

Vintage Doodle Page Collectors Set - Series A6



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DIGITAL MEDIA FOR LEATHERCRAFTERS



Doodle Page Digital Download

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



1) Full Size

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



2) Tiled

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

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

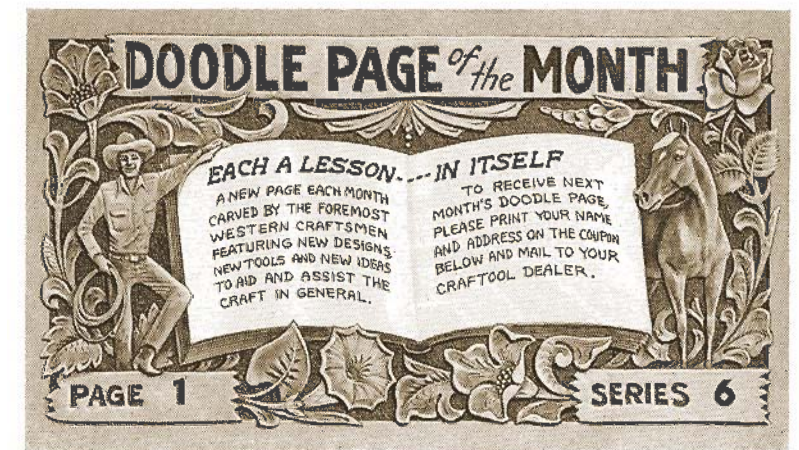
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

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



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



EACH A LESSON

This is the 62nd Doodle Page, and the first page of Series Six, each page a lesson in leathercraft. There will be a new page each month prepared by the foremost professional craftsmen. They will feature new floral designs, figure carving, filigree, and embossing. Yes, and Chuck Peacock, president of the Leathercraft Guild will do a page featuring braiding and turks heads. In fact we will make them just as interesting and informative as possible, with tips and hints galore.

FIRST TIP

Save your Doodle Pages and tell your friends about "Doodle Page of the Month." Get them to join. Back numbers of the Doodles are 10c each. And we couldn't give you a better tip than to tell you that you should have them all. For a complete set of 12 pages, series five, the cost is \$1.00.

A LESSON IN CONTRAST

By Cliff Ketchum

Moisture content plays an all important part in obtaining contrast. Hitting the tools just hard enough with the moisture in the leather not too high, or too low, results in proper contrast. Cliff Ketchum, with years of experience as a saddle maker, not only shows the right and wrong way to use the tools, but also shows in this unretouched photograph the poor coloring, or shading, resulting from working the leather *too wet*. Before reading further stop and let your eyes travel back and forth noting the poor shading done by the pear shader, the beveler, camouflage tools, etc., not too good is it? But we have seen work *just like this!*

A LESSON IN USING THE TOOLS (and the right tool to use)

Leather carving is a lot of fun and a swell hobby. Everything you make is useful and beautiful. In this day of modern production lines the value is enhanced ten fold due to individual techniques and the fact that it is "hand made." Now we here at Crafttool don't like to make rules pertaining to your hobby. We know that rules are made to be broken. But *if we did* make a set of rules they would be: 1. Learn the proper moisture content; 2. Learn the correct way to hold and use the tools; 3. Learn the correct size tool to fit the space. We really believe that Cliff has ably demonstrated all three. Study this Doodle Page, and the size and use of the tools, and we're sure you will agree.

YOUR CRAFT TOOL DEALERS NAME:

Please put my name on your mailing list for page No. 2, Series 6.

NAME _____

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CITY & STATE _____



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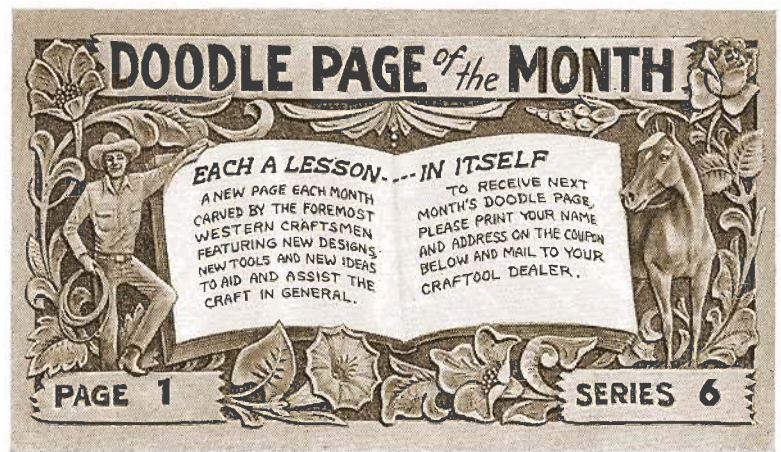
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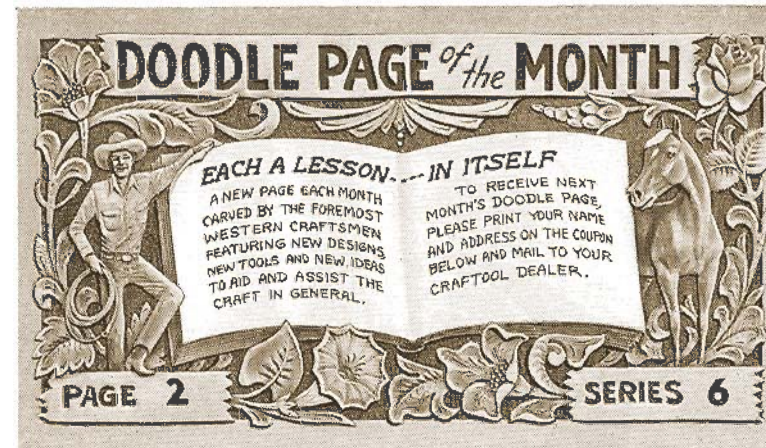
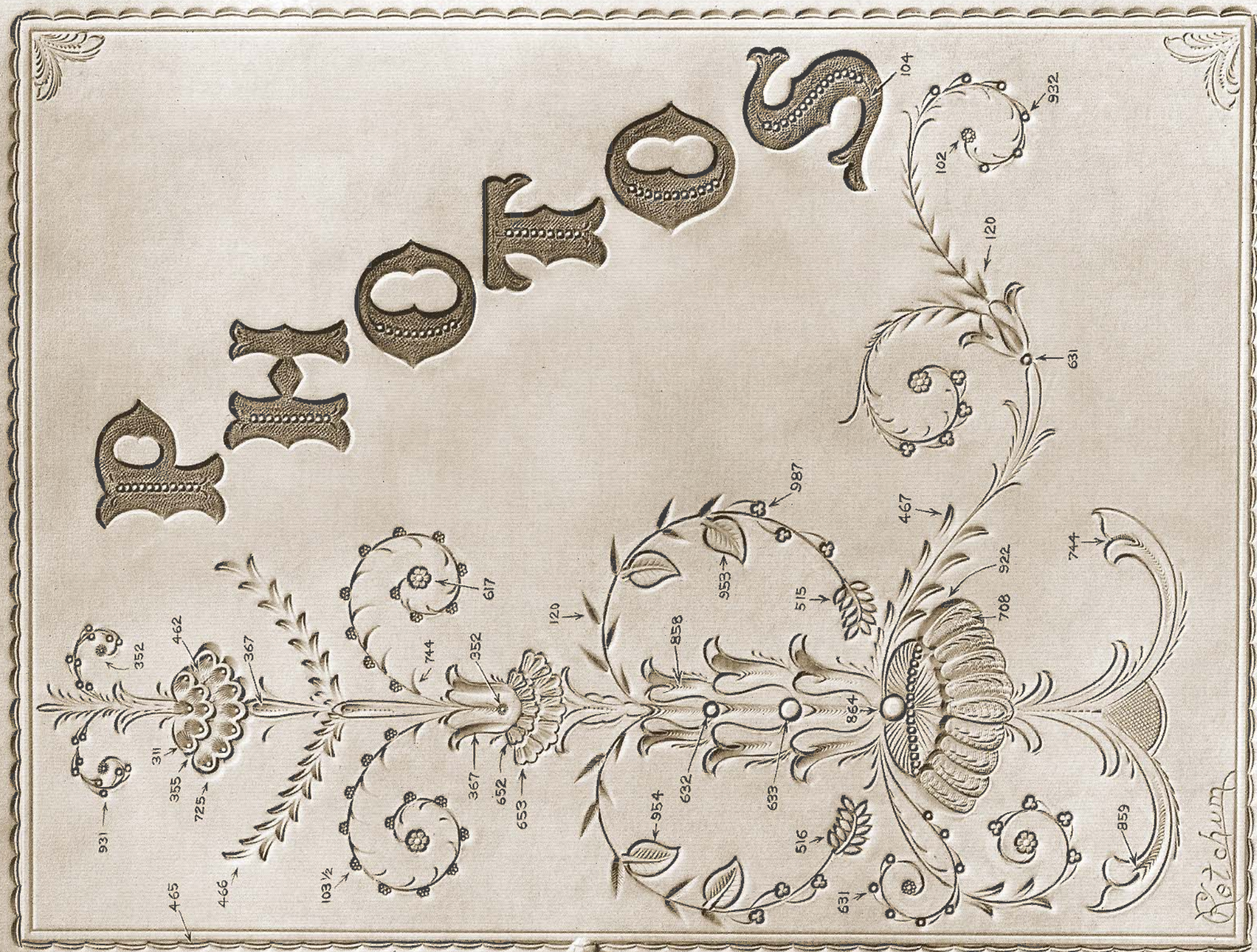
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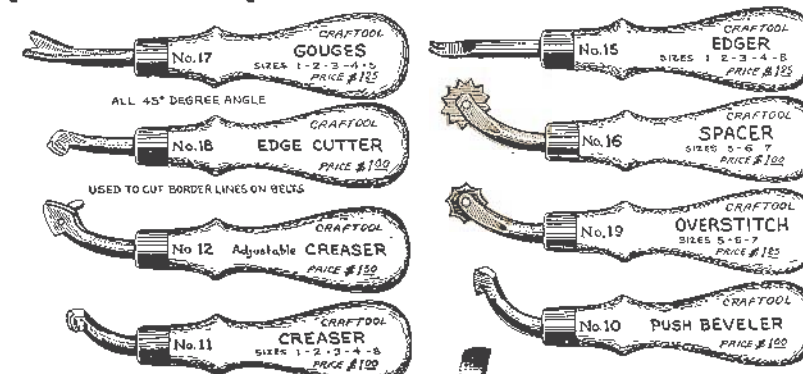


SOMETHING OLD — SOMETHING NEW

POMPEII was destroyed in 79 A.D. Poisonous gases rolled down the slopes from Vesuvius, and ashes buried the beautiful homes of the rich Romans on the picturesque Bay of Naples. Today three-fifths of the city stands uncovered, and many are the treasures found. Frescoes, mosaics and murals done with a delicate hand depicting beautiful fountains, their gods, artistic poets, etc. Yes, done in what we today call Pompeian red, and unequalled anywhere else. But the extinction of Pompeii, erotic and sensuous, with its narrow straight streets and patios with artistic Grecian statues of Apollo, was not all in vain for we have, with the able assistance of Cliff Ketchum, adapted the ancient Pompeian art and offer "Something Old—Something New" in the art of carving leather. Study it well! For it has been many a day since we have seen a better subject for substitution of tools, in other words, doodling.

SPEAKING OF SOMETHING NEW

May we offer 24 new Crafttools. All made of the finest tool steel. Polished and tempered for long wear with satisfaction guaranteed!



Just what you need to sharpen your swivel cutter — ask for Blade Aid at your Crafttool dealer.

YOUR CRAFTTOOL DEALERS NAME: _____

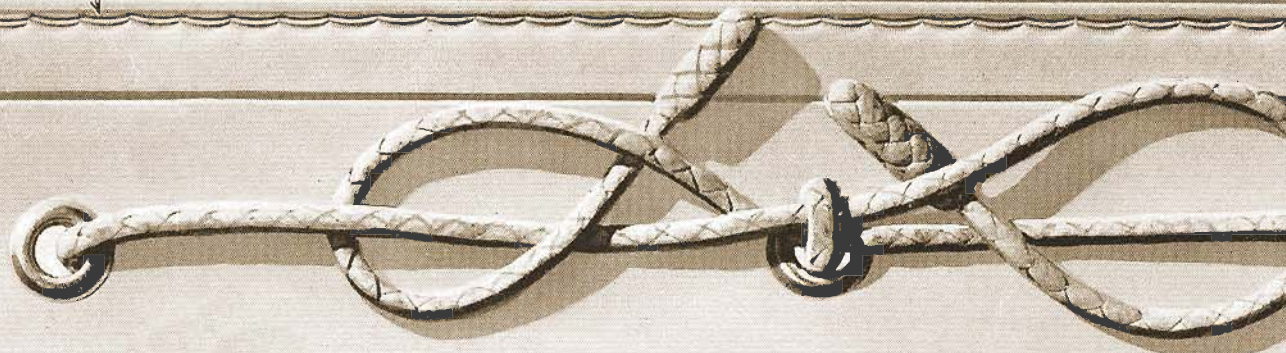
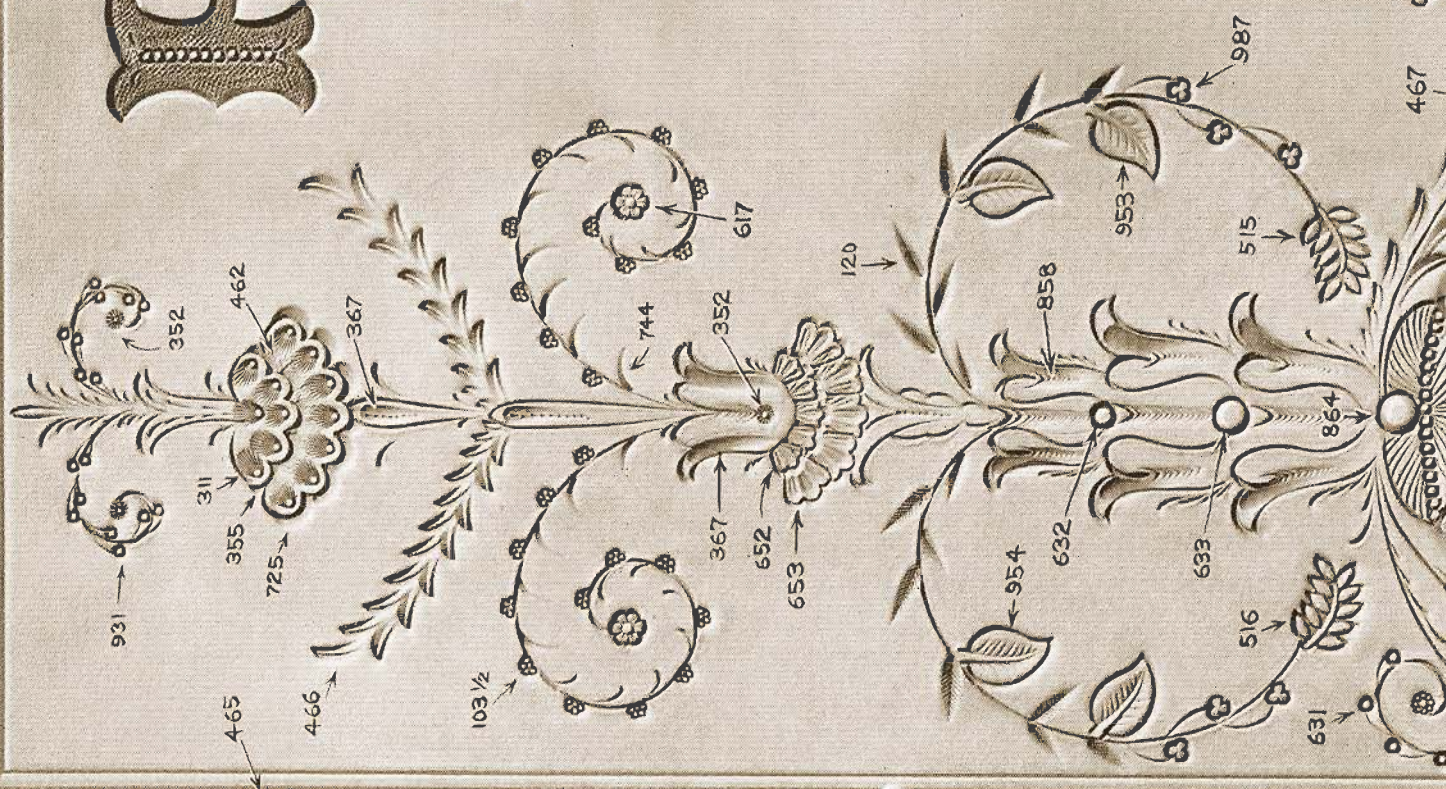
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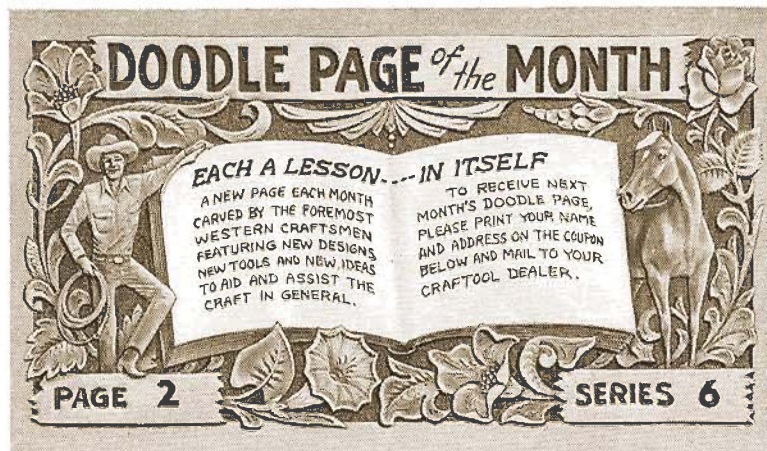
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PHOTOS





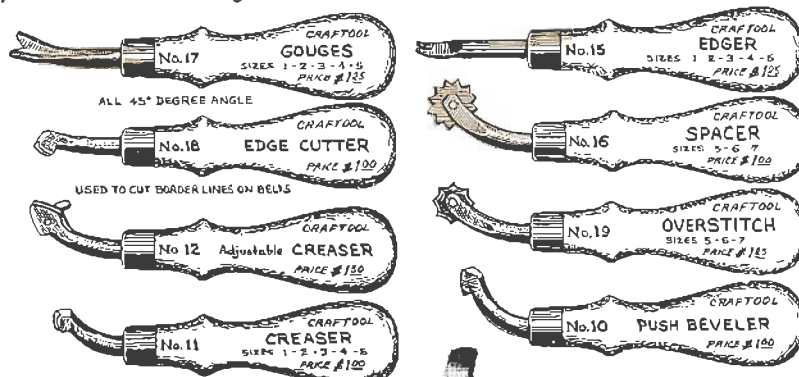
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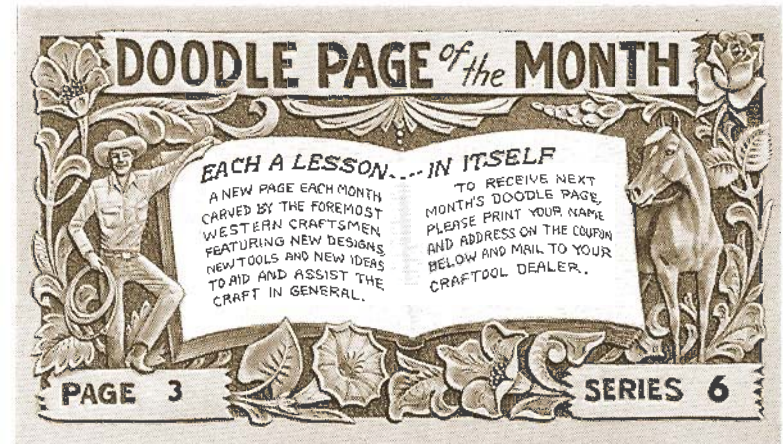
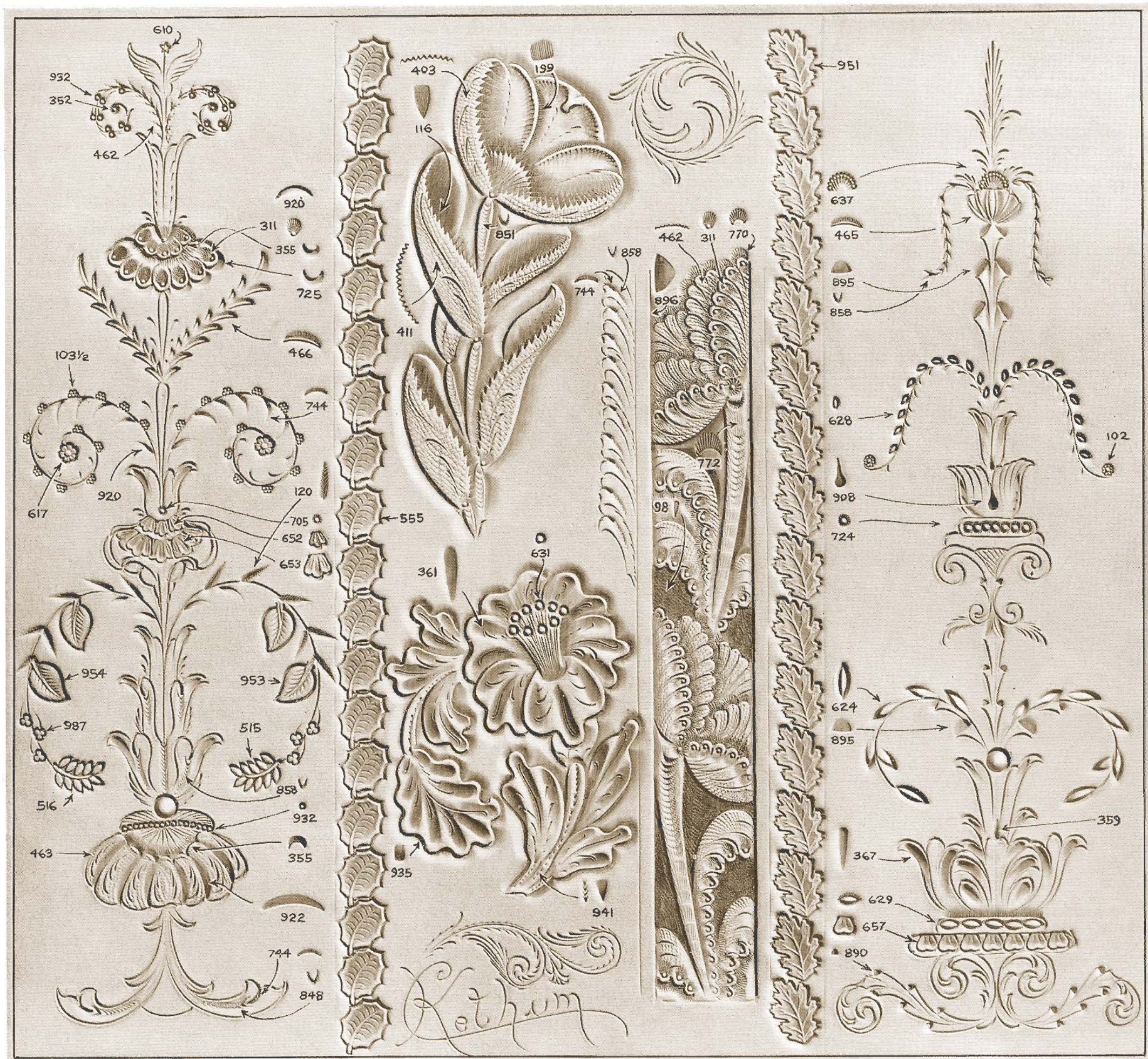
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COMPARISON

by Cliff Ketchum

For this month's Doodle Page let's compare the feathery Pompeian art with Western style leather carving so familiar to these pages. Cliff Ketchum after spending hours of doodling on scrap leather has come up with something new and different that combines both styles.

First it might be well to study and compare the two outer panels. Both are Pompeian and reminds one of the beautiful marble fountains of Pompeii—similar but slightly different, and both offer new and different uses for your Crafttools. You might be interested in knowing that Cliff does this all free hand. Picture, if you can, Cliff at the marble with a blank piece of cased leather, stylus in hand. He then starts by making a few light scratch lines, first of the main stem and then the laterals. Next with the 100N angle blade in the swivel knife he makes the cuts. Starting at the top he uses the small saddle stamps increasing the size as he works down towards the base. Try it yourself using your own ideas.

The center panel deserves more than a passing glance, for it too affords comparison and study. The combinations of Crafttools No. 116 and No. 411 adds a feathery touch to the upper design that is pleasingly different. Compare it with the belt design where a combination of three Crafttools No. 462, No. 428, and the tiny sunburst No. 311, have been used.

We couldn't give you a better tip than to keep your swivel knife sharp. Use Blade-Aid to sharpen and strop. It also sharpens the 100N angle blade.



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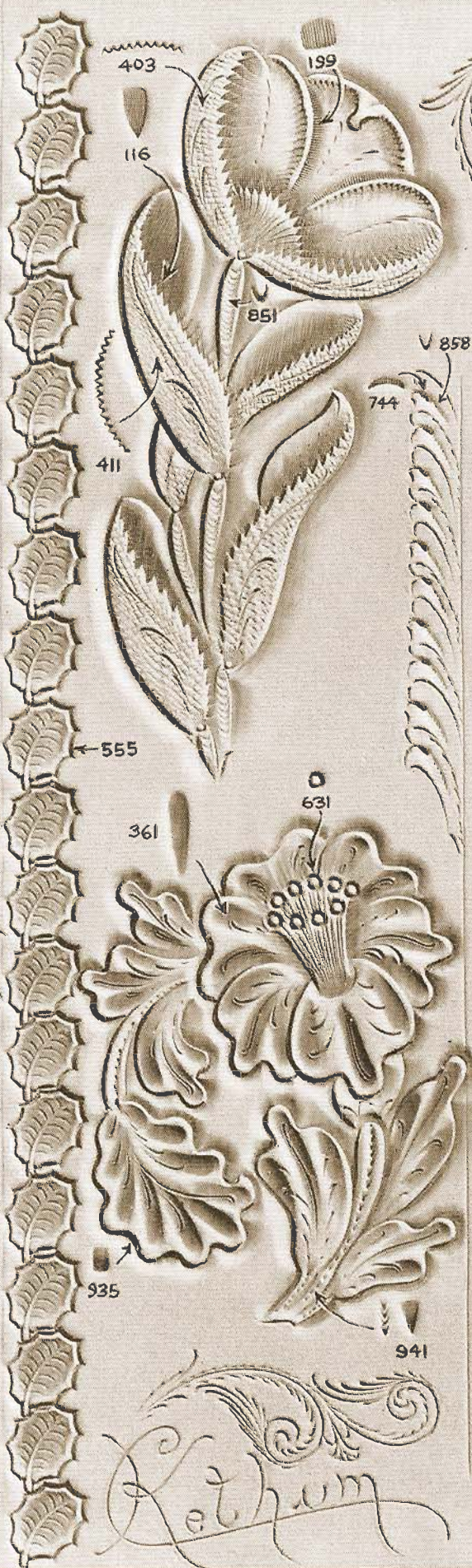
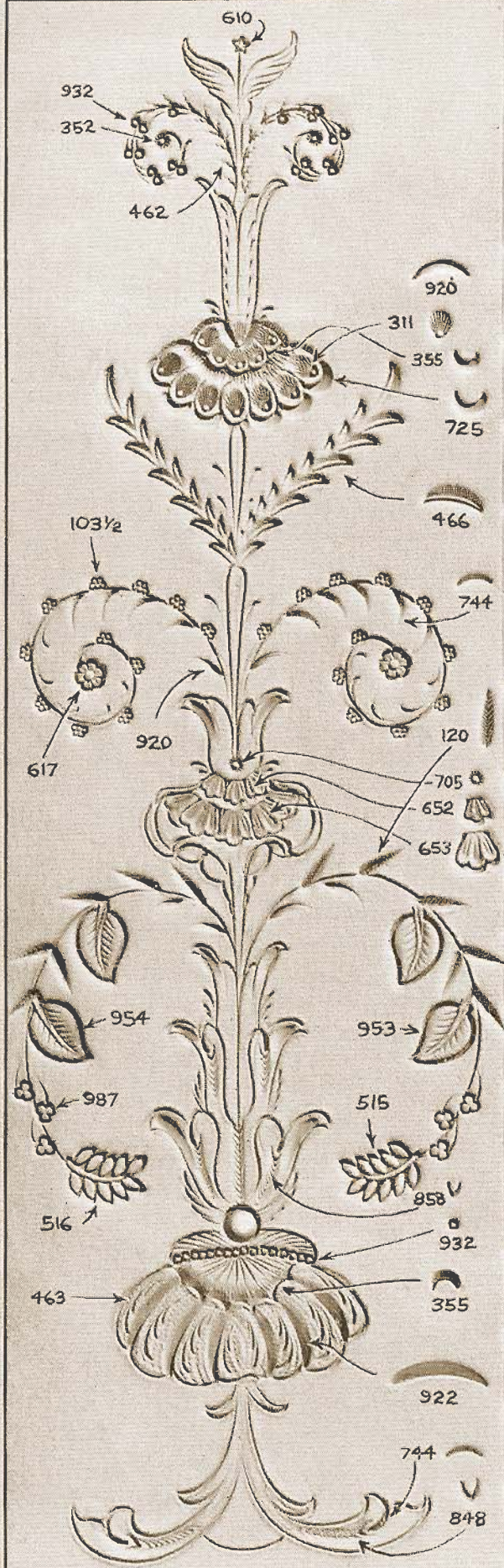
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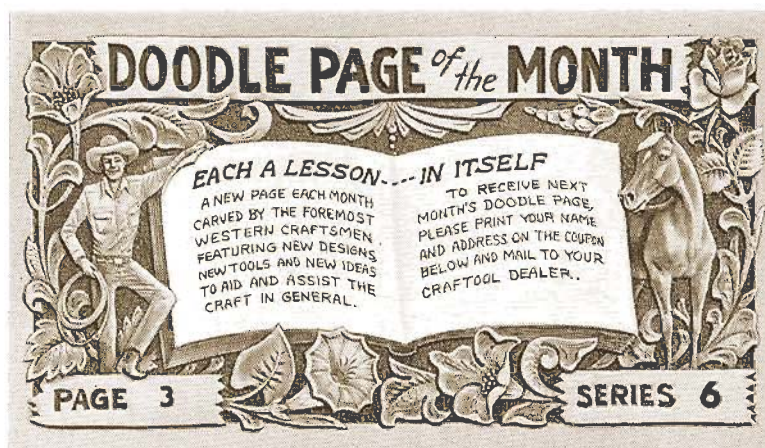
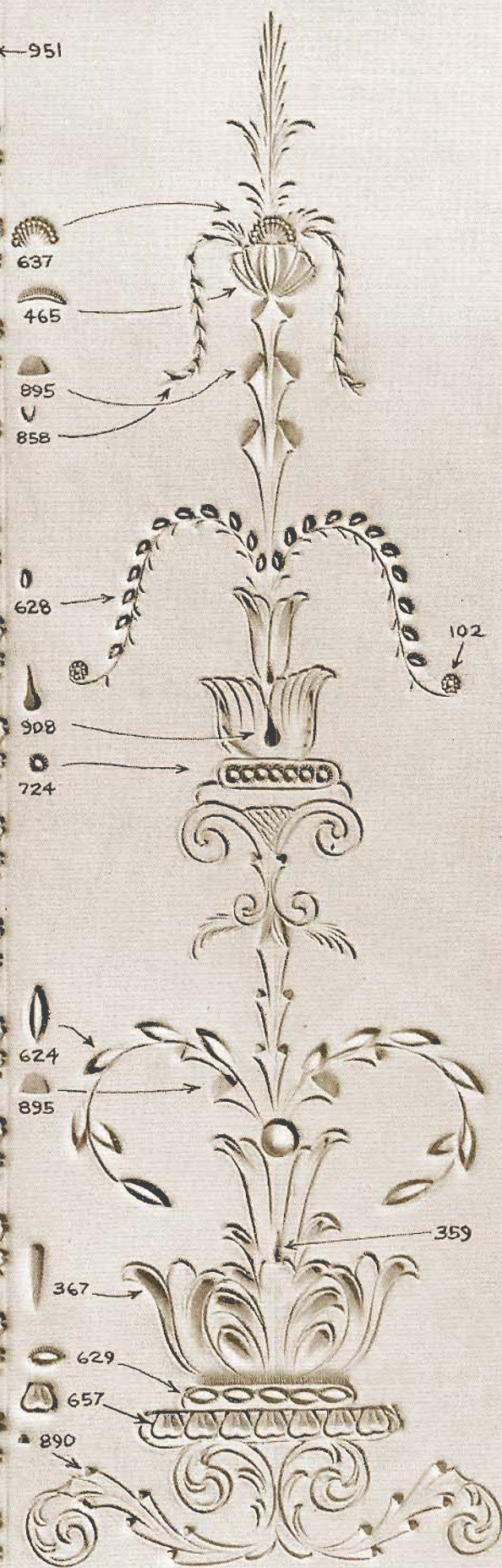
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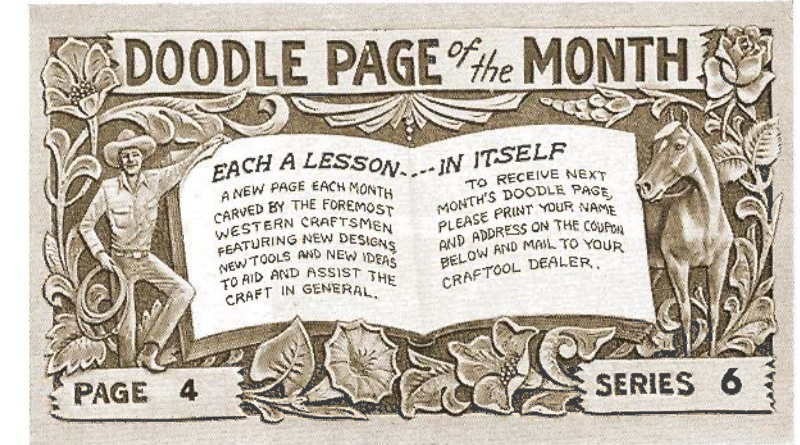
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DOODLING AND KNOW HOW

by Ray Pohja

Believing that variety is the spice of life, may we offer this diversified Doodle Page by Ray Pohja, professional leather craftsman, and one of the outstanding men in his field? His work with the "tools of the trade" as shown on this Doodle Page speaks for itself, and his many years of experience have given Ray plenty of "know how." This series of Doodle Pages, that have stressed the balance and flow of leather carving designs, are high-lighted with this scroll work—really as good as they come and worthy of study by the craft. All that is required is three Crafttools and practice.

Something different in border lines that could be utilized on two inch belts, and ladies contour belts, is pictured at the extreme left. Study the three different flowers and the expert swivel knife work on the decorative cuts. Save this Doodle Page with the thought in mind that these various sized flowers will come in mighty handy, and will provide plenty of material and ideas for creating your own designs.

Pay particular attention to the three large flowers in the center of the Doodle Page, and to the tools used as pointed out by the arrows. Several new ideas are incorporated in the large scalloped flower at top left:

1. The No. 429 camouflage tool was used in lieu of the smooth crowner to form the scalloped petals.
2. The shader was used on the acanthus leaf.
3. The use of No. 633 seeder and No. 852 mule foot on the stem.

These two tools combined with the decorative cuts add plenty of eye appeal to the stems.

On the large flower at upper right Ray has purposely left part of the seeds out of the flower center. This was to call attention to the proper method to follow when using the seeder. Each row like a string of pearls just touching one another.

Yes, our sincere thanks to Ray, and we are looking forward to his next page with enthusiasm.

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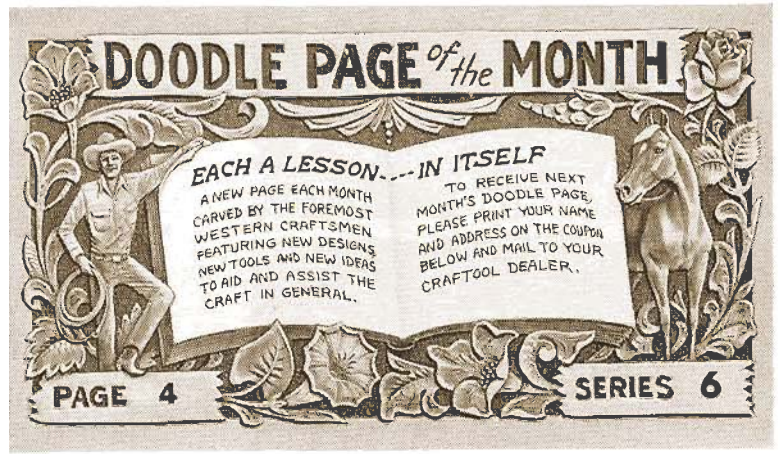
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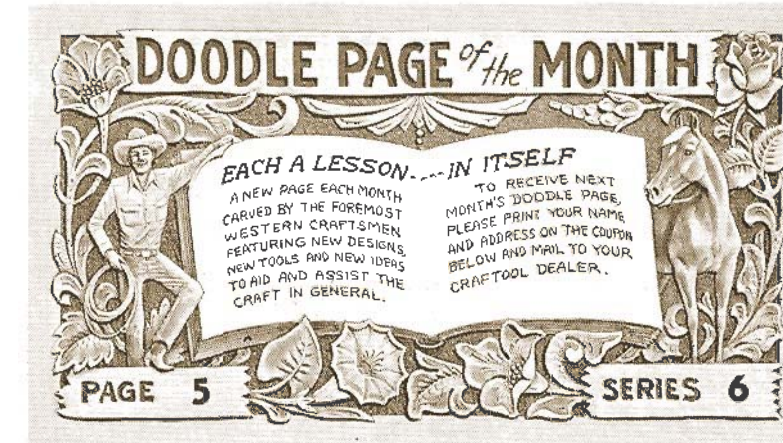
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"A LESSON IN DESIGNING"

Designing, like playing the piano, is the result of practice, and it is suggested that before the students of leather carving try to draw their own designs that they first learn the component parts of a design—balance and flow.

Scrap leather is invaluable, not for its intrinsic value, but that it permits the craft to practice cutting the various floral designs. Practice also helps to teach the correct moisture content and the many various ways of using the stamping tools. This practice, with honest self-criticism, will improve your carving and teach you the correct size flowers and leaves to use in a well balanced, flowing design.

Well balanced—as to background area, and that the size of the flowers are not too small, or too large, in proportion to the rest of the design. Flowing—in that the stem line is never straight, but flows or curves. Let your eyes follow the flowing curves of the scroll design. Next, notice the double circle layout in the lower right hand corner of the page. The arrows show the direction of the flow, and the X's the location of the flowers. Note the balance used in the location of the flowers themselves, and that Cliff has taken the artistic liberty of using a large leaf in place of one of the flowers. Next, if you will let your eyes follow the stem lines, or flow, of the new and different belt pattern, noticing how the flow starts at the right, flows to the left, then to the right and back again. And then pay particular attention to the balanced background area.

Editor's note: I would have gladly given five dollars for this when I was learning to carve leather, and five dollars was five dollars in those days! But enough of that.

Last but not least study the uses of the various tools as pointed out by the arrows. This page of Cliff's is truly a lesson in doodling, designing, and the proper use of tools. We hope you like it.

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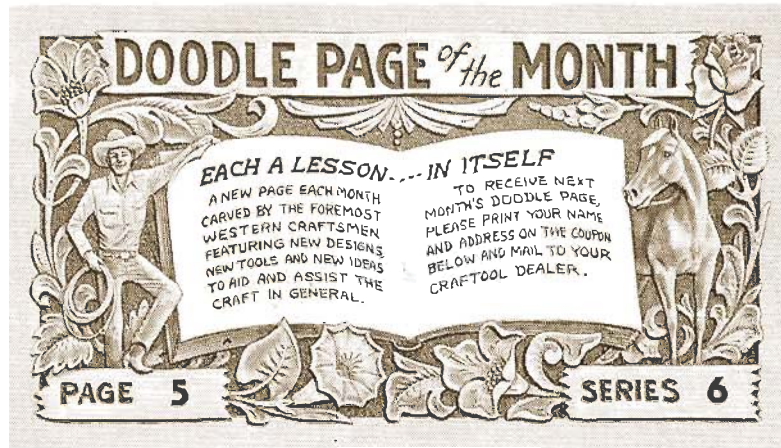
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DOODLE PAGE of the MONTH

EACH A LESSON...IN ITSELF

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

TO RECEIVE NEXT MONTH'S DOODLE PAGE, PLEASE PRINT YOUR NAME AND ADDRESS ON THE COUPON BELOW AND MAIL TO YOUR CRAFTOOL DEALER.

PAGE 6

SERIES 6

"DESIGNING — LESSON No. 2"

By CLIFF KETCHUM

Last month Cliff's page was used to show the proper balance and flow of a design, and the necessity of first learning the relative or component parts. For this month's Doodle Page, with a more advanced design, Cliff carries on with the same balance and flow, and shows how the long flowing easy-to-do stem lines can be broken up without sacrifice of a balanced background. Study the Pocket Secretary Design—let your eyes follow the double circle around Cliff's initials C.K.—up through the leaves and flowers. Now glance at the finished design suitable for the back of the Pocket Secretary—note the balance used in the placement of the flowers, also the balanced background area. *Balanced*—in that it is equally proportioned in relation to the rest of the design, and equally distributed throughout. Study the composition—Balance, regardless of how much background, and a certain amount of rhythm in the flow. Used properly, this knowledge will help you to judge and appraise the values of all designs, and in creating your own.

Compare this page with last month's, with particular attention given to tools used. Better yet, carve and stamp the Pocket Secretary, or the matching belt, using the tools as shown. Then compare your work with the original Doodle Page.

Watch for next month's Doodle Page—a lesson in how to use your Crafttools.



YOUR CRAFTOOL DEALERS NAME.

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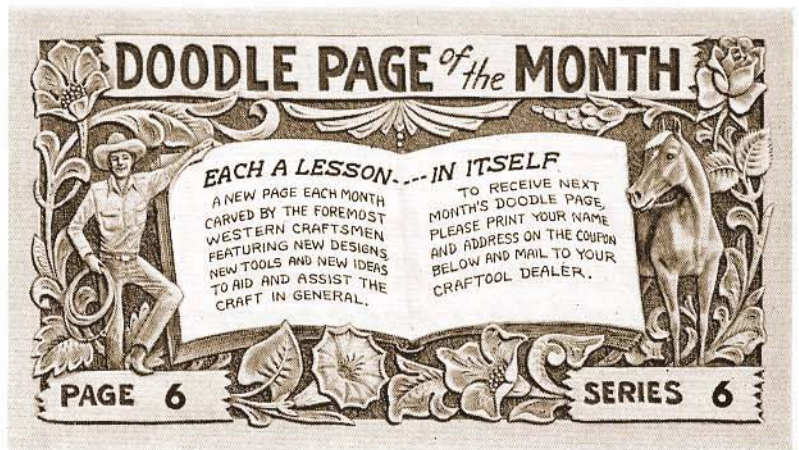
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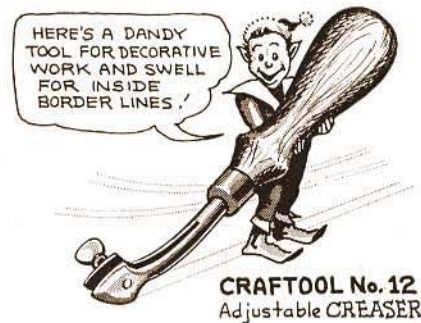
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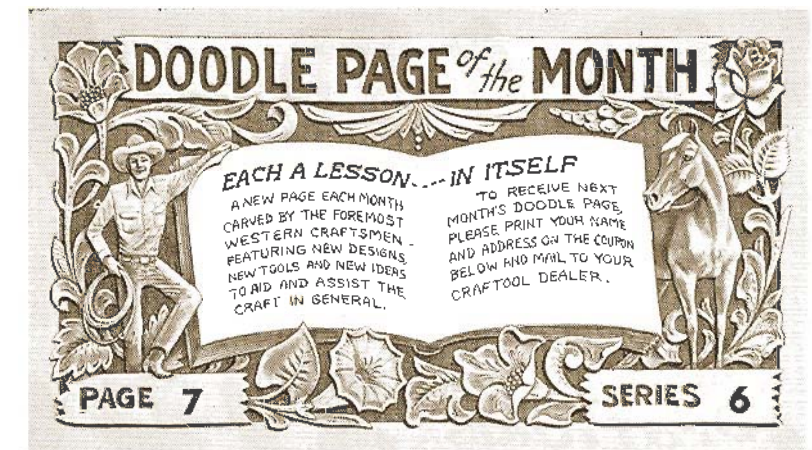
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"A LESSON IN USING YOUR TOOLS"

by Cliff Ketchum

Tools play an important part in creating the eye appeal of any design. The size of the tool used is also important, for as in everything else, a boy should not be sent to do a man's work. Equal spacing of the decorative tools, such as the shell tools, veiners, cams, seeders, and mule foot tools, also are important with special emphasis on the seeders . . . why? . . . because with most people the flower center with its cluster of seeds is the focal point. Try it yourself. Glance to the left and notice how the three flower centers attract your attention. Last, but not least, is that the strength of the blow becomes an important factor, especially so when a combination of two or three tools are used, one on top of the other. And so with size, spacing, and strength, all three play an important part in hall-marking the work. Try to duplicate the work as shown.

COMPARE

Starting at the left hand side of the page, study and compare the excellent swivel knife work on the scroll. Note the smooth beveling not only on the scroll, but on the entire page. Incidentally, to those desiring to practise free hand carving, the scroll offers an ideal subject. Next, compare the treatment of the three flowers, noting the use of the veiner in place of the "cam" on two of them. Study the angle of the shell tool impressions on the petals and the veiner as used on the flower and leaf at upper left. Notice the uniform shading on the design at lower center of the page done with pear shader No. 216 and compare it with the work done with No. 714 above. Do the same with veiners No. 463 and No. 708.

Practice the raggedy-ann effect with Crafttool No. 116 combined with shell tool No. 707 on scrap leather. Compare it with the cut and beveled version and use the one of your choice.

TIP

The secret of smooth beveling is the use of a push beveler after the tap beveler; swell coloring too! But to be sure you get the best, order Crafttool No. 10, \$1.00.

To the student of designing: Study the component parts and the relationship of the size of the flowers to the rest of the design—the large acanthus—the scrolls—and the well distributed background.

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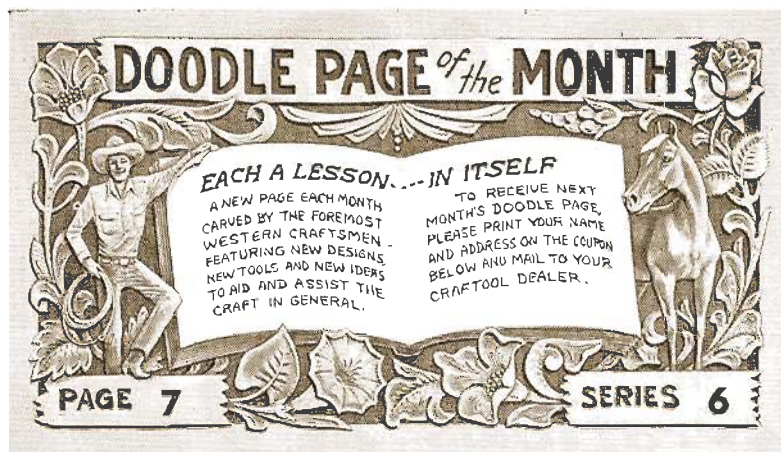
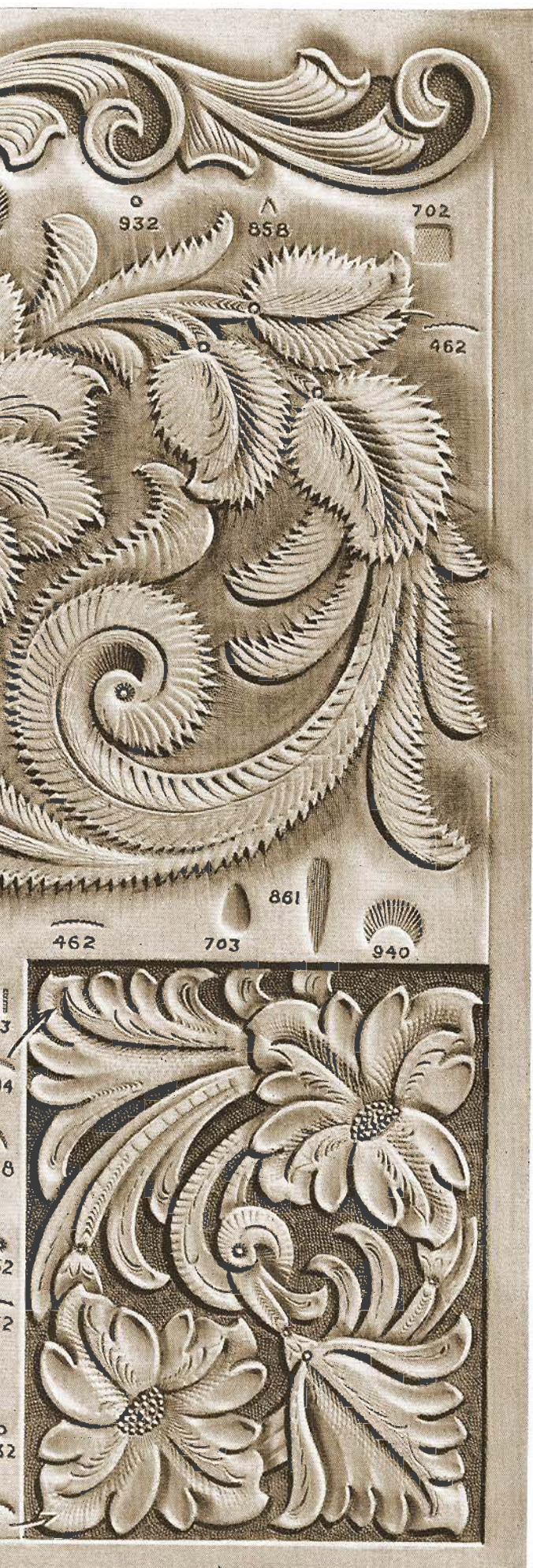
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"A LESSON IN USING YOUR TOOLS"

by Cliff Ketchum

Tools play an important part in creating the eye appeal of any design. The size of the tool used is also important, for as in everything else, a boy should not be sent to do a man's work. Equal spacing of the decorative tools, such as the shell tools, veiners, cams, seeders, and mule foot tools, also are important with special emphasis on the seeders . . . why? . . . because with most people the flower center with its cluster of seeds is the focal point. Try it yourself. Glance to the left and notice how the three flower centers attract your attention. Last, but not least, is that the strength of the blow becomes an important factor, especially so when a combination of two or three tools are used, one on top of the other. And so with size, spacing, and strength, all three play an important part in hall-marking the work. Try to duplicate the work as shown.

COMPARE

Starting at the left hand side of the page, study and compare the excellent swivel knife work on the scroll. Note the smooth beveling not only on the scroll, but on the entire page. Incidentally, to those desiring to practise free hand carving, the scroll offers an ideal subject. Next, compare the treatment of the three flowers, noting the use of the veiner in place of the "cam" on two of them. Study the angle of the shell tool impressions on the petals and the veiner as used on the flower and leaf at upper left. Notice the uniform shading on the design at lower center of the page done with pear shader No. 216 and compare it with the work done with No. 714 above. Do the same with veiners No. 463 and No. 708.

Practice the raggedy-ann effect with Crafttool No. 116 combined with shell tool No. 707 on scrap leather. Compare it with the cut and beveled version and use the one of your choice.

TIP

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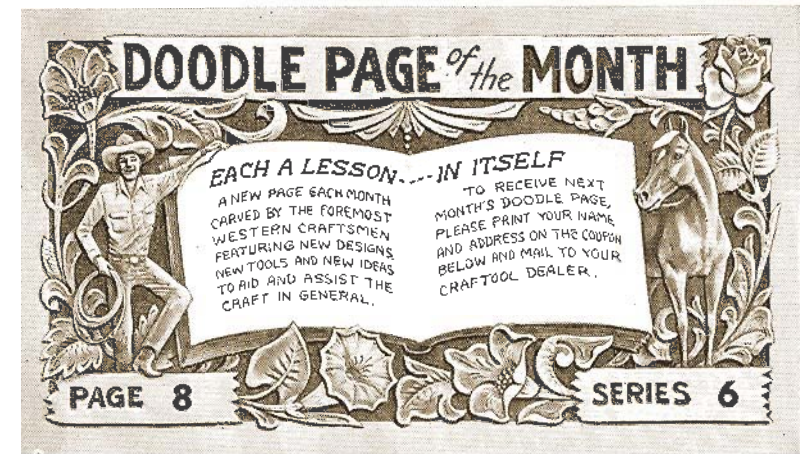
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THE EXCEPTIONS TO THE RULE— ON PEAR SHADING

Our right and wrong Doodle Pages for over six years have stressed that the shading should not touch or overlap the outlines, but should conform to the overall shape of the petal, scroll, or leaf being shaded. In "Lucky Seven" it is stated that a uniform distance should be maintained from all cuts. This rule has been closely followed by Cliff Ketchum on most of this month's Doodle Page. The exceptions to this rule are the orchid flower, scroll, and leaves in the lower left corner where Cliff has used Crafttool No. 861 to create the ruffled effect; and on the daffodil, being smaller, he has used Crafttool No. 367. Notice the way the shaders just fit!

Study the five scrolls, each one handled in a different manner. Pay particular attention to the use of Veiner No. 821 used on the 1 1/2" belt design and on the scrolls. Make it "walk" lightly as shown in upper left hand corner. REMEMBER the arrows only point to a few of the places where the tools are used.

DOODLING WITH THE DOODLES

This is the 69th Doodle Page, each page a lesson in leather carving, published with the thought in mind of helping the craft to more fully enjoy their Crafttools. The tips, hints, and suggestions, together with the new floral designs have been offered by the foremost leather artists to help you better express your own ideas and designs in leather. If they have done so their purpose has been accomplished. Ol' Man Crafttool would like to take this opportunity to say THANK YOU to the authors for their good work, and to thank the craft for the many letters sent in about the pages. Please keep them coming.

Yours for better craft,
CRAFTTOOL CO.

TIP

Use jewelers rouge on a business card to keep your swivel knife blade sharp. Lay the card flat on the marble and strop the blade. It will not round the edge, and the grain in the linen card will hold the rouge well.

P.S. Cliff says to tell you it works swell with the 100 N angle blade. Try it yourself.

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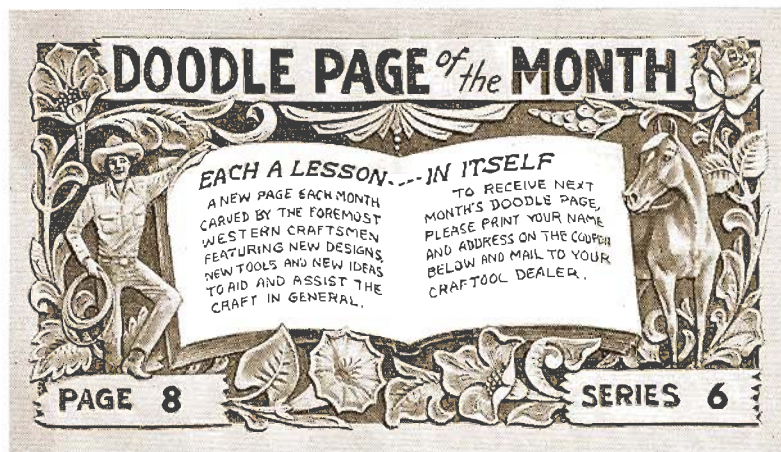
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Frieze



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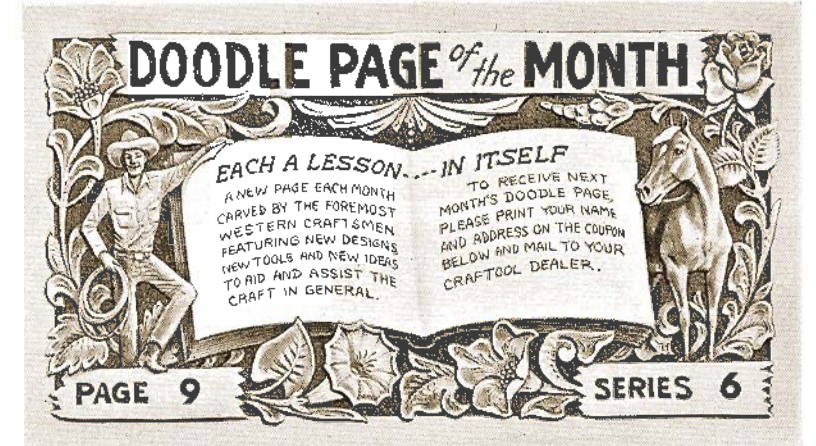
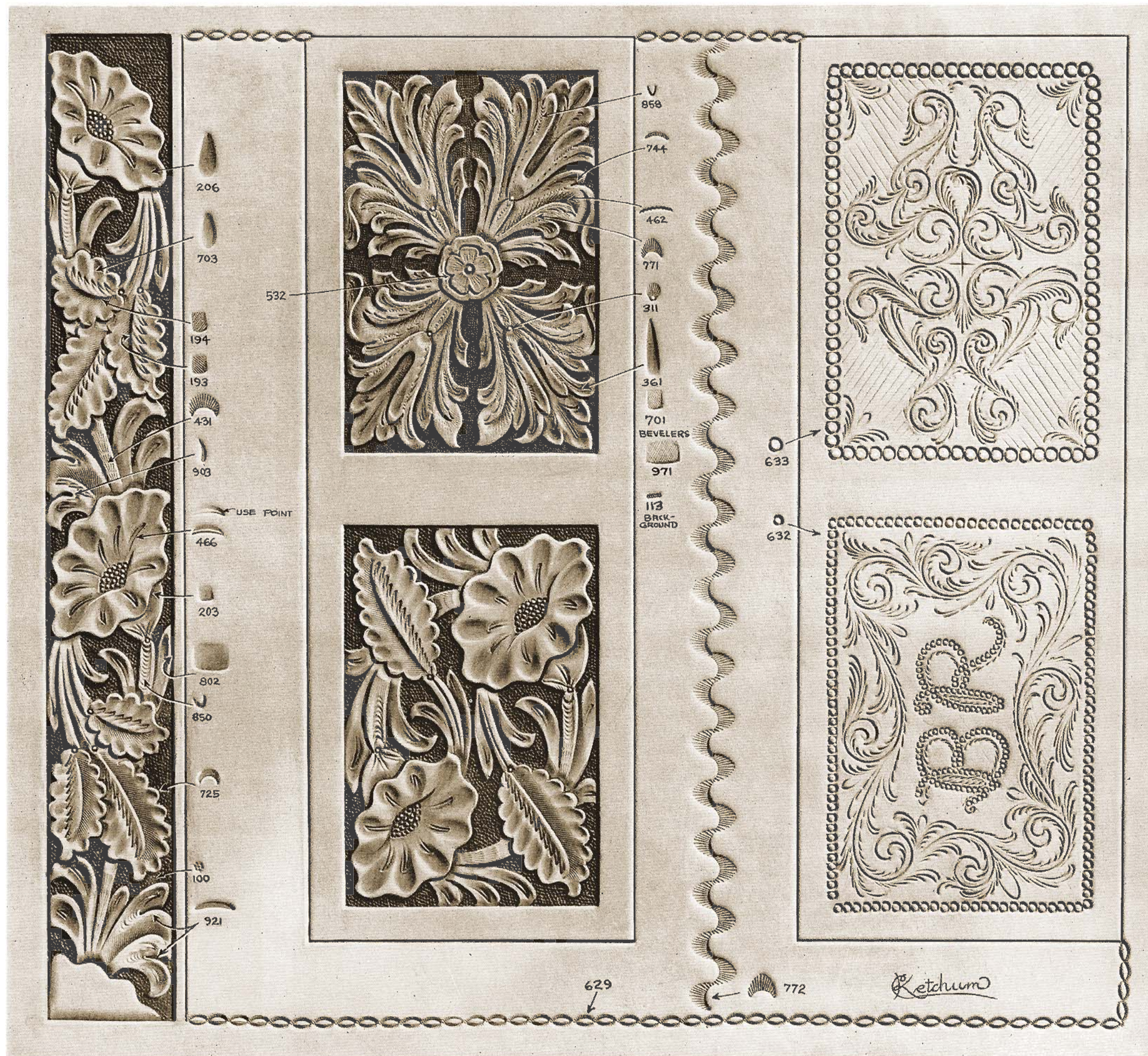
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EXTREMES

By CLIFF KETCHUM

HERE'S ONE FOR THOSE
HAVING CUT TROUBLE.

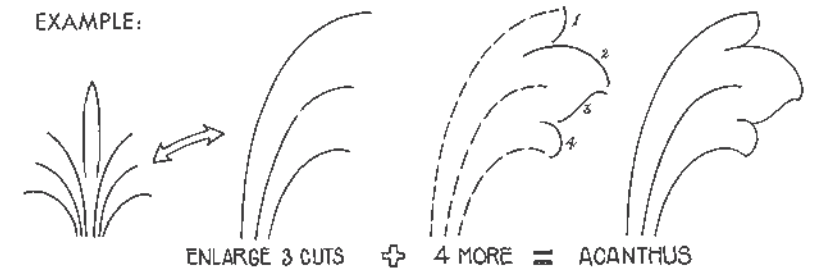
This Doodle Page, by a true master of the swivel knife, ably demonstrates the two extremes in using decorative cuts to enhance your work. Yes, Cliff has really fulfilled his assignment with this lesson in extremes.

Starting at the left, study the decorative use of Crafttool No. 466 on the flowers, and leaves of the belt, and matching billfold design at lower center. Notice the absence of dress cuts and the difference in using just the point of Crafttool No. 466. Also the use of Crafttools No. 193 and 194 to bevel the center cut of the leaves, make a pleasing combination—new and different.

Next study the easy to do dress cuts on the upper billfold design. Tiny and close together but easier to make than the long deep cuts.

To those desiring a real challenge the design at the right, done free hand with only a seeder and the swivel knife, offers two interesting panels worthy of study and practice. At the risk of being repetitious may we again stress the importance of scrap leather to practice the use and control of the swivel knife? Free flowing cuts, as shown in the four corners of the upper panel, become acanthus leaves when enlarged.

EXAMPLE:



Watch for next month's Doodle Page featuring "Design Layout Is Easy" to be followed by Repousse and then Filigree Fun by Al Stohman in five colors. Order yours with your next craft order. They are free! Back issues are also available!

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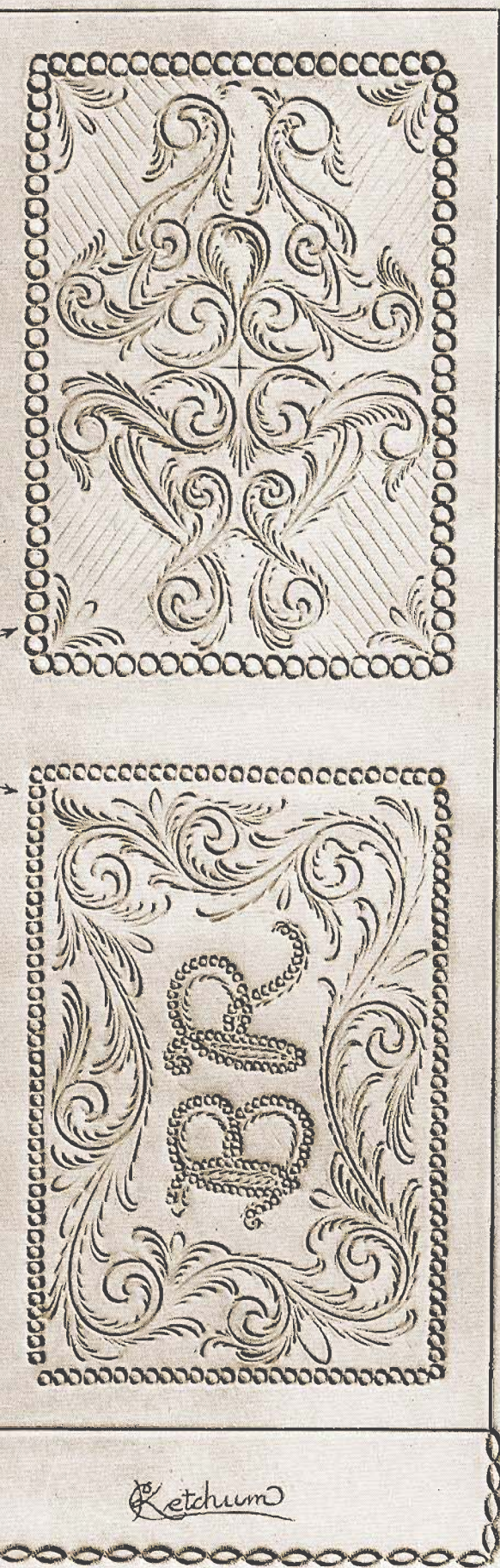
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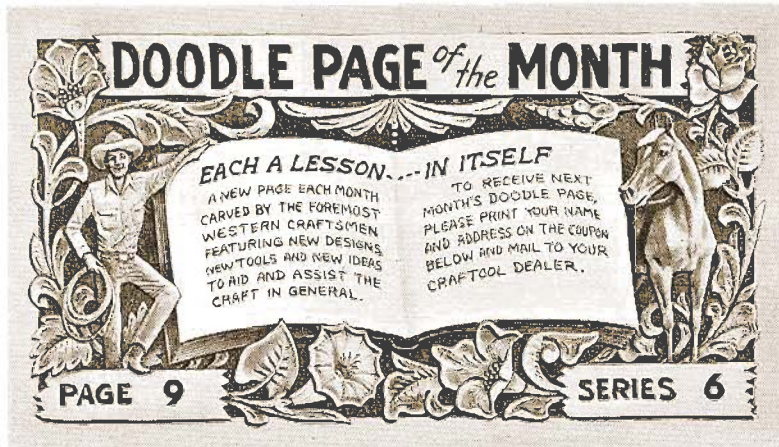


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Ketchum



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By CLIFF KETCHUM

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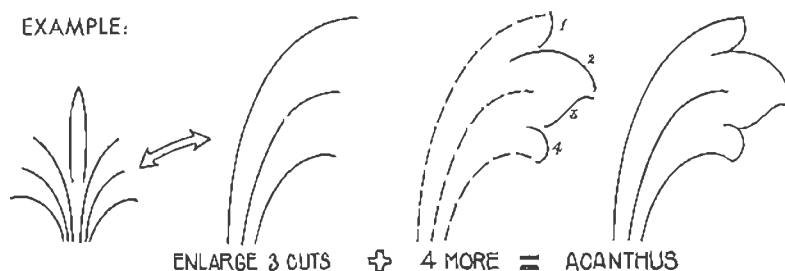
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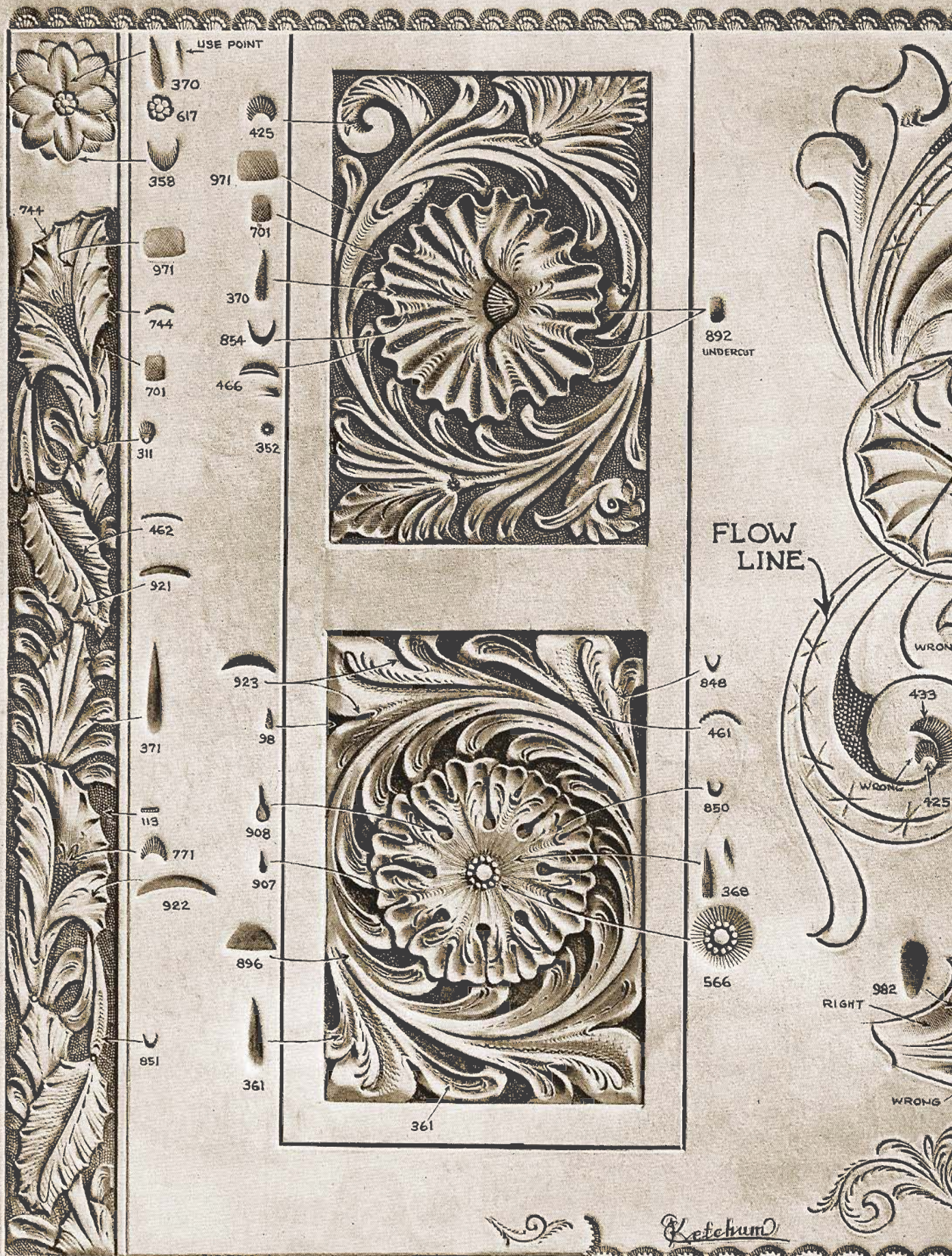
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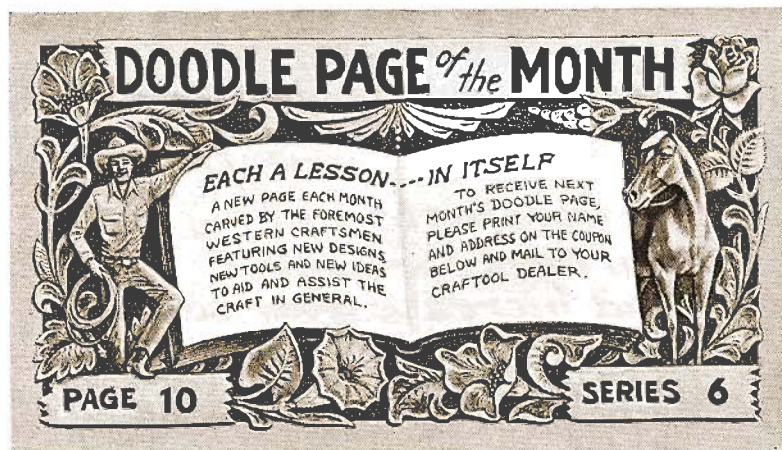
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SADDLING A STAR

Cliff Ketchum, author of the Doodle Page, spends most of his time making saddles for the stars of motion picture and television. Not only saddles but fancy bridles, martingales, gun scabbards, holsters, and special orders for the studios of custom made trappings, all beautifully carved and assembled by his staff of master craftsmen. Cliff burns the midnight oil to carve this Doodle. Says he considers it as play and that DESIGN LAYOUT IS EASY.

Beautiful work requires certain talents that Cliff has developed, but most important of all is that he is good at "Layout." For those of the craft who have not studied design layout this 71st Doodle Page points out the four easy steps for laying out a design. These are:

First the size or width of the borders are determined.

Then the size and shape of the design area determines the size of the "flow line."

Next the size and number of the flowers to use and their location. Last, the size of the scrolls and leaves.

"EASY" HE SAYS

Let's go over it again—First the border lines were scribed on the cased leather.

The "Flow Line" is next. It is just a capital S or two capital C's put in free hand with the stylus.

Next the circles for the flowers are first positioned off center, and then drawn with a compass.

Last the scroll and the acanthus leaf.

Subdividing the flower circles to come up with any desired number of petals is easy.

And using the right tool instead of the wrong one (as pointed out with the arrows) is easy.

Next month—Repousse Doodle by Al Stohlman to be followed by one in five colors. Watch for them. They are free with purchases at all Crafttool dealers. Back issues are also available—

BACK ISSUES ARE ALSO AVAILABLE!

This was easy to do and takes care of first step. Just like Palmer method.

This is a cinch!

Last month's Doodle Page showed how to make 7 easy cuts into an acanthus.

Yep, guess he's right!

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EMBOSSING OR REPOUSSÉ

By AL STOHLMAN

Once again Craftool offers the exclusive! For this 72nd Doodle Page of the Month Al Stohlman has created a delicate, yet simple design brought into third dimensional relief by EMBOSSING. Embossing is not a mystery, nor is it new. For it has been used to enhance leather throughout the ages. It is fun, and easy to do, and offers another interesting step to the Art of Leather Carving.

Study the design . . . Everything on this page was embossed; the horse, flowers, leaves, scroll, border, and the leaves on the border, as well as the lettering itself. Pictured in the center of the page is a duplicate of the "FILLER" used to "FILL" the cavity in the finished head. As the head is the predominant part of this design we have given detailed instructions for embossing the head, but the same method is used to emboss the flowers, leaves, etc..

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Form the cavity for the filler by laying the leather flesh side up on a blanket or wool skin, and with the No. 1 Modeler press the area to be embossed deep enough to accommodate the filler. If the leather is wet it will stretch easier than when dry. So keep the moisture content high, especially when forming deep cavities. Use rubber cement and center the filler in the cavity with equal border of the design showing all around the edge. Next cement a piece of heavy paper to the back of the cased leather. This is to hold the fillers in place and to keep the leather from stretching.

Turn the leather grain side up on the marble and continue the carving and stamping. Again bevel around the embossed areas to level any distorted areas and "SET" the filler in place. Follow through with the beveling and modeling on the figure, add hair lines, and dye. Detailed step by step instructions on carving, beveling, and dyeing the horse are fully explained in "How to Carve Leather" by Al Stohlman. See pages 24 and 45. Last, use checked matting tool #900 to mat down the background. Use the same procedure for embossing the floral design and letters, using care so that the tools do not "slip off" when shading, veining, etc.

DOODLE PAGES OF THE MONTH FREE WITH PURCHASES AT ALL TANDY STORES

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Embossing

FILLER FOR EMBOSSSED HEAD

ROUGH-CUT
SHAPE OF
EYE IN COR-
RECT POS-
ITION.

SCULPTURE FACE
BY CUTTING AND
SKIVING AWAY
LEATHER WITH
A SHARP KNIFE.

CUT OUT
NOSTRIL

ROUND ALL
OUTLINE EDGES
FOR SMOOTHER
EMBOSSING.

FILLER No.1
(3½ oz. CALF)

SKIVE TO
FEATHER EDGE

NOTE

CUT FILLERS FROM
SCRAP PIECES OF
LEATHER. USE
6-7 oz. LEATHER
IF DESIRED.
BE SURE TO
ROUND ALL OUT-
LINE EDGES FOR
SMOOTH EMBOSSING.

FILLER CUTTING LINE
TRACING PATTERN
OUTLINE

SKIVE EDGES ON
FILLER No. 2

FILLER No.2
(3½ oz. CALF)

SKIVE TO
FEATHER
EDGE.

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IN THAT AFTER THE
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DOODLE PAGE of the MONTH

PAGE 11

SERIES 6

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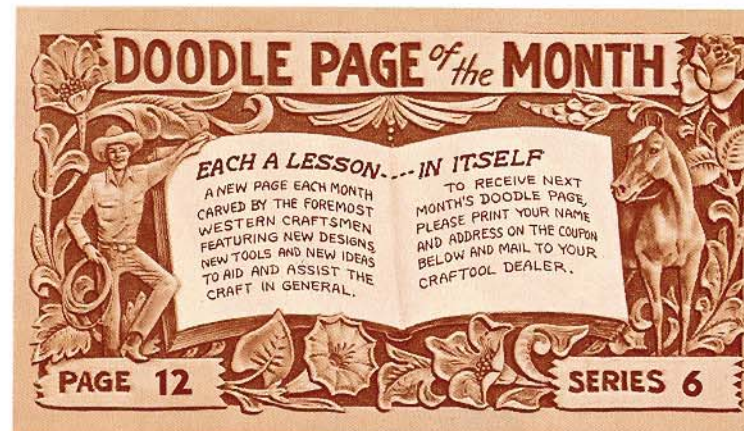
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FILIGREE FUN

By AL STOHLMAN

Yes, filigreeing is fun and colorful! Its possibilities are unlimited. The handsome billfold design is flanked by a delicate leaf and scroll pattern, well balanced and very useful, for it may be used on many of your projects. The one inch belt appears at the top of the page, and the one and one quarter belt at the bottom matches the billfold. Notice the lettering itself has been filigreed. Here is filigreeing at its finest, yet simple enough for all to do. Just use the regular procedure to carve and stamp the design but do not background! Follow through with steps 1, 2, 3.

Good filigree patterns differ slightly from all others in that they must be correctly designed for filigreeing. The background areas should be well balanced so that when backed with gold, or colored leather, the color will be evenly distributed. But most important is that the pointed ends of the leaves and stems must be tied together so that the structure is not weakened and will hold together. This is especially so on projects such as belts and billfolds where they are being used constantly and are subject to severe wear. More open designing is permitted for book covers, picture frames, etc. where the filigreed parts of the design are not bent or folded. Study this Doodle Page noting that all the "loose ends" of the average design have been eliminated and that all parts of the designs have been tied together for support and strength.

Mastery of the swivel knife is very important. To do good work on delicate filigrees it is suggested that scrap leather be used for practice. Try the various shapes of background cutting before attempting the carved project. Be sure to keep your filigree blade sharp, for never are you so likely to slip as with a dull knife.

A good heavy piece of linoleum glued to a block of wood, or placed on the marble, is excellent for filigree work. Some hard rubbers are good but beware of hard or grainy wood, as the knife will hang up on the grain and then slide too quickly through the soft part of the wood.

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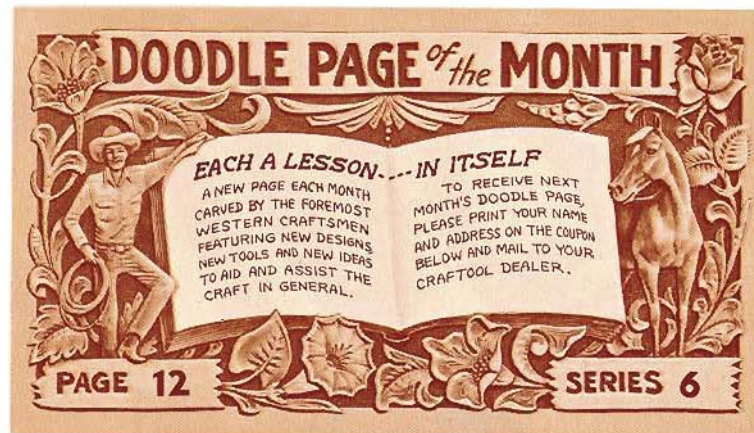




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ALTERNATE
PIN-TAIL DUCK TAKEN
FROM CRAFTAID No. 2013

FOR COMPLETE FILIGREE
INSTRUCTIONS, SEE DOODLE
PAGE 6 - SERIES 5 AND
PAGE 14 OF "FIGURE
CARVING" by AL STOHLMAN



PAGE 12

SERIES 6

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