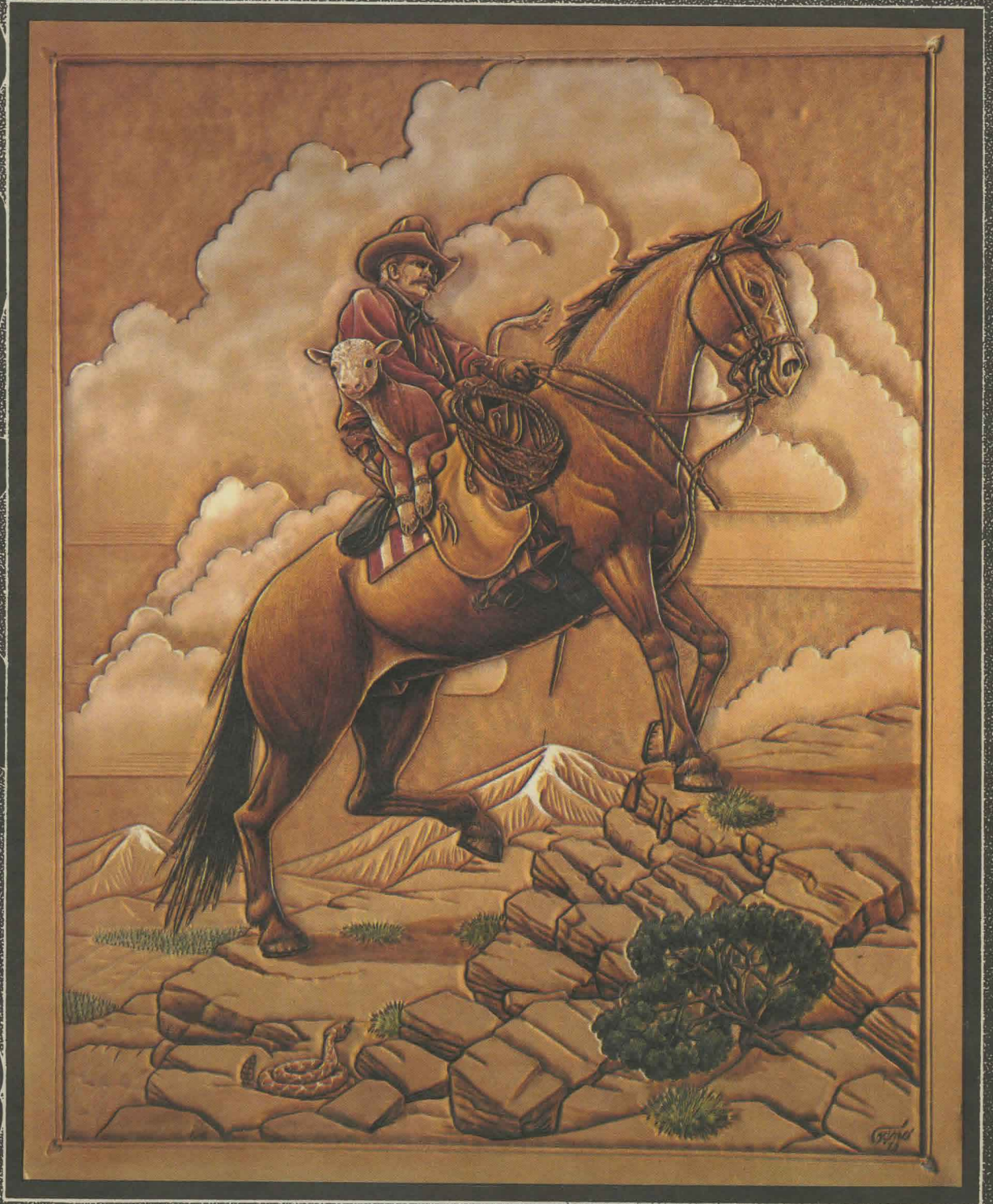


6006

PICTURE- PATTERN

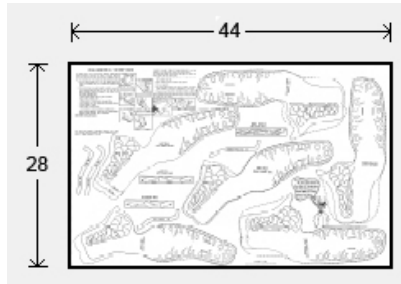


by GENE NOLAND



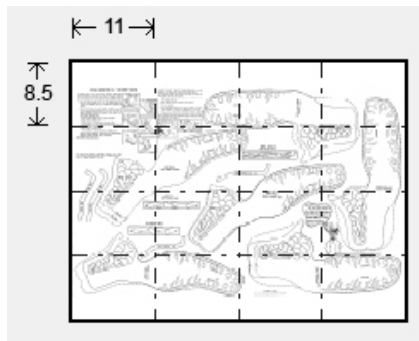
Pattern Digital Download

This PDF file contains 1 (one) full pattern package. 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.



2) Tiled

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

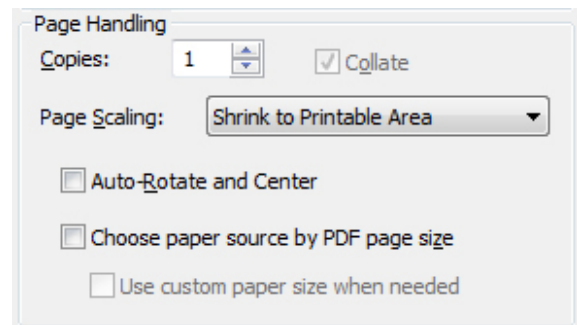
The pattern PDF files are typically laid out like this:

Cover(if applicable), instructions sheets (if applicable), pattern 1 – full sized, pattern 1 – tiled, pattern 2 – full sized, pattern 2 – tiled, pattern 3 – full sized, pattern 3 – tiledetc

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 pattern a very small amount.

NOTE: Digital kit patterns do not include any kit parts that they may reference.

NOTE: Some patterns may reference tools, and other items no longer available.



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

AL STOHLMAN'S NOTE-BOOK of BASIC FIGURE CARVING INSTRUCTIONS



- 1** Study the Tracing Patterns on the opposite side. All of the solid lines and dotted lines should be traced. However, only the solid lines should be cut. These are the dotted lines, contours, guides, etc., to give the dimension and proportions. Cut the frame and the leather by water slightly larger than the tracing. Cut momentarily with the knife on both sides. Lay the tracing on a sponge to begin work. Excessive moisture will cause leather to begin side up operation. Place grain side up.
- 2** When the leather begins to return to its original color, care must be taken. Tap or firmly trace along the leather to trace the tracing. If one or two lines are not traced, clip it does tracing. If one or two lines are not traced, clip it does tracing. If one or two lines are not traced, clip it does tracing. If one or two lines are not traced, clip it does tracing.
- 3** When dry spots begin to appear in the leather, try to keep the damp spots from drying. Use a brush to brush the leather out before the carving. If the work is completed, moisten any part of the leather that has become dry. Use the modeling spoon to trace the lines with the dotted lines. Do not attempt to carve a piece of leather that has been dried out too often. It and leather wetting and stamping in make up more difficult.
- 4** Begin the stamping by beveling the corners. Use the foremost files and rough bevel. The tools in this set are too large to use on the leather. Do not bevel with details at this time. The work is to complete the object and detail bevel. If the heavy line is in the most all of the leather. After the work is done, stamping will be done. Stamp the outlines. Bevel the outlines of the object and rough bevel. Stamp the outlines of the object and rough bevel. Stamp the outlines of the object and rough bevel. Stamp the outlines of the object and rough bevel.
- 5** After the rough beveling has been completed, the surface of the figure and ground areas. The mountain figures in the sky and the ground areas. The mountain figures in the sky and the ground areas. The mountain figures in the sky and the ground areas.
- 6** Add moisture to any drying areas. At this time, hair or the leather is not to be traced. For most of the tools, the hair should conform to the animal. The realistic appearance of the animal should be in some manner. Use the effect of the animal. Use the effect of the animal. Use the effect of the animal.
- 7** Examine your work at this stage and carefully compare it with the photo. If you are not satisfied, you can be improved. The work can be improved. The work can be improved. The work can be improved.
- 8** Other fine details can be added by cutting lightly with the swivel knife blade. Always compare your work with the photo. If you are not satisfied, you can be improved. The work can be improved. The work can be improved.

FIGURE CARVING TOOLS

- FIGURE CARVING BEVELERS** — POINTED BEVELERS — SPECIAL EFFECTS TOOLS —
- 897 896 895 891 890 902 941 976 910 909 900 899 898 406 746 366 710
- FIGURE CARVING BEVELERS** — POINTED BEVELERS — SPECIAL EFFECTS TOOLS —
- 897 896 895 891 890 902 941 976 910 909 900 899 898 406 746 366 710
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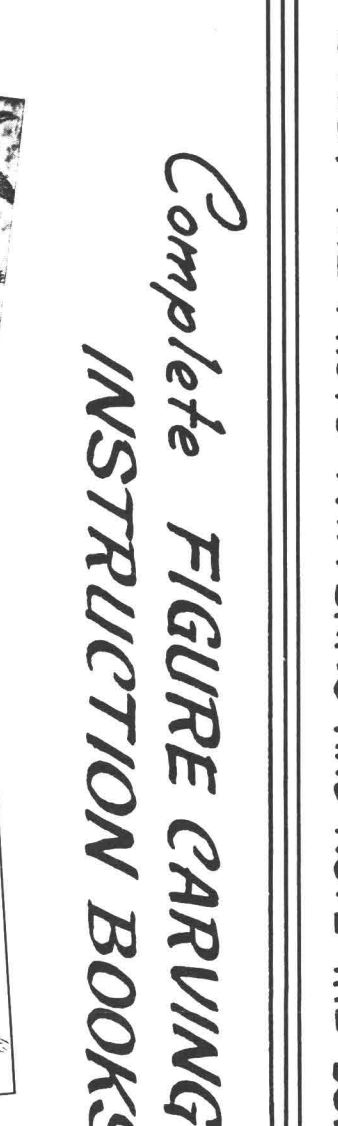


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SPECIAL TIP:

WHEN STAMPING LARGE PICTURES, THE MOISTURE EVAPORATION CAN BE REDUCED BY PLACING HEAVY WRAPPING PAPER OVER PROJECT. CUT OUT ONE CORNER TO STRAMP A SMALL AREA AT A TIME. MOVE THE PAPER AS YOU WORK.

MOUNTING THE PICTURES

PLYWOOD PANEL
CARVED LEATHER
FLESH SIDE OF PLYWOOD

SPECIAL NOTE... FOR CARVING SMALL PICTURES

The Photo Pattern, on reverse side, shows the tools used on the large picture. When carving the smaller picture sizes, it will be necessary to use smaller stamping tools in certain areas. Usually the same type of tool is used, only in a smaller size. Greater care must be exercised in working out the tiny details. The same carving and stamping procedures should be followed, however, as with the large pictures.

Craftool PICTURE PATTERN No. 6006
by GENE NOLAND
PICTURE SIZE: 10" x 12"

TRACING PATTERN

"THE CATTLEMAN"

NOTE: HAIR EFFECT IS SCRATCHED ON CALF AND HORSE WITH SHARPENED POINT OF NO. 3 MODELING SPOON.

CARVING INSTRUCTIONS ON REVERSE SIDE

Craftool PICTURE PATTERN No. 6006
by GENE NOLAND
PICTURE SIZE: 13" x 16"

TRACING PATTERN

"THE CATTLEMAN"

NOTE: HAIR EFFECT IS SCRATCHED ON CALF AND HORSE WITH SHARPENED POINT OF NO. 3 MODELING SPOON.

CARVING INSTRUCTIONS ON REVERSE SIDE

- TOOLS USED:**
P206, P915, F899, F916, F898, G936, B702, F995, B701, M300, S884, S632, C286, F917, S831, F900, F933, S931, F902, B205, B971

1/4" ANGLE BLADE
FOR CUTTING THE
SMALL DETAILS

MATTING BACK-
GROUND AREAS.

OUT TINY
DETAILS.

IN CORNERED AR
BEVELERS WILL

STUDY THE PHOTO P



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by Al Stohman

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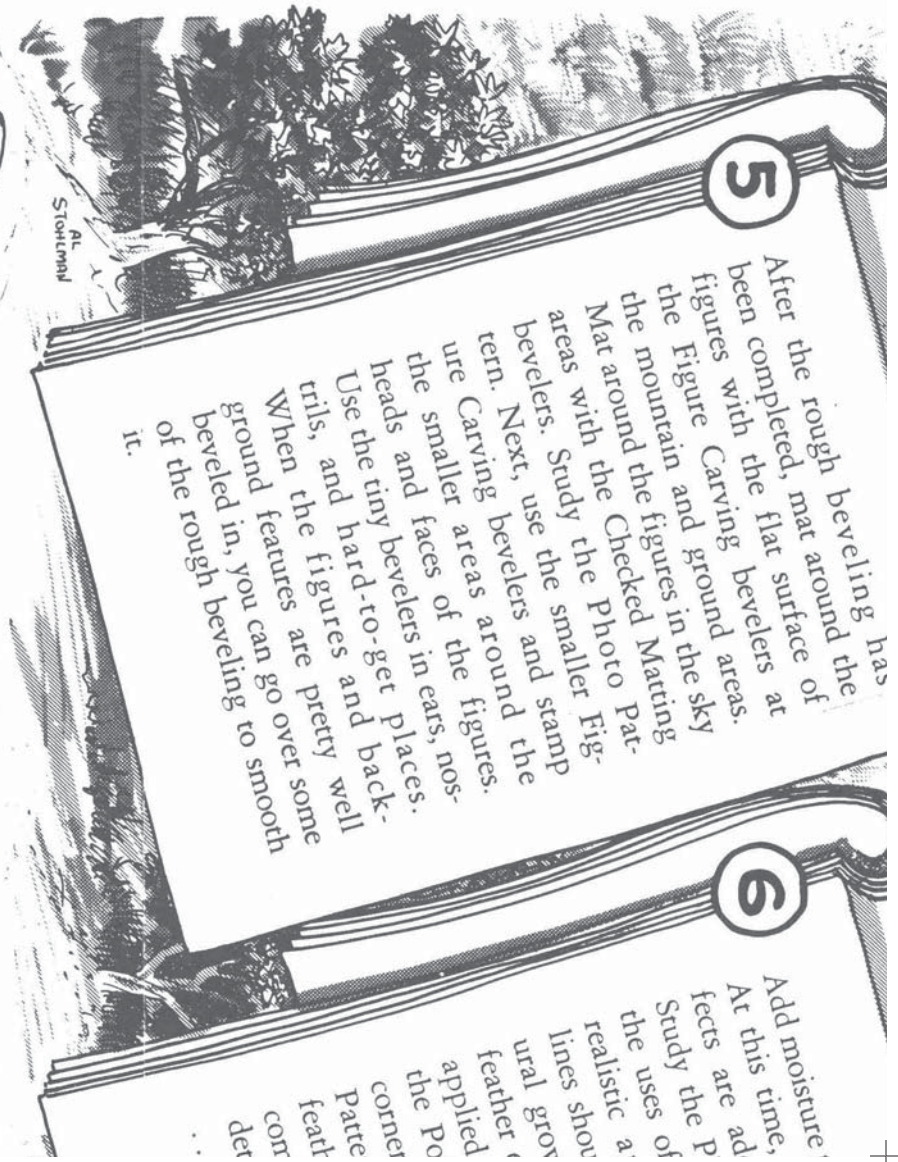
Complete
INSTRUCTIONS



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by Al Stohman

the ONLY complete instruction book on the art of figure carving. 32 pages of step by step illustrated instructions. Includes complete information for dyeing and coloring leather.
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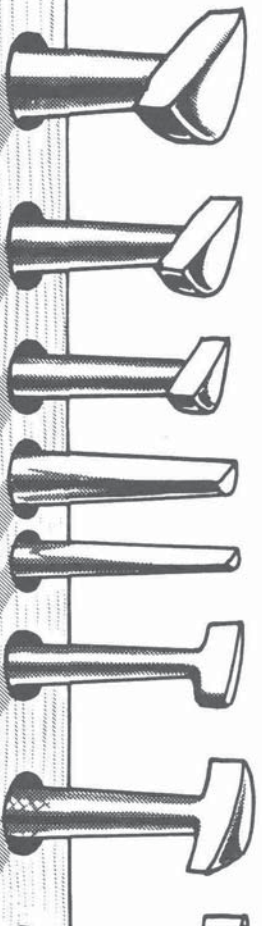


5 After the rough beveling has been completed, mat around the figures with the flat surface of the Figure Carving bevelers at the mountain and ground areas. Mat around the figures in the sky with the Photo Mating. Use the smaller Figure Carving bevelers around the areas with the Photo Mating. Next, use the smaller Figure Carving bevelers around the areas with the Photo Mating. Use the tiny bevelers in ears, noses and faces of the figures. Use the hard-to-get places. When the figures are pretty well ground in, you can go over some of the rough beveling to smooth it.

6 Add moisture. At this time, the figures are added. Study the uses of the realistic lines shown in the grooves of the feather applied to the corner of the Pattern feather corner. The Pattern feather corner det...

FIGURE CARVING TOOLS

FIGURE CARVING BEVELERS ~~~~~ POINTED BEVELERS



897 896 895 891 890 902 941

THREE LARGEST TOOLS SMALL POINTED BEVELERS
 FOR BEVELING AND CON- SIZES FOR OF SIZES AND T
 TOURING FIGURES: FOR WORKING FOR "SPECIAL" EFF

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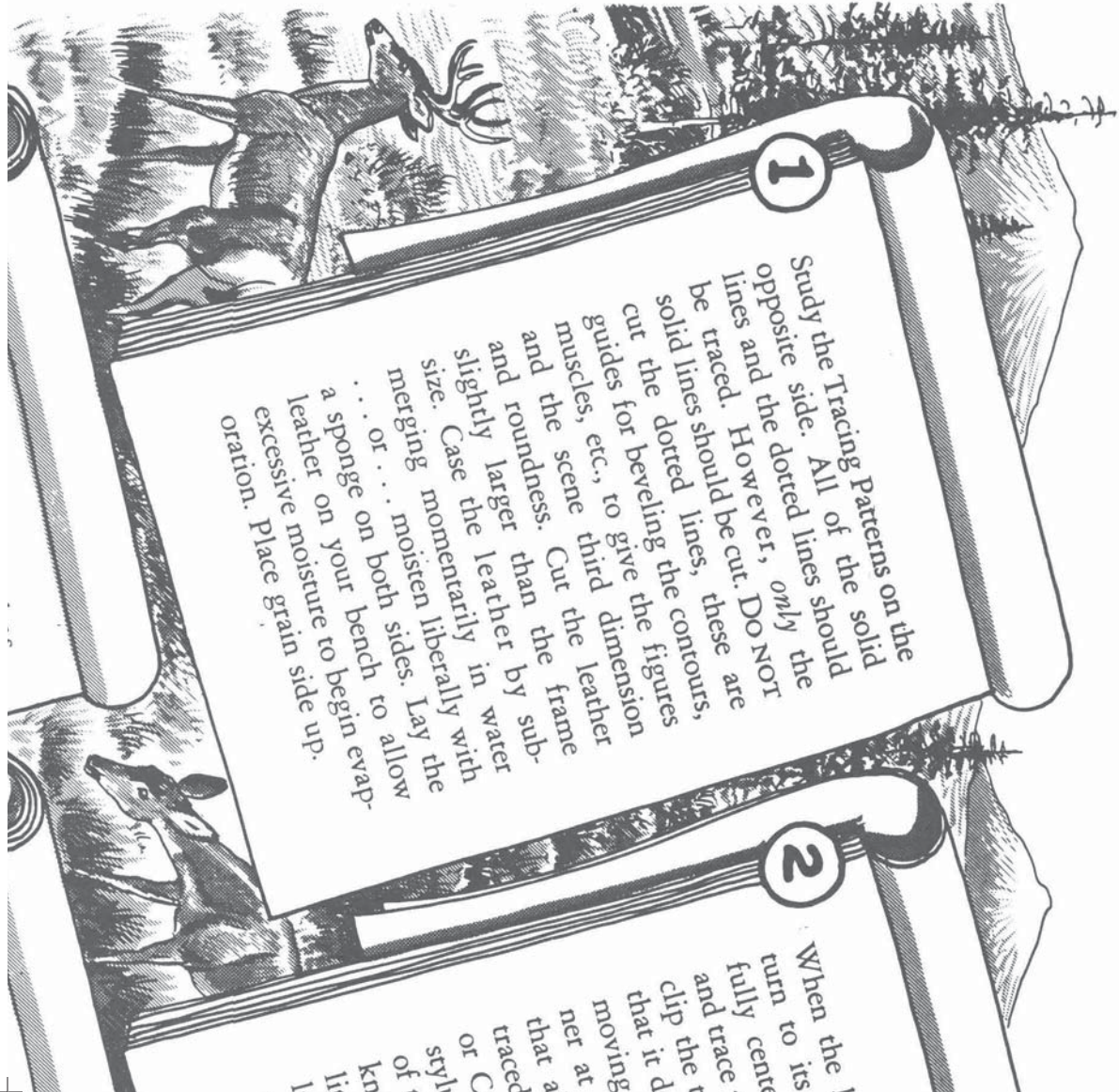
AL STOHLMAN'S NOTE-

1

Study the Tracing Patterns on the opposite side. All of the solid lines and the dotted lines should be traced. However, *only* the solid lines should be cut. DO NOT cut the dotted lines, these are guides for beveling the contours, muscles, etc., to give the leather and the scene third dimension and roundness. Cut the frame slightly larger than by sub-size. Case the leather in water merging momentarily with or moisten liberally with a sponge on your bench to allow leather to begin evaporation. Place grain side up.

2

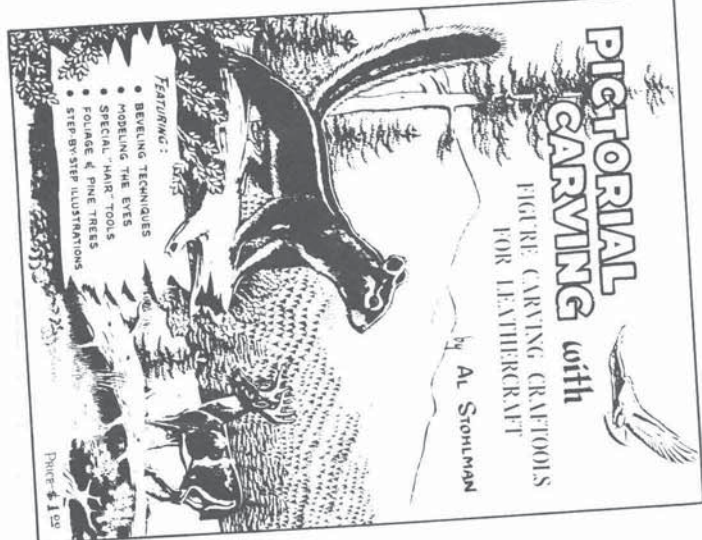
When the turn to its fully cent and trace clip the t that it d moving net at that a traced or C styl of t kn liv



EAS WHERE REGULAR CLOUDS AND TO MATT EFFECTS SUCH AS: GRASS - HAIR -
 NOT FIT. AROUND FIGURES. FEATHERS - FISH SCALES - ETC.

ATTERNS AND NOTE THE USES OF THE VARIOUS TOOLS

FIGURE CARVING INSTRUCTION BOOKS



by **AL**
STOHLMAN

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This super book from Al Stohlman gives easy step-by-step instructions on use of basic figure carving tools. It shows you how to carve animals, birds, flowers, scenery, technique for using Crafttools to achieve the effect of hair on your leather animals. 16 pages, 8 1/2" x 11", full of useful figure carving information. A must for every leather-craftsman. GET YOURS TODAY . . . \$1.00

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BOOK of BASIC FIGURE CARVING INSTRUCTIONS

leather begins to re-
original color, care-
r the tracing. Tape or
all of the lines. Before re-
racing to the leather so-
oes not move. Before cor-
the tracing, lift one cor-
a time and check to see
a time and check to see
ll of the lines have been
l. Use the modeling stylus
raftool No. 59 ball-point
us to trace the design. Cut all
the solid lines with the dotted
life. Do NOT cut the dotted
nes. Do not attempt to carve
arge pictures with a limited
amount of time . . . try to have
several hours at a time to work.

3

When dry spots begin to appear
in the leather, add moisture with
a damp sponge. Try to keep the
leather from thoroughly drying
out before the carving has been
completed (See Special TIP at
bottom of step 8). If the work
must be interrupted, moisten the
drying spots and cover the leather
with a sheet of plastic film, or
piece of plate glass. This will re-
tain the moisture for several
hours; usually overnight. If the
leather dries out too often, re-
peated wettings and stamping in-
creaseingly more difficult.

4

Begin the stamping by beveling
the foremost figures. Use the
largest tools first and rough bevel
the contours, muscles, etc. Work
rapidly and do not be too con-
cerned with details at this time
. . . as the heavy and deep bevel-
ing while the leather is in its most
workable condition. After the
contouring, bevel the back-
the outlines of mountains and
ground outlines of rough bevel
trees and rocks and valleys, gullies,
and other outstanding features.
Work rapidly to give the picture
form.

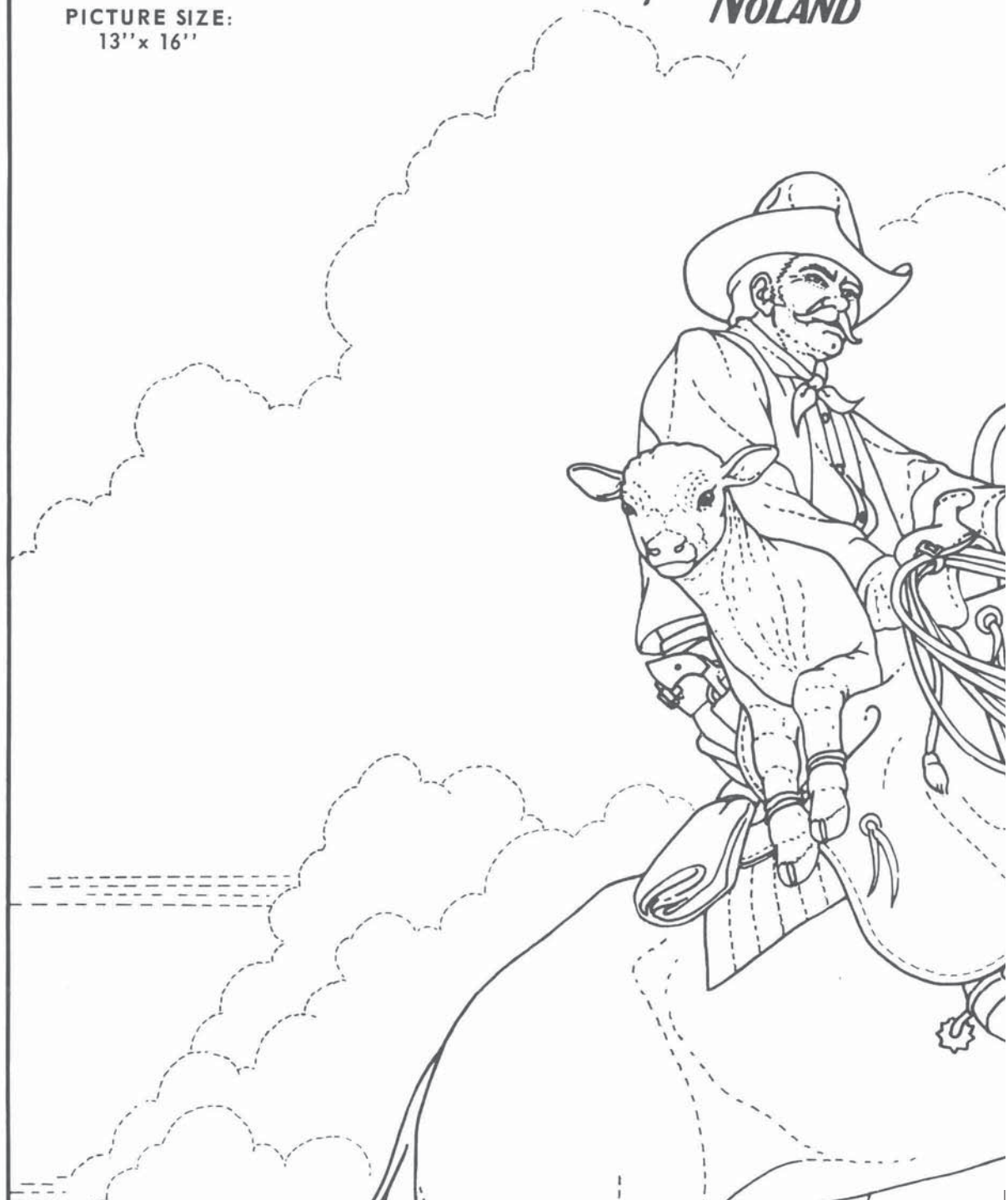
Details can be added
with the swivel

Craftool PICTURE PATTERN

No. 6006

by *GENE
NoLAND*

PICTURE SIZE:
13" x 16"



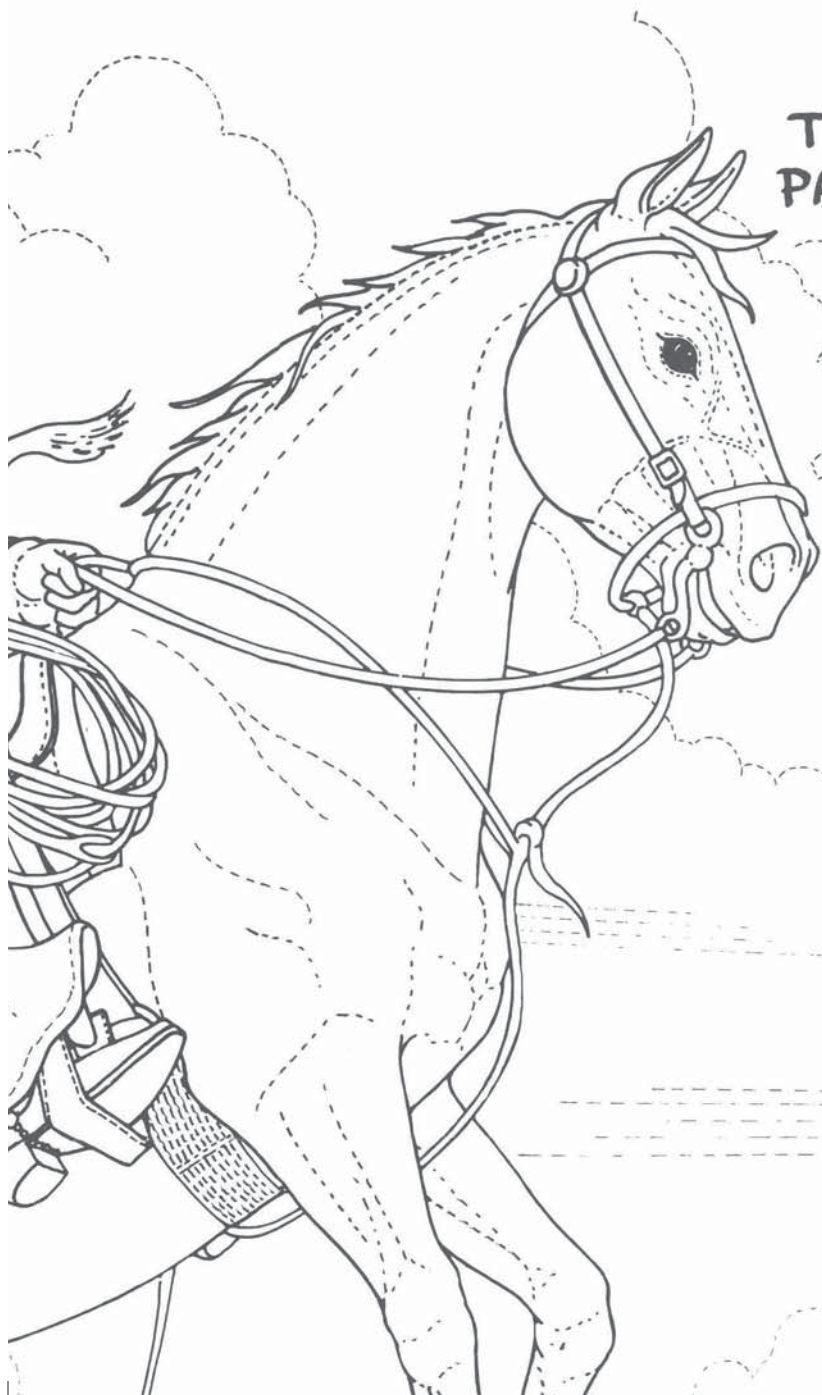
on the large picture. When carving the smaller picture sizes, it will be necessary to use smaller stamping tools in certain areas. Usually the same type of tool is used; only in a smaller size. Greater care must be exercised in working out the tiny details. The same carving and stamping procedures should be followed, however, as with the large pictures.

TOOLS USED:
P208, F915, F899, F976, F898, B936, B702, F995, B701, N300, S864, S632, C366, F917, S631, F900, F933, S931, F902, B205, B971

TO SHADE YOUR PICTURE WITH DYE... IN BROWN TONES... USE THE PHOTO IN THE CORNER OF THIS PICTURE. "HOW TO COLOR LEATHER" WILL BE OF GREAT HELP IN THE BLENDING AND APPLICATION OF COLOR SHADES.

TO COLOR THIS PICTURE USE THE PHOTO ON THE FRONT OF THE ENVELOPE.

TRACING PATTERN



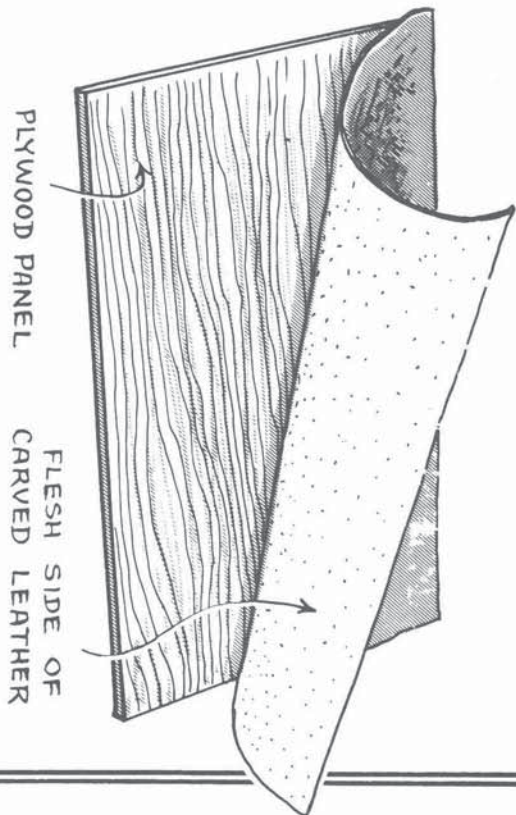
"THE CATTLEMAN"

***Craftool* PICTU**

No. 6006

**PICTURE SIZE:
10" x 12"**

MOUNTING THE PICTURES



PLYWOOD PANEL FLESH SIDE OF
CARVED LEATHER

After carving and dyeing the picture, cement to plywood backing with a strong-bonding cement (do not use rubber cement). For large, 18x24 pictures, $\frac{3}{8}$ " plywood thickness should be used to hold leather flat. Cut the plywood to fit the picture frame. Trim leather after cementing.

SPECIAL NOTE... FOR CARVING

SMALL PICTURES

The Photo Pattern, on reverse side, shows the tools used

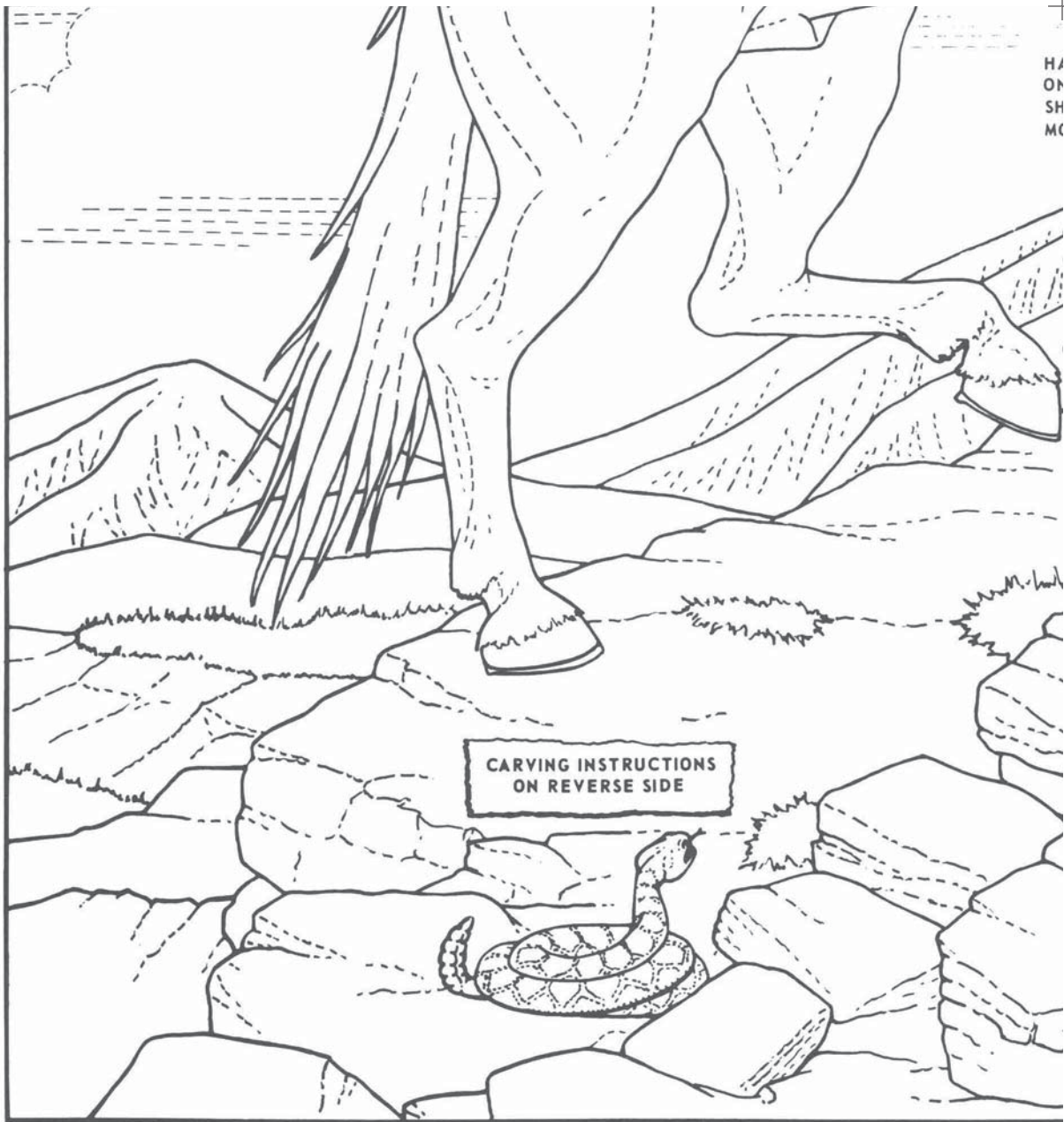
PICTURE PATTERN

by GENE NOLAND

TO SHADE YOUR PICTURE WITH DYE... IN BROWN TONES... USE THE PHOTO IN THE CORNER OF THIS PICTURE. "HOW TO COLOR LEATHER" WILL BE OF GREAT HELP IN THE BLENDING AND APPLICATION OF COLOR SHADES.
TO COLOR THIS PICTURE USE THE PHOTO ON THE FRONT OF THE ENVELOPE.

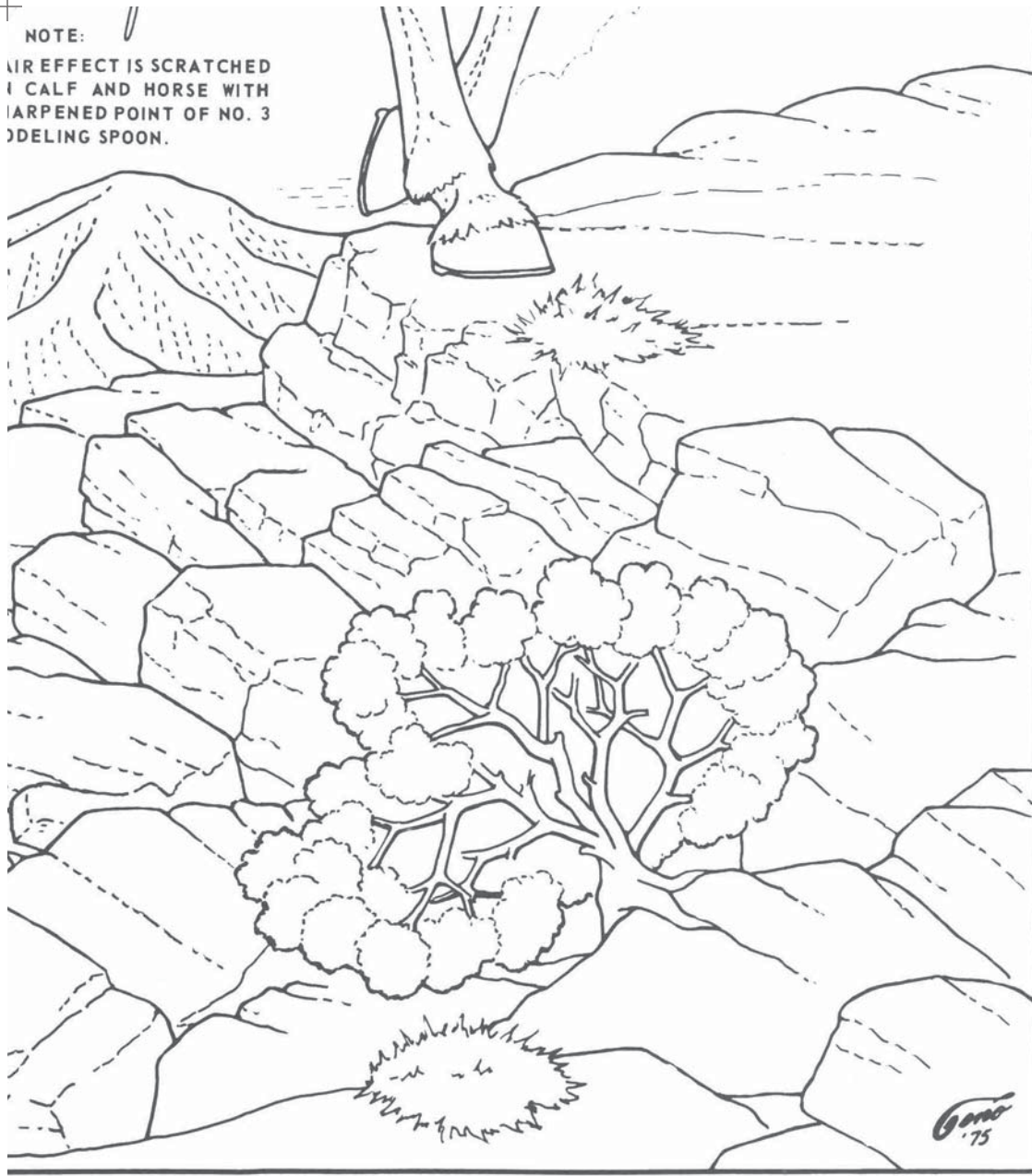
TRACING PATTERN



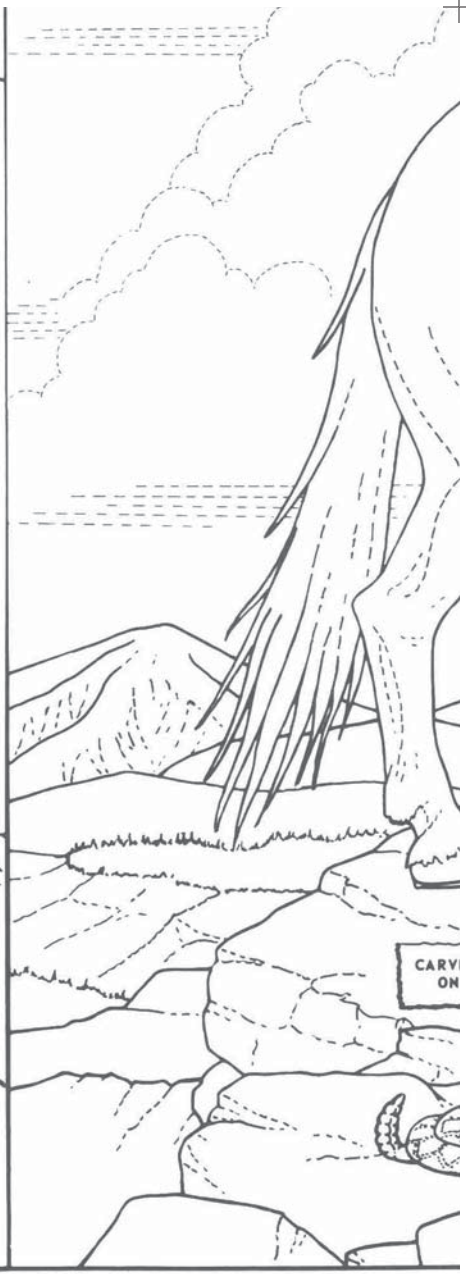


NOTE:

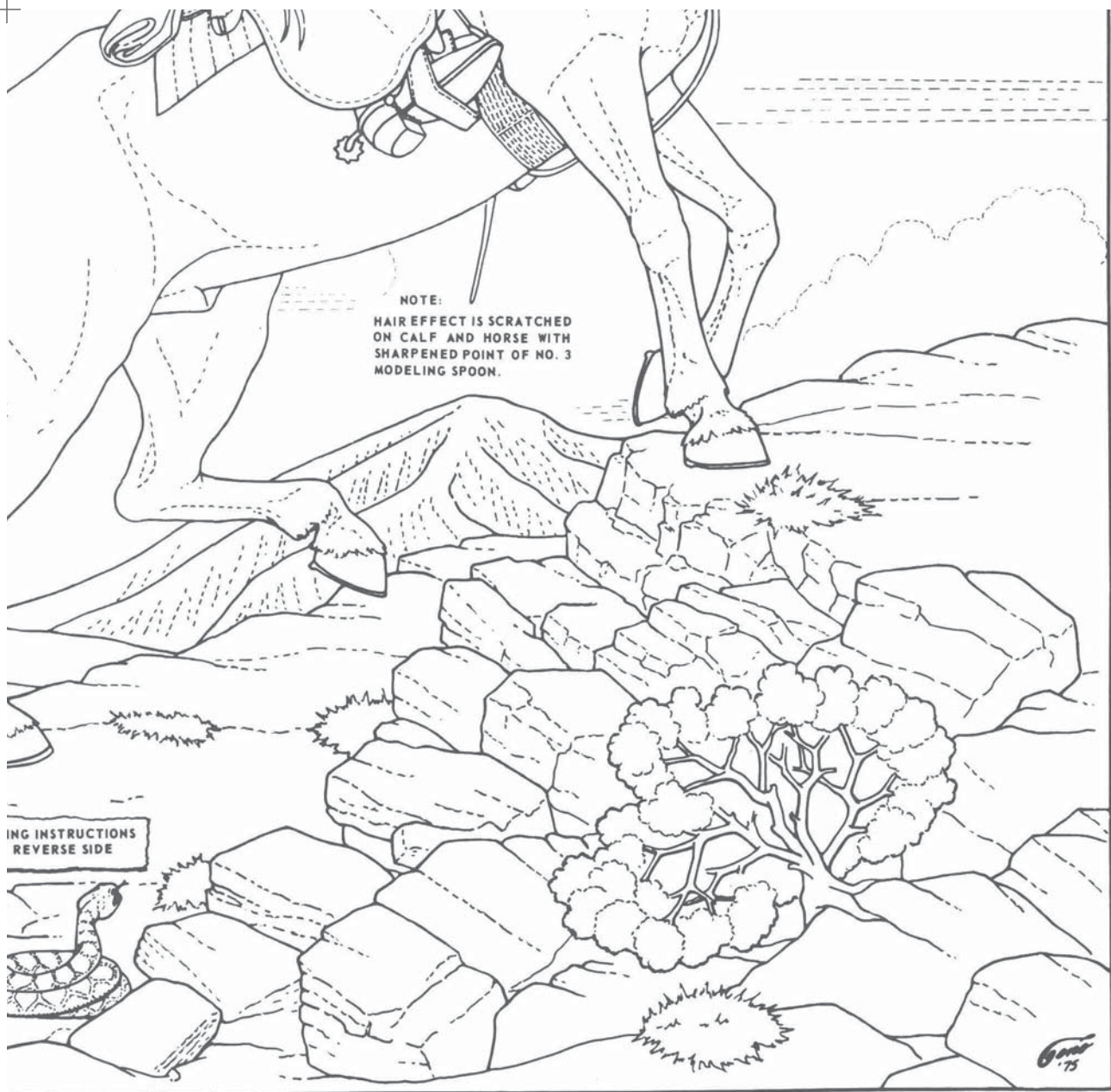
AIR EFFECT IS SCRATCHED
WITH CALF AND HORSE WITH
SHARPENED POINT OF NO. 3
MODELING SPOON.



Gono
'75



CARY
ON



NOTE:
HAIR EFFECT IS SCRATCHED
ON CALF AND HORSE WITH
SHARPENED POINT OF NO. 3
MODELING SPOON.

ING INSTRUCTIONS
REVERSE SIDE

Good
'75

Craftool PICTURE PATTERN

No. 6006

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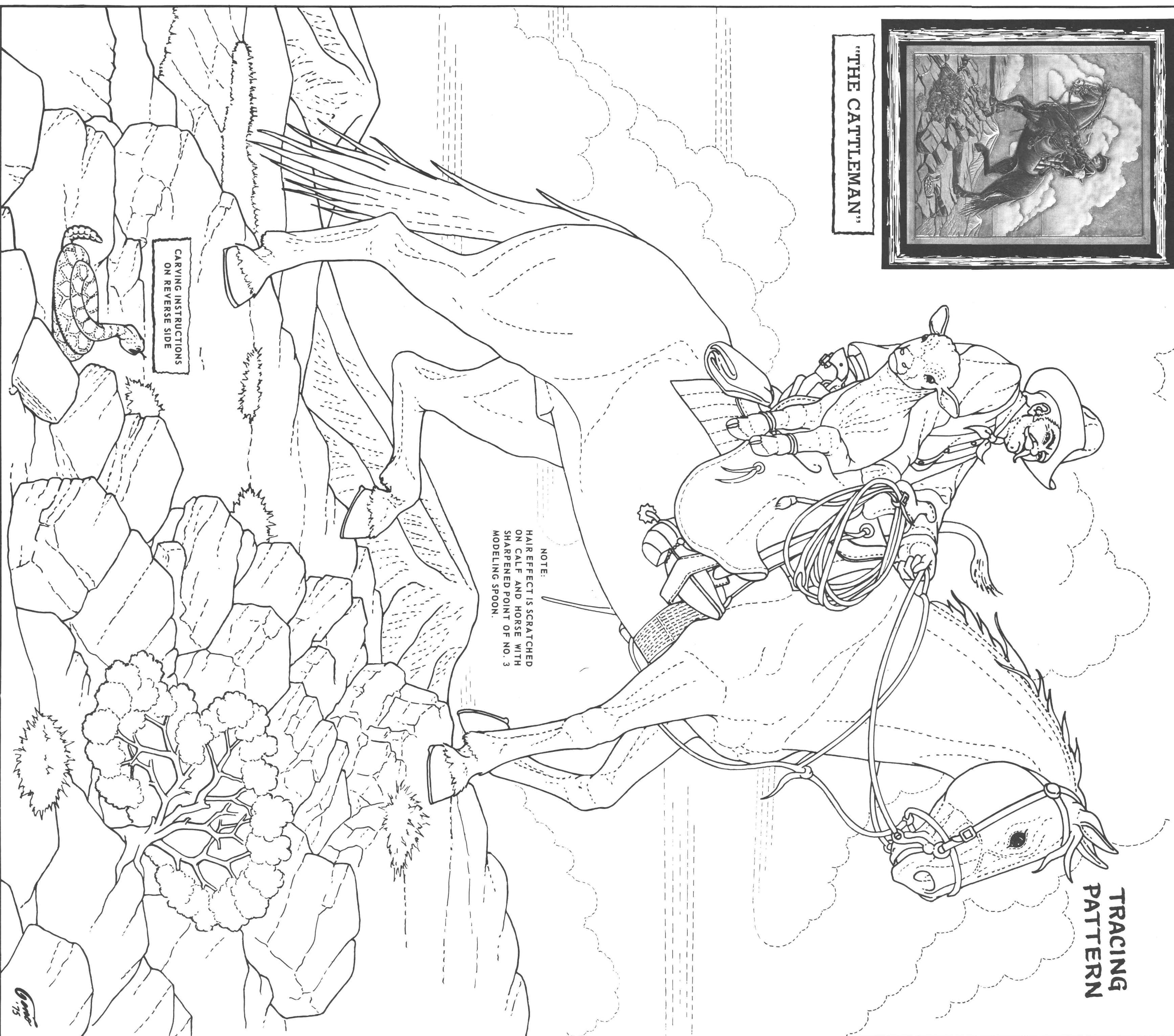
by **GENE NOLAND**



"THE CATTLEMEN"

TO SHADE YOUR PICTURE WITH DYE... IN BROWN TONES...
 TO COLOR LEATHER... IN CORN OR GREAT HELP IN THE
 BLENDING AND APPLICATION OF COLOR SHADES.
 TO COLOR THIS PICTURE USE THE PHOTO ON THE FRONT
 OF THE ENVELOPE.

TRACING PATTERN



Craftool PICTURE PATTERN

No. 6006

by **GENE NOLAND**

THIS PHOTO WAS TAKEN BEFORE
 THAT THE DYE WAS APPLIED. IN ORDER
 TO SEE THE DETAILS OF THE SCENE
 CLEARLY SEEN, STUDY THIS PHOTO
 PATTERN. USE IT AS A GUIDE TO
 COMPARE THE PROGRESS OF YOUR
 WORK.

PHOTO PATTERN

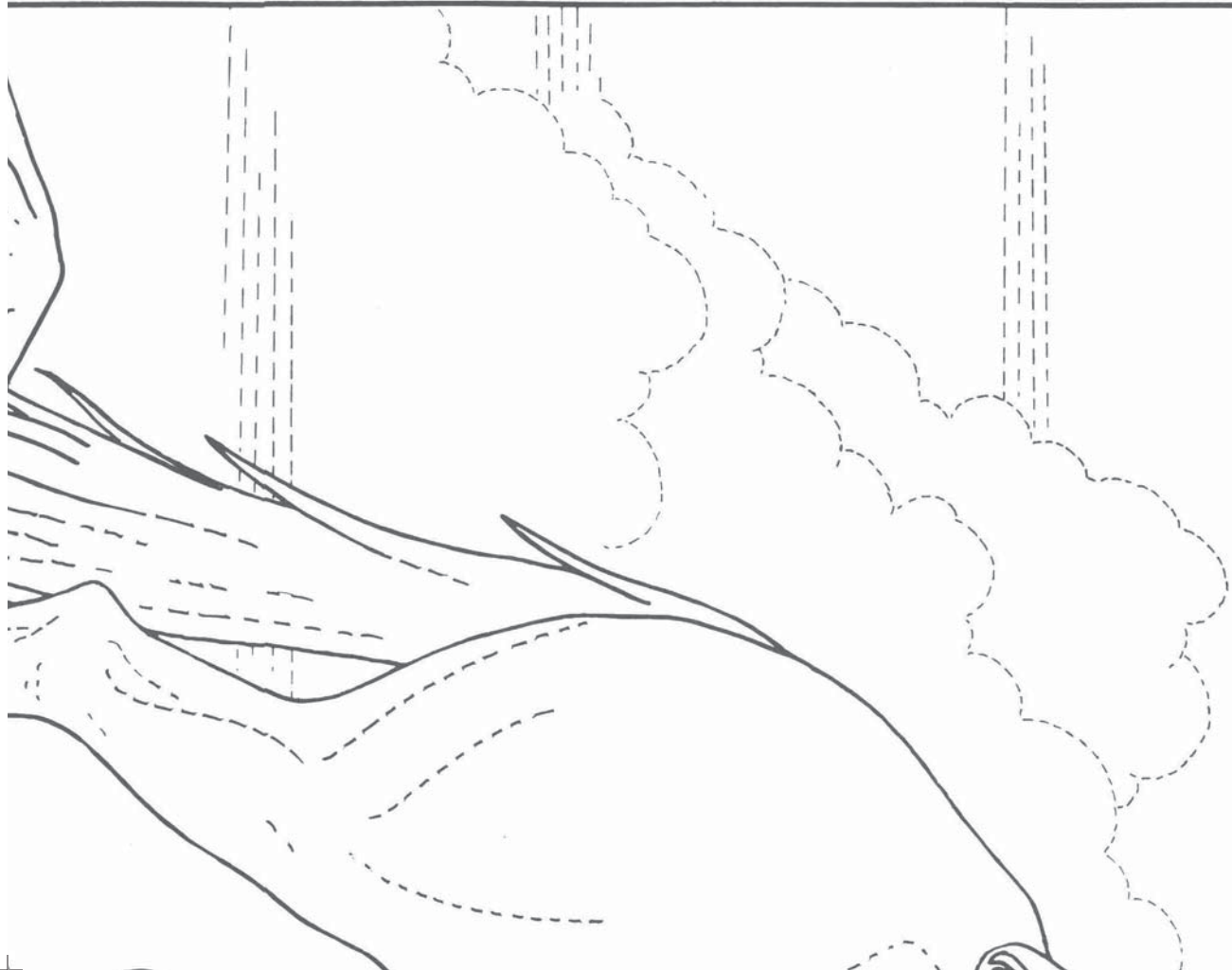
ENLARGE BORDER AREA AS
 REQUIRED CUT THE LEATHER
 FRAME SIZE.





CARVING INSTRUCTION
ON REVERSE SIDE

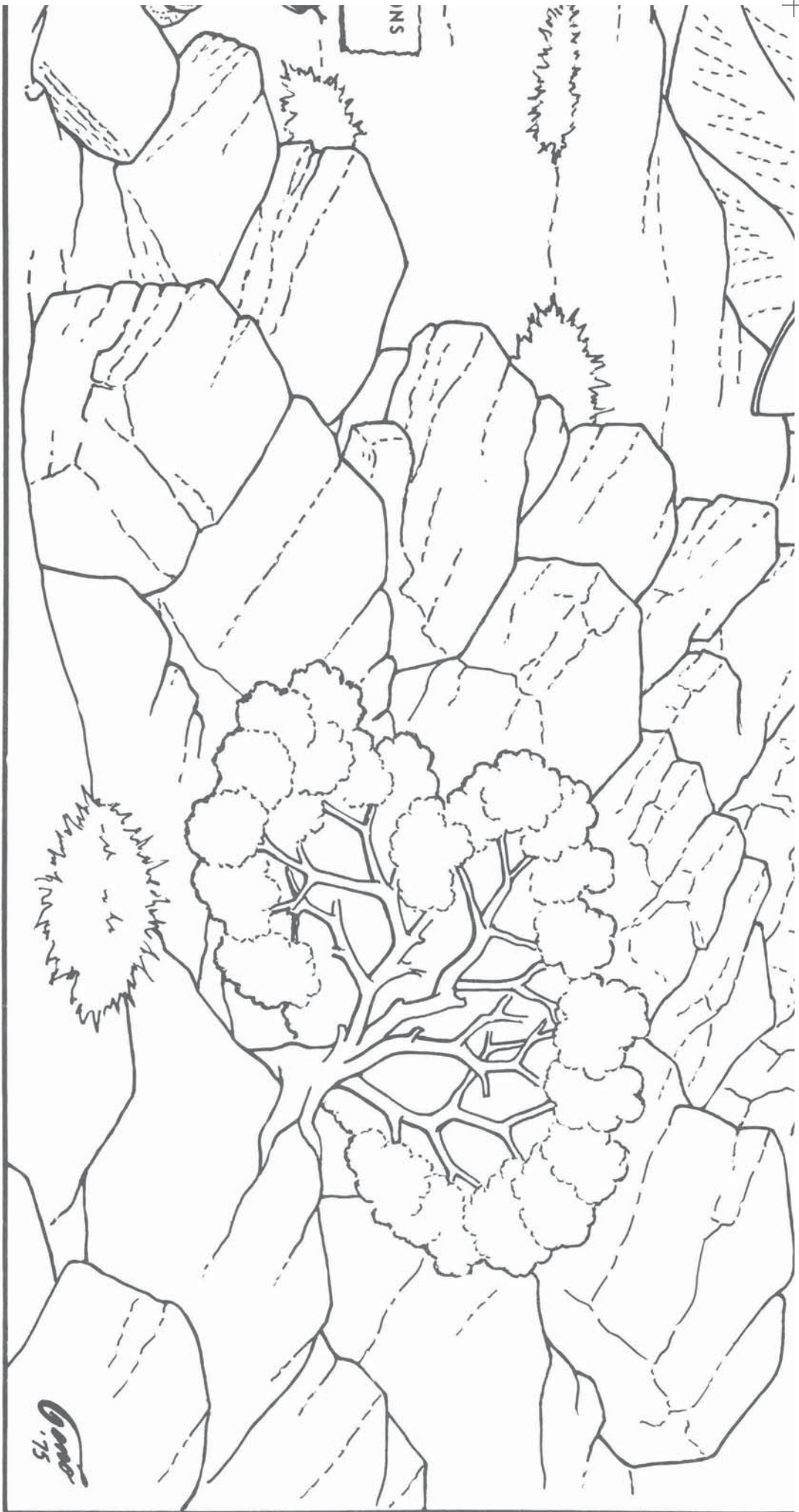
“THE CATTLEMEN”



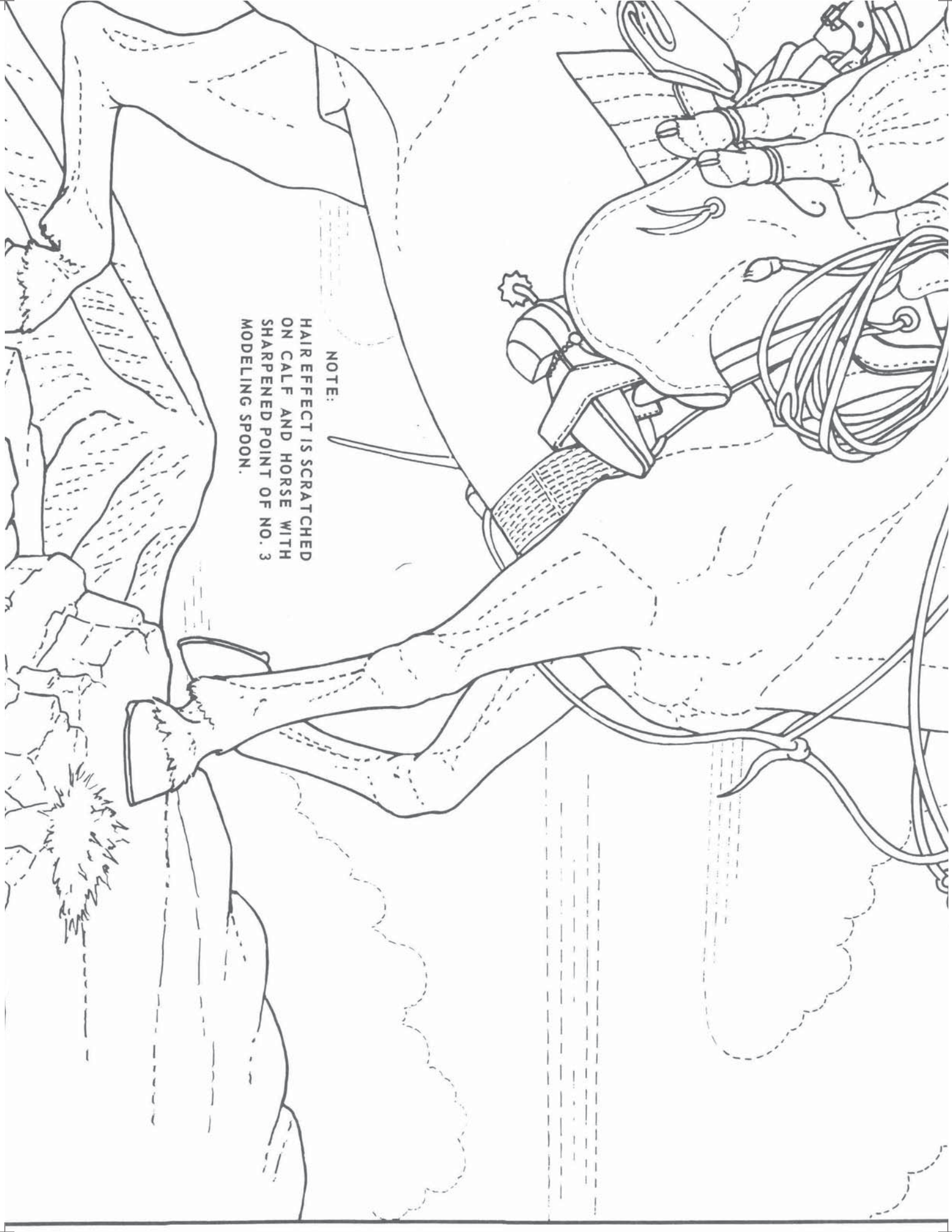
Craftool PICTURE 1 No. 6006

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NOTE:
HAIR EFFECT IS SCRATCHED
ON CALF AND HORSE WITH
SHARPENED POINT OF NO. 3
MODELING SPOON.

PATTERN

*GENE
NOLAND*

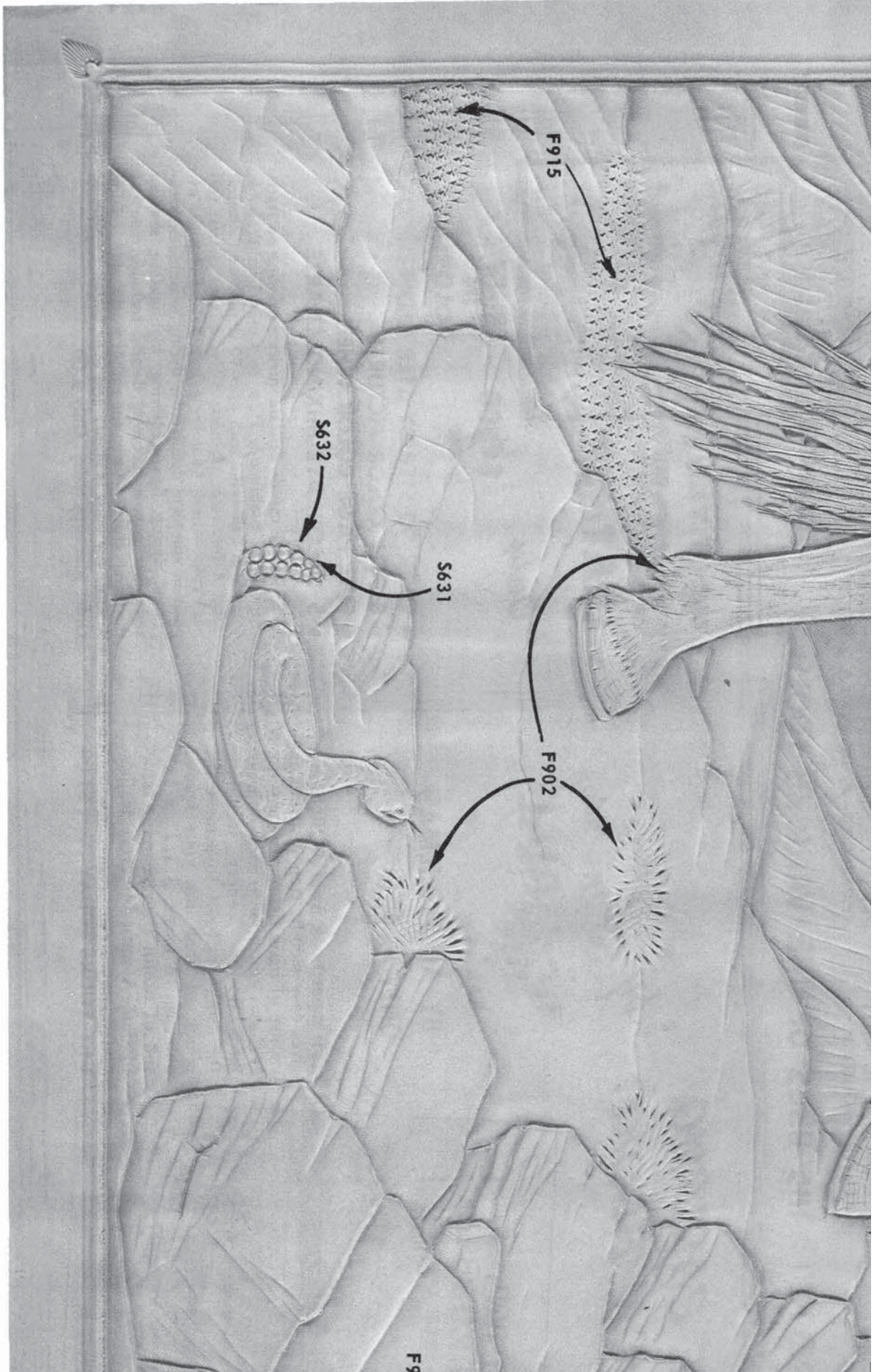


TO SHADE YOUR PICTURE WITH DYE... IN BROWN TONES...
USE THE PHOTO IN THE CORNER OF THIS PICTURE. "HOW
TO COLOR LEATHER" WILL BE OF GREAT HELP IN THE
BLENDING AND APPLICATION OF COLOR SHADES.

TO COLOR THIS PICTURE USE THE PHOTO ON THE FRONT
OF THE ENVELOPE.

**TRACING
PATTERN**







F900

F976

HAIR BLADE
8021-M

S631

S864

P208

S632

F976

S931

Craftool PICTURE PATTERN
No. 6006 *by* GENE NOLAND

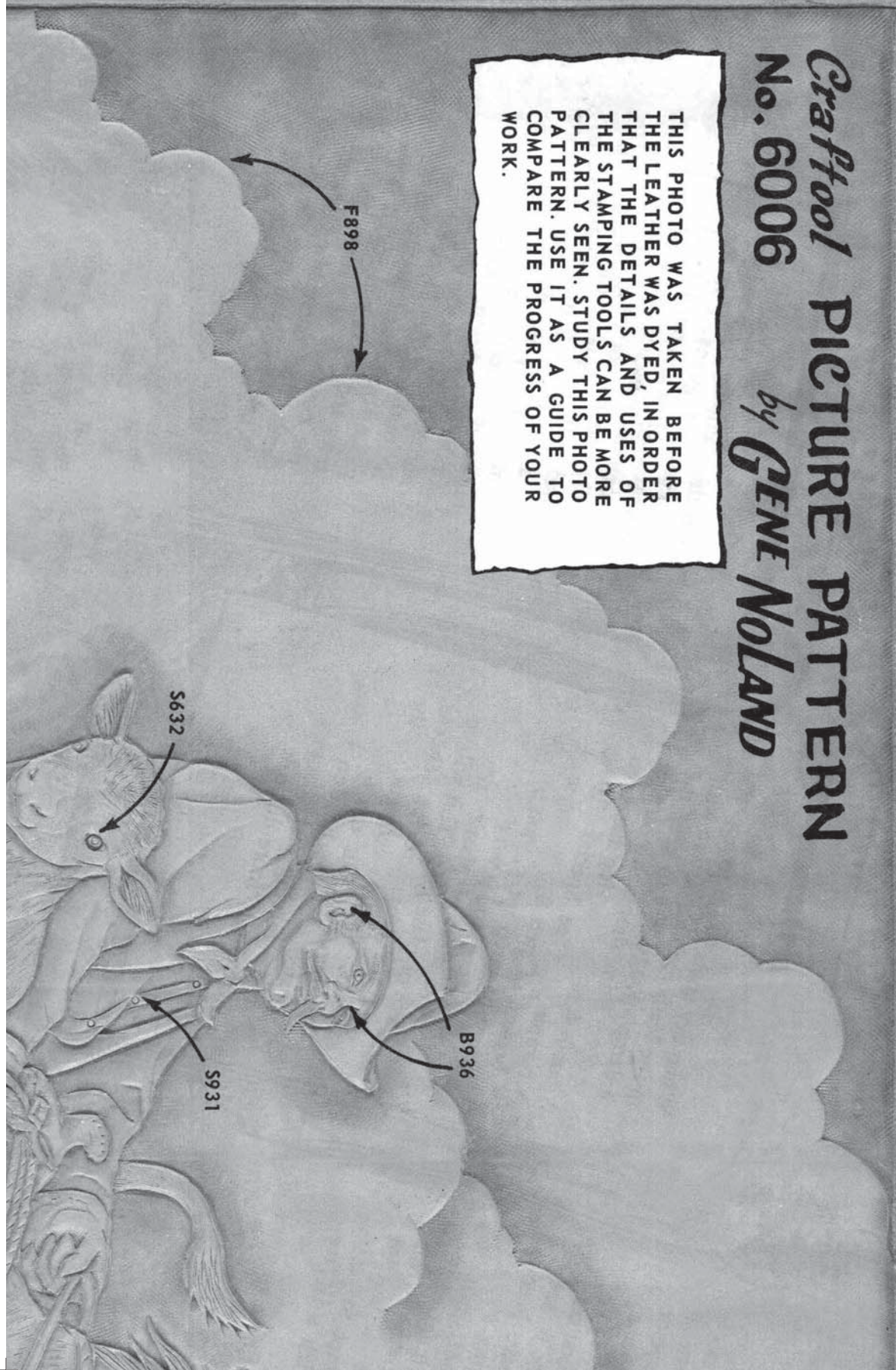
THIS PHOTO WAS TAKEN BEFORE THE LEATHER WAS DYED, IN ORDER THAT THE DETAILS AND USES OF THE STAMPING TOOLS CAN BE MORE CLEARLY SEEN. STUDY THIS PHOTO PATTERN. USE IT AS A GUIDE TO COMPARE THE PROGRESS OF YOUR WORK.

F898

S632

S931

B936



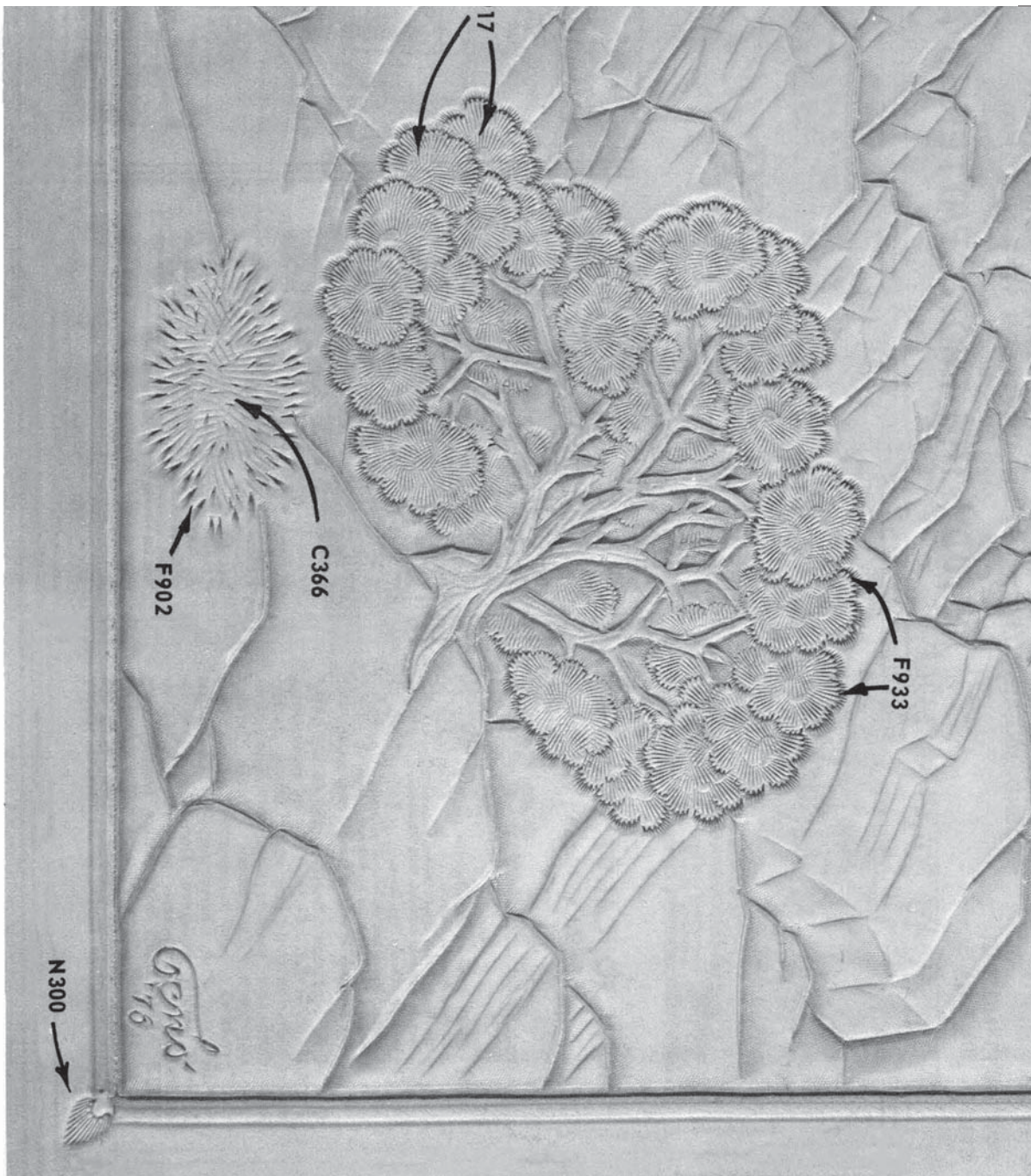




PHOTO PATTERN

PICTURE SIZE: 18" x 22"

ENLARGE BORDER AREA AS
REQUIRED. CUT THE LEATHER
SLIGHTLY LARGER THAN THE
FRAME SIZE.

