

# Vintage Doodle Page Collectors Set - Series B2



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DIGITAL MEDIA FOR LEATHERCRAFTERS





## Doodle Page Digital Download

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



### 1) Full Size

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



### 2) Tiled

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

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

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

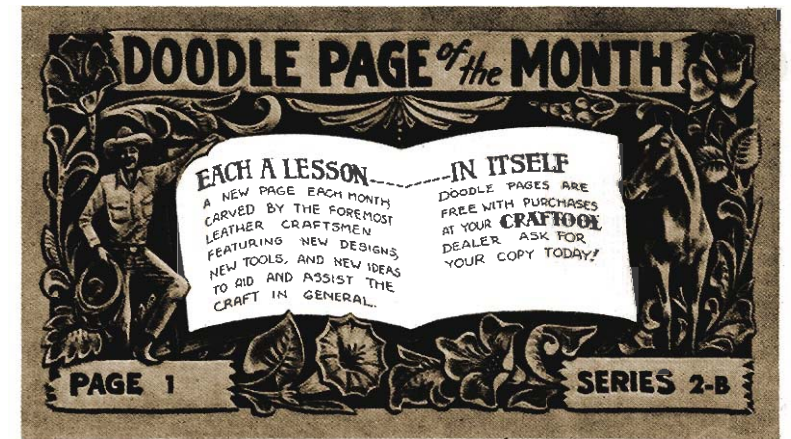
(Some Doodle Pages do not have backs)

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



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





**PERSPECTIVE IN FLORAL DESIGN**

by Ken Griffin

In this page, on putting perspective in floral design, I have used every trick that occurred to me to achieve the illusion of distance in the pattern. Every line was drawn to heighten the effect. Note the tapering stems from large to small as the stem recedes. The petals of the leaves were cut gradually smaller and also the overall size of the leaf. Three sizes of graduated seeds, veinners and crownners were used to help the illusion. Each floral unit is drawn in perspective by itself, and by combining the three graduated sizes of units, greater and greater depth is suggested.

This pattern could be adapted for an album cover. For those who do not care for floral design... the frame-work only could be used, leaving the oval for a name, scene, or design of their own choice. Sections of the floral part of the pattern could be used for purses, album corner designs, etc. By some slight pattern juggling, the flowers could be arranged in a straight line and still retain the perspective in design. It is an exciting experiment for those who like to get off the beaten path of conventional carving.

In stamping the pattern, the crownners and veinners were spaced further apart at the top and gradually closer spaced as the stems and leaves grow smaller. Note on the leaf that each ornamental cut grows progressively smaller to help the illusion. The crownners (#K408-#K728-#K726) add three dimension as well as perspective to the stems. To add depth to the background, I beveled all cuts first, giving a cleaner line and deeper effect with the matting tool, #M883. Incidentally, the #M880 & #M883 (matting backgrounders) are among my favorite tools. Used on leather that is properly cased, they give a rich color to the background.

**616 SIGMA SNAP SETTER**

**NEW**

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U848

P211

K726

V411

B961

B195

K728

P218

V708

V746

V745

A104

P222

V746

S722

P703

V417

K726

V463

V744

U855

P233

S706

U851

M883

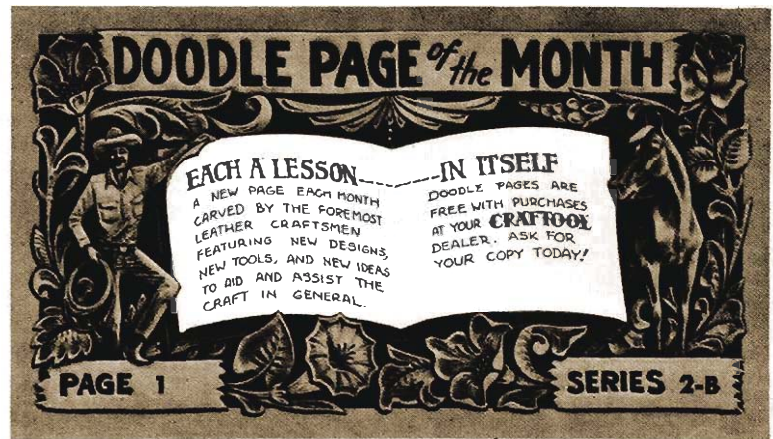
K408

U857

V715

KEN





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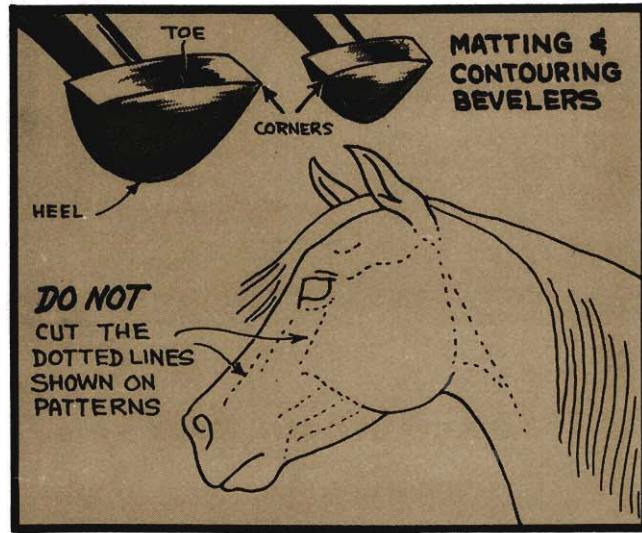
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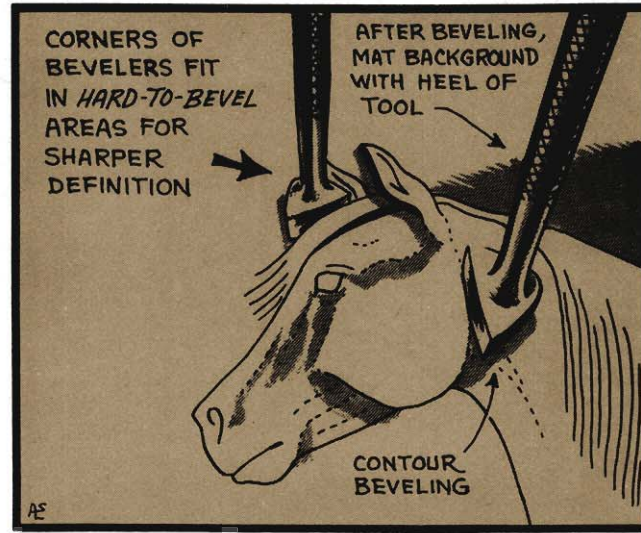


# HOW TO USE THE FIGURE CARVING BEVELERS



CUT THE DESIGN

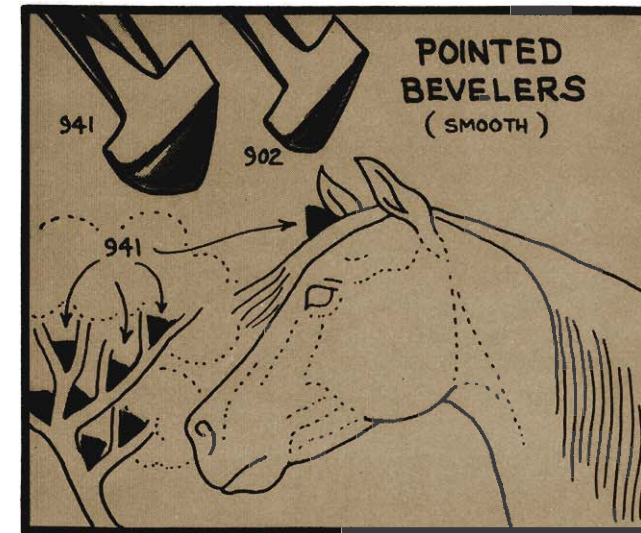
Figure Carving Bevelers differ from the regular bevelers in that the beveling angle (from toe to heel) is not as steep in pitch, but much flatter . . . and slightly rounded at the heel. The purpose of this flatness is so that it also can be used as a matting tool. The corners are pointed to aid in beveling corner areas, much in the same manner as the Pointed Bevelers.



CONTOUR BEVELING

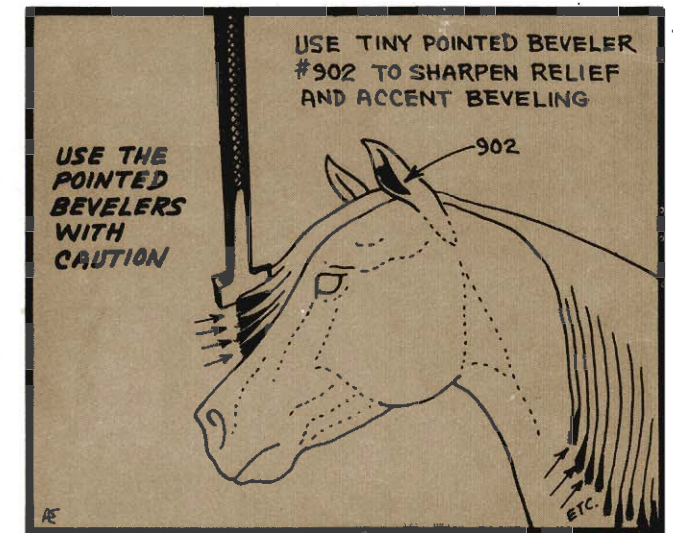
Here, the Beveler is used to "rough-bevel" the contours of the horse. Always use the largest tool possible to avoid choppy tool marks. Smooth beveling, at this stage, is not required as the modeling tool takes care of this later. Where a definite, sharp beveled edge is not desired, tip the tool back towards the heel and use as a matting, or shading tool. Bevel around the outlines last.

# HOW TO USE THE FIGURE CARVING BEVELERS



ACCENTUATING CONVERGING LINES

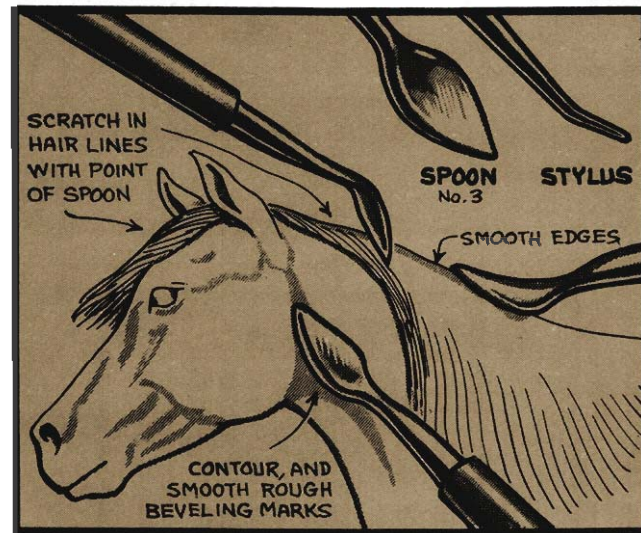
The Pointed Bevelers are used to bring that portion of the design into sharp relief, that the other bevelers cannot reach. The smooth Pointed Bevelers shown above should be used in conjunction with the Smooth Bevelers. If, for example, the outline of the bush and horse were beveled with Checked bevelers, then the Checked pointed beveler should be used so that all beveling was in harmony.



ACCENTUATING FINE POINTS

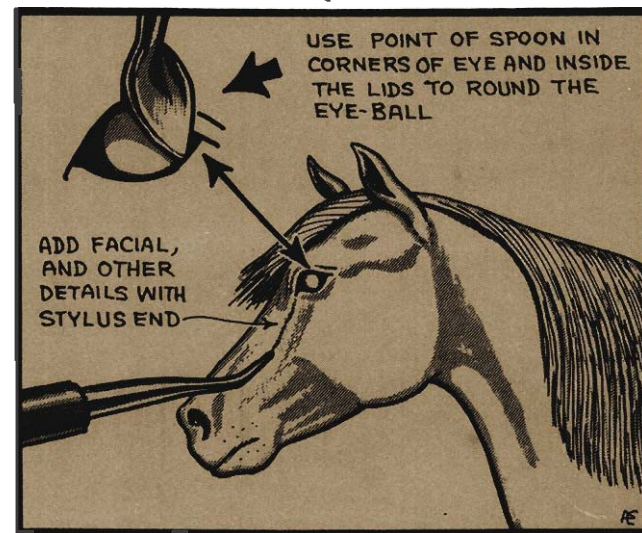
The Tiny Pointed Beveler No. 902 should be used carefully else it be driven thru the leather, into the marble, and the point damaged. This tool was designed to create greater third dimension at the tips of the mane, foretop, and shaggy hair ends of other animals, etc. Study the illustration and note the unevenness at ends of the mane . . . to simulate a more natural appearance.

# HOW TO USE THE MODELING TOOL



SMOOTHING THE BEVELING

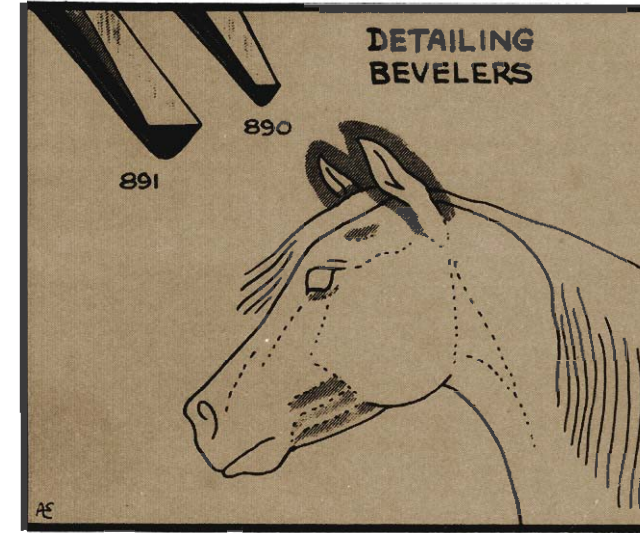
The Modeling Tool plays almost as important a part as the swivel knife in Figure Carving work. The Spoon-end of the Modeler smooths out the rough contour beveling as well as making small modeling corrections and shading additions too minute for the bevelers to perform. It is also used to round the outline edges of the figures; giving them added realism.



FINAL DETAILING

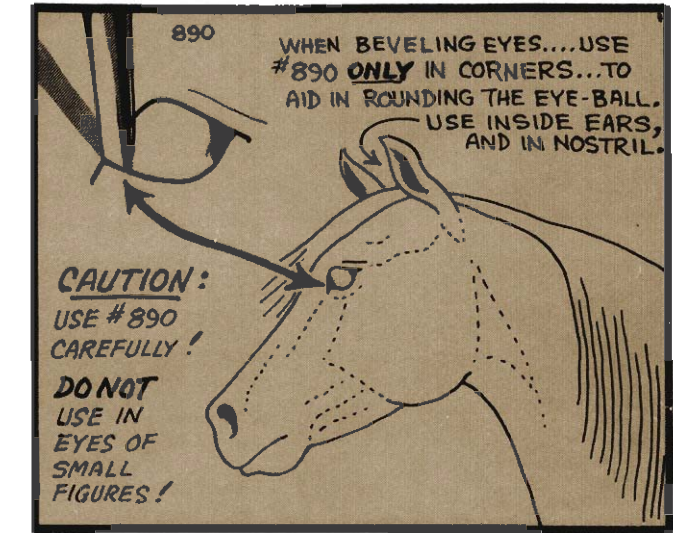
The point of the Spoon completes rounding out the eye, inside the eyelid. The moisture content of the leather for Modeling should be akin to that for decorative cutting. Continue modeling the eye-ball (inside the lids) until it appears round. The Stylus-end of the Modeler adds the other detailing work to the figure such as the facial expression, veins, etc.

# HOW TO USE THE FIGURE CARVING BEVELERS



SMALLER BEVELING

As the Beveling progresses, and larger bevelers from preceding lesson will not suffice, use next size smaller Figure Beveler and continue contour beveling. Bevel around the ears carefully. It is most desirable to have clean definition! Do not smash down parts of the ears, etc., by careless beveling. This is most times very hard to correct, even with a modeling tool.

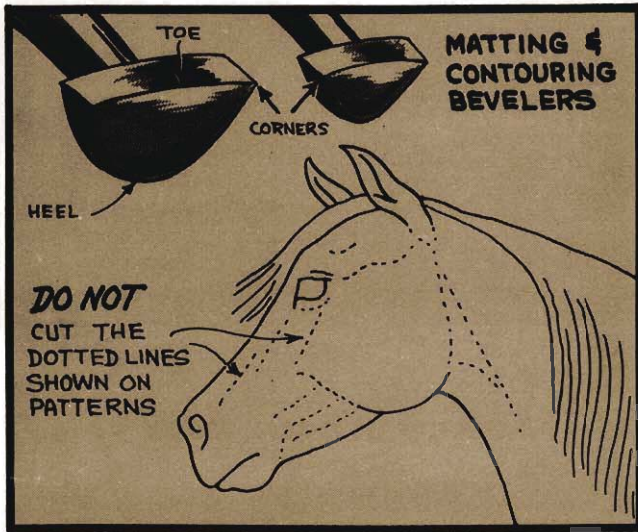


BEVELING THE EYE

The eye seems to be a trouble spot with most craftsmen. It would be for better to NOT touch it at all, rather than to over-bevel. Actually, on small figures, the Beveler is NEVER used . . . only the Modeling Tool. On larger figures, bevel ONLY in the corners of the eye as illustrated above. Tap the tool very lightly . . . it is only used to aid in creating a rounder eye-ball.

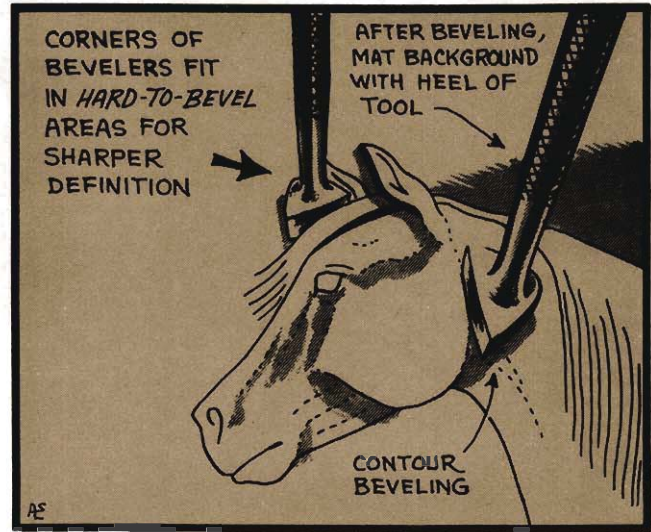


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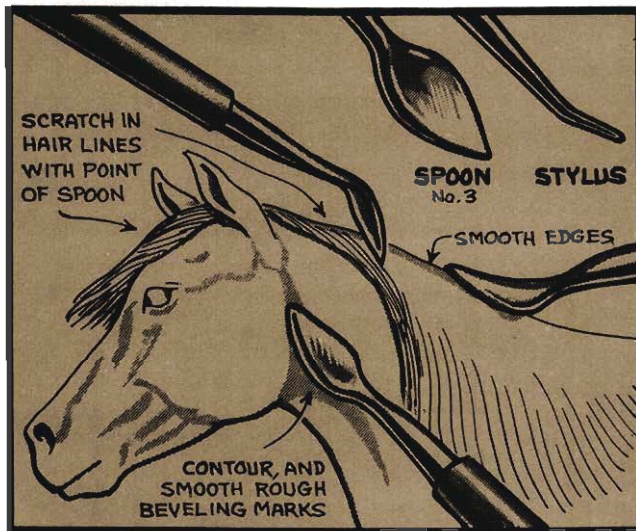
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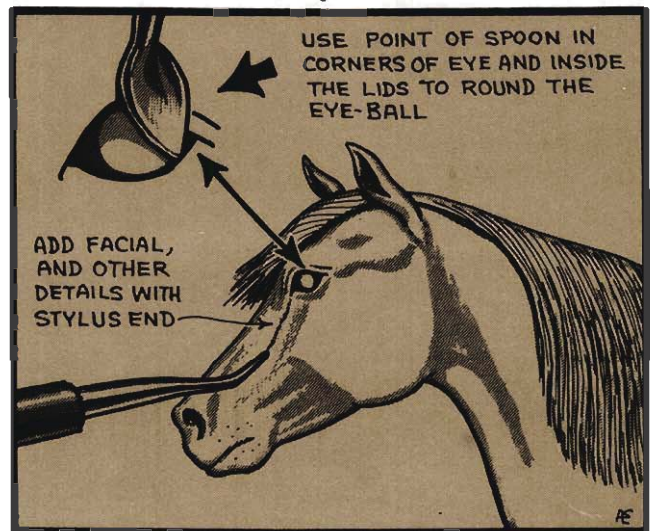
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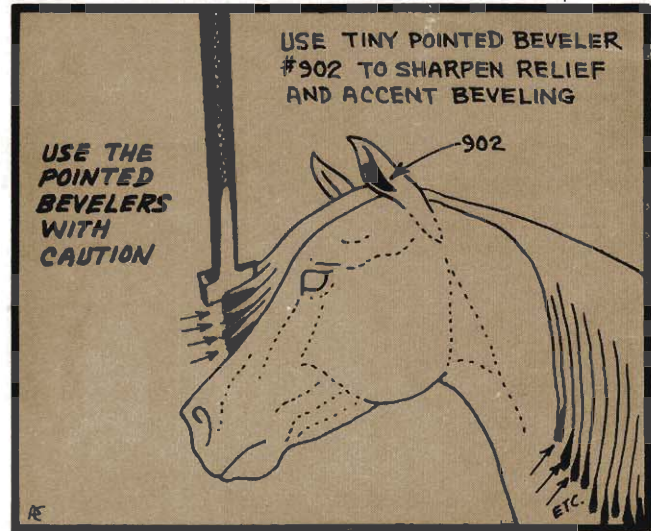


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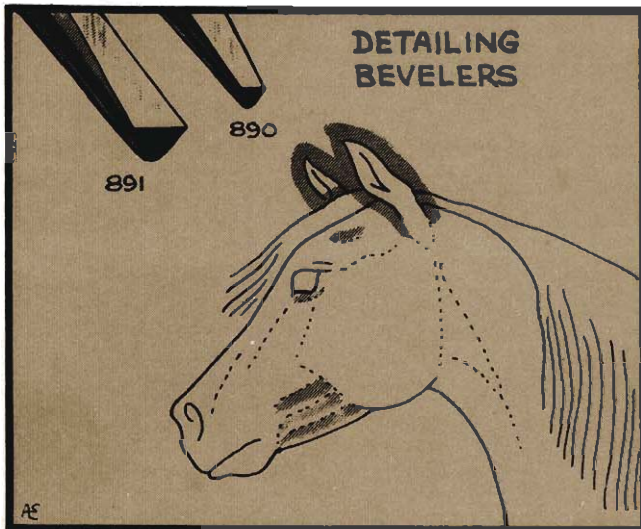
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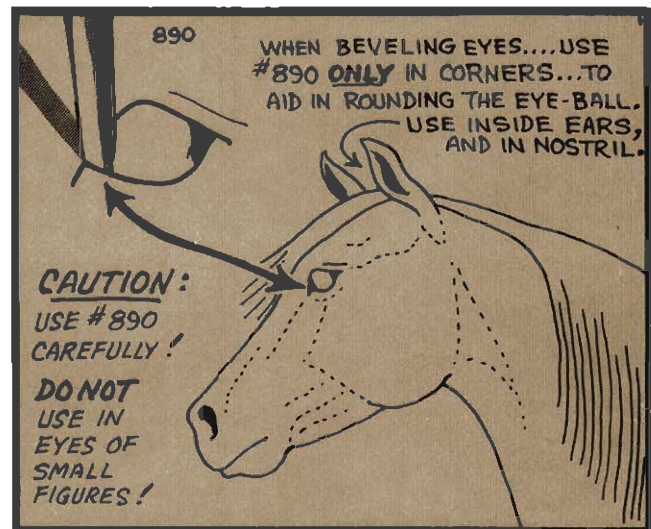
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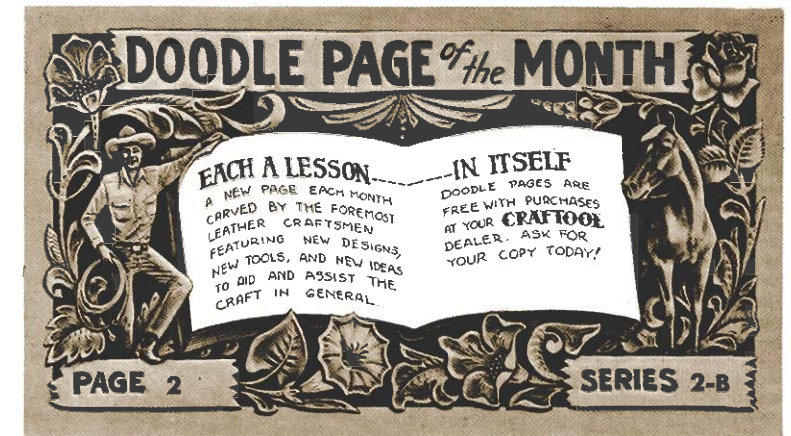
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**TEXAS STYLE SADDLE STAMPING**

by Ken Griffin

This style, while called the Texas style, was not confined to Texas. It was used in almost every part of the west. There are many slight variations on the Texas style but this page is typical of the basic designing and the tools used. In design, a basic circular pattern was most popular. Occasionally, an overlapping semi-circular design, as shown on the upper right corner of the page, was used. On this page various flowers have been mixed together to show a great variety of different floral units. In practice, one floral unit only was used on any one pattern.

The upper left corner of the page shows a typical speed or commercial design. Notice the wriggling ornamental cuts, peculiar to this style of stamping. The flowers and leaves are more symbolic than authentic copies of nature. In Texas design, various leaves including the acanthus and scrolls were used about equally. The acanthus was used in many shapes often with several three petaled leaves combined in one leaf as seen on the right of the page. Flower buds were used but not to the extent of the leaves and scrolls. Scrolls were carved in many different ways as shown. The scroll was cut tapering from a narrow stem into a bulbous end with a small curly-cue, usually finished with a small crowning tool (#K726) on the inside. The secondary leaves, or "stickers", were also bulbous with short stems tapering into the main stem.

Tools typical of this style are the smooth, round seeds and smooth mule foot. Veiners were used on stems, leaves, and also flower petals. Veiners were also used as stops (separators) between petals. The camouflage tool was unknown in older work. Mule foot and Veiners were used only on parts of the stems rather than the entire length . . . often at junctions of stem and flowers or leaf, as well as occasionally on scrolls and buds. Bevelers and pear shaders were usually smooth. One very distinctive mark on almost all Texas work was the creased and border stamp tool border.

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SWIVEL KNIFE  
SHARPENER  
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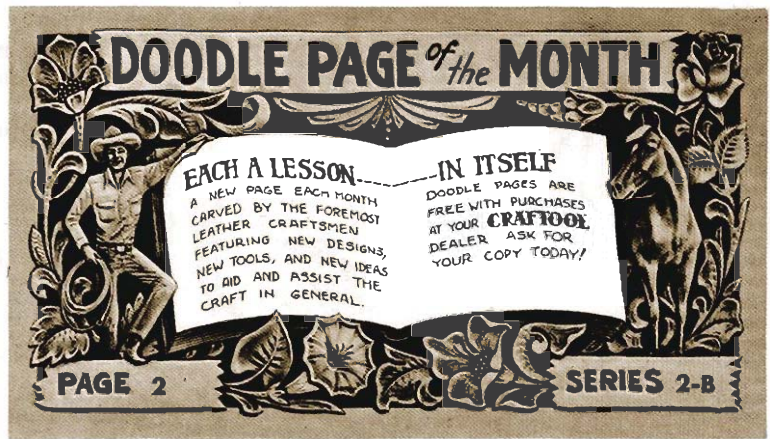
Add longer life to all your fine leather cutting tools with Sapphire Swivel Knife Hone. One side sharpens; other side polishes! Best swivel knife sharpener on the market. Developed after years of research. Guaranteed. Money back if not completely satisfied. Economical. Get one for kitchen, too. Order today!

This side polishes! This side sharpens!









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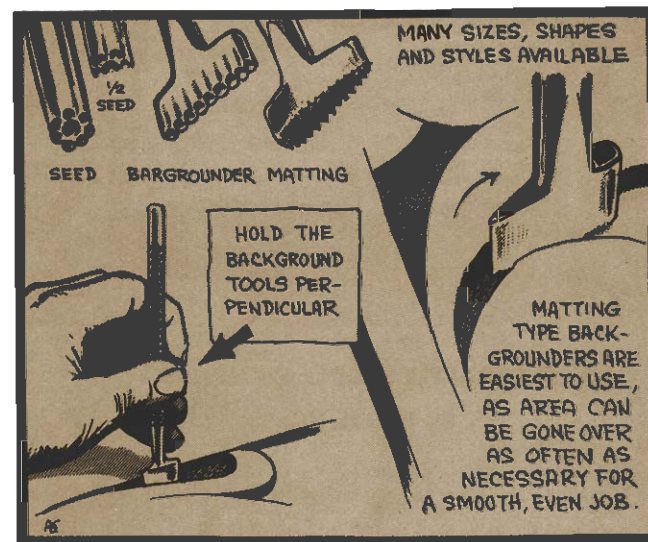


Add longer life to all your fine leather cutting tools with Sapphire Swivel Knife Hone. One side sharpens; other side polishes! Best swivel knife sharpener on the market. Developed after years of research. Guaranteed. Money back if not completely satisfied. Economical. Get one for kitchen, too. Order today!

This side polishes!  This side sharpens!

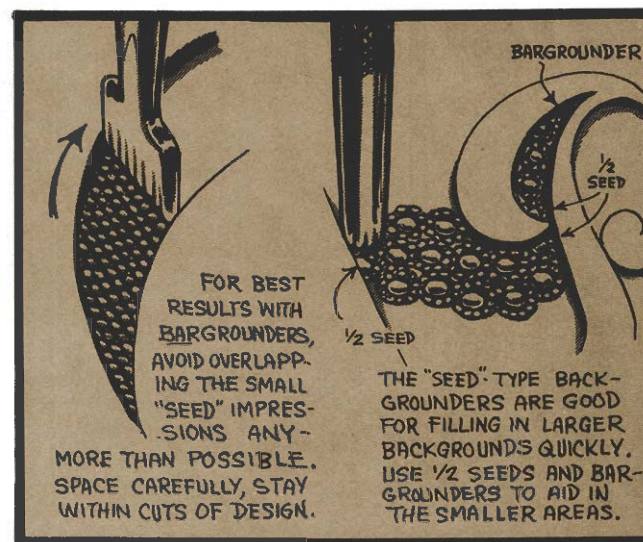


## HOW TO STAMP THE BACKGROUND



HOLDING THE TOOL

"Backgrounding" is one of the most important phases of leather carving, as this is usually the final step of bringing the design or pattern into its full relief and three-dimensional effect. Poor backgrounding can ruin the best of carving techniques used on the rest of the design. Matting-type backgrounders (#104) are easiest to use, and are ideal for the beginners.



FILLING IN THE BACKGROUND AREAS

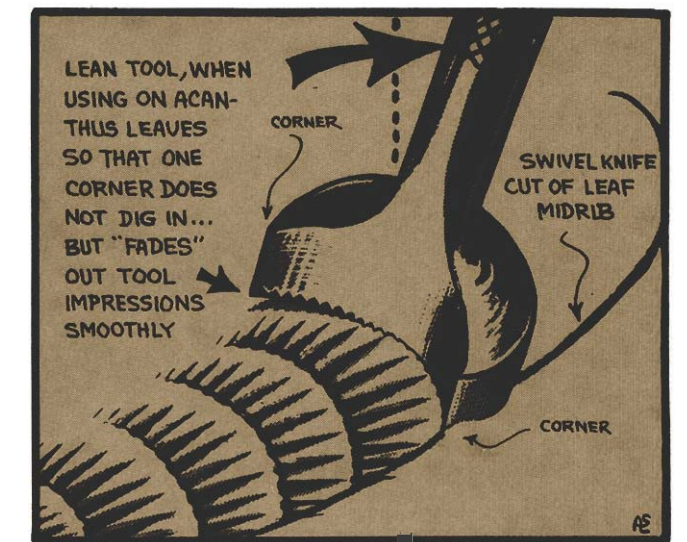
The "Barground" type backgrounder is perhaps the most difficult to use to obtain satisfactory and professional results. Great care must be used to produce clean-cut impressions and prevent too much overlapping and obliteration. However, as will be noted, this tool is most widely used by professional craftsmen. The moisture content of leather should be "just right" for best results.

## HOW TO USE THE CAMOUFLAGE



SOME CAMOUFLAGE USES

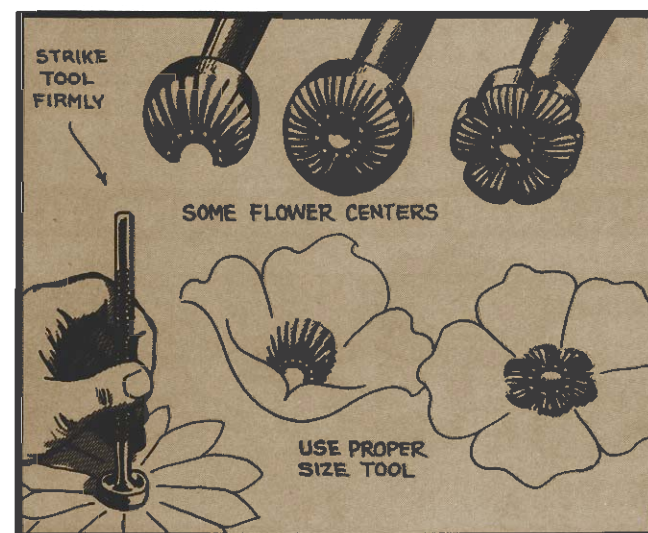
The Camouflage tool is perhaps made in more sizes than any other. Large ones are made for very large patterns, saddle designs, etc., and to encircle one half of a flower center with one or two impressions. Shown above; five impressions (one for each petal) to form the flower center. When using "Cams" on petals and stems; lean tool slightly forward so that NEITHER corner digs in when struck with mallet.



ONE-CORNER IMPRESSIONS

When using the "Cam" on acanthus leaf, around scrolls, etc., lean tool so that only one corner digs in (usually the corner next to a cut line). Strike tool with uniform force and space impressions evenly. As the contour of the design changes, turn the tool so that the radius of the "Cam" always conforms to the swing of the pattern, for the most pleasing effect and appearance.

## HOW TO USE THE FLOWER CENTERS



USES OF TOOLS

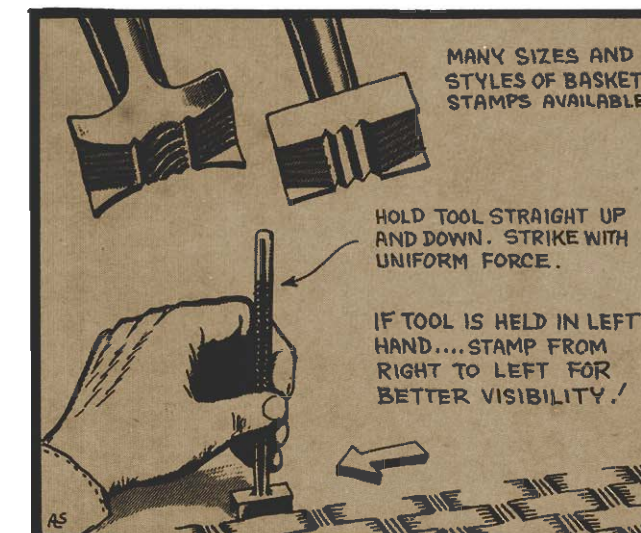
Flower Center Stamps are available in a wide variety of sizes and shapes, to fit every need. For those who do not desire to stamp in individual seeds... these tools are ideal. The small sizes are also ideal for tiny flowers where individual seed stamping would become tedious. Flower Centers are a great aid to those in production work, where time is important.



CLEAN IMPRESSION

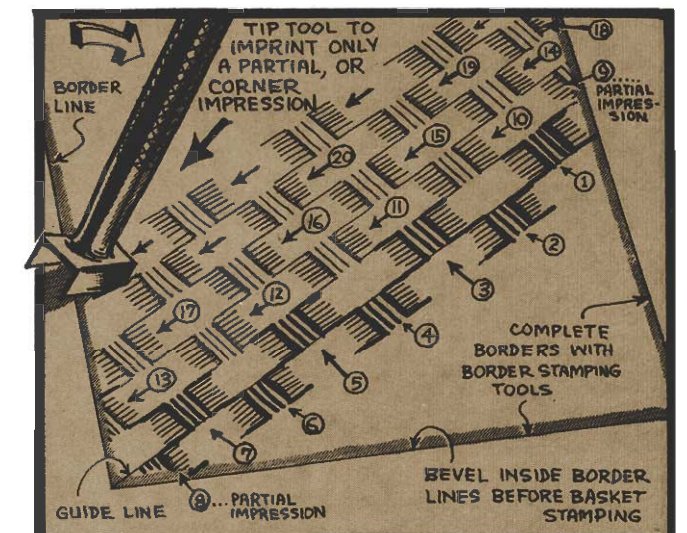
Proper moisture content of the leather is essential for clear-cut detailed impressions. If too wet, the impression will "mush" and sharp detail of the small seeds and lines will be diffused. If too dry, the detail will be retained, but the depth of the impression will not be sufficient to produce satisfactory results. Strike the large tools very firmly, and sharply.

## HOW TO USE THE BASKET STAMP



HOLDING THE TOOL

Many Craftsmen have difficulty in using the Basket Stamps. However, it is a very simple process, if the proper procedures are followed, as illustrated at right. Moisture content of the leather should be equal to that for backgrounding. Add moisture with a sponge when necessary to keep the leather in proper condition. Strike the tool firmly for clear, clean-cut impressions.

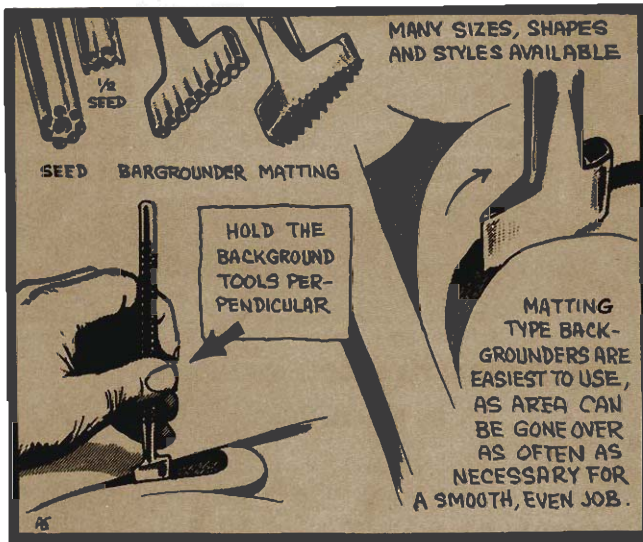


HOW TO BEGIN

First, cut and bevel inside border lines. Scribe a light guide line (usually at an angle) across the area. Begin on top of line as indicated by position #1. #2 on bottom of line; #3 on top, etc. Overlap ends of tool impressions about 1/16". Stamp these first two rows carefully. Continue as shown. After completing upper area, turn leather; complete bottom area. Use Border stamps next.

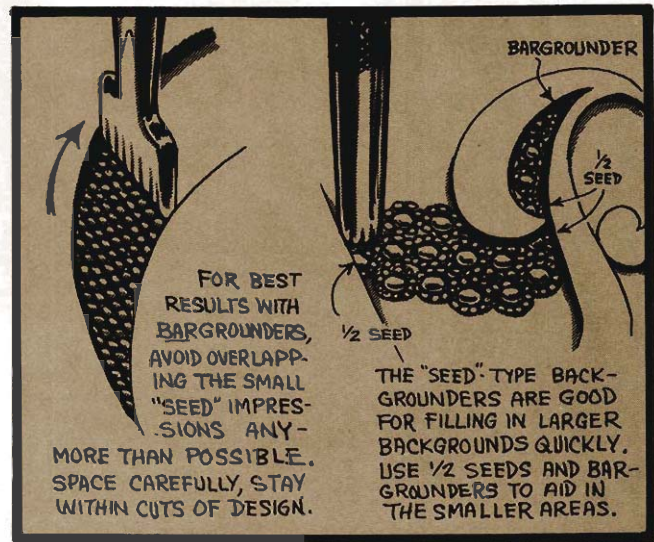


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HOLDING THE TOOL

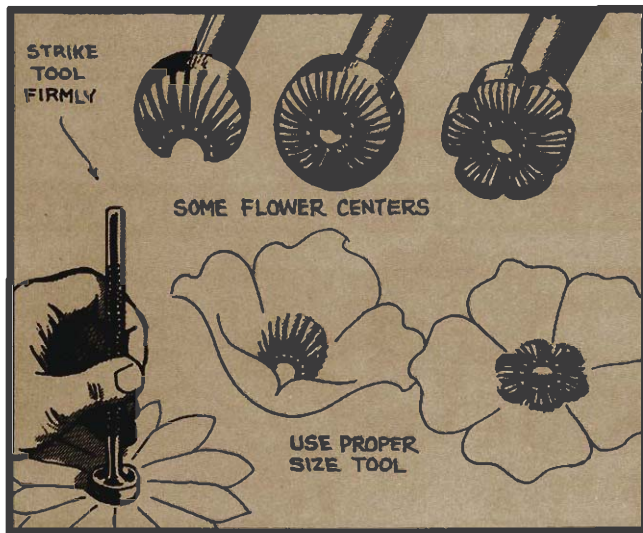
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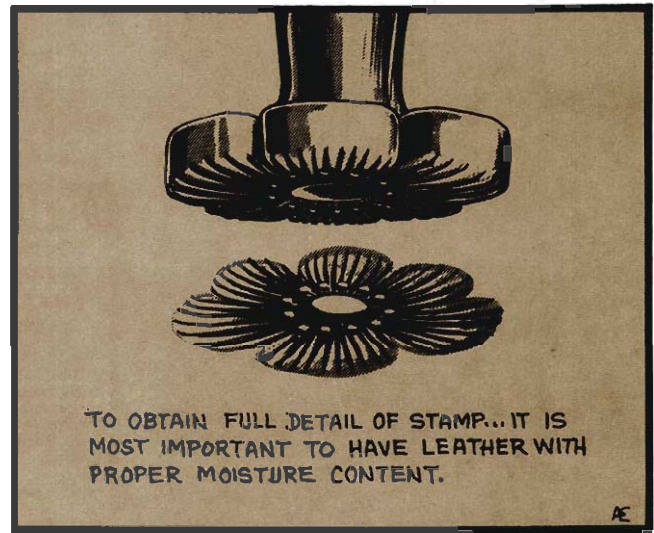
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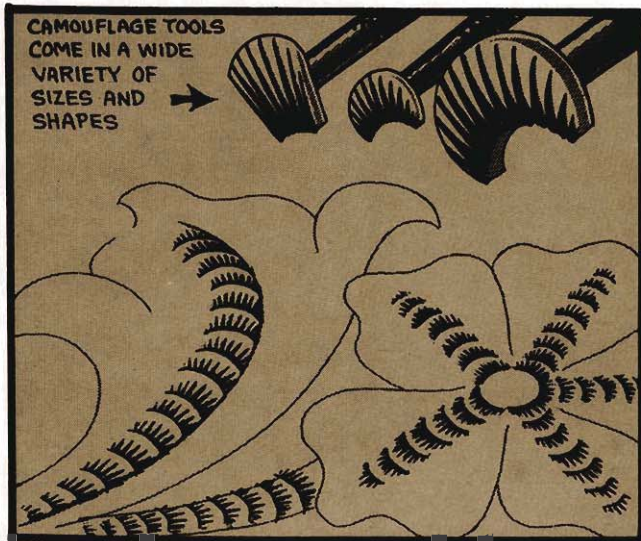


CLEAN IMPRESSION

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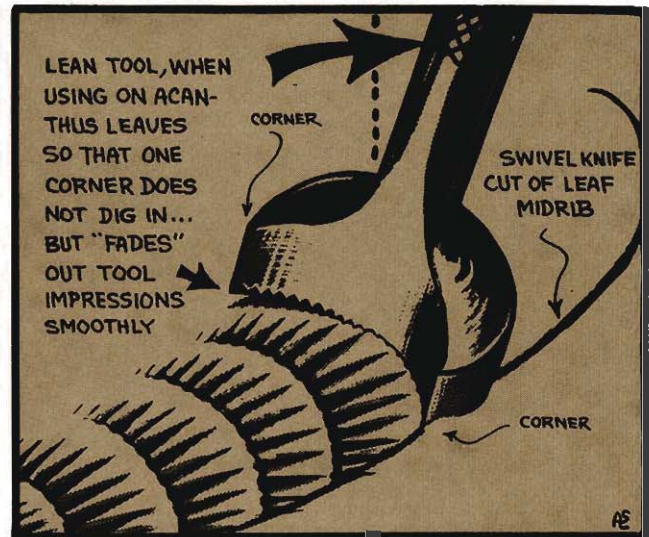


# HOW TO USE THE CAMOUFLAGE



SOME CAMOUFLAGE USES

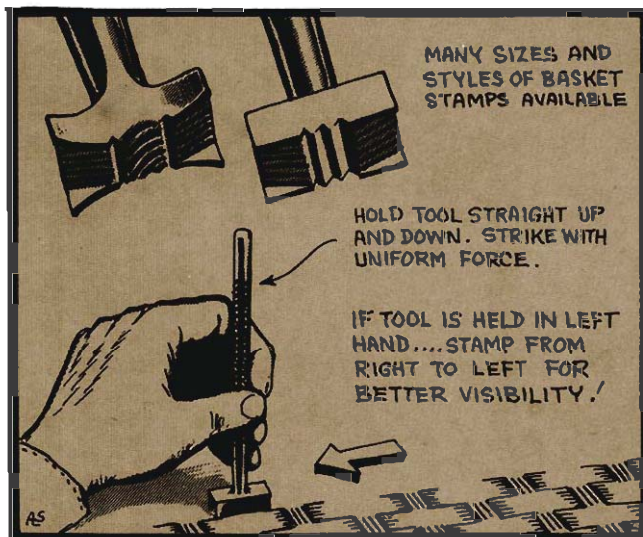
The Camouflage tool is perhaps made in more sizes than any other. Large ones are made for very large patterns, saddle designs, etc., and to encircle one half of a flower center with one or two impressions. Shown above; five impressions (one for each petal) to form the flower center. When using "Cams" on petals and stems; lean tool slightly forward so that NEITHER corner digs in when struck with mallet.



ONE-CORNER IMPRESSIONS

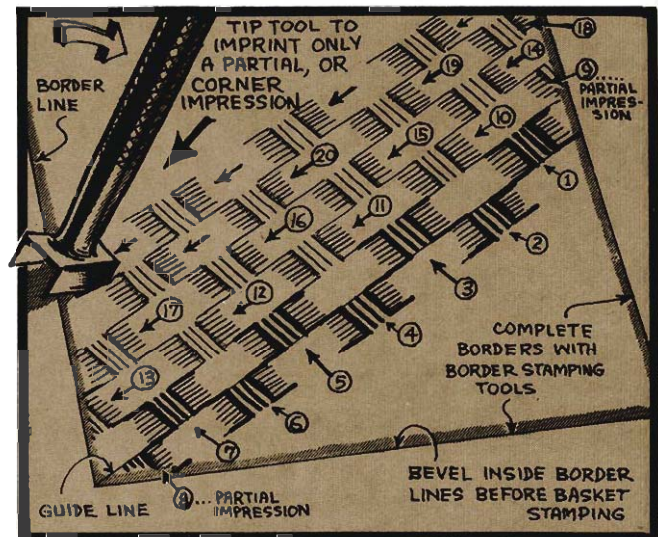
When using the "Cam" on acanthus leaf, around scrolls, etc., lean tool so that only one corner digs in (usually the corner next to a cut line). Strike tool with uniform force and space impressions evenly. As the contour of the design changes, turn the tool so that the radius of the "Cam" always conforms to the swing of the pattern, for the most pleasing effect and appearance.

# HOW TO USE THE BASKET STAMP



HOLDING THE TOOL

Many Craftsmen have difficulty in using the Basket Stamps. However, it is a very simple process, if the proper procedures are followed, as illustrated at right. Moisture content of the leather should be equal to that for backgrounding. Add moisture with a sponge when necessary to keep the leather in proper condition. Strike the tool firmly for clear, clean-cut impressions.



HOW TO BEGIN

First, cut and bevel inside border lines. Scribe a light guide line (usually at an angle) across the area. Begin on top of line as indicated by position #1. #2 on bottom of line; #3 on top, etc. Overlap ends of tool impressions about 1/16". Stamp these first two rows carefully. Continue as shown. After completing upper area, turn leather; complete bottom area. Use Border stamps next.





**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.

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DEALER. ASK FOR  
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**PAGE 3** **SERIES 2-B**

**ARIZONA STYLE SADDLE STAMPING**  
by Ken Griffin

On this page the various flowers have been mixed together to show a greater variety of floral units. In practice, one floral unit only was used on any one pattern. In design, an overlapping semi-circular pattern was the most popular and the main stem was not continuous throughout the design. The flowers were not as ornate as the Texas nor as authentic as the California Style. Characteristic of the Arizona style are the long, graceful stems. These stems were cut much larger at the junction of the flower and usually stamped with a seed, veiner, and, mule foot. Seeds were also used at the junction of leaves and stems.

At the top left corner is pictured a speed, or commercial design. Various leaves were occasionally used with floral units but the acanthus and scroll were by far the most popular and were used with almost every different flower. The scroll was cut more uniformly from stem to end with larger curly-cues and less taper than the Texas scroll. The three petaled acanthus was used often as a space filler, the center petal was shaped in several different ways to fill in any needed space. Buds were never used.

In comparing the Arizona to the Texas style, you will find the flower petals were made with less abrupt curves. "Stickers" (secondary leaves) and longer stems and were smaller at the ends. The ornamental cuts usually followed the general contour of the sticker. Tools typical to the Arizona style are the cross-lined shaders, lined seeders, lined mule foot, and shell veiners . . . as the #744 to #715 series. These were usually used as stops or separators between petals and also to feather the edge of scrolls and leaves. Feathering the edges was only seen on the Arizona work.

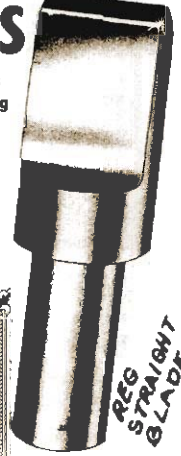
Now in TWO Most Popular Sizes . . .

**RUBYAT gem BLADES**

only \$3.95 each • Fits all Swivel Knives • Never needs sharpening



**NEW ANGLE BLADE**



**REG STRAIGHT BLADE**

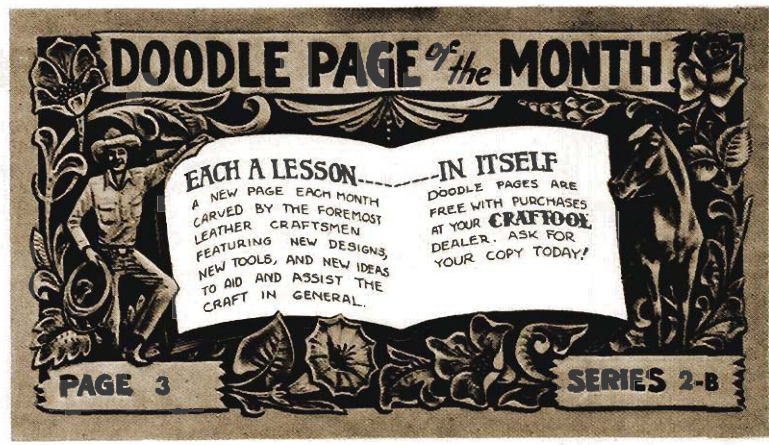
Once you try these terrific blades, you'll never use another type. They end sharpening forever. glide through leather. Polished brass with gen. ruby blade. 9 times harder than steel. Specify style desired: Regular Rubyat: for all around carving. New Angle Rubyat: for fine detail; sharp curves. Eliminates undercutting or scalping. Especially suited for figure carving.

In event your "Ruby Blade" is accidentally damaged, return the blade with \$1.00 and it will be resharpened and returned to you postpaid.









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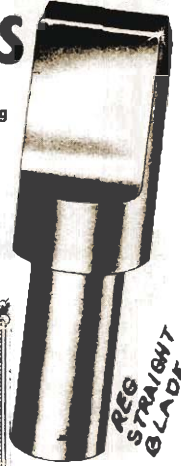
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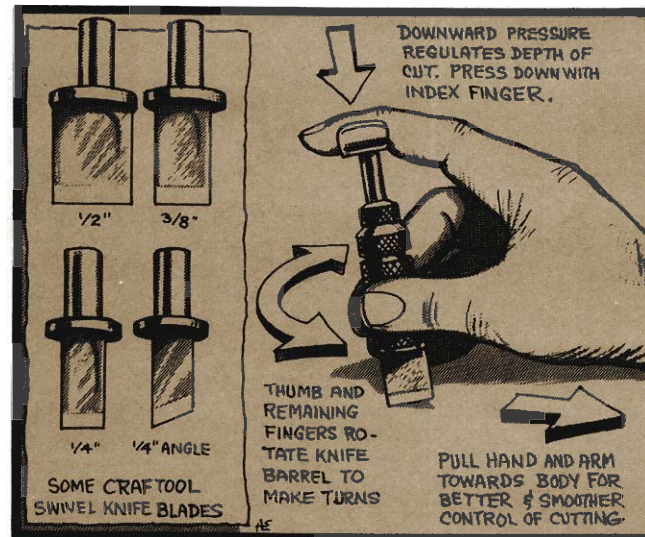


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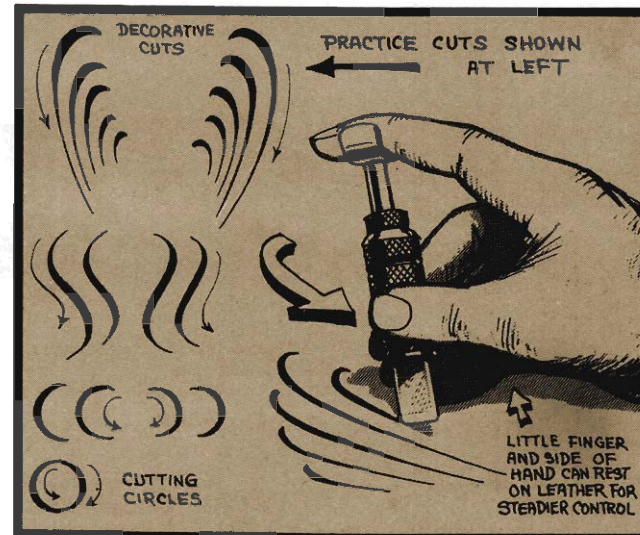


## HOW TO USE THE SWIVEL KNIFE



HOLDING THE SWIVEL KNIFE

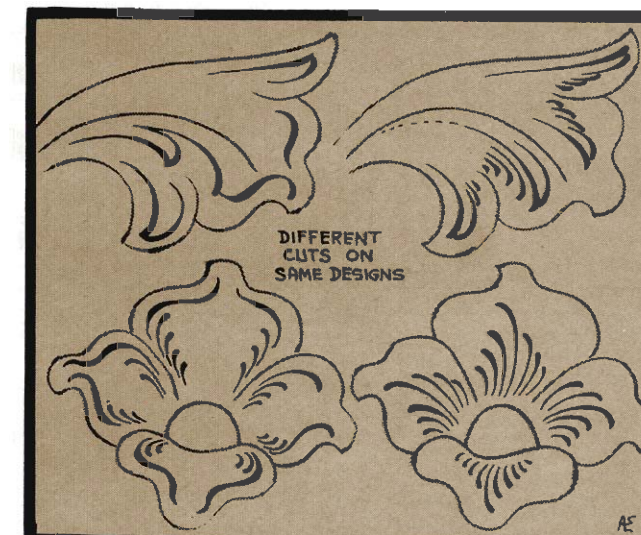
The Swivel Knife is the most important tool used in leather carving. The Swivel Knife is made in several styles for individual requirements. Many styles of blades are available, including a "quick-change" blade that is disposable when dulled. Hold tool as shown; Index finger in yoke. Thumb, 2nd & 3rd fingers on barrel. Little finger rests on leather and steadies blade.



MAKING THE CUTS

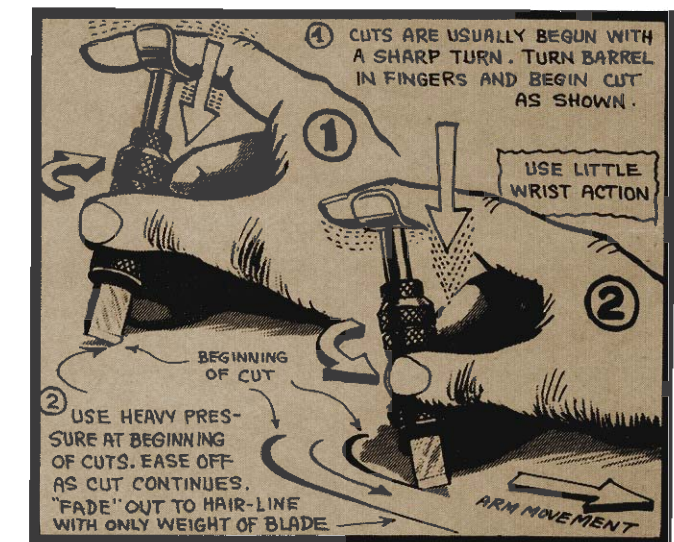
Moisten a scrap of leather, and practice the cuts illustrated above. Keep the blade sharp. Wide blades should be used for long, flowing lines; narrow blades for tiny details and figure carving. The cuts are usually made towards the body ... turn leather when necessary to complete a cut. Practice ... is the key to successful use of the Swivel Knife. Practice! Practice! Practice!!!!

## HOW TO MAKE DECORATIVE CUTS



FORMS OF DECORATIVE CUTTING

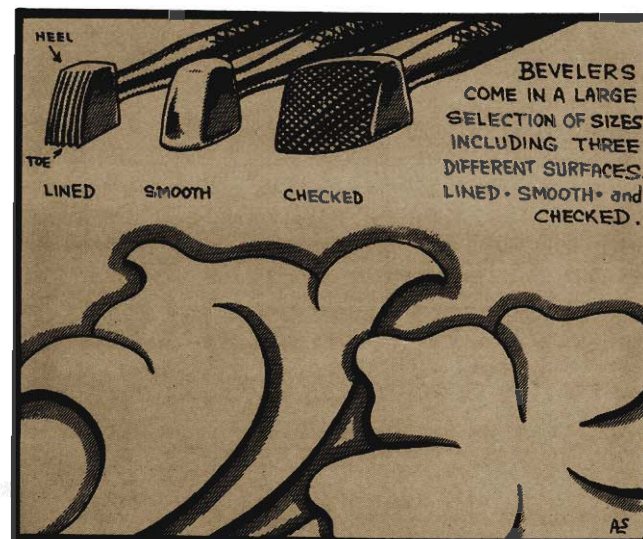
"Decorative Cutting" is the final step in completing your carved design. Each pattern usually requires a different use of the Decorative Cuts. However, different styles of Decorative Cutting can be applied to the same design ... as suggested above. The important thing to bear in mind is that all of the cuts should conform to the general flow of the pattern, to enhance its beauty.



MAKING THE CUTS

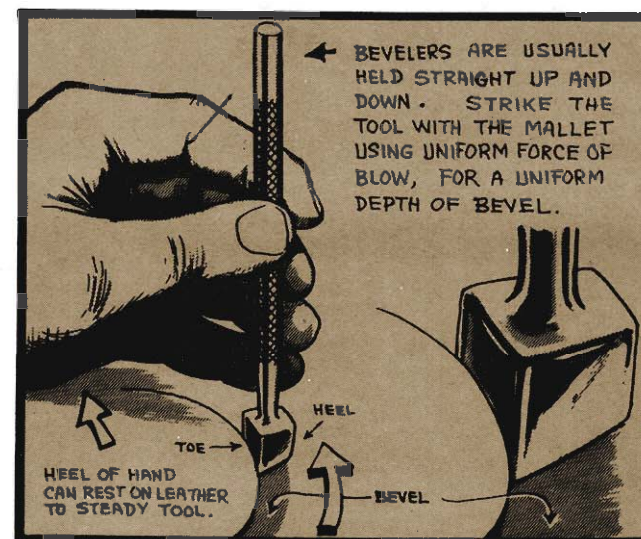
Begin with heavy downward pressure to make the cuts "pop open." Thumb and fingers manipulate the barrel of the knife to control the cut. Study the drawings presented above. The moisture content is very important. Many craftsmen prefer to make the Decorative Cuts BEFORE backgrounding, before the leather becomes too dry. Add moisture if necessary. Above all; practice!!!!

## HOW TO BEVEL THE DESIGN



BEVELED DESIGN

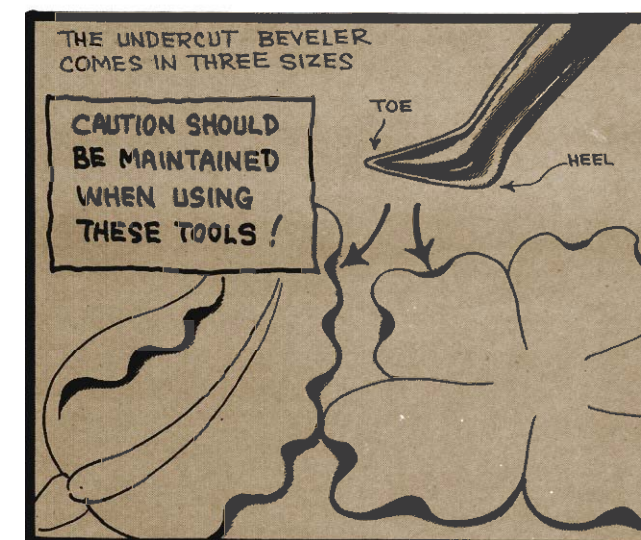
The purpose of Beveling a design is to bring it into bold relief, creating a three-dimensional effect. Usually, only one side of the swivel knife cut is beveled. However, this is not a hard and fast rule, as often times special designs require beveling alternating sides of the cut ... or both sides. The surfaces of the Bevelers (lined, smooth, checked) are for creating different textures; effects.



HOLDING THE TOOL

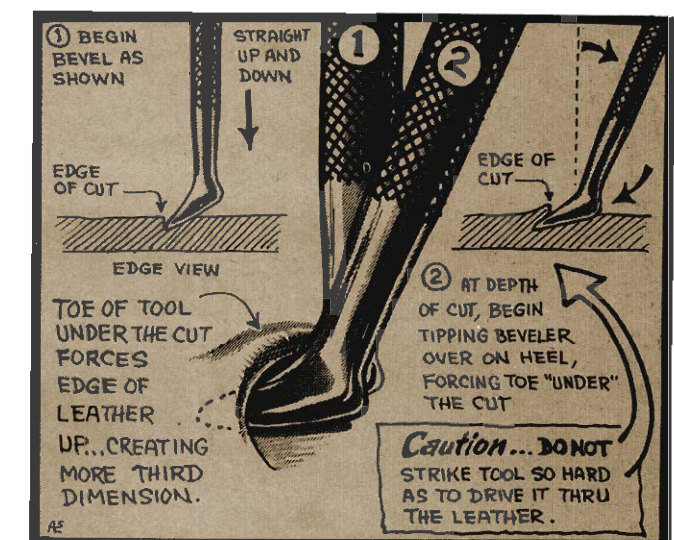
Fastest and smoothest Beveling results are obtained by using the largest tool first and beveling all long flowing lines of design, accessible. Change to smaller size tool, etc., until all Beveling has been completed. Strike the tool with uniform force and "walk" it along the cut as you strike it for smooth Beveling. Go over Beveling, if necessary, for smoothing rough tool marks.

## HOW TO USE THE UNDERCUT BEVELER



USE IN CURVED AREAS

The Undercut Beveler can "make" or "break" a design. The purpose of this tool is to accent the small, curved segments of the pattern and bring them into greater third dimension and life-like relief, much as the actual leaf or flower petal would appear in nature. It would be well for the beginning craftsman to practice using this tool on scraps of leather, first!

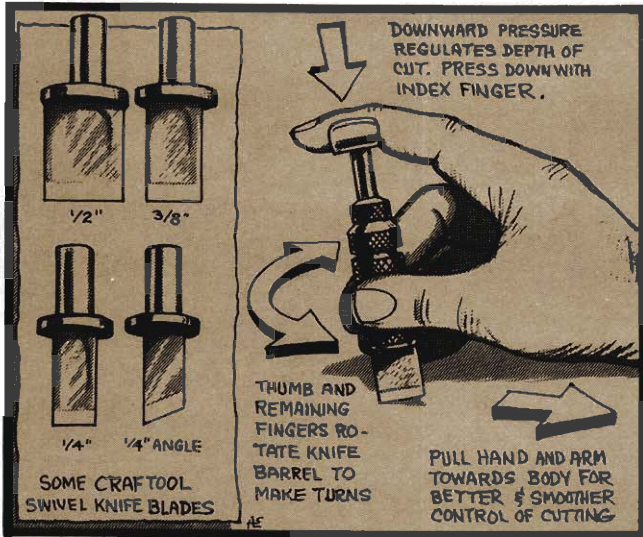


STAMPING STEPS

Follow the suggestions shown above when using the Under-cut Beveler. The toe of the tool should actually "under-cut" the line of the pattern, thereby forcing the edge of the cut up - into high relief. Begin tapping beveler lightly in straight up position. As tool sinks into cut, continuously tip tool back on heel as greater striking force is applied. Use caution!

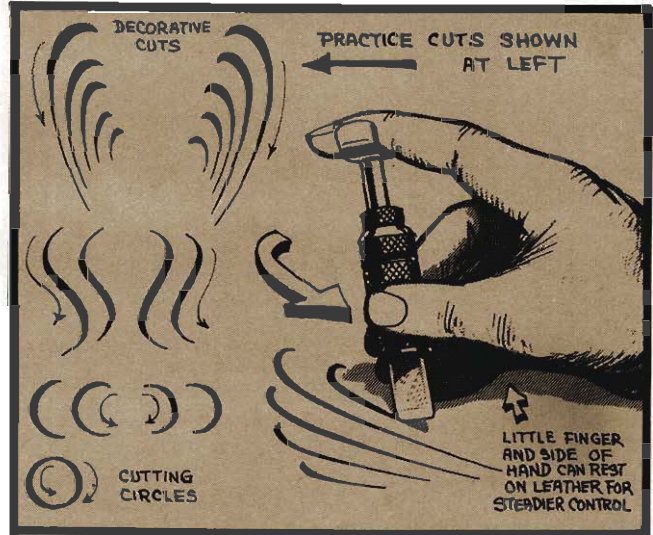


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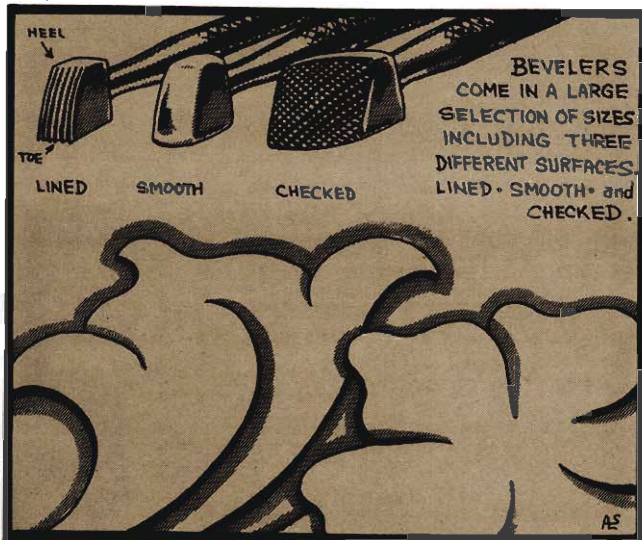
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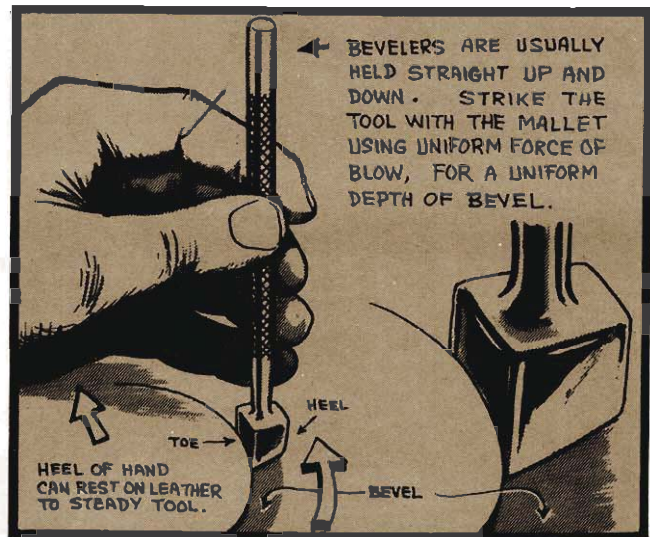
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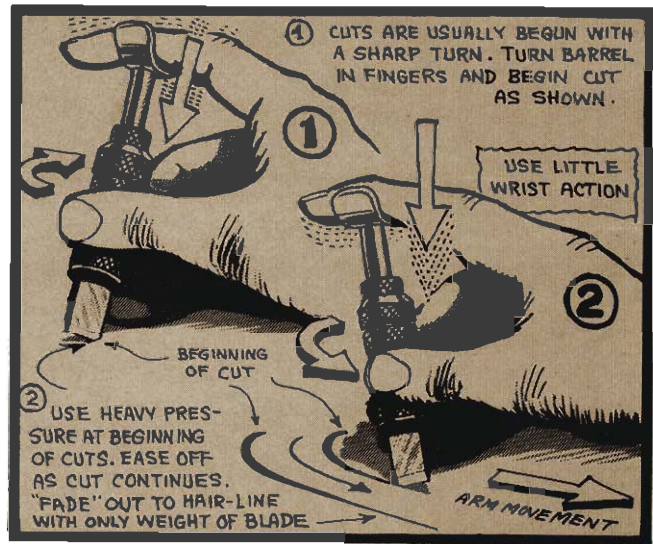


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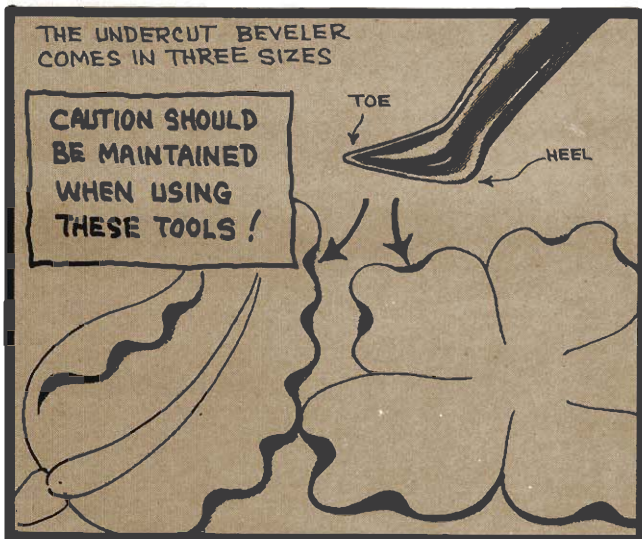
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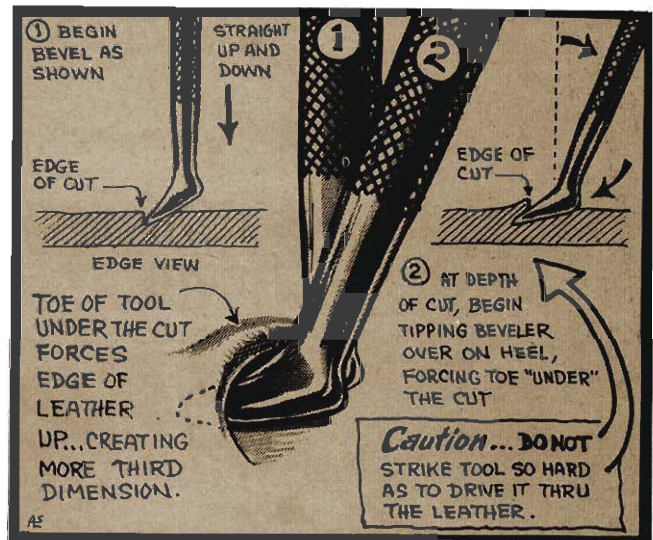
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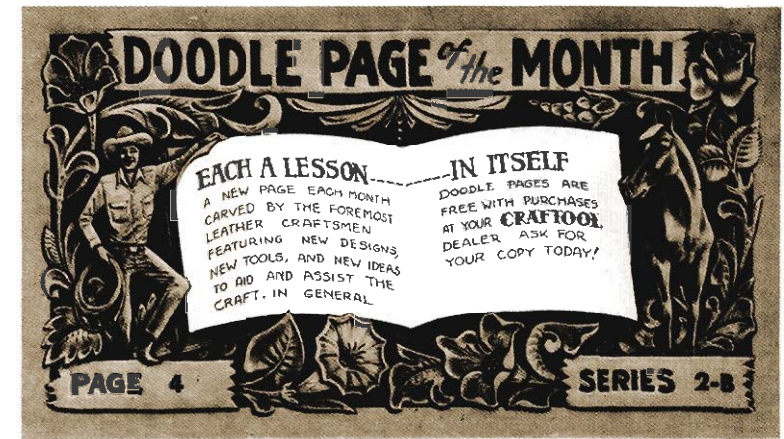
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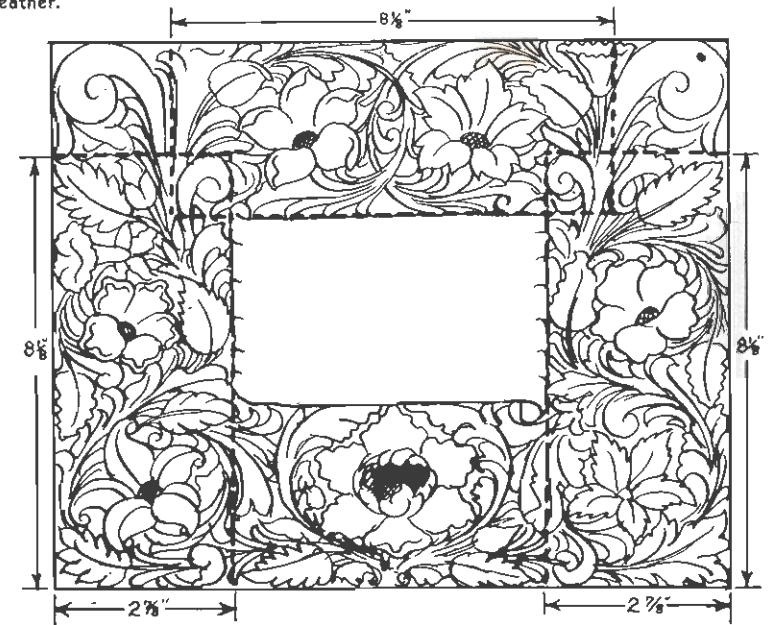
**STYLES IN STAMPING**

by Ken Griffin

Prior to World War II . . . leathercraft as a hobby was practically non-existent and handcarving leather was limited almost exclusively to the saddle shops in the Western States. There were three very different styles of hand carved stamping typical of the different parts of the west. We stampers called them the California, Texas, and Arizona styles.

This page is a montage of these three different styles of carving, or as older saddle catalogues called it: HAND CARVED FULL RAISED MEXICAN STAMPING. In it are examples of the different interpretations of some basic flowers and leaves. The different floral units have been mixed together indiscriminately but each has been set down in as authentic a way as possible in duplication of each original style.

Also incorporated in the Doodle Page are three wallet patterns. The illustration below shows the three patterns; indicated by the broken lines. The broken lines (2-7/8" x 8-1/8") indicate the suggested border lines for the designs. Make Tracing Patterns by placing tracing paper over the Doodle Page. Measure and draw in the border lines first. Center the patterns on your wallet backs when transferring to leather.





P210 V707 V463 P704 C429 S706 C770 V744 H907 U854 P973

V707

C834

V462

P972

T947

C834

K726

B204

V707

V707 S706 U849

V463

V462

S705

N363

N363

N434

V463

P973

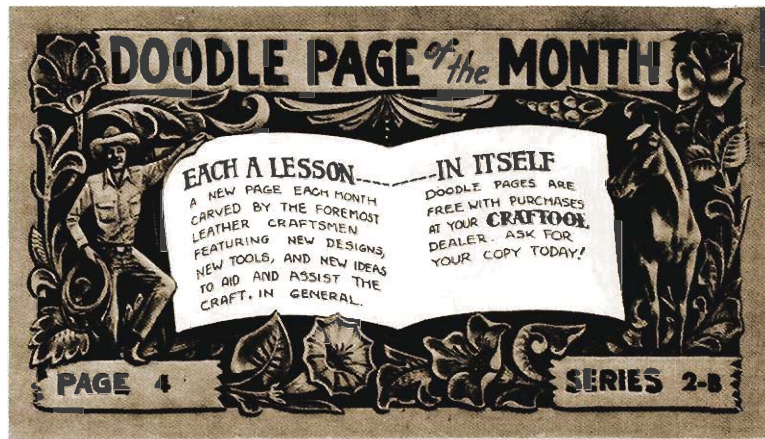
V462



STYLES in  
Hand Carved  
A104  
B935 - BEVEL  
Raised  
Leather  
TAMPING







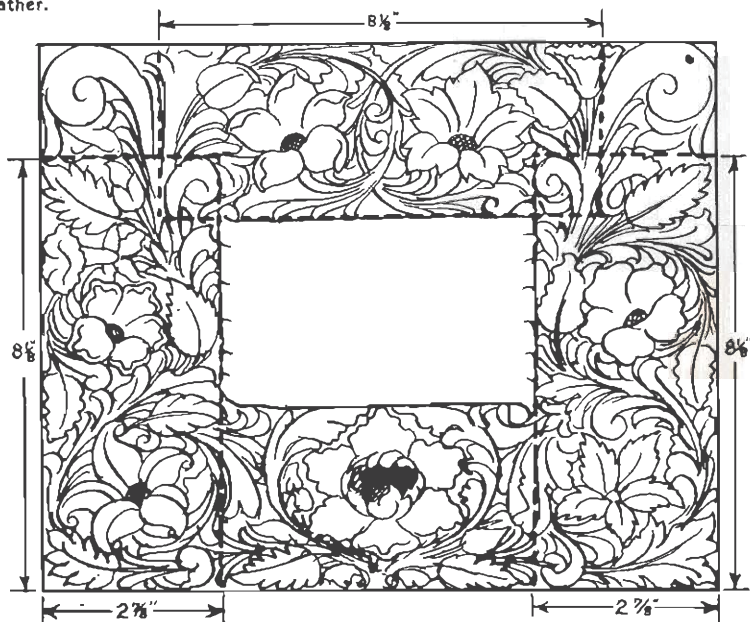
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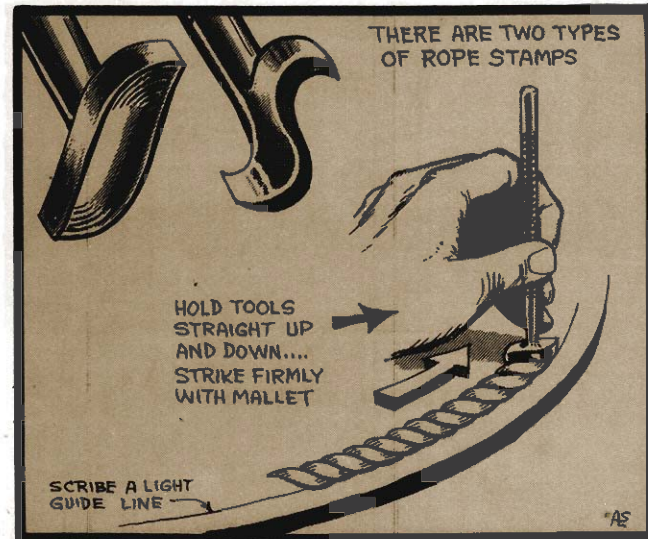
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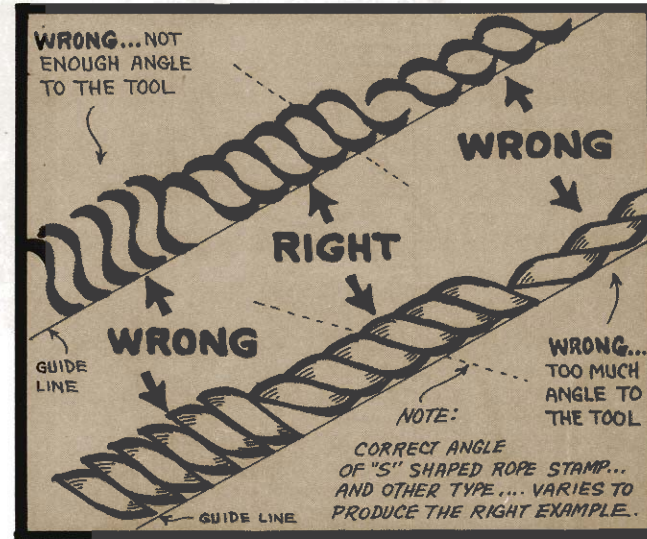


## HOW TO USE THE ROPE STAMPS



BEGINNING THE PATTERN

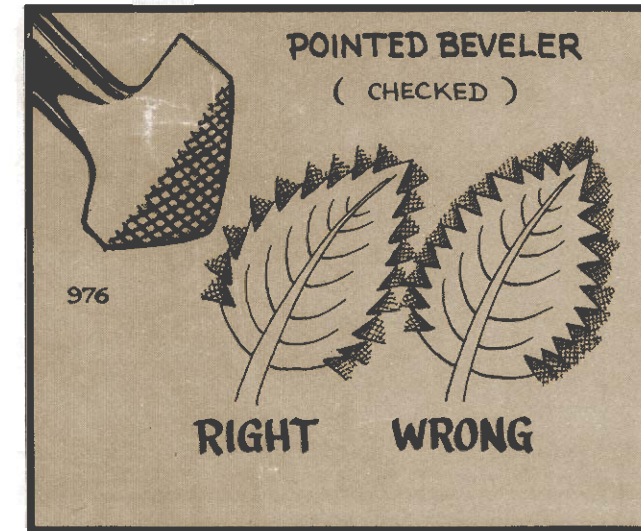
The Rope Stamps usually require exacting care to warrant their use. However, if properly used, they have a definite place in leathercraft and will greatly enhance certain projects. Rope stamps are in general, a continuation or replacement of the border stamp. Begin by scribing a light guide line around the edge of the leather, or where the rope effect is desired on your project.



RIGHT AND WRONG

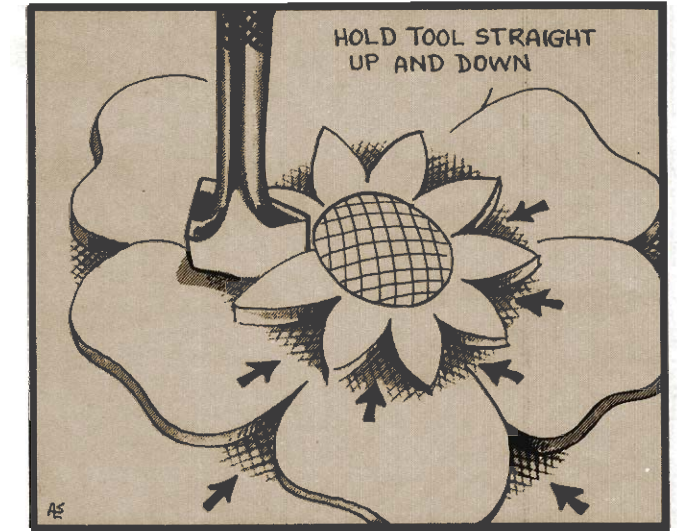
The proper angle of the tool is of the utmost importance to produce satisfactory results. Study the examples shown above. Slight curves can be negotiated successfully, but tight turns should be avoided. These, as with knots, will have to be cut with the swivel knife and beveled to simulate the appearance of the stamp. Rope stamps come in various sizes.

## HOW TO USE THE POINTED BEVELER



MAKING THE ROSE LEAF

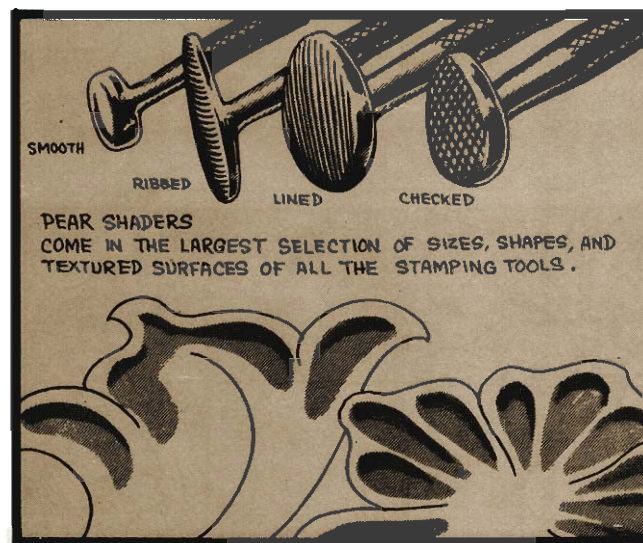
Pointed Bevelers are used in conjunction with the regular bevelers. Pointed Bevelers come with varied stamping surfaces to match those of the regular bevelers (lined smooth, checked). As a rule, bevelers of matched stamping surfaces should be used. For example: Use checked Pointed Beveler with regular checked Beveler. Rose (or notched) leaves are made as shown above.



ACCENTING THE PETALS

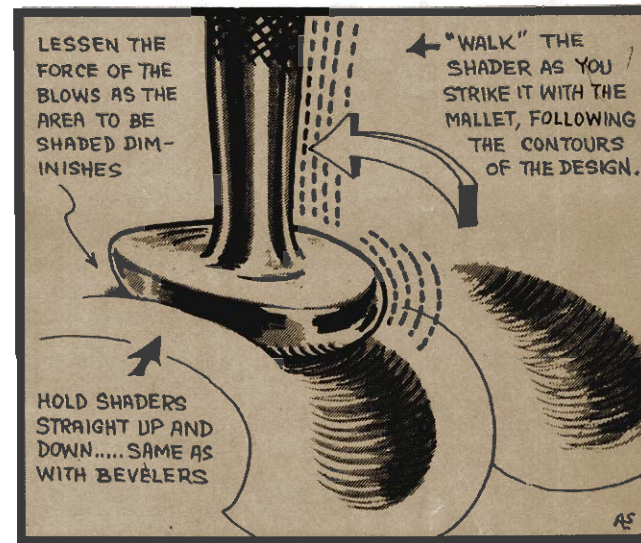
The Pointed Beveler is usually held straight up and down. Strike the tool firmly, but not too hard, for sharp definition. This tool is mostly used at converging or intersecting lines ... to accent that part of the design. Study the drawing above; note its use. Further use of the Pointed Bevelers is shown in the Figure Carving sections of these lessons. Get the complete set of pointed bevelers.

## HOW TO SHADE THE DESIGN



SHADED DESIGN

The term: "Pear Shader" ... is derived from the shape of the tool ... as it is actually pear-shaped. The purpose of these tools are to "shade" or "contour" the design. This further adds to the third dimension and brings the pattern into more life-like being. For deep impressions; strike the tool forcefully. Lessen the force for lighter depressions. Use the proper sized shader for best results.



"WALK" THE TOOL

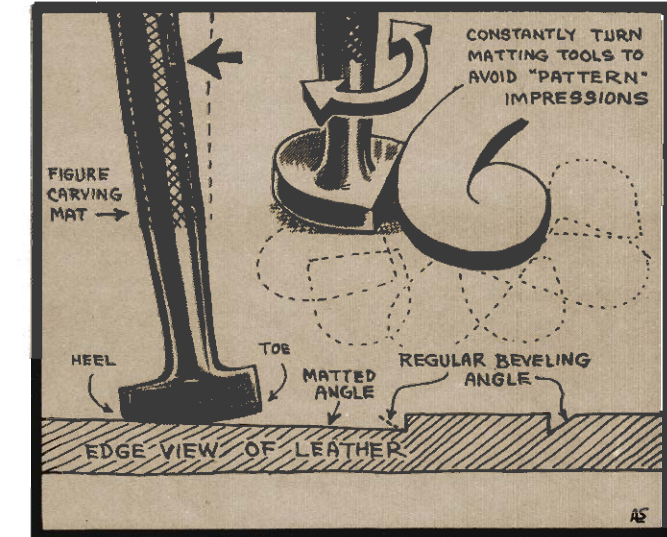
The shading should conform to the general contour and shape of the pattern. Do not strike the tool ... then move it over to make another impression ... but "walk" it over the area to be shaded with stronger and lesser blows of the mallet to create the desired shaded and contouring effect. Select the tool of proper shape and textured surface to fill your shading requirements.

## HOW TO USE THE MATTING TOOLS



MATTED DESIGN

"Matting," it might be said, is the final step in backgrounding. These tools are mostly used on designs that do not have a definite border line surrounding the pattern. This outer area, when matted down, gives the design the optical illusion of added depth and third dimension. The pattern should first be beveled all around the outer edges, then matted as illustrated at right.

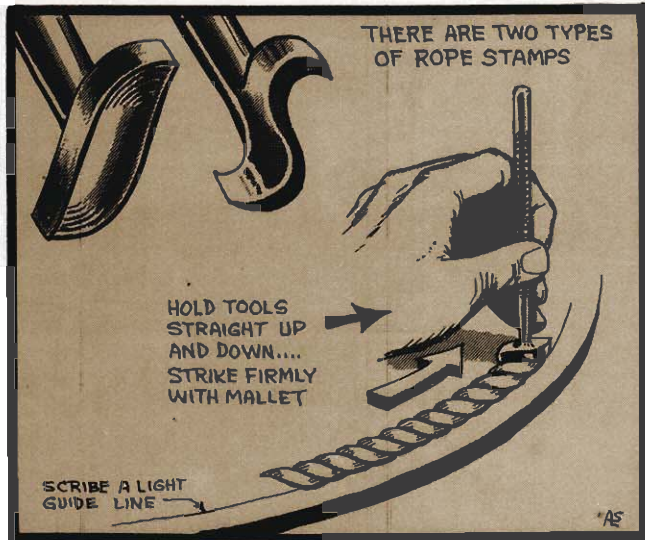


MATTING TIPS

Follow the Matting suggestions shown above. Strike the tool firmly next to the beveled edge of the design and gradually lessen the striking force as you Matt away from the pattern into the open background areas. To avoid "toe" impressions of the tool, slightly tip it back on the heel and constantly turn the tool to avoid a definite pattern impression ... which is undesirable.

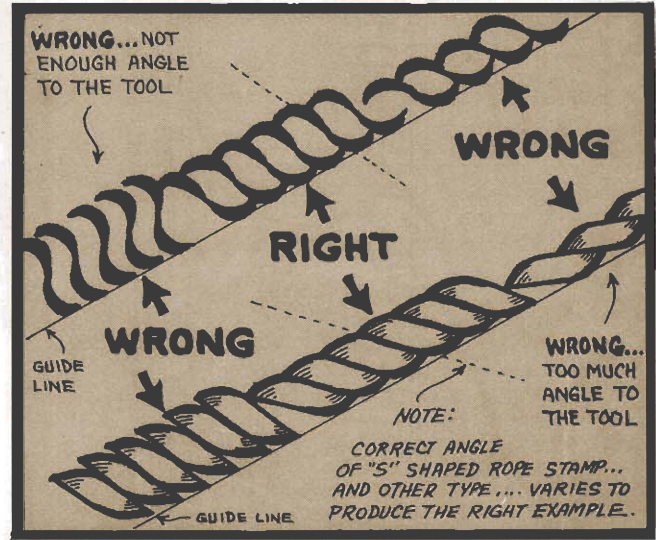


# HOW TO USE THE ROPE STAMPS



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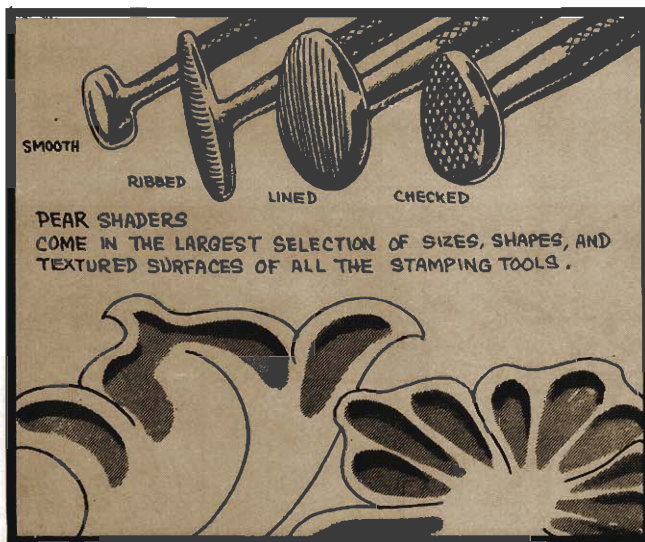
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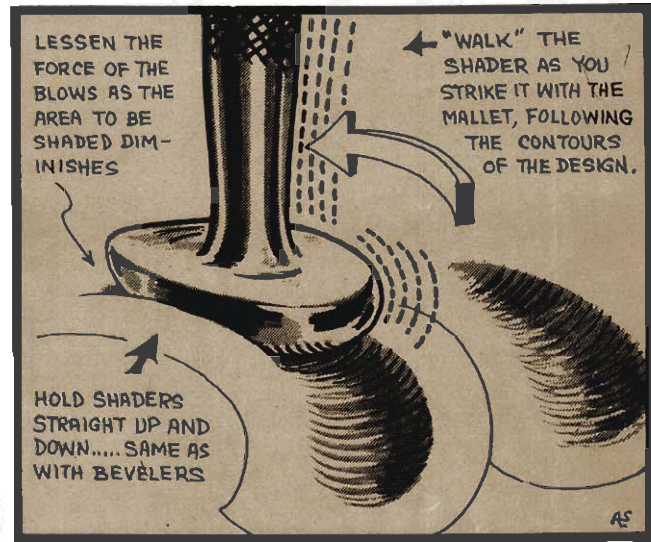
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# HOW TO SHADE THE DESIGN



**SHADED DESIGN**

The term: "Pear Shader" ... is derived from the shape of the tool ... as it is actually pear-shaped. The purpose of these tools are to "shade" or "contour" the design. This further adds to the third dimension and brings the pattern into more life-like being. For deep impressions; strike the tool forcefully. Lessen the force for lighter depressions. Use the proper sized shader for best results.

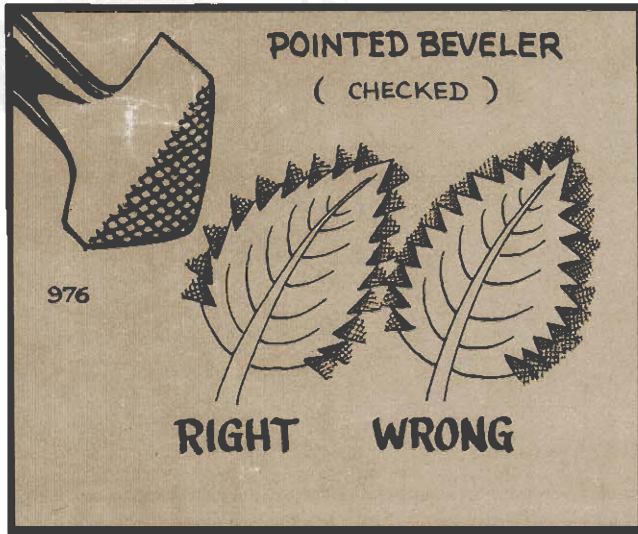


**"WALK" THE TOOL**

The shading should conform to the general contour and shape of the pattern. Do not strike the tool ... then move it over to make another impression ... but "walk" it over the area to be shaded with stronger and lesser blows of the mallet to create the desired shaded and contouring effect. Select the tool of proper shape and textured surface to fill your shading requirements.

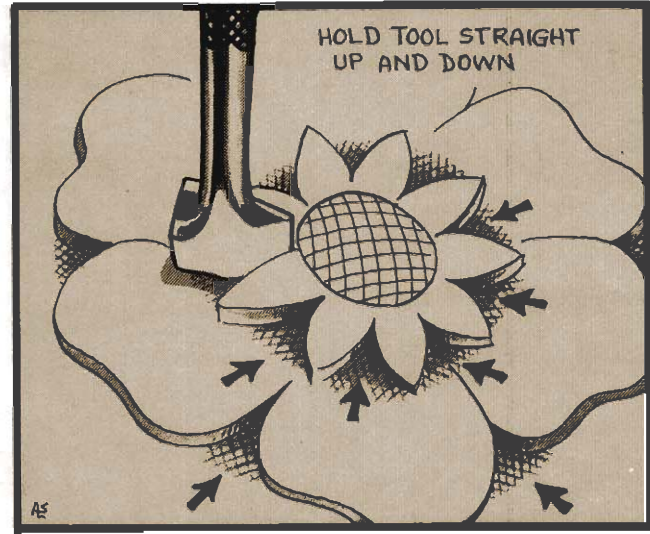


# HOW TO USE THE POINTED BEVELER



MAKING THE ROSE LEAF

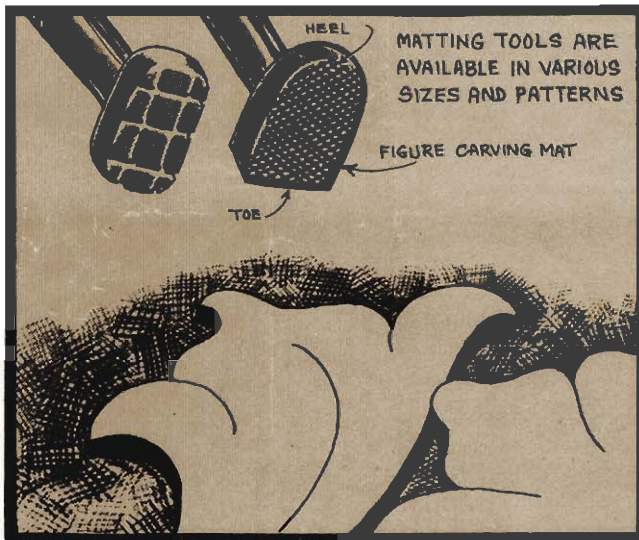
Pointed Bevelers are used in conjunction with the regular bevelers. Pointed Bevelers come with varied stamping surfaces to match those of the regular bevelers (lined smooth, checked). As a rule, bevelers of matched stamping surfaces should be used. For example: Use checked Pointed Beveler with regular checked Beveler. Rose (or notched) leaves are made as shown above.



ACCENTING THE PETALS

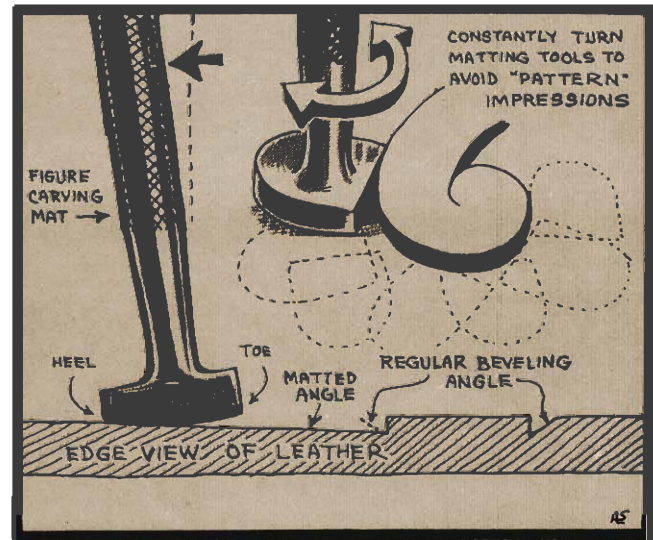
The Pointed Beveler is usually held straight up and down. Strike the tool firmly, but not too hard, for sharp definition. This tool is mostly used at converging or intersecting lines ... to accent that part of the design. Study the drawing above; note its use. Further use of the Pointed Bevelers is shown in the Figure Carving sections of these lessons. Get the complete set of pointed bevelers.

# HOW TO USE THE MATTING TOOLS



MATTED DESIGN

"Matting," it might be said, is the final step in backgrounding. These tools are mostly used on designs that do not have a definite border line surrounding the pattern. This outer area, when matted down, gives the design the optical illusion of added depth and third dimension. The pattern should first be beveled all around the outer edges, then matted as illustrated at right.



MATTING TIPS

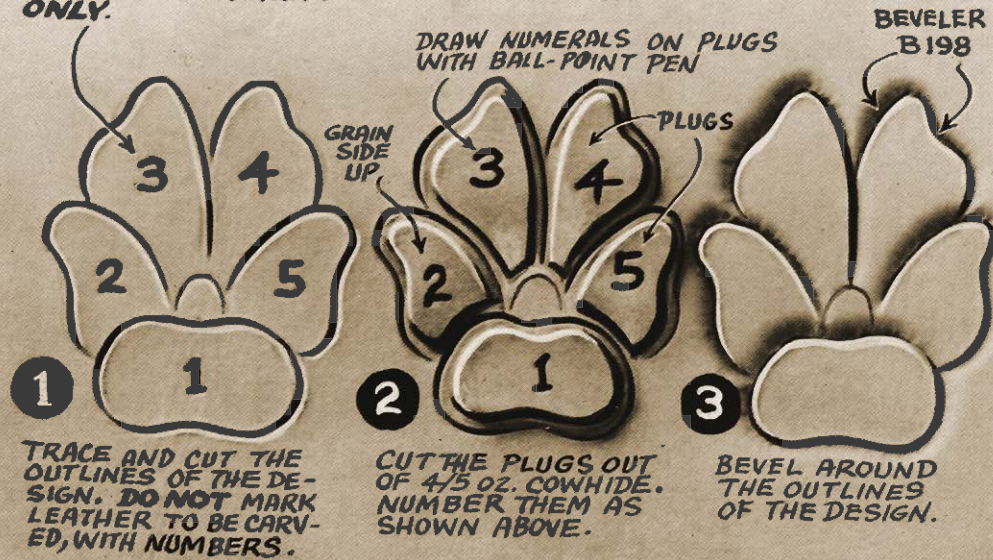
Follow the Matting suggestions shown above. Strike the tool firmly next to the beveled edge of the design and gradually lessen the striking force as you Matt away from the pattern into the open background areas. To avoid "toe" impressions of the tool, slightly tip it back on the heel and constantly turn the tool to avoid a definite pattern impression ... which is undesirable.



## GRAIN SIDE OF LEATHER

NOTE: THE NUMBERS ON THE FLOWER PETALS SHOULD BE PUT ON THE TRACING PATTERN ONLY.

NOTE: PLUGS ARE CUT SMALLER THAN THE DESIGN OUTLINE.



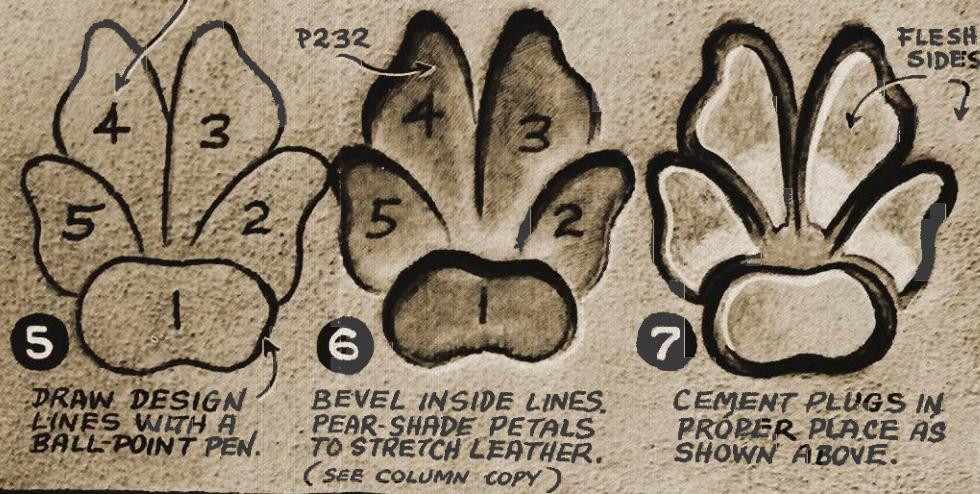
1 TRACE AND CUT THE OUTLINES OF THE DESIGN. DO NOT MARK LEATHER TO BE CARVED, WITH NUMBERS.

2 CUT THE PLUGS OUT OF 4/5 OZ. COWHIDE. NUMBER THEM AS SHOWN ABOVE.

3 BEVEL AROUND THE OUTLINES OF THE DESIGN.

## FLESH SIDE OF LEATHER

NOTE: BEVELING THE OUTLINES (STEP 3) PRODUCES THE DESIGN OUTLINES ON THE FLESH SIDE. TURN LEATHER FLESH SIDE UP AND REDRAW DESIGN OUTLINES WITH A BALL-POINT PEN. NUMBER PETALS SAME AS THE REVERSE SIDE OF THE TRACING PATTERN.

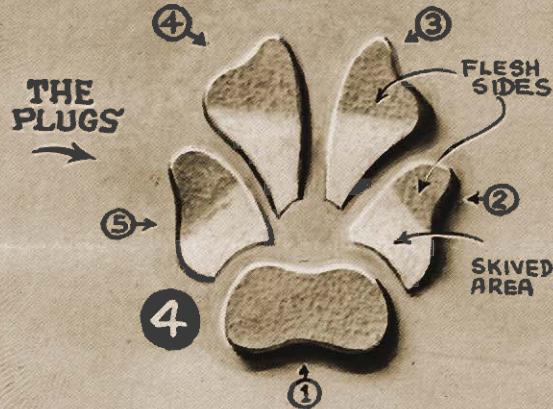


5 DRAW DESIGN LINES WITH A BALL-POINT PEN.

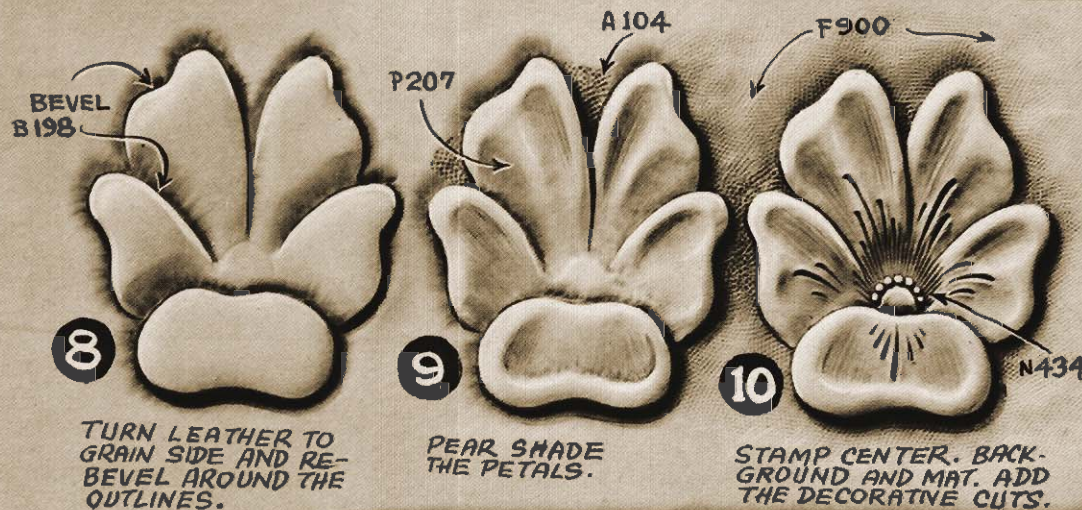
6 BEVEL INSIDE LINES. PEAR SHADE PETALS TO STRETCH LEATHER. (SEE COLUMN COPY)

7 CEMENT PLUGS IN PROPER PLACE AS SHOWN ABOVE.

### THE PLUGS



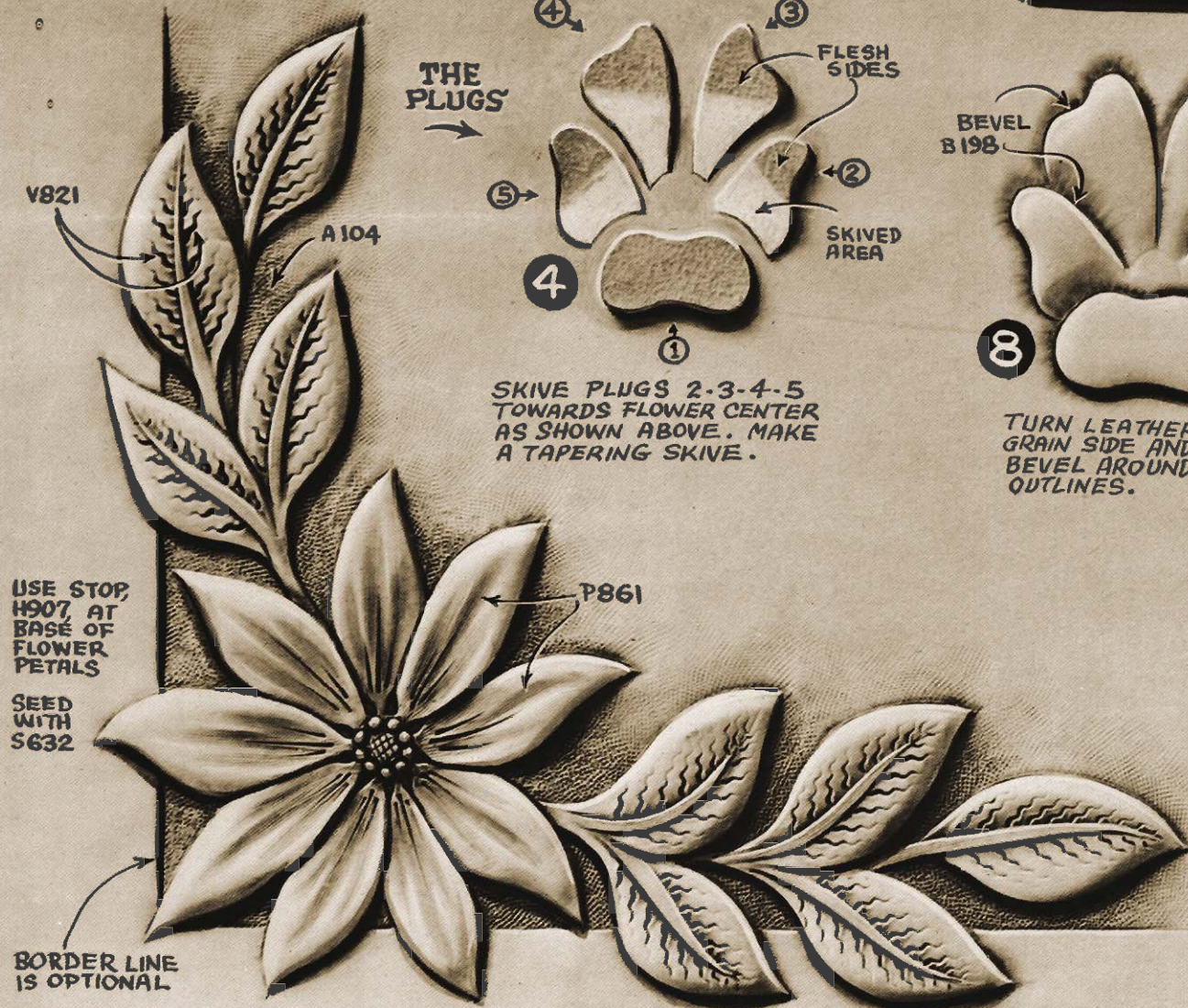
SKIVE PLUGS 2-3-4-5 TOWARDS FLOWER CENTER AS SHOWN ABOVE. MAKE A TAPERING SKIVE.



8 TURN LEATHER TO GRAIN SIDE AND RE-BEVEL AROUND THE OUTLINES.

9 PEAR SHADE THE PETALS.

10 STAMP CENTER. BACKGROUND AND MAT. ADD THE DECORATIVE CUTS.

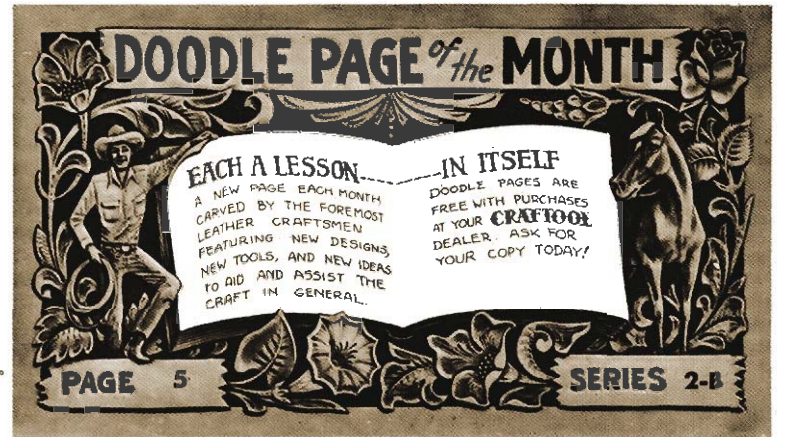
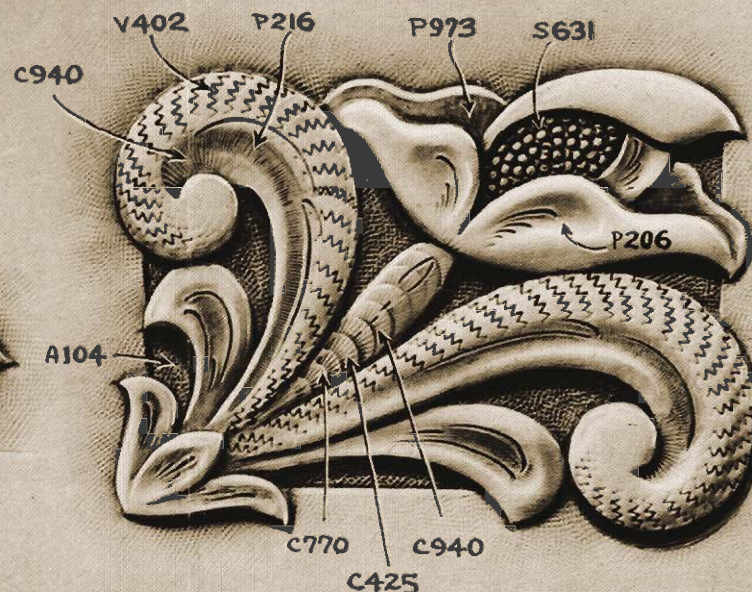


USE STOP H907 AT BASE OF FLOWER PETALS

SEED WITH S632

BORDER LINE IS OPTIONAL

AL STOHLMAN



## BASIC EMBOSSEING TECHNIQUES by Al Stohman

This month we will emboss a simple flower design. Case a piece of 4/5 oz. leather for this project. To be properly cased, the leather must be wet all the way thru. Wrap in a plastic bag or air-tight container and allow to sweat for several hours. Remove, lay on bench and when grain side is almost back to its original color, it should be ready to carve and should be in ideal cased condition.

Make a tracing pattern and number the flower petals (to be embossed) on the pattern. DO NOT MARK THESE NUMBERS ON THE CARVING LEATHER . . . they are for identifying the proper placement of the petal plugs. Trace the flower on a scrap of 4/5 oz. leather and cut out the plugs as shown in step 2. Note, they are cut smaller than the flower outline . . . this is to allow for the thickness of the cased leather that covers them. Step 4 shows the plugs skived and ready for use. Skive on the flesh side and skive towards the flower center, as it is supposed to be recessed. Number the plugs same as on the tracing pattern.

Step 6 shows the petals stretched out from the flesh side. This can be accomplished by laying the leather on a piece of sheep wool or similar surface and bevel and shade within the petal outlines to create these recessed areas. Cement plugs in place. Use rubber cement. Turn leather to grain side and complete stamping flower in the regular manner. Follow the instructions carefully.

The corner design and 1/2 billfold were embossed in the same manner. The stems and ends of the leaves (of the plugs) should be skived at areas where they flow into the design. Fine stems are not embossed. On the corner design, each flower petal and each leaf . . . as well as the flower center were embossed. The plugs were skived towards the flower center to give more recess to the center. Always cut plugs undersize (of design outline). Once the plugs are set in place, all of the work is completed from the grain side. Carve and stamp in the regular manner. Have FUN with EMBOSSEING!

## CRAFTOOL SET NO. 36

Free Bag Pattern Included.

16 genuine chromium plated steel craft-tools, carefully selected for the craftsman who wants to do more detailed carving. Complete with 37 hole tool rack and box hand-bag pattern and instruction.

**\$16<sup>95</sup>**

A \$19.85 value Complete with 37 Hole Tool Rack

- |                     |                       |
|---------------------|-----------------------|
| #P210 Ribbed Shader | #100B Swivel Cutter   |
| #C429 Camouflage    | #59 Ball Point Stylus |
| #C709 Camouflage    | #860 Undercut Beveler |
| #V708 Vellner       | #A101 Bar Grinder     |
| #V748 Shell         | #B203 Smooth Beveler  |
| #U710 Mule Foot     | #B200 Smooth Beveler  |
| #S706 Seeder        | #B702 Checked Beveler |
| #S343 Seeder        | #P206 Smooth Shader   |

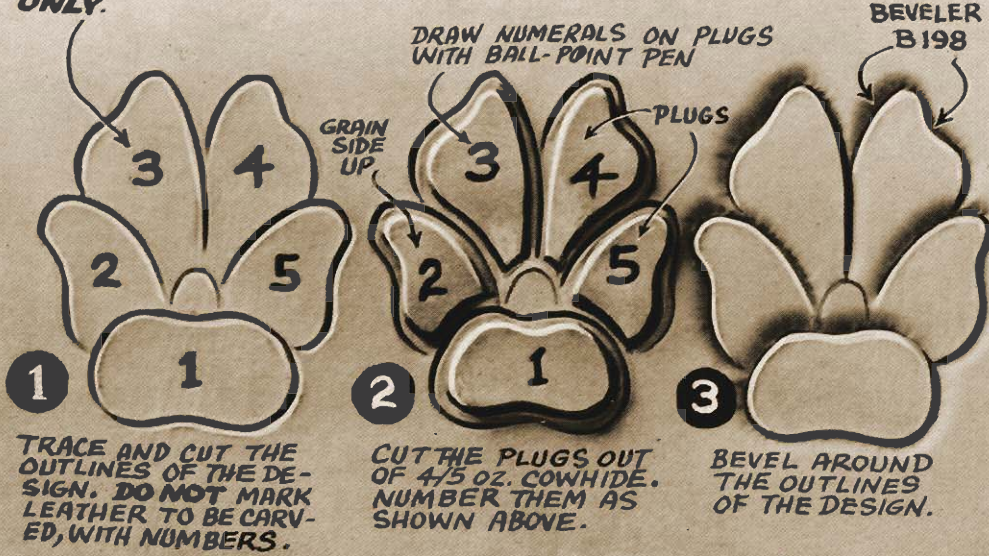




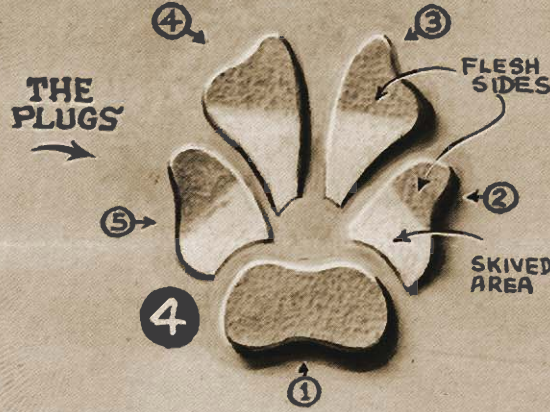
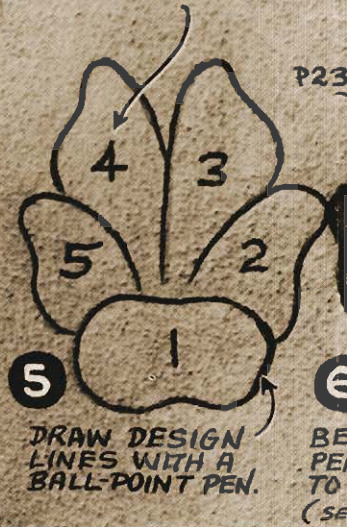
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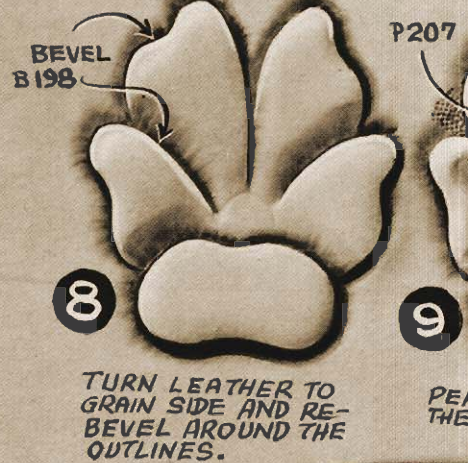
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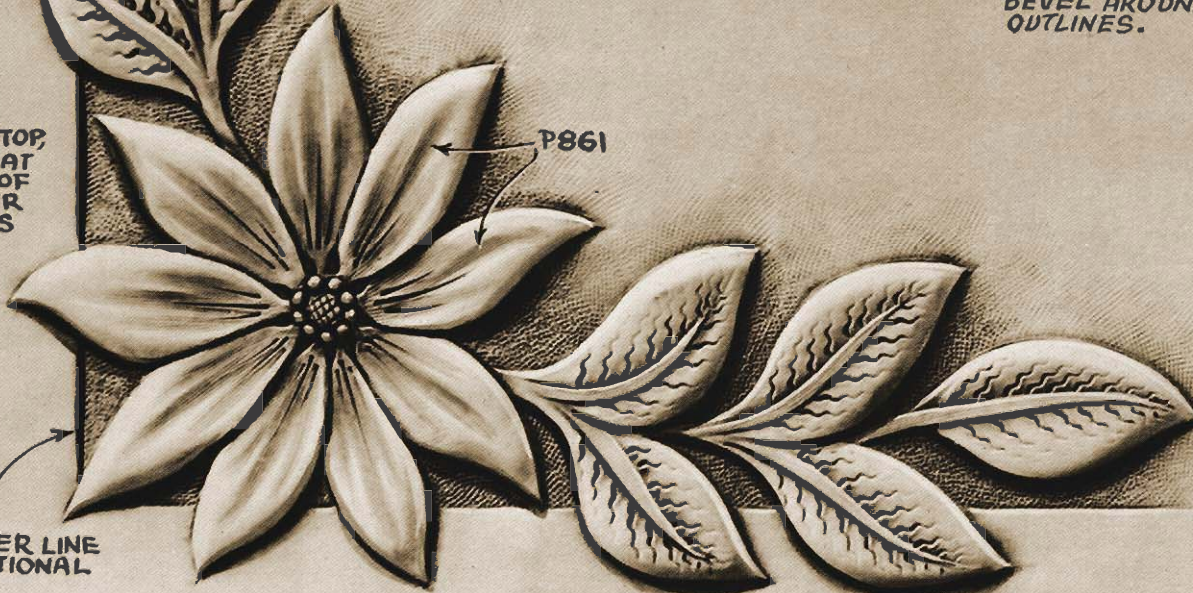
NOTE: BEVELING DESIGN OUTLINE FLESH SIDE USING A BALL-POINT PEN REVERSE SIDE



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AL STOLMAN



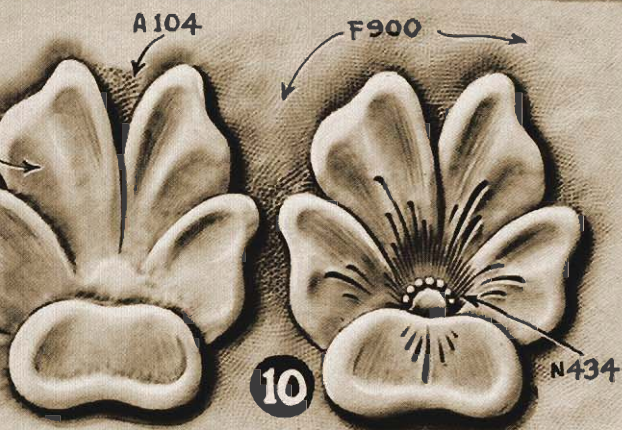
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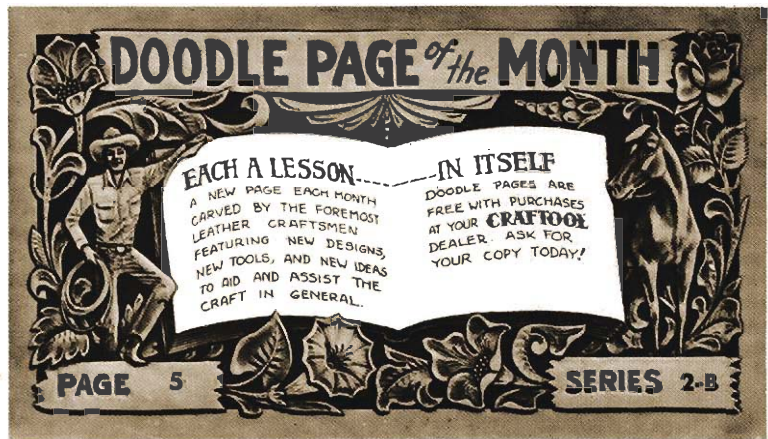
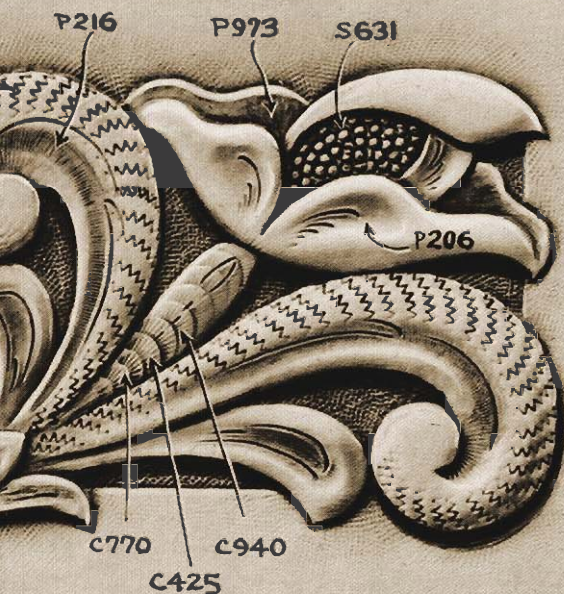
LEVEL INSIDE LINES. DARK-SHADE PETALS. STRETCH LEATHER. (SEE COLUMN COPY)

CEMENT PLUGS IN PROPER PLACE AS SHOWN ABOVE.



DARK-SHADE PETALS.

STAMP CENTER. BACKGROUND AND MAT. ADD THE DECORATIVE CUTS.



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CRAFTSMAN'S TOOL SET # 36.....

- |                      |                        |
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| # S706 Seeder        | # B702 Checked Beveler |
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**DOODLE PAGE of the MONTH**

EACH A LESSON IN ITSELF  
 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.

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PAGE 6 SERIES 2-B

**ARIZONA STYLE WALLETS AND BELT PATTERN**  
 by Ken Griffin

On this page are typical Arizona floral designs incorporated in two wallets and one belt pattern. The section on the right shows an alternate flower and various leaves. The several acanthus leaves show the variety of styles in shapes used by the Arizonians. Peculiar to this style is the shape of the top petal of the second, third, and bottom acanthus. This was never seen on the Texas acanthus, although the Arizona is an offspring of the Texas style. Typical ornamental cuts and petal shapes are shown in the doodle cuts here. You will notice in the patterns that the camouflage is used on all stems and leaves . . . in fact, on any bare portion other than background. Sometimes it was used lightly and merely suggested while at other times quite heavily. Note the different ways of finishing the scrolls with cams or shells. Also one long ornamental cut was always used. The curly-cue in the scroll was sometimes finished with a small cam. The shell (veiner) was used as a separator for petals and used as stops. The shell is also used on the stem at the flower junction. It is first stamped lightly over the stem and then one deep impression stamped in the center. This was usually deeper at the top, close to the flower . . . but occasionally just reversed as on the center bottom flower. The #B936 and or #B701 bevelers were used on this design. However you will see very little of the checkering as they have been dressed down in order to leave a very faint impression. This is an Arizona trick and is easily accomplished by rubbing the tool lightly over an abrasive until it has acquired the desired smoothness. CAUTION: This should be done very lightly, however, and tried out on leather constantly or you will wind up with a smooth tool. The abrasive will not cut deep enough to ruin the chrome finish if care is taken. The rough side of the Sapphire stick will work for this purpose.

**HONES & BLADE SHARPENING TOOLS**

**KEEN-EDGE SWIVEL KNIFE SHARPENER**  
**\$1.79**

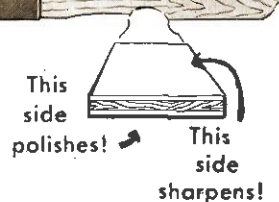


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**SAPPHIRE SWIVEL KNIFE HONE**  
**50¢**



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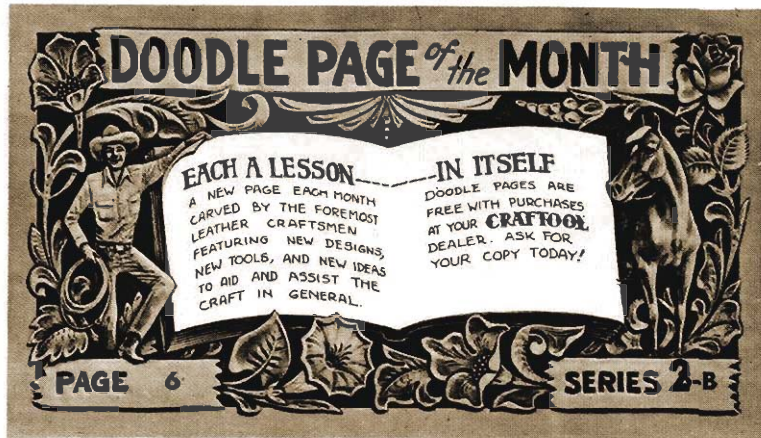






Be sure your stamping tools are marked Craftool. They are the Best.





### ARIZONA STYLE WALLETS AND BELT PATTERN by Ken Griffin

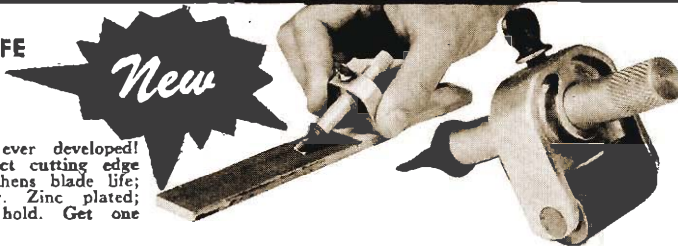
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**KEEN-EDGE  
SWIVEL KNIFE  
SHARPENER  
\$179**

Best Sharpener ever developed!  
Guarantees perfect cutting edge  
everytime! Lengthens blade life;  
improves carving. Zinc plated;  
comfortable to hold. Get one  
now!



**SAPPHIRE  
SWIVEL KNIFE  
HONE  
50¢**

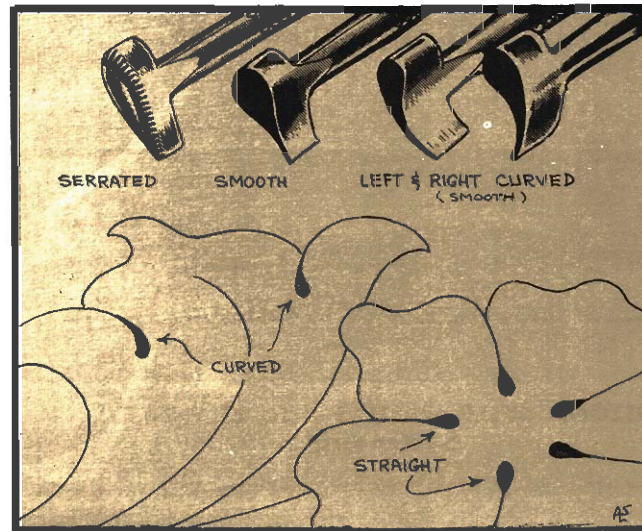


Add longer life to all your fine leather cutting tools with Sapphire Swivel Knife Hone. One side sharpens; other side polishes! Best swivel knife sharpener on the market. Developed after years of research. Guaranteed. Money back if not completely satisfied. Economical. Get one for kitchen, too. Order today!

This side polishes! This side sharpens!

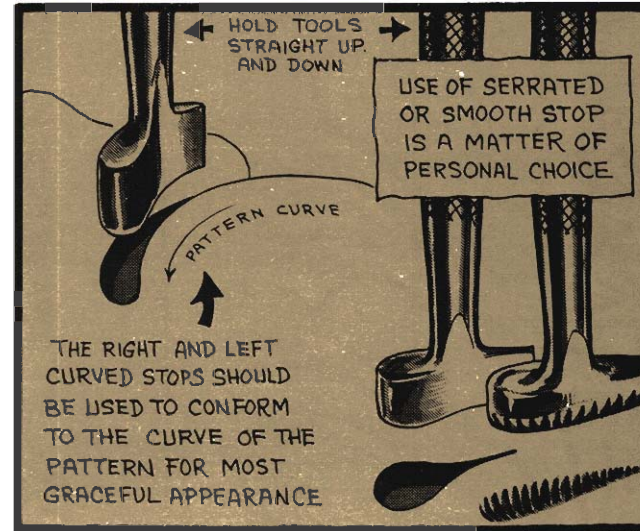


## HOW TO USE THE STOPS



"STOPPED" DESIGN

"Stops" are used mostly at certain points of the pattern to "stop" a cut line and accent the design. It is most effective around the flower centers (after seeds have been used) to "stop" the base of each flower petal. This gives the flower more definition and greatly accents each petal and enhances the over-all effect. Study Photo Patterns where this tool has been used.



TWO STYLES

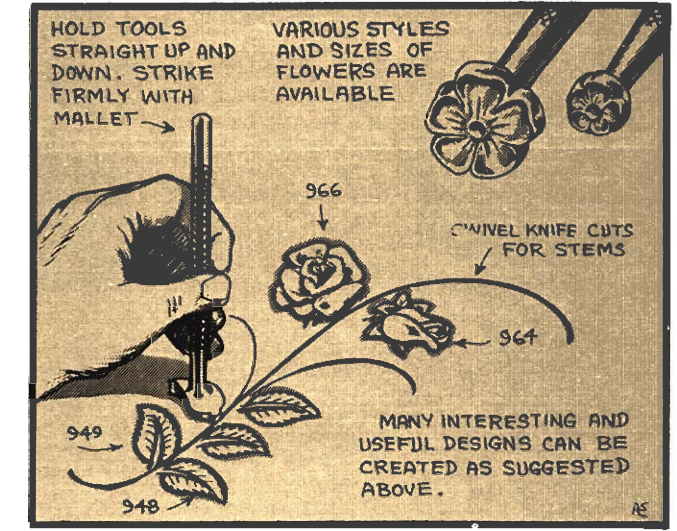
"Stops" come in two styles - serrated and smooth. Use the style of your choice. Strike the tools firmly for clean-cut impressions, but not so hard as to drive them thru the leather! The smooth Stop also comes in a Right & Left pattern to fit curved parts of a design. Follow the pattern curve with a right or left Stop, as indicated. Use Stops to compliment the design; do not over-use them!

## HOW TO USE THE LEAF & FLOWER STAMPS



LEAF STAMPS

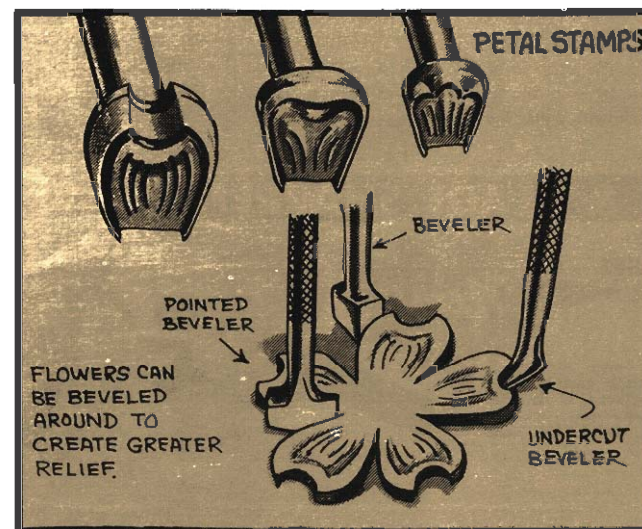
Leaf Stamps are offered in a variety of shapes and patterns - both left and right - to accommodate these requirements. These stamps can be used in conjunction with the Flower stamps to form small designs and patterns that would be very tedious to carve and stamp in the normal manner. Small Acorn stamps are also available to go with the Oak Leaf shown above.



FLOWER STAMPS

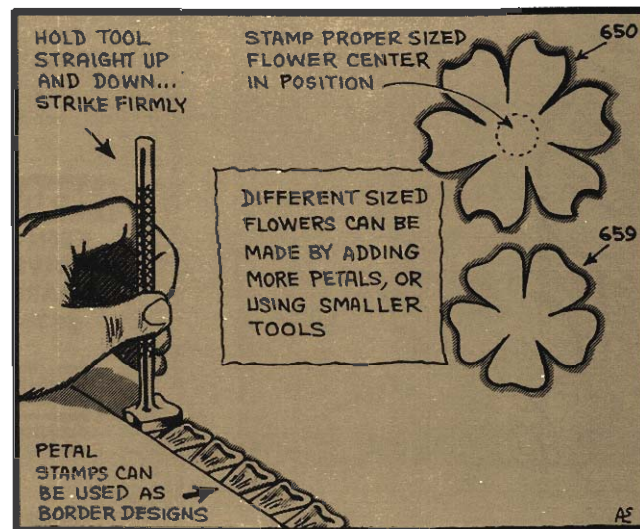
By cutting stem lines with the swivel knife, as illustrated above, the Flower and Leaf stamps can be combined to form interesting and useful patterns to enhance small projects, billfold liners, etc. These designs can be stamped very quickly and are quite effective if properly and gracefully executed. For clear impressions, strike firmly... with moisture content of leather "just right."

## HOW TO USE THE PETAL STAMPS



PETALS IN RELIEF

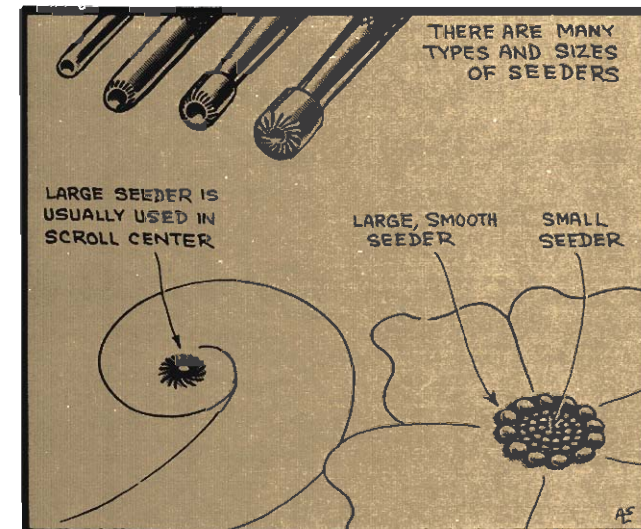
The Petal Stamps were designed for those requiring different sized flowers from those already available in saddle stamp form. With these tools it is possible to make almost any size flower desired to fill in those little odd-shaped areas where conventional patterns or flower stamps cannot be used. Condition the leather with proper moisture content, same as for Geometric stamping.



PETAL TIPS

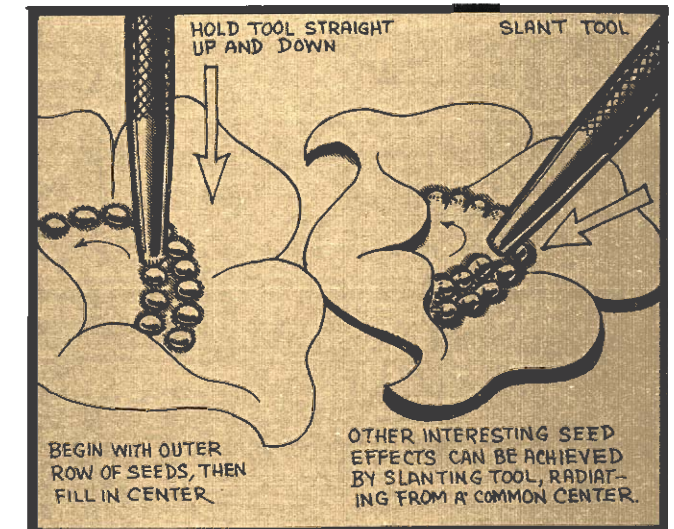
It is suggested, you stamp these Petals on scrap leather to determine size of flowers desired. Paper patterns can then be made to transfer position and size of flowers in proper location on leather project. Use these flowers with the Leaf Stamps to form designs. Use the Flower Center Stamps or the Seeders to complete Flowers. These stamps have many other uses. Doodle with them on scraps.

## HOW TO USE THE SEEDERS



SOME SEEDER USES

The Seeders have an unlimited and varied number of uses. Some of them have smooth or serrated edges for creating different effects. The large, swirl-type serrations are usually used in scroll centers. When flower centers are stamped, as above, use the largest Seeder first - around the outer row. Strike the tools firmly, but not too hard, for clean impressions.

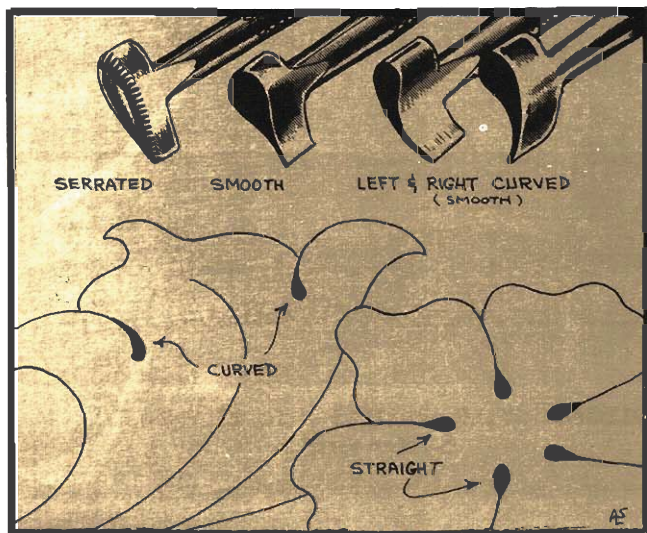


SEEDING FLOWER CENTERS

Moisture content plays an important role in proper seeder definition. The leather should not be too damp... but like for background work. Set the Seeds close together... and if necessary, restamp them carefully so that each impression is distinct. Special effects can be created by slanting the tool as shown at right; setting the seeds at an angle for more dimensional relief. Try it!

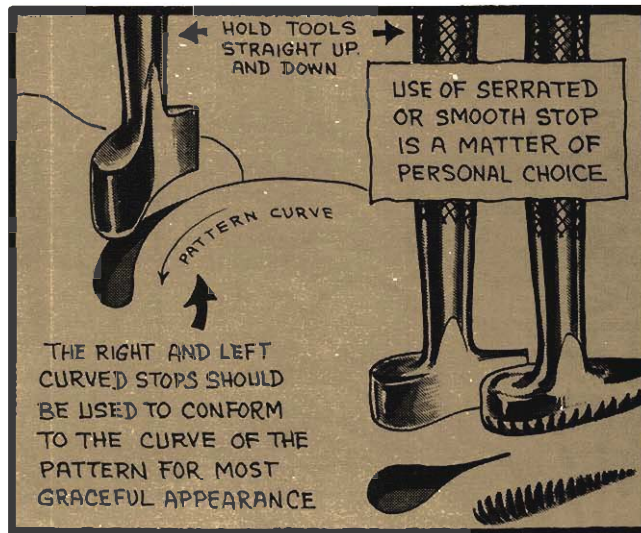


# HOW TO USE THE STOPS



"STOPPED" DESIGN

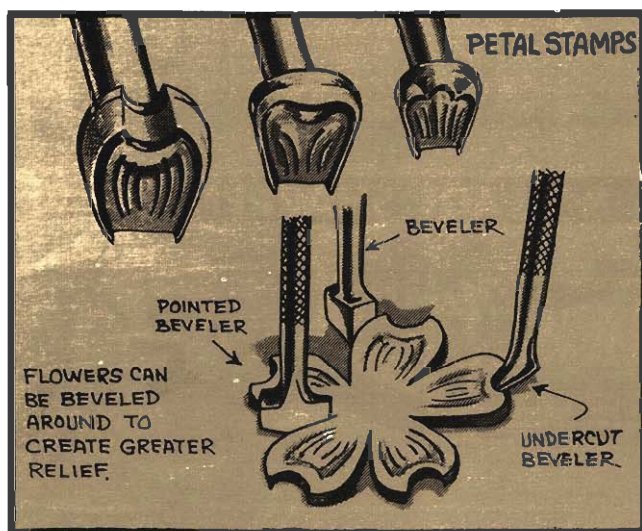
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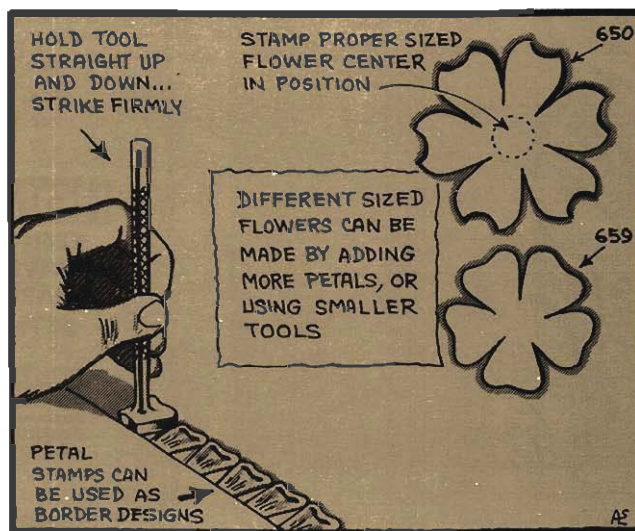
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The Petal Stamps were designed for those requiring different sized flowers from those already available in saddle stamp form. With these tools it is possible to make almost any size flower desired to fill in those little odd-shaped areas where conventional patterns or flower stamps cannot be used. Condition the leather with proper moisture content, same as for Geometric stamping.



PETAL TIPS

It is suggested, you stamp these Petals on scrap leather to determine size of flowers desired. Paper patterns can then be made to transfer position and size of flowers in proper location on leather project. Use these flowers with the Leaf Stamps to form designs. Use the Flower Center Stamps or the Seeders to complete Flowers. These stamps have many other uses. Doodle with them on scraps.

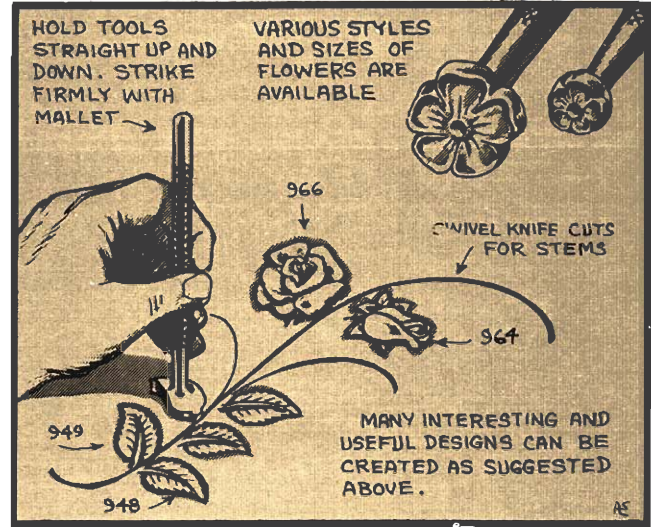


# HOW TO USE THE LEAF & FLOWER STAMPS



LEAF STAMPS

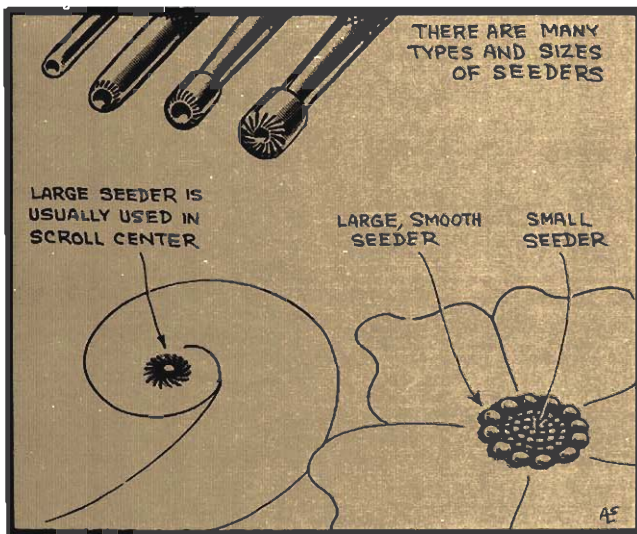
Leaf Stamps are offered in a variety of shapes and patterns – both left and right – to accommodate these requirements. These stamps can be used in conjunction with the Flower stamps to form small designs and patterns that would be very tedious to carve and stamp in the normal manner. Small Acorn stamps are also available to go with the Oak Leaf shown above.



FLOWER STAMPS

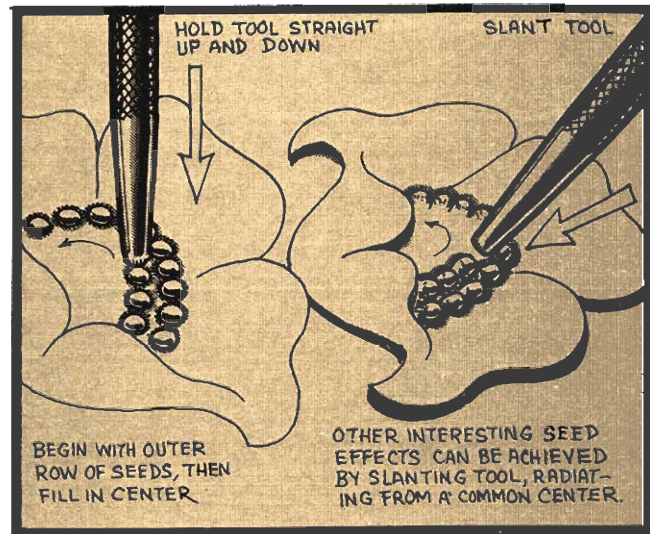
By cutting stem lines with the swivel knife, as illustrated above, the Flower and Leaf stamps can be combined to form interesting and useful patterns to enhance small projects, billfold liners, etc. These designs can be stamped very quickly and are quite effective if properly and gracefully executed. For clear impressions, strike firmly ... with moisture content of leather "just right."

# HOW TO USE THE SEEDERS



SOME SEEDER USES

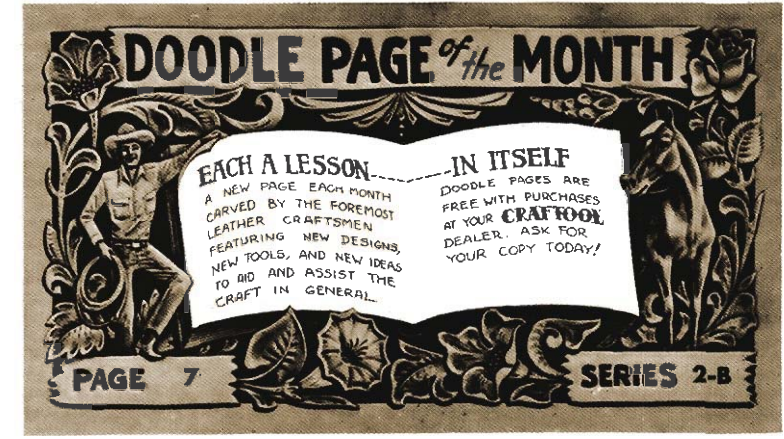
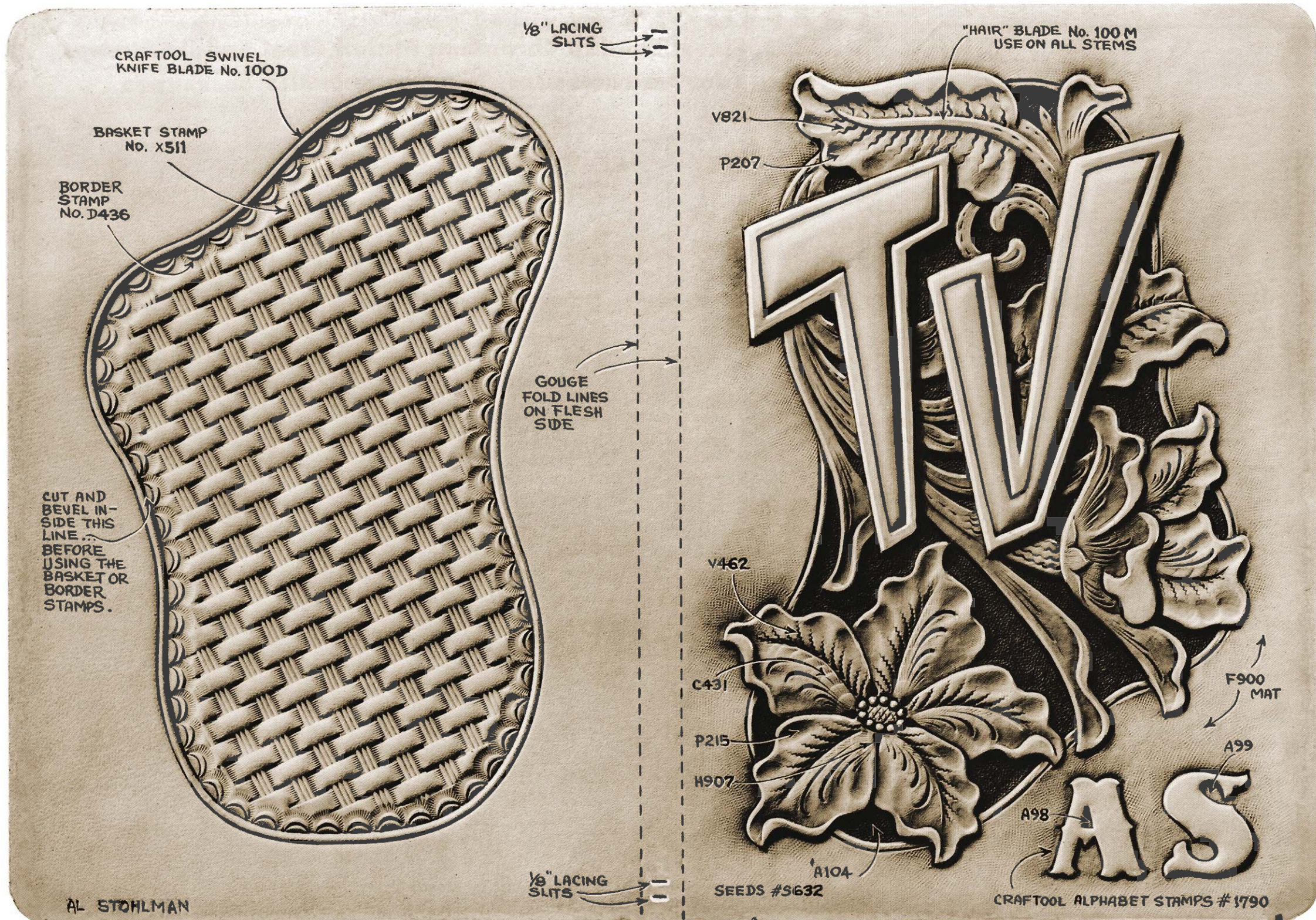
The Seeders have an unlimited and varied number of uses. Some of them have smooth or serrated edges for creating different effects. The large, swirl-type serrations are usually used in scroll centers. When flower centers are stamped, as above, use the largest Seeder first – around the outer row. Strike the tools firmly, but not too hard, for clean impressions.



SEEDING FLOWER CENTERS

Moisture content plays an important role in proper seeder definition. The leather should not be too damp ... but like for background work. Set the Seeds close together ... and if necessary, restamp them carefully so that each impression is distinct. Special effects can be created by slanting the tool as shown at right; setting the seeds at an angle for more dimensional relief. Try it!



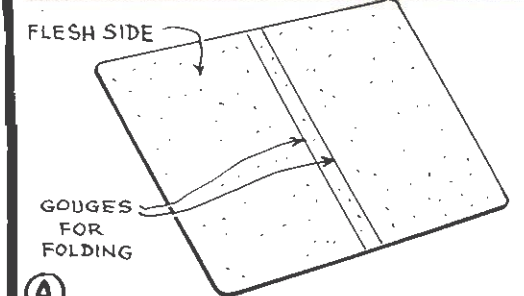


**EMBOSSED TV PROGRAM COVER**  
by Al Stohlman

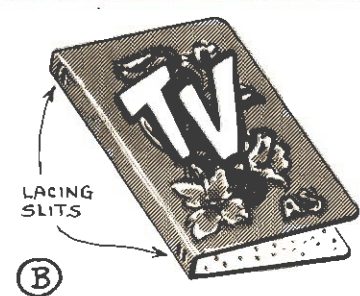
This month features a cover for the popular TV program booklets. It is very simply made from one piece of leather with unlimited design possibilities. The project can be left unlined with the edges of the leather edged and burnished . . . or can be lined and the edges laced in any manner, or sewed. The design presented is a simple floral pattern with personalized initials at the bottom. The large letters "TV" are slightly embossed. The embossing technique is described below.

Best embossing results are achieved by properly casing the leather. The leather should be submerged in water and wrapped in an airtight container to sweat for a few hours. Lay the leather out on the bench and when the surface begins to return to its original color . . . it is ready to carve and emboss. Embossing plugs for the letters T V are cut from a piece of 6 oz. leather. They are cut slightly smaller than the outlines of the letters themselves. The purpose of this is to allow for the thickness of the carving leather that covers them.

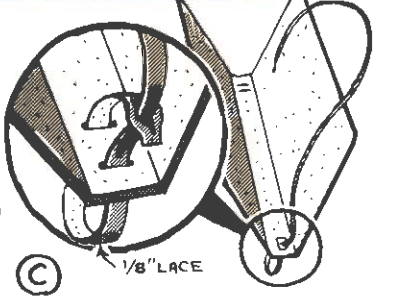
Cut the design in the regular manner. Bevel around the letters "TV". Turn the leather to the flesh side; you'll note the letters are clearly outlined. Draw them with a ball point pen. With a modeling tool, try to stretch out the letter areas, from the flesh side, as much as possible. Hold the leather in the palm of your hand. Use rubber cement and cement the embossing plugs into place. Turn leather to grain side up, place on bench and begin beveling around the outlines of the letters. This sets the plugs in proper place. After beveling around the letters . . . continue carving and stamping the design in the regular manner. Dye the background and/or letters if desired. When embossing a project, it should be lined so as to cover and hold the plugs in place and make a smoother job. Lace or sew the edges.



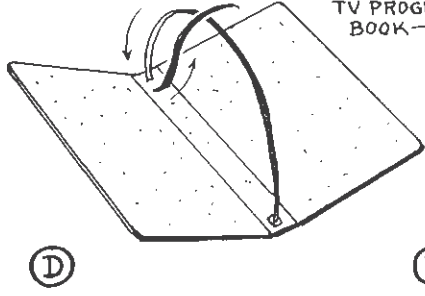
**A** CUT FROM 6oz. COWHIDE (8 1/8" x 11 1/2"). GOUGE FOLD LINES AS INDICATED ABOVE.



**B** MOISTEN GOUGES, FOLD WITH BONE FOLDER.



**C** CUT 12" OF 1/8" LACING; SLIT ONE END. LACE END AS SHOWN.



**D** PULL END TIGHT. RUN LACE THRU TOP SLITS AS SHOWN.



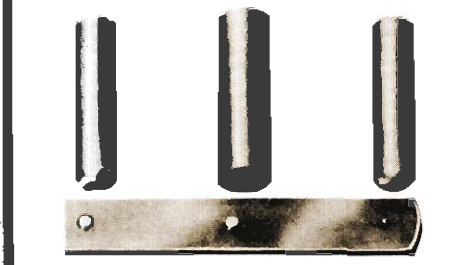
**E** PLACE BOOK UNDER LACE . . . PULL TIGHT. END IS BOOK-MARK.

**SEGMA SNAP SETTER**



Now you don't need 2 different tools to set #16 line Glove Snaps and #16 line Belt Snaps. Terrific new, re-designed Setter sets 'em both. Made of durable steel. *Get yours today.* \$1.30

**BIRDCAGE SNAP SETTER**



No. 51 Birdcage Snap Setter for Setting All Sizes of Birdcage Snaps. Contains Base Plate and Three Dies. \$1.30

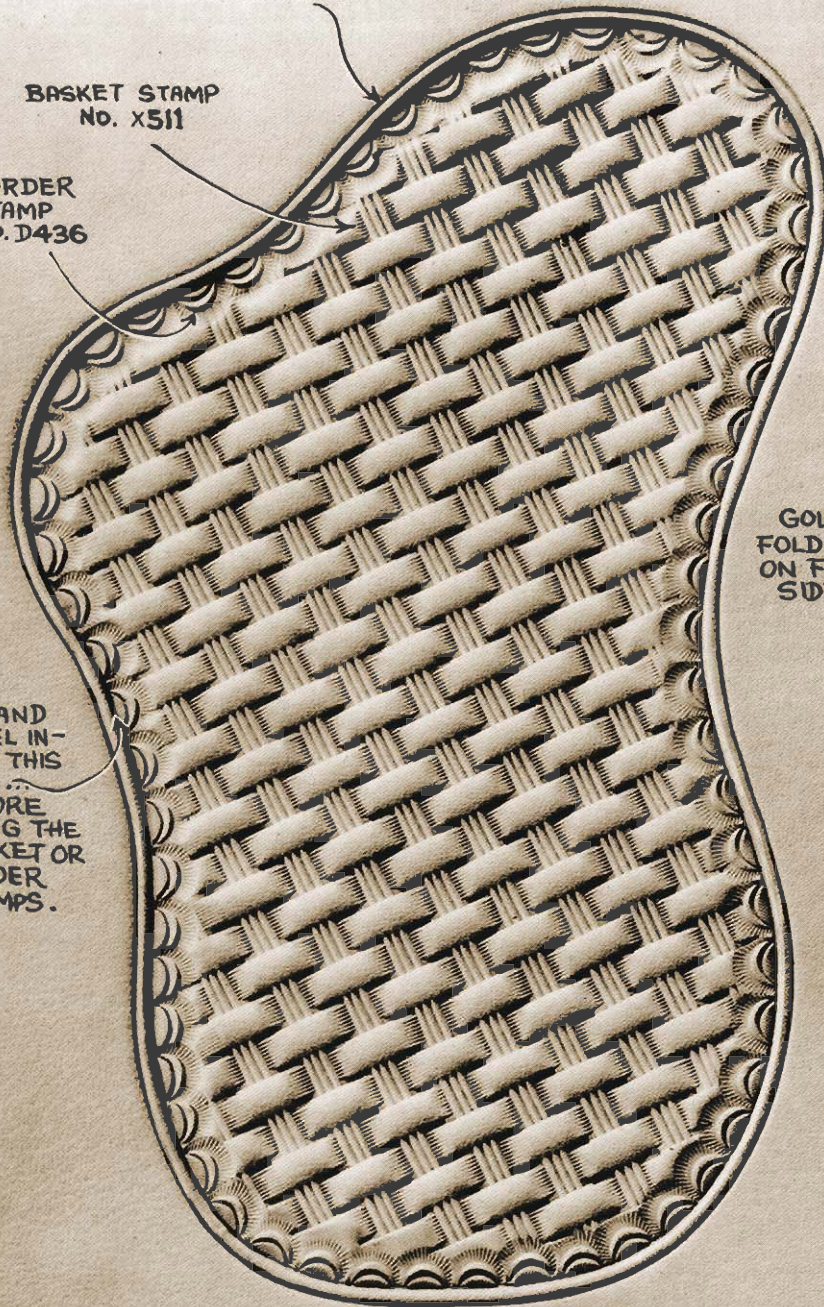


CRAFTOOL SWIVEL  
KNIFE BLADE No. 100D

BASKET STAMP  
No. X511

BORDER  
STAMP  
No. D436

CUT AND  
BEVEL IN-  
SIDE THIS  
LINE...  
BEFORE  
USING THE  
BASKET OR  
BORDER  
STAMPS.



1/8" LACING  
SLITS

GOUGE  
FOLD LINES  
ON FLESH  
SIDE

V821

P207

V462

C431

P215

H907

A104

SEEDS #5632

AL STOHLMAN

1/8" LACING  
SLITS

FLESH SIDE

GOUGES  
FOR  
FOLDING

(A)

CUT FROM 6oz. COWHIDE (8 1/8" x 11 1/2").  
GOUGE FOLD LINES AS INDICATED ABOVE.

LACING  
SLITS

(B)

MOISTEN GOUGES, FOLD  
WITH BONE FOLDER.

(C)

CUT 12" OF 1/8" LACING; SLIT  
ONE END. LACE END AS SHOWN.

(D)

PULL END  
THRU TOP S



"HAIR" BLADE No. 100 M  
USE ON ALL STEMS

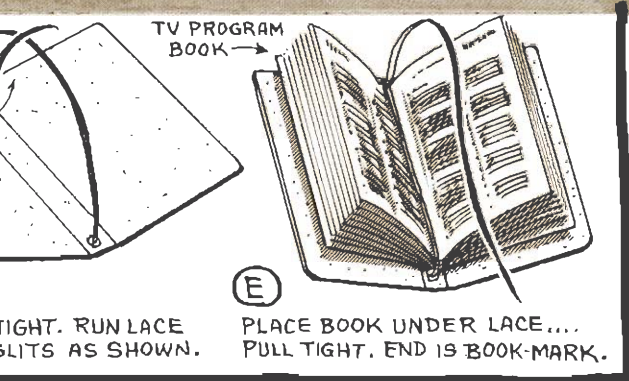


F900  
MAT

A99

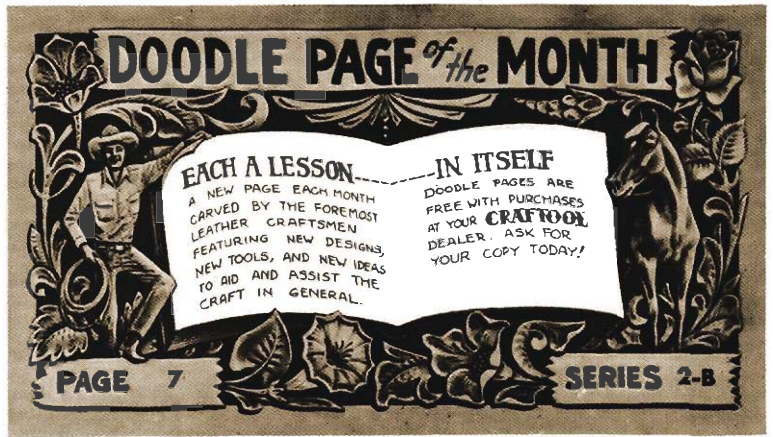
A98

CRAFTOOL ALPHABET STAMPS # 1790



TIGHT. RUN LACE  
SLITS AS SHOWN.

(E) PLACE BOOK UNDER LACE...  
PULL TIGHT. END IS BOOK-MARK.



### EMBOSSED TV PROGRAM COVER by Al Stohlman

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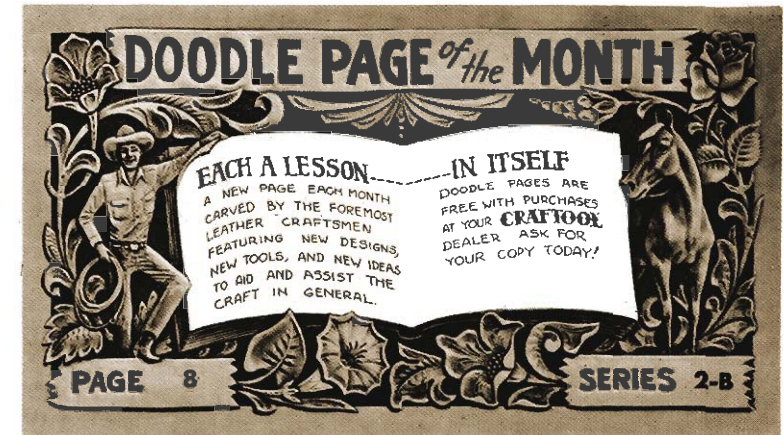
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**A WELCOME ADDITION  
By Dick Giehl**

NINETEEN NEW TOOLS, designed primarily for the figure-carving enthusiast, will prove to be a welcome addition to your tool box. Seventeen of the new tools are saddle-stamping tools; the other two are hair blades designed for fine-lined work (see the hair lines on the body of the deer made with hair blade No. 100M).

Several of the new stamping tools, particularly Nos. F991, F915, F916, and F901, will save you much time on pictures or large projects.

Making tree foliage with No. F991 is both fast and effective. The backgrounding that is done amid the foliage of the tree with backgrounder No. 888 — to create a feeling of density — now seems much more simple when done with tool No. F991.

Tool No. F915 is used here to form the distant tree tops.

TOOL NO. F916 WAS DESIGNED to make a deeper and much sharper impression than other tools of this type. When used in combination with other grass tools, it helps to accomplish quite a degree of natural irregularity in large grassy areas. Pine needles are extremely effective and are quickly stamped in with this tool.

Tool No. F901 is now the largest matting tool. Because of its rounded bevel-stamping edge, this tool is easier to use. It helps to eliminate the individual, side-by-side tool impressions; as a result of which the bevel-matting can be done much more evenly.

Tool Nos. F912L and F912R, F913L and F913R, F914L and F914R are left- and right-hand tools designed to form pine trees. Their effect may be seen on the pine trees in this picture.

THE USE OF THESE TOOLS is certainly not limited to figure carving. The edge of the flower center is made with tool No. F992, while tool No. F916 is used to produce a radiating effect around the center of the flower.

Now in TWO Most Popular Sizes . . .

**RUBYAT gem RUBY BLADES**

only \$3<sup>95</sup> each • Fits all Swivel Knives • Never needs sharpening



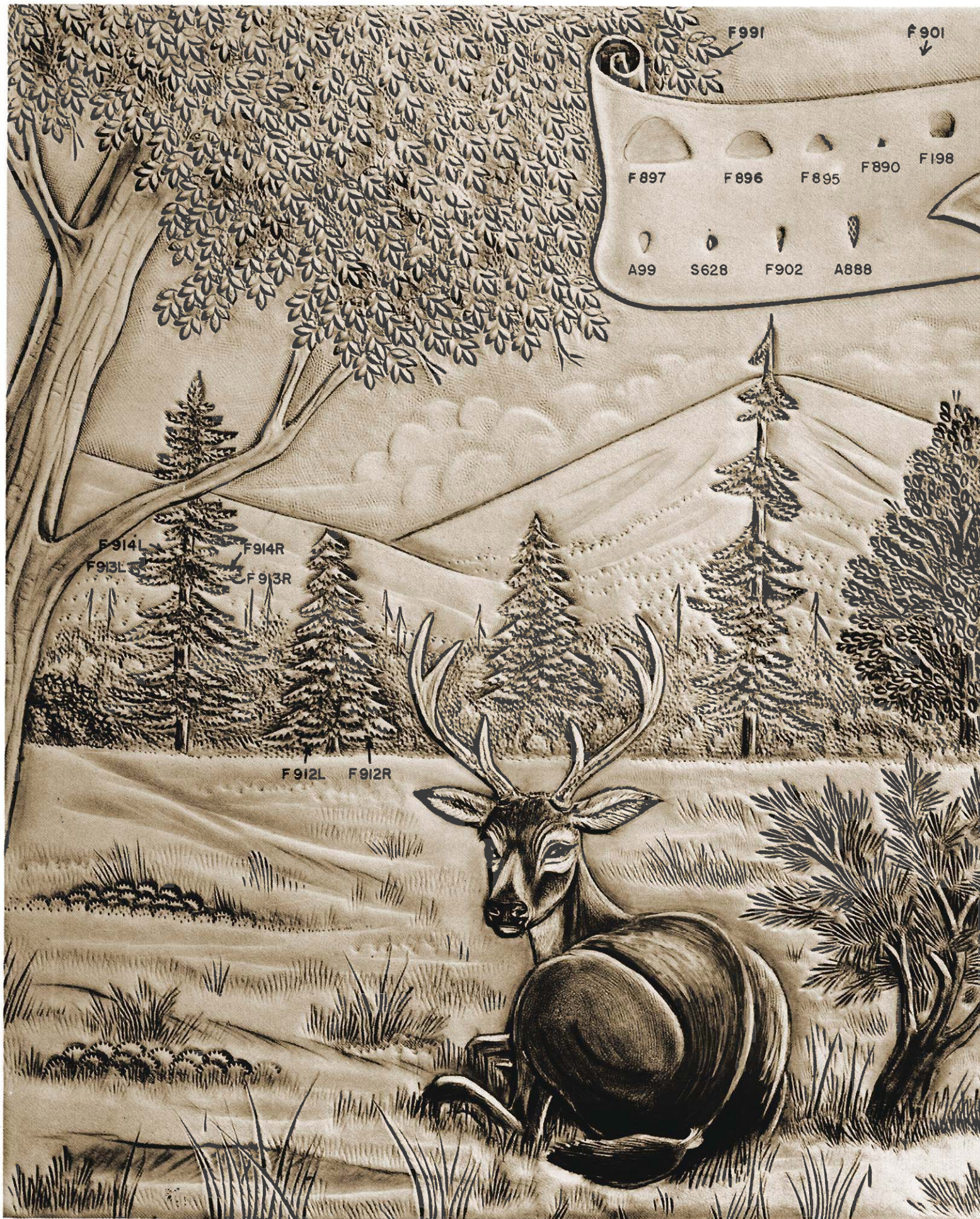
Once you try these terrific blades, you'll never use another type. They end sharpening forever, glide through leather. Polished brass with gem ruby blade. 9 times harder than steel. Specify style desired: Regular Rubyat: for all around carving. New Angle Rubyat: for fine detail; sharp curves. Eliminates undercutting or scalping. Especially suited for figure carving.

In event your "Ruby Blade" is accidentally damaged, return the blade with \$1.00 and it will be resharpened and returned to you postpaid.



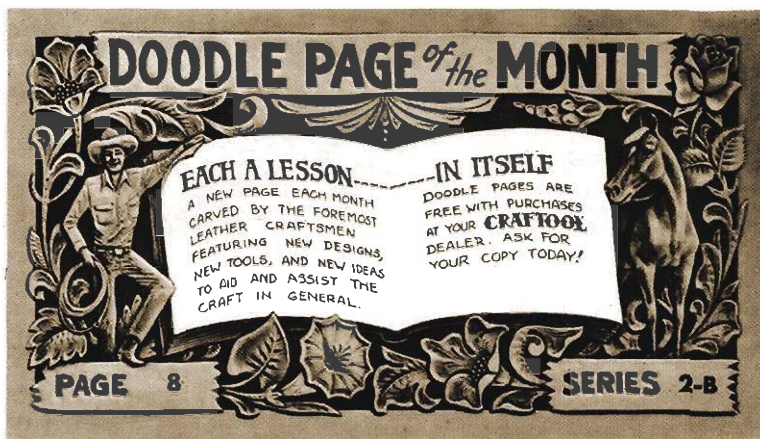
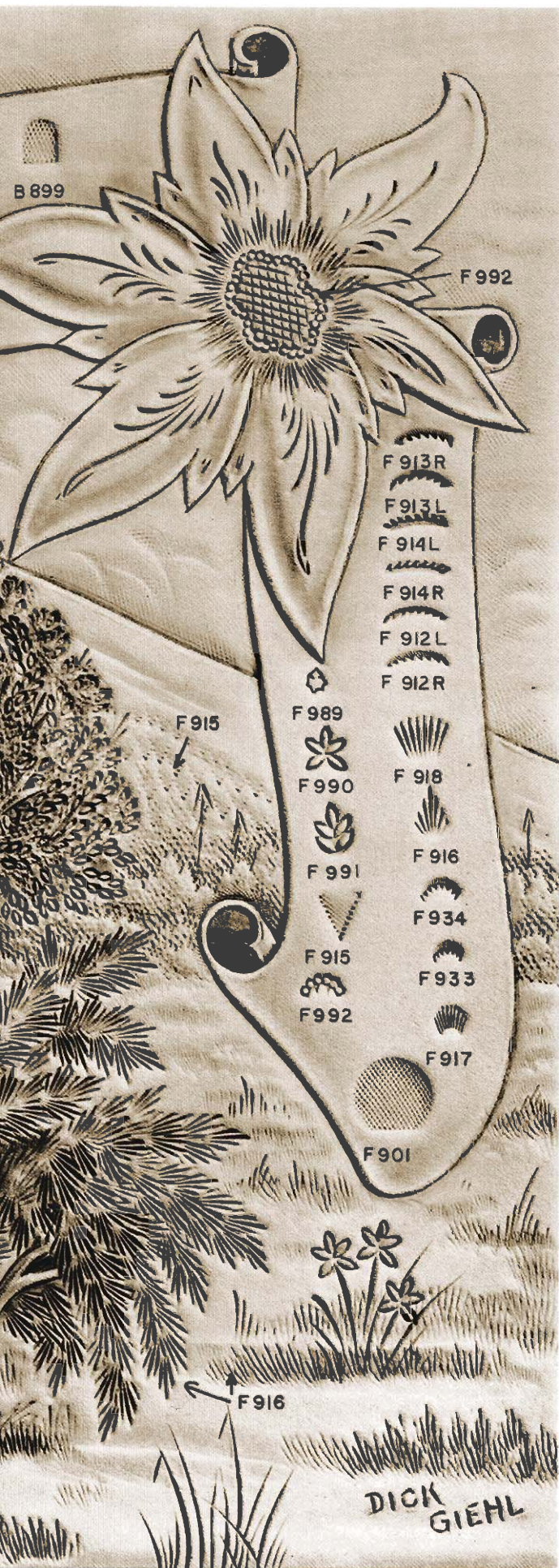
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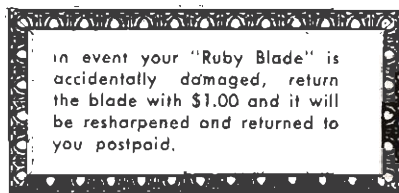
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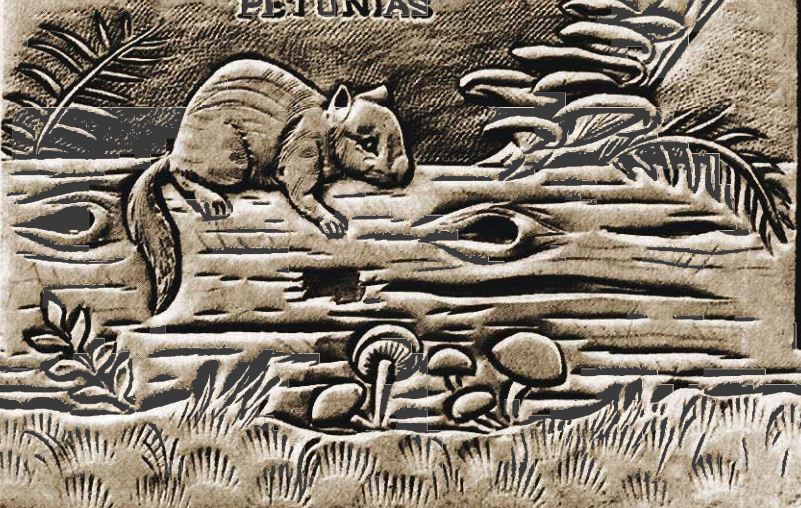




PRINCESS-PINES

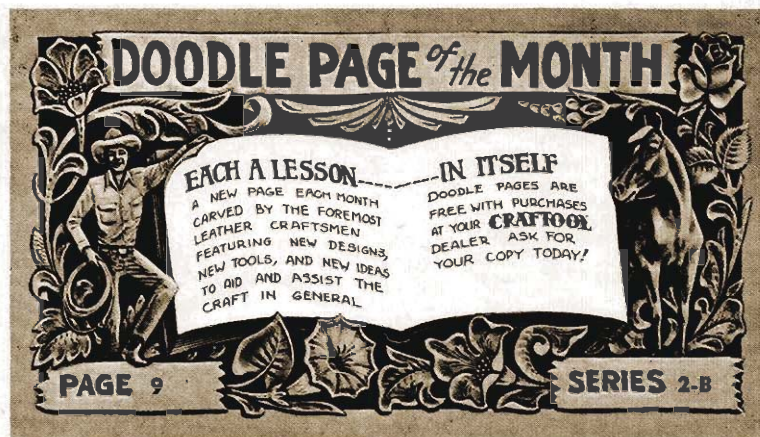


PETUNIAS



CB30





## CARVING AUTHENTIC FLOWERS

by Ken Griffin

On this page are two wallet and two jiffy-purse patterns using the Oriental Poppy, the Princess Pine, and a species of the Petunia and Buttercup. These flowers are set down in as authentic a manner as possible. In stamping these designs, I found the long, thin shaders and the modeling tool indispensable. The long, thin shader was used on all of the flowers except the Princess Pine. It lends itself wonderfully to making the wrinkled effect on the flower petals as on the Poppy and the Petunia. Combined with a regular pear shader it was used to shape the contours of the petals on the Buttercup.

On this same pattern the leaf at the bottom is seen from the underside and the long shader was used to show the concave contour in this leaf. The convex contour on the top leaf was achieved through the use of the beveler. The regular lined pear shader was used around the flower centers, on the stem, and to lightly shade other parts of the design.

You will note the oval seeds, used to suggest the stamen on the flowers, are stamped irregularly as they appear on real flowers. The side of the modeling tool spoon was used to make the faint lines and creases on the Poppy and the Petunia. To add life to the flower, the pro-petal tool was used lightly under the edges of the petals.

CRAFTOOL'S

*New*

RIVET SETTER



#48 RIVET SETTER

40c

No more smashed and deformed rivet heads. Sets two piece rivets with ease.



MAT AROUND CLOUDS, ANTELOPE, TREES, AND FLORAL DESIGN WITH FIGURE CARVING MATTING BEVELERS.

PUT HAIR ON THE ANTELOPE WITH CRAFTOOL HAIR BLADE NO. 100 L

PRONG-HORNED ANTELOPE

NOTE THE MANY USES OF THE HAIR AND GRASS TOOL, NO. F916!

F933

F934

F933

A98

F934

F916

F890

F902

F976

PALM TREE

F916

F934

F902 JOSHUA TREE

F916

F934

F916

F976



BILFOLD DESIGN

AL STOHLMAN

**DOODLE PAGE of the MONTH**

EACH A LESSON IN ITSELF

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

DOODLE PAGES ARE FREE WITH PURCHASES AT YOUR CRAFTOOL DEALER. ASK FOR YOUR COPY TODAY!

PAGE 10 SERIES 2-B

**SPECIAL EFFECTS with FIGURE CARVING TOOLS by Al Stohlman**

This month features the grass and hair tool, #F916. This versatile tool is normally used for grass and hair effects of shaggy animals such as bear, squirrel's tails, etc. Here it is used for grass under the antelope as well as the sage bush to the right of the animal. To make this bush, the tool is stamped into foliage clump areas. The tops of the clumps are accented with the point of #F902 and the bottom of the foliage clumps are beveled around and matted. Limbs and trunk are cut and beveled.

#F916 is also used to make the palm fronds and the bark and needles of the joshua tree. Here again, #F902 was used to accent the outer edges of the foliage. Study the photo. By practicing with this tool on scraps of leather, you will find many uses and special effects applicable to your work. The effect of the palm fronds was created by "walking" the tool . . . held in the position shown on the photo. The overlapping effect is ideally suited to the palm tree. The foliage of the joshua tree was made by turning and walking the tool (in a circular motion) . . . pivoting it on its heel. The pointed end of the tool should be cut out. Turn the tool in a full circle to form the foliage cluster of needles. A little practice will net perfect results.

Craftool #F916 was also used on the floral design to create a rugged, thorny effect. Here, this tool was used as a pear shader . . . held and walked in the same manner. The center of the flower petals were first "camouflaged" with #F934 (grass & bush tool). Note the special "thorny" effect created by these two tools. The midrib of the leaf was given some special "thorns" by using pointed bevel #F976. The rest of the leaf was shaded with #F916. The scroll at lower right also has special thorny effects added with #F934 and #F976. Try using these tools yourself for those special effects.

The simple billfold design of the donkey and cactus was backgrounded with bush tool #F933 . . . for the express purpose of creating something different with a minimum amount of tools. You'll note the bush tools, #F934 & #F933 were also used on the distant hills in back of the antelope. Use the smaller tools on the most distant hills. Study the photo. Get out your tools and do some SPECIAL EFFECTS on your own!

CRAFTOOL'S *New* RIVET SETTER

#48 RIVET SETTER

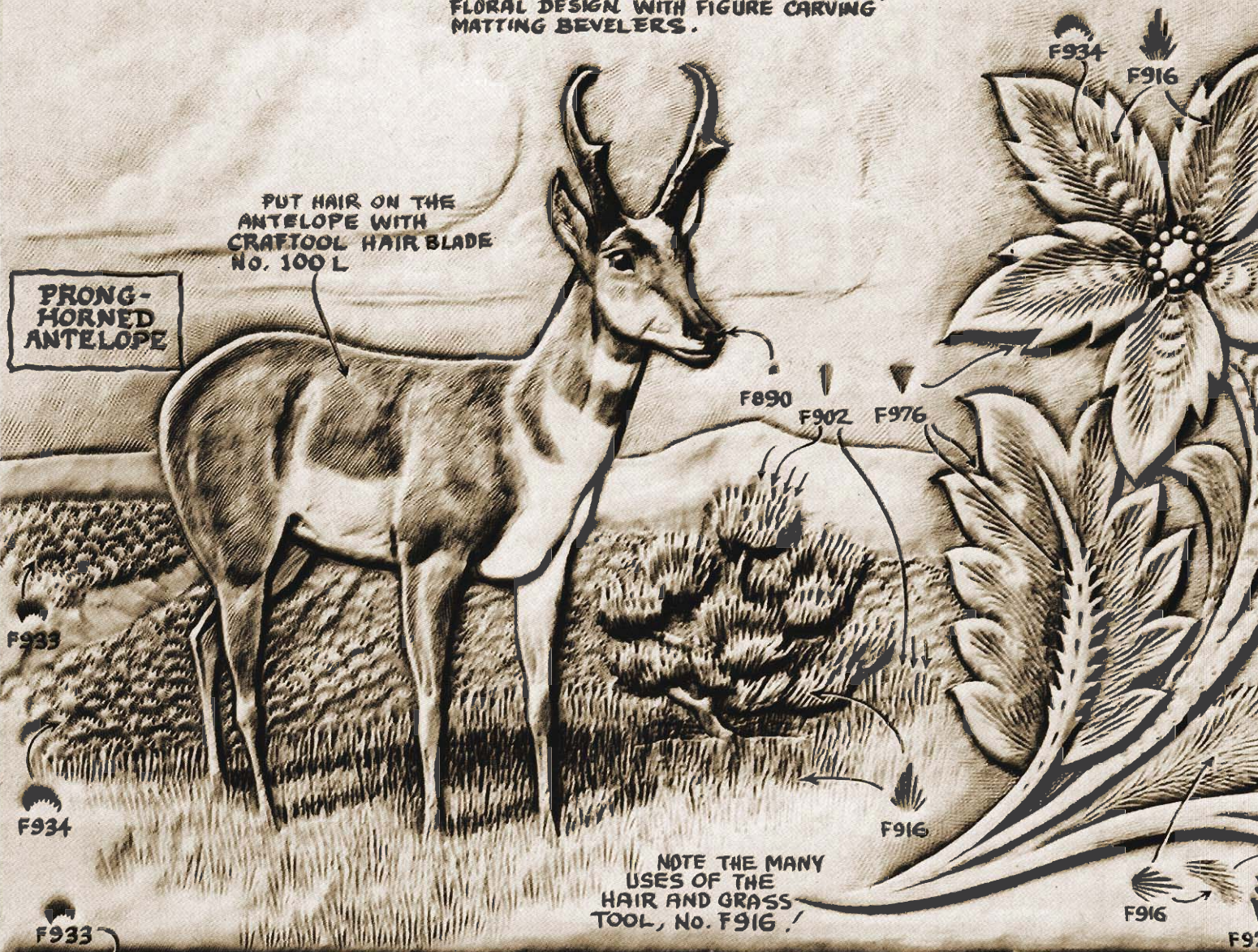
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PUT HAIR ON THE  
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CRAFTOOL HAIR BLADE  
No. 100 L

**PRONG-  
HORNED  
ANTELOPE**

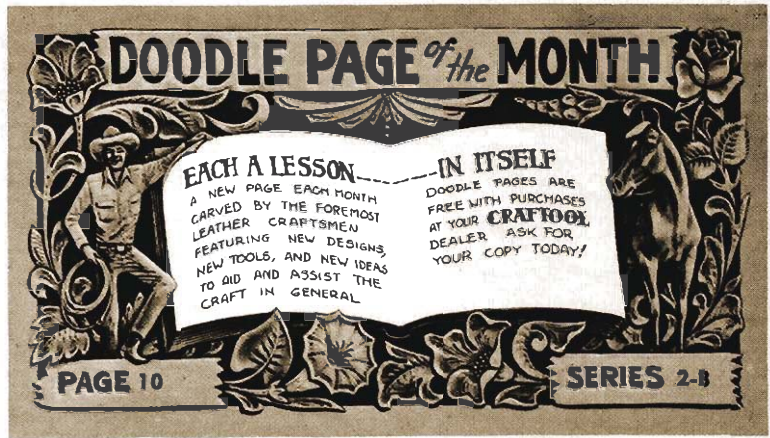
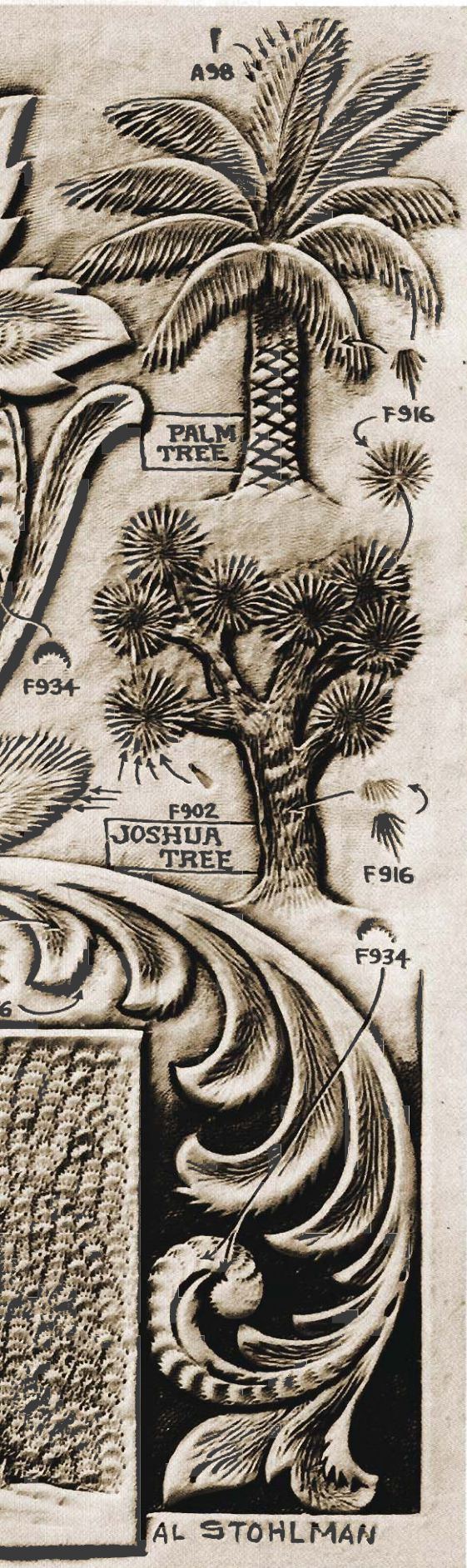


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BILLFOLD DESIGN





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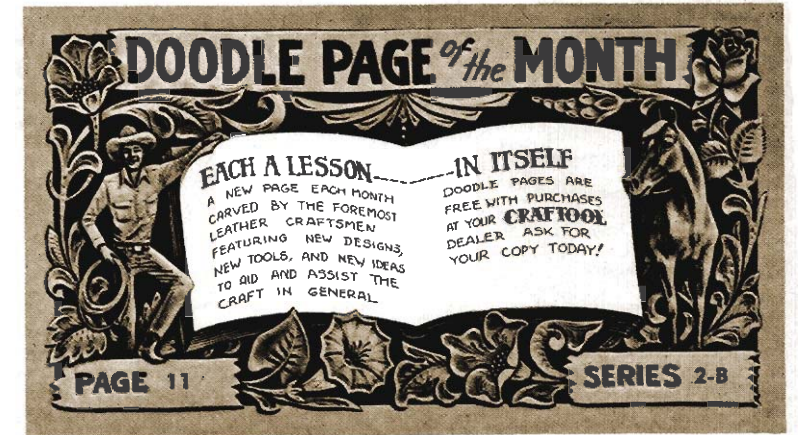
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**40c** No more smashed and deformed rivet heads. Sets two piece rivets with ease.





## TEXAS STYLE AND BELT PATTERNS

by Ken Griffin

On this page are two wallets and a belt pattern using typical Texas floral designs. Belts and wallets were usually bolder and simpler in design than either Arizona or California. On the right is a alternate flower. On this flower the shader has been stamped running completely across the petal. This was sometimes used on flower petals and leaves. Note the leaf on the center billfold.

Both the #H359 and the #H907 style of stops were popular. Veiners were also used as petal separators. The camouflage tool and the shell were not in evidence in any of the early Texas style stamping. Crowners and smooth mule feet were used with stops and also on the stems. The stems were also stamped with veiners. They were never used the complete length of the stem. Notice the use of the veiner around the seeds and on the flower petals. (upper left flower).

The veiner was also used lightly on the underside of the petals as on the lower flower in the center billfold. Both seeds and sunbursts were used at the junctions of the stem and flower or leaf. The acanthus often had several three-petal units combined on one leaf as pictured on the billfold on the left. Note the large fat ends and short stems of the "stickers" throughout the design. The scrolls sometimes had a seed in the center of the curly-cue. The ornamental cuts in the stickers were similar to those used in the flower petals. A rather odd touch was the use of a sunburst on the scroll stem as used on the scroll in the belt pattern. Smooth bevelers and shaders were almost always used on the Texas work.

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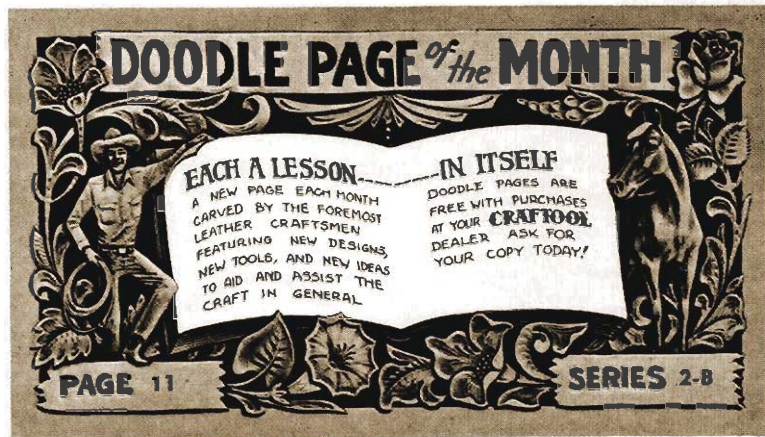
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## TEXAS STYLE AND BELT PATTERNS

by Ken Griffin

On this page are two wallets and a belt pattern using typical Texas floral designs. Belts and wallets were usually bolder and simpler in design than either Arizona or California. On the right is a alternate flower. On this flower the shader has been stamped running completely across the petal. This was sometimes used on flower petals and leaves. Note the leaf on the center billfold.

Both the #H359 and the #H907 style of stops were popular. Veiners were also used as petal separators. The camouflage tool and the shell were not in evidence in any of the early Texas style stamping. Crowners and smooth mule feet were used with stops and also on the stems. The stems were also stamped with veiners. They were never used the complete length of the stem. Notice the use of the veiner around the seeds and on the flower petals. (upper left flower).

The veiner was also used lightly on the underside of the petals as on the lower flower in the center billfold. Both seeds and sunbursts were used at the junctions of the stem and flower or leaf. The acanthus often had several three-petal units combined on one leaf as pictured on the billfold on the left. Note the large fat ends and short stems of the "stickers" throughout the design. The scrolls sometimes had a seed in the center of the curly-cue. The ornamental cuts in the stickers were similar to those used in the flower petals. A rather odd touch was the use of a sunburst on the scroll stem as used on the scroll in the belt pattern. Smooth bevelers and shaders were almost always used on the Texas work.

CRAFTOOL'S

*New*

RIVET SETTER

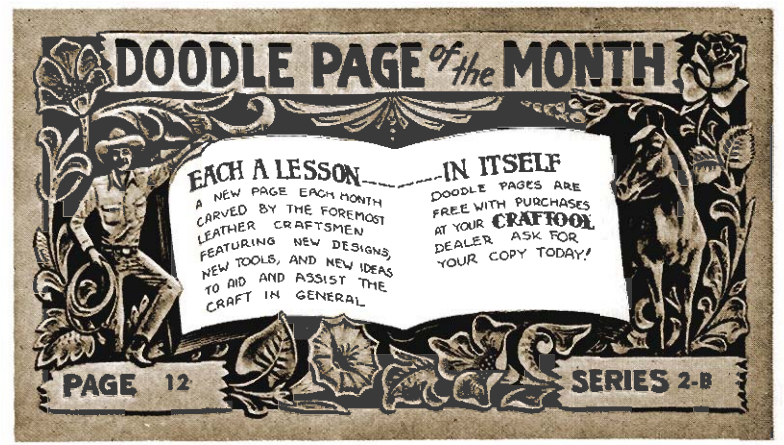


#48 RIVET SETTER

40c

No more smashed and deformed rivet heads. Sets two piece rivets with ease.





**CALIFORNIA STYLE STAMPING WITH WALLET AND BELT PATTERN**  
 by Ken Griffin

On the smaller California work, the carving was usually finer than either the Texas or Arizona style. On wallets, the circular design with a continuous stem running through the pattern was followed. On the belts, the continuous stem ran throughout the design.

Typical tools; the long shaders, flower center stamps, and turnbacks were used. The long shader, combined with the small scalloped lines of the flower petals and leaves, was very effective. Note the two different methods of using the long shader on an identical flower on the doodle section of the page.

The alternate flower on this page is a good example of the effective use of the turnback tool. Camouflage tools were never used. Veiners were used in the stickers. The term: "Stickers" . . . is a California word and as they cut them . . . they literally were "stickers" with a tapered, sharp end. Veiners were sometimes used on the stems. The acanthus was never used and the scroll was used seldom. When it was used, it was always set down in the way shown here. Incidentally, the California carvers called it a cornucopia.

When only one flower was used on a design, they used matching leaves and buds throughout the pattern. When using the type of buds shown at the top of the doodle, the overlapping petal was folded in any direction to fill in a desired space. Leaves were always blended into a stem and never with a sharp junction point. Note the leaves on the doodle.

The belt pattern is the wild rose which is one of their most popular flowers.

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K355  
V463  
G834  
H907  
A104  
P206  
P972  
V462  
P977  
H907  
P361  
V463  
P367  
H907

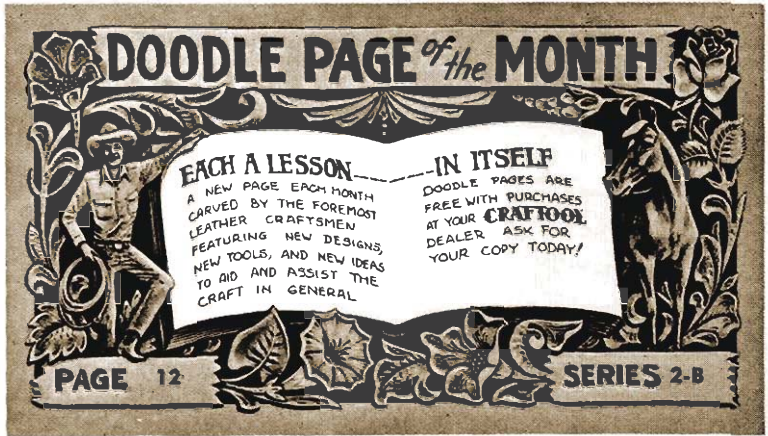
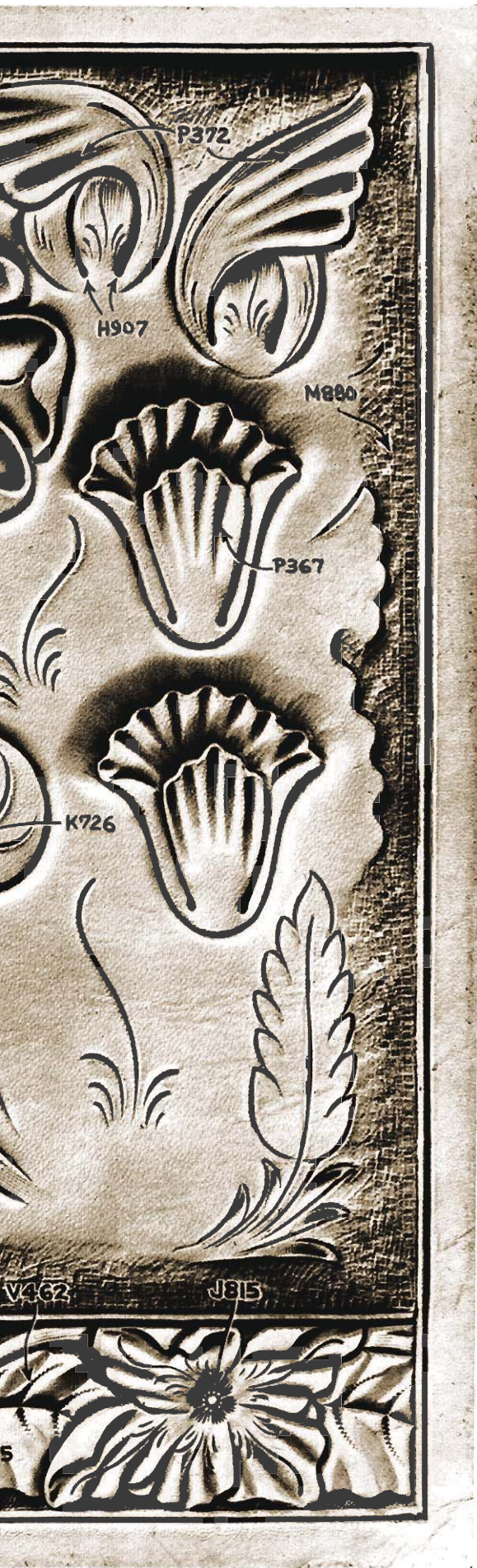
P361  
V462  
P361  
S632  
P703  
V462  
S630  
S628  
V744

KNIFE CUTS  
T944  
P977  
J815  
N364  
V746  
V708  
SWIVEL KNIFE BLADE 100M  
D606  
V462  
P367  
T942

SWIVEL KNIFE  
BLADE  
100M  
1 1/2"  
BELT

V71





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When only one flower was used on a design, they used matching leaves and buds throughout the pattern. When using the type of buds shown at the top of the doodle, the over-lapping petal was folded in any direction to fill in a desired space. Leaves were always blended into a stem and never with a sharp junction point. Note the leaves on the doodle.

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