

Vintage Doodle Page Collectors Set - Series B6

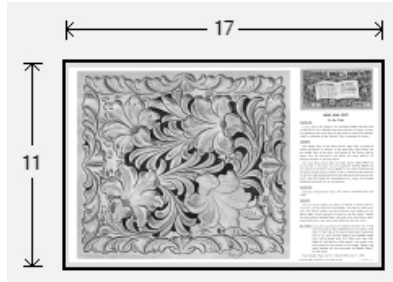


LeathercraftLibrary.com
DIGITAL MEDIA FOR LEATHERCRAFTERS



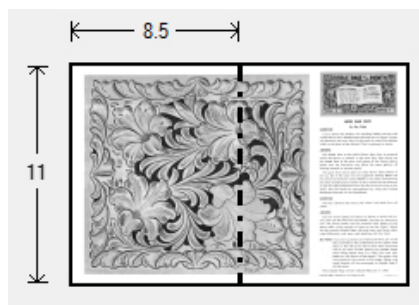
Doodle Page Digital Download

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



1) Full Size

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



2) Tiled

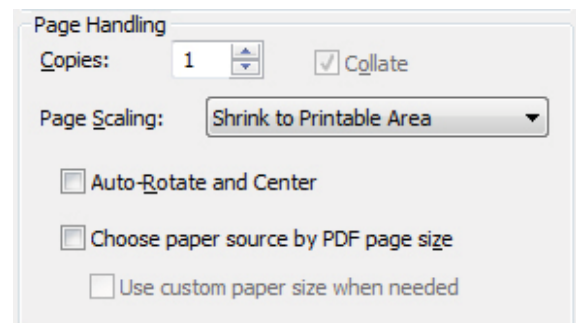
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

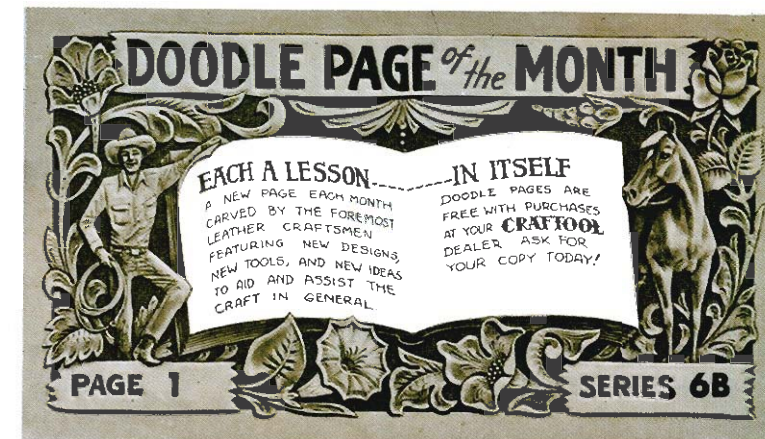
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

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



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



HORSES IN SPORTS POLO

by CHRISTINE STANLEY

Sometime in the dim past, man discovered he had the ability to use many of the animals of his world to assist him in his constant struggle for survival. We cannot know just how or when man first found a useful purpose for the horse. We do find him in the last several centuries of recorded history that man found the horse probably the most versatile of the many animals he has domesticated. In this series we will explore four of the major sporting events which dramatize how the horse has been bred and trained for a specific sport.

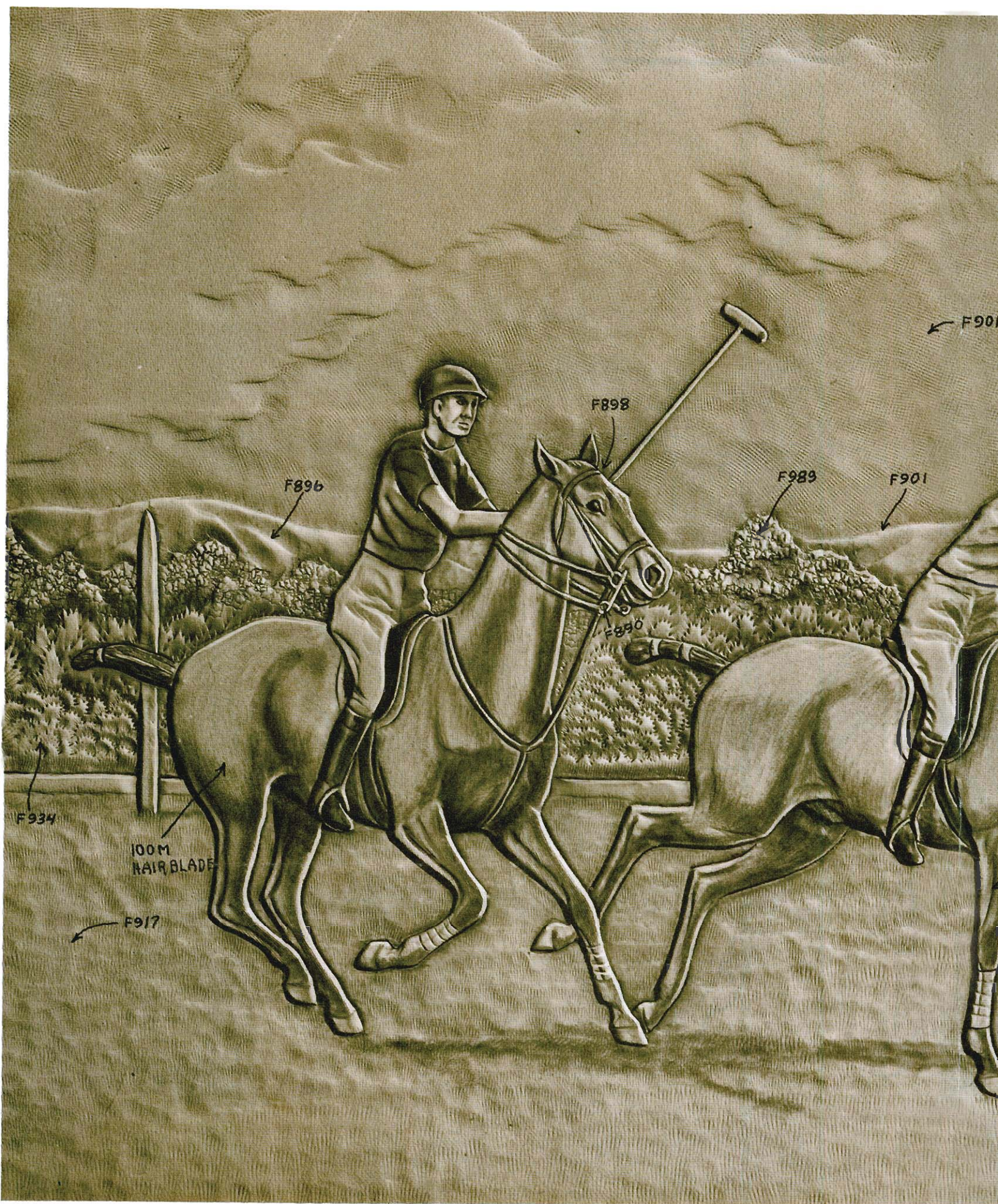
The origin of polo cannot be fully confirmed. Many historians state it probably started in ancient Persia. The game as we now know it was developed during the 19th century and is the subject for this illustration. Polo fields are constructed in both indoor and outdoor settings. For this project we use an outdoor setting with a background of shrubbery bordering the playing field. The various shrubs are indicated in the photo carve by the tool numbers. The tools are used in a random manner to obtain the natural appearance. The general appearance of the shrubbery may be altered by using the tools to create a larger or smaller area of any of the specific shrubs. The overall area and general outline of this part of the illustration should not be changed however, since this would tend to unbalance the important elements of the picture.

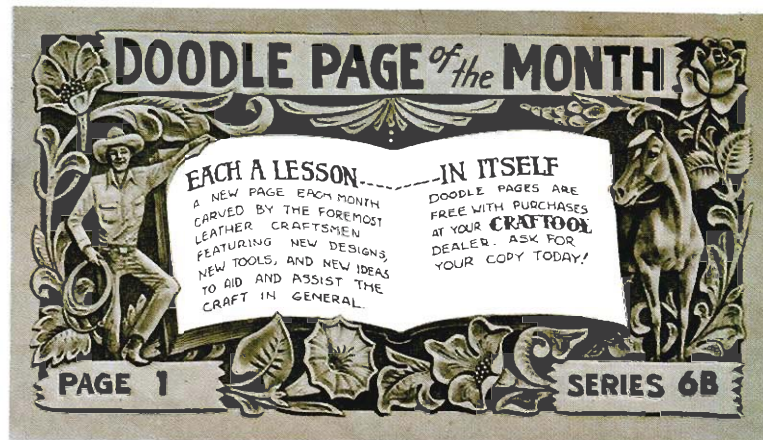
Figure carving using a single subject is generally less complicated than a scene which includes several figures, especially if the figures overlap each other. Special attention must be given to carving the riding equipment, particularly when this equipment must be carved on the body of the figures. The correct technique to be used here is to cut the outlines lightly with the swivel knife, using the 100N angle blade. The swivel knife cuts should be beveled lightly and carefully smoothed out with a modeler. This will avoid any radical change in the normal contour of the principal figure. Parallel lines should be carefully cut to avoid distorting the appearance of the feature.

The F896 beveler is used on the entire surface of the polo field. This is followed by using the F917 to add the grass effect. The F895 is a medium size beveler and is probably used more than any other beveler in figure carving. The outline of the figures is beveled with the F895 as well as using it for most of the beveling on the figures.

The small F890 beveler is a special purpose tool for small detail work such as the nostrils and bridal rings. The nominal cost of leather stamping tools should encourage all leather carvers to use a special stamping tool when the subject requires it. It is true that in some situations, one tool may be substituted for another without affecting the quality of the carving technique. It should be noted however that there is no practical substitute when a tool of a specific size or design is required for a particular feature of the design.







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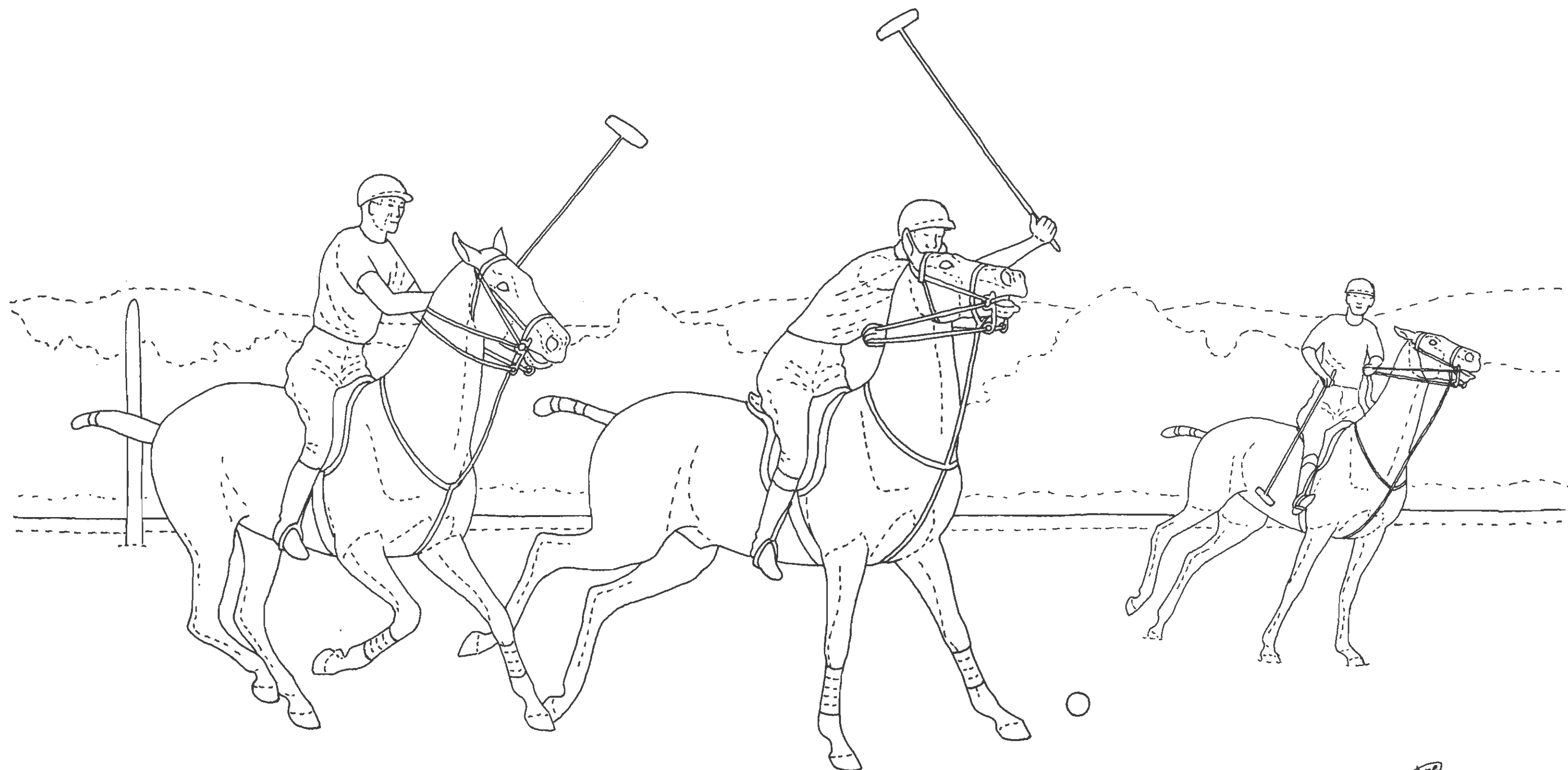
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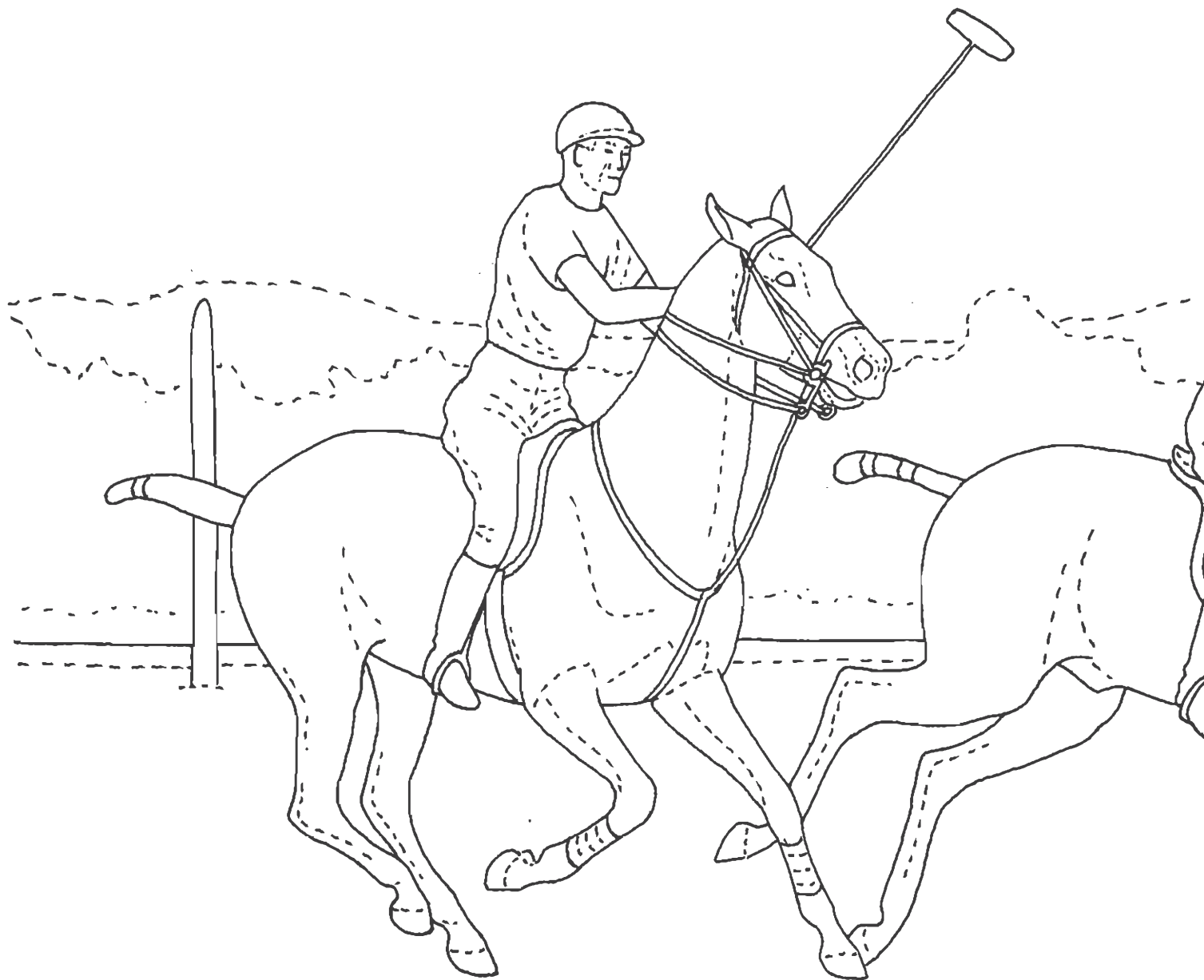
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TRACING PATTERN

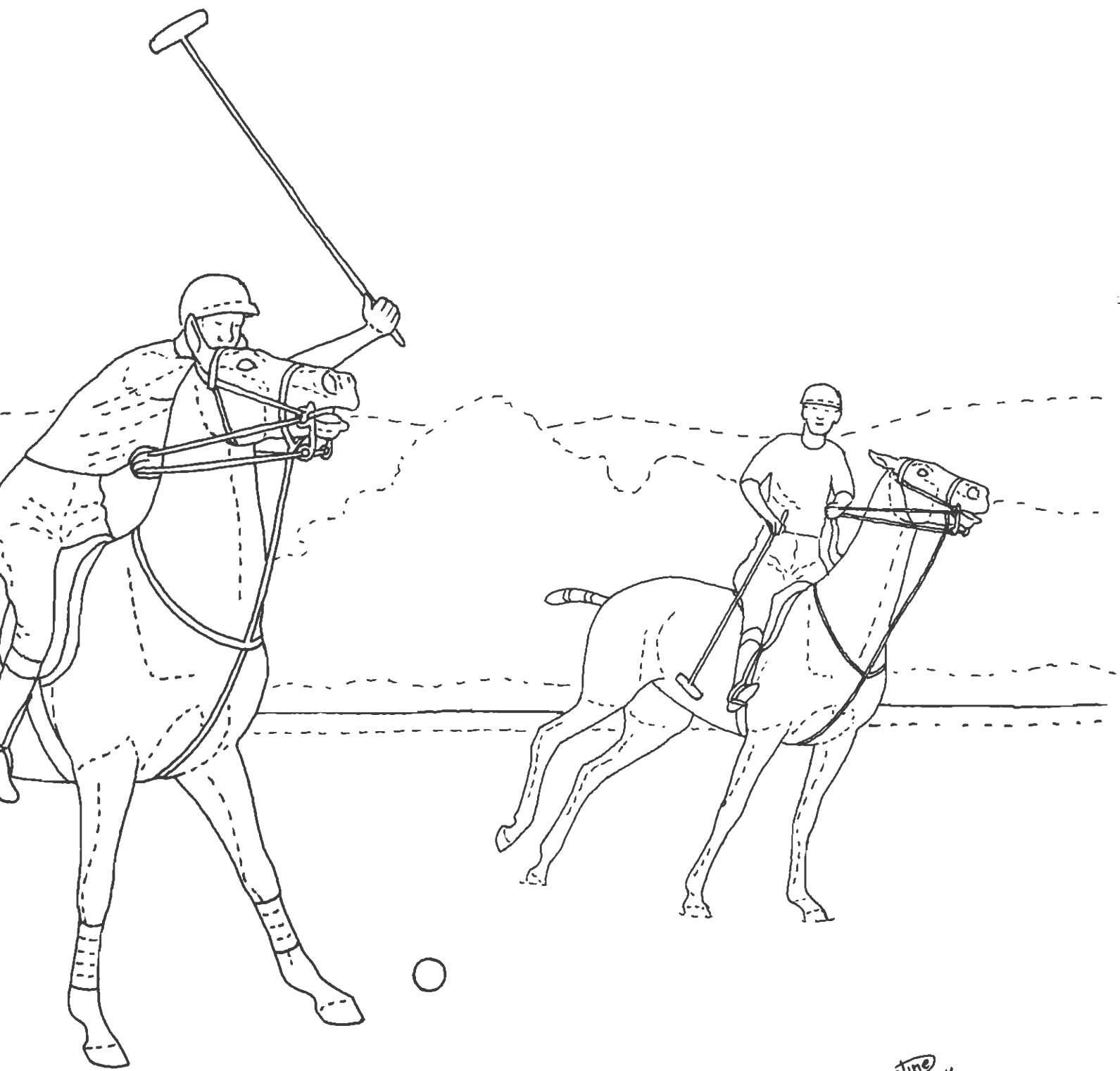


Christine Stanley

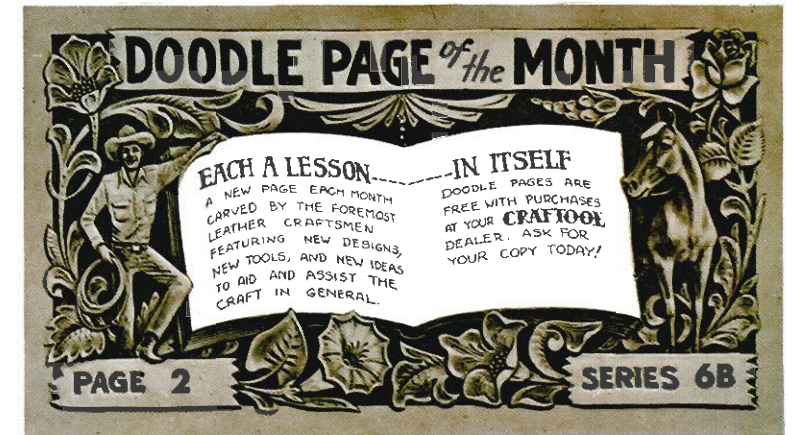


TRACING PATTERN

F989



Christine Stanley



HORSES IN SPORTS

THE FOX HUNT

by CHRISTINE STANLEY

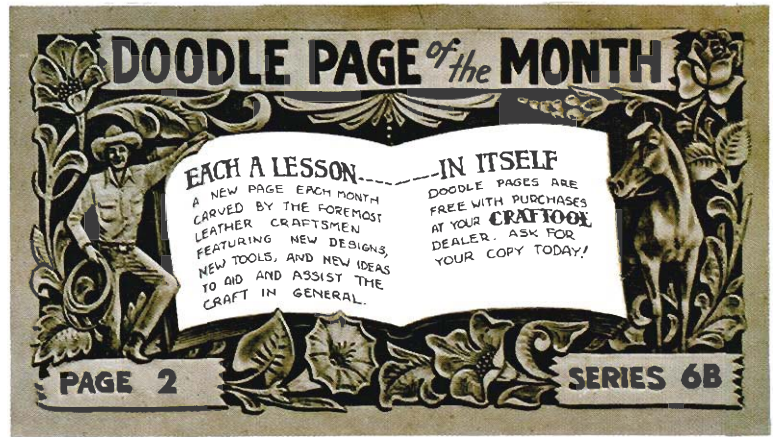
Riding to the hounds is a traditional sport of wealthy people who love horses and have the time and money to invest in the breeding and training of the animals for the special skills required in this very demanding sport. Most of us have seen movies of fox hunting and can appreciate the amazing skill of both rider and horse.

In a scene like this which contains so many different elements, one should study the photo carve and tracing pattern carefully. The swivel knife work should be completed as indicated by the tracing pattern. The progress of each phase of the carving should be checked against the photo carve. It is especially important to work carefully with the bevelers. It is usually a good policy to follow a procedure of using each beveler wherever required in the project before changing to a different beveler. This is a work habit that not only speeds up the work but helps to avoid mistakes.

The modeler is an essential tool in figure carving. Most beveling work should be followed by using the spoon of the modeler to smooth the beveling marks. The point of the modeler is often used to add certain features that need be only lightly impressed on the leather. Once again we advise a careful study of the photo carve, to understand the importance of using the modeler correctly. We stress this reliance on the photo carve since it is carefully made to accurately reproduce the original artwork. The high quality of the photographic reproduction of the original art work is an assurance that there is no loss of detail from the original carving.

Since the introduction of the 100L and 100M hair blades used in the swivel knife, the task of adding hair detail is greatly simplified. The 100M blade is used for the body hair and the 100L for coarse hair such as the horses mane and tail. After the 100L blade is used on the mane and tail, the point of the modeler is used to make the deeper impressions for the natural appearance of these features. Highlights and shadows on the figures is the result of careful application of leather dye. A dry brush technique is used to apply dye to the body of the animals. A dry brush is the result of removing most of the dye from the brush on a piece of scrap leather before applying to the figure. This will retain excellent hair detail in both the shadow and highlight areas. Compare this with the dye work on the coat of the rider. The rider's coat and boots are much darker, allowing a heavier application of the dye. Only in the deepest shadows and solid dark areas should the dye be applied full strength. A good procedure to follow in dye work on figure carving is to start with a light application and gradually build up to the desired tone. By using the reverse side of the Doodle Page for the tracing pattern we are able to enlarge the scene to allow a choice of dimensions of the carving project. Standard frame sizes are 11x14 and 12x16. By extending the sky area and using the additional area provided by the tracing pattern, either of these sizes may be used.





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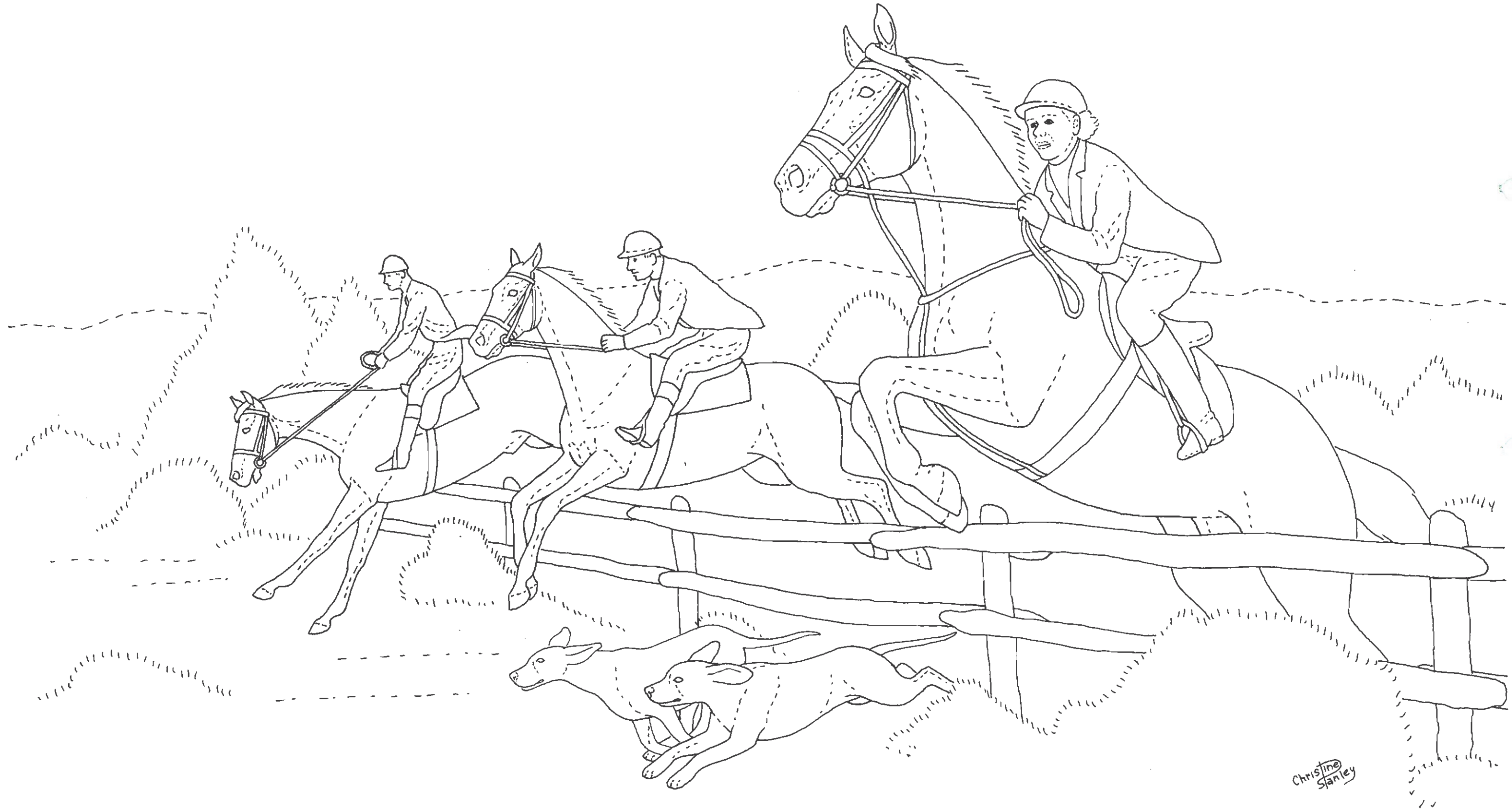
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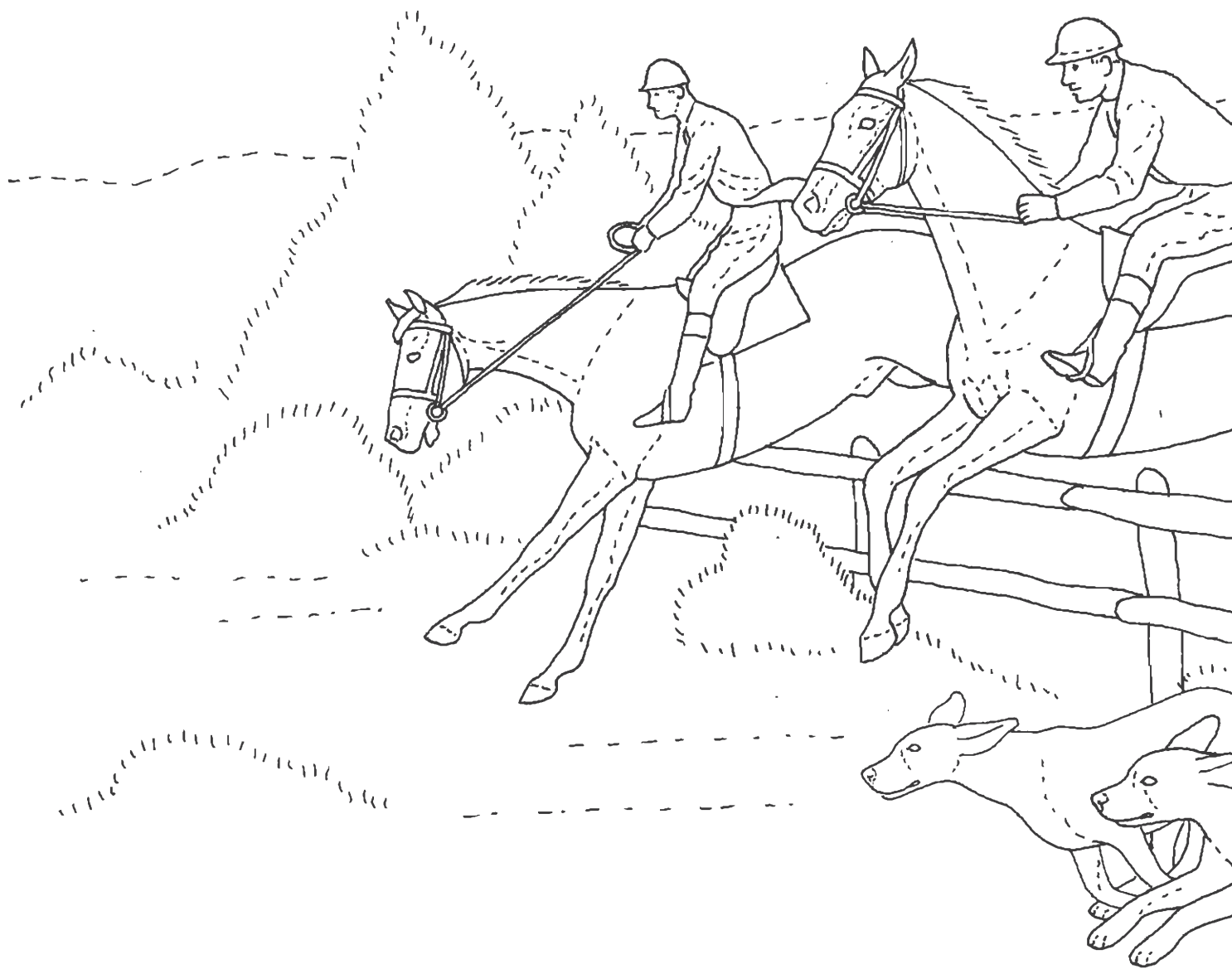
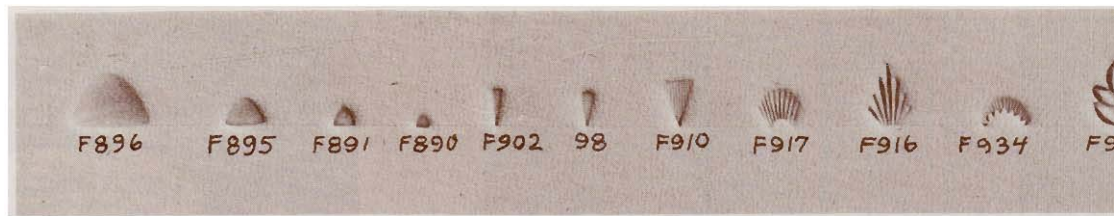
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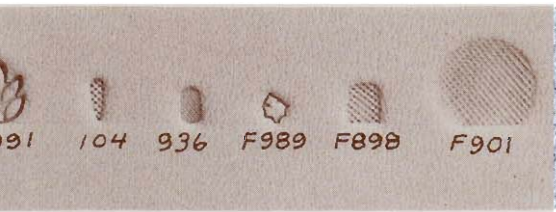


TRACING PATTERN

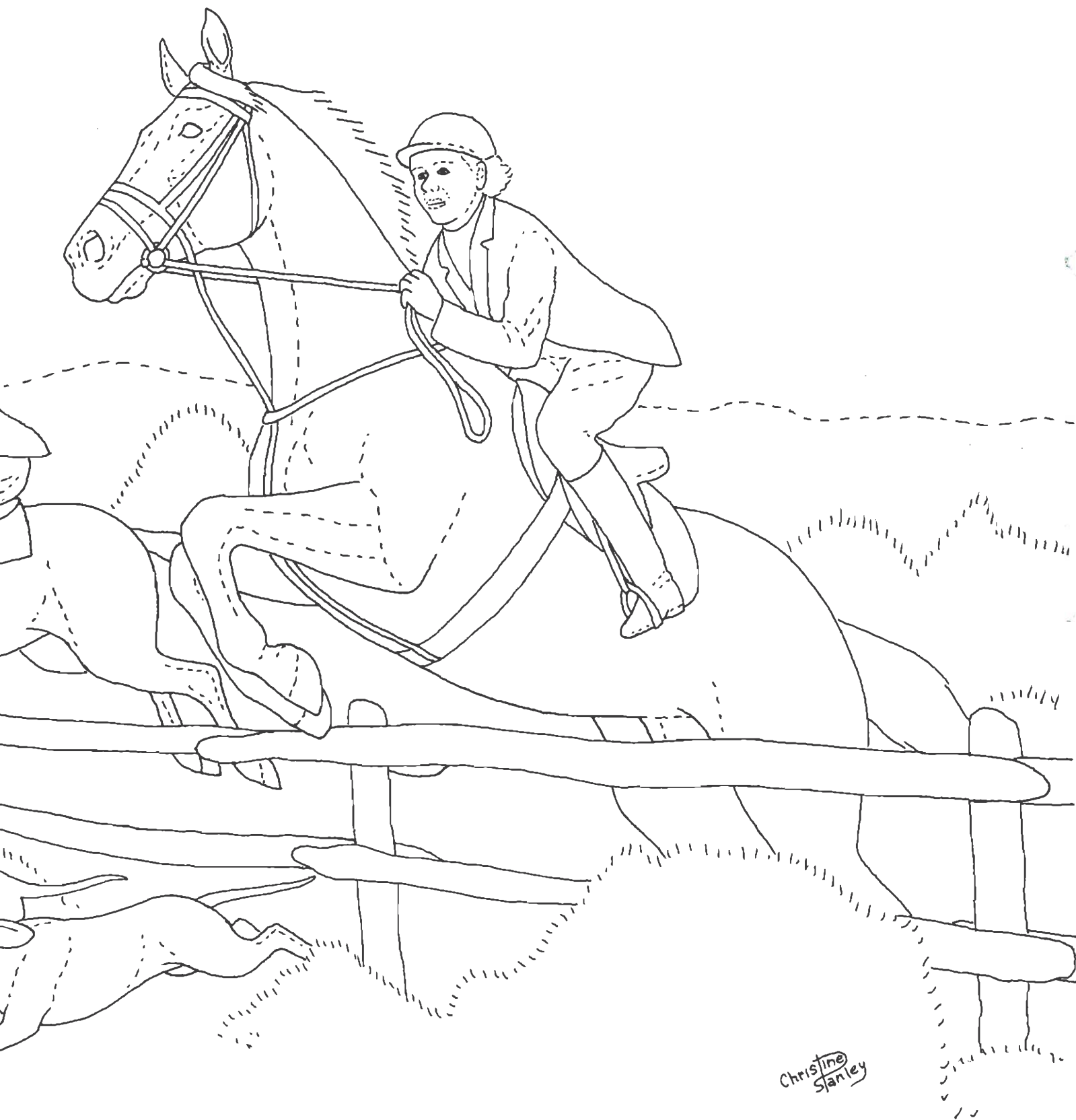


Christine
Stanley





TRACING PATTERN





HORSES IN SPORTS

HARNESS RACING

by CHRISTINE STANLEY

The horse used for harness racing is especially bred for this sport. The breed was developed in the United States and registered as the Standardbred. Compared with the Thoroughbred, the Standardbred is sturdier and has more endurance. It is long-barreled, high-rumped and has a larger head and shorter legs. It is estimated that 90 per cent of today's Standardbreds trace their ancestry to the great Hambletonian of the mid 19th century. The most important modern trotting event, The Hambletonian, is named in honor of this early sire of our present harness racers.

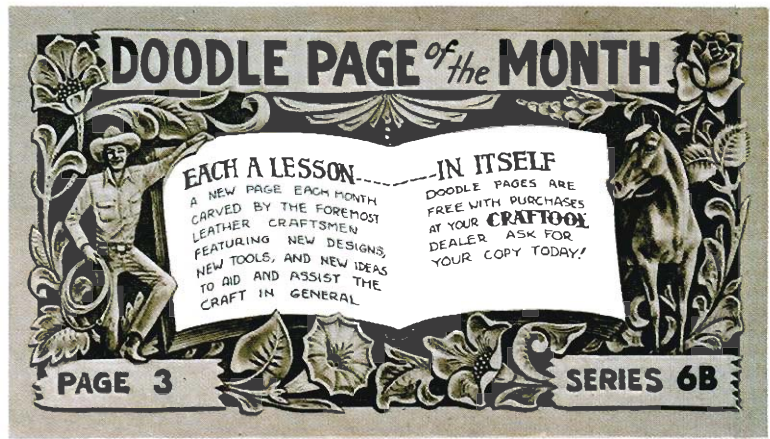
A harness racer may be a trotter or a pacer. For this illustration we have featured the trotter. You will notice the gait of the trotter requires a right front leg and a left rear leg to move in unison and this alternates of course with the left front and right rear legs. In contrast, the pacer has a gait that moves the front and rear legs of the same side in unison. The pacer is considered slightly faster than the trotter but the difference is measured by only scant seconds when records are compared. Time records have been substantially reduced with the improvements of the sulkies.

One of the more recent innovations in sulky construction is the plastic wheel disc which covers the wheel spokes. Covering the wheel spokes is expected to reduce some of the tragic accidents that occur in a crowded field where on occasion one horse has had a leg caught in the wheel spokes of a nearby sulky. This kind of accident may cause a dangerous pileup with serious injury to drivers and horses. This type of wheel is shown on the sulkies in this project. It is expected they will eventually be a required safety feature in all harness racing. Many county fairs around the country feature harness racing meets. These fairs would be an ideal place to exhibit leathercraft using harness racing for the subject. This can be an important opportunity for a leather artist to gain recognition.

The F895 beveler is used more extensively in figure carving than any of the other bevelers. This is of course because it is a medium size, ideal to use to bevel most swivel knife work as well as forming the bulk of the contours of the figures. When large areas require a matt effect, it is advisable to use the larger F896. The F896 not only can save time in beveling large areas but helps achieve a smoother surface.

The swivel knife work should be given special attention here as in all figure carving work. The sulky frame and harness equipment is constructed in such manner that there are many parallel swivel knife cuts. This is further complicated by some of the cuts extending across the deep background area onto the body of the figures. The knife cuts must be adjusted from a fairly deep cut across the background to a shallow cut on the figures. Shallow swivel knife cuts and light beveling on the figures is an important element of good carving technique. The knife cuts should be carefully executed to maintain the correct proportions of each of the components.





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F896

F895

F891

F890

F902

98

F917

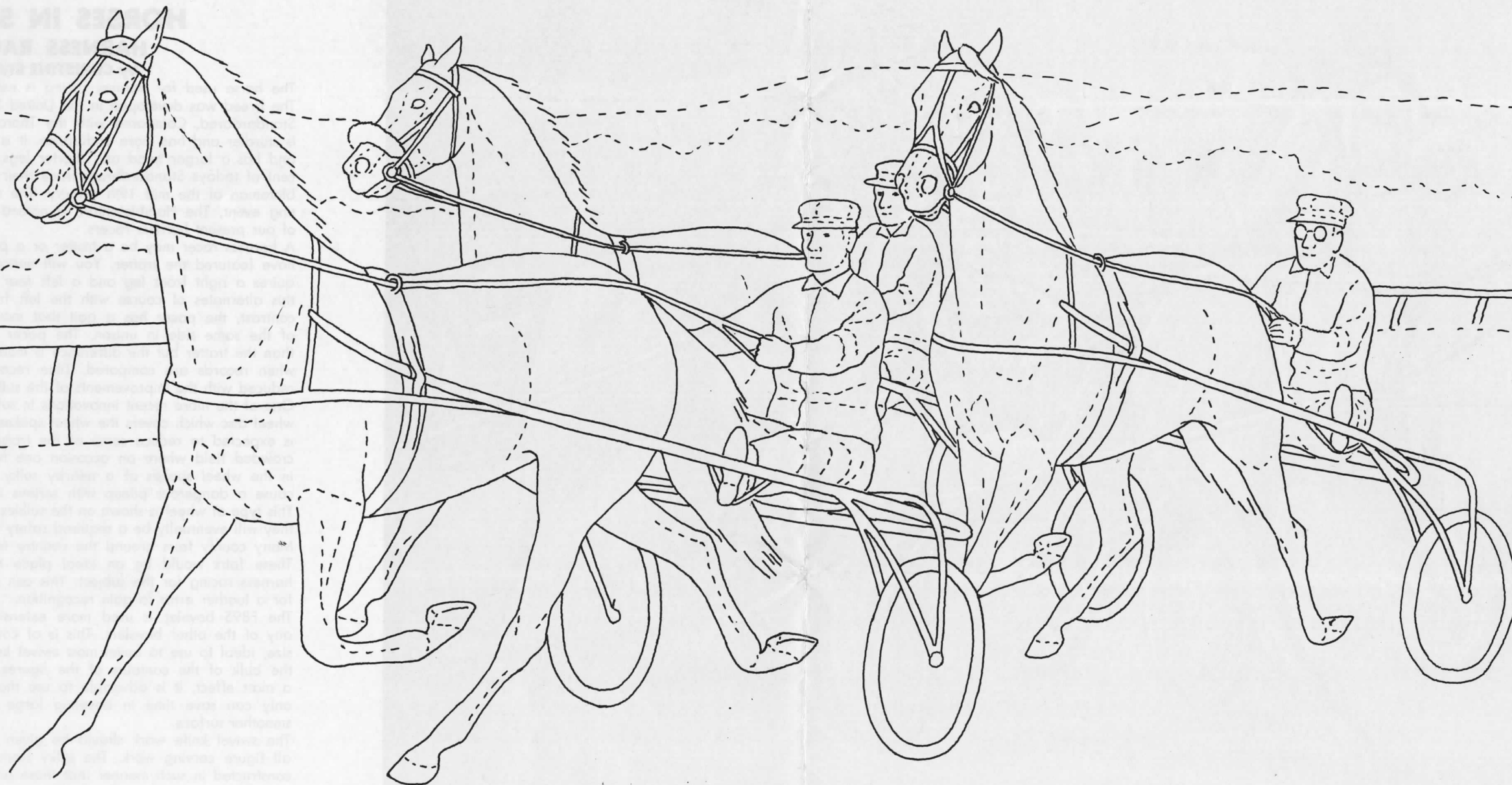
F910

F934

F898

F901

TRACING PATTERN



Christine
Stanley

F896

F895

F891

F890

F902

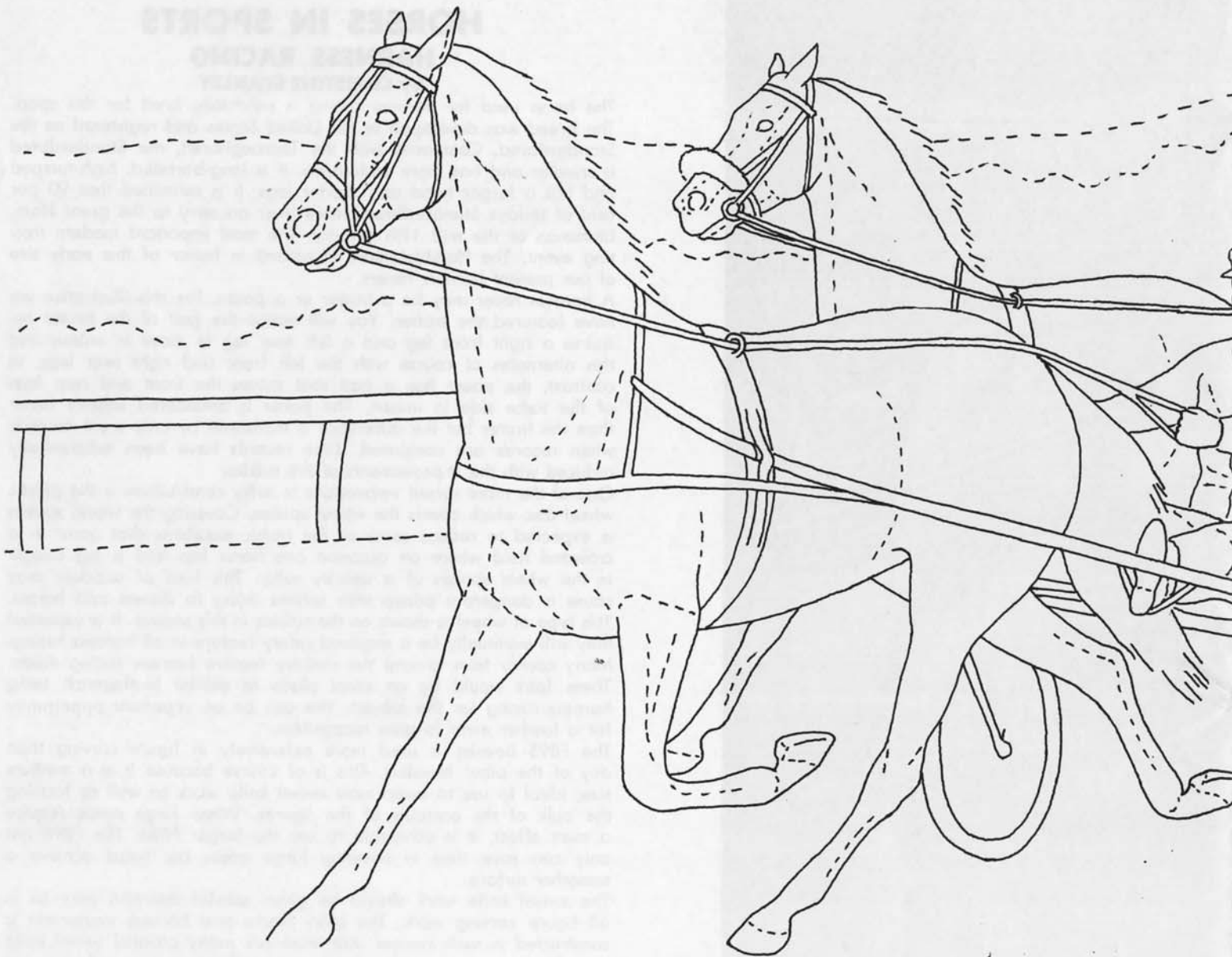
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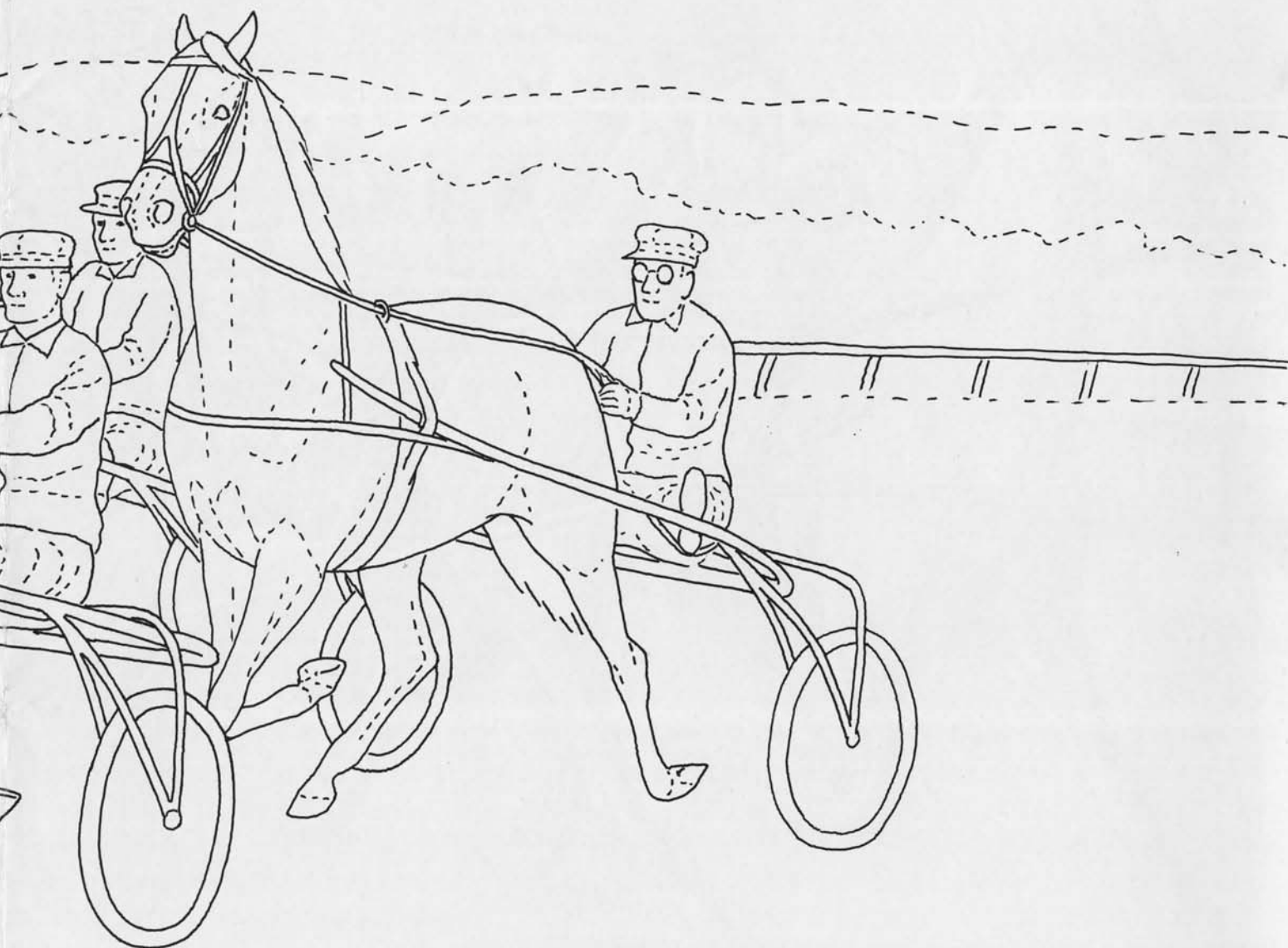
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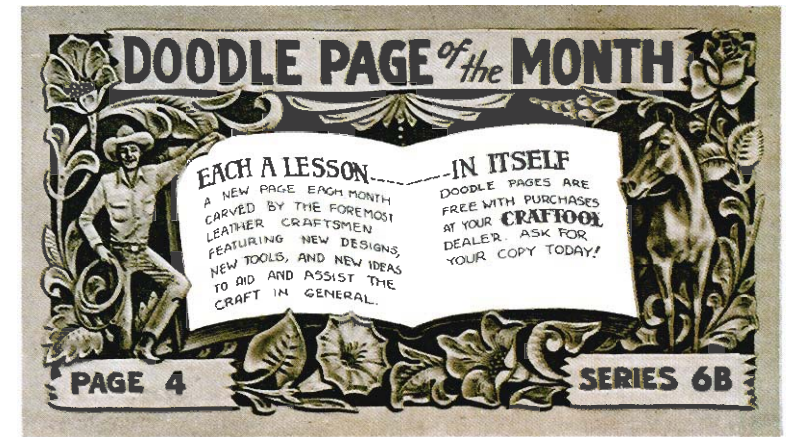
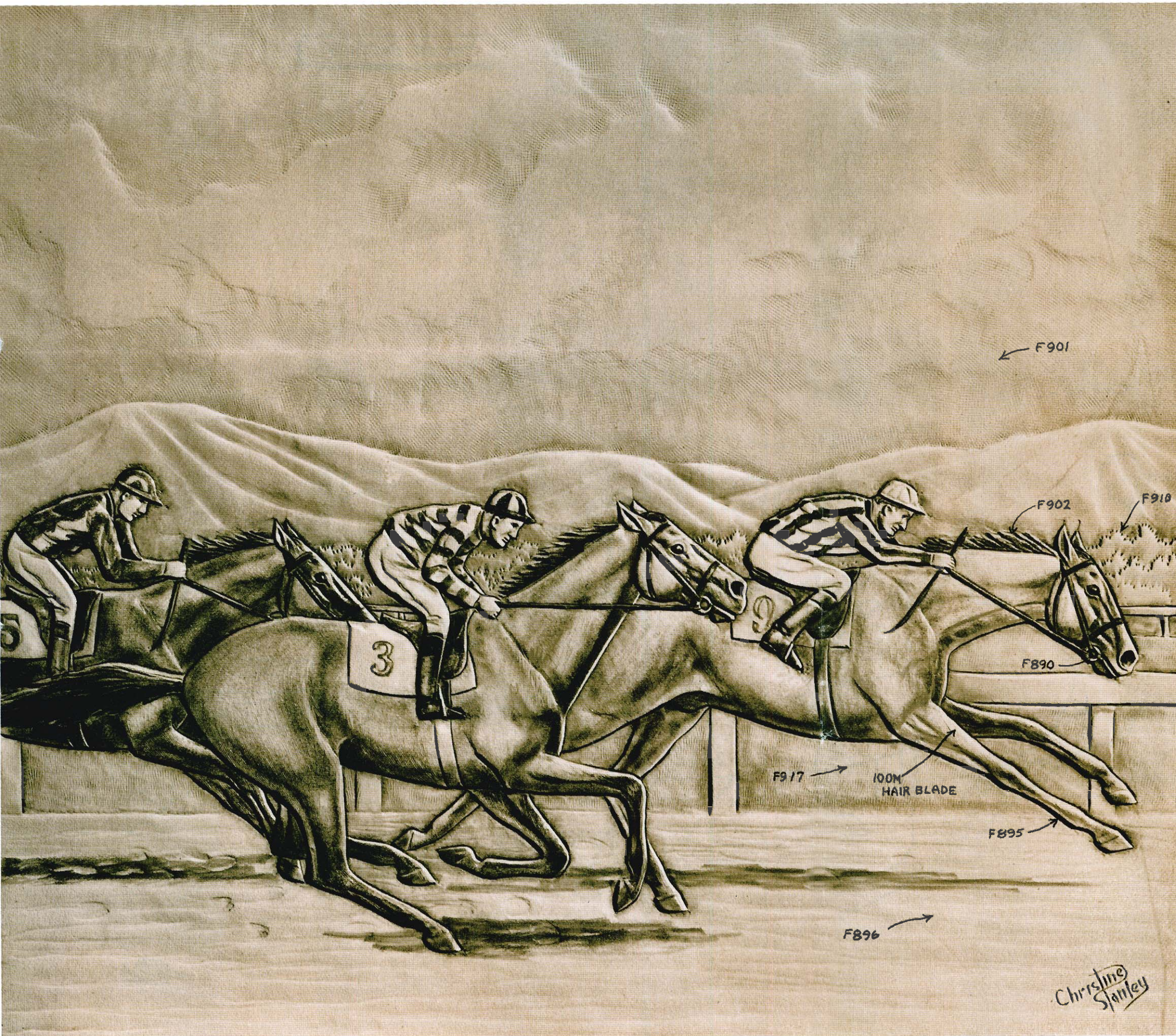


TRACING PATTERN

F901



Christine
Stanley



HORSES IN SPORTS THE THOROUGHBRED by CHRISTINE STANLEY

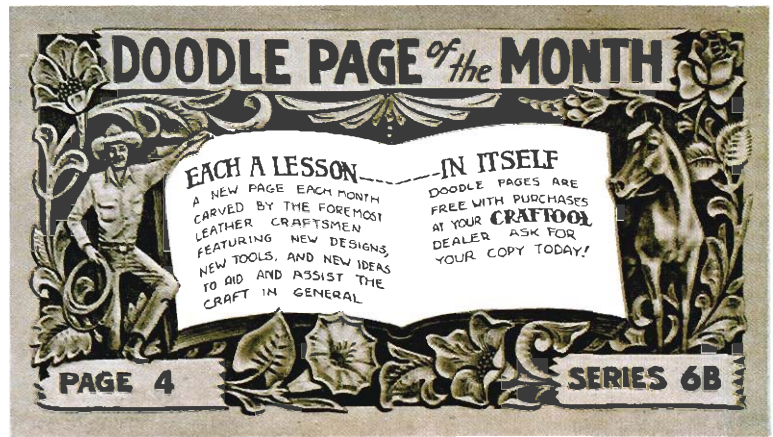
The sport of Kings. This may have been true in the past but today, Thoroughbred racing has become a sport enjoyed by the general public in most of the civilized nations of the world. It is claimed by owners and trainers that the main purpose of horse racing is to improve the breed of the Thoroughbred. It cannot be disputed that this improvement has been in progress since the Thoroughbred was first developed by importing the Arab stallions into England to blend the best of the blood lines of the heavier and sturdier English mares with the smaller more sensitive Arabian stock. This mixture produced a special breed of animal that we now know as the Thoroughbred.

The 100N angle blade is probably used more for figure carving than any other swivel knife blade. It is ideal for completing intricate details. The swivel knife, like the Thoroughbred, has seen many improvements. From the early fixed blade models we now have a swivel knife that serves much the same purpose as a pen holder, with many interchangeable blades especially designed to improve the technique of leather carving. It should be of benefit to any leather artist to investigate the full potential of a good swivel knife and the many interchangeable blades available.

Although most of the beveling around the figures is done with the F895 beveler, there are some areas that require using the F902. One should never attempt to use a beveler that is too large for the area to be beveled. Using the correct size beveler is the secret of maintaining good crisp, clean outlines in figure carving. The F901 checked beveler adds the desired texture in the sky area to contrast with the smooth cloud effect.

The artist who does the original art work must be fully aware of how the scene is lit. The direction of the light source determines how the shadows will appear in the completed work. The photographer who prepares the art work for the photo carve reproduction must follow the instructions of the artist and understand the subject matter to assure a high quality photo carve. The problem of how a scene is lit may not be of any great concern to the leather carver who uses a photo carve as a guide for a carving project. However, a lack of this knowledge of how a scene is lit could cause some problems for those leather artists who may wish to move into the creative field on their own. The basic point to remember is that daylight, or natural light as it is often called, is from a single source, namely the sun. This light source determines how the shadows fall. The intensity of the light determines the intensity of the shadows. This is an important subject for study for all leather artists and particularly those who may wish to develop their own original subject matter. One must learn to use leather dye to indicate the shadows cast by the light source.





HORSES IN SPORTS THE THOROUGHBRED

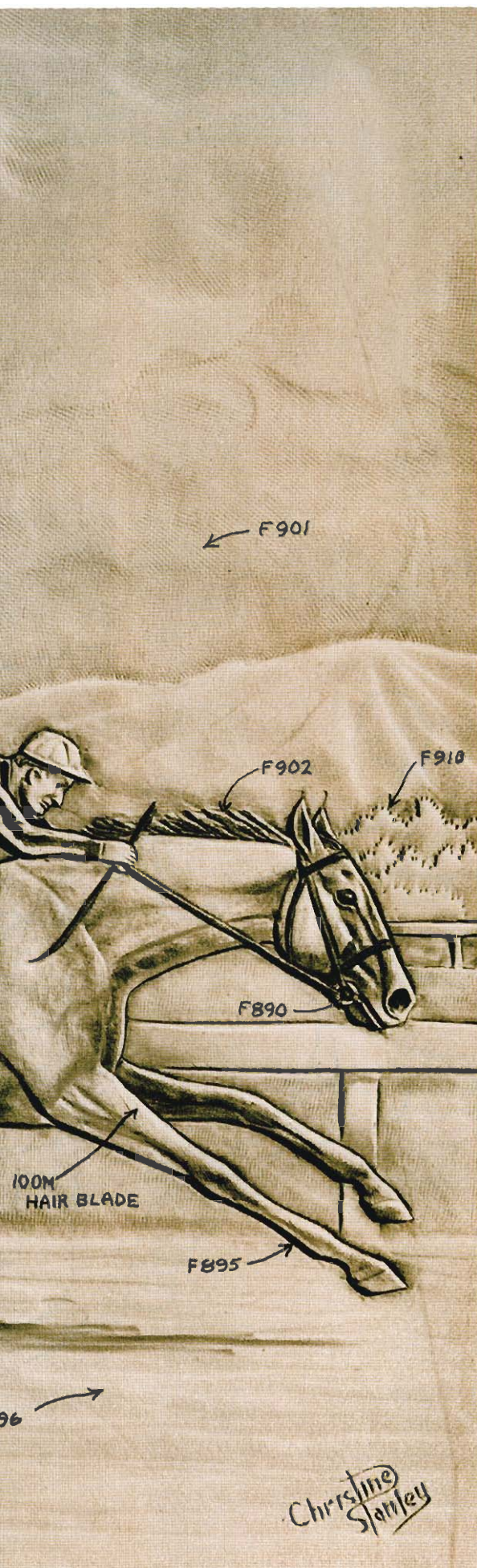
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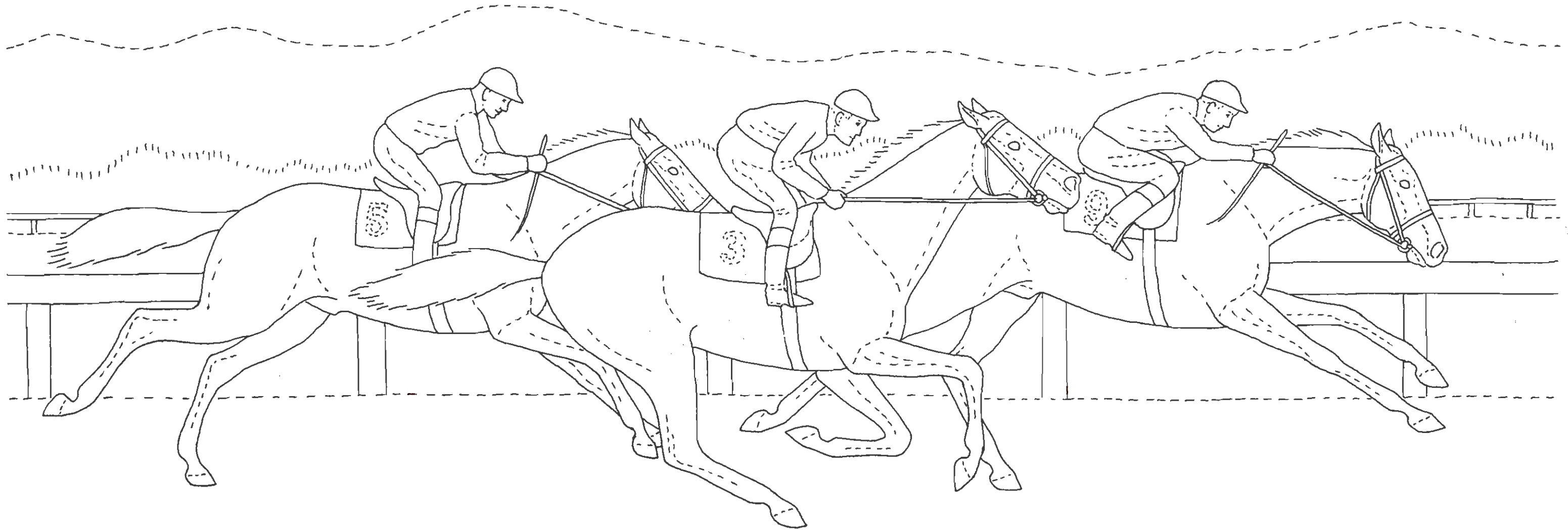
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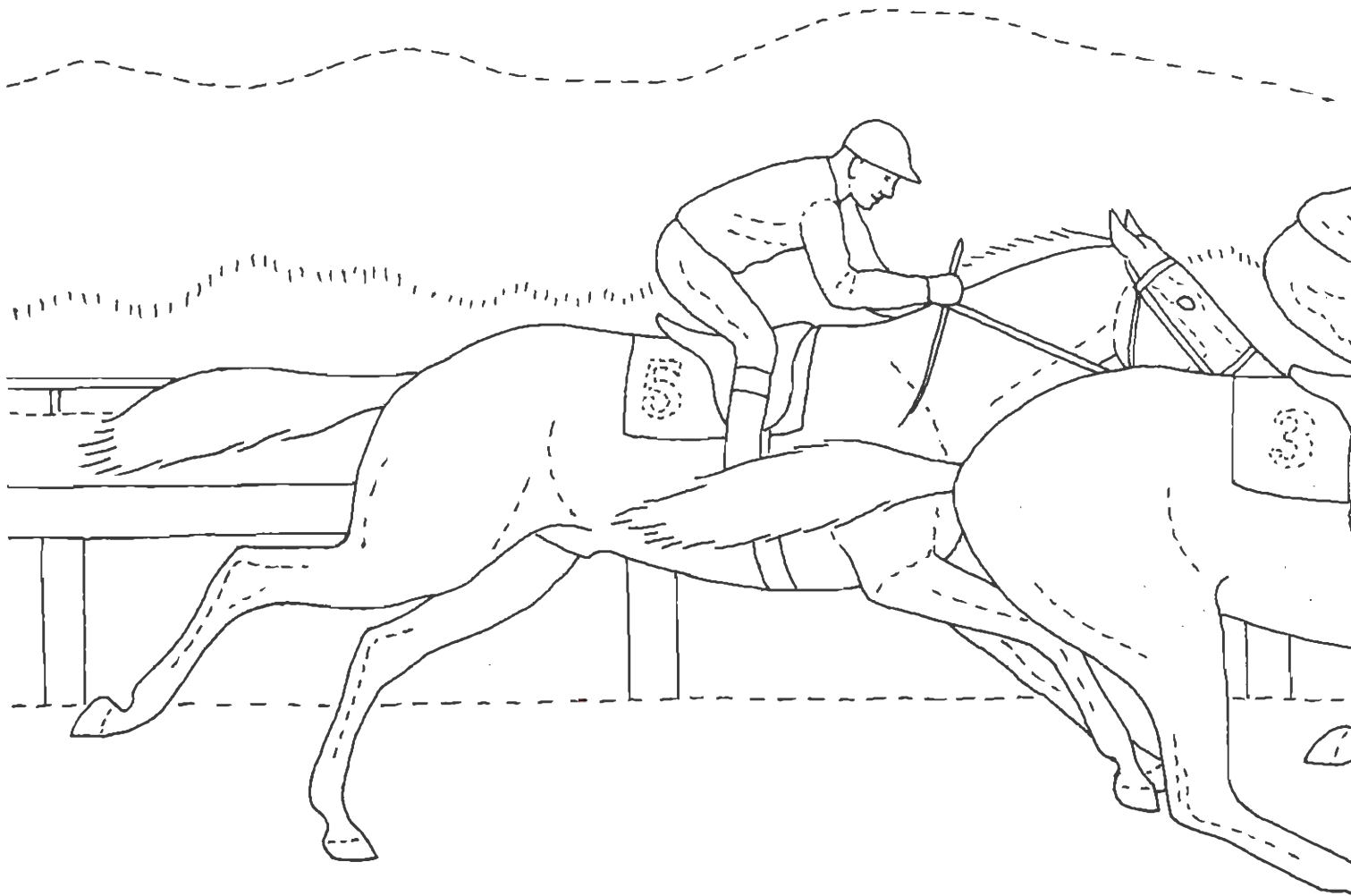
Christine Stanley

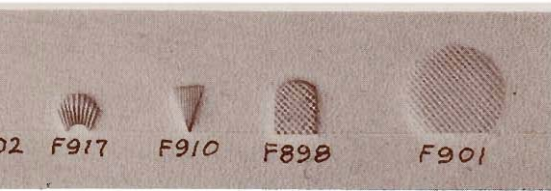
F896

F895

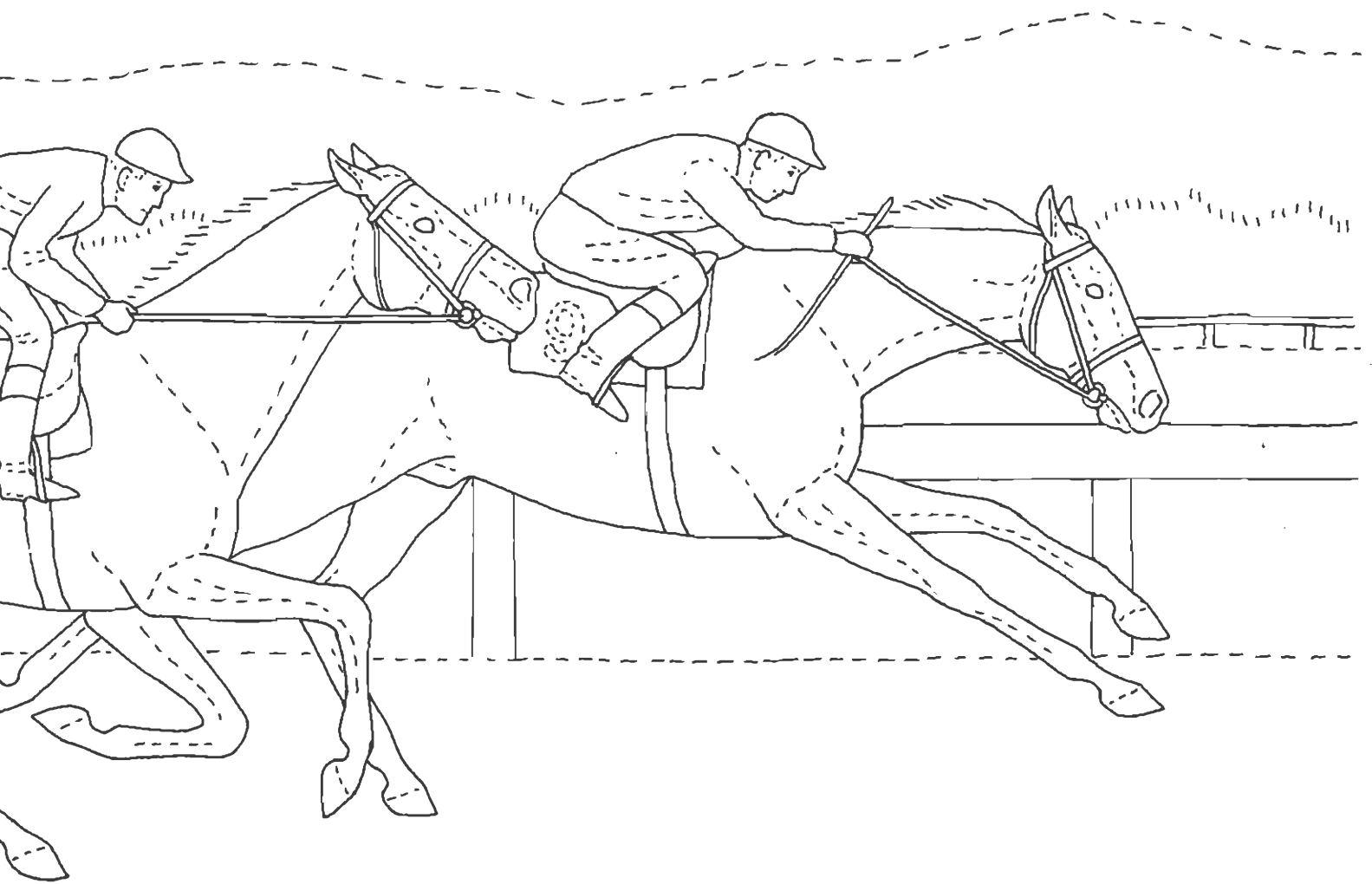
F891

F890 F90

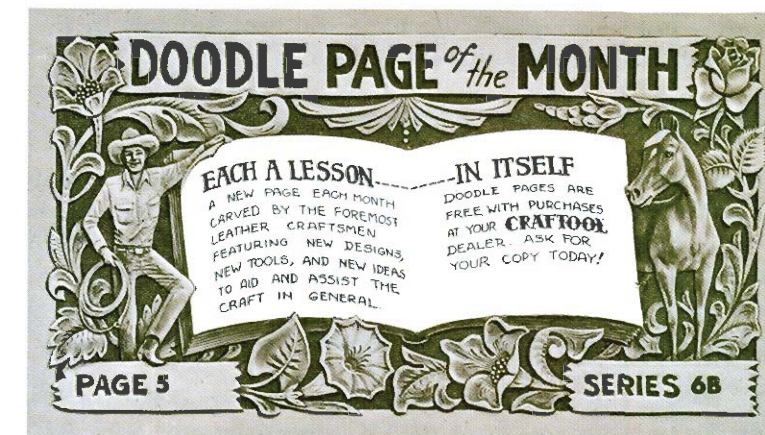
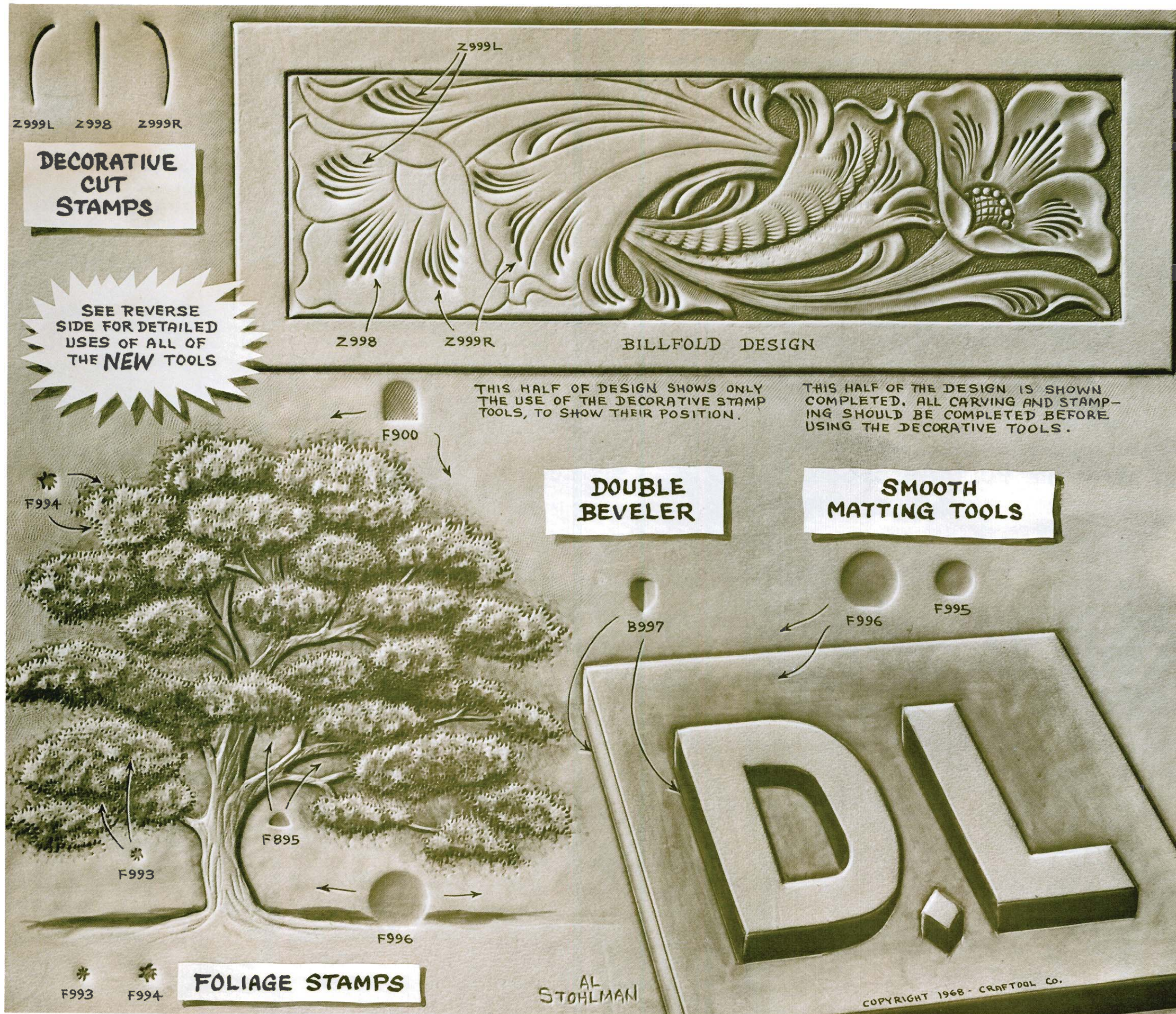




TRACING PATTERN



Christine Stanley

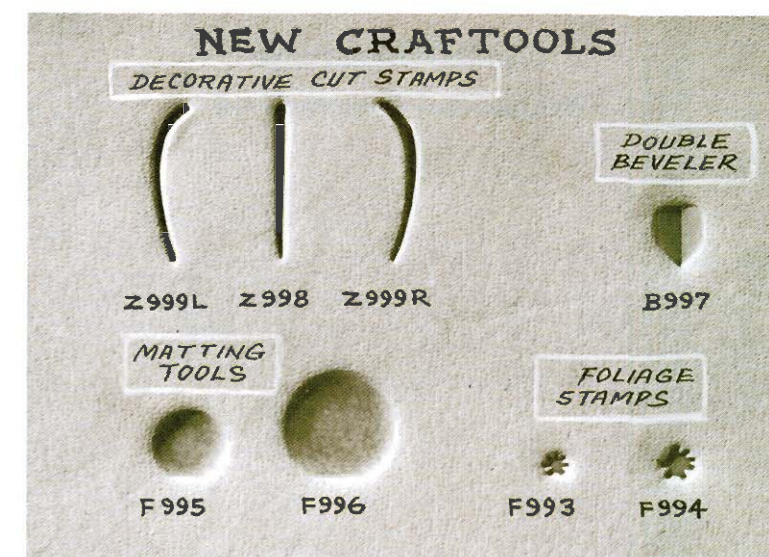


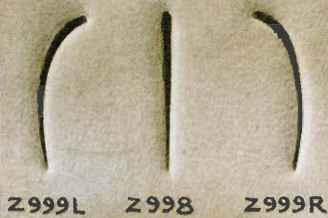
NEW CRAFTOOL SADDLE STAMPS by Al Stohlman

This month begins a series of pages featuring the **EIGHT** New Craftool Saddle Stamps. These tools have been designed for a variety of uses. The tools, of course, can be used for many other effects than those that we will be able to show . . . in the limited amount of space available. With this in mind, we are using both sides of the page in an effort to illustrate as many uses as possible . . . with our introduction of the **NEW** Craftools.

This month shows, in limited detail, all of the New tools . . . in an effort to acquaint you with them all. The following Doodle Pages will go into much more detail with each of the tools with instructions and techniques on their uses. **BE SURE** to get all of the following Doodle Pages!

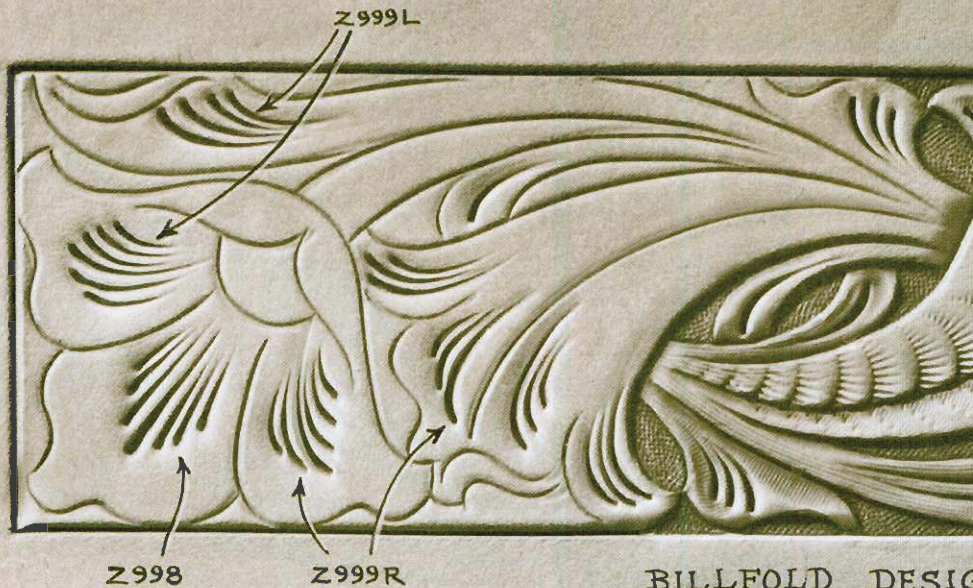
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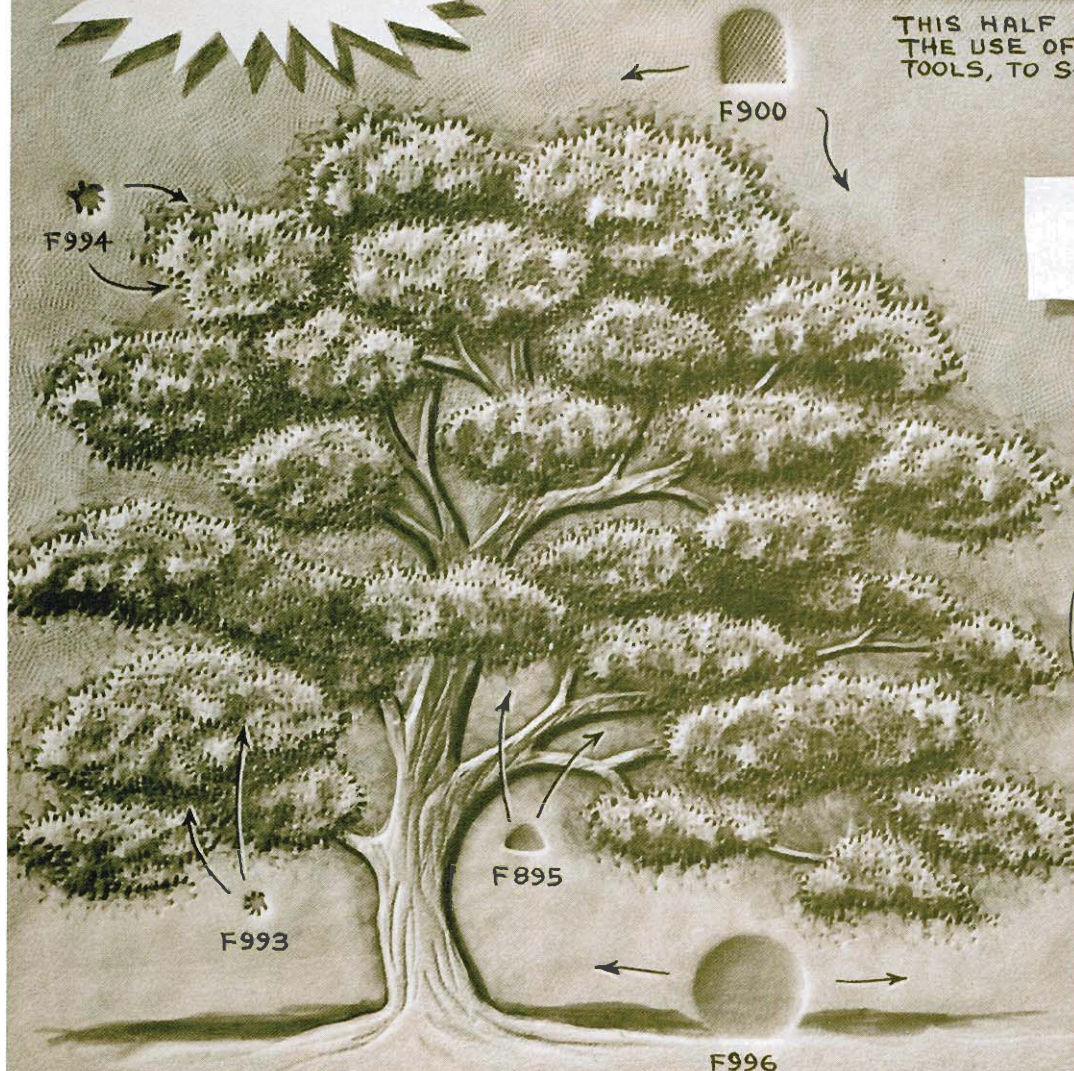
**DECORATIVE
CUT
STAMPS**

SEE REVERSE
SIDE FOR DETAILED
USES OF ALL OF
THE **NEW** TOOLS



BILLFOLD DESIGN

THIS HALF OF DESIGN SHOWS ONLY
THE USE OF THE DECORATIVE STAMP
TOOLS, TO SHOW THEIR POSITION.



**DOUBLE
BEVELER**

B997



FOLIAGE STAMPS

AL
STOHLMAN



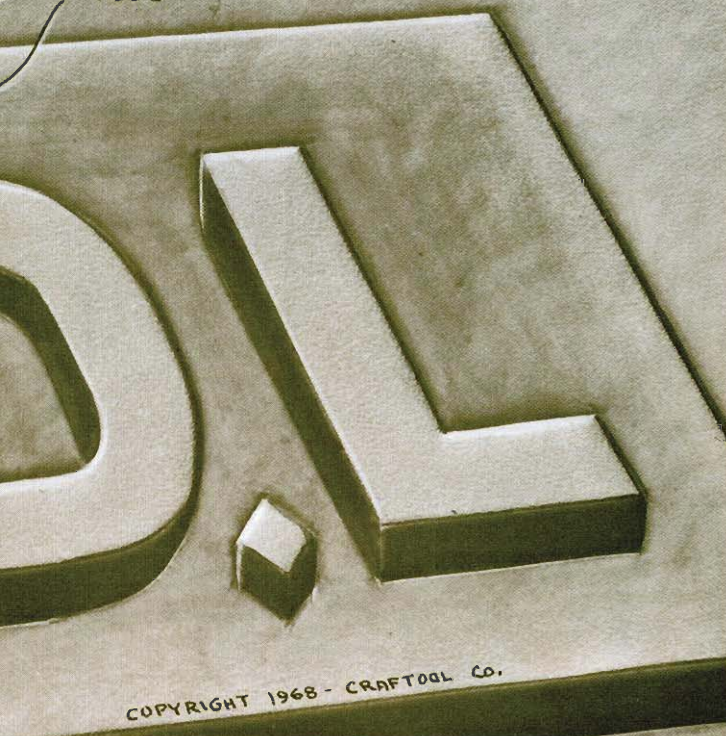
IN

THIS HALF OF THE DESIGN IS SHOWN COMPLETED. ALL CARVING AND STAMPING SHOULD BE COMPLETED BEFORE USING THE DECORATIVE TOOLS.

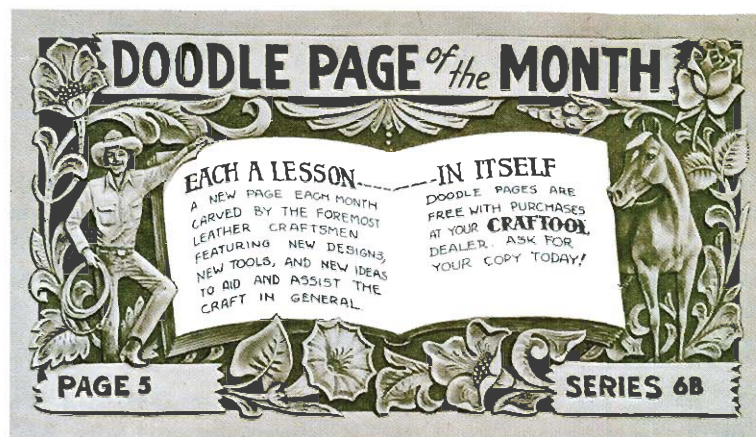
SMOOTH MATTING TOOLS

F996

F995



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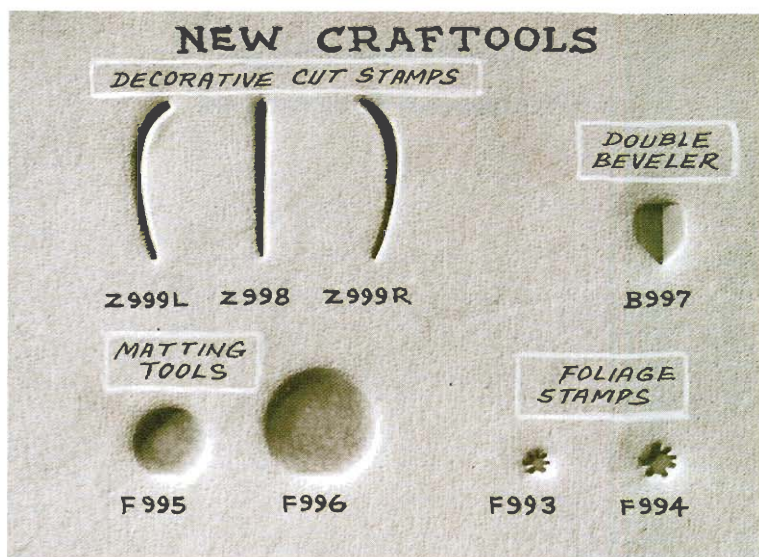


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amazing how many productive ideas will evolve simply by doodling with the tools on scraps of leather.

DECORATIVE CUT STAMPS

These tools were designed to aid those having difficulty making decorative cuts with the swivel knife. The billfold design on the front of the page shows one half of the pattern showing ONLY the decorative cuts . . . the other half, with the design completed. As suggested, the decorative cuts are put on the design after all carving and stamping has been completed. (Study the photo).

The reverse side of the page illustrates how the length of the cuts can be made to vary. CAUTION must be used with these tools, as they are sharp and can easily be driven through the leather. Tap the tools moderately with the mallet.

DOUBLE BEVELER

This tool was designed to hasten the beveling processes where it is desirable to bevel both sides of a single line. The best example of this is the raised, three dimensional letters shown on these pages. Future pages will illustrate further uses.

SMOOTH MATTING TOOLS

These tools were designed for easier, faster, smoother matting . . . in large areas. Strike the tools uniformly with the mallet and "walk" them much as a beveler or pear shader, while you work. Little practice will be required to master the use of these tools.

FOLIAGE STAMPS

These new tools are designed to create special foliage and leaf effects . . . as well as other special effects. The front of this page shows a tree fully carved. The reverse side of the page illustrates the step-by-step method of making this tree . . . in limited detail. Be sure to obtain your copy of the following Doodle Pages . . . in which we go into greater detail on how to carve various trees and create unusual effects with these tools.

This DOODLE Page
Presented Courtesy of

USING THE DECORATIVE CUT STAMPS

Z999R → **Z998** → **Z999L** →

NOTE HOW THE TOOL IMPRESSION IS SHORTENED BY TIPPING THE TOOL MORE EACH TIME.

VARIATIONS OF THE STRAIGHT TOOL ARE MADE BY TIPPING, AS SHOWN. NOTE ONE END OF THE TOOL IS A BIT THICKER...USE THIS END FOR DEEPEST IMPRESSION.

NOTE: THE DECORATIVE CUTS SHOULD CORRESPOND TO THE FLOW OF THE DESIGN...AS INDICATED BY THE DOTTED LINES, AT LEFT.

NOTE HOW THE FINER ENDS OF THE DECORATIVE CUTS SLIGHTLY CONVERGE, TO MAINTAIN THE FLOW OF THE DESIGN.

DECORATIVE CUTS CAN BE STAMPED TO FIT THE FLOW OF ANY DESIGN... BY USING METHOD SHOWN AT LEFT.

SMALL CIRCLE CUTS CAN BE MADE BY BEGINNING THE TOOL ON ITS POINT AND "WALKING" IT IN A CIRCULAR MOTION. STRIKE TOOL EVENLY WITH THE Mallet.

USING THE FOLIAGE STAMPS

F993 **F994** **F900** **F996** **F895**

① TRACE AND CUT LIMBS OF TREE. BEVEL AROUND LIMBS ONLY, AS SHOWN.

② STAMP LIGHT IMPRESSIONS, IRREGULARLY,.... IN ALL OF THE FOLIAGE AREAS.

③ STAMP DEEPER IMPRESSIONS, TO ACCENT FOLIAGE MASSES....AND CREATE THIRD DIMENSIONS.

④ LEAN TOOL AND STRIKE SHARPLY TO CREATE A DISTINCT OUTLINE OF THE TREE. USE IRREGULARLY.

⑤ COMPLETE MATTING AROUND TREE WITH THE PROPER MATTING TOOLS.

DOUBLE BEVELER

B997 **F895** **F896** **F996**

A CUT THE "H" AND USE THE DOUBLE BEVELER ONLY ON LINES SHOWN BY ARROWS.

B USE A FIGURE BEVELER ON "BACK" SIDE OF THE LETTER TO "RAISE" IT FROM THE BACKGROUND.

C MAT AROUND THE LETTER TO COMPLETE THE THIRD DIMENSION. NOTE THE EFFECT CREATED!

SMOOTH MATTING TOOLS

F995 **F996**

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amazing how many productive ideas will evolve simply by doodling with the tools on scraps of leather.

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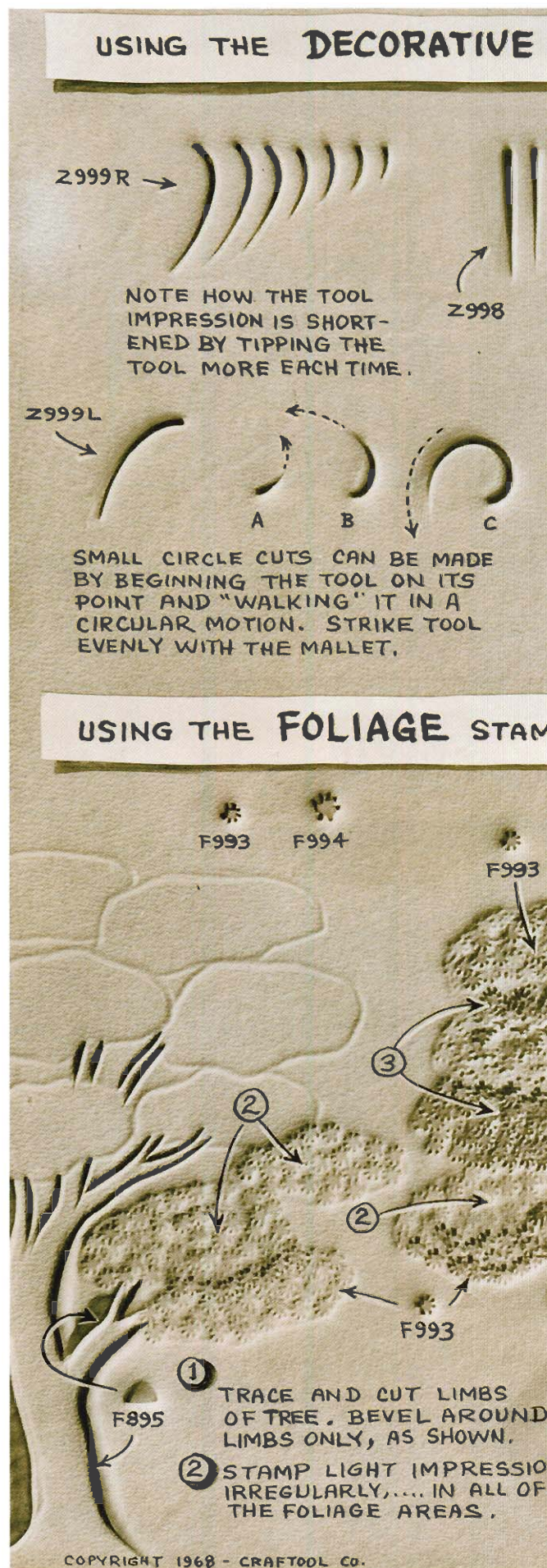
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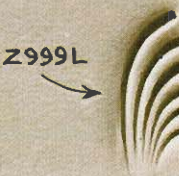
**This DOODLE Page
Presented Courtesy of**



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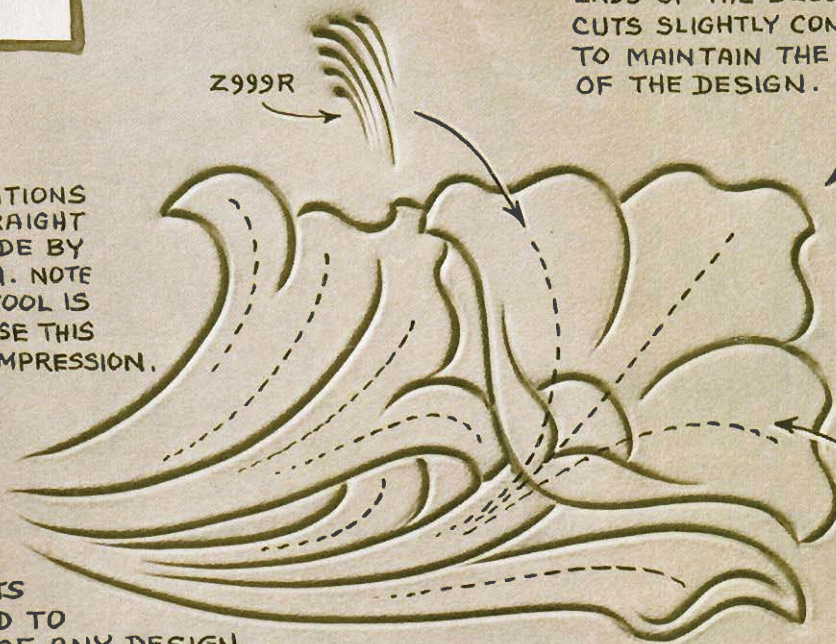
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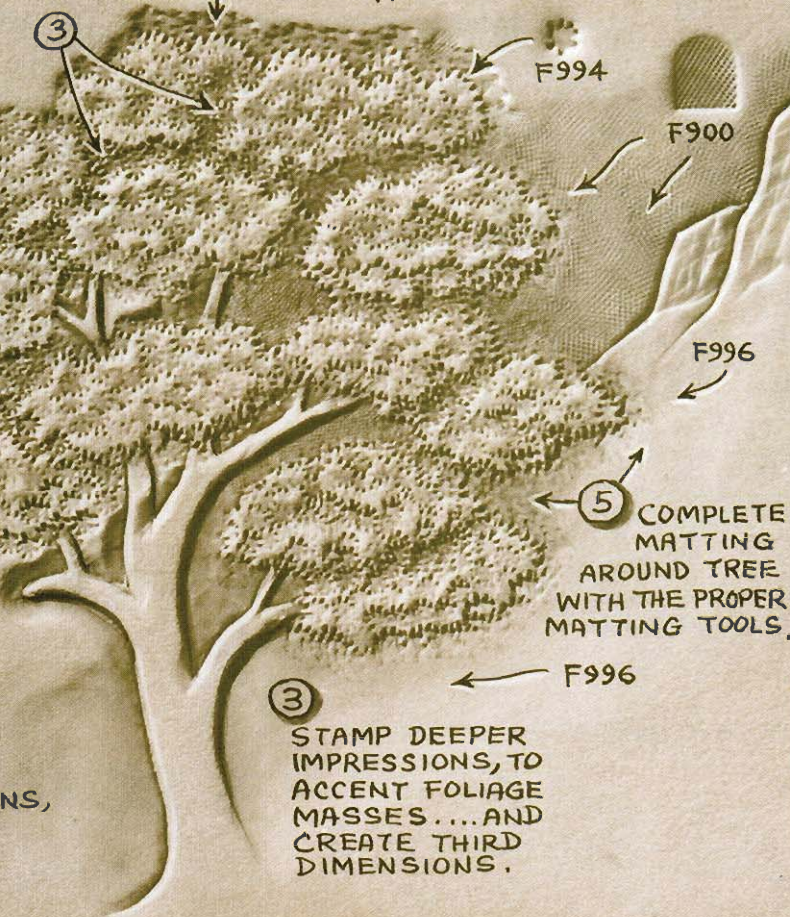
NOTE:

THE DECORATIVE CUTS SHOULD CORRESPOND TO THE FLOW OF THE DESIGN...AS INDICATED BY THE DOTTED LINES, AT LEFT.



PS

④ LEAN TOOL AND STRIKE SHARPLY TO CREATE A DISTINCT OUTLINE OF THE TREE. USE IRREGULARLY.



DOUBLE BEVELER

THE DOUBLE BEVELER IS USED FOR SPECIAL EFFECTS WHERE BOTH SIDES OF A LINE ARE TO BE ON THE SAME PLANE, FOR THREE DIMENSIONAL EFFECTS.

B997

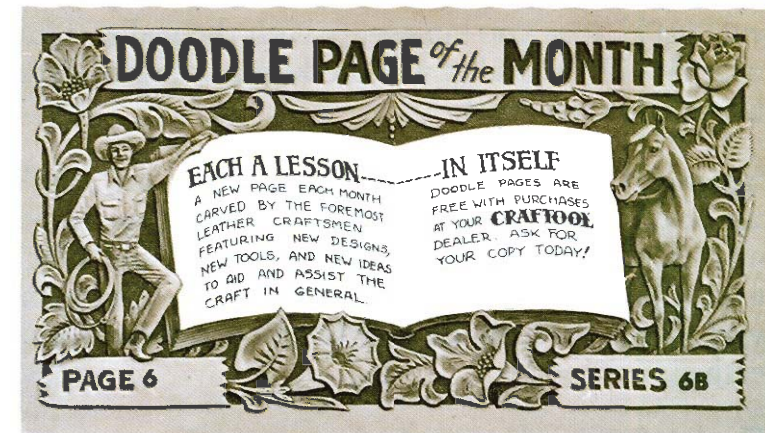
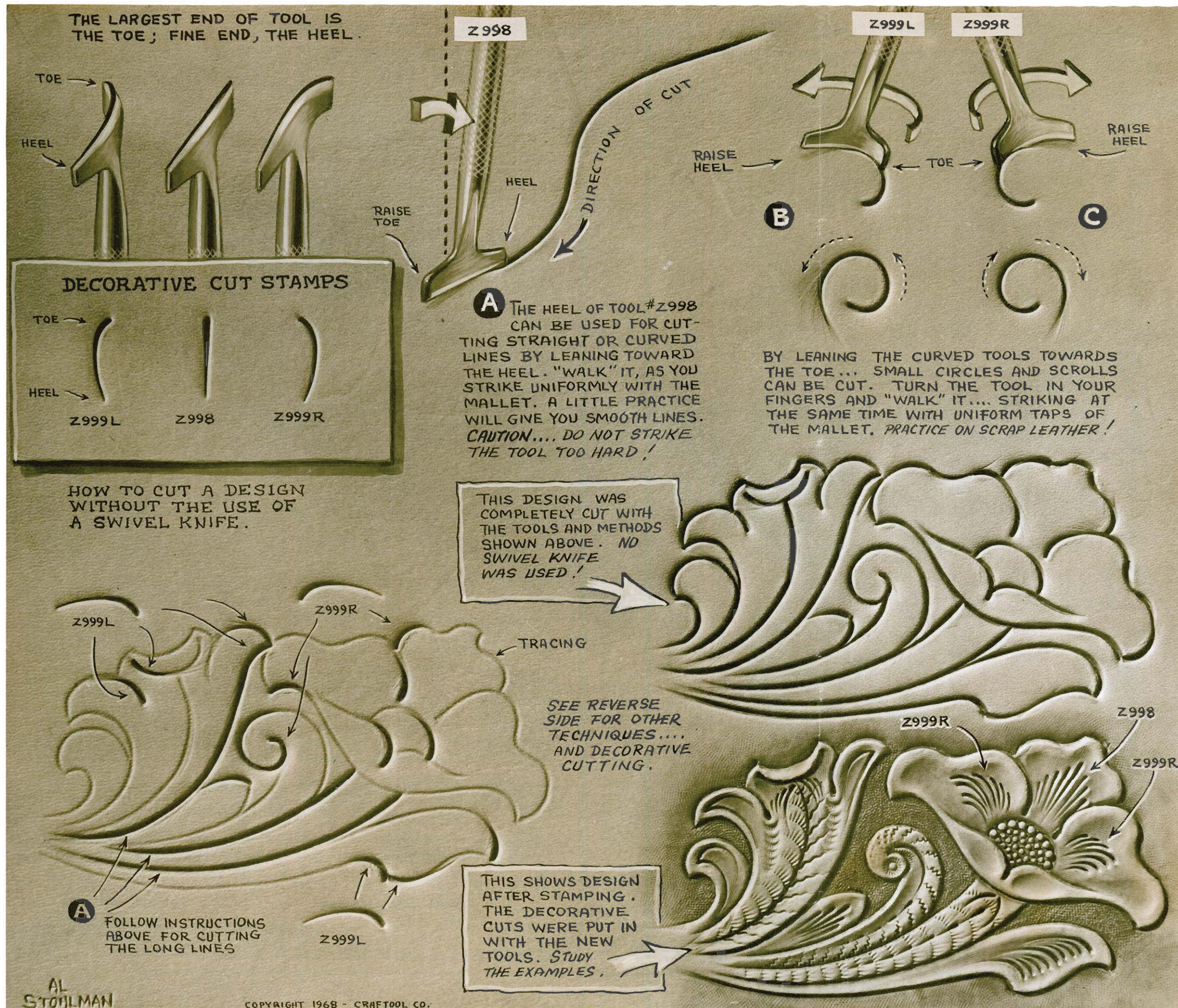
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F995 F996

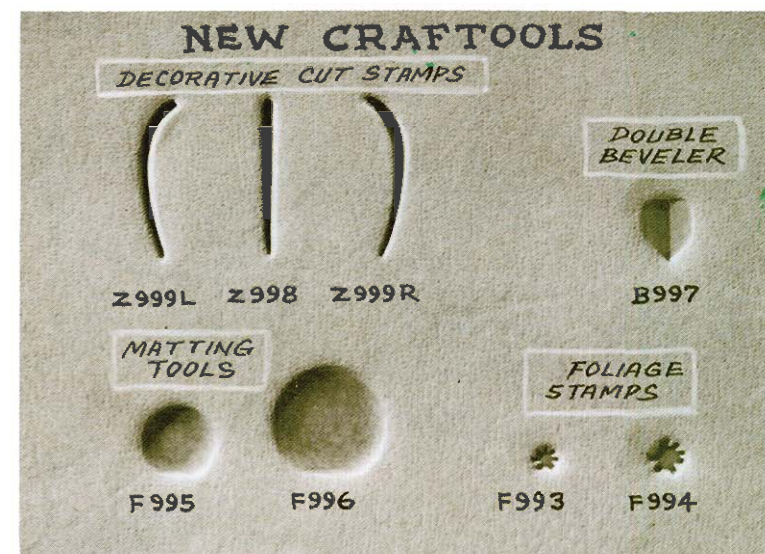


NEW CRAFTOOL SADDLE STAMPS by Al Stohlman

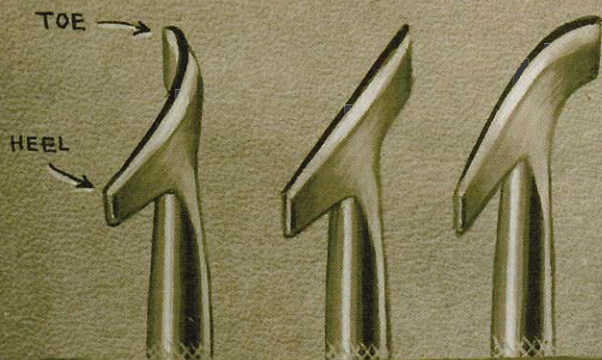
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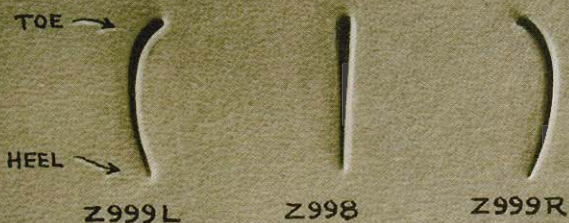
Figure "A" illustrates how the straight tool can be used to cut a continuous straight or curved line, by using the heel of the tool. Tip it slightly on the heel



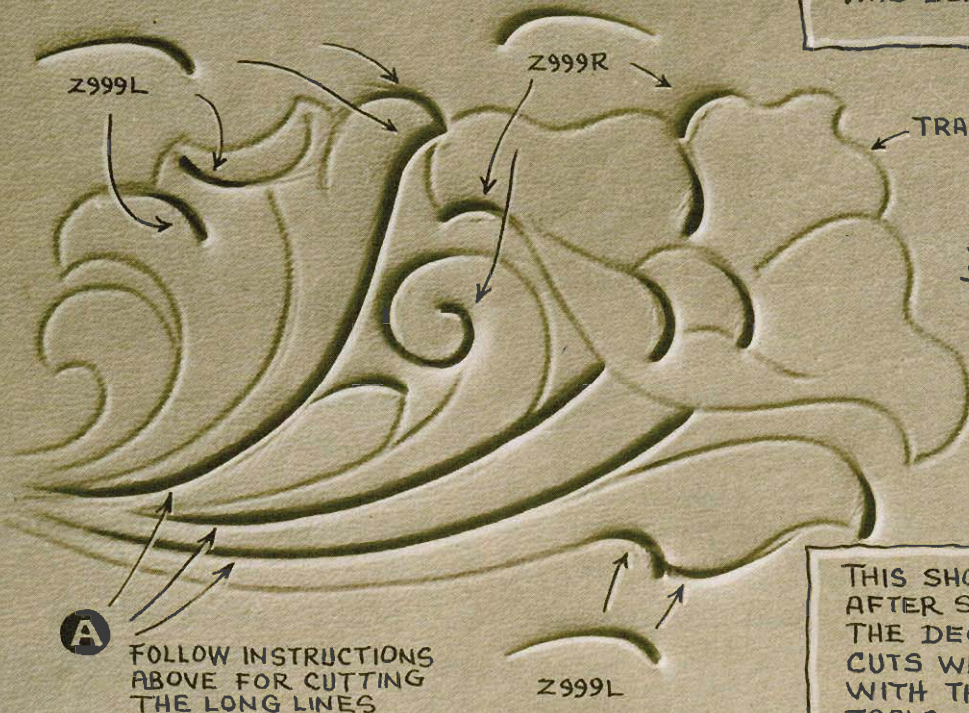
THE LARGEST END OF TOOL IS THE TOE; FINE END, THE HEEL.



DECORATIVE CUT STAMPS



HOW TO CUT A DESIGN WITHOUT THE USE OF A SWIVEL KNIFE.



Z998



A THE HEEL OF TOOL #Z998 CAN BE USED FOR CUTTING STRAIGHT OR CURVED LINES BY LEANING TOWARD THE HEEL. "WALK" IT, AS YOU STRIKE UNIFORMLY WITH THE MALLET. A LITTLE PRACTICE WILL GIVE YOU SMOOTH LINES. **CAUTION.... DO NOT STRIKE THE TOOL TOO HARD!**

THIS DESIGN WAS COMPLETELY CUT WITH THE TOOLS AND METHODS SHOWN ABOVE. NO SWIVEL KNIFE WAS USED!

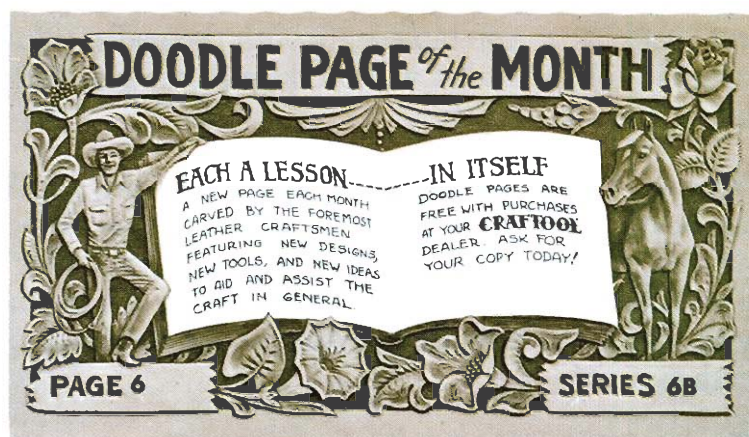
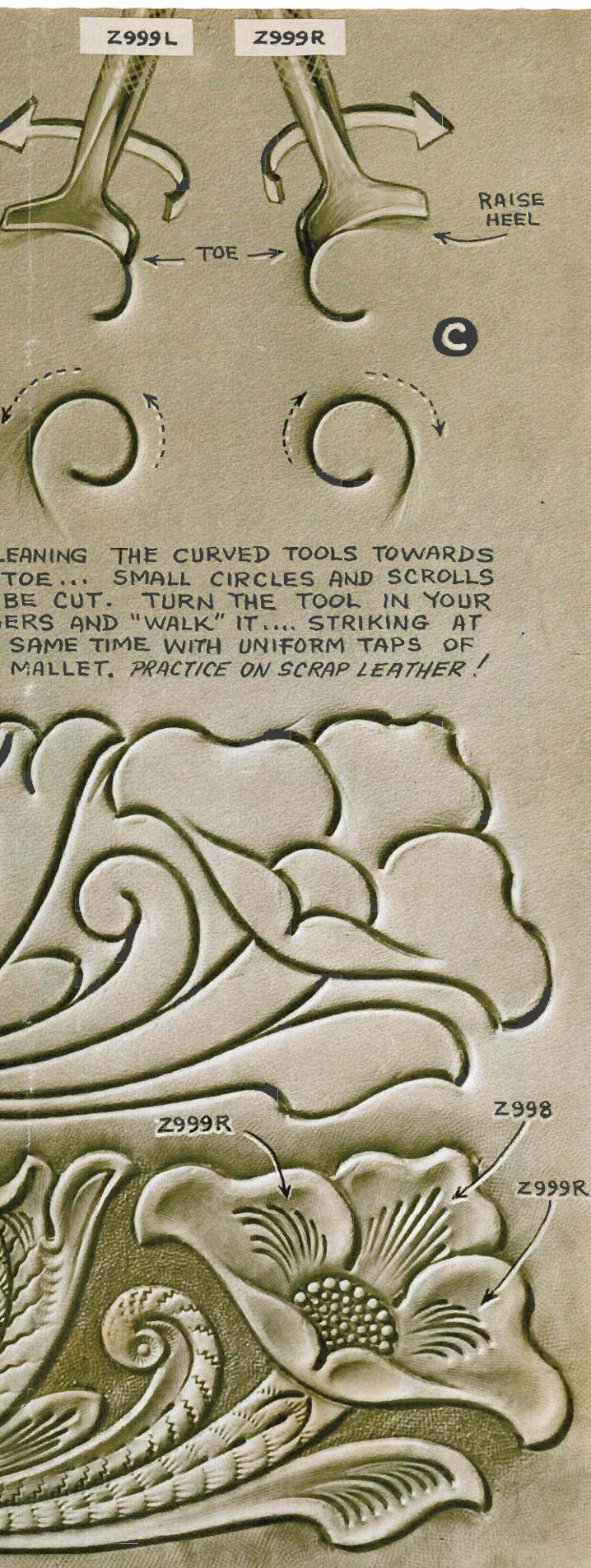
TRACING

SEE REVERSE SIDE FOR OTHER TECHNIQUES.... AND DECORATIVE CUTTING.

THIS SHOWS DESIGN AFTER STAMPING. THE DECORATIVE CUTS WERE PUT IN WITH THE NEW TOOLS. **STUDY THE EXAMPLES.**

AL STOLLMAN

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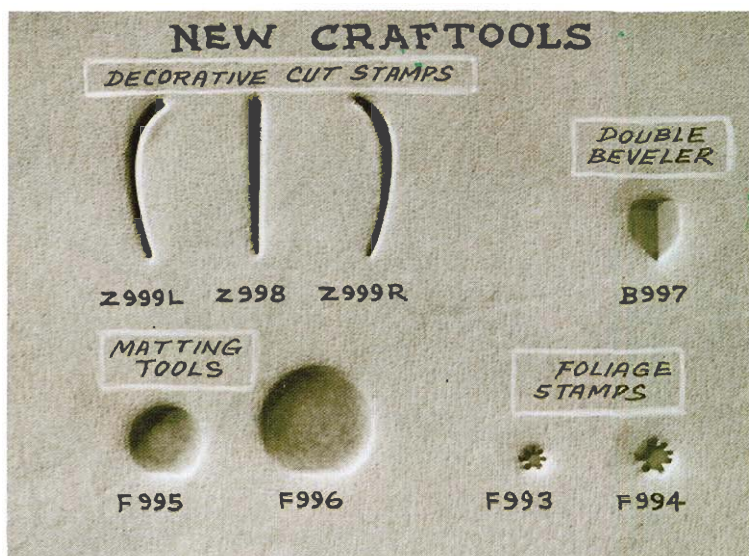


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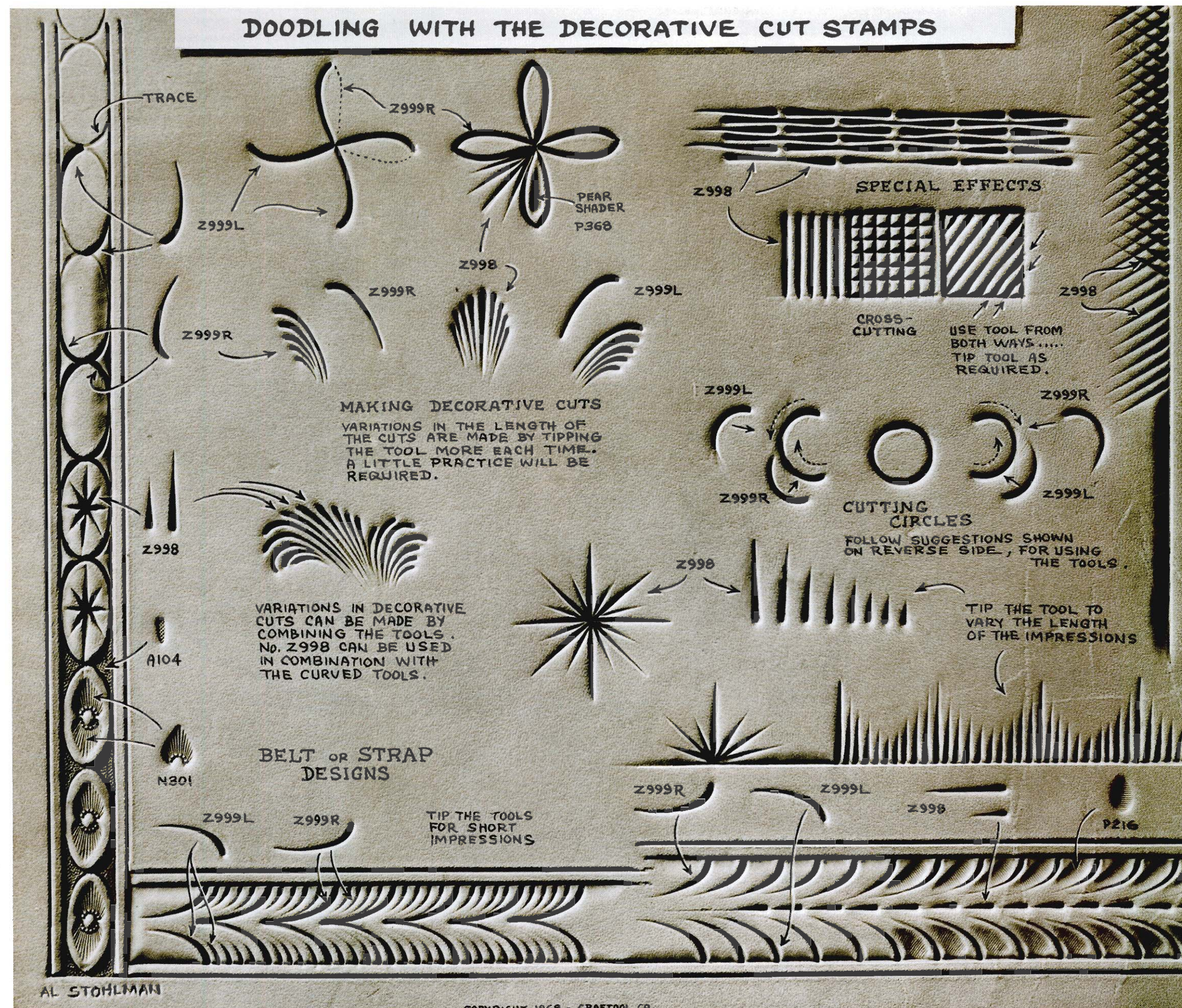
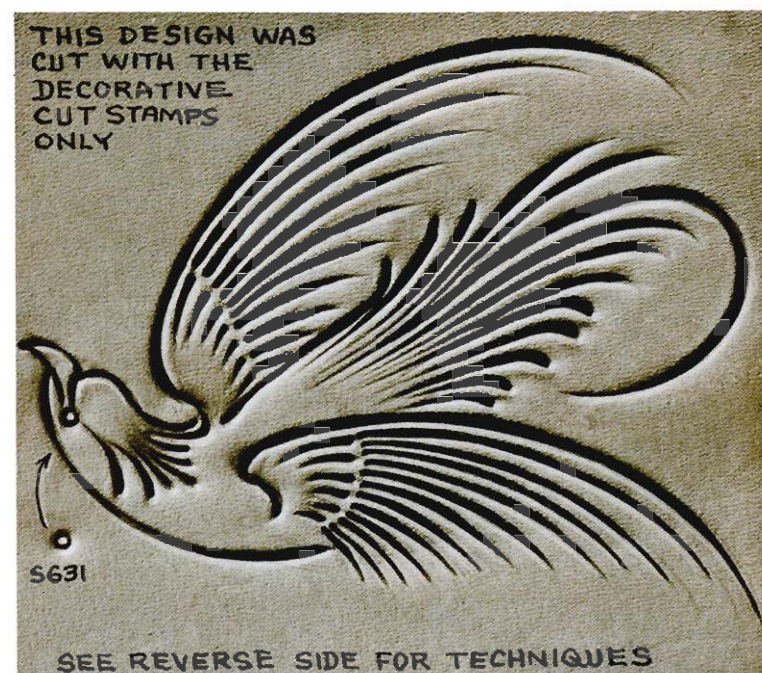
and "walk" it as you tap evenly with the mallet. Uniform taps of the mallet will produce a uniform, clean line of constant depth.

Figures "B" and "C" illustrate how circles and scrolls can be cut. Here, the tool is tipped on the toe to begin the cut. Turn the tool in the fingers as you "walk" it with taps of the mallet. Smooth circles can be cut with a little practice. Be sure to practice on scraps of leather.

The lower left corner of the page shows how a design can be entirely cut **without** the use of a swivel knife . . . by using the techniques illustrated at the top of the page, (Front Page). Technique "A" is used to extend the curved lines of "B" and "C". Study the front of the page carefully, and note how these tools have been used.

The reverse side of the page has an abundance of doodling and shows how to make the decorative cuts and circles with the Decorative Cut stamps. Practice on scraps of leather to become acquainted with the feel and use of the tools. The bird design at the bottom of this column illustrates how a design can be fully cut with these tools. NO swivel knife was used . . . only a seeder, for the eye effect.

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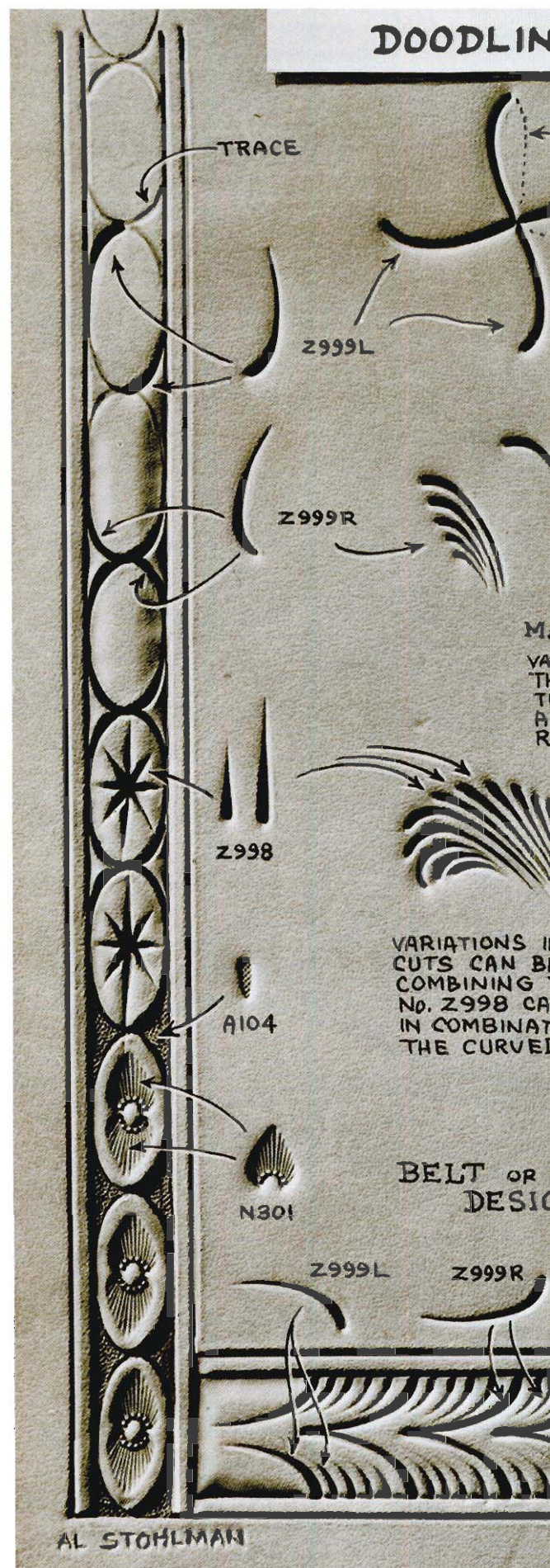
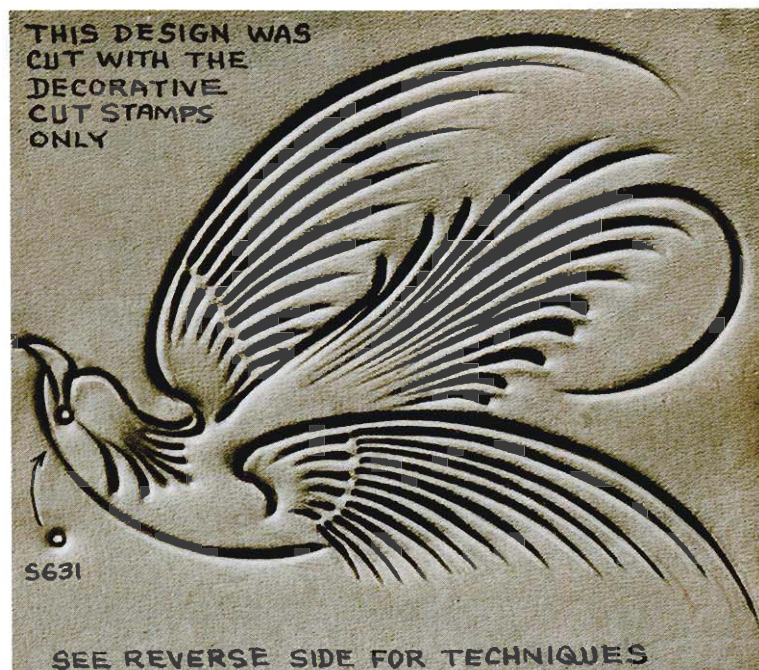
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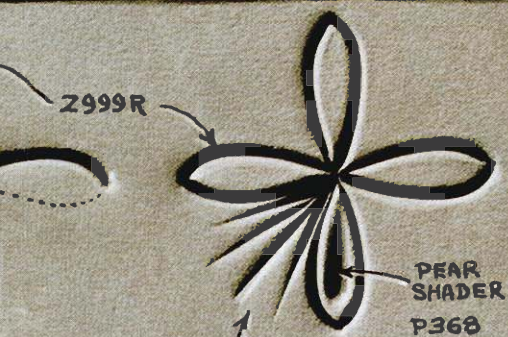
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WORKING WITH THE DECORATIVE CUT STAMPS



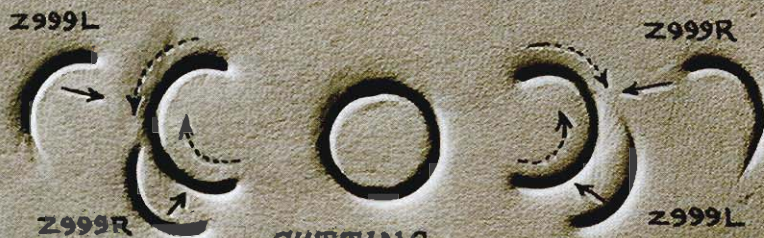
SPECIAL EFFECTS



CROSS-CUTTING

USE TOOL FROM BOTH WAYS..... TIP TOOL AS REQUIRED.

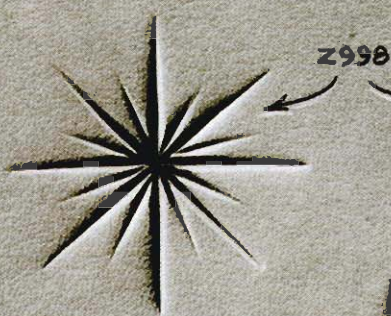
MAKING DECORATIVE CUTS
VARIATIONS IN THE LENGTH OF
THE CUTS ARE MADE BY TIPPING
THE TOOL MORE EACH TIME.
LITTLE PRACTICE WILL BE
REQUIRED.



CUTTING CIRCLES

FOLLOW SUGGESTIONS SHOWN
ON REVERSE SIDE, FOR USING
THE TOOLS.

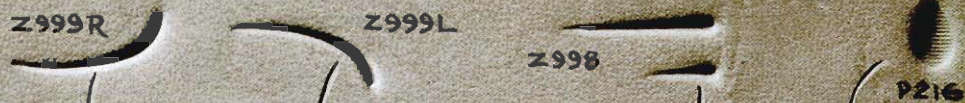
IN DECORATIVE
E MADE BY
THE TOOLS.
N BE USED
ION WITH
O TOOLS.

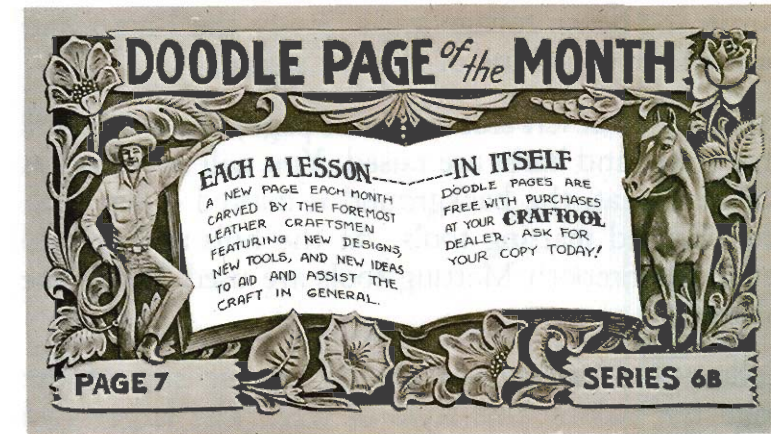


TIP THE TOOL TO
VARY THE LENGTH
OF THE IMPRESSIONS

STRAP
GNS

TIP THE TOOLS
FOR SHORT
IMPRESSIONS



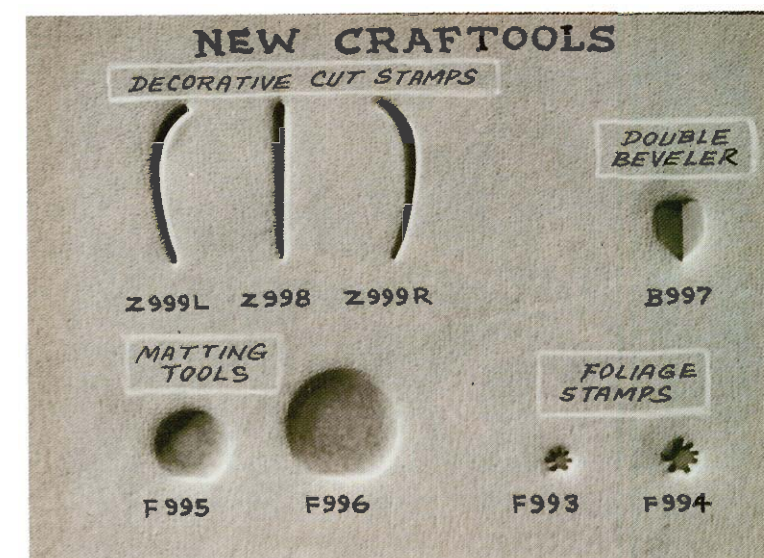


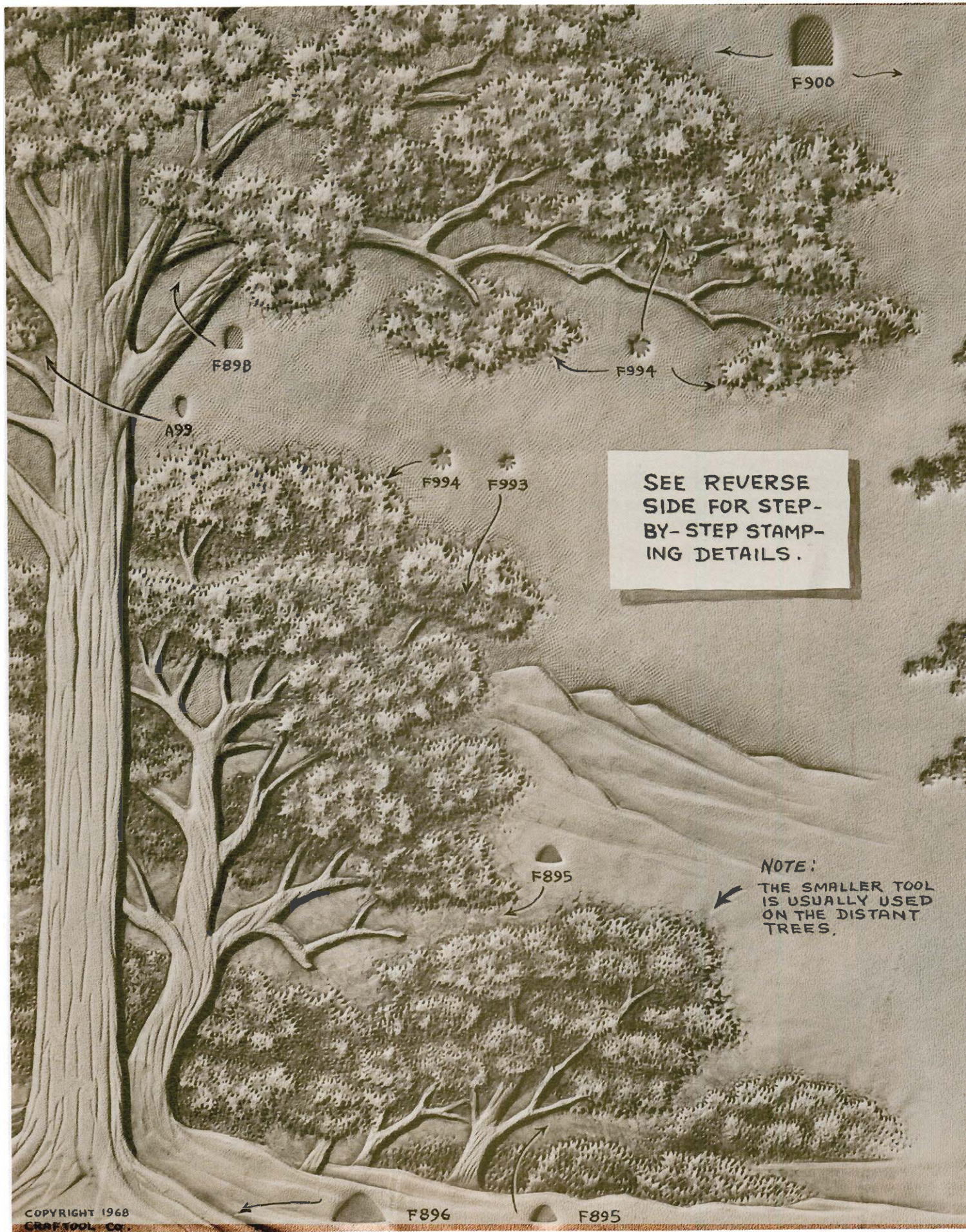
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The tree at right of the page shows the Silhouette style of carving. No backgrounding is required. To make a tree in this manner, first trace the trunk and all of the limbs. Then, rough in the foliage masses by tracing around them lightly. Do not try to trace each individual leaf . . . just rough in the general areas of foliage and outline of tree. Cut the limbs and tree trunk, bevel inside them . . . and mat them down. Then, use the foliage stamp (large or small . . . depending on type or size of tree) . . . and simply stamp in the leaves. Many of the impressions should over-





F900

F89B

A99

F994

F993

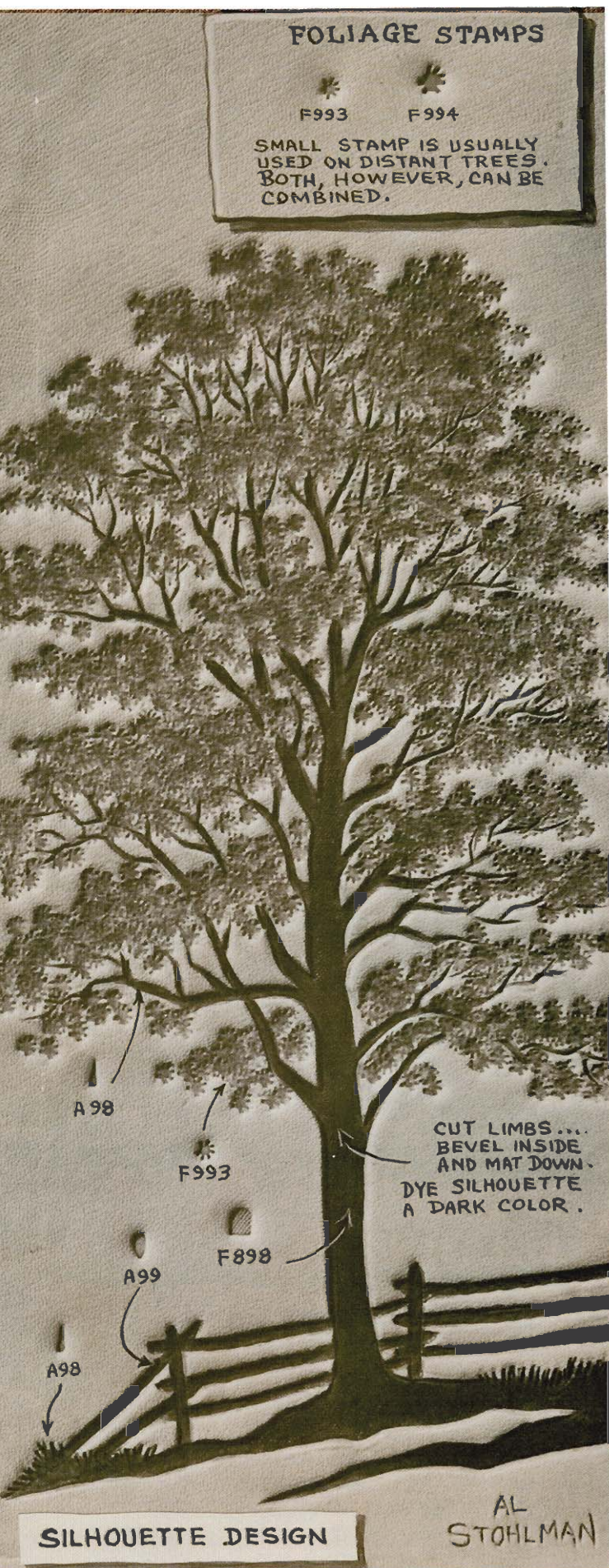
SEE REVERSE
SIDE FOR STEP-
BY-STEP STAMP-
ING DETAILS.

F895

NOTE:
THE SMALLER TOOL
IS USUALLY USED
ON THE DISTANT
TREES.

F896

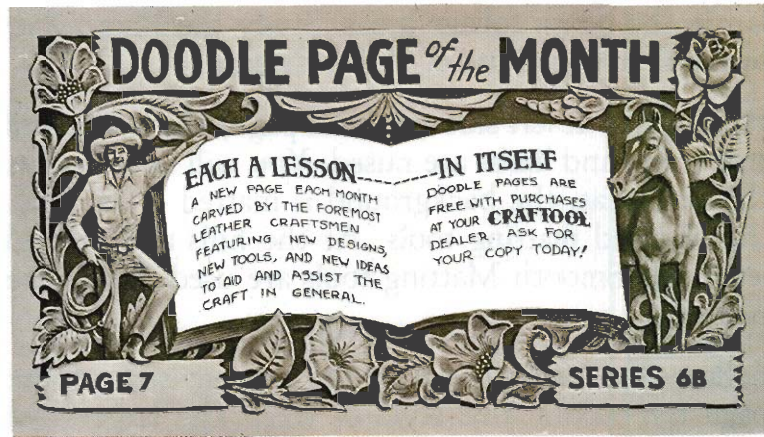
F895



FOLIAGE STAMPS

F993 F994

SMALL STAMP IS USUALLY USED ON DISTANT TREES. BOTH, HOWEVER, CAN BE COMBINED.

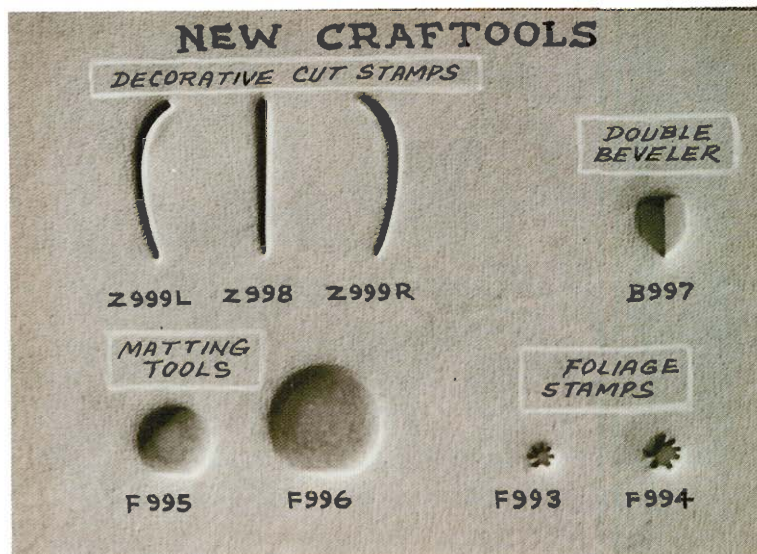


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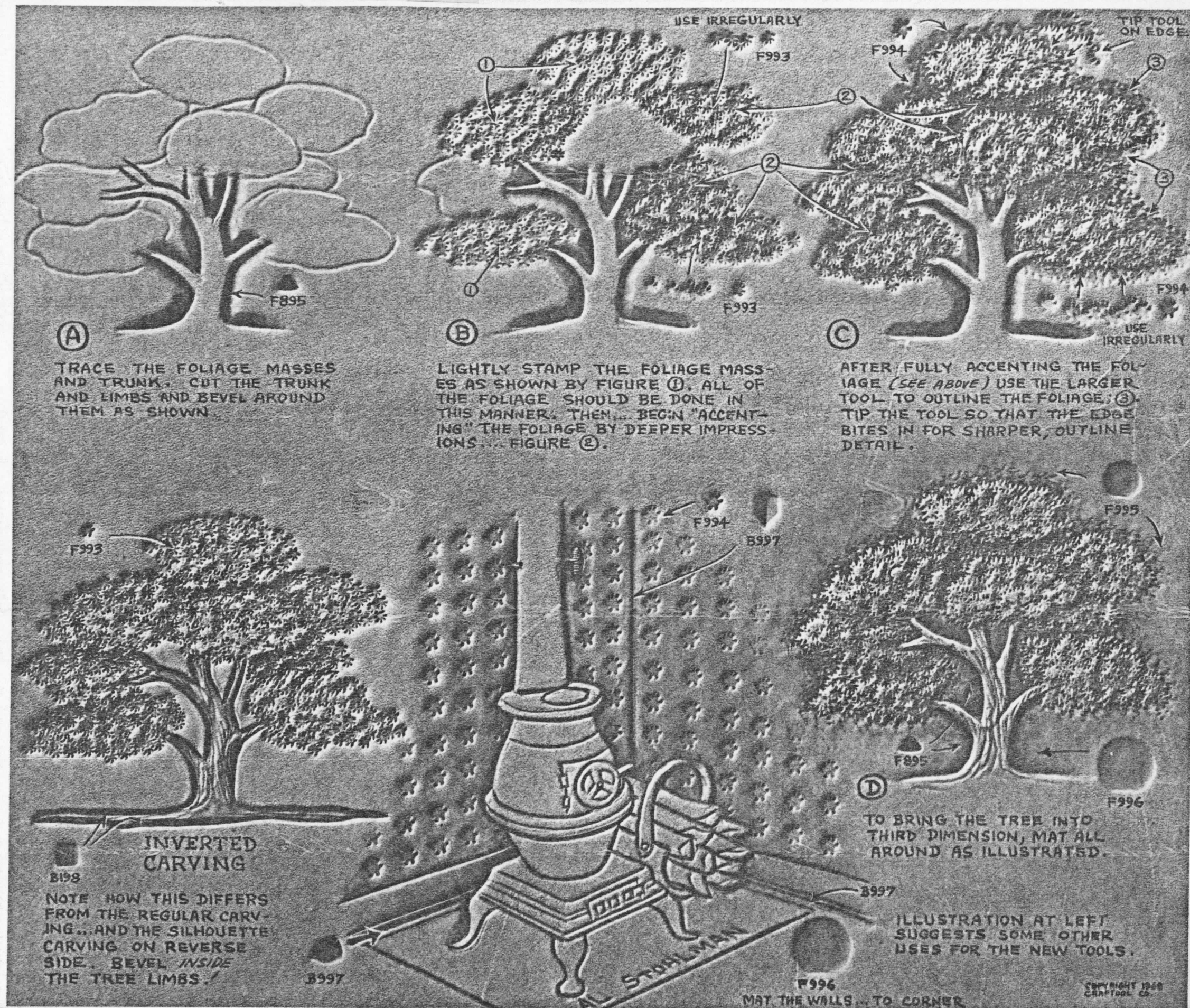
lap in the dense foliage areas. Study the Photo Pattern and note the use of the leaf stamp.

For the tree at left side (of front page) the leaves and tree trunk and limbs are raised. You will note that in the sky areas, the background is matted down with the checked matting tools. At the hills and ground level, the Smooth Matting tools are used. Study the photo.

Follow the instructions on the reverse side of the page for making this style of tree. The larger tool should be used for large-leaved trees, or trees in the foreground areas (such as illustrated on the front page). Use both tools, combined, for achieving the varied effects of the foliage masses. Use the tools irregularly and overlap them to create these effects. A choppy effect will be more realistic than a uniform use of these tools. Study the examples presented.

Note the difference of the "INVERTED" style tree at the lower left corner of the back page. This style of carving would be used in conjunction with the Inverted Carving techniques shown in the book: "INVERTED LEATHER CARVING". Here, no backgrounding is required.

Study the backgrounding technique in the photo at the bottom of this column . . . using the Foliage stamps. Be sure to get the next Doodle Page, featuring the DOUBLE BEVELER and the SMOOTH MATTING tools.



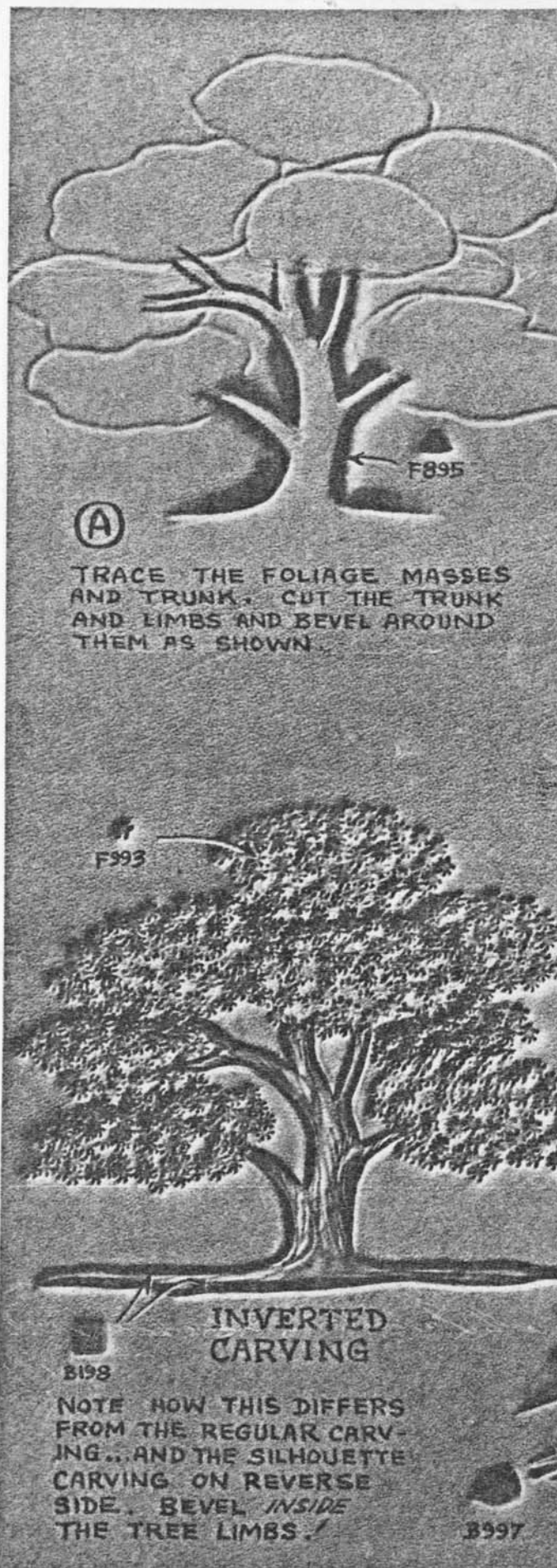
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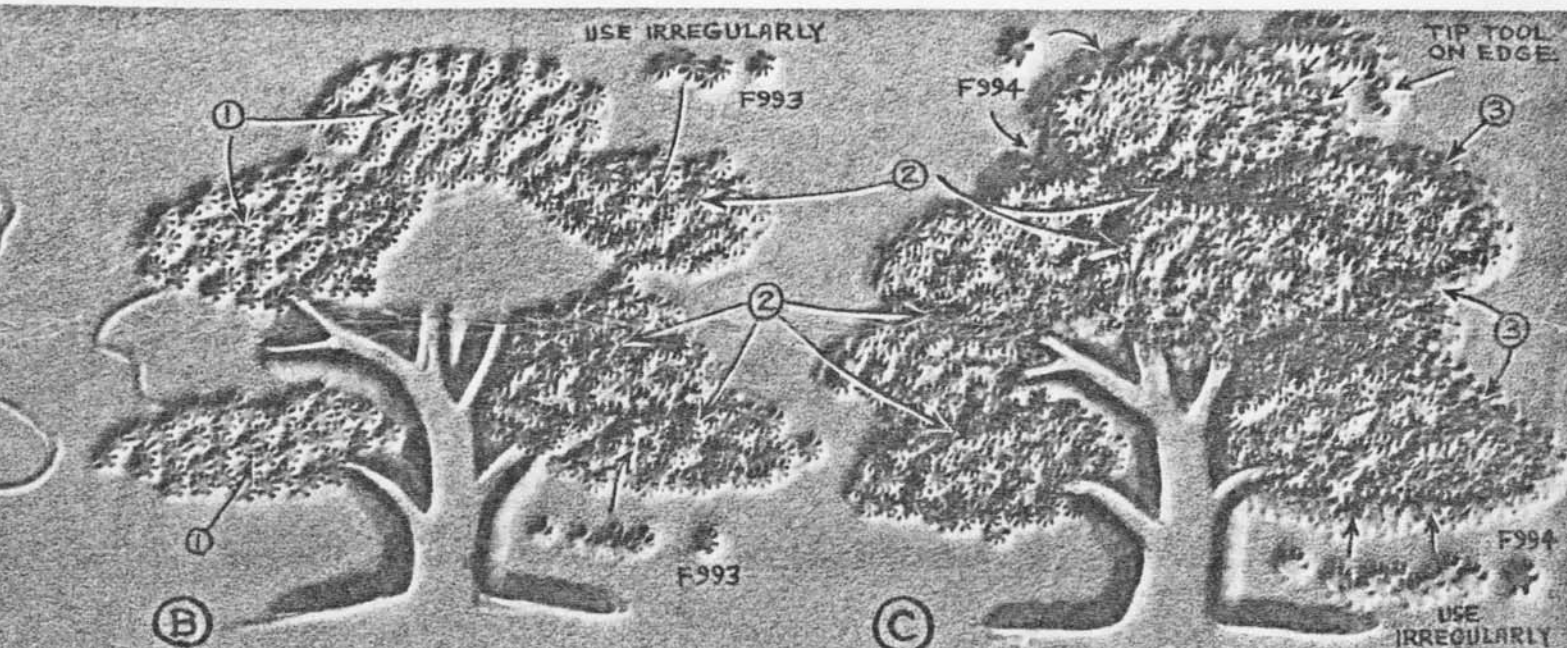
For the tree at left side (of front page) the leaves and tree trunk and limbs are raised. You will note that in the sky areas, the background is matted down with the checked matting tools. At the hills and ground level, the Smooth Matting tools are used. Study the photo.

Follow the instructions on the reverse side of the page for making this style of tree. The larger tool should be used for large-leaved trees, or trees in the foreground areas (such as illustrated on the front page). Use both tools, combined, for achieving the varied effects of the foliage masses. Use the tools irregularly and overlap them to create these effects. A choppy effect will be more realistic than a uniform use of these tools. Study the examples presented.

Note the difference of the "INVERTED" style tree at the lower left corner of the back page. This style of carving would be used in conjunction with the Inverted Carving techniques shown in the book: "INVERTED LEATHER CARVING". Here, no backgrounding is required.

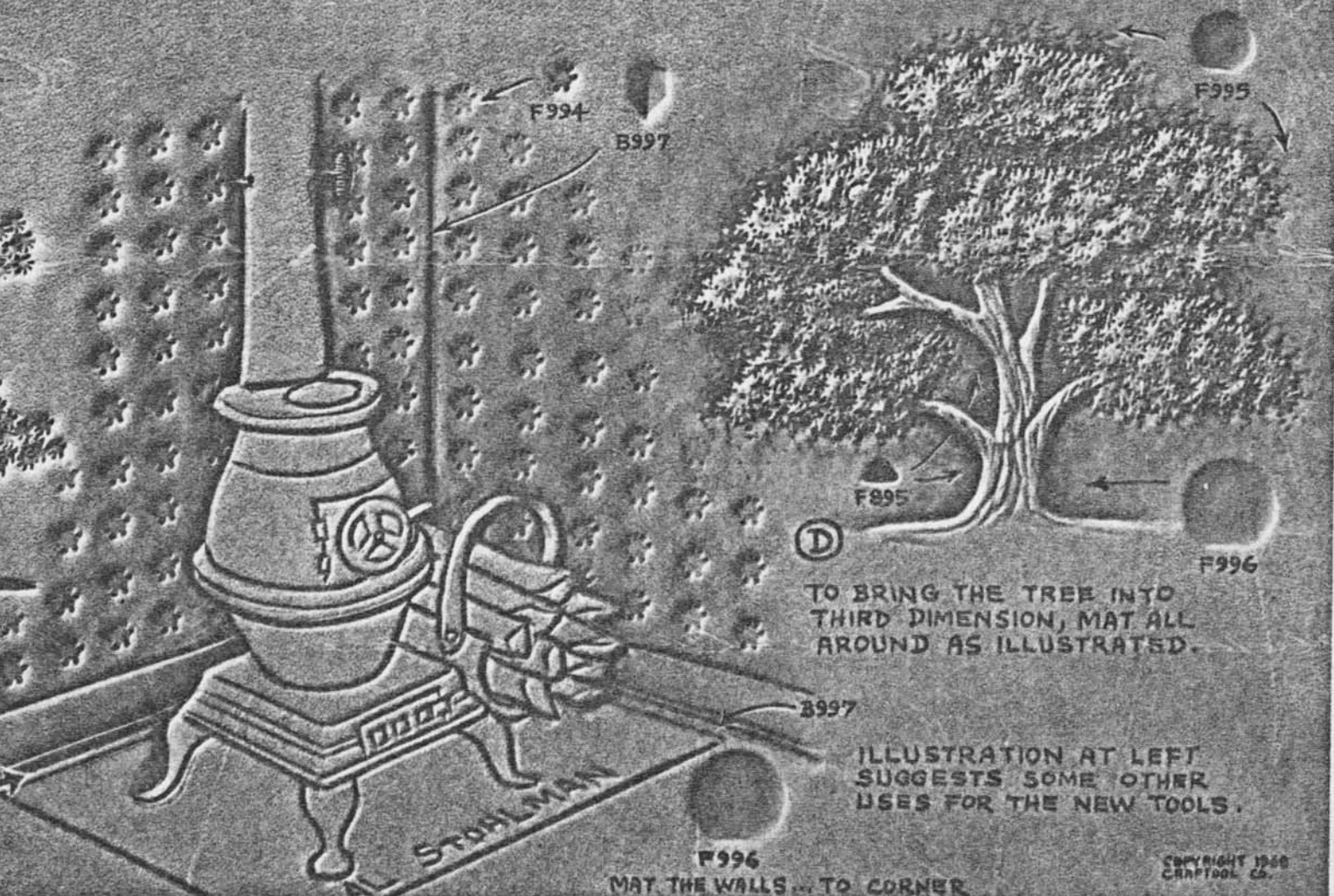
Study the backgrounding technique in the photo at the bottom of this column . . . using the Foliage stamps. Be sure to get the next Doodle Page, featuring the DOUBLE BEVELER and the SMOOTH MATTING tools.





LIGHTLY STAMP THE FOLIAGE MASSES AS SHOWN BY FIGURE ①. ALL OF THE FOLIAGE SHOULD BE DONE IN THIS MANNER. THEN... BEGIN "ACCENTING" THE FOLIAGE BY DEEPER IMPRESSIONS... FIGURE ②.

AFTER FULLY ACCENTING THE FOLIAGE (SEE ABOVE) USE THE LARGER TOOL TO OUTLINE THE FOLIAGE; ③. TIP THE TOOL SO THAT THE EDGE BITES IN FOR SHARPER, OUTLINE DETAIL.



TO BRING THE TREE INTO THIRD DIMENSION, MAT ALL AROUND AS ILLUSTRATED.

ILLUSTRATION AT LEFT SUGGESTS SOME OTHER USES FOR THE NEW TOOLS.

F996
MAT THE WALLS... TO CORNER

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CRAFTOOL CO.

DOUBLE BEVELER

B997

THIS TOOL IS DESIGNED TO BEVEL BOTH SIDES OF A LINE AT THE SAME TIME, FOR THE PURPOSE OF CREATING SPECIAL EFFECTS. STUDY THE EXAMPLES PRESENTED.

THE SMALL ARROWS INDICATE LINES TO BE CUT LIGHTLY.

① USE THE DOUBLE BEVELER AT HEAVY ARROWS...AS BOTH SIDES OF THESE LINES ARE TO BE ON THE SAME PLANE.

② USE A FIGURE BEVELER TO BRING RELIEF TO THE BOX. BEVEL ALL OF THE AREAS SHOWN AT LEFT.

NOTE:
THE LEADING EDGES ARE NOT BEVELED.

③ COMPLETE THE THIRD DIMENSION BY MATTING WITH THE NEW MATTING TOOLS. TURN THE TOOLS AS YOU MAT...FOR THE SMOOTHEST RESULTS.

COMPLETED ROSE

B997

HERE THE DOUBLE BEVELER "SETS-DOWN" THE CENTRAL PETALS INTO THE OUTER ONES FOR MORE REALISM.

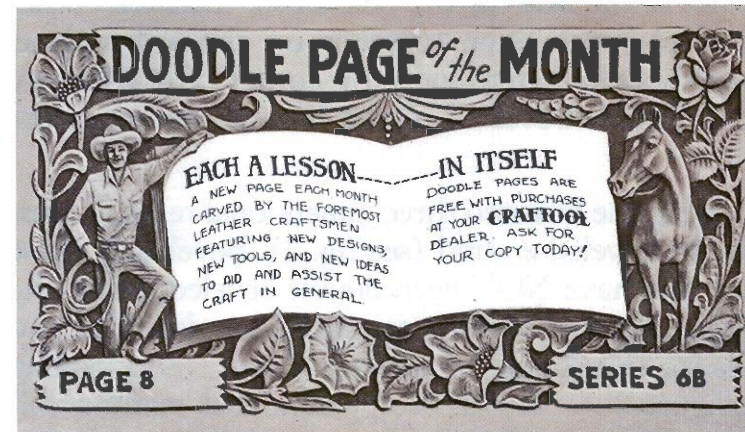
NOTE HOW THE MATTING TOOLS CREATE GREATER RELIEF FOR THE ROSE.

THREE DIMENSIONAL ALPHABET ON REVERSE SIDE

THREE DIMENSIONAL LETTERS CAN BE CARVED AND STAMPED WITH THE NEW DOUBLE BEVELER AND SMOOTH MATTING TOOLS. USE THE SAME PROCEDURES AS WITH THE BOX ABOVE.

AL STOHLMAN

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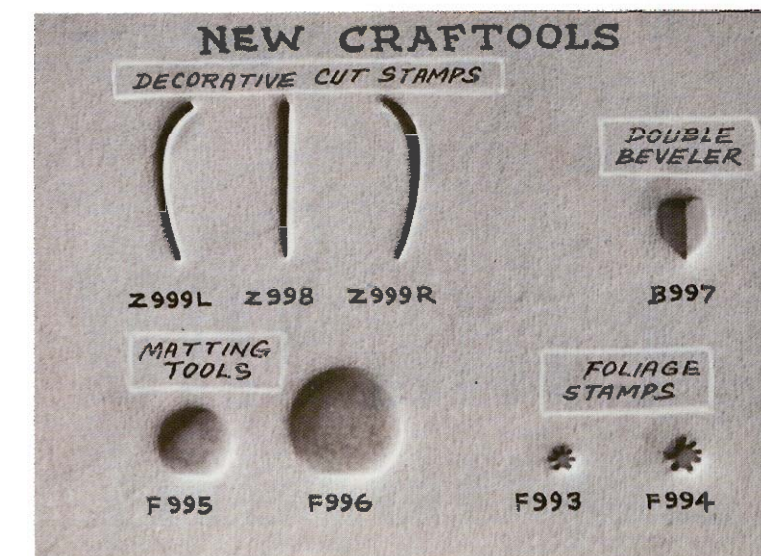
NEW CRAFTOOL SADDLE STAMPS by Al Stohlman

This month we feature the DOUBLE BEVELER and the SMOOTH MATTING TOOLS.

DOUBLE BEVELER

This tool was designed, primarily, to fit a specific need. Its purpose is to bevel BOTH sides of a line at the same time... where both sides of this line are to be on the same plane. As an example... we have selected the box for illustration. The box at upper left of photo is shown with the proper lines Double-Beveled. We will try to explain why these lines are double-beveled.

Since the box is setting on the board, it figures that the bottom of the box would be on the same plane as the board. Therefore, it would be incorrect to bevel either one side of the bottom line, or the other. (See photo). Now... in looking down into the box... it also figures that the bottom must be on the same



DOUBLE BEVELER

B997

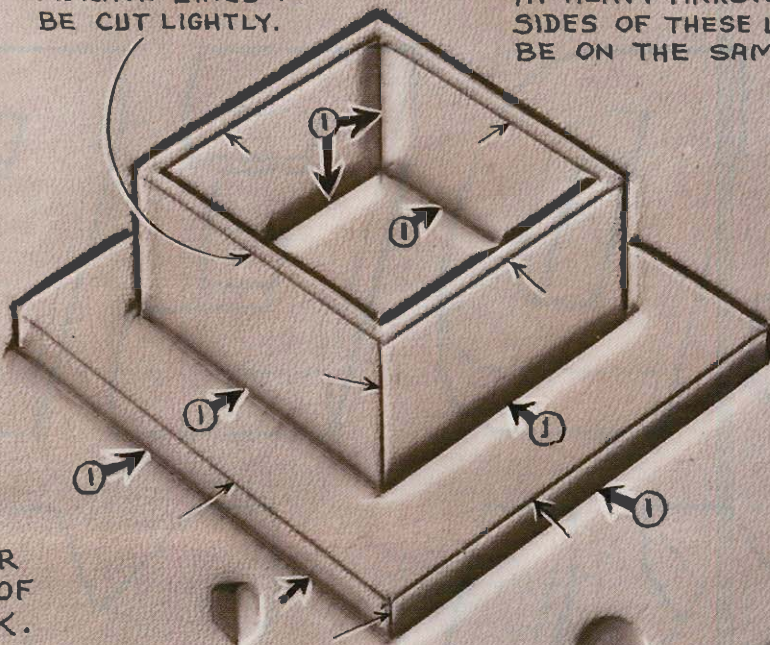
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AT RIGHT, WE WILL ILLUSTRATE THE USE OF No. B997 AND THE SMOOTH MATTING TOOLS TO CREATE THE PROPER THREE DIMENSIONAL EFFECT OF A BOX SITTING ON A BLOCK. MAKE THE TRACING AND CUT THE LINES AS INDICATED. USE THE DOUBLE BEVELER, AS SHOWN.

THE SMALL ARROWS INDICATE LINES TO BE CUT LIGHTLY.

① → USE THE DOUBLE BEVELER AT HEAVY ARROWS...AS BOTH SIDES OF THESE LINES ARE TO BE ON THE SAME PLANE.

②



B997

F896

F891

NOTE:
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EDGES ARE
NOT BEVELED.

COMPLETED ROSE



B997

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F995

F996

F896

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B997

①

F995

F996

NOTE HOW MATTING TOOLS ADD RELIEF TO FIGURE CARVING

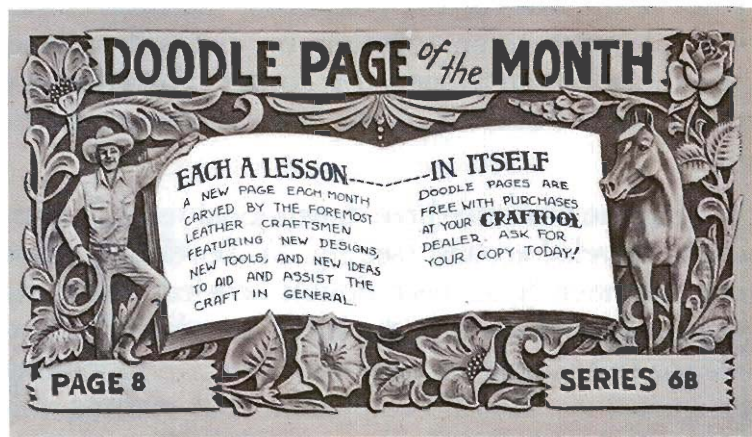
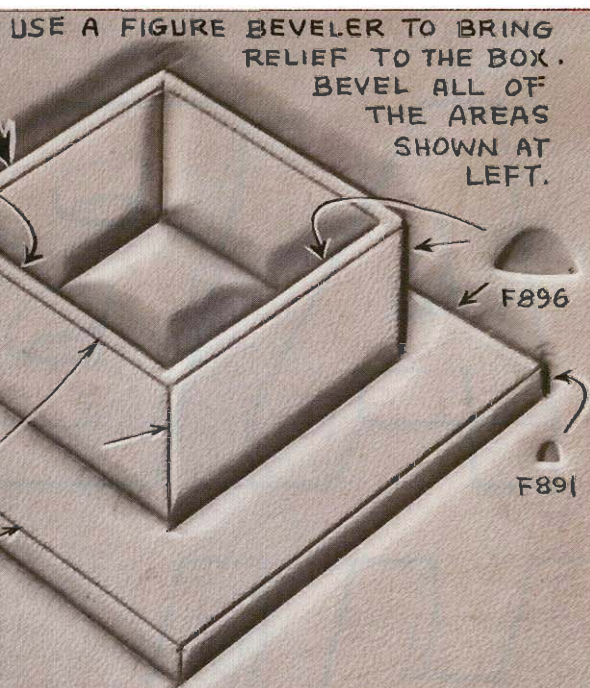
F898

F895

F995

F902

AL STOHLMAN



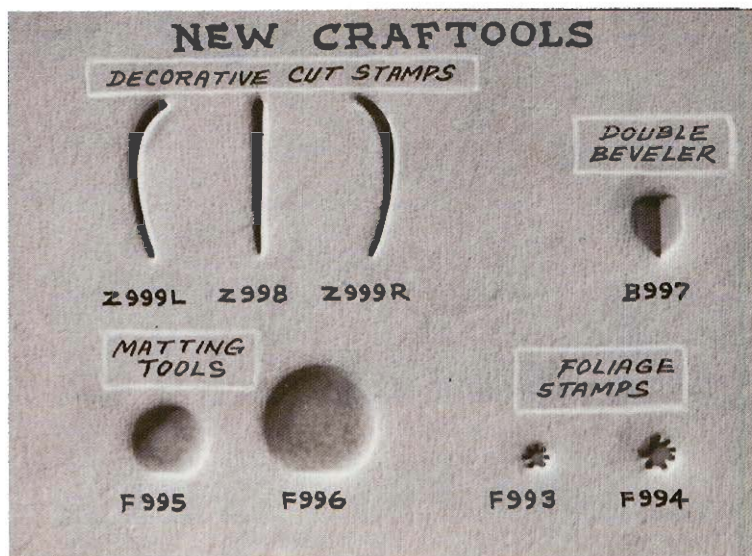
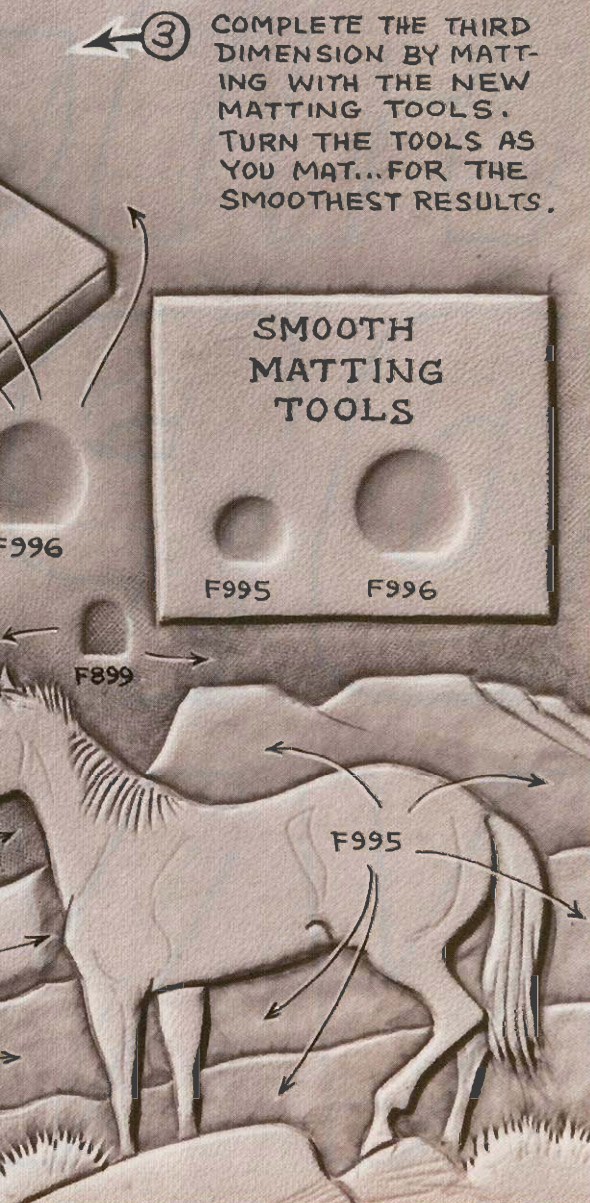
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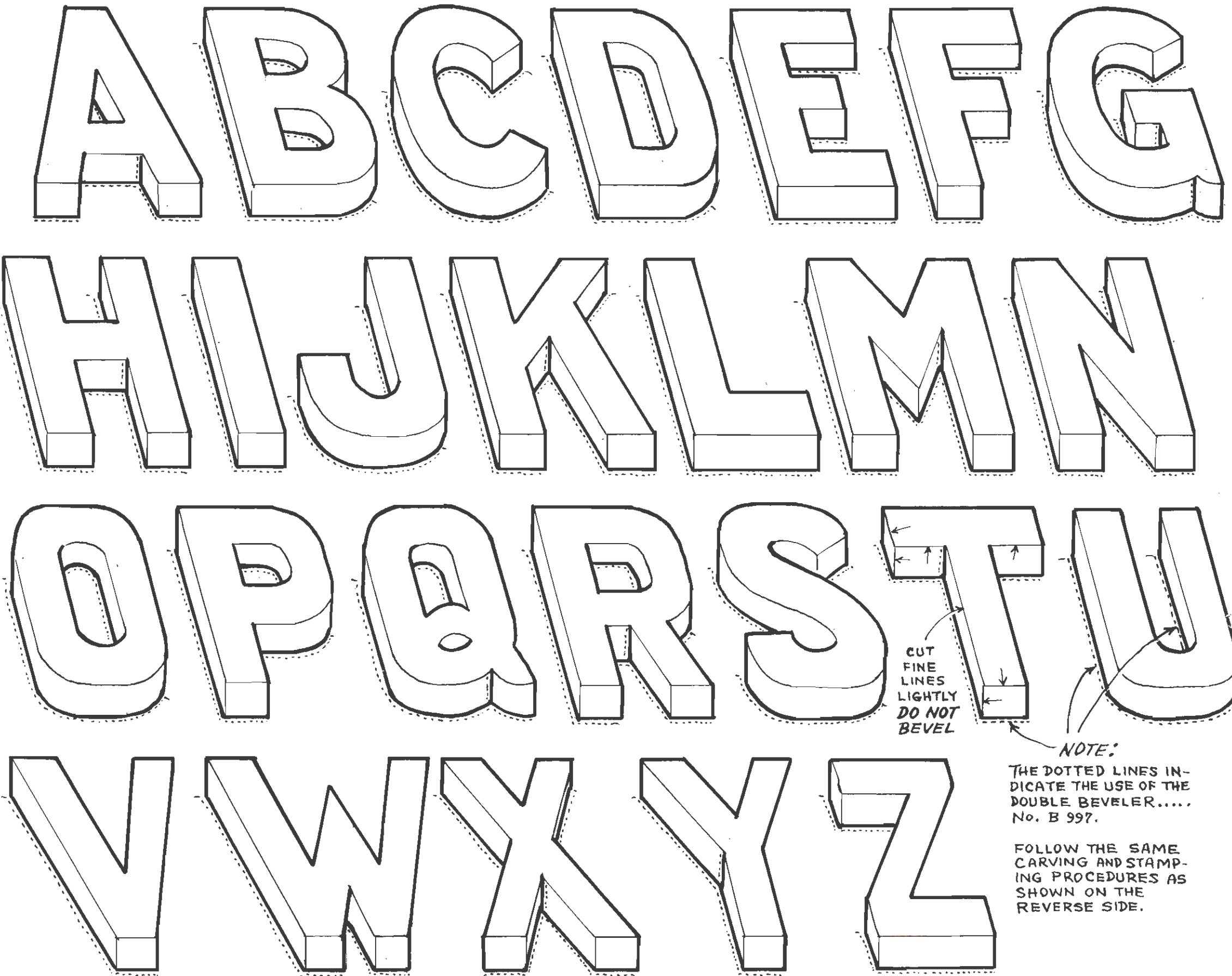
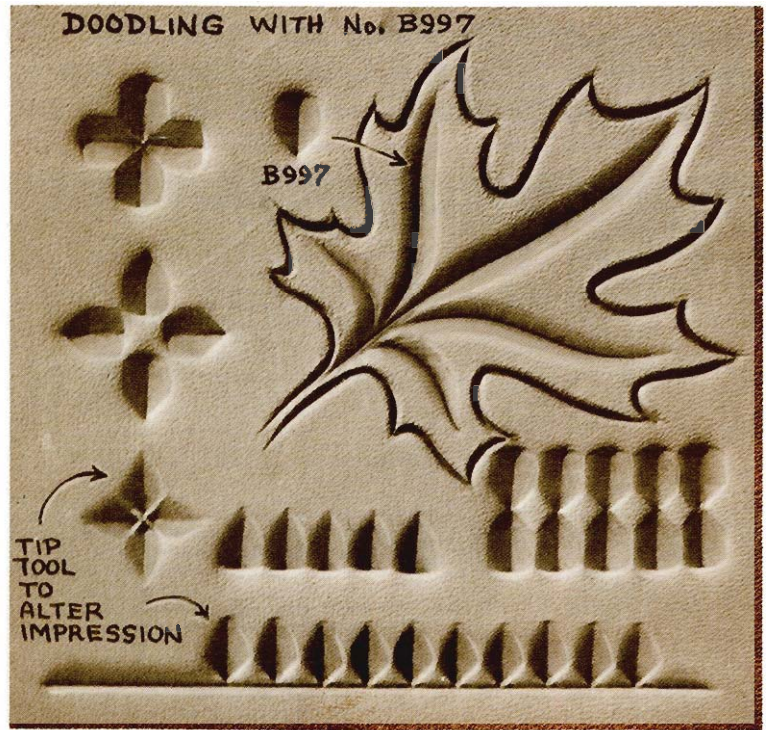
planes as the sides of the box. Also, the back corner (visible) must come together on the same plane, since the sides join to form this corner. Therefore, we must Double-Bevel all of the lines as shown in the photo.

To bring the box into three dimensional relief, it must now be beveled around (see fig. 2). Bevel only those lines that have NOT been double-beveled. Note: the leading edges of the box are NOT beveled. The reasons for this should be obvious. Now . . . in looking at Figure 2 . . . it will be apparent that matting will be required to bring the box into full three dimensional effect. It is time now to use the Smooth Matting tools.

SMOOTH MATTING TOOLS

Fig. 3 illustrates the effects of using the Smooth Matting tools. All of the surfaces that are to appear flat, must be matted. Use the largest tool wherever possible, for fastest, smoothest matting. Strike the tools uniformly with the mallet and "walk" them much as you would a pear shader.

The Double Beveler and the Smooth Matting tools are also used on the three dimensional letters shown on the front of the page. Follow the same procedures as outlined above. The photo at the bottom of this column illustrates some other uses for the Double Beveler. Create your own designs by practicing on scraps of leather.



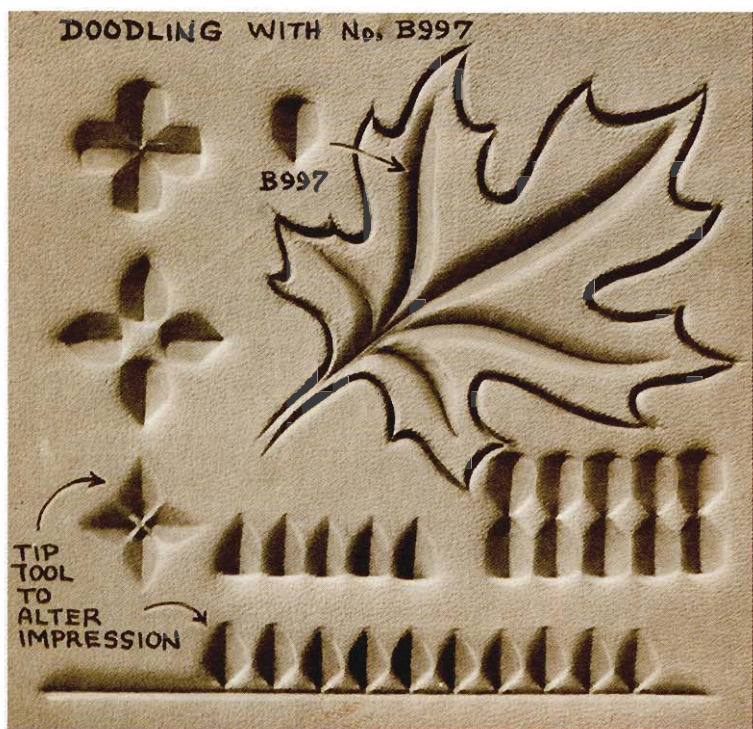
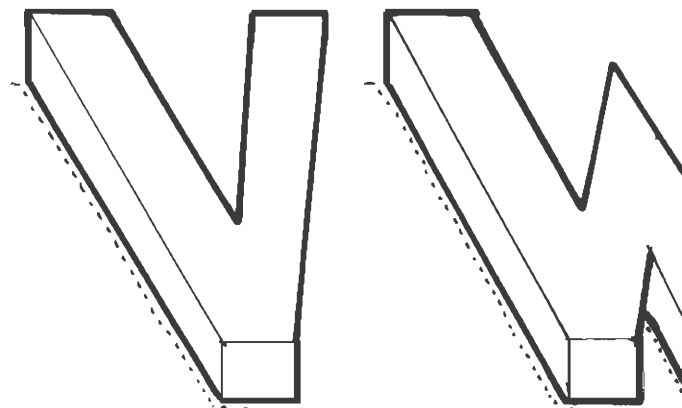
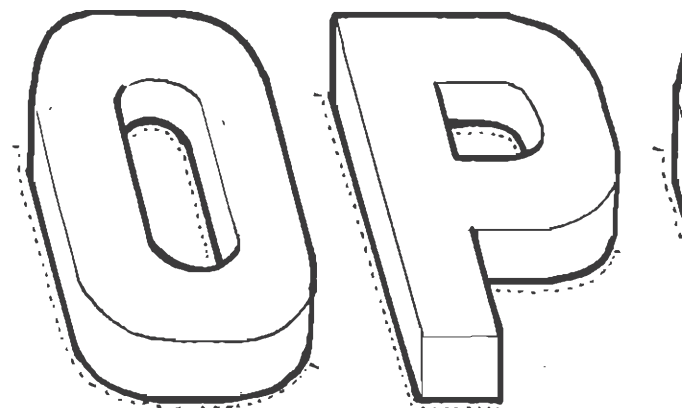
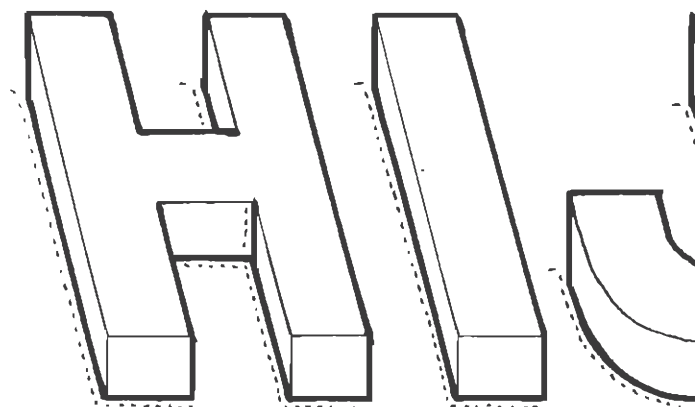
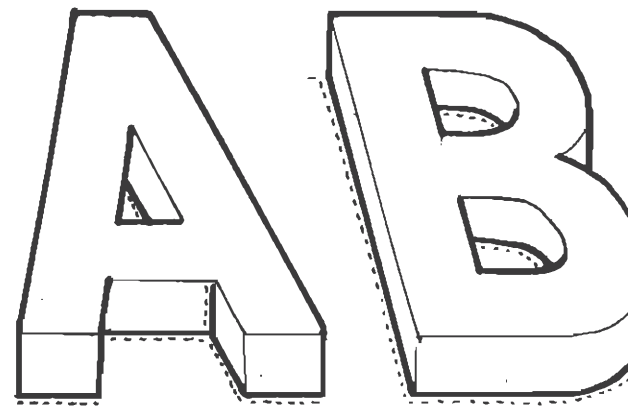
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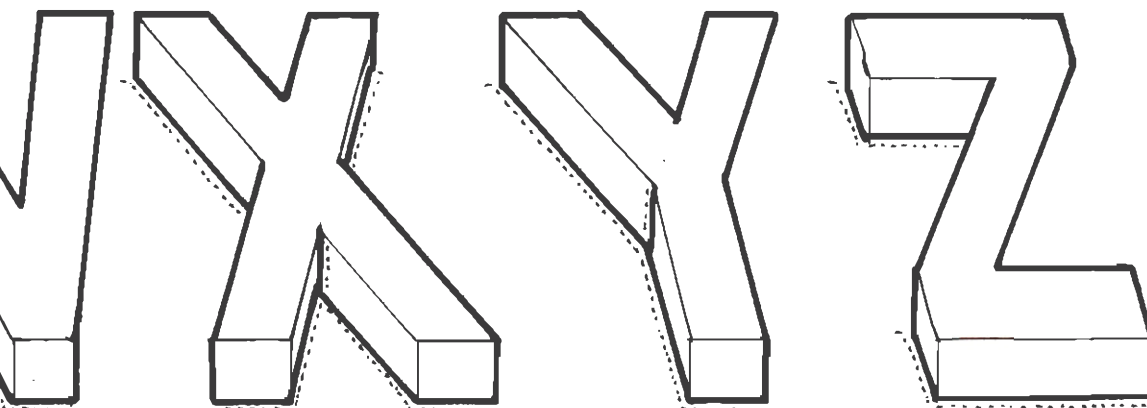
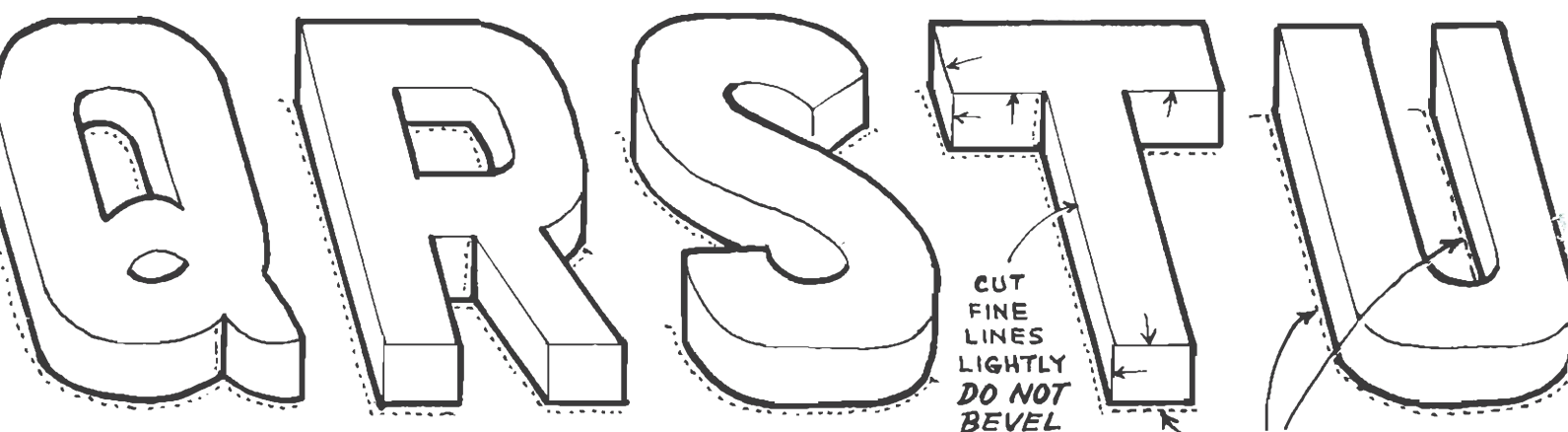
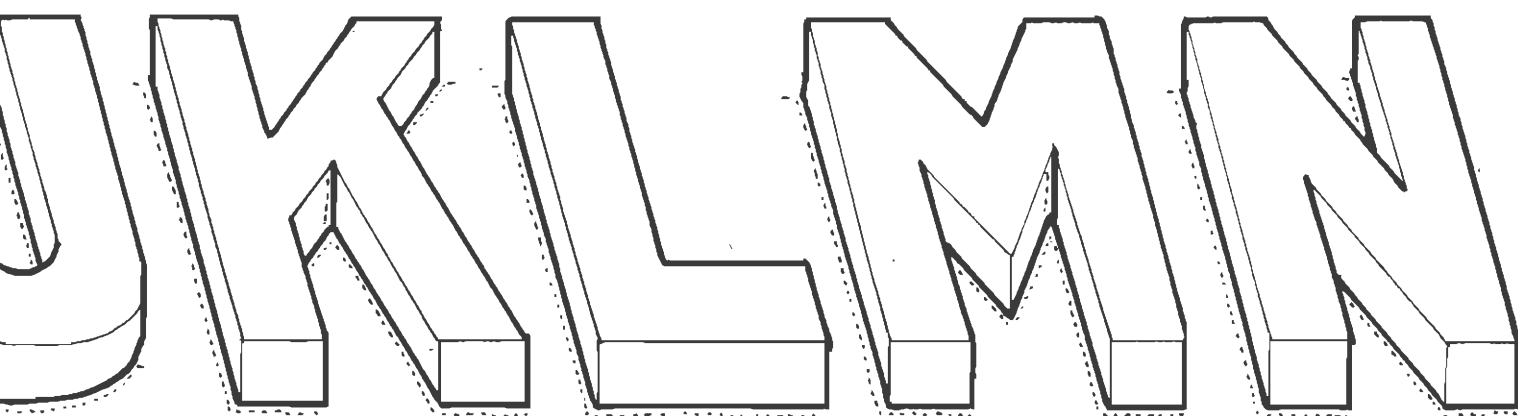
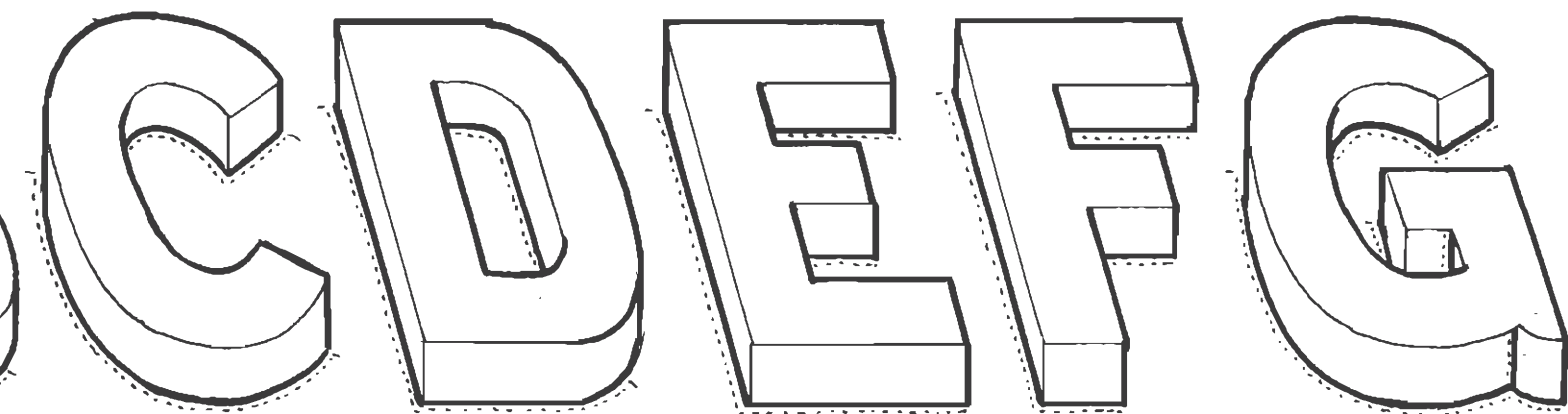
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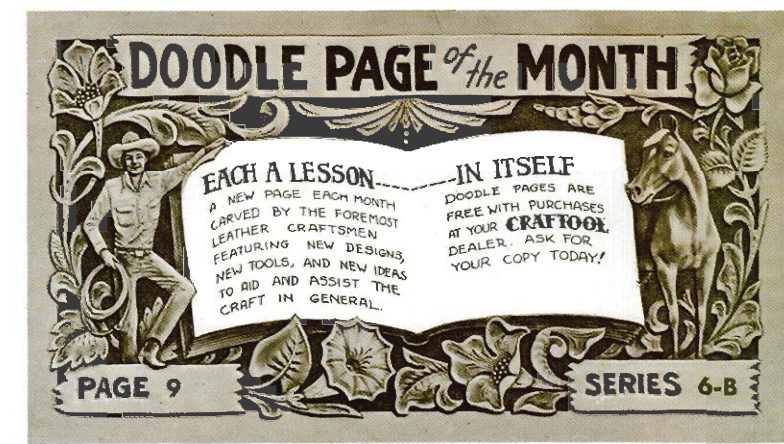




NOTE:

THE DOTTED LINES INDICATE THE USE OF THE DOUBLE BEVELER.... No. B 997.

FOLLOW THE SAME CARVING AND STAMPING PROCEDURES AS SHOWN ON THE REVERSE SIDE.



ORNAMENTAL ART
Part I
by JERRY JENNINGS

This is the first in a series of four Doodle Pages dealing with ornamental art of the 13th to 16th century.

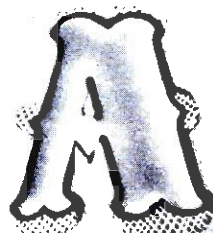
This Month's pattern was inspired by the ornamental art of 13th century England. It is not a copy of any particular ornamentation but is representative of some of the styles popular in that era.




While popularly used for wall plaques, the ornamental art patterns have been adapted for a wide variety of uses such as scrapbook covers (a monogram can be placed in center of design), leather chair backs and decorative panels for other pieces of furniture.

The pattern at left has been adapted to fit the tools available to the leathercraftsman. One of the unusual features of this pattern (and the three to follow) is the omission of the decorative cuts and camouflage tools effects found in most traditional leather floral carvings. This is done to give the carving a sculptured look as it would look carved in wood or sculptured in stone.

In addition to the tools listed below, the #2 Modeler was used to give roundness to stems and foliage and to smooth any flaws in carving.

Crafttools used:	P236	B702	S847	A104
	P975	B971	S717	
	P217	V821	S722	
	B936	H908	S706	
	B701	U854	S724	



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B936

B971

P217

P975

B701

P236

B702

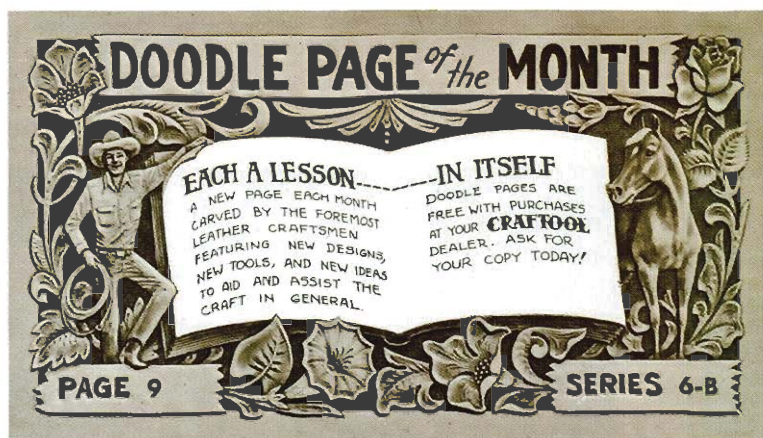
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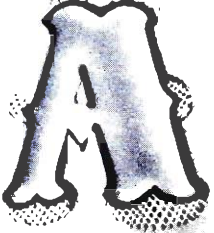
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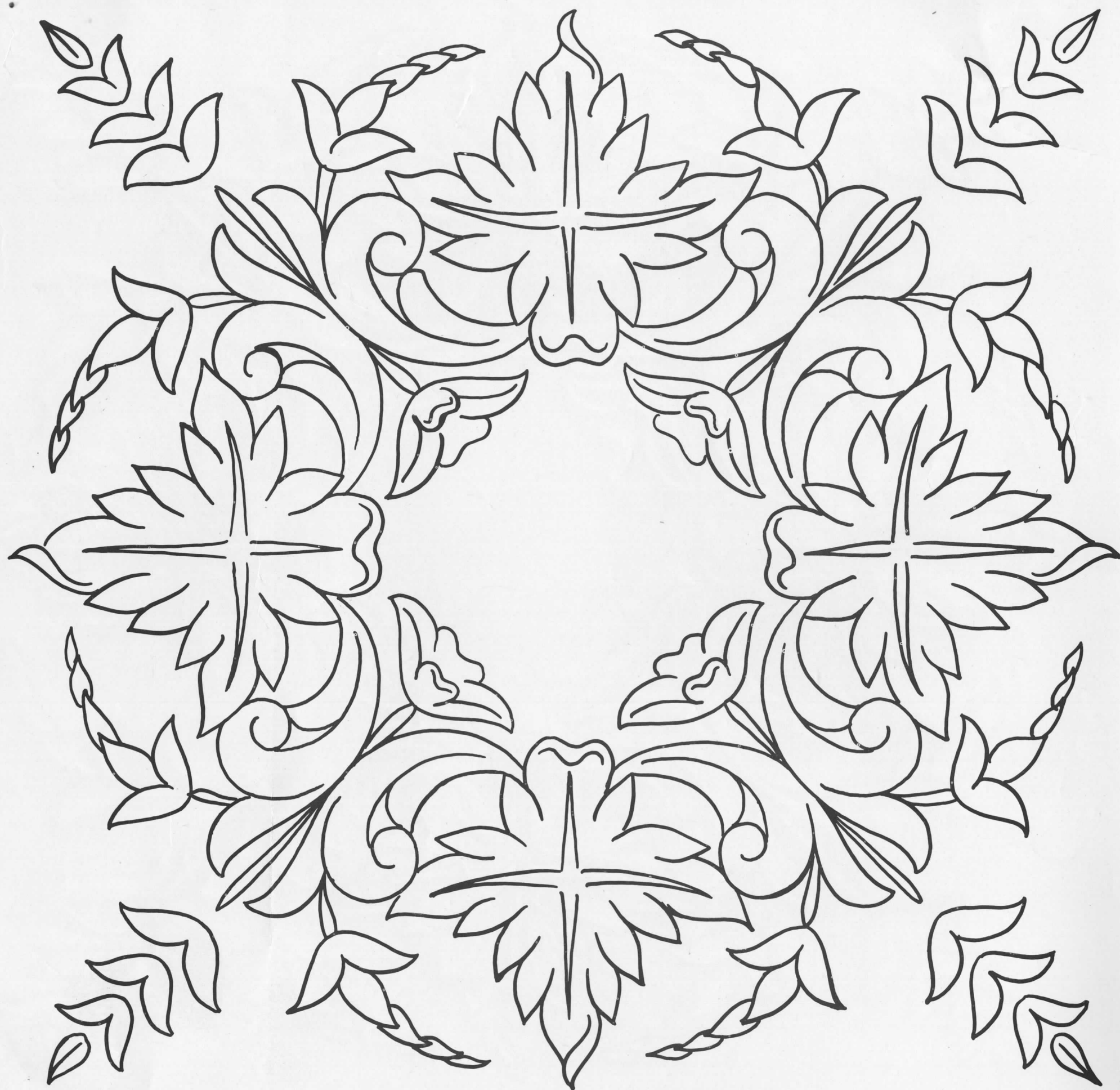
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Mr. Jerry Jennings blends some 20 years of experience with leather as an art media into his creations. Educated as a commercial artist, Mr. Jennings has mastered virtually every media in the wide spectrum of art. From water color and oils to leather and on to sculpture, he has made outstanding creative contributions.

Because of his diversified background, Jerry Jennings is uniquely qualified to bring vast new dimensions to the field of leather carving artistry.

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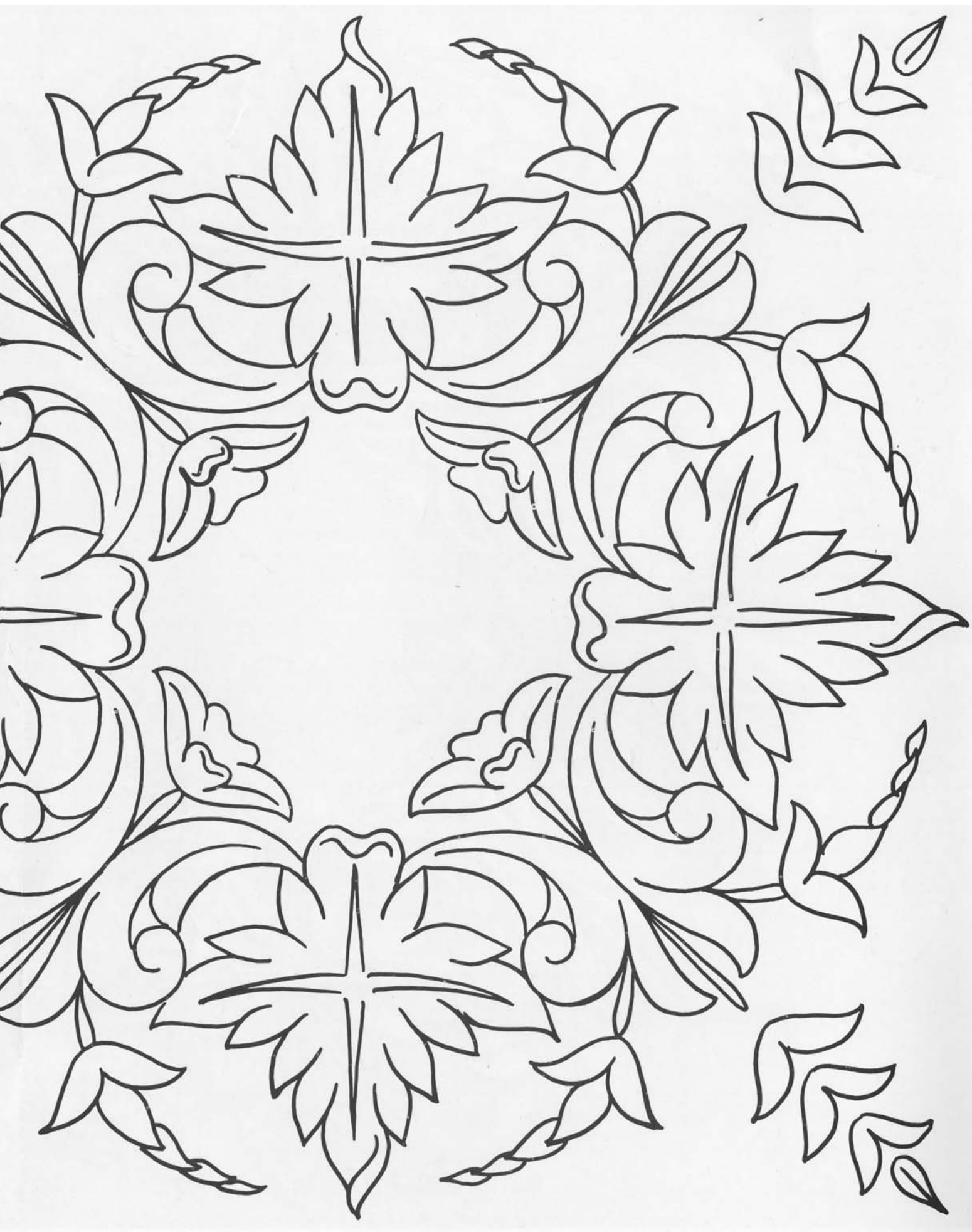
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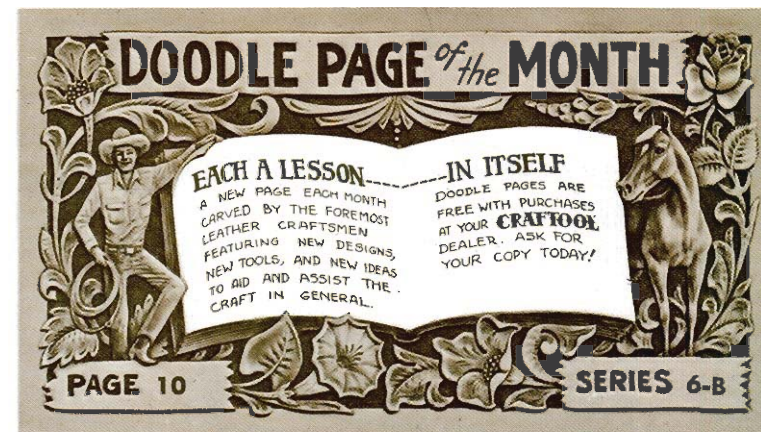
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ORNAMENTAL ART

Part II

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This Month's pattern was chosen from the many designs for architectural ornamentation of 14th century England. This general style was prevalent in many cathedrals of this period.

As in the previous pattern of this series, the decorative cuts and camouflage stamps have not been used. In this pattern, I have gone one step farther and eliminated the veiner stamp. This gives the pattern a still smoother look resembling the stone sculpture of its original form. As with other designs of this nature, this type pattern is popularly used as a decorative wall plaque, furniture inlay, book covers, etc.

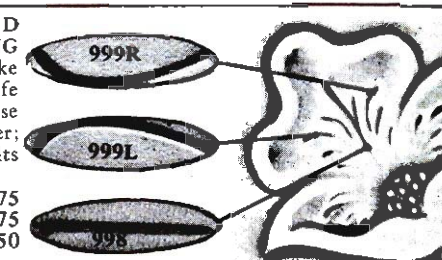
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P217	F976	A104
B936	H908	A99
B701	V854	

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decorative "swivel knife
cuts" with easy-to-use
tools. A real time-saver;
and you get perfect results
everytime.

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998	\$1.50



S847

A99

P236

P975

U854

H908

P217

JERRY JENNINGS

F976

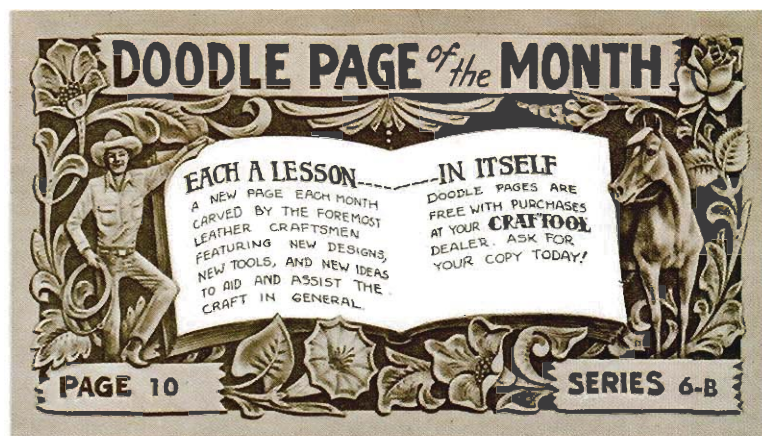
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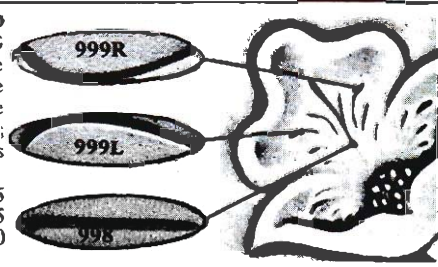
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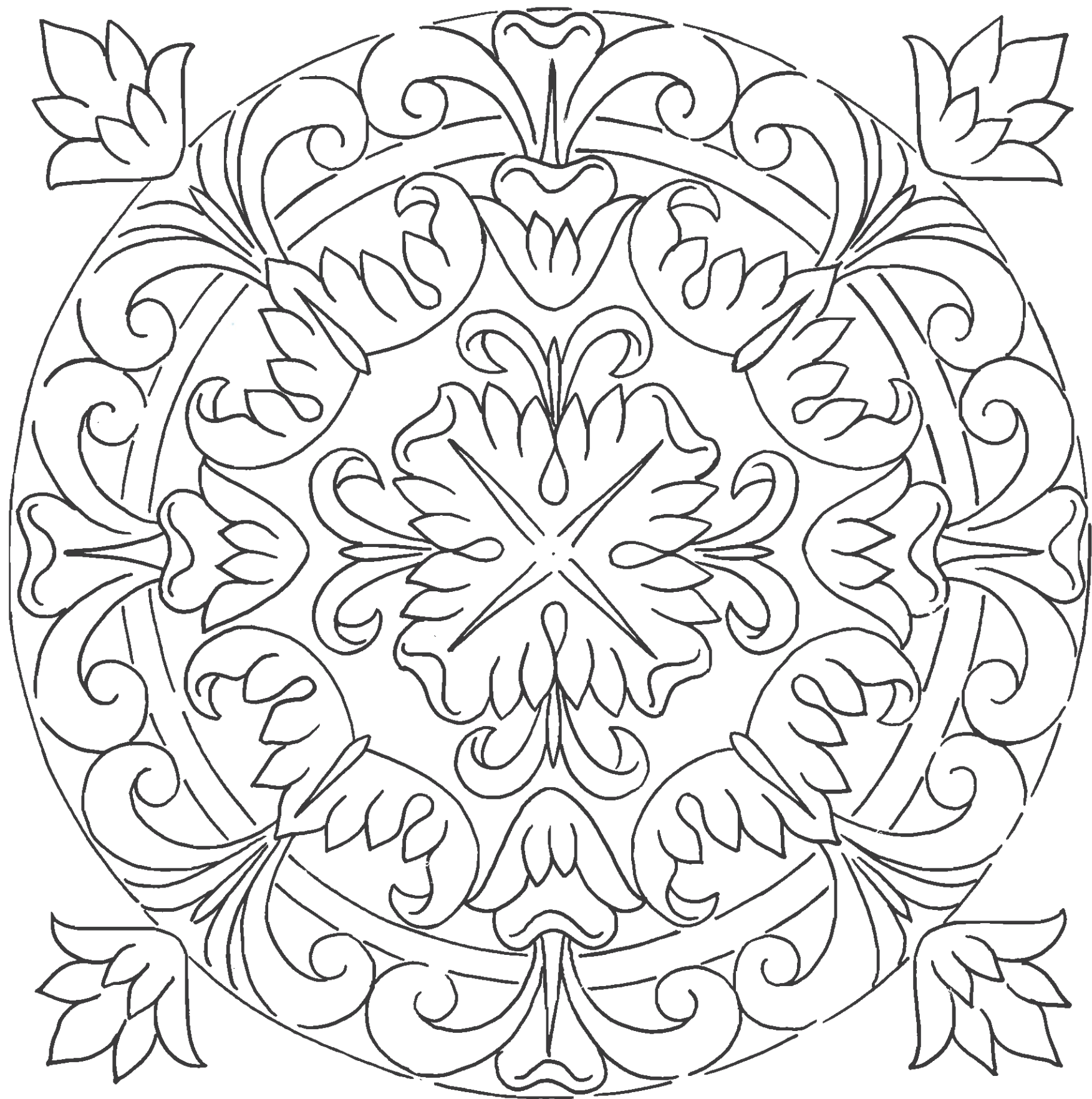
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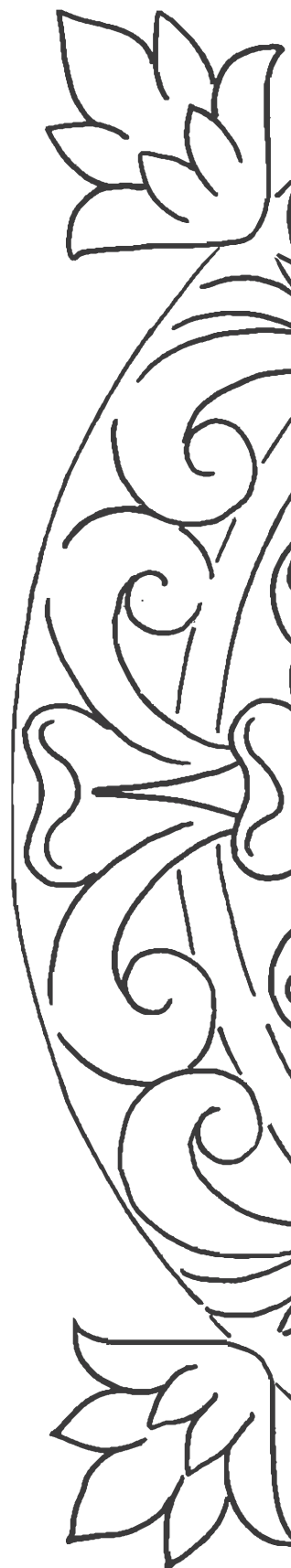
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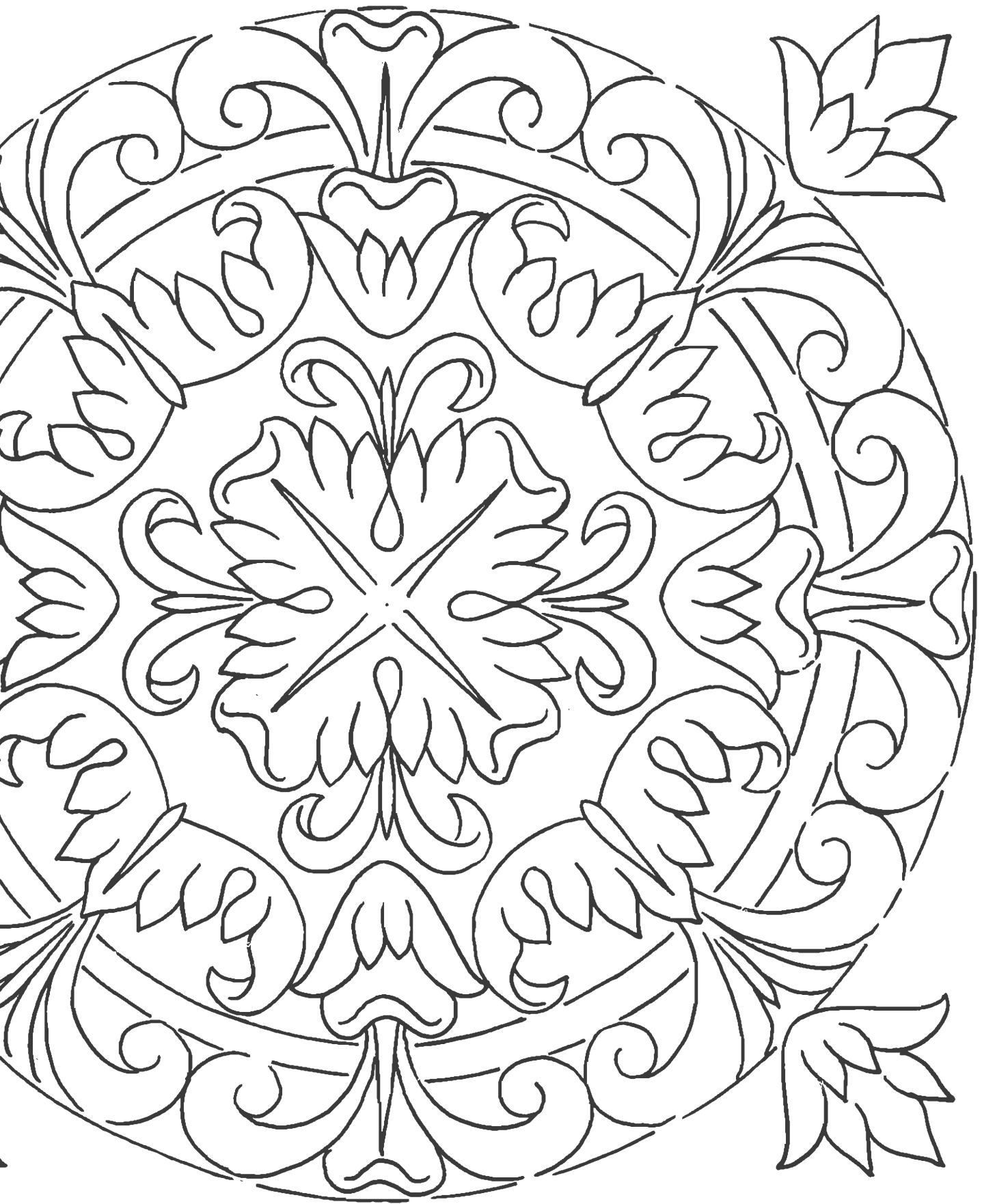
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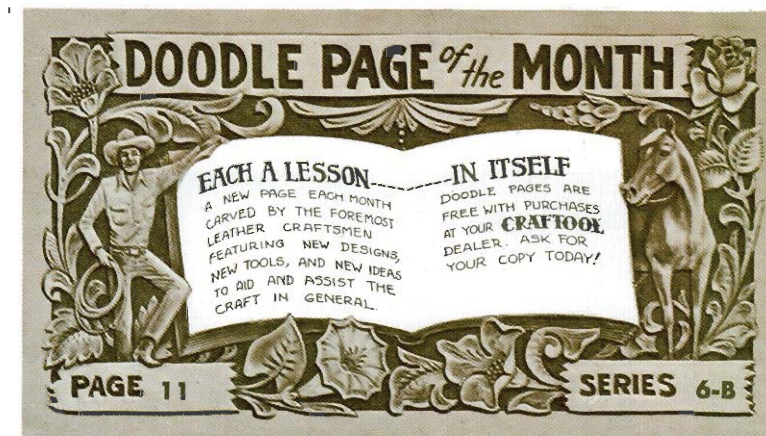
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ORNAMENTAL ART

Part III

By JERRY JENNINGS

This Month's pattern was inspired by Italian ornamentation of the 16th century. Note the graceful flow of the design. This sophisticated style of ornamentation has greatly influenced modern leather designs. Two of the legendary griffons, portrayed in many styles of ornament, are featured in this pattern.

As in the previous patterns of this series, the decorative cuts, camouflage and veiner stamps are omitted to allow the pattern to more closely resemble the sculptured stone of the original ornament.

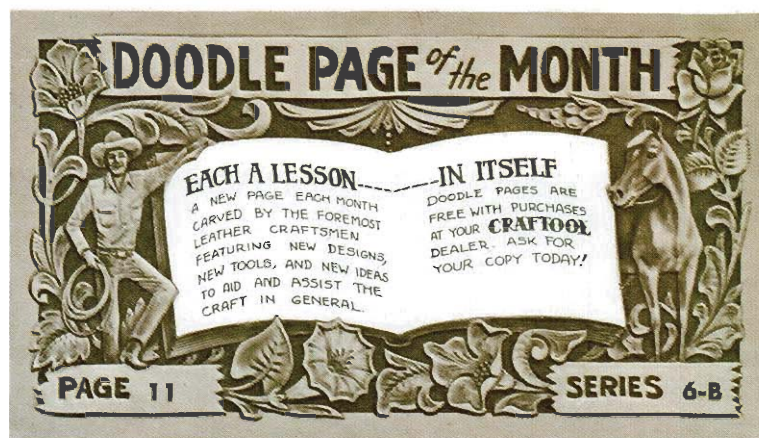
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	B701	S847	

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ORNAMENTAL ART

Part III

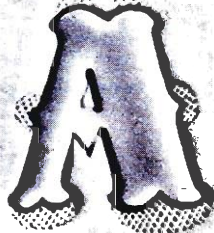
By JERRY JENNINGS

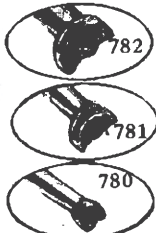
This Month's pattern was inspired by Italian ornamentation of the 16th century. Note the graceful flow of the design. This sophisticated style of ornamentation has greatly influenced modern leather designs. Two of the legendary griffons, portrayed in many styles of ornament, are featured in this pattern.

As in the previous patterns of this series, the decorative cuts, camouflage and veiner stamps are omitted to allow the pattern to more closely resemble the sculptured stone of the original ornament.

The #2 Modeler was used to give roundness to stems and foliage and to smooth any flaws in carving.

Crafttools used:	P236	B702	H908
	P975	B971	U854
	P217	F976	A104
	B936	F119	
	B701	S847	





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781	\$1.65 ea.
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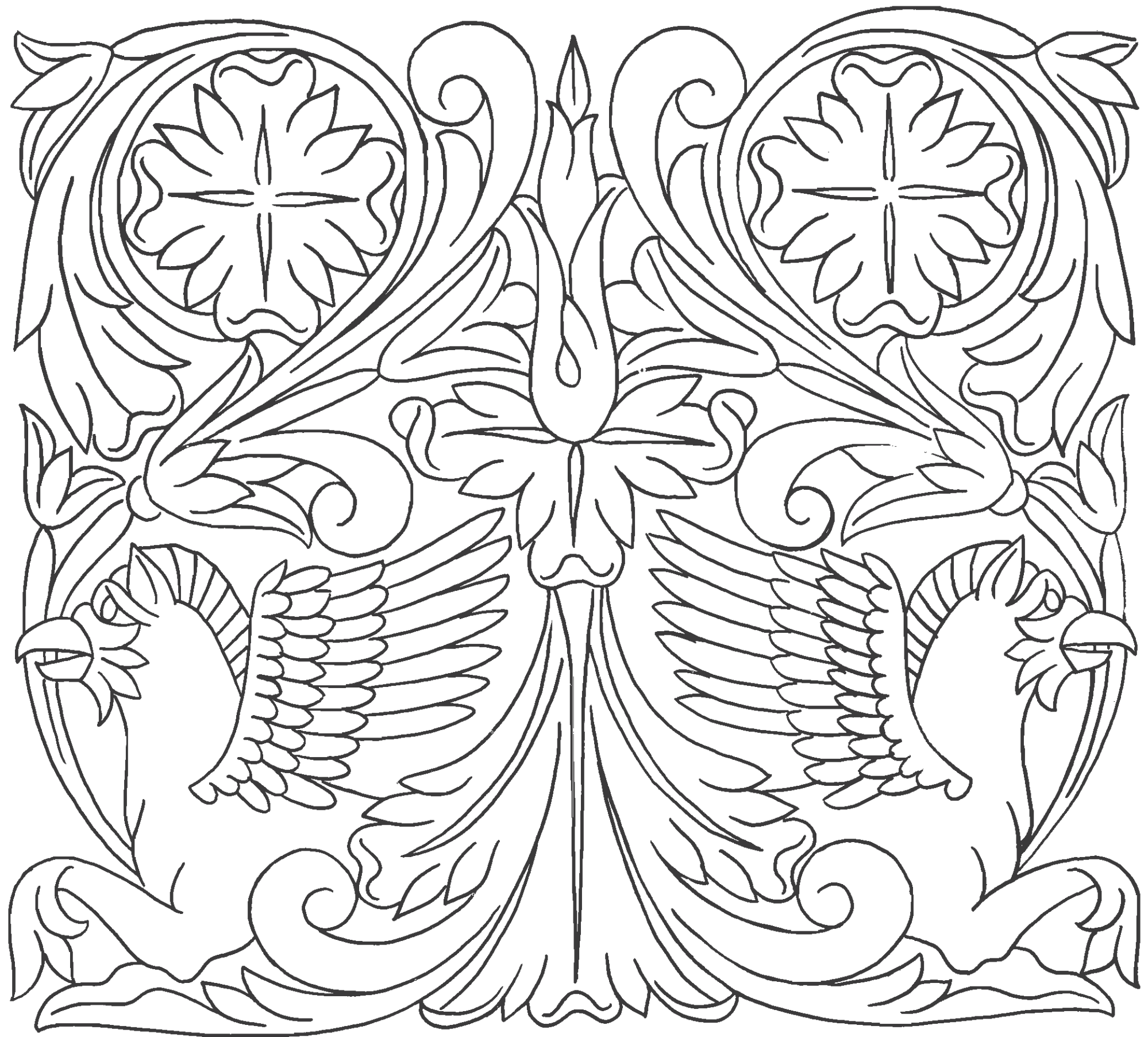
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Mr. Jerry Jennings blends some 20 years of experience with leather as an art media into his creations. Educated as a commercial artist, Mr. Jennings has mastered virtually every media in the wide spectrum of art. From water color and oils to leather and on to sculpture, he has made outstanding creative contributions.

Because of his diversified background, Jerry Jennings is uniquely qualified to bring vast new dimensions to the field of leather carving artistry.

Having a natural talent for both graphic and structural art, Mr. Jennings has contributed much to leather craftsmanship in the area of assembly techniques and procedures. If you are interested in new concepts in leather artistry, watch for the name Jerry Jennings because you will always find both at the same place.

Craftool Co. welcomes this outstanding creative genius and is most happy to make his inspiration and work available to leathercraftsman everywhere through the Monthly Doodle Page.



Be sure your leather tools have the CRAFTOOL name.



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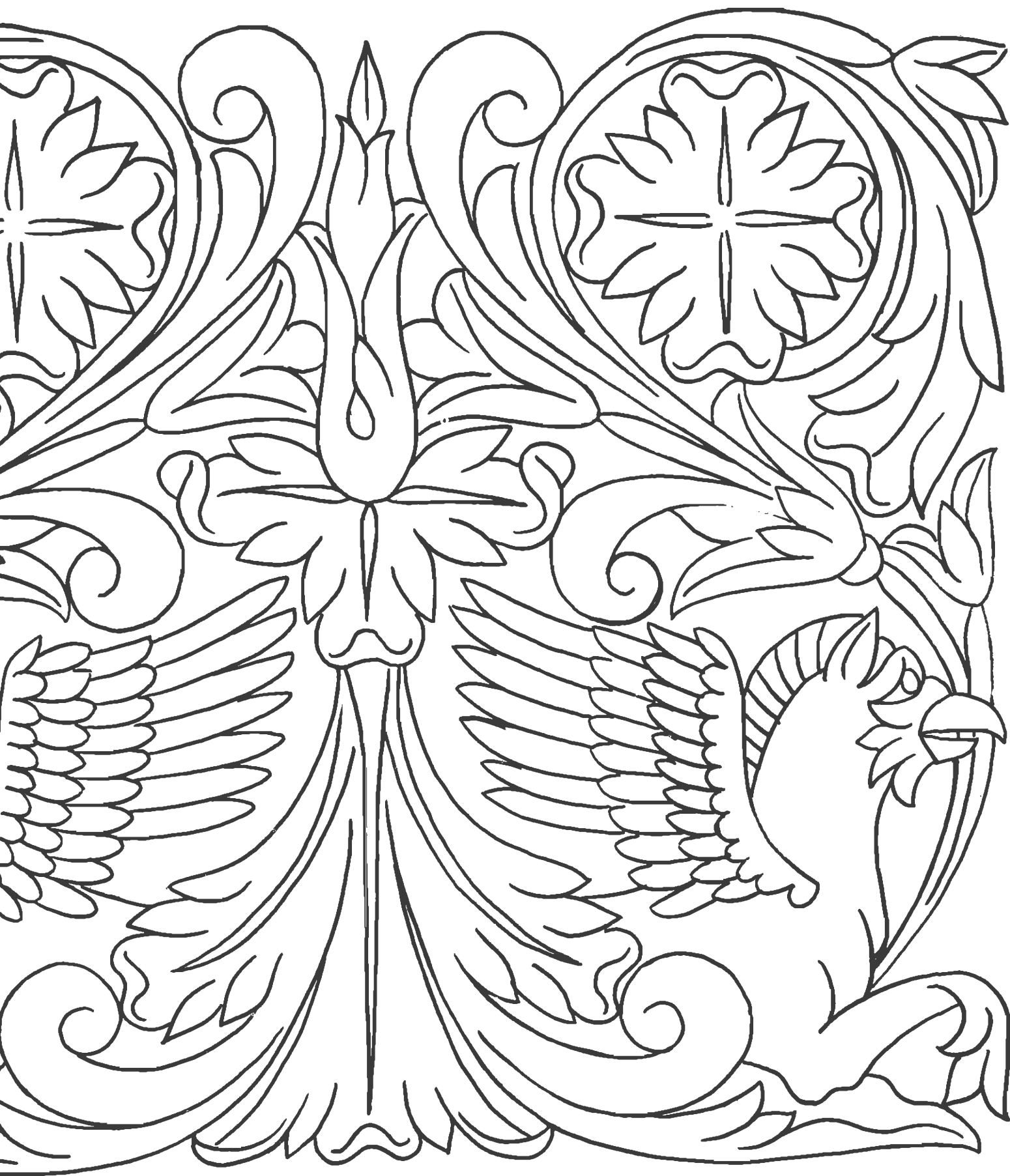
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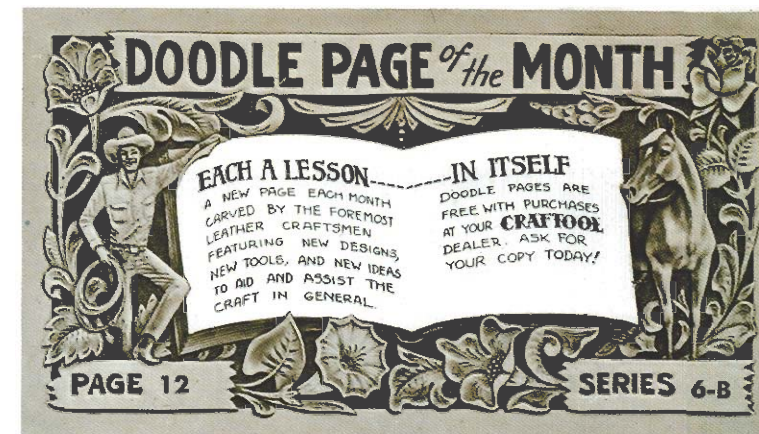
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ORNAMENTAL ART

Part IV

By JERRY JENNINGS

This circular pattern, flowing from the center, is called a rosette. Rosettes have been used in many styles and sizes throughout the history of ornament. They can be used as wall plaques (either carved singly or by using as many as three in a long rectangular panel) as well as decoration for book covers, doors and furniture.

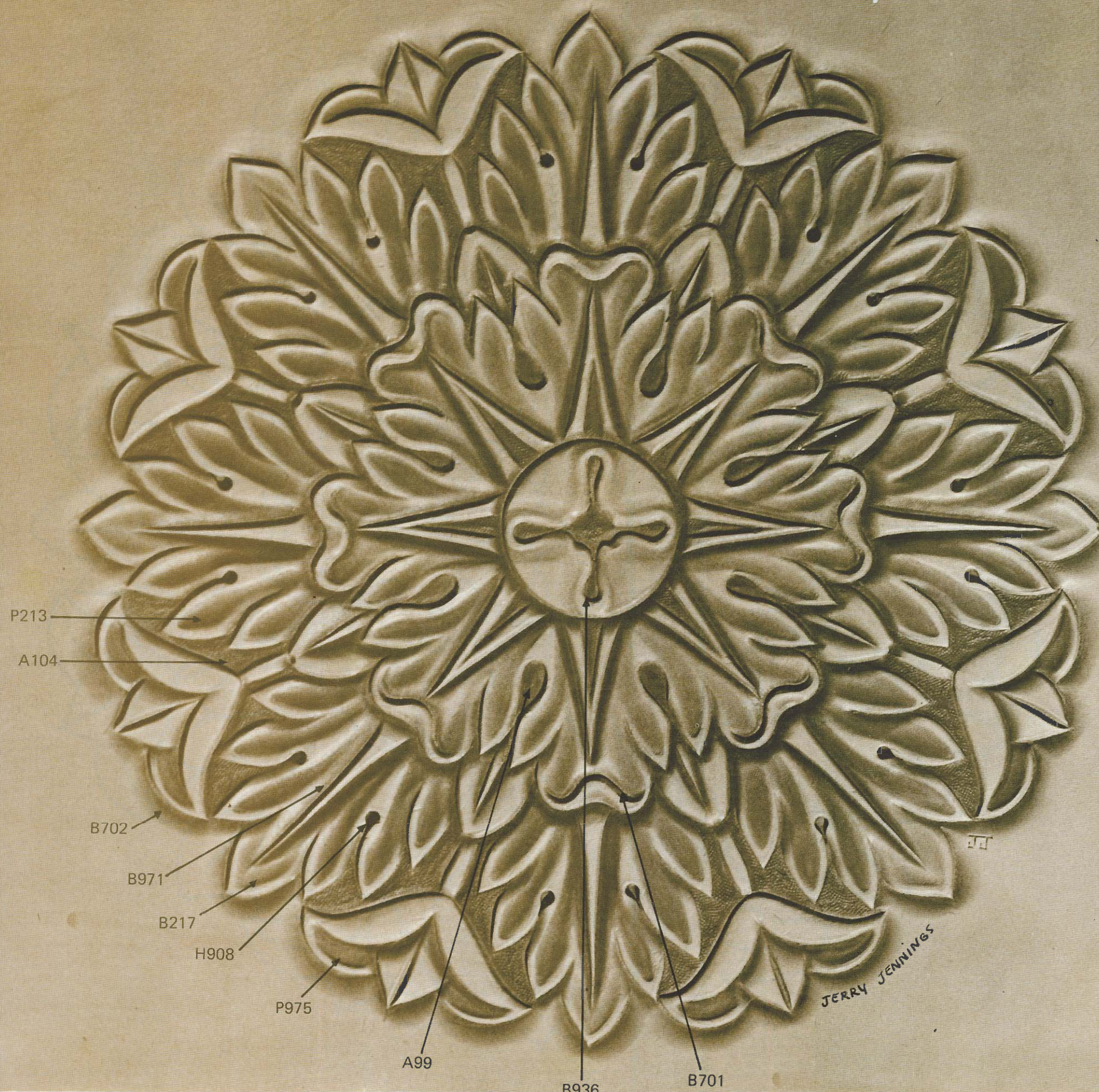
A particularly striking effect can be achieved by carving and stamping the rosette, then cutting the design out of the leather and glueing to a door or piece of furniture. The rosette can then be stained and antiqued to match furniture. The effect will be that of a carved wood panel.

An added dimension can be gained by embossing the leather from the back to make the rosette taller at the center. This greatly contributes to a sculptured effect.

The #2 Modeler is used to add roundness to stems and foliage and to smooth any faults in carving.

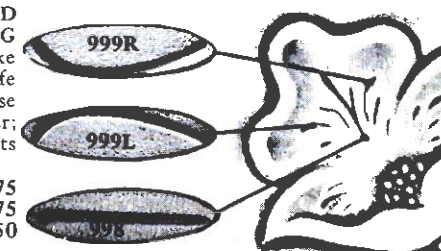
Craftools used:

P213	B701	A104
P217	B702	A99
P975	B971	
B936	H908	



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cuts" with easy-to-use
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everytime.

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998	\$1.50



P213

A104

B702

B971

B217

H908

P975

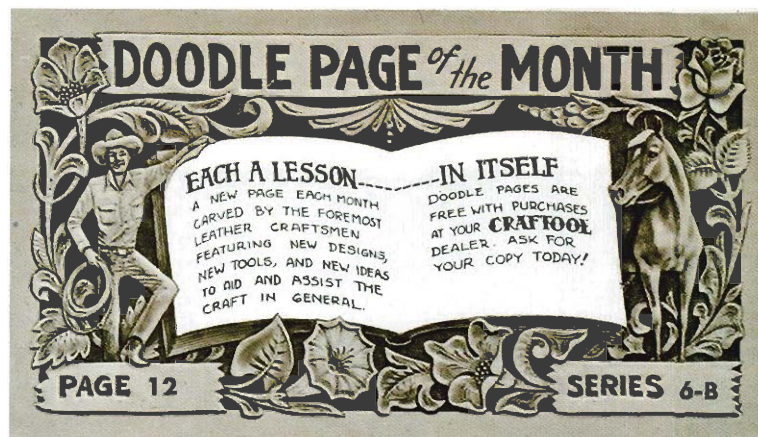
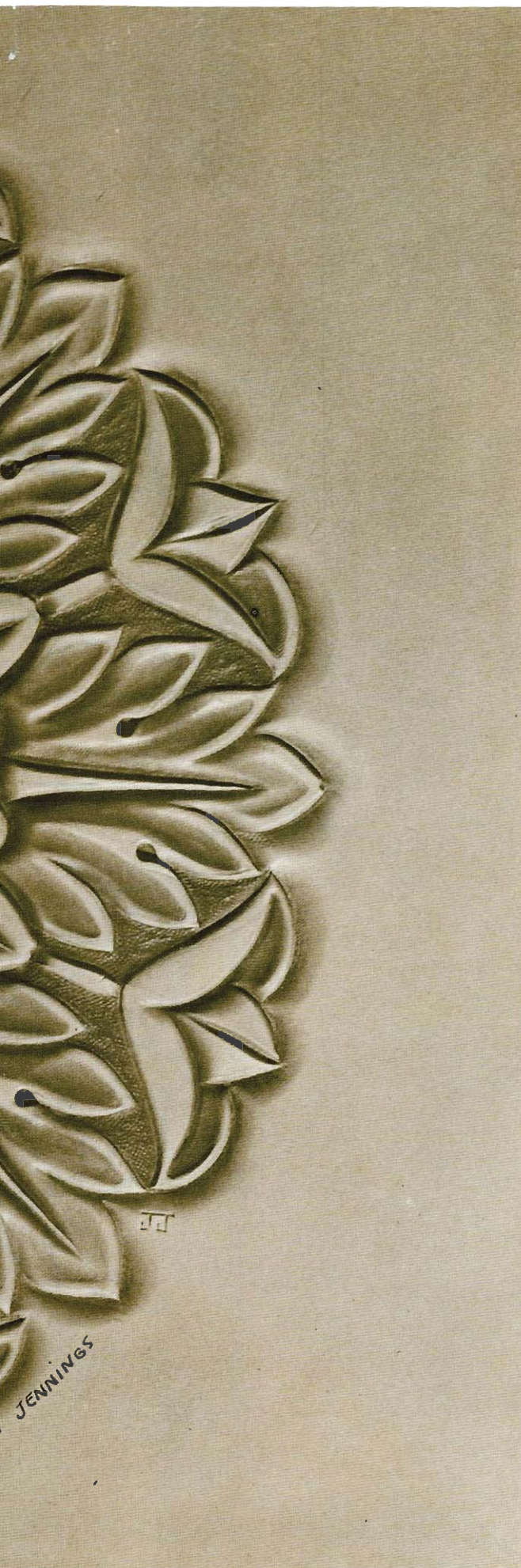
A99

R936

B701

JERRY





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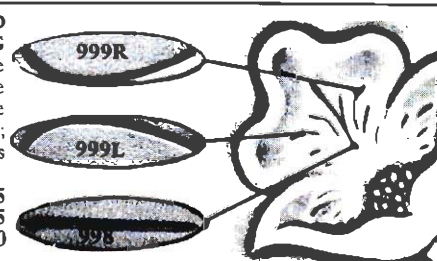
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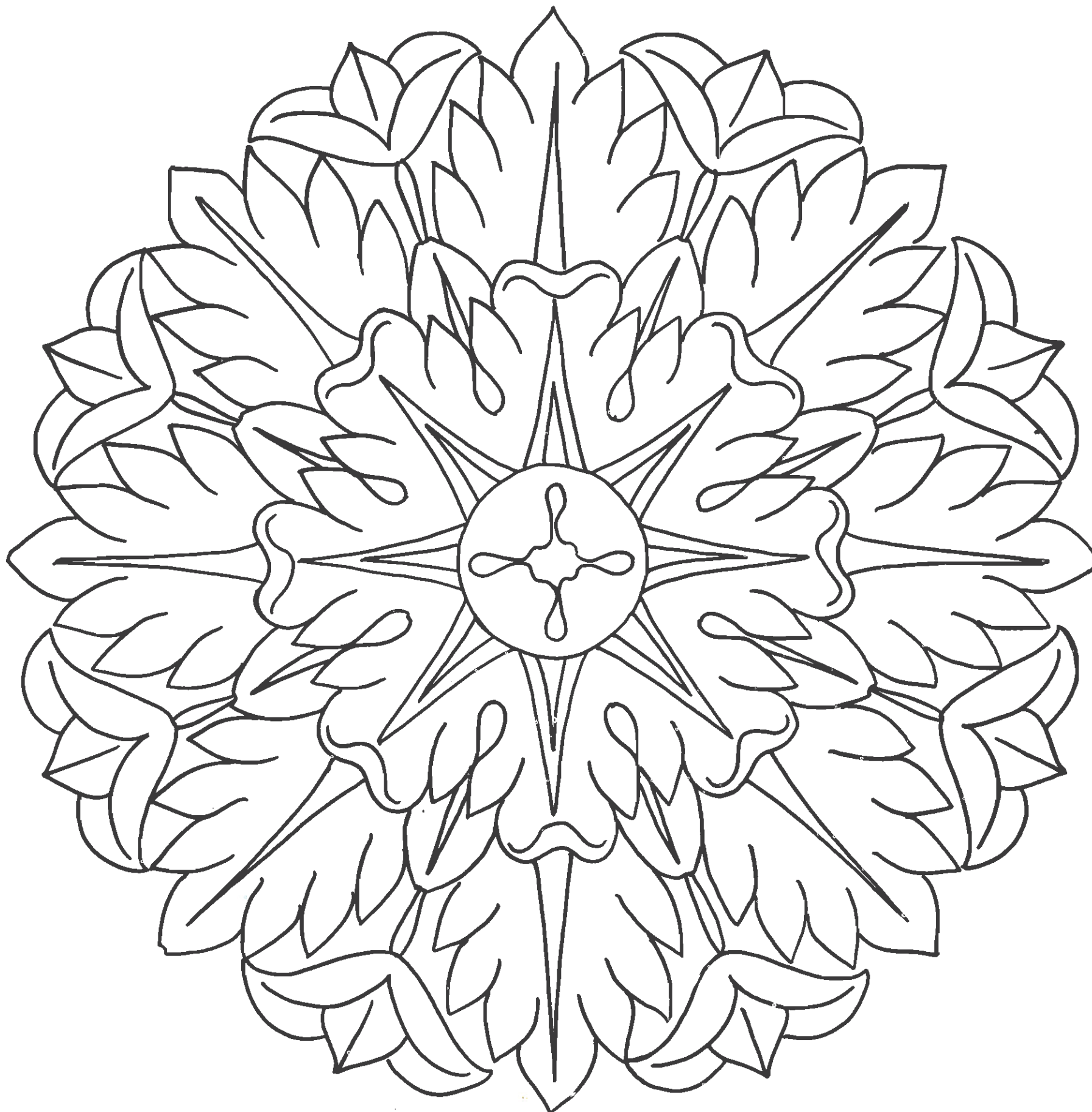
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