

Vintage Doodle Page Collectors Set - Series B5

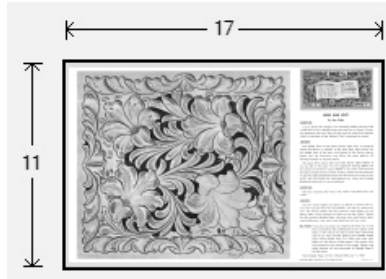


LeathercraftLibrary.com
DIGITAL MEDIA FOR LEATHERCRAFTERS



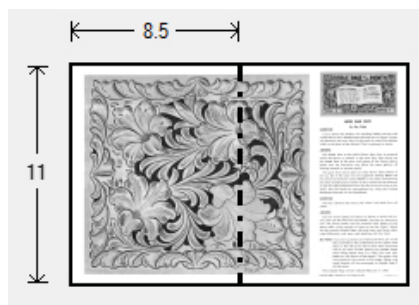
Doodle Page Digital Download

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



1) Full Size

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



2) Tiled

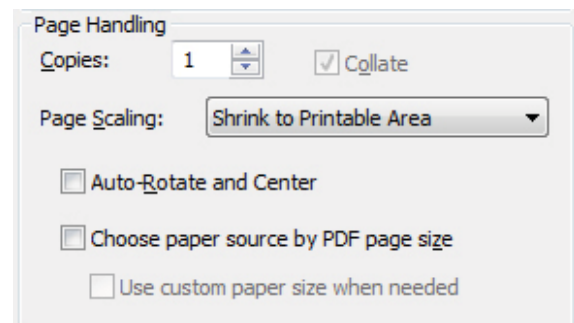
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

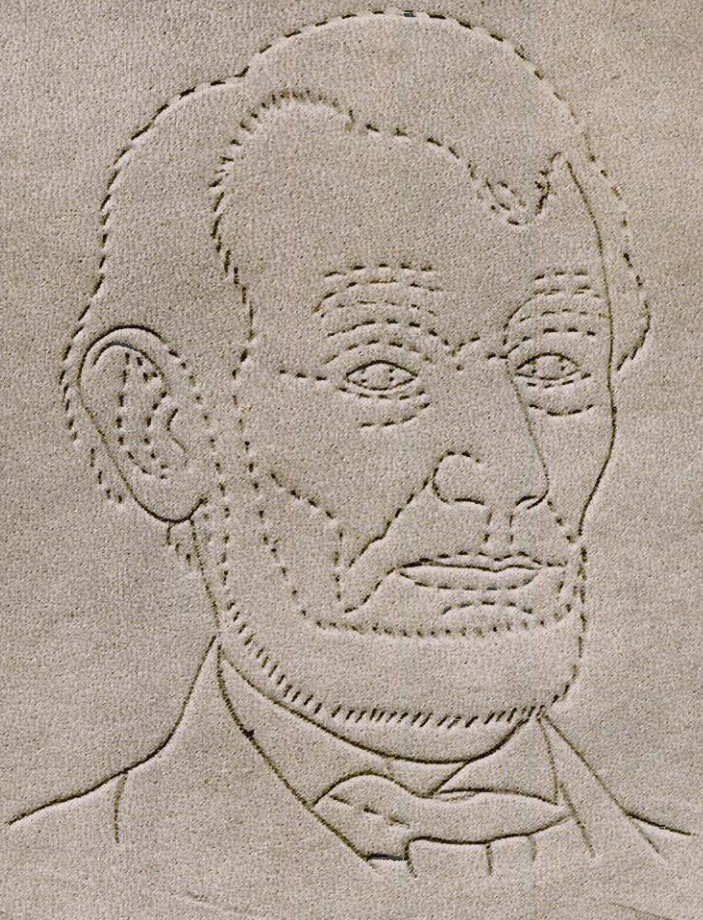
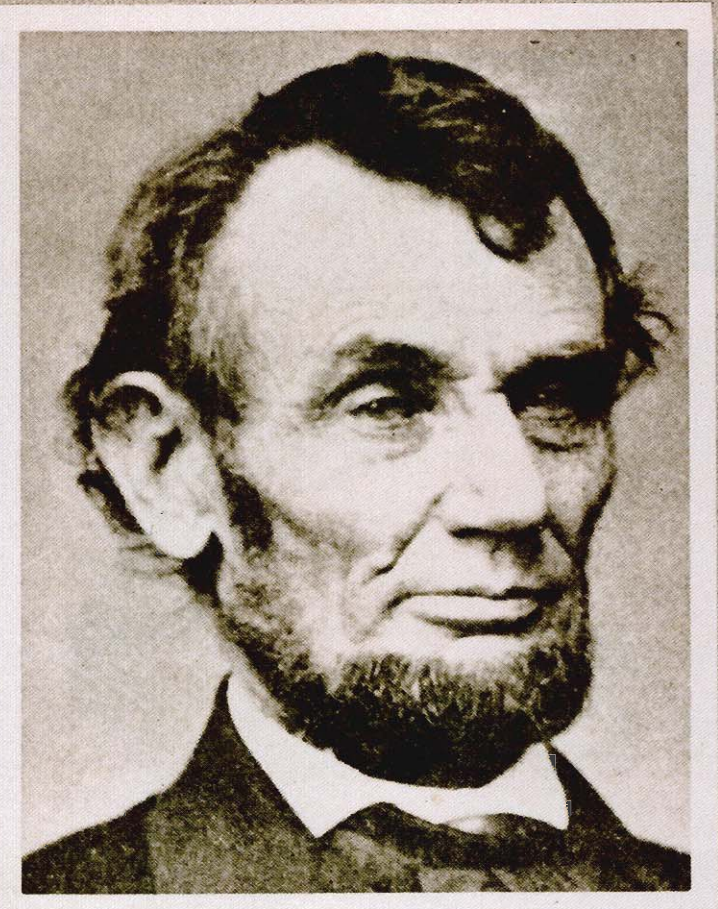
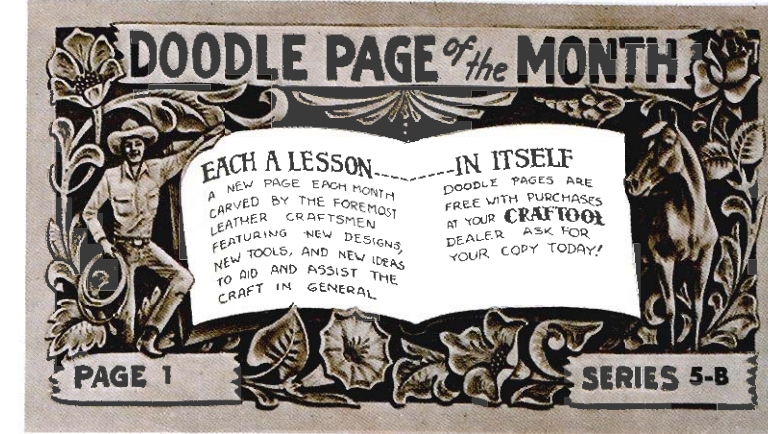
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

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



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



- F 890
- F 895
- F 896
- 100M HAIR BLADE
- F 900
- 100L HAIR BLADE

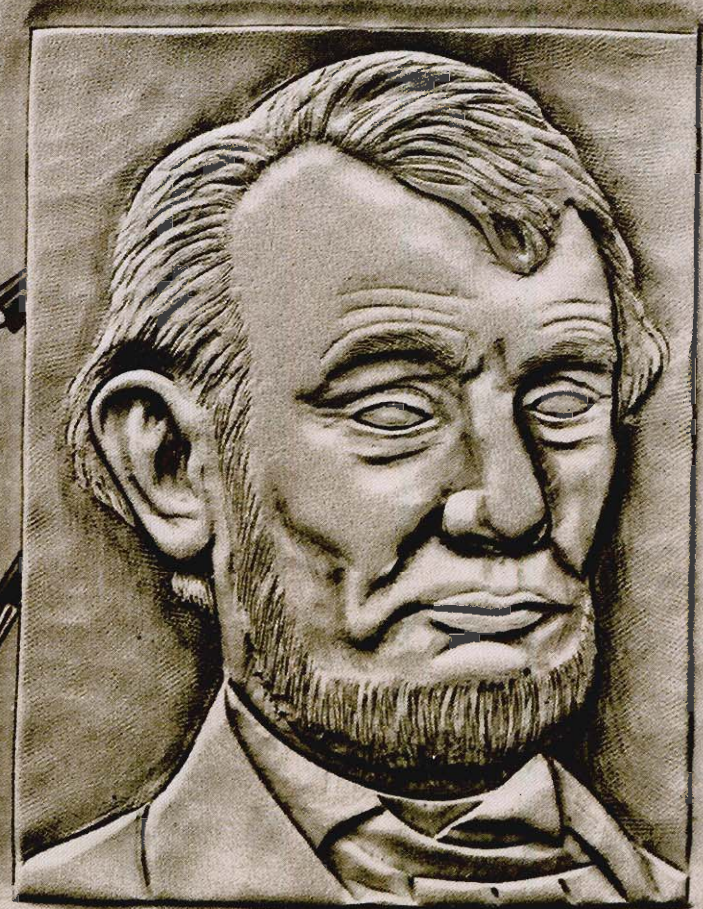
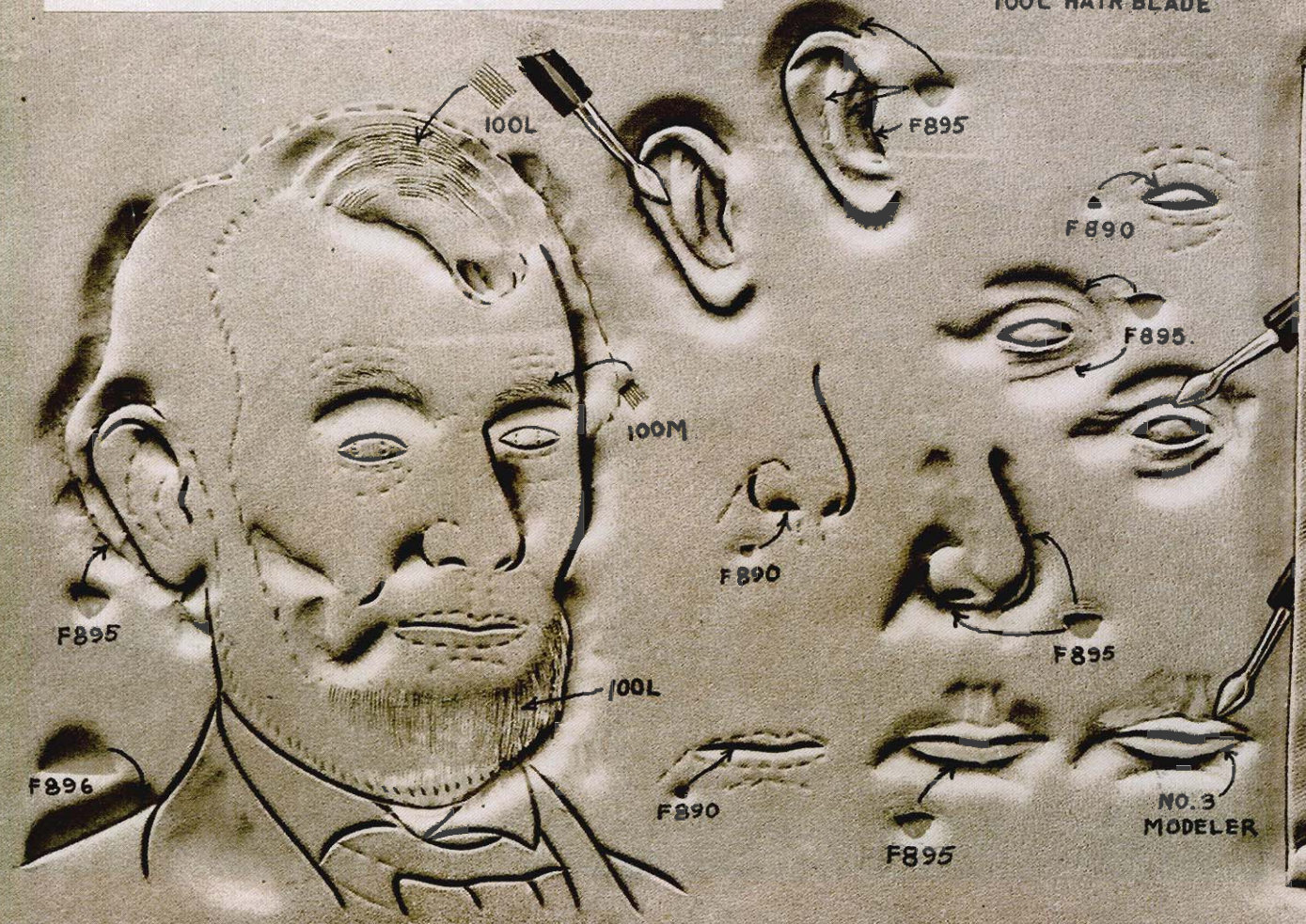
V. I. P. PORTRAITS
LINCOLN
 by Christine Stanley

The four subjects chosen for this series of portraits of famous presidents were selected for the unique facial characteristics peculiar to each one of them. We feel that learning to achieve a believable likeness of such famous people will enable the leather artist to develop a skill he will find useful in general portraiture of any subject. This portrait of President Lincoln represents a man with perhaps more especially unique features in one individual than most of us will ever see among our contemporaries. However, we may often have occasion to interpret one or more similar features in a subject, when involved in portrait work. When doing a portrait of a famous person it is quite easy to find published photo reproductions in magazines or newspapers. One or two poses or simple variations of same, usually come to be generally accepted as a sort of unofficial portrait of the person. It is usually wise to use one of these well known poses for the subject when doing a portrait of a famous person.

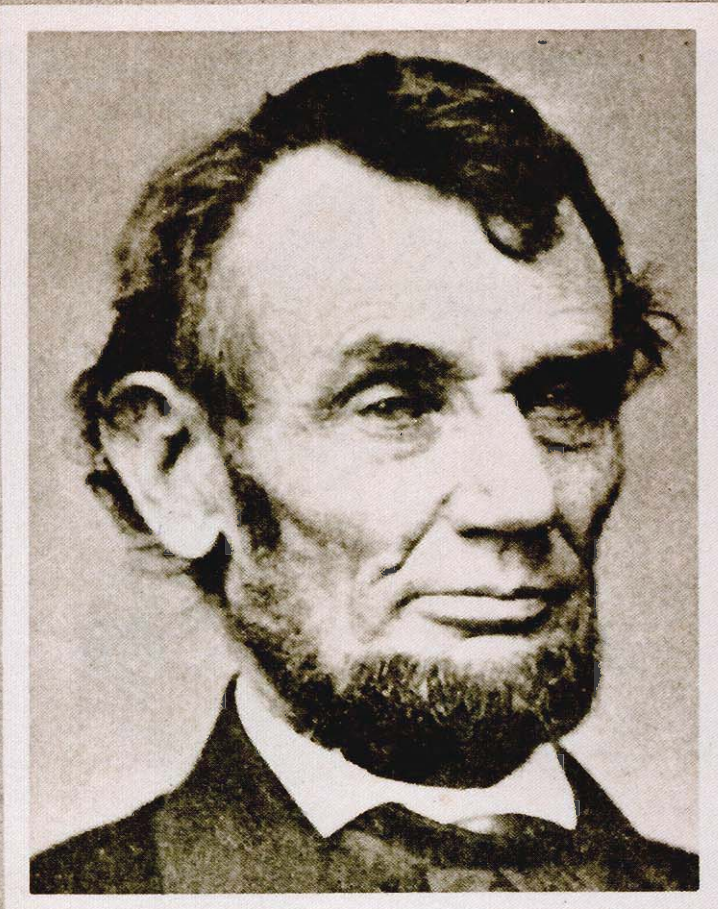
The Lincoln portrait requires a great deal of work with the hair tool. You will notice in the cutting and beveling diagram that the hair outline indicates that the swivel knife is not used to cut around the hair. The F895 beveler is used to bevel around the hair to avoid a clean sharp line which would be unnatural in appearance. The 100L hair blade should follow the general lines of the hair contour of the subject. The hair blade should not be used to attempt to arrange the hair in neat geometric lines. It should be a freehand effort to merely capture the desired appearance. Further realism is added by using the modeler to shape and form the surface of the leather. The completed photo carve on the reverse side of this page will illustrate more fully how this can be accomplished. As indicated in the photo carve, the modeler is a very much used tool in portrait work.

The famous Lincoln eyes are important features of this portrait. One of the most useful tools for working on the eyes is the F890 beveler. Its shape and small size is ideal for the small delicate features found in portraiture. A good beveling technique is desirable in all leather work but even the best beveling work is usually improved by using the modeler to smooth out any unsightly marks left from the beveler. Notice only the eyelids are cut with the swivelknife and these cuts should not be too deep. The F890 beveler will do most of the work with the modeler forming the smooth eyeball effect.

The bottom of the beard is beveled with the F895 tool, again to stay away from a sharp line between the hair of the beard and the background. The general finishing touches are worked with the point of the spoon on the modeler and of course the checked beveler F900 is used for the background matting.



Christine Stanley



F 890

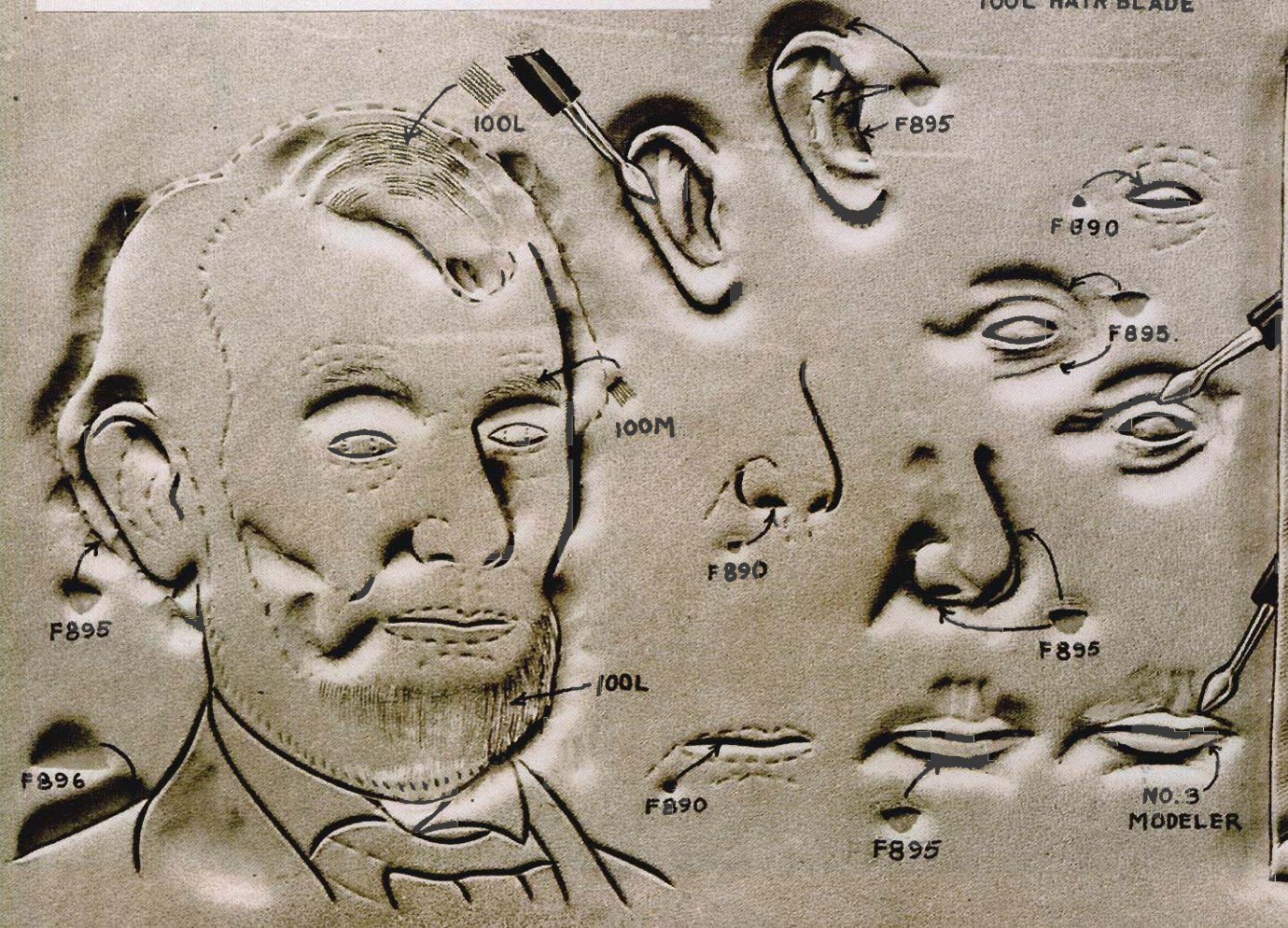
F 895

F 896

100M HAIR BLADE

F 900

100L HAIR BLADE



100L

F895

F890

F895

100M

F890

F895

F895

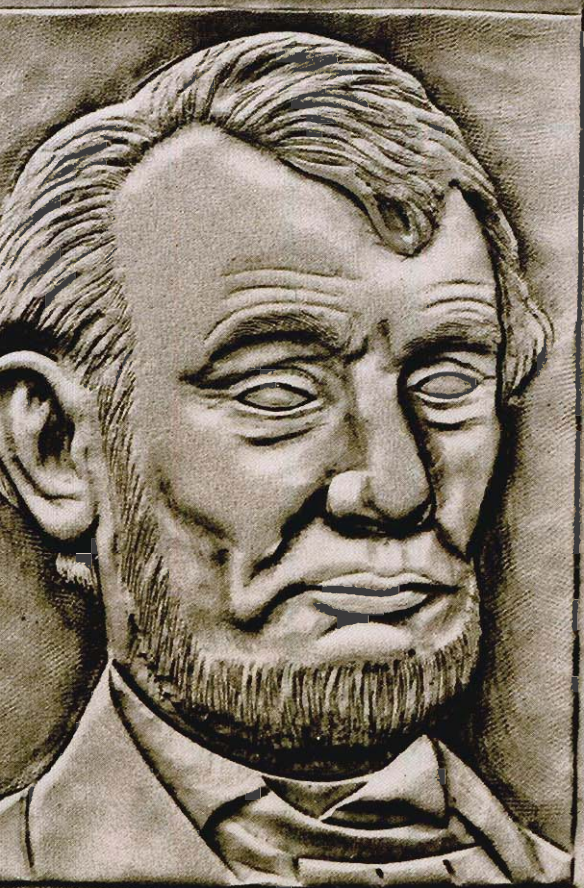
100L

NO. 3
MODELER

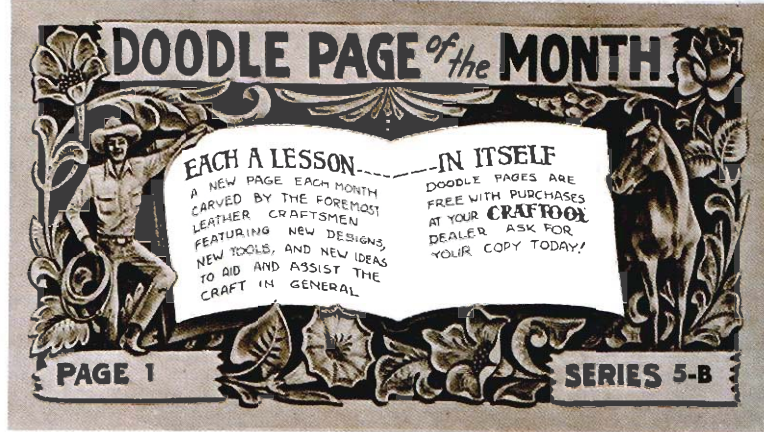
F896

F890

F895



Christine Stanley



V. I. P. PORTRAITS

LINCOLN

by Christine Stanley

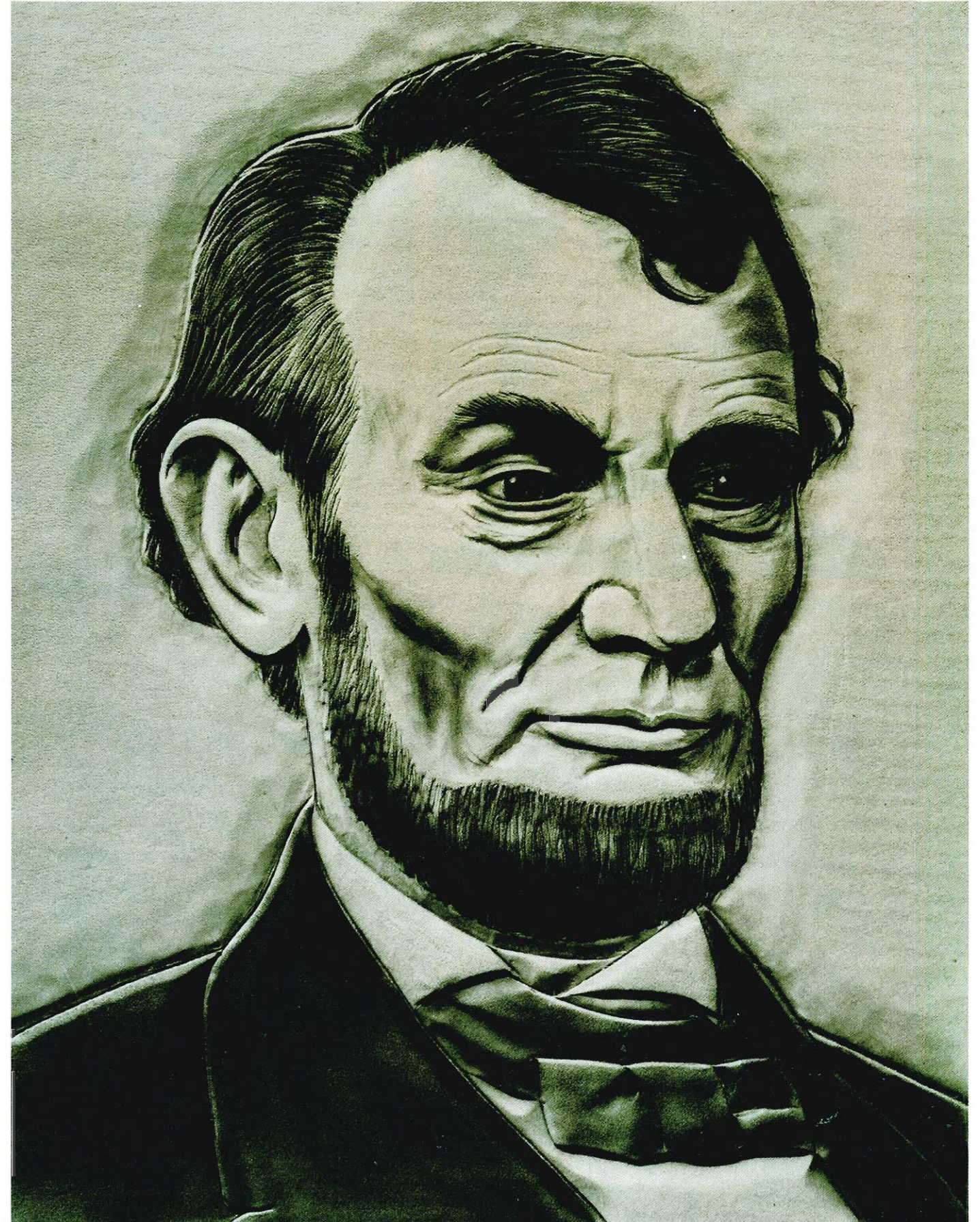
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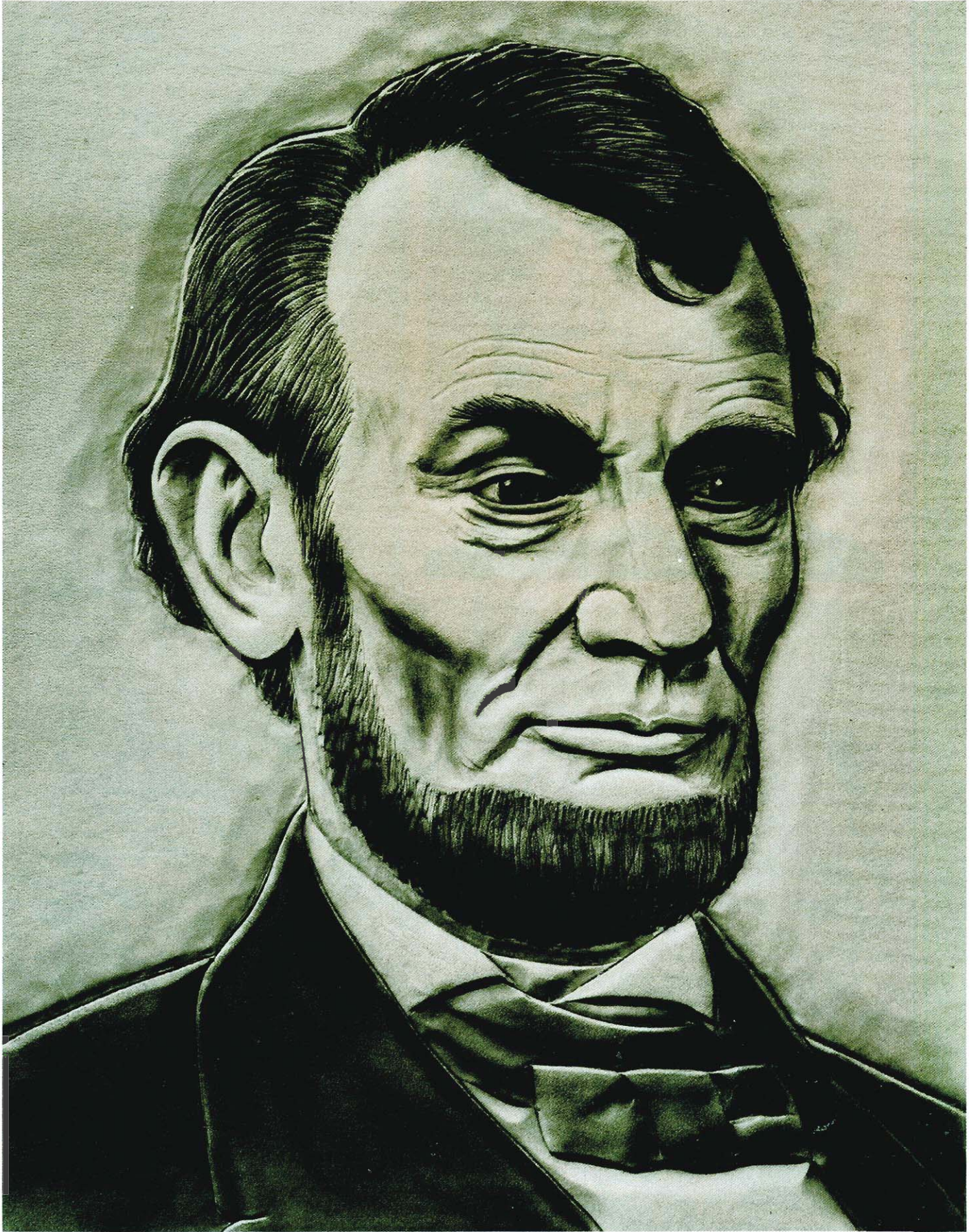
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TRACING PATTERN



TRACING PATTERN







F890

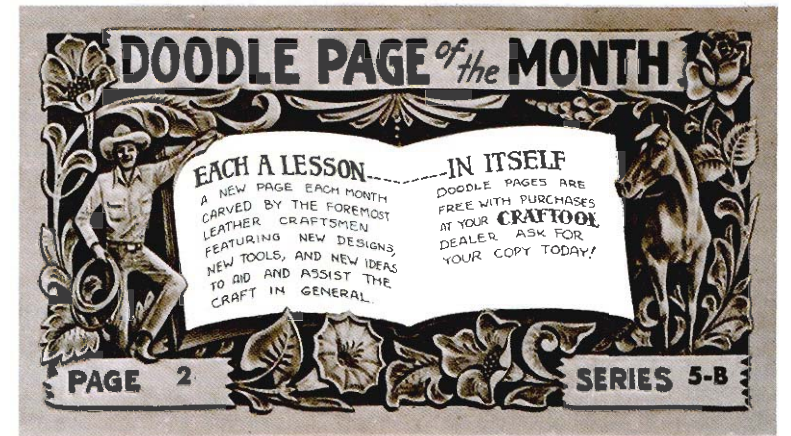
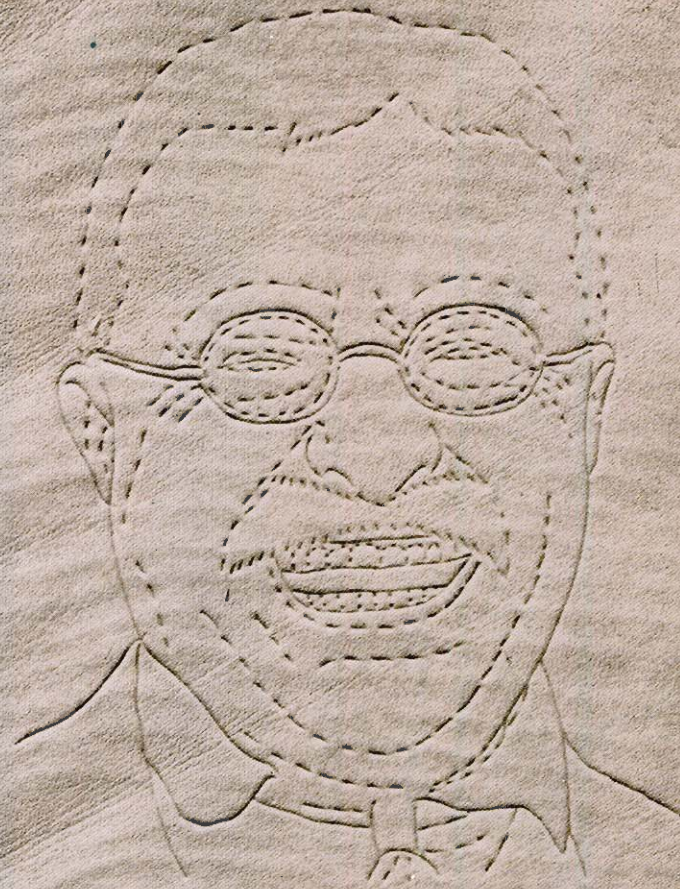
F895

F896

F900

100L HAIR BLADE

100M HAIR BLADE

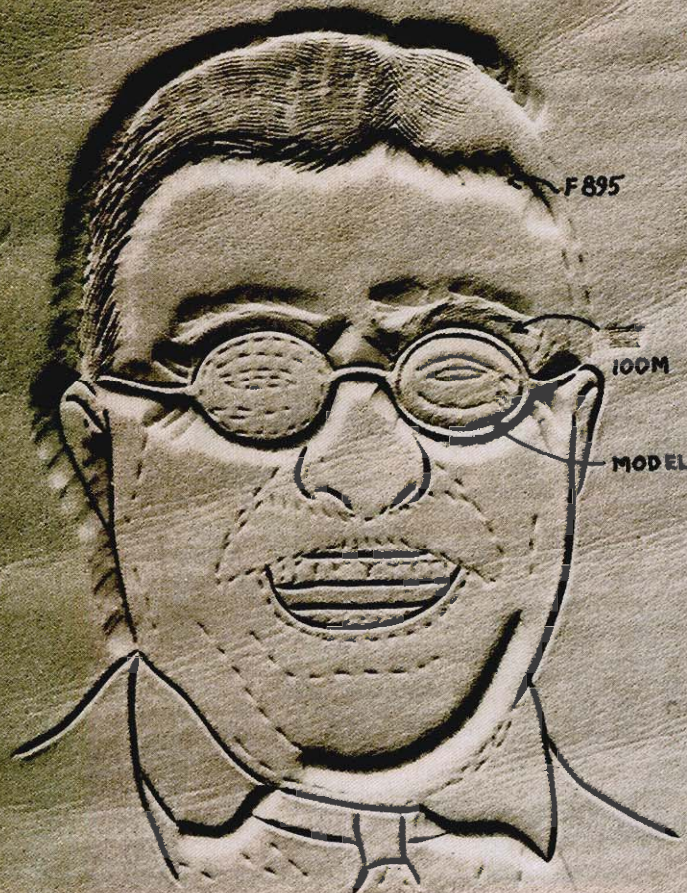
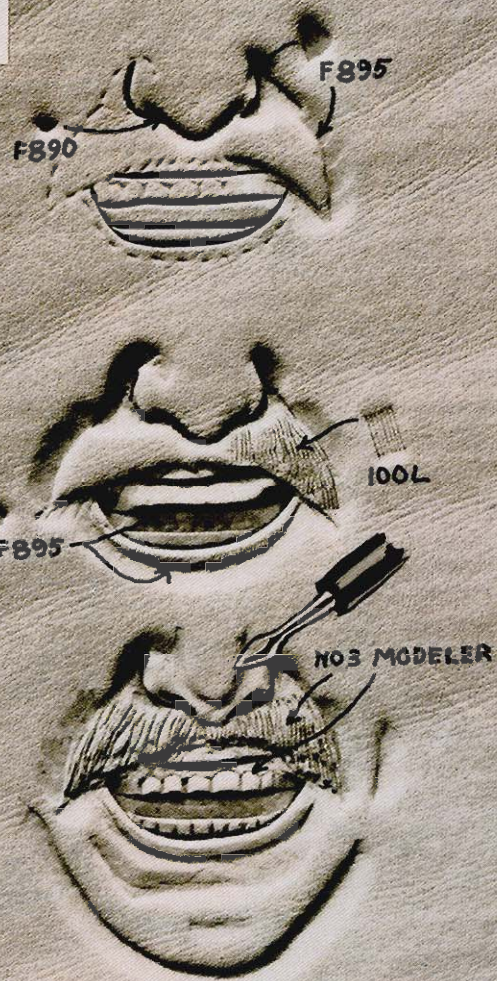


V. I. P. PORTRAITS
THEODORE ROOSEVELT
 by Christine Stanley

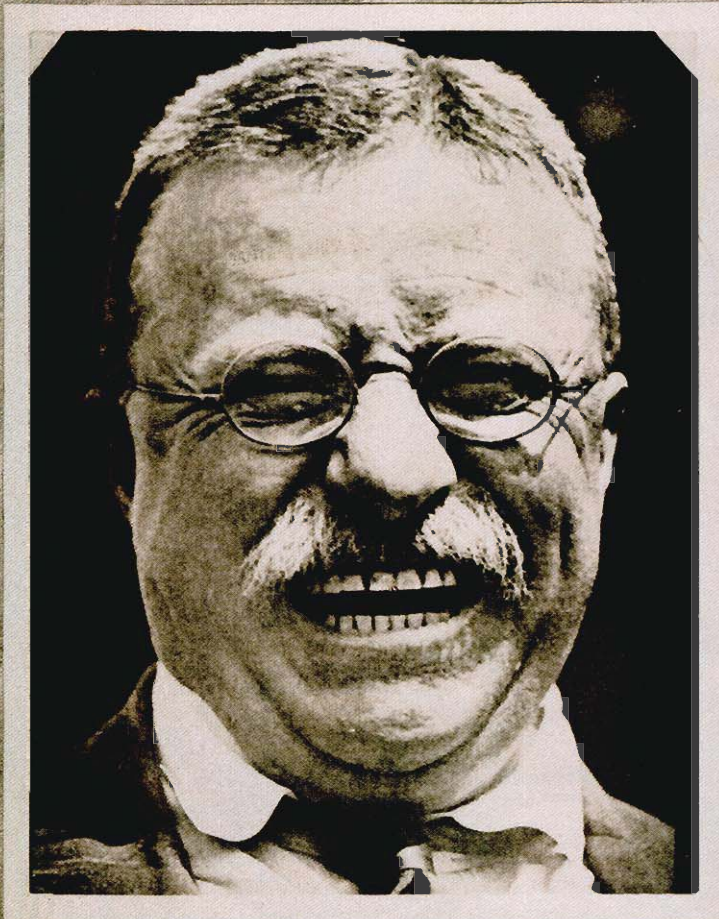
The old Roughrider is a definite change of pace from the Lincoln portrait. The full face and toothy grin are typically Teddy Roosevelt. The one new feature found in this portrait is of course the eyeglasses. Many people who wear glasses prefer to have them left out of a portrait but with some, the glasses are so much a part of their personal identity they will request the glasses be included. The obvious problem is how the eyes can be carved and retain the effect of the glasses. Notice on the carving pattern that the frames of the glasses are cut slightly with the swivelknife around the outer edges of the frames. The inside of the frames are formed with the modeler. The F895 beveler is used around the frames to separate them from the facial features. The actual features of the eyes must be simulated by using the modeler. Study the photo carve and notice how facial features are carried through the carving of the frames and continue into the area of the eye to obtain a realistic effect. The eye details are carefully modeled, leaving much of the glass area smooth. This creates the desired effect of the glasses.

The mouth of this particular portrait is a prominent feature and should be given special attention. The deeper cavity is made with the F895 beveler as well as forming the lower lip as indicated by the dotted lines. The No. 3 modeler is used extensively with the point of the modeler forming many of the details. The spoon also forms and shapes many of the details as well as smoothing out the bevel marks. The deepest portion of the mouth cavity should be dyed fairly dark to achieve the natural appearance of depth in this area. The hair of the moustache as well as the head is treated in the normal hair technique. Notice the two hair tools as they are used on the portrait. The 100M is used for such details as the eyebrows. The 100L is used for the larger hair areas.

The portraits of public figures other than those we present in this series may be made from any suitable photo or reproduction. Often the desired size of the carved leather reproduction will not be the same as that from which it will be taken. In this case, some method should be devised to adjust the size of the subject to that of the completed art work. This enables the artist to make a tracing pattern for the transferring to the leather. This size adjustment was accomplished for this series by photo copying the reproduction and then enlarging the resulting photograph to the desired size of the finished portrait. The process would naturally be less complicated if using photograph normally used in portrait work. One would need only send the negative to a photo processor, requesting a specific size of the subject. If you have your own photographic equipment and darkroom, great.



Christine Stanley



F890

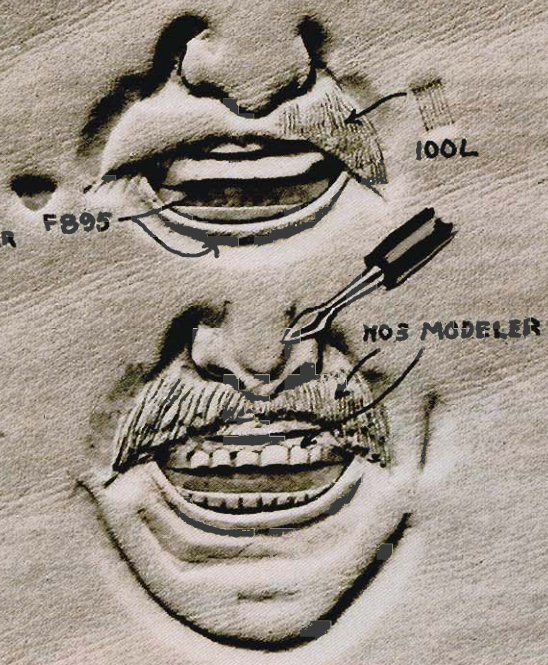
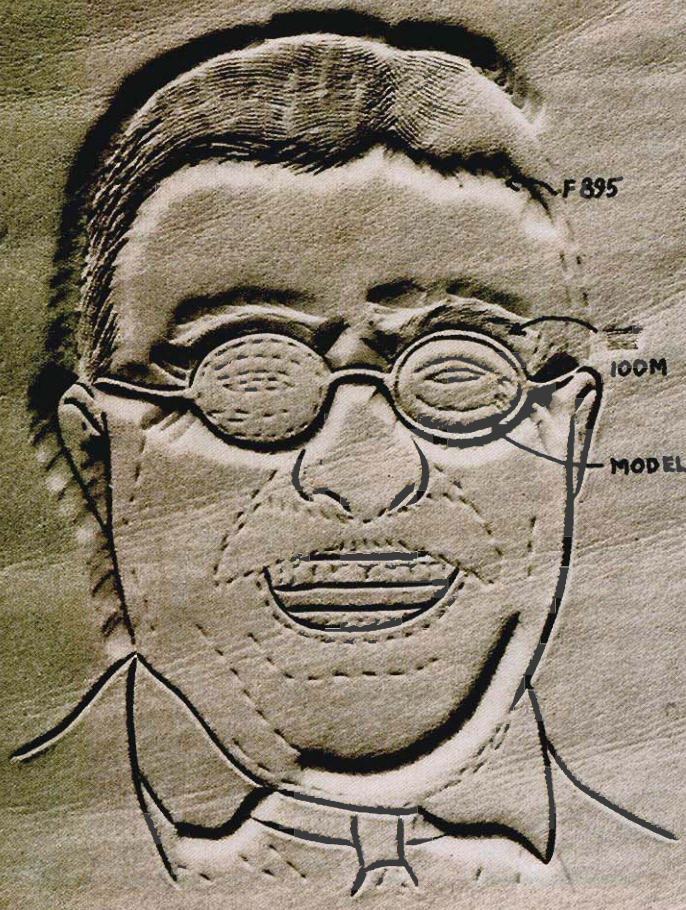
F895

F896

F900

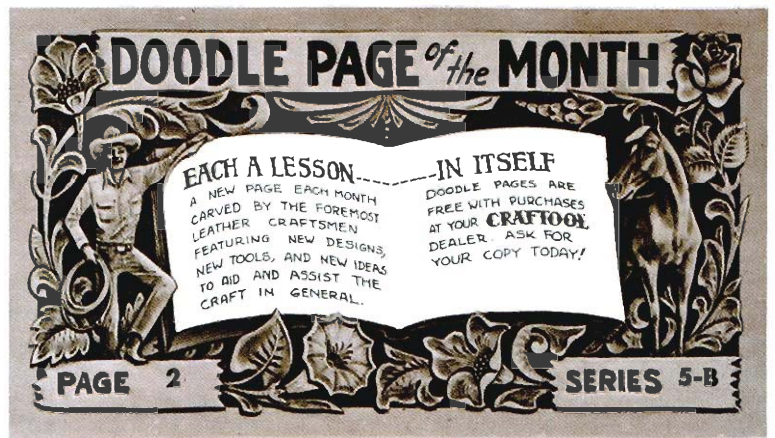
100L HAIR BLADE

100M HAIR BLADE





Christine Stanley



V. I. P. PORTRAITS

THEODORE ROOSEVELT

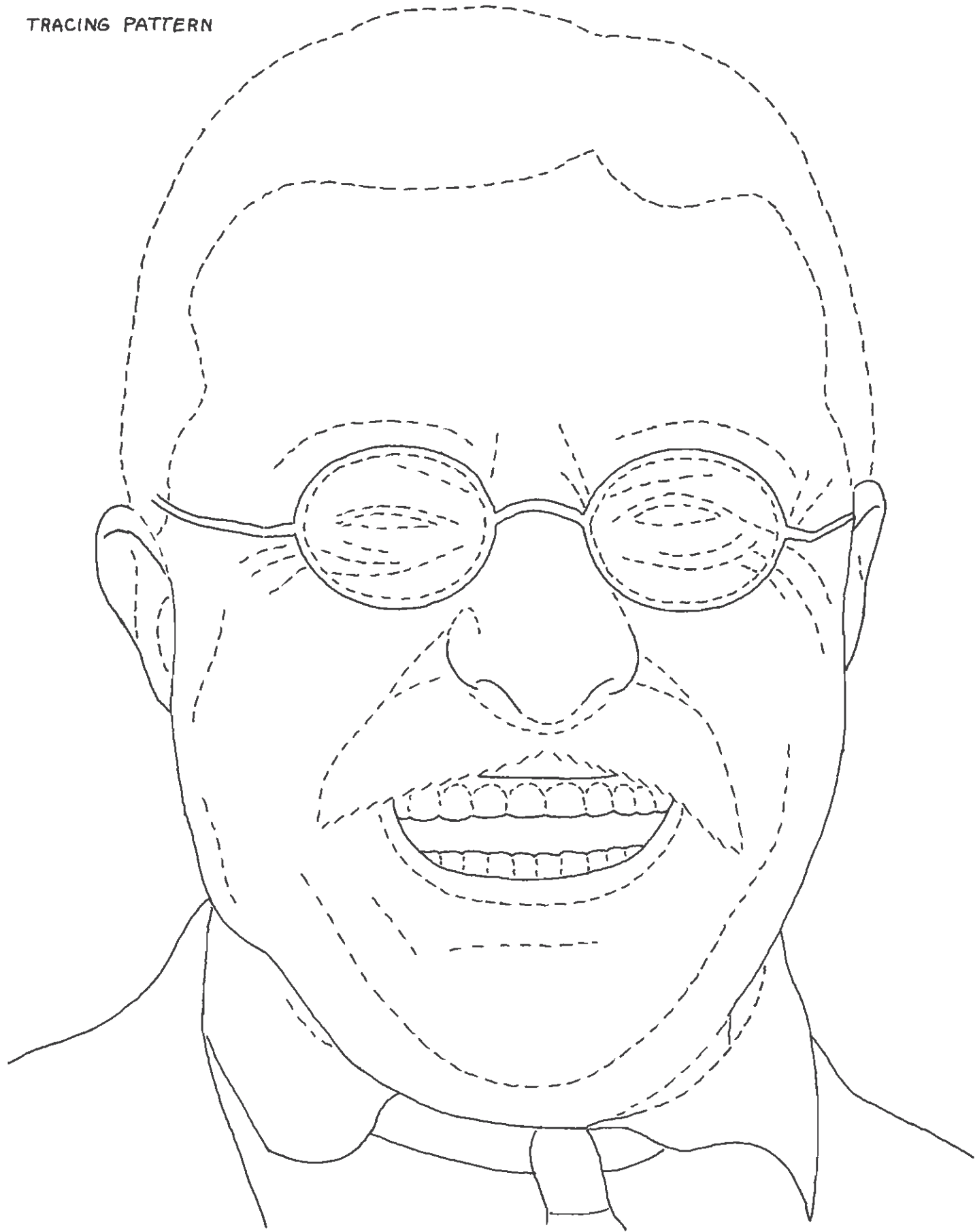
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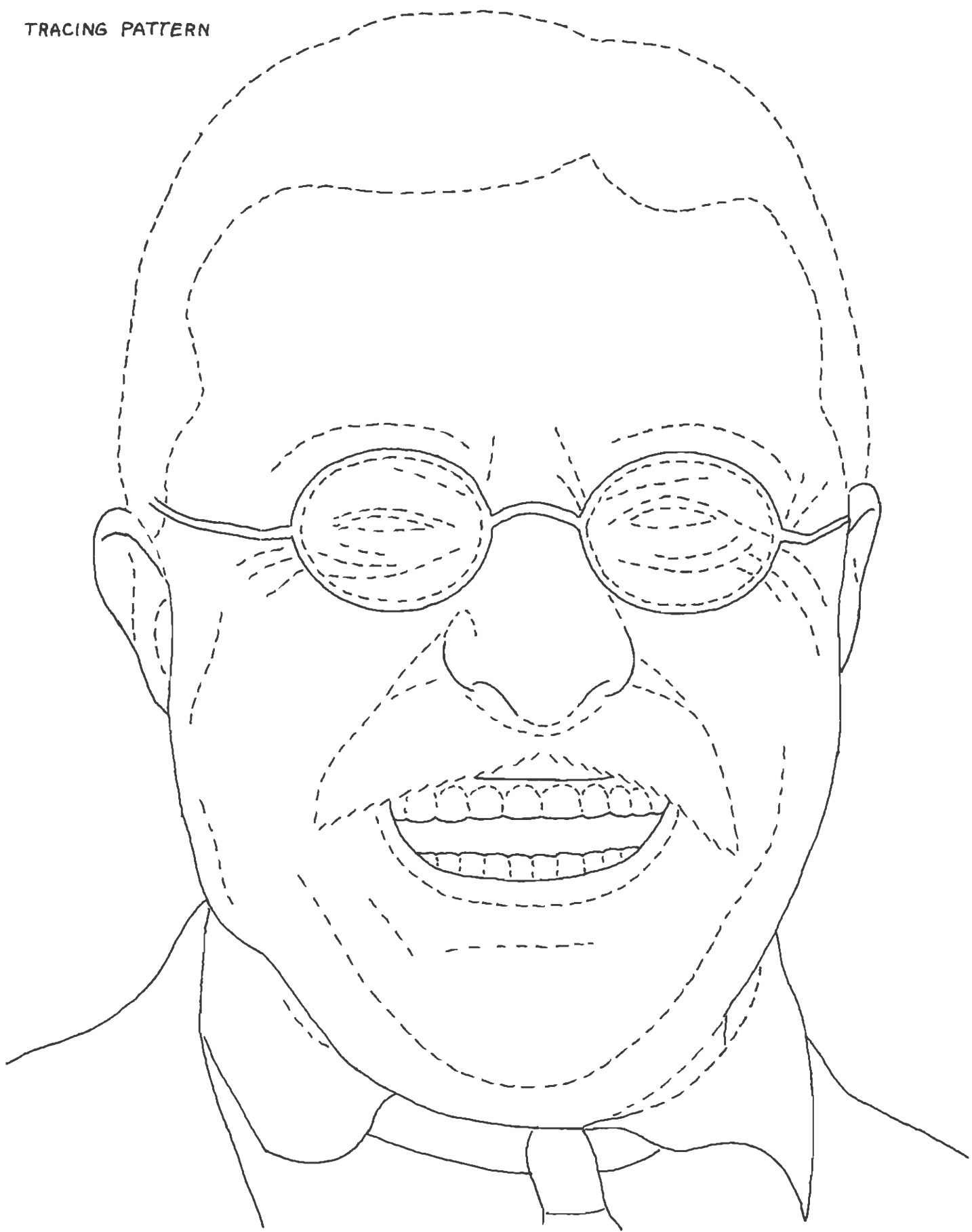
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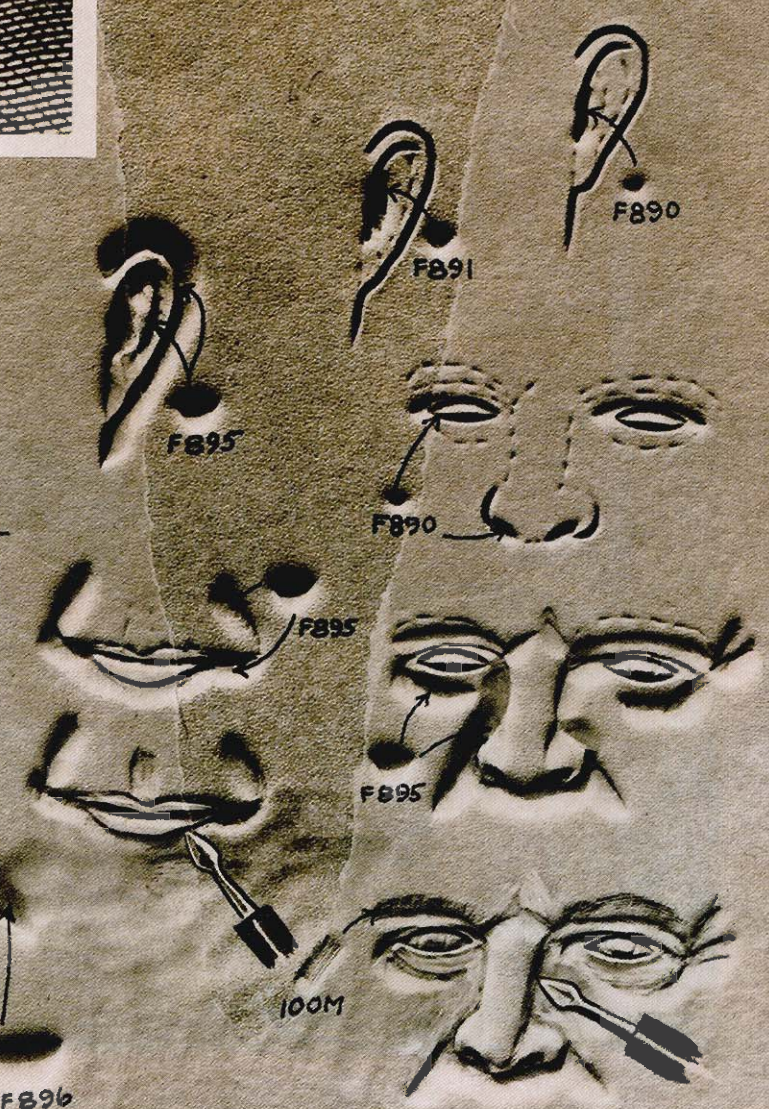
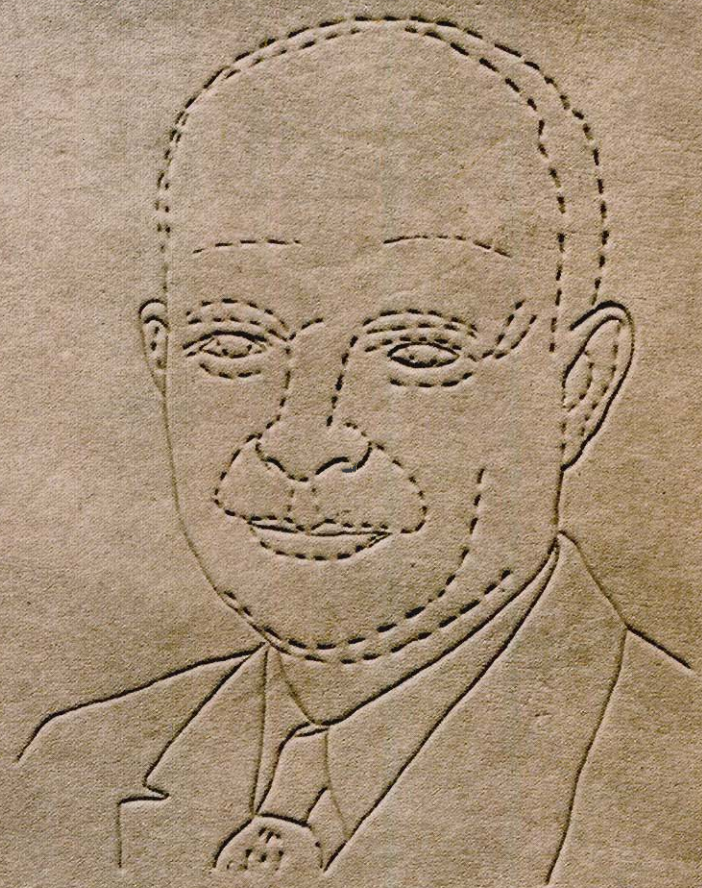
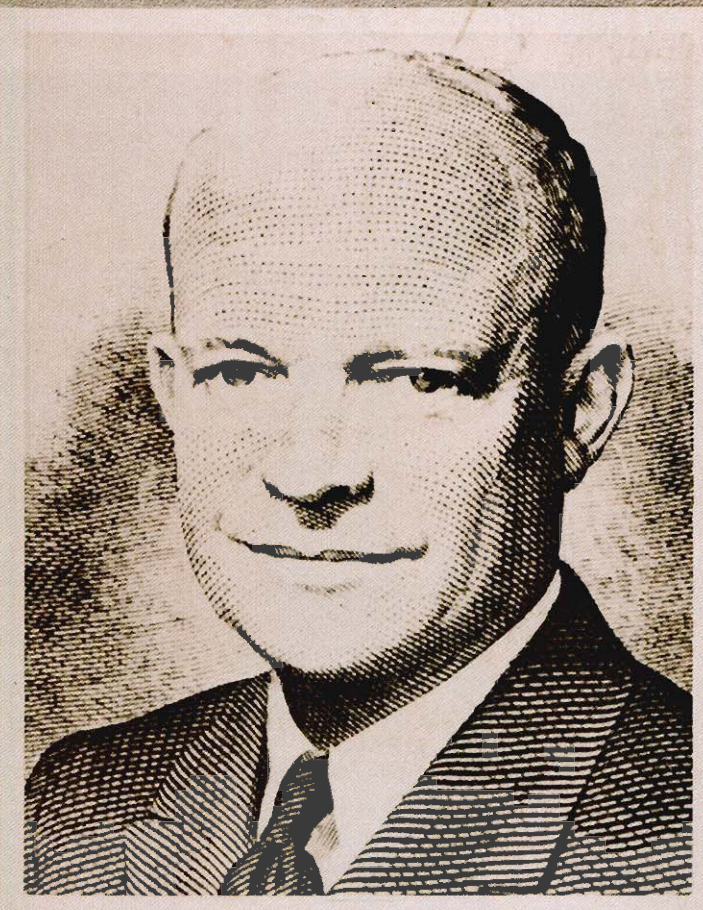
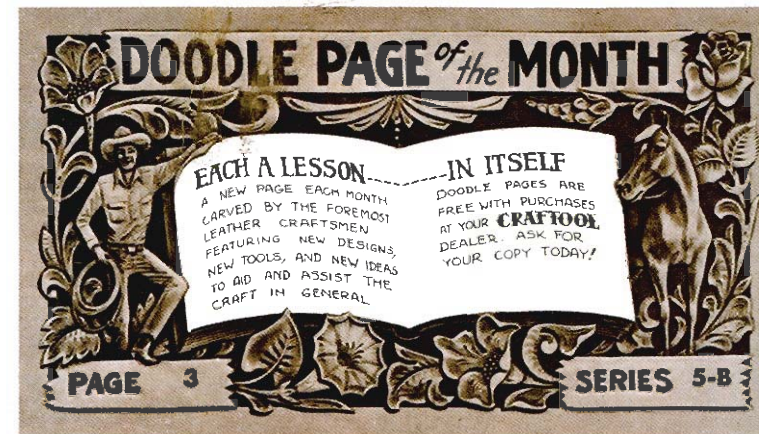
TRACING PATTERN



TRACING PATTERN







Christine Stanley

V. I. P. PORTRAITS
EISENHOWER
by Christine Stanley

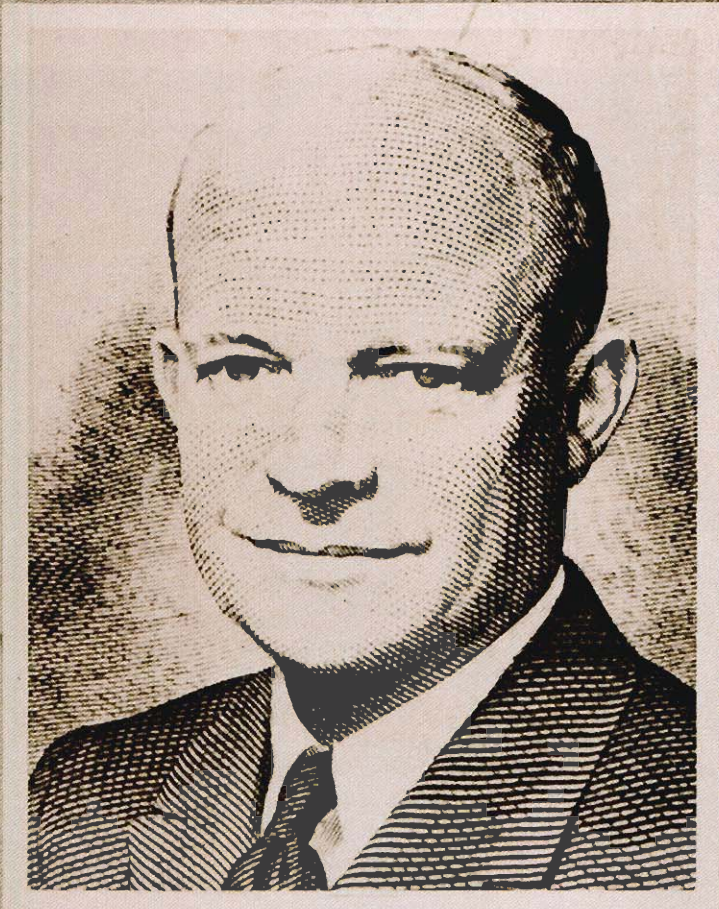
President Eisenhower shares a common characteristic with a large segment of the male population, that of a generous expanse of forehead. This is a feature that every portrait artist must deal with as it arises. Partial baldness presents no particular problem in carving technique. Actually it tends to reduce the amount of carving. However it does place added responsibility on the artist to capture the personality of the subject by directing special attention to those features which reflect the desired image in the finished portrait.

Although the political career General Eisenhower chose to follow after his distinguished military service required a certain amount of public familiarity with the political image, it is difficult to associate the nickname "IKE" with the man in this particular portrait. What we actually see is a man of great dignity in a relaxed pose. The features are symmetrical with no specific emphasis needed in any area. The subject's personality is captured by careful attention to the general expression as portrayed by the harmony of the various features of the subject. The F895 beveler is used extensively here as in most portraiture. The F891 intermediate size beveler was found very useful in the work on the ear. Using the correct size beveler is simply a matter of good craftsmanship.

A passing comment may be in order about the tools used in leather portraits. You may have noticed that only seven or eight tools have been used in this series of portraits although the artist has a complete inventory of Craftool leather carving tools plus many specially designed tools received as gifts from generous friends. This is to indicate that one should be properly concerned with having the correct tools to do a specific job.

Seven to eight ounce cowhide allows good carving depth and the bevelers can be used to good advantage to make the subject stand out from the background. The heavier leather also lends itself to forming and modeling good strong features. One can approach the appearance of embossing by using a heavy beveling technique and finishing off with the modeler. Any blemish in the leather should fall into an area to be stamped with the background tools, otherwise they might detract from the appearance of the subject.

The identifiable personality, or as some say, the likeness of the subject should be the first consideration of the artist. The artist should avoid taking liberties by trying to place his own interpretation on the personality of the subject. This technique should be reserved for the satirist or the artist who wishes to engage in interpretative portrait work for some personal satisfaction. Generally, portrait work is done at the request of the subject or to satisfy the interest of the general public. This likeness of the subject can be captured by a careful study of the subject. The highlights and shadows should be faithfully reproduced. Any distortion of the features will tend to lose the identity of the subject in the final portrait.



F890

F891

F895

F896

F900

100M

100L

F890

F891

F895

F890

F895

F895

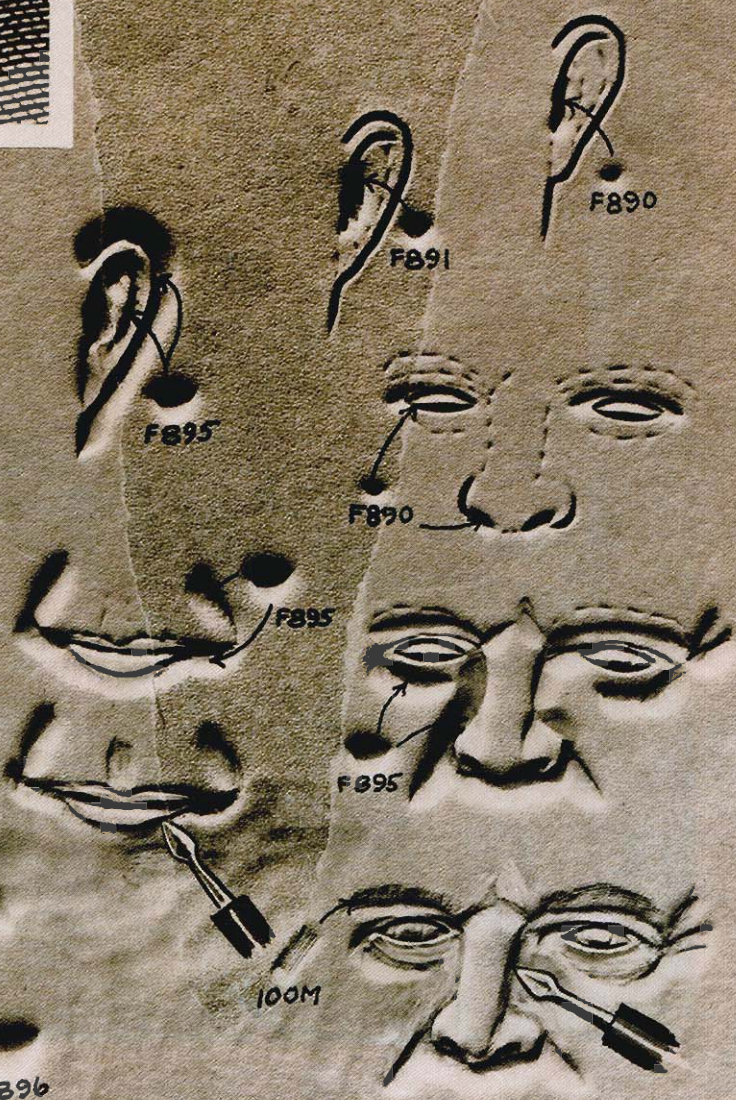
100M

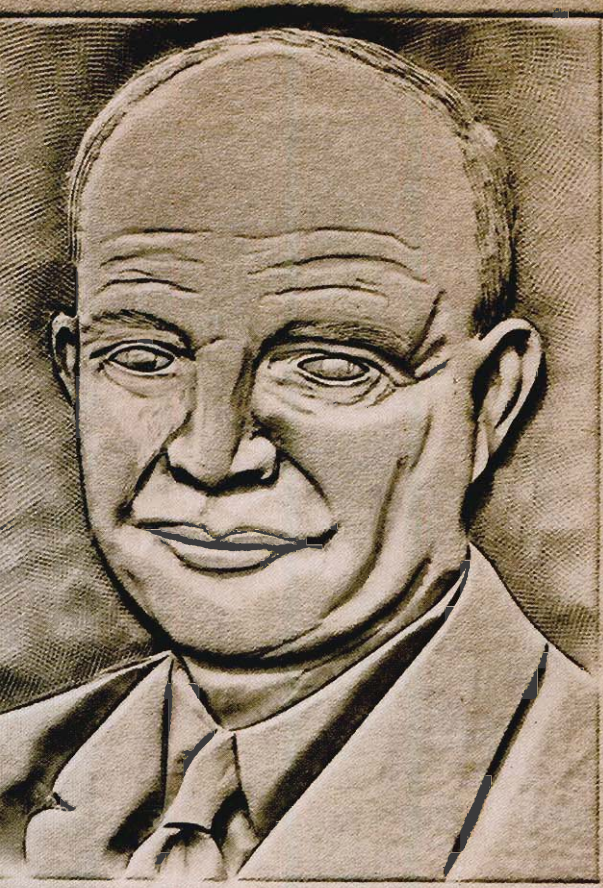
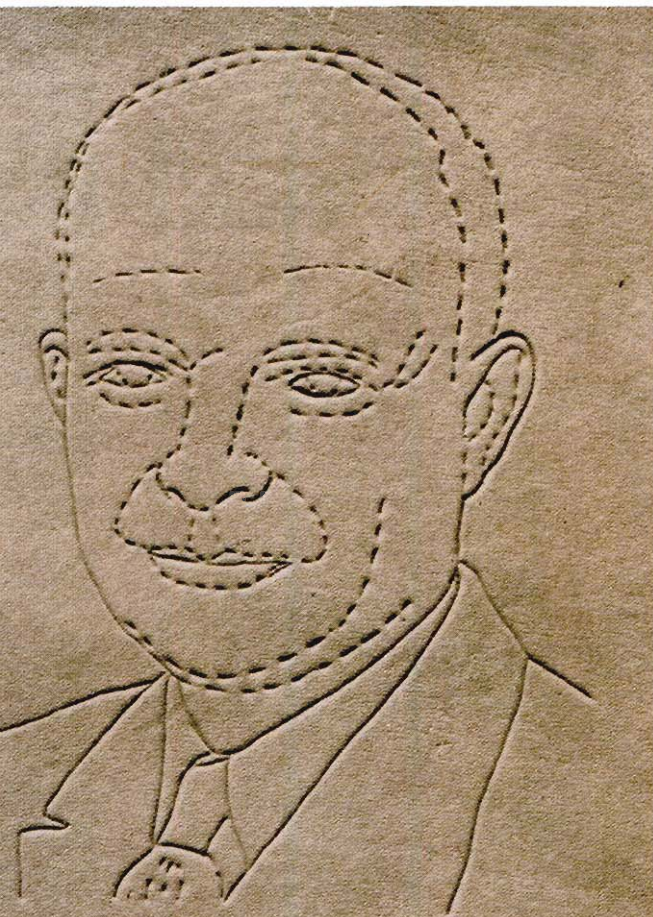
F896

F890

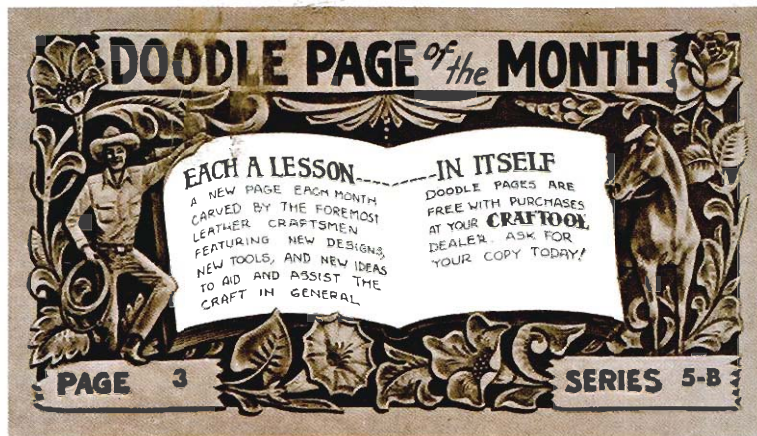
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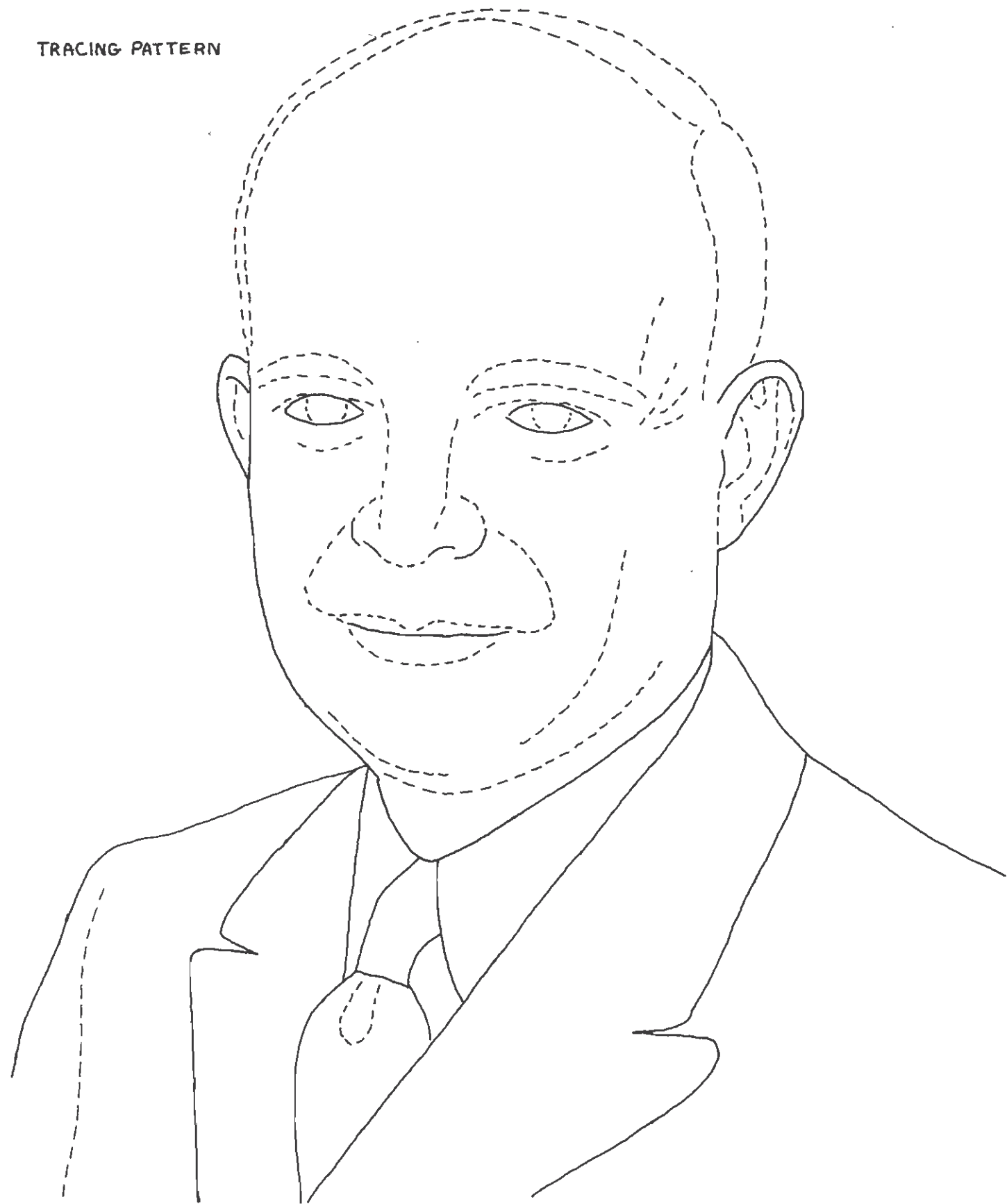
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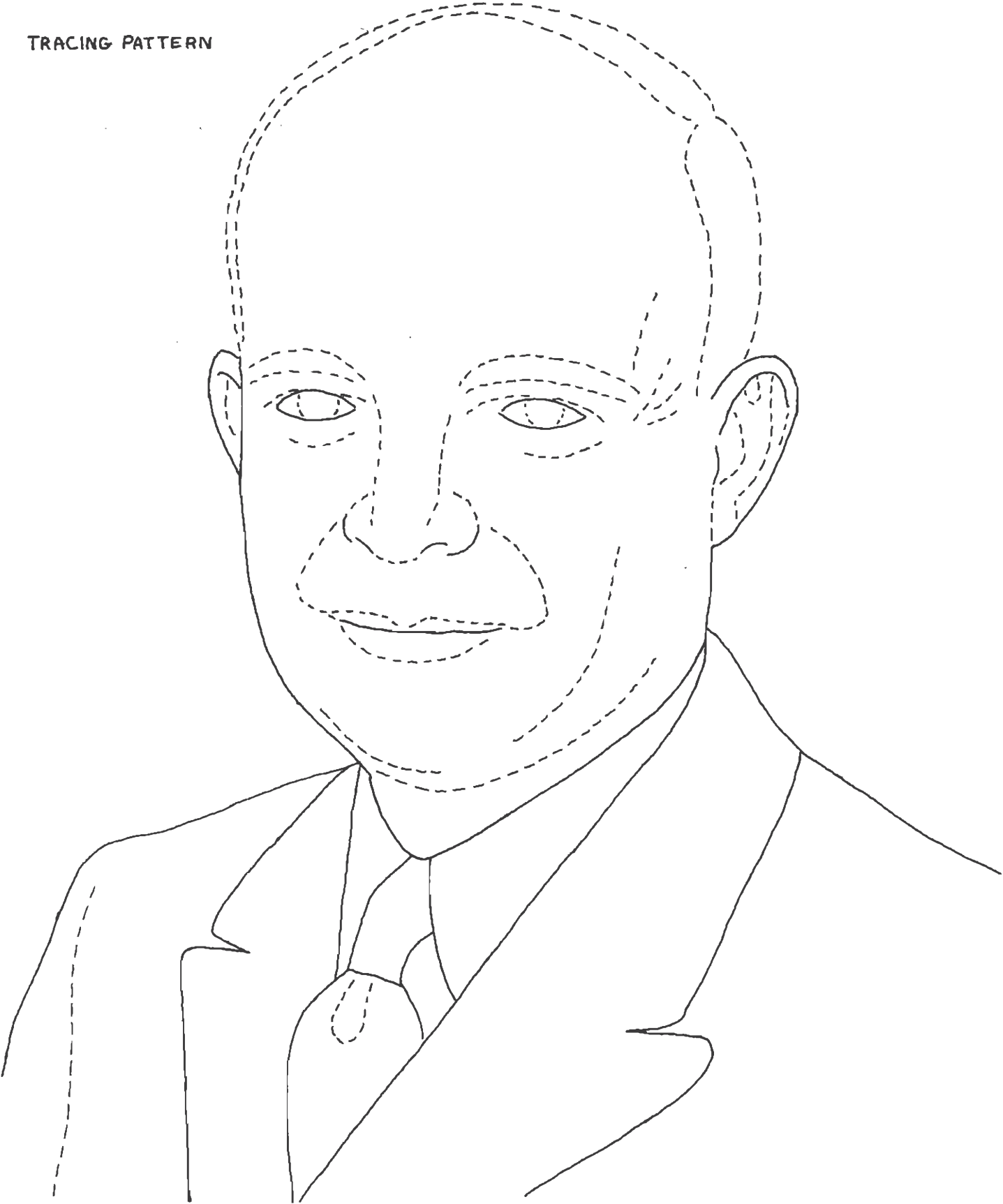
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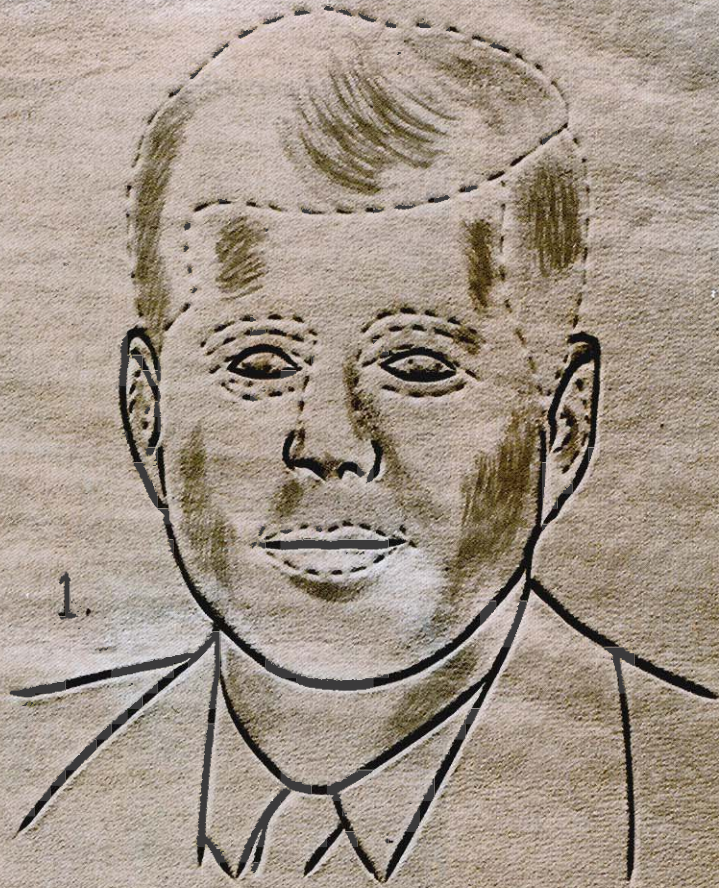
TRACING PATTERN



TRACING PATTERN





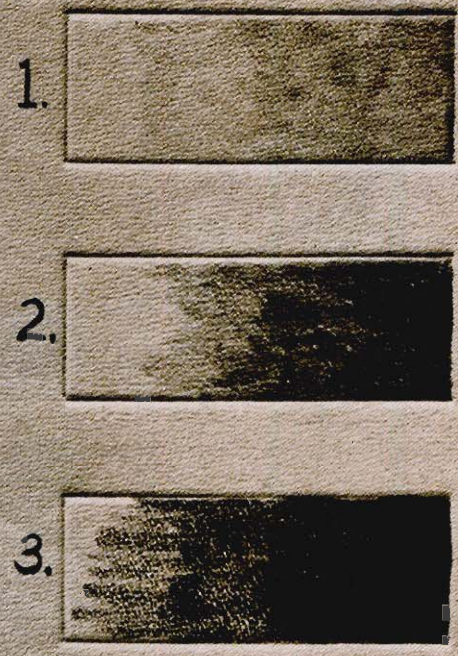


**FORMULA
FOR MIXING DYE**

**DYE 1 • 1 PART DYE
6 PARTS THINNER**

**DYE 2 • 1 PART DYE
2 PARTS THINNER**

DYE 3 • FULL STRENGTH



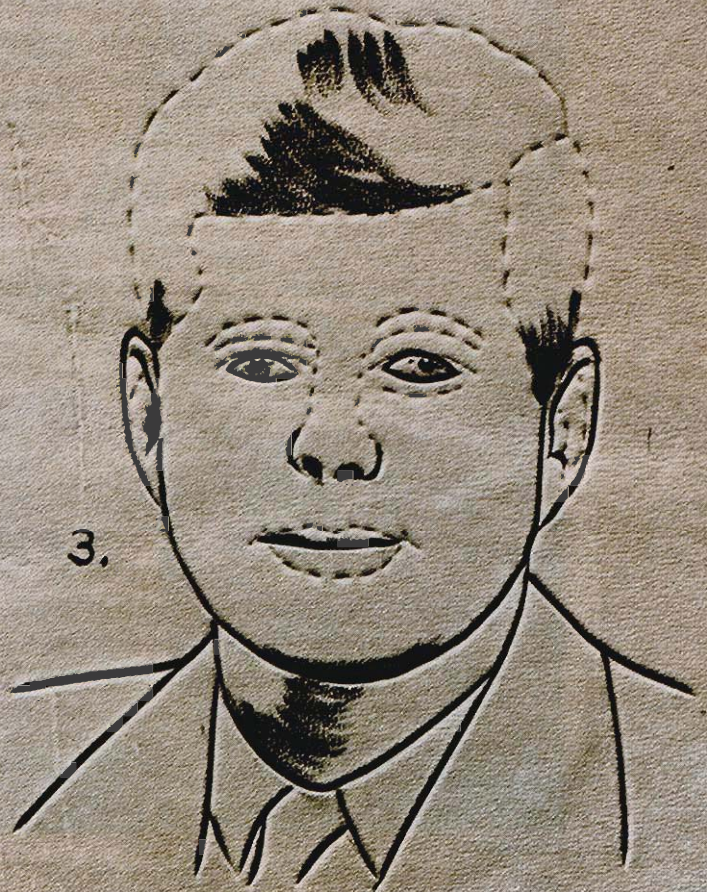
V. I. P. PORTRAITS
JOHN F. KENNEDY
by Christine Stanley

Any series of presidential portraits must include one of J. F. K. The carving technique has been pretty well covered in the three previous portraits. We will use this final portrait to demonstrate a simple dye formula. The dye mixing instructions are shown in this case as three degrees of dilution, one to six, one to two, and full strength. The dilutions will allow the proper graduations of tone from the highlights to the dark shadow areas.

When contemplating the dye application to leather, certain techniques should be observed which are probably unique to leather. In conventional painting, the colors are applied by building layers of paint on the surface of the base material. In coloring leather, the dye is absorbed into the base material and becomes an actual part of the base material. This requires some knowledge of leather dye and how to apply it for best results. One point to keep in mind is that when you have applied the dye, it is difficult to change the tone value other than seek a darker tone. For this reason it is well to use the dye formula carefully.

The dye is generally applied in steps as shown in the formula. Since the tone varies from the highlights as represented by the natural leather to the areas where the full strength dye has been applied, these steps should be followed by using the highlights as the starting point. Pay particular attention to these highlights. They are important to the personality of the subject and if they are ignored, the portrait will have a tendency to be flat and uninteresting. The color should be applied in successive steps using a fairly dry brush. One might think that the darkest areas could be worked with a full brush of dye. This is an indication of impatience on the part of the artist and after having a big drop of dye fall from the full brush onto an important part of the portrait, it should discourage this practice. A piece of scrap leather should be used to brush out the excess dye in the brush before moving onto the portrait. Keep in mind that the dye in this case represents the shadow areas of the portrait. Notice in the completed portrait that some shadows are rather sharply defined while others are a subtle graduation from a highlight to a darker area. These gradual changes of tone can be achieved by using a dry brush and the proper dilution of dye. The brush stroke should start in the darker area and feather the stroke toward the highlight. A good grade of red sable brush of the correct size is important to good dye work.

We have illustrated the method of a one color dye formula. The ambitious artist may wish to go the full color route. This requires a rather complicated technique, much too complicated to go into detail in this limited space. However, the one color method is generally acceptable for most portrait work.



**FORMULA
FOR MIXING DYE**

**DYE 1 • 1 PART DYE
6 PARTS THINNER**

**DYE 2 • 1 PART DYE
2 PARTS THINNER**

DYE 3 • FULL STRENGTH

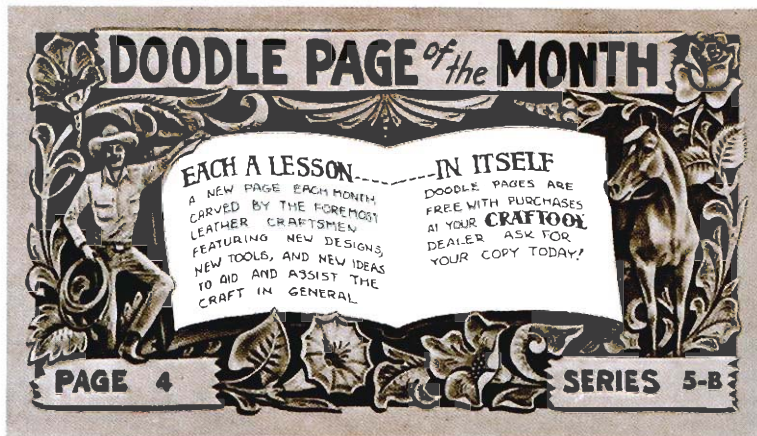
1.



2.



3.



**V. I. P. PORTRAITS
JOHN F. KENNEDY
by Christine Stanley**

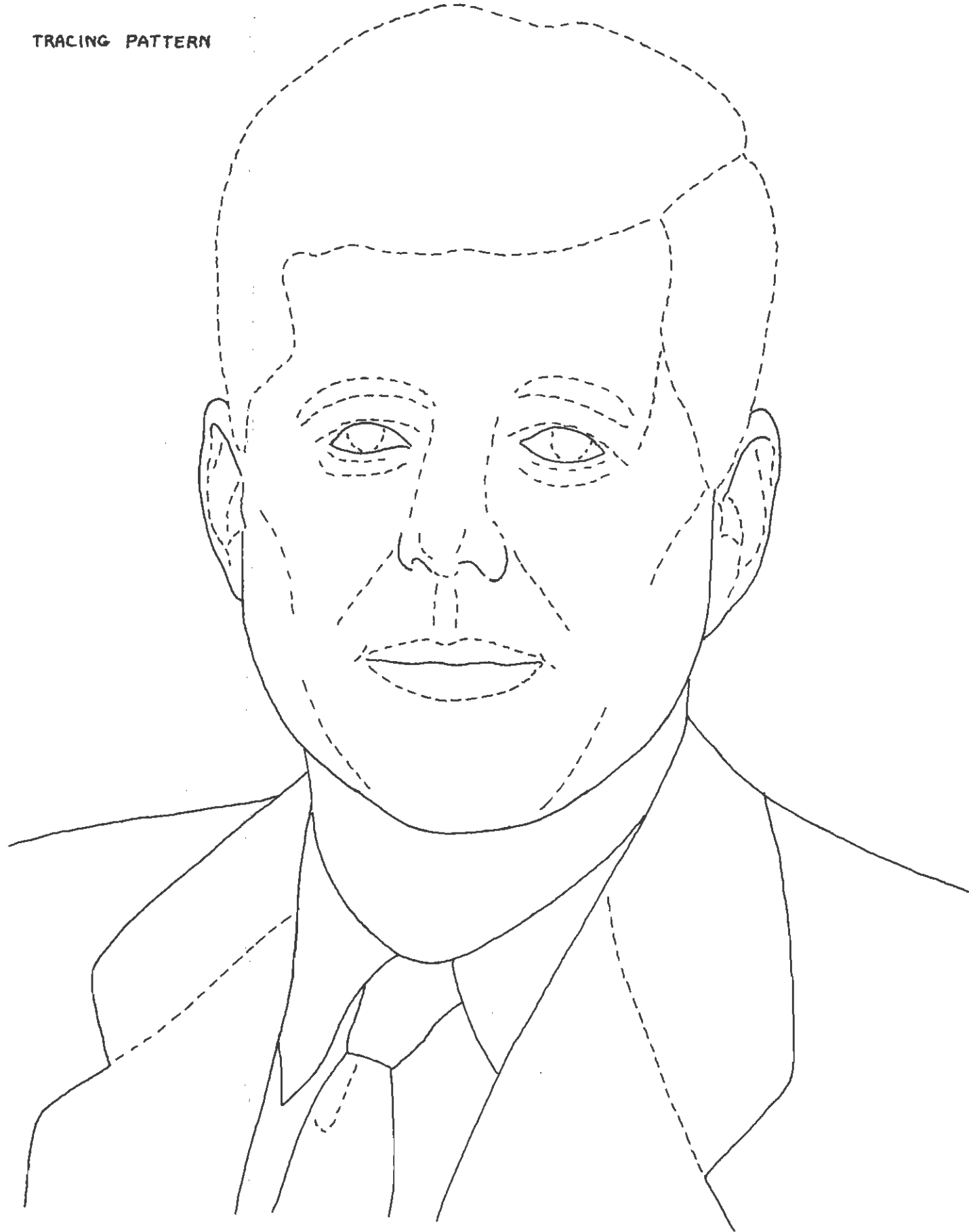
Any series of presidential portraits must include one of J. F. K. The carving technique has been pretty well covered in the three previous portraits. We will use this final portrait to demonstrate a simple dye formula. The dye mixing instructions are shown in this case as three degrees of dilution, one to six, one to two, and full strength. The dilutions will allow the proper graduations of tone from the highlights to the dark shadow areas.

When contemplating the dye application to leather, certain techniques should be observed which are probably unique to leather. In conventional painting, the colors are applied by building layers of paint on the surface of the base material. In coloring leather, the dye is absorbed into the base material and becomes an actual part of the base material. This requires some knowledge of leather dye and how to apply it for best results. One point to keep in mind is that when you have applied the dye, it is difficult to change the tone value other than seek a darker tone. For this reason it is well to use the dye formula carefully.

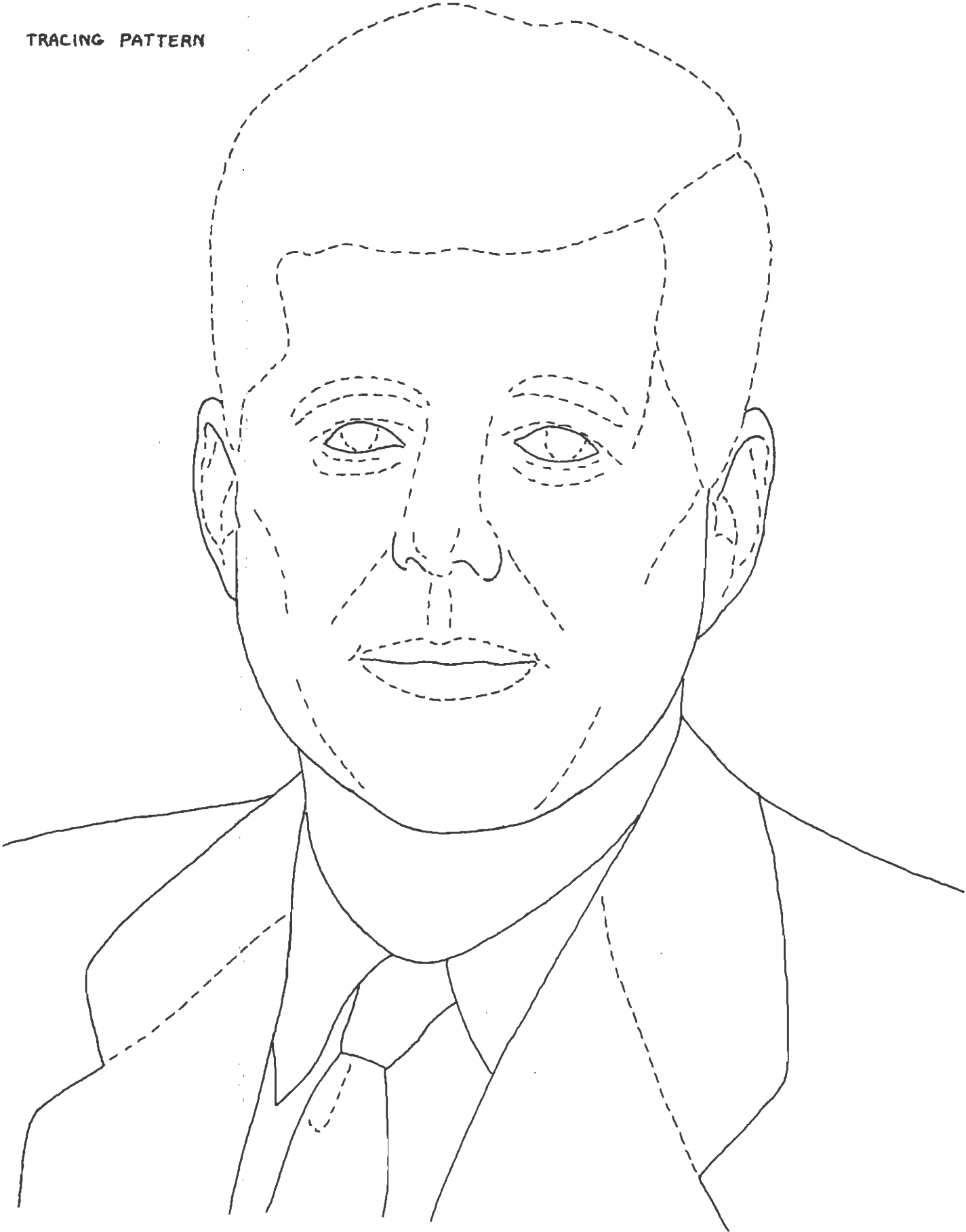
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TRACING PATTERN



TRACING PATTERN





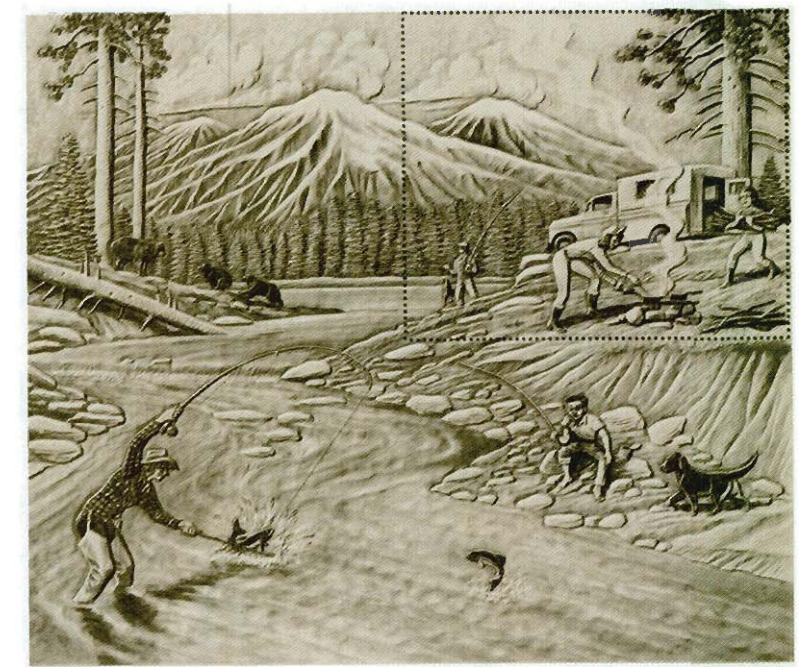


DOODLE PAGE of the MONTH

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PAGE **5** SERIES 5-B

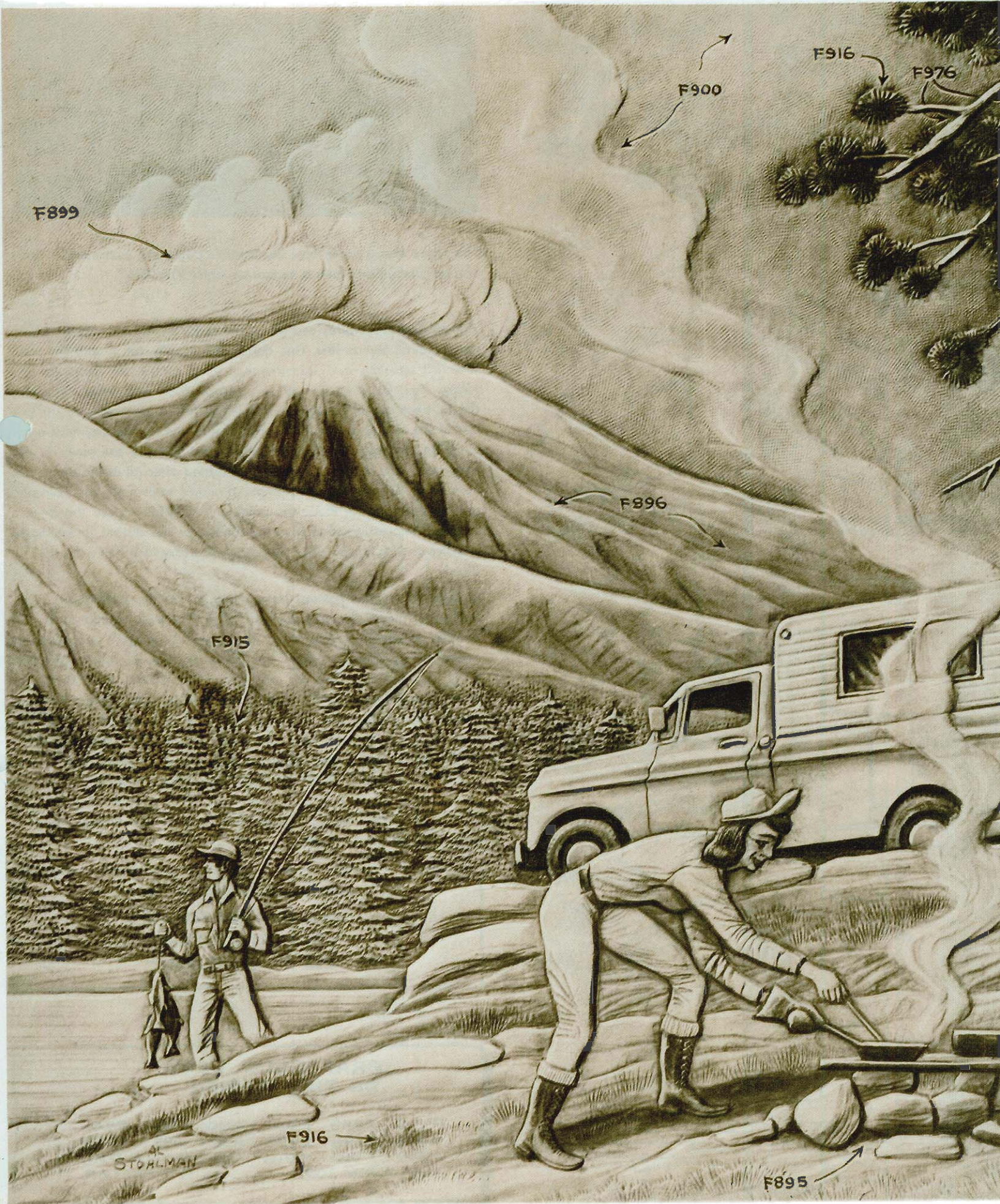


VACATION TIME

No. 1. This is the first of a series of four scenes, that when completed, will make the picture shown above. The picture size is 21" x 24". This picture is so designed that each of the doodle pages can be used as a single scene, or combinations can be used to form horizontal or vertical pictures (see suggestion on reverse side). The left or right half of the picture can be used as a scene . . . or the upper or lower half of the picture can be used as separate scenes.

The Tracing Pattern for this scene is found on the back of the page. Trace all of the lines . . . including the dotted lines. Cut ONLY the solid lines . . . the dotted lines are to be used only as guides for beveling and modeling. Be sure to trace the figures as accurately as possible. Figures can be added or omitted as desired, to change your scene.

For those not too well acquainted with the art of figure carving . . . it is suggested that one or more of the following books be studied: **FIGURE CARVING — HOW TO CARVE LEATHER — PICTORIAL CARVING** — all instruction books in the art of figure carving. **Pictorial Carving** is most valuable for those desiring to learn the uses of the newest tools for making pine needles, trees, hairing effects, etc. Be sure to obtain this book.



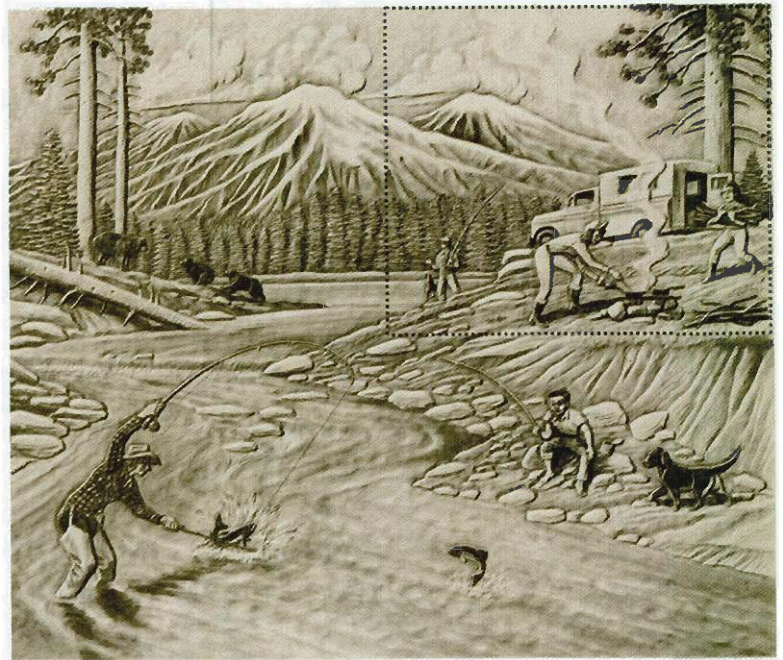


DOODLE PAGE *of the* **MONTH**

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PAGE 5 **SERIES 5-B**

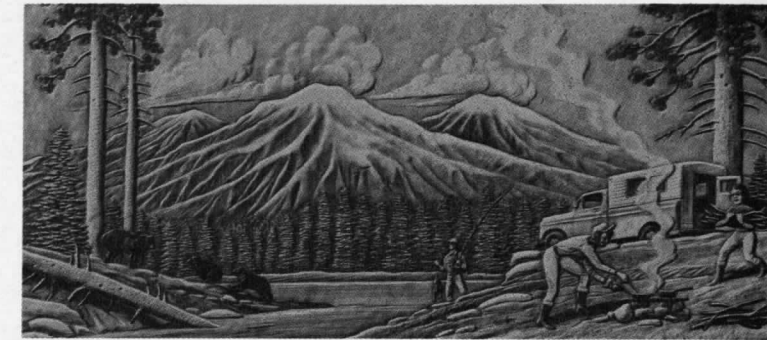
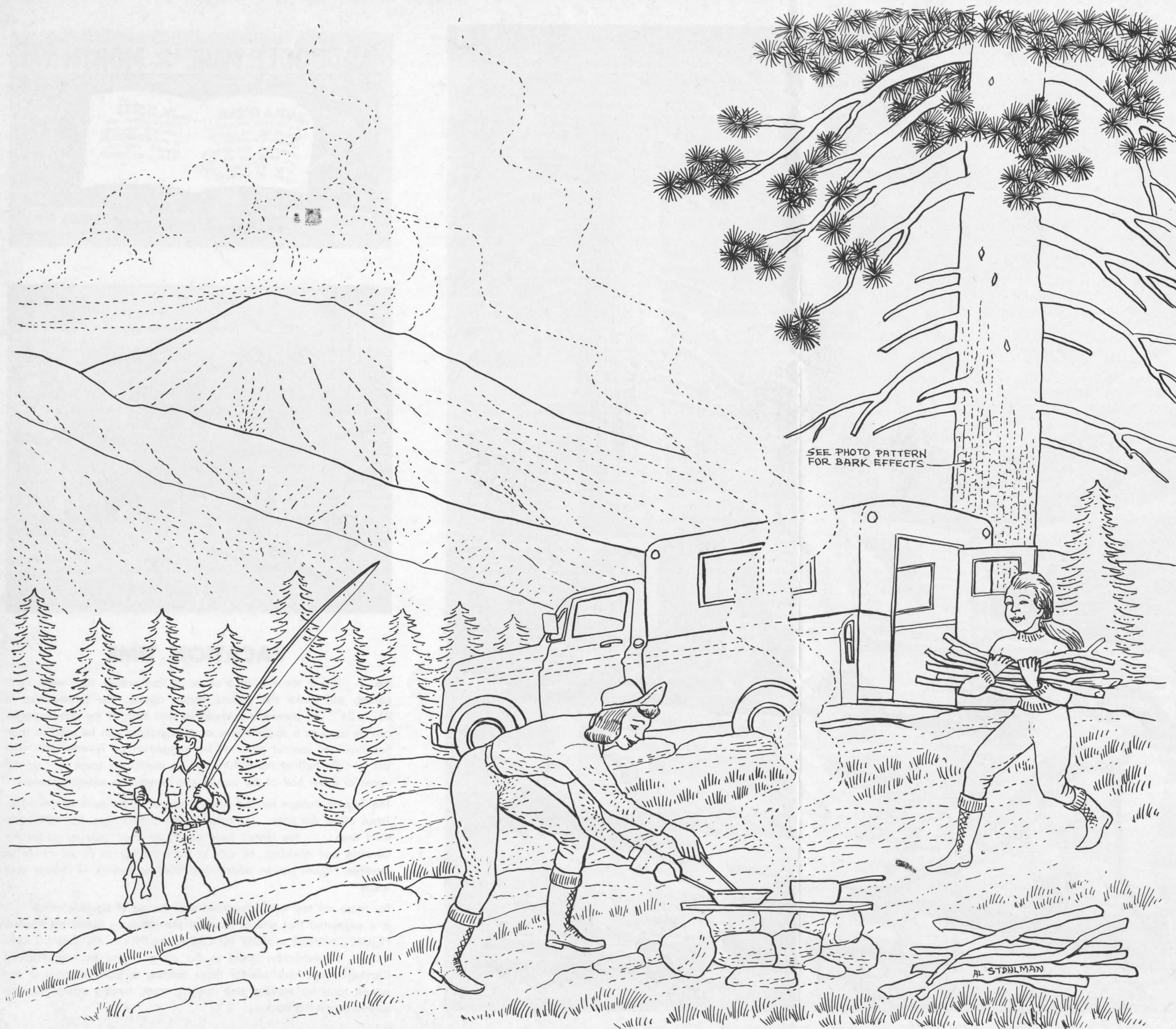


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The photo above shows how this month's page and next month's page can be combined to form a horizontal scene 10½"x24".

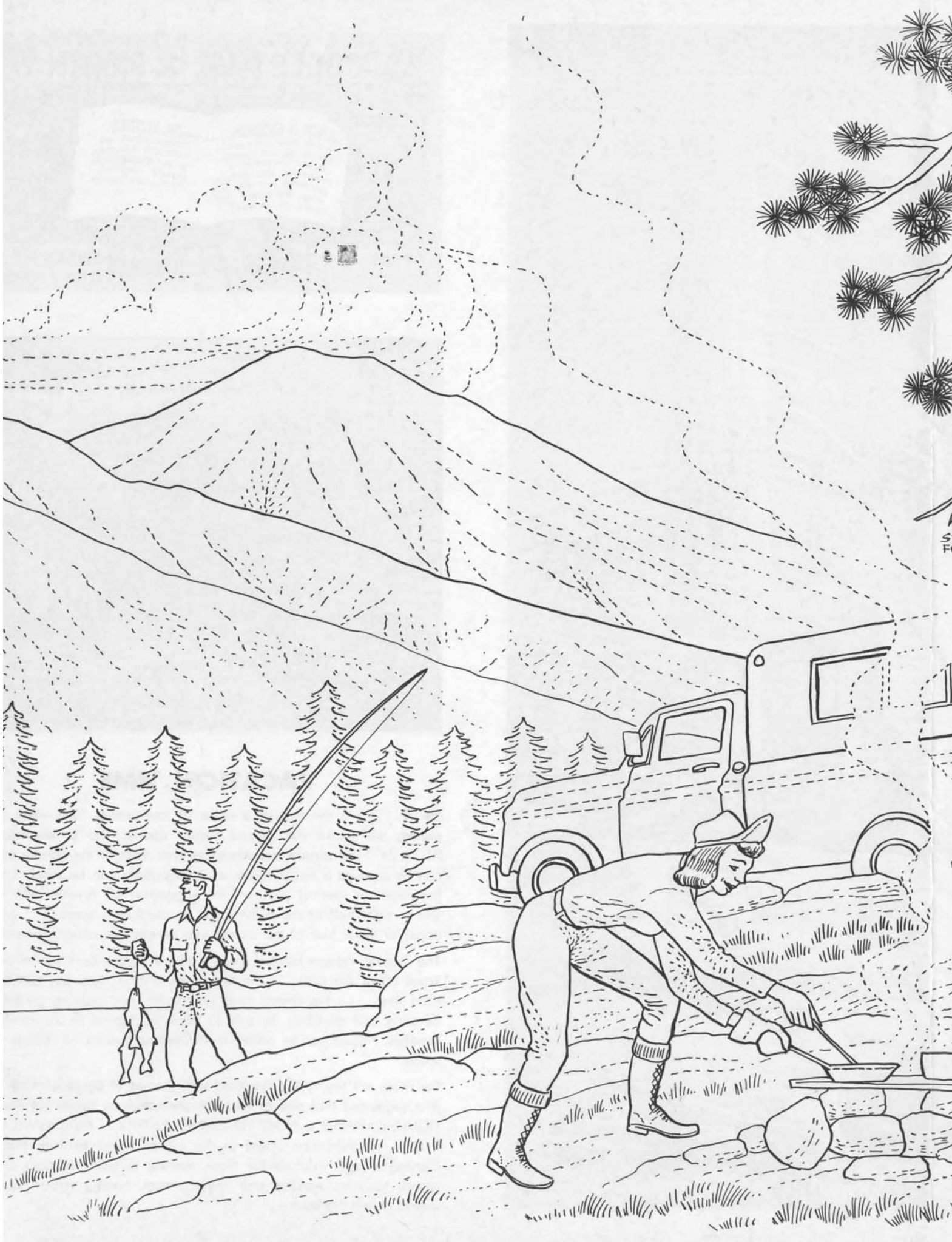
The carving procedures are the same as for all figure carving; carve the foremost objects first. Fine details are usually cut in with the knife after all beveling and stamping has been completed. Example: The fishing line, boot laces, outline of truck door, etc. When stamping the fir trees in the background, you will find it necessary to use the tips of the tool occasionally to work around the figures and most especially the fishing rod. Study the photo and you can see how this has been done. The most distant trees are added after all of the mountains have been beveled and also after the nearer trees have been beveled and matted around. Place the point of tool #F915 close together to form the impressions and give the illusion of the distant forest. Some practice on a scrap of leather may be necessary to achieve the desired effect.

Be sure to use the pointed bevelers to accent the hard-to-get areas and bring the design into sharper relief. Mat well around all of the beveled areas to knock down the beveled "ridge" and make a smoother appearance. Study the Photo Pattern. A rule or straight edge may be desirable for cutting the lines of the truck, door, etc. Always use the modeling tool to smooth out any rough beveling marks. This tool is also used to mark the bark-effects of the tree trunk, clothing wrinkles, etc. This series of Doodle Pages was dyed in the brown tones (as explained with the Dye Chart methods FIGURE CARVING & HOW TO CARVE LEATHER). If you wish to color your pictures, it is suggested that you obtain a copy of HOW TO COLOR LEATHER. This book gives dye formulas and many techniques on how to use the dye brushes.

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About These New Patterns
"#22 PICTURE PATTERN"
"#23 PICTURE PATTERN"

CRAFTTOOLS USED
ON THIS DESIGN

- | | | | | | |
|-----------------|------|------|-------|---------------|------|
| F896 | F895 | F891 | F890 | F902 | F941 |
| F976 | B198 | B936 | A98 | A99 | F898 |
| F899 | F900 | F916 | F912L | F912R | F915 |
| HAIR BLADE 100M | | | | No. 3 MODELER | |





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HAIR BLADE 100M				No. 3 MODELER	

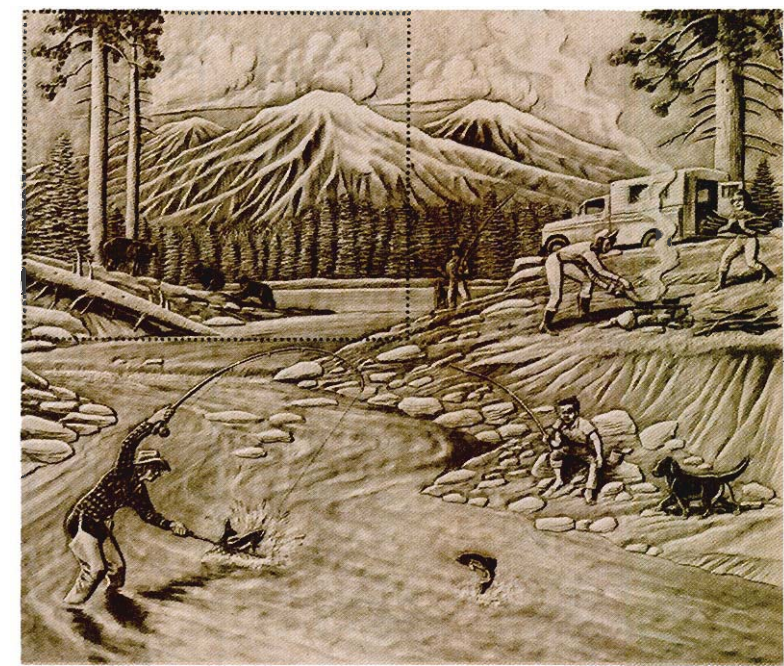


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PAGE 6 SERIES 5-B



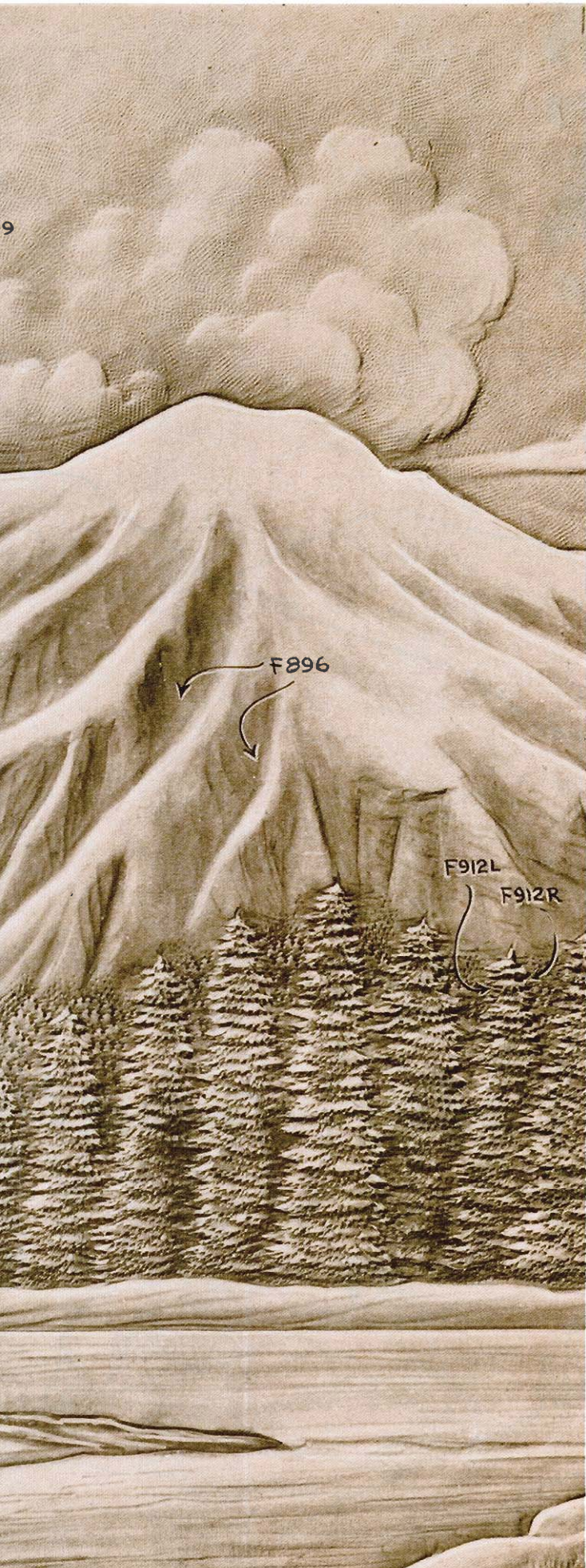
VACATION TIME

No. 2. This is the second of a four part series that will make the picture shown above, when completed. Different portions of the four pages can be used to form horizontal or vertical pictures (see the suggestion on the reverse side). The left or right half of the picture can be used as a scene, or the upper or lower half can be used for a sperate scene.

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The trees in the background are stamped in a different manner. You will note that the upper part of the branches is a solid line . . . the lower part of the branches; a dotted line. The top line (solid line) is first cut with the swivel knife, then this cut is beveled on





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PAGE 6 **SERIES 5-B**

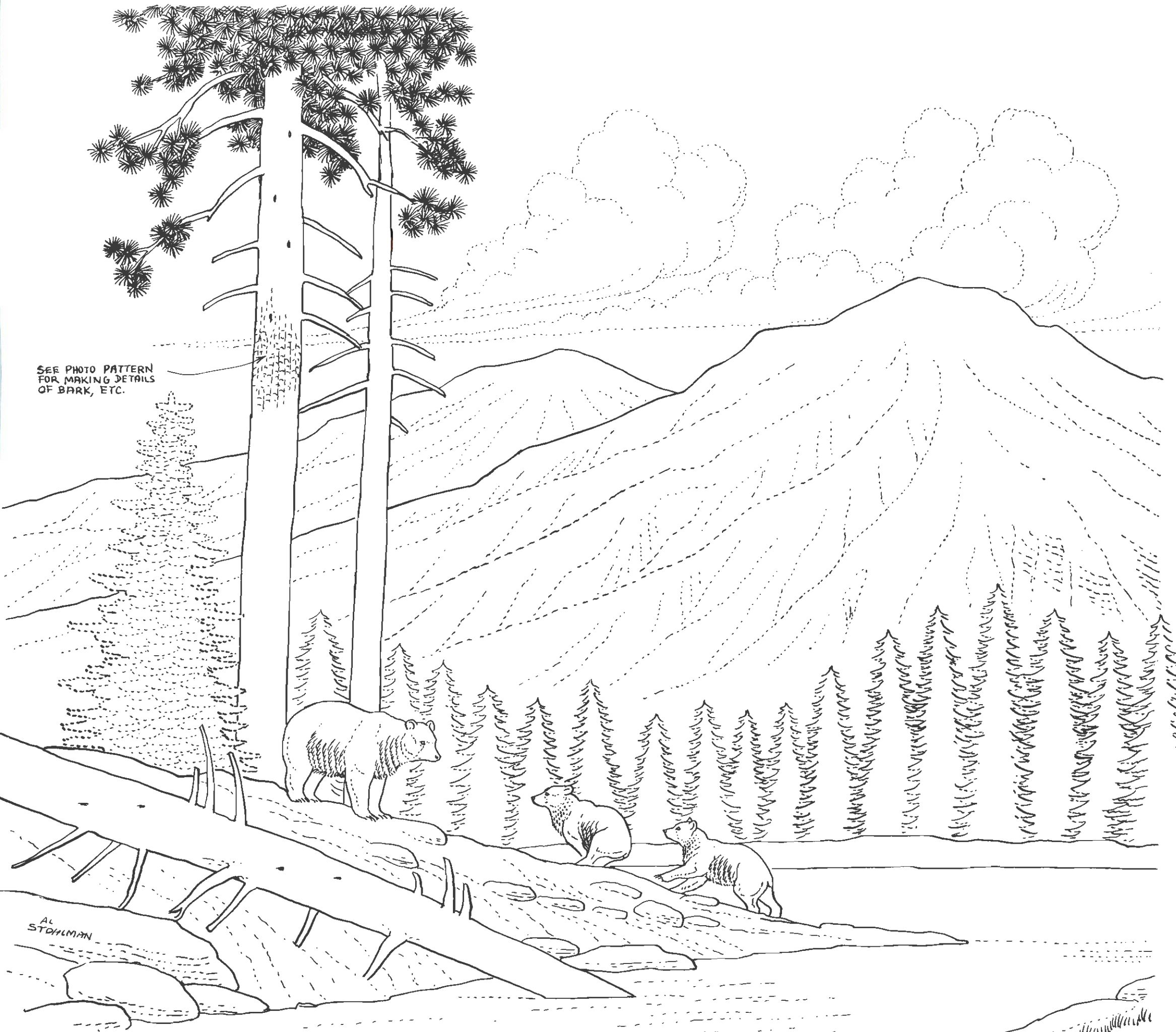


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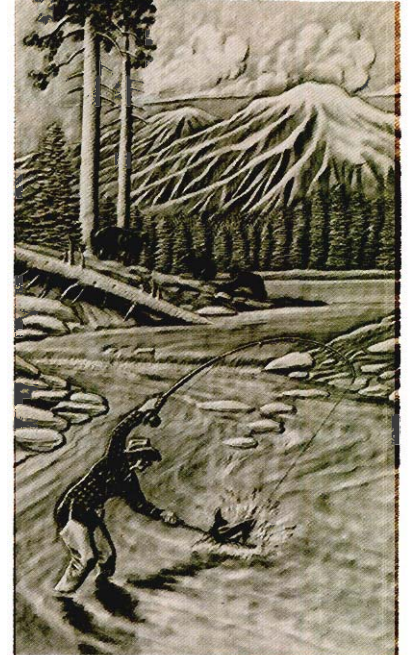
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SEE PHOTO PATTERN FOR MAKING DETAILS OF BARK, ETC.

AL STAHLMAN



The photo shows how this month's page and next month's page can be joined to form a vertical scene. This would make an ideal scene for office, home or den... for the fishing or sporting enthusiast or outdoor man. Dye the picture in tones of brown, or color if desired.

the top side. Tools #F912L -- #F912R are then used to form the branches. The "L" tools are used on the left side of the tree (to midway) . . . and the "R" tools are used on the right side of the tree. Study the Photo Pattern and note how closely these tool impressions are placed . . . and in an irregular manner to add realism. After using these tools, the pointed beveler #F902 is used between the outer branches to accent them and bring the trees into greater relief. The figure bevelers are then used to mat down the area between the trees and mat back to the mountains. The larger tools are, of course, used on the mountains to "fade" the matting back away from the trees. After all of the mountains have been beveled and matted (see Photo) then use tool #F915 to create the very distant trees. The pine needles on the large trees at left-top of page are made with #F917. PICTORIAL CARVING gives full step-by-step details on how this is best accomplished. Space here does not permit complete instruction.

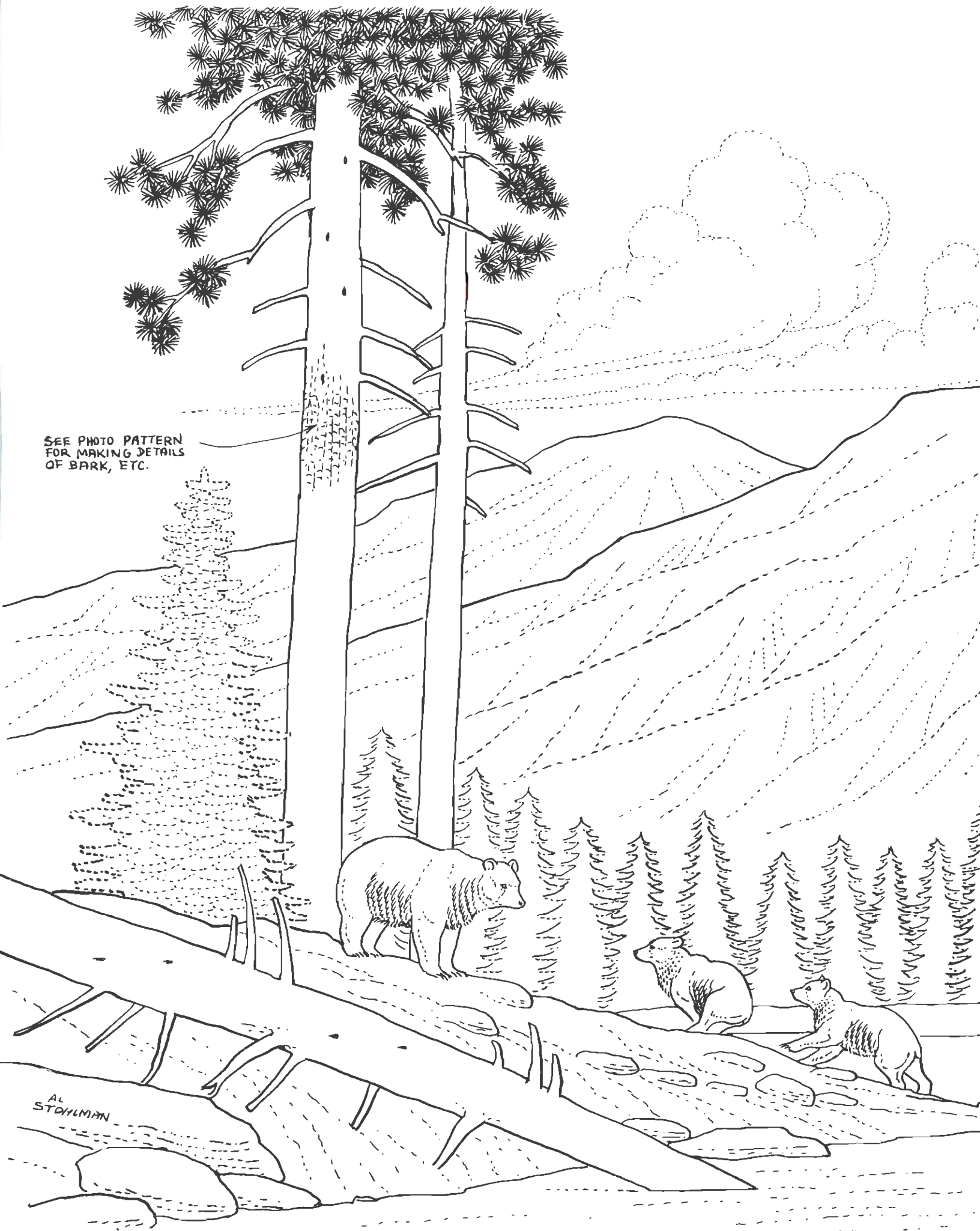
When carving the bears, the shaggy under parts around the neck and belly is accented with #F902. Hair is put on with #F917, combined with the hair blade #100M. Use the modeling tool No. 3 to model the face and shape the eyes. The modeler is also used to smooth out any rough beveling marks, making the bark on the large trees, etc. Study the Photo.

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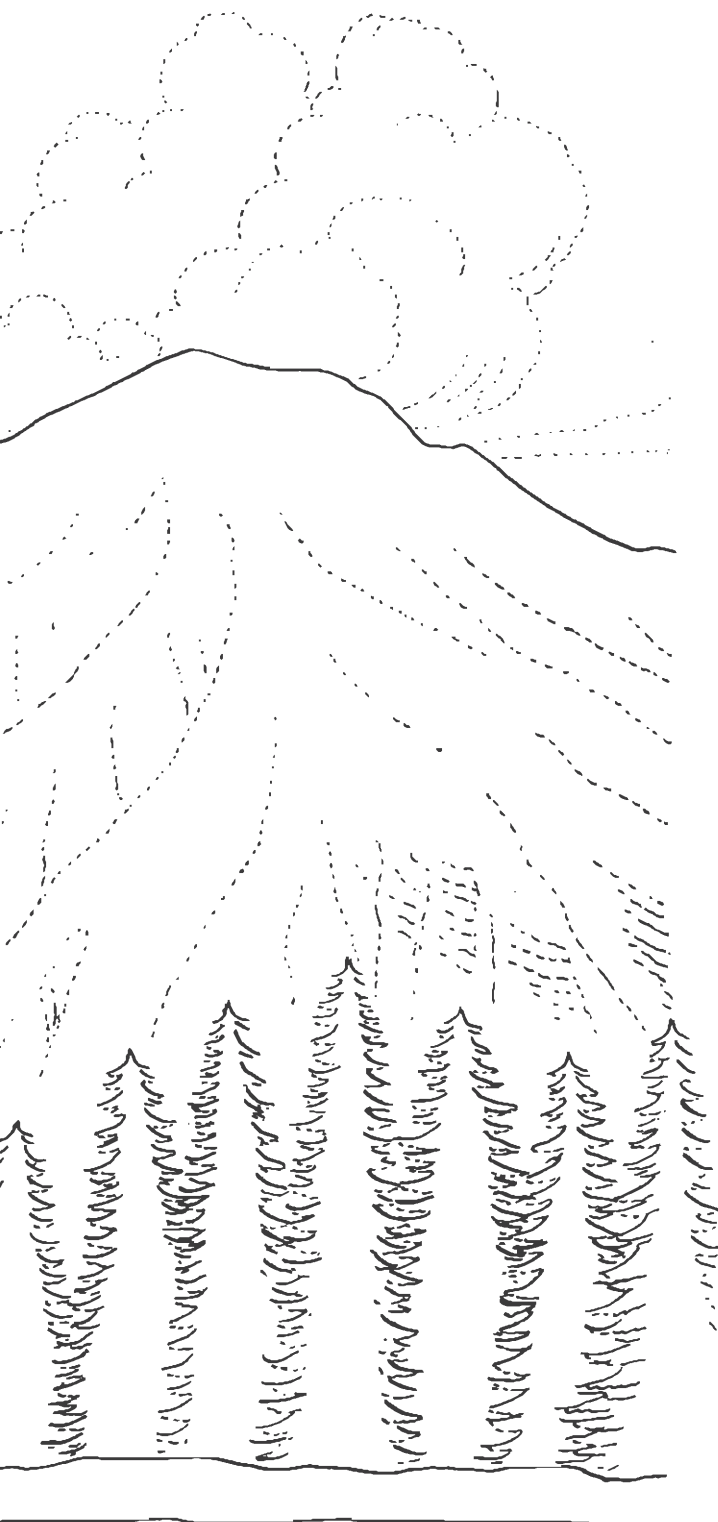
**CRAFTOOLS USED
 ON THIS DESIGN**

F 896 F 895 F 891 F 890 F 902 F 941
 B 198 B 936 A 98 A 99 A 888 F 917
 F 898 F 899 F 900 F 915 F 912L F 912R
 F 913L F 913R F 914L F 914R
 HAIR BLADE 100M No. 3 MODELER

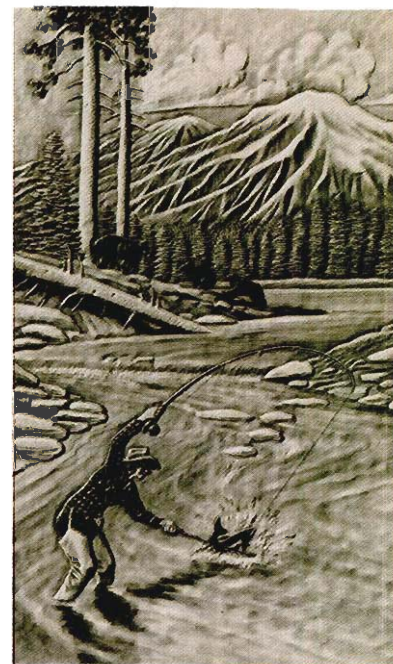
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- | | | | | | |
|-----------------|--------|--------|--------|---------------|--------|
| F 896 | F 895 | F 891 | F 890 | F 902 | F 941 |
| B 198 | B 936 | A 98 | A 99 | A 888 | F 917 |
| F 898 | F 899 | F 900 | F 915 | F 912L | F 912R |
| F 913L | F 913R | F 914L | F 914R | | |
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PAGE **7** SERIES **5-B**



VACATION TIME

No. 3. The third picture in our Vacation Time series, shows "the ol' man" about to catch his biggest stream trout ever! What a whopper . . . and would you say he was going to make the skillet or not? This leather picture would make an ideal gift for dad, or any male member of the outdoor-type who likes fly fishing. As simplified as the picture may look, there are many details that must be called to your attention . . . if you are to carve it successfully.

First . . . there is a great amount of beveling and matting required with the large figure bevelers, as well as tiny details with the smaller figure bevelers. After the picture is traced and cut (Tracing Pattern on reverse side) the man and his fishing rod and the fish should be beveled. Bevel deeply around the figure and bevel carefully on each side of the rod. Use caution not to smash down the guides on the rod. Details around the hands, harness rings, etc., will have to be beveled and modeled very carefully for proper effects. Once you have gotten this far, the beveling really begins. You must first bevel around the rocks and then bevel the flowing effects of the water and the riffle, at the top of the page.

When beveling away from the figures and the rocks, the bevelers must be leaned towards the heels so that they act as matting tools.



A104

F890

F916

F896

F895

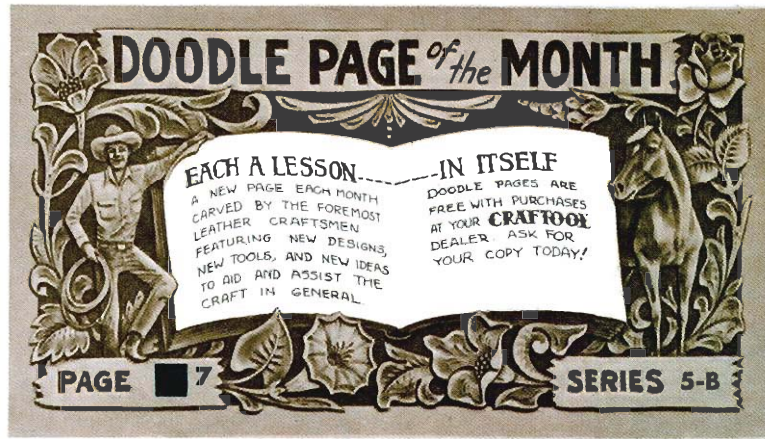
A104

A888

F941

A104

USE MATTE
TECHNIQUE
WHEN BEING
ING WATER
EFFECTS

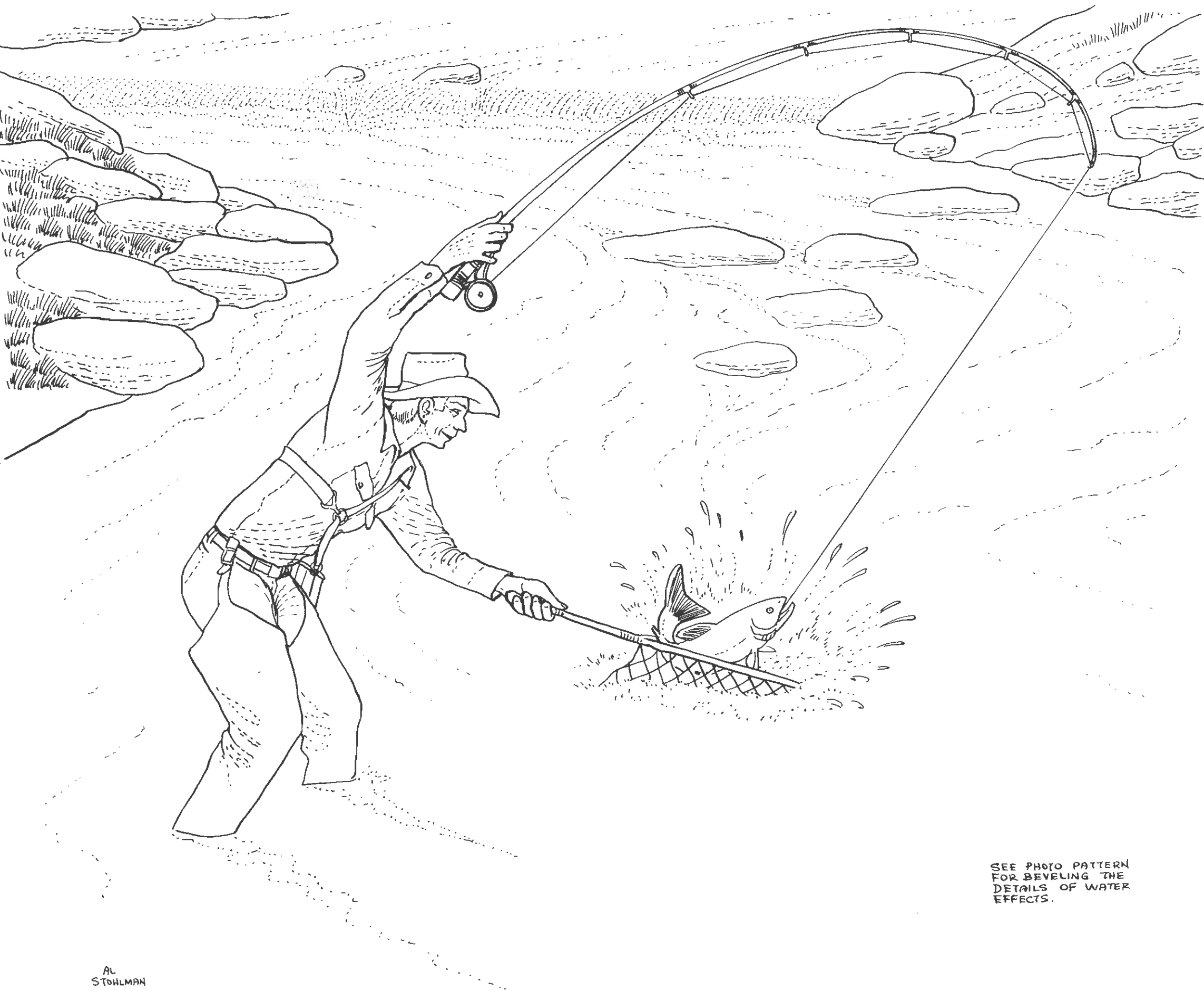


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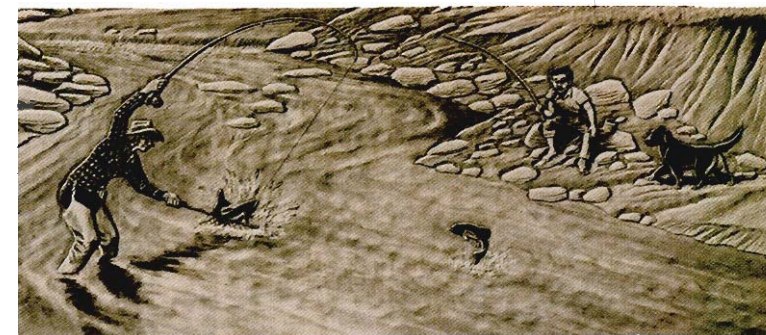
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SEE PHOTO PATTERN
FOR BEVELING THE
DETAILS OF WATER
EFFECTS.

AL
STOHLMAN



The photo above illustrates how this page and next month's page can be combined to form a father-son fishing scene.

All of the beveled "ridges" must be knocked down with this style of matting so that the water appears more even behind the figures, rocks, etc. Study the Photo Pattern and note that no beveling ridges appear around the man, his rod, or the fish. This is accomplished by a great amount of matting with the large figure bevelers. This type of matting is a "must" for good figure carving to create more three dimension and realism. The modeling tool also plays a very important part in creating the "flow" of the stream. It is also used to smooth out any rough beveling or matting marks, adding facial expression and for a multitude of other detail work. Learn to use your modeling tools.

After you have the water flowing to your satisfaction . . . the disturbed, or "white" water is made. This is accomplished with the point of #A104. Tap the impressions very closely together, but irregularly, for realism. Study the Photo Pattern to see how this is done. The spray around the fish is made with heavier impressions of #A104 and accented with #A888, as shown.

Special Note: When first cutting this pattern, the fishing line and the landing net lines are not cut. All carving and stamping is completed first. Then, carefully cut the fishing line and the net. Use a rule or straight edge when cutting the fishing line . . . as it must be straight to appear taut.

Dye the picture as desired. This picture was dyed in tones of brown. The checkered effect of the shirt was made with dye only. No cutting or beveling is used for this.

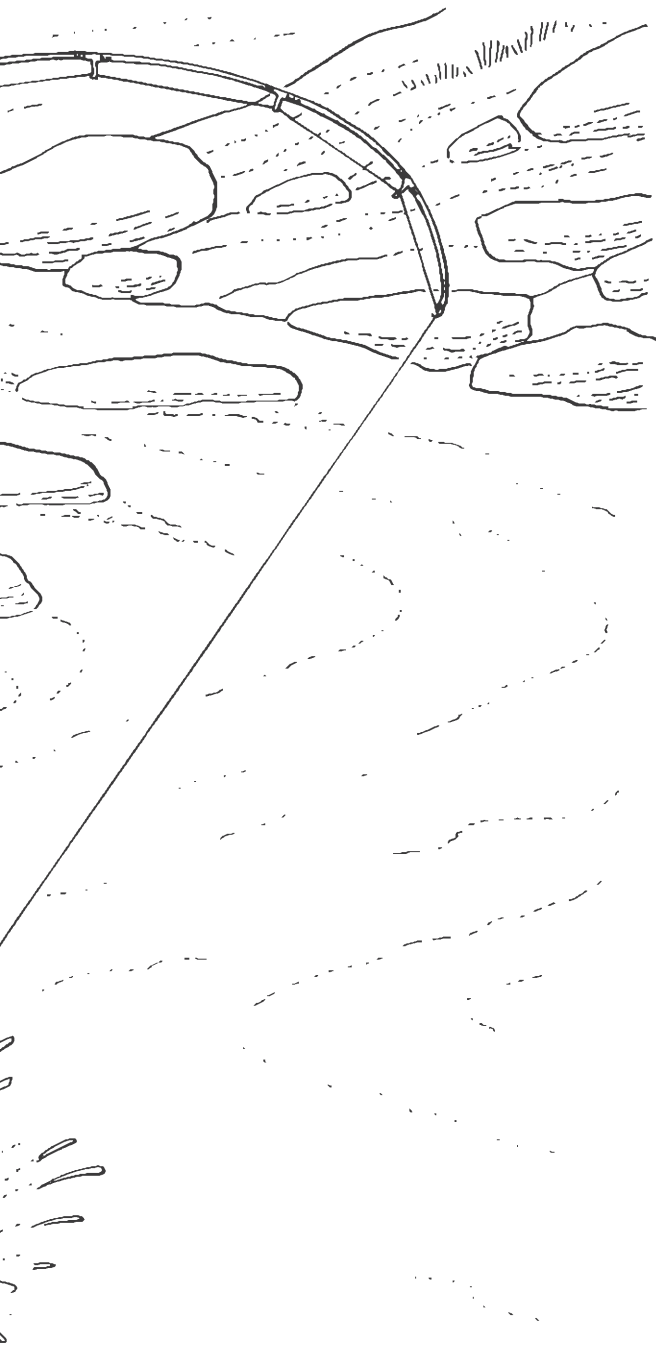
See Your **CRAFTOOL DEALER**
For Tools designed for Figure-Carving

**CRAFTTOOLS USED
ON THIS DESIGN**

F897 F896 F895 F891 F890 F902
F941 F916 A104 A888
No. 3 MODELER



AL
STOHLMAN



SEE PHOTO PATTERN
FOR BEVELING THE
DETAILS OF WATER
EFFECTS.



The photo above illustrates how this page and next month's page can be combined to form a father-son fishing scene.

All of the beveled "ridges" must be knocked down with this style of matting so that the water appears more even behind the figures, rocks, etc. Study the Photo Pattern and note that no beveling ridges appear around the man, his rod, or the fish. This is accomplished by a great amount of matting with the large figure bevelers. This type of matting is a "must" for good figure carving to create more three dimension and realism. The modeling tool also plays a very important part in creating the "flow" of the stream. It is also used to smooth out any rough beveling or matting marks, adding facial expression and for a multitude of other detail work. Learn to use your modeling tools.

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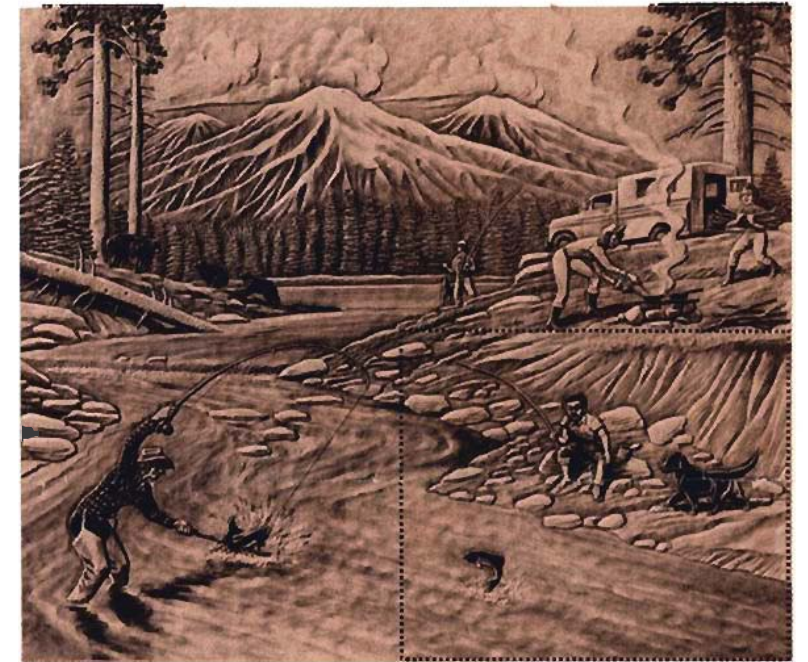
F897 F896 F895 F891 F890 F902
F941 F916 A104 A888
No. 3 MODELER

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
YOUR COPY TODAY!

PAGE 8 SERIES 5-B



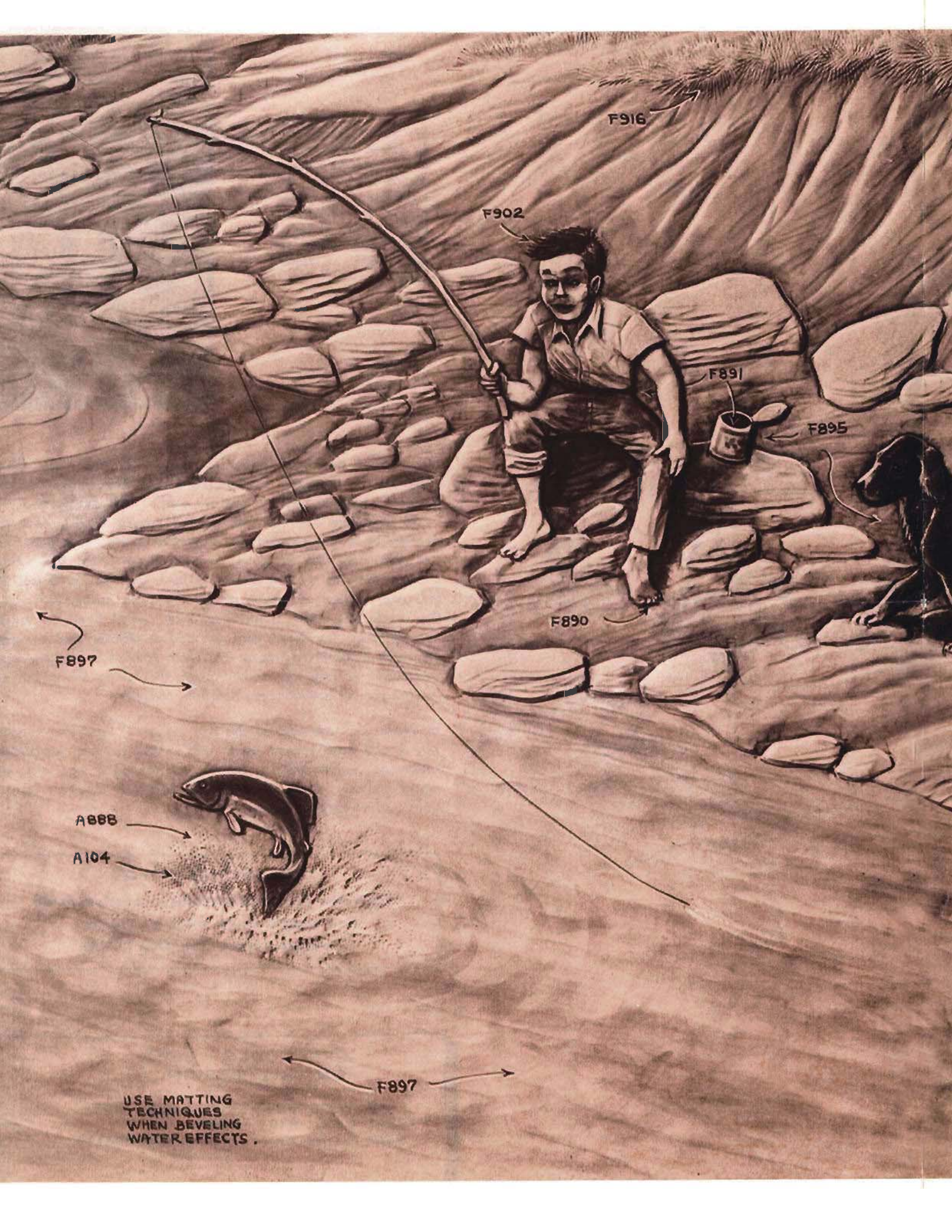
VACATION TIME

No. 4. Last month we had father doing a little fly fishing with his fine rod and gear. This month we have Junior fishing in the same stream with a willow pole, can of worms . . . accompanied by his best friend, "Blackie". The trout breaking water directly in front of the boy is obviously not interested in worms, at this time. So chances are, Junior will probably wind up going swimming and catching nothing more than a good chill . . . and maybe a little heck for coming home all wet.

Last month we went into some detail on how to bevel the water and how to use the figure bevelers as matting tools. This is equally important for this month's scene, as the same type of work must be performed. A great amount of beveling and matting is required. Figure beveler #F890 is used around the hands and face, ear, shirt collar, etc. However, use this tool with extreme caution . . . especially around the face. Most of the facial contouring and expression should be put in with the No. 3 modeling tool.

Because the dog has been heavily dyed . . . most of the hair effects do not show up in the Photo Pattern. If you have saved your





F916

F902

F891

F895

F890

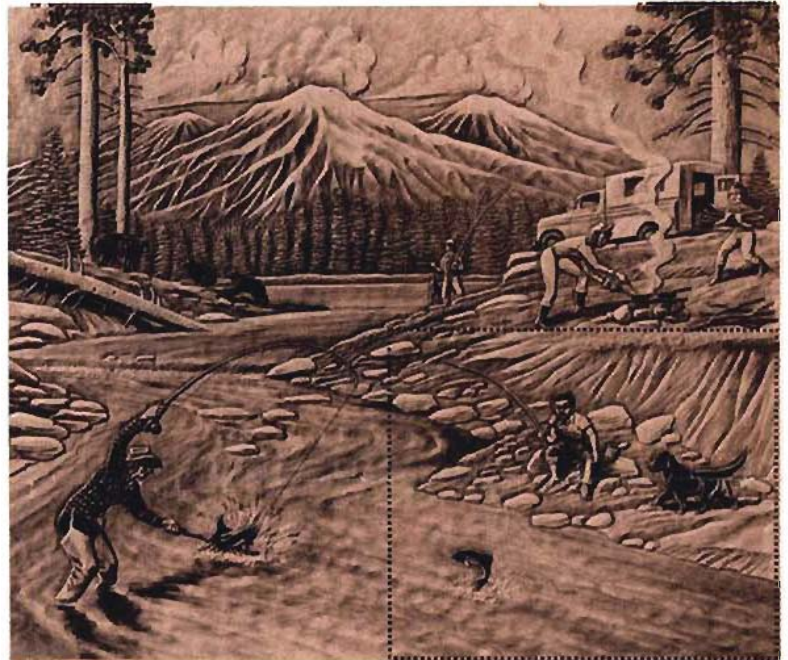
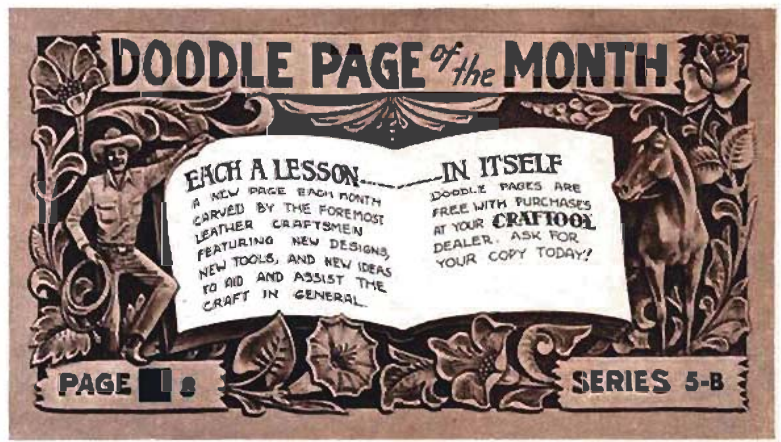
F897

A888

A104

F897

USE MATTING
TECHNIQUES
WHEN BEVELING
WATER EFFECTS.

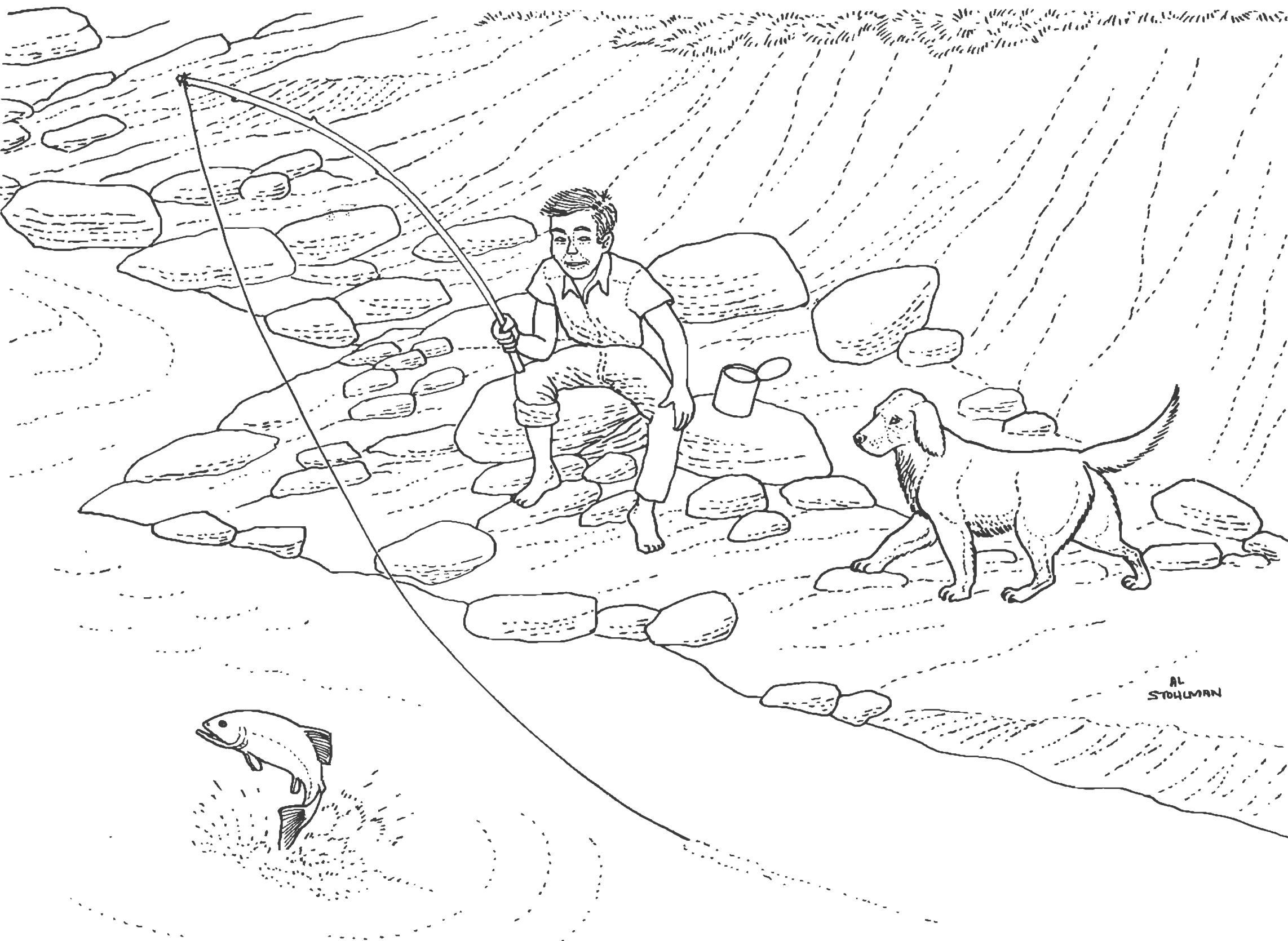


VACATION TIME

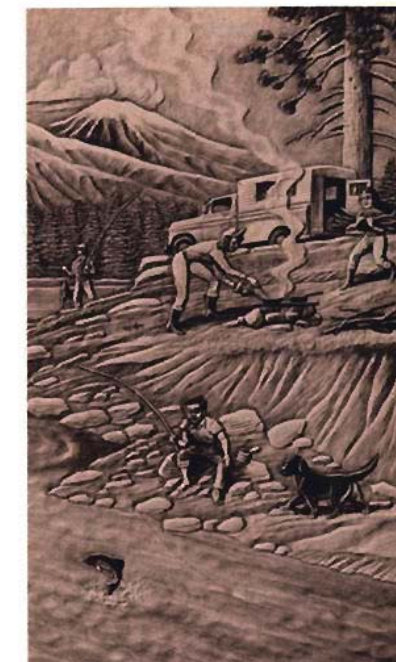
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SEE PHOTO PATTERN
FOR BEVELING WATER
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The photo shows how this month's page can be joined with No. 1 in this series to make a vertical scene. Here, we have the whole family out in the woods on their first day of vacation. Who's doing all the work? . . . Naturally!

past issues of the Doodle Pages . . . page 9—series 3B very clearly illustrates how to "hair" a dog. The shaggy hair ends under tail, belly, neck and at back of legs are created with short cuts of the swivel knife and accented with pointed beveler #F902. After the dog has been fully beveled and matted away from . . . additional cuts are made with the swivel knife at these areas. The hairing is completed with the hair blade, #100M. Use the No. 3 modeler to model the face and shape the eye ball. The Tracing Pattern, on the reverse side, shows which lines to cut and to bevel. Cut all of the solid lines. The dotted lines are used as beveling and modeling guides. Study both the Tracing and Photo Patterns before beginning your work. As with last month's page, the fishing line is not cut until all carving and stamping has been completed.

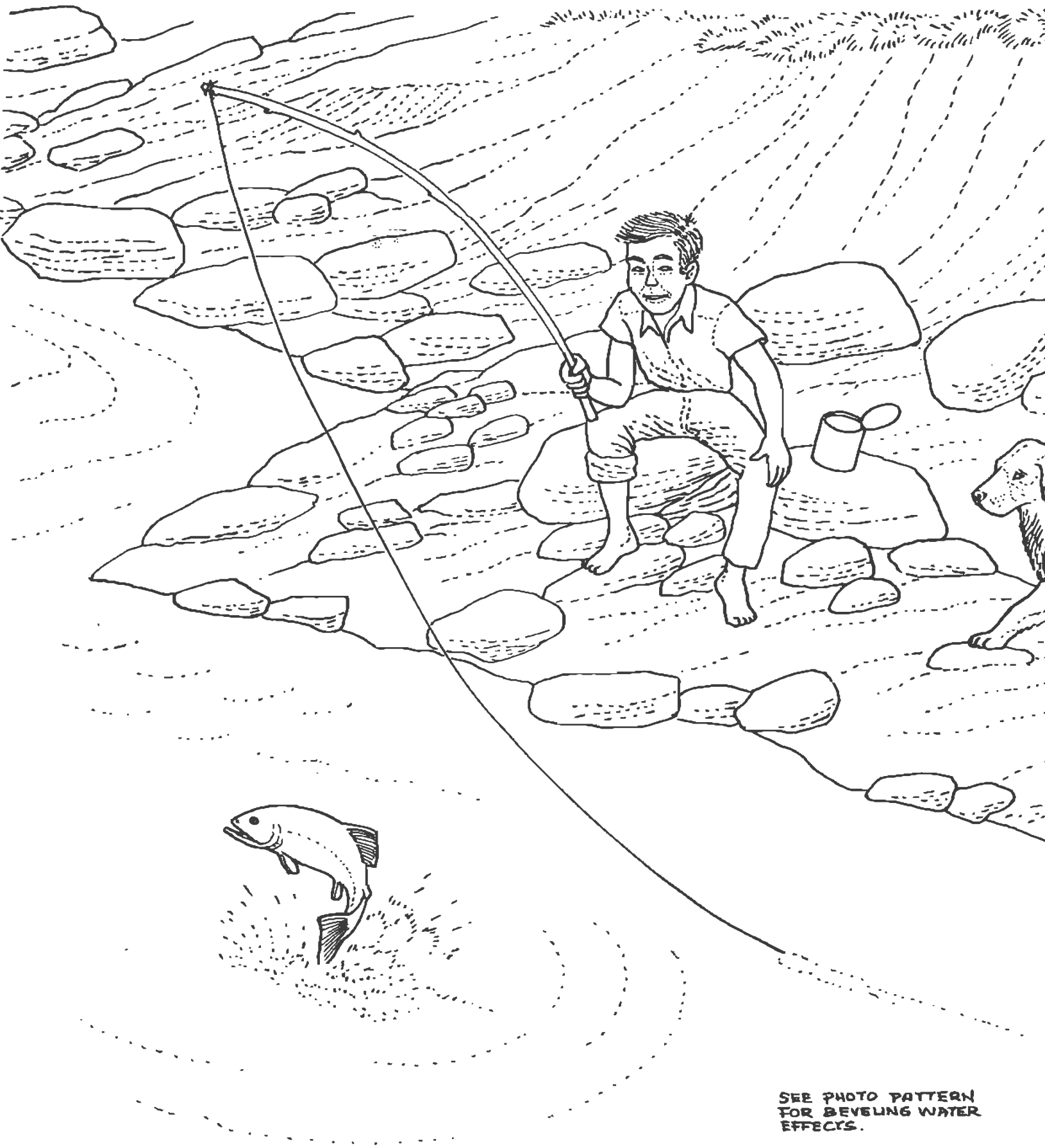
We hope you have enjoyed this past series . . . and that in some way it will have proved useful and added to your leathercraft knowledge. Suggestions are always welcome as to what you, the reader and user, would like in the way of Doodle Pages. Your criticisms, too, are always welcome.

"HOW TO COLOR LEATHER"

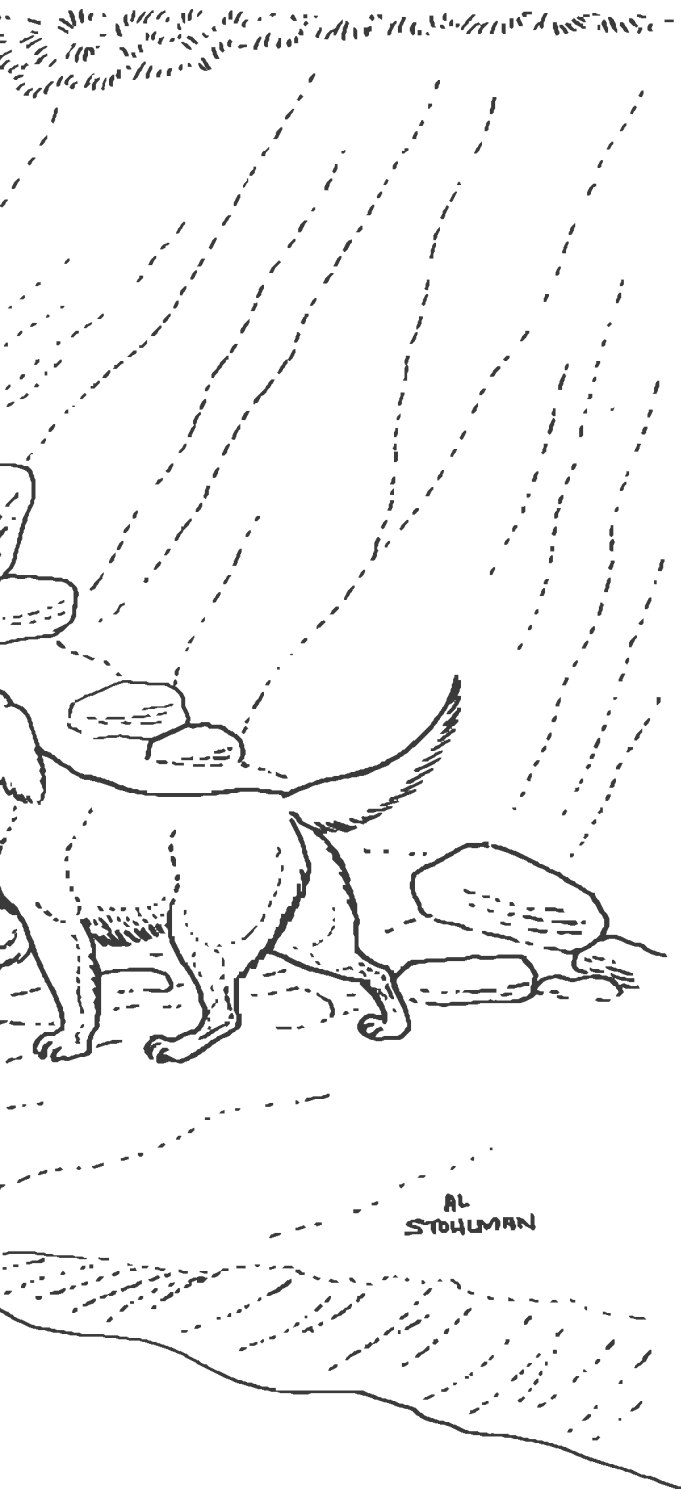
**A full color book that explains in complete detail
how to do intricate coloring on leather
Available at your CRAFTOOL DEALER**

**CRAFTTOOLS USED
ON THIS DESIGN**

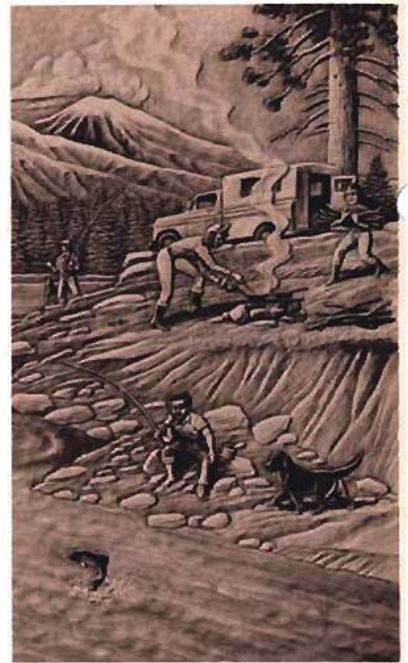
F897 F896 F895 F891 F890 F902
F941 F916 A104 A888
HAIR BLADE 100M No.3 MODELER



SEE PHOTO PATTERN
FOR BEVELING WATER
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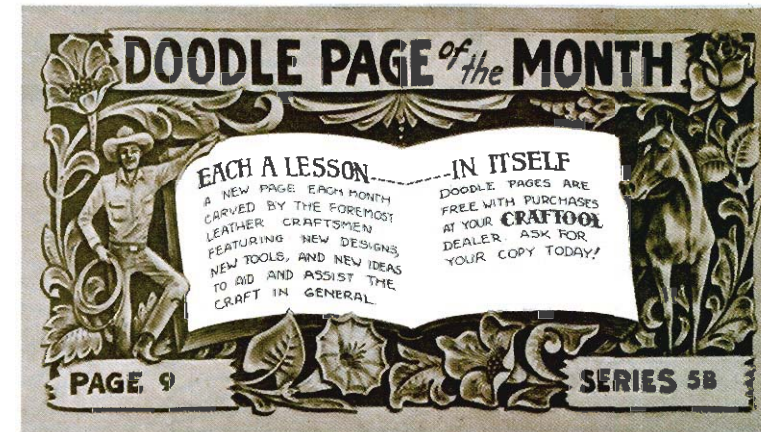
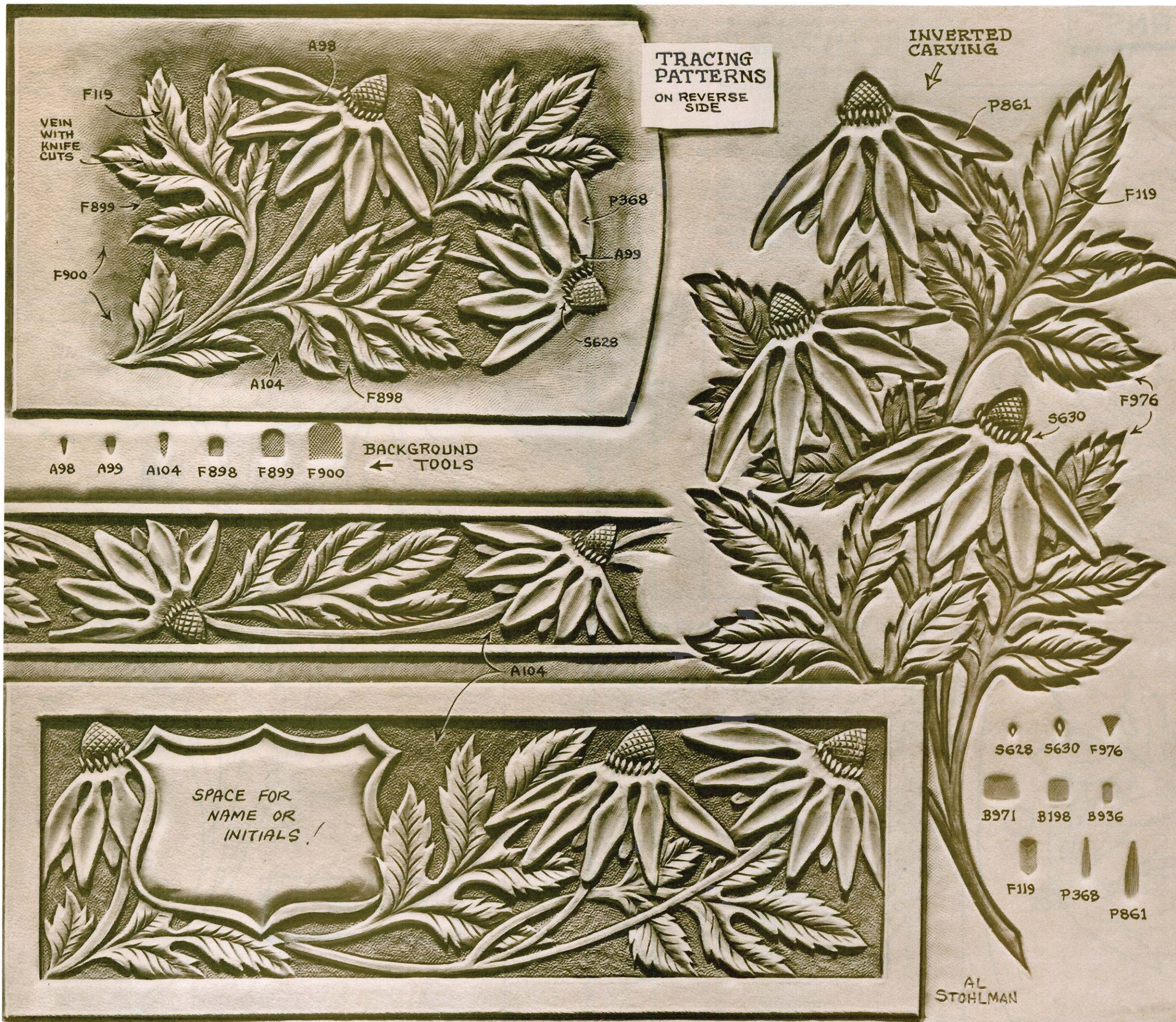
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**F897 F896 F895 F891 F890 F902
F941 F916 A104 A888
HAIR BLADE 100M No. 3 MODELER**



CONEFLOWER

by Al Stohlman

This month begins a four-page series in different style floral designs . . . breaking away from the traditional western patterns that have been the dominating scene. Each of the designs presented will feature the usual photo pattern and the tracing patterns on the reverse side, plus an additional dye chart for coloring suggestions in the event you wish to color your flowers. Please bear in mind that the dye formulas given may vary depending on the dyes used and the differences in the leather tannage. Always experiment on scraps of leather when working up your colors, before applying them to your finished work.

During the late summer the Coneflower parades into full bloom. It is distinguished by the long yellow "rays" (petals) that turn back from the heads of minute greenish flowers. The deeply cut leaves are a good field mark. This is a wide ranging flower that blooms in thickets from Quebec to Florida . . . and west to Manitoba and Arizona.

You will notice on the Photo Pattern at left that the large design, to right of page, is done in the Inverted Carving style. My book: INVERTED CARVING, explains these techniques fully. Since no backgrounding work is required . . . this type of Inverted Carving is ideal for large, borderless areas, such as Handbags, Albums, etc. Here, the coloring would prove to be very effective. Study the examples presented, and perhaps you will find this pattern most useful.

ALPHABET CRAFTTOOLS

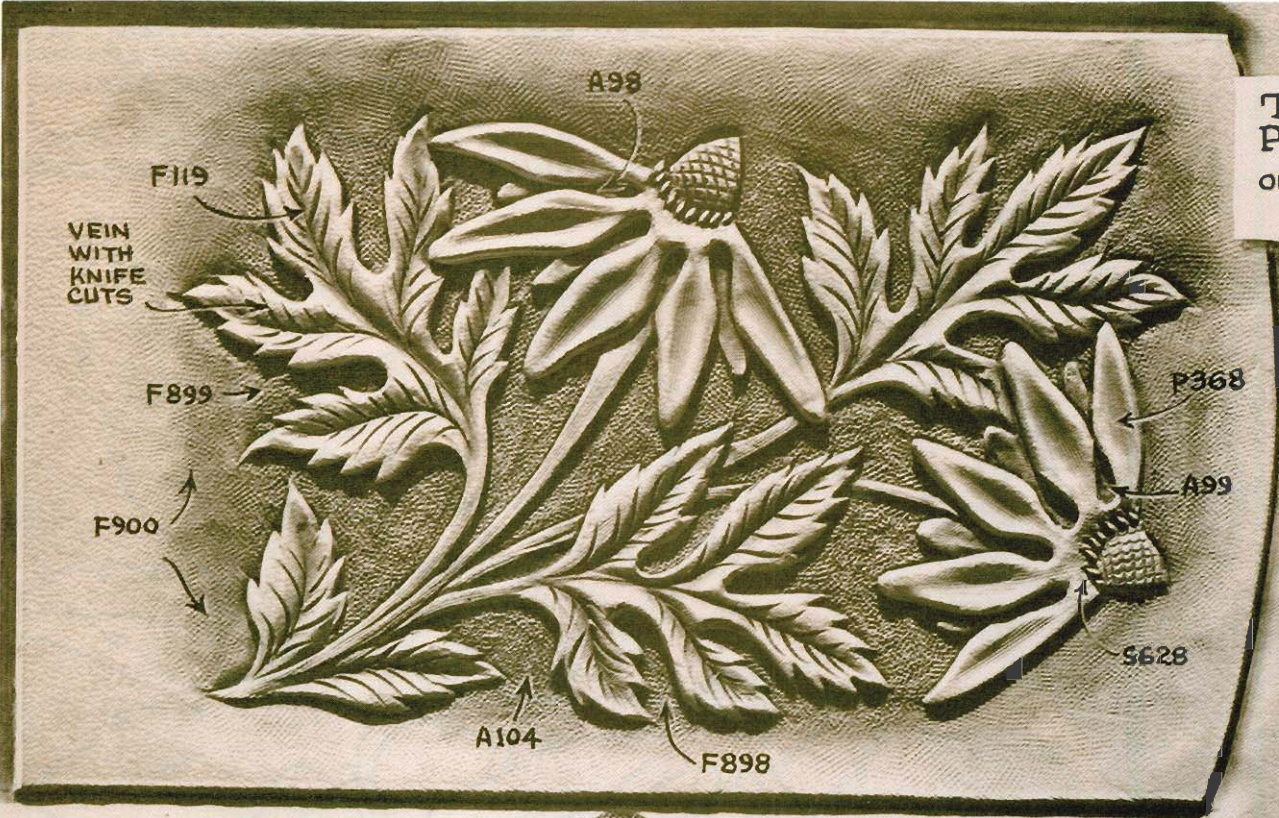
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- #780 Alphabet Crafttool \$1.50 ea.
- #781 Alphabet Crafttool \$1.65 ea.
- #782 Alphabet Crafttool \$1.95 ea.

This Doodle Page Compliments of

TRACING
PATTERNS
ON REVERSE
SIDE





INVERTED CARVING

P861

F119

S630

F976

S628 S630 F976

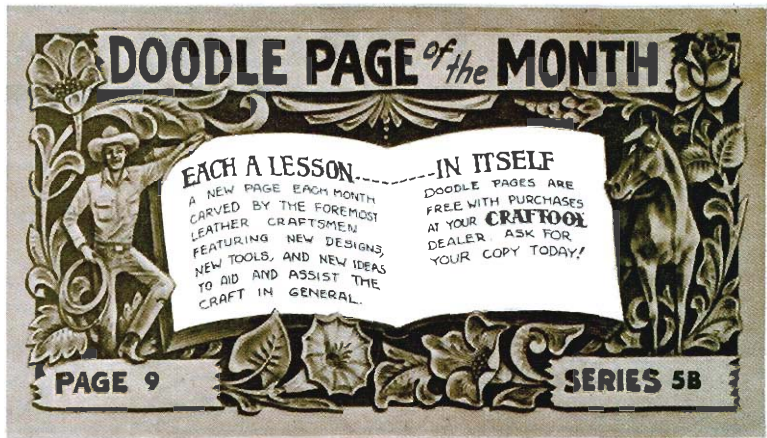
B971 B198 B936

F119

P368

P861

AL
STOHLMAN



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


This Doodle Page Compliments of

TRACING PATTERNS

1 1/2" BELT DESIGN



COLORING SUGGESTIONS:

-  12 PARTS WHITE - 1 YELLOW - 1 PART DARK BROWN - 1 PART GREEN
-  1 PART WHITE - 5 PARTS YELLOW
-  4 PARTS WHITE - 13 PARTS YELLOW - 1 PART LT. BROWN
-  4 PARTS WHITE - 1 PART GREEN - 1 PART YELLOW
-  4 PARTS WHITE - 2 GREEN - 1 YELLOW - 1 MED. BROWN

NOTE: COLORING FORMULAS GIVEN ARE FOR COVA DYES. USE THE DYES OF YOUR CHOICE AND EXPERIMENT ON SCRAPS OF LEATHER TO OBTAIN SATISFACTORY COLOR SHADES.

USE COLOR PICTURES IN BOOKS AND MAGAZINES FOR AUTHENTIC COLOR GUIDES.

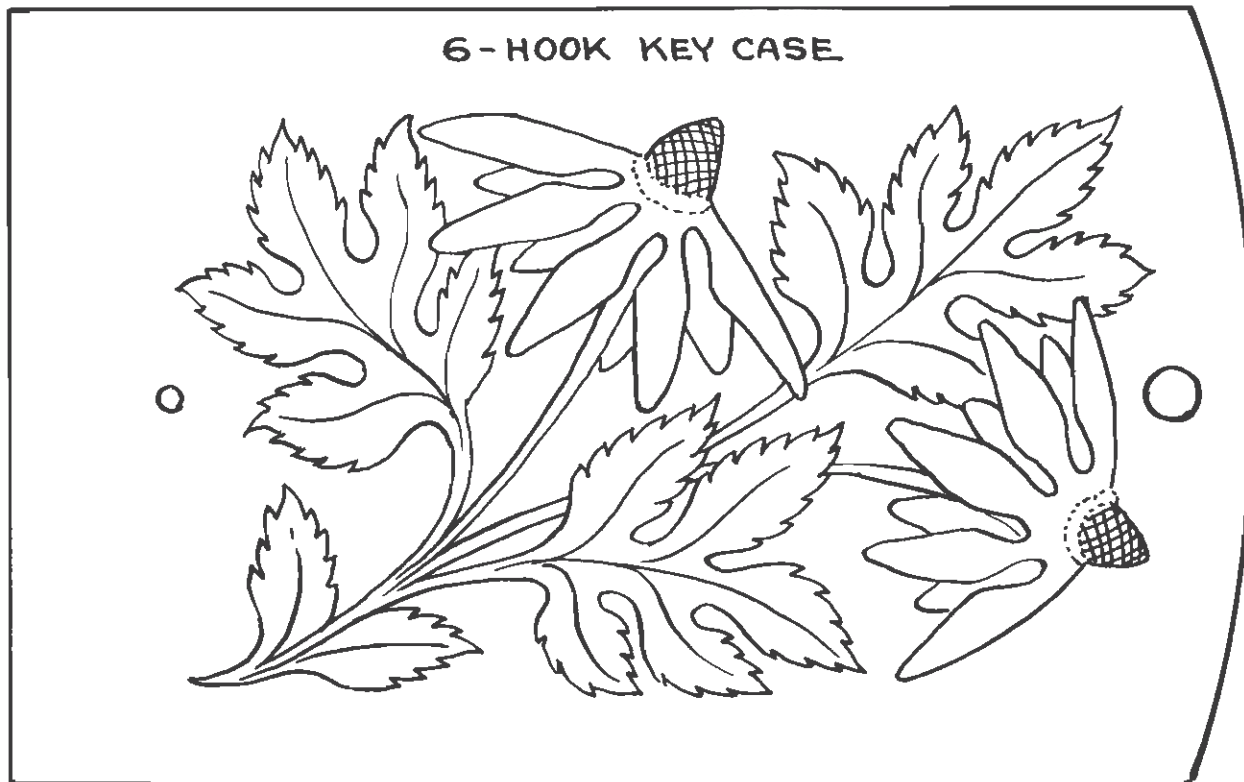
BILDFOLD DESIGN



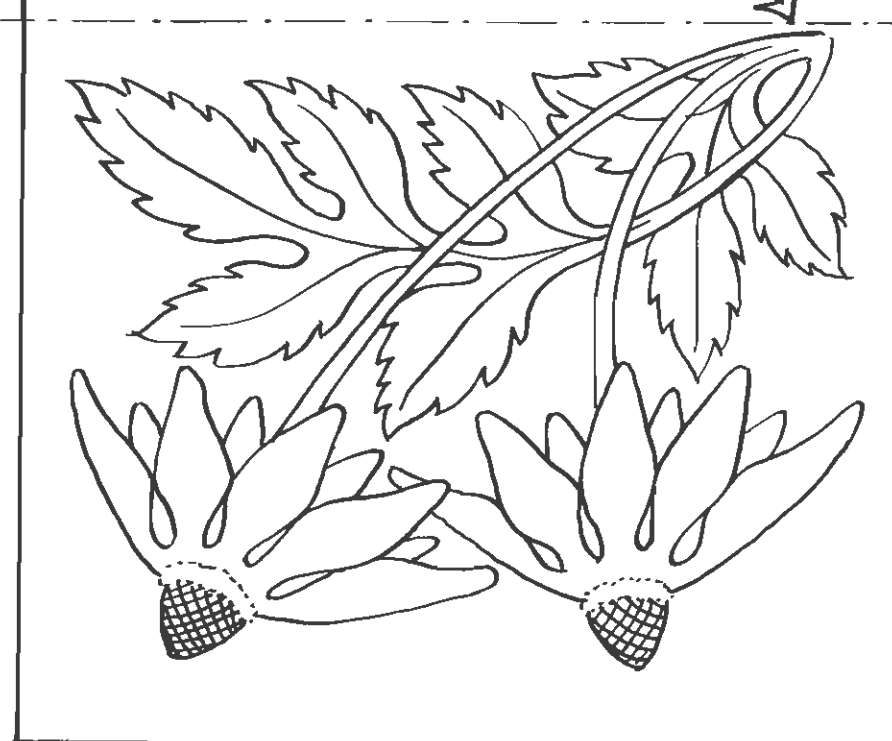
CONEFLOWER

AL
STOHLMAN

6-HOOK KEY CASE



"JIFFY" PURSE 1/2 PATTERN



TRACING PATTERNS

1 1/2" BELT DESIGN



COLOR

-  1
-  1
-  4
-  4
-  4
-  4

BILDFOLD DESIGN



6-HOOK KEY CASE



"JIFFY" PUP



DYING SUGGESTIONS:

2 PARTS WHITE - 1 YELLOW -
1 PART DARK BROWN
1 PART GREEN

1 PART WHITE
5 PARTS YELLOW

4 PARTS WHITE
3 PARTS YELLOW
1 PART LT. BROWN

4 PARTS WHITE
1 PART GREEN
1 PART YELLOW

4 PARTS WHITE
2 GREEN - 1 YELLOW
1 MED. BROWN



CROSS 1/2 PATTERN



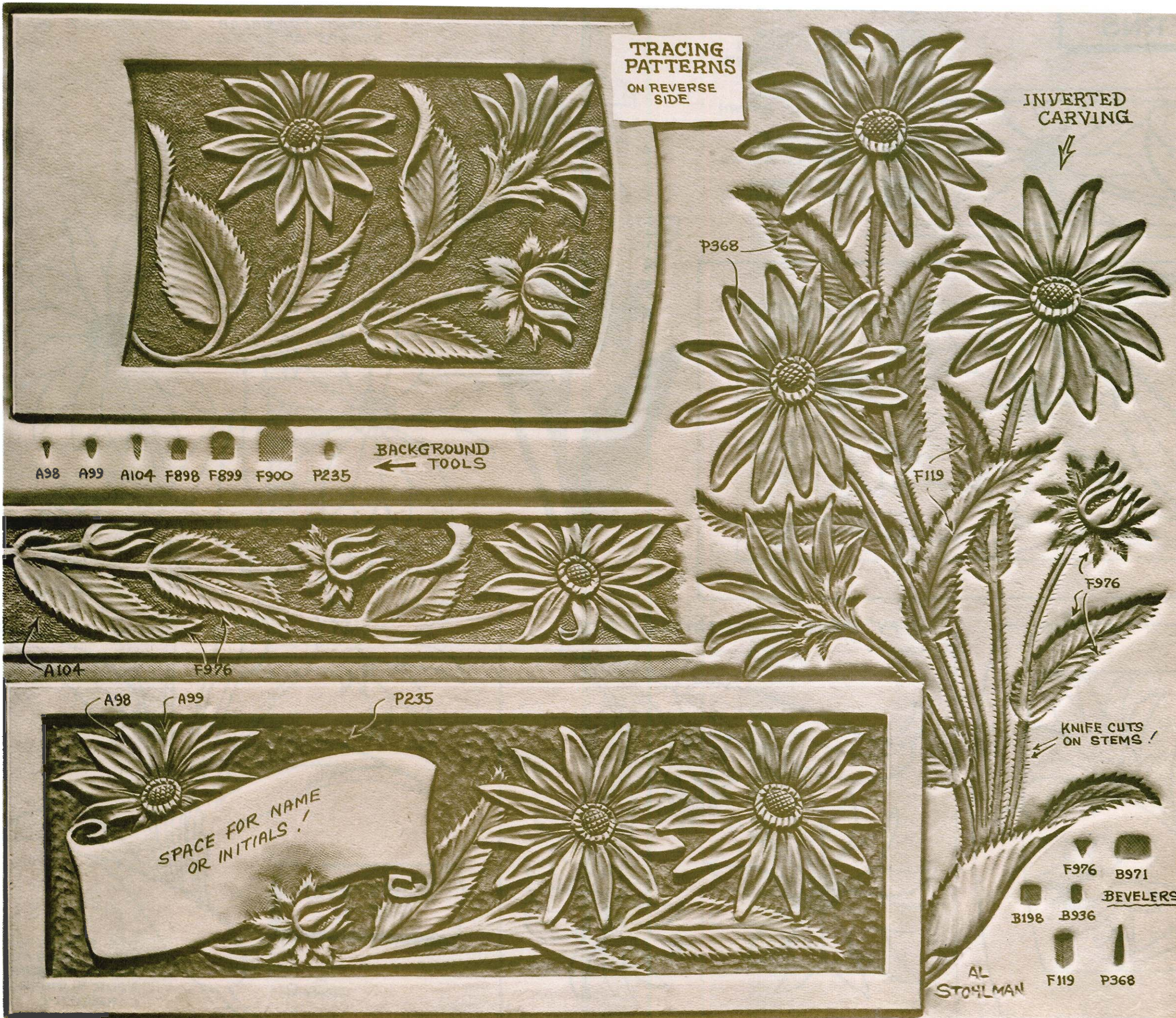
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CONEFLOWER

AL
STOHLMAN



TRACING PATTERNS ON REVERSE SIDE

INVERTED CARVING

BACKGROUND TOOLS

A98 A99 A104 F898 F899 F900 P235

A104 F976 P235

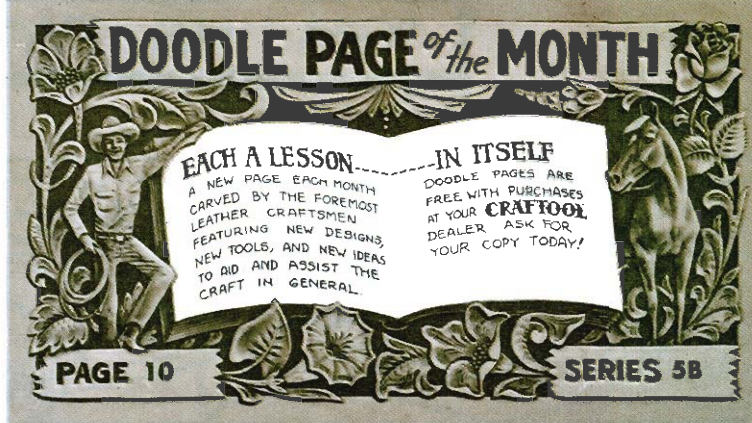
KNIFE CUTS ON STEMS!

F976 B971 BEVELERS

B198 B936

F119 P368

AL STOHLMAN



BLACK-EYED SUSAN

by Al Stohlman

The Black-Eyed Susan is the second in our series of different floral patterns. This flower grows in the fields and wastelands from Nova Scotia to Florida and westward to Manitoba, Colorado and Texas. It grows up to 3 ft. tall and is usually hairy, with stiff hairs all over the stems. These are cut in with the swivel knife. Study the examples shown in the Inverted and Regular carving techniques.

The Inverted carving technique works very well with designs such as this where large open background areas occur. The Key Case and Belt design are backgrounded with the #A104 tool. The Billfold at bottom of photo is backgrounded with the small shaver #P235. Many variations are possible. Whether Inverted or Regular carving . . . the "hairy" effects of the stems are cut lightly with the swivel knife after all other work has been completed . . . much the same as for decorative cutting.

This design is very simple to do and requires a minimum of tools. The pointed beveler #F976 is used with impressions very close together. Pay particular attention to the Inverted part of the page. Here, you will notice that the pointed tool is used in reverse of the regular carving techniques. However, you will also notice that in certain areas of the design, where the leaf overlaps other pattern areas, the tool is used in the regular manner. It is suggested that you obtain a copy of: "INVERTED CARVING" for full details on how to do this kind of work.

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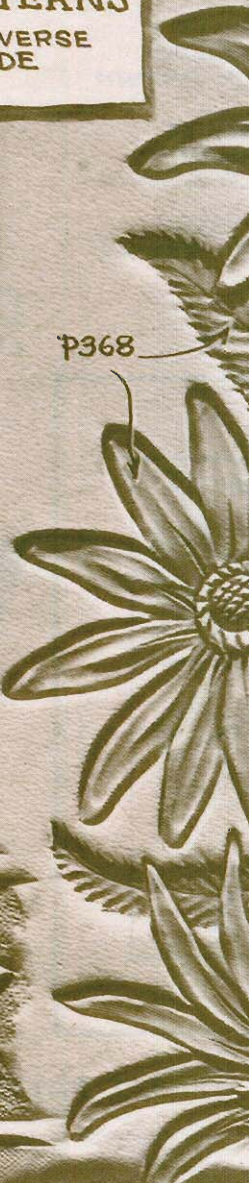
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This Doodle Page Compliments of

TRACING
PATTERNS
ON REVERSE
SIDE

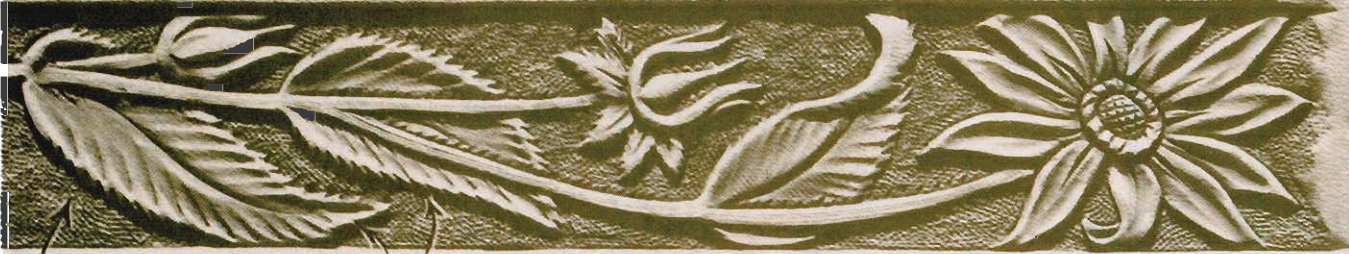


P368



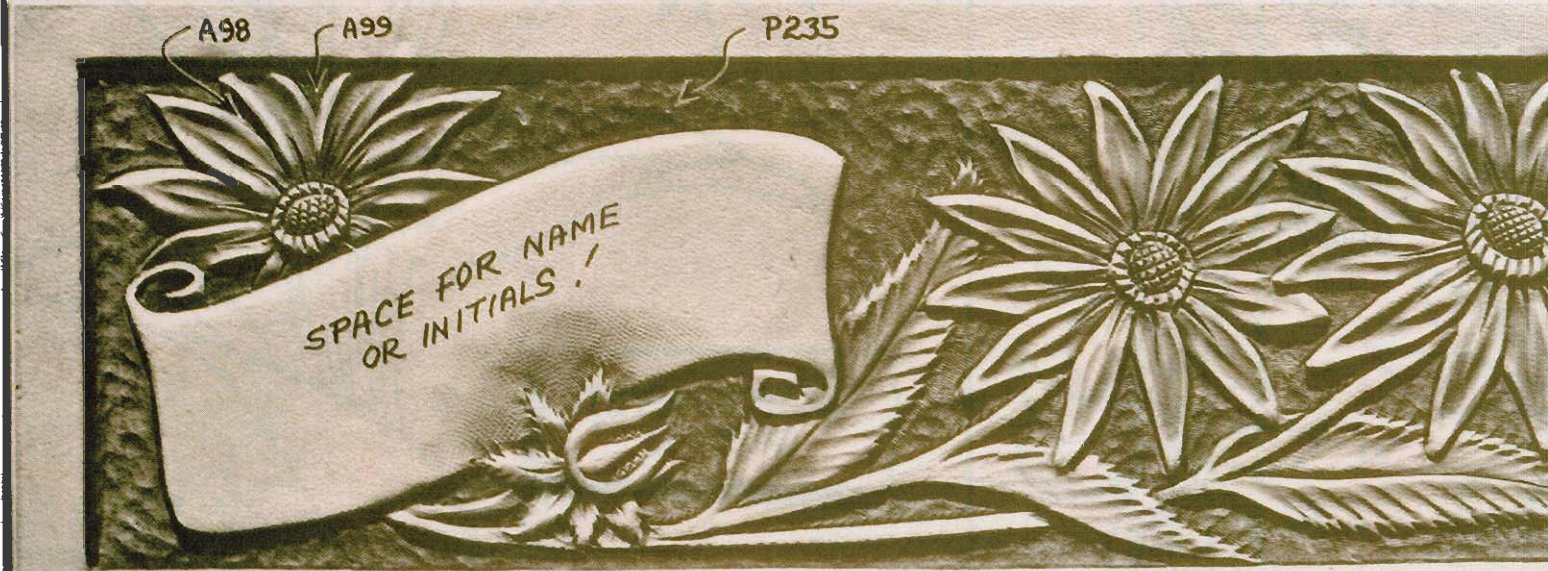
A98 A99 A104 F898 F899 F900 P235

BACKGROUND
← TOOLS



A104

F976



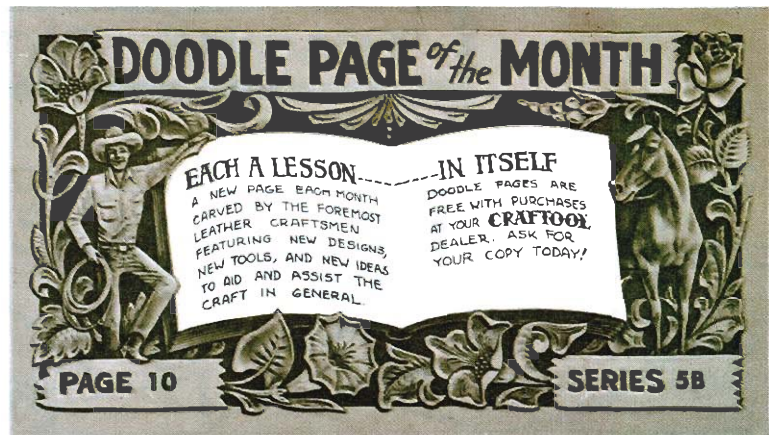
A98

A99

P235



INVERTED CARVING



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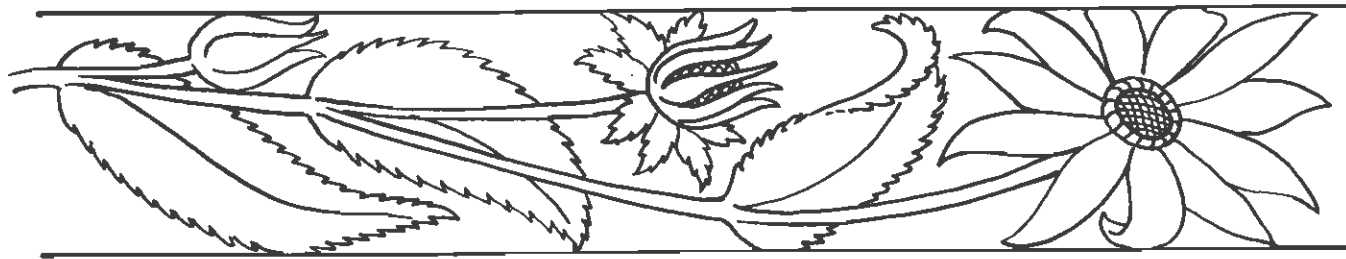
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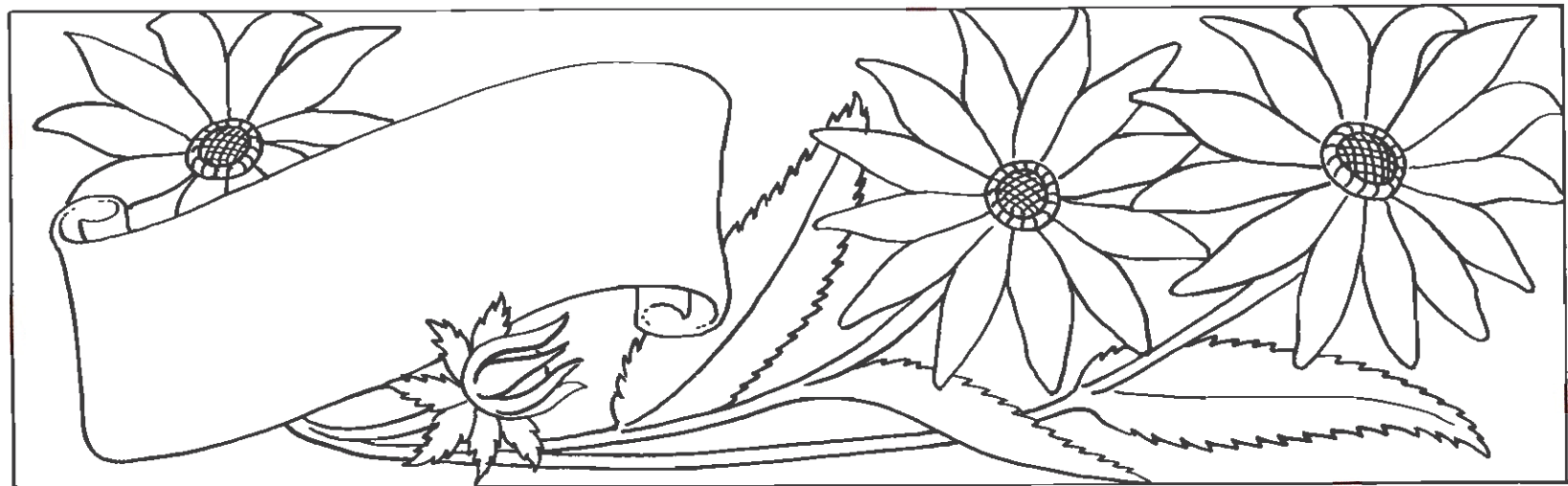
This Doodle Page Compliments of

TRACING PATTERNS

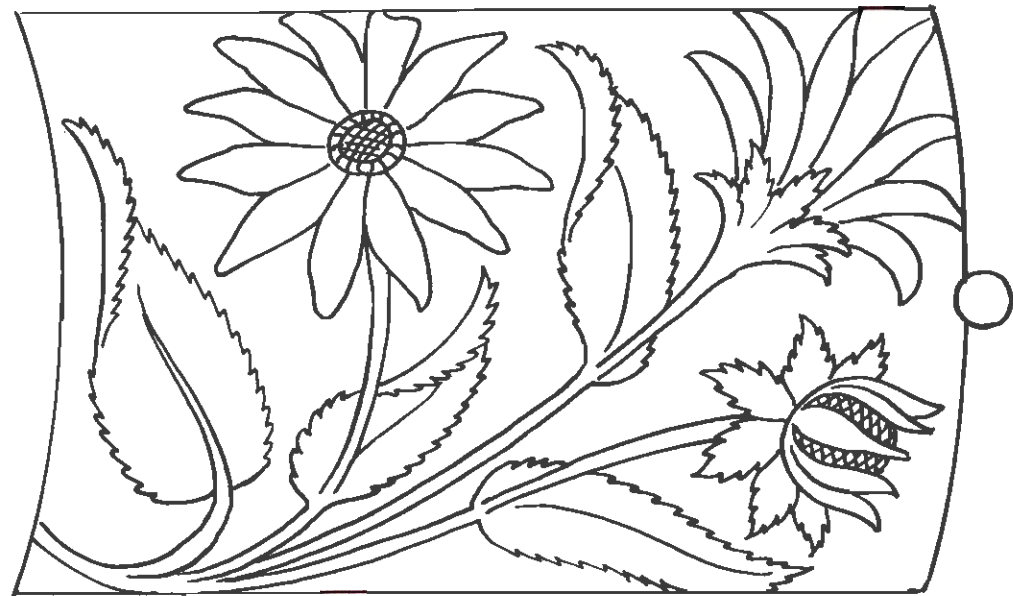
1/2" BELT DESIGN







BILDFOLD DESIGN



6-HOOK KEY CASE



COLORING SUGGESTIONS:

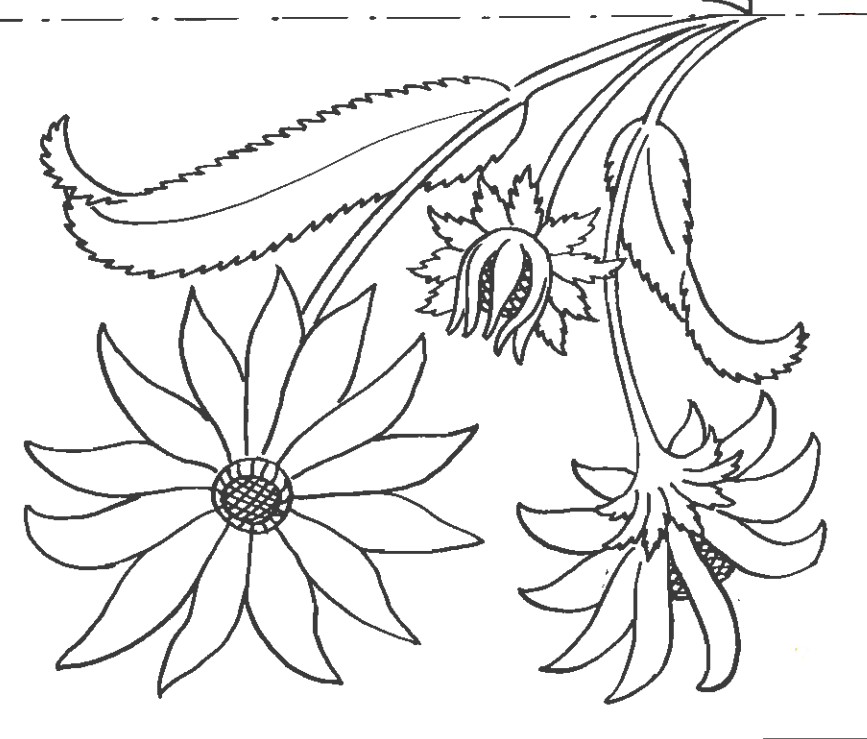
-  1 PART WHITE
13 PARTS YELLOW
1 PART LT. BROWN
-  1 PART WHITE
5 PARTS YELLOW
1 PART LT. BROWN
-  4 PARTS WHITE
4 PARTS GREEN
1 PART LT. BROWN
-  4 PARTS GREEN
1 PART LT. BROWN

COLOR FORMULAS SHOWN ARE FOR COVA-DYES. OTHER DYES WILL REQUIRE DIFFERENT FORMULAS. EXPERIMENT ON SCRAPS OF LEATHER.

REDDISH-BROWN CENTERS



"JIFFY" PURSE..... 1/2 PATTERN



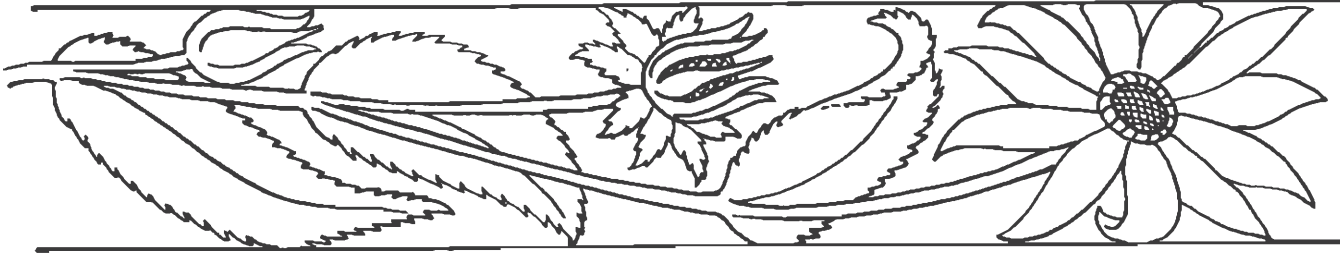
BLACK-EYED SUSAN

AL STOHLMAN





USE BOOKS OR MAGAZINES TO AID IN COLORING YOUR FLOWERS CORRECTLY.

TRACING PATTERNS

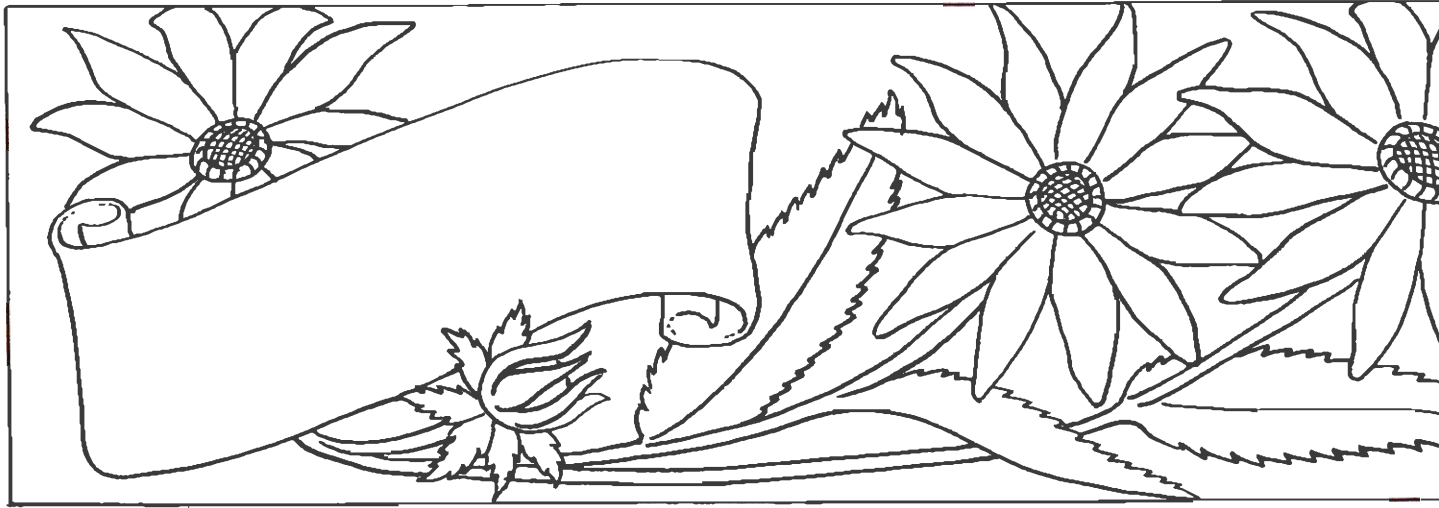
1 1/2" BELT DESIGN



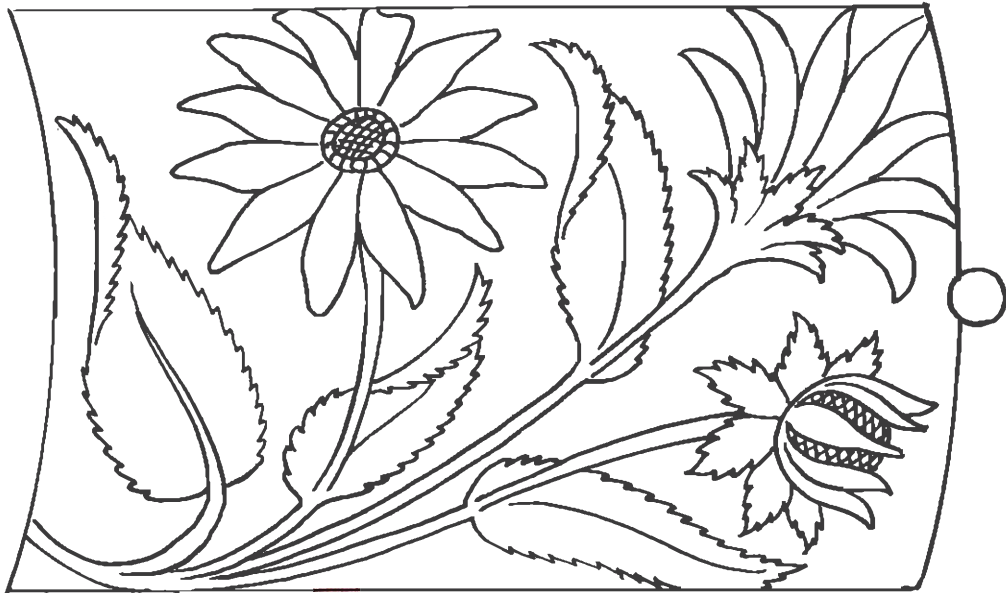
COLORING

-  1 PA
13 PA
1 PA
-  1 PA
5 PA
1 PA
-  4 PA
4 PA
1 PA
-  4 PA
1 PA

BILDFOLD DESIGN



6-HOOK KEY CASE



"JIFFY" PU



IG SUGGESTIONS :

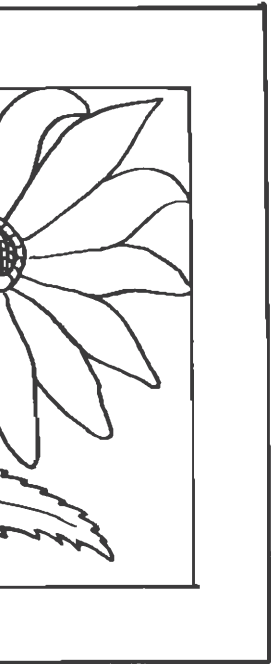
RT WHITE
RTS YELLOW
RT LT. BROWN

RT WHITE
RTS YELLOW
RT LT. BROWN

RTS WHITE
RTS GREEN
RT LT. BROWN

RTS GREEN
RT LT. BROWN

REDDISH-
BROWN
CENTERS



RSE 1/2 PATTERN



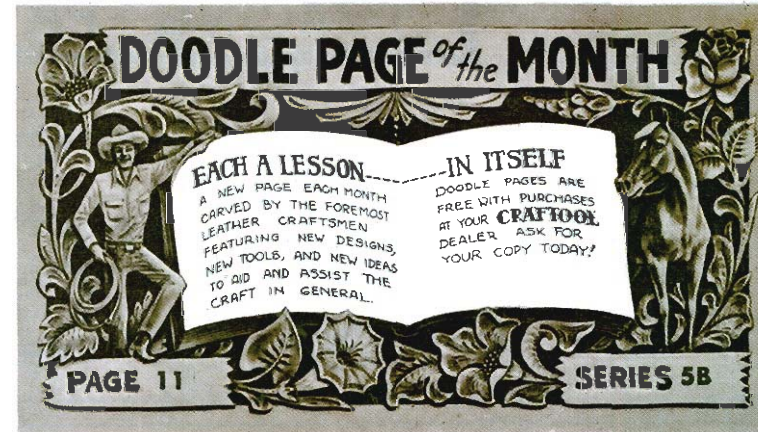
COLOR FORMULAS SHOWN ARE FOR COVA-
DYES. OTHER DYES WILL REQUIRE DIFF-
ERENT FORMULAS. EXPERIMENT ON
SCRAPS OF LEATHER.



**BLACK-EYED
SUSAN**

AL
STOHLMAN

USE BOOKS OR
MAGAZINES TO
AID IN COLORING
YOUR FLOWERS
CORRECTLY.



ROSEBUD ORCHID

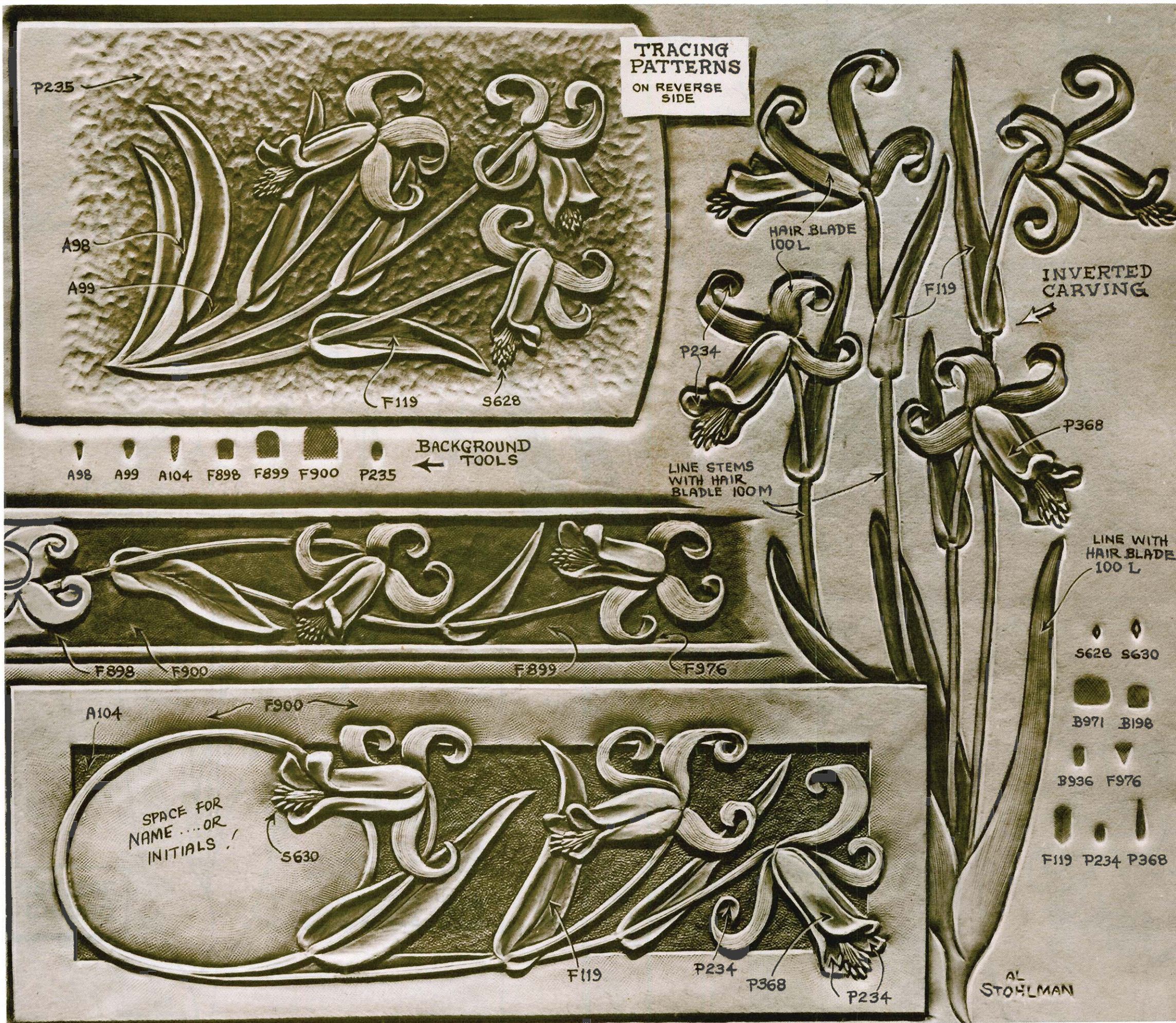
by Al Stohlman

The Rosebud Orchid is a most unusual flower in that it has only one leaf, about half way up the stem. The sepals extend outward and are rolled up at the tips. The three petals grow close together around the column, simulating a long rosebud. The dye chart on the reverse side, along with the Tracing Patterns, shows the approximate coloring to use. However, for authentic coloring one might look up this flower in books or magazines with color reproductions. Some variations in colorings will be evident.

This is a design that adapts itself well to the Inverted carving technique . . . as large, open background areas are quite evident. Few tools are needed to work up this pattern. You will note that the only shading on the sepals occurs at the tips . . . in the rolled back areas. These are then lined with the large hair blade. The small hair blade is used on the stems.

The Key Case, shown at left, is backgrounded with the P235 pear shaver. This is a very effective technique to use in large background areas, if the inverted carving is not used. The Belt design shows all of the background areas matted down with the figure carving matting bevelers. The Billfold, at the bottom of the page, is backgrounded with the A104 tool.

Carefully study all of the examples shown and use the method of your choice. Note how tool #F119 is used only in the center of the leaves.



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- | | | |
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| #781 Alphabet Crafttool | | \$1.65 ea. |
| #782 Alphabet Crafttool | | \$1.95 ea. |

This Doodle Page Compliments of

TRACING PATTERNS
ON REVERSE SIDE

P235

A98

A99

F119

S628

- A98
- A99
- A104
- F898
- F899
- F900
- P235

BACKGROUND TOOLS

P234

HAIR 100

LINE STEMS WITH HAIR BLADDE 100M



A104

F900

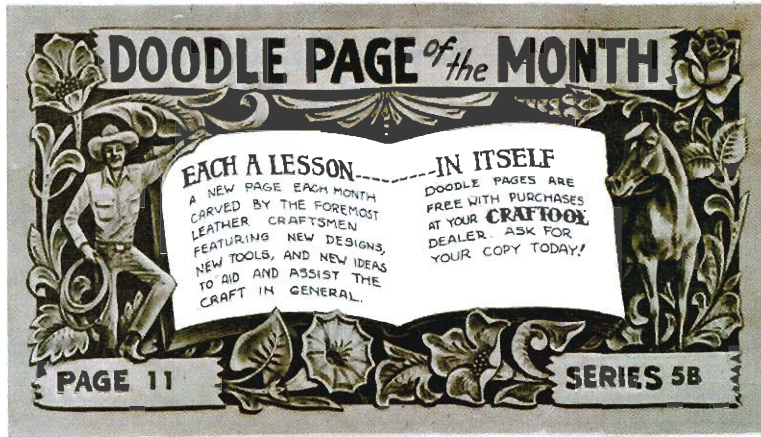
SPACE FOR NAME ...OR INITIALS !

S630

F119

P234

P368



ROSEBUD ORCHID

by Al Stohman

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for professional letters without swivel knife

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This Doodle Page Compliments of

TRACING PATTERNS

1 1/2" BELT DESIGN



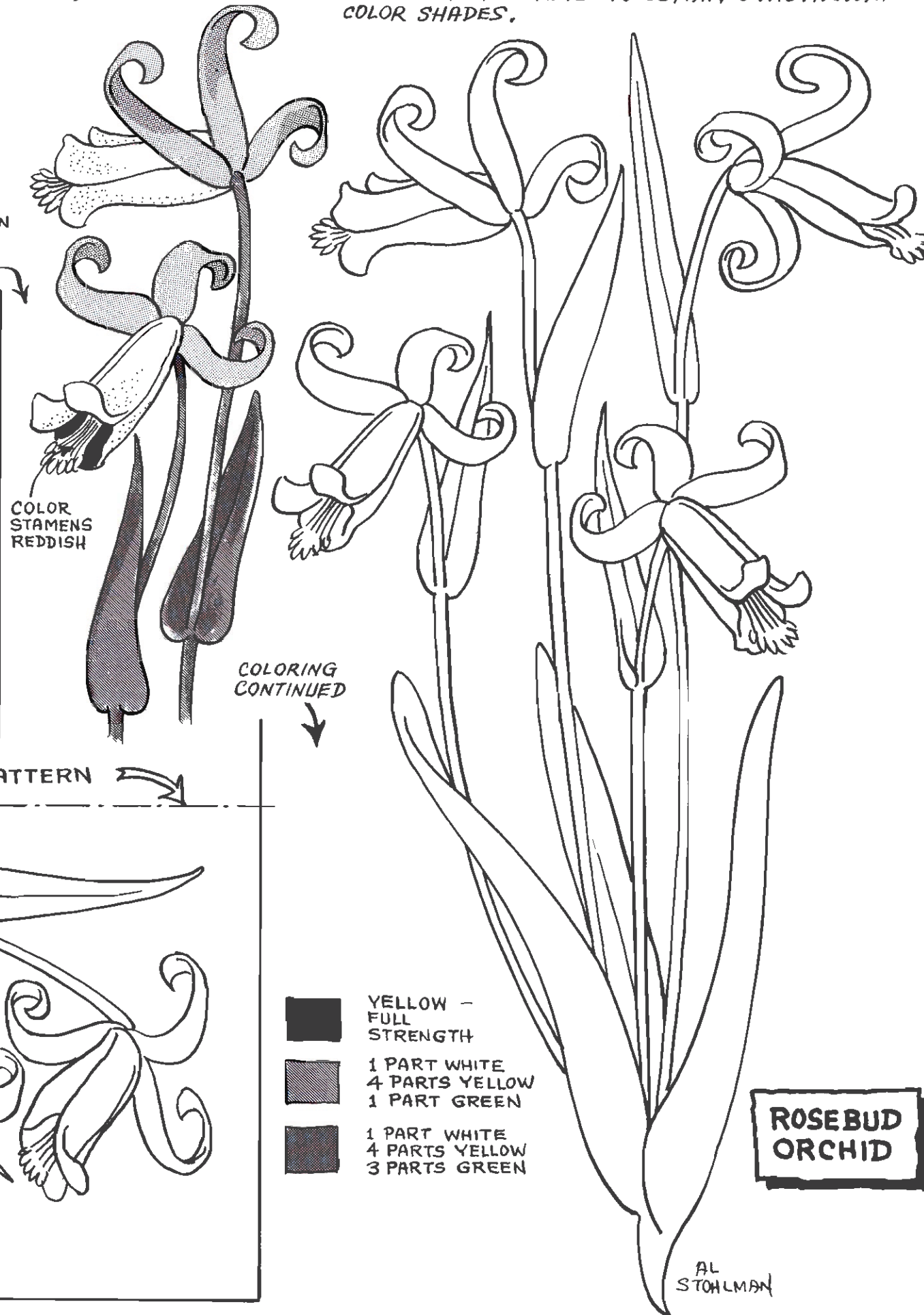
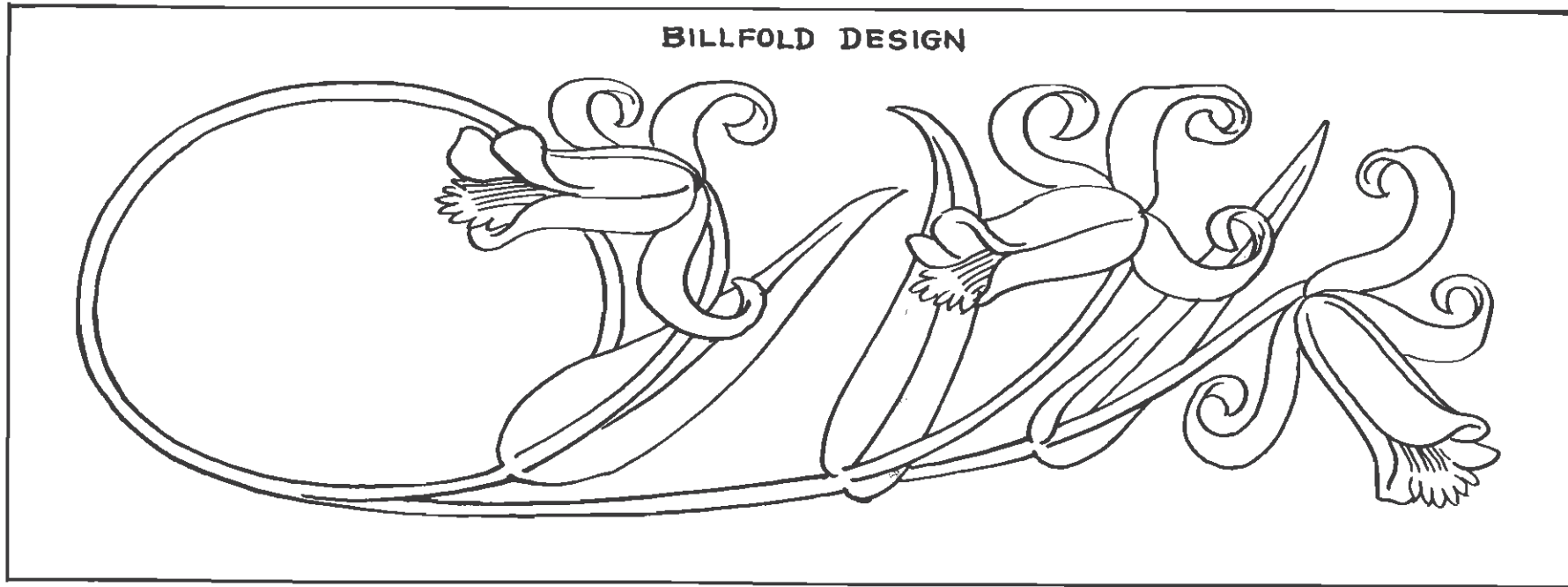
COLORING SUGGESTIONS :

-  WHITE — (USE ON PETALS)
FULL STRENGTH
-  8 PARTS WHITE
1 PARTS BLUE
(SHADE PETALS)
-  4 PARTS WHITE
1 PART YELLOW
-  4 PARTS WHITE
1 PART YELLOW
1 PART MED. BROWN

NOTE: COLOR FORMULAS GIVEN ARE FOR COVA DYES. USE THE DYES OF YOUR CHOICE AND EXPERIMENT ON SCRAPS TO OBTAIN SATISFACTORY COLOR SHADES.

.... CONTINUED BELOW

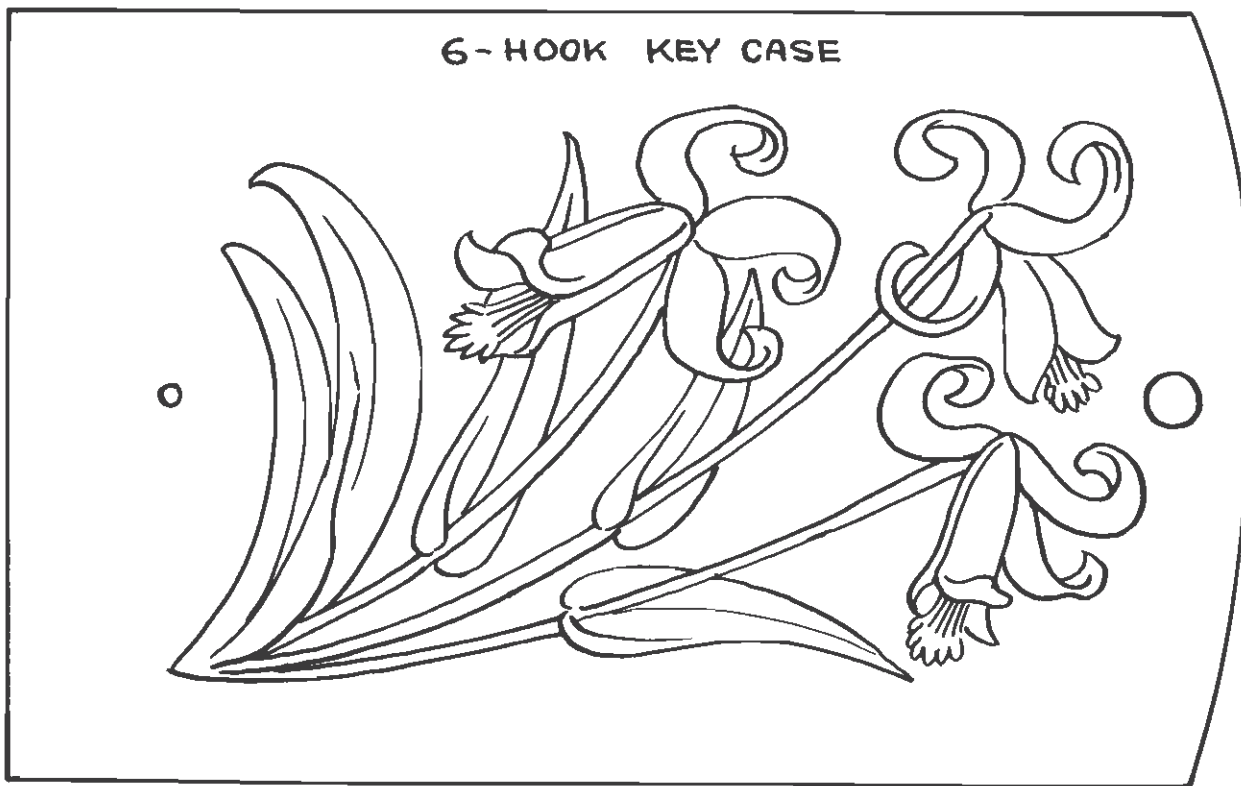
BILDFOLD DESIGN



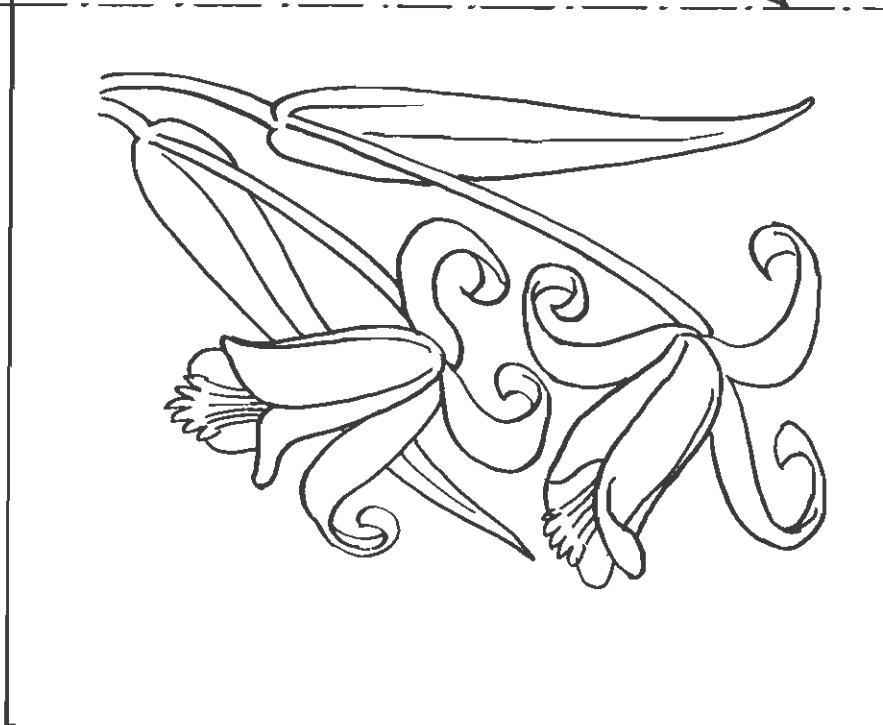
COLOR STAMENS REDDISH




COLORING CONTINUED

6-HOOK KEY CASE



"JIFFY" PURSE 1/2 PATTERN



-  YELLOW — FULL STRENGTH
-  1 PART WHITE
4 PARTS YELLOW
1 PART GREEN
-  1 PART WHITE
4 PARTS YELLOW
3 PARTS GREEN

ROSEBUD ORCHID

AL STOLLMAN

TRACING PATTERNS

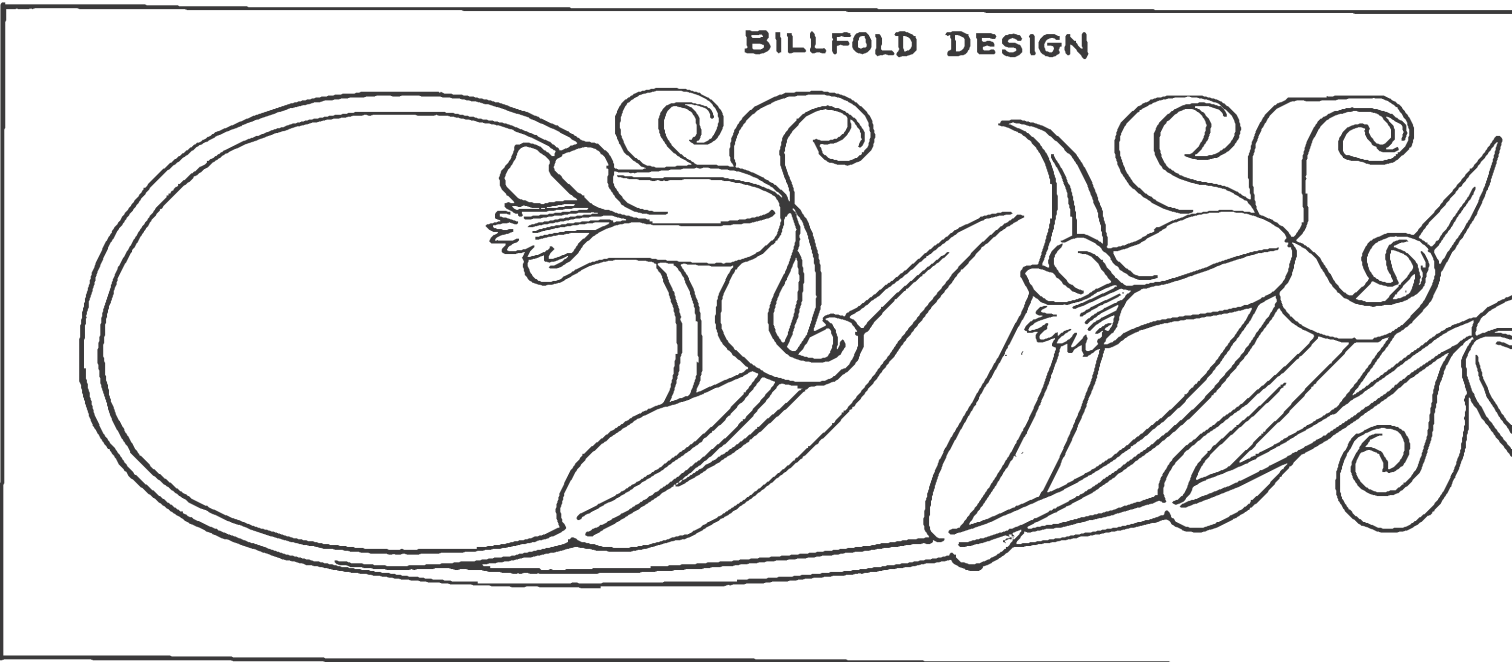
1 1/2" BELT DESIGN



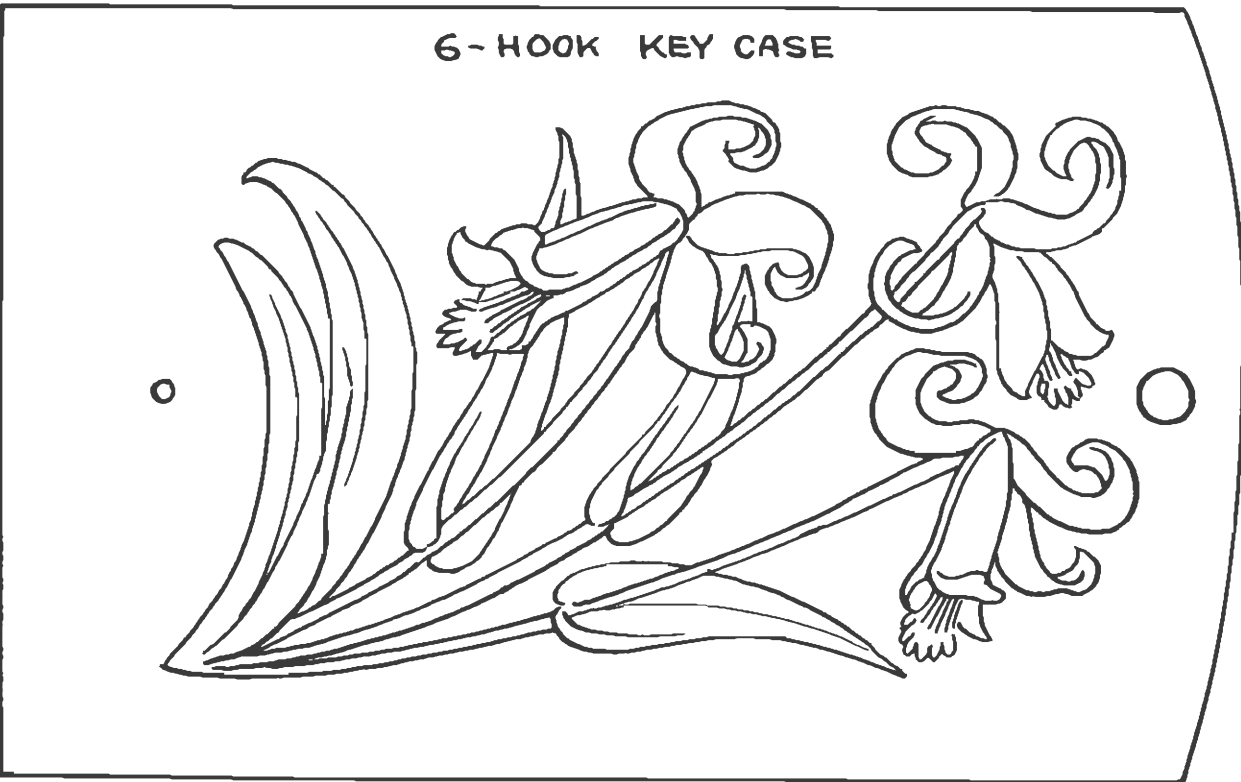
COLOR

	W
	F
	S
	8
	1
	(
	4
	1
	4
	1
	1

BILFOLD DESIGN



6-HOOK KEY CASE



"JIFFY" PU



RING SUGGESTIONS :

WHITE — (USE ON PETALS)
 FULL
 STRENGTH

PARTS WHITE
 PARTS BLUE
 SHADE PETALS)

PARTS WHITE
 PART YELLOW

PARTS WHITE
 PART YELLOW
 PART MED. BROWN

CONTINUED BELOW



COLOR
 STAMENS
 REDDISH

COLORING
 CONTINUED

ROSE 1/2 PATTERN



NOTE: COLOR FORMULAS GIVEN ARE FOR COVA
 DYES. USE THE DYES OF YOUR CHOICE AND EX-
 PERIMENT ON SCRAPS TO OBTAIN SATISFACTORY
 COLOR SHADES.



YELLOW —
 FULL
 STRENGTH



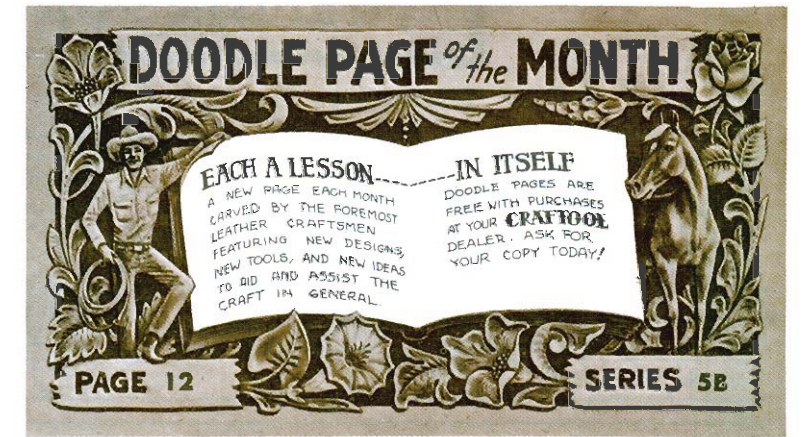
1 PART WHITE
 4 PARTS YELLOW
 1 PART GREEN



1 PART WHITE
 4 PARTS YELLOW
 3 PARTS GREEN

**ROSEBUD
 ORCHID**

AL
 STOLLMAN



NEW ENGLAND ASTER by Al Stohlman

The New England Aster is characterized by leaves which have two "ears" projecting around the stem. The flowers are often colored a deep violet or purple, occasionally white or pink. This flower grows in the meadows and woodland openings from Quebec to Maryland and westward to Alberta, Kansas and Kentucky. This is definitely a flower pattern for the Eastern leather carvers.

In simulating the seeds, I have used the elongated seed tools. Naturally, the smaller the flower, the smaller the seed tool. Here, again, the Inverted carving technique is very effective. This method of carving is much faster especially where designs have large, open background areas. Few tools are needed. Study the Photo Pattern and note how the tools have been used. The pointed bevelers should always be used in the hard-to-get-at areas, to accent the detail. The leaves are very simple to work. All that is required is to bevel them with a minimum of pear shading work. The veins are very effectively cut in with the swivel knife. In my opinion, the knife is better for veining than a regular veining tool, as the shapes of the leaves are not consistent with one another. You will notice in the Inverted carving designs . . . there are portions that must be carved in the regular manner. These are the areas where one part of the design overlaps another. Outside of this, all of the outlines of the design are stamped in the inverted manner. Once you "get the hang" of this type of carving; you will like its speed and simplicity.

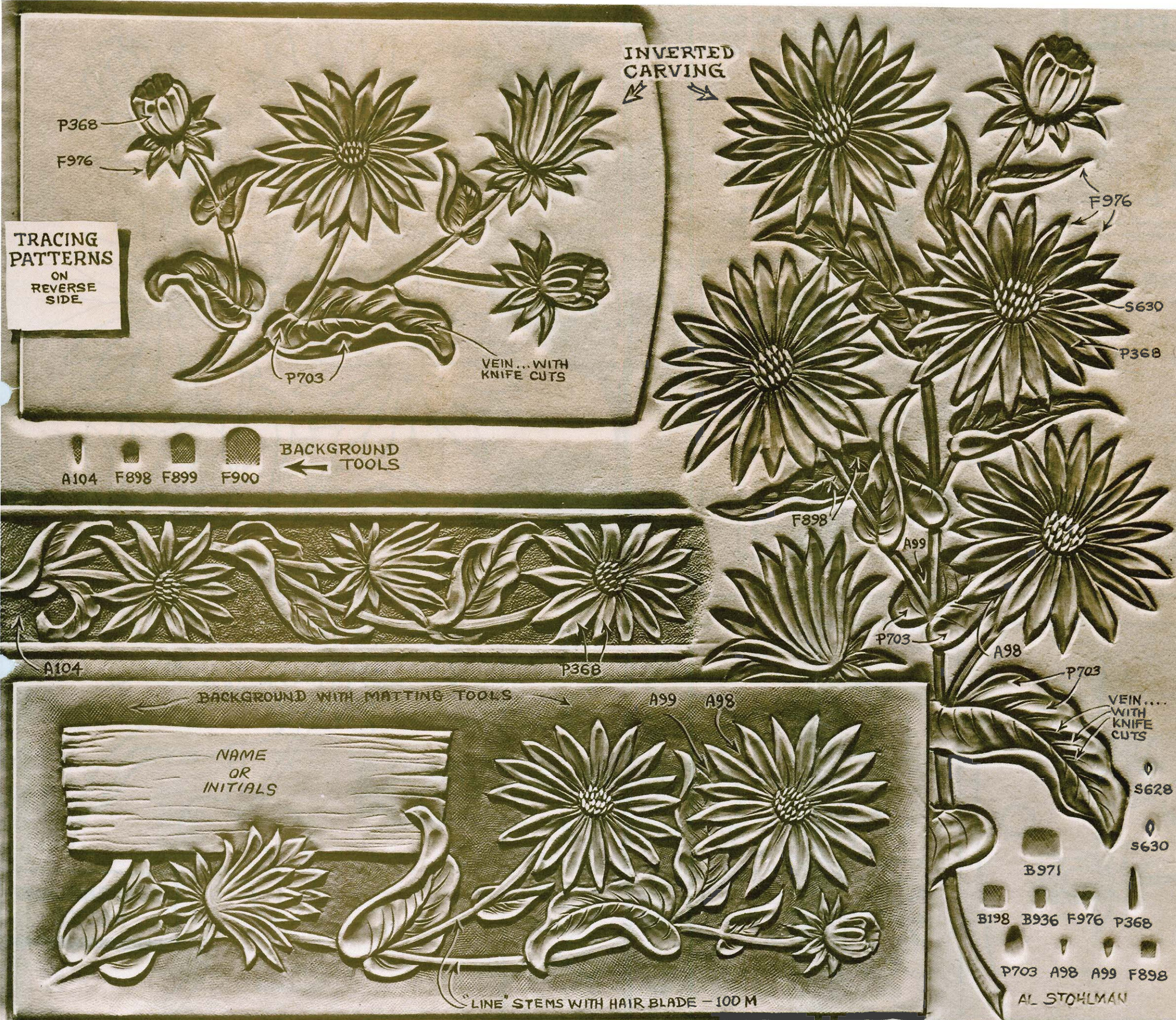
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This Doodle Page Compliments of



INVERTED CARVING

P368

F976

TRACING PATTERNS ON REVERSE SIDE

P703

VEIN... WITH KNIFE CUTS

A104 F898 F899 F900

BACKGROUND TOOLS



A104

P368

F898

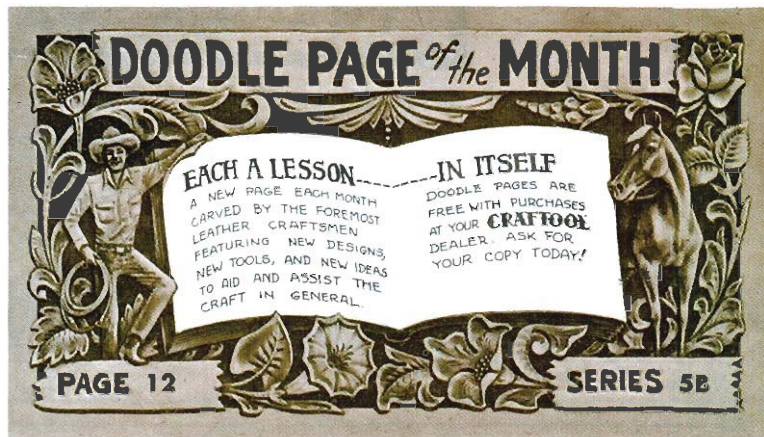
BACKGROUND WITH MATTING TOOLS

A99

A98

NAME OR INITIALS

"LINE" STEMS WITH HAIR BLADE - 100 M



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by Al Stohlman

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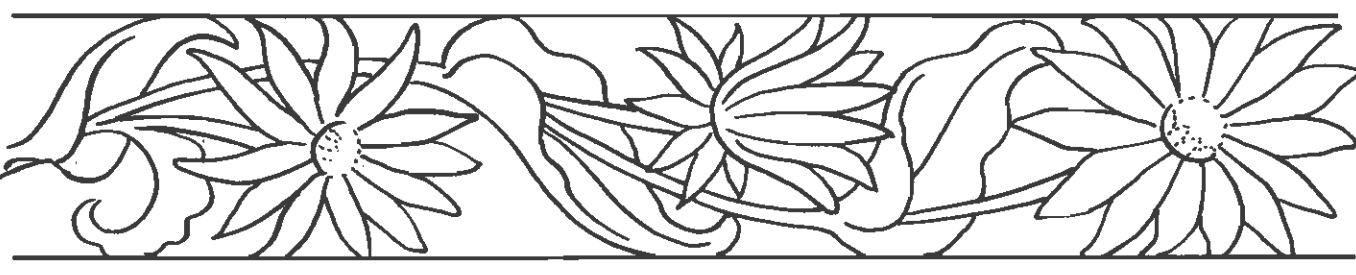
TRACING PATTERNS

COLORING SUGGESTIONS :

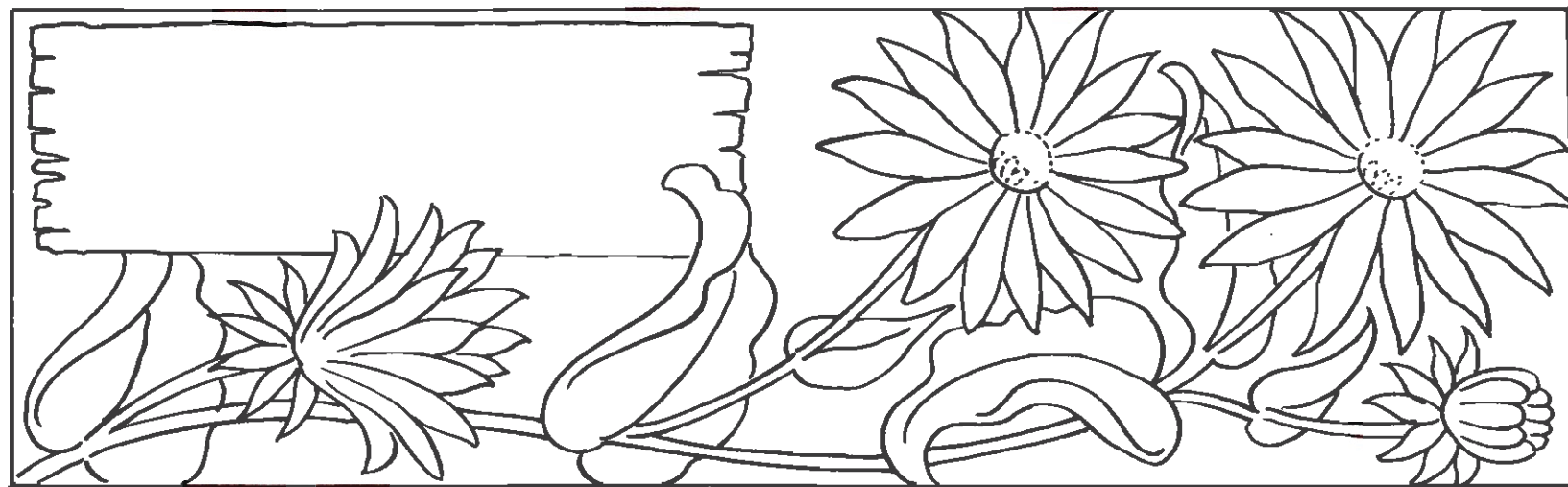
COLOR FORMULAS SHOWN ARE FOR COVA DYES. OTHER DYES WILL REQUIRE DIFFERENT FORMULAS. EXPERIMENT ON SCRAPS OF LEATHER.

- | | |
|---|----------------|
|  | 8 PARTS WHITE |
|  | 1 PART BLUE |
|  | 3 PARTS RED |
|  | 12 PARTS WHITE |
|  | 1 PART BLUE |
|  | 3 PARTS RED |
|  | 3 PARTS WHITE |
|  | 4 PARTS GREEN |
|  | 1 PART ORANGE |
|  | 3 PARTS WHITE |
|  | 6 PARTS GREEN |
|  | 1 PART ORANGE |

1 1/2" BELT DESIGN



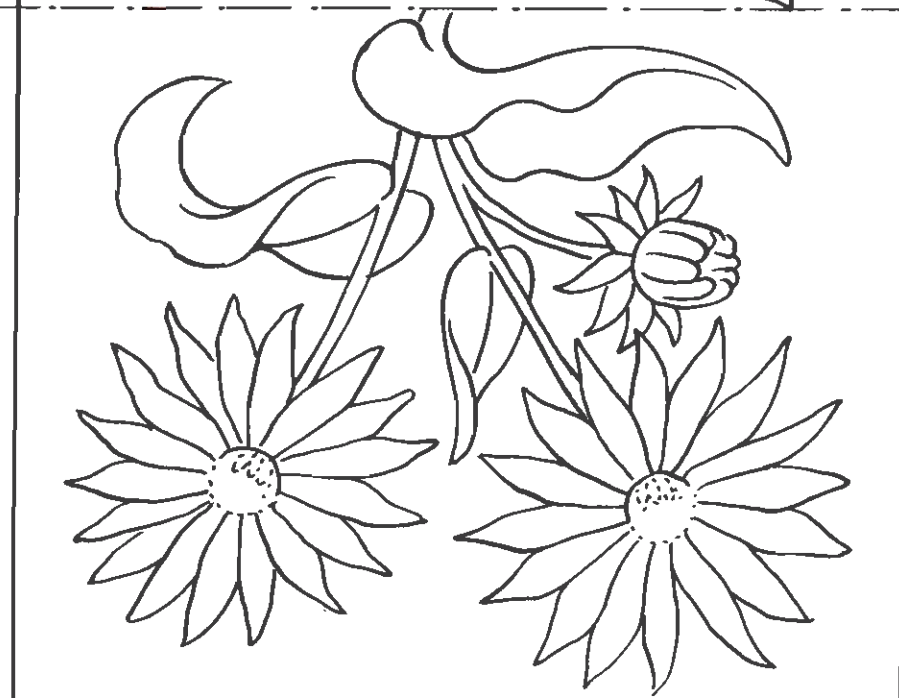
BILDFOLD DESIGN



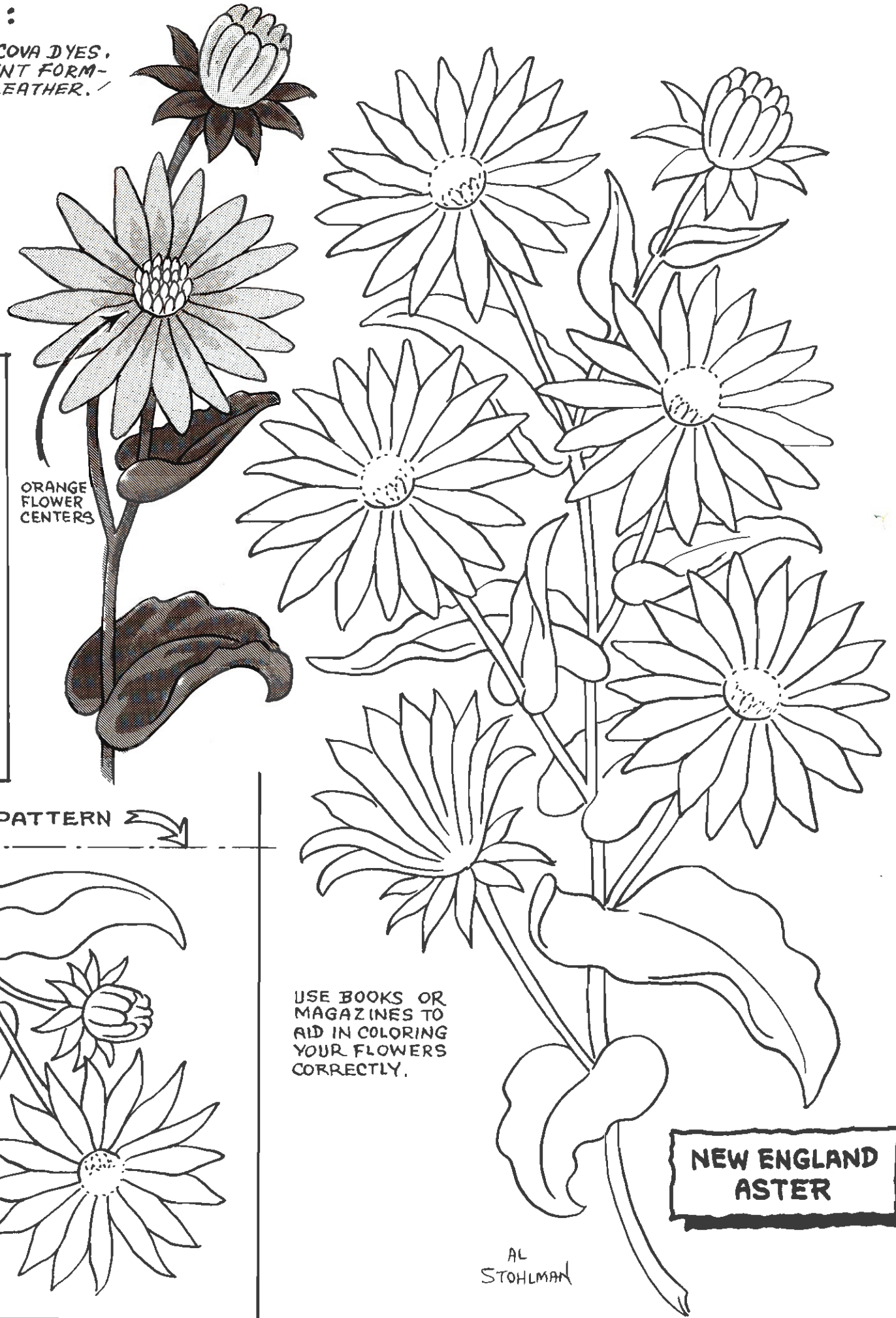
6-HOOK KEY CASE



"JIFFY" PURSE 1/2" PATTERN



ORANGE FLOWER CENTERS



USE BOOKS OR MAGAZINES TO AID IN COLORING YOUR FLOWERS CORRECTLY.

NEW ENGLAND ASTER

AL STOHLMAN