

Vintage Doodle Page Collectors Set - Series B8

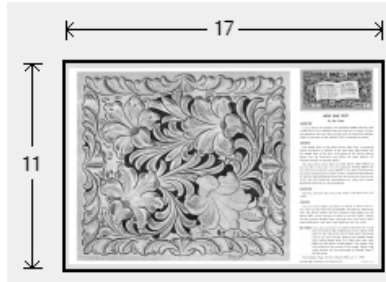


LeathercraftLibrary.com
DIGITAL MEDIA FOR LEATHERCRAFTERS



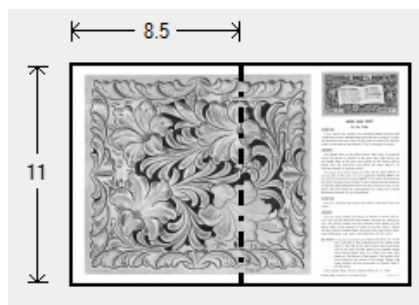
Doodle Page Digital Download

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

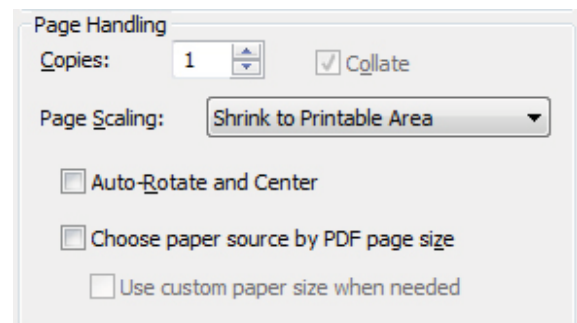
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

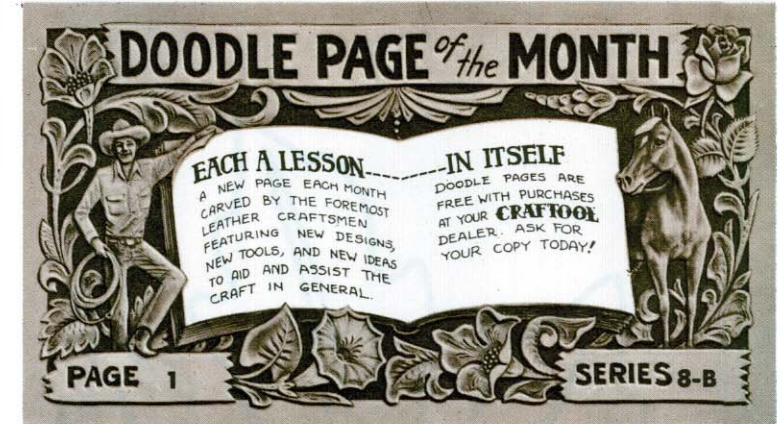
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



LEAVES

by
JERRY JENNINGS

This month we are featuring three different leaf designs. Two of the designs, the maple and the oak, appear realistic, but are actually somewhat stylized so that they may be adapted to leather carving.

These leaf designs are easy to carve and stamp because there are no excessively long curved lines to be cut. Beginning craftsman can easily master the technique of carving a leaf . . . and then by using several together, form a beautiful design.

Begin by tracing design on damp leather. Small veins need not be traced on to leather at this point; they are added later with the sharp end of a modeling tool after all carving and stamping is completed. Carve leaf parts as shown in Fig. 2. Begin stamping by using pear shader #P217 and #P213. The purpose of the pear shader is to add contour to the leaves. The bevelers are used next, starting with the large beveler and working down to the smallest size. Bevel around the outside of the leaf and around main veins as indicated by Fig. 2. Now, with pointed end of modeling tool, scribe small vein into the surface of leaf as shown. These need not be exactly like the sample.

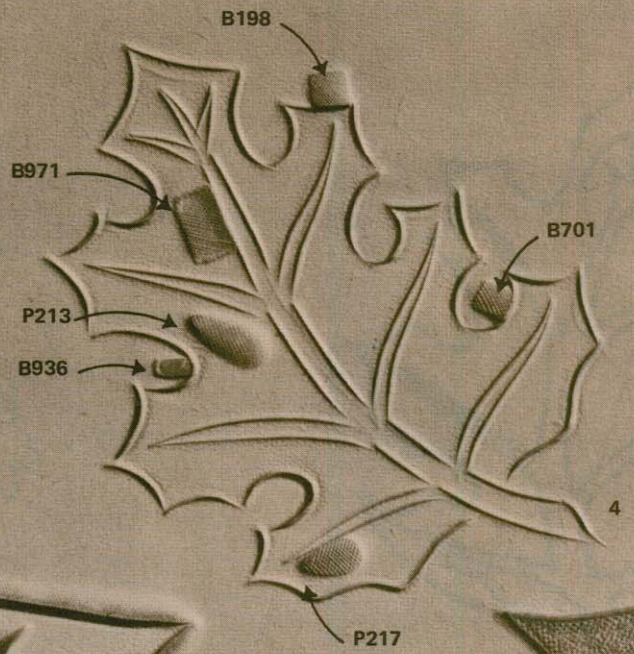
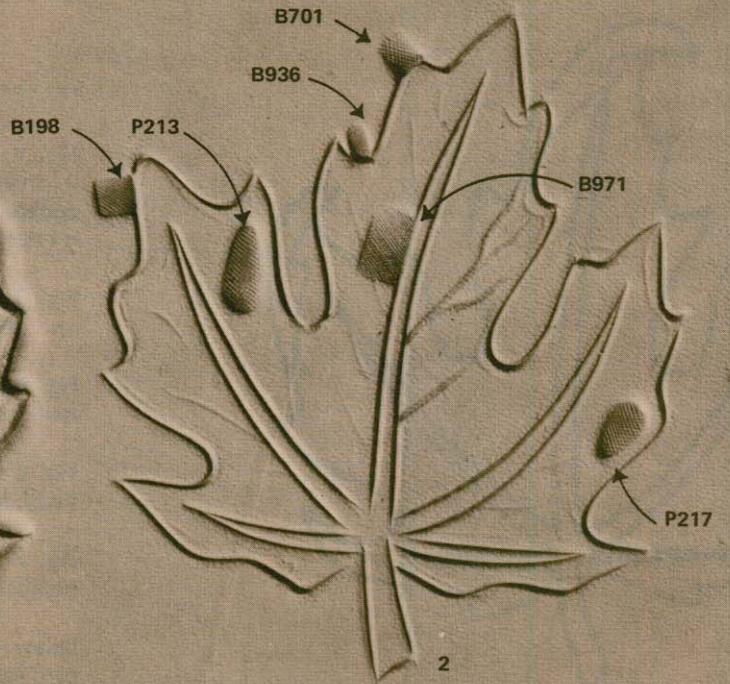
Fig. 3 is an example of the maple leaf carved in the inverted style. To do this, simply bevel around the **INSIDE** of the leaf instead of the outside.

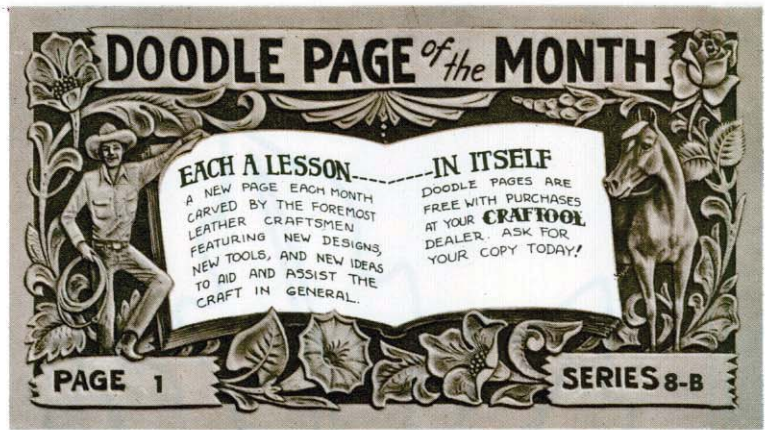
To use regular carving on the oak leaf, Fig. 3, follow the same instructions given for carving the maple leaf. Fig. 4 shows the Crafttools used. Fig. 5 shows the oak leaf done in unique silhouette carving.

Figures 6 and 7 are highly stylized leaves for use where more modern ornamentation is desired. These designs are ideal for use on articles calling for very modern decoration. Fig. 6 is in the traditional manner while Fig. 7 is silhouette stamped.

(Continued on reverse side)







LEAVES

by

JERRY JENNINGS

This month we are featuring three different leaf designs. Two of the designs, the maple and the oak, appear realistic, but are actually somewhat stylized so that they may be adapted to leather carving.

These leaf designs are easy to carve and stamp because there are no excessively long curved lines to be cut. Beginning craftsman can easily master the technique of carving a leaf . . . and then by using several together, form a beautiful design.

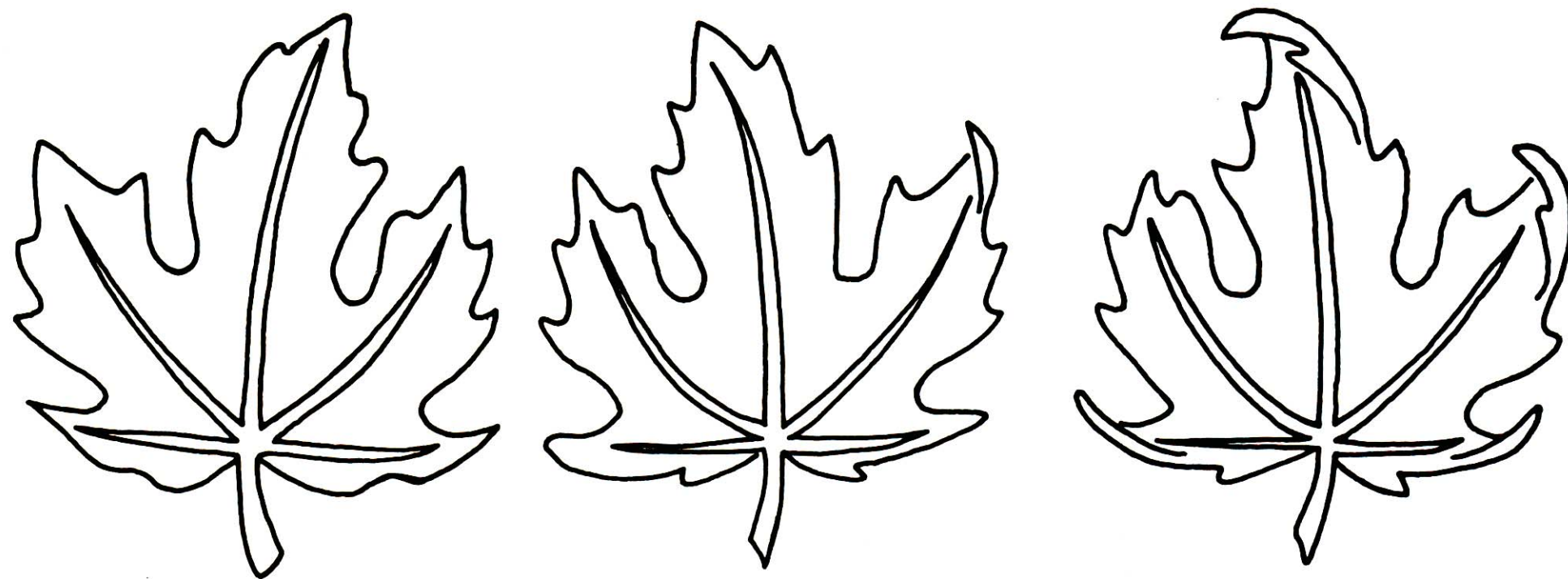
Begin by tracing design on damp leather. Small veins need not be traced on to leather at this point; they are added later with the sharp end of a modeling tool after all carving and stamping is completed. Carve leaf parts as shown in Fig. 2. Begin stamping by using pear shader #P217 and #P213. The purpose of the pear shader is to add contour to the leaves. The bevelers are used next, starting with the large beveler and working down to the smallest size. Bevel around the outside of the leaf and around main veins as indicated by Fig. 2. Now, with pointed end of modeling tool, scribe small vein into the surface of leaf as shown. These need not be exactly like the sample.

Fig. 3 is an example of the maple leaf carved in the inverted style. To do this, simply bevel around the **INSIDE** of the leaf instead of the outside.

To use regular carving on the oak leaf, Fig. 3, follow the same instructions given for carving the maple leaf. Fig. 4 shows the Crafttools used. Fig. 5 shows the oak leaf done in unique silhouette carving.

Figures 6 and 7 are highly stylized leaves for use where more modern ornamentation is desired. These designs are ideal for use on articles calling for very modern decoration. Fig. 6 is in the traditional manner while Fig. 7 is silhouette stamped.

(Continued on reverse side)



LEAVES—Continued

Fig. 1 tracing pattern is the maple leaf shown on the front. Fig. 2 provides you with a leaf curved in the opposite direction to enable you to form more varied designs. The carving procedure is exactly the same.

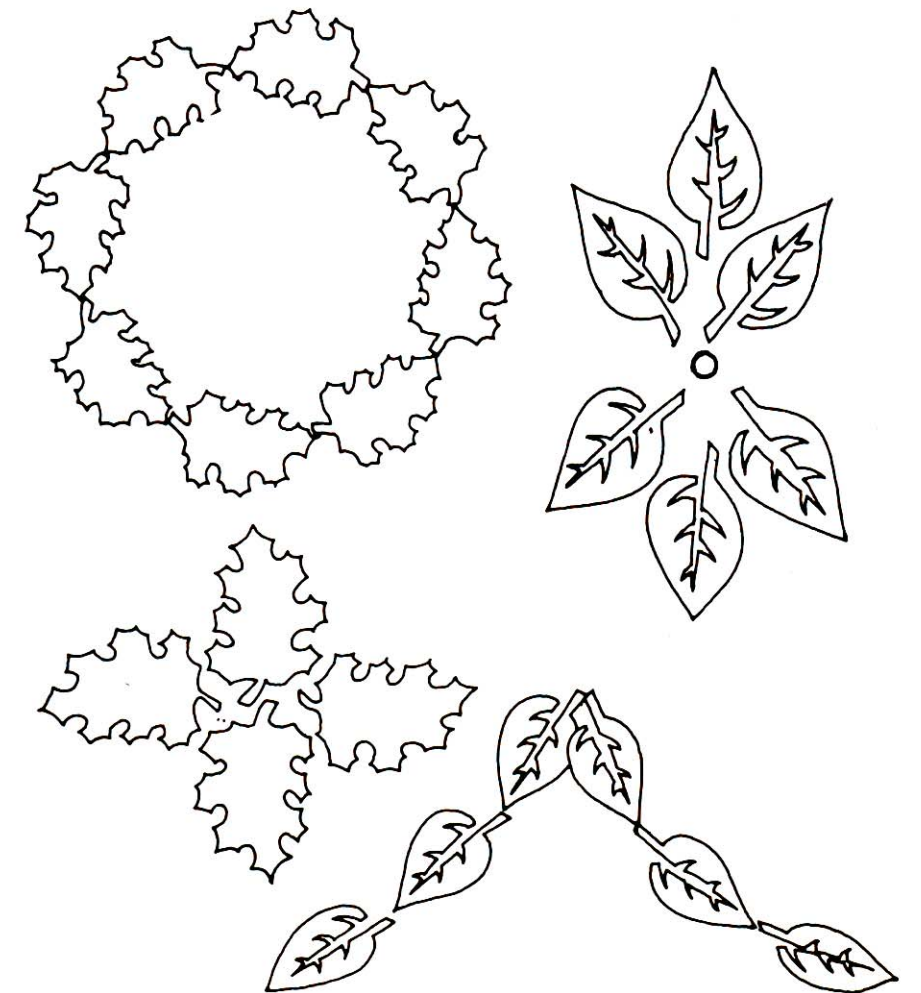
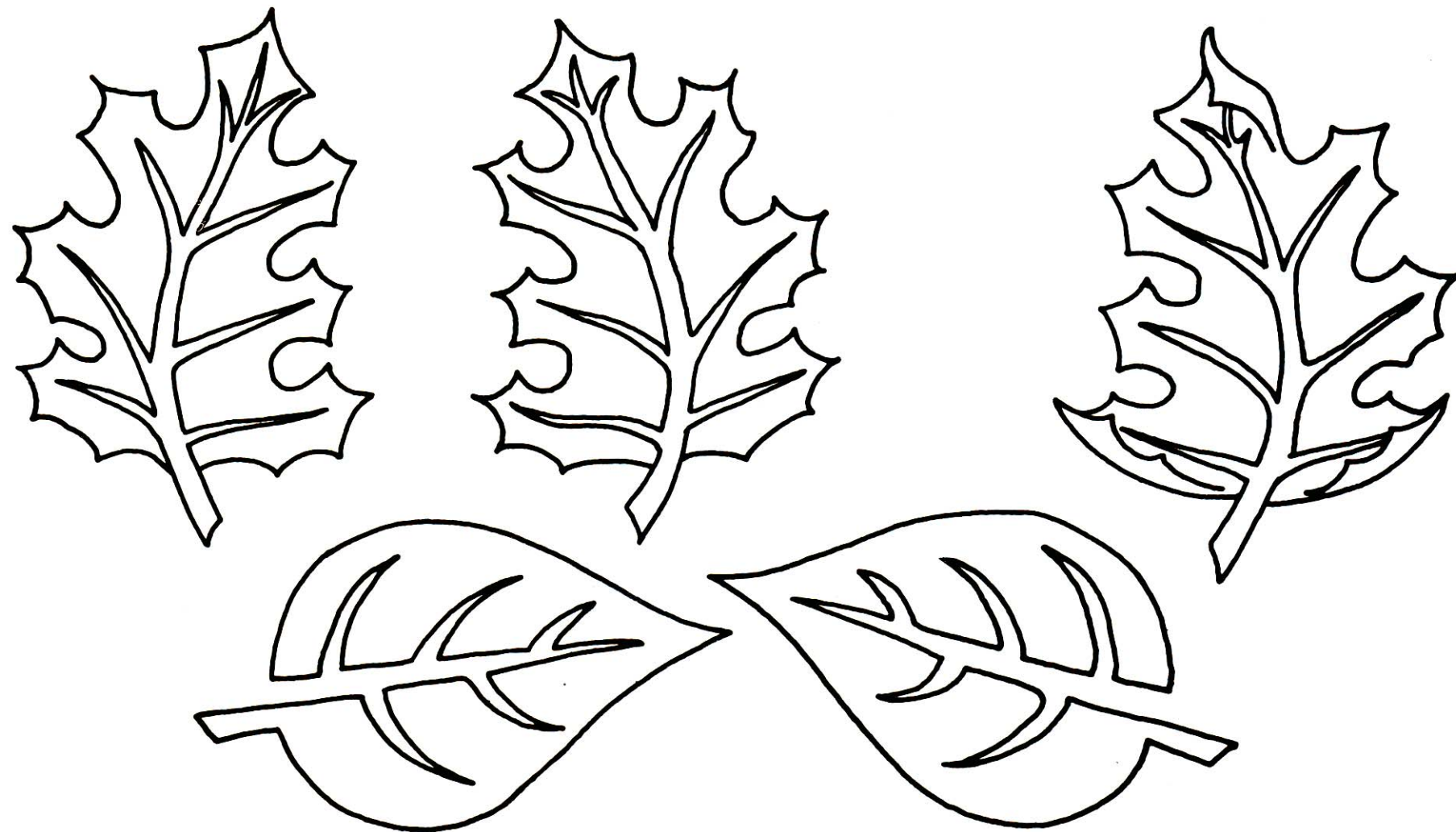
Fig. 3 shows the same leaf with some of its edges slightly turned up. This gives the leaf more depth, creating a more realistic look.

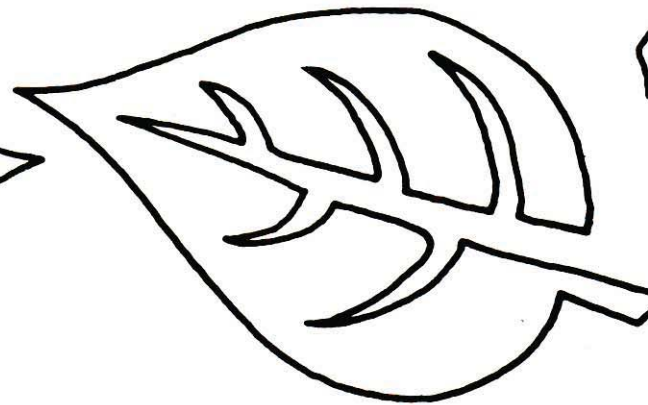
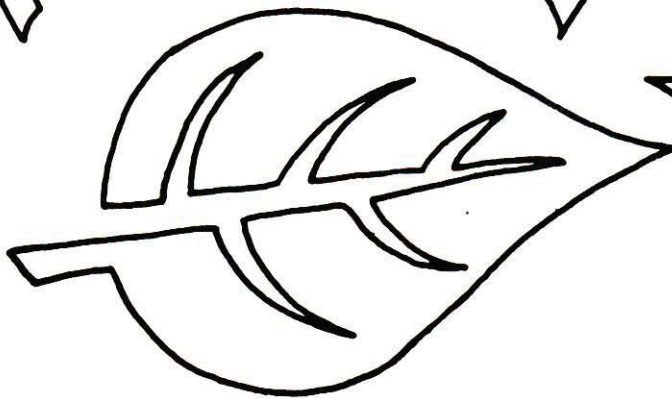
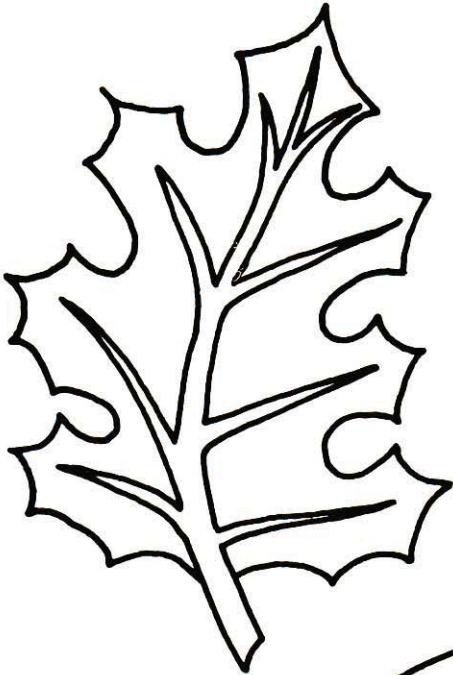
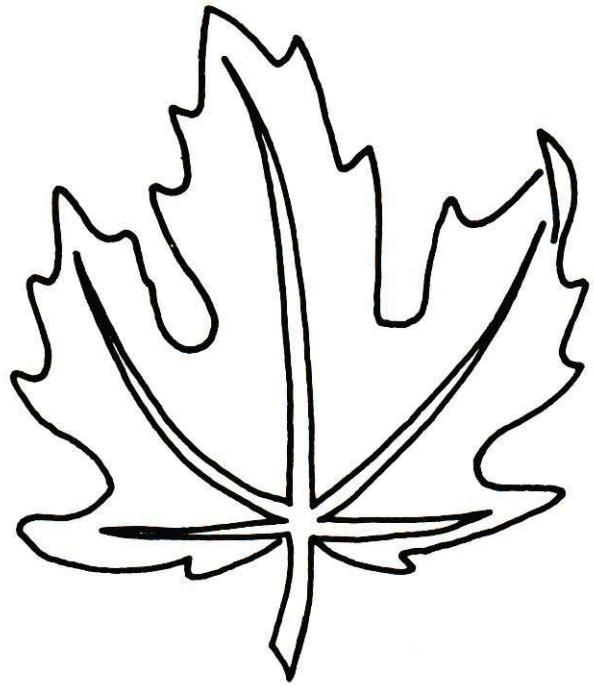
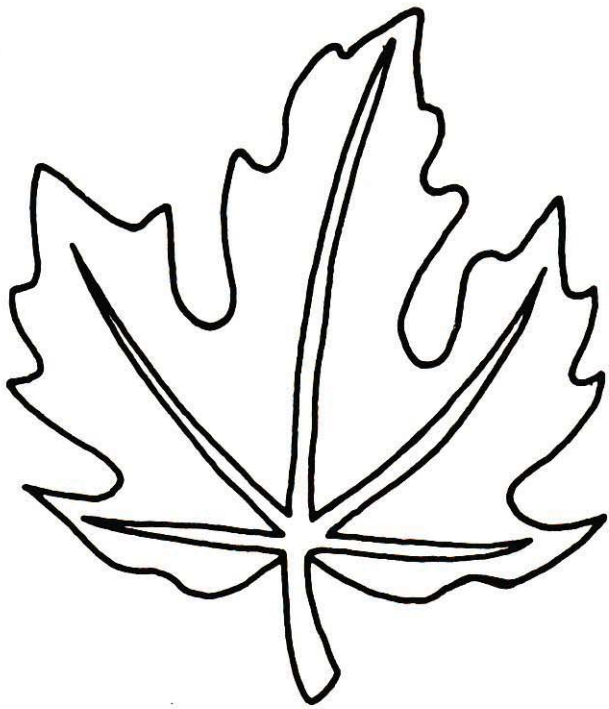
Fig. 4 is the oak leaf shown on the front. Fig. 5 shows the same leaf in the opposite direction.

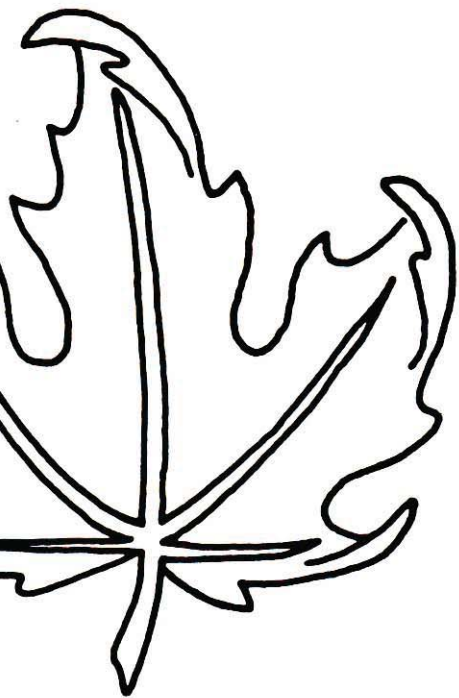
Fig. 6 shows the leaf with its edges turned up; again to provide depth and realism.

Fig. 7 is the stylized leaf and Fig. 8 is the same leaf turned in another direction.

Below are just a few of the many interesting combinations you can form by combining different leaf designs. Almost any size design can be formed by combining the versatile patterns, making them suitable for a wide variety of leather products.







LEAVES—Continued

Fig. 1 tracing pattern is the maple leaf shown on the front. Fig. 2 provides you with a leaf curved in the opposite direction to enable you to form more varied designs. The carving procedure is exactly the same.

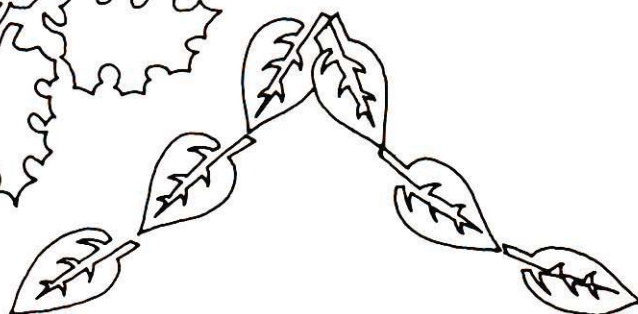
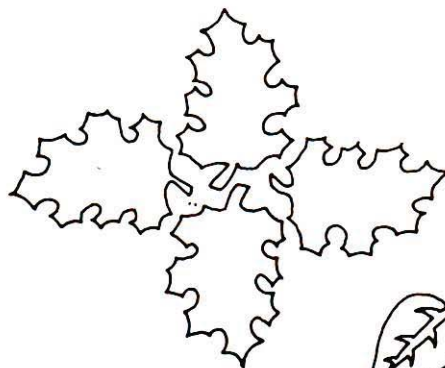
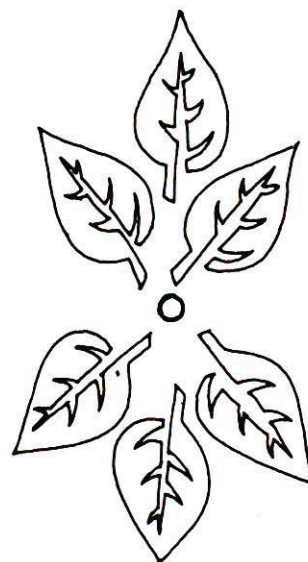
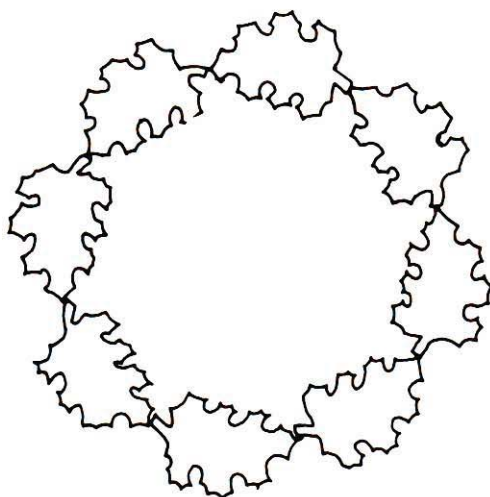
Fig. 3 shows the same leaf with some of its edges slightly turned up. This gives the leaf more depth, creating a more realistic look.

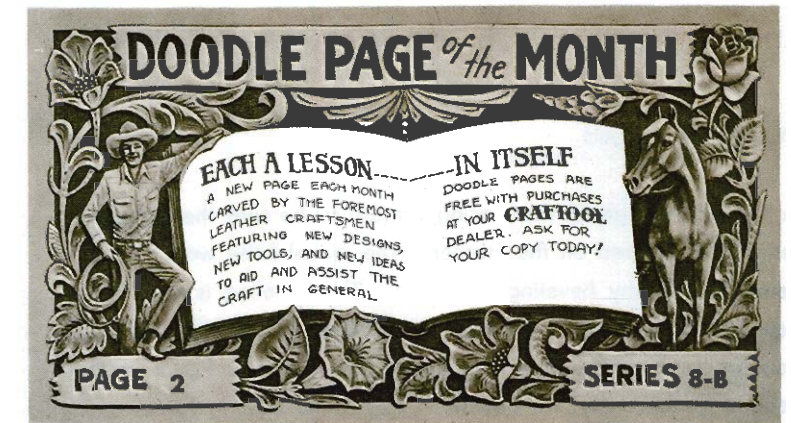
Fig. 4 is the oak leaf shown on the front. Fig. 5 shows the same leaf in the opposite direction.

Fig. 6 shows the leaf with its edges turned up; again to provide depth and realism.

Fig. 7 is the stylized leaf and Fig. 8 is the same leaf turned in another direction.

Below are just a few of the many interesting combinations you can form by combining different leaf designs. Almost any size design can be formed by combining the versatile patterns, making them suitable for a wide variety of leather products.





WOLVES

by

CHRISTINE STANLEY

An action scene in a landscape setting requires a considerable amount of work with a variety of tools. The general outline, or composition, is established by the artist and the details are filled in pretty much at random. The photocarve indicates which tools can be used to obtain the various effects needed to complete the picture.

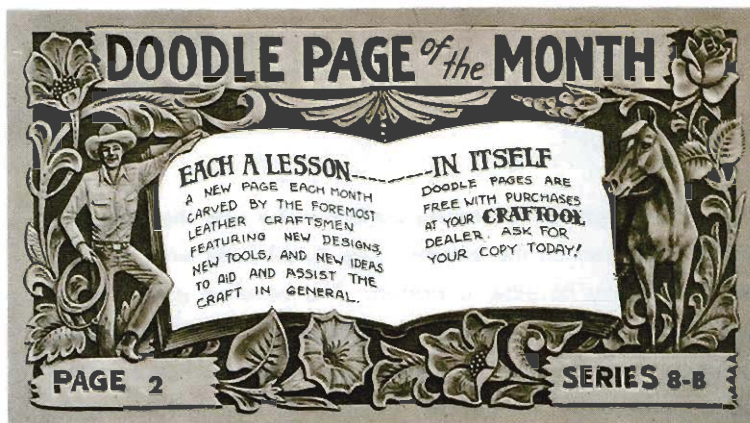
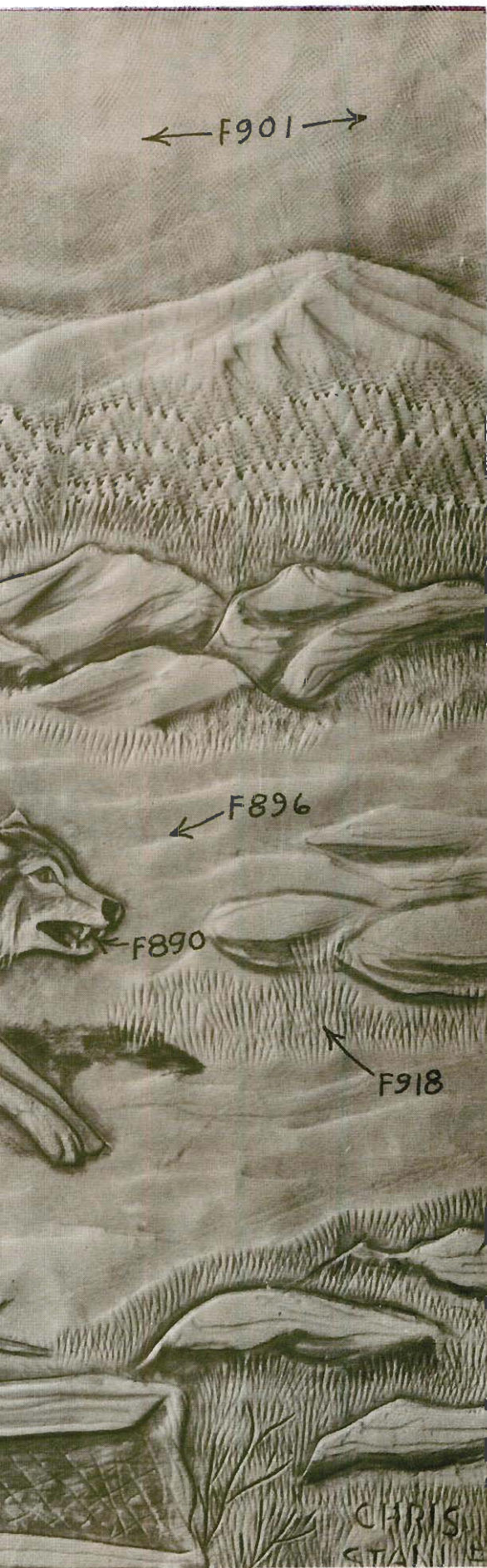
Notice only certain portions of the outline of the wolves are cut with the swivel knife. The areas where the long hair of the animal would be difficult to achieve with the swivel knife, two very versatile bevelers are employed. The F895 beveler forms the general outline. This beveler is small enough to obtain enough depth to separate the figure from the background. The final detail of the hair outline of the figure is added with the F902. Various tools can be used to simulate the trees and grasses. Those suggested in the photocarve indicate the wide range of effects that can be achieved.

The procedure followed in working a project like this may be of interest to those having a limited experience in carving scenes combining landscapes and figures. After the design is transferred from tracing pattern to the leather, the solid lines are to be cut, the dotted lines are beveling guides. Check the design impression

(Continued on reverse side)







WOLVES

by

CHRISTINE STANLEY

An action scene in a landscape setting requires a considerable amount of work with a variety of tools. The general outline, or composition, is established by the artist and the details are filled in pretty much at random. The photocarve indicates which tools can be used to obtain the various effects needed to complete the picture.

Notice only certain portions of the outline of the wolves are cut with the swivel knife. The areas where the long hair of the animal would be difficult to achieve with the swivel knife, two very versatile bevelers are employed. The F895 beveler forms the general outline. This beveler is small enough to obtain enough depth to separate the figure from the background. The final detail of the hair outline of the figure is added with the F902. Various tools can be used to simulate the trees and grasses. Those suggested in the photocarve indicate the wide range of effects that can be achieved.

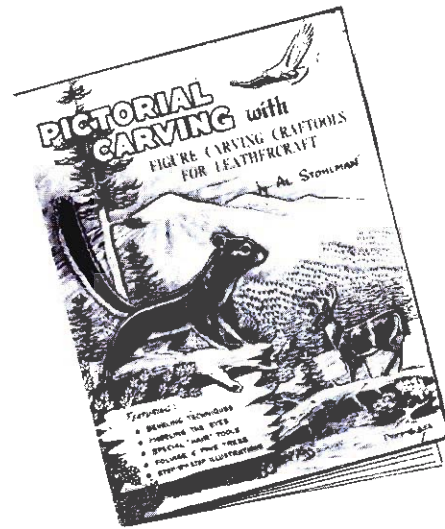
The procedure followed in working a project like this may be of interest to those having a limited experience in carving scenes combining landscapes and figures. After the design is transferred from tracing pattern to the leather, the solid lines are to be cut, the dotted lines are beveling guides. Check the design impression

(Continued on reverse side)



WOLVES—Continued

on the leather against the tracing pattern to be sure the complete design is registered on the leather. The swivel knife work is completed before any beveling is started. The beveling is then completed on the outline of the wolf in the immediate foreground and then proceeds to the next figure until the farthest figure in the scene is outlined by the beveler. When the outline beveling is completed one can then proceed with the detail work on the figures. The remainder of the scene may be completed by working from the foreground elements to the more distant features. Keep in mind that if one element of the scene is partially behind another, the beveling must support this illusion.



PICTORIAL CARVINGS

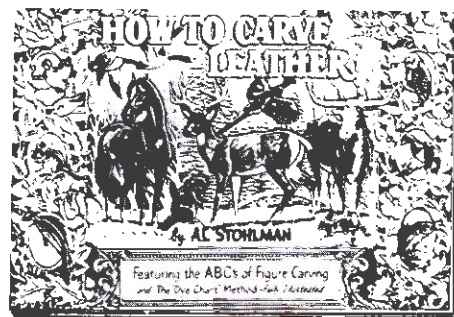
Only **\$1.00** each

Book gives easy step-by-step instructions on use of basic figure carving tools. Shows how to carve animals, birds, flowers, scenery, technique for using Crafttools to achieve the effect of hair on your animals. Even a beginner can learn quickly how to do figure carving with this book. By Al Stohlman. 16 pgs. 8½" x 11".
6037 PICTORIAL CARVING ... \$1.00 ea.



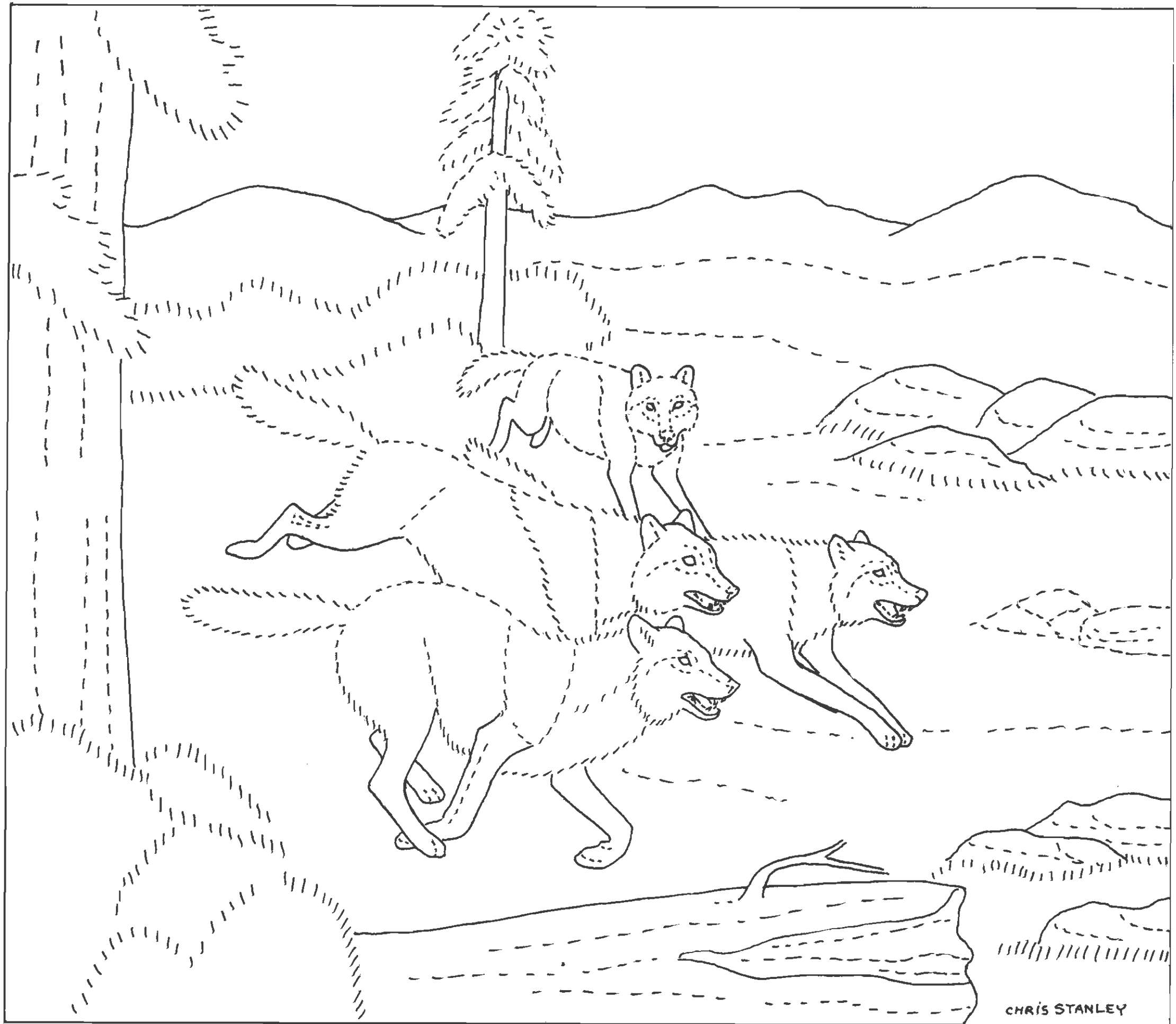
FIGURE CARVING

only **\$2.00** each



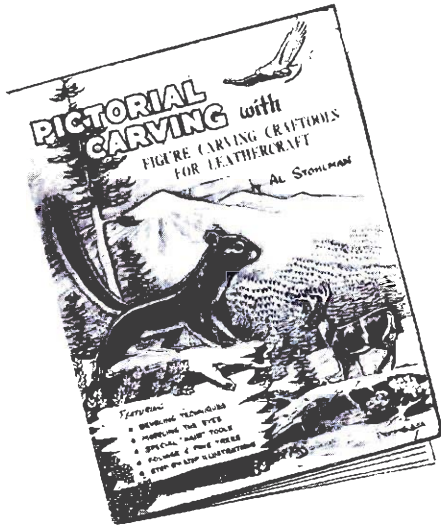
HOW TO CARVE LEATHER— by Al Stohlman. 48 big 18½" x 12½" pgs. How to assemble 11 projects. 30 illus. dye charts, 40 interchangeable Photocarve patterns, 6 complete alphabets (½" to 1½" letters).
6047 ... \$3.50 ea.

Al Stohlman tells you exactly what tools to use and how to use them. Dyeing fully explained. Patterns for belts, billfolds, key cases, etc. included. Shows you how to carve fish, horses, birds, many other animals. 32 pages, 13 different chapters. Order your copy today.
6049 Figure Carving ... \$2.00 ea



WOLVES—Continued

on the leather against the tracing pattern to be sure the complete design is registered on the leather. The swivel knife work is completed before any beveling is started. The beveling is then completed on the outline of the wolf in the immediate foreground and then proceeds to the next figure until the farthest figure in the scene is outlined by the beveler. When the outline beveling is completed one can then proceed with the detail work on the figures. The remainder of the scene may be completed by working from the foreground elements to the more distant features. Keep in mind that if one element of the scene is partially behind another, the beveling must support this illusion.



PICTORIAL CARVINGS

Only **\$1⁰⁰** each

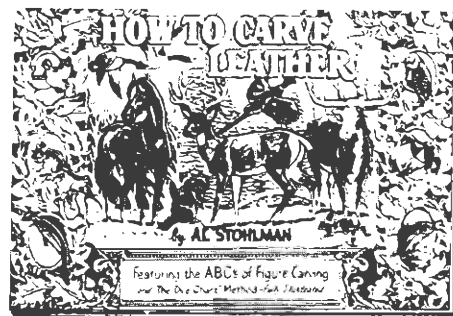
Book gives easy step-by-step instructions on use of basic figure carving tools. Shows how to carve animals, birds, flowers, scenery, technique for using Crafttools to achieve the effect of hair on your animals. Even a beginner can learn quickly how to do figure carving with this book. By Al Stohlman.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

6037 PICTORIAL CARVING . . . \$1.00 ea.



FIGURE CARVING

only **\$2⁰⁰** each

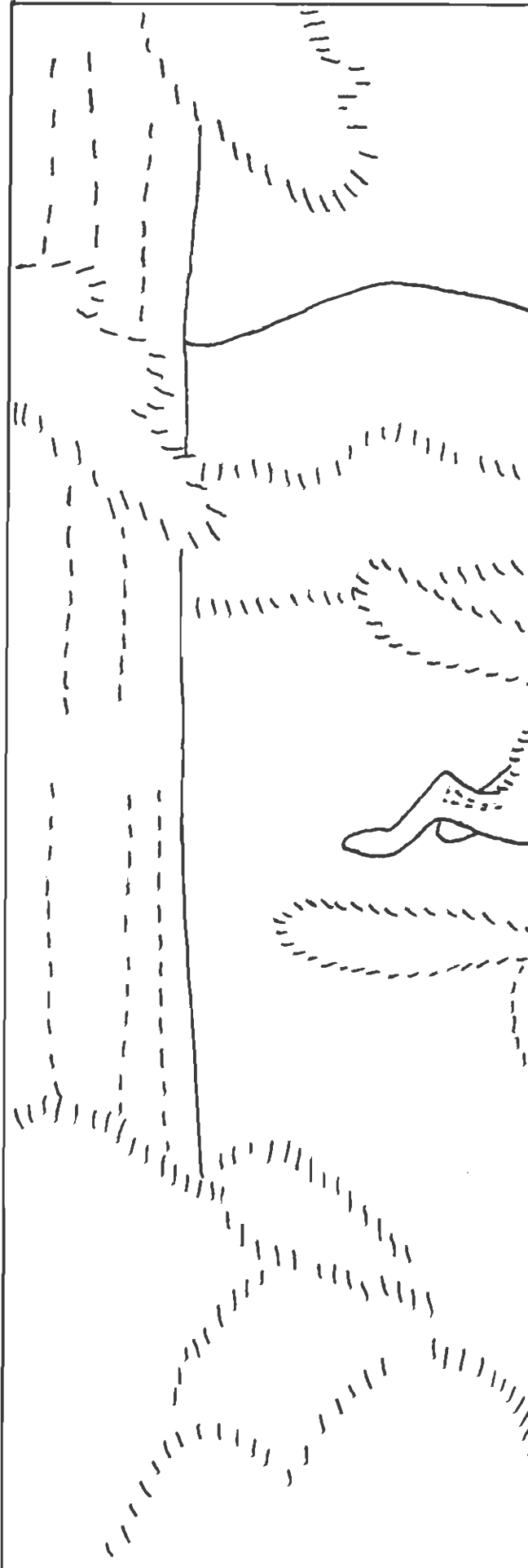


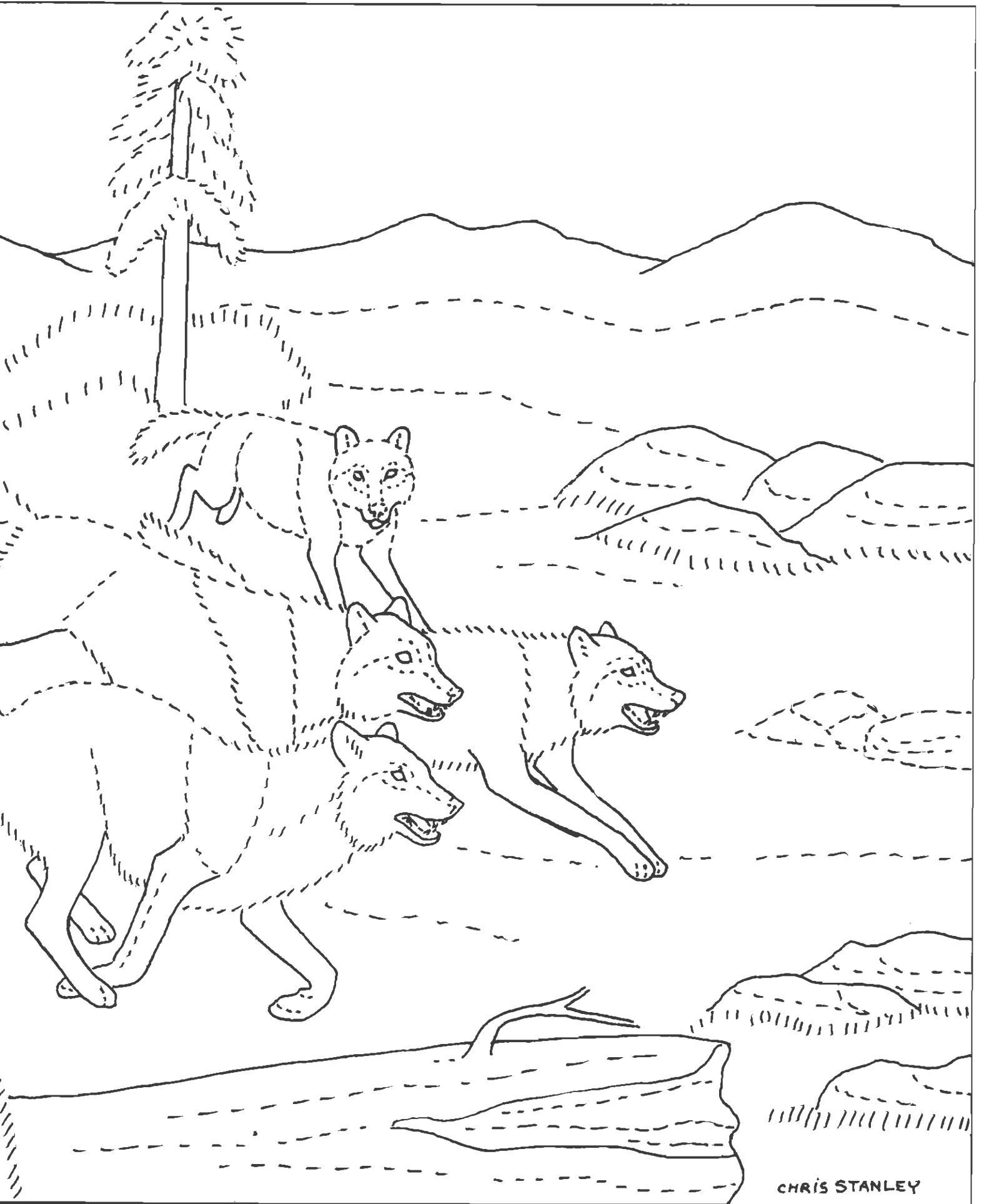
HOW TO CARVE LEATHER— by Al Stohlman. 48 big 18½" x 12½" pgs. How to assemble 11 projects. 30 illus. dye charts, 40 interchangeable Photocarve patterns, 6 complete alphabets (½" to 1½" letters).

6047 \$3.50 ea.

Al Stohlman tells you exactly what tools to use and how to use them. Dyeing fully explained. Patterns for belts, billfolds, key cases, etc. included. Shows you how to carve fish, horses, birds, many other animals. 32 pages, 13 different chapters. Order your copy today.

6049 Figure Carving \$2.00 ea





CHRIS STANLEY

ROSETTES

by

JERRY JENNINGS

These Rosettes were inspired by the great architectural ornamentation used from the 14th to the 16th century. These handsome designs add an elegant touch to your fine handcrafted leather articles. Because each of the four designs uses a different size, you can use them on a wide variety of leather projects such as billfolds, handbags, etc.

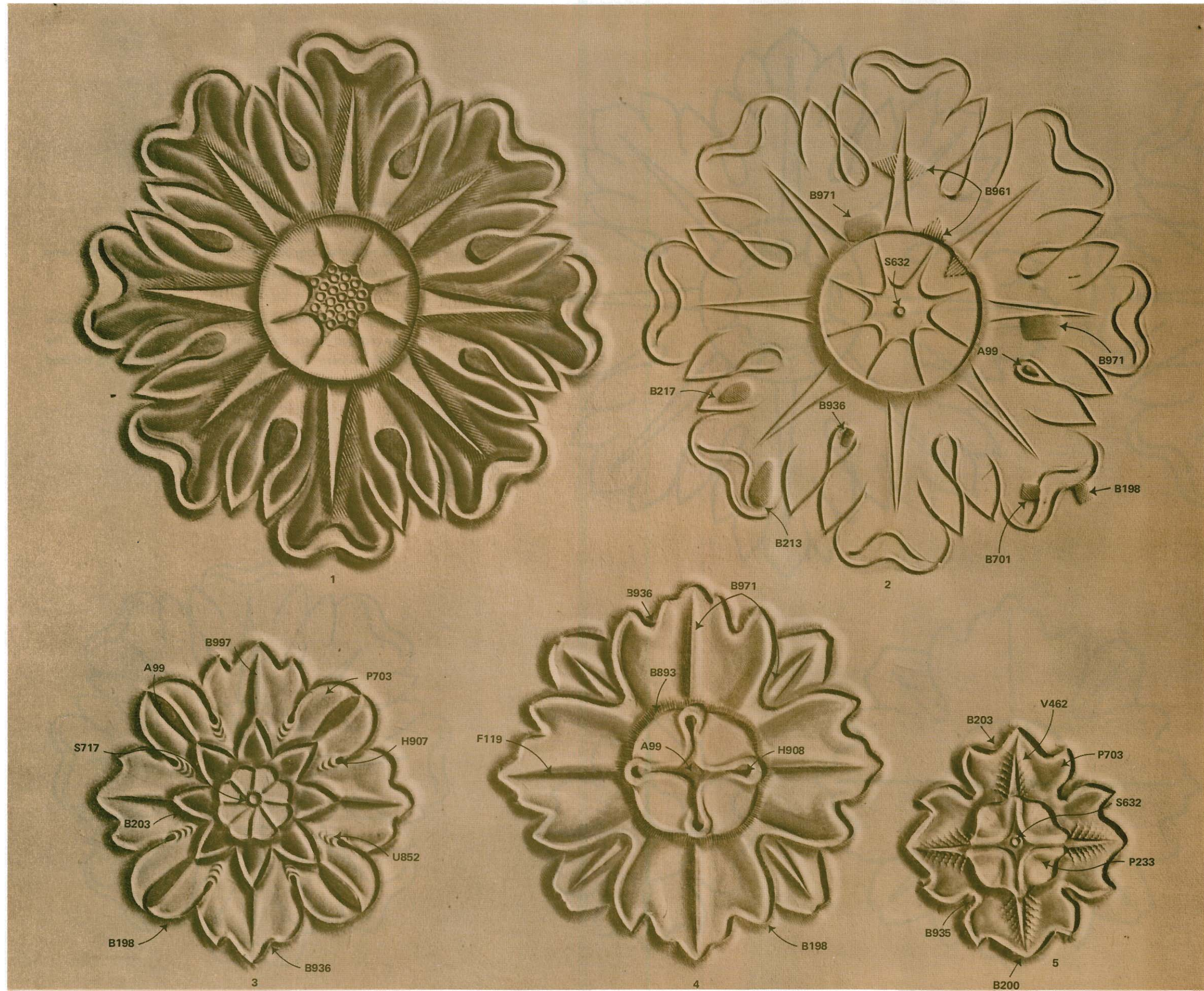
Instructions for carving rosettes:

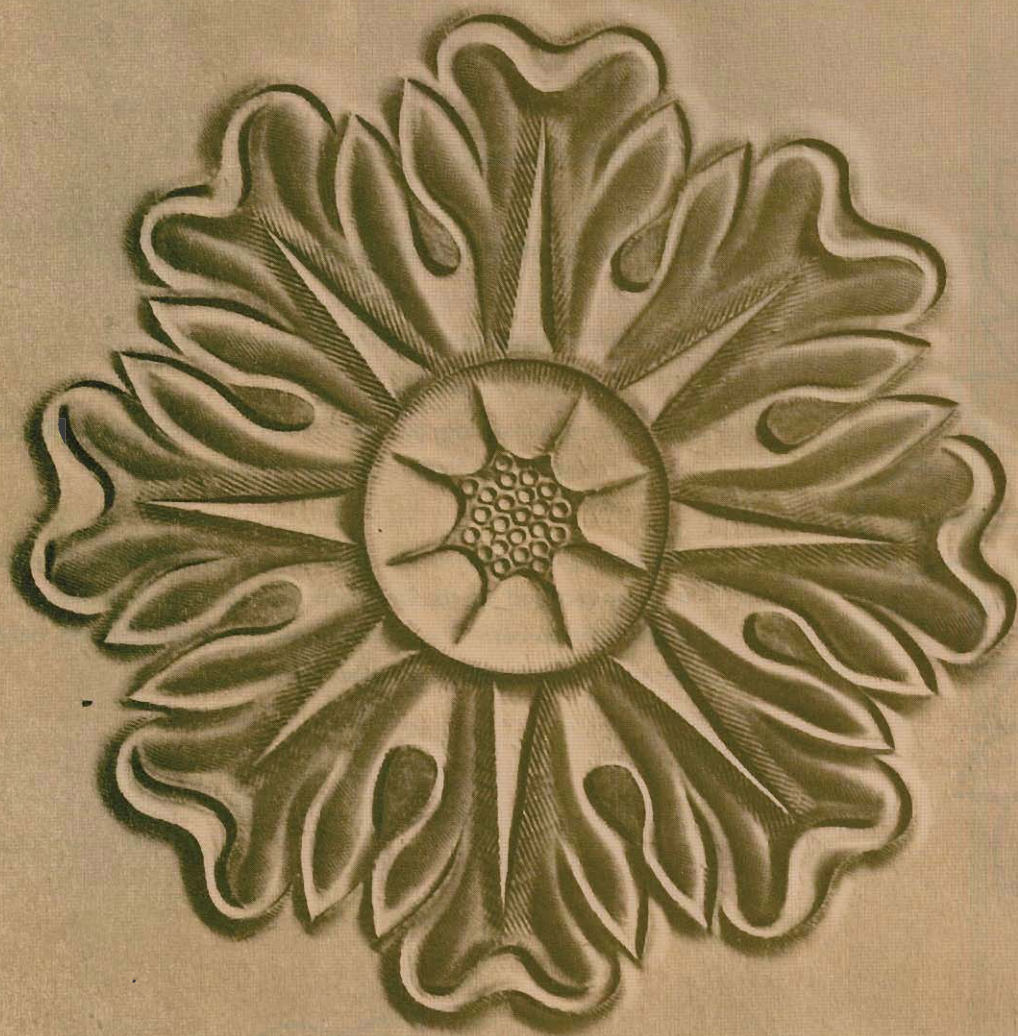
#1. Fig. 1 — after tracing and carving the design, use Crafttools indicated in Fig. 2.

#2. Start with the pear shader: Use all pear shaders as indicated to produce the proper contour and depth.

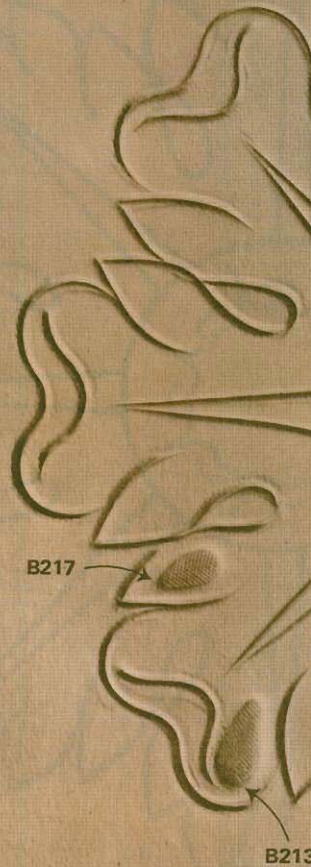
#3. Next use the bevelers. Notice that there is a special technique used around the center of the rosette. First, use the beveler B971 on area indicated. Now bevel same area with beveler B961 to produce striated pattern. This technique gives your design greater depth. NOTE CAREFULLY the manner in which beveler B971 is turned in each particular part of the design. This is very important to achieve proper line direction.

(Continued on reverse side)



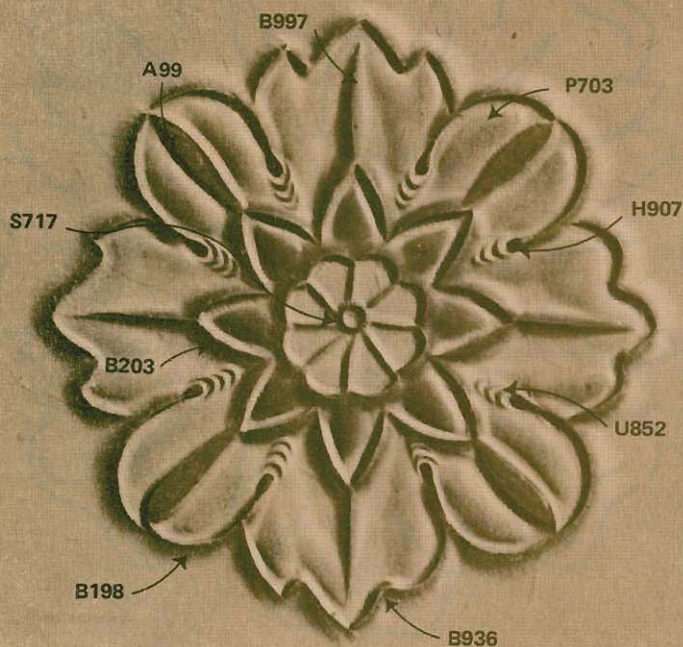


1



B217

B213



B997

A99

P703

H907

S717

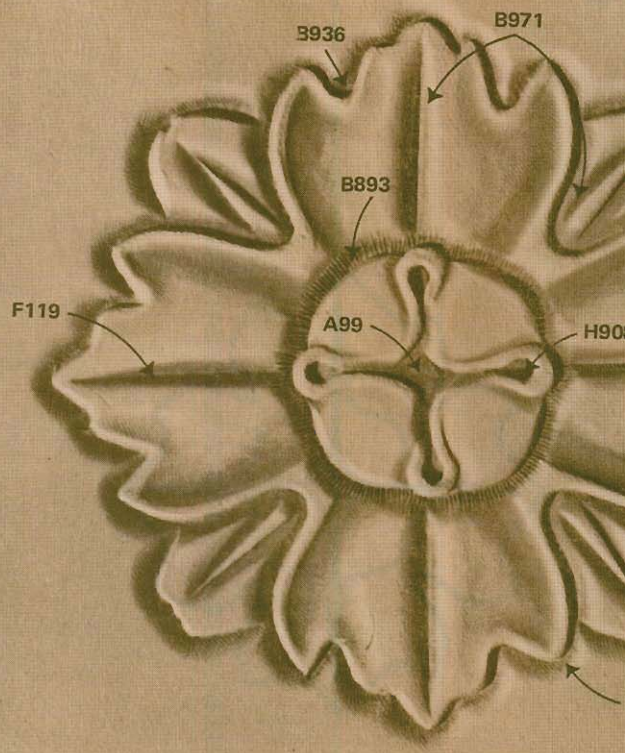
B203

U852

B198

B936

3



B936

B971

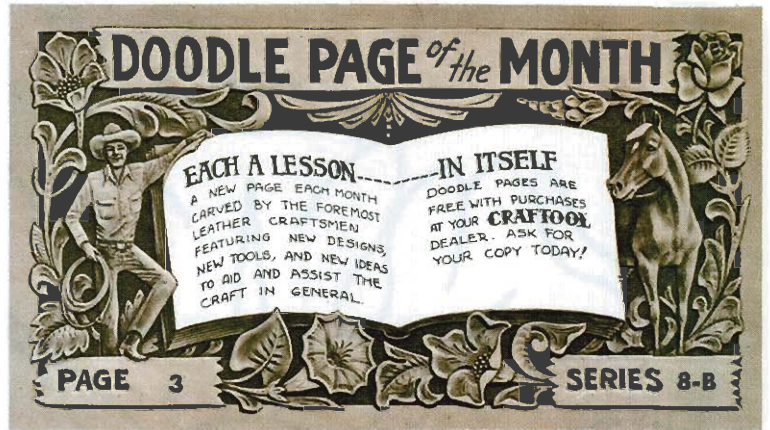
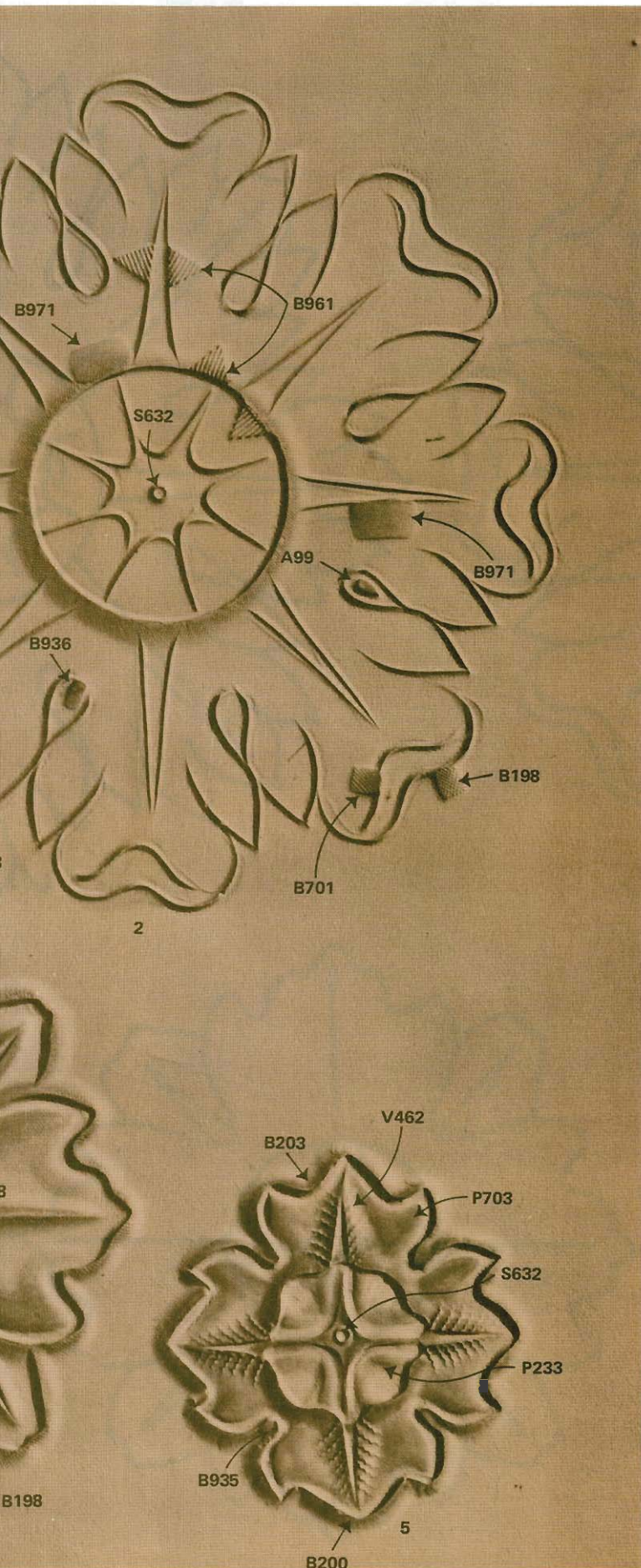
B893

F119

A99

H907

4



ROSETTES

by

JERRY JENNINGS

These Rosettes were inspired by the great architectural ornamentation used from the 14th to the 16th century. These handsome designs add an elegant touch to your fine handcrafted leather articles. Because each of the four designs uses a different size, you can use them on a wide variety of leather projects such as billfolds, handbags, etc.

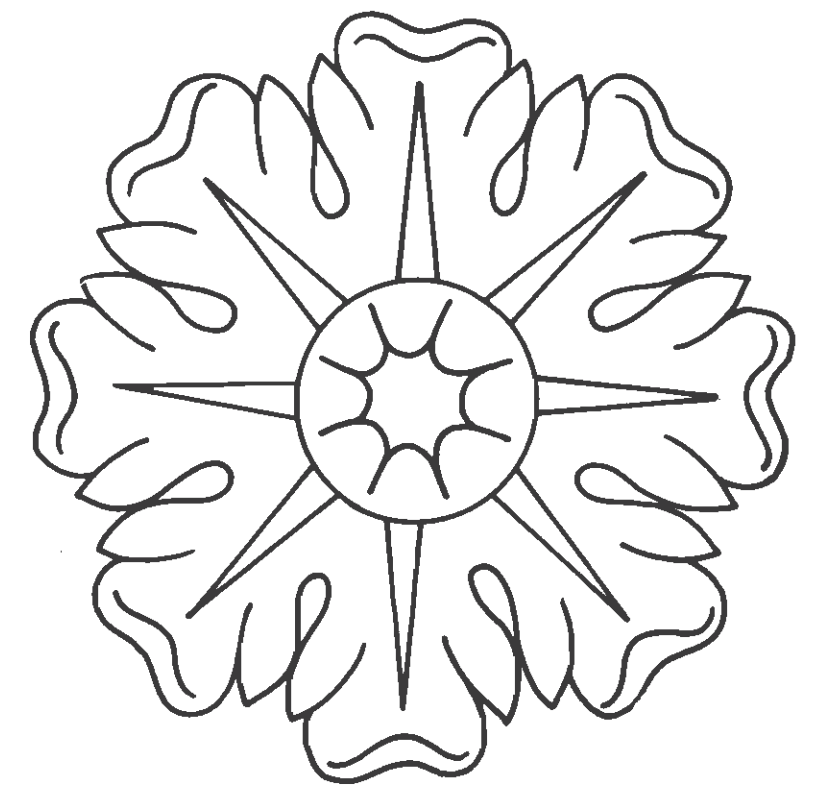
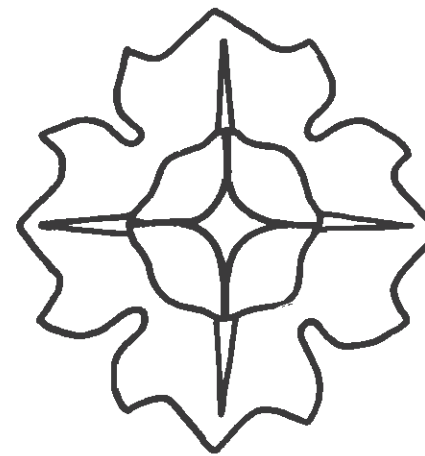
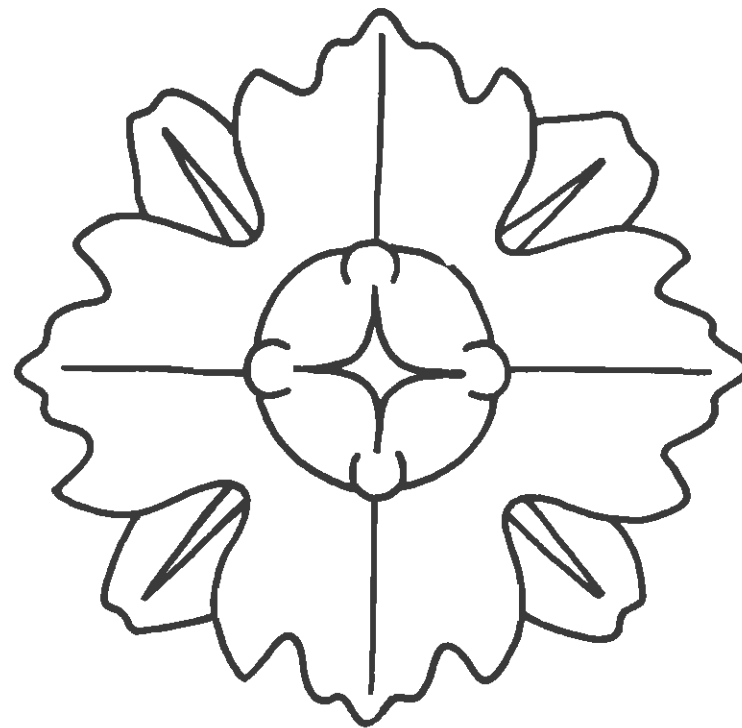
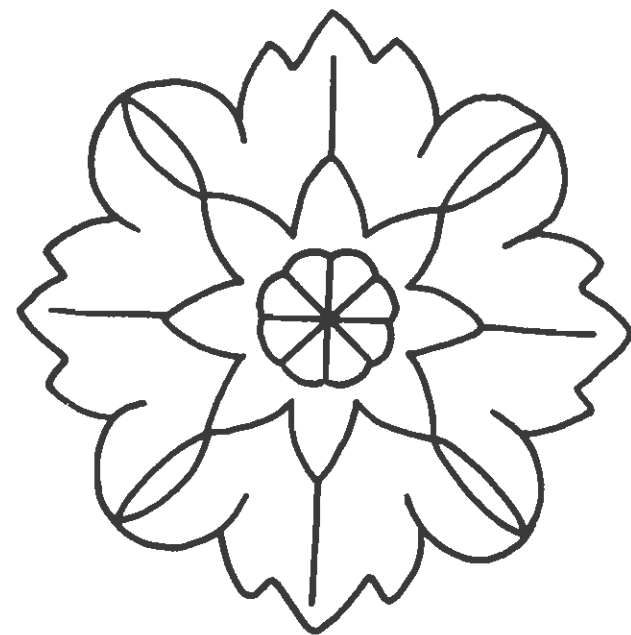
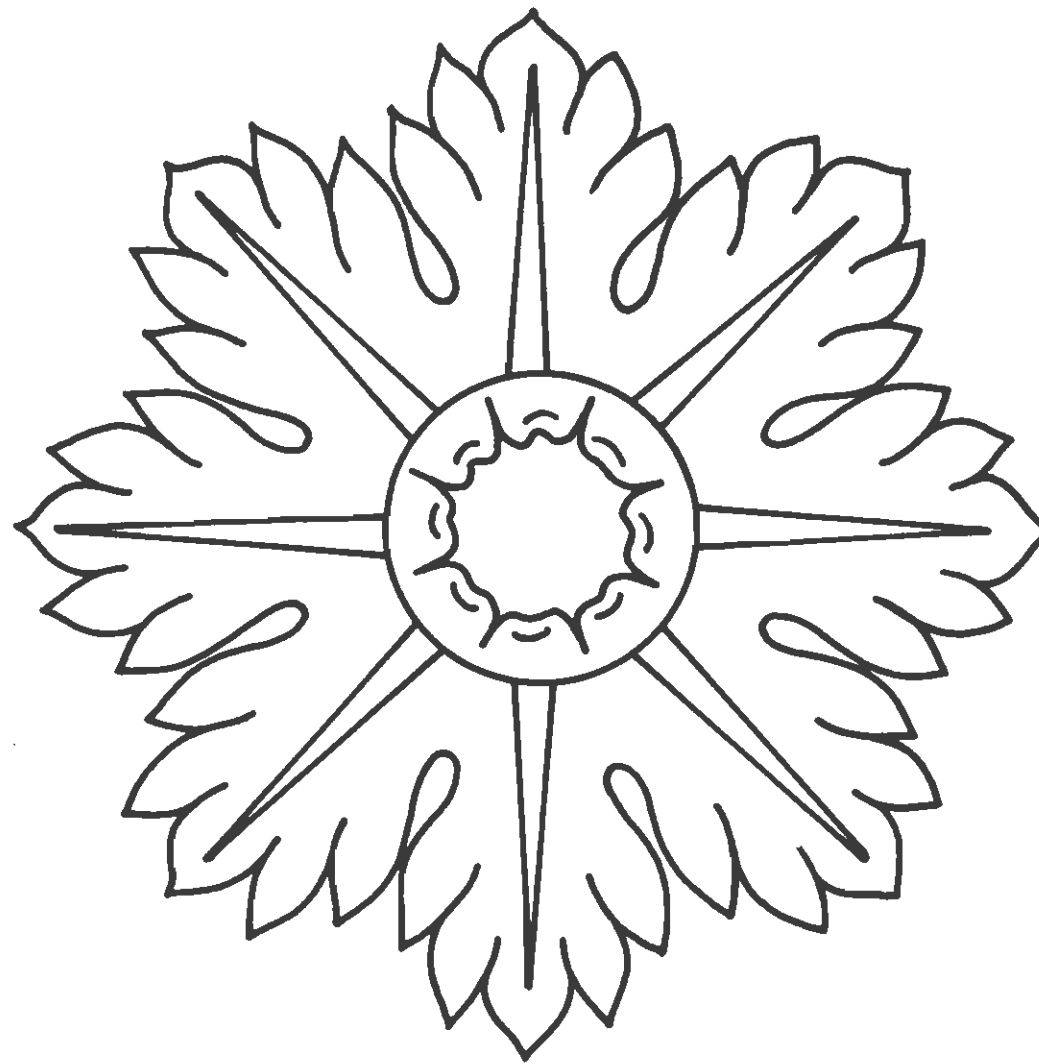
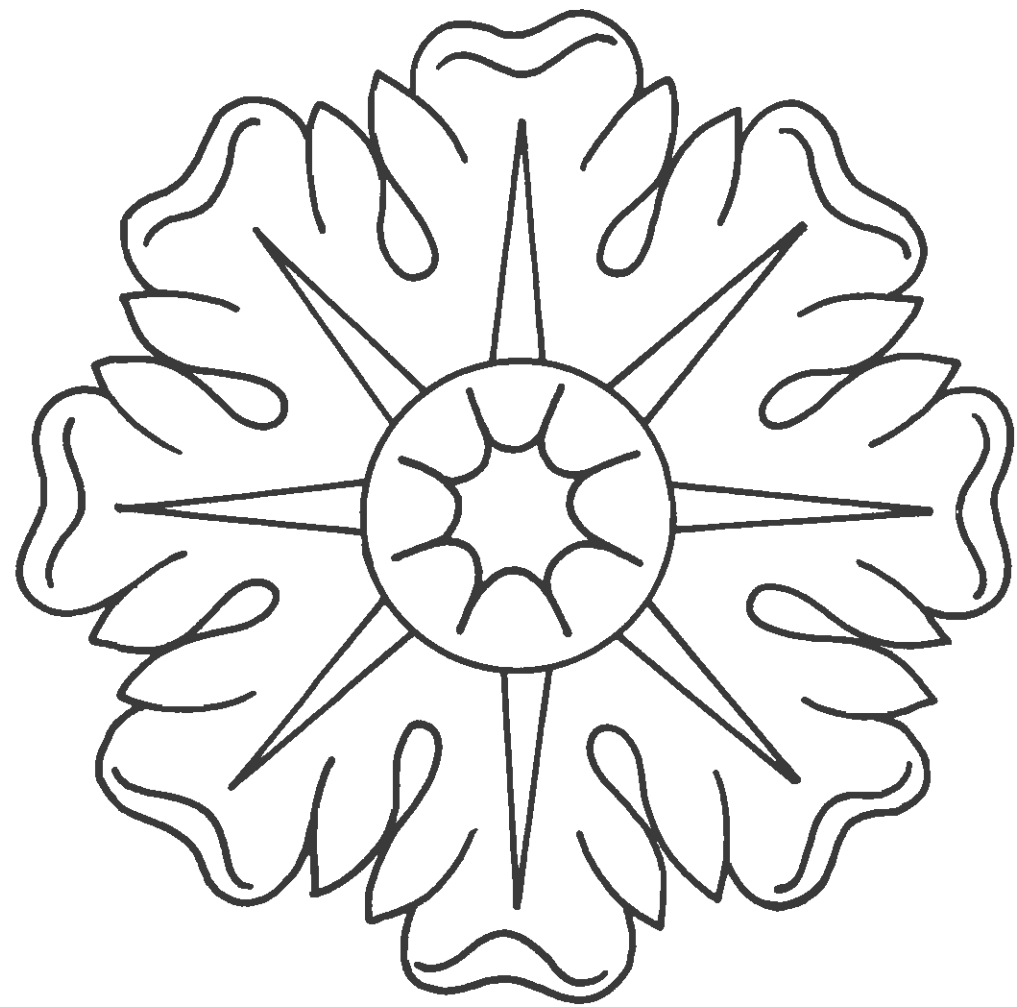
Instructions for carving rosettes:

#1. Fig. 1 — after tracing and carving the design, use Craftools indicated in Fig. 2.

#2. Start with the pear shader: Use all pear shaders as indicated to produce the proper contour and depth.

#3. Next use the bevelers. Notice that there is a special technique used around the center of the rosette. First, use the beveler B971 on area indicated. Now bevel same area with beveler B961 to produce striated pattern. This technique gives your design greater depth. NOTE CAREFULLY the manner in which beveler B971 is turned in each particular part of the design. This is very important to achieve proper line direction.

(Continued on reverse side)



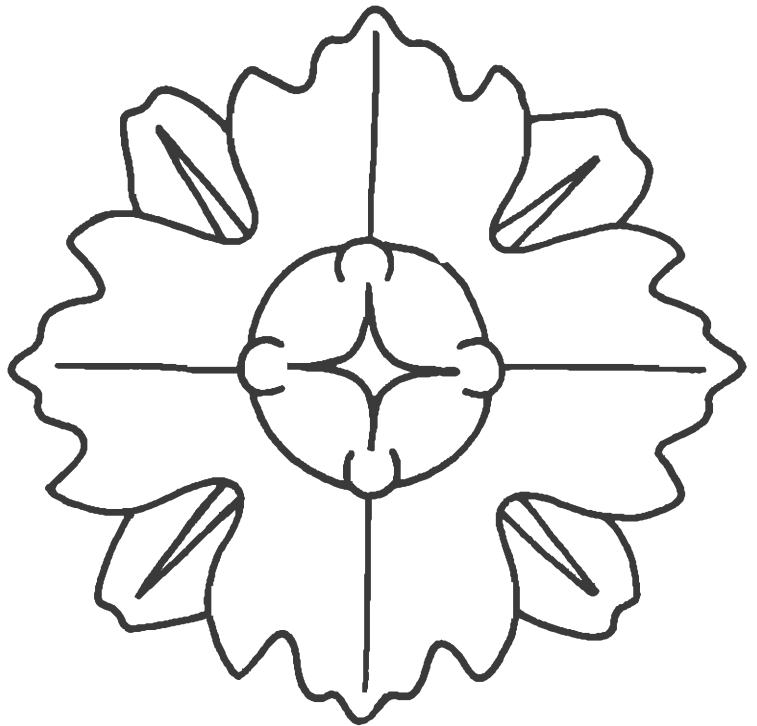
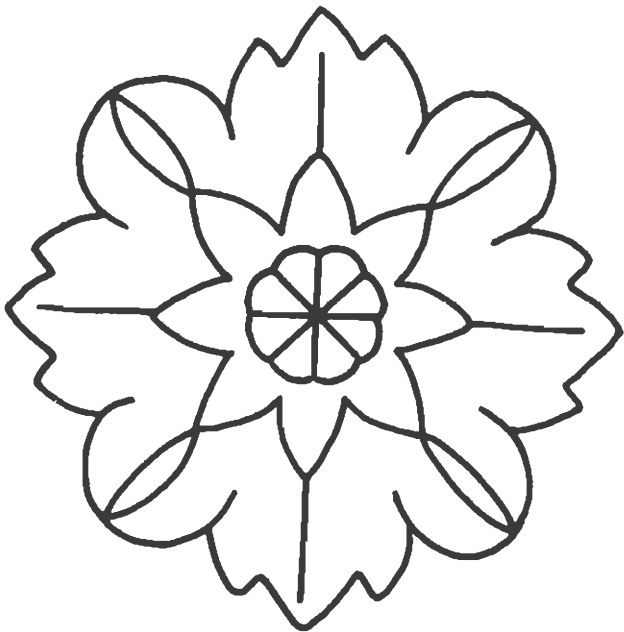
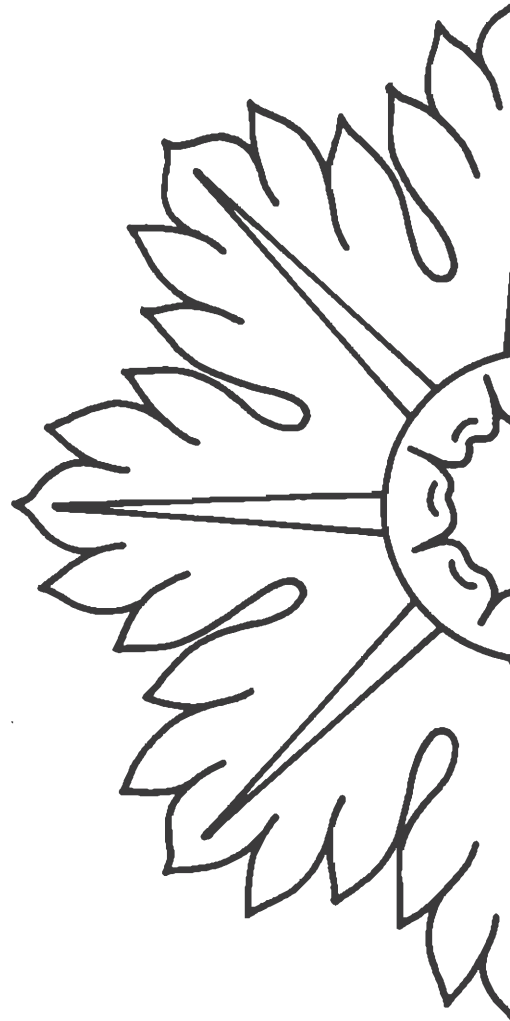
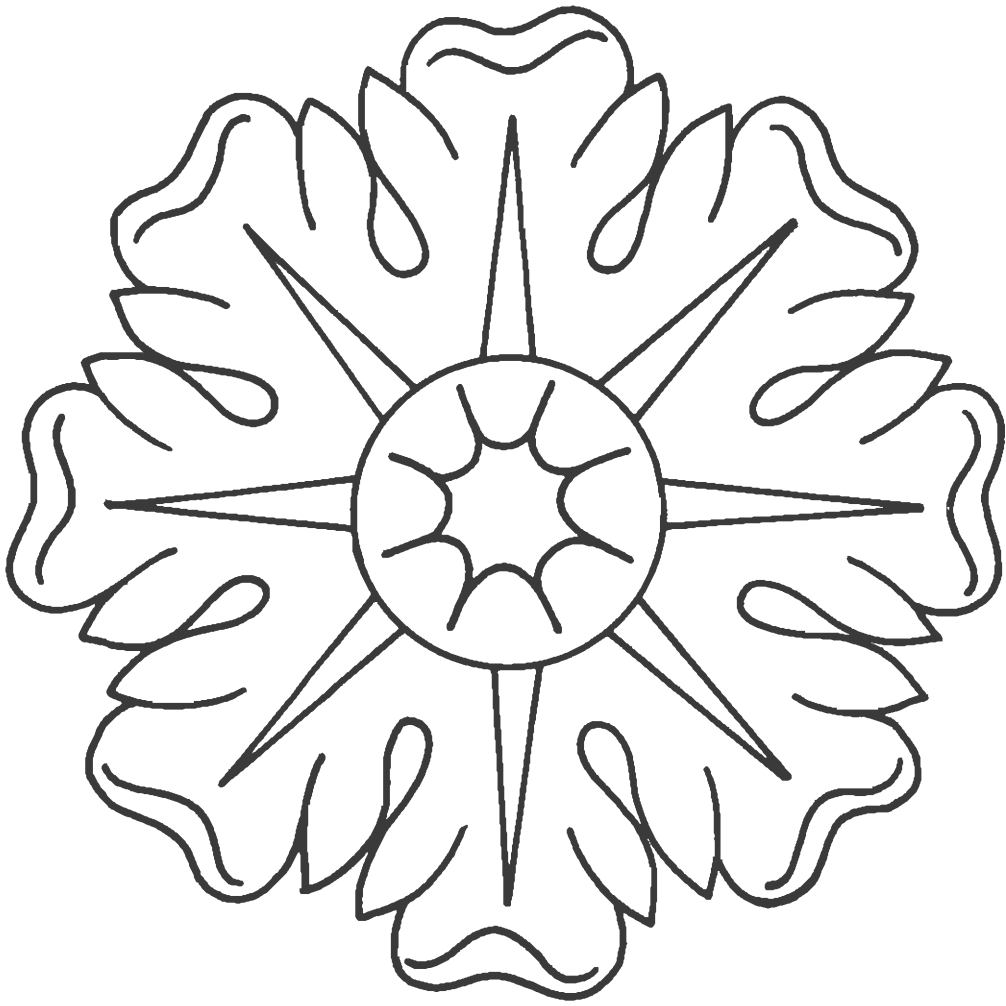
ROSETTES—Continued

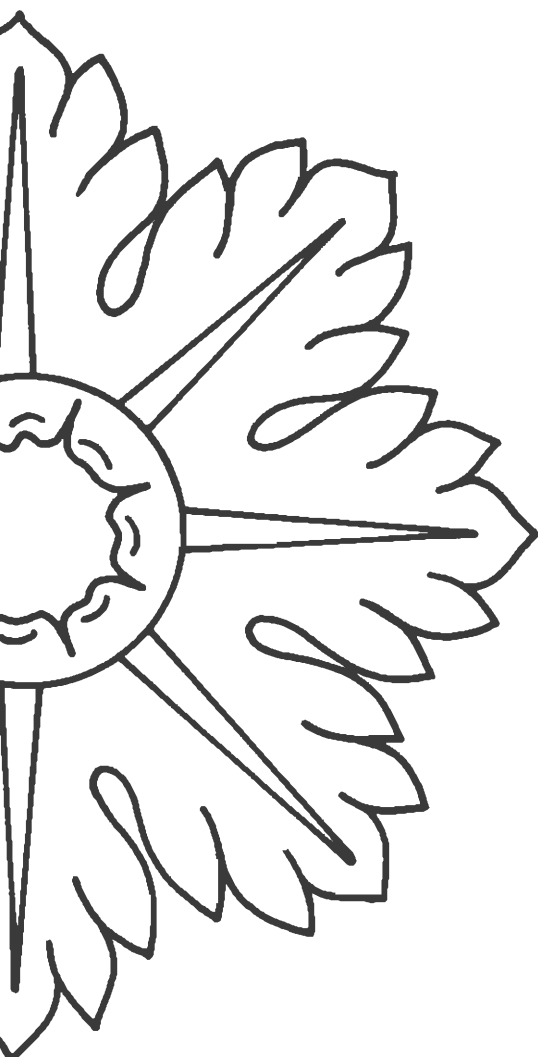
4. Now use seed tool S632 where indicated.

5. Use A99 background tool to depress background.

6. The remaining designs are carved and stamped in the same manner using the Crafttools indicated for each design.

The tracing patterns on the back of the Doodle Page correspond to those pictured on the front with the addition of one size in the lower right corner. The same carving procedures should be used for this size rosettes as is used for others.





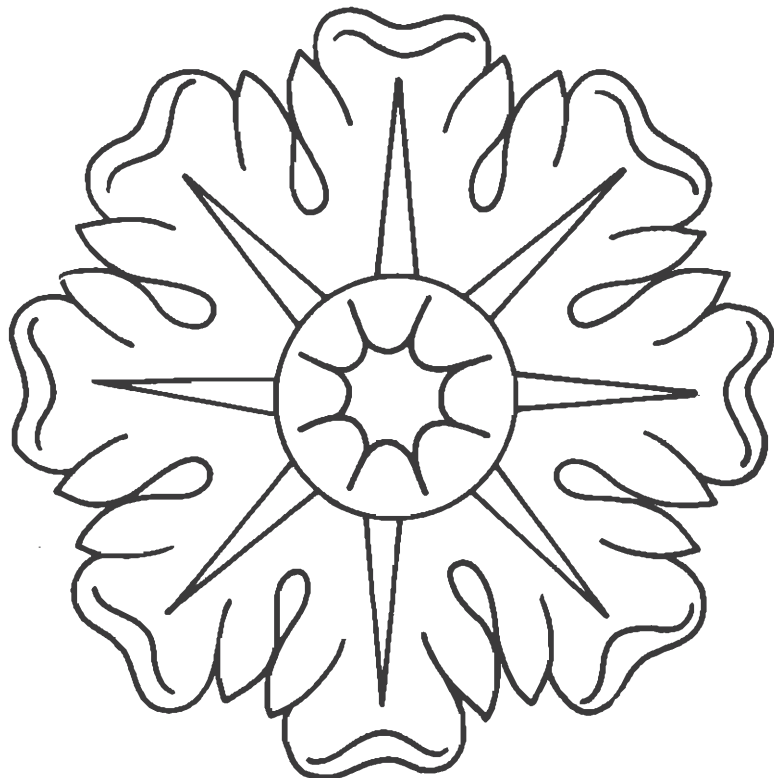
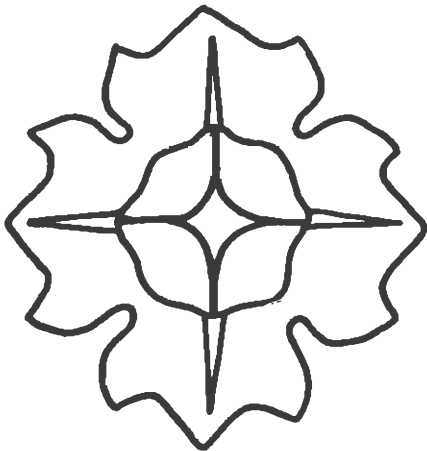
ROSETTES—Continued

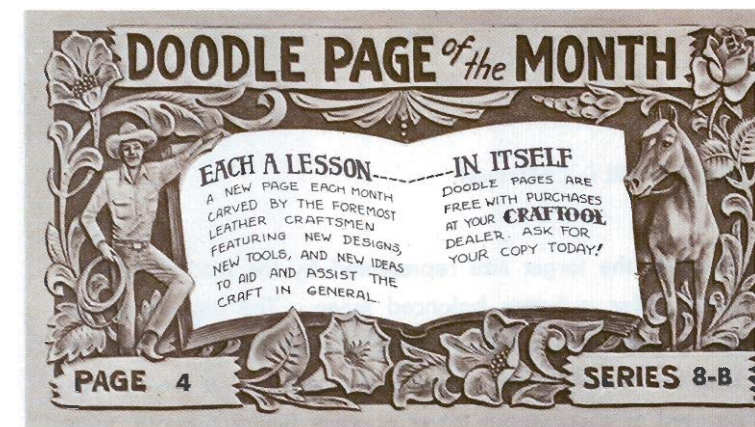
#4. Now use seed tool S632 where indicated.

#5. Use A99 background tool to depress background.

#6. The remaining designs are carved and stamped in the same manner using the Crafttools indicated for each design.

The tracing patterns on the back of the Doodle Page correspond to those pictured on the front with the addition of one size in the lower right corner. The same carving procedures should be used for this size rosettes as is used for others.





THE SKUNK FAMILY

by

CHRISTINE STANLEY

This is one of those projects which require an application of dye to attain an effect of realism. Everyone expects a skunk to be black with a white stripe down the back. The artist must satisfy this expectation. This extreme contrast of color cannot be properly represented by carving technique. Although the photograph cannot reproduce carving detail in the black areas, this detail is there in the original art work. It is important for the leather artist to maintain the same quality of carving technique even if a dark dye is to be applied.

When using a landscape scene on a leather carving, it is necessary to separate the sky area from the land. This can best be accomplished by creating a contrasting texture on the leather. The F901 checked matting tool is excellent for this purpose. It should be used in such a manner that the sky area will be fairly smooth and even textured. Notice that the F899 is indicated to be used along the outline of the mountain top. The smaller size of the F899 is more suitable for this particular area. The F896 beveler is used extensively for the contours of the ground. A great deal of modeling and smoothing can be done with the #3 modeling tool.

The tracing pattern on the back of the doodle page includes a larger area of the scene from the photocarve. This is due to space limitations on the front of the page. Either size may be

(Continued on reverse side)



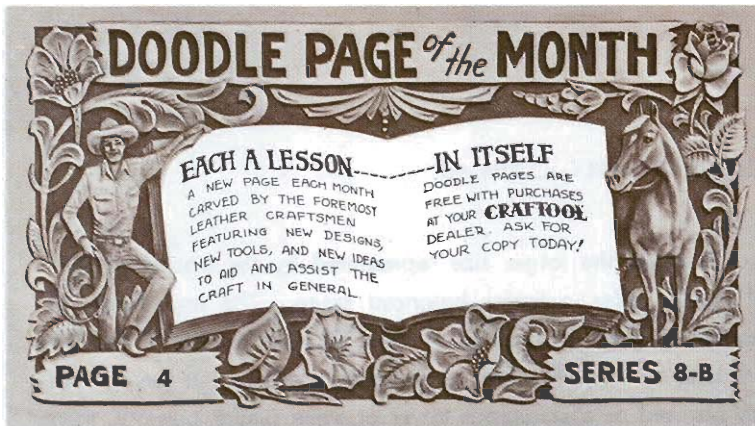


F901

9

F896

5



THE SKUNK FAMILY

by

CHRISTINE STANLEY

This is one of those projects which require an application of dye to attain an effect of realism. Everyone expects a skunk to be black with a white stripe down the back. The artist must satisfy this expectation. This extreme contrast of color cannot be properly represented by carving technique. Although the photograph cannot reproduce carving detail in the black areas, this detail is there in the original art work. It is important for the leather artist to maintain the same quality of carving technique even if a dark dye is to be applied.

When using a landscape scene on a leather carving, it is necessary to separate the sky area from the land. This can best be accomplished by creating a contrasting texture on the leather. The F901 checked matting tool is excellent for this purpose. It should be used in such a manner that the sky area will be fairly smooth and even textured. Notice that the F899 is indicated to be used along the outline of the mountain top. The smaller size of the F899 is more suitable for this particular area. The F896 beveler is used extensively for the contours of the ground. A great deal of modeling and smoothing can be done with the #3 modeling tool.

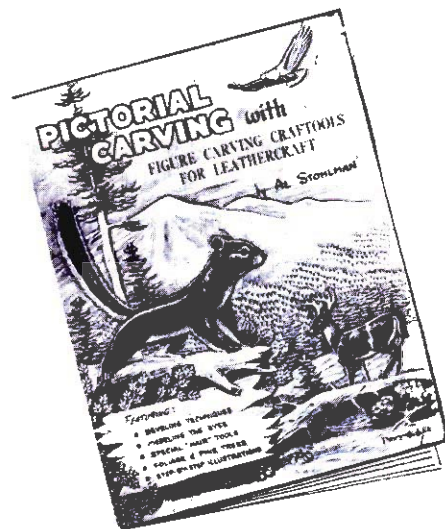
The tracing pattern on the back of the doodle page includes a larger area of the scene from the photocarve. This is due to space limitations on the front of the page. Either size may be

(Continued on reverse side)



THE SKUNK FAMILY—Continued

used, however the larger size represented by the tracing pattern will usually offer a better balanced scene. The importance of maintaining good balance in a scene is much greater if the art work is to be framed, as an oil painting would be. If the carving is to be used as a scrapbook cover or some similar purpose, then some sacrifice may be made in favor of the specific requirement. Most of these projects are excellent for embossing if the artist really wants to go all out.



PICTORIAL CARVINGS

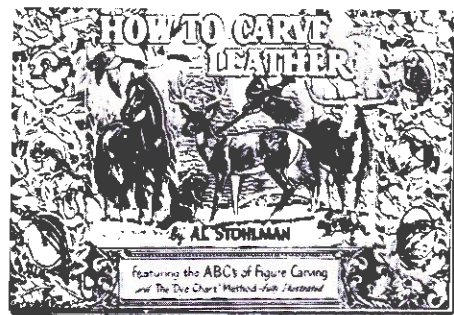
Only **\$1.00** each

Book gives easy step-by-step instructions on use of basic figure carving tools. Shows how to carve animals, birds, flowers, scenery, technique for using Crafttools to achieve the effect of hair on your animals. Even a beginner can learn quickly how to do figure carving with this book. By Al Stohlman. 16 pgs. 8½" x 11".
6037 PICTORIAL CARVING . . . \$1.00 ea.



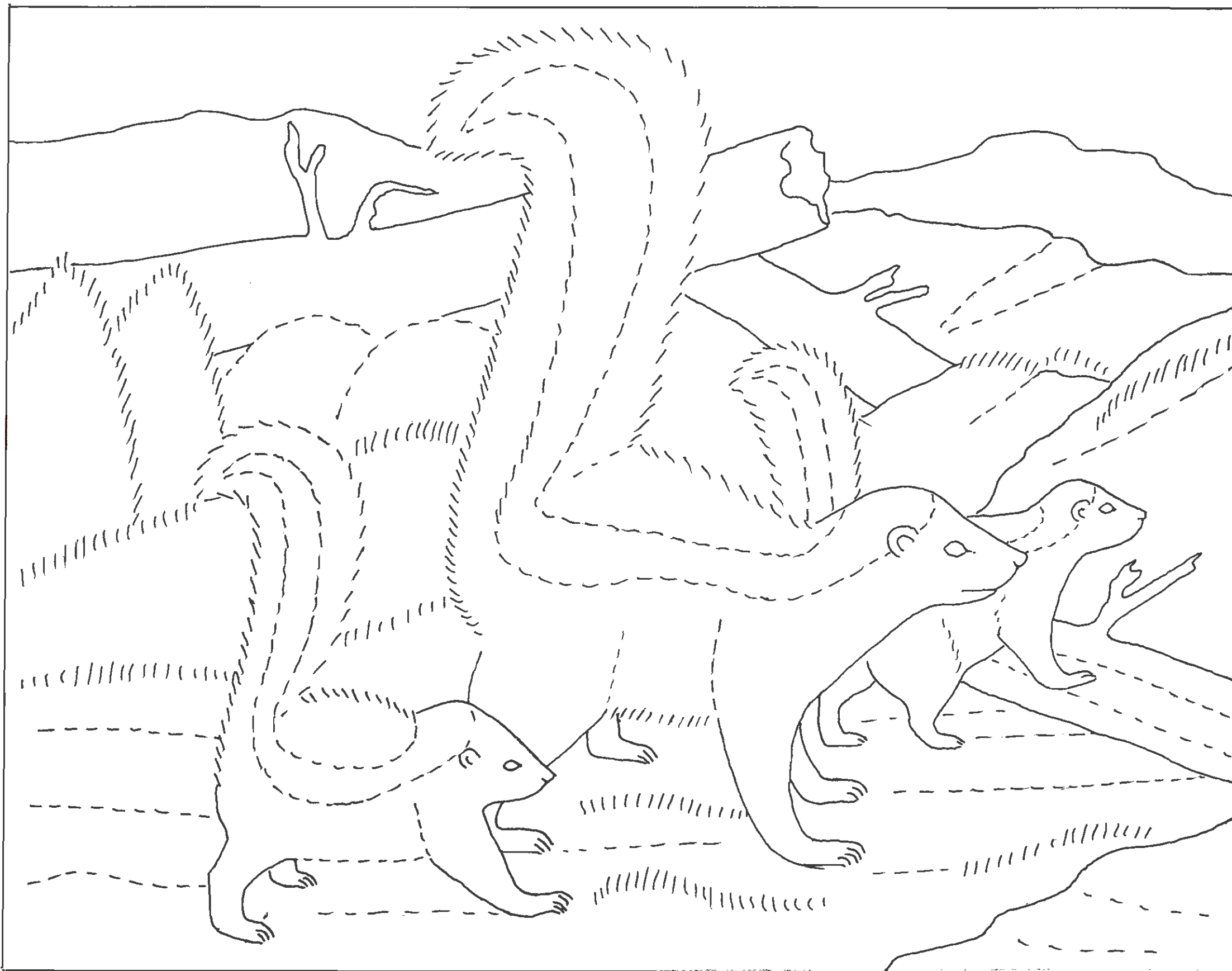
FIGURE CARVING

only **\$2.00** each



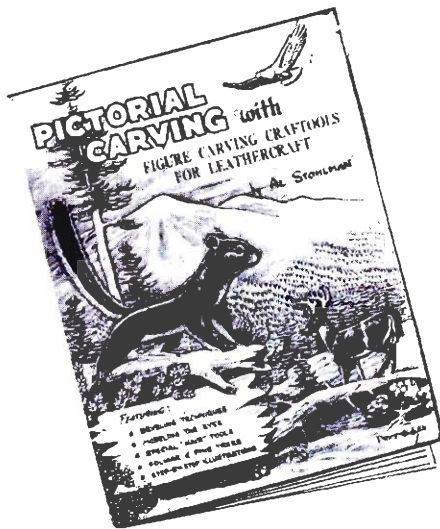
HOW TO CARVE LEATHER— by Al Stohlman. 48 big 18½" x 12½" pgs. How to assemble 11 projects. 30 illus. dye charts, 40 interchangeable Photocarve patterns, 6 complete alphabets (½" to 1½" letters).
6047 \$3.50 ea.

Al Stohlman tells you exactly what tools to use and how to use them. Dyeing fully explained. Patterns for belts, billfolds, key cases, etc. included. Shows you how to carve fish, horses, birds, many other animals. 32 pages, 13 different chapters. Order your copy today.
6049 Figure Carving \$2.00 ea.



THE SKUNK FAMILY—Continued

used, however the larger size represented by the tracing pattern will usually offer a better balanced scene. The importance of maintaining good balance in a scene is much greater if the art work is to be framed, as an oil painting would be. If the carving is to be used as a scrapbook cover or some similar purpose, then some sacrifice may be made in favor of the specific requirement. Most of these projects are excellent for embossing if the artist really wants to go all out.



PICTORIAL CARVINGS

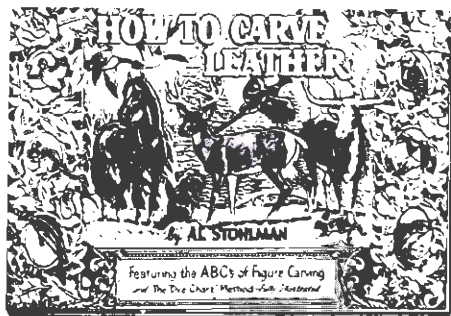
Only **\$1.00** each

Book gives easy step-by-step instructions on use of basic figure carving tools. Shows how to carve animals, birds, flowers, scenery, technique for using Crafttools to achieve the effect of hair on your animals. Even a beginner can learn quickly how to do figure carving with this book. By Al Stohlman. 16 pgs. 8½" x 11".
6037 PICTORIAL CARVING ... \$1.00 ea.



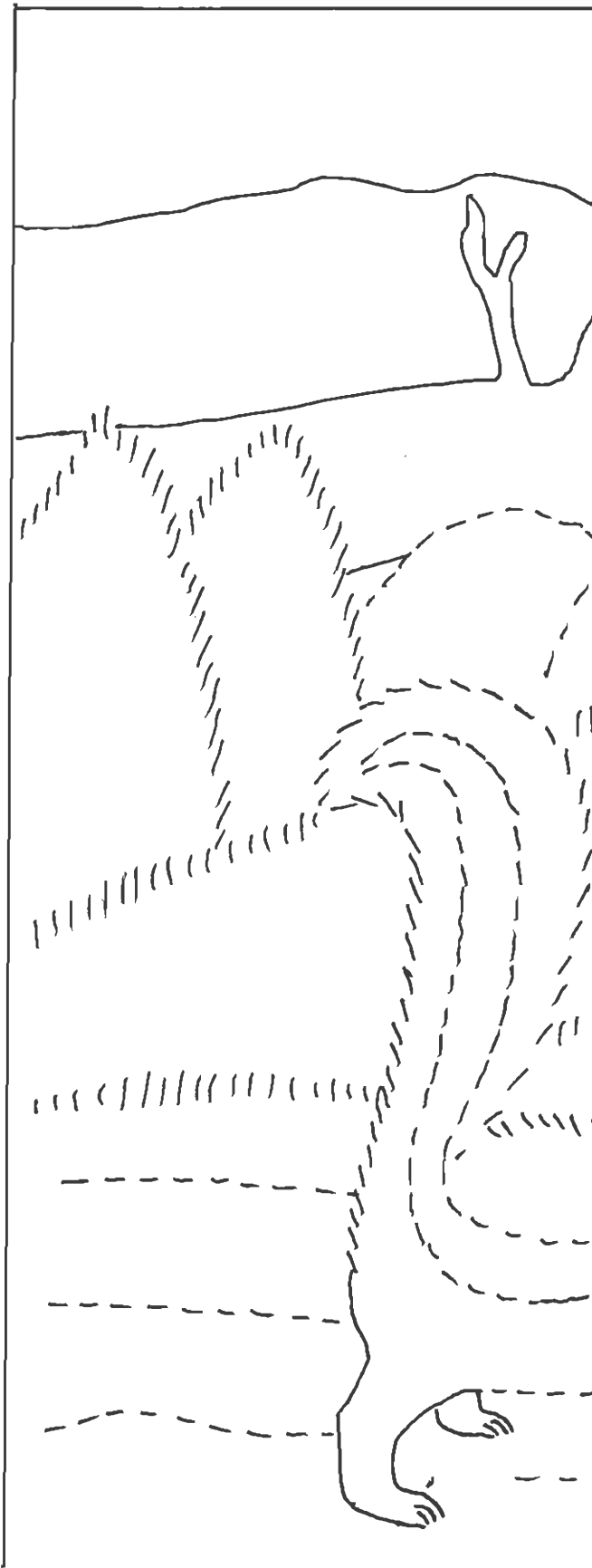
FIGURE CARVING

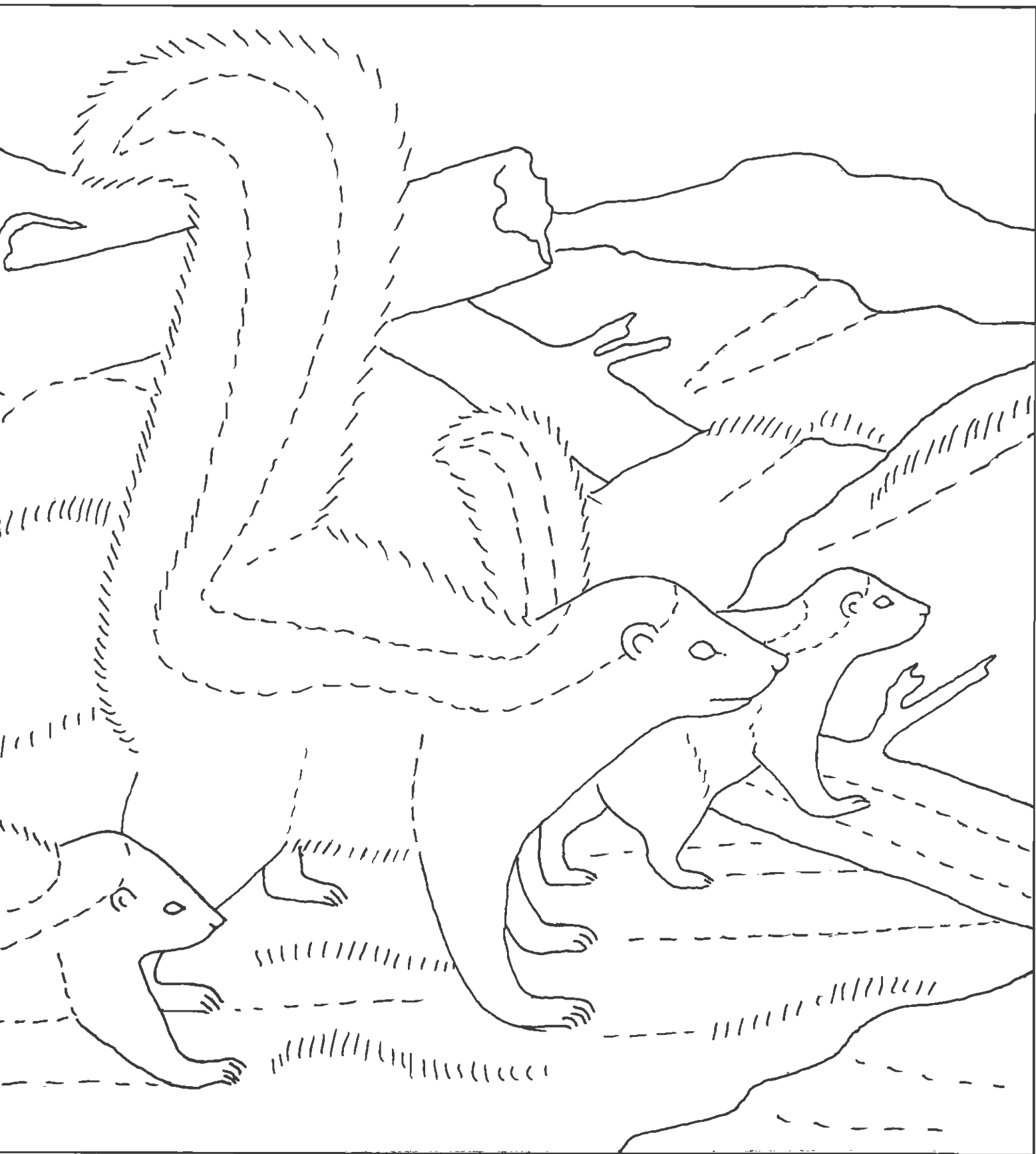
only **\$2.00** each



HOW TO CARVE LEATHER— by Al Stohlman. 48 big 18½" x 12½" pgs. How to assemble 11 projects. 30 illus. dye charts, 40 interchangeable Photocarve patterns, 6 complete alphabets (½" to 1½" letters).
6047 ... \$3.50 ea.

Al Stohlman tells you exactly what tools to use and how to use them. Dyeing fully explained. Patterns for belts, billfolds, key cases, etc. included. Shows you how to carve fish, horses, birds, many other animals. 32 pages, 13 different chapters. Order your copy today.
6049 Figure Carving \$2.00 ea.







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 CRAFTFOOL
 DEALER. ASK FOR
 YOUR COPY TODAY!

PAGE 5 **SERIES 8B**



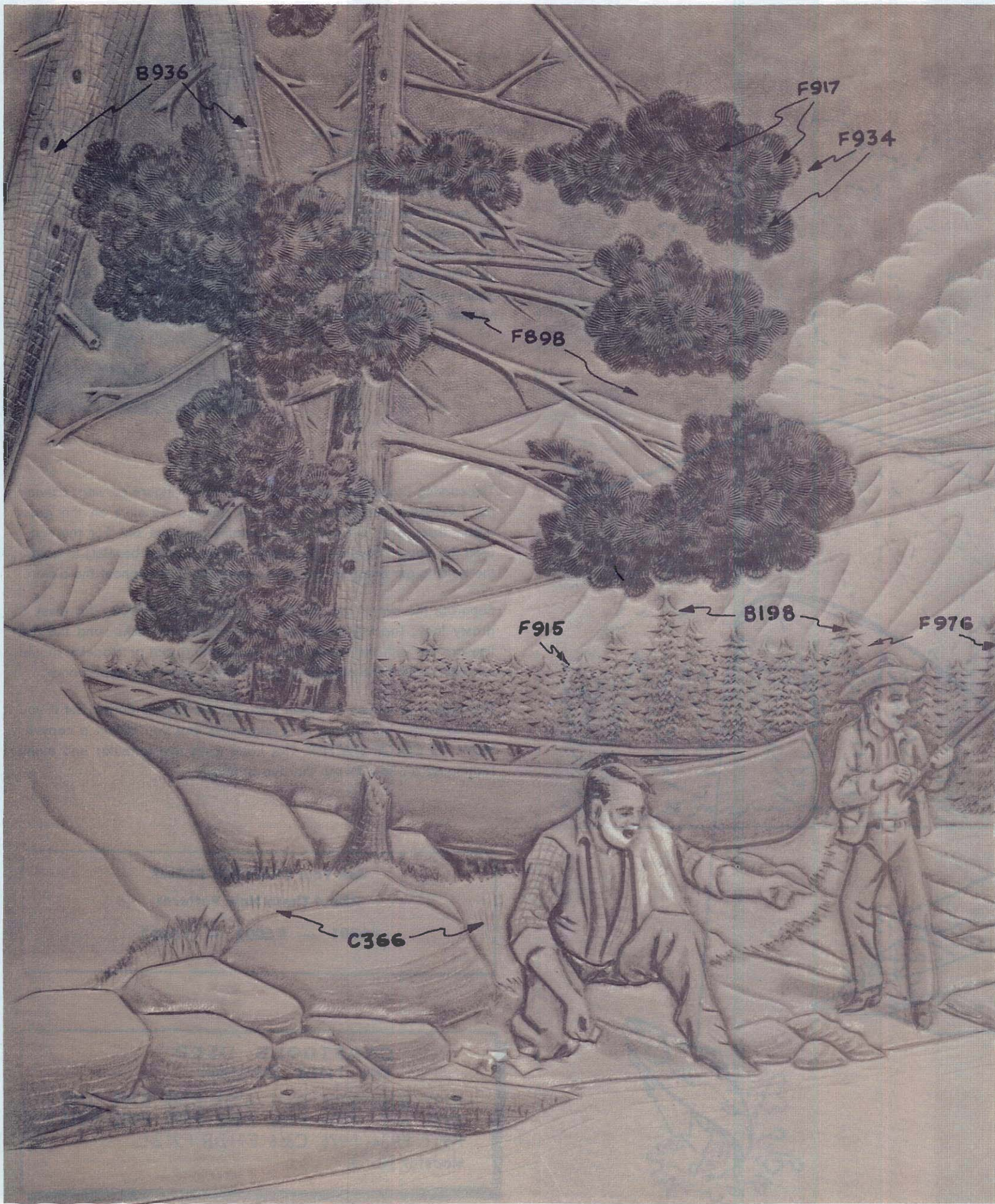
"ADVENTURE WITH NATURE"
 by
Gene Noland

With the coming of spring I felt that this was a good time to bring out some of nature's animals. The overall size of this picture is 20" x 24" when all sections are joined together. This picture is designed so that each of the doodle pages can be done by itself or in different combinations (see suggestion on reverse side).

The Tracing Pattern for this scene is found on the back of the page. Trace all of the lines including the dotted lines. However, cut ONLY the solid lines, except those on the tree trunks and fallen log. These are done with the modeler and are there only to give contour detail.

For those not well acquainted with the art of figure carving . . . I suggest that the book PICTORIAL CARVING be added to your collection. And if at all possible HOW TO CARVE LEATHER is another you might add. I have used them for over a decade myself. The main thing I wish to stress on this page is the way the pine needles were done. I leveled everything around the area of the needles and matted the sky.

(Continued on reverse side)



B936

F917

F934

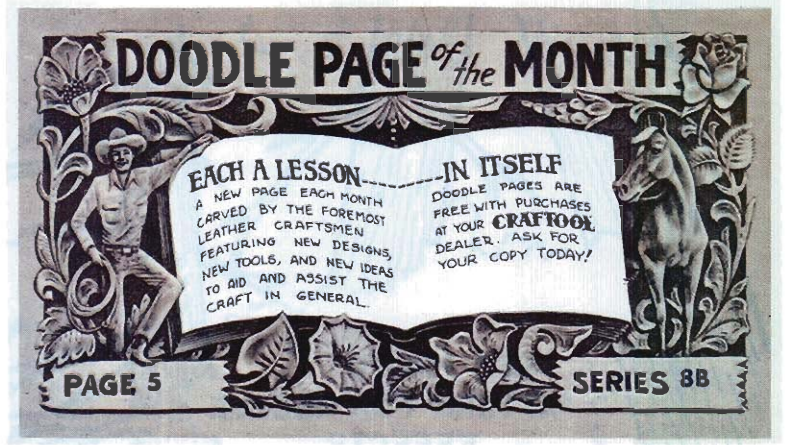
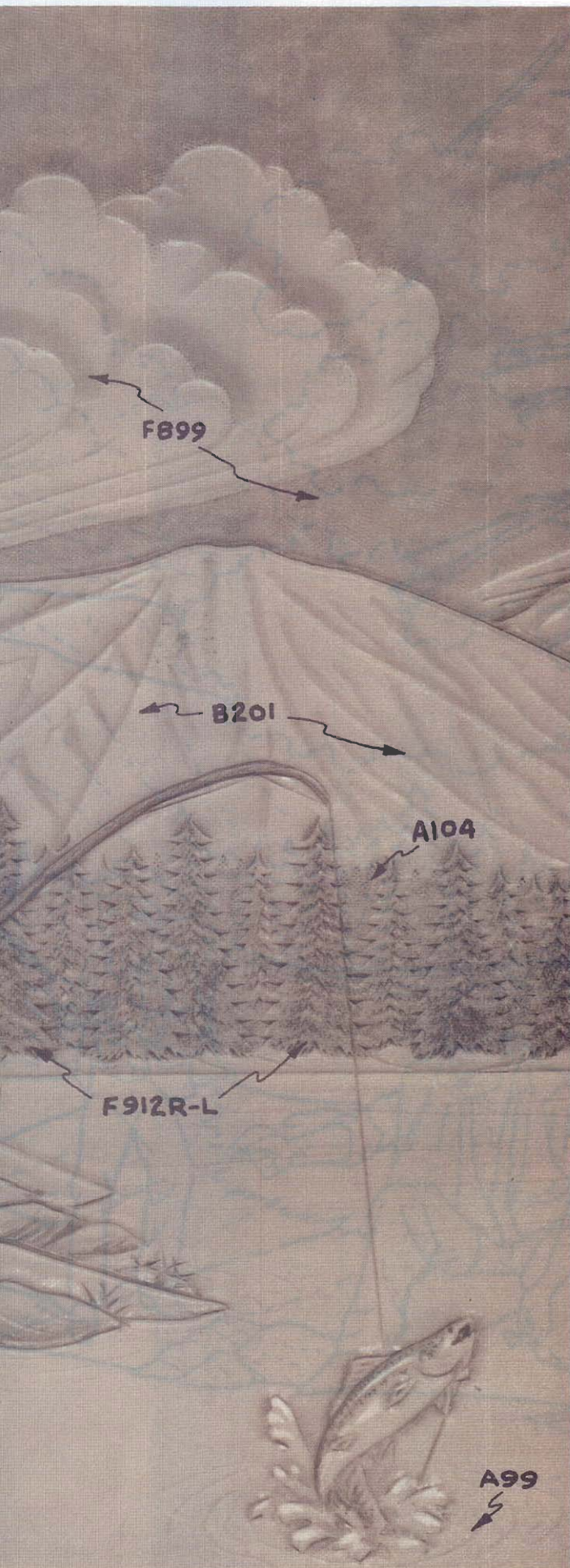
F898

F915

B198

F976

C366



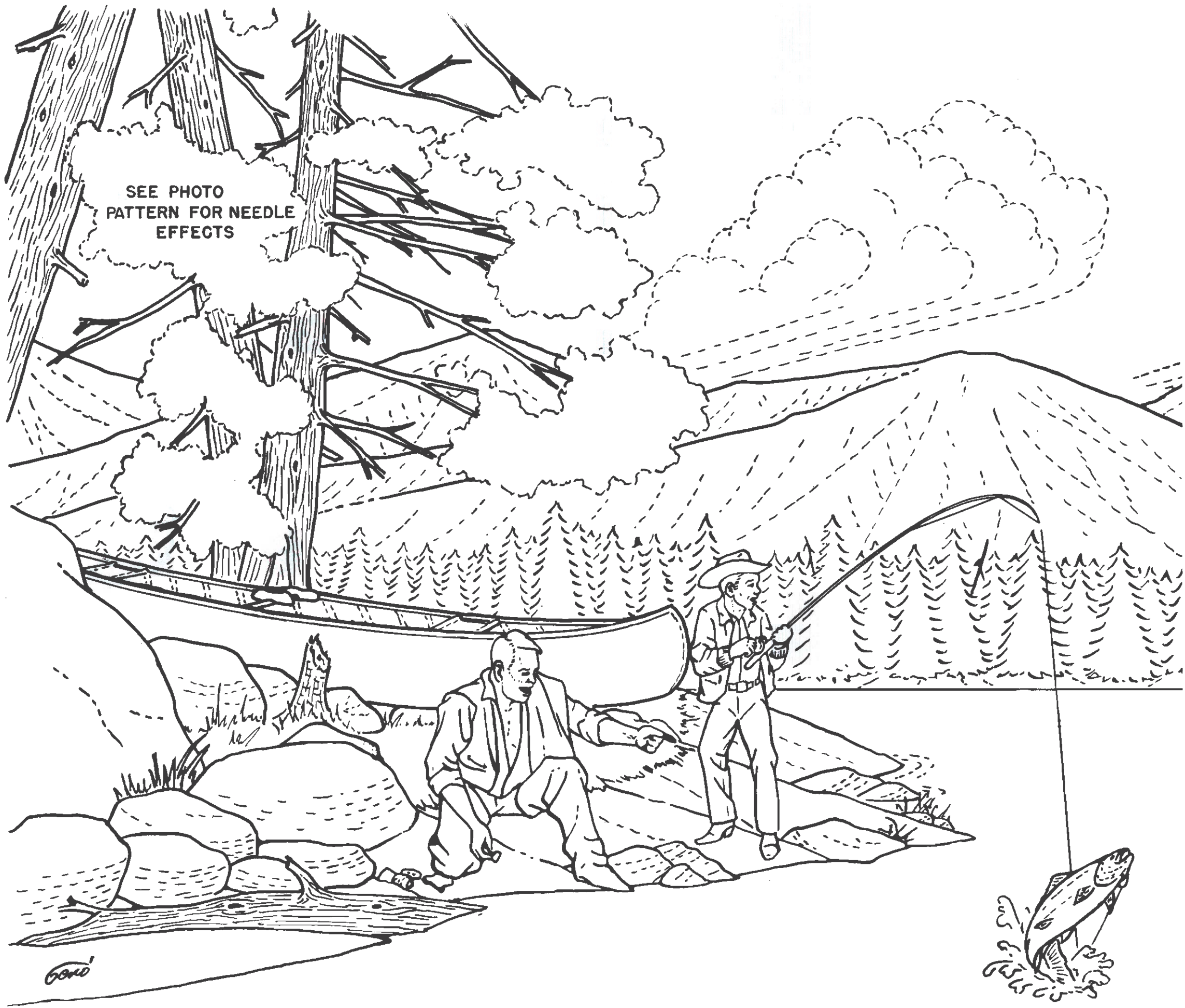
"ADVENTURE WITH NATURE" by Gene Noland

With the coming of spring I felt that this was a good time to bring out some of nature's animals. The overall size of this picture is 20" x 24" when all sections are joined together. This picture is designed so that each of the doodle pages can be done by itself or in different combinations (see suggestion on reverse side).

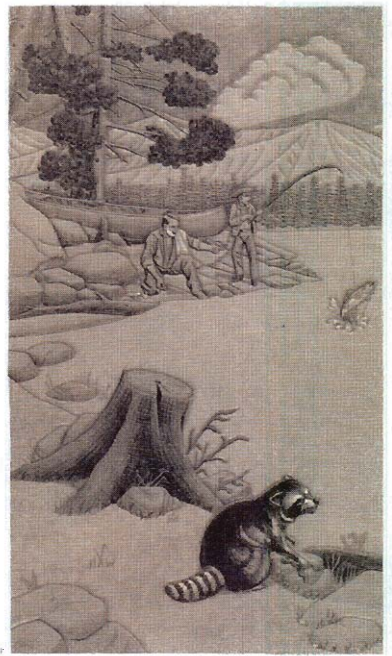
The Tracing Pattern for this scene is found on the back of the page. Trace all of the lines including the dotted lines. However, cut ONLY the solid lines, except those on the tree trunks and fallen log. These are done with the modeler and are there only to give contour detail.

For those not well acquainted with the art of figure carving . . . I suggest that the book PICTORIAL CARVING be added to your collection. And if at all possible HOW TO CARVE LEATHER is another you might add. I have used them for over a decade myself. The main thing I wish to stress on this page is the way the pine needles were done. I leveled everything around the area of the needles and matted the sky.

(Continued on reverse side)



SEE PHOTO
PATTERN FOR NEEDLE
EFFECTS



When this was completed I used #F934 to outline the area of the needles. Next I used #F917, and by using the toe of the tool I formed the needles by working from the outside in. Upon completing this I then used #F934, again picking out spots in the needles to give it depth.

The carving procedures are the same as for all figure carving; carving the foremost objects first. I used the checked bevelers on the grass areas, trees, and to bevel the mountains from the sky. For the rest I used the smooth bevelers. Be sure to use the pointed bevelers to accent the hard-to-get areas so you have equal depth throughout the picture.

Separate the grass from the bank by using tool #F902. This gives a grassy look. The tall blades of grass around the rocks and the fish line are cut with the swivel knife. The matting tool or modeler should be used around the objects to give them a stand out appearance.

This picture was dyed in brown tones for the Doodle Pages, but if you wish to color your picture, 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.

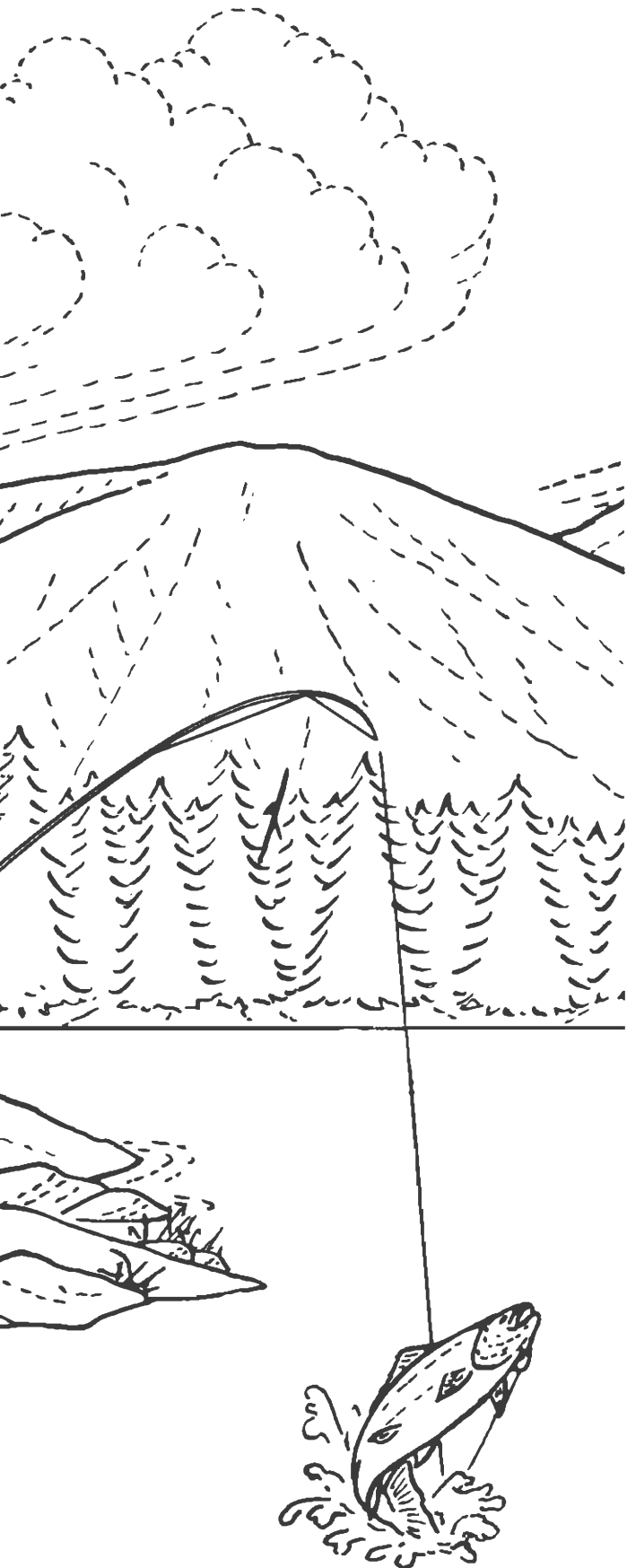
Ask Your CRAFTOOL DEALER
About These New Patterns
#6001 — #6002 — #6003

CRAFTOOLS USED
ON THIS DESIGN

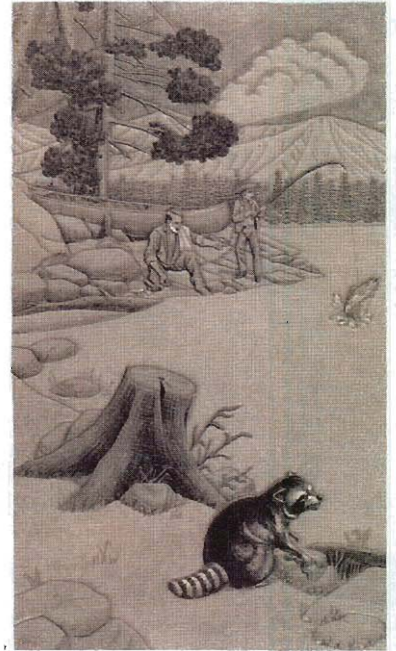
B197 B198 B199 B201 B203 B205 B701 B702
B936 A99 A104 V409 F898 F899 F902 F915
F917 F934 F976 C366 F912-R F912-L
Modeler No. 3

SEE PHOTO
PATTERN FOR NEEDLE
EFFECTS





When this was completed I used #F934 to outline the area of the needles. Next I used #F917, and by using the toe of the tool I formed the needles by working from the outside in. Upon completing this I then used #F934, again picking out spots in the needles to give it depth.



The carving procedures are the same as for all figure carving; carving the foremost objects first. I used the checked bevelers on the grass areas, trees, and to bevel the mountains from the sky. For the rest I used the smooth bevelers. Be sure to use the pointed bevelers to accent the hard-to-get areas so you have equal depth throughout the picture.

Separate the grass from the bank by using tool #F902. This gives a grassy look. The tall blades of grass around the rocks and the fish line are cut with the swivel knife. The matting tool or modeler should be used around the objects to give them a stand out appearance.

This picture was dyed in brown tones for the Doodle Pages, but if you wish to color your picture, 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.

Ask Your CRAFTOOL DEALER

About These New Patterns

#6001 — #6002 — #6003

**CRAFTOOLS USED
ON THIS DESIGN**

B197 B198 B199 B201 B203 B205 B701 B702
B936 A99 A104 V409 F898 F899 F902 F915
F917 F934 F976 C366 F912-R F912-L
Modeler No. 3

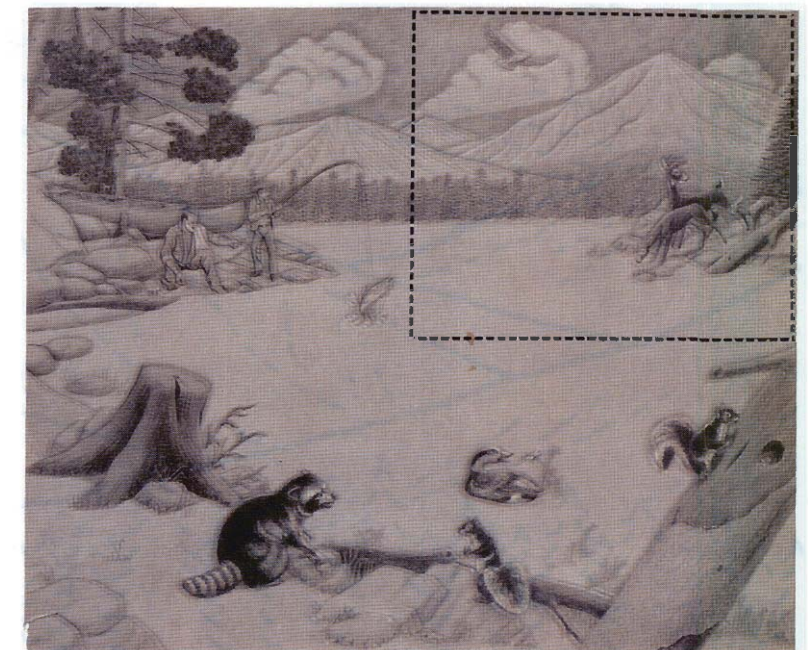


DOODLE PAGE *of the* **MONTH**

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 6 **SERIES 8B**



"ADVENTURE WITH NATURE"
 by
Gene Noland

This is the second of a four part series that will make the picture shown above when completed. The animals in nature are the most fascinating creatures upon the face of the earth. I often think how wonderful it would be to be able to walk up to an animal without it being afraid of man. This Adventure with Nature is the closest I can come to being able to be a part of it.

Different sections of the above picture can be used to make different horizontal or vertical pictures (see 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 separate scene.

The Tracing Pattern for this month's page is on the reverse side. Trace all the lines, including the dotted lines. However, when cutting . . . cut

(Continued on reverse side)



V745

F934

F899

B201

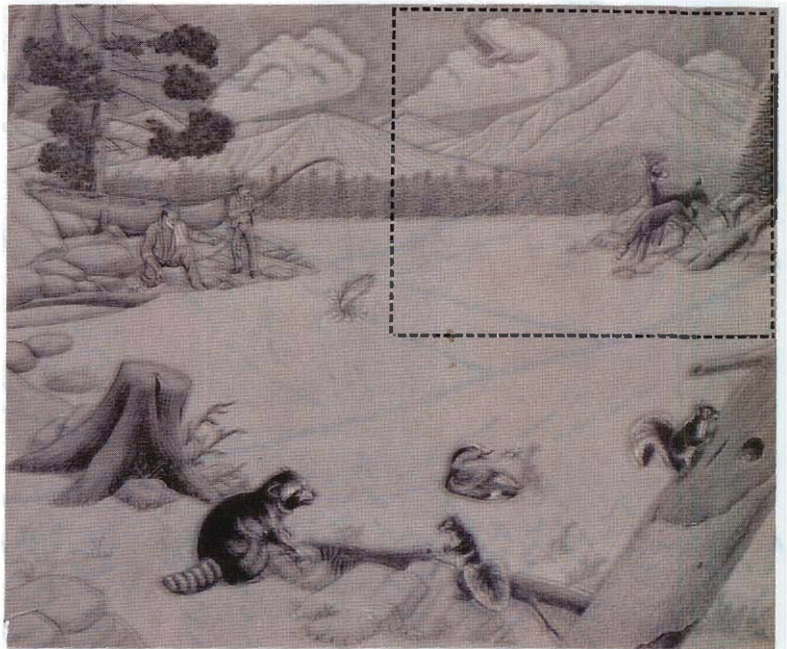
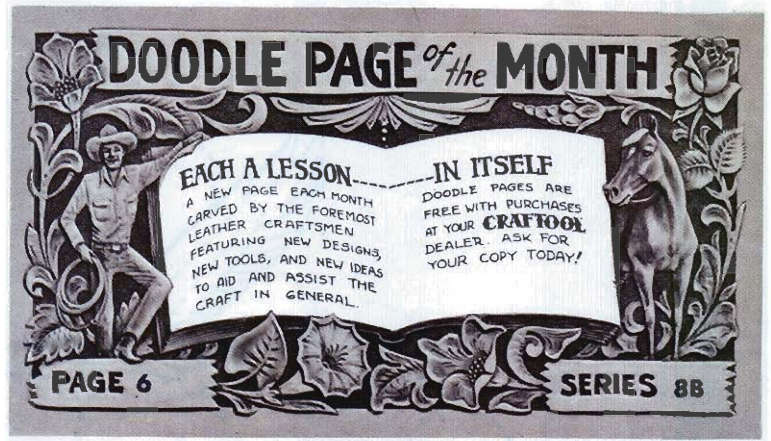
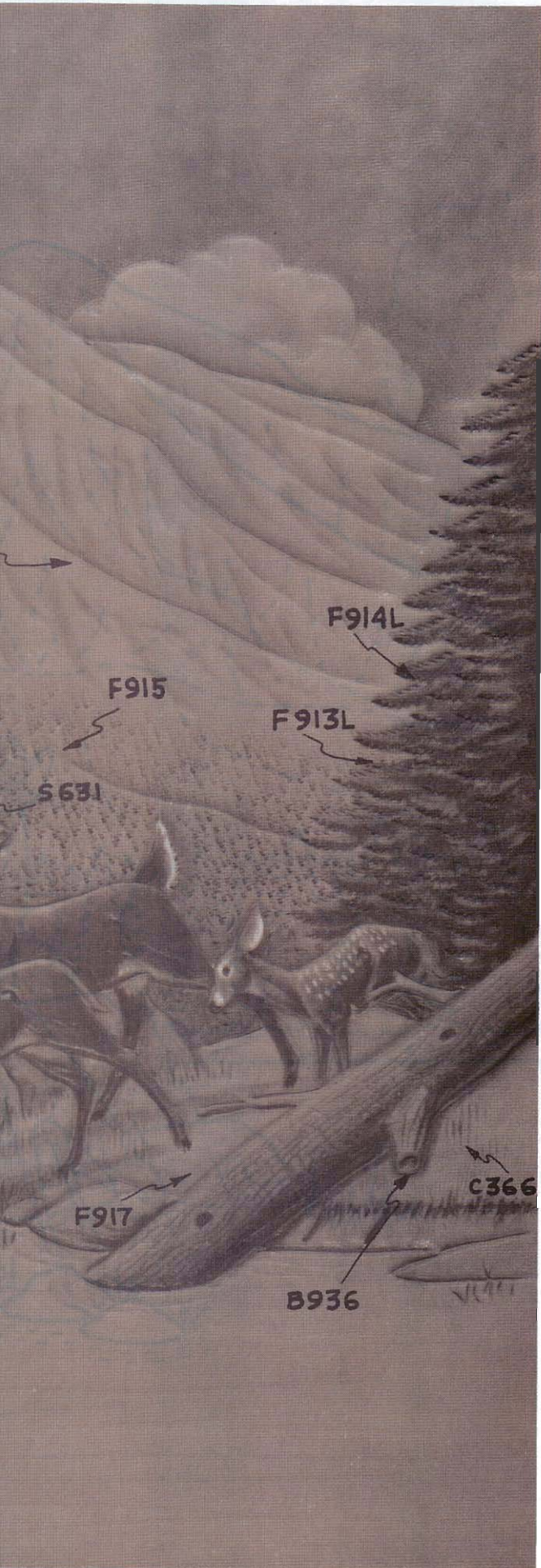
B198

F976

A104

F912 R-L

S932



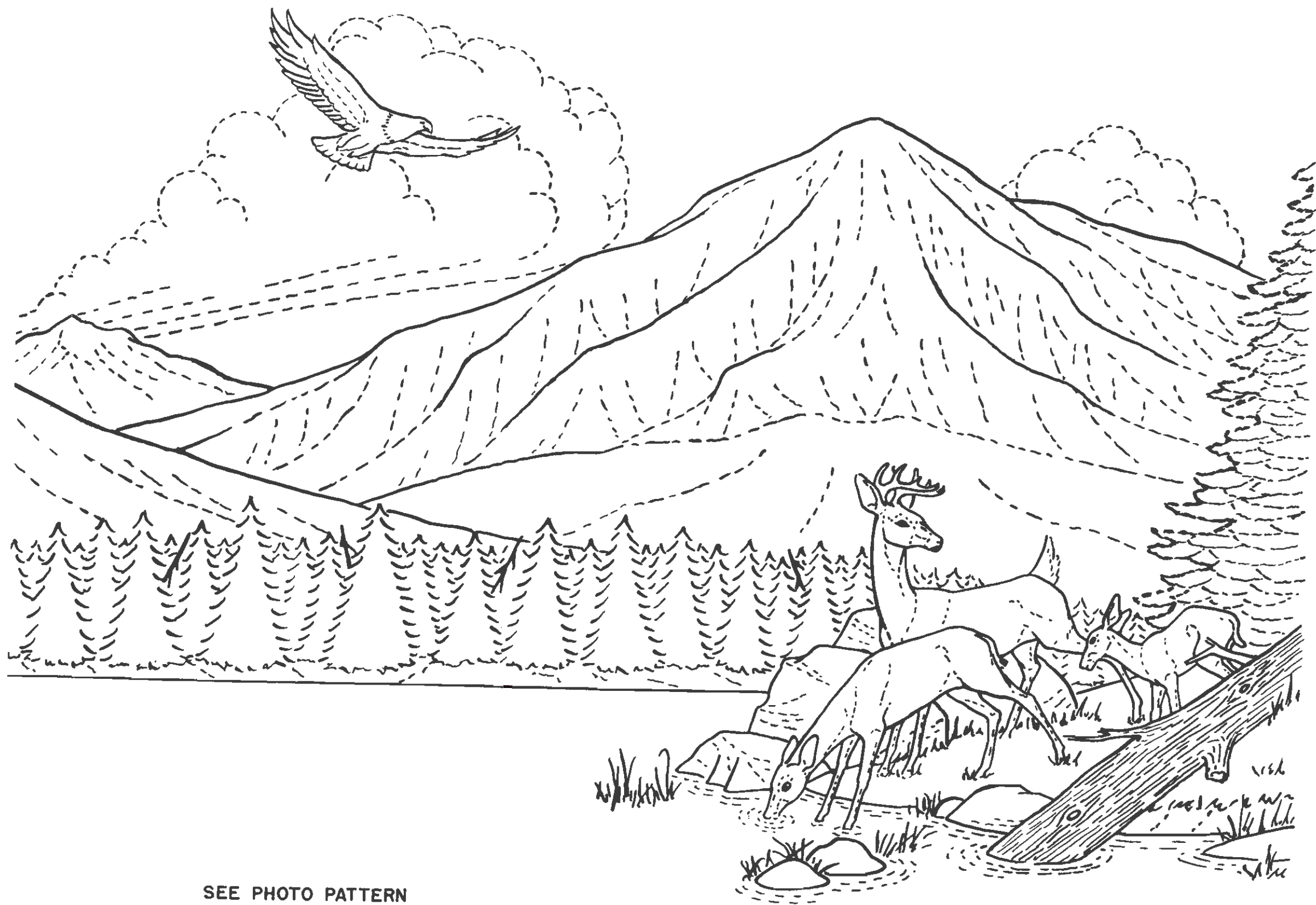
"ADVENTURE WITH NATURE" by Gene Noland

This is the second of a four part series that will make the picture shown above when completed. The animals in nature are the most fascinating creatures upon the face of the earth. I often think how wonderful it would be to be able to walk up to an animal without it being afraid of man. This Adventure with Nature is the closest I can come to being able to be a part of it.

Different sections of the above picture can be used to make different horizontal or vertical pictures (see 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 separate scene.

The Tracing Pattern for this month's page is on the reverse side. Trace all the lines, including the dotted lines. However, when cutting . . . cut

(Continued on reverse side)



SEE PHOTO PATTERN
FOR WATER EFFECTS

WOOD



only the solid lines, except those on the fallen log. The dotted lines are used as guides for beveling and modeling. You will note that the fir tree behind the fawn is composed of all dotted lines. None of the lines on this tree should be cut. The tree is then tooled with the new "pine tree" tools for the needle effect of the branches. For best results obtain a copy of PICTORIAL CARVING. This book gives step-by-step instructions on how to make all of these trees.

The trees in the background are stamped in a different manner, but they are also found in the above mentioned book. I still find, however, that I get more depth by accenting the branches with #F976 then using #F912-R & #F912-L to achieve the pine tree effect.

Study the Photo Pattern closely to see how these tools form a manner of realism. For the distant trees I used #A104 and for the trees in the far distance I used #F915. Again I used the swivel knife to cut the tall grass around the rocks and in the water.

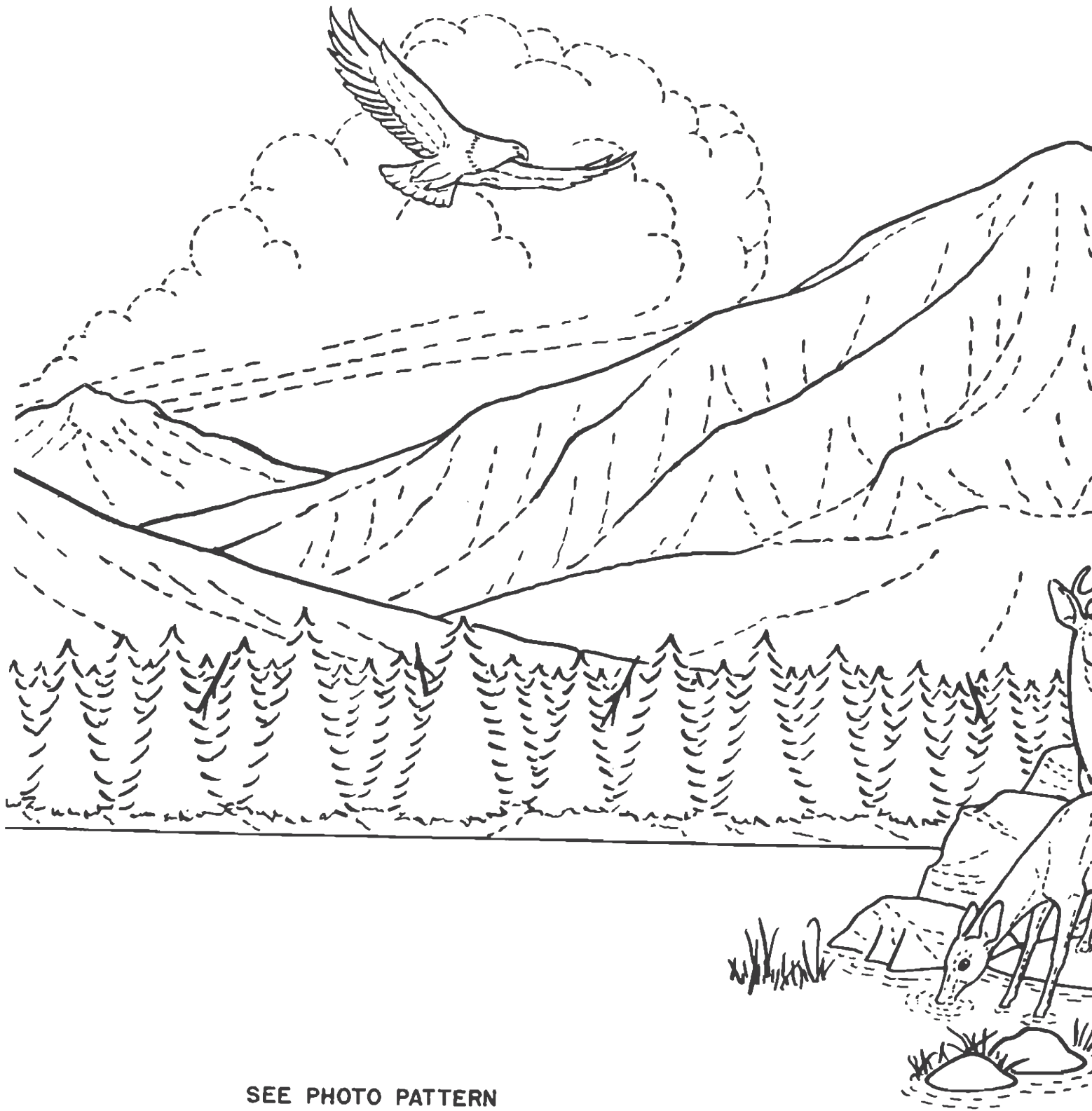
Your modeling tool is one of the most important tools in figure carving. On the deer I used the hair blade #100M following the contour of each animal. Study the Photo Pattern carefully and don't be afraid to try your hand at figure carving.

**Ask Your CRAFTOOL DEALER
About These New Patterns**

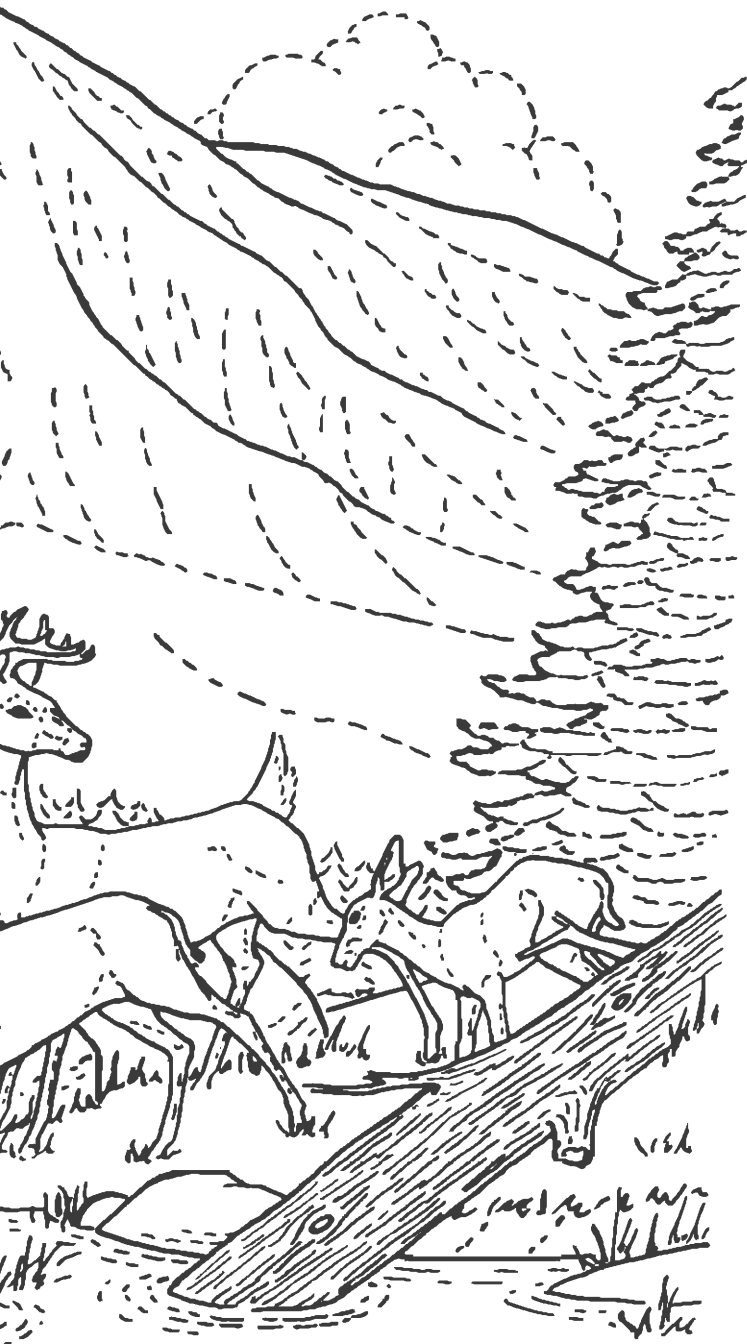
#6001 — #6002 — #6003

**CRAFTOOLS USED
ON THIS DESIGN**

B198 B199 B197 B201 B203 B205 B702 B936
C366 A104 S631 S932 V745 F941 F976 F915
F917 F934 F899 F898 F914-L F913-L F912-R
F912-L F899 Modeler No. 3 Hair Blade 100M



SEE PHOTO PATTERN
FOR WATER EFFECTS



only the solid lines, except those on the fallen log. The dotted lines are used as guides for beveling and modeling. You will note that the fir tree behind the fawn is composed of all dotted lines. None of the lines on this tree should be cut. The tree is then tooled with the new "pine tree" tools for the needle effect of the branches. For best results obtain a copy of PICTORIAL CARVING. This book gives step-by-step instructions on how to make all of these trees.

The trees in the background are stamped in a different manner, but they are also found in the above mentioned book. I still find, however, that I get more depth by accenting the branches with #F976 then using #F912-R & #F912-L to achieve the pine tree effect.

Study the Photo Pattern closely to see how these tools form a manner of realism. For the distant trees I used #A104 and for the trees in the far distance I used #F915. Again I used the swivel knife to cut the tall grass around the rocks and in the water.

Your modeling tool is one of the most important tools in figure carving. On the deer I used the hair blade #100M following the contour of each animal. Study the Photo Pattern carefully and don't be afraid to try your hand at figure carving.

**Ask Your CRAFTOOL DEALER
About These New Patterns**

#6001 — #6002 — #6003

**CRAFTOOLS USED
ON THIS DESIGN**

B198 B199 B197 B201 B203 B205 B702 B936
C366 A104 S631 S932 V745 F941 F976 F915
F917 F934 F899 F898 F914-L F913-L F912-R
F912-L F899 Modeler No. 3 Hair Blade 100M

©BND

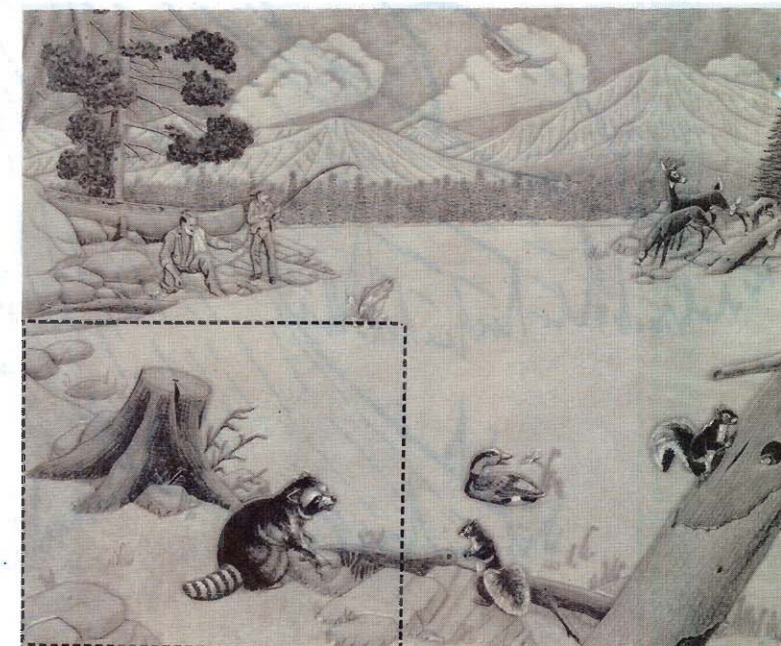


DOODLE PAGE of the **MONTH**

EACH A LESSON - A NEW PAGE EACH MONTH CARVED BY THE FOREMOST LEATHER CRAFTSMEN FEATURING NEW DESIGNS, NEW TOOLS, AND NEW IDEAS TO AID AND ASSIST THE CRAFT IN GENERAL.

IN ITSELF - DOODLE PAGES ARE FREE WITH PURCHASES AT YOUR CRAFT TOOL DEALER. ASK FOR YOUR COPY TODAY!

PAGE 7 **SERIES 8B**



"ADVENTURE WITH NATURE"
by
Gene Noland

The third picture in Adventure with Nature series, shows a crafty old raccoon about to have lunch of frog a' la raw. The stump in the picture shows that man was here quite some time ago and by now nature has started to return to normal.

To start, trace the picture from the Tracing Pattern on the reverse side. Begin by cutting only the solid lines with the exception of the light lines on the tree stump. These lines are for modeling the contour of the stump with #3 Modeling tool.

The water effect is done with #3 Modeler and tool #P361. Try to obtain a ripple effect with #P361 by moving it in line with the bank

(Continued on reverse side)

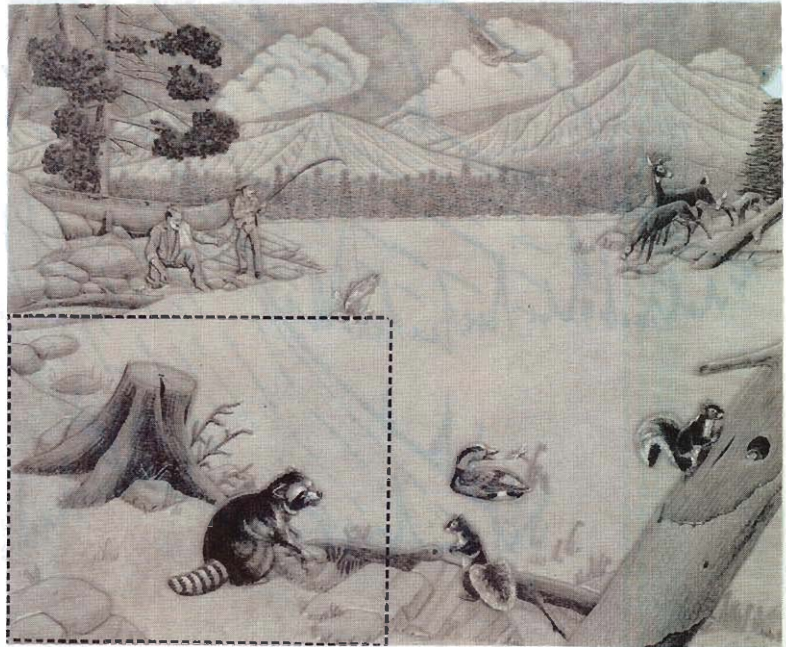
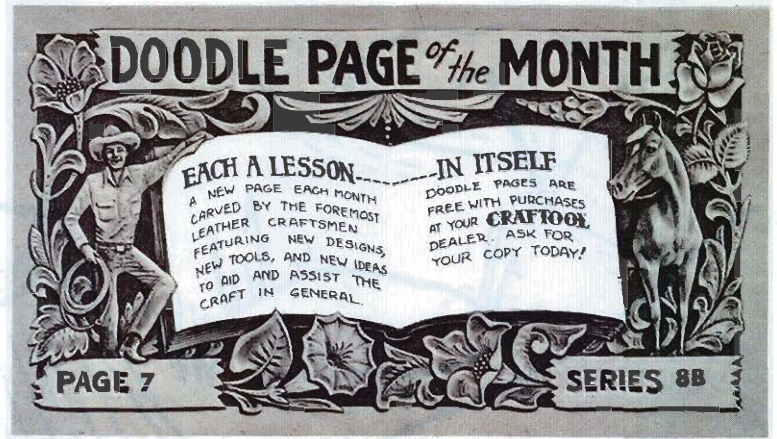
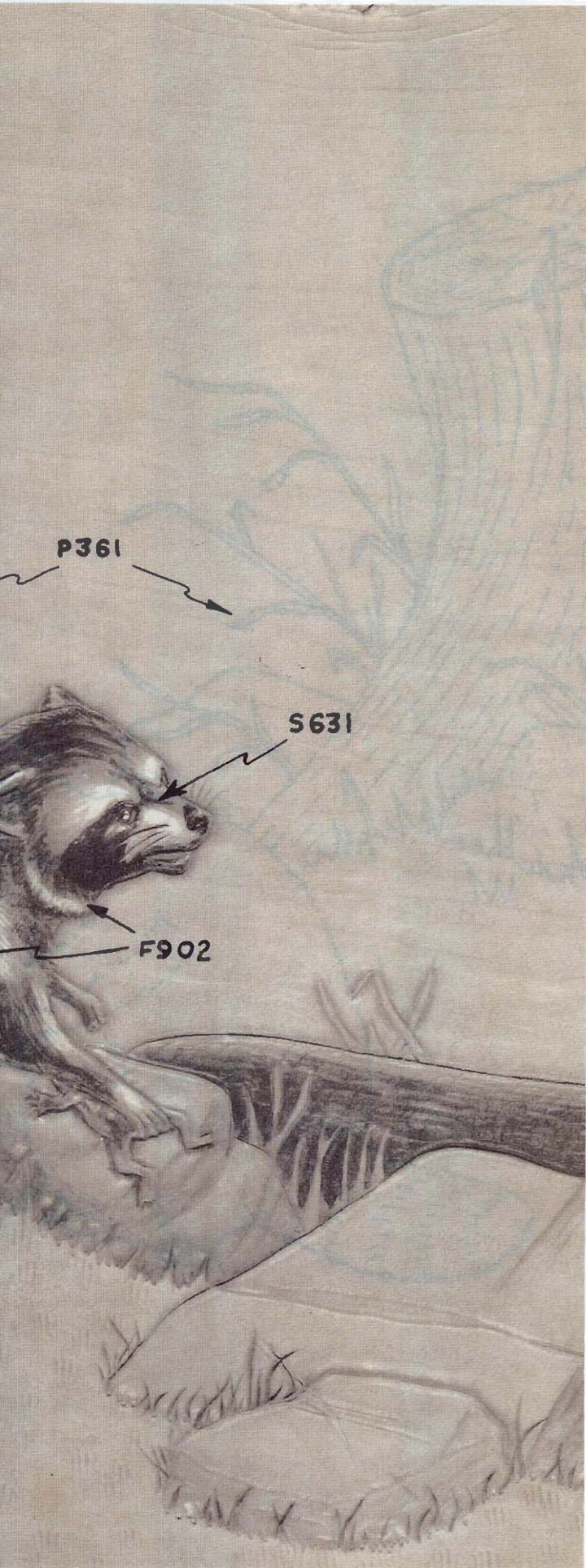


SEE PHOTO MATRIM
FOR WATER EXITS

C426

F917

C366



"ADVENTURE WITH NATURE" by Gene Noland

The third picture in Adventure with Nature series, shows a crafty old raccoon about to have lunch of frog a' la raw. The stump in the picture shows that man was here quite some time ago and by now nature has started to return to normal.

To start, trace the picture from the Tracing Pattern on the reverse side. Begin by cutting only the solid lines with the exception of the light lines on the tree stump. These lines are for modeling the contour of the stump with #3 Modeling tool.

The water effect is done with #3 Modeler and tool #P361. Try to obtain a ripple effect with #P361 by moving it in line with the bank

(Continued on reverse side)



**SEE PHOTO PATTERN
FOR WATER EFFECTS**



edge. Notice the modeling strokes on the Photo Pattern of the water and follow the directions of these lines.

The grass around the raccoon seems to be coming into its full beauty. This is brought out by an under tooling with #C426, with the larger blades of grass done with tool #C366. The tall grass is cut in with the swivel knife around the stump, rocks, and water. The wider blades of grass are beveled around individually.

In beveling this picture I used the smooth bevelers around everything that is in contact with the water area. Elsewhere I used the checked bevelers. Remember to use the pointed beveler where needed to bring out the depth in the hard-to-get areas.

On Mr. Raccoon I used tool #F917 all over the entire body, accenting the fringes of fur with #F902. Then on top of this I used hair blade #100M with short strokes to give it a more fur look. Next I beveled completely around him. The tail was done with repeated strokes with the toe of tool #C366. Try to make each hair over-lap the next and follow the contour of the tail. For the best instruction in learning Figure Carving obtain the book PICTORIAL CARVING or HOW TO CARVE LEATHER.

**Ask Your CRAFTOOL DEALER
About These New Patterns
#6001 — #6002 — #6003**

**CRAFTOOLS USED
ON THIS DESIGN**
B197 B198 B201 B203 B205 B936 C366 C426
S631 F902 F917 F941 F976 P361
Modeler No. 3 Hair Blade 100M



Geo



**SEE PHOTO PATTERN
FOR WATER EFFECTS**

edge. Notice the modeling strokes on the Photo Pattern of the water and follow the directions of these lines.

The grass around the raccoon seems to be coming into its full beauty. This is brought out by an under tooling with #C426, with the larger blades of grass done with tool #C366. The tall grass is cut in with the swivel knife around the stump, rocks, and water. The wider blades of grass are beveled around individually.

In beveling this picture I used the smooth bevelers around everything that is in contact with the water area. Elsewhere I used the checked bevelers. Remember to use the pointed beveler where needed to bring out the depth in the hard-to-get areas.

On Mr. Raccoon I used tool #F917 all over the entire body, accenting the fringes of fur with #F902. Then on top of this I used hair blade #100M with short strokes to give it a more fur look. Next I beveled completely around him. The tail was done with repeated strokes with the toe of tool #C366. Try to make each hair over-lap the next and follow the contour of the tail. For the best instruction in learning Figure Carving obtain the book PICTORIAL CARVING or HOW TO CARVE LEATHER.

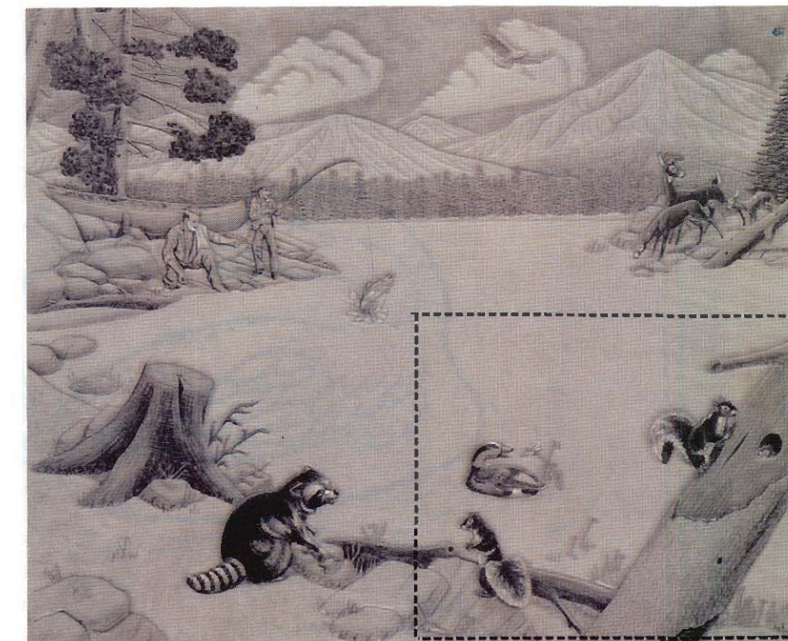
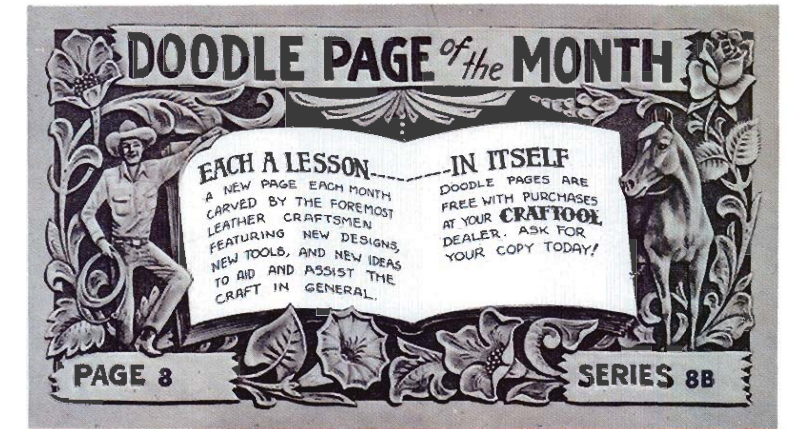
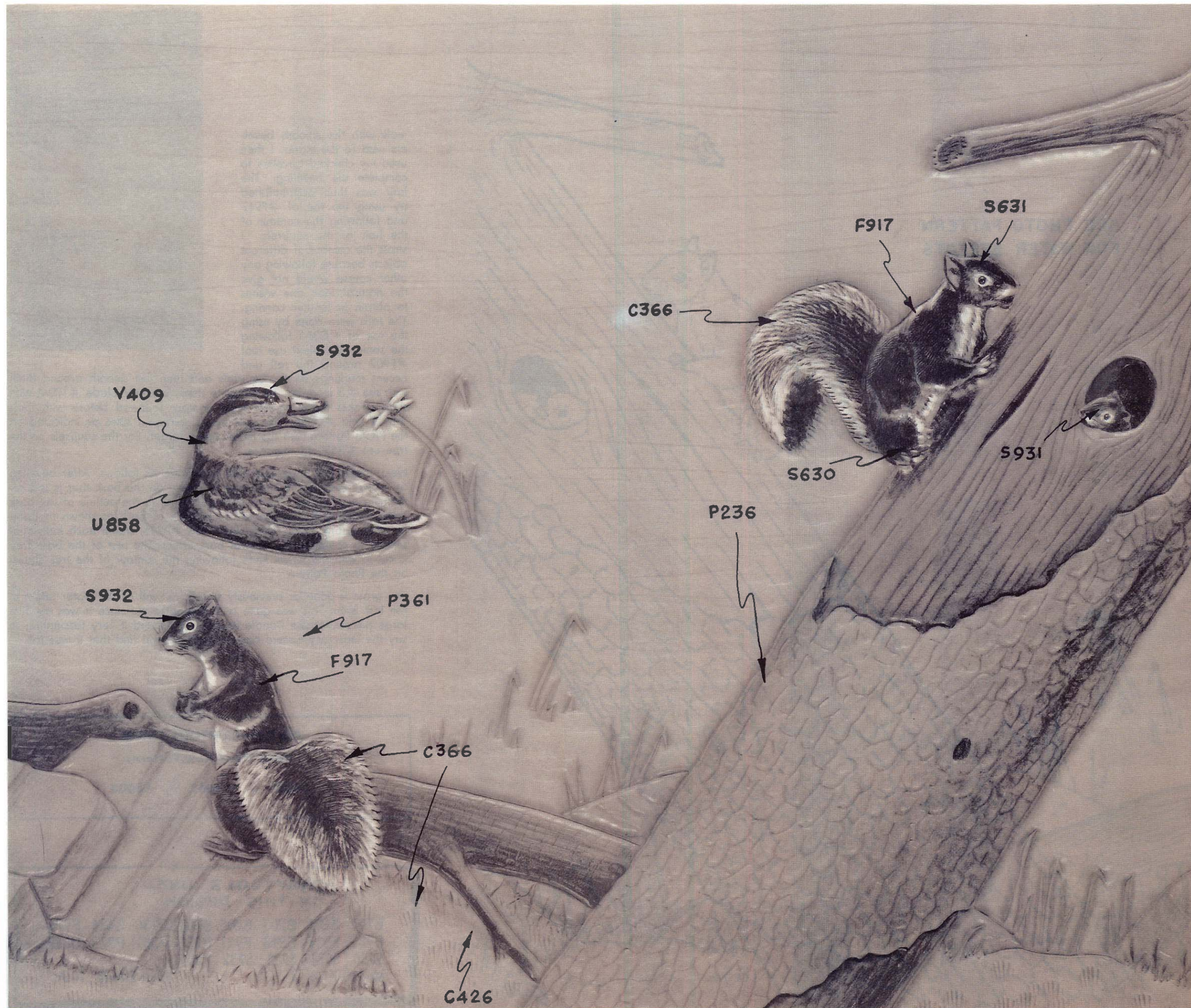


**Ask Your CRAFTOOL DEALER
About These New Patterns**

#6001 — #6002 — #6003

**CRAFTOOLS USED
ON THIS DESIGN**

B197 B198 B201 B203 B205 B936 C366 C426
S631 F902 F917 F941 F976 P361
Modeler No. 3 Hair Blade 100M



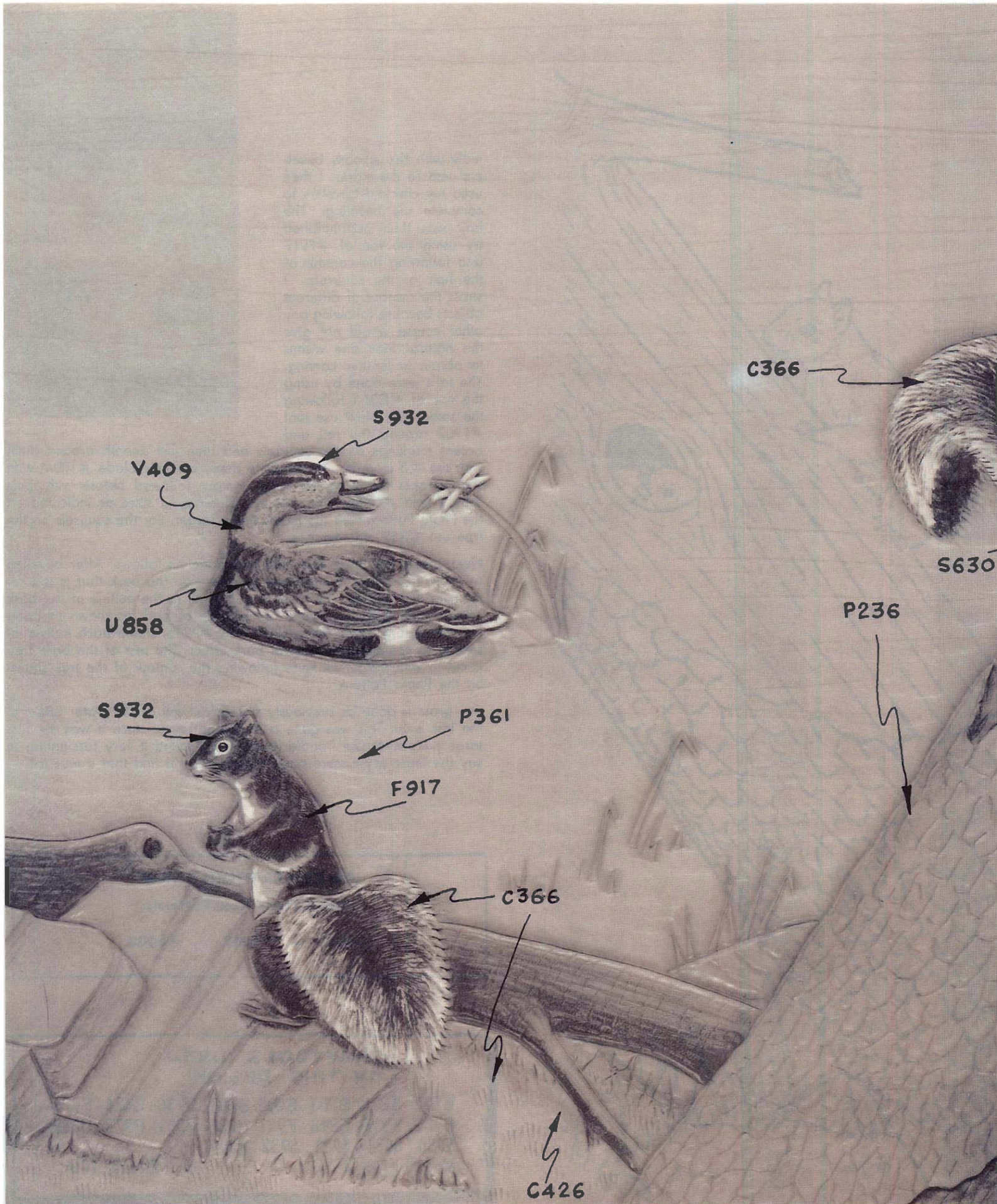
"ADVENTURE WITH NATURE" by Gene Noland

Since this issue completes the picture of Adventure with Nature I have added a few more creatures of nature. I feel as though each one has his own comment about what he is doing in the picture. You can interpret it the way you think it would be.

Mr. Duck is an American Widgeon, the male having a white crown, also known as a Baldpate. In the spring he grazes like a goose on tender new grass and insects. On carving I bevel around him except where he sits in the water. Then I bevel his bottom lightly to the water so that it looks as though he is in it instead of on it. After beveling, next go over the entire duck with #V409, starting just behind the beak and proceed to his tail following the contour of the body. Add a few feathers with #U858 as shown and complete the eye with #S932. This is a very pretty duck and is colored in its natural color. However, I tried to do it justice using just the browns for reproduction.

The family of squirrels was done with the tools used on Mr. Raccoon in the No. 3 issue. After carving and beveling around the entire ani-

(Continued on reverse side)



V409

S932

U858

S932

P361

F917

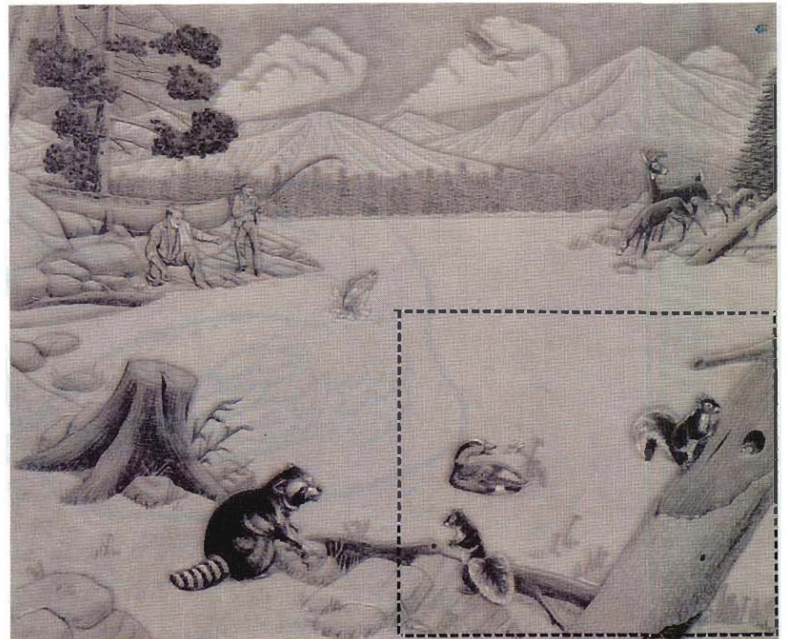
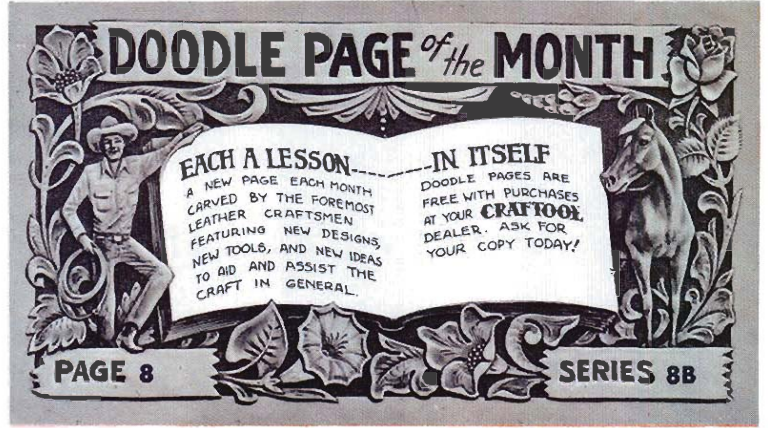
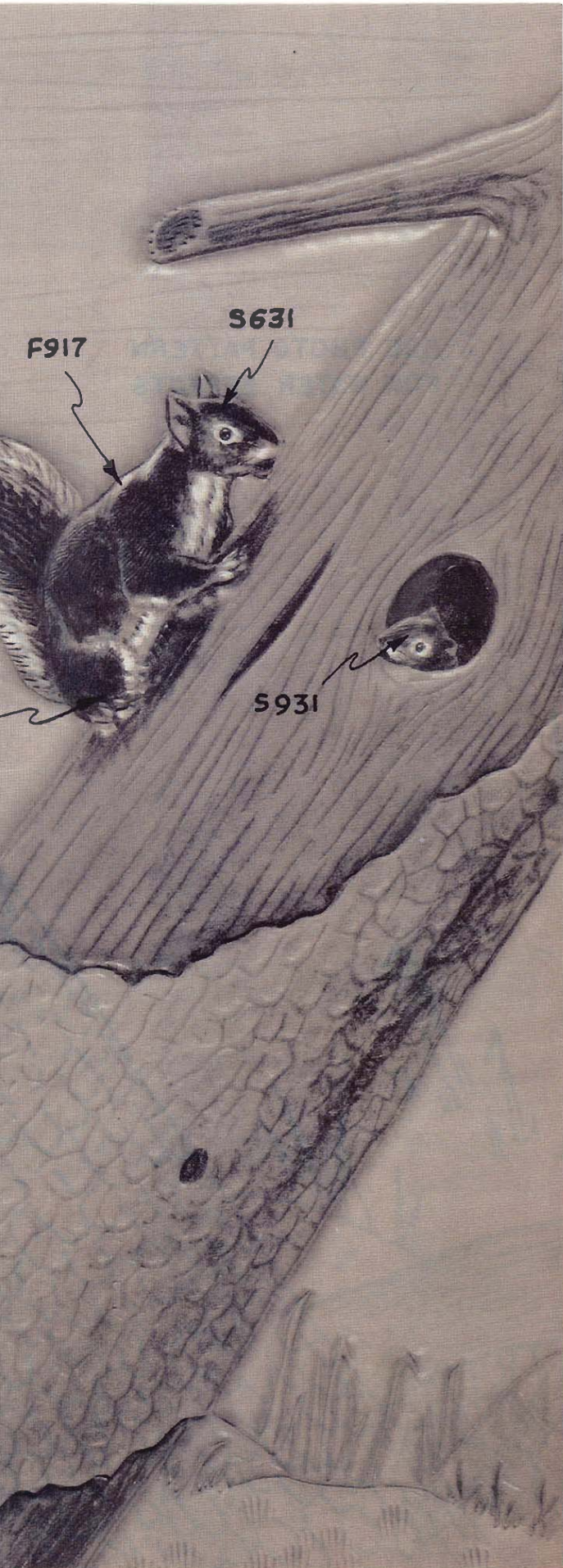
C366

C366

S630

P236

C426



"ADVENTURE WITH NATURE" by Gene Noland

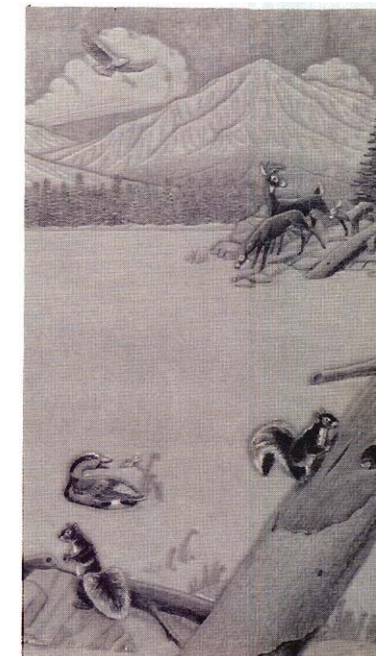
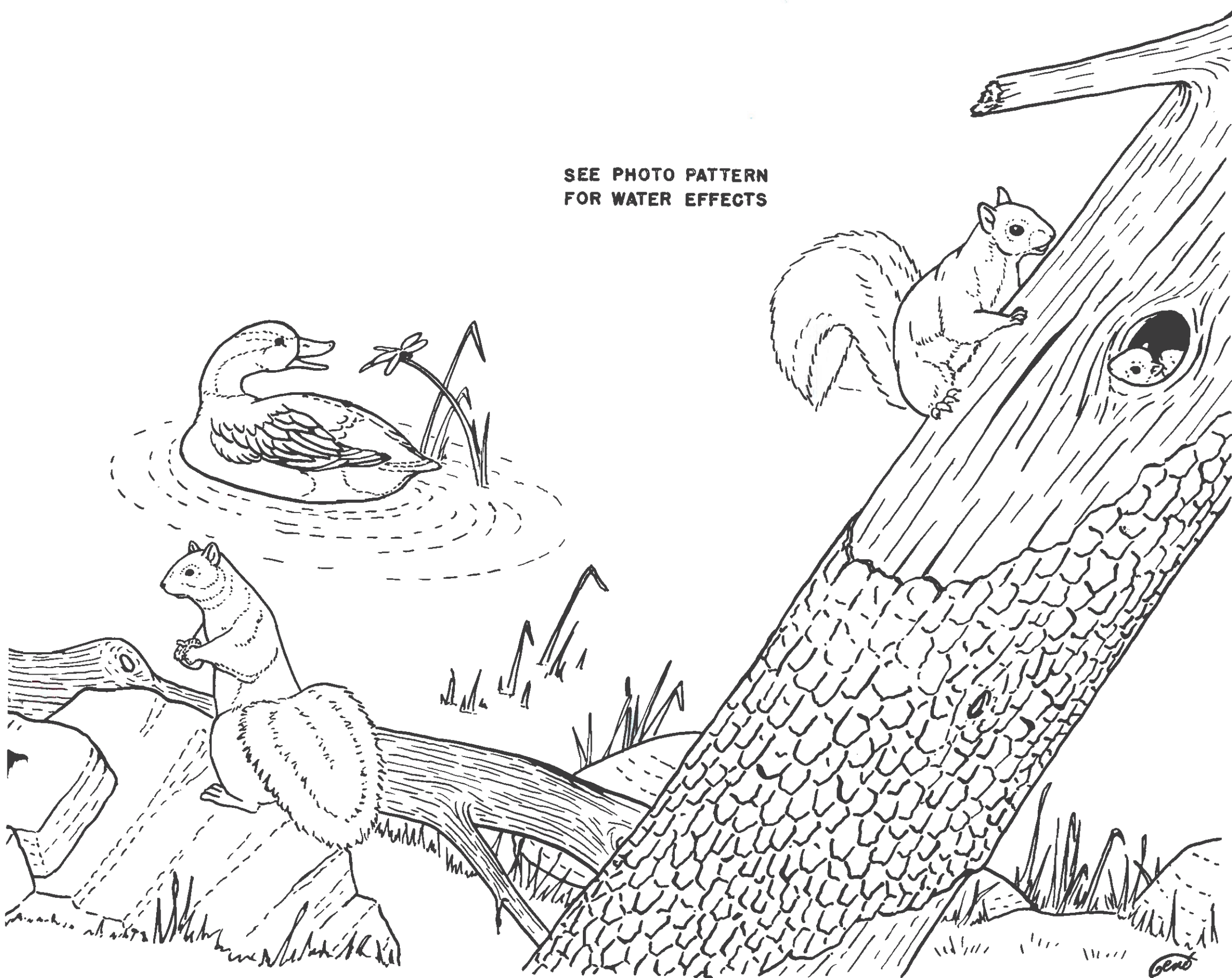
Since this issue completes the picture of Adventure with Nature I have added a few more creatures of nature. I feel as though each one has his own comment about what he is doing in the picture. You can interpret it the way you think it would be.

Mr. Duck is an American Widgeon, the male having a white crown, also known as a Baldpate. In the spring he grazes like a goose on tender new grass and insects. On carving I bevel around him except where he sits in the water. Then I bevel his bottom lightly to the water so that it looks as though he is in it instead of on it. After beveling, next go over the entire duck with #V409, starting just behind the beak and proceed to his tail following the contour of the body. Add a few feathers with #U858 as shown and complete the eye with #S932. This is a very pretty duck and is colored in its natural color. However, I tried to do it justice using just the browns for reproduction.

The family of squirrels was done with the tools used on Mr. Racoon in the No. 3 issue. After carving and beveling around the entire ani-

(Continued on reverse side)

SEE PHOTO PATTERN
FOR WATER EFFECTS



mals with the smooth bevelers next to the water, I then used my checked bevelers to complete the beveling. The hair was then accomplished by using the toe of #F917 and following the contour of the hair of the squirrels. I stress the contour of different objects because following any other course would not give the natural look one wishes to obtain in leather carving. The tails were done by using the toe of #C366 following the same rule. Next use tool #F902 around the tail and accent markings on the squirrels and then just smooth around them with the #3 modeler. To complete them, use hair blade #100M with short strokes following the same contour followed before with tools #F917 and #C366. The eyes are of different sizes as indicated on the Photo Pattern with the males being larger. For the squirrels on the tree use #S630 for his toes.

Next comes the large tree and it is done as follows. After beveling as shown, use your #3 modeler to heavy up the bark that is still remaining on this tree. Try hard to get depth to the outline of the bark without cutting it. Go around each piece of bark as shown to bring out the texture. After this is done with #P236, stamp each individual section to complete the natural bark effect. The rest of the bare tree is cut in with the swivel knife following the contour of the tree shown on the Photo Pattern.

The grass is done as previously stated, as well as the water effect in the last issue. This was quite a challenge to me since it was my first large picture for the Doodle Pages, but I found it very fascinating to say the least. My sincere hope is that you will find that it was too.

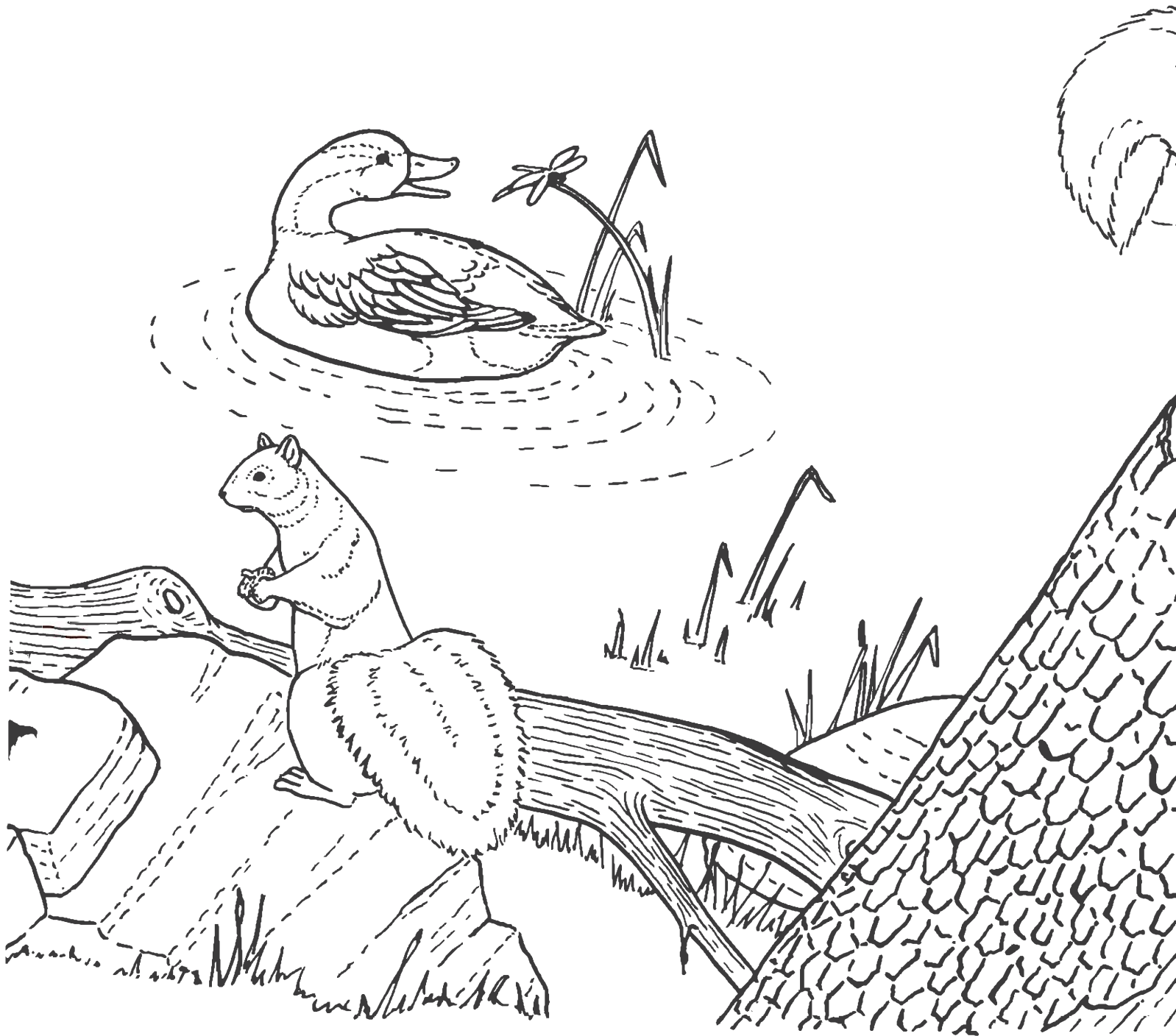
Ask Your CRAFTOOL DEALER
About These New Patterns

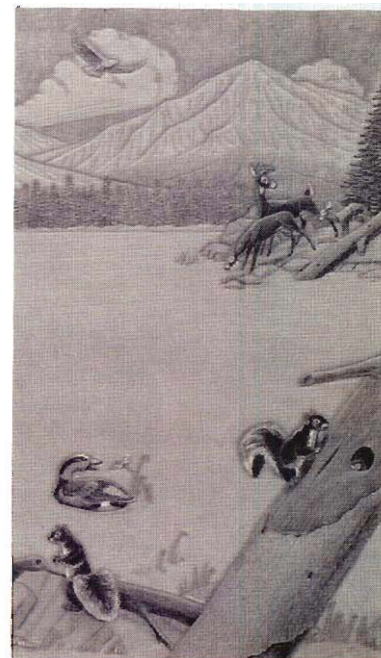
#6001 — #6002 — #6003

CRAFTOOLS USED
ON THIS DESIGN

B197 B201 B203 B205 B702 B936 C426 F976
F902 F917 F898 F941 P236 P361 P973 U858
S630 S631 S931 S932 V409
Modeler No. 3 Hair Blade 100M

SEE PHOTO PATTERN
FOR WATER EFFECTS





mals with the smooth bevelers next to the water, I then used my checked bevelers to complete the beveling. The hair was then accomplished by using the toe of #F917 and following the contour of the hair of the squirrels. I stress the contour of different objects because following any other course would not give the natural look one wishes to obtain in leather carving. The tails were done by using the toe of #C366 following the same rule. Next use tool #F902 around the tail and accent markings on the squirrels and then just smooth around them with the #3 modeler. To complete them, use hair blade #100M with short strokes following the same contour followed before with tools #F917 and #C366. The eyes are of different sizes as indicated on the Photo Pattern with the males being larger. For the squirrels on the tree use #S630 for his toes.

Next comes the large tree and it is done as follows. After beveling as shown, use your #3 modeler to heavy up the bark that is still remaining on this tree. Try hard to get depth to the outline of the bark without cutting it. Go around each piece of bark as shown to bring out the texture. After this is done with #P236, stamp each individual section to complete the natural bark effect. The rest of the bare tree is cut in with the swivel knife following the contour of the tree shown on the Photo Pattern.

The grass is done as previously stated, as well as the water effect in the last issue. This was quite a challenge to me since it was my first large picture for the Doodle Pages, but I found it very fascinating to say the least. My sincere hope is that you will find that it was too.

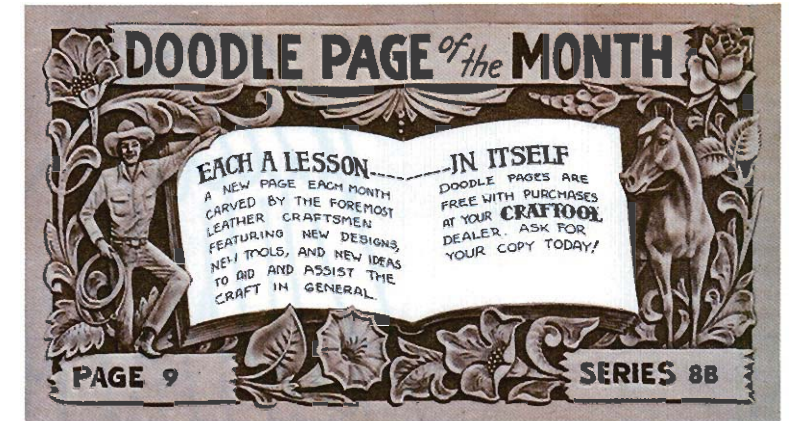
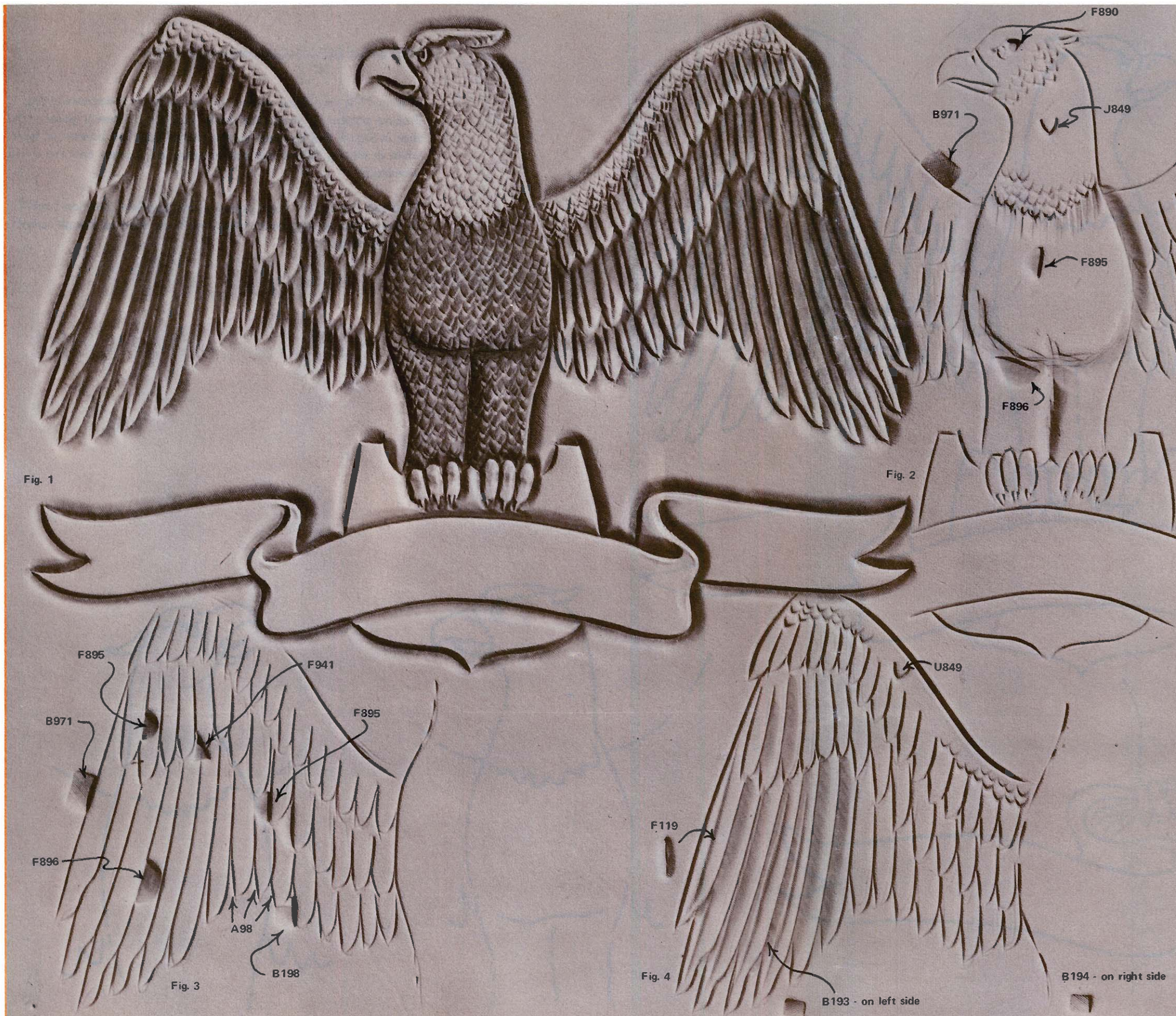
Ask Your CRAFTOOL DEALER

About These New Patterns

#6001 — #6002 — #6003

**CRAFTOOLS USED
ON THIS DESIGN**

B197 B201 B203 B205 B702 B936 C426 F976
F902 F917 F898 F941 P236 P361 P973 U858
S630 S631 S931 S932 V409
Modeler No. 3 Hair Blade 100M



BALD EAGLE DESIGN by Jerry Jennings

This month's design features the ever popular bald eagle. This majestic bird will add elegance to your fine hand made leather articles as it has done for many others in the past. Listed below are several suggestions to aid you in getting the best results with the Bald Eagle Design.

Select the tracing pattern you prefer from back of page. Use tracing T1 if you prefer your eagle posed as in fig. 1. You may substitute any of the alternate patterns, T2, T3 or T4, to change the pattern. Alternate patterns are described on page 2.

Trace pattern onto leather and use swivel knife to carve design. As soon as moisture content of leather is correct, begin stamping.

Bevelers F896 and F895 are used to rough-bevel body contour and wing feathers of the eagle as shown in fig. 2 and 3. Use pointed beveler F941 to bevel between feather tips as shown in fig. 3. Use beveler F890 to bevel small details of head and feet. Use F895 and F890 to bevel banner.

Use F119 to bevel shaft and barb lines on each feather as shown in fig. 4. Bevelers B193 and B194 (or if unavailable, suitable substitute) on left and right side respectively to make barbs along edges of feathers. Use U849 to indicate overlapping body feathers as shown in fig. 2 and 4.

Bevel around entire design with B971 and B198. Use A98 between feather edges as indicated in fig. 2.

Medium brown Omega Dye thinned with dye reducer (1 part dye to 11 parts reducer) was used to dye body and wings. See fig. 1. Apply dye with #3 sable brush. Head, neck and upper edges of wings were left natural.

(Continued on reverse side)

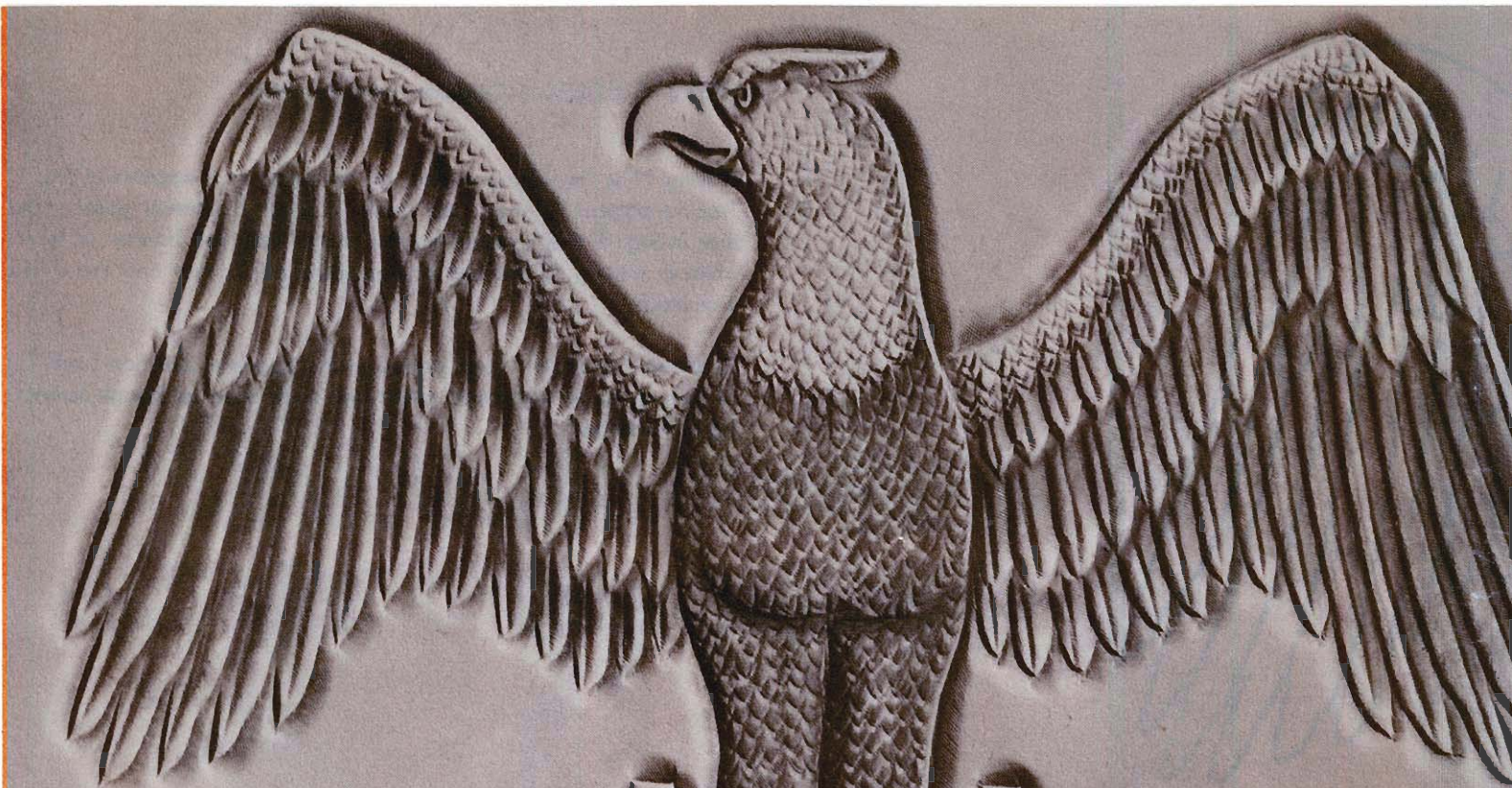


Fig. 1

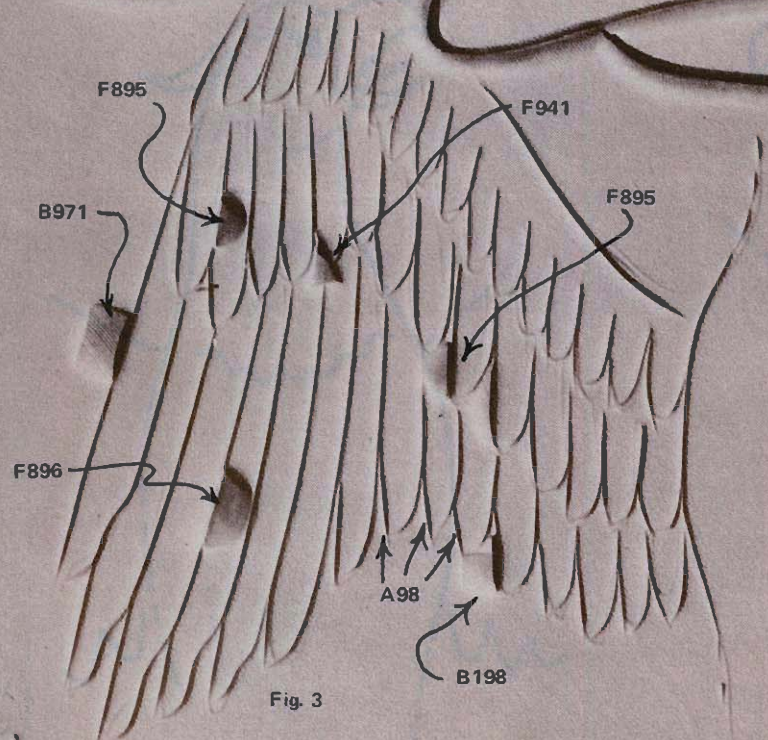
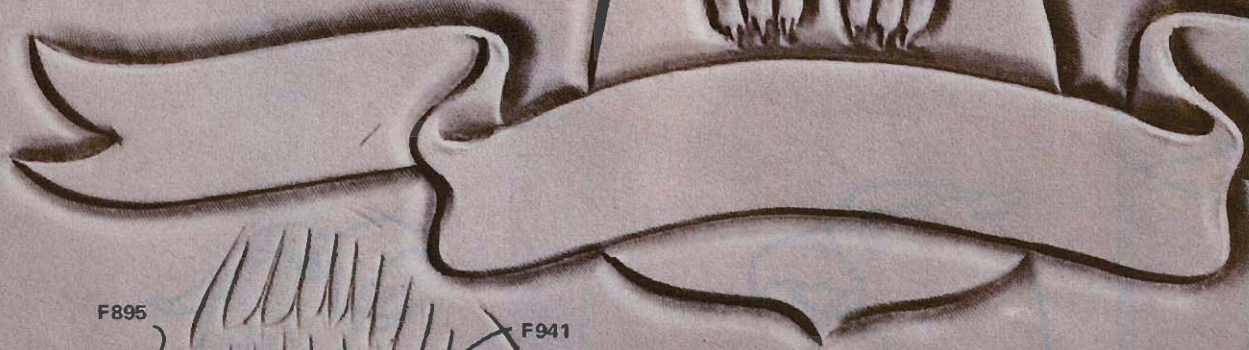
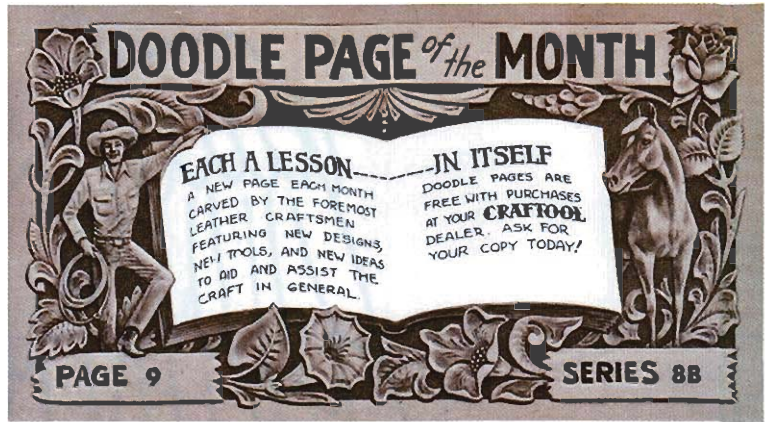
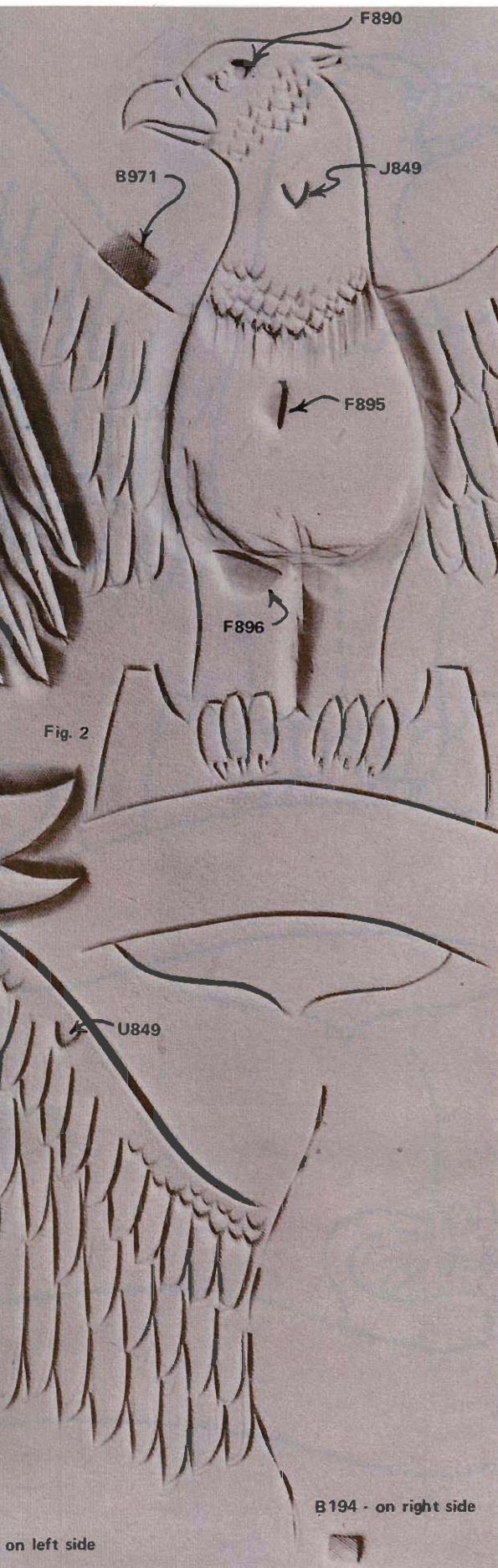


Fig. 3



Fig. 4

B193



BALD EAGLE DESIGN by Jerry Jennings

This month's design features the ever popular bald eagle. This majestic bird will add elegance to your fine hand made leather articles as it has done for many others in the past. Listed below are several suggestions to aid you in getting the best results with the Bald Eagle Design.

Select the tracing pattern you prefer from back of page. Use tracing T1 if you prefer your eagle posed as in fig. 1. You may substitute any of the alternate patterns, T2, T3 or T4, to change the pattern. Alternate patterns are described on page 2.

Trace pattern onto leather and use swivel knife to carve design. As soon as moisture content of leather is correct, begin stamping.

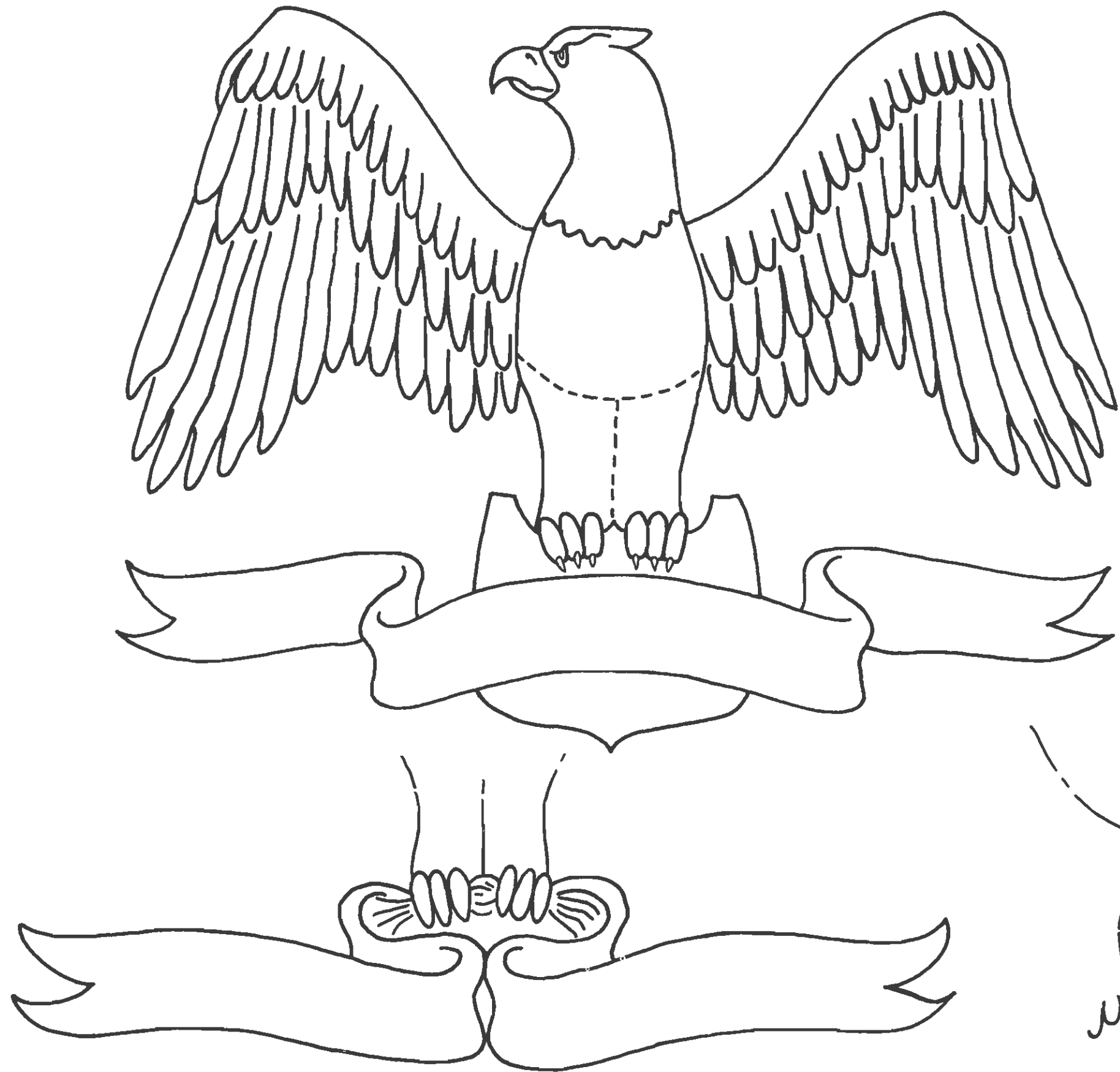
Bevelers F896 and F895 are used to rough-bevel body contour and wing feathers of the eagle as shown in fig. 2 and 3. Use pointed beveler F941 to bevel between feather tips as shown in fig. 3. Use beveler F890 to bevel small details of head and feet. Use F895 and F890 to bevel banner.

Use F119 to bevel shaft and barb lines on each feather as shown in fig. 4. Bevelers B193 and B194 (or if unavailable, suitable substitute) on left and right side respectively to make barbs along edges of feathers. Use U849 to indicate overlapping body feathers as shown in fig. 2 and 4.

Bevel around entire design with B971 and B198. Use A98 between feather edges as indicated in fig. 2.

Medium brown Omega Dye thinned with dye reducer (1 part dye to 11 parts reducer) was used to dye body and wings. See fig. 1. Apply dye with #3 sable brush. Head, neck and upper edges of wings were left natural.

(Continued on reverse side)

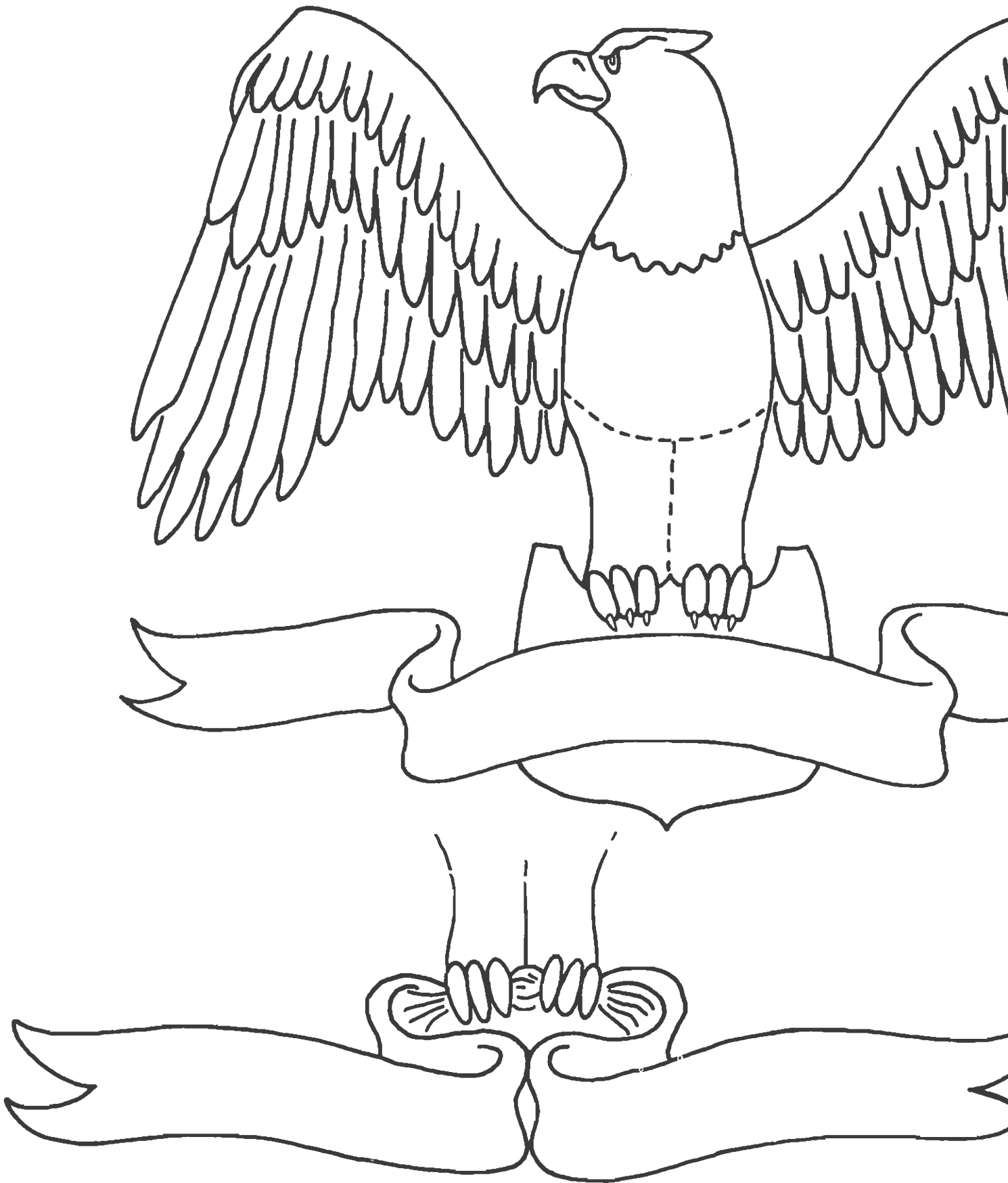


BALD EAGLE DESIGN (Continued from front side)

Tracing T1 is the tracing pattern for the eagle as it appears in Fig. 1. Tracing pattern T2 shows the eagle in slightly different pose. (The feet in Fig. 1 are perched on the shield, with the banner in front; while in tracing T2 the feet are grasping the banner and the shield is omitted.)

T3 shows the eagle's head turned in the opposite direction from T1. T4 pictures eagle with head raised and beak open as though screaming a challenge.



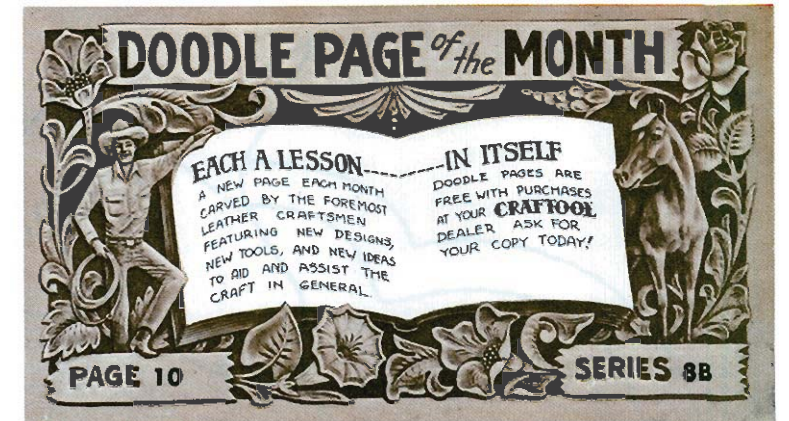
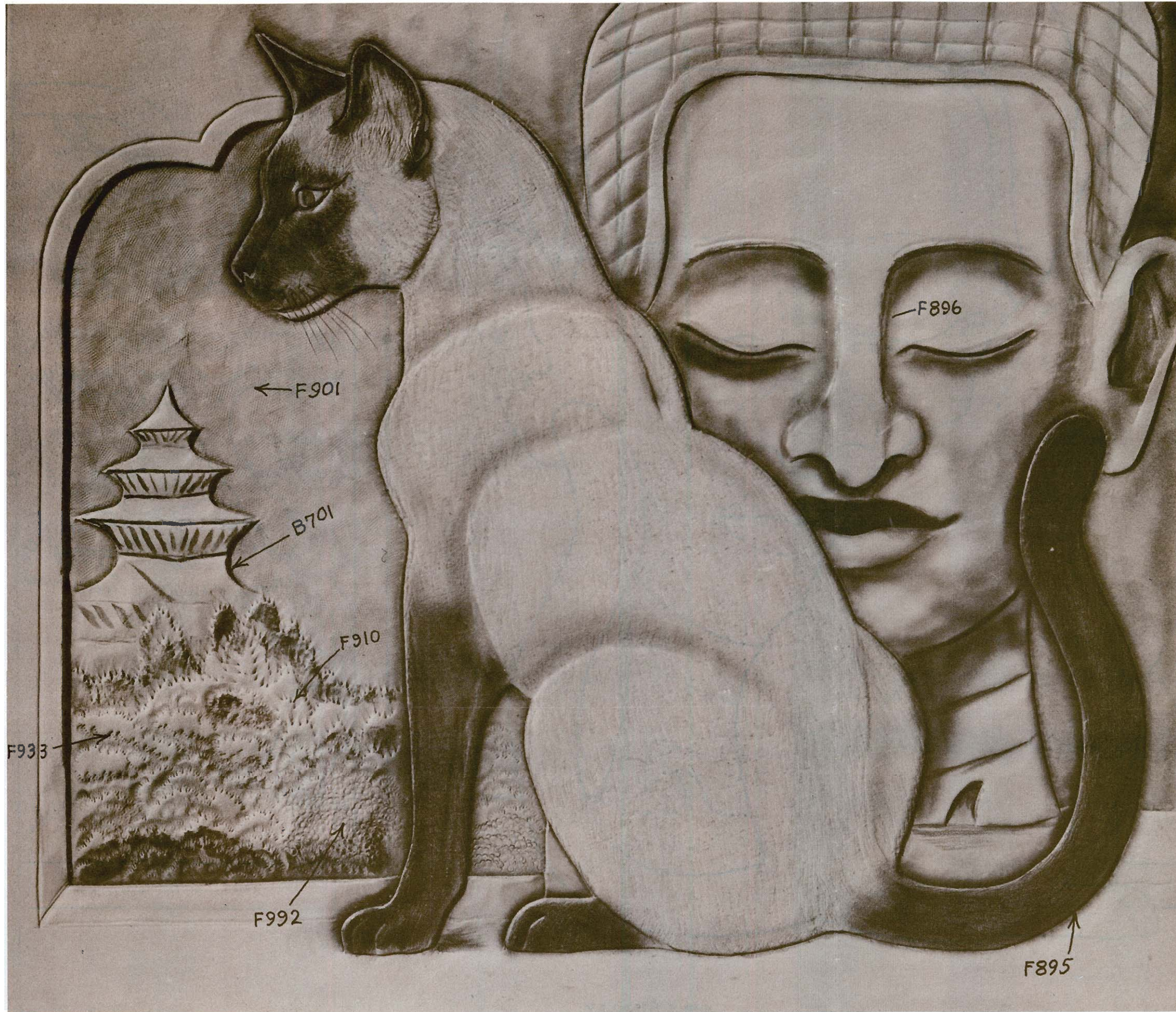


BALD EAGLE DESIGN (Continued from front side)

Tracing T1 is the tracing pattern for the eagle as it appears in Fig. 1. Tracing pattern T2 shows the eagle in slightly different pose. (The feet in Fig. 1 are perched on the shield, with the banner in front; while in tracing T2 the feet are grasping the banner and the shield is omitted.)

T3 shows the eagle's head turned in the opposite direction from T1. T4 pictures eagle with head raised and beak open as though screaming a challenge.





THE SIAMESE CAT

by
Christine Stanley

The legend and mystery of Siam is perhaps best represented by the Siamese cat. In order to capture this air of mystery, the artist need only feature the cat surrounded by a few symbols of oriental culture. These supporting elements should establish the mood and heighten the effect of the principal subject. In this scene, the face and the building are typical of the culture. They suggest the interesting heritage of the subject.

The 100N swivel knife blade and the various bevelers are probably the most important tools used in figure carving. The depth of the knife cut will determine whether the bevelers can be used to their best advantage. If the swivel knife work is weak it will be impossible to compensate for this weakness with the bevelers. When outlining the figure, the effectiveness of the bevelers is limited to the depth of the cut. The importance of the bevelers also lie in their ability to develop the features of the subject necessary to the appearance of realism. Examine each area where the beveler is to be used to determine the final effect desired. The size and type of beveler is determined by the job it is expected to do. Generally, the largest size that can effectively be employed in each area will give the best results.

Color is often an important element to be considered in leather art. Much of the desired shading can be achieved through proper carving technique. The application of some dye is necessary, however, to emphasize certain features of a particular subject. This is true with the Siamese cat. The characteristic color markings peculiar to this breed must be indicated in the completed work to obtain a satisfactory representation of the subject. Various shades of brown dye will serve quite well for a monotone effect. A full color rendering will of course require a more careful choice of color combinations.





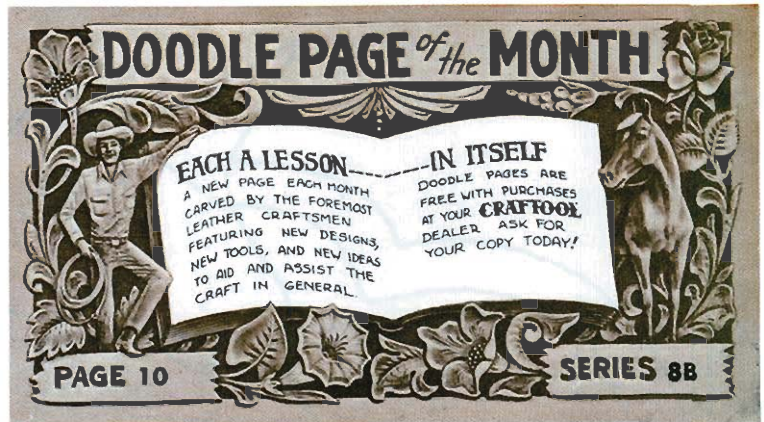
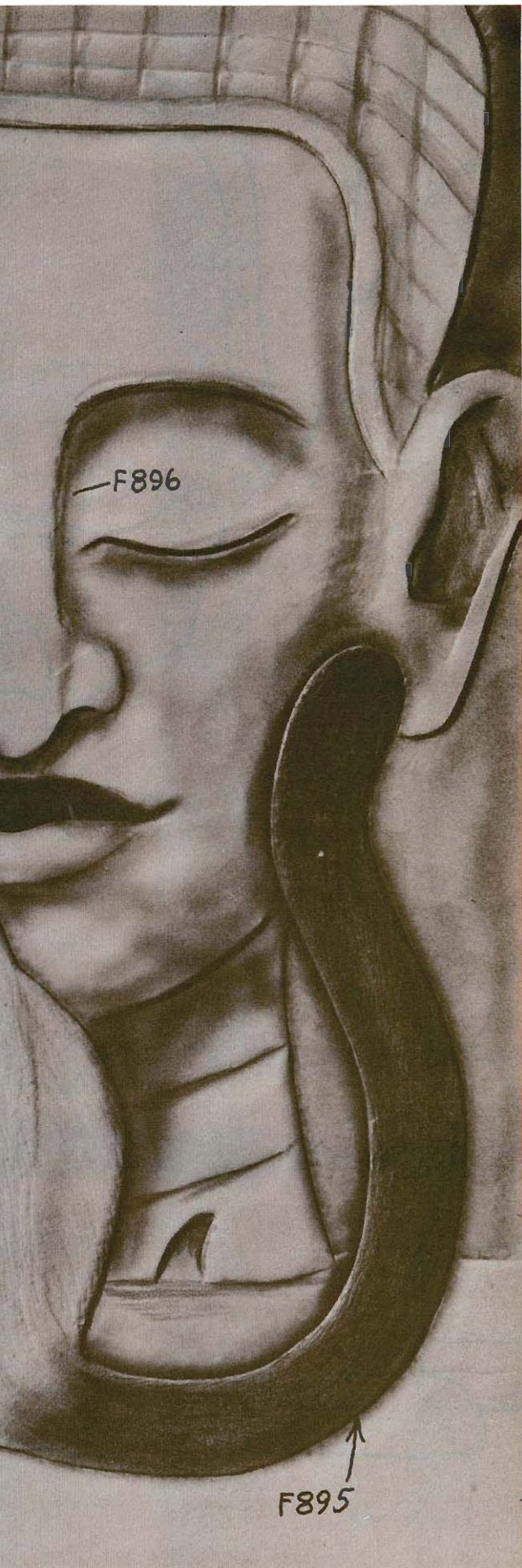
← F901

← B701

← F910

← F933

← F992



THE SIAMESE CAT

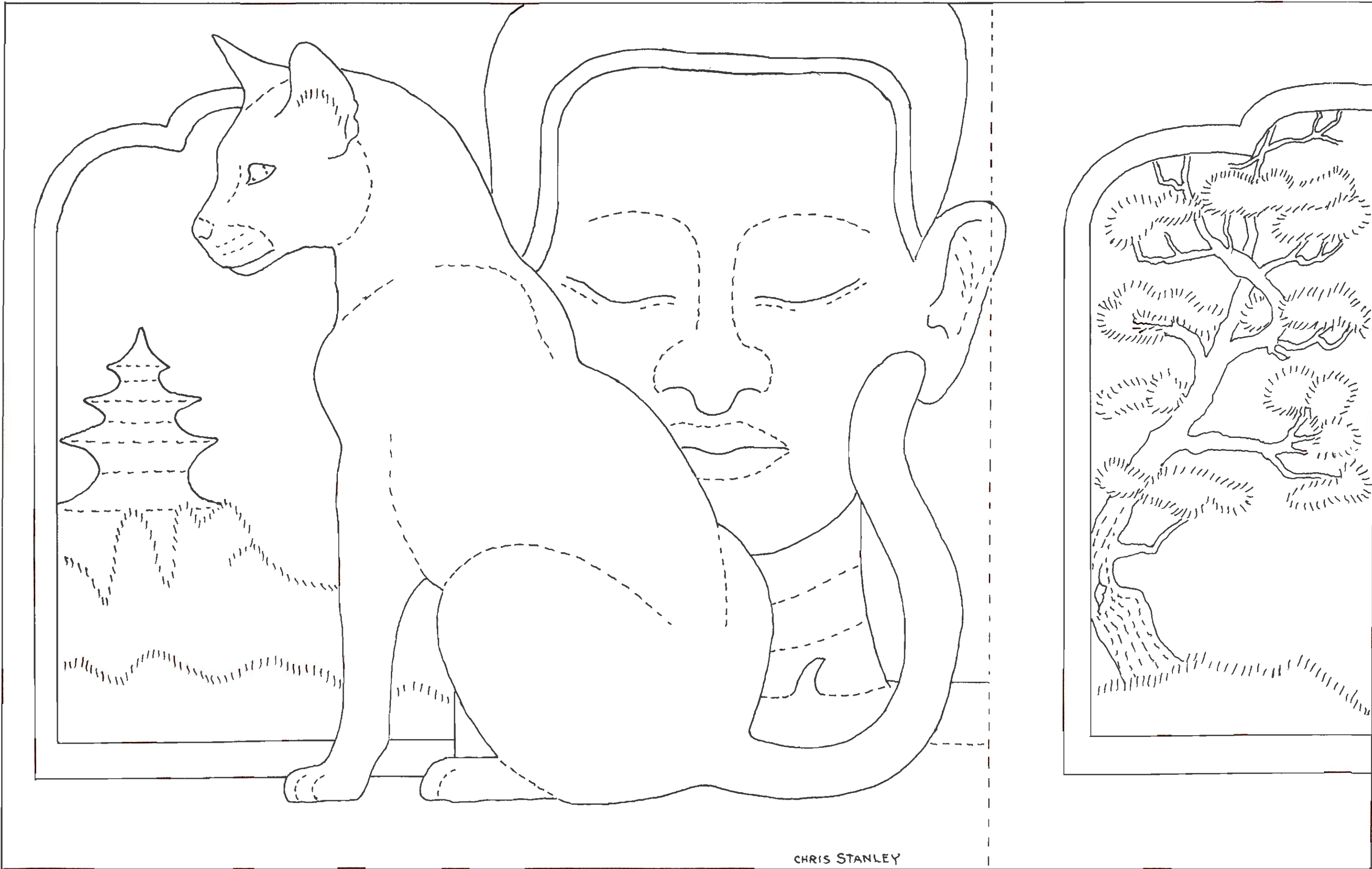
by
Christine Stanley

The legend and mystery of Siam is perhaps best represented by the Siamese cat. In order to capture this air of mystery, the artist need only feature the cat surrounded by a few symbols of oriental culture. These supporting elements should establish the mood and heighten the effect of the principal subject. In this scene, the face and the building are typical of the culture. They suggest the interesting heritage of the subject.

The 100N swivel knife blade and the various bevelers are probably the most important tools used in figure carving. The depth of the knife cut will determine whether the bevelers can be used to their best advantage. If the swivel knife work is weak it will be impossible to compensate for this weakness with the bevelers. When outlining the figure, the effectiveness of the bevelers is limited to the depth of the cut. The importance of the bevelers also lie in their ability to develop the features of the subject necessary to the appearance of realism. Examine each area where the beveler is to be used to determine the final effect desired. The size and type of beveler is determined by the job it is expected to do. Generally, the largest size that can effectively be employed in each area will give the best results.

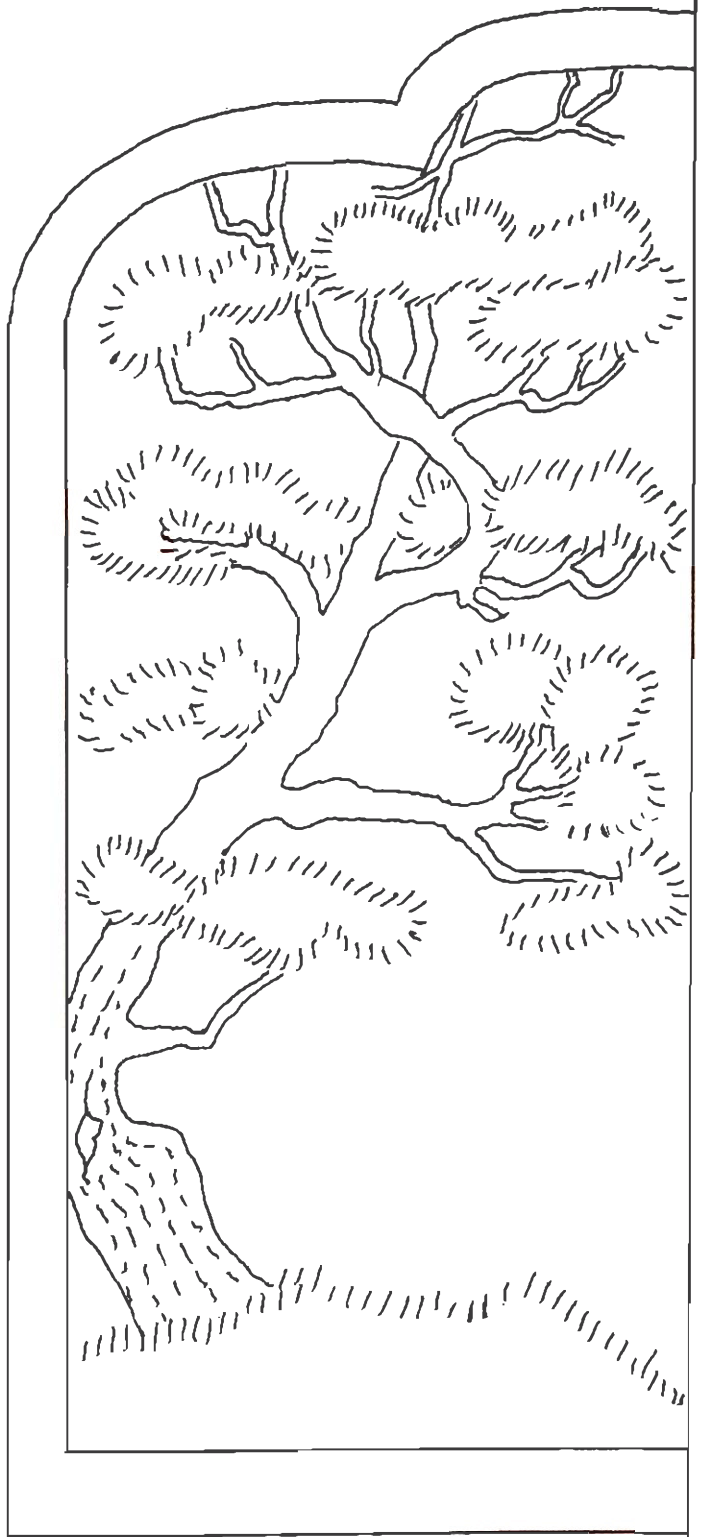
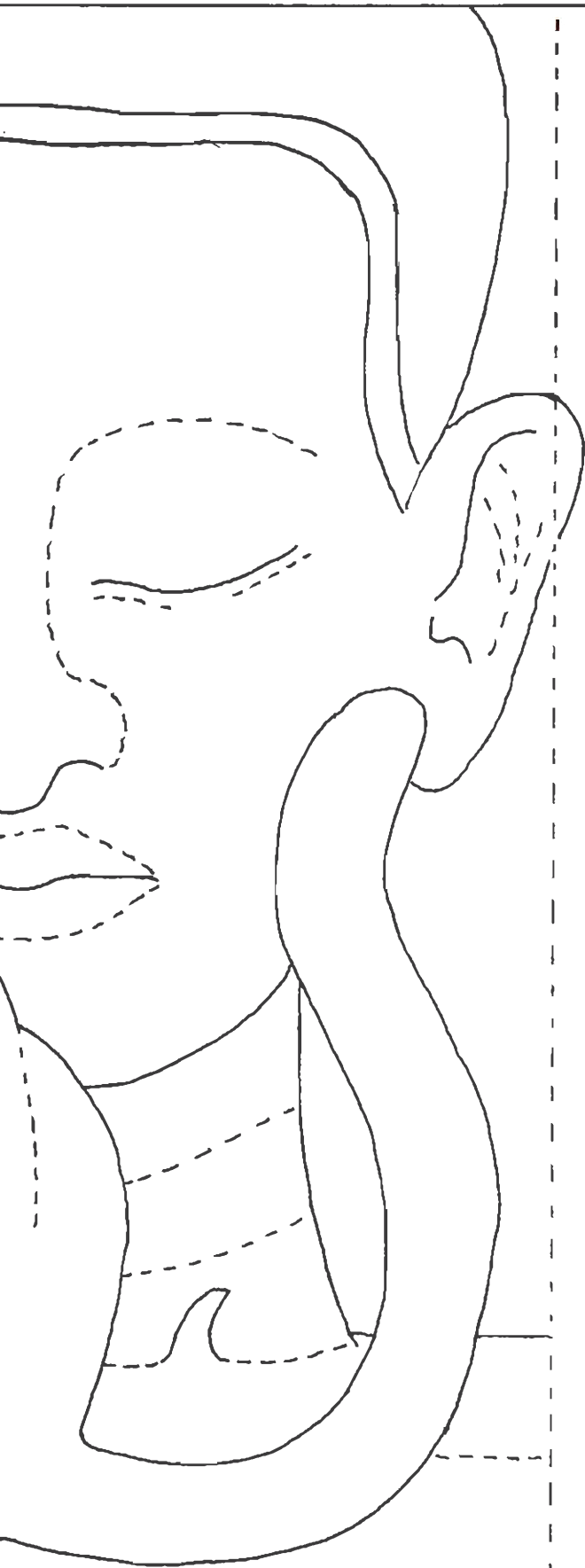
Color is often an important element to be considered in leather art. Much of the desired shading can be achieved through proper carving technique. The application of some dye is necessary, however, to emphasize certain features of a particular subject. This is true with the Siamese cat. The characteristic color markings peculiar to this breed must be indicated in the completed work to obtain a satisfactory representation of the subject. Various shades of brown dye will serve quite well for a monotone effect. A full color rendering will of course require a more careful choice of color combinations.



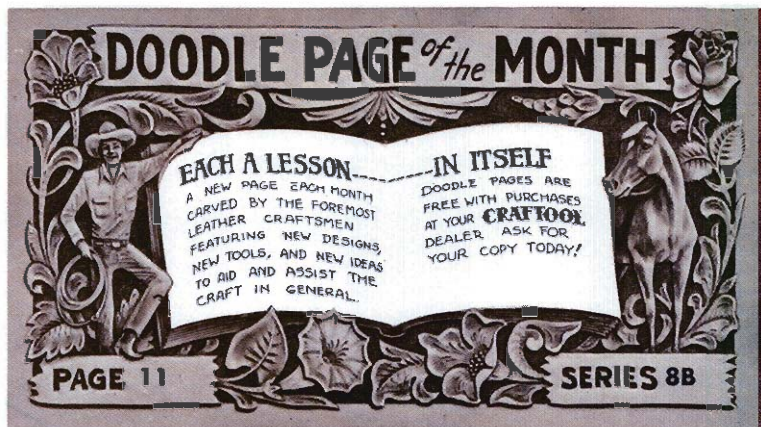


CHRIS STANLEY





CHRIS STANLEY



THE KITTENS
by
Christine Stanley

This scene of two playful kittens is comparatively uncomplicated. A few pointers may be kept in mind. An object such as the ball of yarn which has its main bulk in the foreground with the single strand of yarn entwined about the other figures will require some attention when cutting and beveling. Notice how the swivel knife and beveler are used to keep the yarn in proper perspective as it passes back of one feature and in front of another.

Large areas of hair call for extensive use of the 100L hair blade. The apparent texture of the hair can be varied by applying greater or less pressure on the blade. Although the F902 beveler is not a hair tool, it is often used to form the outline of a hairy subject. The point of the spoon on the modeling tool #3 adds additional detail in the hair area, also around the eyes and nose. When using the hair blade, it should be moved in the natural direction of the hair on the subject.

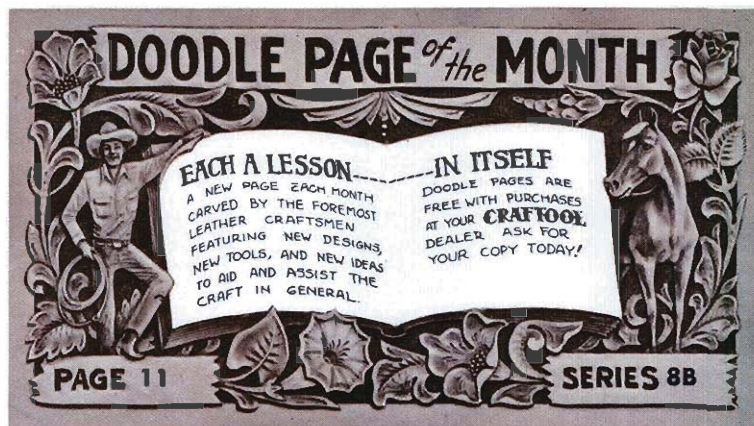
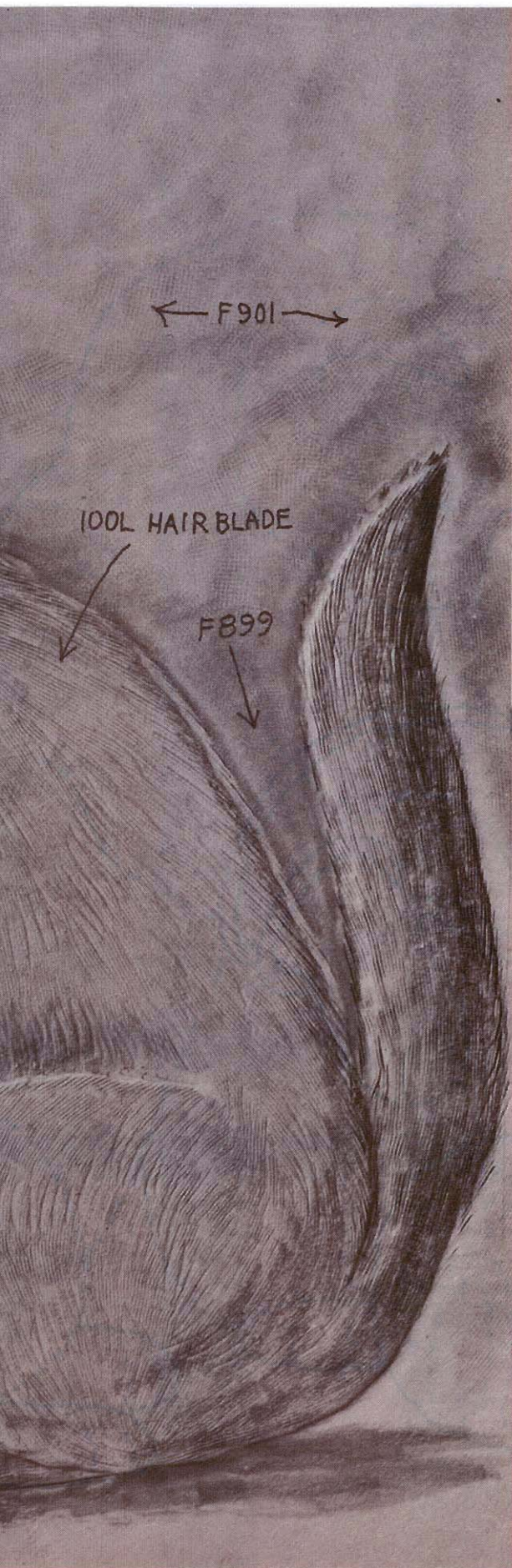
This is a good opportunity to suggest how the individual artist may develop his own subject matter for this type of project. A photograph of the desired subject is the logical first step.

For best results, the camera should be used with electronic flash to improve the quality of the photo. Inexpensive cameras with a small electronic flash will have the ability to deliver sharp negatives because of the speed of this type of flash lighting.

The farther the camera is from the subject, the smaller will be the image on the film. This can be a real problem with one of the small cameras now in popular use. To overcome this problem, the camera should be moved in as close as possible to fill the film frame with the subject image. One can then have a standard size enlargement made that will give a satisfactory subject size. The cost of an 11X14 print is quite reasonable. This print can then be used to make a tracing pattern and the normal procedure followed in completing the project on leather.







THE KITTENS

by
Christine Stanley

This scene of two playful kittens is comparatively uncomplicated. A few pointers may be kept in mind. An object such as the ball of yarn which has its main bulk in the foreground with the single strand of yarn entwined about the other figures will require some attention when cutting and beveling. Notice how the swivel knife and beveler are used to keep the yarn in proper perspective as it passes back of one feature and in front of another.

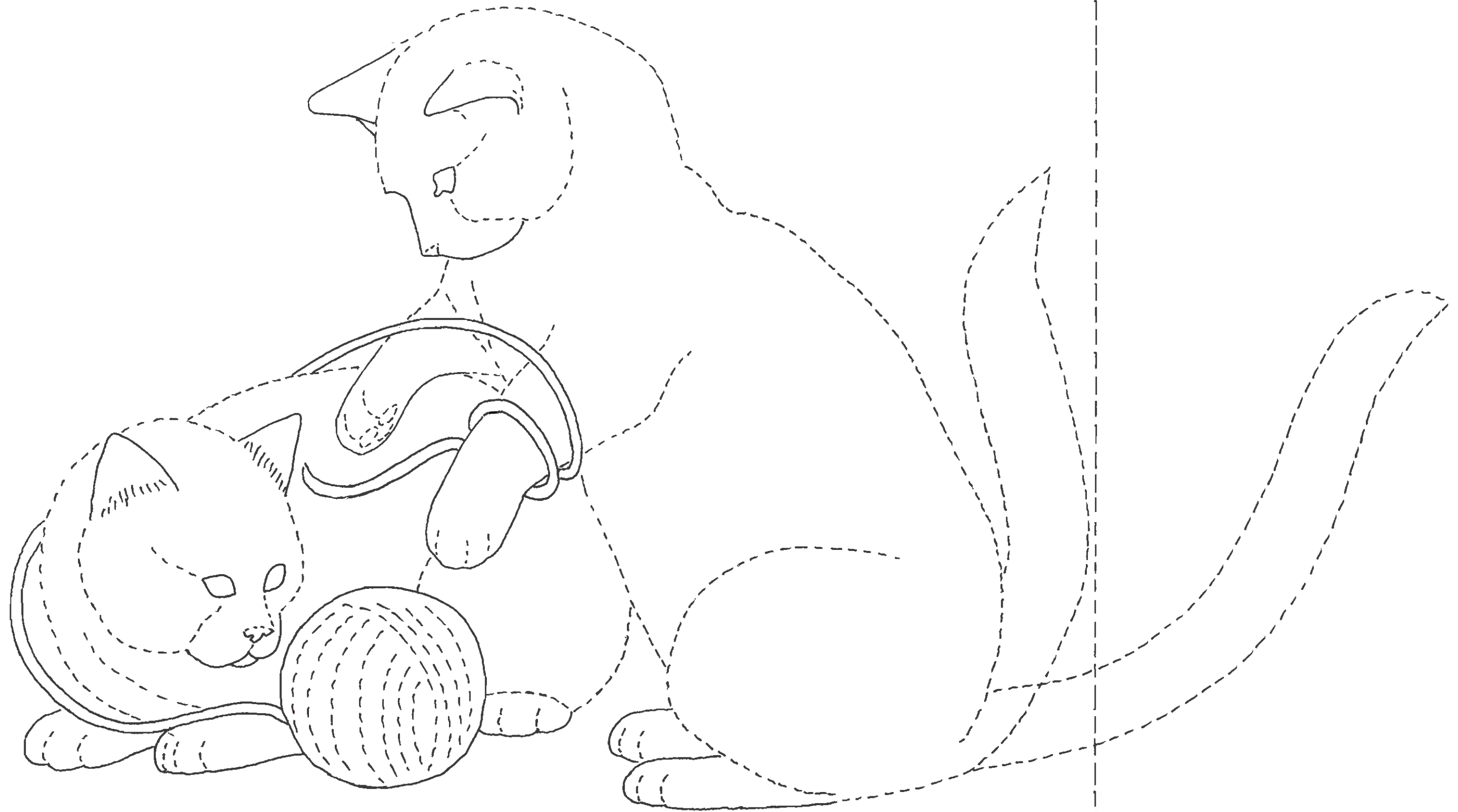
Large areas of hair call for extensive use of the 100L. The apparent texture of the hair can be varied by applying greater or less pressure on the blade. Although the F902 beveler is not a hair tool, it is often used to form the outline of a hairy subject. The point of the spoon on the modeling tool #3 adds additional detail in the hair area, also around the eyes and nose. When using the hair blade, it should be moved in the natural direction of the hair on the subject.

This is a good opportunity to suggest how the individual artist may develop his own subject matter for this type of project. A photograph of the desired subject is the logical first step.

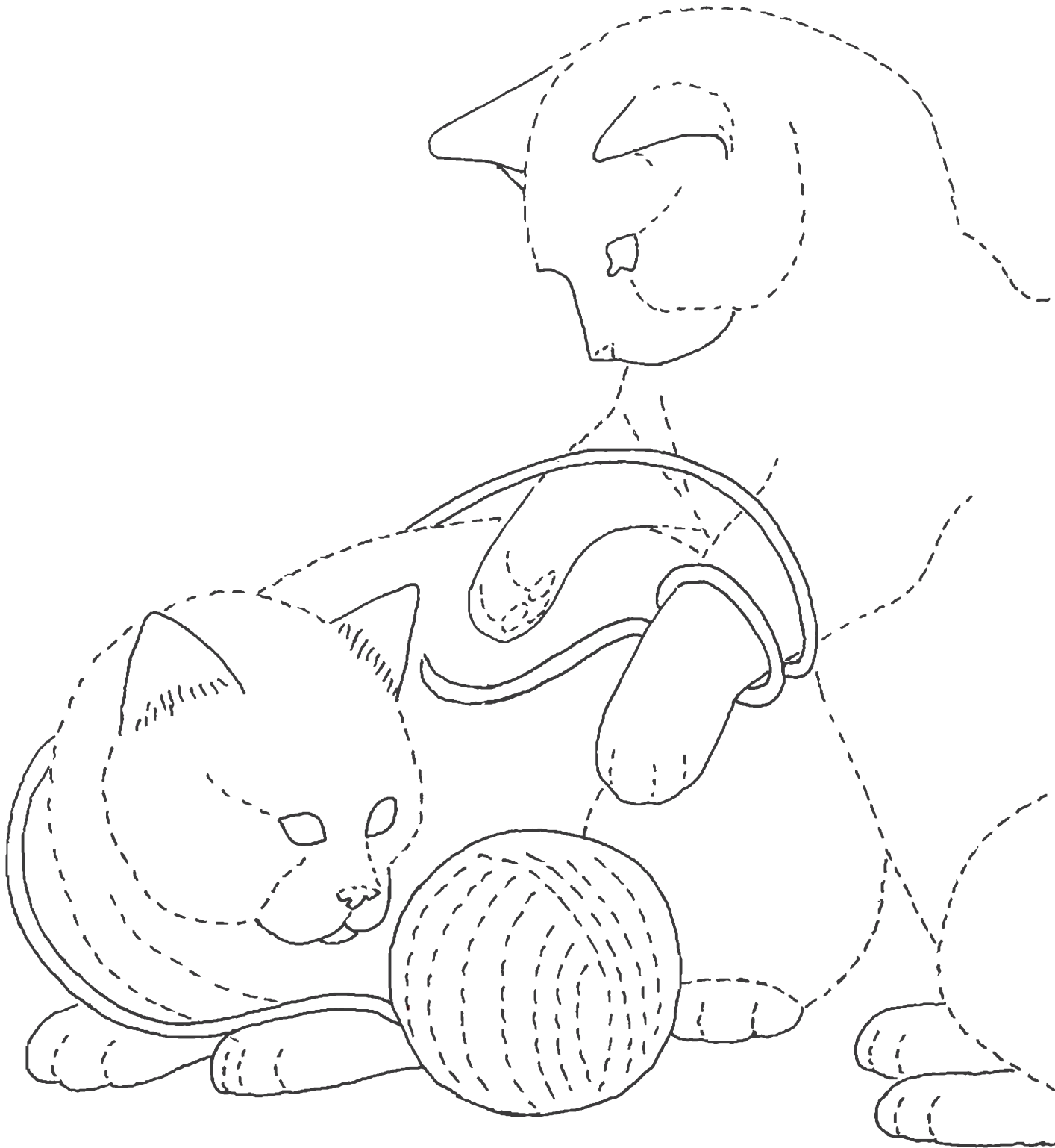
For best results, the camera should be used with electronic flash to improve the quality of the photo. Inexpensive cameras with a small electronic flash will have the ability to deliver sharp negatives because of the speed of this type of flash lighting.

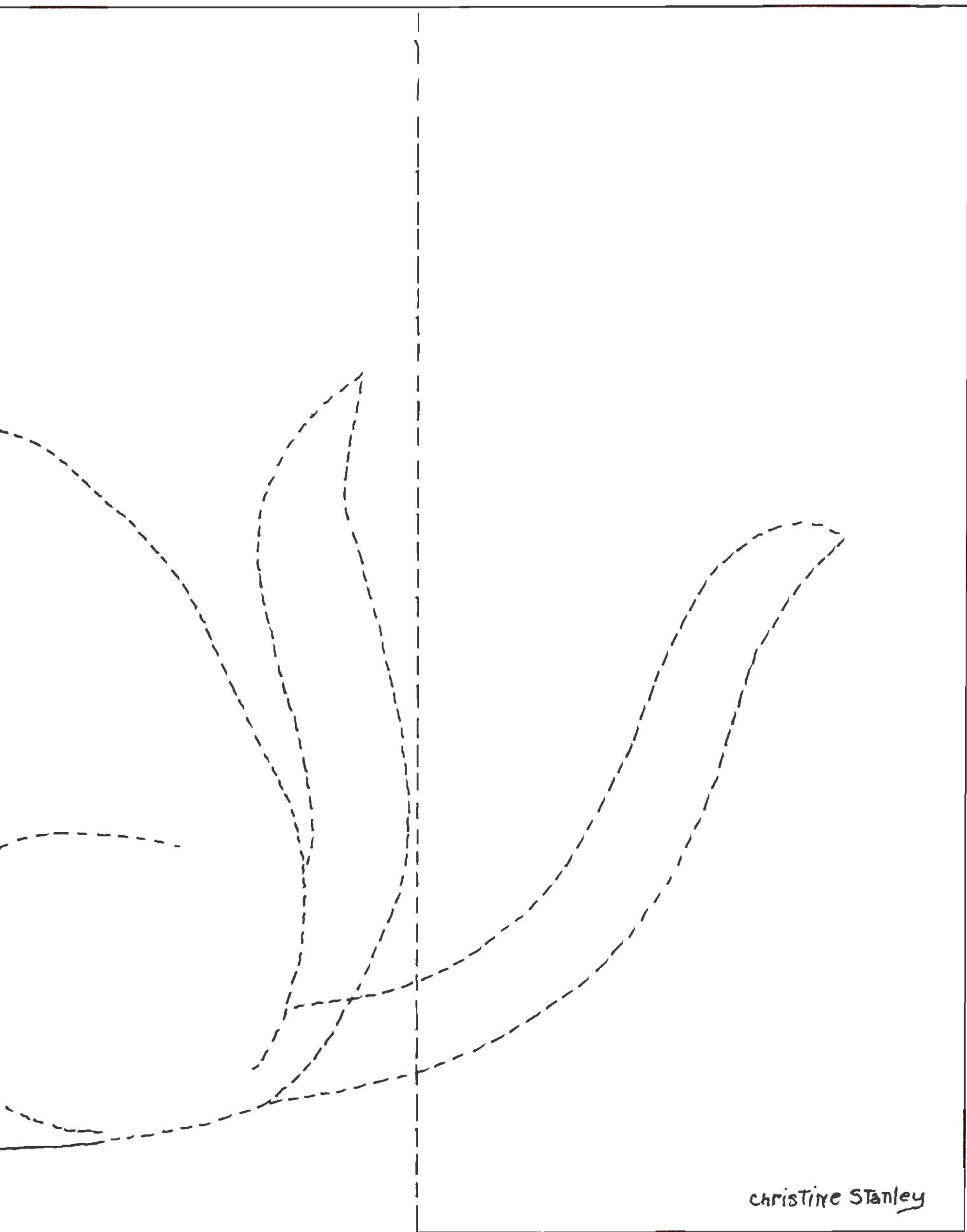
The farther the camera is from the subject, the smaller will be the image on the film. This can be a real problem with one of the small cameras now in popular use. To overcome this problem, the camera should be moved in as close as possible to fill the film frame with the subject image. One can then have a standard size enlargement made that will give a satisfactory subject size. The cost of an 11X14 print is quite reasonable. This print can then be used to make a tracing pattern and the normal procedure followed in completing the project on leather.



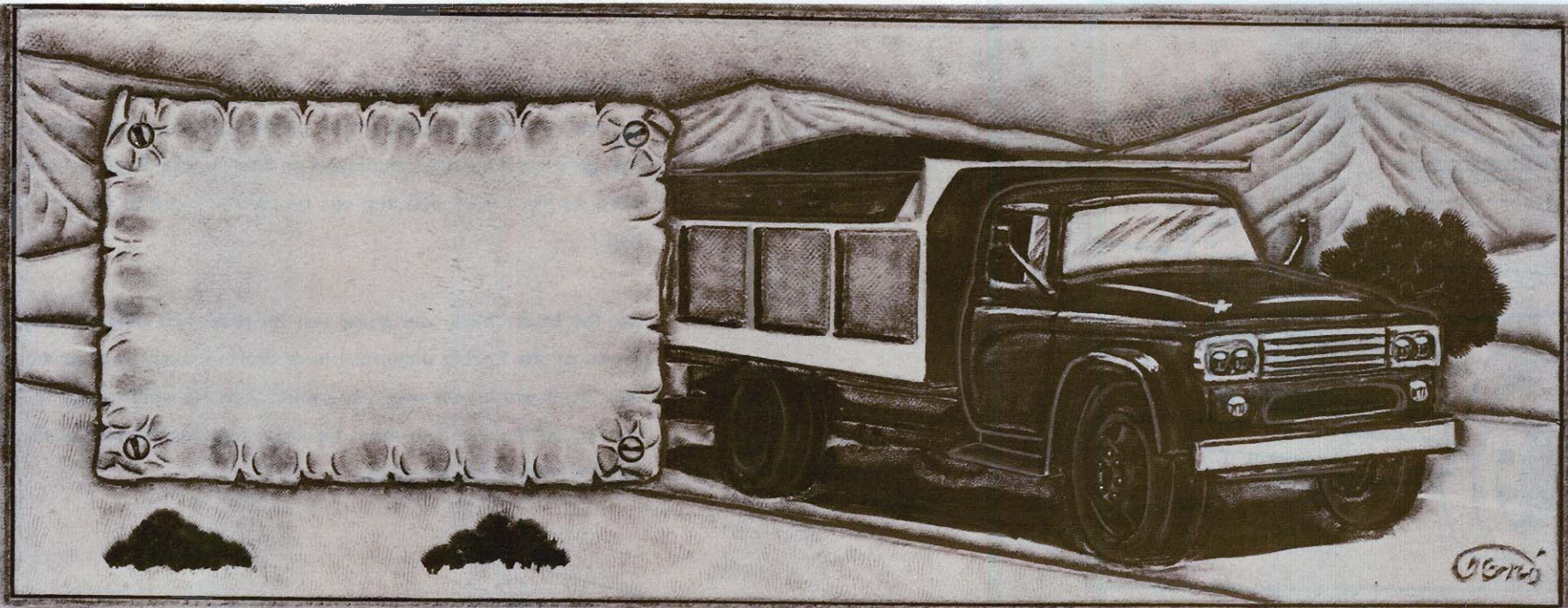


christine Stanley

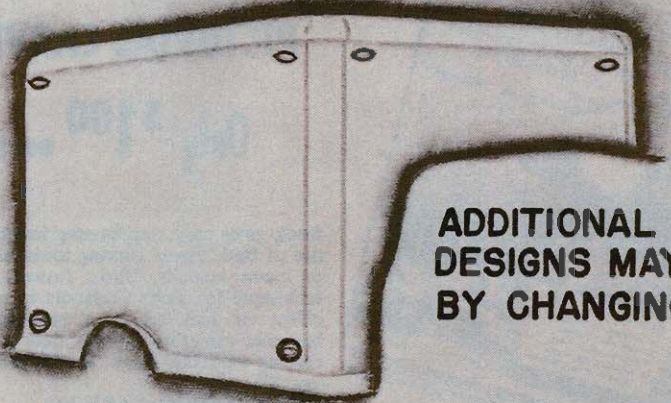




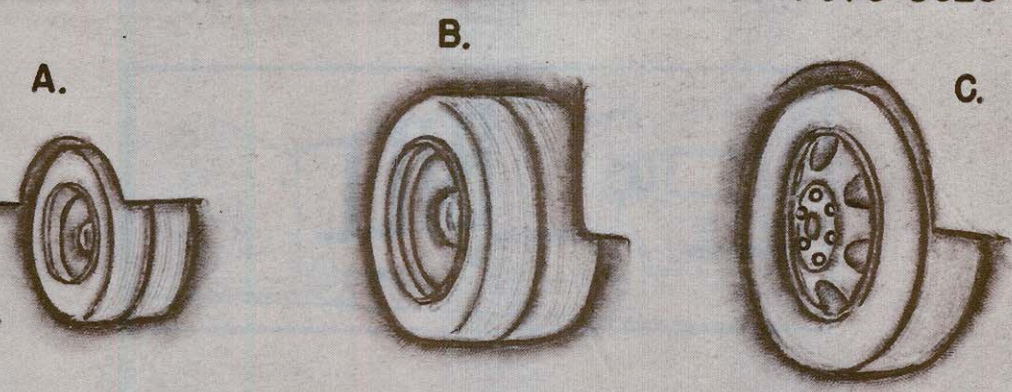
christine Stanley



F917 B893 S633
 P213 F933 F934
 A888 F898 F899
 S932 B702 B936
 F976 S628 B701

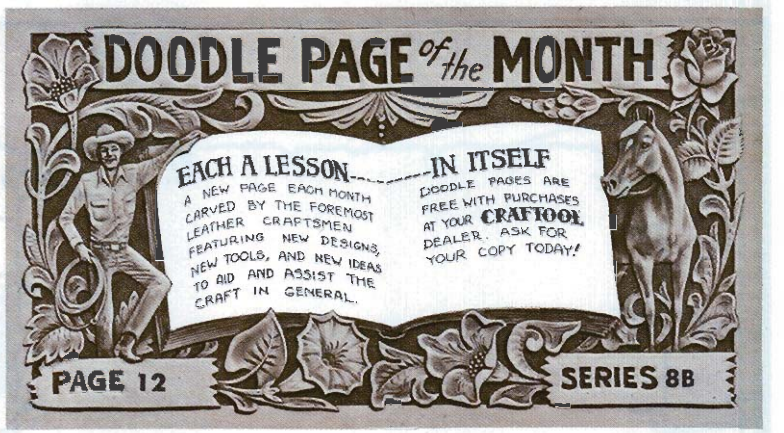
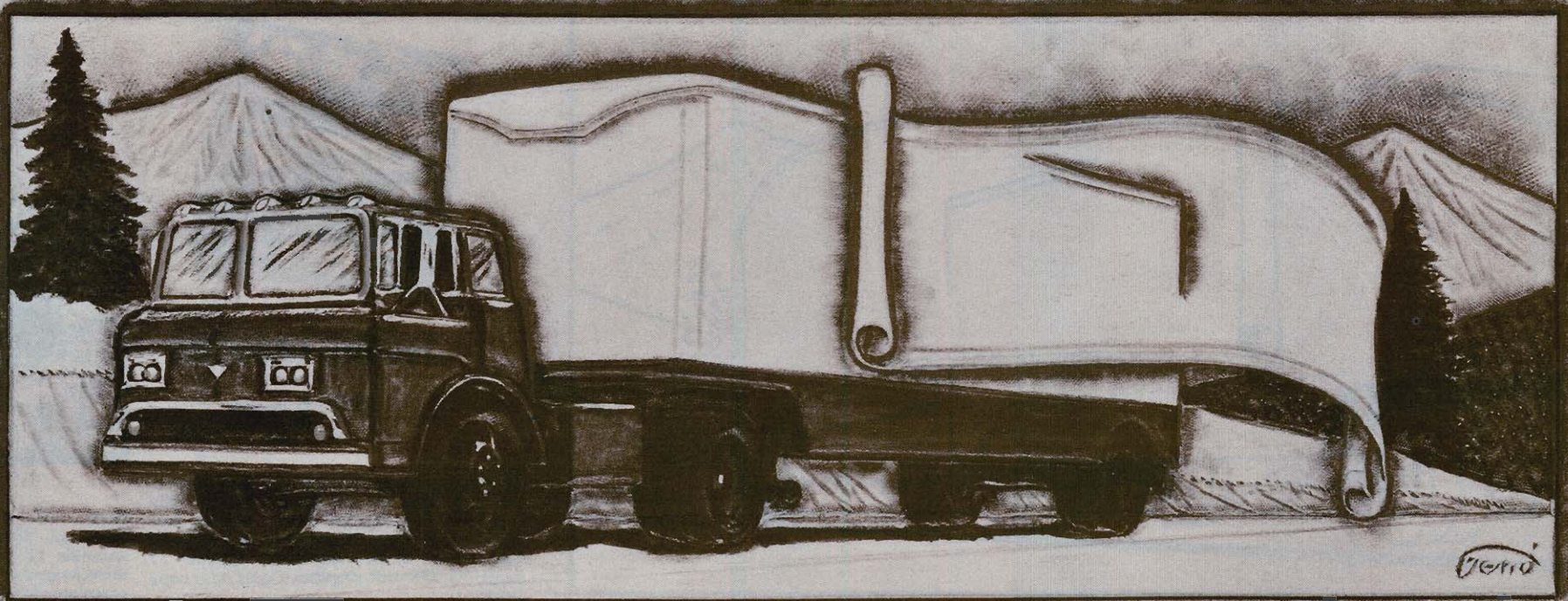


**ADDITIONAL TRUCK
 DESIGNS MAY BE MADE
 BY CHANGING THE BACK.**



F914L F914R
 F913L F913R
 F915 S632

**"ADDITIONAL
 TOOLS FOR
 THIS DESIGN"**



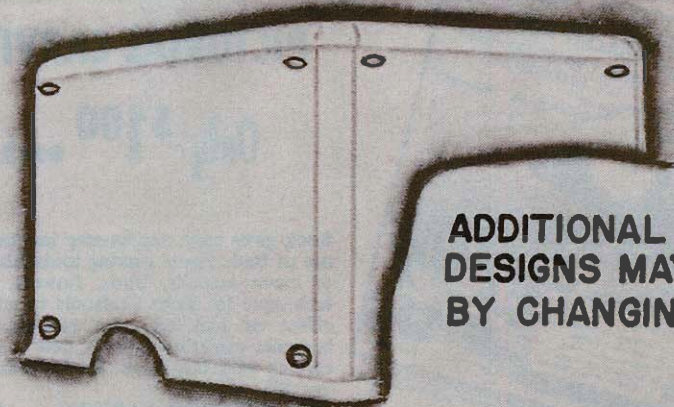
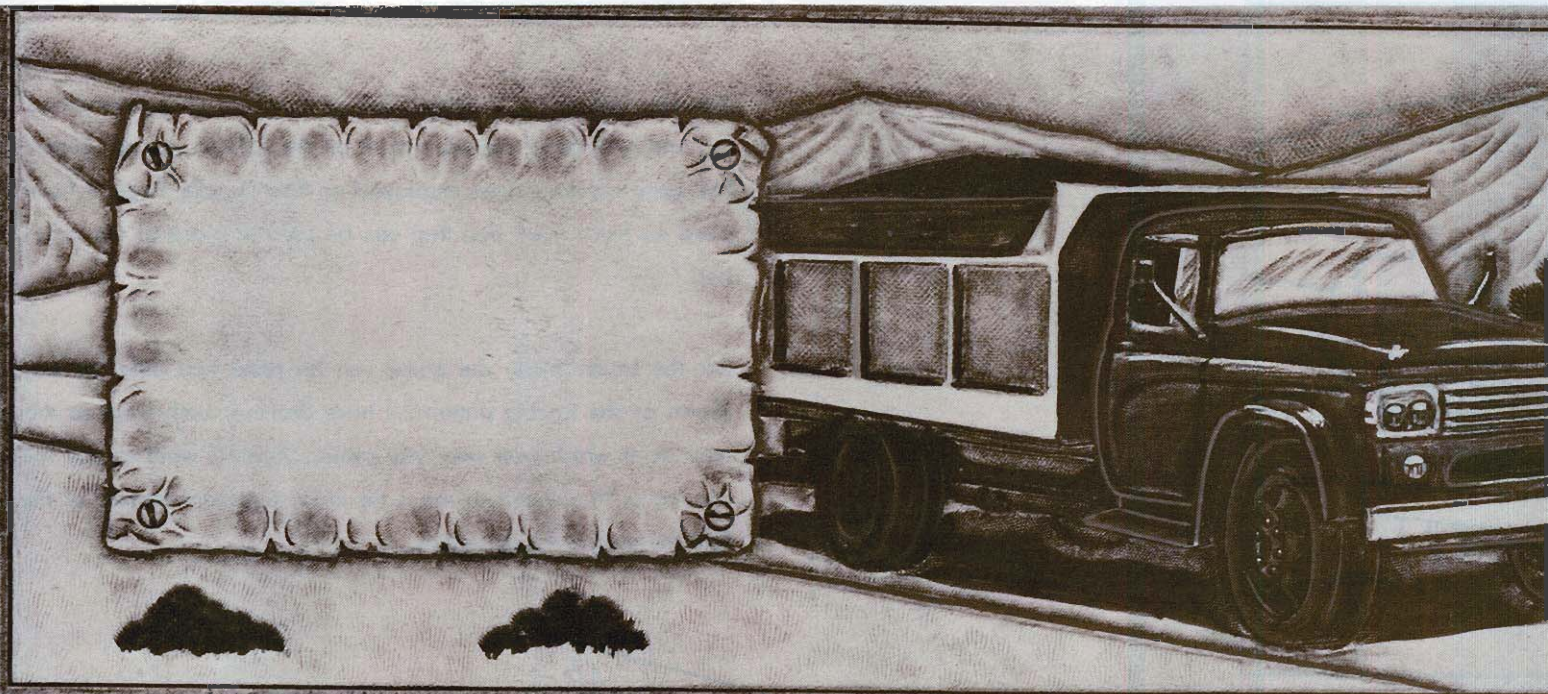
BILFOLDS FOR TRUCKERS
 by
Gene Noland

Requests for truck patterns have given me the opportunity to do a Doodle Page using some favorite truck patterns I have used in the past.

We have quite a few coal-haulers here in North-Western Pennsylvania and their demands for strong billfolds are good. We also have a number of truckers that drive tractor trailers and their demands are just as great. So that is why I have chosen these particular designs.

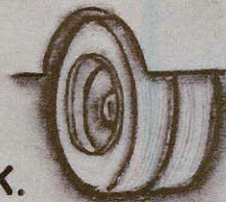
The hardest thing to get right on these patterns are the wheels, so that is why I emphasized them in figures A, B and C. To make them look right they must be beveled just the right way. First to make them stand out, and second to make the tire seem to fit on the rim. Study these sections closely to see how and which way the beveling is done. Then try to do it just as shown, and that is why I enlarged these sections so you might get a better idea of the way they were done.

As for different kinds of trucks other than the ones that are done here, the truck beds can be changed to what ever type truck is being driven.

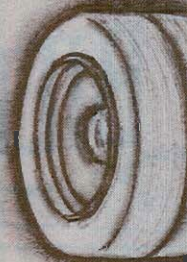





ADDITIONAL TRUCK
DESIGNS MAY BE MADE
BY CHANGING THE BACK.

A.

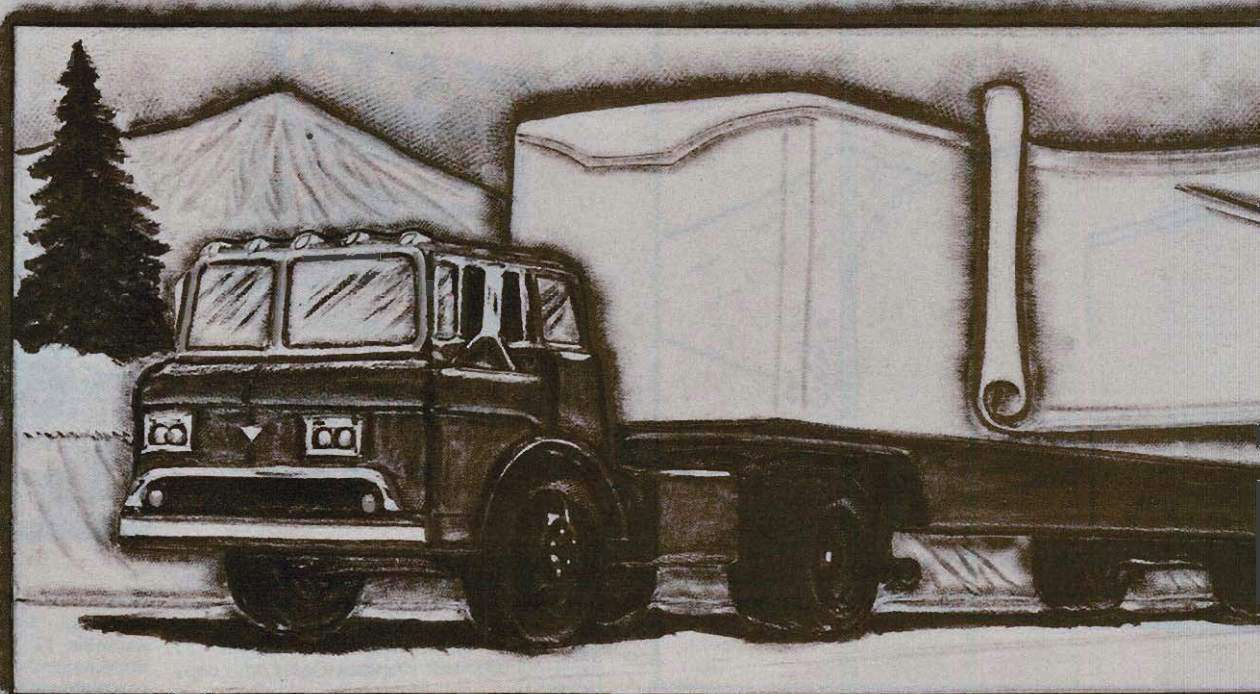


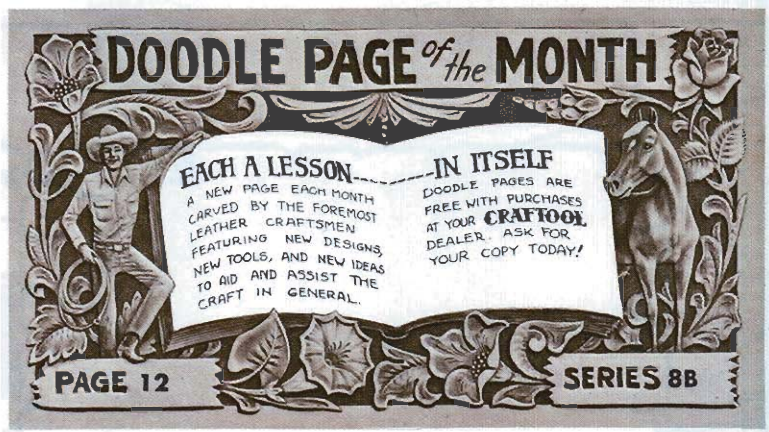
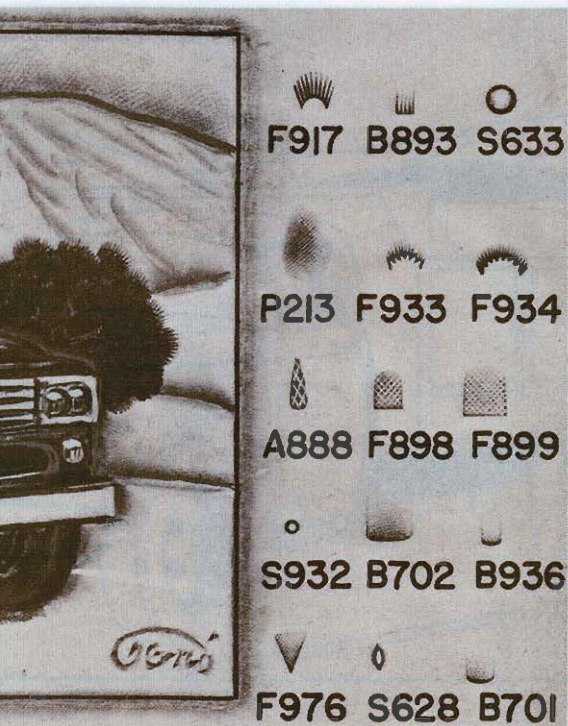
B.



- | | |
|--|---|
|  |  |
| F914L | F914R |
|  |  |
| F913L | F913R |
|  |  |
| F915 | S632 |

"ADDITIONAL
TOOLS FOR
THIS DESIGN"





BILFOLDS FOR TRUCKERS

by
Gene Noland

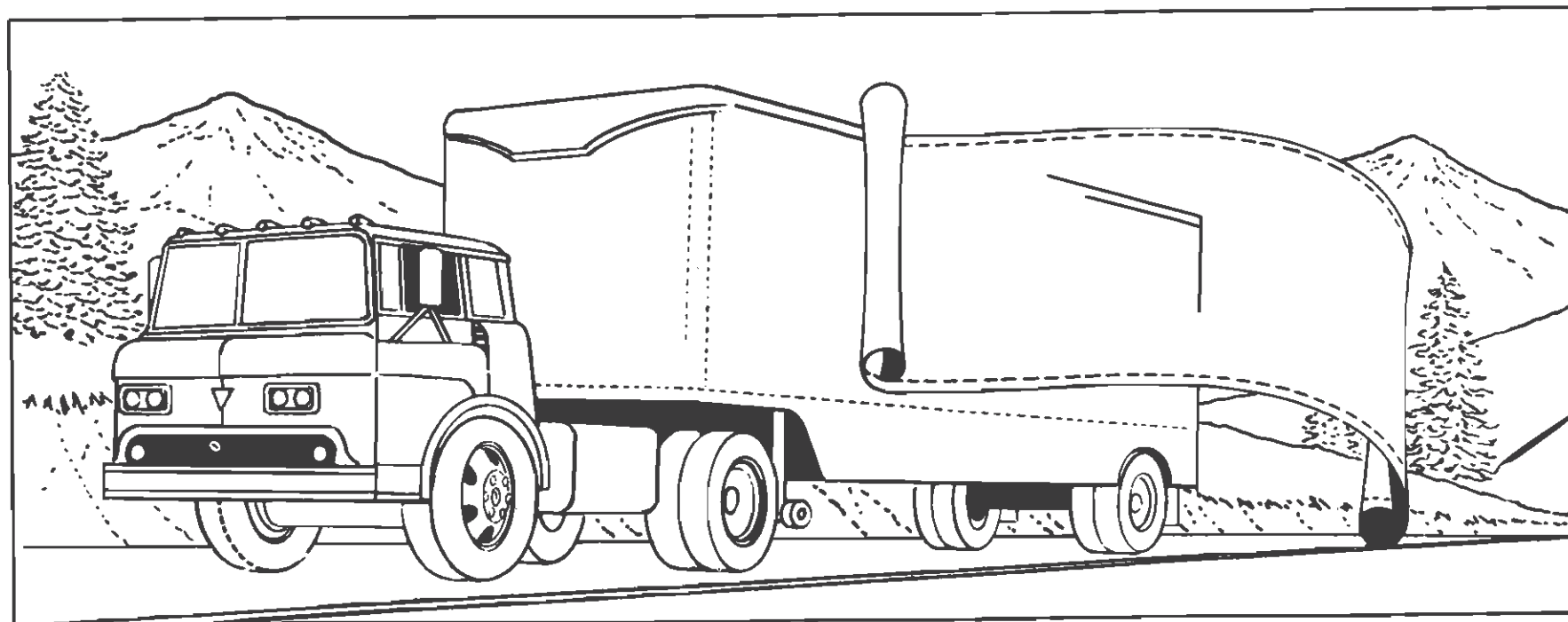
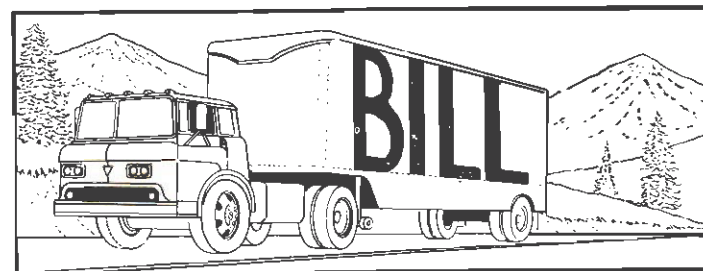
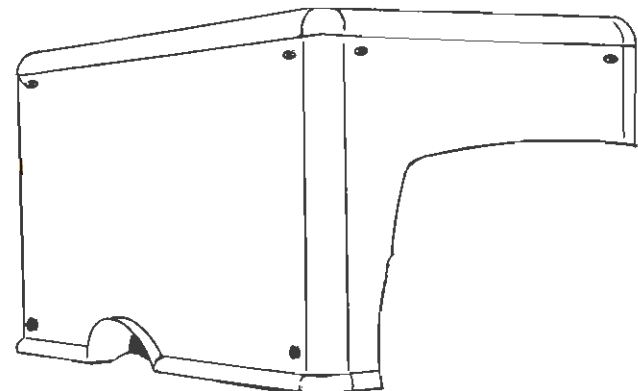
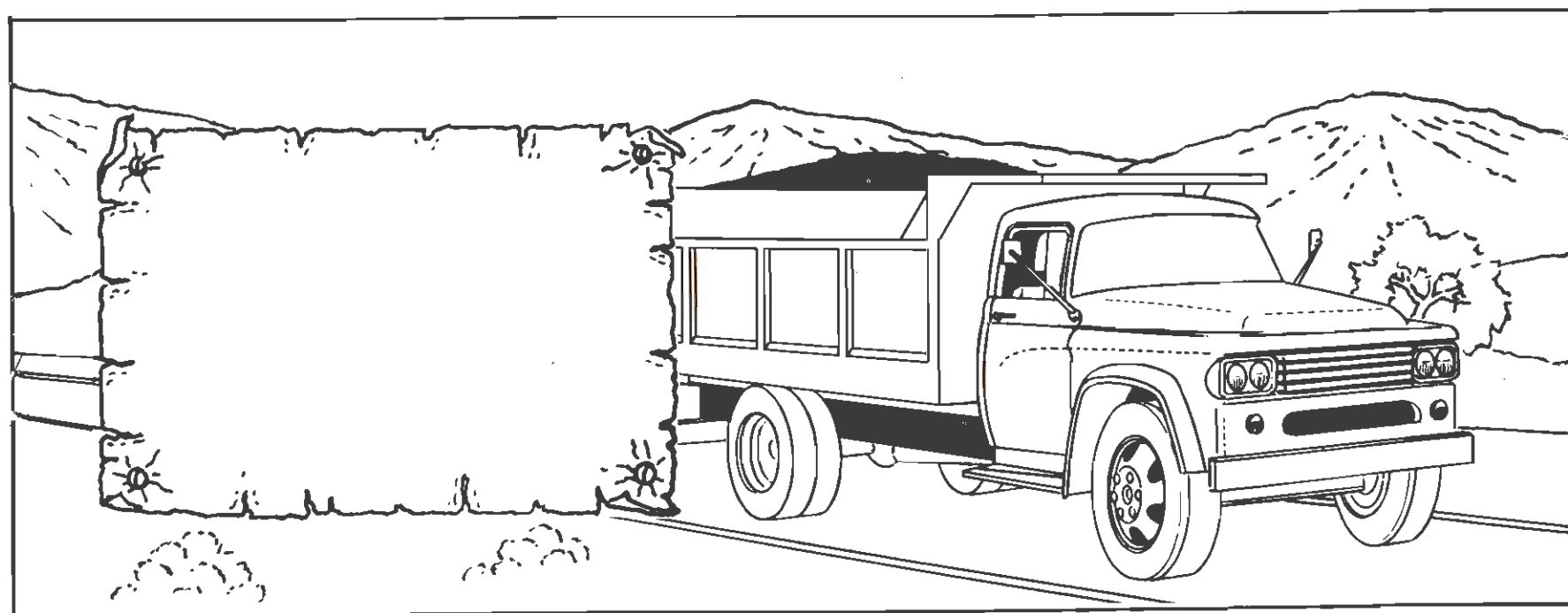
Requests for truck patterns have given me the opportunity to do a Doodle Page using some favorite truck patterns I have used in the past.

We have quite a few coal-haulers here in North-Western Pennsylvania and their demands for strong billfolds are good. We also have a number of truckers that drive tractor trailers and their demands are just as great. So that is why I have chosen these particular designs.

The hardest thing to get right on these patterns are the wheels, so that is why I emphasized them in figures A, B and C. To make them look right they must be beveled just the right way. First to make them stand out, and second to make the tire seem to fit on the rim. Study these sections closely to see how and which way the beveling is done. Then try to do it just as shown, and that is why I enlarged these sections so you might get a better idea of the way they were done.

As for different kinds of trucks other than the ones that are done here, the truck beds can be changed to what ever type truck is being driven.

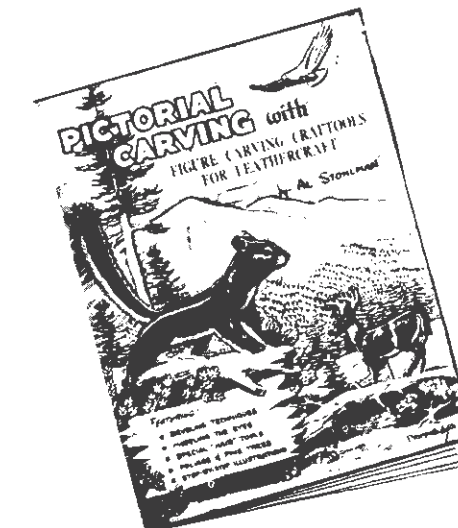
(Continued on reverse side)



BILLFOLDS FOR TRUCKERS (Continued from front side)

You can trace from a photograph of the truck your customer is driving and enlarge or reduce it to fit on the billfold you do. Then follow the same carving ideas employed on this Doodle Page. I have supplied an extra truck bed that can be used in place of the coal dump bed.

For the trailer truck, the name can be done two different ways, as shown on the tracing patterns. I have drawn it both ways so that you may do it which ever way you prefer. Again I want to say that the carving of the wheels to me is the most important feature of the billfold for making it look realistic.



PICTORIAL CARVINGS

Only \$1.00 each

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

6037 PICTORIAL CARVING ... \$1.00 ea.

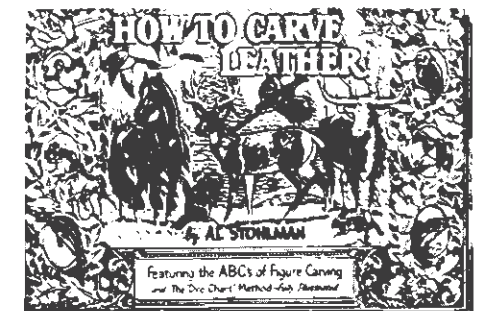


FIGURE CARVING

only \$2.00 each

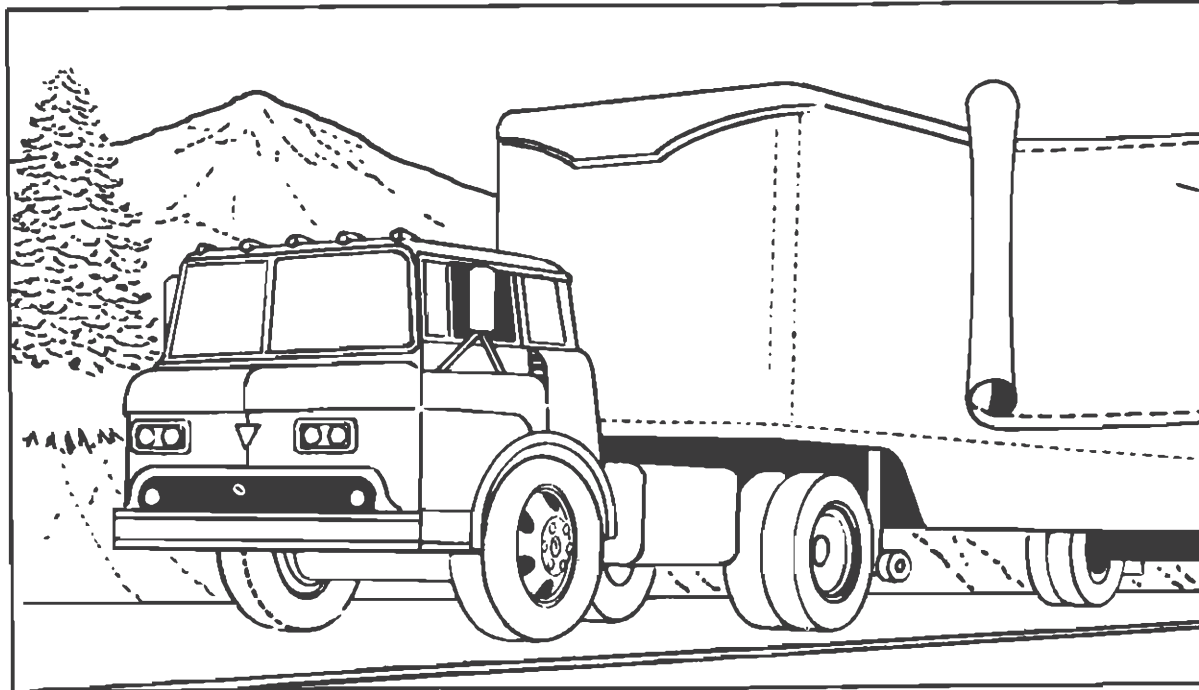
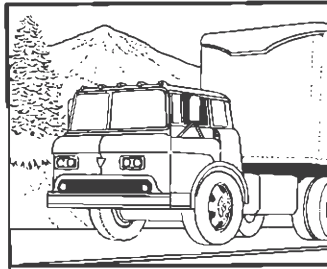
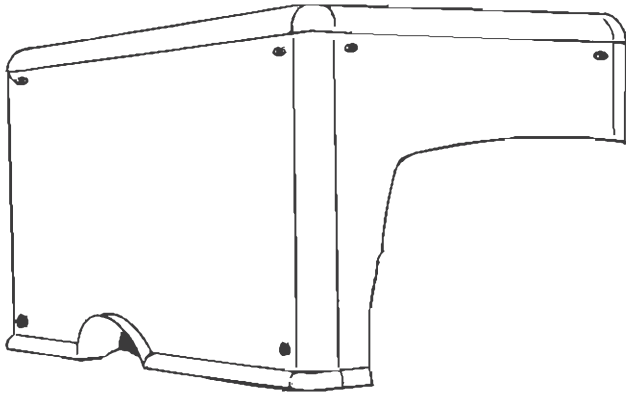
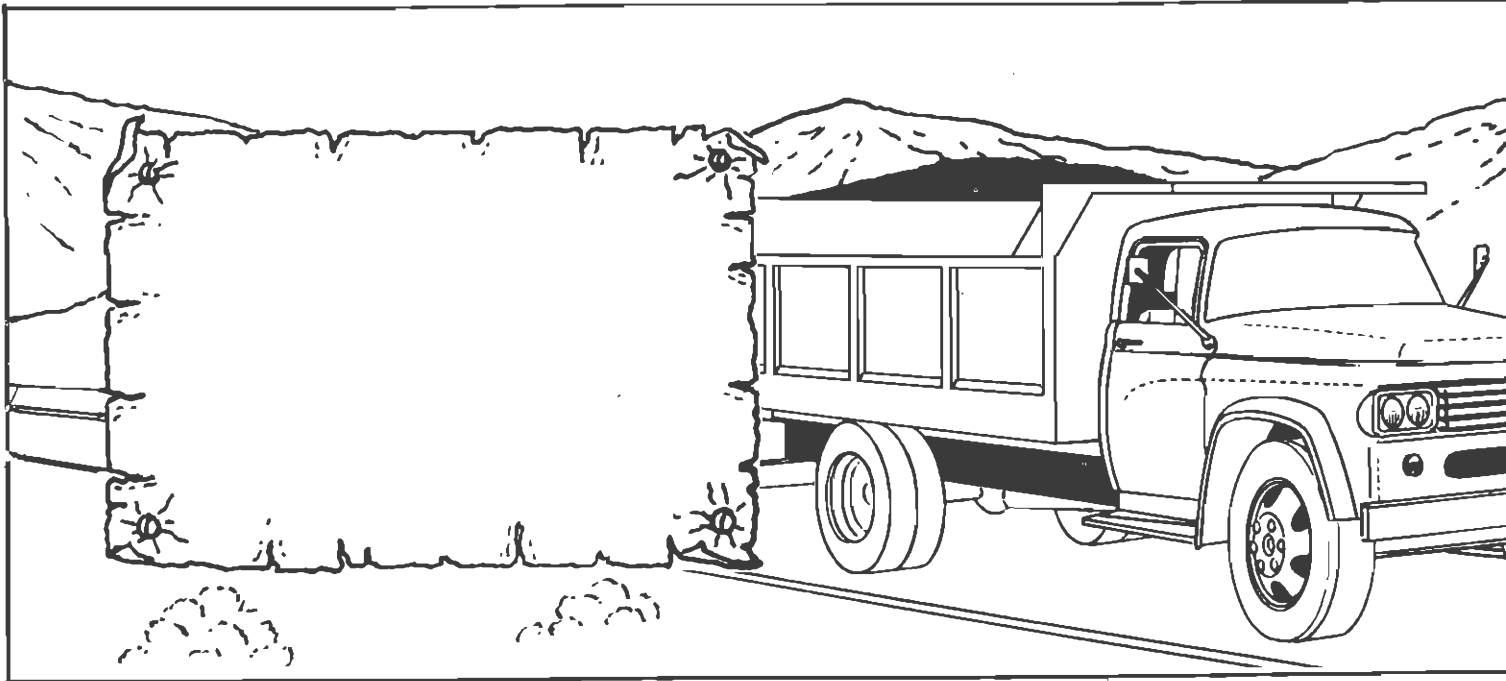
Al Stohlman tells you exactly what tools to use and how to use them. Dyeing fully explained. Patterns for belts, billfolds, key cases, etc. included. Shows you how to carve fish, horses, birds, many other animals. 32 pages, 13 different chapters. Order your copy today.

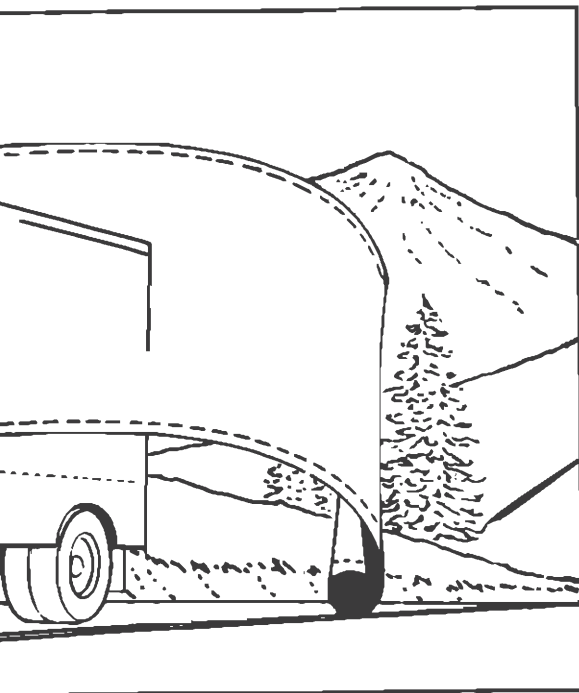
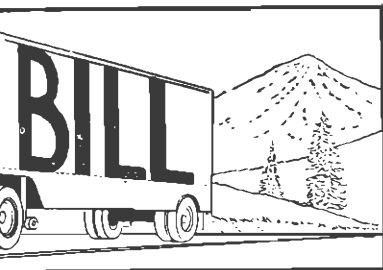
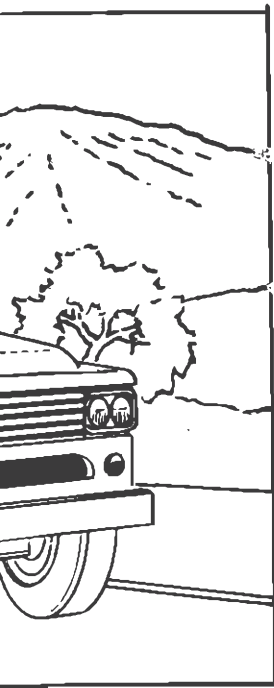
6049 Figure Carving ... \$2.00 ea.



HOW TO CARVE LEATHER— by Al Stohlman. 48 big 18½" x 12½" pgs. How to assemble 11 projects. 30 illus. dye charts, 40 interchangeable Photocarve patterns, 6 complete alphabets (½" to 1½" letters).

6047 ... \$3.50 ea.

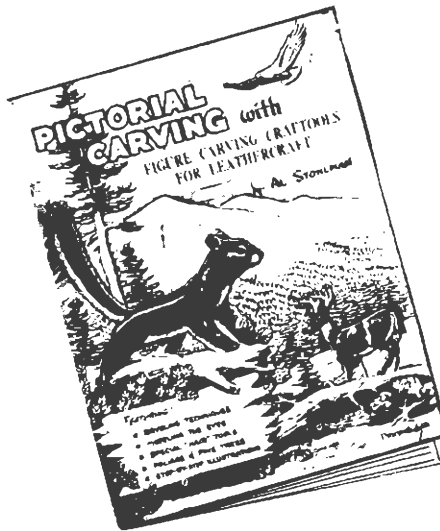




BILLFOLDS FOR TRUCKERS (Continued from front side)

You can trace from a photograph of the truck your customer is driving and enlarge or reduce it to fit on the billfold you do. Then follow the same carving ideas employed on this Doodle Page. I have supplied an extra truck bed that can be used in place of the coal dump bed.

For the trailer truck, the name can be done two different ways, as shown on the tracing patterns. I have drawn it both ways so that you may do it which ever way you prefer. Again I want to say that the carving of the wheels to me is the most important feature of the billfold for making it look realistic.



PICTORIAL CARVINGS

Only **\$1.00** each

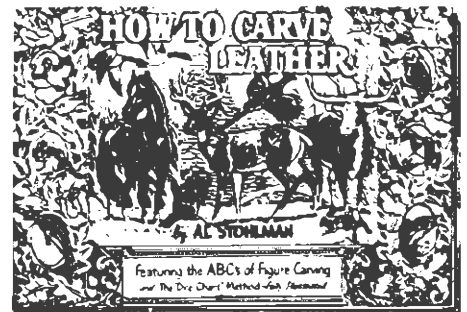
Book gives easy step-by-step instructions on use of basic figure carving tools. Shows how to carve animals, birds, flowers, scenery, technique for using Craftools to achieve the effect of hair on your animals. Even a beginner can learn quickly how to do figure carving with this book. By Al Stohlman. 16 pgs. 8½" x 11".
6037 PICTORIAL CARVING . . . \$1.00 ea.



FIGURE CARVING

only **\$2.00** each

Al Stohlman tells you exactly what tools to use and how to use them. Dyeing fully explained. Patterns for belts, billfolds, key cases, etc. included. Shows you how to carve fish, horses, birds, many other animals. 32 pages, 13 different chapters. Order your copy today.
6049 Figure Carving \$2.00 ea.



HOW TO CARVE LEATHER— by Al Stohlman. 48 big 18½" x 12½" pgs. How to assemble 11 projects. 30 illus. dye charts, 40 interchangeable Photocarve patterns, 6 complete alphabets (½" to 1½" letters).
6047 \$3.50 ea.