

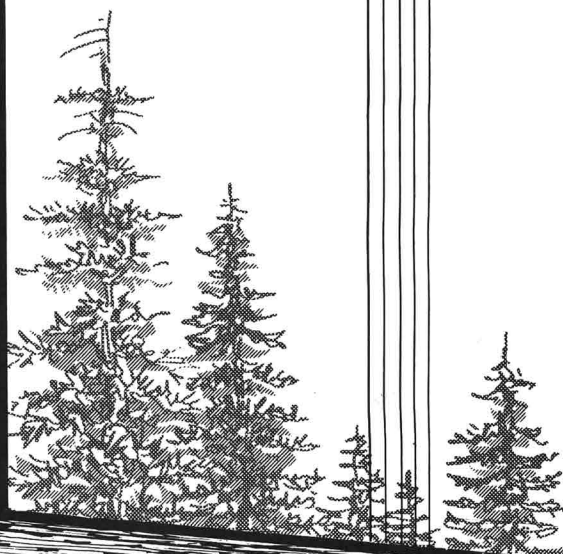
# Craftool PICTURE PATTERNS....

No. 20

by  
AL  
STOHLMAN



PIN-TAILS



GRIZZLY

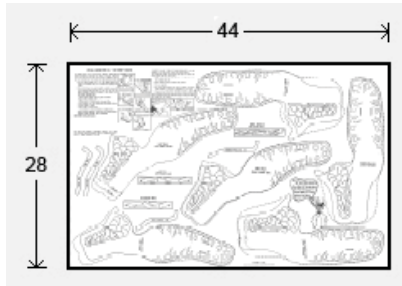
- 2 PICTURES
- 3 PICTURE SIZES:
  - 18 x 24
  - 12 x 18
  - 9 x 12
- FULL-SIZE TRACING AND PHOTO PATTERNS
- COMPLETE INSTRUCTIONS

PRICE  
\$ 1.50



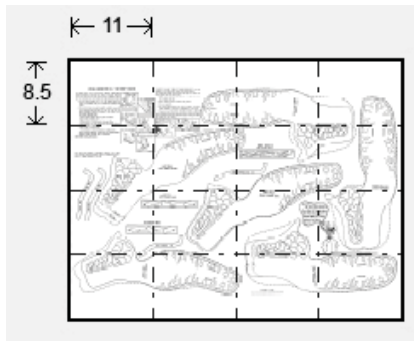
## Pattern Digital Download

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



### 1) Full Size

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



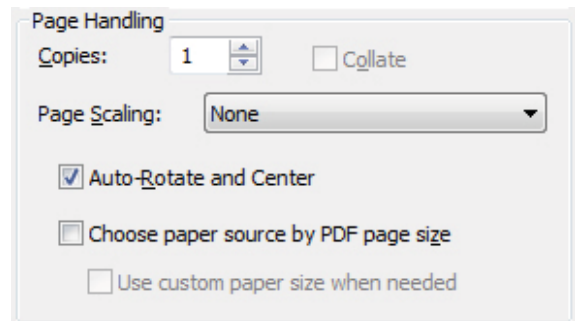
### 2) Tiled

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

The pattern PDF files are typically laid out like this:

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

Please note: When printing on a home printer, use the settings seen on the image to the right in the Page Handling area of the Adobe Reader print dialogue box. If your printer is cutting edges off, set “Page Scaling” to “Shrink to Printable Area”. This will, however, decrease the size of the pattern a very small amount.

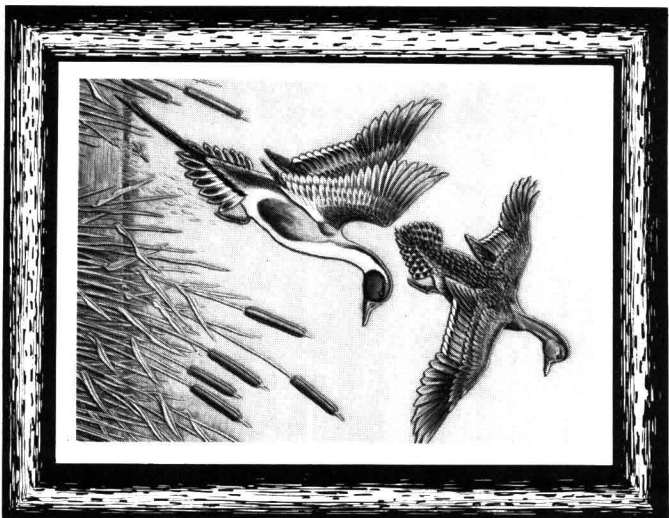


You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.



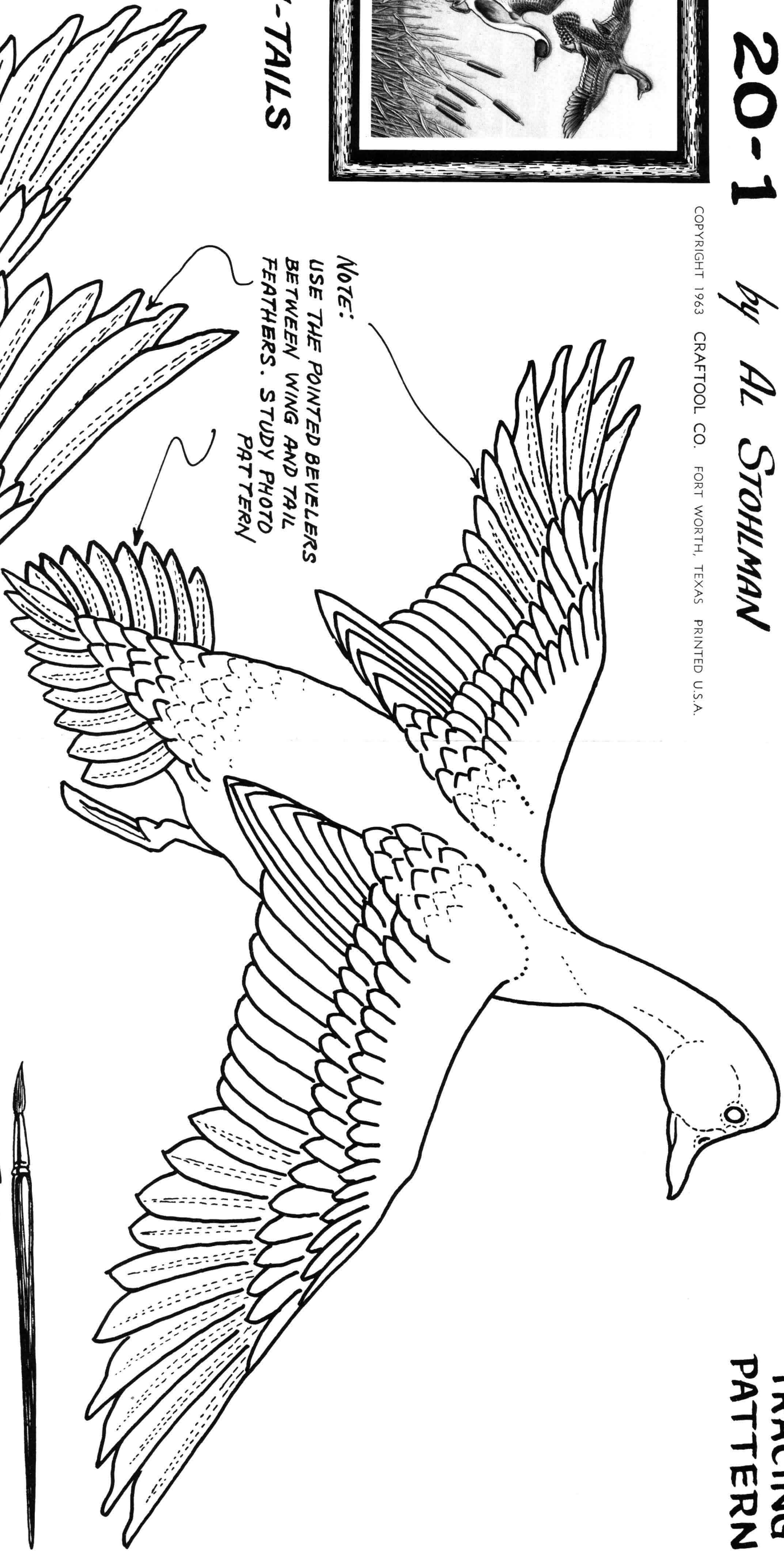
Craftool PICTURE PATTERN  
No. 20-1 by Al Stohlgman

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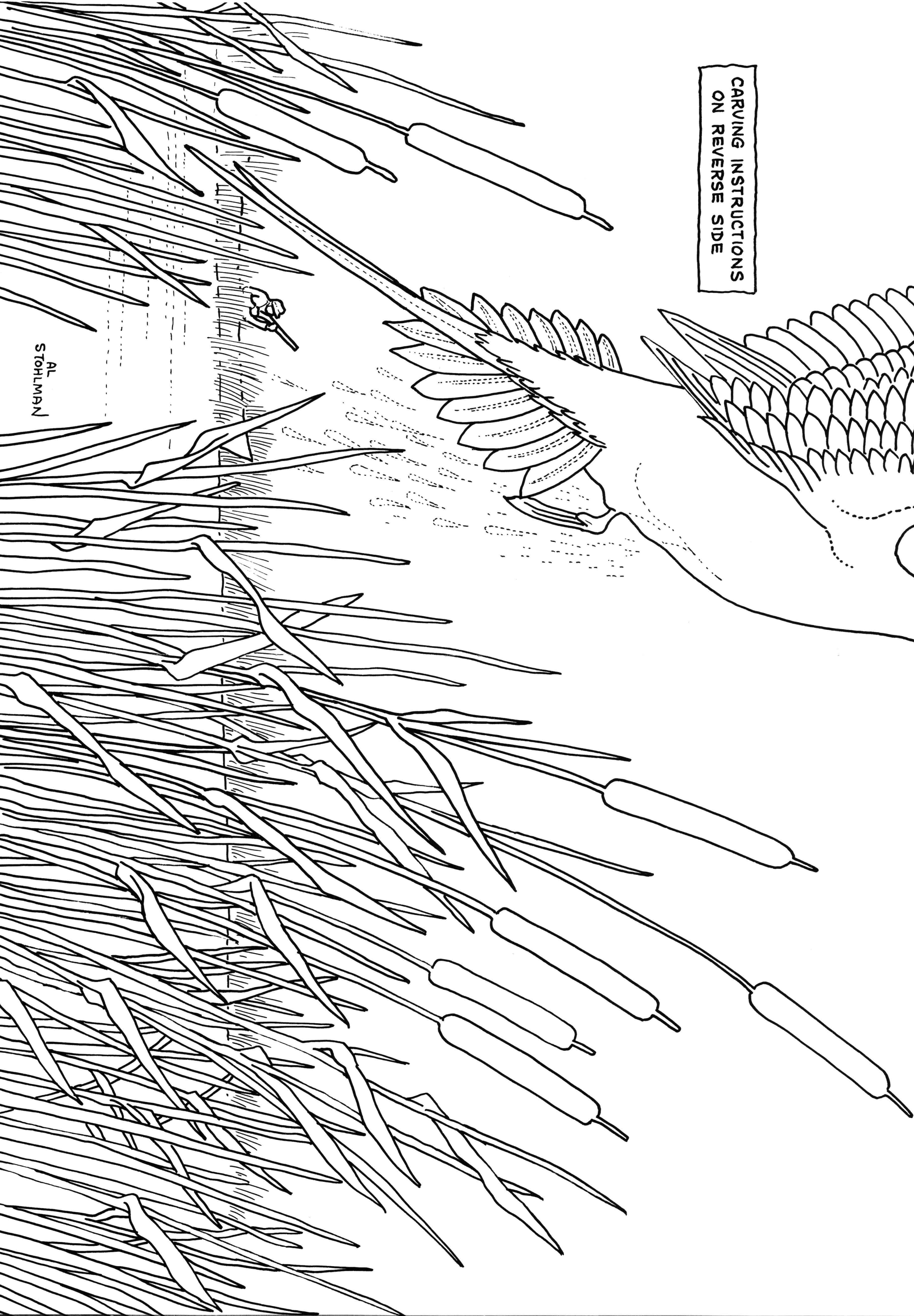
NOTE:  
USE THE POINTED BEVELERS  
BETWEEN WING AND TAIL  
FEATHERS. STUDY PHOTO  
PATTERN



TRACING  
PATTERN

TO SHADE YOUR PICTURES WITH DYE...IN  
BROWN TONES...USE THE PHOTOS ON THE  
FACE OF THE ENVELOPE AS YOUR GUIDE.  
USE COLOR REPRODUCTIONS IN BOOKS, CALENDARS,  
MAGAZINES, ETC. TO AID IN DYEING. SCENES IN  
COLOR. "HOW TO COLOR LEATHER" WILL BE  
OF GREAT HELP IN THE BLENDING AND APPLI-  
CATION OF COLOR SHADES.

CARVING INSTRUCTIONS  
ON REVERSE SIDE



Craftool PICTURE PATTERN  
No. 20-1 by Al Stohlgman

PIN-TAILS

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

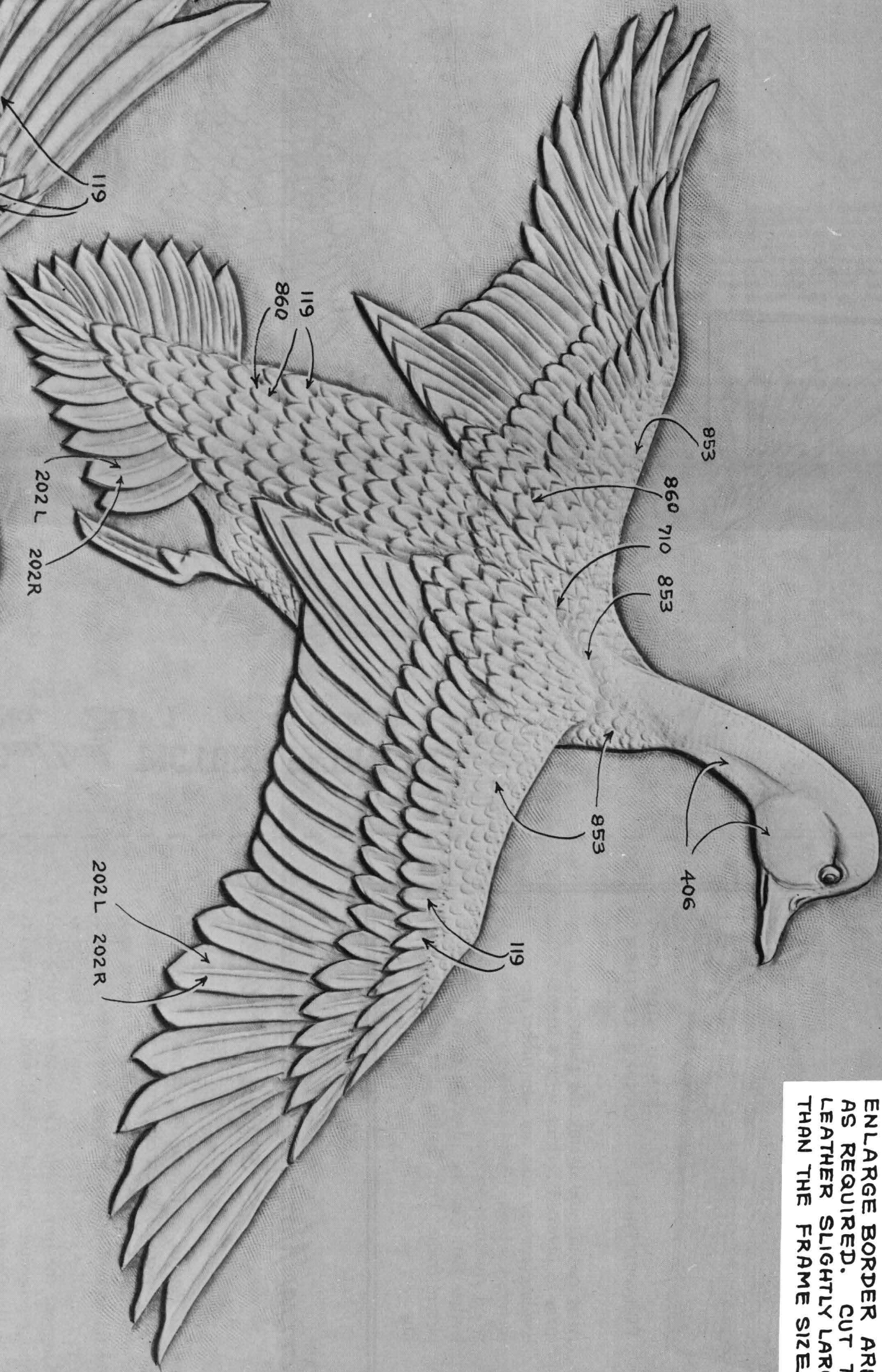
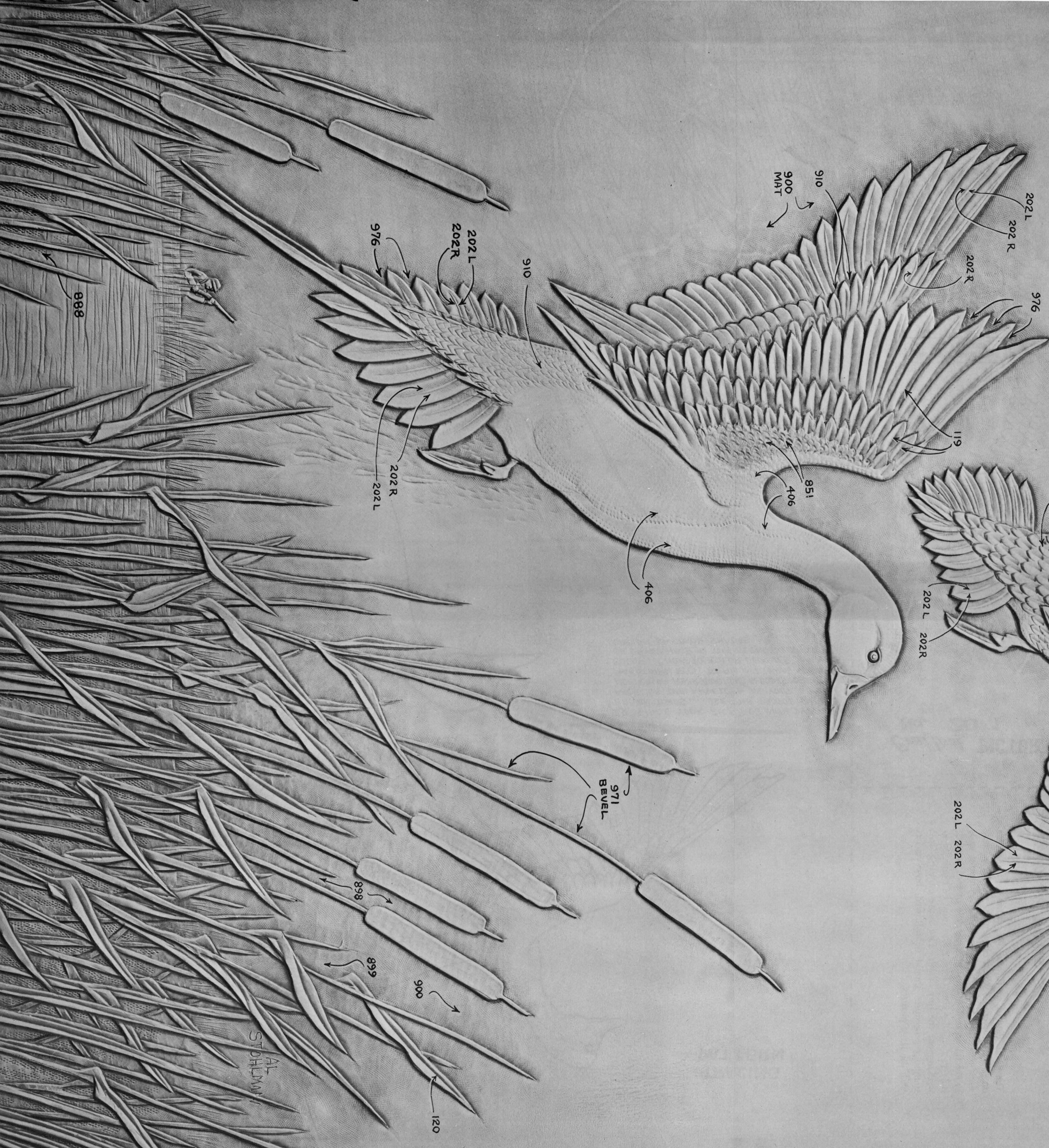


PHOTO  
PATTERN  
PICTURE SIZE: 18" X 24"  
ENLARGE BORDER AREAS  
AS REQUIRED. CUT THE  
LEATHER SLIGHTLY LARGER  
THAN THE FRAME SIZE.







AL  
STOHLMAN



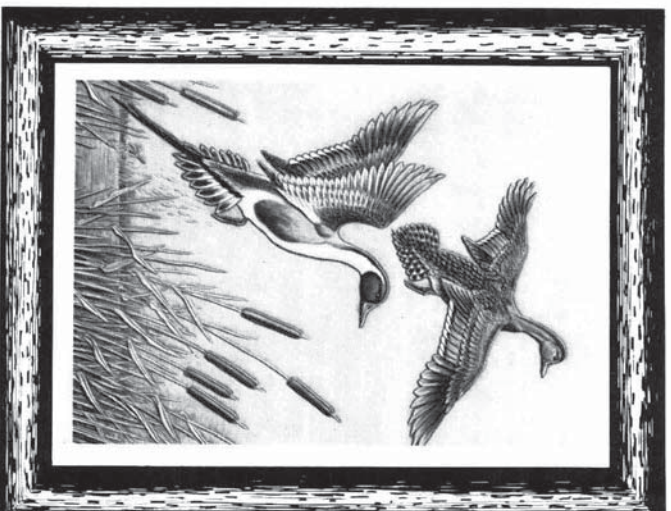
CARVING INSTRUCTIONS  
ON REVERSE SIDE





# *Craftool* PICTURE PA No. 20-1 by AL S

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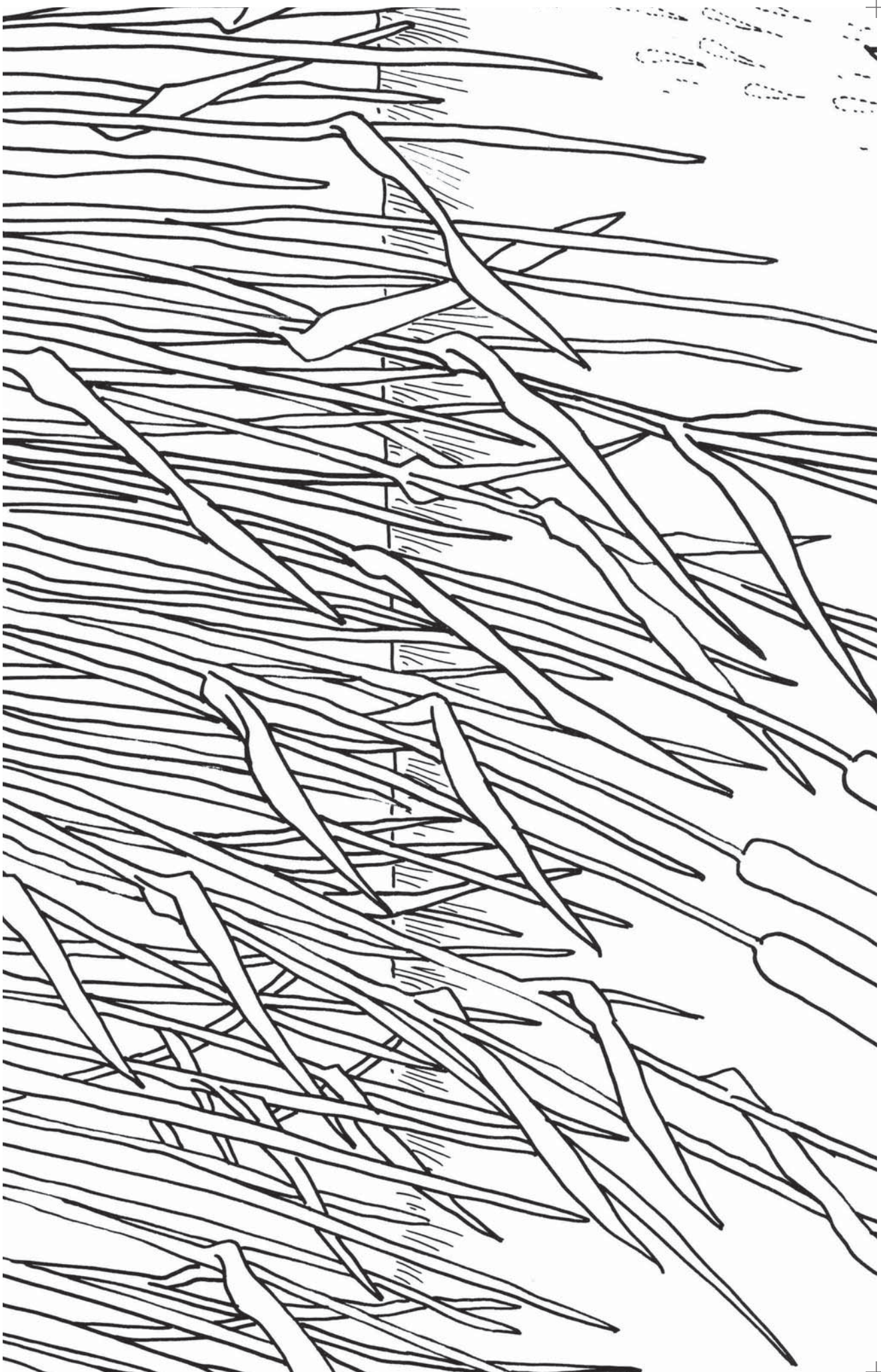
**PIN-TAILS**

**NOTE:**

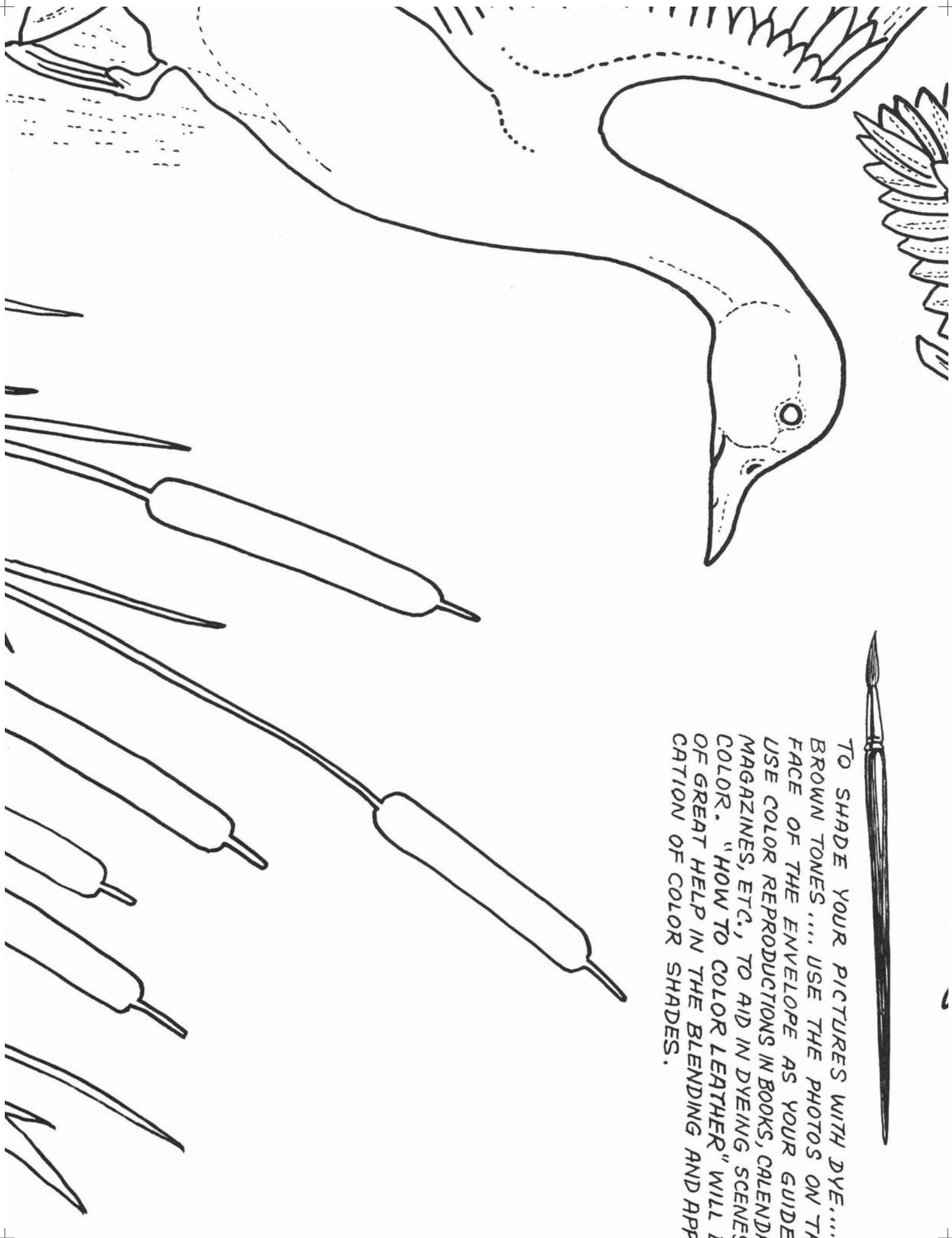
USE THE POINTED B  
BETWEEN WING AND  
FEATHERS. STUDY  
PAT











TO SHADE YOUR PICTURES WITH DYE...  
BROWN TONES... USE THE PHOTOS ON THE  
FACE OF THE ENVELOPE AS YOUR GUIDE  
USE COLOR REPRODUCTIONS IN BOOKS, CALENDARS,  
MAGAZINES, ETC., TO AID IN DYEING SCENES  
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OF GREAT HELP IN THE BLENDING AND AP-  
PLICATION OF COLOR SHADES.



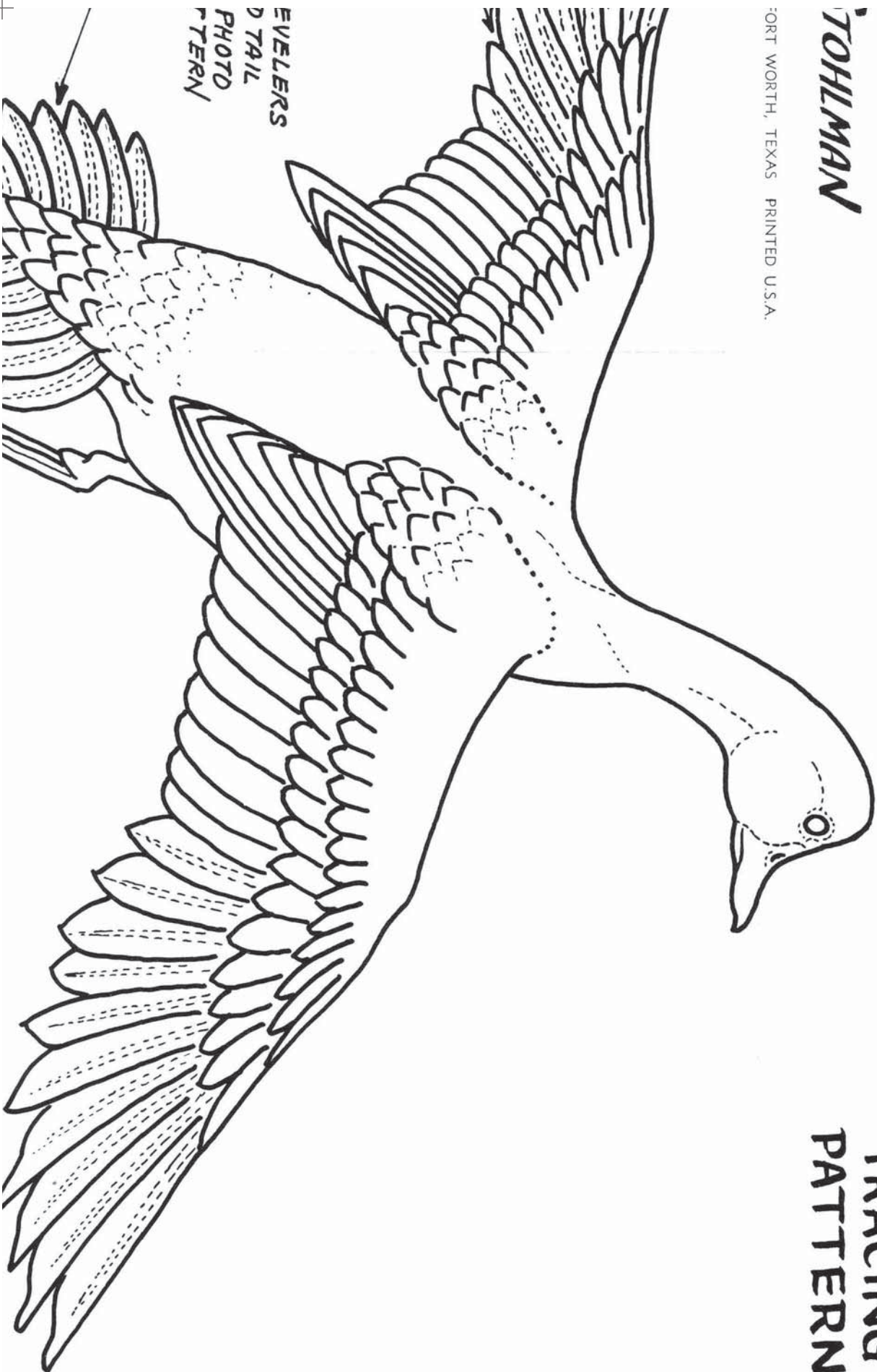


# PTTERN TOHLMAN

PORT WORTH, TEXAS PRINTED U.S.A.

TRACING  
PATTERN

LEVELERS  
D TAIL  
PHOTO  
PTERN

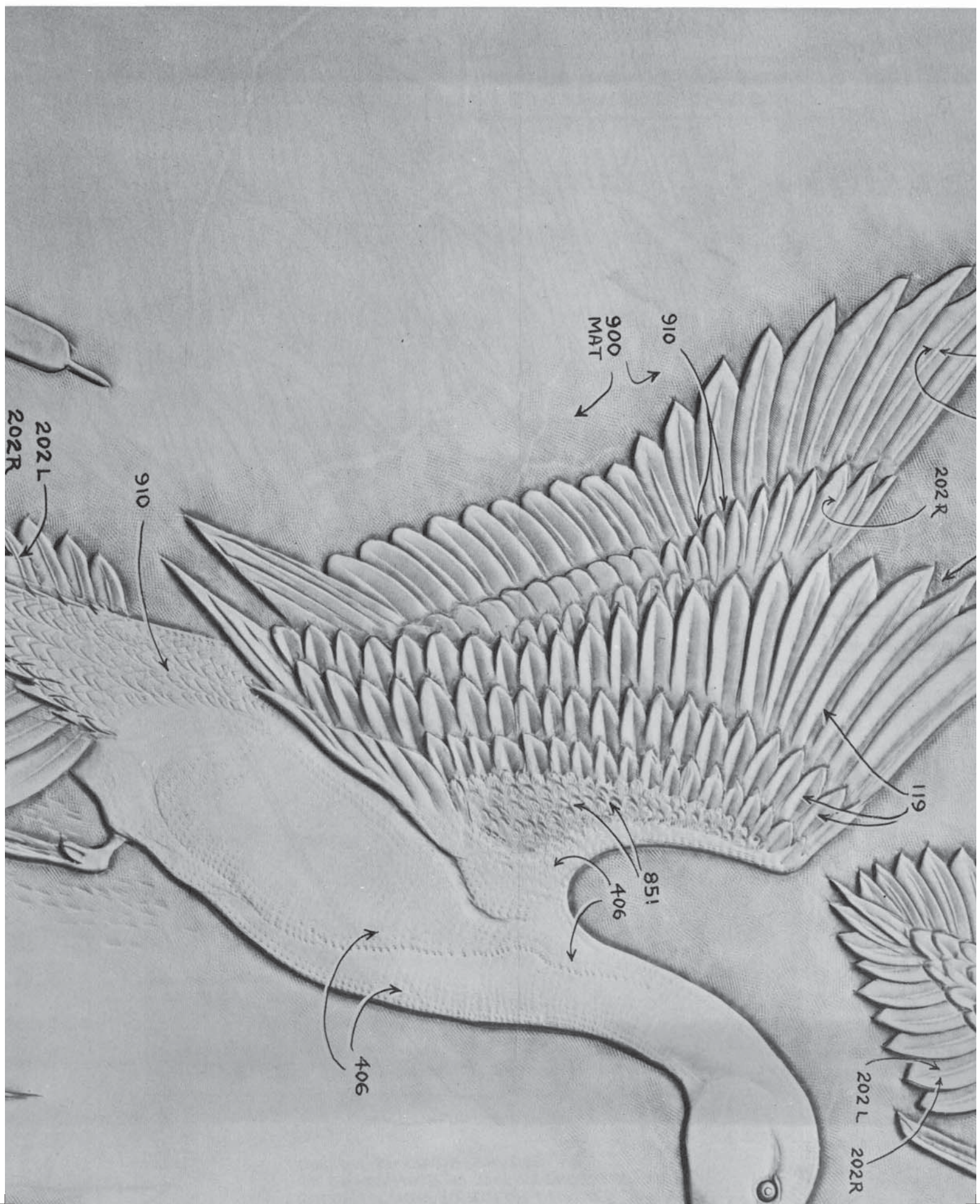








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*Craftool* PICTURE PATTERN  
No. 20-1 by AL STOHLMAN

*PIN-TAILS*

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



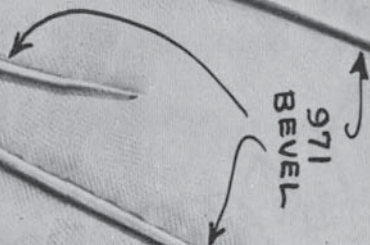






202L 202R

971  
BEVEL

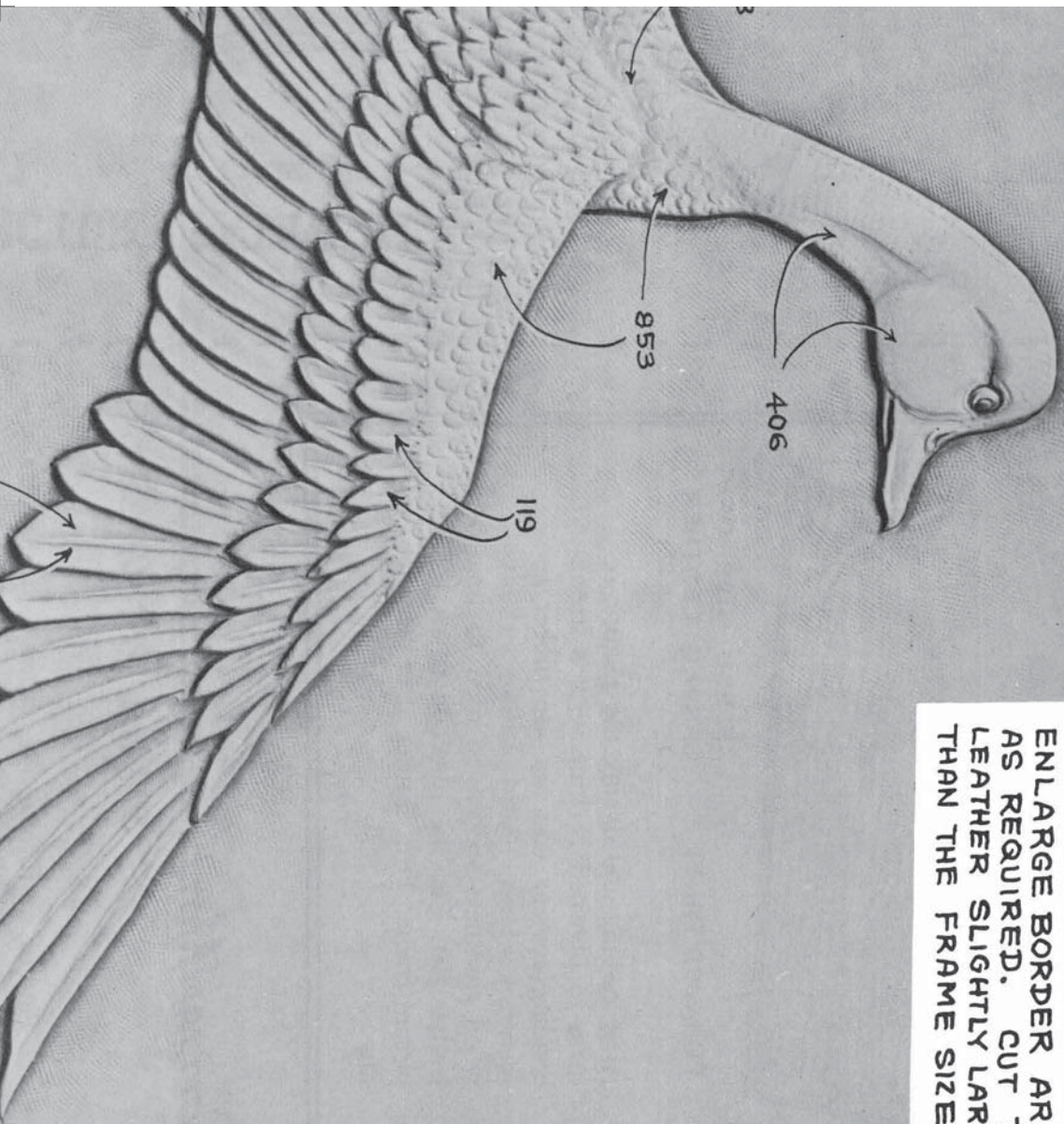




# PHOTO PATTERN

PICTURE SIZE : 18" X 24"

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









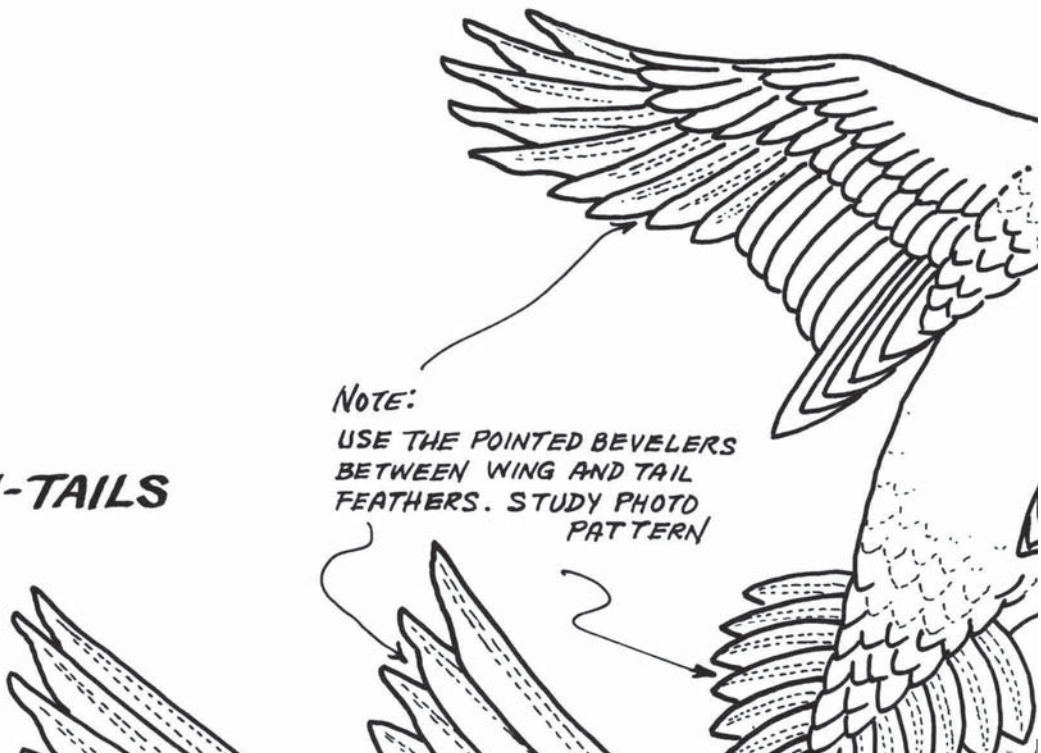
# *Craftool* PICTURE PATTERN

No. 20-1 by AL STOHLMAN

**PIN-TAILS**

NOTE:

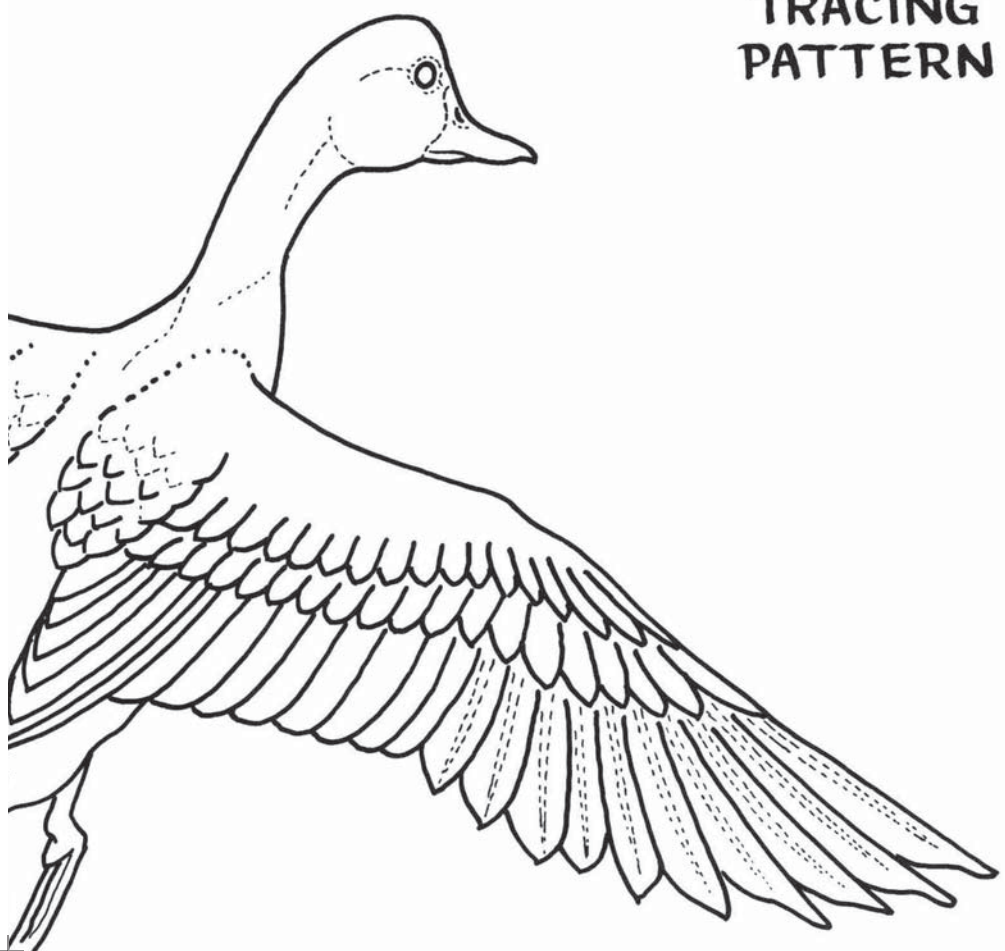
USE THE POINTED BEVELERS  
BETWEEN WING AND TAIL  
FEATHERS. STUDY PHOTO  
PATTERN





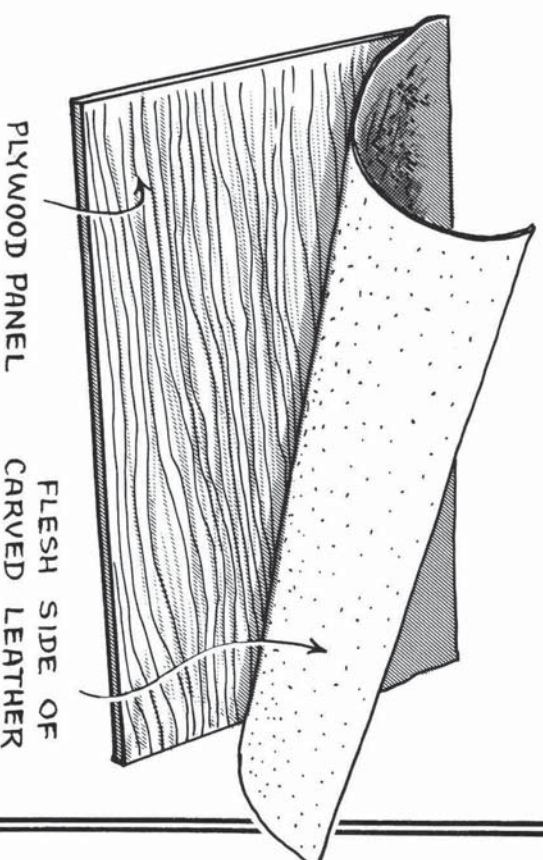
On the large picture, when carving the smaller picture sizes, it will be necessary to use smaller stamping tools in certain areas. Usually the same type of tool is used; only in a smaller size. Greater care must be exercised in working out the tiny details. The same carving and stamping procedures should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

## TRACING PATTERN





## MOUNTING THE PICTURES



PLYWOOD PANEL

FLESH SIDE OF  
CARVED LEATHER

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

*Special Note.... FOR CARVING  
SMALL PICTURES*



The Photo Pattern, on reverse side, shows the tools used on the large picture. When carving the smaller picture



CARVING INSTRUCTIONS  
ON REVERSE SIDE







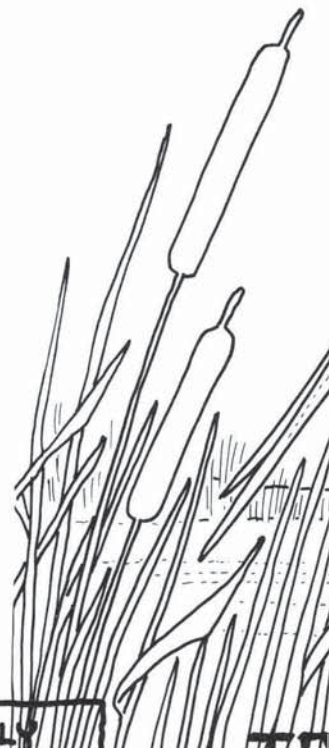
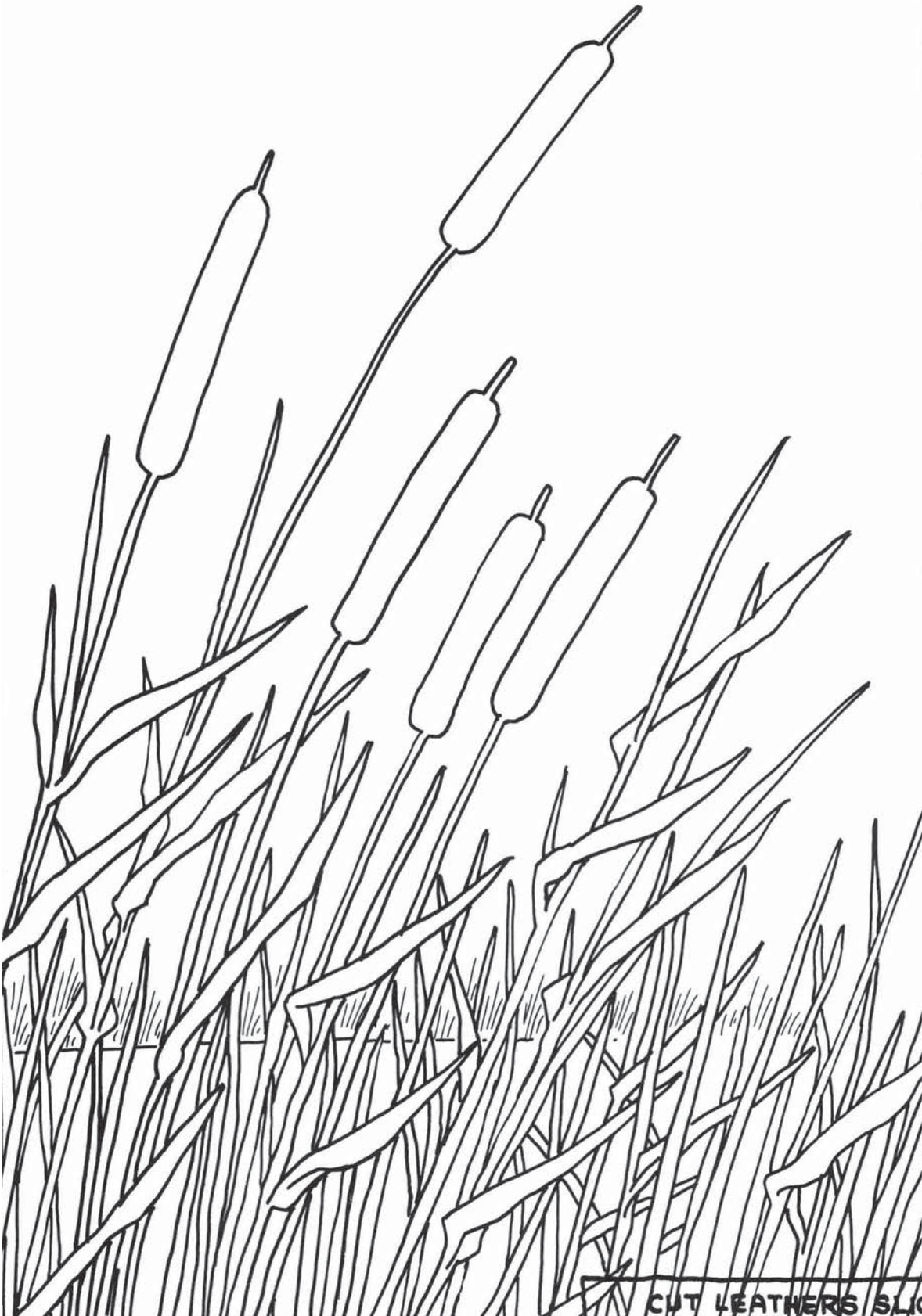
TO SHADE YOUR PICTURES WITH DYE....IN BROWN TONES.... USE THE PHOTOS ON THE FACE OF THE ENVELOPE AS YOUR GUIDE. USE COLOR REPRODUCTIONS IN BOOKS, CALENDARS, MAGAZINES, ETC., TO AID IN DYEING SCENES IN COLOR. "HOW TO COLOR LEATHER" WILL BE OF GREAT HELP IN THE BLENDING AND APPLICATION OF COLOR SHADES.



**PIN-TAILS**



CARVING INSTRUCTIONS  
ON REVERSE SIDE



CUT LEATHERS SLIGHTLY



# PICTURE PATTERN

1 by AL STOHLMAN

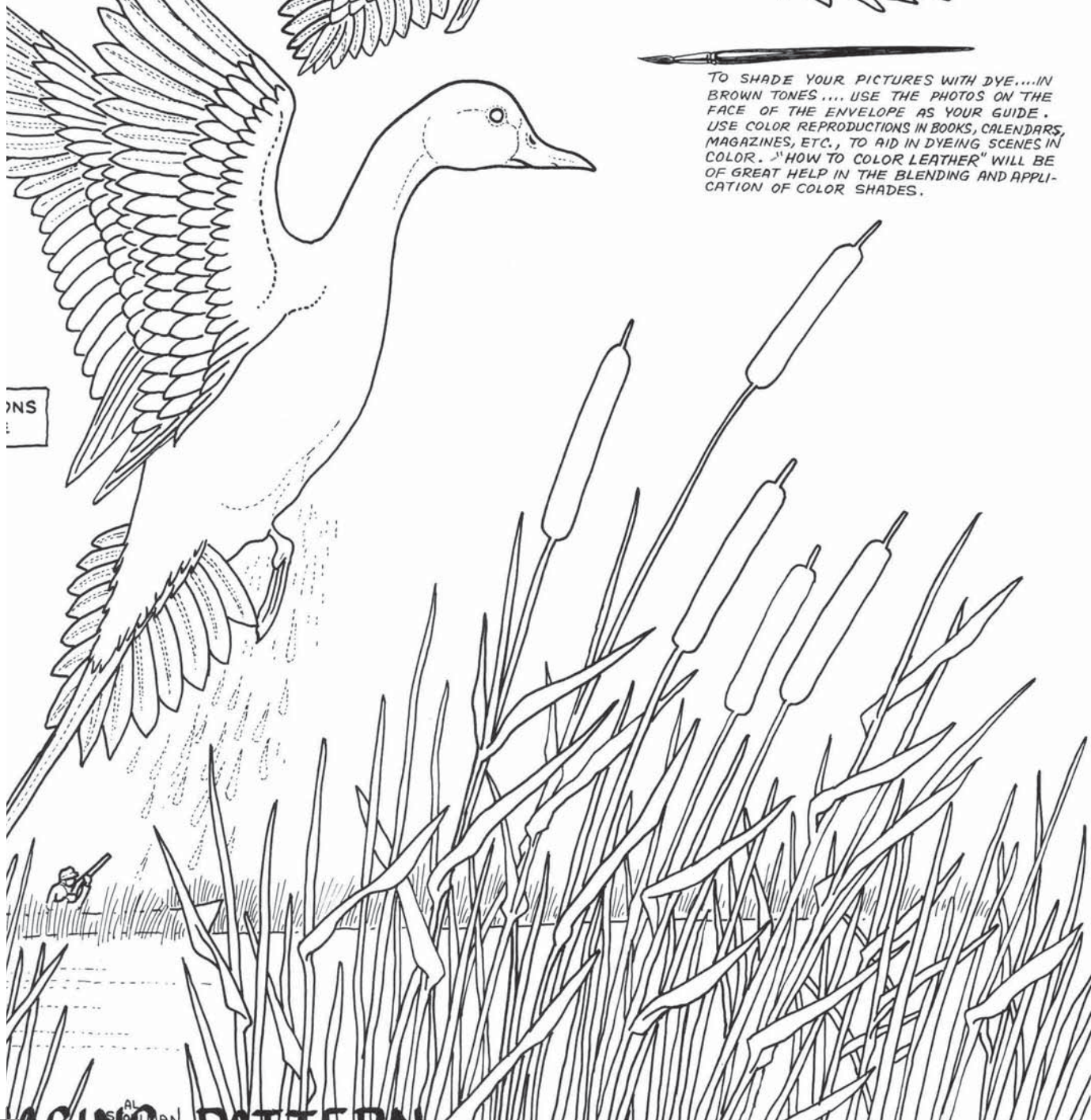
TRACING  
PATTERN

NOTE:

USE THE POINTED BEVELERS  
BETWEEN WING AND TAIL  
FEATHERS. STUDY PHOTO  
PATTERN



TO SHADE YOUR PICTURES WITH DYE,...IN  
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OF GREAT HELP IN THE BLENDING AND APPLI-  
CATION OF COLOR SHADES.



ONS

AL STOHLMAN



FOR CUTTING THE  
SMALL DETAILS

GROUND AREAS.

DETAILS.

BEVELERS WILL NOT FIT.

AROUND FIGURES.

STUDY THE PHOTO PATTERNS AND NOTE THE USES OF



## HOW TO CARVE LEATHER

by Al Stohman

WAS \$5.00

**Now \$3.50**

- Simplified Carving Instructions for over 30 Fish, Animals, Birds.
- The famous "Dye Chart" Method reduced to easy to remember formula; fully illustrated.
- Over 30 different Dye Charts.
- Carving, tracing and photo-carve patterns; assembly instructions for 11 Different Projects.
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**EXCELLENT BUY \$2.00**



## Pictorial I for LE

only

- 32 Cards!
- Ideal Tool
- Complete

Al Stohman  
32 Bfg., 5" son. Step  
Shows tool  
basic carv  
figure carv  
shown side  
Perfect for

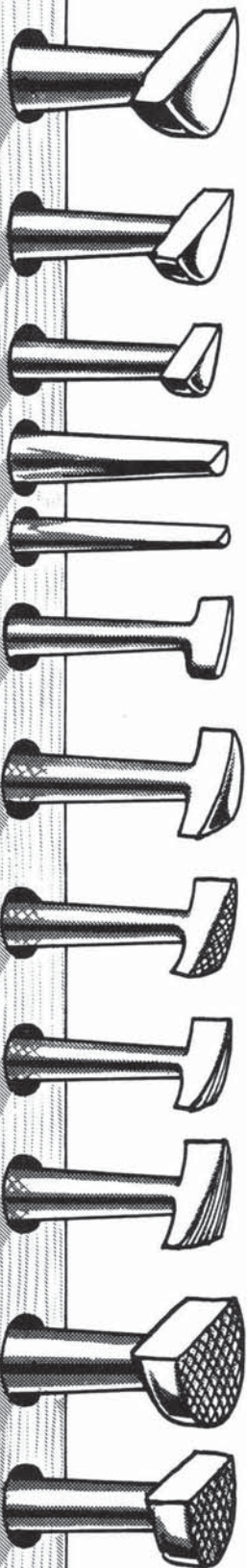


Examine your  
and carefully  
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## FIGURE CARVING TOOLS

## POINTED BEVELERS

## MATTING BEVELERS



899

MATTING BEVELER ARE USED IN "SKY AREAS FOR MAKING CLOUDS AND TO MA



# AL STOHLMAN'S NOTE-BOOK of BASIC FIGU

1

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

2

When the leather begins to return to its original color, carefully center the tracing. Tape or fully trace all of the leather and trace all of the leather re-clip the tracing, lift one corner that it does not move. Before moving the tracing, check to see that all of the lines have been traced. Use the modeling stylus or Craftool No. 59 ball-point traced. Use the design. Cut all or Craftool to trace the swivel stylus to trace the dotted of the solid lines with the carving knife. Do NOT attempt to carve lines. Do not attempt a limited large Pictures with a limited amount of time . . . try to work several hours at a time to work.

3

When dry's in the leath a damp sp leather fr out befor complet bottom must b drying with piece tain hou lea Pe n



## THE VARIOUS TOOLS

by **AL**  
**STOHLMAN**

## INSTRUCTION CARDS FOR LEATHER CARVING

by Al Stohman

**\$2.50**

Each A Complete Lesson.  
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The Course For The Self Taught

Al's methods & techniques made easy.  
8 1/2" cards. Each a complete lesson  
by step basic leather carving techniques  
early illustrated; fully explained.  
s in action; how to hold tools; doing;  
decorative cuts; fancy borders; etc.  
"Right" & "wrong" methods by side.  
70 tools illus.; 64 drawings.  
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COLOR!

- OVER 90 STEP BY STEP ILLUSTRATIONS
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- 5 COLOR; DYE MIXING CHARTS

EVERYONE can do delicate intricate coloring on leather with Al Stohman's How to Color Leather book. Printed in full color with *over 90* step-by-step illustrations; 8 full color pictures; 5 dye mixing charts; full page color wheel. *34 never before published* pages explain in complete detail cross dyeing techniques, background dyeing, figure coloring, highlighting, shading and other popular coloring details. Includes many of the secrets that have won the author world wide acclaim. A *must* for both beginner and experienced Craftsman. Order your copy today! Only **2.00**.





work at this time. Compare it with the work presented. Study and see if your own work can be improved. The tool (No. 3) is very useful in figure carving work. It is used to smooth out the rough beveling and the edges of the figures for realistic appearance. Use the modeling spoon at the eye-balls of the figure and to scratch in other tiny details. A great deal of time could be devoted to cleaning up the work with the modeler.

# 8

Other things to try by cutting lightly with a knife blade. Always study Photo Patterns and compare your work . . . try to note any differences. When you are satisfied that your carving is as good as you can get it . . . dye the figures if desired. They can be dyed in tones of brown (see HOW TO CARVE LEATHER) . . . or in color (see HOW TO DYE LEATHER). Space here does not permit Dye Formulas or Dyeing Techniques. The aforementioned books offer complete instructions. Study the instructions and reap the rewards that only figure carving can give.



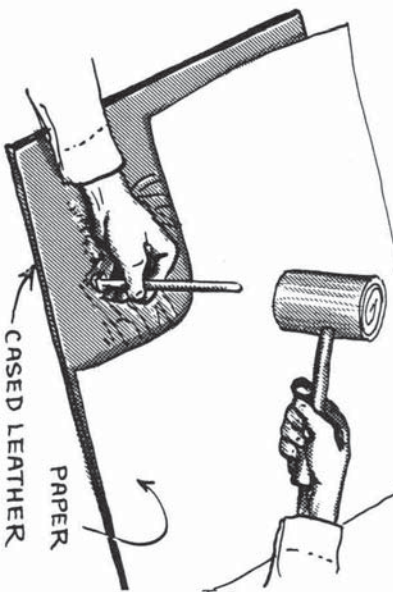
## SPECIAL EFFECTS TOOLS



898 406 746 366 710

MANY OF THE REGULAR LINE OF FLORAL STAMPING TOOLS ARE USED FOR CREATING SPECIAL EFFECTS SUCH AS: *GROSS-LIAIS*

## SPECIAL TIP:



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



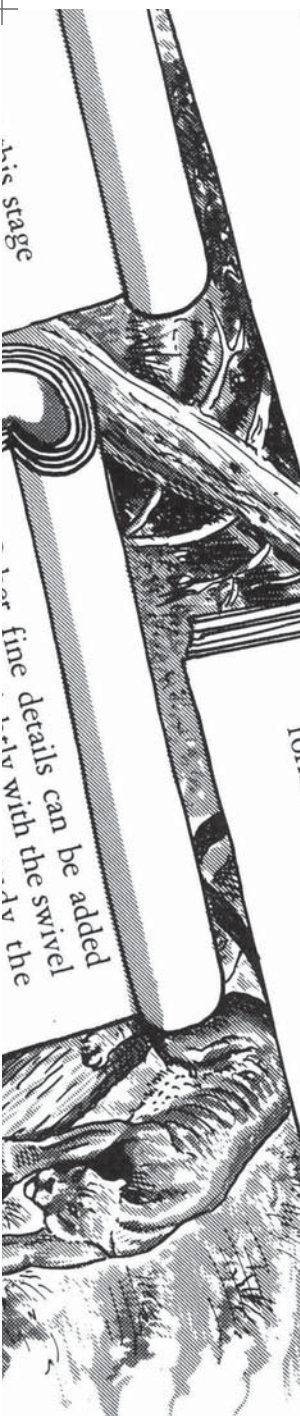
# PRE CARVING INSTRUCTIONS



pots begin to appear  
er, add moisture with  
ong. Try to keep the  
om thoroughly drying  
the carving, has been  
e the Special TIP at  
ed (See Special TIP at  
of step 8). If the work  
interrupted, moisten any  
e interrupted, moisten any  
spots and cover the leather  
a sheet of plastic film, or  
of plate glass. This will re-  
the moisture for several  
the moisture overnight. If the  
usually overnight, re-  
irs; dries out too often, re-  
ther wettings harden it and  
are wettings and stamping in-  
creasingly more difficult.

4

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



the stage

fine details can be added  
with the swivel  
the



by AL STOHLMAN

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**GRIZZLY**

NOTE:

TO SHAPE YOUR PICTURES WITH DYE... IN BROWN TONES ... USE THE PHOTOS ON THE FACE OF THE ENVELOPE AS YOUR GUIDE. USE COLOR REPRODUCTIONS IN BOOKS, CALENDARS, MAGAZINES, ETC., TO AID IN DYING SCENES IN COLOR. "HOW TO COLOR LEATHER" WILL BE OF GREAT HELP IN THE BLENDING AND APPLICATION OF COLOR SHADES.

HAIRS OF BEAR ARE STAMPED WITH COARSE CAMOUFLAGE TOOL AFTER ALL ROUGH, CONTOUR BEVELING. STUDY PHOTO PATTERN. USE SMALLER "CAMS" ON SMALLER FIGURES

**CARVING INSTRUCTIONS  
ON REVERSE SIDE**

# TRACING PATTERN

*Craftool* PICTURE PATTERN  
No. 20-2 by AL STOLLMAN

**GRIZZLY**

**PHOTO  
PATTERN**

PICTURE SIZE: 18"x24"

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

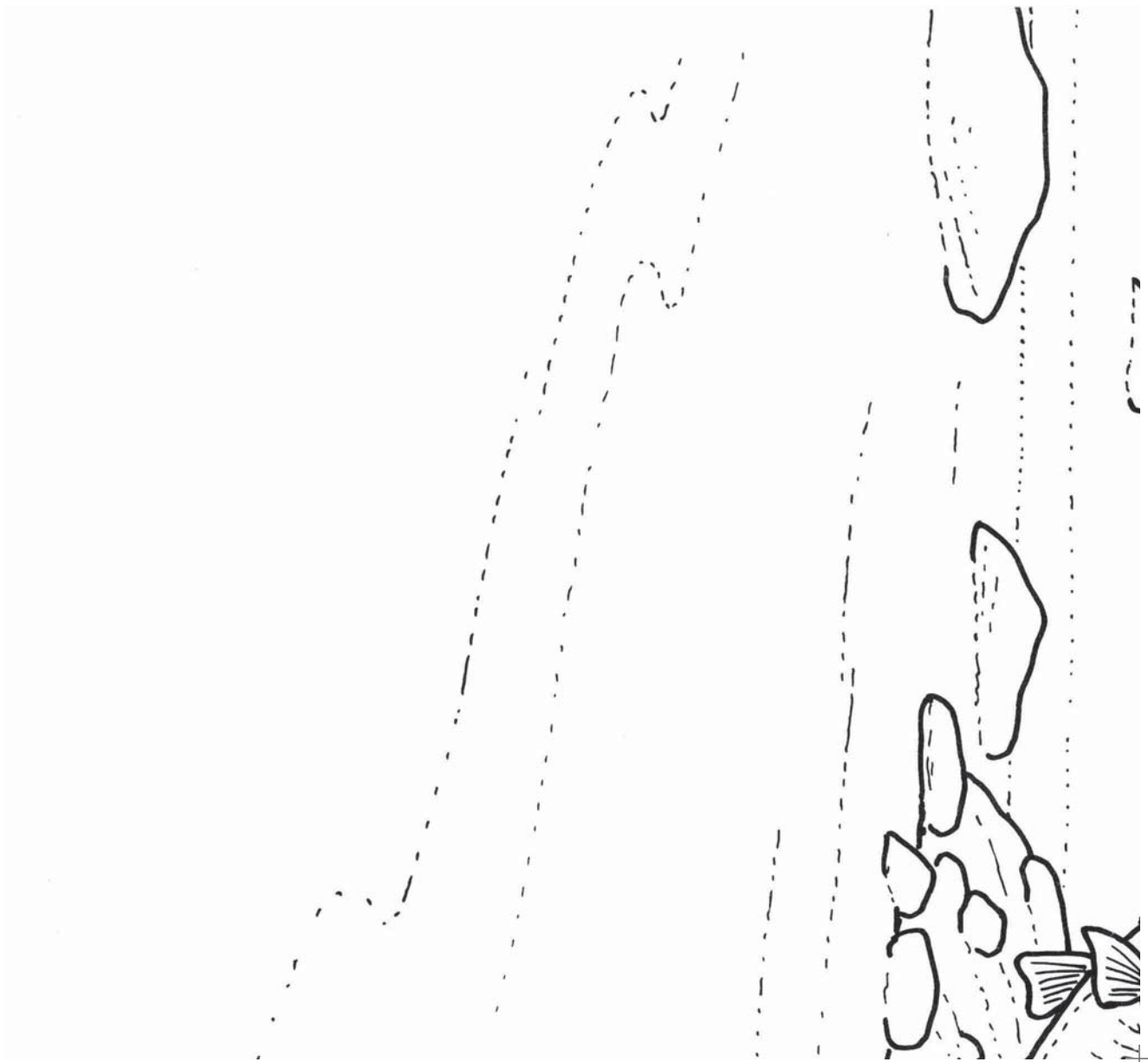
"HAIR"  
366

936  
198 - BEVEL  
898 - MHT

USE MODELING SPOON  
TO CREATE EFFECT OF  
RUNNING WATER.

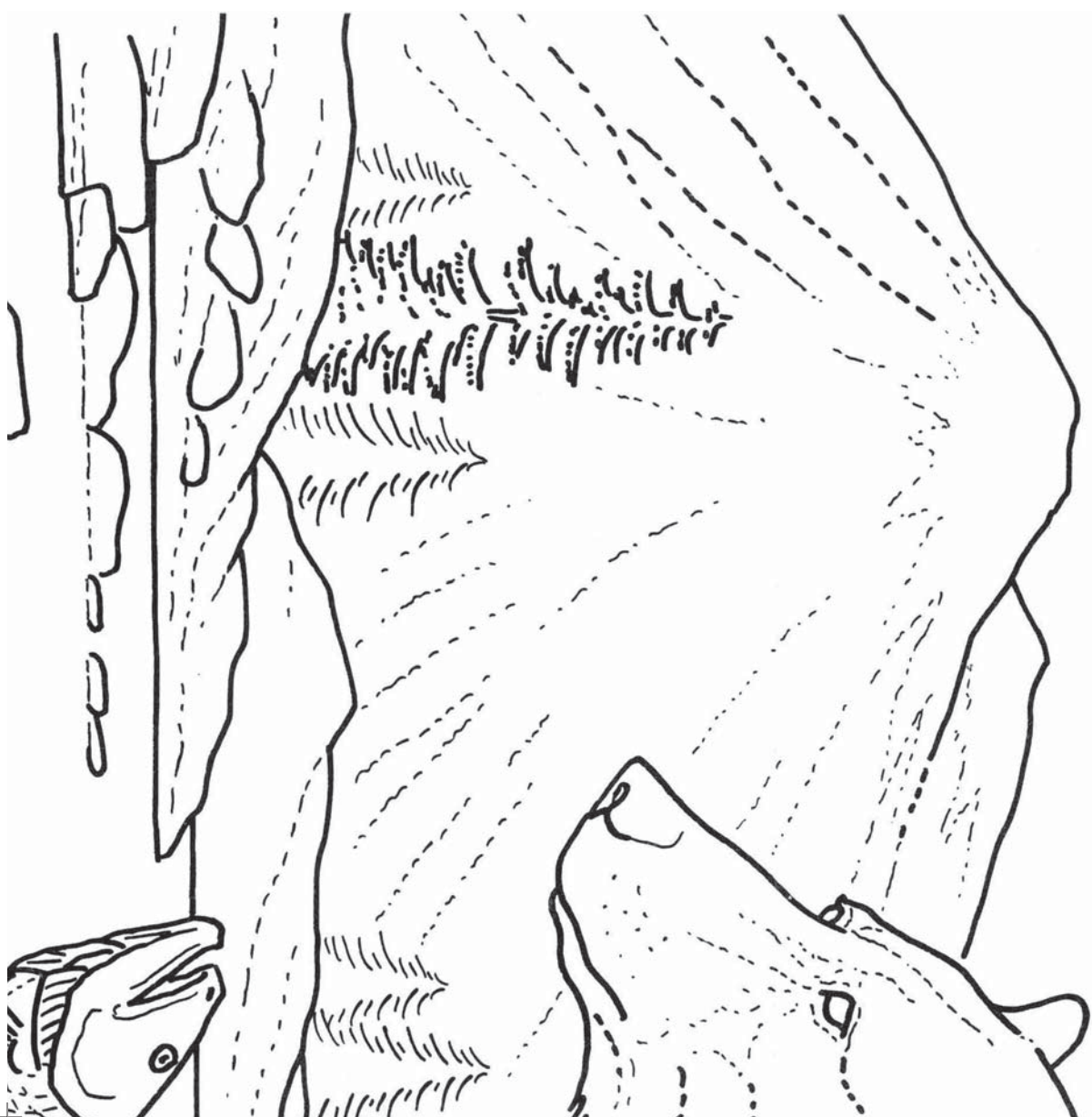
AL-  
STOHLM







CARVING INSTRUCTIONS  
ON REVERSE SIDE





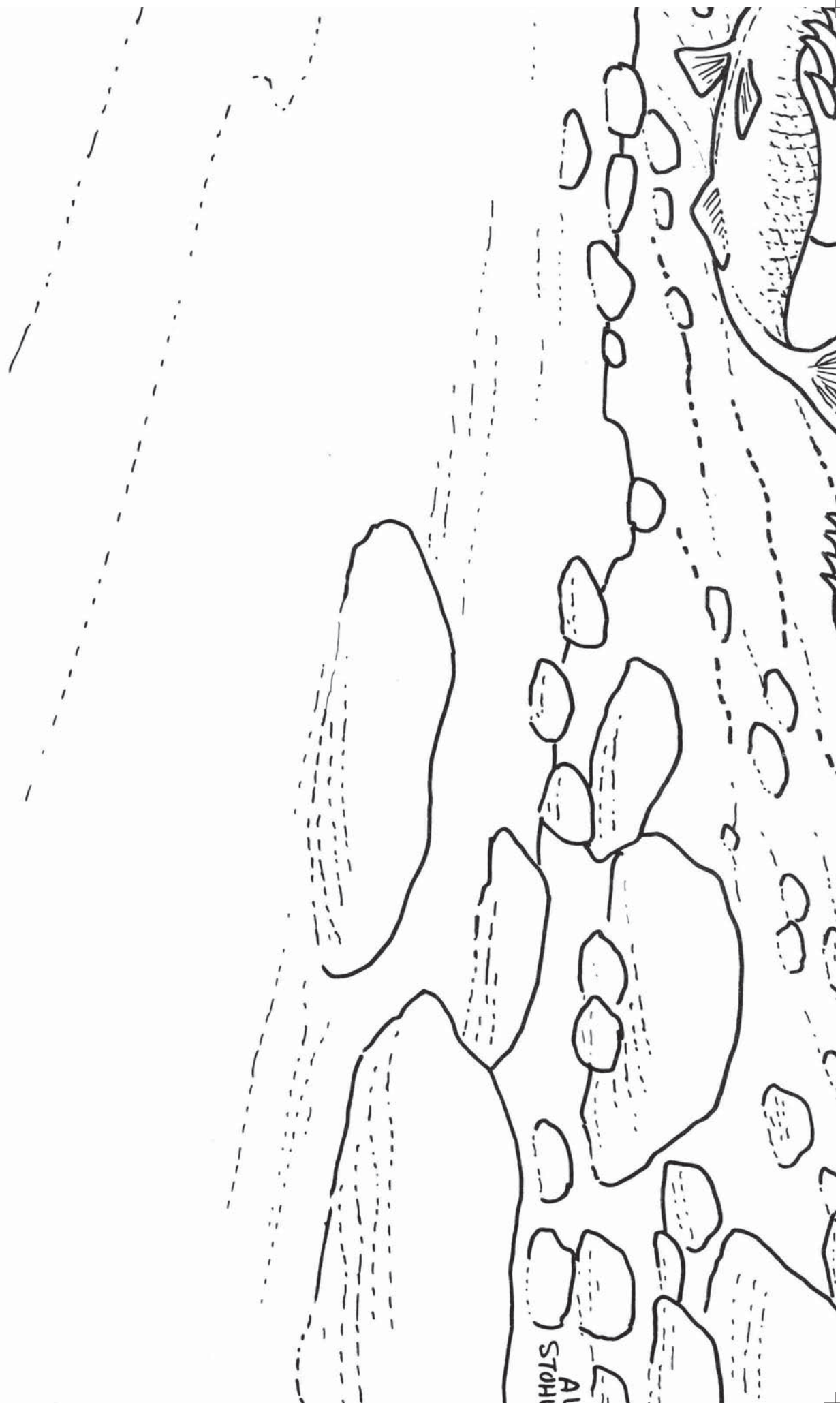
*Craftool* PICTURE PA  
No. 20-2 *by AL C*

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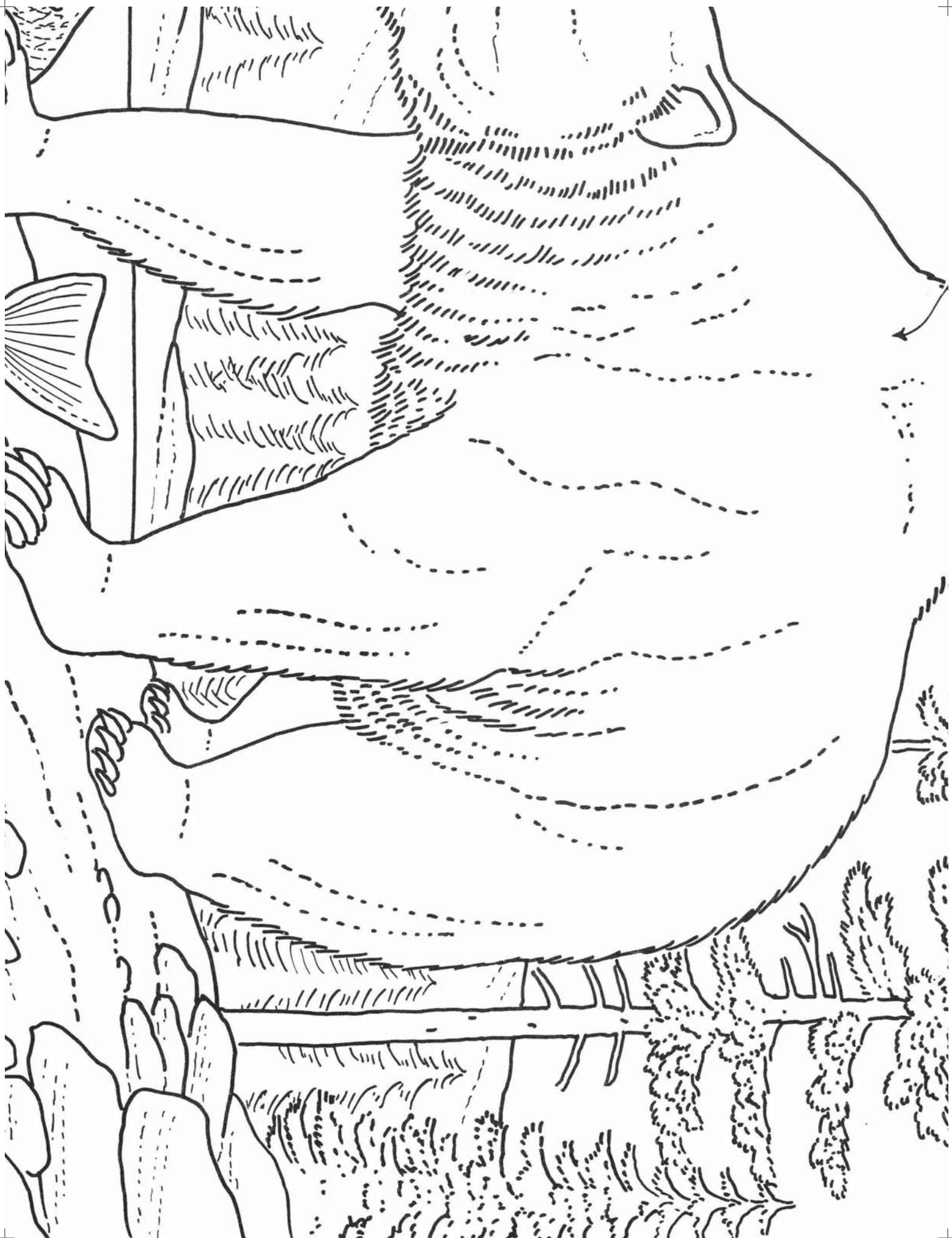
*GRIZZLY*





Al  
STOH







# TTERN STOHLMAN

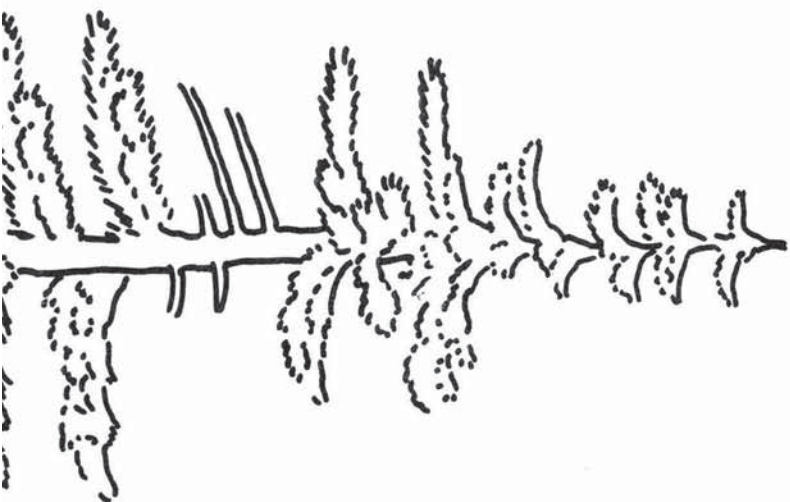
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TO SHADE YOUR PICTURES WITH DYE... IN BROWN TONES... USE THE PHOTOS ON THE FACE OF THE ENVELOPE AS YOUR GUIDE. USE COLOR REPRODUCTIONS IN BOOKS, CALENDARS, MAGAZINES, ETC., TO AID IN DYEING SCENES IN COLOR. "HOW TO COLOR LEATHER" WILL BE OF GREAT HELP IN THE BLENDING AND APPLICATION OF COLOR SHADES.

## NOTE:

HAIRS OF BEAR ARE STAMPED WITH COARSE CAMOUFLAGE TOOL AFTER ALL ROUGH, CONTOUR BEVELING. STUDY PHOTO PATTERN. USE SMALLER "CAMS" ON SMALLER FIGURES



TRACING  
PATTERN





USE MODELING SPOON  
TO CREATE EFFECT OF  
RUNNING WATER.





"HAIR"  
366

971

896

895

463

463

961

902

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902

463

896



**Craftool PICTURE PATTERN**  
**No. 20-2** by AL STOLLMAN

**GRIZZLY**

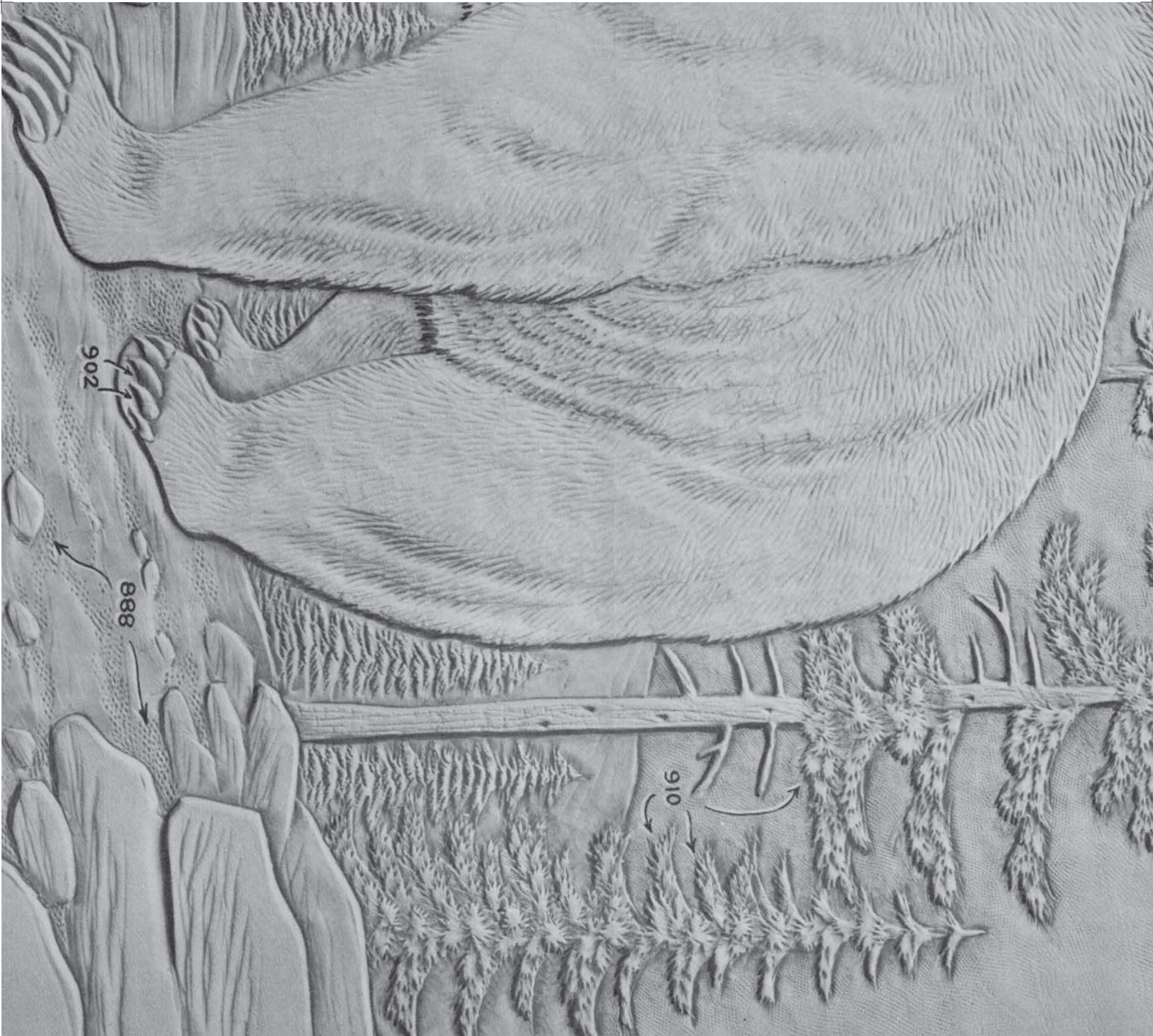
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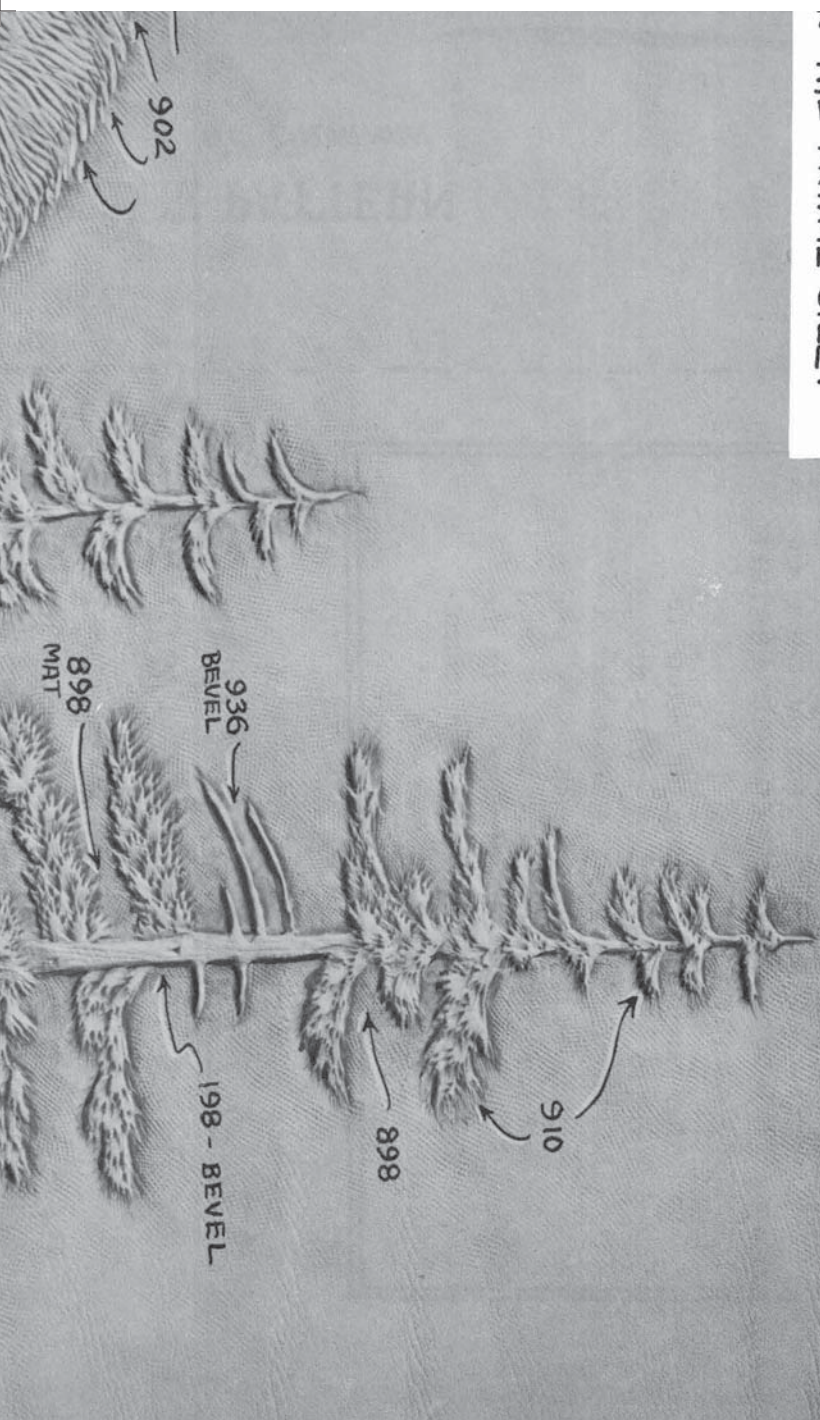




# PHOTO PATTERN

PICTURE SIZE: 18"X24"

LARGE BORDER AREAS  
REQUIRED. CUT THE  
OTHER SLIGHTLY LARGER  
IN THE FRAME SIZE.









***Craftool*** PICTURE PATTERN  
No. 20-2 *by AL STOHLMAN*



TO  
BRO  
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OF G  
CATI

**GRIZZLY**

**NOTE:**

HAIRS OF BEA  
WITH COARSE  
AFTER ALL R.  
BEVELING. ST.  
USE SMALLER  
FIGURES





## TRACING PATTERN

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

SHADE YOUR PICTURES WITH DYE... IN  
WARM TONES .... USE THE PHOTOS ON THE  
BACK OF THE ENVELOPE AS YOUR GUIDE.

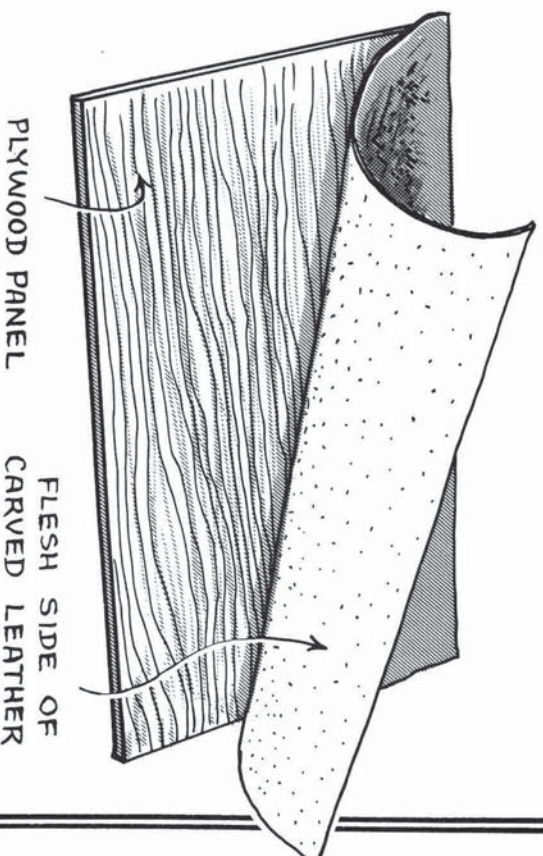
COLOR REPRODUCTIONS IN BOOKS, CALENDARS,  
MAGAZINES, ETC., TO AID IN DYEING SCENES IN  
YOUR. "HOW TO COLOR LEATHER" WILL BE  
A GREAT HELP IN THE BLENDING AND APPLI-  
CATION OF COLOR SHADES.

THESE ARE STAMPED  
CAMOUFLAGE TOOL  
PATTERNS, CONTOUR  
OF THE PHOTO PATTERN.  
"CAMO" ON SMALLER





## MOUNTING THE PICTURES



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

*Special Note.... FOR CARVING*  
**SMALL PICTURES**



The Photo Pattern, on reverse side, shows the tools used on the large picture. When carving the smaller picture



CARVING INSTRUCTIONS  
ON REVERSE SIDE





**GRIZZLY**

CARVING IN  
ON REVER



CUT LEATHERS SLIGHTLY



# PICTURE PATTERN

2 by AL STOHLMAN

## TRACING PATTERN

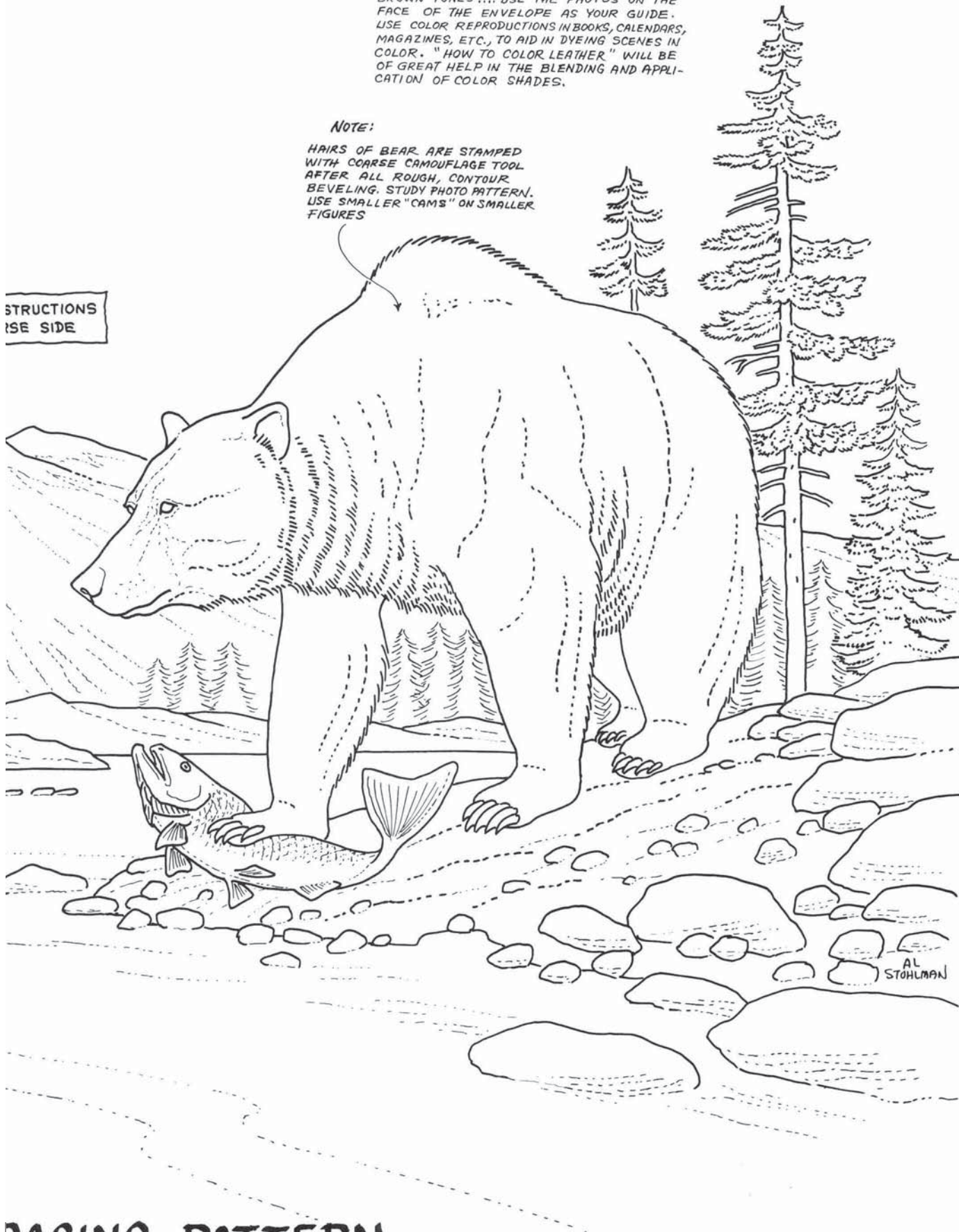


TO SHADE YOUR PICTURES WITH DYE... IN BROWN TONES .... USE THE PHOTOS ON THE FACE OF THE ENVELOPE AS YOUR GUIDE. USE COLOR REPRODUCTIONS IN BOOKS, CALENDARS, MAGAZINES, ETC., TO AID IN DYEING SCENES IN COLOR. "HOW TO COLOR LEATHER" WILL BE OF GREAT HELP IN THE BLENDING AND APPLICATION OF COLOR SHADES.

### NOTE:

HAIRS OF BEAR ARE STAMPED WITH COARSE CAMOUFLAGE TOOL AFTER ALL ROUGH, CONTOUR BEVELING. STUDY PHOTO PATTERN. USE SMALLER "CAM'S" ON SMALLER FIGURES

INSTRUCTIONS  
USE SIDE





FOR CUTTING THE  
SMALL DETAILS



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by Al Stohman

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STUDY THE PHOTO PATTERNS AND NOTE THE USES OF

## Complete FIGURE CARVING INSTRUCTION BOOKS

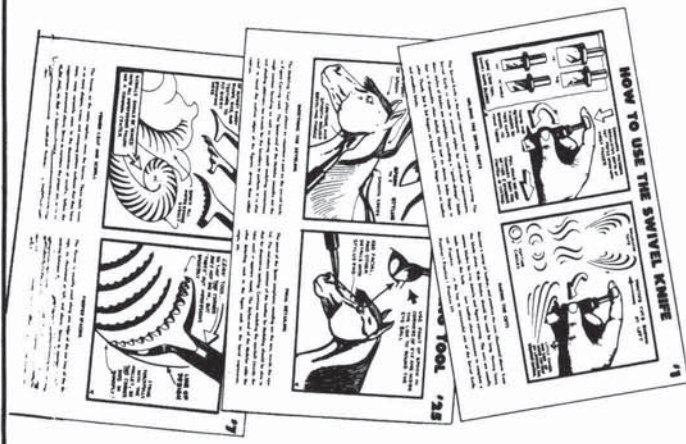


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# Pictorial I for LE

only

- 32 Card
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Al Stohman  
32 BIG, 5" son. Step  
niques, cl  
Shows too  
basic carvi  
figure carvi  
shown side  
Perfect for



7

Examine your work carefully and carefully stamp the Photo Pattern on each detail. The work can be done in Modeling. The spots are some of the round more the P to re-ures, details sh

FIGURE CARVING TOOLS

FIGURE CARVING BEVELERS

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MATTING BEVELER

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✓	THREE LARGEST TOOLS FOR BEVELING AND CONTOURING FIGURES; FOR	SMALL SIZES FOR WORKING OUT TINY DETAILS	POINTED BEVELERS COME IN A VARIETY OF SIZES AND TEXTURED SURFACES FOR "SPECIAL" EFFECTS AND ARE USED IN CORNERED AREAS WHERE REGULAR	MATTING BEVELER ARE USED IN "SKY" AREAS FOR MAKING CLOUDS AND TO MAKE ABOUT FIGURES
100 N				
1/4" ANGLE BLADE				



# AL STOHLMAN'S NOTE-BOOK of BASIC FIGU

1

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

2

When the leather begins to re-turn to its original color, carefully center the tracing. Tape or fully trace all of the leather and trace all of the leather re-clip the tracing, lift one corner that it does not move. Before moving the tracing, check to see that all of the lines have been traced. Use the modeling stylus or Craftool No. 59 ball-point traced. Use the design. Cut all stylus to trace the design. The dotted lines of the solid lines with the carving knife. DO NOT cut the carving knife. Do not attempt to carve lines. Do not attempt to carve large Pictures with a limited amount of time . . . try to work several hours at a time to work.

3

When dry's in the leath a damp sp leather fr out befor complet bottom must b drying with piece tain hot lee Pe n





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*by* **AL**  
**STOHLMAN**

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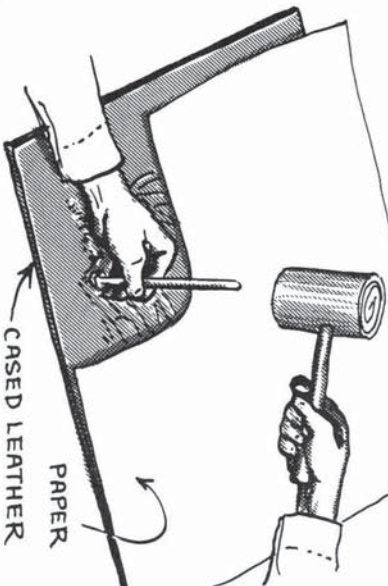


work compare it with the presented. Study and see if your own be improved. The Tool (No. 3) is very it in figure carving out on is used to smooth and if the rough beveling of the edges of the figures for realistic appearance. Use point of the modeling spoon and the eye-balls of the tiny and to scratch in other time and to great deal of time. A great deal of time could be devoted to cleaning up the work with the modeler.

8

by cutting. Always compare your knife blade. Study Photo Patterns and compare your work . . . try to note any differences. When you are satisfied that your carving is as good as you can get it . . . dye the figures if desired. They can be dyed in tones of brown (see HOW TO CARVE LEATHER) . . . or in color (see HOW TO COLOR LEATHER). Space here does not permit Dye Formulas or Dyeing Techniques. The aforementioned books offer complete instructions. Study the instructions, put them to practice and reap the rewards that only figure carving can give.

## SPECIAL TIP:



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

## SPECIAL EFFECTS TOOLS



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MANY OF THE REGULAR LINE OF FLORAL STAMPING TOOLS ARE USED FOR CREATING SPECIAL EFFECTS SUCH AS: GRASS - HAIR -



## RE CARVING INSTRUCTIONS



pots begin to appear  
et, add moisture with  
ong. Try to keep the  
om thoroughly dry  
e the carving has been  
e the carving TIP at  
ed (See Special TIP  
of step 8). If the work  
e interrupted, moisten any  
spots and cover the leather  
a sheet of plastic film, or  
of plate glass. This will re-  
the moisture for several  
rs, usually overnight. If the  
ries, dries out too often, re-  
ther wettings harden it and  
ated wettings and stamping in-  
ake carving more difficult.

4

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



Other fine details can be added tightly with the swivel study the