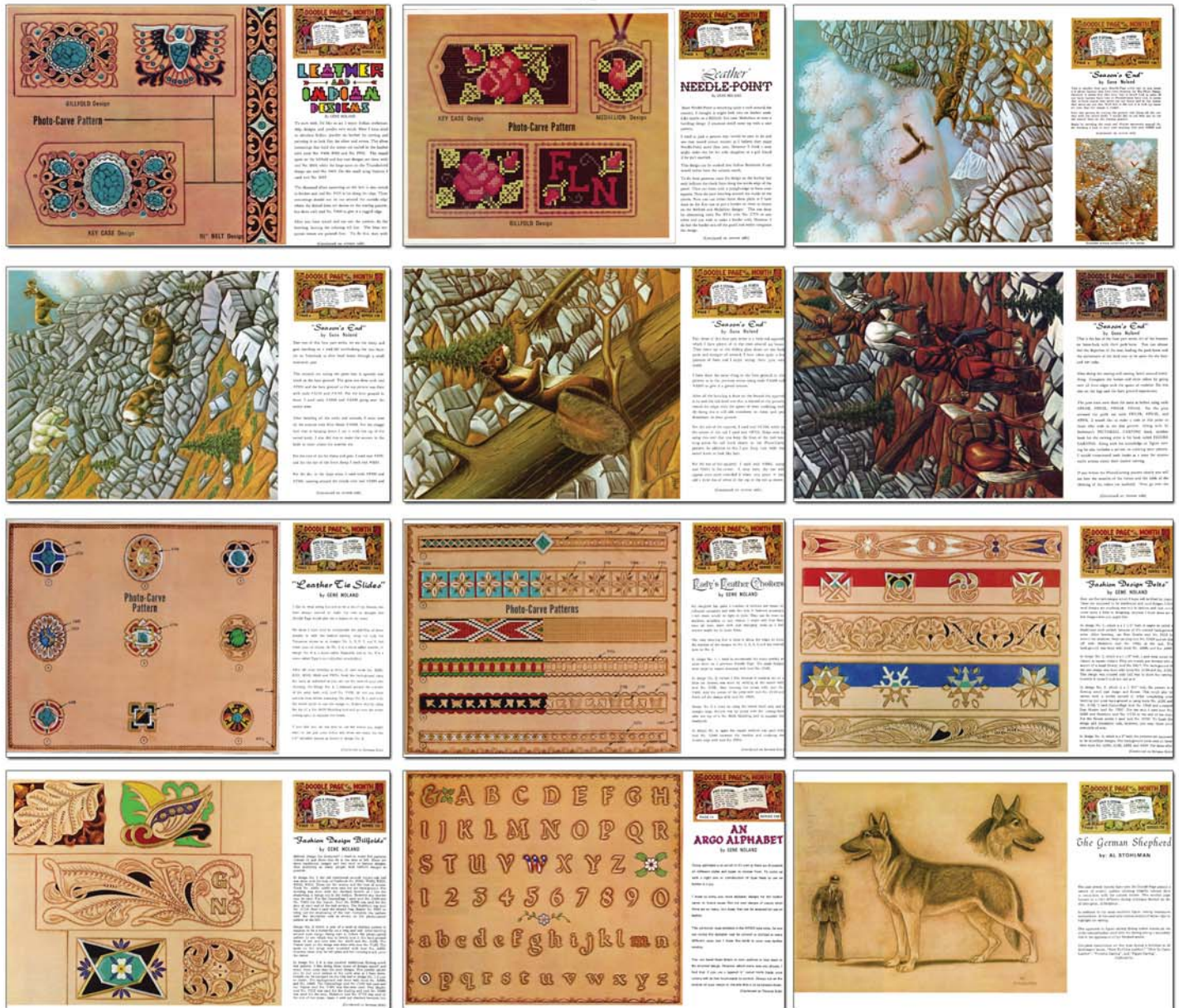


# Vintage Doodle Page Collectors Set - Series B12



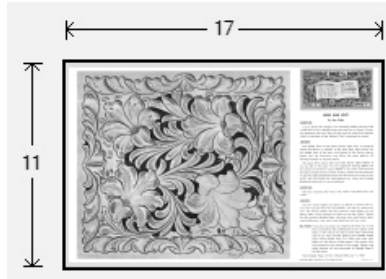
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DIGITAL MEDIA FOR LEATHERCRAFTERS





## Doodle Page Digital Download

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



### 1) Full Size

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



### 2) Tiled

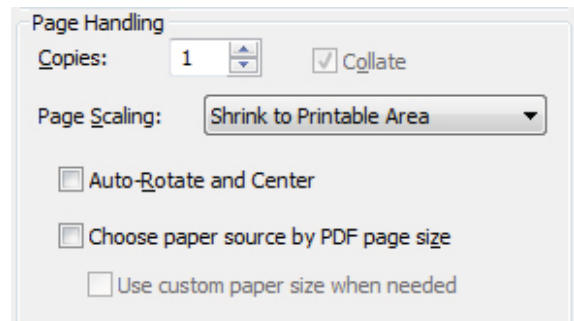
The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

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

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

(Some Doodle Pages do not have backs)

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



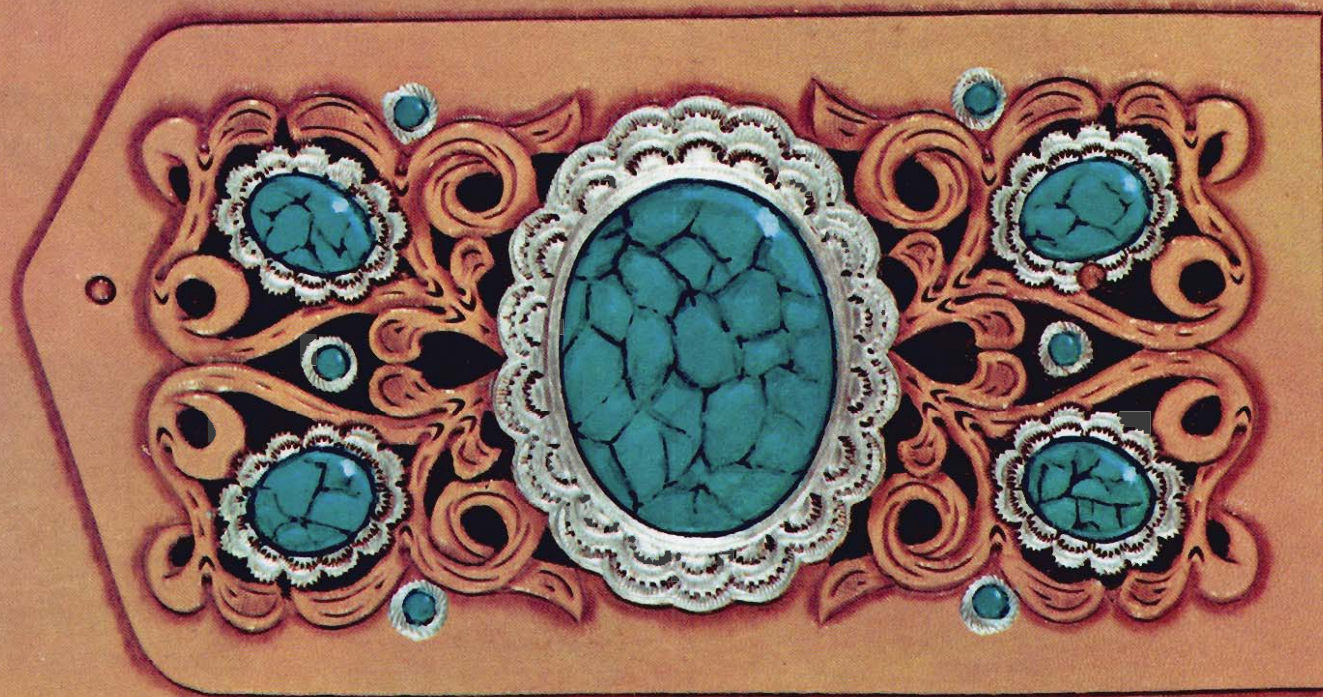
You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.





BILLFOLD Design

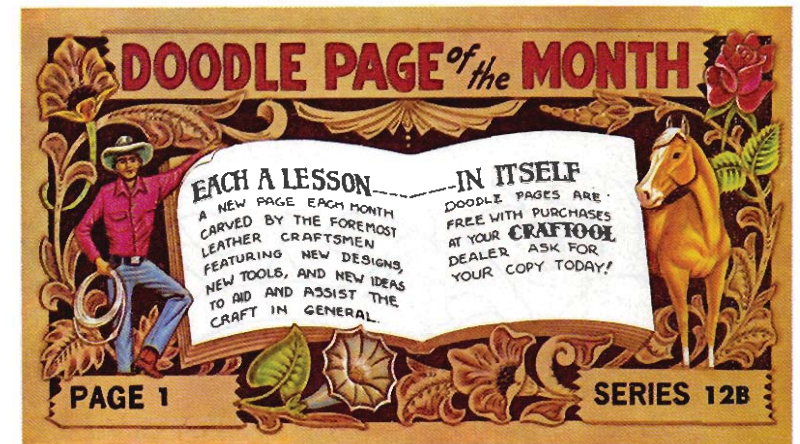
Photo-Carve Pattern



KEY CASE Design



1/2" BELT Design



**LEATHER AND INDIAN DESIGNS**

By GENE NOLAND

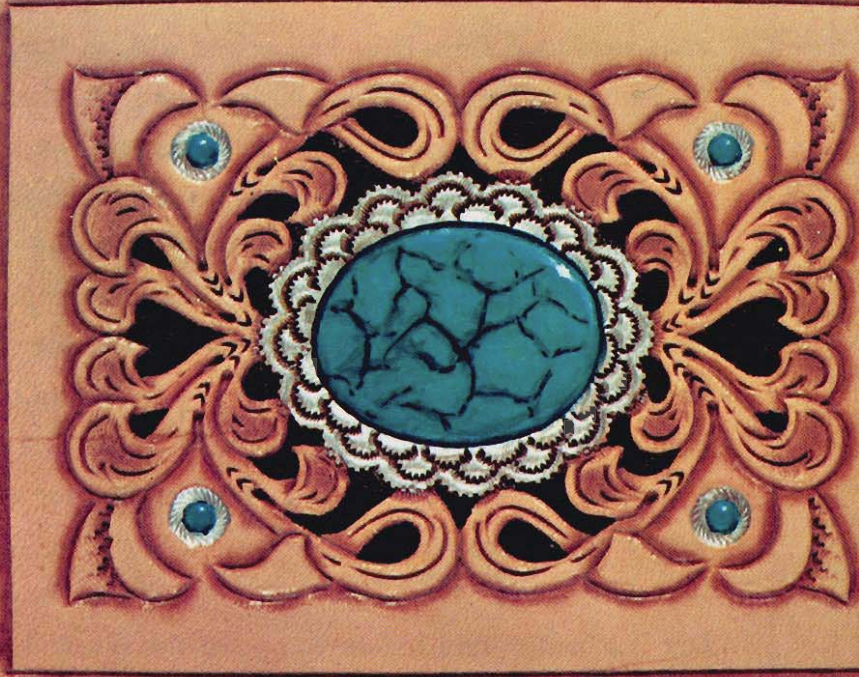
To start with, I'd like to say I enjoy Indian craftsmanship, designs, and jewelry very much. Here I have tried to simulate Indian jewelry on leather by carving and painting it to look like the silver and stones. The silver mountings that hold the stones are tooled in the leather with tools No. V400, F933 and No. F934. The round spots on the billfold and key case designs are done with tool No. S843, while the large spots on the Thunderbird design are tool No. S864. On the small wing feathers I used tool No. S633.

The diamond silver mounting on the belt is also carved in leather and tool No. P233 is hit along the edge. These mountings should not be cut around the outside edge where the dotted lines are shown on the tracing pattern, but done with tool No. V400 to give it a ragged edge.

After you have traced and cut out the pattern, do the beveling, leaving the coloring till last. The blue turquoise stones are painted first. To do this, start with

(Continued on reverse side)



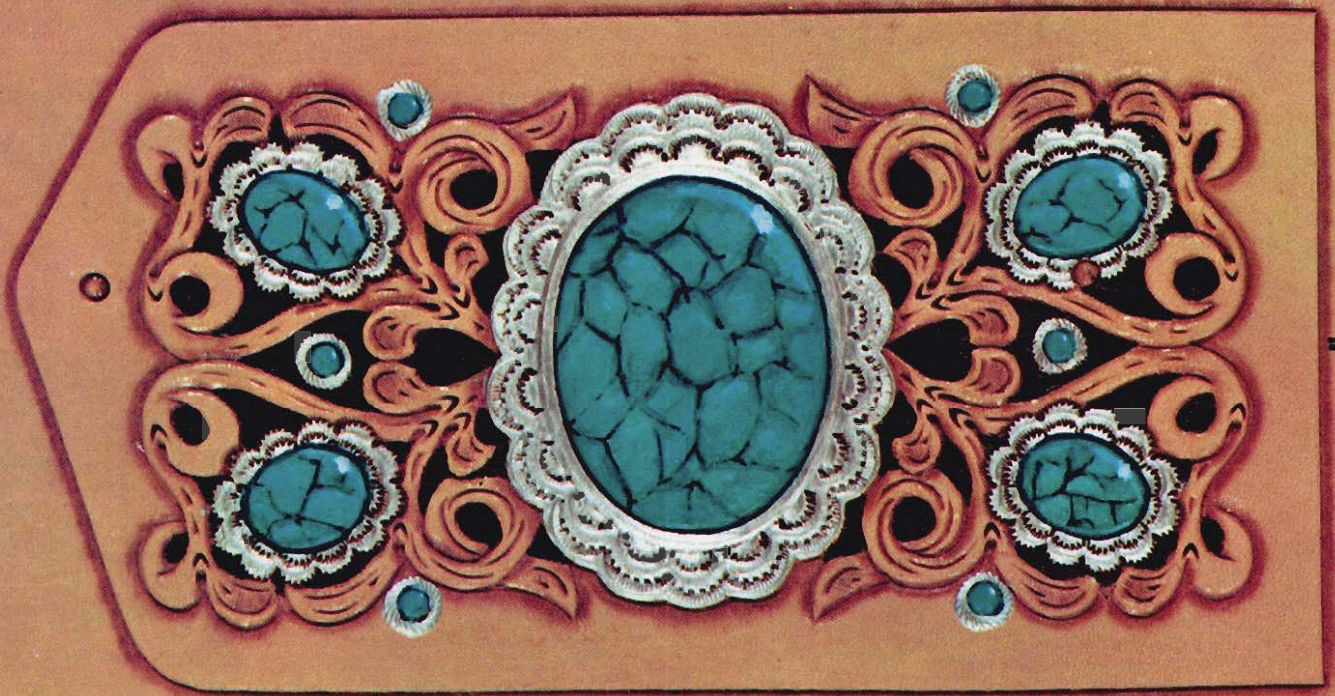


BILLFOLD Design



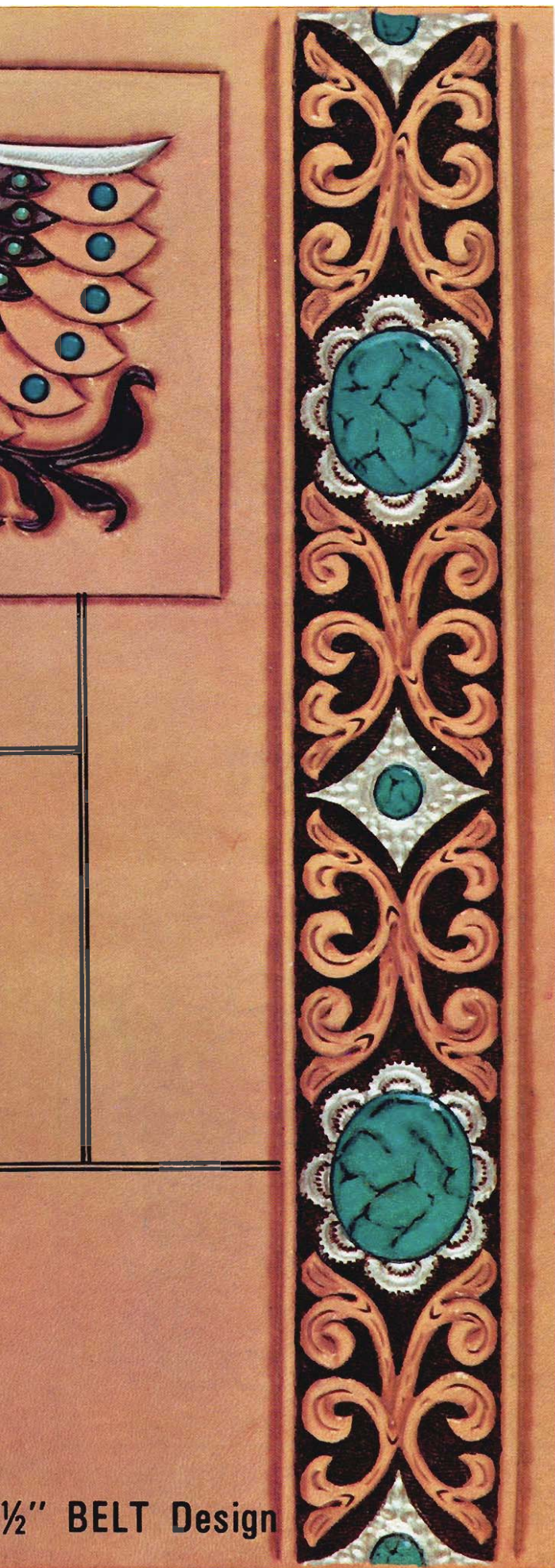
## Photo-Carve Pattern

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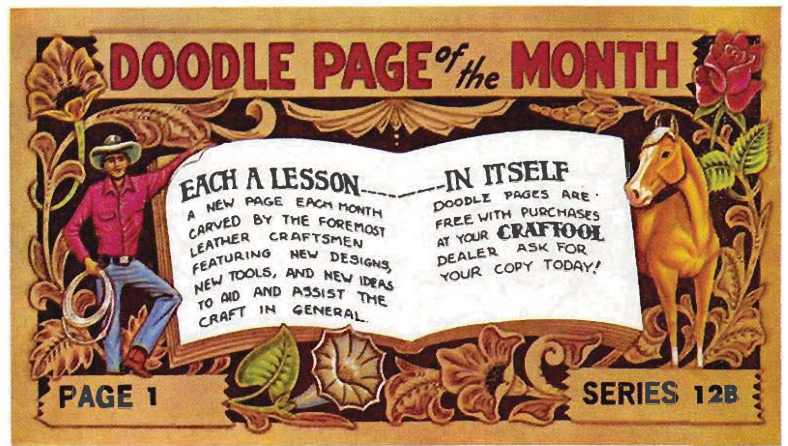


KEY CASE Design





1/2" BELT Design



# LEATHER AND INDIAN DESIGNS

By GENE NOLAND

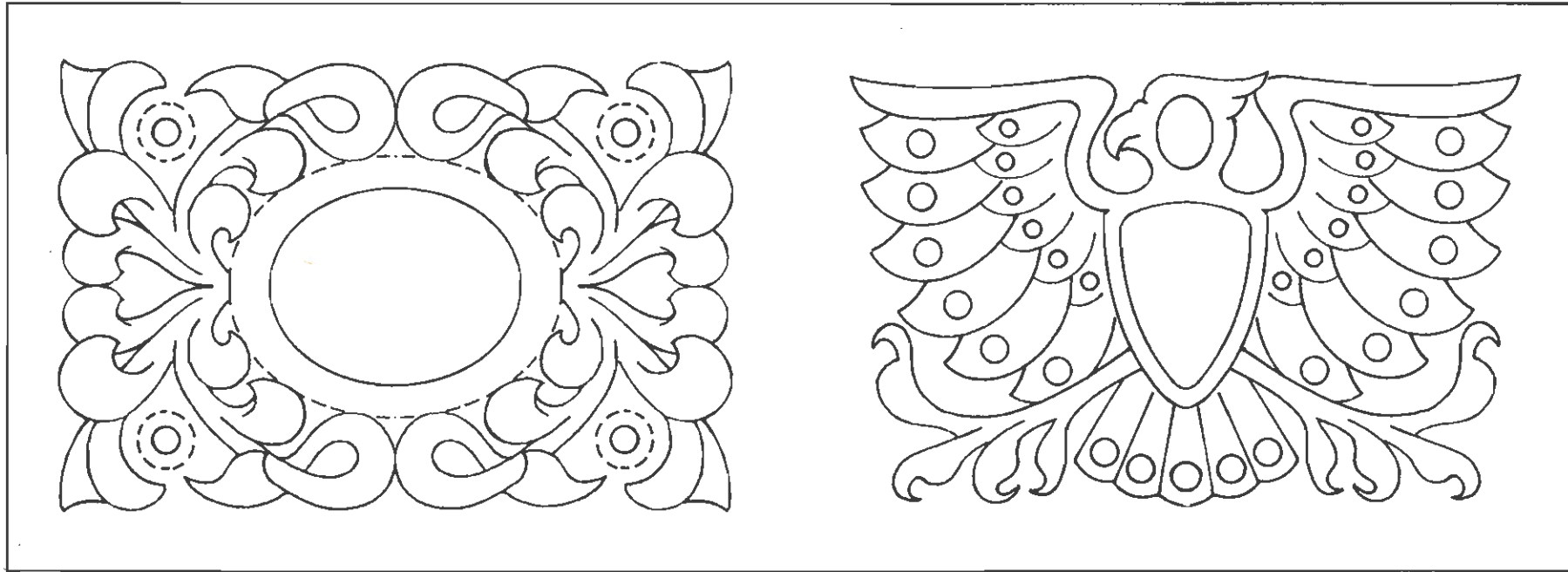
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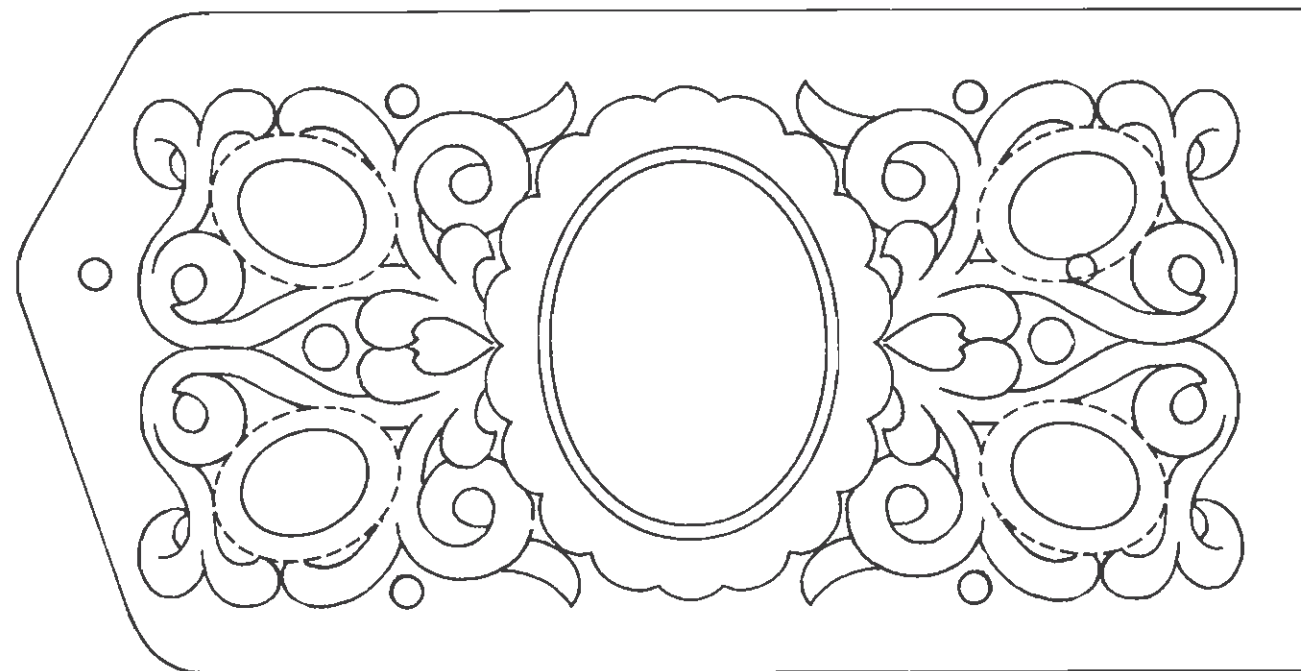
(Continued on reverse side)



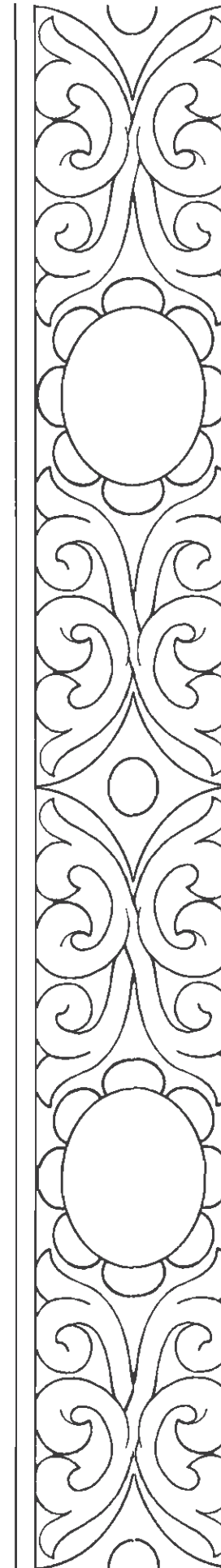


BILLFOLD Design

## Tracing Pattern



KEY CASE Design



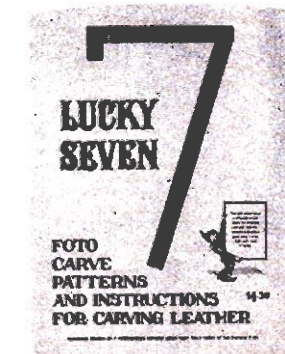
1 1/2" BELT Design

your turquoise Cova-Dye. You might wish to lighten it up with a few drops of white. Next mix a little black and turquoise to get a greyish blue and paint this on top of the turquoise background as shown in the Photo-Carved pattern. Then with a very fine brush indicate a few dark black lines to show where the stones were pressed together. After this is done go around the outside of the stone with black to indicate shadows. In addition you might wish to add a highlight to each stone as I have done with a white dot. This tends to make your stones seem round and polished.

Dye the background before you paint the silver. A good paint to use for the silver is Pactra or Testors enamels that are used for model painting. Then if it does wear off in time you can always repaint it.

The finish coat should be put on by spraying with Neat-Lac Leather Finish in the aerosol can. If you don't have it in the spray can, put your finish on before you do your painting with the Turquoise or silver.

Other tools used besides bevelers are, A104, F933, F934, H907, P217, P233, S633, S843, S864, U858, V400.

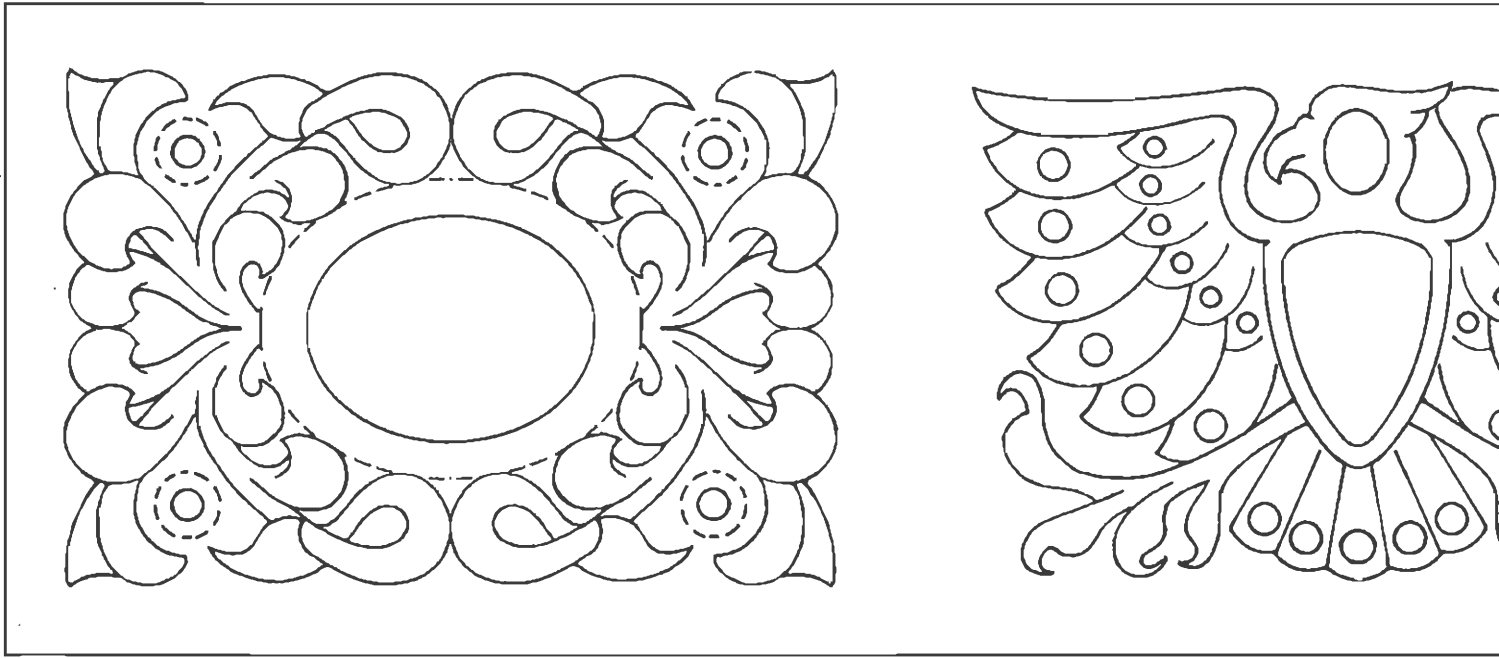


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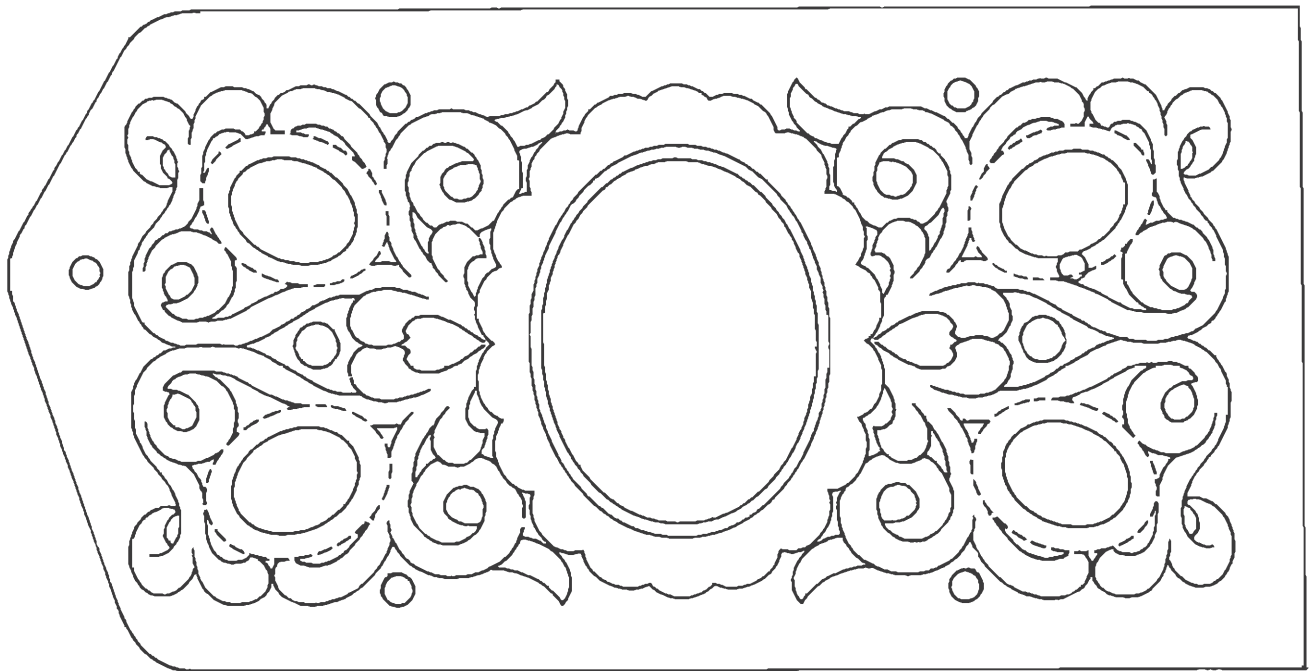
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**BILFOLD Design**

## **Tracing Pattern**



**KEY CASE Design**



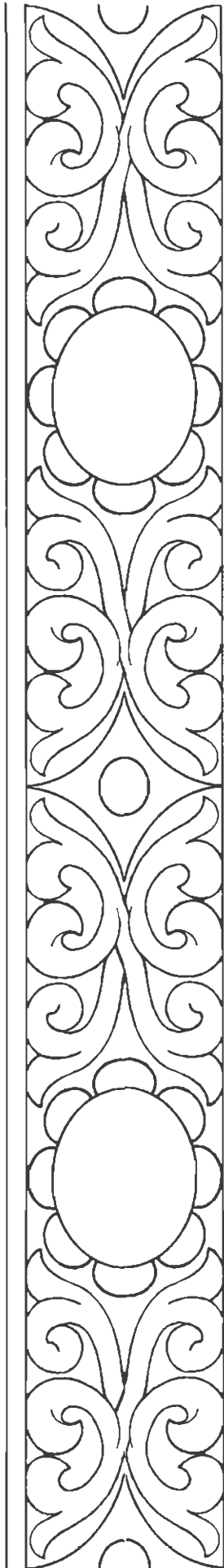
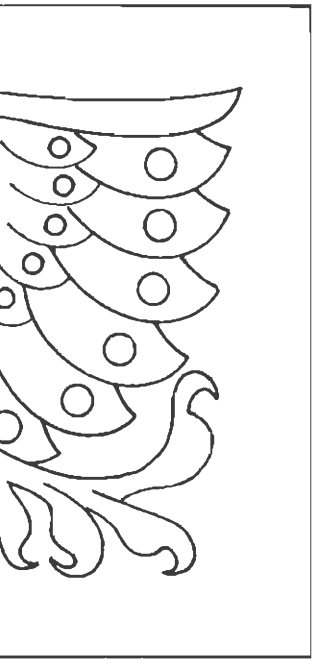
## LEATHER & INDIAN DESIGNS – Continued

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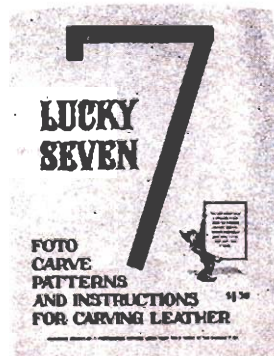
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1½" BELT Design



### LUCKY 7 TEXT BOOK

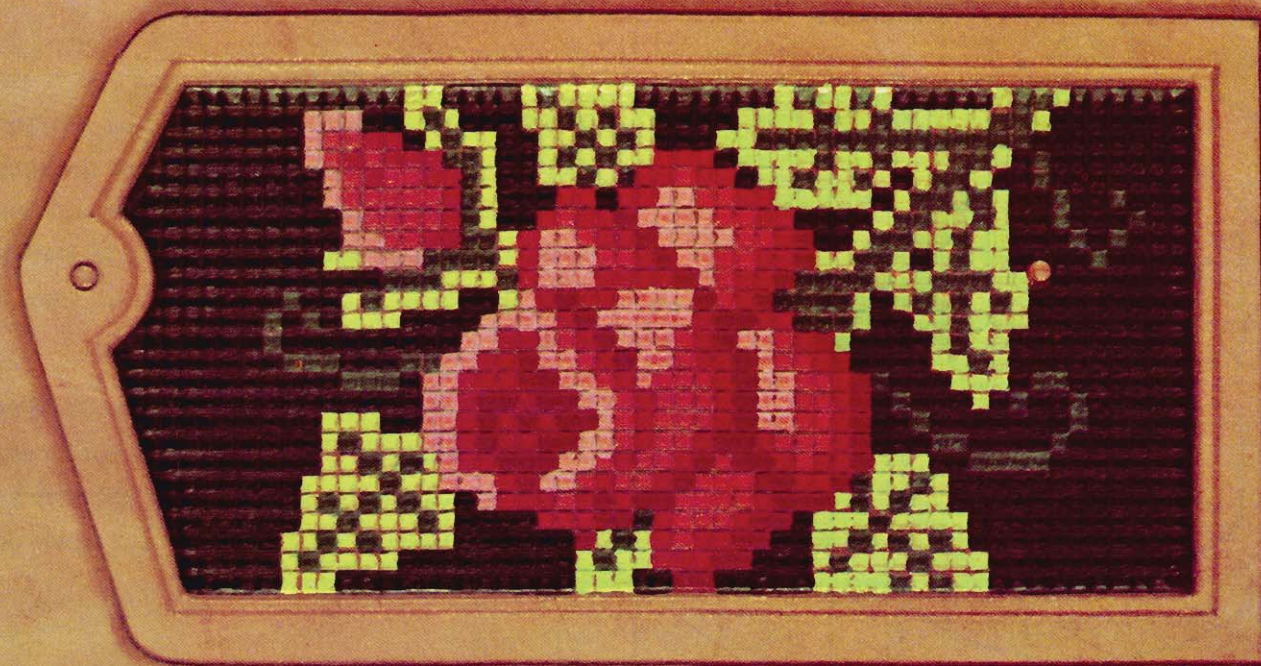
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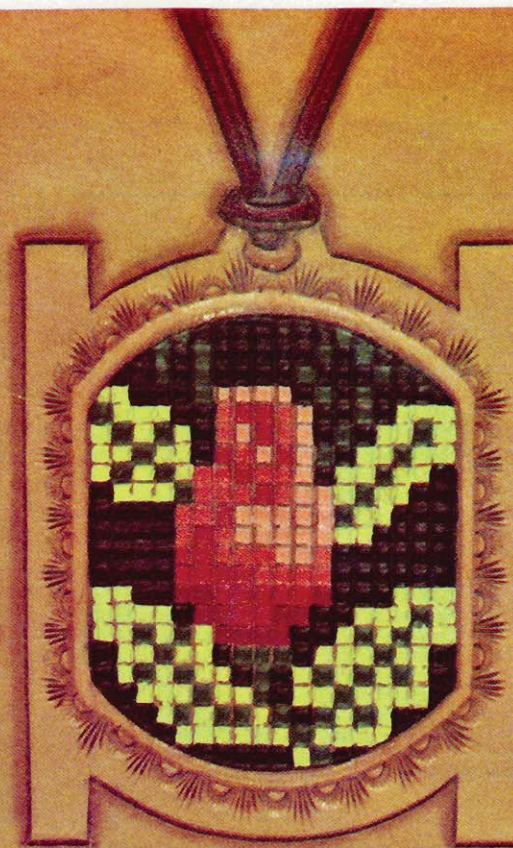
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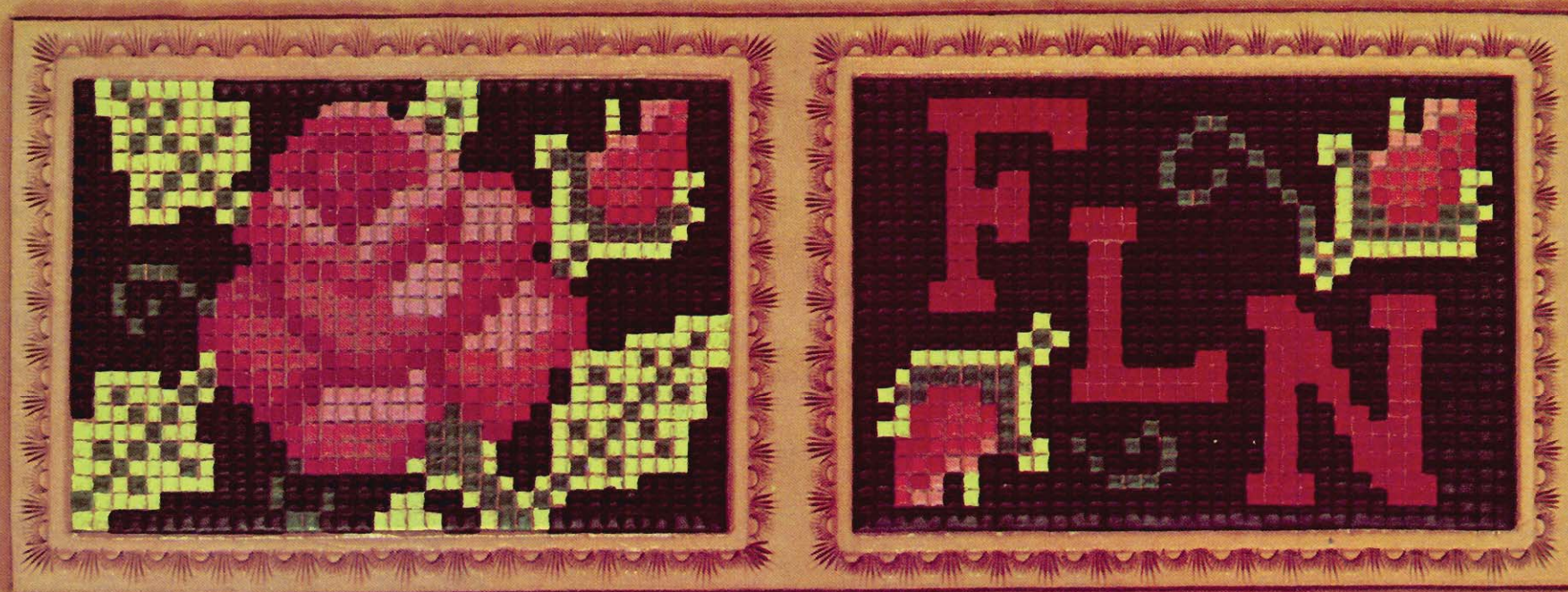


KEY CASE Design

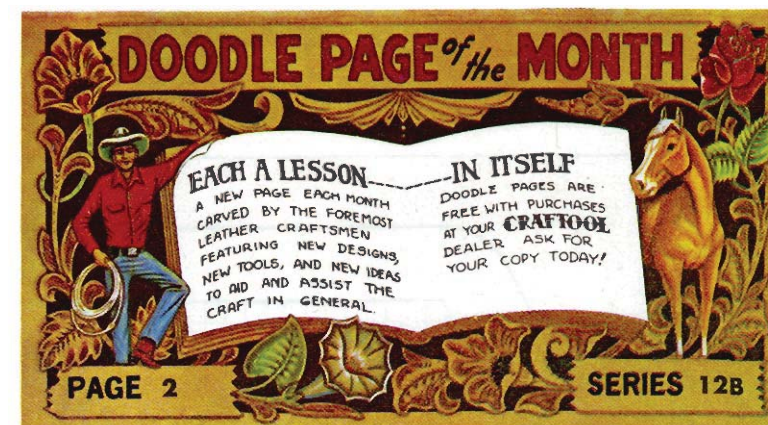


MEDALLION Design

## Photo-Carve Pattern



BILLFOLD Design



# "Leather" NEEDLE-POINT

By GENE NOLAND

Since Needle-Point is becoming quite a craft around the country, I thought it might look nice on leather work. Like maybe on a Billfold, Key case, Medallion or even a handbag design if someone could come up with a nice pattern.

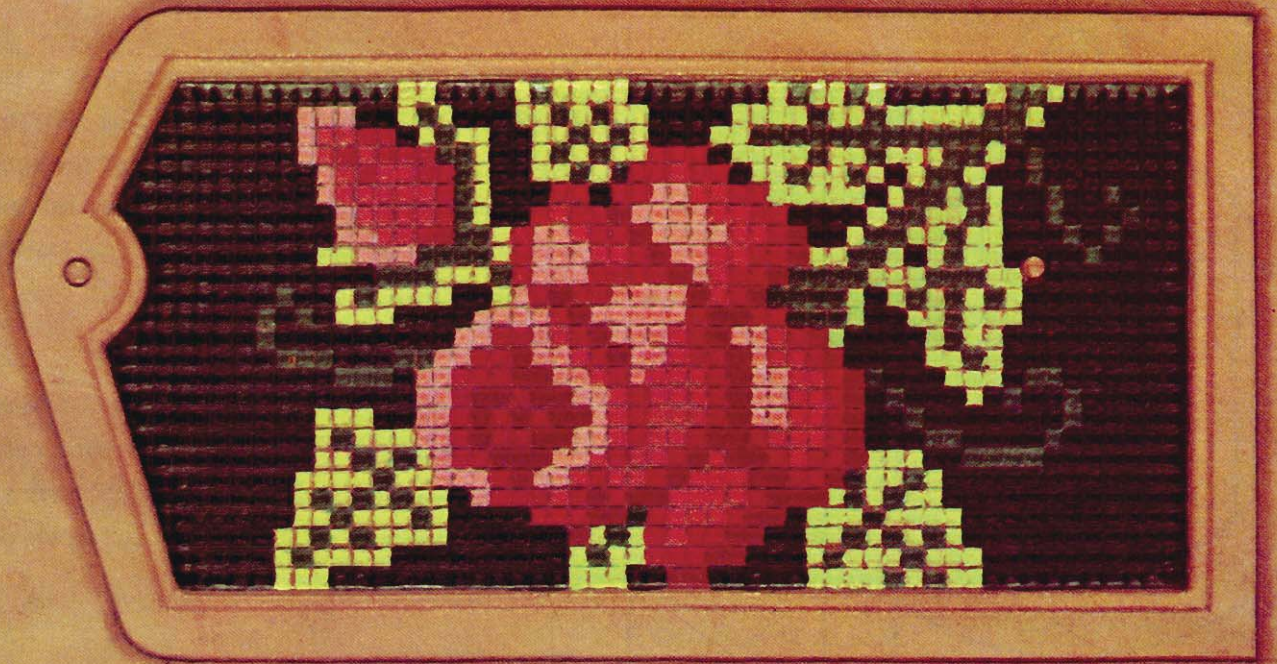
I tried to pick a pattern that would be easy to do and one that would attract women as I believe they enjoy Needle-Point more than men. However I think a man might make one for his wife, daughter or a girl friend if he isn't married.

This design can be worked into Indian Beadwork if one would rather have the western touch.

To do these patterns, trace the design on the leather but only indicate the check lines along the inside edge of the panel. Then cut them with a straight-edge to form your squares. Next do your beveling around the inside of the panels. Now you can either leave them plain as I have done on the Key case or put a border on them as shown on the Billfold and Medallion designs. This was done by alternating tools No. F916 with No. C770 or any other tool you wish to make a border with. However I do feel the border sets off the panel and really completes the design.

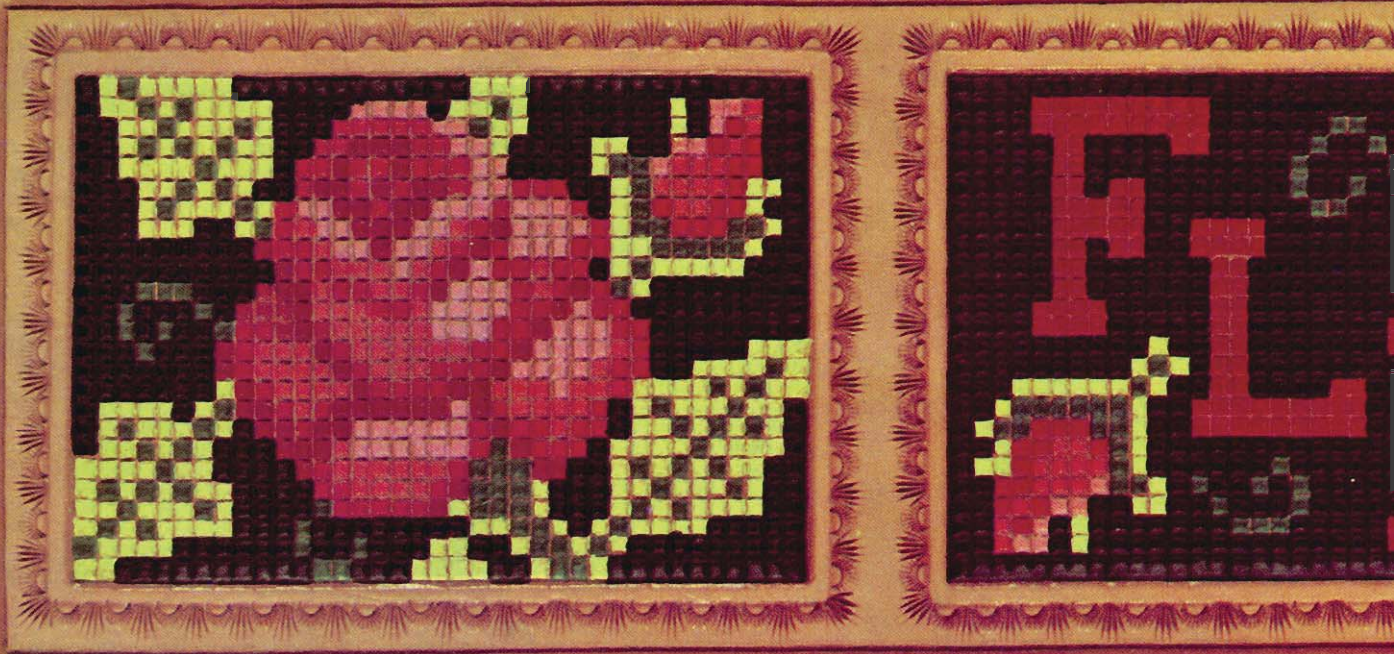
(Continued on reverse side)





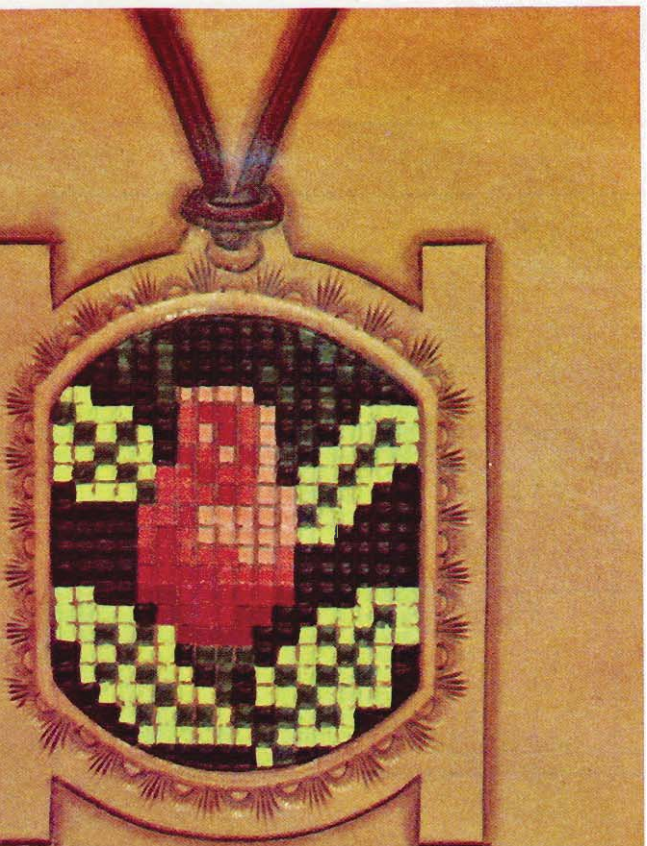
KEY CASE Design

## Photo-Carve Pattern

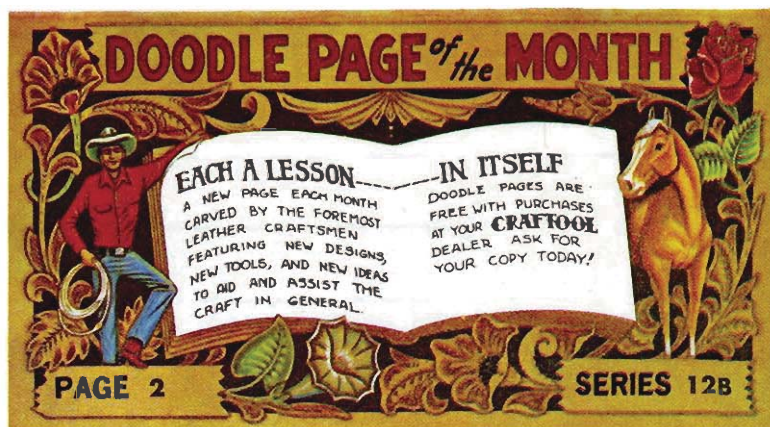


BILLFOLD Design





MEDALLION Design



## *"Leather"* NEEDLE-POINT

By GENE NOLAND

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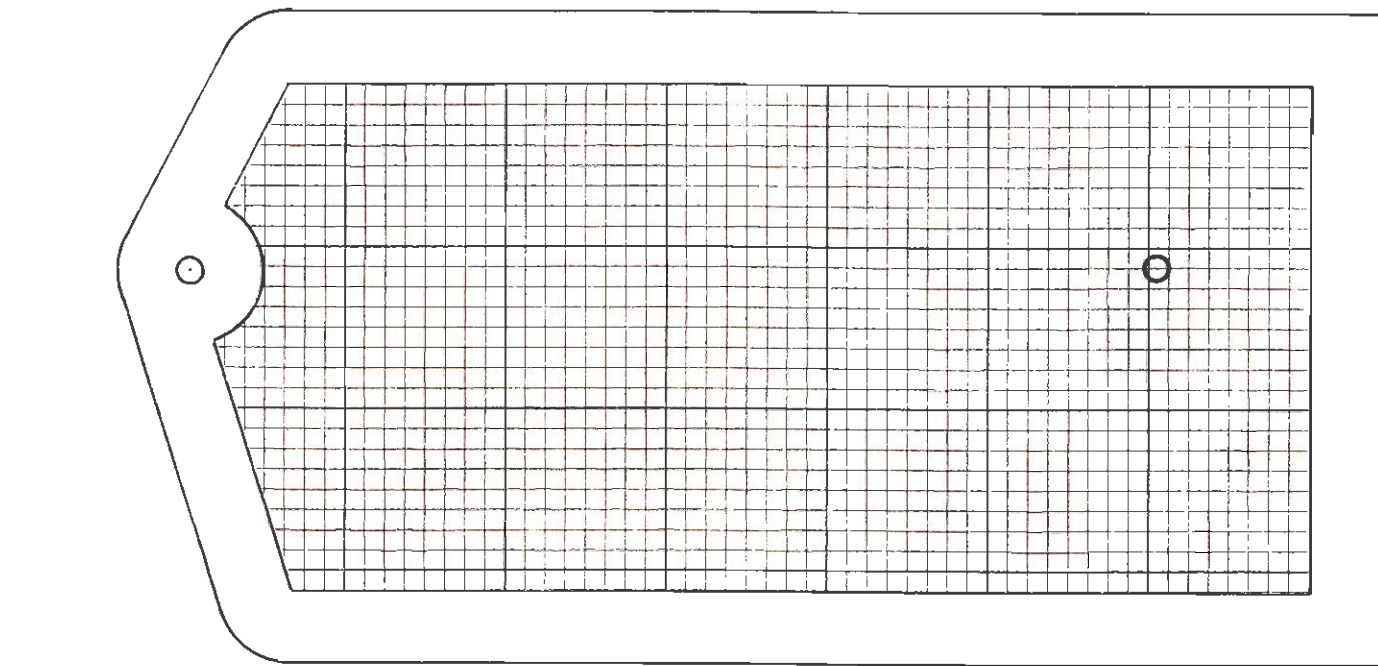
(Continued on reverse side)



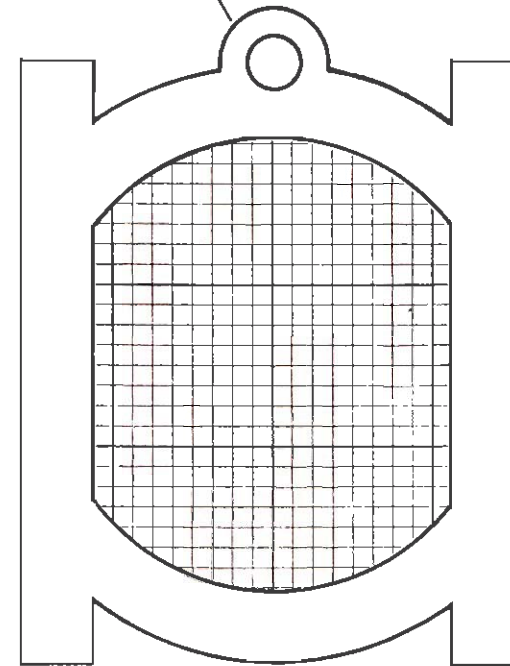
When your beveling and border is done, use the tip of your modeling tool, not the spoon end, to go over the cut lines that form the squares until each stands out by itself.

You will notice on the Tracing Pattern that there is no design other than the squares. The design is formed by applying color to the squares. Count the squares and color them as you go, leaving the background until last. However, each little square should stand out by itself. This will also allow you to make up your own design if you choose.

I colored these with Designers Opaque Water colors but I suggest you use Cova-Dyes. Mix your colors as close to those shown in the Photo-Carve Pattern and I am sure you will come out with a design as shown on this Doodle Page.

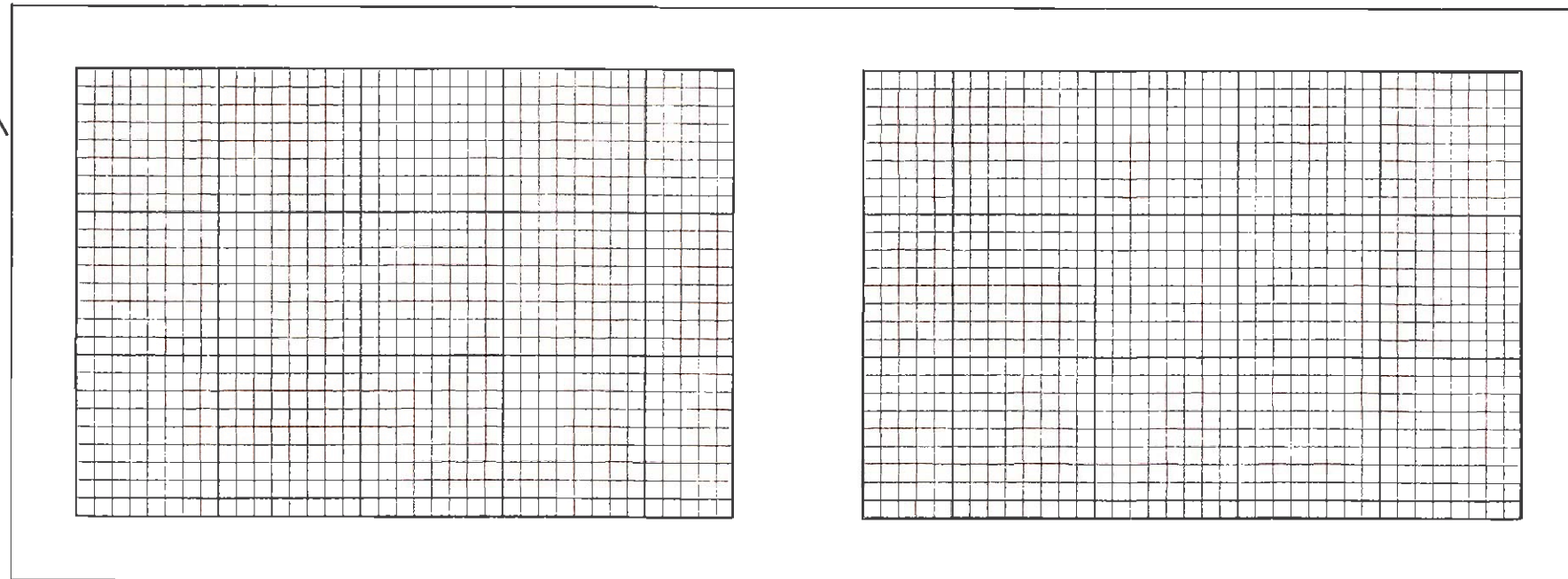


KEY CASE Design



MEDALLION Design

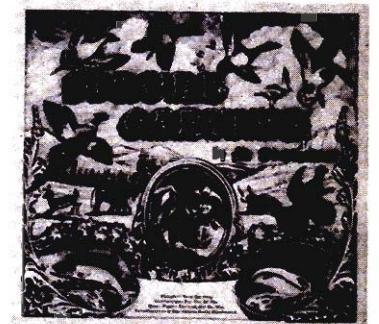
Tracing Pattern



BILLFOLD Design



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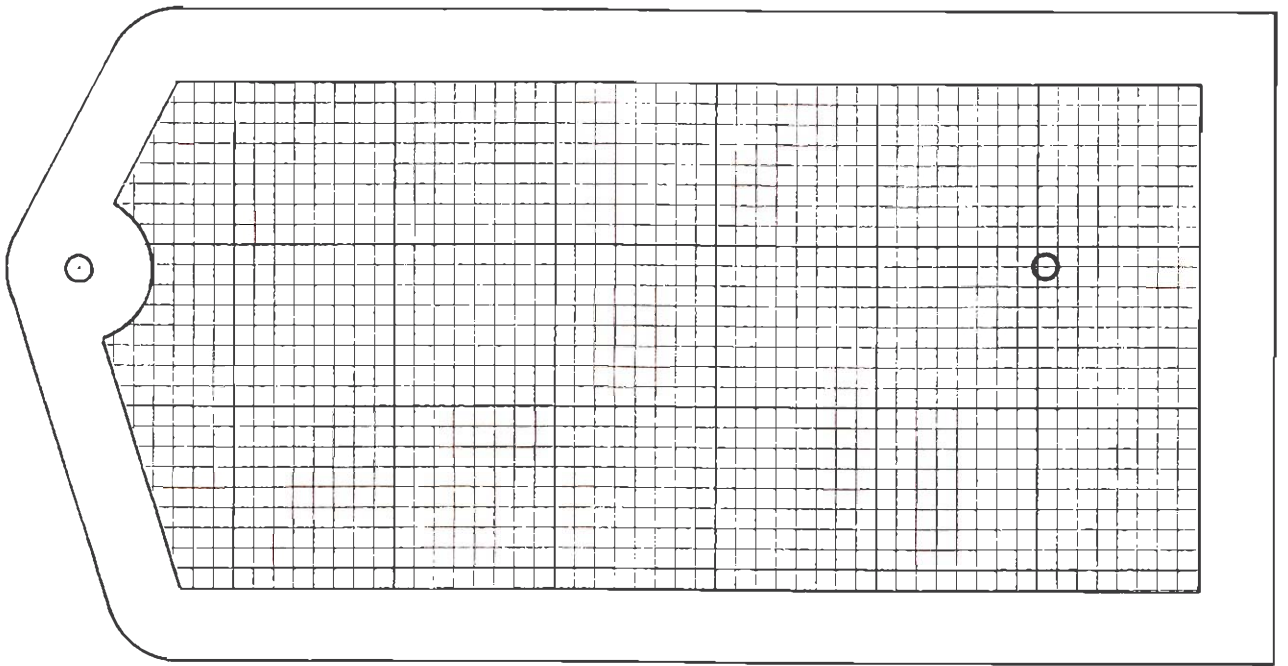


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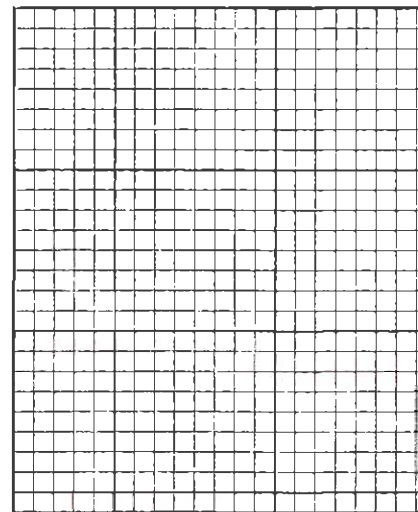
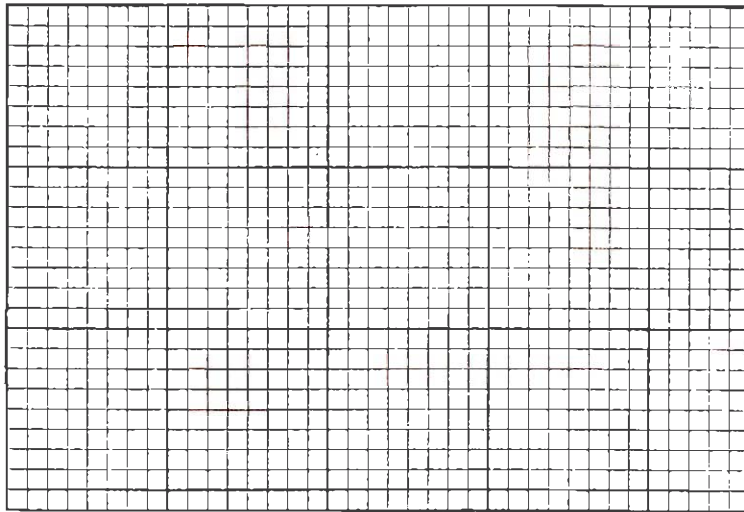
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KEY CASE Design

## Tracing Pattern



BILLFOLD Design

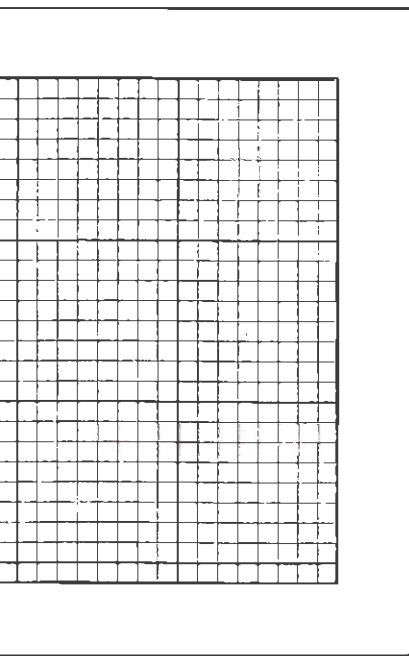
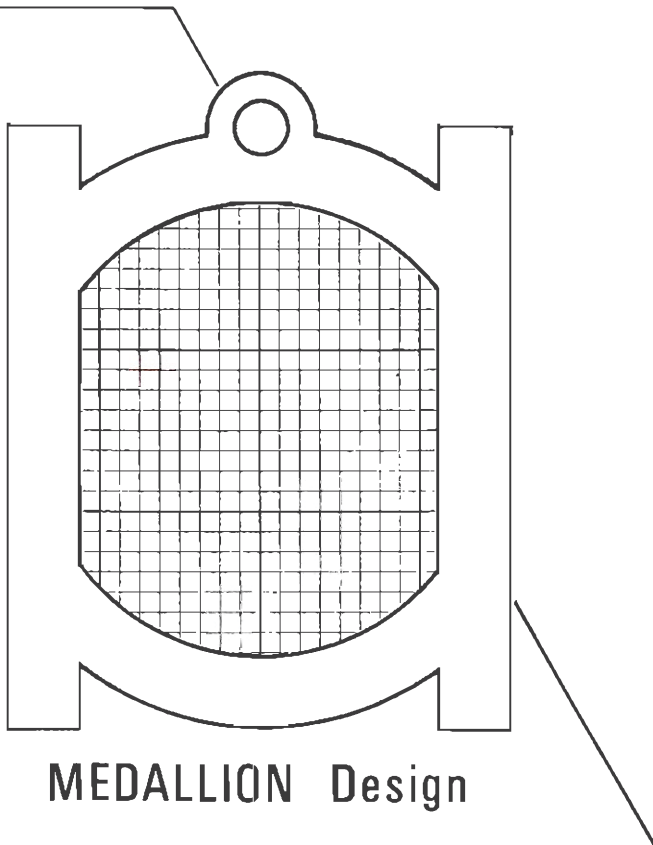


LEATHER NEEDLE-POINT — Continued

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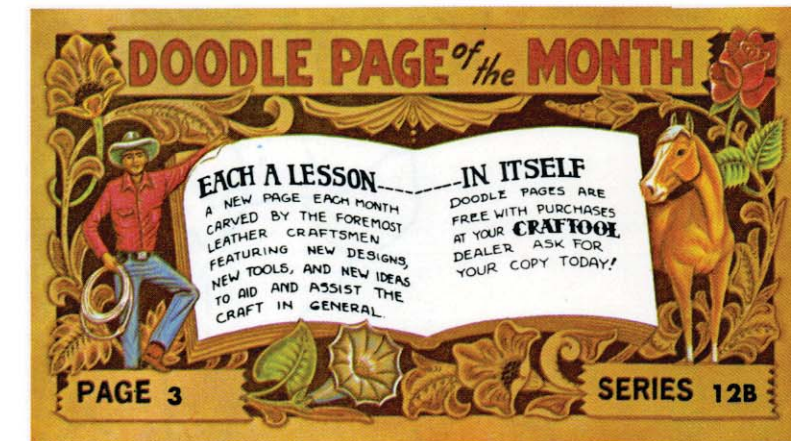


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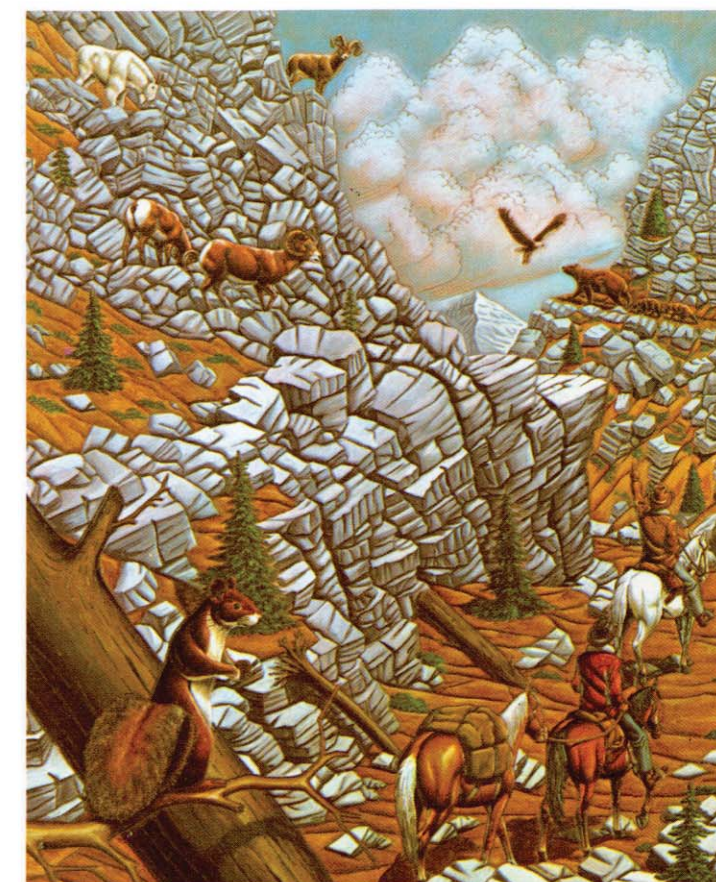
## "Season's End" by Gene Noland

This is another four part Doodle-Page series and in this series it is about hunters that have been hunting for Big Horn Sheep. However it seems that they have had as much luck as some of our buck hunters back here in Pennsylvania have had. It seems that in buck season they never see any horns and in doe season they never see any doe. Well that is the way it is with my hunters now that the season is ended.

Start this picture by tracing the pattern and doing all the cutting with the swivel knife. I would like to say here not to cut the dotted lines on the tracing pattern.

Begin by beveling the rocks and distant mountain around the sky forming a base to start your matting. Use tool #F900 and

(Continued on reverse side)

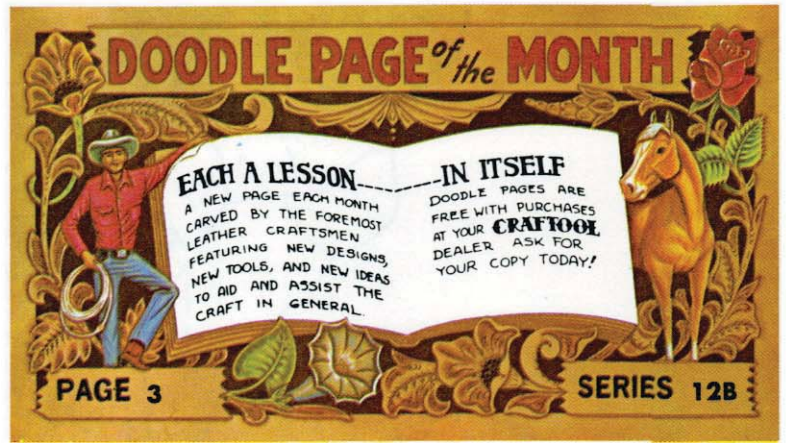


Complete picture containing all four series.









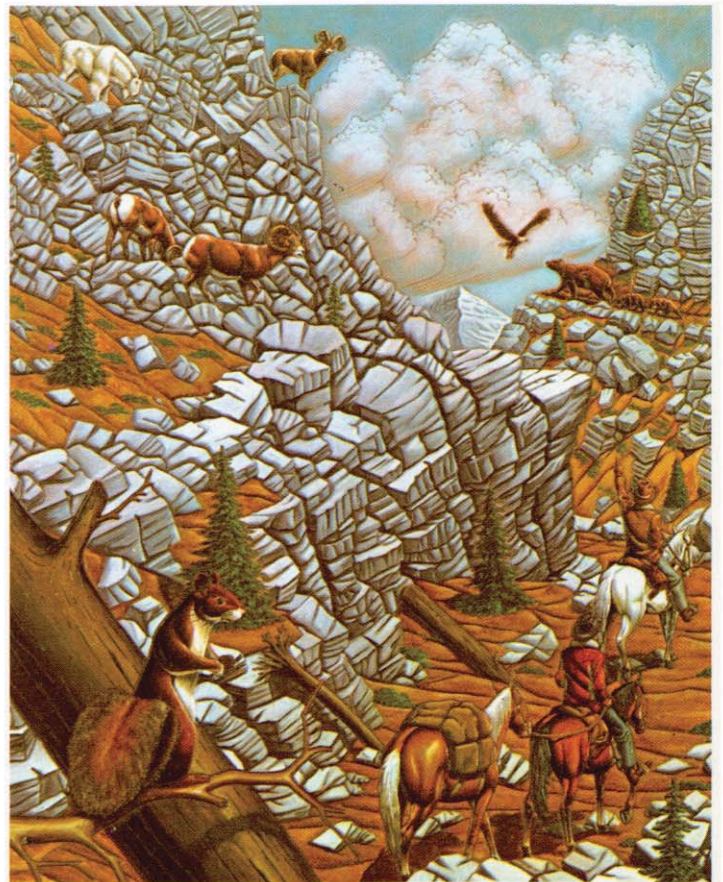
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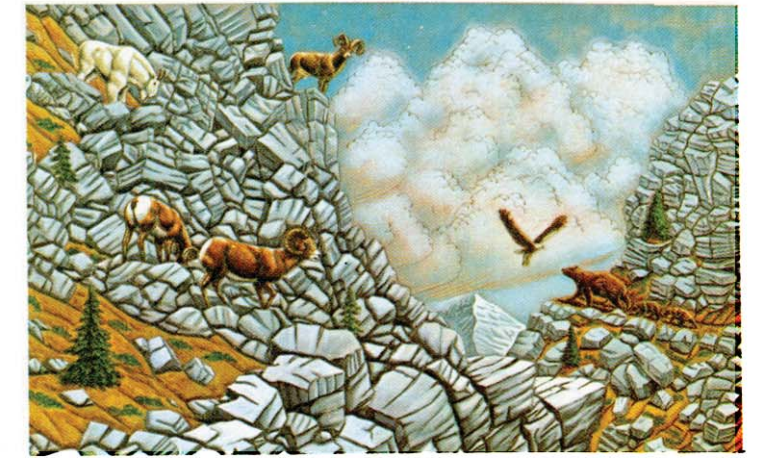
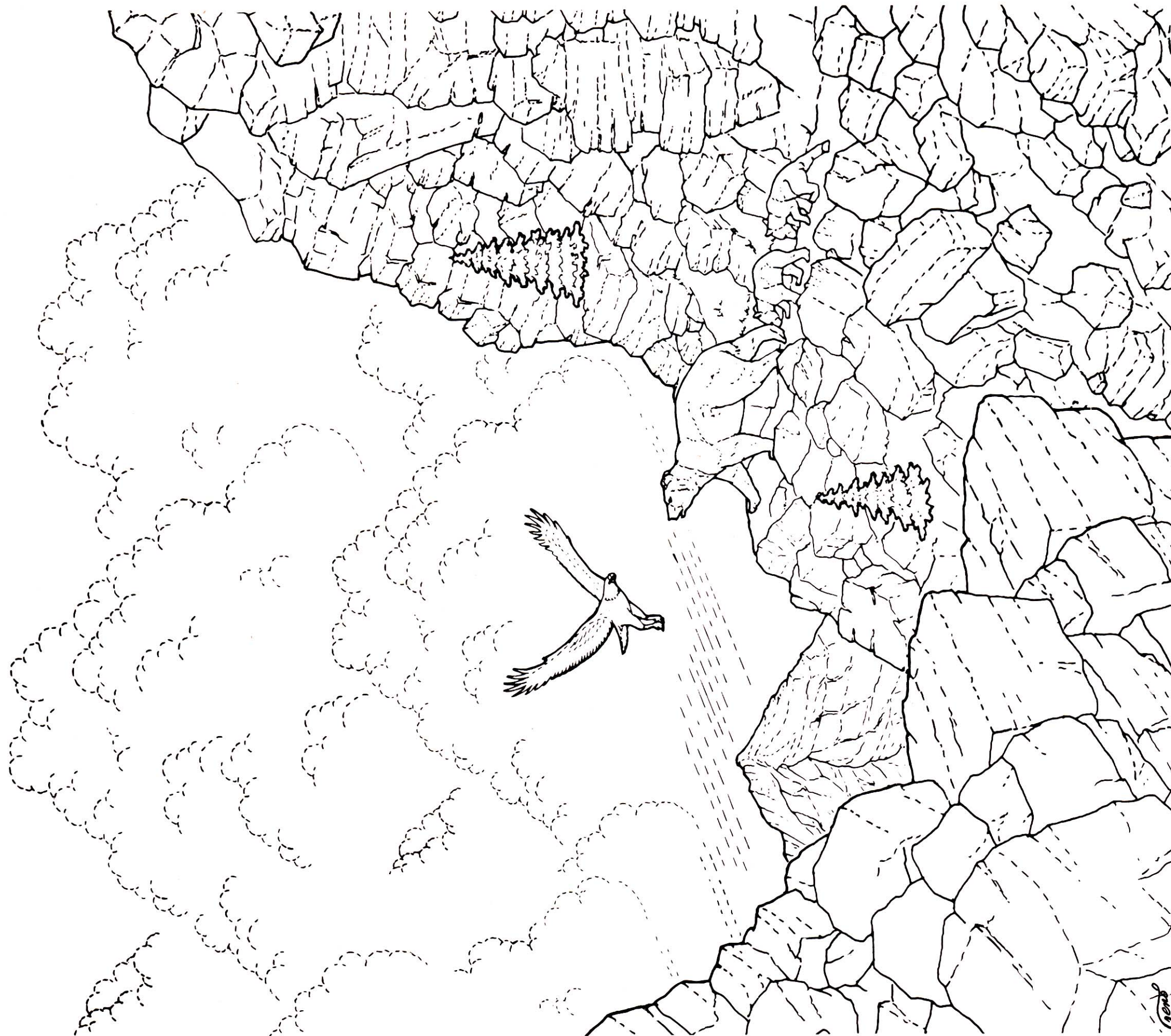
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(Continued on reverse side)



Complete picture containing all four series.





The photo above shows how this month's page and next month's page can be combined to form a horizontal scene 10½"x24".

Continued from front side —

#F901 for the large areas of the sky. With tool #F899 to form the roundness of the clouds, using tool #F898 in the small areas.

Next bevel the rocks and the separation of the bare ground. Also around the bear and her cubs. The grass is put in with a light hit with tool #F933. Follow this by going over the entire bare ground with tools #A104 and #A105 to give it a gravel look.

When you have beveled around the eagle, go over the entire bird with tool #V463. On the wings to indicate the individual feathers use tool #V745.

For the pine trees in the distance use tools #F976, #F912R and #F912L. After the beveling and modeling is done on the bear and her cubs, use Hair Blade #100M to indicate the hair on the animals. Also using the tip of the swivel knife to show the shaggy hair.

A good book to have when you start this picture is Al Stohlman's PICTORIAL CARVING. It is a good reference for any carver. Please pay close attention to the beveling as shown in the Photo-Carve pattern to see which and how the stones overlap each other. Also for the coloring to be done.

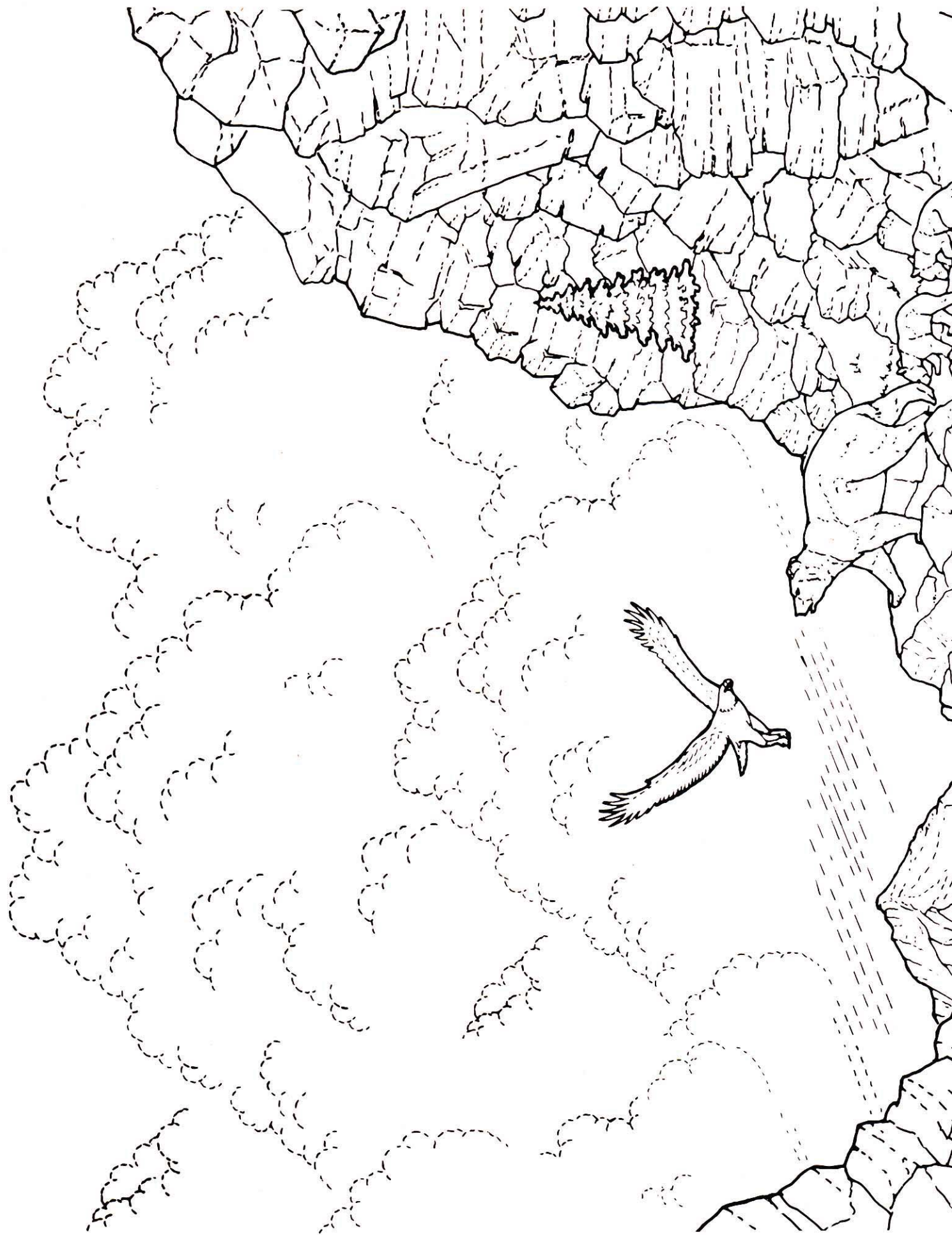
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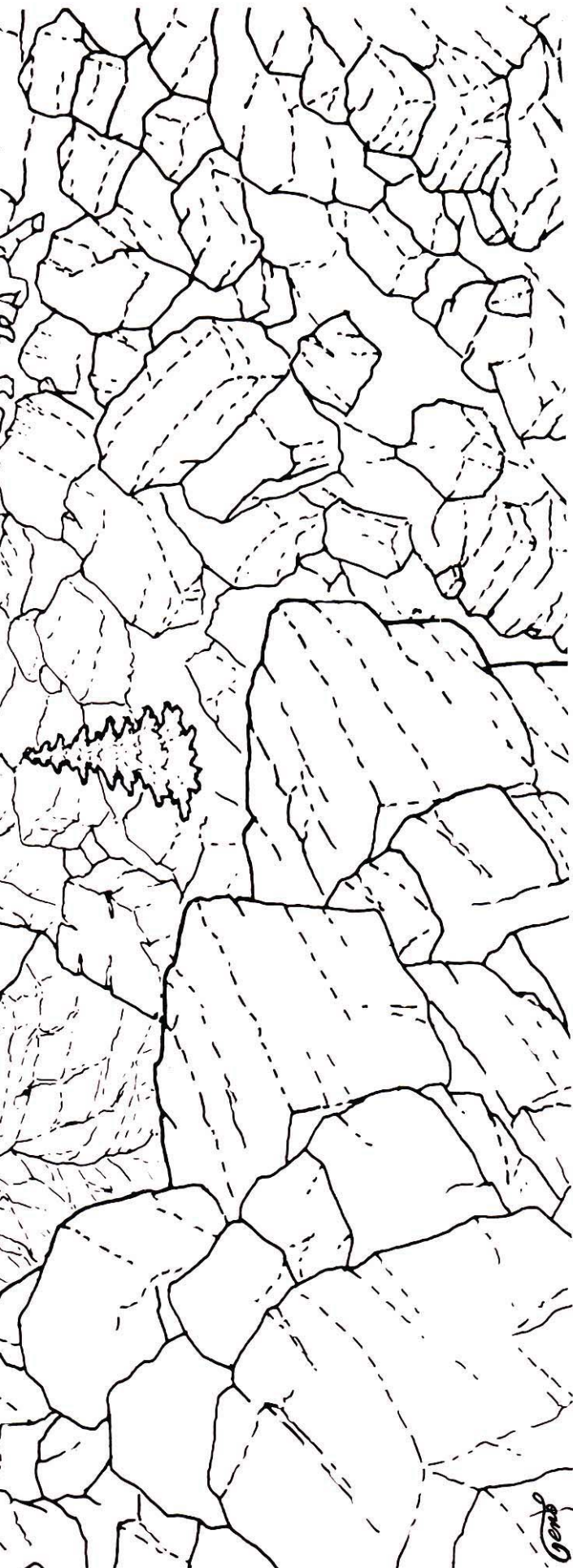
#### CRAFTOOLS USED ON THIS DESIGN

A104, A105, B205, B701, B702, B971, B936,  
F898, F899, F900, F901, F976, F933, F912R,  
F912L, V463, V745.









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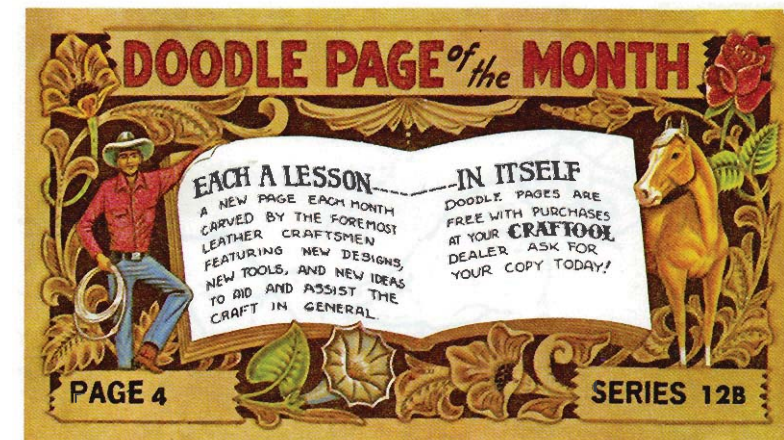
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F912L, V463, V745.





## *"Season's End"* by Gene Noland

Part two of this four part series, we see the sheep and goat standing on a rock-fall overlooking the two hunters on horseback as they head home through a small mountain pass.

The animals are eating the grass that is sparsely scattered on the bare ground. The grass was done with tool #F934 and the bare ground in the top picture was done with tools #A104 and #A105. For the bare ground in front, I used tools #A888 and #A889 going over the entire area.

After beveling all the rocks and animals, I went over all the animals with Hair Blade #100M. For the shaggy hair that is hanging down I cut it with the tip of the swivel knife. I also did this to make the accents in the body to show where the muscles are.

For the eyes of the far sheep and goat, I used tool #S931 and for the eye of the front sheep I used tool #S631.

For the sky, in the large areas, I used tools #F900 and #F901, matting around the clouds with tool #F899 and

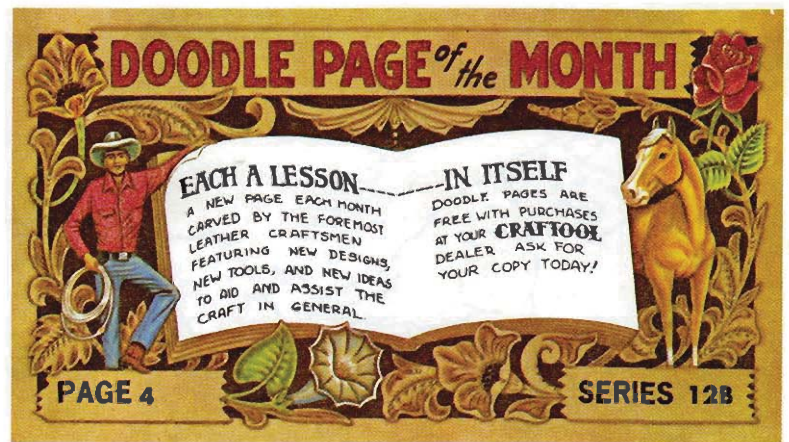
(Continued on reverse side)











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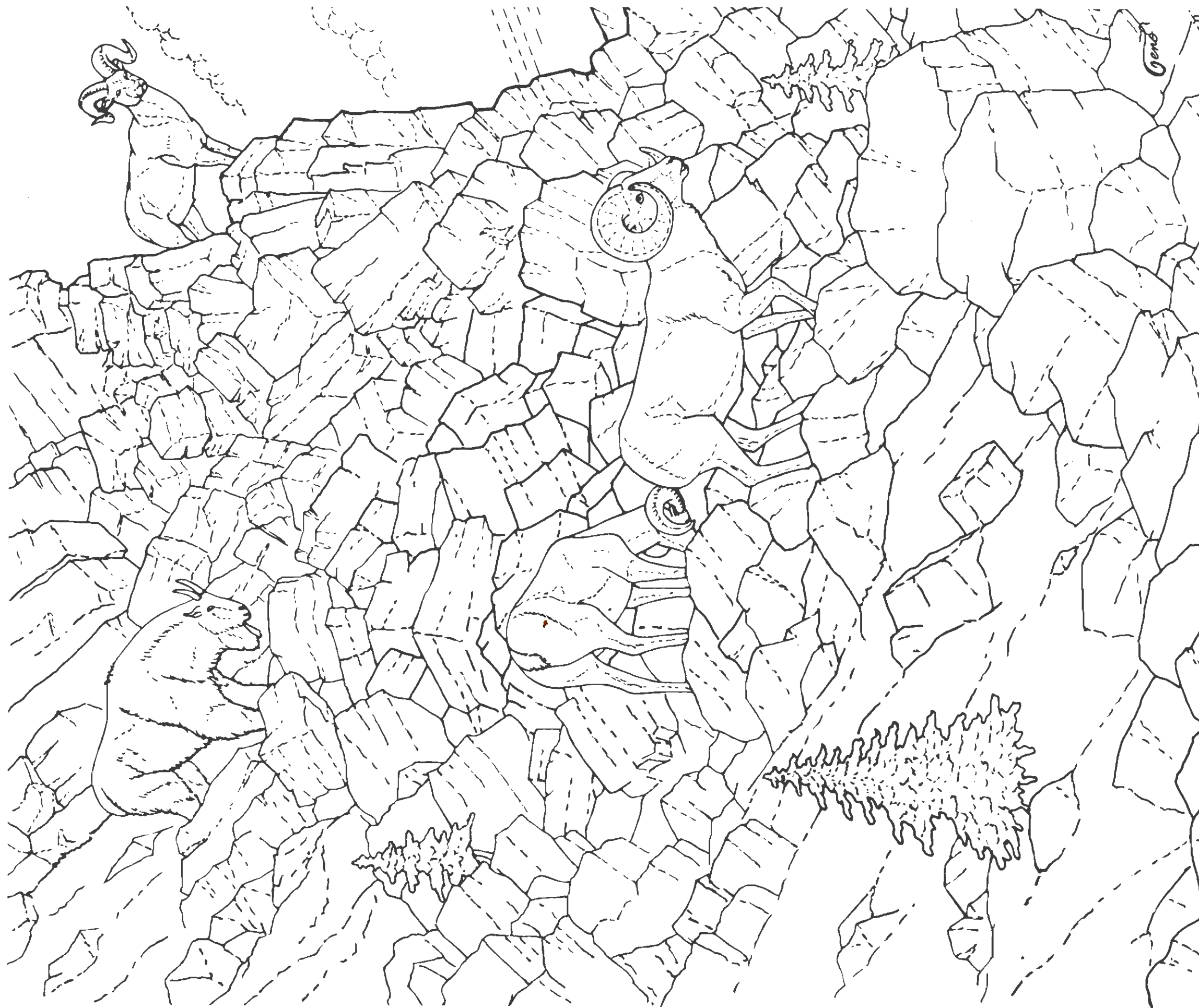
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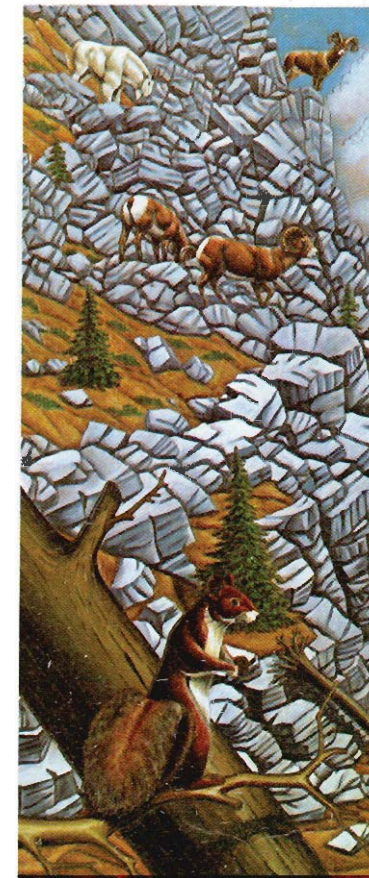
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(Continued on reverse side)





The photo shows how this month's page and next month's page can be joined to form a vertical scene. This would make an ideal scene for office, home or den... for the sporting enthusiast or out-door man. Dye the picture in tones of brown, or color if desired.



Continued from  
the front side —

using tool #F898 in the small areas. I also used the round edge of tool #F898 in a hit and skip method to give the clouds a fluffiness as shown in the Photo-Carve pattern.

The tools used for the pine trees were #F913R, #F913L, #F914R, #F914L. A good reference book for doing these kind of trees is Al Stohlman's PICTORIAL CARVING.

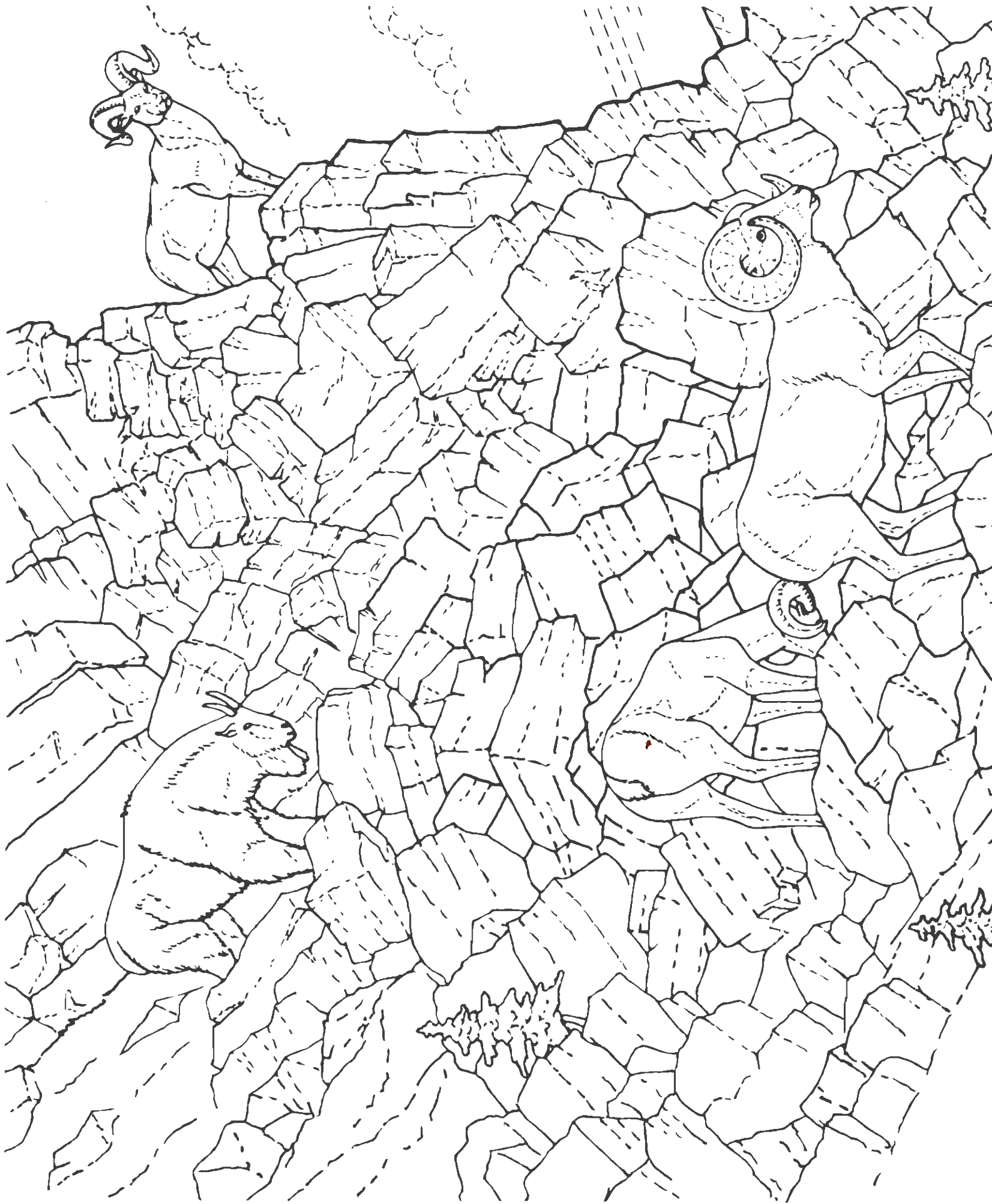
Finally, with the modeling tool spoon, round off the top edges of the bare ground to break up the sharpness.

Ask Your CRAFTOOL DEALER  
About These New Patterns  
"= 22 PICTURE PATTERN"  
"= 23 PICTURE PATTERN"

**CRAFTTOOLS USED  
ON THIS DESIGN**

A888, A889, B205, B701, B702, B971, B936,  
F898, F899, F900, F901, F976, F934, F913R,  
F913L, F914R, F914L, S631, S931, A104, A105.

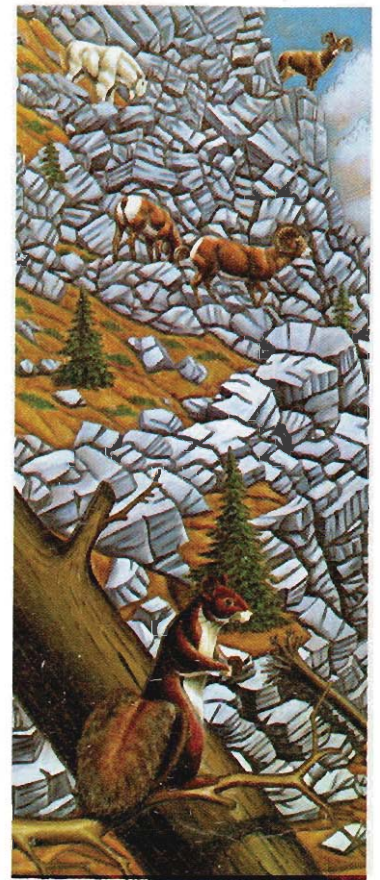








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Continued from  
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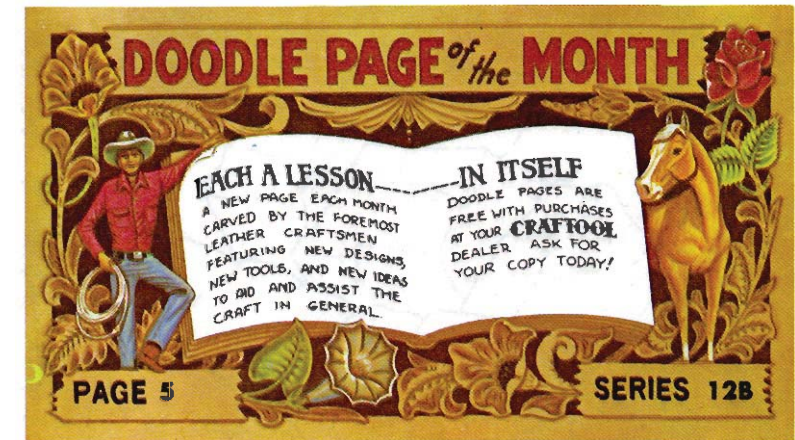
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"= 22 PICTURE PATTERN"  
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ON THIS DESIGN**

A888, A889, B205, B701, B702, B971, B936,  
F898, F899, F900, F901, F976, F934, F913R,  
F913L, F914R, F914L, S631, S931, A104, A105.





## "Season's End" by Gene Noland

Part three of this four part series is a little red squirrel, which I have plenty of in the trees around my house. They come up to the sliding glass doors on the back patio and scamper all around. I have taken quite a few pictures of them and I enjoy seeing them play very much.

I have done the same thing to the bare ground in this picture as in the previous scenes using tools #A888 and #A889 to give it a gravel texture.

After all the beveling is done on the branch the squirrel is on and the old dead tree that is slanted in the picture, round the edges with the spoon of your modeling tool. By doing this it will add roundness to them and put dimension to your picture.

For the tail of the squirrel, I used tool #C366, while in the center of the tail I used tool #P704. Make sure in using this tool that you keep the lines of the tool running across the tail. Look closely at the Photo-Carve pattern. In addition to this I put long cuts with the swivel knife to look like hair.

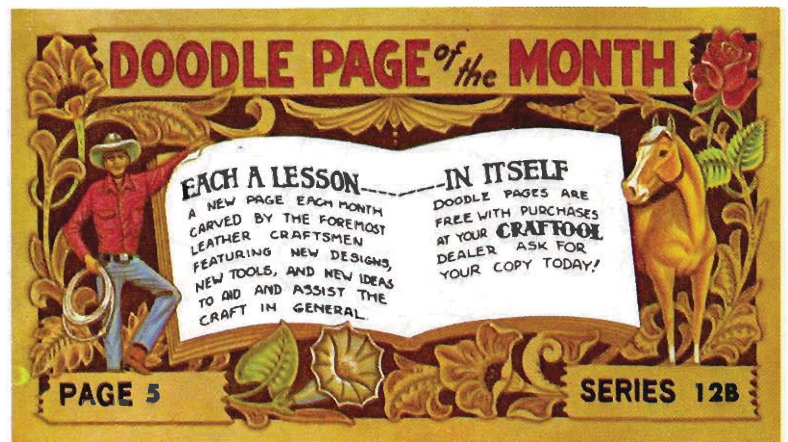
For the eye of the squirrel, I used tool #S864, using tool #S631 in the center. A note here, the eye will appear even more rounded if when you paint it you add a little dot of white in the top of the eye as shown.

(Continued on reverse side)









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(Continued on reverse side)





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

Continued from front side —

For the long hair in the ear I used tool #F910, adding a few cuts with the swivel knife. After the beveling is done go over the entire body of the squirrel following the contour of the muscles of the arms, head, and leg with Hair Blade #100M.

For the large pine tree I used the same tools as before — #F913R, #F913L, #F914R, #F914L. Again I want to emphasize the value of Al Stohlman's PICTORIAL CARVING book on how to do these trees.

For the pine cone in the paws of the squirrel I used tool #C428.

**"FIGURE CARVING"**

The complete Instruction Book  
Exclusively concerned with the Art of Figure-Carving  
Available at your CRAFTOOL DEALER

**CRAFTOOLS USED  
ON THIS DESIGN**

A888, A889, B205, B701, B702, B971, B936,  
B976, C366, F910, F913R, F913L, F914R,  
F914L, P704, S864, S631.









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Continued from front side —

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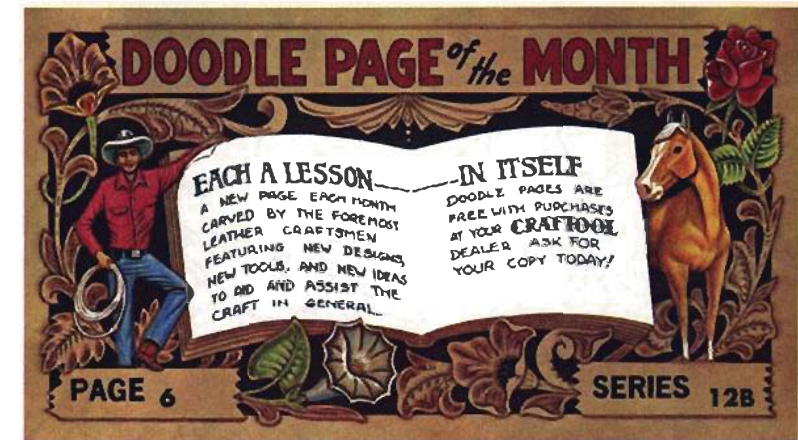
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## "Season's End" by Gene Noland

This is the last of the four part series, it's of the hunters on horse-back with their pack-horse. You can almost feel the dejection of the man leading the pack-horse and the excitement of the lead man as he spots the she bear and her cubs.

After doing the tracing and cutting, bevel around everything. Complete the horses and their riders by going over all their edges with the spoon of modeler. Do this also on the logs and the bare ground separations.

The pine trees were done the same as before using tools #F913R, #F913L, #F914R, #F914L. For the pine acrossed the gully use tools #F912R, #F912L, and #F976. I would like to make a note at this point to those who wish to try this picture. Along with Al Stohlman's PICTORIAL CARVING book, another book for the carving artist is his book called FIGURE CARVING. Along with his knowledge on figure carving he also includes a section on coloring your picture. I would recommend both books as a must for anyone really serious about their leather carving.

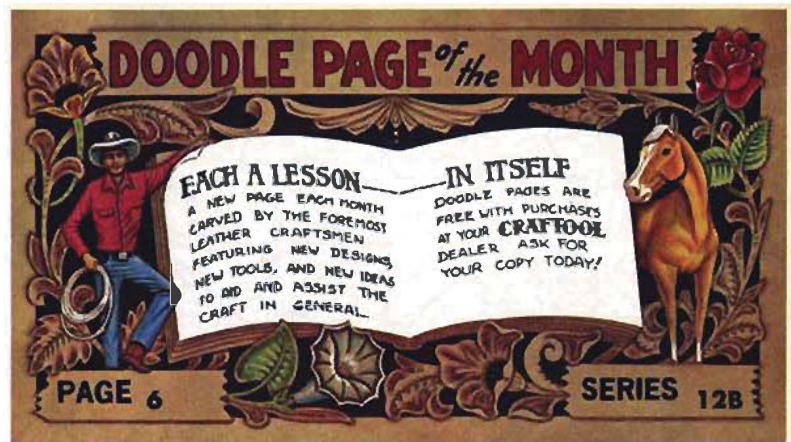
If you follow the Photo-Carving pattern closely you will see how the muscles of the horses and the folds of the clothing of the riders are modeled. Next go over the

(Continued on reverse side)









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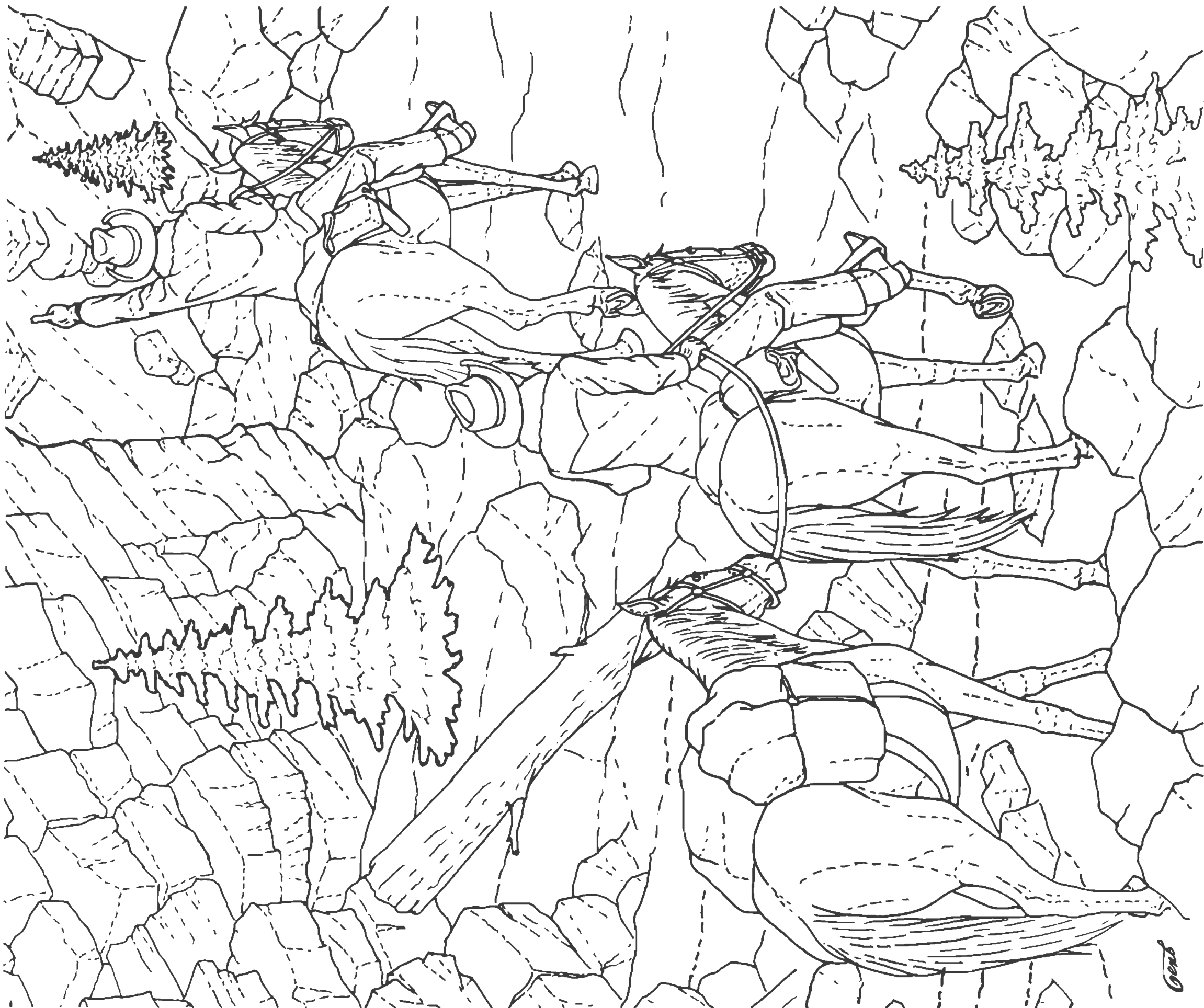


Photo at right shows how part 4 and part 1 can be joined to form a vertical scene.



Continued from front side —

entire horses with Hair Blade #100M following the contours of the muscles.

Go over the entire bare ground with tools #A888 and #A889 to give it a gravel look. Use tools #A104 and #A105 for the bare ground across the gully.

The grass was done as before with tools #F933 and #F934.

For the studs on the bridles of the two riding horses use tool #S931 and the one's on the pack-horse tool #S631.

This was quite a picture for me to do and I hope you find it an interesting challenge to try. Good Luck with your leather carving.

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"=23 PICTURE PATTERN"

**CRAFTOOLS USED  
ON THIS DESIGN**

A104, A105, A888, A889, B205, B701, B971,  
B936, F976, F933, F934, F912R, F912L, F913R,  
F913L, F914R, F914L, S631, S931.



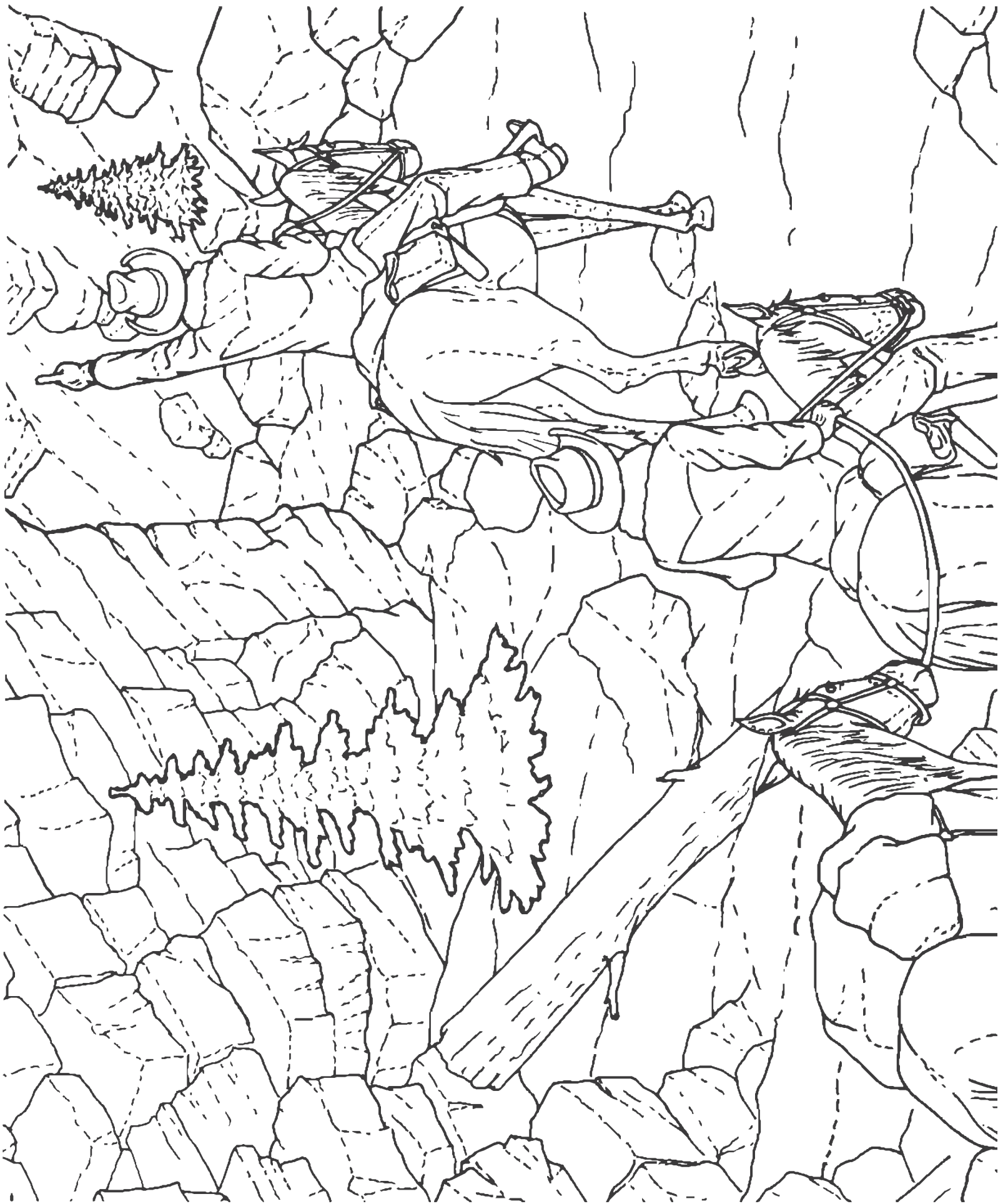






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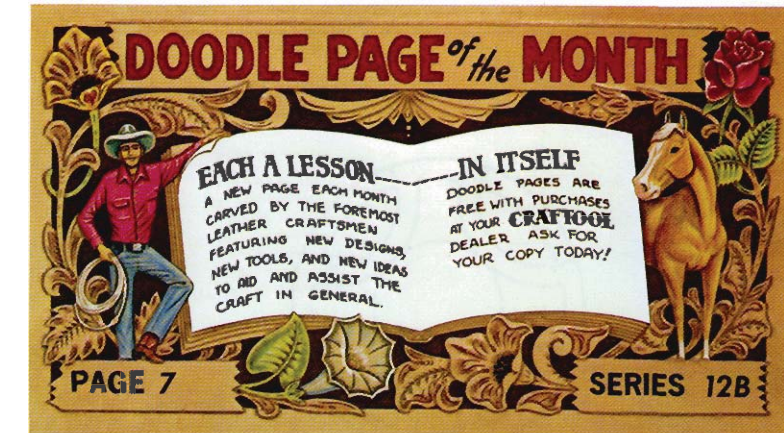
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B936, F976, F933, F934, F912R, F912L, F913R,  
F913L, F914R, F914L, S631, S931.





# "Leather Tie Slides"

by GENE NOLAND

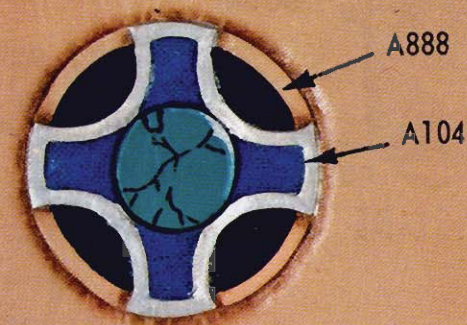
I like to wear string ties and so do a lot of my friends, but have always wanted to make my own so thought this Doodle Page would give me a chance to try some.

On these I have tried to incorporate the painting of stone jewelry in with the leather carving, using not only the Turquoise stones as in designs No. 1, 3, 5, 7, and 9, but other type of stones. In No. 4 is a stone called Azurite, in design No. 6 is a stone called Malachite and in No. 8 is a stone called Tiger's eye (silicified crocidolite).

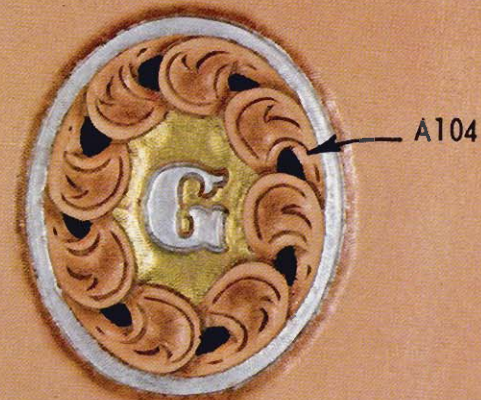
After all your beveling is done, (I used tools No. B205, B701, B702, B936 and F976) finish the back-ground using the tools as indicated or you can use the ones of your own choosing. On Design No. 4, I stamped around the out-side of the petal leaves with tool No. V400, do not cut these out-side lines before stamping. On design No. 9, I used only the swivel knife to cut the design in. Follow this by using the tip of a No. 8036 Modeling tool and go over the entire cutting again to separate the beads.

If you feel you do not wish to use the stones you might want to use just your initial and these are made for the 1/2" alphabet stamps as shown in design No. 2.

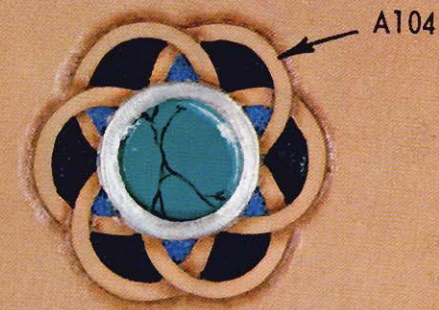
(Continued on Reverse Side)



1

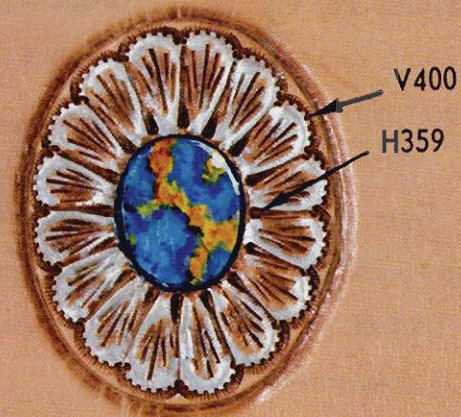


2



3

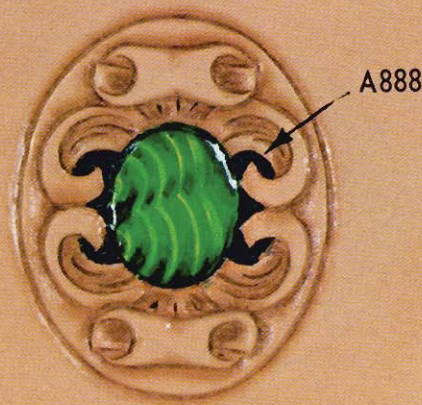
## Photo-Carve Pattern



4

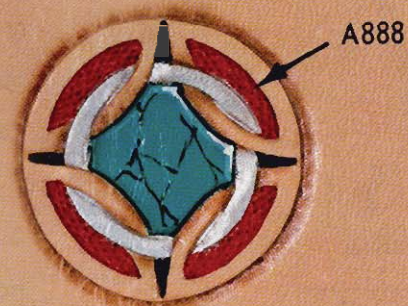


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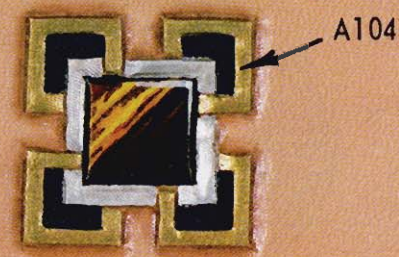


6

R959



7



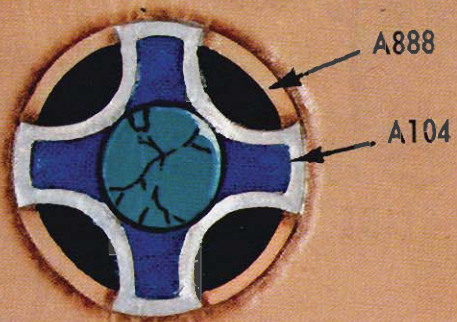
8



9

F916

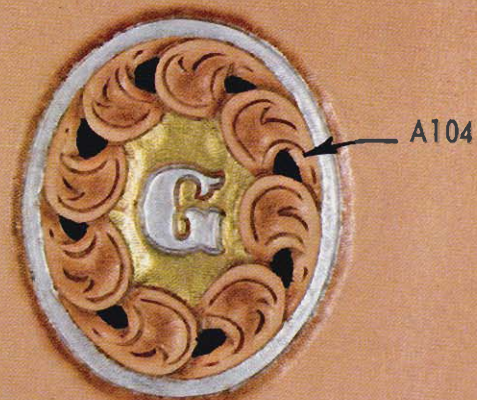




A888

A104

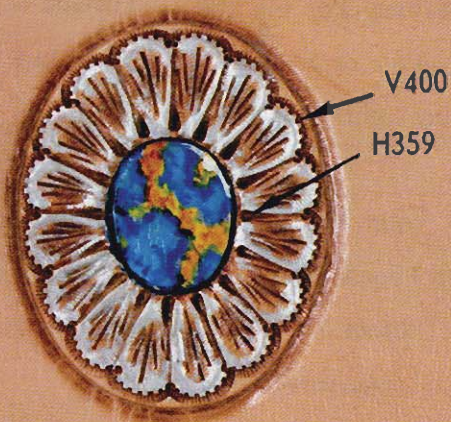
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A104

2

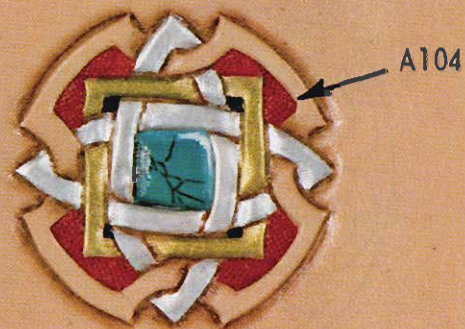
## Photo-Carve Pattern



V400

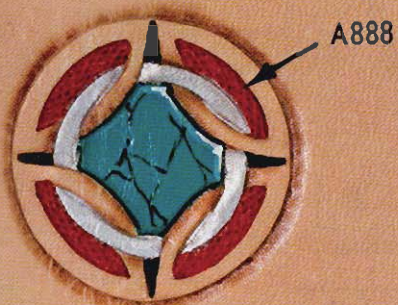
H359

4



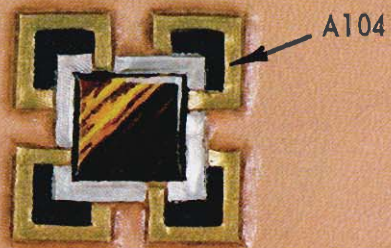
A104

5



A888

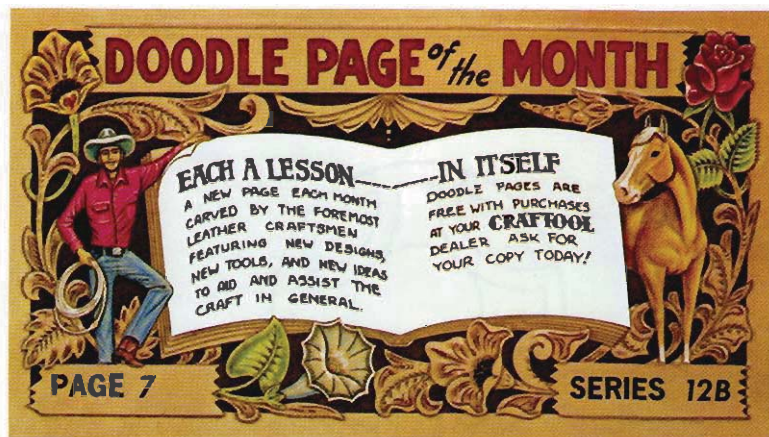
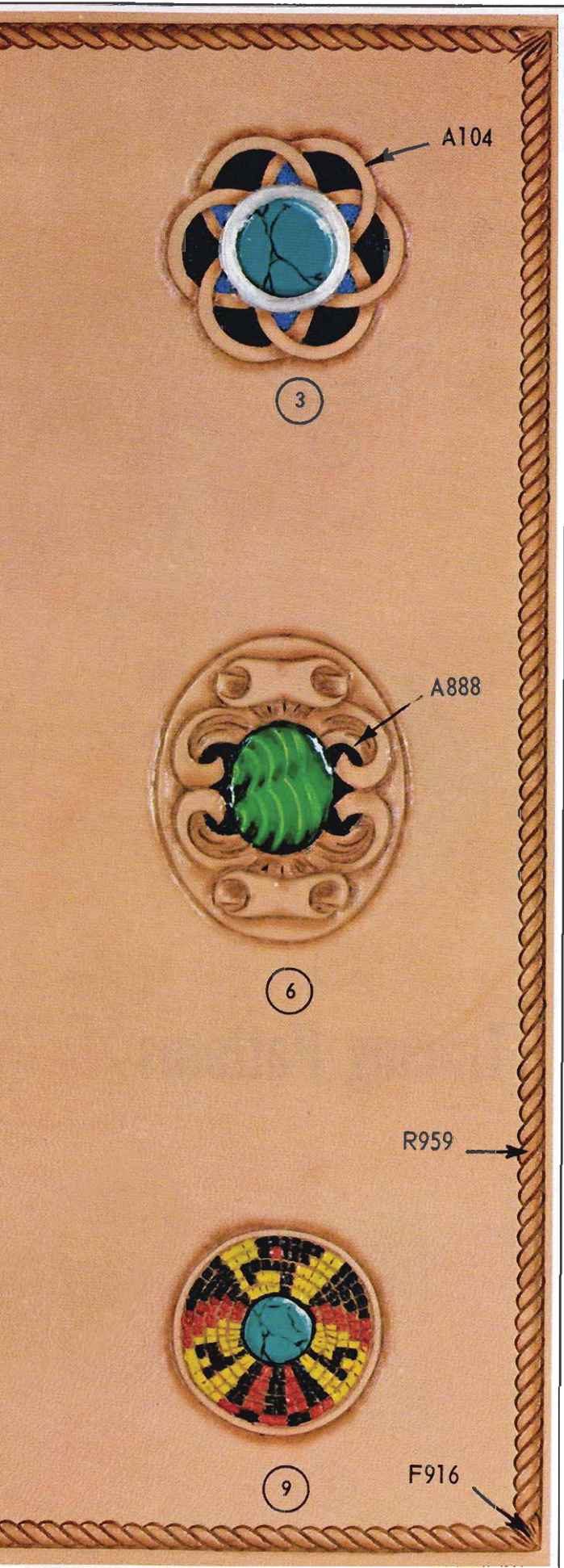
7



A104

8





# "Leather Tie Slides"

by GENE NOLAND

I like to wear string ties and so do a lot of my friends, but have always wanted to make my own so thought this Doodle Page would give me a chance to try some.

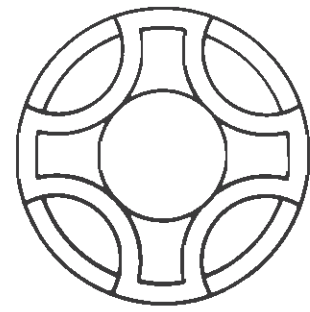
On these I have tried to incorporate the painting of stone jewelry in with the leather carving, using not only the Turquoise stones as in designs No. 1, 3, 5, 7, and 9, but other type of stones. In No. 4 is a stone called Azurite, in design No. 6 is a stone called Malachite and in No. 8 is a stone called Tiger's eye (silicified crocidolite).

After all your beveling is done, (I used tools No. B205, B701, B702, B936 and F976) finish the back-ground using the tools as indicated or you can use the ones of your own choosing. On Design No. 4, I stamped around the out-side of the petal leaves with tool No. V400, do not cut these out-side lines before stamping. On design No. 9, I used only the swivel knife to cut the design in. Follow this by using the tip of a No. 8036 Modeling tool and go over the entire cutting again to separate the beads.

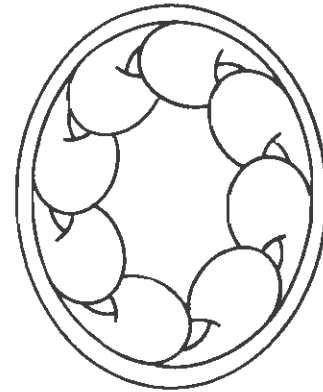
If you feel you do not wish to use the stones you might want to use just your initial and these are made for the 1/2" alphabet stamps as shown in design No. 2.

(Continued on Reverse Side)

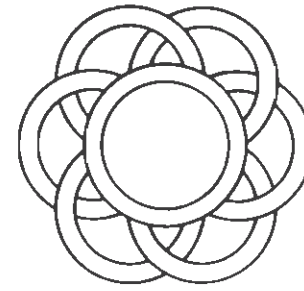




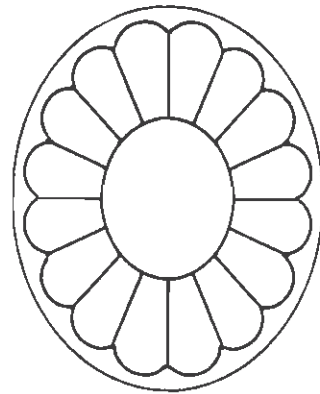
1



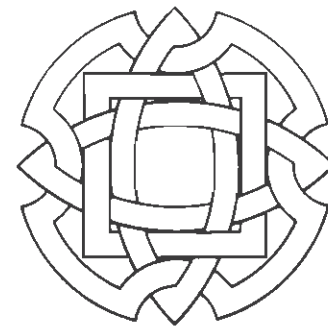
2



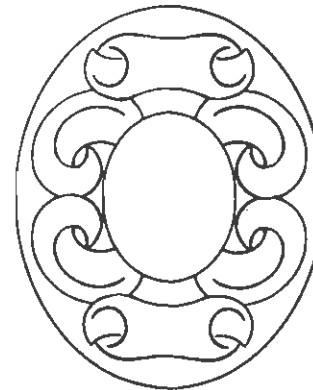
3



4

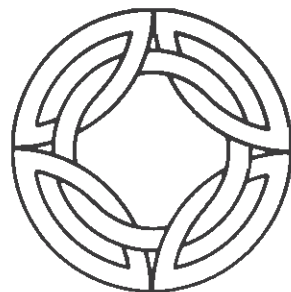


5

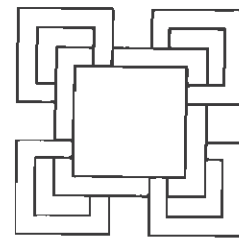


6

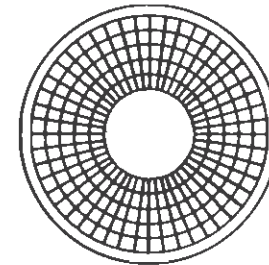
## Tracing Patterns



7

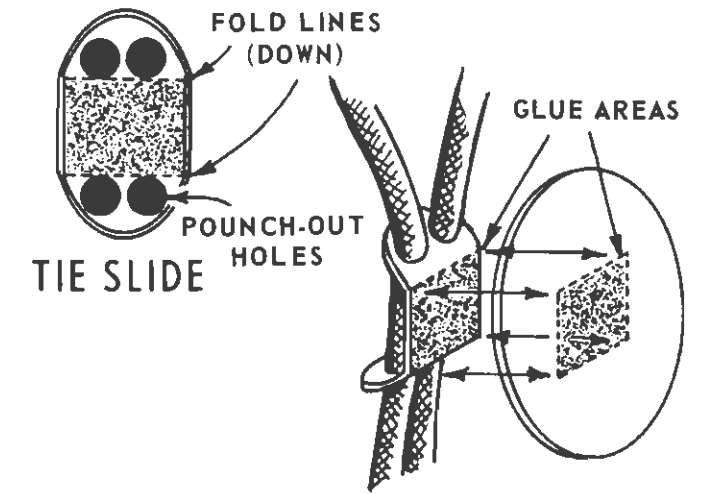


8



9

## "ASSEMBLING DETAIL"



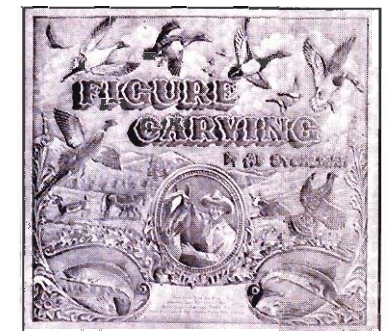
When you complete your design, with an X-acto knife cut-out the design by cutting around the out-side of your Leather Tie Slide. These designs should be carved on 6-7 or 8-9 ounce leather. For the Tie Slide as shown above use a 5-6 ounce leather or as thin as you can, but so that it will hold the string tightly.

Next gouge your fold lines, then with a No. 4 (5/32") Round Drive Punch, punch out the holes for the string tie. Finish your Leather Tie Slide by gluing the Tie Slide to the reverse side of your carved design.

I hope you enjoy making these designs and maybe they will lead to new design ideas.

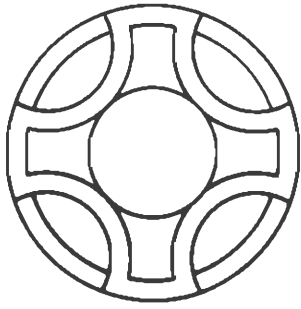


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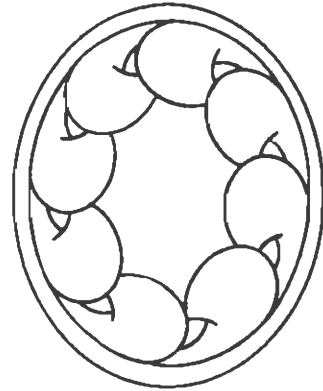


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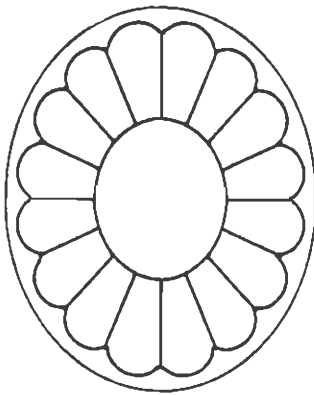




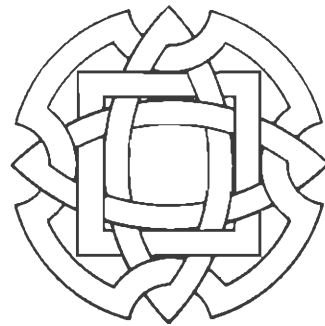
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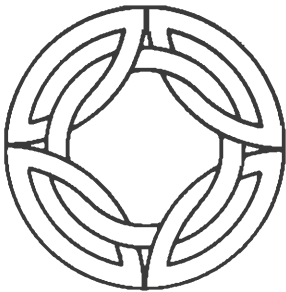


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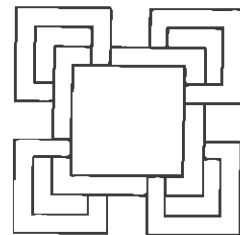


5

# Tracing Patterns

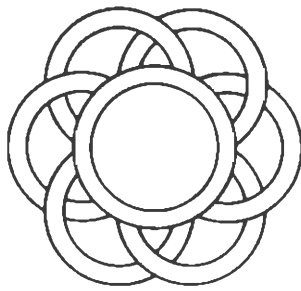


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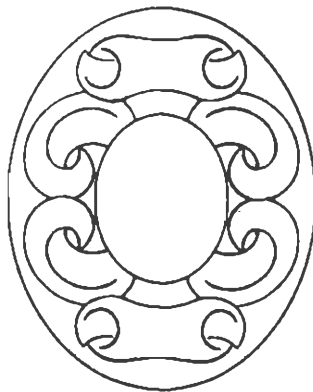


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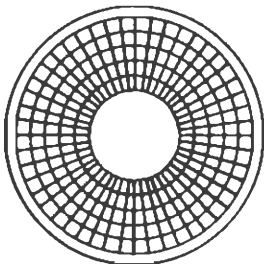




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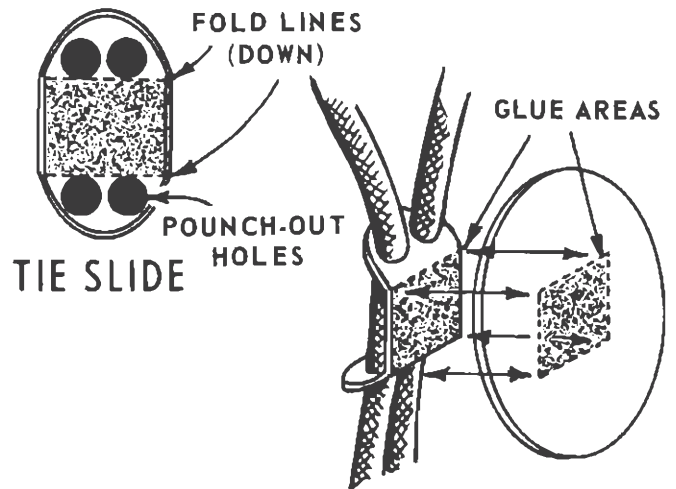


6



9

## "ASSEMBLING DETAIL"



When you complete your design, with an X-acto knife cut-out the design by cutting around the out-side of your Leather Tie Slide. These designs should be carved on 6-7 or 8-9 ounce leather. For the Tie Slide as shown above use a 5-6 ounce leather or as thin as you can, but so that it will hold the string tightly.

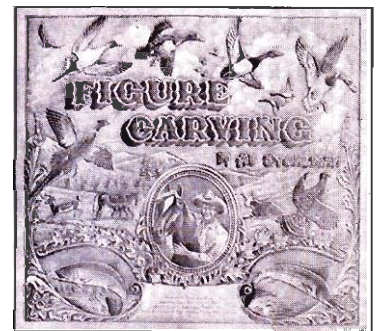
Next gouge your fold lines, then with a No. 4 (5/32") Round Drive Punch, punch out the holes for the string tie. Finish your Leather Tie Slide by gluing the Tie Slide to the reverse side of your carved design.

I hope you enjoy making these designs and maybe they will lead to new design ideas.



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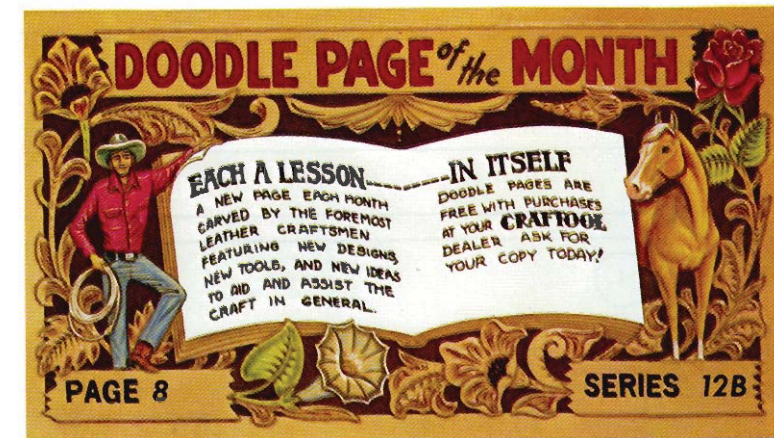
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# Lady's Leather Chokers

by GENE NOLAND

My daughter has quite a number of chokers she wears on different occasions and with the fads in fashions nowadays I felt these would be right in style. They can be worn at anytime, anyplace or any season. I might add that they have all been done with just stamping tools so I feel anyone might try to make them.

The only beveling that is done is along the edges to form the borders of the designs on No. 1, 2, 4, 5 and the vertical lines on No. 2.

In design No. 1, I tried to incorporate the stone jewelry as some done on a previous Doodle Page. The small designs were made by repeat stamping with tool No. G536.

In design No. 2, (which I like because it reminds me of a little ice flower) was done by starting at the center with tool No. S706, then forming the petals with tool No. V406. Add the center of the petal with tool No. F119 and finish off the design with tool No. F916.

Design No. 3 is done by using the swivel knife only and a straight edge. Follow this by going over the cutting lines with the tip of a No. 8036 Modeling tool to separate the beadwork.

In design No. 4, again the repeat method was used with tool No. G548 between the borders and outlining the border edge with tool No. F934.

(Continued on Reverse Side)



## Photo-Carve Patterns



G536



1

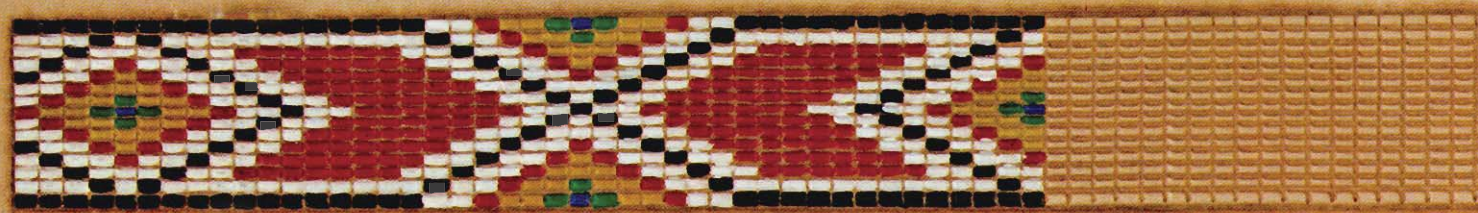
D606

F119

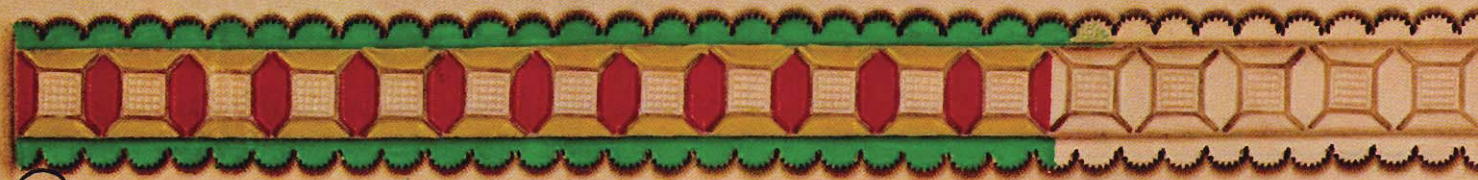


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# Photo-Carve Patterns



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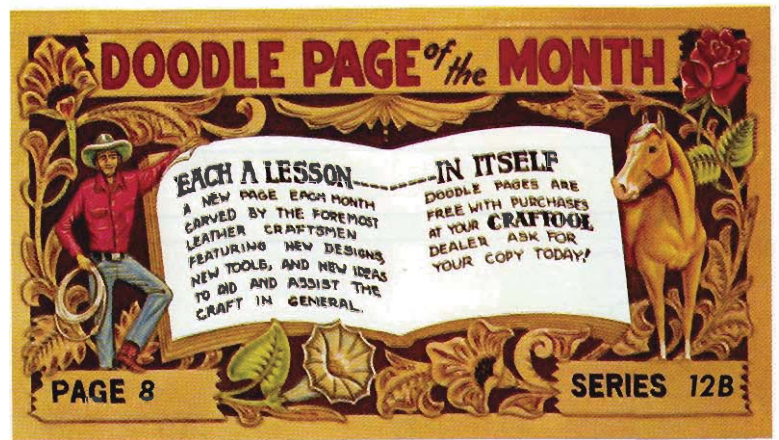
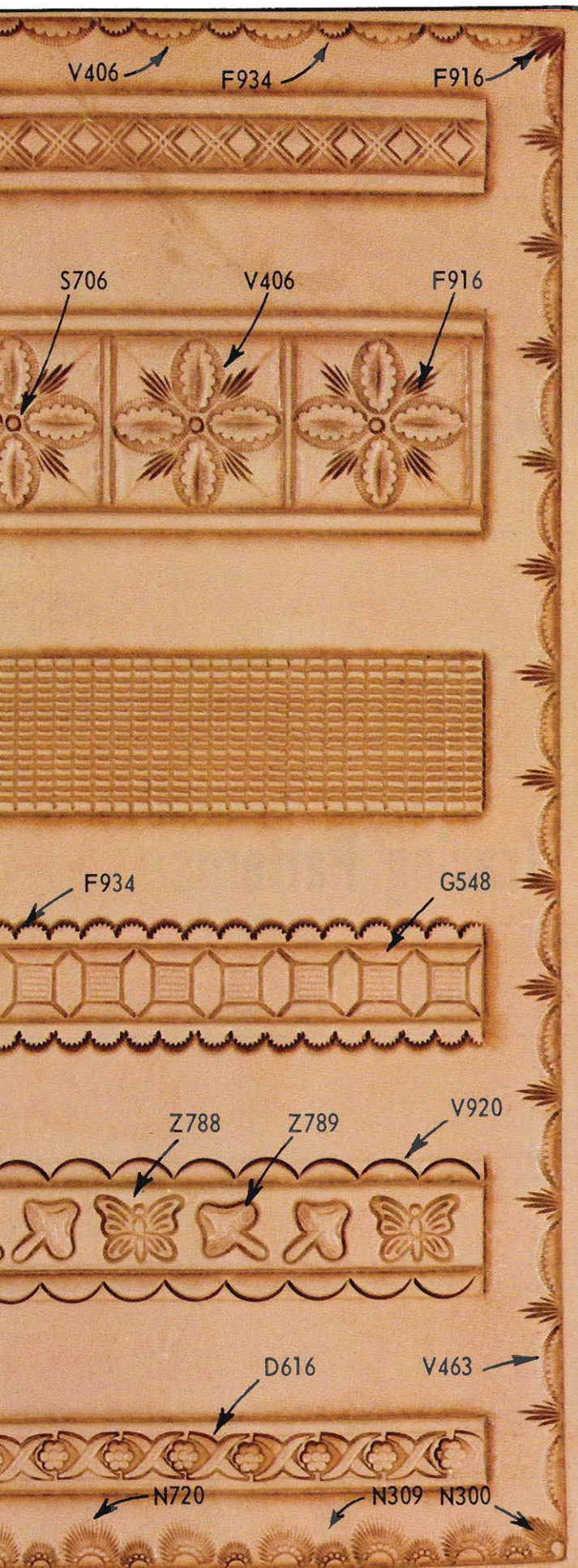


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6





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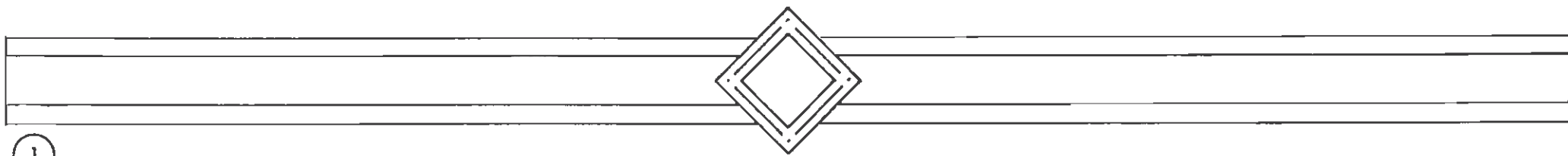
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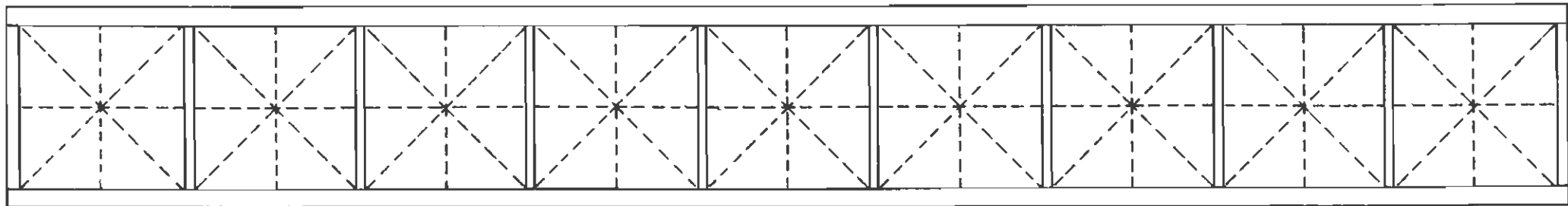
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(Continued on Reverse Side)

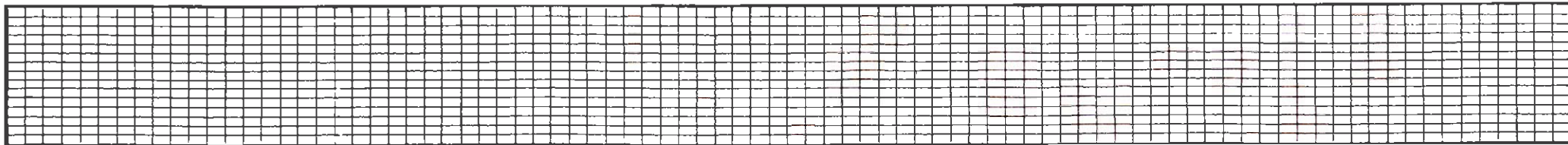




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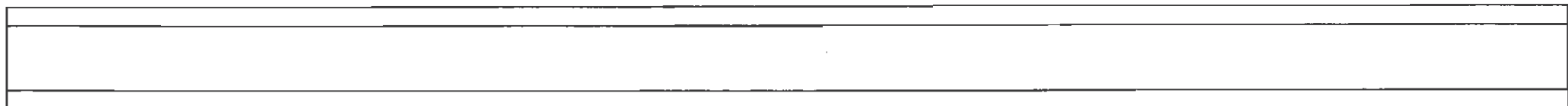


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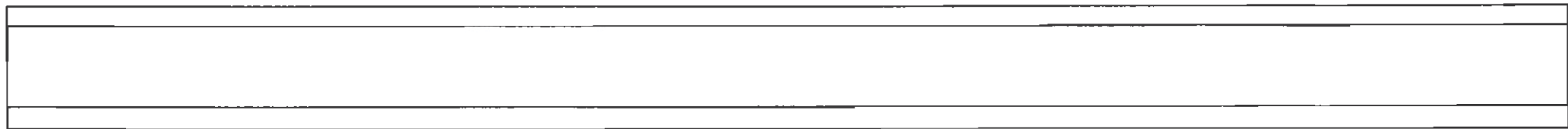


3

## Tracing Patterns



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In design No. 5, I used the new tools No. Z788 and No. Z789 for the center design. Tool No. V920 will cut clear through the leather if hit hard enough, so only indicate your pattern design first before cutting out your design this way. CAUTION: Be sure to back-up your cutting with another piece of waste leather when cutting through.

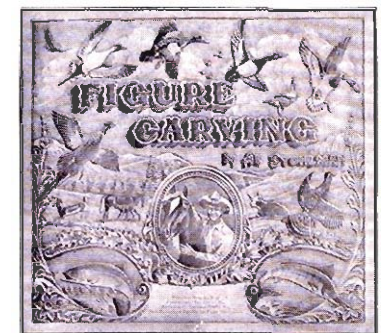
Design No. 6 is another repeating stamp and it was accomplished with tool No. D616. All these designs should be done on 4-5 or 5-6 ounce leather and a backing of soft leather or cloth should be glued on the back-side.

Finish your Leather Choker by punching holes in each end so that a ribbon, string or soft leather tong may be tied to it for securing it about the neck.

The stamping along the out-side borders are for other ideas.

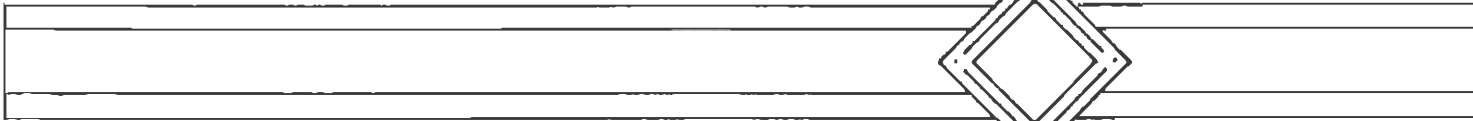


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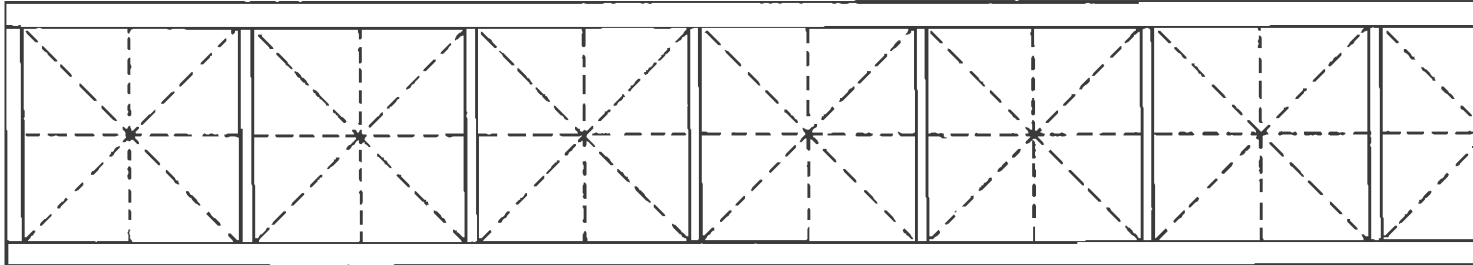


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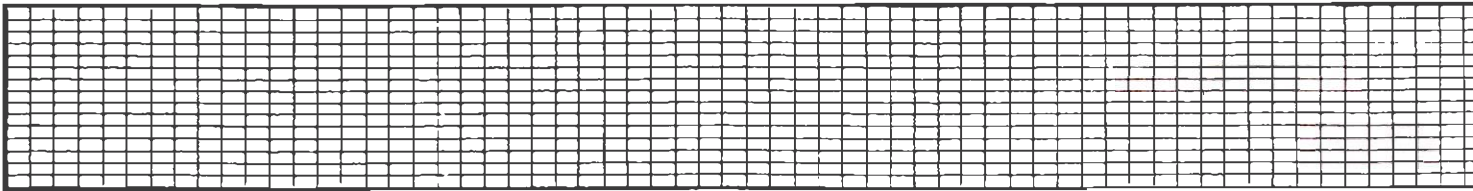




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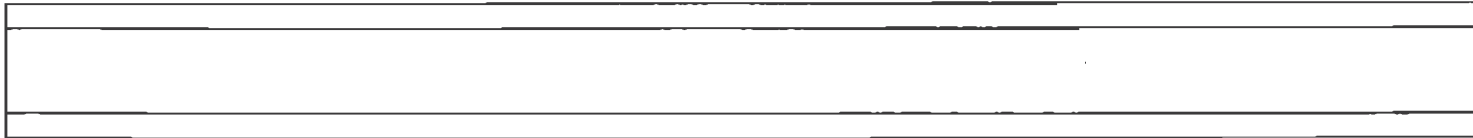


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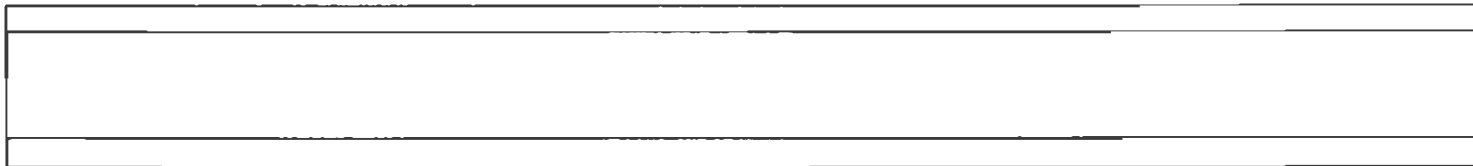


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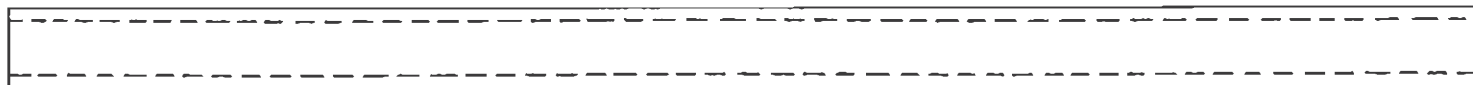
# Tracing Patterns



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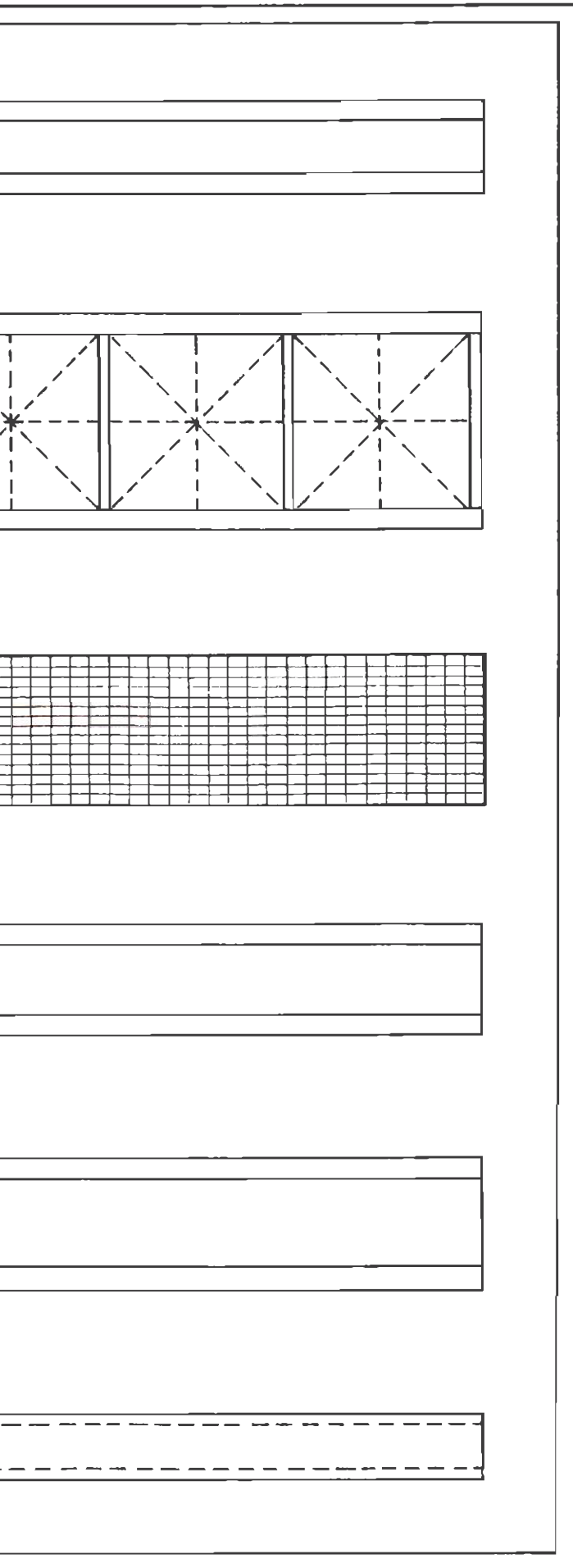


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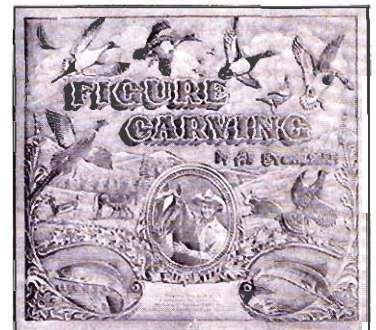
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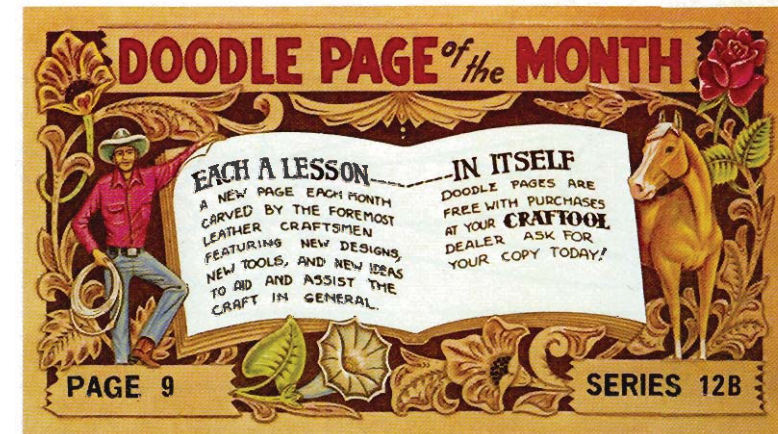
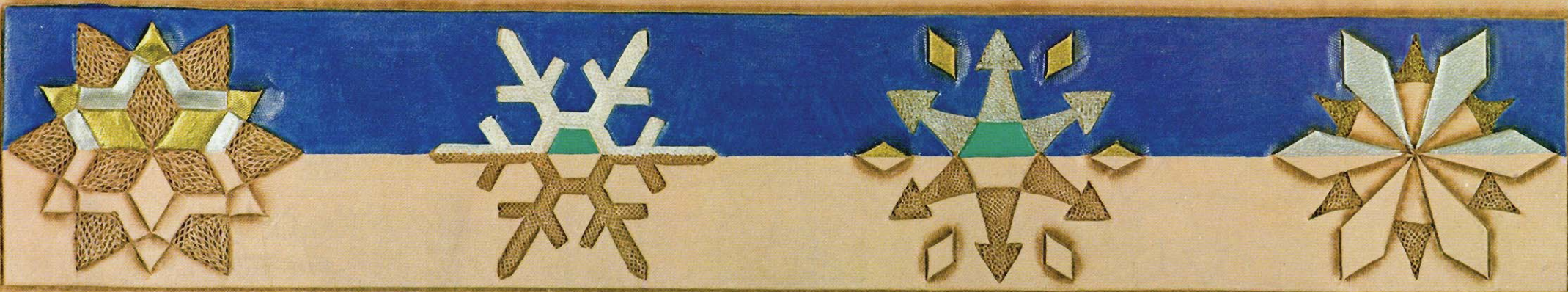
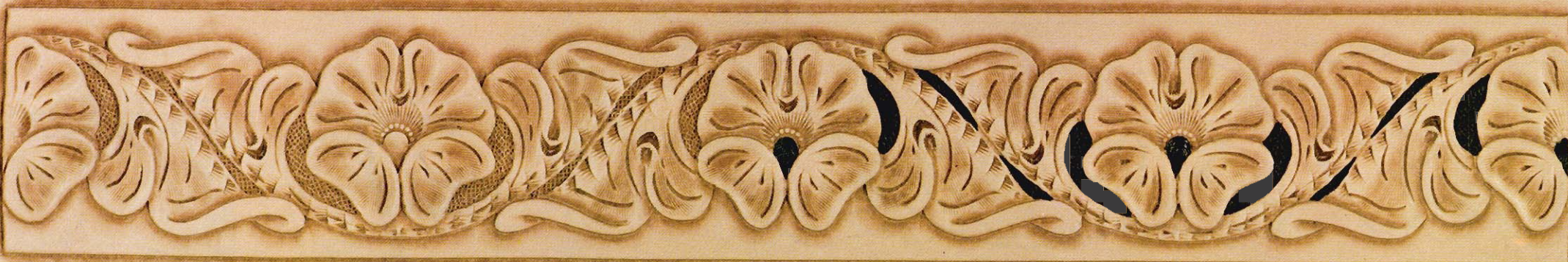


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## "Fashion Design Belts" by GENE NOLAND

Here are five belt designs which I hope will be liked by many. These are supposed to be traditional and mod designs. I find mod designs are anything way-out in fashion and that could cover quite a field in designing. Anyway I hope there are a few designs here you might like.

In design No. 1, which is a 1 1/4" belt, it might be called a traditional mod pattern because of it's colored back-ground areas. After beveling, use Pear Shader tool No. P212 to accent the shadows. Next use stop tool No. H359 and set this off with Mulefoot tool No. U851 at the end. The back-ground was done with tools No. A888, and No. A889.

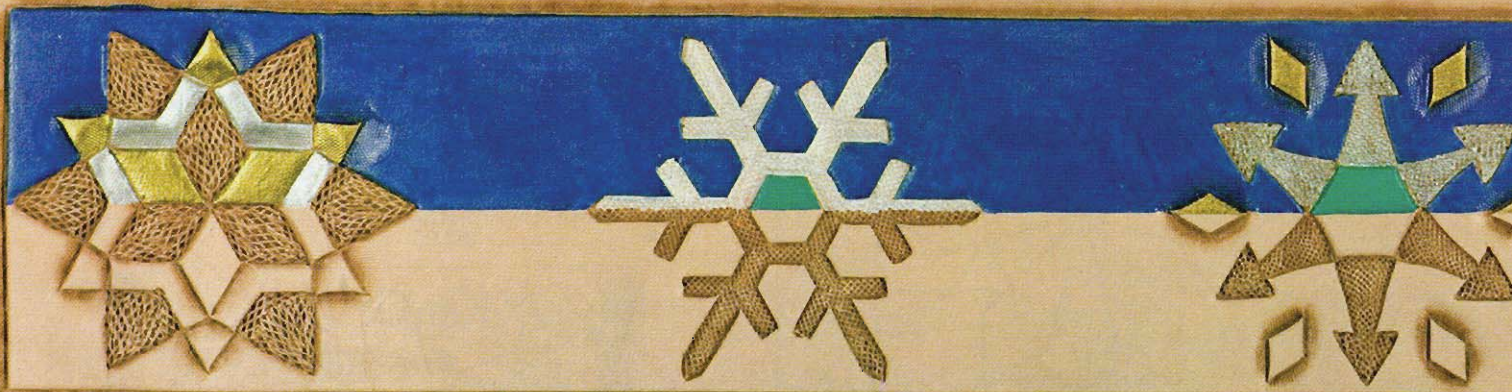
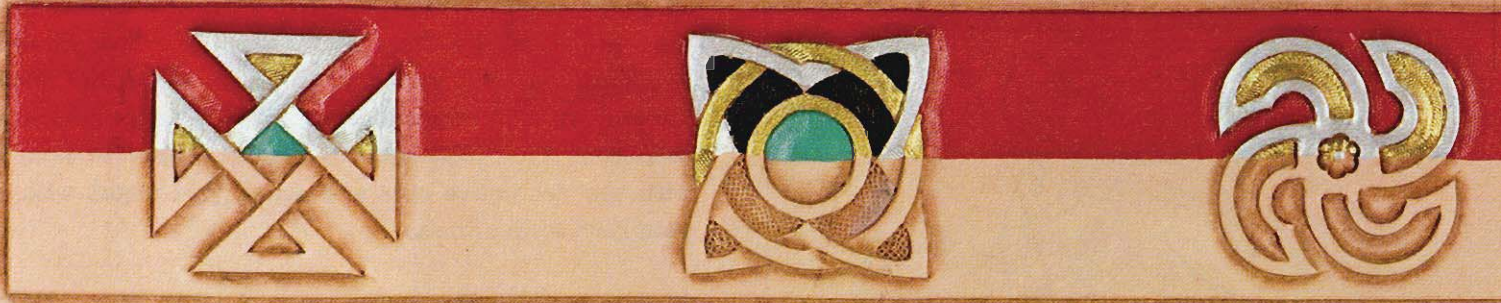
In design No. 2, which is a 1 1/2" belt, I used what would be classed as square designs. They are mostly just beveled with a accent of a small flower, tool No. D617. The back-ground of the one design was done with tools No. A104 and No. A105. This design was colored only half way to show the carving, however it doesn't look too bad as is.

In design No. 3, which is a 1 3/4" belt, the pattern is a flowing scroll leaf design and flower. This could also be carved with a border around it. After completing your beveling put your back-ground in using tools No. A104 and No. A105. I used Camouflage tool No. C940 and a striped Pear Shader tool No. P207. For the stop I used tool No. H360 and Mulefoot tool No. U710 at the end of the stop. For the flower center I used tool No. N720. To finish the design add decorative cuts, however, you may chose your own style of cuts.

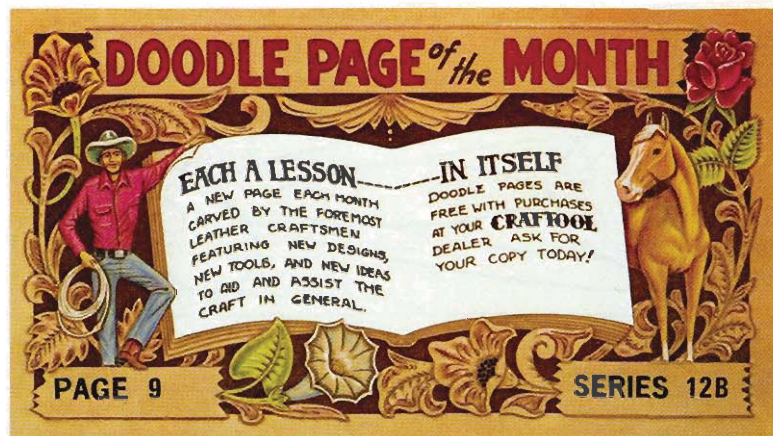
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(Continued on Reverse Side)









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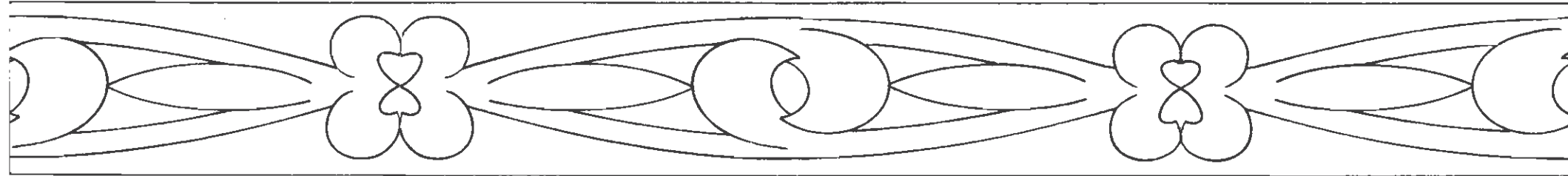
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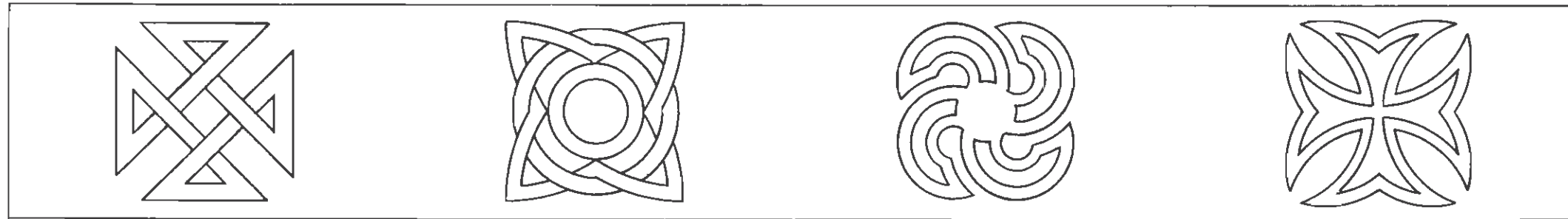
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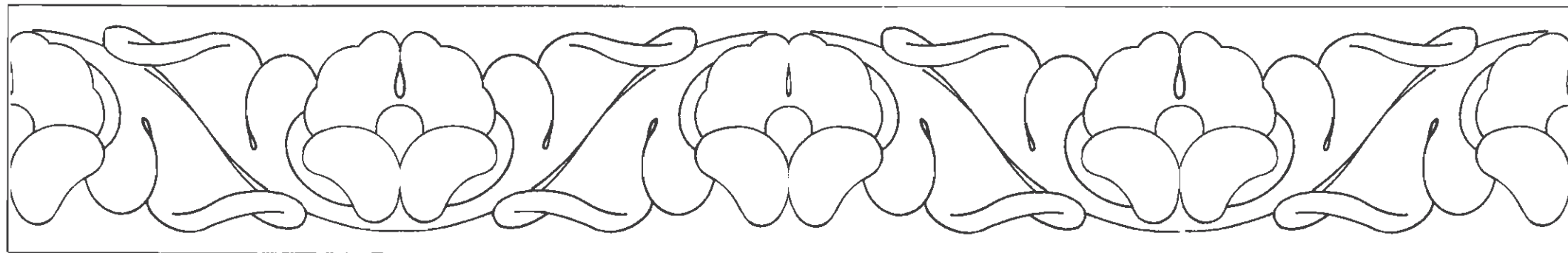




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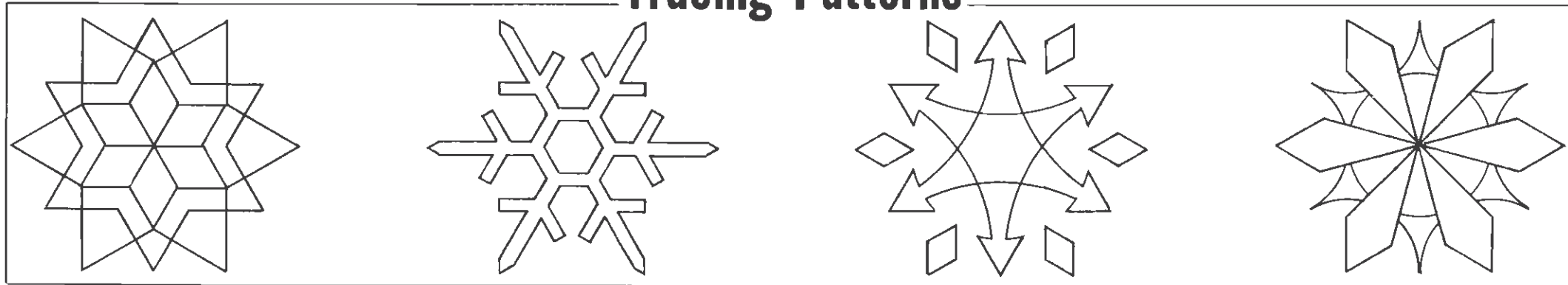


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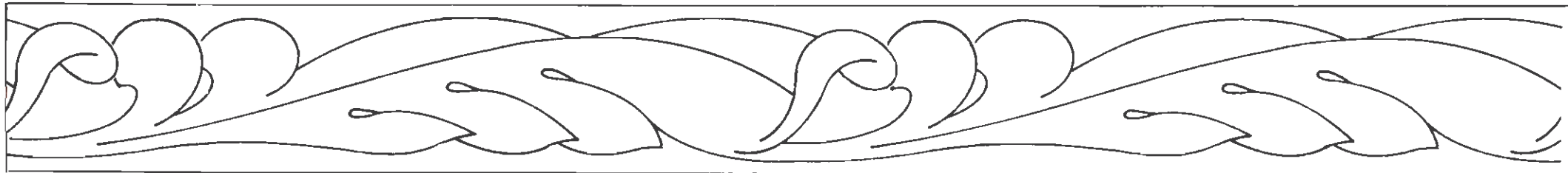


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### Tracing Patterns



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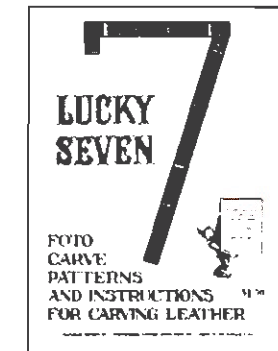


5

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In design No. 5, which is another 1 1/4" belt, the pattern is a traditional flowing scroll leaf design with very small back-ground areas. However these could be changed by adding a border if so desired. After the beveling is complete use Camouflage tool No. C429. I would like to note here as to which way the Vainer tool No. V708 was used as shown in the photo-carved pattern at the left. The Pear Shader tool No. P212 was used next and stop tool No. H360. Finish off the end with Mulefoot tool No. U710. For the back-ground I used tool No. A888 and No. A889. Complete your design with the decorative cuts and again, you might wish to use your own style of cuts.

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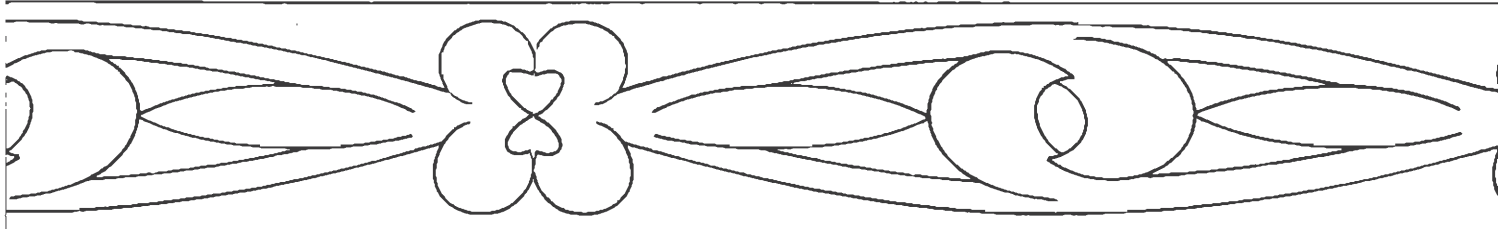


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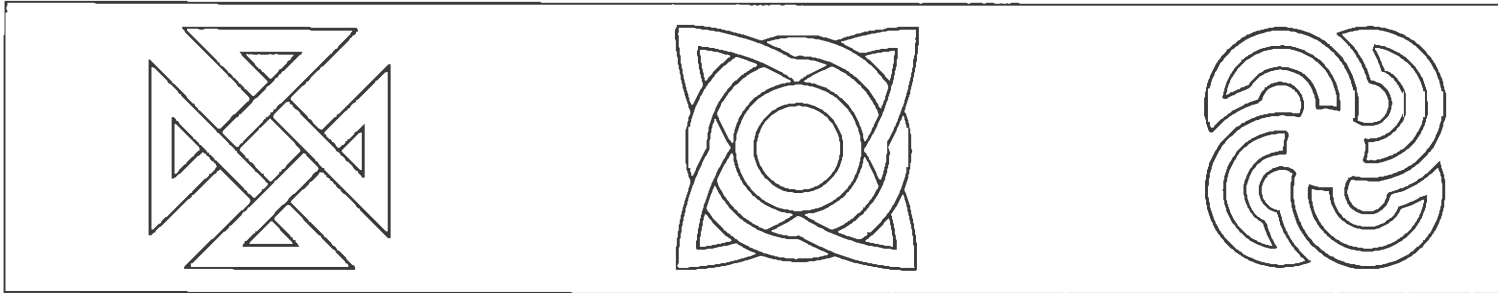


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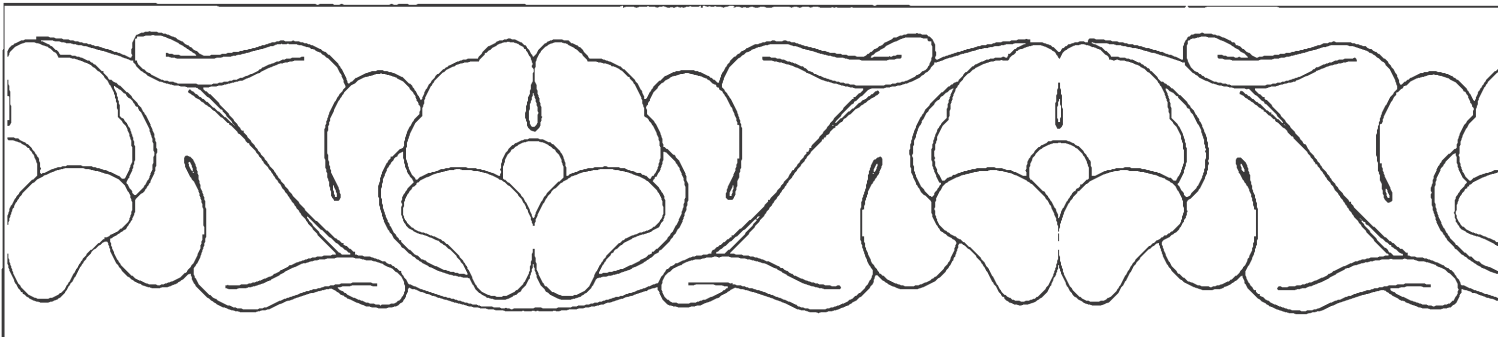




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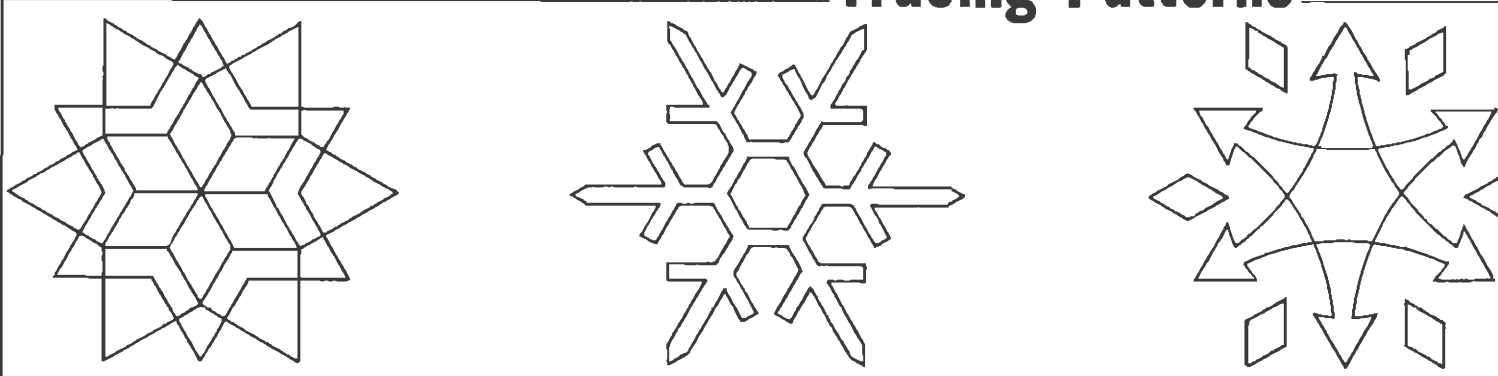


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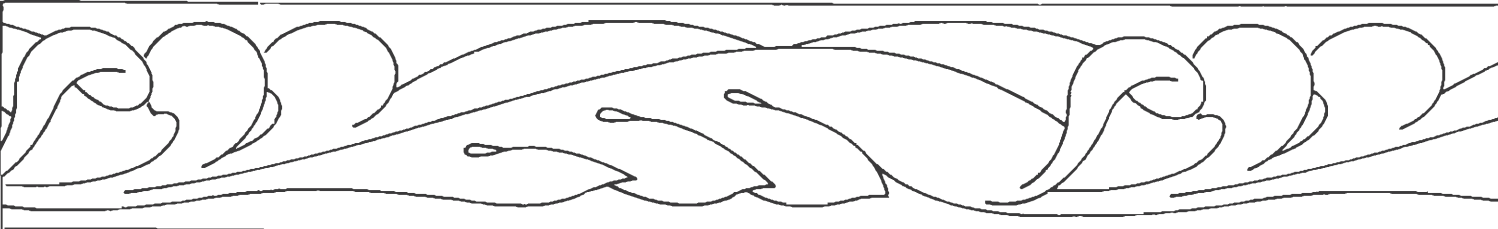


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## Tracing Patterns

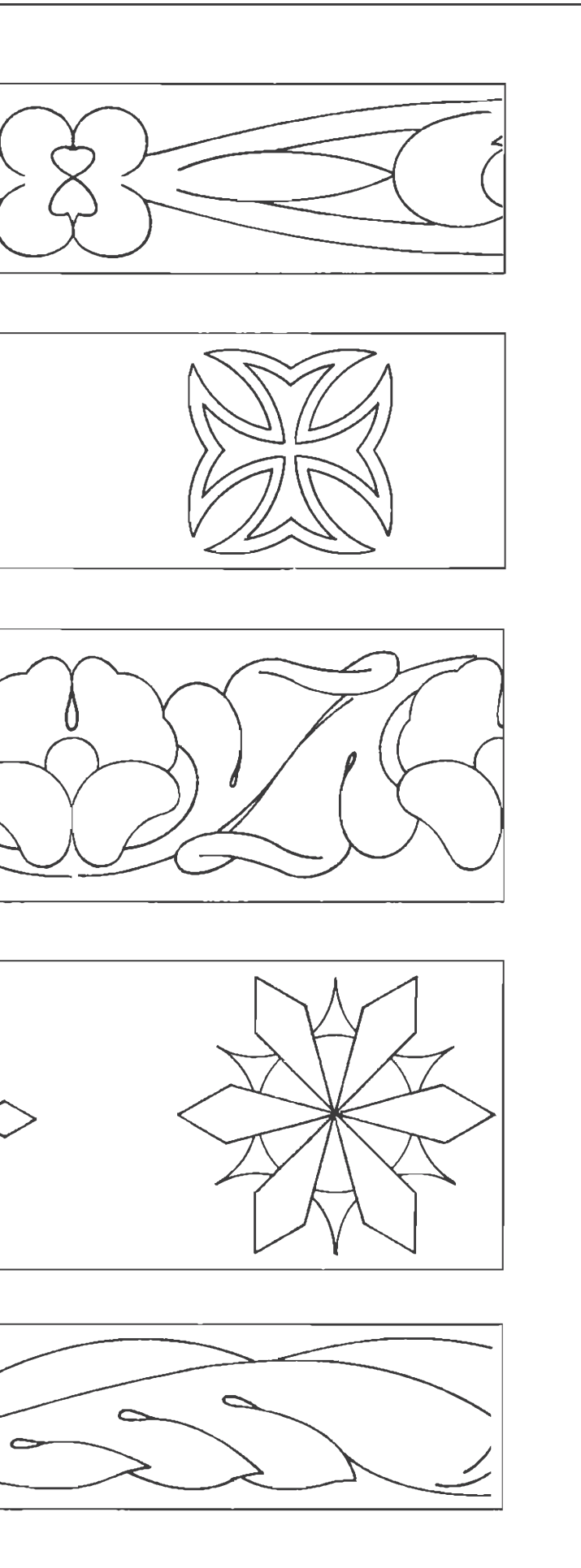


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5





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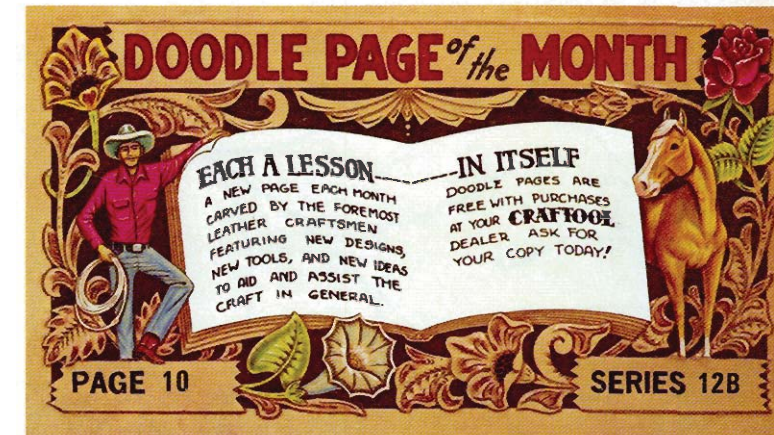
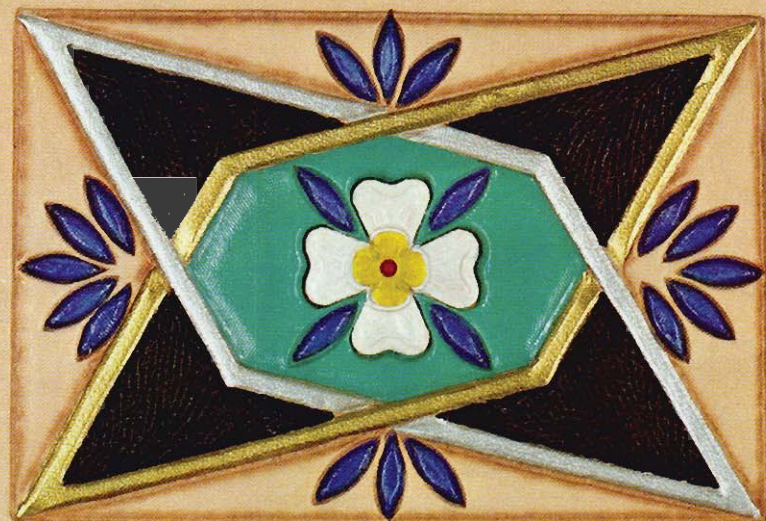
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## "Fashion Design Billfolds"

by GENE NOLAND

Billfold Design for Everyone? I tried to make five patterns instead of just three that fit in the area at left. There are three traditional designs and two mod or fashion designs, thus satisfying as many people with billfold designs as possible.

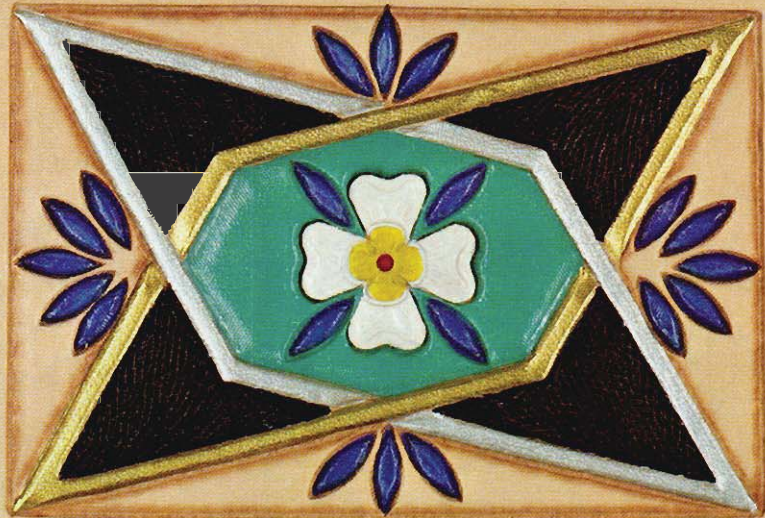
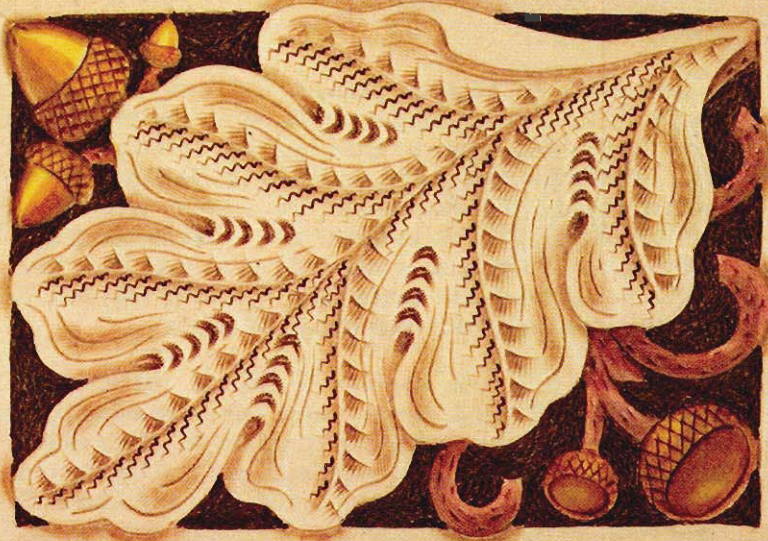
In design No. 1 the old traditional smooth tipped oak leaf was done with the help of Crafttools No. W561, W562, W554, W553, W552. These are the acorns and the tops of acorns. Tools No. A888, A889 were used for the back-ground. The beveling was done with the checked beveler as I like the shadowing it brings out in the leather. However any beveler may be used. For the Camouflage I used tool No. C429 and No. V403 for the Vainer. Tool No. H360 was used for the stop at each end of the leaf section. The Mulefoot was tool No. U710. Next I used the striped Pear Shader No. P207 to bring out the shadowing of the leaf. Complete the pattern with the decorative cuts as shown on the photo-carved pattern at the left.

Design No. 2 which is sort of a mod or abstract pattern is suppose to be a butterfly on a twig and leaf. After beveling around your design (being sure to follow the photo-carved pattern to see which way to bevel) tool in the back-ground areas of red and blue with No. A104 and No. A105. The Vainer used on the wings was done with tool No. V463. The spots on the wings were accented with tool No. A800, however these may be left plain and the coloring is left up to the carver.

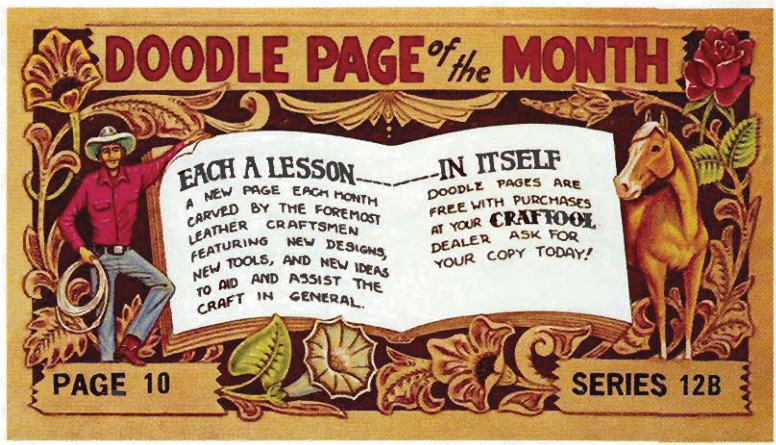
In design No. 3 it is also another traditional flowing scroll leaf pattern. I like doing these types of designs myself and enjoy them more than the mod designs. This pattern allows you to put your initials in the open area as I have done. Initials can be stamped on the Oak leaf in design No. 1 if you so desire. The back-ground was done with tools No. A888, and No. A889. The Camouflage tool No. C429 was used and the Vainer tool No. V401 was like-wise used. Pear Shader tool No. P212 was used for the shading and tool No. H360 was used for the stop. Mulefoot tool No. U710 was used at the end of the stops. Again I used my checked bevelers, but

(Continued on Reverse Side)









## *“Fashion Design Billfolds”*

by GENE NOLAND

Billfold Design for Everyone? I tried to make five patterns instead of just three that fit in the area at left. There are three traditional designs and two mod or fashion designs, thus satisfying as many people with billfold designs as possible.

In design No. 1 the old traditional smooth tipped oak leaf was done with the help of Craftools No. W561, W562, W554, W553, W552. These are the acorns and the tops of acorns. Tools No. A888, A889 were used for the back-ground. The beveling was done with the checked beveler as I like the shadowing it brings out in the leather. However any beveler may be used. For the Camouflage I used tool No. C429 and No. V403 for the Vainer. Tool No. H360 was used for the stop at each end of the leaf section. The Mulefoot was tool No. U710. Next I used the striped Pear Shader No. P207 to bring out the shadowing of the leaf. Complete the pattern with the decorative cuts as shown on the photo-carved pattern at the left.

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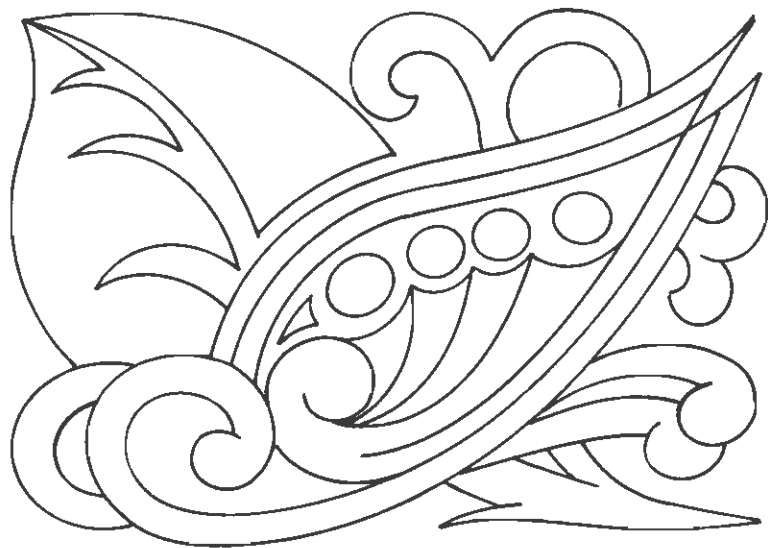
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(Continued on Reverse Side)



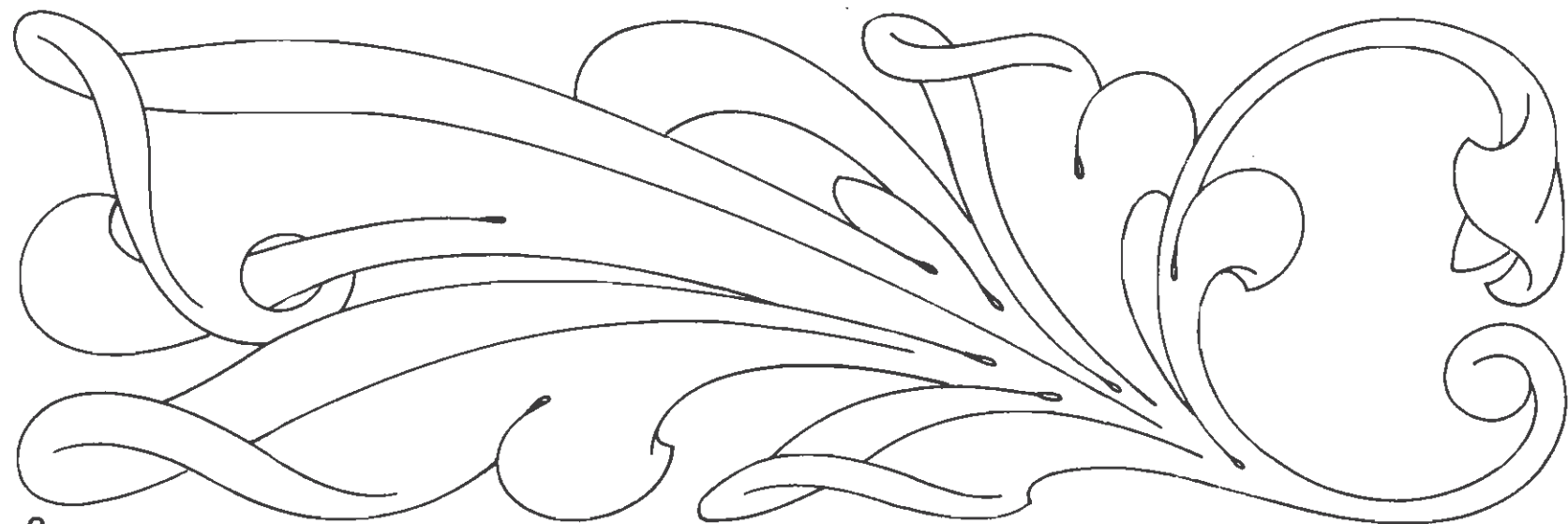


1

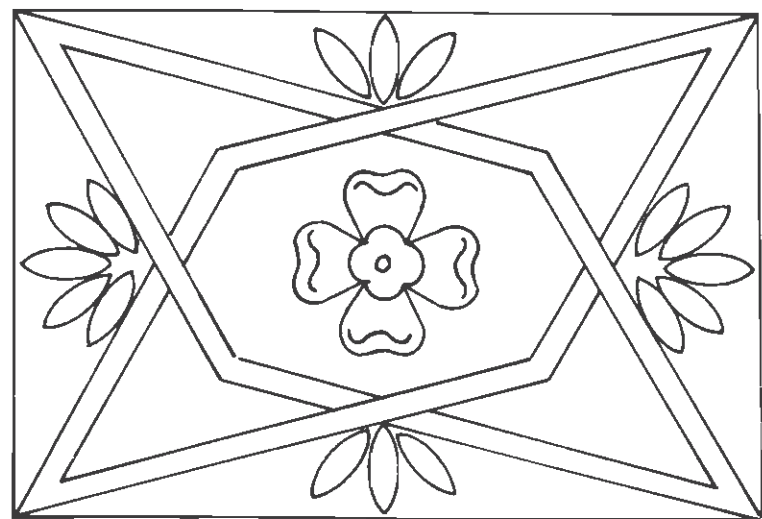


2

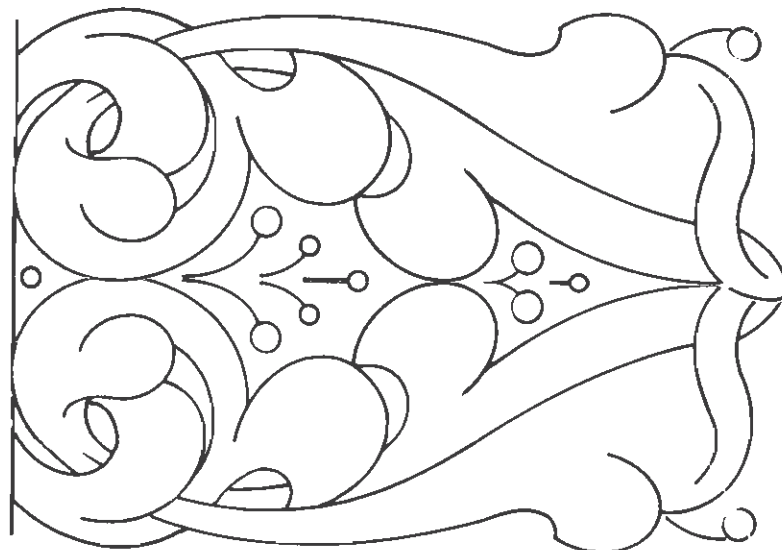
## Tracing Patterns



3



4



5

any beveler may be used. Finish the design with the decorative cuts, here you might use my cuts or your own style.

In design No. 4 I tried to come up with another type of mod design by using just stamping tools. Only the gold and silver lines are beveled around. The black back-ground areas were done with tools No. A888 and No. A889. The blue leaves located around the outside and the flower were done with tool No. S625. The white flower was made by using tool No. Y659 for the large petals and the center part with tool No. W531. I accented the center red dot with tool No. S631, again you may use your own choice of colors.

Design No. 5 is yet another traditional pattern and like designs No. 1, 2 and 4, can be traced the same side up, turned upside down or reversed in the panel on the other side of the billfold. After beveling is complete, put the back-ground in with tools No. A104 and No. A105. For the Camouflage I used tool No. C940 and tool No. V708 for the Vainer. Pear Shader tool No. P212 was used along with Stop tool No. H360. Mulefoot tool No. U851 was used at the end of each stop. The little brown and gold spots were done with tools No. S722 and No. S706. The decorative cuts are done last but again you might wish to use your own style of cuts.

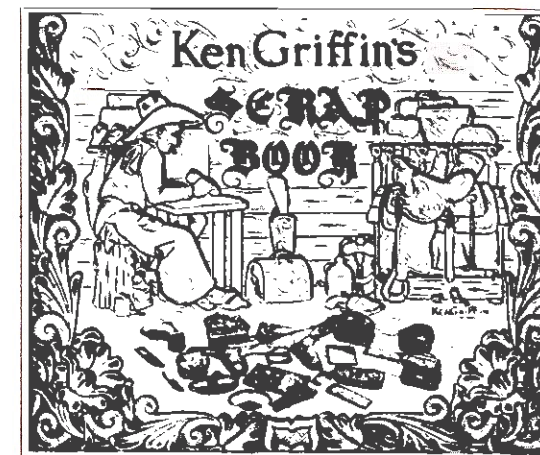
This completes the five "FASHION DESIGN BILLFOLD" patterns.



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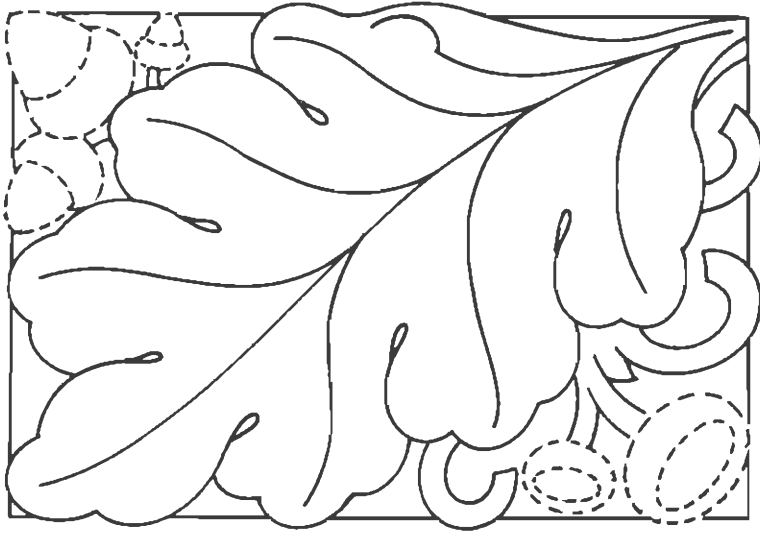


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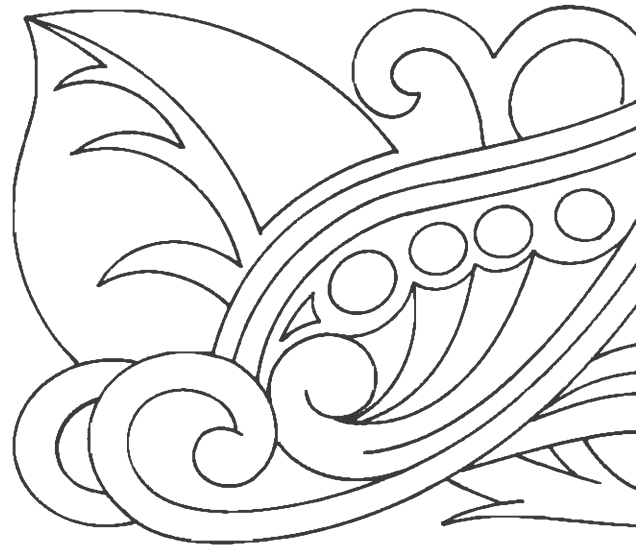


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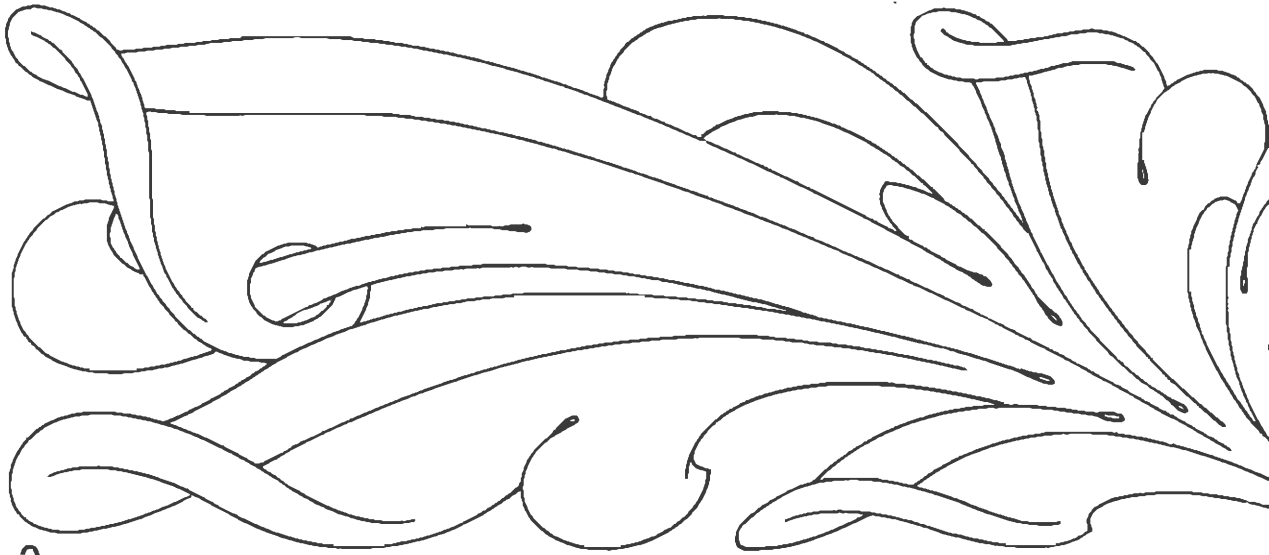




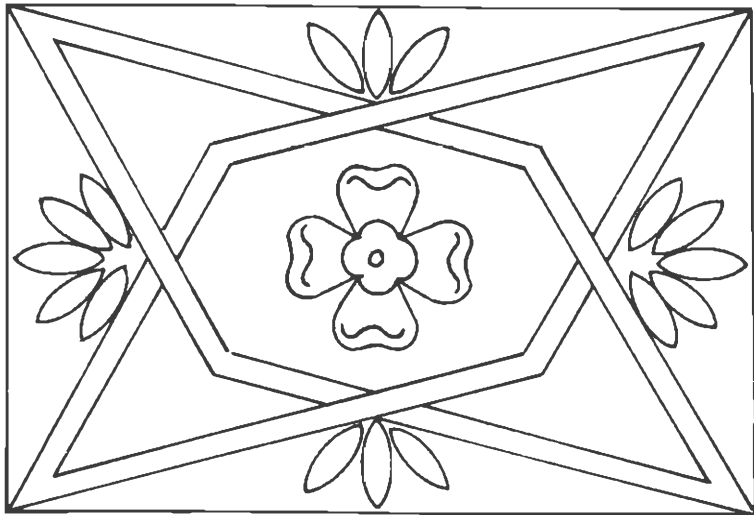
1



2



3

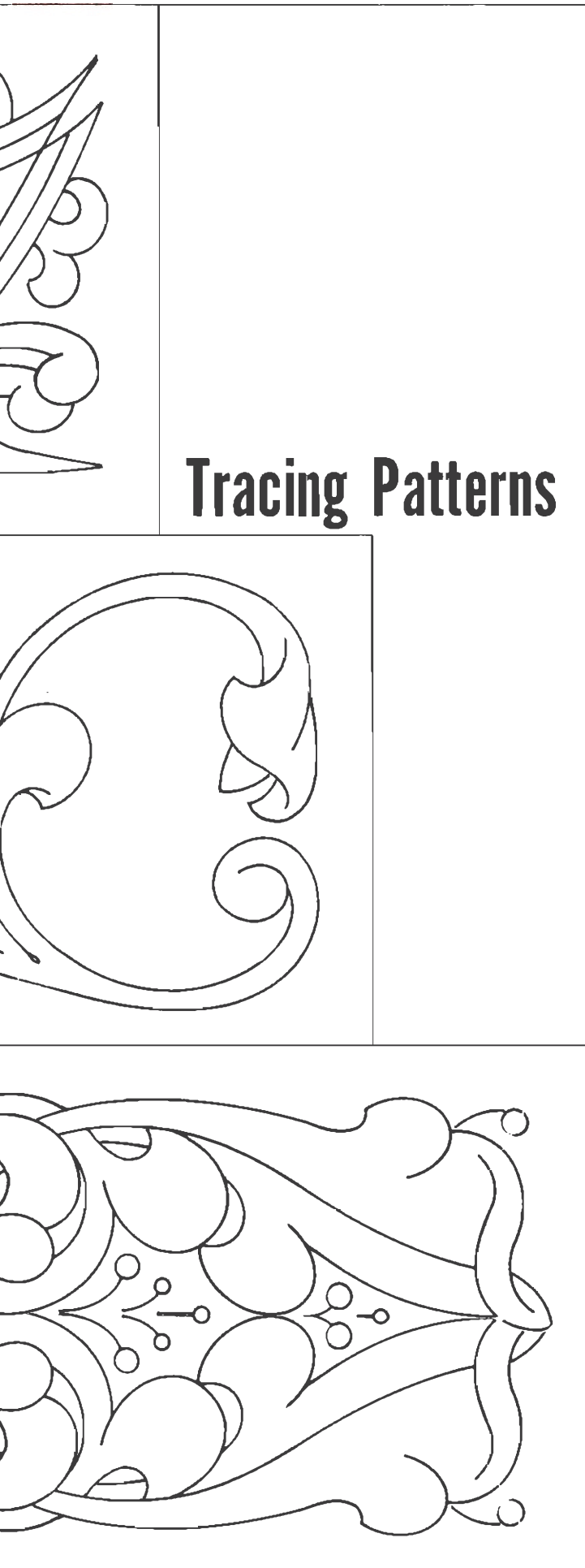


4



5





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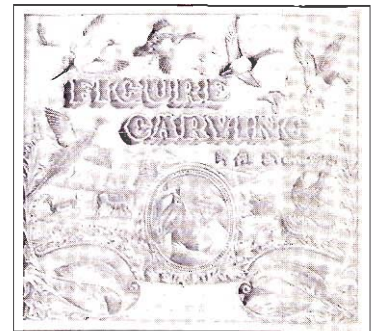
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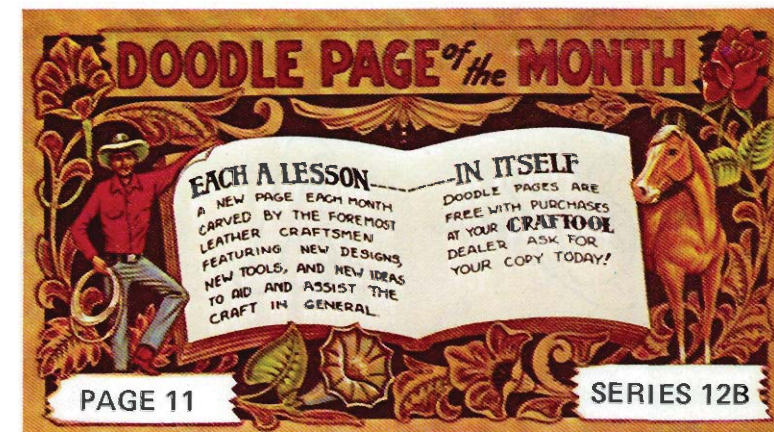
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# AN ARGO ALPHABET

by GENE NOLAND

Doing alphabets is an art all in it's own as there are thousands of different styles and types to choose from. To come up with a right one or combination of type faces to use on leather is a joy.

I hope to bring you more alphabet designs for the leather carver in future issues. Not my own designs of course when there are so many, but types that can be adopted for use on leather.


This particular type alphabet is the ARGO type style. As you can notice this alphabet may be colored or stylized in many different ways and I hope this lends to your own leather carving.

You can bevel these letters to look positive or tool them in the inverted design. However which every way you choose, I find that if you use a tapered 1/4" swivel knife blade, your cutting will be that much easier to control. Always cut on the outside of your design or the side that is to be beveled down.

(Continued on Reverse Side)



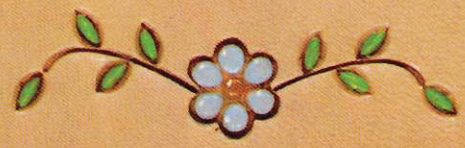


 & A B C D E

I J K L M N O

S T U V  X Y

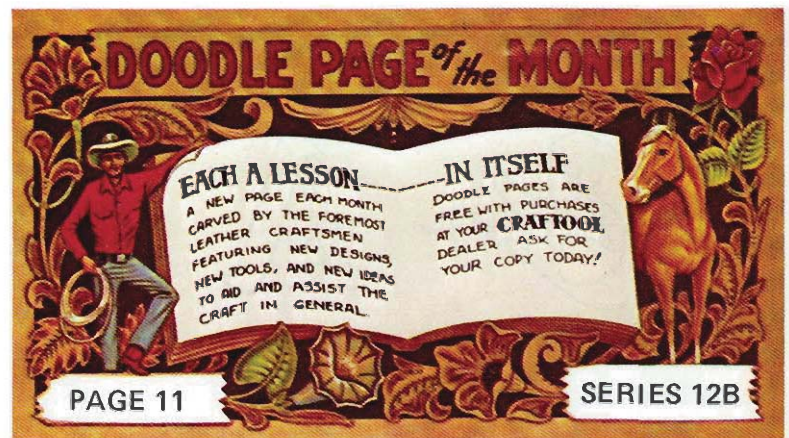
1 2 3 4 5 6 7



a b c d e f g h i j

o p q r s t u v w





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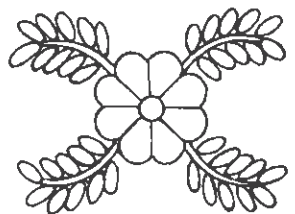
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& A B C D E F G H

I J K L M N O P Q R

S T U V W X Y Z 

1 2 3 4 5 6 7 8 9 0

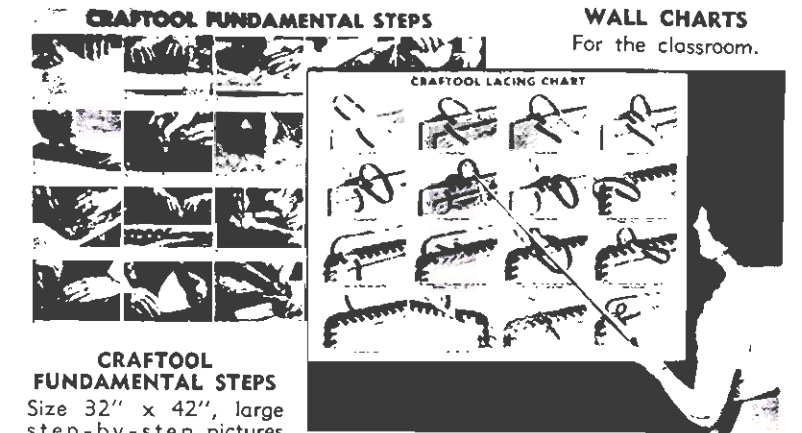
a b c d e f g h i j k l m n

o p q r s t u v w x y z

I was going to color more of the letters but decided they would not show up as well as the natural leather letters.

Again I hope you will be pleased with this alphabet as it was very easy to do.

GOOD LUCK.



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& A B C D E

l j K L M N O

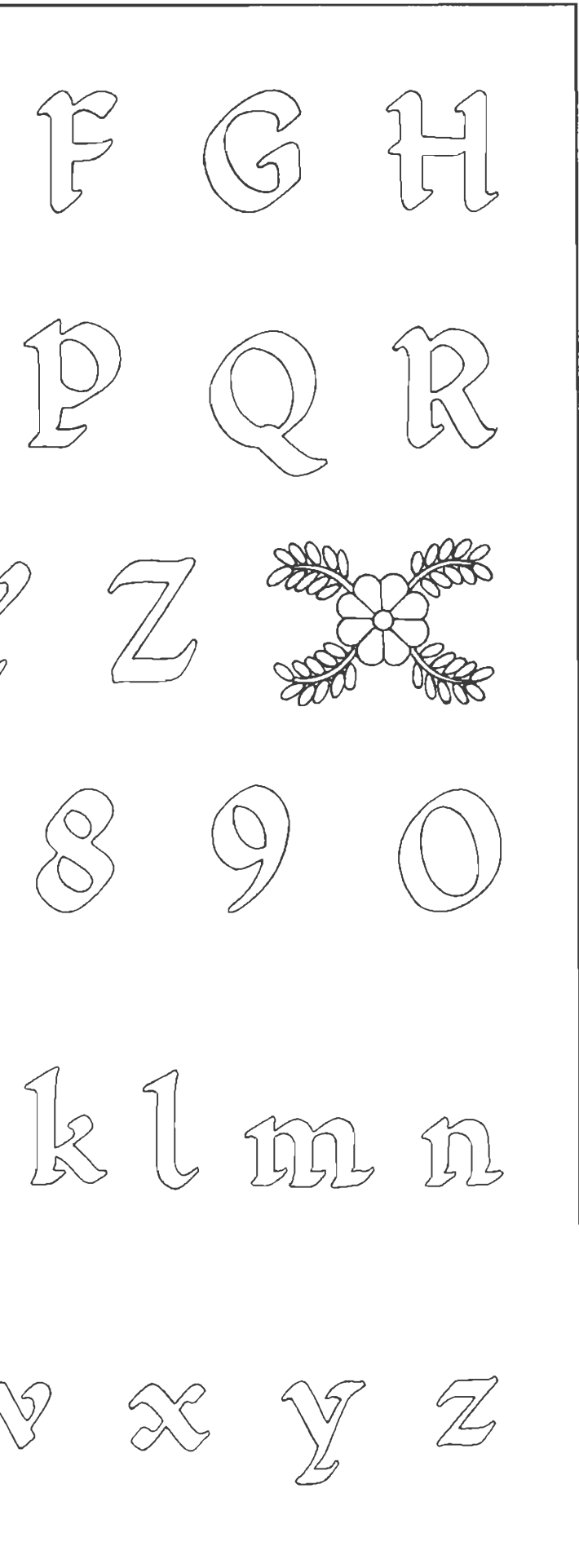
S T U V W X Y

1 2 3 4 5 6 7

a b c d e f g h i j

o p q r s t u v w

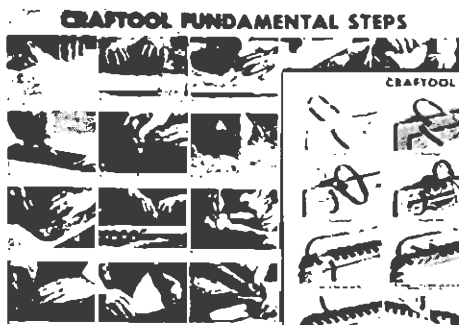




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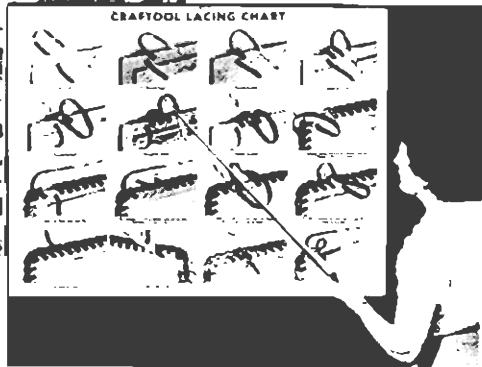
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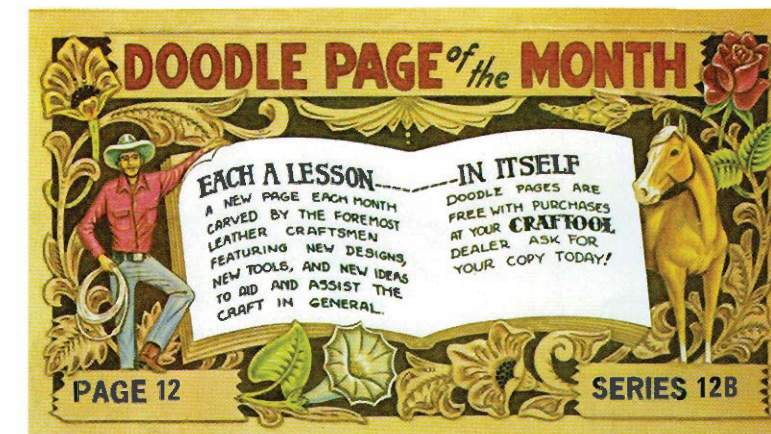
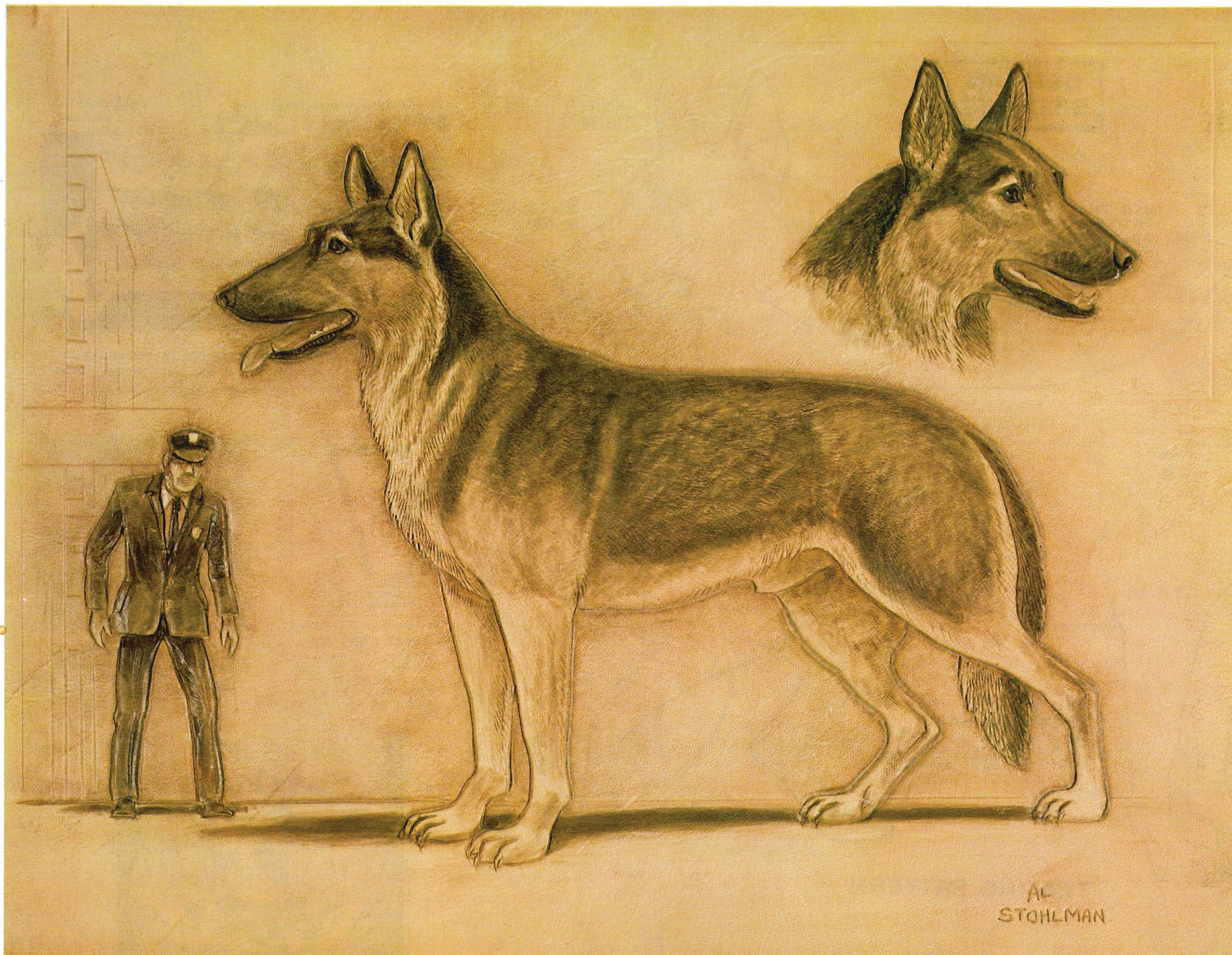


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## The German Shepherd

by: AL STOHLMAN

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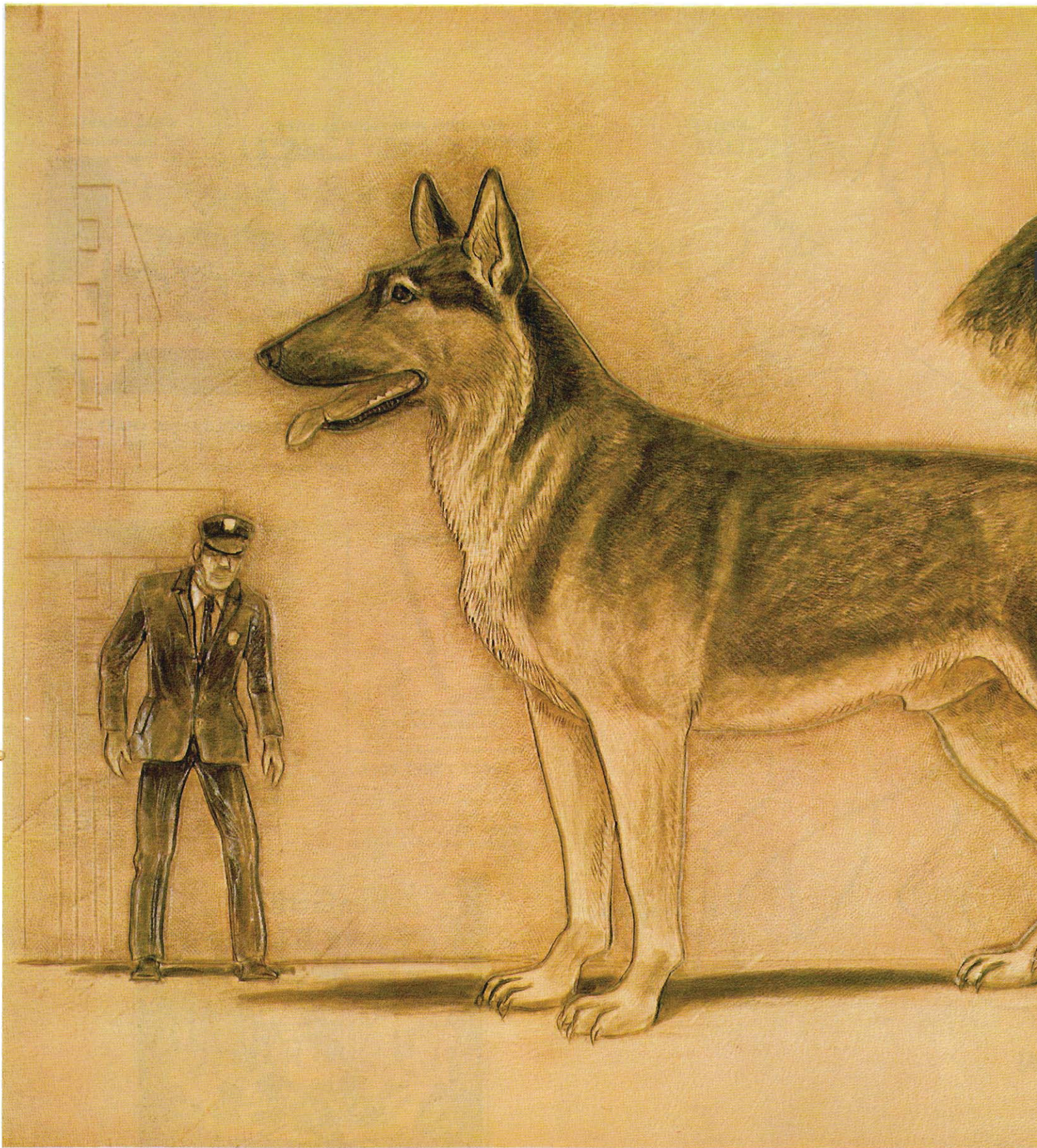
In addition to his usual excellent figure carving techniques and patterns, Al has used only various shades of brown dye to highlight his carving.

This approach to figure carving dyeing makes maximum use of the natural leather itself with the dyeing taking a secondary role in the appearance of the finished article.

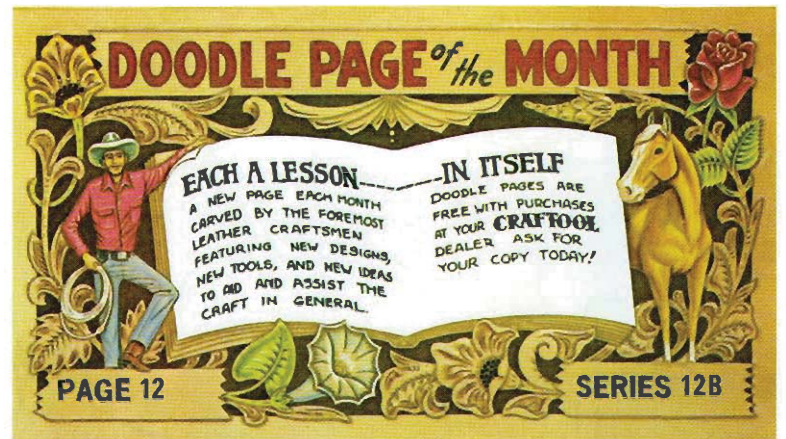
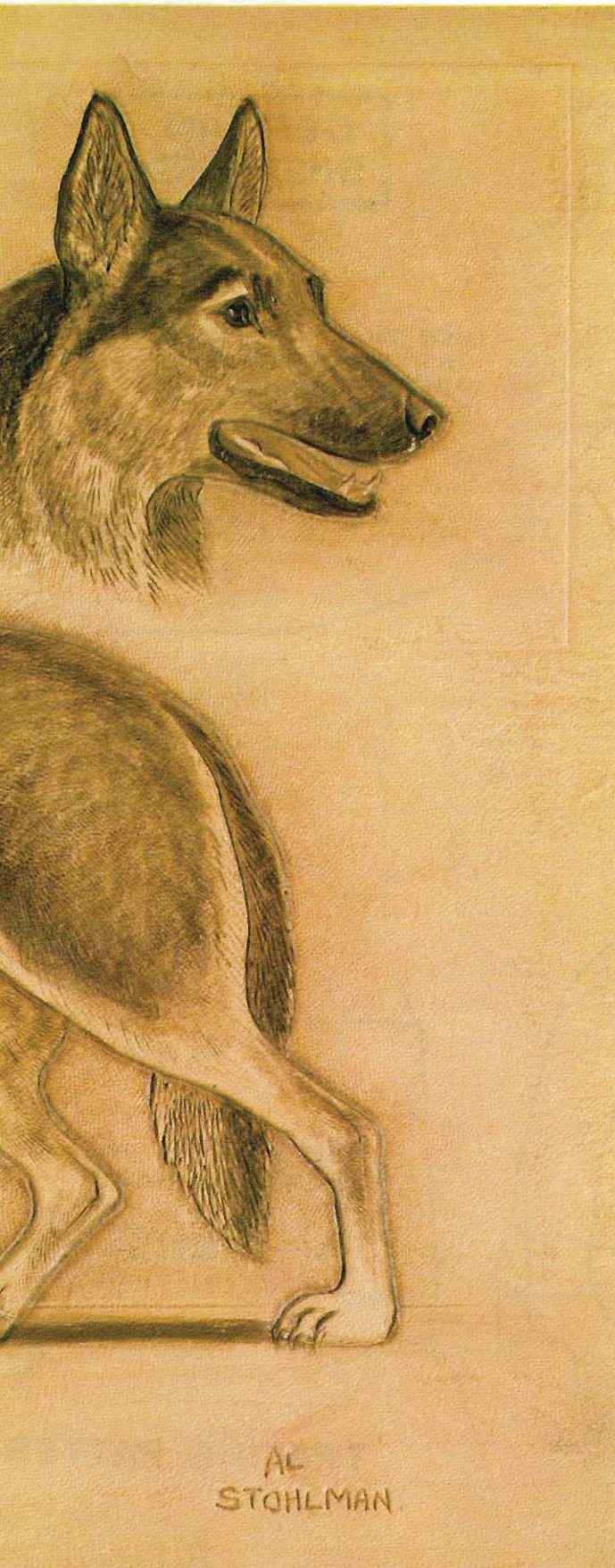
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Craftool Co.









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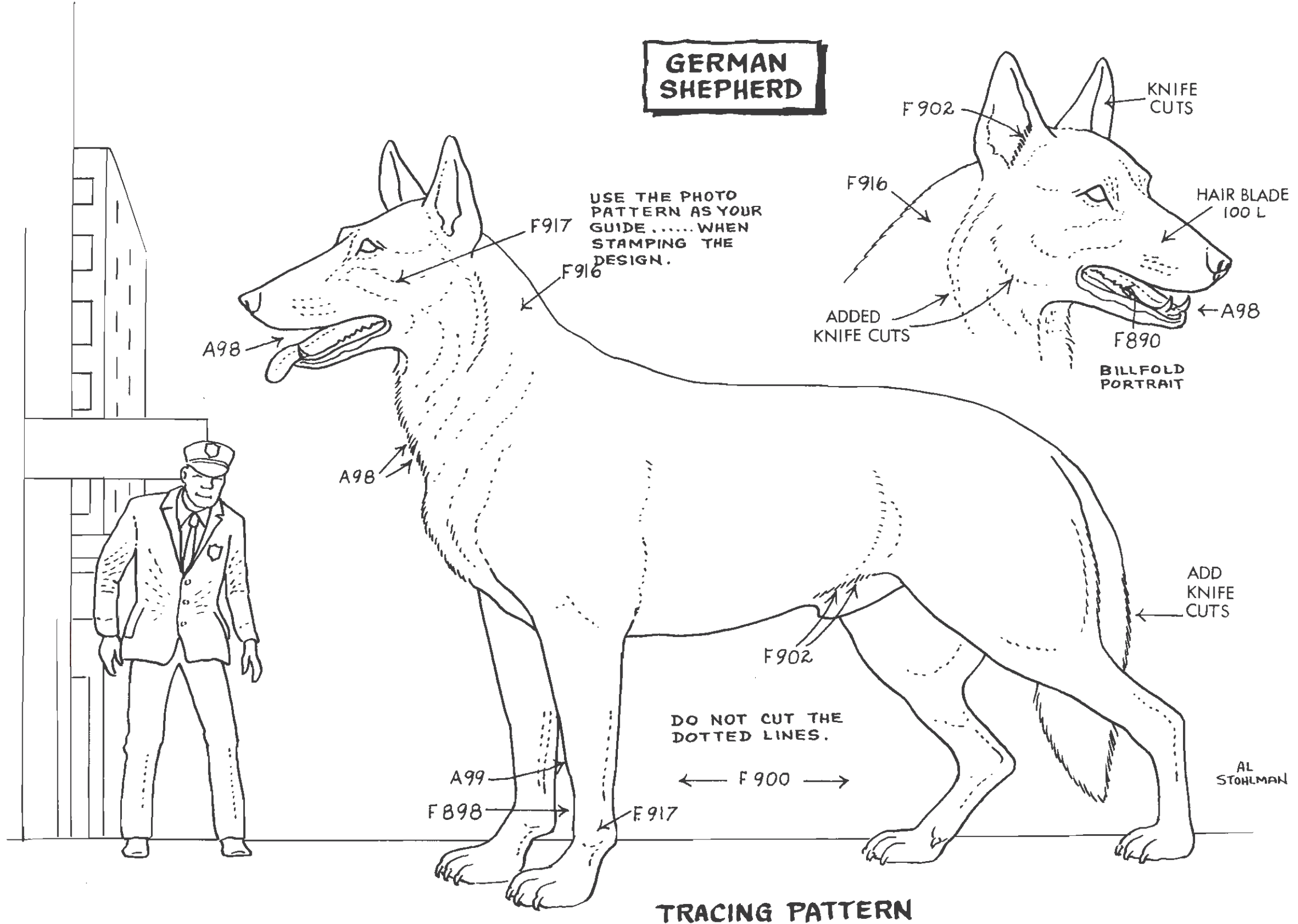
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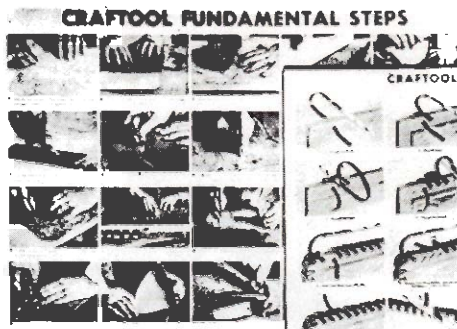
**GERMAN SHEPHERD**



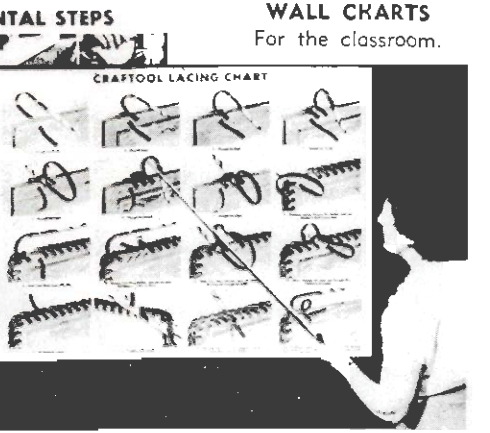
USE THE PHOTO PATTERN AS YOUR GUIDE ..... WHEN STAMPING THE DESIGN.

DO NOT CUT THE DOTTED LINES.

TRACING PATTERN

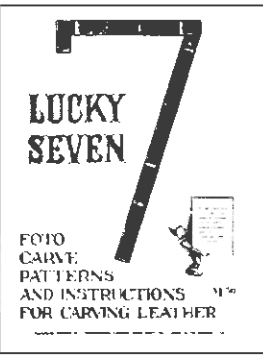


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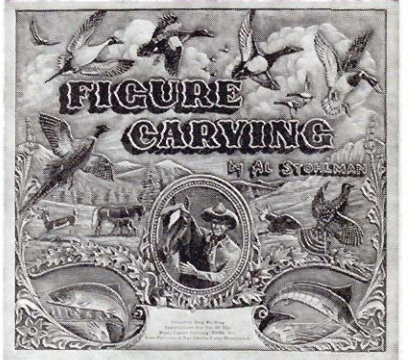


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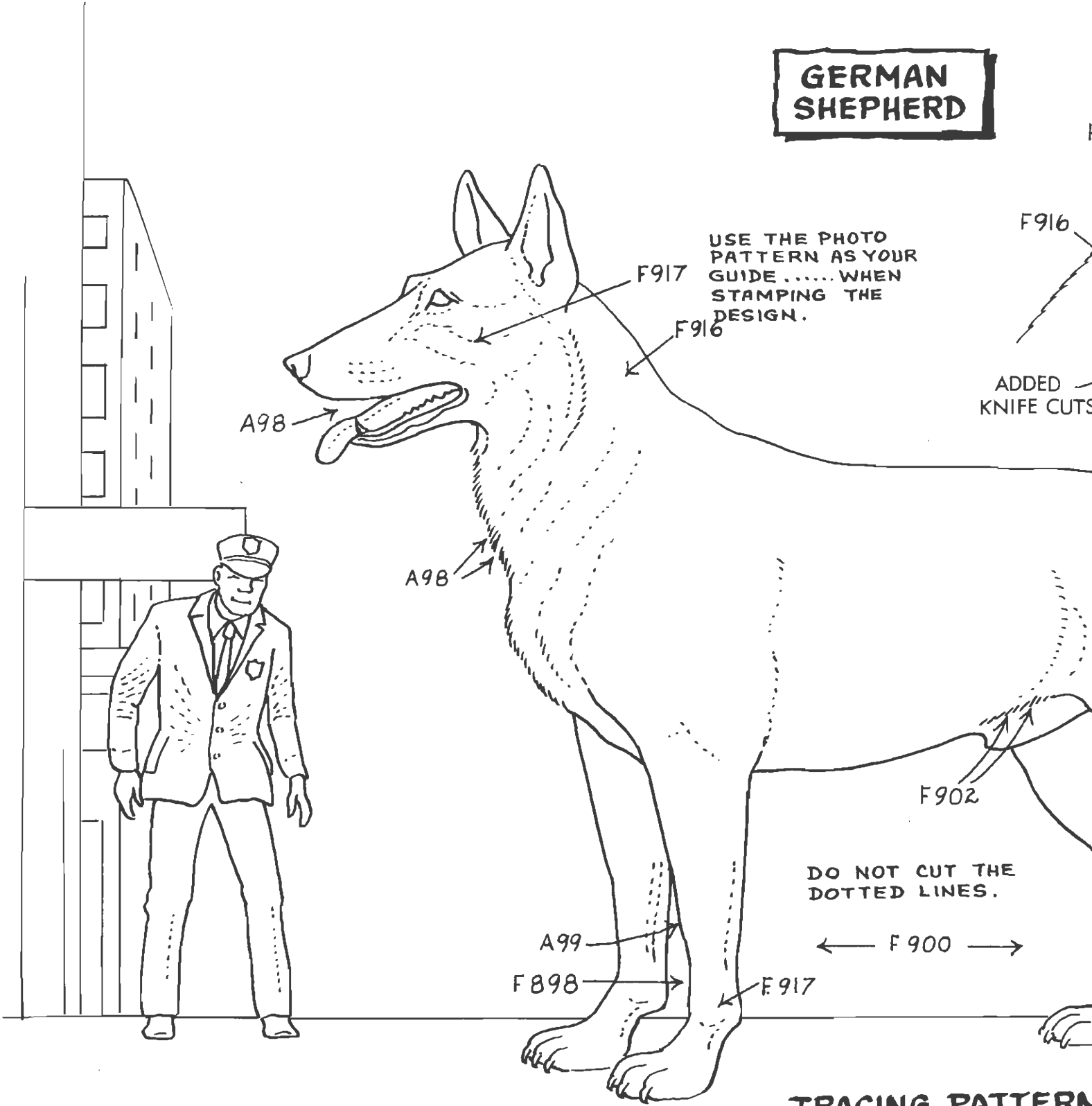
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# GERMAN SHEPHERD



USE THE PHOTO PATTERN AS YOUR GUIDE ..... WHEN STAMPING THE DESIGN.

F916

ADDED KNIFE CUTS

A98

F917

F916

A98

F902

DO NOT CUT THE DOTTED LINES.

← F900 →

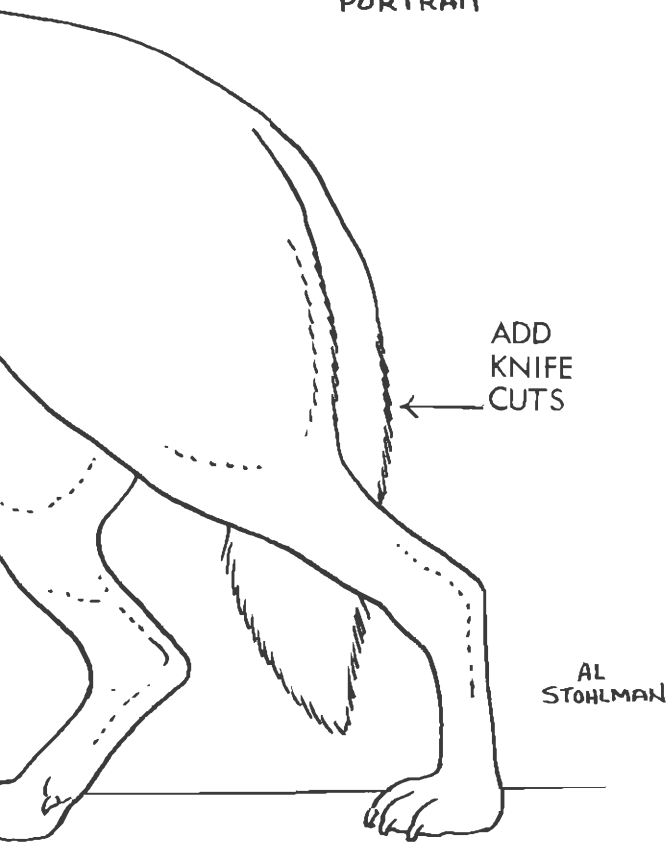
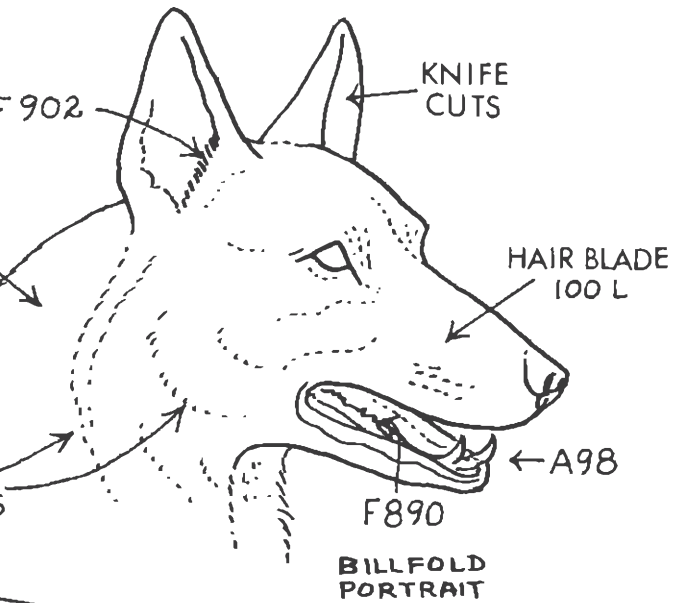
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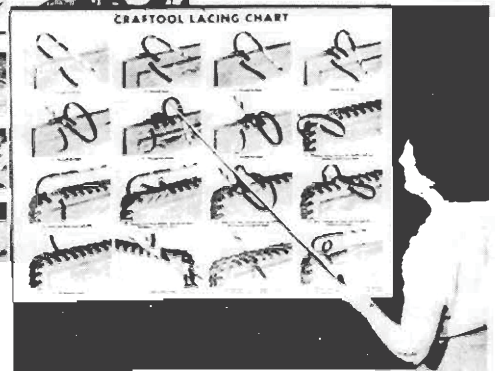
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