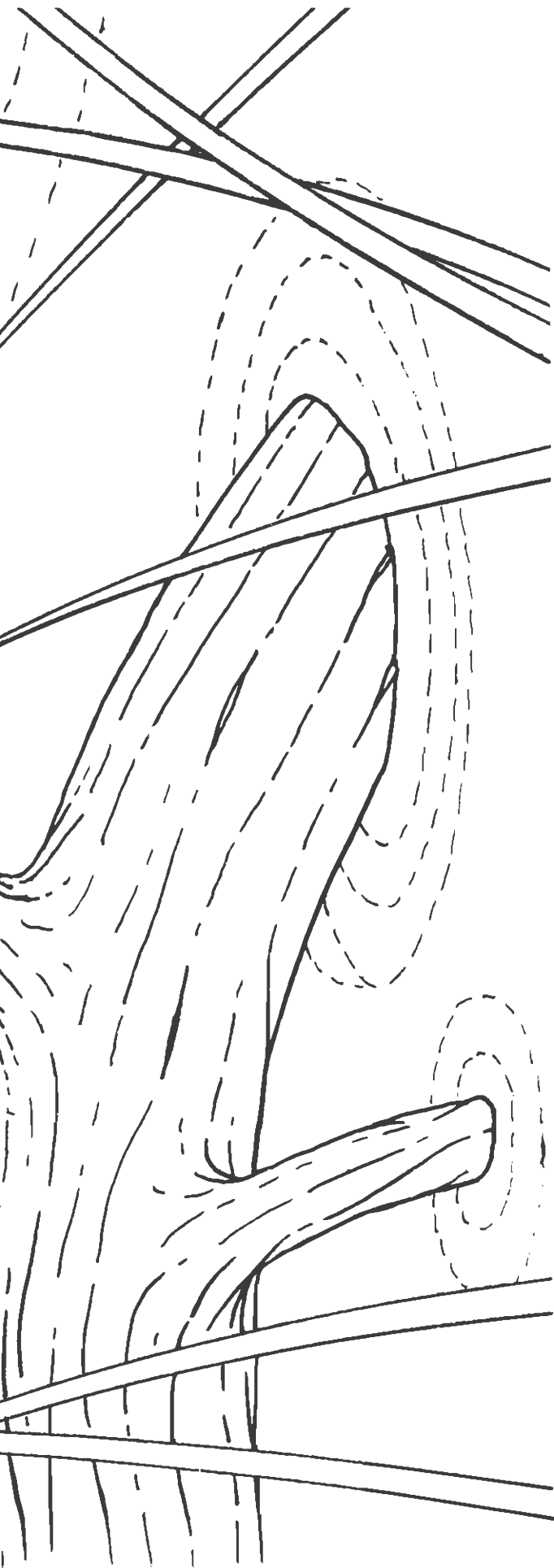
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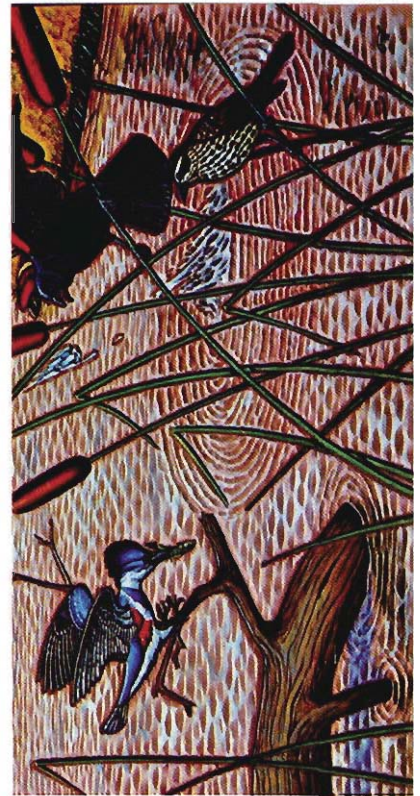
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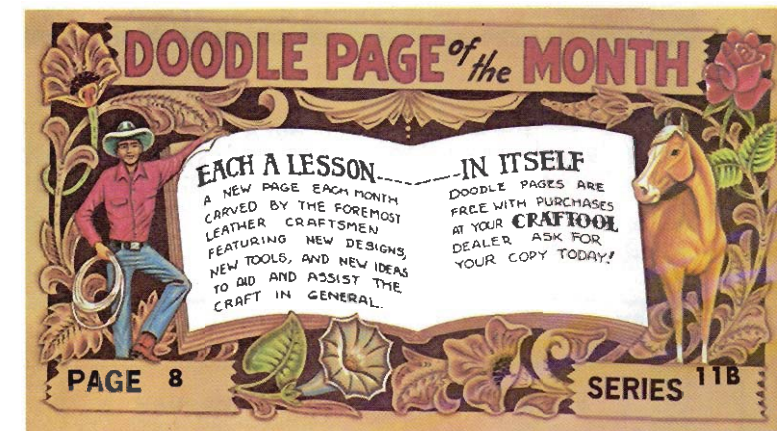
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"Mother Nature's Wildlife"

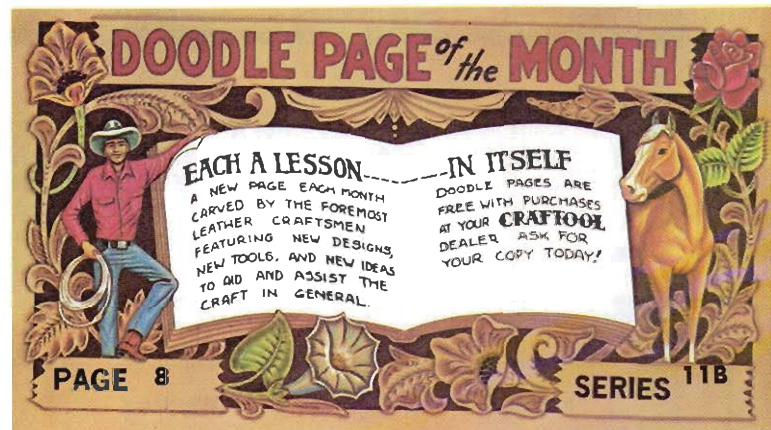
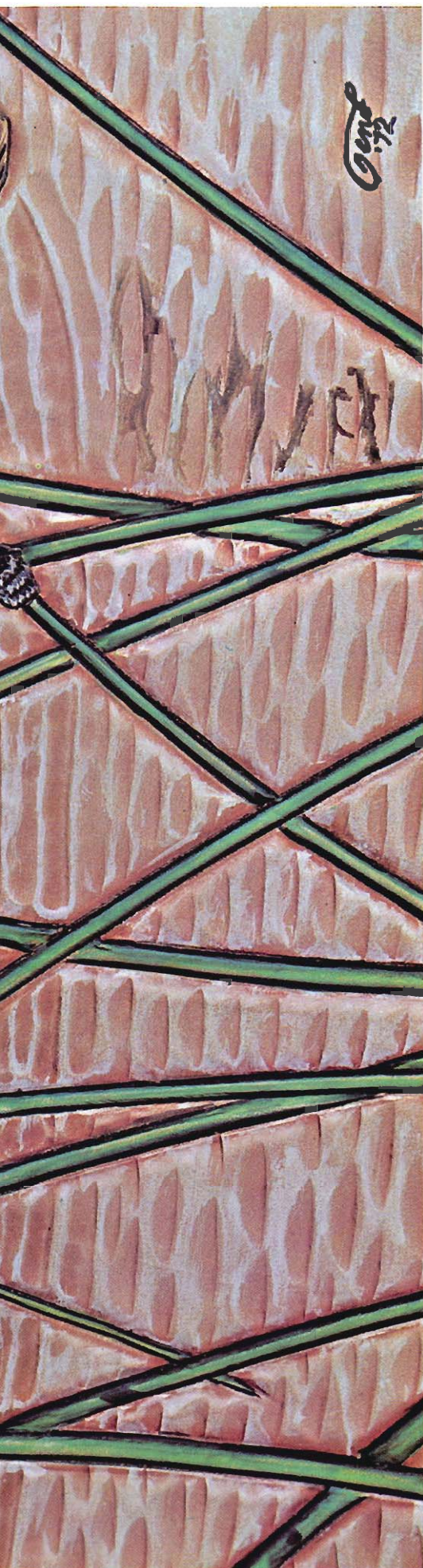
No. 4. This is the last of the four color series, and in this picture the birds are Red-Winged Blackbirds. They build their nest among the cat-tails and swampy bottoms of ponds or lakes. From the picture you can almost hear their loud crys, as if the other birds in the complete picture were intruding on their territory.

After completing the beveling around the birds, I went over the entire body with tool No. V409. This tool gives the appearance of small feathers all over the body. For the small under wing feathers I used tool No. U853, then completed the wing and tail feathers with tools No. B202L and B202R.

When doing the water I always use my smooth bevelers as you get a more glassy effect. I tried to give this water a choppy look to indicate that the wind is blowing. This I did by using tool No. F897, hitting and skipping in a horizontal direction. Next the ripples along the bank were done with the smaller smooth bevelers and a modeling tool. On the water ripple rings, I beveled them first, then in between the rings I used a pear shader (smooth) tool No. P206. In doing the water splash behind the birds I accented it with tool No. A104. If you







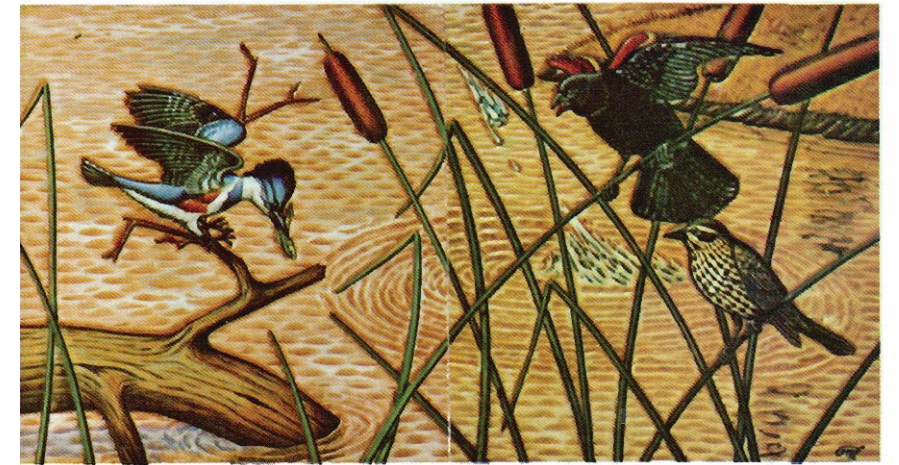
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The photo above illustrates how this page and last month's page can be combined to form a scene.

do only this scene for a single picture, you can eliminate everything except the birds and the cat-tails.

After completing the beveling around the cat-tails, I went over the head of it with the large matting tool No. F900. This I felt would give it a more realistic appearance.

On the heavy grass in the background, I used tool No. F902 to do the edge and to accent areas in the grass. For the overall coverage I used tool No. C366, being sure that the wide part of the tool pointed toward the top of the picture or nearly so.

I would like to make one last statement on the coloring of this picture. If you can become good at coloring your leather pictures, the tooling will be helped by the right color and shading. So . . . for the best instructions, I do suggest Al Stohlman's book on "How To Color Leather". I would also like to say that much of what I know how to do in leather, I owe to Al and his techniques on leather work.

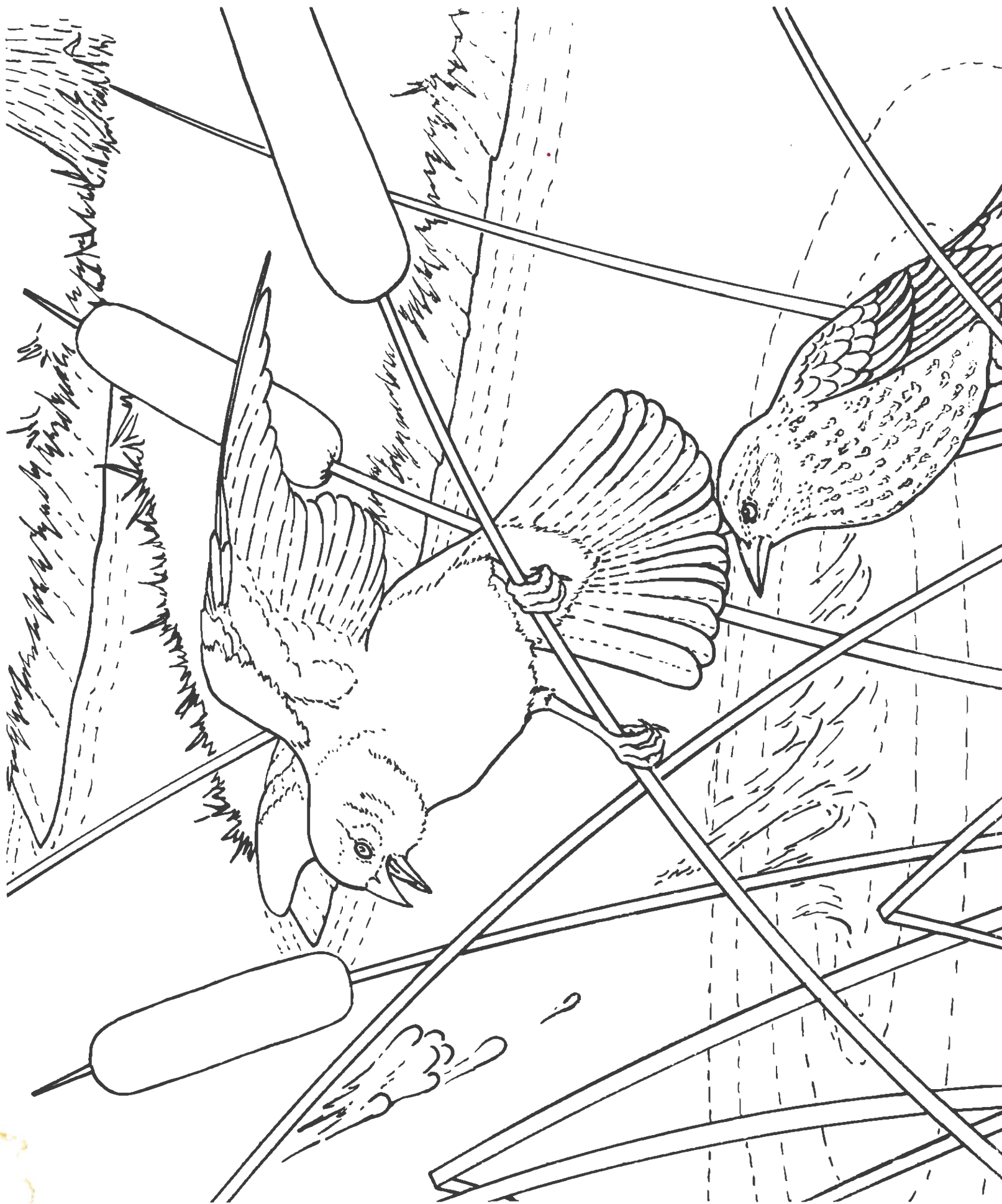
Thanks, Al.

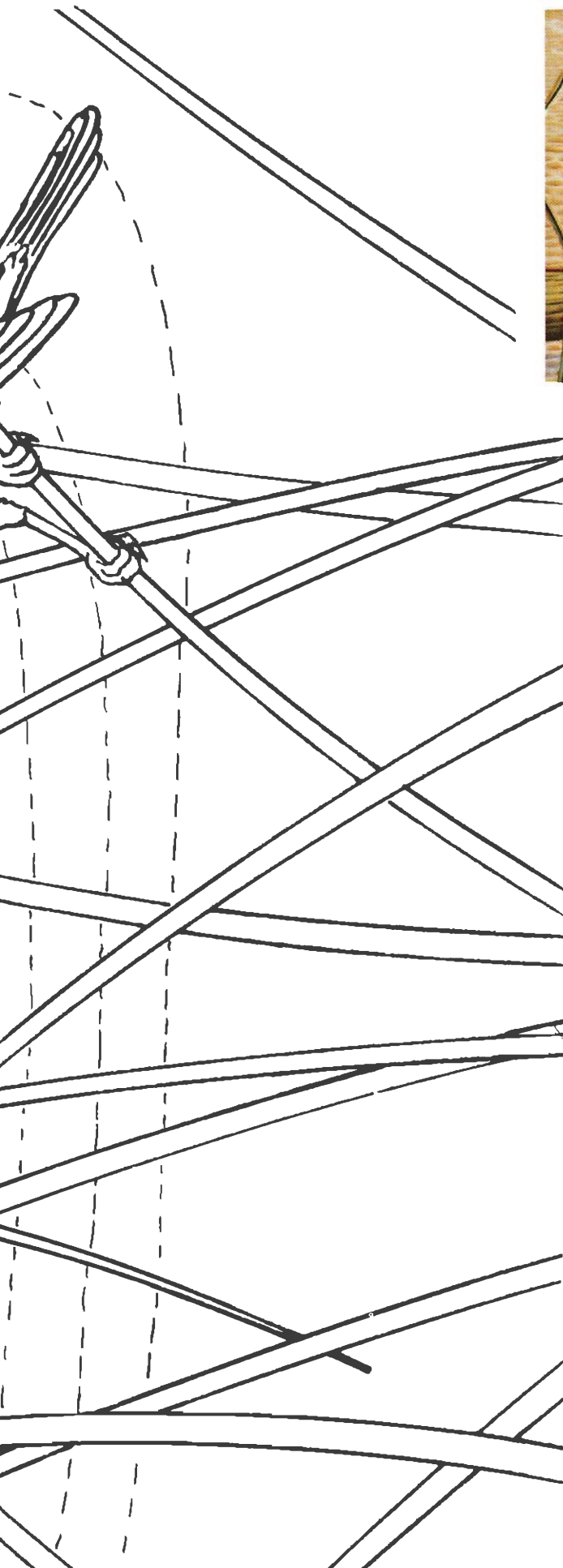
"HOW TO COLOR LEATHER"

A full color book that explains in complete detail
how to do intricate coloring on leather
Available at your CRAFTOOL DEALER

TOOLS USED:

A104, B202L, B202R, B701, B702, B705, B936, C366,
F890, F891, F895, F897, F900, F941, F976, P206,
S632, S932, U853, V409





The photo above illustrates how this page and last month's page can be combined to form a scene.

do only this scene for a single picture, you can eliminate everything except the birds and the cat-tails.

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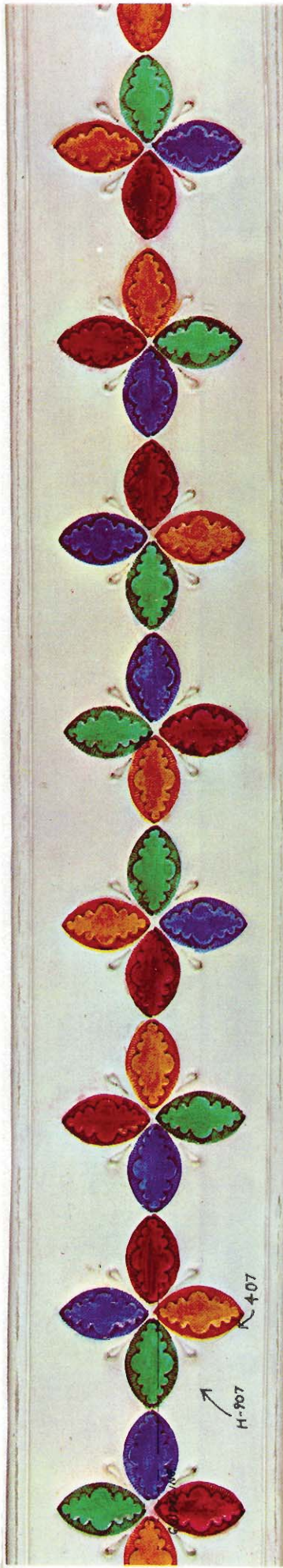
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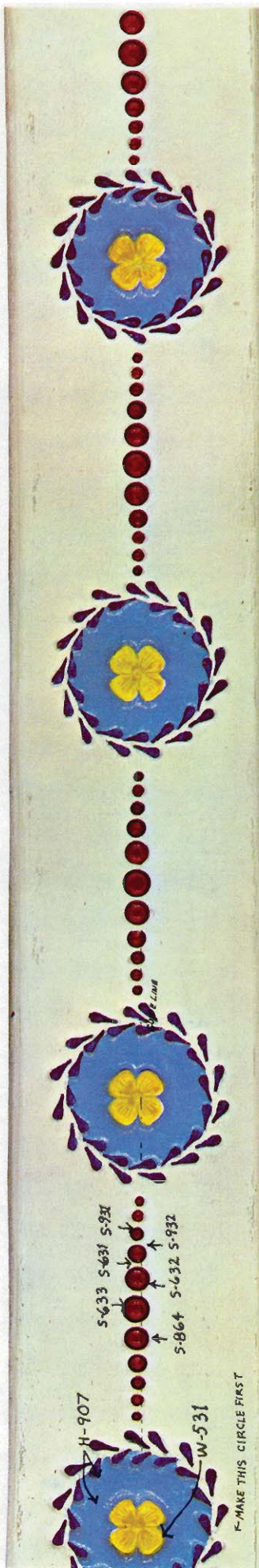
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3 TO 5 COATS OF COVA-DYE WHITE, THEN ADD NEAT-DYE COLORS.



3 TO 5 THIN COATS OF COVA-DYE WHITE, ADD COVA-DYE RED. (THIS MAY TAKE 3 OR 4 GOOD COATS, TO COVER COMPLETELY.)



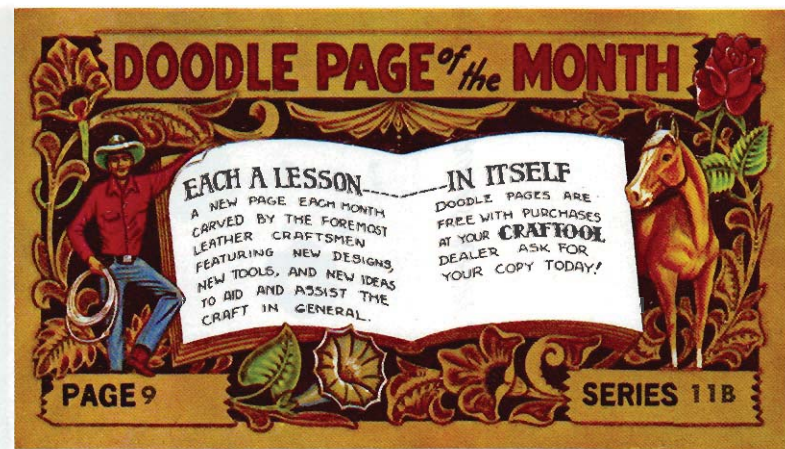
3 TO 5 COATS OF COVA-DYE WHITE, THEN FILL RED DOTS. NEXT, MIX LIGHT BLUE TO MATCH & FILL IN. COVA-DYE IS USED. (NOTE: SMALL AREAS REQUIRE #2 BRUSH.)



MIX 70% OMEGA YELLOW WITH 30% OMEGA LIGHT BROWN. APPLY ONE OR TWO COATS. NEXT, APPLY COVA-DYE COLORS ON FLOWERS.



3 TO 5 COATS OF COVA-DYE WHITE FIRST, BLUE NEXT & RED LAST. IF COLORS BLEED, COMPLETE TOTAL AREA BEFORE RETOUCHING.



A RAINBOW OF BELTS

by
DICK BLOOMQUIST

Hello again, fellow Craftsman. I thought I would try something a little different in the way of design and color. As you can see, I have used Cova-Dye white, either totally, or as a base for most of the designs on this page. I hope the approach used (described below) will stimulate your interest and imagination for even more designs.

First, let's start with the brushes. I recommend a pointed #2 red sable, known as a "spotting" brush. Next, a 1/4", 3/8" or 1/2" flat chisel-edged brush. The longer the bristle, the better.

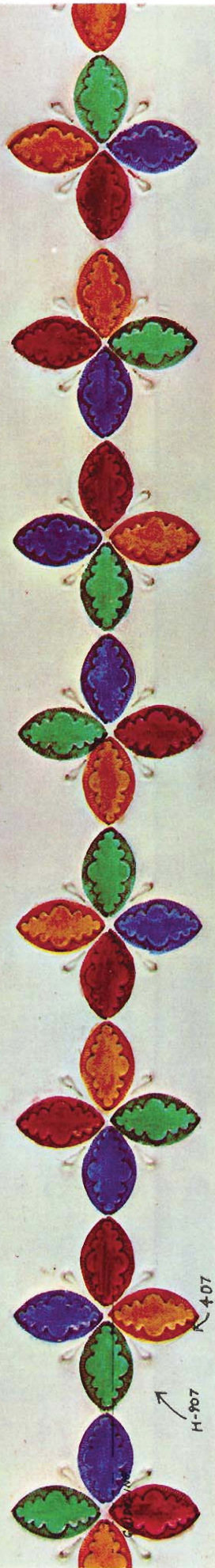
You might try the dye on a piece of scrap first. In coating out plain leather, use the chisel-edge brush. Charge your brush well with dye and "tip" both sides at the top of the jar. Make the first stroke. Continue until you have a 2" width, six or eight inches long. Let's try and apply another coat. Several coats of dye may be needed to achieve best results.

With this practice, you should now be ready to try a design. Apply a light, single coat with the flat brush and then come back with and use the pointed brush to dye tool impressions.

Use a small clockwise motion in the stamped area until you have achieved a good coating dye. Gently brush away any excess. Check to insure there are no light spots before continuing.

After dyeing the impressions, continue using your flat brush to cover the top surface until you have a solid white. Take care not to fill in the stamped impressions.

A wide variety of effects can be achieved by experimenting with a combination of dyes. Such as Cova-dye over Omega dye, Omega dye over Neat dye, etc.



H-907
K-407

3 TO 5 COATS OF COVA-DYE WHITE, THEN ADD NEAT-DYE COLORS.

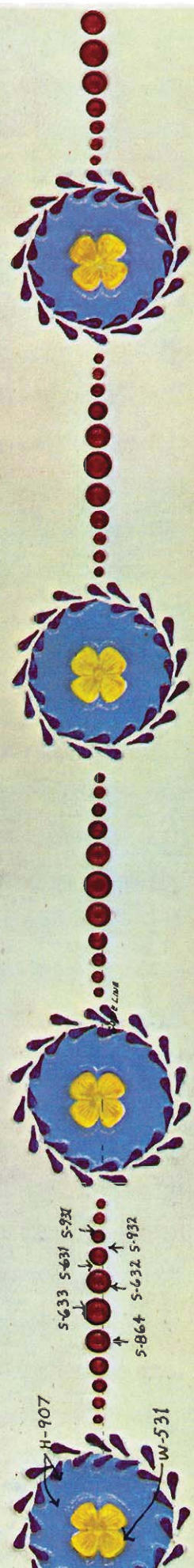


MAKE LIGHT SHADINGS

S-351 S-628
V-300 V-400 K-407

L-5-864 L-5-633 L-5-632 L-5-931

3 TO 5 THIN COATS OF COVA-DYE WHITE, ADD COVA-DYE RED. (THIS MAY TAKE 3 OR 4 GOOD COATS, TO COVER COMPLETELY.)



H-907
W-531
S-633 S-631 S-931
S-864 S-632 S-932

F-MAKE THIS CIRCLE FIRST

3 TO 5 COATS OF COVA-DYE WHITE, THEN FILL RED DOTS. NEXT, MIX LIGHT BLUE TO MATCH & FILL IN. COVA-DYE IS USED. (NOTE: SMALL AREAS REQUIRE #2 BRUSH.)



F-910
P-368
U-855



MAKE 368 FIRST LIKE A FIVE POINT STAR. NEXT, 910. CAP 368 w/ 855- CAP 910 w/ 855.

P-368

MIX 70% OMEGA YELLOW WITH 30% OMEGA LIGHT BROWN. APPLY ONE OR TWO COATS. NEXT, APPLY COVA-DYE COLORS ON FLOWERS.

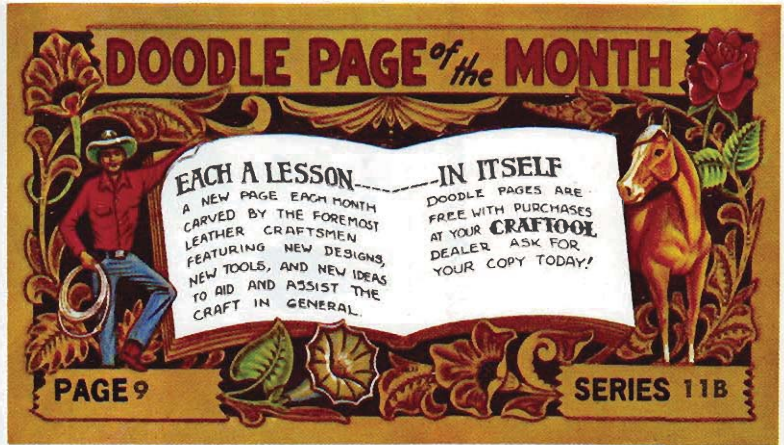


NAME LIGHT COLORED LINES

U-855

P-1-910

3 TO 5 COATS OF COVA-DYE WHITE FIRST, BLUE NEXT & RED LAST. IF COLORS BLEED, COMPLETE TOTAL AREA BEFORE RETOUCHING.



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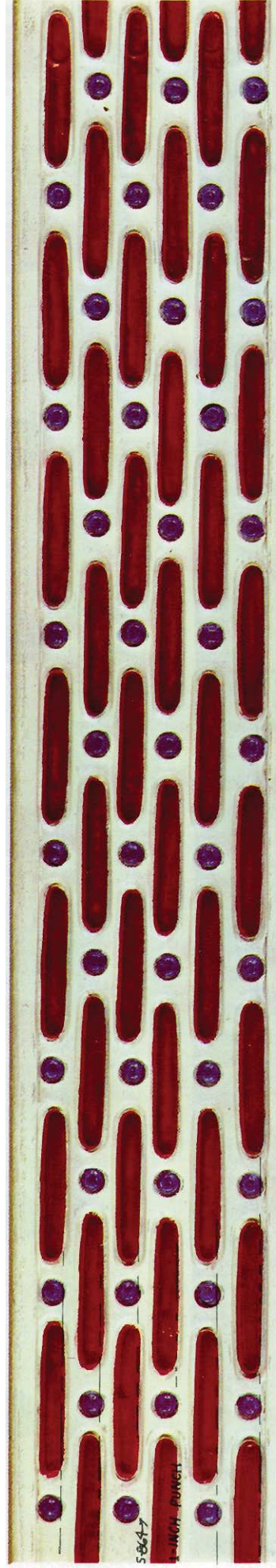
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A wide variety of effects can be achieved by experimenting with a combination of dyes. Such as Cova-dye over Omega dye, Omega dye over Neat dye, etc.



FOR A WILD VARIATION OF THIS, GET A COPY OF THE MORSE CODE & SPELL YOUR NAME ON ONE LINE. IMAGINATION WILL DO THE REST.

WET LEATHER, THEN MAKE LINES AS SHOWN-VERY LIGHTLY. NOTE: MAKE IMPRESSION BY HAND EACH TIME BEFORE USING MALLET TO REDUCE CHANCE OF ERROR.



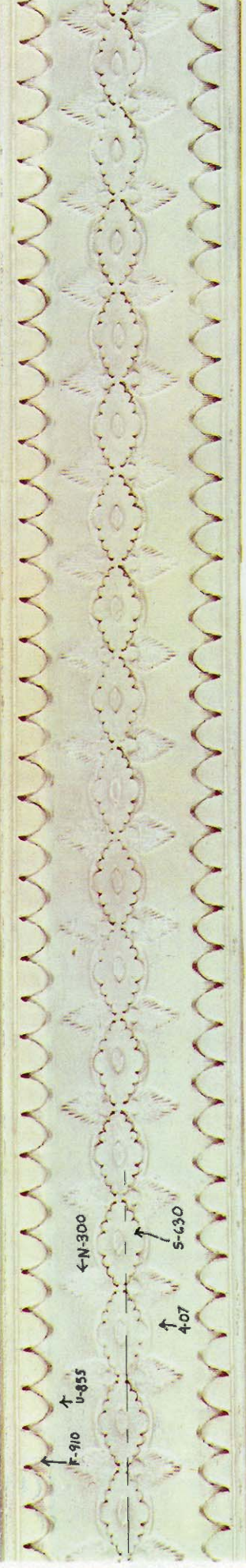
H-907

WHAT CAN I SAY ON THIS ONE? TRY IT, YOU'LL LIKE IT? ANYWAY, IT GOES FASTER THAN YOU MIGHT THINK. START TOOLING 1-2-3 AS SHOWN ABOVE.

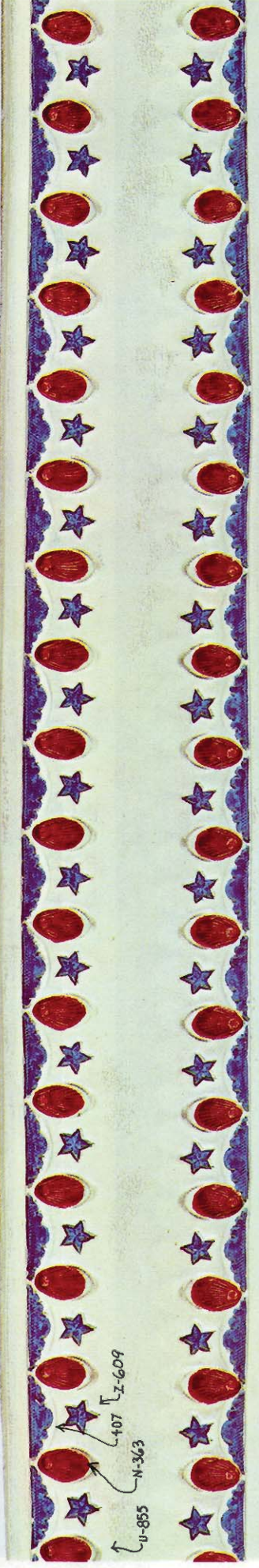


X-501

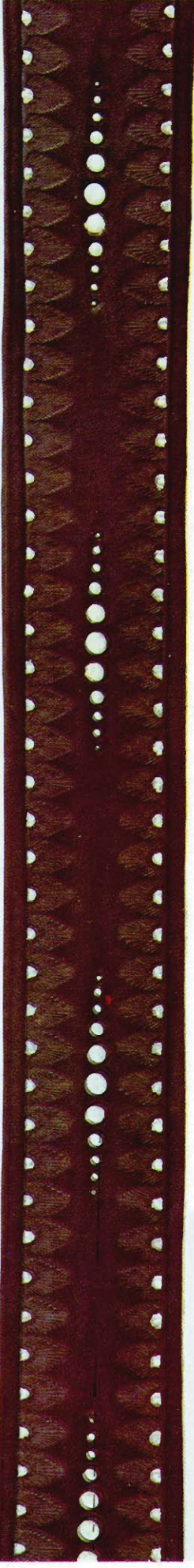
PRACTICE ON THIS ONE FIRST. MAKE LINES AS SHOWN & YOU WILL GET THE FEEL OF IT. USE OMEGA YELLOW ON THE BACKGROUND, LIGHT BROWN IN DARK AREAS.



MAKE GUIDE IN CENTER LIGHTLY. DO 855 FIRST, THEN 910. IN CENTER, DO 401 FIRST, THEN 300. FINISH UP WITH 630. (LEAVE IT WHITE, OR DO YOUR OWN NUMBER.)



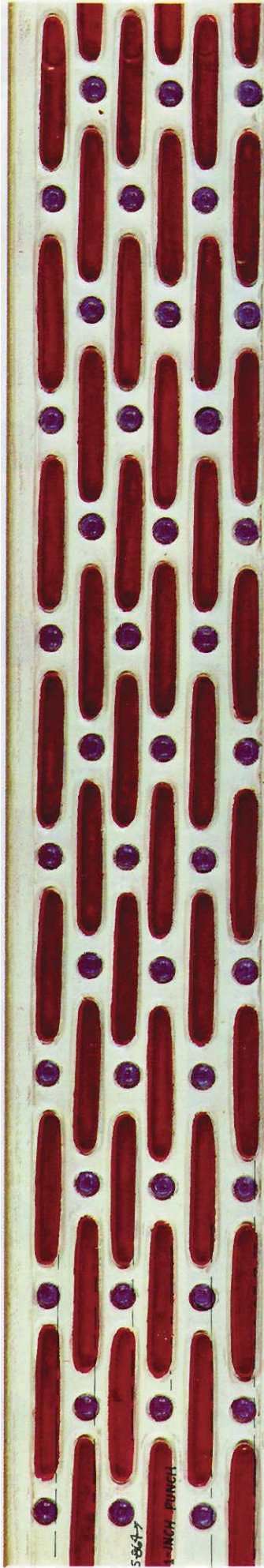
DO 401 FIRST, NEXT 363 & 855. FINISH WITH 609. NOTE: AS WITH ALL BELTS WITH A WHITE BACKGROUND, THE WHITE WILL ALWAYS BE APPLIED FIRST.



TOOLS - S-864 - 633 - 632 - 631 - 932 & 938 WERE USED IN CENTER. N-300 IS THE BORDER TOOL. / FIRST COATED THIS WITH OMEGA RED, THEN BLUE. WHITE IS COVA-DYE.

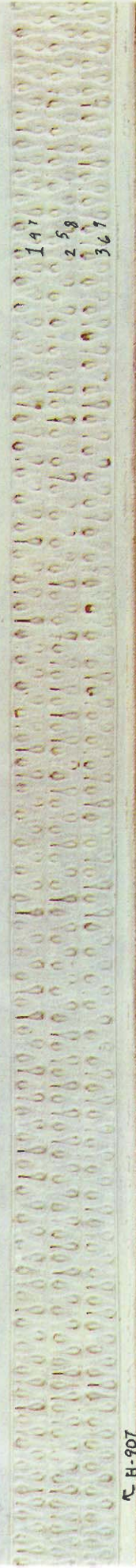


MAKE ALL SQUARES BEFORE ADDING J-65. FOLLOW NUMBERS FOR CORRECT TOOLING OF 907. COVA-DYE WHITE & ONE COAT ON THE COLORS.



FOR A WILD VARIATION OF THIS, GET A COPY OF THE MORSE CODE & SPELL YOUR NAME ON ONE LINE. IMAGINATION WILL DO THE REST.

WET LEATHER, THEN MAKE LINES AS SHOWN-VERY LIGHTLY. NOTE: MAKE IMPRESSION BY HAND EACH TIME BEFORE USING MALLET TO REDUCE CHANCE OF ERROR.



© H-907

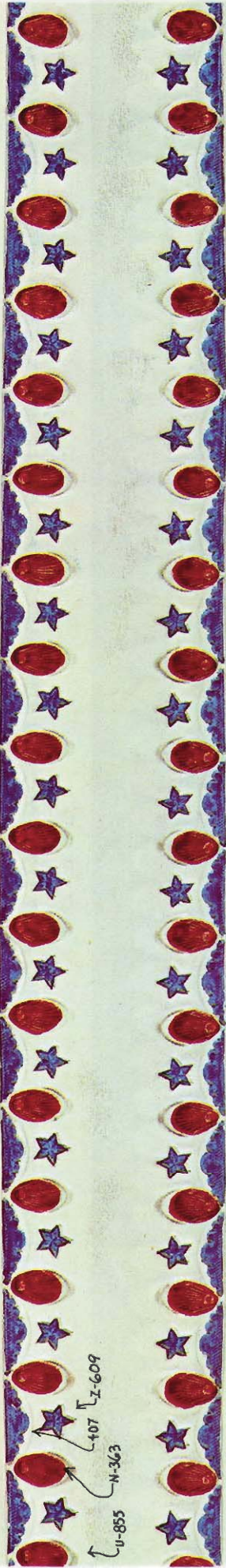
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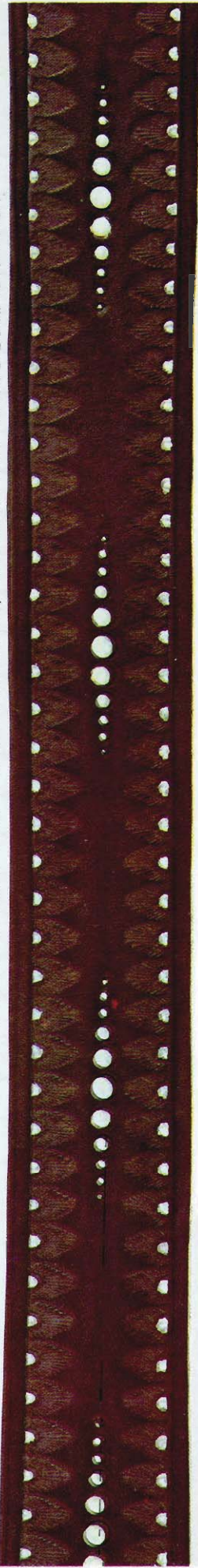
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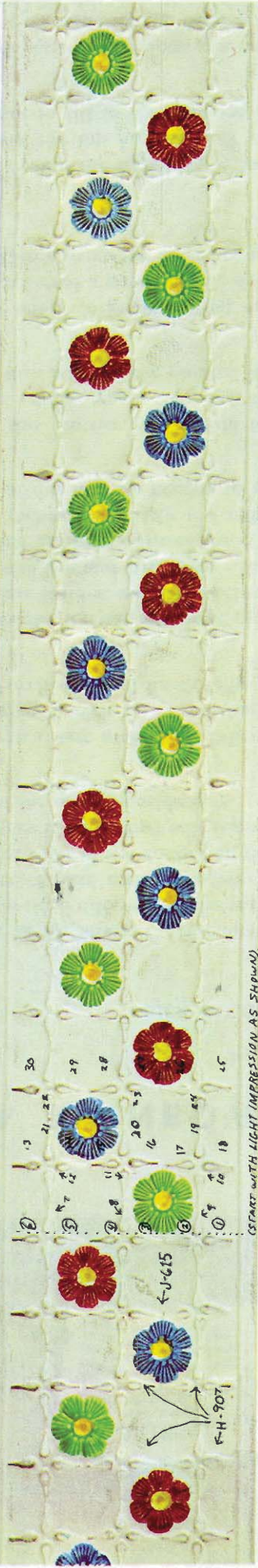
MAKE GUIDE IN CENTER LIGHTLY. DO 855 FIRST, THEN 910. IN CENTER, DO 407 FIRST, THEN 300. FINISH UP WITH 630. (LEAVE IT WHITE OR DO YOUR OWN NUMBER.)



DO 407 FIRST, NEXT 363 & 855. FINISH WITH 609. NOTE: AS WITH ALL BELTS WITH A WHITE BACKGROUND, THE WHITE WILL ALWAYS BE APPLIED FIRST.



TOOLS - S-864 - 633 - 632 - 631 - 932 & 933 WERE USED IN CENTER. N-300 IS THE BORDER TOOL. 1 FIRST COATED THIS WITH OMEGA RED, THEN BLUE. WHITE IS COVA-DYE.



MAKE ALL SQUARES BEFORE ADDING J-615. FOLLOW NUMBERS FOR CORRECT TOOLING OF 907. COVA-DYE WHITE & ONE COAT ON THE COLORS.



DOODLE PAGE of the MONTH

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A NEW PAGE EACH MONTH
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YOUR COPY TODAY!

PAGE 10 **SERIES 11B**

"THE EARLY BIRDS"

by

DICK BLOOMQUIST

Colaptes Auratus Luteus, yarrup, wak-up, wood-pigeon or clape, they are one and the same — the Northern Flicker, or just plain "Woody Woodpecker." I chose them over the other woodpeckers because of their unique, colorful plumage and noisy reputation as "early birds."

First, let's start with the template. Make sure all solid lines and dotted lines are correct. I say this because when you start tooling the birds, pay special attention to the breast feathers. I included them for use as a guide when coloring but you might want to model them anyway.

Careful tracing of the pattern on your leather will make the job of modeling and tooling much easier, so take your time at this stage. I prefer using 8 - 9 oz. leather, because I like to get an embossed effect.

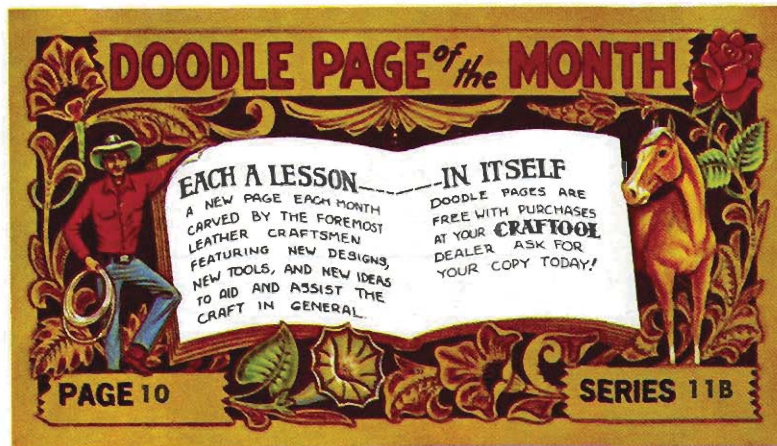
After tracing and cutting all solid lines, I immediately bevel all outline areas — (birds and tree trunks) — leave the picture frame until last. Next, start on the birds — first the eyes, using S-633. Al Stohlman's book "Figure Carving," will be helpful here. I like to use the No. 3 spoon around the eyes and on areas too small for the matting tools. However, B-936 and B-701 get the larger feathers easily.

The foreground trunk gets my trusty ole 902 in the deep areas, with the B-936 and B-701, followed by the No. 3 spoon to give the bark a little "character." The same goes for the smaller trunks which come next. Tool the distant trunks with the 902 — the tree foliage with the F-995 and F-890. The clouds are next, using F-895. The large leaves of the foreground tree are done with the F-989, F-890, and finished with the B-936.

(Continued on reverse side)



Dick Blomquist



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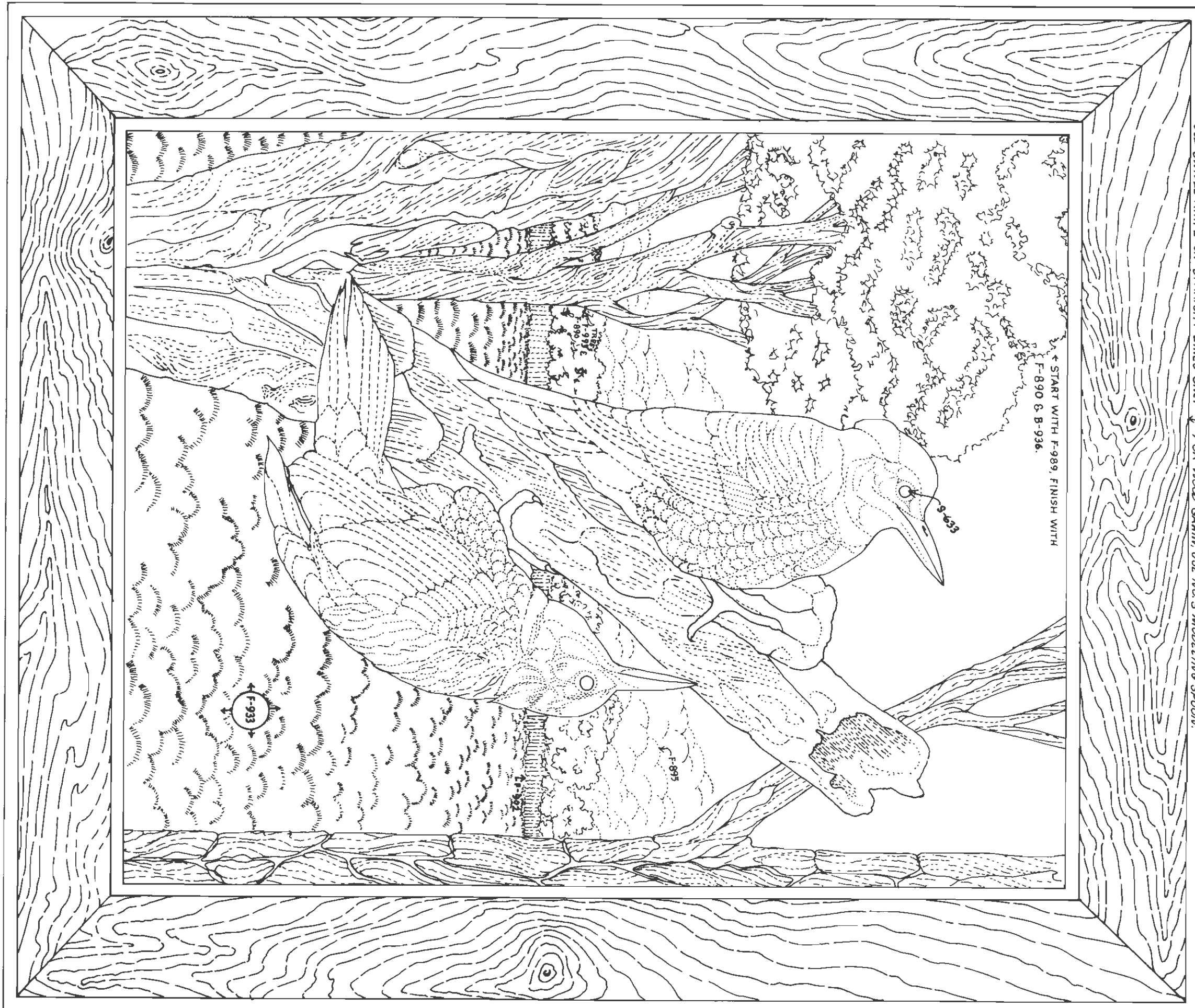
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(Continued on reverse side)



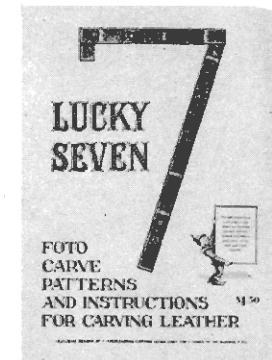
Last in the picture is the grass. The F-933 does it all. Start in the background, using small light strokes, gradually making larger, bolder impressions.

Now for the "frame." Cut the inside and outside border lines very carefully, making sure they are squared up. I used a T-square and triangle and still got off, so let my mistake be a lesson. The wood grain was much fun for me. I used my No. 3 spoon. You might want to try beveling tools, but the spoon does well with practice.

On the subject of color, I refer you to the book, "How To Color Leather," by the "ole master," Al Stohlman. For the trees and grass, I used Omega Light Brown Dye. On the main trunk, I started with Omega Light Brown Dye, then finished the highlight and shadow work with Cova dye. I also used Cova dye on the birds.

If you wish to use this method, remember — start with the lightest colors first, then go darker. Once dark, it's hard to lighten an area without piling coat after coat on, which ruins the picture and hides the leather.

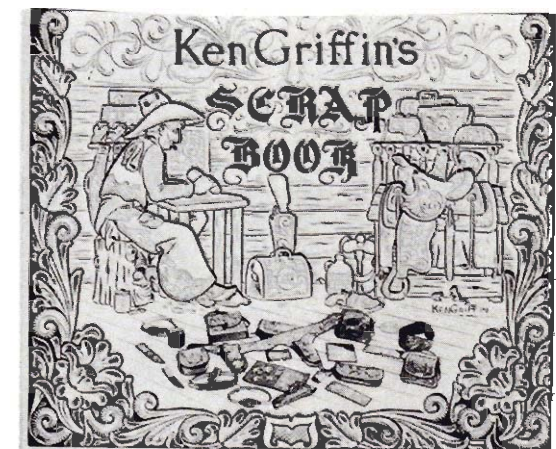
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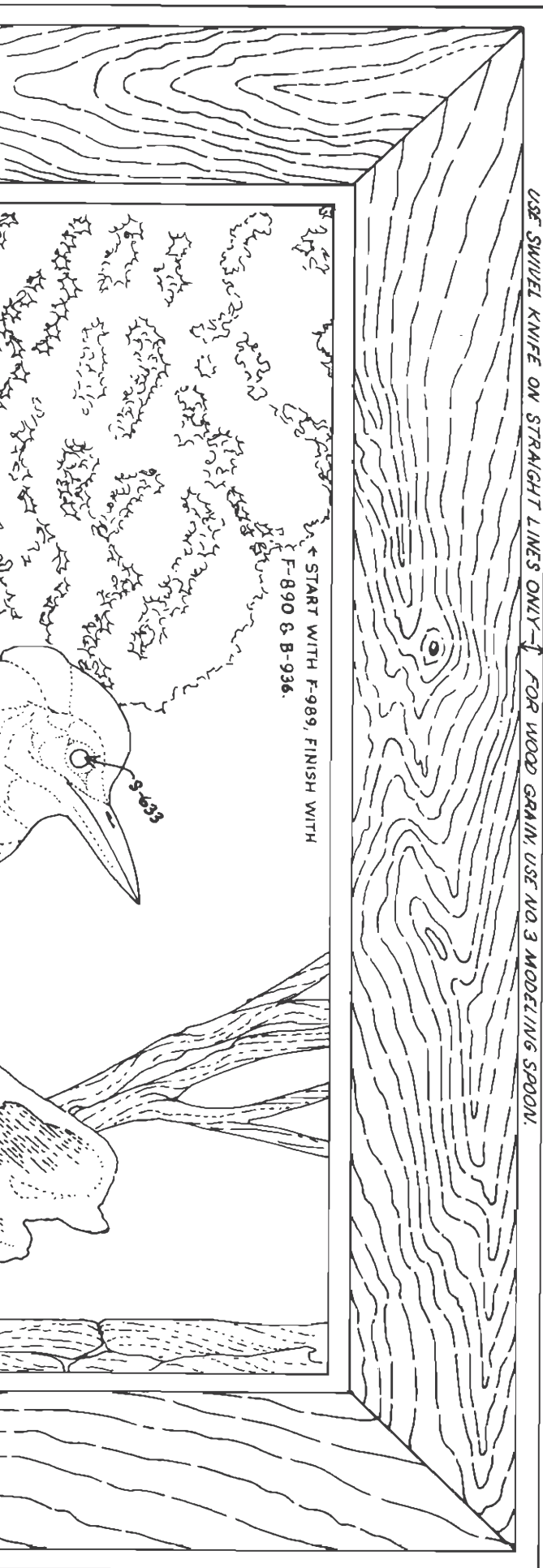


F-933

T-893
F-933 E
890

F-895

F-932



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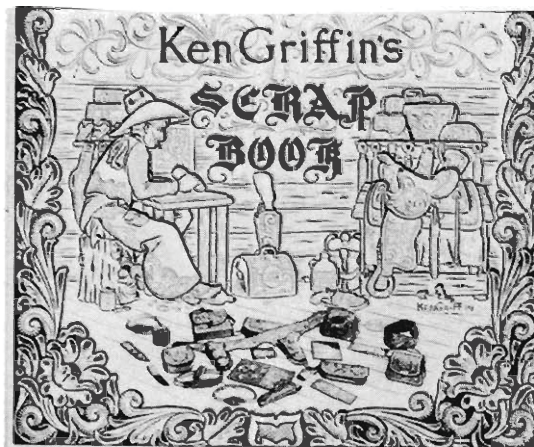
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PAGE 11 **SERIES 11B**

"THE ROUNDUP"

by
DICK BLOOMQUIST

First, before we begin, if you have had little experience with figure carving and coloring, I suggest that you purchase the following books by Al Stohlman — "Figure Carving," "Tech-Tips," and "How To Color Leather." Mine are old and worn, but I still go through them occasionally, for they are still a valuable asset to me.

Before you attempt any technique shown here that is unfamiliar to you, practice with a piece of scrap. This picture may require extra time, but with a little patience this challenge can turn into fun.

As usual, thoroughly soak your leather—(I prefer 8-9 ounce). Let it "case-harden" overnight in the refrigerator, or "quick-case" it under a lamp until the natural color of the leather returns. I generally make my tracing on frosted acetate while the leather is drying. Also, before carving and tooling, I back the leather with a piece of thin plastic or illustration board, using rubber cement on the subject of tracing. I consider that as important as carving — a poor tracing can only result in a poor carving job — Take your time.

I always use my ruby blade when carving small objects, as it seems to cut a little cleaner, without cutting too deep. By this, I refer to the faces, stirrups, boots, eyes, etc. (Remember, cut only solid lines). After carving, tool foremost objects first, starting with the rocks in the foreground, (leave the foliage until you have completed the steers, which come next).

The horses are next, then the saddles, stirrups, and cowboys. Any portion that is difficult to get at with your favorite tool can be "modeled" in with your No. 3 modeling spoon. On the steers, horses and riders, I used B-892, B-936, B-701, F-890, F-891, F-895, F-941, and F-902. Next, the foliage — (leaves and cactus) are done with F-909, F-910, and F-902.

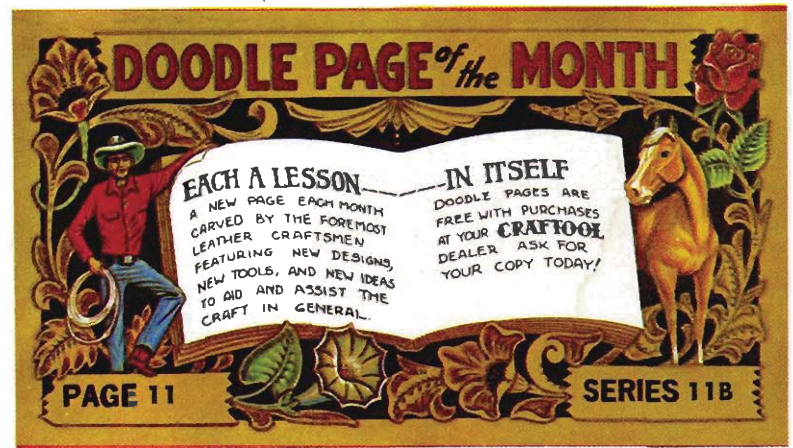
For the mountains use F-896, F-895, F-891, and the No. 3 modeling spoon. (For the smallest areas, use F-890). When tooling the clouds, use the No. 3 spoon to get your basic cloud formations, then finish with F-898 and F-899. For the sky background use F-900.

Now for the coloring. I did the blue sky first, with a ten-to-one mixture of Omega blue, using a small (1" by 1") piece of foam rubber. Remember, always test first on a piece of scrap leather. After dyeing all of the open areas, fill in around the clouds with a #2 red sable brush.

For the shadow areas, use a five-to-one mixture of Omega

(Continued on reverse side)





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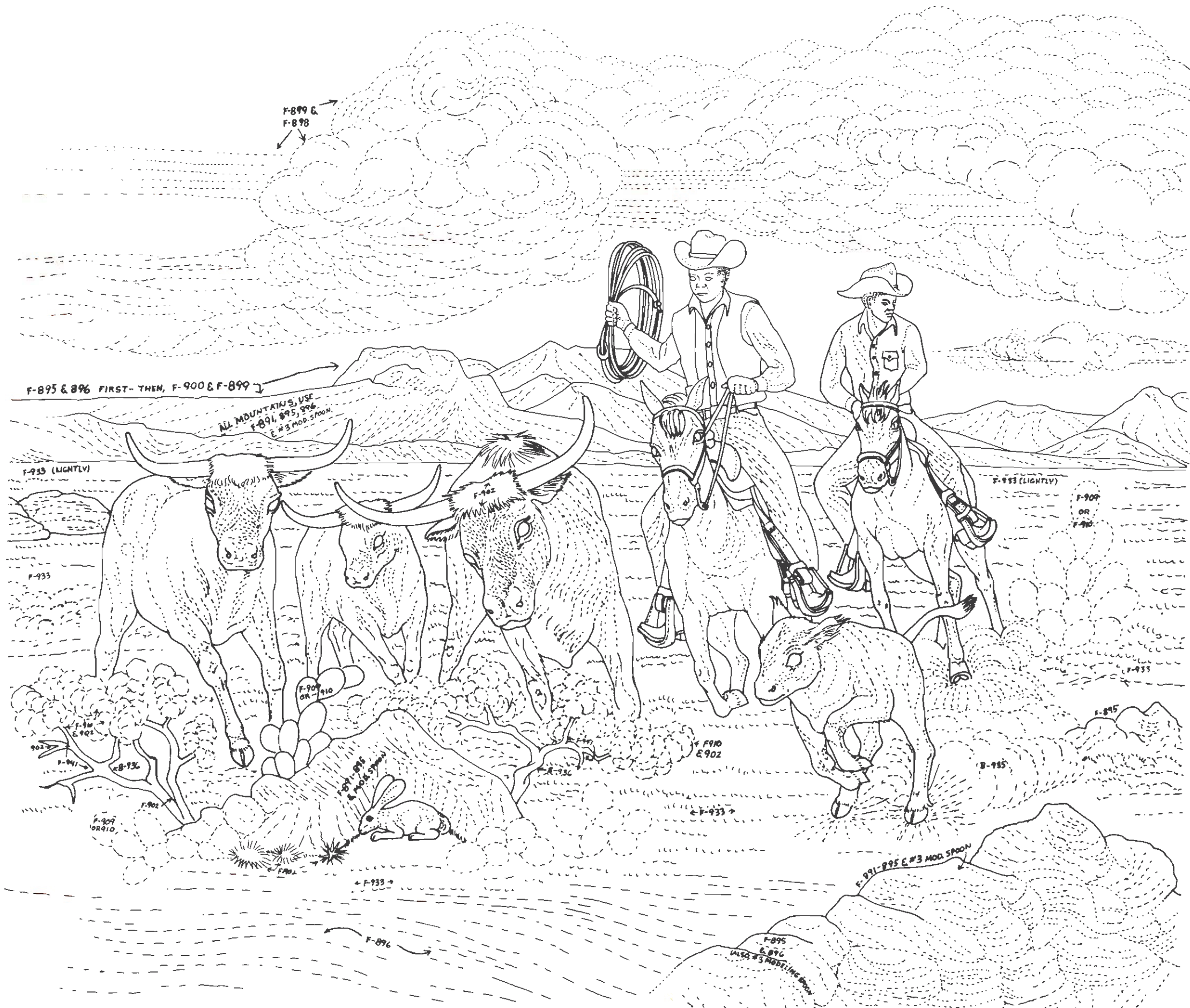
The horses are next, then the saddles, stirrups, and cowboys. Any portion that is difficult to get at with your favorite tool can be "modeled" in with your No. 3 modeling spoon. On the steers, horses and riders, I used B-892, B-936, B-701, F-890, F-891, F-895, F-941, and F-902. Next, the foliage - (leaves and cactus) are done with F-909, F-910, and F-902.

For the mountains use F-896, F-895, F-891, and the No. 3 modeling spoon. (For the smallest areas, use F-890). When tooling the clouds, use the No. 3 spoon to get your basic cloud formations, then finish with F-898 and F-899. For the sky background use F-900.

Now for the coloring. I did the blue sky first, with a ten-to-one mixture of Omega blue, using a small (1" by 1") piece of foam rubber. Remember, always test first on a piece of scrap leather. After dyeing all of the open areas, fill in around the clouds with a #2 red sable brush.

For the shadow areas, use a five-to-one mixture of Omega

(Continued on reverse side)



yellow, the highlights are done with undiluted Cova dye white, dry brushed on. (Remember, you can always add more dye, but it is almost impossible to remove, so go light and slow). Take your time.

Start on the mountains next using Omega light brown. (Remember, charge your brush with dye, then touch it to a piece of scrap to remove excess dye). Fill the shadow areas first, then work toward the highlight areas. Don't cover mountains completely — let the natural color of the leather be your highlights.

I covered the ground areas from the bottom of the mountains to the hoof areas of the animals, with Omega yellow dye, undiluted — then dry-brushed with yellow on down to the bottom of the picture.

All rocks are done using the same method as were the mountains. The foliage was done with an undercoating of Omega yellow, then highlighted with green and finished the shadow areas with straight blue. (This includes the cactus).

The steers and calf were done with different mixtures of Omega light brown and red dye, diluted at different percentages. All I can say on this is to experiment with combinations different dilutions of colors and dye reducer on a scrap of leather.

I might add, if you have a problem with mixing trays, try a plastic ice cube maker (tray). I did the horses next. The lead horse was simple, mixing a 50-50 solution of Omega light brown with dye reducer, working from the shadows out. For the second horse, use Omega red with light brown-straight mixtures.

The Levis are straight blue with Cova dye white for the highlights. You might want to use your own color combination for the shirts. I left the vest plain, to show it as natural leather.

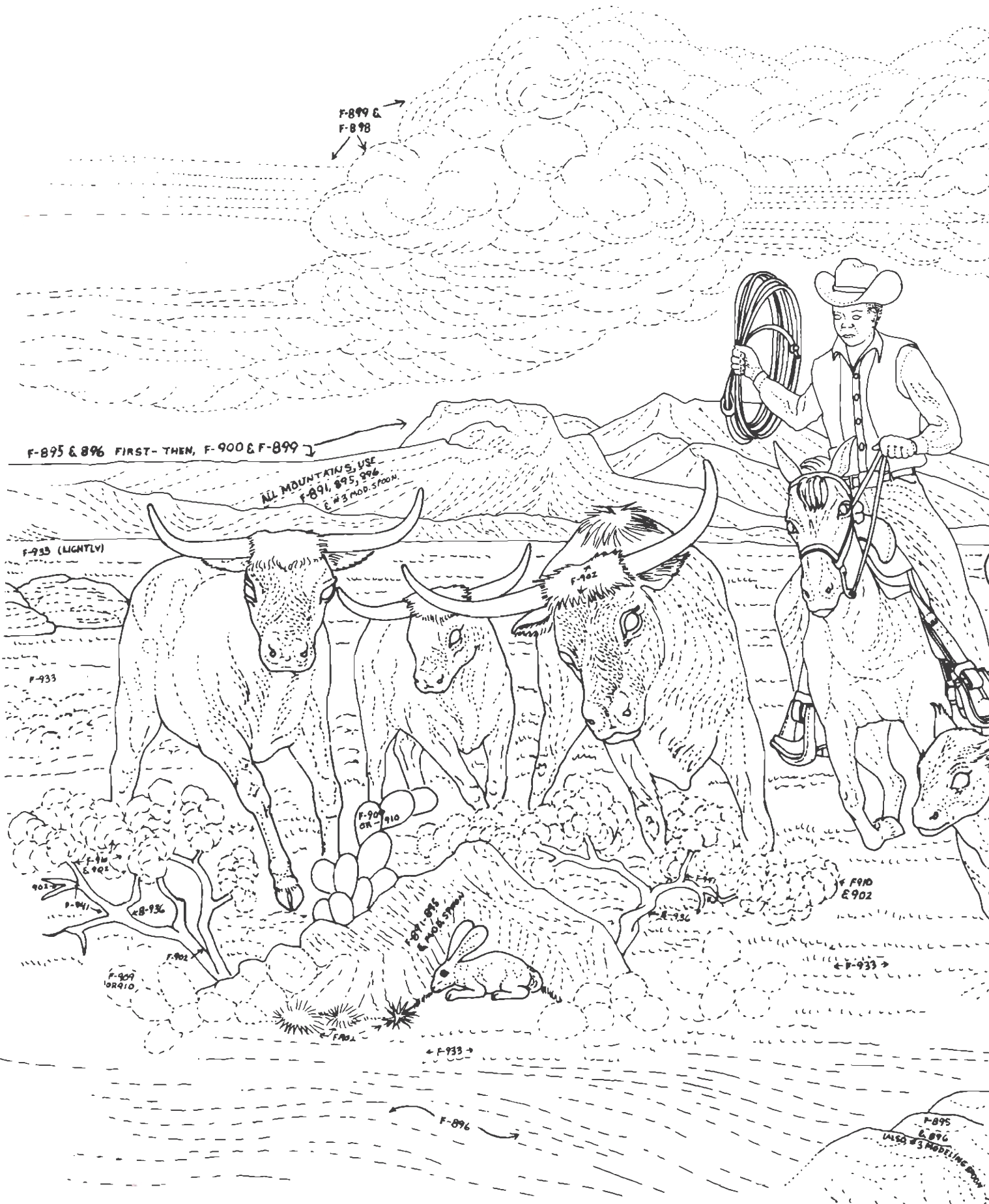
I used diluted light brown Omega dye in the shadow areas on the faces. The hats are light brown, used straight, highlighted with white (Cova dye). I left the rabbit as natural as possible, using a buildup of Omega light brown.

Last but not least, are the shadows from the sun. Pay close attention to the angle of ground shadows from the calf, horses, and foliage. Remember, go slow and have fun.



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F-895 & 896 FIRST- THEN, F-900 & F-899

ALL MOUNTAINS, USE
F-891, 895, 896
& #3 MOD. SPoon.

F-933 (LIGHTLY)

F-933

F-909
OR
F-910

F-910
& 902

F-941

F-896

F-902

F-909
OR
F-910

F-904

F-909
&
MOD. SPoon

F-933

F-941

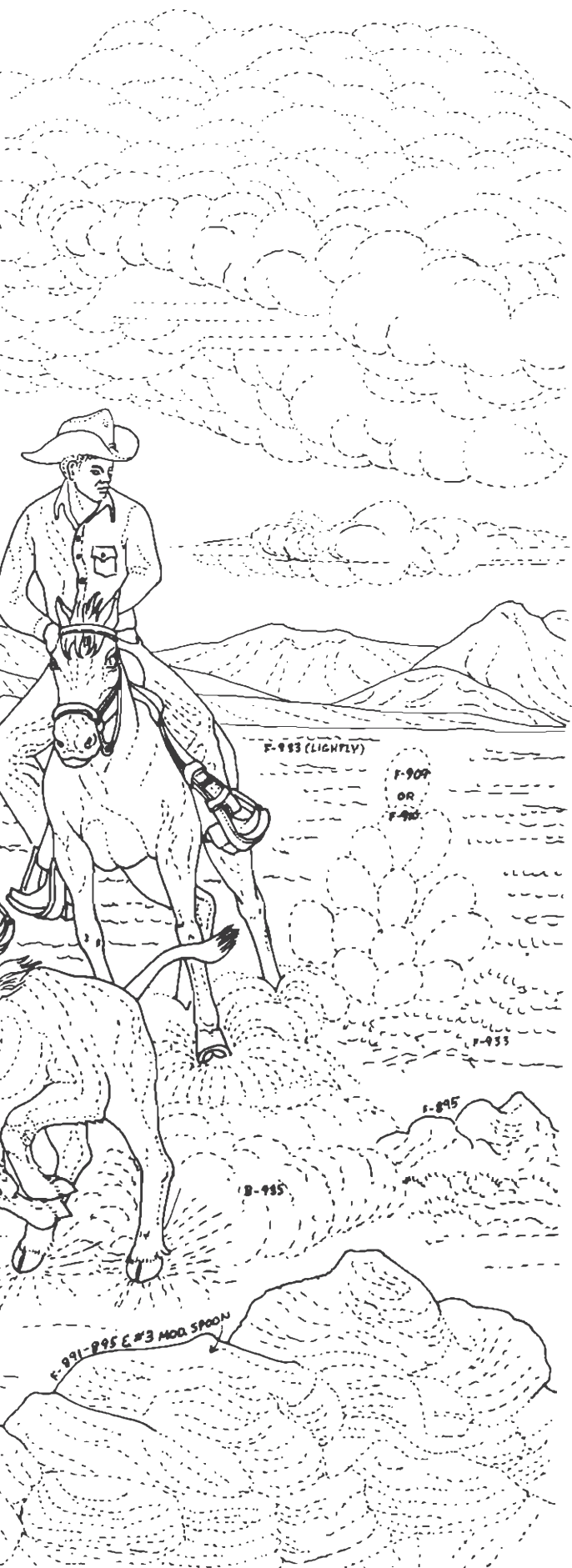
F-896

F-910
&
902

F-933

F-896

F-895
&
896
ALSO #3 MOD. SPoon



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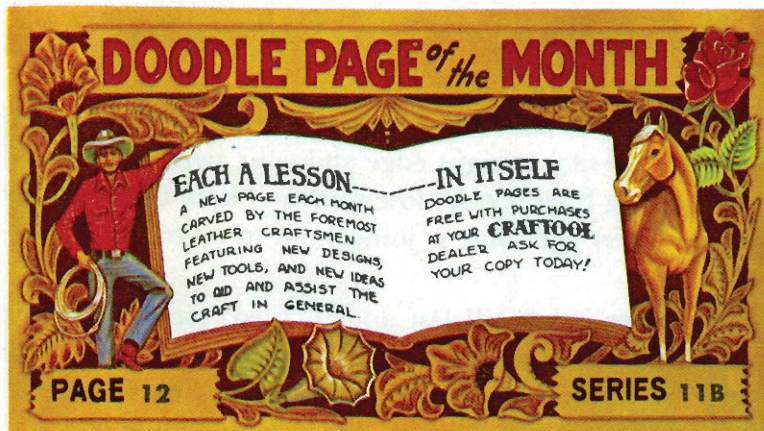
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Out to Sea

by Gene Noland

I love the ocean and the pounding surf against the rocks. I enjoy sailing too although I have only been on small sailing boats. I often wondered what it would be like to sail the ocean in a three or four masted schooner.

There are many names or terms to describe the parts of a sailing ship, like jackstays, leeches, clew tackles, clew-lines, gaskets, etc. The list could go on and on but the feeling of sailing your own seems bewildering.

This is my third leather picture of sailing ships and with this being in color I thought it would make a good subject for a Doodle Page. I am also sure that you will enjoy carving this as much as I did.

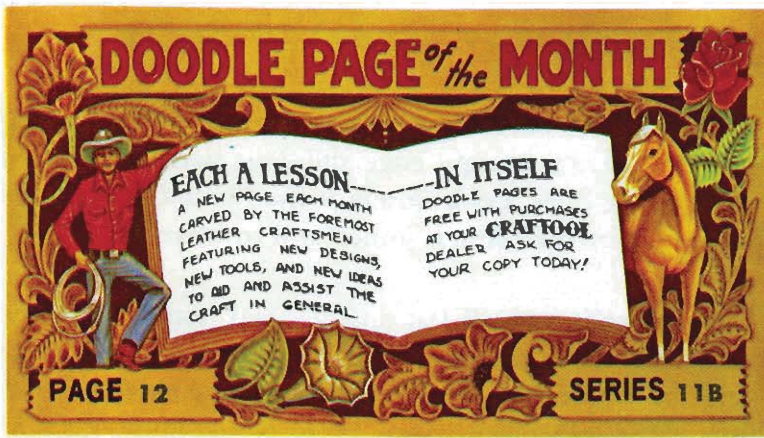
You will notice that the rigging lines are not indicated on the Tracing Pattern on the reverse side of this sheet. This is done to make the tracing of the sails and the ship contours easier.

After the tracing and the cutting has been done start with the beveling. Do this around the entire ship first. Next matt the cloud formations and the sky all the way down to the water line.

The Dead-eyes and blocks are left till all beveling is done. They are done with seeder tools. After all the beveling is done on the sails use your modeling tool to round the edges to look like the sails are billowing or full of wind.

(Continued on reverse side)





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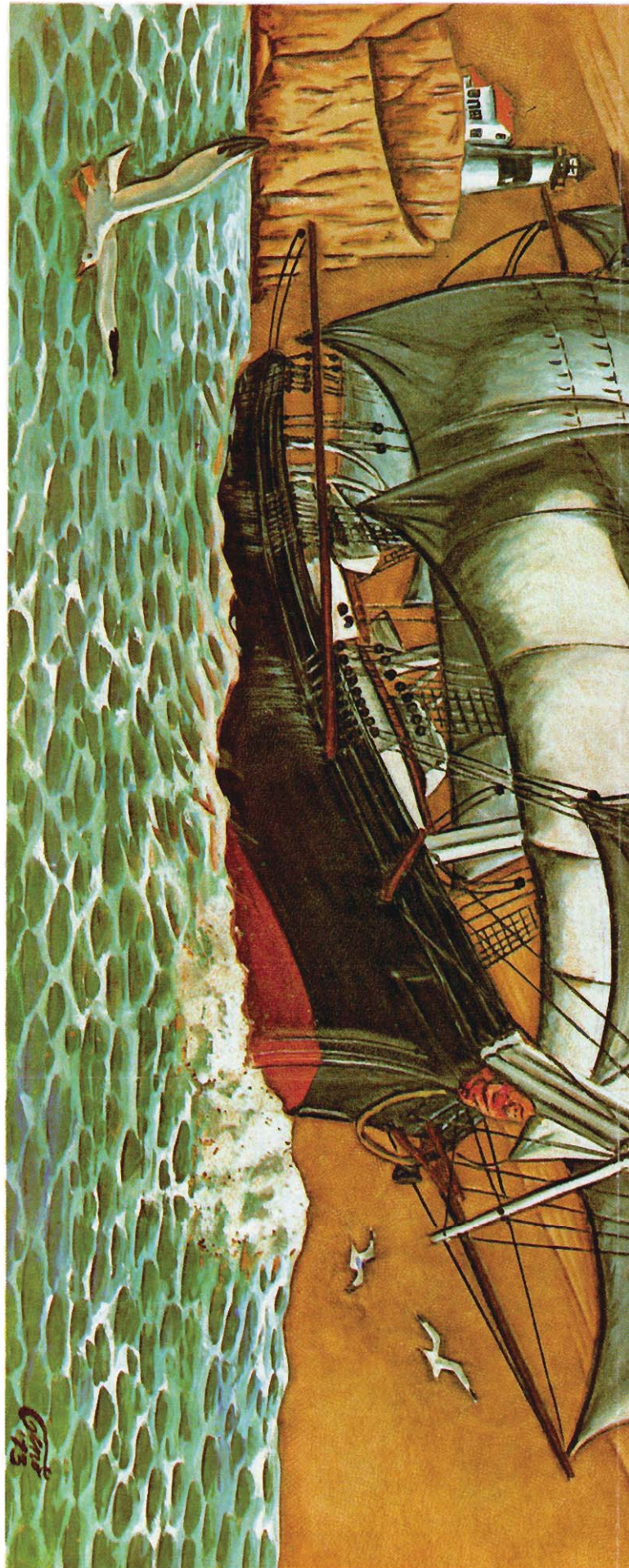
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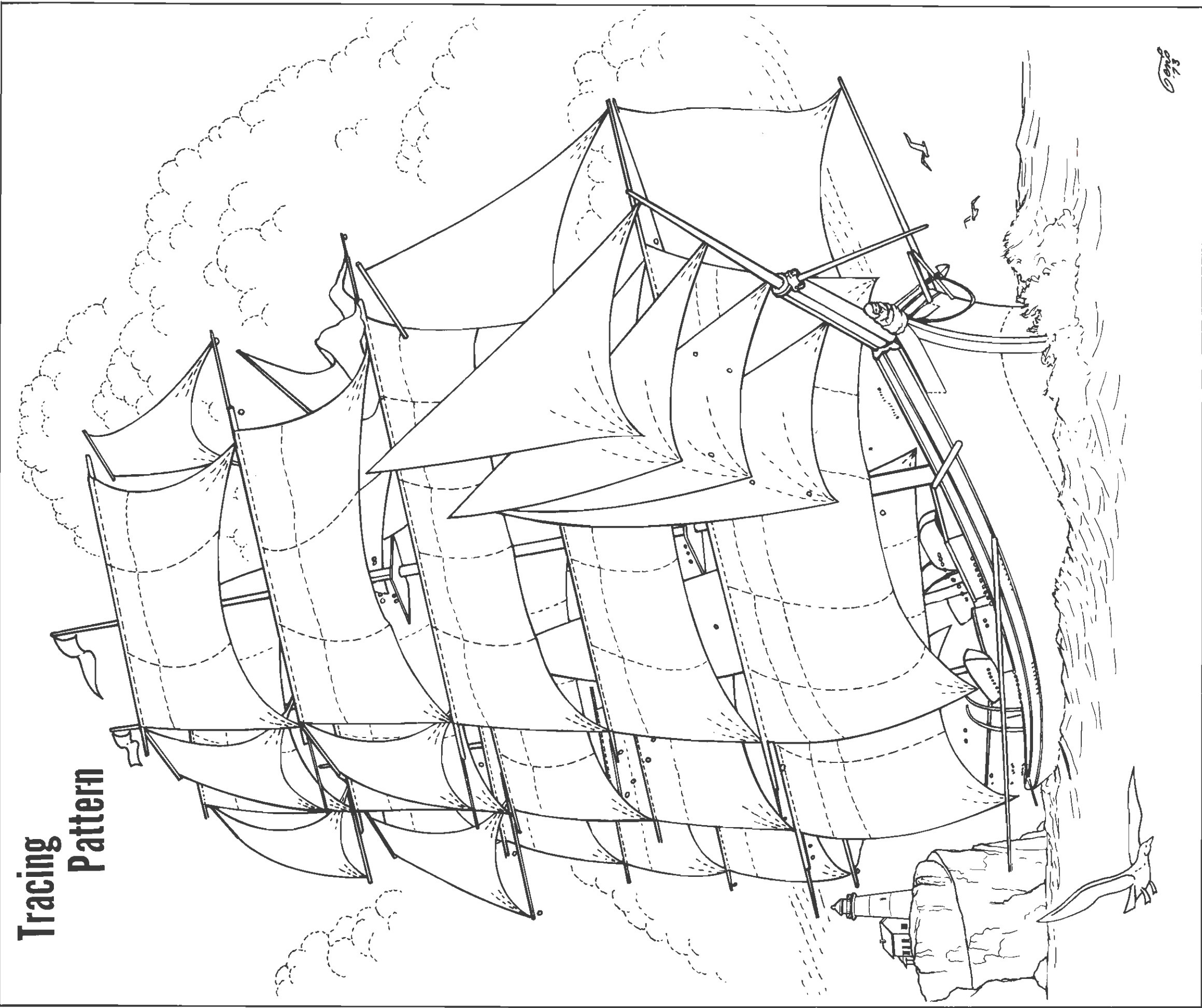
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(Continued on reverse side)







**Tracing
Pattern**

"OUT TO SEA" — Continued from front side . . .

When all the beveling is completed on the entire ship, use the aid of a straight edge and your swivel knife to do the rigging lines. Look closely at the Photo-Carve Pattern to see where each line is joined and to what.

The water is left till last and I used tools No. F895, F896, F897. Be sure to tool in a horizontal direction using the hit and skip method and always bevel with the toe of the tool toward you. This is to allow for your coloring.

In doing the water, I turned the picture upside-down and I put the dark blues and greens on first. Be sure to cover all of your beveled areas with color, then turn your picture up right. To get your light blues and whites to indicate the top of the water or waves, remove most of the color from your brush and go over the raised areas with the side of the bristles laying flat.

This leather picture was colored with opaque water colors and then sprayed with Neat-Lac Leather Finish spray. However Neat-Dyes may be used also as they are easier to handle.

Follow closely the coloring of the picture and I am sure you will turn out a beautiful picture.

**CRAFTTOOLS USED
ON THIS DESIGN**
A98, A117, B205, B701, B702, B936, F895,
F899, F896, F897, F898, F900, F933,
S931, S932

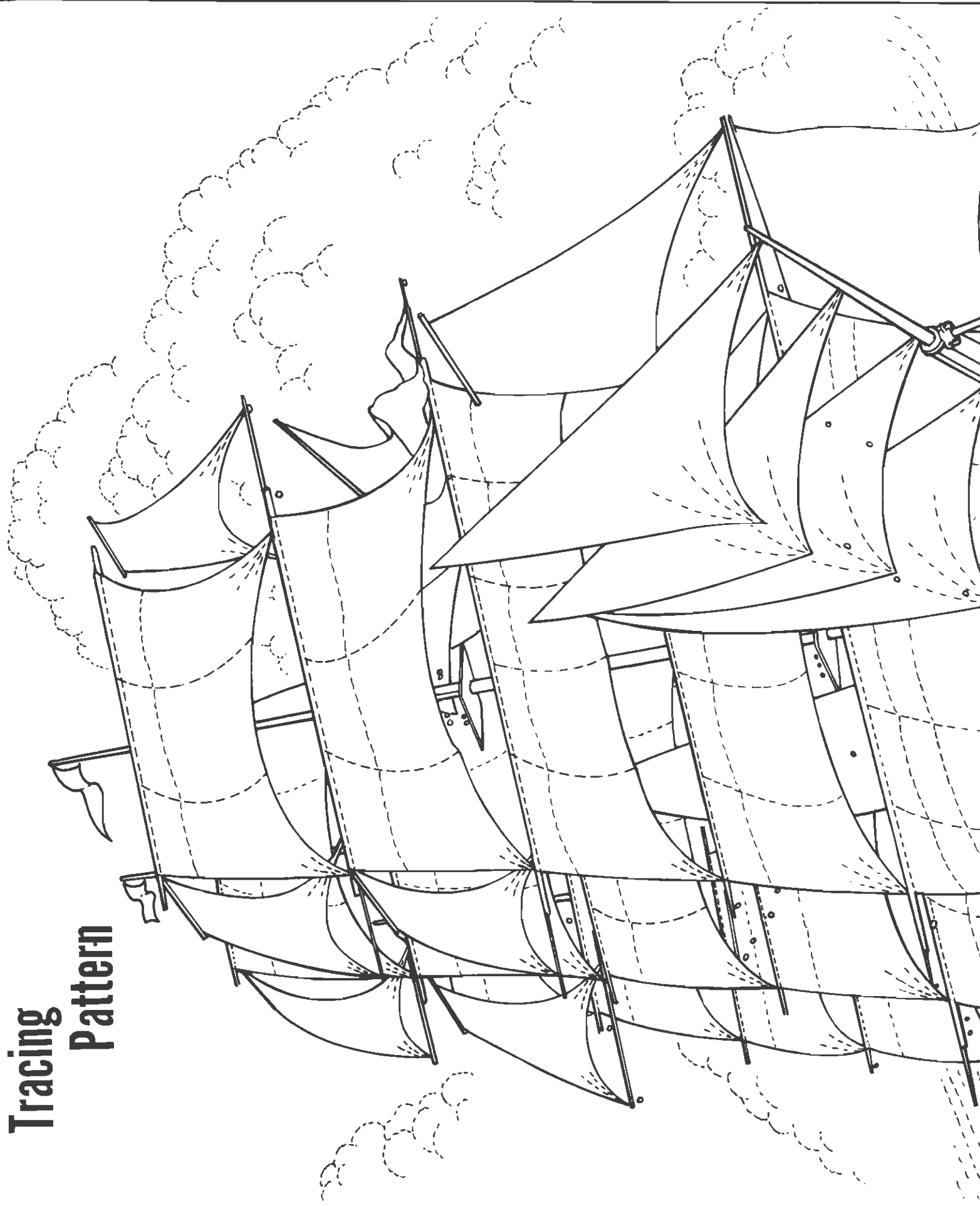


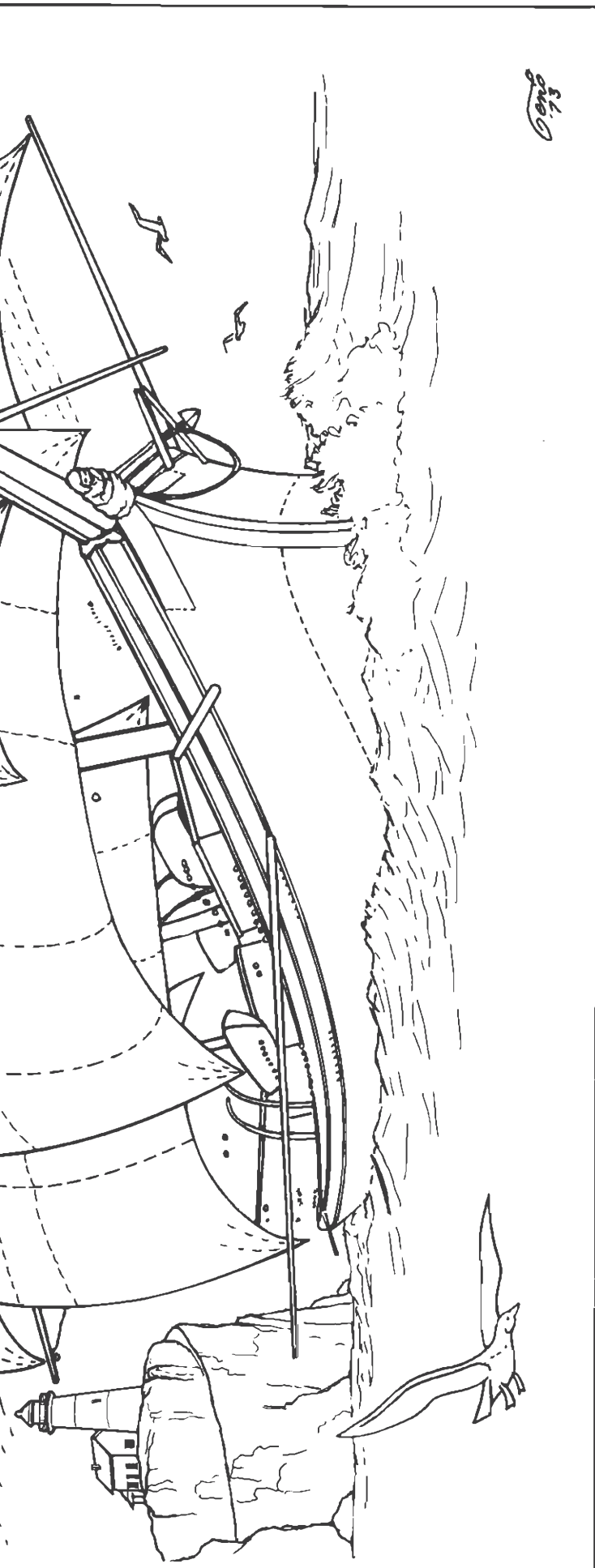
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