



# Vintage Doodle Page Collectors Set - Series B1



**LeathercraftLibrary.com**  
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)

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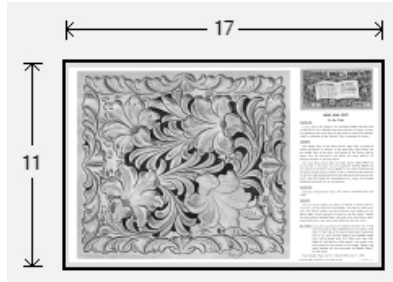


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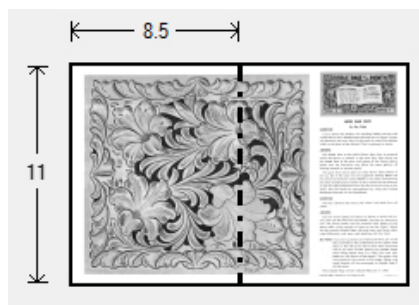
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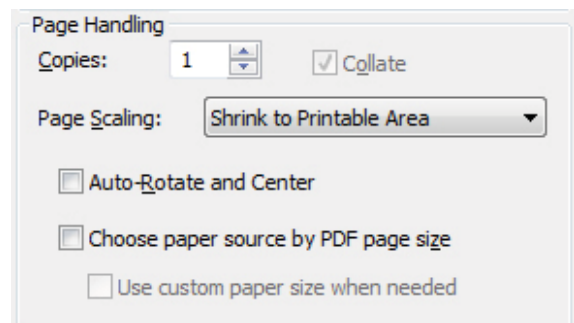
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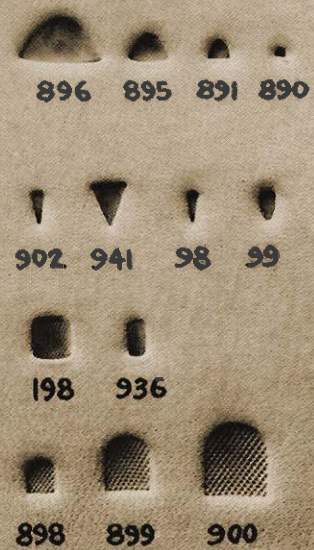
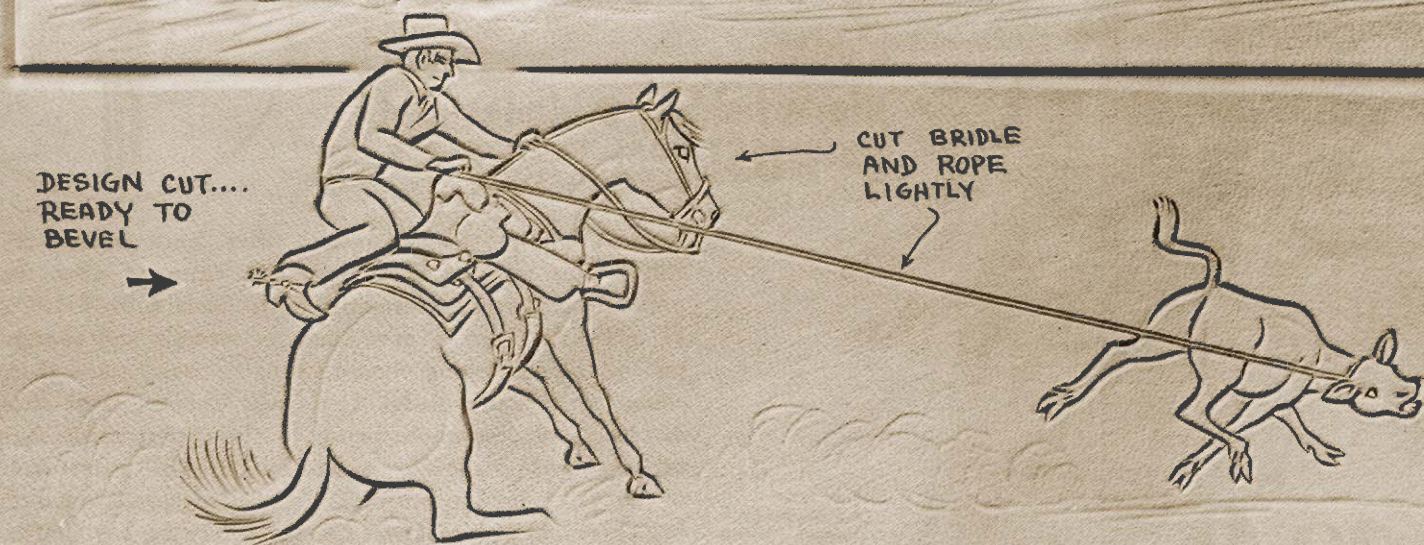
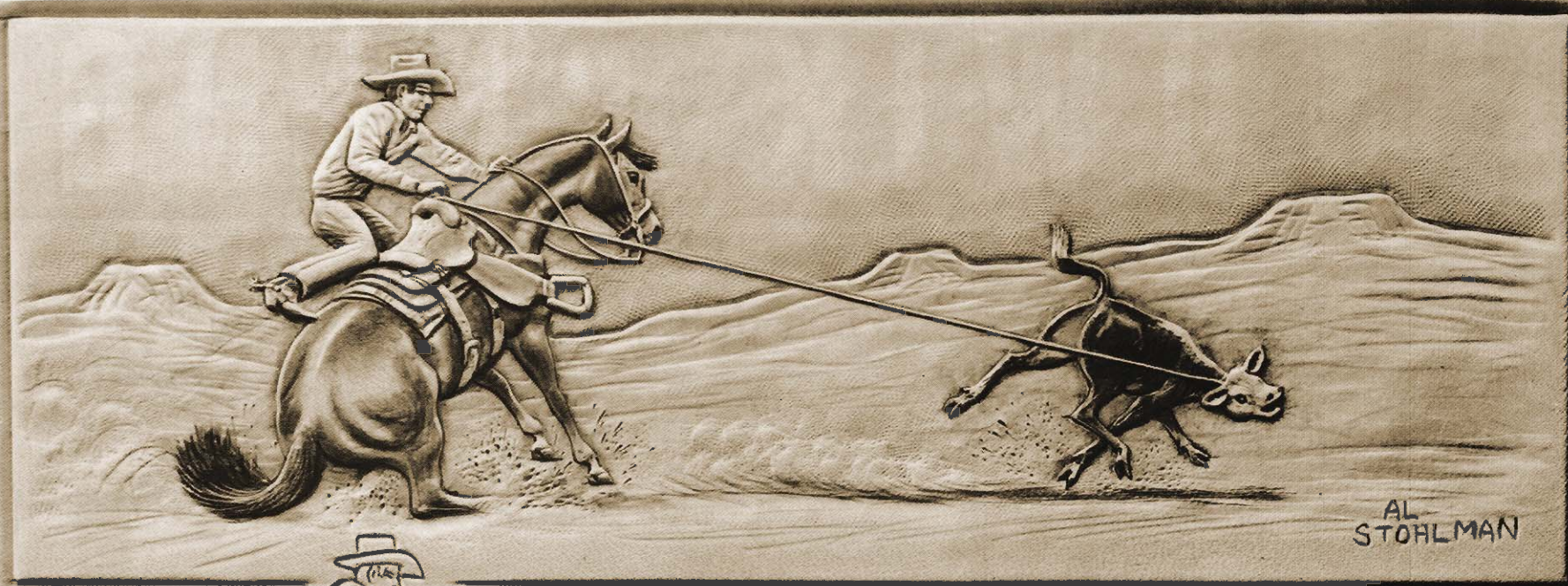
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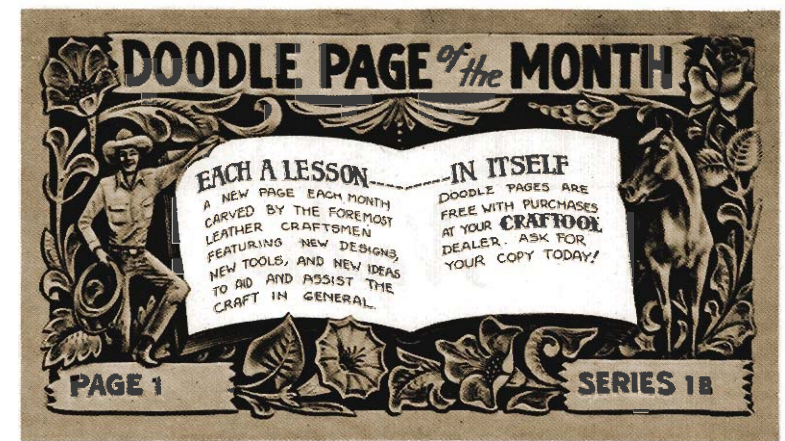




TOOLS USED TO  
STAMP THE BILL-  
FOLD PATTERN  
AT LEFT



TOOLS USED FOR  
CARVING THE FLORAL  
DESIGN AT LEFT



### THE CALF ROPER . . . . By Al Stohlman

The roping billfold design is presented this month as a challenge to those leather craftsman desiring to carve something more difficult and more advanced than the traditional pattern shown at the bottom of the page. One of the most important things to keep in mind when cutting the tiny figures is to have the swivel knife blade sharp . . . and to stay on the lines. One little slip when cutting along the legs of animals could result in misformed figures. I recommend using the No. 100 N 1/4" angle blade for cutting the tiny details . . . as smaller turns can be made and you have a greater visibility of the working area. Use a rule or straight edge to cut the rope running to the calf. Cut the lines no deeper than the width of the rope. Follow this rule when making all similar cuts of two parallel lines. Very careful beveling along these lines must also be observed, or the rope may be smashed down with the beveler, beyond repair. When working out the small details of the saddle and the criss-crossing area of the reins, bridle, rope . . . use extreme care with the tiny bevelers. The pointed beveler is a must in these areas. After all beveling has been completed, the modeling tool is used to clean up small irregularities and smooth out unwanted tool marks. Carefully study the photo pattern before beginning your own billfold; use it as a guide when you 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.

★ ★ ★ CRAFTOOL NEWS ★ ★ ★

CRAFTOOL KIT No. 6

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

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

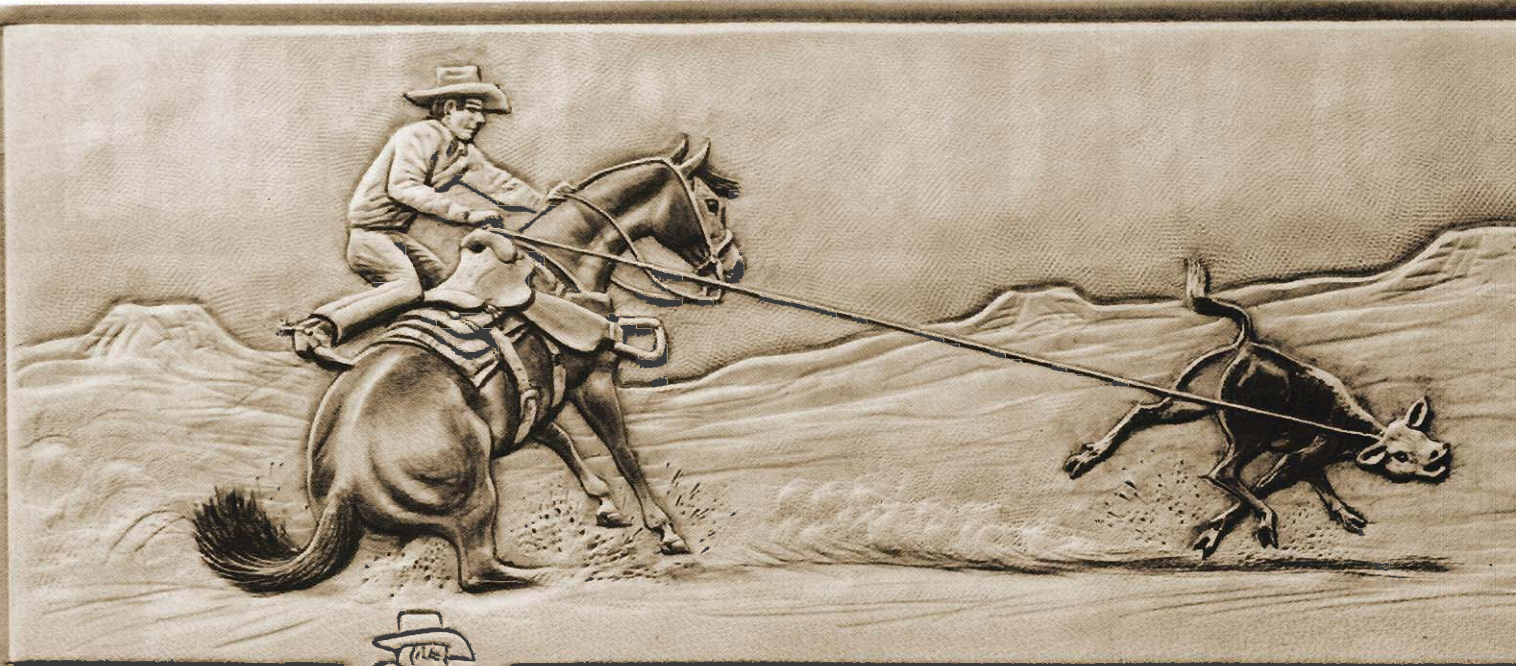
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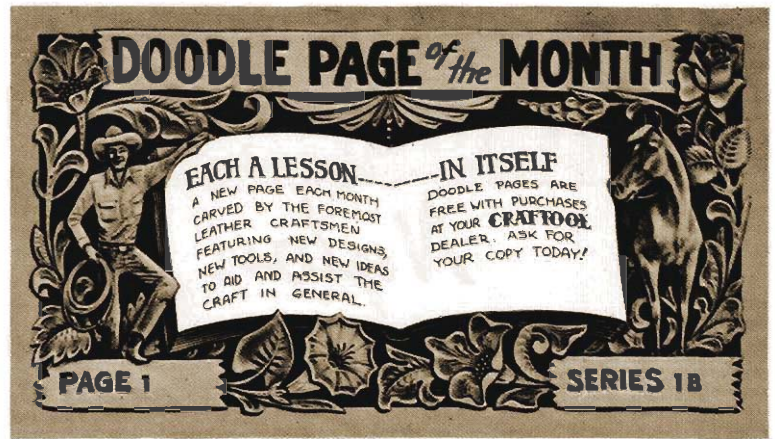
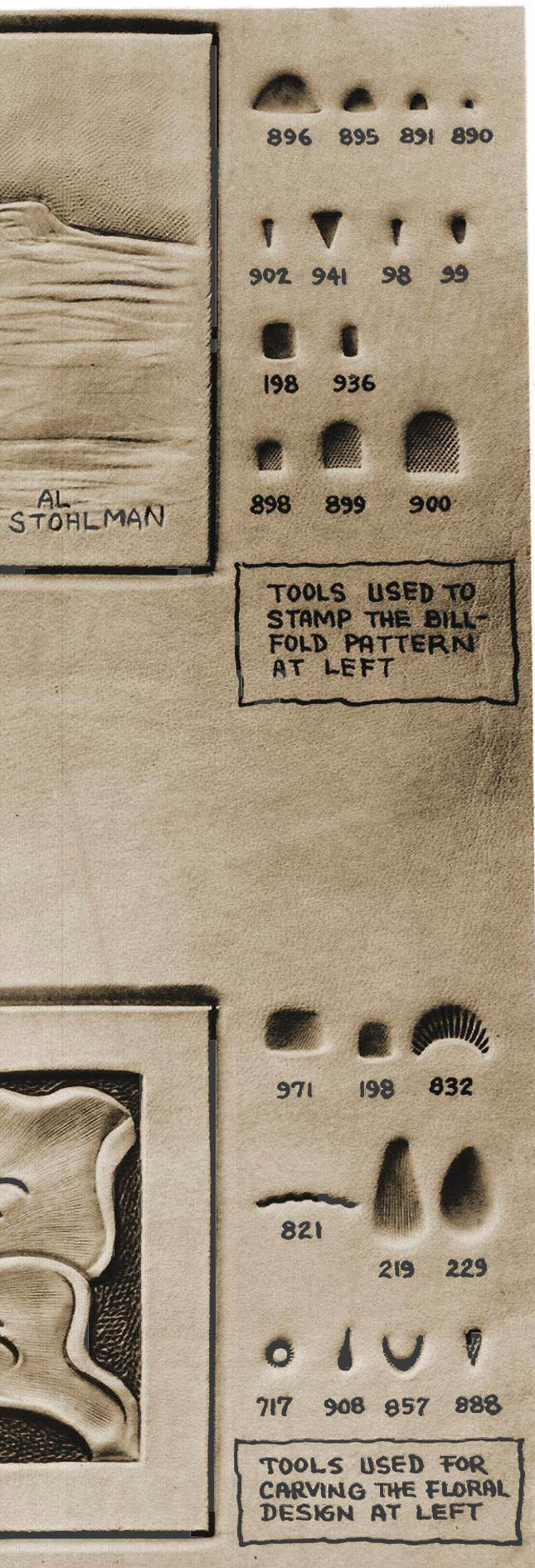
DESIGN CUT....  
READY TO  
BEVEL



CUT BRIDLE  
AND ROPE  
LIGHTLY







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- No. 891 Figure Beveler
- No. 899 Mating Beveler

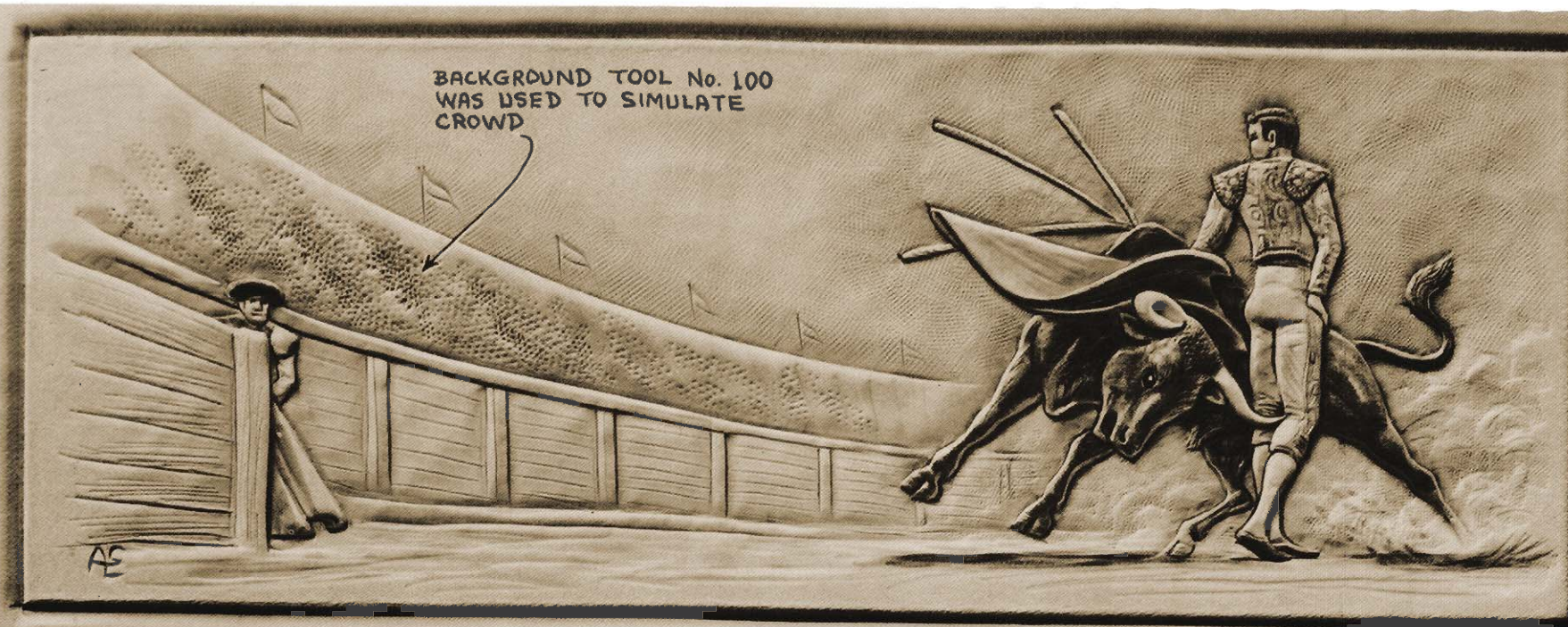
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896 895 891 890

FIGURE CARVING  
BEVELERS

971 198 936

CHECKED  
BEVELERS

976 902 98

POINTED  
BEVELERS



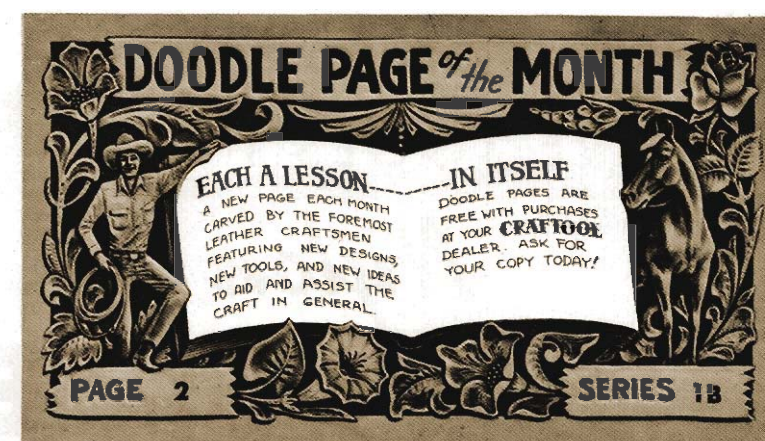
DESIGN CUT.... READY TO BEVEL

900 899 898 99

MATTING BEVELERS



AL  
STOHLMAN



### THE MATADOR . . . . By Al Stohlman

This month we are presenting some bullfighting patterns for lovers of the sport. For the billfold design, make the tracing pattern from the cut design shown at left. The tiny Figure Carving Bevelers will have to be used around the head of the bull, face of man, etc. The Pointed Bevelers are used in tiny corner areas where the other tools will not fit. After all beveling and modeling, the designs on the Matador's costume are cut lightly with the swivel knife. The larger scene is ideally suited to larger projects; Handbags, Albums, etc.

After cutting the design, begin beveling the contours and muscles of the figures, etc. Use the largest tools first for fastest, smoothest work. After the contour beveling . . . bevel around the outlines of the figures . . . then matt with the matting bevelers and the flat surfaces of the figure carving bevelers. The checked Matting Bevelers are usually used in the "sky" areas, and for making clouds and dust effects. The Figure Carving Bevelers are used to matt away from the figures when a smooth background is desired. Do not allow beveling ridges to show around any of the figures. The checked bevelers (#971-198-936) are used around the outlines of the figures in the sky areas. The hair effect on the large bull was accomplished by scratching with the point of a No. 3 modeling spoon.

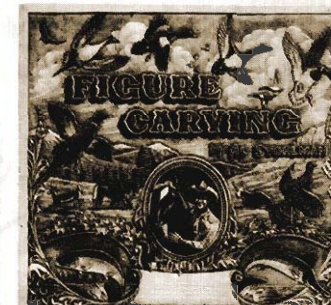
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BACKGROUND TOOL No. 100  
WAS USED TO SIMULATE  
CROWD

AE



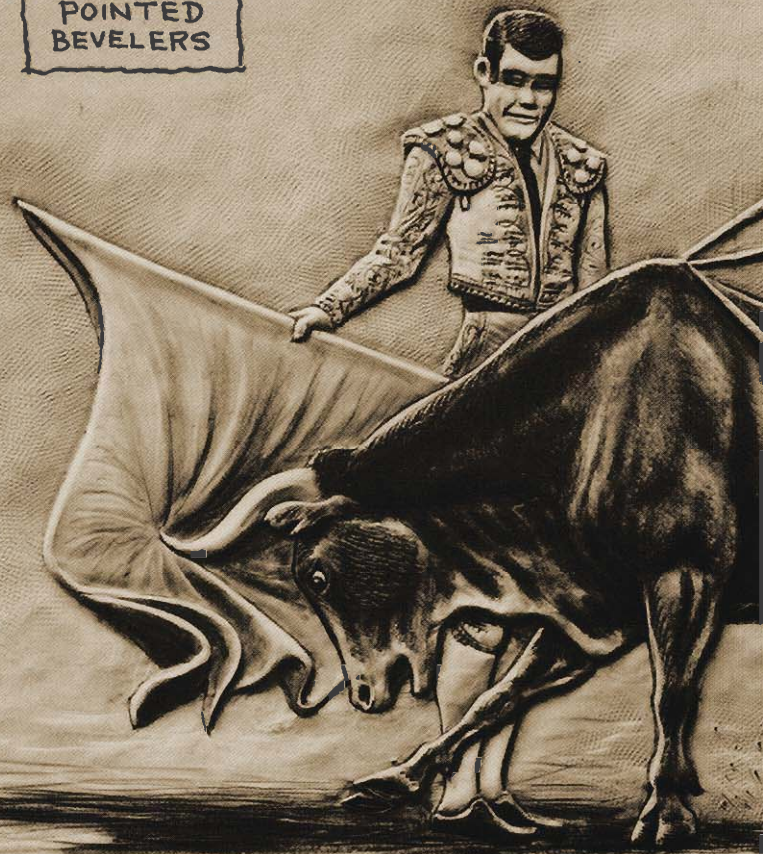
DESIGN CUT.... READY TO BEVEL

976 902 98

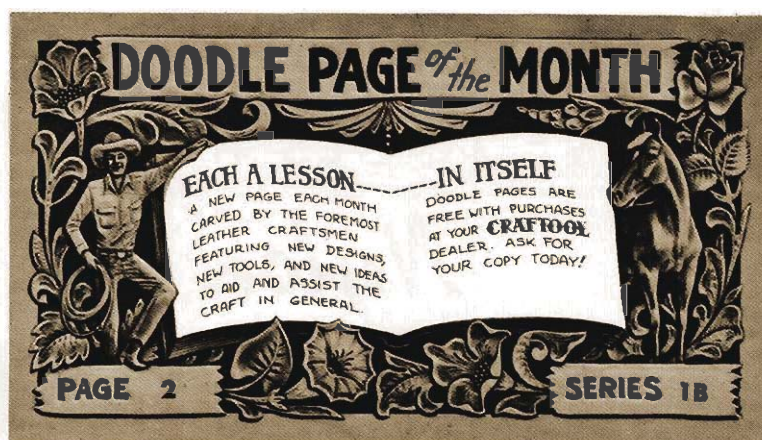
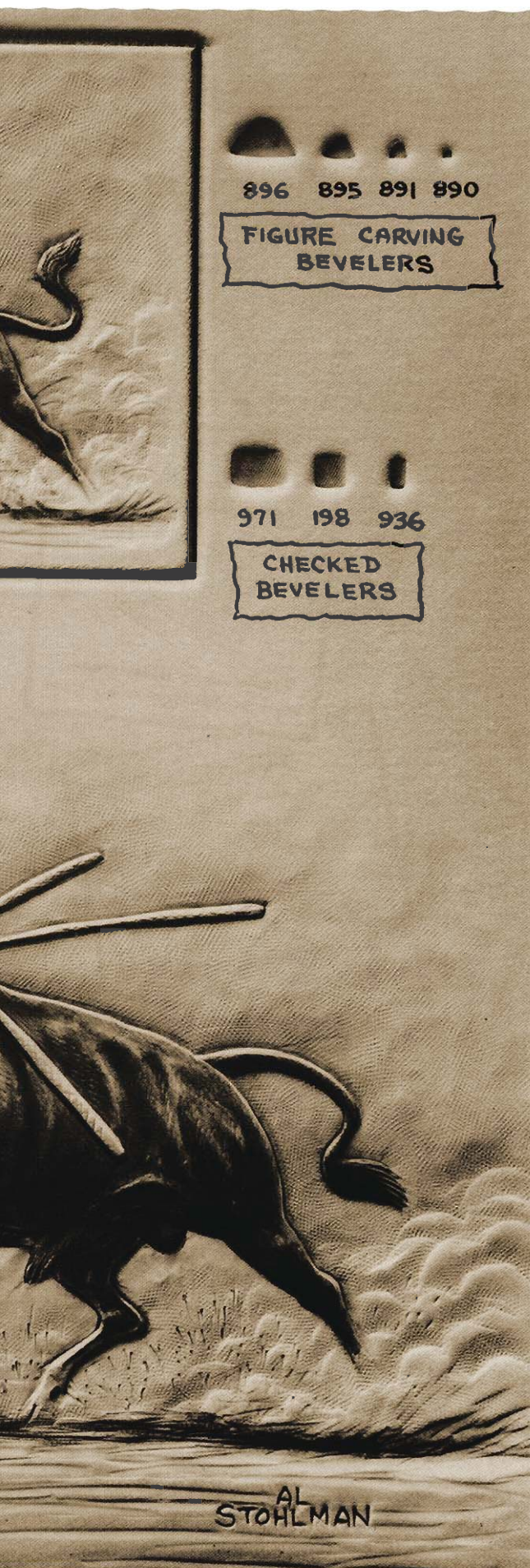
POINTED  
BEVELERS

900 899 898 99

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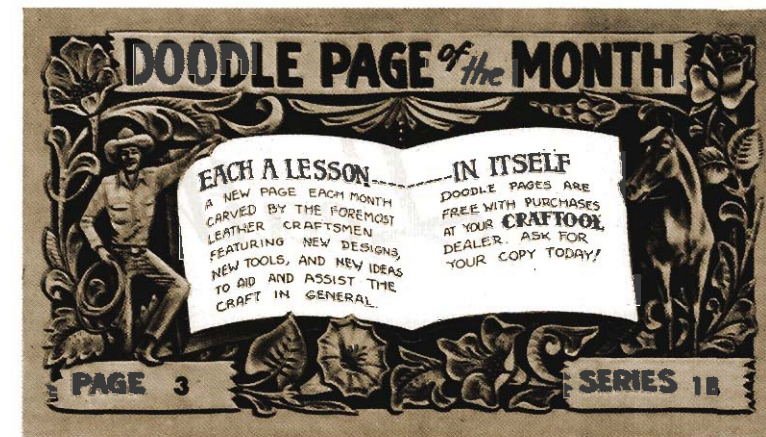
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### JIFFY PURSE DESIGNS . . . . By Al Stohlman

The large floral design at the extreme left is presented for those desiring the traditional pattern. Study the photo and note the uses of the tools. The Bird and Blossom pattern is presented for those wanting something new and different. The two birds pictured at the top of the page can be used in place of the American Redstart, if desired. Simply make your tracing pattern with either one of these birds perched on the same limb as the Redstart. Fill out the blossom petals as required.

In carving the birds, the outlines are cut to usual depth, but the fine feather lines are usually cut lightly. Bevel lightly around the outer wing feathers and contour bevel the head and neck as illustrated. Add the feather effects with the "feather" tools then bevel and matt around the outlines of the birds. Study the Figure Carving Book for complete information on carving birds. Extreme care must be used when dyeing the birds; especially the small spots. India Ink (black or colors) can be used with a pen point to apply small amounts of color. Use color reproductions in books or magazines as your guide if colors are to be used on your birds. Craftool #716 was used in blossom centers. Use #907 at base of petals. Shade petals with #972. Use #119 at midrib of small leaves.

★ ★ ★ CRAFTOOL NEWS ★ ★ ★

THE

## QWIK CHANGE

DISPOSABLE  
SWIVEL KNIFE BLADES

See it at your dealer's now!

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- Disposable when dull
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**EXTRA BLADES**

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Packet of 6 Qwik Change, razor sharp disposable blades pre-sharpened to the correct, razor sharp carving bevel. Blade is 3/8" wide.

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



RED-SHAFTED  
FLICKER



TOOLS USED TO  
STAMP THE  
FLORAL DESIGN



AL  
STOHLMAN

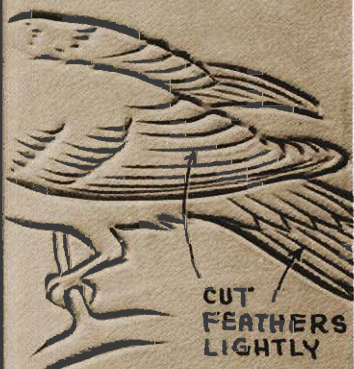
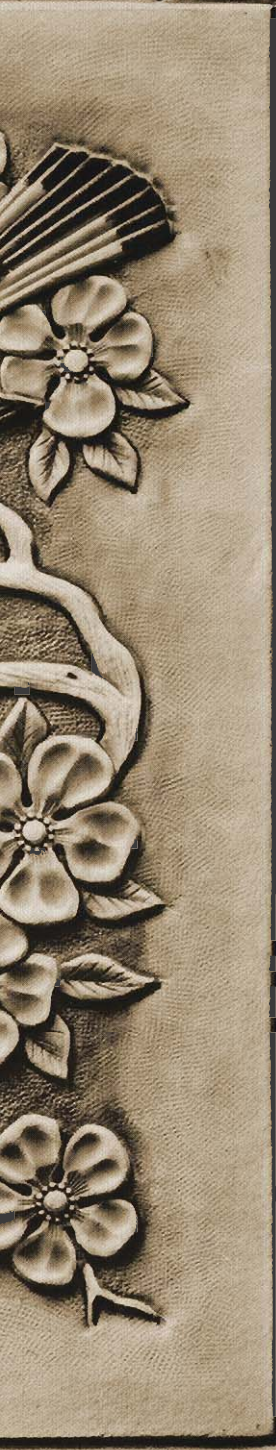


AMERICAN  
REDSTART

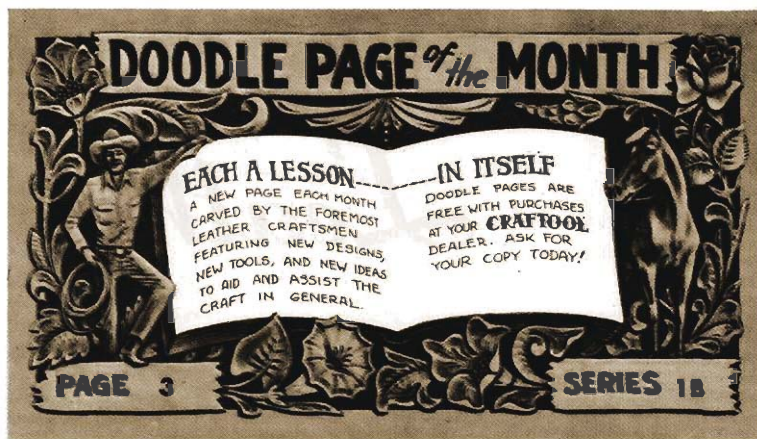




BOBOLINK



"FEATHER" TOOLS



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now!

**\$1.00**  
Per Pak

- Disposable when dull
- 3/8" wide general purpose blades
- Blade holder, 3 blades and BONUS!
- Perfect for Groups

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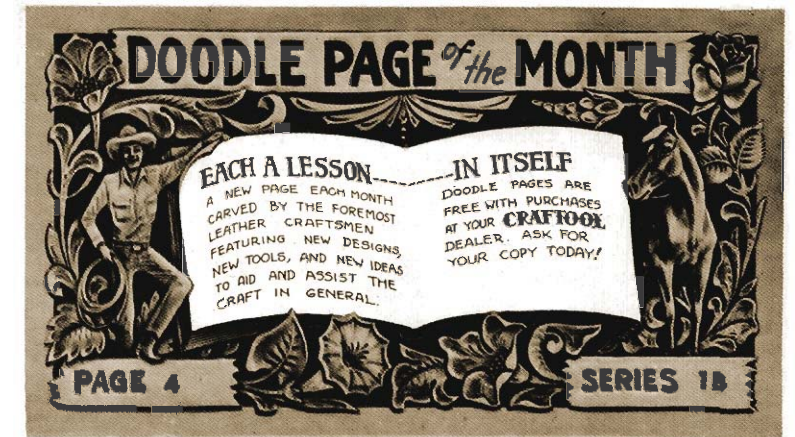
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Many other  
uses!





### MATCHING BELT DESIGNS . . . . By Al Stohlman

This month, we are presenting a set of matching belt patterns ranging in size from 1/2" to 2" wide. This will enable the craftsman to make hatbands to match his wide waist belt . . . or to decorate handbag and other straps of various widths, with similarity of design.

The left half of the page shows the designs as they are carved . . . and indicates the number and use of the tools. Study the Photo Pattern closely . . . and note how these tools have been used. The top of the page shows all of the tools used to stamp all of the belts shown . . . but in no way indicates this is the number of tools required to stamp a belt. Only a few tools are used on each belt. The right half of the page shows one-half of the repeat section of the pattern cut into the leather, ready for stamping. To make a completed Tracing Pattern . . . trace the outlines shown on the right side . . . then trace the outlines of the adjoining carved section up to the next flower (third flower from right of page). This section of the design can then be repeated as often as necessary and still maintain the flow of the design. Carve and stamp the belts in the usual manner. Use substitute tools where desired. The designs can also be carved without the border lines.

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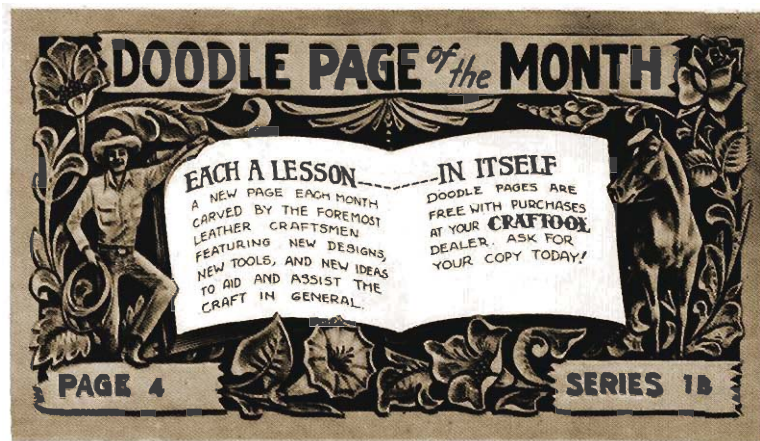
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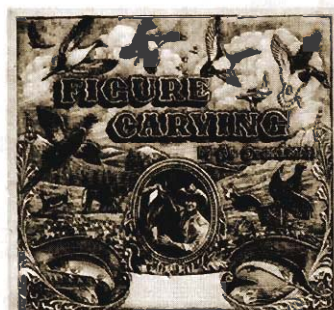
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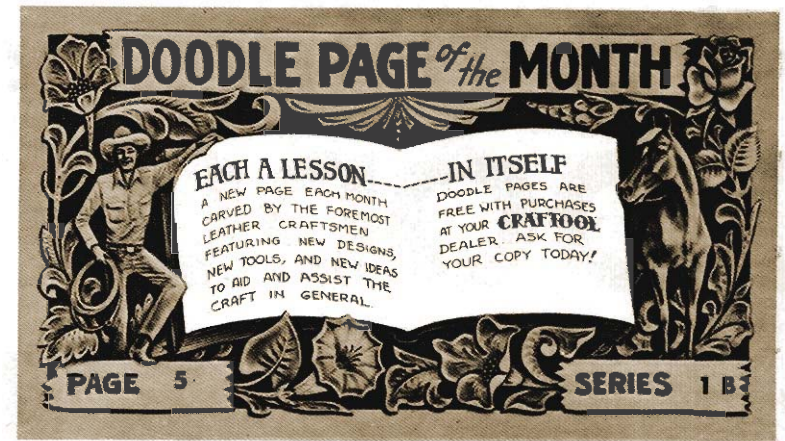
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### ADDING PERSPECTIVE TO CONVENTIONAL FLORAL DESIGN

By Ken Griffin

Webster: Perspective: The art or science of representing, on a plane . . . natural objects as they appear to the eye. A visible scene, esp. one giving a distinctive impression of distance.

To my knowledge the use of perspective in decorative leather carving floral design has never been used before. While a three dimensional effect is often achieved in floral work, the overall design has always been done in bas-relief with no attempt at distance in the design. This is an experiment, through the use of perspective, to create an illusion of distance and depth in the design. To see the full effect of this experiment, turn the page so that the largest flower is at the top of the page and view it from a distance of ten feet or so.

You will notice the largest flower unit was more plainly stamped so that it catches the eye first. As the design recedes into the distance your eyes have to "hunt" for the detail. Overlapping the floral units, cutting the flowers, stems, etc., progressively smaller and making the design more complicated as it recedes, all heighten the illusion of distance. Also using three graduated sizes of backgrounders as well as other tools helped the illusion. If you like color, the illusion may be augmented further by highlighting and shading with it. However, I find it more of a challenge to do it without resorting to color.

### HOW TO COLOR LEATHER

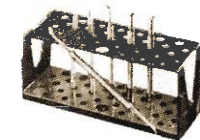
By Al Stohlman

Be sure to obtain a copy of this complete book on color shading. There are several full color pages of color dyed floral designs, plus the many dye formulas for mixing your own color shades and how to apply them.

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- No. 891 Figure Beveler
- No. 899 Marling Beveler



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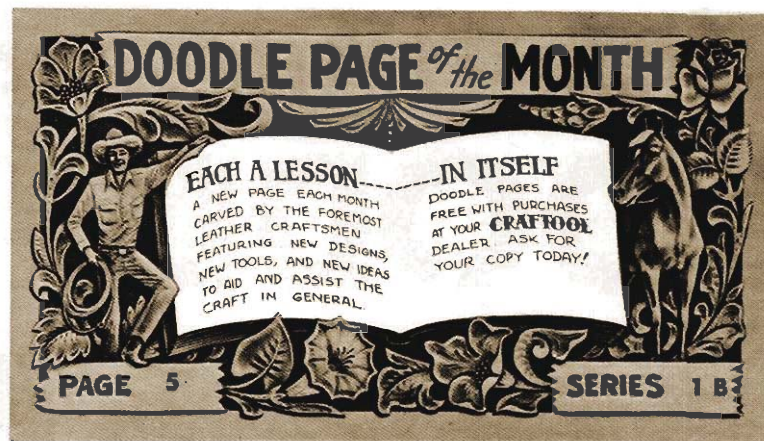
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By Ken Griffin

**Webster:** Perspective: The art or science of representing, on a plane . . . natural objects as they appear to the eye. A visible scene, esp. one giving a distinctive impression of distance.

To my knowledge the use of perspective in decorative leather carving floral design has never been used before. While a three dimensional effect is often achieved in floral work, the overall design has always been done in bas-relief with no attempt at distance in the design. This is an experiment, through the use of perspective, to create an illusion of distance and depth in the design. To see the full effect of this experiment, turn the page so that the largest flower is at the top of the page and view it from a distance of ten feet or so.

You will notice the largest flower unit was more plainly stamped so that it catches the eye first. As the design recedes into the distance your eyes have to "hunt" for the detail. Overlapping the floral units, cutting the flowers, stems, etc., progressively smaller and making the design more complicated as it recedes, all heighten the illusion of distance. Also using three graduated sizes of backgrounders as well as other tools helped the illusion. If you like color, the illusion may be augmented further by highlighting and shading with it. However, I find it more of a challenge to do it without resorting to color.

## HOW TO COLOR LEATHER

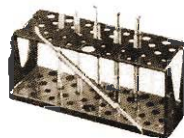
By Al Stohlman

Be sure to obtain a copy of this complete book on color shading. There are several full color pages of color dyed floral designs, plus the many dye formulas for mixing your own color shades and how to apply them.

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 Craftool Dealers.

## ★★★ CRAFTOOL NEWS ★★★

### CRAFTOOL KIT No. 6



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

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



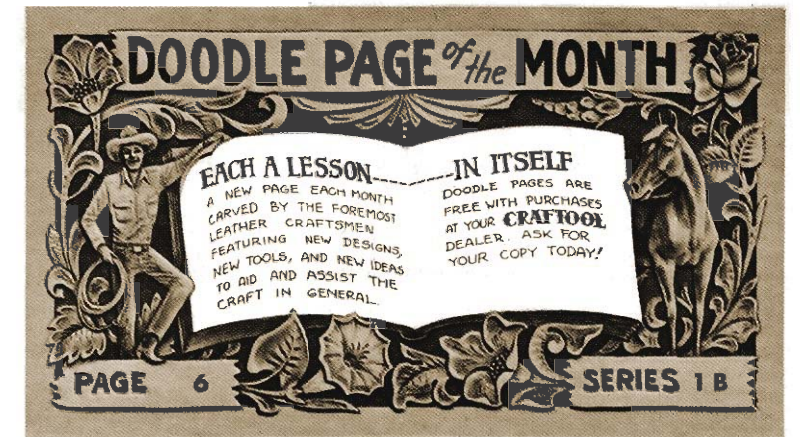
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## SEMI-AUTHENTIC PERSPECTIVE AND CONVENTIONAL DESIGN

By Ken Griffin

On this page I have used the same flower in two entirely different designing techniques. The one on the right has been executed in the conventional bas-relief floral western style. The one on the left is done in a more authentic manner and perhaps more similar to the actual real-life flower.

If this page is viewed from a distance the illusion of perspective will be heightened and the contrast in the two designs more apparent. In attempting floral designs in an authentic manner, the leathercraftsman does not have all of the advantages of craftsmen in other fields. The artist with pen and ink, oil painting, and other related fields can achieve depth and third dimension through shading, coloring, and highlighting. The woodworker can whittle away part of the wood; the sculptor can reproduce the true form. If the leathercraftsman does not resort to the use of color or embossing, he must achieve depth and third dimension through careful layout and the use of graduated tool sizes.

Number 911, pear shader, was used to "line" the stem on the left by holding in the hand and dragging along the stems. Crowner, #408, was used to achieve the rounded effect on the stems. The #100D, double line swivel knife blade, and #300 border stamp were used to put an old fashioned saddle bead and border stamp frame to the page. As an experiment, the double line blade was also used to cross line the flower centers.

Various types of background tools may be used. Usually, the craftsman has his favorite tool for this purpose. However, for the large, open background areas such as the design on the left of the page . . . matting tools should be recommended. They cover the area more evenly and much faster. Fade the impressions out as you work away from the design.

## CRAFTOOL DOUBLE LINE BLADES

**100E**

**75c ea.**

100E — edge cutter is specially engineered to cut uniform borderlines.



**100D**

**75c ea.**

100D — two parallel cutting edges . . . for inside borderlines or billfolds.







SHADER  
218

880

CRAFTOOL 100 D  
DOUBLE LINE BLADE

USE THE PROPER  
SIZE BEVELERS  
TO DO THE MOST  
EFFICIENT JOB.

210

977

977

408

911

433

231

463

715

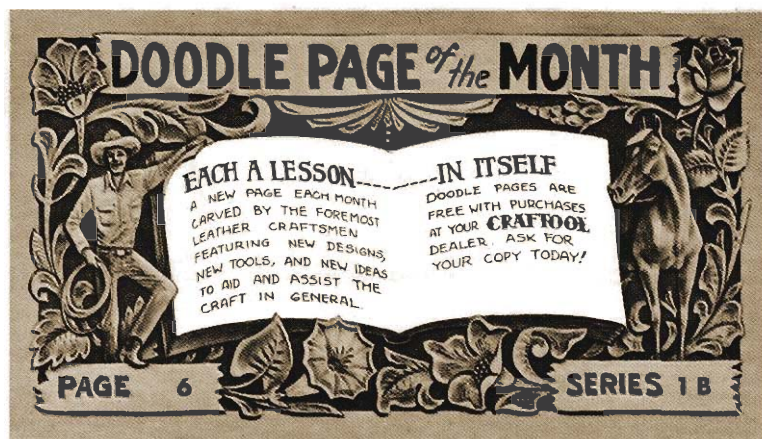
860

724

940  
"CAM"  
USE LIGHTLY  
ON PETALS

KEN





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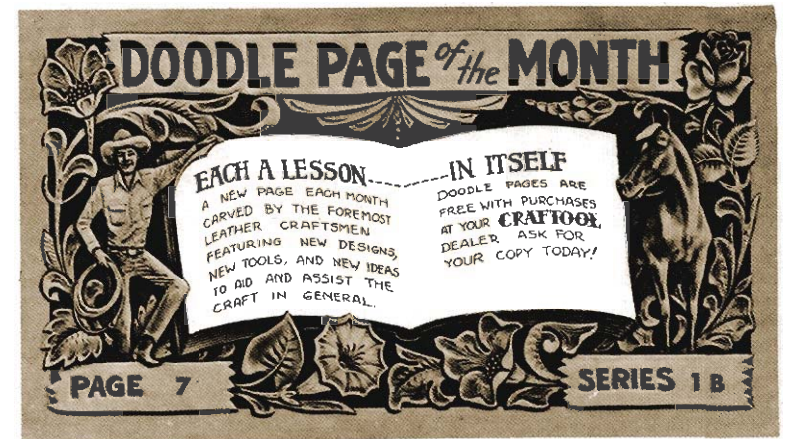
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100D — two parallel cutting edges . . . for inside borderlines or billfolds.





## STYLES IN STAMPING – CALIFORNIA STYLE

By Ken Griffin

The California style has several distinctive features that set it apart from other hand carved stamping. In design, an interlocking or overlapping circular stem pattern was almost always used in the more expensive work. The basic stem was continuous throughout the design. Another distinctive feature was the repetition of a flower and a leaf . . . a flower and a leaf, etc. This was strongly used in their commercial or speed designs as illustrated in the upper left corner of the page. The Californians also used a greater variety of buds than any of the other styles.

Among the California carvers, a more authentic attempt was made in reproducing the various flowers, leaves, and buds, than usually found in the other styles. The wild rose was popular and often used on the better jobs. Also on the more expensive work, a greater variety of different flowers, leaves, and buds were used together as illustrated on the larger portion of the page. The samples of California style shown here are my interpretations of actual carving on typical saddles from that part of the country.

One very distinctive feature that was never seen in the other styles was the use of the veiner in the "stickers" instead of pear shading and ornamental cutting. Sunbursts and flower center stamps were often used on the flowers rather than seeds. The stems were shaded with a lined pear shader by holding the tool like a swivel cutter and pulling along the stem. Veiners and crownners were sometimes used on the stems . . . the camouflage; never. The bar background tool was standard on almost all work. The long, slim pear shader . . . both smooth and lined (with lines running parallel to the length of the tool), the undercut beveler and the set-stamp turnbacks (#942 #943 #944) were much used . . . and probably originated here as their use is evident in samples of California work long before they were seen in other stamping. Borders were usually creased with a double line creaser (or use #100E blade). Border stamps were seldom used.

Study the Photo Pattern and note the uses of the Pear Shaders on the leaves and the flower petals. Also note how the undercut bevelers, #60 & #61, have created great depth at the edges of the leaves and petals.

★ ★ ★ CRAFT TOOL NEWS ★ ★ ★

THE

## QWIK CHANGE

DISPOSABLE  
SWIVEL KNIFE BLADES



See it at  
your  
dealer's  
now!

**\$1.00**  
Per Pak

- Disposable when dull
- 3/8" wide general purpose blades
- Blade holder, 3 blades and BONUS!
- Perfect for Groups

**EXTRA BLADES**

**6 for \$1.00**

Packet of 6 Qwik Change, razor sharp disposable blades pre-sharpened to the correct, razor sharp carving bevel. Blade is 3/8" wide.

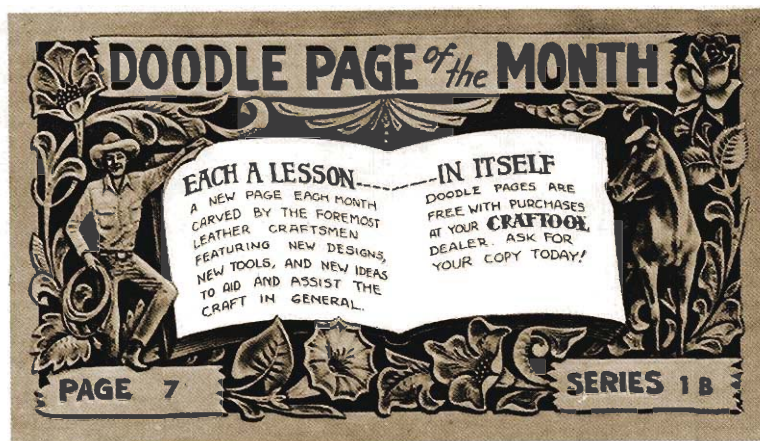


**Extra Bonus**  
Handy Screwdriver  
Fits screw in  
swivel knife.  
Many other  
uses!









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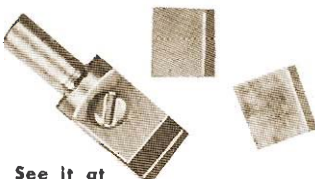
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## ★ ★ ★ CRAFTOOL NEWS ★ ★ ★

THE

## QWIK CHANGE

### DISPOSABLE SWIVEL KNIFE BLADES



See it at  
your  
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**\$1.00**  
Per Pak

### EXTRA BLADES

**6 for \$1.00**

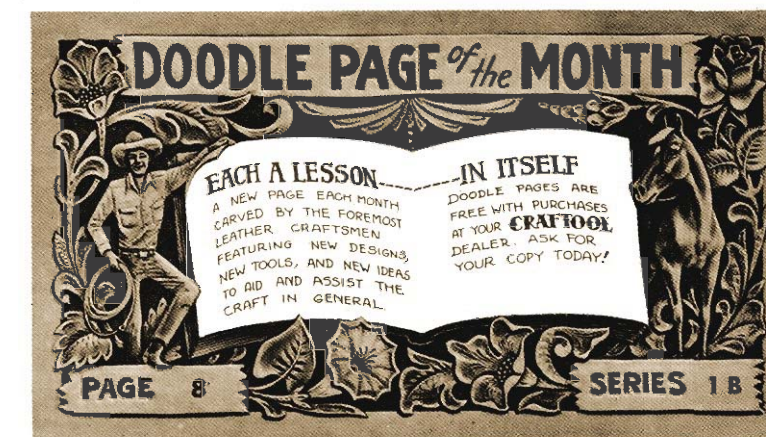
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- Disposable when dull
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- Blade holder, 3 blades and BONUS!
- Perfect for Groups



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





## STYLES IN STAMPING — OAK LEAF AND ACORN

By Ken Griffin

The examples shown in the center of the doodle page, from left to right, are: Arizona, Texas, California.

The oak leaf and acorn have been used in many types of decorative art work for centuries. In Western leather carving the oak leaf and acorn has always been popular and in the three major styles of carving, the interpretations of the oak leaf pattern were each distinctly different. Each faction of carvers used as a model for their design . . . an oak native to their particular part of the country. Aside from these distinct styles, the oak leaf pattern was interpreted in many different ways by the individual carvers. It is a versatile subject to work with and one that suggests many variations to the craftsman for his own execution.

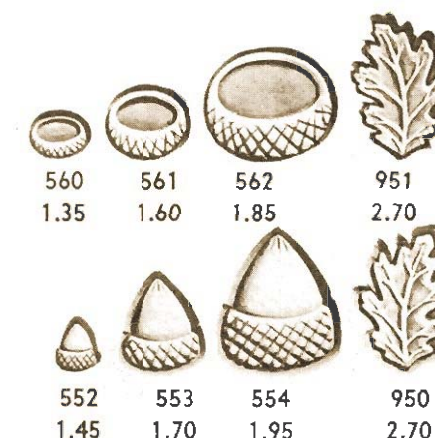
The difference in designs is obvious. The leaves are cut in very different ways and the acorns also vary slightly in shape and size. The Californians used their familiar continuous, gracefully curved stem throughout the pattern. The Arizonians used their typical overlapping style with no stem . . . forming a pleasing overall pattern by the use of the shape of the leaves and the graceful curved lines within the leaf. The Texans eliminated their usual circular design, using instead, a straighter true-to-life appearing branch but adding grace to the pattern by pleasingly curved leaves.

The Arizonians used the thin veiner in their leaf; the arc of the tool uppermost. The Californians sometimes used a similar veiner but with the arc of the tool down and on other work the veins were sometimes cut and beveled. The Texans used no veiner, making cuts on the leaf instead. The beveler and pear shader were often crosslined on the Arizona work. Californians used their favorite long, lined shaver. Texans used smooth bevelers and pear shavers.

A very handy aid to the oak leaf pattern was not in existence in those days and therefore not incorporated in these samples of their typical work. These aids are the Crafttool acorn stamps. These acorn stamps are available in three sizes and are a great aid to the craftsman. They save much time in both layout and in the finishing of an oak leaf design. In a future page I hope to show their suggested uses on some new designs.

The frame for these STYLES IN STAMPING PAGE are four belt patterns, a billfold, and two corner designs made up from patterns I have used at various times.

## CRAFTTOOL OAK LEAF & ACORN STAMPS





1" BELT

1"

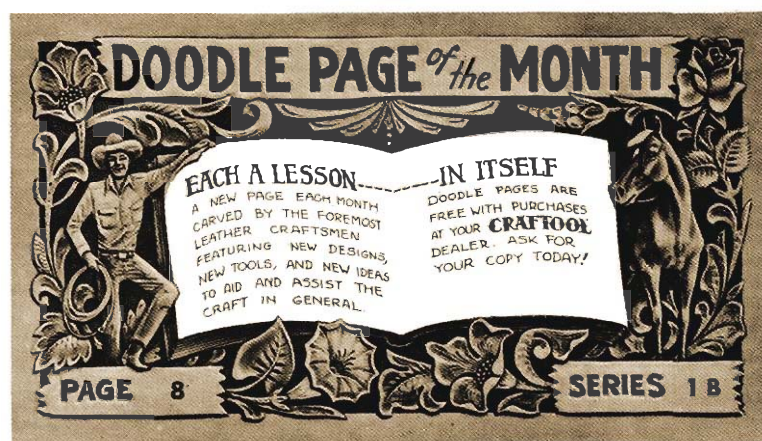
1 1/4" BELT

CORNER DESIGN



BILFOLD DESIGN





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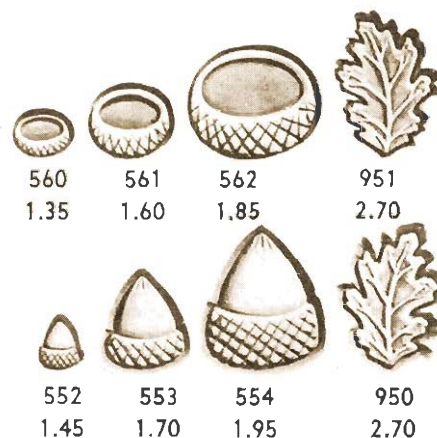
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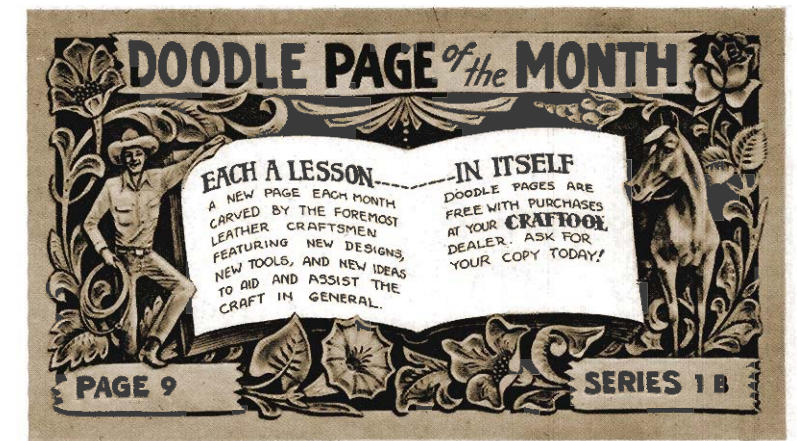
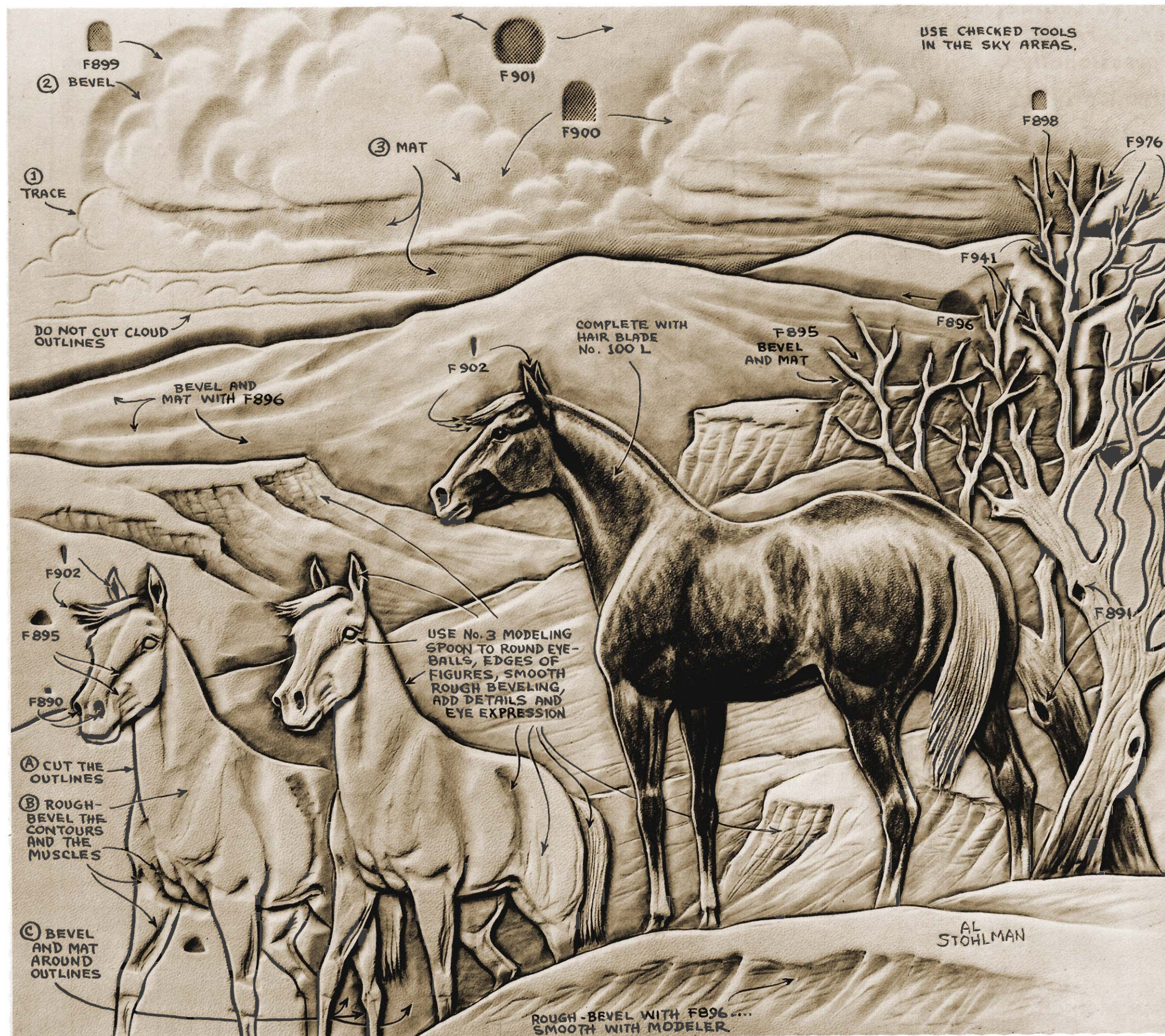
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## CRAFTOOL OAK LEAF & ACORN STAMPS







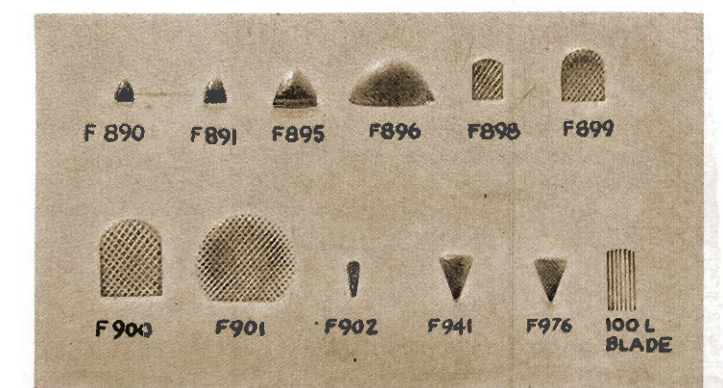
## The MATTING and CONTOUR BEVELERS

By Al Stohlman

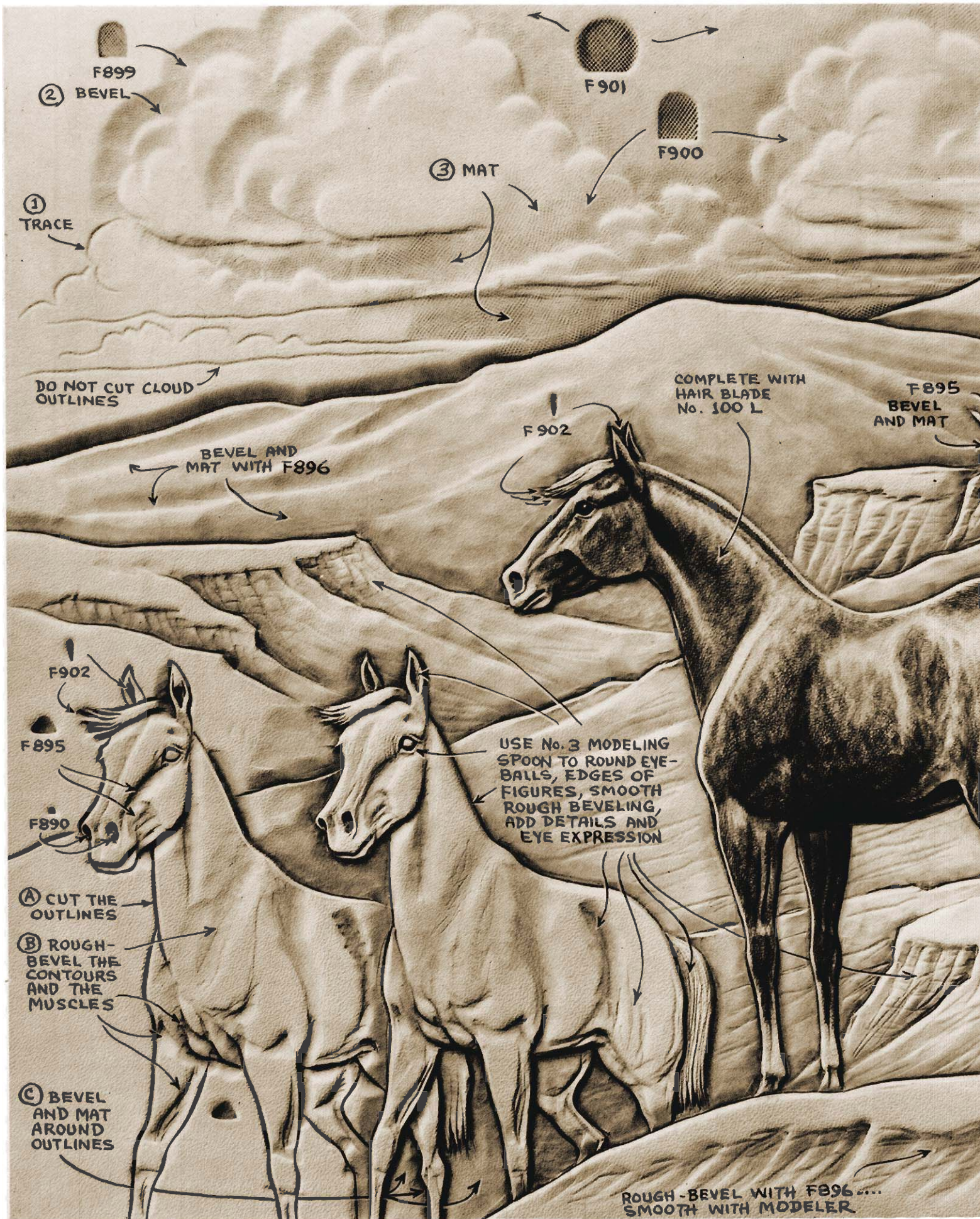
Most important of the Figure Carving tools are the Matting and Contour Bevelers. These tools perform a multitude of tasks and are designed to accomplish the work easier and faster when properly used. This is the first in a series of Doodle Pages featuring the uses of the Figure Carving tools. Since the beveling is usually the first operation required before other tools are used . . . these tools are featured at this time.

Study the photo at left and note especially how all of the areas around the figures have been matted away to create more depth. The Contour Bevelers are used as matting tools by simply leaning them back towards the heel slightly, away from the beveling edge. This same technique is used when shaping some of the contour areas such as neck, shoulder and flank depressions. The bevelers actually work as shaders in these areas. Tip the tools on their corners to bevel into pointed places. Learn to get the most out of your tools . . . they were designed for this work! Note how the pointed bevelers sharpen detail at inaccessible areas.

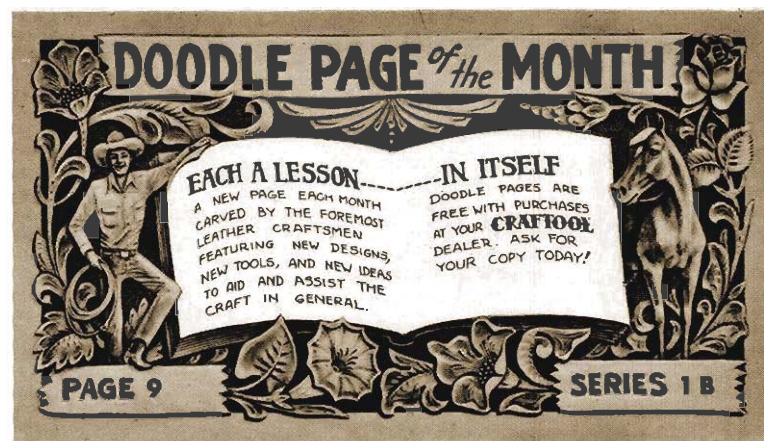
The Matting Bevelers are usually used in the sky areas. Note how the clouds have been beveled with #F899. To mat the surrounding areas, these tools must also be leaned back away from the beveling edge. Study the photo carefully. Go over rough matted areas for a smoother, more professional job. See "PICTORIAL CARVING" by Al Stohlman for complete details on how to use all of the Figure Carving tools.











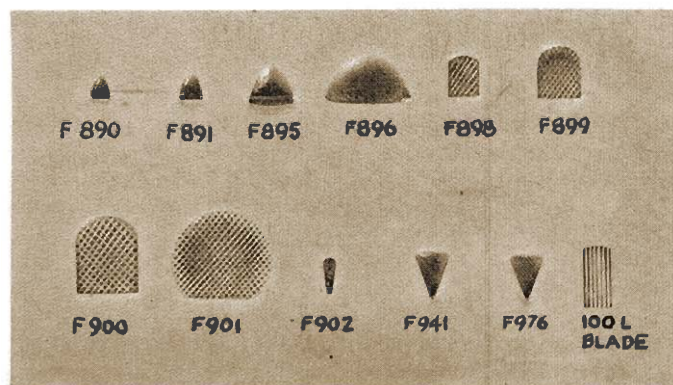
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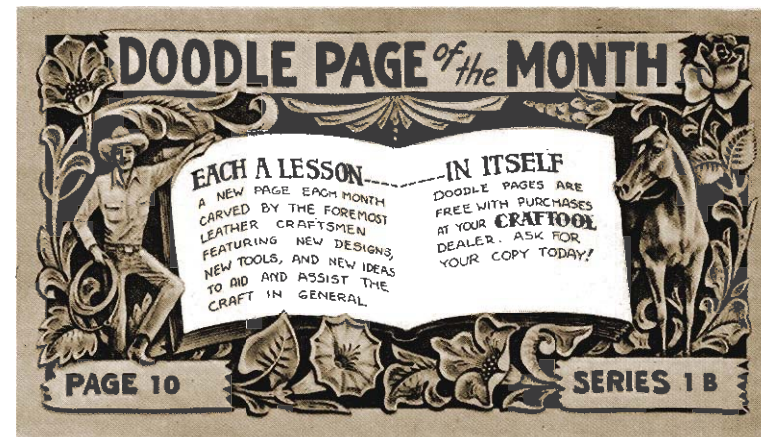
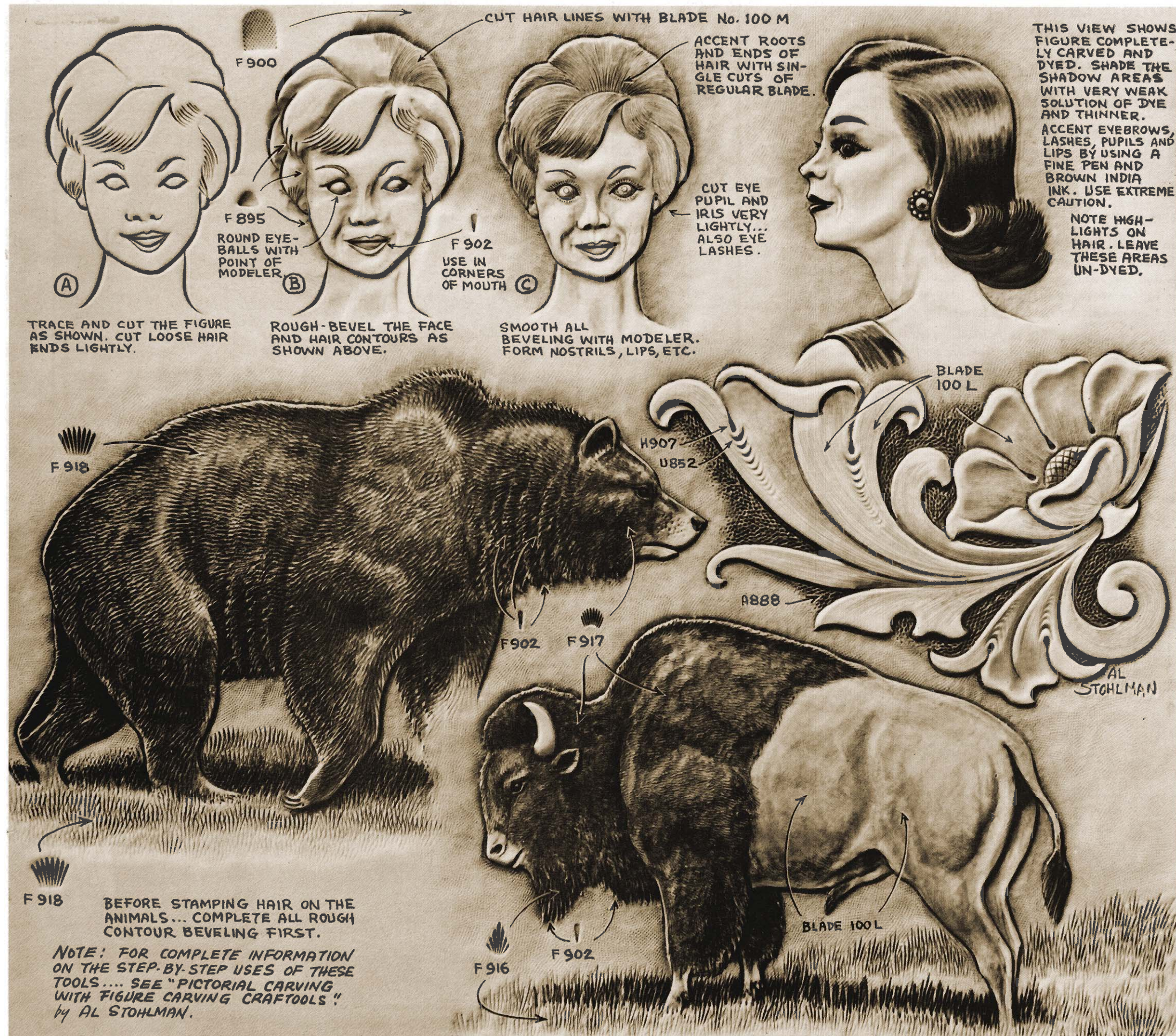
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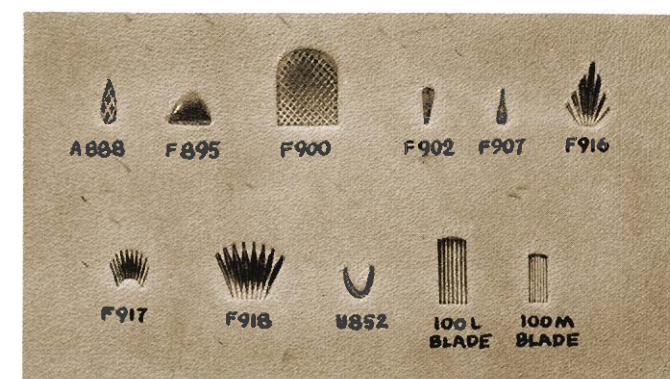
## ADDING THE HAIR

By Al Stohlman

This month features the "hair" tools. These tools have been especially designed for creating the proper hair effects on your figures. Two blades (100M 100L) have been produced to aid with these effects and to speed up the work of adding the hair. Many other uses can be found for these tools, of course.

Study the step by step illustrations of the head at the top of the page. Note the direction of the fine hair cuts with blade #100M in steps B and C. The direction of the cuts should follow the lines of the hair styling. After cutting all of the hair . . . the fine ends and roots of hair are then accented carefully with fine, single cuts of the regular blade. Great care must be exercised when cutting and beveling around the faces of figures. When the face is full-front, as shown, the sides of the nose are NOT cut; only the bottom and nostrils. Use #F895 to carefully bevel and shade the facial contours. Tip the tool towards the heel and use as a matting shader around the eyes, nose, neck. Use caution not to strike the tool hard . . . tap gently until the effect has been achieved. The modeling tool (#3) is used to smooth out rough beveling marks and to round the beveled edges and add the details.

The HAIR blades can also be used on floral designs, thus eliminating many other tools. On photo at left, only one pear shader was used on petals and ends of acanthus leaves. The hair blades were used with sweeping motion conforming to the flow of the design. You will find many uses for these blades. The 100L was used to add hair to body of Bison. See PICTORIAL CARVING for details.







F 900

(A)



F 895  
ROUND EYE-  
BALLS WITH  
POINT OF  
MODELER

(B)



F 902  
USE IN  
CORNERS  
OF MOUTH

(C)

CUT HAIR LINES WITH BLADE No. 100 M

ACCENT ROOTS  
AND ENDS OF  
HAIR WITH SIN-  
GLE CUTS OF  
REGULAR BLADE.

CUT EYE  
PUPIL AND  
IRIS VERY  
LIGHTLY...  
ALSO EYE  
LASHES.

TRACE AND CUT THE FIGURE  
AS SHOWN. CUT LOOSE HAIR  
ENDS LIGHTLY.

ROUGH-BEVEL THE FACE  
AND HAIR CONTOURS AS  
SHOWN ABOVE.

SMOOTH ALL  
BEVELING WITH MODELER.  
FORM NOSTRILS, LIPS, ETC.



F 918

H907  
U852

A888

F902

F917

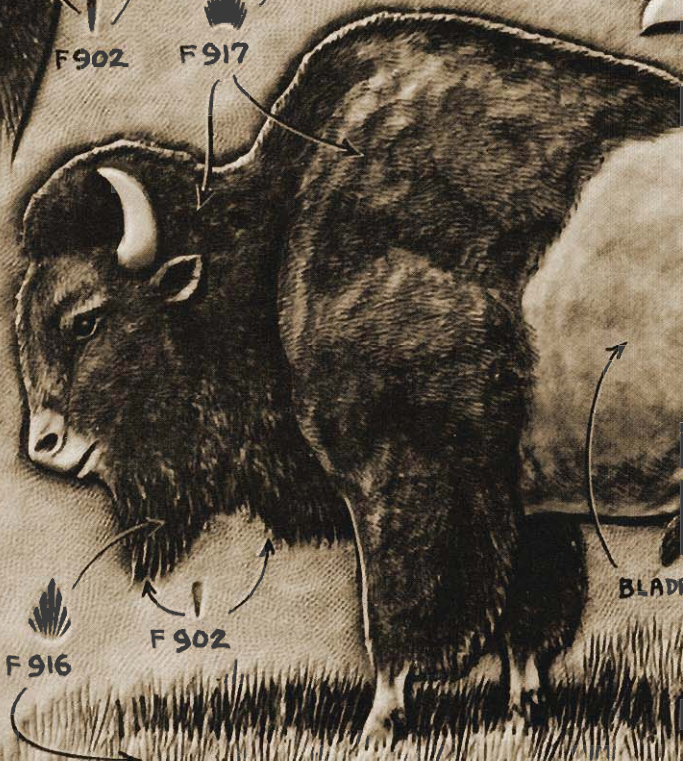
F 918

BEFORE STAMPING HAIR ON THE  
ANIMALS... COMPLETE ALL ROUGH  
CONTOUR BEVELING FIRST.

NOTE: FOR COMPLETE INFORMATION  
ON THE STEP-BY-STEP USES OF THESE  
TOOLS.... SEE "PICTORIAL CARVING  
WITH FIGURE CARVING CRAFTTOOLS"  
by AL STOHLMAN.

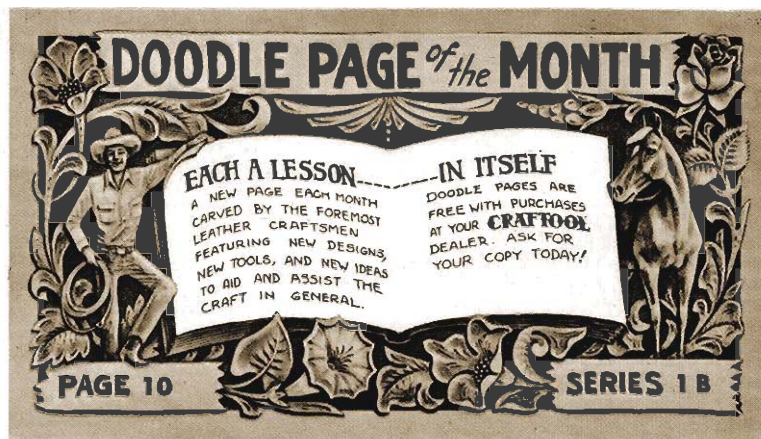
F 916

F 902



BLADE





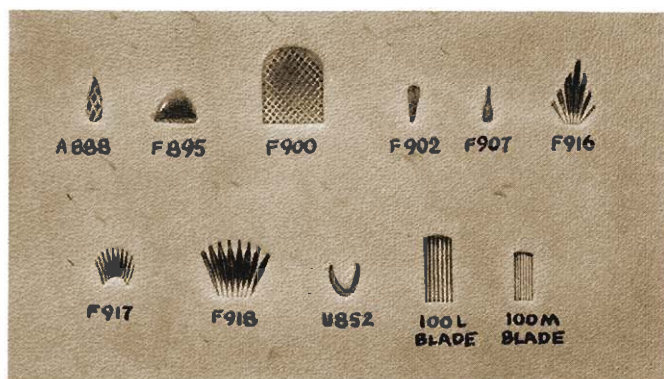
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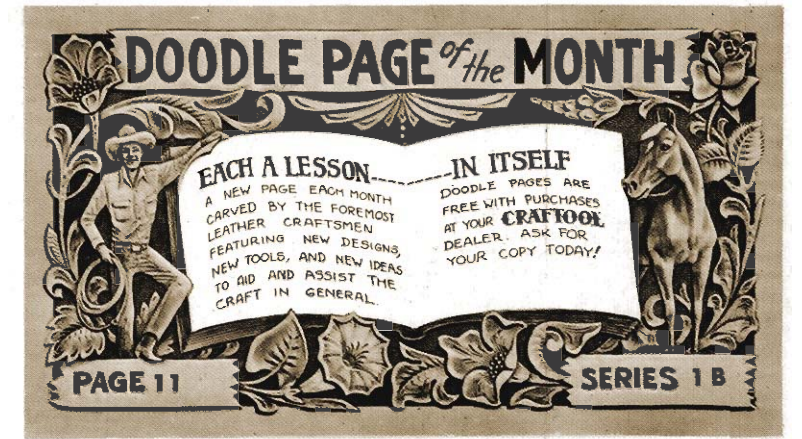
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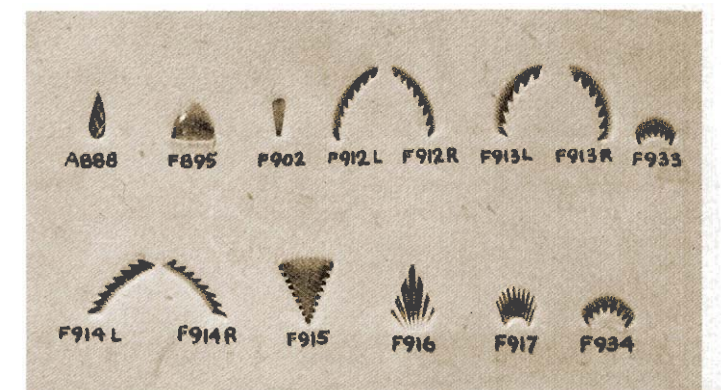
## MAKING PINE TREES

By Al Stohlman

The making of presentable looking pine trees (and related) has always been a problem for most craftsmen. The tools featured on this month's page were designed to make this work easier and more professional in appearance. Study the photo thoroughly and note the uses of these tools. Space here does not permit us to go into enough detail in describing the step by step uses of these tools . . . therefore it is recommended you purchase a copy of "PICTORIAL CARVING" which has delved into this detail. You will also note that some of the regular line stamping tools are used to assist the Figure Carving tools in creating certain effects.

The needles of the White Pine tree were formed with the hair tool #F916. Stamp the impressions from a common center, in a circular, overlapping manner. The Red Pine needles were formed in a like manner with #F917, small hair and grass tool. The Fir trees in left foreground are begun by tracing the general foliage outline of the tree. Cut the trunk only . . . bevel completely around the tree outline to bring it in relief. Note that the tools designated with L & R are used on that side of the trees respectively.

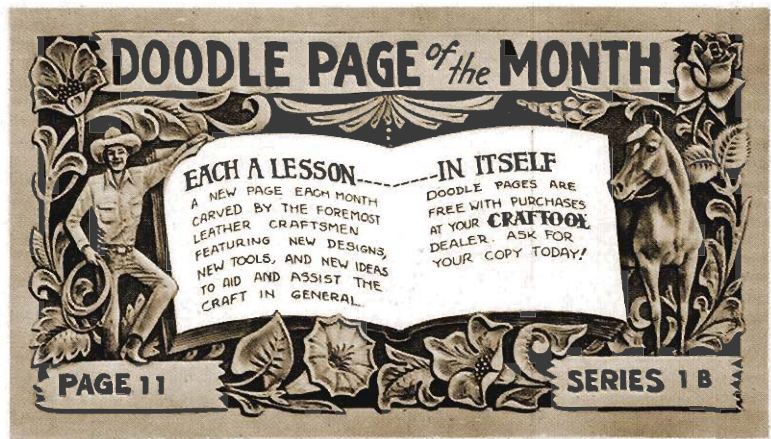
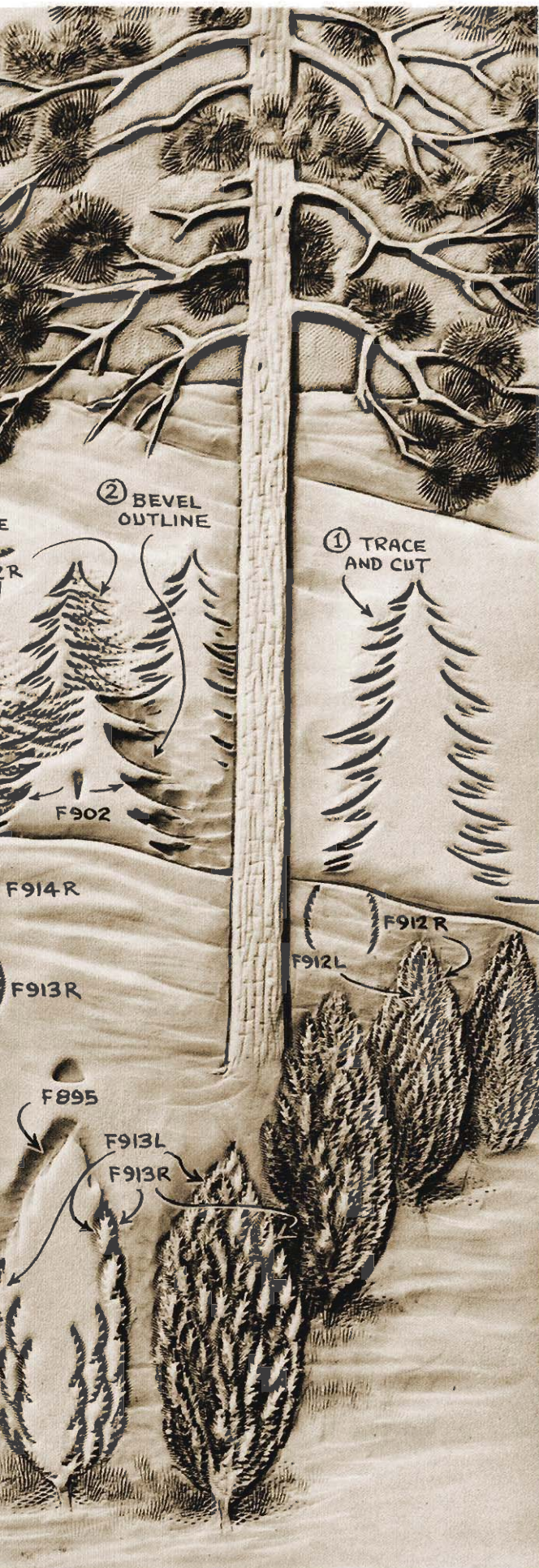
The same tools that formed the branches of the Fir tree are used on the Poplar tree; used in an upright manner. Study the photo carefully. Many other bush and tree effects can easily be created with these tools. Practice and experiment on scraps of leather to learn what these tools can do. Finer lined tools are used for making the trees in the distance. Note how #F915 has been used to make the distant forest at base of mountain.











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