

Vintage Doodle Page Collectors Set - Series C1





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:

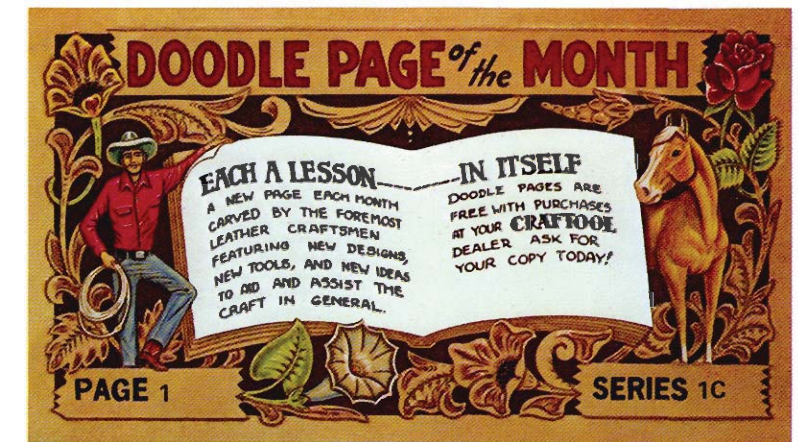
Front – full sized, front – tiled, back – full sized, back – tiled

(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.



NATURE STAMPING AND DYEING TECHNIQUES

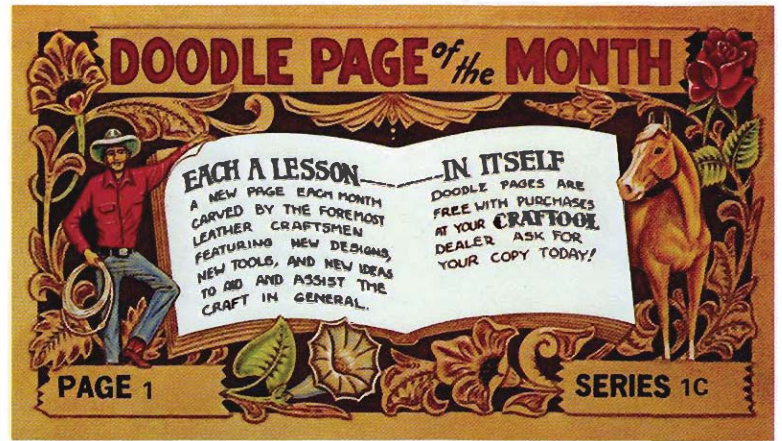
BY: JERRY JENNINGS

Here are seven designs you can stamp easily and quickly because Craftool stamps provide the details, giving you time to be creative. You may stamp the designs as they are shown or by repeating them, in varying combinations. You can "do" your own thing. Don't be afraid to improvise.

Carve and stamp the design using the instructions on page 2. Dye surface of leather using nature dyeing technique and an Omega dye of your choice. (Omega dark brown was used here) as soon as Omega dye is dry, you may begin applying Cova dyes to the design. After cova dyes are dry, apply finish to leather surface. Carnauba creme is recommended.







NATURE STAMPING AND DYEING TECHNIQUES

BY: JERRY JENNINGS

Here are seven designs you can stamp easily and quickly because Craftool stamps provide the details, giving you time to be creative. You may stamp the designs as they are shown or by repeating them, in varying combinations. You can "do" your own thing. Don't be afraid to improvise.

Carve and stamp the design using the instructions on page 2. Dye surface of leather using nature dyeing technique and an Omega dye of your choice. (Omega dark brown was used here) as soon as Omega dye is dry, you may begin applying Cova dyes to the design. After cova dyes are dry, apply finish to leather surface. Carnauba creme is recommended.



1. Carving and stamping the rose pattern.



Step 1 — Trace pattern the stamp rose using Crafttools W964, W965 and W966.

Step 2 — Stamp leaves using Crafttools #L948 and L949.

Step 3 — Carve stems starting at the flowers and working toward the trunk.

Step 4 — Bevel stems, on inside of stem lines using Crafttool #F891 and F895.

Step 5 — Using pointed end of Crafttool Modeling tool #8036 model knurled wood effect on trunk and stems. Stamp butterflies with Crafttool #Z788.

Add thorns with swivel knife tips.



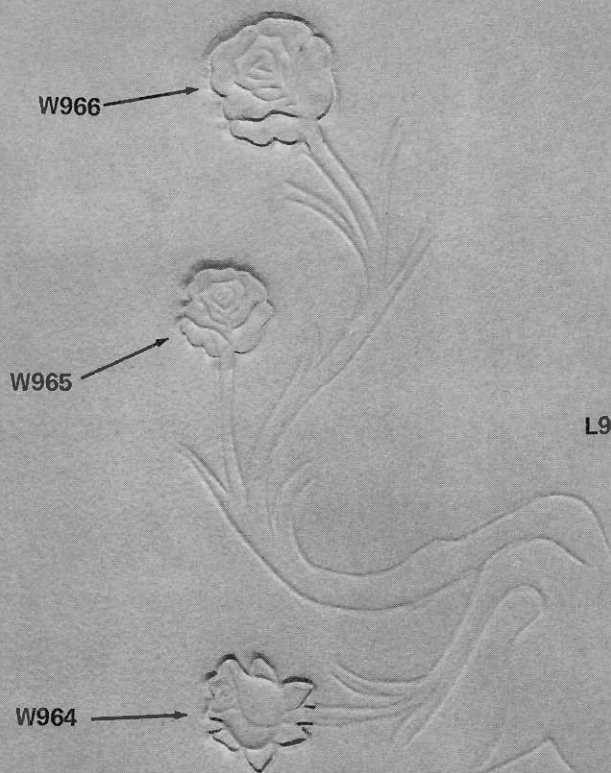
Step 1 — Carve outline of clouds and sun. Clouds with #F995, F891 and F895. Matt sun with F995. Stamp bird with Z791.

Step 2 — Bevel inside area of cloud with Crafttool #F995. Model over rays with modeling tool #8036 and straight edge. Rays should radiate from center of sun. Use spoon end of modeler for rays on pattern #2 and pointed end of modeler on pattern #7.

Step 1 — Trace pattern using dotted line of leaves. Stamp Ladybugs with Crafttool #Z790.

Step 2 — Stamp leaves using Crafttool #A117. Tilt tool forward on pointed end as you stamp. Bevel stems and leaf midribs with Crafttools #F891 and F895. Carve antennas and legs on ladybugs.

1. Carving and stamping the rose pattern.



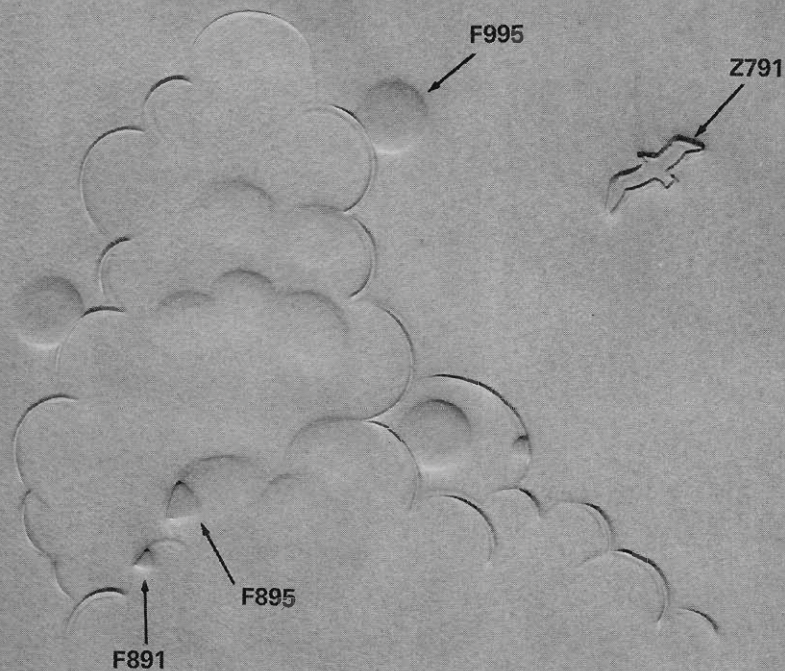
Step 1 — Trace pattern the stamp rose using Crafttools W964, W965 and W966.



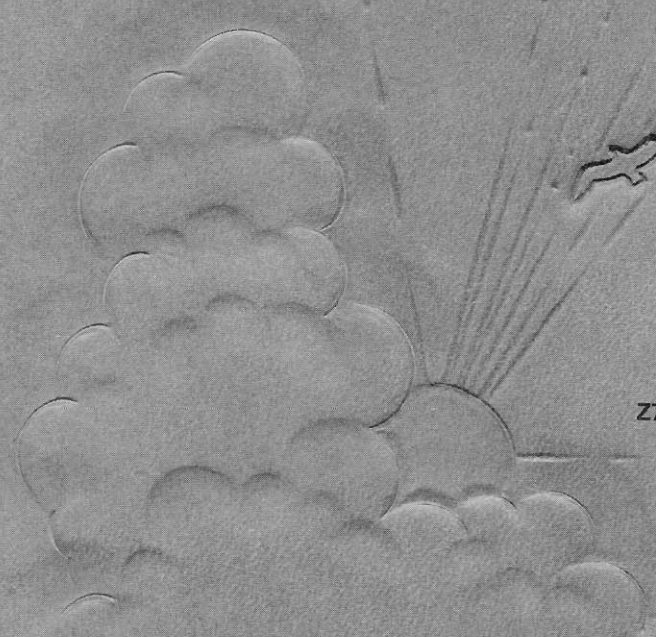
Step 2 — Stamp leaves using Crafttools #L948 and L949.



Step 3 — Carve stems and working t



Step 1 — Carve outline of clouds and sun. Clouds with #F995, F891 and F895. Matt sun with F995. Stamp bird with Z791.



Step 2 — Bevel inside area of cloud with Crafttool #F995. M over rays with modeling tool #8036 and straight Rays should radiate from center of sun. Use spoon e modeler for rays on pattern #2 and pointed e modeler on pattern #7.

starting at the flowers
toward the trunk.

Step 4 – Bevel stems, on inside of stem lines using Crafttool #F891 and F895.

Z788

Step 5 – Using pointed end of Crafttool Modeling tool #8036 model knurled wood effect on trunk and stems. Stamp butterflies with Crafttool #Z788.

Add thorns with swivel knife tips.

790

Model
edge.
end of
nd of

Step 1 – Trace pattern using dotted line of leaves. Stamp Ladybugs with Crafttool #Z790.

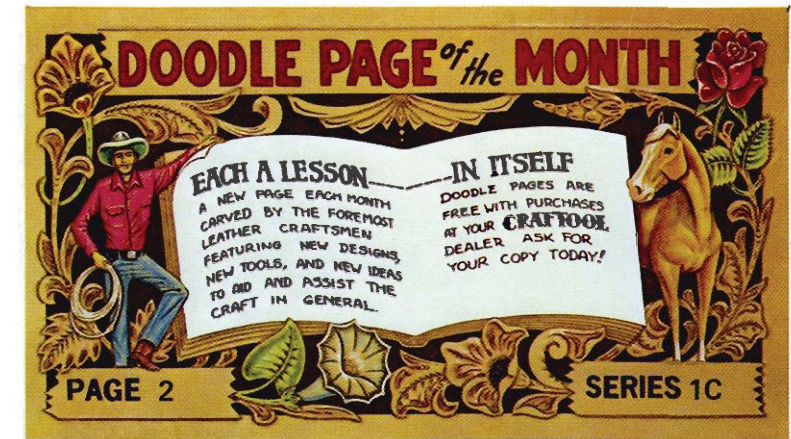
F896

A117

Step 2 – Stamp leaves using Crafttool #A117. Tilt tool forward on pointed end as you stamp. Bevel stems and leaf midribs with Crafttools #F891 and F895. Carve antennas and legs on ladybugs.



Photo-Carved Pattern



"Wild Bronc Riding"

(part 1)
by Gene Noland

My grandfather used to raise horses and my dad helped break them when he was young. I've been thrown a time or two myself, not breaking them but just riding them. I guess that is why I felt this was a good idea for a picture.

This is a two part Doodle Page with the first page showing the Photo-Carved pattern and the Tech-Tip pattern on the reverse side, which I hope will help in carving this picture. The second part will consist of the Tracing Pattern and the Coloring pattern.

After the picture has been traced and cut as indicated by the solid lines (do not cut the dotted lines as these will be beveled and modeled without being cut) you can begin the beveling.

First bevel all the areas that need to be beveled in the design to bring out the 3-dimensional effect. This will help you in seeing what the picture will look like. I used checked bevelers to bring out the brown shadowing in the leather thus giving it more depth.

After the beveling is complete, matt around the clouds with F899 and F898 in the small areas. Use the round heel of F898 to give the clouds a more bellowing effect. Finish the sky by matting the large areas with F900 and to cover a larger area you may use F901.

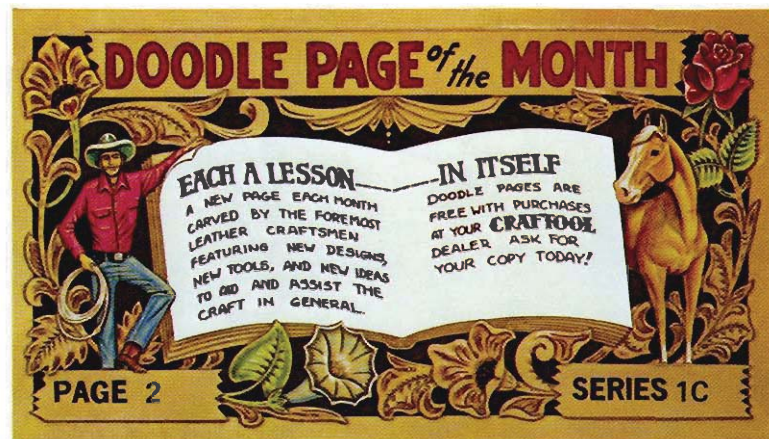
Next tool the buttes in the background with beveling only on the dotted lines. Then use the spoon of the modeling tool to round the edges and mark the accents. Use F933 for the distant grass and F934 for the close-up areas. F933 was used on the small bushes at the left.

I'd like to say here, keep your leather moist, Not Wet, but moist while you tool the picture.

(Continued on Reverse side)



Photo-Carved Pattern



"Wild Bronc Riding"

(part 1)
by Gene Noland

My grandfather used to raise horses and my dad helped break them when he was young. I've been thrown a time or two myself, not breaking them but just riding them. I guess that is why I felt this was a good idea for a picture.

This is a two part Doodle Page with the first page showing the Photo-Carved pattern and the Tech-Tip pattern on the reverse side, which I hope will help in carving this picture. The second part will consist of the Tracing Pattern and the Coloring pattern.

After the picture has been traced and cut as indicated by the solid lines (do not cut the dotted lines as these will be beveled and modeled without being cut) you can begin the beveling.

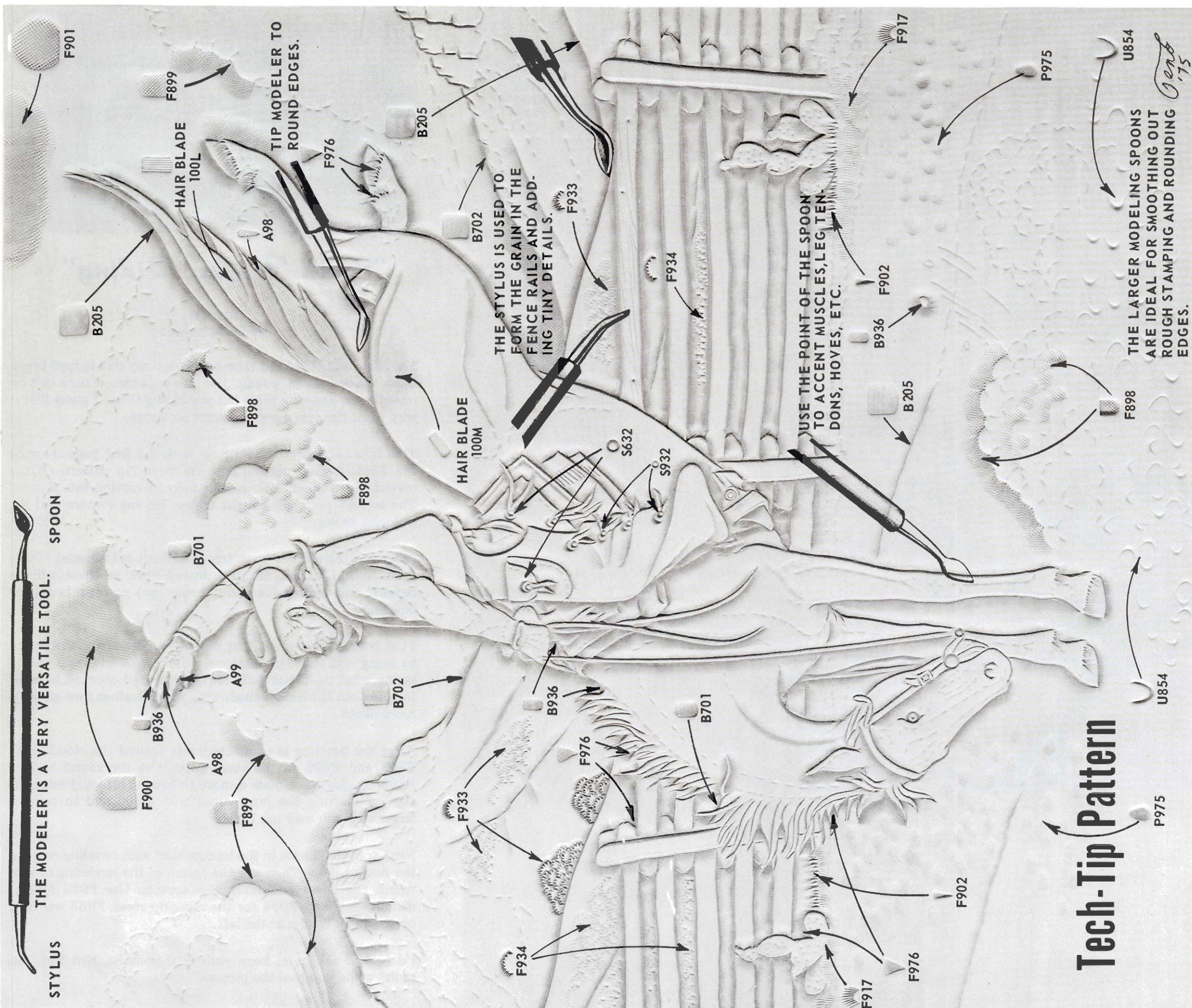
First bevel all the areas that need to be beveled in the design to bring out the 3-dimensional effect. This will help you in seeing what the picture will look like. I used checked bevelers to bring out the brown shadowing in the leather thus giving it more depth.

After the beveling is complete, matt around the clouds with F899 and F898 in the small areas. Use the round heel of F898 to give the clouds a more bellowing effect. Finish the sky by matting the large areas with F900 and to cover a larger area you may use F901.

Next tool the buttes in the background with beveling only on the dotted lines. Then use the spoon of the modeling tool to round the edges and mark the accents. Use F933 for the distant grass and F934 for the close-up areas. F933 was used on the small bushes at the left.

I'd like to say here, keep your leather moist, Not Wet, but moist while you tool the picture.

(Continued on Reverse side)



Tech-Tip Pattern

Use the modeling tool to round the edges of the horse and rider as well as the fence rails and posts. Then use the stylus of the modeler to indicate the grain of the rails as well as the knot holes.

The grass is done with F917 under the fence and the top edges are accented with F902.

Break up the plainness of the ground by using the hit and skip method with P975. However any small pear-shader may be used. Also hoof marks were added by using U854 to make it look like a corral area.

The dust the horse is kicking up is done in the same manner as the clouds but using just the small matting tool F898.

Model the horse and rider by rounding the edges with the spoon of the modeler. Accent the muscles and leg tendons with the tip and sides of the spoon.

Complete the horse using Hair blade 100M, using short strokes following the contour flow of the muscles of the horse, thus giving it a hair effect. Go over the mane and tail of the horse with 100M first and follow this with Hair blade 100L over the top. Finish with swivel knife cuts, do the same to the hair of the cowboy.

I find the steep angled filigreed blade works best for small fine accent cuts.

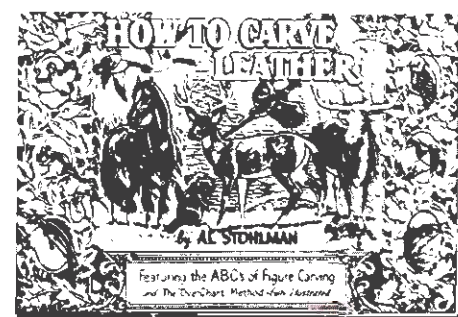
Finally finish the picture by putting in the conchos on the chaps and saddle with S632 and knots of the streamers with S932. The eye of the horse is also S632 and the horse's bit which I neglected to show is done with S633.

Just a word of encouragement, don't be afraid to make mistakes, I do, but they can be worked out. A helpful book on figure carving is Al Stohlman's "Craftool TECH-TIPS". Good luck in carving.



FIGURE CARVING

only **\$2.00** each



HOW TO CARVE LEATHER— by Al Stohlman. 48 big 18½" x 12½" pgs. How to assemble 11 projects. 30 illus. dye charts, 40 interchangeable Photocarve patterns, 6 complete alphabets (½" to 1½" letters). 6047 **\$3.50** ea.

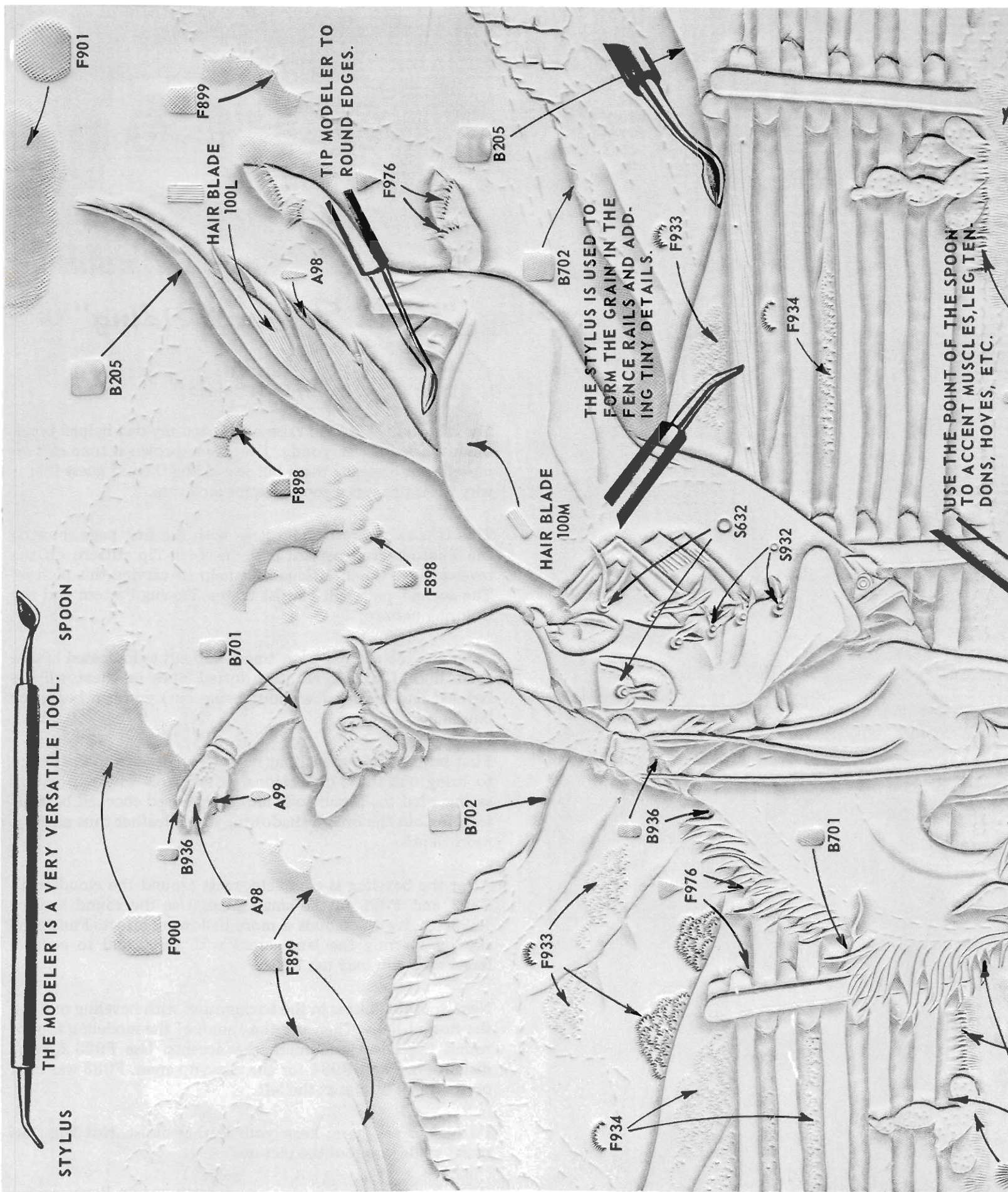
Al Stohlman tells you exactly what tools to use and how to use them. Dyeing fully explained. Patterns for belts, billfolds, key cases, etc. included. Shows you how to carve fish, horses, birds, many other animals. 32 pages, 13 different chapters. Order your copy today. 6049 Figure Carving **\$2.00** ea.



STYLUS

THE MODELER IS A VERY VERSATILE TOOL.

SPOON



F901

F899

HAIR BLADE
100L

TIP MODELER TO
ROUND EDGES.

F976

B205

THE STYLUS IS USED TO
FORM THE GRAIN IN THE
FENCE RAILS AND ADD-
ING TINY DETAILS.

F933

F934

B205

F898

HAIR BLADE
100M

F898

B701

A99

F900

A98

F899

B702

B936

F976

F933

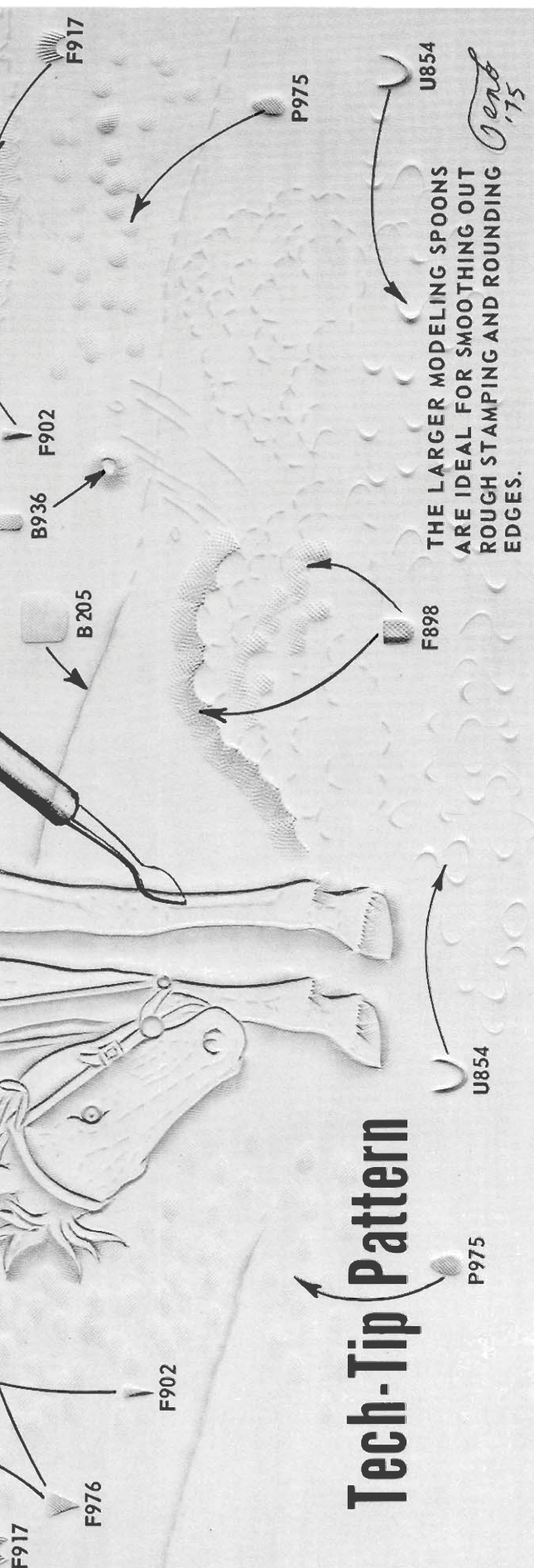
F934

B701

S932

S632

USE THE POINT OF THE SPOON
TO ACCENT MUSCLES, LEG TEN-
DONS, HOVES, ETC.



Use the modeling tool to round the edges of the horse and rider as well as the fence rails and posts. Then use the stylus of the modeler to indicate the grain of the rails as well as the knot holes.

The grass is done with F917 under the fence and the top edges are accented with F902.

Break up the plainness of the ground by using the hit and skip method with P975. However any small pear-shader may be used. Also hoof marks were added by using U854 to make it look like a corral area.

The dust the horse is kicking up is done in the same manner as the clouds but using just the small matting tool F898.

Model the horse and rider by rounding the edges with the spoon of the modeler. Accent the muscles and leg tendons with the tip and sides of the spoon.

Complete the horse using Hair blade 100M, using short strokes following the contour flow of the muscles of the horse, thus giving it a hair effect. Go over the mane and tail of the horse with 100M first and follow this with Hair blade 100L over the top. Finish with swivel knife cuts, do the same to the hair of the cowboy.

I find the steep angled filigreed blade works best for small fine accent cuts.

Finally finish the picture by putting in the conchos on the chaps and saddle with S632 and knots of the streamers with S932. The eye of the horse is also S632 and the horse's bit which I neglected to show is done with S633.

Just a word of encouragement, don't be afraid to make mistakes, I do, but they can be worked out. A helpful book on figure carving is Al Stohlman's "Craftool TECH-TIPS". Good luck in carving.



FIGURE CARVING

only **\$2.00** each

Al Stohlman tells you exactly what tools to use and how to use them. Dyeing fully explained. Patterns for belts, billfolds, key cases, etc. included. Shows you how to carve fish, horses, birds, many other animals. 32 pages, 13 different chapters. Order your copy today.
6049 Figure Carving \$2.00 ea.



HOW TO CARVE LEATHER— by Al Stohlman. 48 big 18½" x 12½" pgs. How to assemble 11 projects. 30 illus. dye charts, 40 interchangeable Photocarve patterns, 6 complete alphabets (½" to 1½" letters).
6047 \$3.50 ea.



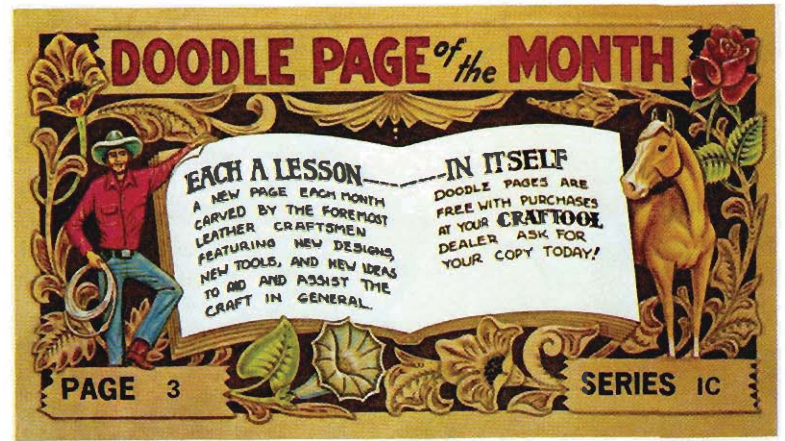
"Wild Bronc Riding" (PART #2) by Gene Noland

This picture could have been done a number of ways, first by changing the color of the clothing of the cowboy or the color of the bronc. This I feel should be left up to the artist, however, I tried to combine the colors to make the horse and rider the main theme of the picture. This also applies to the sun and shadows (sun light from the upper right). It could have been coming from the left but I felt it more dramatic from the right side.

For those just beginning to dye leather, the best instruction without the aid of an instructor is Al Stholman's book, "How to Color Leather". This picture was done with leather dyes, Neat Dye and Omega leather dyes. I mention this as I do quite a few of my pictures with opaque water colors as they are more brilliant for reproduction. I also use a combination of the two.

On the subjects which are to be colored I most always use a base color of yellow Neat Dye. This tends to block out the fast absorption of the other colors used, with the exception of the Omega dyes. This allows you to move the second colors around, the first application of the second might not be dark as desired so additional applications of the same color is applied till the right tone is reached. Then apply the third shadow color which is for me the Omega dyes. However I would like to caution you that once the leather is touched with Omega dyes it is there to stay.





"Wild Bronc Riding" (PART #2) by Gene Noland

This picture could have been done a number of ways, first by changing the color of the clothing of the cowboy or the color of the bronc. This I feel should be left up to the artist, however, I tried to combine the colors to make the horse and rider the main theme of the picture. This also applies to the sun and shadows (sun light from the upper right). It could have been coming from the left but I felt it more dramatic from the right side.

For those just beginning to dye leather, the best instruction without the aid of an instructor is Al Stholman's book, "How to Color Leather". This picture was done with leather dyes, Neat Dye and Omega leather dyes. I mention this as I do quite a few of my pictures with opaque water colors as they are more brilliant for reproduction. I also use a combination of the two.

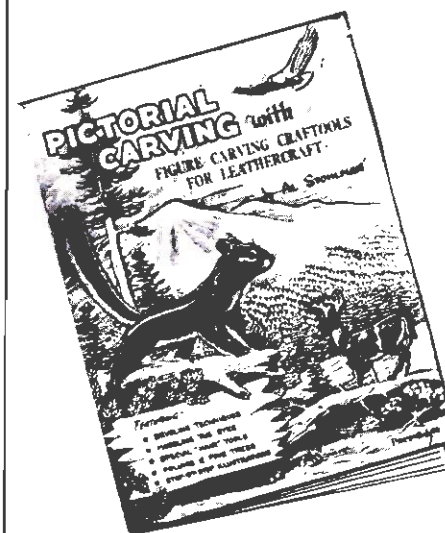
On the subjects which are to be colored I most always use a base color of yellow Neat Dye. This tends to block out the fast absorption of the other colors used, with the exception of the Omega dyes. This allows you to move the second colors around, the first application of the second might not be dark as desired so additional applications of the same color is applied till the right tone is reached. Then apply the third shadow color which is for me the Omega dyes. However I would like to caution you that once the leather is touched with Omega dyes it is there to stay.



(TRACING PATTERN)

The ground of the coral has no yellow base coat, only the Tan Neat Dye was used. Also I did not color the background as much so it would not distract from the bronc and rider.

Since I can not show each and every individual craftsman how to color this picture I again emphasize the importance of Al's book "How to Color Leather". Also to impress upon you the need for practice and patience in coloring leather. You might try scrap pieces of leather to get the desired tones first before applying them to the picture. Thank you and Good Luck.



PICTORIAL CARVINGS

Only \$1⁰⁰ each

Book gives easy step-by-step instructions on use of basic figure carving tools. Shows how to carve animals, birds, flowers, scenery, technique for using Crafttools to achieve the effect of hair on your animals. Even a beginner can learn quickly how to do figure carving with this book. By Al Stohlman. 16 pgs. 8½" x 11".
6037 PICTORIAL CARVING . . . \$1.00 ea.





The ground of the coral has no yellow base coat, only the Tan Neat Dye was used. Also I did not color the background as much so it would not distract from the bronc and rider.

Since I can not show each and every individual craftsman how to color this picture I again emphasize the importance of Al's book "How to Color Leather". Also to impress upon you the need for practice and patience in coloring leather. You might try scrap pieces of leather to get the desired tones first before applying them to the picture. Thank you and Good Luck.

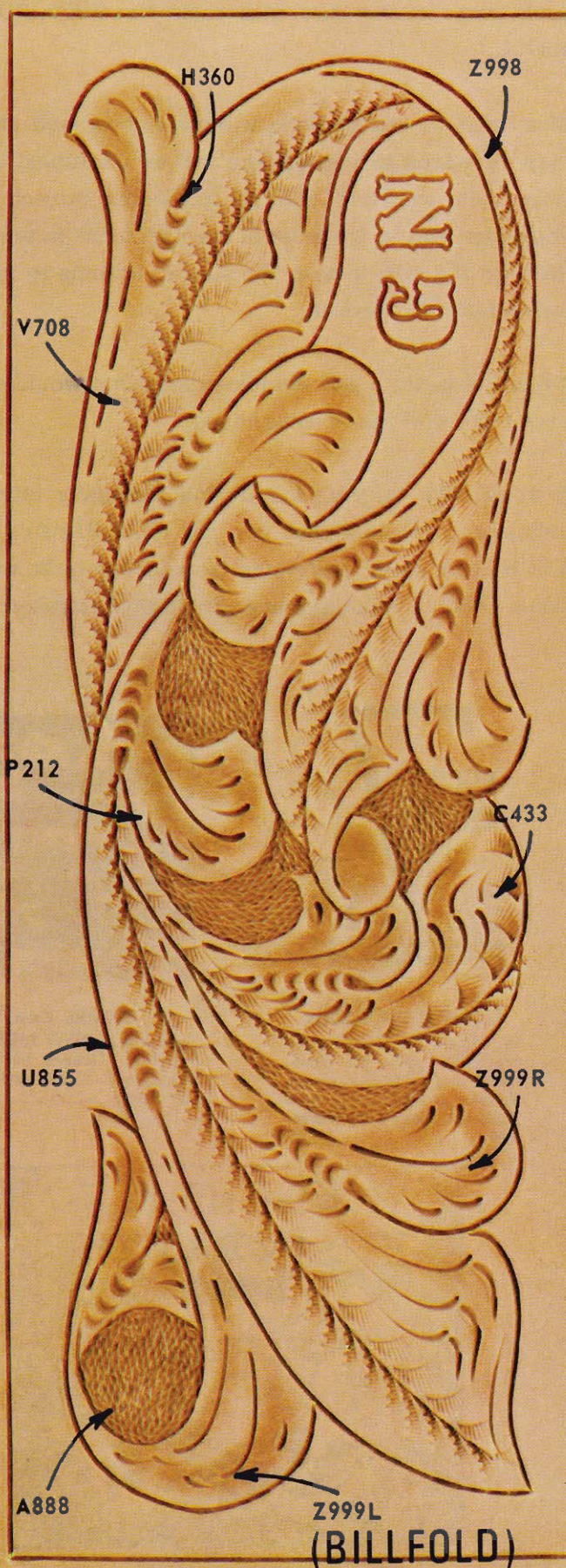


PICTORIAL CARVINGS

Only **\$1.00** each

Book gives easy step-by-step instructions on use of basic figure carving tools. Shows how to carve animals, birds, flowers, scenery, technique for using Crafttools to achieve the effect of hair on your animals. Even a beginner can learn quickly how to do figure carving with this book. By Al Stohlman. 16 pgs. 8½" x 11".

6037 PICTORIAL CARVING . . . \$1.00 ea.



Z998
Z999R
Z999L
C433
V708
P212
H360
U855
A888
S633
S631
D617

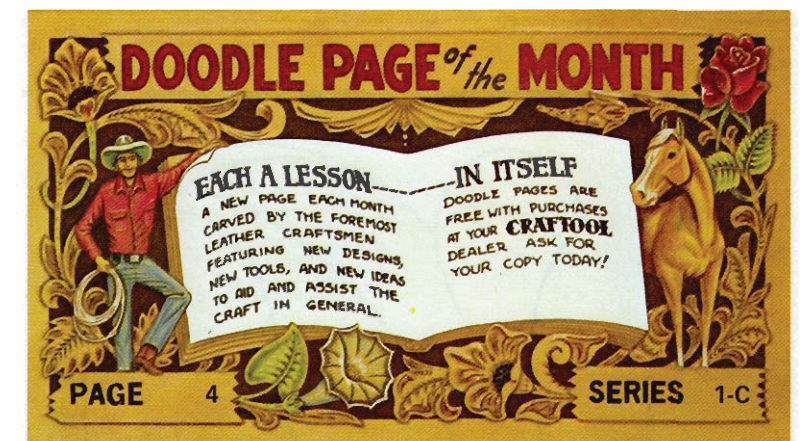


CUT SMALL CIRCLES AND SCROLLS WITH TOOLS NO. Z999L AND Z999R. LEAN THE TOOL TOWARDS THE TOE AND 'WALK' THEM AT THE SAME TIME TURNING WITH THE FINGERS AS YOU STRIKE WITH THE MALLET.



CUT STRAIGHT AND CURVED LINES WITH TOOL NO. Z998. LEAN THE TOOL TOWARDS THE HEEL AND 'WALK' IT AS YOU STRIKE WITH UNIFORM TAPS OF THE MALLET.

Photo-Carve
Pattern



"Stamping Traditional"

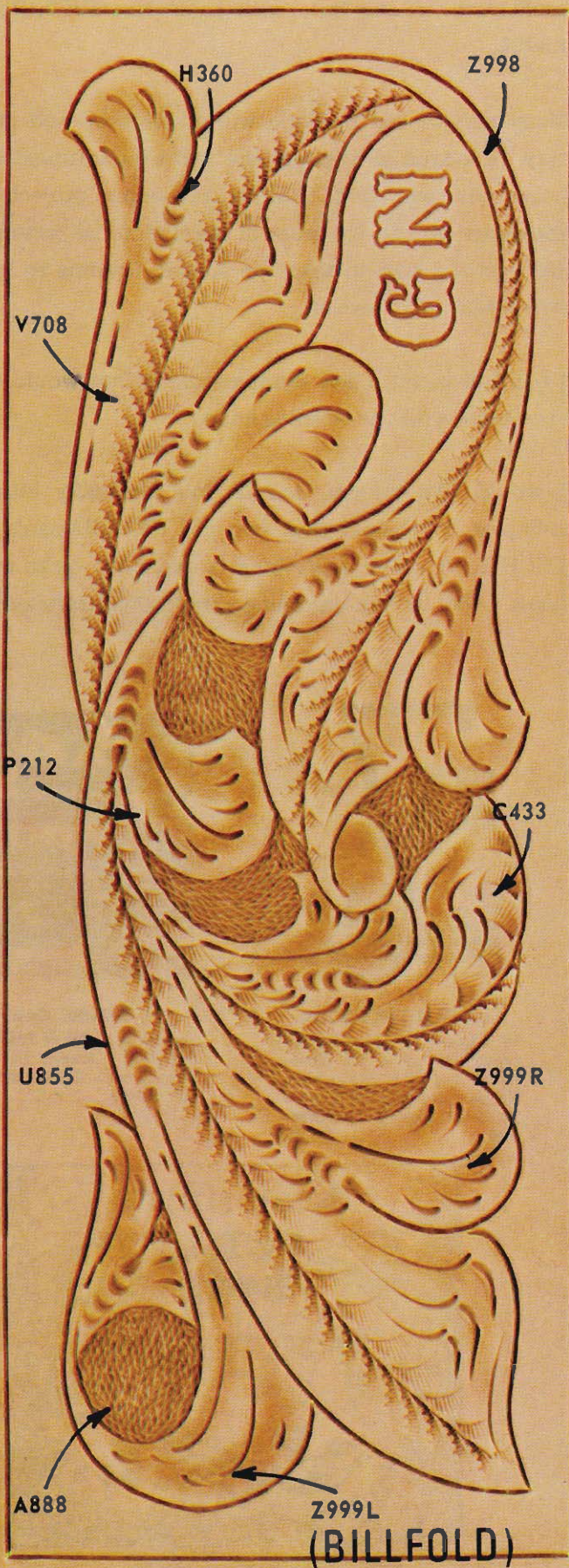
By GENE NOLAND

This Doodle-Page is for those who have done nothing but Nature Tan stamping. I am trying in this lesson to get you in the feel for stamping or carving traditional patterns. There has not been any swivel knife cutting or beveling on these patterns. The only thing used were decorative tools No. Z998 and Nos. Z999R and L. The only other tools used were the regular traditional carving tools such as Camouflag, Veiner, Pear Shader, Stop, Mulefoot and back-ground.

After tracing the pattern design on the leather, start with tool No. Z998 and cut in the lines as shown on the 1 1/2" belt pattern where there is no tooling. I'd like to suggest that you practice with these tools using only the heel or toe as indicated to cut your lines. With just a little practice I am sure you can follow the lines quite easily. For sharp turns and curves depending on which way the lines curves use the right or left tool. When all lines have been cut stamp in the back-ground with tool No. A888.

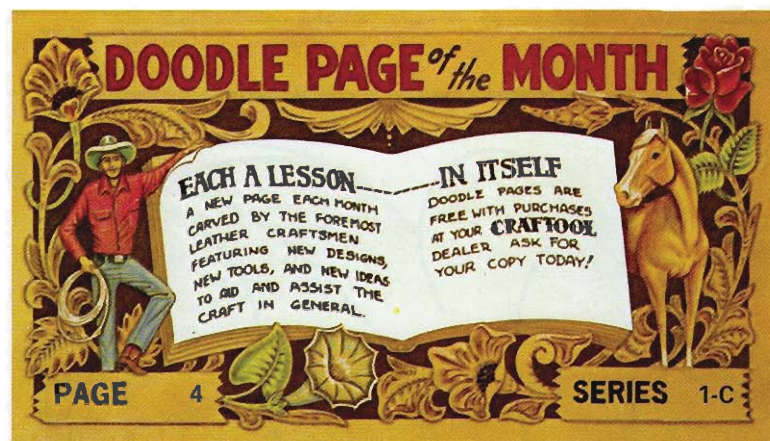
Next use the camouflag tool No. C433 and space each hit the same distance apart as shown on the billfold design following the line. After you have done this use the veiner tool No. V708 and do the same with it on the opposite side of the line.

With the Pear shader tool No. P212 shadow the area in as shown on the leaves and scrolls. Follow this by placing a stop tool No. H360 at the end of the line and accent it with the Mulefoot tool No. U855. When you have finished these steps you have completed your traditional stamping; the only thing



CUT SMALL CIRCLES AND SCROLLS WITH TOOLS NO. Z999L AND Z999R. LEAN THE TOOL TOWARDS THE TOE AND 'WALK' THEM AT THE SAME TIME TURNING WITH THE FINGERS AS YOU STRIKE WITH THE MALLET.





“Stamping Traditional”

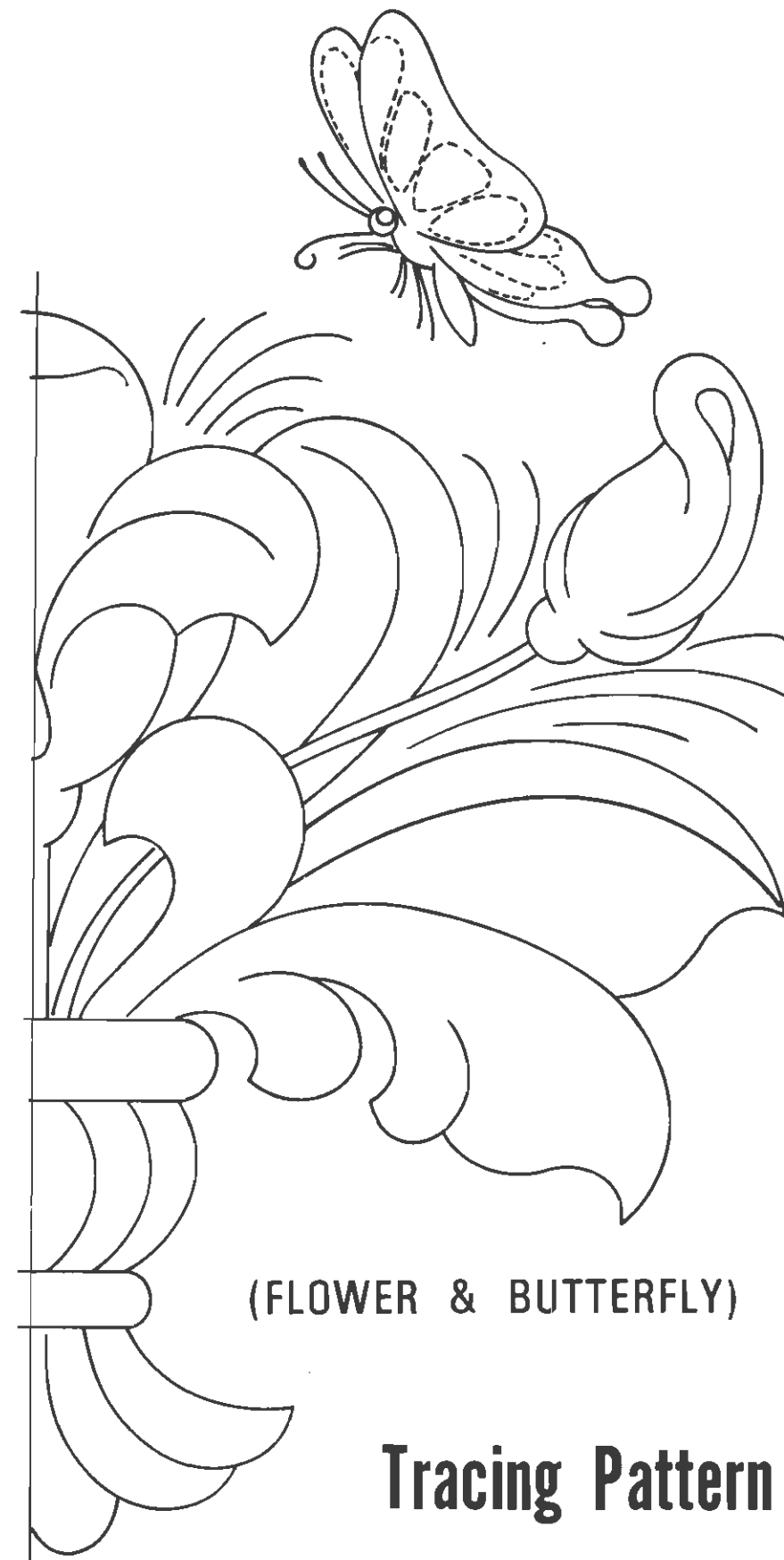
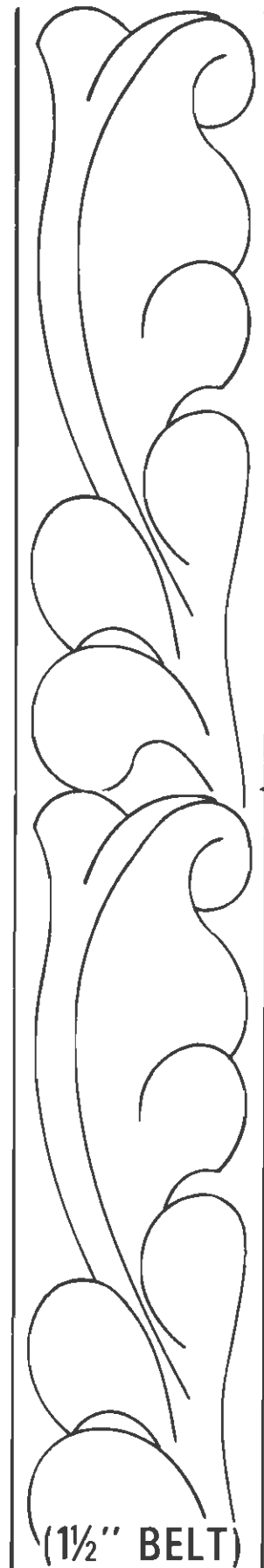
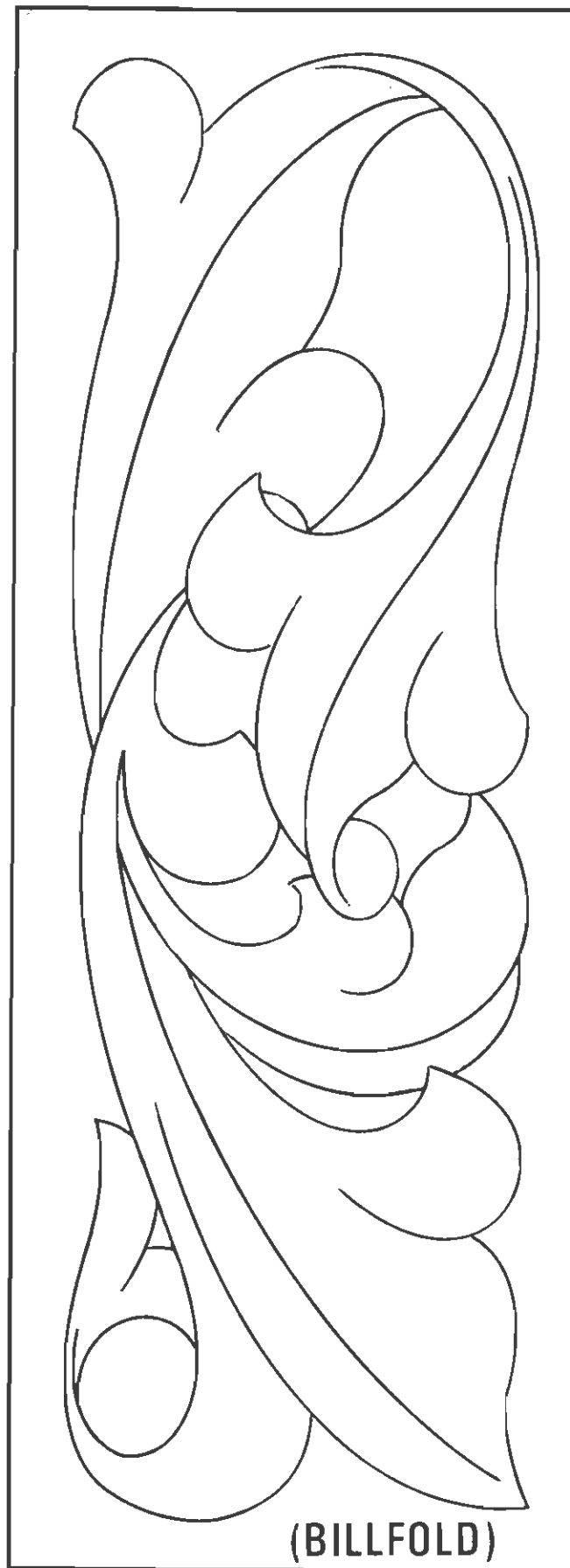
By GENE NOLAND

This Doodle-Page is for those who have done nothing but Nature Tan stamping. I am trying in this lesson to get you in the feel for stamping or carving traditional patterns. There has not been any swivel knife cutting or beveling on these patterns. The only thing used were decorative tools No. Z998 and Nos. Z999R and L. The only other tools used were the regular traditional carving tools such as Camouflag, Veiner, Pear Shader, Stop, Mulefoot and back-ground.

After tracing the pattern design on the leather, start with tool No. Z998 and cut in the lines as shown on the 1½” belt pattern where there is no tooling. I’d like to suggest that you practice with these tools using only the heel or toe as indicated to cut your lines. With just a little practice I am sure you can follow the lines quite easily. For sharp turns and curves depending on which way the lines curves use the right or left tool. When all lines have been cut stamp in the back-ground with tool No. A888.

Next use the camouflag tool No. C433 and space each hit the same distance apart as shown on the billfold design following the line. After you have done this use the veiner tool No. V708 and do the same with it on the opposite side of the line.

With the Pear shader tool No. P212 shadow the area in as shown on the leaves and scrolls. Follow this by placing a stop tool No. H360 at the end of the line and accent it with the Mulefoot tool No. U855. When you have finished these steps you have completed your traditional stamping; the only thing

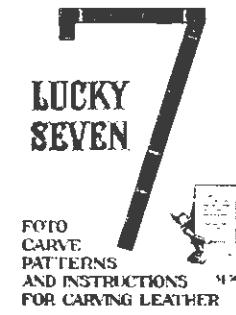


left is the decorative cuts. Again these are done with the same tools you cut the lines with tools No. Z998, Z999R and Z999L.

Many designs can be done with these tools and other tools may be added as you get the feel of traditional carving. I hope you will find this an interesting project and will encourage you to try more in the traditional pattern designs. Also getting you to take the step in learning to handle the swivel knife and beveler.

I feel this is not a bad stamping design but would stand out even more with the beveling added.

I would like to say that if you are really interested in stamping traditional that you get Al Stohlman's book on TECH-TIPS where everything is explained quite well in the book. Good luck in becoming a traditional craftsman.



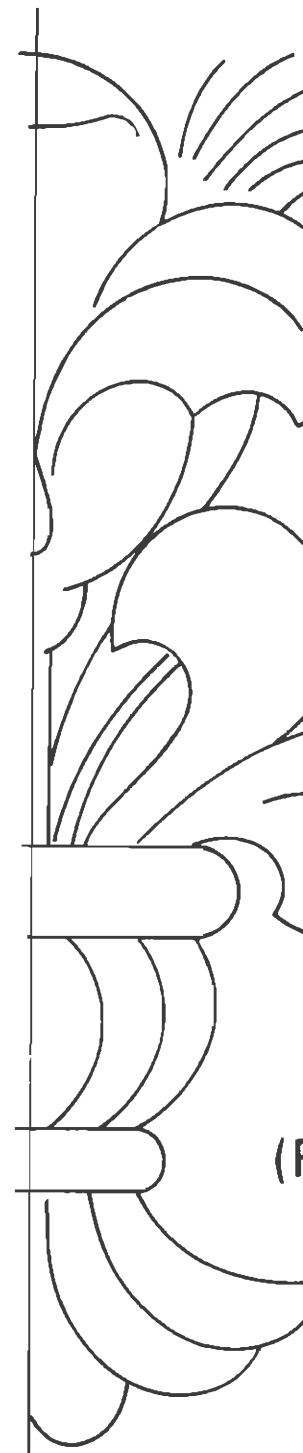
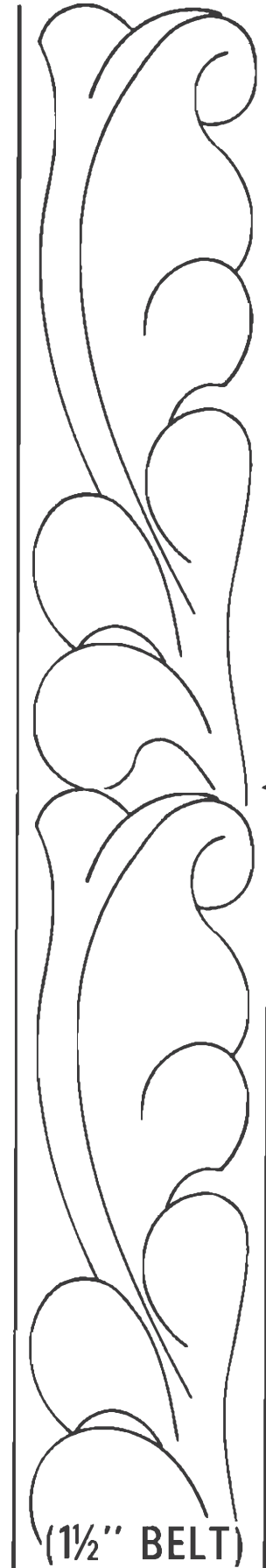
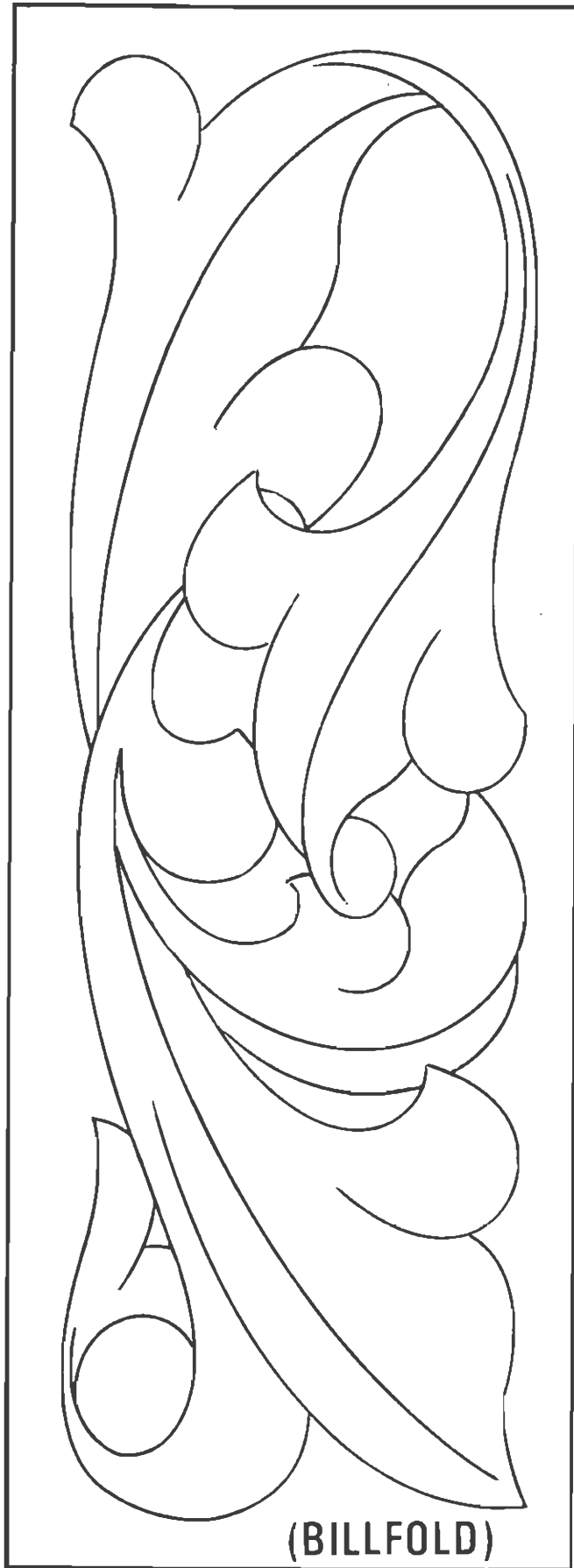
LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for classroom. Fully illustrated. Wallet designs by 7 professional western craftsmen.\$2.00

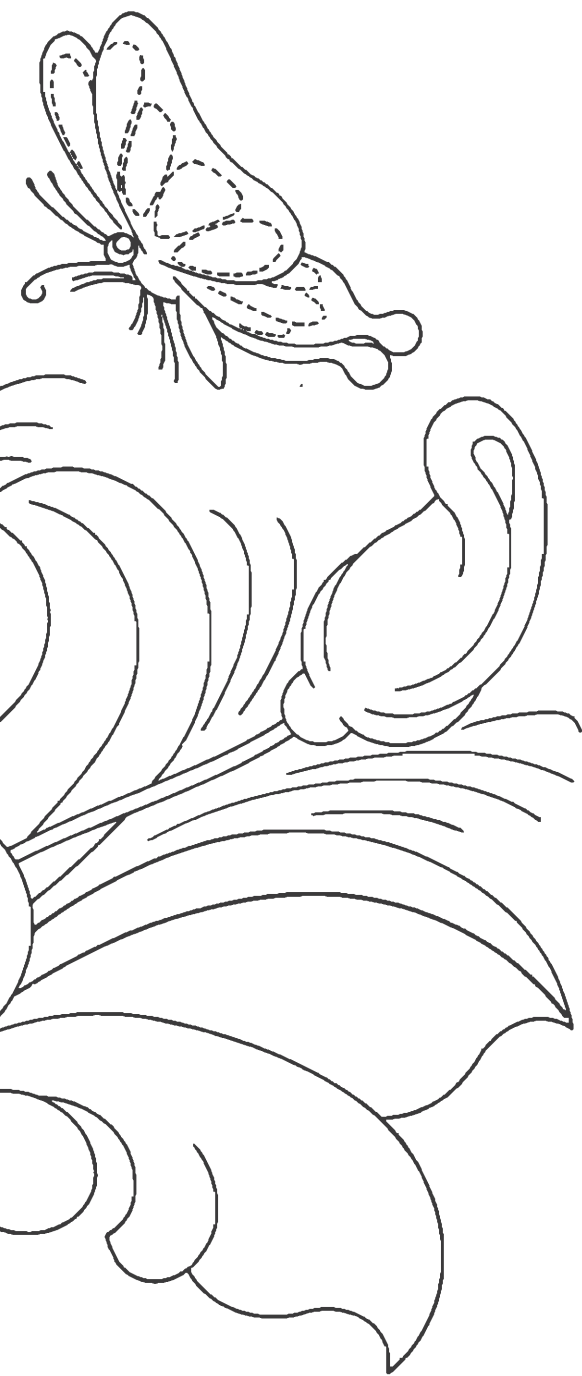


FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color.\$2.00



Ken Griffin's SCRAP BOOK
A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy.\$5.00





FLOWER & BUTTERFLY)

Tracing Pattern

left is the decorative cuts. Again these are done with the same tools you cut the lines with tools No. Z998, Z999R and Z999L.

Many designs can be done with these tools and other tools may be added as you get the feel of traditional carving. I hope you will find this an interesting project and will encourage you to try more in the traditional pattern designs. Also getting you to take the step in learning to handle the swivel knife and beveler.

I feel this is not a bad stamping design but would stand out even more with the beveling added.

I would like to say that if you are really interested in stamping traditional that you get Al Stohlman's book on TECH-TIPS where everything is explained quite well in the book. Good luck in becoming a traditional craftsman.



LUCKY 7 TEXT BOOK

Written for the home craftsman. Also for classroom. Fully illustrated. Wallet designs by 7 professional western craftsmen.\$2.00



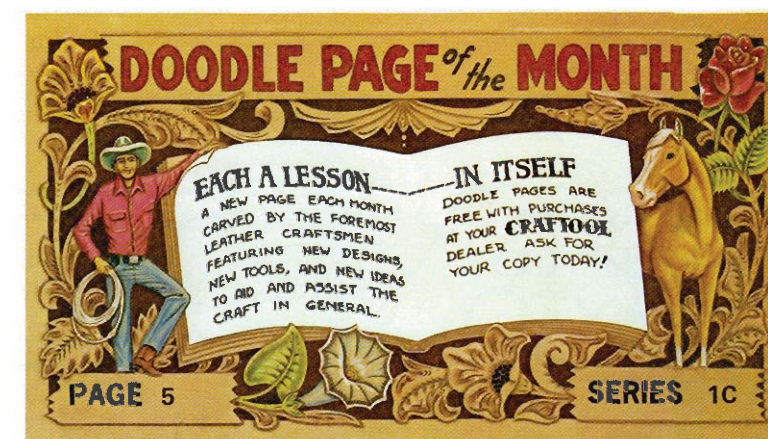
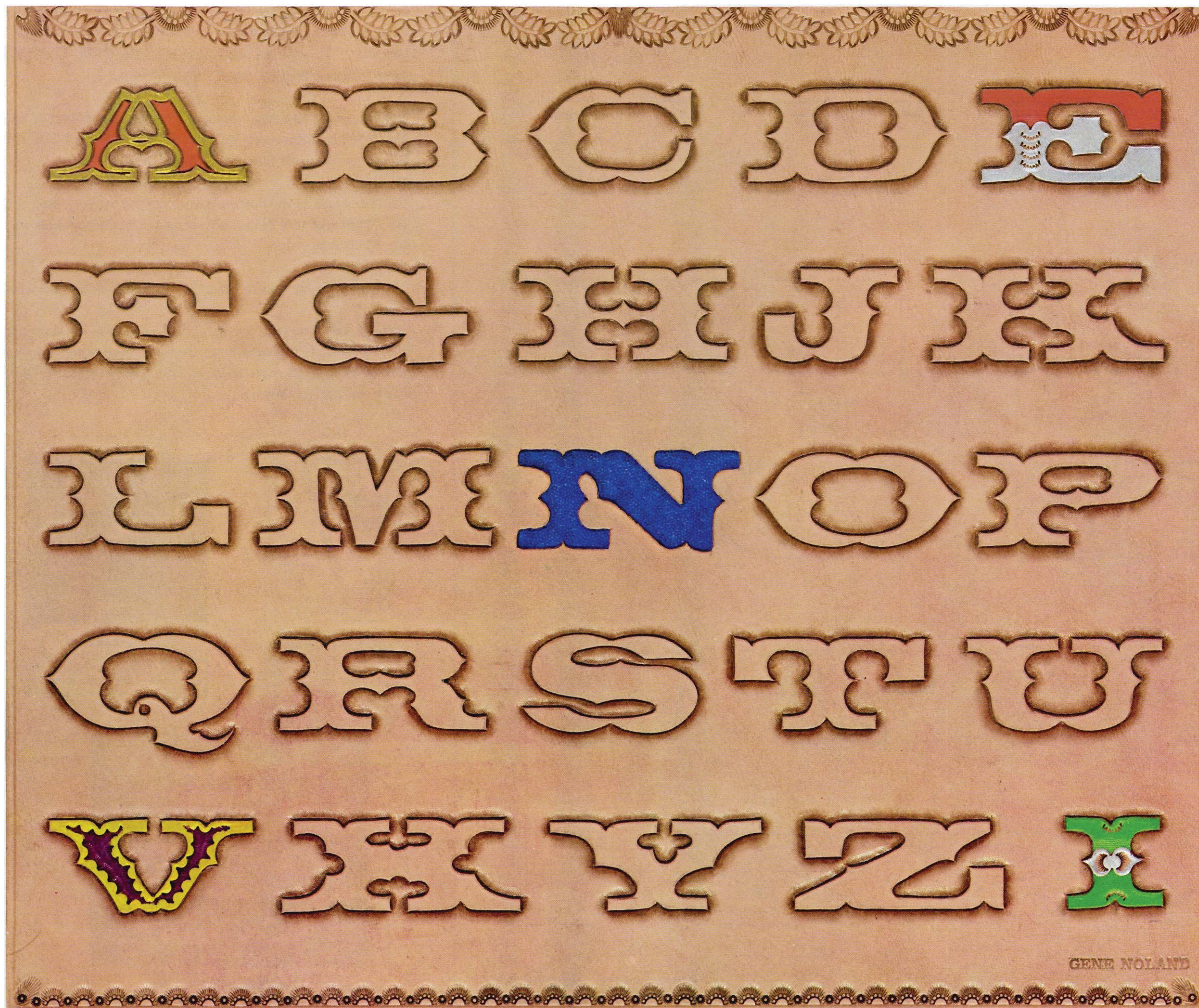
FIGURE CARVING

Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color.\$2.00



Ken Griffin's SCRAP BOOK

A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy.\$5.00



“THUNDERBIRD”

By GENE NOLAND

Lettering is an art in itself. In each alphabet they tell a picture in what the artist is trying to convey. There are thousands of different alphabets, each one with it's own characteristic to get the point across to those who look upon them.

I chose Thunderbird design because to me it is western and is of yesteryear and is rugged looking for leather handbags, billfolds and accessories.

This lettering is an extended alphabet where as the one in the logo is condensed but is of the same style. I used the condensed because I could not get it to any size with the extended letter.

You will notice on the Photo-carve pattern there is no “W”, but on the Tracing pattern on the other side of “W” is made by the letter “V”. This is done by putting the front serif on the last one as indicated by the arrow thus forming the letter “W”.

I have beveled around all the letters with the exception of the letter “N”. This I did in inverted carving to show the different ways of tooling leather. You can also see I did some fancy stamping on the E, V and I, the A, I cut with the swivel knife.

Though I am sure you can come up with some better accent designs these are just more or less to indicate what can be done with the different tools.



A

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

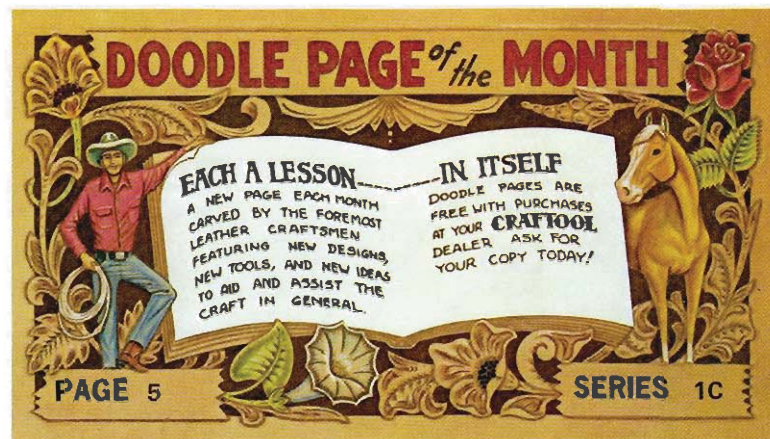
Q

R

S

T





“THUNDERBIRD”

By GENE NOLAND

Lettering is an art in itself. In each alphabet they tell a picture in what the artist is trying to convey. There are thousands of different alphabets, each one with it's own characteristic to get the point across to those who look upon them.

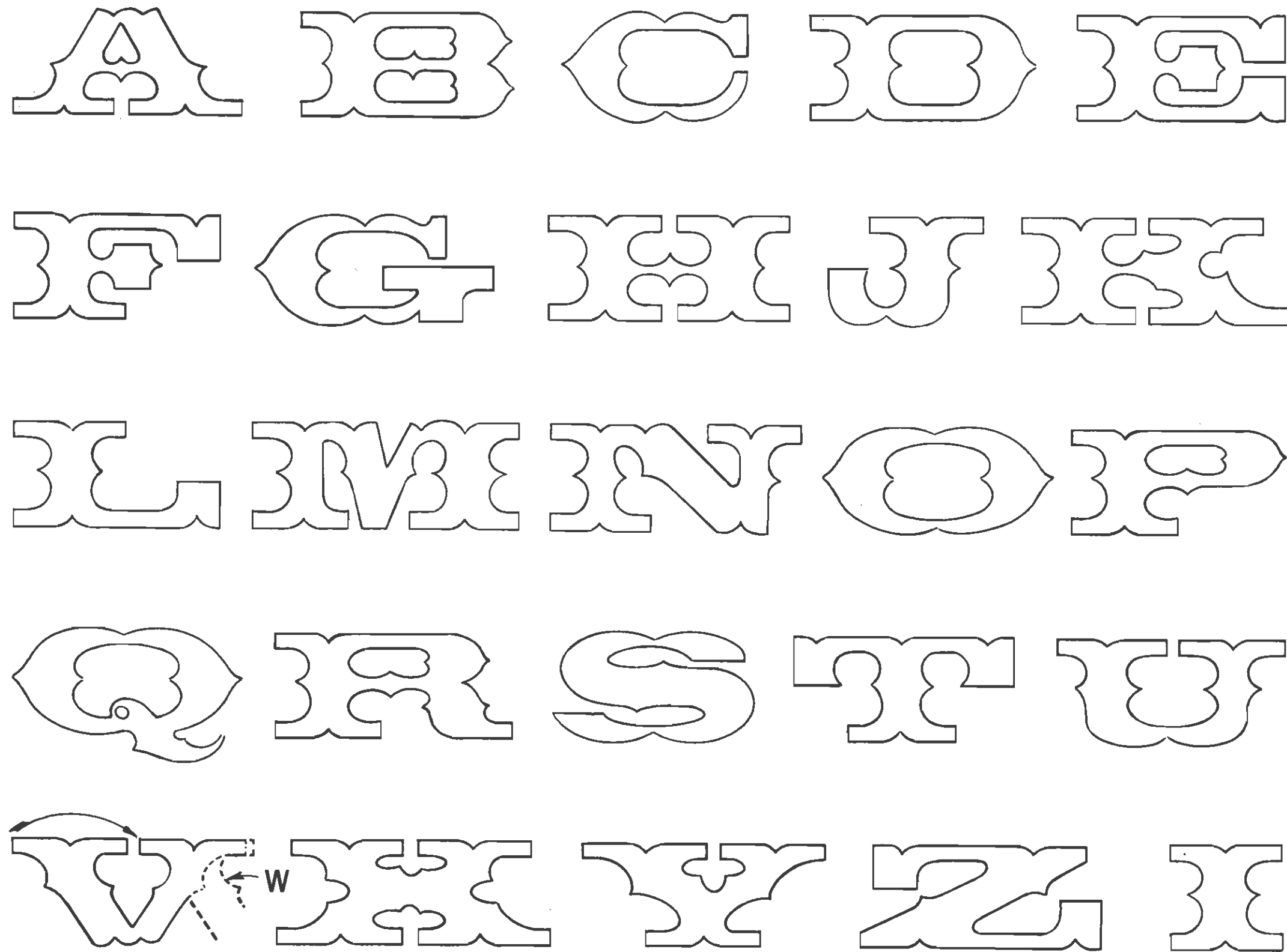
I chose Thunderbird design because to me it is western and is of yesteryear and is rugged looking for leather handbags, billfolds and accessories.

This lettering is an extended alphabet where as the one in the logo is condensed but is of the same style. I used the condensed because I could not get it to any size with the extended letter.

You will notice on the Photo-carve pattern there is no “W”, but on the Tracing pattern on the other side of “W” is made by the letter “V”. This is done by putting the front serif on the last one as indicated by the arrow thus forming the letter “W”.

I have beveled around all the letters with the exception of the letter “N”. This I did in inverted carving to show the different ways of tooling leather. You can also see I did some fancy stamping on the E, V and I, the A, I cut with the swivel knife.

Though I am sure you can come up with some better accent designs these are just more or less to indicate what can be done with the different tools.



Tracing Pattern

On the "E" to separate the red from the silver I used tool No. Z782 and accented it with tool No. F933. I did the same on the letter "I" with an additional tool No. C428. I used the same tool to accent the letter "V" as shown.

Tools used on the top border starting in the corner is tool No. N300 and the leaves were tools No. L515 and L516 with the accent between the two, tool No. D606.

On the border at the bottom starting at the center I used tool No. N363 and tool No. N309 along the line with seeder tool No. S705 in between.

The back-ground on the letter "N" tool No. A103 was used.

Again I am sure you can use your own ideas on accenting these letters, letters which are beautiful even when they are just as initials but more so when they spell your name. Good Luck, in Leather Carving.



LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for classroom. Fully illustrated. Wallet designs by 7 professional western craftsmen.\$2.00

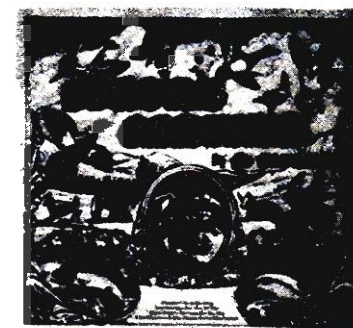


FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color.\$2.00



Ken Griffin's SCRAP BOOK
A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy.\$5.00

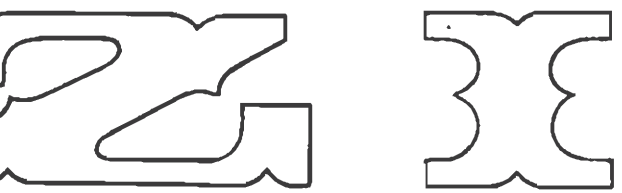
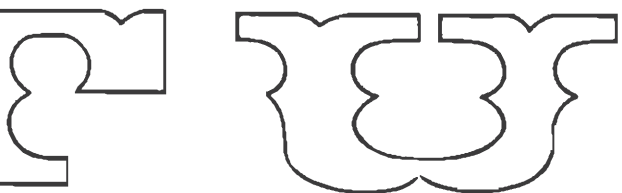
A B C D

E F G H I

J K L M N O

P Q R S T

U V W X Y Z



Tracing Pattern

On the "E" to separate the red from the silver I used tool No. Z782 and accented it with tool No. F933. I did the same on the letter "I" with an additional tool No. C428. I used the same tool to accent the letter "V" as shown.

Tools used on the top border starting in the corner is tool No. N300 and the leaves were tools No. L515 and L516 with the accent between the two, tool No. D606.

On the border at the bottom starting at the center I used tool No. N363 and tool No. N309 along the line with seeder tool No. S705 in between.

The back-ground on the letter "N" tool No. A103 was used.

Again I am sure you can use your own ideas on accenting these letters, letters which are beautiful even when they are just as initials but more so when they spell your name. Good Luck, in Leather Carving.



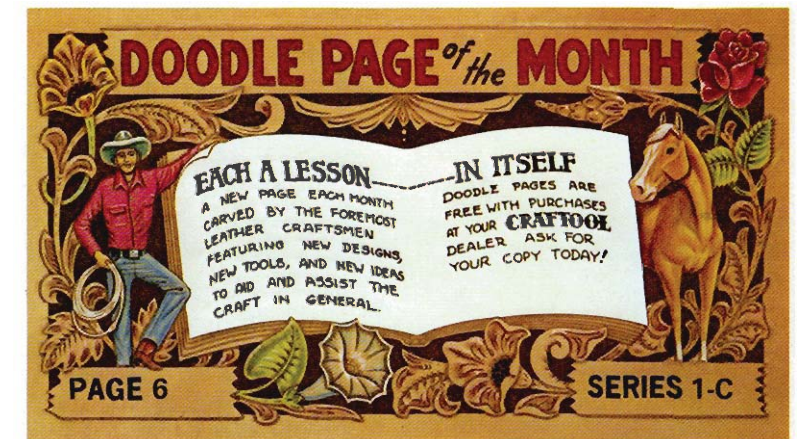
LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for classroom. Fully illustrated. Wallet designs by 7 professional western craftsmen. \$2.00



FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color. \$2.00



Ken Griffin's SCRAP BOOK
A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy. \$5.00



THE MEDICINE HAT HORSE

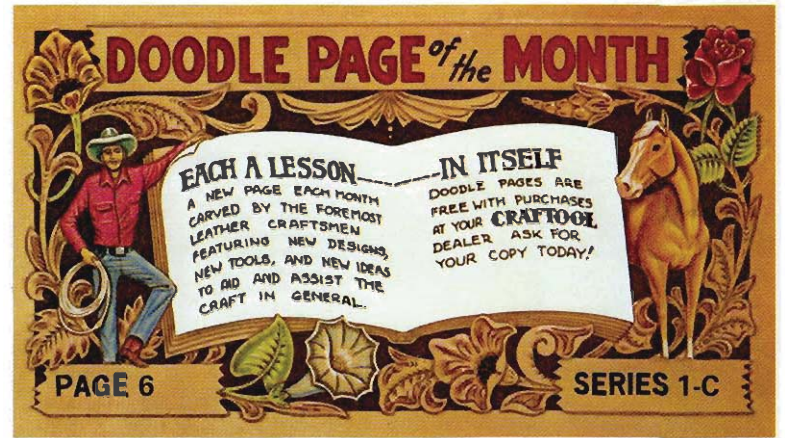
By CHRISTINE STANLEY

This leather carving depicts a particular horse with a special mystique. Due to its distinctive marking and coloration, it became known to the Indians as the Medicine Hat Horse. To the white man, the War Bonnet Horse. Why the name, Medicine Hat Horse? The Indians had no real knowledge of selective breeding. They did, however, have a special attraction to the vari-colored pinto. Through the simple process of retaining their favorite colored animals, the Indian pony eventually developed as a more or less typical kind of animal.

The Medicine Hat Horse had special markings which resembled a war bonnet covering its head and ears and a dark colored shield protecting its chest. This was a highly prized animal thought to have supernatural power. Only the most worthy of the Indian warriors were allowed to own the Medicine Hat Horse. The magic of the Medicine Hat Horse would make him invincible in battle. Because of the special attention, the Indians were able to increase the number of these specially marked horses to be used by their greatest warriors. Thus was born the legend of the Medicine Hat Horse.

Today, the Medicine Hat Horse has almost vanished. Only about six stallions are known to exist at present. There is a very special effort on the part of the owners of these remaining specimens to increase their numbers. Hopefully they will be successful and the Medicine Hat Horse will continue to exist in our modern world.





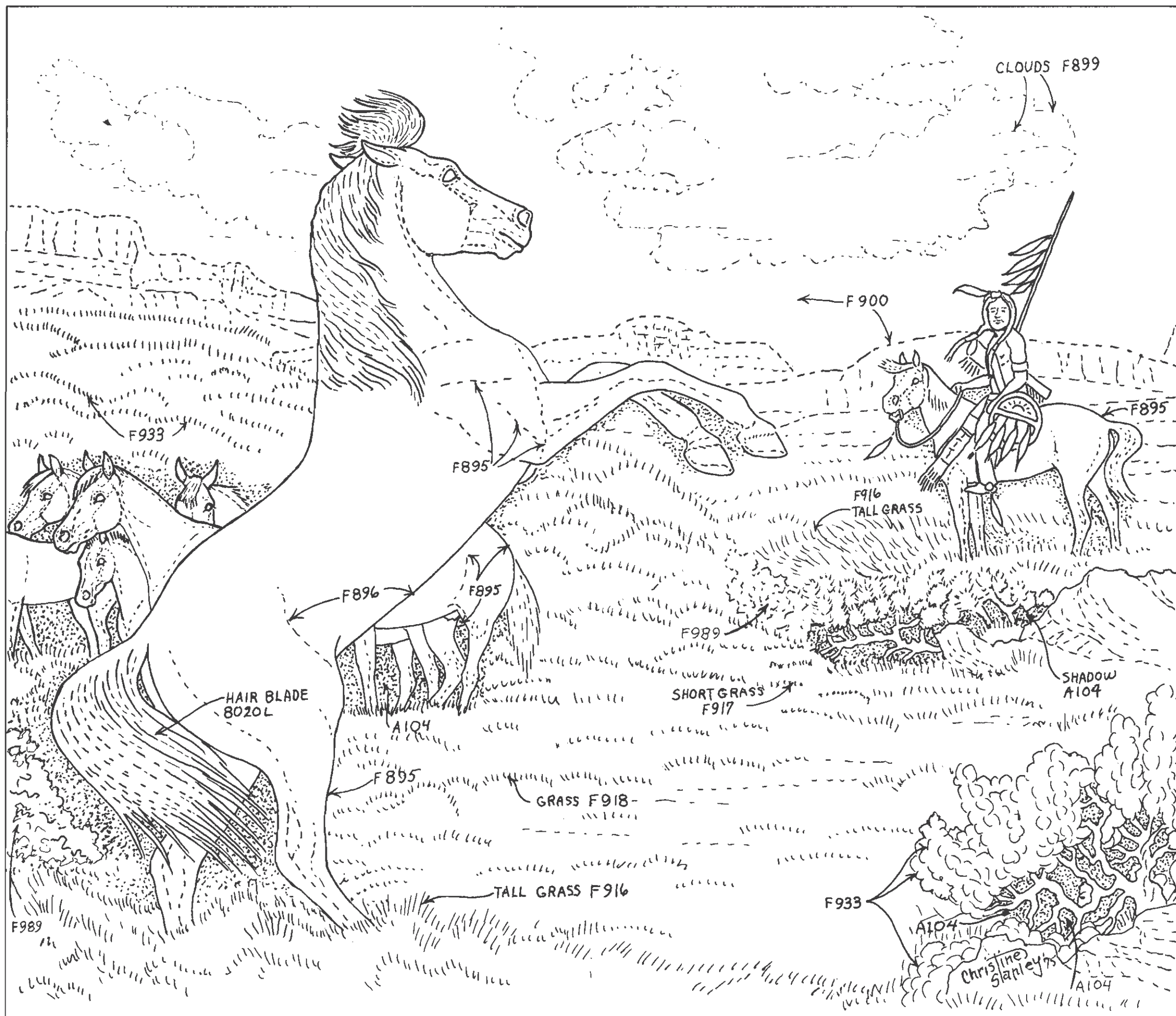
THE MEDICINE HAT HORSE

By CHRISTINE STANLEY

This leather carving depicts a particular horse with a special mystique. Due to its distinctive marking and coloration, it became known to the Indians as the Medicine Hat Horse. To the white man, the War Bonnet Horse. Why the name, Medicine Hat Horse? The Indians had no real knowledge of selective breeding. They did, however, have a special attraction to the vari-colored pinto. Through the simple process of retaining their favorite colored animals, the Indian pony eventually developed as a more or less typical kind of animal.

The Medicine Hat Horse had special markings which resembled a war bonnet covering its head and ears and a dark colored shield protecting its chest. This was a highly prized animal thought to have supernatural power. Only the most worthy of the Indian warriors were allowed to own the Medicine Hat Horse. The magic of the Medicine Hat Horse would make him invincible in battle. Because of the special attention, the Indians were able to increase the number of these specially marked horses to be used by their greatest warriors. Thus was born the legend of the Medicine Hat Horse.

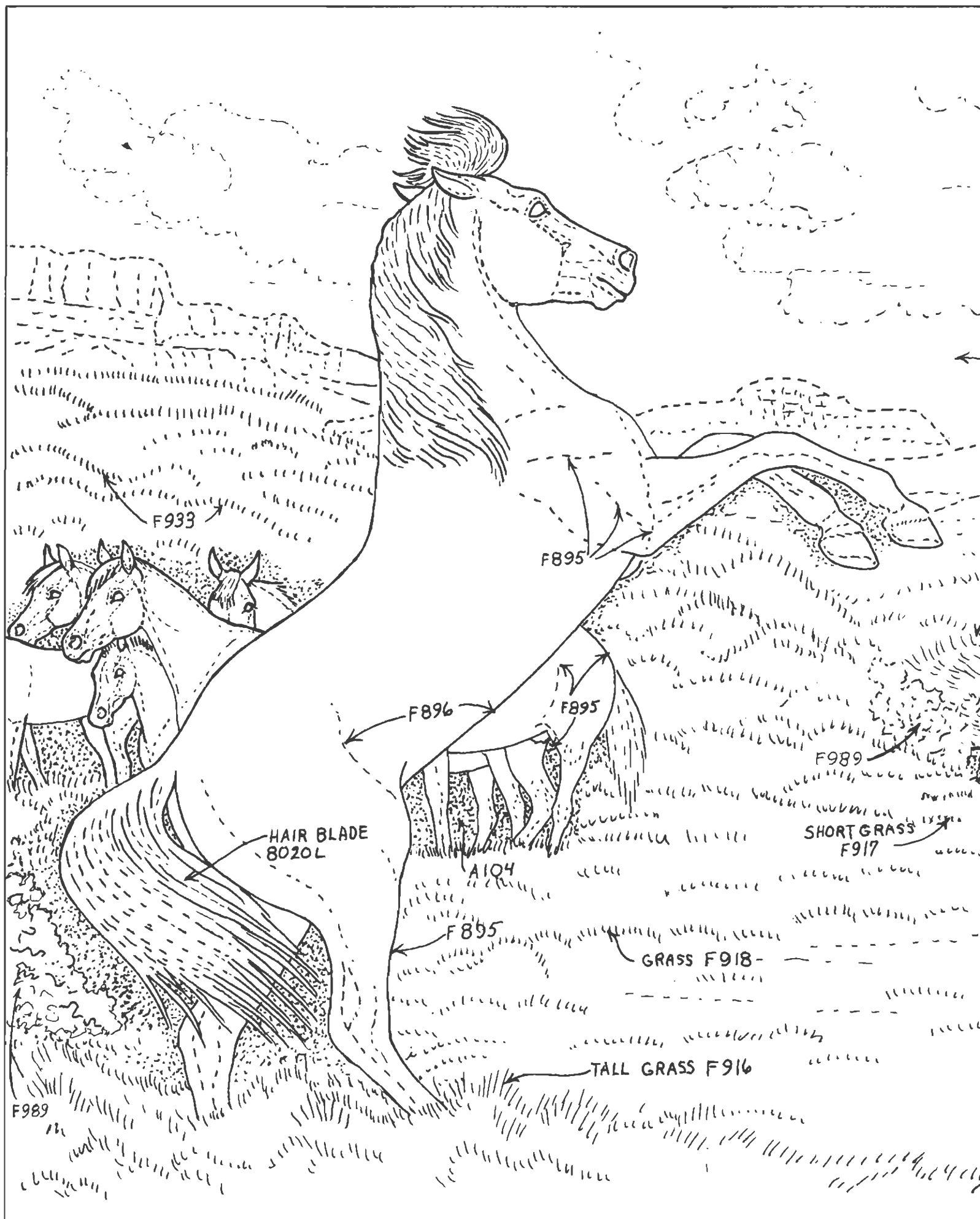
Today, the Medicine Hat Horse has almost vanished. Only about six stallions are known to exist at present. There is a very special effort on the part of the owners of these remaining specimens to increase their numbers. Hopefully they will be successful and the Medicine Hat Horse will continue to exist in our modern world.

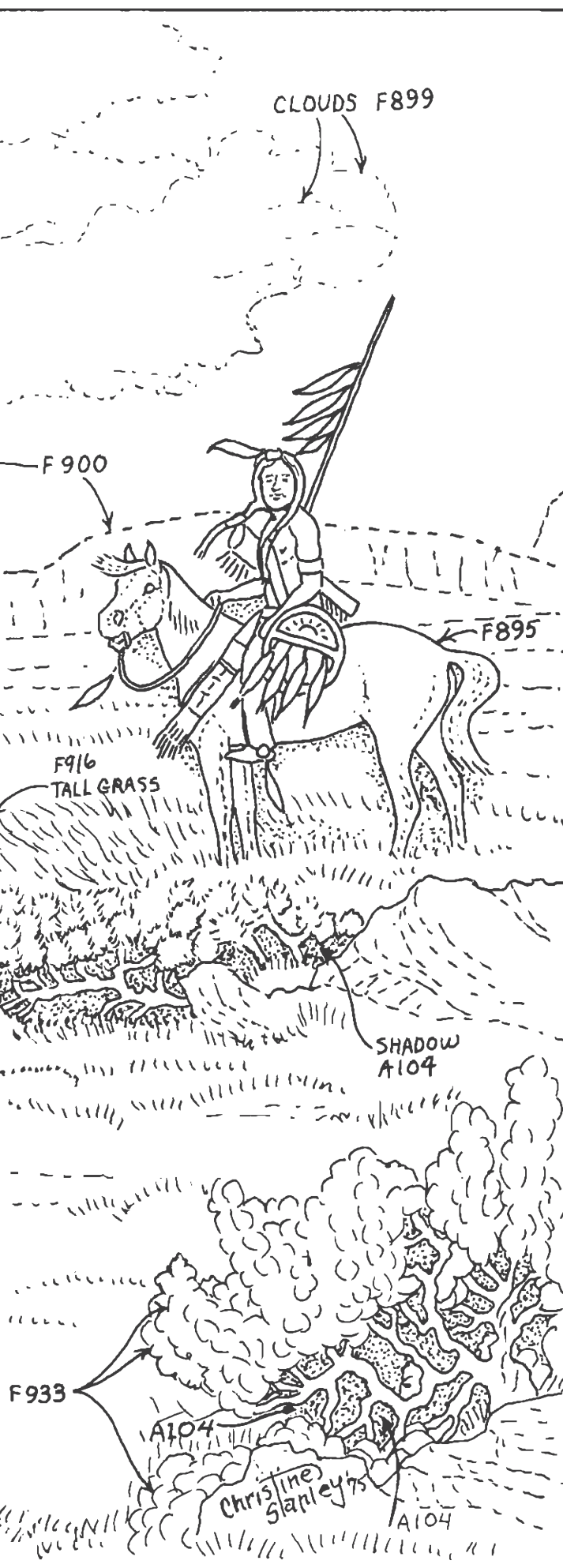


Use tracing vellum to make an accurate tracing of the line drawing. This is important due to much small detail work like the Indian on the horse. Carefully transfer the pattern to the cased (damp) leather. The Craftool ballpoint stylus No. 7059 is ideal for transferring the tracing to the leather. Cut the solid lines with the No. 8018N angle blade. This blade permits the delicate cutting required for small detail work. When cutting the lines of the Indian on the pony, cut only about one half as deep as those on the dominant figure of the Medicine Hat Horse. Use only the smaller bevelers on this portion of the carving. The technique used in a pictorial leather carving is much the same as the painter in developing the scene. Depth and perspective are obtained through using correct figure carving tools correctly, just as the painter uses brushes and colors to obtain these effects. The small book, Pictorial Carving, obtainable in Tandy retail stores, is excellent to study the effects of the various figure carving tools, how and where to use them and what they are used for in creating a professional looking carving project.

Many of the regular and background bevelers are used for this project, as well as figure carving tools. The professional carver usually finds a need to select a mixture of tools to fill the special requirements of a good pictorial figure carving. The clouds in the sky area are formed with the No. F899 matting beveler. The lines of the mountains are separated from the sky area by the No. F900 beveler. Notice that the outline of the mountains are not cut with the swivel knife. Deep heavy beveling with the No. F900 serves very well to create the effect of separating the mountain line from the sky area. The Indian's head and staff with feathers extends into the sky area and should be beveled with the No. B936 beveler. Between the feathers, use background tools A99 and A98. The large No. F901 is used to matt that portion of the sky area where no clouds exist. The clouds are done freehand, more or less at random. Unless a stormy scene is desired, the clouds should be minimized, used mainly to break up a large plain area of the picture.

The dominant figure of the Medicine Hat Horse should be cut quite deep to allow for heavier tooling and to assume the center of interest of the scene. 6-7 oz. or heavier leather should be used for good figure carving for pictures. Use the figure bevelers around the horse. The No. F895 is a good tool for this purpose. The small No. F890 is used for the eye and nose detail. The No. F902 for the ends of the tail, the mane and forelock hair. Use the No. F896 to stamp down the larger areas around the figure. The grass tools are used as indicated on the line drawing. The bushes are stamped with the No. F933. The A104 backgrounder is used in the shadow areas under the bushes. A word of caution may be in order on the use of bevelers, especially matting bevelers. The toe of the beveler is designed for a specific purpose, separating one feature of the carving from the surrounding area. When using a beveler for matting a background, especially the matting bevelers, the tool should be tipped slightly toward the heel, (rounded part of the beveler) to avoid undesirable impressions on the leather. The tools should also be rotated when matting to avoid an unnatural geometric appearance. Refer often to the tracing pattern and photo carve for guidance.

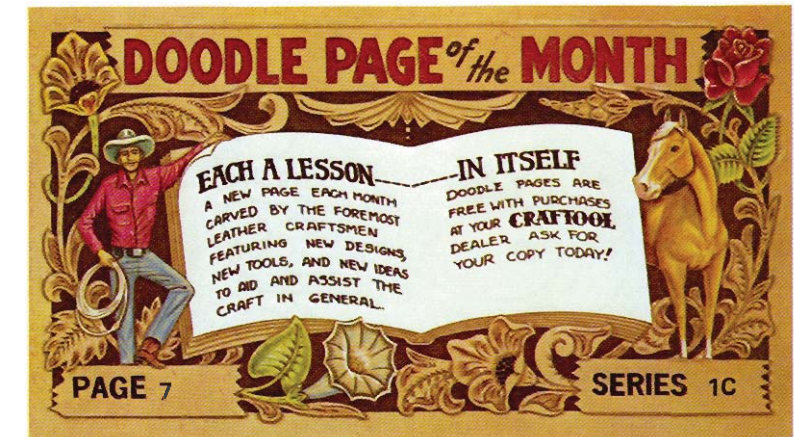




Use tracing vellum to make an accurate tracing of the line drawing. This is important due to much small detail work like the Indian on the horse. Carefully transfer the pattern to the cased (damp) leather. The Craftool ballpoint stylus No. 7059 is ideal for transferring the tracing to the leather. Cut the solid lines with the No. 8018N angle blade. This blade permits the delicate cutting required for small detail work. When cutting the lines of the Indian on the pony, cut only about one half as deep as those on the dominant figure of the Medicine Hat Horse. Use only the smaller bevelers on this portion of the carving. The technique used in a pictorial leather carving is much the same as the painter in developing the scene. Depth and perspective are obtained through using correct figure carving tools correctly, just as the painter uses brushes and colors to obtain these effects. The small book, Pictorial Carving, obtainable in Tandy retail stores, is excellent to study the effects of the various figure carving tools, how and where to use them and what they are used for in creating a professional looking carving project.

Many of the regular and background bevelers are used for this project, as well as figure carving tools. The professional carver usually finds a need to select a mixture of tools to fill the special requirements of a good pictorial figure carving. The clouds in the sky area are formed with the No. F899 matting beveler. The lines of the mountains are separated from the sky area by the No. F900 beveler. Notice that the outline of the mountains are not cut with the swivel knife. Deep heavy beveling with the No. F900 serves very well to create the effect of separating the mountain line from the sky area. The Indian's head and staff with feathers extends into the sky area and should be beveled with the No. B936 beveler. Between the feathers, use background tools A99 and A98. The large No. F901 is used to matt that portion of the sky area where no clouds exist. The clouds are done freehand, more or less at random. Unless a stormy scene is desired, the clouds should be minimized, used mainly to break up a large plain area of the picture.

The dominant figure of the Medicine Hat Horse should be cut quite deep to allow for heavier tooling and to assume the center of interest of the scene. 6-7 oz. or heavier leather should be used for good figure carving for pictures. Use the figure bevelers around the horse. The No. F895 is a good tool for this purpose. The small No. F890 is used for the eye and nose detail. The No. F902 for the ends of the tail, the mane and forelock hair. Use the No. F896 to stamp down the larger areas around the figure. The grass tools are used as indicated on the line drawing. The bushes are stamped with the No. F933. The A104 background is used in the shadow areas under the bushes. A word of caution may be in order on the use of bevelers, especially matting bevelers. The toe of the beveler is designed for a specific purpose, separating one feature of the carving from the surrounding area. When using a beveler for matting a background, especially the matting bevelers, the tool should be tipped slightly toward the heel, (rounded part of the beveler) to avoid undesirable impressions on the leather. The tools should also be rotated when matting to avoid an unnatural geometric appearance. Refer often to the tracing pattern and photo carve for guidance.



"Leather Pin or Pendant"

By GENE NOLAND

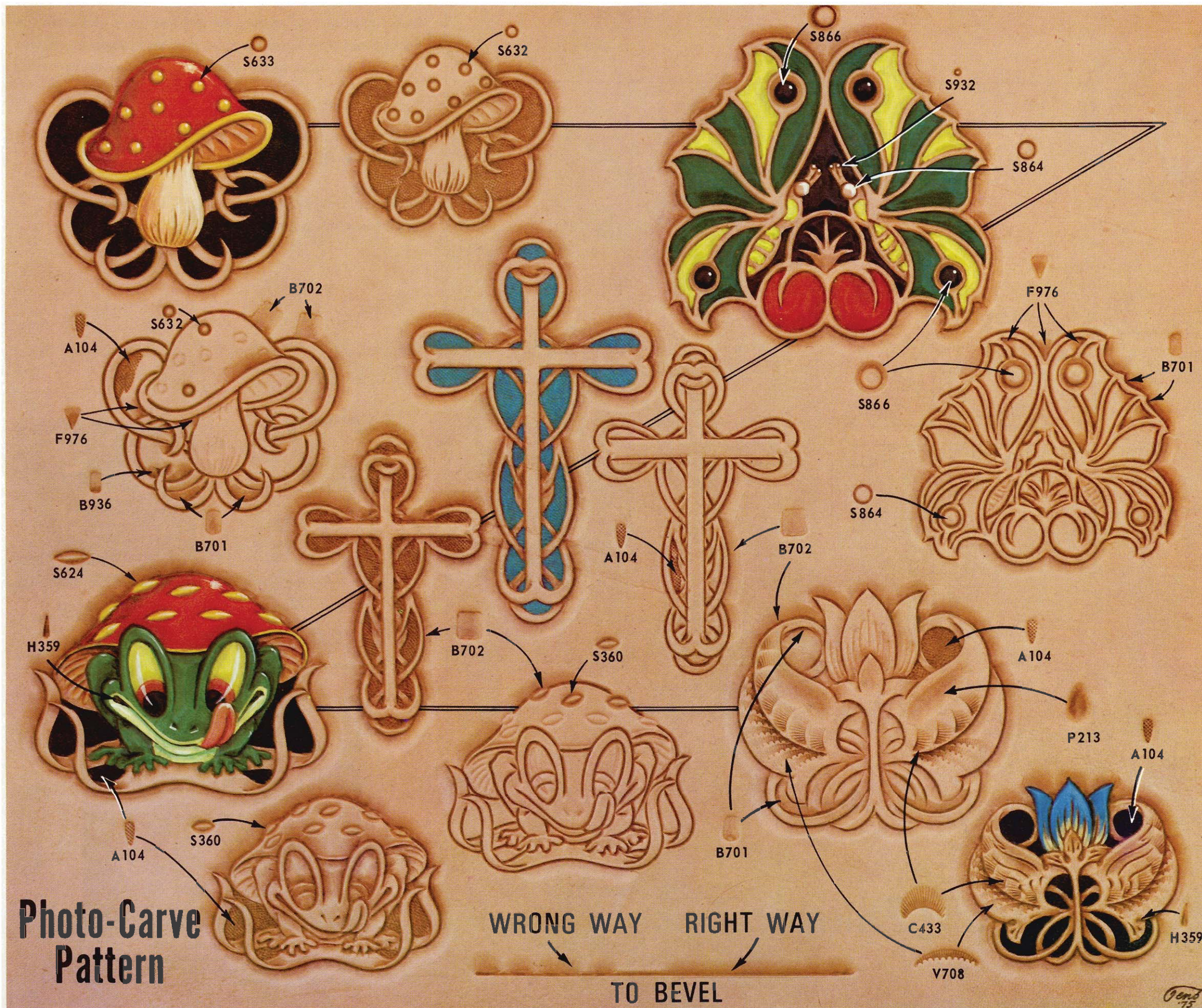
This project is one I used quite a few years ago making pins and ear-rings around Christmas time. So I thought I would try something different that could be worn at anytime. I have had quite a few remarks on these designs from the women I have shown them to, so I hope you can find one here you want to make.

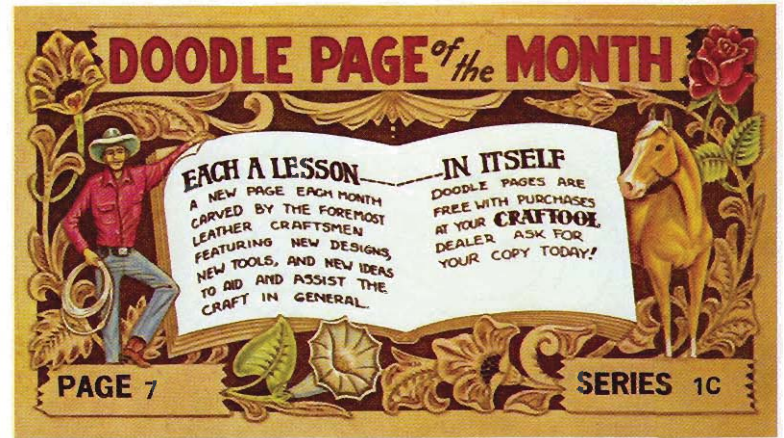
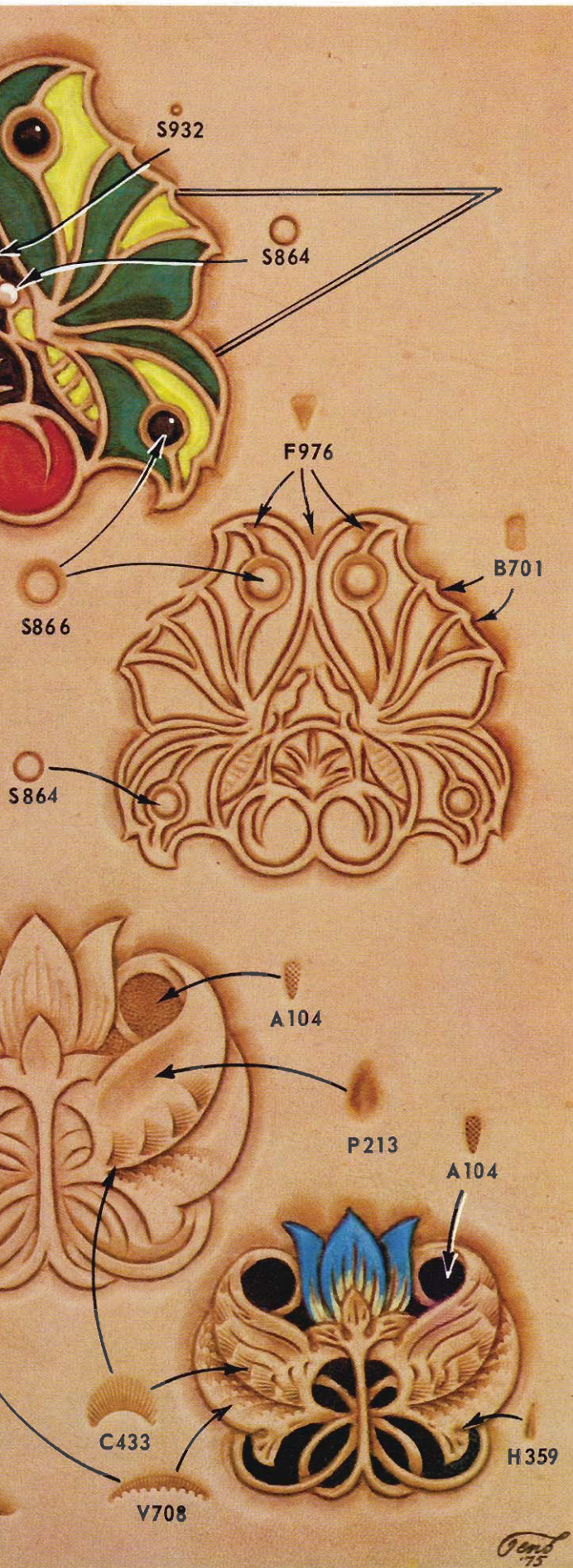
After these have been tooled you can cut them out and then color them the color you want or the color I have painted here.

A pin-back may be added with jewelers cement and a lining leather may be glued on the back with holes punched to allow the pin-bac to show through. If a pendant is desired a small hole should be punched in the center at the top of the design for a jump-ring to be added for a chain or leather thong. If you wish to use lace as the thong it may just be glued between the carved piece and the back lining leather.

I am not going to try to explain how or which tools were used in carving these designs as I feel the Photo-carve pattern illustrates pretty much how each piece is tooled.

I would like to point out the right way and the wrong way to bevel. You should have a smooth walking bevel line to make your design look good. If you have a skipping line you can go back over the areas you missed till it is smooth and has a more professional look.





"Leather Pin or Pendant" By GENE NOLAND

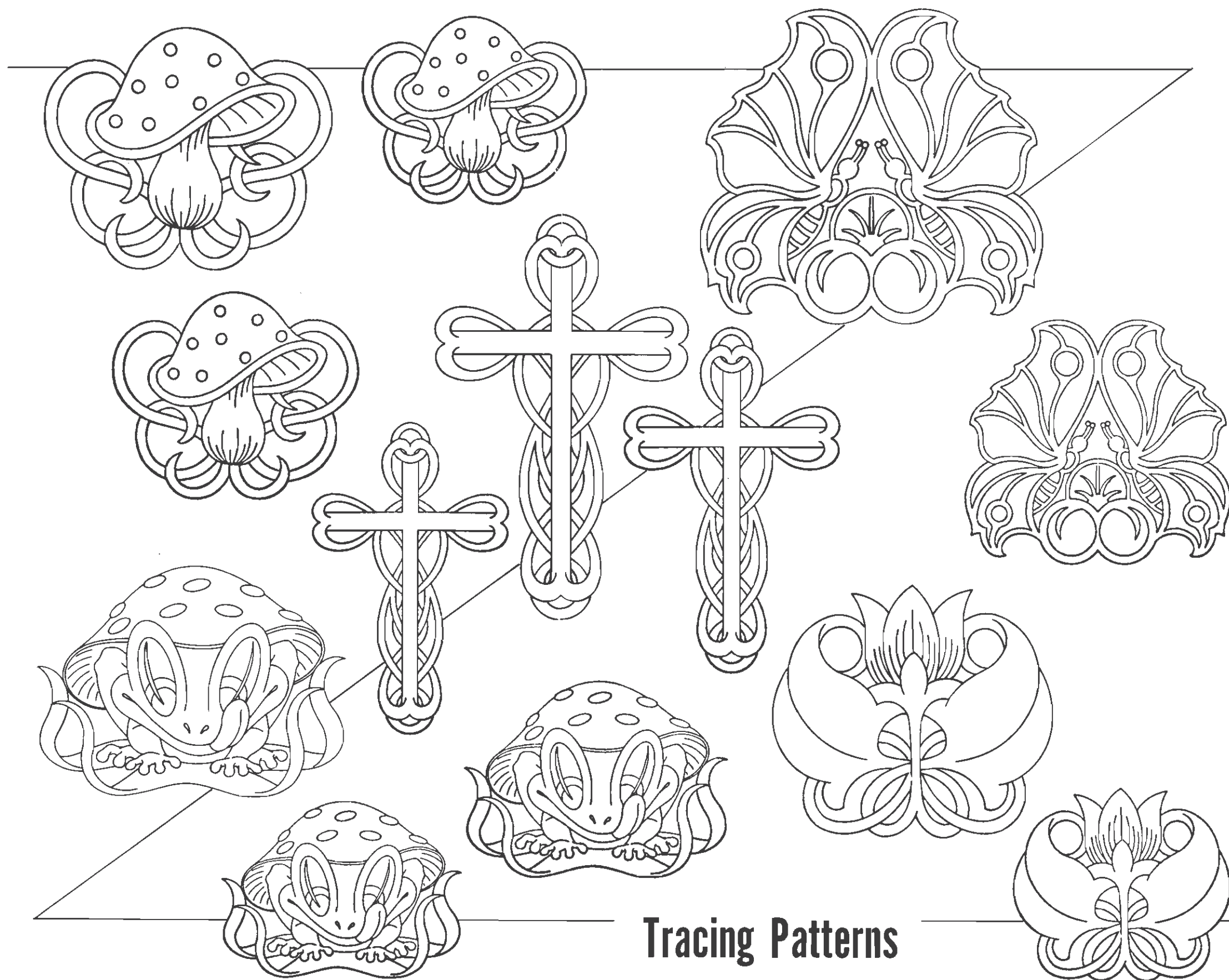
This project is one I used quite a few years ago making pins and ear-rings around Christmas time. So I thought I would try something different that could be worn at anytime. I have had quite a few remarks on these designs from the women I have shown them to, so I hope you can find one here you want to make.

After these have been tooled you can cut them out and then color them the color you want or the color I have painted here.

A pin-back may be added with jewelers cement and a lining leather may be glued on the back with holes punched to allow the pin-bac to show through. If a pendant is desired a small hole should be punched in the center at the top of the design for a jump-ring to be added for a chain or leather thong. If you wish to use lace as the thong it may just be glued between the carved piece and the back lining leather.

I am not going to try to explain how or which tools were used in carving these designs as I feel the Photo-carve pattern illustrates pretty much how each piece is tooled.

I would like to point out the right way and the wrong way to bevel. You should have a smooth walking bevel line to make your design look good. If you have a skipping line you can go back over the areas you missed till it is smooth and has a more professional look.



Tracing Patterns

On this project I used Hyplar Acrylic paints because they tend to last as long as they are not bent back and forth too many times. The colors are more brilliant than are the leather dyes and the water in the paint tend to adhere to the leather well.

Most of these pins have three sizes so you may make a set out of them choosing the sizes you like best.

I enjoyed making these very much and hope you do too. Good Luck in leather carving.



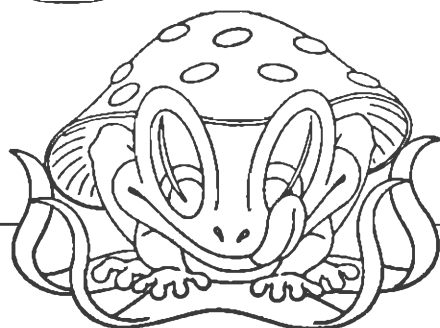
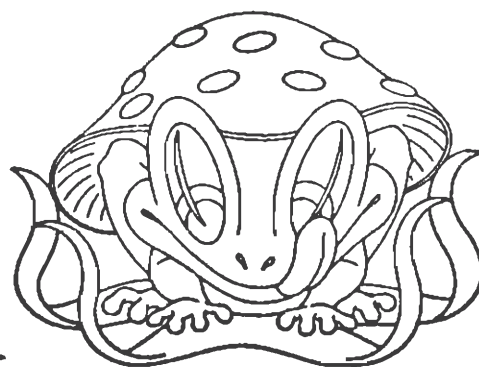
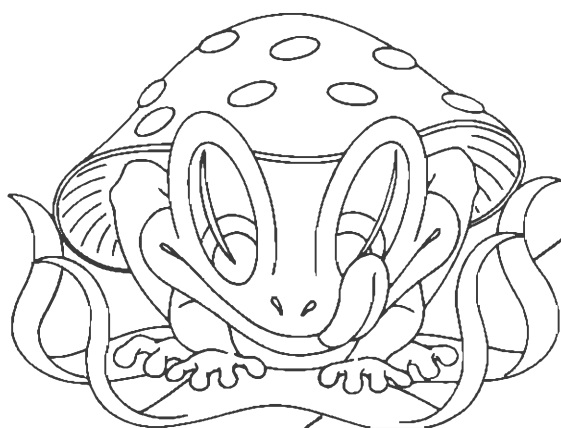
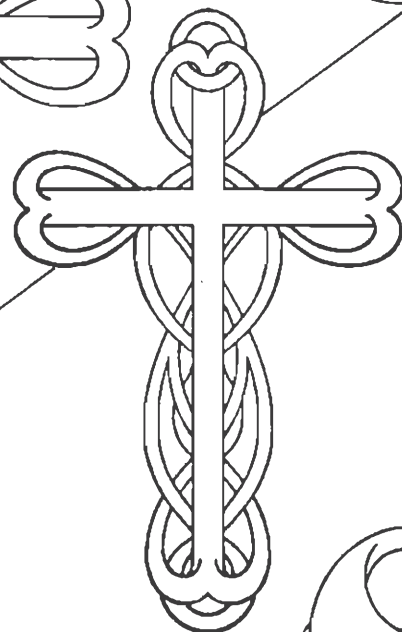
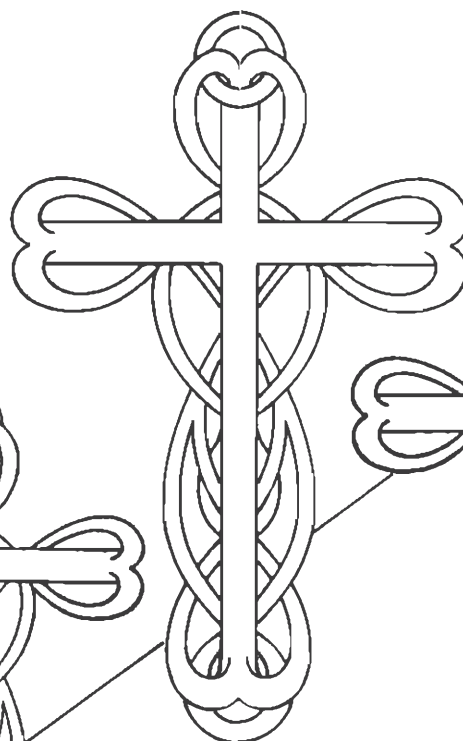
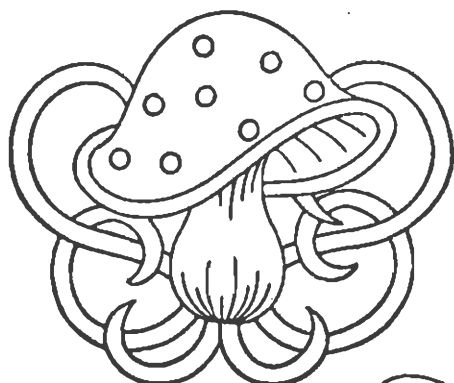
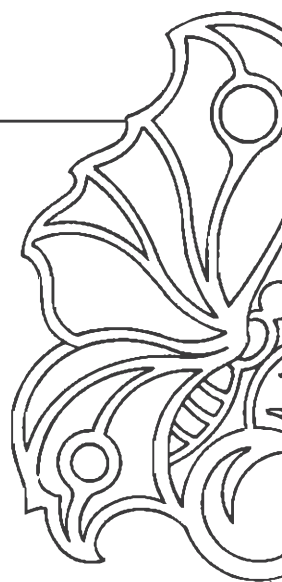
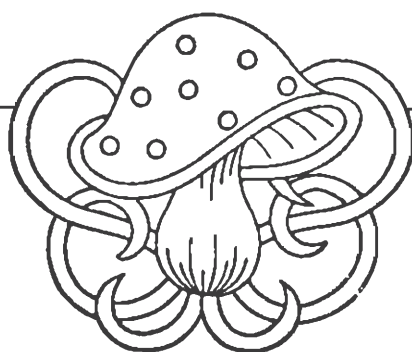
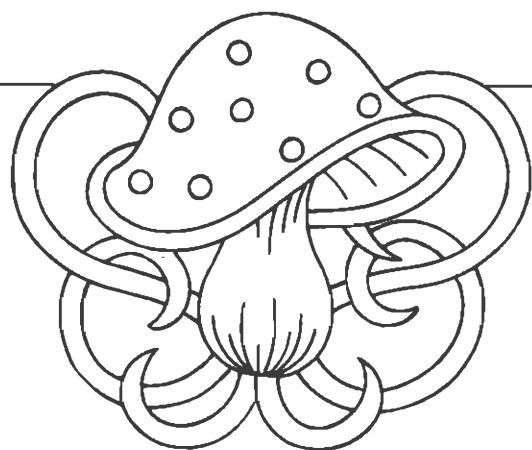
LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for classroom. Fully illustrated. Wallet designs by 7 professional western craftsmen. \$2.00



FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color. \$2.00



Ken Griffin's SCRAP BOOK
A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy. \$5.00



Tracing Patter



On this project I used Hyplar Acrylic paints because they tend to last as long as they are not bent back and forth too many times. The colors are more brilliant than are the leather dyes and the water in the paint tend to adhere to the leather well.

Most of these pins have three sizes so you may make a set out of them choosing the sizes you like best.

I enjoyed making these very much and hope you do too. Good Luck in leather carving.



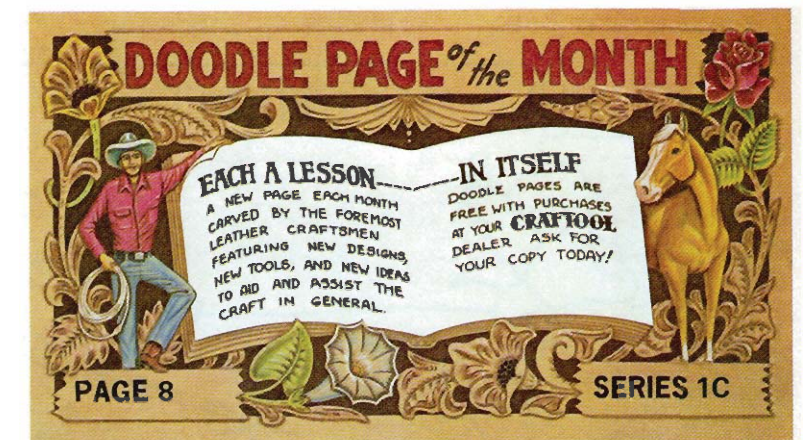
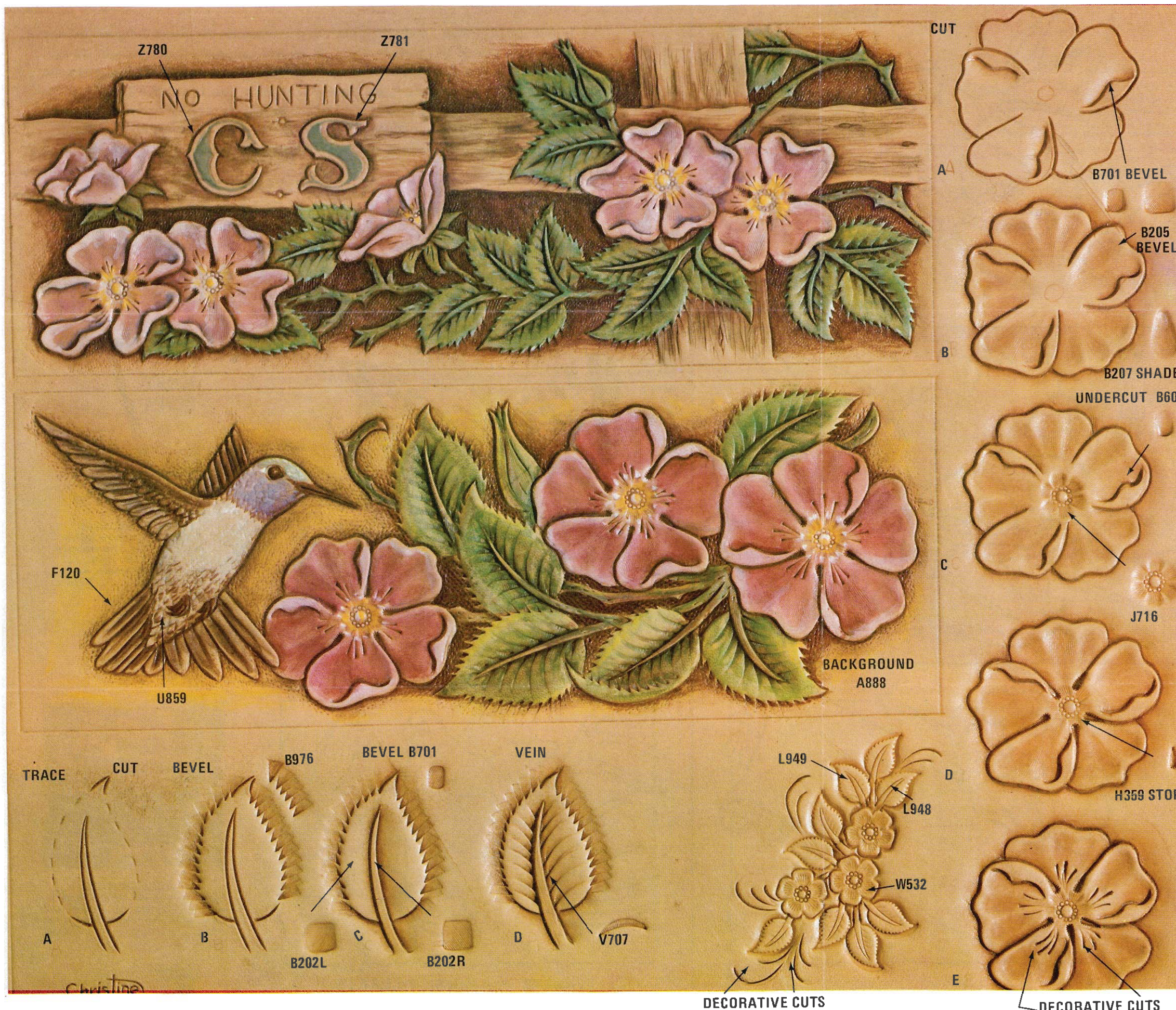
LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for class-room. Fully illustrated. Wallet designs by 7 professional western craftsmen. \$2.00



FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color. \$2.00



Ken Griffin's SCRAP BOOK
A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy. \$5.00



THE TRADITIONAL WILD ROSE

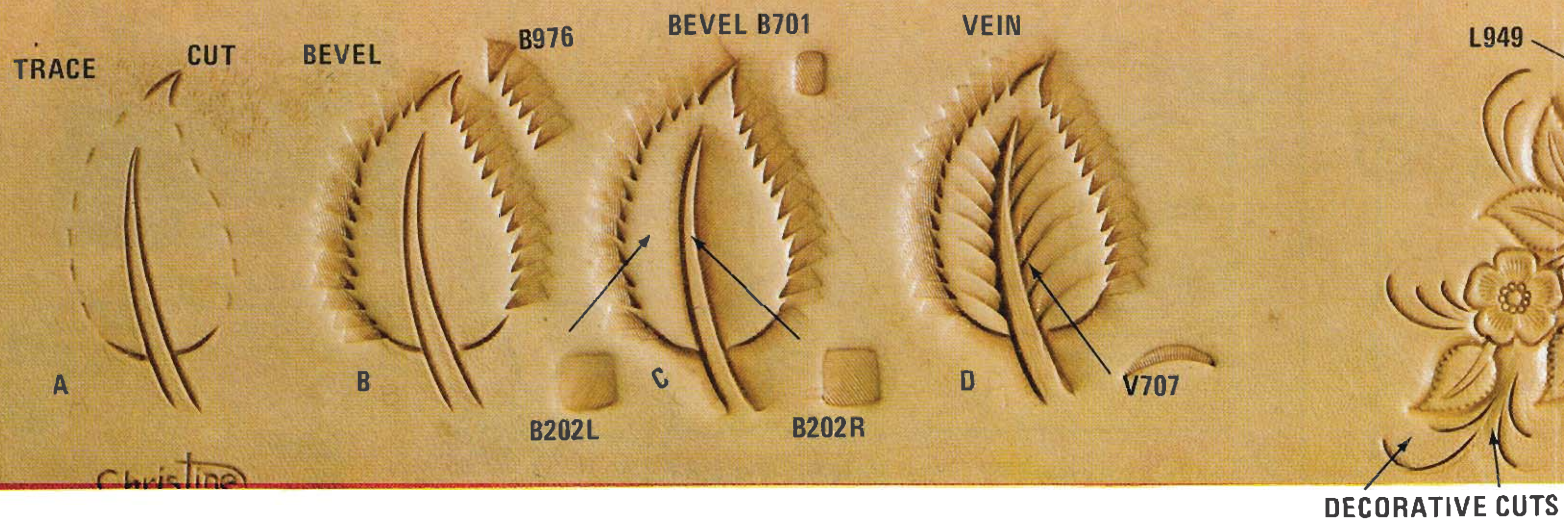
by CHRISTINE STANLEY

The wild rose has long been a favorite leather carving design, dating back to early Mexican saddle makers. It is an easy floral design to carve and can be adapted to any leather carving project when a traditional design is desired. Unlike the acanthus leaf designs, the petals and leaves form a natural random pattern. The carving does not have to be as precise.

Trace the design on cased 3-4 oz. cowhide for wallets. Cut all solid lines. Do not cut dotted lines on the leaves. Use the pointed beveler No. B976 around the edges of the leaves, as noted in the steps on how to carve and stamp the rose leaf. Hold the B976 at the correct angle to obtain the natural appearance of a leaf. Use the B701 beveler to complete the area around the leaf. The B202L and B202R bevelers are used to bevel the stem of the leaf. The veiner No. V707 is used on each side of the leaf to complete the stamping.

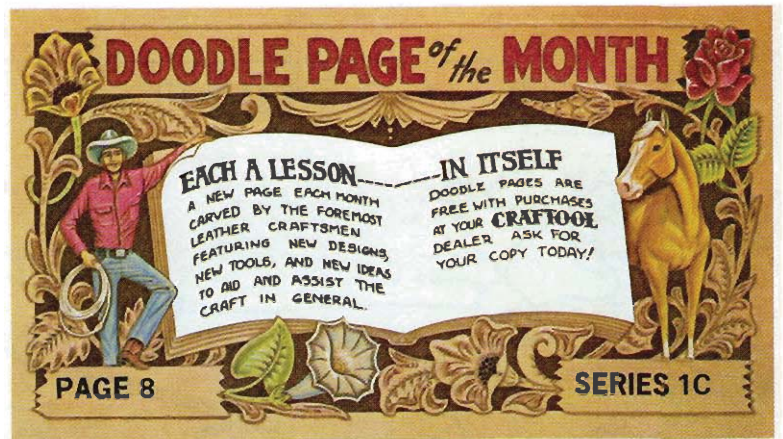
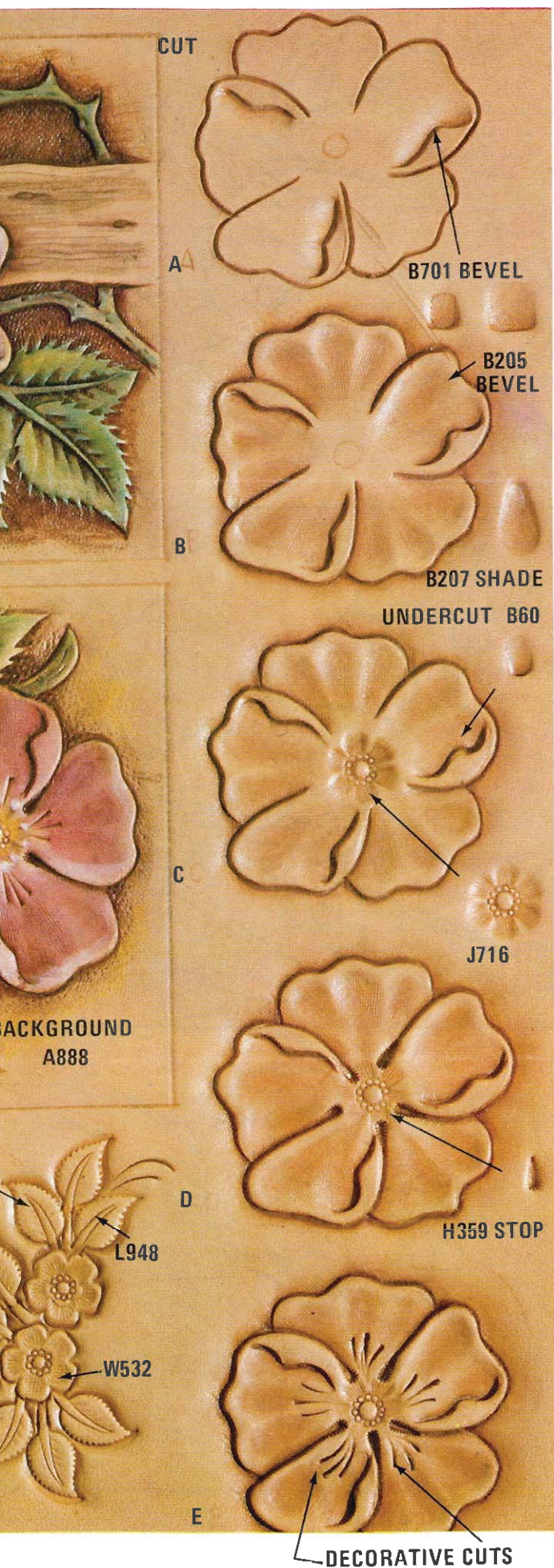
The rose petals are demonstrated step by step. The B701 and B205 are used as indicated. The No. P207 pearshader gives form and texture to the flower petals. Use the No. J716 to complete the rose center. The Stamping tool No. H359, called a stop, is used as indicated at the base of the flower petal. The undercut beveler No. B60 is used on the turn back areas of the petals and the scallops on the outside of the petals. Decorative cuts are then added. Background tool A104 is used on the top pattern and A888 on the lower pattern to complete the stamping work.

The letters on the top pattern are from the Craftaid No. 2540. They are beveled with No. Z780 and Z781 as indicated.



Christine

DECORATIVE CUTS



THE TRADITIONAL WILD ROSE

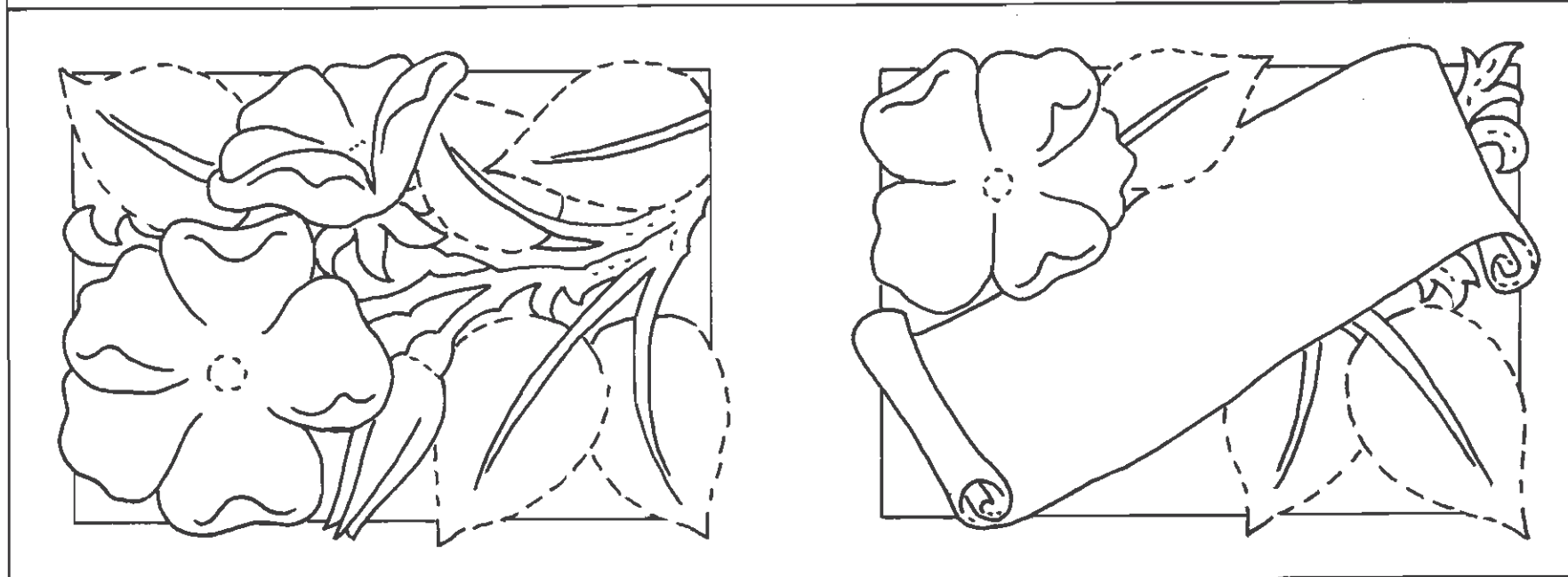
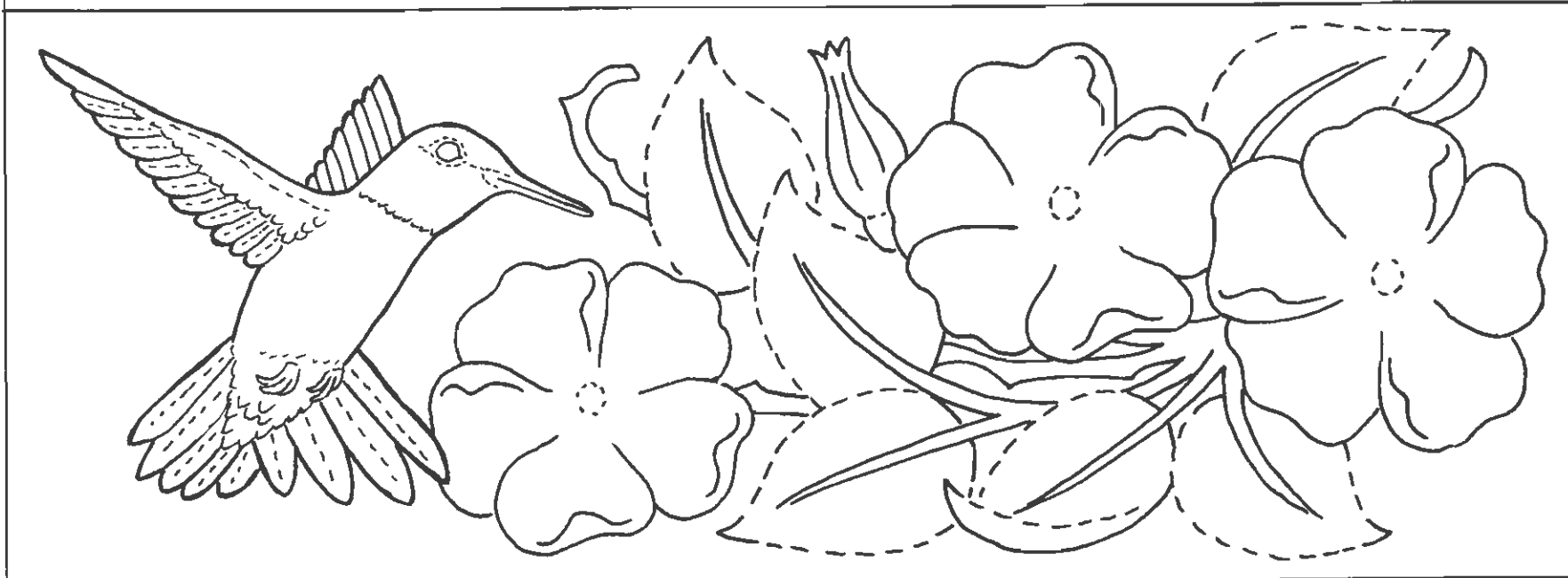
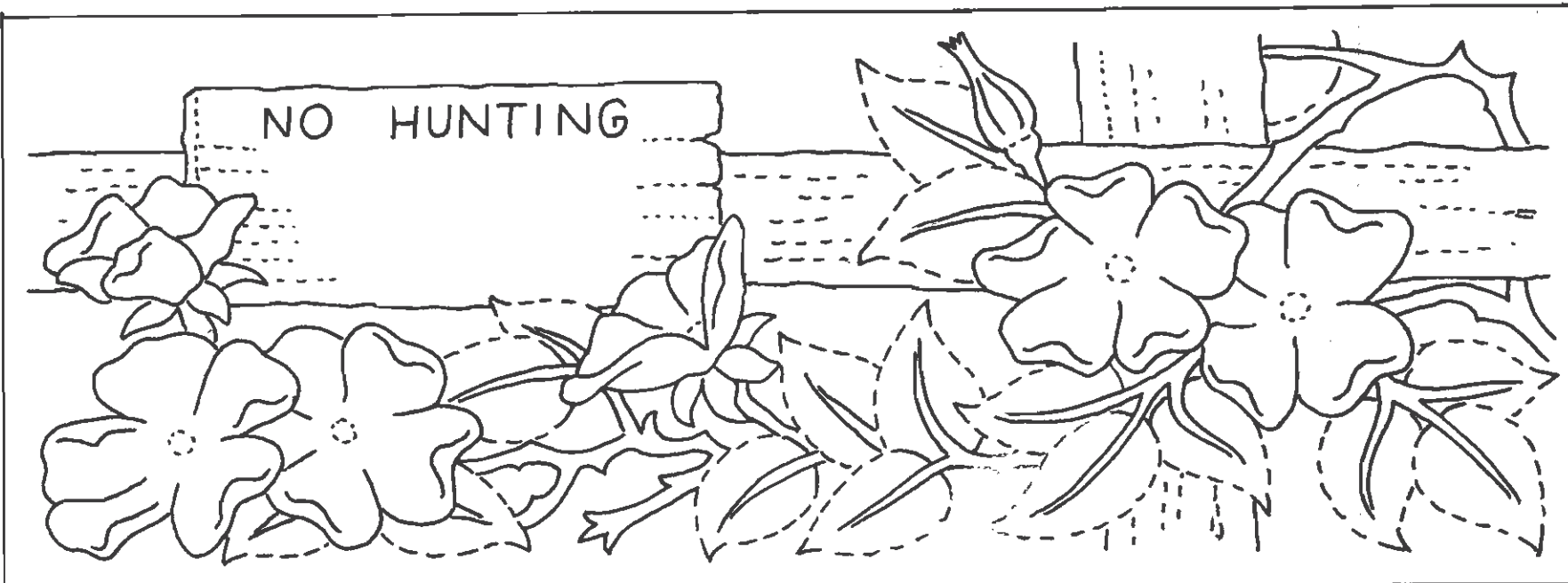
by CHRISTINE STANLEY

The wild rose has long been a favorite leather carving design, dating back to early Mexican saddle makers. It is an easy floral design to carve and can be adapted to any leather carving project when a traditional design is desired. Unlike the acanthus leaf designs, the petals and leaves form a natural random pattern. The carving does not have to be as precise.

Trace the design on cased 3-4 oz. cowhide for wallets. Cut all solid lines. Do not cut dotted lines on the leaves. Use the pointed beveler No. B976 around the edges of the leaves, as noted in the steps on how to carve and stamp the rose leaf. Hold the B976 at the correct angle to obtain the natural appearance of a leaf. Use the B701 beveler to complete the area around the leaf. The B202L and B202R bevelers are used to bevel the stem of the leaf. The veiner No. V707 is used on each side of the leaf to complete the stamping.

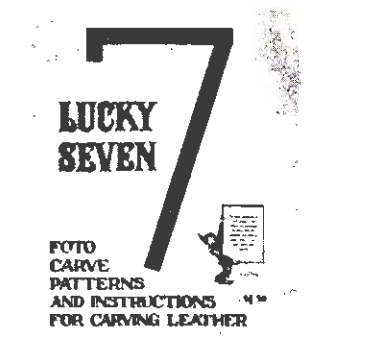
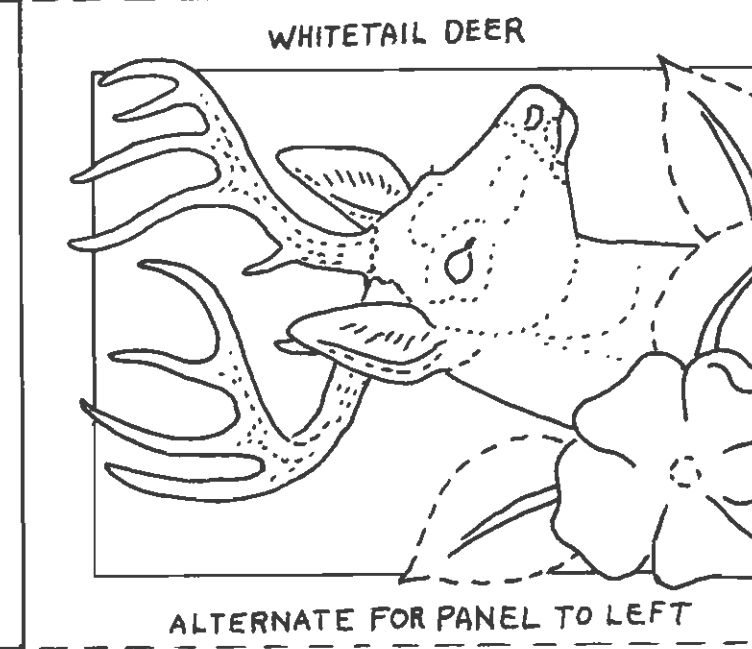
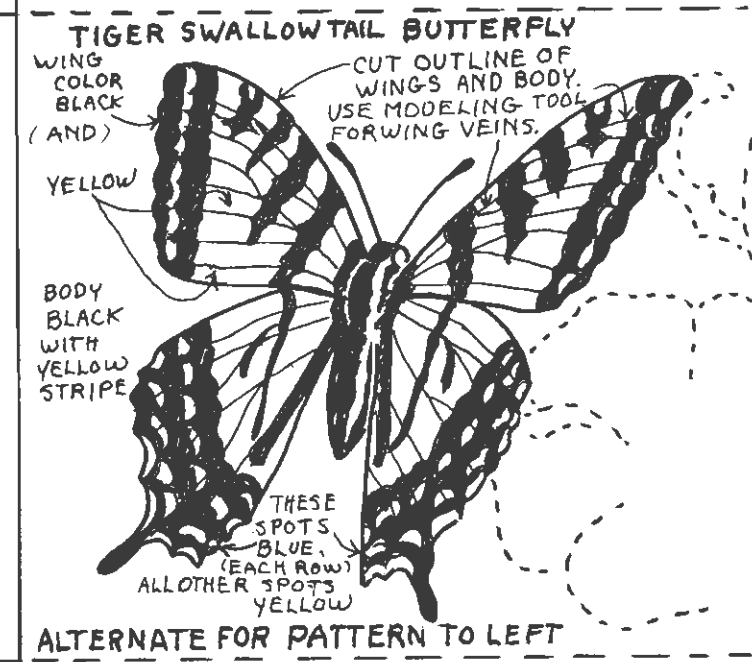
The rose petals are demonstrated step by step. The B701 and B205 are used as indicated. The No. P207 pearshader gives form and texture to the flower petals. Use the No. J716 to complete the rose center. The Stamping tool No. H359, called a stop, is used as indicated at the base of the flower petal. The undercut beveler No. B60 is used on the turn back areas of the petals and the scallops on the outside of the petals. Decorative cuts are then added. Background tool A104 is used on the top pattern and A888 on the lower pattern to complete the stamping work.

The letters on the top pattern are from the Craftaid No. 2540. They are beveled with No. Z780 and Z781 as indicated.



The hummingbird, when added to the design, requires the normal figure carving technique. Care should be taken to trace, carve, and stamp the exact pattern. I would like to correct a statement made in the Doodle Page No. 6, series 1-C, The Medicine Hat Horse. I had advised using angle blade No. 8018N. This is not the blade I use for figure carving. I use the No. 8014F angle blade for all figure carving. It is ideal for small detail work and is presently designated as a filigree blade in the Craftool line. The No. U859 is used to make the feathers on the body of the bird and the F120 is used on the tail and wing feathers.

Some alternate figures and designs are offered in the tracing pattern. The leather artist often uses alternate designs on basic patterns to present the appearance of custom designing. The prospective buyer may be offered a choice of designs using the same basic pattern.



LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for class-room. Fully illustrated. Wallet designs by 7 professional western craftsmen. \$2.00

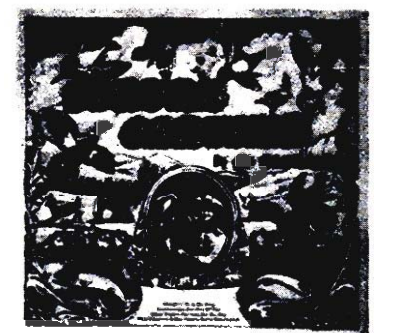
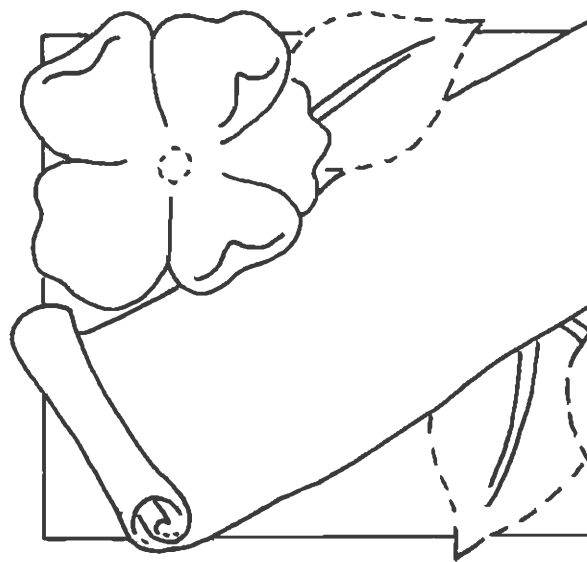
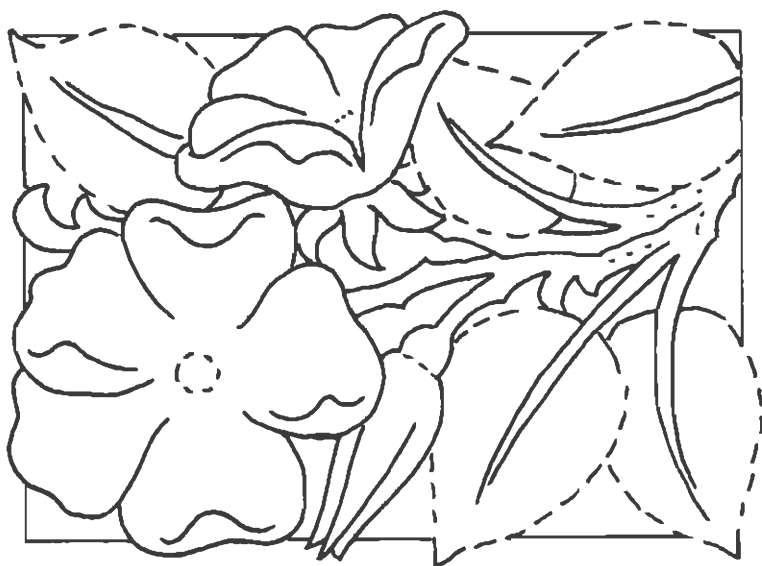
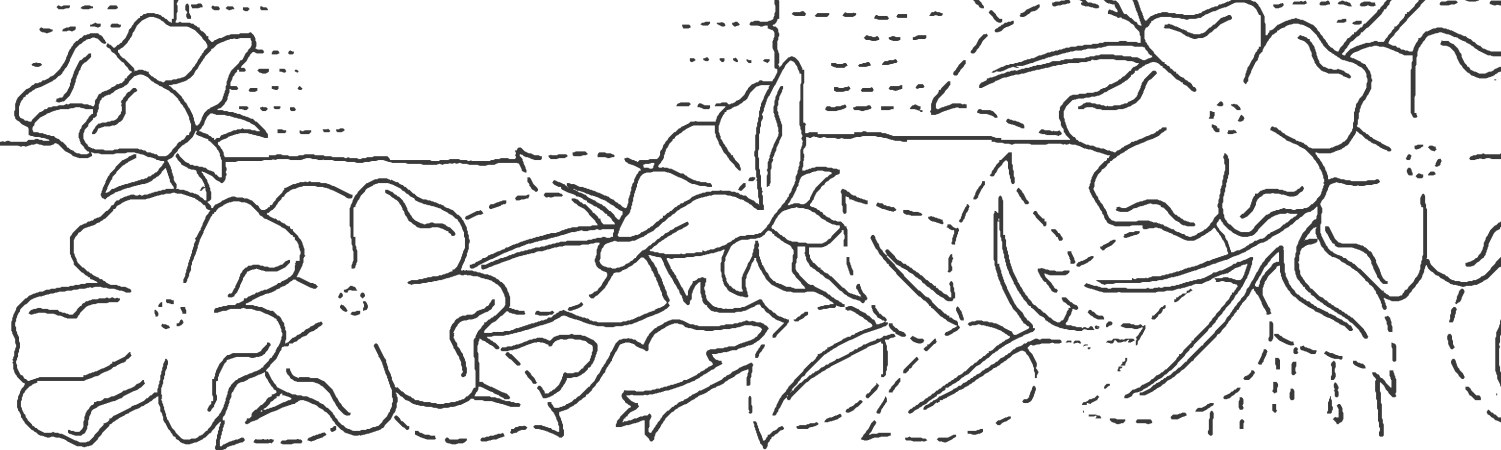
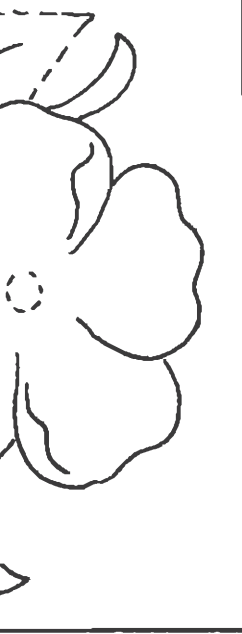


FIGURE CARVING
Featuring a NEW METHOD of instruction, Dozens of Figures and Dye-Charts. Covers are printed in full color. \$2.00

Christine Stanley '75

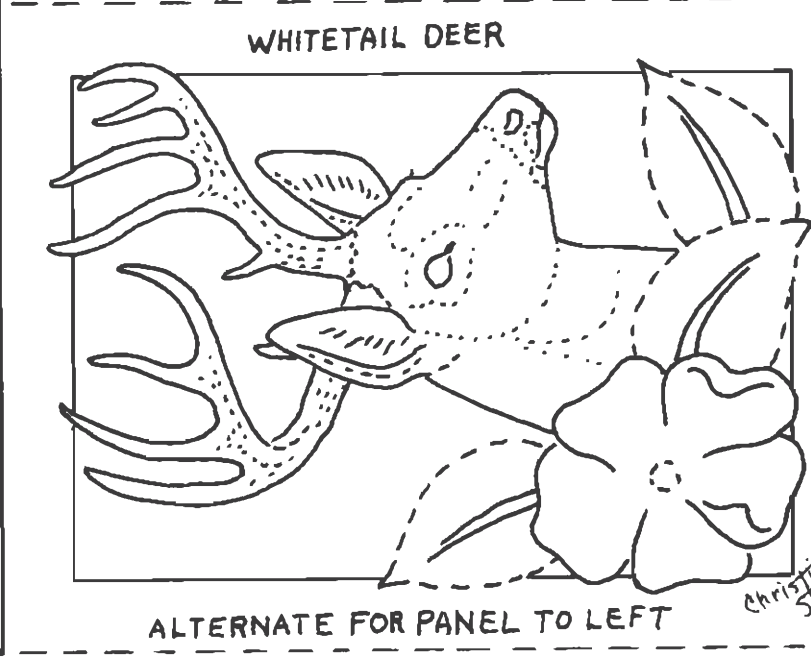
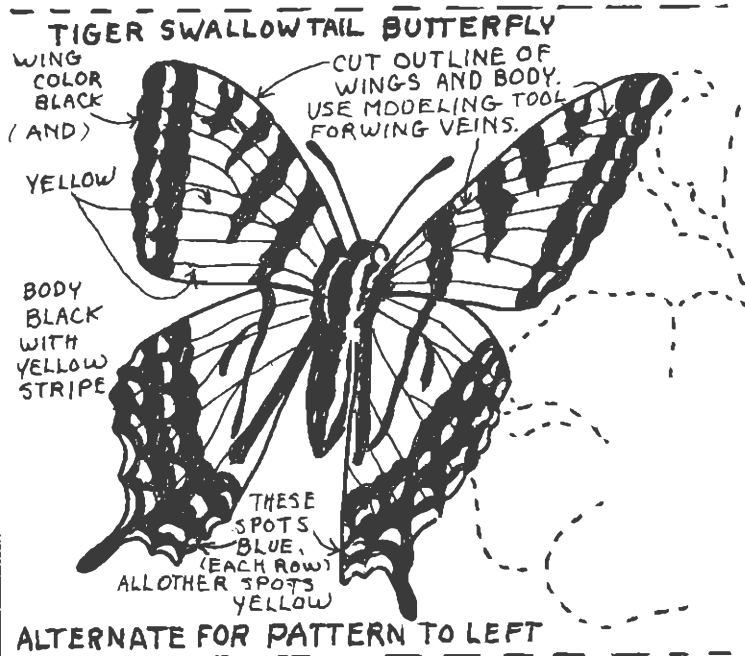
NO HUNTING





The hummingbird, when added to the design, requires the normal figure carving technique. Care should be taken to trace, carve, and stamp the exact pattern. I would like to correct a statement made in the Doodle Page No. 6, series 1-C, The Medicine Hat Horse. I had advised using angle blade No. 8018N. This is not the blade I use for figure carving. I use the No. 8014F angle blade for all figure carving. It is ideal for small detail work and is presently designated as a filigree blade in the Craftool line. The No. U859 is used to make the feathers on the body of the bird and the F120 is used on the tail and wing feathers.

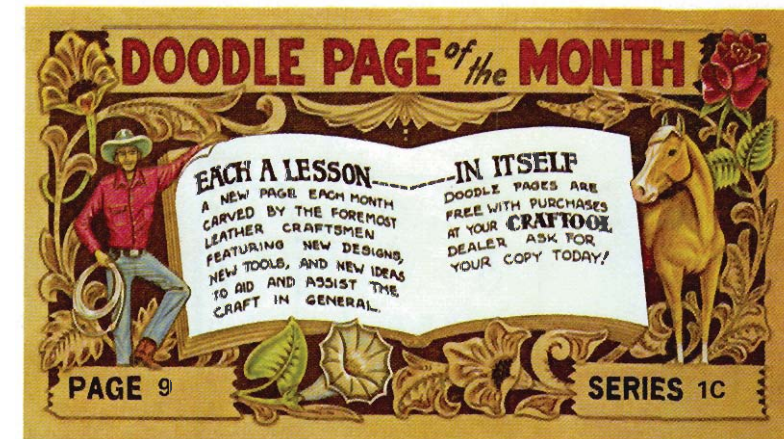
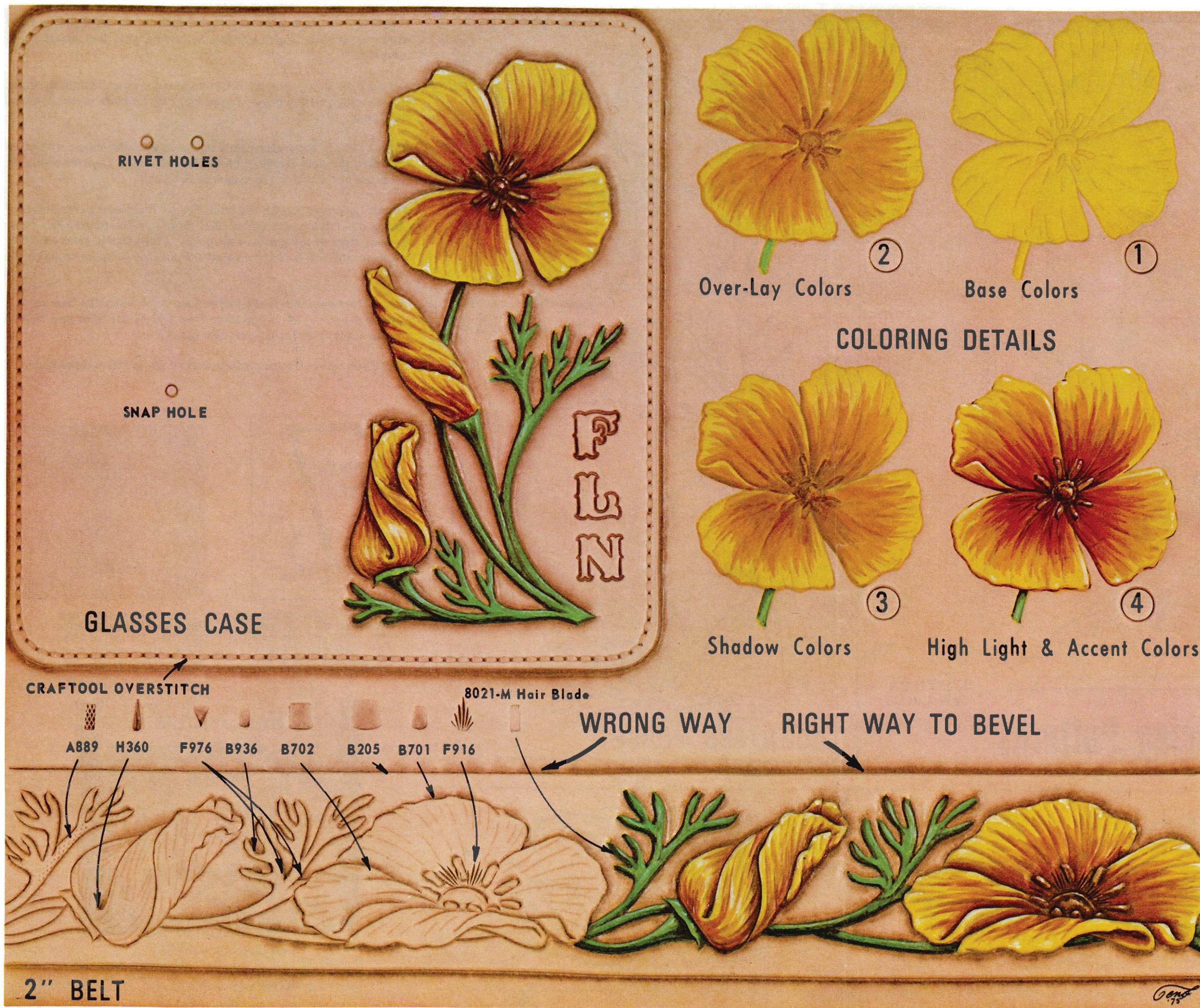
Some alternate figures and designs are offered in the tracing pattern. The leather artist often uses alternate designs on basic patterns to present the appearance of custom designing. The prospective buyer may be offered a choice of designs using the same basic pattern.



LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for class-room. Fully illustrated. Wallet designs by 7 professional western craftsmen. \$2.00



FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color. \$2.00



"The California Poppy"

By GENE NOLAND

In this lesson I am trying to show the tooling of the California Poppy as well as how I do my coloring. I try to keep it as simple as possible and I am sure if you follow these basic steps you will have no problem either. Along with this lesson I have tried to incorporate a few useful items such as the 2" belt, glasses case and small purse.

After the tracing has been done for the project you wish to do, cut your design in with the swivel knife. However, do not cut the areas of the dotted lines as shown on the tracing pattern. Next use the beveling tools as shown in the Photo-carve pattern to bevel around the outside of the design to make it stand out. You may choose to do the design in inverted carving and this choice is up to you.

I indicated which tools to use on the Photo-carve pattern of the belt but they are the same tools used throughout the projects of this lesson. I would like to point out the right way and the wrong way of beveling. I feel that your beveling is the most important thing in leather carving next to the cutting. If you use the hit and skip method of beveling as shown in the wrong way, go back over the places you missed and try to make it look nice and smooth as shown in the walking method. This is the right way to bevel. In all the small tight areas I used tools No. F976 and No. B936. This allows beveling without marking the design.

I went over the stems and leaves with the hair blade No. 8021-M and followed this with tool No. A889, just pressing it in very lightly holding it with the fingers to give it a hairy look. Again do this only after you have used the hair blade over the entire stems and leaves. Next accent around the center of the flower with tool No. F916.

A note here on lacing or sewing the glasses case, begin after all the tooling and coloring have been done. Start the lace at the diamond as shown on the tracing pattern. Leave about an inch of lace and work around the top to the dot, there join the front dot and the back diamond together, encasing the inch of lace inside as you lace. Lace both sides together till you reach the star, there tuck the end in and cut off.

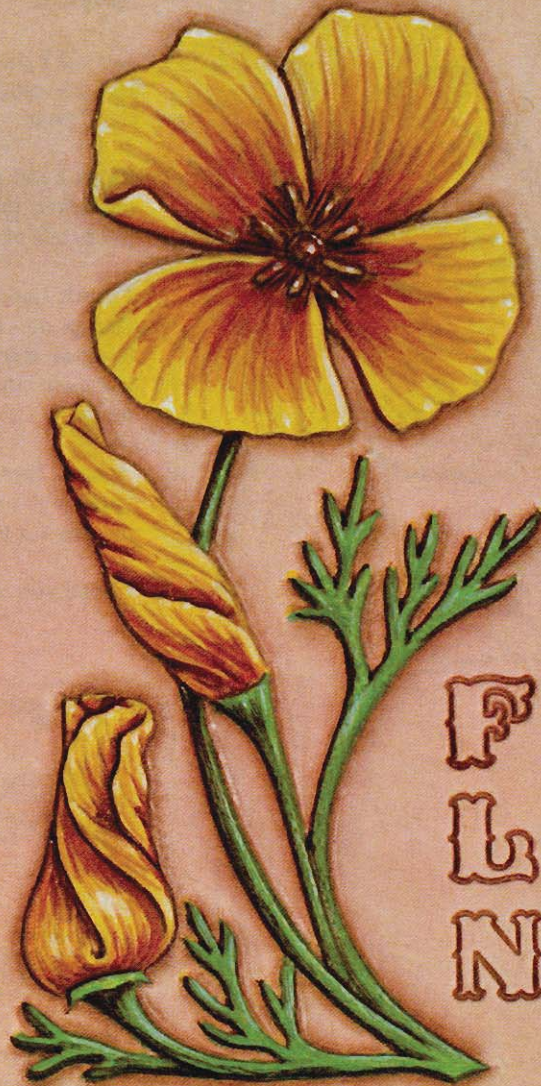
One Caution is that before you do the lacing or sewing be sure that the snap strap is riveted in place as well as the snap.

In coloring this you will notice that my base color is yellow, and the dye I used was Neat Dye full strength. I always use the base color yellow on most all my colored projects that I use Neat Dye on.

RIVET HOLES

SNAP HOLE

GLASSES CASE



Over-Lay Colo



Shadow Colo

CRAFTOOL OVERSTITCH

8021-M Hair Blade



A889



H360



F976



B936



B702



B205



B701



F916

WRONG WAY

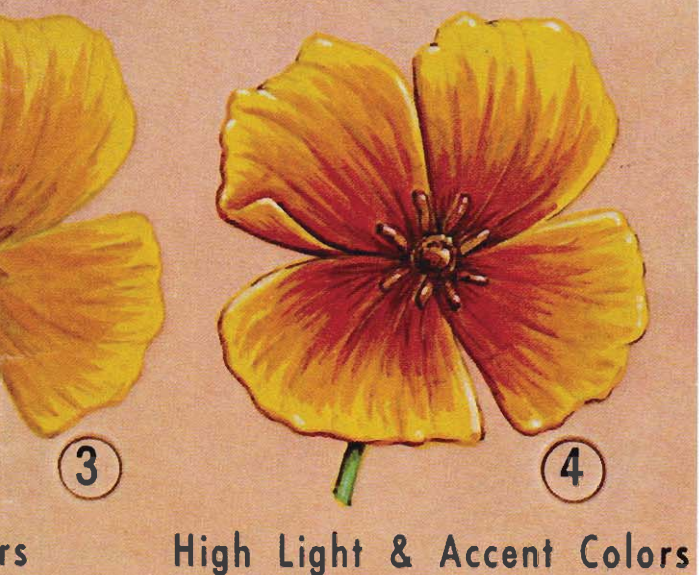
RIGHT



2" BELT



COLORING DETAILS



THE WAY TO BEVEL



"The California Poppy"

By GENE NOLAND

In this lesson I am trying to show the tooling of the California Poppy as well as how I do my coloring. I try to keep it as simple as possible and I am sure if you follow these basic steps you will have no problem either. Along with this lesson I have tried to incorporate a few useful items such as the 2" belt, glasses case and small purse.

After the tracing has been done for the project you wish to do, cut your design in with the swivel knife. However, do not cut the areas of the dotted lines as shown on the tracing pattern. Next use the beveling tools as shown in the Photo-carve pattern to bevel around the outside of the design to make it stand out. You may choose to do the design in inverted carving and this choice is up to you.

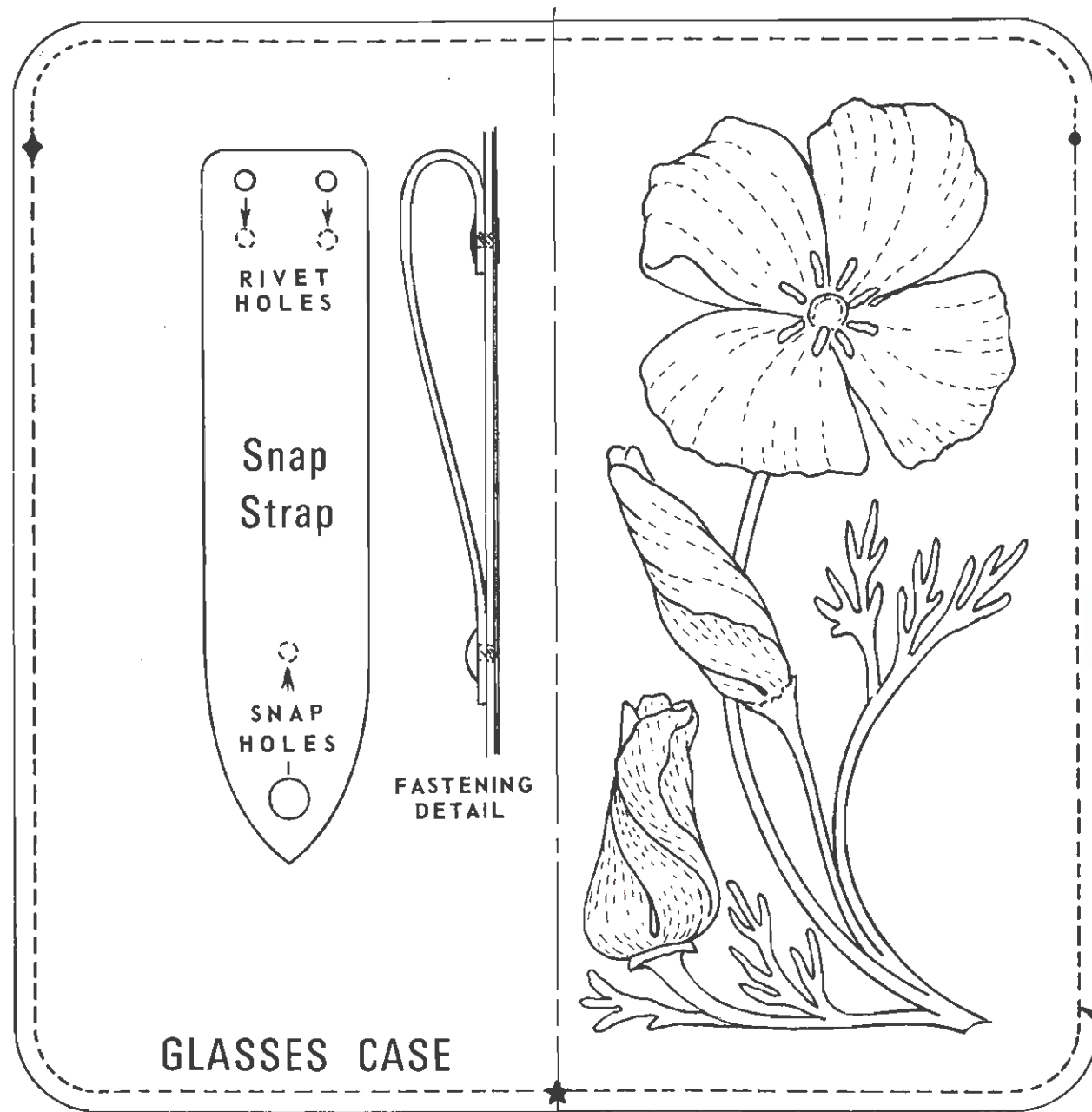
I indicated which tools to use on the Photo-carve pattern of the belt but they are the same tools used throughout the projects of this lesson. I would like to point out the right way and the wrong way of beveling. I feel that your beveling is the most important thing in leather carving next to the cutting. If you use the hit and skip method of beveling as shown in the wrong way, go back over the places you missed and try to make it look nice and smooth as shown in the walking method. This is the right way to bevel. In all the small tight areas I used tools No. F976 and No. B936. This allows beveling without marking the design.

I went over the stems and leaves with the hair blade No. 8021-M and followed this with tool No. A889, just pressing it in very lightly holding it with the fingers to give it a hairy look. Again do this only after you have used the hair blade over the entire stems and leaves. Next accent around the center of the flower with tool No. F916.

A note here on lacing or sewing the glasses case, begin after all the tooling and coloring have been done. Start the lace at the diamond as shown on the tracing pattern. Leave about an inch of lace and work around the top to the dot, there join the front dot and the back diamond together, encasing the inch of lace inside as you lace. Lace both sides together till you reach the star, there tuck the end in and cut off.

One Caution is that before you do the lacing or sewing be sure that the snap strap is riveted in place as well as the snap.

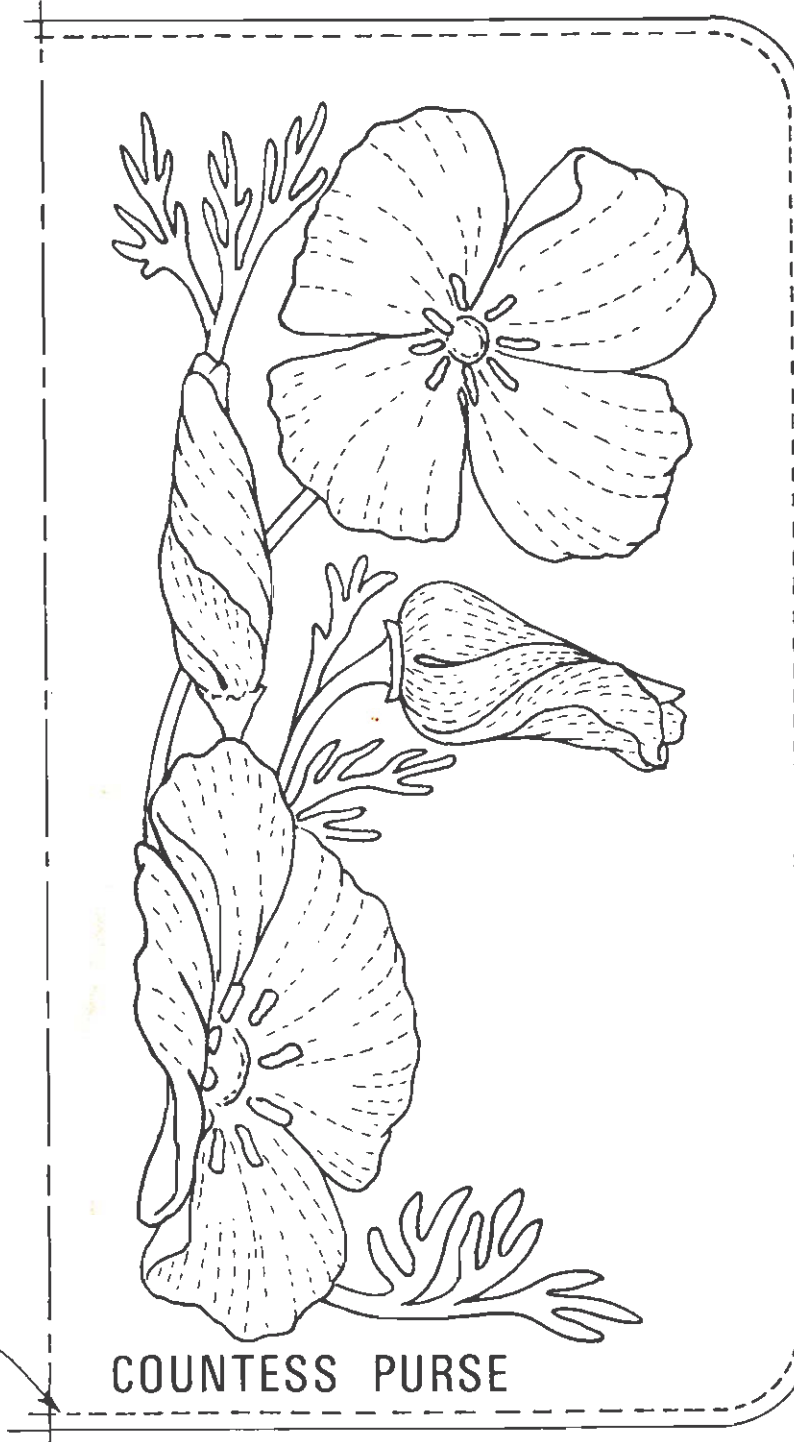
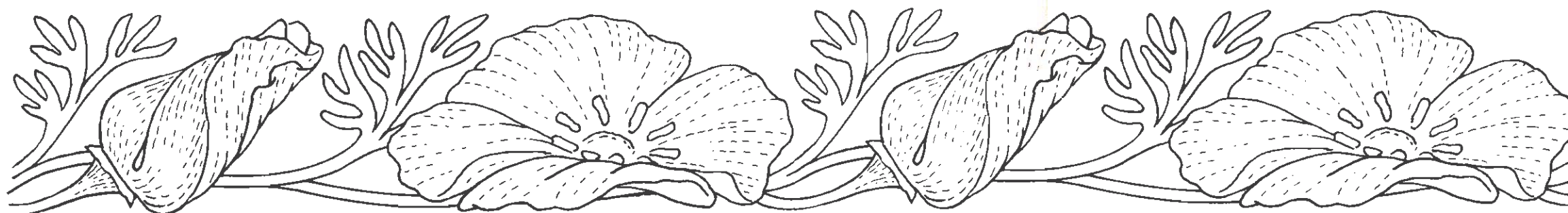
In coloring this you will notice that my base color is yellow, and the dye I used was Neat Dye full strength. I always use the base color yellow on most all my colored projects that I use Neat Dye on.



STITCH OR
SEW LINES

Tracing Patterns

2" BELT



I leave the natural leather showing to indicate the highlights and add white to show the high highlights depending what the subject to be colored is.

Second I put in my over-layer colors such as the stem, I put in the green and the center of the poppy I used tan. I used orange on the petals of the flower.

Third I put my shadowing colors in. By using a blue mixed with green to darken the stem and dark brown for the center. Over the orange on the petals of the poppy I used dark brown also.

Fourth I accented it with red Neat Dye on the flower petals and used Omega dye full strength for the dark brown on the center. This I also used on areas of the petals of the poppy. I used Omega green to accent the stem and leaves. I then added the touches of white to finish the design.

A note here again about the yellow base color. Once the base color is applied it allows you to add more Neat Dye of the color you wish to overlay for the color effect you wish to achieve.

I hope you will find these projects worthwhile to make. Good Luck.



LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for classroom. Fully illustrated. Wallet designs by 7 professional western craftsmen. \$2.00

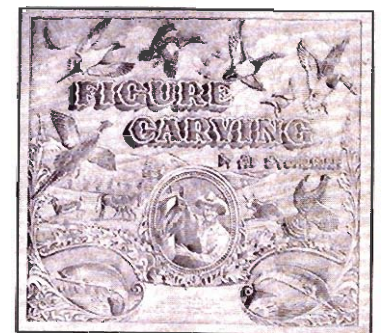
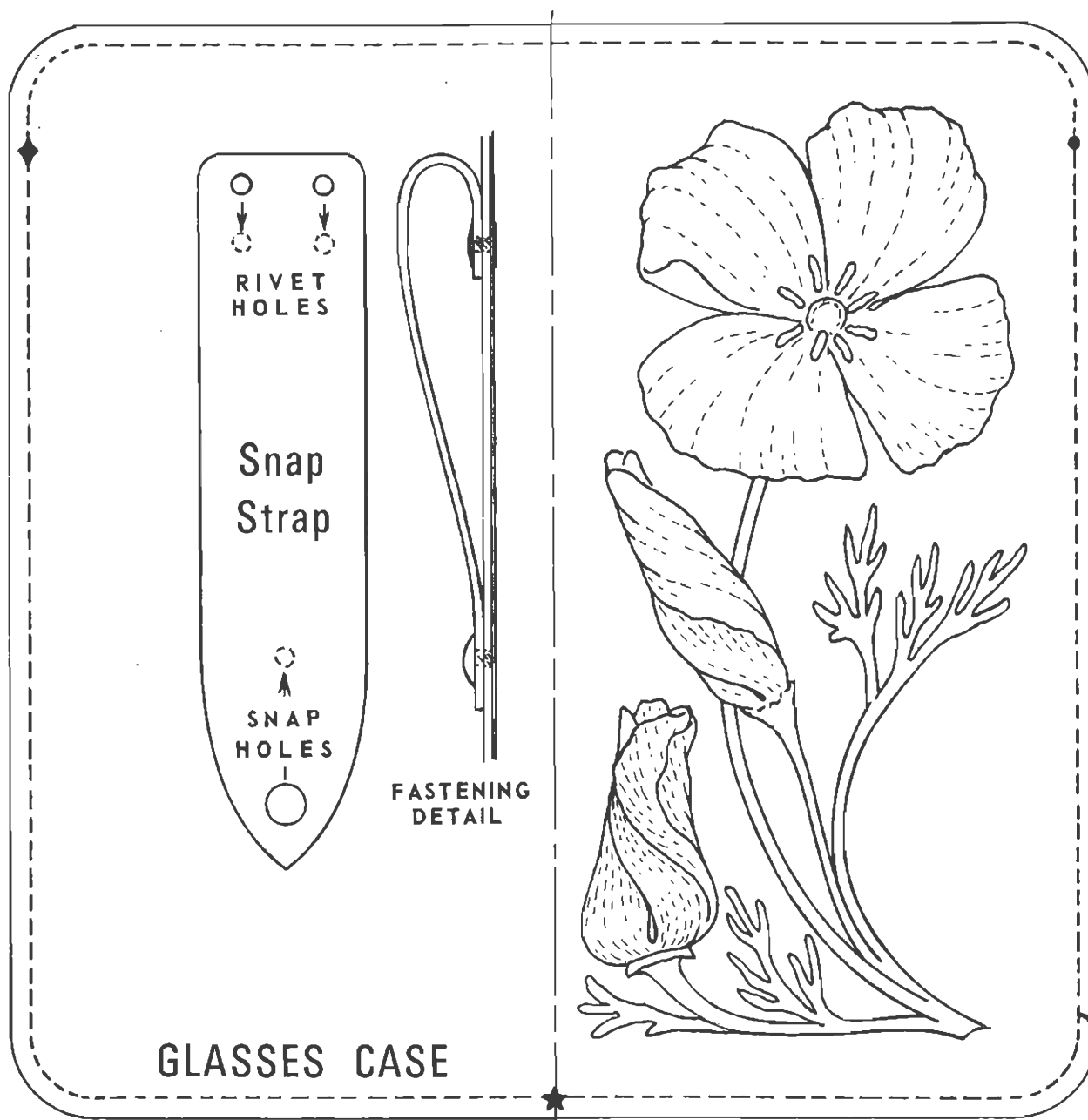


FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color. \$2.00

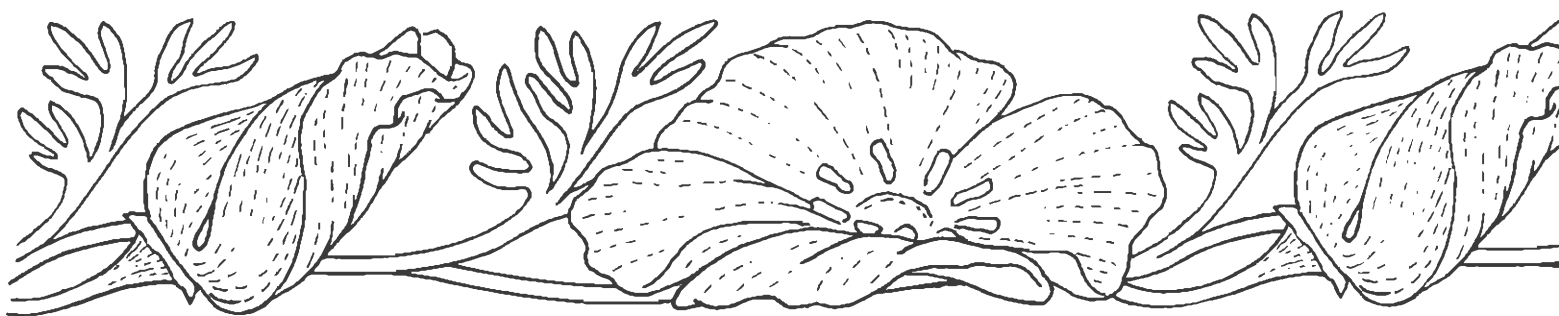


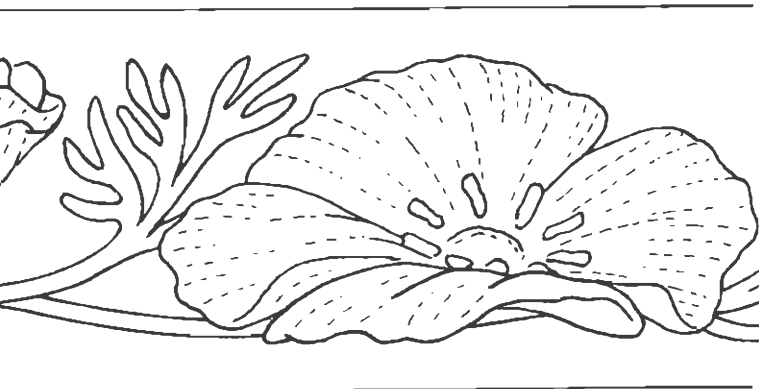
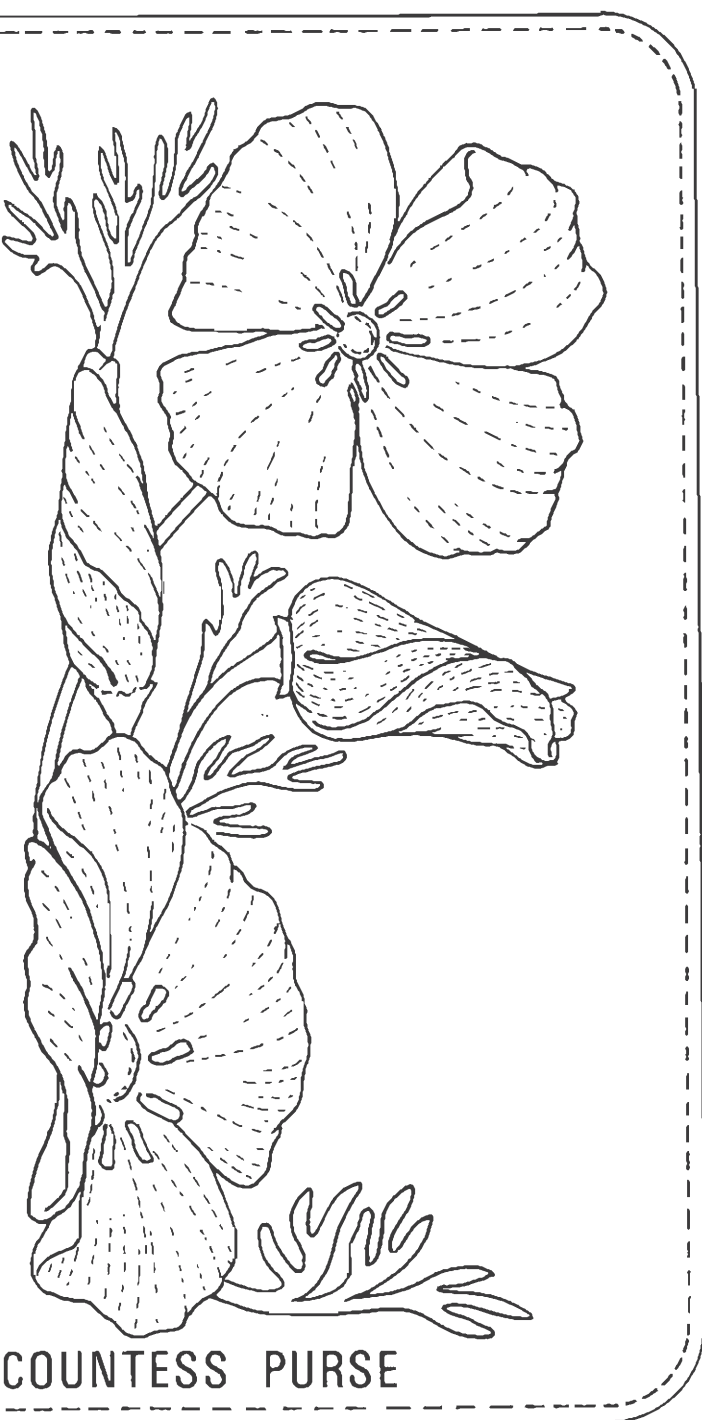
Ken Griffin's SCRAP BOOK
A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy. \$5.00



Tracing Patterns

2" BELT





I leave the natural leather showing to indicate the highlights and add white to show the high highlights depending what the subject to be colored is.

Second I put in my over-layer colors such as the stem, I put in the green and the center of the poppy I used tan. I used orange on the petals of the flower.

Third I put my shadowing colors in. By using a blue mixed with green to darken the stem and dark brown for the center. Over the orange on the petals of the poppy I used dark brown also.

Fourth I accented it with red Neat Dye on the flower petals and used Omega dye full strength for the dark brown on the center. This I also used on areas of the petals of the poppy. I used Omega green to accent the stem and leaves. I then added the touches of white to finish the design.

A note here again about the yellow base color. Once the base color is applied it allows you to add more Neat Dye of the color you wish to overlay for the color effect you wish to achieve.

I hope you will find these projects worthwhile to make. Good Luck.



LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for classroom. Fully illustrated. Wallet designs by 7 professional western craftsmen. \$2.00

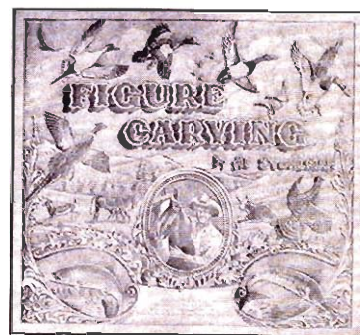
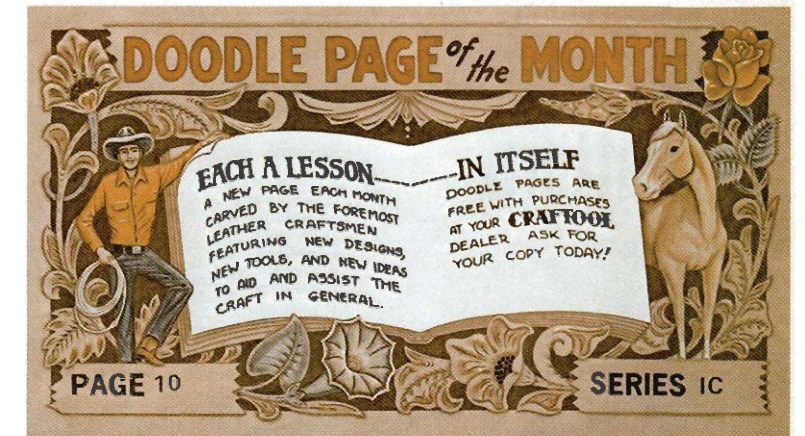


FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color. \$2.00



Ken Griffin's SCRAP BOOK
A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy. \$5.00



'Christmas 1900'

(part one of two parts)
By GENE NOLAND

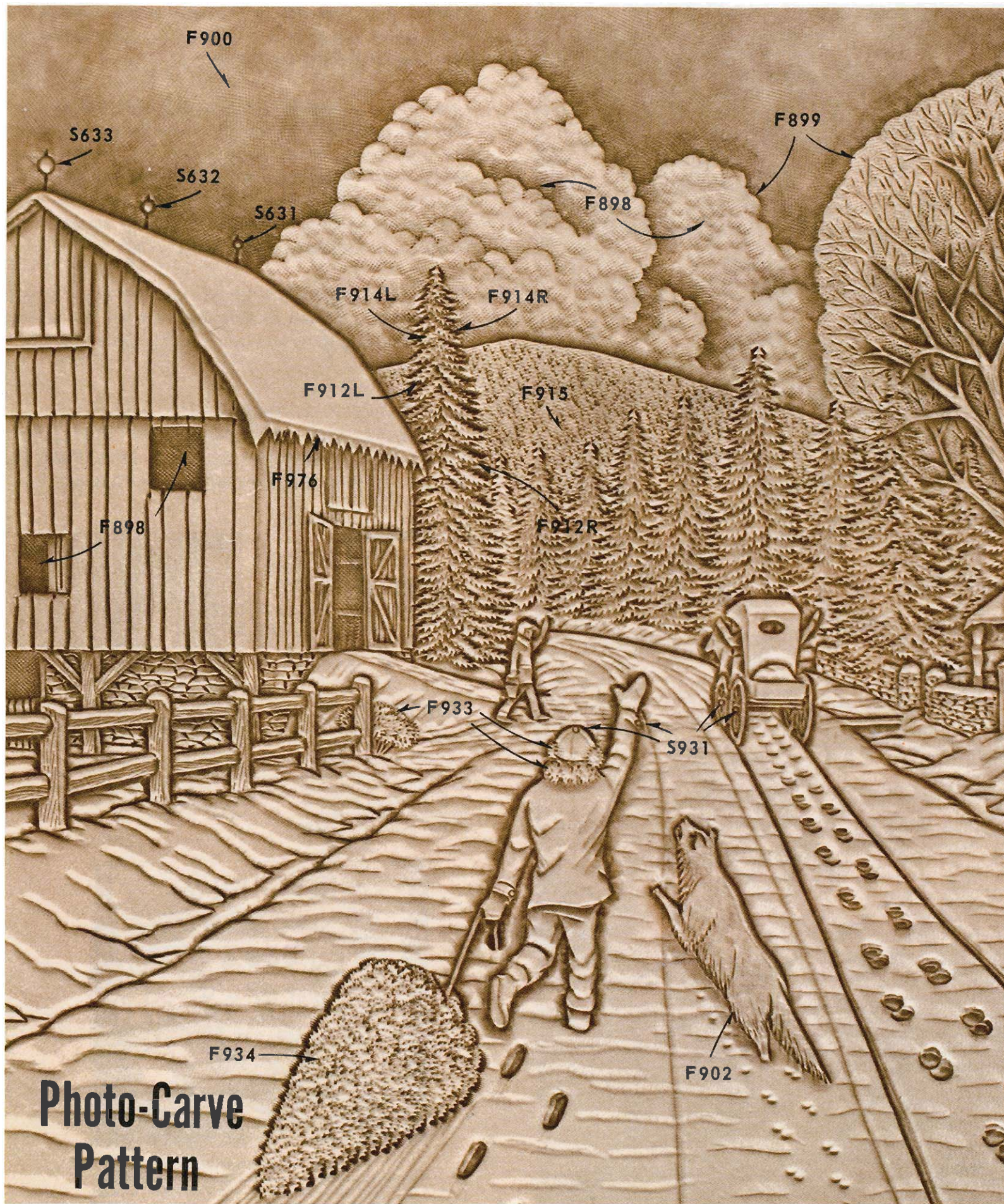
I call this picture "Christmas 1900", though I am not quite that old I can still remember back to the farm in Kansas when we did a lot of traveling by horse and wagon or buggy. So I thought a nostalgic scene depicting grandma and grandpa coming to visit the day before Christmas would be nice.

In doing this picture the most important part is the cutting lines. As you can see on the reverse page of this lesson, the only lines I cut are the ones necessary for deep carving.

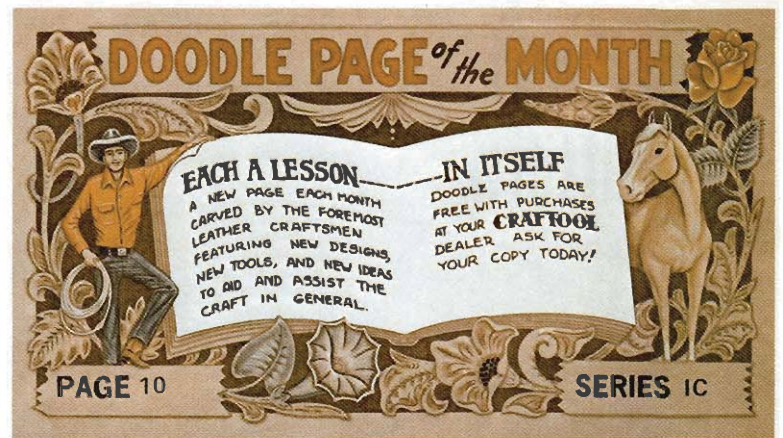
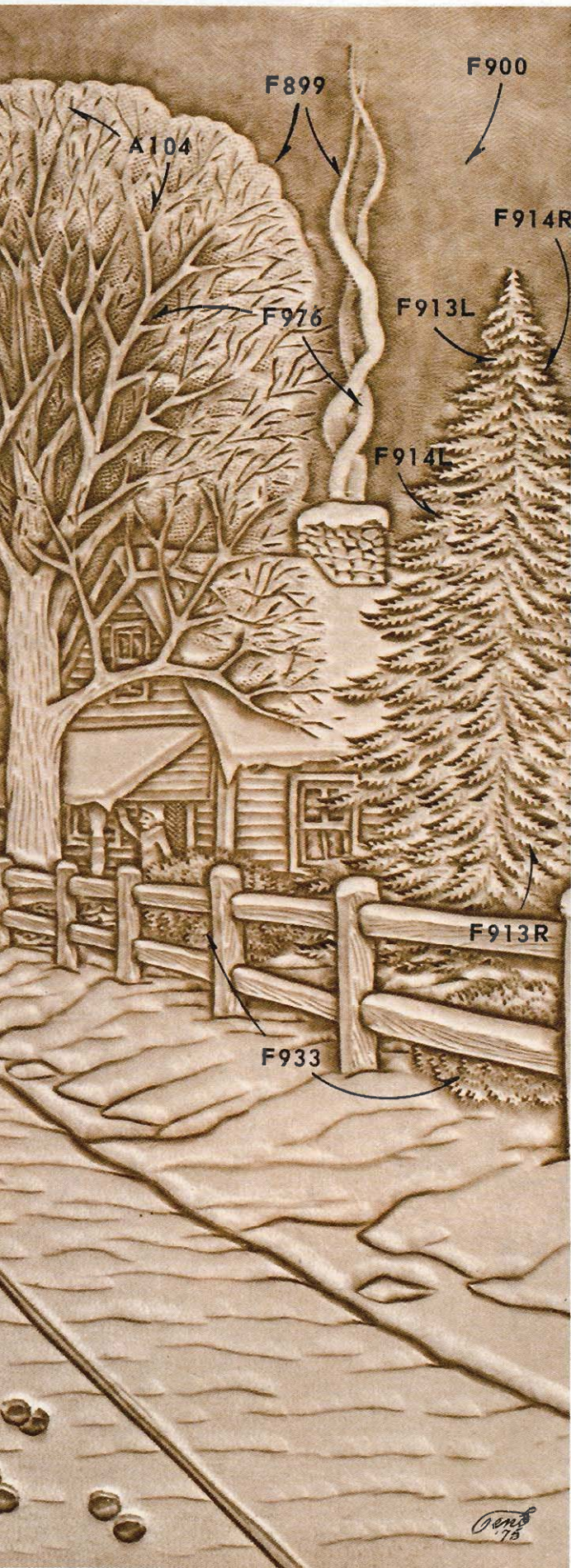
This picture is very easy to carve if you follow the Photo-carve pattern. The stone cut lines on the barn foundation and chimney of the house were cut in after all the tooling has been done. The same applies to the bark on the large tree and grain of the fence posts and rails.

After all the tracing and cut-lines are completed, start the tooling of the picture by beveling around the roof of the barn and the mountain with a check beveler. Then matt around the clouds and tree, matt the entire sky area down. Use the check bevelers only on the areas around the barn roof, the mountain in the back-ground and in and around the branches of the tree. All other beveling should be done with smooth bevelers #F896, F895, F891, F890. Since this is a snow scene with smooth surfaces, you will want to use these bevelers. You can also use the check bevelers around the inside of the barn windows and doors before matting these down. The boards of the barn were cut in after the tooling was complete.

As I have previously stated before in other Doodle Pages I have done, if you are not familiar on how to figure carve I



**Photo-Carve
Pattern**



‘Christmas 1900’

(part one of two parts)

By GENE NOLAND

I call this picture “Christmas 1900”, though I am not quite that old I can still remember back to the farm in Kansas when we did a lot of traveling by horse and wagon or buggy. So I thought a nostalgic scene depicting grandma and grandpa coming to visit the day before Christmas would be nice.

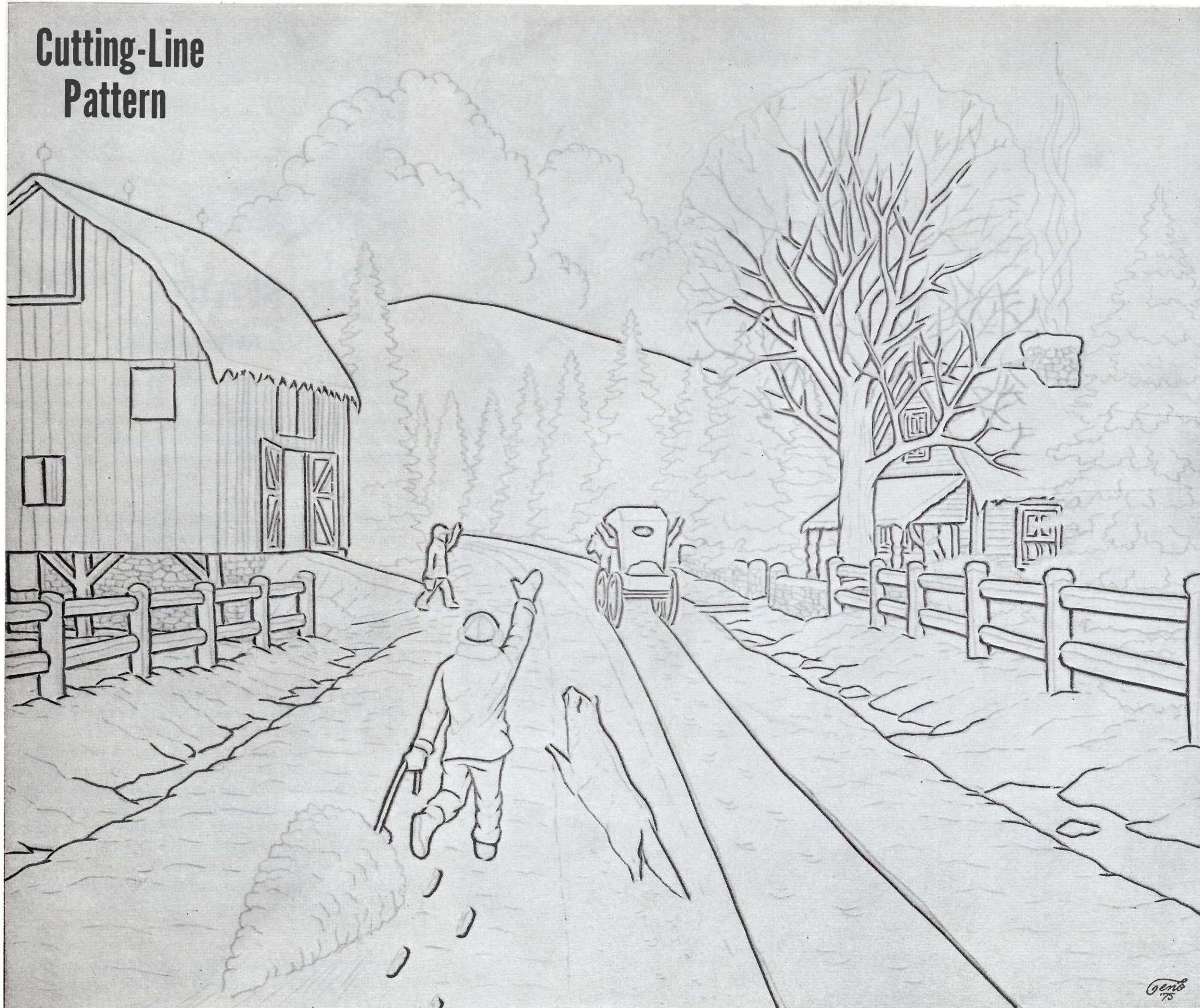
In doing this picture the most important part is the cutting lines. As you can see on the reverse page of this lesson, the only lines I cut are the ones necessary for deep carving.

This picture is very easy to carve if you follow the Photo-carve pattern. The stone cut lines on the barn foundation and chimney of the house were cut in after all the tooling has been done. The same applies to the bark on the large tree and grain of the fence posts and rails.

After all the tracing and cut-lines are completed, start the tooling of the picture by beveling around the roof of the barn and the mountain with a check beveler. Then matt around the clouds and tree, matt the entire sky area down. Use the check bevelers only on the areas around the barn roof, the mountain in the back-ground and in and around the branches of the tree. All other beveling should be done with smooth bevelers #F896, F895, F891, F890. Since this is a snow scene with smooth surfaces, you will want to use these bevelers. You can also use the check bevelers around the inside of the barn windows and doors before matting these down. The boards of the barn were cut in after the tooling was complete.

As I have previously stated before in other Doodle Pages I have done, if you are not familiar on how to figure carve I

Cutting-Line Pattern



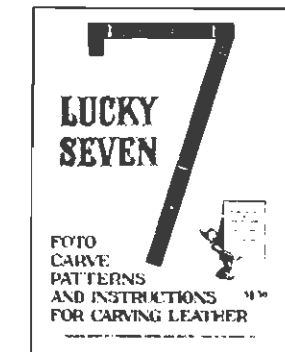
would like to recommend you purchase Al Stohlman's Craftool Tech Tips and, or Pictorial Carving. These will give you a better idea on how to use your Crafttools to make your trees and other figure carving tips.

I started this picture by doing the sky first, then worked the barn and fence posts on the left side of the picture. Then did the tree, house, fence posts, snow, etc. on the right. I followed this by doing the mountain, trees, man and buggy in the center of the picture. I did the boy, christmas tree and dog last, this way it allows me to smooth out any marks I might put in accidentally while tooling till last.

With a little patience and time I am sure you can complete this and have a good looking picture when you are done. Next lesson will show how to color this scene. Good luck in Leather Carving.

Tools Used on "CHRISTMAS 1900"

A104, B702, B936, F900, F898, F899, F914L, F914R, F913L, F913R, F912L, F912R, F915, F976, F934, F933, F902, F941, F891, F895, F890, S633, S632, S631.



LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for classroom. Fully illustrated. Wallet designs by 7 professional western craftsmen. \$2.00

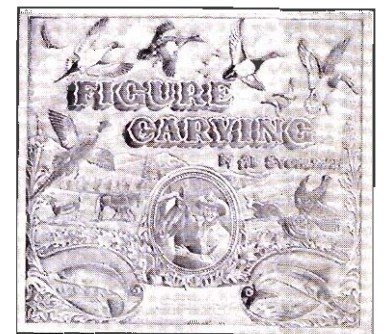


FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color. \$2.00



Ken Griffin's SCRAP BOOK
A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy. \$5.00

Cutting-Line Pattern





would like to recommend you purchase Al Stohlman's Craftool Tech Tips and, or Pictorial Carving. These will give you a better idea on how to use your Craftools to make your trees and other figure carving tips.

I started this picture by doing the sky first, then worked the barn and fence posts on the left side of the picture. Then did the tree, house, fence posts, snow, etc. on the right. I followed this by doing the mountain, trees, man and buggy in the center of the picture. I did the boy, christmas tree and dog last, this way it allows me to smooth out any marks I might put in accidentally while tooling till last.

With a little patience and time I am sure you can complete this and have a good looking picture when you are done. Next lesson will show how to color this scene. Good luck in Leather Carving.

Tools Used on "CHRISTMAS 1900"

A104, B702, B936, F900, F898, F899, F914L, F914R, F913L, F913R, F912L, F912R, F915, F976, F934, F933, F902, F941, F891, F895, F890, S633, S632, S631.



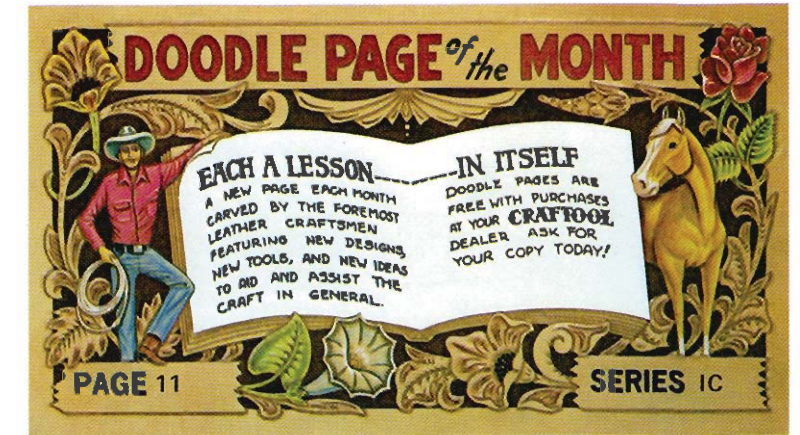
LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for classroom. Fully illustrated. Wallet designs by 7 professional western craftsmen. \$2.00



FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color. \$2.00



Ken Griffin's SCRAP BOOK
A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy. \$5.00



'Christmas 1900'

(part two of two parts)
By GENE NOLAND

This is the second part of this series with the accent on the coloring. However this picture is different in one respect as it is colored with HYPLAR or Acrylic Polymer Plastic paint. You may wish to use leather dyes or water color or both, but I tried them on another leather picture and they worked very well so . . .

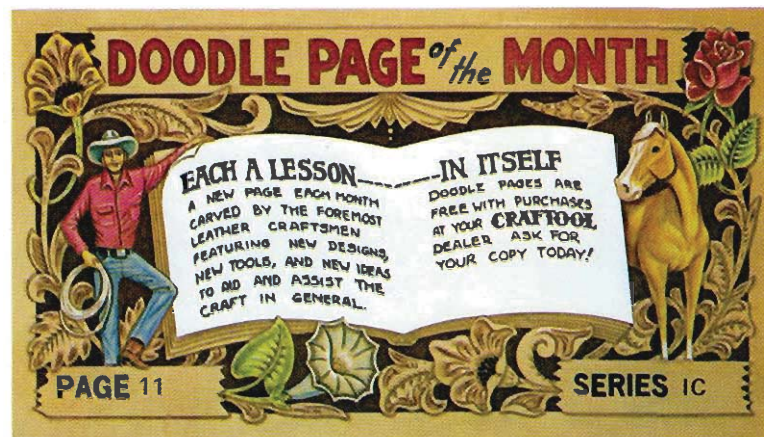
The most important thing in painting a picture is the coloring. To gain distance you should use light colors for the furthest objects, thus the lighter the color the greater the distance. However you still have to have the base color, shadow and high-light colors to tell what the object is no matter what. In some cases just a silhouette may be used, but not in leather carving, this is my own opinion.

I tried to bring out the natural leather color in this picture by using white very sparingly. Though normally in a snow scene like this the shadows are of blue shades instead of tans as shown. However these tans help bring out the natural color of the leather.

Another important factor for depth in a picture is the light and shadows and how they play on the objects. You will notice the sun in the picture is coming from the upper right hand corner at an angle slightly from behind the large tree. You can tell this from the shadow casted by the large tree and the shadow on the porch roof. The time of day is about noon or so it would seem if you lived in Pennsylvania in the winter time.

I started coloring this picture by first touching the clouds with white very lightly. Next I colored the tree covered





'Christmas 1900'

(part two of two parts)

By GENE NOLAND

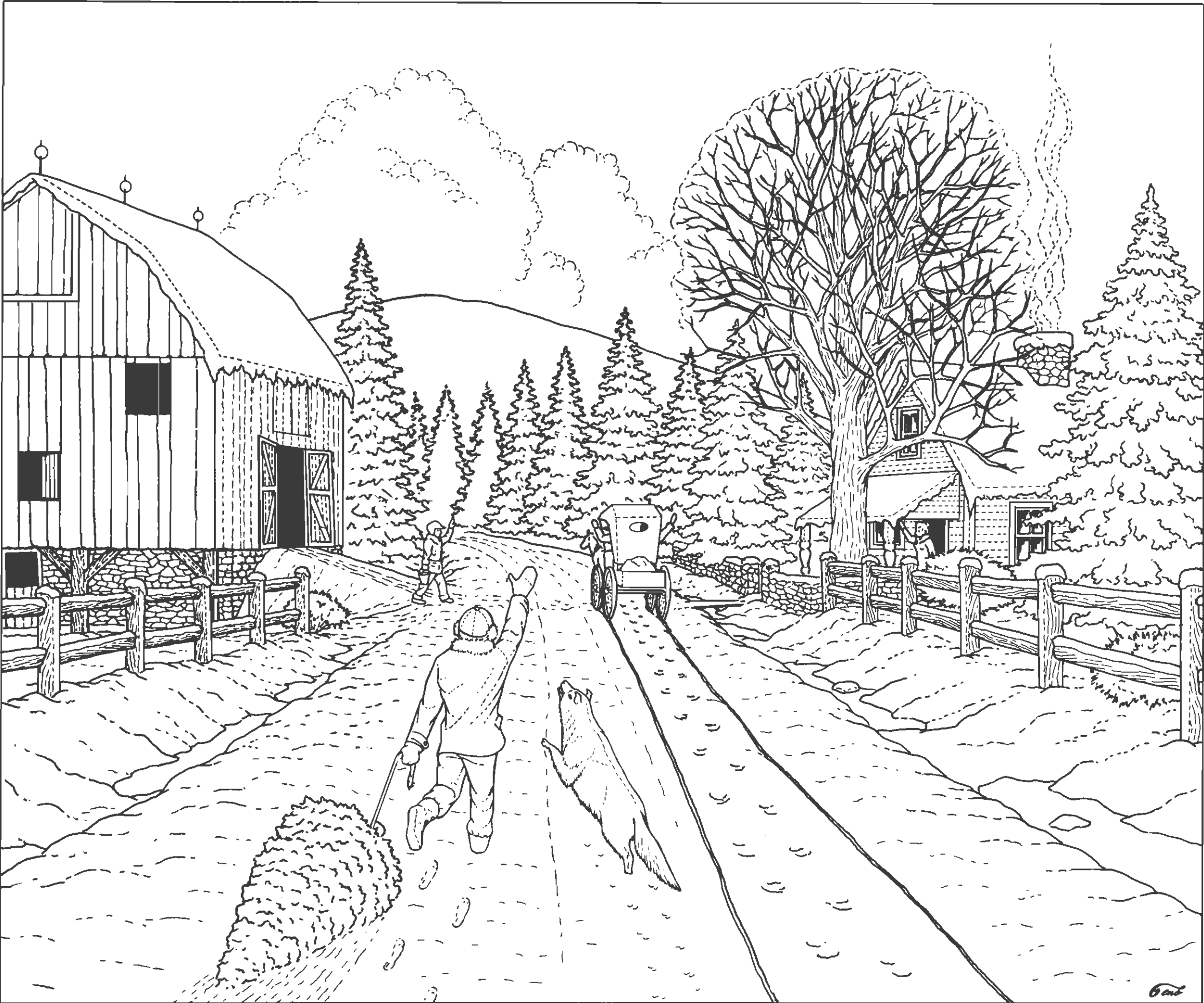
This is the second part of this series with the accent on the coloring. However this picture is different in one respect as it is colored with HYPLAR or Acrylic Polymer Plastic paint. You may wish to use leather dyes or water color or both, but I tried them on another leather picture and they worked very well so . . .

The most important thing in painting a picture is the coloring. To gain distance you should use light colors for the furthest objects, thus the lighter the color the greater the distance. However you still have to have the base color, shadow and high-light colors to tell what the object is no matter what. In some cases just a silhouette may be used, but not in leather carving, this is my own opinion.

I tried to bring out the natural leather color in this picture by using white very sparingly. Though normally in a snow scene like this the shadows are of blue shades instead of tans as shown. However these tans help bring out the natural color of the leather.

Another important factor for depth in a picture is the light and shadows and how they play on the objects. You will notice the sun in the picture is coming from the upper right hand corner at an angle slightly from behind the large tree. You can tell this from the shadow casted by the large tree and the shadow on the porch roof. The time of day is about noon or so it would seem if you lived in Pennsylvania in the winter time.

I started coloring this picture by first touching the clouds with white very lightly. Next I colored the tree covered

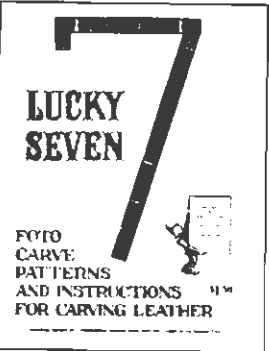


mountain in the distance and progressed forward with the fur trees in the center of the picture. I then painted the barn using a bright red for the front and a Thalo Crimson for the shadowy side. A note here, different companies have different names for their colors, but use the colors that are as close as possible to those in the colored picture.

I colored the stone foundation of the barn and wall with Raw Sienna and shadowing them with Burnt Sienna and Burnt Umber. These same colors were used on the fence post and rails but adding white to the lighted areas to lighten the colors. The large tree was painted with Burnt Sienna shadowed with Burnt Umber and lighted with Raw Sienna. The house was painted with Yellow Ochre and shadowed with Burnt Umber.

The shadowing of the snow was done by adding Burnt Sienna to white to get the right shadow needed. The trees were done with Chromium Oxide Green and Thalo Green, white was added to either one to get the desired lighter color wanted.

May you have Good luck with this picture and a lot of Satisfaction.



LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for classroom. Fully illustrated. Wallet designs by 7 professional western craftsmen. \$2.00

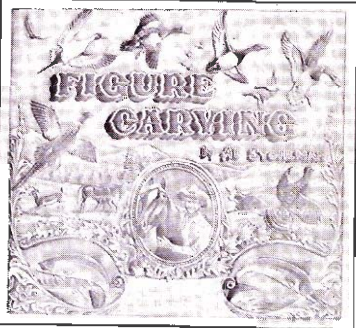
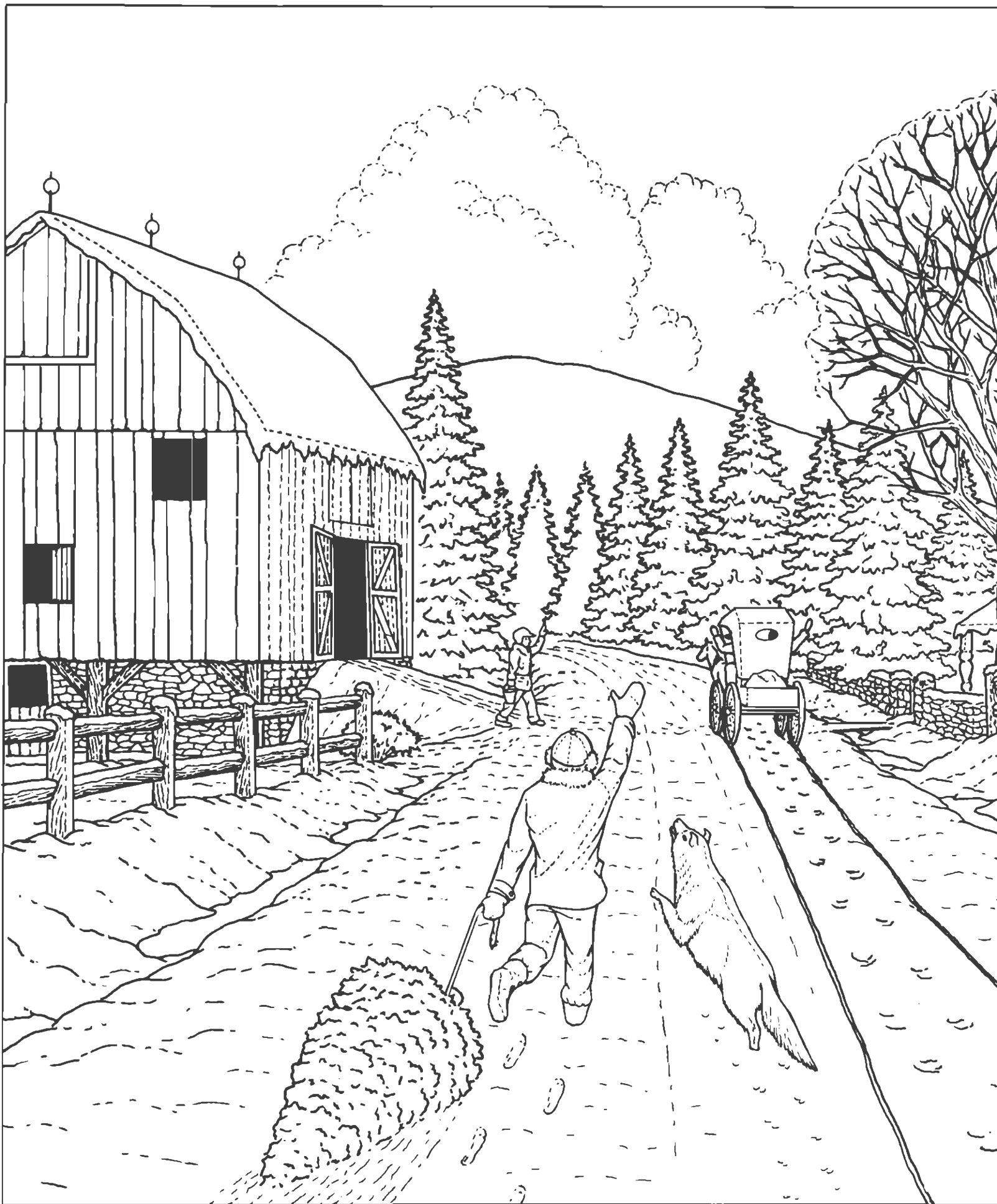


FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color. \$2.00



Ken Griffin's SCRAP BOOK
A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy. \$5.00





mountain in the distance and progressed forward with the fur trees in the center of the picture. I then painted the barn using a bright red for the front and a Thalo Crimson for the shadowy side. A note here, different companies have different names for their colors, but use the colors that are as close as possible to those in the colored picture.

I colored the stone foundation of the barn and wall with Raw Sienna and shadowing them with Burnt Sienna and Burnt Umber. These same colors were used on the fence post and rails but adding white to the lighted areas to lighten the colors. The large tree was painted with Burnt Sienna shadowed with Burnt Umber and lighted with Raw Sienna. The house was painted with Yellow Ochre and shadowed with Burnt Umber.

The shadowing of the snow was done by adding Burnt Sienna to white to get the right shadow needed. The trees were done with Chromium Oxide Green and Thalo Green, white was added to either one to get the desired lighter color wanted.

May you have Good luck with this picture and a lot of Satisfaction.



LUCKY 7 TEXT BOOK
Written for the home craftsman. Also for classroom. Fully illustrated. Wallet designs by 7 professional western craftsmen. \$2.00

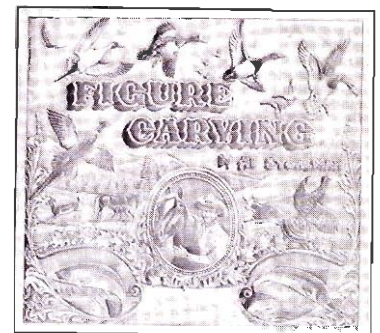


FIGURE CARVING
Featuring a NEW METHOD of instruction. Dozens of Figures and Dye-Charts. Covers are printed in full color. \$2.00



Ken Griffin's SCRAP BOOK
A jumbo size book of new designs and patterns. Pages 18" x 15" with full size tracings and Foto-Carve patterns. Leather carving made easy. \$5.00

DOODLE PAGE OF THE MONTH

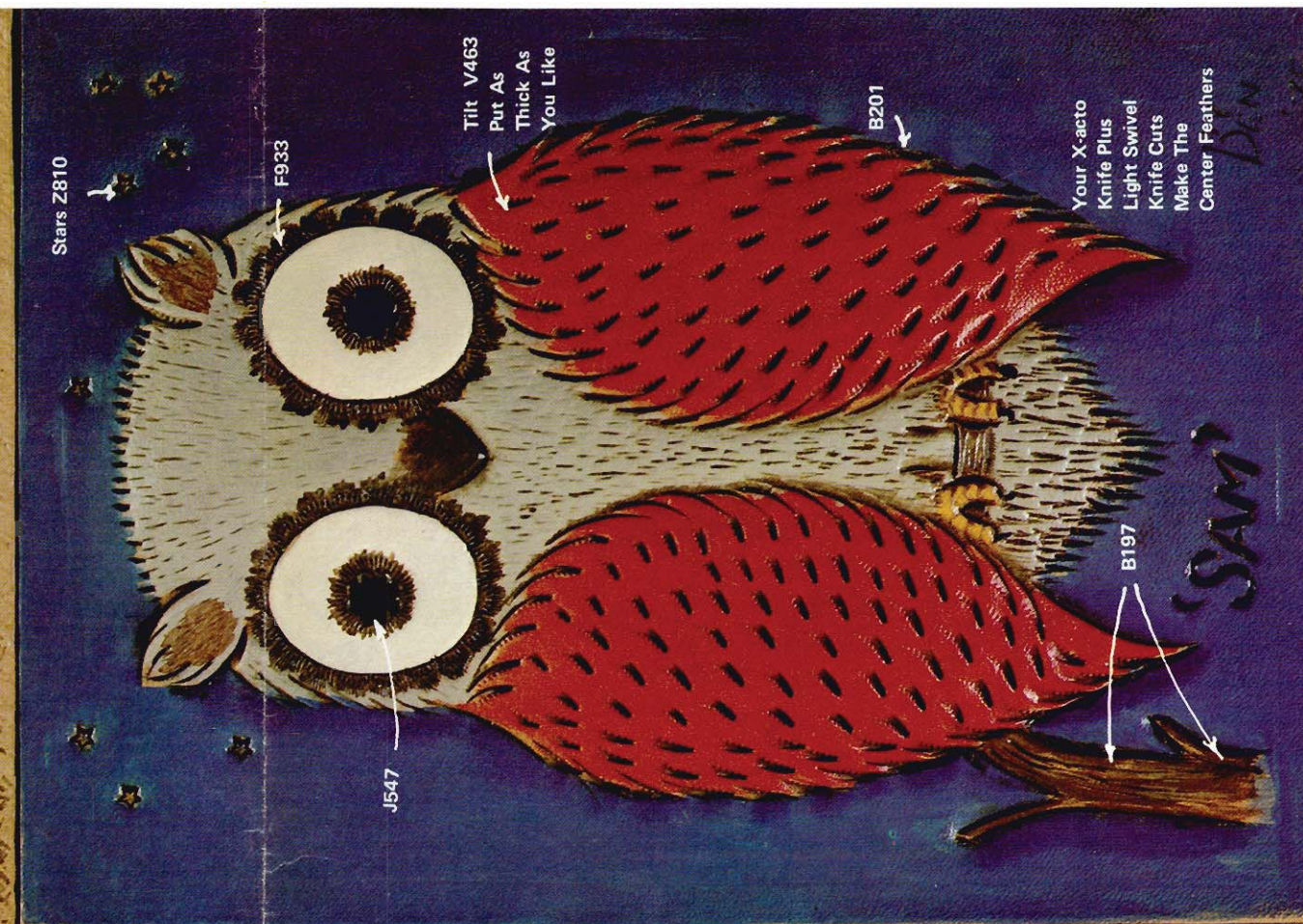
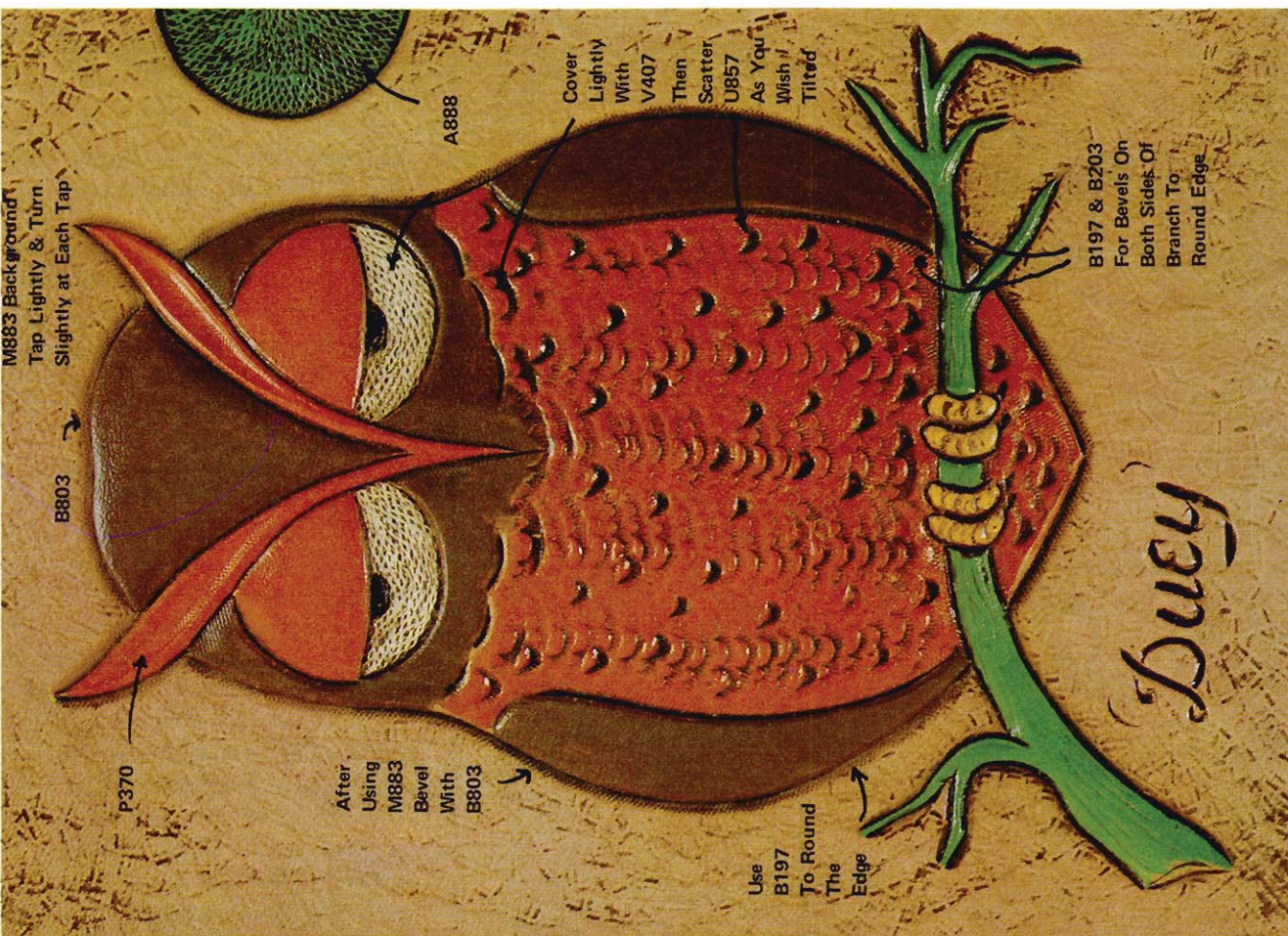
DOODLE PAGE 12, SERIES 1C

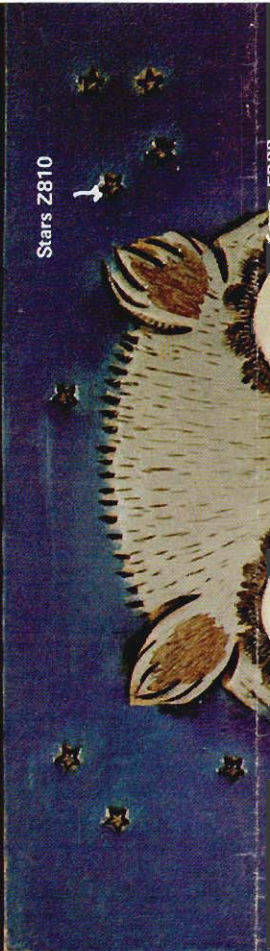
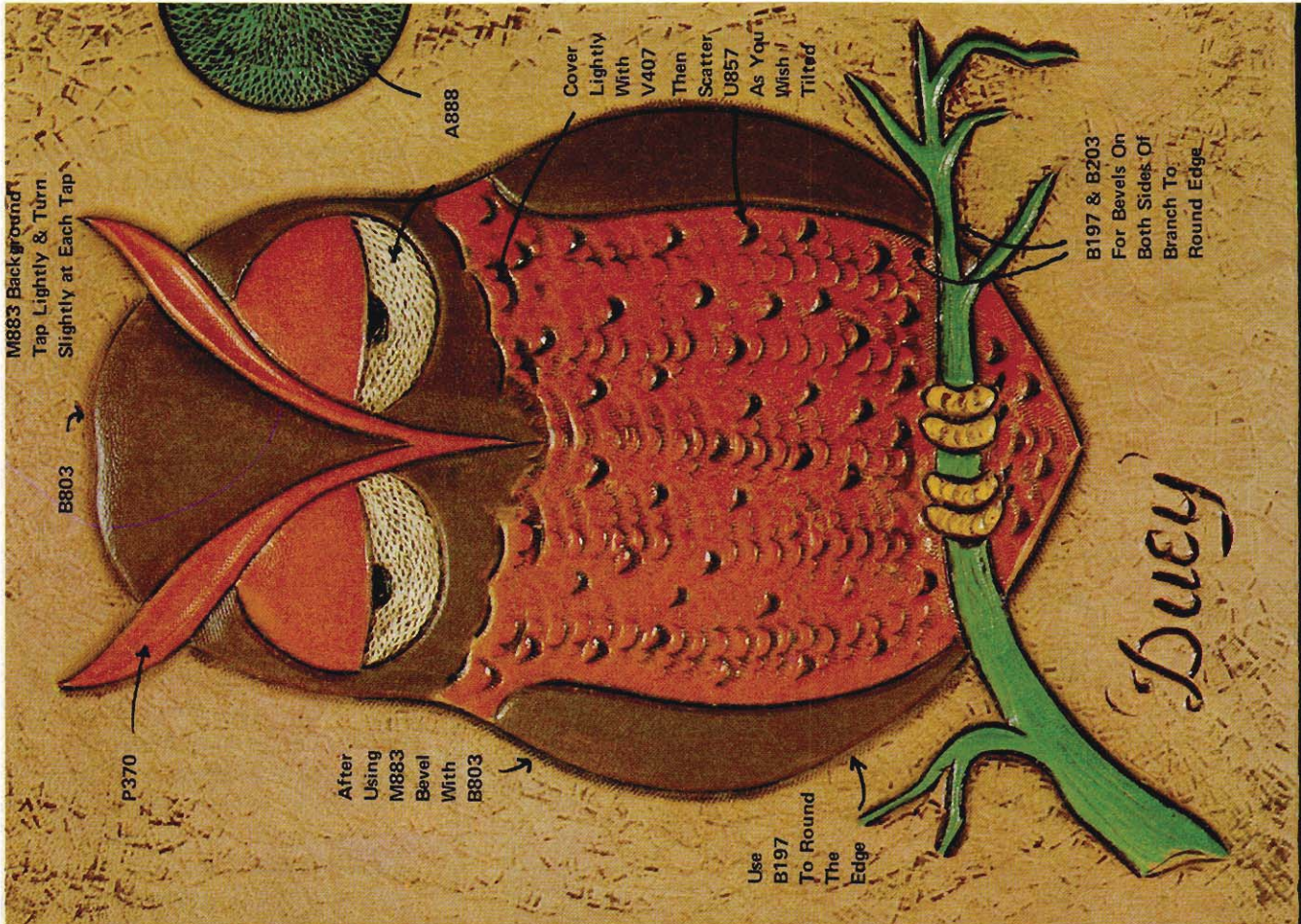
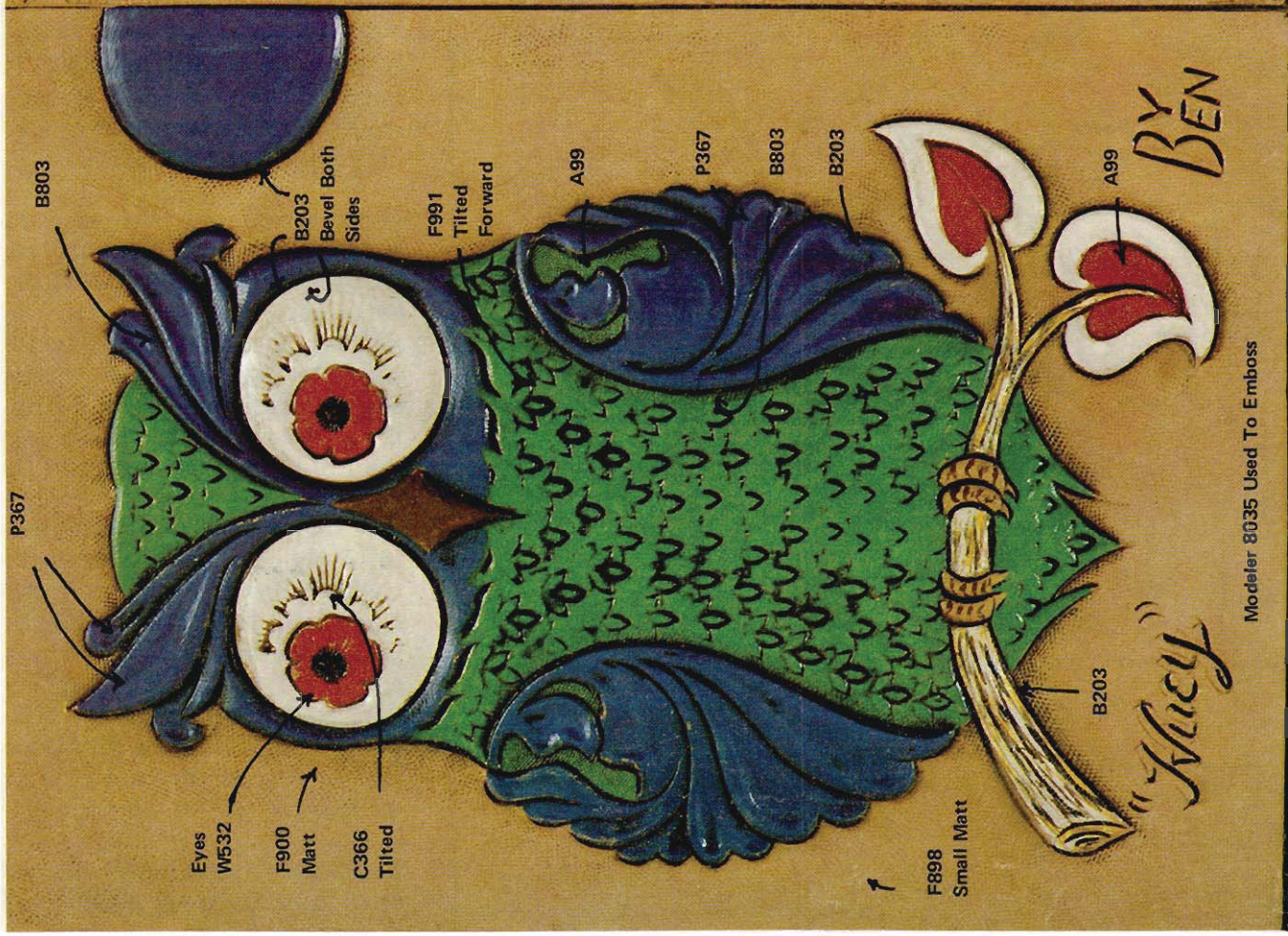
Here's a Quartet of "Night Owls" you'll enjoy carving and enjoy more when you hang 'em on your wall for all to see in a group.

If you haven't tried little pics like these you'll find them easy to do and fun to color in your favorite combinations. The knife work is not hard to do and your Craftool stamps can be used for the rest of the design. It's easy to emboss the little pics if you do it as soon as you finish the carving & stamping. Just move the leather to the edge of your table — hold it down against the table with one hand while you press & move your 8033 modeler under the area you wish to raise. Work the modeler in the area between index finger and second finger. If you spread these fingers you can tell exactly where your modeler is and can control the embossing. A little practice and you will want to emboss everything you do. Embossing gives a "Live Look" to your work.

If you like these little pics and want more of similar Doodle Pages let us know and we'll set 'em up for you. Have fun.

Ben Moody





DOODLE PAGE OF THE MONTH

DOODLE PAGE 12, SERIES 1C

Here's a Quartet of "Night Owls" you'll enjoy carving and enjoy more when you hang 'em on your wall for all to see in a group.

If you haven't tried little pics like these you'll find them easy to do and fun to color in your favorite combinations. The knife work is not hard to do and your Craftool stamps can be used for the rest of the design. It's easy to emboss the little pics if you do it as soon as you finish the carving & stamping. Just move the leather to the edge of your table — hold it down against the table with one hand while you press & move your 8033 modeler under the area you wish to raise. Work the modeler in the area between index finger and second finger. If you spread these fingers you can tell exactly where your modeler is and can control the embossing. A little practice and you will want to emboss everything you do. Embossing gives a "Live Look" to your work.

If you like these little pics and want more of similar Doodle Pages let us know and we'll set 'em up for you. Have fun.

Ben Moody



More

TIPS FROM BEN

For best results in coloring little pics like these you need to —

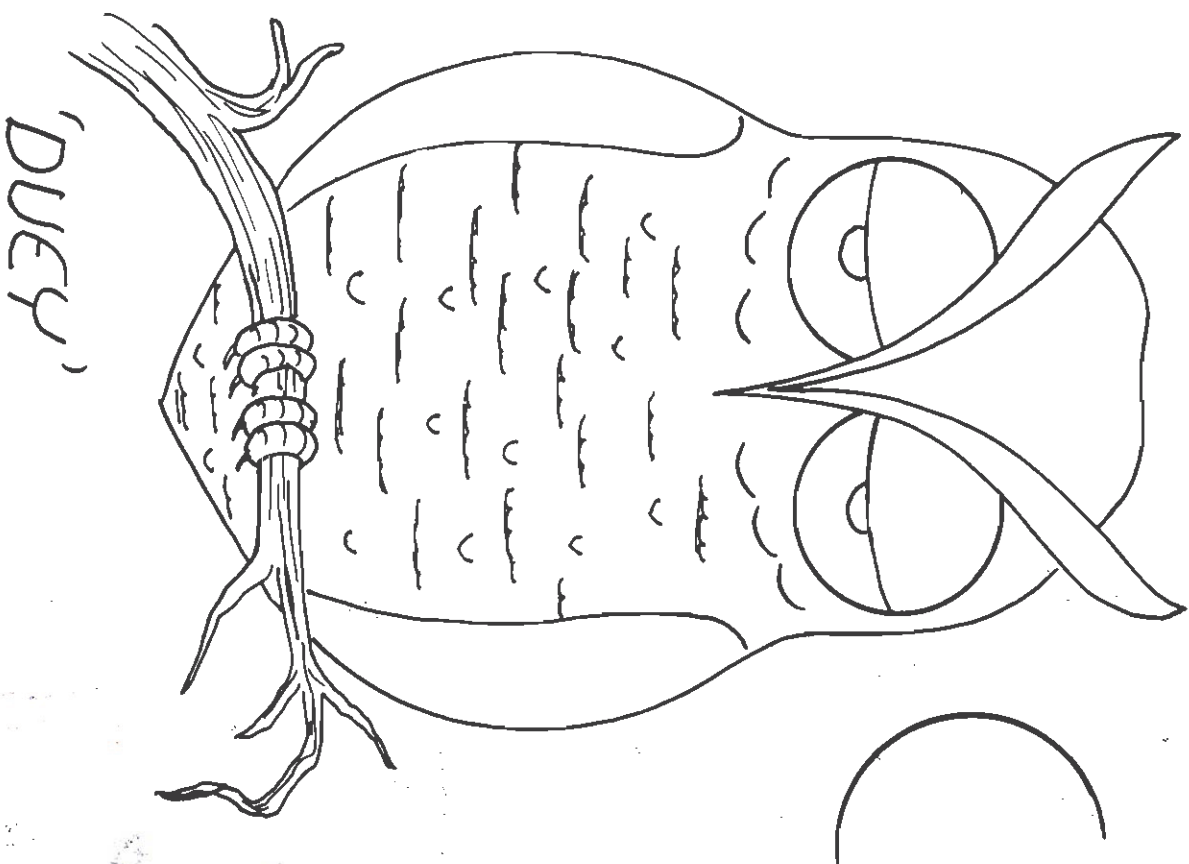
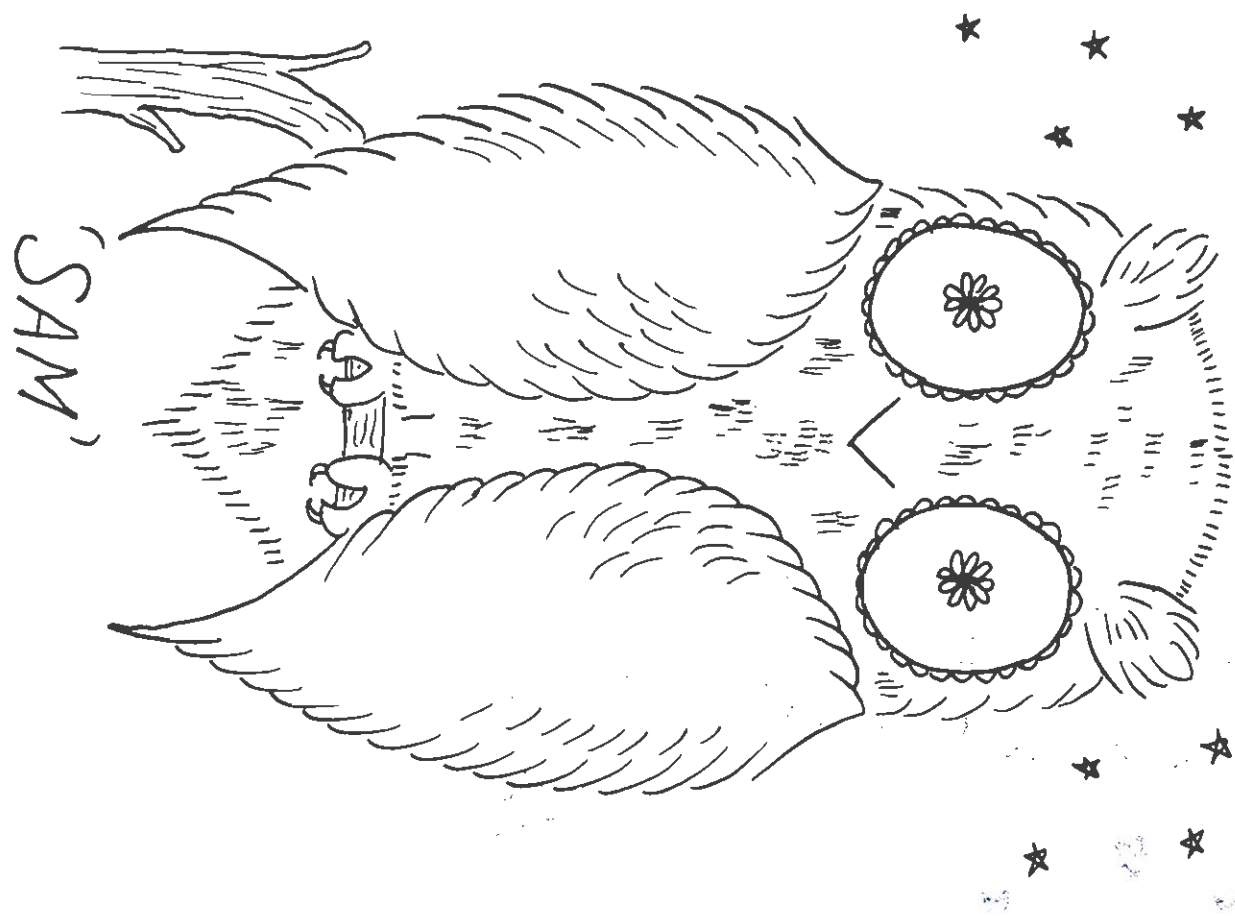
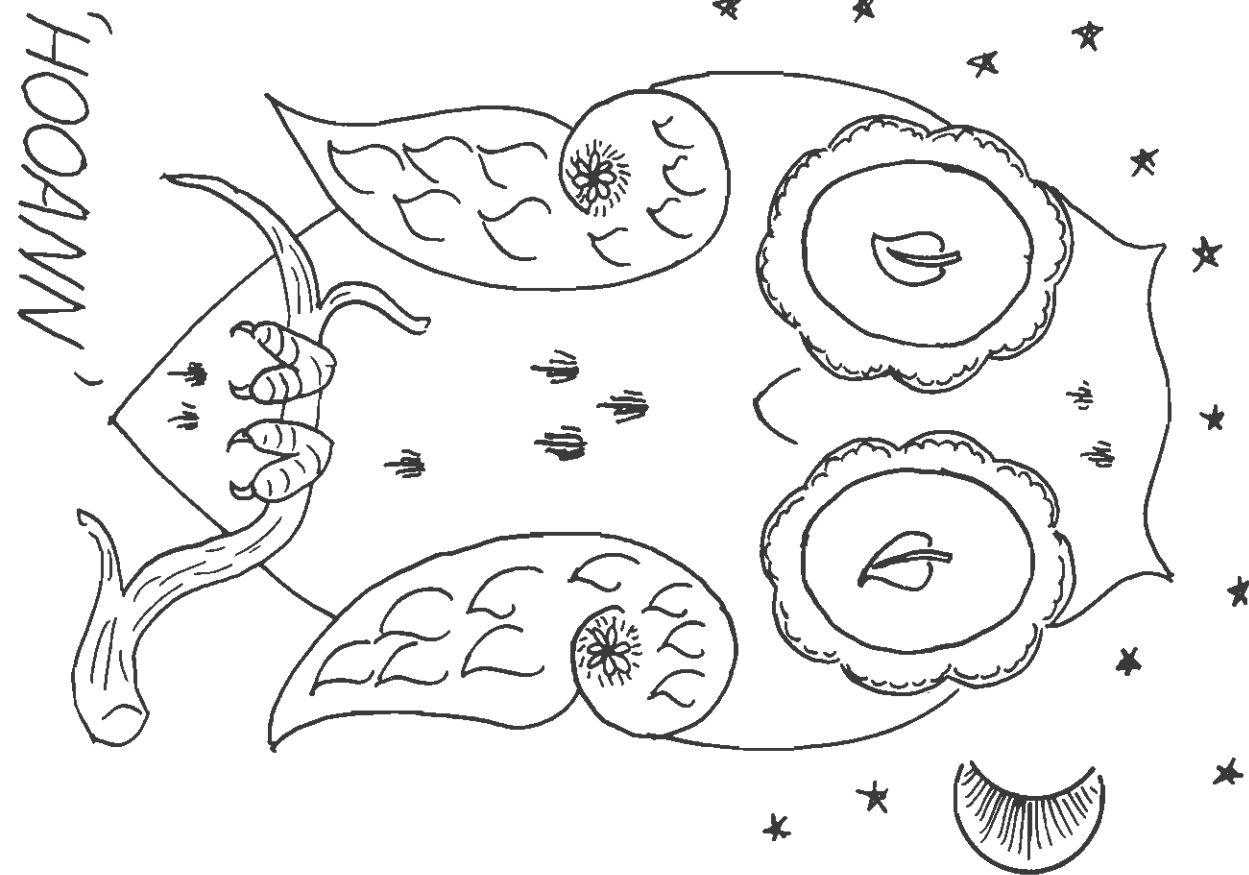
1. Do all of your COVA DYE-ING before you use anything else. COVA DYES can be mixed to make lighter shades if you wish. When finished you **MUST** give it at least overnight to cure.

2. After curing of the dye take a clean damp sponge and apply a **liberal** coat of CARNUABA CREAM. Don't scrub. Apply in a circular motion — put it on fast and evenly. Have several small clean cloths ready and remove the excess cream from the leather. Take a soft clean brush and brush the cream from the line cuts and stampings — wipe with the cloth as you get it to the surface areas. When this step is done — leave it alone until you're sure the pic is completely dried out.

3. After it is dry take a soft textured cloth (or piece of clean wool shearling) and buff gently until you have a beautiful sheen.

4. To bring out the sharpest definition of your work apply a coat of LEATHER GLOW to the entire piece. Be sure to get it in all line cuts. LEATHER GLOW needs to dry fully then with a damp sponge you remove it from the areas you wish. GLOW is a beautiful product to give an extra neatness to your work. As you remove the GLOW — continuously clean your sponge with water so you don't grind the color into the pores. I suggest you test it first (be sure you have completed the necessary procedure as stated above). You'll be using GLOW on everything once you've learned the ease of controlling it.

5. Finally — after the GLOW has dried fully — Apply a light neat shine. Have fun.



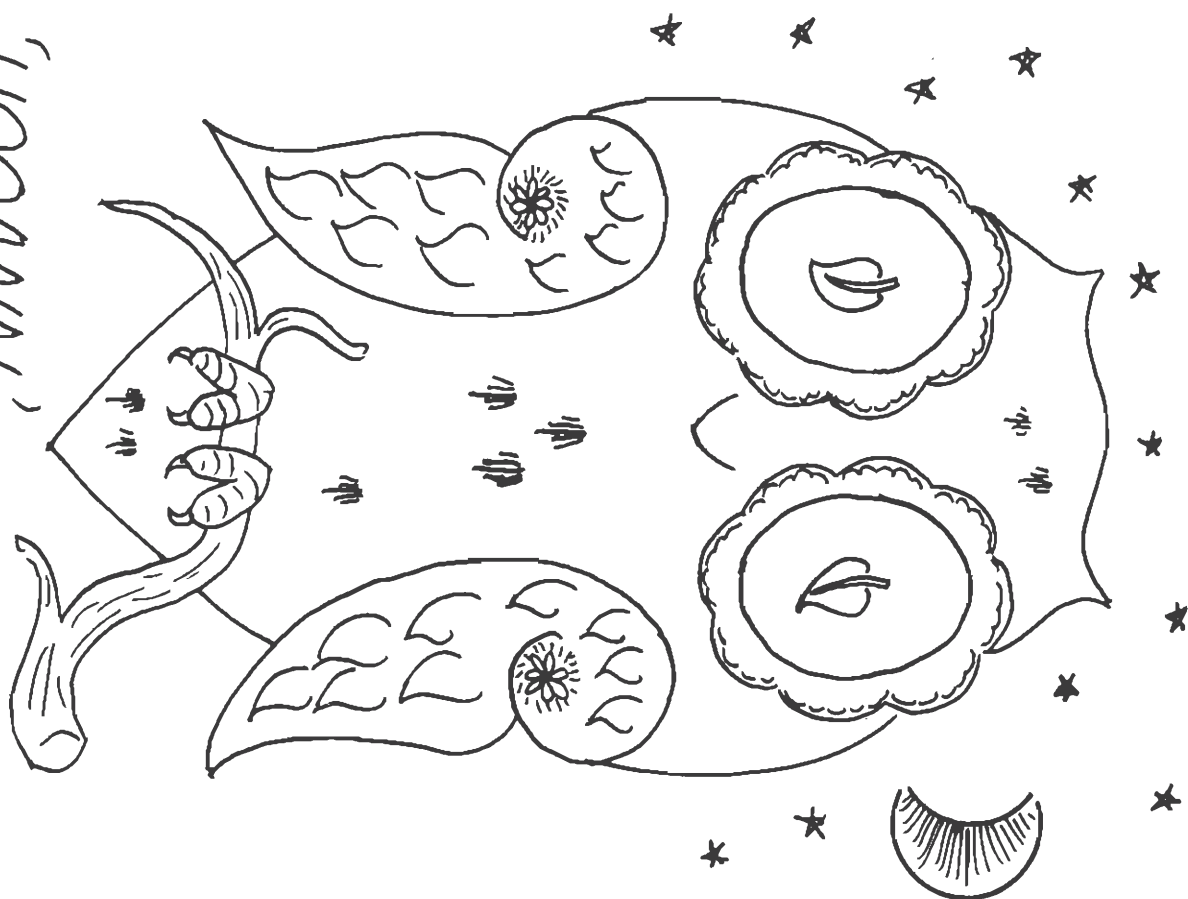
'HUEY'



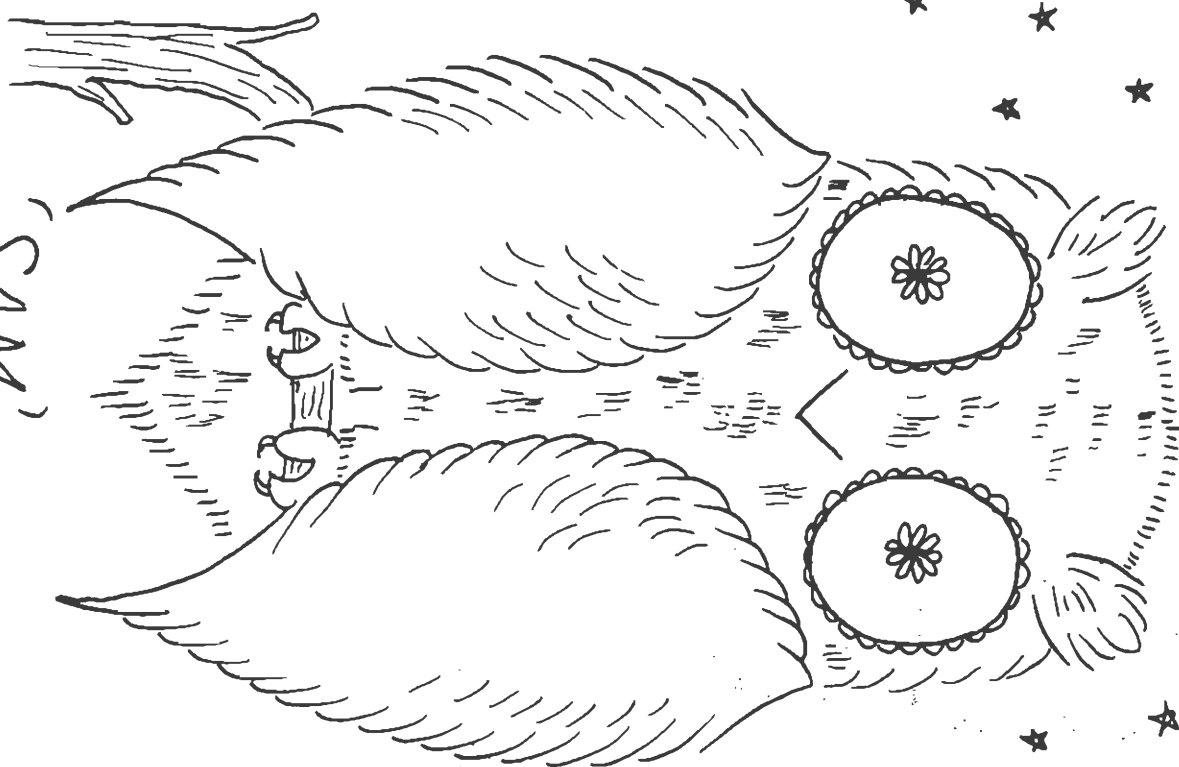
'DUEY'



'HOOANN'



'SAM'



More
TIPS FROM BEN

For best results in coloring little pics like these you need to —

1. Do all of your COVA DYE-ING before you use anything else. COVA DYES can be mixed to make lighter shades if you wish. When finished you **MUST** give it at least overnight to cure.

2. After curing of the dye take a clean damp sponge and apply a **liberal** coat of CARNUABA CREAM. Don't scrub. Apply in a circular motion — put it on fast and evenly. Have several small clean cloths ready and remove the excess cream from the leather. Take a soft clean brush and brush the cream from the line cuts and stampings — wipe with the cloth as you get it to the surface areas. When this step is done — leave it alone until you're sure the pic is completely dried out.

3. After it is dry take a soft textured cloth (or piece of clean wool shearling) and buff gently until you have a beautiful sheen.

4. To bring out the sharpest definition of your work apply a coat of LEATHER GLOW to the entire piece. Be sure to get it in all line cuts. LEATHER GLOW needs to dry fully then with a damp sponge you remove it from the areas you wish. GLOW is a beautiful product to give an extra neatness to your work. As you remove the GLOW — continuously clean your sponge with water so you don't grind the color into the pores. I suggest you test it first (be sure you have completed the necessary procedure as stated above). You'll be using GLOW on everything once you've learned the ease of controlling it.

5. Finally — after the GLOW has dried fully — Apply a light neat shine. Have fun.

