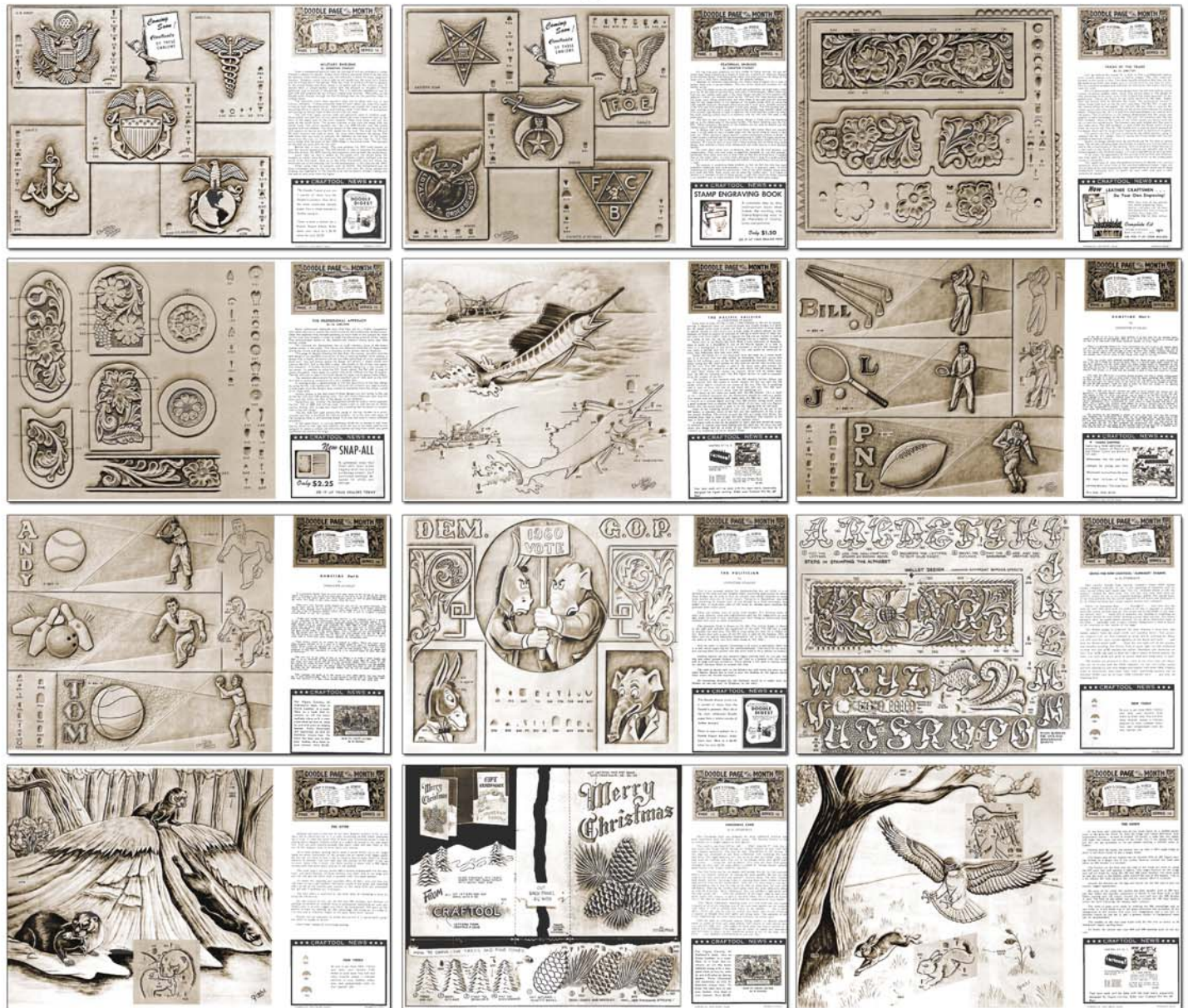


# Vintage Doodle Page Collectors Set - Series A10



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tandy leatherfactory.com



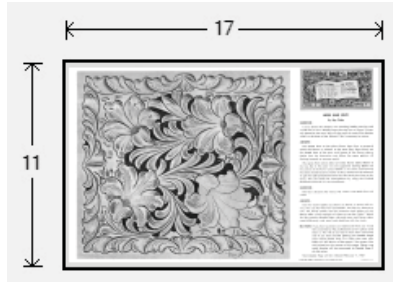
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DIGITAL MEDIA FOR LEATHERCRAFTERS

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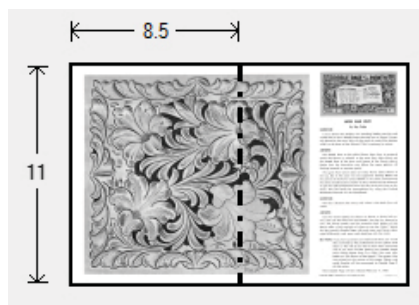
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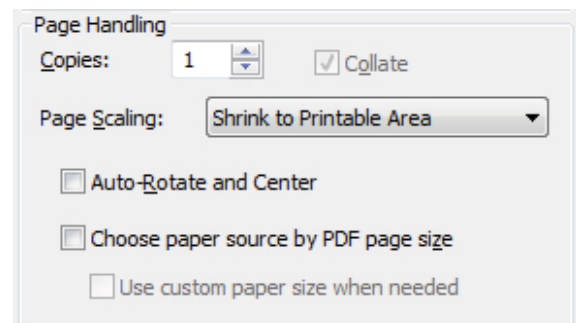
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

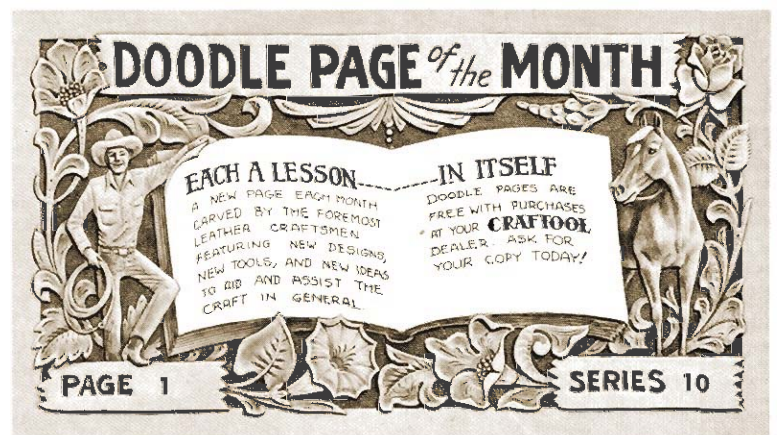
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



### MILITARY EMBLEMS By CHRISTINE STANLEY

From a commercial point of view the carving of military emblems is rather limited in respect to market. Orders from military personnel tend to be few and far between since military pay is just not sufficient to allow for many expensive luxuries. However, many times a relative will gladly pay the price for a luxury gift for a loved one in the service. Then too, most of us have a friend or relative in the armed forces and there surely is no better gift for the military man or woman than a carved leather article with the emblem or insignia of their particular unit or branch of the service. This is a relatively inexpensive way to deal with gift problems for our military friends and relatives. Most gifts can be bought much cheaper through the Post Exchange than we can purchase them in civilian stores.

The examples shown here represent what can be done with any of the military emblems. If these particular ones fill your needs you need only make a tracing from the photo-carves. Other emblems can usually be found at any recruiting office or public library and tracings taken from these. A pantograph will enlarge or reduce them to the correct size you need.

You will find figure carving tools are generally used in emblem work. Occasionally you will find certain places where you must improvise such as the stars in the upper area of the army insignia. These were made with just the point of the swivel knife. The arrows clutched in the claw are made with the swivel knife, the points beveled with the tiny 890 beveler and the shafts beveled with the modeler. The Olive branch in the other claw uses the 624 and 623 seeders for leaves and the 932 seeder for the fruit. The small No. 98 and 99 matt bevelers are used to bevel the close areas between the leaves. The 848 mule foot was used to simulate the feathers on the legs. In the center illustration the stars on the shield are made with the star tool No. 610. The eye is made with the point of the 100N blade in the swivel knife. The feathers on the body are done with the No. 409.

Bottom left is very simple. The rope employs the 893 lined beveler to gain the natural appearance. The 895 beveler is used to separate the propeller from the anchor. No. 899 matting tool separates carving from the background.

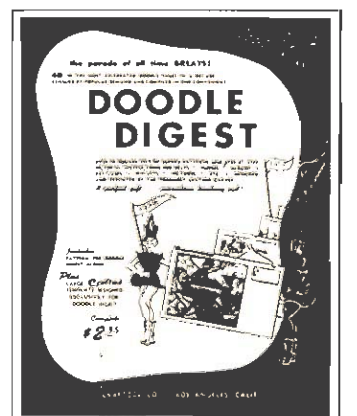
Lower right we find a repeat on the eagle with the World using the modeler to lightly score the lines with the continents slightly outlined with the swivel knife and dyed. Here as in the other illustrations you will notice the important use of the matting tool for the background, in this case the No. 899.

When using these for projects such as wallets, the background can be dyed completely leaving the carving natural with only the dying needed for shading and highlights, or the matted area can be heavily shaded, fading into the natural tone away from the figure.

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U.S. ARMY



899

893

623

624

892

890

936

99

98

631

932

848

746

*Coming  
Soon!*

*Craftaids*

OF THESE  
EMBLEMS



U.S. NAVY



936

892

890

895

99

98

409

610

899

WAVES



701

936

895

892

99

98

893

899

*Christine  
Stanley*

899 U.S. MARINES

MEDICAL



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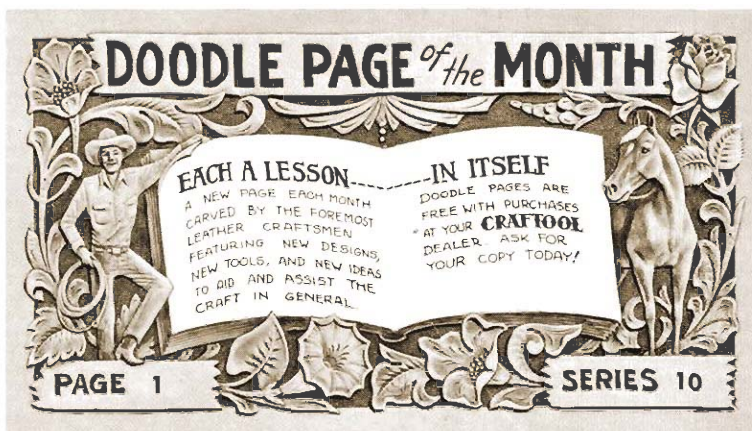
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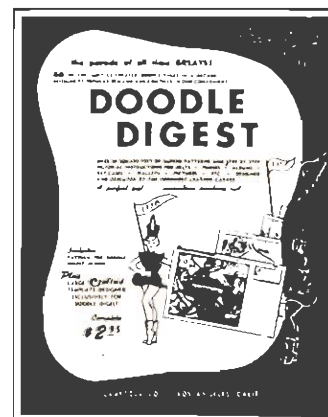
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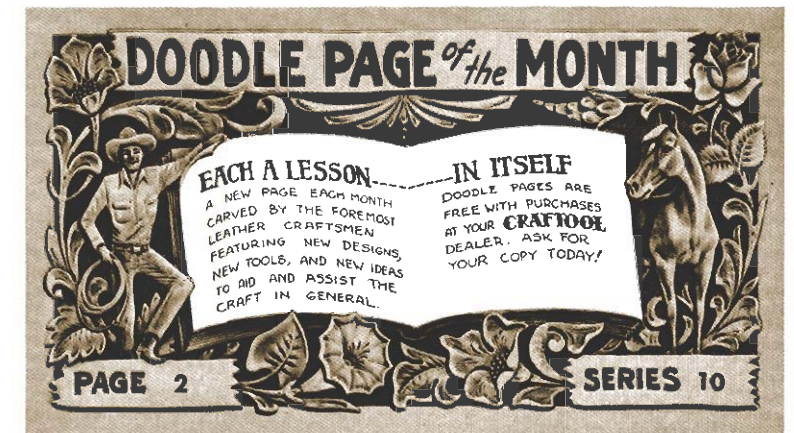
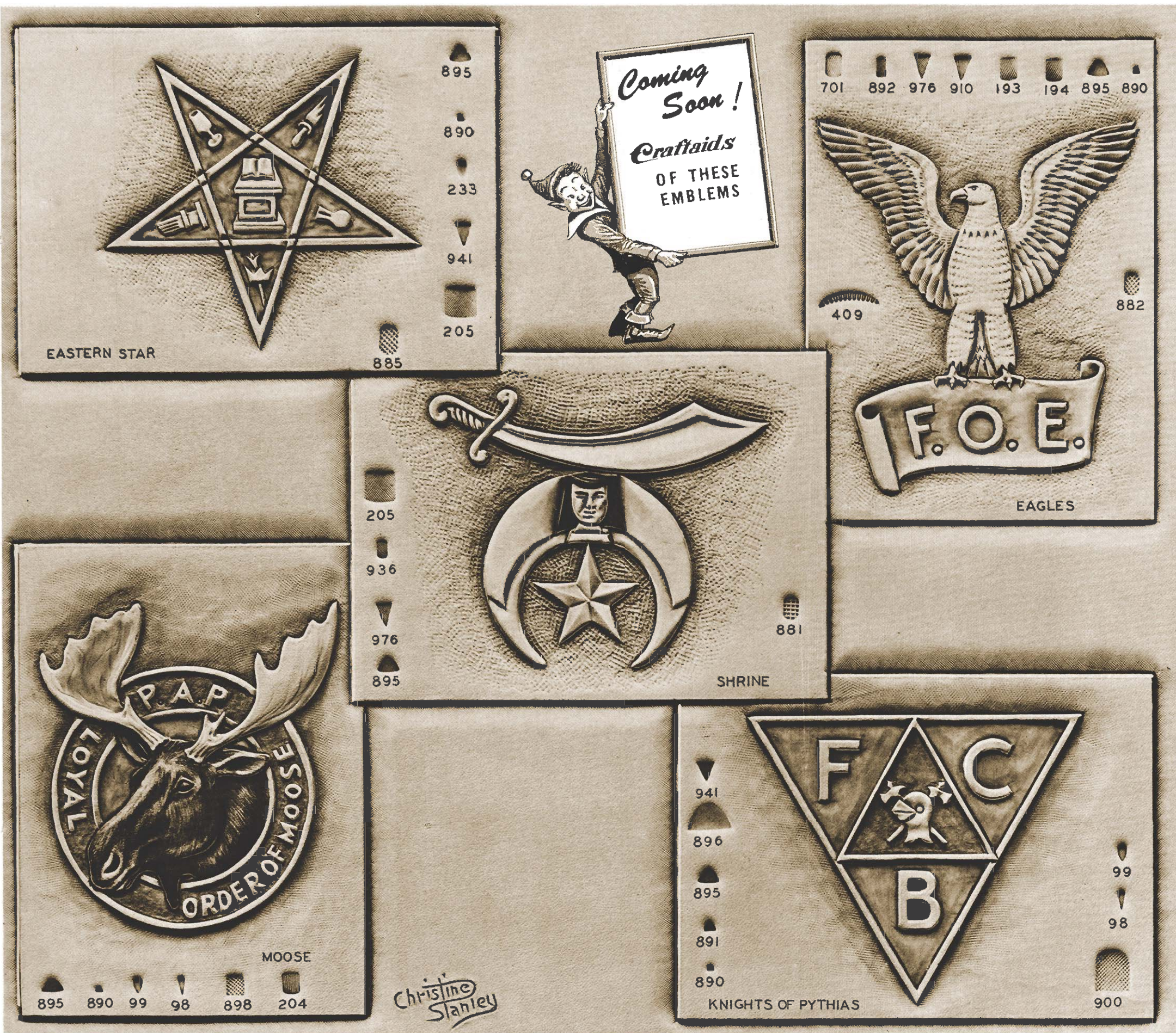
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### FRATERNAL EMBLEMS By CHRISTINE STANLEY

For the most part, emblems are very similar to figure carving. As you will notice from these illustrations a figure of some sort is usually an important feature of the emblem design, some being quite simple and others such as the moose in the lower left, a little more complicated, yet not actually difficult.

Members of fraternal organizations are always good prospects for a sale of leather items with a carved emblem. This also solves many gift problems for the leather carver.

Since the photo-carves are pretty much self explanatory we might take a look at a few of the tools to see how they were used in these designs. Often when you find two very similar tools used in the same design you may at first question the designer's intent. An example would be the 193 and 194 lined bevelers used in the upper right. Closer examination will show these to be right and left bevelers used for the ribbed effect in the feathers of the eagles wings. Only by using the right and left tools can the proper effect be gained in each wing. Another example is the 976 and 910 pointed bevelers in the same design. The 976 beveler has a matt working surface and is used to separate the outside wing feathers while the 910 pointed lined beveler is used to separate the inside feathers under the wing, the lined working surface here is in harmony with the 193 and 194 used in the same area.

The face on the crescent in the center design is made with the modeling tool as is the ribbed area of the sword handle. The heavy beveling uses the No. 895. When necessary, the spoon of the modeler can be used to smooth out the uneven areas in the beveled area.

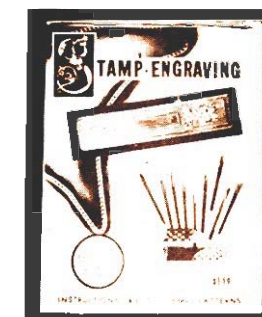
In designs such as the upper left and lower right where there are straight lines, it is advisable to use a straight edge with the swivel knife to insure a neat even cut. When setting a figure against a plain background without a border it is best to use a matting tool on the surrounding area to make the figure stand out. Five matting tools were used on this page to show the different effects that can be achieved. It is wise to have at least two or three matting tools on hand since some designs may demand a heavy matt background and some require a more delicate texture.

On small detail areas such as lettering, the 99 and 98 matt bevelers are indispensable. Their size and shape is especially designed for just this purpose. Remember these tools cover only a small area so that less striking force is needed than on the larger tools. It is easy when changing from a large to a small surface tool to drive the small one right through the leather if the same heavy striking force is used.

Our purpose in presenting these emblems is that we feel this field has been somewhat neglected and understandably so. This is a specialty item. It isn't something you might make for speculation. One or two good samples would show your work and from these, orders can be taken for custom work. If a friend or relative is a member of one of these groups, a gift that would be shown around is an excellent way to make contacts that might lead to some good orders.

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MOOSE

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890

99

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898

204

Christine Stanley

941

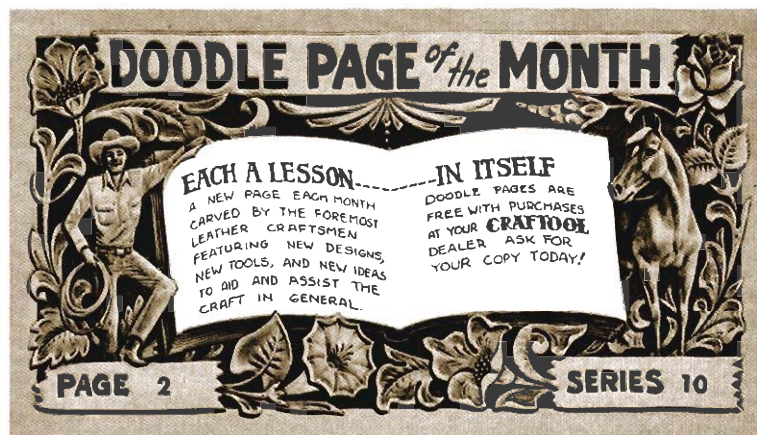
896

895

891

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KNIGHTS OF PYTHIA



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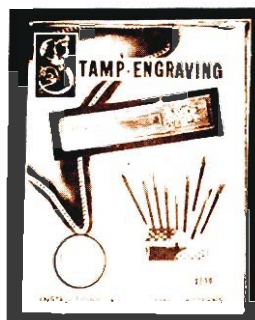
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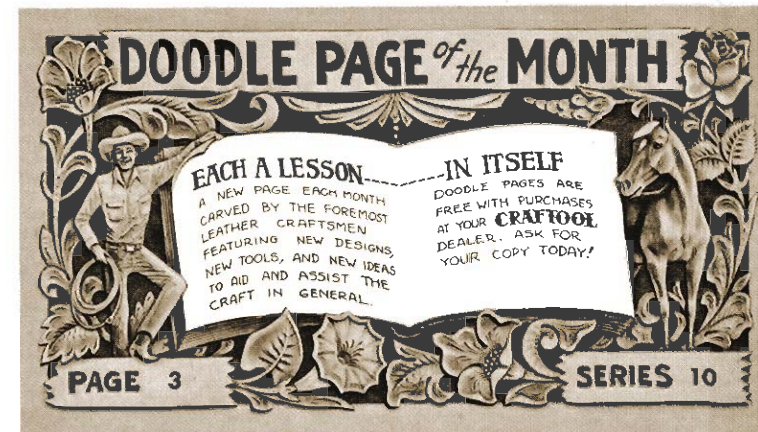
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### TRICKS OF THE TRADE By AL SHELTON

Let's go behind the scenes for a look at how a professional leather artist usually designs and carves a leather project. The most important element to the carver is time. Two items equally attractive that may sell for the same price could very easily vary in carving time by one hour or more. This is a constant problem and challenge for the carver who makes his living from his work.

We can demonstrate with these designs how the full time leather carver creates attractive salable items, using time saving steps in the design to take advantage of the many tools of the Crafttool line made especially for the professional. Notice the flower on the wallet pattern on the right. Rather than use several tools to decorate the flower, the professional chooses a flower center tool such as the No. 547 used here. The No. 961 is used for the texture effect on the petals. On the left, the No. 566 is used for the flower center with a few quick strokes of the swivel knife making the texture effect. Notice how the No. 216 and 214 lined pearshaders are used to form the petals. The illustrations at the bottom demonstrate how the design was created to take advantage of the No. 730 and 732 crownners and the No. 945 turnback. Many of the curves of the flower petals and leaves need not be cut with the swivel knife. The crownners are used instead and they give a very neat curve. The 945 turnback is used inside the flower petals to give them the natural roll. The No. 120 feather tool is used to accent portions of the design which call for no particular treatment such as separation of petals.

The pattern for the I.D. case is similar to the wallet pattern, using in addition the No. 631 seeder. Here of course the flower center tool was not suitable to decorate the bud.

Quality of design should never be sacrificed just for the sake of saving time. The skilled craftsman does not hesitate to employ any tool he feels can add to the attractiveness of the carving. Only in situations where the use of a tool such as the flower centers or the crownners can actually add to the attractiveness of the finished product is it wise to economize on carving time.

In all cases, the appearance of the carving must be first and foremost. Any time spent on a poor carving is wasted time so far as the professional carver is concerned.

This wallet and I.D. case are excellent projects to develop your carving technique along the same lines of the working leathercraftsman. Soon you will be looking for and recognizing many opportunities to make use of these professional stamping tools to speed up your work and give it that commercial appeal.

★ ★ ★ CRAFT TOOL NEWS ★ ★ ★

Now

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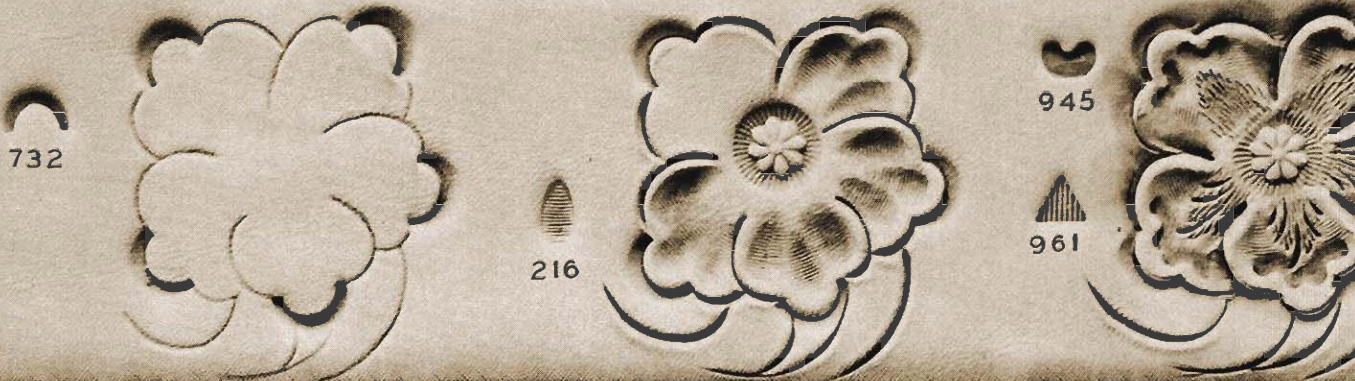
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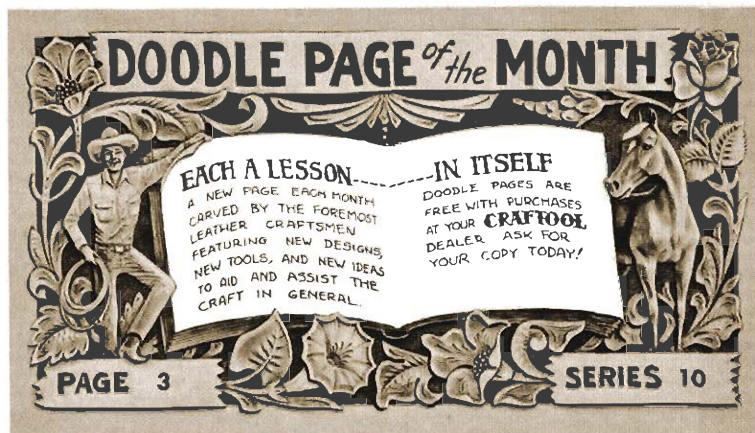
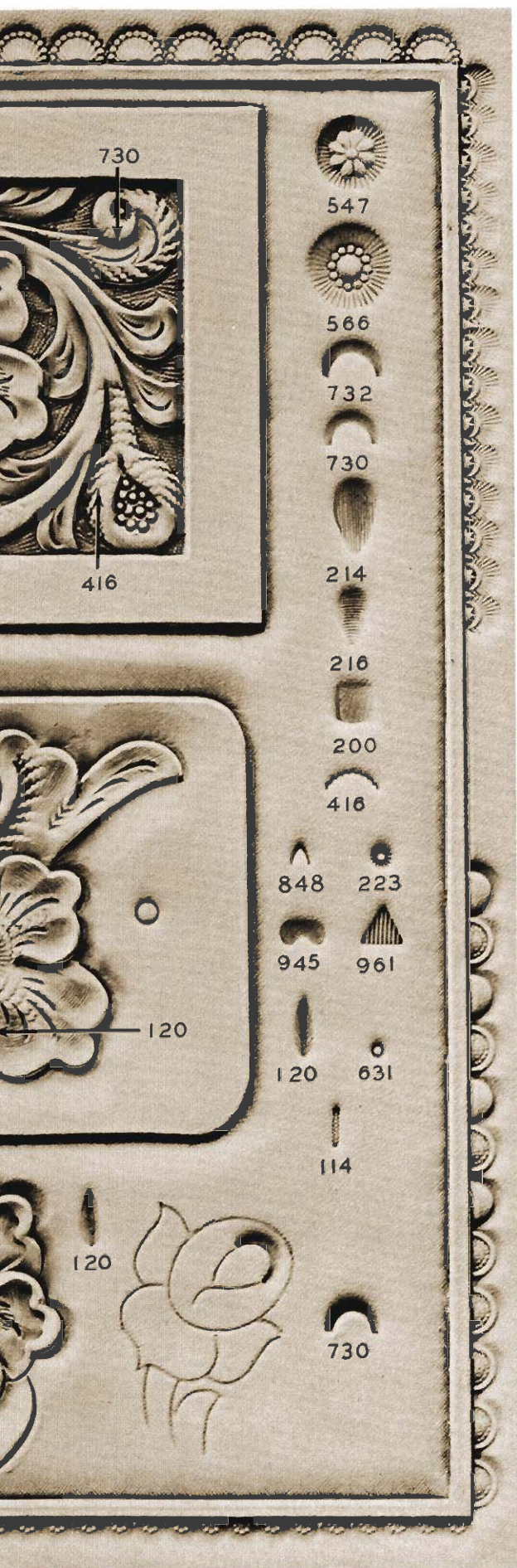
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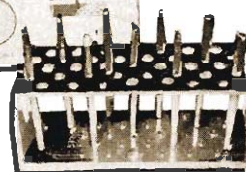


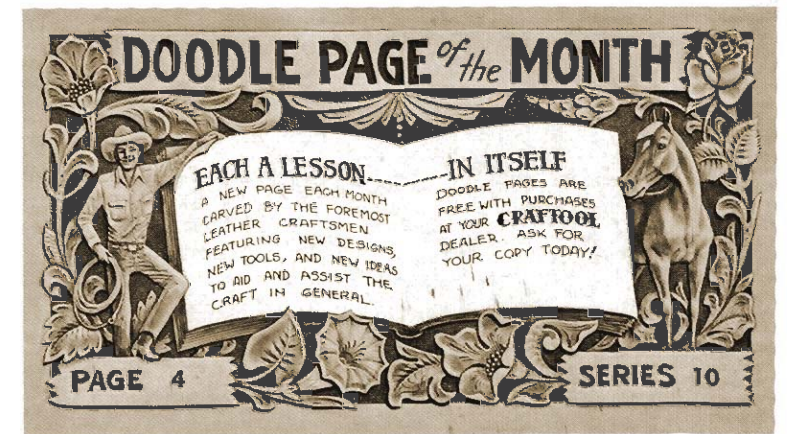
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### THE PROFESSIONAL APPROACH By AL SHELTON

Many leathercraft hobbyists soon find they are in a highly competitive field when they try to invade the market ruled by the professional leathercarver. Often the beginner finds himself spending so much time on one project he must sell his time very cheaply in order to meet the prevailing price of similar items. This unfortunately results in the leathercraft industry losing some very fine leather artists.

The Crafttool Art Department has as staff members some of the finest leather artists in the world. The advice and technical knowhow of these bread and butter artists and designers is priceless to the serious leather hobbyist.

This page of designs showing the Key-Kup, the coaster, rounders and the belt design is an excellent illustration of how a working leather artist creates a design that is highly attractive and yet can take advantage of many production short cuts. You will notice, where the design will permit, a flower center tool such as the 551, 547 or the 566 is used. One stroke of the striker, one operation complete. A further illustration of thoughtful designing is the coaster in top center. In addition to using the 551 flower center, the No. 649 is used to stamp the petals. Here again is a great time saver without any loss of quality. The No. 652 tool is used in the same design to create the hanging flower effect.

The rounders demonstrate the same excellent use of tools such as the 547 and 654 to speed up production of a very salable item.

A striking effect is demonstrated in the leaf decoration of the belt design by using the No. 120 feather tool. The 730 and 732 crownners are used in many curved areas since the designs were created to purposely form the proper curves to fit these tools.

Certain shapes in the leaf areas of these designs are well suited to the use of the No. 237 and 238 shading tools. You will notice these are right and left tools and can follow the flow of the design in any direction.

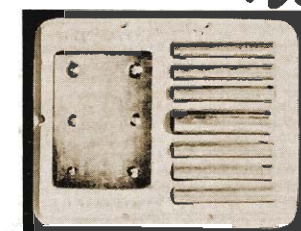
Depending upon whether the background should be bold or more subdued, the No. 104 or 888 tool will be used. Many times to add texture to flower centers, the No. 961 is used very much like a matting tool as shown in illustration in top left design.

The No. 640 tool used around the inside of the top rounder is a multi-purpose tool that is excellent for making borders. As is the case with many of the stamping tools, a well planned design finds one tool used in many different situations.

A real good lesson in carving technique would be to choose a tool from the list shown on the right and carefully study the way it has been used by the designer to create a simple yet attractive leather carving from which any good craftsman can make a fair wage.

### ★ ★ ★ CRAFTOOL NEWS ★ ★ ★

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461

120

732

205

961

213

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551

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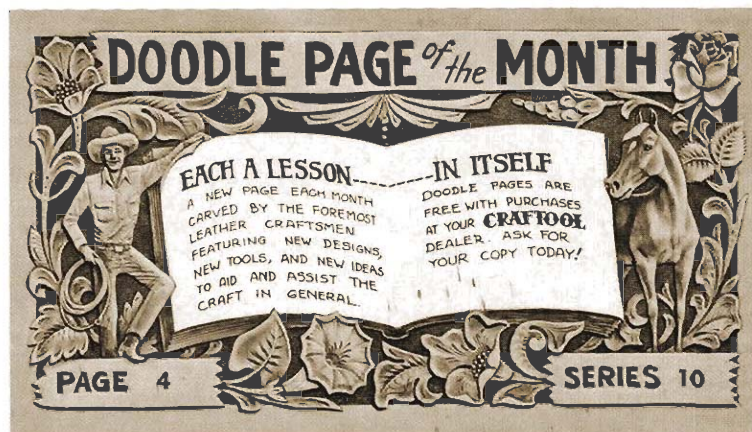
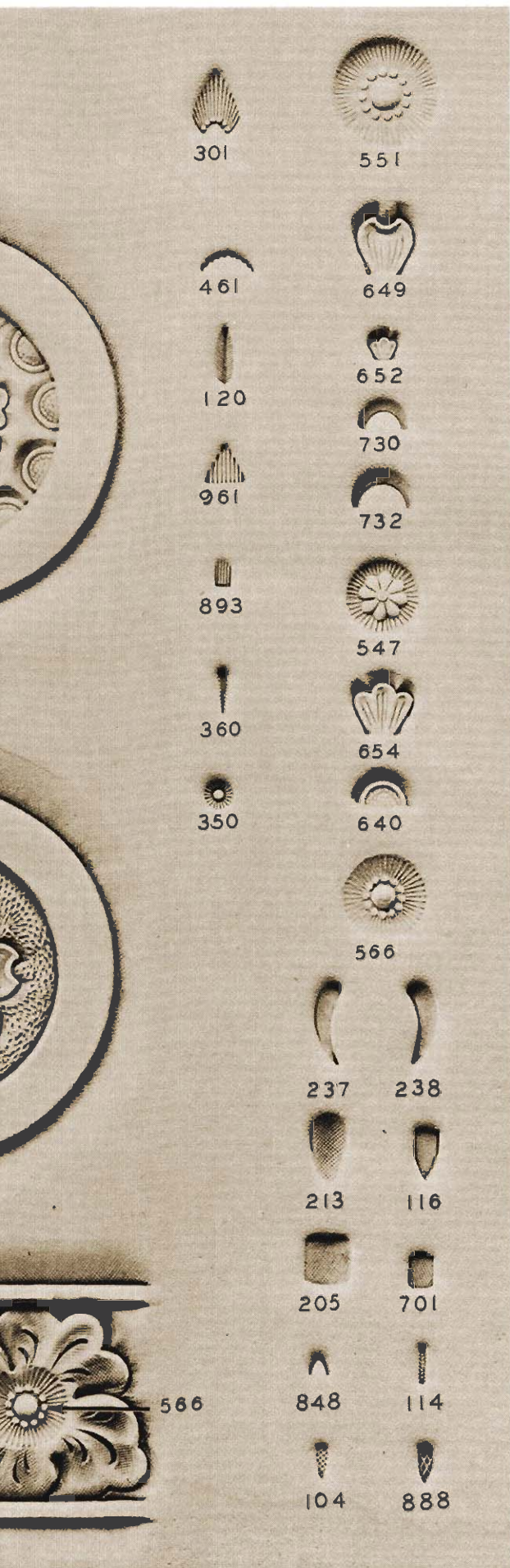
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The rounders demonstrate the same excellent use of tools such as the 547 and 654 to speed up production of a very salable item.

A striking effect is demonstrated in the leaf decoration of the belt design by using the No. 120 feather tool. The 730 and 732 crownners are used in many curved areas since the designs were created to purposely form the proper curves to fit these tools.

Certain shapes in the leaf areas of these designs are well suited to the use of the No. 237 and 238 shading tools. You will notice these are right and left tools and can follow the flow of the design in any direction.

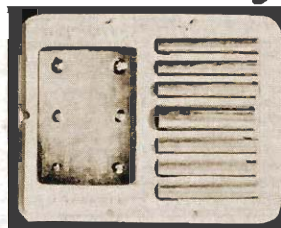
Depending upon whether the background should be bold or more subdued, the No. 104 or 888 tool will be used. Many times to add texture to flower centers, the No. 961 is used very much like a matting tool as shown in illustration in top left design.

The No. 640 tool used around the inside of the top rounder is a multi-purpose tool that is excellent for making borders. As is the case with many of the stamping tools, a well planned design finds one tool used in many different situations.

A real good lesson in carving technique would be to choose a tool from the list shown on the right and carefully study the way it has been used by the designer to create a simple yet attractive leather carving from which any good craftsman can make a fair wage.

## ★★★ CRAFTOOL NEWS ★★★

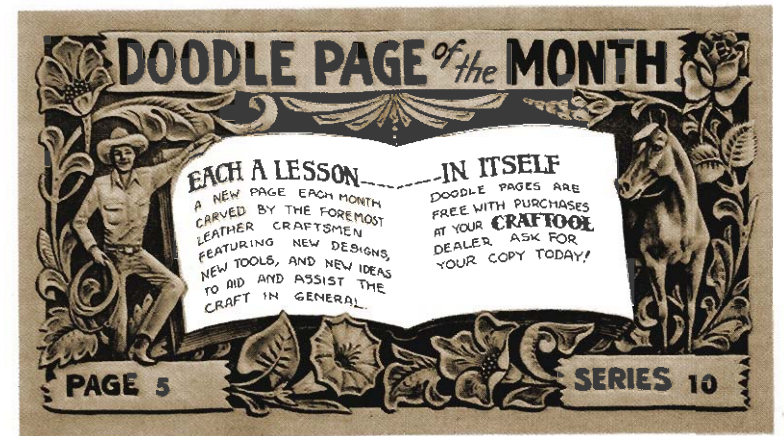
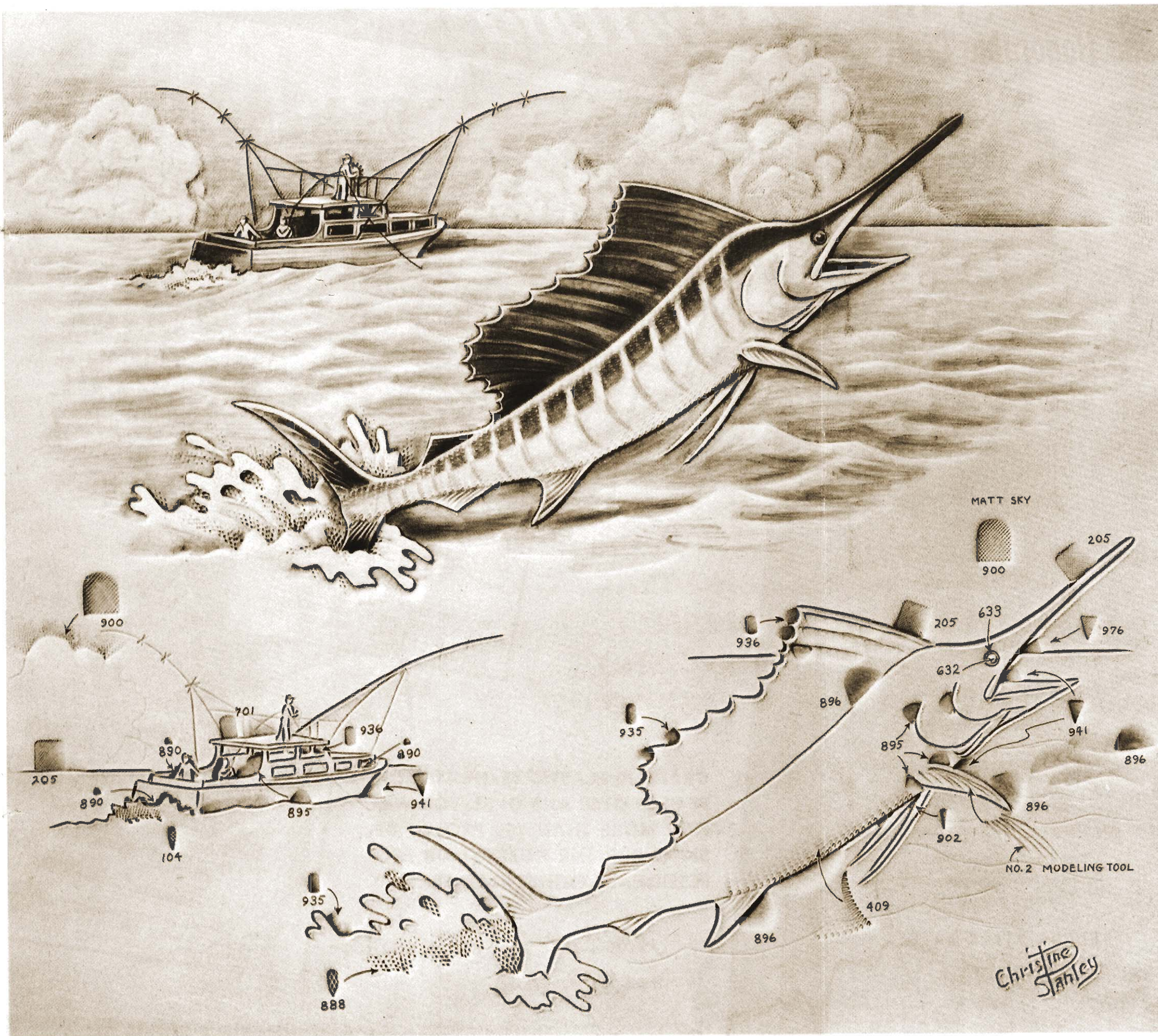
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### THE PACIFIC SAILFISH by CHRISTINE STANLEY

From time to time we like to add a little romance to the art of leather carving. A departure from the standard florals and simple designs is a thrill for the design artist since it opens the door to opportunities to enter fields of special interest to individuals over a wide range of subject matter. In this instance we hope to inspire all devotees of fishing to share some of their leisure time with their leather tools to capture the big one on leather as well as on a hook. In fact you can be sure of landing him on a leather carving.

Shown here is the Pacific Sail Fish. With a little alteration of characteristics it could be a Swordfish or any of the Marlin family. It is wise to refer to a photograph if you intend to represent a certain fish because if you carve a Sailfish and call it a Marlin you will surely be corrected by every true fisherman who sees your work.

Notice the dorsal fin is not separated from the body by a swivel knife cut. It is beveled with the 896 beveler as illustrated. You will notice also that in tail walking a part of the fish has ascended the horizon. This necessitates using the 936 lined beveler on that part of the fin that extends into the sky area. The 935 beveler is used in the water area, also around the bill except that part which is in the sky area where the 205 check beveler is used. This retains the correct sky texture which will be added later with the 900 sky matting tool. The 895 figure beveler is used to properly form the surface of the fin.

The horizon is first beveled with the 205 checked beveler before the sky is matted. The 633 seeder is struck sharply for the eye and the 632 seeder struck lightly completes the center of the eye. The No. 2 modeling tool is used to form the ribs of the lower fins and tail. The 888 back-grounder is used to simulate foam from the splashing tail.

The waves of the water are made with the 896 beveler. This is more or less a freehand operation but the Photo-carve should be used as a guide. The clouds also are freehand and made with the 900 matt tool. The boat is treated as a normal figure carving. The 890 beveler, being small, serves a good purpose here to execute the fine detail of the boat and tiny figures. Notice that the swivel knife is used to do the rigging lines on the boat.

Some of the finishing details to take note of would be the use of the 409 barker to simulate scales of the fish and the application of dye to get the proper shading. The stripes around the fish are made with brown dye shading from light to dark to give the body roundness. The interior of the boat is dyed very dark to give the correct shadow detail.

A project such as this can be adapted to many uses and should be warmly received by anyone who loves fishing and the open sea. We trust you will enjoy this design and let us know of any other subjects you may be interested in exploring in future Doodle Pages.

## ★ ★ ★ CRAFTOOL NEWS ★ ★ ★



**CRAFTOOL KIT No. 6**

Kit Includes ★ Figure Carving Instruction Book and the Following Tools:

- No. 3 Modeling Tool
- No. 902 Pointed Beveler
- No. 895 Figure Beveler
- No. 896 Figure Beveler
- No. 891 Figure Beveler
- No. 899 Matting Beveler

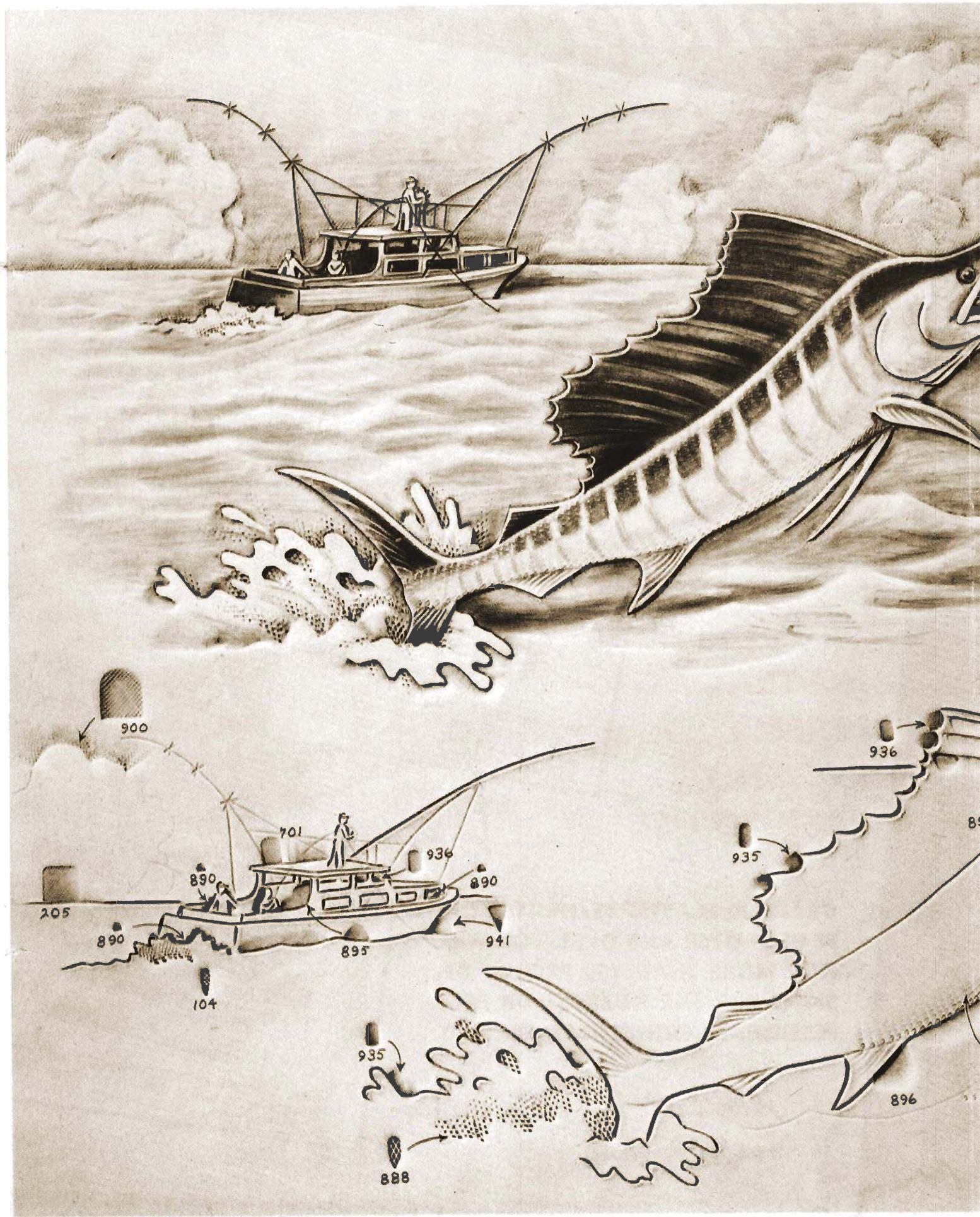


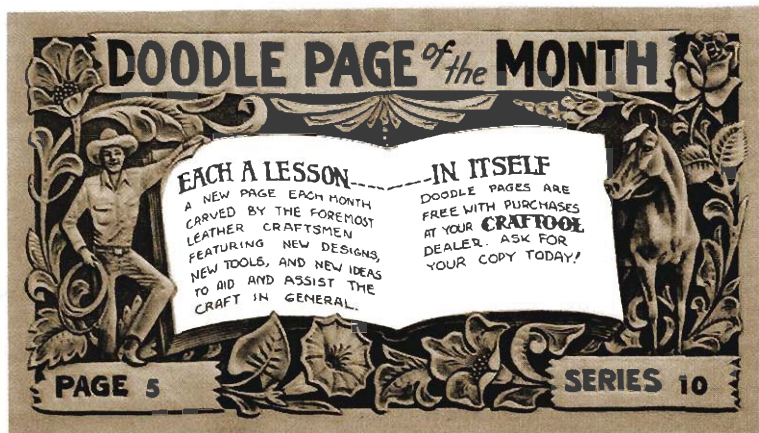
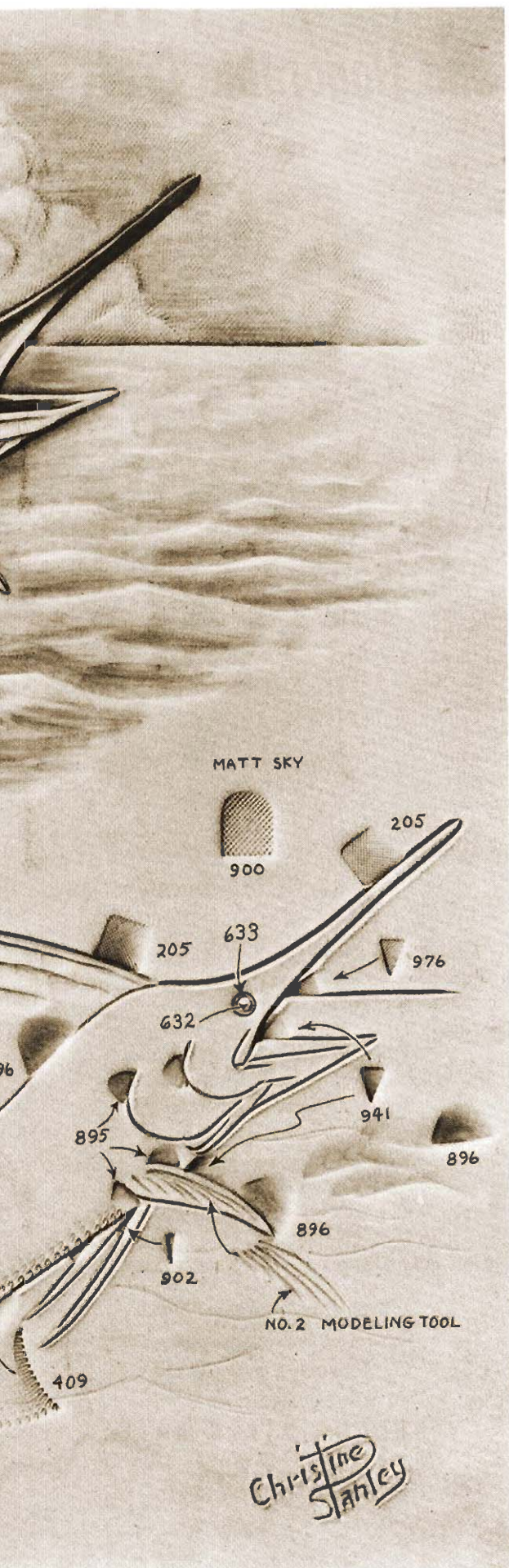
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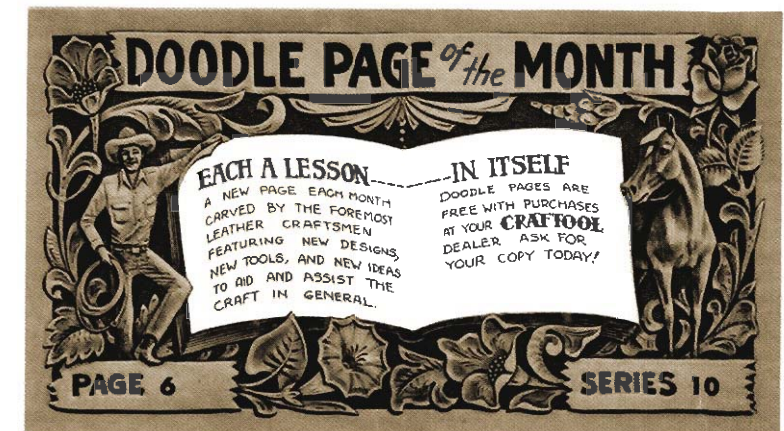
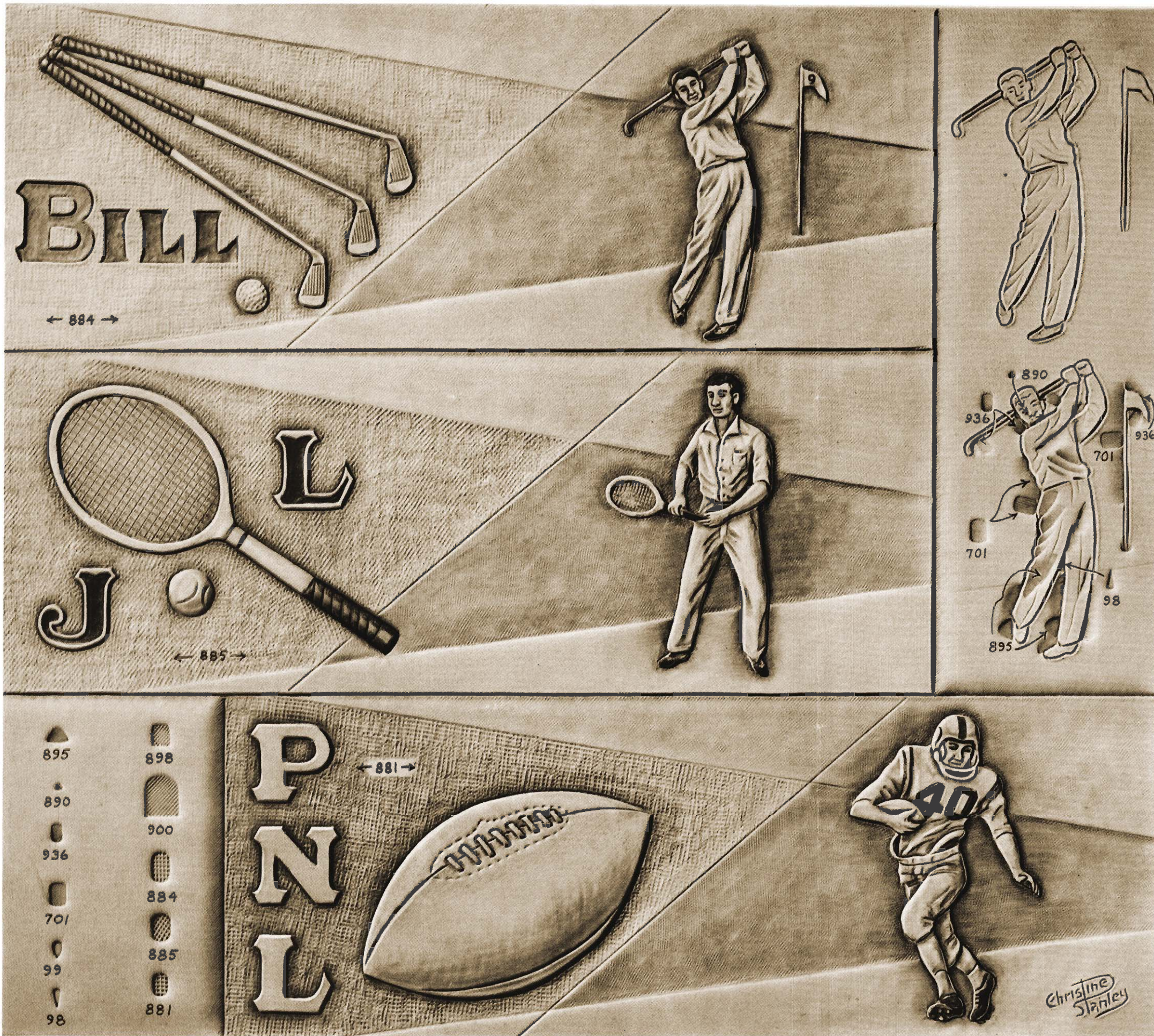
- No. 3 Modeling Tool
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- No. 895 Figure Beveler
- No. 896 Figure Beveler
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## GAMETIME (Part 1)

by

CHRISTINE STANLEY

In this day of the forty hour week millions of us find time for our favorite sports, either as spectators or participants. Most of us are avid fans of one game or another and we like to be identified with those particular games we enjoy most.

There is a growing demand for more information on how to carve the human figure and we have taken this opportunity to go into some detail on this subject. This will be of value to the carver who has had to pass up many fine leather projects because he felt the human figure was too difficult to do. This is truly a false impression. Probably the mistake many carvers make is not fitting their tools to the job.

There are certain tools designed specifically for figure carving. A good example of this is the 100 N blade for the swivel knife. This is a 1/4-inch angle blade which is ideal for facial features and the detail where the larger blades would be impossible to use. With the 100 N the eye can be a simple small cut and then opened up with the point of the spoon on the No. 3 modeling tool. The nose and mouth are done in much the same manner. The simple cut is made and the modeler is used to form and shape the feature.

The small No. 890 beveler is another special purpose tool that is almost indispensable in figure carving. It is used in those areas where the larger modeling tools would cover too large an area. Its chief purpose here is to work out the detail on the head and hands. As you move into the larger areas of the figure you will of course change to the No. 891 and the 895 bevelers. These are used to make the folds and creases in the clothing as well as the muscles in the arms and legs.

The No. 936 and the 701 bevelers are used to bevel around the figures and the equipment. A question might arise as to why two bevelers are used to do this job. The answer is that of course one beveler can be used to do all this beveling if it is small enough to get into the smallest areas. The problem here is that the best results are obtained by using the largest beveler suited to the job. This avoids much of the uneven appearance often encountered in work where a small beveler had been used rather than a larger one. Another good reason for using a versatile line of bevelers is the need for the smooth bevelers as used around the feet of the figures in the area where the background will remain smooth. Lined or check bevelers should be used in areas where the background is to be matted.

The stitching on the baseball is simply cut with the knife while the 884 matting tool completes the background. The holes for the bowling ball are made with a 633 seeder (not shown) and beveled inside with the small 890 beveler. The 864 seeder and 610 star tool decorate the pin and the modeler and a little dye will take care of the stripe around the top. The 885 completes the background. The basket ball seams are cut with the knife and the spoon of the modeler drawn along each cut to slightly bevel both sides of the cut. The background is matted with the No. 880.

## ★★★ CRAFT TOOL NEWS ★★★

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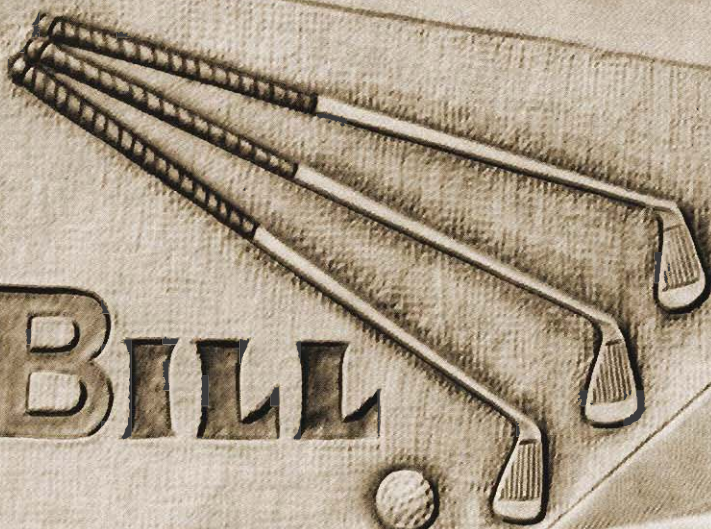
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# BILL



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← 885 →



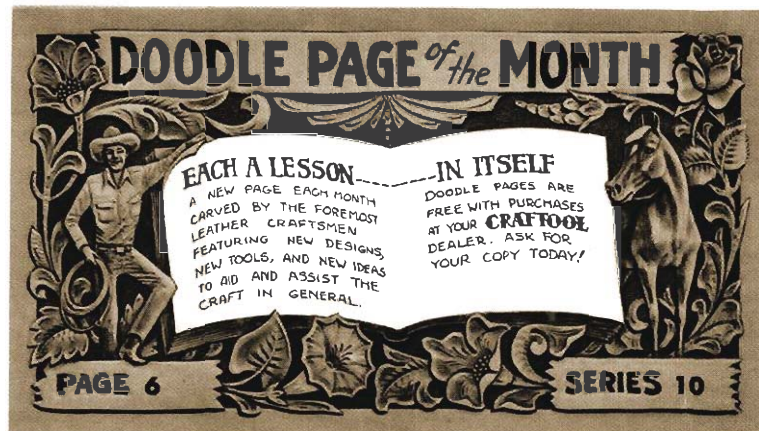
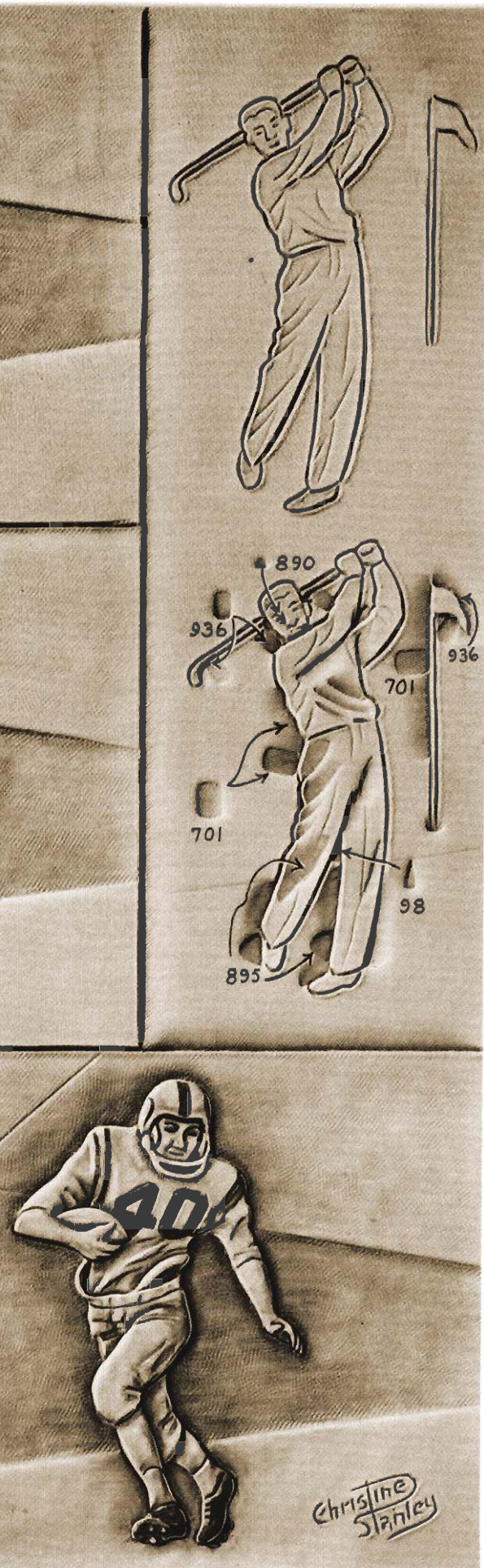
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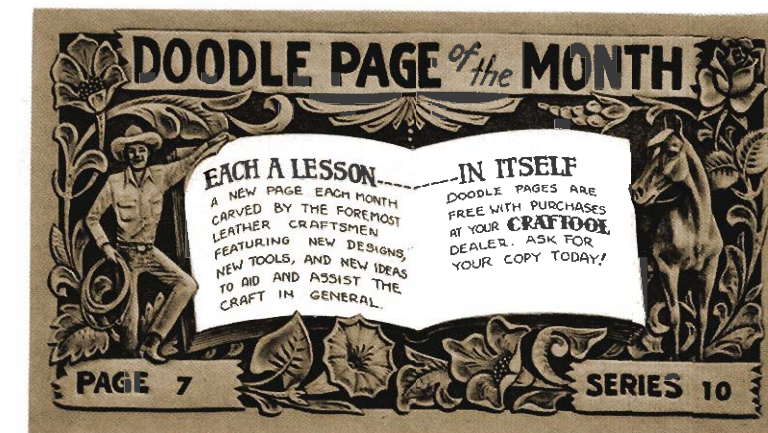
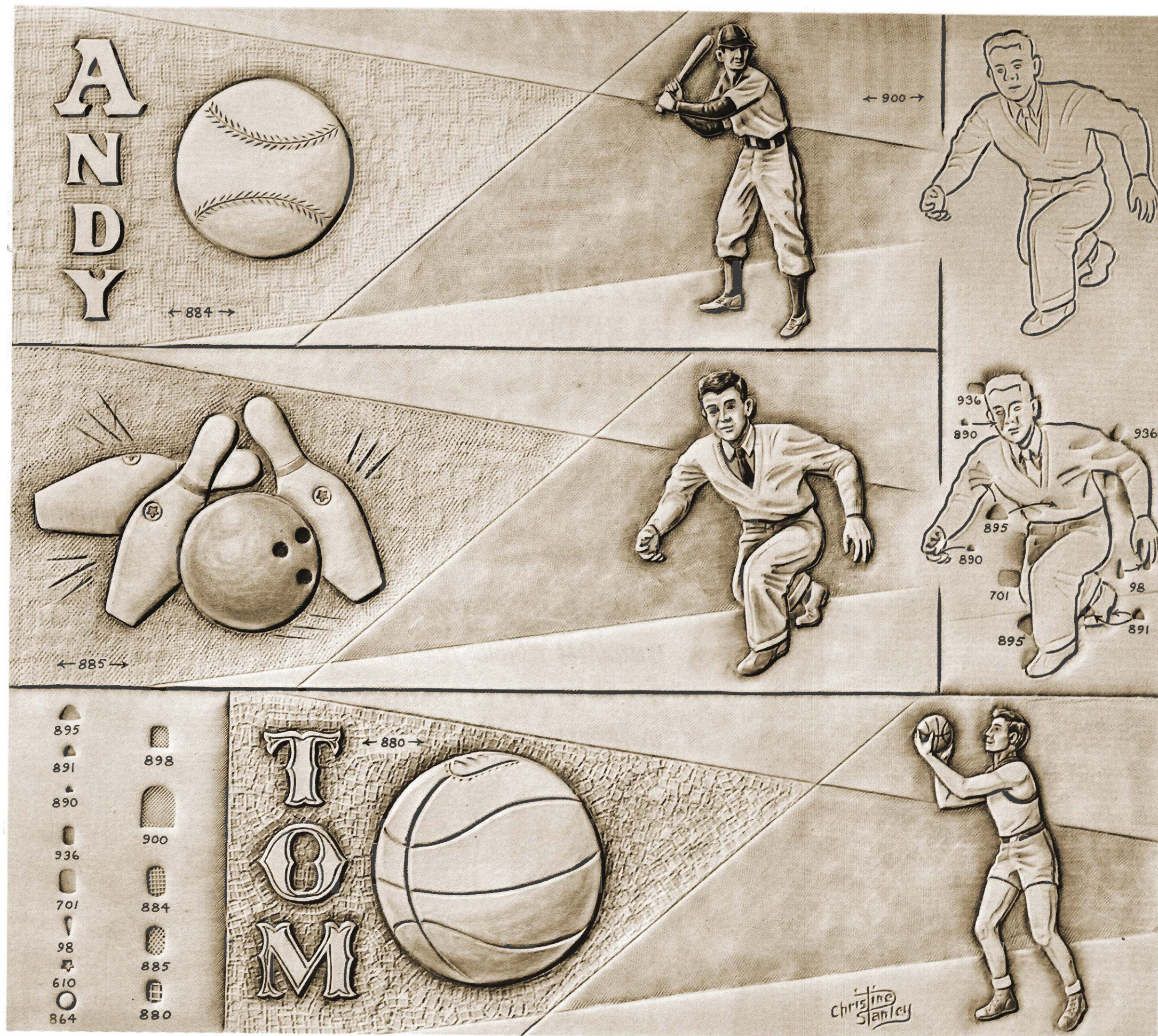
## ★ ★ ★ CRAFTOOL NEWS ★ ★ ★

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## GAMETIME (Part 2)

by  
CHRISTINE STANLEY

In a preceding Doodle Page we went into some detail on the carving of the human figure. This page is the second and final page on this series on six of the popular sports. Here we will talk mostly about how these designs might be used to good advantage by the carver who hopes to gain some income from his work.

These have been basically wallet designs but they are by no means inflexible. The human figure can be left out of each of them and a suitable floral design substituted. Clients often demand some alteration in a basic design and it is a wise leathercarver who has a file of alternate designs which can be used in part to complete a suitable overall design to suit the customer.

Names and initials often are of some concern to the customer and it is greatly to the advantage of the leathercarver if he can guide the customers desires in this matter so that one of the very excellent alphabet templates can be used. The letters for these designs were all made with Craftaids No. 2690, 2660 or 2540. Special lettering which must be traced from other sources requires more time and in return should be priced accordingly. A little different treatment of the letters can be accomplished as was done on the letters of the tennis design. Here a border was cut and beveled with the 936 beveler and the inside of the letter was then matted with the No. 99 tool. The 936 beveler is a very fine tool for this type of work since it is slanted so that it works well in small close areas without marking the surrounding area.

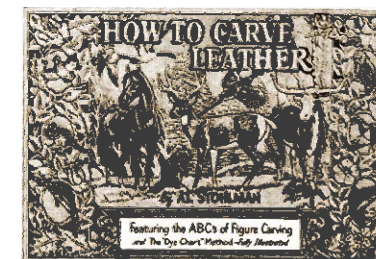
These designs should by no means be limited to wallets. There are many many other projects wherein all or a part of a design might be used. A handsome carved leather plaque might be mounted on a fine piece of wood and given to a first place winner in a tournament. Wallets are also ideal for this purpose. Then of course any container or bag that equipment is carried in is an excellent place to show this type of leathercraft.

One sure way to get ideas of how to use designs is to make a good sample and show it to an enthusiast of that particular sport. More times than not they will tell you many ways they would find use for that particular design. This is usually a sure-fire way to get orders for your work. It brings the prospective customer into the position of advising you on how best the design could be used and since it will be primarily his ideas you are discussing, it naturally follows that he will be highly responsive to subtle sales pitch.

Your response will guide us in the future to cover other sports that may benefit you in your leathercarving. This is a very extensive subject and we need only know what your pleasure is to plan future Doodle Pages which will fit your needs best.

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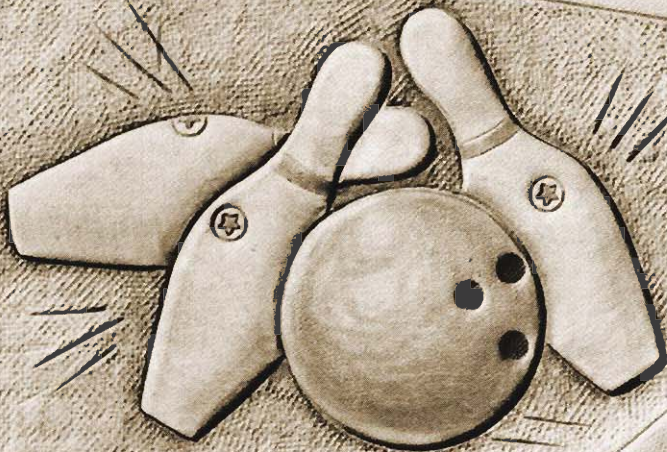


HOW TO CARVE LEATHER  
By Al Stohman

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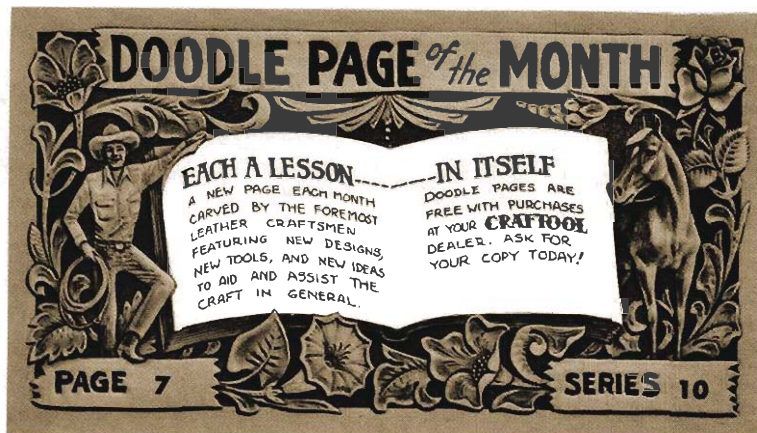
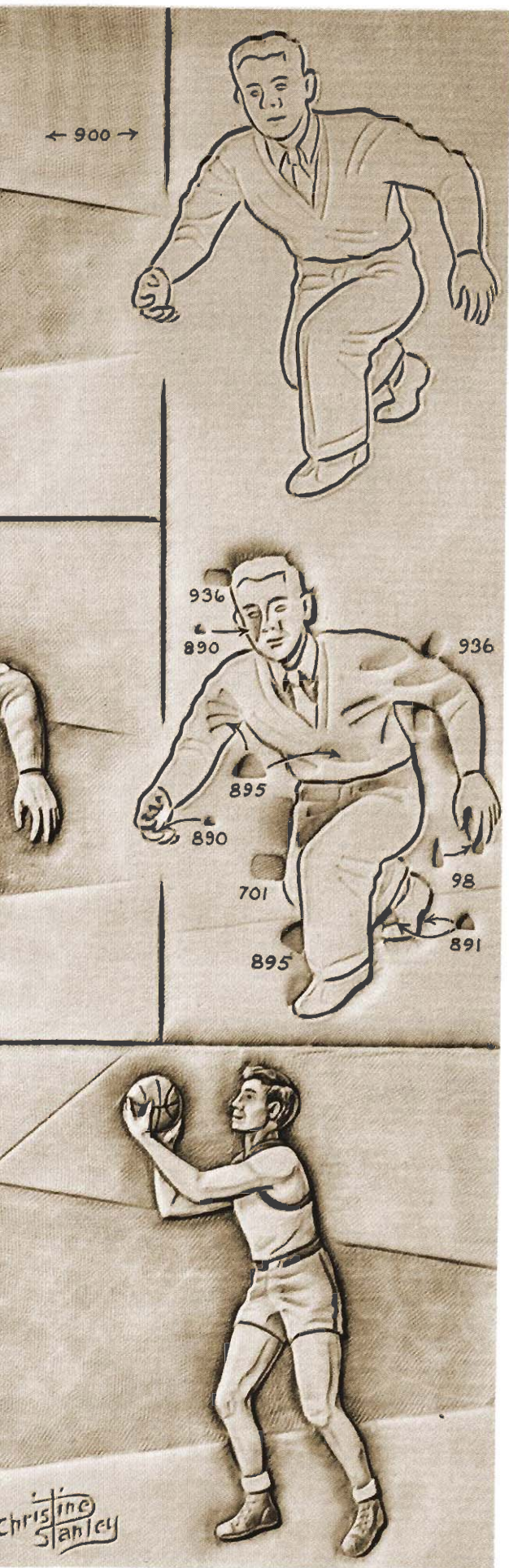
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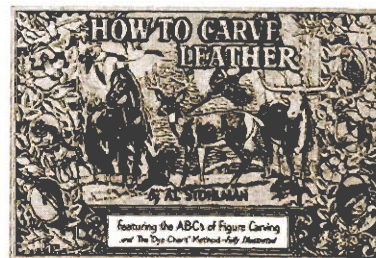
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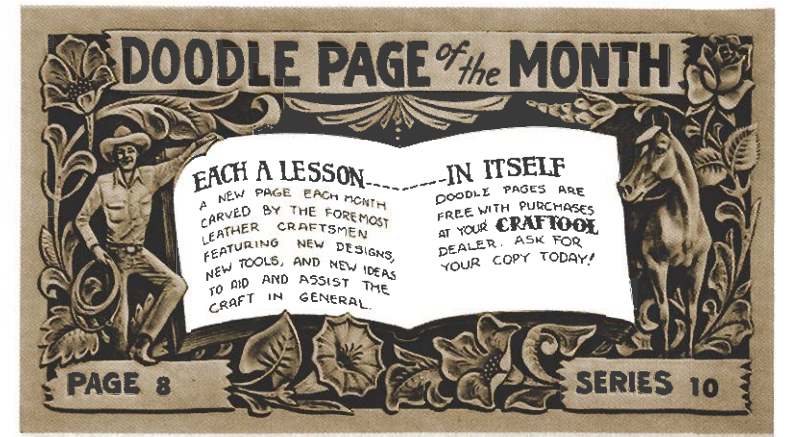
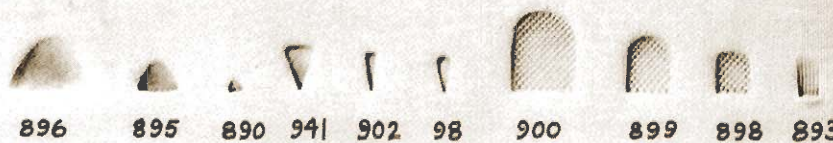
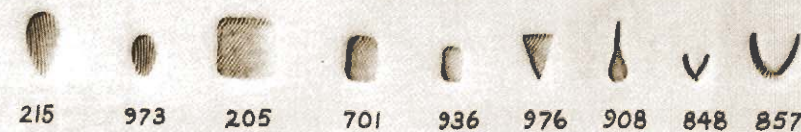
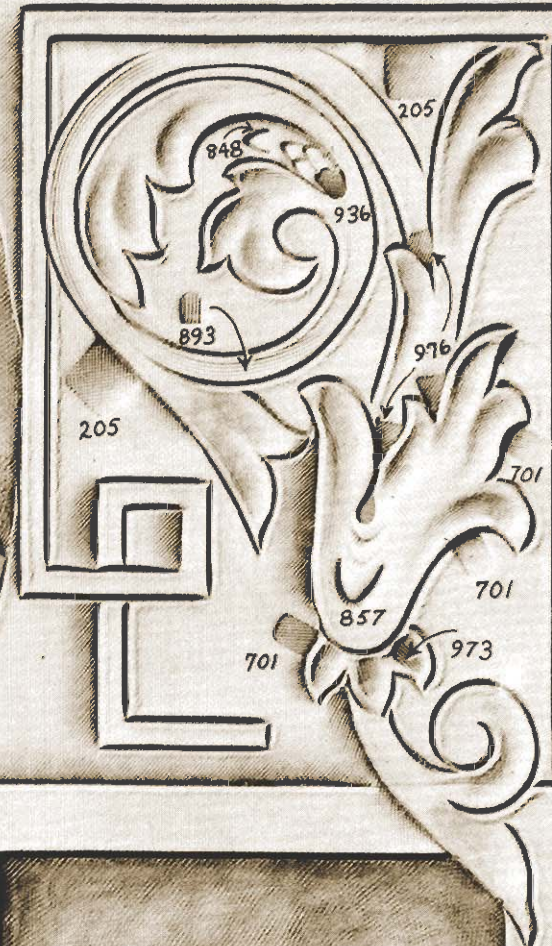
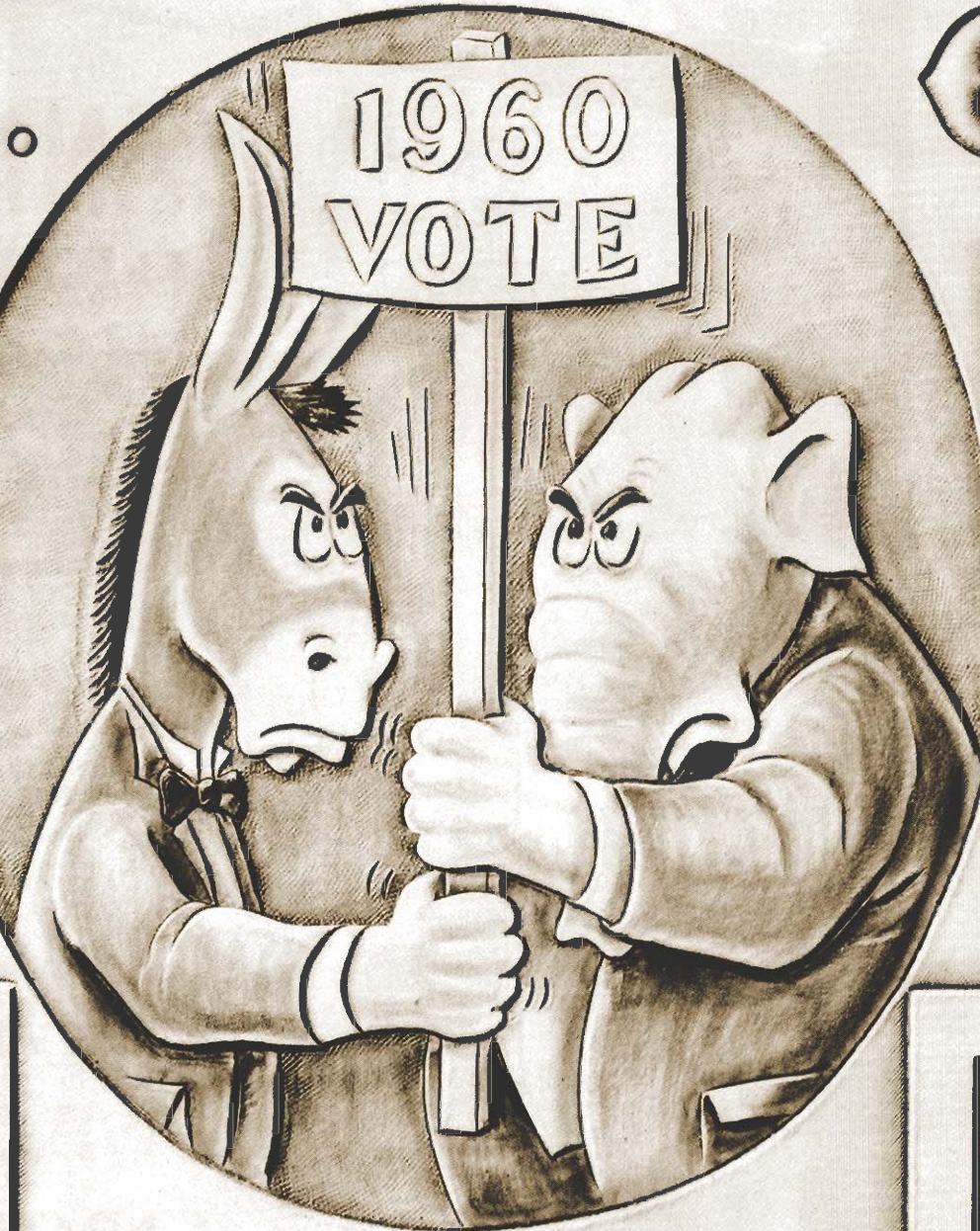
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HOW TO CARVE LEATHER  
By Al Stohlman

# DEM.

# G.O.P.



## THE POLITICIAN

by  
CHRISTINE STANLEY

Here is an unusual subject for leathercrafting but we think it very apropos of the time and can imagine many interesting applications in which these designs can be used in this, an election year which promises to rouse more interest than any of recent history. Democrat or Republican, you will find something of interest here. If you should be a little mercenary, you might want to work both sides of the street by carving party emblems for partisans from either party.

There are endless ways of using these designs. Try showing them to your local political clubs and organizations and ask for suggestions on how they might be used in your particular area. Such things as wallets and lapel emblems will come to mind immediately.

The complete floral is shown on the left. The reverse design is shown to the right and indicates the application of the tools. The 848 tool is used to simulate the seed area. The 893 is drug along the stem for a ribbed effect. Notice that only a part of the 857 tool is used on the blossom. This is often true for special decorative impressions. All in all, the floral is much the same as the work you have been doing in this field.

Now we come to figures. Cartooning is of course a specialized field but it is well worth exploring for the leathercraftsman. This could be an excellent starting place for anyone who has never tried to do a cartoon on leather.

Cartoon figures use the standard figure carving tool. As you get into this and other cartoon designs you will find as a general rule the detail will be large and easy to execute. There seldom is the need in cartoon work for small intricate detail to express the idea.

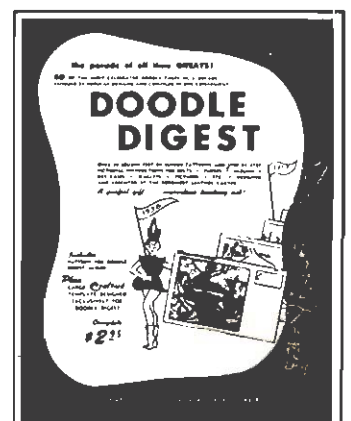
The tools as shown used on the Donkey are used much the same on all three figures. Brown dye is used to give the shading on the figures which helps create the desired expression.

An interesting thought for the diplomat would be a wallet with the Donkey on one end and the Elephant on the other.

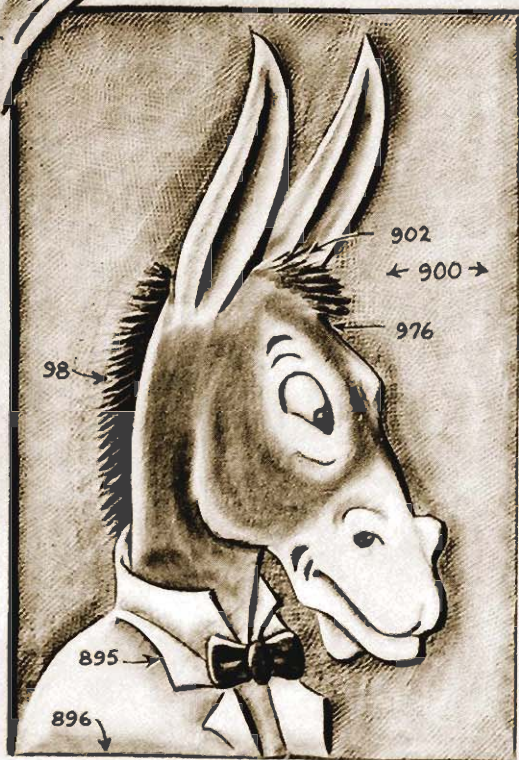
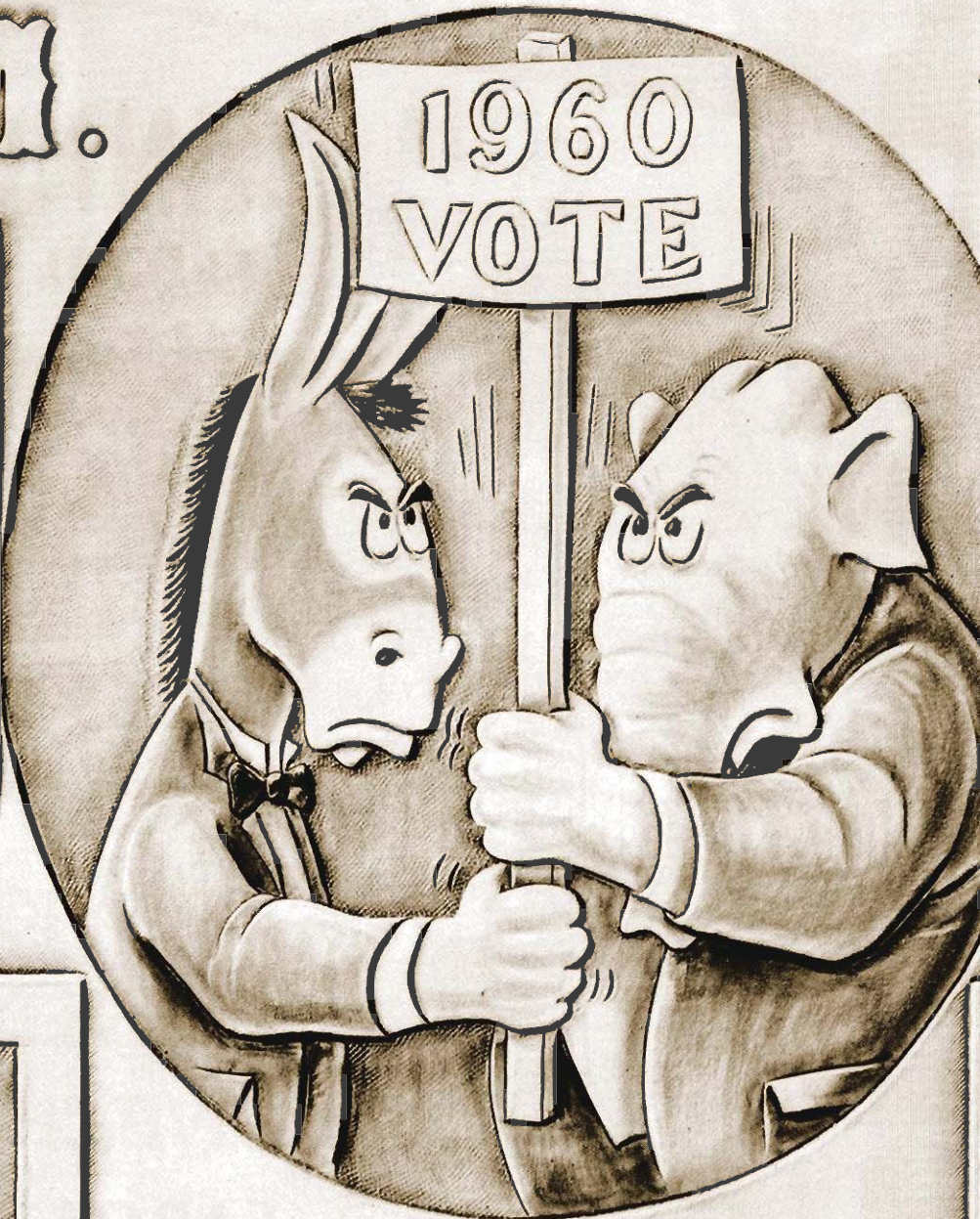
## ★ ★ ★ CRAFTOOL NEWS ★ ★ ★

The Doodle Digest gives you a parade of ideas from the Doodle's greatest. Over 40 of the most celebrated Doodle pages from a whole decade of leather designs.

There is even a pattern for a Doodle Digest Album. Order yours now. Here is a \$4.00 value for only \$2.95.



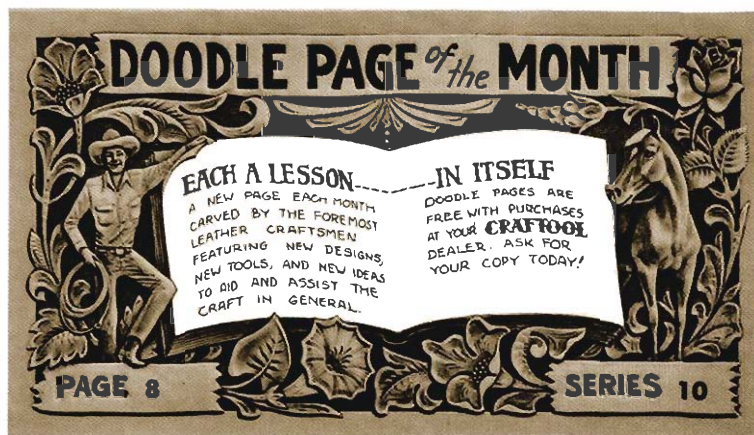
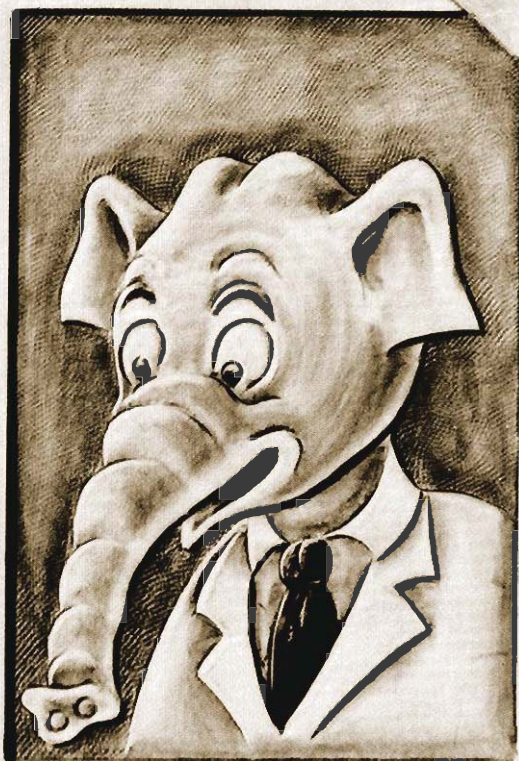
# DEM.



215 973 205 701 936 976 908 848 857

896 895 890 941 902 98 900 899 898 893

# G.O.P.



## THE POLITICIAN

by

CHRISTINE STANLEY

Here is an unusual subject for leathercarving but we think it very apropos of the time and can imagine many interesting applications in which these designs can be used in this, an election year which promises to rouse more interest than any of recent history. Democrat or Republican, you will find something of interest here. If you should be a little mercenary, you might want to work both sides of the street by carving party emblems for partisans from either party.

There are endless ways of using these designs. Try showing them to your local political clubs and organizations and ask for suggestions on how they might be used in your particular area. Such things as wallets and lapel emblems will come to mind immediately.

The complete floral is shown on the left. The reverse design is shown to the right and indicates the application of the tools. The 848 tool is used to simulate the seed area. The 893 is drug along the stem for a ribbed effect. Notice that only a part of the 857 tool is used on the blossom. This is often true for special decorative impressions. All in all, the floral is much the same as the work you have been doing in this field.

Now we come to figures. Cartooning is of course a specialized field but it is well worth exploring for the leathercraftsman. This could be an excellent starting place for anyone who has never tried to do a cartoon on leather.

Cartoon figures use the standard figure carving tool. As you get into this and other cartoon designs you will find as a general rule the detail will be large and easy to execute. There seldom is the need in cartoon work for small intricate detail to express the idea.

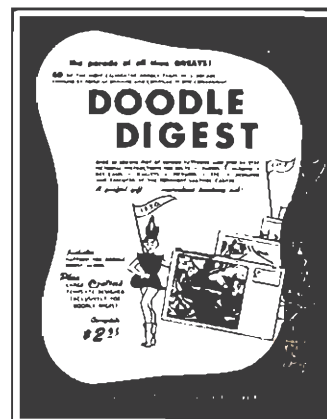
The tools as shown used on the Donkey are used much the same on all three figures. Brown dye is used to give the shading on the figures which helps create the desired expression.

An interesting thought for the diplomat would be a wallet with the Donkey on one end and the Elephant on the other.

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① CUT THE LETTERS

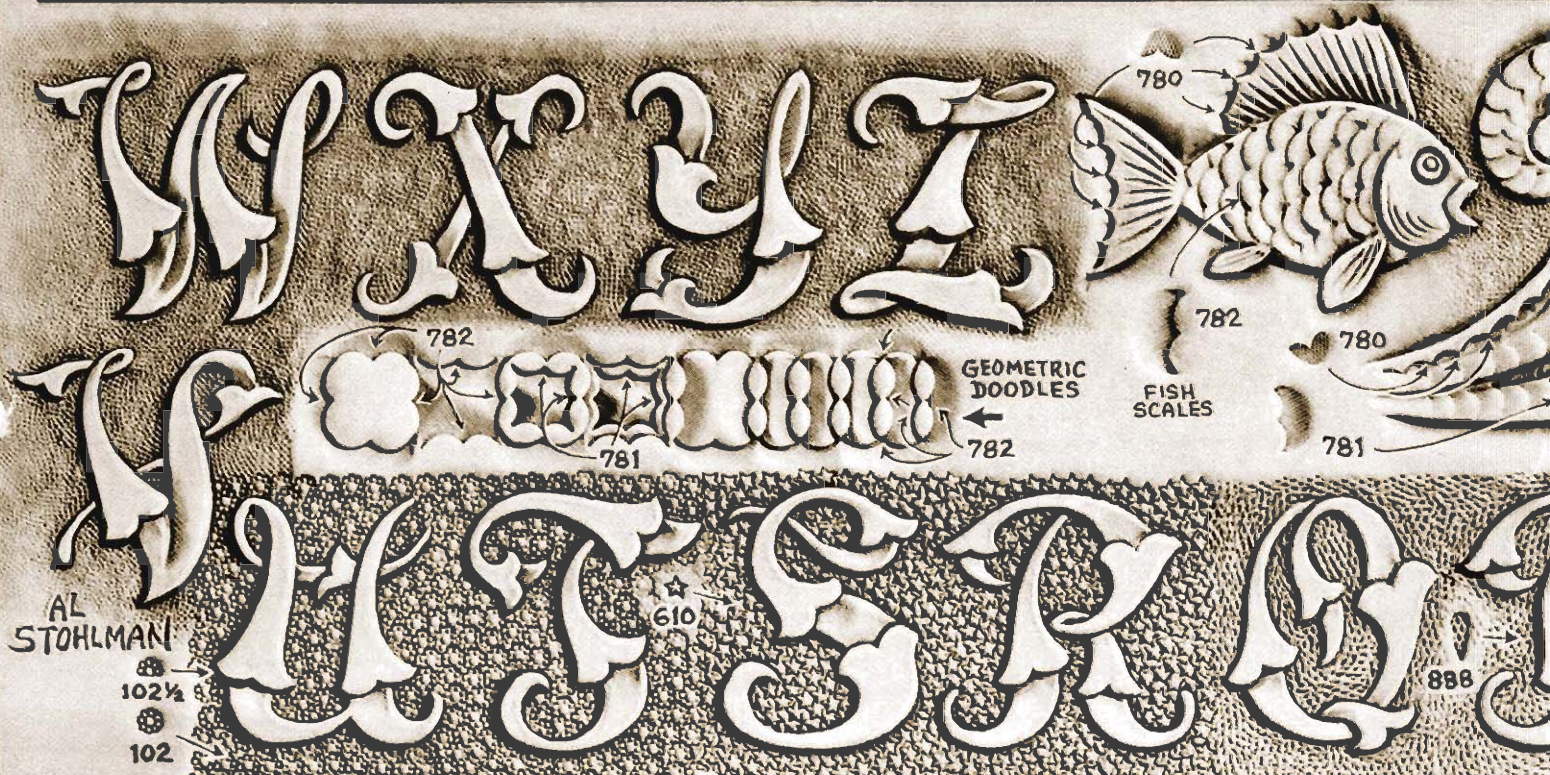
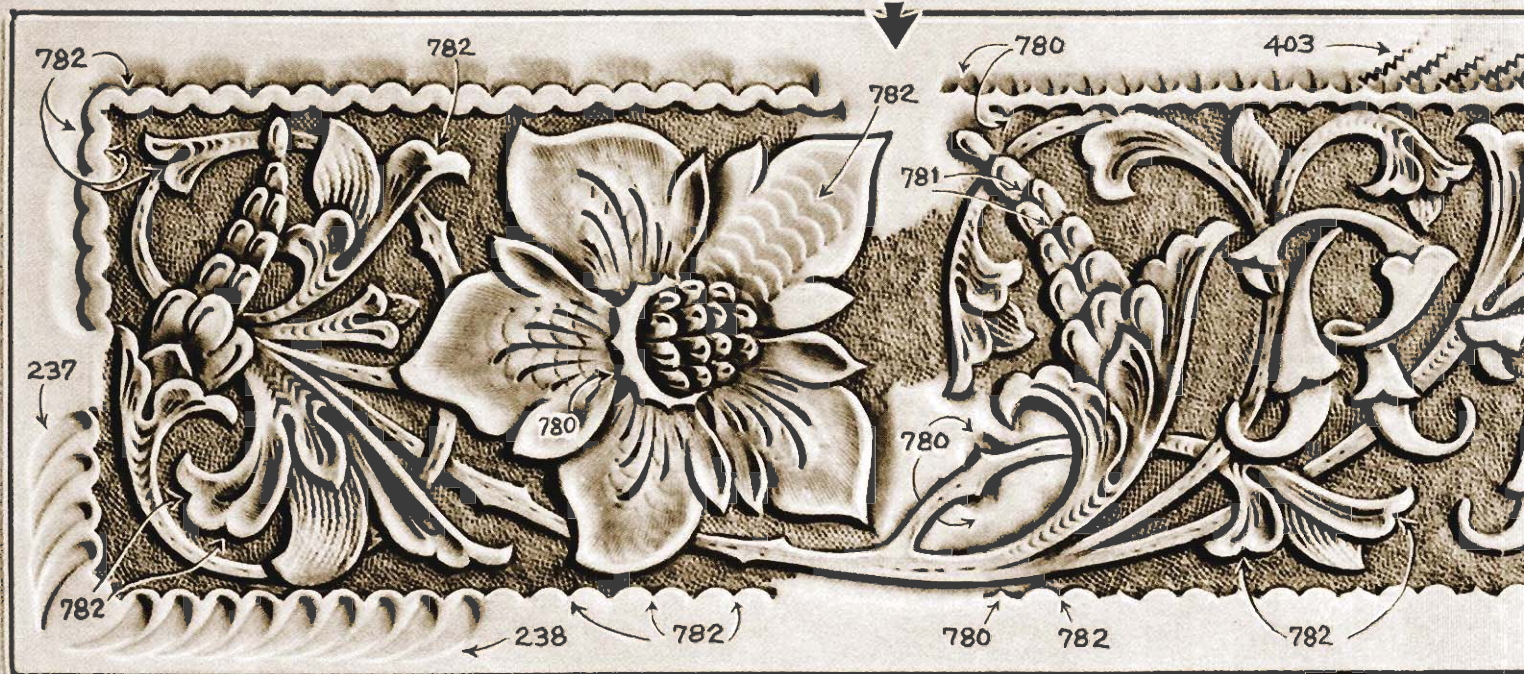
② USE THE NEW CRAFTTOOL STAMPS AS SHOWN ABOVE.

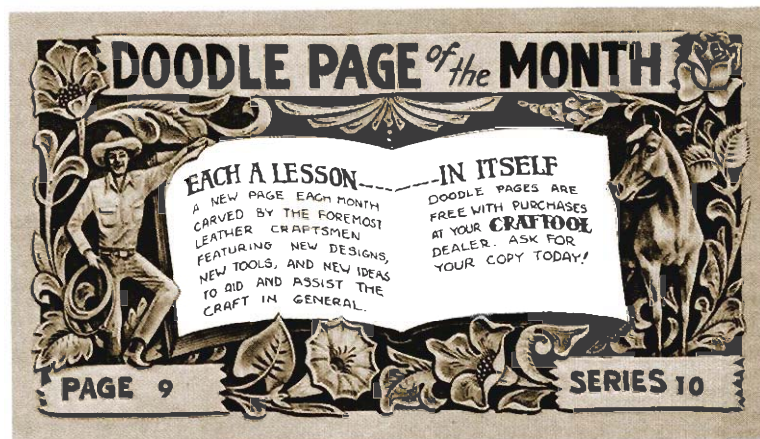
③ DECORATE THE LETTERS TO SUIT YOUR FANCY.

④ BEVEL THE OUTLINES. ⑤ M B

## STEPS IN STAMPING THE ALPHABET

## WALLET DESIGN ... SHOWING DIFFERENT





## USING THE NEW CRAFTOOL "ALPHABET" STAMPS

by AL STOHLMAN

This month's Doodle Page features Craftool's Three NEW Saddle Stamps, designed especially to aid in the stamping of alphabets and for other special effects and varied uses. The 1¼" alphabet shown at left was especially created for these tools. You will also note that these tools are perfectly shaped for use on the Craftaid Alphabet #2540. The special shape of the tools perfectly fits the curved segments of the letters and eliminates a lot of tedious beveling that would require several tools ordinarily.

Follow the Stamping Steps . . . 1 through 6 . . . and note how the tools are used. One blow with the mallet is all that is required to perfectly bevel the curved sections (step 2). The letters can be decorated in any manner desired. And . . . where this is intended, any shading or pounding on the letters should be done before beveling around their outlines. The letters generally show up much better, however, if too much decorative work is not done . . . especially when a heavy textured background is used as shown in the examples at the bottom of the page.

The Wallet Design is presented for those desiring a more lacy and lighter pattern from the usual scrolls and acanthus leaves. This pattern was designed with the New Crafttools in mind, and by studying the Photo you will note the many curved segments of the leaves and buds . . . and even the flower center itself . . . where the new tools will fit for speedier and smoother beveling. The Flower Petal at upper right was left unfinished to show how tool #782 textures the surface. Pearshade and decorative cut next. Tool #780 was used to form the ring in center of flower around the seeds. Use tools #782 and #781 to expose seeds and bring them in relief.

The borders are presented to show a few of the many ideas and effects that can be created with the NEW Crafttools. Get out your scrap leather and start doodling up your own designs and borders with these NEW TOOLS. Used in conjunction with other tools, many interesting patterns can be achieved. Order your set of these NEW Crafttools today . . . and join the Doodling Fun!

★ ★ ★ CRAFTOOL NEWS ★ ★ ★

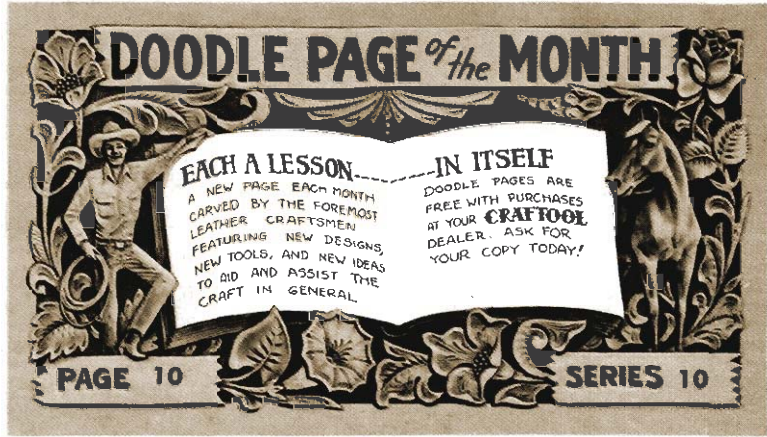
780

781

782

### NEW TOOLS

Be sure to get these NEW TOOLS now from your favorite Craft dealer or Craft store. You will find these versatile stamps a welcome addition to your Craftool collection, and indispensable tools for that "special" job.



### THE OTTER

Perhaps the otter is not one of our most popular animals so far as our daily life is concerned but it is a most interesting animal which prompted me to want to make this scene. One of their most interesting habits is that of sliding down slippery inclines either as a means of escape or for just plain fun. They are such playful animals that many times one sees them at the top of the slippery mud or snow bank just resting.

As in most animal carving where there is much detail, use a  $\frac{1}{4}$ " angle blade on otters. Remainder of the picture can be carved with larger blade. Do not cut too deep as this is apt to cause a loss of some detail on facial features of animals. You will note that the outline of the body is not cut in many places with a knife. The furry outline is made with a 902 figure carving tool; this gives more realism to the animal.

The small figure carving beveler 890 is almost indispensable for the feet, head, and facial features of these animals, any other tool is too large and you will not get the detail that is possible with this small beveler.

To attain the muscular and rounded effect of their jaws and eyes you will want to use a #3 modeler. Of course, much of the detail and rounding effect so far as the muscles and contour of the whole body are concerned, the #2 and 3 modelers are invaluable.

The hair effect is scratched on the body after all modeling is done by using the 199 beveler.

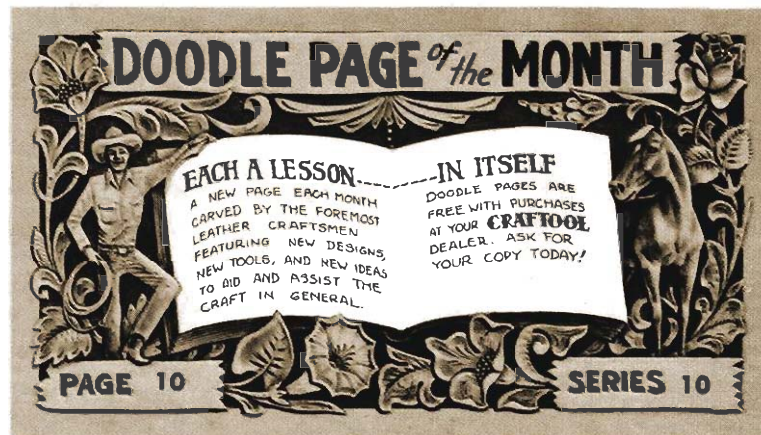
On the mound of dirt use the 895 and 896 bevelers. Any deletion or addition of beveled or modeled lines is permissible depending on your particular taste as to how rugged you desire the background. The grass on the mound is made by walking the 366 camouflage tool along as you strike it. Use this tool at different angles so the grass looks more natural.

Should you be interested in dyeing this picture it is particularly attractive dyed in shades of brown.

This "otter" makes for interesting carving.







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★ ★ ★ CRAFTOOL NEWS ★ ★ ★

  
 780

  
 781

  
 782

### NEW TOOLS

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Merry Christmas

GIFT CERTIFICATE

From the  
STOHLMAN  
RANCH

CUT LETTERS AND MAT DOWN  
WITH CRAFTTOOLS: 98 · 99 · 104

Merry Christmas



AL  
STOHLMAN

AFTER STAMPING, DYE TREES  
GREEN AND ADD SNOW EFFECT  
WITH WHITE NEAT DYE.

FROM

CUT LETTERS AND MAT  
DOWN WITH # 98

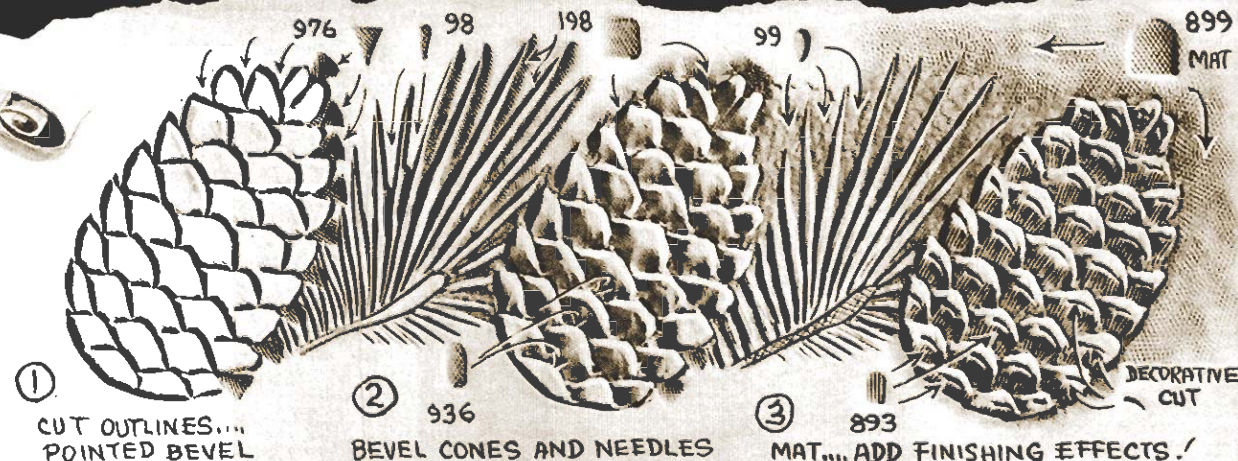
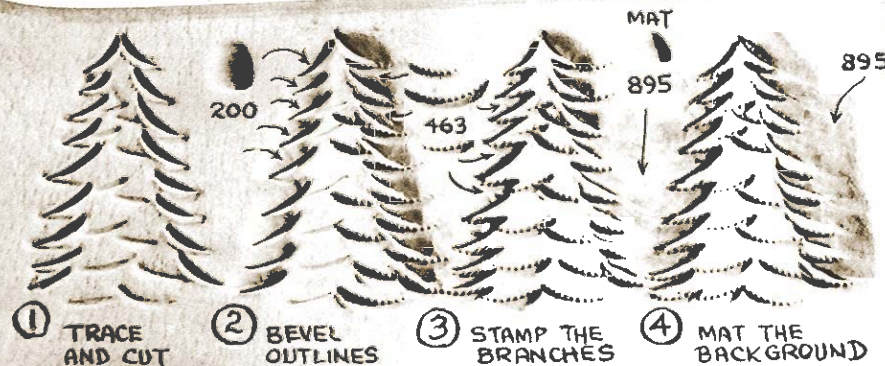
CRAFTOOL

LETTERS FROM  
CRAFTAID # 2808

CUT  
BACK PANEL  
4½" WIDE

ROUND  
CORNERS  
AFTER  
FOLDING

HOW TO CARVE THE TREES AND PINE CONES



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 11

SERIES 10

### CHRISTMAS CARD

by AL STOHLMAN

This Christmas Card was designed for those craftsmen desiring that little something extra for friends and family. The Carving Pattern is not as intricate as it might appear at first glance.

This card is cut from 2/3 oz. calf . . . 13½" long by 7" wide. Carve and stamp the design before cutting out Pocket Outline of pine trees and snow capped mountains. The step by step illustrations at the bottom of the page are presented to aid those unfamiliar with stamping the trees and cones. The small trees are very easy to do in that you simply trace, cut, and bevel the outlines only. The rest of the foliage effect with #463 Craft-tool veiner . . . using the tool as shown. The trees are then dyed green (Omega oil dye) and the snow effect is added by dyeing heavily (several applications) with Tandy WHITE Neat-Dye.

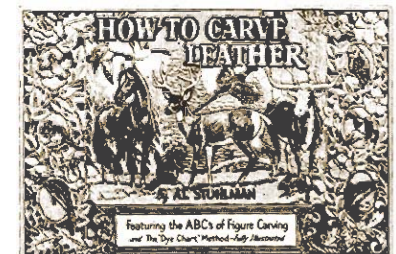
The Pine Cones can be cut deeply and beveled sharply for full rounded effects. Use caution, however, in cutting the pine needles. Do not cut too deep at the tips; bevel and mat carefully between them. The Pine Needles look equally well by "inverting"—that is: matting them down, instead of matting around them for the raised effect. This will save some time in the carving operations, but it may be wise to try this on scrap first, for your own satisfaction. Matting the needles down gives them the same silhouette effect as with the lettering: "Merry Christmas". Dye the needles a light green and the cone petals tan . . . with the exception of the outer edge of each cone petal. Leave this natural to give a rounded effect. Put a touch of brown dye at the base of each petal to give them the appearance of more depth.

The "Merry Christmas" lettering looks very nice dyed red. For added crispness to all of the coloring, tips of the pine cone needles can be touched with white as well as adding some white to the needles . . . for a snow effect. White can also be used to outline the lower part of the lettering to appear as though snow had fallen and clung there. The addition of the white brightens all the other colors and enhances the entire card.

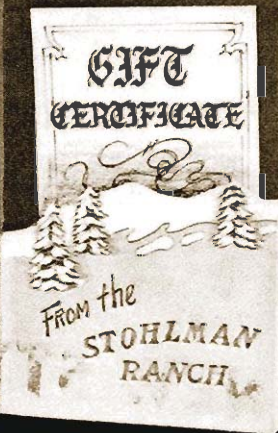
Fold the card as indicated, cement lining leather or desired colored suede to inside of front and back panels. Fold pocket in and cement bottom and left edge only. This makes an ideal place for family photos or a special Gift Certificate. The edges can be laced, or edged and burnished and left plain as shown in the completed photos at left of the page. Have FUN . . . and MERRY CHRISTMAS to one and ALL!

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For Figure Carving, Al Stohman's book, *How to Carve Leather*, is a must. Here is a book that instructs on all the basic methods along with a complete chart on how to, what to, and with what on dyeing leather. Fully illustrated and explained, as only Al Stohman knows how. To know the best way to dye your leather, this book is your answer. Only \$5.00.



HOW TO CARVE LEATHER  
By Al Stohman



AFTER STAMPING, DYE TREES GREEN AND ADD SNOW EFFECT WITH WHITE NEAT DYE.

FROM

CUT LETTERS AND MAT DOWN WITH # 98

CRAFTOOL

LETTERS FROM CRAFTAID # 2808

100

CUT BACK PANEL 4 1/2" WIDE

ROUND CORNERS AFTER FOLDING

CUT LET WITH C

Merry Christmas



# HOW TO CARVE THE TREES AND PINE CONES



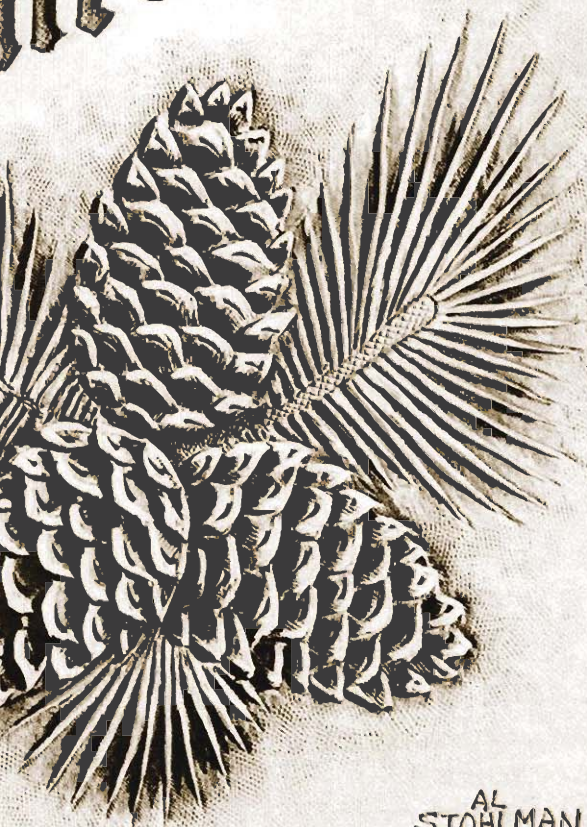
- 1 TRACE AND CUT
- 2 BEVEL OUTLINES
- 3 STAMP THE BRANCHES
- 4 MAT THE BACKGROUND



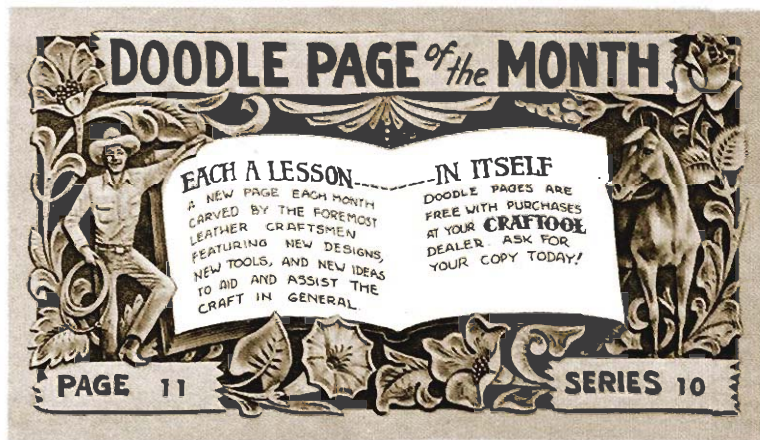
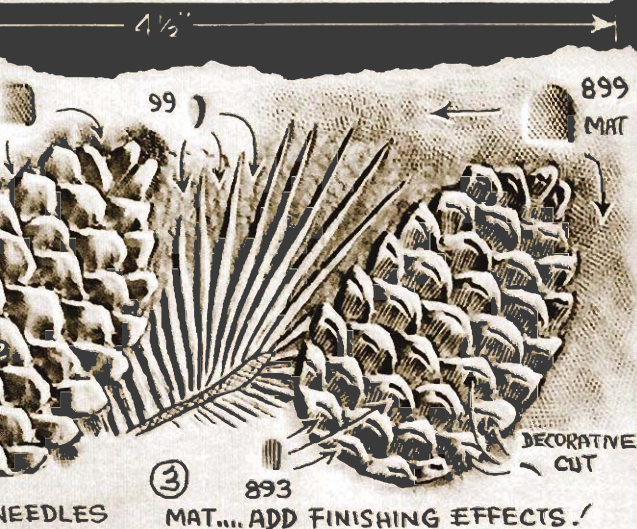
- 1 CUT OUTLINES... POINTED BEVEL
- 2 BEVEL CONES AND

TERS AND MAT DOWN  
CRAFTTOOLS: 98 • 99 • 104

# Merry Christmas



AL  
STOHLMAN



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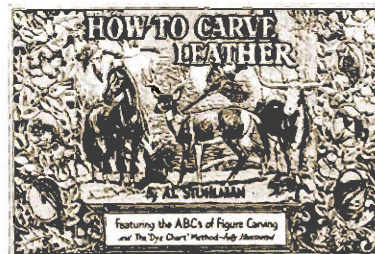
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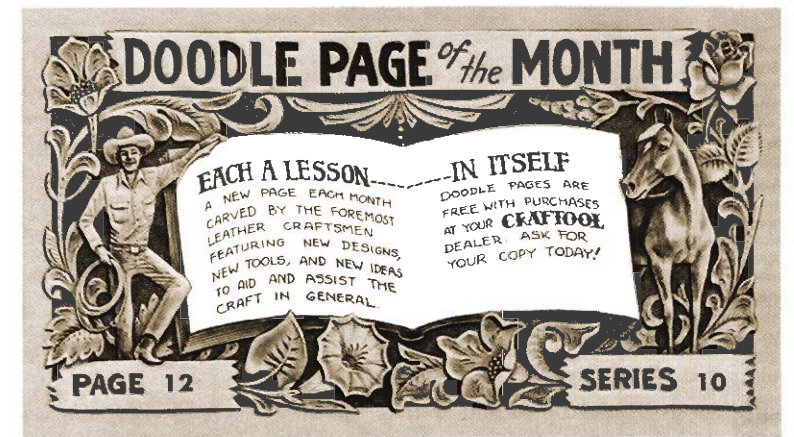
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### THE HAWK

As the keen and piercing eyes of the hawk focus on a sudden movement in the grass far below, he folds his wings and rushes downward with outstretched talons — so sure of himself. Of course, it looks like this rabbit will make the hollow tree ahead of the hawk; this is not always the case but let's not get gruesome as we are merely making a wildlife scene in leather.

Starting with the hawk, the outline was cut with a 100N angle blade as there is too much detail to use a larger blade.

The larger area of the outline can be beveled with an 891 figure carving beveler or a larger one if you prefer; however around the head and talons an 890 beveler is a necessity.

The feathers on the body and the edge of the wings are made by using the 853 mule foot and tapping it lightly. The larger feathers on the wings and tail are made by using the 193 and 194 lined bevelers. Use these tools so that the veins in the feather point toward the end of the feather. This is a bit tedious but with patience the desired natural effect is attained.

Around the feathers on the legs and breast use the 902 tool to give an uneven ragged appearance.

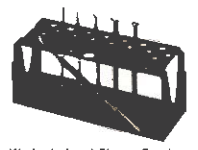
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The tufts of grass were made by walking the 366 camouflage tool as you strike it. A few knife cuts in the grass eliminates the monotony of the background in the picture. Use your own imagination just a wee bit, remember nature as you see it, and a greater variety in background work can be accomplished.

The needles on the tree were made with the 910 tool as shown in Al Stohlmans' figure carving book.

To finish the picture use your 898 and 899 matting tools in the sky area.


## ★★★ CRAFTOOL NEWS ★★★



**CRAFTOOL KIT No. 6**

Kit Includes ★ Figure Carving Instruction Book and the Following Tools:

- No. 3 Modeling Tool
- No. 902 Pointed Beveler
- No. 895 Figure Beveler
- No. 896 Figure Beveler
- No. 891 Figure Beveler
- No. 899 Matting Beveler



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An \$8.80 Value Complete with 37 Hole Tool Rack and Figure Carving Instruction Book. **\$7.95**

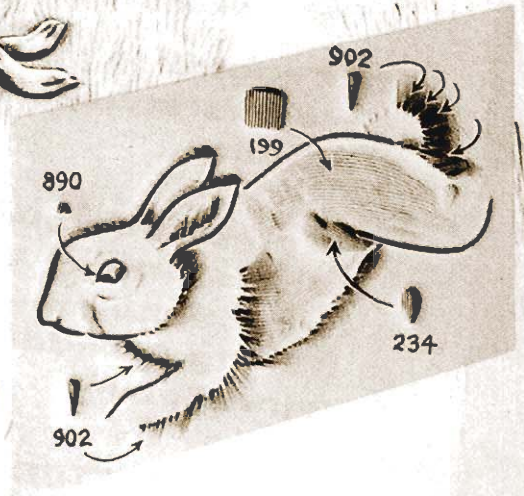
**Your best work will be done with the right tools, especially designed for figure carving. Order your Craftool Kit No. 6F Now!**



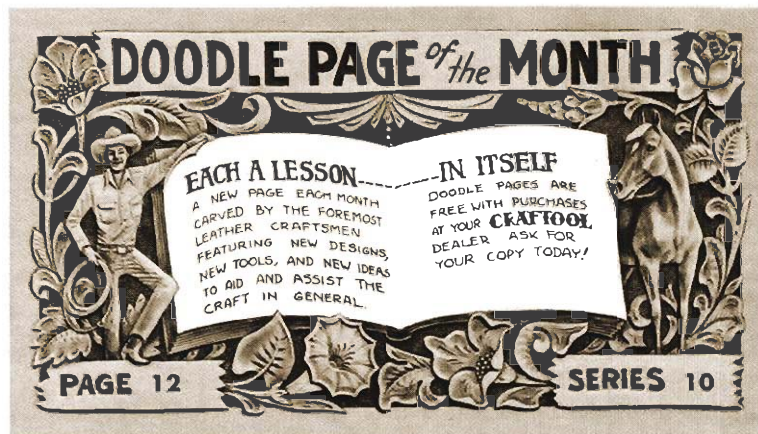
899  
MAT



888



366



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