

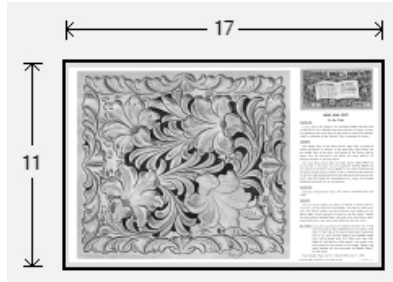
Vintage Doodle Page Collectors Set - Series B9





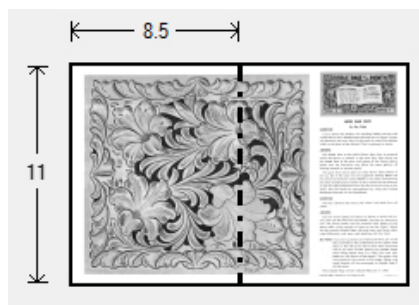
Doodle Page Digital Download

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

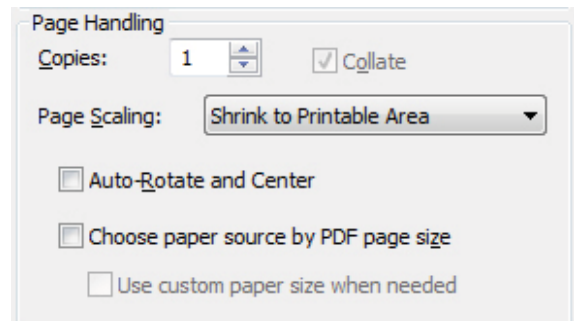
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

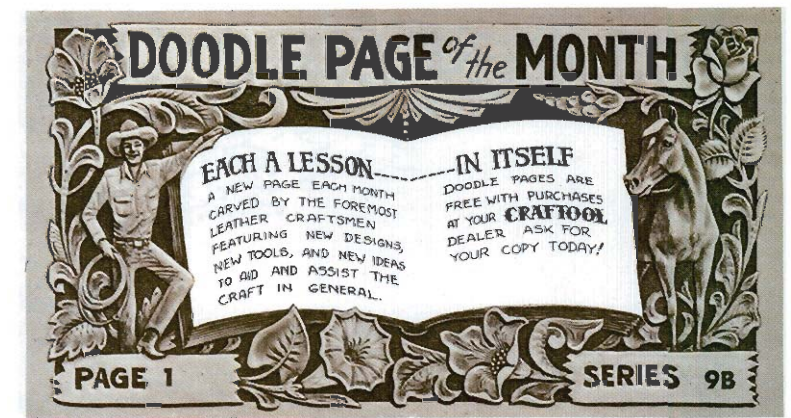
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



MOOSE HUNT

by
AL STOHLMAN

The first falling snows, and a hunting license and Moose tag in my pocket, were the inspiration for this Doodle Page. I would even settle for a lesser bull . . . as we are after meat; not antlers.

This page was prepared to show the snow effect, without the use of white dye. The only dyes used on this carving were tones of brown. The contrast between the unstamped and undyed areas helps to give the illusion of snow. Pay particular attention to the treatment of the tree tools. The plain, unstamped areas give the effect of snow-laden branches of the fir trees.

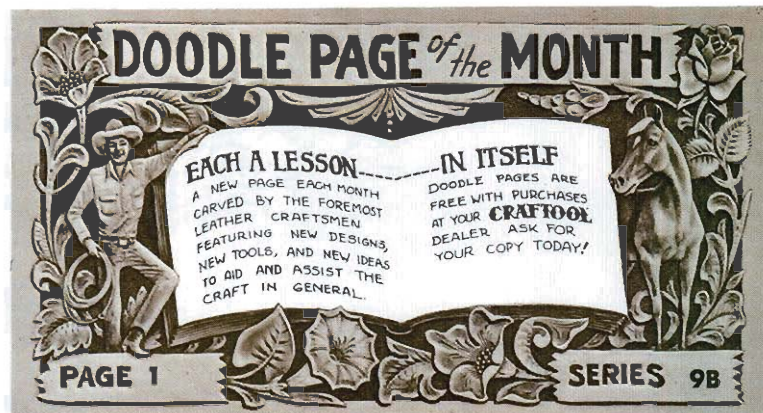
Make your Tracing Pattern from the pattern on reverse side. Transfer to the cased leather and cut all of the solid lines with the swivel knife. DO NOT cut the dotted lines. You will note the upper side of the tree branches are cut; bottom sides are formed with the tree tools shown. Bevel around tree trunks and outlines of trees with figure carving bevelers and matt the "snow" areas with the smooth matting tool #F995. Use the tree stamps (for undersides of branches) in an irregular manner for most realistic appearance. Study the Photo Pattern. The figure carving bevelers are used around the fallen trees and branches. Bevel smoothly for best snow effects. Bevel the cliff faces lightly to create contours and give depth to the scene. #A98 is used to outline the trees at the top of the scene. #A99 is used to matt in-between trees at tiny areas. #F898 and #F900 are used to fill in the remainder of the sky area and to create the sweeping cloud effects.

The Aspen trees (in ravine behind cowboy) are cut as shown on the Tracing Pattern. Bevel between the tree trunks and matt with #A104 to give more depth effect. The remaining branches and tree tops are cut in with the swivel knife. Study the Photo to see how the direction and length of cuts are important to the general realism of the trees.

The pointed beveler, #F902 is used to create the shaggy outlines at withers, under-jaw, behind legs, and end of tail of the Moose. The main contour beveling of the figure is done with the figure bevelers, #F896 — F895 — F891 — and F890 is used in the nostril and tiny areas between antler points, etc. This tiny tool is also used on the cowboy and the horse to bring relief to these figures. Use the modeling tool to smooth out any rough beveling marks, and to round the edges of the figures.

(Continued on reverse side)





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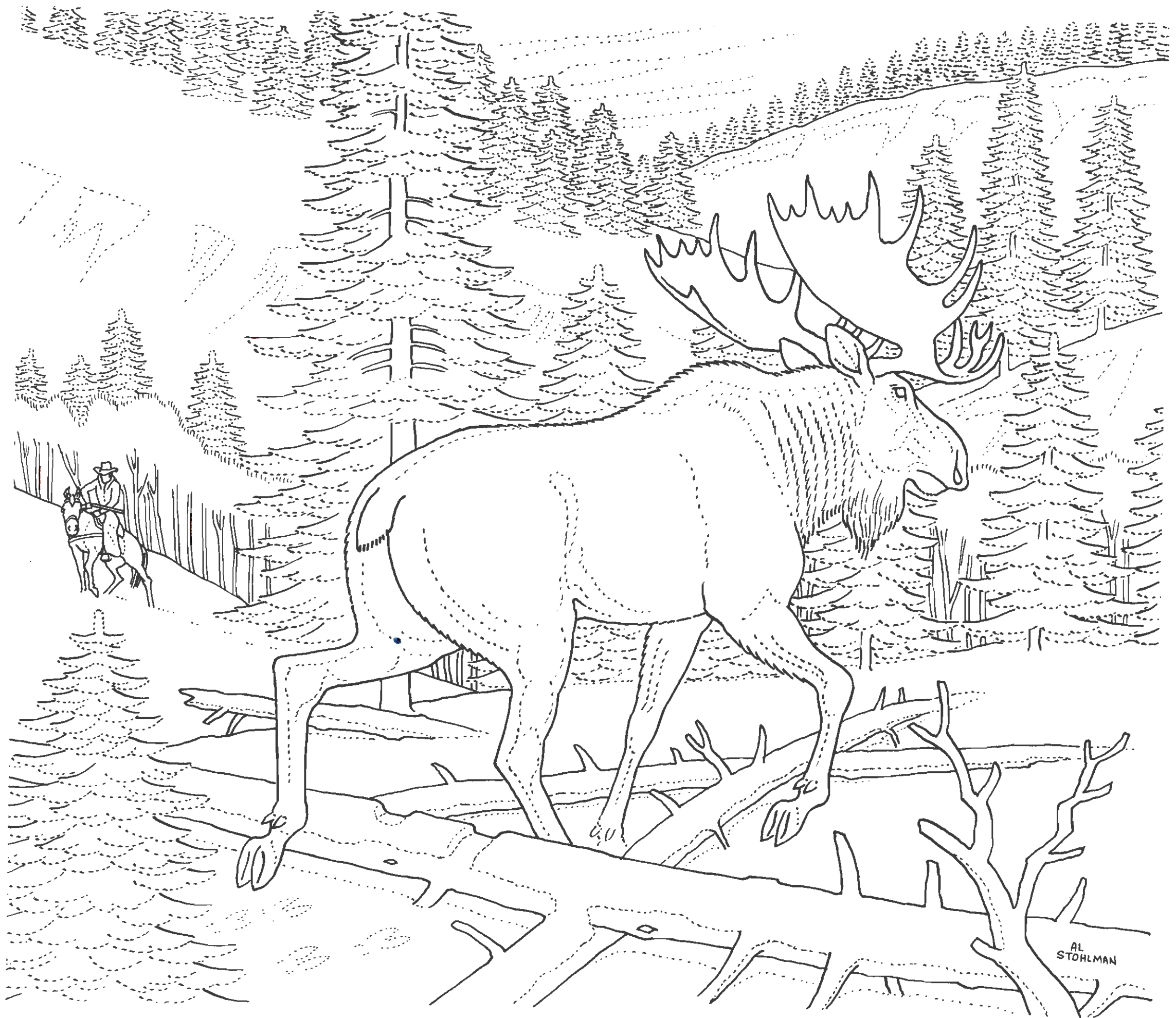
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(Continued on reverse side)



MOOSE HUNT — Continued from front side

The hair effects on the Moose were created with Hair Blades #100M and #100L. The small tool is used on the face and lower legs of the animal. The larger blade is used on the body. Note the direction of the hair growth . . . this is important to achieve the most realistic effect. Study the Photo and note the direction of hair growth at the shoulder. The coarse, longer hairs under neck and beard are accented with the swivel knife.

After all carving and stamping . . . smooth out any rough areas with the modeling tool spoon. Use the point of the spoon to make the bark on the tree trunks and to add detail to the antlers. The scene is now ready to dye. I dyed this picture using the Dye Chart method illustrated in "How To Carve Leather". "How To Color Leather" fully covers the "dry-brush" technique used in dyeing the Moose. You will note how this accents the hair on the figure to fullest advantage. Dye the under-sides of the tree branches only. This gives the contrast necessary to give the illusion of snow. Study the photo pattern as you work . . . use it as your guide. The sky is dyed lightly to create contrast with the tree tops on the sky line . . . aiding with the snow effect.

Good luck . . . on your "Moose Hunt." Just as soon as I get off of this typewriter, Ann and I are going to load our guns and head for the bush . . . hoping we'll be as lucky as the man in the photo.

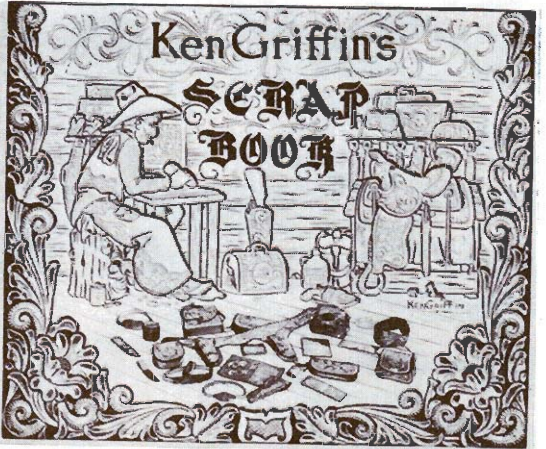
Al Stohlman



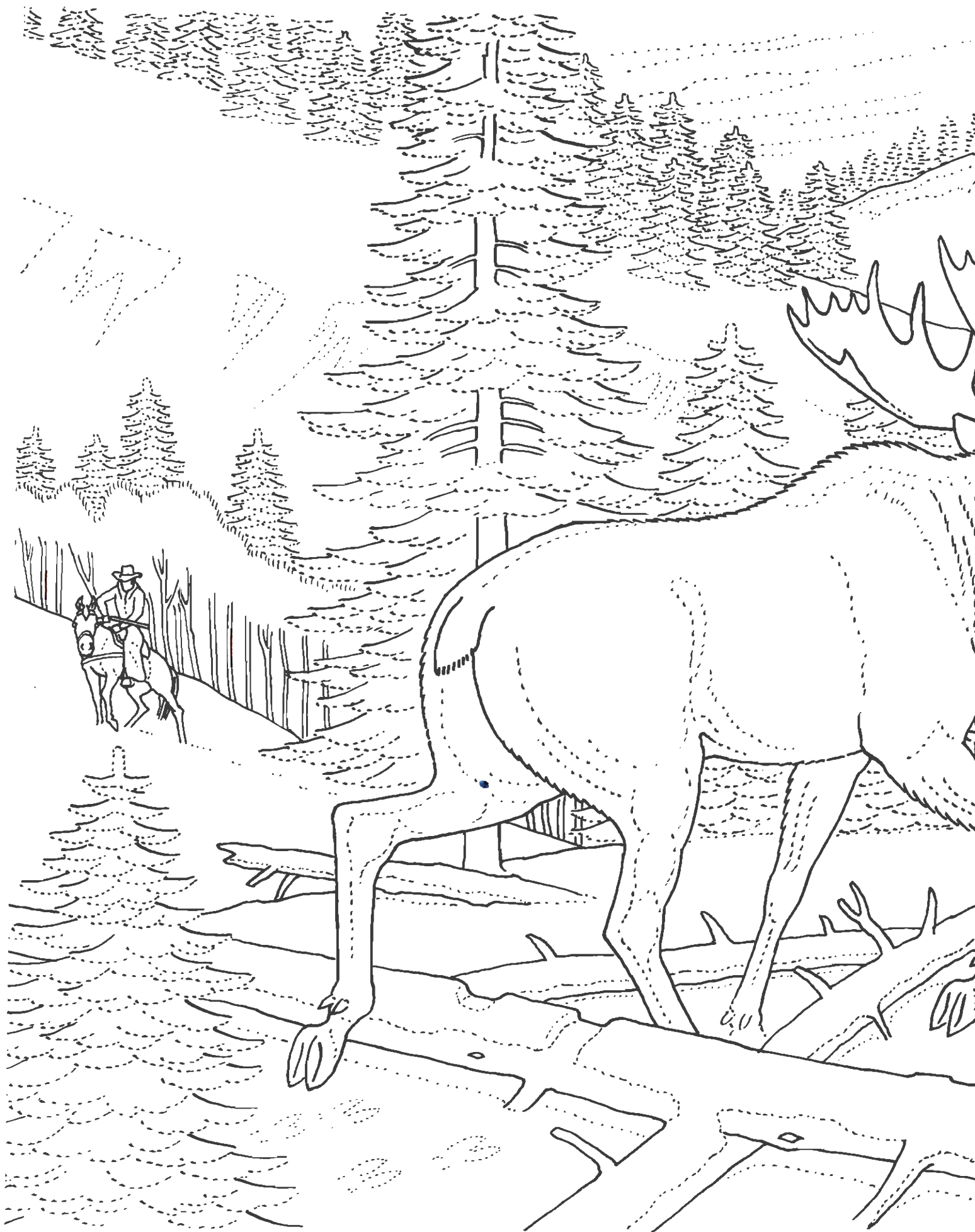
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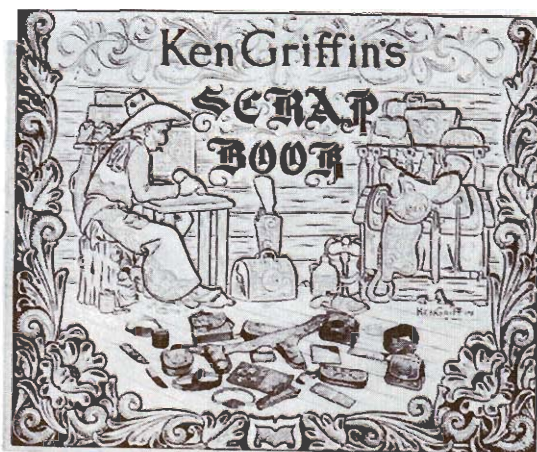
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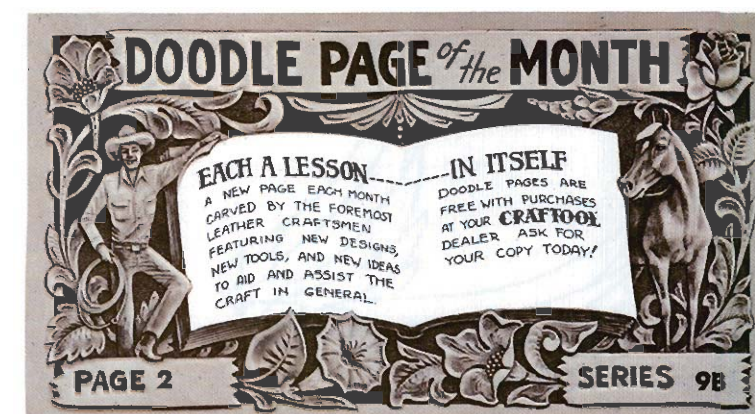
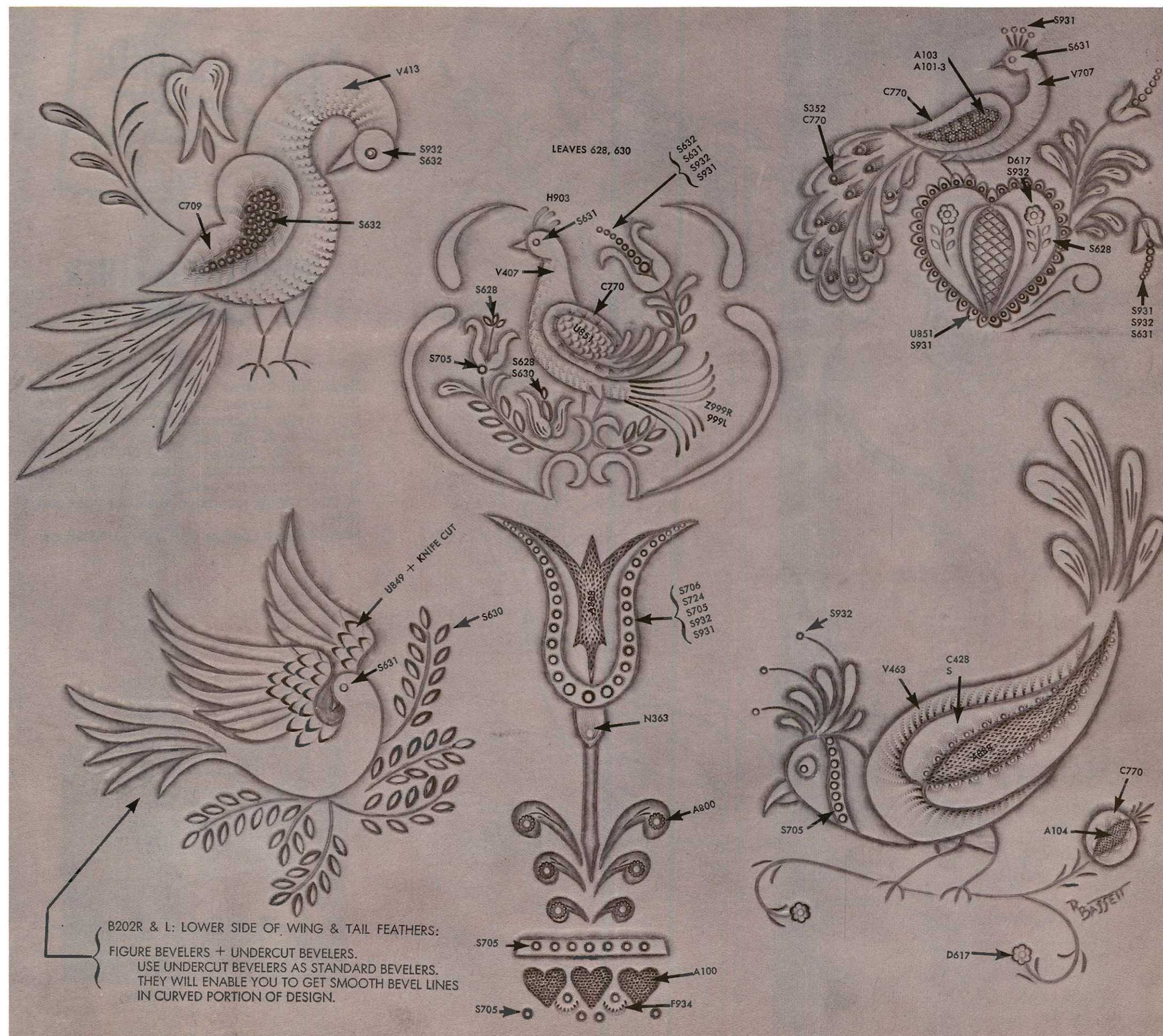
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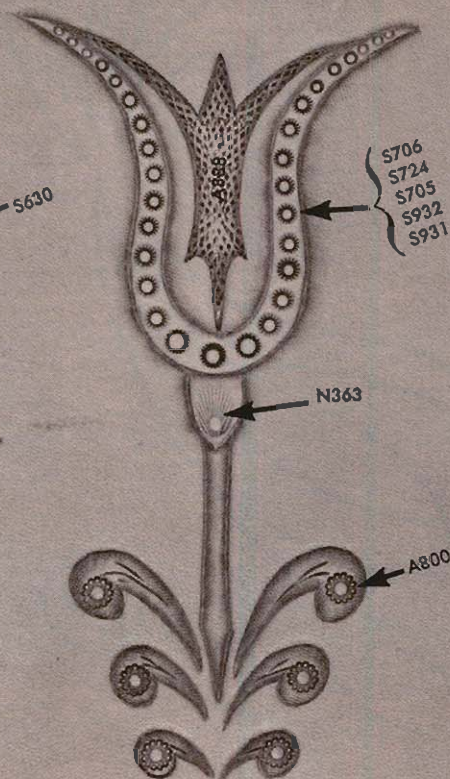
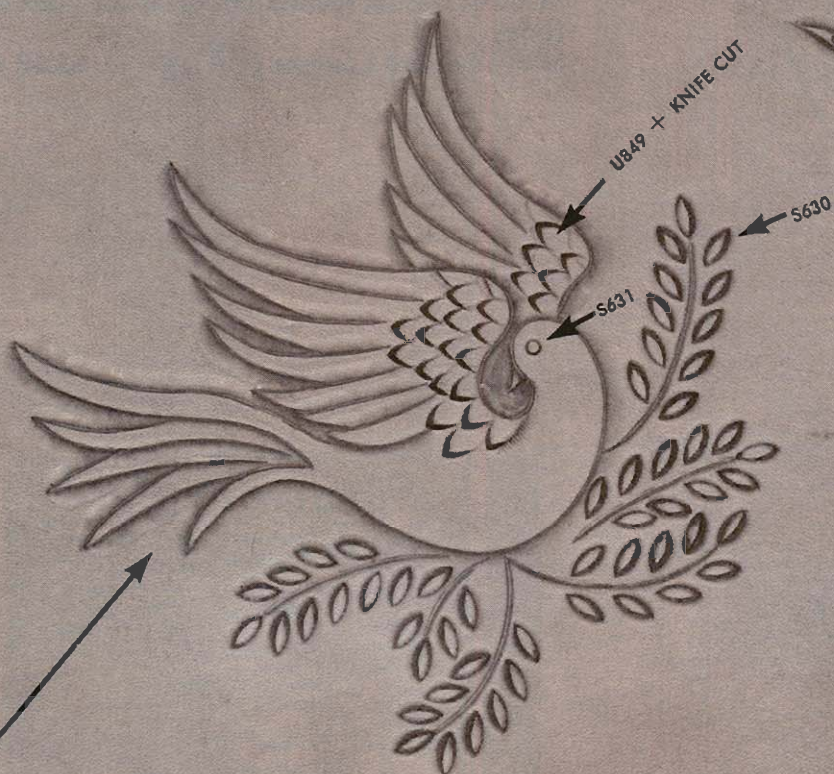
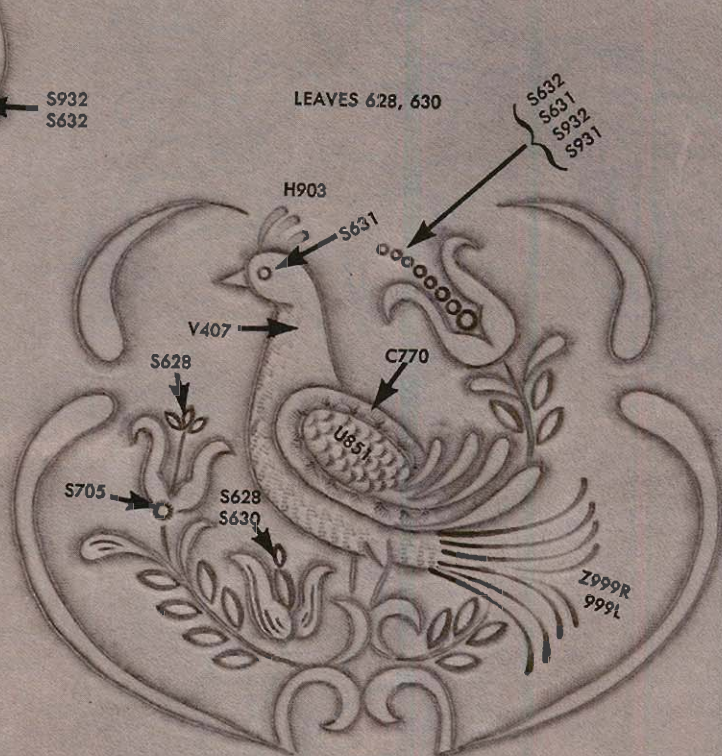
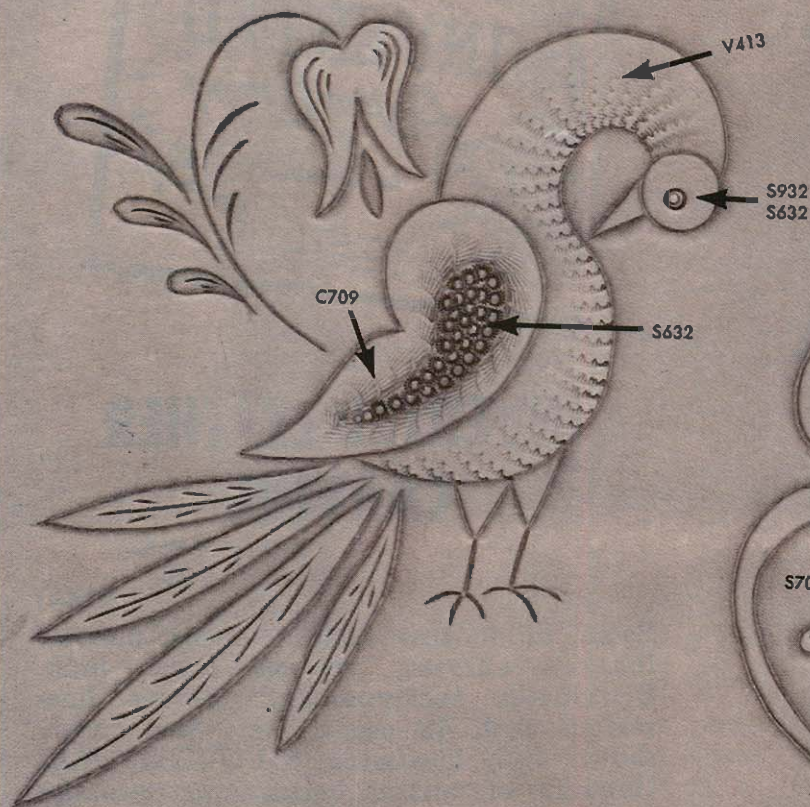


PENNSYLVANIA DUTCH

by
RUTH BASSETT

The Pennsylvania Dutch brought to the New World a love of color and of decoration. The proud peacock, cheerful distelfink, gracious tulip and kindly heart are primary among the figures that could be found on marriage certificates, furniture, pottery, tombstones and barns in intricate design and brilliant color. All Folk Art has a certain amount of similarity. Some Pennsylvania Dutch motifs have been found on ancient Hebrew and Assyrian artifacts and on more recent vintage European Folk Art items. Much scholarly debate and dissension is going on today as to the origin and symbolic meaning of these motifs.

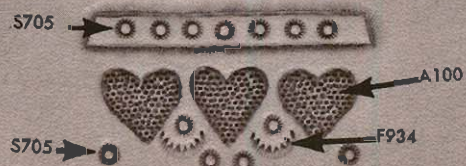
Since the purpose of this Doodle Page is neither scholarly nor historical, this subject has been treated as a "chust for nice". The original drawings are of a rather primitive style with uninhibited use of color. To utilize these designs for leather styling I have made the lines more flowing and replaced the colors with texture. It can be seen from the Photo Carve Pattern that inverse beveling is employed to produce the textured portions of the design. This is the main difference between these patterns and the standard leather stamping patterns.

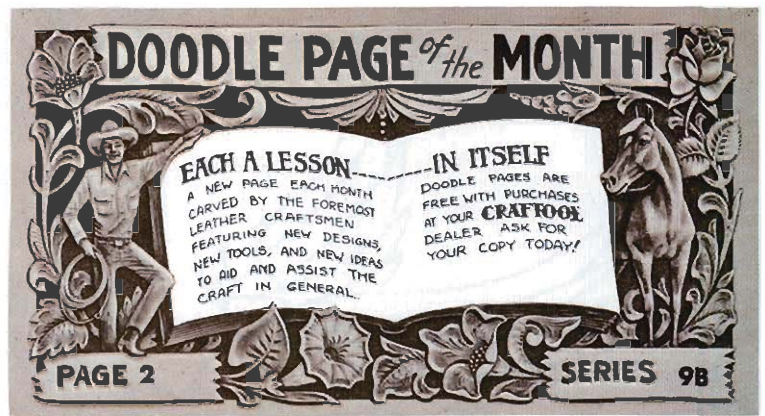
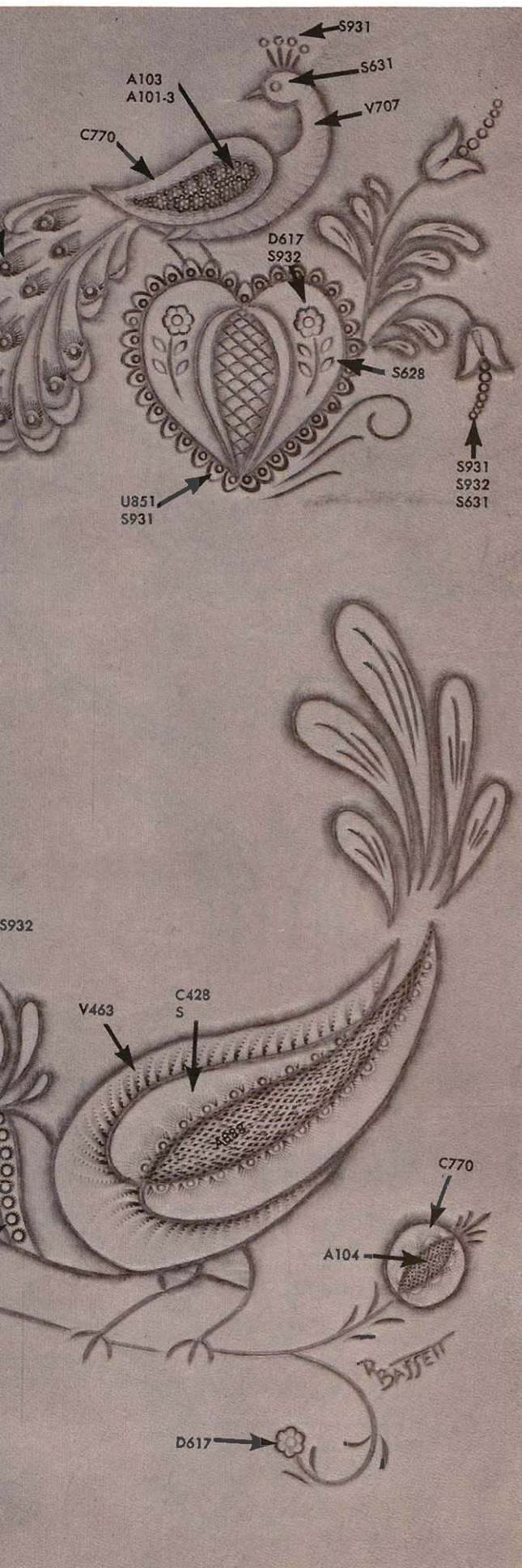


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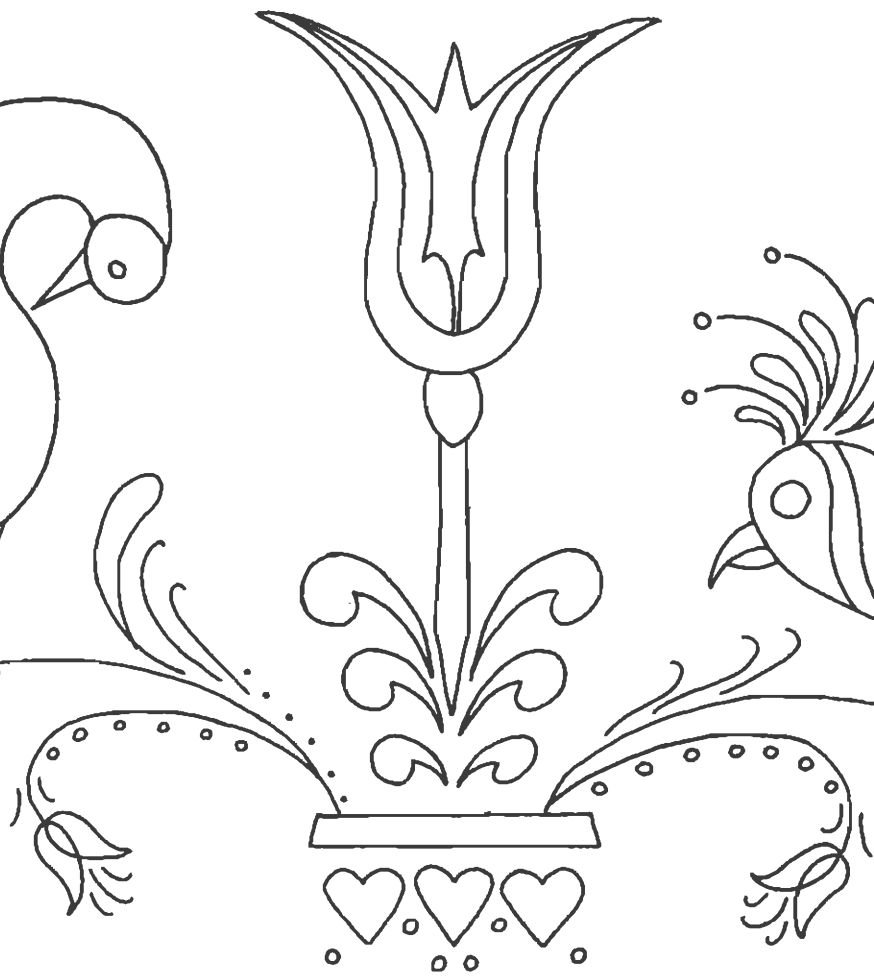
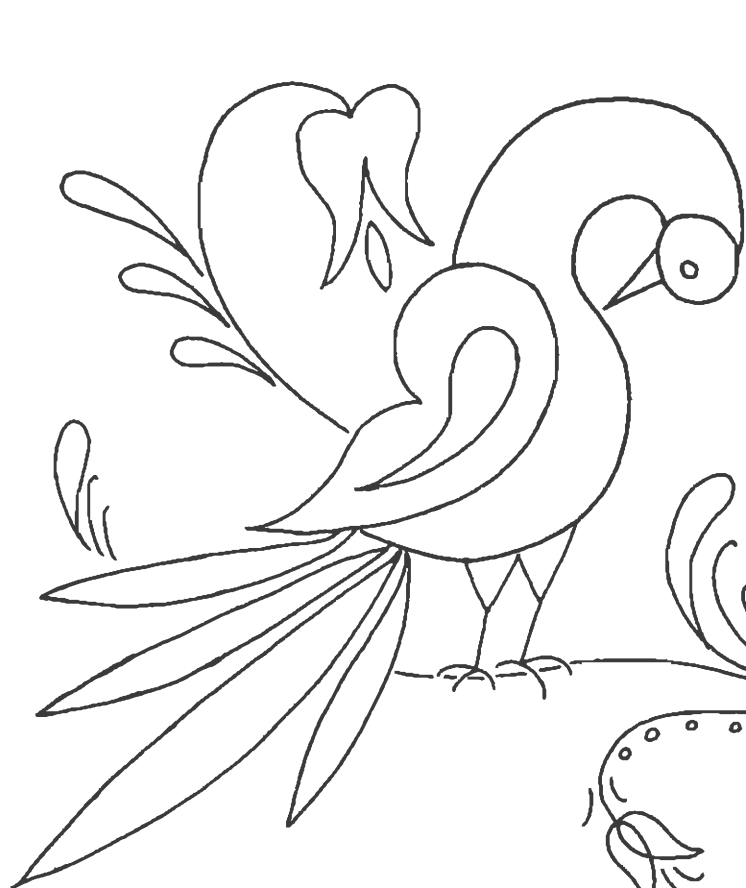
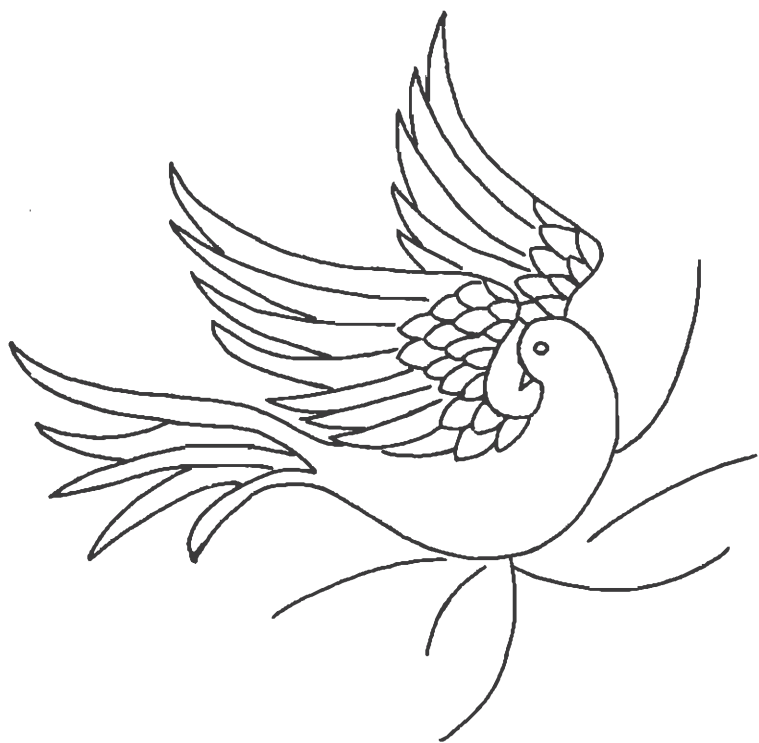
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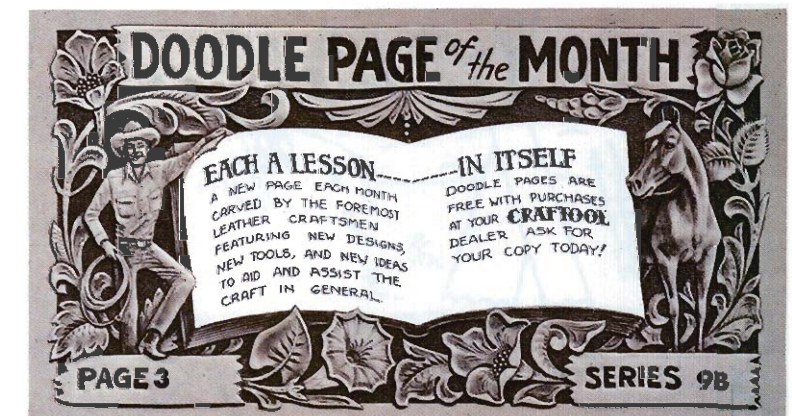
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UNITED STATES COAT OF ARMS by CHESTLEY DUFT

Whether or not you carve for fun or profit, here is an interesting project. As a resale item, it is tops. Any Executive office should be a potential market for the U. S. Coat of Arms.

If possible, use at least 8 oz. leather. If properly "cased" you can carve the eagle about 2/3rds through and obtain beautiful third dimension without the problems of embossing. Proper "casing" will also give a desirable tone to the beveled and backgrounded area around the bird.

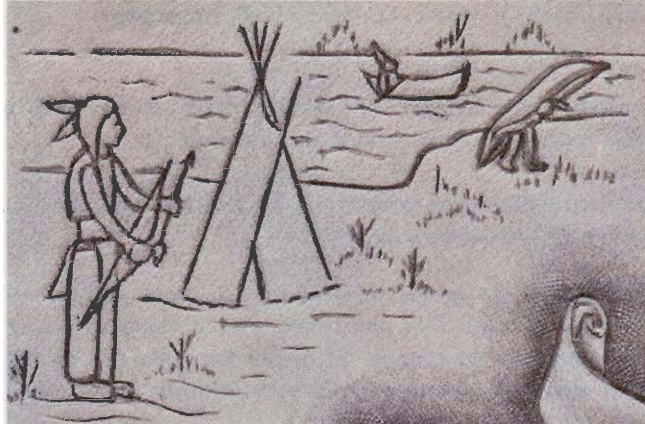
Completely carve the eagle first. The bits of "Americanna" that border the picture are "carved" only. So make all knife cuts carefully and not too deep. The leather should be dry enough for these "scenes" so that the knife cuts will stay open. (Experiment as you work with the eagle until the moisture content is just right.)

The background around the eagle was done with Crafttools #F900, #F899, #F898, #F976, and #A99. To gain sharp edges, I usually bevel next to backgrounded areas with #B199 and #F910 before backgrounding. The other beveling was done with #F897, #F891, #F902, and #B200.

Lets start with the circle above the eagle. The dots in the center of the pattern are the location points for the thirteen stars. These are made with #Z609. Be sure the tool is positioned with one point up before you strike it. If you haven't used this tool before, experiment on scrap first. Bevel lightly around the star field. #S631 is used for the dots in the area beyond the star field. A modeling tool is used on the dotted lines in the outer circle.

#U848 is used to make the feathers on the thigh, above the main tail feathers, on the neck just above the shield, and on the leading edge of the wings. Use a modeling tool on dotted lines on eagle's head, legs, and claws. Many very small knife cuts add detail to each of the large feathers.

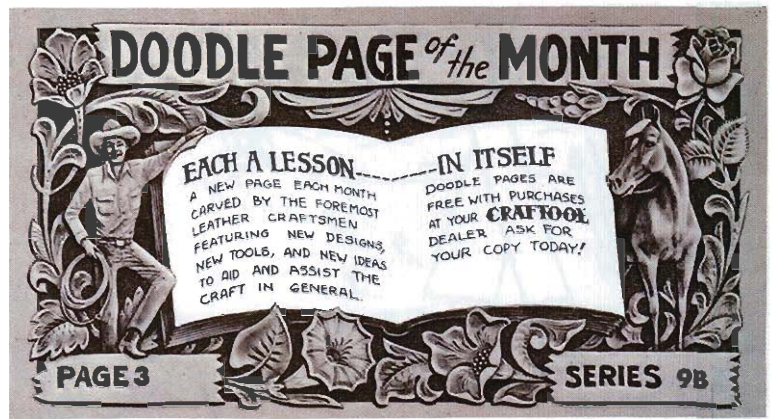
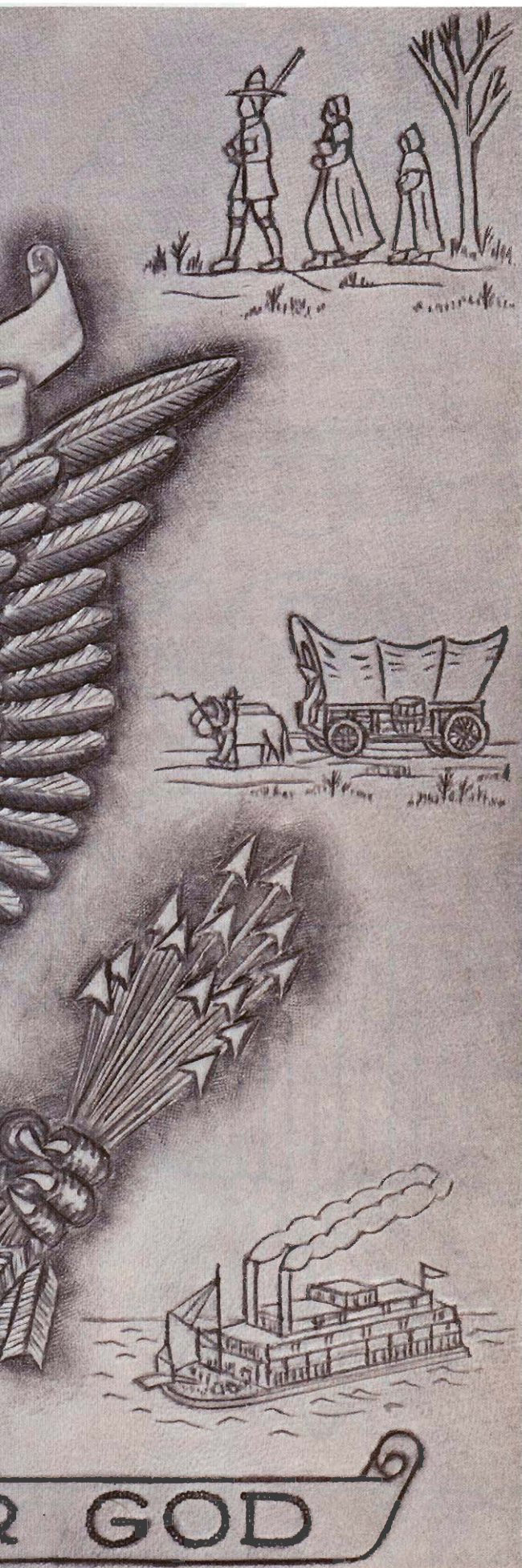
(Continued on reverse side)



CHESTLEY DUFT



ONE NATION UNDER



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UNITED STATES COAT OF ARMS — Continued from front side

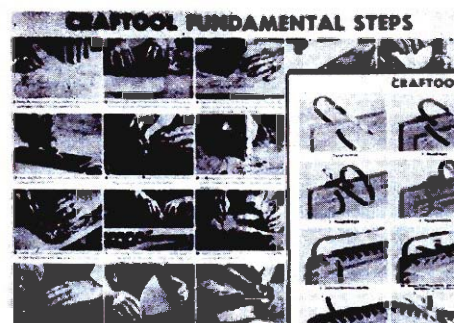
#P368 was used on the leaves. The modeling tool can be used to shape the main stem and places where the leaves join it.

The lettering is accomplished by careful use of #A101-3 and #A101. (Caution: tap the #A101-3 very lightly.)

Additional third dimension can be obtained by the use of dye on the areas indicated. I used Neat Dye and mixed various combinations of the browns, the red, and the orange. To accent the knife cuts on the border scenes, I used a fine pointed brush and Cordovan Brown Neat Dye.

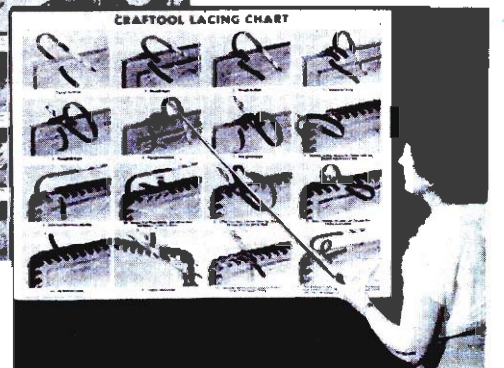
This project also looks great if the Coat of Arms is dyed in actual colors. Almost any encyclopedia will have a colored illustration of this to use as a "guide."

Although this project will consume "several" hours, I've enjoyed doing it and I'm sure you will say "it was worth it."



CRAFTOOL FUNDAMENTAL STEPS
Size 32" x 42", large step-by-step pictures clearly illustrating procedure and use of tools.

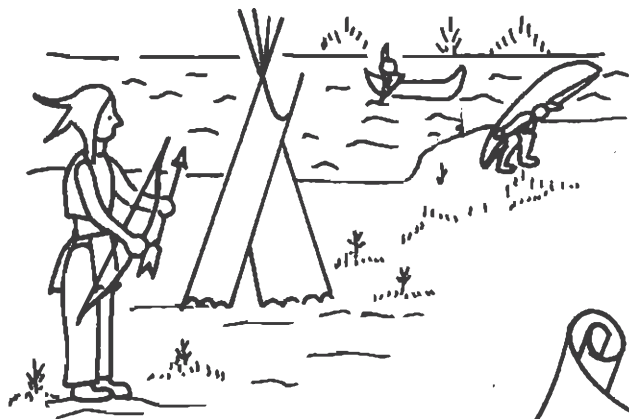
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UNITED STATES COAT OF ARMS — Continued from front side

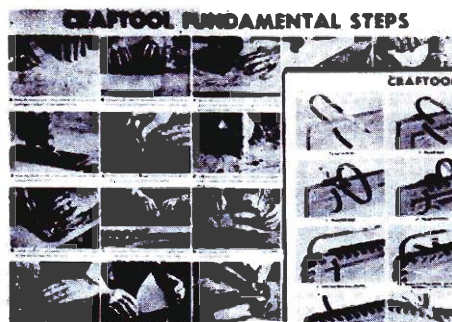
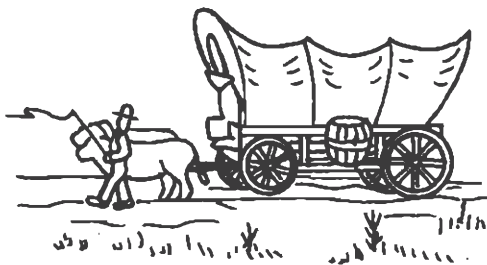
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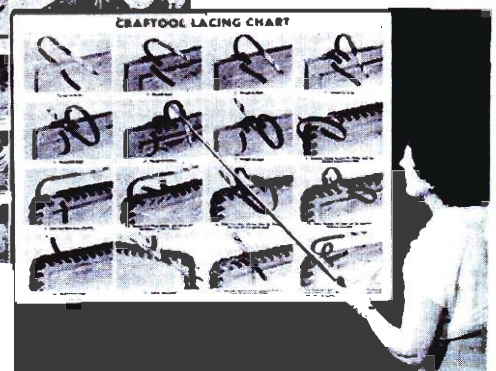
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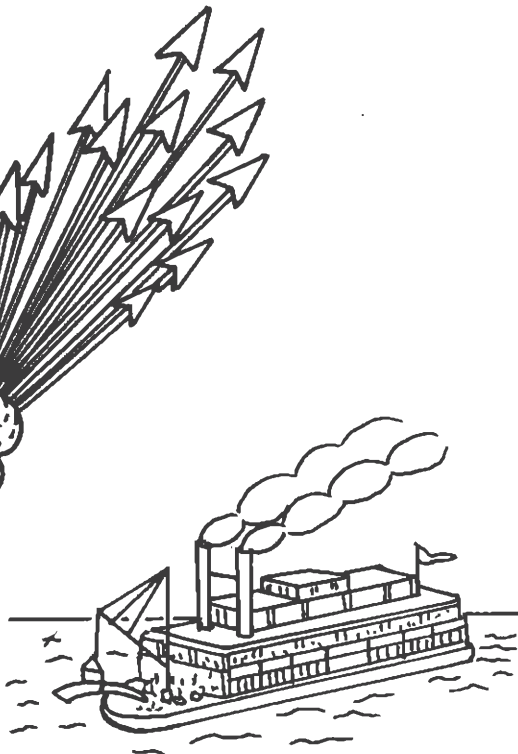


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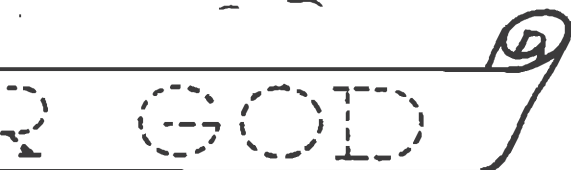


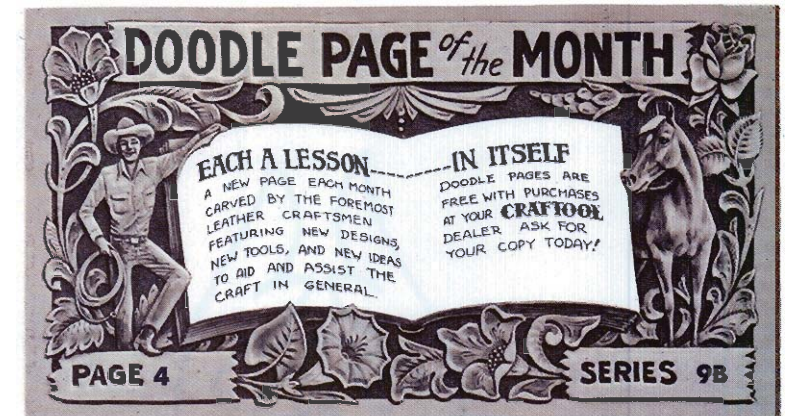
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FLEUR DE LIS by JERRY JENNINGS

The graceful "flower of the lily" has been a favorite form of ornamentation for thousands of years. This beautiful design adorned the palaces of Ancient Kings and has continued to be a favorite form of decoration throughout history.

The Fleur De Lis design has found a popular place in the decoration of leather and leather articles ranging from rounders, Key cases, bill-folds, clutch purses, etc., to large handbags.

This Doodle Page presents the Fleur De Lis in a variety of sizes and with various techniques for implementing the pattern for your personal preference.

Fig. 1 is a large ornate Fleur De Lis. Fig. 2 is the same design shown carved but not stamped. The Crafttools used to complete this design are identified by their number in one of the areas in which they are used.

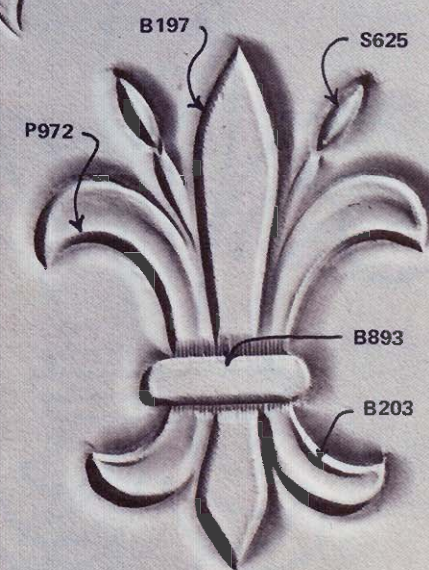
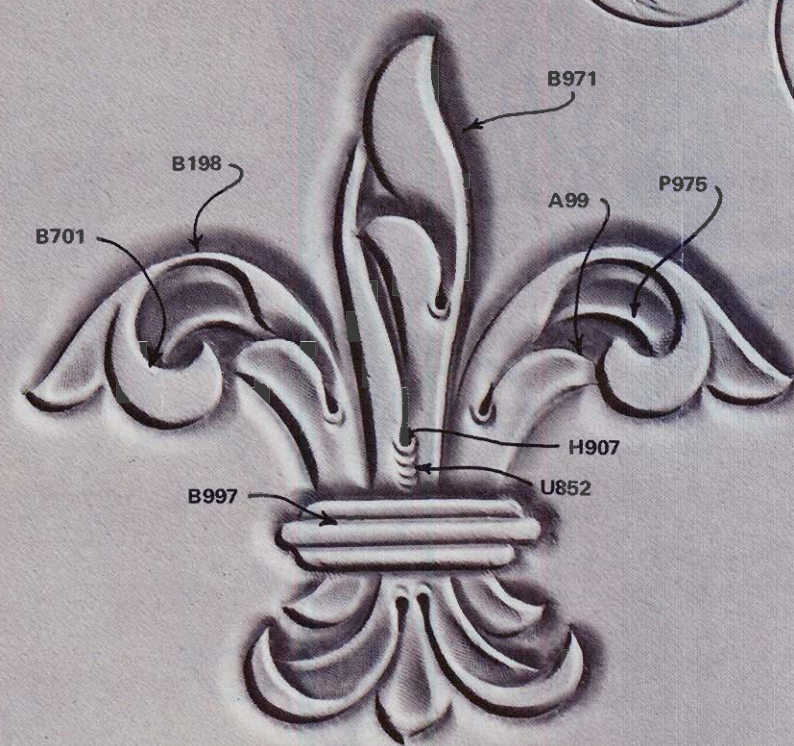
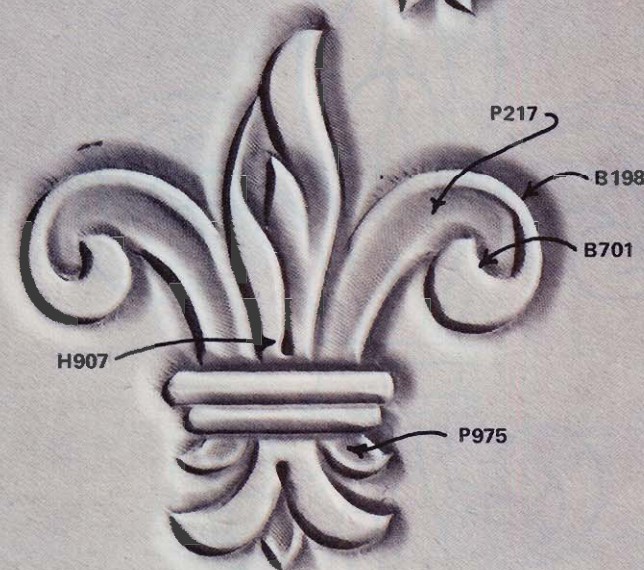
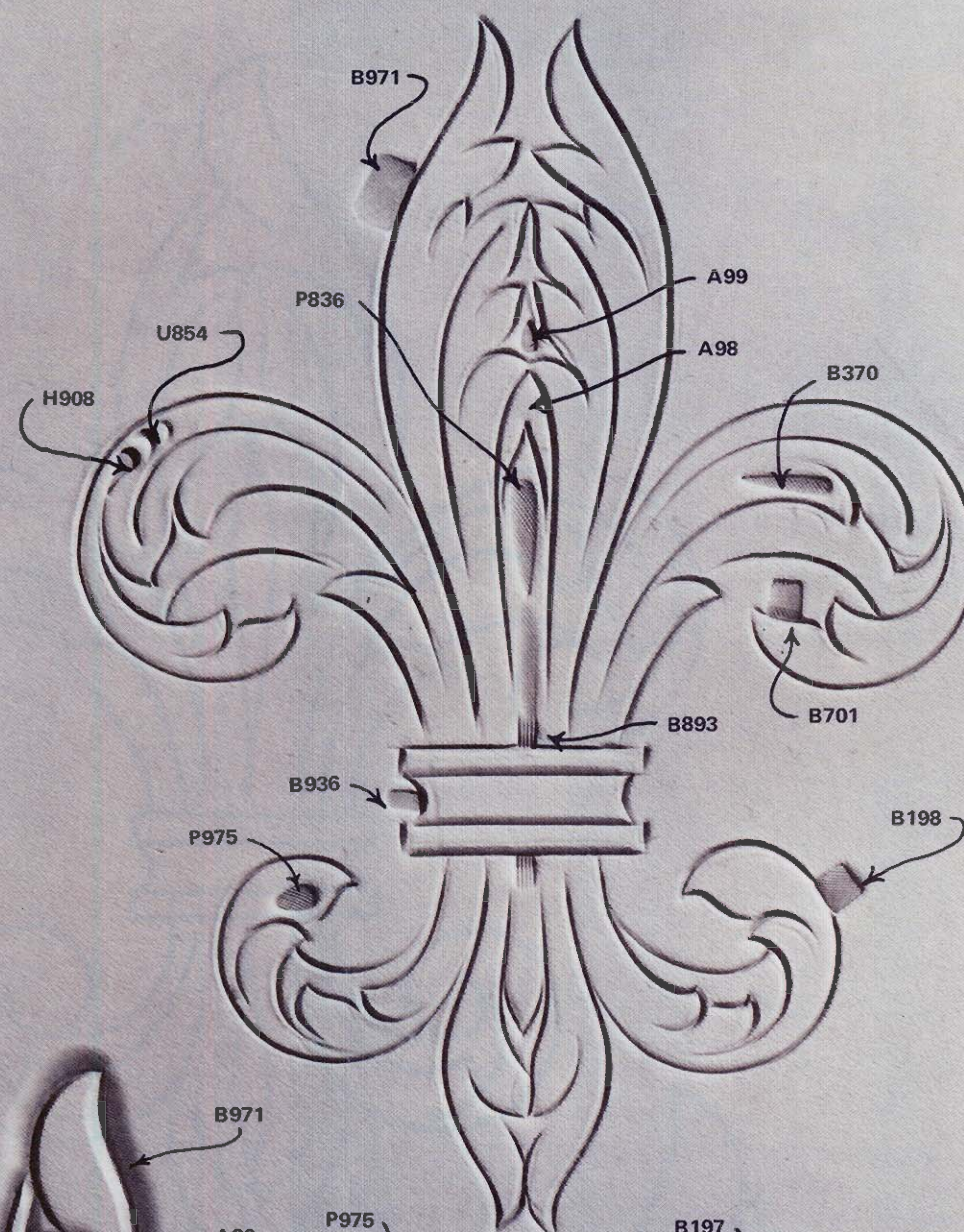
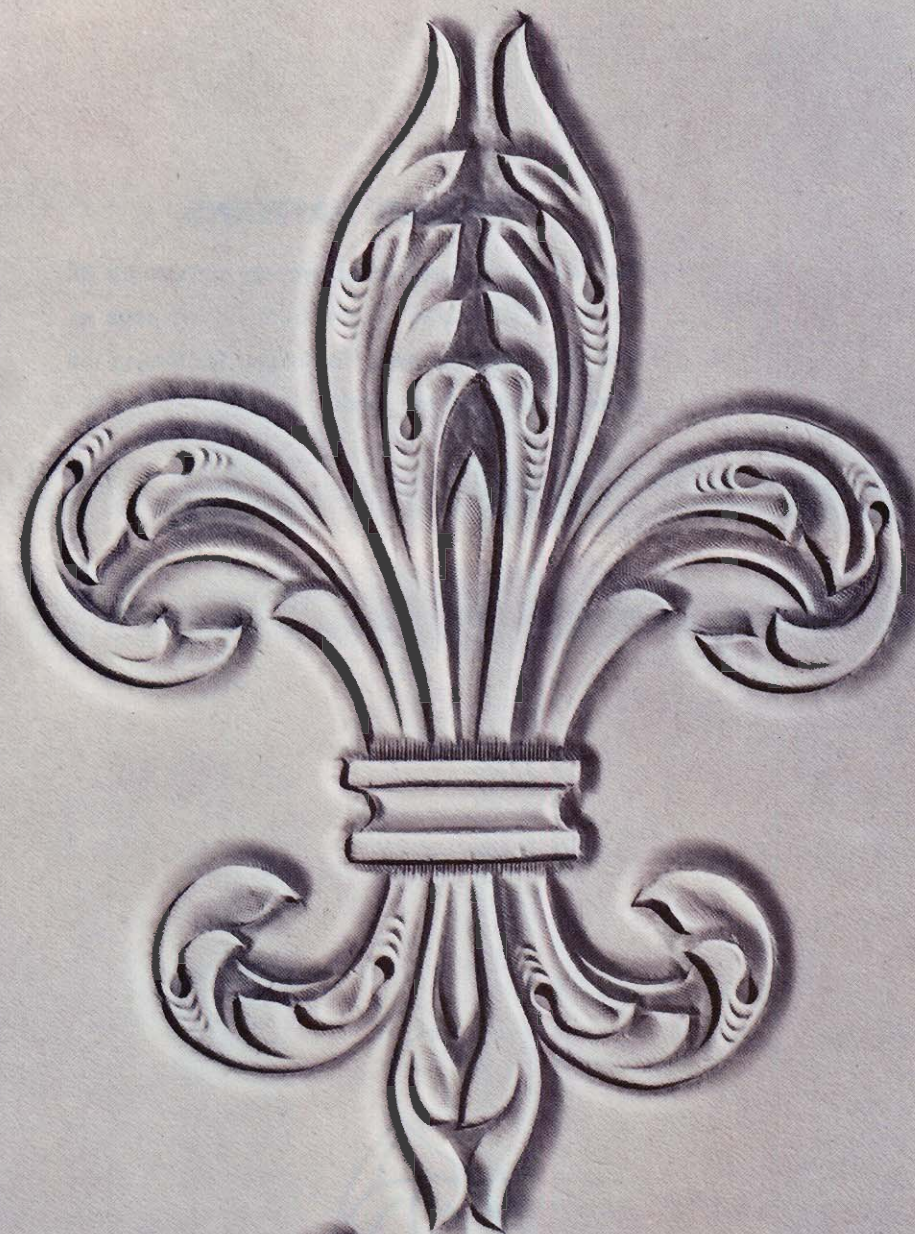
Pear shading is done first. You should always use the largest Pear Shader first; then the next smallest size and so on down to the smallest size. Shade all areas as indicated on Fig. 1.

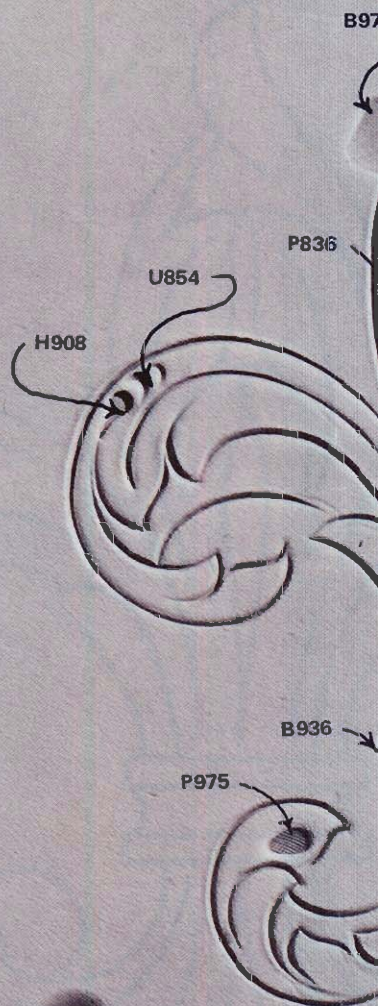
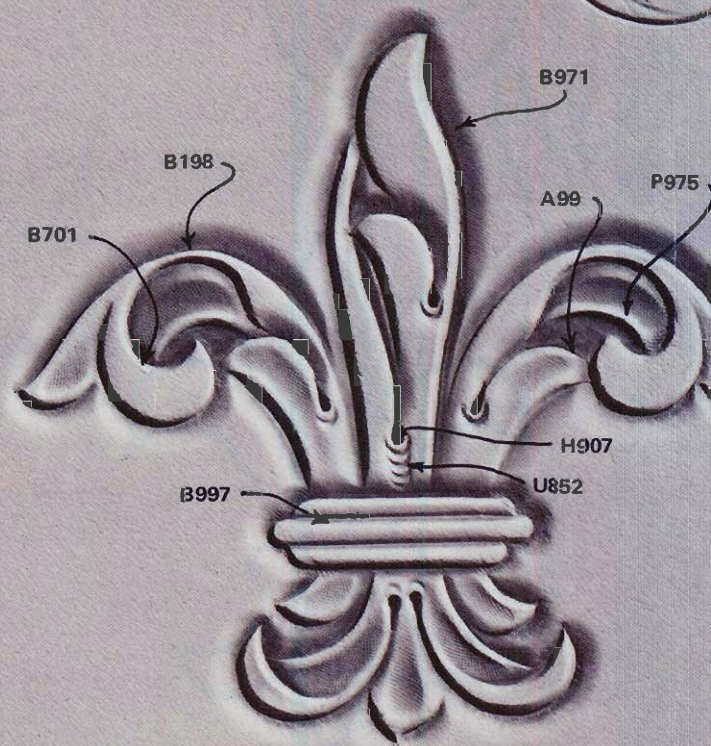
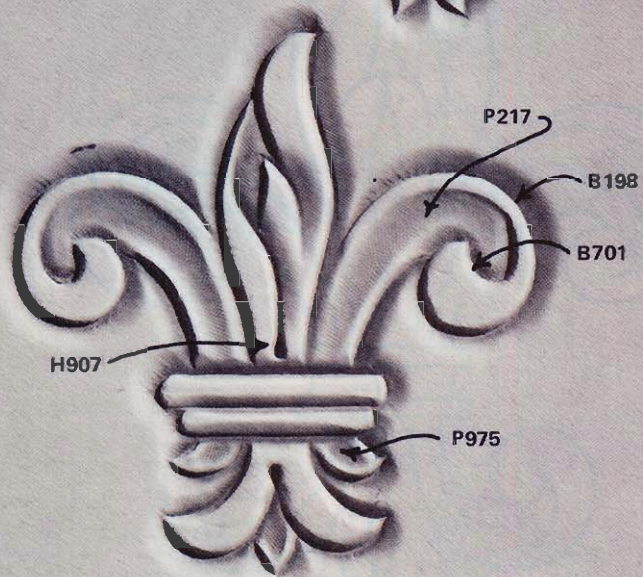
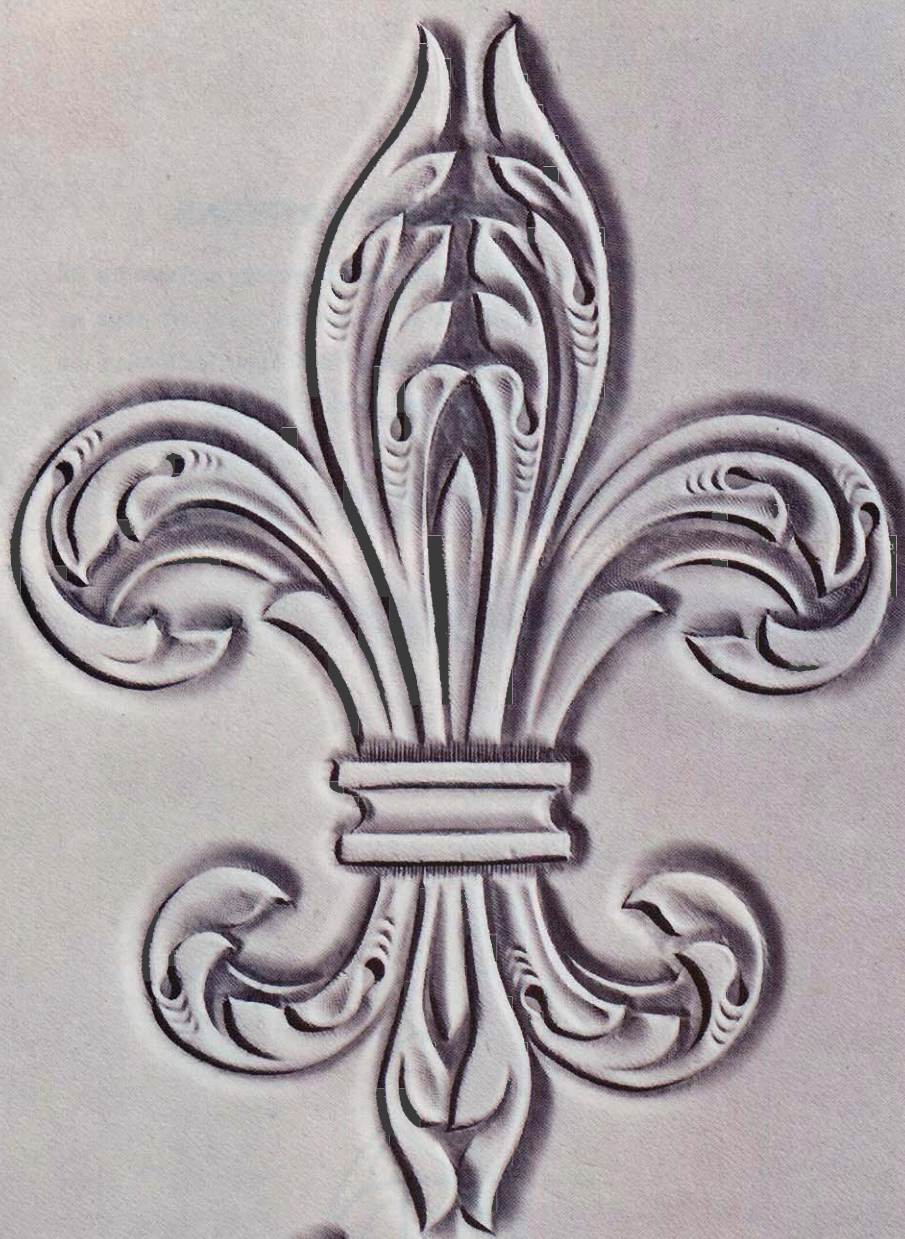
Next use the beveler in the same order as the pear shader; going from the largest size down to the smallest.

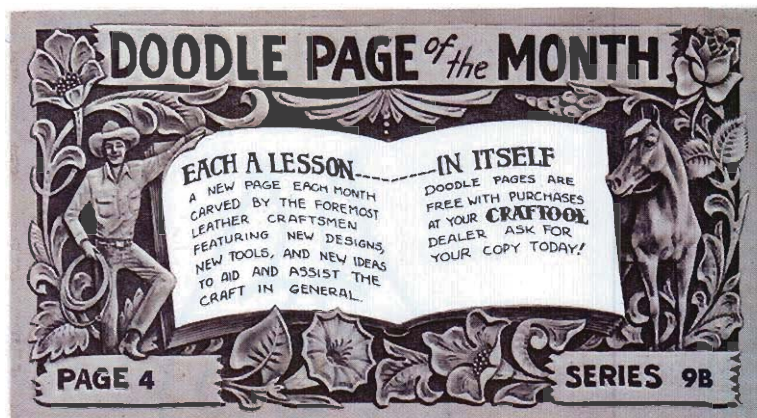
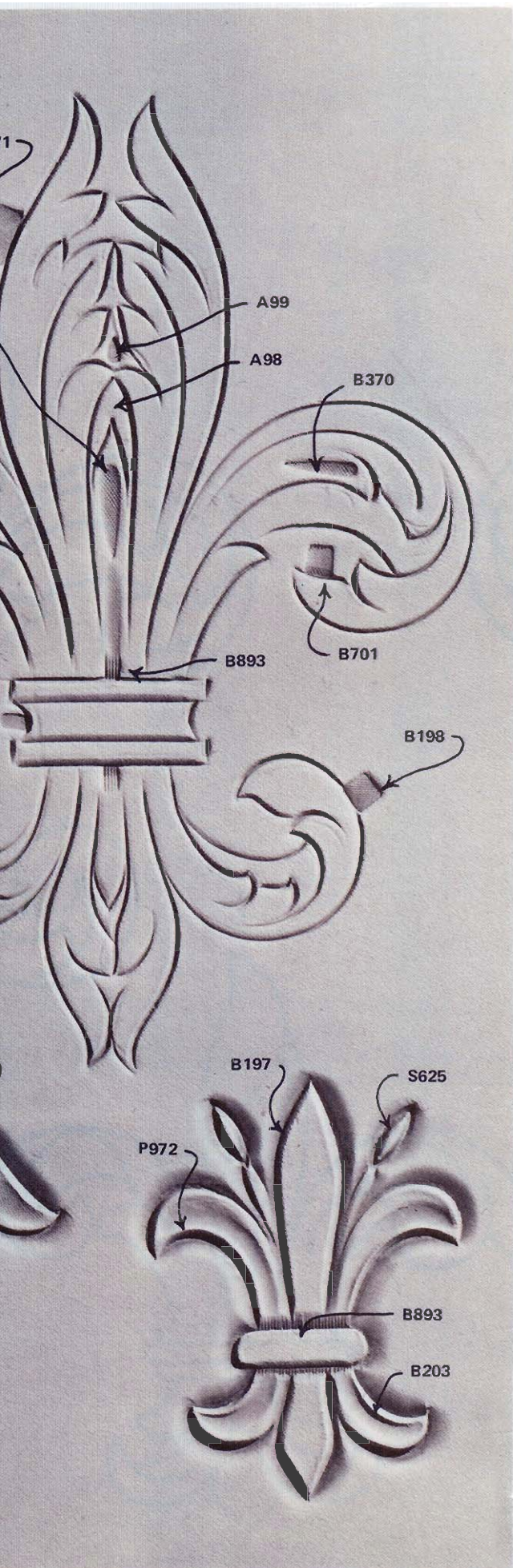
Use H908 next followed by H854 as indicated on Fig. 2.

Crafttools A99 and A98 are used to depress background area so that design stands out in greater relief. Background areas indicated in Fig. 1 and 2.

Follow same procedure when carving designs No. 3, 4 and 5.







FLEUR DE LIS

by

JERRY JENNINGS

The graceful "flower of the lily" has been a favorite form of ornamentation for thousands of years. This beautiful design adorned the palaces of Ancient Kings and has continued to be a favorite form of decoration throughout history.

The Fleur De Lis design has found a popular place in the decoration of leather and leather articles ranging from rounders, Key cases, bill-folds, clutch purses, etc., to large handbags.

This Doodle Page presents the Fleur De Lis in a variety of sizes and with various techniques for implementing the pattern for your personal preference.

Fig. 1 is a large ornate Fleur De Lis. Fig. 2 is the same design shown carved but not stamped. The Crafttools used to complete this design are identified by their number in one of the areas in which they are used.

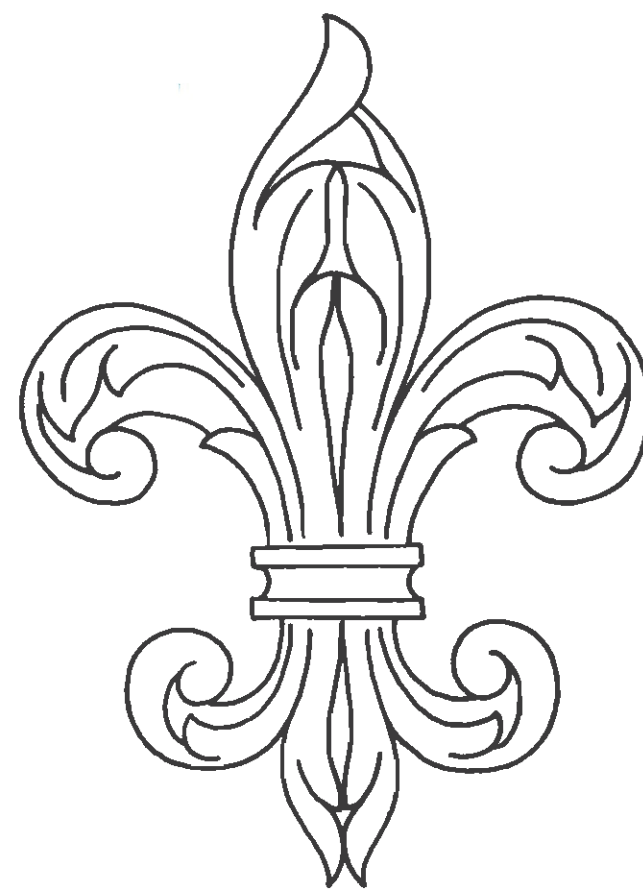
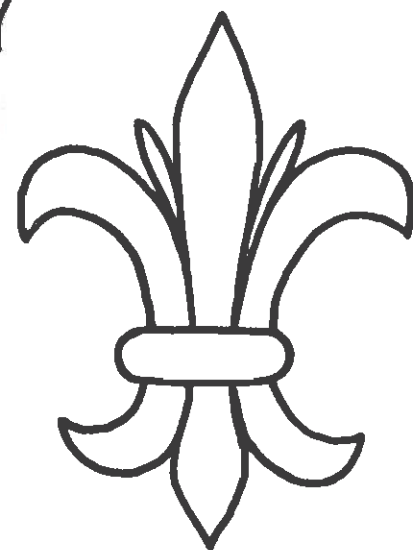
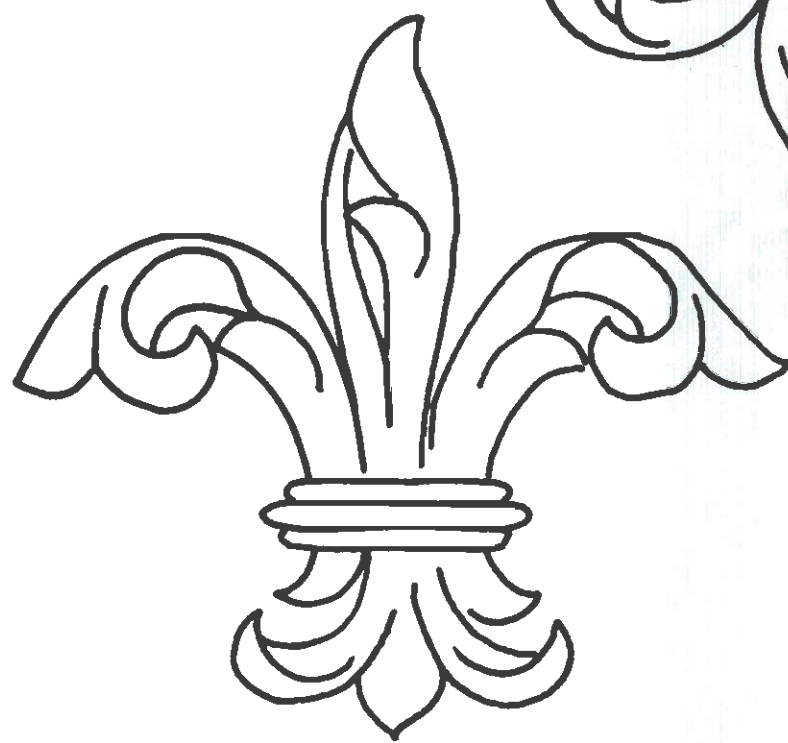
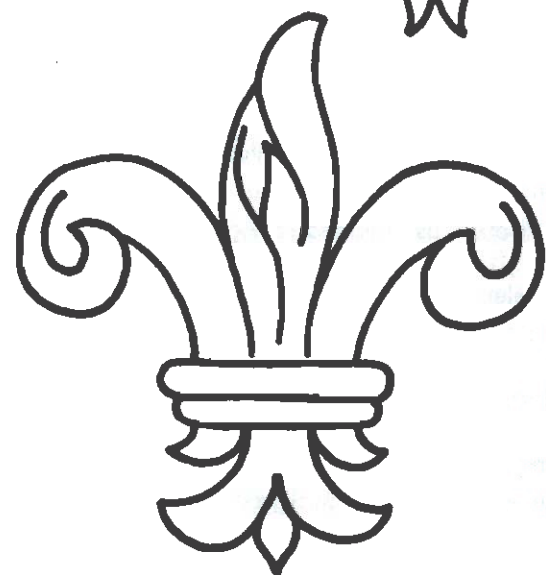
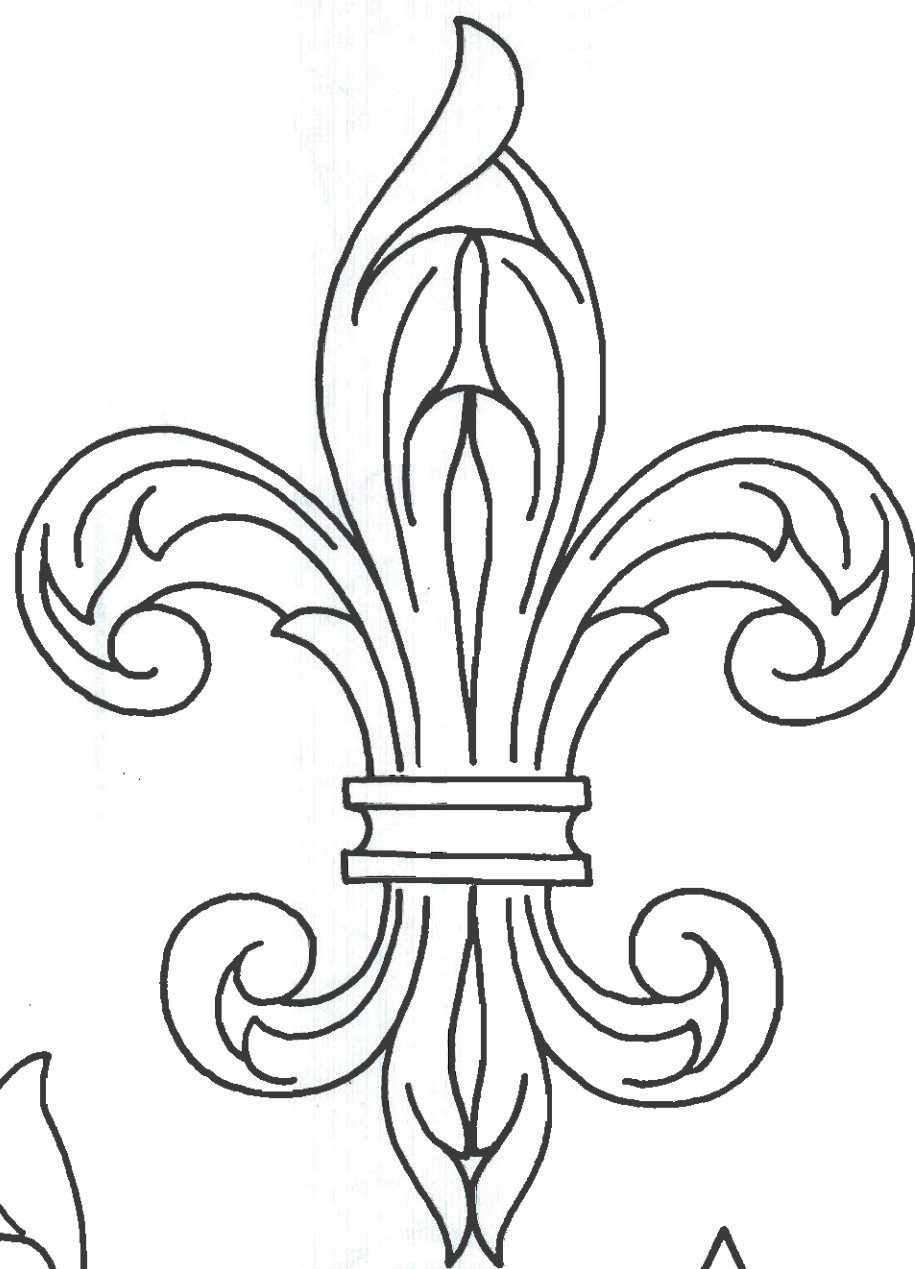
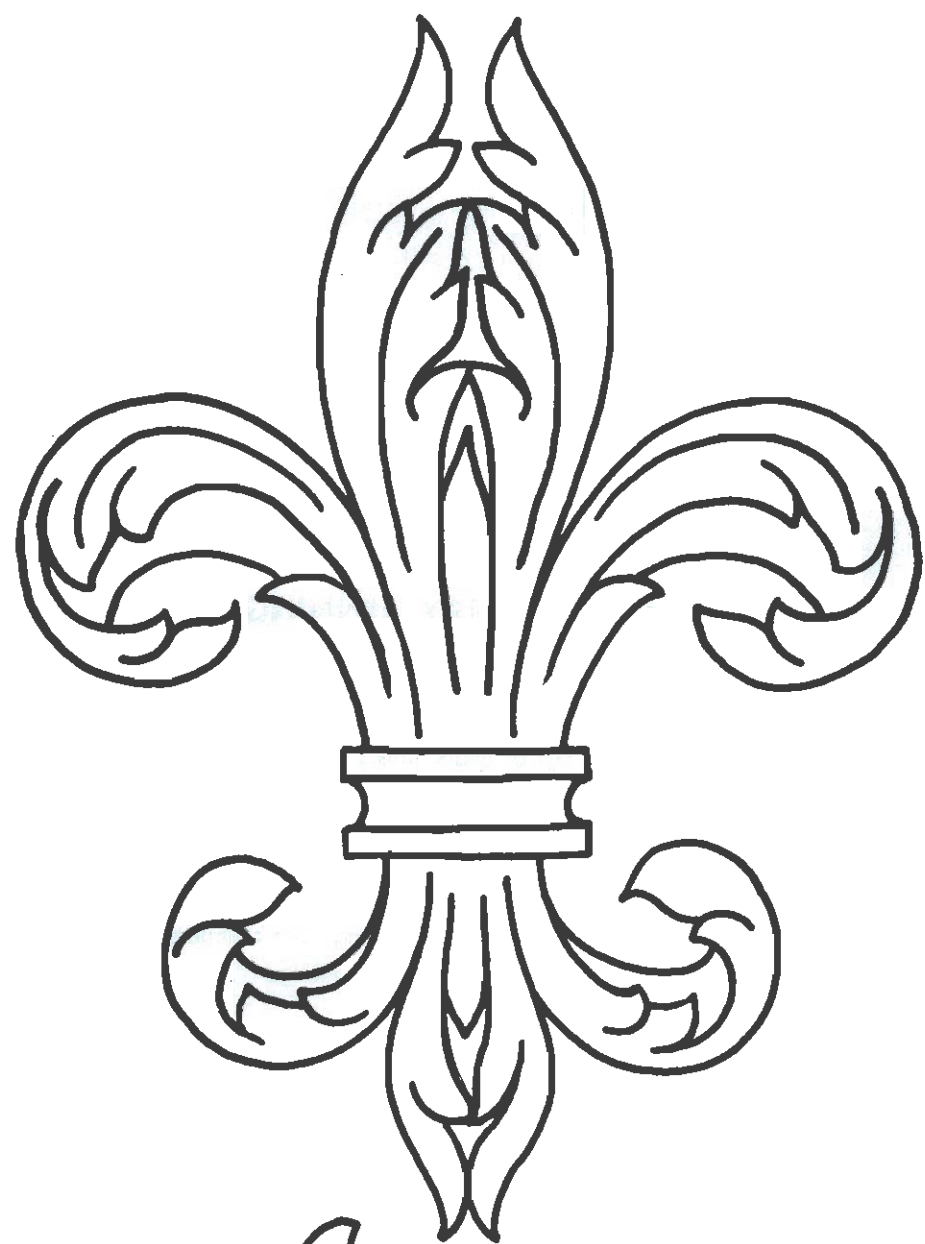
Pear shading is done first. You should always use the largest Pear Shader first; then the next smallest size and so on down to the smallest size. Shade all areas as indicated on Fig. 1.

Next use the beveler in the same order as the pear shader; going from the largest size down to the smallest.

Use H908 next followed by H854 as indicated on Fig. 2.

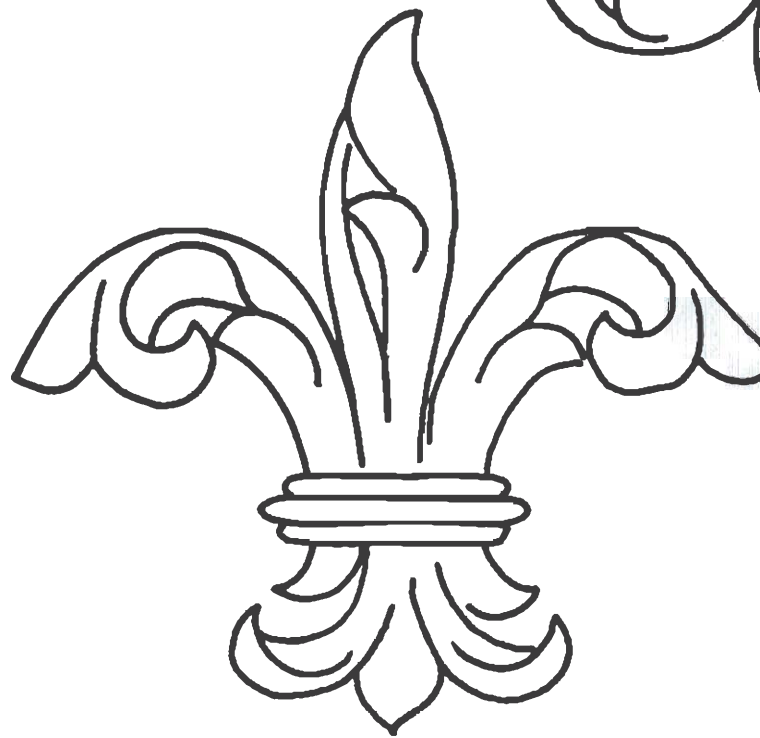
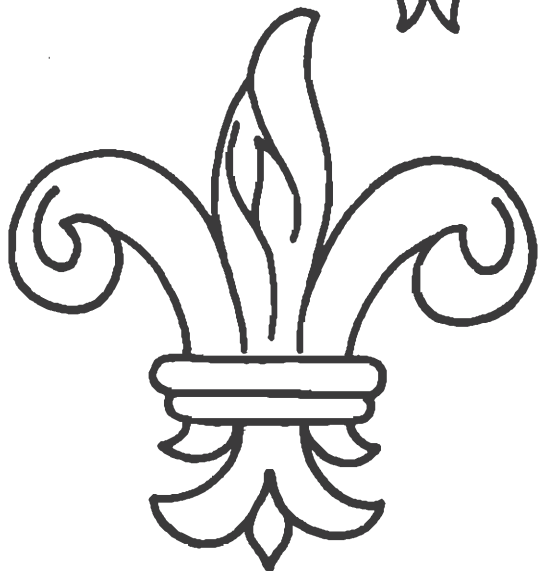
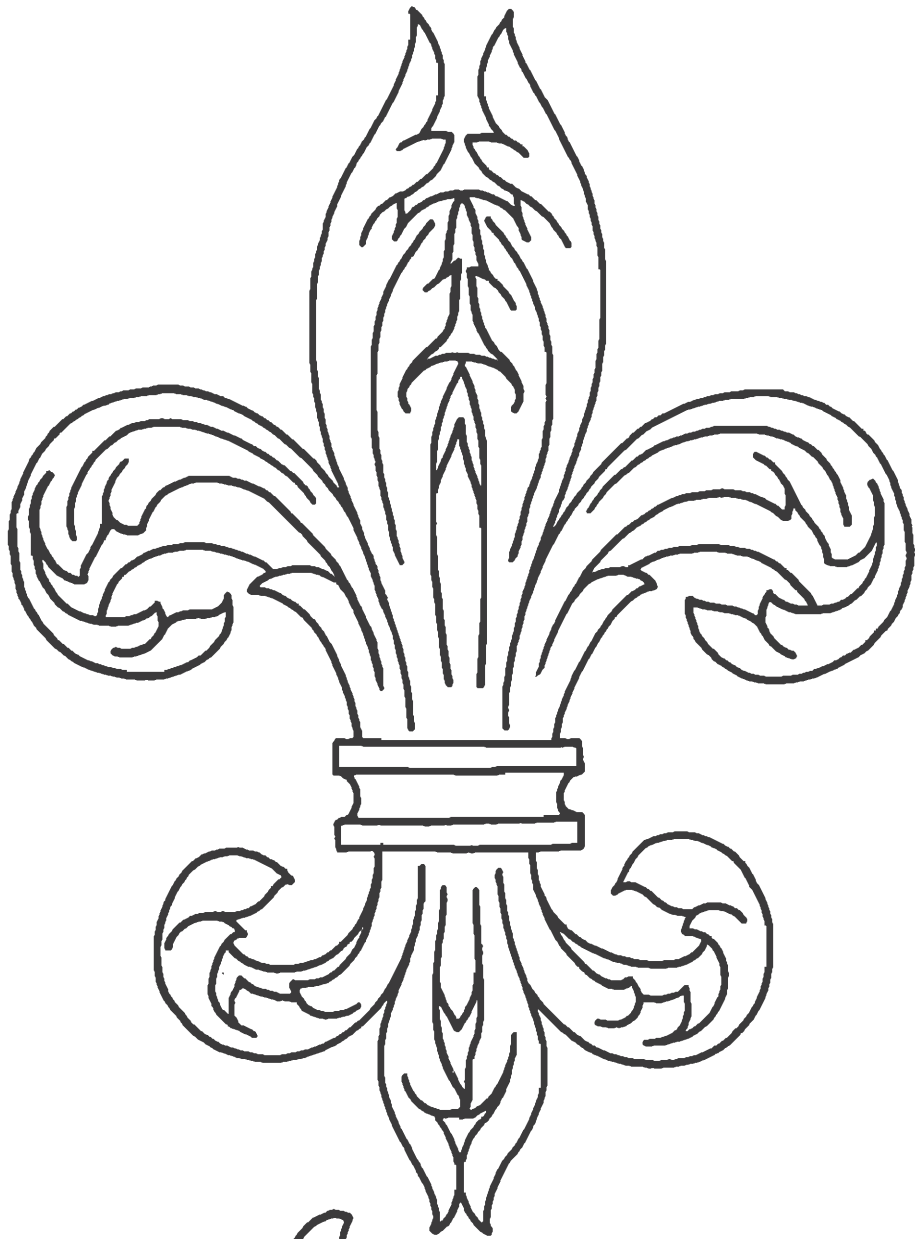
Crafttools A99 and A98 are used to depress background area so that design stands out in greater relief. Background areas indicated in Fig. 1 and 2.

Follow same procedure when carving designs No. 3, 4 and 5.



TRACING PATTERNS

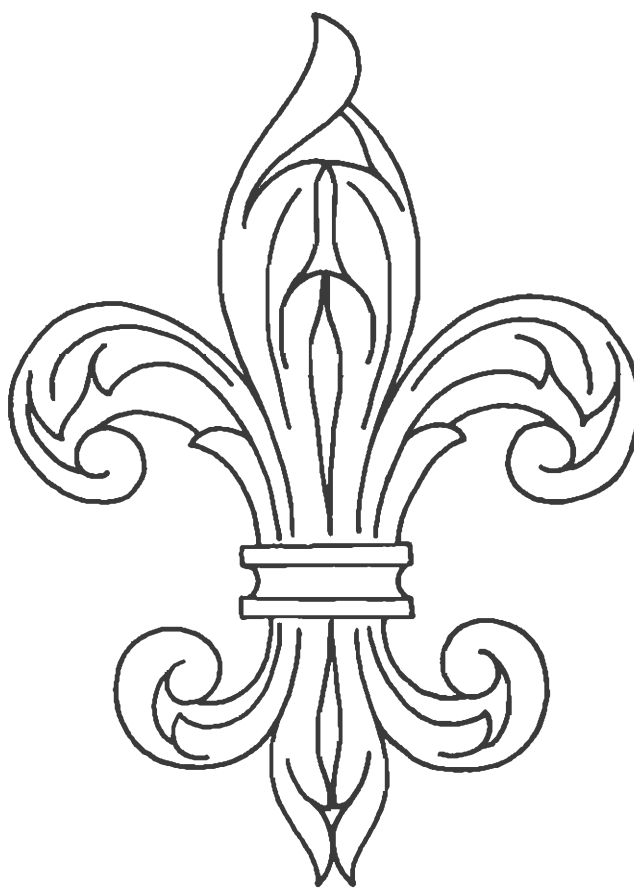
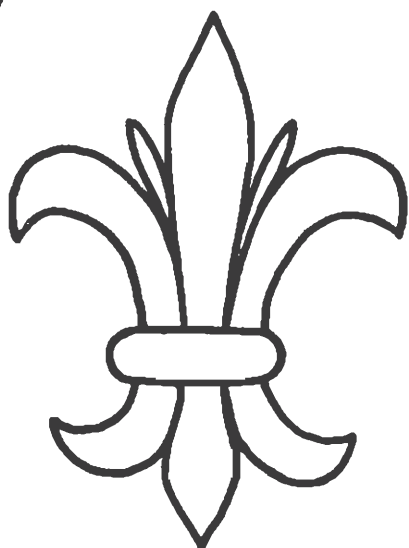
You will find pictured at left tracing patterns for all the patterns featured on the front of this page as well as a few other sizes. Techniques for tooling the different sizes are the same.

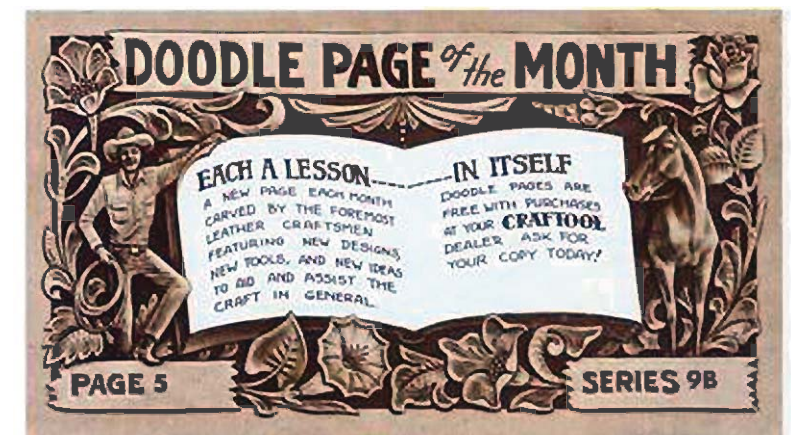




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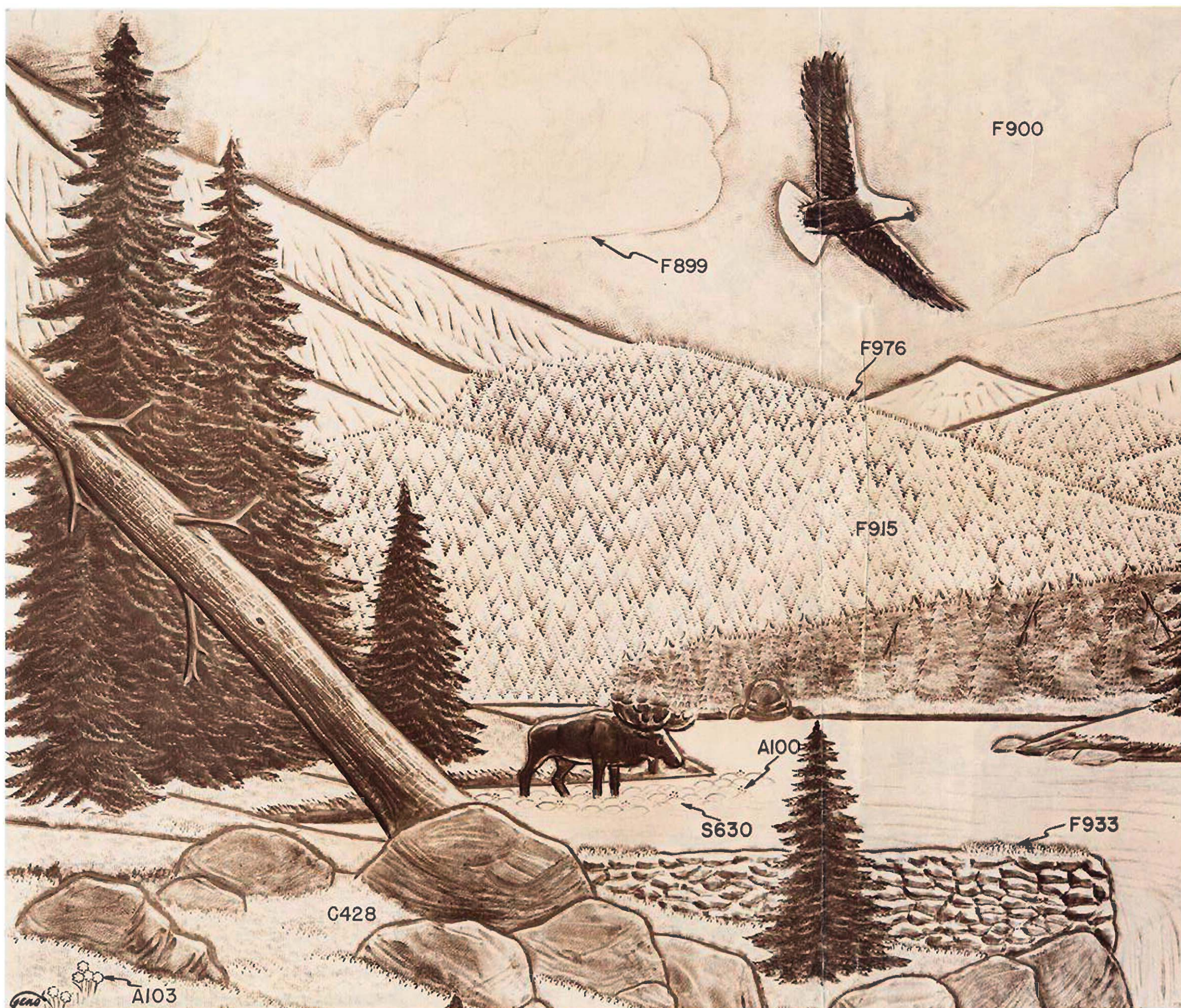
"A SECLUDED SPOT" by GENE NOLAND

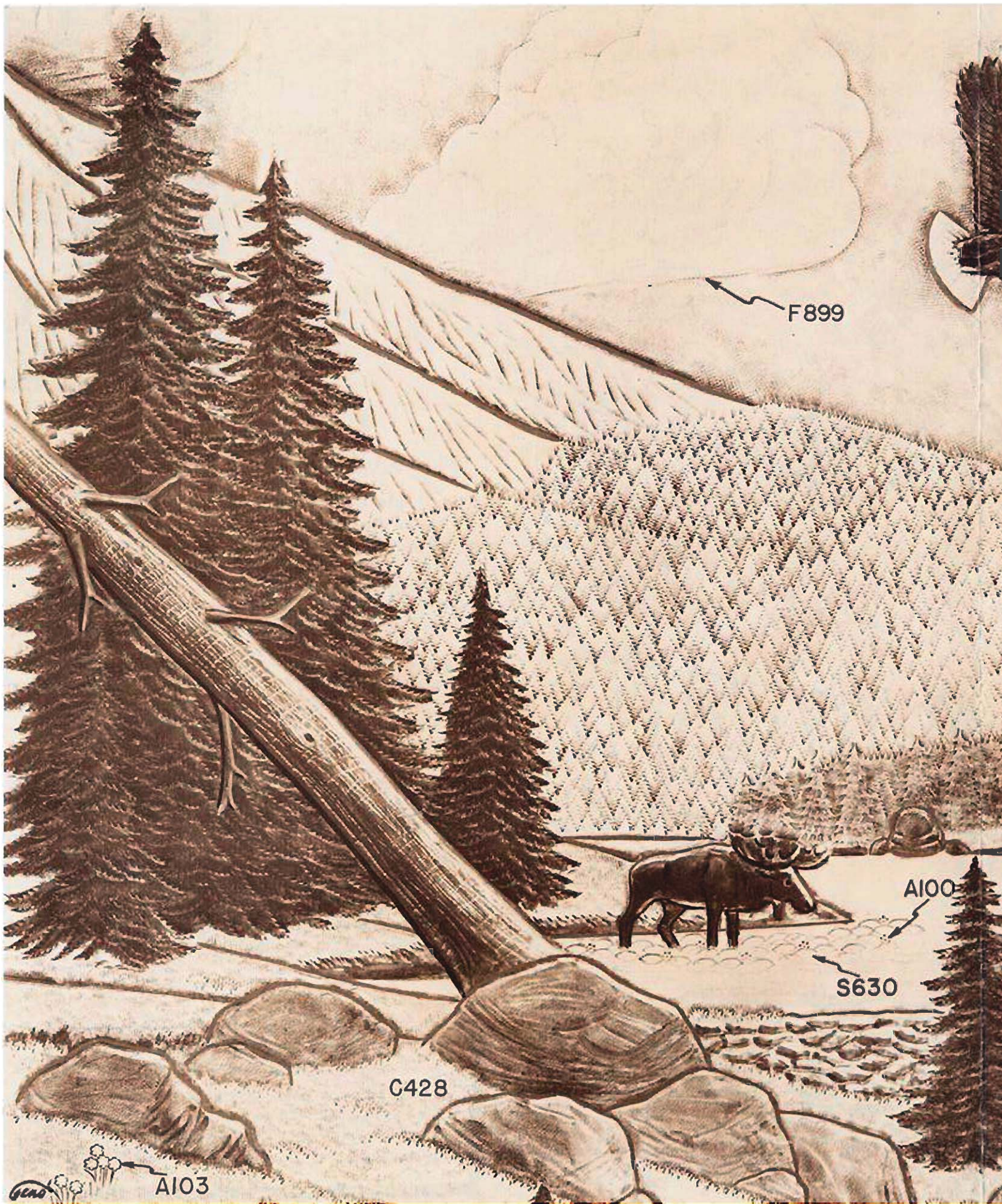
A secluded spot — means not visited very often by any human beings. This picture seems as though it were once quite active with human life a few years ago with the old mill producing goods for man. But with the people gone the animals have returned to claim the place that once was theirs in the valley.

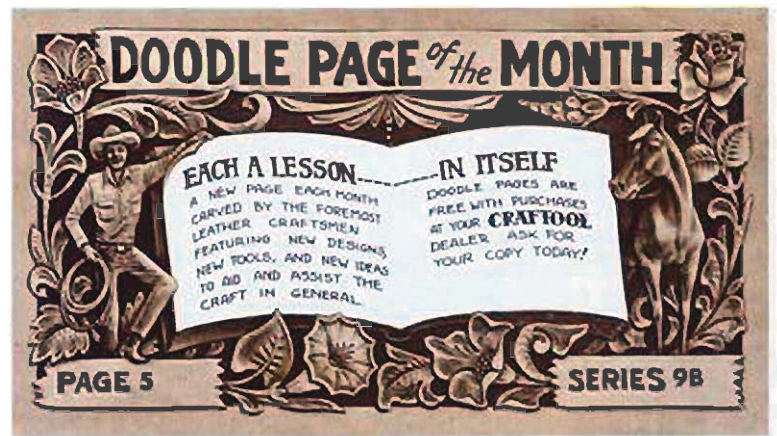
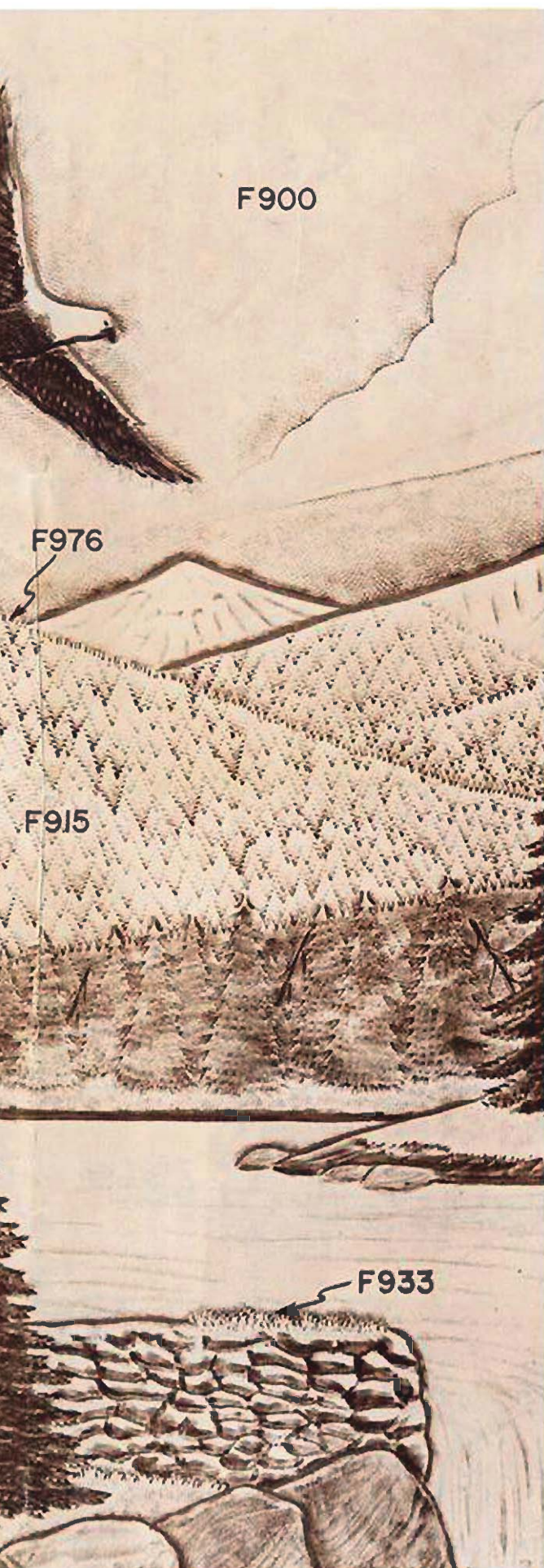
The overall size of this picture is 20" x 24" when all sections are joined together. This picture is designed so that each of the doodle pages can be done by itself or in different combinations (see suggestion on reverse side).

The tracing pattern for this scene is found on the back of the page. Trace all of the lines including the dotted lines. However, cut **ONLY** the solid lines except those on the tree trunk and the rock dam. These are done with the modeler and are there only to give contour detail.

(Continued on reverse side)







"A SECLUDED SPOT"

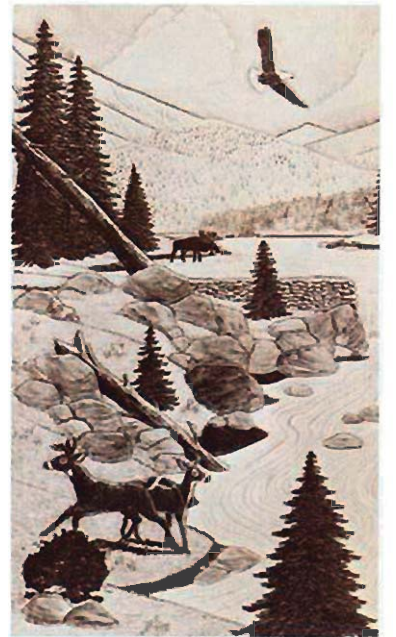
by
GENE NOLAND

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(Continued on reverse side)



SERIES 9B — Page 5 continued

So much more could be added to this scene that it was hard not to put them in. The eagle soaring above the lake looking for fish can be carved from directions found in the book PICTORIAL CARVING as well as the other things in this picture. The moose in the lilies can be carved from the best book on animals HOW TO CARVE LEATHER. This book has been a great help to me in so many ways over the years. The lilies are made with #S630 and the flowers with tool #A100.

To bring out the large Spruce trees, first bevel around the out line and then carve by using tools F912L-R and F914L-R. The trees across the lake are done by pointing the out line of each tree with tool #F976 with the inside done with #F912L and #F912R as shown. Tool #F915 is used for the pine trees on the distant mountain.

The sky was tooled with tools #F900, #F899 and #F898 where needed. I used tool #F976 to point up the edge of the sky-line where the trees are located.

To bring out the contour of the grass I over-stamped with tool #F933 which tends to give it a more grassy effect. I then used #C428 for an overall tooling and added a few wild flowers with #A103. The boulders were beveled and modeled to bring out their shapes. A few swivel knife cuts were done to add bare trees and stems for the flowers along with #C366.

CRAFTTOOLS USED ON THIS DESIGN

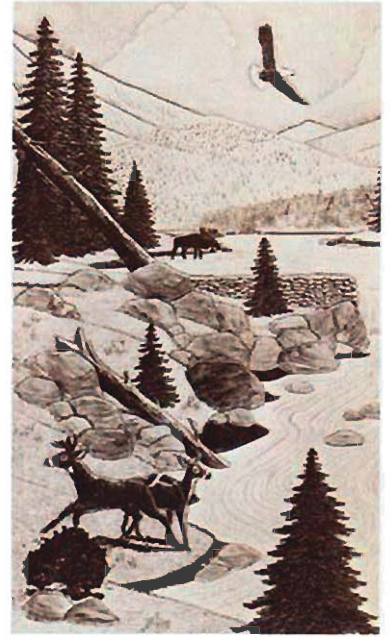
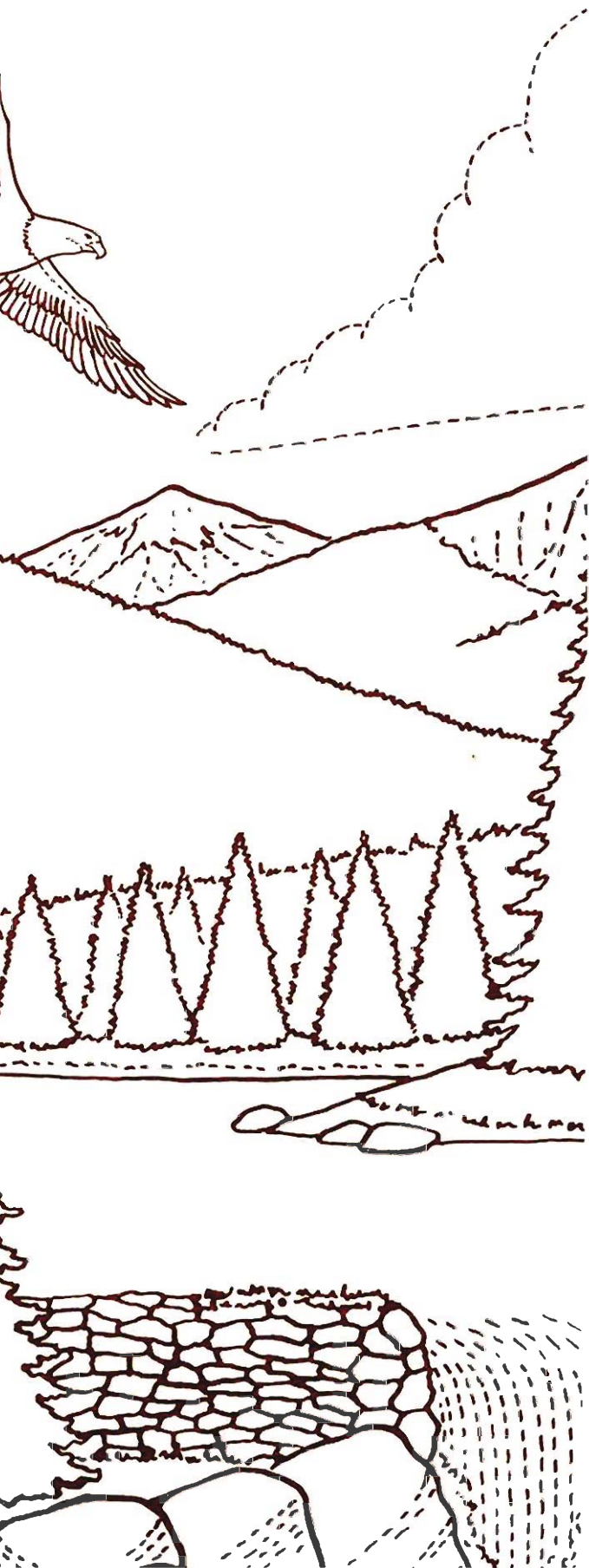
A98, A100, A103, A104, B205, B201, B203, B701, B702, B197,
B936, B935, C428, F900, F899, F898, F976, F941, F933, F915,
F912L, F912R, F914L, F914R, S630, V463, V746

Modeler No. 3

Hair Blade No.100M







SERIES 9B — Page 5 continued

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CRAFTTOOLS USED ON THIS DESIGN

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B936,B935,C428,F900,F899,F898,F976,F941,F933,F915,
F912L,F912R,F914L,F914R,S630,V463,V746

Modeler No. 3

Hair Blade No.100M



DOODLE PAGE of the MONTH

EACH A LESSON

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CARVED BY THE FOREMOST
LEATHER CRAFTSMEN
FEATURING NEW DESIGNS,
NEW TOOLS, AND NEW IDEAS
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CRAFT IN GENERAL.

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PAGE 6

SERIES 9B



"A SECLUDED SPOT"
by
GENE NOLAND

This second part of a four page series will make the picture shown above when completed. The dilapidated old mill with its ivy climbing its walls seems to tell of the days gone by. But think of the mice and the squirrels that must live inside.

These different sections of the picture can be used to make different horizontal or vertical pictures (see suggestion on the reverse side). The left or right half of the picture can be used as a scene or the upper or lower half can be used for a separate scene.

The tracing pattern for this months page is on the reverse side. Trace the lines including the dotted lines. However, when cutting, cut only the solid lines, except those on the boards at the end of the building. They should be done with a modeler. Cut those that divide the boards only. Model those used on the rock wall and foundation.

(Continued on reverse side)





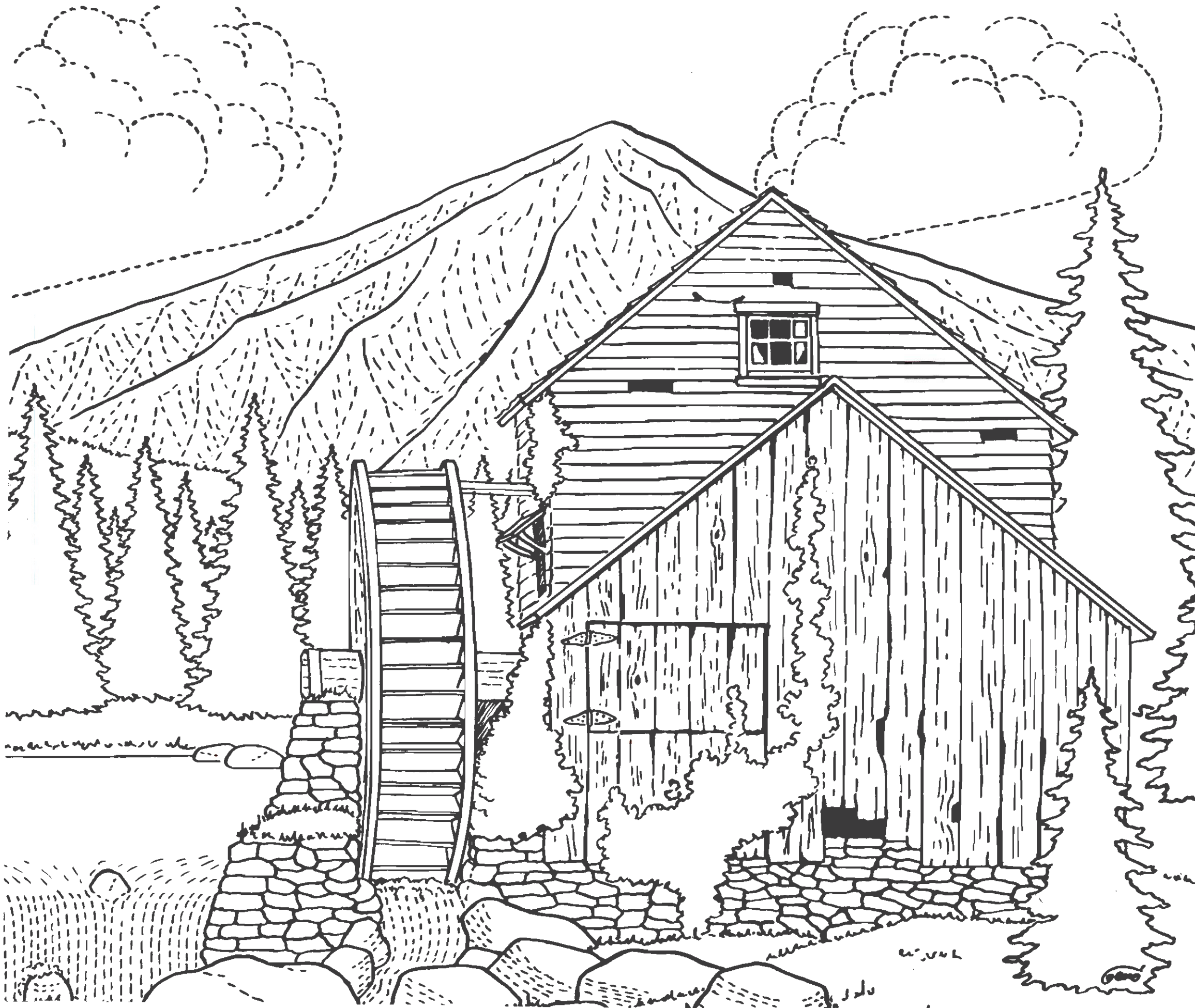
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(Continued on reverse side)



SERIES 9B — Page 6 continued

The ivy is done with tool #F989 with an overall pattern and then beveled around the outside of the ivy mass. Follow the photo-carve pattern as close as possible. But for a good step-by-step instruction book on how to carve these trees and the like obtain a copy of PICTORIAL CARVING at your nearest dealer.

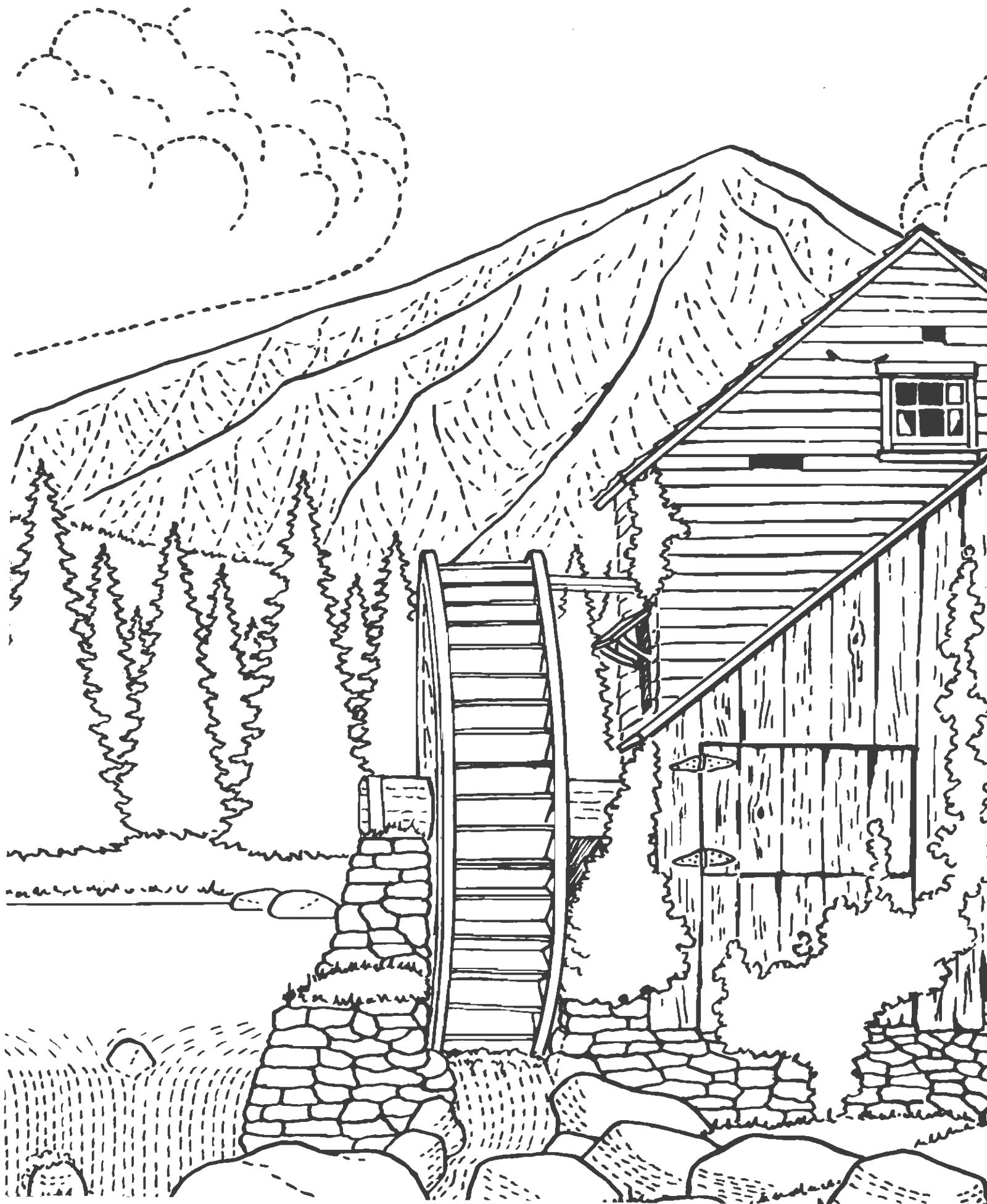
For the lap-siding on the mill cut and then bevel with check bevelers to give it a worn look. The window panes that are out were matted after being tooled and colored dark to give depth. Study closely the water-wheel to see which way the beveling is done because some were beveled on top and some from the bottom.

The water was done with smooth bevelers and the modeler. First follow the contour of the water flow with the beveler #B201. When the large main flow is done then use the modeler to do the finishing touches on the rest of the flow. Accent the splashing of the water fall on the rock with tools #A98 and #A104.

The grass is tooled with an over-stamping of #F933 and then an over-all cover with #C428. The trees are done as shown in the photo-carve pattern or in the book PICTORIAL CARVING.

CRAFTTOOLS USED ON THIS DESIGN

A98,A104,B205,B201,B203,B701,B702,B197,B936,B935
C428,F900,F899,F898,F976,F941,F933,F915,F989,
F912L,F912R,F914L,F914R, Modeler No. 3





SERIES 9B — Page 6 continued

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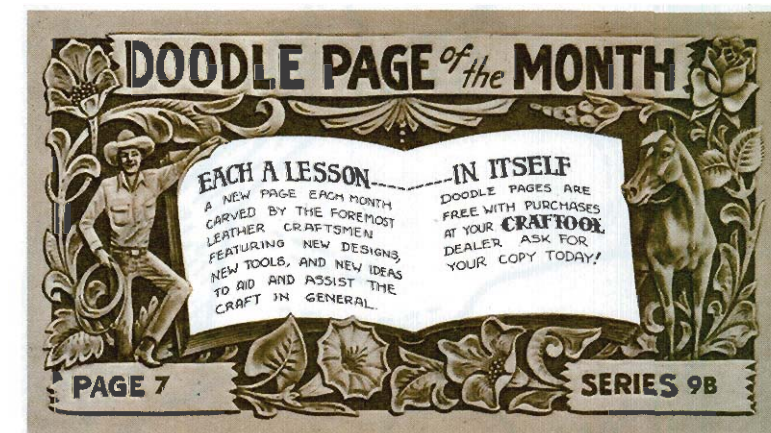
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CRAFTTOOLS USED ON THIS DESIGN

A98, A104, B205, B201, B203, B701, B702, B197, B936, B935
C428, F900, F899, F898, F976, F941, F933, F915, F989,
F912L, F912R, F914L, F914R, Modeler No. 3



"A SECLUDED SPOT" by GENE NOLAND

This picture is the third in this 4 page series and it shows a startled buck about to run from where he was drinking with his mate. Deer are one of nature's most beautiful and graceful animals. Living here in the wooded hill country of western Pennsylvania, as I do, they are all around my home.

To begin this picture trace it from the tracing pattern on the reverse side. Next cut only the solid lines with the exception of the light lines on the fallen log. These lines are for modeling the contour of the log with #3 Modeling tool.

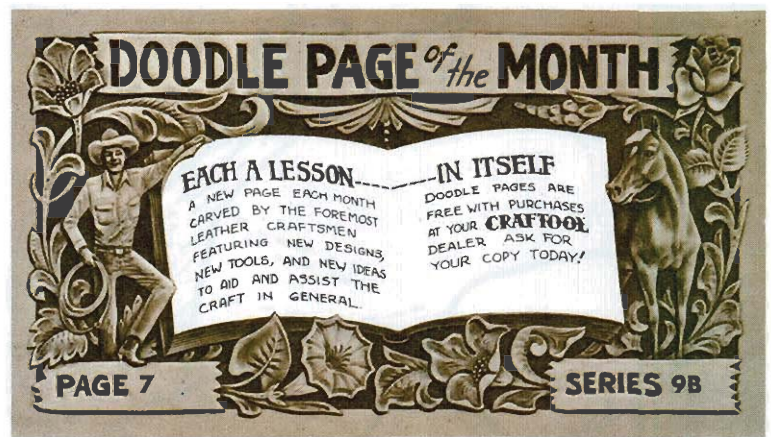
First the deer are beveled all around with the checked beveler where the grass area is. Use the smooth beveler on the boulders and water areas. Then model and finish them with the Hair Blade #100M. The eyes are put in with tool #S631.

(Continued on reverse side)





A98
B936



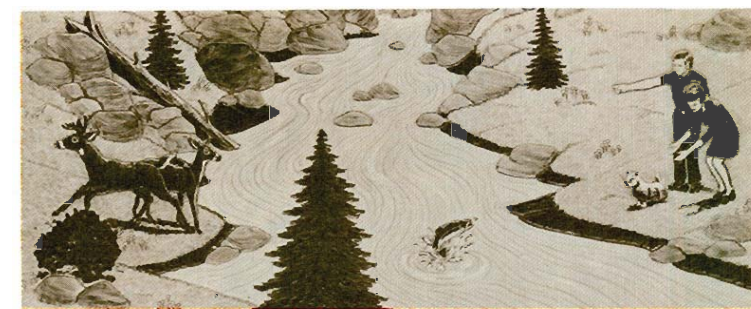
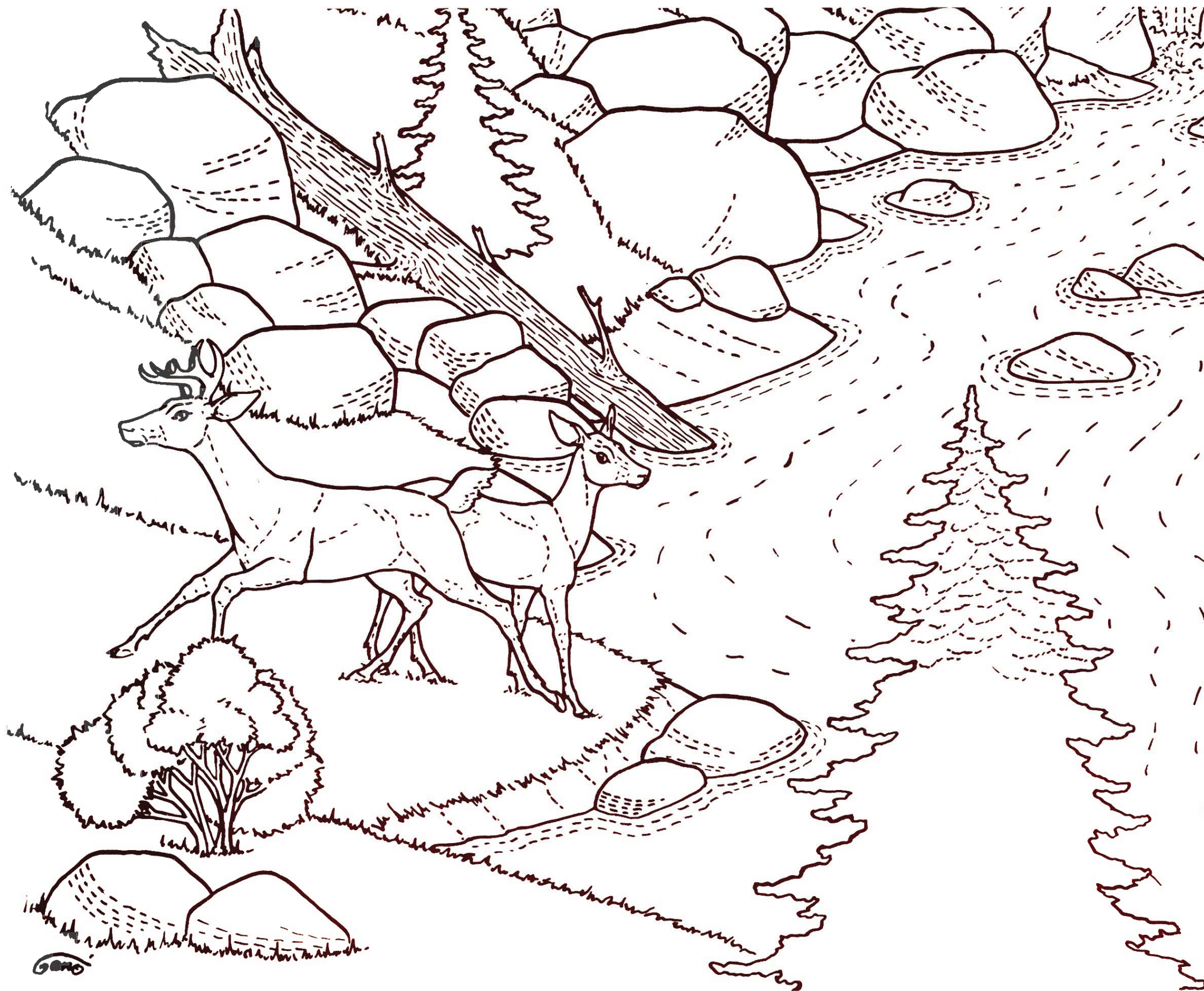
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(Continued on reverse side)



SERIES 9B — Page 7 continued

The Spruce trees are done with the use of tools #F912L-R and #F914L-R. The small bush is done by using tool #F994 in an overall pattern, accenting it harder in spots to look like limb separation. All this carving information can be found in the books PICTORIAL CARVING and HOW TO CARVE LEATHER.

The grass is not too tall and is good for grazing. It is done by using #C428 in the top of the picture for distant grass. Tool #C709 was used for the grass in the foreground. A few wild flowers were added with the use of tool #A103 and tool #C366. For the stems a few knife cuts help.

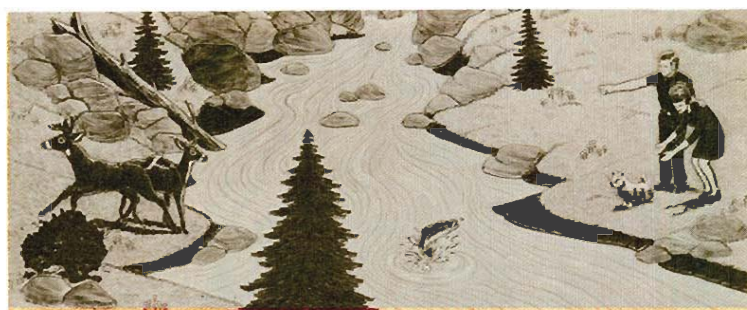
In beveling the water area always remember to use the smooth bevelers. Do this around everything that comes in contact with the water, boulders and bank areas. Everywhere else use the checked bevelers. Remember to use the pointed bevelers where needed to bring out the depth in the hard-to-get-spots.

To do the best job on your picture, study this photo-carving pattern closely, and take a lot of patience.

CRAFTTOOLS USED ON THIS DESIGN

A98, A103, A888, B205, B701, B702, B201, B203, B936, B935
C366, C428, C709, F941, F976, F994, F912L, F912R, F914L,
F914R, S631 Modeler No.3 Hair Blade No.100M





SERIES 9B — Page 7 continued

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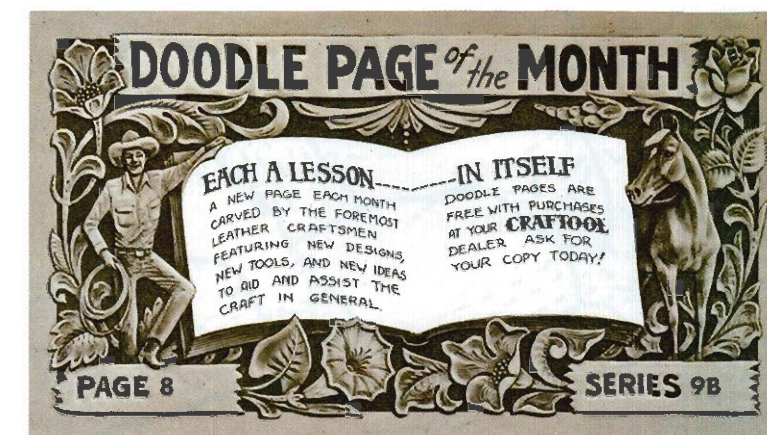
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CRAFTTOOLS USED ON THIS DESIGN

A98,A103,A888,B205,B701,B702,B201,B203,B936,B935
C366,C428,C709,F941,F976,F994,F912L,F912R,F914L,
F914R,S631 Modeler No.3 Hair Blade No.100M



"A SECLUDED SPOT" by GENE NOLAND

With this issue, the four parts complete the over-all large picture. In this picture is a young couple with their dog enjoying this secluded spot. They could be a newly married couple on their honeymoon or just out for a week-end alone. I tried to capture action though everything is still. The fish jumping attracting the dog, the dog the woman, the woman the man, and the man the deer in the page before this.

The tooling in this picture is done pretty much as was the rest of the sheets with the exception being the people. I tried to bring out the expressions on their faces and the design of their clothing. I beveled completely around them with checked bevelers and where the clothing or the woman over-lapped the man I used smooth bevelers. I did not tool the toes of the shoes but stamped #709 grass over them to look

(Continued on reverse side)



A98

B936

A103

F933

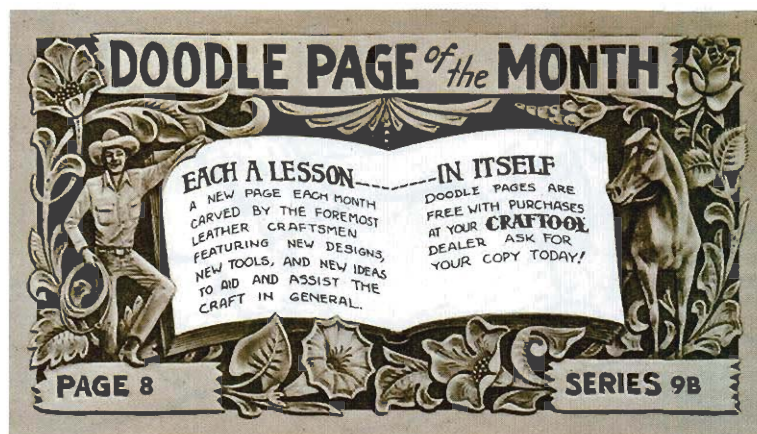
C366

C709

A104

A888

A98



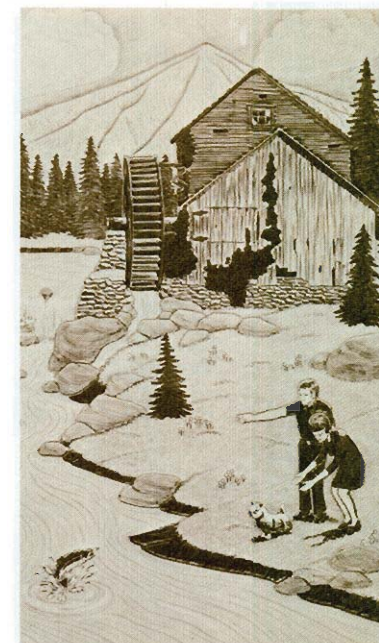
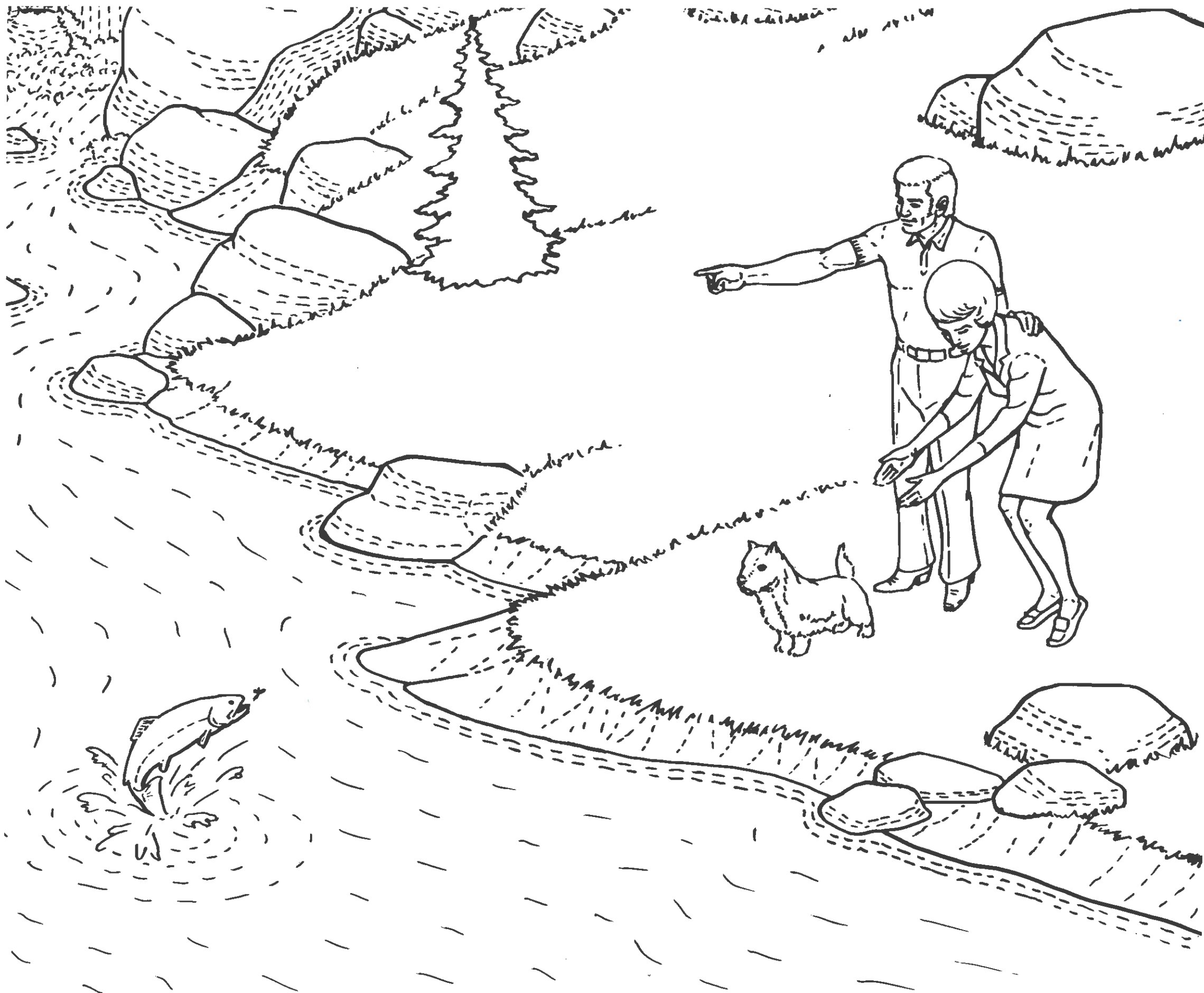
"A SECLUDED SPOT"

by
GENE NOLAND

With this issue, the four parts complete the over-all large picture. In this picture is a young couple with their dog enjoying this secluded spot. They could be a newly married couple on their honeymoon or just out for a week-end alone. I tried to capture action though everything is still. The fish jumping attracting the dog, the dog the woman, the woman the man, and the man the deer in the page before this.

The tooling in this picture is done pretty much as was the rest of the sheets with the exception being the people. I tried to bring out the expressions on their faces and the design of their clothing. I beveled completely around them with checked bevelers and where the clothing or the woman over-lapped the man I used smooth bevelers. I did not tool the toes of the shoes but stamped #709 grass over them to look

(Continued on reverse side)



SERIES 98 — Page 8 continued

as though their feet are down in the grass. The same is done with the paws of the dog.

The dog was done the same as the couple by beveling around him with checked bevelers. Use #F976 for the back of his tail and under his body as he is a hairy Cairn Terrier. The eye was put in with #S962.

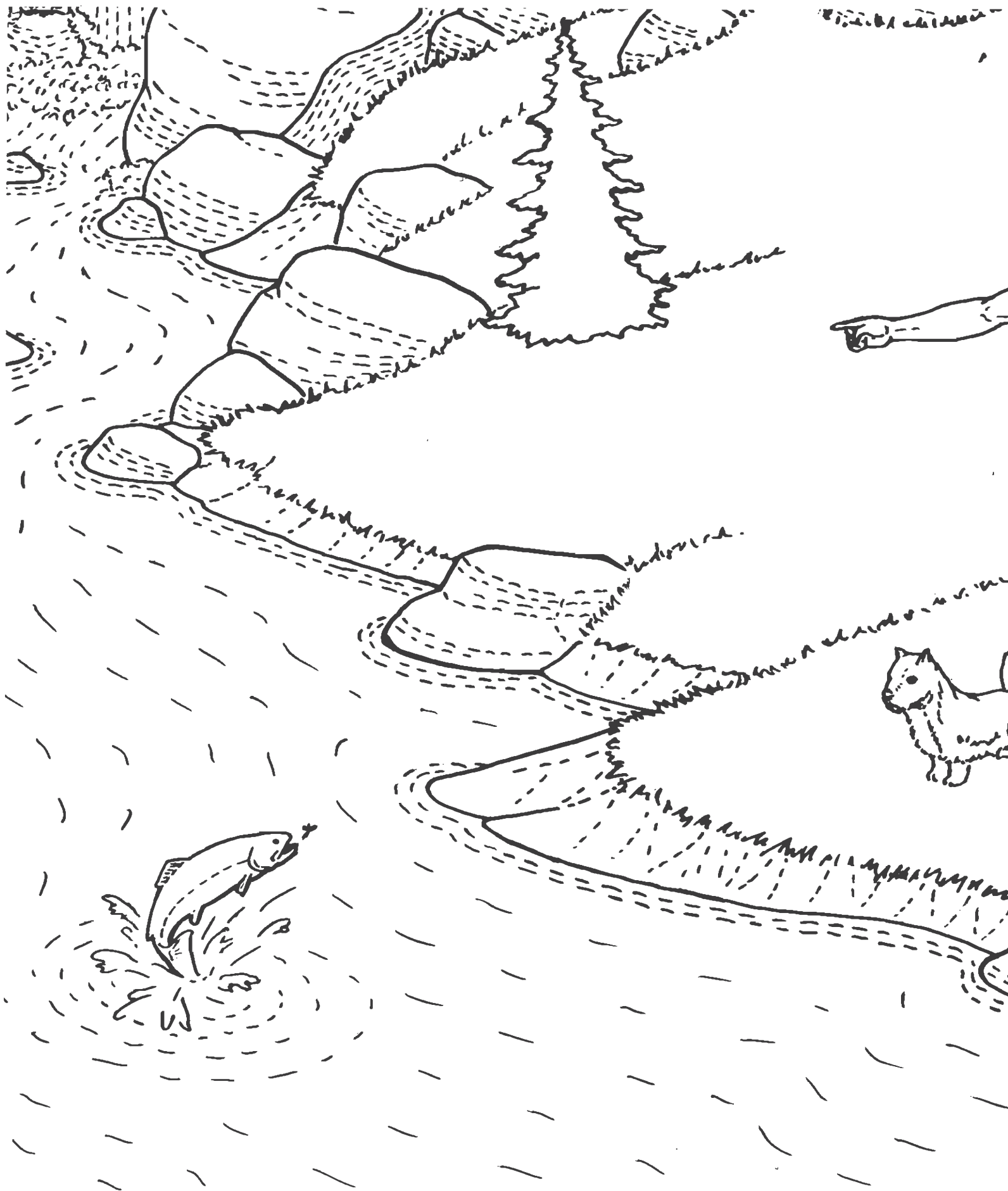
The fish was tooled around with smooth bevelers and an overall pattern on him with #V405. The splash marks were beveled in and tools #A888, #A98 and #A104 were used. A few knife cuts were also added.

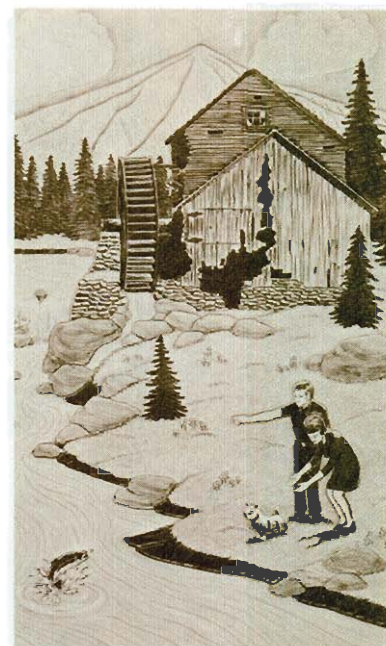
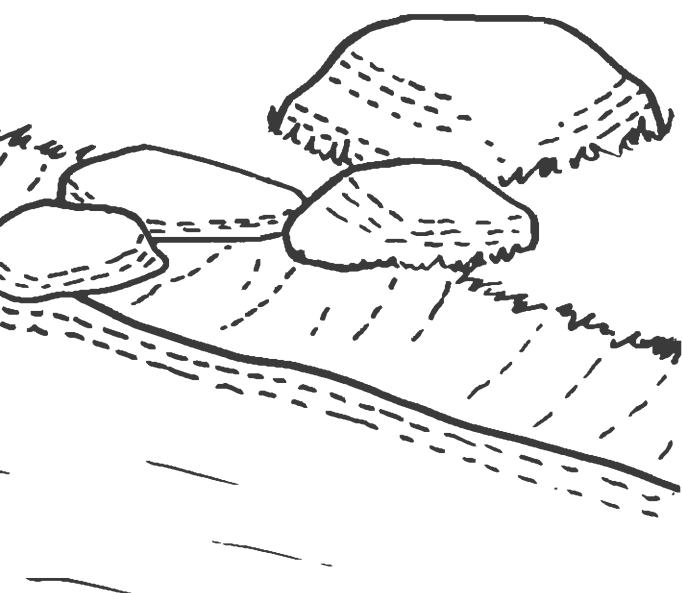
Again I wish to emphasize the additional help that PICTORIAL CARVING and HOW TO CARVE LEATHER has helped me in my enjoyment of doing leather pictures. I heartily recommend them for anyone truly interested in progressing in his quest for carving leather.

CRAFTTOOLS USED ON THIS DESIGN

A98,A103,A888,B205,B701,B702,B201,B203,B936,B935
B197,C366,C428,C709,F941,F976,F912L,F912R,F914L,
F914R,S631,S962,V405
Modeler No.3

Hair Blade No.100M





SERIES 98 — Page 8 continued

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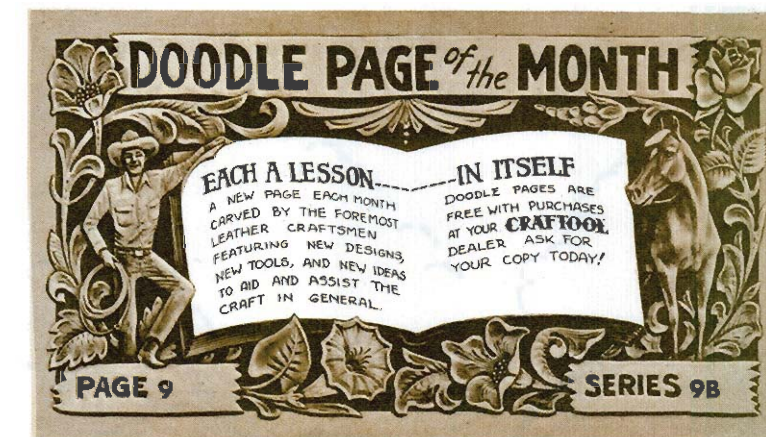
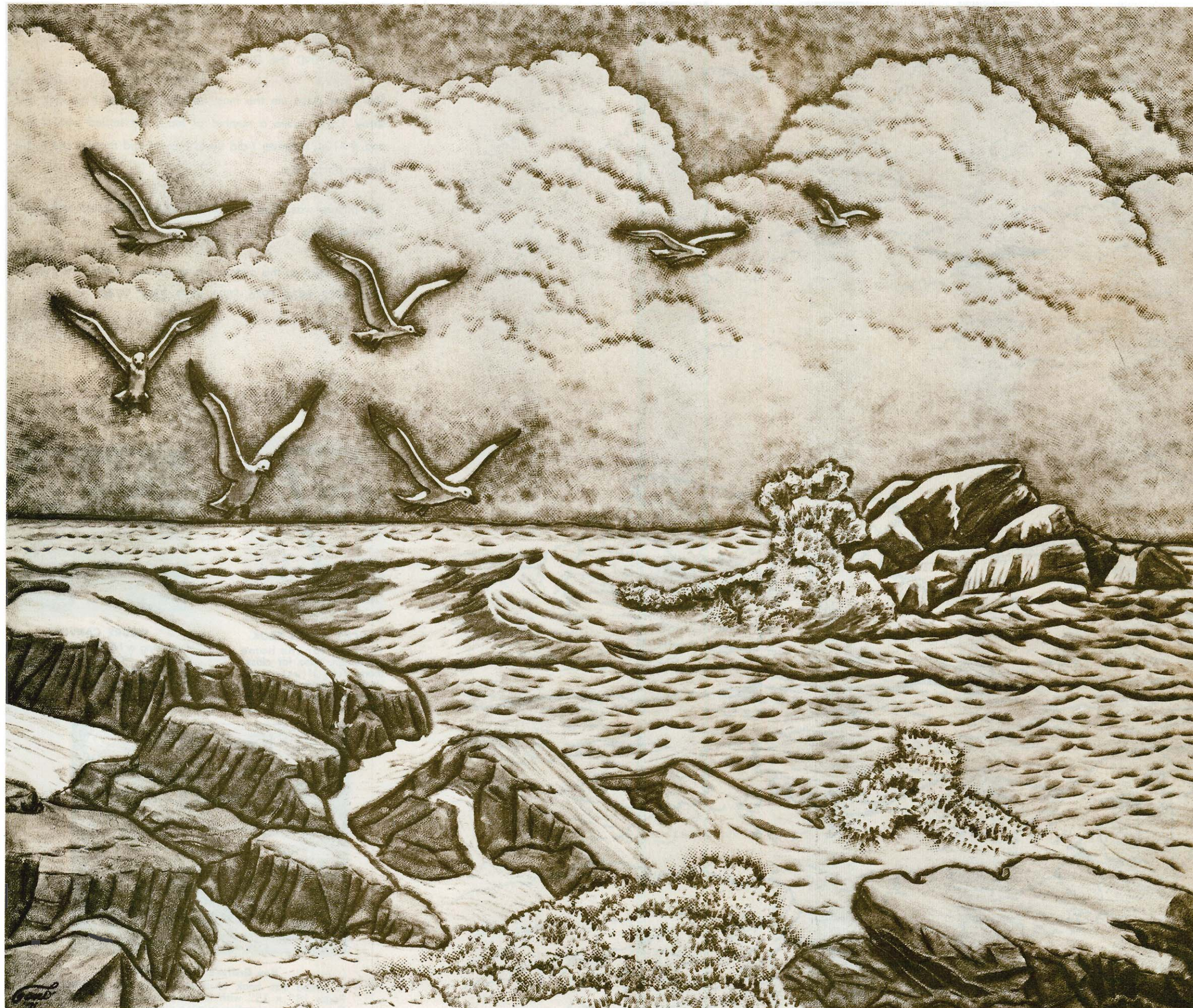
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Hair Blade No.100M



"The Sea and the Gulls" by Gene Noland

In my younger days, I had the chance to see both the Atlantic and Pacific oceans. I delight in hearing the crying of the gulls and the pounding of the surf.

I have never seen the sea worked up in a leather picture, so wondered if I might at least give it a try. As this is my real first attempt at it, I hope you like the results I came up with.

If you wish to try your hand at it, the tracing pattern is on the reverse side. On this tracing pattern, cut only the real heavy lines of the surf and bevel the rest as shown on the photo-carved pattern.

The rocks are cut around each one as shown, again not cutting the dotted lines but beveling only.

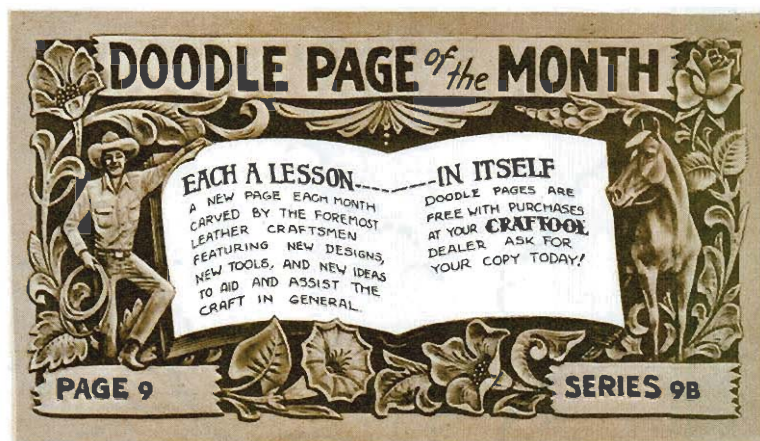
The sky is done with the matting tools, using both the heel and toe to bring out the accent.

The Gulls were matted around each one and then smoothed with a #3 modeler. The wing feathers were put in with #V746 and the eyes with the tip of the modeling tool. After shadowing the birds with Neat-Dye tan and Dark brown, I then accented them with the white.

I found that even though the water is usually done with smooth bevelers, I used the checked ones to give it more roughness, as I felt the surf must be and used them through out the picture.

(continued on reverse side)





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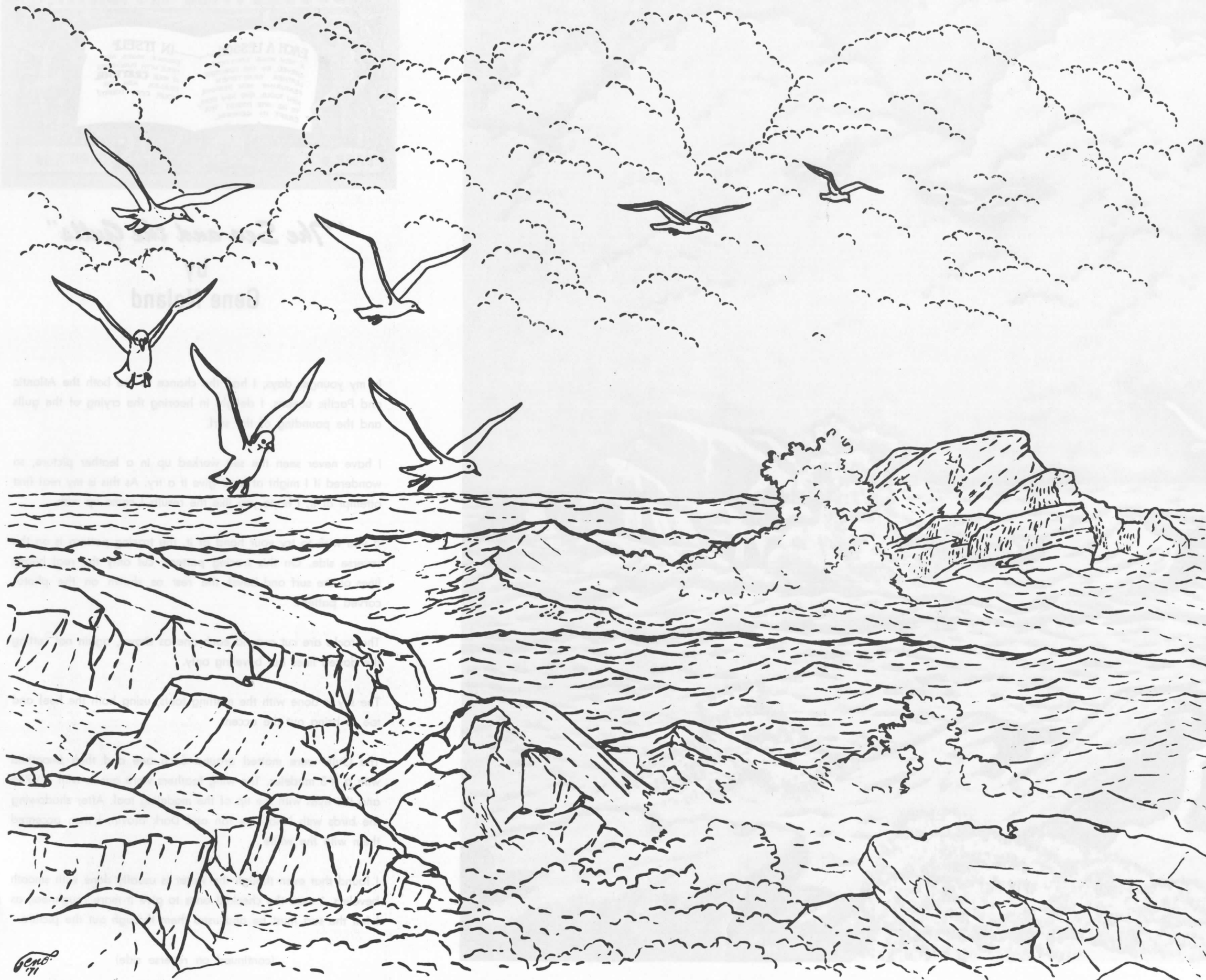
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(continued on reverse side)



"THE SEA AND THE GULLS" — continued

The spray gave me the most trouble in getting it to look like spray. I tried quite a number of tools, but settled with #A98 and #A104. However I did bevel around and through the spray before doing this.

This picture was done in browns and natural colors with high-lights in white.

The tools used on this picture are as follows: #A98, A99, A104, B701, B702, B936, F976, F898, F899, P367, V746.



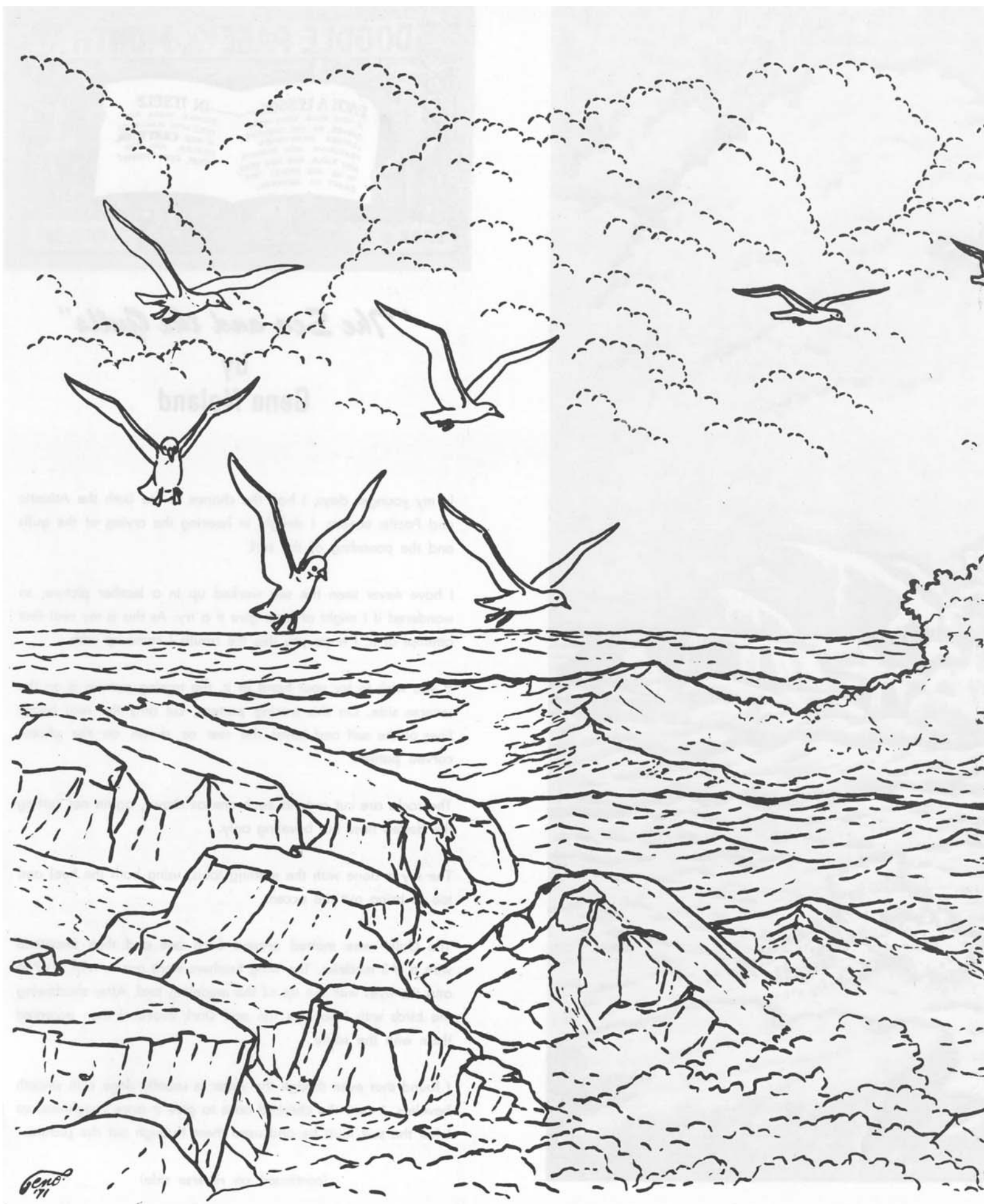
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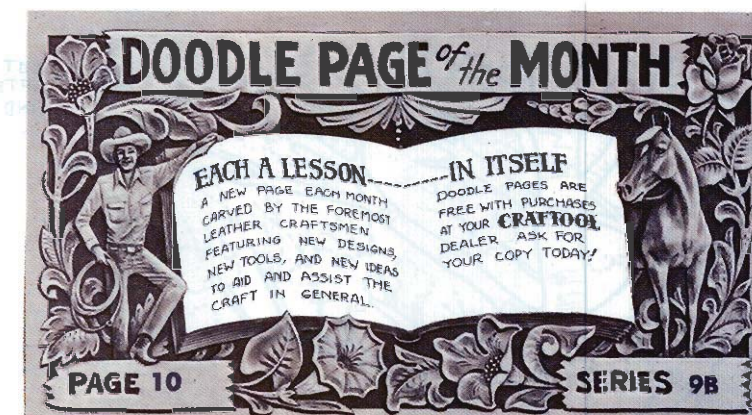
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Four Seasons – FALL

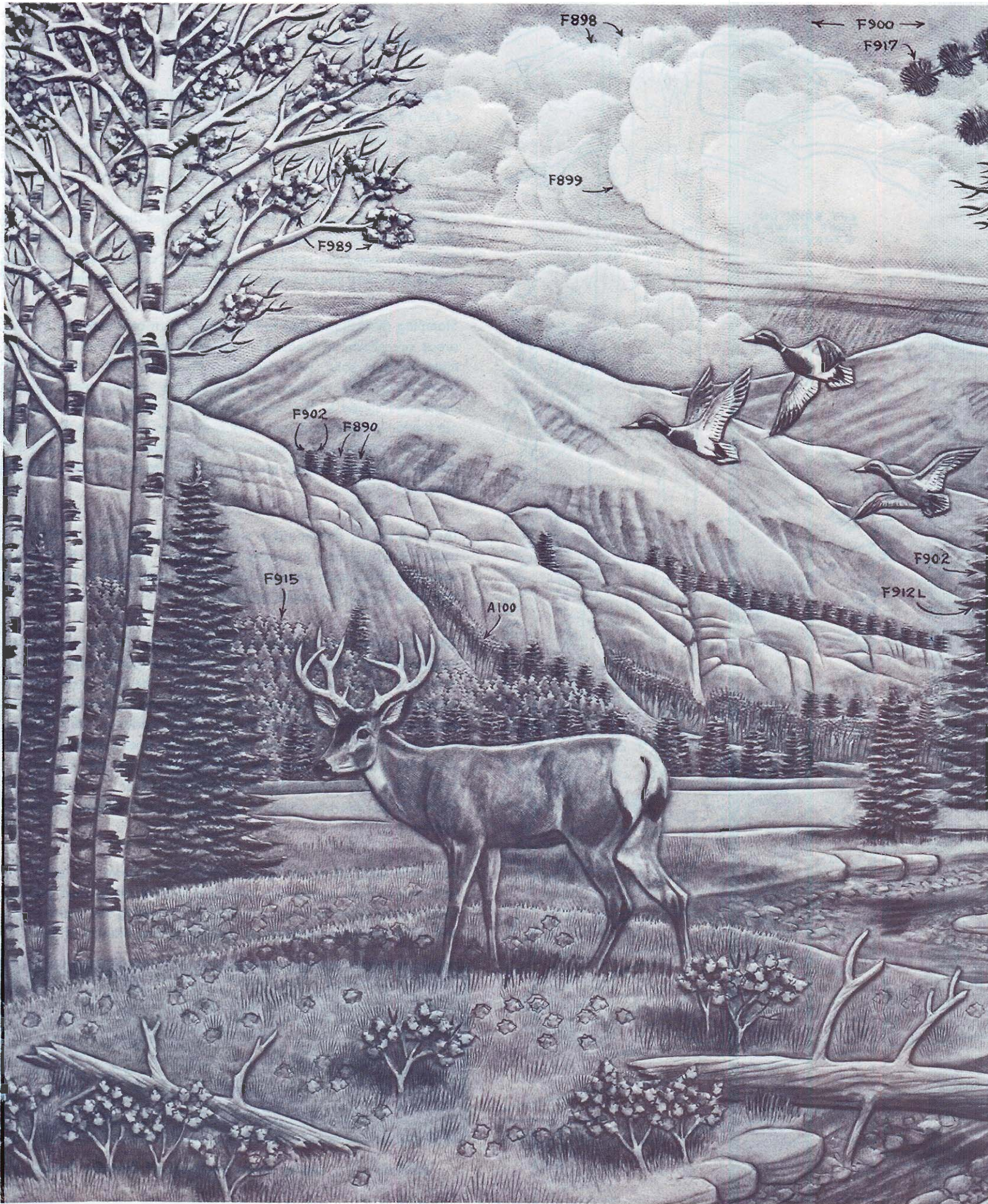
by Al Stohlman

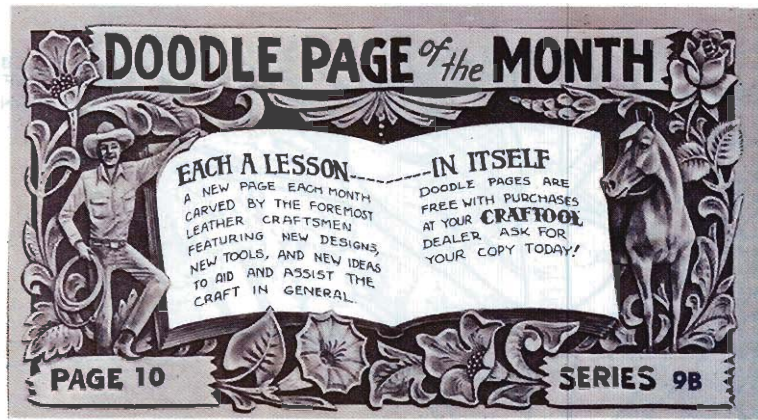
This is the first in a series of four Doodle Pages showing the same scene . . . in the four seasons: Fall – Winter – Spring – Summer. You will quickly identify the scene in each series by the mountains and the trees. The trees are in identical locations, relative to each other, and the branches are identical with those on each preceding page. This has been a challenging series to carve, and it is hoped it will stimulate interest in the craft and encourage those who wish to further their Figure Carving experience.

Due to the amount of detail work, it will be impossible to give a complete breakdown of each operation with each page. Many of the procedures are the same for all of the pages . . . and detailed descriptions of the various segments will be given as we progress into the series. I did not want to kill the effect of the scene by overloading it with tool numbers and arrows, which would only have to be repeated with each scene. It is recommended that you carefully study the photo and the tracing before ever attempting your own carving. It is also suggested for those unfamiliar with Figure Carving work to first obtain copies of "Figure Carving" and "Pictorial Carving" before trying these scenes. Detailed step-by-step procedures are outlined in these books for the various aspects of figure carving and detail work. These should be thoroughly understood. Practice on scraps of leather on any of the phases that are not quite clear. Note the handling of the tools on the trees and the beveling on the mountains, grass, etc.

The ¼" angle blade is recommended for all of the cutting on these scenes. Great care should be used when cutting the antlers and legs of the deer, and the outlines of the ducks. Distortion of the figures will occur if you do not follow the lines carefully. One of the most important things to remember when carving and stamping this type of scene is: **Matting!** After beveling, it is necessary to mat away from each subject. Carefully study the photo pattern . . . note there are no beveled "ridges" around any of the logs, trees, figures, etc. . . . this is because all of these areas have been thoroughly matted. The checked matting tools are used in the sky area; the smooth matting tools are used on ground areas (figure bevelers are also used as matting tools).

(Continued on reverse side)





Four Seasons – FALL

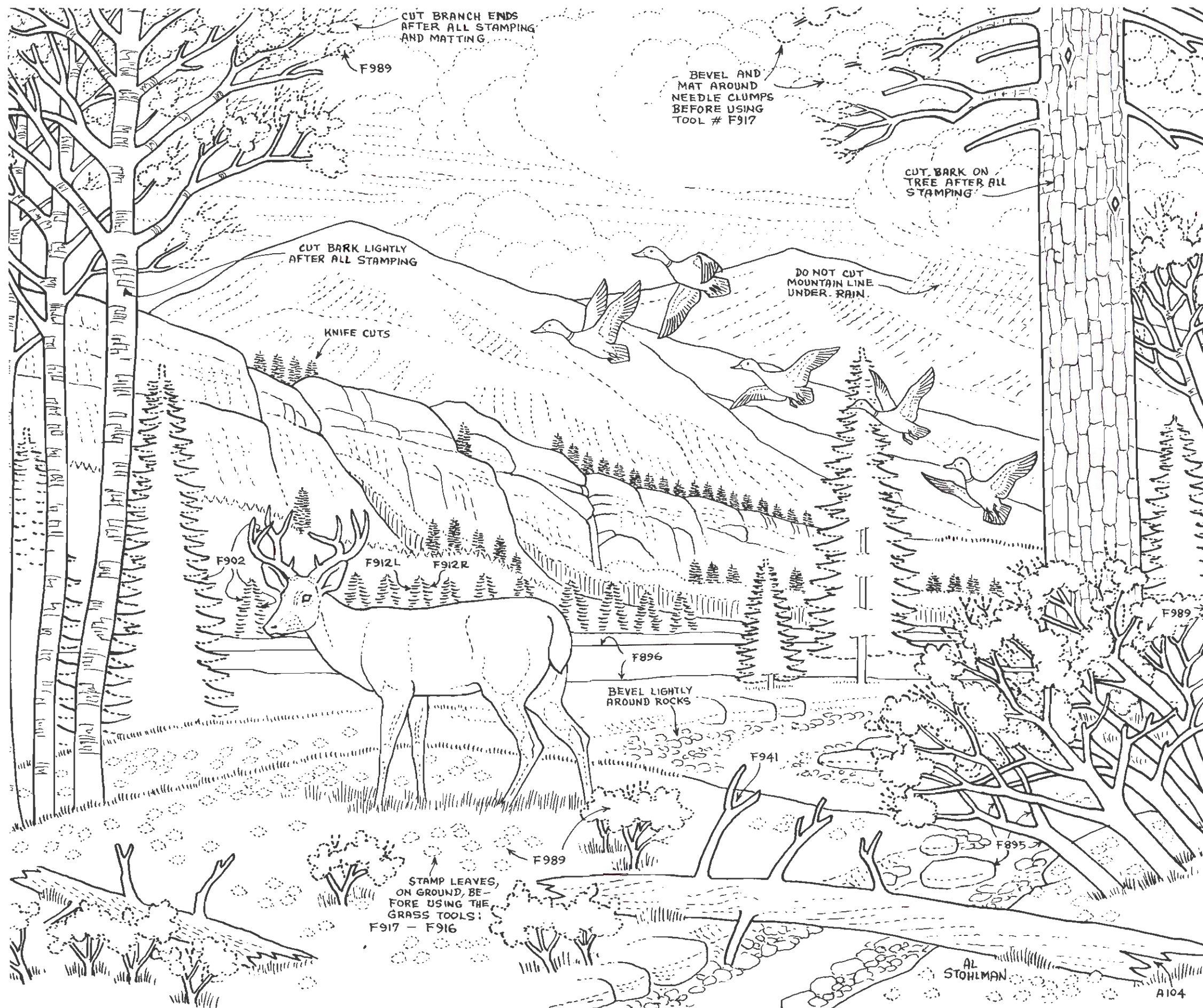
by Al Stohlman

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(Continued on reverse side)



Four Seasons — FALL (continued)

"CARVE AND STAMP THE FOREMOST OBJECTS FIRST". This is one of the Figure Carving RULES that must be obeyed for best results. As an example: Let's take the lower left hand corner. The four bushes (including foliage) must be stamped and beveled around . . . and matted away from before the log behind them is beveled. Then, mat away from the log. The birch trees, at left, must be beveled and matted away from before the fir trees directly behind them can be stamped. The trees behind the deer cannot be stamped until the deer has been completed and matted away from. Follow this simple rule and your figure carving will be more successful.

Stamping the foliage: See the tracing pattern and note the foliage areas are shown in "masses". Use tool No. F989 and stamp the mass areas in solid, with this tool. Next, use F891 and F890 to bevel around the outlines and also on the interior areas to give depth and shape to the masses (study the photo pattern). It does not matter if portions of tool F989 overlap each other as the leaves will look more realistic if stamped in a random manner. After completing the foliage masses, mat around them to bring them into third dimension.

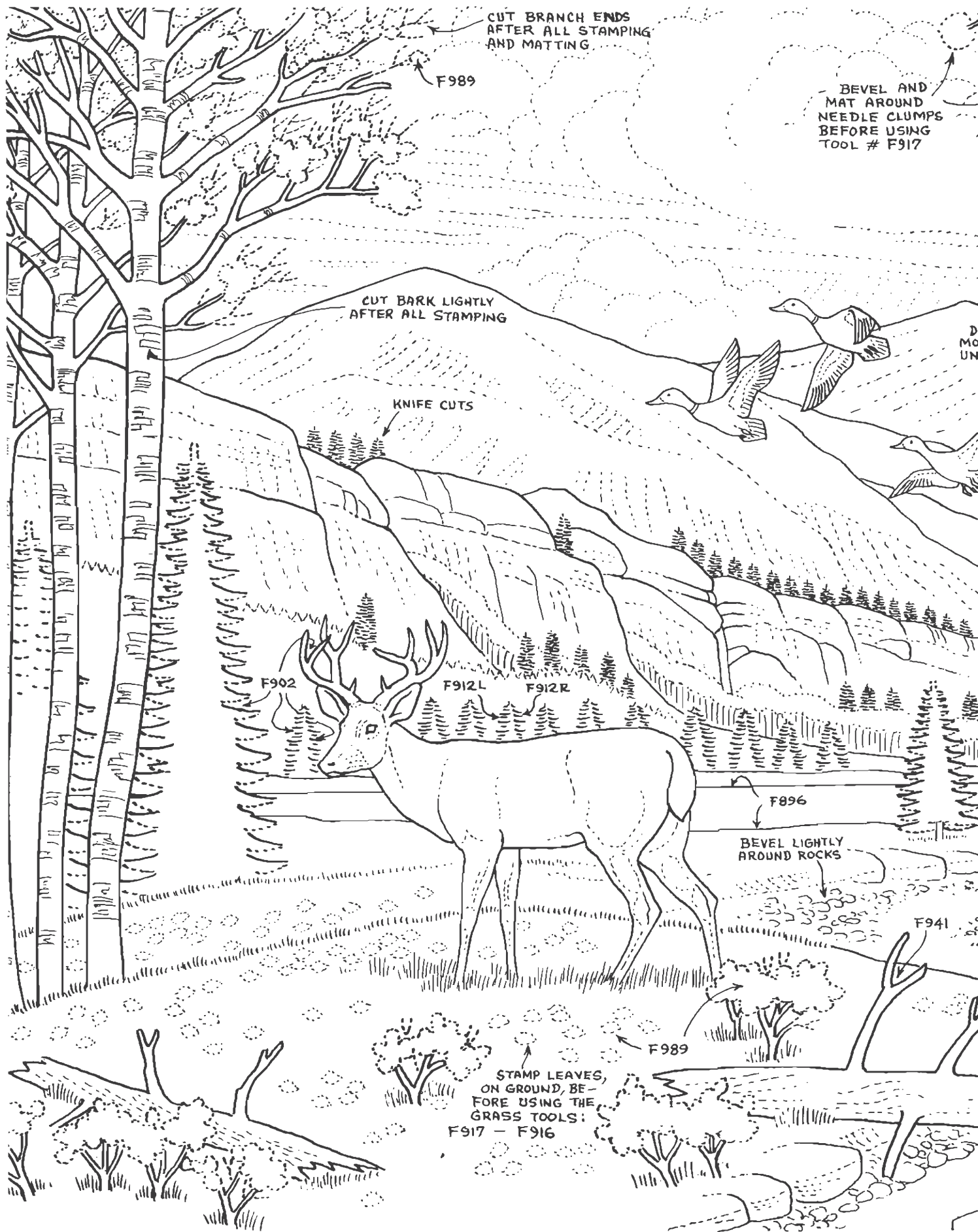
The fir trees on distant ridge were cut with the knife. F902 was used, close together, to outline their shape. F890 and F891 were used as matting tools between trees and outside them to bring them into relief (study the photo pattern).

The rain effect was created by beveling only. The illusion is also heightened by dyeing under the clouds. These scenes were all dyed in tones of brown only (no white was used). The Dye Chart method (illustrated in How To Carve Leather) was used. However, weaker solutions of brown were used for the subtle shades . . . this lightens the cloud effect and "whitens" the ducks, the deer's rump, lake, etc. Study the photo and note the subtle shading on the birch tree trunks, logs, etc. Always dye the light shades first . . . build to the darker tones. Use the photo as your guide when cutting, stamping, dyeing.

Be sure to save all of the Doodle Pages in this series . . . study the techniques. These scenes also feature a billfold design (see below). Next in the series will be; WINTER . . . showing the same scene with all leaves gone; everything covered with a blanket of snow.



Billfold . . . made from portion of Doodle Page.



CUT BRANCH ENDS
AFTER ALL STAMPING
AND MATTING

F989

BEVEL AND
MAT AROUND
NEEDLE CLUMPS
BEFORE USING
TOOL # F917

CUT BARK LIGHTLY
AFTER ALL STAMPING

KNIFE CUTS

F902

F912L

F912R

F896

BEVEL LIGHTLY
AROUND ROCKS

F941

STAMP LEAVES,
ON GROUND, BE-
FORE USING THE
GRASS TOOLS:
F917 - F916

F989



Four Seasons — FALL (continued)

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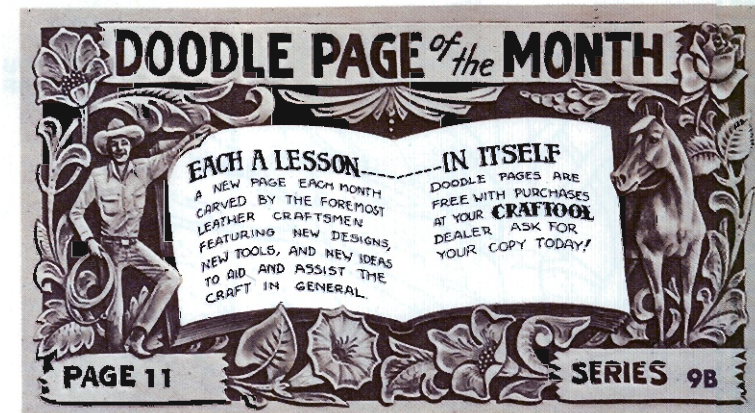
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Billfold . . . made from portion of Doodle Page.



Four Seasons - WINTER

by Al Stohlman

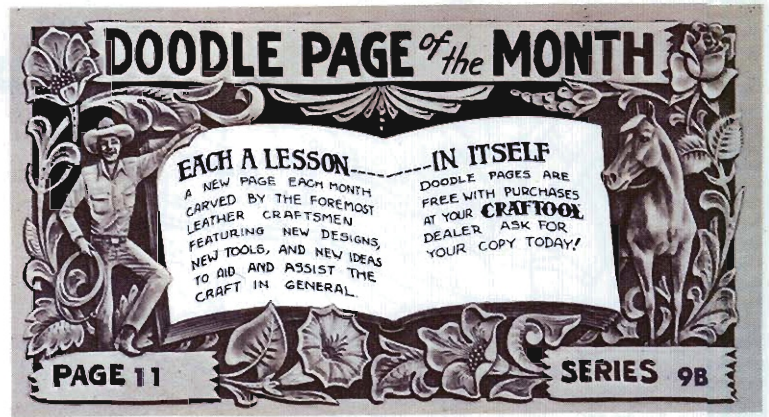
This is the second in our Four Seasons series. Compare this page with the FALL scene and note how winter has changed the appearance of the trees, bushes, etc. The waterfall (center of page) is now iced up and shows long icicles formed on the rocks. The trees and bushes have lost their leaves, and the fir and pine trees are blanketed with snow. No white was used on this scene. It was all dyed in tones of brown. By careful use of the dye, the illusion of snow is heightened. The sky is dyed a light brown to make the mountains and tree branches appear lighter. Less beveling is also more evident on the mountains, than on the fall scene. In creating snow scenes, "overstamping" should be avoided (study the photo).

Study the effects of the branches in upper left and lower right of the page. Here, all beveling and matting around the branches must be completed before cutting the very ends of the branches. Thorough matting is required behind the bushes at lower right before the background trees can be stamped. These background trees must be completed before cutting the ends of the branches of the foreground bushes (see photo). In stamping the tangle of barren branches, you will find use for all of your small bevelers and matting tools: A98 — A99 — F898 — F899 (in sky areas) . . . F902 — F941 — F890 — F891 — F895 (in ground areas). The checked tools are used in the sky areas to give greater contrast, thus increasing the illusion of snow. When matting around the logs and bushes in foreground, use the heels of F896 — F897 and smooth matting tool F995. Be careful not to leave any unnecessary tool marks. The modeling spoon will be useful in smoothing out any rough beveling marks. However, too much modeling will burnish and darken the leather and destroy the effect of the snow that you are trying to create.

Study the photo and note how tools F912L & F912R were used on the foreground fir trees to give the illusion of snow laden branches. The same technique is used on the line of trees on far shore line of the lake. Brown dye is used on the under sides of the branches only, to add to the contrast. The trees on the distant ridge were cut with the knife and brought into relief by using F902 around the outlines. Mat between these trees with F890 — F891 and F895.

(Continued on reverse side)





Four Seasons – WINTER

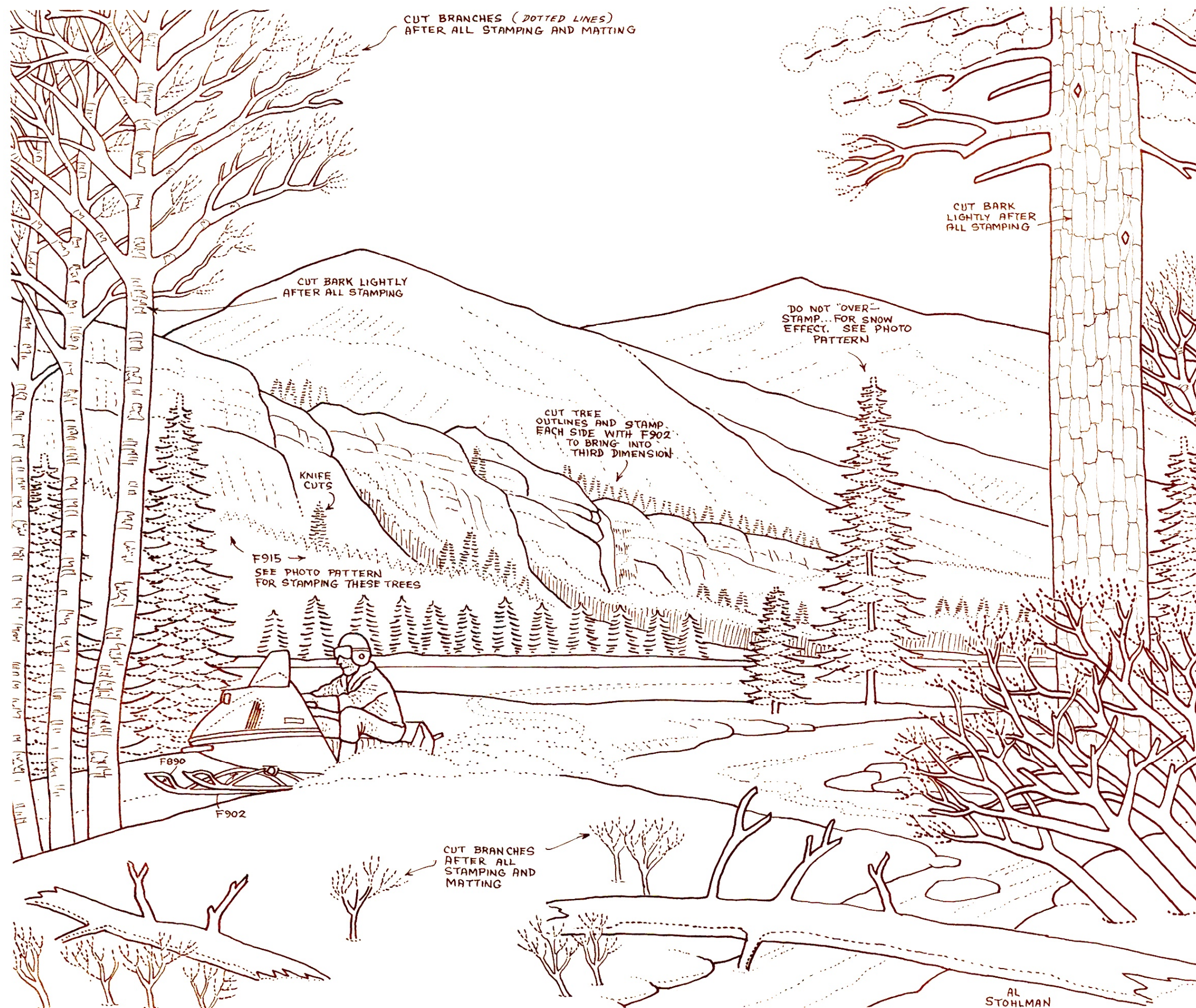
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(Continued on reverse side)



Four Seasons – WINTER (continued)

As previously described, matting is of utmost importance in working out your leather pictures . . . to flatten and taper out the ridges created by initial beveling around the subjects. **Remember** the figure carving rule: **CARVE AND STAMP THE FOREMOST OBJECTS FIRST.** With this rule in mind, you will work out the foreground bushes and logs first. Next, the snowmobile, birch trees at left, then the trees behind birch, then trees on shore line of lake. These are outlined with F902 to bring them into three dimension . . . then mat around the trees with the small Figure Bevelers before stamping the forest of trees directly behind them with F915. After stamping the forest, you then mat around the top edges of the last row of trees before continuing to stamp the trees and bluffs directly behind them.

There are two rows of deciduous trees in background near the water fall. The rough outline of these trees is stamped first. Very light tapping with A100 is used in upper areas. A98 is used in trunk areas, irregularly. Knife cuts are then made at trunk areas, and tiny knife cuts are made at the upper branch areas (study the photo).

The snowmachine is beveled with the Figure Bevelers. Use the largest tool where possible for smooth, even beveling, then mat away from the machine and rider smoothly so as not to have beveling marks in the snow and lake areas behind the rider. The tiny tools: F902 – F890 – F981 will have to be used between the runners of the snowmachine. The snow spray is effected with A104 . . . see the photo to note its use.

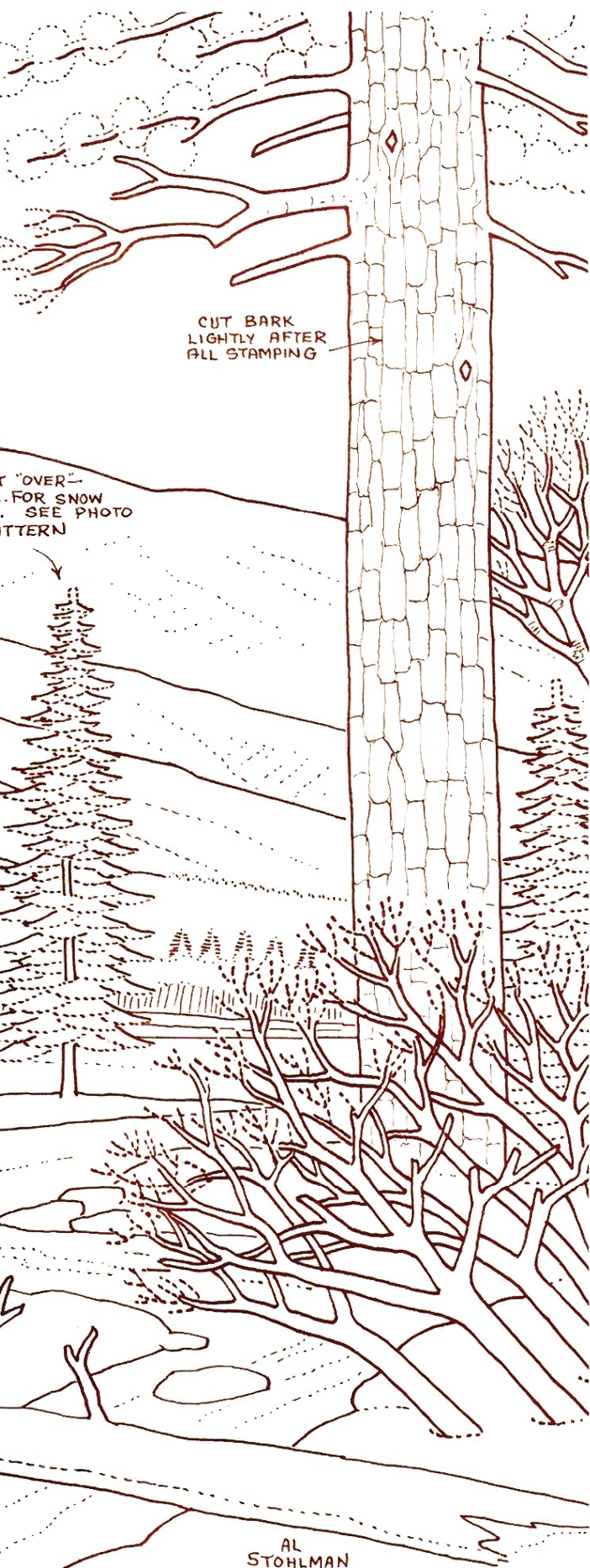
We have added the tracks of a wild animal to the snow scene in the foreground. These are made with F890 and by pressing in the ball point of No. 59 (tracing stylus) to simulate the toe impressions. Because of their round shape, they could have been made by a lynx or other member of the cat family.

The billfold shown below, illustrates how this scene can be utilized for a personalized project. Each of the scenes in this series will be presented in this manner. Perhaps other suggestions will come to mind. Next in the series will be SPRING. The creek will be full of water, the waterfall in full flow, trees in full leaf, and wildlife abundant.



Billfold . . . made from portion of Doodle Page.





Four Seasons – WINTER (continued)

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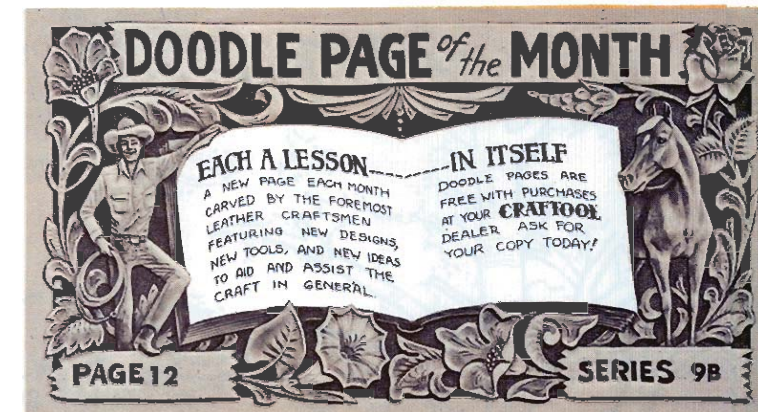
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Four Seasons – SPRING

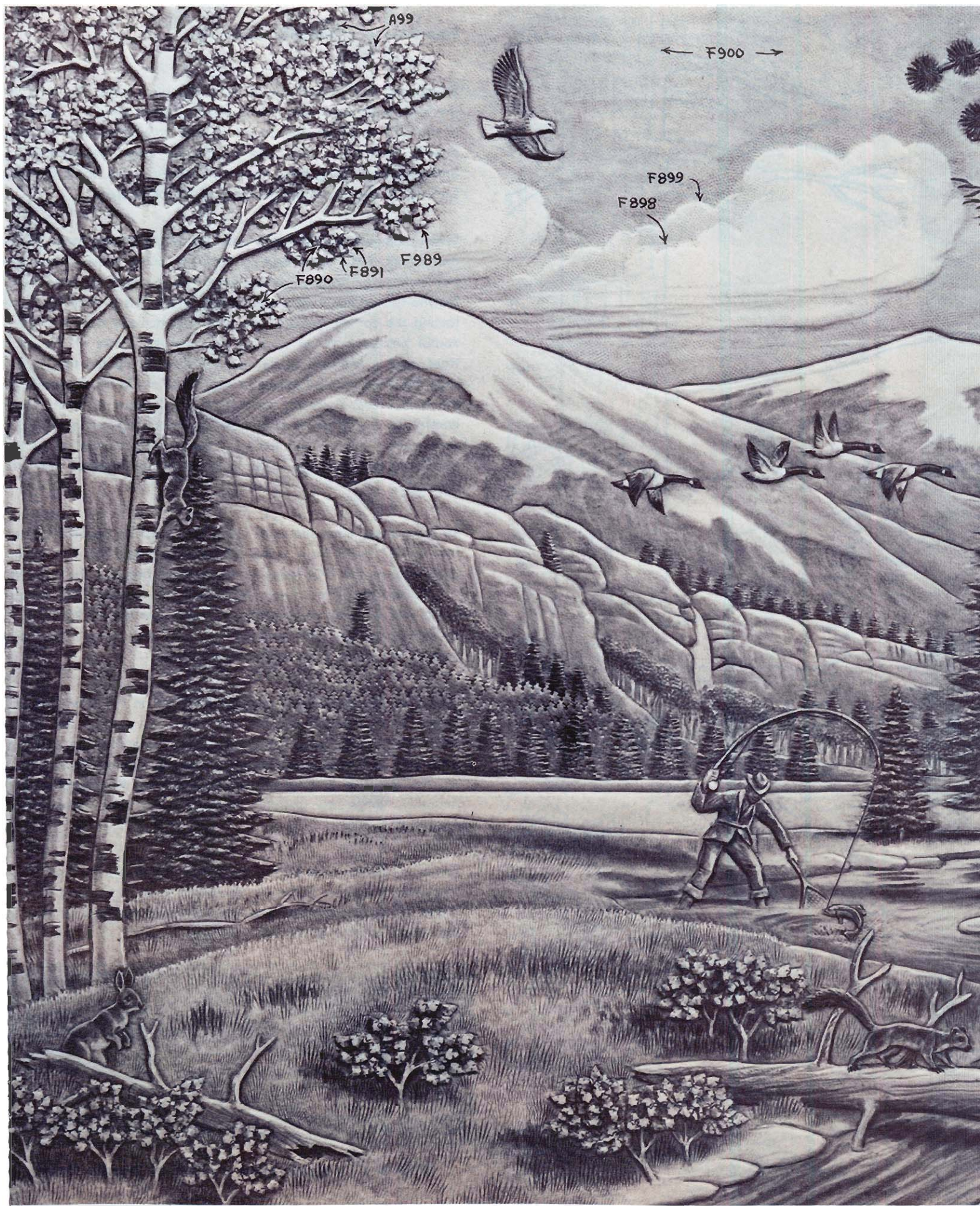
by Al Stohlman

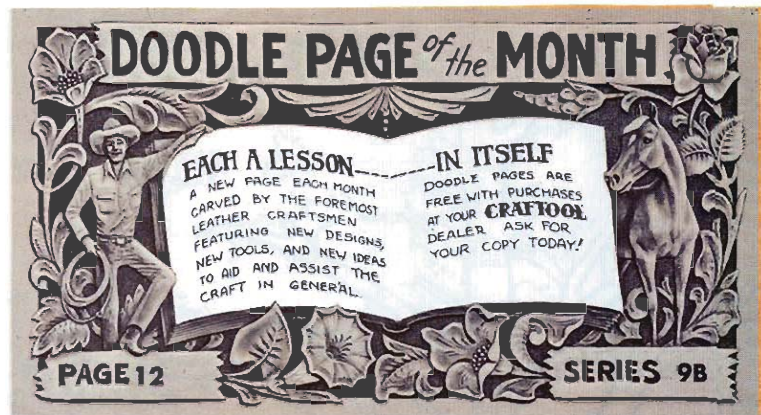
This is the third in our Four Seasons series. Ah, 'tis SPRING! Lazy clouds rolling by, still some snow on the mountains and the deciduous trees and bushes in full leaf. The creek is full of water and the fishing is good. The waterfall is flowing with the run-off of melting snows and the birds and animals are happily moving about with new life. But enough of dreaming, let us get to work. Remember the figure carving rule: **CARVE AND STAMP THE FOREMOST OBJECTS FIRST.**

With this in mind, we should do the foreground bushes, logs, rabbit and squirrel first. After cutting the lines (on tracing . . . do not cut the dotted lines), we are faced with the foliage of the bushes in foreground and at right of page. You will note the Tracing Pattern shows them in mass form. You will stamp these areas in solid, with tool F989. It is permissible to overlay these leaf impressions as it will add realism to the scene. After stamping in the mass areas, you will use F890 and F891 to bevel around the outer edges of all of the leaves, individually, as well as using F890 within the foliage masses to add third dimension. Study the photo pattern and note how these tools have been used. You will notice the stamping is irregular . . . not intended to be too precise. Use the same techniques on the leaves of the birch trees at left. Mat the sky areas, behind the leaves with the checked tools. I usually use the checked tools in the sky area to create contrast and a different texture.

Mat around the bushes and logs with the figure bevelers, tipping them back on their heels for smooth matting. You **must** mat down the beveled "ridge", away from the subjects, to create the illusion of greater depth. After matting, the grass can be added (study the photo). First, go over all of the grass areas with the smaller grass tool F917. The larger tool: F916 is then used to create a more natural appearance. This varies the depth of the grass. You will note it is used under the bushes and irregularly over the ground area for most realistic appearance. Always use the Photo Pattern as your guide when cutting and stamping your own scene.

(Continued on reverse side)





Four Seasons – SPRING

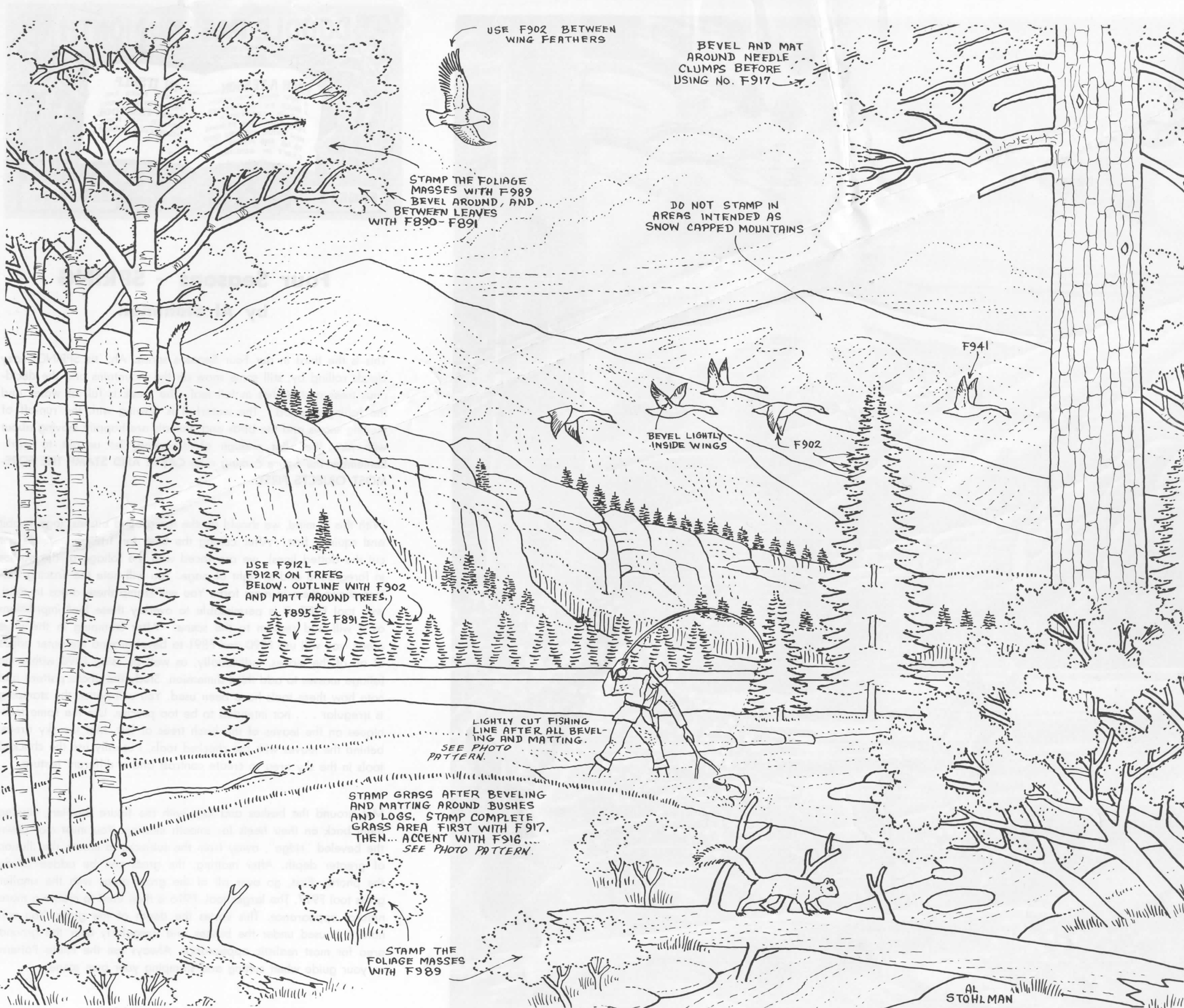
by Al Stohlman

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(Continued on reverse side)



Four Seasons — SPRING (continued)

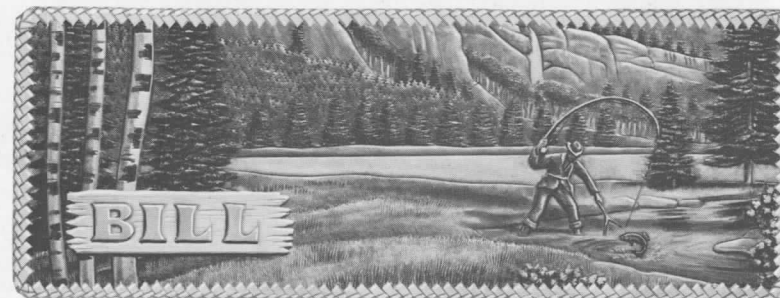
Stamp and mat around the trunks of the birch trees. The bark on the birch trees is cut very lightly with the swivel knife . . . after all of the other work on the scene has been completed. The fir trees, directly behind the birch, can be stamped next. Step-by-step information on forming these trees is illustrated in the book: Pictorial Carving. It also illustrates detailing of the other trees.

When stamping the fir trees, note the angle of the tools; F912L and F912R. Most users tend to drop the angle which causes the tree to have a "droopy" appearance. This is alright for some trees, but the fir tree has a very erect appearance. This is done by maintaining the correct angle of the tool. It is actually held in a horizontal position. When working between the trunks of the birch trees, and in confined areas, you will have to tip the tool to use only the point in these places to avoid tool marks on the trunks of the birch trees. However, some of this will occur no matter how careful you try to be. In such cases, the modeling spoon will work very well to rub out the marks. Overlapping impressions of the tree tools are desirable. Also note how close together they are applied.

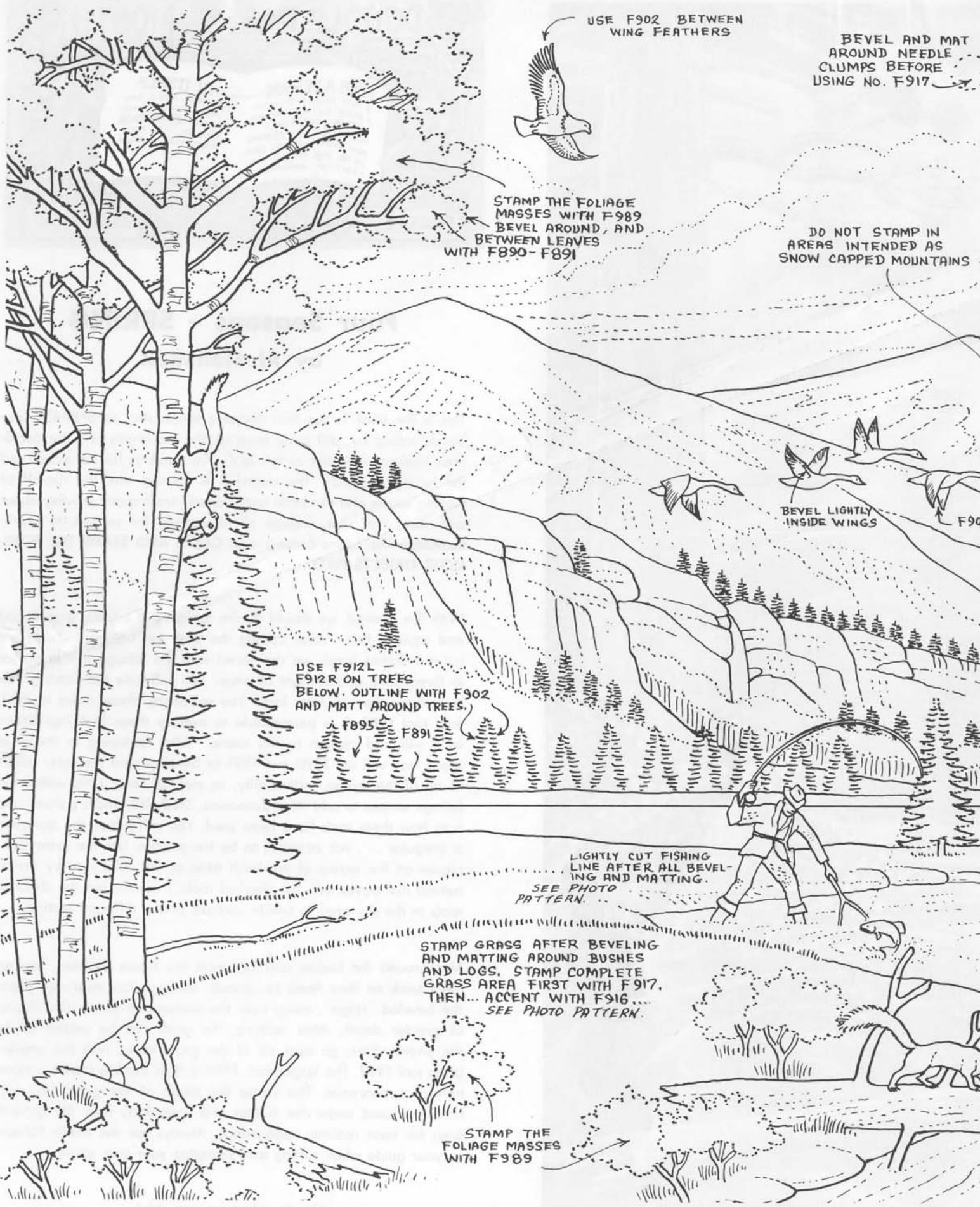
To bring these trees into bold relief, they must be beveled around and matted away from in the background areas. The first procedure is to use the F902 between the confined areas of the branches . . . to sharply define them. Next the figure beveler F895 usually works well between the branches to mat down the background. In smaller areas, use F891 and F890 in very tiny areas. The Photo Pattern will reveal how much of this is done.

Where smooth beveling is required (such as on the lake), use the largest figure bevelers possible. No. F896 was used on this scene. The larger beveler goes faster and does a smoother job and actually acts as a matting tool in the process. By tipping the tool back on the heel, the matting can be accomplished very quickly, and smoothly. Notice how smoothly the matting has been accomplished around the geese.

Below; a billfold made from a portion of this scene. The last in our four seasons will be: SUMMER. Be sure to save all of these Doodle Pages. Compare them and note the techniques involved in creating the special effects of the Four Seasons.



Billfold . . . made from portion of Doodle Page.



USE F902 BETWEEN
WING FEATHERS

BEVEL AND MAT
AROUND NEEDLE
CLUMPS BEFORE
USING NO. F917

STAMP THE FOLIAGE
MASSES WITH F989
BEVEL AROUND, AND
BETWEEN LEAVES
WITH F890-F891

DO NOT STAMP IN
AREAS INTENDED AS
SNOW CAPPED MOUNTAINS

BEVEL LIGHTLY
INSIDE WINGS

F902

USE F912L -
F912R ON TREES
BELOW. OUTLINE WITH F902
AND MAT AROUND TREES.

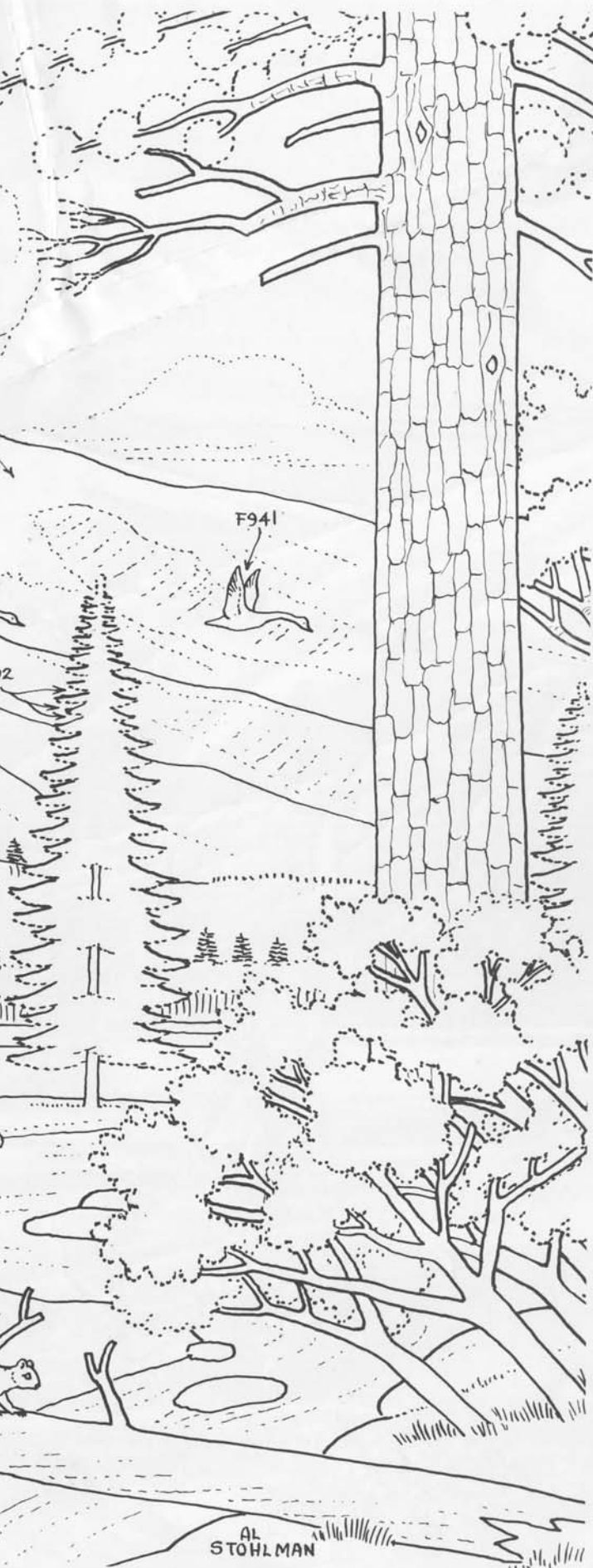
F895

F891

LIGHTLY CUT FISHING
LINE AFTER ALL BEVEL-
ING AND MATTING.
SEE PHOTO
PATTERN.

STAMP GRASS AFTER BEVELING
AND MATTING AROUND BUSHES
AND LOGS. STAMP COMPLETE
GRASS AREA FIRST WITH F917.
THEN... ACCENT WITH F916...
SEE PHOTO PATTERN.

STAMP THE
FOLIAGE MASSES
WITH F989



Four Seasons — SPRING (continued)

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