

# Vintage Doodle Page Collectors Set - Series A9



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DIGITAL MEDIA FOR LEATHERCRAFTERS

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## 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.



# TESTIMONIAL

by John H. Banks

Forty four years of health and physical activity was my record. Sixteen of those as Captain on the Dallas Fire Department. These activities could be considered above average.

Then, suddenly, Buerger's Disease and the loss of both legs.

That was just a little over two years ago. What next? What was there left for me - what would keep me from losing my mind? I had to consider my beautiful wife and family. . . . I wanted to live.

My Doctor prescribed Occupational Therapy as my only chance for mental security and adjustment. He recommended I do leather work, using my hands to occupy my mind and settle my nerves.

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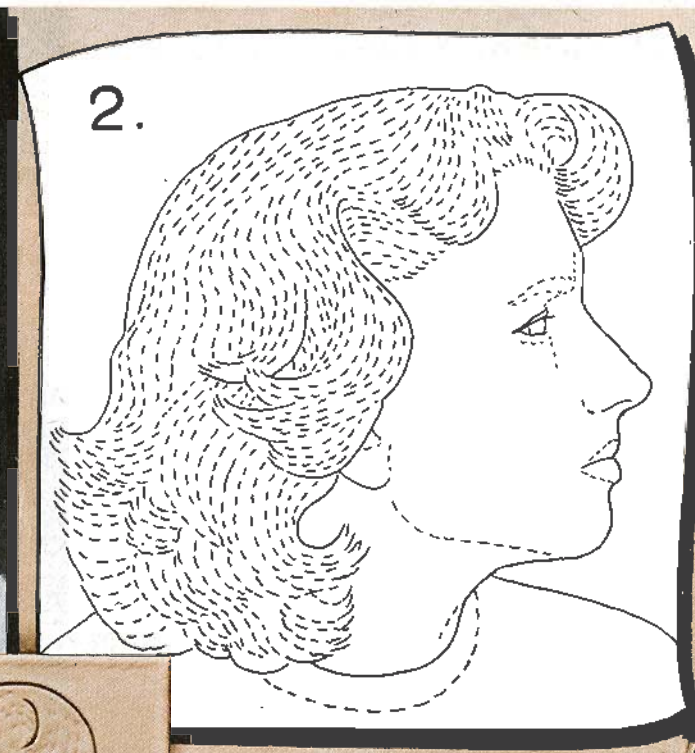
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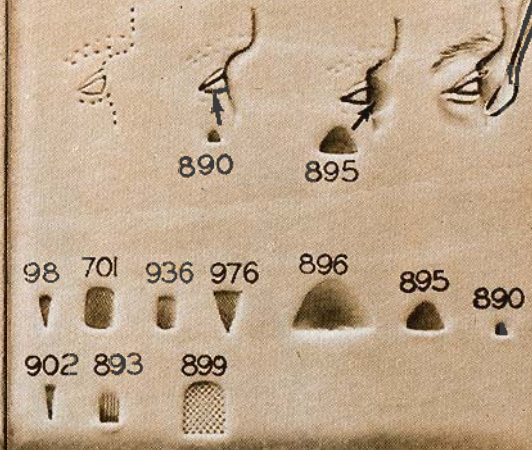
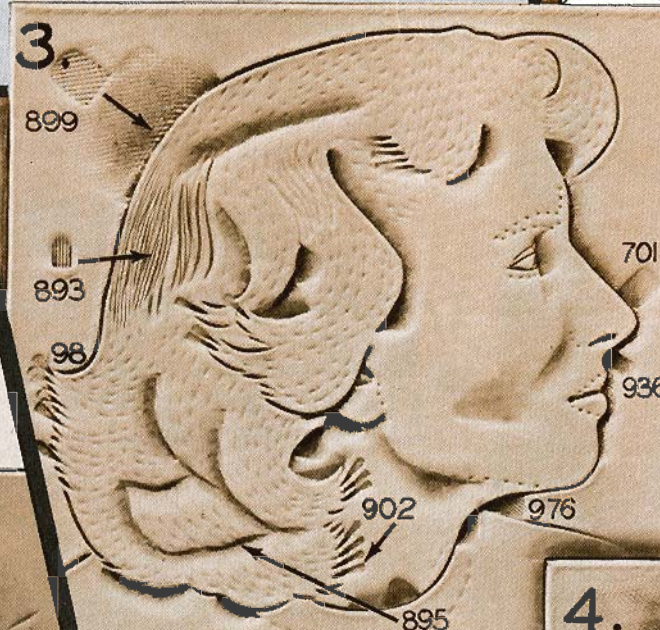
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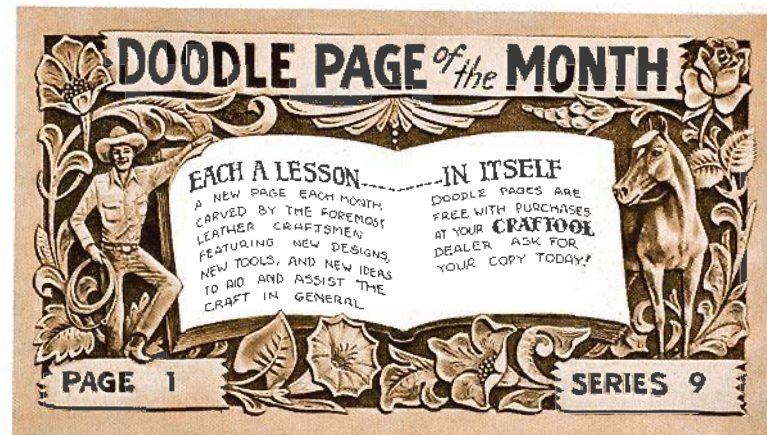
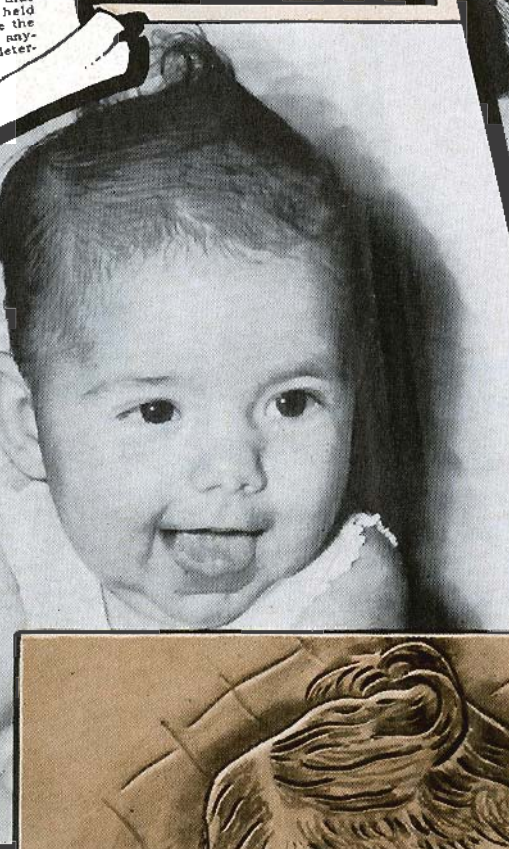
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## PORTRAITS IN LEATHER

by Christine Stanley and John H. Banks

One of a series of four

This first page of the series presents the profile view. In following pages will be examples of the three quarter and full face views plus a page on dye work. Due to the length of discussion needed to cover this subject thoroughly, the comments and instructions will be continued from one Doodle Page to the next for the entire series, making the four pages as one complete lesson on portraits in leather.

The photograph to be used should be sharp with a clear outline of the subject and good clear details of the important features. The background can be dark or light, so long as the subject has a good outline from which to make the tracing. On this page is shown four steps. Due to lack of space, the original snapshot was left out and only the enlarged print shown.

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From the enlarged print, you are ready to make your tracing for transferring the outline to leather. Tracing film with a matte surface should be used to make the tracing pattern. It is easy to see through and is moisture resistant. Always remember that: a tracing, solid lines are for cutting and dotted lines for beveling and modeling.

Shown in step No. 2 is the tracing as made from the photo. This is the most important step in the entire procedure. Study it carefully and notice which of the lines are cutting lines and which are beveling and modeling lines. Then too, remember that all swivel knife cuts should be beveled on the side where the feature should be depressed. Notice where the locks of hair have a definite overlapping that a solid line is indicated. With the general flowing mass of hair, the dotted lines indicate the use of the point of the spoon of the modeler to create the same hair lines as the photo. The natural hair texture is then obtained on the leather by dragging the heel of the lined beveler No. 893 along the marks made with the modeler.

As a general rule you will cut the entire outline of the subject plus such features as the eyes, nostrils, mouth, ears and any clothing outlines. Any feature that has a definite cleavage from the surrounding area should be cut. Other features such as the cheek or jaw line should only be beveled and modeled. A careful study of the four steps shown here will make it quite simple for you to make your own tracing which will indicate the correct carving procedure for your leather.

On page No. 2 series 9 we will go into the actual carving of the leather, using the three quarter view.

Modeling for this page is Santa Monica, Calif. High School student, Diana Stanley. The work shown on the left side of the page was done by Mr. John H. Banks of Dallas, Texas and his fine work was the inspiration for this series of Doodle Pages. Mr. Banks has an article in the Vol. 3, No. 1 issue of the Leather Craftsman telling of his experience in leathercraft. It is well worth reading.

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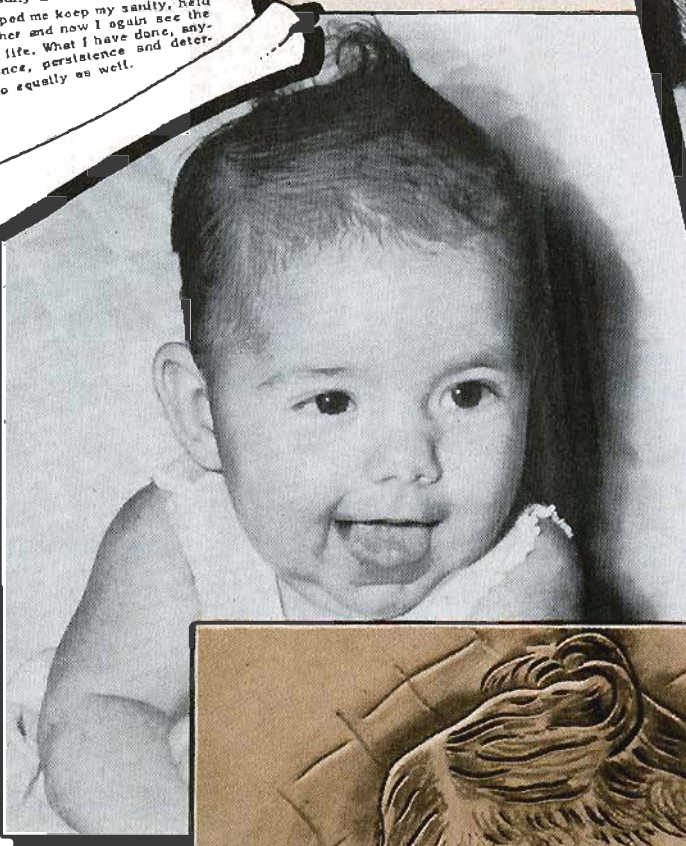
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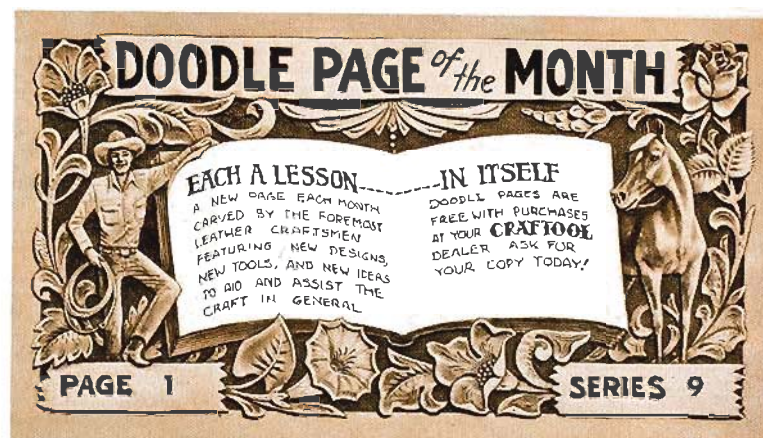
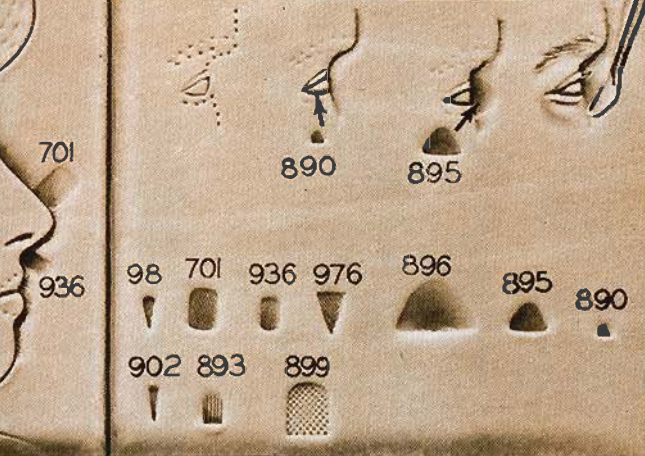
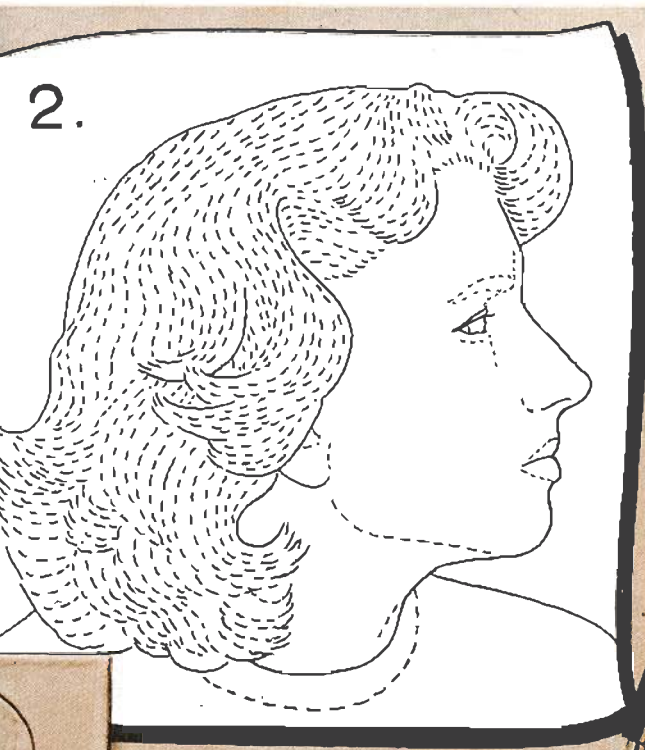
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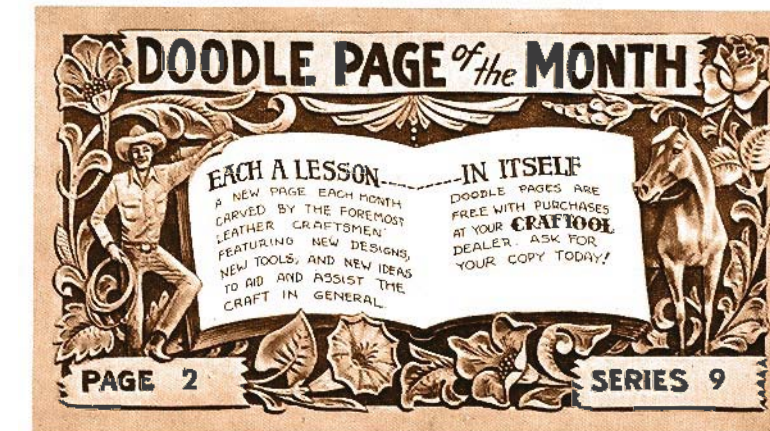
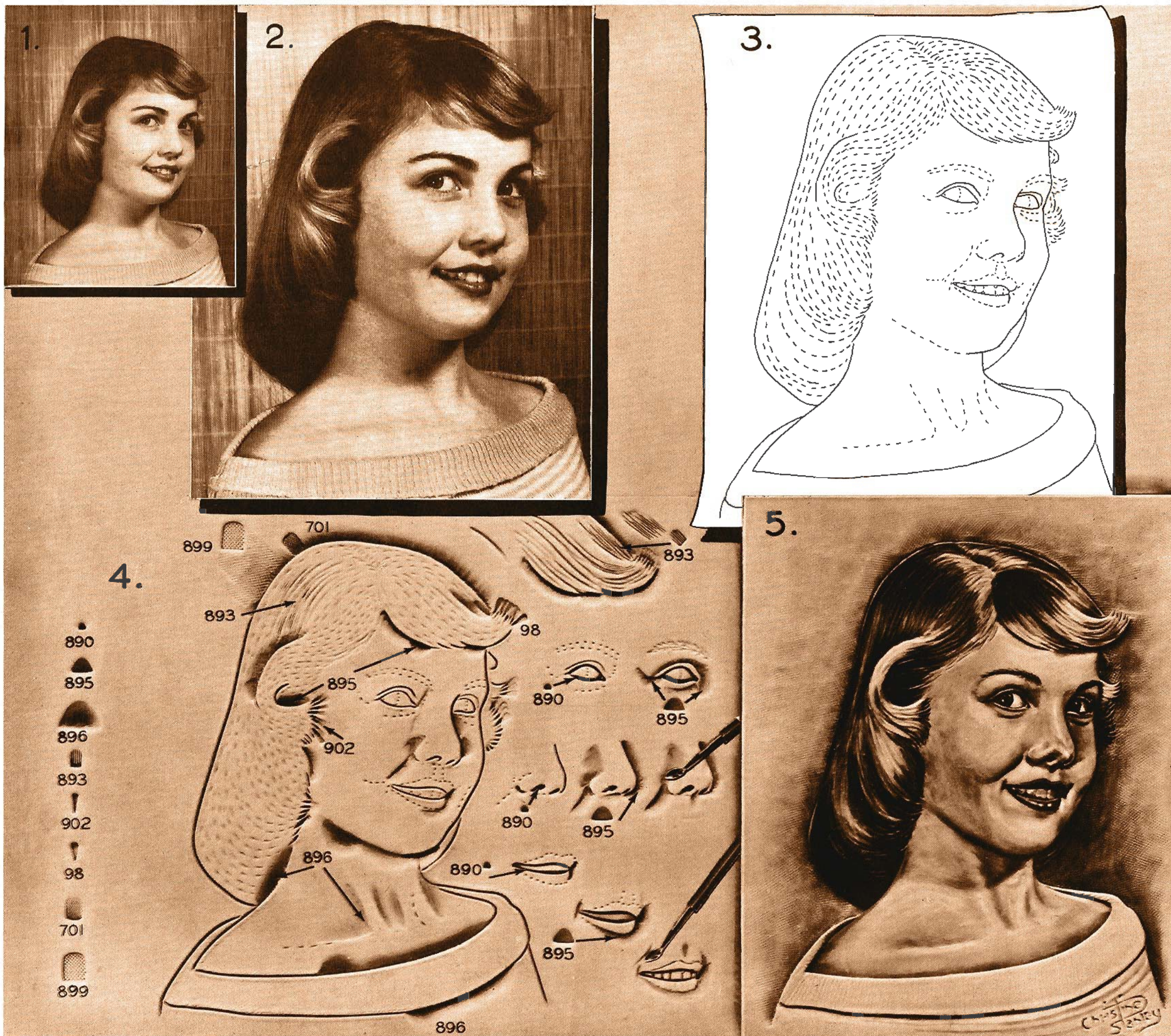
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## **PORTRAITS IN LEATHER**

by Christine Stanley

Two of a series of four

Step No. 1 shows original snapshot and step No. 2 the enlarged print as described in the preceding Doodle Page on portraits. The tracing in step 3 is much the same as already explained with a few exceptions. This is a three quarter view so you will notice the cutting line follows the chin a short distance past the neck line. The cutting line for the nose starts just above the eye with careful beveling so that the eye is not beveled too deeply. You will notice also the mouth is open slightly showing the teeth. Teeth should not be cut with the swivel knife but instead should be formed with the point of the spoon of the modeler.

Step No. 4 takes us into the actual carving of the subject on leather. The tracing of the pattern onto the leather is done in the usual manner. Notice the solid lines have been cut and correct beveling procedure indicated. Tool numbers indicated are especially useful for this work.

Notice the large detail work of the hair and how the No. 893 tool will add the proper hair texture when the heel is dragged along the lines made with the spoon of the modeler. If the dotted lines of the tracing followed the flow of the hair in the photo and the tools used as indicated in step four, your hair detail will be very similar to the photo.

The detail of the left eye is shown and the small beveler No. 890 is used to form the eye ball. Remember this is a round object so only a slight amount of beveling is necessary to give it a rounded appearance. The 895 is used to bevel the outer portions of the eye area. The eye lids are beveled as shown in the detail. Notice also the eye brows are not cut with swivel knife. They are formed with the modeler.

Special detail work is shown for the nose. Notice the tiny 890 beveler is used to form the cavity of the nostrils and the 895 is again used around the feature. Use the spoon of the modeler to smooth the beveling marks and to add any slight details that may be needed.

Going to the mouth detail you find that only the mouth opening has been cut with the swivel knife and again the 890 tool is used to bevel slightly the inside of the mouth. Remember that when the teeth are showing they must not be pushed too far back in the mouth opening by the beveler. The teeth are formed with the point of the spoon. Also the outline of the lips are formed with the modeler, giving them the roundness and fullness natural to the mouth.

The jaw line is formed with the 896 beveler and given its natural roundness by using the modeler to form the feature. You will find the modeler very useful throughout the project in smoothing the work and adding special little feature details.

Step No. 5 shows the completed portrait of the three quarter view and can serve as a guide as you progress in your work. Third page of this series will show the full face view.

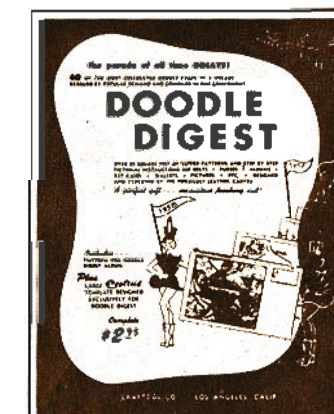
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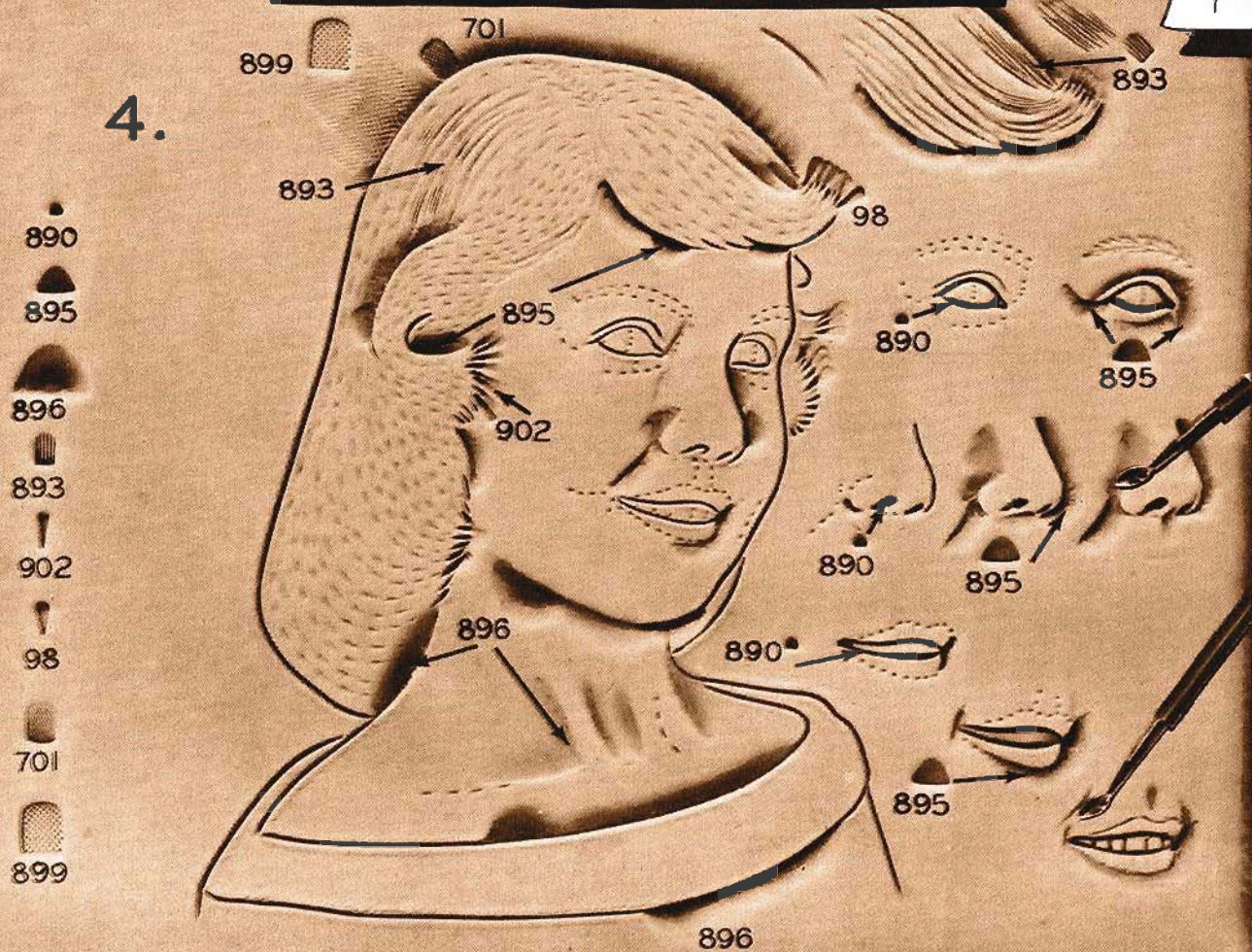
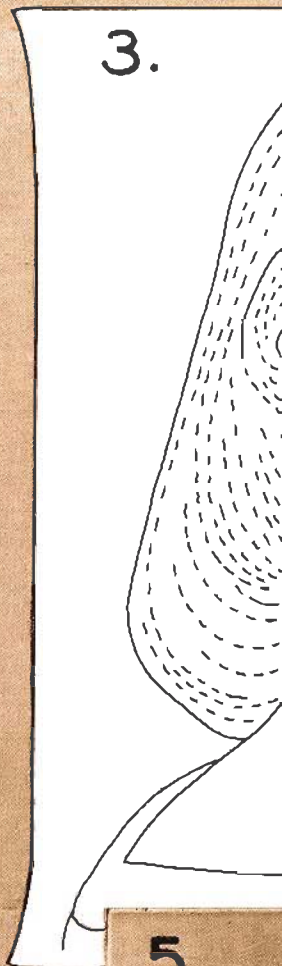
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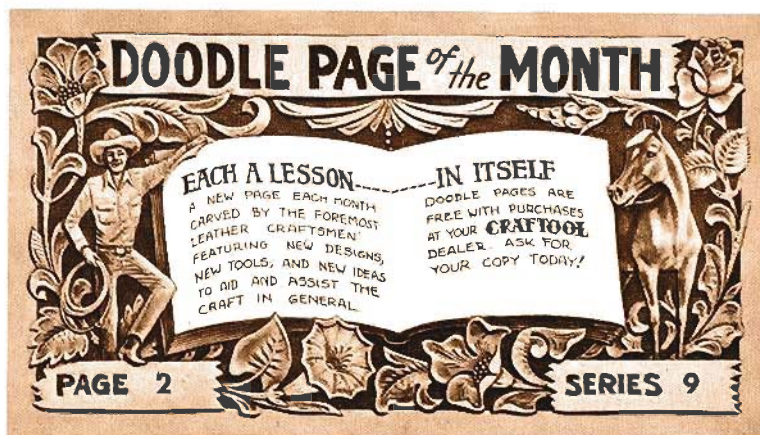
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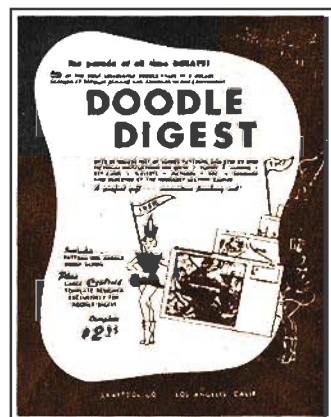
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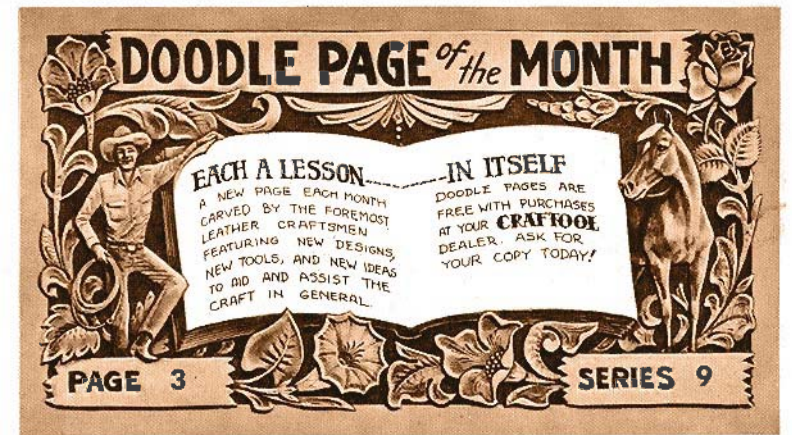
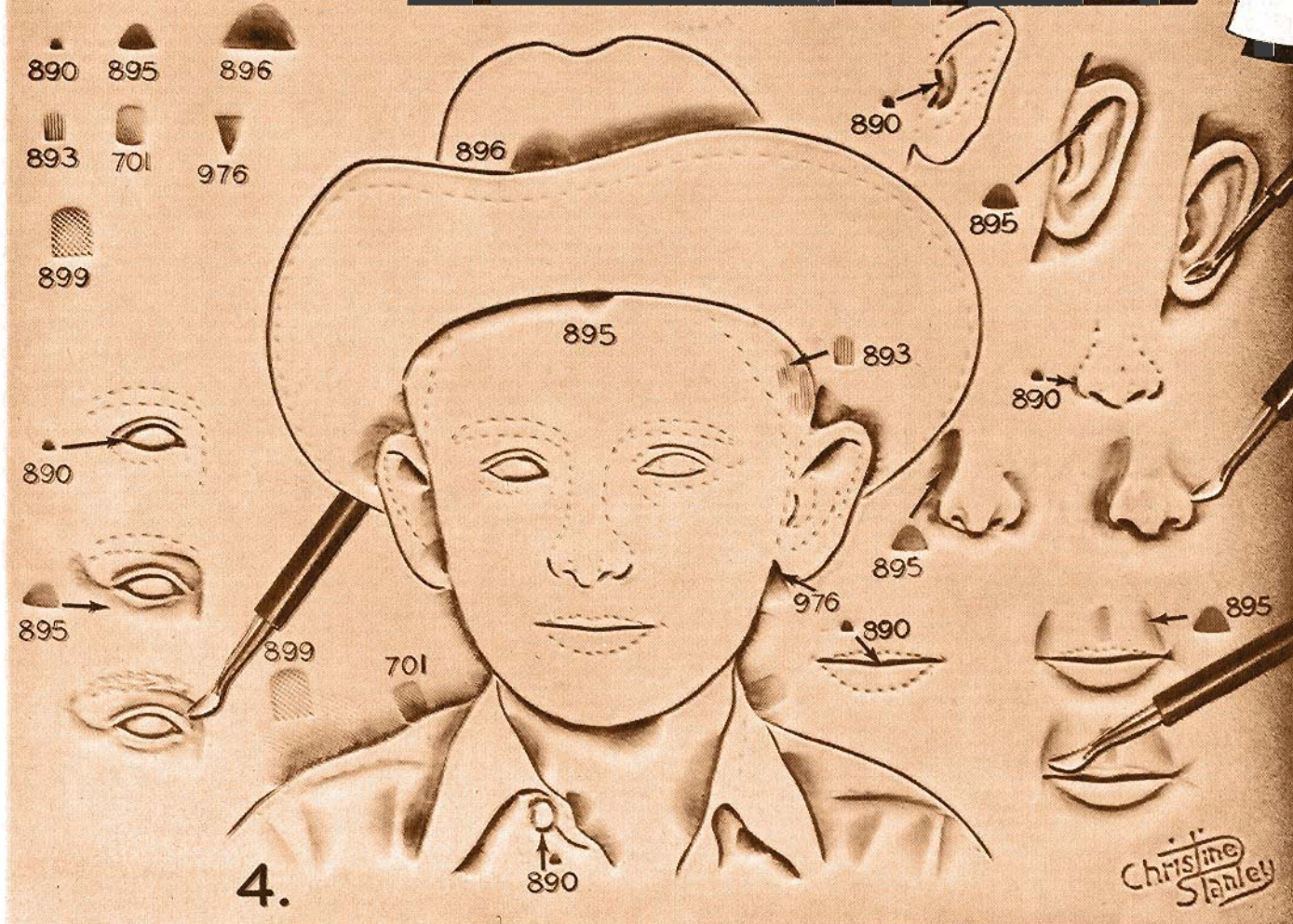
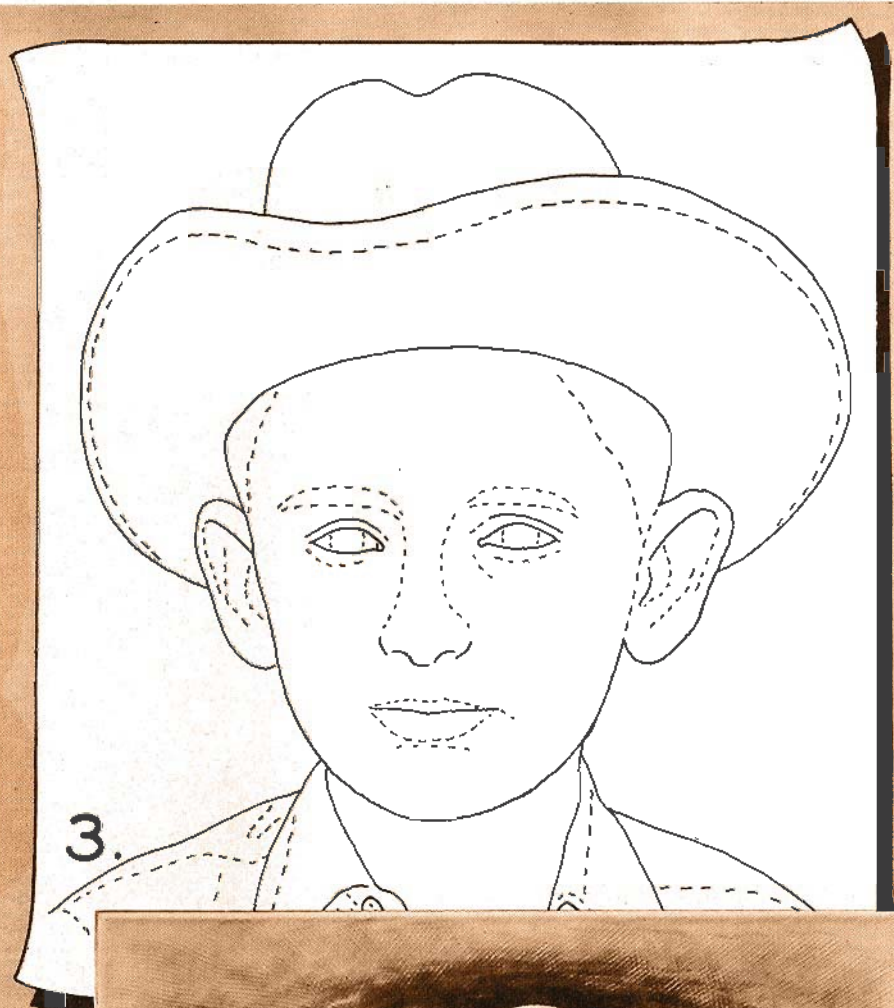
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A new feature encountered here is the ear. With the full face the ear becomes a very prominent feature as you can well see on this young man. Notice the construction of the ear in the photo and how the cutting and beveling lines of the tracing indicate the carving procedure to follow with the 890 and 895 tools, and the modeler. Also, only the bottom outline of the nose is cut for the full face.

As mentioned before, only the outline of clothing is cut while folds, creases and seams are done with the bevelers and modeler. Shading will be improved with dye as will be explained in the next Doodle Page.

The mouth is given a little different treatment here. One cut with the swivel knife marks the beginning of the form of the mouth. This is beveled slightly with the 890. The larger 895 is then used to form the area above the mouth and the lower lip as indicated in the mouth detail example. The modeler is then used to finish the mouth detail to give it the proper roundness and natural appearance. If you are working on an open mouth, refer to No. 2 of this series on how to form the open mouth and the teeth.

If your subject should be wearing a hat, you will need to study the texture of the material and work accordingly. Here the subject wore a straw hat and the texture was obtained by carefully working the detail into the leather with the spoon of the modeler to simulate the correct appearance. A felt hat would require very little work. Other types may require a little thought but can be worked out with a little care.

After the subject is completed the background is neatly matted down with the 899 matting tool.

The fourth and final page of this series will show a dye formula to be used. Since full color is quite a bit more difficult to work with, we will not advocate its use at this time. It isn't really as difficult as it sounds and after you study the next page covering the dye work you may want to try it in color.

It is to be expected at this point that you have gotten well into portraiture in leather. We surely hope so and would like to hear from you about any problems you may have encountered along the way and what we can do to help you solve them.

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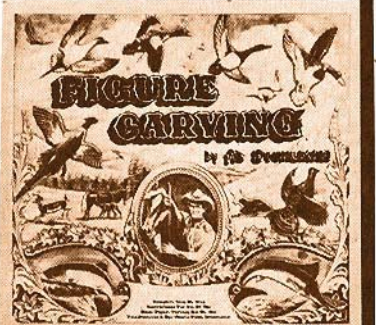
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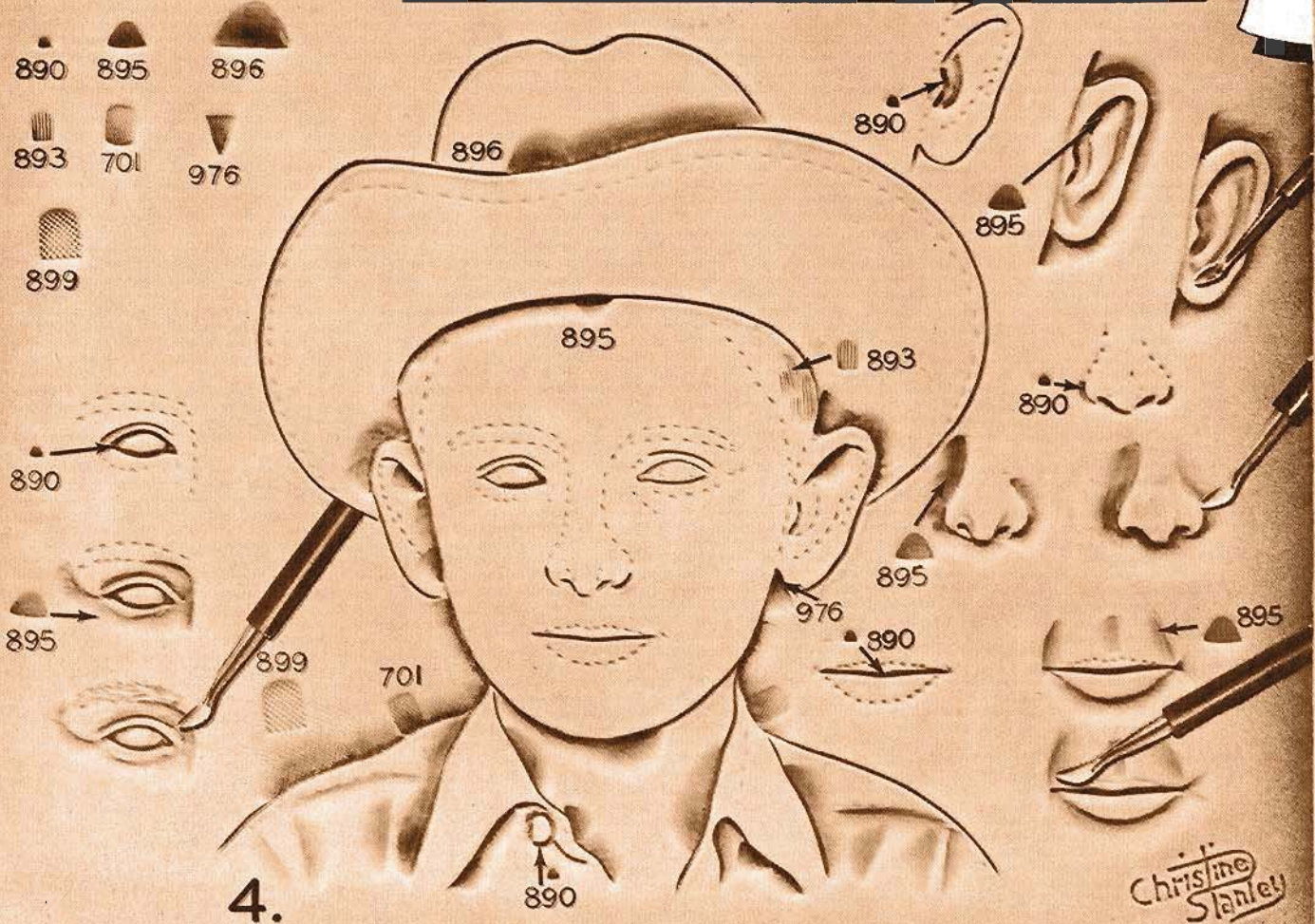
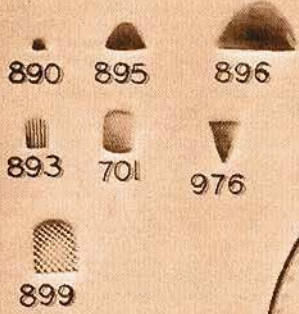
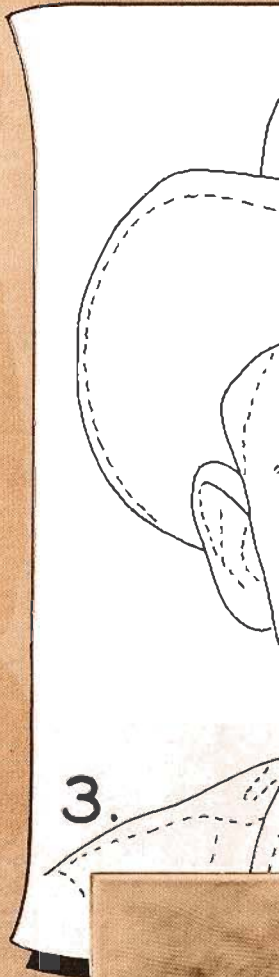
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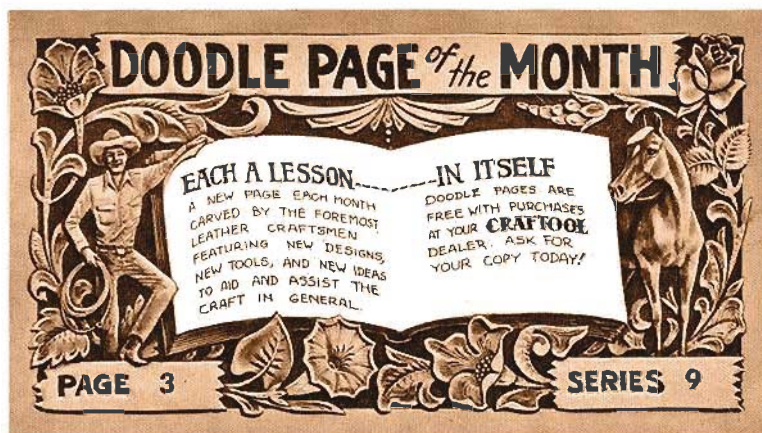
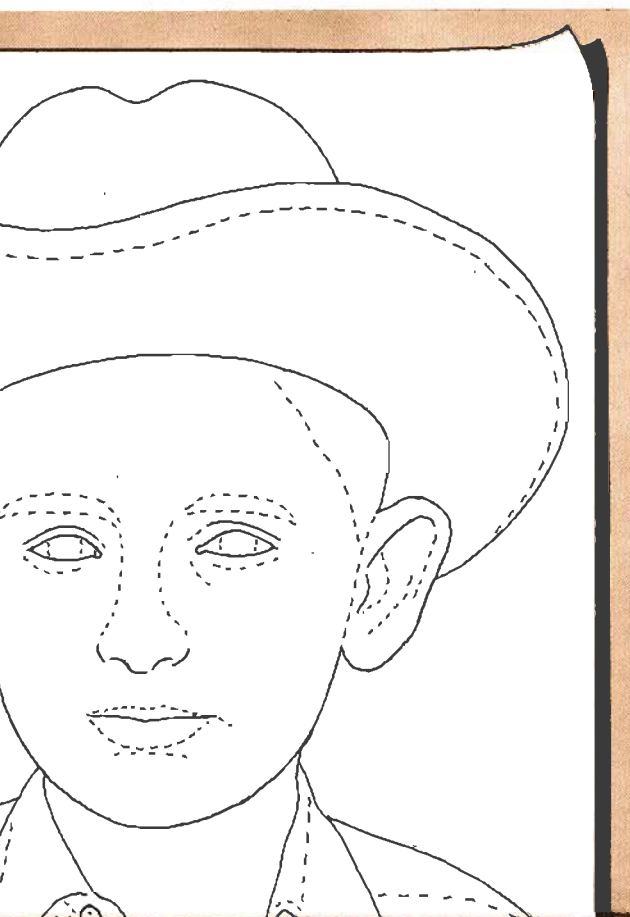




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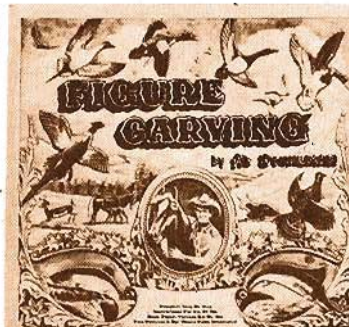
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## ★ ★ ★ CRAFTOOL NEWS ★ ★ ★

### ★ FIGURE CARVING

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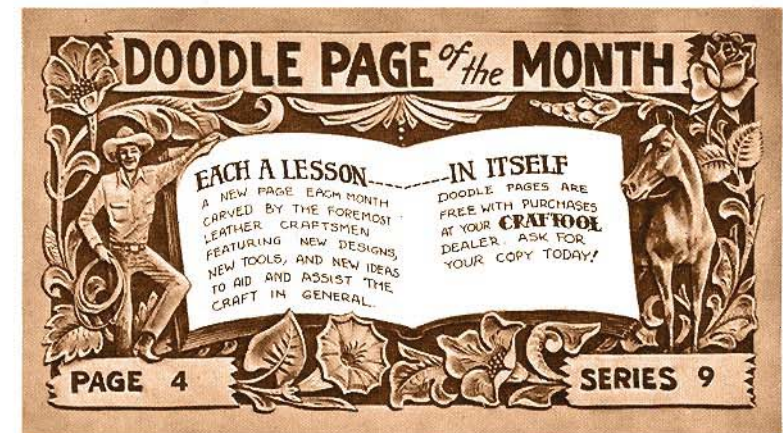




**FORMULA**  
For mixing Dye

- Dye #1. ● 1 Part dye  
8 Parts thinner
- Dye #2. ● 1 Part dye  
3 Parts thinner
- Dye #3. ● 1 Part Dye  
1 Part thinner
- Dye #4. ● Full strength dye

Christine Stanley



**PORTRAITS IN LEATHER**  
by Christine Stanley  
Four of a series of four

This final page of the series on portraits in leather is written for those who are about to DYE. You will notice the dye formula used for the series is printed at left. This formula is correct for the Omega brown dye. It should be very close to correct for most other shades of brown and other brands of alcohol dye. If using other than Omega brown, start with this formula as the base and vary the amount of dye to reach the proper mixture if necessary.

Just a word here about brushes. They come in several grades, the best being the pure red sable. This is more costly but you will find the red sable will last a long time with proper care. Less expensive brushes may be used but a poor grade of brush lacks the necessary spring and it is hard to keep the point from spreading, making it difficult to do good detail work. At least two sizes will be needed, an O and a number 3. A number 6 is handy for the larger pictures. A good washing in lukewarm water and mild soap is a must when the days work is through if you want to keep your brushes in good condition.

The subject used here is from the number 3 page of this series and the completed dye work can be studied on that page. Shown on this page is the four steps which when carefully followed will result in the completed project.

Step No. 1 shows the application of dye No. 1. As you will see from the formula, this is a very light tint and will be the beginning of the shading. A piece of scrap leather should be used to brush out the excess dye. The brush should be used fairly dry. Practice to achieve a light feathered effect with neat even strokes.

When the light shading is completed, add steps two and three which will make the shadows progressively darker. Remember, never use a full brush of dye. Build up the shading gradually.

Step No. 4 shows how to use No. 4 dye. This is used for dark hair and for the deepest shadows and the pupils of the eyes. Refer to the No. 3 page of this series and study the completed picture. Notice the shading graduates from the natural leather in the high lights to the No. 4 dye in the deep shadows. Also notice that the modeling of the cheek area is given roundness by shading with the dye to indicate the natural lines of the face. Working from any photo it will be simple to study the shadows and duplicate them from the dye formula given here.

Dye work isn't at all hard to do if you remember this one important point. Work with a dry brush and add the color gradually. This may seem a slow process if you have been used to painting furniture but you can never erase the dye once you have put on too much. By working slowly with a dry brush and building up the shading gradually, you will not endanger the entire project by getting too much dye on some part of it.

If you would like to see more of the human subject included in future Doodle Pages, you have only to make your wishes known. These are your Doodle Pages made specially for you the leathercraftsman. When we have an indication of what you would like to see, we get right to work on it.

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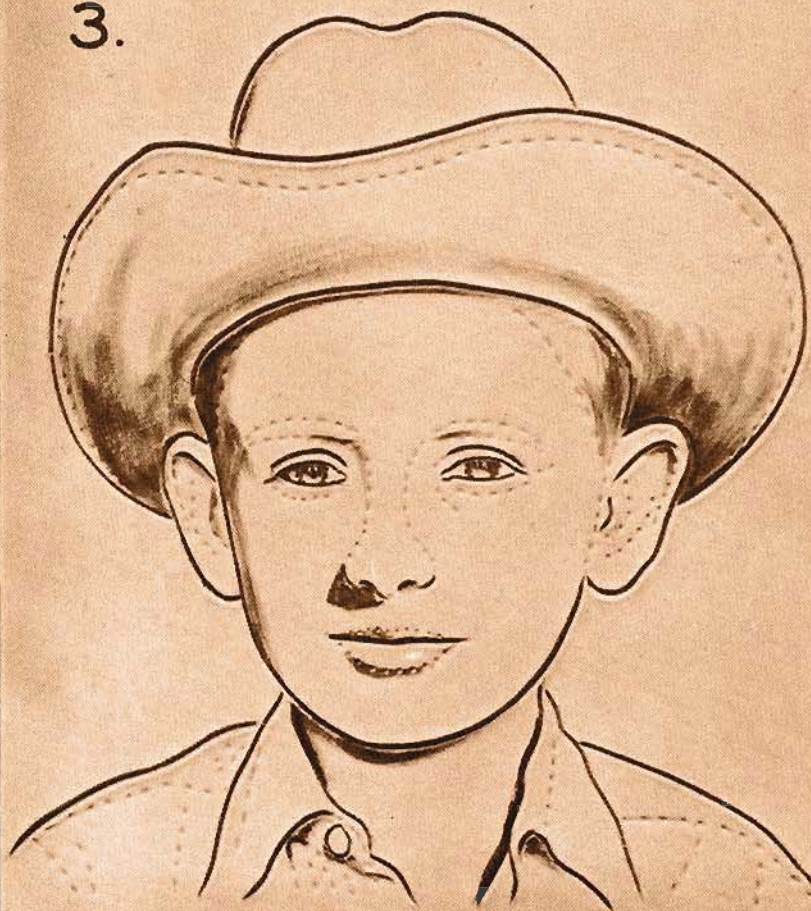
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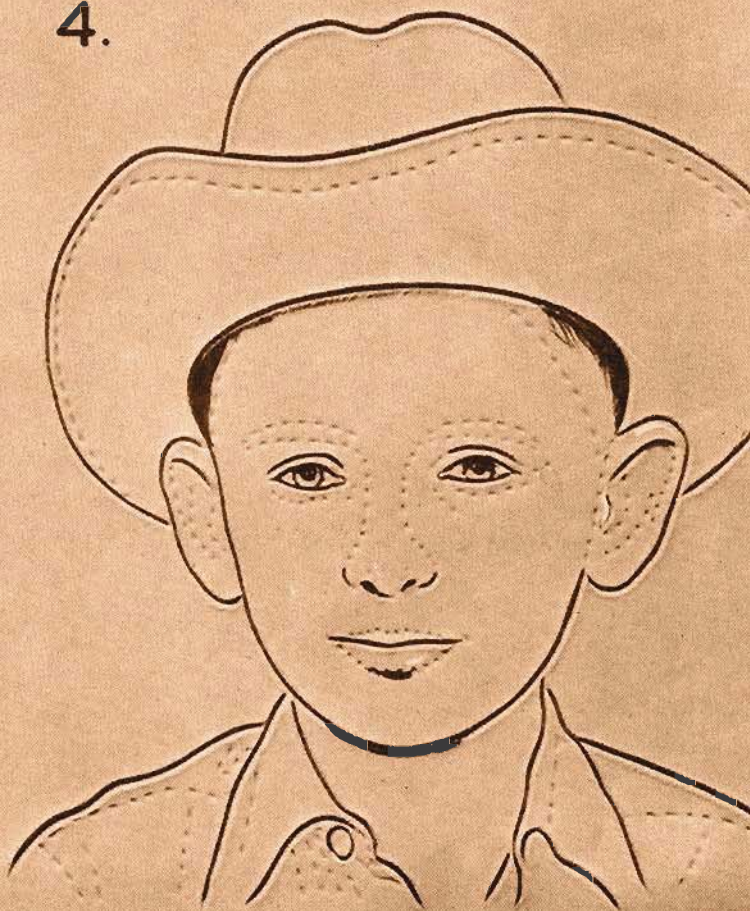
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4.





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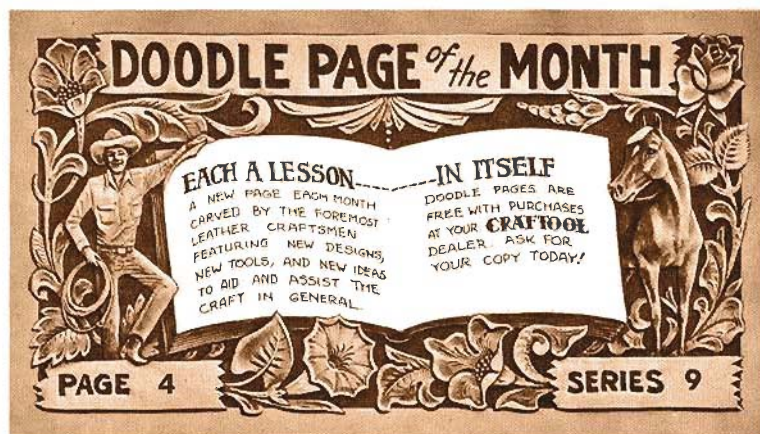
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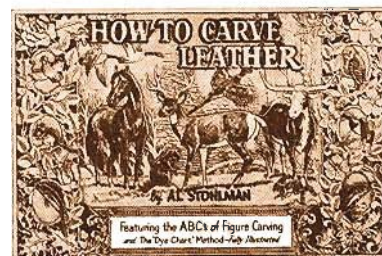
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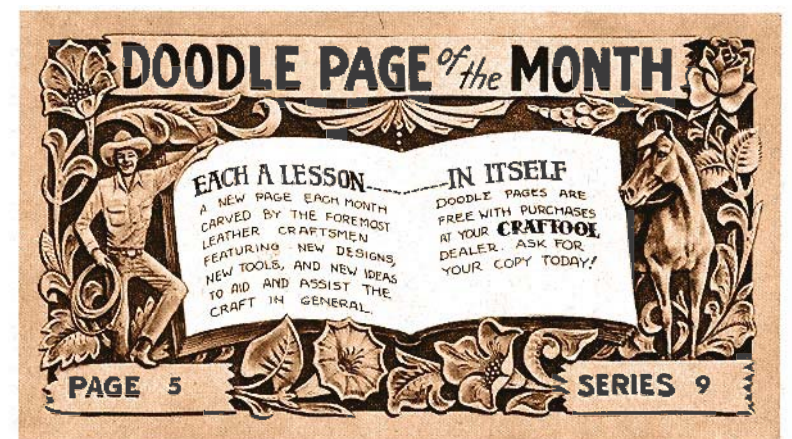
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HOW TO CARVE LEATHER  
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### SPICE OF LIFE

by Christine Stanley

Variety is truly the spice of life even with leathercarving. Working from the one basic pattern we have demonstrated the many treatments that can be achieved by what might be called, a creative selection of tools.

You will notice the entirely different effect in the scroll type leaves of the top and center examples. In the top example the 214 pear shaver and swivel knife are used to form and decorate the leaf; for the center we added the No. 467 to create the different appearance. For the pattern with the border, the 104 backgrounder gives an excellent texture while in the borderless design the 884 matting tool is used in the outer areas while the 104 is still used in the enclosed portions of the design. You will notice also that only the area covered with the No. 104 tool has been dyed with the dye shading off to the natural leather color in the area of the 884 matting tool. The borderless design is particularly well suited to hand or machine stitching.

The 205 and 701 bevelers were used extensively throughout the designs since bevelling is an important operation in the great majority of leathercarving projects. It is a good idea to use the bevelers in all areas that are to be matted down. Bevelling between the area to be matted and the smooth area of the design will eliminate much of the danger of nicks from the background tools.

Take a look at the decorative cuts made by the swivel knife. You will notice they vary in each example. There is only one rule to follow in swivel knife decorative cuts. That is Harmony. The cuts must always harmonize with the flow of the design to avoid plunging the entire design into an appearance of confused scribbling.

In the blossom of the top design you can see how simple the work can be by using the 366 cam to gain texture and the No. 350 seeder to form the center. Artful use of the swivel knife adds the finishing touch. Other treatments could be the one of the center design using the 433 cam and the 461 veiner or the bottom example showing the use of the 723 seeder surrounded by the impressions from the No. 770 tool. These blossom centers can be tinted with dyes to add even more variety.

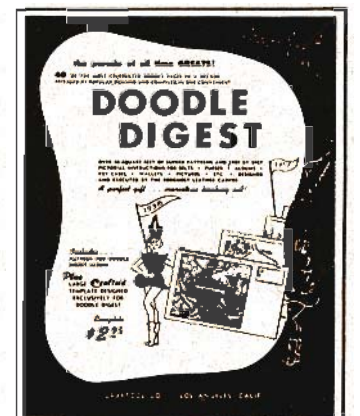
You will often find designs where certain portions can be deleted to make room for some special purpose work such as adding initials; examples at the bottom of the page show how this design lends itself to this purpose. The 536 and 497 are both excellent tools to decorate an initial panel. The No. 970 beveler should be used around the border first to insure a smooth appearance where the geometrics join the border.

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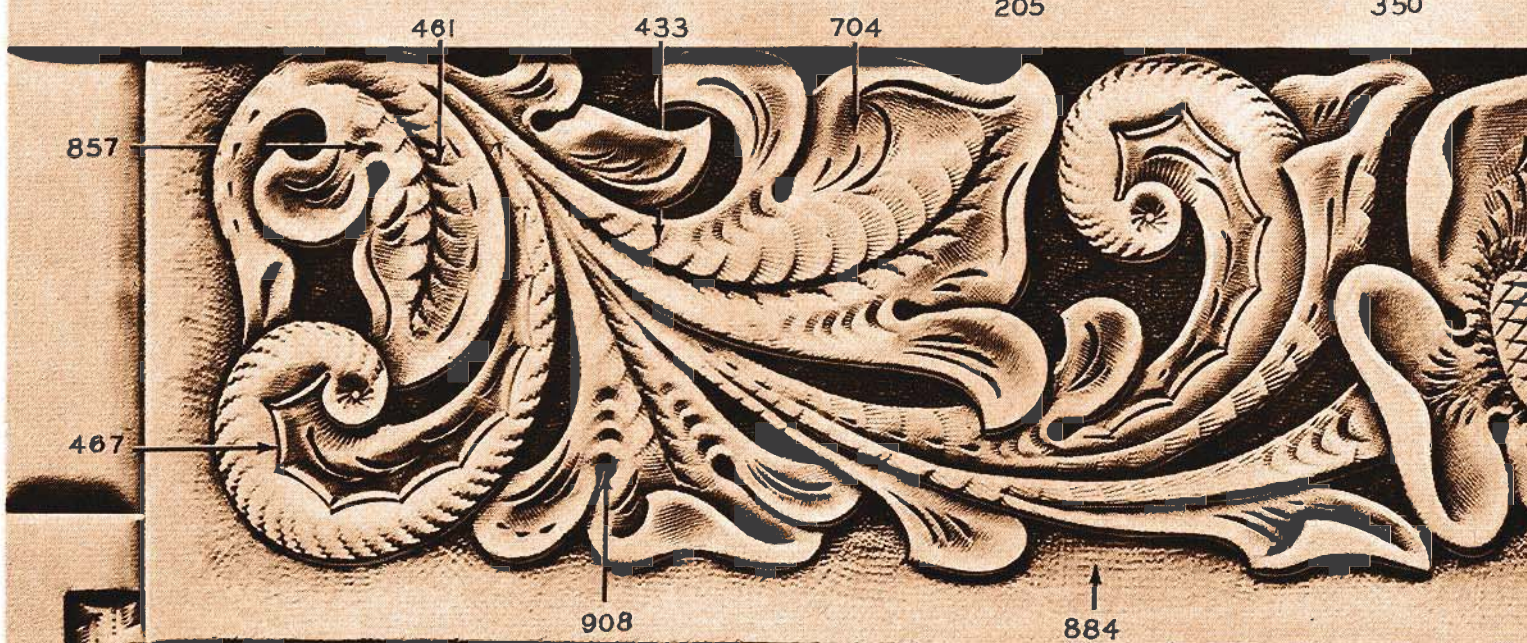
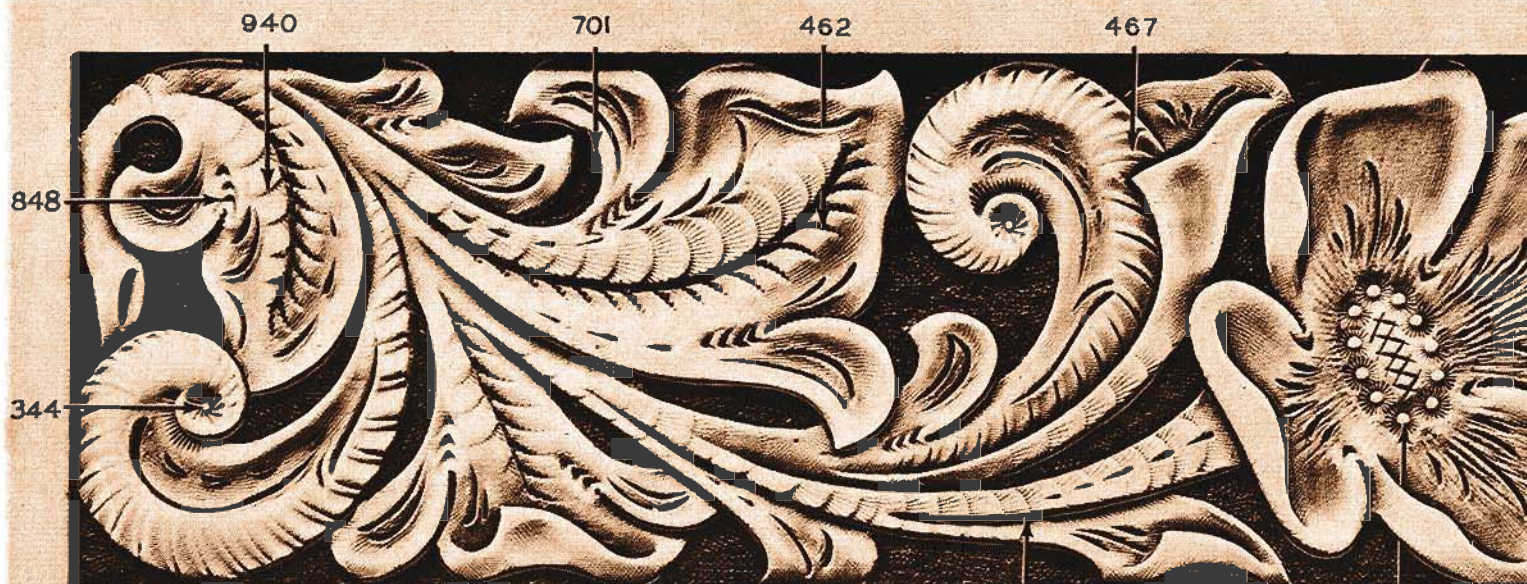
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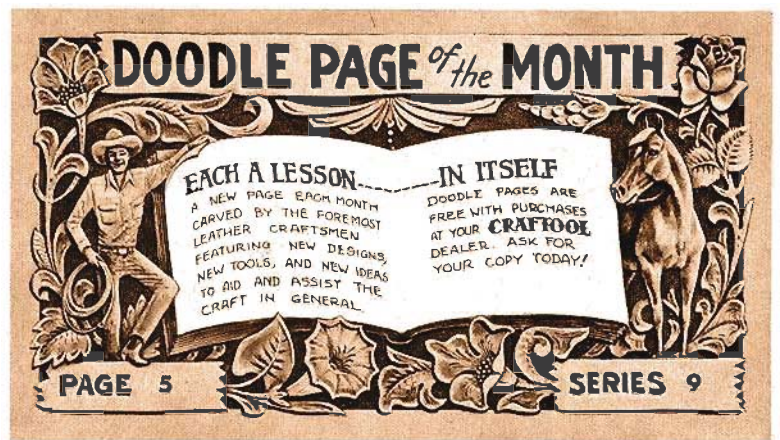
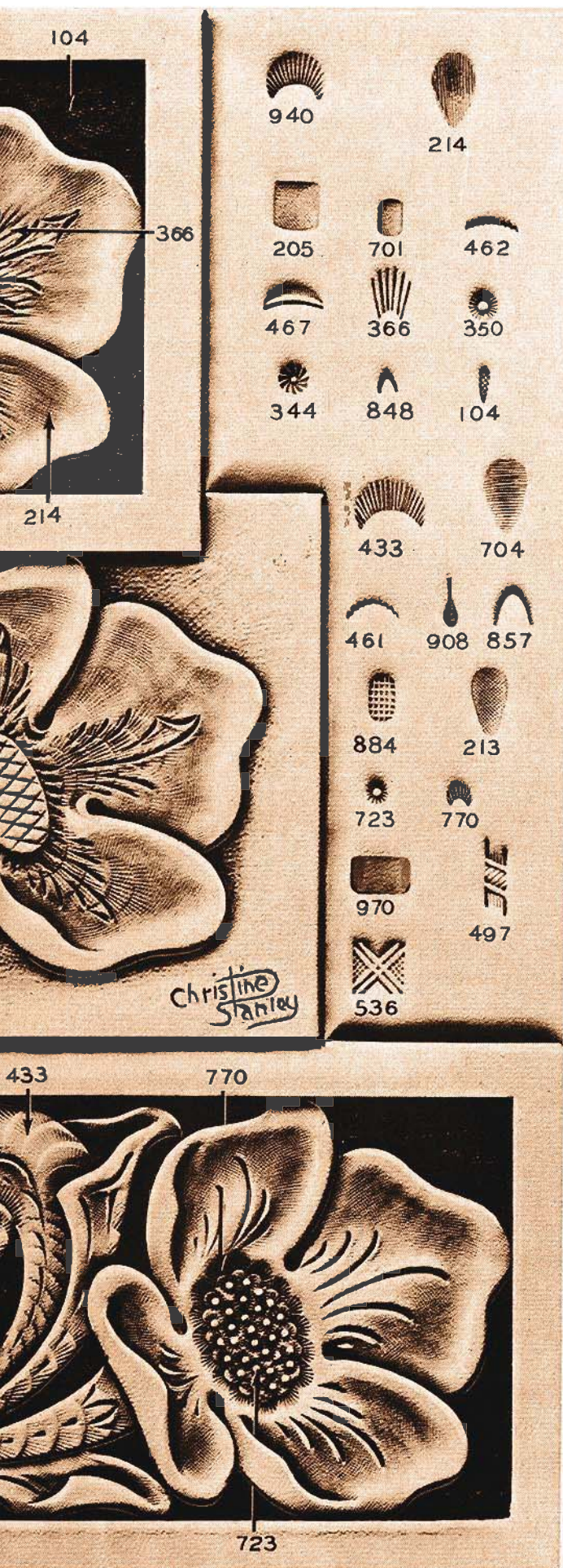
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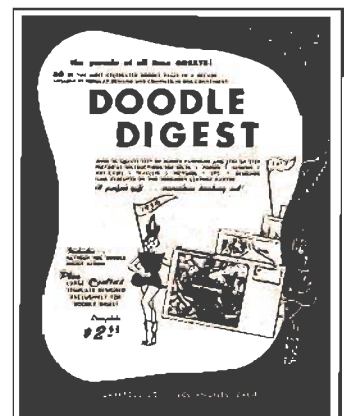
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# RIGHT



344 467 350

205

CHRISTINE E. STANLEY

# WRONG



## DOODLE PAGE of the MONTH

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A NEW PAGE EACH MONTH  
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LEATHER CRAFTSMEN  
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NEW TOOLS, AND NEW IDEAS  
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PAGE 6

SERIES 9

## RIGHT AND R<sub>o</sub>g

by Christine Stanley

To the "old timers" in leathercraft it may seem of little purpose to show this type of right and wrong carving. However when we stop to consider that there are thousands of newcomers joining our ranks each year we must be ever alert to assist them in the problems which are most often brought to our attention when we view the work of the beginner.

In this type of presentation it is easy to compare the defects of the wrong with the correct procedure of the right. When using background tools and bevelers or any other tool adjacent to smooth areas such as borders, be sure not to nick into the smooth area with the tool. This mistake is almost impossible to correct and it detracts tremendously from the appearance of the finished project. Another word of advice here is to be sure and keep all border lines straight and parallel. Using a beveler such as the 205 around all the smooth areas before backgrounding will eliminate many of these hazards.

The 704 ribbed pear shader should be used with some care to avoid leaving scattered unrelated tool impressions. The purpose of the pear shader is to give roundness and dimension to important areas of the design. The veiners and other decorative tools used along the longer sections of the design such as stems and leaf areas should leave neatly spaced impressions that do not overlap or fall awkwardly out of line.

The background tool should be used with an even striking force and a slow steady walking motion to get the smooth finished appearance. This is important not only for the appearance of the leather, it makes it much easier to apply the background dye and the dressing.

Geometrics are among the most simple to use and yet if not used with care will leave a lot to be desired in the finished project. When using a geometric, start at one of the border lines and strike the tool with equal pressure each time it is positioned. Try it on a piece of scrap leather to get a good idea of just how to fit the impressions together to form the design. Be sure the tool is squared away with the preceding impression before striking the new one. This is simply a matter of patience and practice.

Countless leathercraft items are brought to our attention throughout the year and the quality of the work varies from the obviously amateur effort to the smooth professional work of the true leather artist. Although the quality of the work varies greatly, there is one thing we all have in common and that is, how to improve our own individual talent. We hope that through the pages of Doodling we are helping to improve the Craft in general and bringing items of interest to the individual leathercarver.

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As gentle as a kitten  
At your Craftool  
Dealer - Only  
**\$3.95**

No need to ever  
sharpen the "Ruby  
Blade." For a new  
experience in smooth  
and easy swivel cutting.  
No more stropping or honing!



# RIGHT

99

857

344

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350

205

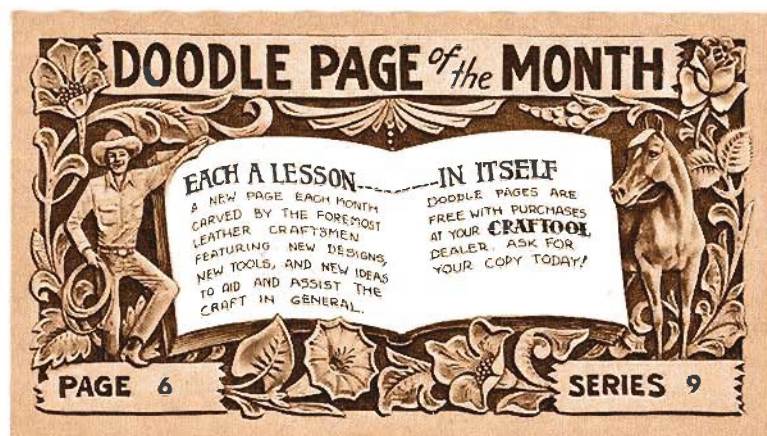
497

# WRONG





536



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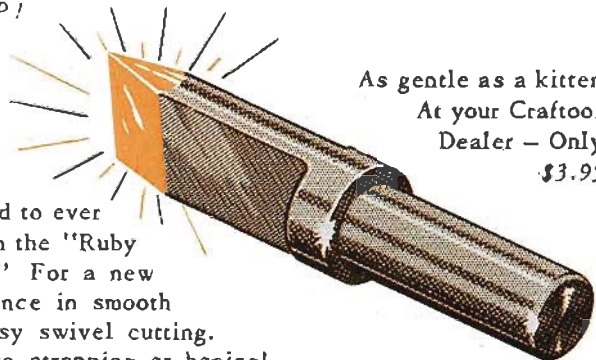
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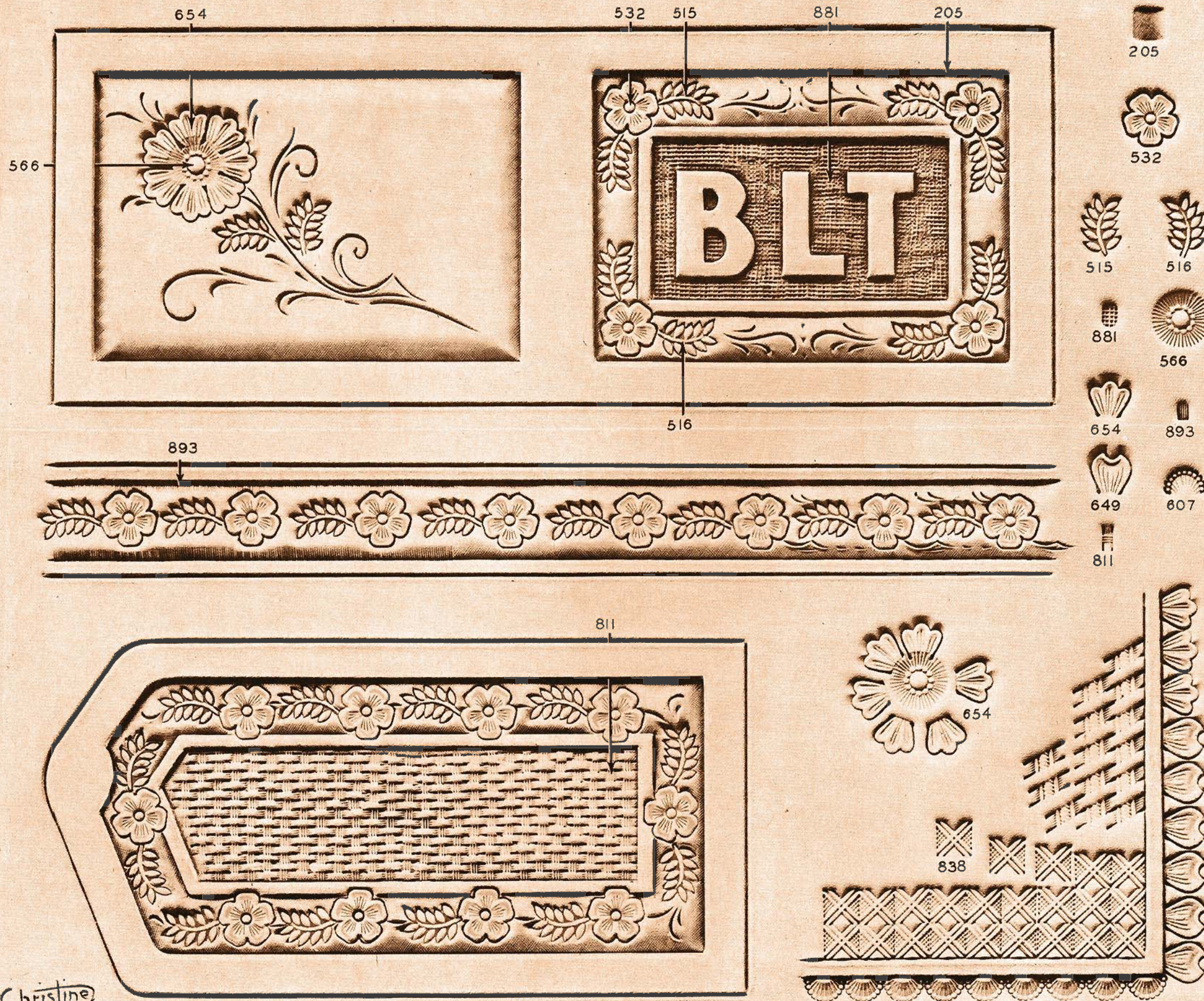


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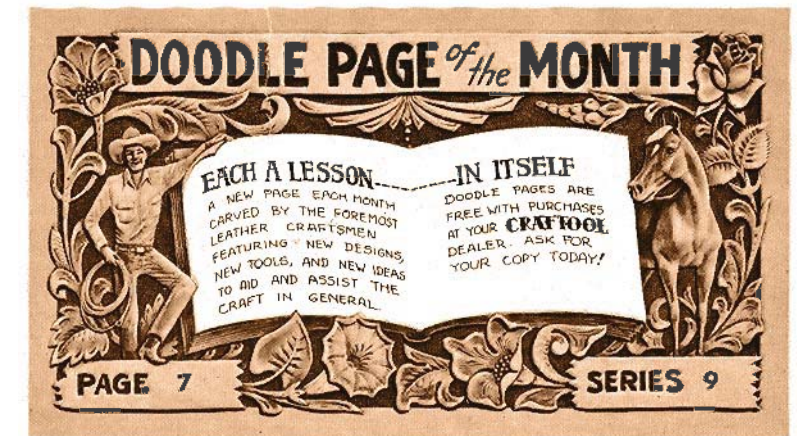
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PRINTED IN U.S.A.





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### FIRST TIMES

by Christine Stanley

Although this Doodle Page was designed mainly for the novice, we think many of the more experienced leathercrafters will also be interested in seeing what a really professional looking job can be done by a simple selection of stamping tools and the careful use of them in following the design.

Many of the more advanced carvers seem to feel they are cheating just a little if they use a single stamping tool to make a flower. It is true that most designs require the use of several tools but if you can do an attractive design with only two or three tools, why not? There must be thousands of leathercraft minded people who hesitate to take the plunge because they think or have been told it is too difficult or will take a long time to learn to do an attractive leather project.

These designs are especially for the first timers. Perhaps you are a one leathercarver family. Maybe Sis or Dad or Junior has expressed a desire to dabble a little in leather carving. Here is their golden opportunity. You will notice most of the swivel knife work is on a straight line, except for the decorative cuts. Even these are not difficult since they can be shown on the tracing and the lines followed with the swivel knife.

For the wallet design, care should be taken in keeping the border lines straight and even. Use an even striking force for the 205 beveler to get a smooth effect. Use the beveler around the initials before backgrounding. This will insure that you will not accidentally nick the smooth surface of the initial with the 881 tool. When the backgrounding is finished you are ready to use the 532 flower tool and the 515 leaf tool. These can be positioned on the leather by using the tracing pattern made from the photo-curve as a guide. Add the few decorative cuts and the initial section is carved. The single flower for the other end is equally simple. Cut in the stems with the swivel knife and add the leaves with the right and left leaf tools 515 and 516. The flower is formed by placing the 566 tool in position and giving it a good rap. The 654 tool is used to form the petals as shown in the lower right corner. That's all there is to it for the wallet.

Although these designs were developed mainly for the First Timers in leathercarving we feel sure there are many old timers who will get new ideas from seeing how attractive results can be had from a few simple tools.

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Swivel Tip

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654

532

515

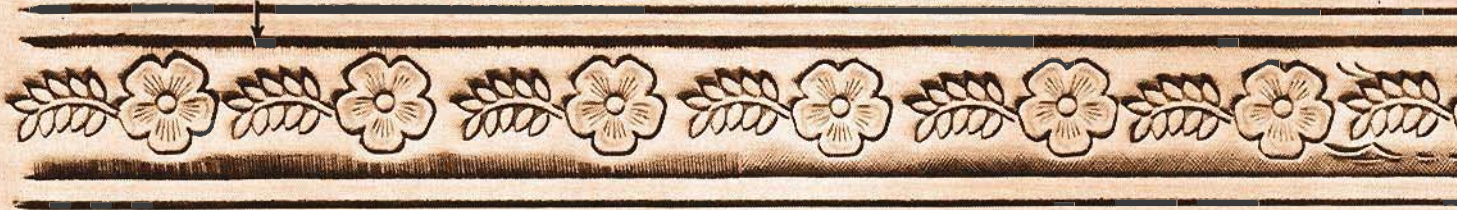
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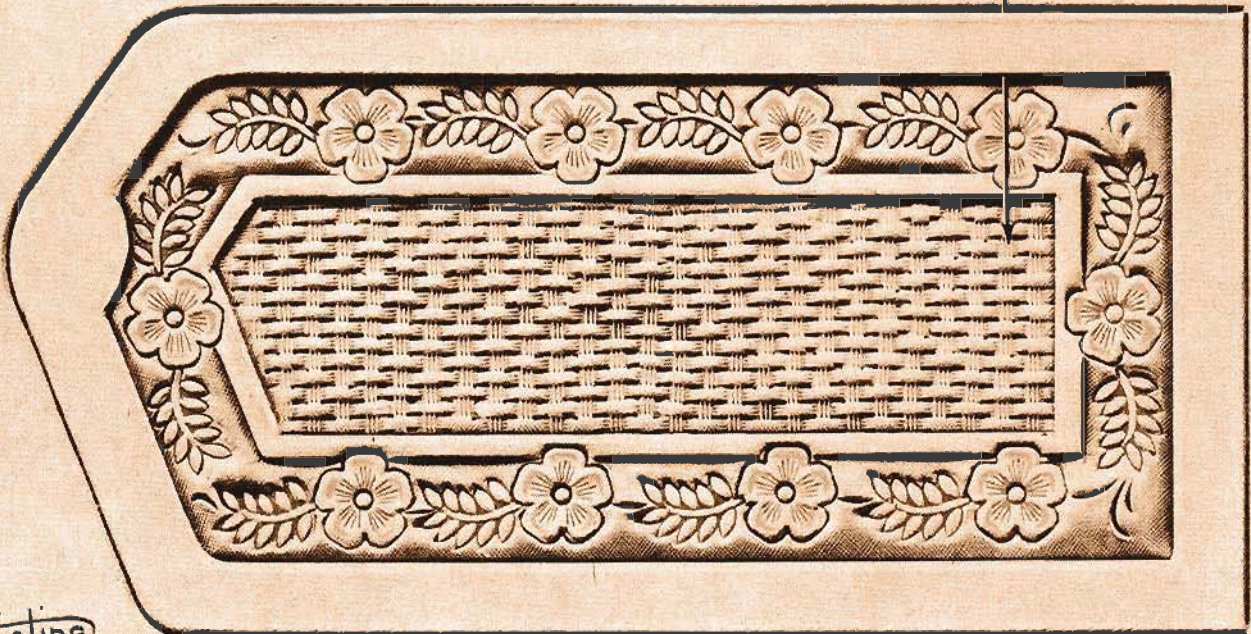


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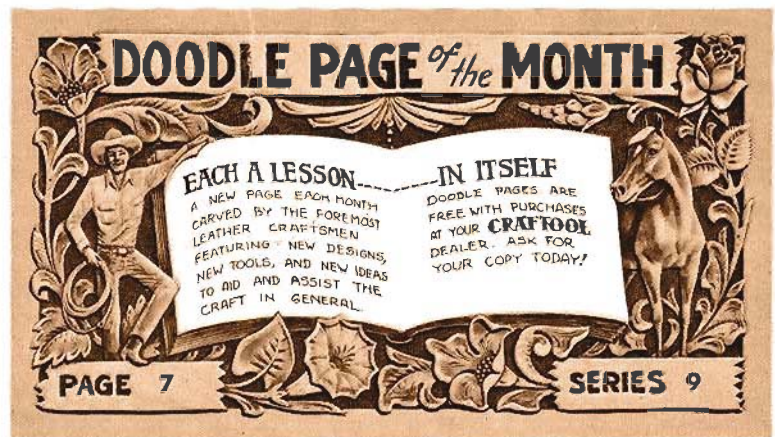
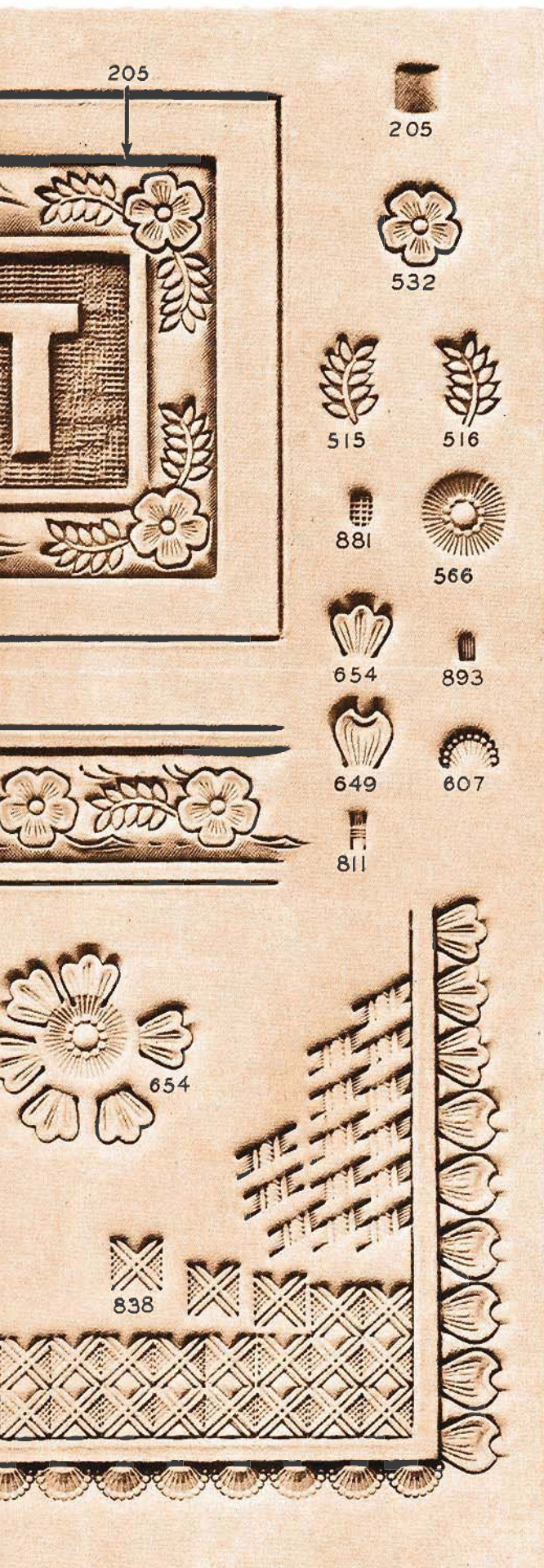


811



Christine  
Stanley





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★ ★ ★ CRAFTOOL NEWS ★ ★ ★

## The CRAFTOOL

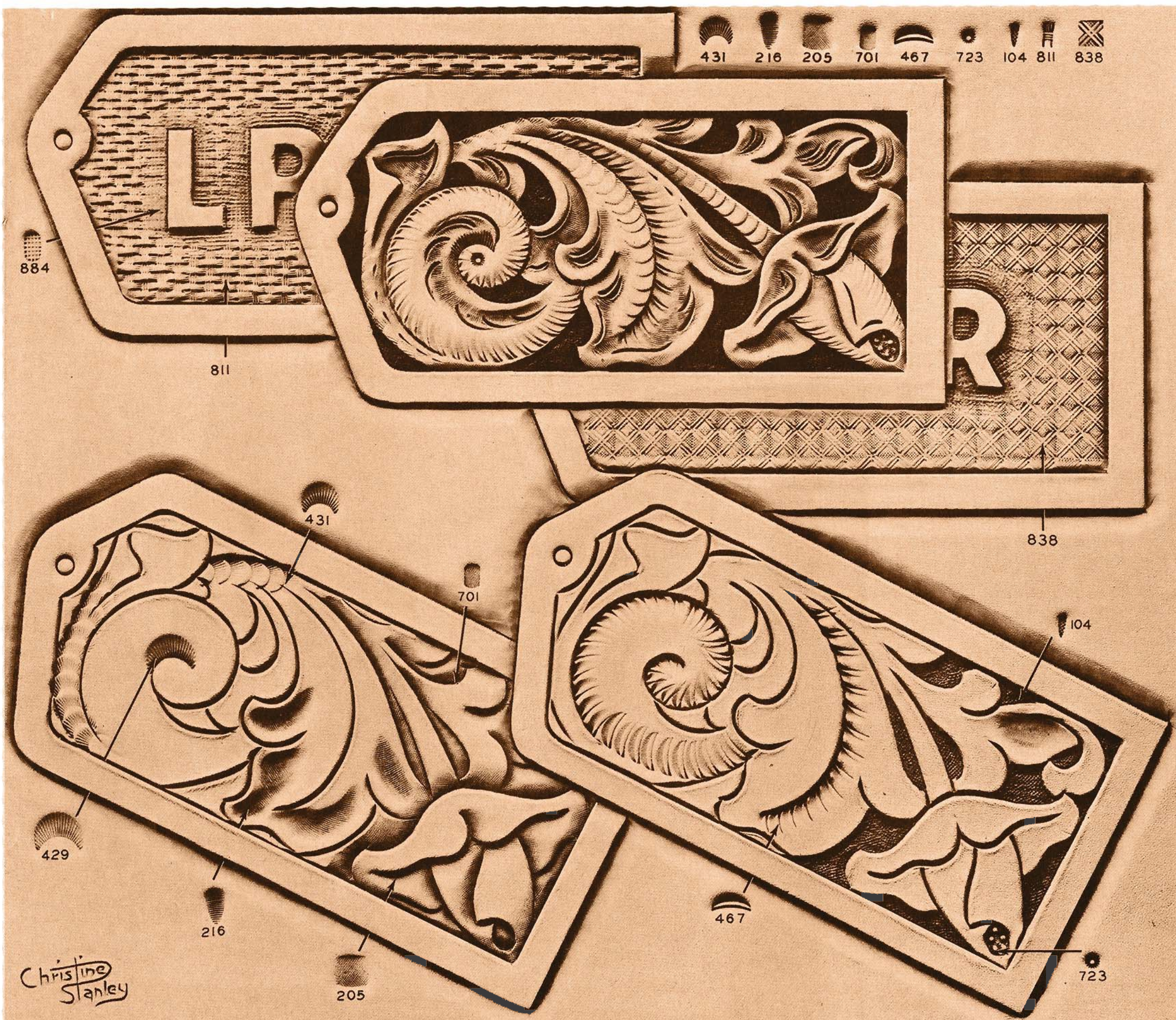


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# DOODLE PAGE of the MONTH

**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**

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PAGE 8

SERIES 9

## ONE A DAY

by Christine Stanley

Usually, keycases are thought of as filling out the set of the purse and wallet. Most of us in leathercraft carry our keys in a carved keycase. This is such an easy leather project to do that we should also use it for those countless gift items we are faced with each year. This little item is one of those things you do while waiting for a larger project to sweat it out in the casing bag or the evening when you don't want to become involved in a big deal. Each one you complete can be set aside and stockpiled against future gift demands. They make real good advertising plugs too when subtly handed out to potential customers.

This is also an ideal practice project. Shown here is the general method of using the tools. After the swivel knife work, you will notice that the cams 429 and 431 are used. Complete all the work done by these tools before going on with the next operation. The 216 pear shaver is next and will create depth and roundness in the leaves. Bevelers 205 and 701 are used for the beveling job. The 205 in the larger areas and the 701 for the small sections to be beveled. The veiners are used to decorate the scroll and the large leaf. The seeder 723 and background tool 104 complete the carving.

To add interest to this or any other project try various background colors as well as color for the floral design.

To avoid the monotony of doing the same pattern over and over, try using the geometric tool No. 838 or the basket weave tool No. 811. Combined with initials, these will make very attractive patterns and are the oft-heard change of pace for the leathercarver. These two tools are also excellent for the novice to use when wanting to complete an attractive keycase before actually learning how to control all the elements in a more advanced design such as the floral. Here in the more simple designs of the geometric type, the swivel knife is used for the most part in straight lines. The tools are simple to use and must only be used with a little care to achieve a smooth attractive appearance.

The geometric is the ideal decoration for the leather item that may be subjected to extra hard wear and rough usage such as scabbards for the tools of the hunter and camper. If you haven't added a geometric tool to your kit, now would be a good time to do so. You may be surprised at how often you will be using it.

Craftool Co., 4921 Exposition Blvd., Los Angeles 16, Calif.

## ★★★ CRAFTOOL NEWS ★★★

### "LUCKY STRIKING STICK"

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431



216

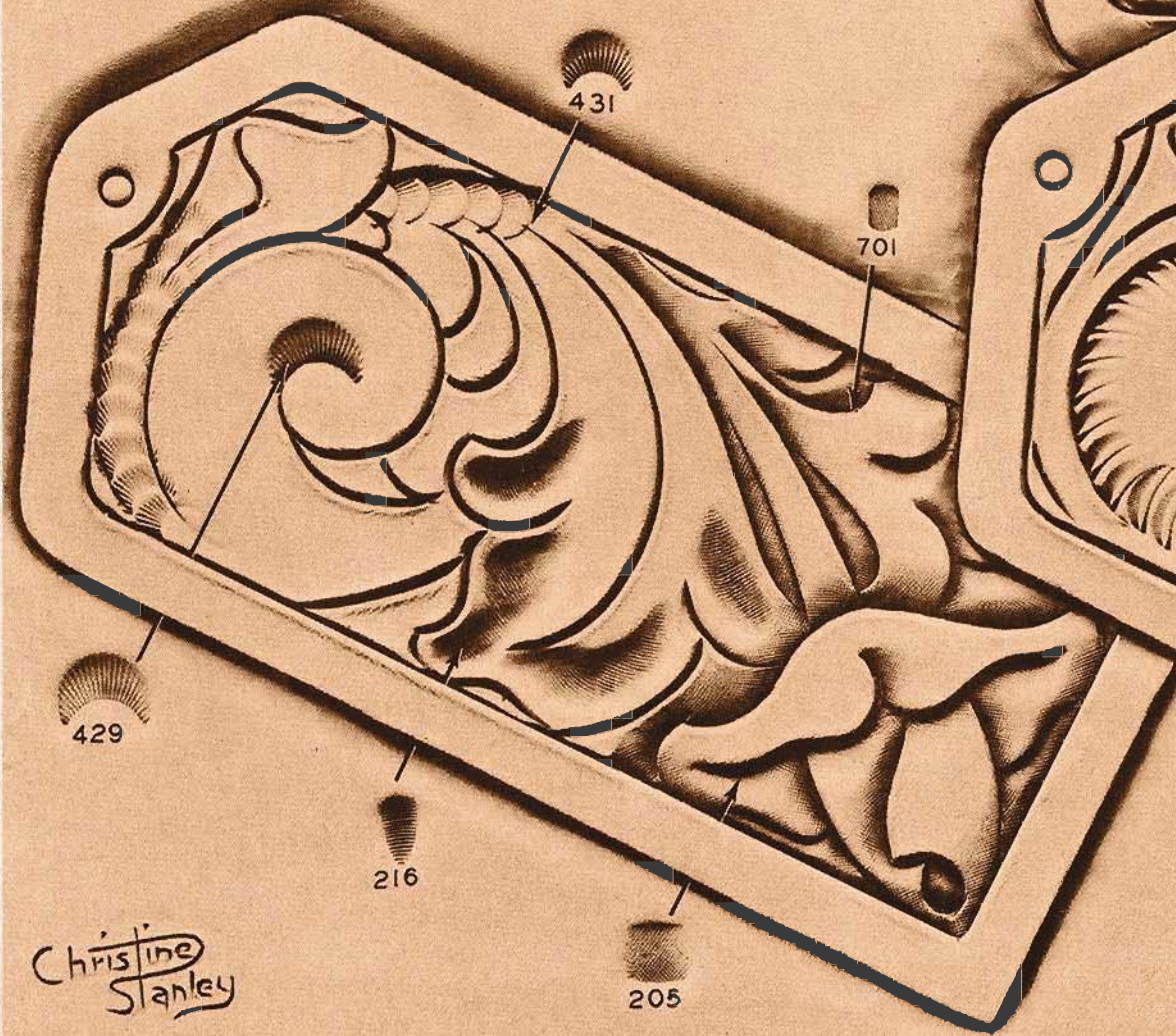


205



884

811



431



701



429



216



205

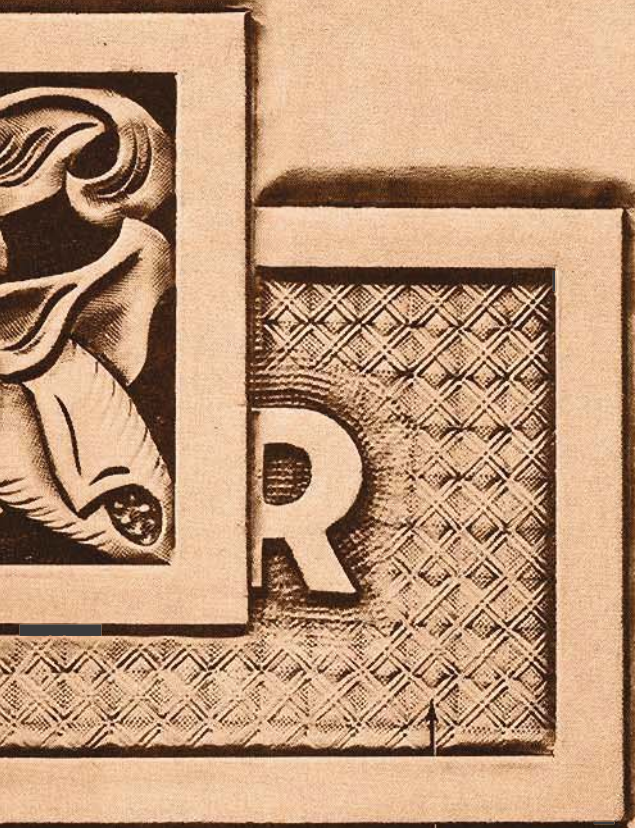


467

Christine Stanley



05 701 467 723 104 811 838

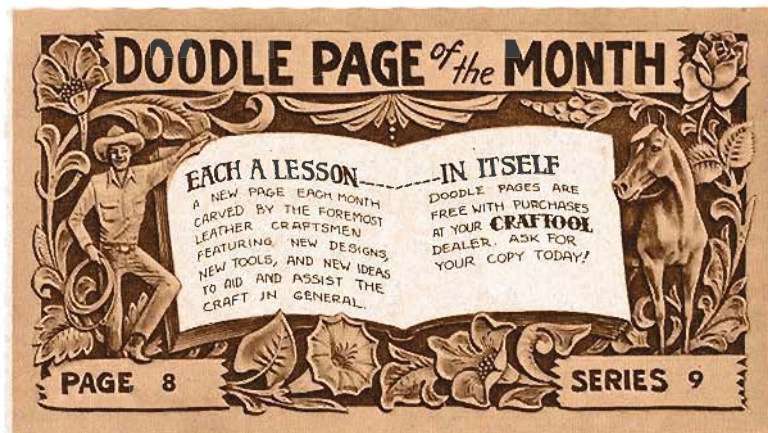


838



104

723



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★★★ CRAFTOOL NEWS ★★★

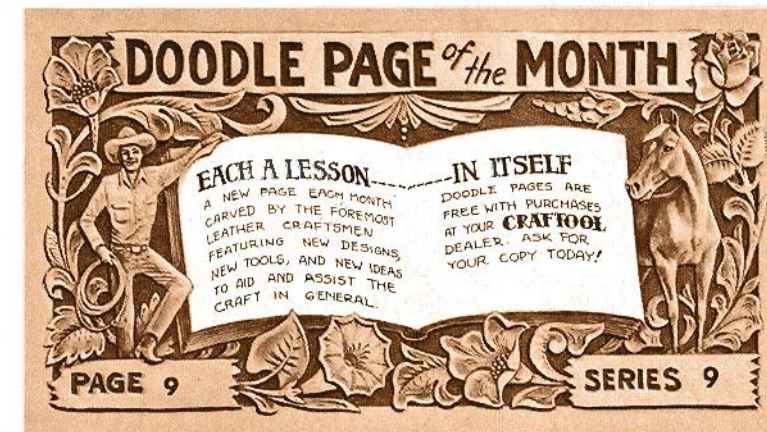
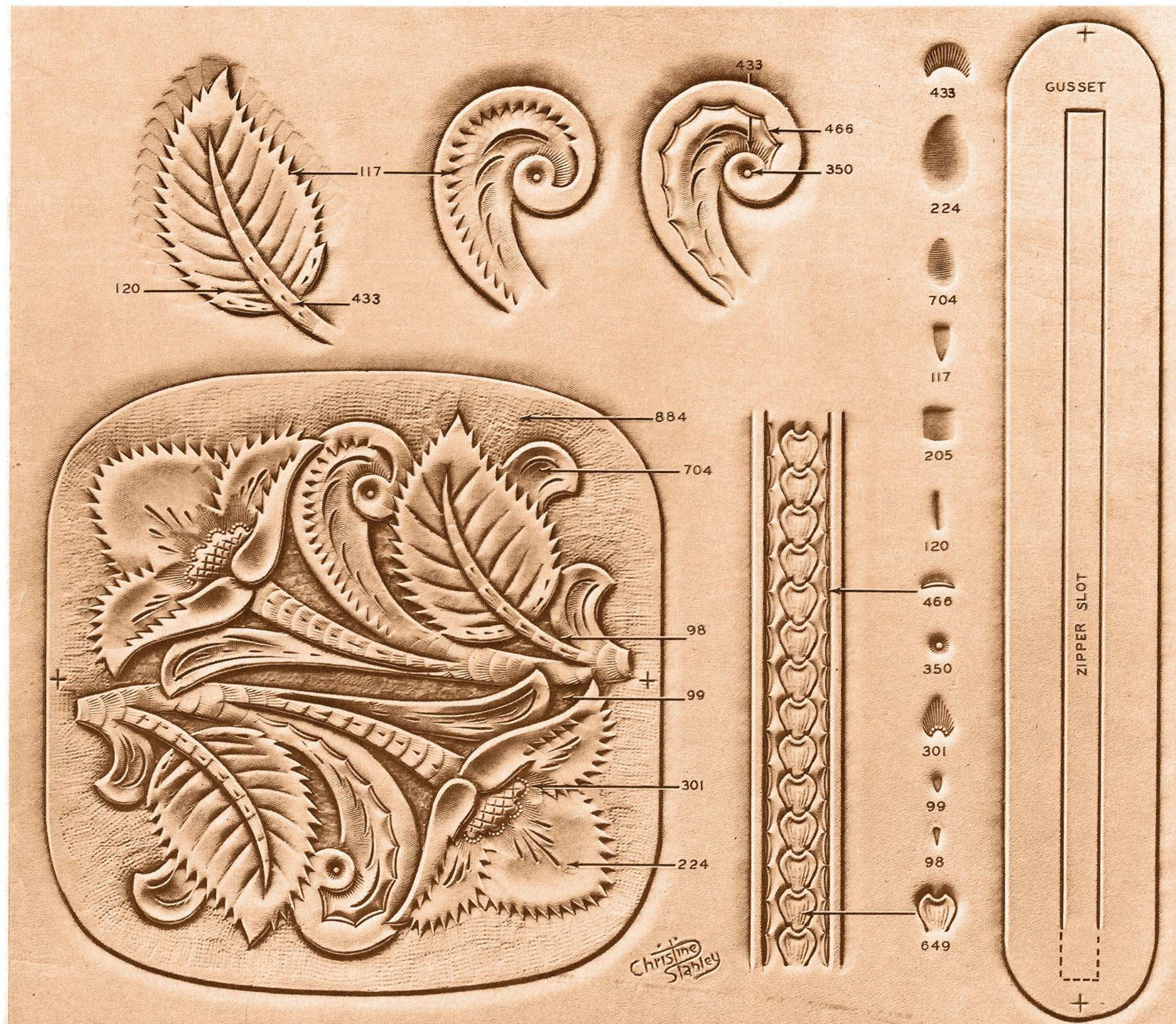



**"LUCKY STRIKING STICK"**

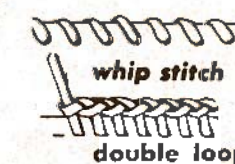
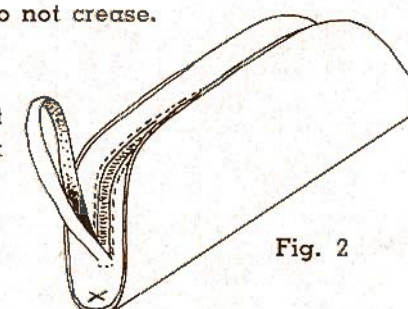
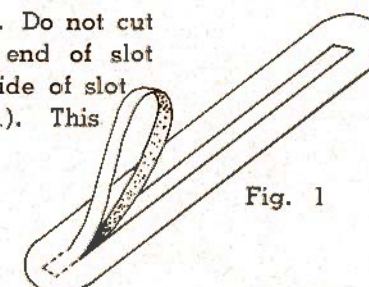
Will not crack, loosen or FLAKE! For a finer, quieter, more durable tool made from the finest quality of first growth seasoned hickory with heavy duty tough plastic band

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- ZIPPER BAG**  
by  
Christine Stanley  
(Assembly Instructions)
1. Cut zipper slot in gusset. Do not cut dotted lines. Turn cut end of slot under and cement to flesh side of slot at dotted line. (see Fig. 1). This makes a small handle.
  2. Sew zipper into slot.
  3. Fold bag in half. Do not crease.
  4. Match +'s on gusset to +'s on bag back and cement edges together. (see Fig. 2).
  5. Punch lacing holes around edges of bag and lace. Use round punch for whip stitch or use thonging chisel for double loop lacing.



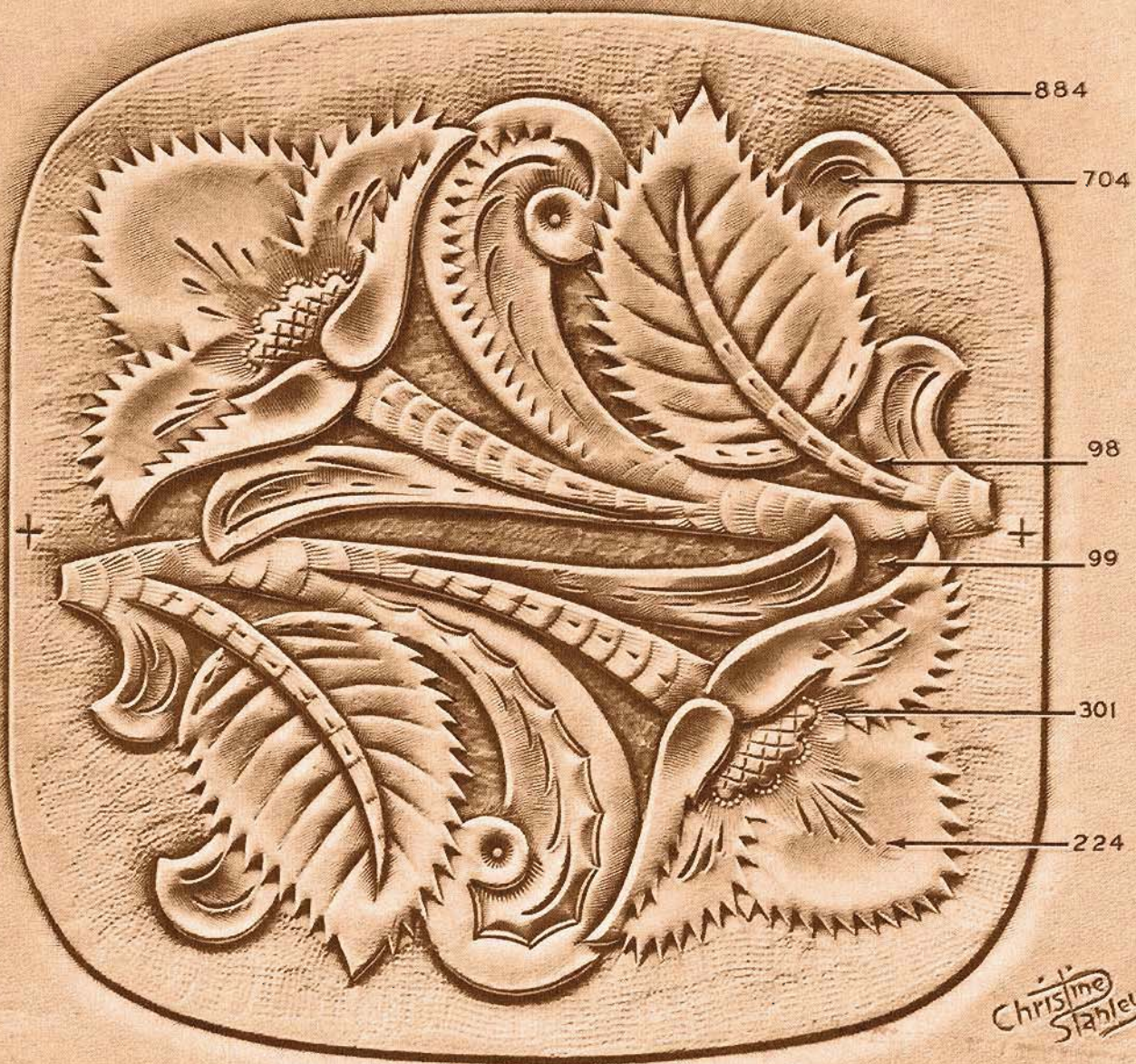
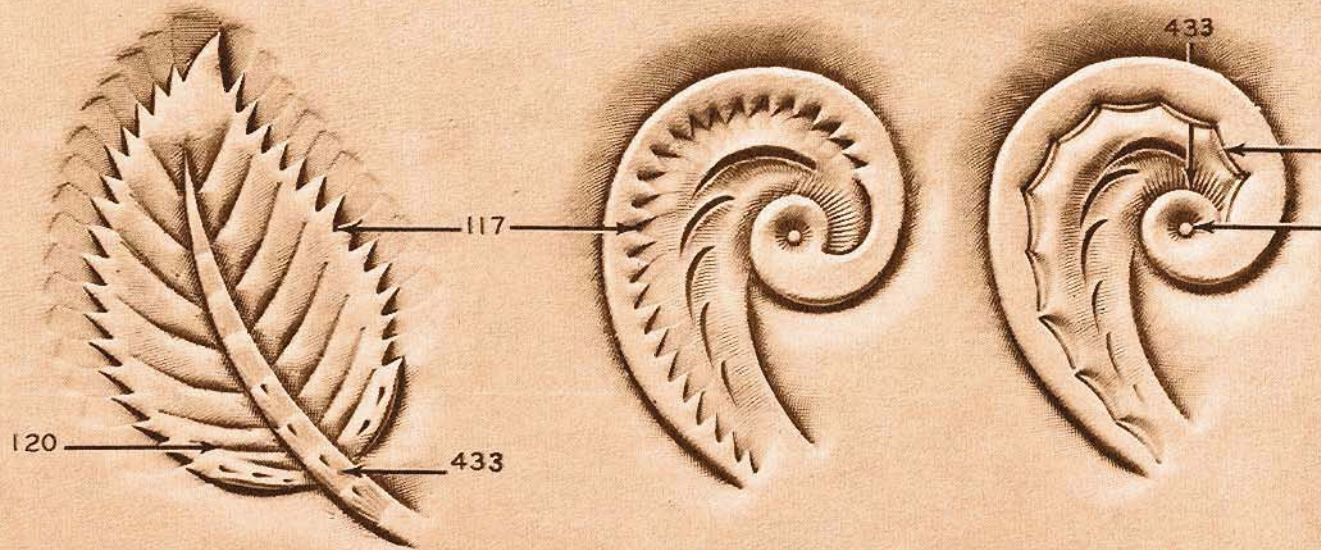
★★★ CRAFTOOL NEWS ★★★

The Craftool Company announces the all new "Ruby Blade". . . This is a swivel knife blade that is ALWAYS SHARP!

As gentle as a kitten  
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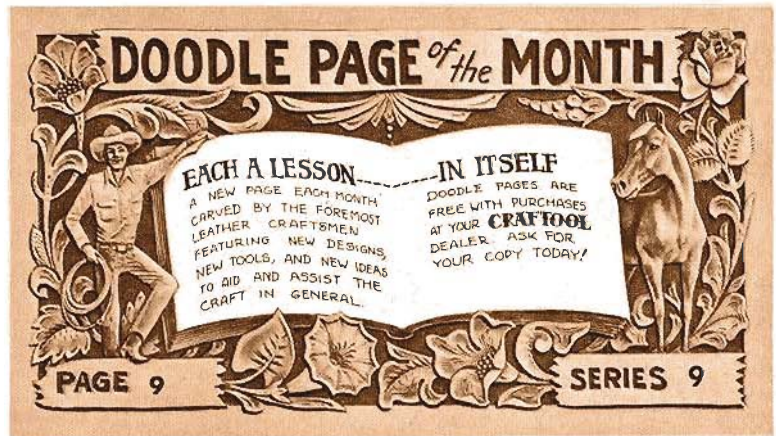
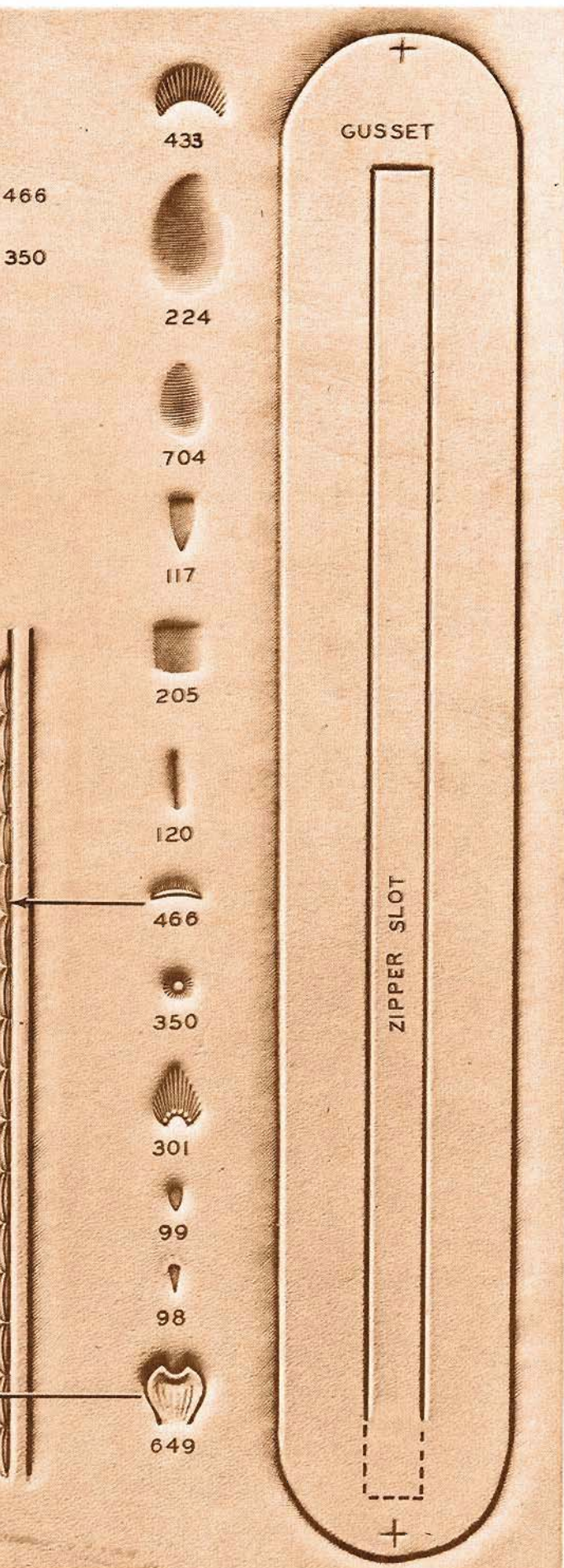
No need to ever sharpen the "Ruby Blade." For a new experience in smooth and easy swivel cutting. No more stropping or honing!





Christine Stanley





## ZIPPER BAG

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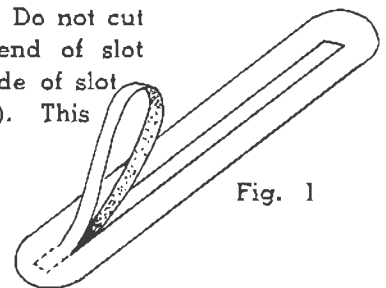


Fig. 1

2. Sew zipper into slot.

3. Fold bag in half. Do not crease.

4. Match +s on gusset to +s on bag back and cement edges together, (see Fig. 2).

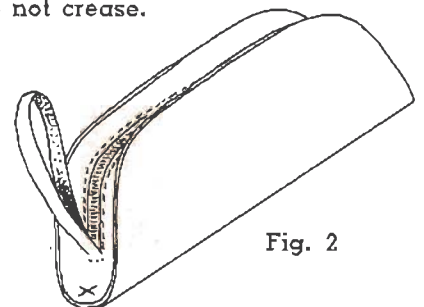
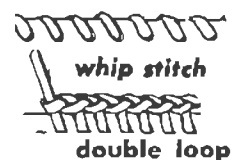


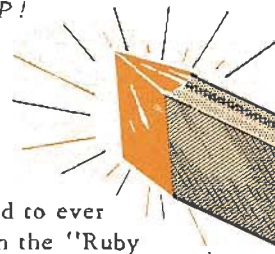
Fig. 2

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## ★★★ CRAFTOOL NEWS ★★★

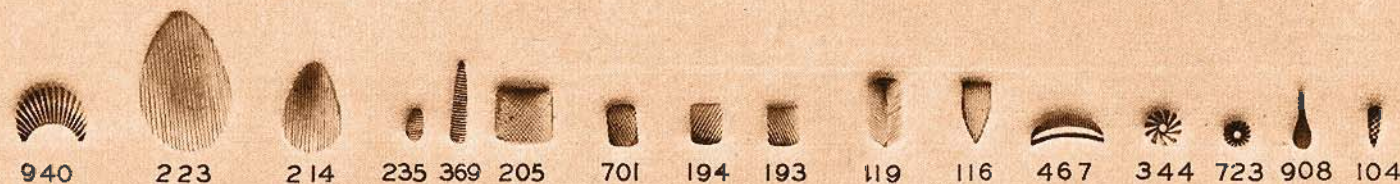
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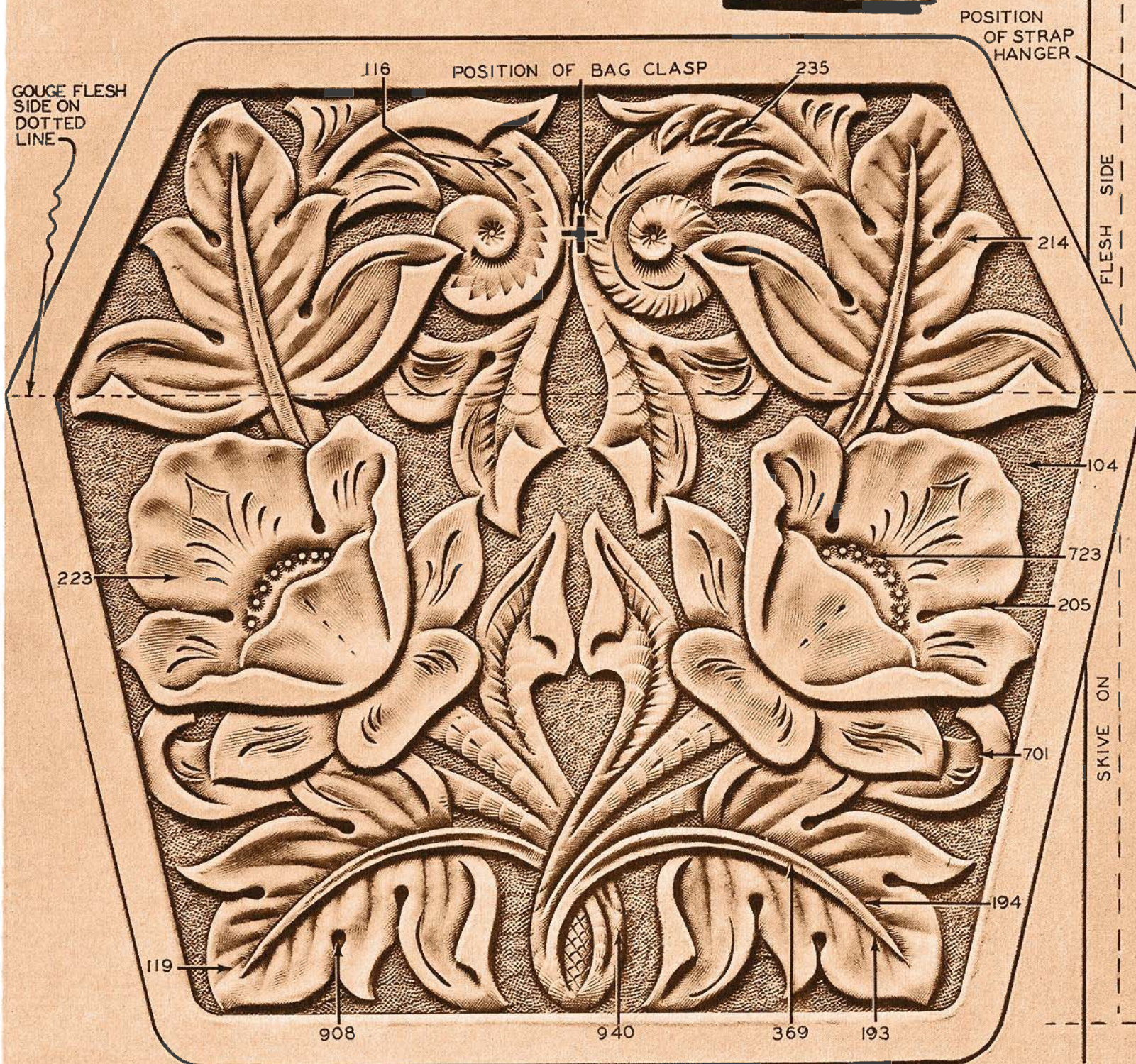
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SEE ASSEMBLY  
INSTRUCTIONS IN  
NEXT DOODLE PAGE

GOUGE FLESH  
SIDE ON  
DOTTED  
LINE



FLESH SIDE

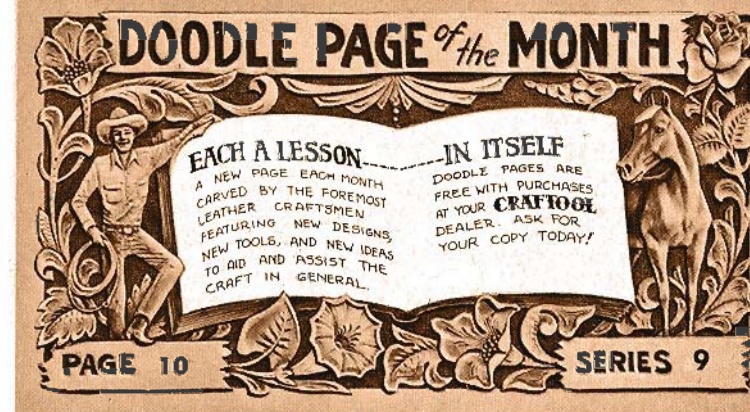
SKIVE ON

SKIVE ON FLESH SIDE



ONE HALF  
GUSSET PATTEN

CENTER



## THE HAWAIIAN

by  
CHRISTINE STANLEY

We can't offer a lovely Hula girl in this design but we have included a tropical adaptation of the Poppy and a tropical leaf to say welcome to our newest State.

We felt the combination of tools used in this design for a small handbag created an unusual effect. Discussing this during one of the frequent Front Office planning sessions with the Art Dept. at Craftool, Mr. Duncan suggested the design reminded him of the Hawaiian Islands. This, we all agreed should make an excellent name for the handbag and so we called it the Hawaiian.

The tropical leaf is treated very simply by using tool No. 214 to create texture and roundness in the body. Nos. 193 and 194 are lined bevelers made for right and left beveling. The lines are scored at a diagonal on the tools so that using the 194 on the left and the 193 on the right of the stem, you simulate the natural growth in the leaf. The veins are made with No. 119, a lined beveler. By walking the 119 as it is struck, the veins are made any desired length. This tool gives a pleasing natural appearance and also adds desirable texture. The No. 369 ribbed pearshader is used to shape the stem of the leaf and give it texture. Slight nicks with the swivel knife add the finishing touch. It is this attention to small detail such as decorating the stem of a leaf with the 369 tool that makes the mark of the experienced craftsman. The leaf is completed with a couple of simple decorative cuts with the swivel knife.

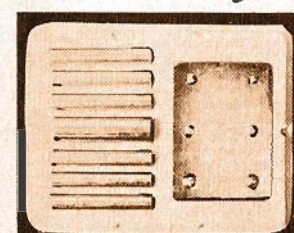
The scrolls or scroll type leaves as they might be called, are designed to lend contrast to the simplicity of the tropical leaf and blossom. You will notice how the No. 116 pointed lined beveler is used on the scroll on the left in contrast to the use of the No. 467 Cam on the right hand scroll. This has been done to present a choice of decoration. Do Not carve the design as shown using both types of decoration on the same pattern. The No. 344 seeder is especially designed for completing the scroll decoration.

By following the photo-carve, the blossom is quite simple to do. The gusset is a modified version of the main design and of course only one half the gusset is shown.

Watch for the next issue of your Doodle Page when we will show complete assembly instruction for the Hawaiian. Why not have the carving all done and be ready for the assembly instructions?

## ★★★ CRAFTOOL NEWS ★★★

### New SNAP-ALL

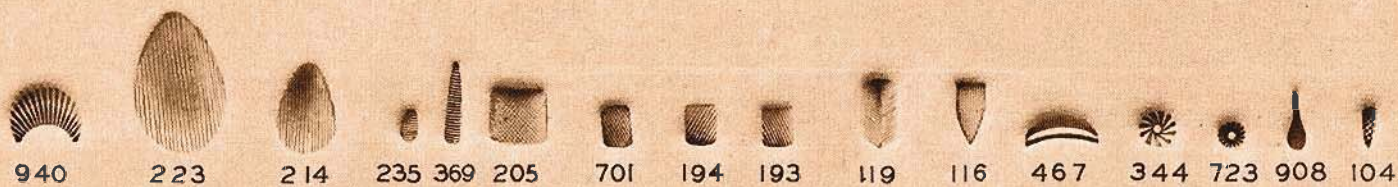


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SEE ASSEMBLY  
INSTRUCTIONS IN  
NEXT DOODLE PAGE

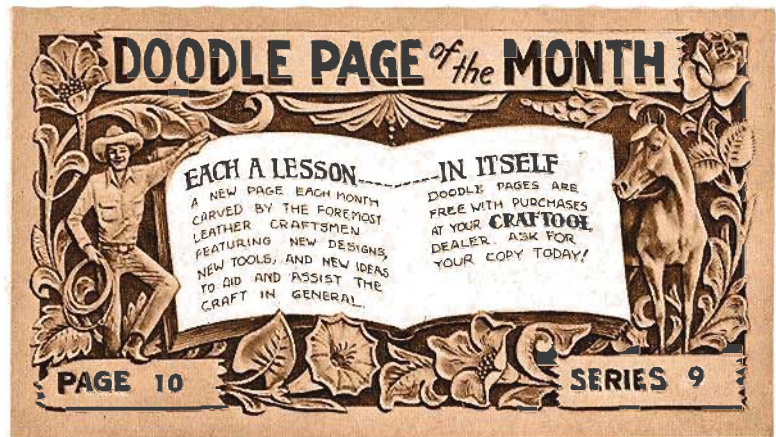
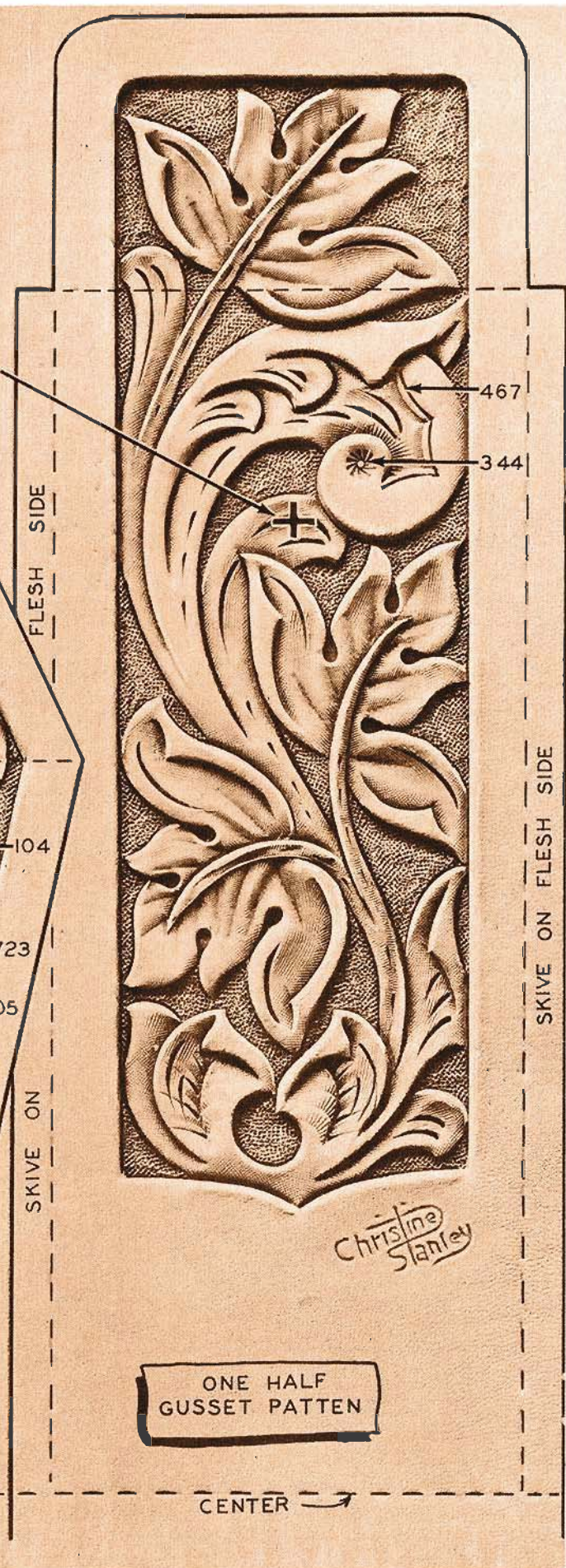
GOUGE FLESH  
SIDE ON  
DOTTED  
LINE

POSITION OF BAG CLASP

POSITION  
OF STRAP  
HANGER







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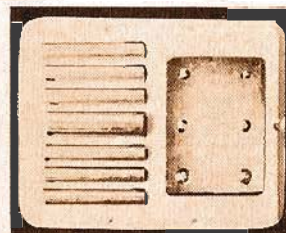
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## ★ ★ ★ CRAFTOOL NEWS ★ ★ ★

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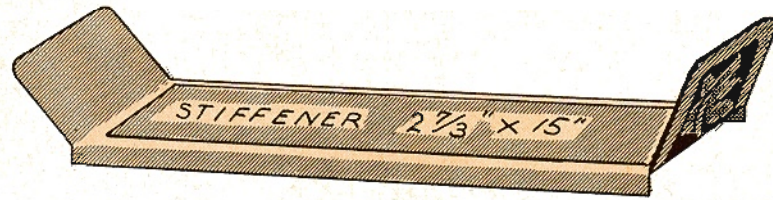
A universal snap tool that sets four sizes Segma and two sizes birdcage snaps. Self contained package designed for utility and storage.

Only \$2.25

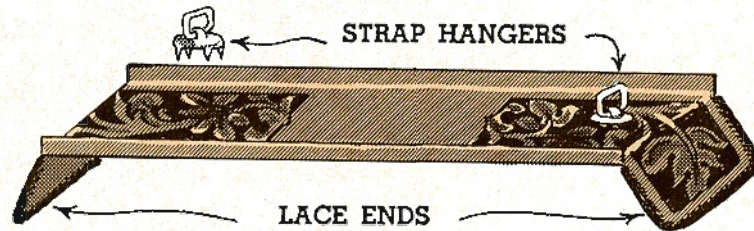
SEE IT AT YOUR DEALERS TODAY



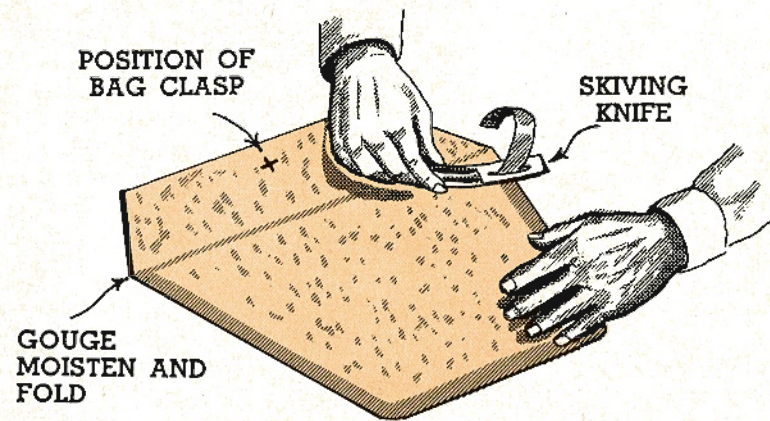
# HAWAIIAN BAG ASSEMBLY INSTRUCTIONS



1. CUT GUSSET FROM 3 1/2 TO 4 OZ. LEATHER. GOUGE FLESH SIDE ON DOTTED LINES AND SKIVE EDGES OF GUSSET. CEMENT STIFFENER TO GUSSET AND FOLD EDGES OF GUSSET AT DOTTED LINES.



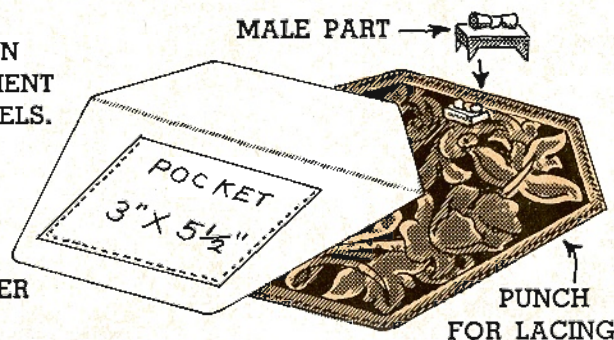
2. INSTALL STRAP HANGERS. SEE POSITION SHOWN ON PHOTO CARVE PATTERN.
3. CEMENT LINING LEATHER TO GUSSET. PUNCH LACING HOLES AND LACE ENDS AS SHOWN.



4. SKIVE LOWER SIDES AND BOTTOM EDGES AS SHOWN. INSTALL MALE PART OF BAG CLASP. SEE POSITION SHOWN ON PHOTO CARVE.

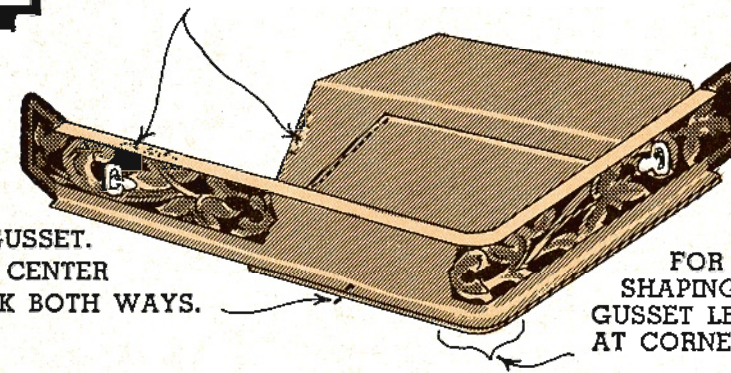
5. SEW POCKETS ON LINING AND CEMENT TO CARVED PANELS.

CUT LINING OVER SIZE AND TRIM AFTER CEMENTING.



PUNCH FOR LACING

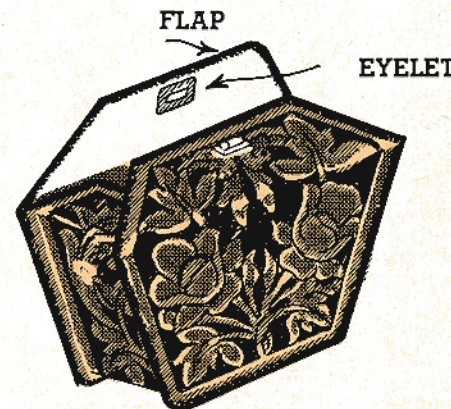
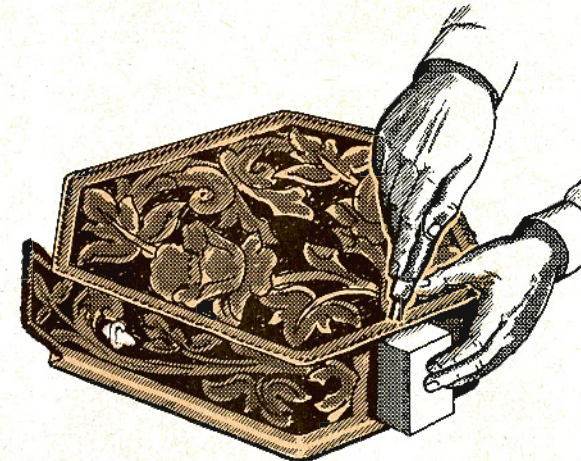
SKUFF EDGES FOR BETTER ADHESION



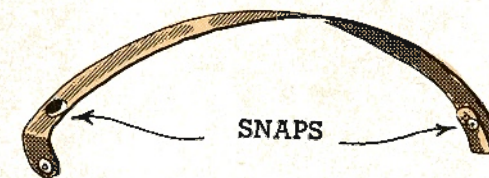
6. FIT GUSSET TO PANELS AND CEMENT IN PLACE. USE GREAT CARE IN FITTING.

7. PUNCH HOLES THROUGH GUSSET USING A BLOCK OF WOOD AS SHOWN.

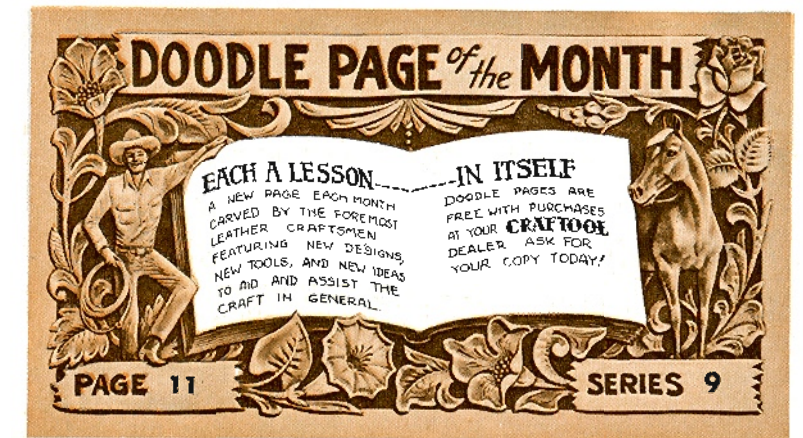
8. LACE BAG.



9. CLOSE BAG AND PULL DOWN FLAP. CENTER POSITION OF EYELET IS DETERMINED BY CENTER OF BAG CLASP. MARK POSITION ON FLAP AND INSTALL EYELET.



10. CUT CARRYING STRAP FROM 6 OZ. LEATHER. 3/4" x 20". INSTALL SNAPS.



Craftool Co., 4921 Exposition Blvd. Los Angeles 16, Calif.

★★★ CRAFTOOL NEWS ★★★

**Now LEATHER CRAFTSMEN . . .**  
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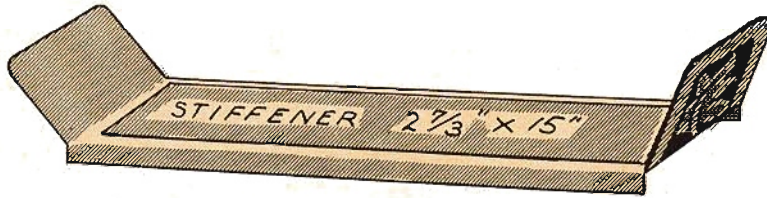
With only nine of the entirely new stamp engraving tools, leather craftsmen can do their own beautiful engraving on buckles, bag clasps, etc. Complete step by step instructions.

**Complete Kit**  
 Includes instruction book and tools . . . only **\$9.95**  
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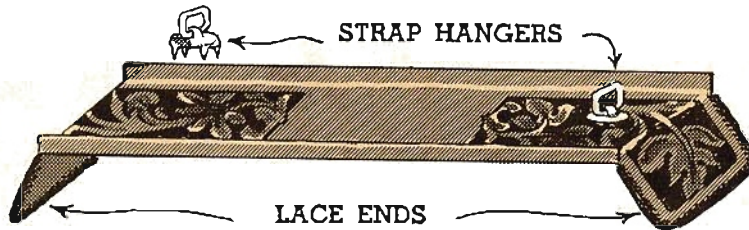
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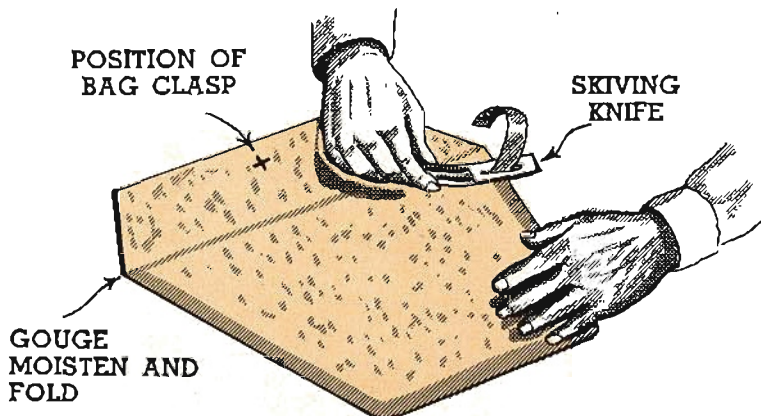
# HAWAIIAN BAG ASSEMBLY INSTRUCTIONS



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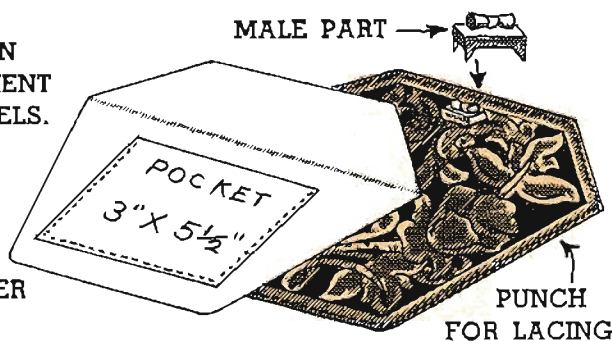
2. INSTALL STRAP HANGERS. SEE POSITION SHOWN ON PHOTO CARVE PATTERN.
3. CEMENT LINING LEATHER TO GUSSET. PUNCH LACING HOLES AND LACE ENDS AS SHOWN.



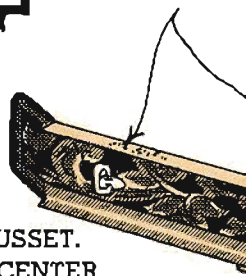
4. SKIVE LOWER SIDES AND BOTTOM EDGES AS SHOWN. INSTALL MALE PART OF BAG CLASP. SEE POSITION SHOWN ON PHOTO CARVE.

5. SEW POCKETS ON LINING AND CEMENT TO CARVED PANELS.

CUT LINING OVER SIZE AND TRIM AFTER CEMENTING.



SKUFF E

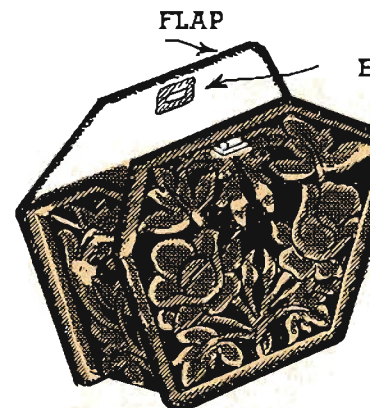


INSTALL GUSSET. START AT CENTER AND WORK BOTH WAYS.

6. FIT GUSSET TO PANELS AND USE GREAT CARE IN FITTING.

7. PUNCH HOLES THROUGH GUSSET. USE A BLOCK OF WOOD AS SHOWN.

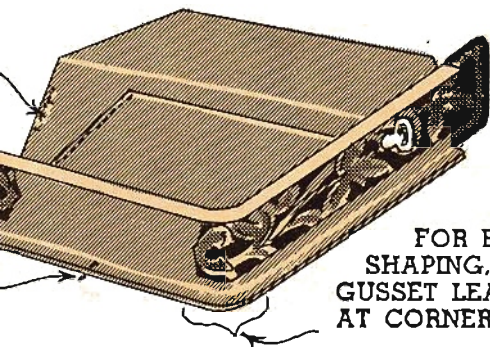
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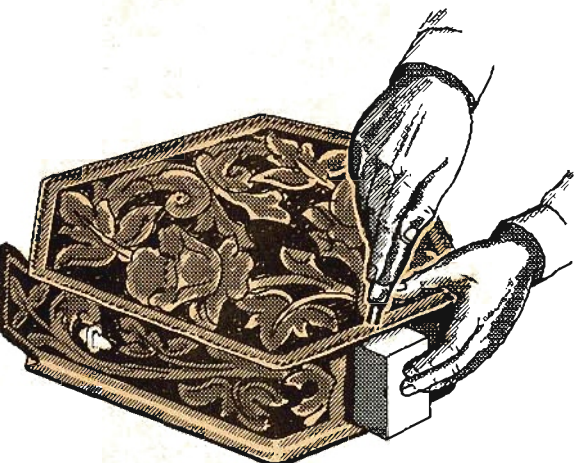
EDGES FOR BETTER ADHESION



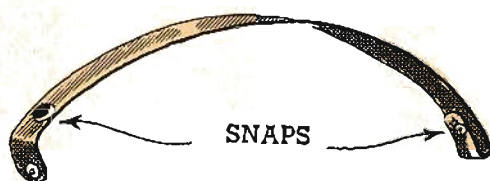
FOR EASIER  
SHAPING, MOISTEN  
GUSSET LEATHER  
AT CORNERS.

EMENT IN PLACE.

ET USING  
N.

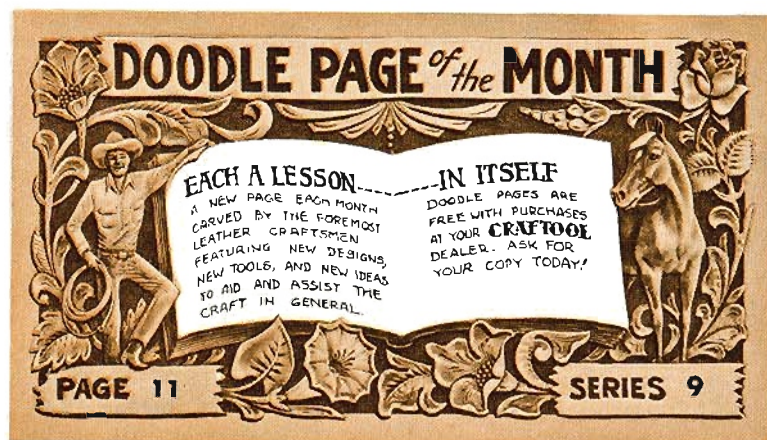


EYELET



SNAPS

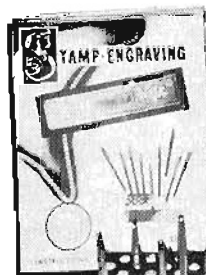
10. CUT CARRYING STRAP  
FROM 6 OZ. LEATHER.  
 $\frac{3}{4}$ " x 20".  
INSTALL SNAPS.



Craftool Co., 4921 Exposition Blvd. Los Angeles 16, Calif.

## ★ ★ ★ CRAFTOOL NEWS ★ ★ ★

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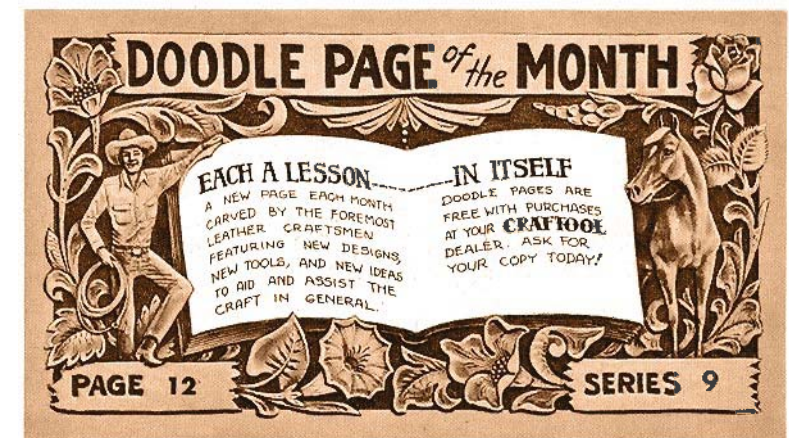
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## RELIGIOUS THEMES ON LEATHER

by  
CHRISTINE STANLEY

In answer to the countless requests received at Craftool for designs with a religious background, Mr. Duncan called for the Art Department to submit a series of designs which would be appropriate. Knowing we could not represent the faiths of everyone, we chose the Cross and the hands in the position of prayer. Covers for Bibles and Hymn books will have a very special meaning when hand carved with your favorite design.

The book cover makes good use of the lined beveler No. 962 as a border tool. Notice the careful spacing of the tool to leave the zig zag line between the tool impressions. To get this effect it is important that the border be just the right width. Use the 962 tool around the outside of the border first and then starting on the inside, work between the previous tool marks. It is best to try it on some scrap first to be sure you can get the right effect. The border stamp No. 607 fills in the corners. The point of the swivel knife completes the corners.

The Cross on the book cover is made by a very simple application of a few tools. After using the No. 205 beveler on the swivel knife cuts, start at the center of the Cross with a good impression from the No. 547 flower tool. The 625 seeder is then used on the body and arms of the Cross. The swivel knife completes the work on the Cross itself. Starting then in the center and working out from the Cross, use the No. 723 seeder once in each corner. The No. 607 once in each corner. The No. 730 crowner three times in each corner. Complete the project by matting down the background with the No. 885 as shown in the photo and use the swivel knife to simulate rays of light.

The individual Cross is made in a similar manner using the larger flower tool No. 551 for the center and the No. 637 border stamp on the body of the Cross.

Strangely enough, although the hands may look more complicated, the most important tool used is the 895 beveler. After the swivel knife work, this is the only stamping tool used on the hands. The beveling is smoothed out with the modeling tool and some of the fine detail such as finger nails and wrinkles are added with the spoon of the modeler. The No. 885 is again used to matt the background. Work more lightly as you move away from the subject until you have roughly formed a circle and then again use heavy strokes and lighten them again to fade into the surrounding area as shown in the photo.

On the right you will notice more ideas for borders which you may want to work into similar projects to add variety to your work.

## ★★★ CRAFTOOL NEWS ★★★

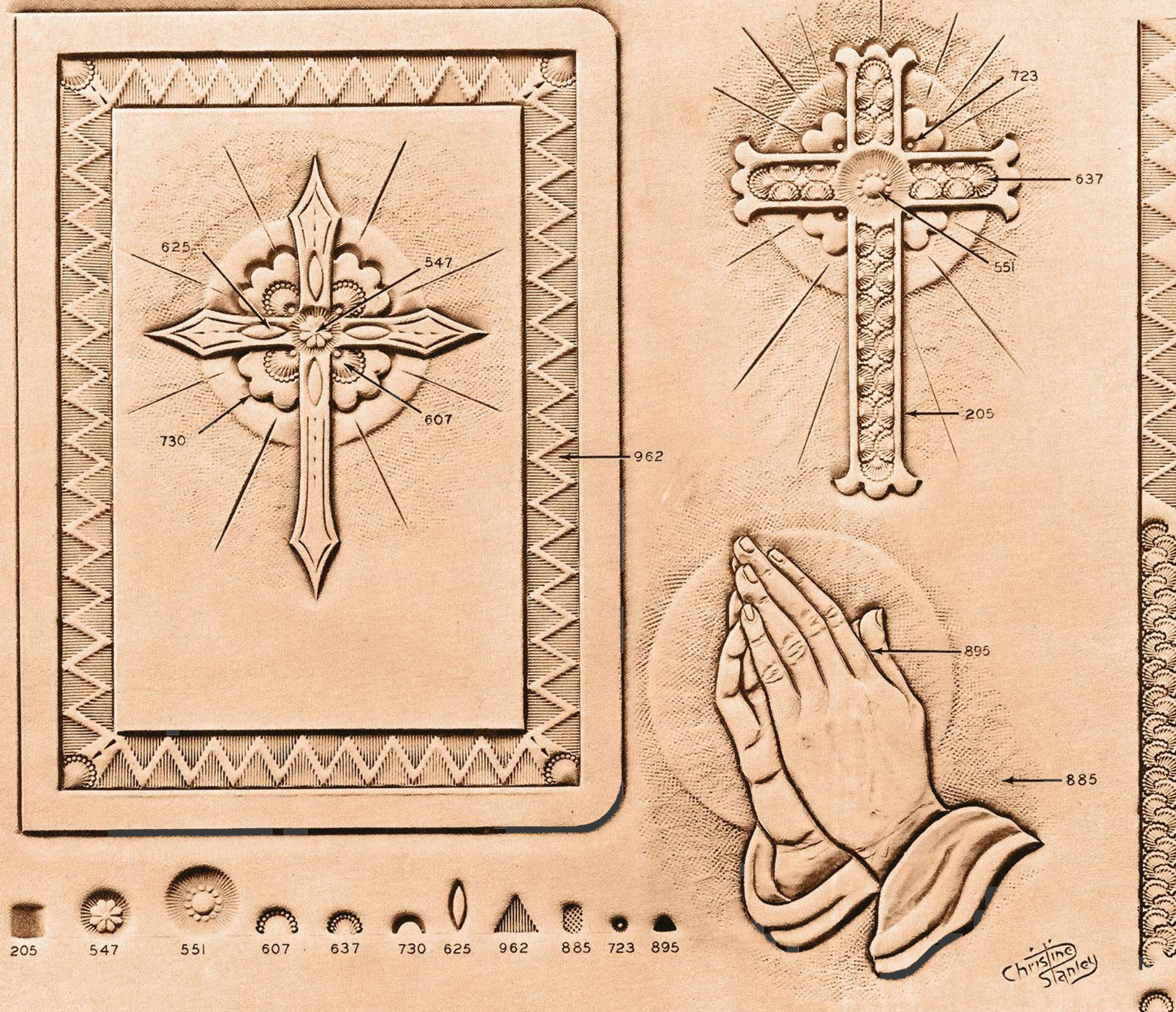
### STAMP ENGRAVING BOOK



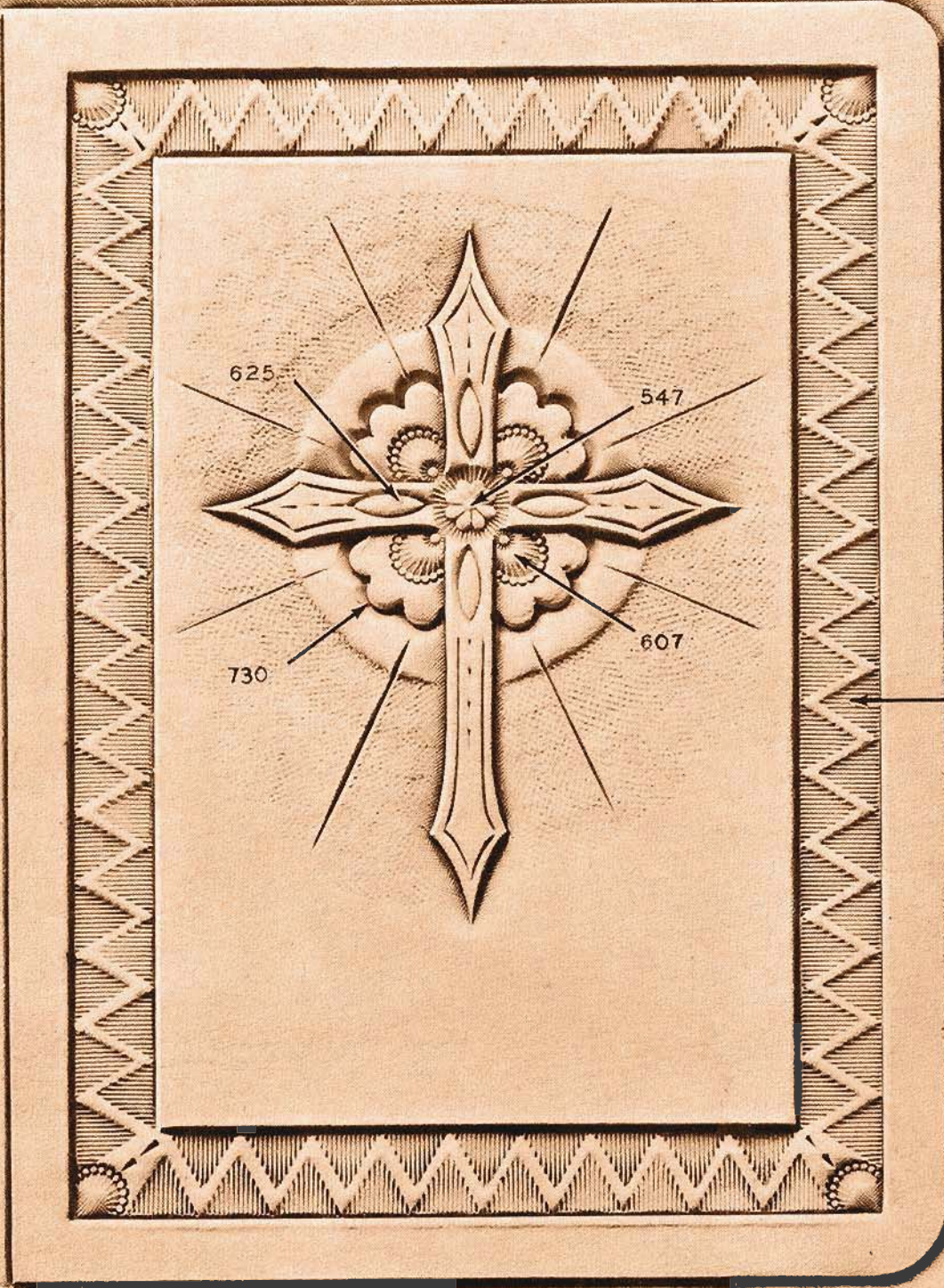
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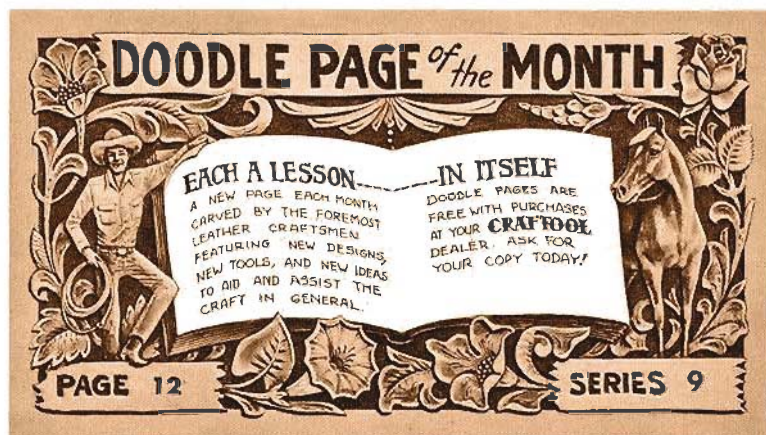
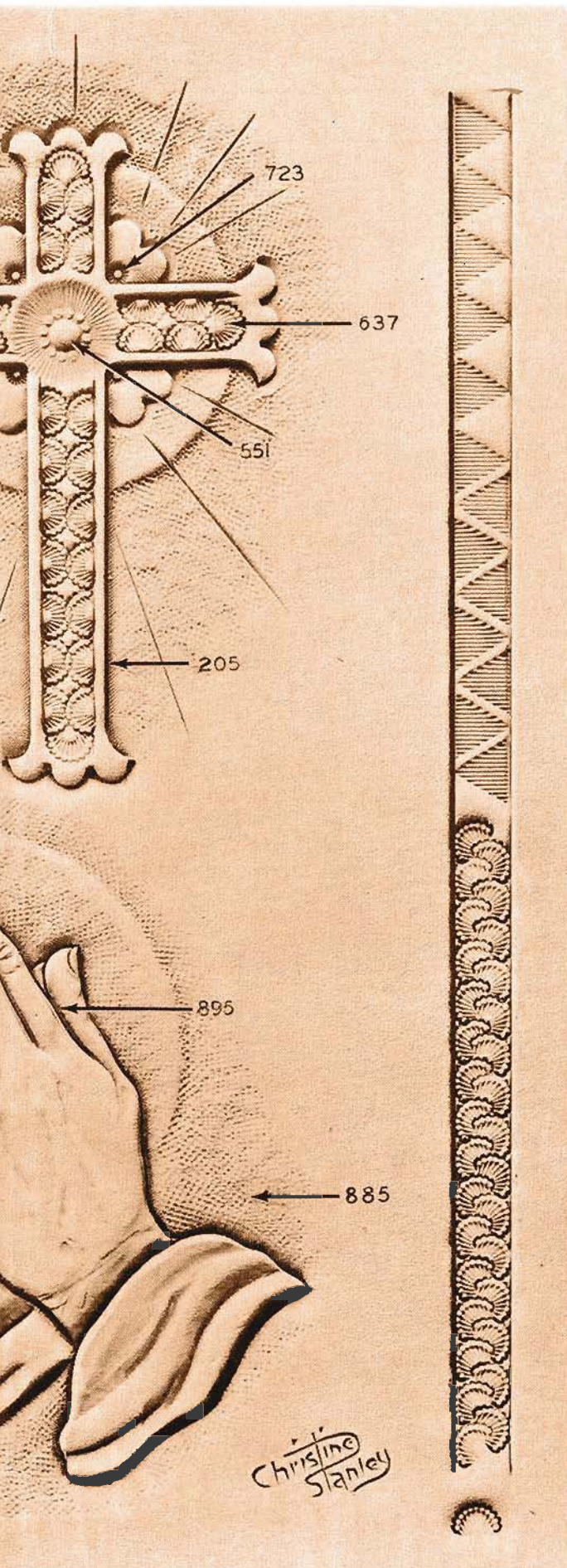






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