

# Vintage Doodle Page Collectors Set - Series B4







## 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

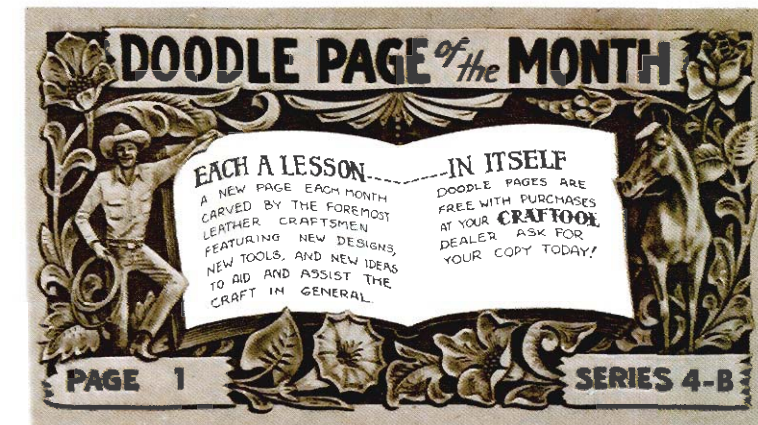
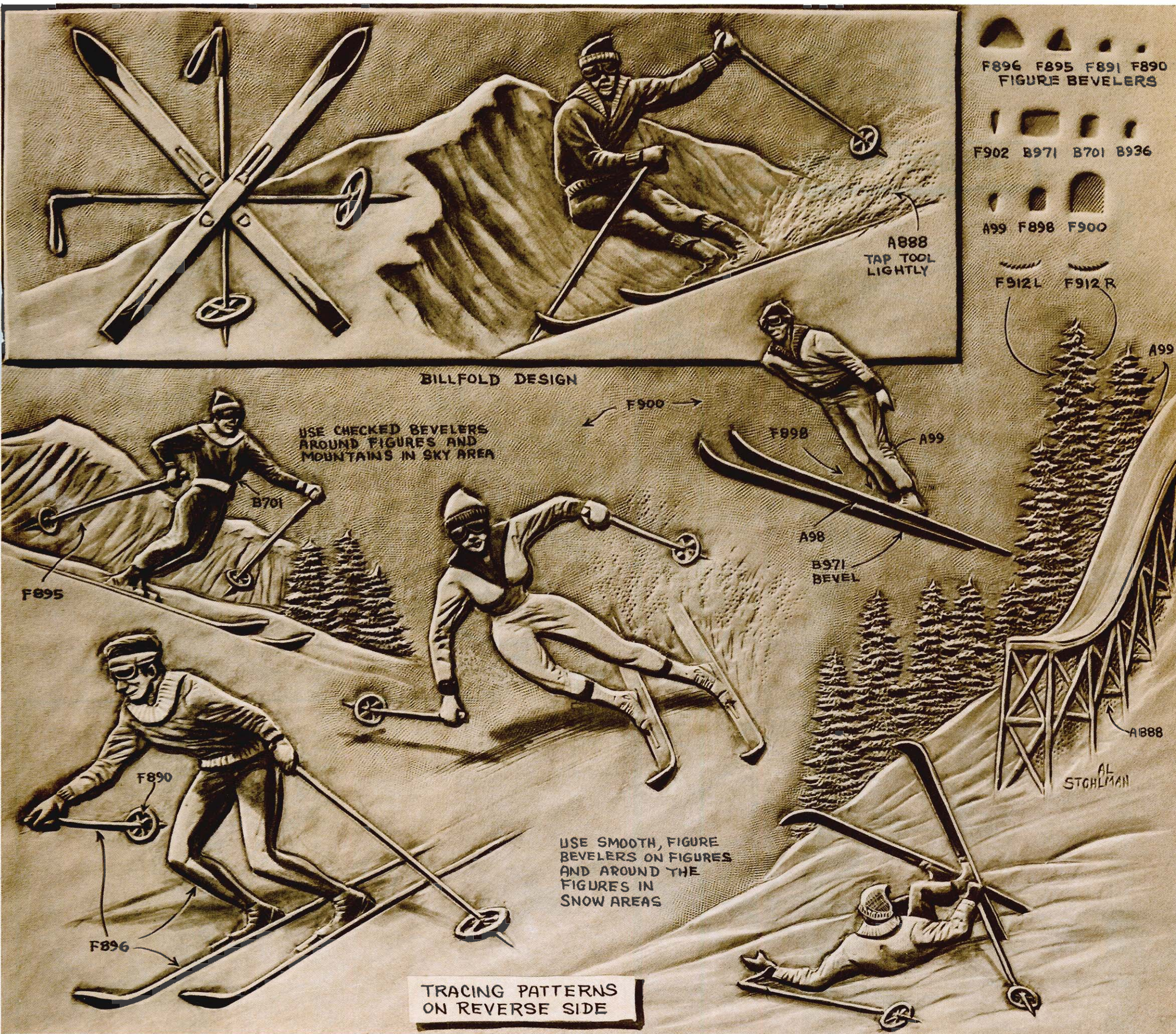
(Some Doodle Pages do not have backs)

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.





## SKIING

By AL STOHLMAN

This month we take a trip to the snow capped peaks with some designs for the skiing enthusiast. The figures are presented in various sizes and positions in the hopes that they will be useful for your own carving needs. It is recommended that the checked tools be used in the sky areas to create more contrast with the snow areas. When matting around the figures (at snow areas) use the smooth, figure bevelers. Study the Photo to note the uses of these tools and the effects of the contrasts.

Use the small figure bevelers for working out the tiny details of the figures, etc. The No. 3 modeling tool is also used for modeling the facial expressions, the wrinkles of the clothing, etc. After beveling around the figures . . . use the modeling spoon to round the edges. Use the photo pattern as your guide. For those unfamiliar with figure carving, it is suggested they study figure carving books available: "HOW TO CARVE LEATHER," "PICTORIAL CARVING" for complete step by step details, "HOW TO COLOR LEATHER" is a good book on the techniques of dyeing leather in both color and monotone harmony.

The reverse side of this page offers all of the Tracing Patterns for the figures shown . . . as well as a few more. All of the figures are shown in their related perspective to each other to aid you in using any, or all, of them to form a snow scene of your own. The clothing or dress of the individual figures can be changed or altered to fit your own needs. For special effects, these figures would look very good if dyed in bright colors . . . and snow areas dyed in white. Be sure to use the Photo Pattern as a guide when carving and modeling your own work . . . happy skiing.

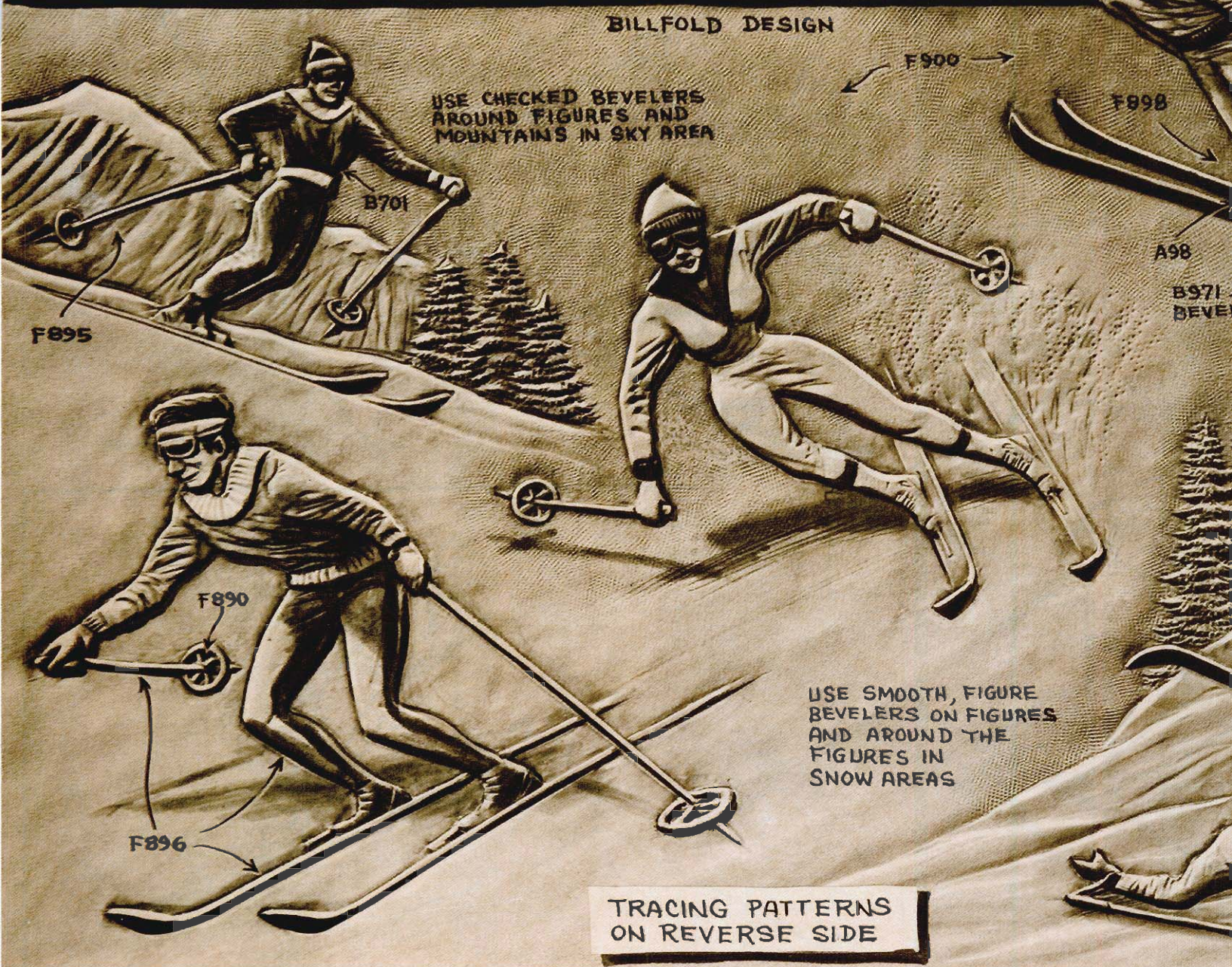


HOW TO COLOR LEATHER by Al Stohlman is a must for the beginning and professional leather craftsman. It contains 90 step-by-step illustrations, 8 full color pictures, full page color wheel and 5 color and dye mixing charts. Explains cross dyeing, figure coloring, highlighting, shading, etc. 34 pages printed in full color.  
#6053 How to Color Leather . . . \$2.00 ea.

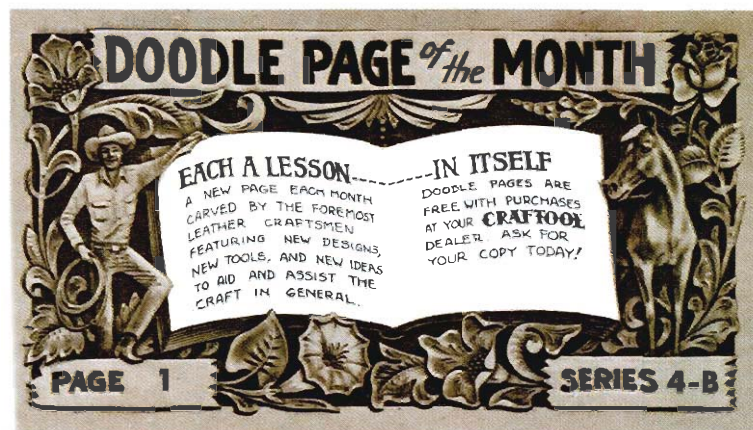
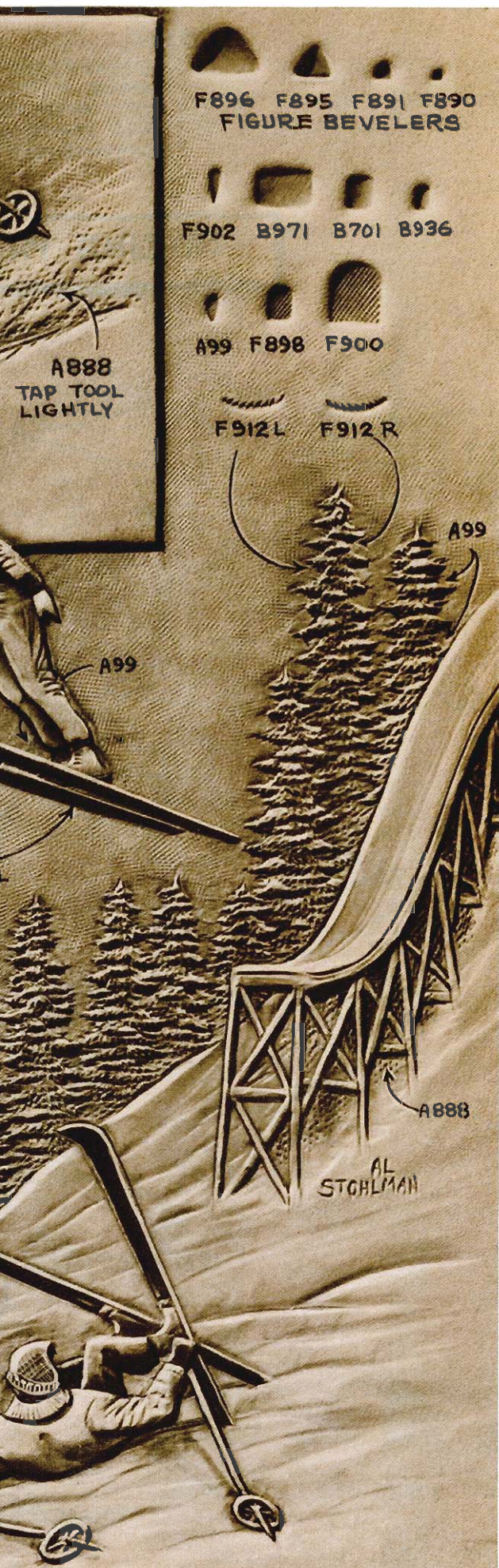




BILFOLD DESIGN







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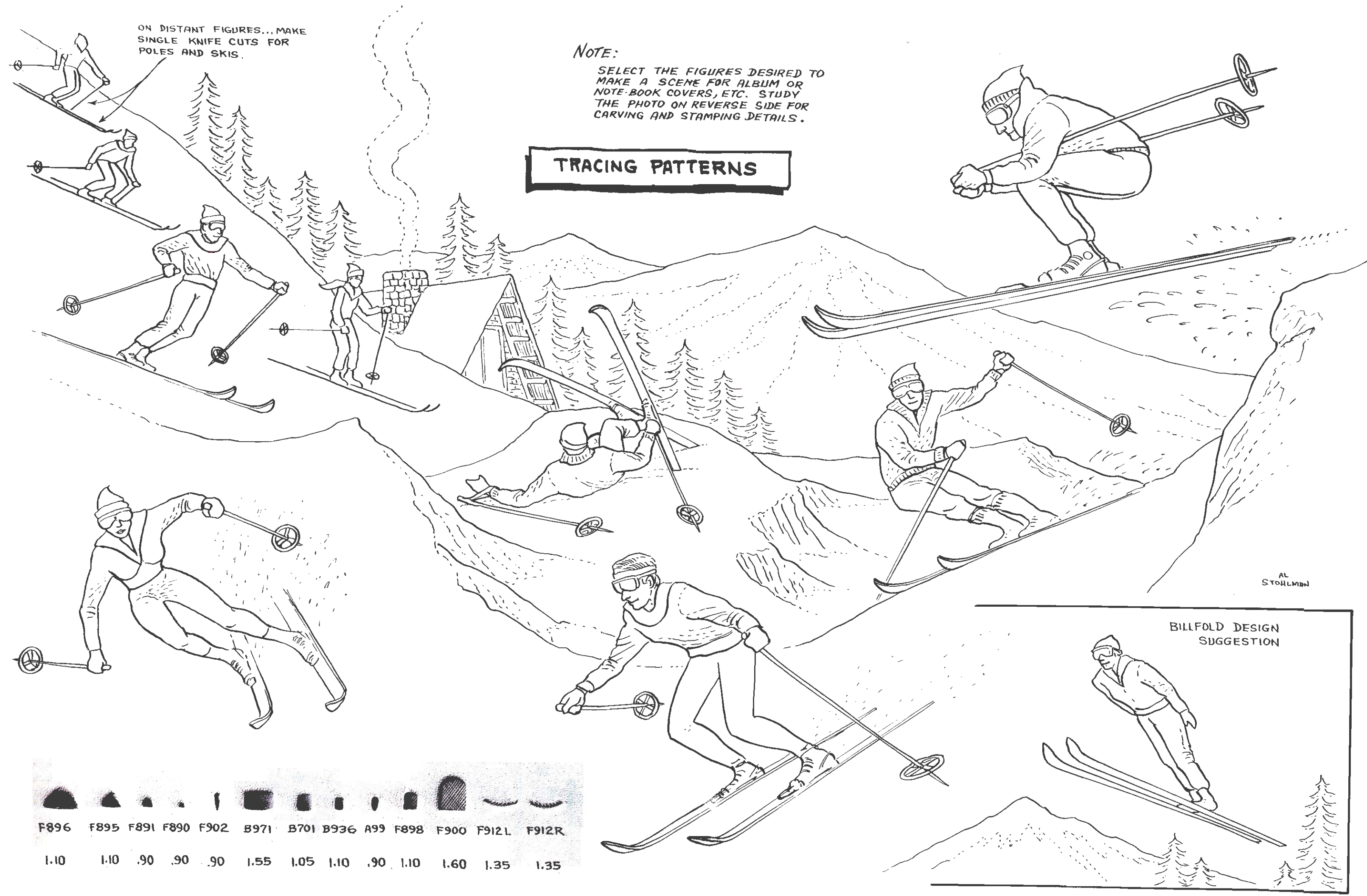


ON DISTANT FIGURES...MAKE  
SINGLE KNIFE CUTS FOR  
POLES AND SKIS.

NOTE:

SELECT THE FIGURES DESIRED TO  
MAKE A SCENE FOR ALBUM OR  
NOTE-BOOK COVERS, ETC. STUDY  
THE PHOTO ON REVERSE SIDE FOR  
CARVING AND STAMPING DETAILS.

## TRACING PATTERNS



AL  
STOHLMAN

BILFOLD DESIGN  
SUGGESTION

F896	F895	F891	F890	F902	B971	B701	B936	A99	F898	F900	F912L	F912R
1.10	1.10	.90	.90	.90	1.55	1.05	1.10	.90	1.10	1.60	1.35	1.35

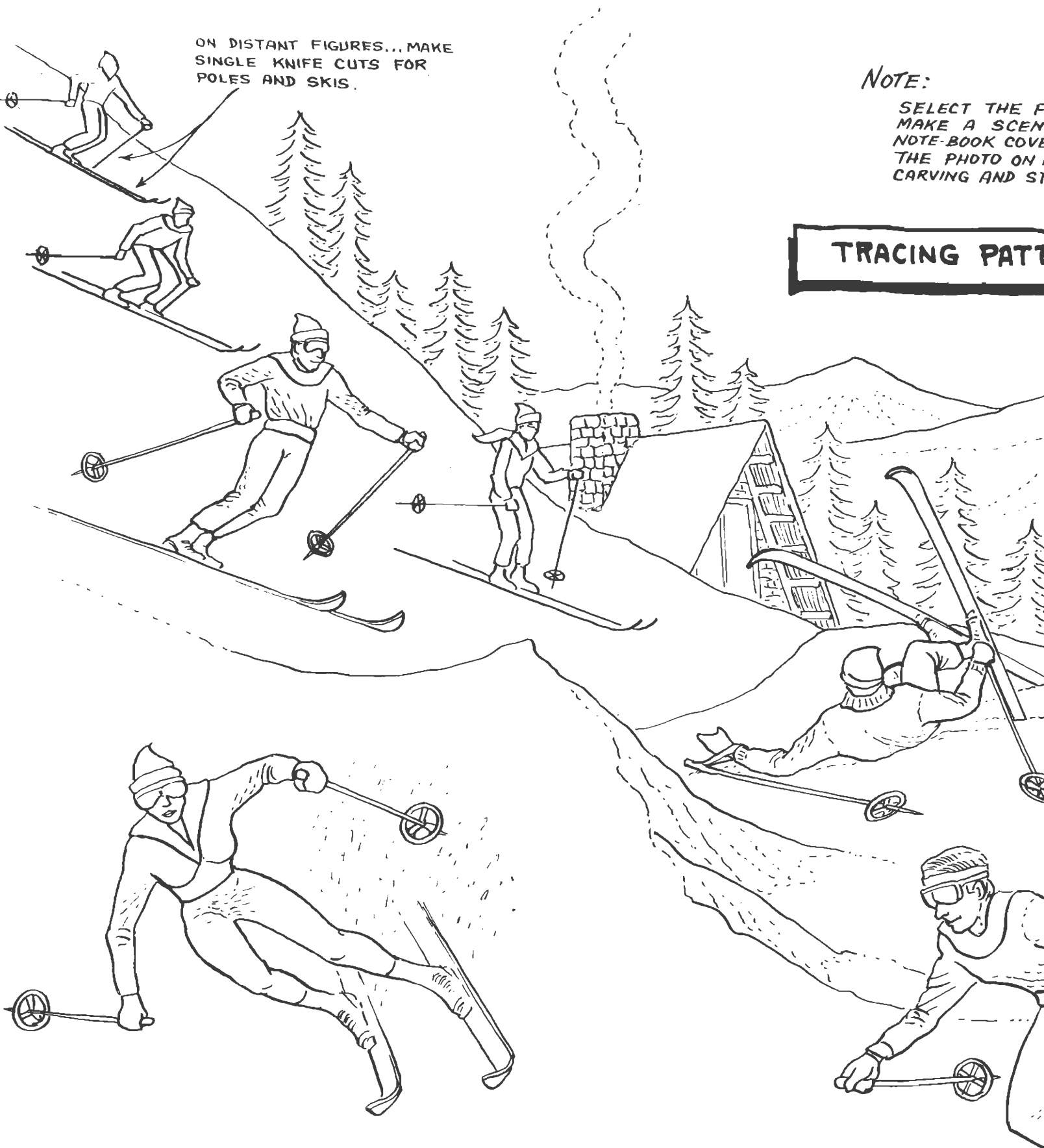


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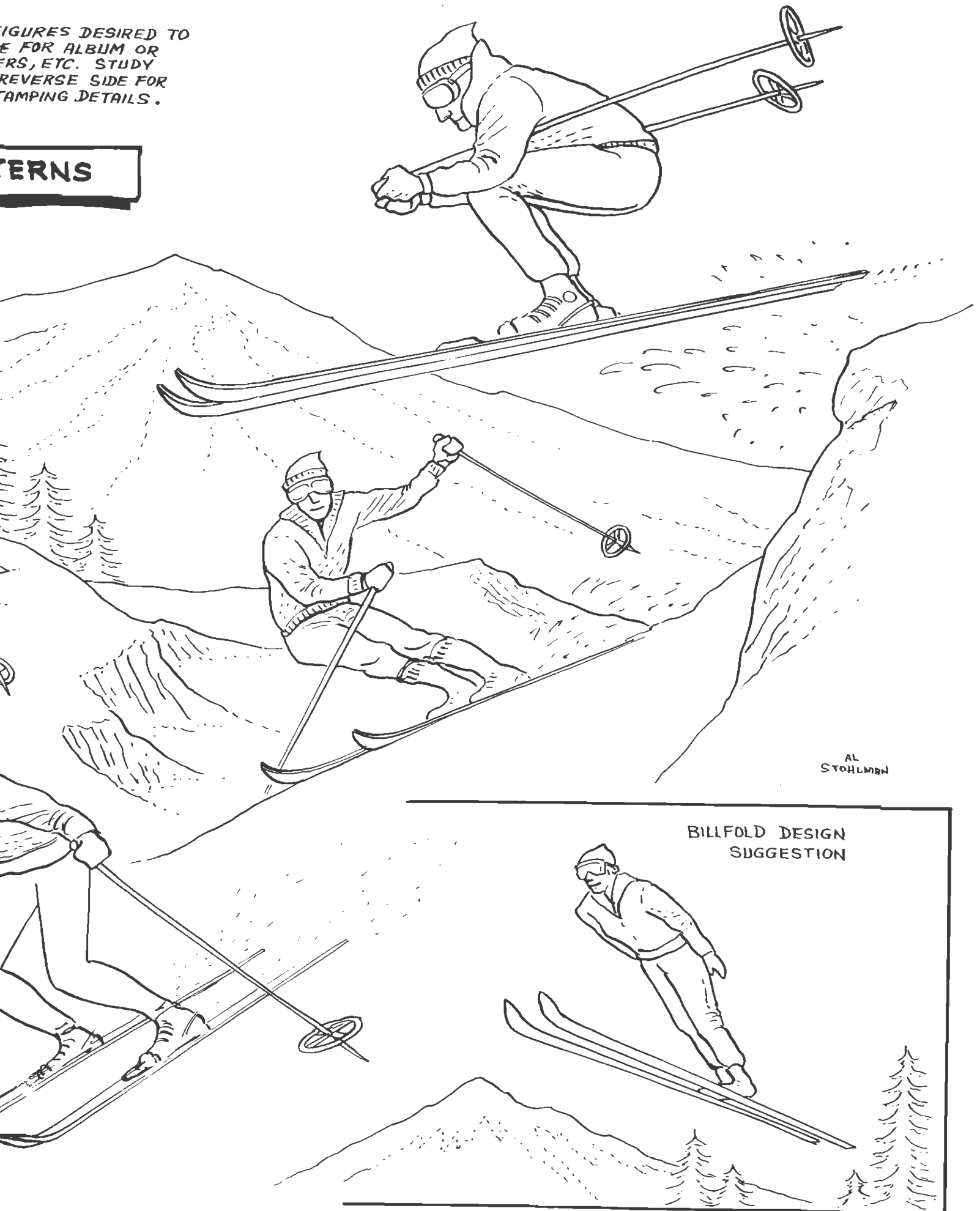


F896	F895	F891	F890	F902	B971	B701	B936	A99	F898	F900	F912L	F912R		
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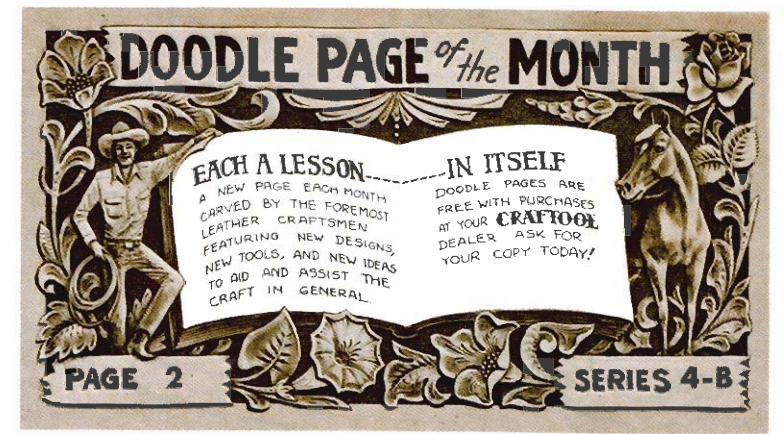
TERNS



AL  
STOLMAN

BILLFOLD DESIGN  
SUGGESTION





## AFRICAN ANIMALS By AL STOHLMAN

There have been many requests for patterns of animals of an exotic nature. The animals of Africa no doubt produce some of the most unusual types. With a limited amount of space, we can only reproduce a very small segment of the animal population. The animals selected offer a variety of carving and hairing techniques that can, however, be applied to other similar animal types. The hairing techniques shown on this page are taken from the book: "PICTORIAL CARVING." This book shows the uses of the latest figure carving tools that have been created to aid and speed-up your figure carving work.

Note the extremely different hair effects of the Gibbon and the Lion! Tool #F916 is very effective for "hairing" the Gibbon. Use #A98 or #F902 (pointed tools) to accent the hair ends as shown in the photo. Note the contrast of hair effects on the Lion. The face and leg hairs are applied with the New Hair Blade #100L . . . using short, irregular strokes conforming to the natural growth of the real animal's hair. The long, fine mane hairs are created with the swivel knife and the Hair Blade #100L. Long strokes are cut with the knife first . . . beveling the contours of the mane with #F896 next. Use the hair blade then in long, pulling strokes to complete the mane. The main body hairs of the Baboon are made with #F917 . . . completing with Hair Blade #100L. One can readily see the importance of the new "Hair" tools when carving these figures. Study the Photo carefully and use it as your guide when stamping your own figures.

Tracing Patterns are offered, on the reverse side, for all of the figures shown here . . . as well as some extra patterns and pictorial suggestions. The Woolly Monkey would have the same hairing techniques as applied to the Baboon. When carving the Zebras . . . do not cut the stripes. The stripes are added with a fine dye-brush after all stamping and modeling has been completed. Pleasant safari!



Pictorial Carving shows you how to carve animals, birds, flowers and scenery. Provides step-by-step instructions on the use of basic figure carving tools. Written by expert figure carver, Al Stohlman. 16 pages. Size 8½" x 11". Dozens of patterns, detailed drawings, etc.

#6037 Pictorial Carving . . . \$1.00 ea.



100 L  
HAIR  
BLADE

F917

A99

F898

F900

CUT HAIR  
ENDS AS  
SHOWN

A98

F916

BABOONS

GIBBON

RHINO

F989

F895

F896

F976

AFRICAN  
ELEPHANT

WILDEBEEST

F891 F890  
FOR TINY  
DETAILS

F902

F916

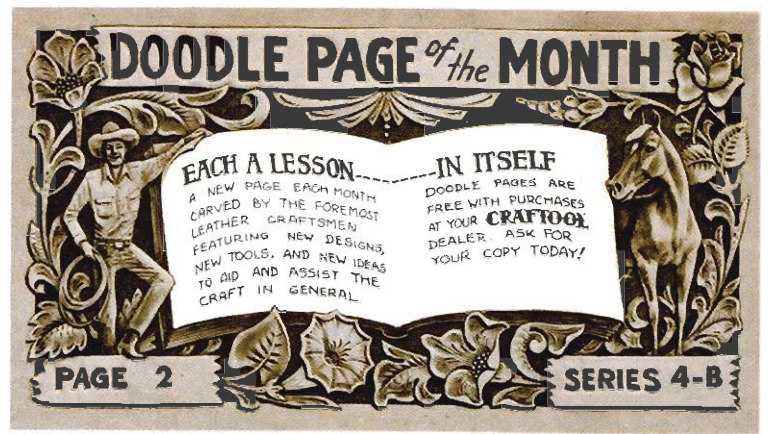
F917

ZEBRA

GEMSBOK

TRACING





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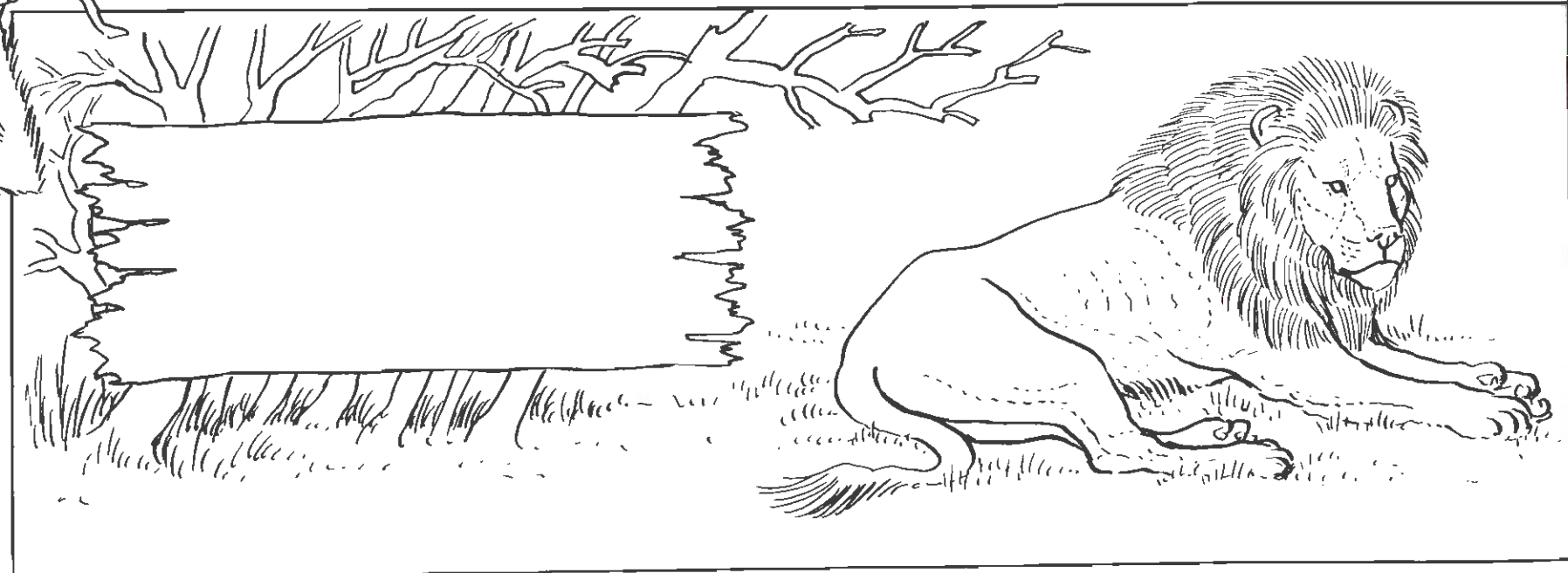
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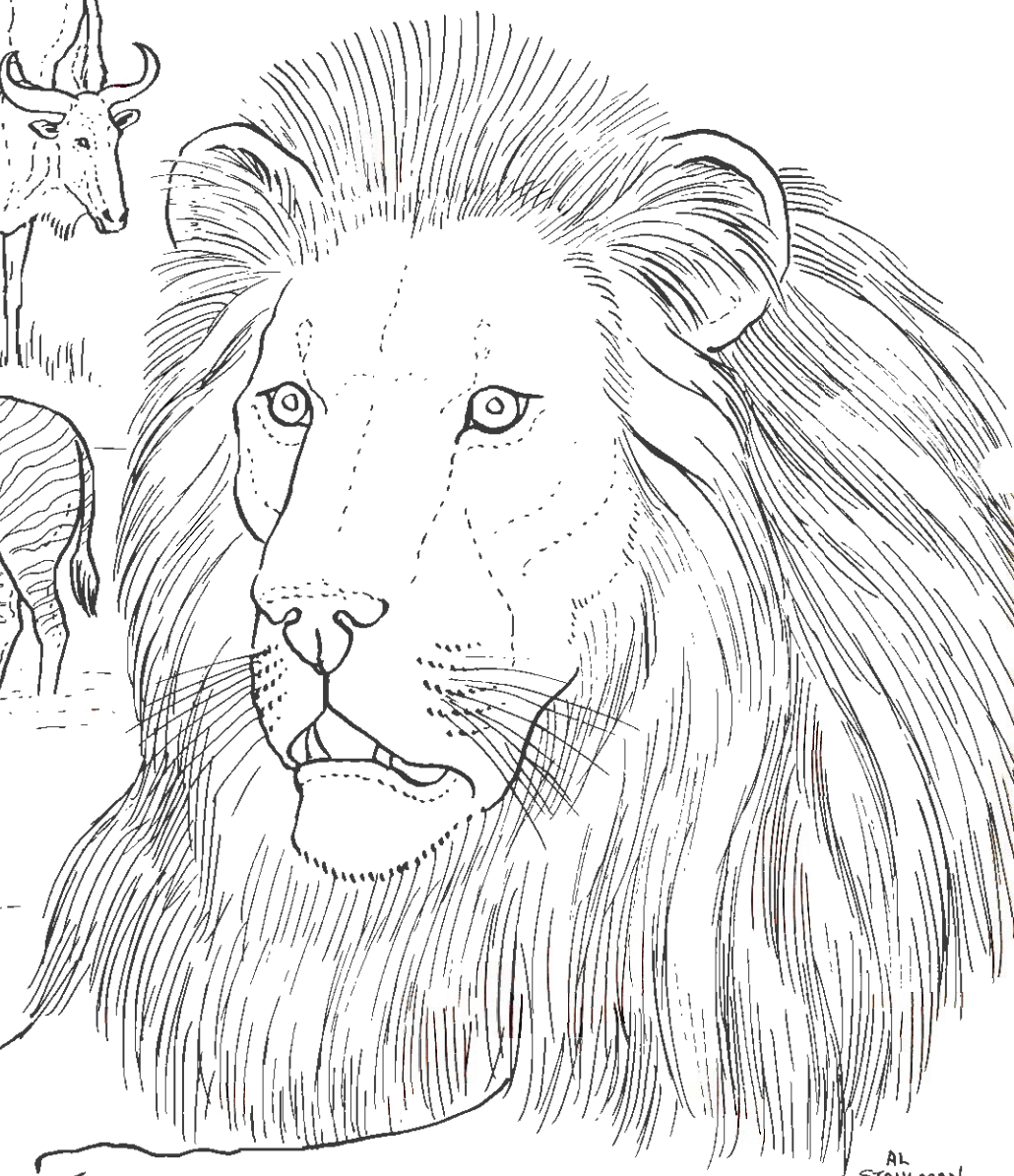
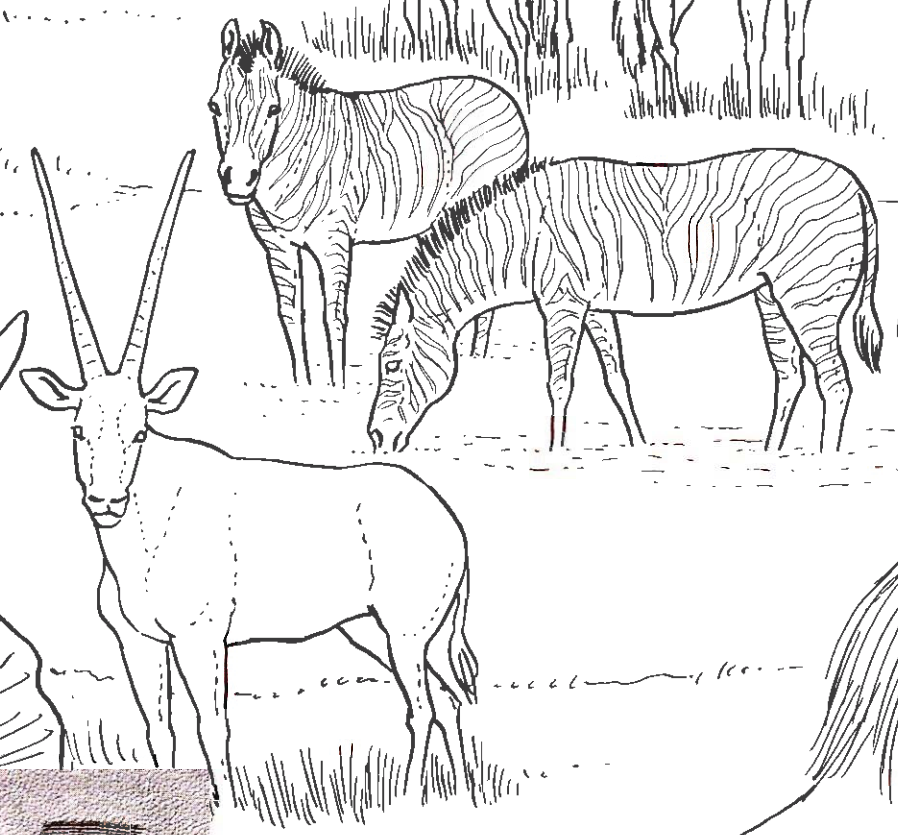
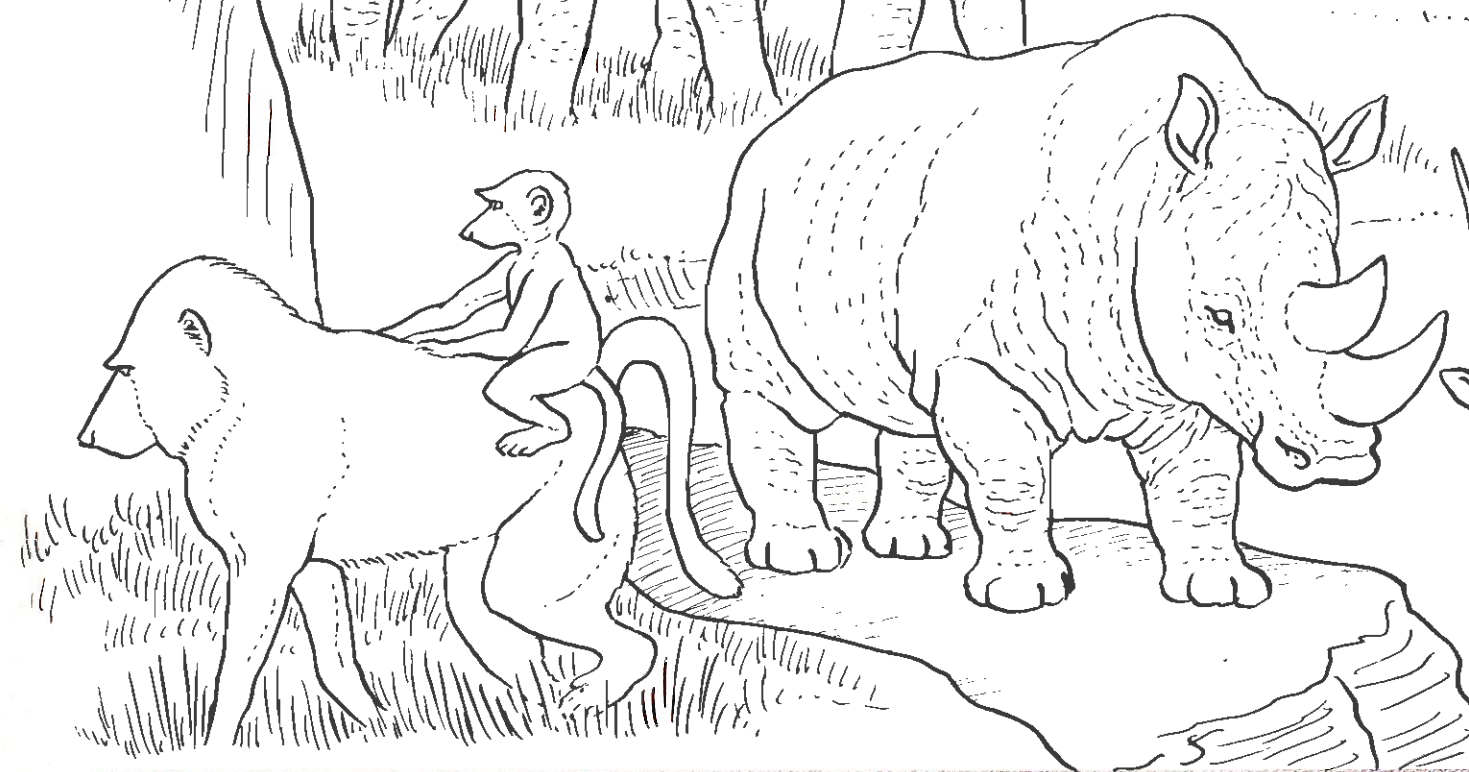
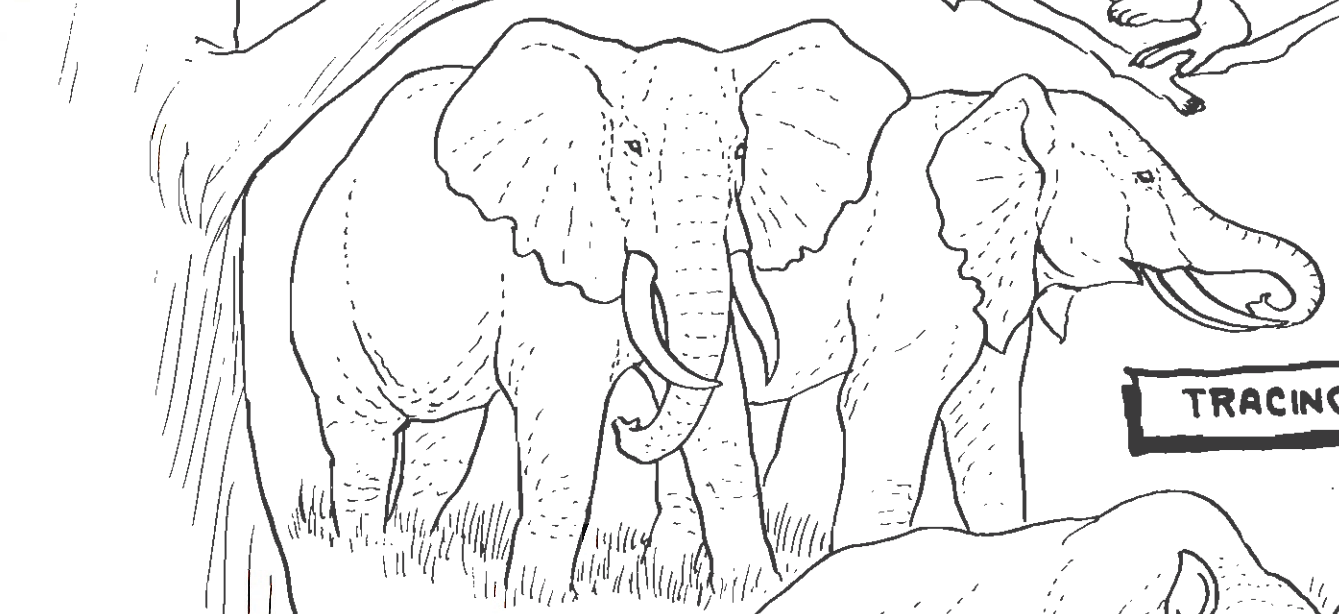




BILLFOLD SUGGESTION

STUDY PHOTO PATTERN ON  
REVERSE SIDE FOR CARVING  
AND STAMPING THE  
FIGURES.

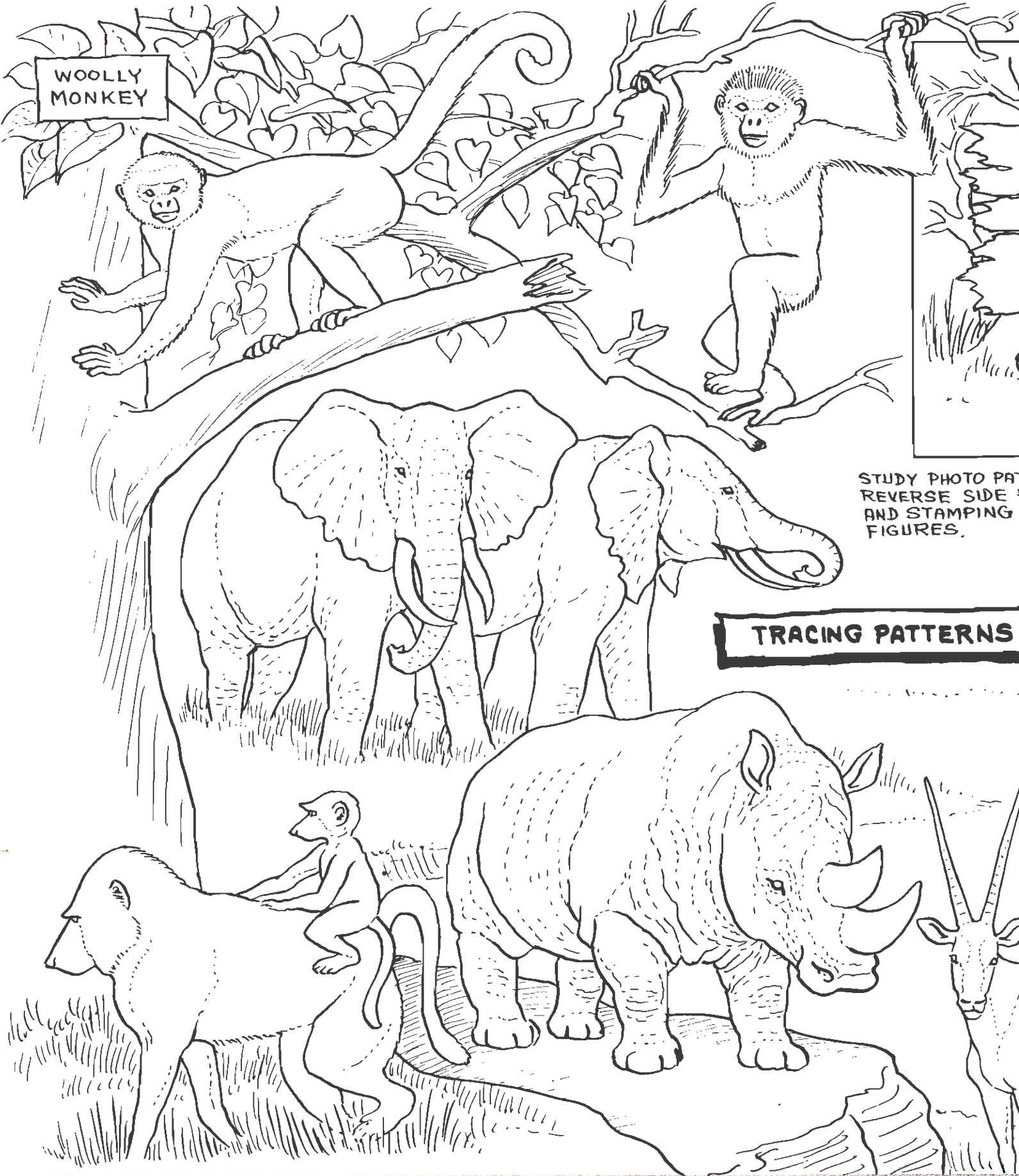
TRACING PATTERNS



AL  
STOHLMAN







WOOLLY  
MONKEY

STUDY PHOTO PA  
REVERSE SIDE  
AND STAMPING  
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TRACING PATTERNS

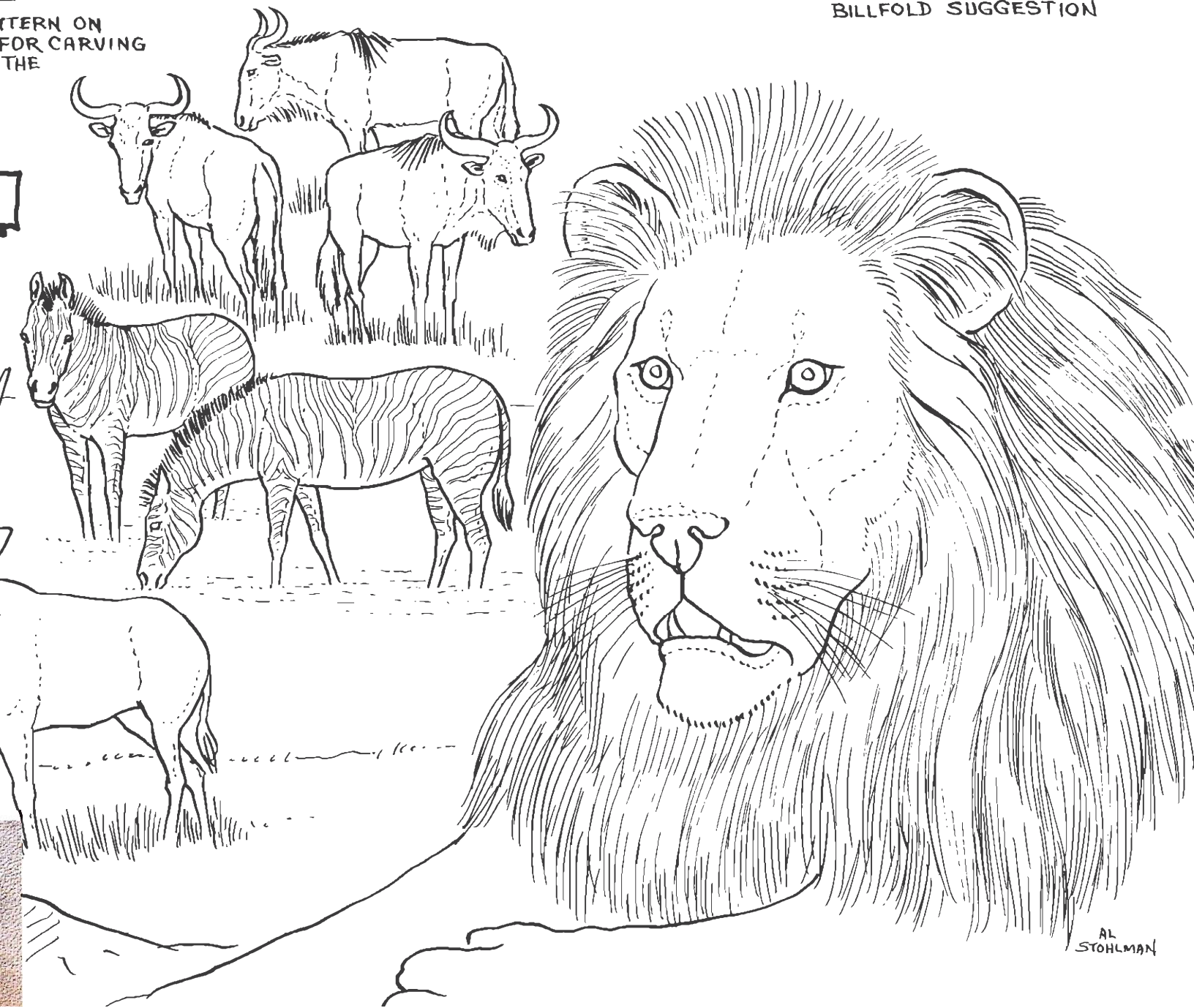
F896	F895	F891	F890	F902	F976	A98	A99	A104	A888	F898	F900	F917	F916	100L HAIR BLADE
1.10	1.10	.90	.90	.90	1.45	.90	.90	.95	.95	1.10	1.60	1.10	1.35	1.00





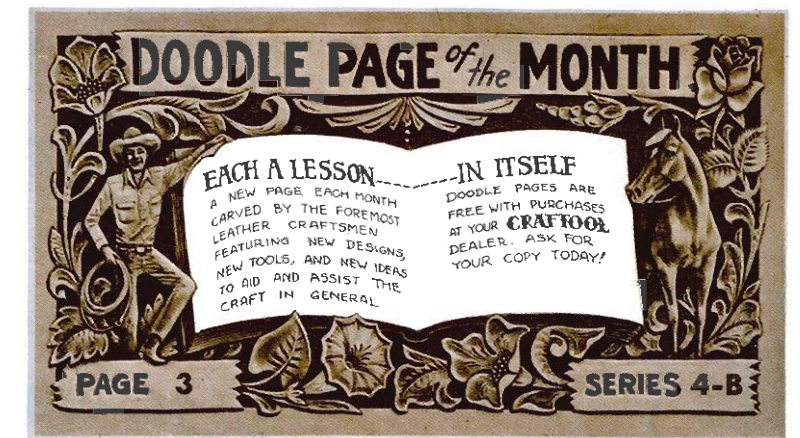
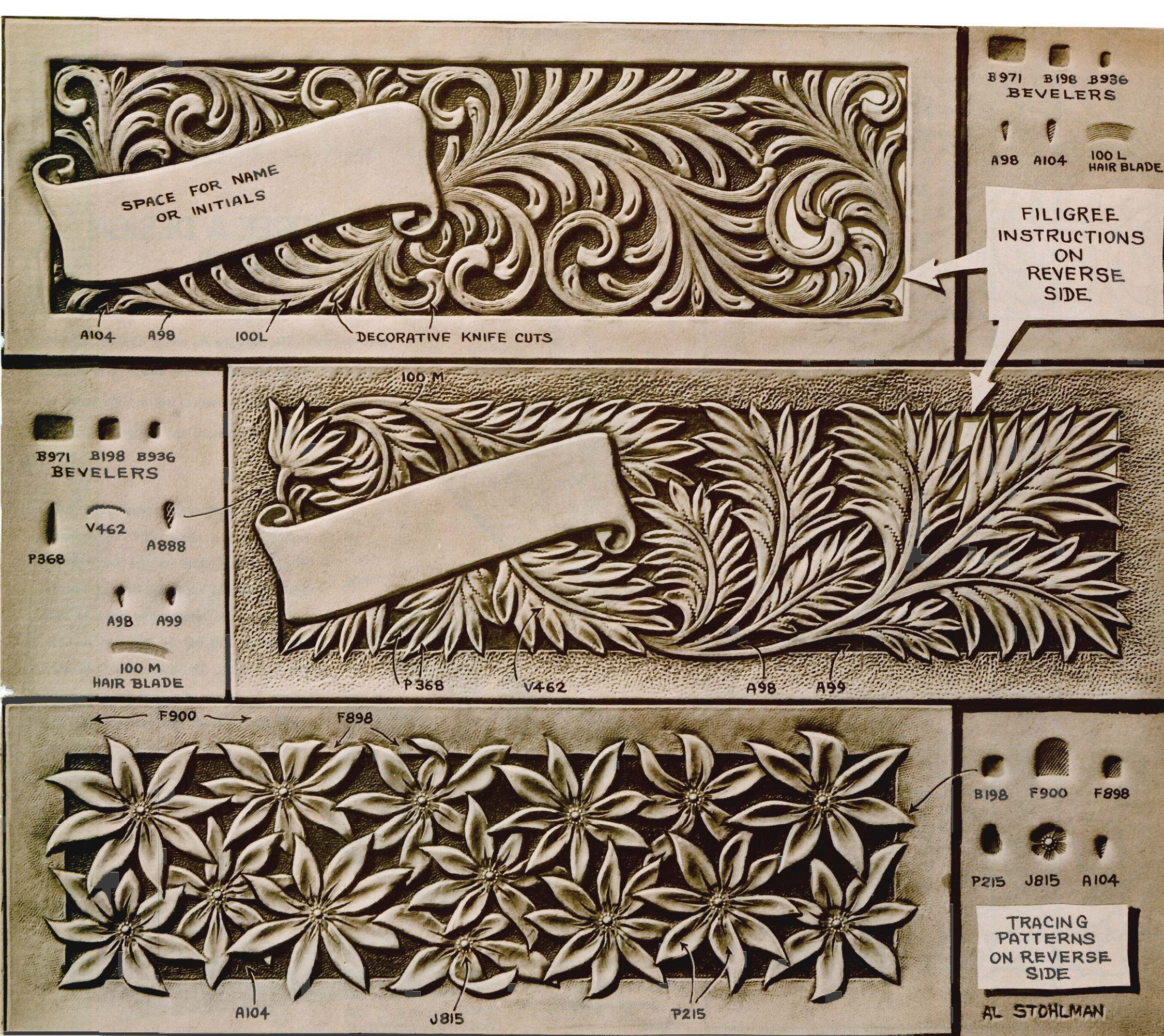
BILFOLD SUGGESTION

PATTERN ON  
FOR CARVING  
THE



AL  
STOHLMAN





### BILLFOLD DESIGNS By AL STOHLMAN

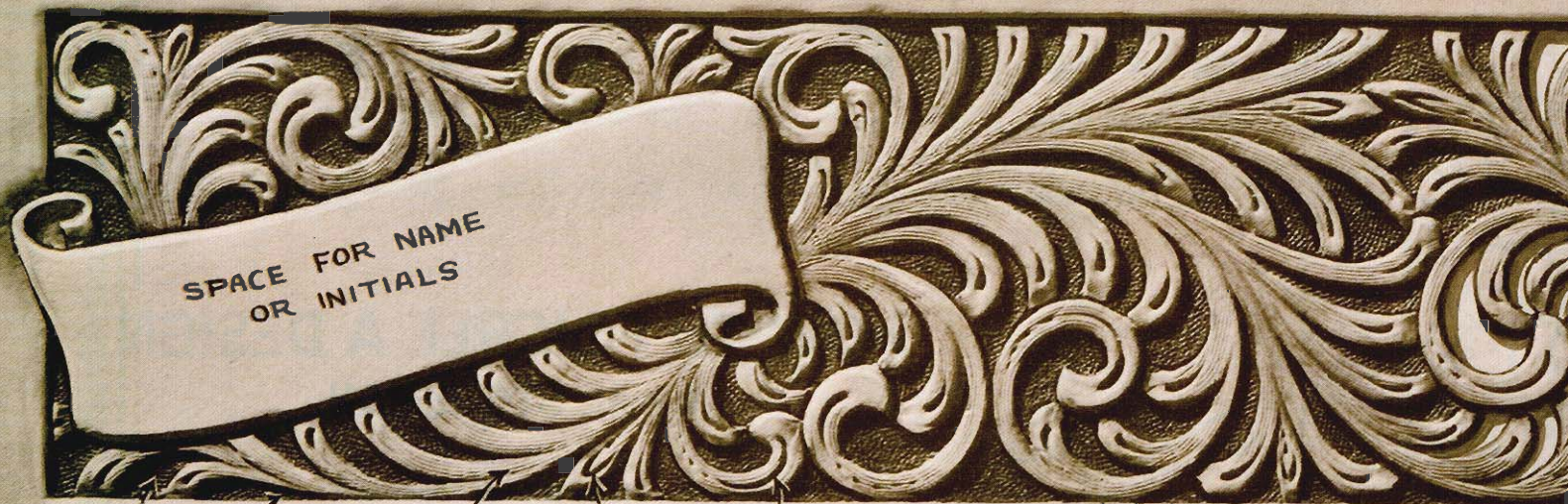
This month we are offering some unusual billfold designs with challenging aspects for those desiring filigree work. All of these patterns are designed to filigree. A small portion of the two top designs have been filigreed to show the effect. Filigreeing instructions are presented on the reverse side of this page.

Very few tools are required to carve each of these designs. The tools used for each design are shown at the end of each. Only three bevelers are used on the Scroll design at top. Even the largest of these bevelers could be omitted . . . but I should like to point out that faster and smoother beveling results from using the largest tool where possible. If the design is to be filigreed, the background tools can be omitted altogether. The only other tool used on this design is the hair blade #100L . . . used to "line" the stems. Study the Photo.

The Leaf design (center) is also similar in plainness . . . altho' one or more tools have been used. #A888 has been used around the outside border solely to create contrast and effect. Stippling with the stylus end of the modeler will produce the same effect, however take longer to accomplish. No decorative cutting is used on this design. Backgrounding is done with the two tools: A98 and A99. A98 is ideal for the fine, pointed areas. If the design is to be filigreed, these tools are not required.

The Floral pattern at bottom is the simplest of the three to carve. This design is simply composed of flowers . . . and need not be limited to the billfold area shown. Beveler #B198 is the only beveler required. You may use the Pear Shader and the Flower Center of your choice. Background with A104 or Filigree if desired. The matting tools used around the outside border area are optional. So . . . for designs that are different . . . with few tools required . . . we hope these will be of use to you. See reverse side for Filigreeing instructions.





A104

A98

100L

DECORATIVE KNIFE CUTS

B971 B198 B936  
BEVELERS

P368

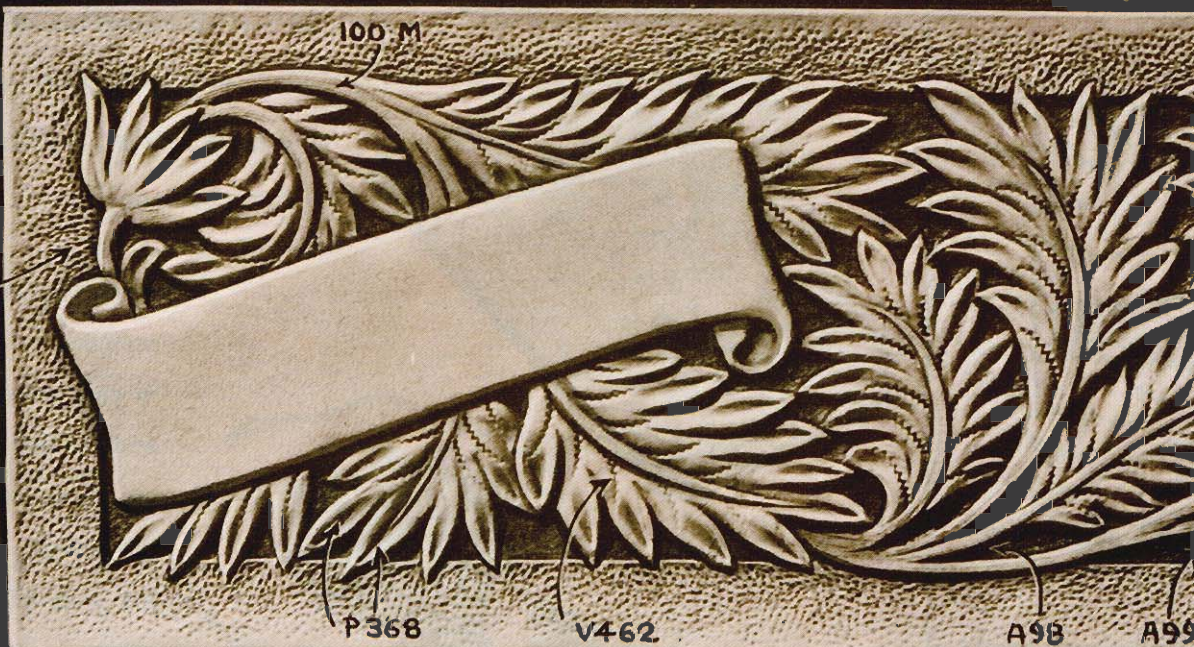
V462

A888

A98

A99

100 M  
HAIR BLADE



100 M

P368

V462

A98

A99



F900

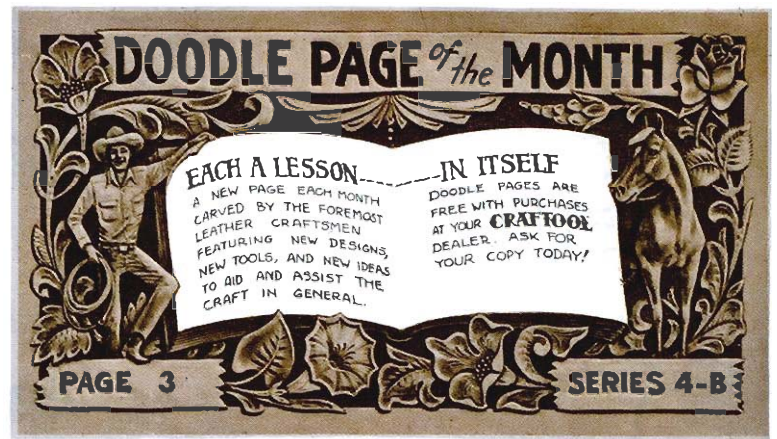
F898

A104

J815

P215





## BILLFOLD DESIGNS

By AL STOHLMAN

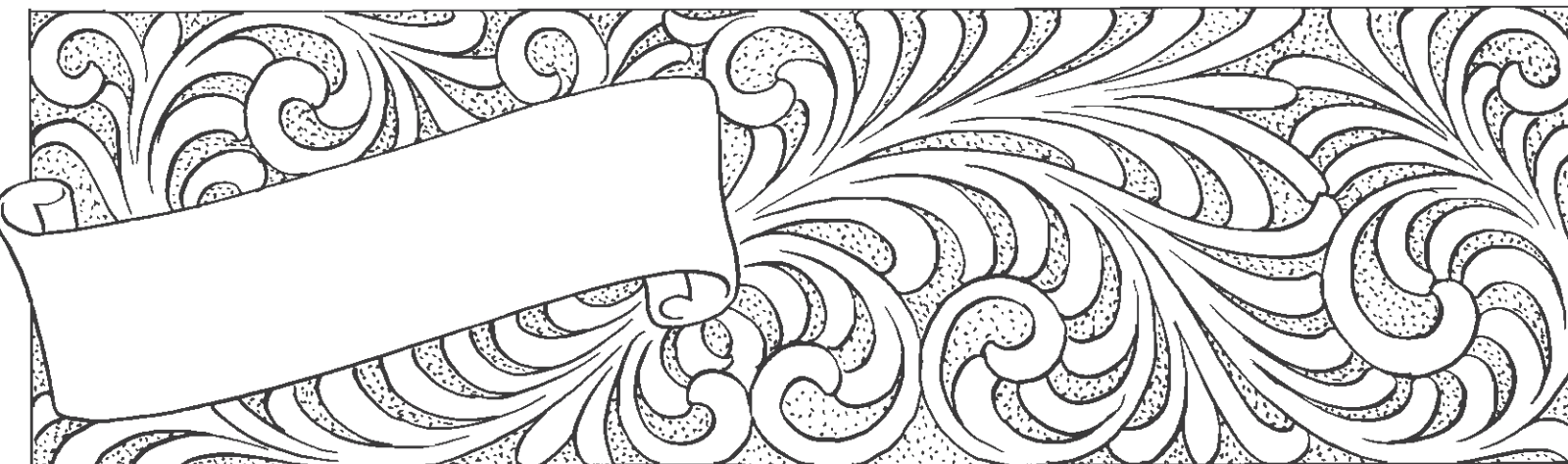
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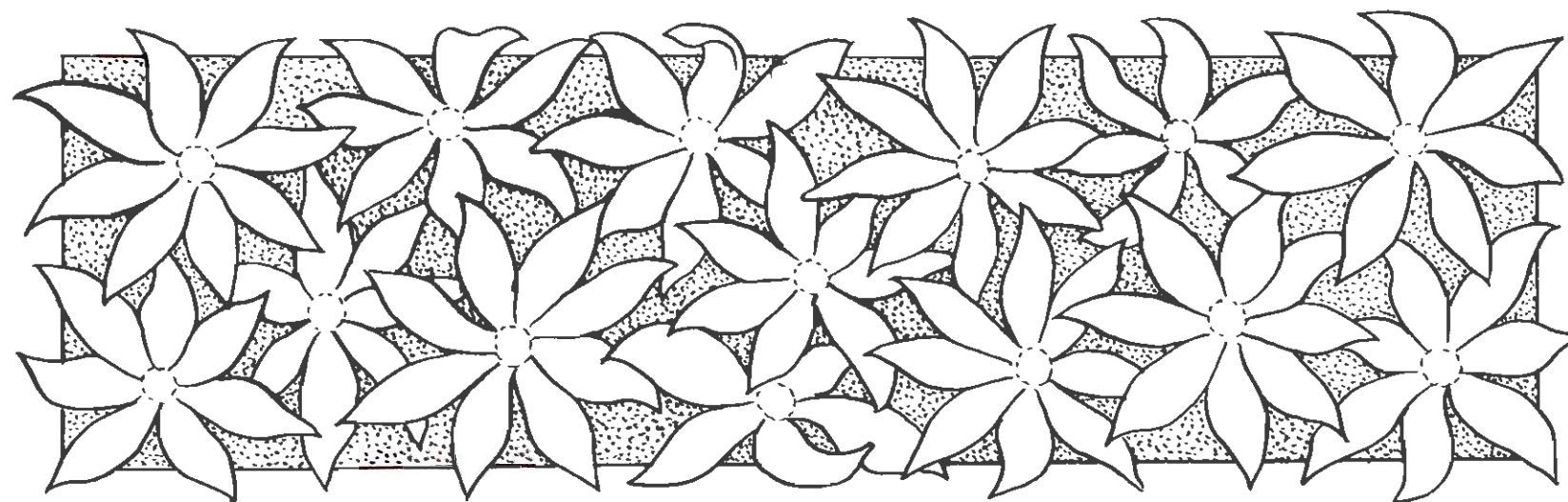



















SCROLL DESIGN



LEAF DESIGN

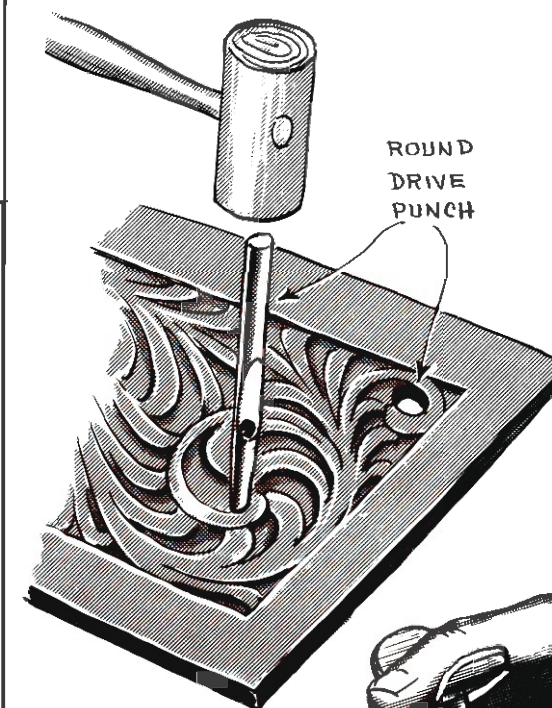


FLOWER DESIGN

														
B971	B198	B936	P368	P215	J815	V462	A98	A99	A104	A888	F898	F900	100L	100M
1.55	1.10	1.10	1.20	1.15	1.50	1.30	.90	.90	.95	.95	1.10	1.60	HAIR	BLADES
1.00 EACH														

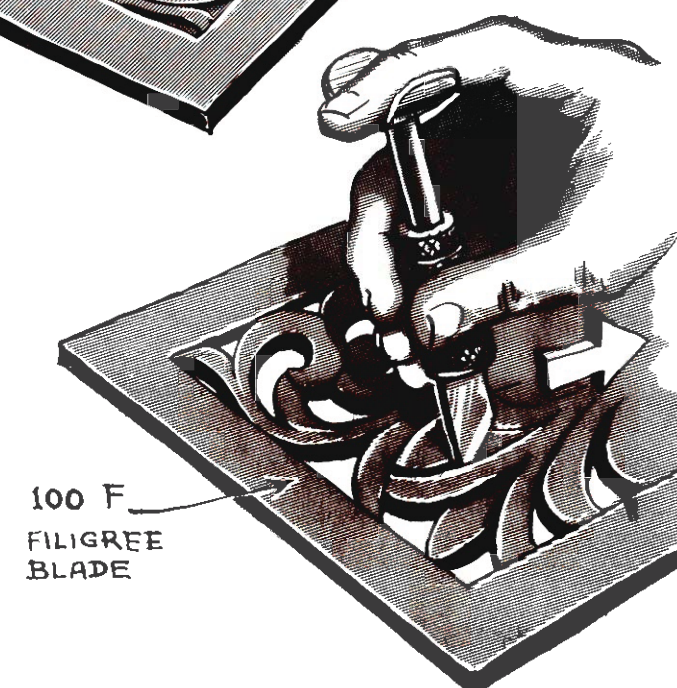
## HOW TO FILIGREE A DESIGN by AL STOHLMAN

If a design is to be filigreed, it is not usually necessary to background. The background areas, however, should be beveled around the edges of the design. Use a hand punch or a round drive punch to cut out the areas in the small, curved segments of the design . . . as in scrolls shown at left.



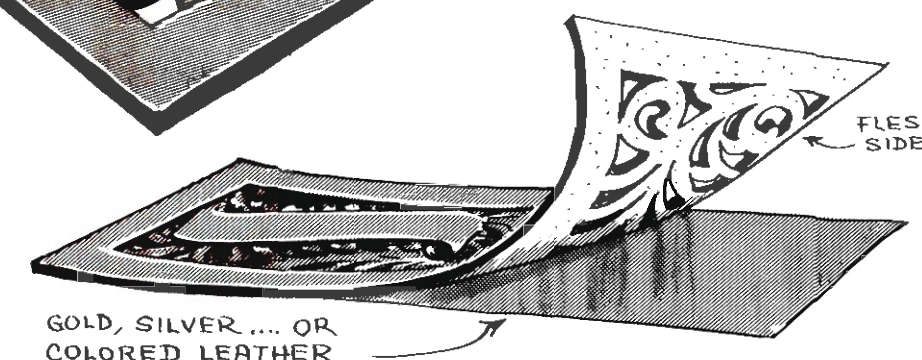
ROUND  
DRIVE  
PUNCH

After the small curved areas have been punched out . . . use a 100F Filigree blade in your swivel knife (or use Xacto knife) and cut out the background areas. Always cut away from intersecting lines so that the design will not be impaired in case the knife slips. The blade should be very sharp . . . and a single cut made thru the total thickness of the leather with one movement. After filigreeing, apply your favorite leather dressing thoroughly, working well into the filigreed areas.



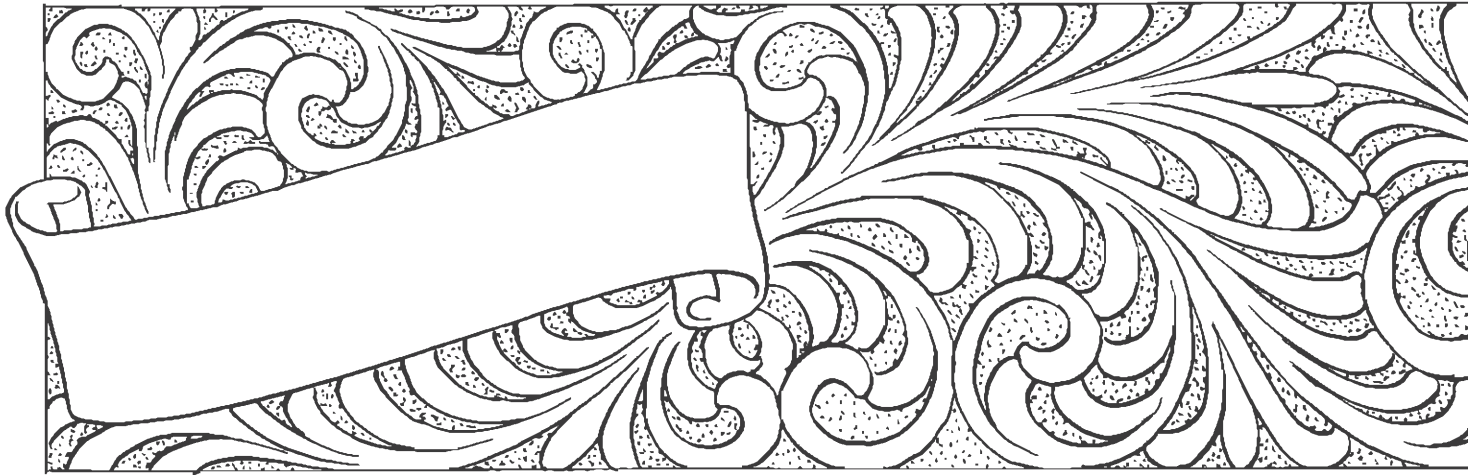
100 F  
FILIGREE  
BLADE

To enrich the design, cement a piece of gold, silver, or colored leather behind the filigreed areas . . . before assembling the billfold.

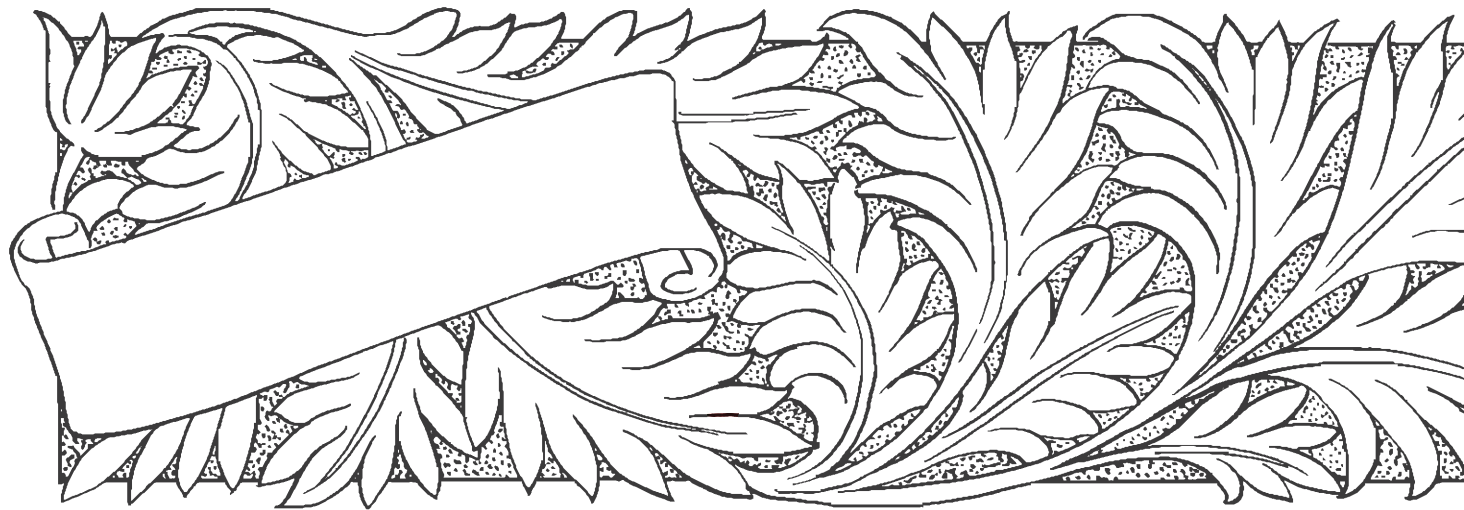


GOLD, SILVER, ... OR  
COLORED LEATHER

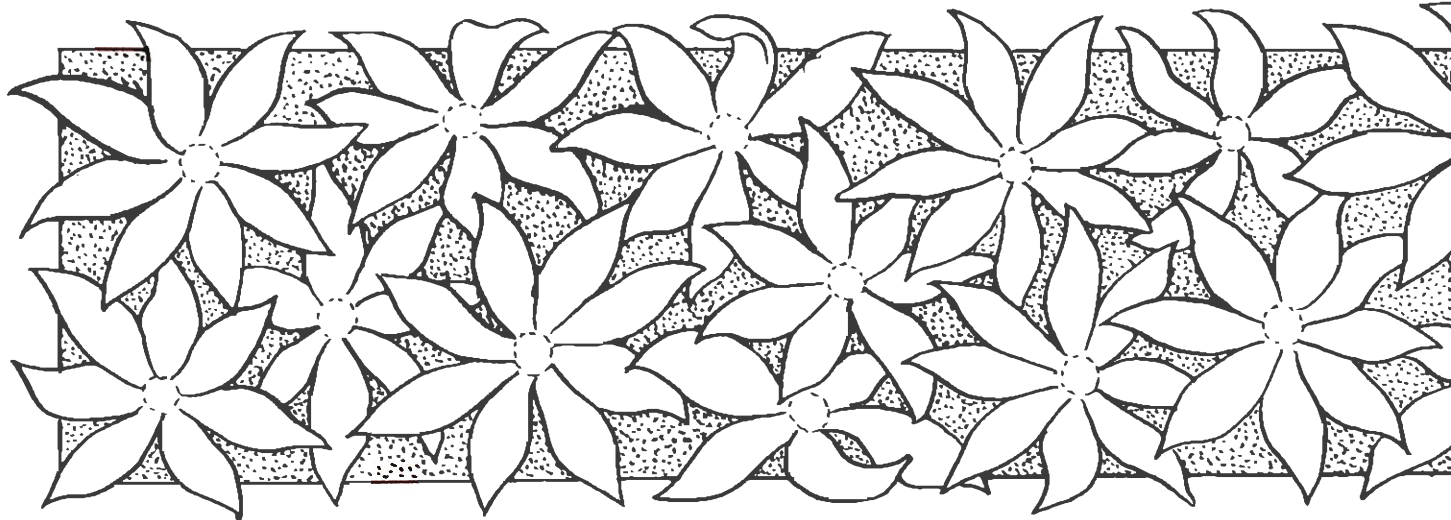




SCROLL DESIGN

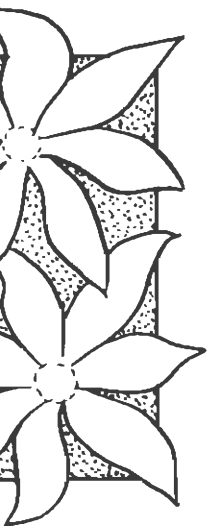
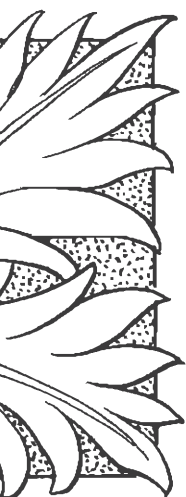

















LEAF DESIGN



FLOWER DESIGN

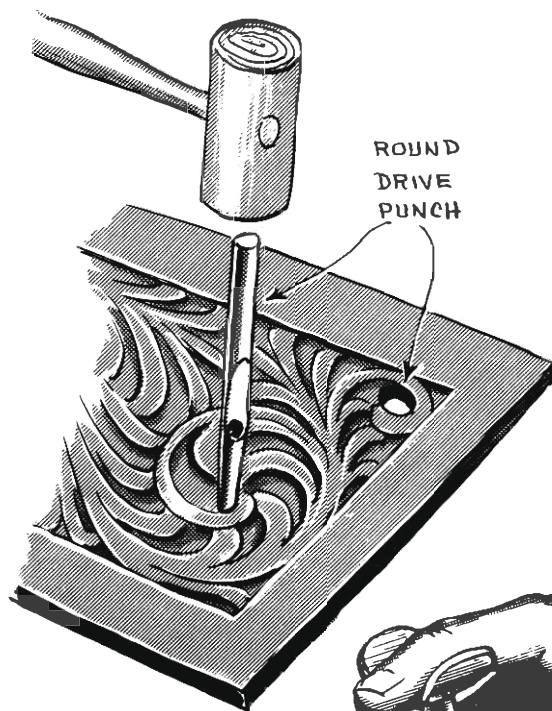




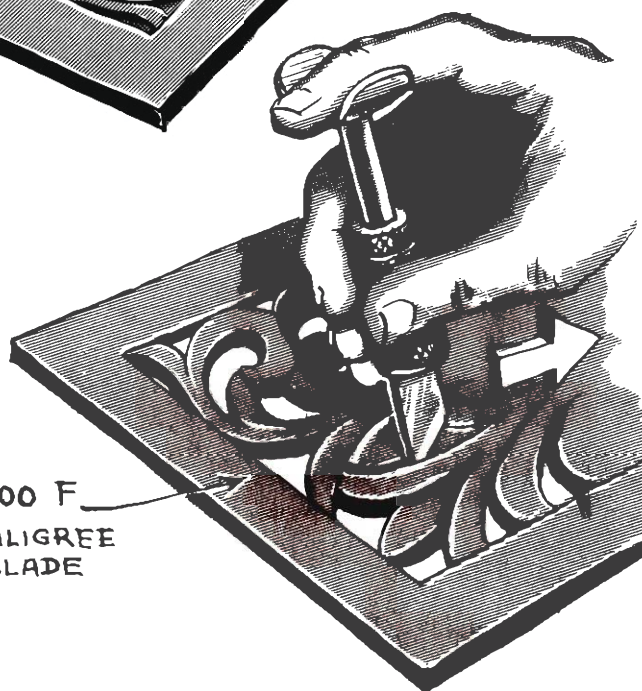
														
B971	B198	B936	P368	P215	J815	V462	A98	A99	A104	A888	F898	F900	100L	100M
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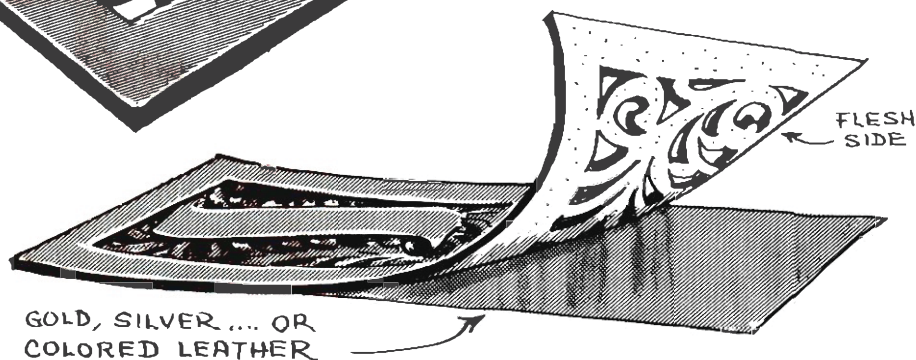
ROUND  
DRIVE  
PUNCH



100 F  
FILIGREE  
BLADE

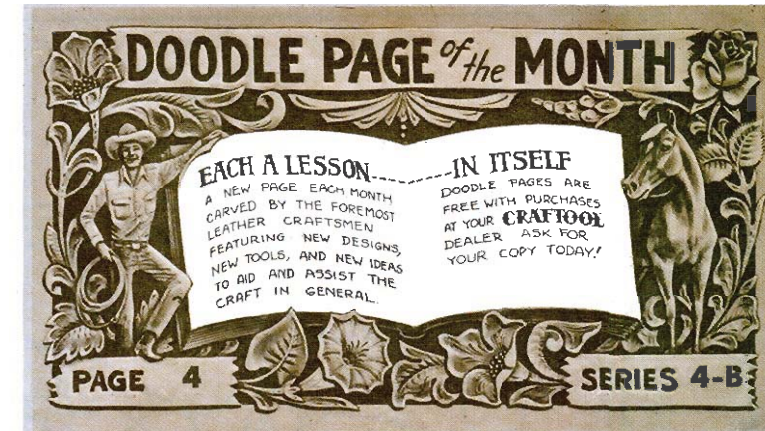
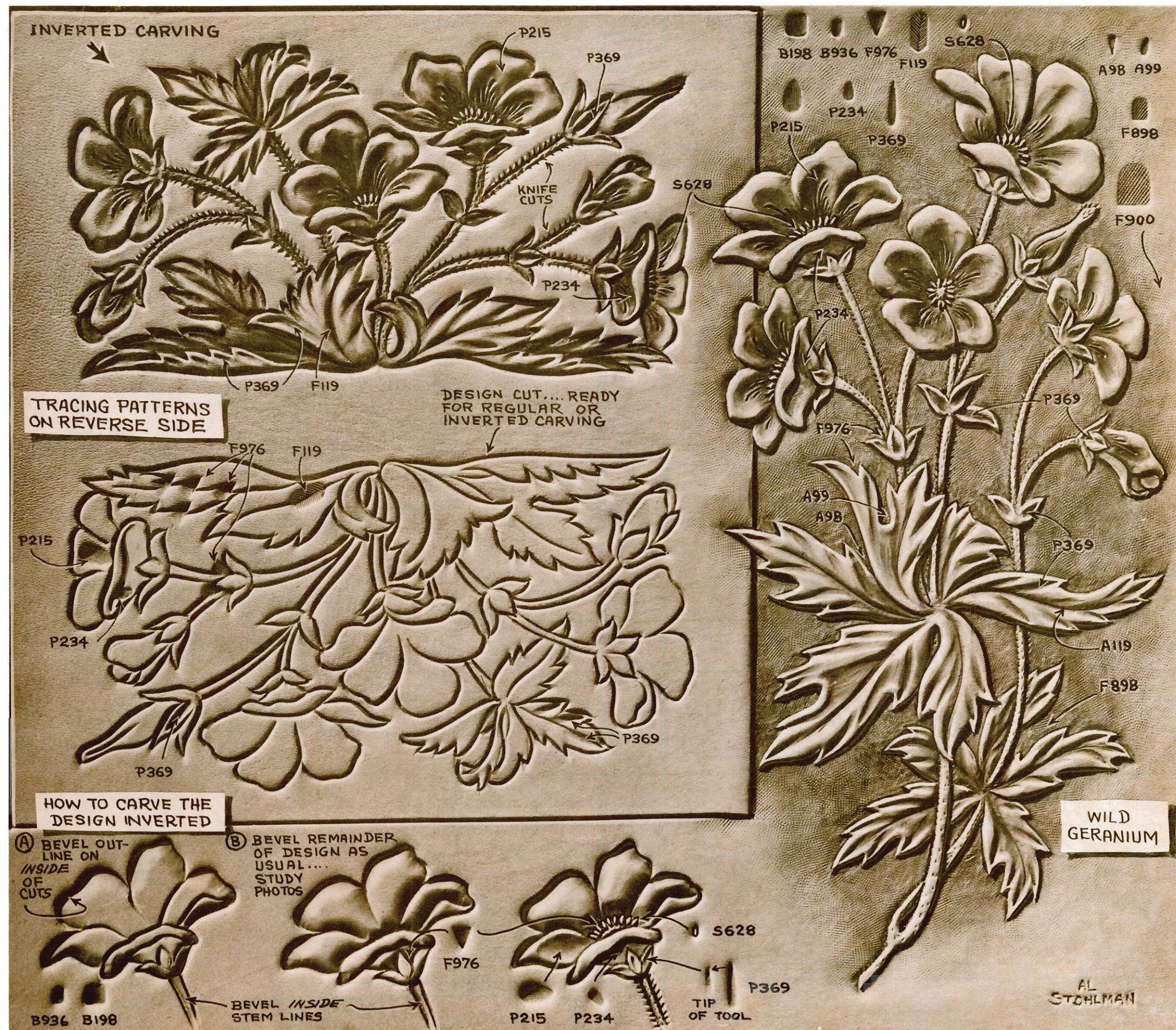
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To enrich the design, cement a piece of gold, silver, or colored leather behind the filigreed areas . . . before assembling the billfold.



GOLD, SILVER, ... OR  
COLORED LEATHER





## WILD GERANIUM

By AL STOHLMAN

This month we offer something a little different in floral carving. The same, or similar techniques can be used in carving similar flowers with fine stems, etc. This design is presented in the Regular Carving manner . . . and the Inverted Carving manner. I have heard so often that many craftsmen are afraid to try the Inverted method of carving as it is difficult. The contrary is true . . . Inverted Carving is actually easier, faster, and takes less tools to execute . . . as there is absolutely no background work involved.

One of the questions always arising is . . . "How do I know which side of the line to bevel for Inverted Carving?" There seems to be some confusion on this . . . but it can be explained very simply. If you are in doubt on the beveling . . . follow this very simple rule: First . . . bevel all around the *outlines* of the design . . . on the *inside* of the cuts. Second . . . complete the rest of the beveling in the regular manner.

Study the steps at the bottom of the page for carving the flower; inverted. First, the design is cut as usual. Next, the bevelers are used to bevel *inside* the cuts . . . all around the outline edges of the flower; see photo. Now . . . for the remainder of the beveling . . . do it in the regular manner . . . just as though you were doing the design in the conventional manner. You will notice that all of the beveling within the design outlines are beveled in the regular manner . . . *only* the *outlines* of the design are beveled on the inside of the cuts. It is just as simple as that!

The pear-shading, seeding, and remainder of the work is carried out in the same manner as conventional carving. Jump in and get your feet wet with Inverted Carving. Once you get the "hang" of it you'll be wanting to carve everything inverted. Fine lined designs are very adaptable to Inverted Carving. The inverted techniques are profusely illustrated in comprehensive step-by-step form in the Book: "Inverted Carving." This is a huge book chock-full of more new-carving ideas and patterns than can be mentioned. See reverse side of this page for additional Wild Geranium patterns.



Inverted Leather Carving is fresh, right up-to-date. Requires fewer tools than regular carving. This 48 page book, written by Al Stohlman, contains dozens of patterns, design suggestions, tips and hints, etc. Every step is fully explained and clearly illustrated so there's no guesswork.

#6044 Inverted Leather Carving.....\$5.00 ea.



# INVERTED CARVING



## TRACING PATTERNS ON REVERSE SIDE

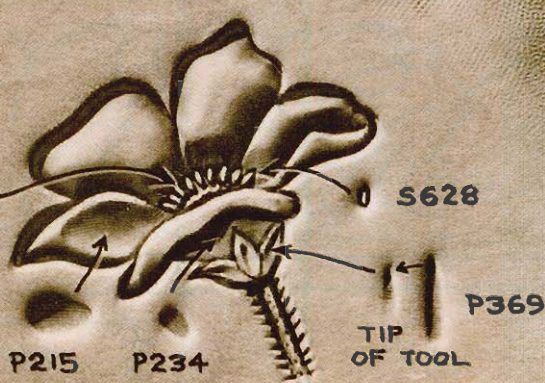
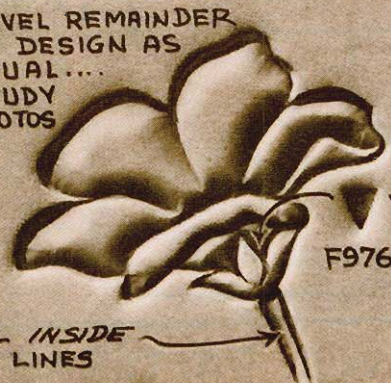
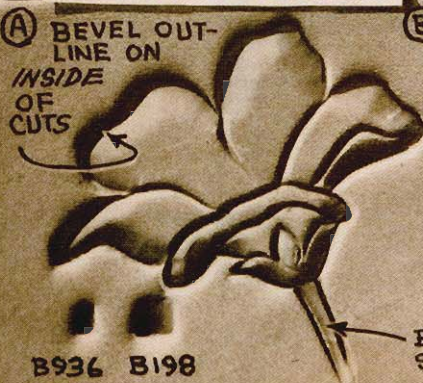
DESIGN CUT... READY FOR REGULAR OR INVERTED CARVING



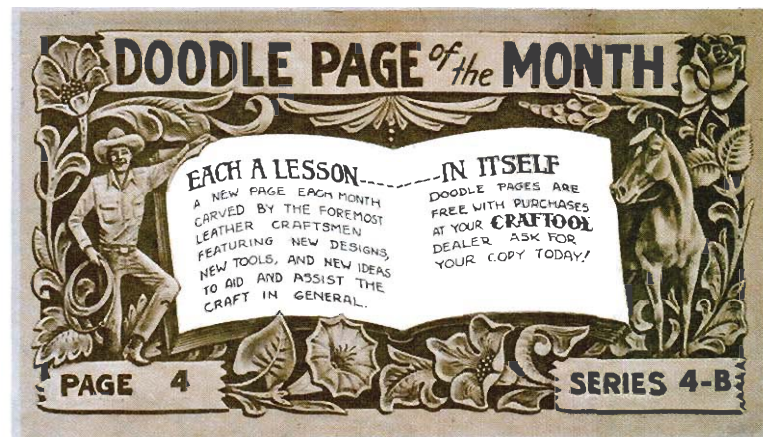
## HOW TO CARVE THE DESIGN INVERTED

(A) BEVEL OUT-  
LINE ON  
INSIDE  
OF CUTS

(B) BEVEL REMAINDER  
OF DESIGN AS  
USUAL...  
STUDY  
PHOTOS







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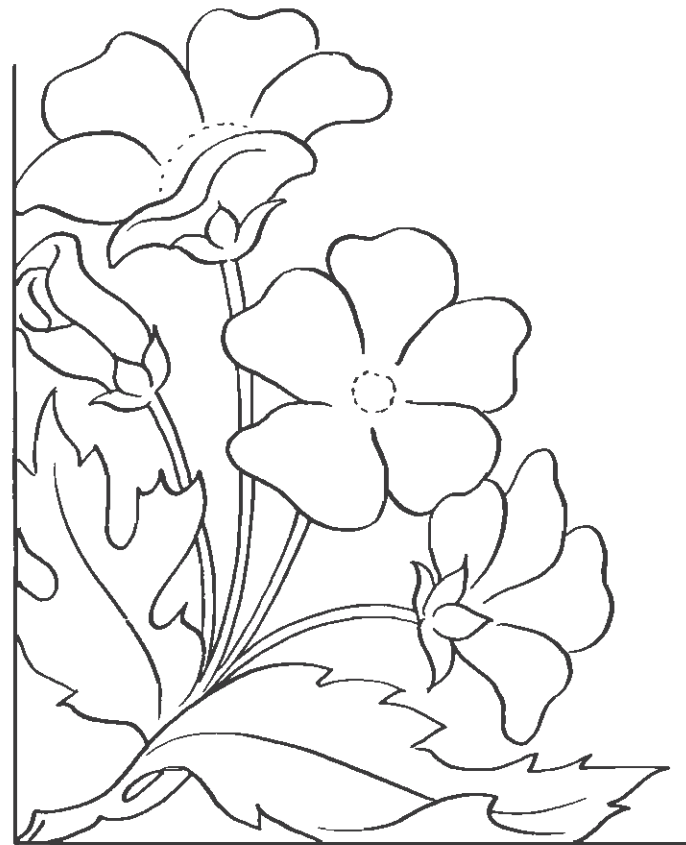
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NOTE: THE DESIGN SHOWN AT LEFT WILL FIT THE TANDY PURSE KITS: "COUNTESS" "PRINCESS" "BON BON", ETC. USE THE PATTERN AT RIGHT FOR LARGE HAND-BAGS, ALBUMS, NOTE-BOOKS, ETC. THE PATTERN SHOWN BELOW IS FOR USE AS A CORNER DESIGN OR FOR USE ON A VARIETY OF PROJECTS WHERE APPLICABLE.

USE REGULAR OR INVERTED CARVING TECHNIQUES AS SUGGESTED ON REVERSE SIDE.



BORDER LINE IS OPTIONAL



AL  
STOHLMAN



1/2 PATTERN  
( REPEAT FOR OPPOSITE SIDE )

B971	B198	B936	F976	F119	S628	P215	P234	P369	A98	A99	F898	F900
1.55	1.10	1.10	1.45	1.35	.70	1.15	1.10	1.20	.90	.90	1.10	1.60



USE REGULAR OR INVERTED CARVING TECHNIQUES (SEE REVERSE SIDE)

BORDER LINES OPTIONAL



BELT PATTERNS

TRACING PATTERNS



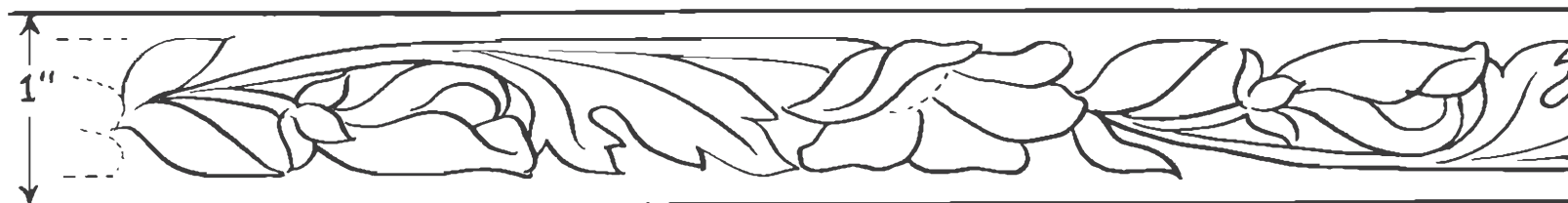
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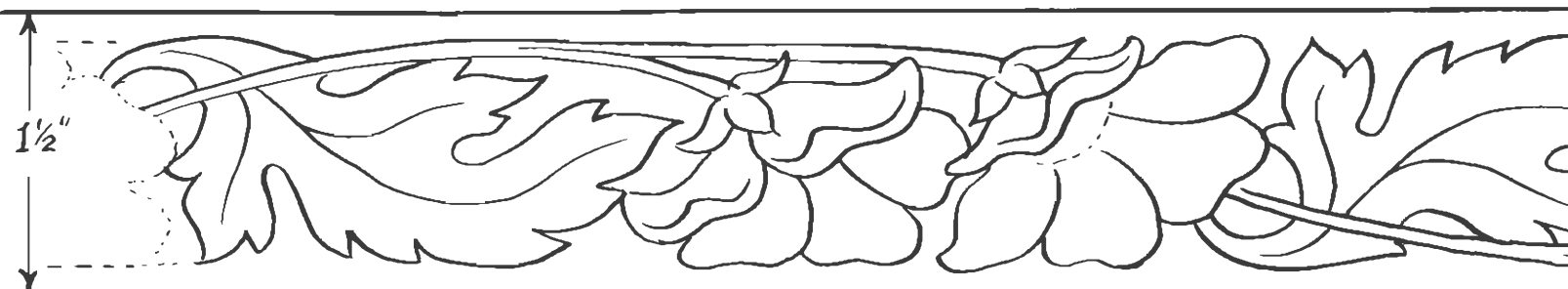


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BELT PATTERNS

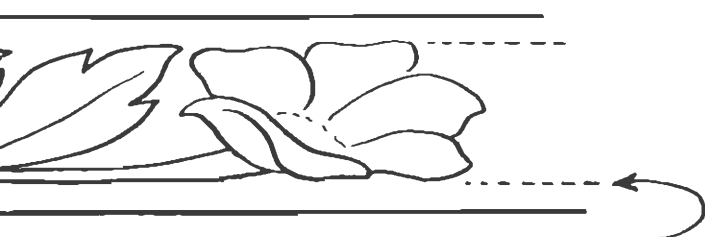


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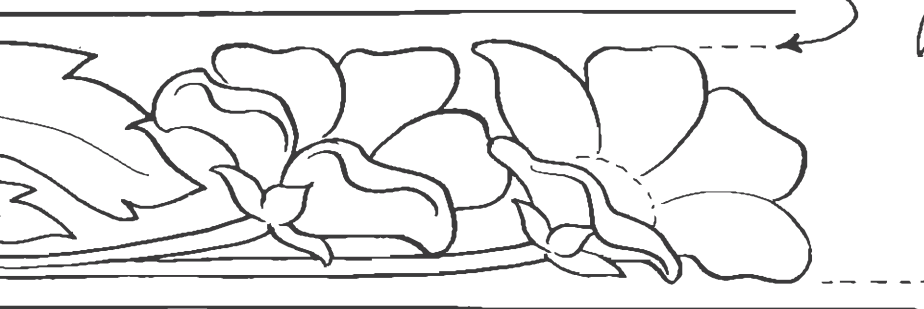
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BORDER LINE IS OPTIONAL



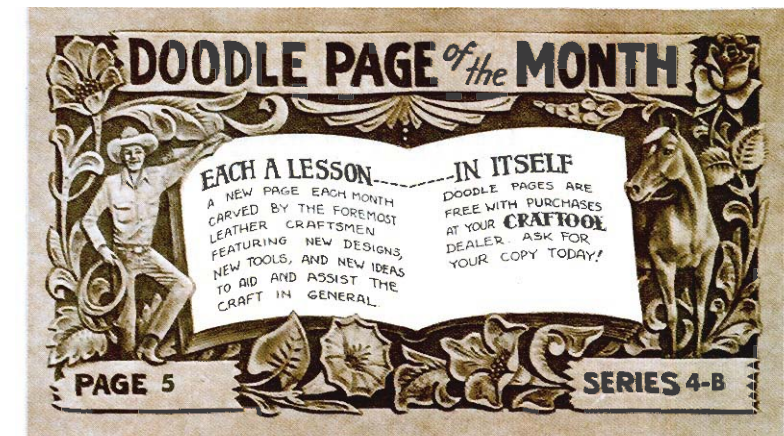
BORDER LINES OPTIONAL



AL  
STOHLMAN

TRACING PATTERNS





## WET STRAYS

by Al Stohlman

This month we have attempted something different in leather carving; a rainstorm! We have tried to depict the wet and cold of the cowboy as he gathers a couple of wet strays. Since most of this column will be taken up with the explanation of how to carve the rain, little space will be devoted to the carving of the figures. The figure carving procedures are the same as for all figure carving. HOW TO CARVE LEATHER and FIGURE CARVING fully explains all of this. HOW TO COLOR LEATHER fully explains the dyeing techniques that were used on this scene. The distant growth at the foot of the hills was simulated with tool A888. Bushes were made with F910 and the foliage of the wind-blown tree was created solely with the tiny beveler F890. Study the Photo Pattern for details.

The Tracing Pattern for this design is on the reverse side and shows all of the lines to trace. The bushes and the tree foliage are not cut. Cut only the solid lines as indicated on the pattern. You will note that the lines are broken where the rain crosses them. **DO NOT** cut across the rain lines.

After cutting the design, the first step is to "raise" the rain lines. This is accomplished by pressing down firmly on each side of the line with the modeling tool. For fastest and easiest results, use a rule or a straight edge as a guide. Now, begin the beveling. This will be a rather tedious chore as you will soon discover. Persistence and determination are the keys to successful "rain-making". Anything worth doing is worth the time required to do it. The figures must be beveled in the usual manner, however, great care must be used so as not to smash down the rain lines. Care is required within the lines to achieve uniform beveling and matting. When beveling around the outlines of the figures, you must lift the tool over the rain line and continue to the next. The rain lines must be left raised; not smashed down. The modeling tool will play an important part in the carving and stamping of this scene. The corners of the figure carving bevelers, and pointed bevelers, must be used (as over the cow's back) to insure depth of carving, yet permit the rain lines to remain raised. Study the photo.

The effect of the puddles of water running on the ground is all created with the figure carving bevelers and the modeling tool. Proper use of the dye brings this effect into more realism. The water droplets from the cowboy's hat, cow's horn, bridle bit, horse's belly, etc., are lightly beveled with F890. Matt around them to "raise" the droplets. The modeling tool is used to make the water splashes in the pool in the lower right foreground. Study the photo. The flat slope of the figure carving bevelers is used to mat the ground and hill areas between the rain lines. A smooth job must be done for maximum effect.

The figure Matting tools—F898—F899 are used in the sky area to form the clouds and mat between the rain lines. Here you will discover that a great deal of patience is required to achieve the desired effects. Use the Photo Pattern as your guide when stamping the clouds. Try to mat evenly between the cloud layers and the rain lines. Practically ALL of the sky area must be matted. You will have to mat lightly between the rain lines (on the clouds) . . . and use deeper matting between the cloud

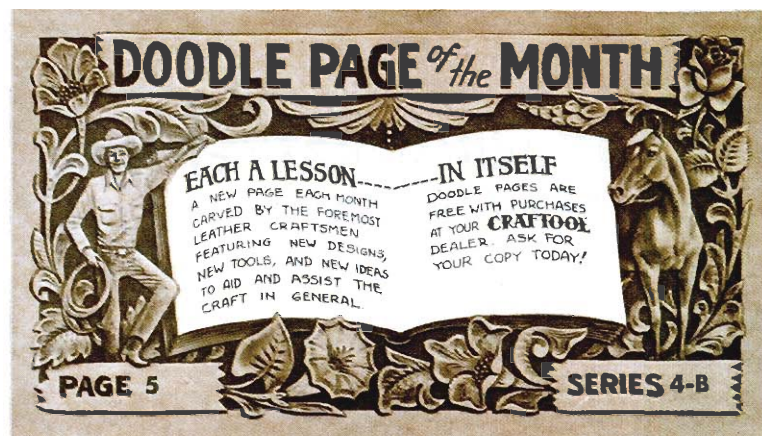




AL  
STOHLMAN

TRACING PATTERN ON REVERSE SIDE





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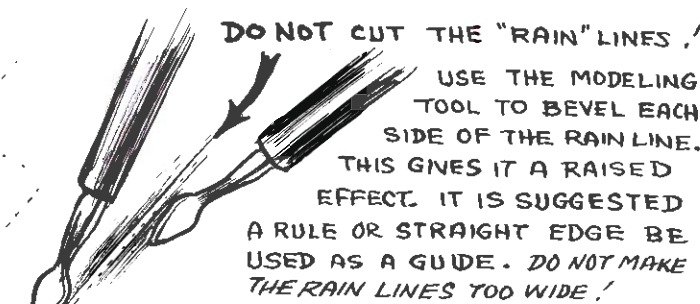
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# TRACING PATTERN

DO NOT CUT THE DOTTED LINES



STUDY PHOTO PATTERN ON THE REVERSE SIDE

layers and directly over the hills up to the bottom of the first cloud layer. Uniform matting is important, as high ridges between the rain lines are not desirable. After you have completed all of the beveling and matting to the best of your ability, use the modeling tool to smooth up any rough areas and add details. Use the hair blade No. 100L to add hair effects to the cattle and the horse . . . follow instructions in the book: FIGURE CARVING. You must also use caution here so as not to cut across the rain lines with the hair blade.

Dyeing is the next step. The sky must be dyed in varying degrees of density to achieve the stormy effect. (This scene was dyed in shades of brown . . . however, color can be used). The hills in the background as well as all of the ground areas must be dyed in varying shades . . . study the photo. The tiny rivulets of water on the ground are created by NOT dyeing these areas. Shade the cattle, horse and rider as suggested in the photo. Hi-light areas shown . . . by absents of dye.

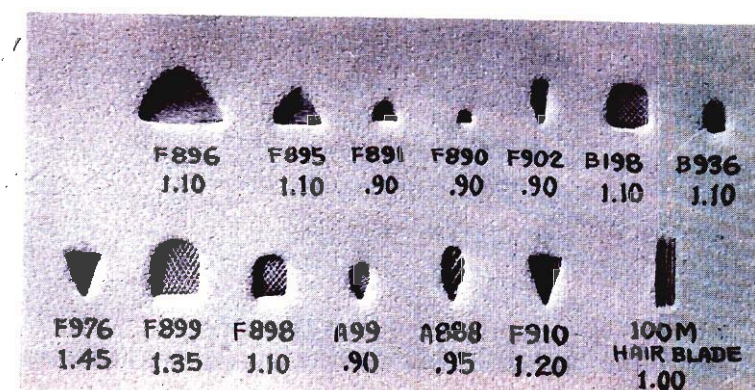
At this point, I must mention the proper way to dye this scene. It is obvious you could not do an even job of dyeing if you had to dye only between the rain lines. Therefore . . . when dyeing this scene . . . brush right over the rain lines, in all dyed areas, just as though they were not there. In this manner, an even dyeing job can be done. After dyeing, you will notice now that your rain effect has been mostly lost. However, the raised rain lines are still there . . . and can be brought out in the following manner: With a sharp pointed knife, scratch each of the rain lines. This can be done quickly with rapid, short strokes. The point of the knife blade breaks through the surface of the dye and the leather and reveals the lighter grain of the leather. This is the final step in completing the scene. It is not as difficult a job as might first be envisioned . . . this can be done quickly by free-hand by turning the leather at the proper, comfortable angle. After scratching all of the raised rain lines . . . you can add a few more short scratches (lightly) between the rain lines to add density to the storm. Study the Photo Pattern and you will note some of these added lines . . . which do not appear on the tracing pattern.

SPECIAL NOTE: If a leather finish is to be put on the leather . . . this must be done BEFORE the rain lines are scratched, or the finish will darken the lines. AFTER the dressing or finish has been applied . . . THEN scratch the rain lines.

Suggestion: practice making rain on scraps of leather . . . going thru all of the steps previously mentioned before attempting to do a full scene. Be sure you know what you are attempting to achieve, and how to achieve it, first. Many happy hours.

DO NOT CUT ACCROSS RAIN LINES

AL STOHLMAN

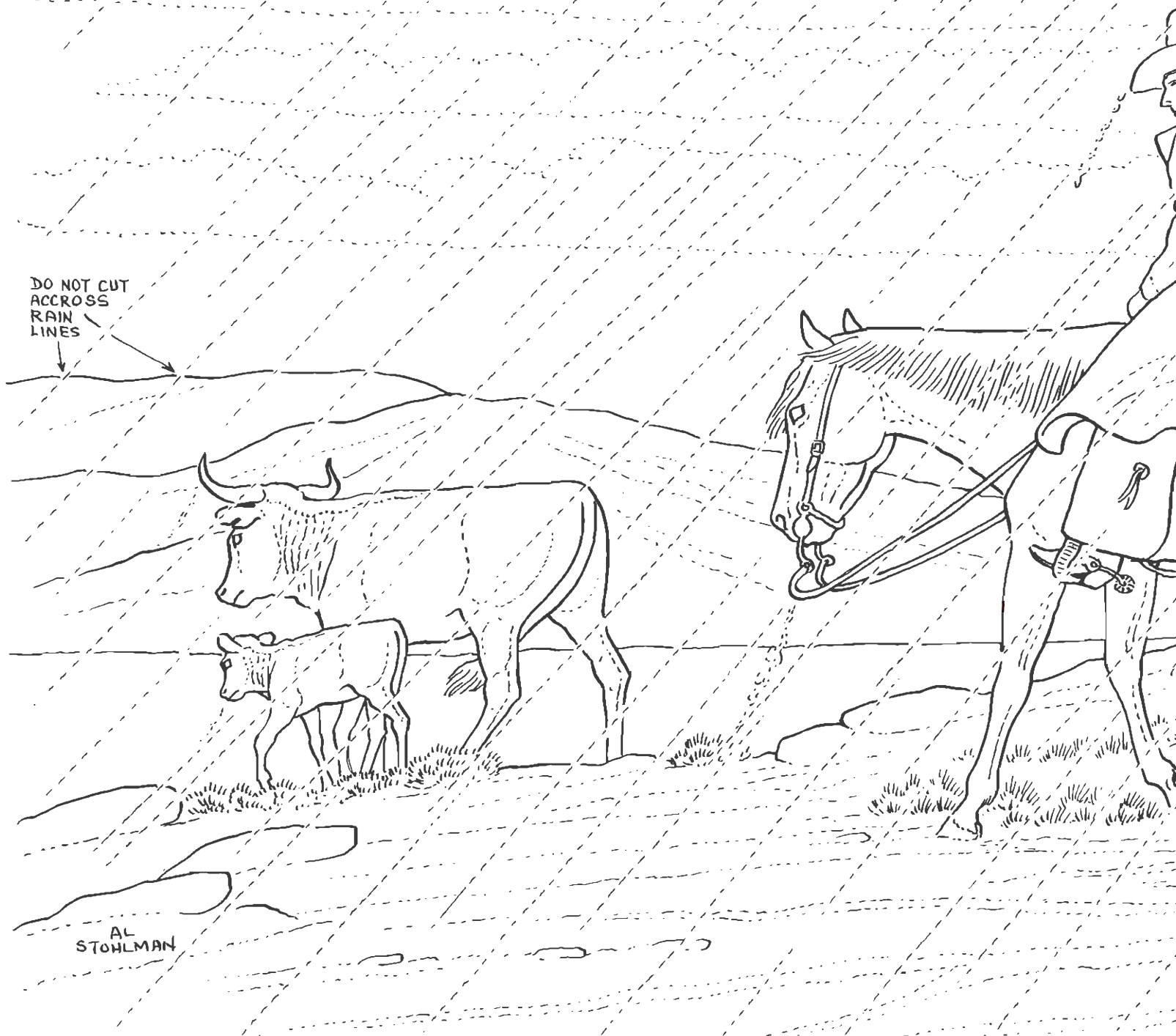




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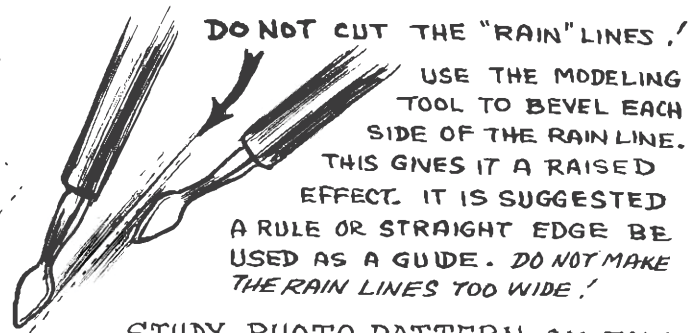
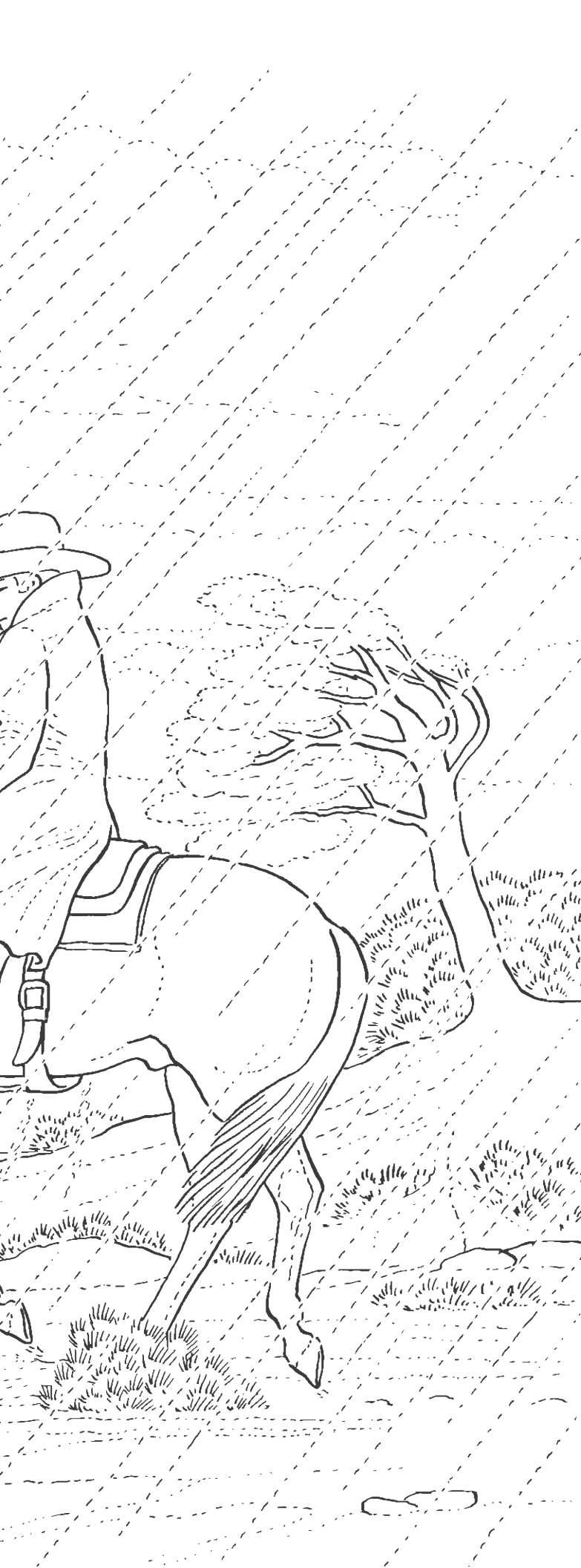
DO NOT CUT THE DOTTED LINES

DO NOT CUT  
ACROSS  
RAIN  
LINES



AL  
STOHLMAN





### STUDY PHOTO PATTERN ON THE REVERSE SIDE

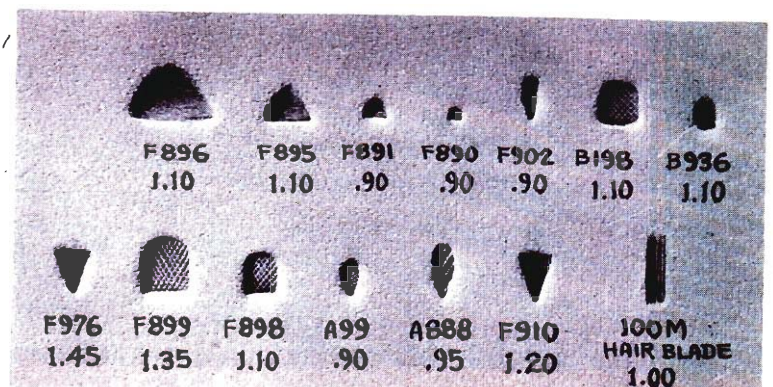
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WILD ROSE

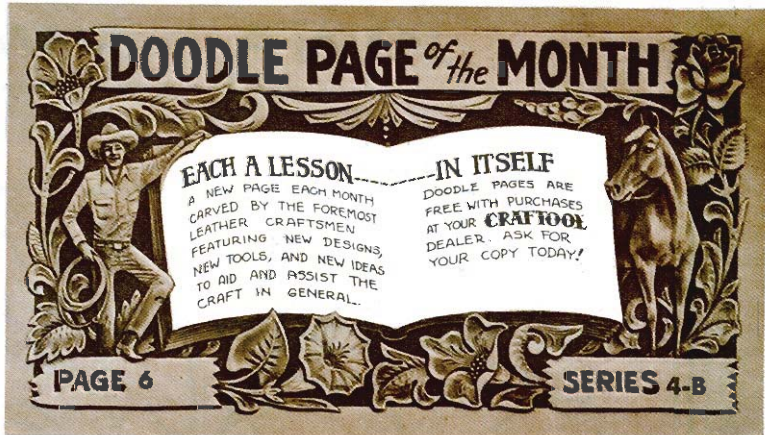
CRAFTAID No. 2540

MB



GOLD FINCH

IOWA



## STATE BIRDS & FLOWERS

by Al Stohlman

This month's page offers two billfold designs featuring the State birds and flowers for IOWA and COLORADO. These States were picked at random and if enough interest is generated . . . it is possible we could do a series of birds and flowers for all of the States, or present them in portfolio or book form.

There is no great difficulty in carving the birds or the flowers. You will notice segments of the designs broken down into steps on the photo at left. It is hoped these will be sufficient instructions for the completion of your own carvings. Very little beveling is required on the birds. The under edge of the wing requires the heaviest beveling. Very light beveling is used on the wing feathers with the lined beveler, as shown. After beveling around the outlines, mat the background areas and smooth the edges of the birds with the modeling tool.

It might be well, here, to put some special emphasis on the rose leaves. A breakdown of how to do them is shown at the right of the page. This is the fastest method of doing them and is just as effective as the old-style method of notching the leaf edges with the pointed beveler. Either method may be used. The knife cuts here are used to make the veins as well as the notches at the outer edges of the leaves. It should be stressed that the notched edges should be done with care so as to insure the proper angle of the cuts. The cuts should be spaced very close together and angled as shown in the photo. Study the closely and compare with your own work. Remember, too, that many of the tools shown for these designs can be substituted for others of similar shape or size. Background areas shown here are matted with tools: A98 — A99 — F898. Use these, or other tools of your choice.

For those who wish to color their designs . . . color guide charts are given on the opposite side of the page. Always try your colors on scraps of leather and allow them to dry to be sure of the proper color shade you may desire, before applying to your finished work.

See Your Crafttool Dealer  
For The Following Figure  
Carving Patterns and Instructions  
"FIGURE CARVING BOOK"  
"#20 PICTURE PATTERNS"  
"#21 PICTURE PATTERNS"  
"HOW TO COLOR LEATHER BOOK"

AL STOHLMAN

DO NOT USE SEEDERS FOR EYES... IF STRUCK TOO HARD, THE EYE WILL BE RECESSED. SEEDER CAN BE HELD IN HAND TO ROUND EYE AFTER CUTTING WITH KNIFE.

EYE:  
CUT WITH  
SWIVEL KNIFE

EYE CENTER!  
PRESS IN WITH POINT  
OF MODELING STYLUS

COLOR GUIDE  
ON REVERSE  
SIDE

F891 ... BEVEL  
LIGHTLY

TAP LINED BEVELERS  
LIGHTLY TO MAKE FEATHER  
EFFECTS.

SHADE  
AROUND  
FLOWER  
CENTER  
AREA

J820 ... USE  
IN FLOWER  
CENTER BE-  
FORE No. H907

H907

KNIFE  
CUTS

B194

B193

B198

100 M  
BLADE

F898

F899

MAT BACKGROUNDS

P233

S628

F902

F120

B892  
UNDERCUT  
BEVELER

P368

B935  
BEVELERS

B200

100M  
BLADE

"LINE" STEMS

USE ANY ALPHABET OF YOUR CHOICE

GN



LARK BUNTING

COLORADO



COLUMBINE





WILD ROSE

MB

IOWA



GOLD FINCH

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COLOR GUIDE  
ON REVERSE  
SIDE

F941

F910

F898

F891 ... B  
LIGH

F895

F910

A98

B198

A98

F891

TAP LINED  
LIGHTLY TO MAKE  
OTHER EFFECT



COLUMBINE

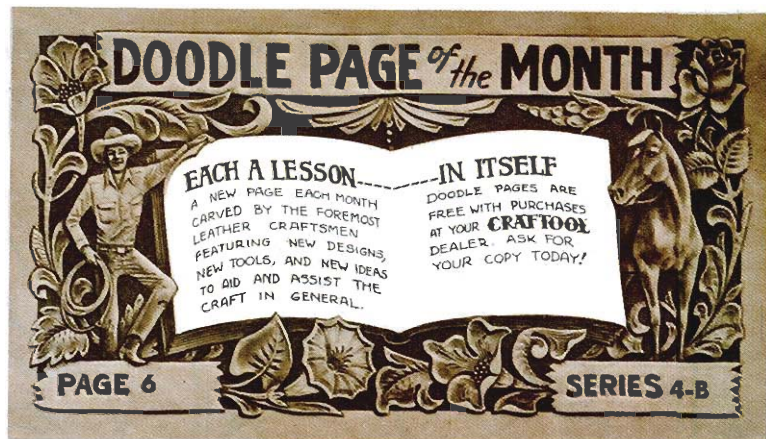
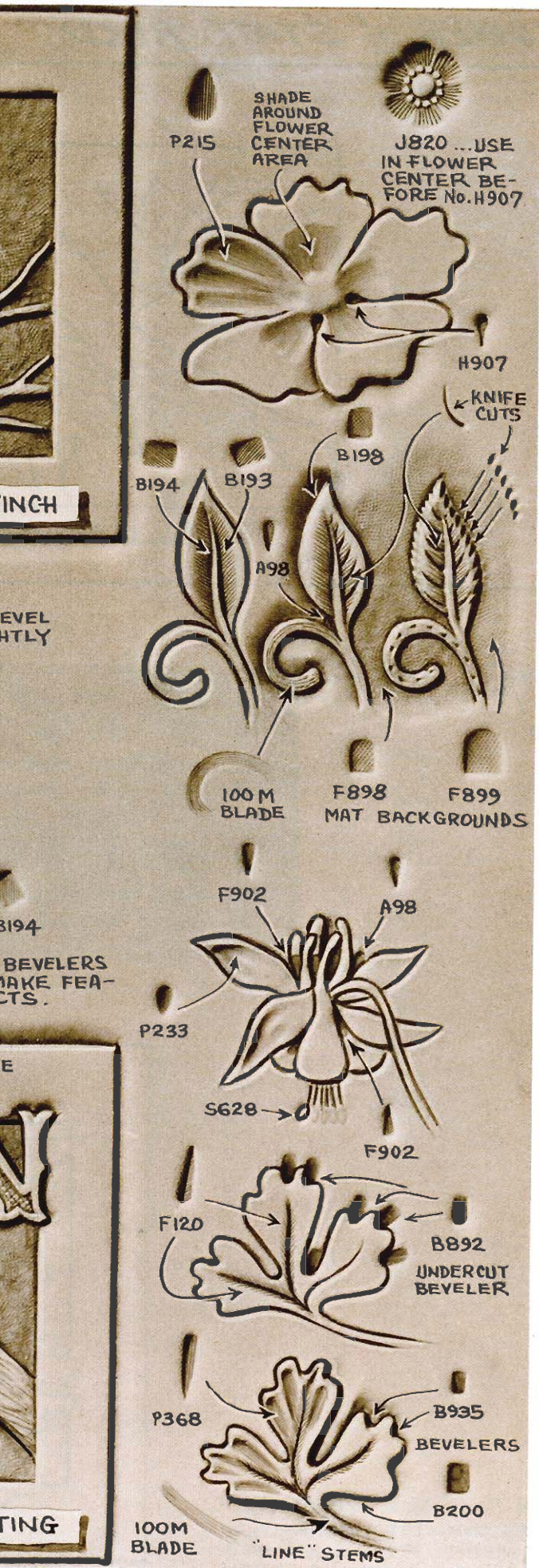
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by Al Stohlman

This month's page offers two billfold designs featuring the State birds and flowers for IOWA and COLORADO. These States were picked at random and if enough interest is generated . . . it is possible we could do a series of birds and flowers for all of the States, or present them in portfolio or book form.

There is no great difficulty in carving the birds or the flowers. You will notice segments of the designs broken down into steps on the photo at left. It is hoped these will be sufficient instructions for the completion of your own carvings. Very little beveling is required on the birds. The under edge of the wing requires the heaviest beveling. Very light beveling is used on the wing feathers with the lined beveler, as shown. After beveling around the outlines, mat the background areas and smooth the edges of the birds with the modeling tool.

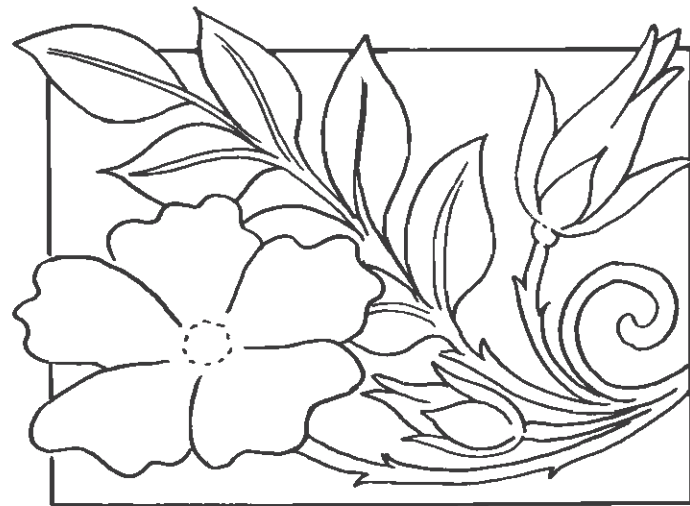
It might be well, here, to put some special emphasis on the rose leaves. A breakdown of how to do them is shown at the right of the page. This is the fastest method of doing them and is just as effective as the old-style method of notching the leaf edges with the pointed beveler. Either method may be used. The knife cuts here are used to make the veins as well as the notches at the outer edges of the leaves. It should be stressed that the notched edges should be done with care so as to insure the proper angle of the cuts. The cuts should be spaced very close together and angled as shown in the photo. Study the closely and compare with your own work. Remember, too, that many of the tools shown for these designs can be substituted for others of similar shape or size. Background areas shown here are matted with tools: A98 — A99 — F898. Use these, or other tools of your choice.

For those who wish to color their designs . . . color guide charts are given on the opposite side of the page. Always try your colors on scraps of leather and allow them to dry to be sure of the proper color shade you may desire, before applying to your finished work.

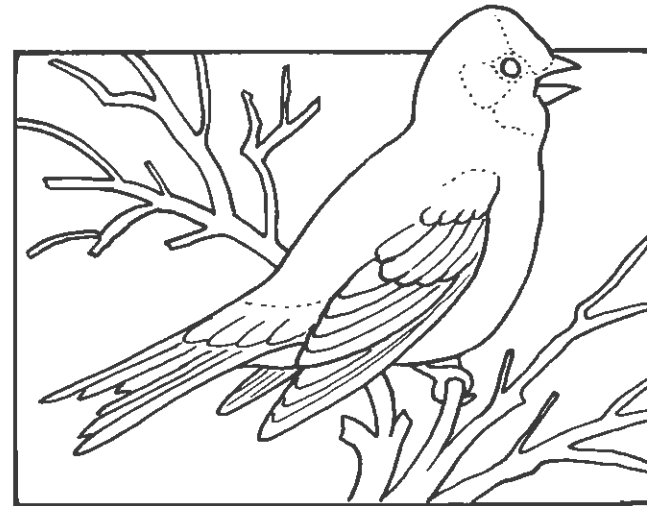
**See Your Craftool Dealer  
For The Following Figure  
Carving Patterns and Instructions**  
**"FIGURE CARVING BOOK"**  
**"#20 PICTURE PATTERNS"**  
**"#21 PICTURE PATTERNS"**  
**"HOW TO COLOR LEATHER BOOK"**



# IOWA STATE FLOWER & STATE BIRD



WILD ROSE



GOLD FINCH

AL STOHLMAN

## NOTE:

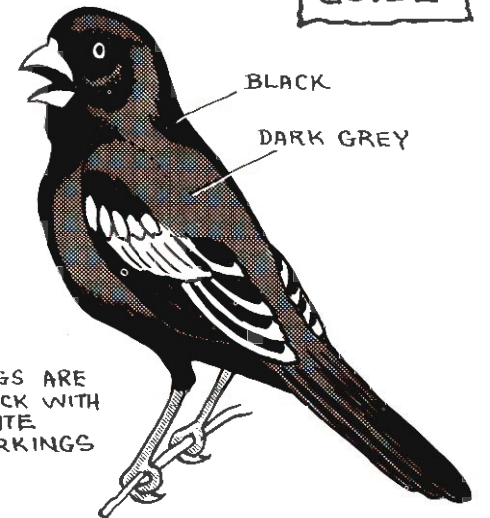
BY DYEING THE BIRD DARK GREY AND BLACK AS SHOWN....GIVES THE EFFECT OF ROUNDNESS.

ALL DYES SHOULD FIRST BE TRIED ON SCRAPS OF LEATHER AND ALLOWED TO DRY...TO BE SURE OF THE DESIRED COLOR SHADE.

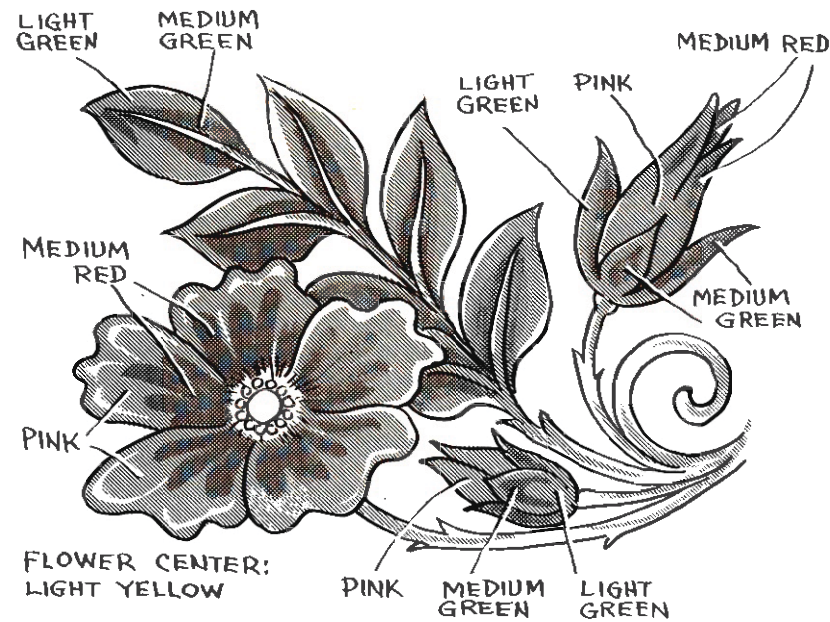
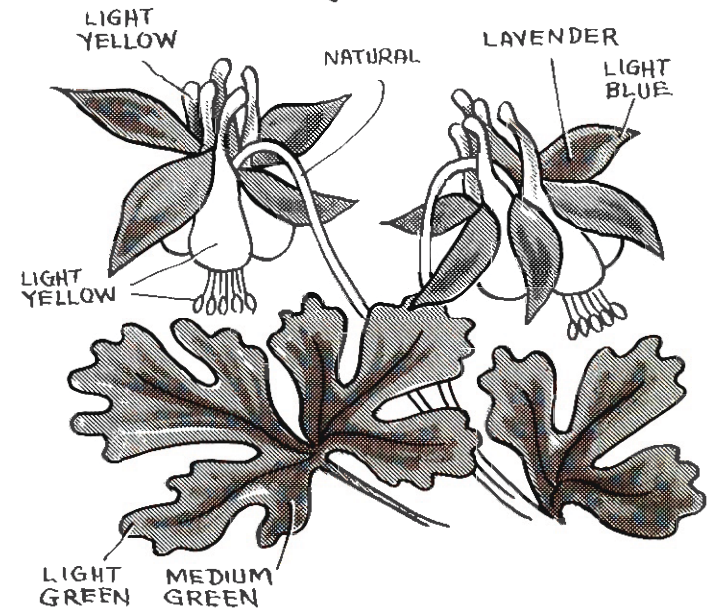
STUDY PHOTO PATTERNS ON REVERSE SIDE FOR THE CARVING TECHNIQUES.

BEAK AND LEGS NATURAL. EYE: BROWN.

## COLOR GUIDE



WINGS ARE BLACK WITH WHITE MARKINGS



FLOWER CENTER: LIGHT YELLOW

PINK MEDIUM GREEN LIGHT GREEN

## COLOR GUIDE

HEAD MARKING, WINGS AND TAIL ARE BLACK.

MEDIUM YELLOW

WHITE

WHITE ON WINGS AND UNDER TAIL

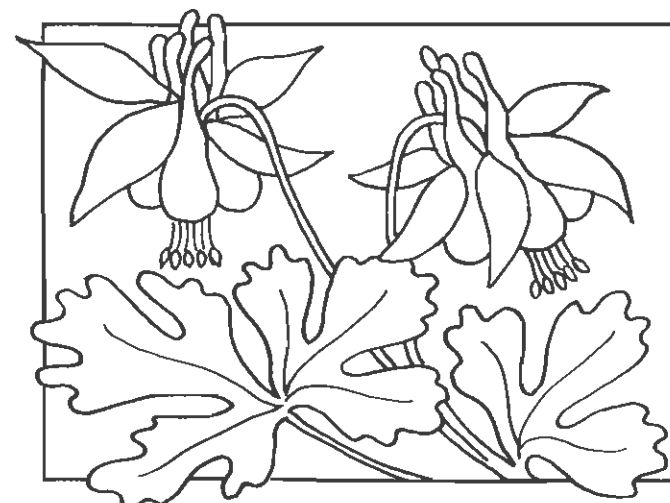
EYE: BROWN

BEAK AND LEGS NATURAL

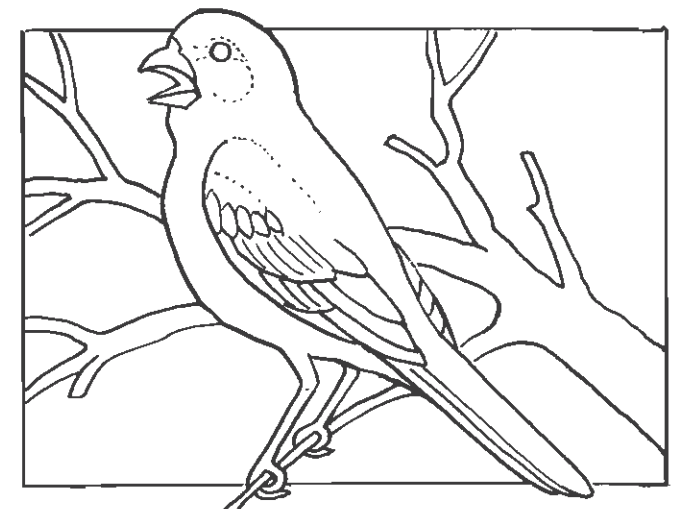
"HOW TO COLOR LEATHER" GIVES COMPLETE INFORMATION ON DYEING TECHNIQUES AND DYE MIXING FORMULAS, ETC.

B200	B935	F895	F891	F890	F902	B193	B194	F910	A98
.85	.85	1.10	.90	.90	.90	1.00	1.00	1.20	.90
A99	F898	H907	P215	P233	P368	B892	F120	S628	100M
.90	1.10	.90	1.15	1.00	1.20	1.10	1.35	.70	1.00

HAIR BLADE



COLUMBINE



LARK BUNTING

AL STOHLMAN

# COLORADO STATE FLOWER & STATE BIRD



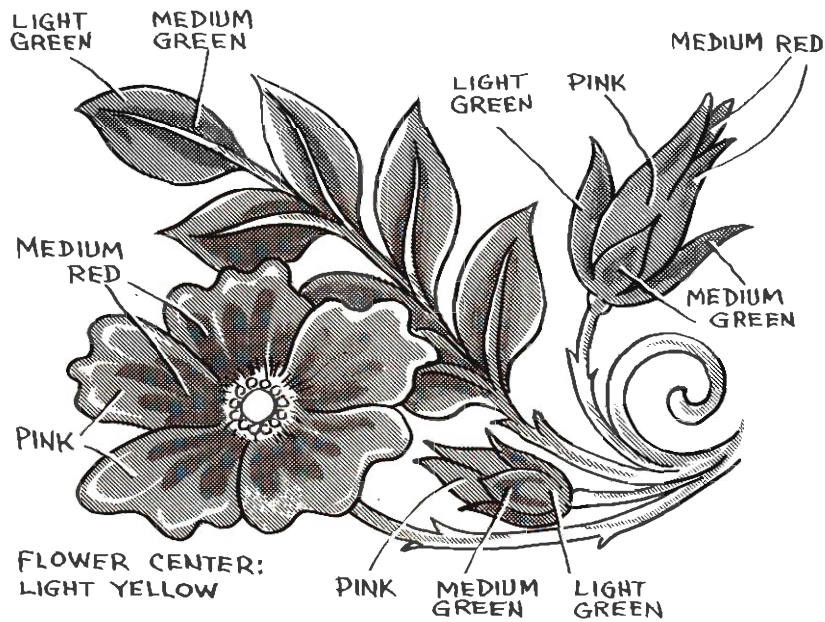
# IOWA STATE FLOWER & STATE BIRD



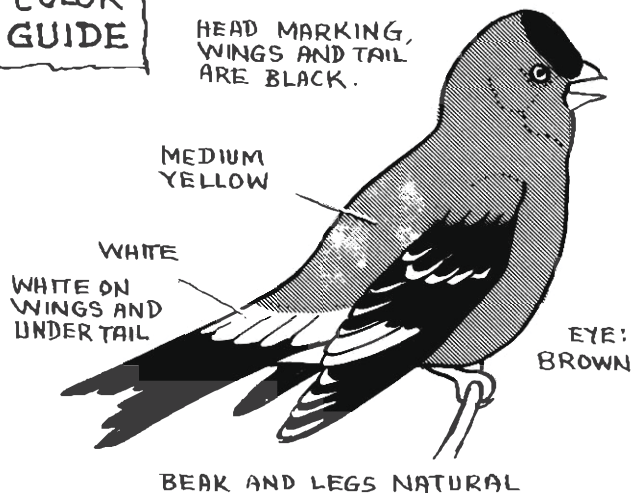
WILD ROSE



GOLD FINCH

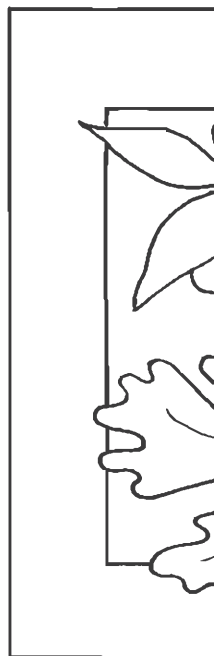


## COLOR GUIDE



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AL STOHLMAN

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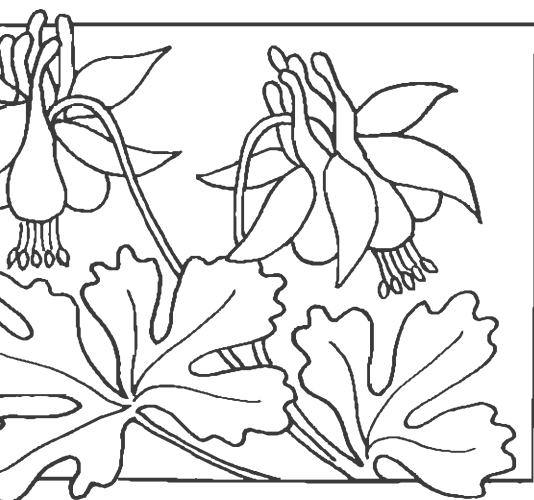
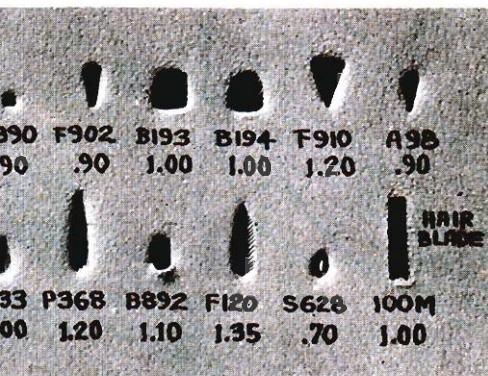
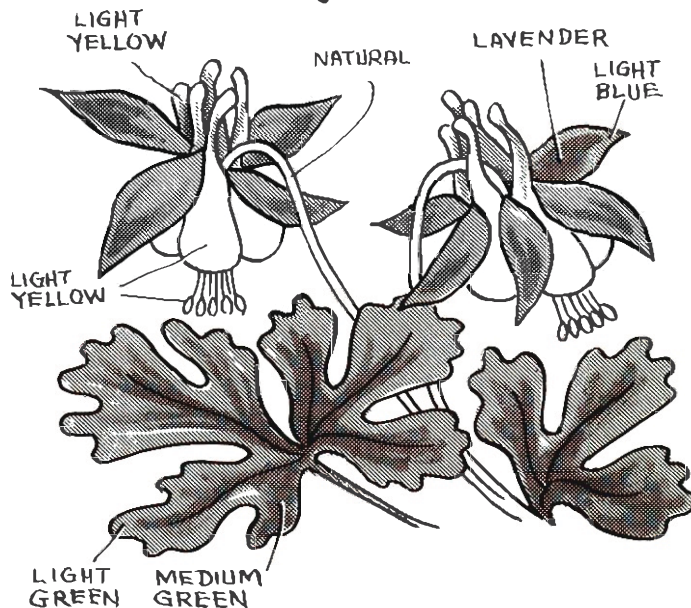
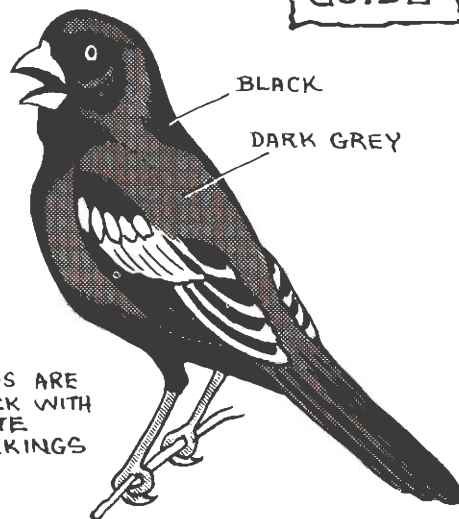
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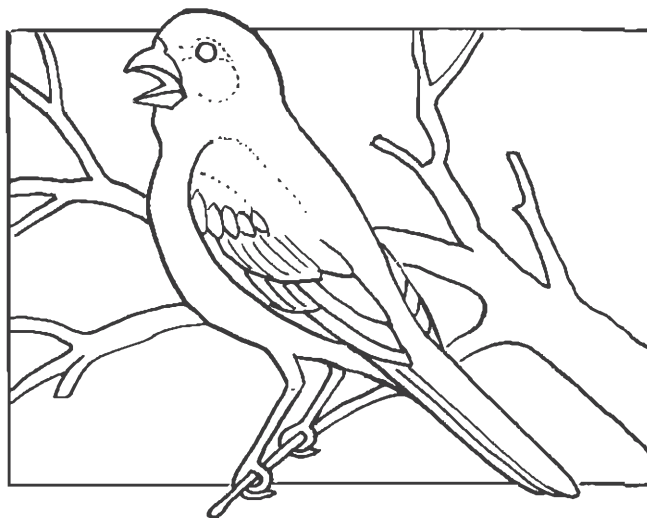
STUDY PHOTO  
PATTERNS  
ON REVERSE  
SIDE FOR THE  
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NIQUES.

BEAK AND LEGS  
NATURAL. EYE:  
BROWN.

### COLOR GUIDE



COLUMBINE

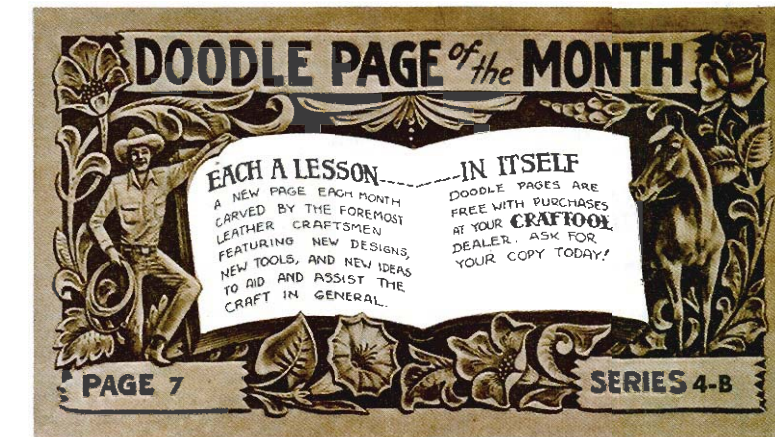


LARK BUNTING

AL STOHLMAN

COLORADO STATE FLOWER & STATE BIRD





## NEW PERSPECTIVE by Al Stohlman

This month we present a little variation in the treatment of the floral design. The effect of the perspective is enhanced by the addition of the thick edge (shown by the heavy shading). This effect must be created with "double beveling". In other words, certain lines of the design must be beveled on BOTH sides! The tracing pattern on the opposite side of the page shows just which of these lines must be beveled on both sides to create the desired effects. When all carving and stamping has been completed, this thick appearing edge is dyed a dark color to give the appearance of additional depth.

You will notice at the top of the page that the background has been matted with the figure carving matting tools. About midway down the page the background changes to the A104 tool. At the lower part of the page the background goes into the A888. You will note these tool impressions blend together where they join. The reason for using these different tools (coarsest one in foreground) is to add to the illusion of the perspective . . . diminishing into the distance.

The opposite side of the page lists all of the tools used here. You will notice the smaller tools are used at the top of the page (part of design presumably at greatest distance) . . . medium size tools in center of page, and largest tools in the foreground or lower portion of the page. Example: the Veiners on the scrolls. V461 on the farthest scroll; V821 on next scroll; and V414 on the two nearest scrolls. The same technique was used with the other tools. The reason for this is to give the illusion of distance. Study the Photo Pattern . . . note the tools used, and where. Always bear in mind that all of the tool listed do not have to be used. Other tools can be substituted as you so desire. The tools shown were used to give the maximum effect and illusion of perspective.

The Tracing Pattern on the reverse side clearly shows all of the lines you must trace and cut. It also shows which lines to cut lightly . . . and which lines to double bevel (bevel on both sides). It also shows which lines NOT to bevel. It is hoped this design will add to your enjoyment of leather carving and add a NEW PERSPECTIVE. Perhaps it will give you ideas for designs of your own.

**SEE YOUR CRAFTOOL DEALER  
FOR NEW IDEAS  
IN LEATHER ARTISTRY**



AL STOHLMAN

LINE STEMS WITH  
BLADE No. 100L

PHO

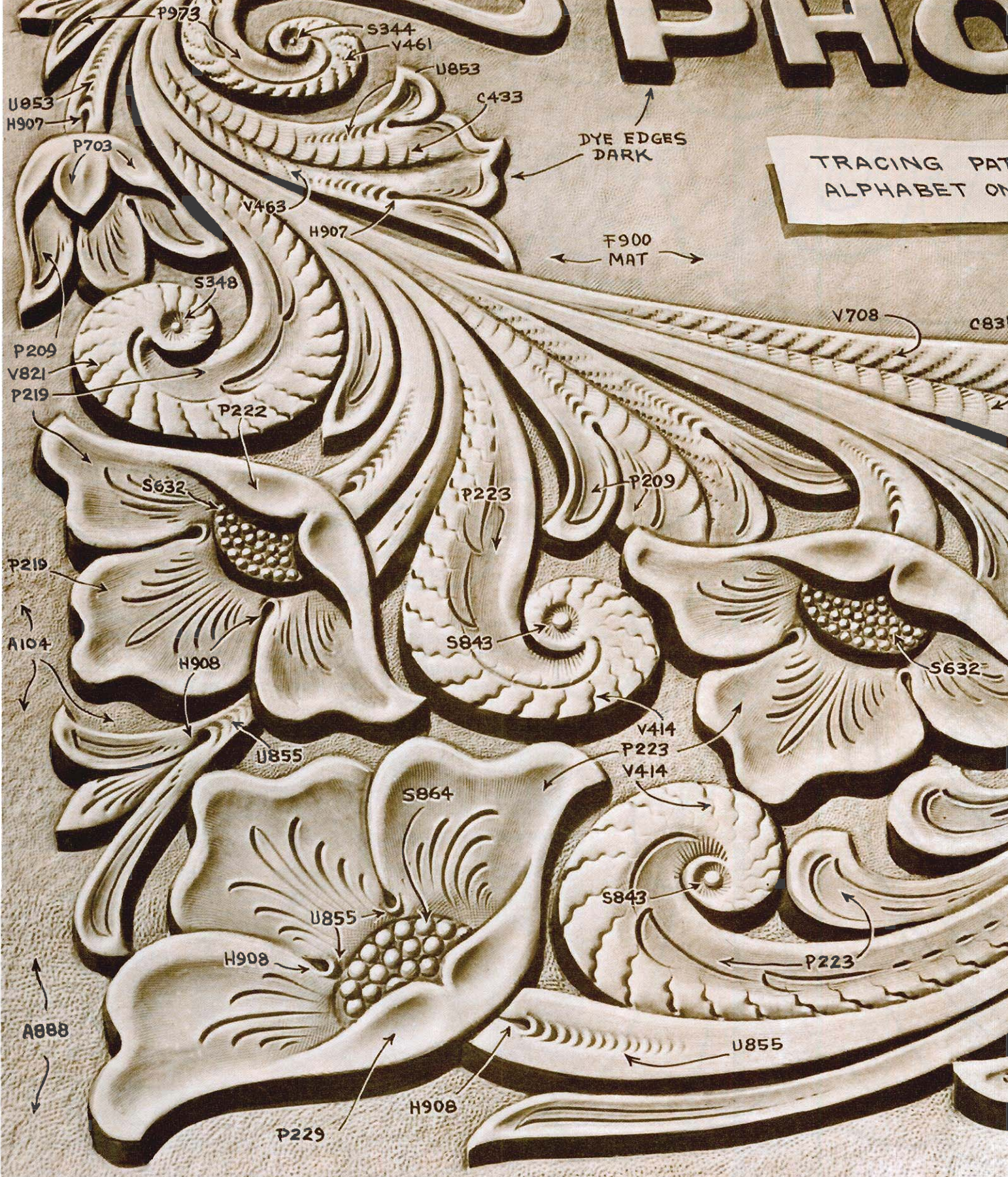
DYE EDGES  
DARK

TRACING PAT  
ALPHABET ON

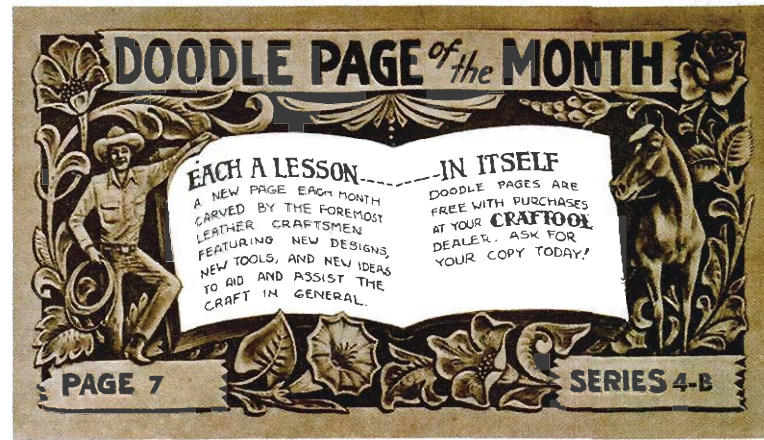
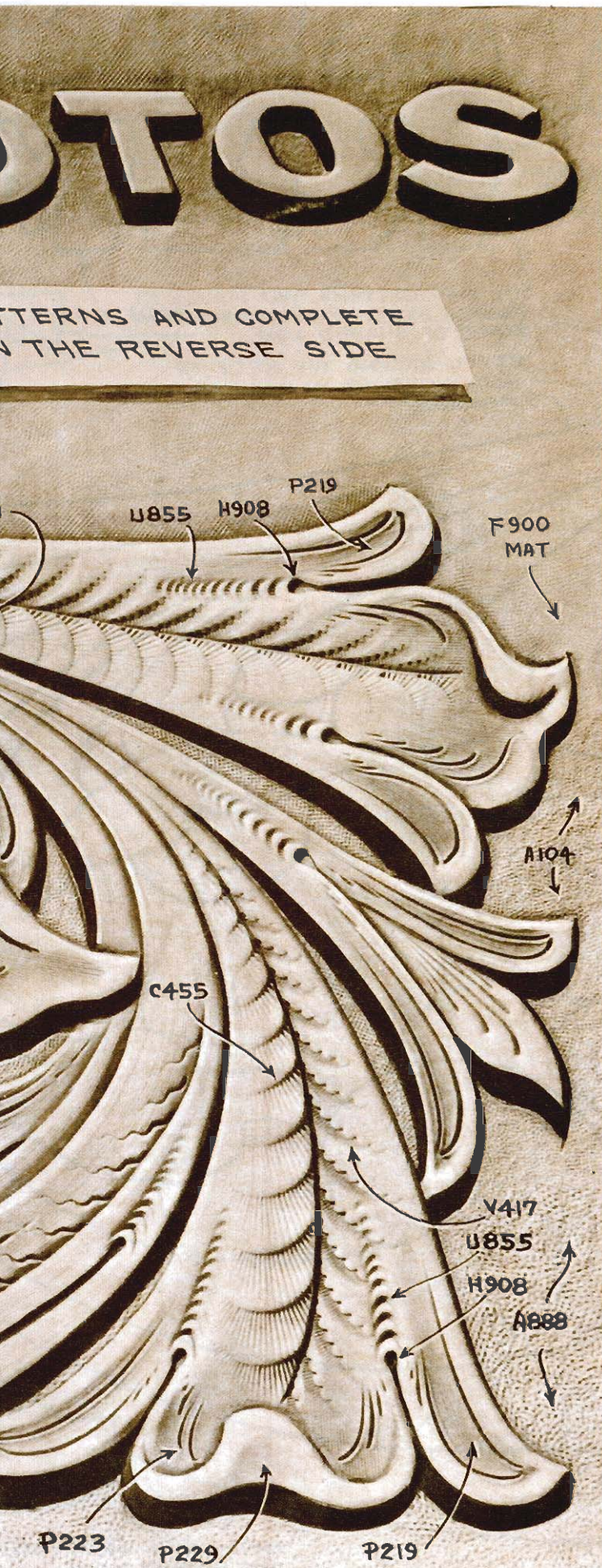
F900  
MAT

V708

C83







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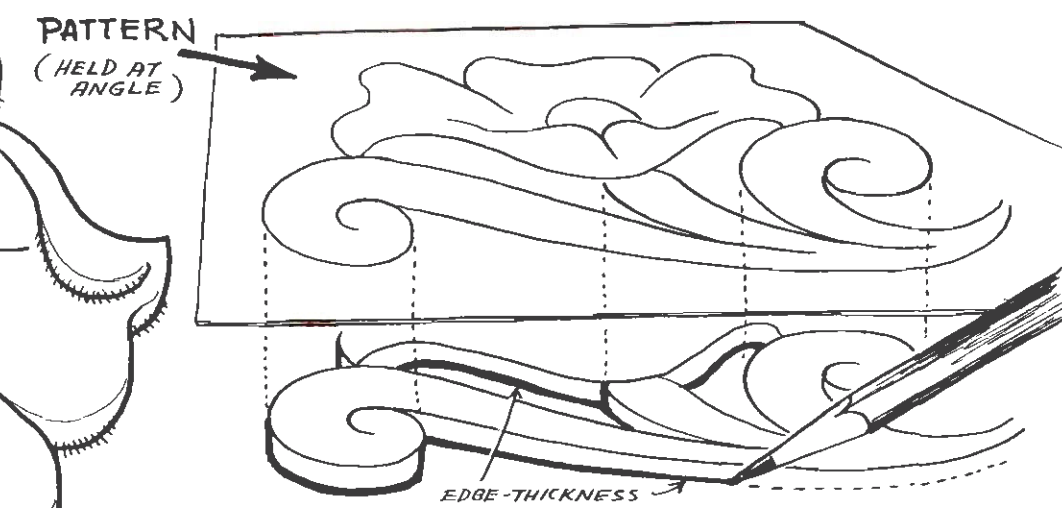
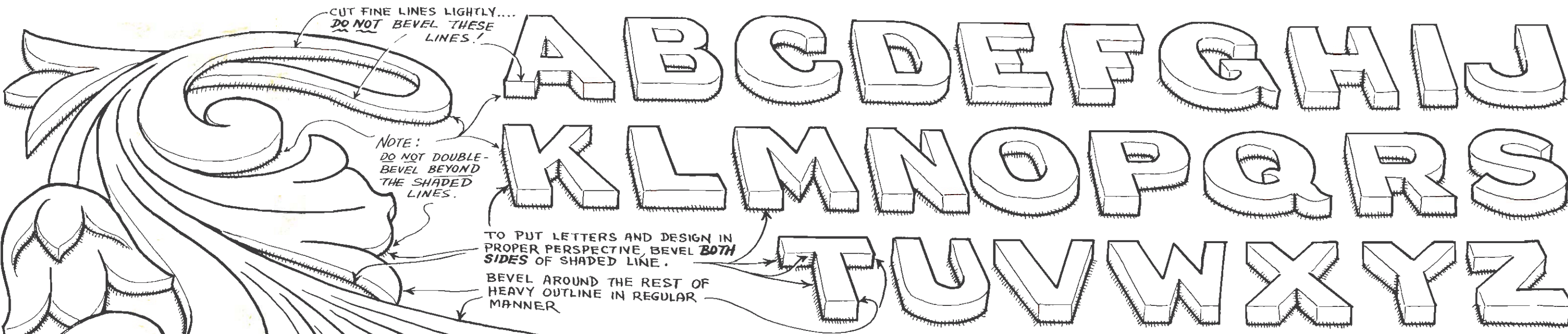
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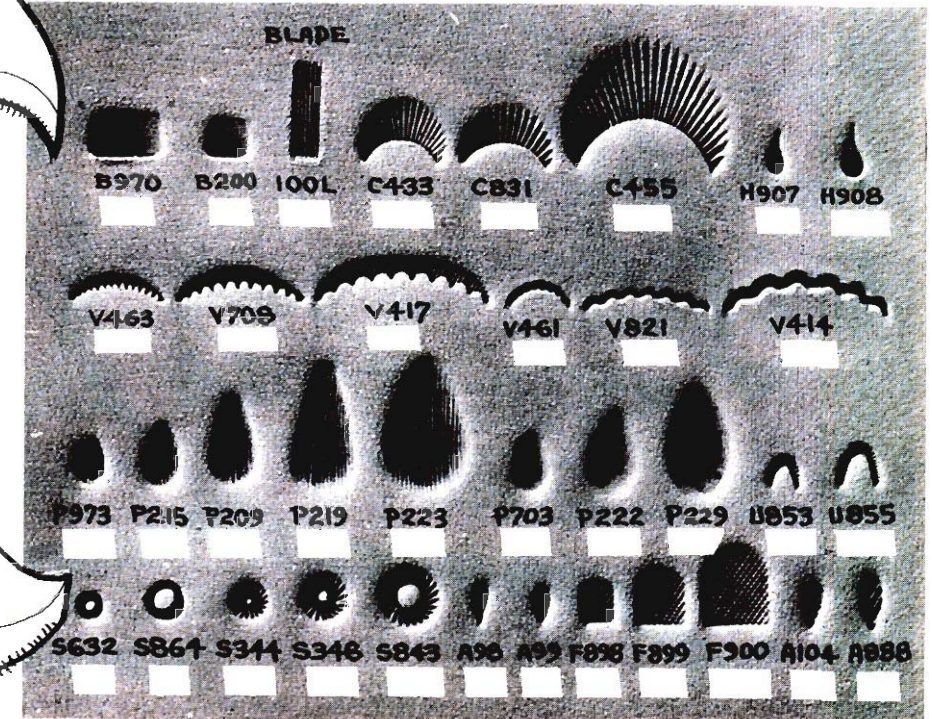
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**SEE YOUR CRAFTOOL DEALER  
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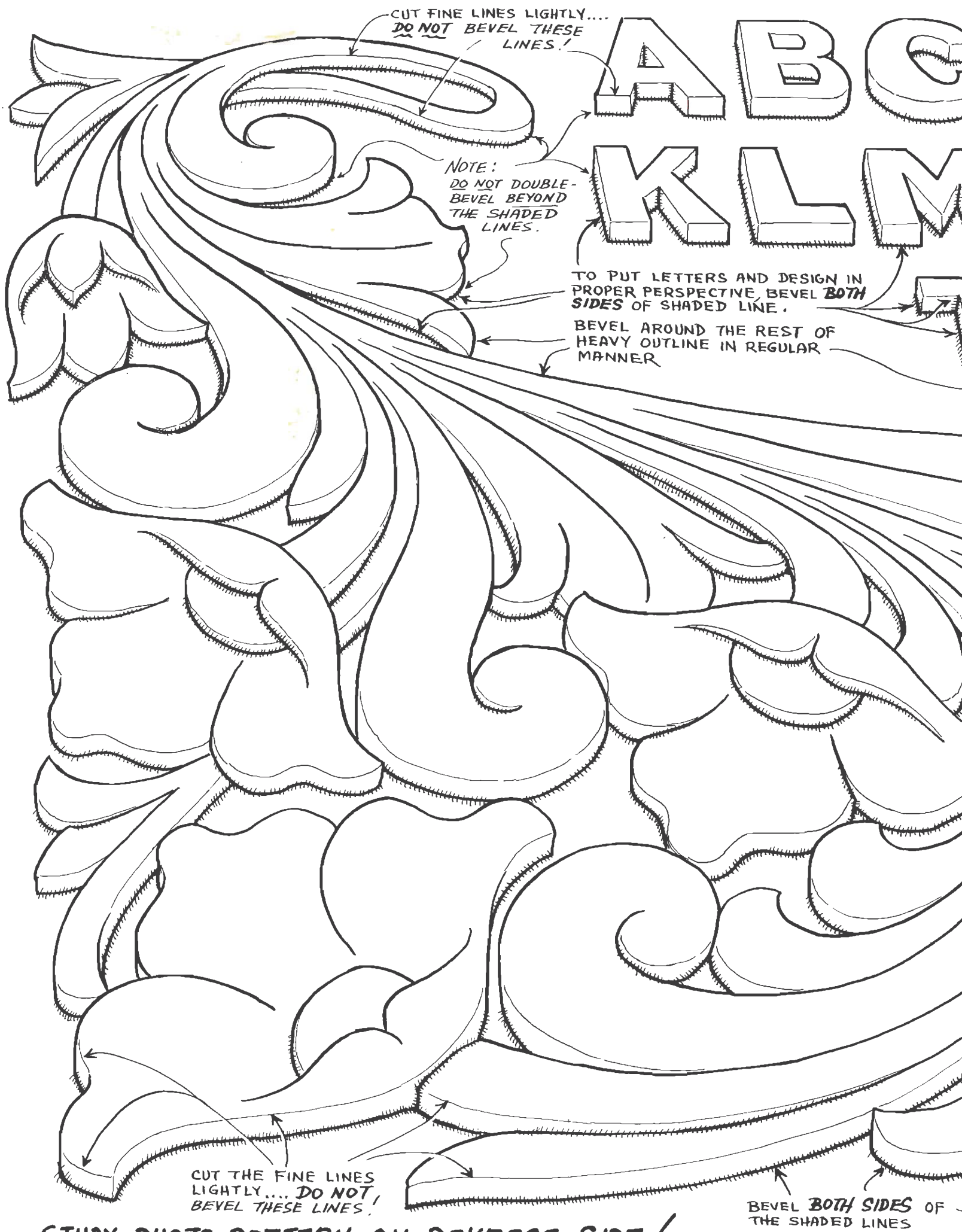


YOU CAN MAKE YOUR OWN PERSPECTIVE DESIGNS BY HOLDING A PATTERN AT AN ANGLE, JUST BELOW EYE-LEVEL, AS SHOWN ABOVE. RE-DRAW THE DESIGN ON PAPER, COPYING THE LINES FROM THE ANGLED PATTERN. CREATE THE EDGE-THICKNESS AS SHOWN BY HEAVY LINE ABOVE.



STUDY PHOTO PATTERN ON REVERSE SIDE!





CUT FINE LINES LIGHTLY....  
DO NOT BEVEL THESE  
LINES!

A B C

K L M

NOTE:  
DO NOT DOUBLE-  
BEVEL BEYOND  
THE SHADED  
LINES.

TO PUT LETTERS AND DESIGN IN  
PROPER PERSPECTIVE, BEVEL **BOTH**  
SIDES OF SHADED LINE.

BEVEL AROUND THE REST OF  
HEAVY OUTLINE IN REGULAR  
MANNER

CUT THE FINE LINES  
LIGHTLY.... DO NOT  
BEVEL THESE LINES!

BEVEL **BOTH SIDES** OF  
THE SHADED LINES

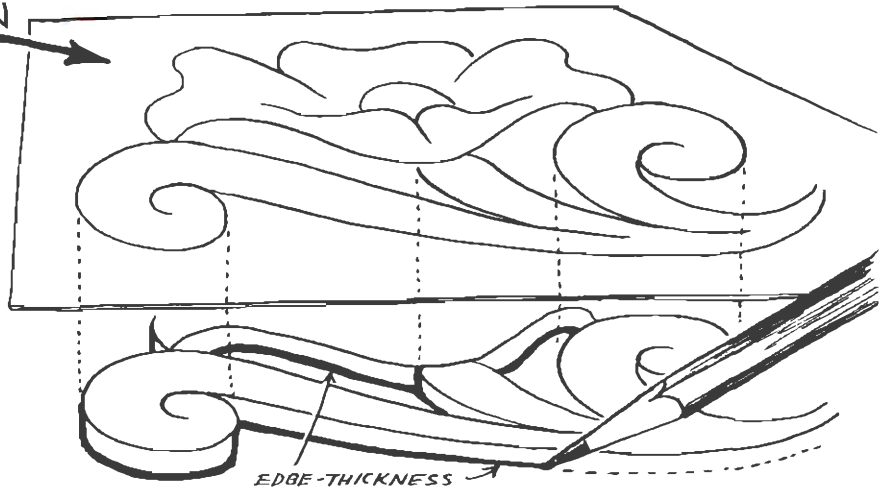
STUDY PHOTO PATTERN ON REVERSE SIDE!



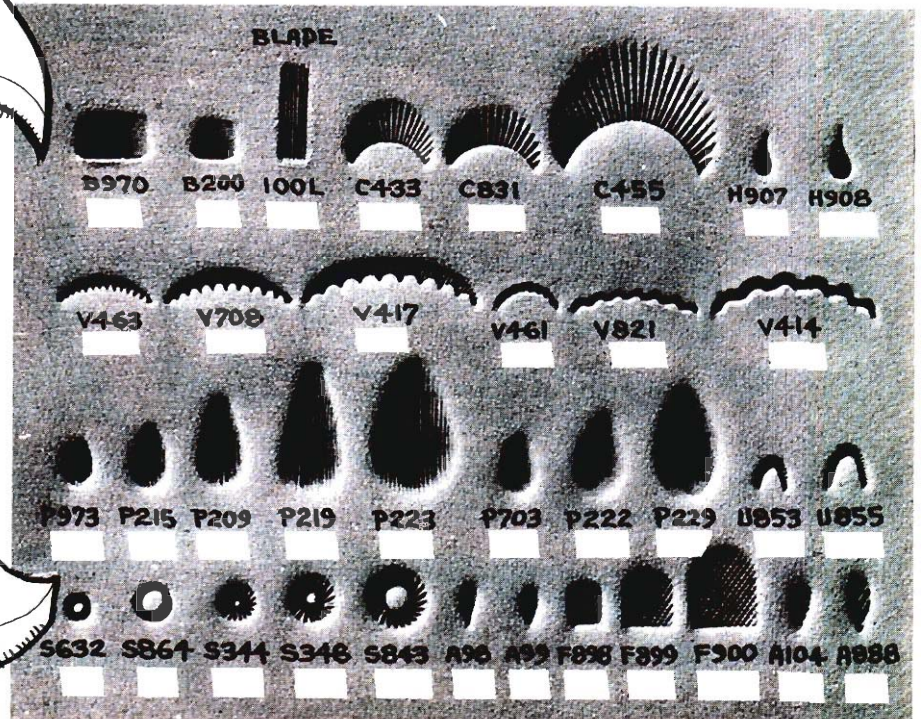
**D E F G H I J**  
**K L M N O P Q R S**  
**T U V W X Y Z**



**PATTERN**  
 (HELD AT  
 ANGLE)



YOU CAN MAKE YOUR OWN PERSPECTIVE DESIGNS  
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 TERN. CREATE THE EDGE-THICKNESS AS SHOWN BY  
 HEAVY LINE ABOVE.





# TRACING PATTERNS ON REVERSE SIDE

HAIR BLADE

100L

USE SHORT STROKES  
TO SIMULATE SHORT  
HAIR OF REAL-LIFE  
DOG.

BOXER

DYE CHARTS  
ON REVERSE  
SIDE

SMALL FIGURES  
ARE SUITABLE  
FOR USE ON  
BILLFOLDS.

AL  
STOHLMAN

100M ... HAIR BLADE  
USE SHORT STROKES  
TO SIMULATE HAIR

F900

F896

CONTRAST OF  
DYE AND NATURAL  
LEATHER SUGGEST  
WHITE MARKINGS  
ON FACE AND NECK.  
NO WHITE IS USED!

F895

B971

F896

USE THE FIGURE  
BEVELERS TO FORM  
THE CONTOURS AND  
FACIAL FEATURES  
USE THE MODELING  
TOOL TO SMOOTH  
OUT ANY ROUGH  
BEVELING MARKS.

USE F895 TO  
BEVEL CAREFULLY  
AROUND THE EYE-  
BALLS, ETC.

F895

POINT OF  
KNIFE  
BLADE

F891

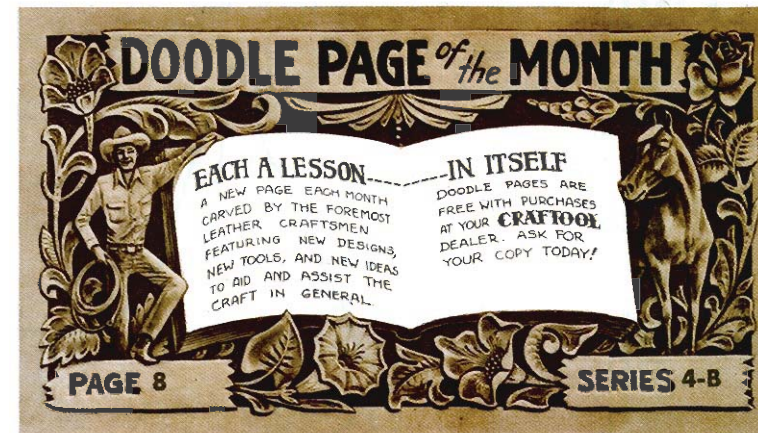
USE THE SMALL FIGURE  
BEVELERS IN NOSTRILS  
AND OTHER TINY AREAS.

B198

F890

F895

CONTOUR  
AND FORM  
THE HEAD



## PORTRAIT OF A BOXER

by Al Stohlman

This month's page offers a detailed study of the Boxer dog's head. The same basic figure carving rules apply here as with all figure carving. You will note that one of the larger figure bevelers was used on the large head to form the contours and depressions of the face. Always use the largest tool where possible . . . for smoother, faster work. Always bevel everything within the outlines of the figure (facial depressions, muscles, inside ears, etc.) before beveling around the outlines. Maximum depth is achieved by beveling and matting around the outlines of the figure last. After all beveling, use the modeling tool to round the edges and smooth out rough beveling marks, and to add details. The hair blade is used last.

We usually do not recommend using any beveling on the eye-balls of figures. However, with a figure this size, the F895 beveler was used to bevel around the eye-balls, inside the lids. This must be done carefully to avoid smashing down the eye. The modeling tool is always used as a last step in rounding the eyeball within the lids and adding the expression marks around the eyes.

When adding the hair lines . . . try to keep the direction of the lines to conform to the natural hair growth of the real animal. Observe this on a real dog when possible. The dry brush technique of dyeing over the hair lines produces the best effects.

Dye Charts are prepared for your guidance on the opposite side of this page. Try to follow them closely when dyeing your own project. If color is used (this page was dyed in tones of brown) . . . often times pictures in books or magazines are available to use as color guides. Always experiment on scraps of leather with your dye mixtures before applying them to your finished work. HOW TO COLOR LEATHER offers complete information on brushing techniques and dye mixing formulas.

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# TRACING PATTERNS ON REVERSE SIDE

HAIR BLADE

100L

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**BOXER**

**DYE CHARTS  
ON REVERSE  
SIDE**

F900

F896

CONTRAST OF  
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B971

F896

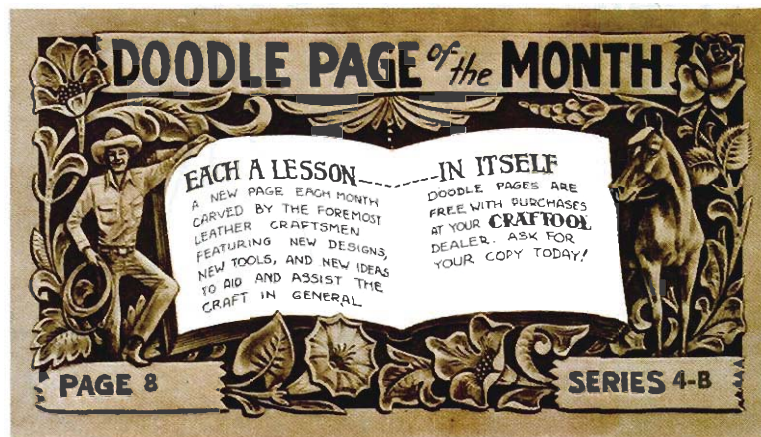
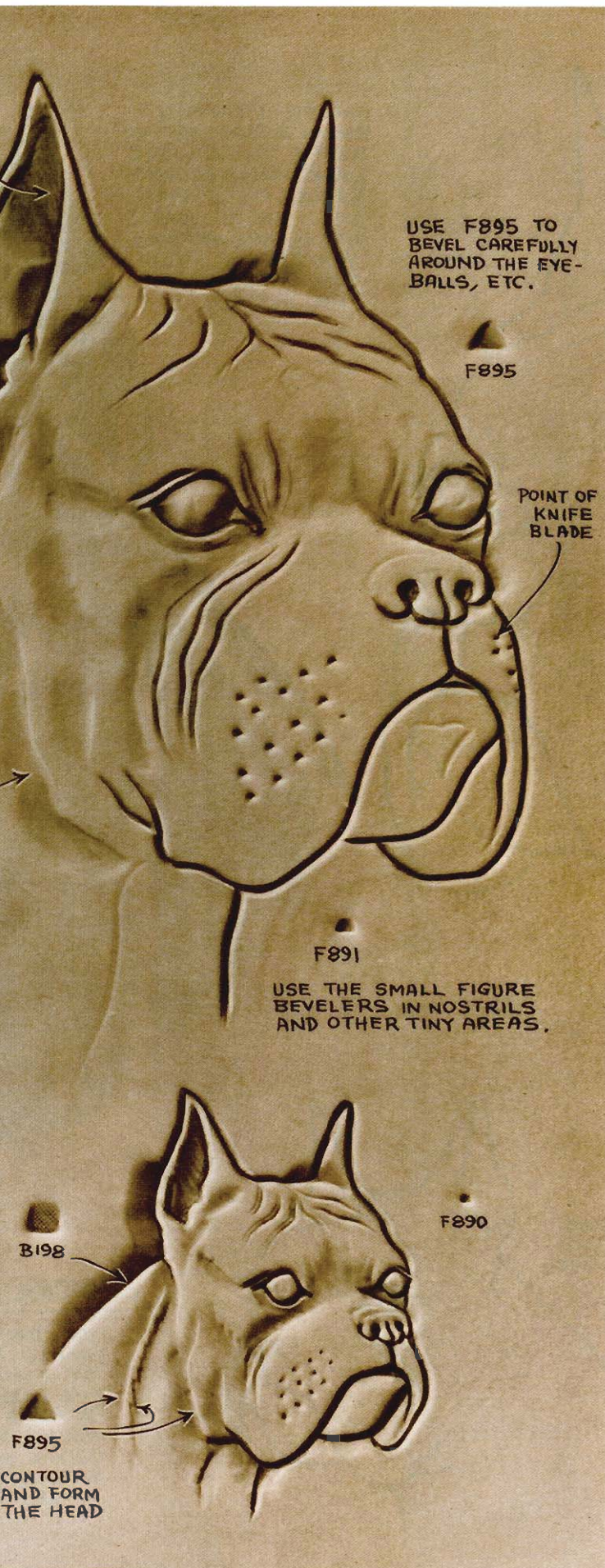
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AL  
STOHLMAN

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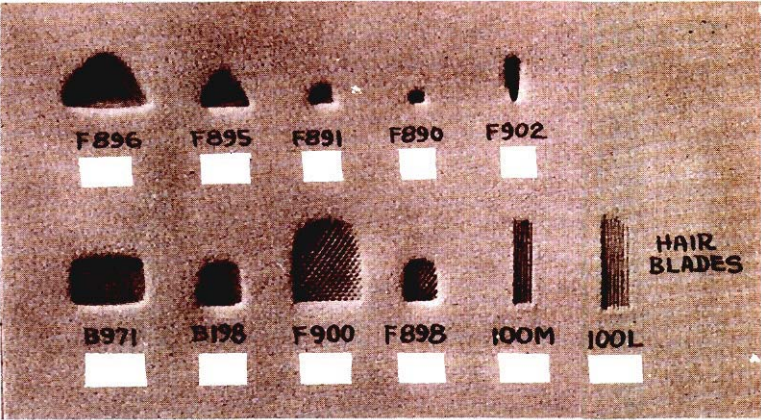
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# TRACING PATTERNS

DO NOT CUT THE  
BROKEN LINES!

SHADED DRAWING  
BELOW SUGGESTS THE  
AREAS TO USE THE  
LIGHT AND MEDIUM  
SHADES OF BROWN  
DYE. THE HI-LIGHTED  
AREAS ARE *NOT* DYED!  
THIS EFFECT GIVES  
ROUNDNESS TO  
THE FIGURE.



AL  
STOEHLMAN

THE SHADED DRAWING  
AT RIGHT SUGGESTS THE  
AREAS TO USE THE  
DARK BROWN AND  
BLACK DYES. LEAVE  
HI-LIGHTS IN THE  
EYES, AS SHOWN.

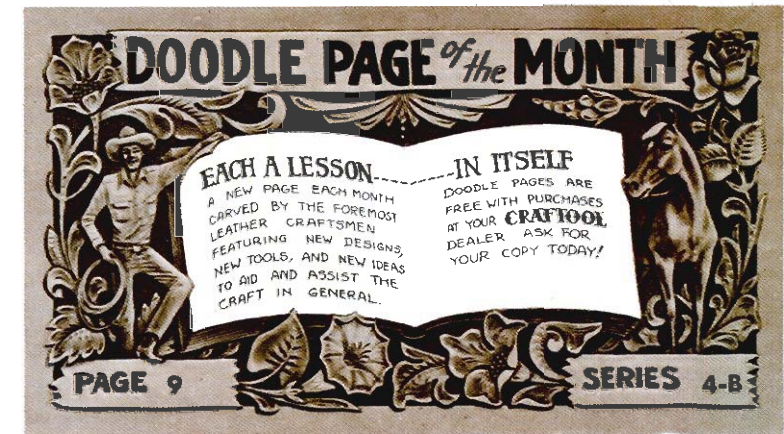
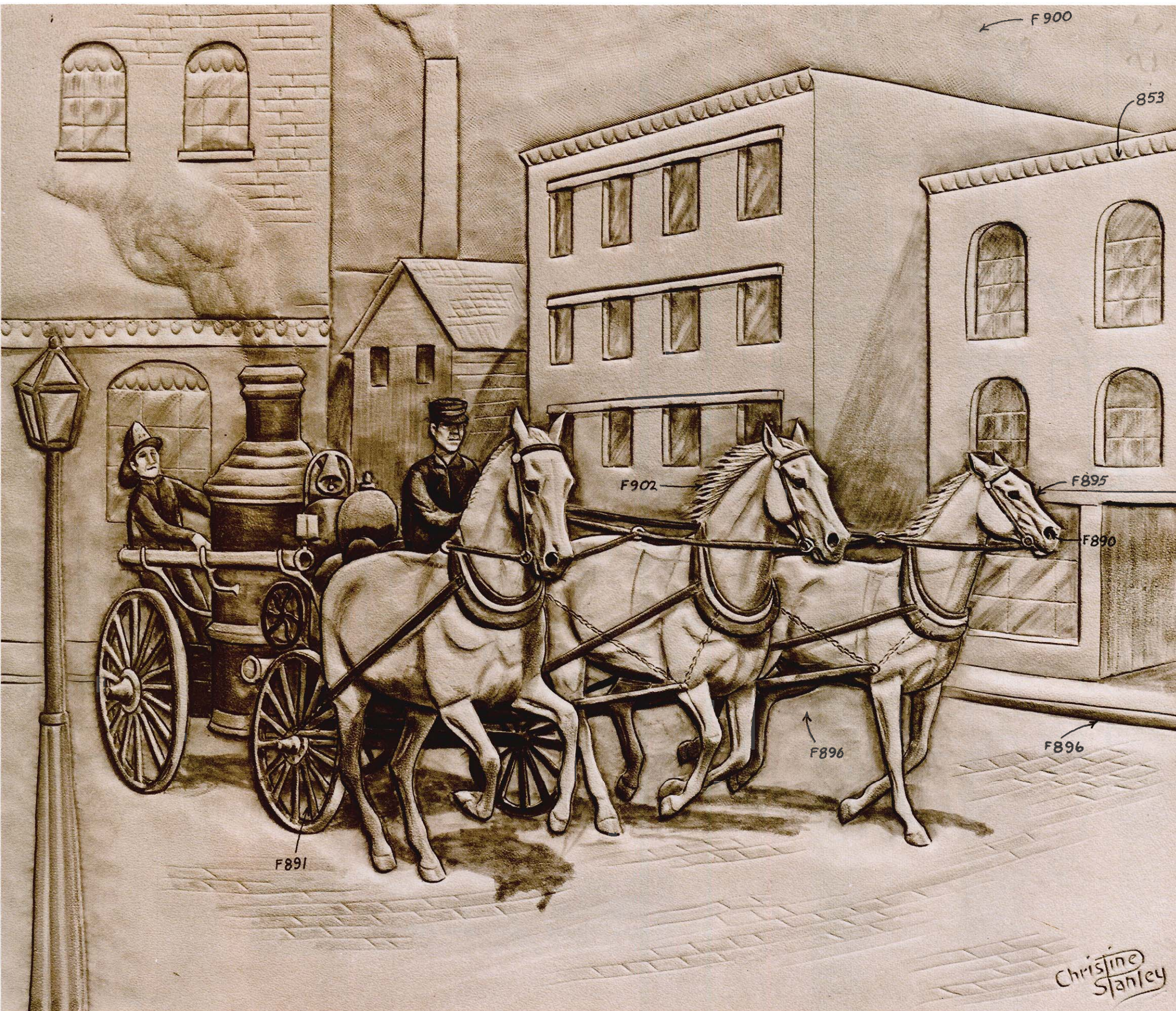
TRACE THE SMALL  
FIGURES CAREFULLY  
WHEN TRANSFERRING  
THEM TO THE  
LEATHER.

## SPECIAL NOTE:

THE DRY BRUSH TECHNIQUE  
SHOULD BE USED WHEN DYEING  
THE FIGURES. IT IS SUGGESTED  
THE BOOK: **HOW TO COLOR LEATHER**  
BE READ TO LEARN DYEING PROCEDURES,  
MIXING DYE FORMULAS FOR MONOTONE AND  
COLOR HARMONY, ETC. ALWAYS EXPERIMENT  
WITH DYES ON SCRAP LEATHER BEFORE  
APPLYING THEM TO YOUR COMPLETED PROJECT!

STUDY PHOTO  
PATTERN ON  
REVERSE SIDE





## Early American Horsepower

### THE FIRE ENGINE

by Christine Stanley

The impact of the horse on the American way of life has been such that most forms of mechanical energy is measured in horsepower. Only since the birth of the space age have we seen horsepower ratings for mechanical energy give way to the new term of thrust, measured in pounds. It is difficult for us to really comprehend that period in American history when the horse was the very backbone of the industrial and social development of our Country. In this series of four doodle pages, we will depict some of the roles of real horsepower in early American history.

The fire fighting equipment shown here represents man's best efforts of his time to provide his community with modern and efficient fire protection. Although it may seem quite inadequate in our present conception of fire safety, this was once considered an effective fire control apparatus. The horses were well trained for their special work. The harness was designed for a particular purpose. It had to be sturdy yet stripped to the bare essentials. No unnecessary straps, buckles or decorations were used. The leather carver would have found slim pickings here. Fire department personnel often consisted of a driver who doubled as a stable hand and the engine man who knew how to operate and maintain the pumper. Additional personnel was composed of volunteers from local citizens. These volunteers usually would go directly to the scene of the fire from where they happened to be when they received word of the emergency. This is why most illustrations seem to indicate a shortage of personnel aboard the fire engine.

The apparent trend in home decorating today is selecting paintings and art objects which are related in a central theme. We who call ourselves leather artists should exert every effort to claim a share of this growing market. This series would be an ideal beginning for any leather carver who has worked only on the traditional leather carving projects. Subject matter for the leather artist is about as unlimited as for the painter.

**"FIGURE CARVING"**  
The complete Instruction Book  
Exclusively concerned with the Art of Figure-Carving  
Available at your CRAFTOOL DEALER



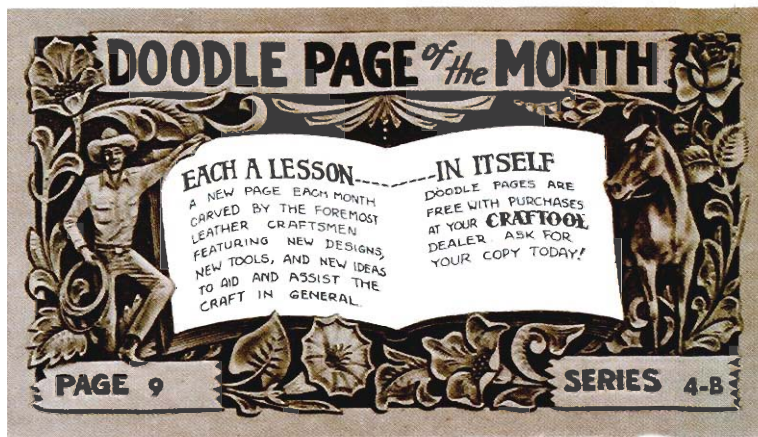
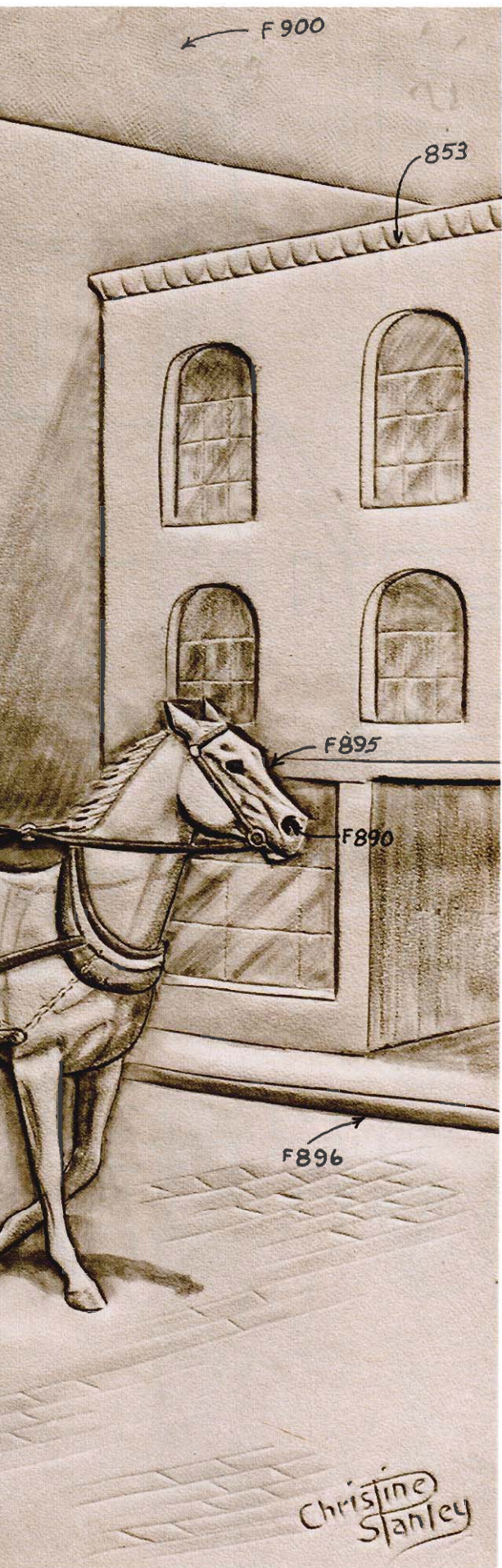


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## Early American Horsepower

### THE FIRE ENGINE

by Christine Stanley

The impact of the horse on the American way of life has been such that most forms of mechanical energy is measured in horsepower. Only since the birth of the space age have we seen horsepower ratings for mechanical energy give way to the new term of thrust, measured in pounds. It is difficult for us to really comprehend that period in American history when the horse was the very backbone of the industrial and social development of our Country. In this series of four doodle pages, we will depict some of the roles of real horsepower in early American history.

The fire fighting equipment shown here represents man's best efforts of his time to provide his community with modern and efficient fire protection. Although it may seem quite inadequate in our present conception of fire safety, this was once considered an effective fire control apparatus. The horses were well trained for their special work. The harness was designed for a particular purpose. It had to be sturdy yet stripped to the bare essentials. No unnecessary straps, buckles or decorations were used. The leather carver would have found slim pickings here. Fire department personnel often consisted of a driver who doubled as a stable hand and the engine man who knew how to operate and maintain the pumper. Additional personnel was composed of volunteers from local citizens. These volunteers usually would go directly to the scene of the fire from where they happened to be when they received word of the emergency. This is why most illustrations seem to indicate a shortage of personnel aboard the fire engine.

The apparent trend in home decorating today is selecting paintings and art objects which are related in a central theme. We who call ourselves leather artists should exert every effort to claim a share of this growing market. This series would be an ideal beginning for any leather carver who has worked only on the traditional leather carving projects. Subject matter for the leather artist is about as unlimited as for the painter.

#### "FIGURE CARVING"

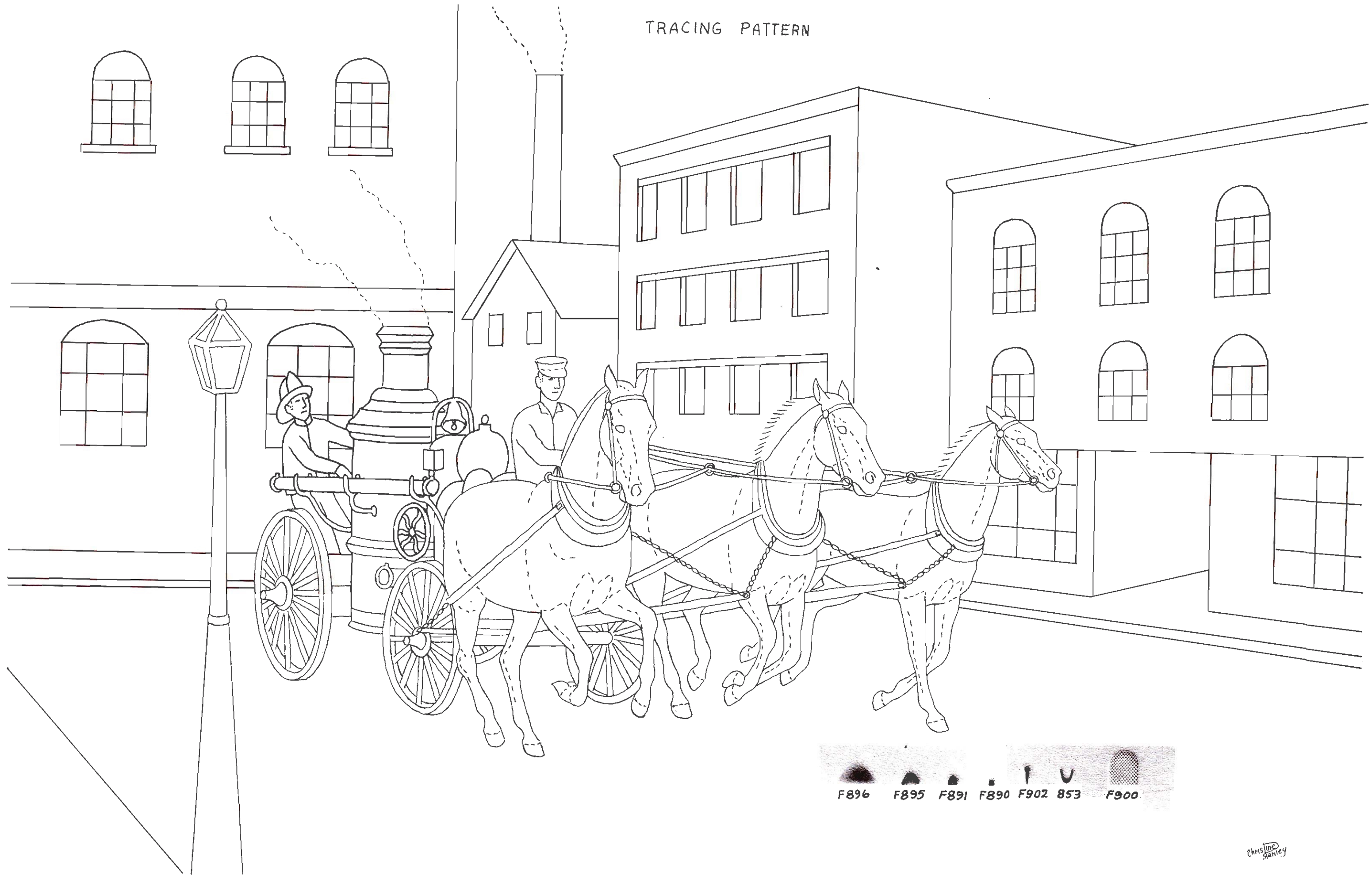
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TRACING PATTERN



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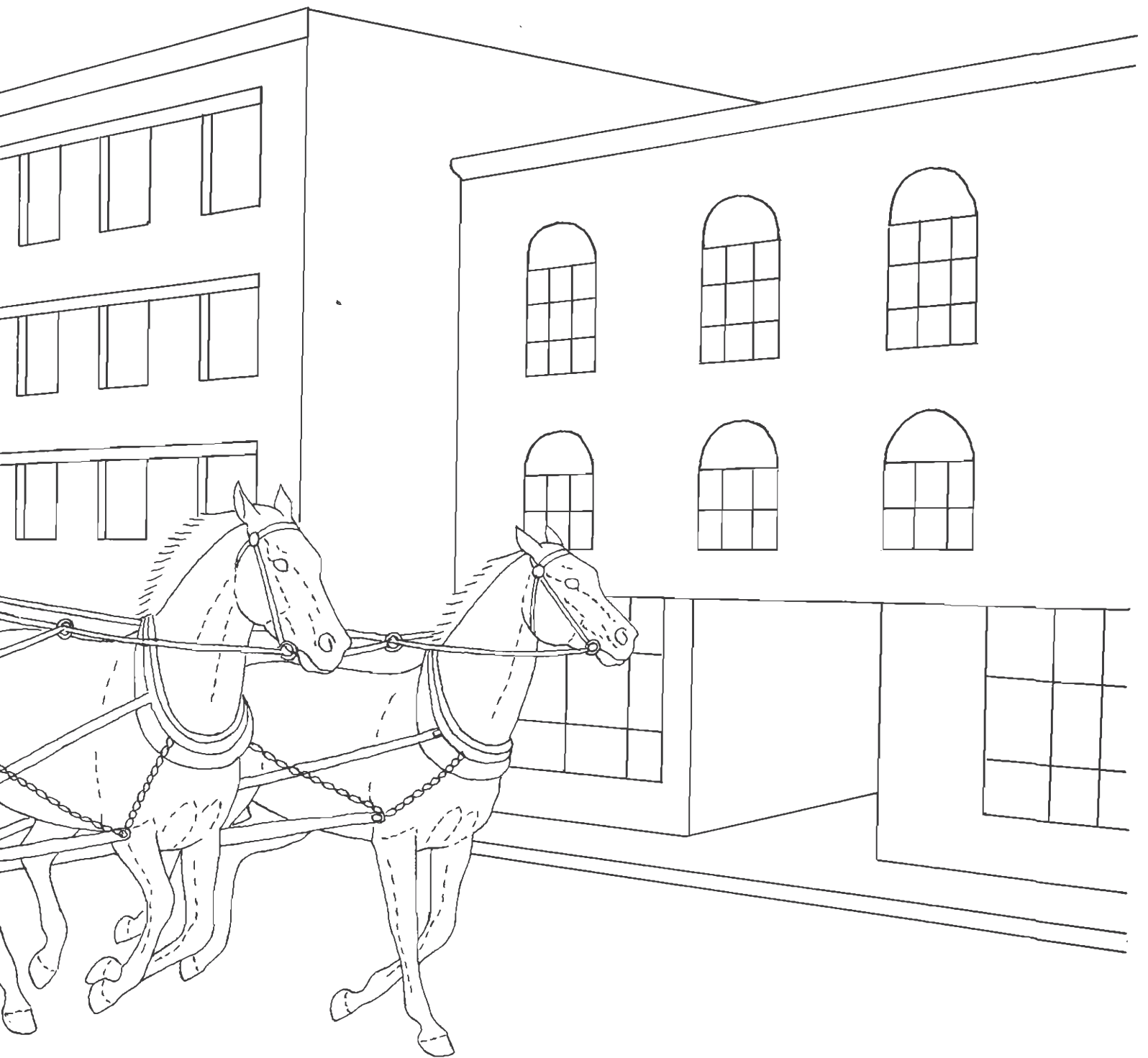
Christine Gentry







# ACING PATTERN



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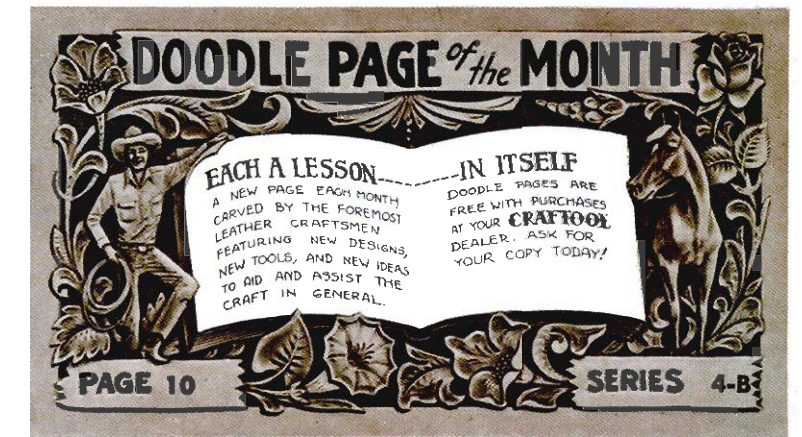
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## Early American Horsepower

### THE HORSE AND BUGGY

by Christine Stanley

Yes Virginia, doctors did make house calls once upon a time. This scene illustrates a typical doctor of yesteryear and his dependence upon early American horsepower to deliver his service where it was needed in the community.

Some special attention should be given to carving technique. The swivel knife work should be accurate. This is true for all leather carving, but especially true in areas where accurate detail is necessary. The work on the buggy is a good example. Here you find a number of elements which demand straight line swivel knife cuts. An excellent aid in this case would be to use a straightedge to guide the swivel knife for the straight line cuts. This will help keep the various elements in correct proportion, such as the wheel spokes. Areas where curves are involved, a great deal of care should be used to keep the swivel knife cuts parallel where it is necessary to the design. Other curved lines should be treated carefully to achieve a smooth cleancut line.

The swivel knife work serves much the same purpose for the leather artist that a basic sketch may serve for the painter. The bevelers may be compared to the painters brushes. A smooth beveler should be used to outline the areas of the swivel knife work and to form the smooth contours found in much of the figure work and background scenery. The small bevelers are used for the fine detail work such as the small features of the figures. A careful study of the photo carve will show how the bevelers are used to the best advantage in each area of the project. Where a textured effect is desired for contrast, such as the sky area with the clouds, a checked beveler can be used to accent the soft fluffy appearance of the clouds. Leather dye can be used for a limited effect, or the more ambitious artist may want to use the full color treatment. It must always be remembered when using leather dyes for color or contrasting tone that leather has a natural tendency to darken with age. Subtle tone variations may disappear over a period of time.

#### "HOW TO COLOR LEATHER"

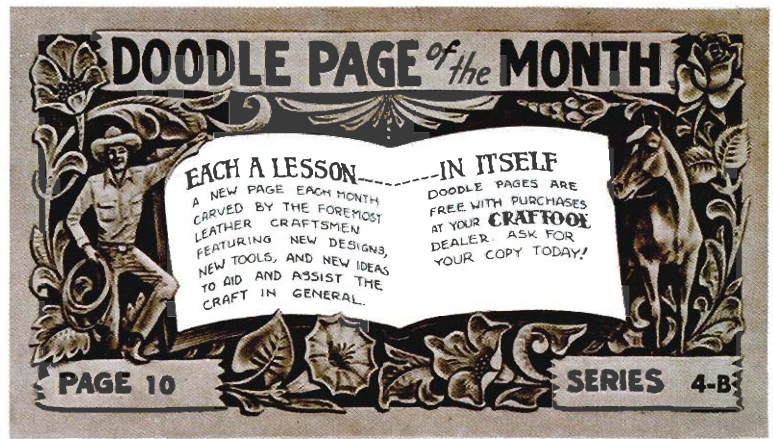
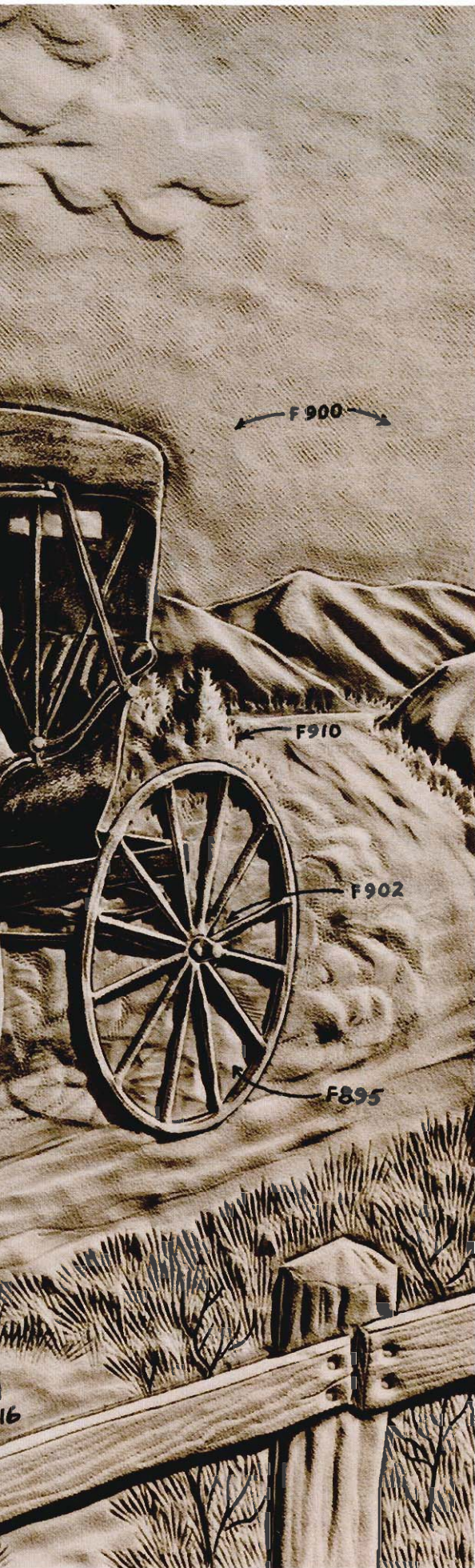
A full color book that explains in complete detail  
how to do intricate coloring on leather  
Available at your CRAFTOOL DEALER











## ***Early American Horsepower***

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**by Christine Stanley**

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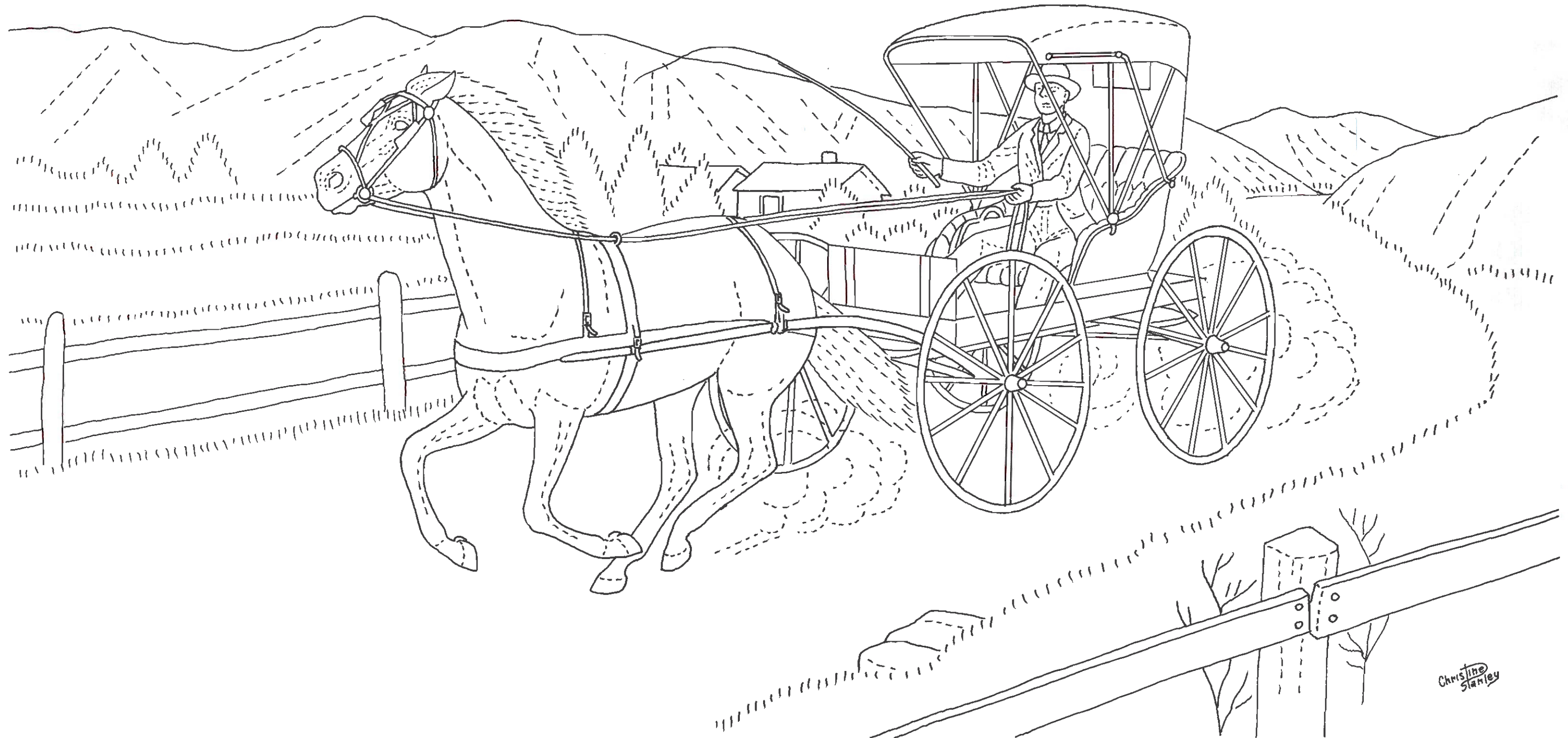
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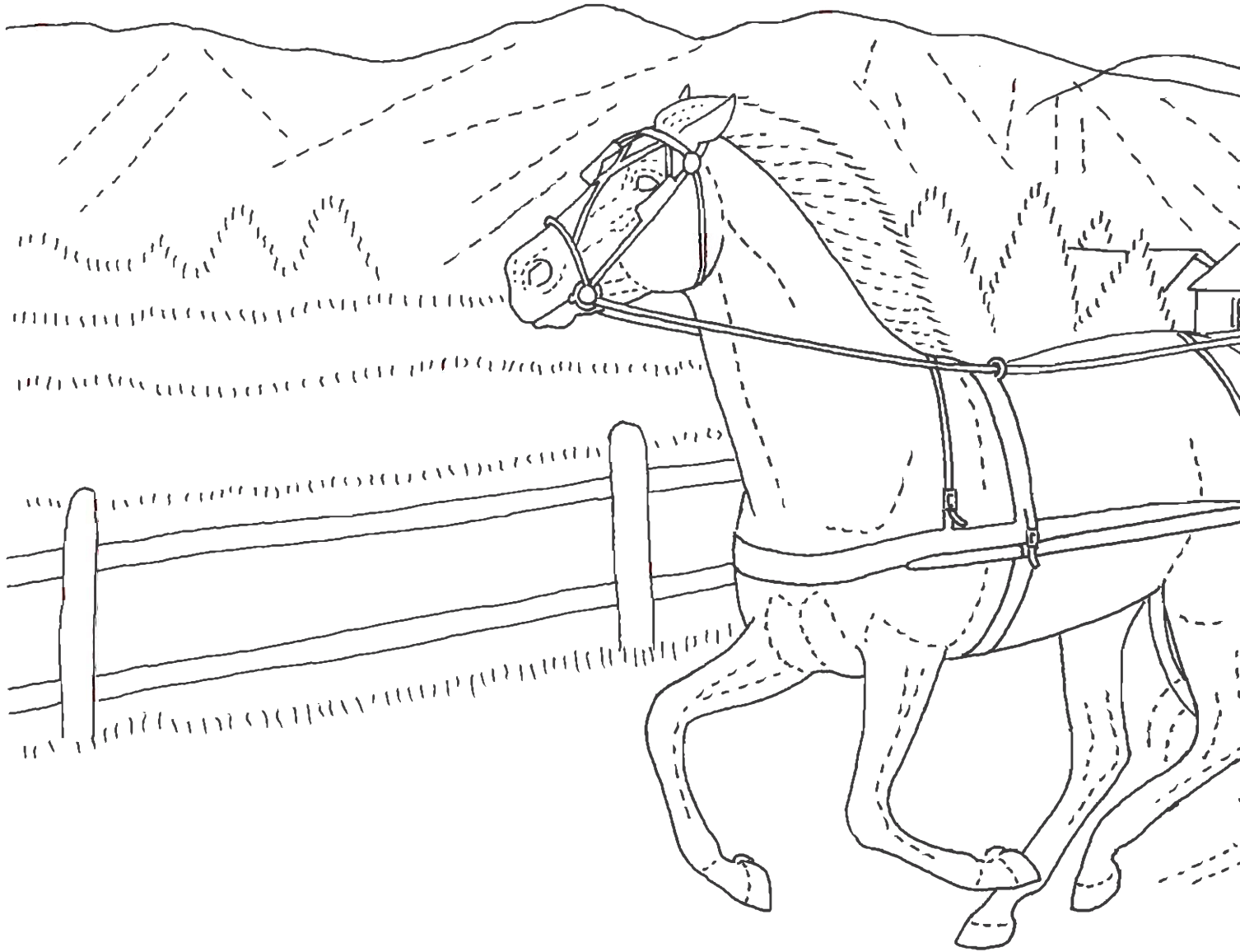


# TRACING PATTERN



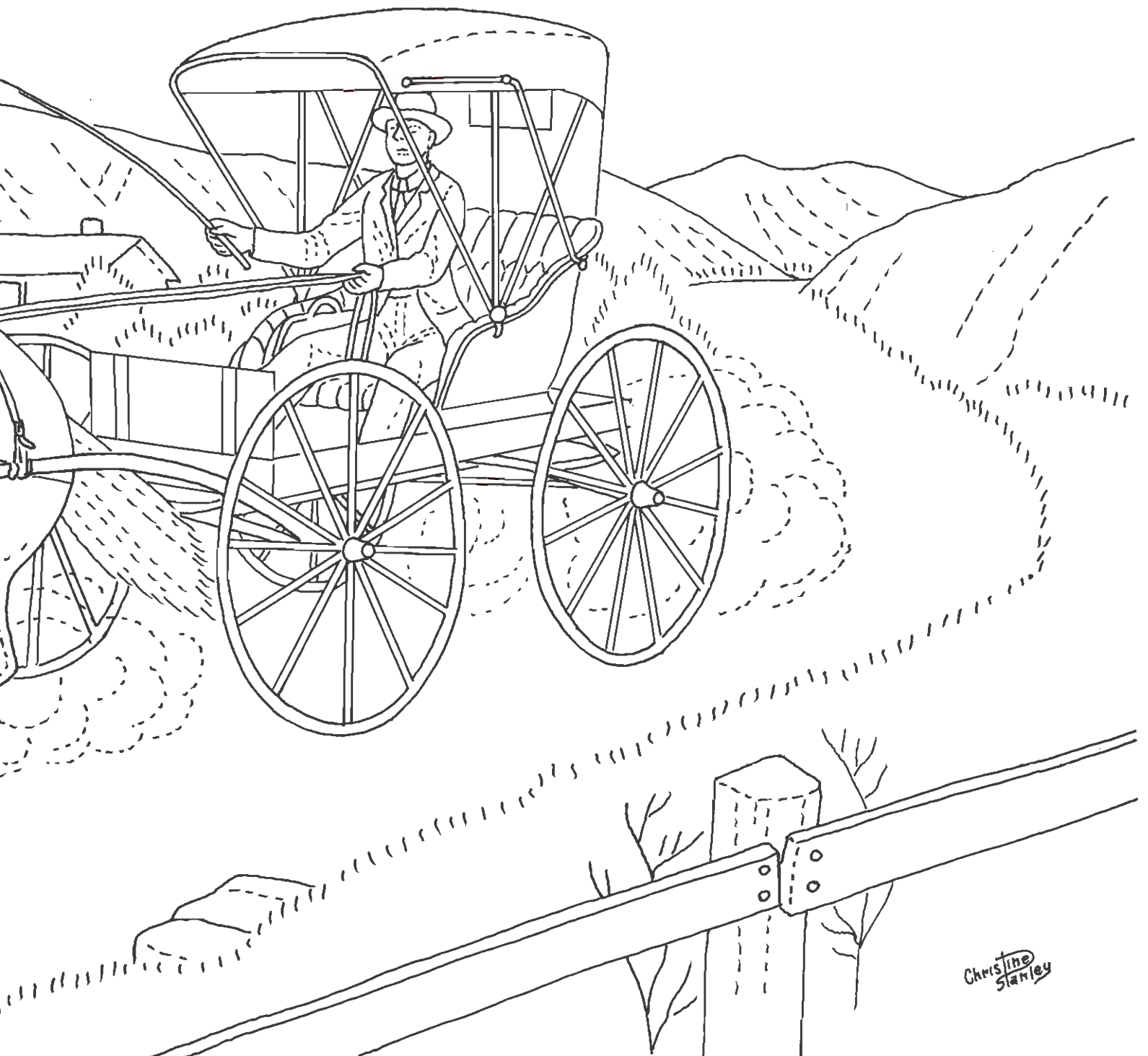
Christine Stanley





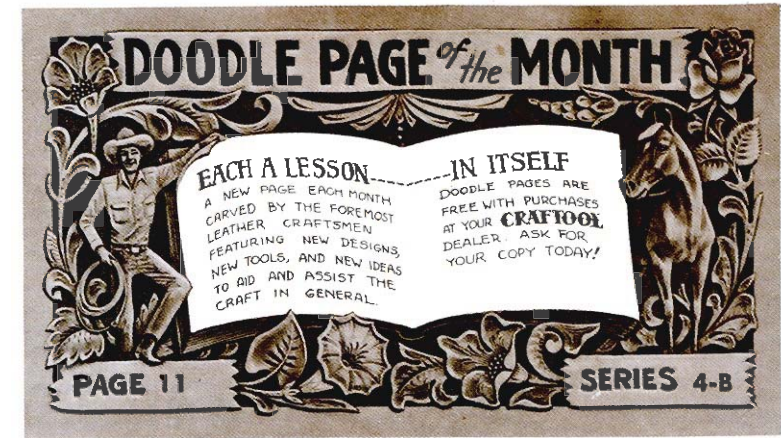


TRACING PATTERN



Christine  
Stanley





## Early American Horsepower

### RAPID TRANSIT by Christine Stanley

The early American cities were faced with many of the same problems we are trying to cope with in this second half of the twentieth century. One of these problems was transporting the citizens about the city in pursuit of their daily business. The horse drawn street car was a simple vehicle that served its purpose very well. Considering some of the traffic snarls on our modern freeways and turnpikes, this one horsepower streetcar might just well be as rapid as our transit system can expect to be unless some changes are made.

This is a simple carving project that has very few intricate features to occupy a lot of tedious carving time. The photo carve indicates the general areas where the tools are used. In addition to the tools shown, much of the work is done with the swivel knife and modeler. Due to the many straight line swivel knife cuts, the straightedge is very useful for this scene. The human figure is much too small in this type of project to allow any great amount of detail work. The facial features are filled in with the modeler without attempting to create any significant facial expression.

The brick wall effect of the buildings is done with the point of the spoon of the modeler. The decoration at the top of the walls is made with the 853 tool. The harness on the horse is cut very lightly with the swivel knife and beveled with the F 895. Deep cuts and heavy beveling would damage the effect of the figure. The chain effect on the harness tugs is done with the point of the swivel knife. The tree foliage is stamped in random clusters using the F 989 tool.

One suggestion may be made about the size of the carving project. It may be well to decide on a standard frame size, such as 11x14 or 12x16 and adjust the size of the carving to fit the frame. The size adjustment can be made by simply extending the sky area to gain additional height. The tracing patterns are longer than the photo carve so the length can easily be adjusted.

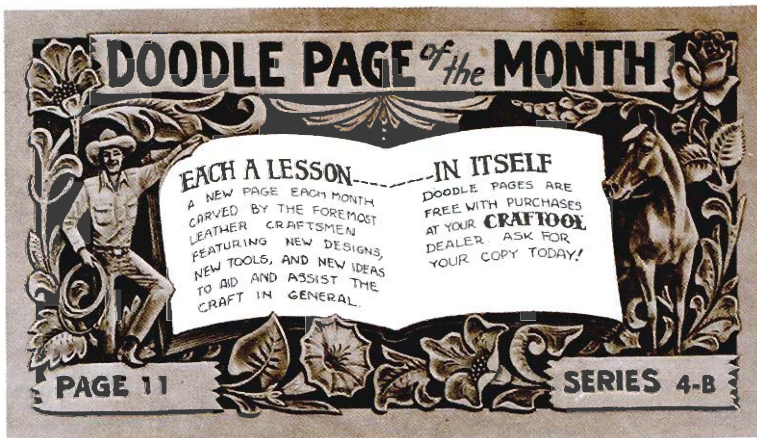
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About These New Patterns  
" #22 PICTURE PATTERN"  
" #23 PICTURE PATTERN"











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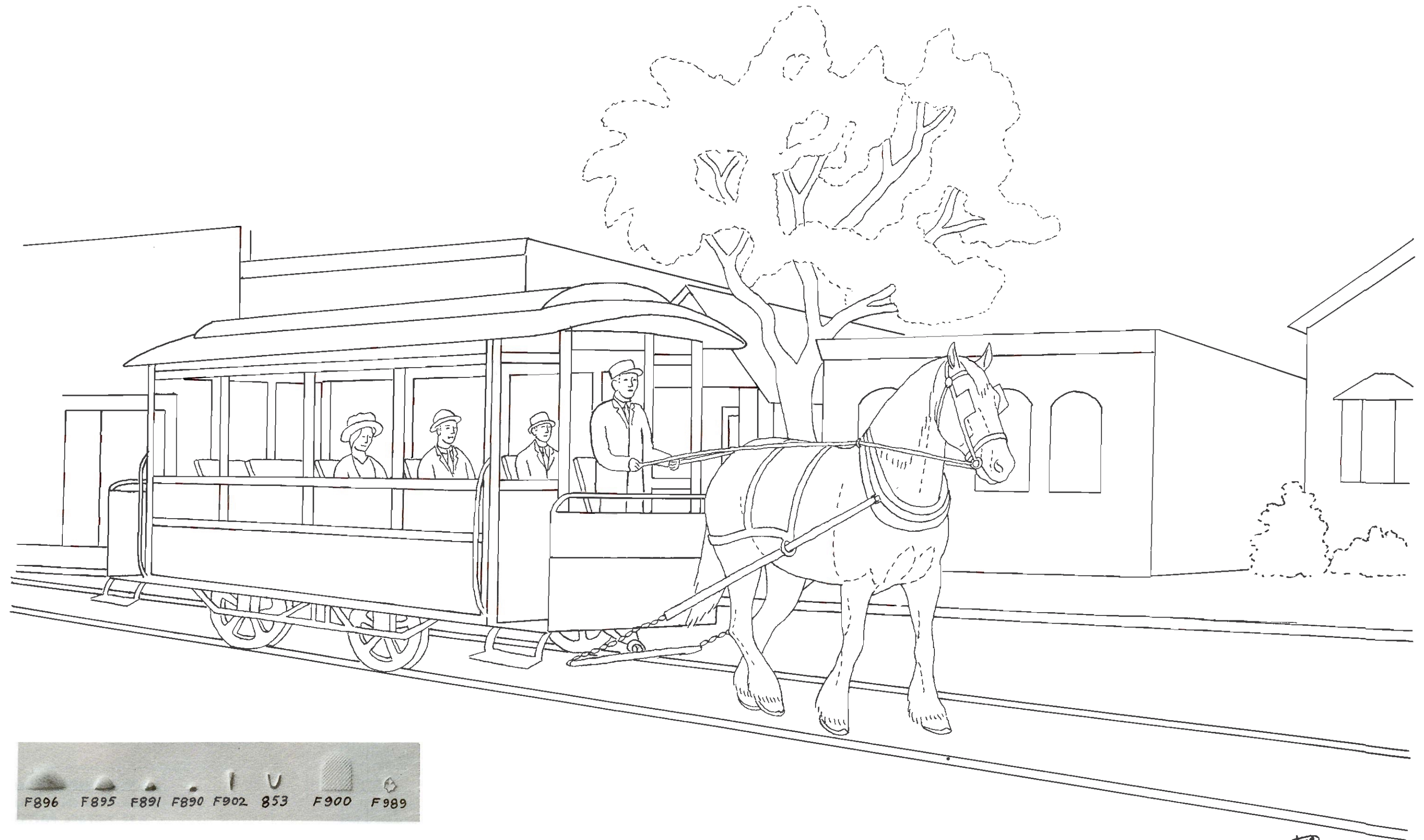
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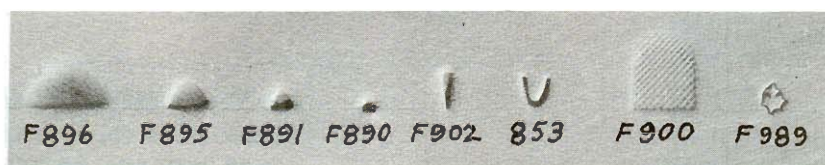
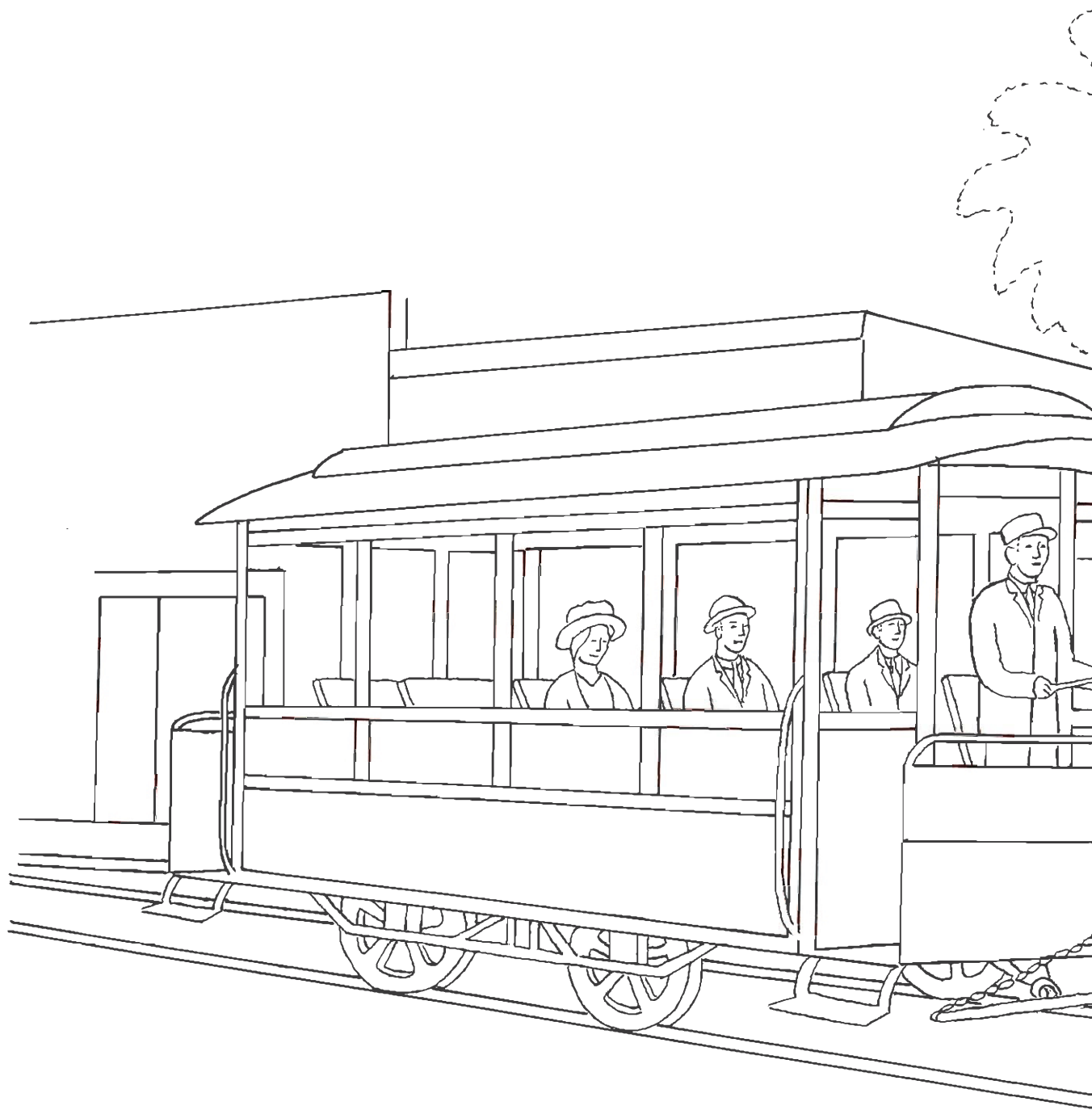
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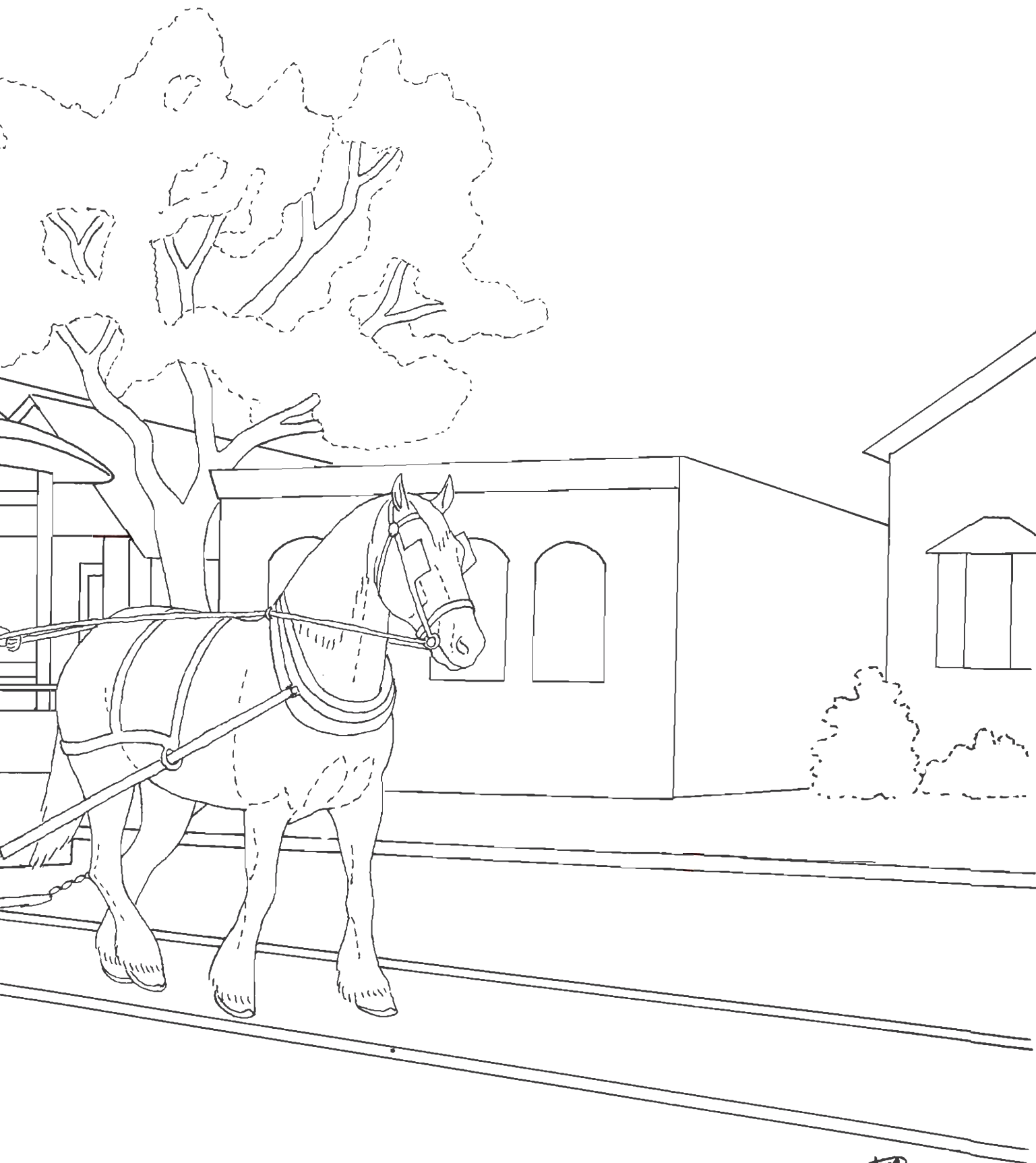
Christine Stanley





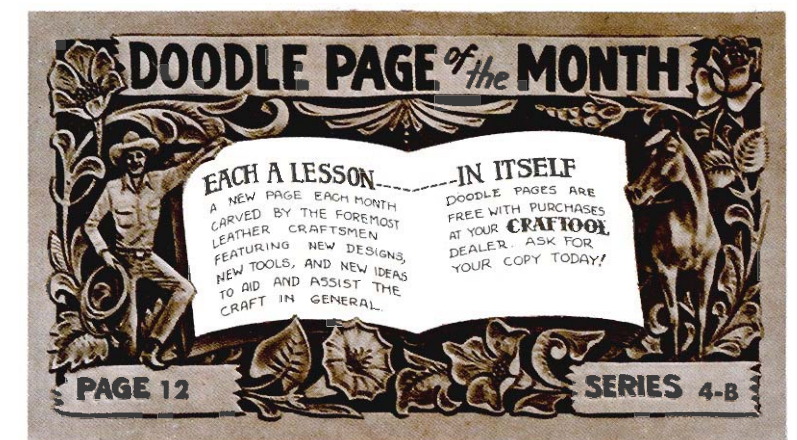


PATTERN



Christine  
Stanley





## Early American Horsepower

### THE LOGGING TEAM

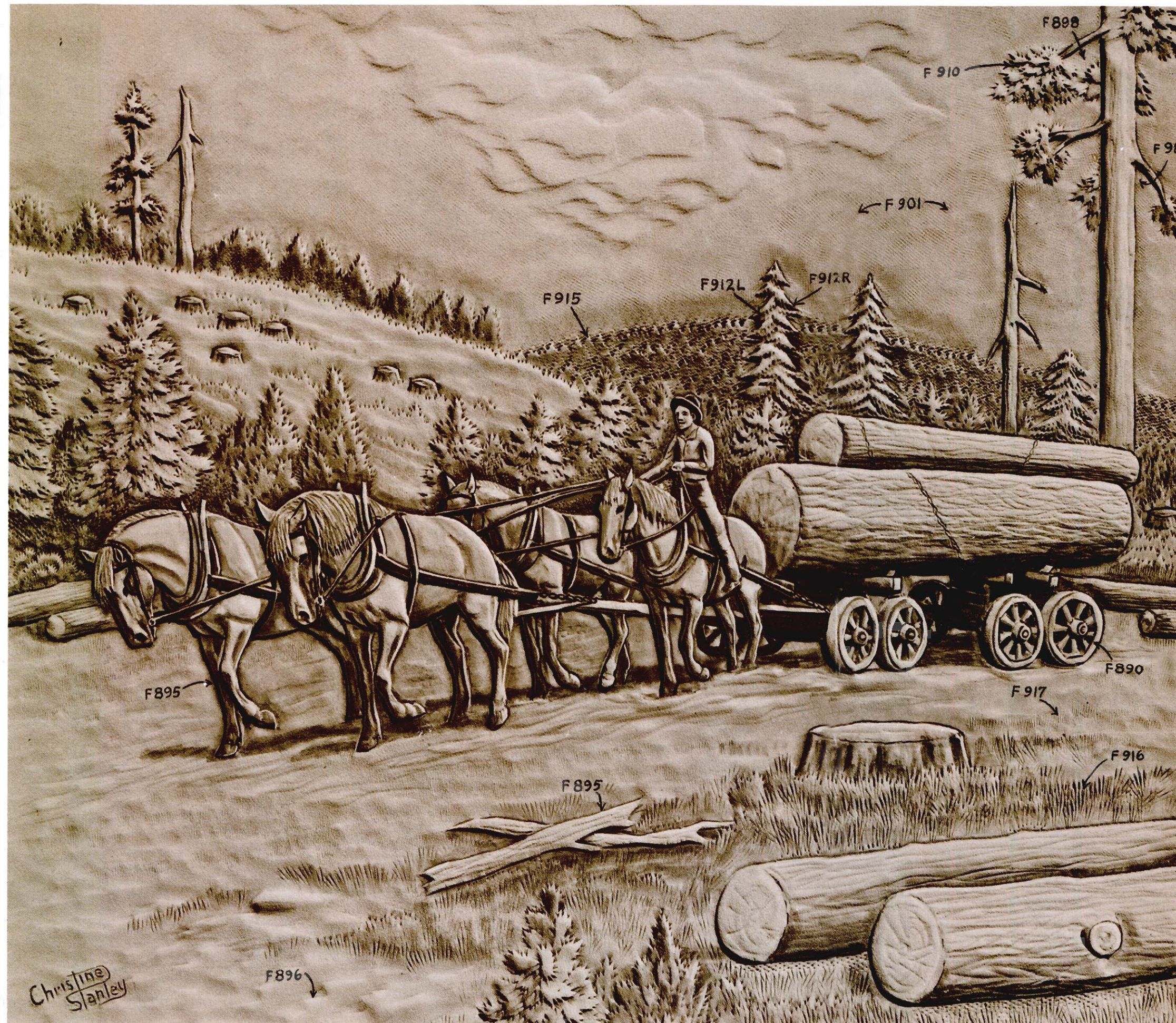
by Christine Stanley

The logging team is a good example of the maximum use of available horsepower. Just as in a modern diesel truck, the heavier the load the more horsepower needed to move it. The most important quality of the workhorse is its strength. No special breeding is necessary other than size and stamina. You will notice also the heavy construction of the wagon running gear. All of the important elements of this scene suggest the great physical strength required of both man and beast in the early day lumber industry.

The variety of elements included in a scene determines of course how many and what kind of tools are used. Most of the tools used for this project are figure carving tools. These special tools have greatly simplified the carving technique for the leather artist. You can see how the F 912 L and F 912 R are used for some of the tree in the foreground while the F 915 is used to form the forest in the distance. The F 910 is used for another kind of tree. The F 917 and F 916 are used to obtain the grass effect in the foreground. The ease with which special effects can be achieved with these special figure carving tools is perhaps more appreciated by the leather carver who remembers, "way back when". Only a few short years ago this type of project would have required many long tedious hours of work with makeshift homemade tools. It is little wonder that very few leather artists would take the trouble or had the time or patience to experiment in this type of leather art in those days. There were, however, a few leather artists who continued to express a desire to expand the horizons of leathercraft. We are now enjoying the results of the gradual increase in demand for these specialized tools. Today, the leather artist has available the tools to create just about any kind of leather art he or she desires.

The photo carve indicates various ways in which the tools were used in this project. This is merely a guide. From the examples shown, it is very easy to follow the photo carve and determine which tool is used in each area of the scene.

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F915

F912L

F912R

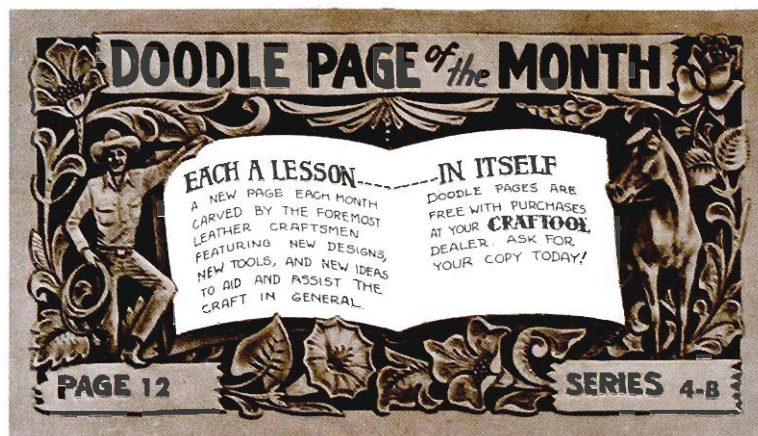
F895

F895

F896

Christine Stanley





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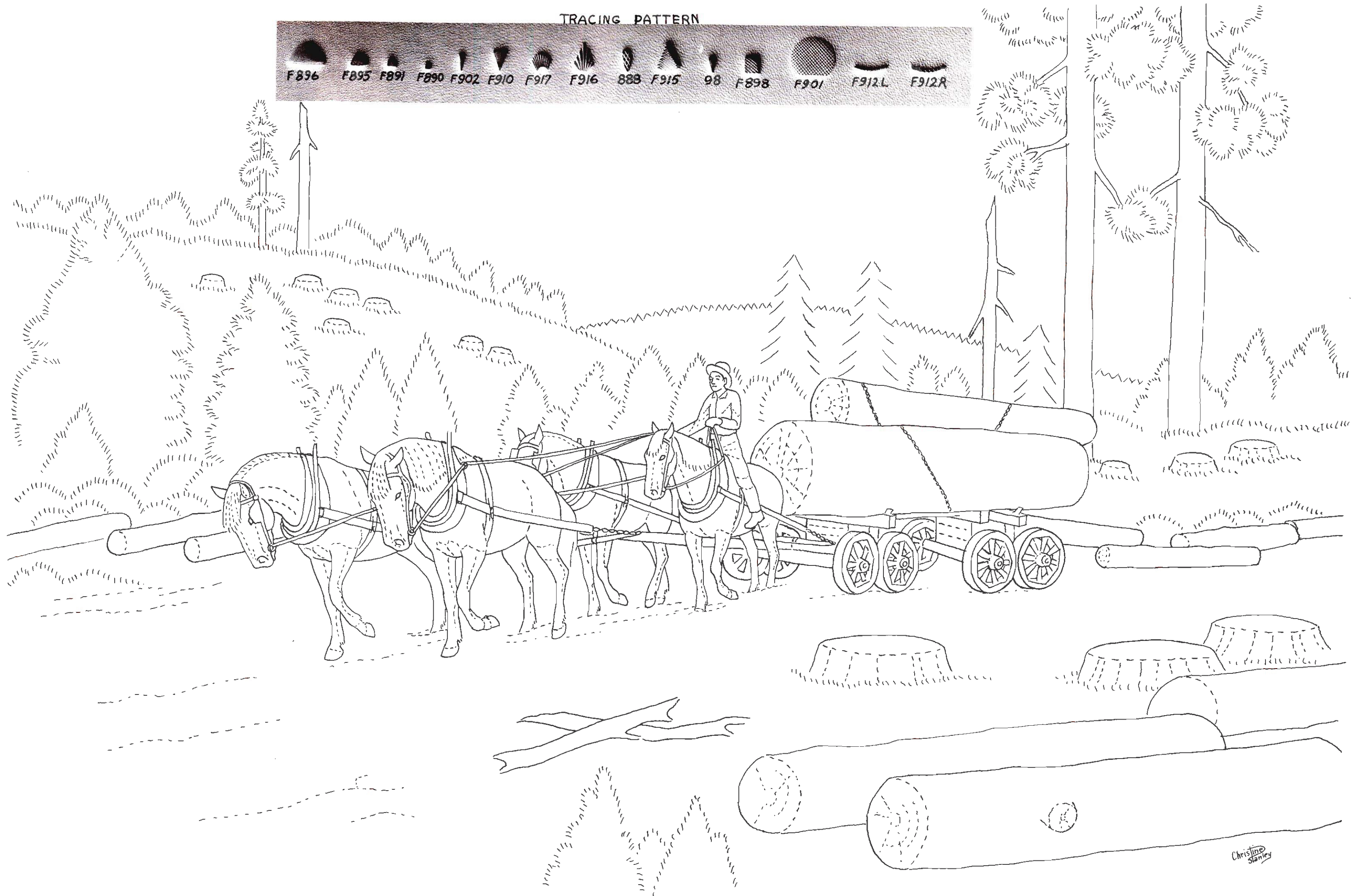
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TRACING PATTERN





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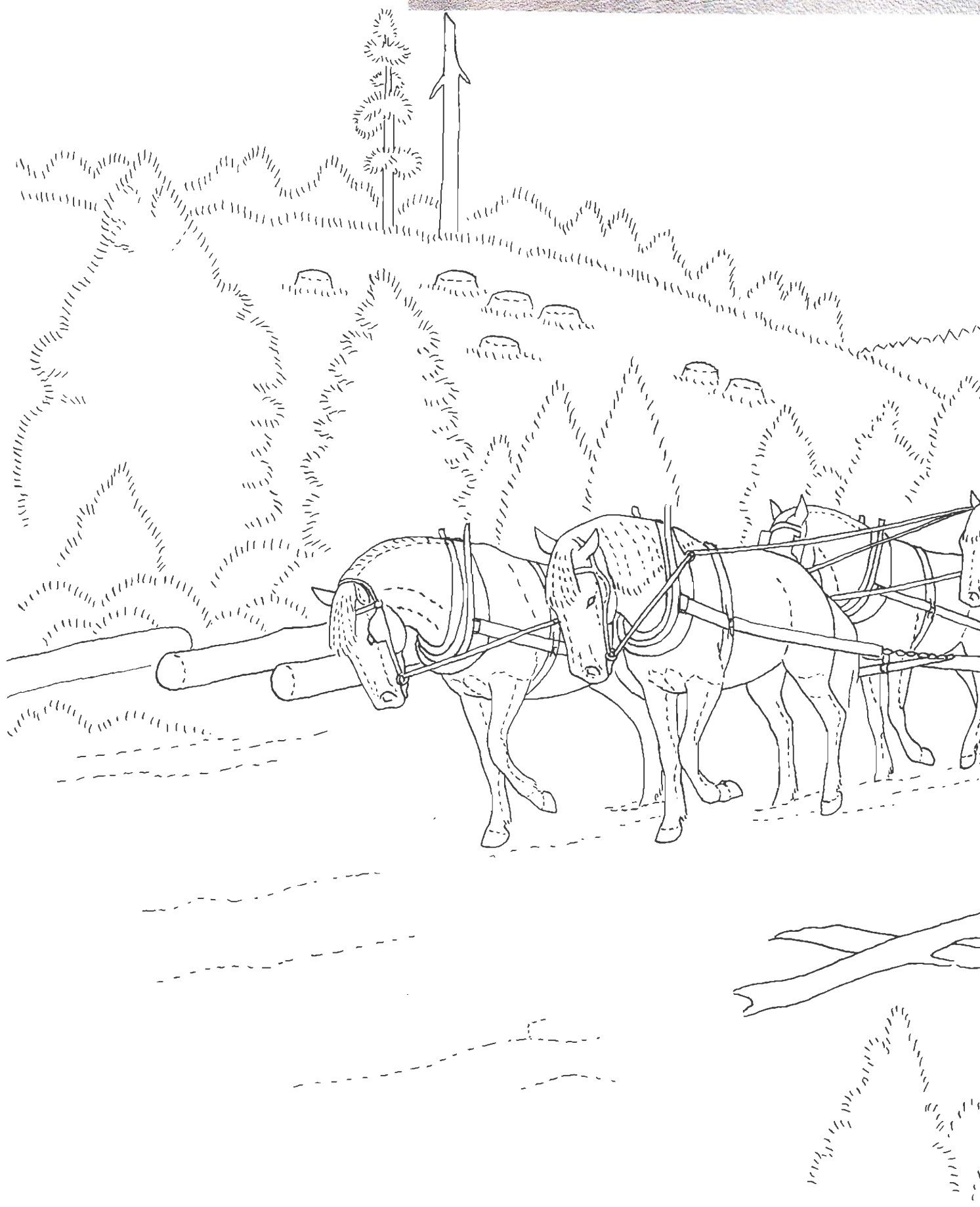
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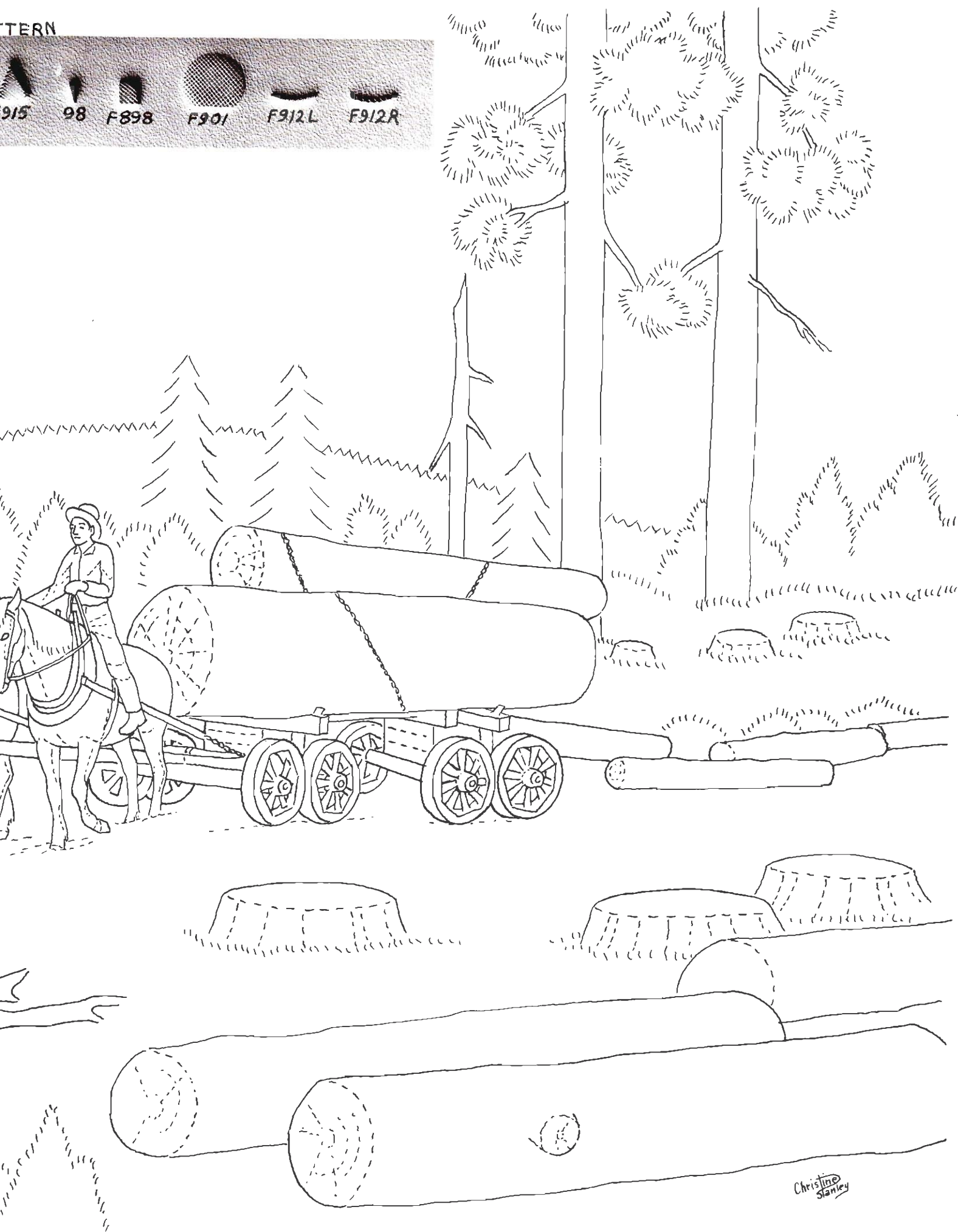
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Christine Stanley