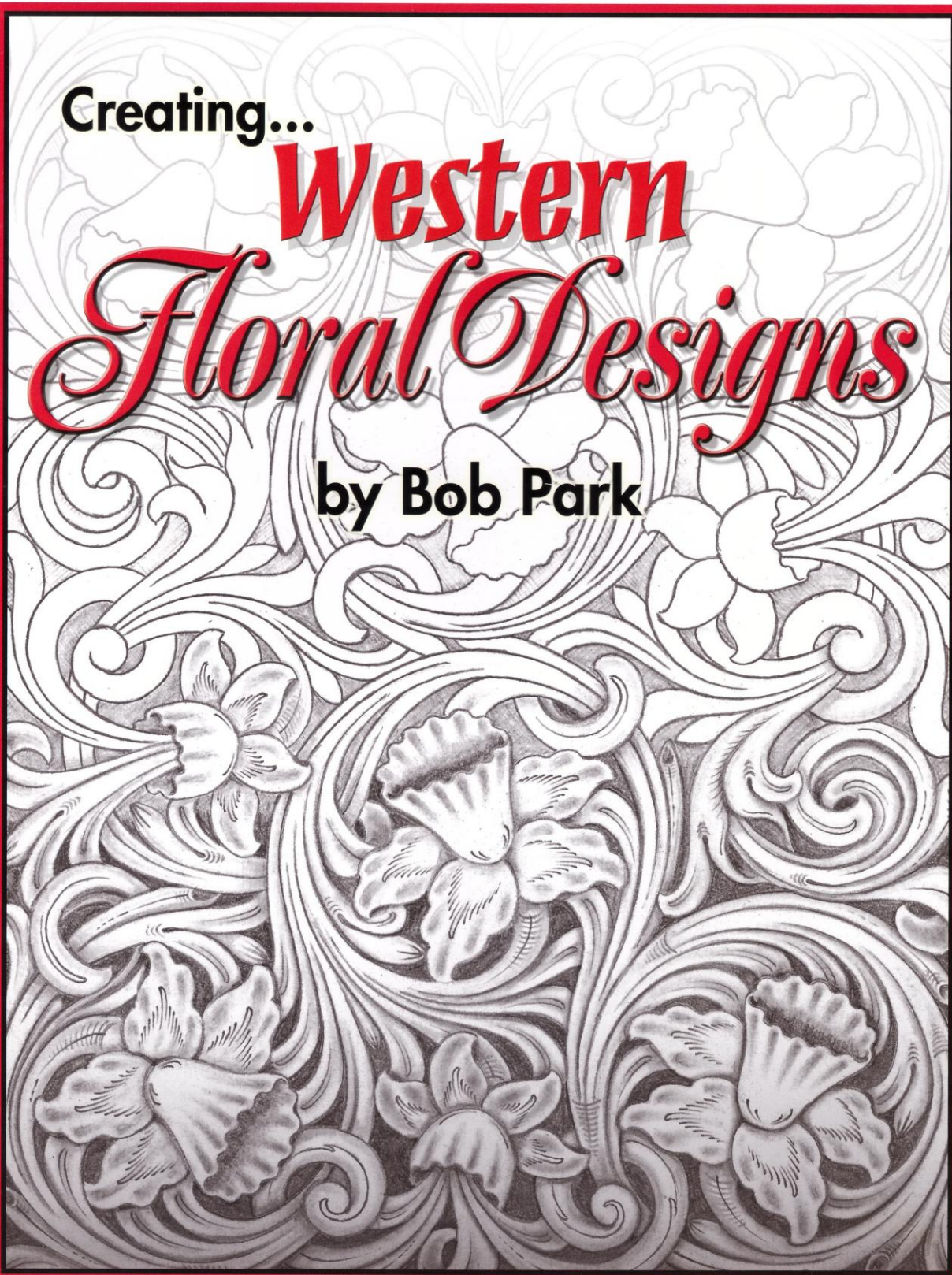


Creating...

Western *Floral Designs*

by Bob Park



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ACKNOWLEDGMENTS

When I first started this project I had no idea of what I was getting into. I knew it would be a challenge for someone like me who has never undertaken such a task. As it is I have truly enjoyed the journey. The truth is, however, that without the support of a lot of family and friends, I would still be floundering. So this is my opportunity to thank everyone whom I owe a great debt of gratitude.

My biggest debt, of course, is to my wife, Jill, who has put up with me for quite a few years. We have celebrated a lot of little victories together, and this book is another "notch on our gun". She has always been my best friend, biggest advocate and toughest critic. Not much leaves my bench without her scrutiny and so it is with this work as well. Thanks Babe!

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I would like to thank my friends who generously contributed photography of their work so that I might include it in this book. They are all great artists whom I admire and I am proud to have the opportunity to share photos of their work:

Steve Mecum

Cary Schwarz

Andy Stevens

Travis Stillson

Troy West

...A LITTLE ABOUT ME.



As a native Arizonan, I was greatly influenced by the cowboy lifestyle. My family was always involved in the ranching and roping community in one fashion or another.

When I was a kid we lived in Prescott, Arizona. It was very much a cowboy town back then. There were a number of large rough country ranches in the area and weekends would see a flood of cowboys in town. It was a common sight to see pick-up trucks with stock racks mounted in the their beds and a number of them would be parked along Whiskey Row, sometimes with horses standing in them! Whiskey Row was a historical cowboy hang out and the subject of Gail Gardner's famous poem "Tying Knots in the Devil's Tail." The town closed Montezuma Street to traffic along Whiskey Row during the 4th of July while cowboys and cowgirls danced in the street in celebration of the "Worlds Oldest Rodeo." Hollywood filmed "Junior Bonner" there at the Palace Bar and Arizona's own Rex Allen sang country songs on the radio. It was a colorful time for a youngster and it had a large influence on the interests in my life.

I started out with a Tandy beginner leather kit for my twelfth birthday. I learned to tool by studying pictures and by peering over the shoulder of other makers. My family eventually moved to Phoenix where we lived a block away from Wm N. Porters Saddle Shop. As Bill and Dad were friends, I would get to hang out a little on weekends. I still remember watching Eutilo Ramirez and Bob Cummings as they tooled. At that time there were a number of other saddle shops in Phoenix such as N. Porters, Hal Pearce, Harry Thurston, Wallace Stevens and Rios Brothers to name a few. Makers such as Guy Riedhead, Rocky Minster, Roberto Franco, Fletcher Whitlow, Tumbleweed, Bob Scott and George Rios were all producing custom made saddles. With so many shops there was no shortage of work to study.



I worked after school and during the summers in shops like N. Porters, Wallace Steven's Saddlery and eventually, Wm. N.

Porter's Saddle Shop, where I tooled for a number of years. Ray Pohja did piecework for Bill Porter then and I would corner him whenever he came in. Ray was pretty famous and his work was highly regarded across the country. He had a number of publications and was very influential with tool makers like Ray

Before long I found myself making projects for a number of friends in the horse show community.

My specialty is western floral tooling. Over the years I have developed a unique look of my own while honoring the traditions



Bobby on Neat Starlight

Hackbarth who made high quality stamping tools. Ray's work was an inspiration to everyone, of course, and when he was in the shop he always shared a few tricks of the trade. Ray produced a few sets of tools on his own, also, and they have become quite collectable. He sure instilled in me the importance of using the correct tools for the job!

Military service, marriage and life in general forced my tooling to go on hold for a number of years. Jill and I spent most of our free time at horse shows and ropings until one day, she suggested that I tool the new cowhorse saddle she was ordering from George Rios. She didn't have to twist my arm very hard, I can tell you! After Jill's saddle I tooled another for local horse trainer, Jim Paul.

of the western style. I am still inspired by the artistry in the leather which influenced our western heritage. There is just something about tooled leather that appeals to me!

In recent years I have enjoyed some success competing at leather shows and cowboy art exhibitions. It's something I've discovered that I really enjoy, but whenever the opportunity arises, you'll find Jill and me at a horse show, a local jackpot roping or just riding a couple of pretty good horses out in the desert.

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SAMPLE PATTERN WITH TEN FLOWERS

INTRODUCTION

Most of what we draw and tool today is derived from the work of craftsman who pioneered our trade long ago. And while the work of today's masters bears little

resemblance to the patterns of old, the traditions born from their work lives on.

Undoubtedly the biggest single influence on the early tooling patterns was the limitation of tools. Stamping tools were not readily available like they are today and so craftsmen had to manufacture their own. My guess is that research would show a direct correlation between the availability of carving tools and the refinement of tooling patterns. Imagine the impact the swivel knife must have had on the evolution of those designs.

Nowadays when we think about tooling designs, the last thing to come to mind is the old "cabbage" style designs that once adorned the finest saddlery. By today's standards, we would never consider that a pattern for a saddle fender might only contain two flowers as was the case on many of those old saddles. Patterns have evolved so much that now it's not uncommon for a saddle fender to have twenty flowers on it. In fact, it's not unheard of for a saddle to sport over two hundred flowers in its design! This extreme advancement is largely due to the competitive spirit among saddle makers, but is only made possible by the amazing variety of tools which are now being offered. And while the designs being tooled today have almost no telltale resemblance to what was being drawn at the turn of the century, I find it fascinating that the design concept of flowers, leaves and vinework which was found on floral patterns of those times still exist today.

Today's patterns represent a lengthy evolution and are quite refined in comparison, but we continue to observe as tradition the concepts established by craftsmen a hundred years ago. Flowers in use now were being used a hundred years ago. We still draw vinework and use supportive elements like leaves, scrolls and "stumps" just like they were used long ago. Of course the scale of the designs have changed dramatically (thank goodness), and the refinement of today's patterns has made them more beautiful and ornate than any tooler from a hundred years ago could possibly have imagined. Maybe toolers did imagine producing more refined and sophisticated patterns, however there really was not much point when the limitation on tools prevented those patterns from being carved.

So today we see beautifully ornate and graceful designs which have been so stylized that their origins aren't even detectable. And yet the means with which we tool these elements is essentially the same. We use bevelers and shaders to create relief in our patterns. We use vieners and shell tools to add texture and we still tool that funny old acanthus "stump" just like it was tooled a hundred years ago. We use stops and mules feet to create soft little wrinkles and folds. We use many of the same backgrounding tools. We use a camouflage tool to create radiating lines around a seed pod on a flower, and our decorative cuts are used in exactly the same manner as they were a hundred years ago. So, while our patterns look nothing like the old "cabbage" patterns, we are still observing many of the old traditions of western floral tooling.

I often hear it said that tooling is a dying art, however, that couldn't be further from the truth. The greatest talents this industry has ever seen are currently producing their best work. If you have any doubts, just attend a couple of leather shows or exhibits and observe the magnificent work these artisans are producing. The Renaissance of this craft is occurring right now, in our time, and we are all fortunate to have the opportunity to see these artists in action.

So just what, exactly, does all of this mean with regard to drawing tooling patterns? The answer is simple. Today's master toolers have produced volumes of design material which is at our disposal. I'm speaking about design elements which has been passed down and shared and modified among toolers for decades. It is not incumbent on us to invent entirely new design elements each time we need a tooling pattern. There are scores of material that we can utilize. We simply need to understand a method or technique which can be utilized to assemble all these elements.

With that in mind I have set upon the task of presenting such a technique which enables anyone to draw a tooling pattern. Even those of us who are not quite so gifted as artists!

THE CUT AND PASTE APPROACH

Like many others I learned to tool by using the patterns provided in Tandy kits and pattern books. I strived to be able to tool those patterns so they looked just like the examples provided. The idea of drawing anything of my own was the furthest thing from my mind. My focus was on learning to use my tools properly and I still feel that is the proper learning sequence. It's important to master the use of our tools before we begin composing our own patterns. It is difficult enough to learn to use our tools on good patterns. Learning to tool on a poorly composed pattern might be pretty challenging. After all, how can we expect to carve something to look like flowers and vines when in fact the pattern doesn't?

My first work experiences in saddle shops was part time jobs after school. The shops provided tapoffs for their toolers so that they could consistently reproduce the shop's patterns. I would have to do some minor filling in, of course, when a tapoff didn't fit perfectly, but for the most part there wasn't a lot of thinking or designing required. I might have to draw my own patterns on gullets, fronts and cantle bindings, but there were usually patterns to copy, so for the most part everything was provided for me. By the time I was working full-time for Wm. N. Porters Saddle Shop I was familiar enough with the standard shop patterns to be able to comfortably fill in any blanks.

When I finally began making products on my own, everything changed. I no longer had shop tapoffs to use. I had to produce my own patterns from scratch. I found this to be very challenging and I didn't know where to start. I had a solid understanding of what a pattern should look like, but that didn't mean I could

just produce one out of the blue. I could copy patterns that others designed but that wasn't what I needed or wanted to do. Consequently, with no real idea of where to start, I would begin my pattern in one corner and continue until I was sure that what I had produced so far wasn't going to work! Needless to say, this was a rather unproductive approach! I inevitably spent more time erasing than I did drawing. In the end, most of my finished designs were usually the result of an accident rather than something that I imagined and realized.

One day after drawing layout circles all over my paper and then erasing them for the third time it occurred to me that if I could just start with layout circles in the right position, I would be way ahead of the game. It didn't seem like that was expecting too much but it was a hurdle that I just couldn't seem to get over. What I needed was to be able to experiment with a general layout before I committed to it. It was one of those "DUHH" moments for me! When I had finished pounding on my forehead I quickly cut out a series of circles from an old file folder and spread them around the paper. I moved them around several times until I came up with a layout that I was confident would work.

I had enough construction experience to recognize that this was simple space planning. It's a common method used by architects and designers to establish a layout for a particular space. They are armed with a variety of scaled templates representing furniture, appliances and various other architectural features which enable them to experiment with a layout. It's basically a "cut and paste" approach to design, and it's a simple concept. Once I got started I

knew this was the technique I needed to be able to produce my own designs! It provided me with a logical and mechanical means which I could use to make decisions about my pattern layout. I could experiment with different sized circles and arrange them in an infinite variety of combinations until I achieved the particular arrangement I wanted. Building on this new approach, it seemed only natural to take the next logical step; making templates or "cutouts" of tooling elements also. With a world of beautiful design elements available, I didn't need to draw new ones, I just needed to arrange the elements I liked into a viable tooling pattern and using templates allowed me to do just that!

A quick study of patterns produced by master toolers will reveal that the same basic elements (with slight variations) seem to be used repeatedly by everyone. There are a couple of reasons for this. One is that we are limited in what we can accomplish in our medium with the tools available to us. But more importantly, I believe, we are directly influenced by the traditions associated with this art. After all, it is the traditional look of floral tooling which appealed to us in the first place.

I don't believe it's necessary to invent brand new design elements every time we draw a tooling pattern. I think it's more important to learn to develop pleasing patterns which we can do by utilizing the vast world of existing design elements which are already available to us. As we accomplish this task more and more consistently we are on the road to developing our own unique style.

It is not my intention to teach anyone how to draw. I possess neither the formal training nor the artistic skill to provide that type of instruction. You won't take away any special skills on creating new flowers or leaves or other design elements as a result of this book.

What I can do is share the experience I've gained in composing floral patterns utilizing this "cut and paste" approach. No one is more aware than I am of how frustrating and overwhelming the design process can be, and I am happy to be able to share this technique. It's not a new concept and I make no claims of discovery. There may be artists all over the country utilizing this approach....I just don't know. But what I do know is that this "cut and paste" approach to designing tooling patterns has made it infinitely easier for me to produce work of which I can be proud.

GETTING STARTED

I approach the design of a tooling pattern much the same way an interior designer might approach the layout for a room. It doesn't make much sense to put all of the furniture in the room, and then move it around continuously until the desired arrangement is achieved. The final result may be influenced more by your level of exhaustion than by what really works well in the room.

The easier approach would be to use scale sized cut outs of furniture and arrange them on a scale sized floor plan of the room. In this way it is a simple matter to move the cut-outs around to determine the best arrangement. This concept is easily adapted to drawing tooling patterns and it is the method that I use most frequently.

DRAWING MATERIALS

Before we start drawing patterns it is probably a good idea to talk a little bit about what we draw our patterns on. A wide variety of products are available to choose from. I have seen or heard of patterns drawn on everything from brown paper bags and butcher paper to note book paper, poster board and tracing paper. They all have their merits but I hear a lot of the pros saying they prefer tracing vellum. This is the paper that works best for me also. It is rugged enough to stand up to all the erasing I wish I didn't have to do and it is easy to see through for tracing. It seems like there is always a down side to anything that works well and for tracing vellum it's the cost. There are many paper products that are less expensive but for me the pros out weigh the cons in favor of the tracing vellum.

Once I am satisfied with my tooling pattern

I have a few options when it comes to transferring the pattern onto leather. Because the tracing vellum won't hold up to the moisture in the leather, it must be protected.

A fast and simple method of protecting a pattern is to use a product called "Artist's Fixative". It is a spray product that when used, seals the paper and protects the drawing. Its net effect is to strengthen the paper which allows the pattern to be used again.

Another common method is to apply clear packing tape on the back side of the pattern. The application of the tape serves to waterproof the pattern and once applied, the pattern can be re-used many times.

TIP: If you intend to use a pattern more than once, it's a good idea to cover both sides of the paper with tape before tracing. Doing so helps prevent the tracing stylus from pushing through or tearing the paper. It can extend the life of the pattern considerably.

A third technique used to protect the paper from moisture is to cover the damp leather with plastic wrap before placing the vellum onto the leather. This can be a little bit of a nuisance as it is necessary to get the plastic wrap stretched tight and secured in place before beginning to trace. But it is a good way to protect the paper from absorbing moisture from the leather.

My personal preference is to copy my pattern onto plastic tracing film. The film is very durable and can be reused several times on damp leather. I also like being able to see through the film in order to get the pattern placed exactly where I want it. (this results in a

duplication of effort, but it's what I am most comfortable with). Before I began using tracing vellum, I drew my patterns directly onto tracing film. I stopped drawing on the film because during the course of drawing and erasing, my pencil lines were constantly being smudged and rubbed off. I would find myself touching up and re-drawing frequently because I was constantly rubbing the lines off with my arm. If you are one of those fortunate people who can quickly compose a pattern without repeated erasing, then tracing film works well.

I draw my patterns in pencil. I like to use the mechanical writing pencils found in office supply stores. Now that .3mm pencils are available I prefer to use them. I find the lead to be a little delicate and I break it more often than the .5mm lead, however I like the really fine line it produces.

TIP: When tooling, if you find that your design has too many converging lines to tool cleanly, try drawing with heavier pencil lead. The width of the heavier lead will restrict the number of converging lines you are able to draw essentially forcing you to simplify the design. In time you will recognize the difference between what can be drawn and what can be tooled.

I often find it useful to use Sharpie style extra fine point pens when drawing patterns. It is sometimes necessary to trace over certain parts of a drawing to prevent it from becoming so smudged that it's difficult to follow. I also use the fine point pens on tracing film because it lasts longer than pencil and doesn't rub off onto the leather as easily.

When it comes to erasers, I prefer the plastic pencil style eraser holders. I use the old gum style erasers as well, but the pencil style is the most convenient for me. The electric erasers used by architects are also excellent. (Photo 01).



Photo 01. Extra Fine Sharpie pen, .5mm mechanical pencil and erasers.

DEFINING THE BOUNDARIES

As I prepare to draw a tooling pattern the first thing that I must do is define the limits of the area to be tooled. I start out by drawing the edge of the leather right on the paper. It serves as a reminder of the edge of the project, of course, but it also helps me ensure that I have all the appropriate alignments. I also like to plot out any stitch lines so that I am confident I have made adequate allowance for them. The next step then would be to layout the borders. This is the beginning of the design process. At this point we are making decisions about how our pattern is going to look.

ESTABLISHING BORDERS

Before we begin discussing the various borders we can use, I should probably explain what my definition of a border is. I think of a border as the “limit line” of the tooling. In other words, no tooling occurs outside the border. I like to think of it as a sort of “containment” system that keeps the tooling from spilling off the edge of the leather. A border can be simply inferred or it can be very complex and consist of multiple elements. An inferred border would be where no actual border is used and the tooling terminates at an imaginary line parallel to the edge of the leather. It's simple to utilize this type of border simply by making a very light guide line along the edge of the leather with a pair of dividers.

One of the most common and simple borders we see being utilized is a single line. It consists of a single swivel knife cut which is then beveled on the tooling side of the pattern. It's an effective border whenever limited space is a concern. (Photo 02).

Equally as popular as the single cut border

is what is commonly referred to as a bead border. Bead borders are essentially two parallel cuts. The cuts can be made individually with a swivel knife and then they are beveled to create a bead. But they are most frequently created with “beader” blades



Photo 02. Simple beveled borders are frequently used on belts and other narrow tooled straps where space for tooling is limited.

which cut both lines simultaneously or with hand “beaders” which create a rounded burnished bead line by pressing the tool into the leather and then rubbing back and forth. While bead borders are pretty simple, they take more time to prepare correctly than one might imagine. (Photo 03).

Often times we use complex borders on our projects. When I refer to a complex border I am talking about one which might contain a variety of components which when combined together make up a fancy border. This might be two bead lines with some form of geometric stamp or carving in between them. Complex borders are appropriate on larger projects. They are usually eye catching and have a way of using up decent amounts of territory without being monotonous. By the very nature of their design they offer some opportunities for expression which might be



Photo 03. *Bead borders are popular and are used in a variety of design styles. In this example, the bead border is used parallel to the edge of the leather. It is also used effectively to outline a scalloped overlay. Bead borders can be created with the use of a beading tool which is pushed back and forth to provide a burnished bead line. A bead border can also be created with the use of a "beader" blade in a swivel knife or by simply making two parallel cuts with a swivel knife and then beveling.*

considered "outside the box". Specifically I'm referring to doing such things as allowing a few elements of vine work to creep over the edge of the border. These are the kinds of little touches that add variety and interest to a pattern. **(Photo 04).**

While we tend to think of borders as having a direct relationship to the edge of the leather, there are many situations where this is not the case. What I mean by that is there are frequently scenarios where we create borders that don't occur anywhere near the edge of the leather. Examples where this might occur are borders which define the location of silver accents or hardware such as closures, D-rings and buckles. A border might also be established in the center of the tooling to showcase lettering or carved figures.

At this point it is probably appropriate to have a discussion about what borders to use and when to use them. There are a multitude of considerations when selecting border styles.

One, of course, will be the sales price. If the sales price of the project only includes a minimal amount of tooling, then a real complex border will take too much time. However if you are building a show piece then a complex border is most likely appropriate.

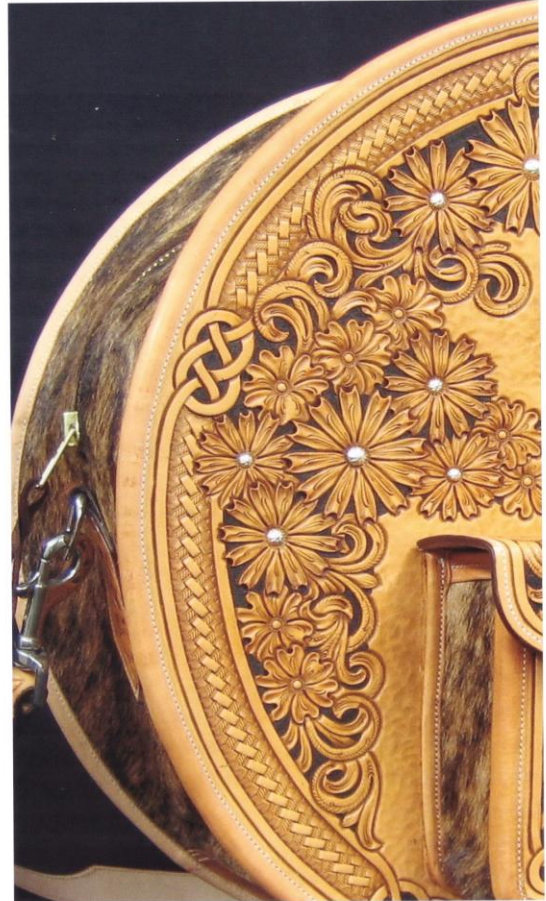


Photo 04. *Complex borders are attractive and allow the tooler an opportunity to add interest. Occasionally overlapping the border with elements of stemwork adds depth to the pattern as well. In this example the border consists of two bead lines with basket stamping in between. The bead lines are incrementally worked into Celtic knots to add even more decoration.*

Sometimes the size of the project will dictate what border is to be used. For instance I wouldn't attempt to design a border that has multiple bead lines with a geometric pattern in the middle on a pair of spur straps or a belt. There just isn't room to fit everything in. Those are projects where a single bead line or maybe no border would be appropriate. Larger projects such as briefcases or saddles are perfect for using fancy borders.

Something else to keep in mind when determining what border to use is the outside shape of the project. If I am doing a project that has a significantly scalloped shape to it, I would have no problems using a bead border. However, because of the many twists and turns along the edge, it may be impossible to utilize a complex border. The configuration of the tools may not let me turn tight corners, so this is something to be aware of.

Another consideration will be the treatment along the edge of the leather. If the project will be sewn or laced the border must be of an appropriate size and design to accommodate those space requirements. In fact I find it helpful to locate my stitch lines right on my pattern. With the stitch lines located I then place my border relative to the stitch line. In other words, the stitch line will determine the location of my border, the border doesn't dictate the location of the stitch line. On casework and belts, etc., I'll place my stitch lines approximately 3/16" from the edge of the leather and plotting that just helps me to be able to see the entire picture.

So there are many considerations to make when determining what the border will be, but whatever the border will consist of, now is the time to decide.

LETTERING

As toolers we are often asked to include personalization such as names or brands to a project. Doing so adds another level of difficulty to a design. There are different ways to incorporate lettering into a pattern and I'll mention a couple of the more common ones.

First I want to share some of my thoughts about the lettering itself. I prefer to hand tool my lettering rather than use letter stamps. I know that stamps are convenient for the beginning tooler, however, I cannot think of a single instance where they look better. More often than not they end up being crooked and uneven because the way they are made makes alignment difficult.

TIP: I use my laptop to print out the lettering I want to use in a font which I feel adds to the design. I've discovered that it's fairly easy to lay out and manipulate the letters on the computer to enhance their appearance.

When it comes to adding lettering to a pattern the most common method is probably where the lettering is laid out first and the pattern is filled in around it. This ensures that the lettering can be placed precisely. Designing the stemwork will be a little more challenging because the lettering becomes an obstacle to the layout. **(Photo 05).**

An alternative approach to dealing with lettering is to preserve a space within the pattern which is large enough to accommodate the lettering which will be added to the pattern later. In this scenario, the lettering would be manipulated to fit within the space allowed. **(Photo 06).**

A third approach would be to combine the lettering with the stemwork. The lettering can be placed over the top of the stemwork or it can be incorporated into it by weaving the stemwork through the letters. This can be

difficult to accomplish, but usually looks very nice when done successfully. In this scenario be sure to use a letter style which provides enough contrast to stand out from the stemwork. (Photo 07 & 08).

When incorporating lettering it is important to consider what, if anything, is to be dyed. If only the lettering is to be dyed, then any of these scenarios will work. However, if the lettering and the background are both to be dyed, the lettering must be separate from the stemwork.



Photo 05. In this design, the lettering and logo were laid out prior to filling in the design. This is the most common approach to adding lettering to a pattern. Care must be taken to allow enough room to add flowers and stemwork.

HARDWARE AND SILVER

When designing tooling patterns we are sometimes required to deal with a number of obstacles. What I'm referring to are the variety of connecting tabs, straps, conchos, buckles, silver accents, etc., all of which interfere with the layout of our pattern. Sometimes there is no way to make allowances for the hardware which is frequently encountered. Consequently there is little choice but to draw the pattern and let the hardware fall where it may. On the other hand, if it is possible to identify the size and location of any hardware

or accents, then it should be accounted for in the design. I prefer to plot these embellishments right on my drawing and establish whatever borders, boundaries or stand-offs are appropriate. While the design may be more challenging, the end result will be much more professional. (Photo 09).

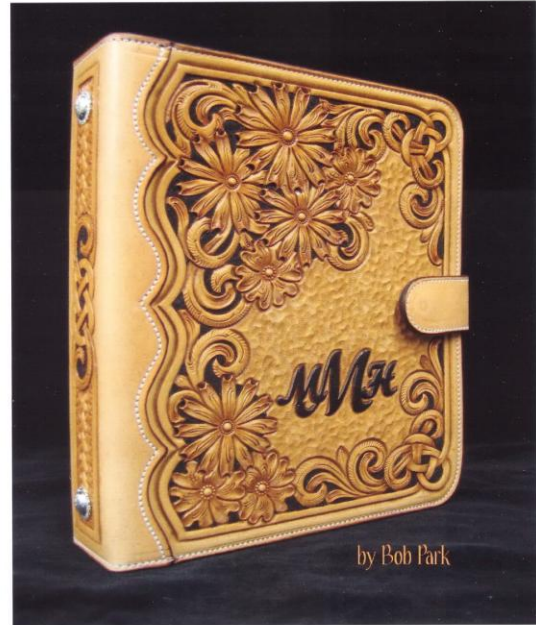


Photo 06. In this design, the flowers and stemwork were laid out in a partial pattern with a large empty space. The customers initials were then manipulated to fit within that empty space. This pattern can easily be reused because it can accommodate a variety of lettering.

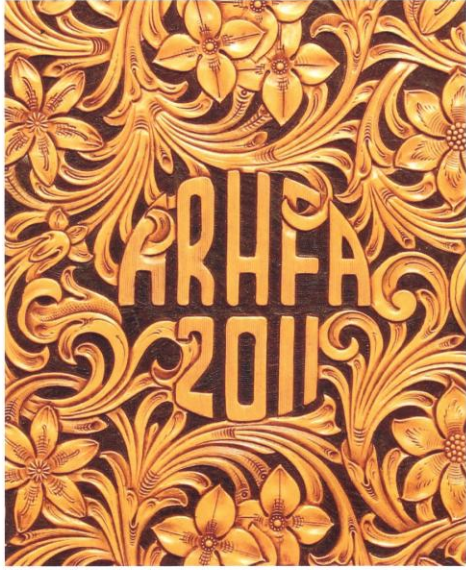


Photo 07. When incorporating lettering into the stemwork, use a distinct letter style to prevent the lettering from getting lost in the pattern.



Photo 09. In this example a bead border was used to outline the shape of the tab closure. When the tab is closed it does not cover any of the tooling and the tab is outlined. Creating a border here provided for a clean place to install hardware. Planning in this manner demonstrates good craftsmanship and attention to detail.



Photo 08. This is another example where lettering was incorporated into the stemwork in order to diminish it's prominence at the customer's request.



SAMPLE PATTERN WITH SIX FLOWERS

DESIGNING WITH CIRCLES

Now that I have determined the type and the location of the border to be used and have accounted for all lettering and hardware, the next step is to determine the general layout of the major design elements of the pattern. When I talk about the major elements of the pattern, I am referring to the flowers and

work. Every element of our tooling pattern will follow the form of a circle in one manner or another. Essentially they are the guides or control lines that we use to build our pattern. The line which forms each circle will become the center line of the vine work which will surround the flower. It's round shape is the



Photo 10. *In this photo you can see how circles form the foundation for the flowers and stemwork. This is probably the most common way in which circles are used in a tooling pattern.*

leaves and other such elements which we use as the main points of interest. They are the elements that we intend for the eye to go to first, and they should be arranged in a logical and graceful manner. The sixty-four thousand dollar question is "how do we accomplish that?" The answer is really pretty simple.....with CIRCLES.

Circles are the heart of the tooling pattern. We use them to define the size and locations of the flowers as well as the flow of the vine

very thing that gives a floral pattern its graceful look. The circle is a very important element in the design of a floral tooling pattern.

PRIMARY CIRCLES

As you look at the tooling examples provided throughout this work you will repeatedly see the use of circles in the patterns. Probably the most easily recognized is the flower surrounded by a circle of vine work. (**Photo 10**). I think of these as "primary circles". Our tooling patterns consist

of a series of these “primary circles” which are all interconnected. When combined, they represent the general theme of the pattern, providing it with direction or flow. When I begin laying out my pattern, I start with the “Primary Circles.” When you stop and think about it, each primary circle is really like a “mini pattern”. Each one contains a main element, usually a flower, which is surrounded by the stemwork supporting it. So when I arrange these primary circles, I am really combining a series of “mini patterns” together (which becomes my composition). Okay, so just how do I go about laying out these primary circles, you ask? Well do you remember our designer who used templates to layout his furniture? I'm going to do the same thing. I maintain a number of circle “cutouts” made from file folders or thin plastic in various sizes. They range from 2” in diameter to 3-1/2” in diameter, graduating in 1/4” increments. I keep at least five or six of each size handy. (Photo 11). When I am ready to begin laying out my pattern, I arrange these circle “cutouts” over the area to be tooled until I find a layout which I find pleasing. Moving the circles around the tooling area is a simple way to determine the best layout. Utilizing the circles helps me to determine how many flowers to use, what size they need to be and what the most pleasing arrangement is. I might use several different sizes of circles or I may choose to keep them all the same. The great thing is that it is very easy to experiment and I don't have to do any erasing! (Photo 12).

When laying out the circles, it is important that they be relatively evenly spaced and arranged in a manner which makes joining them together appear natural and pleasing to the eye. To do this we must examine an important relationship that exists between the circles which will be connected to each other.

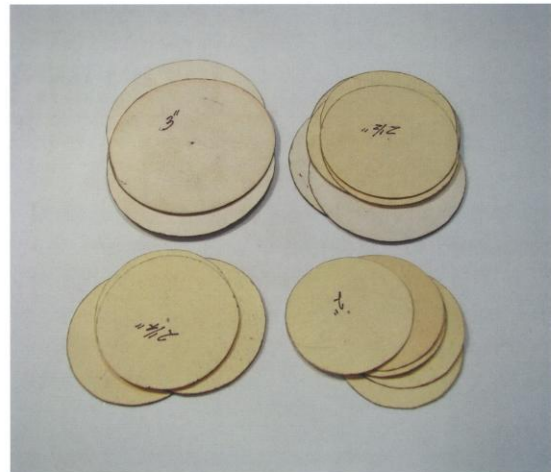


Photo 11. Circles made from file folders are handy tools. Keep a few of each size handy. In addition to circle cutouts, the plastic circle templates which can be found in art and office supply stores is also a handy aid to have on hand.

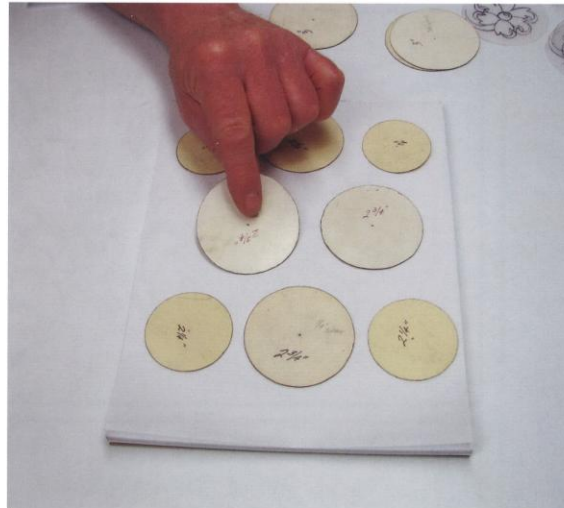
TIP: As you begin filling in the pattern with vinework, it is easy for the primary circles to become confused with the rest of the lines in the pattern, and they become difficult to find. Drawing them in ink or in a color like red ensures that they can always be seen.

CROSSOVERS

At some point in the pattern the vinework that follows the path of the circle around each flower will branch off and connect to another circle. When that happens, it creates a design element which is called a “crossover”. It is important that the spacing between the two circles which are being connected by the crossover be the right distance apart. If the spacing between the circles is too wide the crossover will be stretched out and appear unnaturally straight rather than gracefully curved. Conversely if the spacing is too close the vinework can become so crowded that the vinework of the two circles collide, again making the crossover appear unnatural. (Illustration 01).

So, there is a certain width or margin needed between the circles in which the

Photo 12. Using circle cut-outs makes it easy to experiment with the pattern lay-out. By using the cut-outs I can determine the size my circles should be, how many I want to use and what their configuration should look like. In addition, I can work out the proper spacing between the circles as well as experiment with the flow of the pattern. This is a lot to accomplish before we begin drawing anything on paper and will save a lot of time and frustration.



crossover can make a graceful transition from one circle to another. (**Illustration 02**) represents two 3" circles which are spaced approximately 3/8" apart. This is a good distance for me to use between circles of this size. As the diameter of the circles change so does the spacing between them. Please keep in mind that this is not a rule, but a rough guideline to use as a starting point. I don't measure each of these margins when I apply them; I just try to approximate the spacing by eye. One could get carried away trying to measure and it just isn't necessary. As you become more comfortable with creating your own layout you will begin to adjust this spacing to suit your style.

TIP: It's handy to make notes on your circle templates such as the width of the spacing you prefer between circles, or the size of flower to use.

When considering the spacing between the primary circles, my focus is on those circles that will be connected together. If I am able to maintain the same spacing between all of the circles, my layout will achieve a pleasant symmetry. However, it is not critical that the spacing match between every circle in the pattern. Circles which are not going to be

connected can be spaced farther apart without a negative consequence or they can overlap and become linked or entwined together. The reason for this flexibility is because they will not have a crossover which dictates that a certain spacing is necessary. So as I layout the primary circles and discover that not every circle can have perfect spacing, there is no reason for alarm. The spacing between unrelated circles can be filled in nicely. However, the related circles, the ones with crossovers, must have the appropriate spacing in order to maintain a graceful flow. While discussing the importance of the spacing between the primary circles, it seems appropriate to examine the spacing between the primary circles and any border treatment as well. Any decision regarding the placement of the primary circle relative to a border is purely a matter of style. When no border is used, the primary circle must stand off from the imaginary limit line enough to allow for petals and vine work to be filled in around the outside of the circle. That distance could be anywhere between 1/8" to 1/2" on a 3" diameter circle, depending on the amount of detail you wish to add to the outside of the primary circle. However if a border is used, the primary circle can be placed much closer

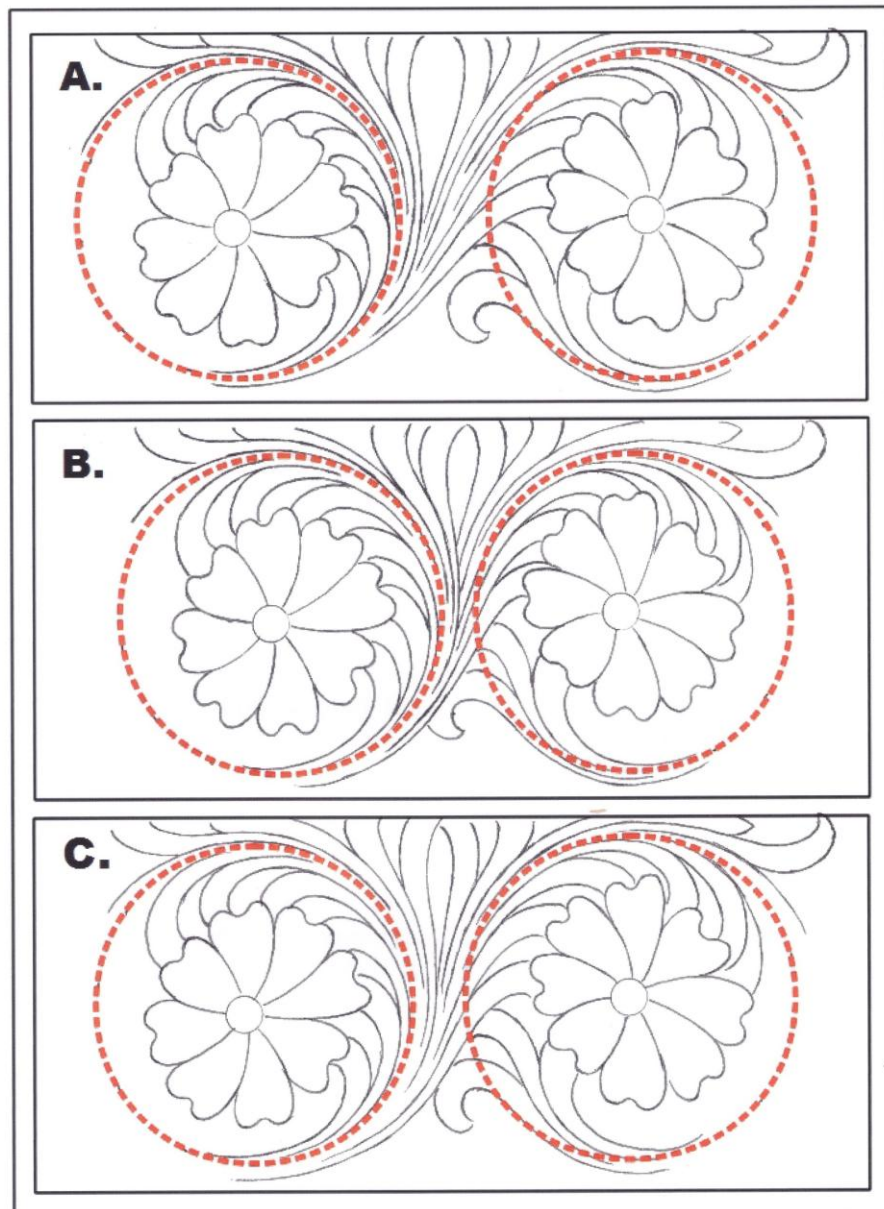
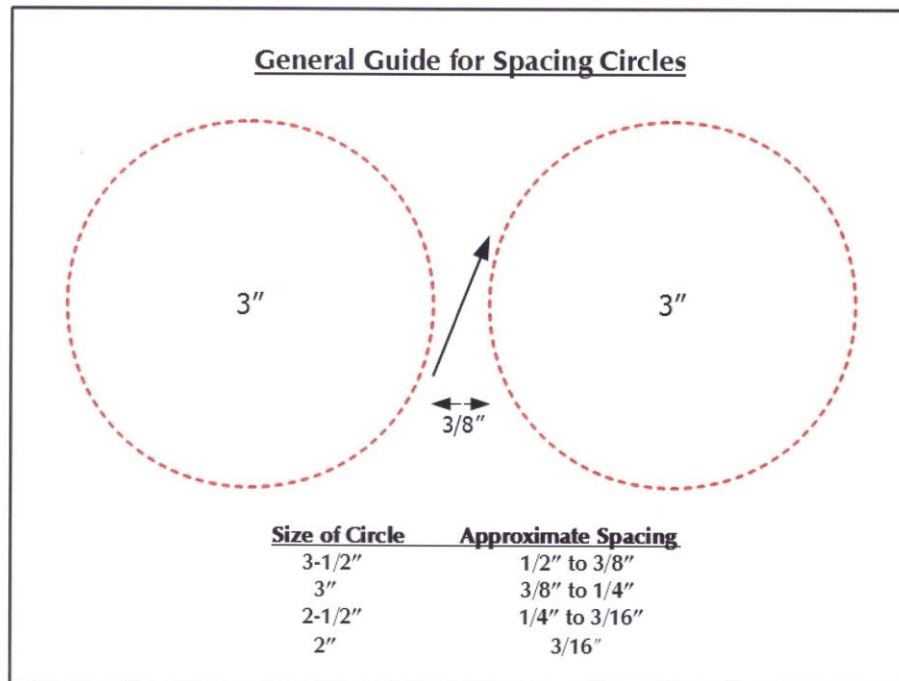


Illustration 01

(A) In this example the primary circles are spaced too far apart. As a result the crossover is stretched out and has an awkward appearance.

(B) In this example the circles are too close together which is crowding the vinework of the crossover. In order to fit everything in the crossover must emerge from behind the first circle in order to make the connection.

(C) Here the crossover flows smoothly from one primary circle to the other and has a pleasant, serpentine shape. The stemwork on both circles remains clean and round.



***Illustration 02.** The space allowed between the circles is directly related to the size of the circle. The larger the circles, the larger the space between them must be also. In this example I have allowed approximately 3/8" between two 3" circles. This is a good ratio for me to use on my patterns. A style which utilizes heavier vinework may require slightly more room. Conversely, less room may be required for more delicately drawn vinework. As you develop your own style you will adjust this ratio to suit your needs.*

to the border or even touch it and still produce a pleasing look. When the primary circle touches the border, everything located outside of the circle will be hidden as it passes under the border. Some toolers like to place the center line of their vinework close to the border and others do not. Personally, I like both looks and use both techniques from time to time.

When I'm satisfied with the arrangement of the templates and their spacing I simply trace around them, anchoring their location in the pattern. They now define the location of the major design elements of the pattern and with them in place, it is a simple matter to begin the next step which is to determine the flow from circle to circle. (**Illustration 03**).

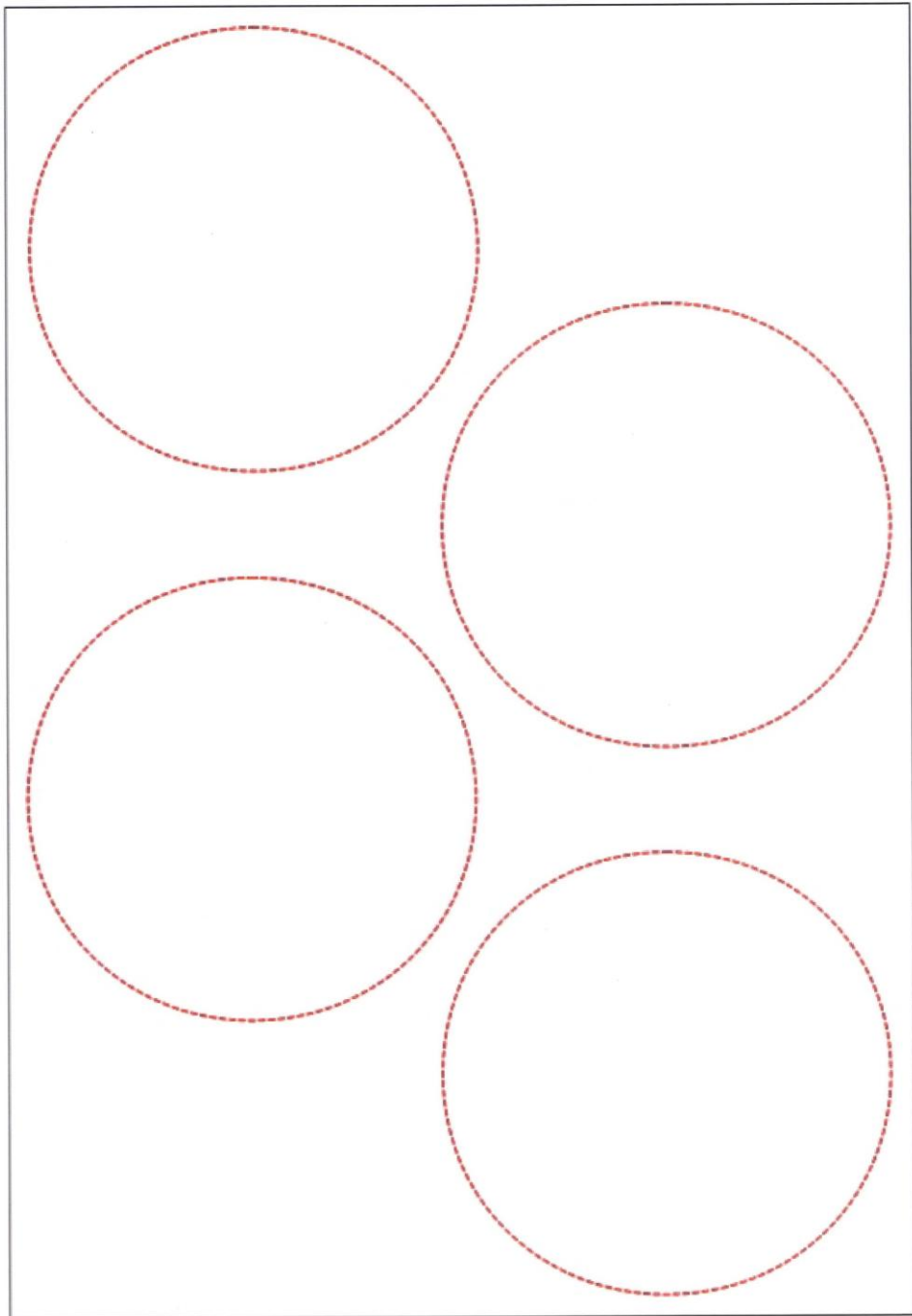


Illustration 03. After experimenting with the circle templates to get an appropriate layout, trace around them to anchor their position in the pattern. You're now ready to establish the flow of the pattern.

PATTERN FLOW

To this point we have established our borders and plotted the location of the primary circles. The next task we must undertake is to map out the path our stemwork will follow. This path is referred to as “Flow” and it is an important term to understand. We hear it frequently and it is one of the most significant measures of a good tooling pattern. The term is used to describe the path of the entire pattern as well as any single element located within it. Flow is intended to be synonymous with a shape that is graceful and pleasing. It is generally accepted that “flow” takes on a serpentine form as it progresses throughout the design. It can be complicated, but should follow a natural path and be easy for the eye to follow.

Before we can determine the “flow” of the pattern, however, we first must define certain portions of it and discuss where we want the pattern to begin.

DETERMINING FLOW

In general, our vinework travels in a particular direction. It follows a logical path as it moves throughout a pattern. There are exceptions, of course, but for our purposes we will consider that all patterns have this directional “flow”. For me, it has always seemed natural that the flow or direction of travel of the stemwork be the same as the pattern of growth as it occurs in nature. That is, a plant grows from a seed, upward out of the ground, ultimately ending with a flower. That's what I see when viewing a floral tooling pattern...stemwork traveling toward the flower just as it does in nature. So for the purposes of this work, the direction of flow will always be towards the flower.

DEFINING THE START & FINISH

If we can say that our vinework has a direction to the flow, then it follows that it must have a beginning and an end. Typically, the vinework flows gracefully from one circle to another. Unless the stemwork is started from some design element like a “seed pod” or something similar, it just seems to progress throughout the pattern with no beginning or end. However, for the sake of planning and clarity we need to be able to identify certain points in each pattern. For our purposes it is important to focus on the vinework associated with each primary circle.

I like to think of each primary circle as a complete “mini pattern.” It has a starting and ending point and features a major focal element which is usually a flower located in the center of the circle. For me the starting point of the vinework for each primary circle is the “crossover”. By our definition of “flow”, it follows then, that the flower would then have to be the ending point. (**Illustration 04**). So our pattern consists of a series of mini patterns strung together. As each of the primary circles are connected together with crossovers, the “mini patterns” evolve into a larger pattern.

ESTABLISHING DIRECTION

Now that we know that each primary circle will be connected to another, it is necessary to locate exactly where each crossover will be located. Once this is accomplished we will have established the flow of the pattern. Establishing the direction or flow is a relatively easy task. It is accomplished by placing directional arrows between those circles which we want linked together with crossovers. Once this task is

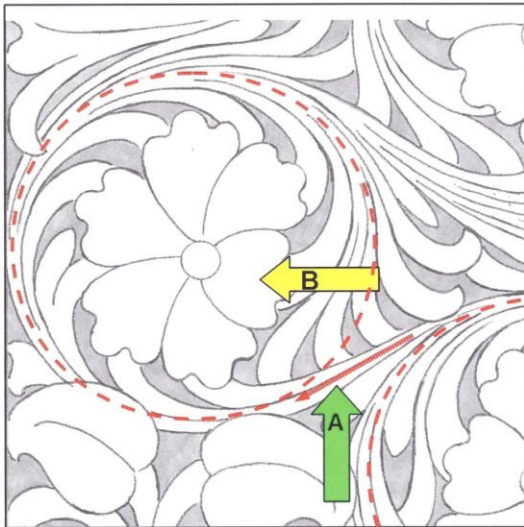


Illustration 04

(A) Refers to the crossover which is also the starting point of the stemwork relative to the primary circle.

(B) Identifies the flower which is also the ending point of the pattern relative to the primary circle.

accomplished, we will have a “map” to follow so that we can begin filling in the flowers and the stemwork.

As each directional arrow will represent a crossover, there are a couple of different techniques to use to determine which direction the arrows should point. My directional arrows always point toward the flowers which is the natural pattern of growth. It's just logical for me to view the pattern this way.

When I plot the primary circles in my pattern, I generally have an idea of how those circles will be connected together. Because I have been doing this for a while, it's fairly easy for me to visualize the flow. However I don't commit to the flow of the pattern until I reach this particular step in the process.

There are usually a couple of different

choices available to us when plotting the flow of the stemwork. What I look for is a path which creates a serpentine shape as it winds in and out around the primary circles. I especially avoid any route which connects crossovers together. When that happens the resulting stemwork often appears straight and lacks grace. Instead I try to plot a more complicated path which takes the stemwork completely around each primary circle before it crosses over to the next one. As you become more experienced, you will begin to visualize the flow while laying out the primary circles. Establishing the flow of the pattern really isn't difficult. The important thing to remember is to select a path which prevents the stemwork from traveling in a straight line. (**Illustration 05**).

As I eluded to earlier there is another school of thought when it comes to plotting the flow of a pattern. Some toolers prefer to consider the flower to be the starting point of the pattern rather than the ending point which is what I prefer. Because the flower is the focal part of the design and is the first element to be plotted, it is easy to follow the logic that “flow” travels away from the flower. Indeed that is often the direction followed as we develop our patterns. In other words it is a common practice to fill in with stemwork beginning behind the flower and working away from it. Consequently some toolers prefer that their arrows point in that direction...away from the flower. There is absolutely nothing wrong with this approach to defining flow and you will almost certainly encounter it in design conversations. For that reason I feel it's important to understand this point of view. (I don't subscribe to this thinking, however, because I find it confusing to view a floral pattern with the idea that the stemwork is flowing away from the flower....against the natural pattern of growth. I prefer that my directional arrows always point toward the flower. For me the sequence

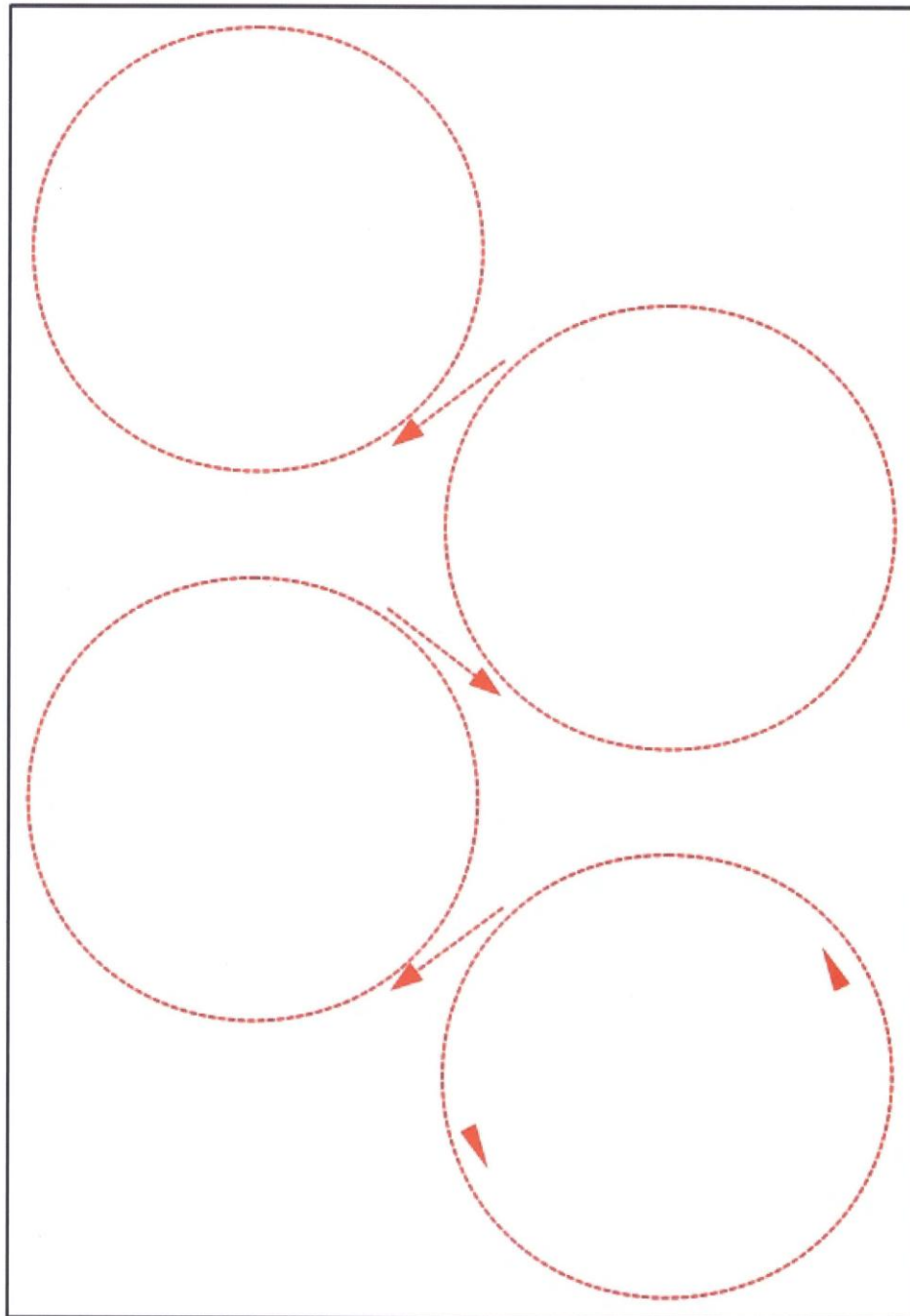


Illustration 05. In this illustration the arrows represent the the location of each crossover. In other words they represent the flow of the pattern. Note that the stemwork travels all the way around each circle before branching off to the next one. The small arrows located on the inside the circle located at the bottom right, identifies that circle as the starter circle. It has no crossover coming from another circle. Instead, it's flow is perpetual and it becomes the place where we begin our pattern.

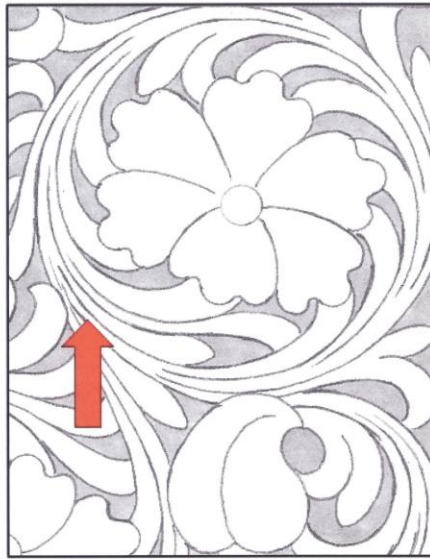


Illustration 06. In this illustration of a starter circle you can see that at the arrow, the vinework extends past the stem of the flower and continues in a path around the same circle where it ties back into itself. This is the section of the stemwork that would normally have been a crossover coming from another circle. In this case the result is vinework which flows perpetually around the flower. A crossover can branch off the outside of the circle at any point to connect to another circle of stemwork. It's this distinction that makes the starter circle so convenient to use.

followed to fill in the stemwork is of no consequence to the direction or flow of the pattern).

STARTER CIRCLES

One of the values in being able to identify the beginning and ending point for stemwork on a circle is that it gives us the ability to distinguish between two types of circles which occur in our patterns. Most circles have an obvious beginning which we have defined as a crossover and an ending which is the flower itself. However, there is another type of circle which we encounter on nearly every pattern which seems to flow continuously without any beginning or end. I refer to it as a "starter circle."

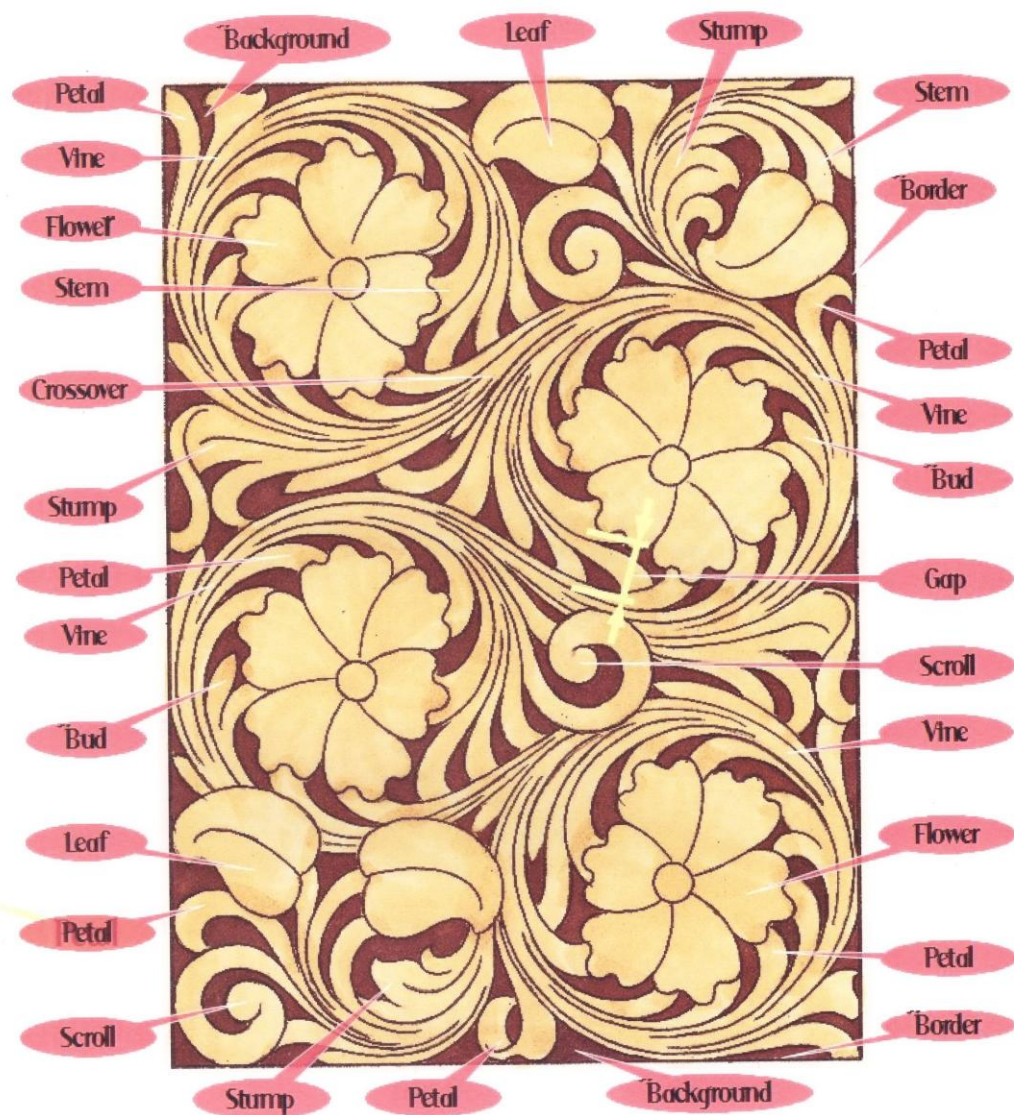
When we begin laying out our pattern we must make a decision on how we want the pattern to begin. There are a number of options, however, most patterns utilize one of two methods which are by far the most common. One technique is to provide a single element from which the pattern grows. It might be something like a seed pod or maybe

a "hole" in the leather that the stemwork sprouts out of. It's a nice way to start a pattern and I use it extensively, but starting a pattern this way requires some prior planning and doesn't always fit.

The more common and versatile method is to begin the pattern with a starter circle. A starter circle is different from the other primary circles because there is no crossover from another circle to provide a starting point. Instead, the piece of stemwork which would normally have been the crossover coming from another circle actually begins from within the circle itself. It is a continuation of the stemwork of the circle which continues past the flower stem and ties back into itself. In doing so it creates a perpetual flow. **(Illustration 06).** A starter circle can be placed anywhere within the overall pattern, but is probably most frequently found in a corner. It is not necessary to immediately define which primary circle will become the starter circle when laying out the pattern. It generally becomes obvious which circle should be designated as a starter circle when we determine the flow of the pattern. In our

example pattern, the starter circle is located in the lower right hand corner (**Illustration 14**). Typically there is only one starter circle in a pattern. Sometimes, though, I will draw a pattern which only covers half of the tooling area. This is a scenario where I will “flip” the pattern over and use it to complete the other half. In that instance I would have two starter circles, one on each half of the pattern. But for our purposes we will just consider that the first half is a complete pattern and thus there is just one starter circle. I only mention this in a effort to prevent confusion.

It is plausible for every circle to be a “starter circle” but in my opinion this would appear amateurish and not good. While most patterns have a starter circle, they are not always necessary. Occasionally a design will work out where the entire pattern becomes perpetual and there is no starter circle. It happens when six circles are spaced out in a rectangle, two circles by three circles. I find it very attractive when it works out this way.



ANATOMY OF A PATTERN

FLOWERS & STEMWORK

With our flow established, I can now begin drawing the floral elements of the pattern. I will place flowers within the circles and surround them with vine work. By utilizing flower cutouts, I can experiment with the size of the flower I want to use and I can rotate it as needed within each circle to obtain proper orientation. Without the flower cutouts, I find myself repeatedly drawing and erasing in order to get the flower where I want it. With the

the “stem.” Throughout this work I’ve continuously referred to the vine work as stemwork and vice versa. For me, they both mean the same thing. Now I want to introduce the “stem.” While it is a component of the vine work, it needs to be considered separately so that we may identify it. What I am talking about is that part of the vine that the flower is attached to. To be more specific, the stem is the small section which connects

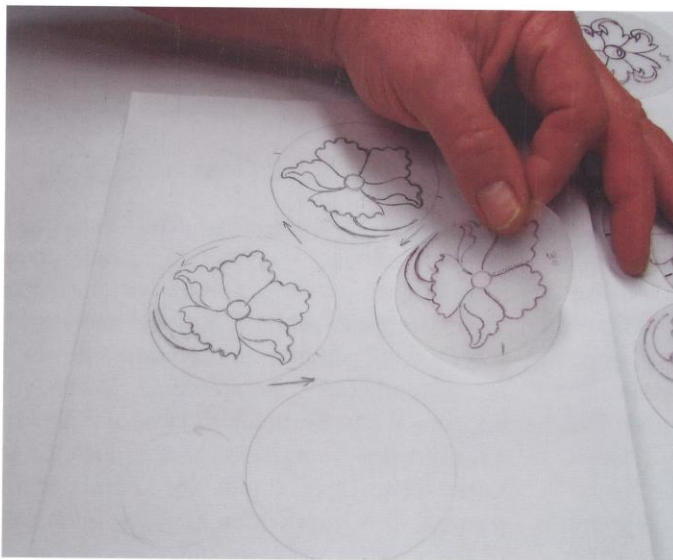


Photo 13. *I find the circle cut-outs with the flowers on them invaluable. I place the cutout which matches my circle size right over the circles which I traced on the pattern earlier. Now I can simply rotate the flower so that it is oriented the way it needs to be. Including the stem on the template allows me to do that. Having the stem on the template helps to visualize the proper gap between the flower and the crossover.*

flowers in place I can begin placing leaves, scrolls and various elements into the design until I have filled the pattern. There is a certain sequence involved when performing these tasks and I’ll be discussing that now. **(Photo 13).**

Before we begin placing flowers in the circles, there are more components of the pattern which we need to discuss. We’ve identified the beginning and ending point of each “mini pattern.” Now we need to discuss

the flower to the vine work. In nature it would be difficult to make this distinction. The definition would be incorrect. However, it is useful to apply a little creative license in this instance so that we may define this particular component. **(Illustration 07).**

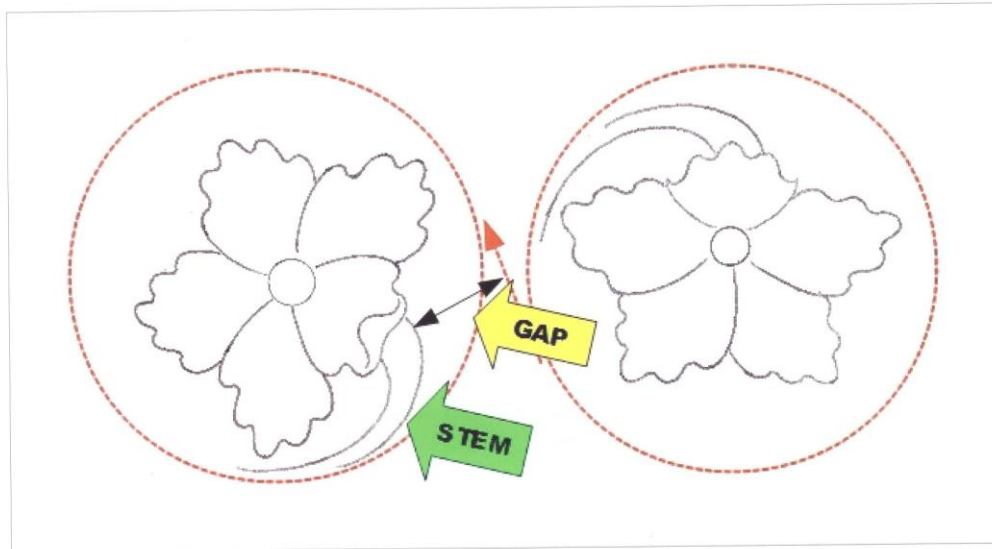


Illustration 07. The space between the flower stem and the "crossover" is the gap. The width of the gap determines what element can be used to fill that space. When orienting the flower and stem within the primary circle, it is often helpful to utilize a cutout of the element that will be used to fill the gap to insure that the appropriate spacing is achieved.

PLACING THE FLOWERS

The other component which needs to be defined is the "gap." (**Illustration 07**). When I orient a flower within a primary circle, I must pay close attention to the relationship between the stem of the flower and the crossover for the circle. The space I leave between these two elements is the "gap." When orienting a flower within a primary circle, the object is to place the stem of the flower close enough to the crossover so that the circle can be gracefully closed with petals or other similar elements. If the flower and its stem is rotated too close to the crossover, the "gap" will be narrow and the pattern will become crowded. On the other hand if the flower and stem are rotated away from the crossover leaving a large gap, then a larger element will be required to close the circle. It would be necessary, for example, to allow a wider gap to accommodate a scroll between the stem and the crossover, than would be

required if a small petal was the closing element. Either can be a good choice providing a pleasing closure of the circle. There are times when it may be necessary to leave a wide gap in order to orient a flower to fit a particular requirement. When this happens it can be tricky to close the gap and maintain the "roundness" of the circle at the same time. Large scrolls are useful for this purpose. It is a good idea to utilize a template of the scroll or whatever other element might be used in order to ensure that the width of the gap is correct. I frequently use a large scroll to close the gap. It usually provides me the opportunity to wrap the scroll around the crossover which creates interest and depth in the pattern. Which one you choose to use is a matter of style. (**Photo 14**).

TIP: When orienting a flower within a circle, use a template of the closing element to determine the width of the gap needed.

SECONDARY CIRCLES

With our flowers and stems identified, it is time to begin filling in the empty spaces. I am primarily referring to the empty spaces found outside the primary circles. Wherever those spaces are large enough I will add more circles to use as guides for additional elements and stem work. I think of these smaller circles as “secondary circles.” (Illustration 08).

Utilizing “secondary circles” helps me

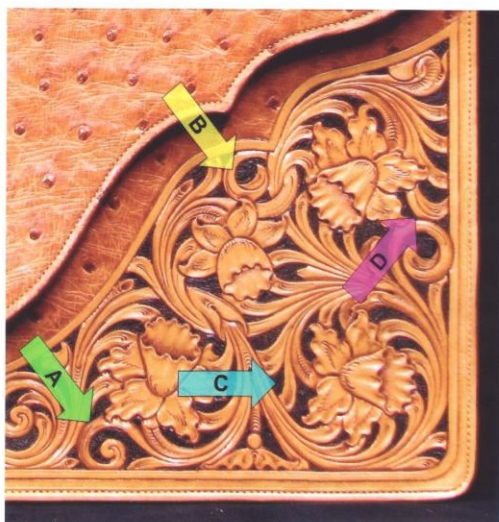


Photo 14. This is an example of different elements being used to close the gap.

A.) Here a scroll was used to fill a wide gap.

B.) This gap was closed by another scroll which was wrapped around the stemwork.

C.) A petal was used to close the gap in this example. The petal is the most commonly used element for this task.

D.) A petal in a different configuration was used to close this gap.

envision the placement of “secondary elements” such as leaves, stumps, buds and scrolls. These are focal elements with lesser prominence than flowers, but with more prominence than the general stemwork. You might think of them as the second tier in terms of importance to the design. As with the primary circles, each secondary circle represents the center line of the vine work that is to be placed on it. Using these secondary circles helps to preserve the roundness in the flow of the pattern.

I try to place as large a circle as possible in an empty area. Remember that it is still

space. With practice you will soon discover when and where it makes sense to place secondary circles.

Before I begin placement of the secondary focal elements, I must determine the flow of the stemwork. Just as with the primary circles, I will place directional arrows connecting the secondary circles to the primary circles. In some cases these directional arrows will represent a crossover between the larger and smaller circles. However a crossover is not always utilized here. Often, the secondary element itself will replace the crossover and follow the line of the circle. In my patterns,

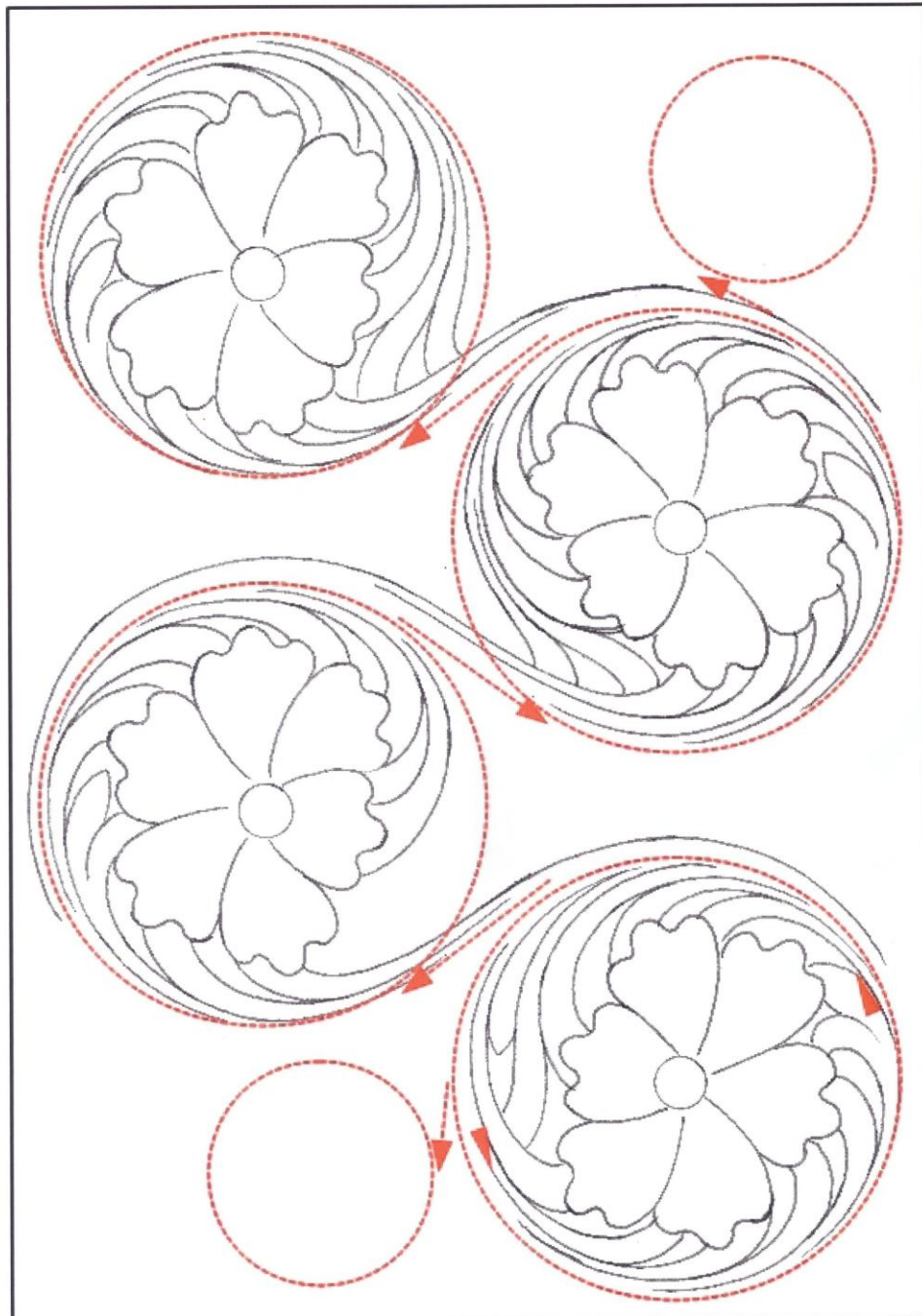


Illustration 08. This illustration shows the placement of secondary circles. While it is not necessary to do so, I sometimes find it helpful to fill in the stemwork inside the primary circles before locating the secondary circles on the pattern and that is what I have done here .

this most frequently occurs with scrolls and stumps.

Once we plot the location of our primary circles, we are pretty much committed to using them. However, with secondary circles



Photo 15. *These cutouts were made of clear plastic/vinyl and the design elements were added in indelible ink. They allow me to experiment with different elements and their orientation. I find this to be an efficient and time saving approach to creating patterns.*

and elements, we have a lot of options which aren't available to us with primary circles. Secondary circles and elements all can be moved, changed or ignored as we continue to develop the pattern. Don't worry if you have added too many little circles or if you don't have a circle where you wish you did. These are changes which are easily made and usually result in a better design. I will often change the flow of a secondary circle also. As I fill in the pattern, it may become apparent that the secondary circle that I am working on might look better if linked to a different primary circle. When that's the case.....change it! I rarely get it right on the first try. There is always something that works a little better as the design progresses and so don't stop looking for better options.

SECONDARY ELEMENTS

Once again I will utilize the cut and paste technique to fill in around the secondary circles. I have a number of different leaves, scrolls, stumps and other miscellaneous elements in various shapes and sizes that I have cut out of plastic (old file folders are great for this) which I place in the secondary circles. If one cutout doesn't fit, I'll replace it with another that I have on hand. I think of these cutouts as pieces of a puzzle that when arranged properly, represent a successful and attractive tooling pattern. **(Photo 15).**

As often as not, my cutouts won't fit perfectly into every space. They generally require a little modification or manipulation to get the desired fit, but they allow me to experiment to determine which element is best suited. I am also able to identify potential conflicts, where two similar elements occur too closely together and so on. And as you can imagine, a little visualization is still required when considering whether or not a particular element is appropriate. But spending the time to create cutouts is a small price to pay compared to erasing over and over while experimenting with a pattern. **(Photo 16).**

I might also add at this point, that the more experimenting you do and the more visualization you do, the more creative you will become in drawing patterns. Many art skills can be learned, and following this process is a great exercise for developing creativity. As I fill in around the secondary circles, I don't always use them in the same manner as I used the primary circles. On a primary circle we placed a major focal element, the flower, in the center of the circle and surrounded it with vinework. However, with the secondary circle, it is not important for a focal element to be placed in the center. It's certainly acceptable to do so if the space is large enough. However a single element may

be all there is room for. In that instance, I'll use the line of the circle as the center line for the stem work as well as for the focal element itself. For instance, I might place a leaf and its supporting structure right on the line of the circle. And just as the line of the primary circle represented the flow line, so does the line of the secondary circle. Utilizing the secondary circles in this manner insures that the elements of my design remain round and have a nice flow. (Illustration 09).

a scroll or stump as the more prominent element. The important thing to bear in mind is to be consistent with the use of each element and to maintain a balance in their placement. In other words if I make the decision to use a particular leaf, I will spread them out over the pattern so their placement appears balanced. If I use a leaf on the left side of a pattern, I will incorporate another one on the right. Additionally I will keep the size of the leaves relatively consistent across

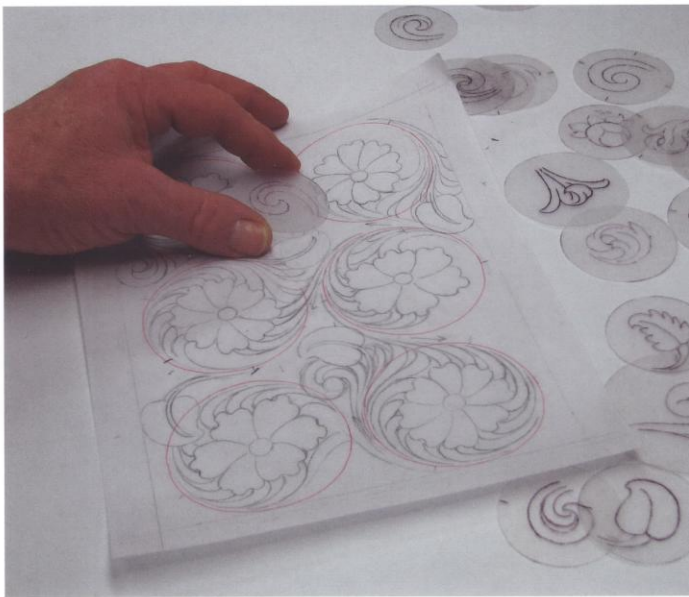


Photo 16. *This photo shows how I use a template to experiment with an element's suitability for a particular space. If I'm not satisfied with how a particular element looks it's easy to select another one. Over time I have developed a number of cut-outs with different elements in different sizes. These allow me to test out ideas before drawing them on the pattern.*

LEAVES

Generally, I consider the leaf to be the next most important focal element in a tooling pattern next to the flower. With my options for placement identified by the secondary circles, it is usually the next element I use in the pattern. I should probably point out that there is no rule stating that I **MUST** use any particular design element or that there is any particular order. For instance, I often opt to exclude leaves from my patterns completely. Additionally, it is perfectly acceptable to utilize

the pattern. If I elect to use a particular style of leaf, then I will try to use several of that same style throughout the pattern and so on. I continue this process until I have filled in with all the leaves that I intend to use.

There are a number of different ways that I like to use leaves. They are an excellent means to break up the flow of the stemwork. By placing a leaf right on a crossover, for example, one is able to eliminate a fair amount of stemwork while creating a focal point and interest. It's a great technique to break up

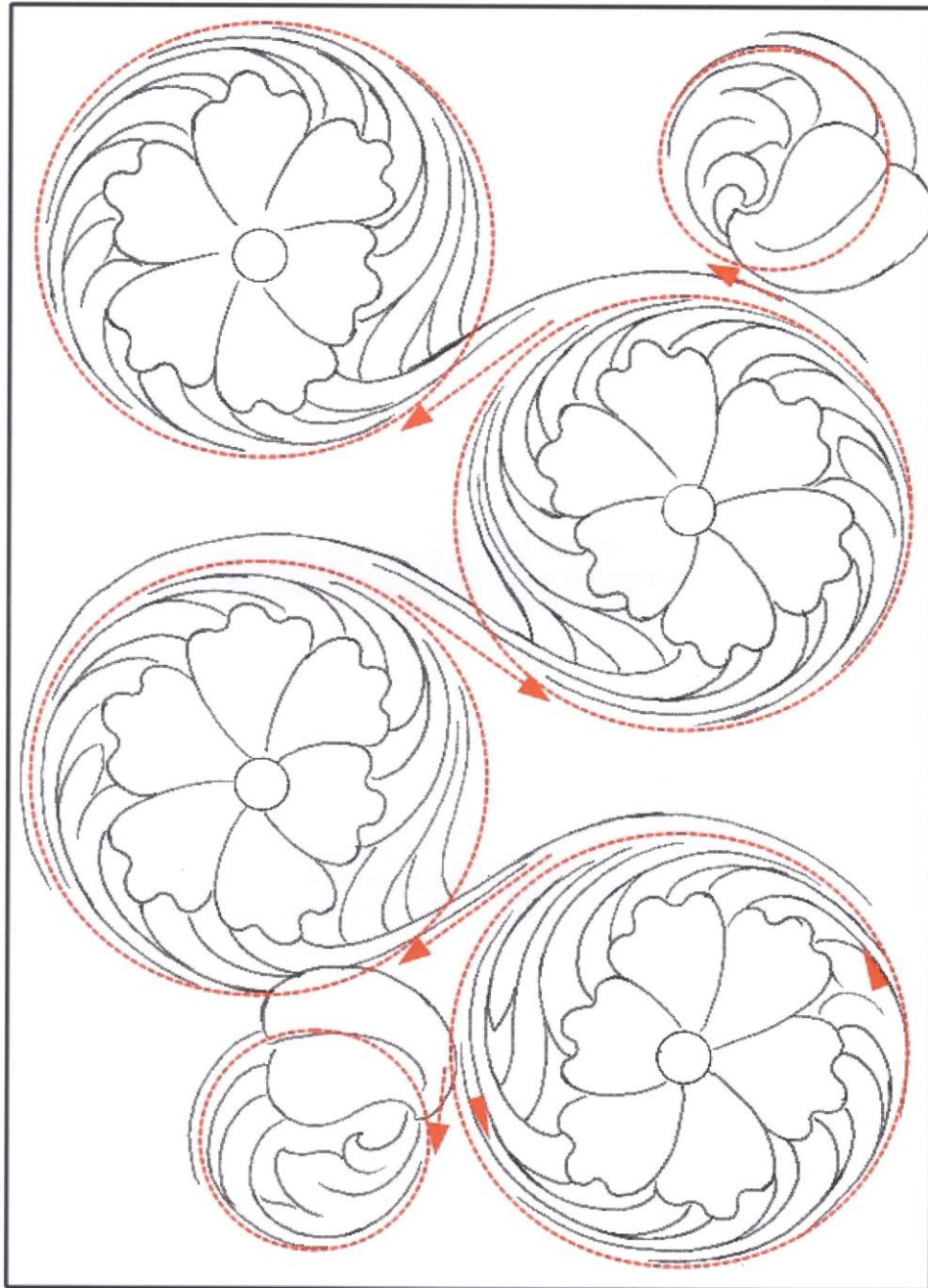


Illustration 09. Utilizing leaves is a good way to fill in large spaces. They can be turned in almost any configuration and they can also be grouped together. Notice that in this example the leaves are placed right on the line rather than in the center of the circle.

the stemwork when it becomes overbearing in the pattern. Utilizing a leaf in this manner can speed up tooling time also. Leaves can be included in the flow line of the crossover or they can be extended from a completely different direction. What I mean by that, is that the leaf can branch from another flow line and be placed over the top of the crossover. When using leaves this way I like to group a couple of them together.

Another way that leaves are commonly used in a design is in a secondary circle. There are a couple of options to consider. In this scenario I might work a leaf into the center of a circle and connect it to the main vinework with a crossover. In essence it would be treated exactly like a flower in a primary circle. I could also lay the leaf right on the circle. Utilizing leaves in this manner is a good way to fill up large empty spaces. When adding leaves to a design, I generally prefer not to use a variety of styles within a particular pattern. That's not to say that mixing leaves can't be effective, but it can be distracting if not done well. (Illustration 10).

SCROLLS

With my leaves in position I like to begin placing scrolls next. I like to use a lot of scrolls and am not afraid to make them a large prominent element. Again, the secondary circles provide me with locations to consider for their placement. There are a number of ways which I typically use scrolls. One is as an element for closing the gap in a circle. Often, in addition to closing the gap, I like to wrap it around the crossover which opposes the flower. (Photo 14B). This is one of those situations where I must plan to use that element in this manner when plotting the location of the flower. Otherwise the gap might not be the correct size for the scroll to fit. The other way I like to use scrolls are as fillers on the outside of a primary circle. They

can simply fill a large space or they can wrap around a piece of stemwork. The size of a scroll is easily manipulated and can be fit into a variety of spaces. A word of caution, however, wrapping scrolls around opposing stemwork can be tricky and generally takes some practice to get right. When using scrolls I typically will only use one or two styles of scroll in a single pattern. I like the idea of creating a theme in a pattern and refrain from mixing too many styles of a particular element. (Illustration 10).

ACANTHUS LEAVES (STUMPS)

Stumps are fun elements to utilize in a design. They are a very traditional element and rarely resemble anything found in nature. Stumps can be manipulated into almost any shape and are great tools for filling awkward spaces. Traditionally stumps incorporate a small petal fixed on one or both sides, but there are no rules when it comes to designing this element. I have seen them used effectively with no petals attached at all. In recent years I have seen a number of artists fold these elements producing a three dimensional effect which adds a lot of interest. Folding elements like this is difficult to get right and requires care and practice. A veiner is typically used along the center line of stumps which is part of their traditional look.

Stumps are frequently found filling the "V" shaped void found between primary circles. They are also commonly found on the inside of primary circles where the odd shape of a flower might create a void too large to be filled with petals. Another common use for a stump is filling the space where a corner is formed by a border. The stump is a very versatile element and can be utilized in a variety of situations. When placing stumps in a design they can be placed right on the center line of a circle, however, it is more common to see them used on either the inside or the outside of the

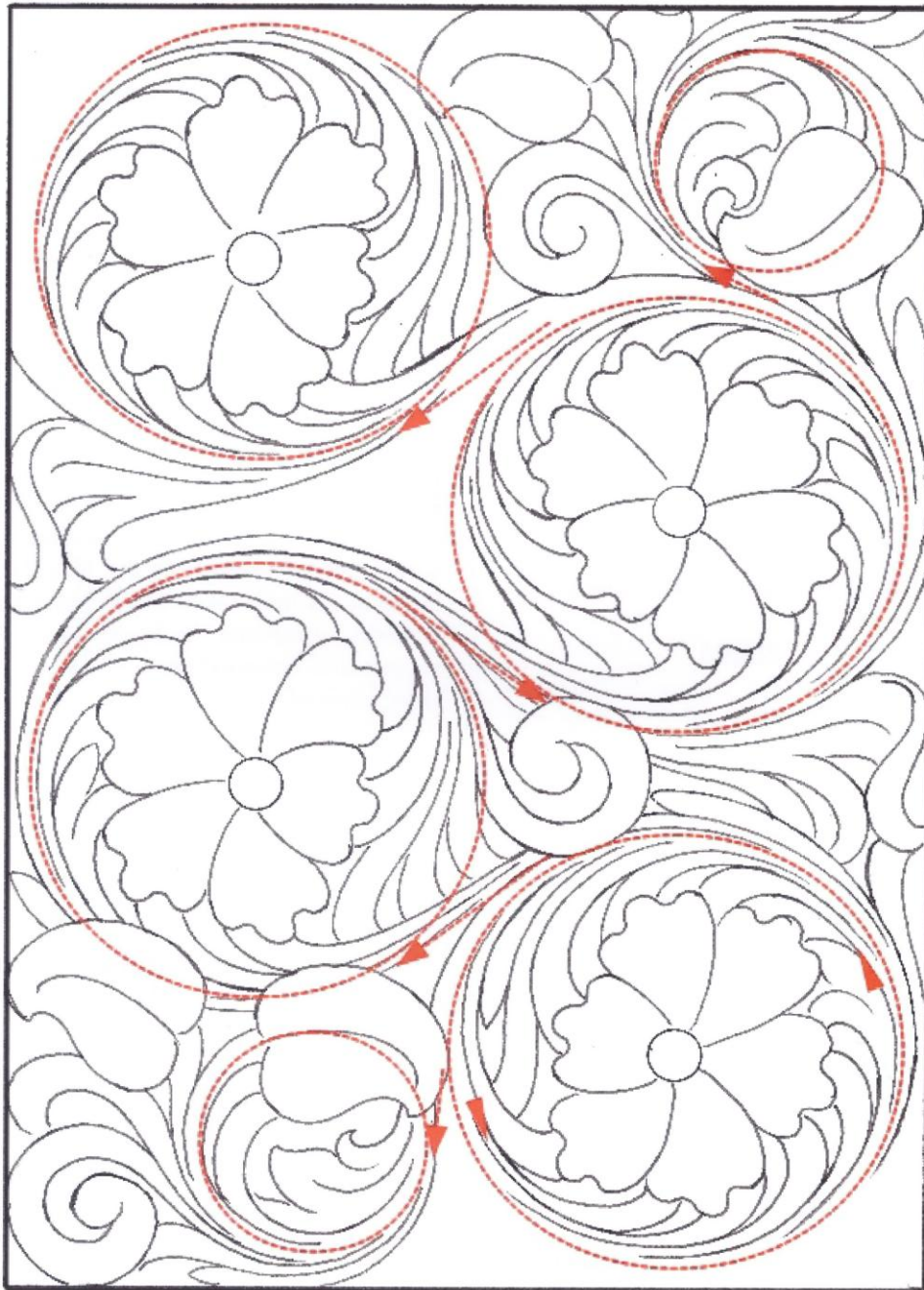


Illustration 10. *This illustration shows the progress after most of the larger voids have been filled with the larger secondary elements. At this point I would begin filling in with smaller elements like petals.*

center line. And unlike some of the other elements, I like to mix a variety of styles of stump in a single pattern except when it is being used as a primary element. In that instance, I would treat it much the same way I would treat a leaf, in that I would restrict the variety to one or two styles.

BUDS & PODS

Buds and pods are great design elements which are popular with the Northwestern style of tooling. They can be used in a variety of scenarios, however I am most accustomed to seeing them used in many of the same ways the stump is used. Especially in filling the "V" shaped void between layout circles. If a design becomes overly weighted with stumps, then buds and pods provide a nice alternative. The opposite applies also where stumps can be utilized to provide balance in the pattern.

PETALS

Once I have plotted all the secondary circles and filled them with secondary elements, I complete filling in the balance of empty spaces with petals or "stickers," as they are commonly referred to. I prefer to fill in the area inside the circles first. It is easier for me to visualize the possibilities outside the circle when the petals on the inside of the circle are in place. These areas are relatively easy to fill in and the work goes fairly quickly. Petals can be manipulated into an infinite number of sizes and shapes and they are probably the single most used element in the pattern. Nearly every void in any pattern can be filled with petals of one variation or another. Without a doubt it is the most useful element in any artists repertoire. However, when filling in the petals, there are a number of considerations to bear in mind, such as size, shape, spacing and frequency of use.

When it comes to shape, there seems to be

a natural tendency for beginners to produce petals which are short, blunt and shapeless. It's a common mistake which everyone makes when first starting out. "Snub nosed" petals, for lack of another term, don't blend into the vine work very well and in general, lack grace and flow. Oddly enough, petals drawn this way resemble the petals tooled on patterns in the '30's, '40s and '50s. And while they may pass the shape test, the snub nosed petal is to be avoided.

The petals we draw today are much more stylized. They are typically narrow, more elongated and graceful. Additionally, they are used with far more frequency in modern designs resulting in delicate patterns which emphasize flow. Don King capitalized on this reshaping of the petal as he developed what would become known as the Sheridan style. Some artists have taken this refinement to an extreme by utilizing the flower as the central subject and surrounding it almost exclusively with stylized petals. The result can be dramatic, distinctive and very beautiful!

A convenient place to begin filling in with petals is directly behind the stem. The shape of the stem itself serves as a guide for the angle of the petals and it seems a natural place to start. Work your way around, filling in with petals and other elements until you reach the crossover. Sometimes I will fill-in this way, but I find that just as often I will begin filling in at the crossover and work my way around to the stem. There is no right or wrong here. Which ever approach works best for you is the one you should use. When I'm filling in I will add three or four petals and then throw in something a little bit different such as small stump, or scroll or petal/bud combination. The idea is to avoid the monotony of grouping too many petals together. Watch for voids which are created by the odd shape of the flower and utilize those larger spaces for other elements. Once I have finished the stemwork

inside a circle, I will proceed to the next circles and repeat the entire process. When filling in the crossover, it is important to remember that it should have a serpentine shape. I apply the shape test to insure that I accomplish this before proceeding around the inside of the next circle. I continue adding petals until I have completed all the stemwork on the inside of the circles. (**Illustration 11**).

TIP: I have found it convenient to make templates composed of a combination of secondary elements which can be inserted into the pattern. An example would be a leaf which has been combined with the associated stemwork to create a larger design element. It's sometimes expedient to insert the entire assembly into the pattern.

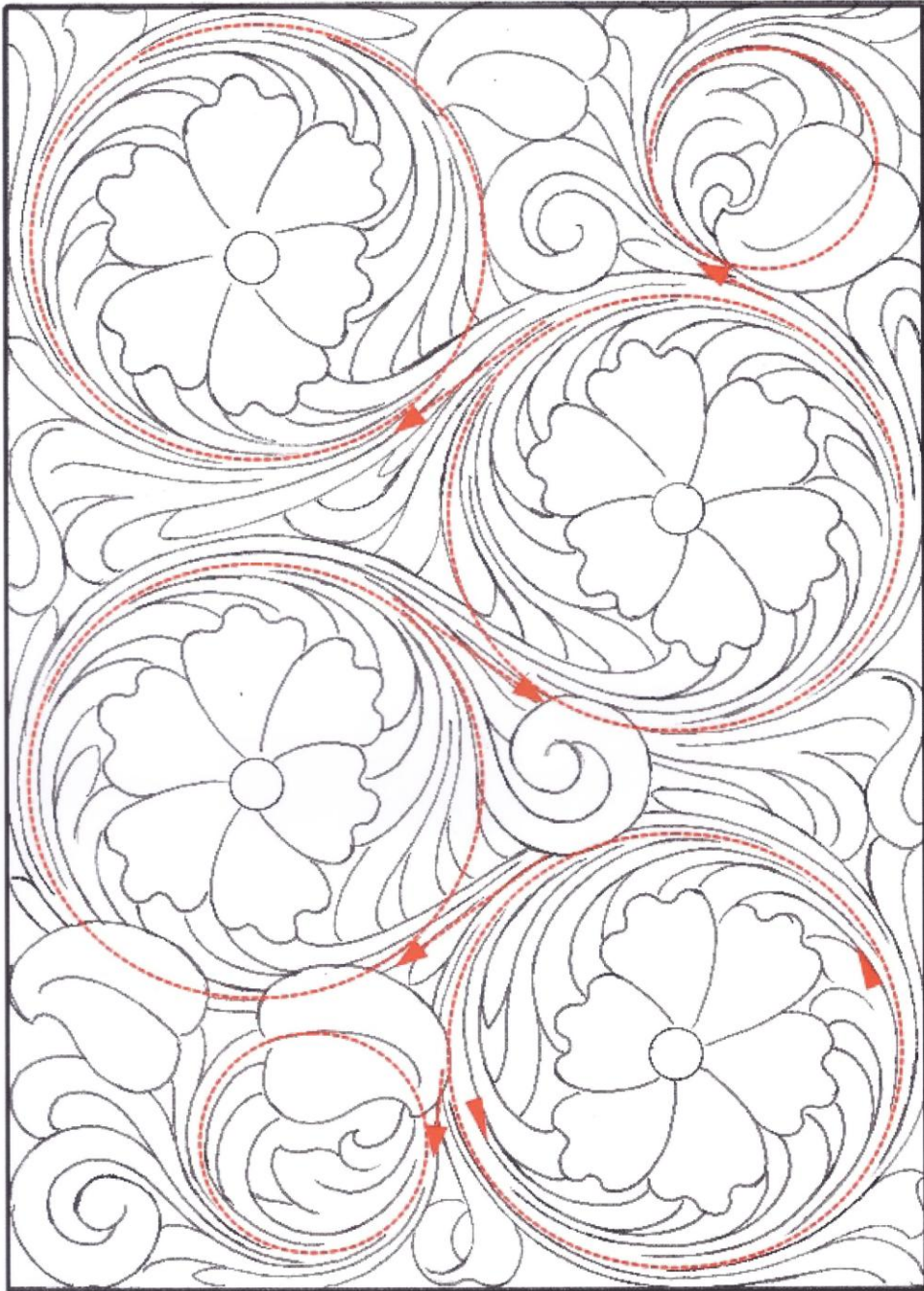


Illustration 11. *This illustration represents the pattern with all the voids filled in. The next step is to color in the background so that the negative space can be more easily evaluated.*

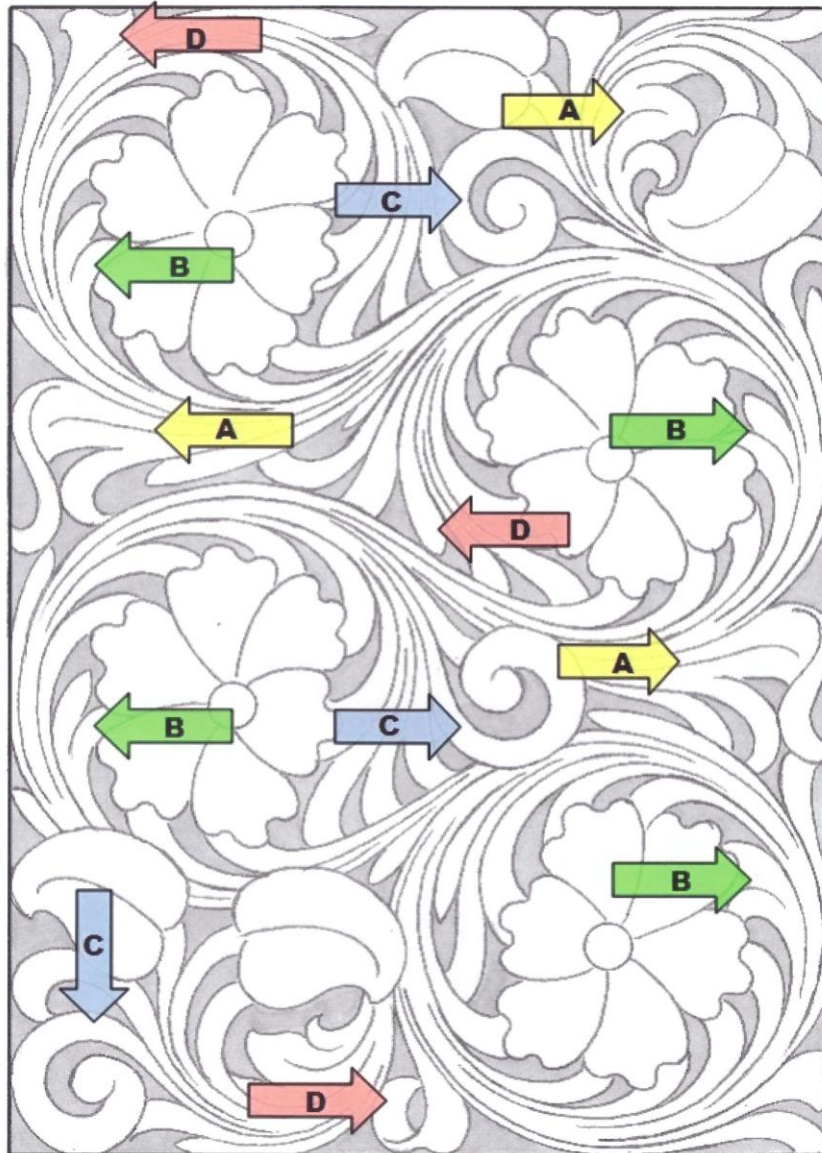


Illustration 12. *This illustration demonstrates how different elements can be utilized.*

(A) Acanthus elements are being used here to fill in difficult spaces.

(B) Small buds have been inserted into the stemwork for variety.

(C) The use of scrolls which can be placed anywhere in a pattern. Their use adds a lot of "movement" to the pattern.

(D) These are some examples of different petal type elements which are better suited to fill specific voids while providing variety.



SAMPLE PATTERN WITH FIVE FLOWERS

SECRETS TO SUCCESS

There are a number of principles and tricks that we can use to enhance our designs. This section will cover several which I feel are important to the design process. You may adapt some as rules and use others as guidelines. They all will help to make the process more successful.

THE GOLDEN RATIO

Our discussion probably would not be complete if at some point we didn't touch upon the Golden Ratio and how its use affects our tooling patterns. There is a LOT of theory regarding the Golden Ratio, also known as Divine Proportion. This is really not the right place for an involved discussion about theory, however, I will try to provide a brief overview.

The Golden Ratio is the ratio between each of a set of numbers known as Fibonacci Numbers. When Fibonacci Numbers are plotted geometrically they produce a perfect scroll. We see examples of this in nature when observing the spiral form of sea shells. It also occurs in the shape of pine cones and seed patterns of flowers. I think our exposure to these patterns in nature explains our comfort level with their shapes as we use them in our patterns. We interpret those shapes as graceful, beautiful and pleasing to the eye. The gentle curving form of leaves and petals are all the result of our familiarity with this phenomena. (Photo 17).

The impact of Divine Proportion extends beyond the shape of scrolls and petals in our tooling patterns, however. The ratio itself, known as "*phi*," equals 1.618. That doesn't have much meaning to us until we consider it in a different term. A ratio of 1:1.618 equates

to approximately 5:8. Now that is something we can use. Consider this scenario. You are laying out your circles on the tooling area and need to, or desire to, utilize different size circles in the pattern. What sizes would look the best? Knowing that the ratio of 5:8 is a familiar and comfortable proportion found in nature, you now have a tool to use that can aid you in the decision making process. In other words if you had an 8" circle and wanted to use a smaller circle in conjunction with it, then a 5" circle would be a good place to start.

TIP: When calculating circle sizes, rounding "phi" to 1.6 makes calculating easier:

4" divided by 1.6 = 2-1/2"

2-1/2" multiplied by 1.6 = 4"

Use the circle template closest in size to your calculation.

Understanding why certain shapes are appealing to us or why the variance between some sizes is more pleasing to the eye than others is a great tool. I would encourage you, however, not to get too caught up in the math. Think instead in terms of generalities. This is useful information to keep in our arsenal of tools, but there are no rules requiring us to observe these formulas precisely. If the relationship between two shapes doesn't appeal to you when using this ratio, simply adjust to what is more pleasing to your eye. I personally prefer the ratio of 1.4 over *phi* (1.618). I'm sure other carvers have favorite proportions that don't conform perfectly to *phi* as well.

What I find particularly interesting is that many toolers utilize these relationships without

The Golden Ratio Applied

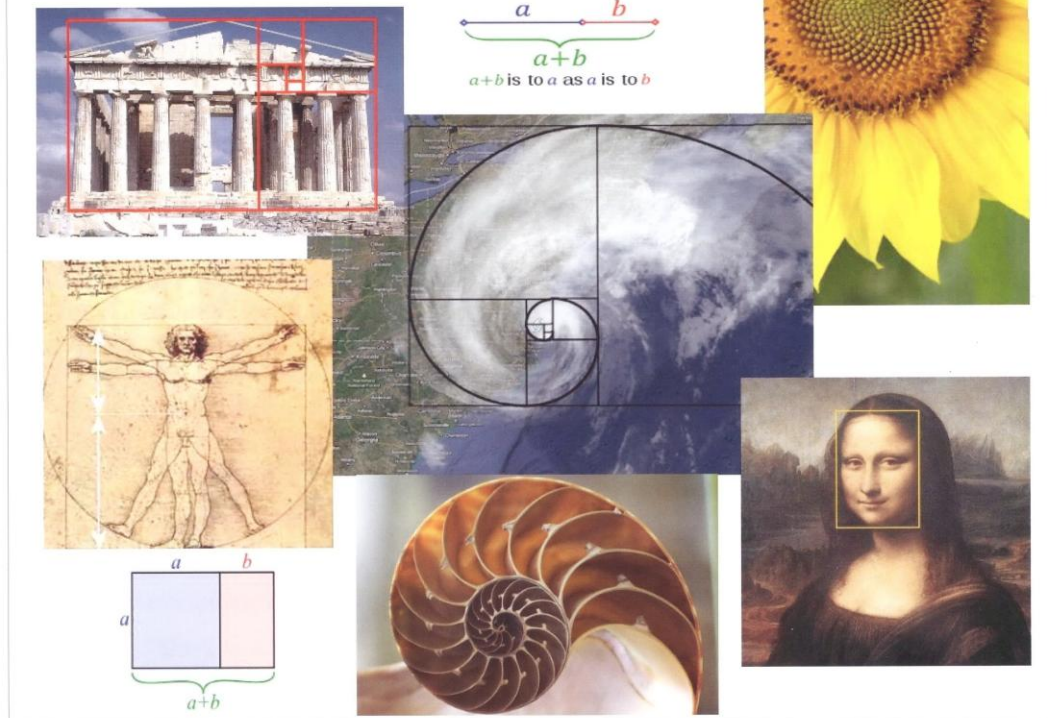


Photo 17. The intent of this collage of images serves to demonstrate the extent to which we are exposed to the various elements affected the Golden Ratio. We are accustomed to seeing these shapes and relationships in all walks of life. It is easy to understand therefore why we perceive these shapes as graceful and beautiful.

any knowledge of the existence Golden Ratio or what it represents. They gravitate toward these shapes and relationships naturally and we reward them with our praise and recognition. So it's valuable for us to understand why we are comfortable with certain shapes and proportions so that we can utilize these tools to enhance our own designs.

THE SHAPE TEST

If you were to examine the patterns of the best known professionals, you will see that every element of their design can be broken down into two basic shapes. One is the shape of a "C" and the other is that of an "S". I'm not just referring to the general shape of the

pattern, but also every individual line of which it is composed. Everything must conform to this most important principle. Restricting the lines of the design to these two shapes ensures that a pattern appears smooth and graceful.

I like to think of this principle as the "Shape Test". As I evaluate the flow of my stemwork, I test it for these shapes. I test the individual elements and the overall pattern in general as well. All must pass the shape test. If it doesn't pass, it needs to be redrawn. I might add here that it's important to be true to yourself. What I mean by that is don't break the rule and allow another shape into your design. I can't tell you how many times I have

forced an element into a particular space in a pattern either because I liked an idea so much that I was willing to compromise to make it work or maybe I simply just didn't know what else to do. I can tell you from experience that in every instance if the element failed the shape test, the pattern failed as well!

It seems that whenever I am discussing these two shapes I am inevitably asked why I don't include the shape of an "O" in the shape test and that's a fair question. After all, nearly everything I've talked about so far has related to the shape of a circle or "O". For me the answer is easy. An "O" is two opposing "C"s pushed together. Of course then the logic follows that an "S" is composed of two "C"s also which is true. However, the serpentine shape of an "S" is so important to the flow of a pattern that I like the idea of constantly referring to it. And so, I use the "C" and the "S" for my shape tests.

I also find it helpful to apply the shape test when using the cut and paste technique in adding elements. If, when I lay the element onto the pattern, it fails the shape test, I know that I either have it oriented incorrectly or I need a different element. Observing the shape test will help you to keep elements oriented correctly and the flow of your pattern will be preserved.

Of course for every rule there is always an exception. You knew there had to be one, right? Straight lines cannot pass the shape test and therefore their use should be avoided. That's the rule! Typically they are distracting and unnatural looking. HOWEVER! Occasionally you will see a pattern where the tooler has purposely incorporated a few straight line elements in the pattern in order to create interest in the design. The result can be spectacular! It's usually not easy to pull off so I encourage leaving the use of these type elements to the more experienced toolers for

the time being.

CONVERGING LINES

Nearly every element we add to our design ties into the central vinework. The elements I'm referring to are petals, stems from leaves, stems from buds, acanthus leaves, scrolls, etc. The manner in which those elements connect to the vinework is important. Specifically, I'm referring to the long lines which taper into the stemwork. It is very important that these lines be long and tapered, and that they fade slowly toward an infinite point of convergence. I like to extend each of these lines so that it "laps" the element (usually a petal) next to it, and fades in at the next petal down the line. (Illustration 13).

I often see vinework where these converging lines are short and abrupt. This is a common mistake made by beginners and intermediate toolers alike. Short abrupt lines distract from the intended focal point of the pattern and disrupt the flow of the stemwork. Just how long a converging line extends as it relates to other converging lines is a matter of style, but longer is better than shorter.

TIP: If you are unsure about how long the line should be, my recommendation is to make it longer! It's far better to err on the side of lines being too long. It is easy to shorten them if necessary but extending them later will likely result in overcrowding.

OBSERVE THE CENTER LINE

There is a principle regarding vinework which is basic to all good floral patterns and it is directly related to the converging lines. As I mentioned in a previous section, the line of each primary and secondary circle represents the center line of the stemwork. Let me emphasize that. The center line of the stemwork IS the primary or secondary circle! As we add elements along the outside of the



Illustration 13. *This is a good example of converging lines. Notice that they never cross each other. Each line points to an infinite line of convergence.*

circle, each line converging with the vinework **MUST** remain outside of that center line! The same thing applies as we add elements along the inside of the circle. Those lines which converge with the vinework must remain on the inside of the center line.

On a popular internet leatherwork forum, I once read where someone advised a beginner to think of the center line of the vinework as a road which runs throughout the pattern. I thought that was a great analogy and it occurred to me that it could be expanded even further. If the center line of the vinework represents a road, then the circle itself represents a "no passing zone". So all converging lines must remain on their own side of the road! I can't emphasize enough the importance of this concept. It's one of those principles which has a huge effect on the outcome of the design. One word of caution, however, if the center of the vinework becomes too wide, it appears cumbersome

with respect to the pattern and is distracting. Failure to observe this will result in messy stem work which is a common mistake.

TIP: *If you struggle with keeping your converging lines on the appropriate side of the vine, try drawing double lines in lieu of singles for the primary circles. This technique helps to ensure that there is a consistent margin down the center line of the vinework. All of the outside lines would converge to the outside circle and the inside lines would all converge to the inside circle. The double lines shouldn't be very far apart. Less than 1/8" on a 3" circle. But this is a good exercise which helps to preserve the center line of the vine.*

There is another benefit to preserving the center line of the circle and, again, it is a principle which I feel is important. Sometimes when you see a floral pattern you will notice that a primary circle has become distorted and has a lopsided appearance. This happens frequently when the center line of the primary circle is lost during the drawing process, and the lines converging from the outside of the circle and the inside of the circle begin running together. They begin to cross into "oncoming traffic" if you will, and the result is the loss of the shape of the circle. It's important to keep the pattern "round" and preserving the lines which define each layout circle is the way to do that. When I drew patterns on tracing film I would trace my primary circle onto the back side of the film so that I could always see it. I still do that occasionally while drawing on tracing vellum. However, as I mentioned earlier, it is most helpful to draw the primary circle in color and/or ink so that it can always be seen.

Distortion of the primary circle can also be caused when too many petals are stacked together in a single area. The converging lines become crowded and are distracting. When this happens it is better to use a larger element in that space. I generally try not to stack a large

number of petals together unless doing so is part of the theme of the pattern. I typically will use three or four petals in a row before changing elements. The important thing is to be consistent. Be sure that the sequence matches others in the pattern, otherwise, the eye will be drawn to that one time event causing a distraction.

NEGATIVE SPACE

The more frequent use of the petal in modern tooling designs has a major impact on the negative spaces in the pattern. More than any other element its use allows the background areas to be broken up into smaller, more uniform sections. When that happens the negative space (background), appears more balanced. This in turn makes the positive space (the stemwork) appear more balanced also. When the negative space is uneven, the pattern appears lopsided. Our eye is then drawn to the large voids rather than the elements which were created to look at. The opposite also holds true. When an element which is oversized or out of proportion is used in the pattern, a lack of background area results and again our eye is distracted. However, when the background areas of a pattern are relatively uniform, our focus goes to the positive elements, which is the floral design and that is what we are trying to achieve.

There is a technique that I find useful to control negative space. While filling in the voids of the pattern with petals, buds and other minor elements, I focus on trying to ensure that each one of those elements spans all the way across the background area to make contact with the element opposing it. I don't want any element such as petals, scrolls, stumps, etc., to terminate in the middle of an open space. Observing this principle helps to achieve balance in the design. In order to accomplish this, I sometimes have to stretch or

modify an element to get it to fit. If a petal is inadequate, I will use a larger element instead. Regardless of what the element is, I make a concerted effort to ensure that it touches whatever opposes it. (**Illustration 14**).

For many years I struggled with managing the negative spaces in my drawing. I would proof my pattern when it was finished in an effort to get the background areas even. Sometimes they came out okay but often times they just didn't look the way I envisioned them. In an effort to prevent this from happening I began shading in the background areas to get a better feel for the pattern. When I was finished, I was astonished to see how many areas needed attention. From that point on, shading in the background areas with my pencil became a golden rule before committing the pattern to leather. As a result, my patterns looked like I envisioned them when I'm finished tooling. (**Illustration 14**). (I thought I had discovered a revolutionary concept but soon realized that many craftsman had been doing the same thing for a long time. I guess I just never received the memo!)

TIP: During the beveling process the size of each background area has a tendency to grow. This is occurs because beveling has a tendency to push the leather aside. It's important to bear this in mind. It may be necessary to allow for this as you fill in with petals and other elements in the pattern.

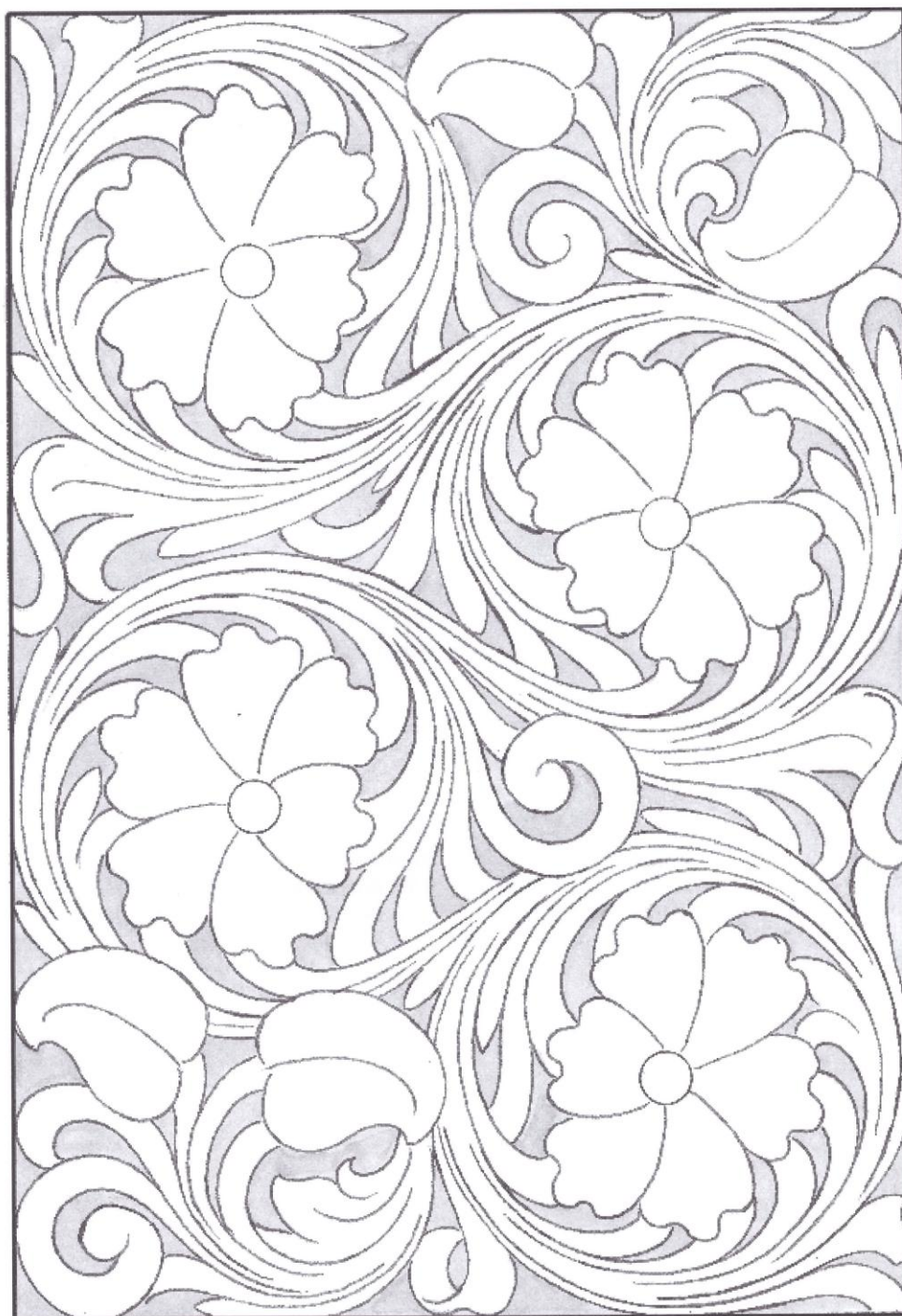


Illustration 14. *Shading in the background helps to identify areas which are inconsistent, or distracting.*

THE DESIGN SEQUENCE

- 01) Lay out all borders. Account for any silver, hardware, overlays, etc. which will impact the pattern layout. Be sure to allow enough room for sewing and/or lacing along the edges
- 02) Lay out the primary circles. Determine how many flowers you want to use and how they are best arranged. Be sure to maintain the appropriate spacing where necessary.
- 03) Determine the flow. Take the time to develop a flow which is smooth and graceful. When finished the pattern of the flow should take on a serpentine appearance.
- 04) Lay out flowers and stems. Be sure that your flowers are oriented correctly and that you have allowed the appropriate gaps to close the circles.
- 05) Fill in the inside of the primary circles with small petals branching off the vine. Be sure the converging lines blend smoothly into the main vine.
- 06) Lay out the secondary circles. If necessary establish flow lines to help keep everything organized and flowing in the right direction. Fill in the larger empty spaces with secondary elements such as scrolls, leaves and acanthus "stumps".
- 07) Fill in the larger spaces with secondary elements such as scrolls, leaves and acanthus "stumps".
- 08) Fill in the remaining voids with petals. Try to insure that the spacing is consistent.

POINTS TO REMEMBER

- 01) All of the lines of the design must pass the “Shape Test”. Remember that every line must represent some form of an “S” or a “C”.
need to be reworked. It is also easier to imagine what the finished tooling will look like when the background is colored in.
- 02) Be sure to preserve the circle. Avoid using elements which distort the line of the primary circle. Remember the circle is the center line of the stemwork.
- 03) Take care that the lines forming the petals do not cross the circle when they converge into the vine. Those lines from the inside of the circle must converge and remain inside the center line of the circle. The lines formed outside the circle must converge and remain outside the center line.
- 04) All lines forming the vine work should taper gracefully to an infinite point of convergence. A common mistake is for those lines to be short and abrupt.
- 05) Extend pattern elements such as petals and leaves all the way to the border or to an opposing element. Do not let them terminate in the middle of an open background area.
- 06) Ensure backgrounded areas are of uniform size and frequency. Avoid having large background areas that are not typical of the rest of the pattern.
- 07) Ensure that elements such as scrolls remain round and do not become elongated or straight. The more round the effect, the more pleasing the pattern.
- 08) When the pattern is complete, color in all the background areas with a pencil. Coloring the background will allow you to see what areas look out of balance and

CLOSSARY

During the course of this project it occurred to me that some of the terms that I casually use in describing my methods might require further definition. It is possible....maybe even probable, that my definitions may not be the same as those commonly accepted in the industry. On occasion I even found it necessary to create some new terms of my own! With that in mind I have provided a few definitions along with a few comments in an effort to provide a little clarity.

ACANTHUS LEAVES:

See "Stump".

BORDER:

The border is the limit line of the tooling. It can be as simple as a single beveled line or a combination of several lines and geometric patterns.

BUDS/PODS:

These are representations of the flower buds and seed pods found in nature. However, due to artistic license, they often don't look like anything real, but are pleasing to the eye just the same. As secondary design elements they make good fillers for small open areas and lend variety to the focal points of a pattern. Like leaves they have been drawn in a wide variety of sizes and styles. They are design elements which are widely used in Northwest and Bay Area style patterns.

CROSSOVER:

A crossover is defined as the portion of the stemwork which connects two primary circles. It is possible for a crossover to be used to connect a primary circle to a secondary circle as well. A crossover should always have a serpentine shape as it flows from one circle to another.

FLOW:

The term flow represents the direction which a design travels throughout a pattern. I prefer to think of flow as having the same direction of travel as the pattern of growth as it's found in nature. That means that the stemwork flows toward the flower which is the ending point of each section of stemwork.

GAP:

The gap is a term which I use to identify the space that is left between the flower stem and the crossover when the flower is drawn in a primary circle. The width of the gap is determined by the size of the floral element which will be used to fill in the circle.

LEAVES:

It is important to note that a leaf should not be confused with the small petals which occur along the stemwork. I frequently hear petals described as leaves, however in my opinion they are two distinctly different elements. The leaf is probably the next most prominent design element compared to the flower. It is most commonly used as a supporting focal element to the flower, however, it is occasionally used as the main focal point with great success. Like most of the commonly

used elements, it comes in a variety of shapes, sizes and styles and is often used to break up the flow line of the stemwork. Leaves are also used in multiples with great success.

NEGATIVE SPACE:

Negative space is another term for the background areas which occur between the flowers and stemwork. It is important that the background or negative spaces be uniform in size and frequency. Observing this will insure that the eye focuses on the stemwork rather than the background.

PETALS:

When I refer to a petal I am speaking of the small leaf type elements associated with the stemwork. They are commonly referred to as "stickers" as well. On occasion you may hear a petal referred to as a leaf, however, in my opinion this is confusing. So I prefer to reserve the term "leaf" to describe the large leaf elements which are used as major focal points in the design. The petal is usually the smallest of the floral elements and is probably used more frequently than any other element as well. The petal is an old traditional element which was originally very large and round. It has undergone a huge transformation to become the graceful stylized element that we use today.

POSITIVE SPACE:

When I speak of positive space I am referring to the floral elements which are being tooled. The backgrounding between the floral elements is negative space.

PRIMARY CIRCLES:

Primary circles are the layout circles we use to create a general plan for our design. Each circle represents a flower surrounded with stemwork and the circles are all connected together with stemwork called crossovers. The line which forms each circle represents the center line of the stemwork when it is drawn in. Primary Circles are the heart of a floral design.

SCROLLS:

One of my favorite design elements is the scroll. I lean on it rather heavily because it fits into almost any scenario. No matter what the general theme of the pattern is, the scroll seems to enhance it. By its very nature it is round and maybe that is the appeal for me. I feel that anywhere it is used will generally enhance the flow and grace of the pattern.

SECONDARY CIRCLES:

Secondary circles are used as guides to fill in voids in a pattern after the primary circles have been plotted on the pattern. They are of less prominence than the primary circles but are used in a similar manner. As with the primary circles, the line forming secondary circles represents the center of the stemwork associated with that circle.

SHAPE TEST:

This is a test which I use to insure that all the elements used in a pattern represent the form of an "S" or a "C". Every line and every assembly of lines and components should conform to one of these shapes which ensures that a pattern appears graceful and pleasing to the eye.

STARTER CIRCLE:

A starter circle is a primary circle with perpetual flow. It's stemwork travels in a continuous circle around the flower. Using a starter circle is a very popular method of beginning a floral pattern.

VINEWORK:

Vinework is another term for stemwork.

STEM:

A stem is not to be confused with stemwork. A stem is the single element which is used to connect the flower to the stemwork.

STEMWORK:

The term stemwork refers to the entire assembly components such as petals, scrolls, leaves, stumps, etc., which support and surround the major elements of a pattern. Often called vinework, the stemwork is what provides movement and direction in the pattern. Stemwork should always be serpentine in shape and pleasing to the eye.

STICKER:

A sticker is a commonly used name for a petal. See PETAL.

STUMPS:

The term "stump" is slang for an Acanthus leaf and you will encounter it often in this work. The Acanthus is a real plant and it has been the subject in all manner of carvings and engraving patterns for centuries. When saddle makers began carving decorations on their saddles they incorporated this historical element into their designs. Consequently it has become a tradition in floral tooling as well. Considering the traditional manner in which it is repeatedly used, a stump is an easily manipulated element can be modified to suit most any need. There are really no rules of nature which govern it's look.

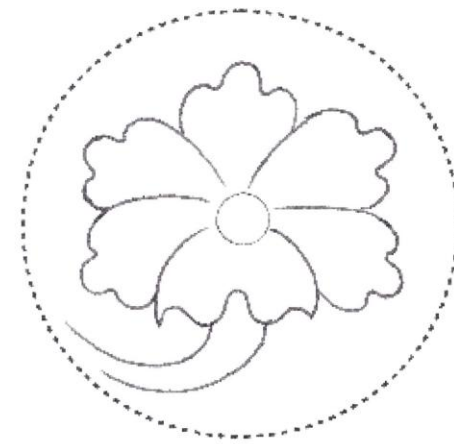
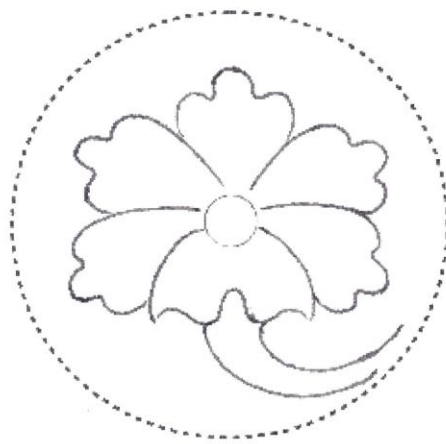
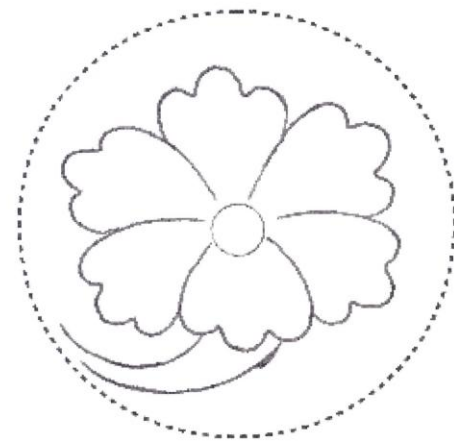
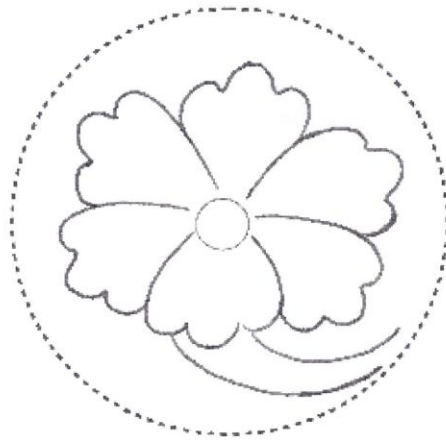
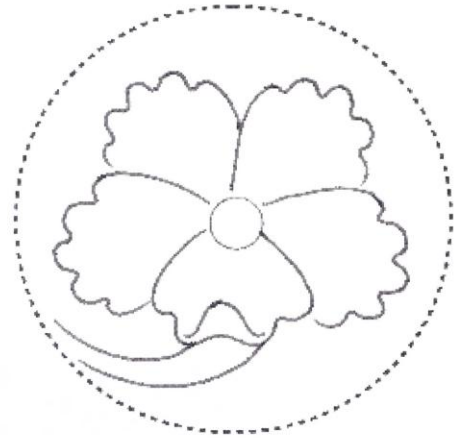
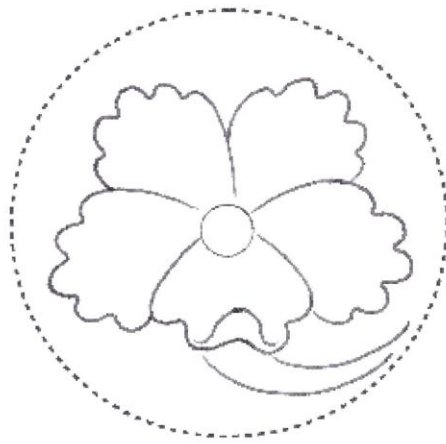


SAMPLE CORNER PATTERN I

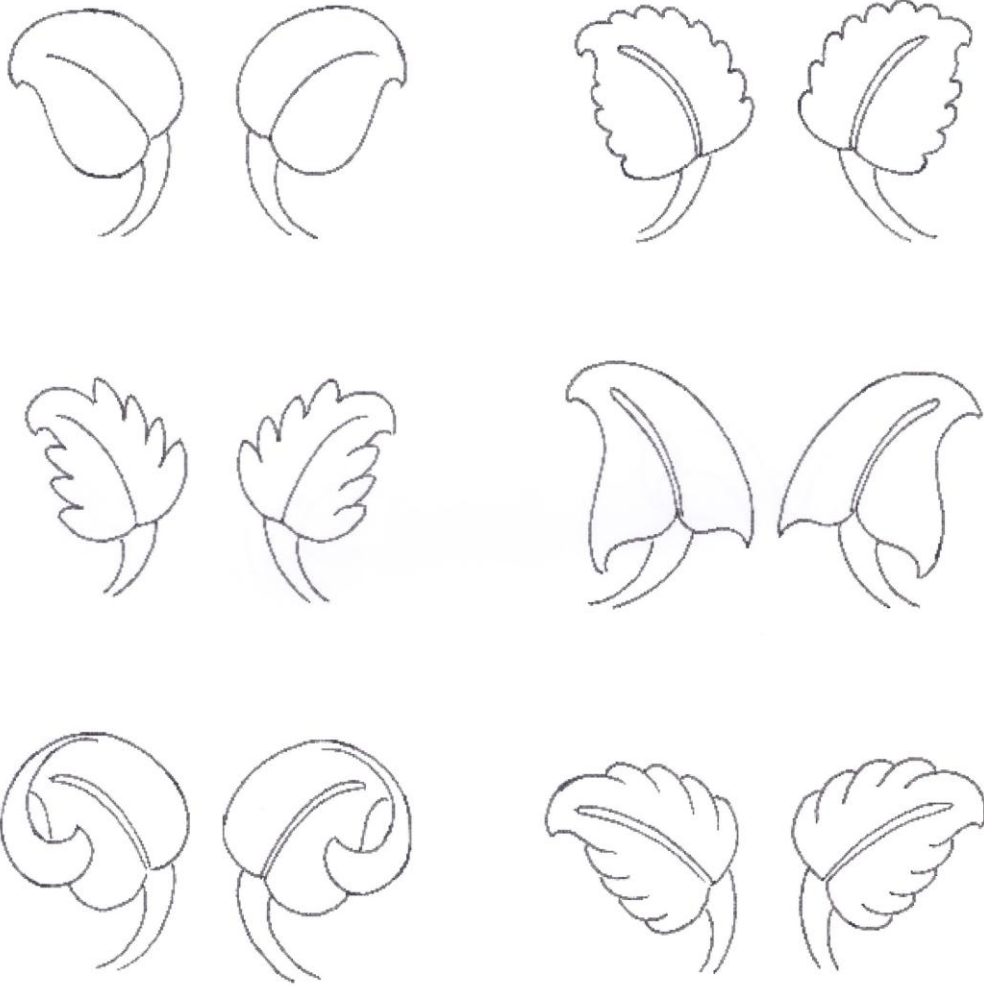
DESIGN ELEMENTS

The following pages are a sample collection of various design elements for your convenience. Copy them and create cutouts for use in laying out new patterns.

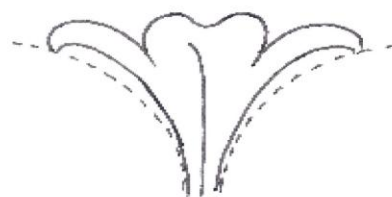
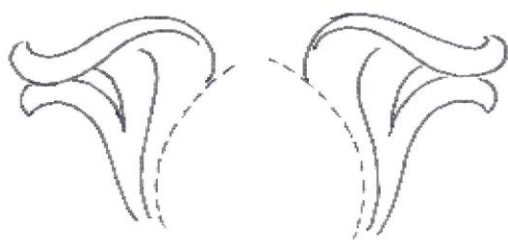
FLOWERS



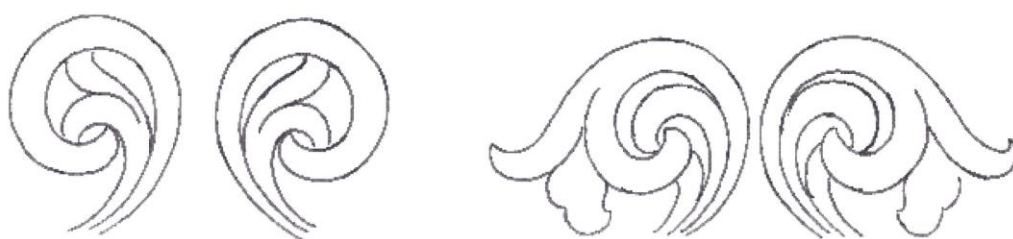
LEAVES

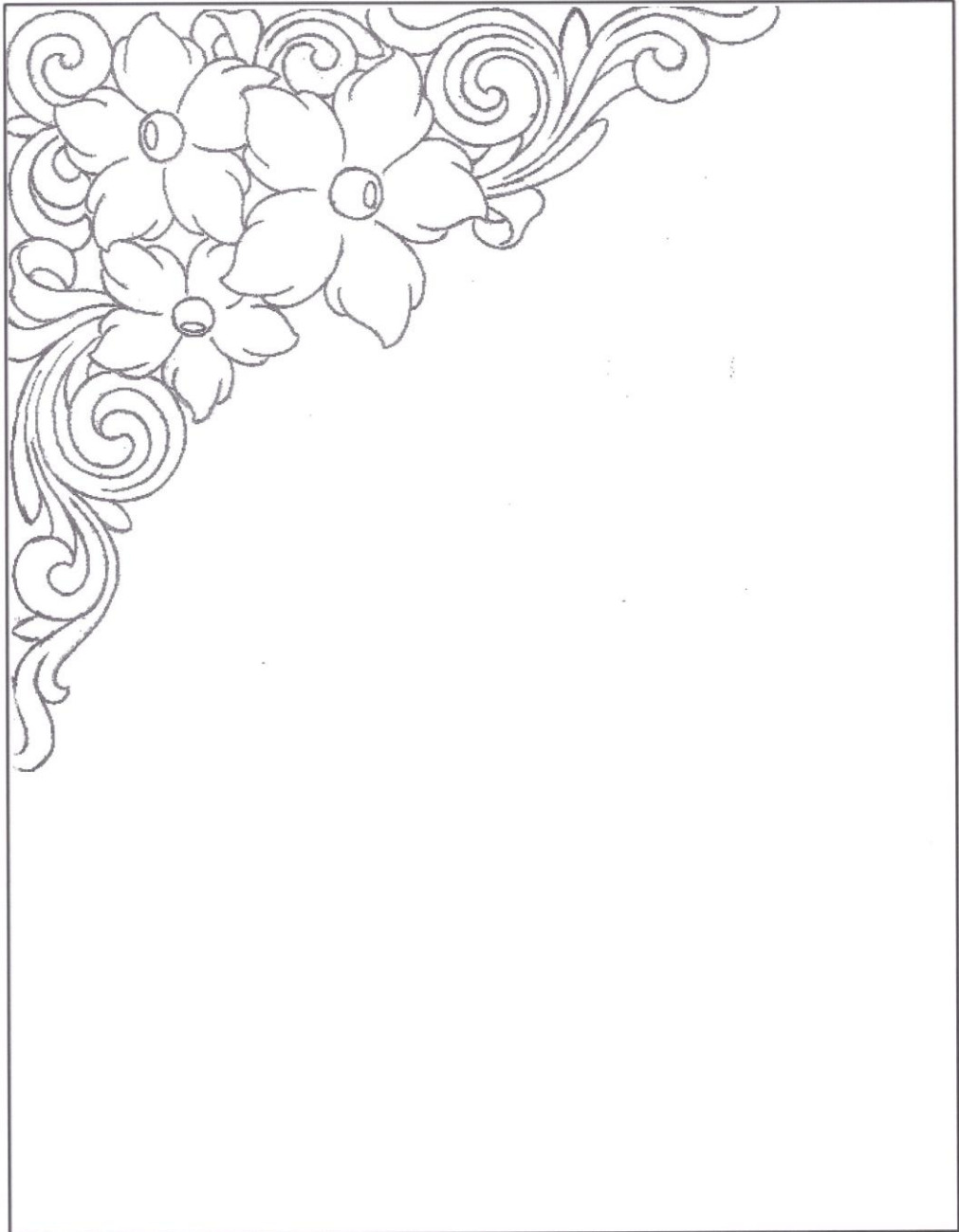


ACANTHUS LEAVES (STUMPS)



SCROLLS & BUDS





SAMPLE CORNER PATTERN 2

PHOTO GALLERY

The following collection of photographs are the work of artists whom I greatly admire. Their patterns demonstrate the use of circles as the foundation for their designs. I hope that you find as much inspiration from their work as I do.



2002 TCAA SADDLE BY STEVE MECUM

CROWHEART, WYOMING

PHOTO COURTESY OF THE NATIONAL COWBOY & WESTERN HERITAGE MUSEUM



2005 TCAA SADDLE BY STEVE MECUM

CROWHEART, WYOMING

PHOTO COURTESY OF THE NATIONAL COWBOY & WESTERN HERITAGE MUSEUM



2008 TCAA SADDLE BY STEVE MECUM

CROWHEART, WYOMING

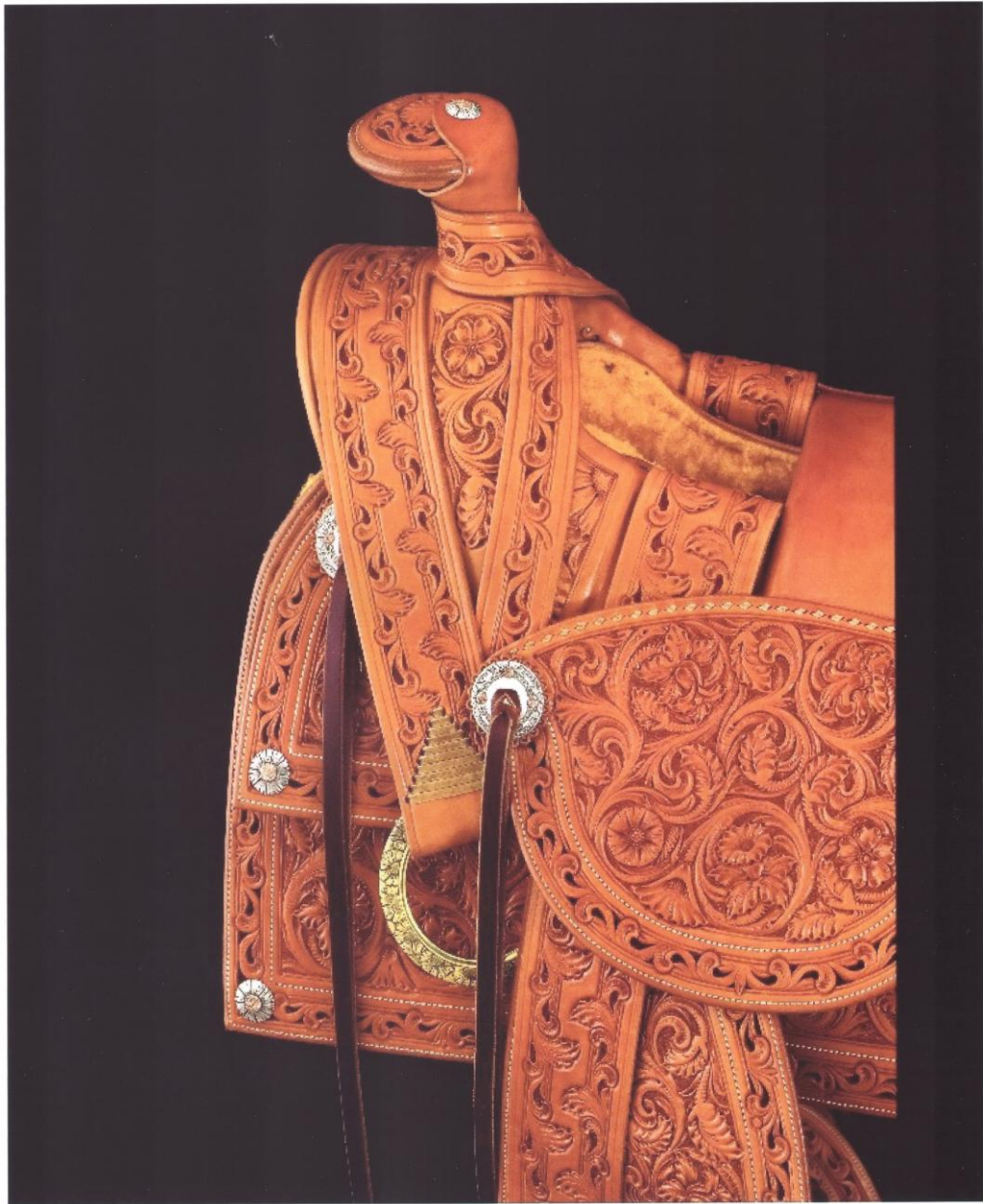
PHOTO COURTESY OF THE NATIONAL COWBOY & WESTERN HERITAGE MUSEUM



2007 TCAA SADDLE BY CARY SCHWARZ

SALMON, IDAHO

PHOTO COURTESY OF THE NATIONAL COWBOY & WESTERN HERITAGE MUSEUM



2008 TCAA SADDLE BY CARY SCHWARZ

SALMON, IDAHO

PHOTO COURTESY OF THE NATIONAL COWBOY & WESTERN HERITAGE MUSEUM



2009 TCAA SADDLE BY CARY SCHWARZ

SALMON, IDAHO

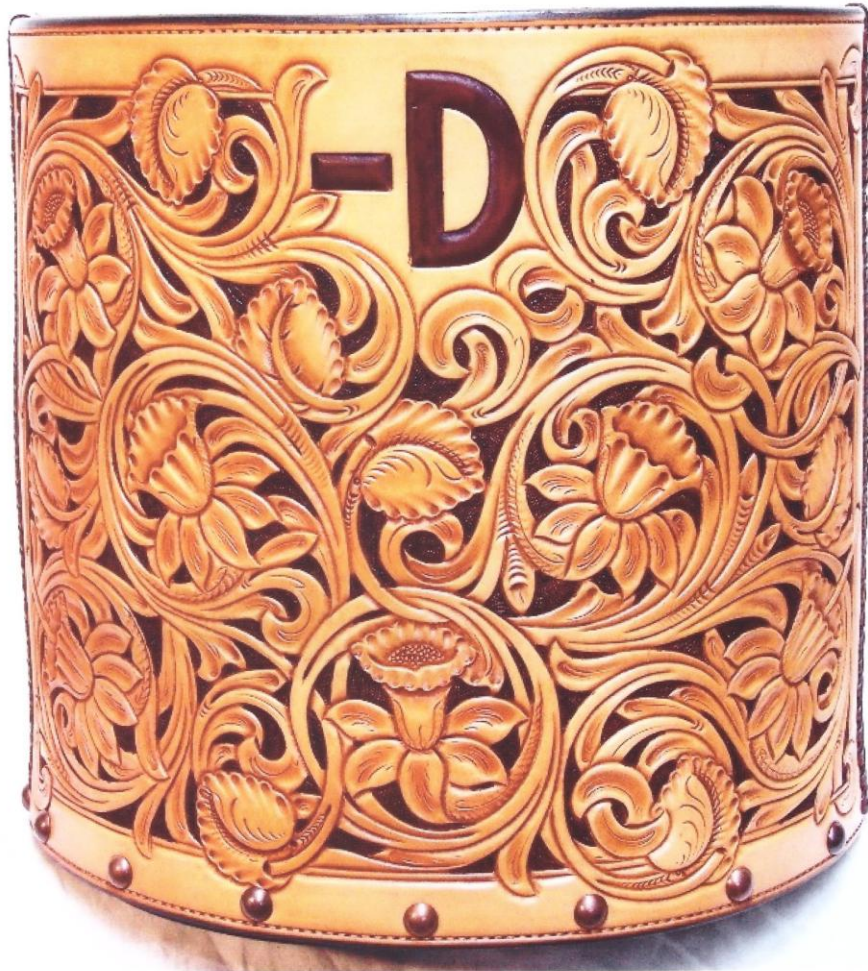
PHOTO COURTESY OF THE NATIONAL COWBOY & WESTERN HERITAGE MUSEUM



BRIEFCASE BY ANDY STEVENS
EIKO, NEVADA



SADDLE BY ANDY STEVENS
ELKO, NEVADA



WASTEPAPER BASKET BY ANDY STEVENS
ELKO, NEVADA



BRIEFCASE BY TRAVIS STILLSON
CAINSVILLE TEXAS



BOOT TOPS BY TRAVIS STILLSON
GAINSVILLE TEXAS



CHAP YOKES BY TRAVIS STILLSON
CAINSVILLE TEXAS



SADDLE BY TROY WEST
AZLE TEXAS



SADDLE FENDER BY TROY WEST
AZLE TEXAS



SADDLE BY TROY WEST
AZLE TEXAS

BOB PARK

The following are a few examples of my projects. The patterns were all drawn using the methods described in this book. I hope you enjoy them.



BRIEFCASE BY BOB PARK
PHOENIX, ARIZONA



SHIPS LOC BY BOB PARK
PHOENIX, ARIZONA



ROPE BAG BY BOB PARK
PHOENIX, ARIZONA



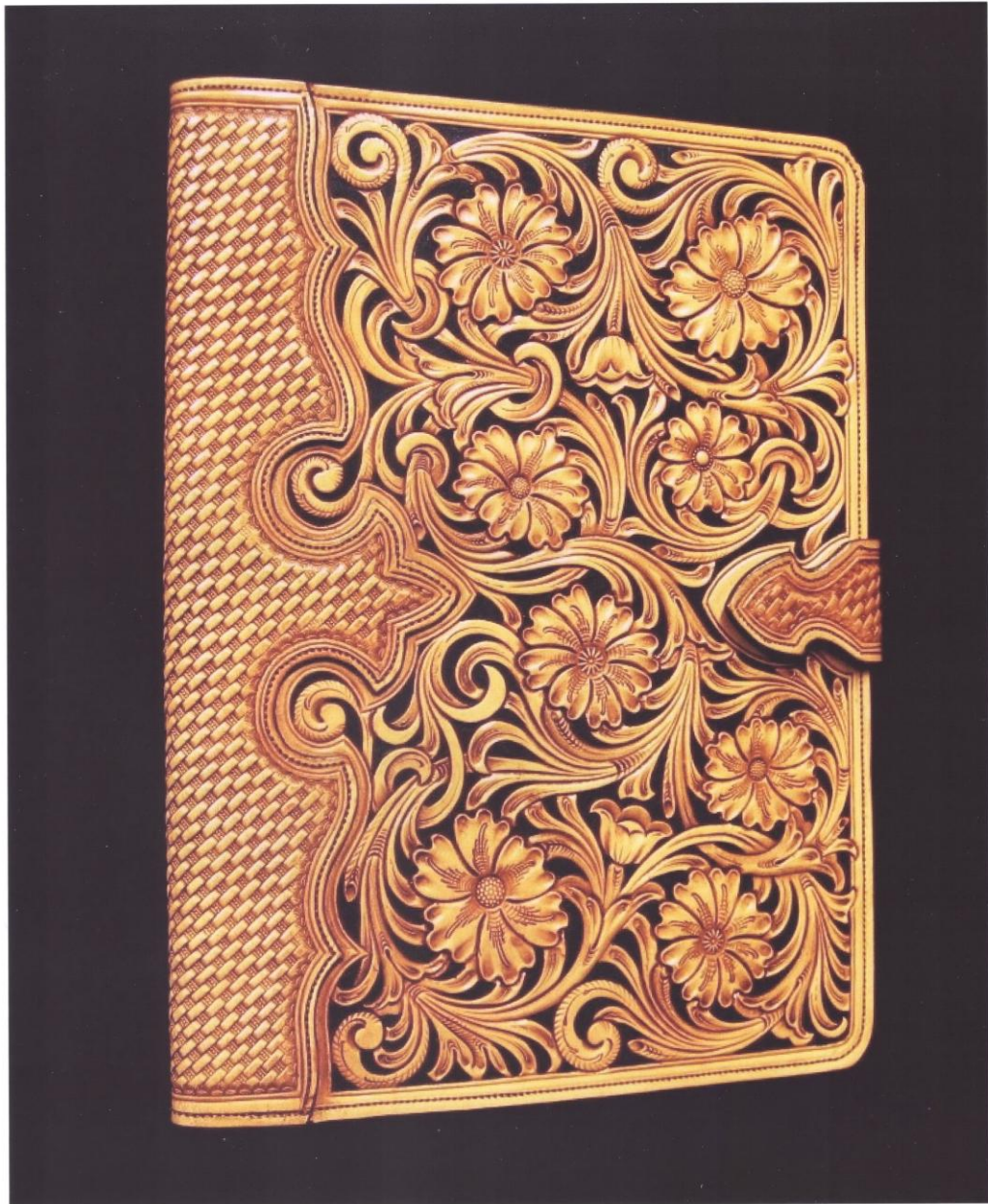
ROPE BAG (BACK SIDE) BY BOB PARK
PHOENIX, ARIZONA



EAGLE BEAK TAPADERO LAMP BY BOB PARK
PHOENIX, ARIZONA



LADIES HANDBAG BY BOB PARK
PHOENIX, ARIZONA



PAD FOLIO BY BOB PARK
PHOENIX, ARIZONA

