

# Vintage Doodle Page Collectors Set - Series B7

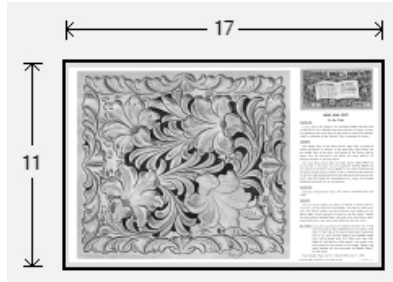


**LeathercraftLibrary.com**  
DIGITAL MEDIA FOR LEATHERCRAFTERS



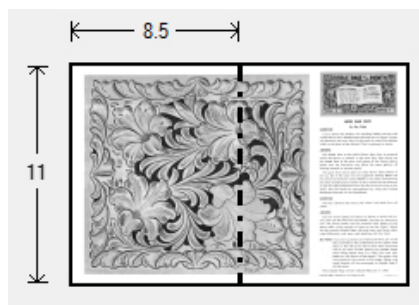
## Doodle Page Digital Download

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

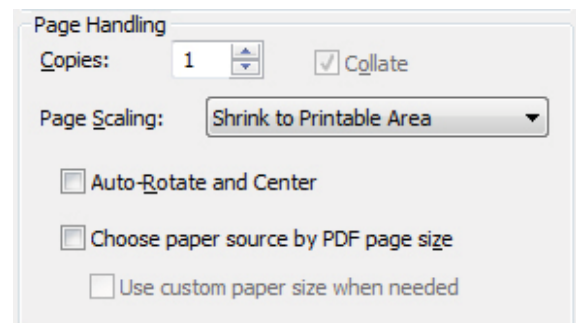
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

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

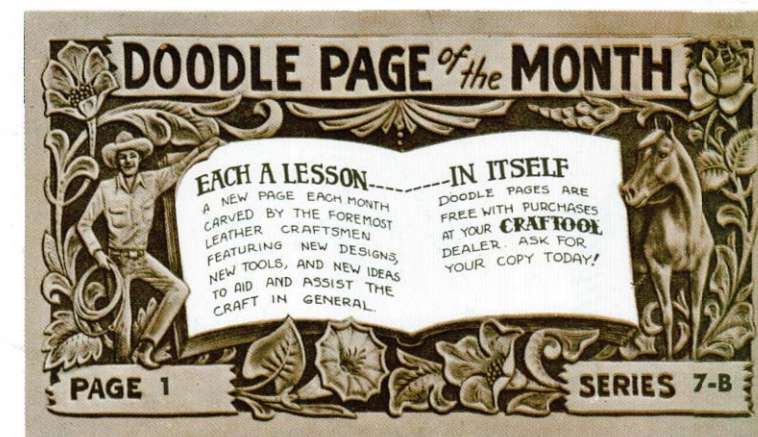
(Some Doodle Pages do not have backs)

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.





## EARLY STORM

by Al Stohlman

Part 1. This is the first of a series of four Doodle Pages that when combined . . . will make the scene shown in the column at right. Actually, NINE separate pictures can be made from these four pages. Each quarter will make a separate picture; Upper half; Lower half; Left half; Right half . . . or the total scene, as shown at right.

For those really desiring a challenge to work out something new . . . we have added the rain effect to the scene. Here, an early storm has caught the cowboys in their round-up and the downpour has made life a little miserable looking. If the rain-storm is too much of a challenge, you can eliminate the rain effects and carve the scene in the regular manner. Our first attempt at a rain scene was shown on Doodle Page 5 . . . Series 4-B. However, these pages offer more detail and a much greater challenge.

Since most of the column space will have to be taken up with making the rain effects . . . we cannot give carving and stamping de-

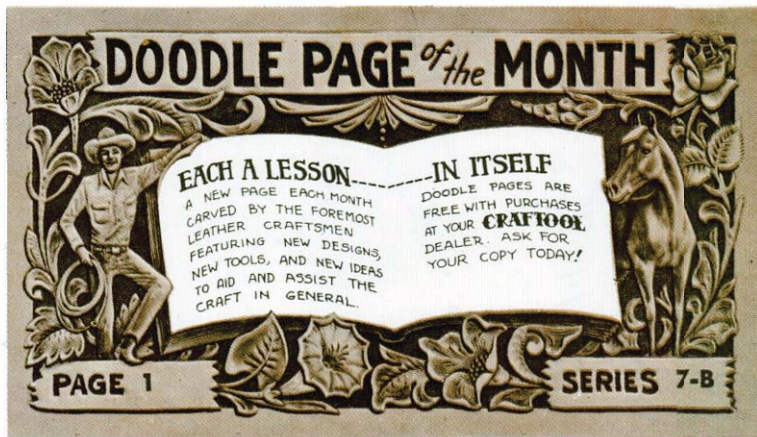
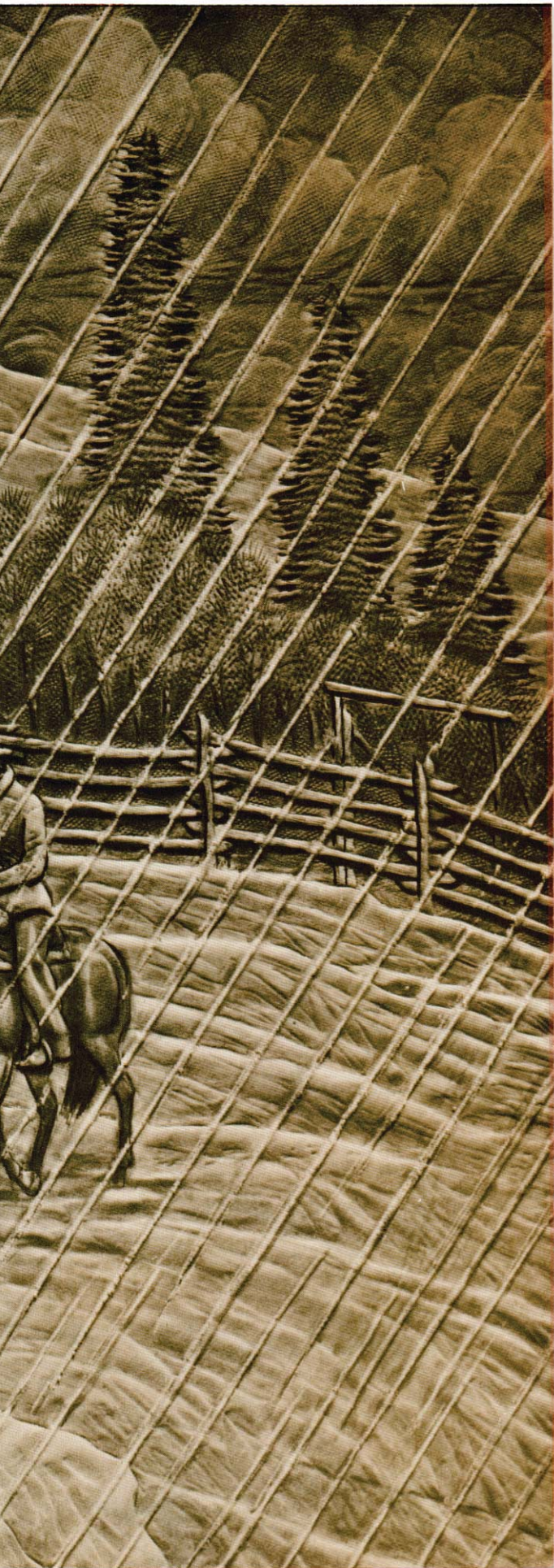
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AL  
STOHLMAN





## EARLY STORM

by Al Stohlman

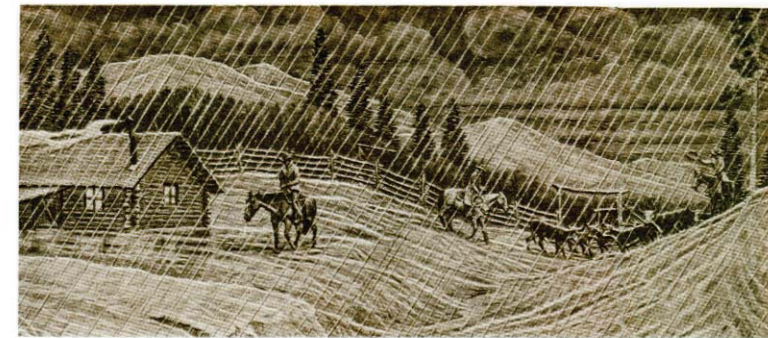
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The photo above shows how this month's page and next month's can be joined to make a long scene.

tails. Figure carving is done in the regular manner. For those unfamiliar with Figure Carving work, we suggest you obtain copies of: "How To Carve Leather," "Figure Carving", "Pictorial Carving" . . . all books detailing the step-by-step instructions on carving figures, trees, etc. These books are a "must" for those desiring to learn figure carving.

To begin . . . make the tracing pattern (from the one presented) and include all of the rain lines. Transfer your pattern to the casec leather . . . including the rain lines. Trace the rain lines lightly using a rule or straight edge. Next, cut all of the solid lines as shown on the pattern. **DO NOT** cut across the rain lines. Lift your knife . . . and cut only as indicated on the Tracing Pattern.

The next step is to establish the rain lines. This is done by rubbing a modeling tool spoon down each side of the rain lines. Press firmly . . . using a straight edge as a guide. Rub on both sides of each line. After this, the beveling work can begin. You will have to bevel between all of the rain lines . . . **DO NOT** bevel across them, or the effect will be destroyed. Use the figure bevelers: #F896 — #F899 — #F891 as beveling and matting tools between the rain lines. The new smooth matting tools: #F995 — #F996 will also prove very useful for this purpose. Do all of the rough and outline beveling first to gain maximum depth. Use the corners of the figure beveler to advantage where the rain lines overlap a figure, building, etc. A good example would be along the edges of the roof.

You will note that different depths of beveling will be required on the terrain for proper effect. After all rough beveling, the modeling spoon is used to smooth up any rough beveling marks. After matting the roof, between the rain lines, the shakes (shingles) on the roof are cut with the swivel knife. Instructions will be continued next month.

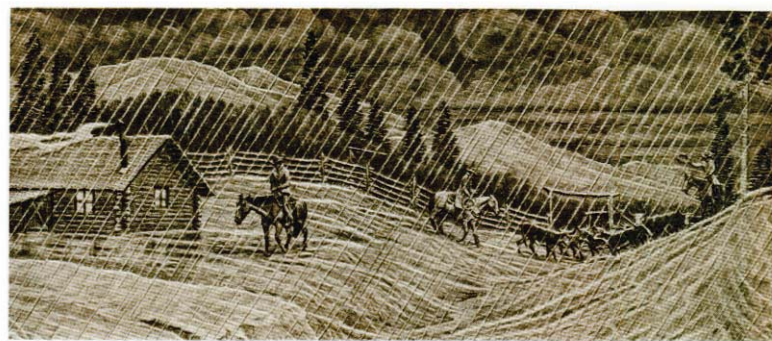
### CRAFTTOOLS USED ON THIS DESIGN

F896 F895 F891 F890 F902  
F995 F898 F899 F900 A98  
A99 F912L F912R A104 A888  
No. 3 MODELER









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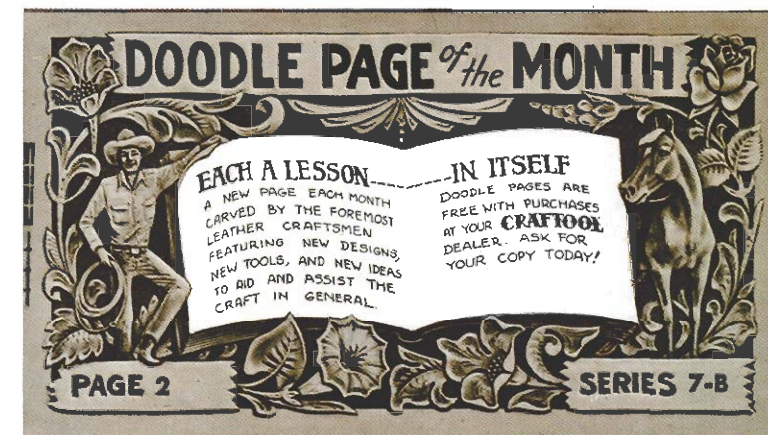
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No. 3 MODELER





## EARLY STORM

by Al Stohlman

Part 2. This is the second in our four-part series of the rain storm. The instructions here are a continuation of the previous page and will apply as well to both pages. In working the sky and clouds . . . you must bevel between the rain lines with the figure carving matting tools: #F900 — #F899 — #F898. Use the straight edge of the tools to bevel along the lines and the flat surfaces for matting. You will note that cloud outlines are NOT cut. These are beveled and matted only with the above mentioned matting tools.

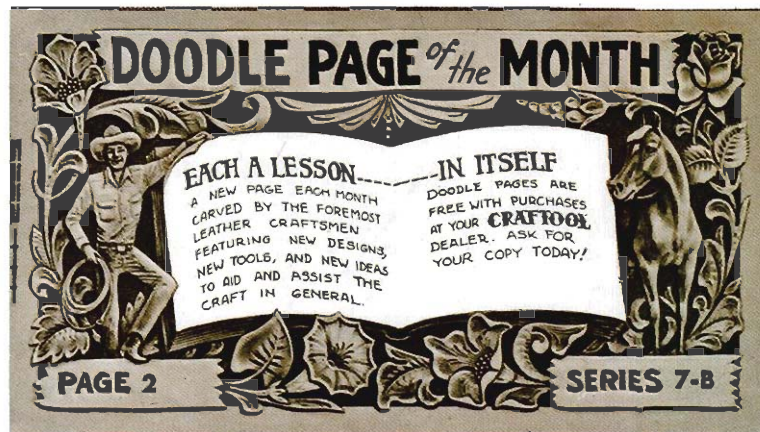
The fir tree (at left and right of page) are made with the pine tree tools: #F912L and #F912R. See "Pictorial Carving" book for complete instructions on how to make all of these trees. The outline edges of the tree branches are matted between with tools: #A98 and #A99 . . . to bring them into three dimensional relief. Bevel around the trunk and branches of the large pine tree (at right). Mat carefully with the small matting tools. The needles are stamped last, with #F917. Here, as with tools #F912L and #F912R, great care must be used so as not to smash down the raised rain lines. You will find that tipping of the tools will be required on both sides

(Continued on reverse side)









## EARLY STORM

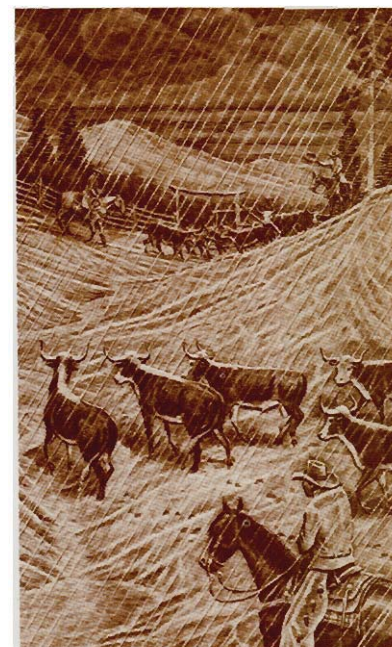
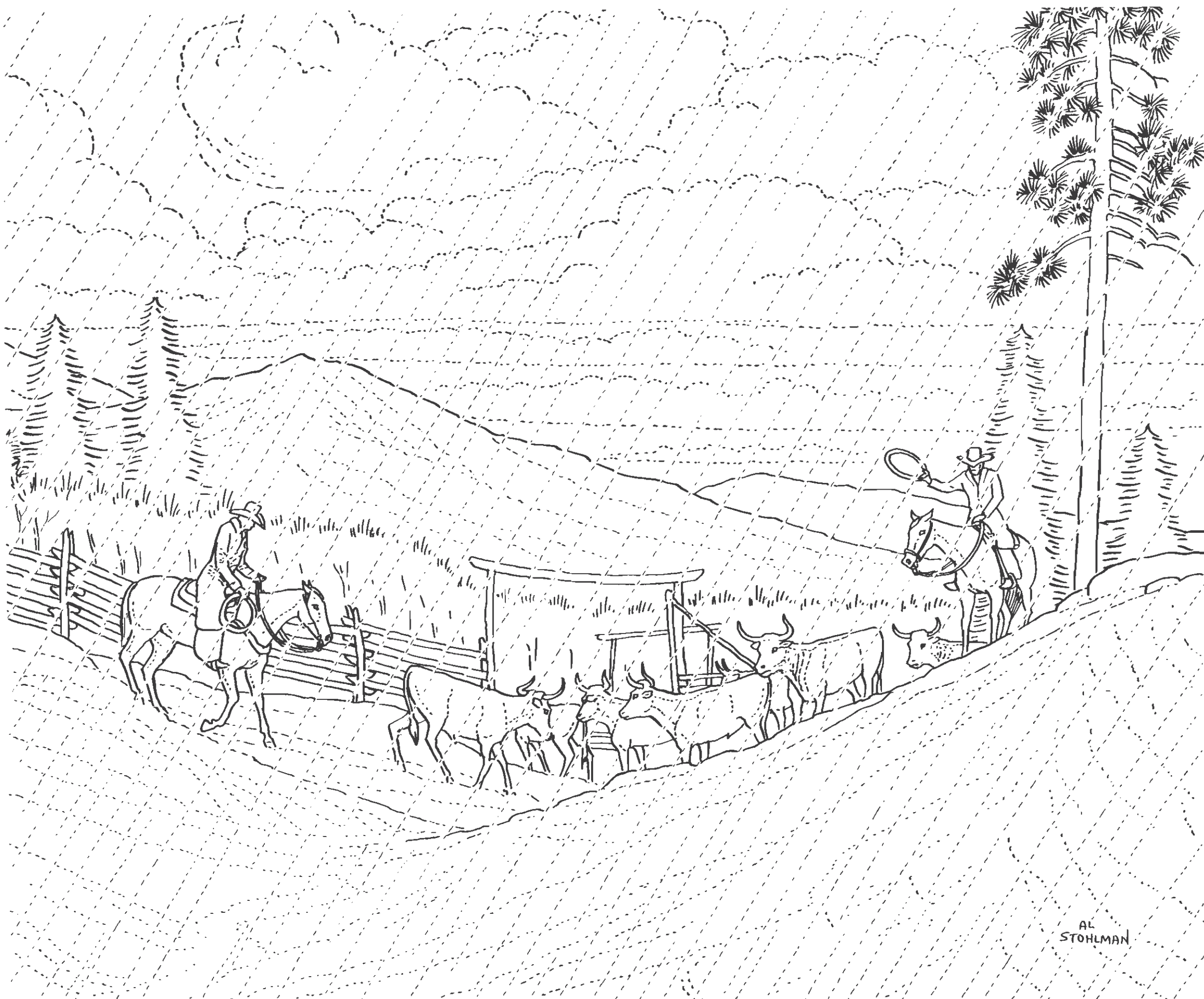
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(Continued on reverse side)





The photo at right shows how this, and next month's page can be combined to form a vertical scene.

of the lines to prevent damaging them. Study the photo and note how these tools have been used.

In working the figures, in this scene, great care must be exercised in cutting. Use the angle blade #100N. Here you will have to use the small figure bevelers #F891 — #F890 — #F902 to work out the details of the cattle, horses, and riders. The modeling tool will also play an important part, here.

The grove of trees, behind the corrals, are perhaps the easiest of all to complete. Use #A104 between the rain lines on the lower part of the trees and between the rails of the corral. Here, you may have to use the point of #A98 in the very tiny areas. Mat the upper portion of the trees with #A888. Complete the tree effects by cutting the branches and branch ends with the swivel knife. Study the photo.

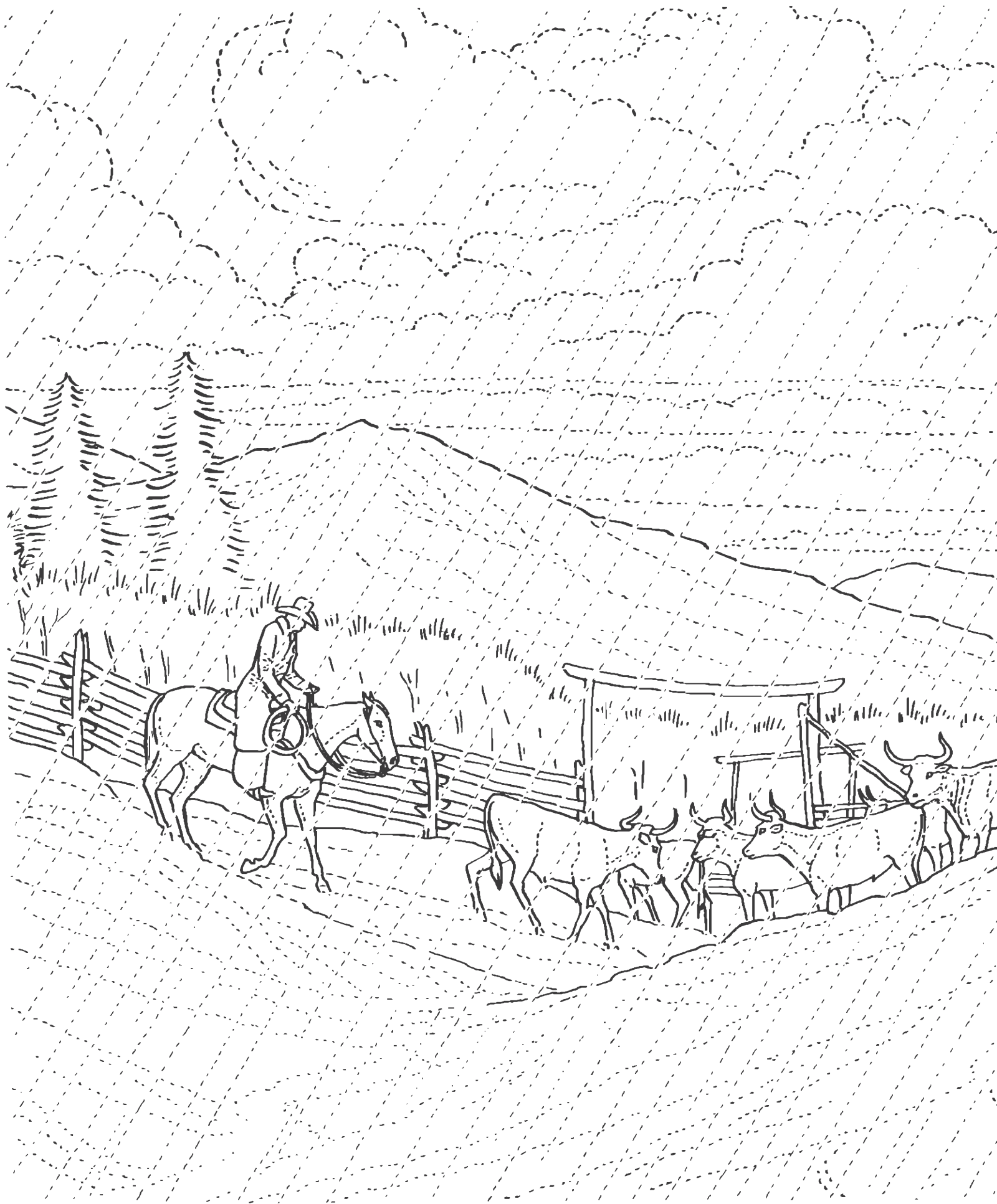
Bevel the contours of the hills and the near foreground with #F895. Be sure to use care between the rain lines; do not bevel them down. You will also note that the rain lines are not raised too much . . . this would destroy the desired effect. Note how the contour beveling creates the drainage effect of the ground . . . try to follow these contours as closely as possible. The flat surface of the figure bevelers are also used to mat, and this proves very important here on the terrain . . . where the beveling and matting must be restricted within the rain lines. The modeling tool will smooth up any rough beveling marks.

We will explain the dyeing of these scenes in part 4.

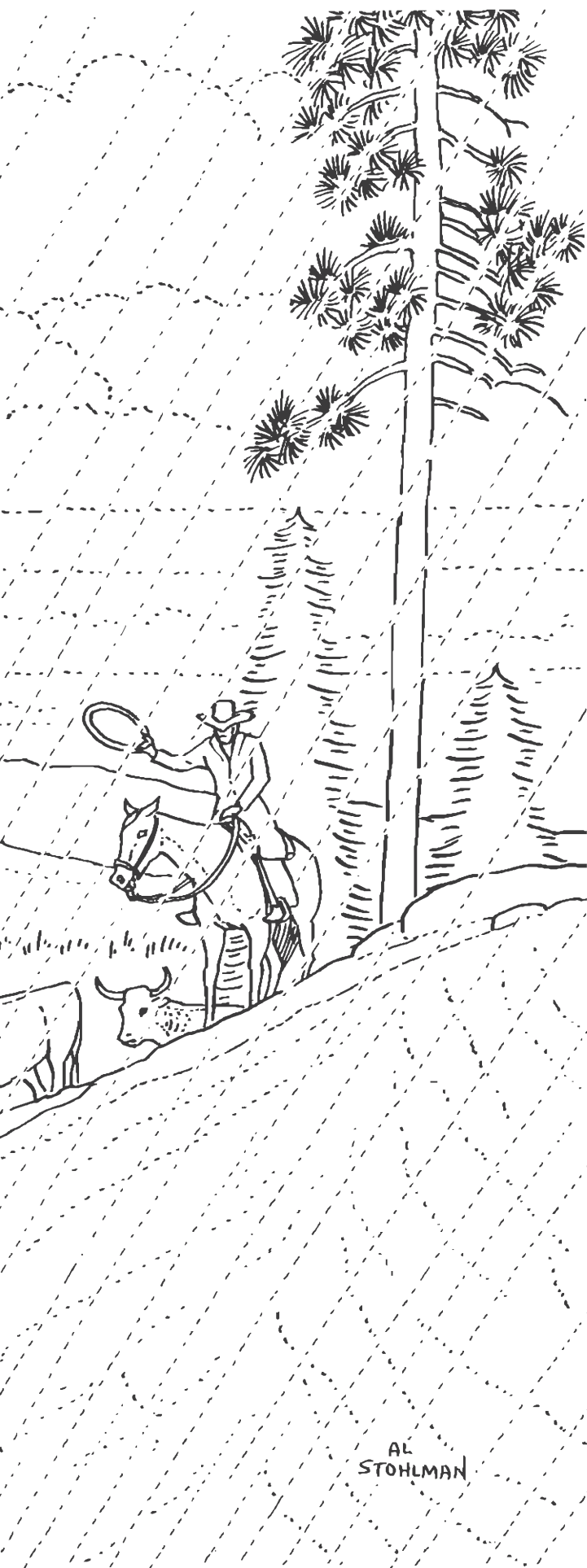
### CRAFTTOOLS USED ON THIS DESIGN

F896 F895 F891 F890 F902  
F995 F898 F899 F900 A98  
A99 F912L F912R A104 A888  
F917 No. 3 MODELER

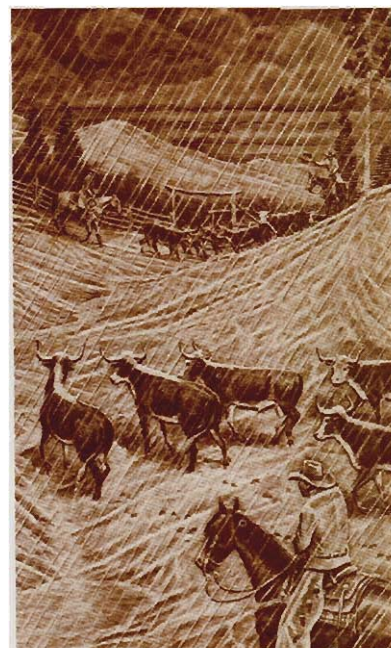








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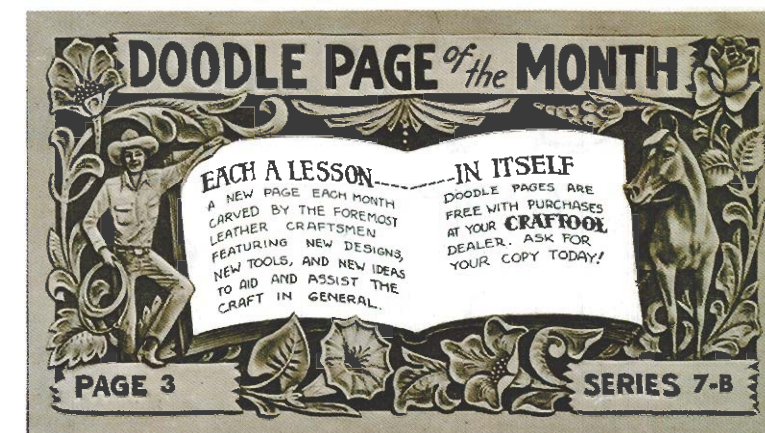
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## EARLY STORM

by Al Stohlman

Part 3. The previous instructions for carving and stamping Parts 1 and 2 also apply here. Since no sky area shows in this scene, the checked matting tools are not required. Here, only the smooth bevelers are required. Use the figure bevelers as they are also used as matting tools by tipping them back to the flat sloping surfaces. Smooth matting tool #F995 can be used in some of the larger areas. Use care not to smash down the rain lines. (How to make the rain lines has been explained in the two previous parts).

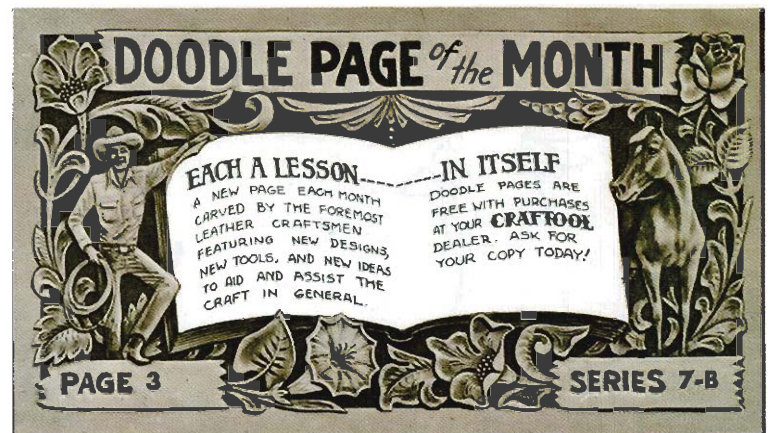
Note how the beveling has been handled on the backs and bellies of the steers, horse, and rider . . . where the rain lines cross. Bevel firmly to gain depth . . . but **DO NOT** bevel across the rain lines. Use the corners of the figure carving bevelers for a clean beveling job where the rain line crosses the figure. Mat the terrain down to gain the maximum illusion of third dimension. Do not allow any

(Continued on reverse side)









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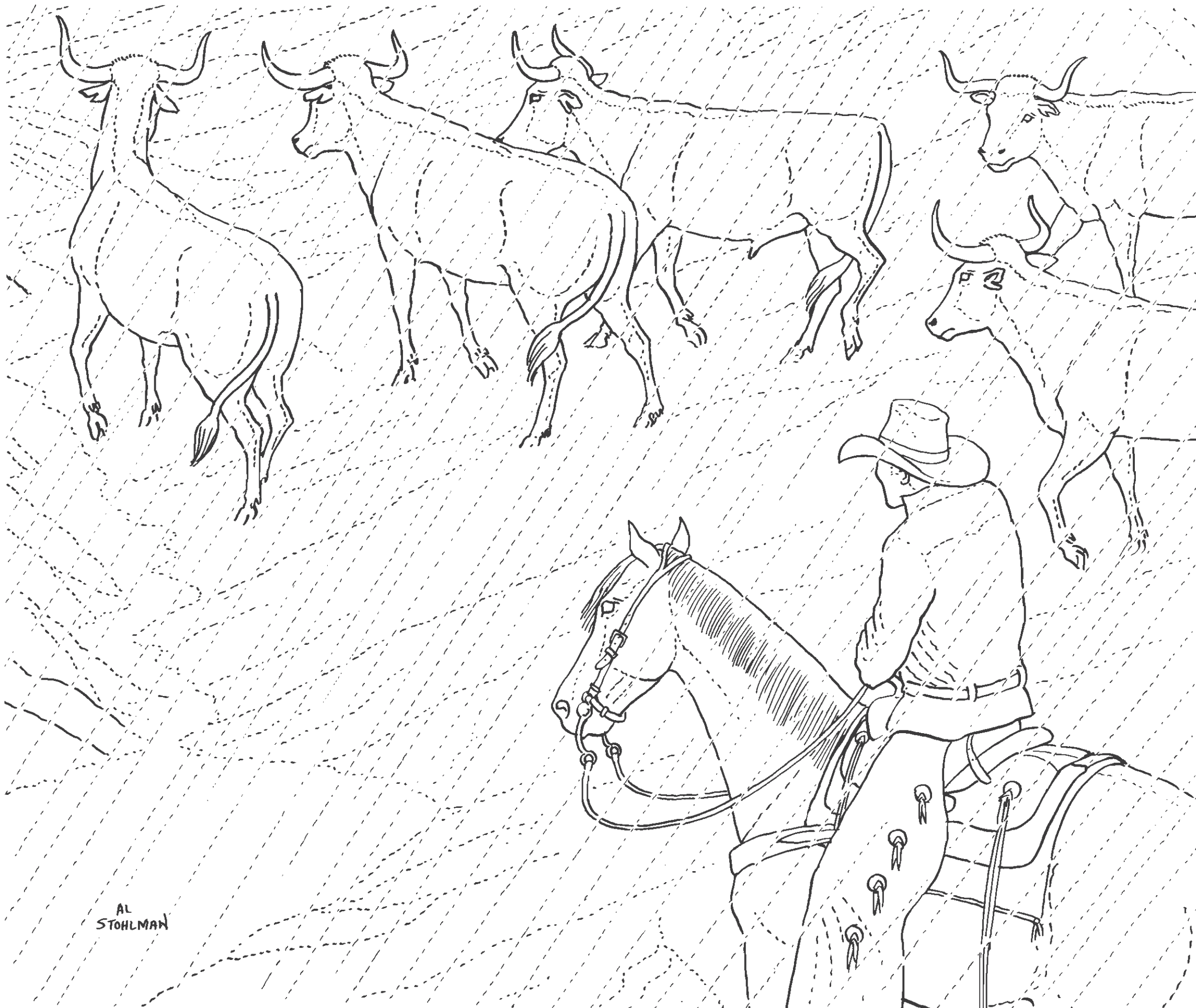


Photo above shows how this and next month's pages can be combined to form a horizontal scene.

beveling ridges to remain . . . proper matting is the secret to good leather carving . . . especially in figure or pictorial scenes.

Here, with the larger figures, you will note we have shown the water effects dripping from the man's hat, horse's bridle, horns and tails of cattle, etc. This effect is created by carefully beveling around these areas with #F890 . . . in conjunction with the modeling tool. Details on the completion of these effects (after using the dyes) will be explained in part 4; next month's page. You will also note the tracks of the cattle . . . these are made with tool #F941. Also note the effects of the rain drops hitting the pool of water, in lower left hand corner. This can be accomplished with the very tip of back-grounder #A104.

The tiny details of the bridle, saddle, conchos on chaps, etc., are completed with the small tools: #F902 — #F890. Bevel the wrinkles in the chops and jacket with #F895 and #F891. Use the modeling tool to smooth out any rough beveling marks.

The hair effects are put on the cattle and the horse with the hair blade #100M. Use care when "hairing" the animals so as not to drag the hair tool across the rain lines. (Pictorial Carving Book gives complete instructions on how to use the hair tools). The shaggy hair effect on the backs of the streers' necks is created with tiny "ticks" of the point of the swivel knife blade.

Next month we will be able to complete the instructions by explaining how to dye the scenes and still retain the rain effects . . . as you see in the photos.

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F896 F895 F891 F890 F902  
F995 F941 A104  
HAIR BLADE 100M  
No. 3 MODELER





AL  
STOHLMAN





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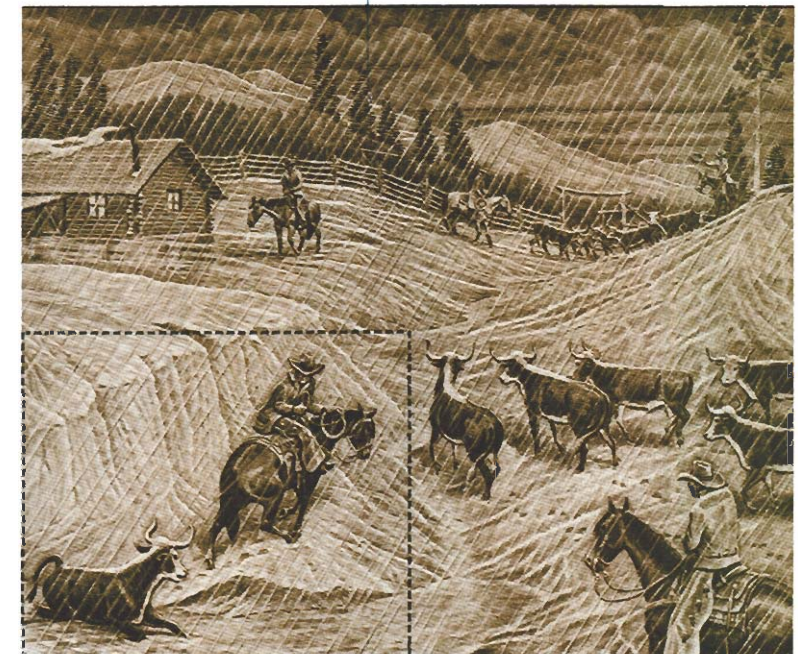
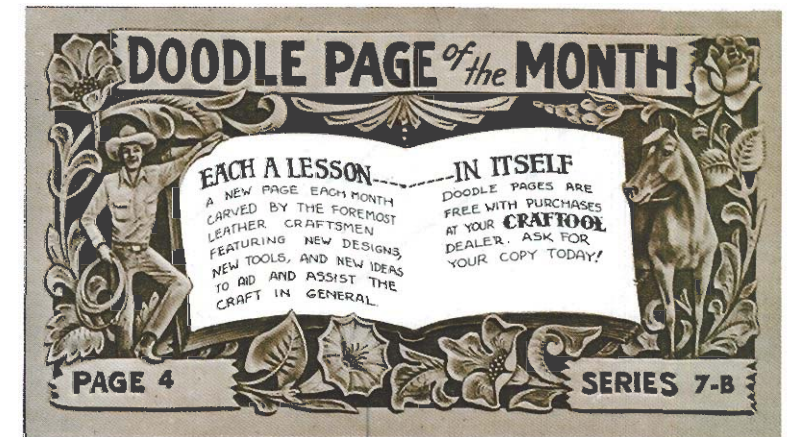
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F995 F941 A104  
HAIR BLADE 100M  
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## EARLY STORM

by Al Stohlman

Part 4. This is the last in our four-part series of the "Early Storm". Here, one of the cowboys has to pull a steer out of the bog . . . and the heavy rains have not made the footing any easier for the horse. Follow all of the previous instructions for cutting and beveling. You will find it takes a great deal of time to bevel all of the terrain in this scene. Crafttool #F895 will be most in demand for this job . . . especially on the cut-bank behind the cowboy and his horse.

The dripping rain from the horse and steer is created the same as explained in part 3 of last month's page . . . same with rain drops hitting the pool that the steer is in. The figure carving tools: #F891—#F890 — #F902 will be required to carve the tiny details of the cowboy's rope, hackamore, saddle, etc. Use Crafttool Hair Blade #100M to create the hair effects on the horse and steer.

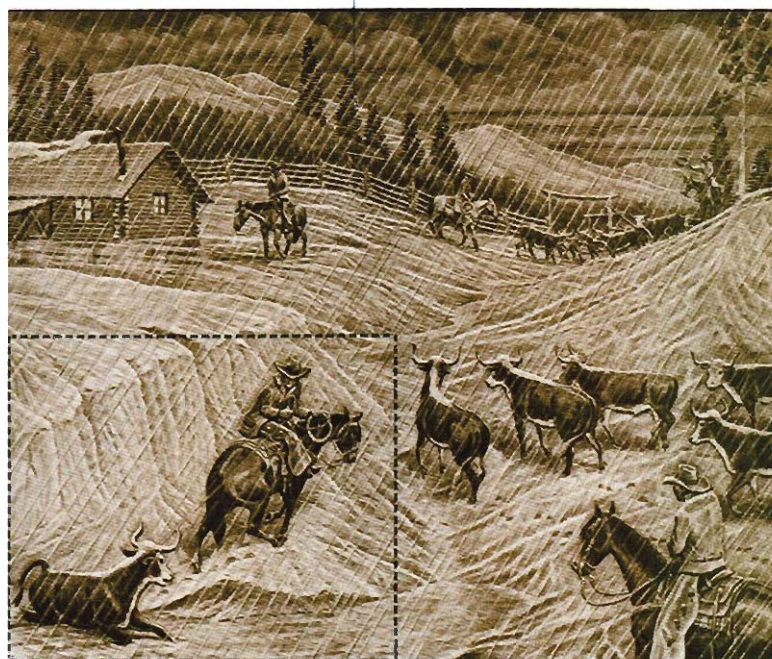
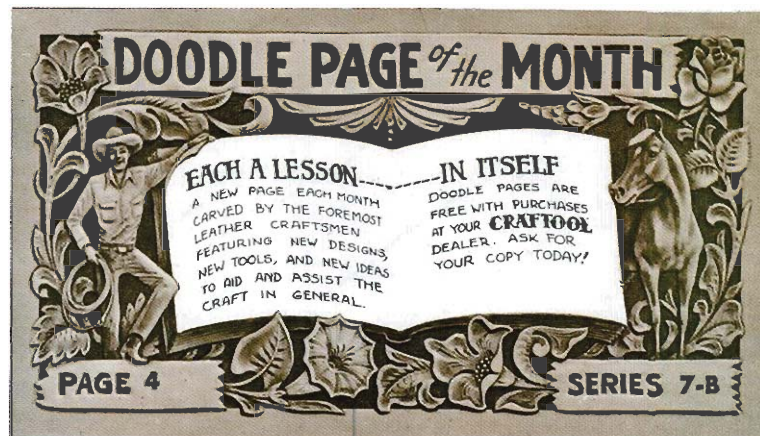
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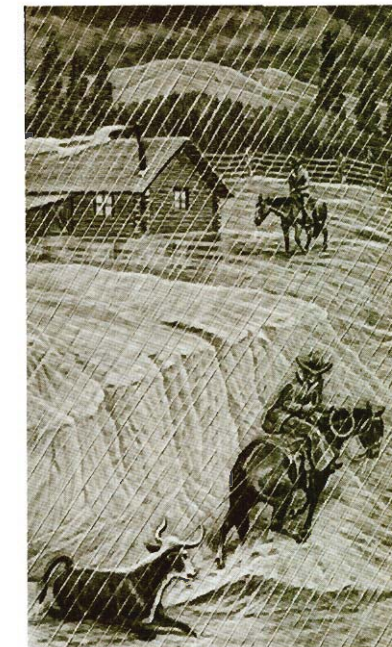


Photo at right shows how part 4 and part 1 can be joined to form a vertical scene.

work and to bring out extra details. When you are satisfied your work is as good as you can get it . . . you are now ready for dyeing the project.

These scenes were all dyed in the tones of brown . . . as instructed in "How To Carve Leather" and "Figure Carving". "How To Color Leather" would be a most helpful book to aid those unfamiliar with dye work.

The density of the browns can be determined from viewing the photos on all four parts of this series. You will note the sky and clouds are dyed in medium tones to add to the illusion of a stormy sky. At this point, I must mention the proper way to dye the rain scene.

It is obvious that you cannot do a good or even job of dyeing by trying to dye between the rain lines. Therefore, the simple way to do this is to dye right over the rain lines . . . just as if they were not there. Dye your picture just as you would if the rain lines were not there. After dyeing, you will notice that much of the effect of the rain has been lost. However, the raised lines are still there and the effect can be brought out in the following manner: With a sharp, pointed knife, scratch each of the rain lines . . . breaking the surface of the leather. This is done quickly, with short rapid strokes. Turn the leather so that you are scratching from side to side at the most comfortable angle. Breaking the surface reveals the lighter grain of the leather. Also scratch the water dripping from steers, horses, etc., shown in photos of Part 3 and Part 4. SPECIAL NOTE: If a leather finish is to be used . . . apply it BEFORE scratching the rain lines . . . as some finishes will darken the grain of the leather. After the finish has dried; scratch the rain lines. It is suggested that you practice on scraps of leather first, to master this technique.

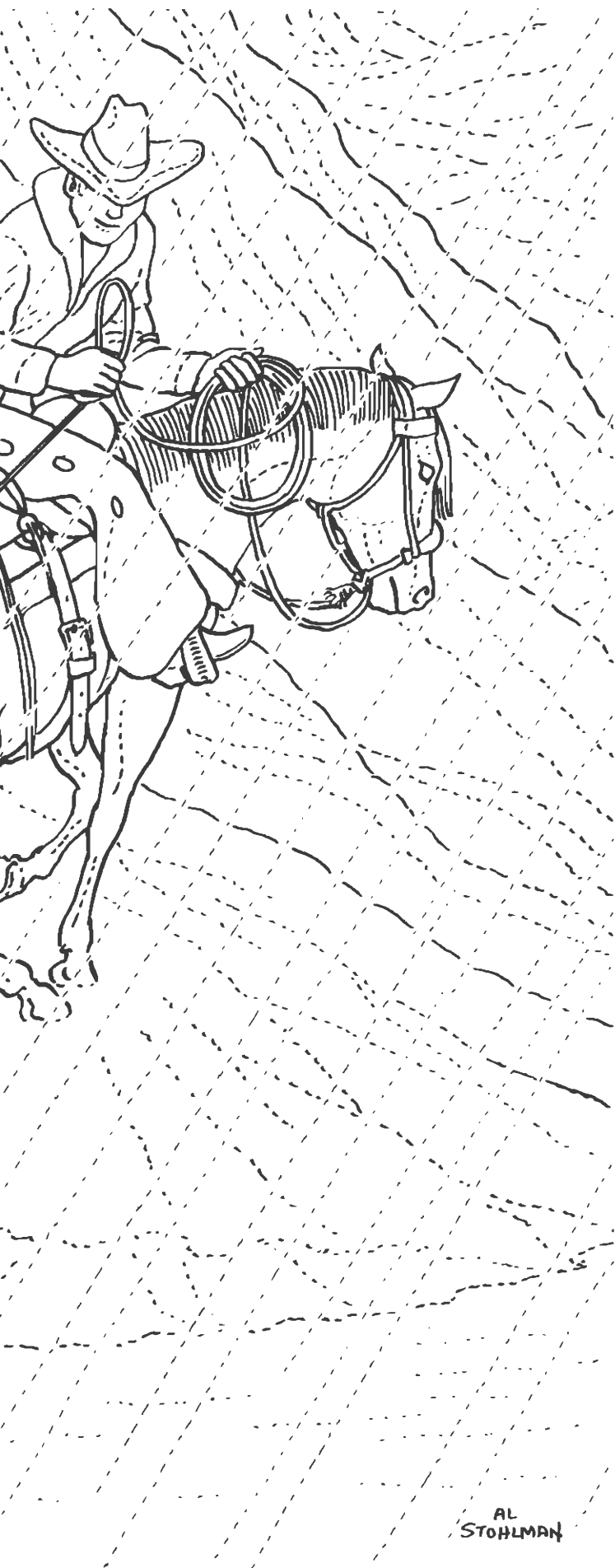
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F995 F941 A104  
HAIR BLADE 100M  
No. 3 MODELER



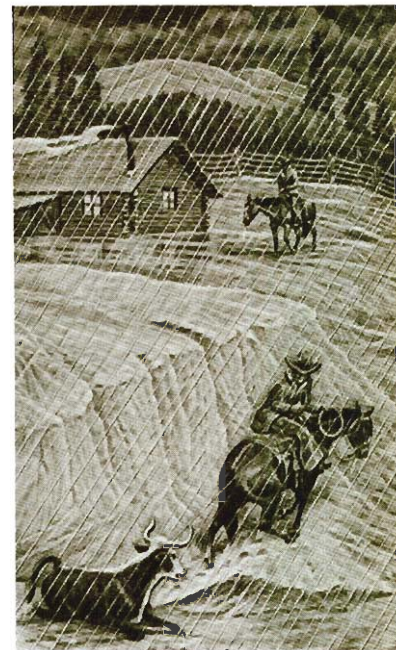






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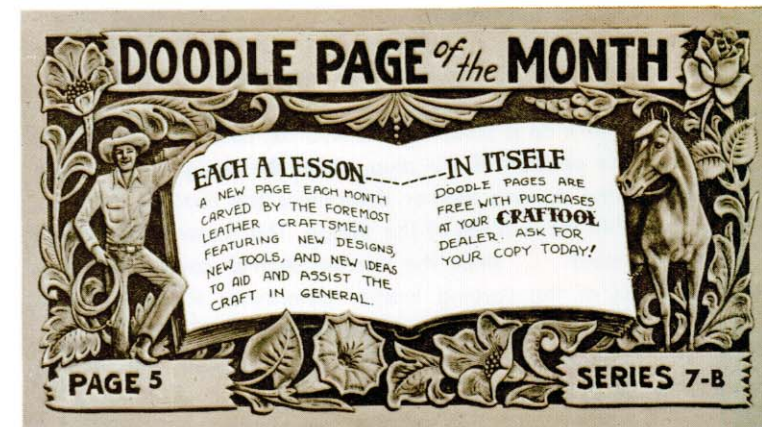
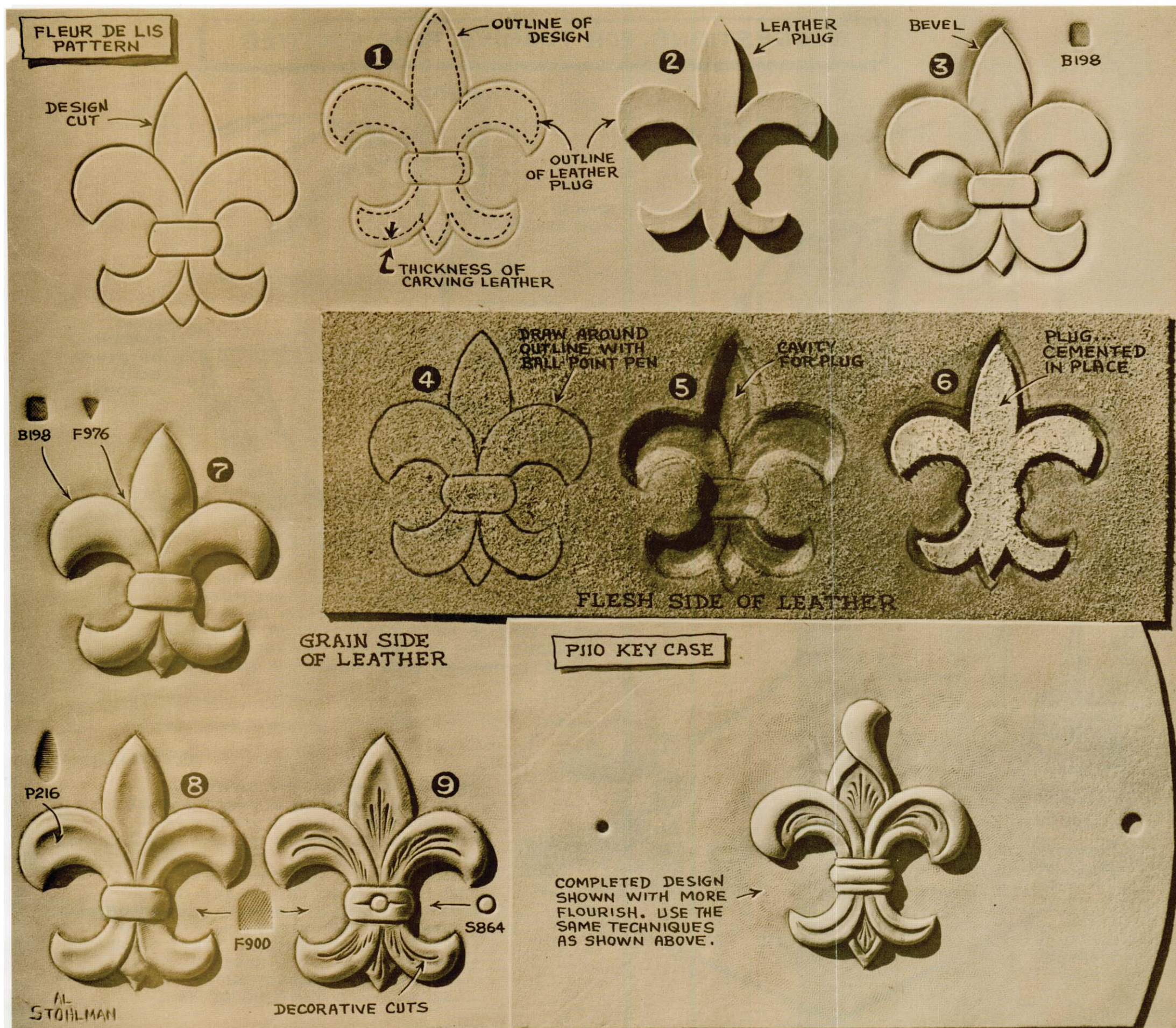
The density of the browns can be determined from viewing the photos on all four parts of this series. You will note the sky and clouds are dyed in medium tones to add to the illusion of a stormy sky. At this point, I must mention the proper way to dye the rain scene.

It is obvious that you cannot do a good or even job of dyeing by trying to dye between the rain lines. Therefore, the simple way to do this is to dye right over the rain lines . . . just as if they were not there. Dye your picture just as you would if the rain lines were not there. After dyeing, you will notice that much of the effect of the rain has been lost. However, the raised lines are still there and the effect can be brought out in the following manner: With a sharp, pointed knife, scratch each of the rain lines . . . breaking the surface of the leather. This is done quickly, with short rapid strokes. Turn the leather so that you are scratching from side to side at the most comfortable angle. Breaking the surface reveals the lighter grain of the leather. Also scratch the water dripping from steers, horses, etc., shown in photos of Part 3 and Part 4. SPECIAL NOTE: If a leather finish is to be used . . . apply it BEFORE scratching the rain lines . . . as some finishes will darken the grain of the leather. After the finish has dried; scratch the rain lines. It is suggested that you practice on scraps of leather first, to master this technique.

## CRAFTTOOLS USED ON THIS DESIGN

F896 F895 F891 F890 F902  
F995 F941 A104  
HAIR BLADE 100M  
No. 3 MODELER





## EMBOSSING LEATHER

by Al Stohlman

This month, we begin a series of Doodle Pages on the art of embossing leather. We will begin with a very simple design . . . adding to the techniques each month. It is hoped that this series will add to your leathercraft knowledge and perhaps stimulate further interest in embossing leather. It is actually very easy to do, and the results are most gratifying.

There are many ways of embossing leather. Some use cotton or paste fillers, ground leather & glue, plaster of paris, etc., but I prefer the **leather plug** most of all. I developed this technique many years ago for several reasons. First, with the soft fillers, there was virtually no way of obtaining fine details to the finished carving. Hard fillers would not allow the leather to bend and were subject to cracking, etc. The leather plug is ideal in that once you cement it into the cavity, all of the work is then completed from the front, or grain side, as with normal carving procedures. You simply stamp the pear shaders, veiners, etc., in the usual manner . . . the only difference being; you have to stamp on a raised and sometimes curved surface. This, however, is very easy to do. The leather plug is firm enough, too, so that all of the final, tiny details can be added to your carving without any difficulty. Also, the leather plug allows the project to bend or flex without any trouble whatsoever . . . and it will not crush in, or break.

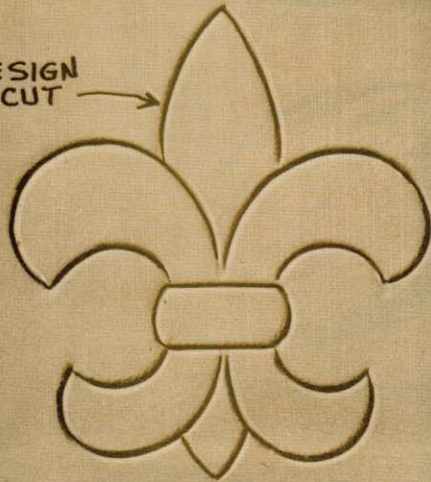
One of the most important things about embossing is the proper **CASING** of the leather. The leather should be thoroughly soaked in water. Wrap in plastic bag and allow to case overnight . . . then lay out on your marble (or piece of glass) with the grain side up. This allows the moisture to evaporate first from the top, retaining moisture inside. When the leather begins to return to its normal coloring . . . it should be ready for carving and embossing. You can readily tell if it is ready by feeling of it. If the grain side feels firm . . . yet pliable much as with modeling clay . . . it is just right. We are now ready for embossing. Let us study the Photo Pattern and take each step at a time . . . with the Fleur de Lis.

(Continued on reverse side)



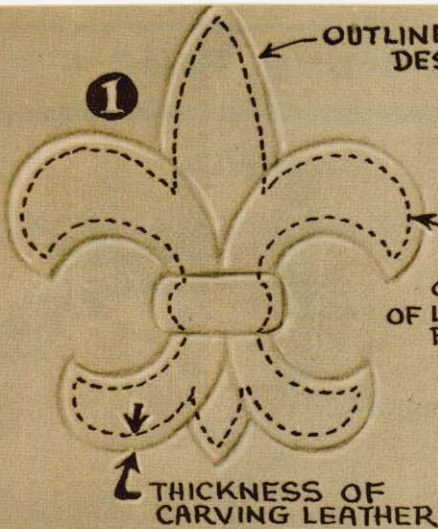
# FLEUR DE LIS PATTERN

DESIGN  
CUT



1

OUTLINE OF  
DESIGN

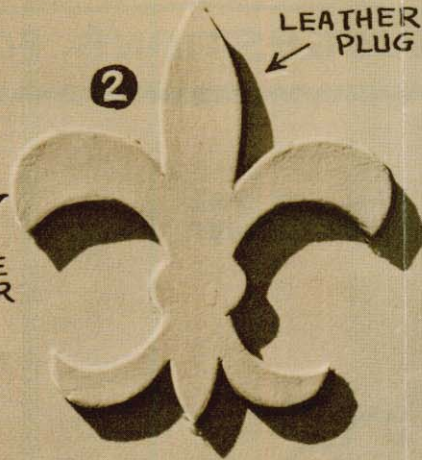


OUTLINE  
OF LEATHER  
PLUG

THICKNESS OF  
CARVING LEATHER

2

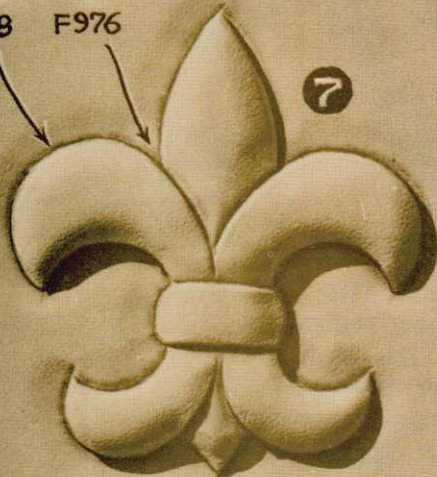
LEATHER  
PLUG



B198

F976

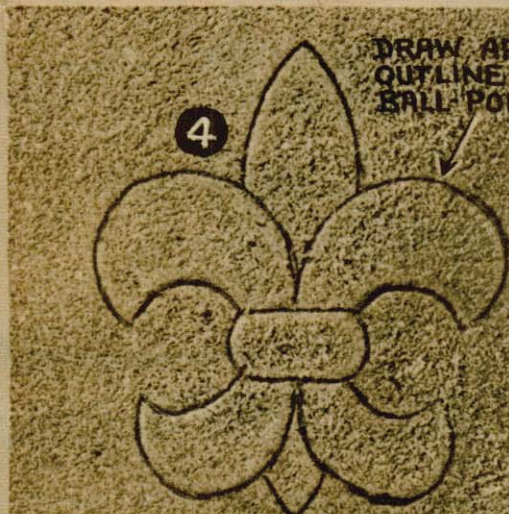
7



GRAIN SIDE  
OF LEATHER

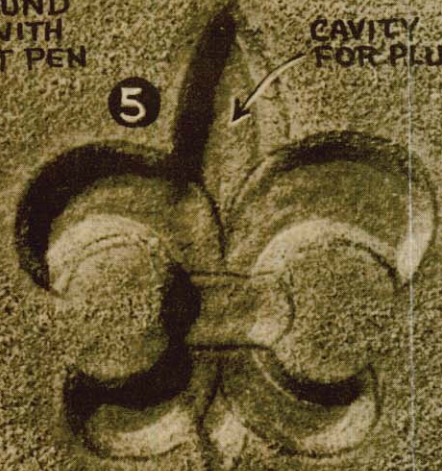
4

DRAW AROUND  
OUTLINE WITH  
BALL-POINT PEN



5

CAVITY  
FOR PLUG



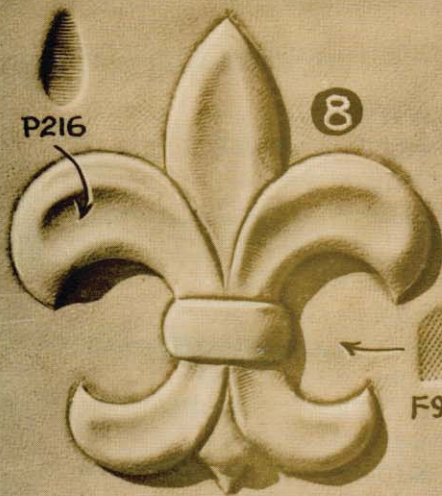
FLESH SIDE OF LEATHER

## PJ10 KEY CASE

P216

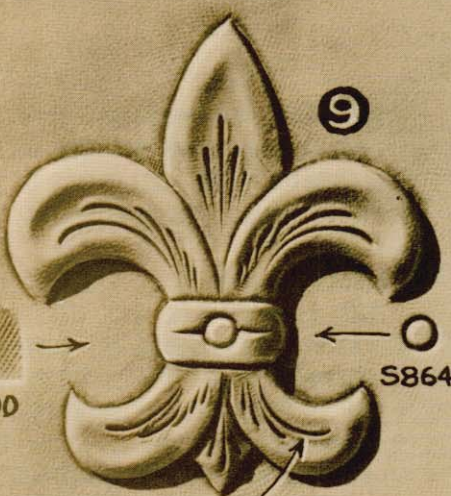
8

9



F900

S864



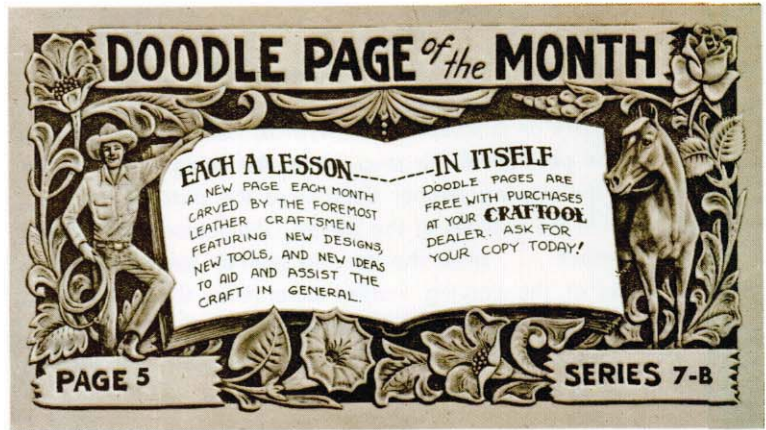
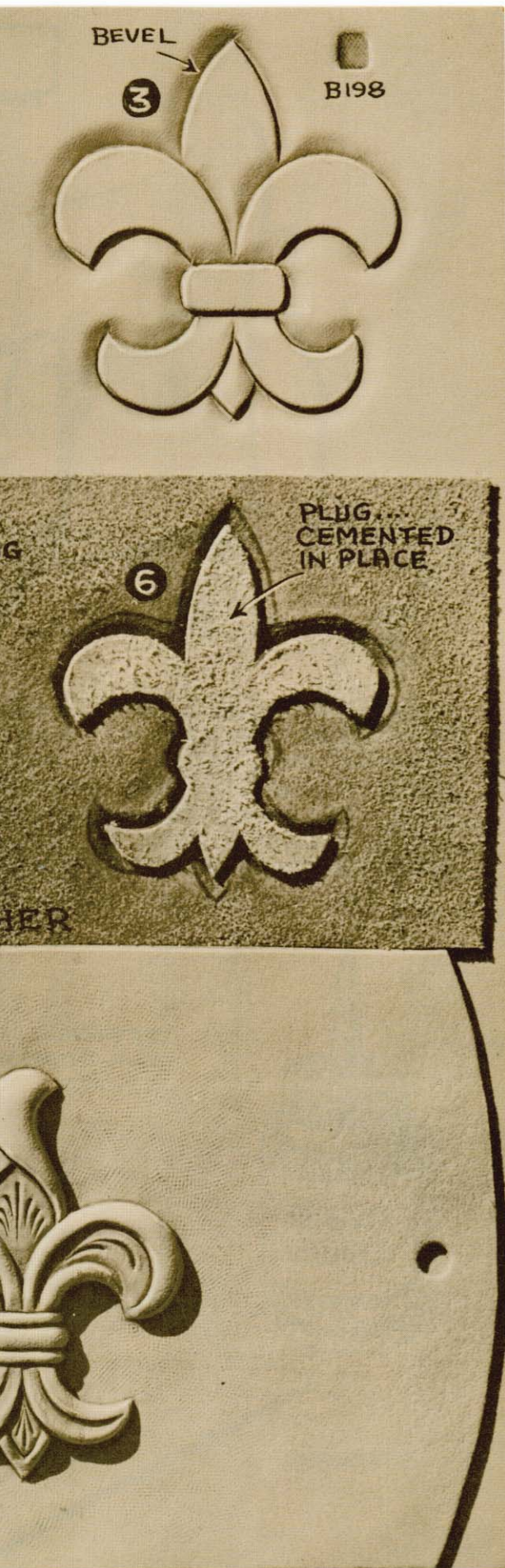
DECORATIVE CUTS

COMPLETED DESIGN  
SHOWN WITH MORE  
FLOURISH. USE THE  
SAME TECHNIQUES  
AS SHOWN ABOVE.



AL  
STOHLMAN





## EMBOSSING LEATHER

by Al Stohlman

This month, we begin a series of Doodle Pages on the art of embossing leather. We will begin with a very simple design . . . adding to the techniques each month. It is hoped that this series will add to your leathercraft knowledge and perhaps stimulate further interest in embossing leather. It is actually very easy to do, and the results are most gratifying.

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One of the most important things about embossing is the proper **CASING** of the leather. The leather should be thoroughly soaked in water. Wrap in plastic bag and allow to case overnight . . . then lay out on your marble (or piece of glass) with the grain side up. This allows the moisture to evaporate first from the top, retaining moisture inside. When the leather begins to return to its normal coloring . . . it should be ready for carving and embossing. You can readily tell if it is ready by feeling of it. If the grain side feels firm . . . yet pliable much as with modeling clay . . . it is just right. We are now ready for embossing. Let us study the Photo Pattern and take each step at a time . . . with the Fleur de Lis.

(Continued on reverse side)

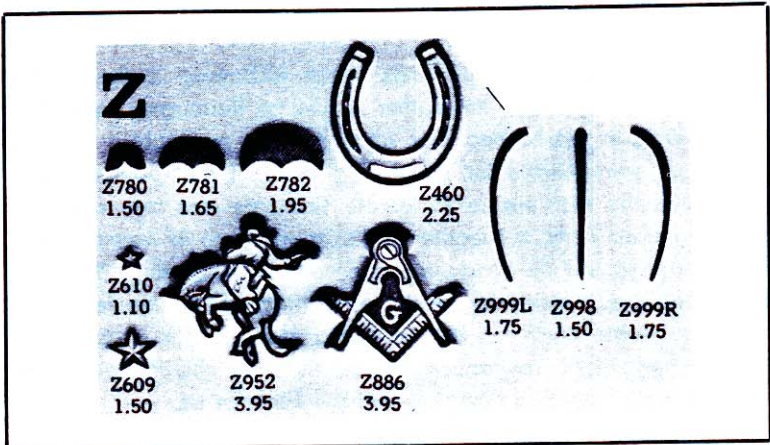


First, trace and cut your pattern into the cased leather.

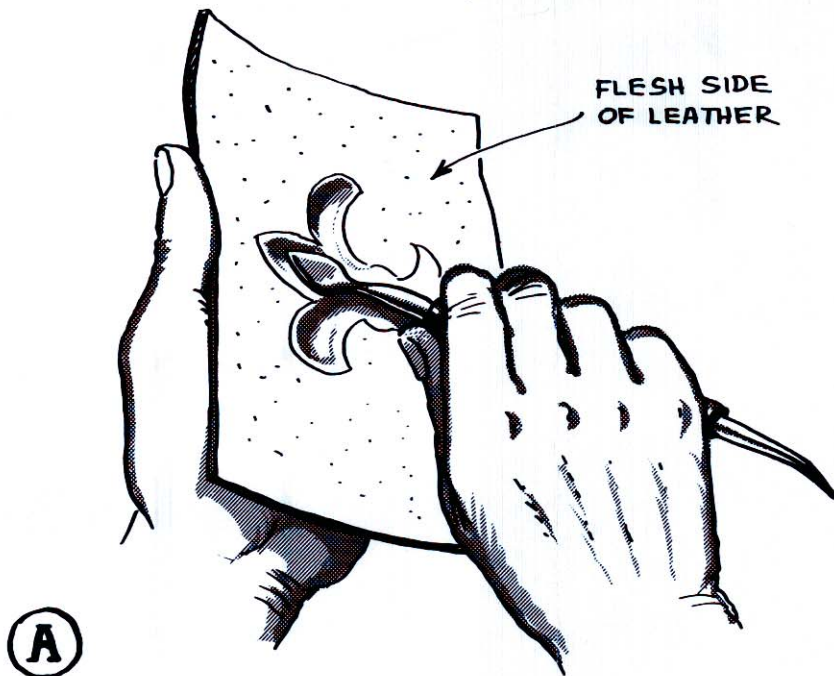
1. Trace the pattern on a scrap of firm 4/5 oz. cowhide. The dotted line shows the position of the plug within the design outline. The thickness of the carving leather determines the distance to mark the plug within the outlines of the design. This factor must always be kept in mind . . . since the carving leather covers the plug, the thickness of the carving leather determines the size of the plug. If the plug was cut the same size as the Tracing Pattern, then the finished product would be oversize when the carving was stretched over the plug.
2. Photo shows plug cut out.
3. Bevel around the design that has been cut into the carving leather.
4. Turn the leather over to the flesh side. You'll be able to clearly see the lines of the design as a result of the beveling. Draw around these with a ball-point pen.
5. Form the cavity for the plug. (See suggestions presented). The plug cavity need not be as well formed as shown in step 5. Stretch the leather as much as possible without distortion.
6. Cement the plug in place. Note: Cement the grain side down, as shown.
7. Turn the leather over . . . and cement lightly to a firm piece of cardboard to prevent excessive stretch. Bevel around the design.
8. Pear shade the design where shown . . . right on top of plug. It necessary, bevel around design again for clean definition . . . and mat background to bring into full relief.
9. Add the decorative cuts and/or other details.

Follow these same procedures for all embossing on the following pages. Remember . . . proper casing of the leather is most important. "See ya next month for more Embossing."

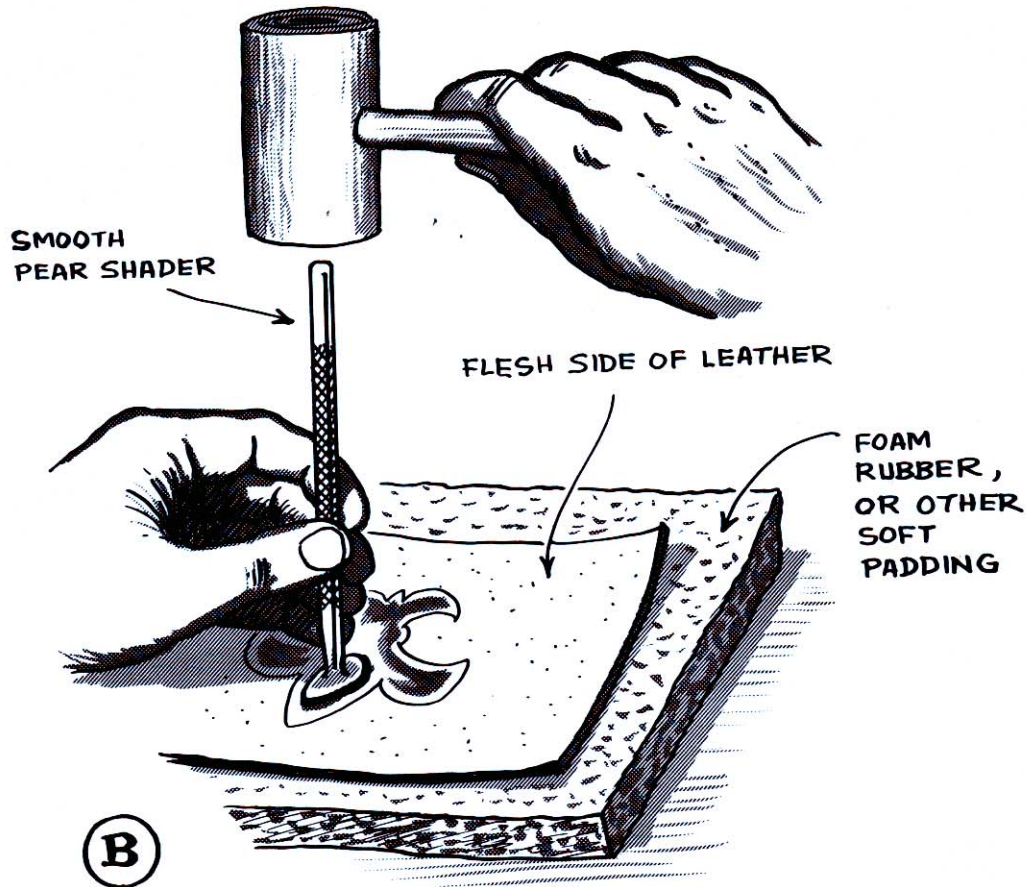
Al Stohlman



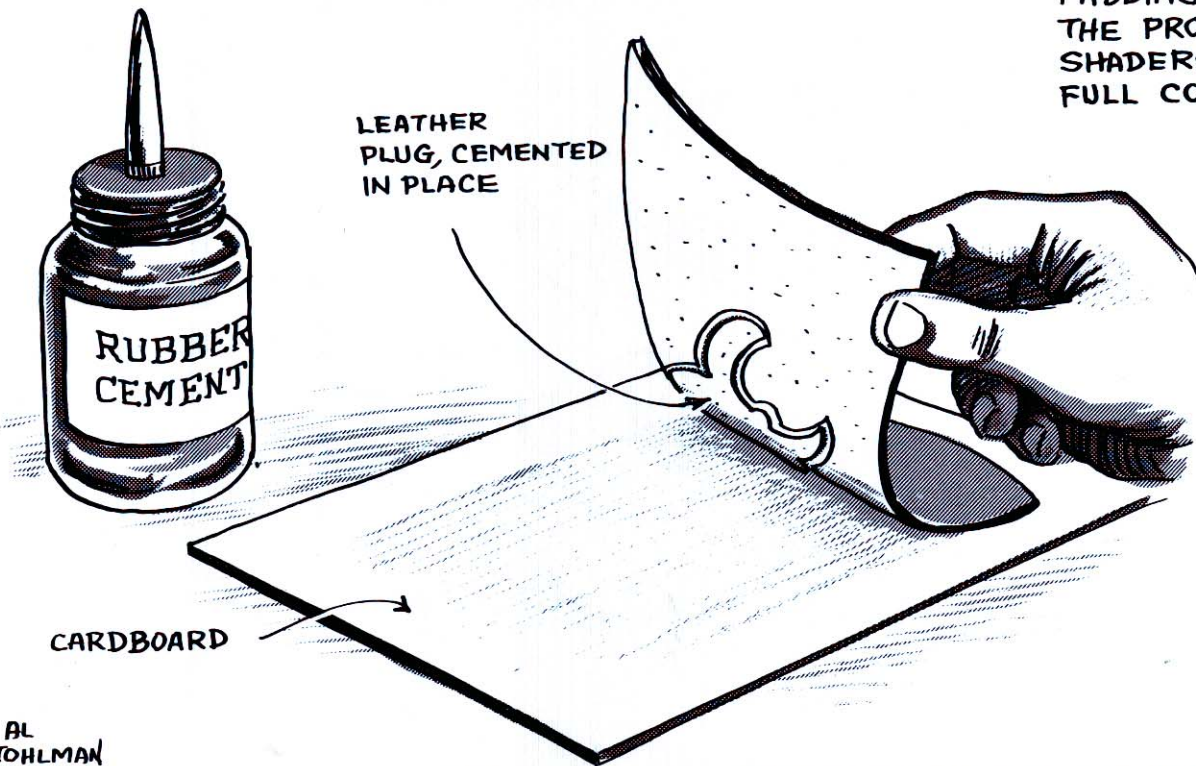
## SUGGESTIONS FOR FORMING PLUG CAVITIES



AFTER FOLLOWING STEPS... ONE THROUGH FOUR... (ON REVERSE SIDE) ONE METHOD OF FORMING PLUG CAVITY IS SHOWN ABOVE. HOLD LEATHER IN HAND AND USE MODELING SPOON TO STRETCH LEATHER IN PLUG AREA. ROUGH SHAPING ONLY, IS REQUIRED... FULL DEPRESSION IS NOT NECESSARY.



ANOTHER METHOD OF DEPRESSING THE CASED LEATHER IS TO LAY IT ON A FOAM RUBBER PADDING AND STRIKE THE PLUG AREAS WITH THE PROPER SIZED SMOOTH PEAR SHADERS. SHADERS CAN BE "WALKED" IN THE AREAS FOR FULL COVERAGE AND MAXIMUM STRETCH.



AFTER FORMING THE CAVITY..... CEMENT THE PLUG IN PLACE, EVENLY WITHIN THE OUTLINES; DRAWN WITH THE BALL-POINT PEN (STEP FOUR).

NEXT, LIGHTLY CEMENT FLESH SIDE OF LEATHER TO CARDBOARD TO PREVENT EXCESSIVE STRETCH. CONTINUE STAMPING THE DESIGN IN THE CONVENTIONAL MANNER....STEPS SEVEN THROUGH NINE.....ON REVERSE SIDE. REMOVE CARDBOARD AFTER THE LEATHER HAS THOROUGHLY DRIED.

AL  
STOHLMAN



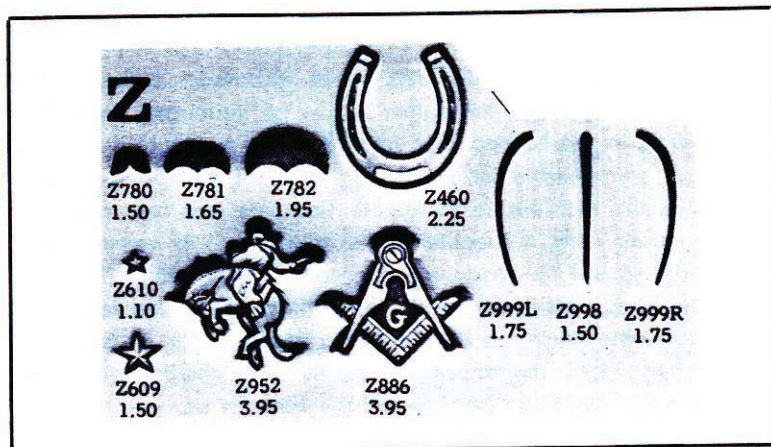
## EMBOSSING LEATHER—Continued

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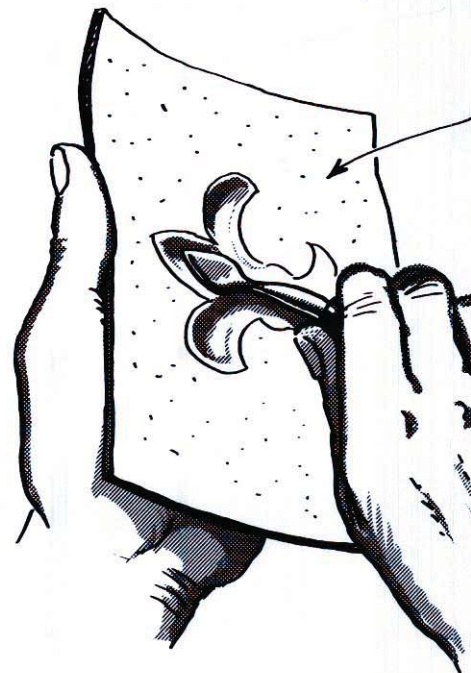
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Al Stohlman



SU



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LEATHER  
PLUG, CEMENTED  
IN PLACE

CARDBOARD

AL  
STOHLMAN



# SUGGESTIONS FOR FORMING PLUG CAVITIES

FLESH SIDE  
OF LEATHER

SMOOTH  
PEAR SHADE

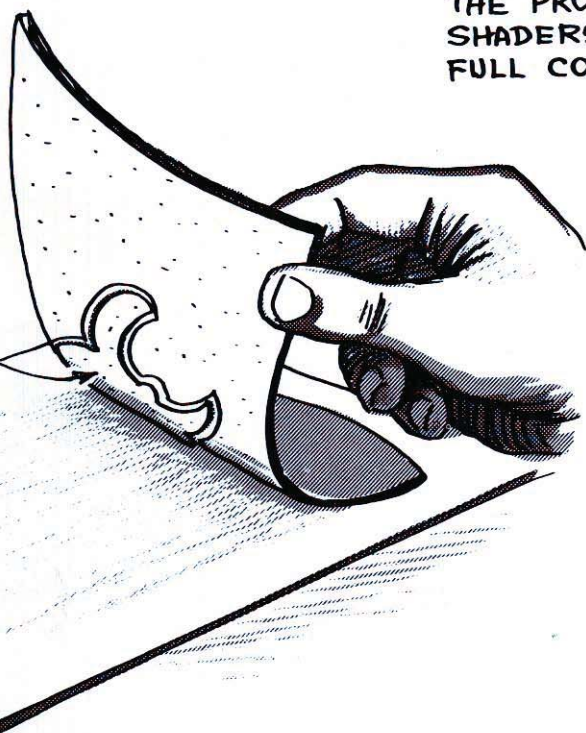
FLESH SIDE OF LEATHER

FOAM  
RUBBER,  
OR OTHER  
SOFT  
PADDING

(B)

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ROUGH  
METHOD OF  
MOVE.  
MODELING  
PLUG AREA.  
ED... FULL

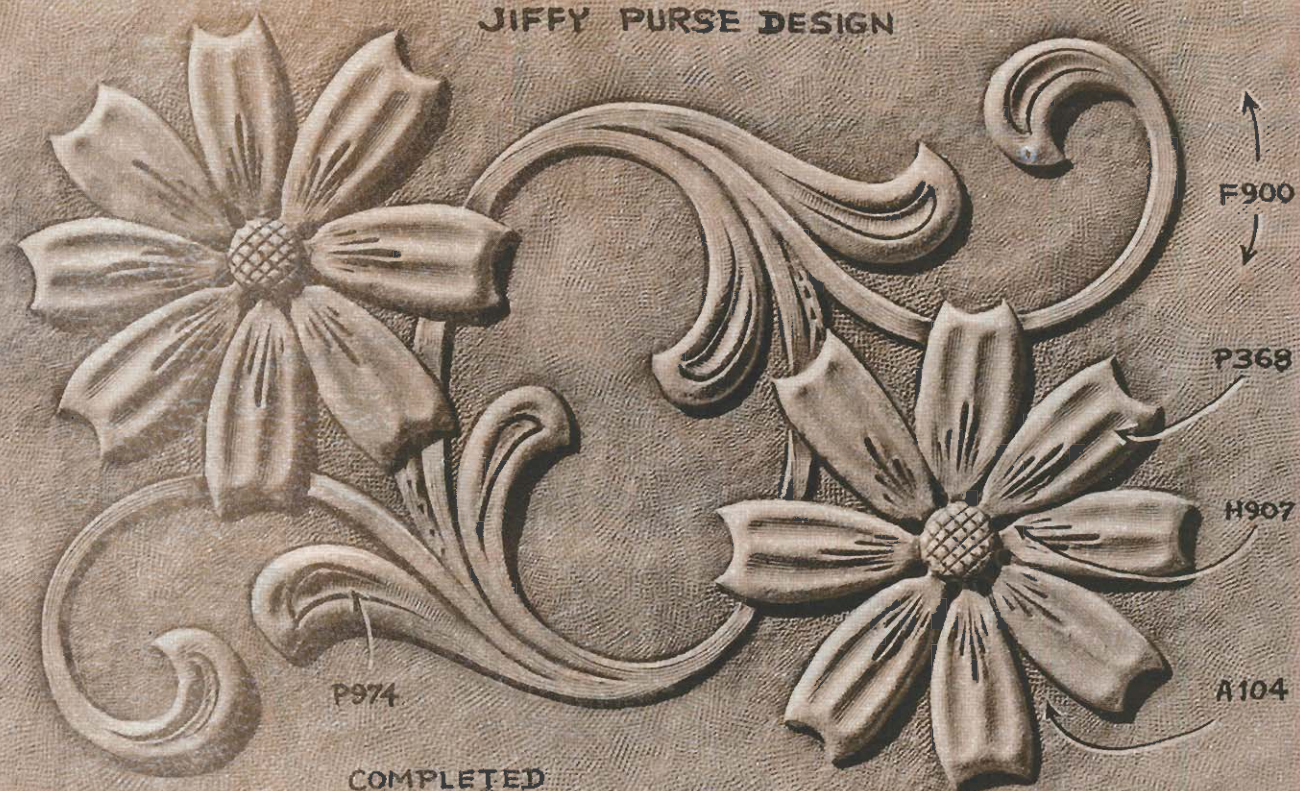


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STAMPING THE DESIGN IN THE CON-  
VENTIONAL MANNER....STEPS SEVEN  
THROUGH NINE.....ON REVERSE SIDE.  
REMOVE CARDBOARD AFTER THE  
LEATHER HAS THOROUGHLY DRIED.



# JIFFY PURSE DESIGN



COMPLETED DESIGN

GRAIN SIDE OF LEATHER



DESIGN CUT AND BEVELED

TRACING PATTERN



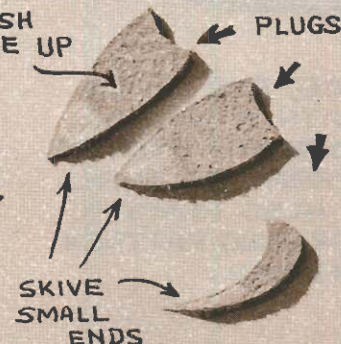
**A** DOTTED LINES SHOW SHAPE AND POSITION OF PLUGS. CUT PLUGS FROM 4/5 oz. COWHIDE. BE SURE TO STAY WITHIN THE BOUNDARIES OF THE TRACING.

PLUGS



**B** NUMBER ALL PARTS... BOTH ON THE PATTERN... AND ON THE PLUGS. SKIVE THE ENDS OF THE PLUGS AS SHOWN ABOVE.

FLESH SIDE UP



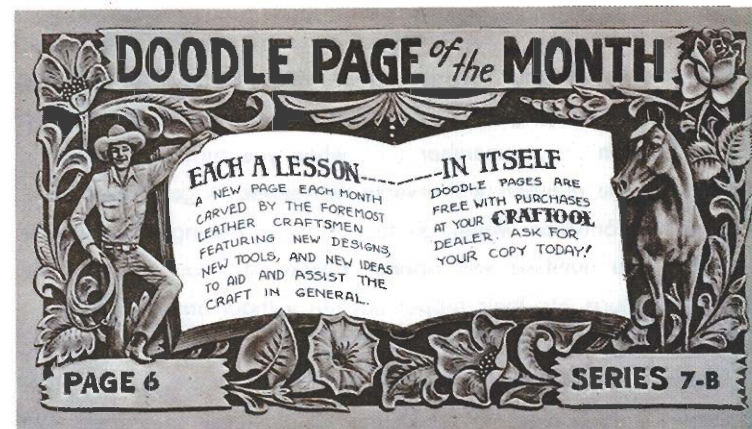
**C** CASE THE LEATHER... CUT AND BEVEL THE DESIGN AS SHOWN ABOVE RIGHT. TURN LEATHER OVER... AND BY FOLLOWING STEPS ON LAST MONTH'S DOODLE PAGE... FORM CAVITIES FOR PLUGS. CEMENT PLUGS IN PLACE.

FLESH SIDE OF LEATHER



PLUGS SHOWN CEMENTED IN PLACE

AL STOHLMAN



## EMBOSSING LEATHER

by Al Stohlman

This month we have added more plugs to increase your embossing challenge. Follow the same steps as in the previous Doodle Page for casing the leather; preparing it for carving and embossing. This pattern features fine stems and multiple flower petals. You will note that the stems themselves cannot be embossed . . . but the ends of the scrolls can . . . as they are wide enough to accommodate plugs.

Use scraps of 4/5 oz. leather for making the plugs. Trace the pattern on the leather and carefully mark the position of the plugs . . . as shown by the dotted lines in step "A" at left. Here again, you must remember to allow for the thickness of the carving leather; make the plugs this much smaller than the Tracing outline. On designs with multiple plugs, such as this one, it is a good idea to number all of the plugs both on the leather and also on the tracing pattern. This will insure their proper placement once they are cut out.

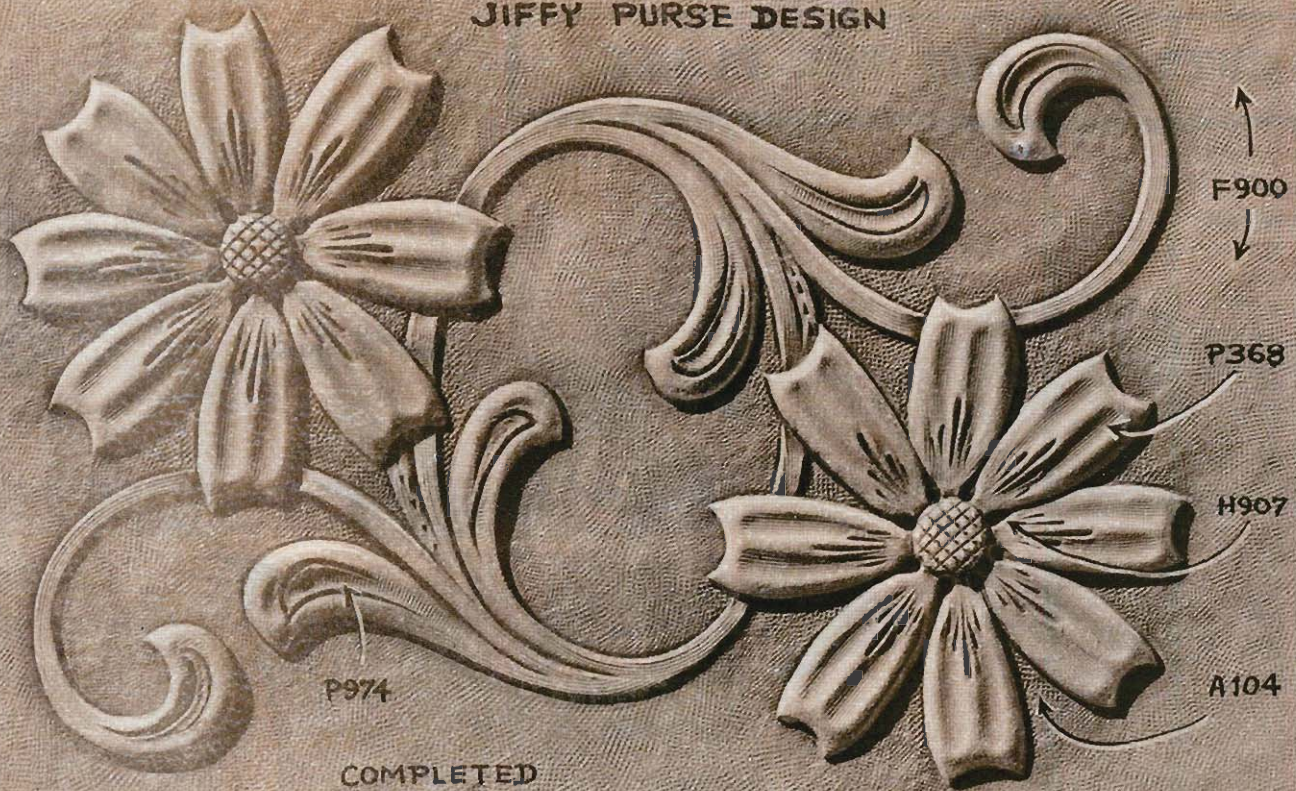
You will note that these plugs have been skived on the small ends. This adds more realism to the final carving and is especially necessary on the stem plugs to "taper" the raised areas smoothly into the stems (see Photo Pattern of completed design). Always skive on the flesh side of the leather plugs, as shown.

After preparing all of the plugs (be sure they are numbered to correspond with the Tracing Pattern) trace and cut the design. Bevel around the design as shown in Fig. 1 . . . at upper right corner of Photo Pattern. Turn the leather over and draw around the outlines of the pattern (clearly shown by beveling marks on flesh side) with a ball-point pen to clearly establish them.

(Continued on reverse side)

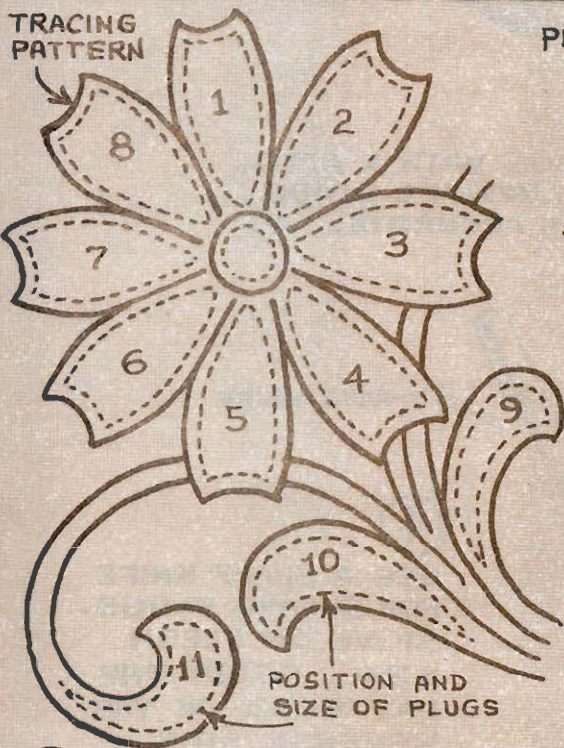


# JIFFY PURSE DESIGN



COMPLETED DESIGN

TRACING PATTERN



PLUGS



FLESH SIDE UP

PLUGS

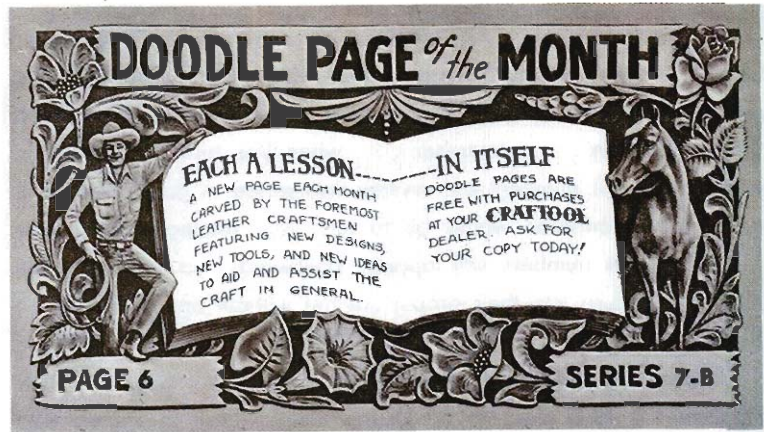
SKIVE SMALL ENDS

**(A)** DOTTED LINES SHOW SHAPE AND POSITION OF PLUGS. CUT PLUGS FROM 4/5 oz. COWHIDE. BE SURE TO STAY WITHIN THE BOUNDARIES OF THE TRACING.

**(B)** NUMBER ALL PARTS... BOTH ON THE PATTERN... AND ON THE PLUGS. SKIVE THE ENDS OF THE PLUGS AS SHOWN ABOVE.

**(C)** CASE THE LEATHER... CUT AND BEVEL THE DESIGN AS SHOWN ABOVE RIGHT. TURN LEATHER OVER... AND BY FOLLOWING STEPS ON LAST MONTH'S DOODLE PAGE... FORM CAVITIES FOR PLUGS. CEMENT PLUGS IN PLACE.





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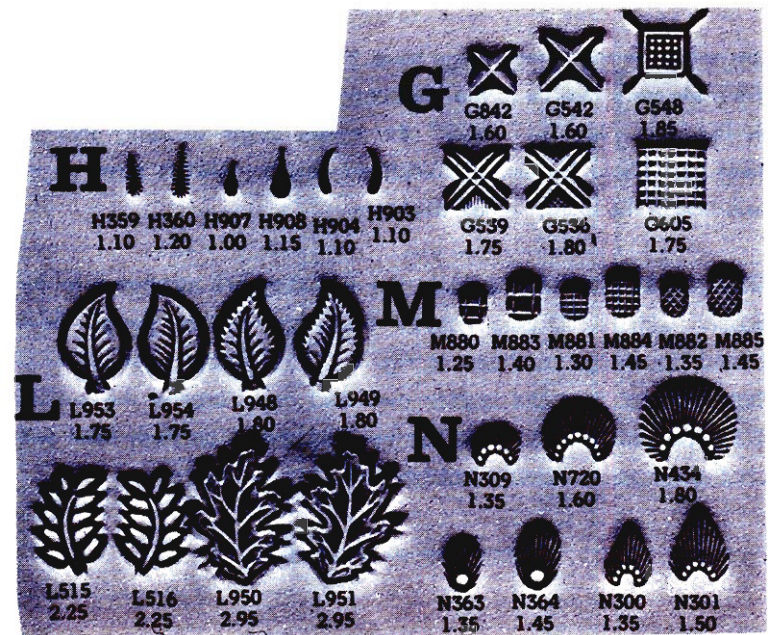
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After the plugs have been cemented in place, turn the leather over and cement it to a piece of cardboard as previously described (last month). Bevel all around the design in the regular manner. This will "set" the plugs properly within the boundaries of the design. Next, complete the pear shading. You will note that often times, while pear shading, the beveled edges may tend to raise. It may be necessary to once again go over the beveling to set the leather down properly.

After this, do your backgrounding and matting. You'll note the "hair" blade has been pulled over the stems to accent the flow of the design. Complete with your decorative cuts.

You may find that cutting on the raised surface may present a bit of a problem for you with knife control. A little practice, however, will eliminate this. Be sure to allow the leather to thoroughly dry before removing from the cardboard. **Special Tip:** Remove the cardboard from the leather; not the leather from the cardboard. In other words, turn the leather down and peel the cardboard off the leather . . . holding the leather as flat as possible all the while. If you peel the leather off the cardboard you are liable to put wrinkles in the carving surface which will take extra work to remove. We'll be back next month, with more Embossing techniques.

Al Stohlman



### CUTTING OUT THE PLUGS

NUMBER ALL CORRESPONDING PARTS... BOTH ON TRACING PATTERN AND ON PLUGS

SCRAPS OF 4/5 oz. COWHIDE

1 MOISTEN SCRAPS OF LEATHER FOR PLUGS, AND TRACE PATTERN ON THEM. DRAW PLUGS WITH A BALL-POINT PEN (INDICATED BY DOTTED LINES ABOVE) STAYING WITHIN THE BOUNDARIES OF THE PATTERN. BE SURE TO NUMBER ALL OF THE PLUGS.... AND ALSO NUMBER THE POSITION OF THE PLUGS ON THE TRACING PATTERN WITH THE SAME, CORRESPONDING NUMBERS.

2 CUT OUT THE PLUGS WITH X-ACTO, OR OTHER SHARP, POINTED BLADE. USE CARE; CUT AS ACCURATELY AS POSSIBLE.

3 CUT PLUGS FOR FLOWER CENTERS WITH A ROUND DRIVE PUNCH... OF PROPER DIAMETER.

4 USE A SHARP KNIFE FOR SKIVING PLUGS. SKIVE ON FLESH SIDE. STUDY THE PATTERNS ON THE REVERSE SIDE.

X-ACTO KNIFE

FLESH SIDE

ROUND DRIVE PUNCH

AL STOHLMAN



## EMBOSSING LEATHER—Continued

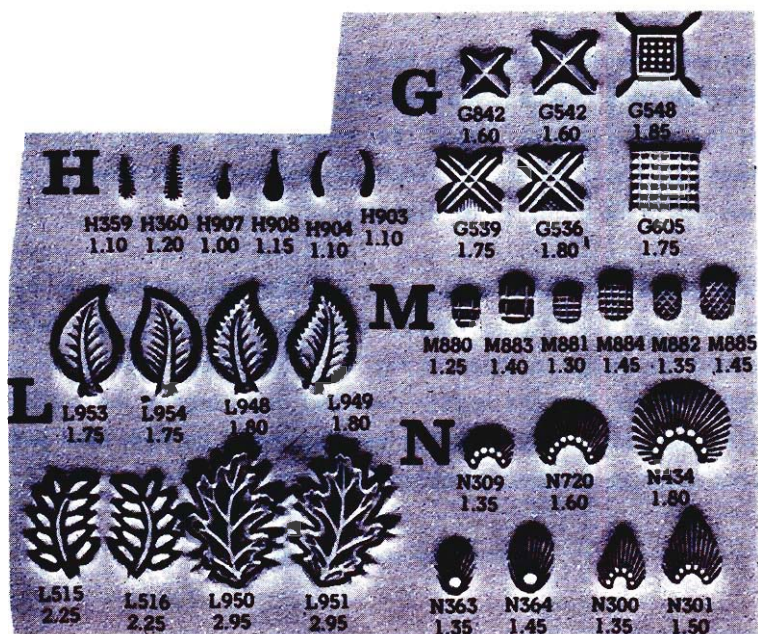
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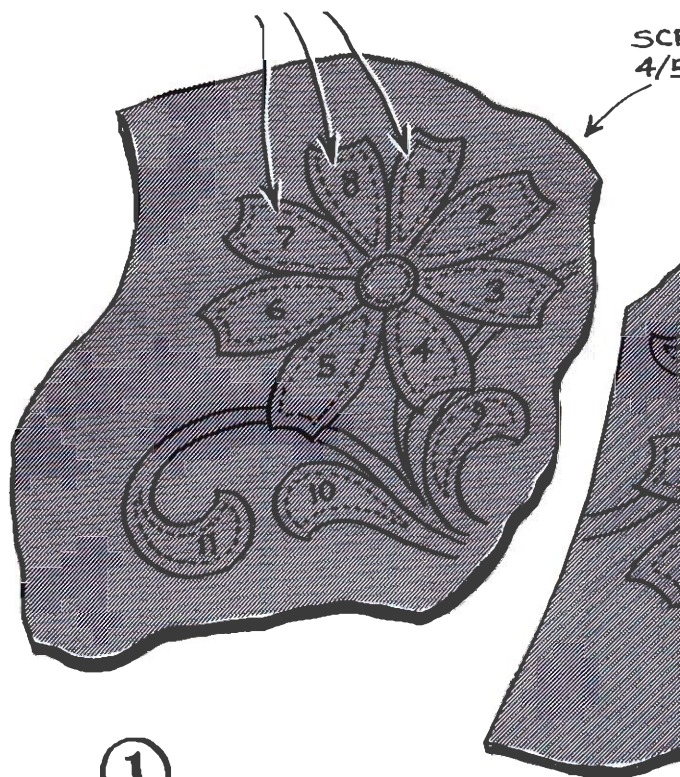
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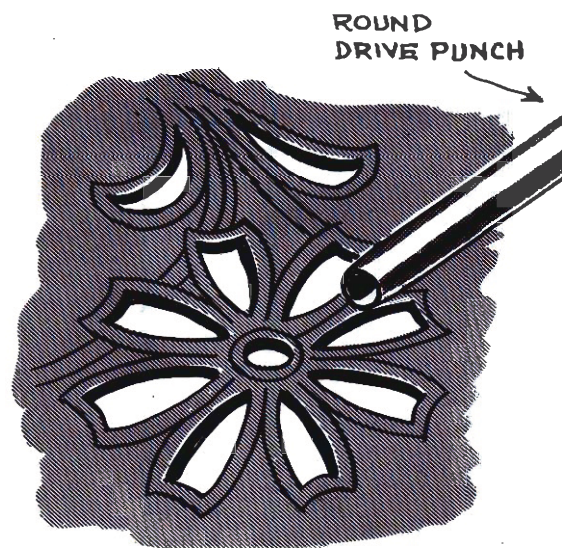


NUMBER ALL CORRESPONDING PARTS... BOTH ON TRACING PATTERN AND ON PLUGS



①

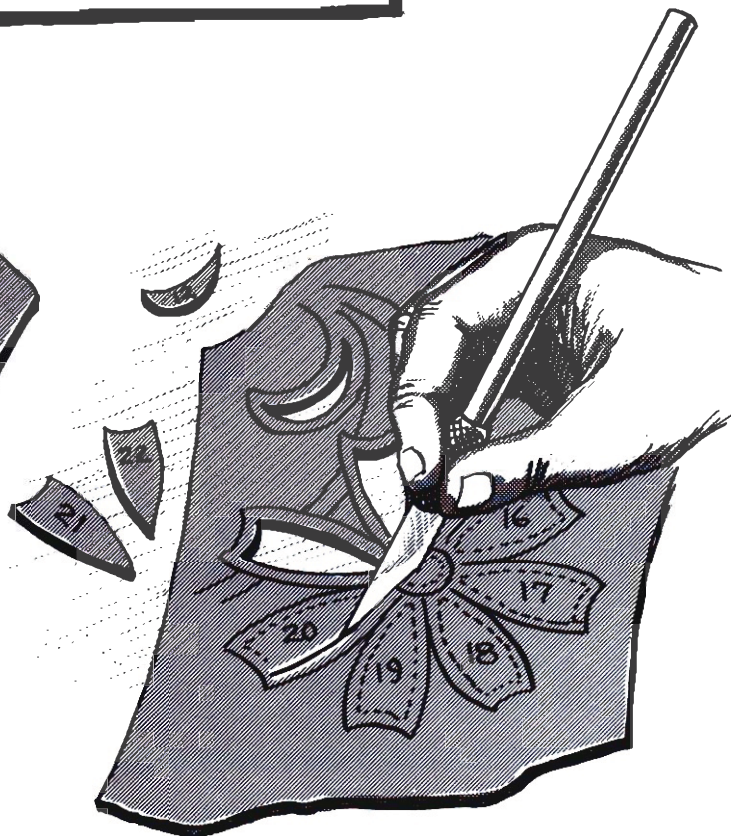
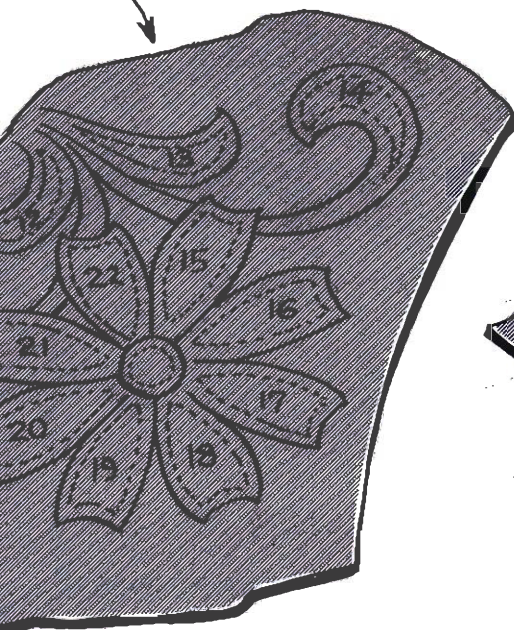
MOISTEN SCRAPS OF LEATHER FOR PATTERN ON THEM. DRAW PLUG POINT PEN (INDICATED BY DOTTED WITHIN THE BOUNDARIES OF THE TO NUMBER ALL OF THE PLUGS... THE POSITION OF THE PLUGS ON WITH THE SAME, CORRESPONDING





## CUTTING OUT THE PLUGS

WRAPS OF  
5 oz. COWHIDE



FOR PLUGS, AND TRACE  
PLUGS WITH A BALL-  
POINT (AND LINES ABOVE) STAYING  
PATTERN. BE SURE  
AND ALSO NUMBER  
THE TRACING PATTERN  
NUMBERS.

②

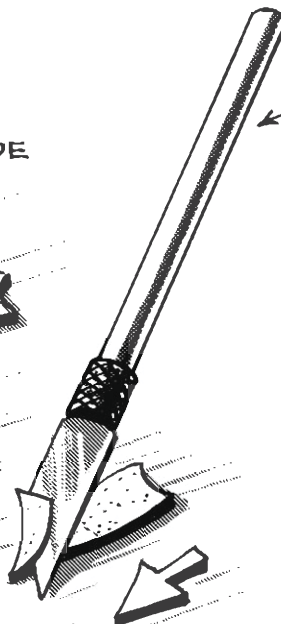
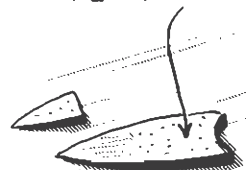
CUT OUT THE PLUGS WITH X-ACTO,  
OR OTHER SHARP, POINTED BLADE.  
USE CARE; CUT AS ACCURATELY AS  
POSSIBLE.



③

CUT PLUGS FOR  
FLOWER CENTERS  
WITH A ROUND  
DRIVE PUNCH...  
OF PROPER  
DIAMETER.

FLESH SIDE



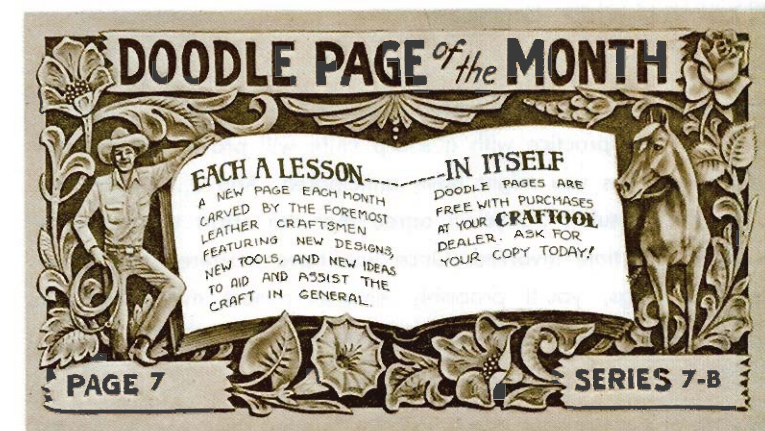
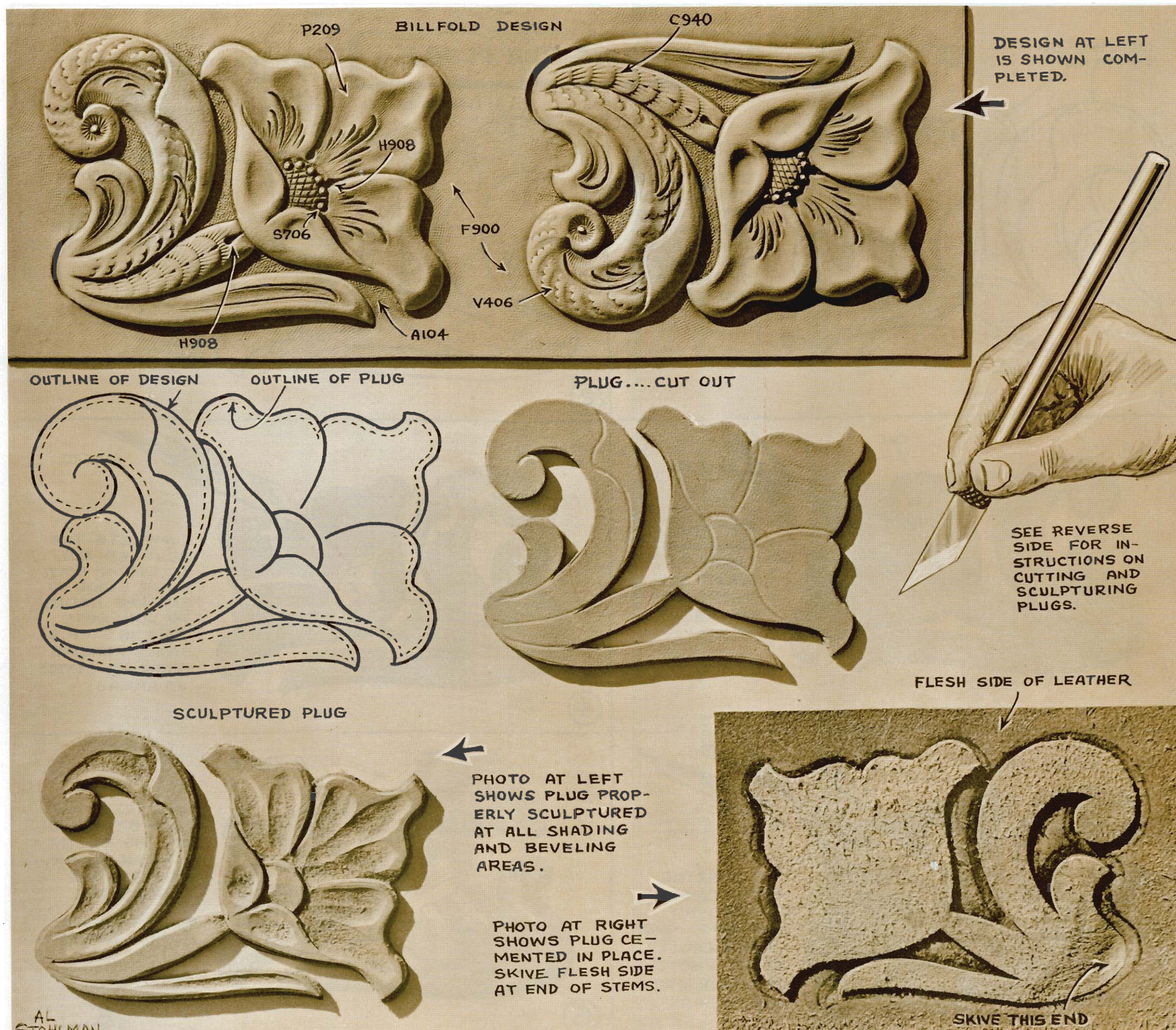
X-ACTO KNIFE

④

USE A SHARP KNIFE  
FOR SKIVING PLUGS.  
SKIVE ON FLESH  
SIDE. STUDY THE  
PATTERNS ON THE  
REVERSE SIDE.

AL  
STOHLMAN





## EMBOSSING LEATHER

by Al Stohlman

This month we feature a new dimension in Embossing Plugs: the **SCULPTURED PLUG**! Sculpturing is usually done when heavier weight leather is used for the plugs. The same procedures are used in making plugs as described in the two previous Doodle Pages . . . the only addition here is the "sculpturing"!

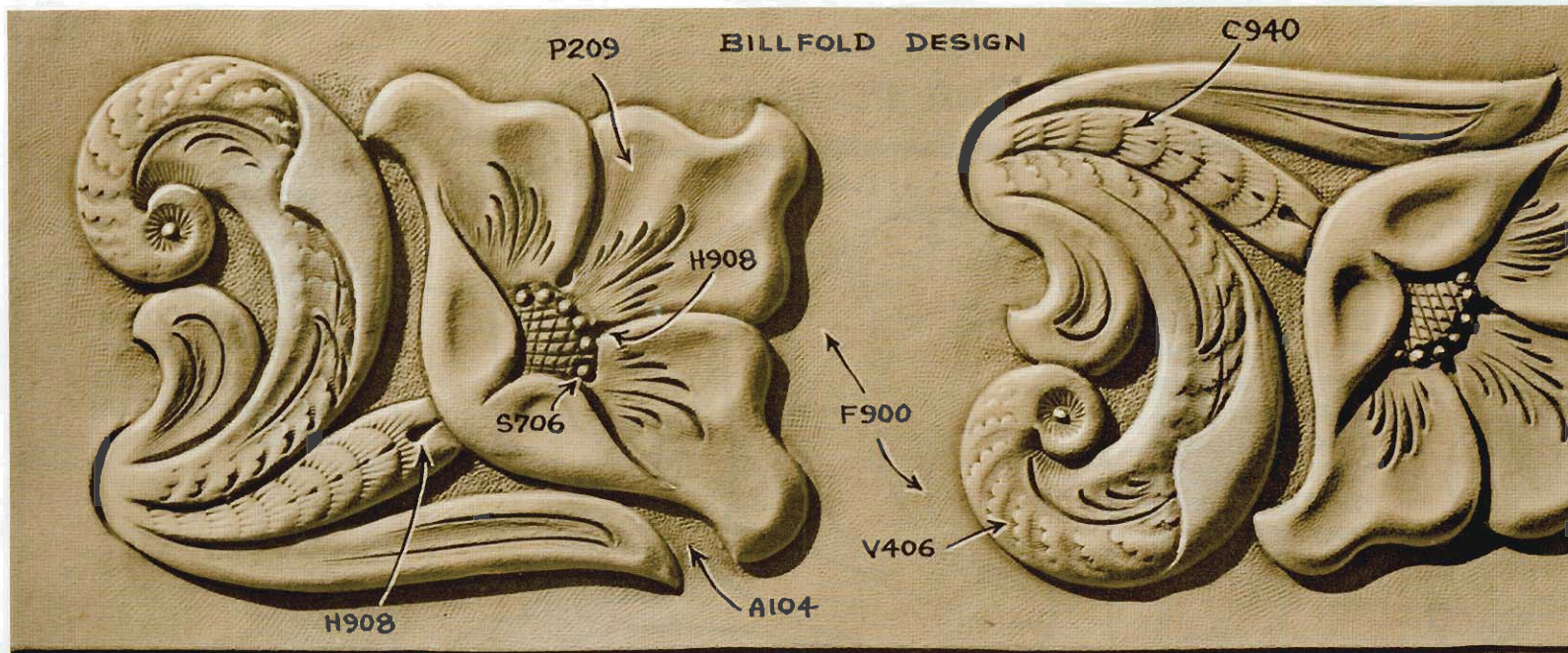
The purpose of Sculpturing is to add greater dimension to your carving; greater carving depth. Study the Photo Pattern and note the tremendous depth achieved with this method. When making the plugs . . . once again remember to take into account the thickness of the carving leather. You must allow for this thickness . . . reducing the size of your plug accordingly.

After your plug has been cut out, the next step is the sculpturing procedure. Use the Photo Pattern as your guide. The reverse side of the page offers some sculpturing suggestions. However, use any method that is best suited for you. If the wood carving chisel is not available, the round blade of an X-acto knife will do. The sculpturing may not be as smooth, but this is really not necessary, as long as depth is achieved. Proper contours and depth are of greater importance than smoothness. Study the photo of the sculptured plug.

You will notice that all of the beveled and shaded areas are sculptured. This could be eliminated . . . but the overall effect of the finished carving would not be nearly as dramatic as with the sculpturing . . . nor would the final beveling and shading be as deep.

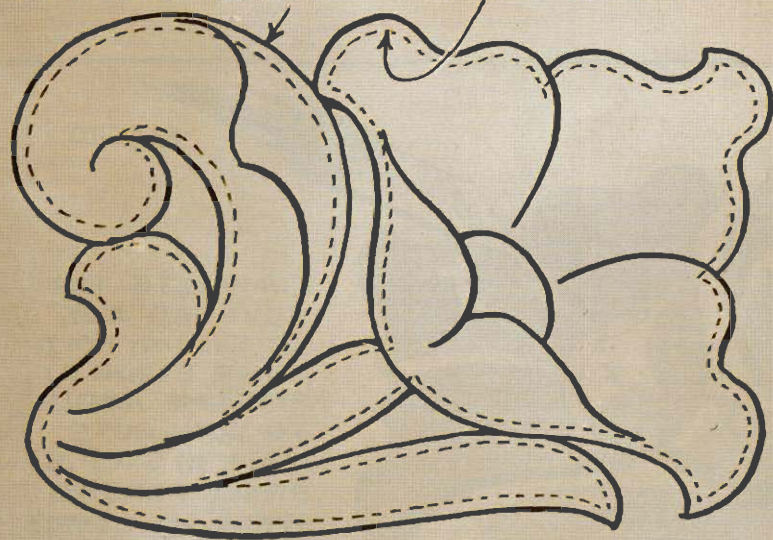
(Continued on reverse side)





**OUTLINE OF DESIGN**

**OUTLINE OF PLUG**



**PLUG....CUT OUT**



**SCULPTURED PLUG**

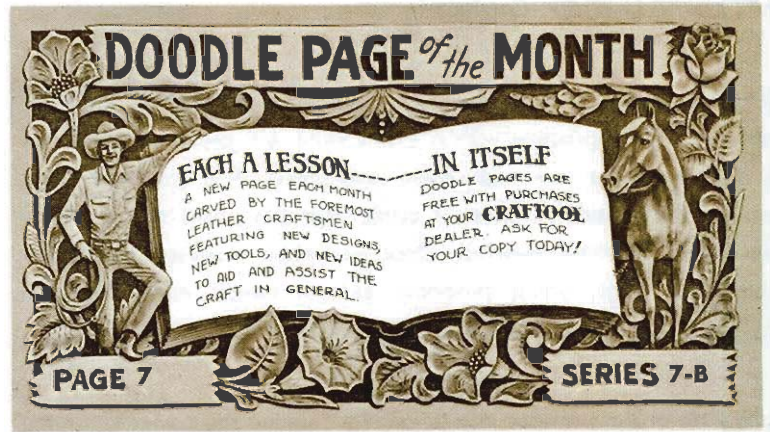
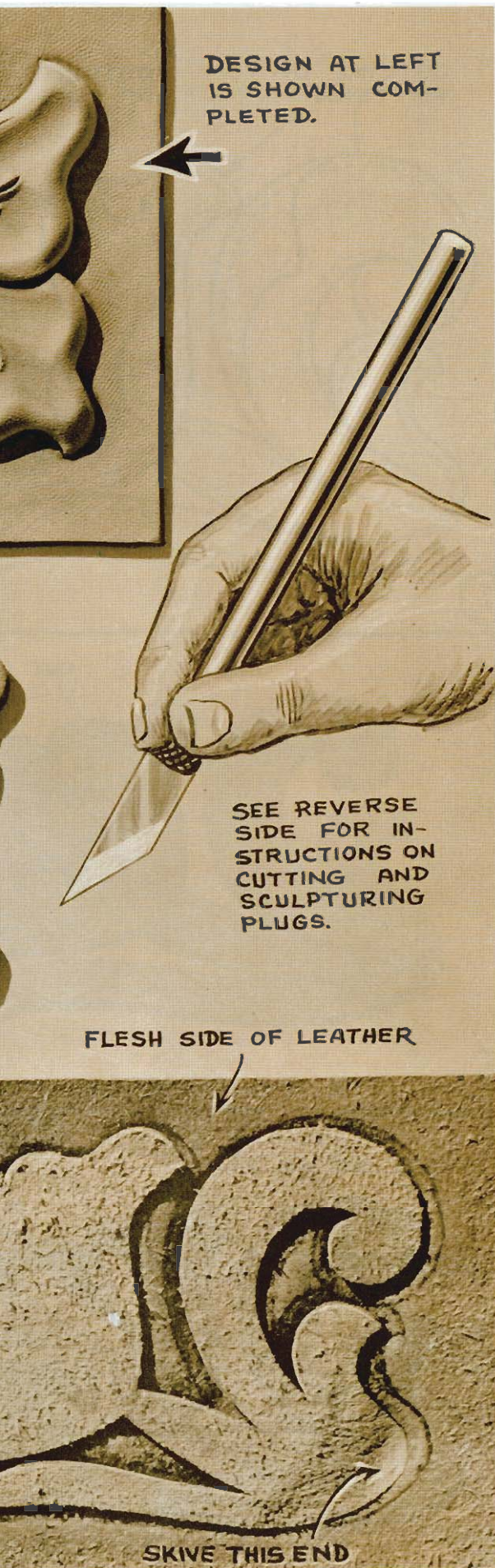


←  
PHOTO AT LEFT  
SHOWS PLUG PROP-  
ERLY SCULPTURED  
AT ALL SHADING  
AND BEVELING  
AREAS.

→  
PHOTO AT RIGHT  
SHOWS PLUG CE-  
MENTED IN PLACE.  
SKIVE FLESH SIDE  
AT END OF STEMS.







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by Al Stohlman

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(Continued on reverse side)

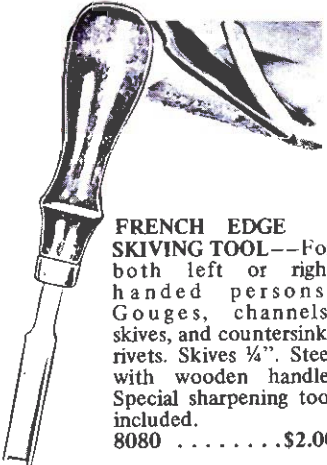


At first, you may find the sculpturing process a bit tedious and difficult, but a little practice with a sharp knife will prove that it is not as hard to do as you might have anticipated. And . . . when you see the final result . . . you'll agree that the effort was certainly well worth the time involved. Once you have mastered the art of sculpturing plugs, you'll probably emboss almost everything you carve . . . where applicable.


Follow all of the previous instructions for forming the cavities, carving and stamping, etc. When you start beveling and shading on the plugs . . . you'll realize the worth of the leather plug as opposed to other methods of embossing. All of the normal details of your design can be effected by using the leather plug.

Next month we will feature Figure Plugs . . . to further enhance your figure carving.


Al Stohman



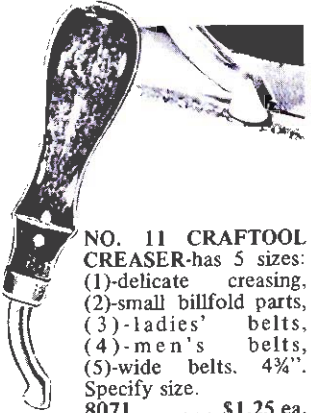
**FRENCH EDGE SKIVING TOOL**—For both left or right handed persons! Gouges, channels, skives, and countersinks rivets. Skives 1/4". Steel with wooden handle. Special sharpening tool included.  
8080 .....\$2.00



**NO. 18 CRAFTOOL EDGE CUTTER**—cuts even borders in belts. Eliminates overcutting, undercutting, crooked edges. Wood handle, metal tool.  
8078 ..... \$1.25 ea.



**NO. 10 CRAFTOOL PUSH BEVELER**—eliminates choppy beveling, speeds work. Wood handle, metal tool, 4 1/2".  
8070 .... \$1.25 ea.



**NO. 11 CRAFTOOL CREASER**—has 5 sizes: (1)-delicate creasing, (2)-small billfold parts, (3)-ladies' belts, (4)-men's belts, (5)-wide belts. 4 3/4". Specify size.  
8071 ..... \$1.25 ea.

OUTLINE OF PATTERN

OUTLINE OF PLUG

**SCULPTURING THE PLUGS**

NOTE..... THE DISTANCE BETWEEN THE PLUG AND THE PATTERN OUTLINE IS DETERMINED BY THE THICKNESS OF THE CARVING LEATHER.

1

GRAIN SIDE

DOTTED LINES INDICATE AREAS TO BE BEVELED WITH THE SCULPTURING EFFECT. SEE STEPS 3 & 4.

MARK AREAS ON PLUG CORRESPONDING TO THE BEVELED AREAS OF THE DESIGN.

2

CUT

X-ACTO KNIFE

CUT THE BEVELING LINES TO ABOUT 1/2 THICKNESS OF LEATHER.

3

X-ACTO

COMPLETE THE BEVELED CUT AS SHOWN. HOLD KNIFE BLADE AT EXTREME ANGLE TO JOIN CUTS MADE IN STEP 3. SMALL ARROWS SHOW ALL BEVELED AREAS.

4

PEAR SHADING AREAS

WOOD CARVING CHISEL

THE SHADING AREAS CAN BE GOUGED OUT WITH SHARP, WOOD CARVING CHISELS. STUDY PHOTO ON REVERSE SIDE FOR AREAS.

5

NO. 2 EDGER

COMPLETE THE PLUG BY ROUNDING THE EDGES WITH AN EDGER, ONLY ON THE GRAIN SIDE.

PLUG IS NOW READY TO USE.

6

AL STOHLMAN



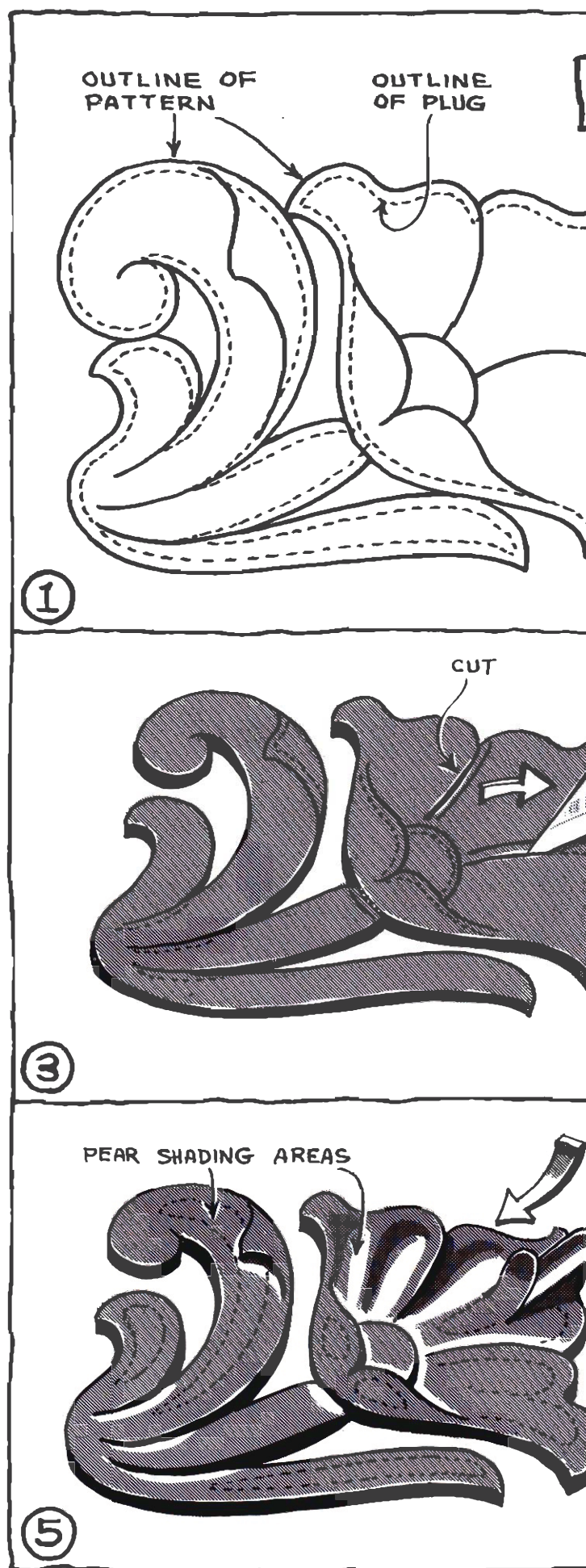
## EMBOSSING LEATHER—Continued

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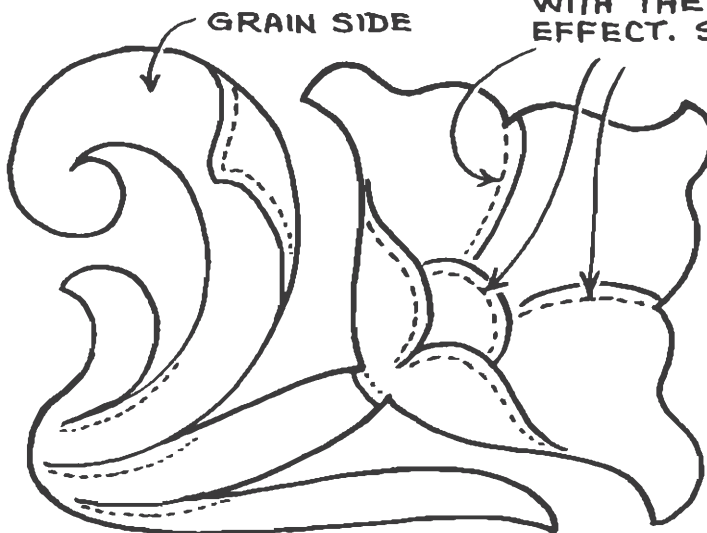




# SCULPTURING THE PLUGS



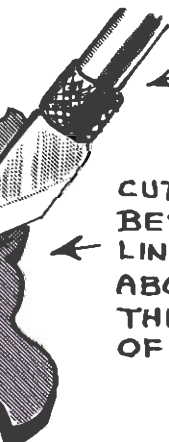
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DOTTED LINES INDICATE AREAS TO BE BEVELED WITH THE SCULPTURING EFFECT. SEE STEPS 3 & 4.

MARK AREAS ON PLUG CORRESPONDING TO THE BEVELED AREAS OF THE DESIGN.

②



X-ACTO KNIFE

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X-ACTO

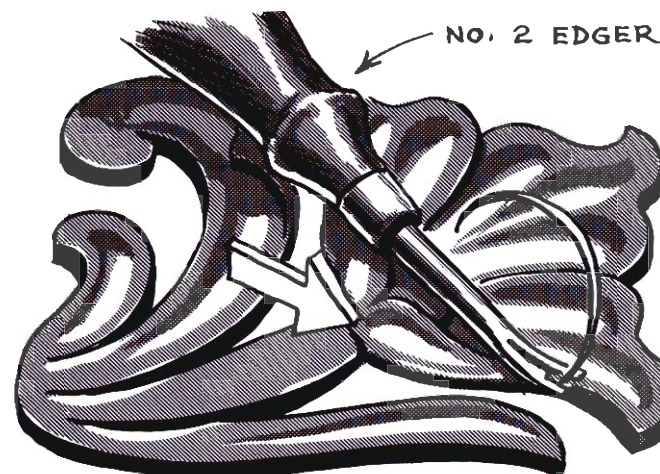
COMPLETE THE BEVELED CUT AS SHOWN. HOLD KNIFE BLADE AT EXTREME ANGLE TO JOIN CUTS MADE IN STEP 3. SMALL ARROWS SHOW ALL BEVELED AREAS.

④



WOOD CARVING CHISEL

THE SHADING AREAS CAN BE GOUGED OUT WITH SHARP, WOOD CARVING CHISELS. STUDY PHOTO ON REVERSE SIDE FOR AREAS.



NO. 2 EDGER

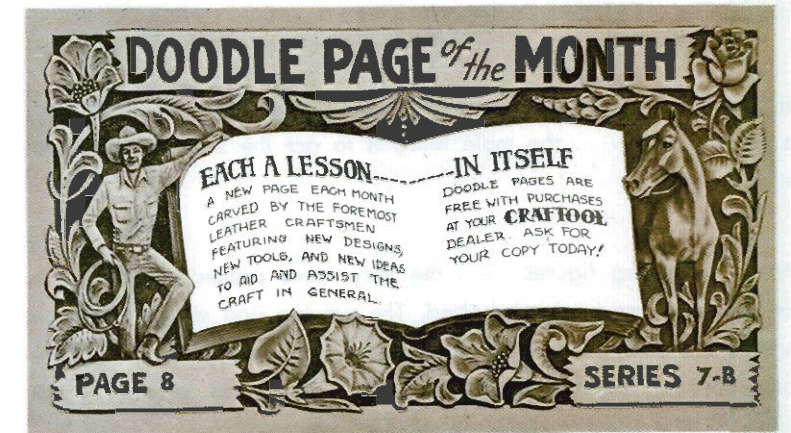
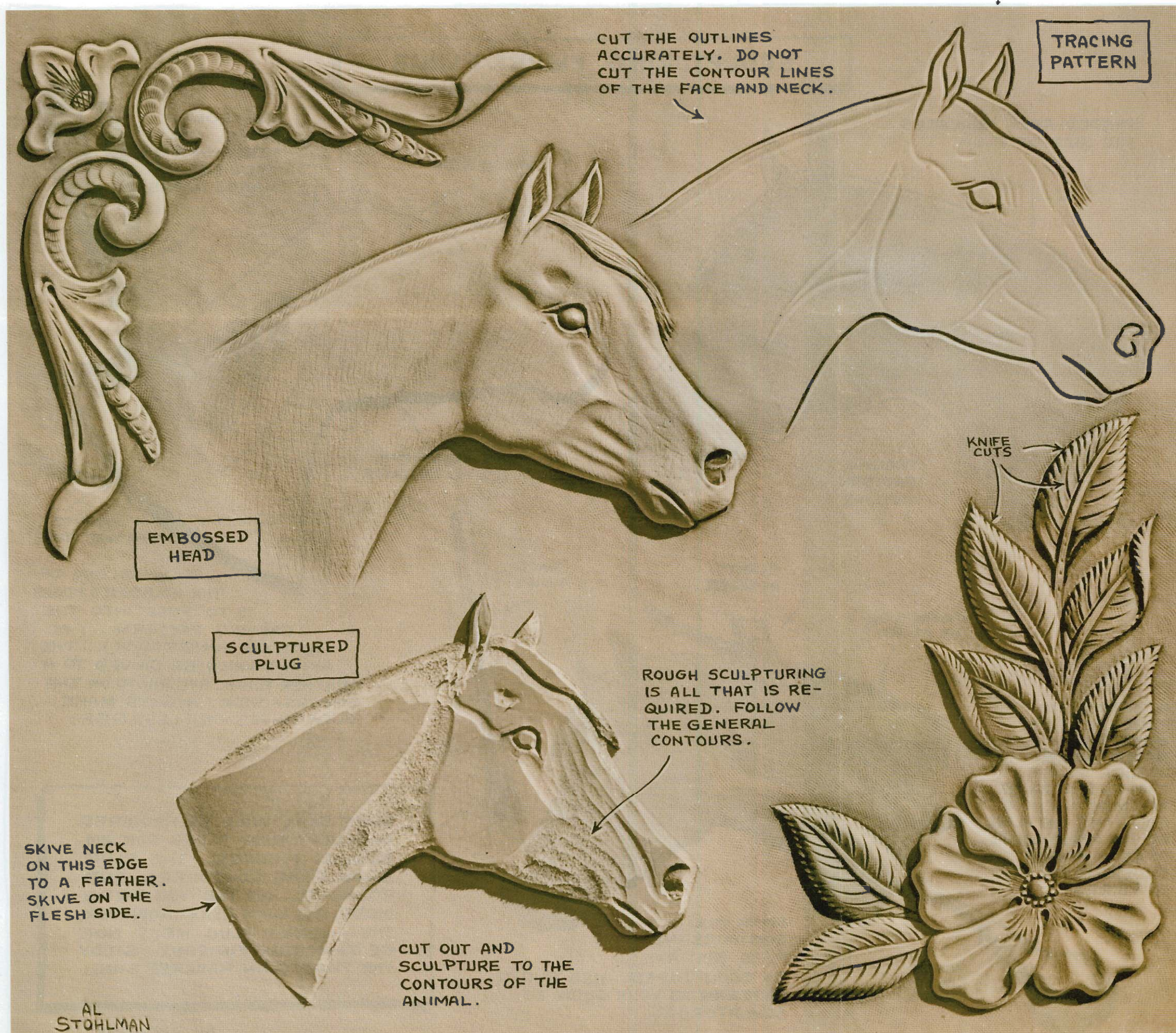
COMPLETE THE PLUG BY ROUNDING THE EDGES WITH AN EDGER, ONLY ON THE GRAIN SIDE.

PLUG IS NOW READY TO USE.

⑥

AL STOLLMAN





## EMBOSSING LEATHER

by Al Stohlman

This month we show Figure and Floral Embossing . . . featuring the **SCULPTURED PLUG**. Review the last three Doodle Pages, if necessary, to prepare your leather for embossing. 2½ to 3 oz. calf or ¾ oz. cowhide is very suitable leather for embossing . . . especially the areas towards the belly, as this part of the leather has more stretch. Heavier leather, of course, can be used on larger projects. The leather used on all of these projects was 4 oz. cowhide (you'll note this is the approximate distance between pattern outline and plug . . . shown on all of the patterns). The thickness of the carving leather determines this distance. The thickness of the plug is usually determined by the size or "bulk" of the design. Study the examples on the Photo at left.

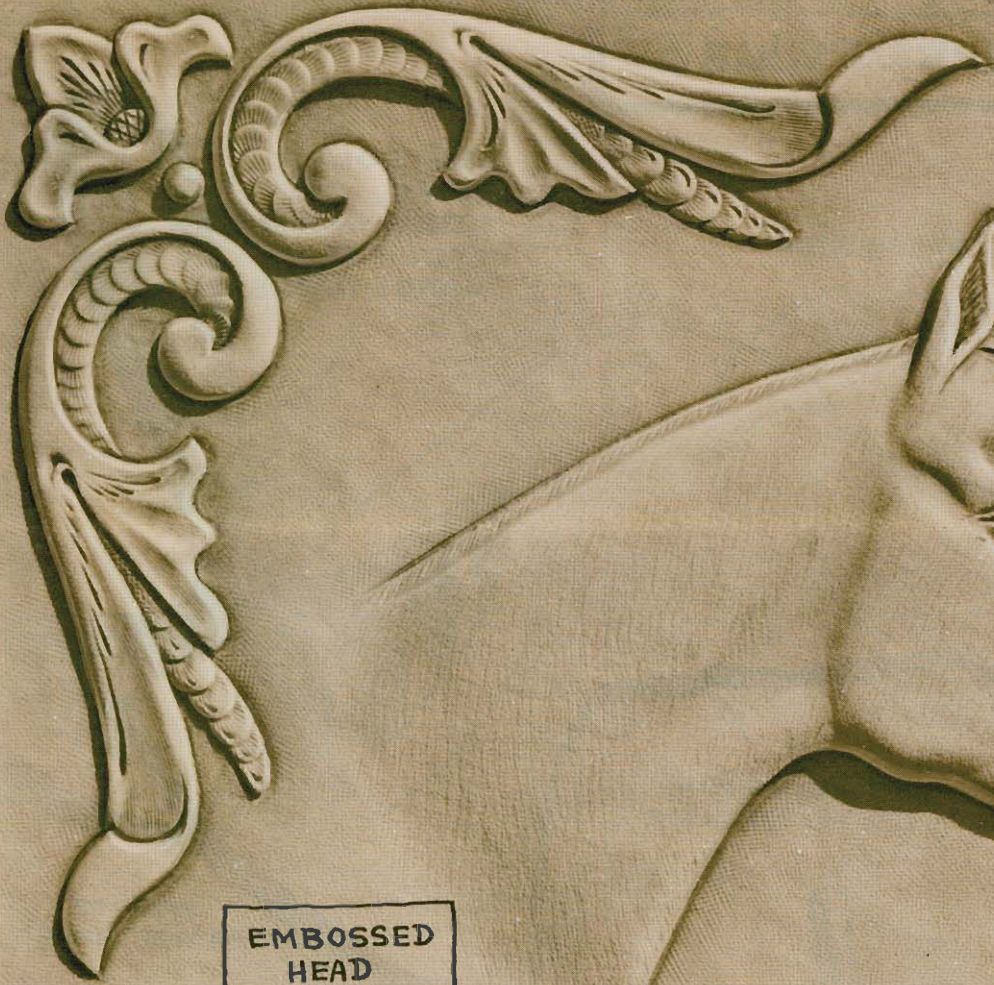
The corner design (upper left) was embossed with 4/5 oz. cowhide. The horse head with: 8/9 oz. cowhide. The Wild Rose design used 6 oz. cowhide for the plug on the flower, and 4/5 oz. cowhide for the leaves. This may be evident by the length of the shadows on the photo. All of these plugs were sculptured . . . as described in last month's Doodle Page. All of the turn-backs on the leaves should be sculptured, as well as the beveled and shaded areas on the flower petals. Even the little dot (under flower at upper left) has a small plug . . . made with the round drive punch.

When sculpturing plugs for figures . . . more skill will be required, as the depressions and contours should follow that of the animal. Where no patterns are available . . . the Photo Pattern can be used as your guide. If you have a natural knowledge of features

(Continued on reverse side)

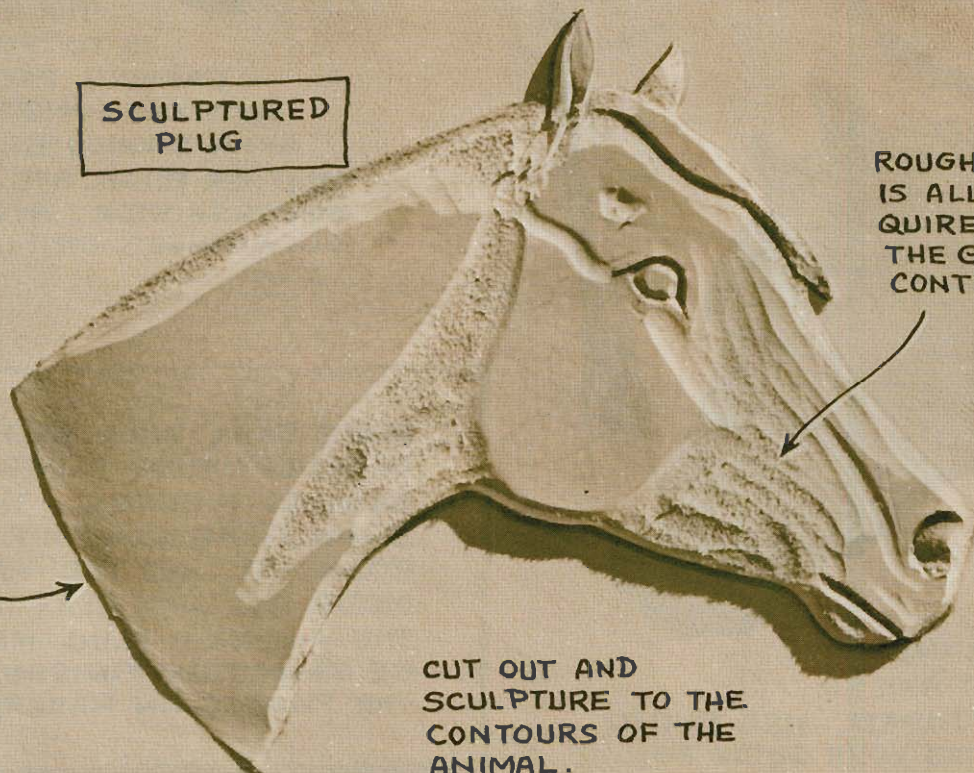


CUT THE OUTLINES  
ACCURATELY. DO NOT  
CUT THE CONTOUR LINES  
OF THE FACE AND NECK.



EMBOSSED  
HEAD

SCULPTURED  
PLUG

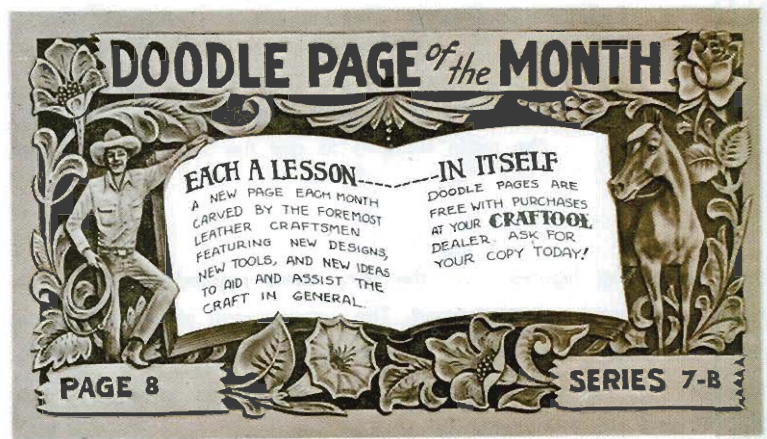
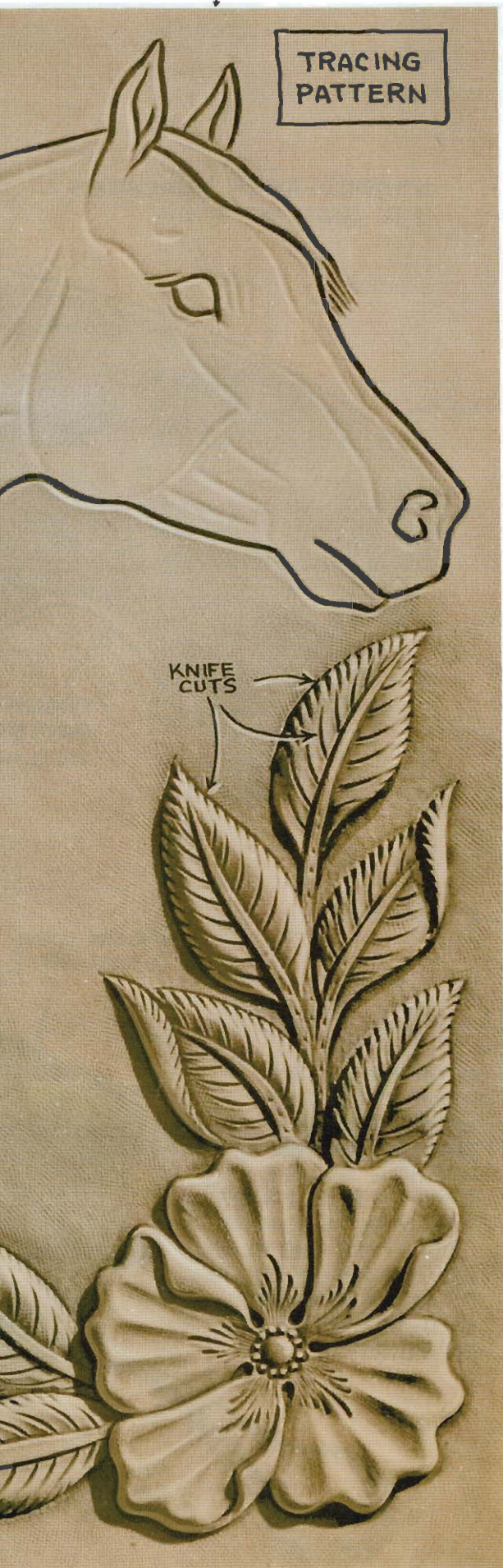


ROUGH SCULPTURING  
IS ALL THAT IS RE-  
QUIRED. FOLLOW  
THE GENERAL  
CONTOURS.

SKIVE NECK  
ON THIS EDGE  
TO A FEATHER.  
SKIVE ON THE  
FLESH SIDE.

CUT OUT AND  
SCULPTURE TO THE  
CONTOURS OF THE  
ANIMAL.





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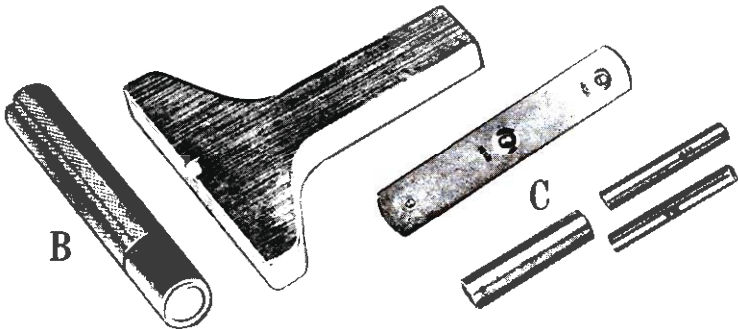
of animals . . . then this will work in your favor. Smooth sculpturing is not required . . . the main thing is to get the sculpturing in the proper places.

When embossing figures . . . the very same procedures are used as has been previously described. The carving and stamping of the figures will be the same as with regular figure carving. The only difficulty you may encounter is beveling over the curved surfaces of the plug. A little practice, however, should overcome most of your apprehensions. You'll note the plug for the horse has the eye and nostril also sculptured. This is very effective, as evident in the final result . . . and certainly makes rounding the eye-ball much easier. Use the undercut beveler in the nostril . . . and you can almost hear the horse breathing.

On larger figures . . . the plug can be built up with layers of leather cemented together to gain the desired height of the figures. Figures in the foreground of a picture should be higher embossed than those in the distance to maintain the proper perspective.

Well, have you tried embossing yet . . . with the Leather Plugs? If not . . . give it a try! You'll be amazed and delighted at how easy it really is to do. And . . . best of all . . . the results are most rewarding and self-satisfying.

Al Stohman



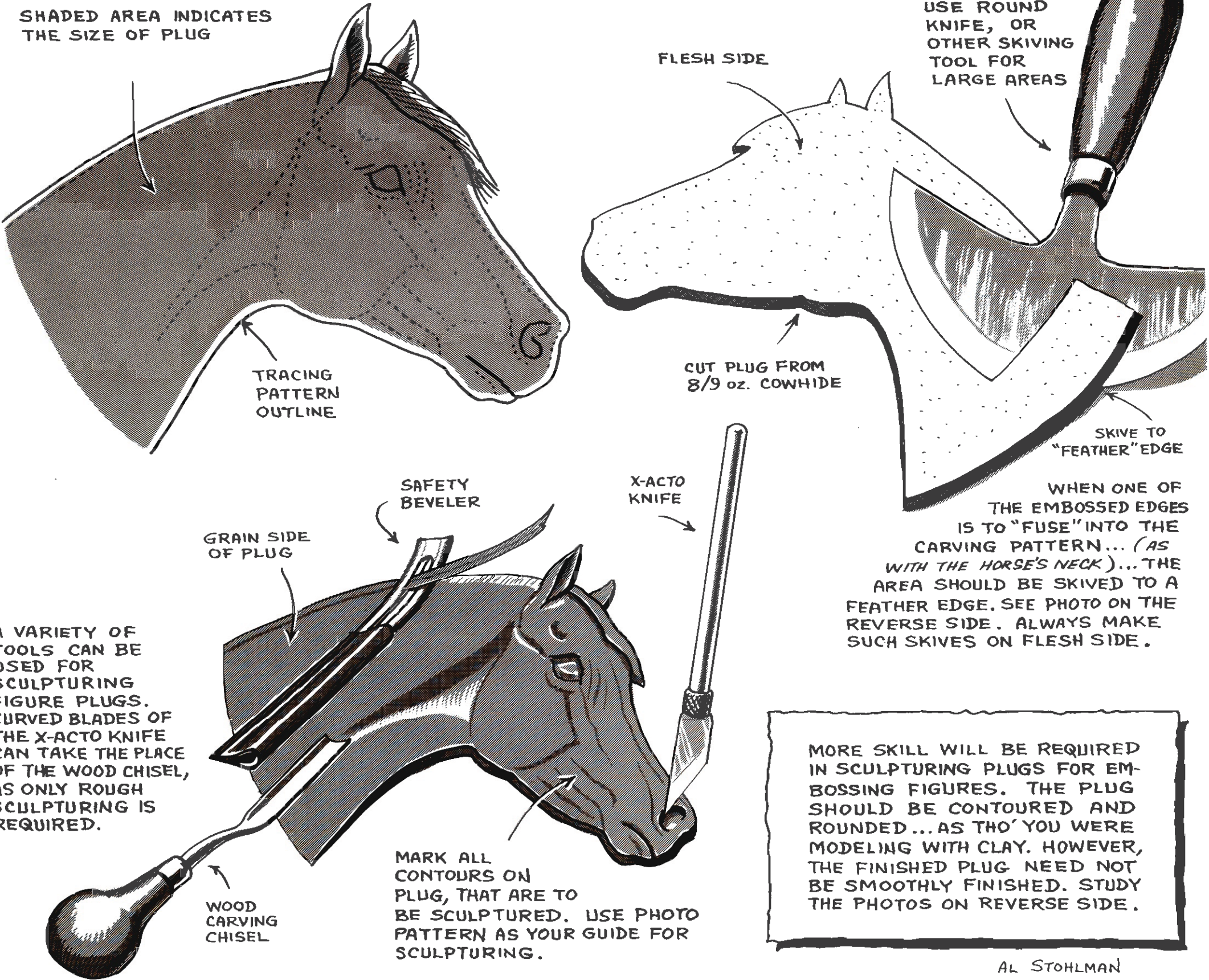
**BAR SNAP SETTER**

(B) BAR SNAP SETTER—Set your own bar-snap closings for billfold insides, coin purses, pass cases, etc. Setter made of durable steel. Very easy to use. Complete instructions included.  
8101 . . . . . \$1.50 ea.

**SEGMA SNAP SETTER**

(C) SEGMA SNAP SETTER—One tool sets both 16 line belt snaps and 16 line glove snaps! Eliminates need for 2 separate tools. Durable steel crafting by Craftool means years of sturdy service! Easy to use. 4 piece set.  
8103 . . . . . \$1.50 set

**SCULPTURING FIGURE PLUGS**



AL STOHLMAN



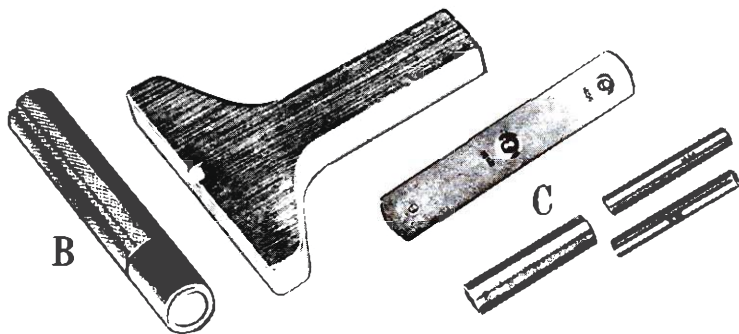
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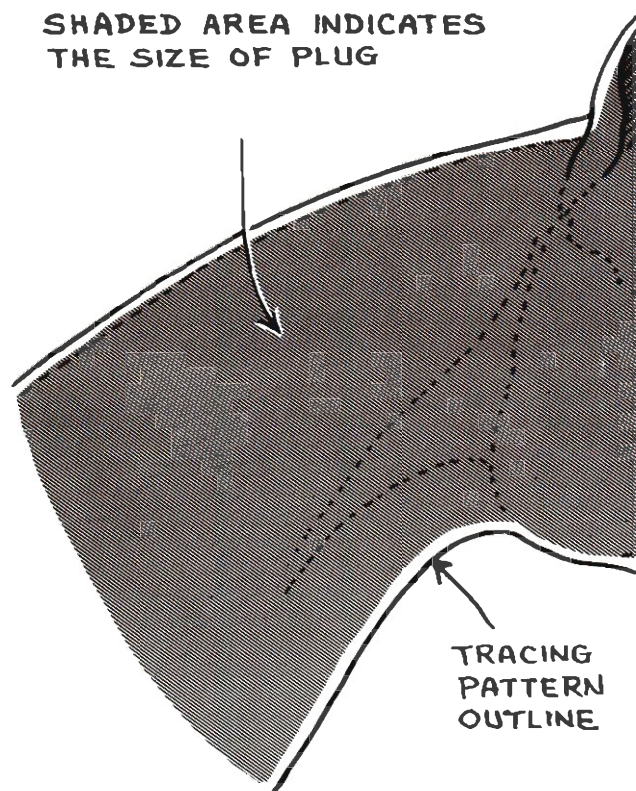
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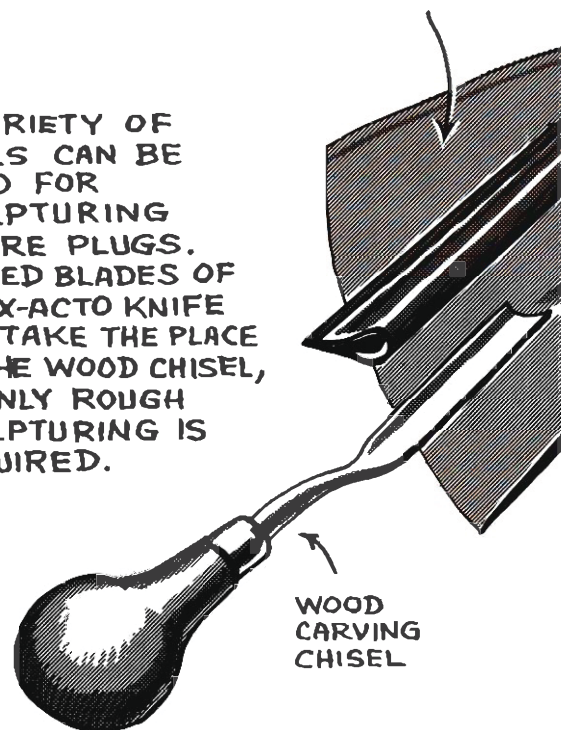
SHADED AREA INDICATES THE SIZE OF PLUG



TRACING PATTERN OUTLINE

GRAIN SIDE OF PLUG

A VARIETY OF TOOLS CAN BE USED FOR SCULPTURING FIGURE PLUGS. CURVED BLADES OF THE X-ACTO KNIFE CAN TAKE THE PLACE OF THE WOOD CHISEL, AS ONLY ROUGH SCULPTURING IS REQUIRED.



WOOD CARVING CHISEL



## SCULPTURING FIGURE PLUGS



FLESH SIDE

USE ROUND  
KNIFE, OR  
OTHER SKIVING  
TOOL FOR  
LARGE AREAS

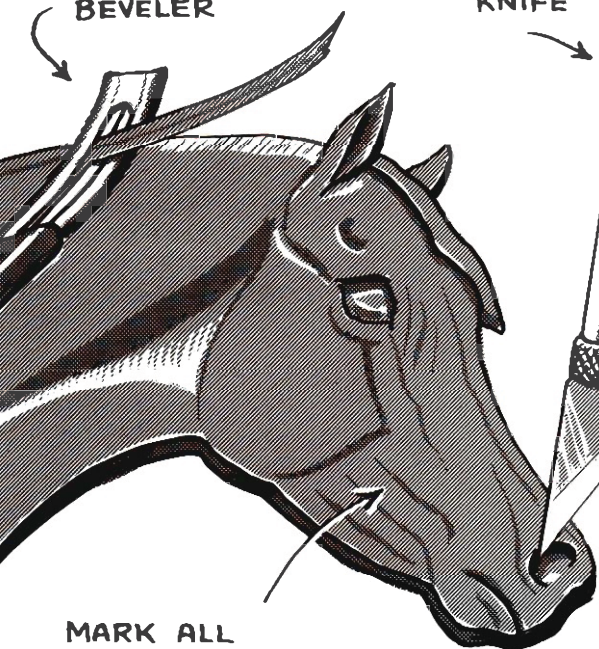
CUT PLUG FROM  
8/9 oz. COWHIDE

SKIVE TO  
"FEATHER" EDGE

WHEN ONE OF  
THE EMBOSSED EDGES  
IS TO "FUSE" INTO THE  
CARVING PATTERN... (AS  
WITH THE HORSE'S NECK)... THE  
AREA SHOULD BE SKIVED TO A  
FEATHER EDGE. SEE PHOTO ON THE  
REVERSE SIDE. ALWAYS MAKE  
SUCH SKIVES ON FLESH SIDE.

SAFETY  
BEVELER

X-ACTO  
KNIFE



MARK ALL  
CONTOURS ON  
PLUG, THAT ARE TO  
BE SCULPTURED. USE PHOTO  
PATTERN AS YOUR GUIDE FOR  
SCULPTURING.

MORE SKILL WILL BE REQUIRED  
IN SCULPTURING PLUGS FOR EM-  
BOSSING FIGURES. THE PLUG  
SHOULD BE CONTOURED AND  
ROUNDED... AS THO' YOU WERE  
MODELING WITH CLAY. HOWEVER,  
THE FINISHED PLUG NEED NOT  
BE SMOOTHLY FINISHED. STUDY  
THE PHOTOS ON REVERSE SIDE.

AL STOHLMAN



## 1½" BELT DESIGN



TRACE AND CUT DESIGN

BEVEL INSIDE LINES

B971

B701

A105

BACKGROUND

REPEAT DESIGN AS OFTEN AS REQUIRED

## 1½" BELT DESIGN

REPEAT SECTION OF DESIGN



CUT THE DESIGN

BEVEL

B936 B198

A98

A99

F898

MAT DOWN INTERIOR OF DESIGN



**WRONG**

WHEN BEVELING AT CONVERGING LINES DO NOT SMASH DOWN CUT OF OPPOSITE LINE.

USE THE SMALL TOOLS IN TINY AREAS FOR MATTING DOWN THE DESIGN. STRIVE FOR UNIFORM MATTING; AVOID TOOL MARKS.

**SPECIAL NOTE:** DO NOT JOIN CUTS AT PARALLEL INTERSECTING LINES (ARROWS) AS THIS WILL LEAVE POINTED, "SLIVERS" OF LEATHER THAT MAY CURL UP. USE CARE IN CUTTING THESE AREAS.

MAT INSIDE SEED WITH # F890

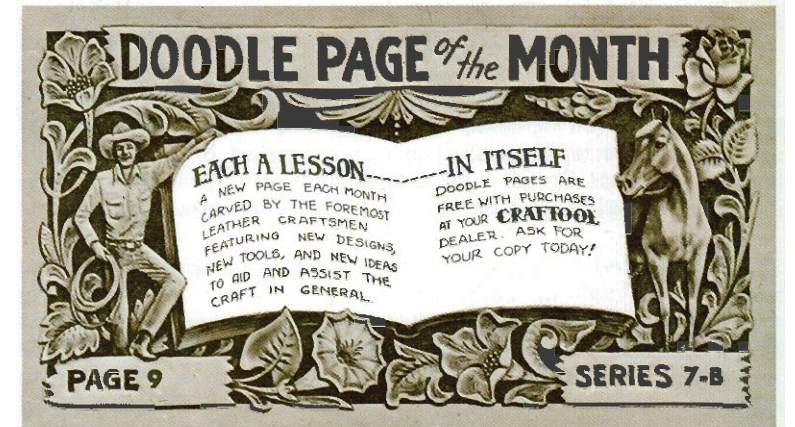
S631 F890

½ BILLFOLD DESIGN

THE EXAMPLES AT RIGHT ILLUSTRATE HOW THE SAME SILHOUETTE DESIGN CAN BE EFFECTIVE WITH DYEING TECHNIQUES. AT FAR RIGHT...THE LEATHER WAS DYED BLACK; DESIGN DYED WITH COVA WHITE. LEFT DESIGN IS DYED BLACK.



AL STOHLMAN



## SILHOUETTE CARVING

by Al Stohlman

This month we begin a series of Doodle Pages featuring the SILHOUETTE CARVING technique. This style of carving is similar to the Inverted Carving, but is easier . . . in that the design itself is all matted down. The only tools required are bevelers and matting tools . . . except where special effects are desired. The Swivel Knife plays a very important part as it is essential to follow the pattern outlines for best results.

Study the photo at left. We begin with a simple geometric belt design. It is suggested that the straight lines of this type design be cut using a straight edge for a guide. Once the design has been cut, it is a simple matter to bevel and mat. The background tool #A105 was used in the top example. However, the matting tool, #F898 could also be used . . . or any other matting or background tool that would fit within the outlines of the design.

The simplified floral belt design is a prelude of things to come. When cutting this pattern, it is suggested that special emphasis be put on cutting the parallel intersecting lines. Note the **WRONG** example just below. These lines should not be completely joined with the cutting blade. The blade should be pulled out of the leather just before the lines join (study the photo). Beveling is also important in these areas. Do not allow the heel of the beveling tool to smash down the opposite cut as the paralleling lines narrow. In the event this happens, the modeling tool can be used to smooth out the error. The small, pointed background tools will mat in these tiny areas as illustrated on the photo.

When using the designs, try to use even stamping pressure on the tools for uniform depth. Turn the matting tools when possible to avoid uneven tool marks. It is suggested that the designs first be beveled within the outlines, before matting. This insures a cleaner interpretation of the design, and adds to the depth of the carving . . . with less chance for matting errors along the outlines.

(Continued on reverse side)



## 1½" BELT DESIGN



TRACE AND CUT DESIGN

BEVEL INSIDE LINES

B971

B701

A105

BACKGROUND

## 1½" BELT DESIGN

REPEAT SECTION OF DESIGN



CUT THE DESIGN

BEVEL

B936 B198

A9

**WRONG**



WHEN BEVELING  
AT CONVERGING LINES  
DO NOT SMASH DOWN  
CUT OF OPPOSITE LINE.

**SPECIAL NOTE:** DO NOT JOIN CUTS AT PARALLEL INTERSECTING LINES (ARROWS) AS THIS WILL LEAVE POINTED, "SLIVERS" OF LEATHER THAT MAY CURL UP. USE CARE IN CUTTING THESE AREAS.

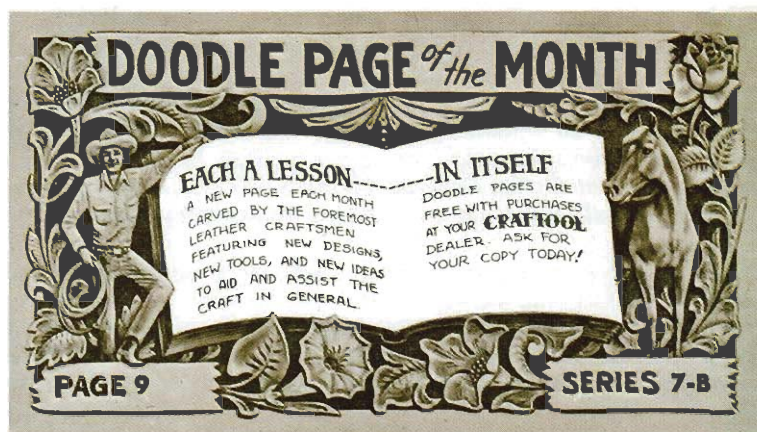
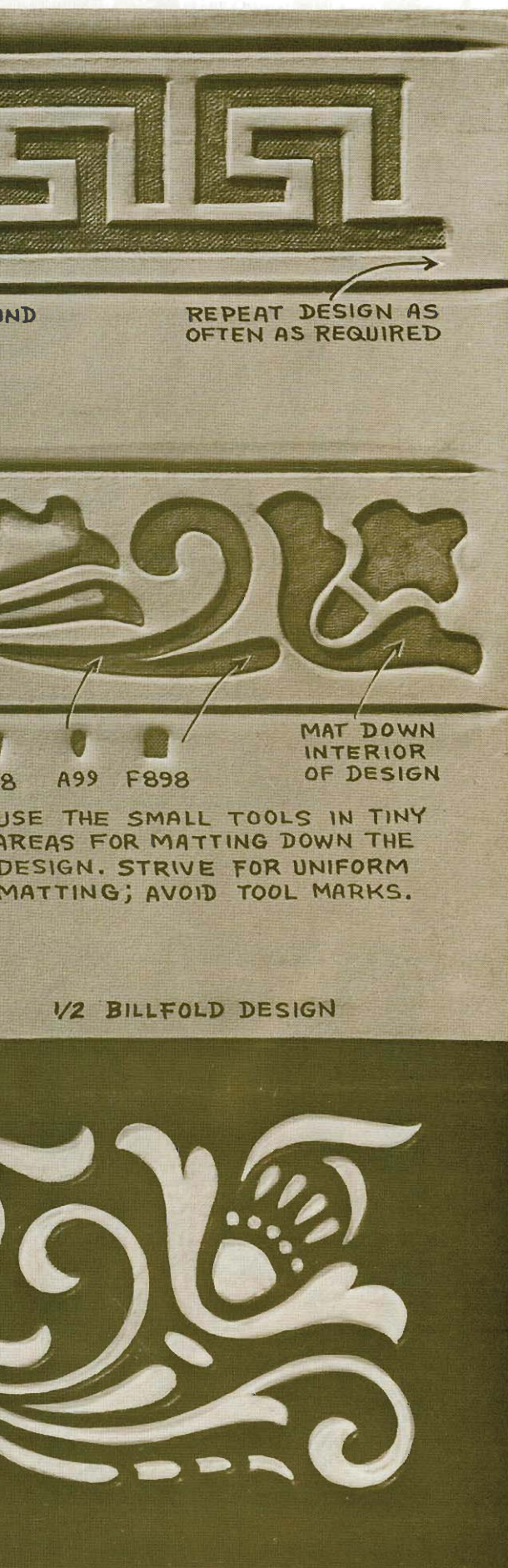
MAT INSIDE  
SEED WITH  
# F890

S631 F890

THE EXAMPLES AT RIGHT ILLUSTRATE HOW THE SAME SILHOUETTE DESIGN CAN BE EFFECTIVE WITH DYEING TECHNIQUES. AT FAR RIGHT....THE LEATHER WAS DYED BLACK; DESIGN DYED WITH COVA WHITE. LEFT DESIGN IS DYED BLACK.







## SILHOUETTE CARVING

by Al Stohlman

This month we begin a series of Doodle Pages featuring the SILHOUETTE CARVING technique. This style of carving is similar to the Inverted Carving, but is easier . . . in that the design itself is all matted down. The only tools required are bevelers and matting tools . . . except where special effects are desired. The Swivel Knife plays a very important part as it is essential to follow the pattern outlines for best results.

Study the photo at left. We begin with a simple geometric belt design. It is suggested that the straight lines of this type design be cut using a straight edge for a guide. Once the design has been cut, it is a simple matter to bevel and mat. The background tool #A105 was used in the top example. However, the matting tool, #F898 could also be used . . . or any other matting or background tool that would fit within the outlines of the design.

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(Continued on reverse side)



SILHOUETTE CARVING—Continued

The examples at the bottom of the Photo page illustrate the different effects that can be achieved by dyeing. Any color combinations of dye can, of course, be used. Use a fine pointed brush to dye into tiny pointed areas. Do not overload the brush with dye, at these areas, as it may "bleed" across the cut line into the background areas.

Silhouette patterns are best presented with more open background areas. This allows the design to stand out clearly . . . especially when dyed or antiqued. Silhouette designs can be made from some of the regular carving patterns if they are fine stemmed and have large background areas. Often times the design can be altered a bit to fit the requirements of Silhouette design. A good suggestion would be to practice on scraps of leather to get the "feel" of Silhouette stamping. It really is easy and fast to do . . . and the results are most gratifying. A little dye or antique will add much to the overall effect of your work.

Next month we will get into finer design work, and with each succeeding page; more detailed patterns will be presented. It is our hope that this will stimulate your interest in Silhouette carving, as there are many, many areas in which this style of carving is very effective and most useful. I have made many saddles and other items using this technique . . . to the satisfaction of many customers.

For those interested in Silhouette Carving . . . I would suggest they obtain a copy of: **INVERTED LEATHER CARVING** by Al Stohlman for many hundreds of Silhouette patterns to fill almost any need. Dozens and dozens of suggestions are presented for their use.

Join in the fun of **SILHOUETTE CARVING** . . . it may open a whole new field of leather carving enjoyment that you never realized was there.

Happy Hours,

Al Stohlman

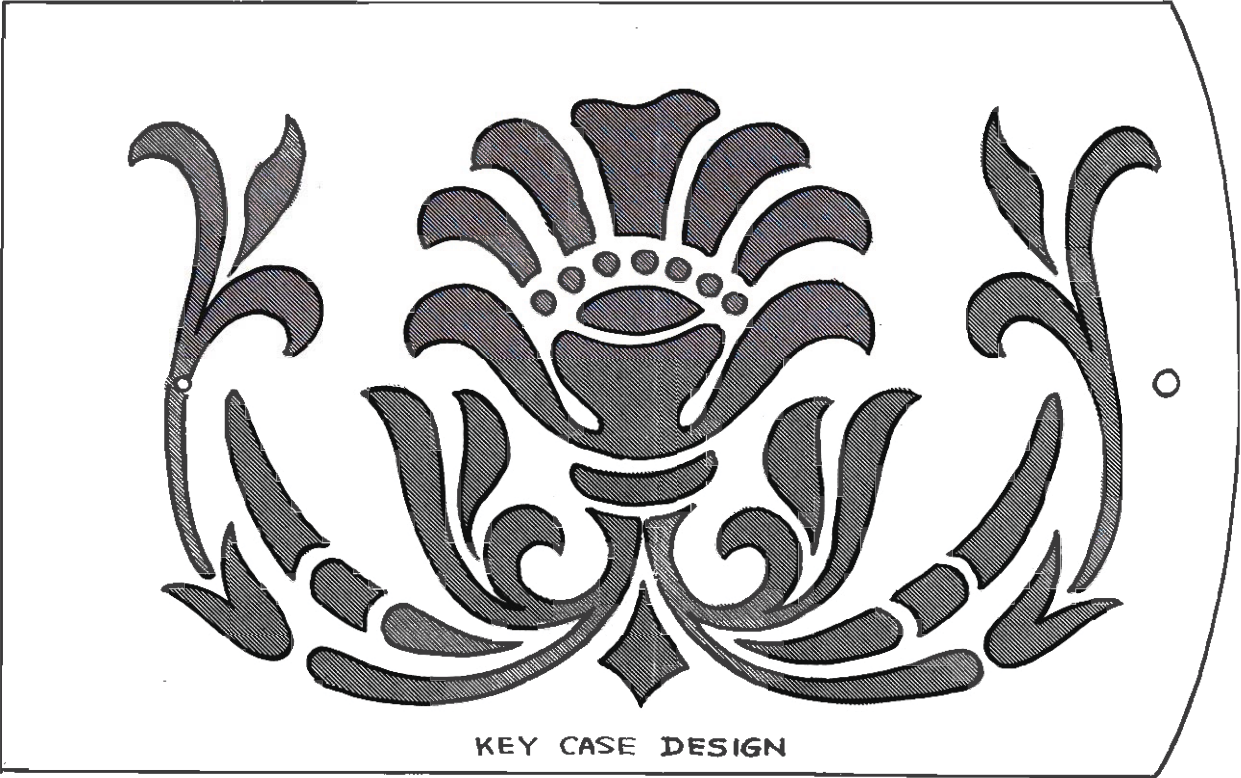


**INVERTED LEATHER CARVING**

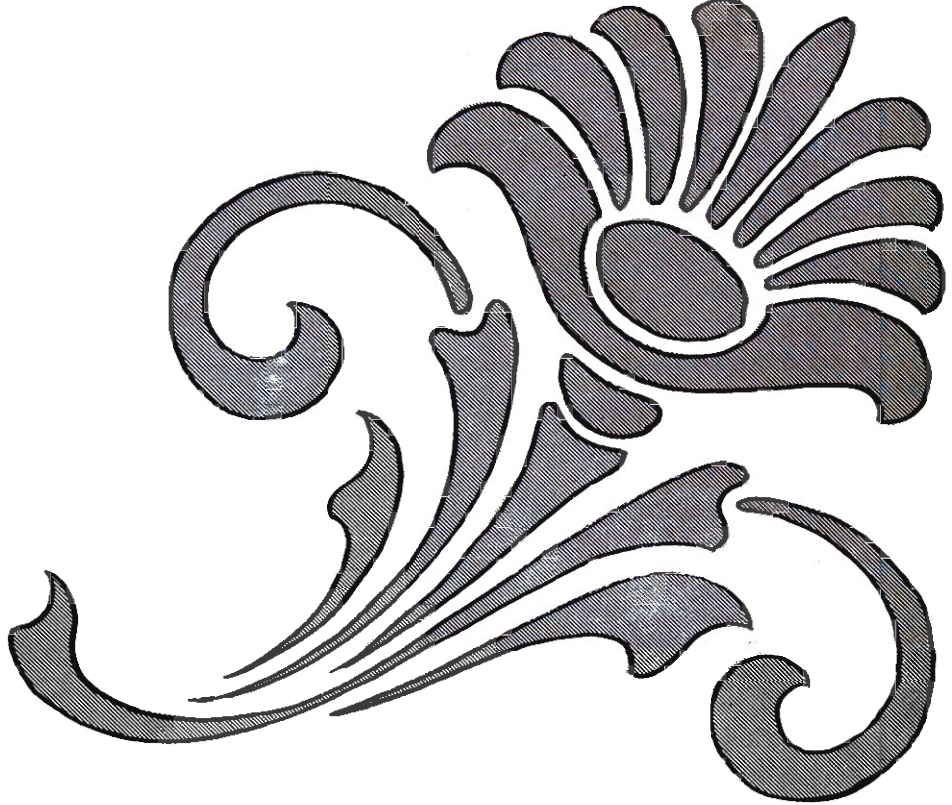
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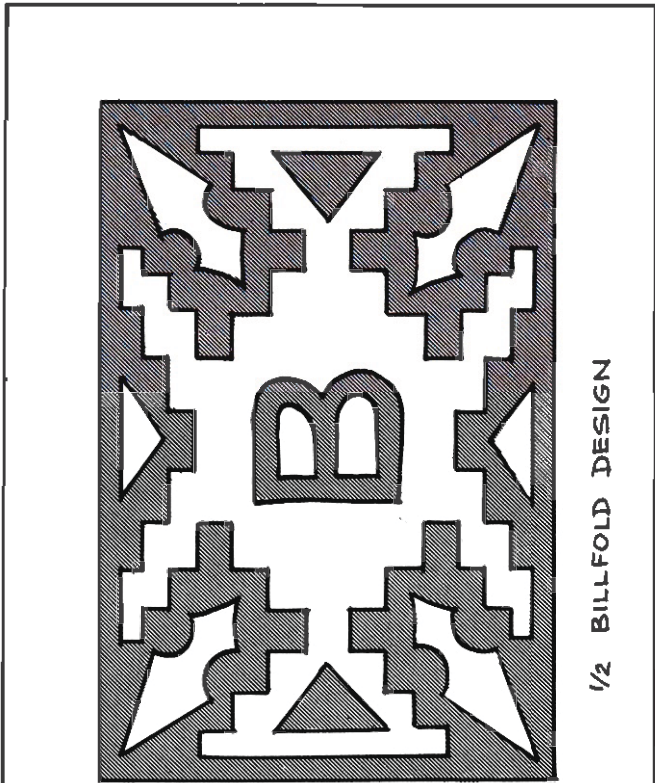
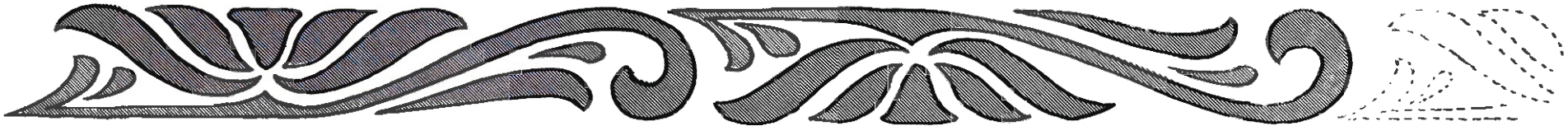
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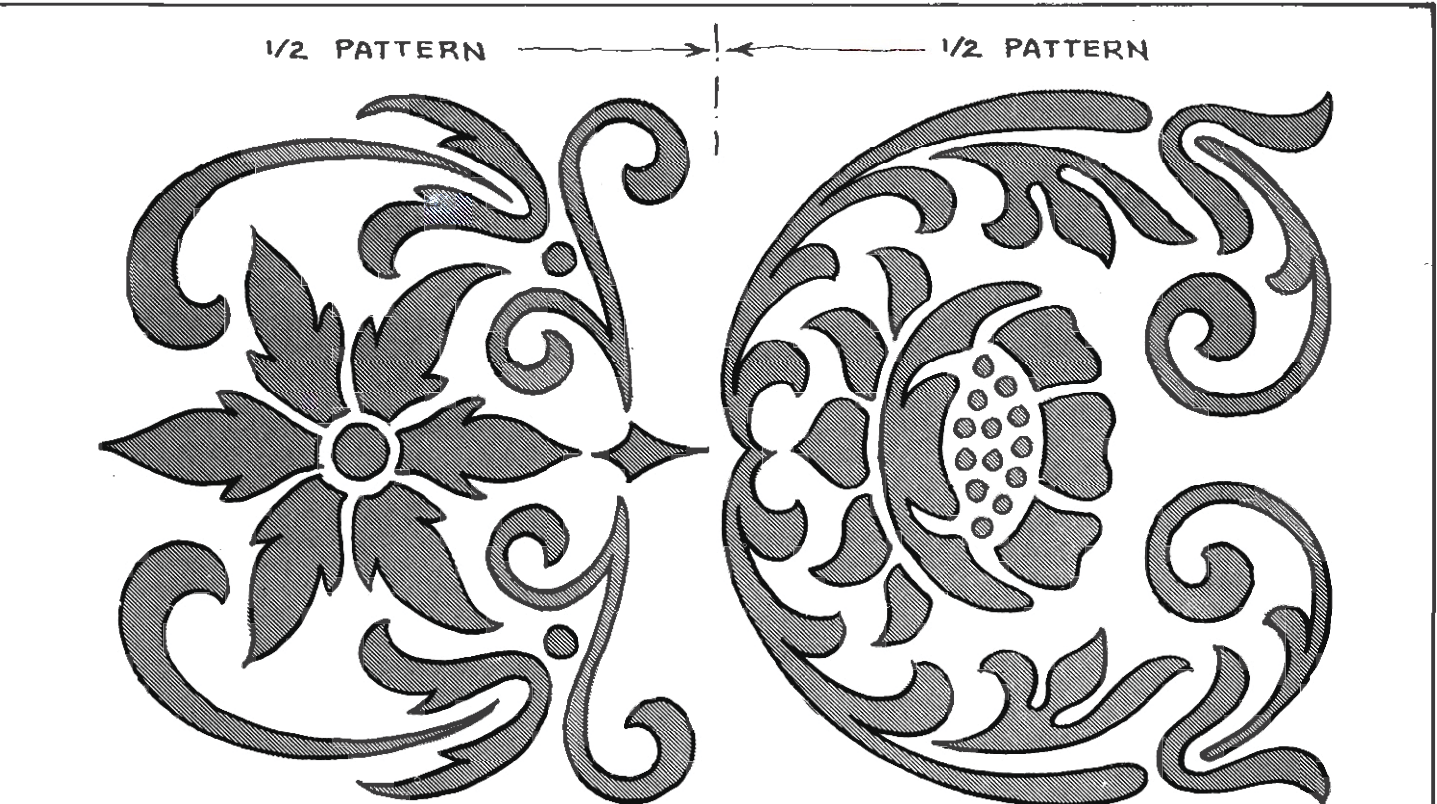
KEY CASE DESIGN



1" BELT DESIGN



1/2 BILLFOLD DESIGN



AL  
STOHLMAN

"JIFFY" PURSE DESIGN



## SILHOUETTE CARVING—Continued

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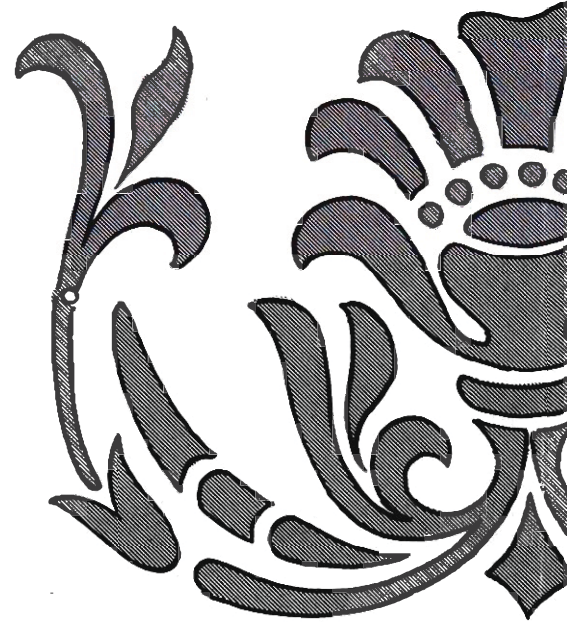


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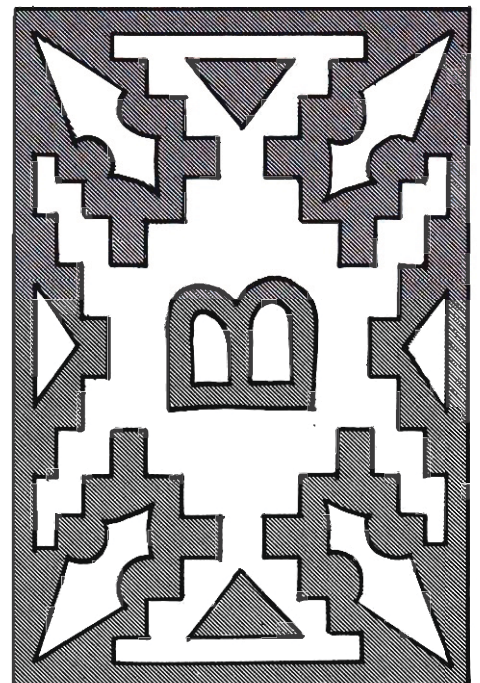
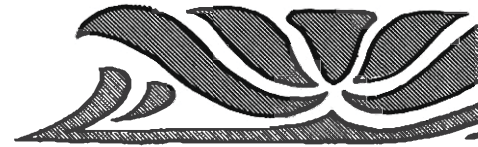
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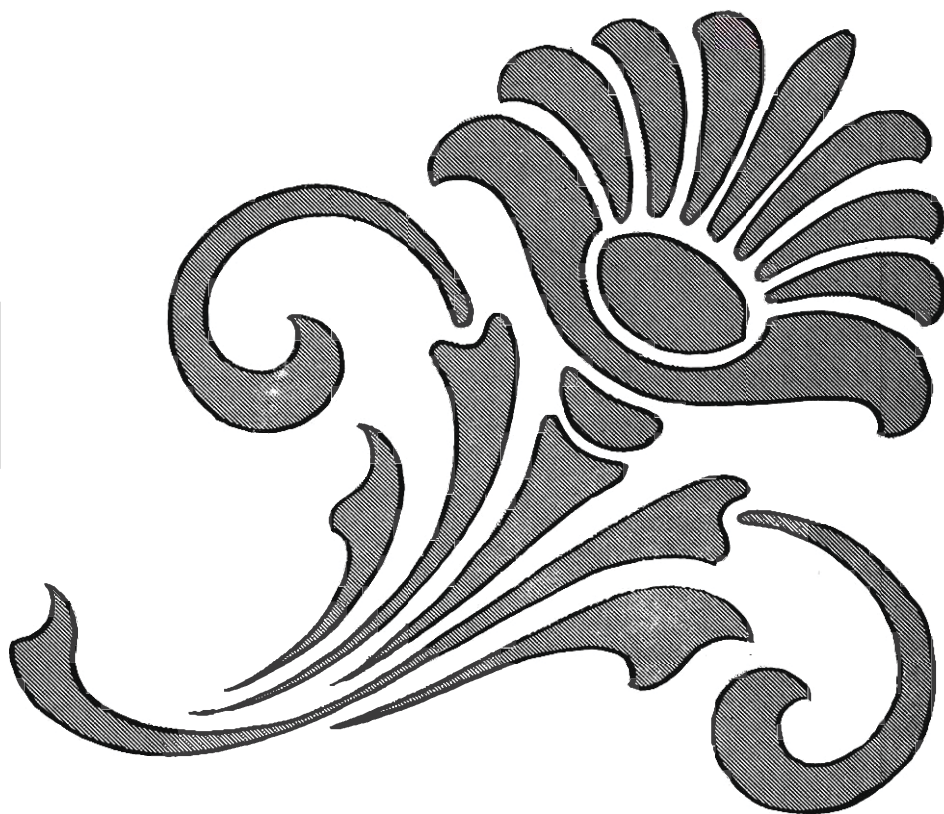
KEY CASE DESIGN

1" BELT DESIGN



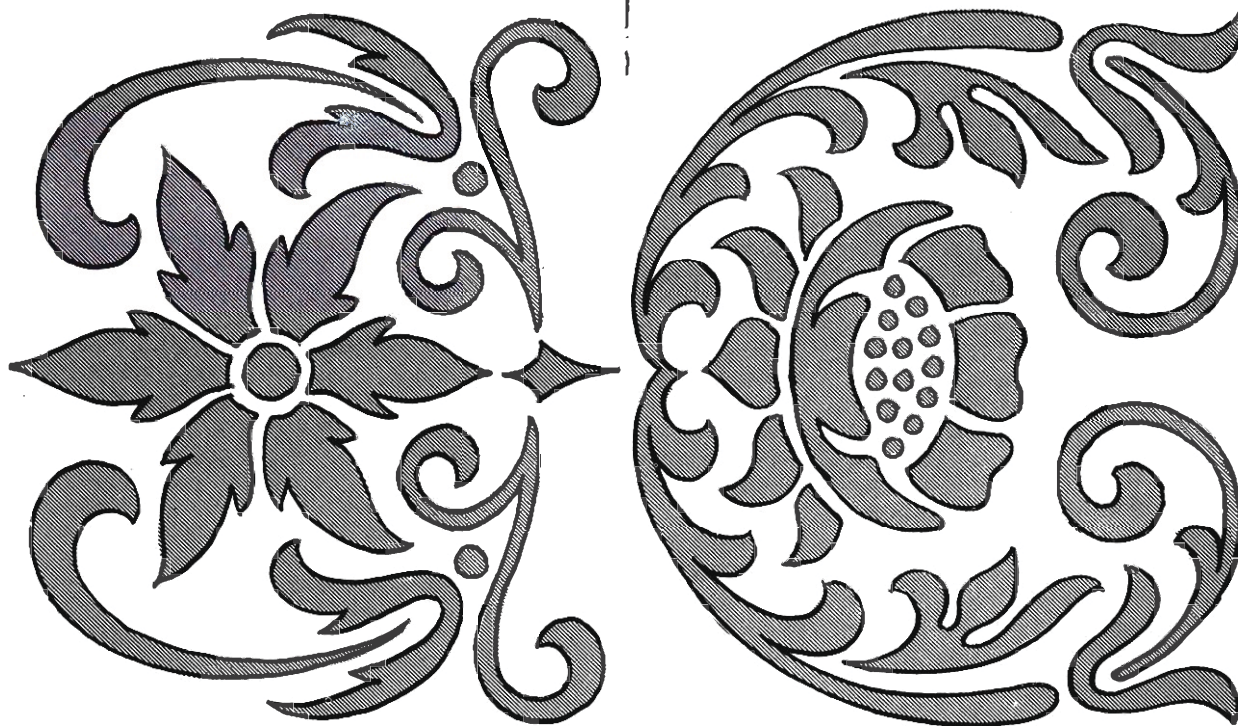
1/2 BILLFOLD DESIGN





1/2 PATTERN

1/2 PATTERN



AL  
STOHLMAN

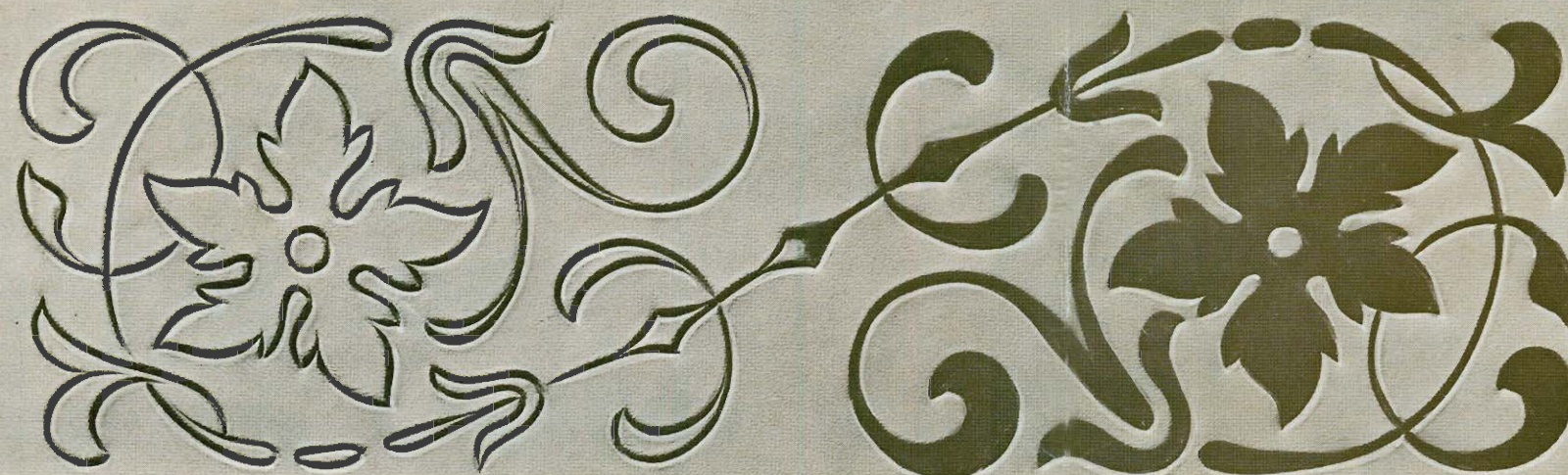
"JIFFY" PURSE DESIGN



PATTERN AT RIGHT SHOWS THE EFFECT OF SINGLE LINE CUTTING USED WITH THE SILHOUETTE STYLE OF STAMPING.

SPECIAL EMPHASIS MUST BE PLACED ON THE CUTTING TECHNIQUES. CAREFULLY..... FOLLOW THE CUTTING INSTRUCTIONS OUTLINED BELOW.

BILLFOLD DESIGN



TRACING PATTERN

COMPLETED --- DYED

### CUTTING THE DESIGN

- FIRST CUTS •
- SECOND CUTS •

ALWAYS FIRST CUT THE MAIN "FLOW-LINES" OF THE DESIGN. CUT THE SCROLLS AS SMOOTHLY AS POSSIBLE. THE SECONDARY CUTS MUST BE MADE CAREFULLY. WHEN PARALLELING LINES CONVERGE AT "FLOW-LINE," PULL BLADE OUT OF LEATHER JUST BEFORE LINES MEET.



DIRECTION OF CUTS



### STAMPING THE DESIGN

BEGIN STAMPING AS SHOWN AT LEFT. USE THE SMALL POINTED TOOLS IN TINY AREAS. BEVEL WITHIN THE LINES AS SHOWN. DO NOT BEVEL WHERE THE PARALLELING LINES ARE TOO CLOSE TOGETHER OR HEEL OF TOOL WILL CRUSH OPPOSITE CUT. COMPLETE MATTING AS SHOWN AT RIGHT.

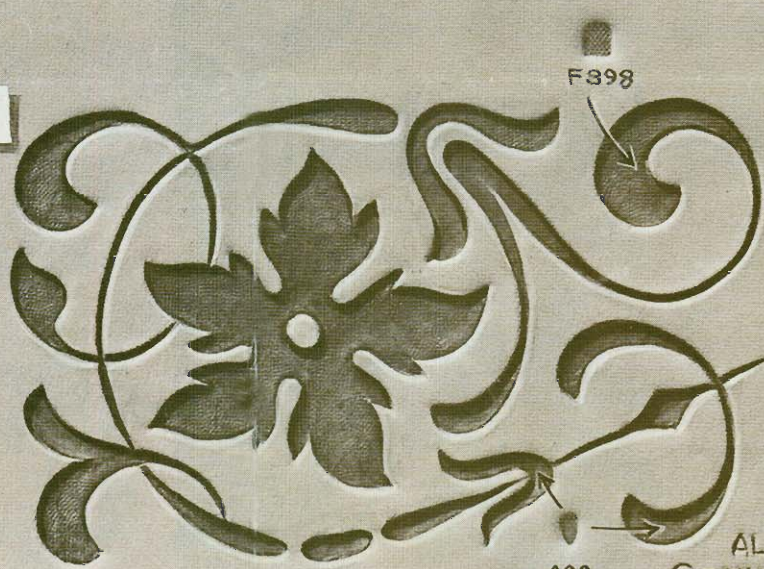


A98

F976

B198

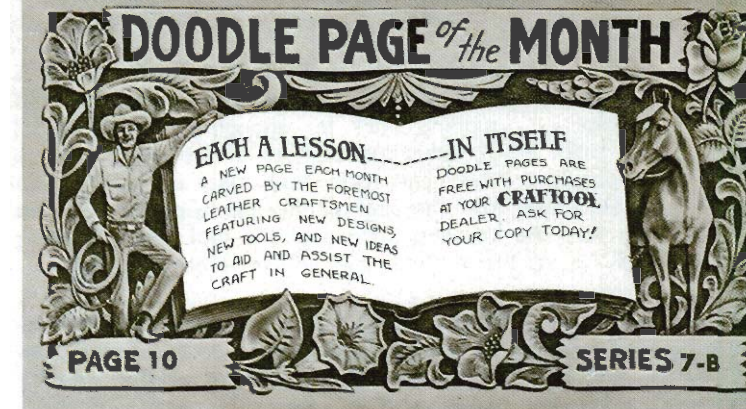
B936



F398

A99

AL STOHLMAN



## SILHOUETTE CARVING

by Al Stohlman

This month we are featuring Silhouette Carving with some "single line" cutting for the stems, etc. The single line cutting of stems offers the opportunity of making a design with more of a delicate appearance. Study the Photo at the top of the page (billfold design).

This design is repeated on left and right to complete the billfold pattern. The left side shows the pattern cut . . . ready for stamping. Study these cuts closely and note how the swivel knife blade was lifted from the leather just before meeting all parallel intersecting lines. The importance of this was emphasized last month. If these cuts are allowed to join . . . the resulting fine pointed "slivers" of leather may curl up, destroying the professional quality of your work.

The right side of the pattern is shown completely stamped and dyed! You will note that the single line cuts are also dyed. This is done with a very fine pointed sable brush and a limited amount of dye. Should the single line cuts close during your stamping operations, you can open them with the stylus end of your modeling tool. Simply pull it along the cuts when the leather is almost dry, and the cuts will remain open. They are then much easier to dye.

The single line style of Silhouette Carving requires special attention to use the swivel knife. The direction of the cuts is important. One should always bear in mind . . . the "flow-line" of the design. The flow-lines are most usually cut first. Once these have been established, the remainder of the cuts are made. The center of the Photo clearly shows the cutting procedures that are recommended (shown by arrows). You can, of course, cut the design in any manner you wish . . . as long as the best results will be obtained. In the event your cuts have not stayed on the tracing lines (which often happens) . . . light strokes with the modeling tool spoon will usually remove the tracing lines, if they are too pronounced. Turn the leather as often as necessary to maintain control of the swivel knife blade. Always make the cuts towards your body when possible . . . pulling with your arm for more uniformity. Strive, too, for uniform depth with the cutting blade.

(Continued on reverse side)



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## BILFOLD DESIGN



TRACING PATTERN

CON

## CUTTING THE DESIGN



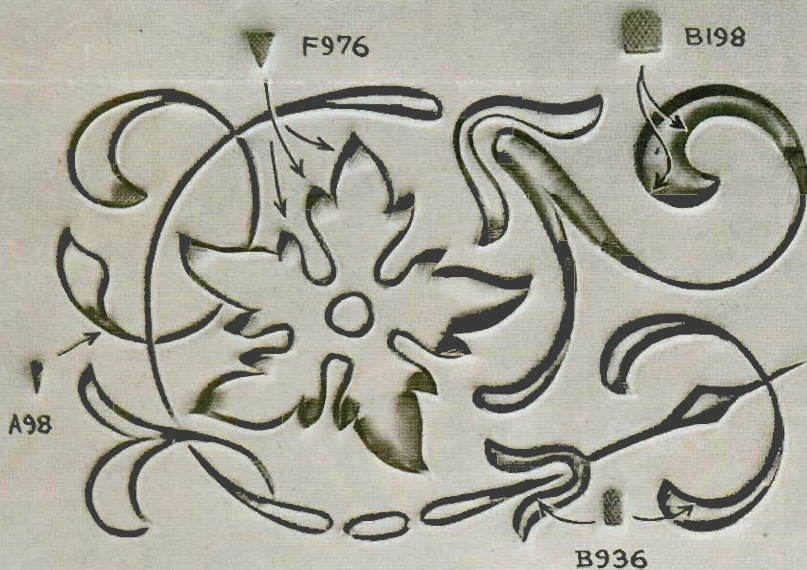
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← FIRST CUTS • SECOND CUTS →

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A98

F976

B198

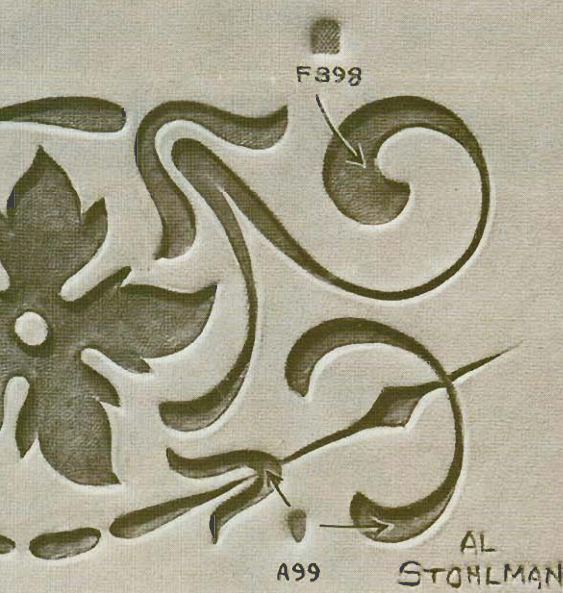
B936





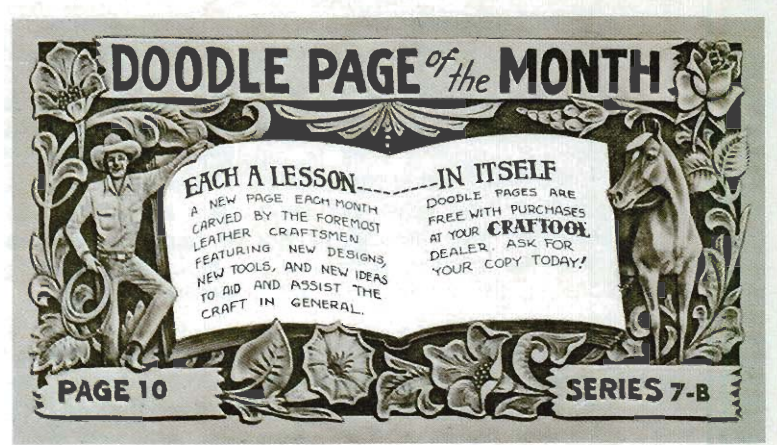


COMPLETED --- DYED



A99

AL STOHLMAN



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(Continued on reverse side)



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The lower right corner of the photo page shows the design completely beveled and matted, ready for dyeing (if desired). Note how smoothly the matting has been accomplished. Uniform blows with the mallet and turning the matting tool as often as possible will insure smooth matting. Always use the largest matting tool possible for smoothest and fastest work. Use care not to smash down the beveled outlines of the design.

Once you have mastered the technique of Silhouette Carving you will find you will have many applications for it. The patterns, or portions of the patterns, on the reverse side of the doodle page can be used to fit many projects as no border lines are involved. INVERTED LEATHER CARVING instruction book offers literally hundreds of Silhouette patterns and suggestions for their uses.

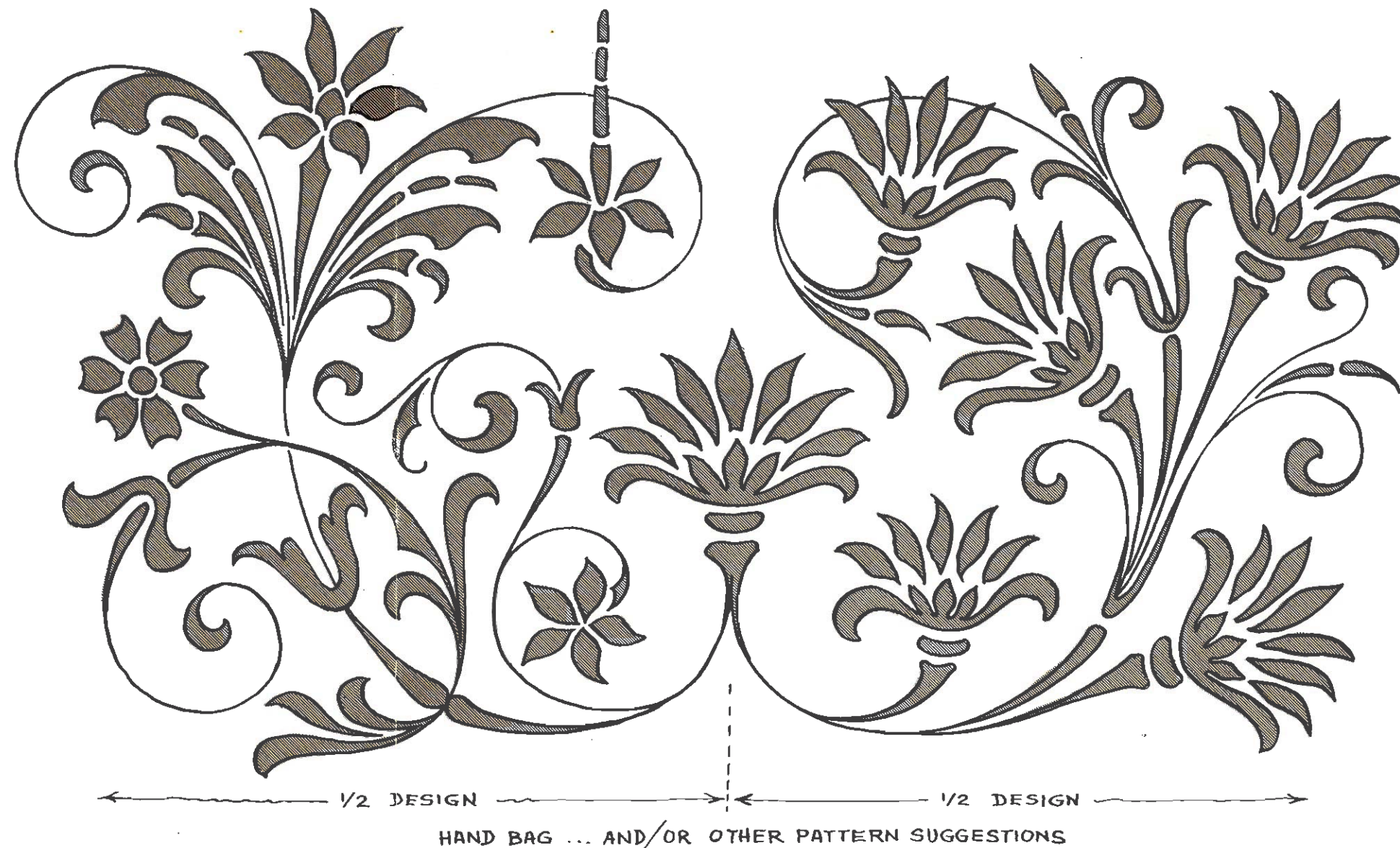


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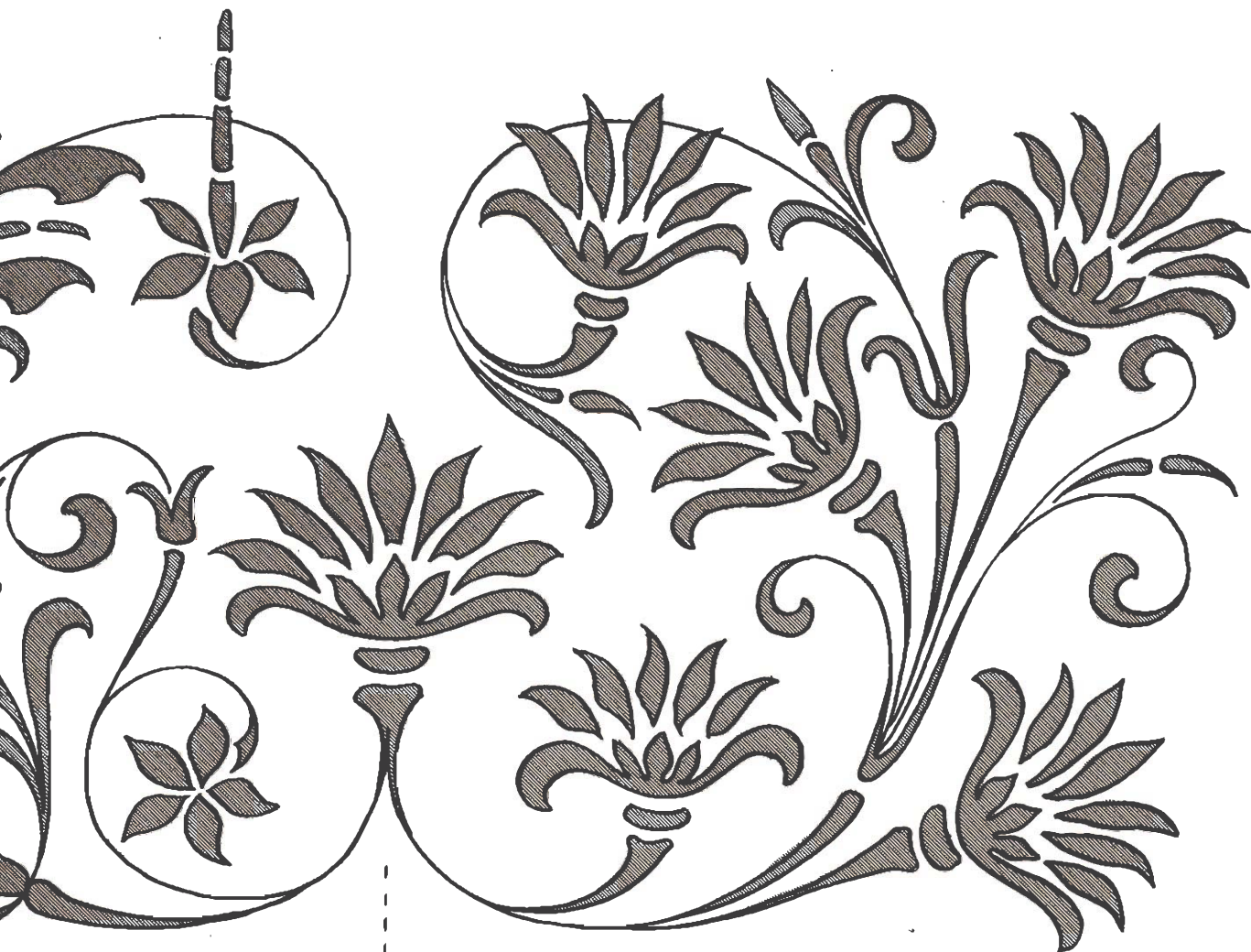
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← 1/2 DES







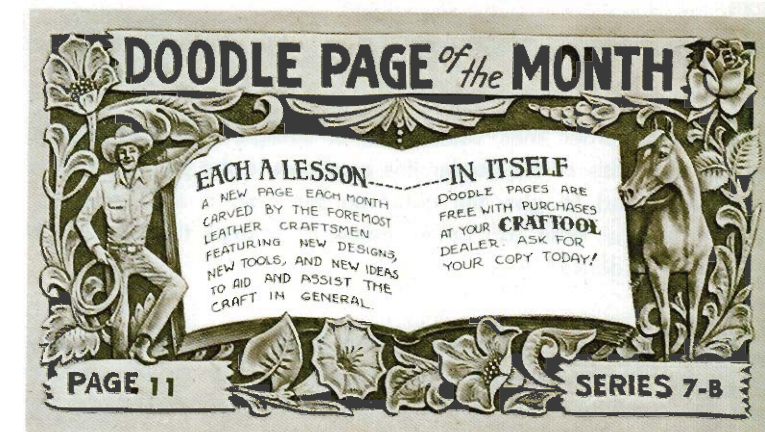
DESIGN ————— 1/2 DESIGN —————

HAND BAG ... AND/OR OTHER PATTERN SUGGESTIONS



AL  
STOHLMAN





## SILHOUETTE CARVING

by Al Stohlman

A Book Cover suggestion is offered this month, featuring the Silhouette Carving techniques. The lettering, shield, and signs of the zodiac were taken from the book: *INVERTED LEATHER CARVING* by Al Stohlman. This book offers hundreds of ideas and patterns on Silhouette Carving.

The silhouetted horse is used to show how figures can be used along with floral or leaf silhouettes. There are two different designs shown on the photo. The bottom half of the photo is an oak leaf design with some single line cutting. The upper half of the page offers a floral single line design. Either one of the designs can be completed by reversing the pattern to complete the opposite side. The two patterns shown are not meant to be used together . . . they are offered as two separate designs . . . giving you more choice and variety.

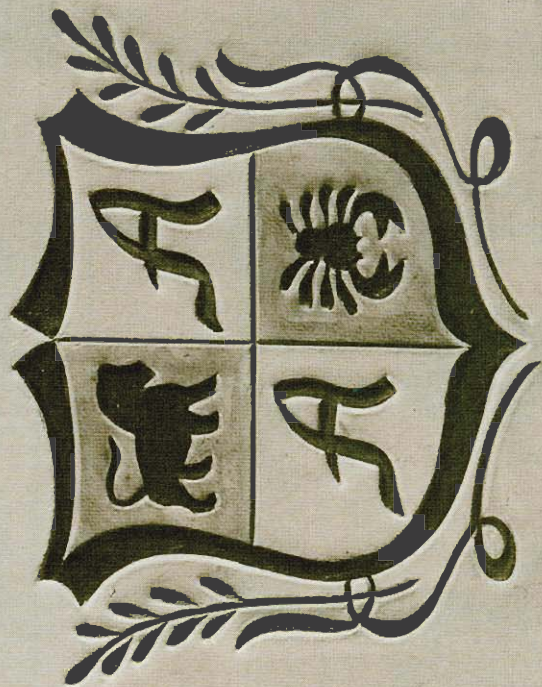
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The pointed background tool #A98 & #A99 are used to mat the shield and ribbon and leaf effect, as well as the signs of the zodiac. When matting with these tools, use care to strike the tools with even force from the mallet for smooth effects. These tools are also used on the horse's ears, tail, mane, legs, and bushes. Use the larger matting tools on the head, neck, and body of the horse.

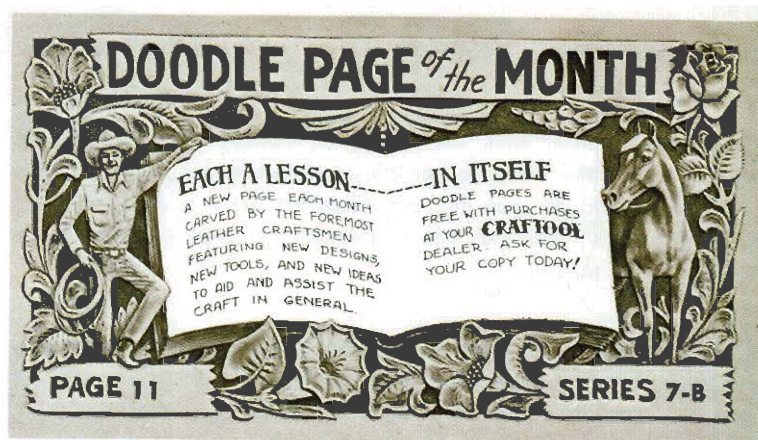
(Continued on reverse side)



# the "TWO LAZY A's"







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(Continued on reverse side)



When cutting border lines, use a ruler or straight edge as a guide. Bevel on each side of the border line as shown in the photo. Craftool #P216 was used to give the outer border area a mottled effect. The outer border area can be increased to enlarge the size of the album cover, if desired.

The reverse side of the page offers other Silhouette patterns for your enjoyment. The belt design can be repeated as often as necessary to make any length belt pattern. The corner design can be used in many ways. Segments of the design can be added or omitted to fit certain areas. All of these designs can be used in conjunction with Figure Silhouettes to personalize your work.

Next month we feature FIGURE Silhouette designs with special emphasis on cutting and stamping the tiny details. Be sure to get all of the Doodle Pages in this series to add to your library of patterns and leathercraft knowledge.

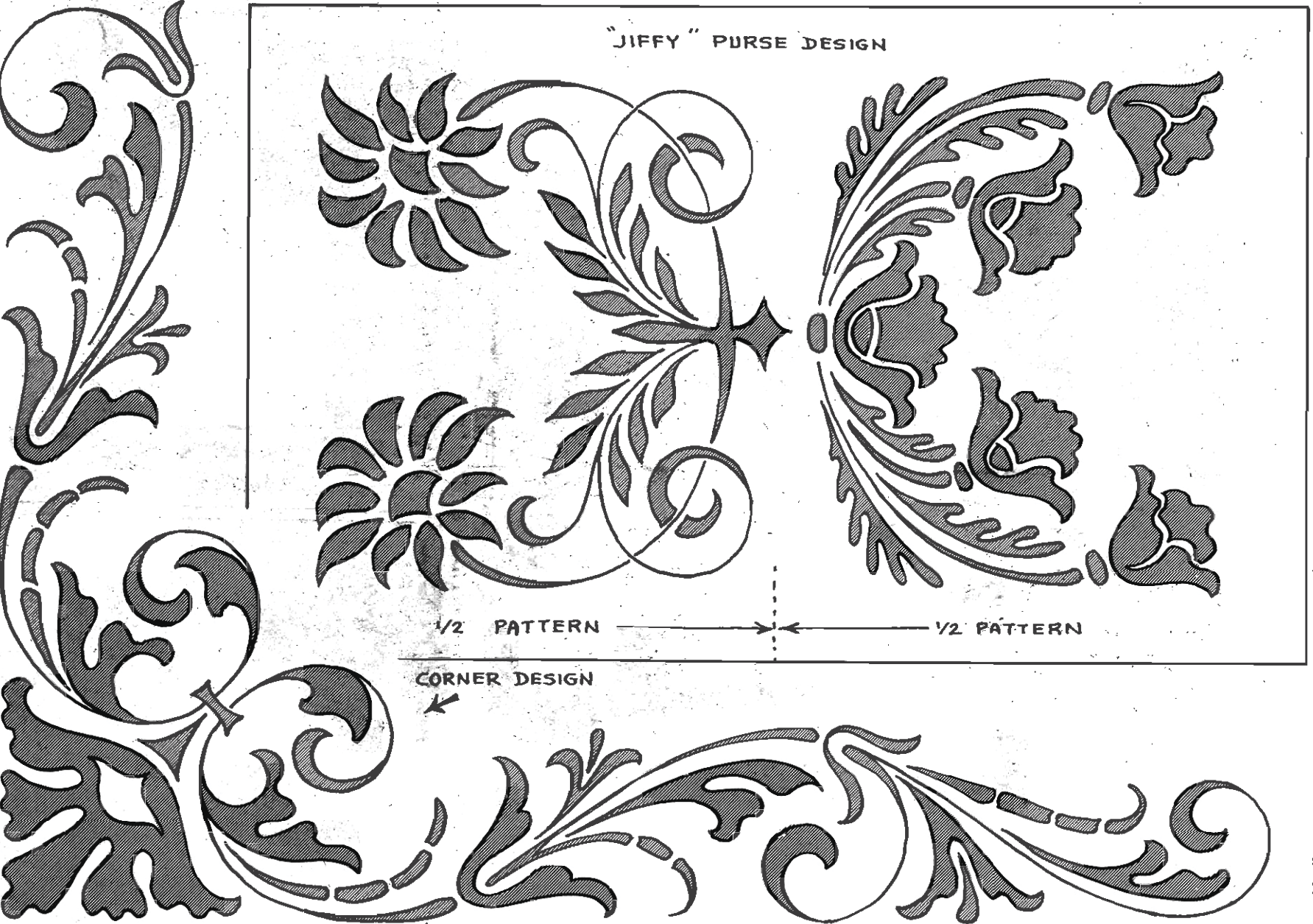
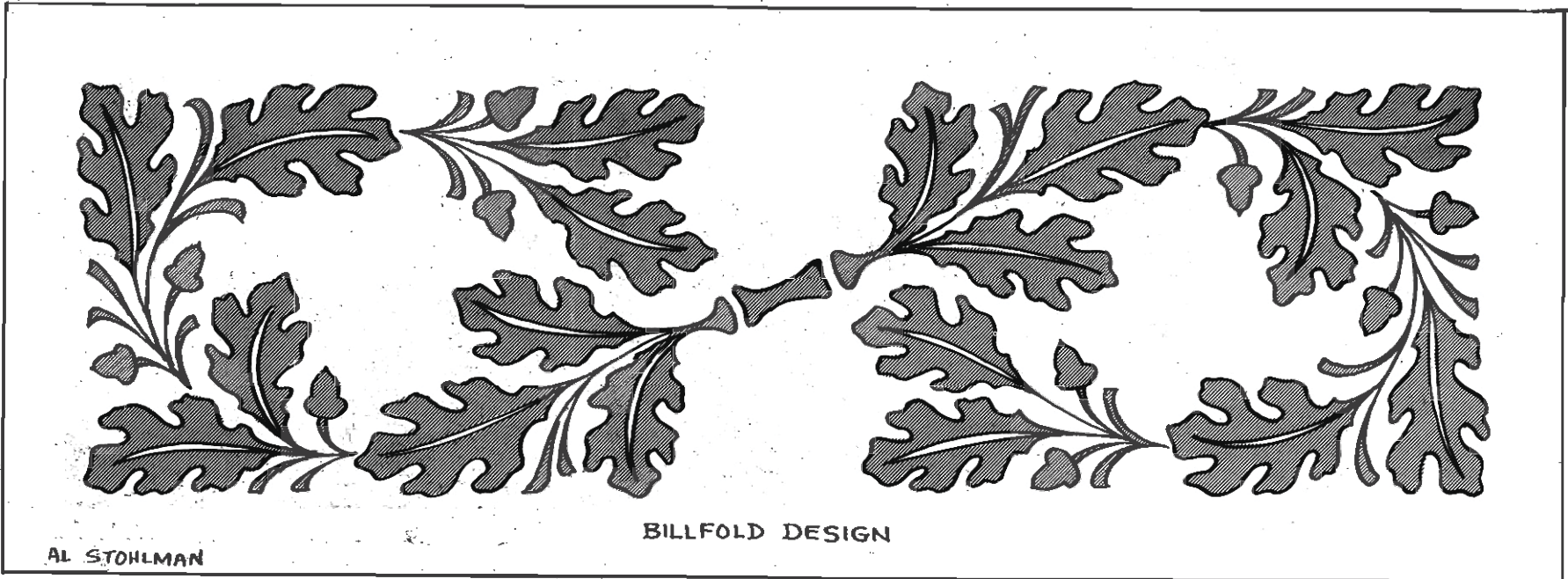


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1 1/2" BELT DESIGN





## SILHOUETTE CARVING—Continued

When cutting border lines, use a ruler or straight edge as a guide. Bevel on each side of the border line as shown in the photo. Crafttool #P216 was used to give the outer border area a mottled effect. The outer border area can be increased to enlarge the size of the album cover, if desired.

The reverse side of the page offers other Silhouette patterns for your enjoyment. The belt design can be repeated as often as necessary to make any length belt pattern. The corner design can be used in many ways. Segments of the design can be added or omitted to fit certain areas. All of these designs can be used in conjunction with Figure Silhouettes to personalize your work.

Next month we feature FIGURE Silhouette designs with special emphasis on cutting and stamping the tiny details. Be sure to get all of the Doodle Pages in this series to add to your library of patterns and leathercraft knowledge.



## INVERTED LEATHER CARVING

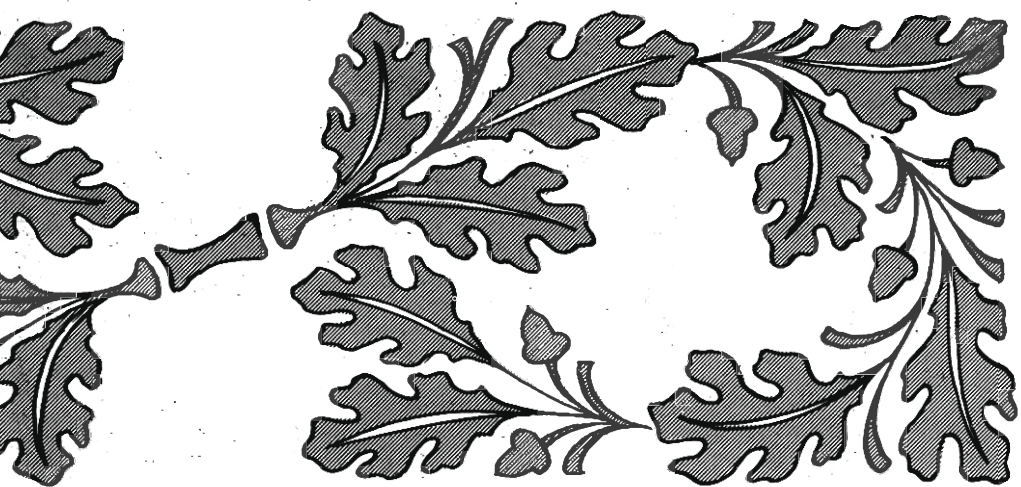
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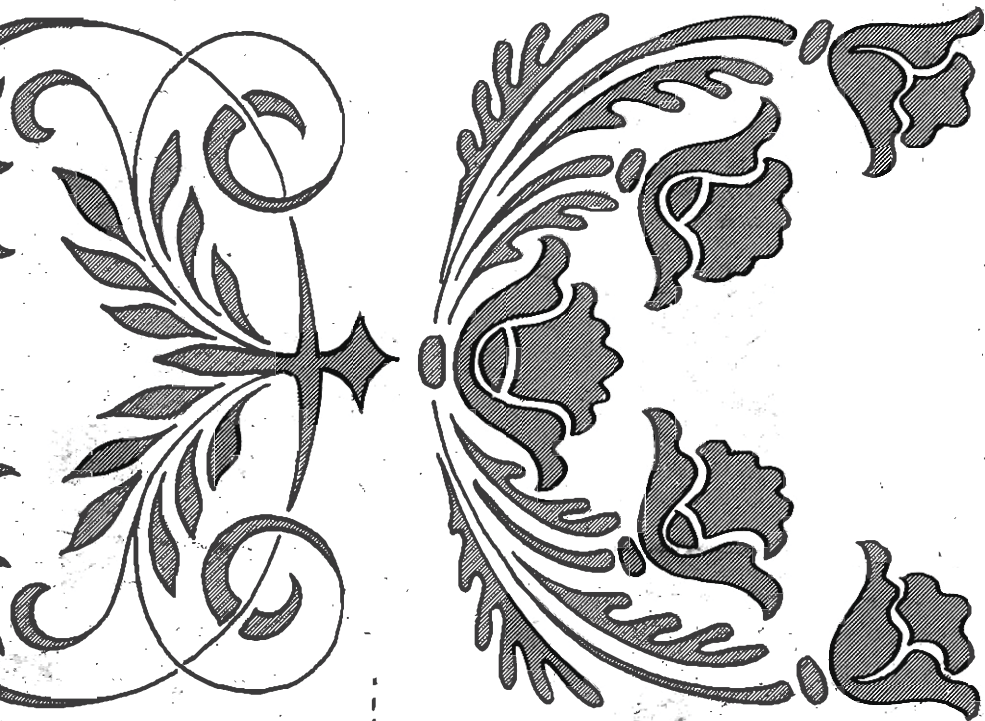






BILFOLD DESIGN

"JIFFY" PURSE DESIGN



PATTERN ———— 1/2 PATTERN

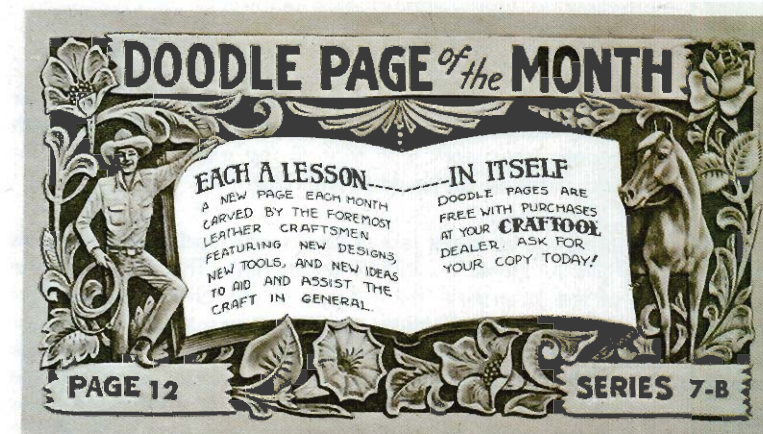
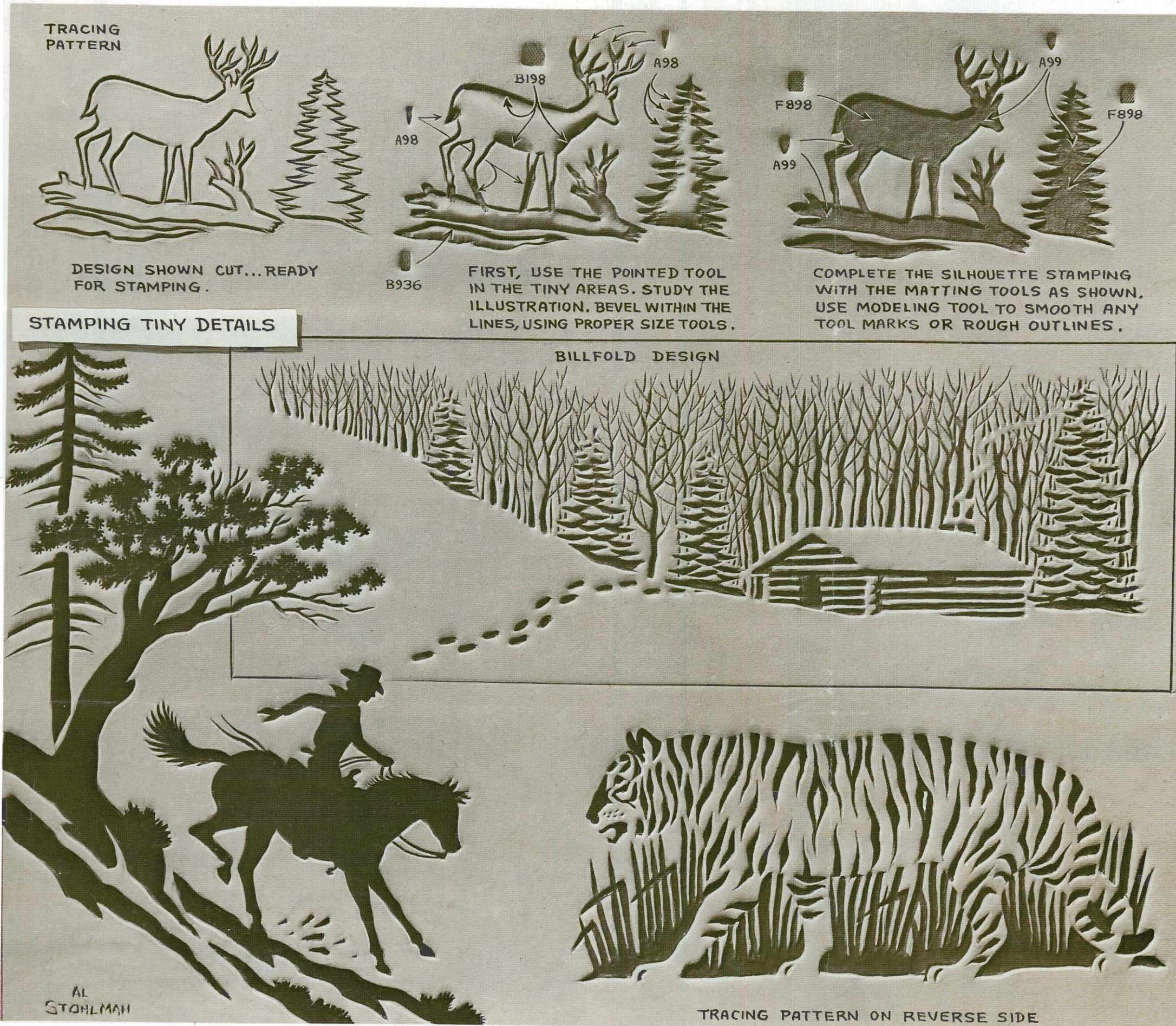
DESIGN



1 1/2" BELT DESIGN







## SILHOUETTE CARVING

by Al Stohlman

This month we feature some of the finer details and special effects that can be achieved with Silhouette Carving . . . achieved with a minimum amount of tools. Study the Photo Patterns at left. Notice the billfold design . . . note how the appearance of snow has been created simply by omission of tools. You will note that there is no definite cut outline of the roof, of the cabin, or the slope of the hill, or the top sides of the branches of the pine trees. The smoke from the cabin chimney also has no cut outlines. The only tools used on this pattern were the Swivel knife, Crafttool #A98 & #A99.

When tracing the snow scene . . . all of the top branches of the background trees need not be cut; these can be cut in freehand, if desired, after the stamping has been completed. The tracing pattern on the reverse side of the page shows all of the lines requiring matting (shown by shaded areas). Once the cutting has been completed no beveling is required, as the areas are so small that a beveler would not fit. Use the background tools; #A98 & #A99 to mat these areas. Use care to mat within the lines . . . careful matting is required for most professional appearance.

The tiger is also carved and stamped with the same techniques used on the snow scene. You'll note that there are no definite outline cuts used on the tiger . . . only the termination of his stripes suggests his outline. The grass is used to outline his legs and belly line. Study the photo and notice how this has been done. Fine line cutting is required to terminate the stripes of the animal and the ends of the grass blades. Use the Crafttools #A98 & #A99 to do all of the matting. Crafttool #F890 is used to mat down the eye and other tiny areas where #A98 will not fit. When dyeing these patterns, be sure to use a fine pointed sable brush and limited amounts of dye to prevent the dye from bleeding into the wrong areas.

The top part of the Photo illustrates the step-by-step procedures for carving and stamping these tiny details. Turn the small pointed background tool #A98 carefully so that it fits the area you are to mat. Often times it will be necessary to tip the tool slightly forward to stamp a fine, pointed area such as the points of the antlers on the

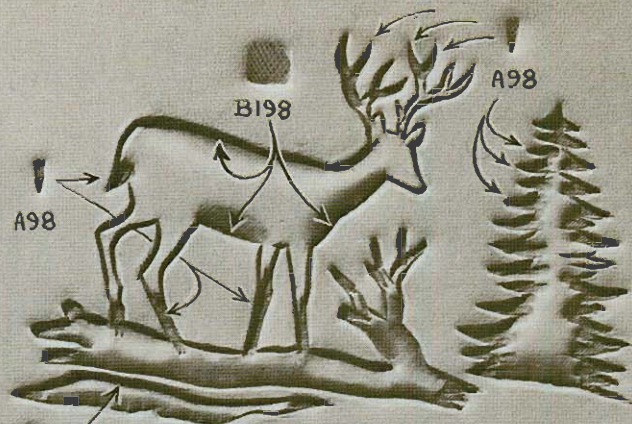
(Continued on reverse side)



TRACING  
PATTERN



DESIGN SHOWN CUT...READY  
FOR STAMPING.



B936

FIRST, USE THE POINTED TOOL  
IN THE TINY AREAS. STUDY THE  
ILLUSTRATION. BEVEL WITHIN THE  
LINES, USING PROPER SIZE TOOLS.

F898

A99

STAMPING TINY DETAILS

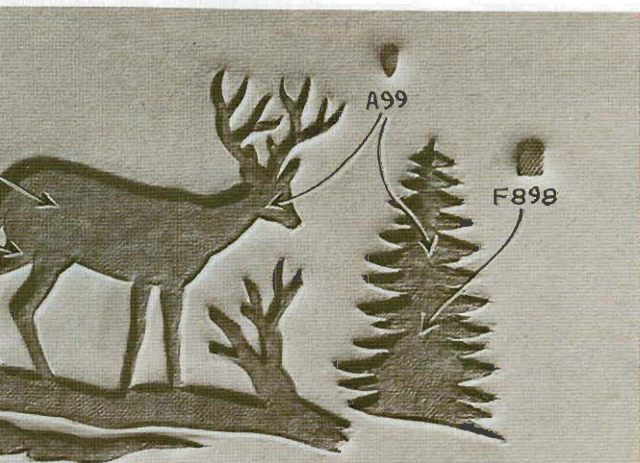
BILDFOLD DESIGN



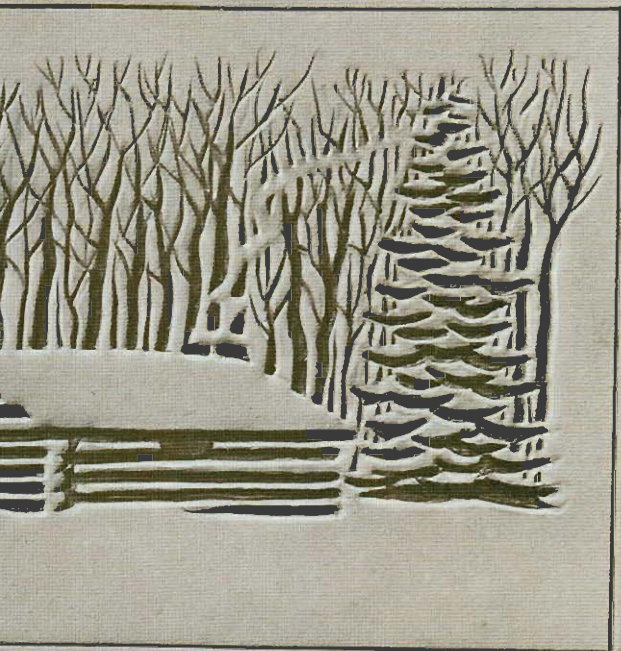
AL  
STOHLMAN

TRACING PATTERN

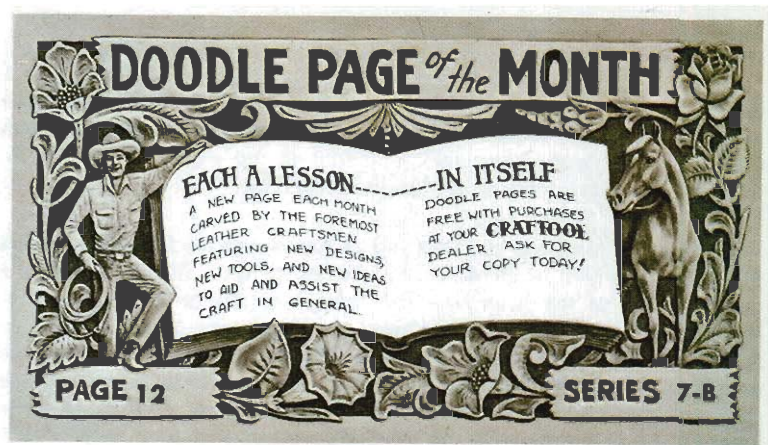




COMPLETE THE SILHOUETTE STAMPING  
WITH THE MATTING TOOLS AS SHOWN.  
USE MODELING TOOL TO SMOOTH ANY  
TOOL MARKS OR ROUGH OUTLINES.



TURN ON REVERSE SIDE



## SILHOUETTE CARVING

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(Continued on reverse side)



deer, etc. Always stamp the tiny areas first and work into the larger areas, using larger tools that will fit these areas as you progress with your work. Compare your work with that of the photo . . . and honestly criticize and strive at all times to improve.

The scraggly pine tree at lower left of photo was made with Crafttools #F913L — F913R — F914L — F914R (branches). This produces the needle effect of the branches. The foliage of the other tree (nearest the cowboy) was made with Crafttool #F993. Stamp these impressions in an irregular manner for the most realistic effects. Mat down the interior mass of the foliage for denser effects. These areas can be stamped to ones own satisfaction . . . there are no rules as to how large or small a tree must be. The suggestions we have offered are only to give you the idea of how they are created The reins and saddle strings are single line cuts. Use the pointed tool #A98 to create the bush effects on the ground.

The reverse side of this Doodle Page offers other patterns to challenge those desiring more detailed work. You can create many of your own Figure Silhouette patterns from pictures in magazines and books. Simply trace around the outlines only . . . and you have a pattern! Combine it with other scenes of trees, cabins, lakes, etc., and form your own original designs.

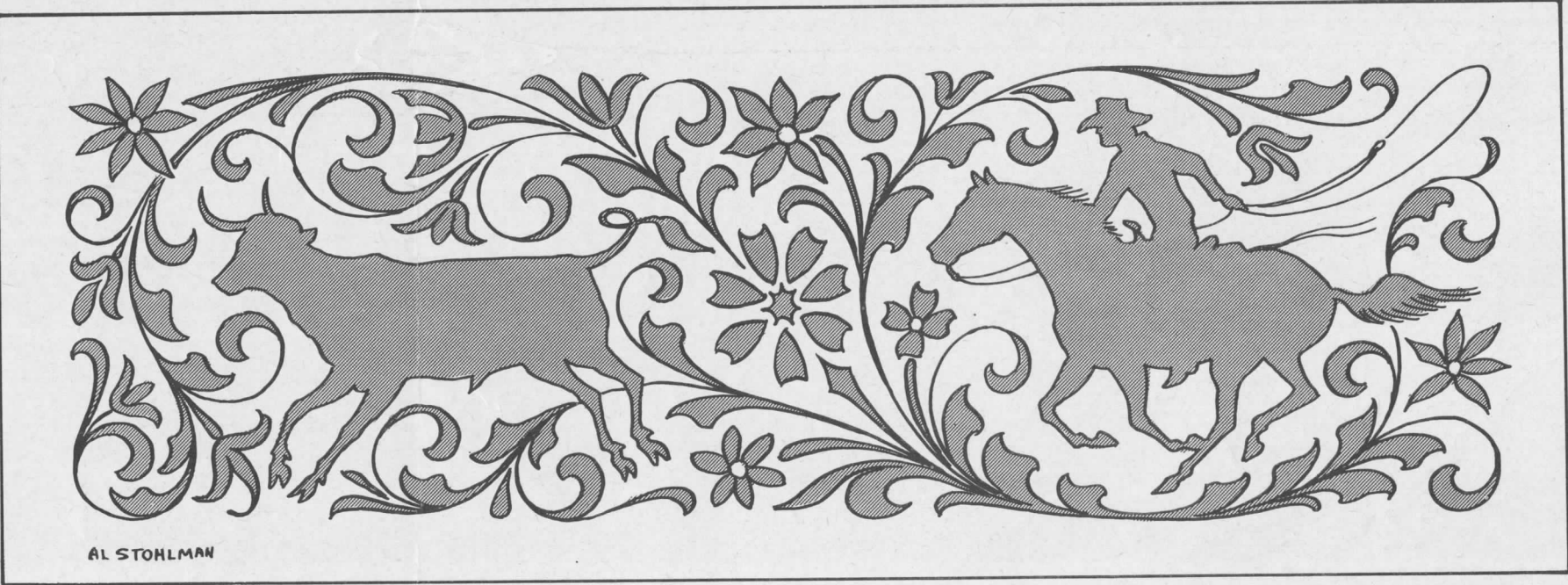
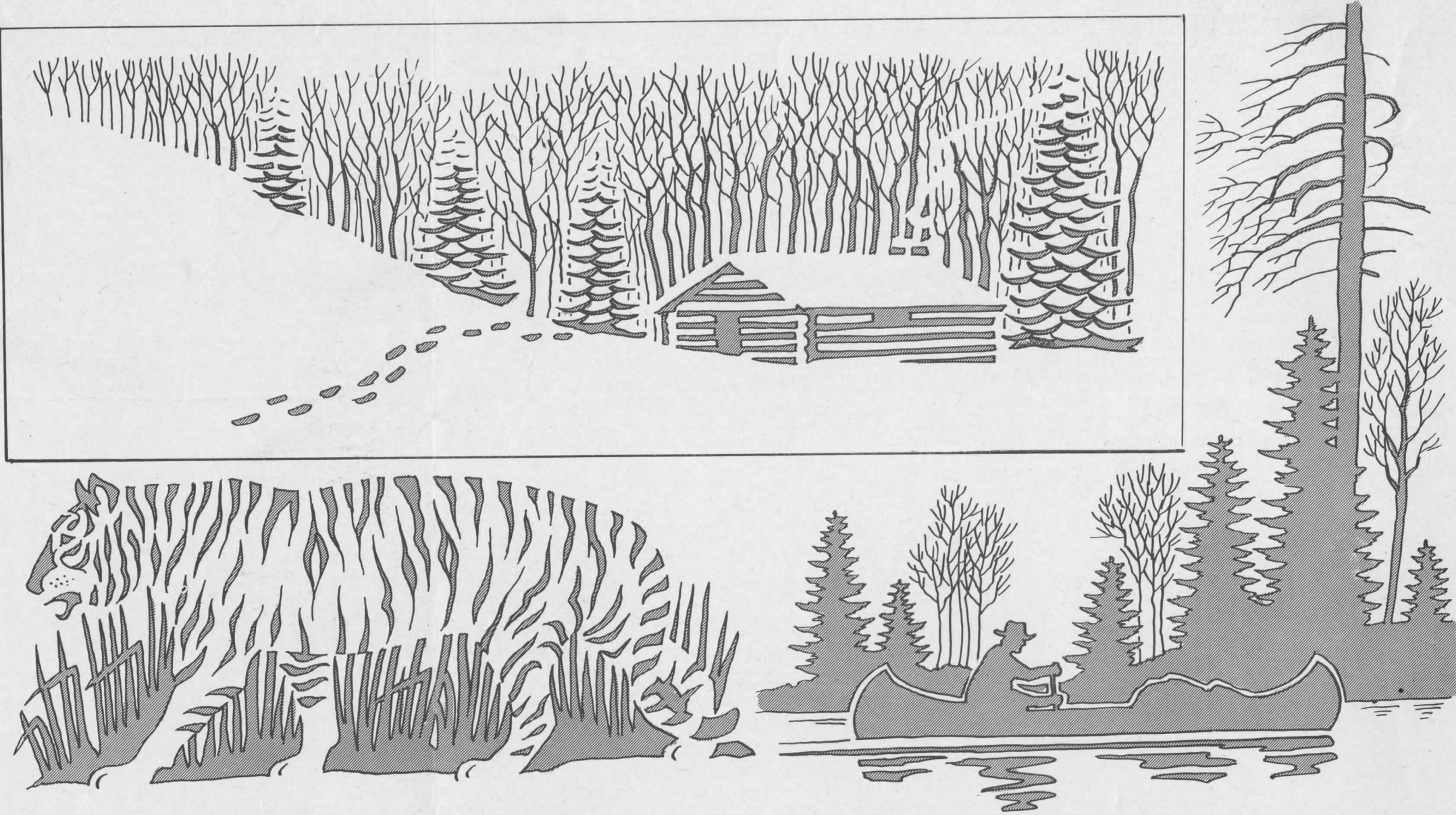
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## SILHOUETTE CARVING—Continued

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