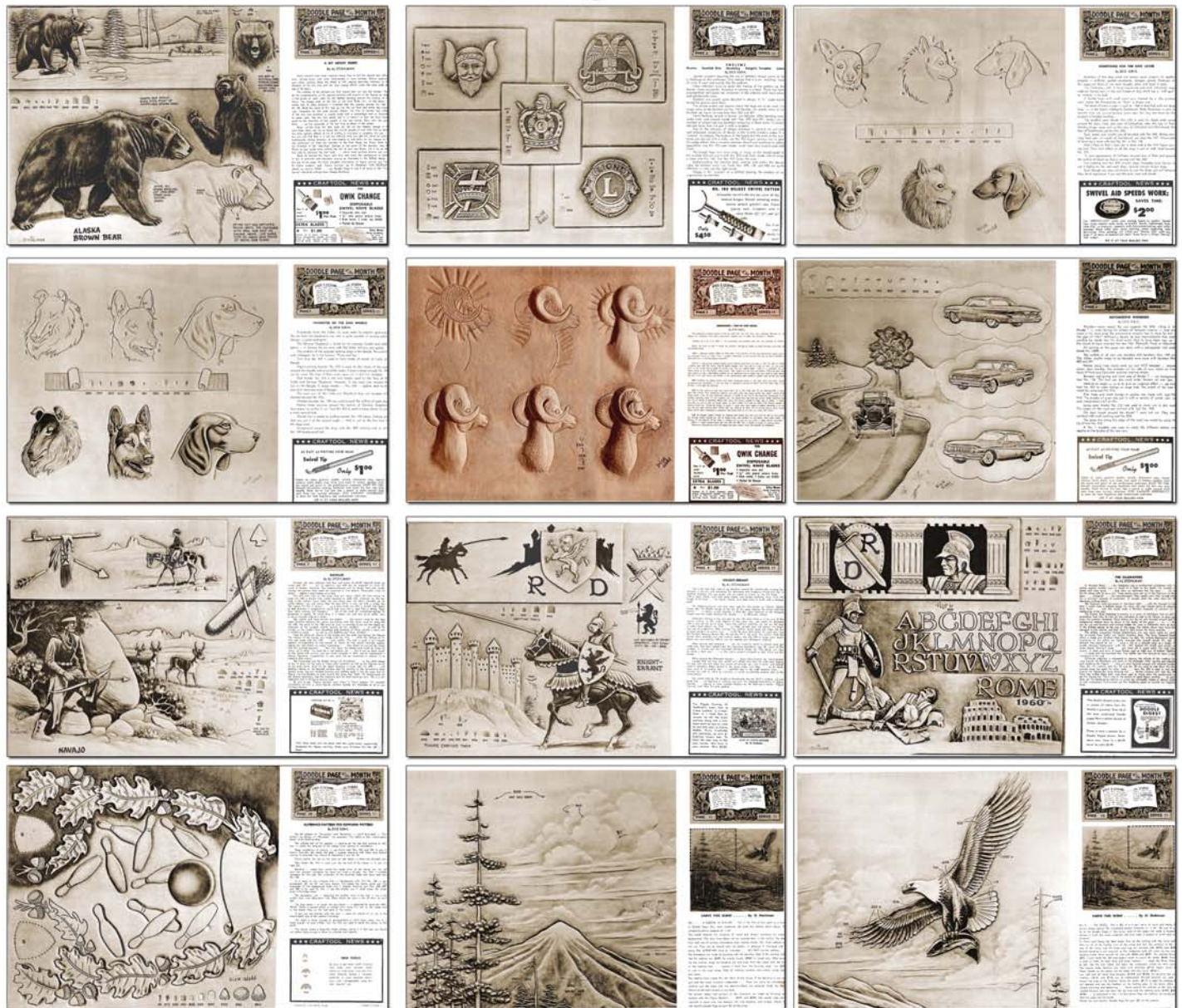


Vintage Doodle Page Collectors Set - Series A11



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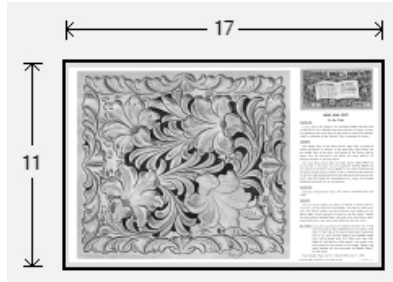


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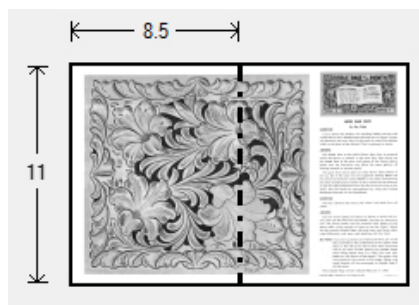
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1) Full Size

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

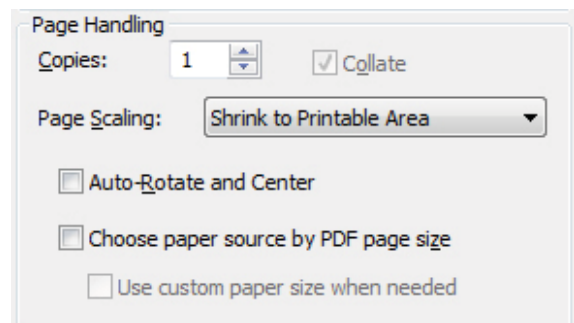
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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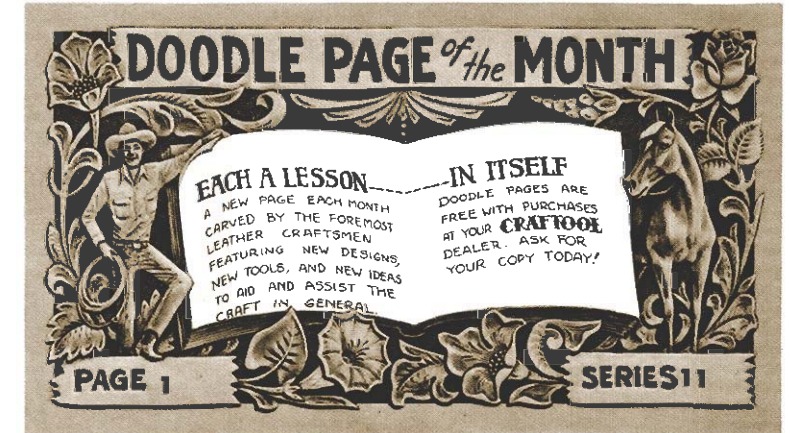
Front – full sized, front – tiled, back – full sized, back – tiled

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A BIT ABOUT BEARS

By AL STOHLMAN

Many requests have been received about how to get the special hair effects when carving bears and other long-haired or furry animals. Before beginning your actual carving, study the Photo at left, paying particular attention to the direction of the hair lines and the long, shaggy effects under the neck, belly and legs of the bears.

The outlines of the animals are first traced then cut into the leather. Then, do the rough-beveling of the general contours and muscles of the figures as shown in the photo at lower right. Do this **before** beveling around the outlines of the figure. The shaggy ends of the hair at the neck, belly, etc., of the bears (or similar hair of other animals) is accented with the pointed beveler No. 902 or No. 98. Work the point of this tool up into the cut lines and stamp the impressions irregularly for the most natural effects. The fine, or shorter hair effects of the face and forehead is usually made with a camouflage tool as illustrated at upper right. Tap this tool gently and in a manner so that the lines correspond to the direction of hair growth of the real animal. Then, with the swivel knife... cut the remainder of the hair lines as shown in the photo.

Begin cutting from the face back, do not cut too deeply, except in the neck folds, flank, etc. Try to follow the natural growth of hair with cuts to obtain the most realistic effects. A lot of cutting is necessary to complete the job... but you will find that it is not too difficult once you get the swing of cutting. Continuously change direction of cuts slightly so that hairs do not appear to be one continuous cut from the shoulder to the feet. Study the Photo. Note how the direction of the "hair-flow" changes at the point of the shoulder. Use the Photo as your guide when cutting the hair of your own bears. Use a lot of little fine cuts to complete the hair ends... where small pointed beveler was used.

Bevel all around the figure and then mat down the background as shown, or put in pine-tree and mountain scenery as illustrated in the Billfold design at the top of the page. For more complete information on figure carving, see "How To Carve Leather" and "Figure Carving" by Al Stohlman. FOR EXCELLENT details on carving TREES... see Doodle Pages 8 and 9 of Series 8. No "Tree-Carver" should be without them. Happy Doodling!

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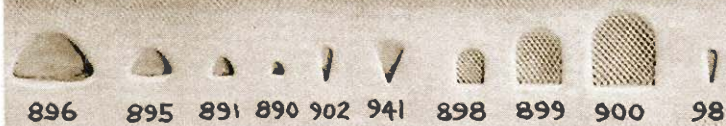
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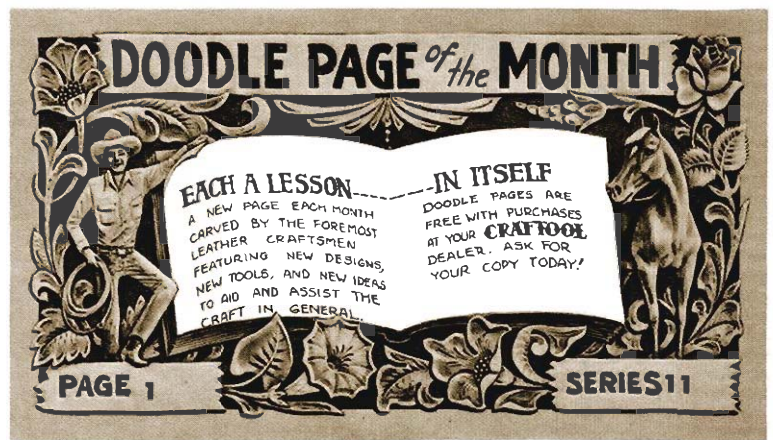
SHAPE AND ROUND
EYES WITH POINT OF
MODELING SPOON ONLY



AFTER ALL
ROUGH-BEVELING,
CUT LONG BODY
HAIRS WITH
SWIVEL
KNIFE

AL
STOHLMAN

**ALASKA
BROWN BEAR**



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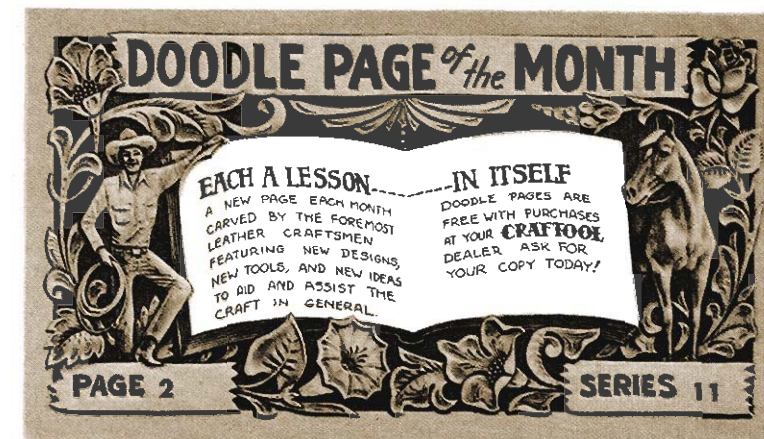
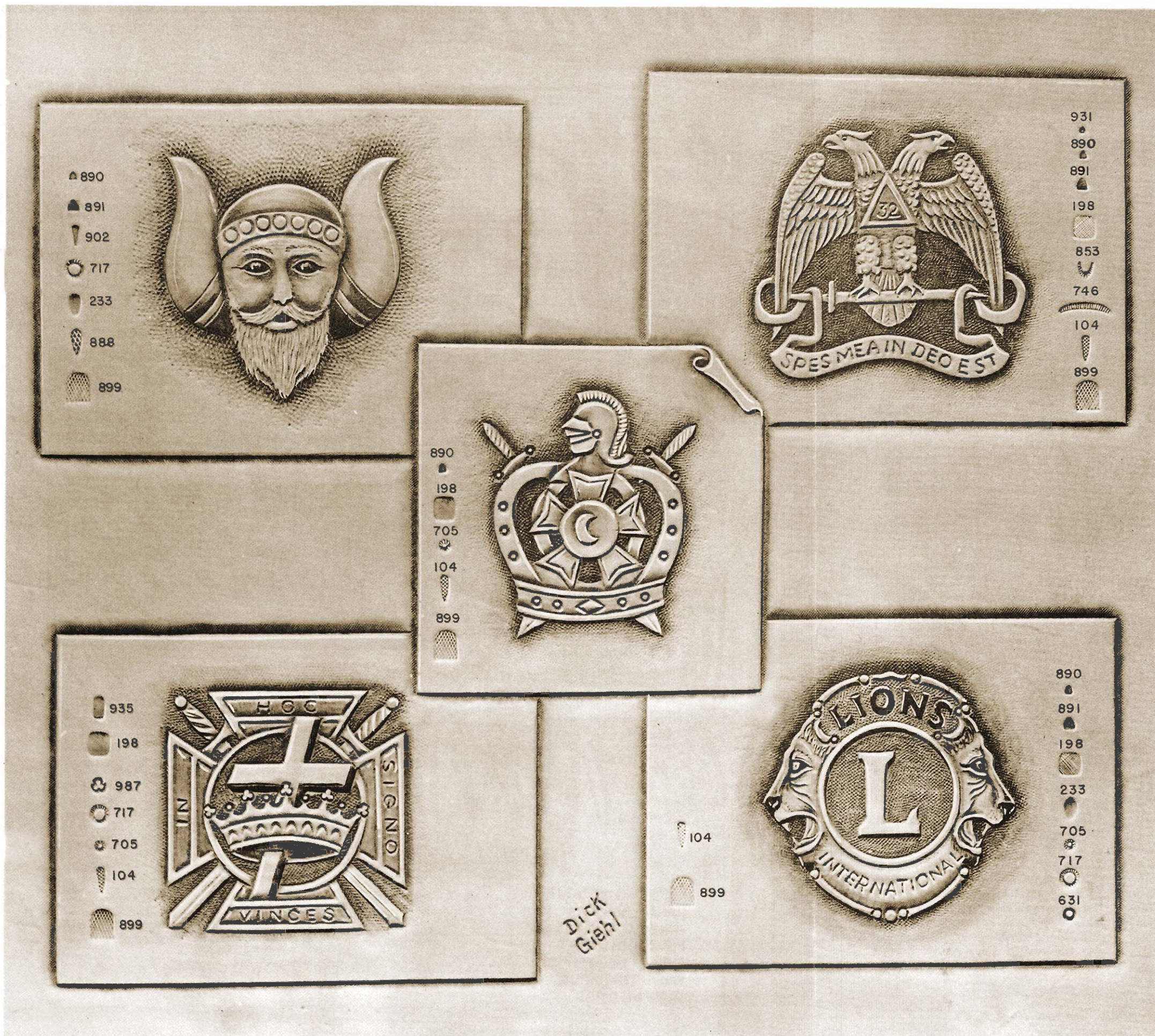
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EMBLEMS **Grotto Scottish Rite Demolay Knights Templar Lions** By DICK GIEHL

Leather projects requiring the use of emblems always prove to be a challenge to the craftsman. One realizes that it is an "exacting" type of work, it must look exactly like the emblem.

Close attention must be given the tracing of the pattern on the leather, trace accurately. Accuracy in carving is a must. These two tasks accomplished well makes the remainder of the emblem work more easily and satisfactorily done.

Emblems are usually quite detailed in design. A 1/4" angle blade should be used to carve them.

The photos pretty well explain where the tools are to be used. On larger areas to be beveled use No. 198 beveler. On smaller areas to be beveled use figure carving tools Nos. 890 and 891.

Facial features, animal or human, are delicate. After beveling eyes, under nose, and around mouth with Nos. 890 and 891, always use a modeler to smooth out any harshness remaining in these areas. Extremely delicate facial lines are put in with a modeler.

Due to the intricacy of design, emblems in general do not look well embossed. Simplicity of design in the Grotto emblem makes it a "natural" to emboss. The bottom of the beard and the ends of the mustache are not cut with a knife; use No. 902 figure carving tool to give hair-edge effect. Use a modeler between beard and mustache to attain separation. Use No. 233 pear shader under eyes and around nose and cheek.

The breast, legs, and outer edge of wings on the double-eagle in the Scottish Rite are put in with No. 853 mule foot. Under side of wings is done with No. 746. Tool No. 931 forms the eyes.

Backgrounding the emblem both outside and within the design make the emblem stand out. Tools Nos. 899, 104, and 888 are quite effective — add just the right touch.

Happy is the recipient of a billfold bearing the emblem of an organization he cherishes.

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▲ 891

▼ 902

● 717

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890

▲ 198

● 705

● 104

● 899

● 899

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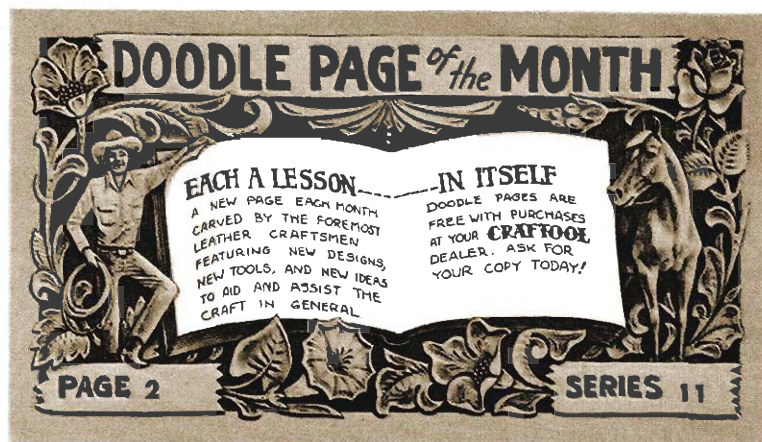
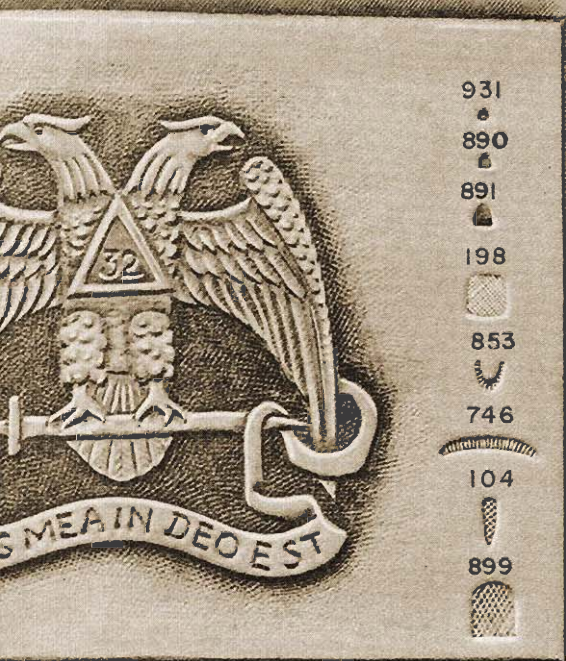
● 899



104

899

Dick
Giehl



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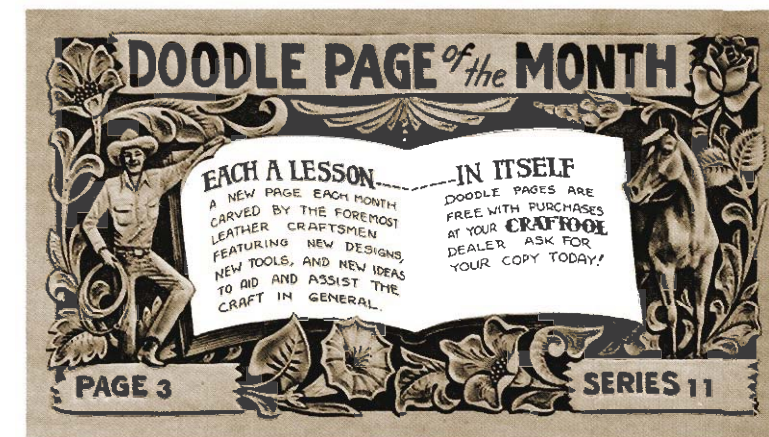
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SOMETHING FOR THE DOG LOVER

By DICK GIEHL

Members of the dog world are always good subjects for leather projects — billfolds, pocket secretaries, plaques, purses. Featured on this page are three of the most lovable, alert, and loyal of pets.

The Chihuahua, with its large expressive eyes and noticeably large wide-set flaring ears; is the only breed of dog which has a "soft spot" or "molera" in its skull.

A foxlike head with small erect ears, framed by a silky profuse coat, makes the Pomeranian or "Pom" a showy one.

The blunt of many a joke — such as "Half a dog high and two dogs long" — is the highly intelligent Dachshund. Body formation is said to deviate from the normal because years ago, this dog was bred for the purpose of badger hunting.

The smallest pear shader No. 233 is used to shade small areas around the eyes, nose, and jaws of Chihuahua; also, the eye of Pom. Shading larger areas such as the ears of Chihuahua and Dachshund, the face of Dachshund, use too No. 206.

Eyes, noses, and mouths are all beveled with No. 890. Before beveling back part of mouth of Dachshund, use stop No. 907. Remainder of beveling is done with tool No. 891 or No. 198.

Hair effect on Pom's inner ear is done with a No. 910 figure carving tool. Short hair effect on all the dogs is put on with lined beveler No. 199.

To give appearance of fluffiness around face of Pom and around the outline of head use figure carving tool No. 902.

Use matting tool No. 899 around dogs. Probably looks better to use it lightly on the real small dogs; heavier around larger dogs.

Even though you may not choose to dye the dogs, you will enhance their facial expression if you dye the eyes, nose and mouth.

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Use "SWIVEL-AID" under your tooling board or marble! Speeds your work—leather turns easily as needed. Sturdy, lightweight turntable 8⁷/₈" in diameter; masonite with frictionless-turning steel roller bearings. Many other uses: spray painting, stamp engraving, cake decorating, china painting, etc. (Also use "Swivel Aid" with any plate 9" or more in diameter for smart "Lazy Susan.") Order "Swivel-Aid" today!

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899

198

204

206

233

910

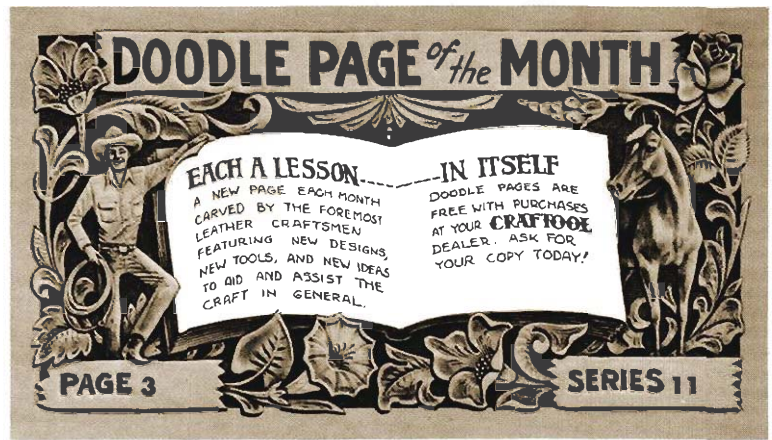
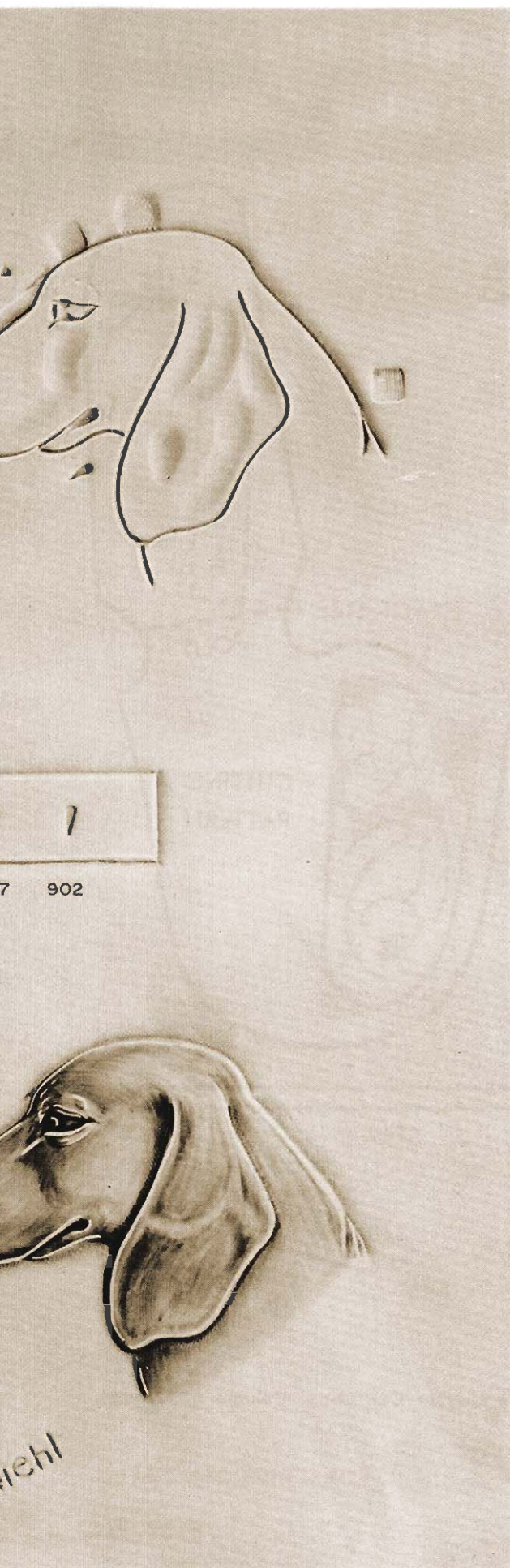
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Dick
C



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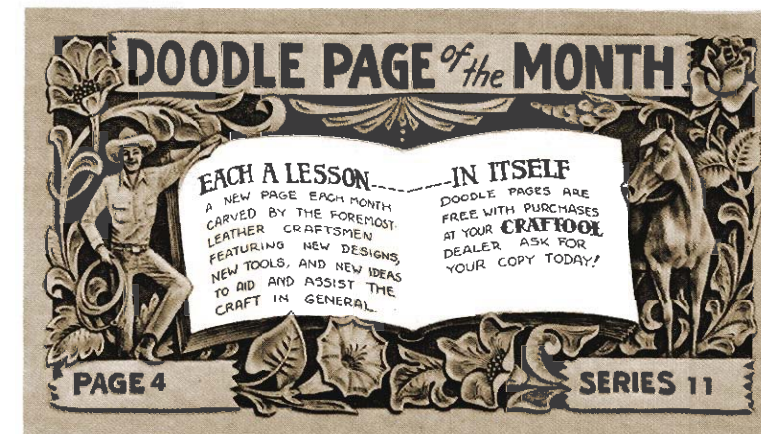
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FAVORITES OF THE DOG WORLD

By DICK GIEHL

Everybody loves the Collie; his eyes seem to express gentleness. But we know this handsome one, who is quite capable of sensing lurking danger, is quite intelligent.

The German Shepherd — loved for his courage, loyalty and intelligence — is famous for his work with the blind, military and police.

The smallest of the popular hunting dogs is the Beagle. Persevering and intelligent; he is the hunters "Pride and Joy".

Tool stop No. 907 is used to form inside of mouth of Collie and Beagle.

Figure-carving beveler No. 890 is used on the inside of the eyes, around the mouths and around the noses. If area is large enough No. 891 can be used. The tops of their noses were cut — but not beveled.

Pear shader No. 233 is the only shader used on the face of the Collie and German Shepherd. However, it was used only around the eye on the Beagle. A larger shader — No. 206 — applies best to the ears and cheek-jaw area of Beagle.

The inner ears of the Collie and Shepherd dogs are beveled with checked beveler No. 936.

Checked beveler No. 198 was used around the outline of each dog.

Notice three sections around the outline of German Shepherds face where no outline is cut. Tool No. 902 is used in these places to give a more natural look.

Shorter hair is made by pulling beveler No. 199 along; making sure that you use it at the correct angle — that is, just as the hair lays on the dogs body.

Background around the dogs with No. 899 matting tool or with No. 104 background tool.

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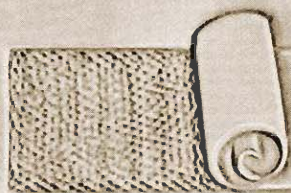
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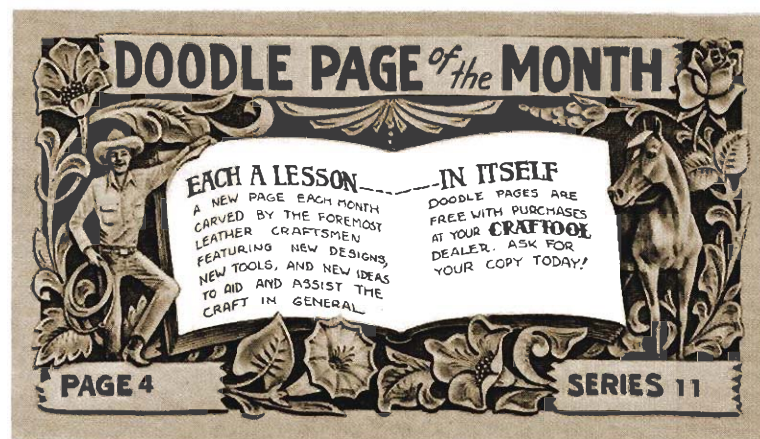
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899 907 902 204 198 891 890 206 233 936





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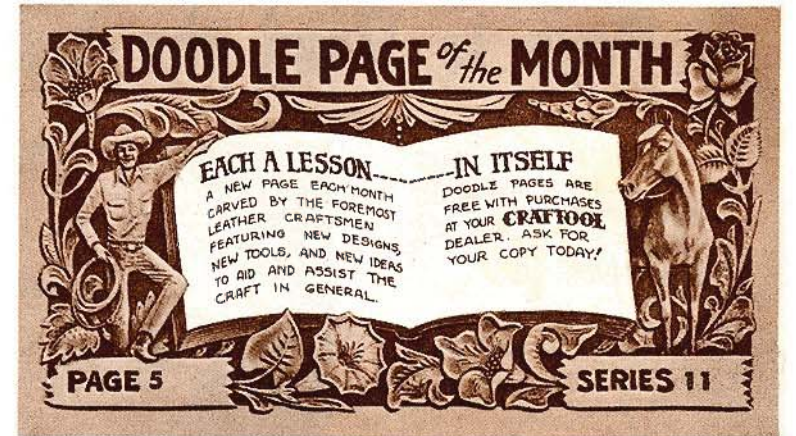
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EMBOSSING — STEP BY STEP DETAIL

By DICK GIEHL

This embossing method requires a bit less work—far less time than most methods. Working on each degree of embossing (each plane separately) enables you to attain the ultimate in "Realism".

Practice on 3 to 4 oz. belly — it's economical and stretches easy. You can graduate to calfskin.

Before you start to work — study this different degrees of height on head. Compare each step with the finished head.

STEP 1—Dampen leather lightly on both sides. Trace pattern. All the way around the highest part to be embossed (horn) — slide a No. 1 modeler (sideways) to horn outline. (Do not use side of modeler to slide leather in — this may gouge or burnish).

STEP 2 — Having just pushed leather toward highest point from all sides — with the side of modeler — outline horn. (So far, you've thinned leather outside horn and put an excess in horn. As you outline horn — the excess has no place to go but up.) You can repeat steps 1 and 2 — especially the outlining. Move on to next highest point (neck). Push leather to neck line and outline. (Allowing each separate outline to dry a bit before working on an adjoining one is good. You may need to spot dampen but this is all right. Never spot SOAK — this permanently spots leather.) Leather need not be very damp.

STEP 3—Finish by sliding leather into lower embossed areas — the face, then rear horn. Usually unnecessary but permissible — you can push an additional amount of leather out from under side. If you do this — finish again by outlining.

STEP 4—The outline of each part should show up on the flesh side. If not showing—with a pen—draw this outline. Your embossing material must stay within the sheep outline. Put rubber cement inside sheep outline. Then fill with embossing material. (I prefer to use one of the embossing compounds on the market, especially made for this purpose; but I've heard many say they use cotton, kapok, modeling clay, etc. I'd be afraid of bleeding effects with clay.) Put contact cement on flesh side of leather — making sure that you put it right on outline edge. (It won't matter if it gets on filler.) Put contact cement on backing board also. Cementing leather to board — press down from edges of leather advancing in to outline. Do not press cement down tightly until you check to see there are no wrinkles present. Bevel around sheep outline after cementing is complete. Use swivel knife to cut eye, ear, nose, and mouth.

STEP 5—Dampen lightly. Model all features and muscle lines. Use mule foot No. 853 for wool effect. Cut through leather around ear with an Exacto knife. Use modeler to roll leather back under inside curl of horn — this disposes of raw edge — enables you to pull ear out a bit — adds another dimension.

STEP 6 — Matt around sheep with Nos. 898 and 899. Dye in shades of brown or natural colors. Good luck! Sincerely feel you'll be happy with your results using this method of embossing.

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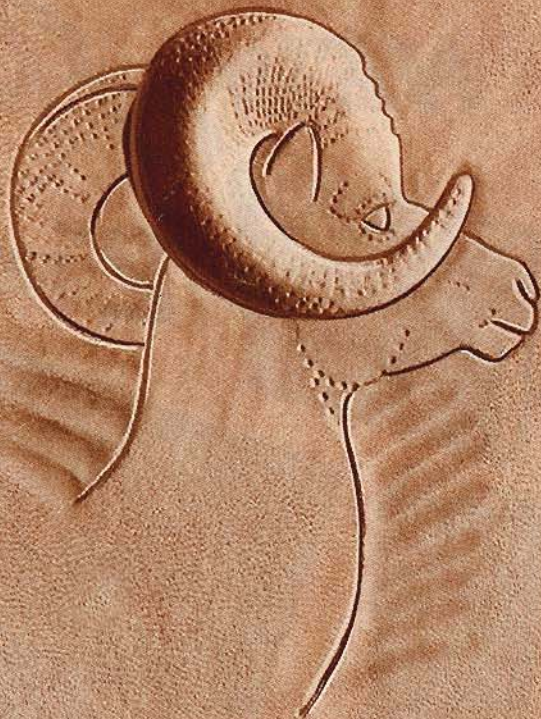
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EXTRA BLADES

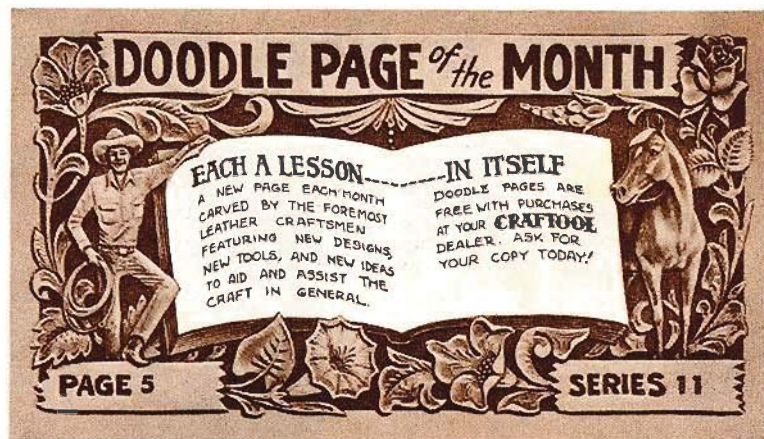
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Fits screw in swivel knife. Many other uses!



853
898
899



EMBOSSING — STEP BY STEP DETAIL

By DICK GIEHL

This embossing method requires a bit less work—for less time than most methods. Working on each degree of embossing [each plane separately] enables you to attain the ultimate in "Realism".

Practice on 3 to 4 oz. belly — it's economical and stretches easy. You can graduate to calfskin.

Before you start to work — study this different degrees of height on head. Compare each step with the finished head.

STEP 1—Dampen leather lightly on both sides. Trace pattern. All the way around the highest part to be embossed (horn) — slide a No. 1 modeler [sideways] to horn outline. (Do not use side of modeler to slide leather in — this may gouge or burnish).

STEP 2 — Having just pushed leather toward highest point from all sides — with the side of modeler — outline horn. (So far, you've thinned leather outside horn and put an 'excess' in horn. As you outline horn — the excess has no place to go but up.) You can repeat steps 1 and 2 — especially the outlining. Move on to next highest point (neck). Push leather to neck line and outline. (Allowing each separate outline to dry a bit before working on an adjoining one is good. You may need to spot dampen but this is all right. Never spot SOAK — this permanently spots leather.) Leather need not be very damp.

STEP 3—Finish by sliding leather into lower embossed areas — the face, then rear horn. Usually unnecessary but permissible — you can push an additional amount of leather out from under side. If you do this — finish again by outlining.

STEP 4—The outline of each part should show up on the flesh side. If not showing—with a pen—draw this outline. Your embossing material must stay within the sheep outline: Put rubber cement inside sheep outline. Then fill with embossing material. (I prefer to use one of the embossing compounds on the market, especially made for this purpose; but I've heard many say they use cotton, kapok, modeling clay, etc. I'd be afraid of bleeding effects with clay.) Put contact cement on flesh side of leather — making sure that you put it right on outline edge. (It won't matter if it gets on filler.) Put contact cement on backing board also. Cementing leather to board — press down from edges of leather advancing in to outline. Do not press cement down tightly until you check to see there are no wrinkles present. Bevel around sheep outline after cementing is complete. Use swivel knife to cut eye, ear, nose, and mouth.

STEP 5—Dampen lightly. Model all features and muscle lines. Use mule foot No. 853 for wool effect. Cut through leather around ear with an Exacto knife. Use modeler to roll leather back under inside curl of horn — this disposes of raw edge — enables you to pull ear out a bit — adds another dimension.

STEP 6 — Matt around sheep with Nos. 898 and 899. Dye in shades of brown or natural colors.

Good luck! Sincerely feel you'll be happy with your results using this method of embossing.

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THE QWIK CHANGE

DISPOSABLE SWIVEL KNIFE BLADES



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EXTRA BLADES

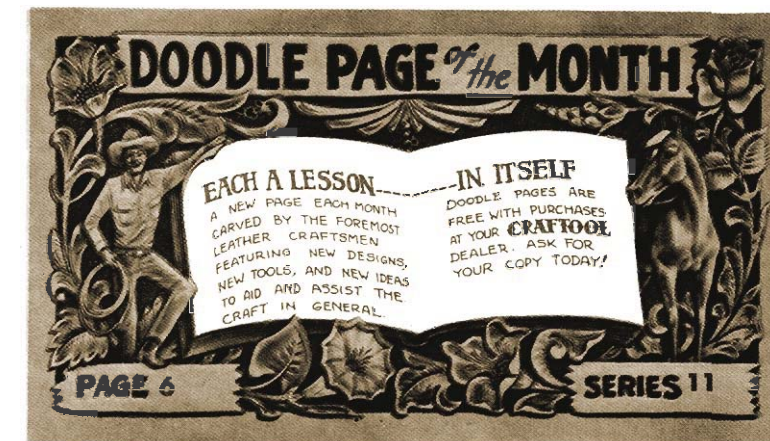
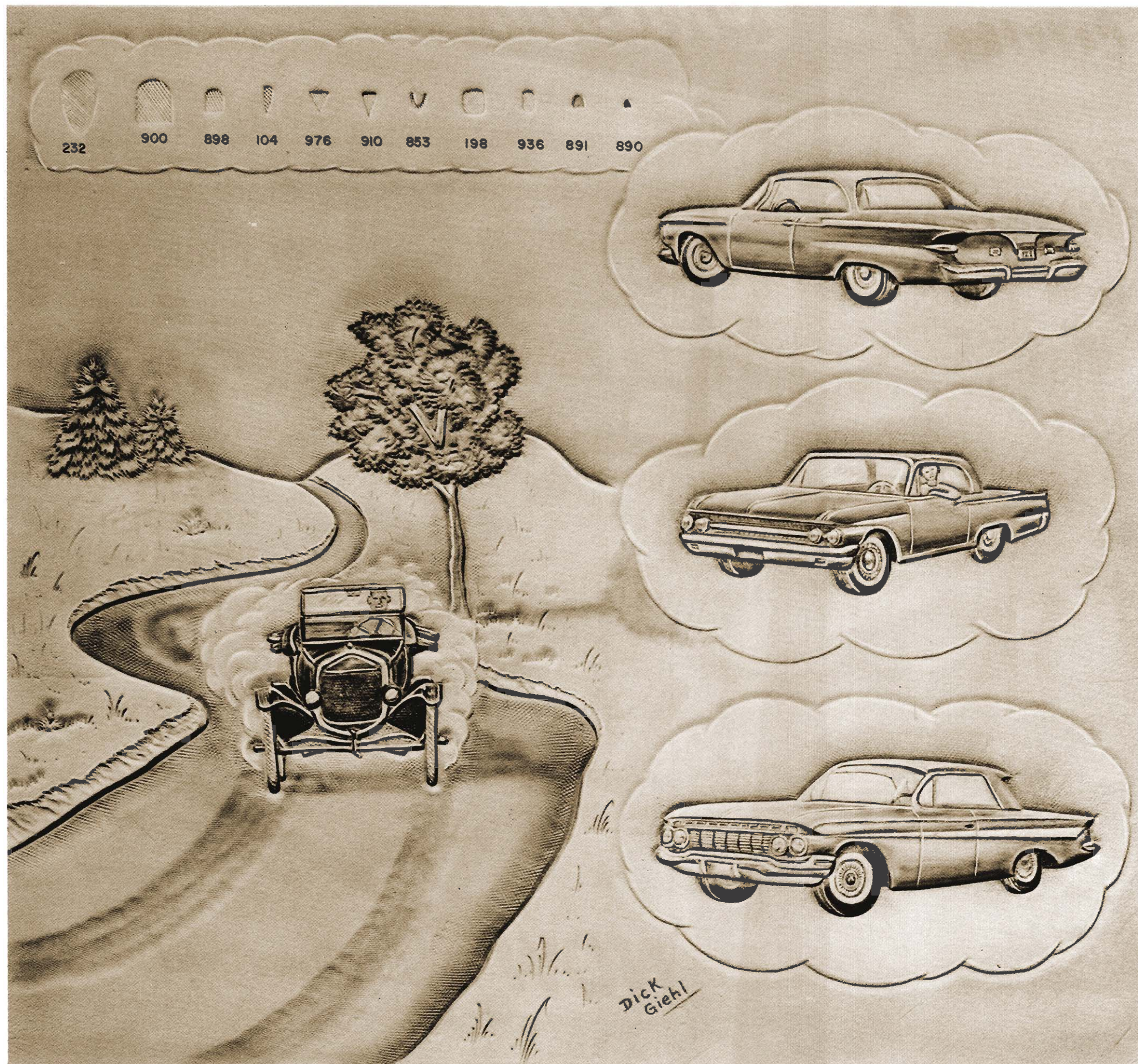
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Extra Bonus

Handy Screwdriver Fits screw in swivel knife. Many other uses!





AUTOMOTIVE WONDERS

By DICK GIEHL

Wonders never cease! Do you suppose the fella' riding in the Model T — even during his wildest of fantastic dreams — ever pictured in his mind what the automotive industry had in store for him in the year of 1961? Without a doubt, he saw improvements that might possibly be made, but his mind would had to have been way up in the clouds to have visioned the new 1961 Plymouth, Ford, or Chevrolet.

All carving on this page was done with a one-quarter inch angle blade No. 100N.

The outline of all cars was beveled with bevelers Nos. 198 and 936. Other smaller areas to be beveled were done with bevelers Nos. 890 and 891.

Notice many lines which were cut but NOT beveled — around doors, door handles, the windows on far side of cars, tread on tires, hood of Ford and Chevrolet, and the steering wheels.

Between leaf-spring and front axle of Model T — use background tool No. 104. This tool was also used under fenders on new cars.

Held at an angle — so as to give an undercut effect — use mule foot No. 853 to make foliage on large tree. The crotch of the tree is made by using tool No. 976.

Pine trees and small clumps of bushes are made with tool No. 910. The blades of grass are put in with a variety of swivel cuts; use your imagination a bit on this.

Large pear shader No. 232 was used to make ruts in dirt road. The edges of the road are matted with tool No. 900.

The dust clouds around the Model T were not cut. They were beveled with small matting tool No. 898.

The grass line along the edge of the road was made by using the tip of tool No. 910.

A No. 1 modeler was used to make the different planes and depths on the bodies of the new cars.

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900

898

104

976

910

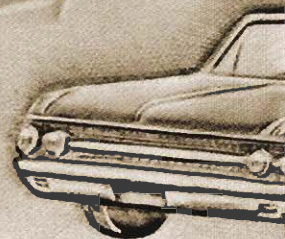
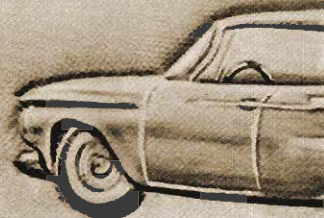
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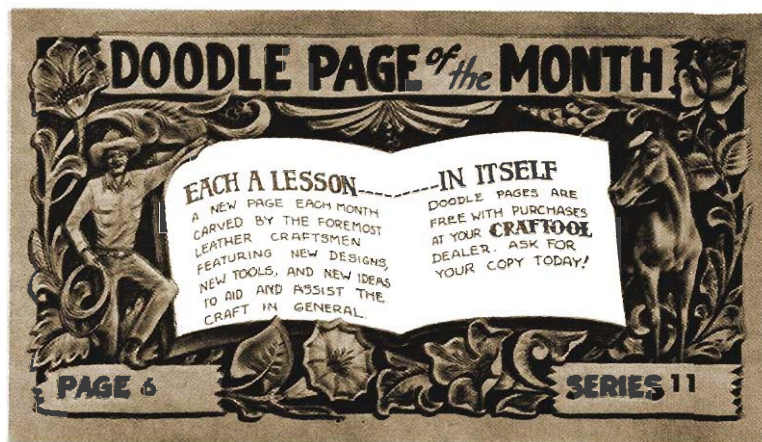
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Dick
Giehl



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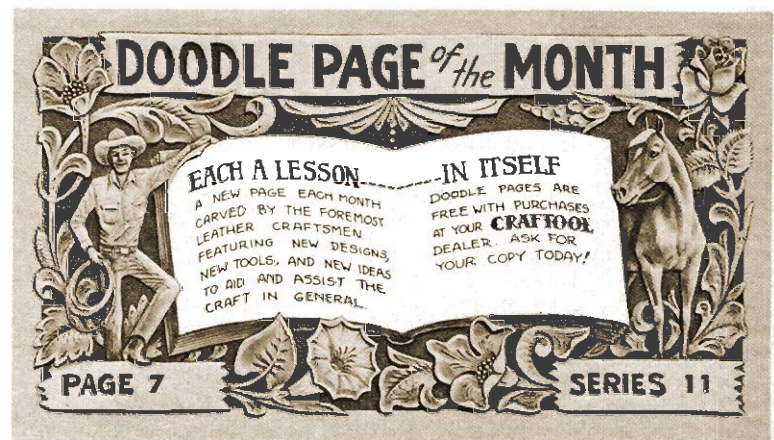
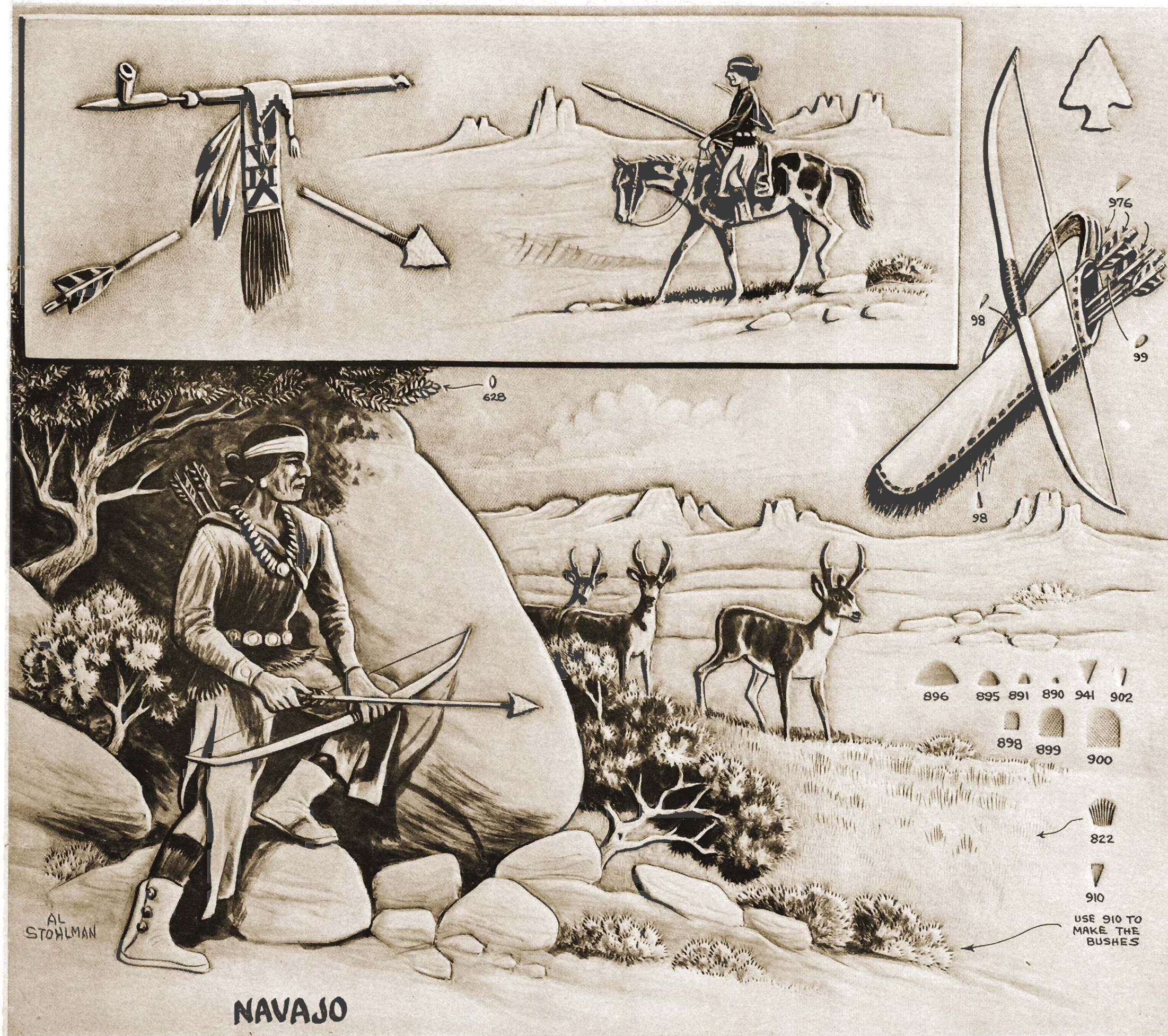
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NAVAJO By AL STOHLMAN

Hunting the wary antelope with bow and arrow no doubt required great patience and skill . . . just as patience and skill will be required to carve this scene in leather. However, the leathercraftsman will no doubt have less trouble carving this picture than might be supposed at first glance. Thoroughly study the photo . . . taking a small section at a time.

You will note that on the large bow (at upper right) the bow string has been cut with a double line; lightly beveled on each side. However, on the bow held in the Indian's hand (also the one slung over the rider's shoulder on the wallet design) you will notice that the bow-string is only cut with a single line. The reason for this is obvious . . . as a bow-string cut with a double line (being at that distance in perspective) would look more like a rope than a string. Therefore, when carving and stamping . . . all of this must be completed before the bowstring is added. At which time it is lightly cut with the swivel knife; using a rule or straight edge as a guide.

The smaller and more minute the details . . . the smaller must be the tool used. Beveling between the arrows protruding from the quiver must be done with No. 890. The point of No. 902 must be used to correctly bring out the depth and sharpness of the pointed objects making up the necklace . . . as well as the fringes on the jacket. Final smoothing and rounding of these objects is done with a modeling spoon . . . as well as the clothing and facial wrinkles.

Note the different effects of the bushes and the scrub tree behind the Navajo. The foliage of the bushes was made with No. 910 . . . while the foliage of the tree was made with No. 628 . . . oval seeder. This tool is used in an irregular manner corresponding to the growth of leaves as they would naturally appear. Stamp the tool firmly for sharp impressions . . . then bevel all around the leaves with the pointed bevelers . . . then mat down the background areas to bring the leaves up in relief. This could be a real tedious job . . . but it can be done quickly as the leaves will overlap and are quite irregular in their natural appearance in nature. Therefore, irregularities in your work will go unnoticed or appear to be meant in that respect.

The Peace-pipe and the Broken Arrow (of friendship) . . . on the wallet design at top of page can be used on many other projects; as well as the Navajo warrior on his pinto pony. Most of the detail beveling is done with No. 890 . . . with emphasis being on the beveled outlines and the matting of the surrounding background areas. Use the checked bevelers and matting tools in the sky areas and the Figure Carving Bevelers to matt around the horse and "fade" the background into the distant mountains. Use the modeling tool for final touch-up work. This is a very important tool in all figure carving work.

Be sure to see "Figure Carving" and "How To Carve Leather" for complete information on how to carve figures, animals, bushes, etc. Available at all of your Crafttool Dealers.

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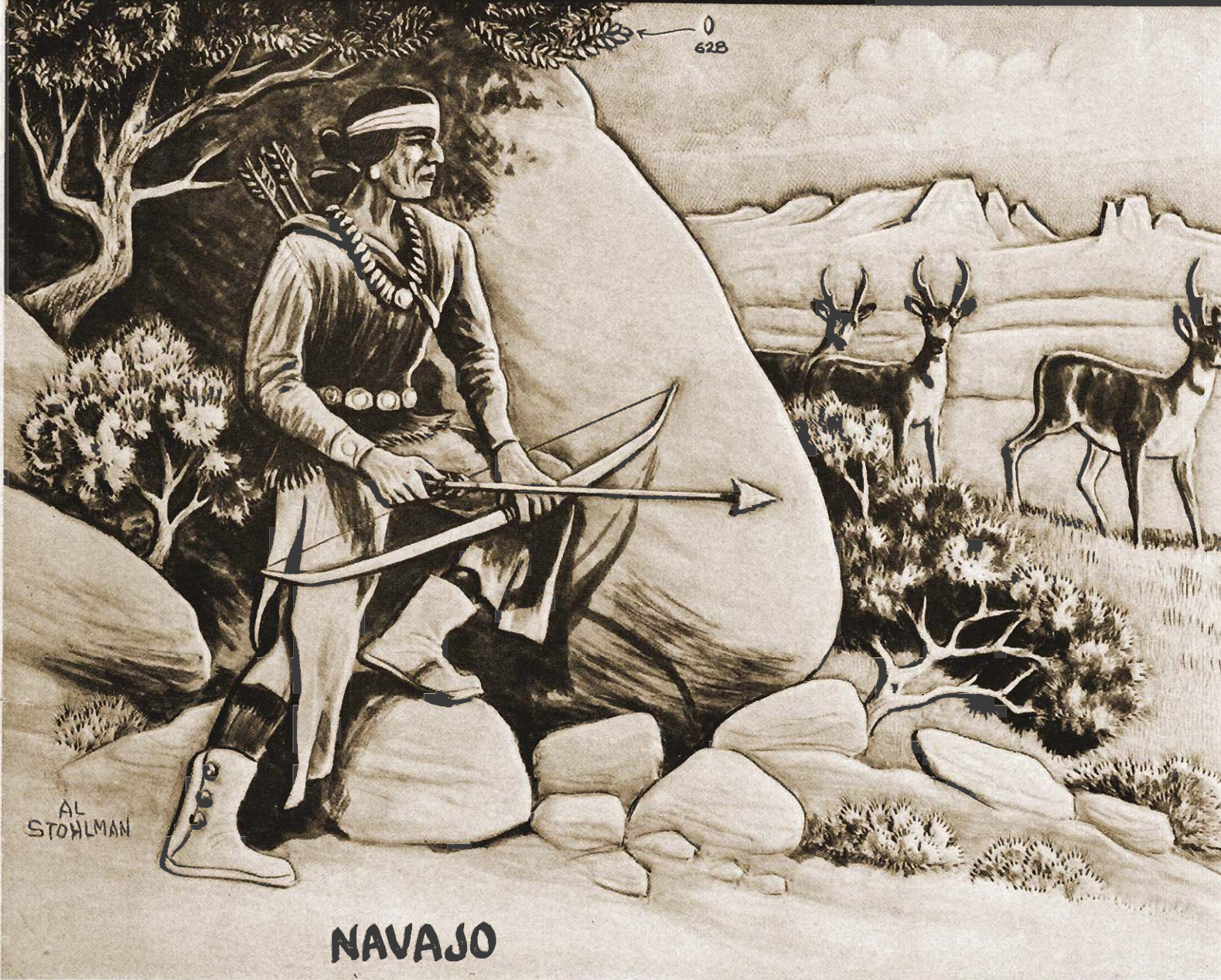
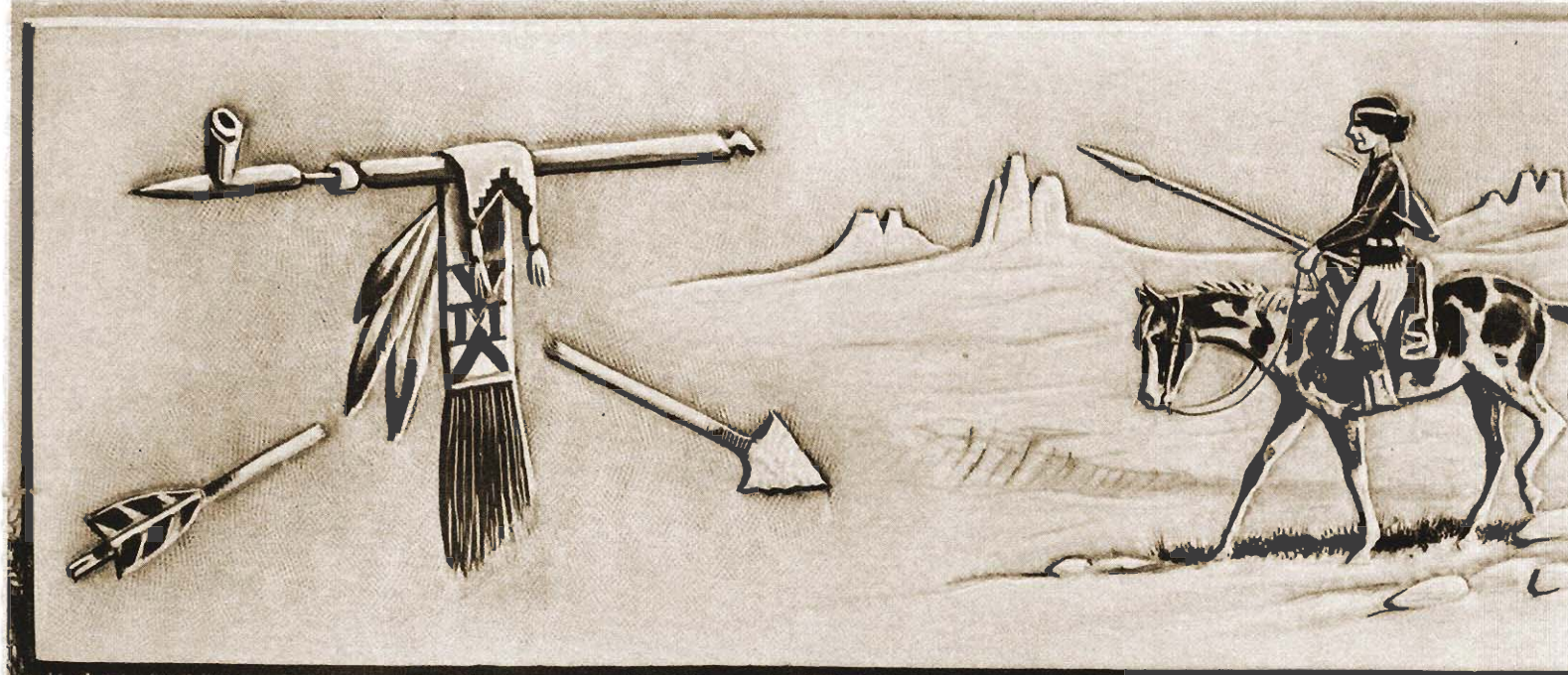
- No. 3 Modeling Tool
- No. 902 Pointed Beveler
- No. 895 Figure Beveler
- No. 896 Figure Beveler
- No. 891 Figure Beveler
- No. 899 Matting Beveler

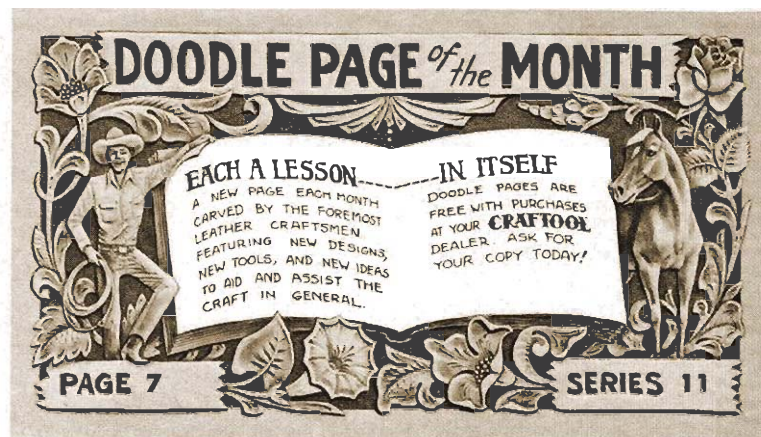
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PAGE 8

SERIES 11

KNIGHT-ERRANT

By AL STOHLMAN

This is the man that used to go charging around the country-side rescuing fair damsels in distress and searching for adventure and engaging friend and foe in jousting matches. He was pretty well encrusted in armor, as was his horse . . . with a face shield, neck and rump plates and breast covering. And, from the length of his lance . . . he would, indeed, have been hard to touch with a ten-foot pole!

The leathersmith will find many uses for this design on Albums, Family Crests, etc. The Wallet design at the top of the page features the shield with the Griffin . . . a fabied animal popular in that day. Also featured is the charging Knight and the castle (behind the shield) . . . in Silhouette design.

Silhouette Carving is fun and easy to do! The main thing is to be sure of the outline cutting, as the small details of legs, ears, etc., can easily be distorted with a slip of the swivel knife. Trace the outlines carefully; do not cut the legs or other small details too thick . . . as when carved; they will appear too heavy and out of proportion. After cutting the outlines, bevel inside the lines with the checked bevelers of various sizes . . . to fit the area best suited for each tool. Use the Pointed Matting Beveler No. 98 and No. 99 in the small, tiny places. Matt the design down carefully and with uniform depth. Use No. 898 in large, open areas. Many new and exciting effects can be created with Silhouette Carving.

After carving and stamping . . . use the modeling stylus to spread open any small lines that have closed from the stamping operations. Use the spoon of the modeler to smooth out any unwanted stamping marks, etc. The design can then be dyed a dark color . . . or the entire project antiqued to also bring out the design.

When dyeing the Silhouette designs . . . good sable brushes are recommended . . . brushes that will hold their points well. Great care must be used when dyeing the legs and ears and other tiny details of animals, etc., and a good, well-pointed brush is necessary. Begin dyeing in the larger areas first, then . . . as the brush loses much of its surplus dye . . . carefully dye in the small pointed areas . . . turning the work as often as necessary to avoid accidentally getting dye in the wrong places.

The shield, held by the Knight in foreground, has the Griffin emblem cut and dyed only . . . no beveling or matting was used. For detailed instructions on Figure Carving . . . inquire at your Craftool Dealers for Al Stohlman's books: "Figure Carving" and "How To Carve Leather".

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HOW TO CARVE LEATHER

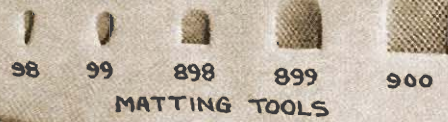
By Al Stohlman



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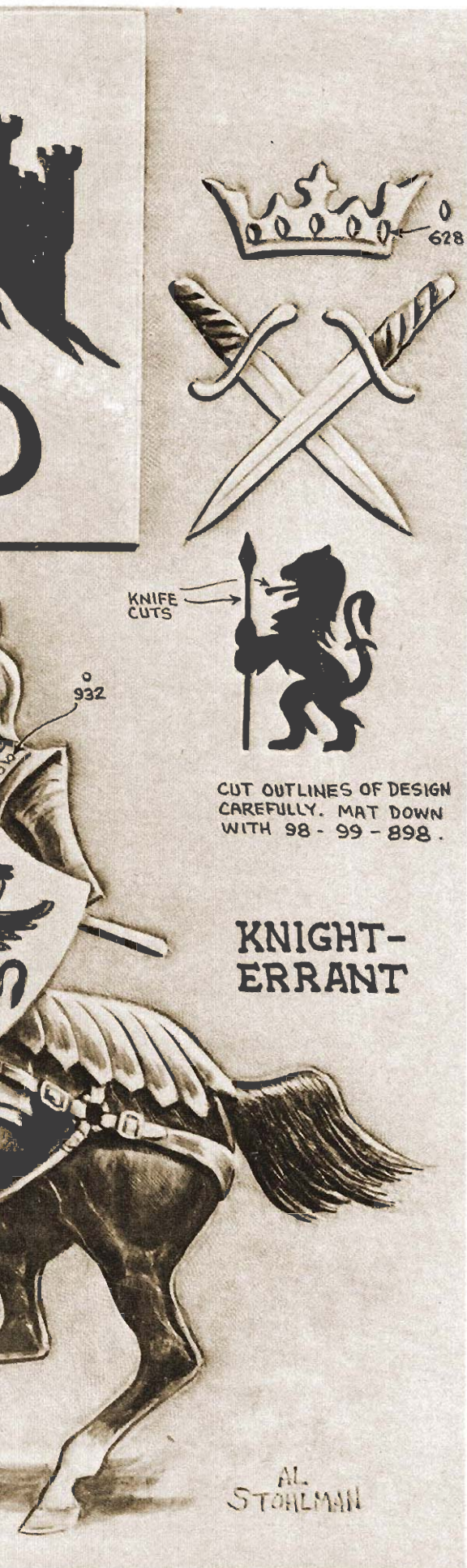
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FIGURE CARVING TOOLS





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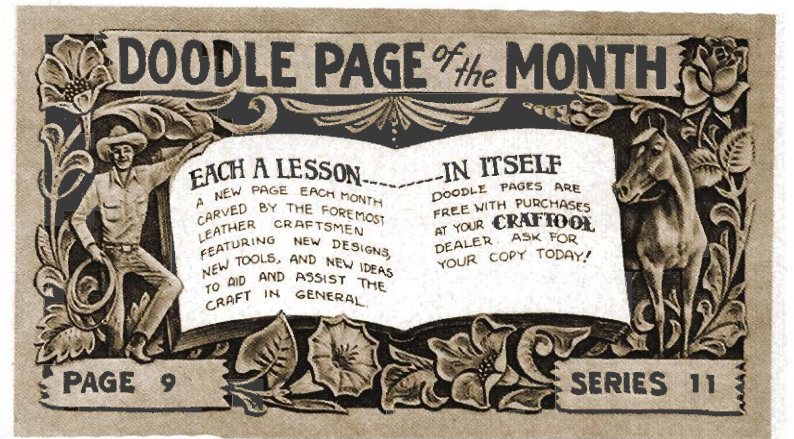
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HOW TO CARVE LEATHER
By Al Stohlman



THE GLADIATORS By AL STOHLMAN

In Ancient Rome . . . the Gladiator was a professional swordsman who was pitted against another man or beast in a fight to the death. No quarter was asked and none given . . . and when an adversary lost the bout . . . he lost his life along with it; as a rule. These events were put on in the Coliseum in those days . . . (imagine) . . . for entertainment! They usually only had enough armor for a minimum amount of protection. (I wonder what the rates were for life-insurance, in those days!)

The Coliseum ruins are shown at the lower right . . . with the thought in mind that it might make a billfold design for those who had friends going or returning from Rome . . . and this would make a life-time keepsake or souvenir or remembrance of the trip.

The Roman Style Alphabet is another in a series of Alphabets that we will be presenting from time to time for the craftsman to add to his library, to draw upon when the occasion demands. These letters can be cut and beveled around and the background matted down as shown in the center of the page . . . or . . . they can be cut and beveled and matted inside the lines in Silhouette form as shown in the billfold design at the top of the page. The letters shown here have been stamped in this manner and then dyed in dark brown for sharp contrast.

The pillars, suggesting Roman architecture, are very easily made by cutting the horizontal lines lightly and lightly beveling them. The fancy flowered border effect is made with Crafttool Petal Stamp No. 652. The vertical depressions running lengthwise on the pillars are lightly stamped with smooth shader No. 367. All straight lines should be cut . . . using a rule or a straight edge as a guide. The simple stamped background (with No. 104) behind the shield and sword, and large Roman Warrior's head . . . sets them off in great relief. The mail (scale armor) of chest and arms of large Roman and on right arm of bottom Gladiator . . . is made with the mulefoot tool. Tap lightly, but firm enough to leave a good impression of the tool.

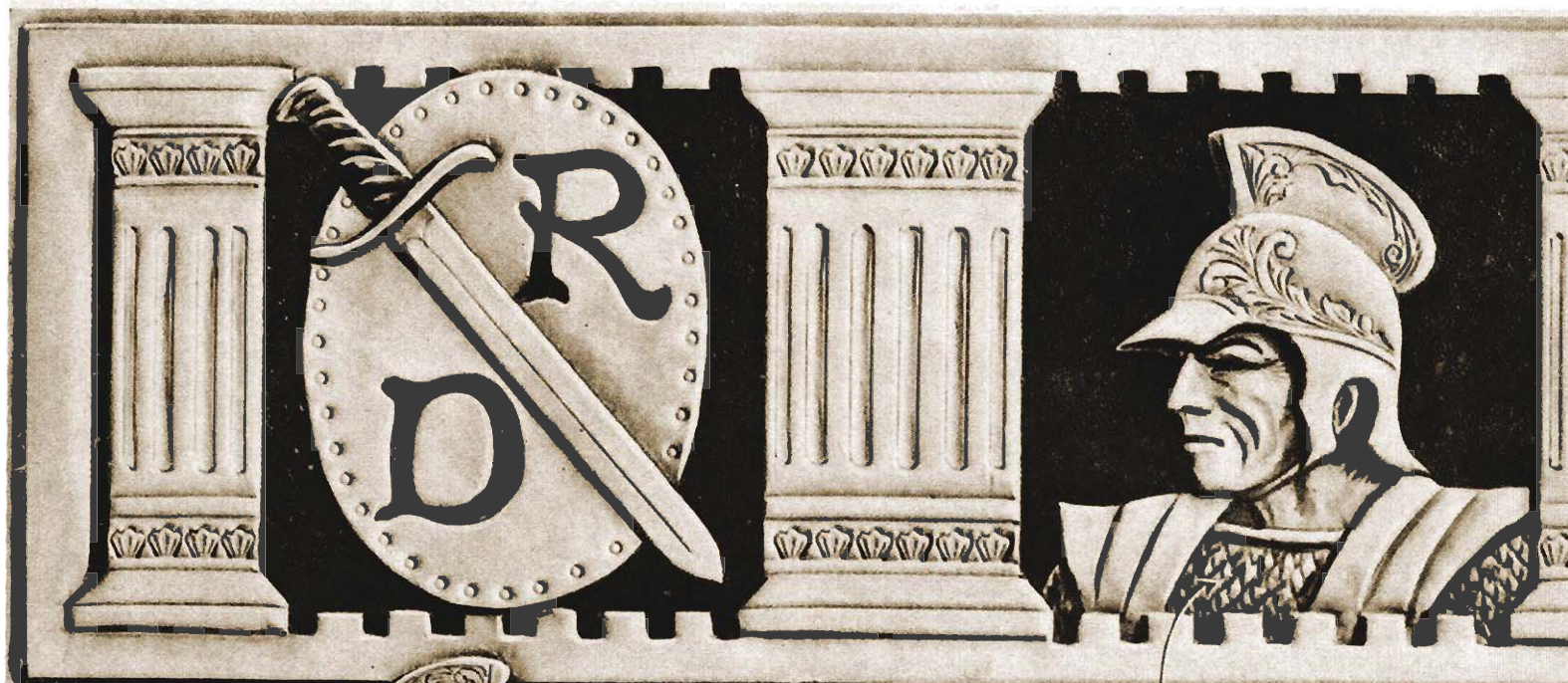
Particular attention is requested to observe the effects of the matting tools used around the Gladiators and parts of the Alphabet. After carving and stamping and modeling the figures . . . they are then beveled around with checked bevelers. Then, the tiny matting tools No. 98 and No. 99 are used to mat down the background areas too small for other tools . . . then No. 898 is used to mat down around the figures for some distance out . . . before merging with tool No. 900. Note how evenly these tools have been used to knock down the background and set the figures out. This is one of the secrets of good figure carving . . . to gently fade out the background matting to avoid any noticeable ridges or abrupt ending of tool impressions. Continuously use the Modeling spoon to correct any imperfections.

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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.

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MAT

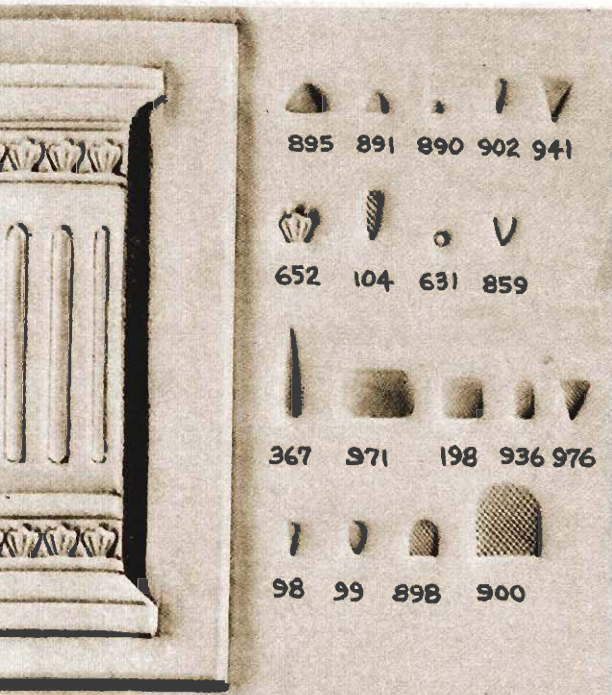
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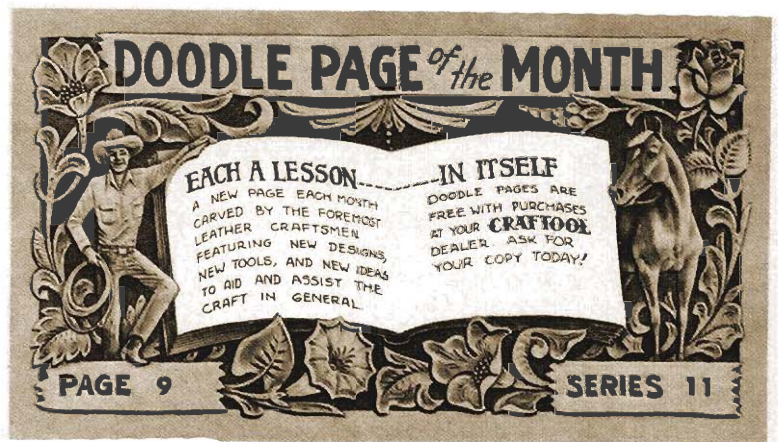
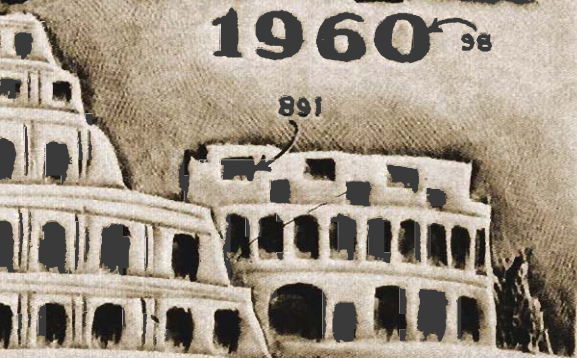
AL
STOHLMAN



R F G H I
J O P Q
V X Y Z

ROME

1960⁹⁸



THE GLADIATORS

By AL STOHLMAN

In Ancient Rome . . . the Gladiator was a professional swordsman who was pitted against another man or beast in a fight to the death. No quarter was asked and none given . . . and when an adversary lost the bout . . . he lost his life along with it; as a rule. These events were put on in the Coliseum in those days . . . (imagine) . . . for entertainment! They usually only had enough armor for a minimum amount of protection. (I wonder what the rates were for life-insurance, in those days!)

The Coliseum ruins are shown at the lower right . . . with the thought in mind that it might make a billfold design for those who had friends going or returning from Rome . . . and this would make a life-time keepsake or souvenir or remembrance of the trip.

The Roman Style Alphabet is another in a series of Alphabets that we will be presenting from time to time for the craftsman to add to his library, to draw upon when the occasion demands. These letters can be cut and beveled around and the background matted down as shown in the center of the page . . . or . . . they can be cut and beveled and matted inside the lines in Silhouette form as shown in the billfold design at the top of the page. The letters shown here have been stamped in this manner and then dyed in dark brown for sharp contrast.

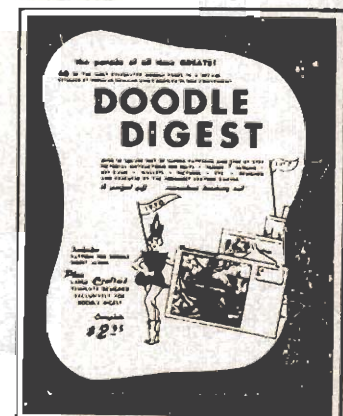
The pillars, suggesting Roman architecture, are very easily made by cutting the horizontal lines lightly and lightly beveling them. The fancy flowered border effect is made with Craftool Petal Stamp No. 652. The vertical depressions running lengthwise on the pillars are lightly stamped with smooth shader No. 367. All straight lines should be cut . . . using a rule or a straight edge as a guide. The simple stamped background (with No. 104) behind the shield and sword, and large Roman Warrior's head . . . sets them off in great relief. The mail (scale armor) of chest and arms of large Roman and on right arm of bottom Gladiator . . . is made with the mulefoot tool. Tap lightly, but firm enough to leave a good impression of the tool.

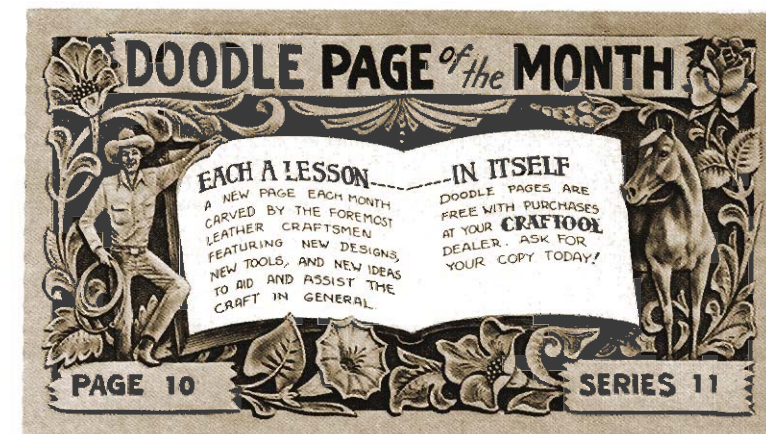
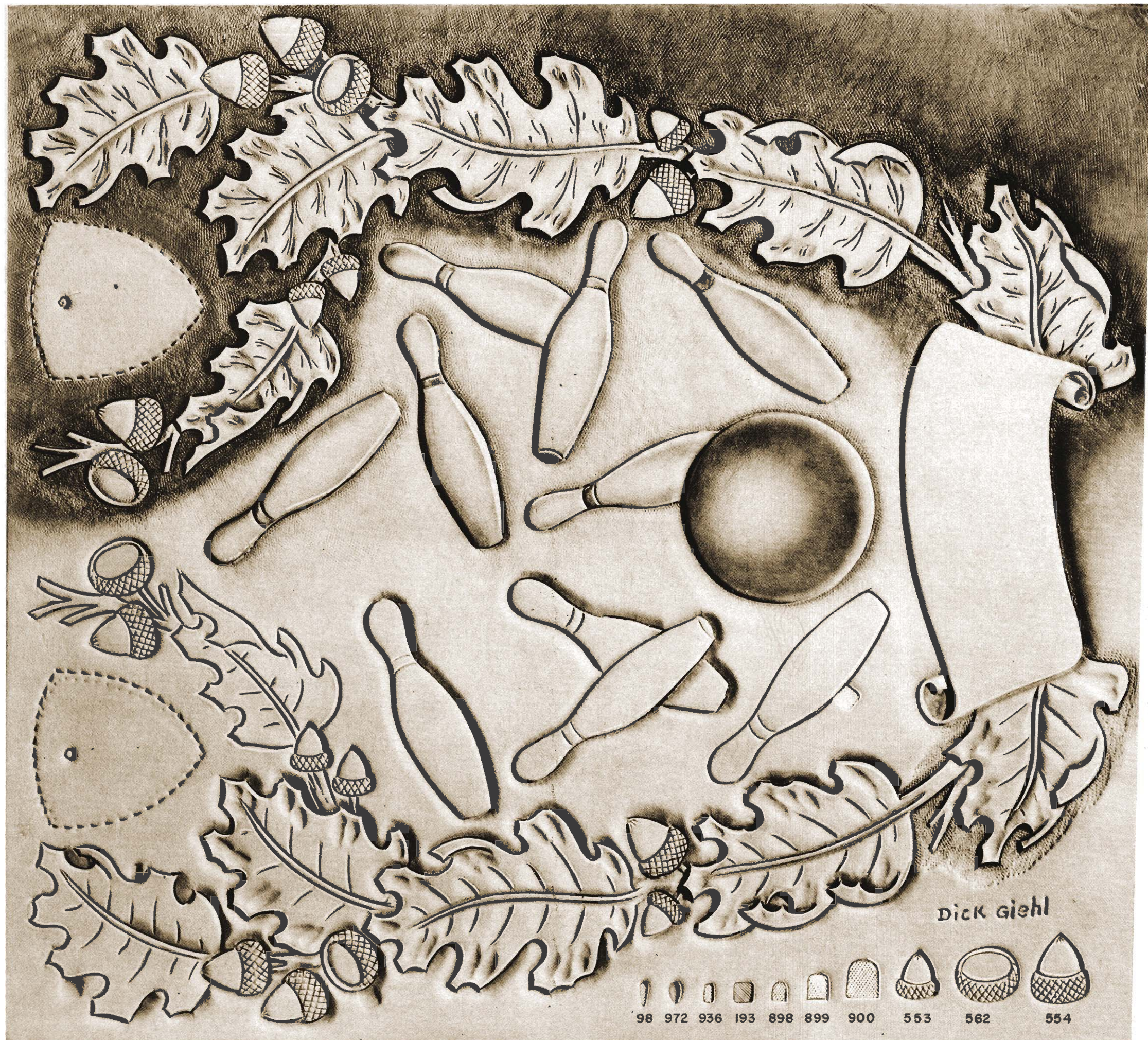
Particular attention is requested to observe the effects of the matting tools used around the Gladiators and parts of the Alphabet. After carving and stamping and modeling the figures . . . they are then beveled around with checked bevelers. Then, the tiny matting tools No. 98 and No. 99 are used to mat down the background areas too small for other tools . . . then No. 898 is used to mat down around the figures for some distance out . . . before merging with tool No. 900. Note how evenly these tools have been used to knock down the background and set the figures out. This is one of the secrets of good figure carving . . . to gently fade out the background matting to avoid any noticeable ridges or abrupt ending of tool impressions. Continuously use the Modeling spoon to correct any imperfections.

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ALTERNATE PATTERN FOR BOWLING PATTERN

By DICK GIEHL

Try this pattern for "Pin-action" and "Re-action" — you'll have both — "Pin-action" via design — "Re-action" via comment. This makes a real "conversation piece" at the bowling alley.

The undyed half of this pattern — starting at the top and working to bottom — shows the progress of the design from carving to completion.

Upon completion of tracing — use Acorn tool Nos. 553 and 554 to put in acorns. Tool No. 562 makes the pod. I suggest stamping with these tools before carving to eliminate any chance of extending a cut too far.

Carve outline. Do not cut the veins on oak leaves — these are beveled only.

Pear shader No. 975 — used near the tip end of the leaves — is just the right size.

Beveling — notice how round the inside turns of the leaves are. Do not spoil this graceful roundness by using too large a beveler. No. 936, I consider necessary for this job. The remainder of the beveling looks well done with tool No. 198.

In a more or less irregular line — background with Tool No. 104 — approximately $\frac{1}{4}$ " to $\frac{1}{2}$ " out from leaves. This makes the leaves stand out. The remainder of the background looks nice if matted. Matting tool Nos. 898, 899, and 900 to be used for this — use the smaller one in small areas, the larger ones in the larger areas.

The decorative cuts — depicting the smaller veins of the leaf — are a bit smaller than most decorative cuts. There should be quite a few of them on each leaf.

The final touch — a "must" for oak leaves — is obtained by using the PRO-PETAL. Quite a natural effect is noticed after using this tool on the inside turn of the leaves. Also, on the fold back of the leaves.

If you are not familiar with this tool — read the article on its use in the March-April issue of the Leather Craftsman.

The scroll is large enough to accommodate a short team name. Yet it is small enough for your initials. Tool No. 936 was used to bevel the roll-up on the scroll.

This design makes a beautiful trophy plaque. Using it in this way you should cut leather large enough to allow for a border and framing.

★★★ CRAFTOOL NEWS ★★★

NEW TOOLS



780



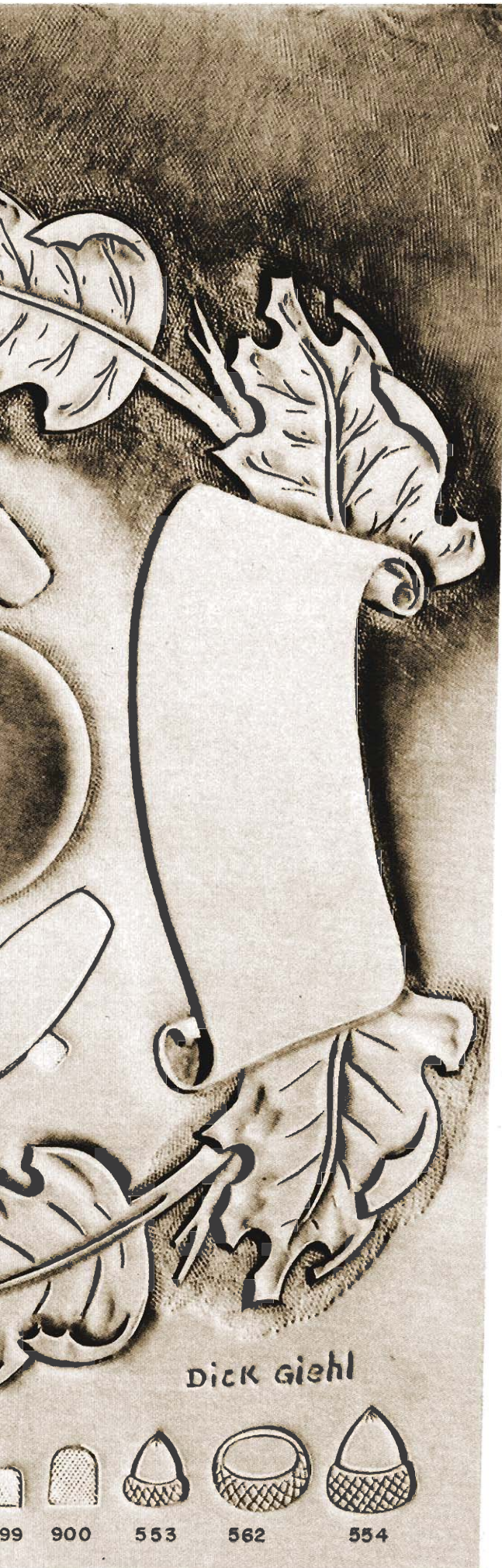
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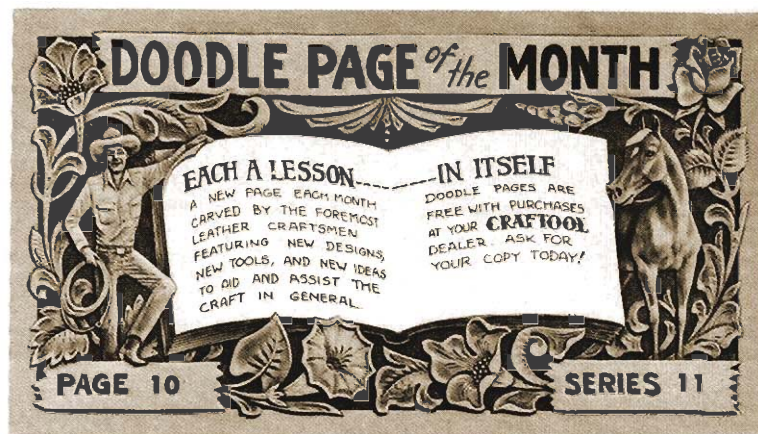
782

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.





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780

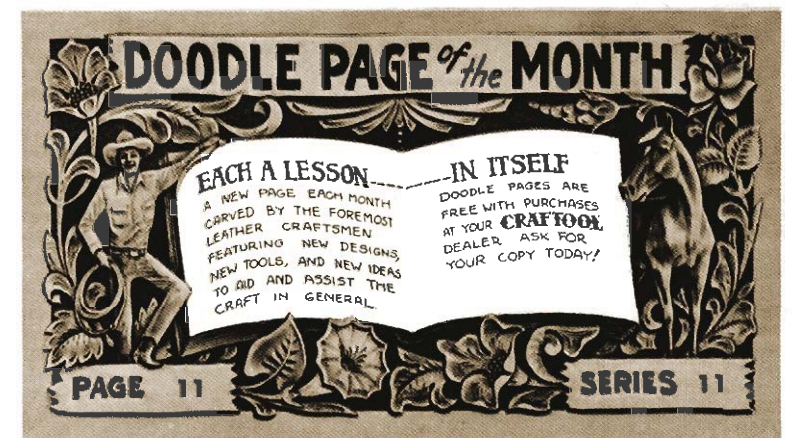


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782

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CARVE THIS SCENE By Al Stohlman

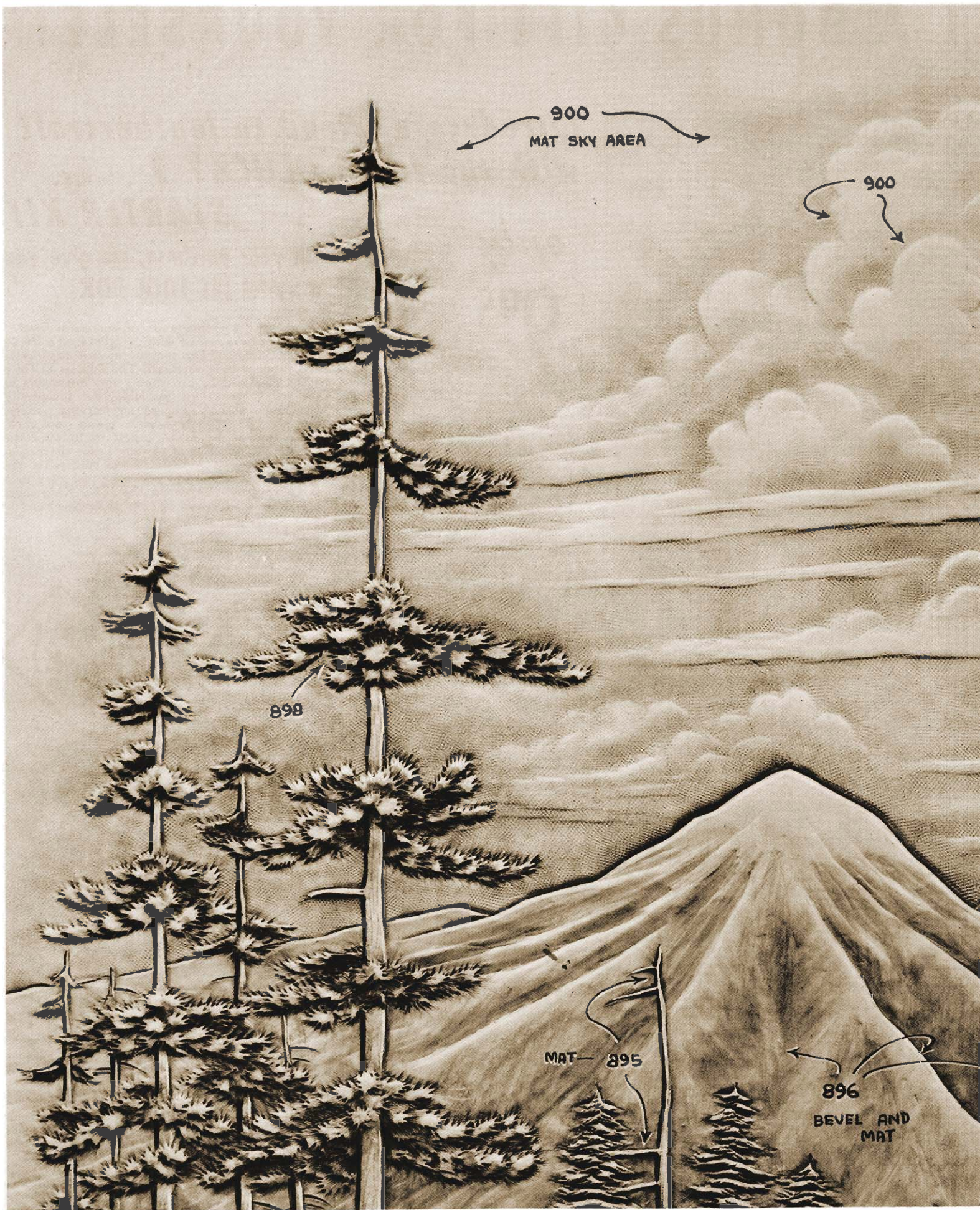
No. 1 . . . A LESSON IN CLOUDS. This is the first of four parts in a series of Doodle Pages that, when combined, will make the picture shown above. The completed picture measures 21" x 24".

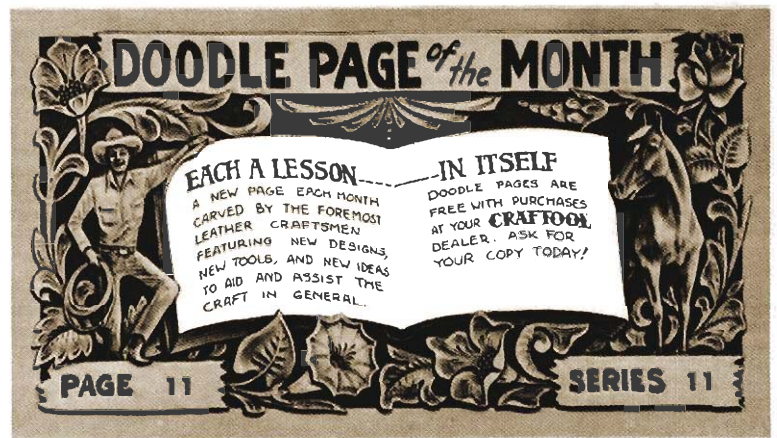
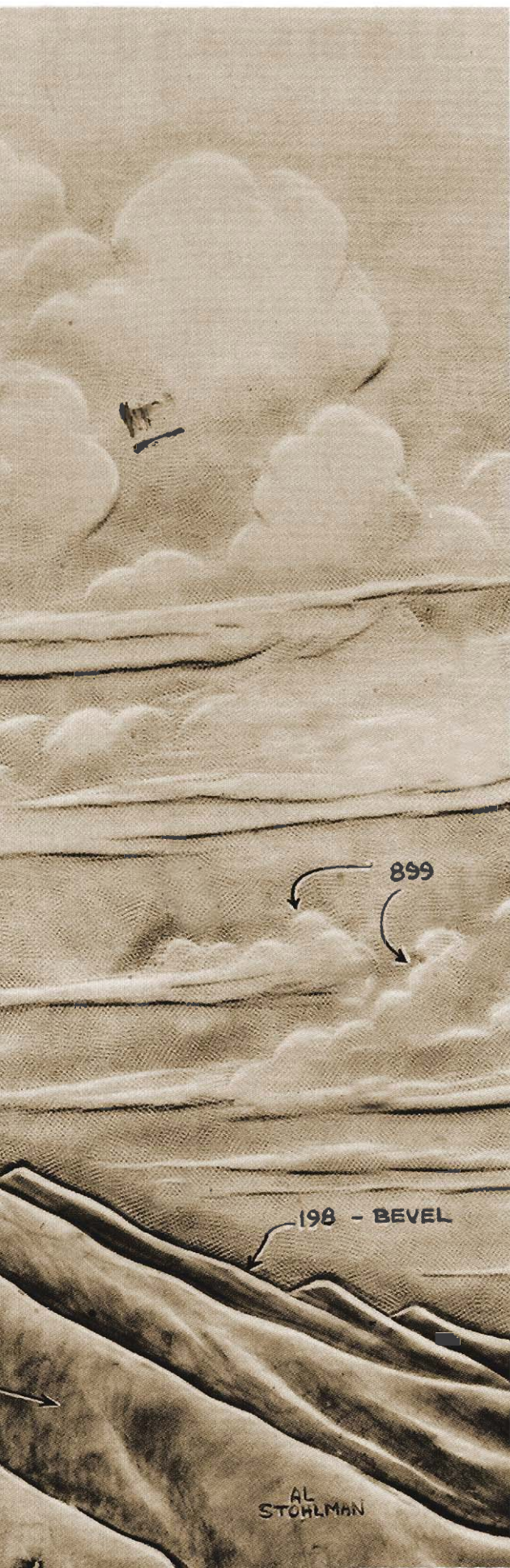
This month features the stamping of clouds and distant mountains for scenery background. (The pine trees shown will be covered later in the series.) The Matting tools are of primary importance when making clouds. The cloud outlines are not cut. They can be traced onto the leather or sketched in free-hand with a stylus. The IMPORTANT thing to remember . . . DO NOT cut the outlines.

The formations are made by beveling with the beveling edge of the matting tools. Use the medium size, #899, for smaller clouds; #900 for larger ones. After beveling the outlines, slope the beveling out and away from the clouds with the heel of the matting tool . . . tipping it back from the beveling edge. Use #898 to mat in the small areas. Fade all matting carefully and evenly; avoid sharp tool marks.

The matting tools create the soft effect of the clouds. If the beveling is too ragged and the cloud formation undesirable . . . these can easily be remedied by matting over the areas until the desired effects are achieved. Study the Photo Pattern at left and compare as you work.

The smooth ridges and contours of the mountains are made by beveling and matting with the Figure Bevelers . . . #897 and #896. Use smaller ones where required to bevel and mat between the tree branches and foliage. Watch for next month's Doodle Page for part #2 of this series.





CARVE THIS SCENE By Al Stohlgman

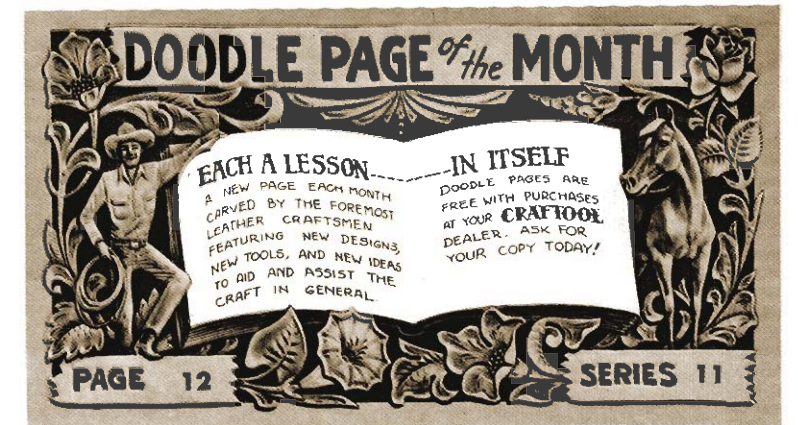
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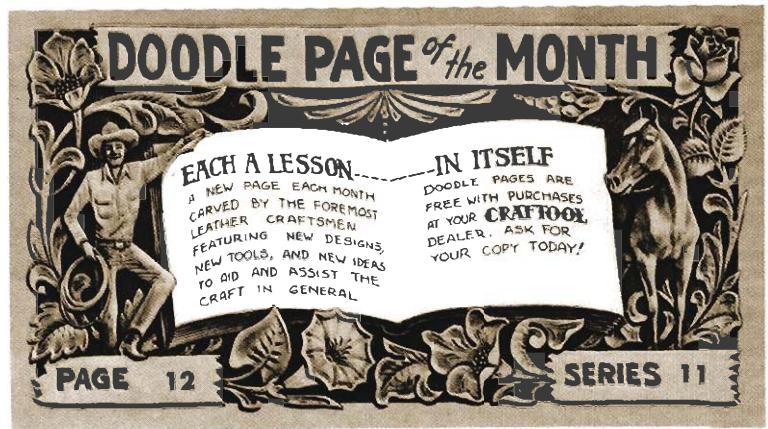
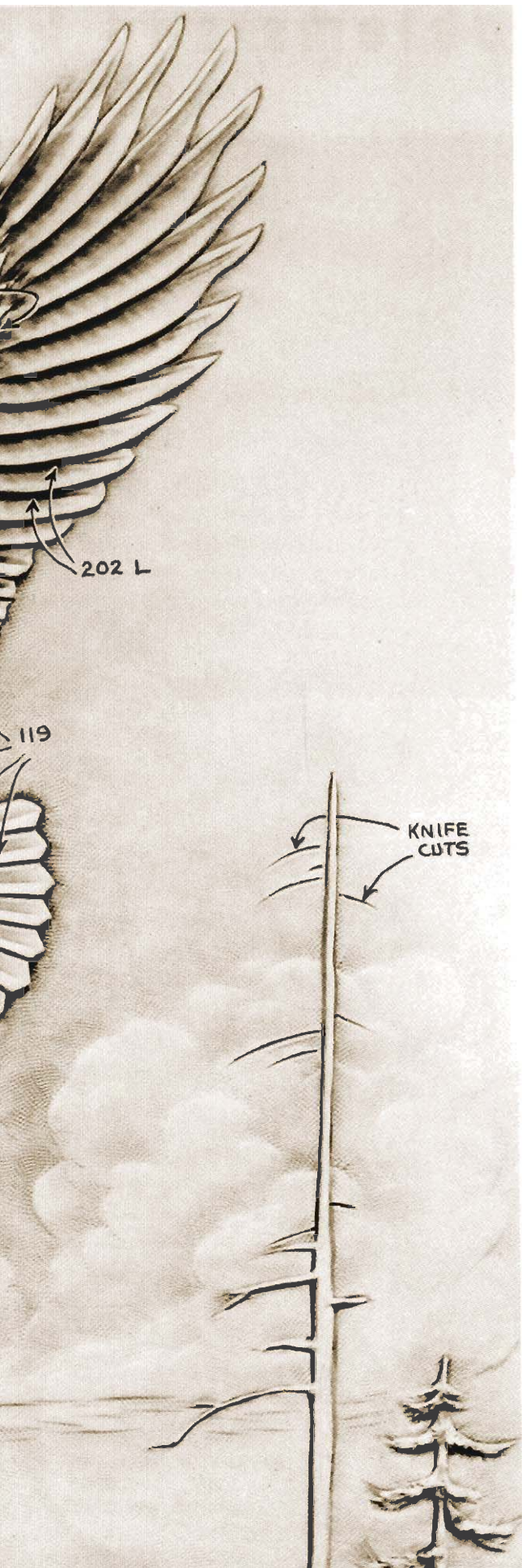
No. 2 . . . The EAGLE. This is #2 of a 4 part series to carve and stamp the picture shown above. The completed picture measures 21" x 24". Be sure to get all of the Doodle Pages in this series. Each of the pages will make a handsome picture in itself, but when combined will truly make a project of worth and conversation.

To Carve and Stamp the Bald Eagle, first cut the outlines with the swivel knife. Also cut all of the feather lines of the wings and tail. The contours of the inside of the wings and the body and legs are beveled with #896 and #895. Smooth beveling is not required, as the feathering tools will cover up any rough beveling marks. Bevel around the feet with #890 and #891. The pointed beveler #98 is used inside the fish and eagle's mouth to accent the detail. #406, Veiner, is used to make the light wing and body feathers . . . study the Photo Pattern at left. Tap the tool lightly and space the impressions evenly for best results. The heavier body features are made with Mulefoot #710. Again, study the Photo (Scales on the salmon can be made with tiny veiner #463.)

Use right and left hand lined bevelers #202R and #202L for beveling the wing feathers. (#193 and #194 can be substituted) Pointed bevelers are used to accent the ends of the feathers. Study the photo. #119 is ideal for shaping the tail feathers and also the feathers on the trailing edge of the wings. After all contour beveling and feathering . . . bevel around the outlines of the bird with checked bevelers and mat down the sky area with the matting tools; #898, #899, #900 . . . as described in No. 1 of this series. Fade the matting out evenly away from the eagle and the clouds.

Watch for next month's Doodle Page for part #3 of this picture.





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