



# Vintage Doodle Page Collectors Set - Series B3



**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

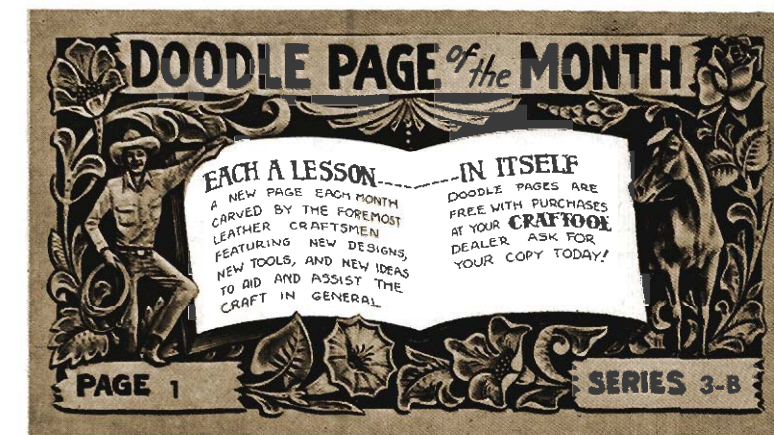
(Some Doodle Pages do not have backs)

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.





#### CARVING A LARGE SCENE

By Christine Stanley

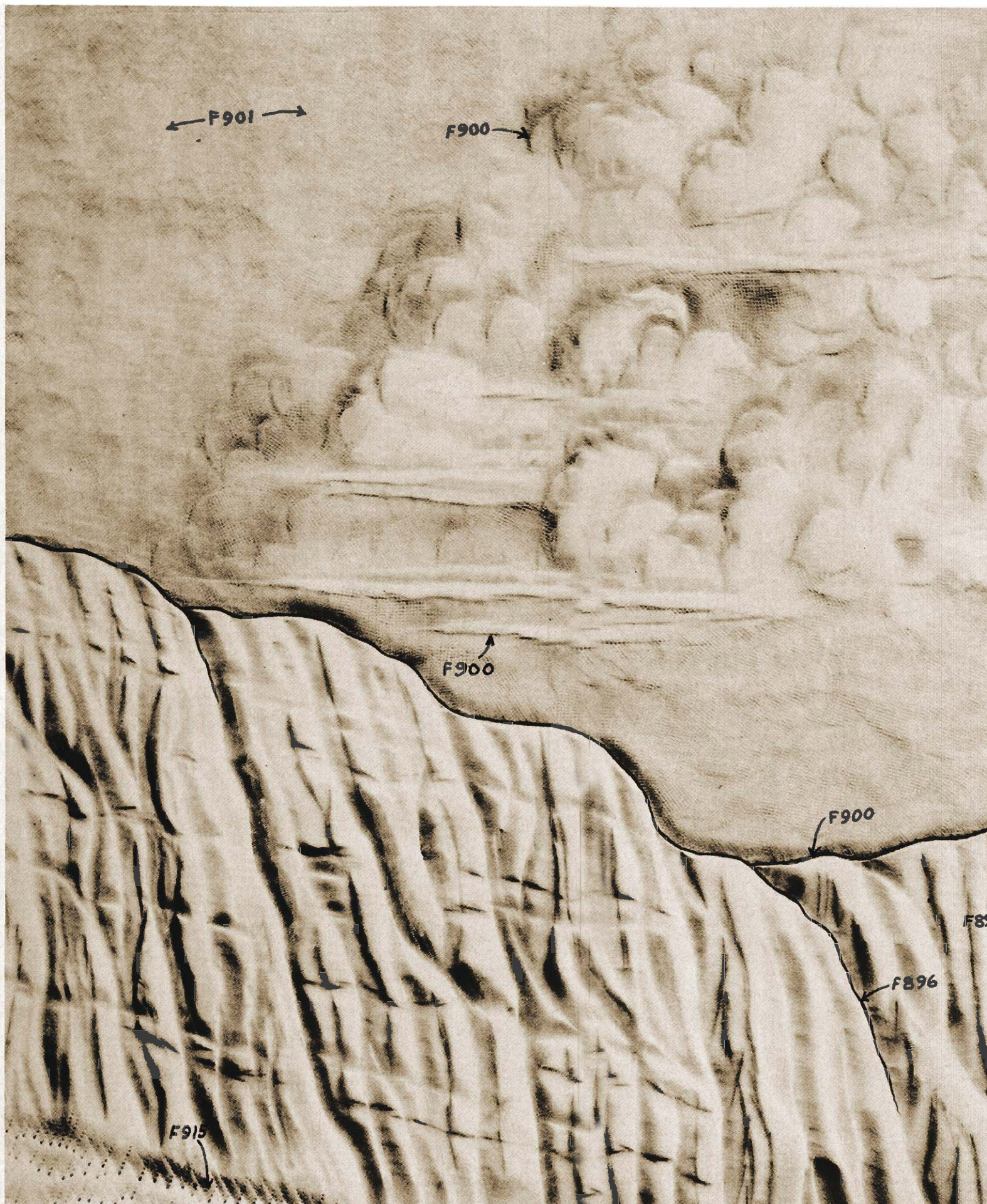
No. 1. Once again we present a four part series on how to carve a large scene. The completed picture measures 20" x 24". Although each section will show the carving technique used in that particular area of the picture, all four sections will be needed for the complete scene.

The first section is of the sky and mountain. The technique is pretty much the same for rock formations and clouds. The swivel knife is used only to cut the outline of the prominent features of the mountain, as indicated by the solid black lines. Bevelers, matting tools and a modeler are used in forming the detail of the rocks and clouds. You will notice in the photo carve how the F900 matting tool is used to form the clouds while the F901 is used to matte the large sky area to obtain the contrasting texture of the soft cloud effect and the open sky.

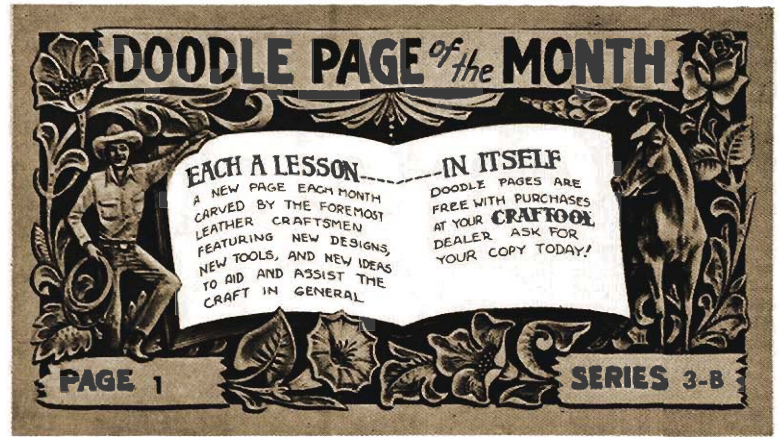
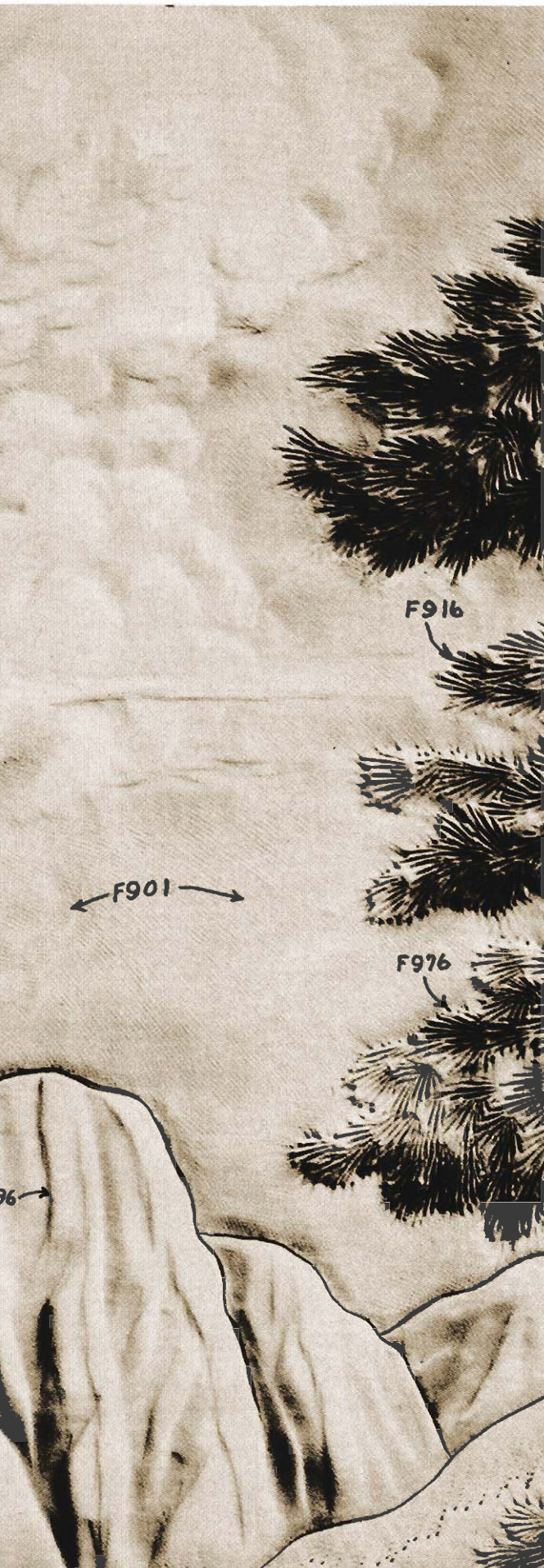
The F900 beveler separates the rock formation from the sky area. The beveling is quite deep along the top of the rock and the F901 completes the separation of the two areas. The face of the mountain is completed with the F896 beveler. Deep shadows suggesting the very rugged face of the rock cliff are obtained by heavy beveling with the F896. Finishing touches can be added with the modeler, smoothing and working the leather to gain the desired effect.

Other lessons in this series will cover tree and figure carving. A photo of the completed scene appears above.









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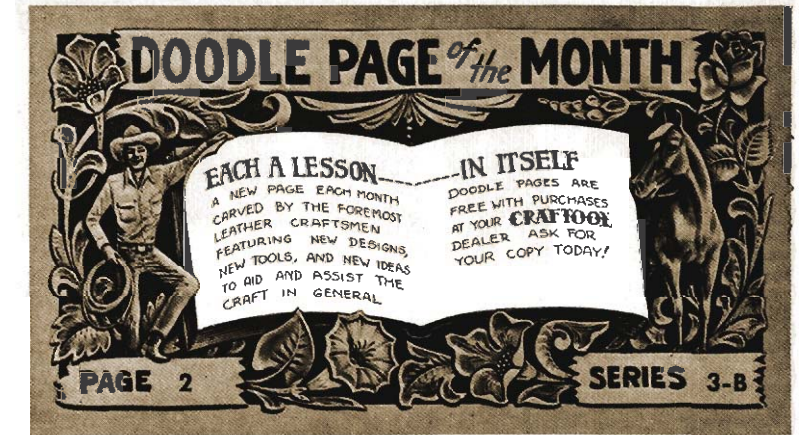
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### CARVING A LARGE SCENE By Christine Stanley

No. 2. This lesson will cover the use of some new tools developed especially for carving trees. The F916 is ideal for the pine tree effect and creates strong foreground detail. The trunk of the pine tree is beveled with the F898. The modeler will form the bark effect. The F976 pointed beveler is used to bevel around the pine needles where desired.

The F989 is used for the live oak by forming clusters on the limbs of the tree, as shown in the lower right of the photo carve. The background tool No. 888 completes the effect. Use the F992 to form the bushes.

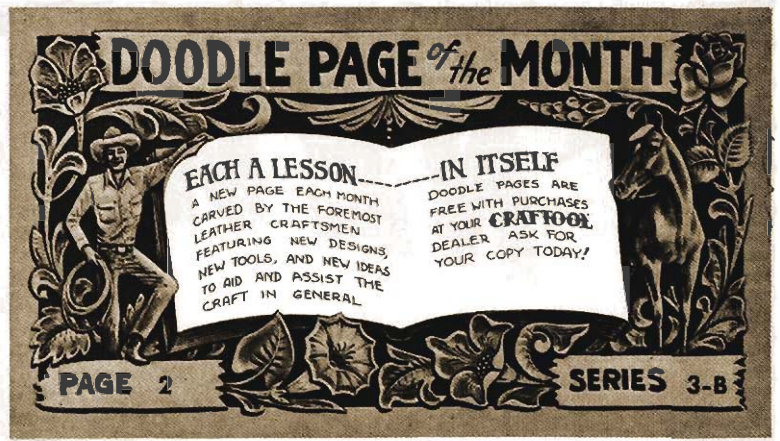
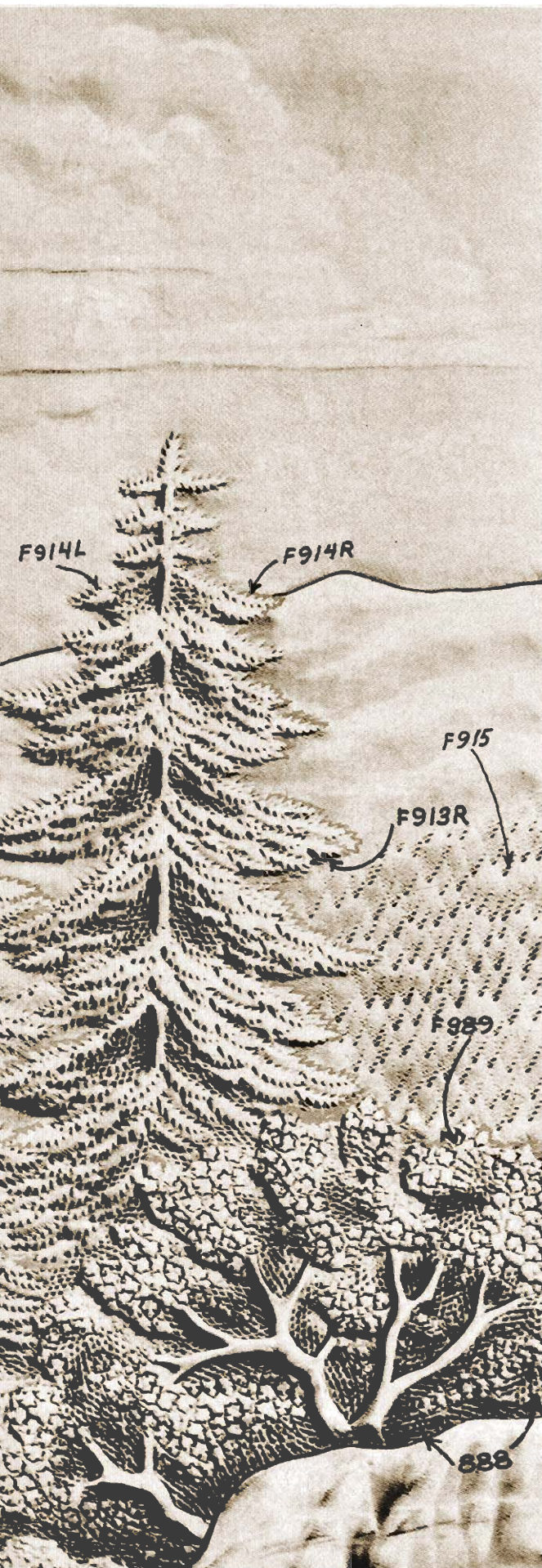
The fir trees are made with right and left tools used in a special way. The F913L is used to form the bottom of the tree branches on the left side of the tree, and the F914L forms the top of the tree branches on the same side. The F913R and F914R are used the same way on the right side of the tree. The No. 888 back-grounder is used in the shadow areas as in the oak tree.

The sky area follows the same procedure as in lesson No. 1. The distant tree top effect is made with the F915. This is used to give the feeling of distance by simulating the forest effect between foreground and distant subject material. You will notice very little swivel knife work is done in this type of carving. Only the tree trunks and heavy limbs of the tree, and the outline of the mountains and large rock require the swivel knife.









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CARVING A LARGE SCENE By Christine Stanley

No. 3. Lesson number three will cover figure carving in some detail. The bull elk is the prominent subject, although the technique will apply generally to much of the scene in this section. The F895 beveler is used to outline and to form the muscle detail. The large F896 beveler is used in much of the same area as the F895. The F896 will produce a matting effect after using the F895. Where hair detail is necessary on the body of the elk — as on such areas as the neck and the coarse hair on the belly and flank — the F902 pointed beveler is used. The F917 is used for the hair detail on the bulky part of the body, by striking lightly and following the normal hair pattern of the animal.

The swivel knife work is much more important in this section, due to the introduction of the animals. The detail in the nostril and the eye is a good example of the careful use of the swivel knife. The 100N blade is usually best for most figure carving. The F890 is a small beveler found very useful in the nostrils and ears.

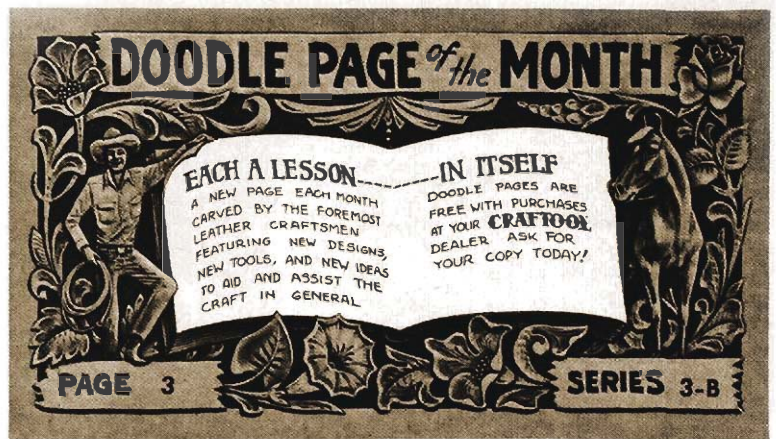
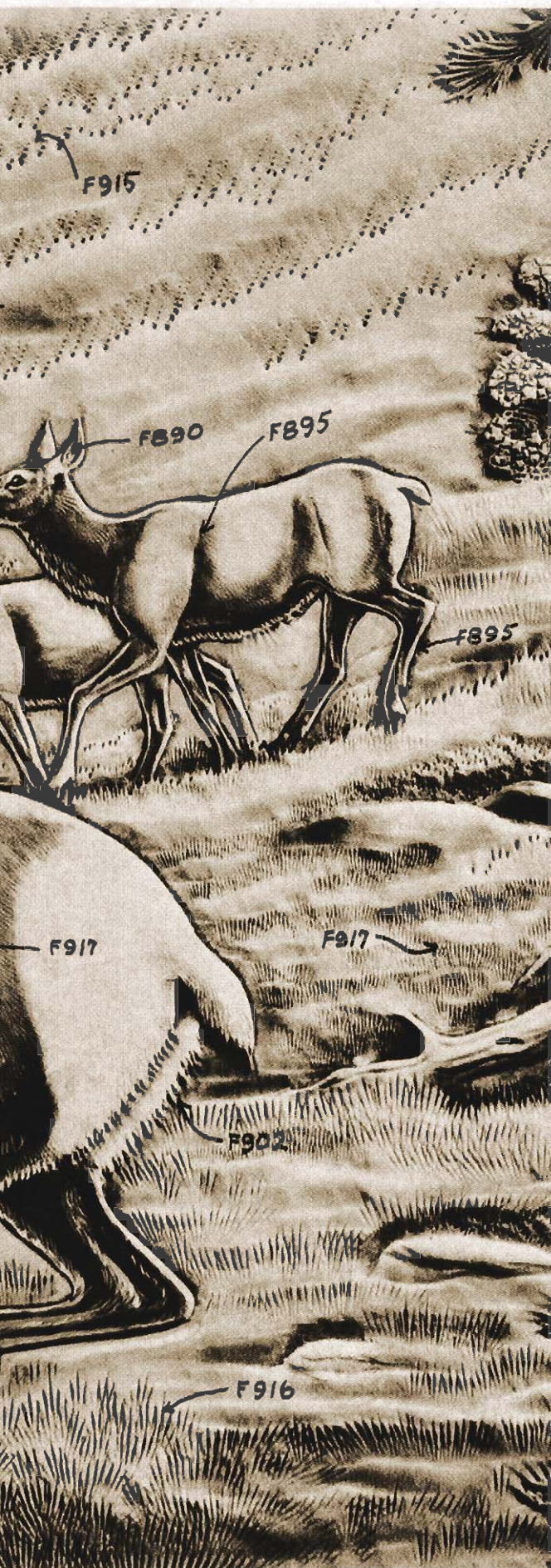
The modeler gets a good workout in figure carving. Almost all beveling should be smoothed over with the modeler. Such detail as the ribbed texture on the antlers is made with the modeler, and body contours are smoothed and rounded with it after beveling.

Two additional tree tools are introduced in this section. The F912L and F912R will form the fir trees in the upper left section of this photo carve. The F916 used for the pine tree in the previous lessons is now used to make the grass, merely by changing the technique. Notice the F917 tool is also used as a grass tool. Study the photo carve carefully to determine how each of these tools can be used for its maximum effect.









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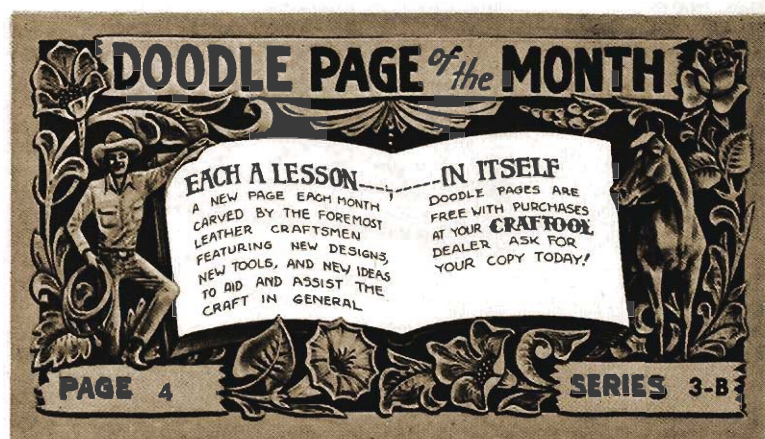












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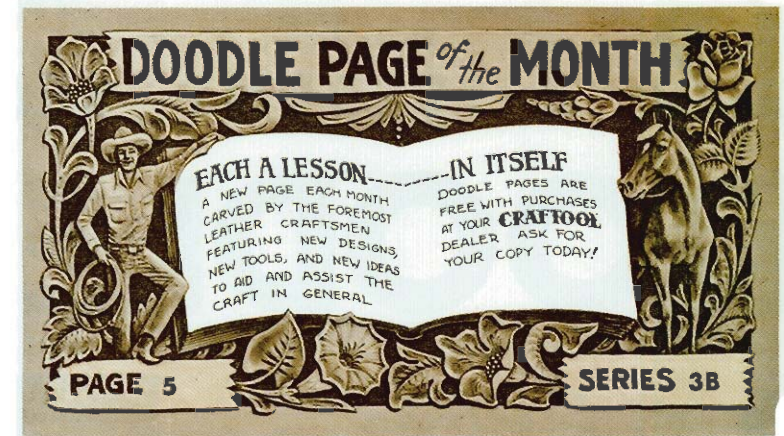
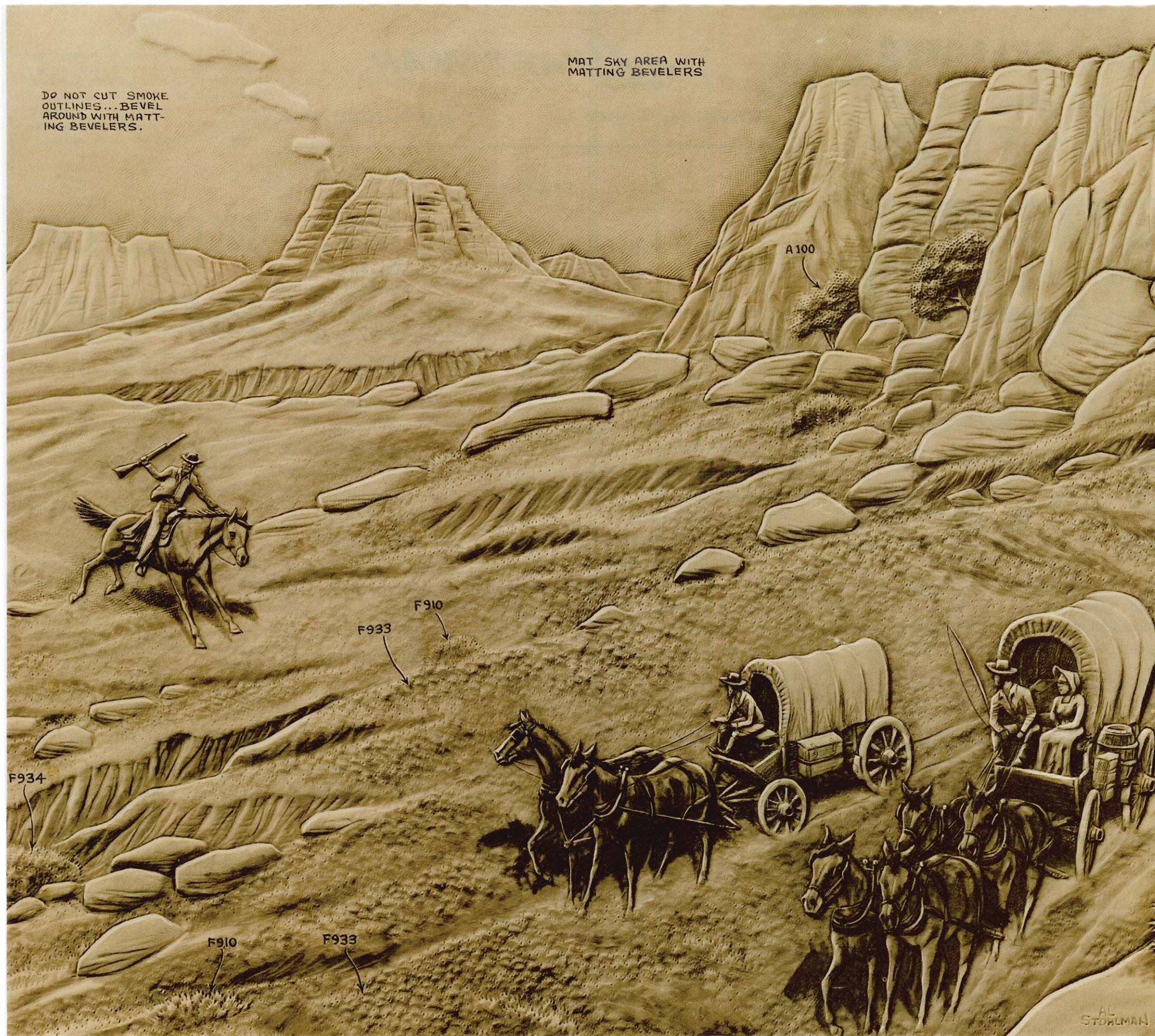
No. 4. This the final lesson in this series. The figure carving is much the same as for the elk section. The human figure has been introduced, but this does not require a change of technique.

It may be interesting to note the rifle scabbard on the man's saddle. It is the latest design for scope mounted rifles and recently introduced as a kit in the Tandy Leather catalog. Sections 3 and 4 could each be carved as individual pictures, if desired. Another format would combine 3 and 4 making a horizontal scene which may be just right for some special project.

Each area of the photo carve should be studied carefully to determine which tool was used and how it was used to obtain the particular effect. As mentioned before, one tool can serve more than one purpose, such as the F916 used for grass and also for the pine tree. This is often true in figure carving and only a careful study of carving technique will reveal how this can be done to best advantage.

This picture was colored with brown dyes in order to provide good tones for reproduction. When only the original work is involved, it will be an excellent scene to treat in full color. A tracing pattern can easily be made on tracing vellum, since each of the sections will fit together forming the large picture. One need only trace each section at a time, making sure of proper alignment each time. One easy way to accomplish alignment is to rule in the outside dimensions on the tracing vellum and then merely fit each section in its proper corner.





## INDIAN COUNTRY by Al Stohlman

**No. 1.** This is the first of a series of four scenes that when combined, will complete the scene as shown above. The picture size is 21" x 24". The scenes may be carved as individual pictures or joined as desired. Due to the lack of space, it would be impossible to describe all of the carving instructions here. Therefore, it is suggested that the craftsman (unless fully familiar with figure carving) obtain one or more of the following books by Al Stohlman: Figure Carving; Belts Galore; Lucky Eight Belt Book; Pictorial Carving, etc. All of these books carry full details on carving the tiny figures and using the figure carving tools in the proper manner. **Pictorial Carving** shows in great detail the uses of the newest figure carving tools . . . this book is a "must" for those interested in figure carving.

INDIAN COUNTRY should prove challenging to the most advanced craftsman. One of the scouts obviously has urgent information to relay to the wagon train. The smoke signals from the distant butte indicate trouble ahead . . . and the Indian scout in the right foreground is trying to keep his horse from whinnying and giving his position away. He will no doubt mount his pony and ride up the ravine to the right at full speed to rejoin his red brothers and have a pow-wow on what to do about the invaders.

The brush and grassy effect of the ground cover is created with #F933 and #F910. Tool impressions are placed close together and overlapped for the dense effect. The fine details of the harness and wagons must be worked out with the small figure carving bevelers and the #3 Modeling tool. The lines (reins) are cut after all other work has been completed. More carving details will be furnished on the following pages, as space permits.

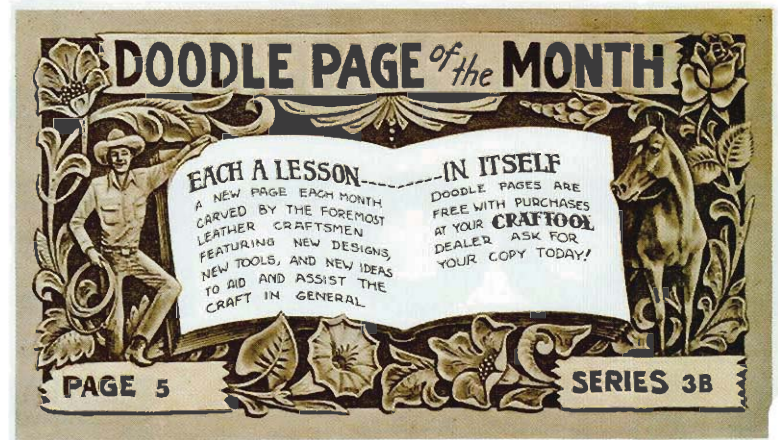


MAT SKY AREA WITH  
MATTING BEVELERS

DO NOT CUT SMOKE  
OUTLINES...BEVEL  
AROUND WITH MATT-  
ING BEVELERS.







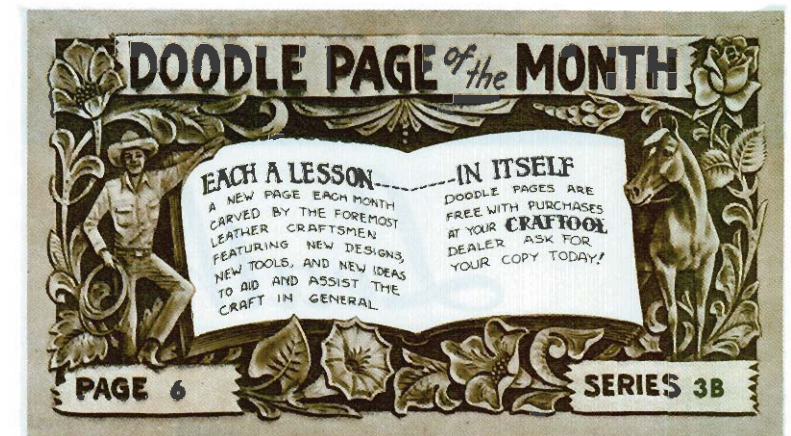
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No. 2. The Conestoga wagon shown in this scene is pulled by a six horse team with the driver riding the wheel horse, controlling his team with a jerk line. The man riding on the side of the wagon operates the brakes. The tiny details of the harness, single trees, wheel spokes, etc., must be worked out with the tiny figure carving bevelers and the #3 Modeling tool. This also applies to the horseman above, and to the wagon and people to the right. Study the figure carving books for detailed instructions on how to carve these tiny figures and details.

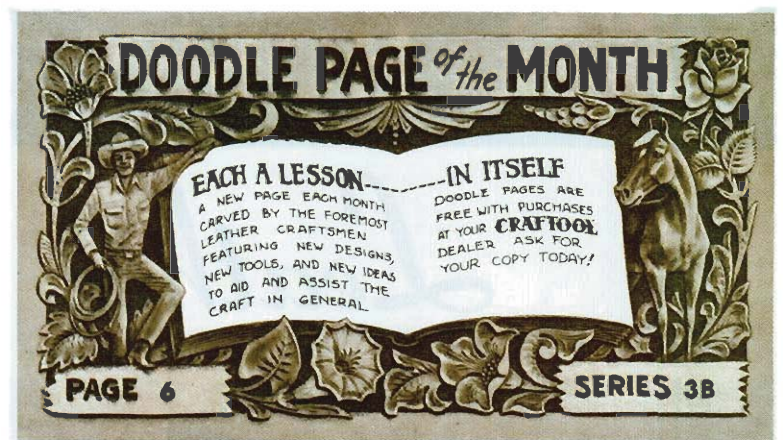
The grassy effect is created with #933. Note how this tool has been used in an irregular manner for most natural appearance. The tool is used in a choppy, overlapping manner to create this effect. You will note that certain areas are depressed heavier than others to create the irregular terrain. This is accomplished with the figure carving bevelers before using the grass tool.

The foliage of the tree at upper right is created with tools #990 and #991. Study the photo to note how these tools have been used. When tracing the tree . . . trace the foliage as a mass. The tools are then struck sharply with the mallet for firm impressions for the foliage. To bring the foliage into sharp relief . . . you will note the pointed bevelers are used between the leaves . . . and then the surrounding areas matted down. Matting in the sky areas is done with the checked matting bevelers; #898-#899-#900. Where smooth matting areas are desired, such as the rocks and lower right foreground; use the figure carving bevelers to mat these areas. #A888 is used between the leaves and at the under side of the foliage masses to create shadow and depth. Study the photo carefully. The bush at lower left is made entirely with pointed beveler #F910.









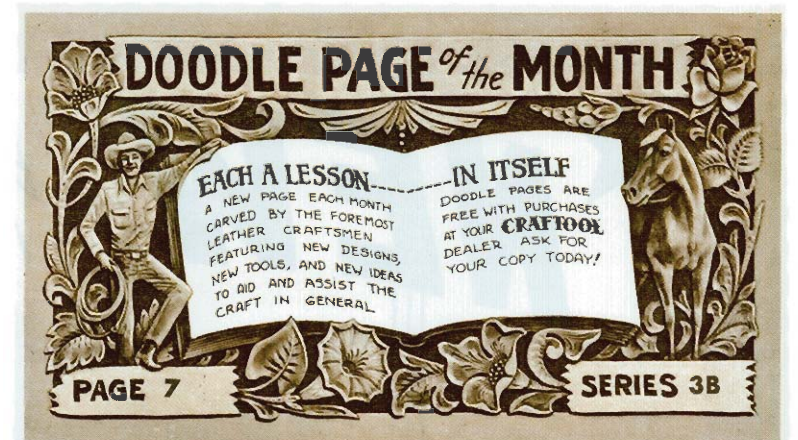
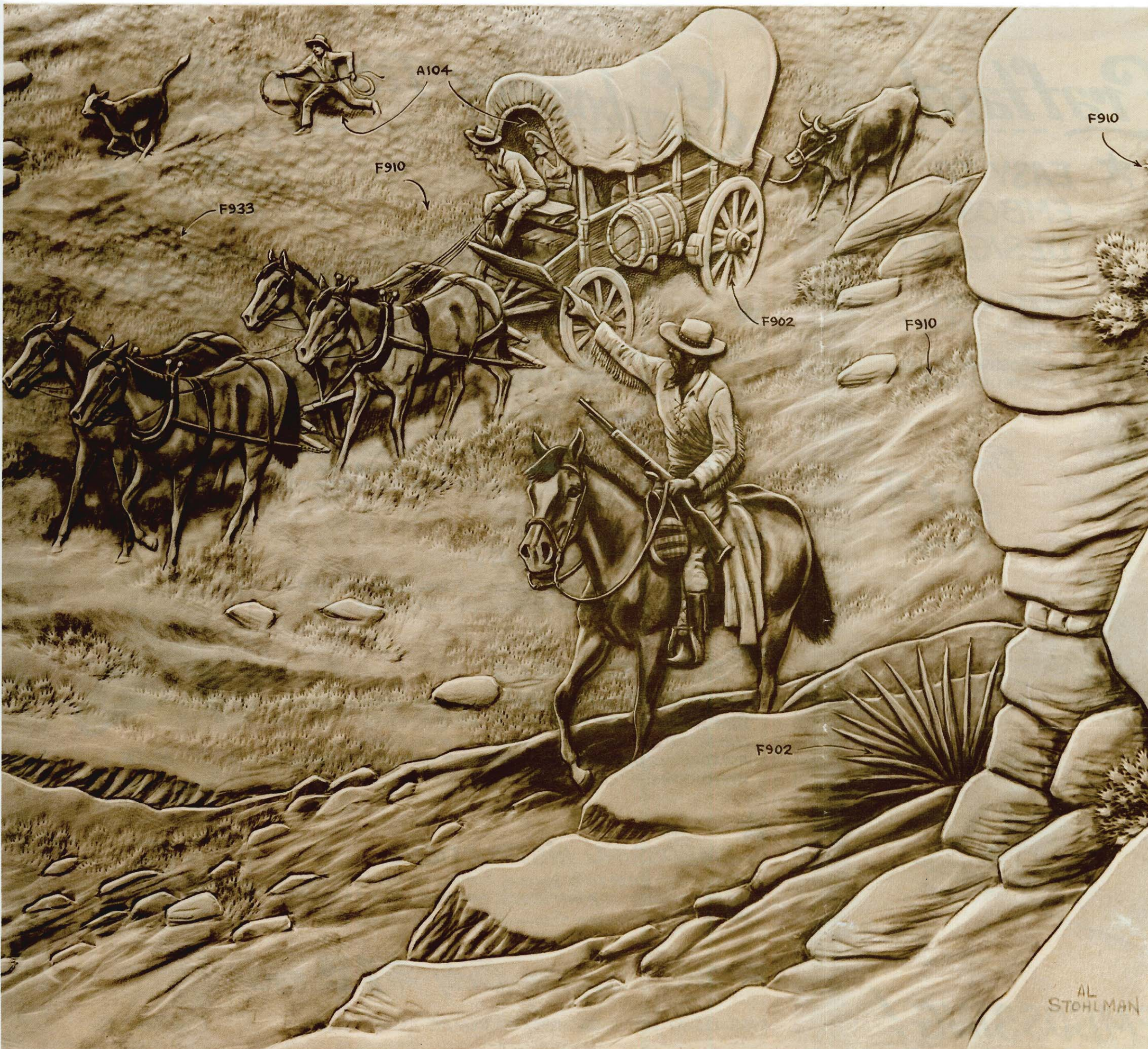
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**No. 3.** This scene is loaded with a great deal of detail. It is suggested that the Angle Blade #100N be used for cutting this work. Remember the Figure Carving Rule: "Cut the Foremost Objects First". The bridles, hames, harness, and like details are cut lightly with the knife. The near horses of the teams should be cut and beveled first. The lines (reins) are cut after all other work has been completed . . . so these are not cut initially. Cut the wagon detail, and the wheels very carefully. You will note that the lower portion of the wheels are not cut or beveled . . . this suggests that they are riding in the dust and dirt of the terrain.

Very careful beveling will be required around the teams and the wagon. The smallest of the figure carving bevelers must be used in conjunction with the #3 Modeling tool to successfully bring out the tiny details of the design. Shadow effects are created with #A104 (background tool) and completed with light shading of leather dye. Use the point of the modeling spoon in bringing out the wood grain on the wagon box and the barrel, etc. Study the Photo very carefully and try to use it as your guide when carving and modeling your own picture. #F902 is a very useful tool to sharpen the relief in tiny pointed areas such as the wagon wheel spokes and between the blades of the yucca-type plant at lower right.

Grass and brush effects are created with #F910 and #F933 . . . study the photo for their uses. Cut the reins (horse in foreground) lightly and carefully; bevel accordingly. The fringes of the buckskin shirt of the rider are cut with the swivel knife.





A104

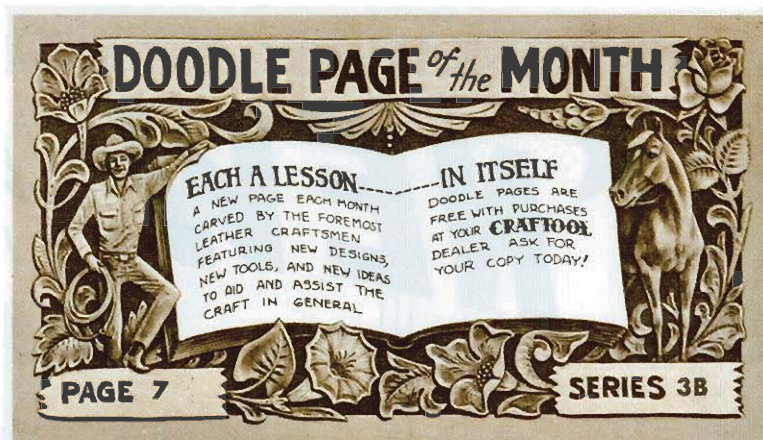
F910

F933

F902

F902





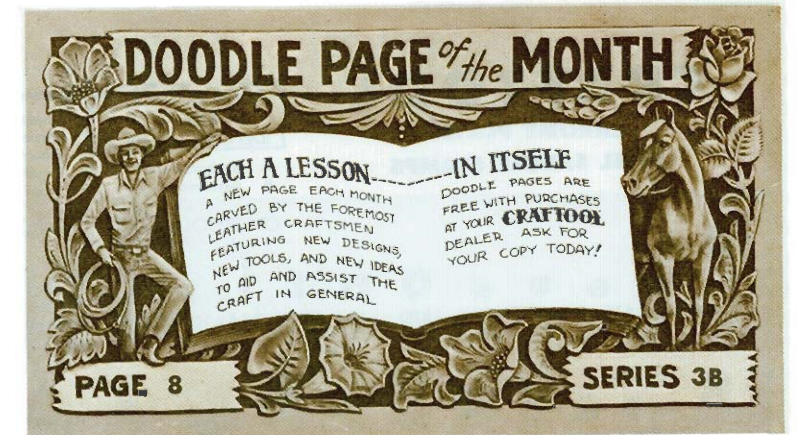
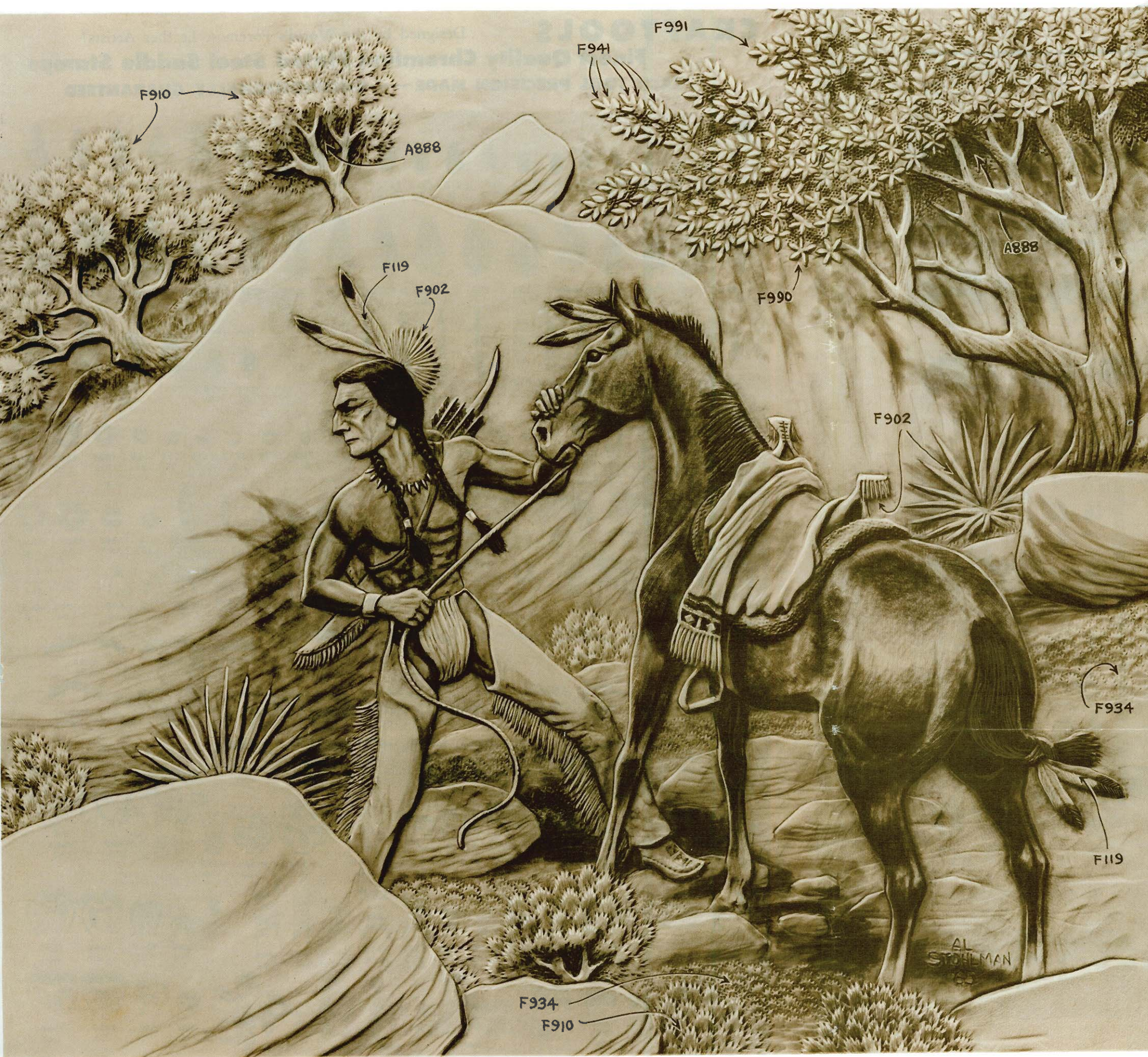
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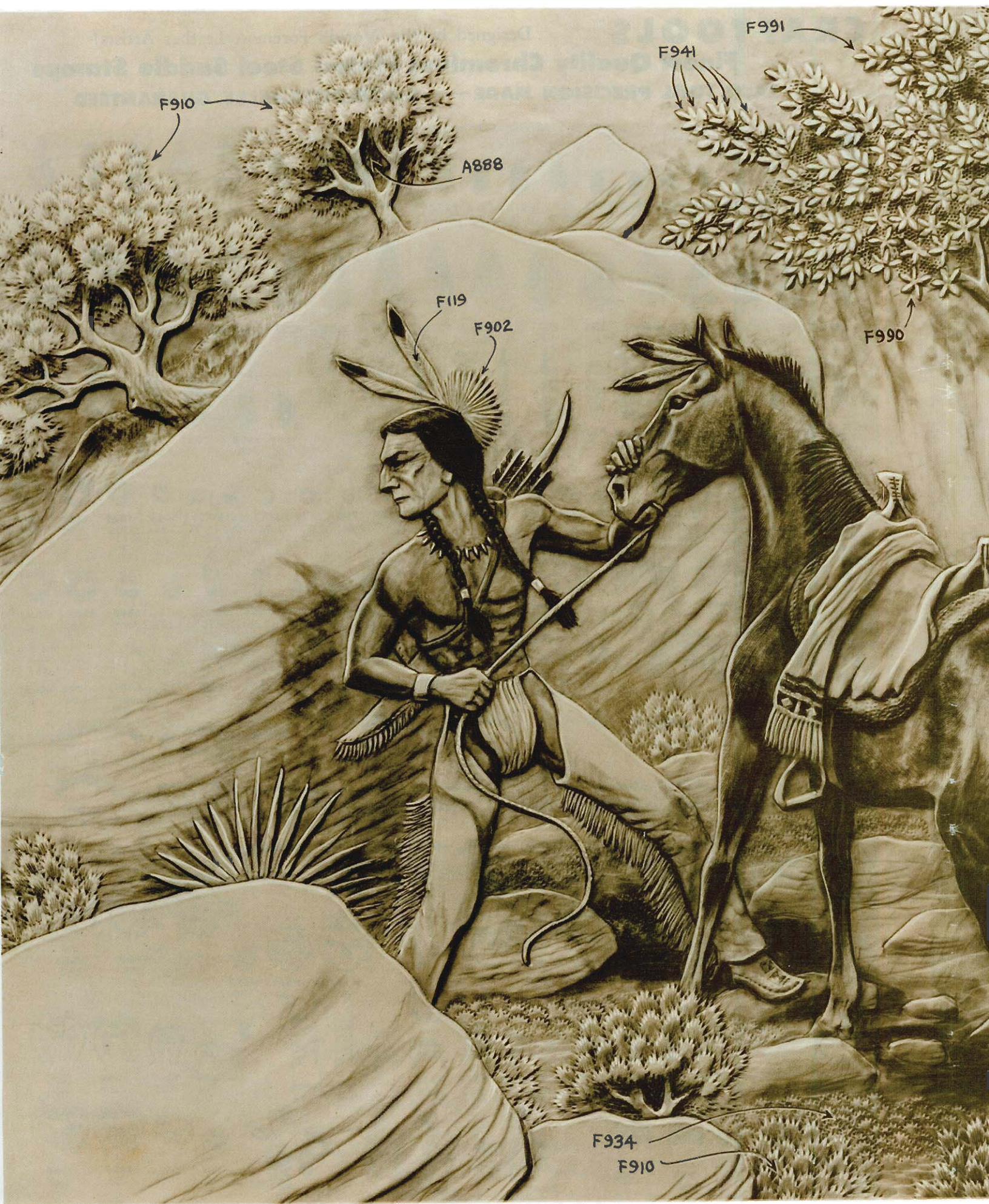
**No. 4.** This is the last of the 4-page series . . . featuring an Indian brave of the Blackfoot tribe. His hand over the pony's nose is to prevent him from whinnying, giving his position away. The midribs of the feather detail is created by beveling with #F119. Tiny details of the design, such as the necklace, facial features, etc., should be cut with the angle blade #100N. Very careful beveling with the tiny figure carving bevelers must be observed in these areas. The #3 Modeling tool plays a very important part in all figure carving . . . study the books mentioned in No. 1, for details. The fringes of the buckskin leggings, bow cover, etc., are cut with the swivel knife blade. The ends of the fringes are accented and brought into relief by careful beveling with the pointed beveler #F902.

The horse is carved and beveled as previously described in the aforementioned figure carving books. Hair detail is added to the body of the horse with the new "hair" blades; #100M-#100L.

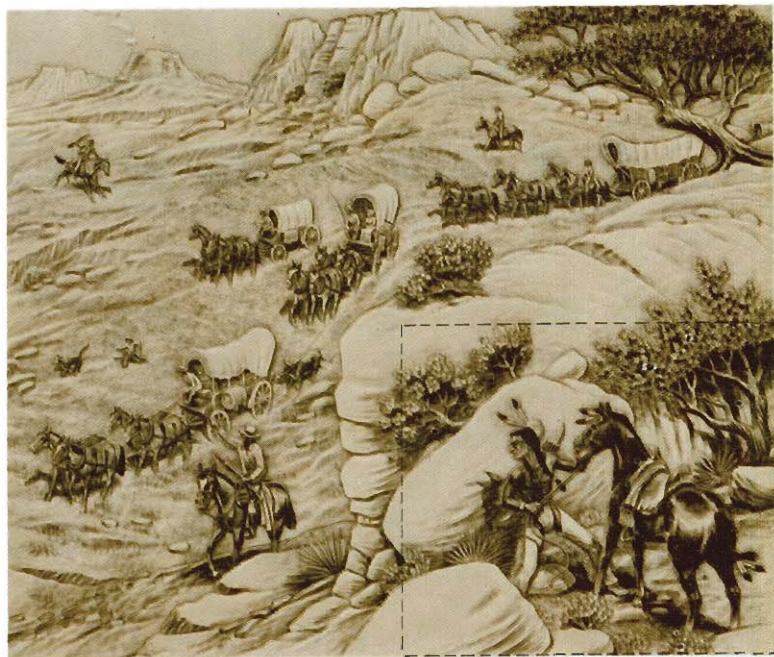
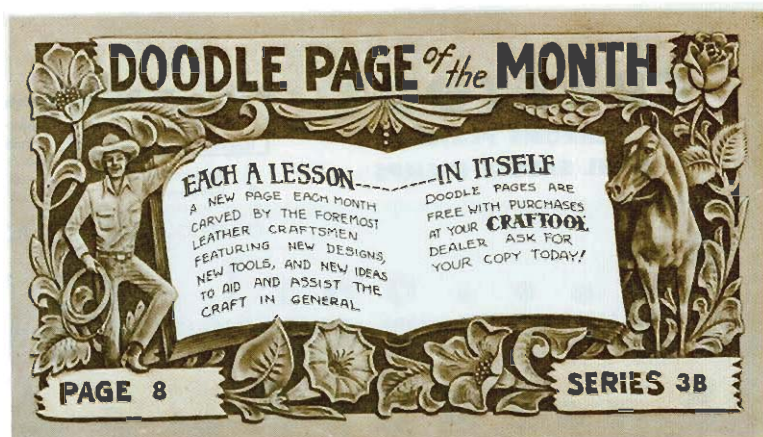
The bushes and tree are carved as mentioned in No. 2 of this series (as well as the figure carving books—Pictorial Carving, in particular).

This picture was dyed in tones of brown . . . however it can be dyed in color if desired. For all dyeing methods and techniques . . . it is suggested that the craftsman obtain a copy of "How To Color Leather" by Al Stohlman. This book goes into the details of the various brush dyeing techniques as well as dye charts and formulas for mixing the dyes in diluted strengths; most suitable for pictures carved in leather. Happy Hours, Al Stohlman!









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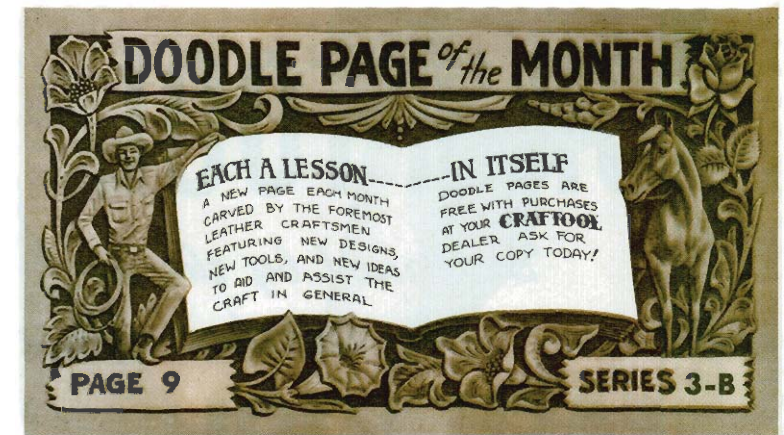
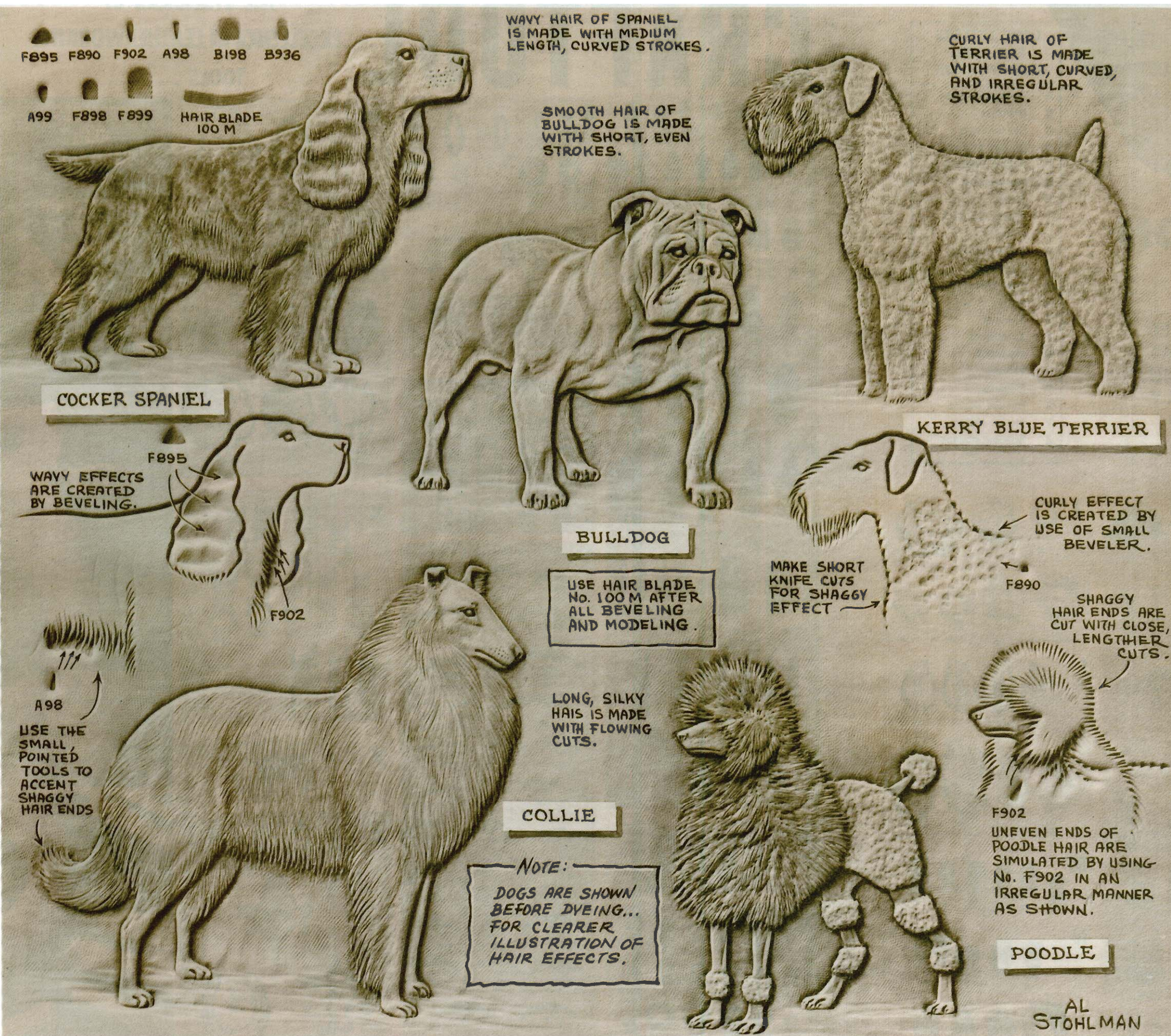
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The bushes and tree are carved as mentioned in No. 2 of this series (as well as the figure carving books—Pictorial Carving, in particular).

This picture was dyed in tones of brown . . . however it can be dyed in color if desired. For all dyeing methods and techniques . . . it is suggested that the craftsman obtain a copy of "How To Color Leather" by Al Stohlman. This book goes into the details of the various brush dyeing techniques as well as dye charts and formulas for mixing the dyes in diluted strengths; most suitable for pictures carved in leather. Happy Hours, Al Stohlman!





## Creating Hair Effects

by Al Stohlman

This month's Doodle Page offers the craftsman a variety of hair effects, aided in their creation by the use of the swivel knife blade No. 100M. The assortment of dogs shows the different effects from using the same hair blade, #100M. The great difference is the technique used *before* the addition of the hair blade, as well as the control of the blade itself.

The procedure for carving the dogs is the same as for all figure carving: transfer tracing pattern to the leather; cut the design outlines; bevel the contours and muscles; bevel and mat around the outside of the figures; add the details with the modeling tool *and add the hair!* Tools used to aid with the "hairing" are the pointed bevelers (for accenting shaggy ends) and the  $\frac{1}{4}$ " angle blade, for accenting contoured areas, special effects, etc. Study the photo carefully.

It is important to bevel and model all of the contours and muscles of the animals before adding the hair. If the hair lines are first applied, they will be obliterated when the contours and muscles are beveled. Study the special method for getting the curly hair effect on the Terrier. The small beveler was used to tap in the irregular depressions, after the figure was contour-beveled. After beveling around the figure outlines, add the hair with hair blade #100M. The hair on the Terrier was made with short, irregular strokes in a variety of directions. The hair ends at the flank, brisket, etc., were accented with a few close-together strokes of the  $\frac{1}{4}$ " angle blade. This blade was used most especially around the face, nose, and underjaw of the Terrier.

In direct contrast to the Terrier, the Collie has long, smooth, flowing silky hair. This effect is created by drawing the 100M blade in long, sweeping, graceful cuts... flowing with the natural growth of hair corresponding to that of the real animal. The  $\frac{1}{4}$ " angle blade was used extensively here, also, to accent the change of hair direction, hair ends, whiskers, etc.

Space does not permit a complete explanation of each technique for all of the dogs shown. However, a close study of the photo will be very rewarding along with the suggestions given. Practice on scraps of leather and try to re-create the effects shown. Compare them with the photo... and have fun "hairing" your own dogs. EDITOR'S NOTE: A copy of Al Stohlman's "Pictorial Carving," will be of great aid to those having any difficulty with their figure carving. Ask your Craft Dealer to show them to you. Special hairing techniques are shown.



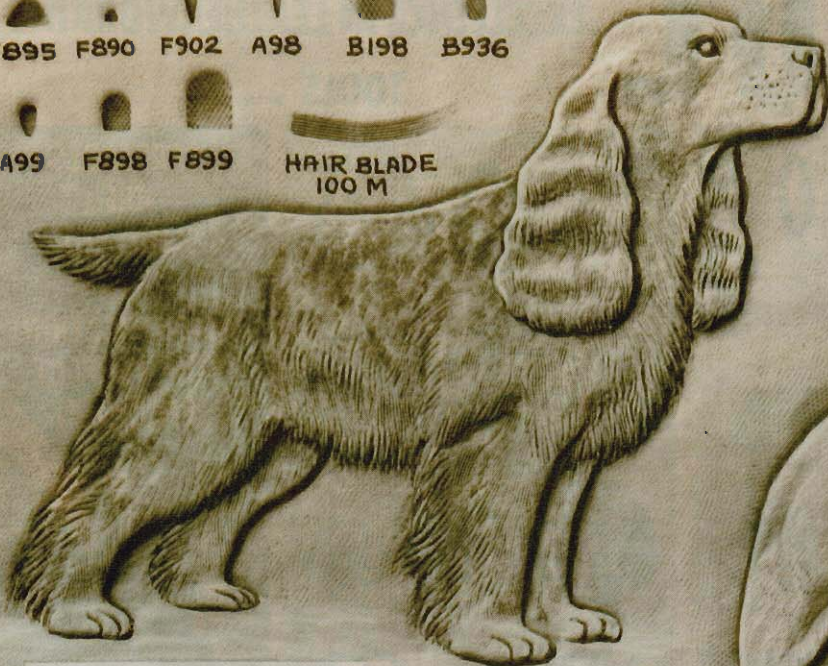
F895 F890 F902 A98 B198 B936

A99 F898 F899

HAIR BLADE  
100 M

WAVY HAIR OF SPANIEL  
IS MADE WITH MEDIUM  
LENGTH, CURVED STROKES.

SMOOTH HAIR OF  
BULLDOG IS MADE  
WITH SHORT, EVEN  
STROKES.



COCKER SPANIEL



BULLDOG

WAVY EFFECTS  
ARE CREATED  
BY BEVELING.

F895

F902

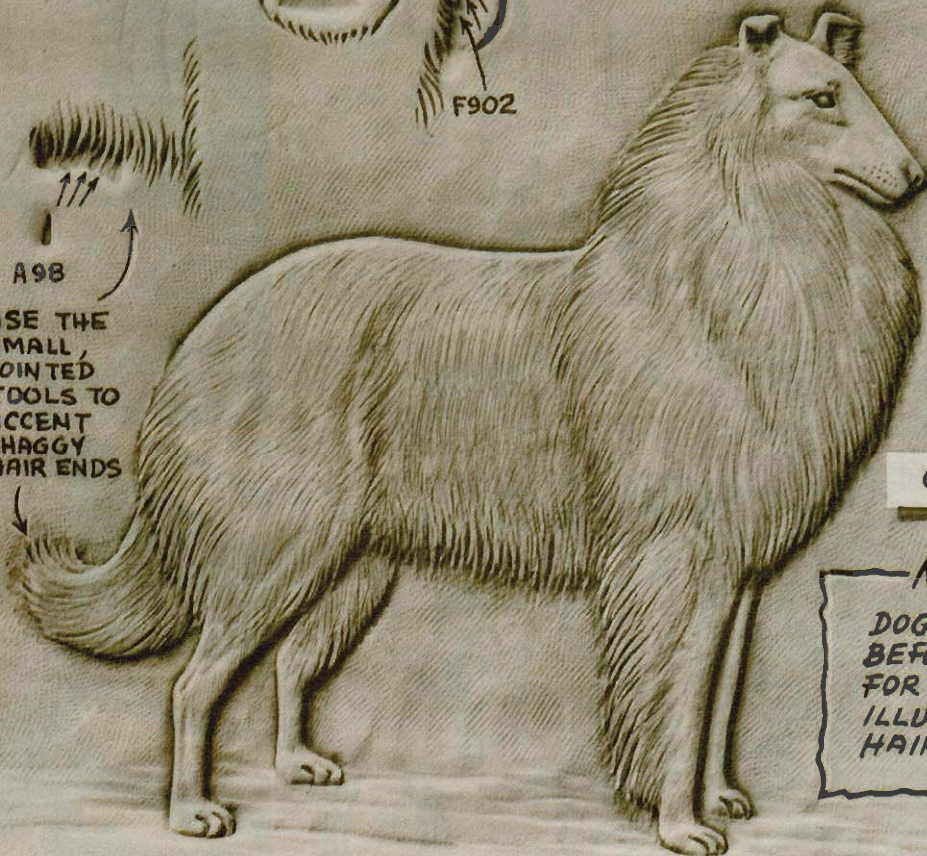
USE HAIR BLADE  
NO. 100 M AFTER  
ALL BEVELING  
AND MODELING.

MAKE SHORT  
KNIFE CUTS  
FOR SHAGGY  
EFFECT

A98

USE THE  
SMALL,  
POINTED  
TOOLS TO  
ACCENT  
SHAGGY  
HAIR ENDS

LONG, SILKY  
HAIR IS MADE  
WITH FLOWING  
CUTS.

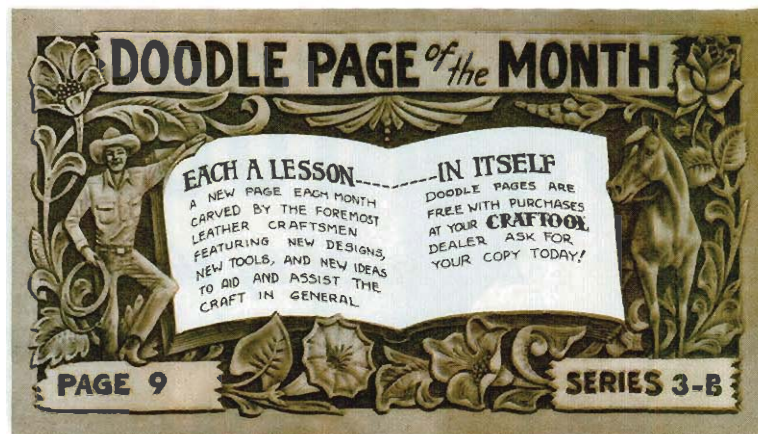
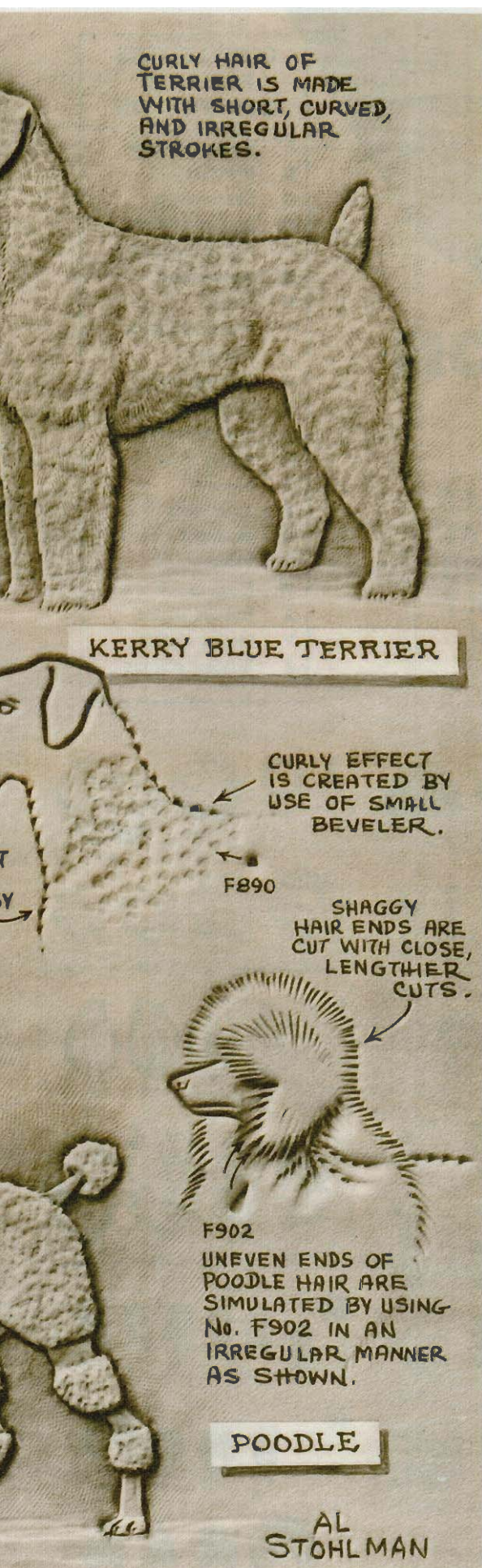


COLLIE

NOTE:  
DOGS ARE SHOWN  
BEFORE DYEING...  
FOR CLEARER  
ILLUSTRATION OF  
HAIR EFFECTS.







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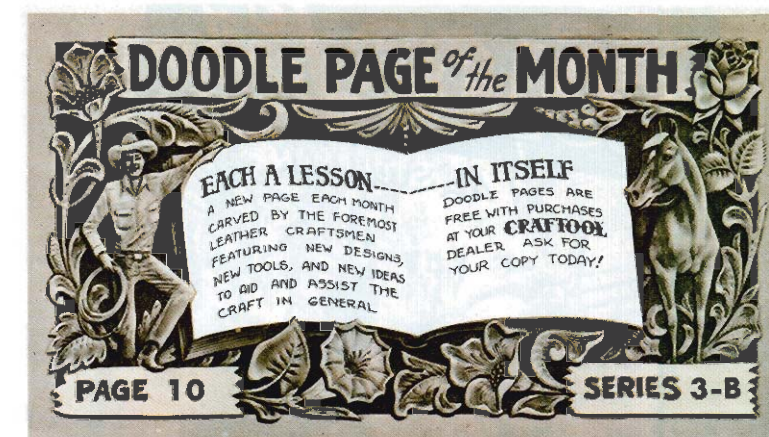
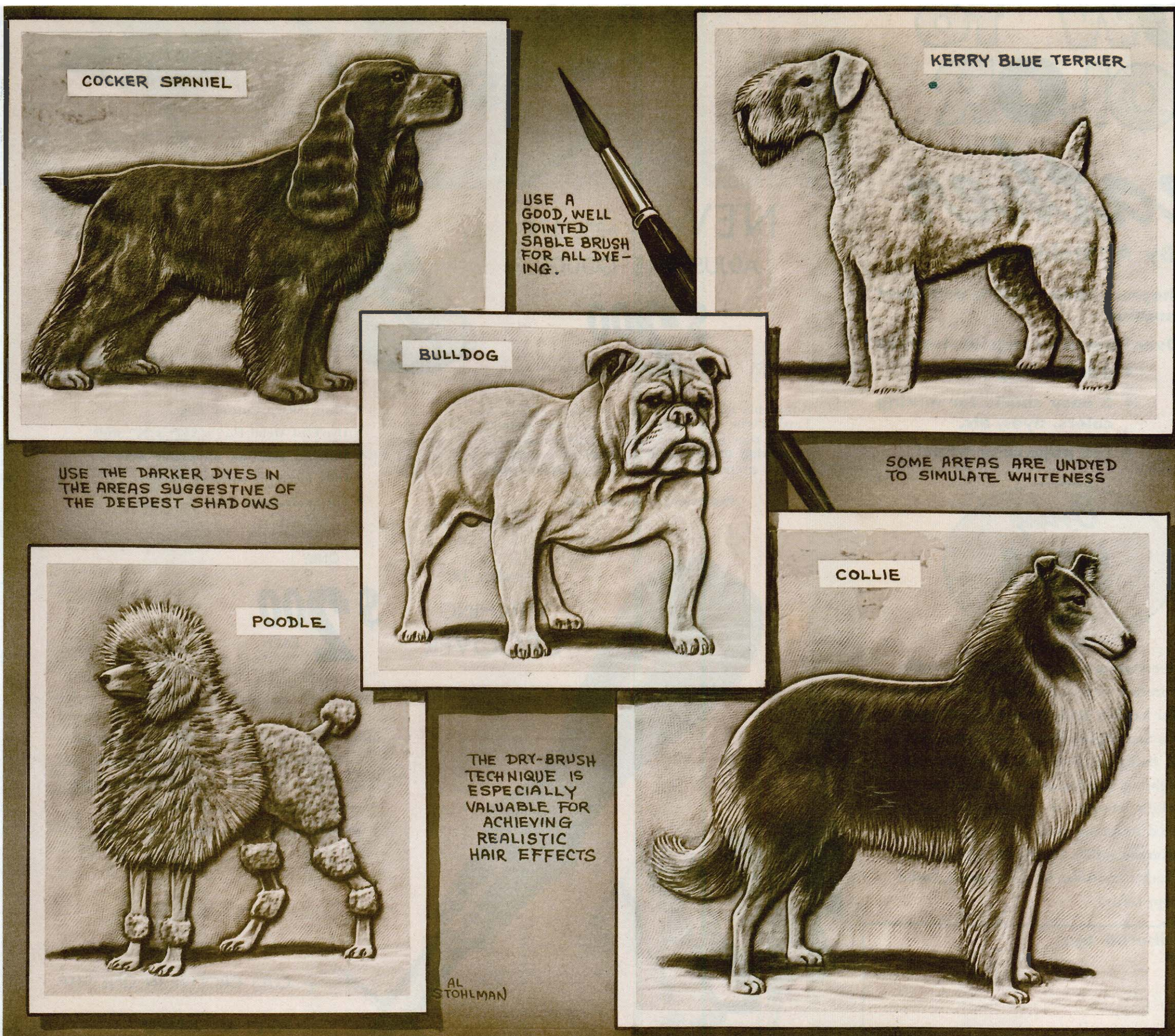
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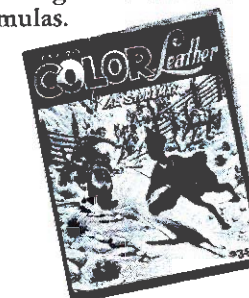
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### Figure Dyeing by Al Stohlman

Doodle Page 9 series 3-B illustrated these same dogs in the carved stage only . . . without dyeing. This was to illustrate the use of the hair blades to best advantage. Here, the same dogs are shown dyed. This illustrates the effects of dye . . . using the dry-brush technique explained in the instruction book: "How To Color Leather" on page 22. By using the dry-brush method of dyeing, the dye only hits the surface of the leather . . . leaving the cuts undyed. This creates a contrast that gives "life" to the hair effects. Some practice will be necessary to become proficient with the dry-brush technique, but once achieved, many special dyeing effects can be created at will. This technique is also beneficial for shading effects from light to dark when using the different strengths of dye formulas.



HOW TO COLOR LEATHER also gives suggested formulas for mixing the spirit (oil) dyes in various shades of brown as well as many colors. For those desiring much dye work with their leather projects, the purchase of this book would prove most valuable. The dogs shown on this page were dyed with brown only. Omega dark brown oil dye mixed in three

strengths was used: light brown . . . 1 part dk. brown . . . approx. 10 parts dye reducer; medium brown . . . 1 part dk. brown . . . approx. 5 parts dye reducer; dark brown . . . use full strength. Note: Different leathers will produce varying shades of brown from identical formulas. Some experimentation should be done on each piece of leather before dyeing your project. The brush is also a very important factor for successful dyeing. A good quality red sable is recommended. Brushes should be cleaned after each use, and the point reshaped.

By following the photos on the Doodle page, you will be able to control the dyeing of your own dogs. You will note that some of the areas are left undyed to simulate white or light colored areas, as shown on the Collie. Here, too, you will note that a light area is left along the back, shoulder and thigh for highlights. This creates the roundness of the animal. If this were dyed in solid . . . the animal would appear flat and lifeless. The shadows on the ground are usually put in with the medium to darker shades.

Perhaps the best advice for those dyeing their figures is . . . CAUTION! Use the dye sparingly at first . . . and not too strong or dark in color. Begin with the lighter shades first. More strength and color can always be added . . . but once applied it is all but impossible to remove. A project over-dyed will usually look much worse than one with not enough dye. When dyeing the eyes . . . use the dark brown . . . but always leave a small highlight undyed in each eye. Study the Doodle Page. Dyeing can be fun. Don't be afraid of it . . . just use caution.



COCKER SPANIEL

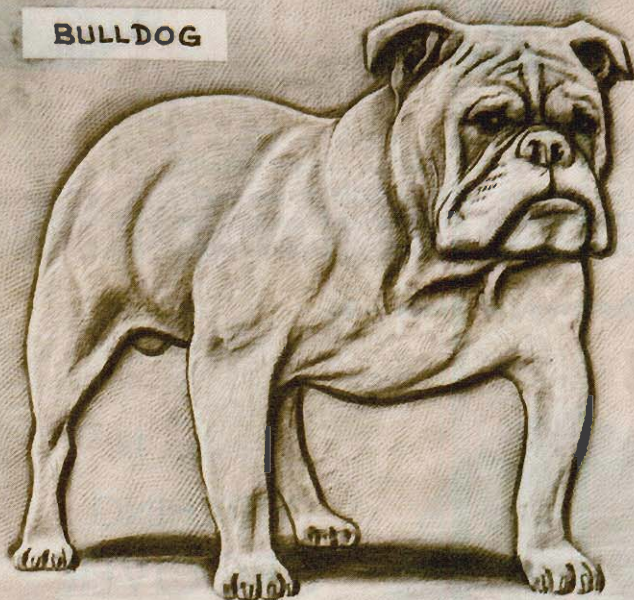


USE A  
GOOD, WELL  
POINTED  
SABLE BRUSH  
FOR ALL DYE-  
ING.

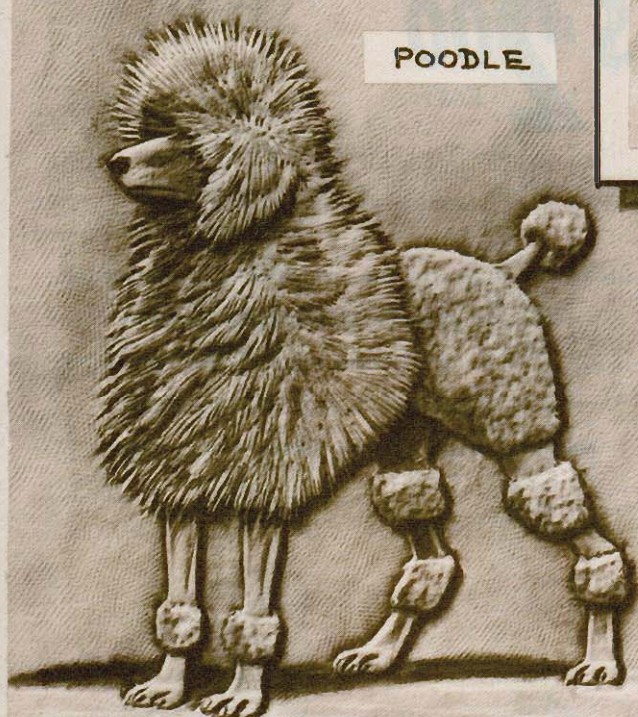


USE THE DARKER DYES IN  
THE AREAS SUGGESTIVE OF  
THE DEEPEST SHADOWS

BULLDOG



POODLE



THE DRY-BRUSH  
TECHNIQUE IS  
ESPECIALLY  
VALUABLE FOR  
ACHIEVING  
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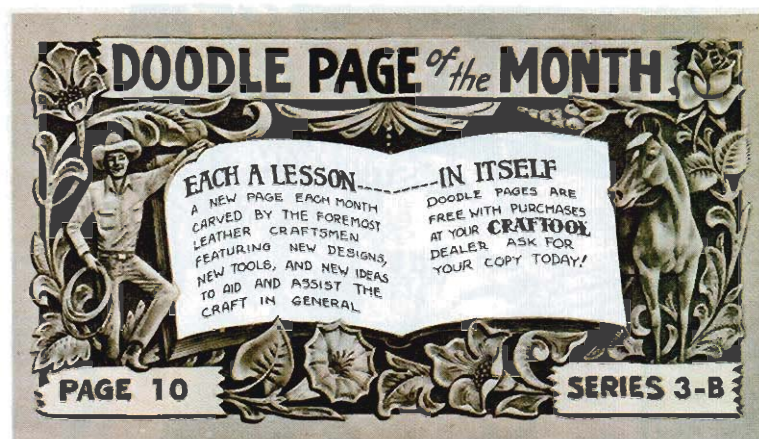
AL  
STOHLMAN







SOME AREAS ARE UNDYED  
TO SIMULATE WHITENESS



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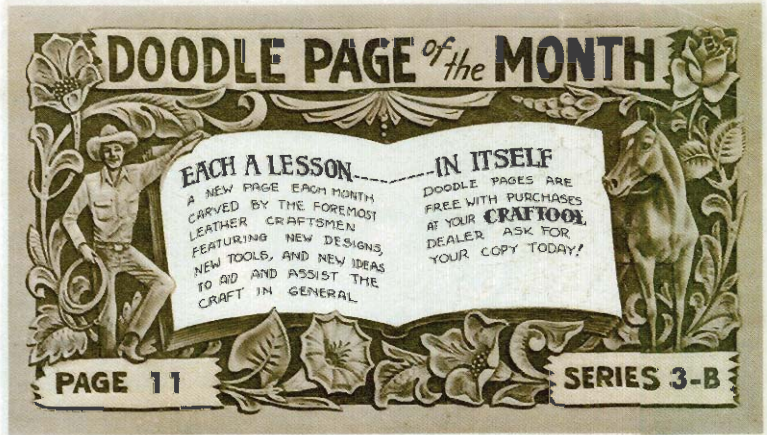
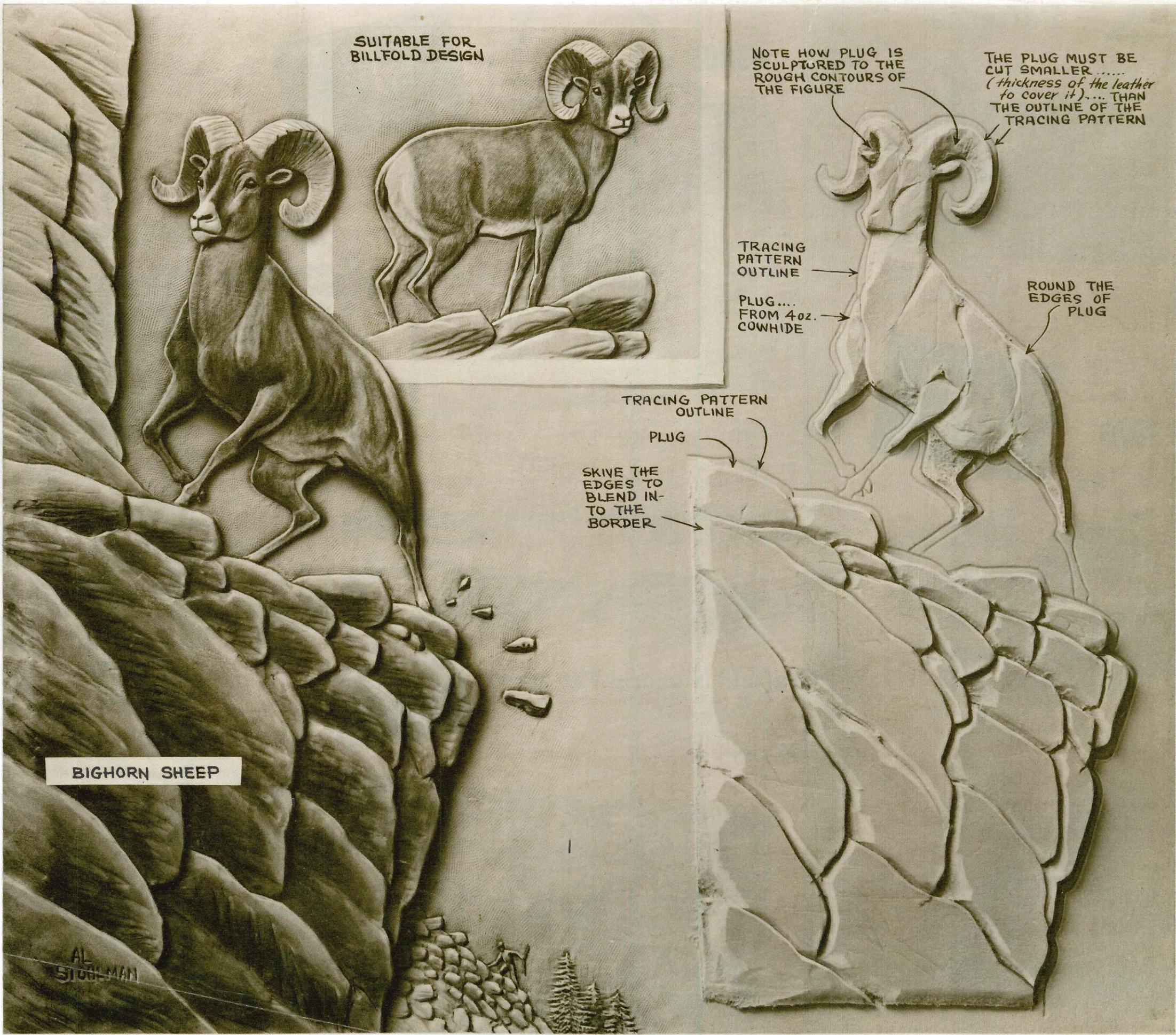
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### Embossing Plugs by Al Stohman

There are many methods of embossing leather designs . . . but the method I like best is the use of leather plugs. I have developed this method mainly because of its simplicity and because *all* of the stamping and detail work is done from the grain side of the leather, just as it is with regular carving.

The carving leather must first be properly cased for best embossing results. The plugs can be cut from any weight (thickness) of leather desired. However, there are certain limitations that must be taken into account due to the nature of the design. For example: it would be impractical to cut the plug from 10 oz. leather (for the sheep shown) since the legs are so small and thin that no plug can be used in that area. Therefore, 4 oz. cowhide was used for the plug . . . and the ends were skived away where the plug runs into the smaller parts of the animals' legs.

You will note also that the plug is roughly formed to the contours of the animal. This is accomplished with an Xacto or sharp pointed knife blade. The edges of the plug should also be rounded so that the carving leather forms properly over the plug. One other **IMPORTANT** point to mention . . . is that the plug is cut *smaller* than the outline of the design. It must be cut *the thickness of the smaller carving leather* . . . otherwise the figure will be that much larger all around the plug . . . since the carving leather must cover the plug.

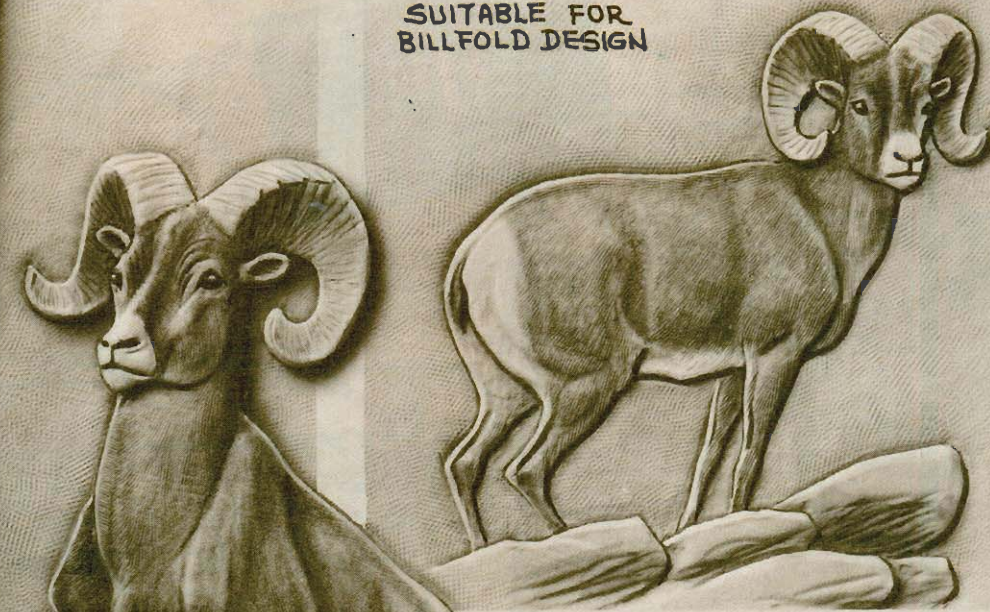
After the plugs have been formed . . . the cased leather should be allowed to return almost to its original color . . . the same as for regular carving. I must mention at this time that to properly case leather for embossing . . . it must first be thoroughly soaked. It is then laid out on the marble for the moisture to evaporate. The driest areas will first appear on the grain side (grain side should be laid up) . . . and this is what we are referring to when the leather starts to return to its original color. The grain side of the leather becomes firm enough to carve, yet the inside of the leather, having been thoroughly soaked, still retains much moisture content and is very pliable and susceptible to stretch.

Trace the design on the leather . . . cut with the swivel knife same as usual . . . and bevel **ONLY** around the outlines of the design. Turn the leather over, and you will note the outlines of the design plainly showing. Trace around them (on the flesh side) with a ball point pen so that they are clearly pronounced. Now, with the modeling spoon, press the areas of the figure out as much as possible. Hold the leather in your opposite hand . . . and press the depression for the plug on the flesh side as deep as possible. Cement the plug in place with rubber cement and turn over . . . laying the leather on the marble, with the grain side up. You now proceed with your carving and stamping in the regular manner. The plug remains in position. It is not removed.

Bevel around the outlines first, to "set" the plug properly in place. Bevel the contours of the figure same as with regular figure carving instructions. You'll note the plug is firm enough to support this action. Bevel around the outlines again and matt the background areas away from the figure. Add the hair details, etc. . . . and the job is completed with no more effort than regular carving . . . and **ALL** from the front side of the leather.



SUITABLE FOR  
BILLFOLD DESIGN



NOTE HOW PL  
SCULPTURED  
ROUGH CONTO  
THE FIGURE

TRACING  
PATTERN  
OUTLINE

PLUG...  
FROM 4oz.  
COWHIDE

TRACING PATTERN  
OUTLINE

PLUG

SKIVE THE  
EDGES TO  
BLEND IN-  
TO THE  
BORDER

BIGHORN SHEEP

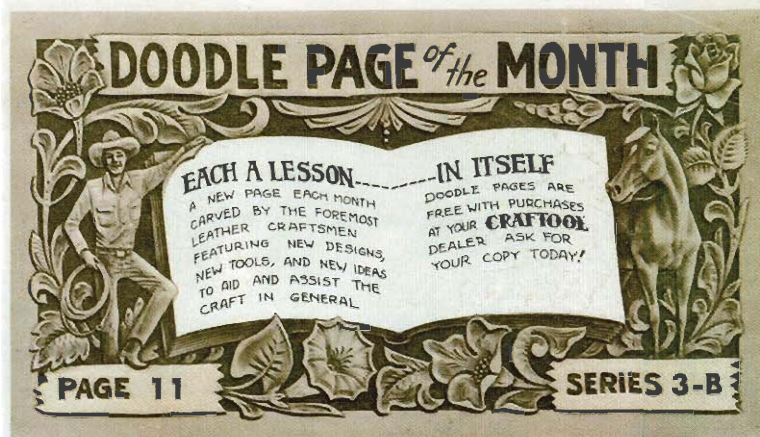
AL  
STOLMAN



UG IS  
TO THE  
URS OF

THE PLUG MUST BE  
CUT SMALLER.....  
(thickness of the leather  
to cover it).... THAN  
THE OUTLINE OF THE  
TRACING PATTERN

ROUND THE  
EDGES OF  
PLUG



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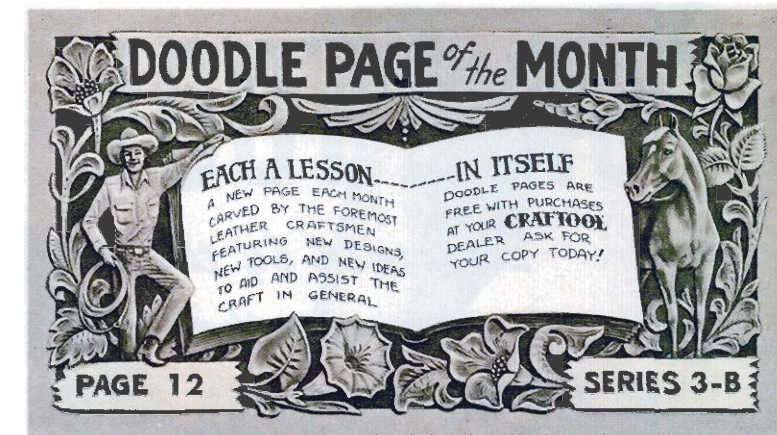
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## The Hunted

by Al Stohlman

This month's Doodle Page offers the craftsman a study in contrasts. This scene was dyed in the brown tones ONLY. NO white dye was used! The deep snow effect is created by leaving these areas untouched with either tools or dye. The under sides of the foreground trees were dyed in brown to form additional contrast.

Study the page . . . note the snow effects on the pine trees. This is created by stamping only the underneath sides of the branches. The top side of the branches is cut with the swivel knife and beveled with smooth bevelers. The entire areas surrounding the trees are beveled with the Figure Carving bevelers . . . leaning them back toward the heel to use them as matting tools. Checked matting tools should not be used in the snow areas . . . as they would not be compatible to snow effect. Smooth tools are desired.

For shaded effects within the branches of the pine trees, study the tree at the left of the page. Tool #A888 was used to create this illusion of depth within the tree foliage. You must, however, be careful not to stamp this tool too far out on the branches or the snow effect will be lost. For the full snow effect, the leather must be left untouched.

The pine tree foliage is stamped with the new Craftool Pine Tree tools. The largest ones are used on the foreground trees, the smallest are used on the trees beyond the deer. The purpose of this is for proper perspective. The outlines of the trees are first traced on the leather. The top sides of the branches are then cut with the swivel knife. The underneath side of the branches is formed with the pine tree tools (study the doodle). After the trees have been formed, they are beveled around and matted with the figure carving bevelers.

The trees in the distance are created by light knife cuts along the trunks. Background #A104 is then used between the trunks to give a little relief. The upper branch areas are lightly matted to give form with #A888. The top branches are cut lightly with the swivel knife to complete the trees.

Please note that wherever snow is desired the area is left plain. The cougar tracks in the foreground tree are actually shaded in with #A99. This tool has a checked surface and gives a texture to form contrast in the snow. If the contrast is not enough . . . a little light brown dye can be added.

The hair of the cougar is cut in with the swivel knife blade #100M and #100L . . . the #100M was used on the deer. The horse in the distance is too small for the addition of hair. Study the doodle page carefully . . . and note how the tools have been used. Note how the wide, plain areas on the upper side of the pine tree branches suggest snow. Practice on scrap leather and compare your work with the photo until you get the knack of "making snow."



F913L

F913R

F8

F8

F912L

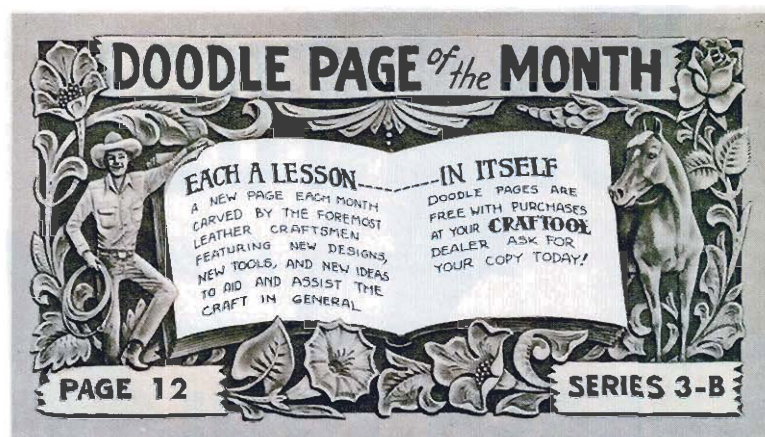
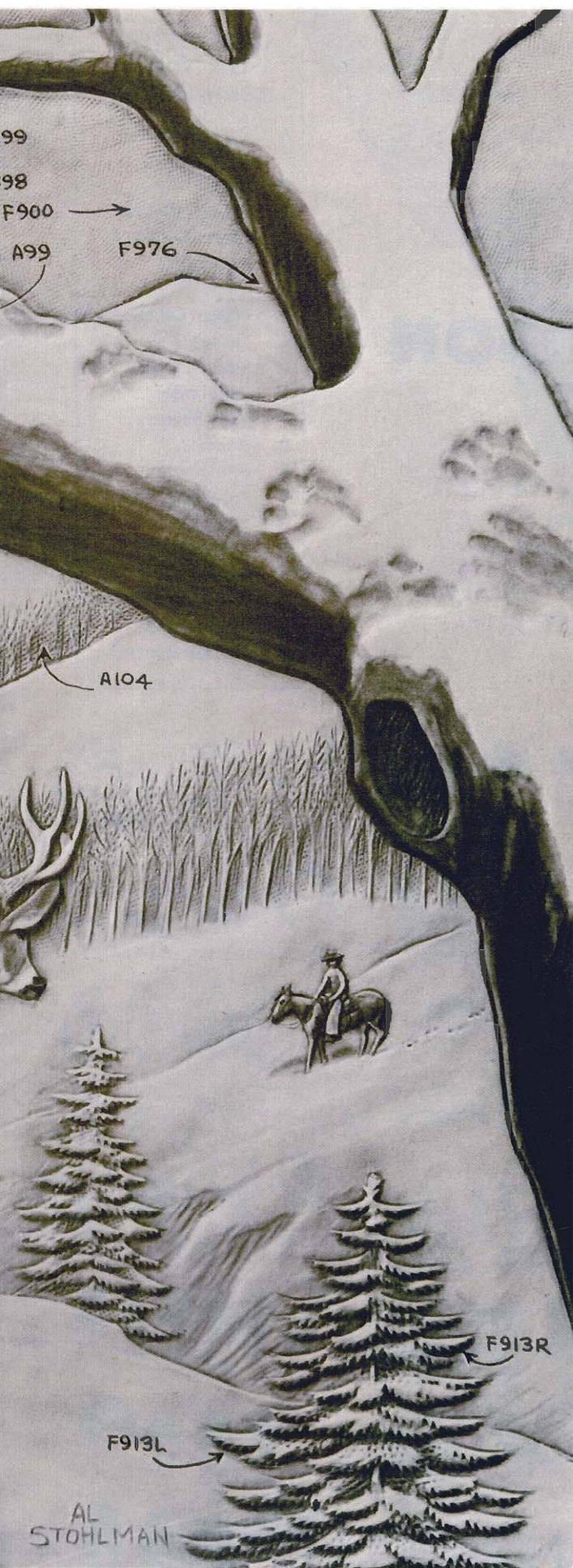
F912R

A888

USE HAIR BLADES  
100M - 100L ON  
COUGAR AND DEER







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