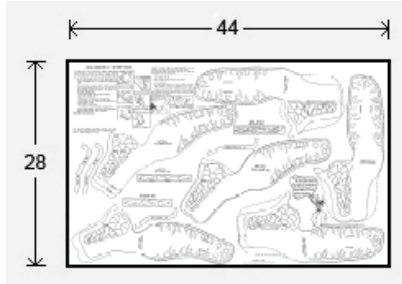




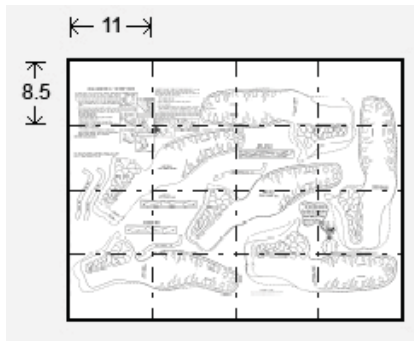
Pattern Digital Download

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



1) Full Size

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



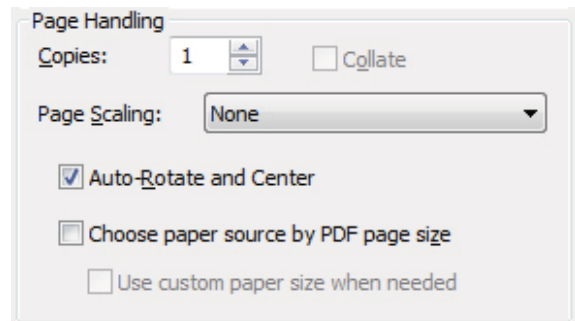
2) Tiled

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

The pattern PDF files are typically laid out like this:

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

Please note: When printing on a home printer, 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.

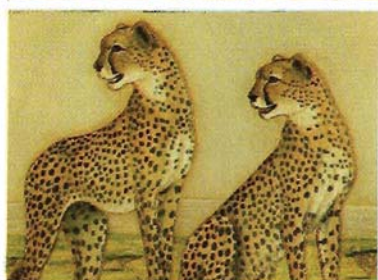
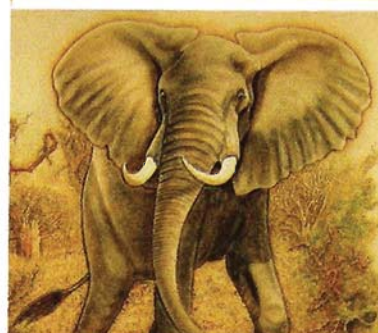
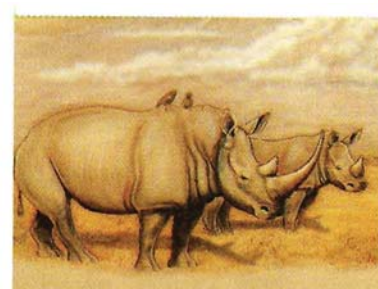


You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.

Christine Stanley's
**ENDANGERED
SPECIES** Pattern
Pack

A how-to-do-it pattern
pack from "Make It
With Leather" the No.
One leather magazine.

NO. 2693



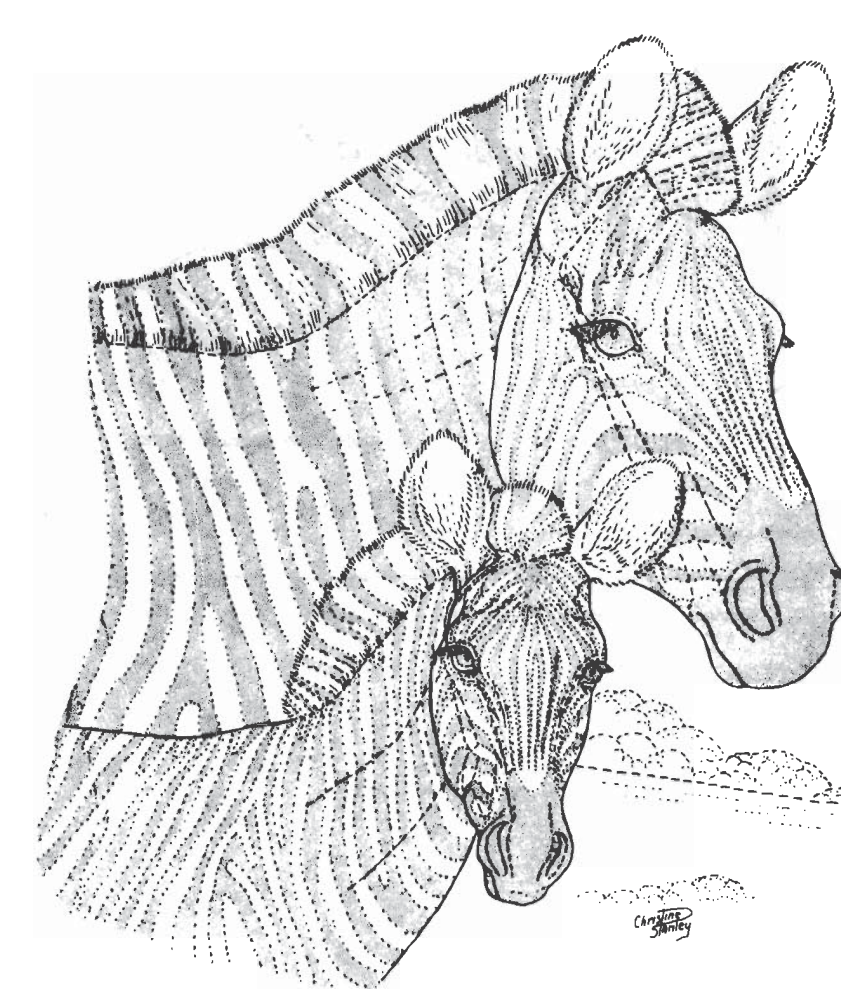
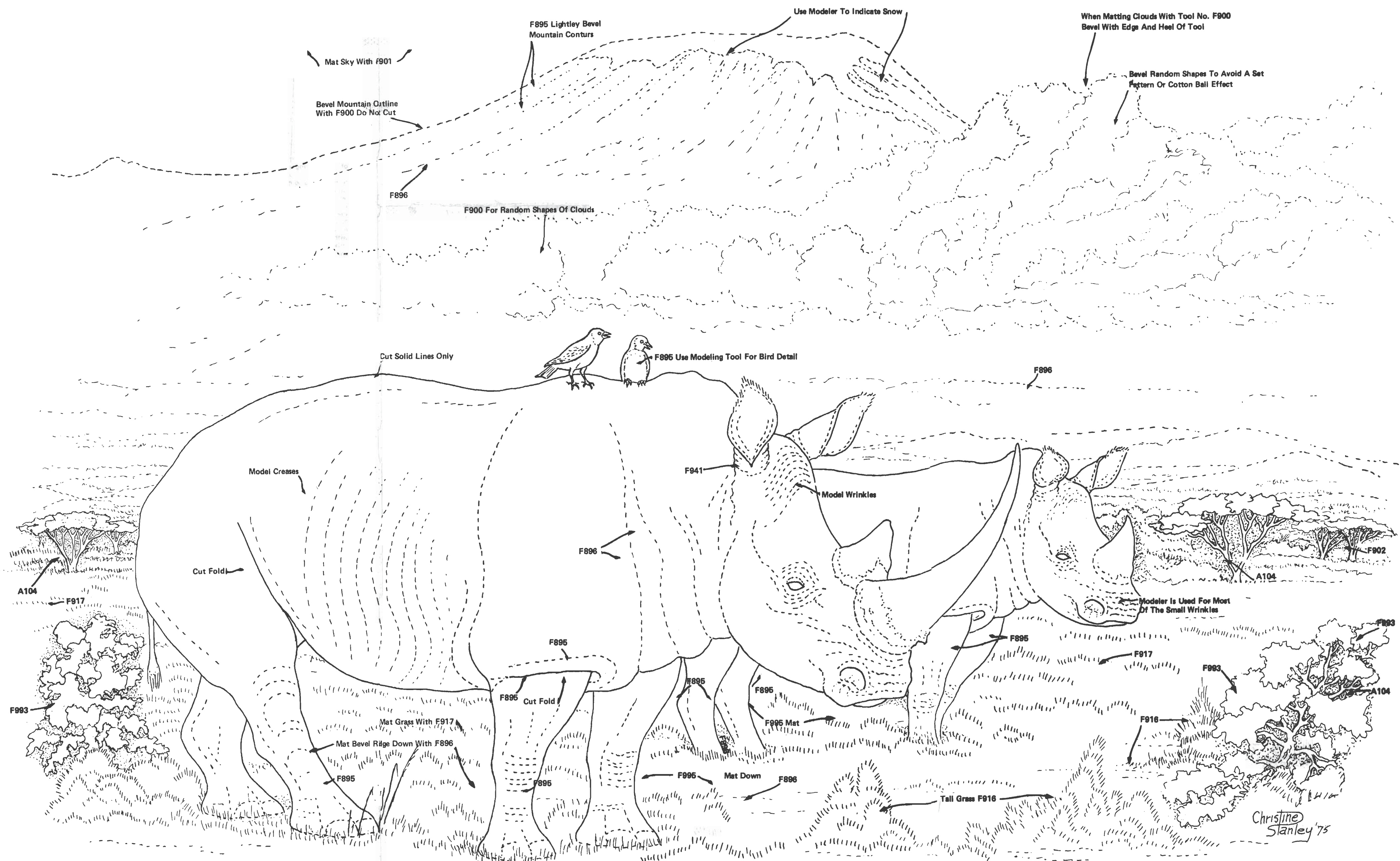
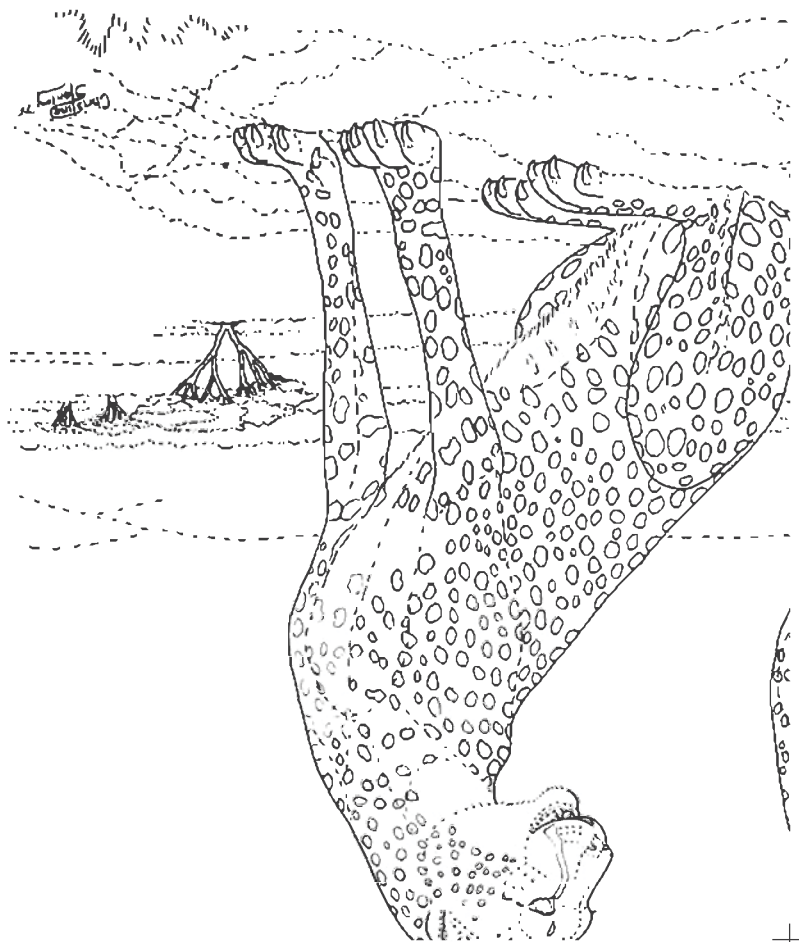
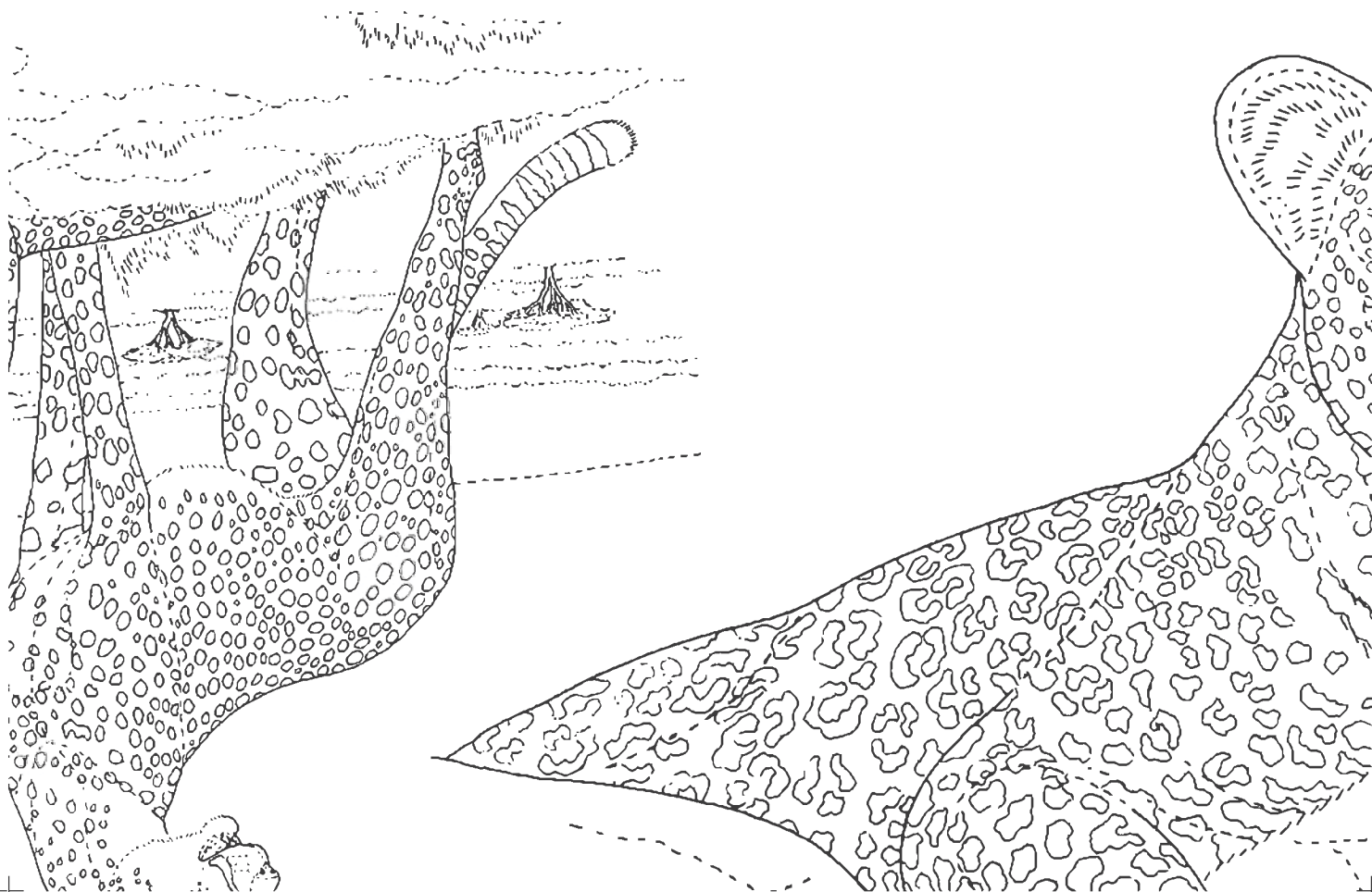
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Diagram of a square rug with a decorative border and a central medallion. The rug is labeled "Frame Included 31\"" at the top. The central medallion is labeled "Lion 27\"", "Elephant 24\"", "Rhino 24\"", and "Cheetahs 24\"". The rug is labeled "Frame Included 30\"" on the left side.

The Endangered Species carvings were framed using three different techniques. Refer to the pattern envelope for more detailed explanation. The Lion, Elephant, Rhino and Cheetahs were carved on a piece of leather cut into the shape of a whole hide. The illustration above give the rough dimensions for the leather, the mounting board and the overall frame size. You may wish to experiment with different framing methods to better fit your home decorating needs.











HOW TO CARVE THE RHINO

The hide of the rhino is thick and has a very rough texture . . . it hangs in large folds around the neck and forelegs. This requires heavy beveling to obtain the necessary depth. Bevelers and the modeling tool are the principal tools used to obtain the correct texture of the skin. 6-7 oz. carving cowhide should be used to achieve satisfactory results. The leather should be well cased for this type of figure carving . . . the great depth of detail cannot be obtained if the leather is too dry. A satisfactory method for casing heavy leather is to immerse it in a basin of water (or the bathtub) for 7 to 10 seconds. Wrap the leather in plastic overnight. This will expand the fibers of the leather to allow for easy carving. Before starting work on the leather, it should be removed from the plastic and allowed to dry just enough to return to its natural color. It is then properly cased for the best working condition:

The swivel knife work is the key to good figure carving. The $\frac{1}{4}$ " angle blade #8014F is ideal for figure carving. In the recent elephant picture, due to a change in tool numbers, the #8018N blade was inadvertently mentioned as the preferred blade of the artist. After checking my own blade against present tool numbers, I find my blade is now identified as the #8014F liligree blade (the original number was 100N). With this thin angle blade it is easy to control both the direction and depth of the cutting procedure. The point of the blade is used for cutting the smaller details and

any necessary fine detail background. When following the standard rule of cutting the solid lines, bevel lines.

The "F" bevelers are used for the natural figure for the natural figure. When beveling around the figure carving there will be ridges remaining. These ridges are smoothed down by continuous beveling or a matting tool toward from the original ridges to eliminate the ridge and give a finished appearance.

The foreground of the picture contains the sharp detail of the figures plus the bush. Usually, the detail in the foreground will be similar in shape to the picture recedes into the distance, it is desirable to soften the appearance. Notice the mountains in the intermediate planes are definite enough to identify yet lack the sharp detail of the foreground. This helps in building the illusion of distance. The clouds are important in building the illusion of distance. Each plane supports the overall effect. The clouds are defined with the matting tool. Kilimanjaro in the far distance is separated from the intermediate planes of the mountains and clouds.

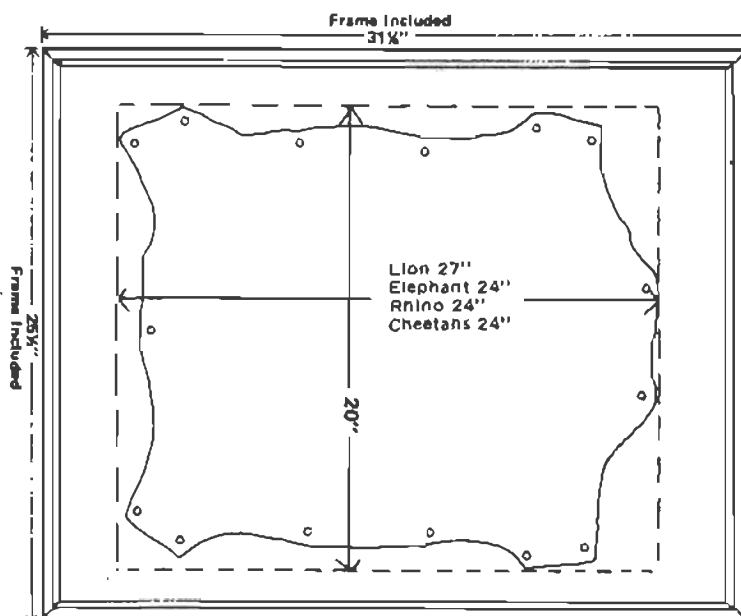
The color of the picture is that of the animals to the mountain area. The color assists in building the scene. The dyes should

il work on the wing a pattern, urse applies — vel the dotted re used on the il appearance. i feature of the a bevel ridge should be mat- ed use of the col. Work out- beveled area to to avoid an un-

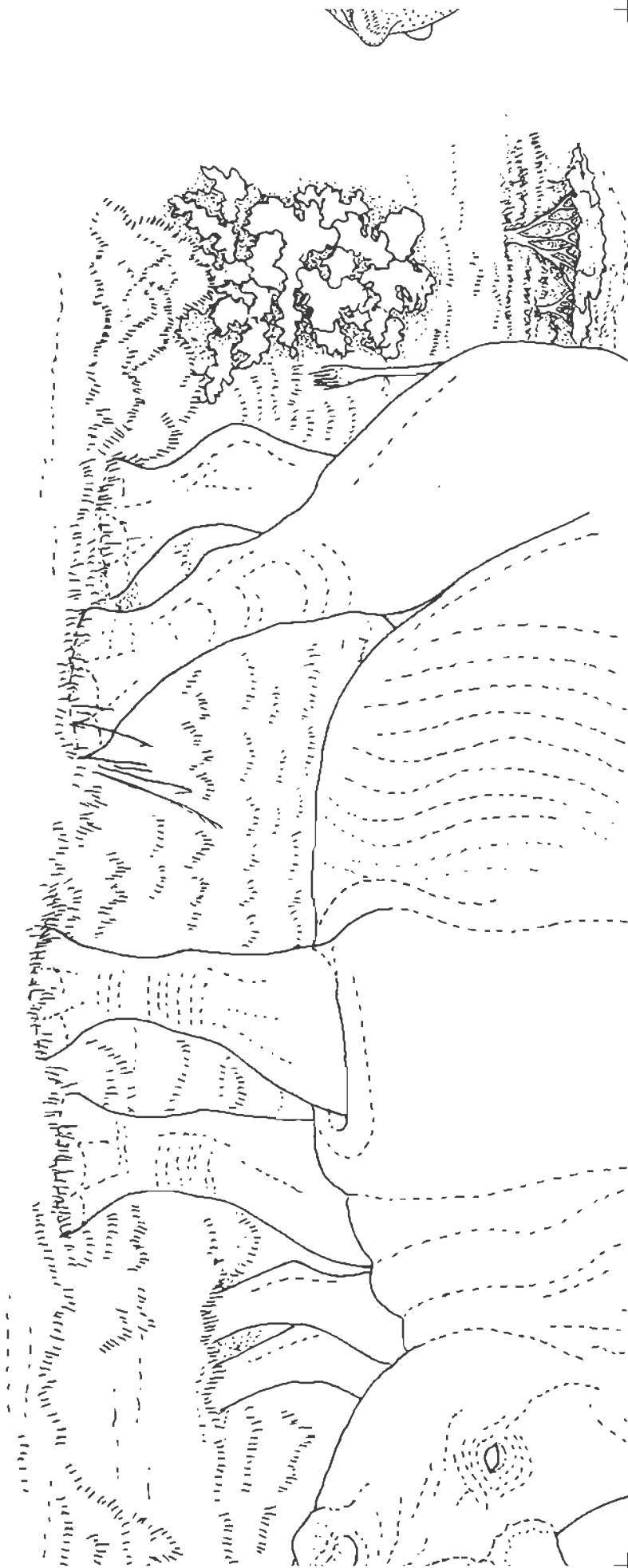
the scene con- of the principal ies and grass. he same plane rpness. As the e distance, it is nd blend the at the lower :mediate plane in detail to arpness of the elps interpret lso are impor- usion of space e is designed to ect of the pic- one at random tools. Mt. ' background is oreground and by the low

ure varies from i purple haze in is addition of depth into the d be carefully

mixed and applied. Transparent dyes are generally used for this type of leather project. An opaque color should only be used to place strong emphasis on a particular feature. Otherwise the leather should be recognized as the medium the artist is working in.



The Endangered Species carvings were framed using three different techniques. Refer to the pattern envelope for more detailed explanation. The Lion, Elephant, Rhino and Cheetahs were carved on a piece of leather cut from the three







Mat Sky With F901

Bevel Mountain Outline
With F900 Do Not Cut

F895 Lightley B
Mountain Contu

F896

F900 For Random Shapes Of Cloud

Cut Solid Lines Only

Model Creases



level
rs

Use Modeler To Indicate Snow

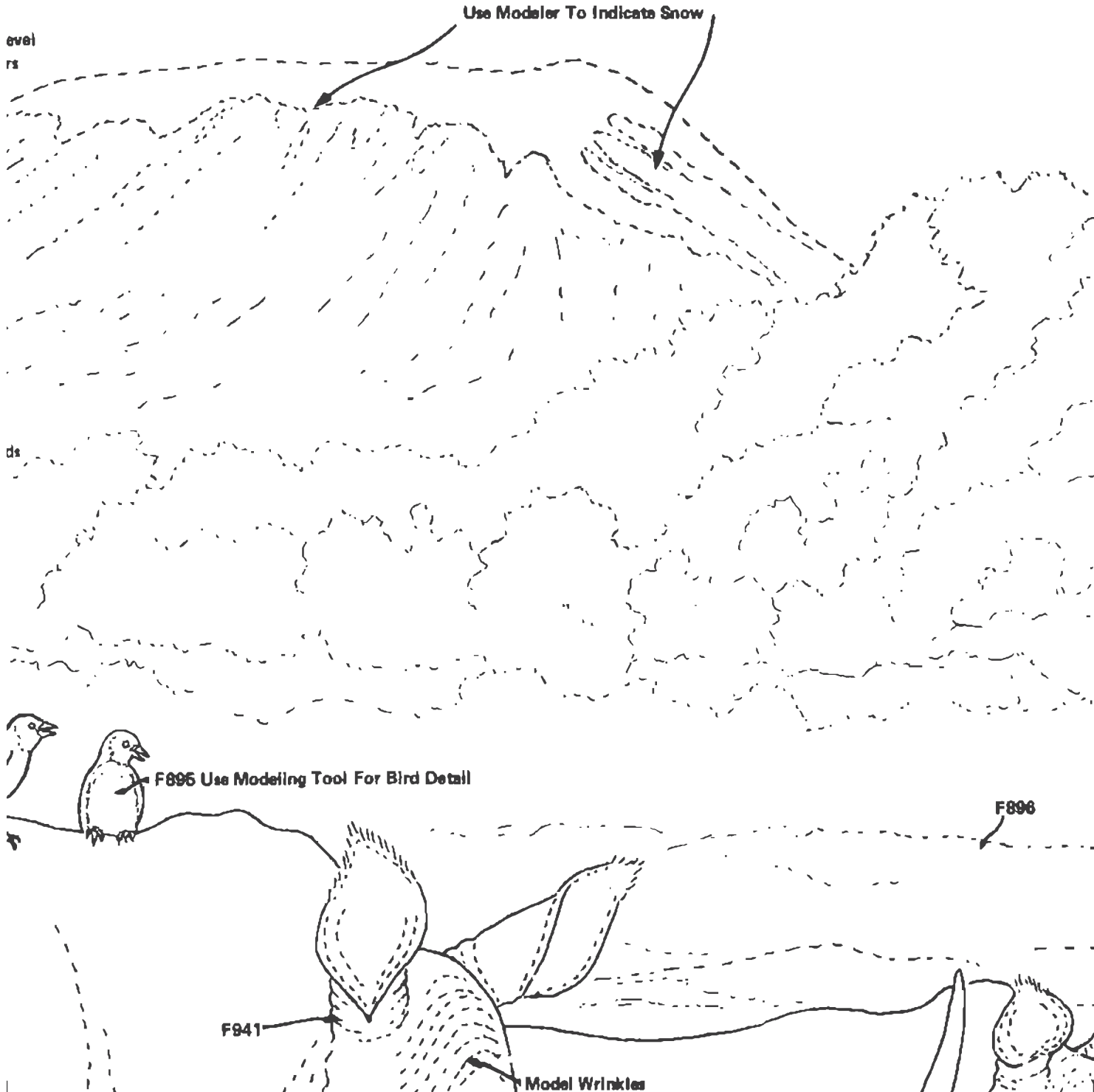
ds

F895 Use Modeling Tool For Bird Detail

F896

F941

Model Wrinkles



Greetings were carved on a piece of leather cut into the shape of a whole hide. The illustration above give the rough dimensions for the leather, the mounting board and the overall frame size. You may wish to experiment with different framing methods to better fit your home decorating needs.

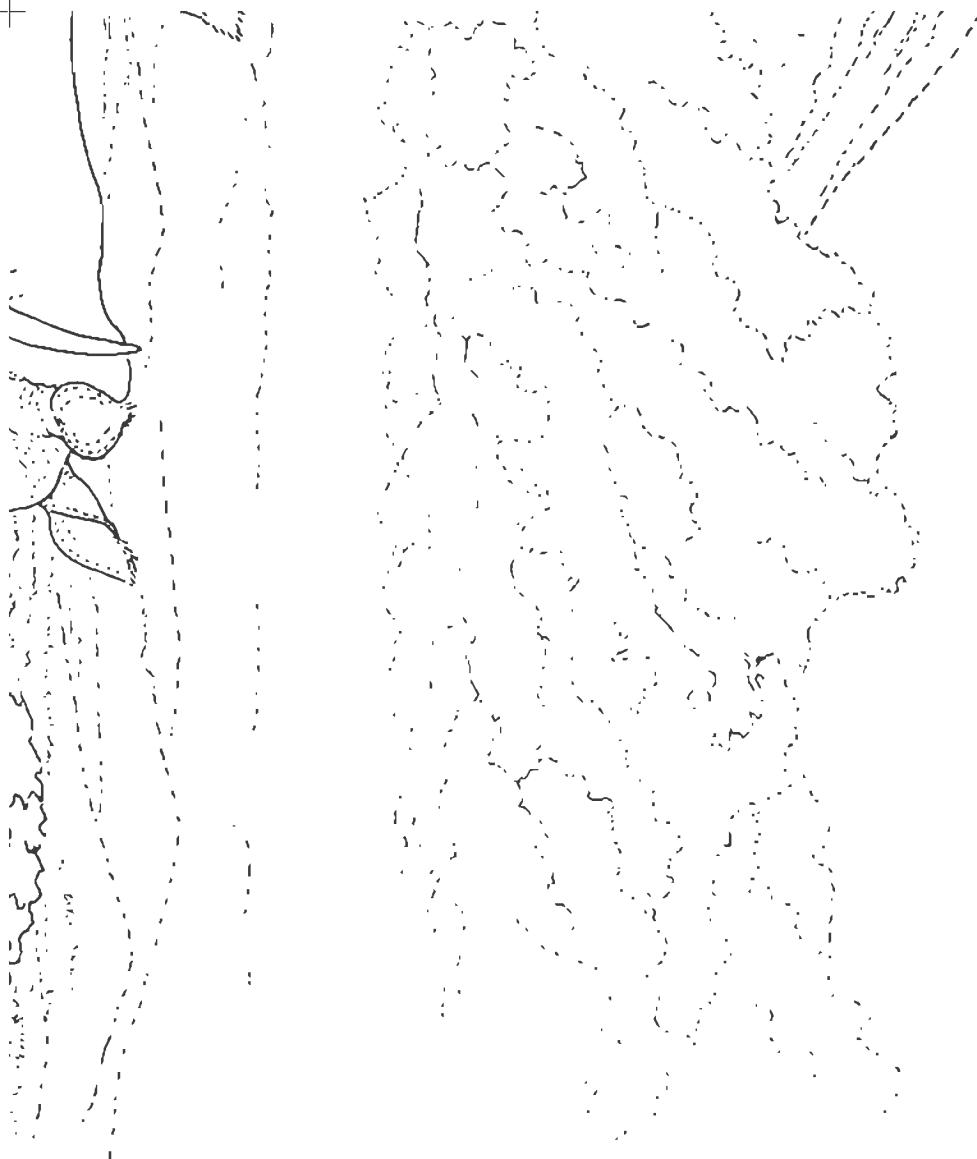
**When Matting Clouds With Tool No. F900
Bevel With Edge And Heel Of Tool**

**Bevel Random Shapes To Avoid A Set
Pattern Or Cotton Ball Effect**



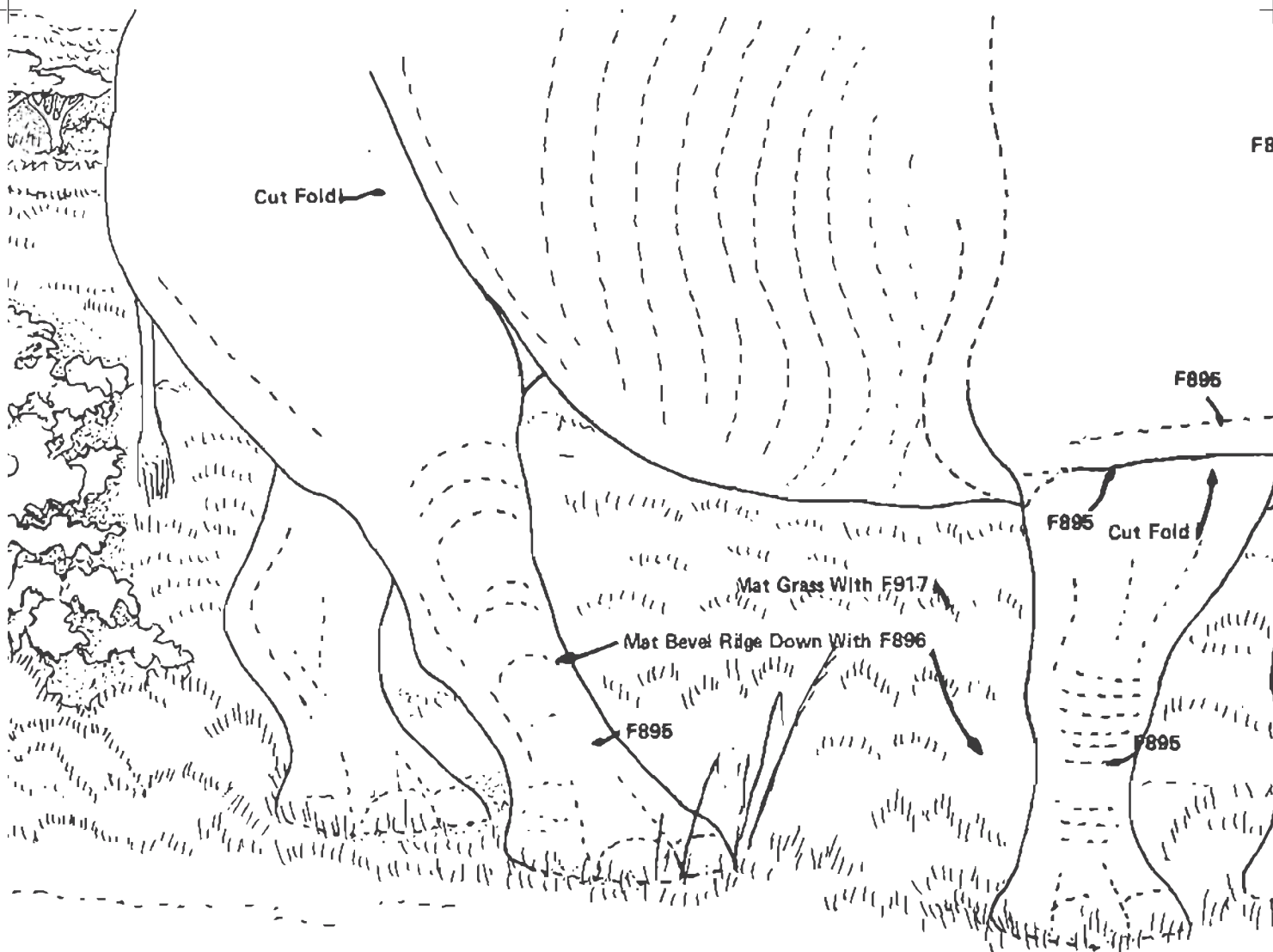


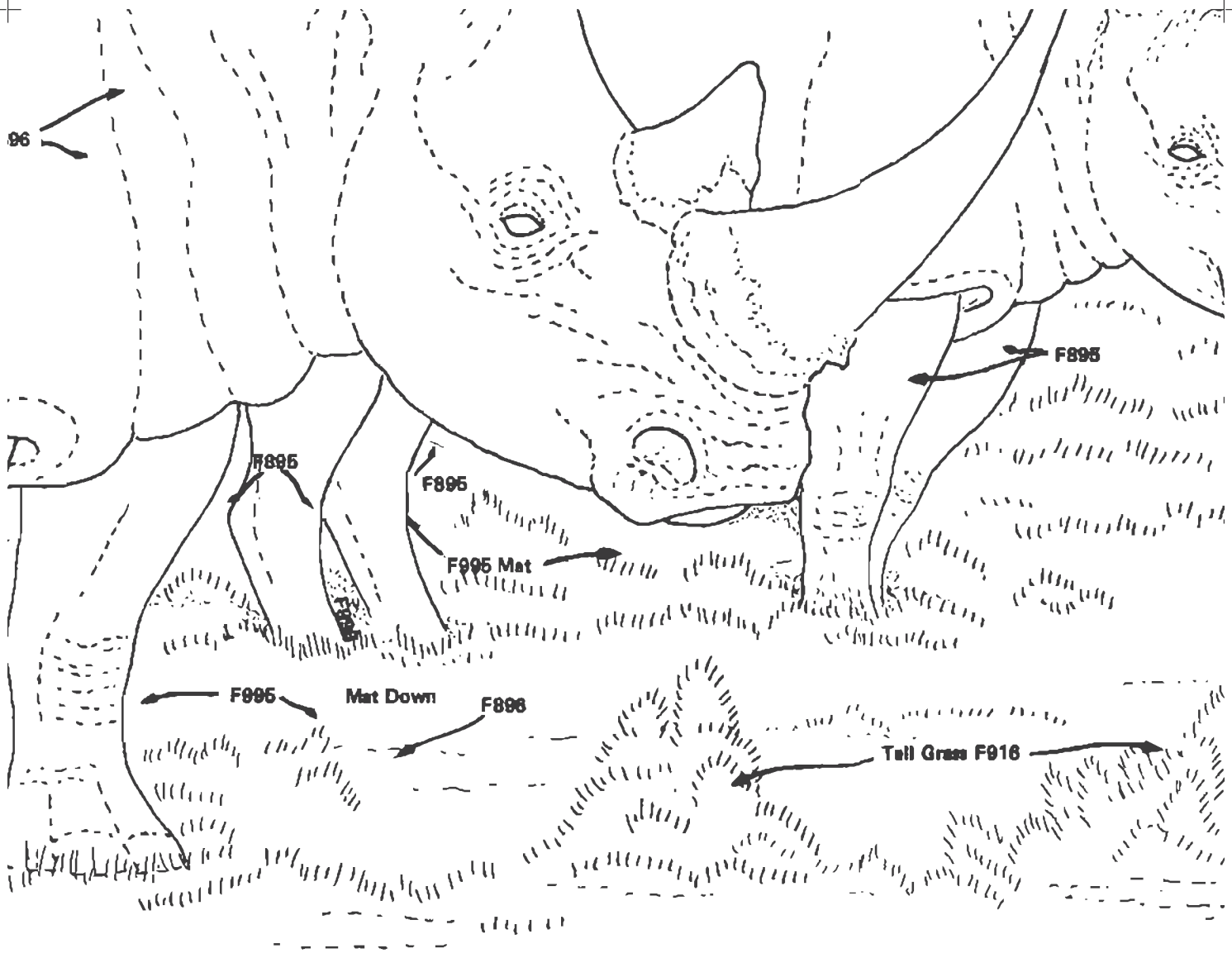
Christine
Stanley '75

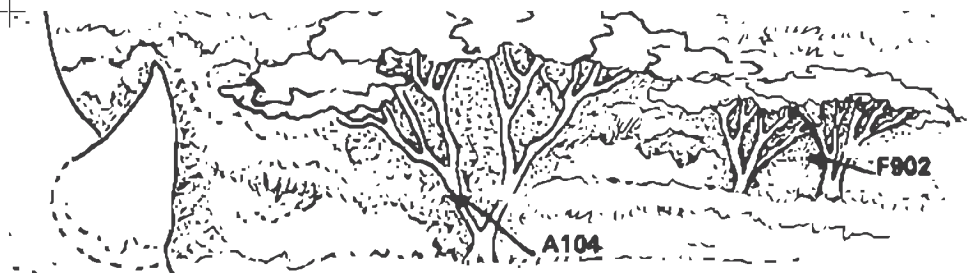


F993

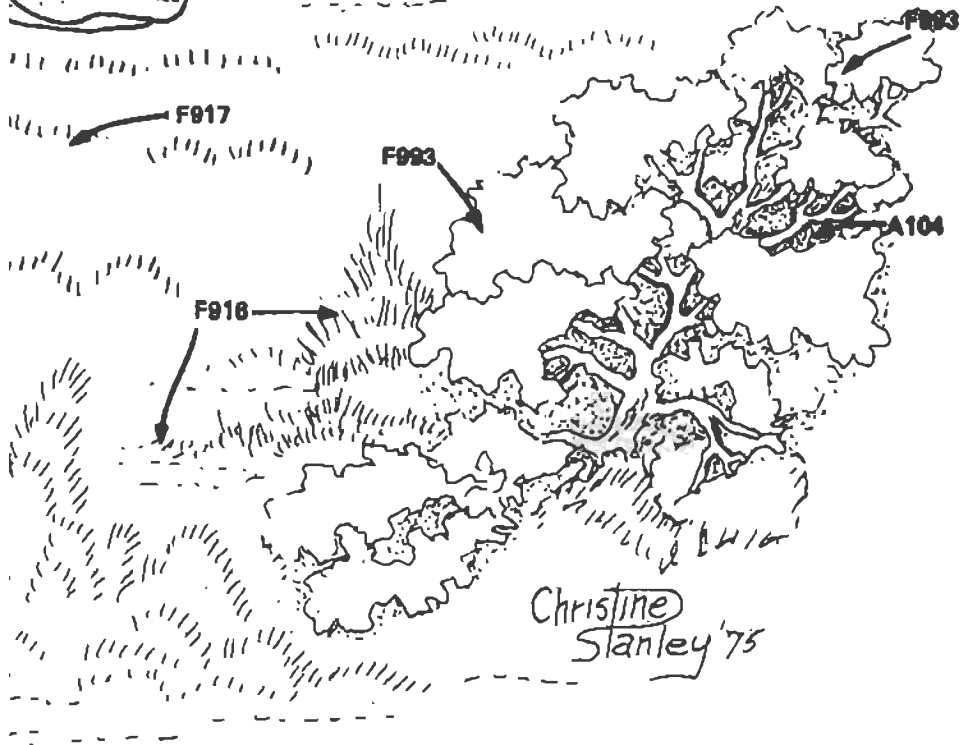








Modeler Is Used For Most
Of The Small Wrinkles



TIPS ON DYEING THE ENDANGERED SPECIES CARVINGS

Zebra — Cova Dye black and white were used on the heads with a dry brush technique. Remember, you can always add color. It is very near to impossible to remove excess color. You do not want to hide the natural look of the leather with a heavy coating of any type of dye, especially a water-based or acrylic paint. Neat Dye was used on the background.

Cheetahs — The dry brush technique was used. Cova Dye was applied to the trees and background. Use sparingly since it will not fade as the leather mellow. Christine Stanley uses an artist's technique of applying Cova and then wiping it with her finger to thin out the color and blend it so that it is less harsh. The spots of the cheetahs were colored with thinned Cova black. For the body color, which was put on before the spots, experiment by mixing spirit dye — red and yellow — with reducer.

Elephant — The tusks were dyed with Cova white. The body was done using a dry brush technique and Cova black reduced to a grey. Spirit dyes were used on the grass and bushes with a dry brush. All colors were tried on scrap pieces of leather from the same piece of carving cowhide as the original carving.

Rhino — The colors are basically the same as the Elephant. Be careful and use only a slight amount of white on the mountain. When the leather mellow, the white will appear to become more intense since it will not fade as much as the other colors — especially spirit dyes.

Lions — The body color was arrived at by experimenting with orange and brown spirit dyes. The same color might be obtained by mixing red, yellow and brown with reducer. A stronger mixture of orange and brown was used to color the mane. A watercolor could be used if a more intense brown is wanted. But the heavier the colors, the

more chance they will cover the leather to the point where the natural look of the leather is hidden.

BEFORE ATTEMPTING ANY DYEING OR COLORING ON YOUR ENDANGERED SPECIES CARVINGS, EXPERIMENT WITH DYE MIXTURES ON SCRAP PIECES OF LEATHER CUT FROM THE SAME LEATHER USED IN THE ORIGINAL CARVING.

A book such as "How To Color Leather," by Al Stohlman is a must for any leathercrafters who may have questions on dyeing techniques, the use of the brush, shading and toning.

The dry brush technique is basically the use of highly diluted dyes in small quantities on a brush to build up color intensities. The craftsman begins with very weak solutions of colors and brushes on a scrap piece of leather until all excess dye has been removed and only enough color remains to stain the surface of the carving with very little penetration. The strokes, according to Stohlman, are made quickly so that the dye does not run into the depressions of the carving — especially tiny details such as hair lines. The dry brush technique is used along with the related technique called "shading."

For special shading effects with diluted color strengths, hold the brush at about a 45 degree angle to your work. Best results are obtained by quick strokes so heavy concentrations of dye are not absorbed in on spot.

As the brush is touched to the leather, begin the stroke at once and apply considerable downward pressure. Simultaneously, twist in the fingers to "feather edge" the point of the brush and widen the dye coverage, twisting clockwise when the stroke is from right to left. From left to right, twist counterclockwise.

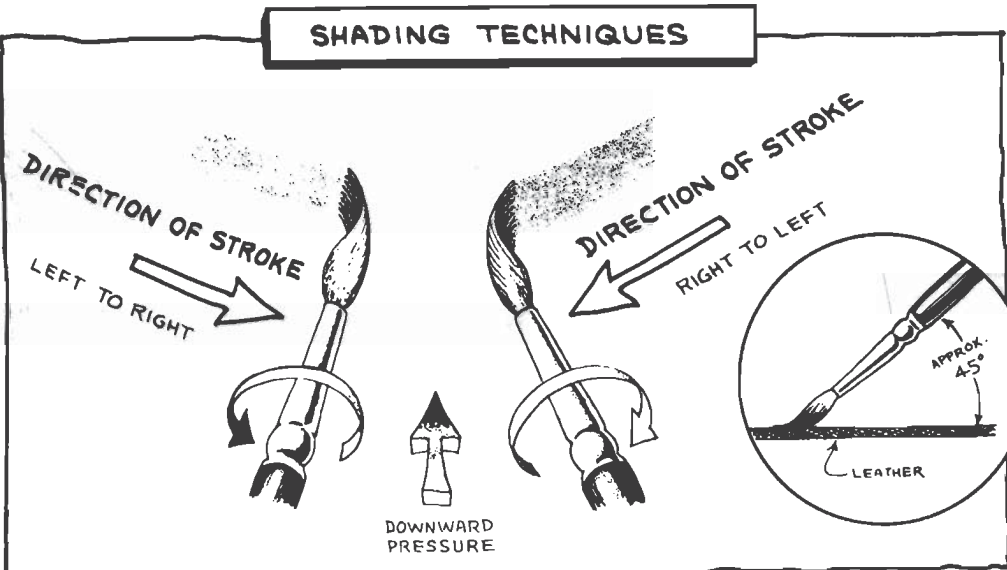
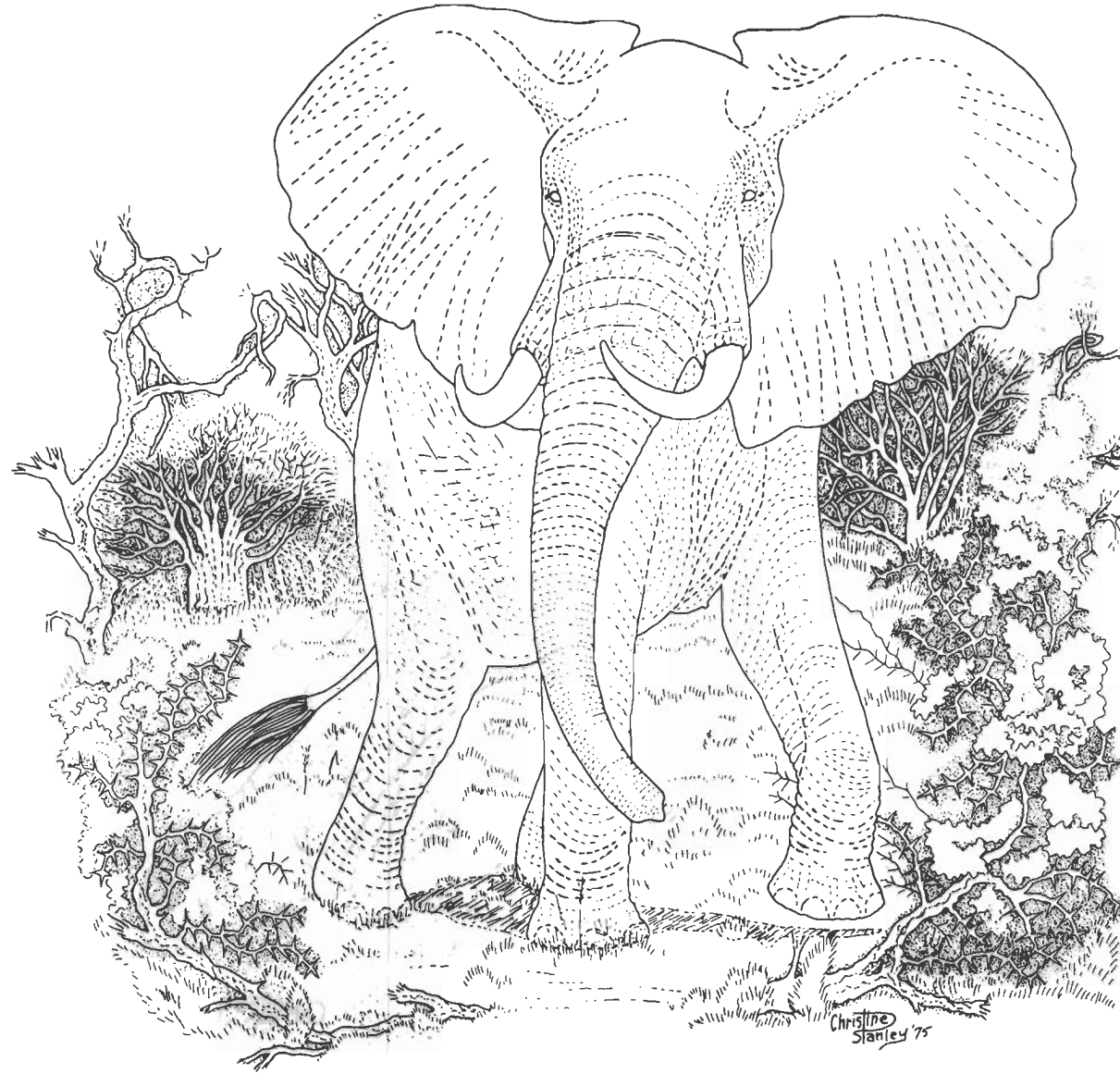


Illustration from "How To Color Leather," by Al Stohlman. Copyright, The Craftool Company



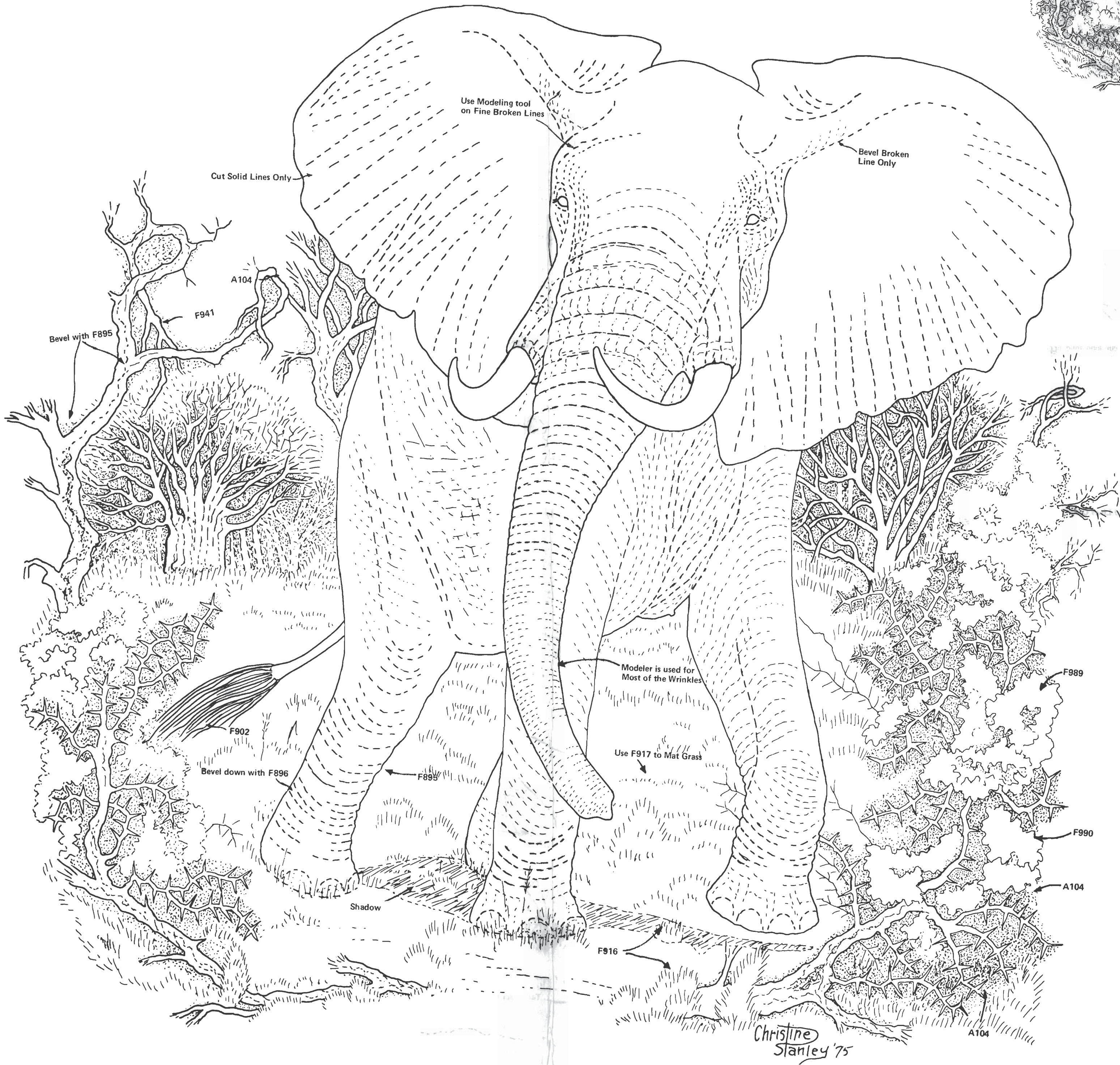
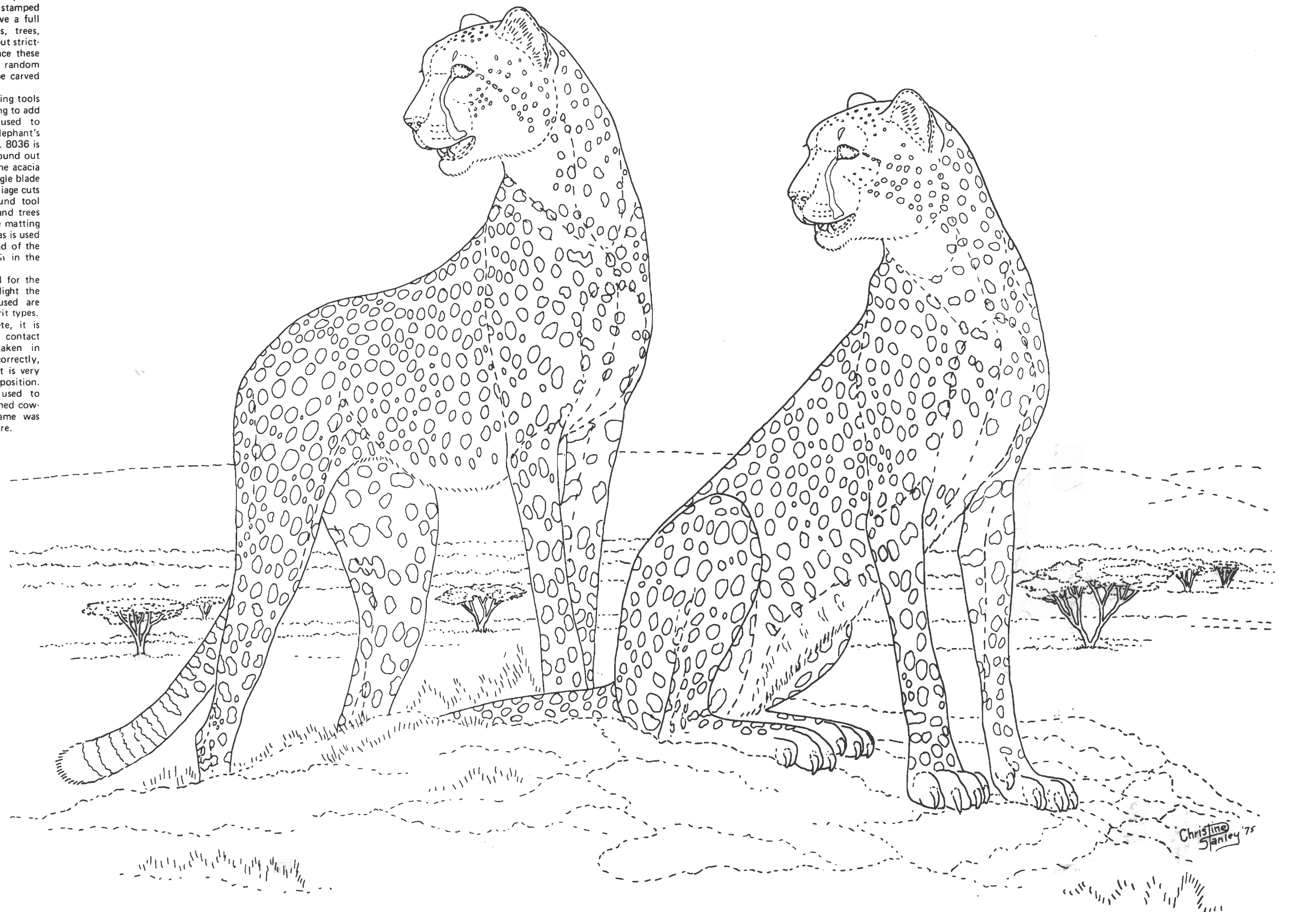
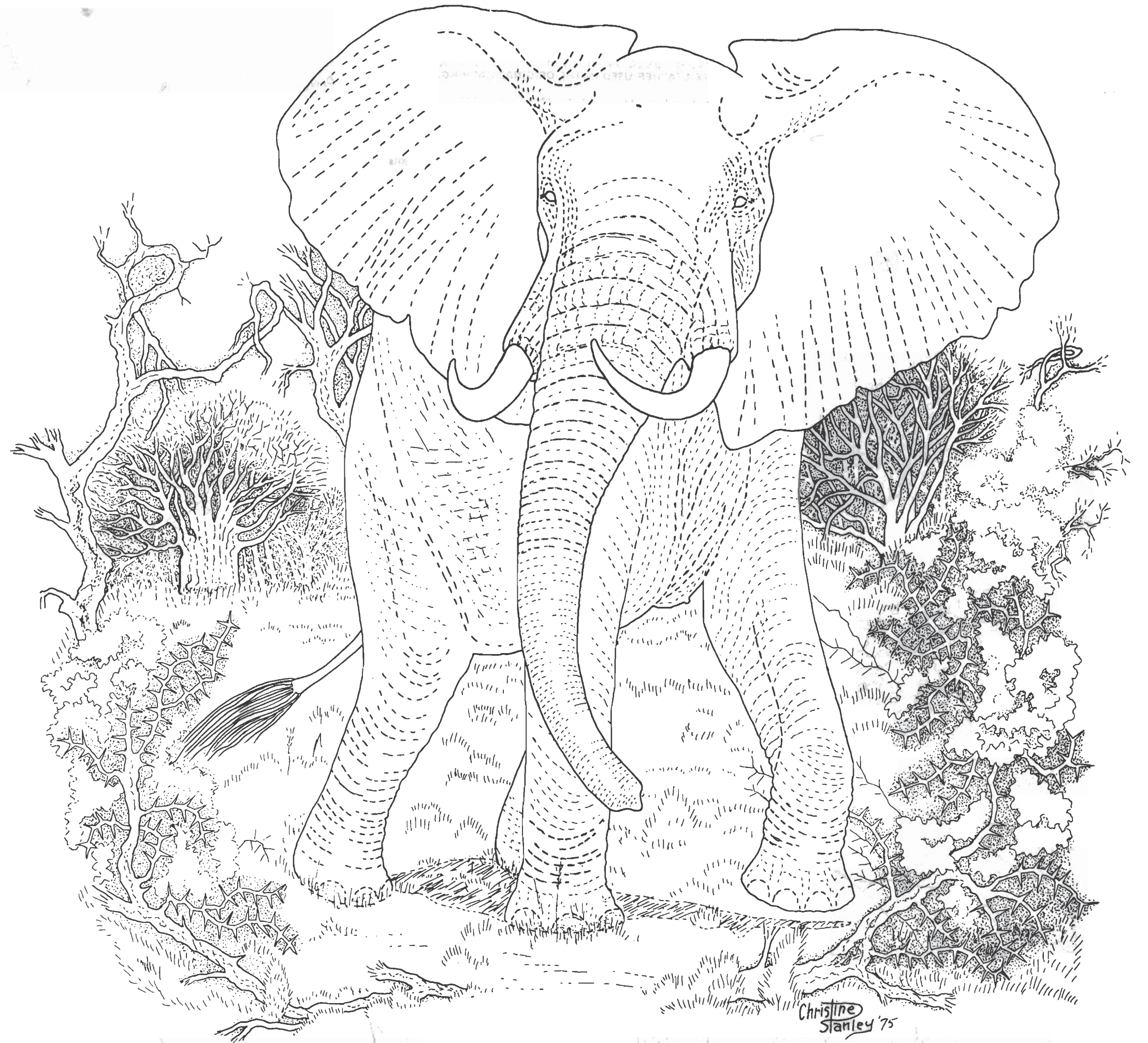
HOW TO CARVE THE ELEPHANT

The subject used in this project is quite different from those used previously in the endangered species series. In past issues there were stripes on the zebra and spots to count on the leopard. Both preceding pets were smooth, finely detailed, and dyed with vivid colors. The elephant, in comparison, has a skin that resembles a large bag of wrinkles. Hundreds of wrinkles must be beveled, and needless to say, the modeling tool is used extensively. An excellent reference for this type of work is the book, **PICTORIAL CARVING**, by Al Stohlman. It makes a valuable contribution to any leathercraft library with detailed instructions on the use of figure carving tools.

Cut out a 6-7 ounce piece of leather to resemble a complete cowhide. Carefully trace the elephant onto the leather. When using the swivel knife, cut long solid lines. Dotted lines on the pattern are guides for beveling the contours of the figure. The elephant must be traced, carved, and stamped within definite lines to achieve a full striking countenance. Bushes, trees, and grass can be carved without strictly following tracing lines since these features are more or less random designs. All foliage should be carved with neat, clean lines.

The F895 and F896 beveling tools are used throughout the carving to add necessary depth. F895 is used to develop contours in the elephant's skin, while modeling tool No. 8036 is used to form wrinkles and round out the figure detail. Thorns of the acacia tree are carefully cut with angle blade No. 8016-N. Bevel around foliage cuts with F895 and use background tool No. A104 to make thorns and trees stand out in sharp detail. The matting tool generally used in sky areas is used only to matt around the head of the figure. Omit any cloud detail in the sky area.

White Cova dye was used for the tusks, toenails, and to highlight the thorns. The other colors used are transparent dyes. Neat or spirit types. After the carving is complete, it is mounted on masonite with contact cement. Care should be taken in positioning the leather correctly, because once it is in place, is very difficult to remove and reposition. Gold upholstery tacks are used to simulate the look of a stretched cowhide. A green and gold frame was made to compliment the picture.



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SHADING TECHNIQUES

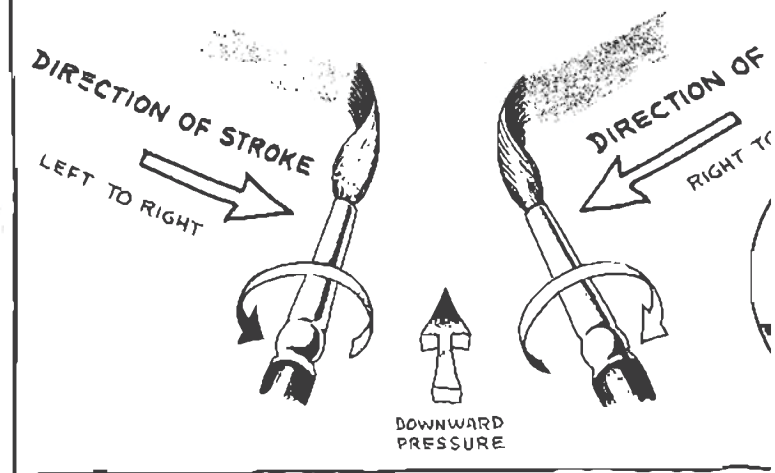
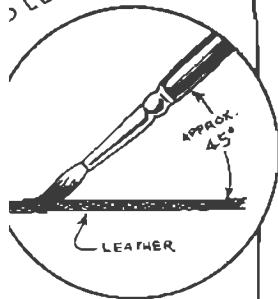


Illustration from "How To Color Leather," by Al Stohlman. Copyright, The C

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raftool Company





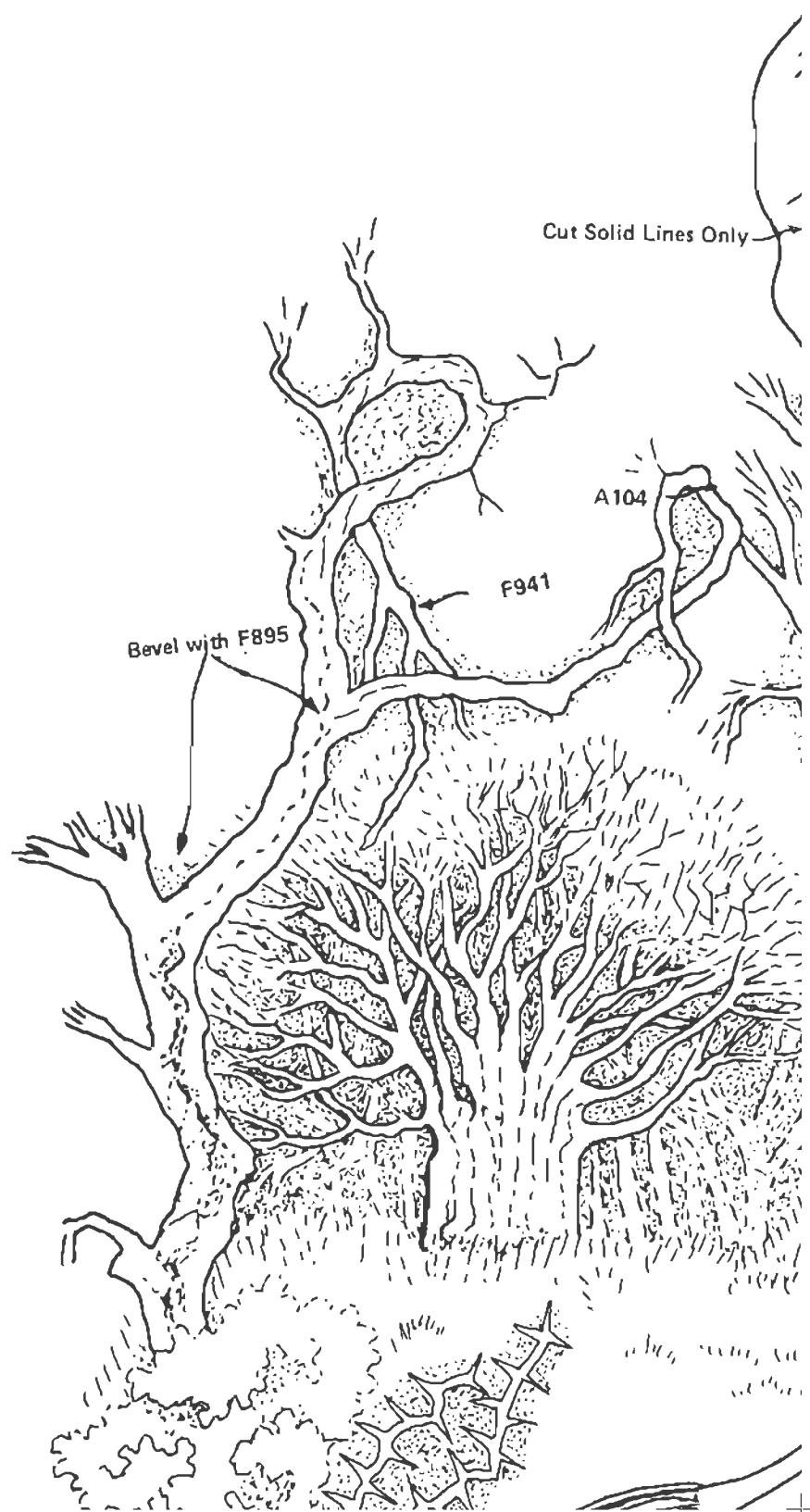


Cut Solid Lines Only

A104

F941

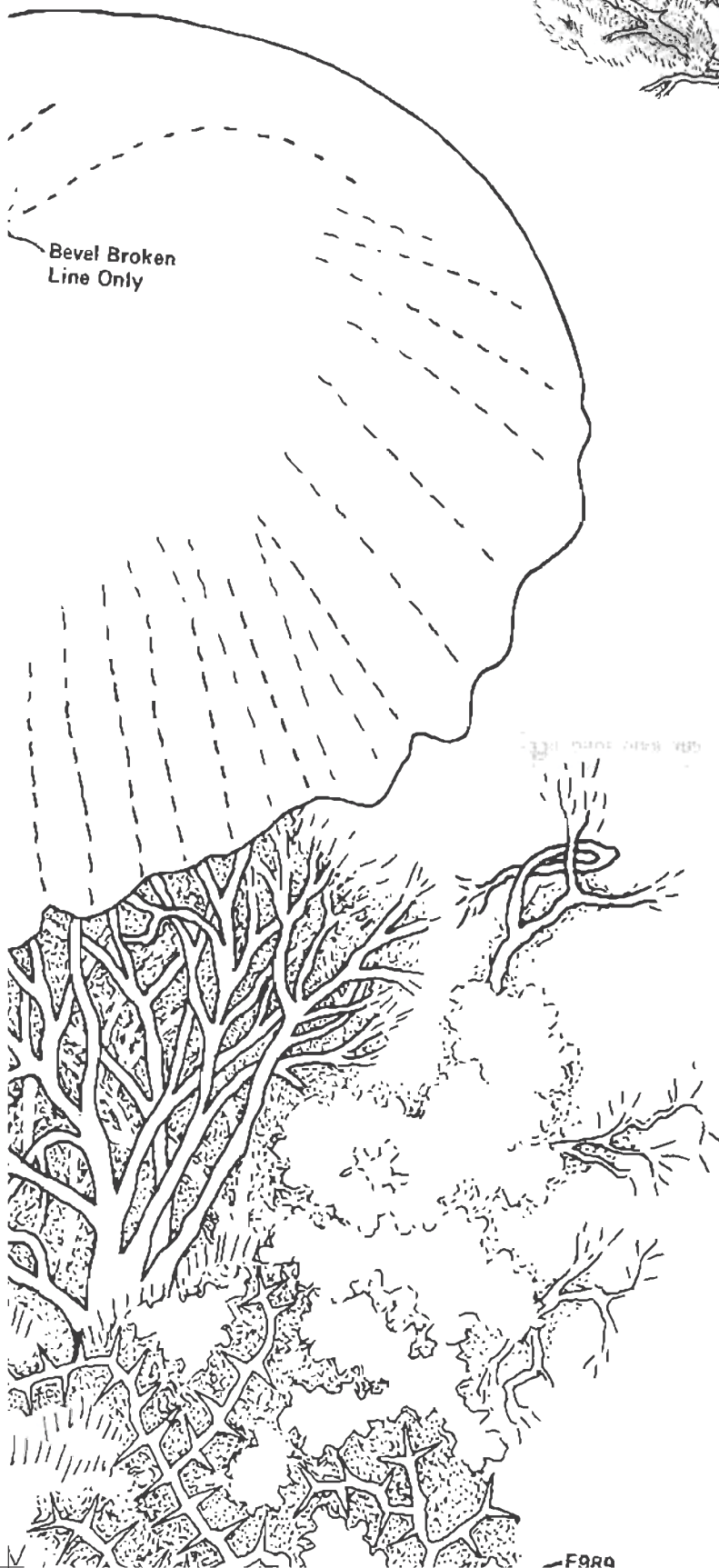
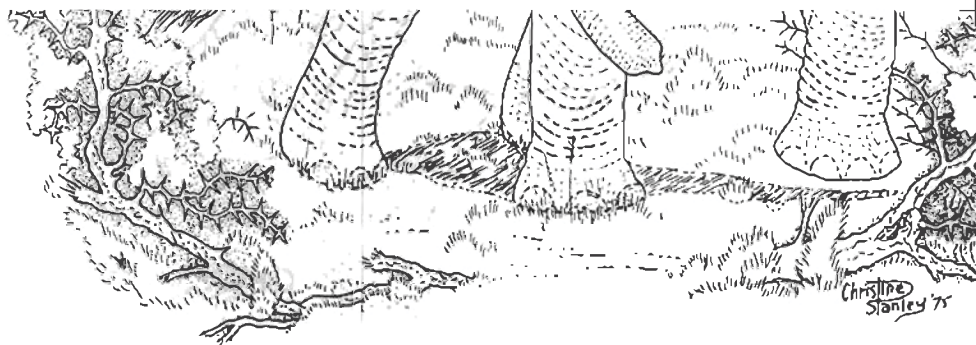
Bevel with F895





Use Modeling tool
on Fine Broken Lines

Modeler is used for



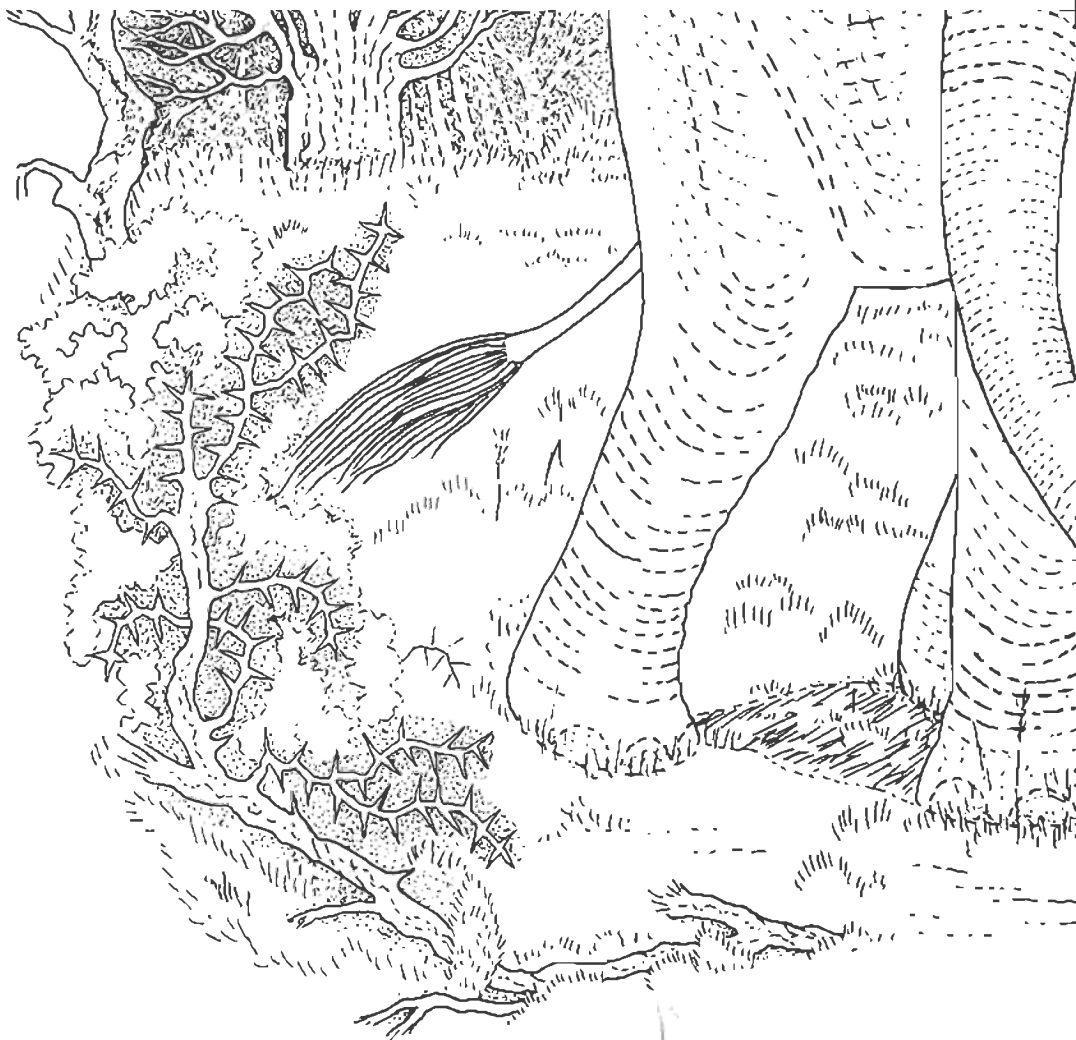
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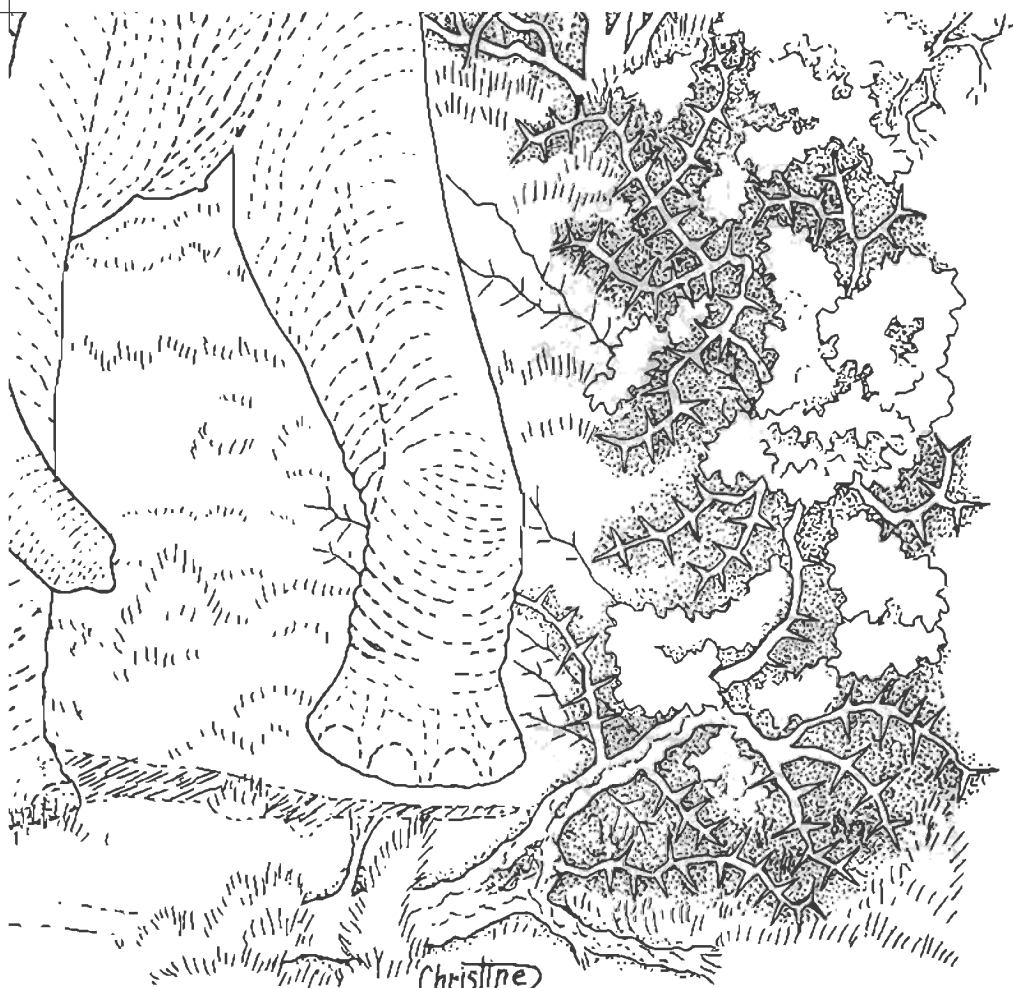
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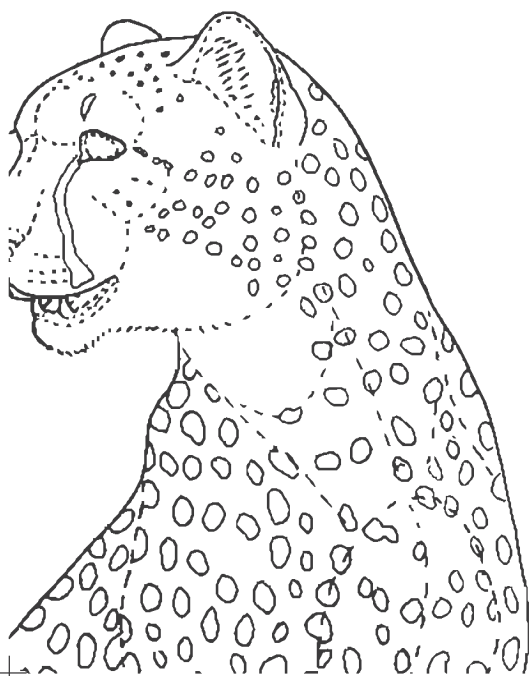
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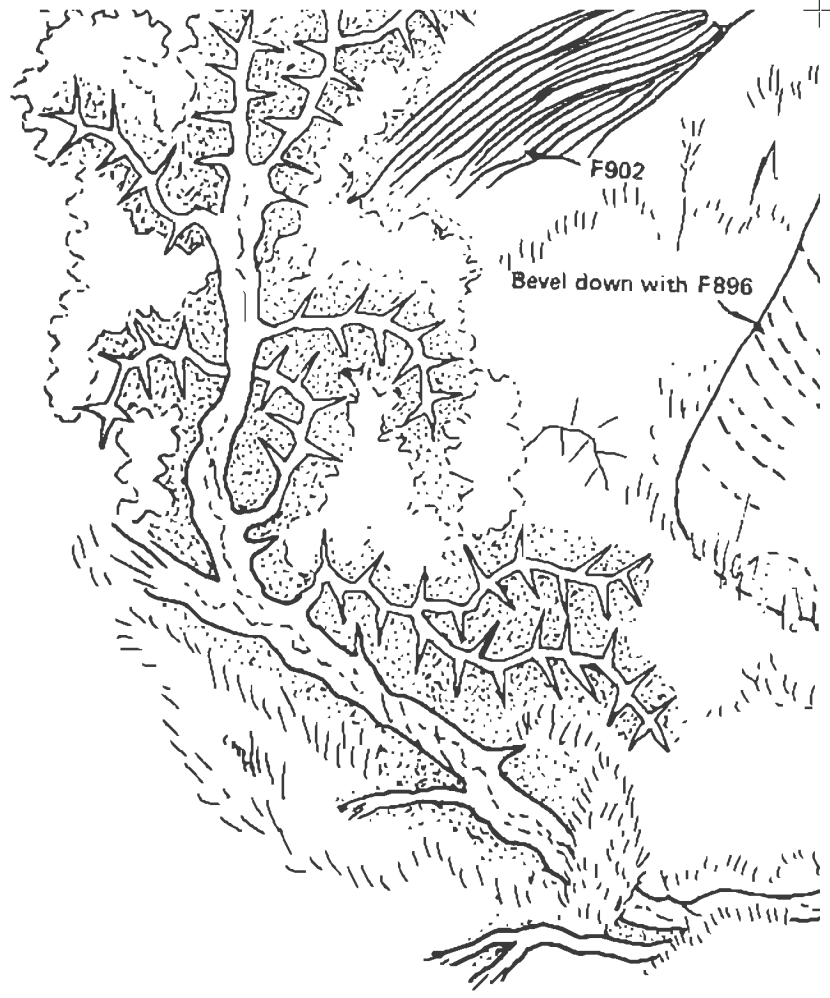
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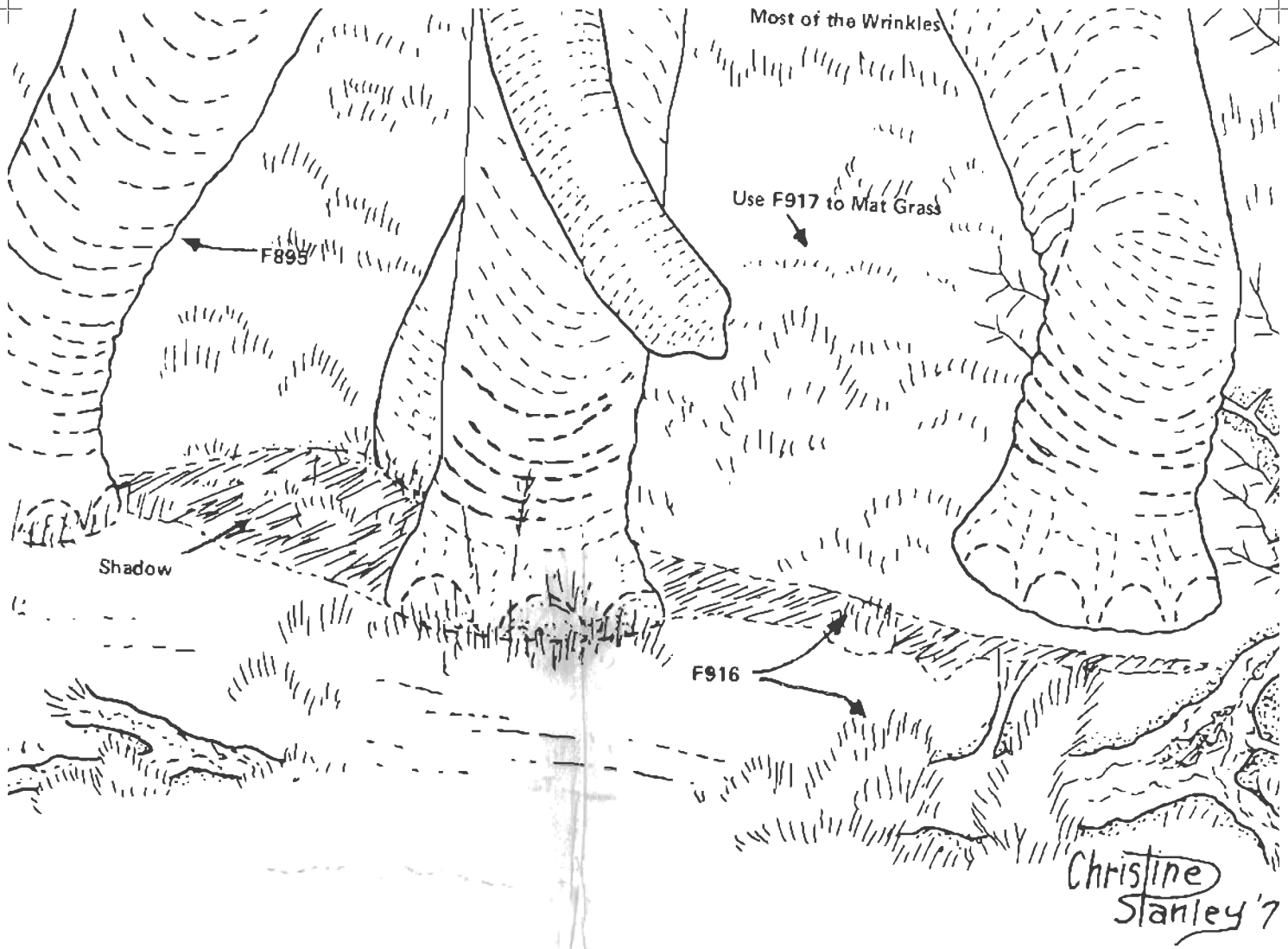
Christine
Stanley '75





F902

Bevel down with F896



Most of the Wrinkles

F895

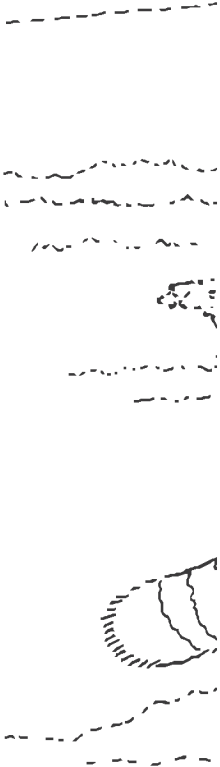
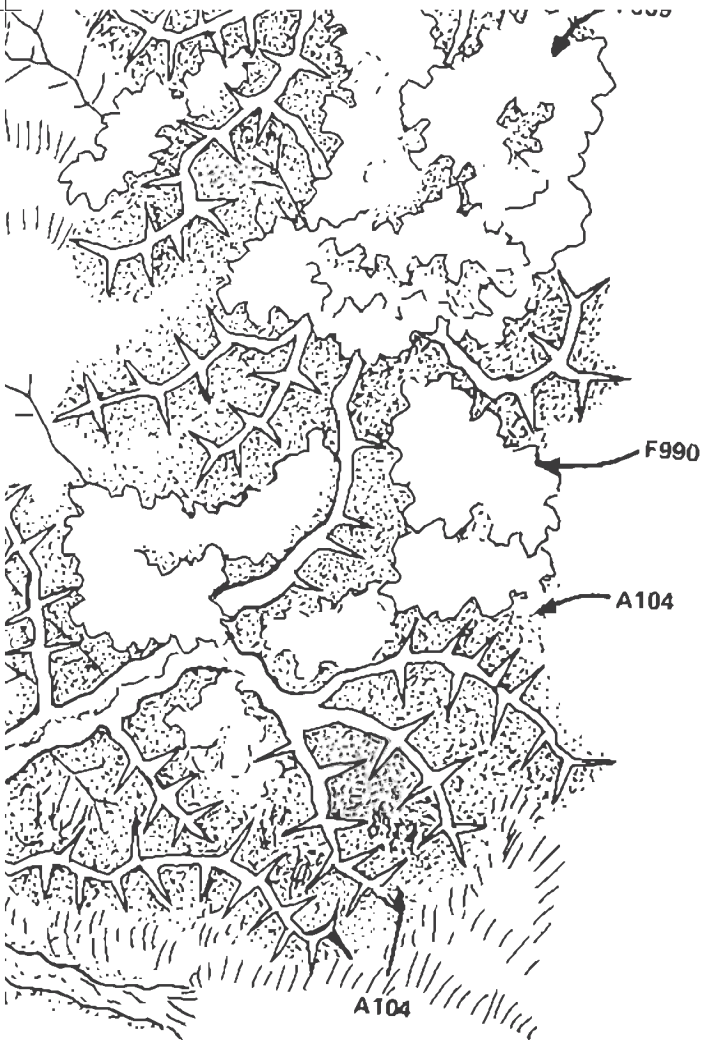
Use F917 to Mat Grass

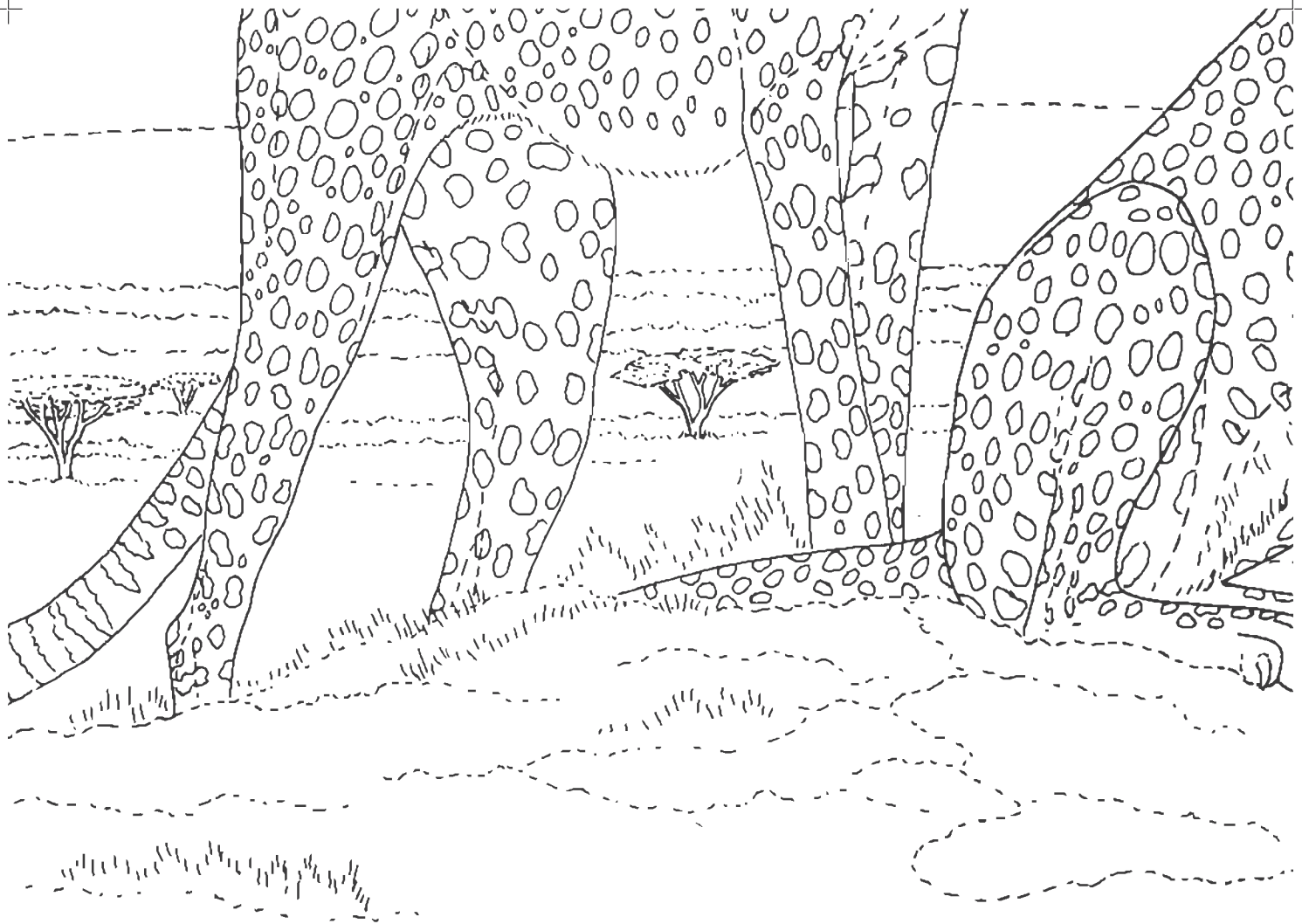
Shadow

F916

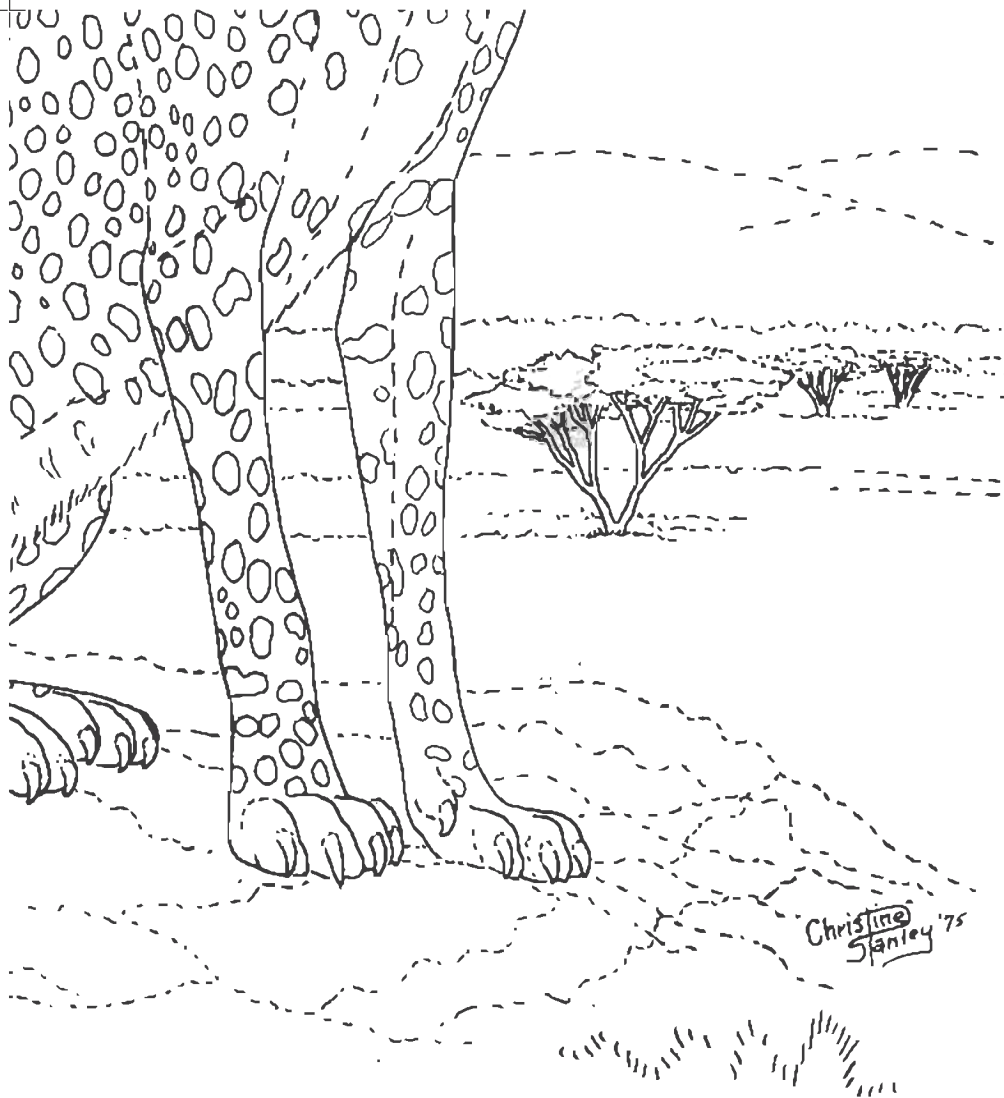
Christine
Stanley '7

simulate the look of a stretched cowhide. A green and gold frame was made to compliment the picture.

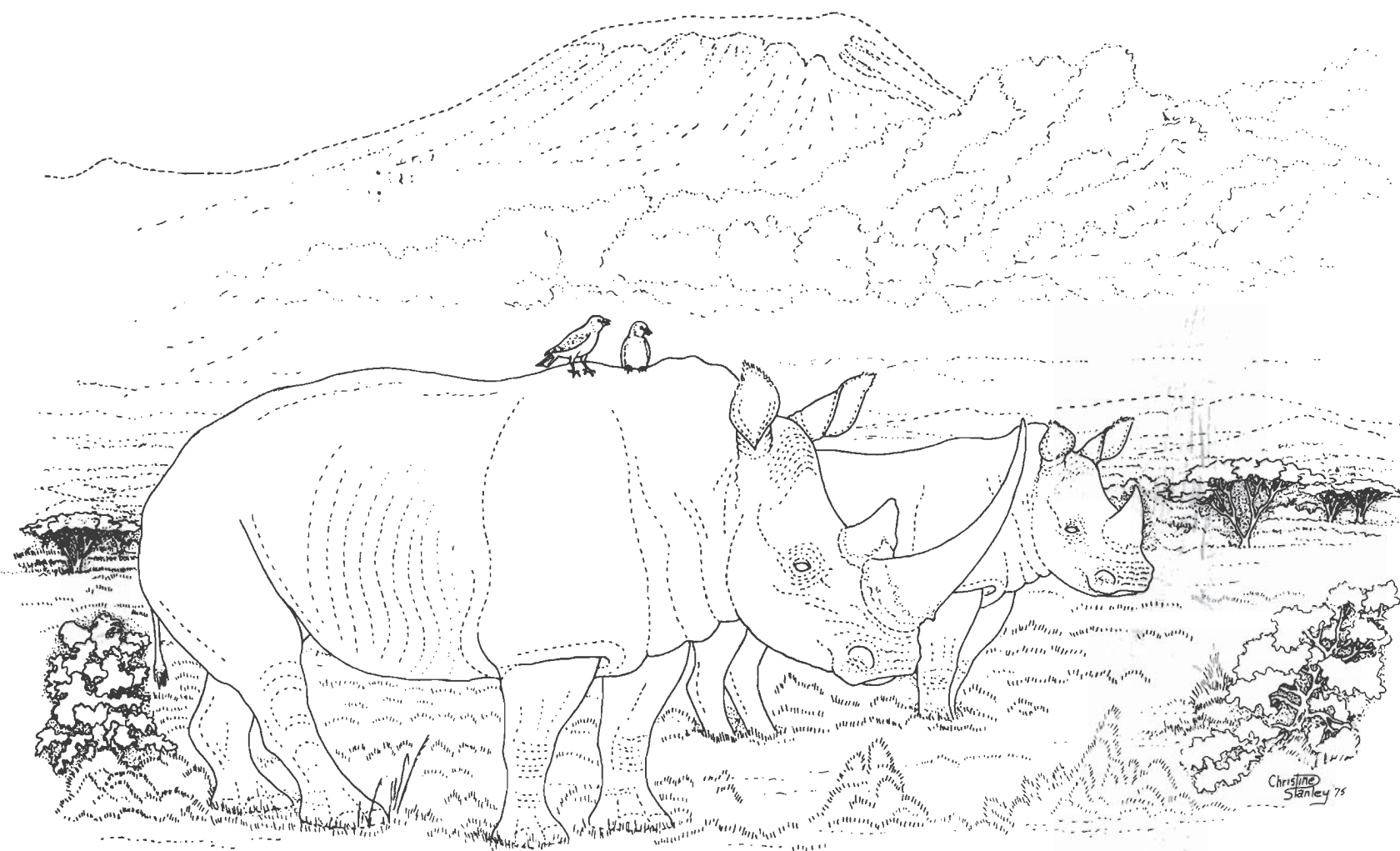




Handwritten text, possibly a signature or date, located below the black bar.



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HOW TO CARVE THE LIONS

Tracing film is used for making the tracing pattern. One side has a matte finish for pencil lines — the other side is glassy smooth for safe contact with moist leather. It is moisture proof and won't become distorted or damaged during the process of transferring the pattern to leather.

The tracing pattern with its many solid line details (both in the lion figures and background scenery details) can be confusing unless care is used in transferring the pattern to leather. Trace the solid cutting lines and broken bevel lines onto the leather. The speckled dots indicating the texture around the grass and lion figures should not be transferred to the leather. These are used only as guides to indicate where the background tools are used. Much of the background work is done with

Crafttools A104 and A888. The rocks in the foreground (near the lion's paw) are indicated by broken lines. Use tool M882 to build form and shape in the rocks. The correct texture and shading is added with tool A888.

The magnificent mane of the male lion will attract the attention of the viewer first. The detail work should be done with great care to achieve a natural appearance. The mane contains many strands of long hair. Cut the solid lines first... the broken lines are used as beveling guides. The swivel knife cuts on the mane are followed with the point of grass tool F916. Tap the tool firmly and walk it along the line of the cut, much like a beveler is used. This procedure will simulate the deeper layers of hair. Be sure the point of the tool precisely follows the knife cut. Practice this procedure on a piece of scrap leather until you feel confident you can obtain the proper results. Use the F895 and F896 bevelers to create contours and depth in the leather surface. Only the ends of the mane should show any indication of swivel knife cuts... these are light, shallow knife marks to simulate the ends of the coarse hair. The B020L hair blade is used for the shorter, more delicate hair lines. The completed mane should have the hair lines flowing in the proper direction and a pronounced high-low effect (accomplished by careful beveling). No bevel ridges should remain and no knife cuts should show, with the exception of the ends of the hair around the border of the mane.

Emphasis on work in the hair area is due to the complex technique needed to complete the work correctly. Care and patience must be exercised not to become lost in following the detail of the pattern. The payoff for this may be a blue ribbon in the next leather show you enter.

The long grass in the background is made with the same tools used for the hair. The difference in appearance is in the use of tools. The blades of grass are made by cutting and beveling. Texture is added with the F-916, carefully following the direction of the grass lines. The A104 and A888 are used to mat down areas in the grass indicated by the dots on the pattern. This will separate the grass from the background, and give depth and perspective to the picture.

The foliage around the acacia limbs and thorns are made with the F899 and F993, as indicated on the tracing pattern. These areas are rather simple to carve — just follow the pattern for cutting, beveling, and backgrounding tools used.

The 8014F angle blade is used for pictorial carving. The blade should be kept sharp at all times to facilitate a clean, smooth cut without harmful drag. Craftool offers the No. 1593 professional sharpening kit which is excellent for this purpose. The technique of keeping a blade sharp is to avoid letting the blade edge become rounded. The sharpening kit will hold the blade at an angle to correct this problem. One further step is to cement a piece of rough out leather (flesh side up) to a small piece of wood similar to the sharpening tool in the kit. Apply jointers rouge to the leather. After the blade has been properly sharpened, use the rouge board to polish the blade cutting edge. Go to the rouge board often when using the swivel knife, much as a barber strops a razor to maintain a smooth drag-free cutting edge.

HOW TO CARVE THE ZEBRA

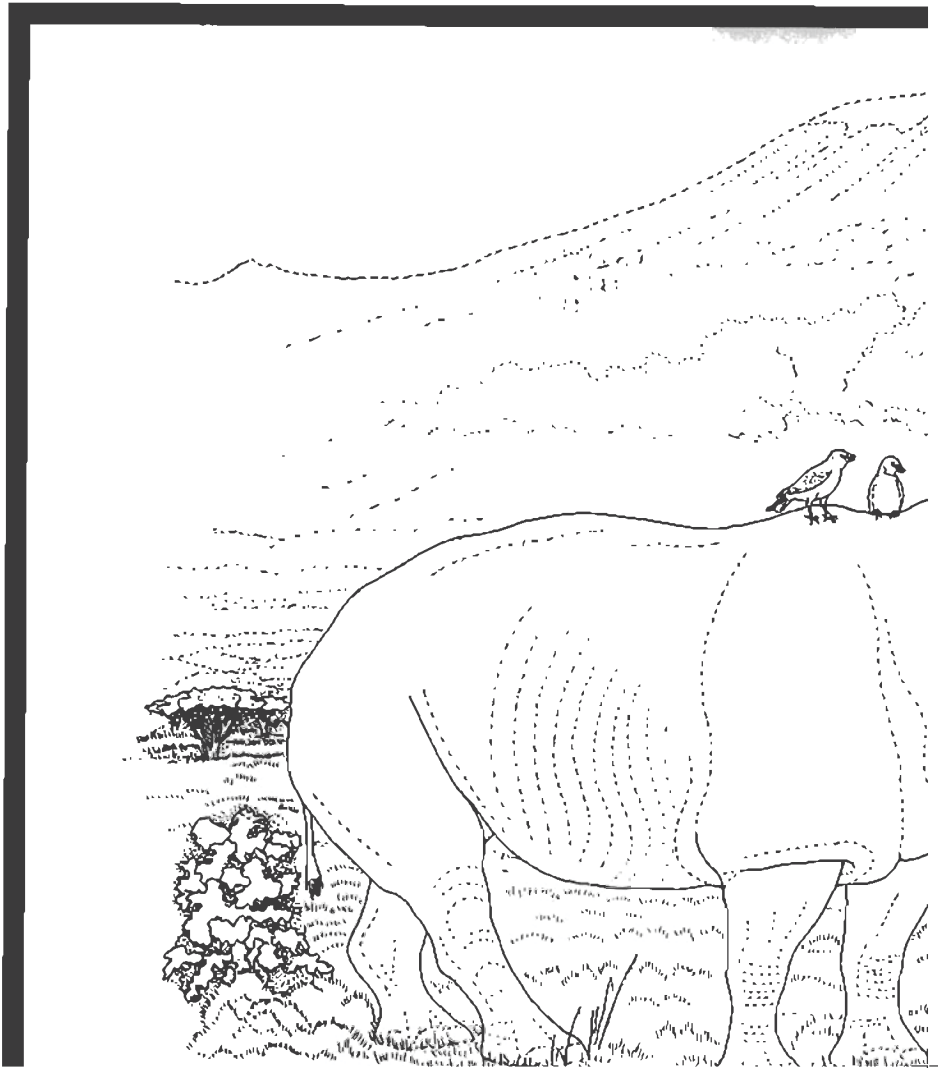
Cow leather dye is used for the opaque black and white stripes on the zebra. Neat dye is used on the background. Neat dye is transparent and allows the natural appearance of the leather to show through. If leather pictures are completely covered with opaque dye, the effect of the natural leather is lost.

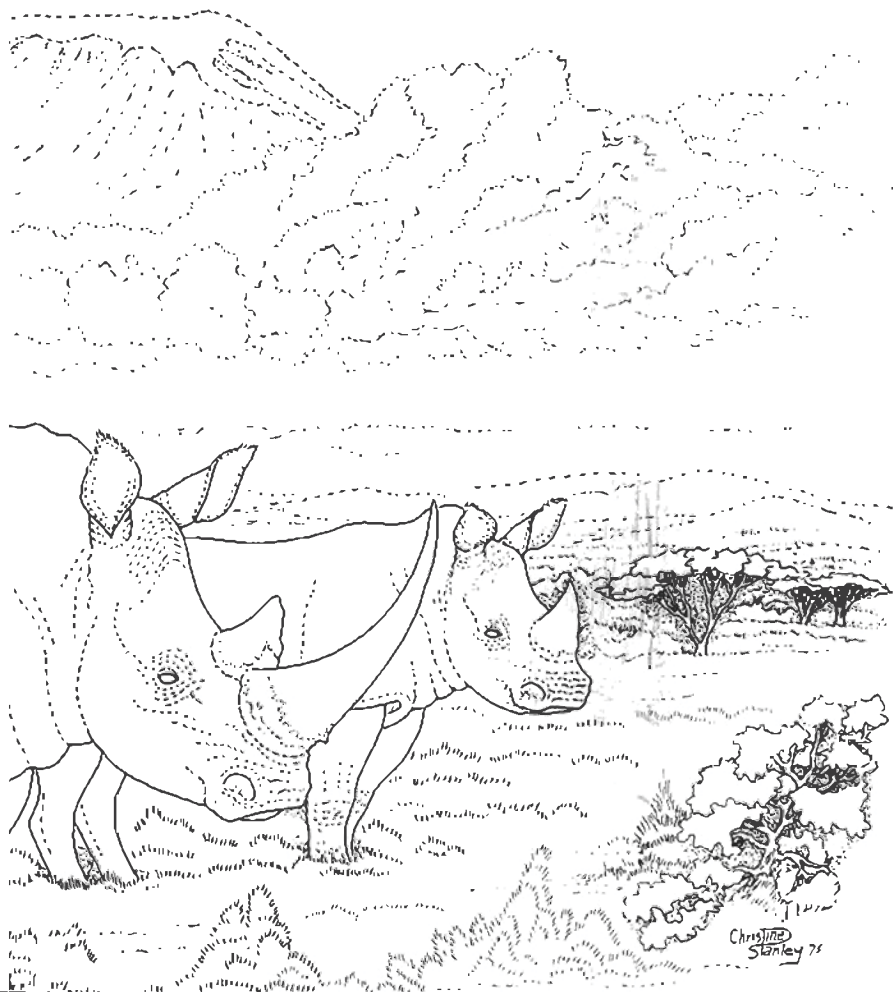
The outlines of the hair features in the project are not cut with the swivel knife. The F895 beveler is used to outline the hair features. The F902 pointed beveler is used on the ends of the mane and the modeling tool is used to add finishing touches to the hair and other features of the figure.

The assembly of the picture consists of 24" x 30" masonite with dark brown wood grain, baby leopard design hair calf, 7/8 oz. natural cowhide, edges antiqued, and 1/2" do-it-yourself gold frame (optional).

After carving and dye work are completed on cowhide, it is attached to leopard skin with contact cement. Leopard skin can be secured to masonite with glue and ornamental tacks added.









HOW TO CARVE THE LIONS

Tracing film is used for making the tracing pattern. One side has a matte finish for pencil lines — the other side is glassy smooth for safe contact with moist leather. It is moisture proof and won't become distorted or damaged during the process of transferring the pattern to leather.

The tracing pattern with its many solid line details (both in the lion figures and background scenery details) can be confusing unless care is used in transferring the pattern to leather. Trace the solid cutting lines and broken bevel lines onto the leather. The speckled dots indicating the texture around the grass and lion figures should not be transferred to the leather. These are used only as guides to indicate where the background tools are used. Much of the background work is done with

Crafttools A104 and A888. The rocks in the foreground (near the lion's paw) are indicated by broken lines. Use tool M882 to build form and shape in the rocks. The correct texture and shading is added with tool A888.

The magnificent mane of the male lion will attract the attention of the viewer first. The detail work should be done with great care to achieve a natural appearance. The mane contains many strands of long hair. Cut the solid lines first . . . the broken lines are used as beveling guides. The swivel knife cuts on the mane are followed with the point of grass tool F916. Tap the tool firmly and walk it along the line of the cut, much like a beveler is used. This procedure will simulate the deeper layers of hair. Be sure the point of the tool precisely follows the knife cut. Practice this procedure on a piece of scrap leather until you feel confident you can obtain the proper results. Use the F895 and F896 bevelers to create contours and depth in the leather surface. Only the ends of the mane should show any indication of swivel knife cuts . . . these are light, shallow knife marks to simulate the ends of the coarse hair. The 8020L hair blade is used for the shorter, more delicate hair lines. The completed mane should have the hair lines flowing in the proper direction and a pronounced high-low effect (accomplished by careful beveling). No

Emphasis on work in the hair area is due to the complex technique needed to complete the work correctly. Care and patience must be exercised not to become lost in following the detail of the pattern. The payoff for this may be a blue ribbon in the next leather show you enter.

The long grass in the background is made with the same tools used for the hair. The difference in appearance is in the use of tools. The blades of grass are made by cutting and beveling. Texture is added with the F916, carefully following the direction of the grass lines. The A104 and A888 are used to mat down areas in the grass indicated by the dots on the pattern. This will separate the grass from the background, and give depth and perspective to the picture.

The foliage around the acacia limbs and thorns are made with the F989 and F993, as indicated on the tracing pattern. These areas are rather simple to carve — just follow the pattern for cutting, beveling, and backgrounding tools used.



The 8014F angle blade is used for pictorial carving. The blade should be kept sharp at all times to facilitate a clean, smooth cut without harmful drag. Craftool offers the No. 1593 professional sharpening kit which is excellent for this purpose. The technique of keeping a blade sharp is to avoid letting the blade edge become rounded. The sharpening kit will hold the blade at an angle to correct this problem. One further step is to cement a piece of rough out leather (flesh side up) to a small piece of wood similar to the sharpening tool in the kit. Apply jewelers rouge to the leather. After the blade has been properly sharpened, use the rouge board to polish the blade cutting edge. Go to the rouge board often when using the swivel knife, much as a barber strops a razor to maintain a smooth drag-free cutting edge.

HOW TO CARVE THE ZEBRA

Cova leather dye is used for the opaque black and white stripes on the zebras. Neat dye is used on the background. Neat dye is transparent and allows the natural appearance of the leather to show through. If leather pictures are completely covered with opaque dye, the effect of the natural leather is lost.

The outlines of the hair features in the project are not cut with the swivel knife. The F895 beveler is used to outline the hair features. The F902 pointed beveler is used on the ends of the mane and the modeling tool is used to add finishing touches to the hair and other features of the figure.

The assembly of the picture consists of 24" x 30" masonite with dark brown wood grain, baby leopard design hair calf, 7-8 oz. natural cowhide, edges antiqued, and 1/2" do-it-yourself gold frame (optional).

After carving and dye work are completed on cowhide, it is attached to leopard skin with contact cement. Leopard skin can be secured to masonite with glue and ornamental tacks added.



F989





Cut All Solid Lines
Of Grass

Use A104 For
Texture Between
Grass Blades

Bevel Lightly
With F890 Inside
Cut Line of The Eye

Bevel Broken Lines

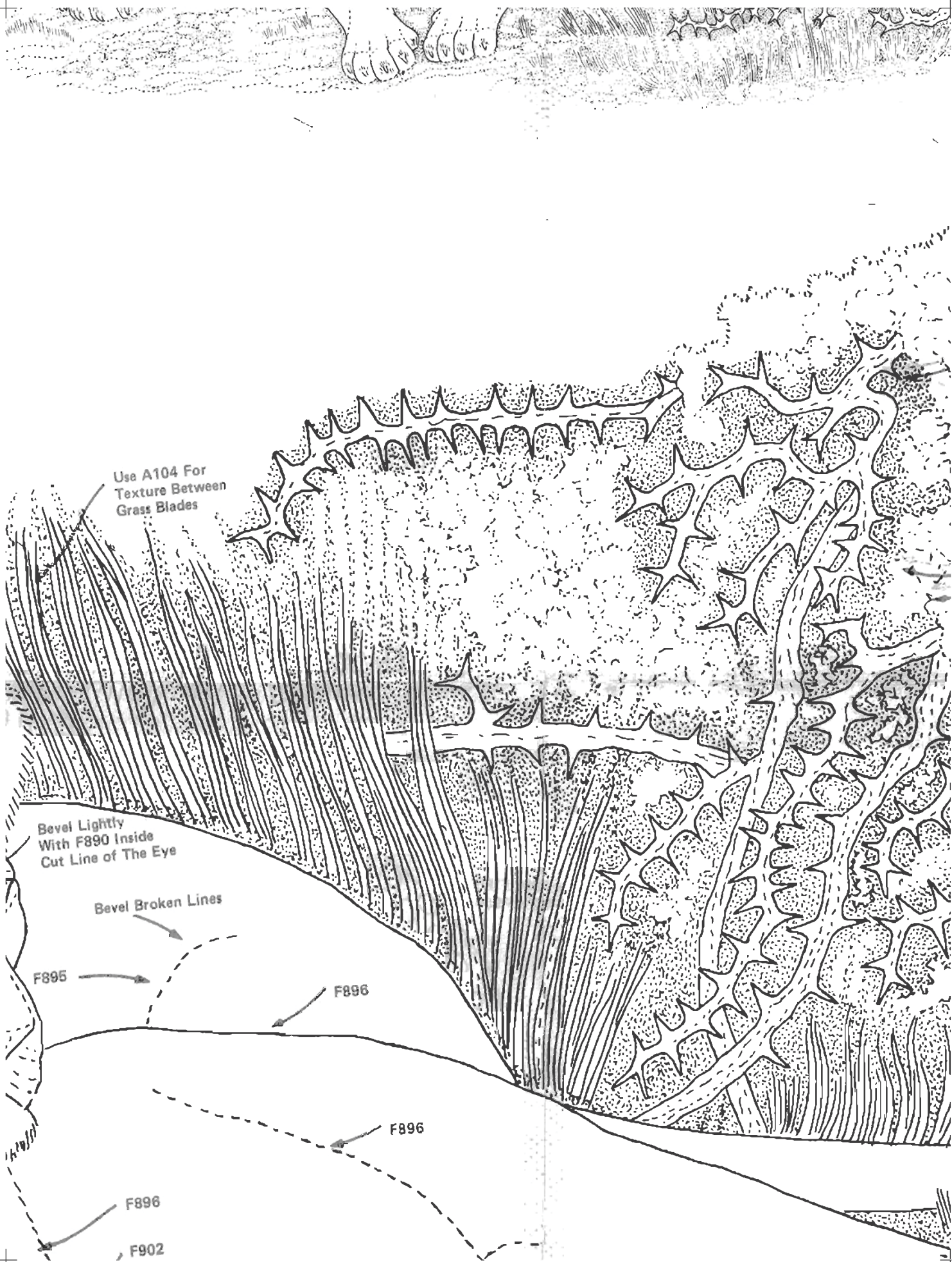
F895

F896

F896

F896

F902



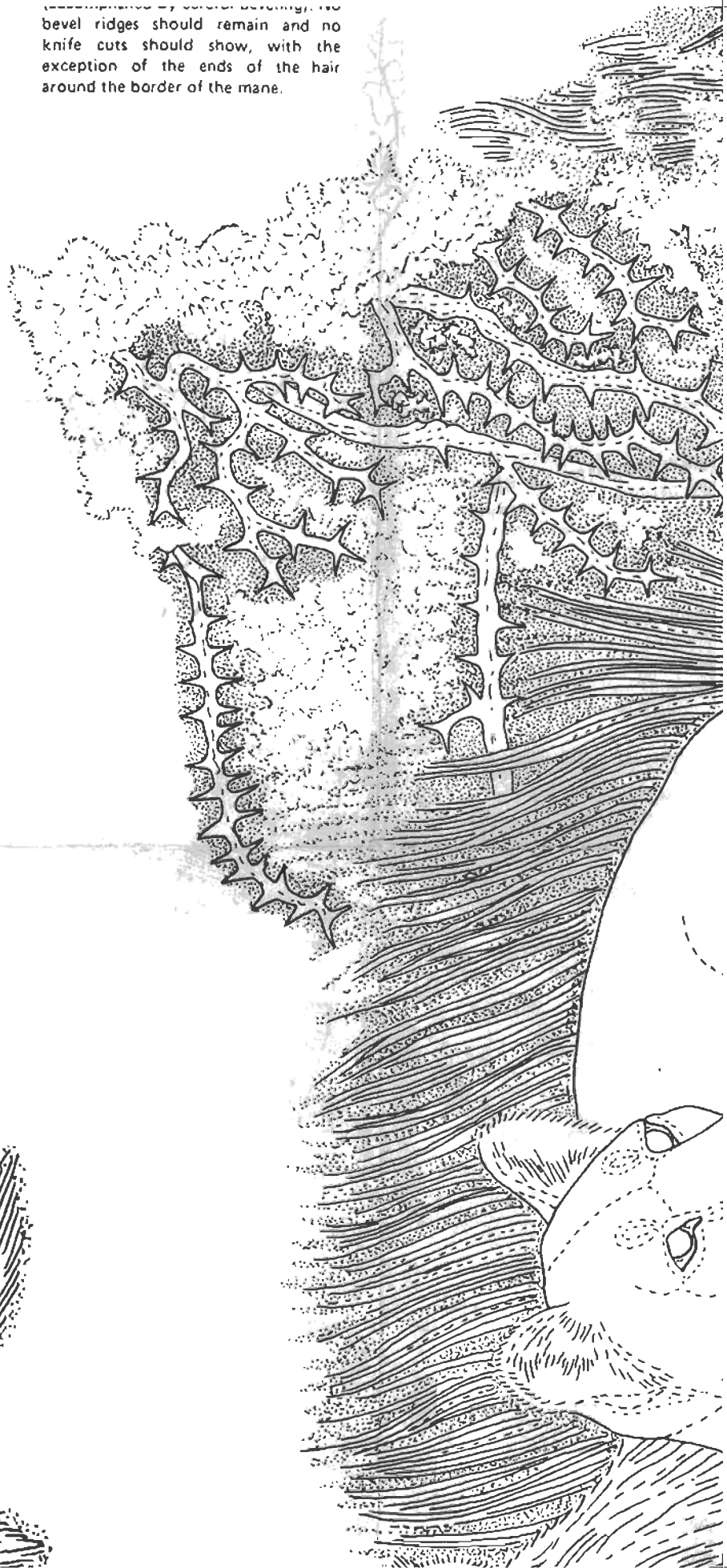
(accompanied by color drawing). The
bevel ridges should remain and no
knife cuts should show, with the
exception of the ends of the hair
around the border of the mane.

A104 and A888

F993

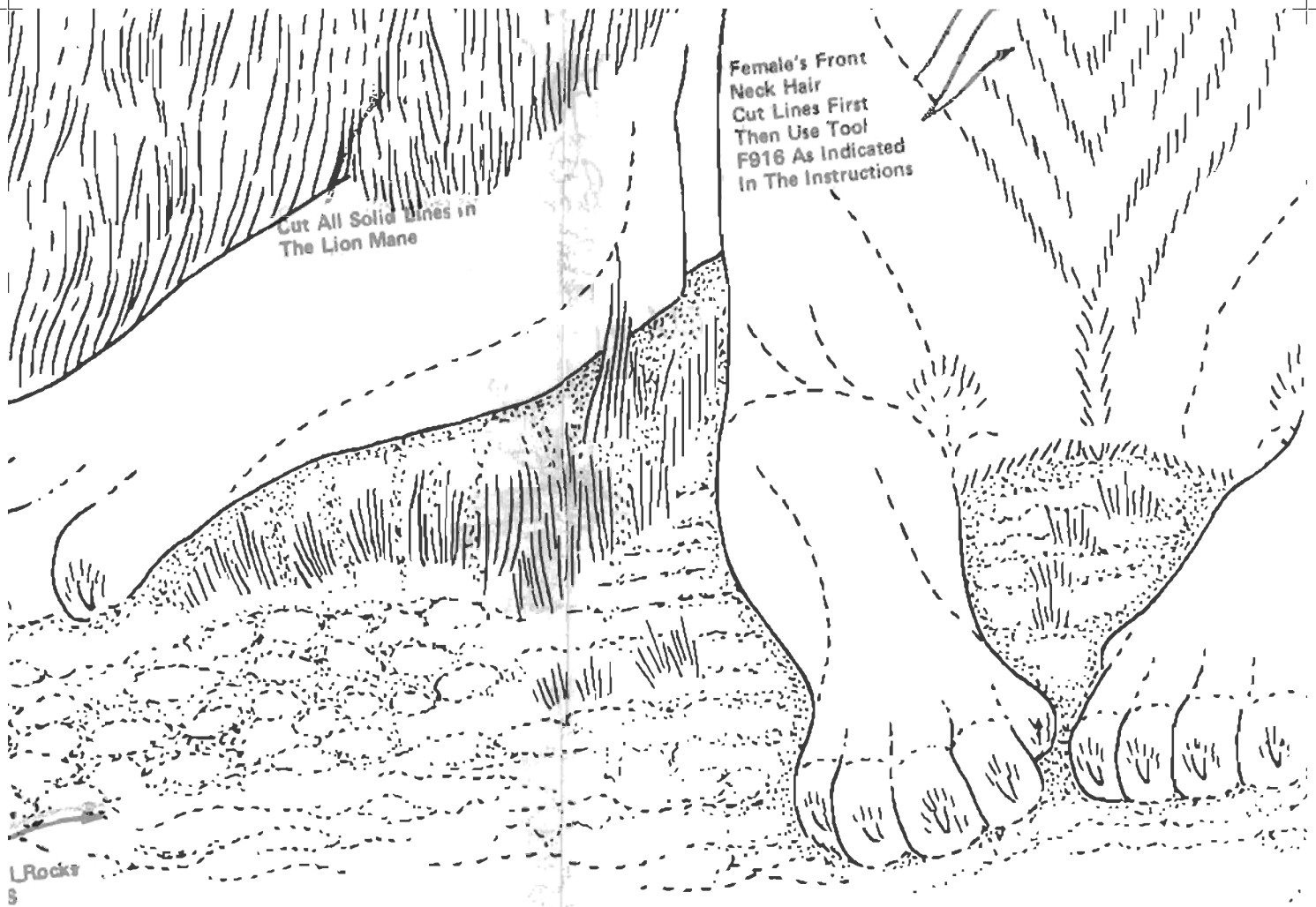
F989

F990





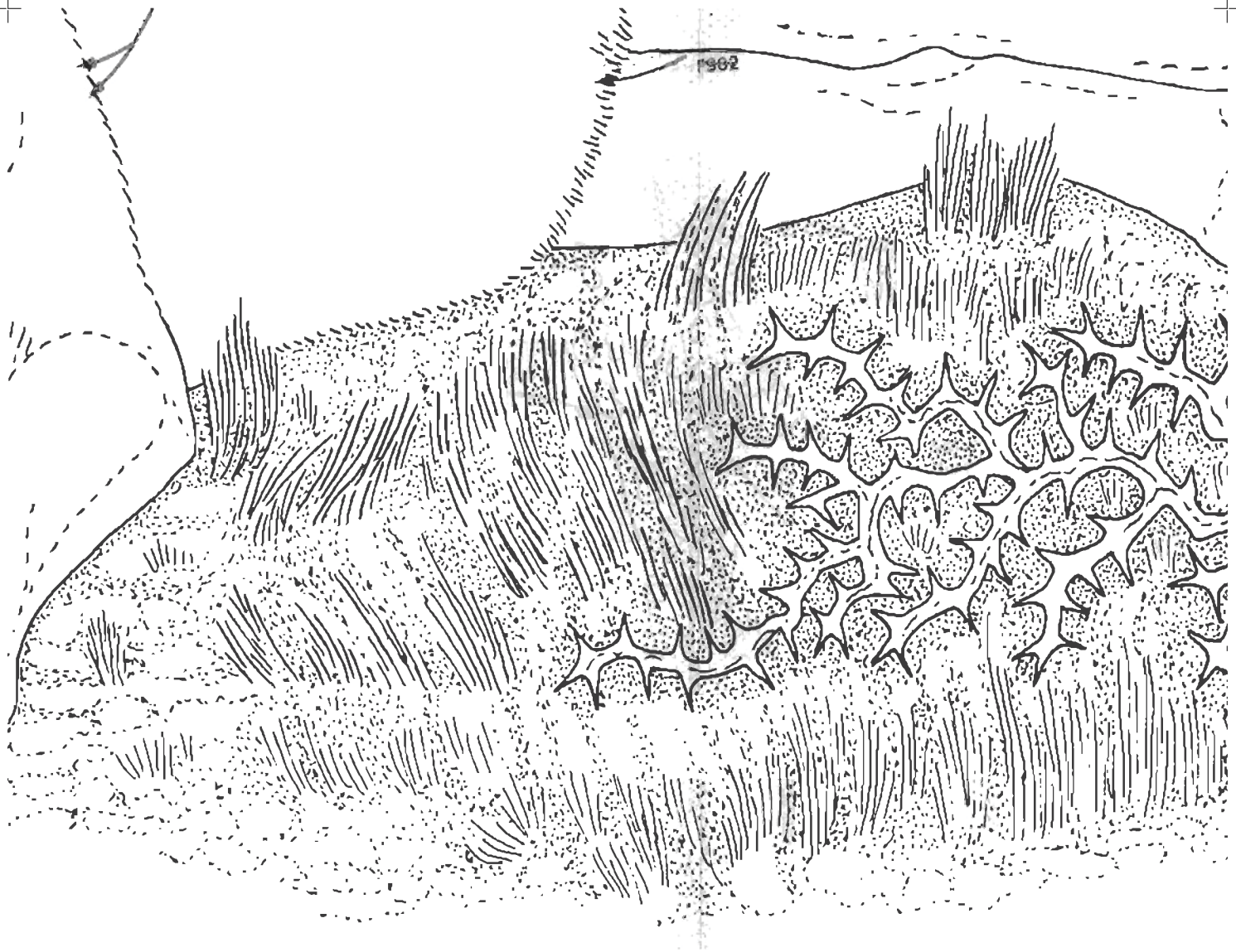


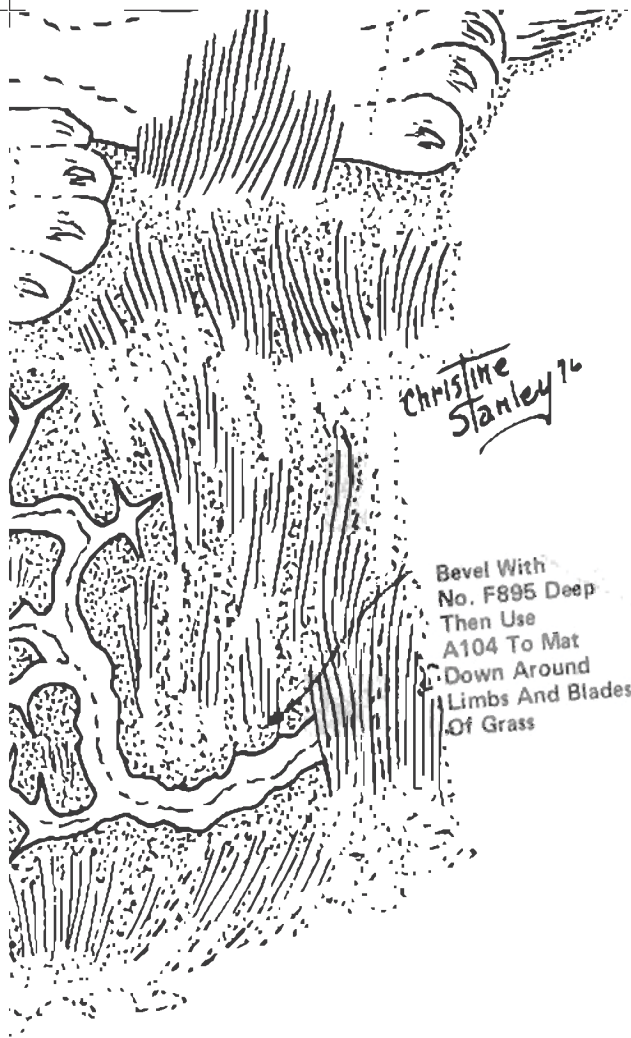


Cut All Solid Lines in
The Lion Mane

Female's Front
Neck Hair
Cut Lines First
Then Use Tool
F916 As Indicated
In The Instructions

LRockr
S

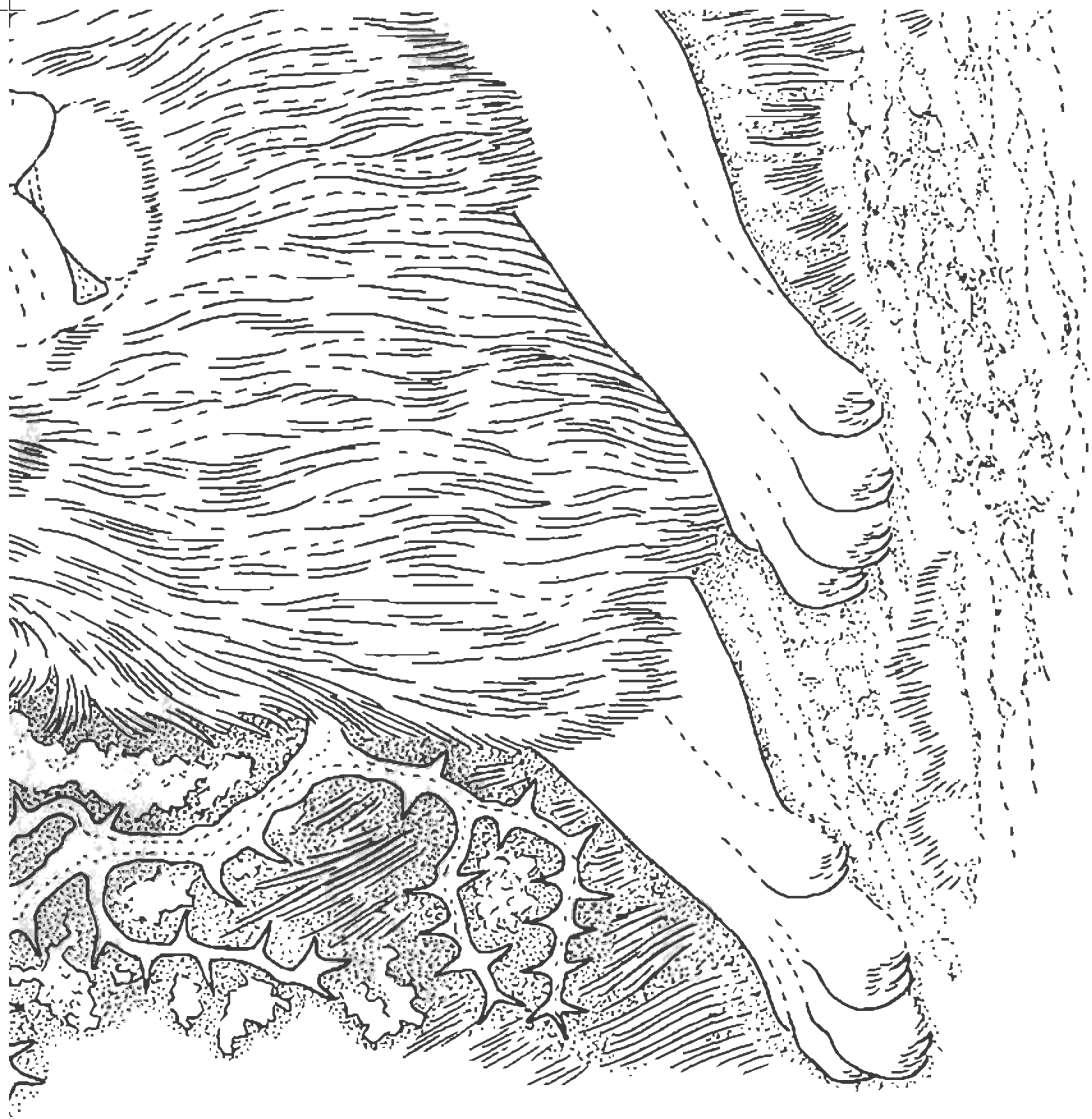




Christine
Stanley 76

Bevel With
No. F895 Deep
Then Use
A104 To Mat
Down Around
Limbs And Blades
Of Grass





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HOW TO CARVE THE CHEETAHS

The composition of this picture is designed to focus attention on the cheetahs. For this reason the background scene is quite simple and subdued. The subjects stand out in bold relief . . . this will lessen the amount of work required for carving background detail and place greater emphasis on carving and coloring the cheetah. The pattern in the Pull-Out Section contains the tools used for carving — most of which have been used in previous articles in this series. Two tools are used extensively on these figures: the 8021M hair blade for the fine detail on the head, and the 8020L hair blade for the body.

The hair track on the figures is very important and should follow the contours of the body to obtain a natural appearance. The coat of the cheetah is somewhat shaggy, so use the hair blades to achieve that effect. Vary the pressure on the blade to conform to the amount of detail required in each area. The 8036 modeler is excellent for completing detail work in the small features. To capture the alert expression on the figures, careful attention should be given carving of the heads.

The application of color to leather is more difficult than the actual carving for many leathercraftsmen. As indicated on the tracing pattern, the spots and facial markings (for the line of color from the eyes to the mouth) are represented by solid lines and are color guides only. The solid lines should not be cut. The color guide lines should be traced onto the figures after carving to avoid erasing them

properly applied, and occasionally you will need to use all three on a particular subject to achieve the best results. A point to remember when coloring leather is that the base color is already established (in contrast to starting on a white surface).

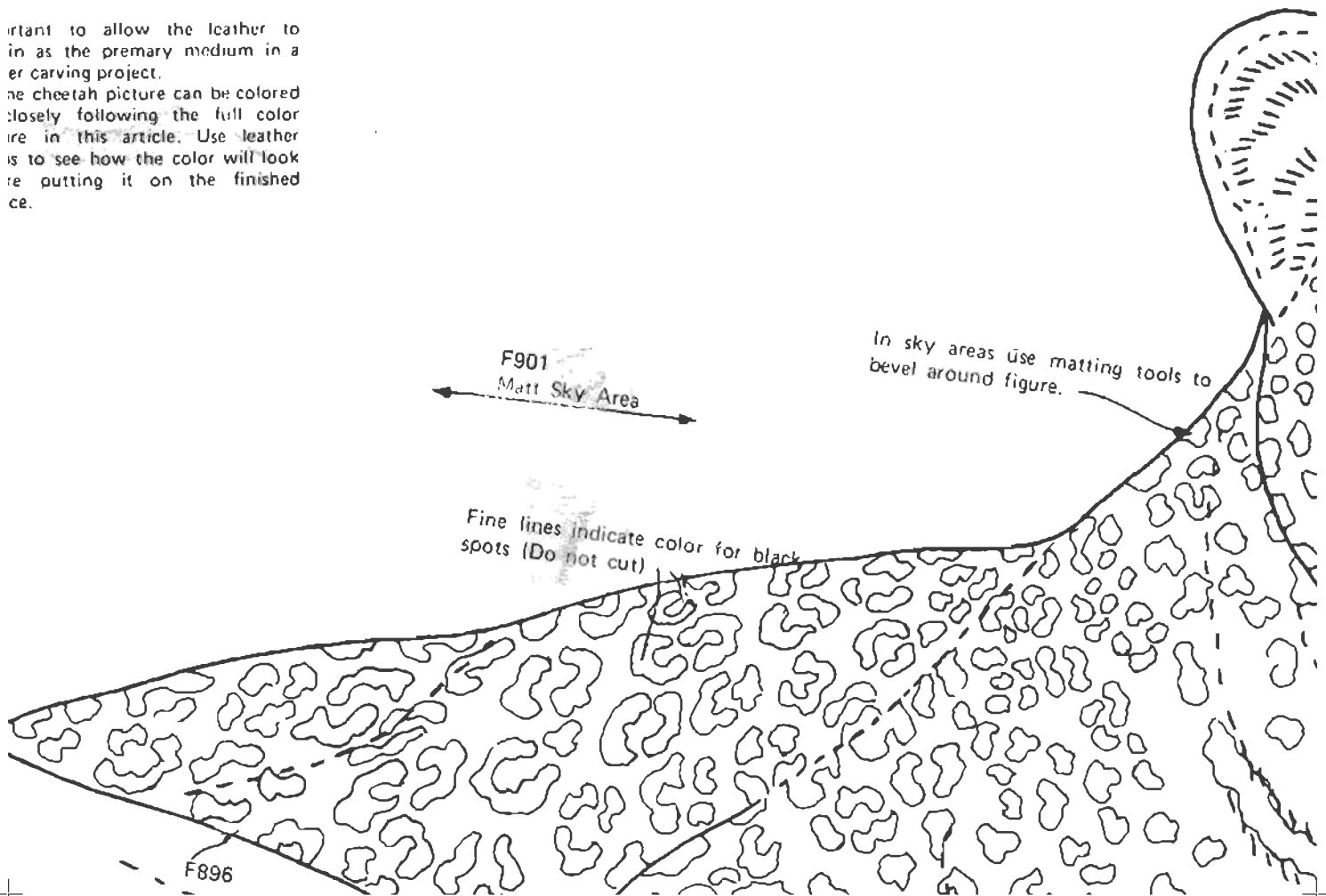
Spirit dye or alcohol dyes are available in various colors and several shades of brown. They are full strength and the color is quite vivid. The full strength solution must be properly diluted with solvent to become a manageable working solution. Primary colors may be mixed to obtain various colors that may not be available. A color wheel or chart is a useful guide when blending primary colors to achieve an otherwise unavailable color. The color of the diluted solution should be lighter than the color needed in your picture. Spirit dye is rapidly absorbed into the leather. For this reason it is best to use a dry brush and build the color intensity gradually. The dry brush method simply involves applying the brush to a piece of scrap leather to remove excess dye. This allows only a small amount of dye to be applied by each brush stroke to the area being colored. Repeating this process adds a little color each time and gradually builds the correct amount of color and shading in each area. This process is slow, but the amount of color being applied is well under control and will not end in costly mistakes that cannot be corrected.

Water soluble dyes, Neat Dye, come full strength and in many colors. The

impo
rema
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TI
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pictu
scrap
befor
surfa

Y

important to allow the leather to
dry in as the primary medium in a
leather carving project.
The cheetah picture can be colored
closely following the full color
picture in this article. Use leather
to see how the color will look
before putting it on the finished
piece.

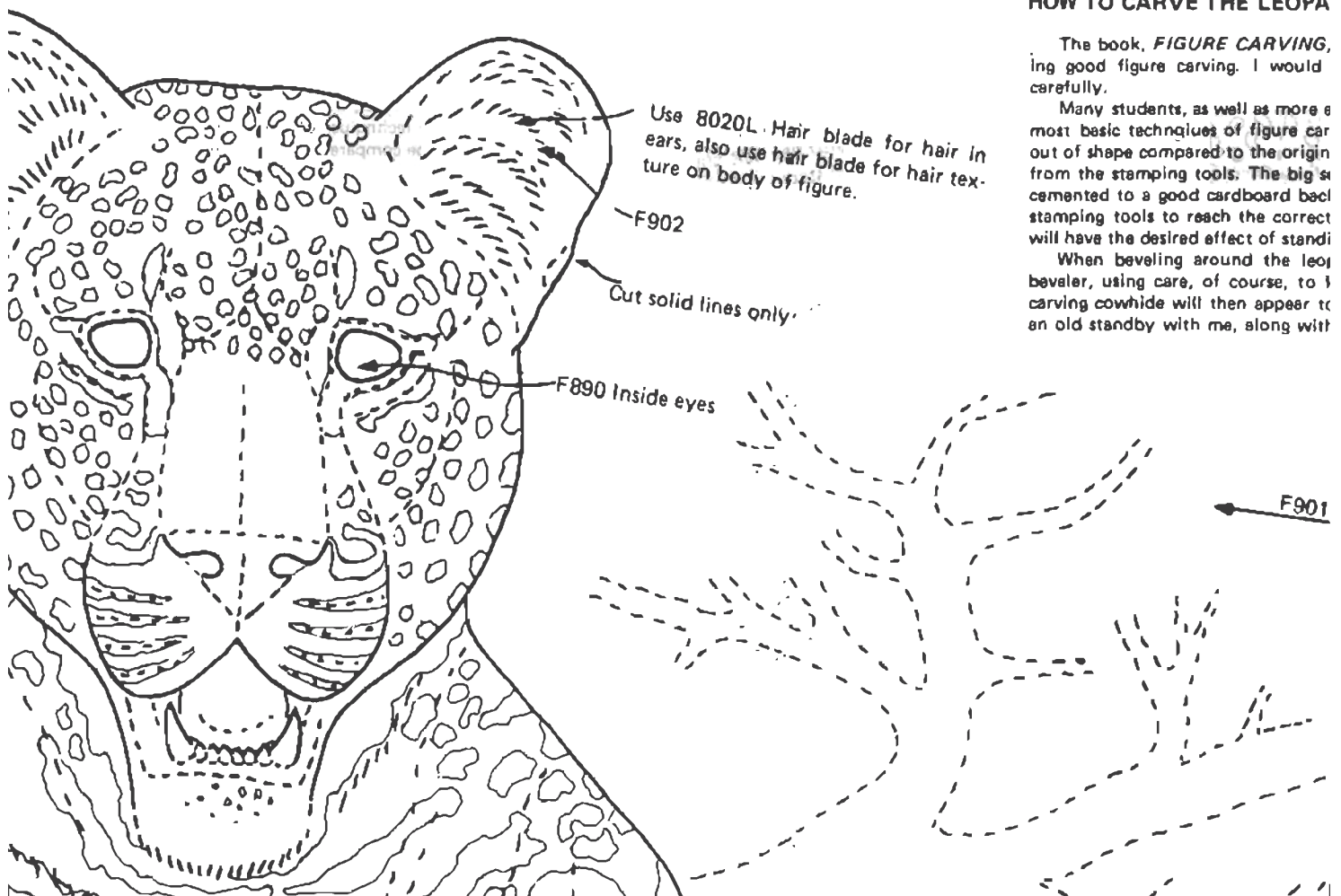


HOW TO CARVE THE LEOPA

The book, *FIGURE CARVING*,
ing good figure carving. I would
carefully.

Many students, as well as more s
most basic techniques of figure car
out of shape compared to the origin
from the stamping tools. The big s
cemented to a good cardboard bac
stamping tools to reach the correct
will have the desired effect of standi

When beveling around the leop
beveler, using care, of course, to
carving cowhide will then appear to
an old standby with me, along with



RD

by Al Stohlman is an excellent reference for learning. I recommend you're getting a copy and studying it.

Experienced leather carvers, fail to learn some of the things. They are often puzzled why leather stretches and why they fail to get the desired depth of pattern, or why they fail to get the desired depth of pattern. The leather should be kept. This will help prevent stretching and allow the leather to be kept. When the figure is beveled and stamped it will come out from the background.

For the leopard figure, don't be afraid to firmly strike the leather. Keep the beveling smooth and neat. Your 7-8 oz. bevelers have been slightly embossed. The F895 beveler is the F896; with them, you can really add depth to your carving. The small bevelers, F890, F891 and F902 are used to complete the detail work in the ears and to simulate hair endings, etc.

Trace the leopard onto 7-8 oz. leather — carefully. Do not omit any lines. When using the swivel knife, remember to cut solid lines only. The dotted lines are the guide for beveling the contours of the figure.

Another frequent problem in figure carving occurs when the carver takes a break for an hour or so and returns to find the leather too dry to carve. This problem can usually be solved by covering the leather with a pane of medium weight glass. Keep the glass clean to avoid stains. If the edges have not been finished they should be protected with tape, such as masking tape, to avoid cutting your fingers. If a portion of the leather should become too

only that portion to be worked, using a corner of a wetting sponge, and cover with the glass for about an hour. This will restore the correct moisture to allow the stamping to be continued.

Cova dye was used for the black spots and white areas. The other colors are transparent dyes, Neat or spirit dye. The background is cork, chosen because the texture of the material in its natural form blends well with the leopard. The skin under the carving is garment leather. The texture and color are suitable for both the carving and the cork background. The cork is cemented to masonite with a good contact cement. The garment leather was cut roughly in the shape of a natural hide and tacked to the cork. You may wish to cement the garment leather to the cork to help hold the weight of the carving leather.

The shape of the carving cowhide was cut for a rugged appearance, and the edges antiqued with dark brown Omega dye. The carving is cemented to the garment leather with contact cement. Caution: the carving must be positioned in the desired area before coming into contact with the garment leather. You may damage both pieces if you try to pull the two apart to reposition the carving.





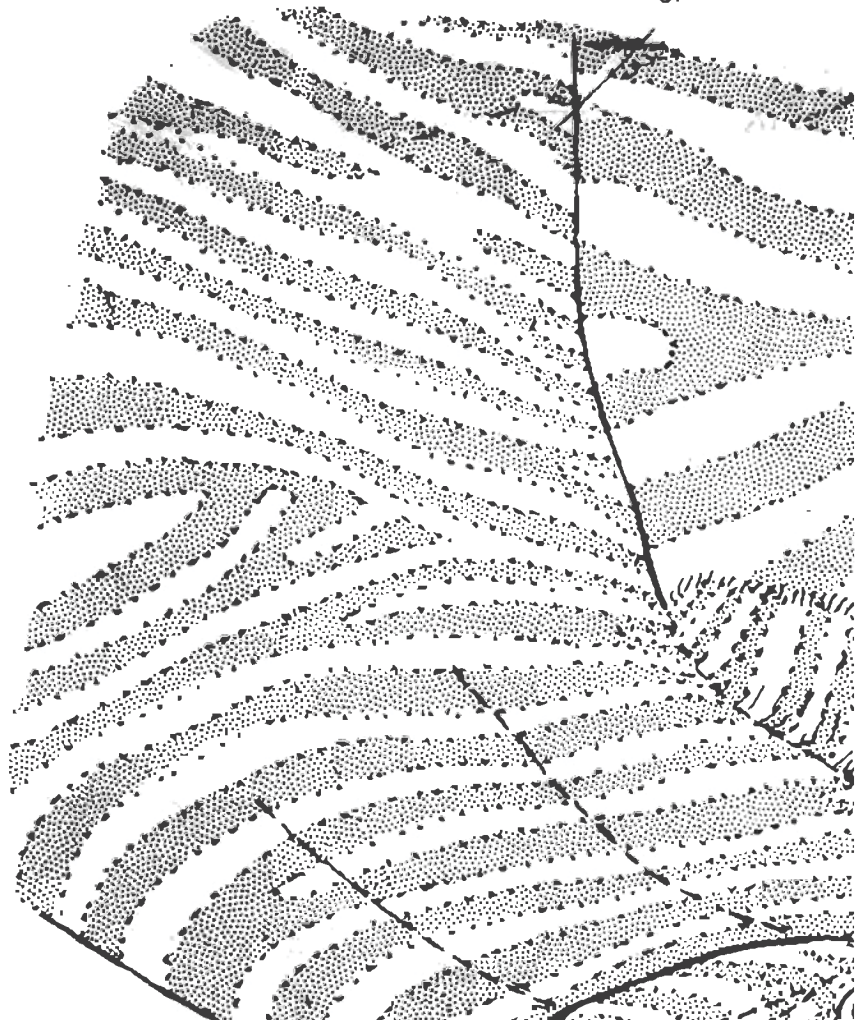
color during the carving process. A knowledge of coloring leather is very important to the successful leather artist. HOW TO COLOR LEATHER published by Craftool Company is an excellent source of information on the subject.

There are three main types of color that can be used to dye leather ... spirit dyes, water dyes, and opaque colors. Each type works well when

skin strength and in many cases the color is generally not as vivid as spirit dye when applied to leather. The color doesn't penetrate as rapidly as spirit dye and has a tendency to stay closer to the surface. This characteristic does not lend itself well to using the dry brush method. As with spirit dye, water dye must be diluted and repeated applications are needed to build the color intensity. It is a good idea to touch a piece of scrap leather with the tip of the brush to avoid an unexpected amount of color to flow on to the working surface.

Black spirit dye is generally used by leather artists in situations demanding a high degree of color intensity (such as accenting particular features like the spots on the cheetah). Opaque white is used sparingly when needed to overcome the base color of the leather. The opaque dye, Cova Dye, will eliminate the natural color of the leather ... for that reason I use opaque dye only when necessary to achieve a specific effect. Spirit dye and water dye do not completely cover the effect of a leather carving. It is

F895

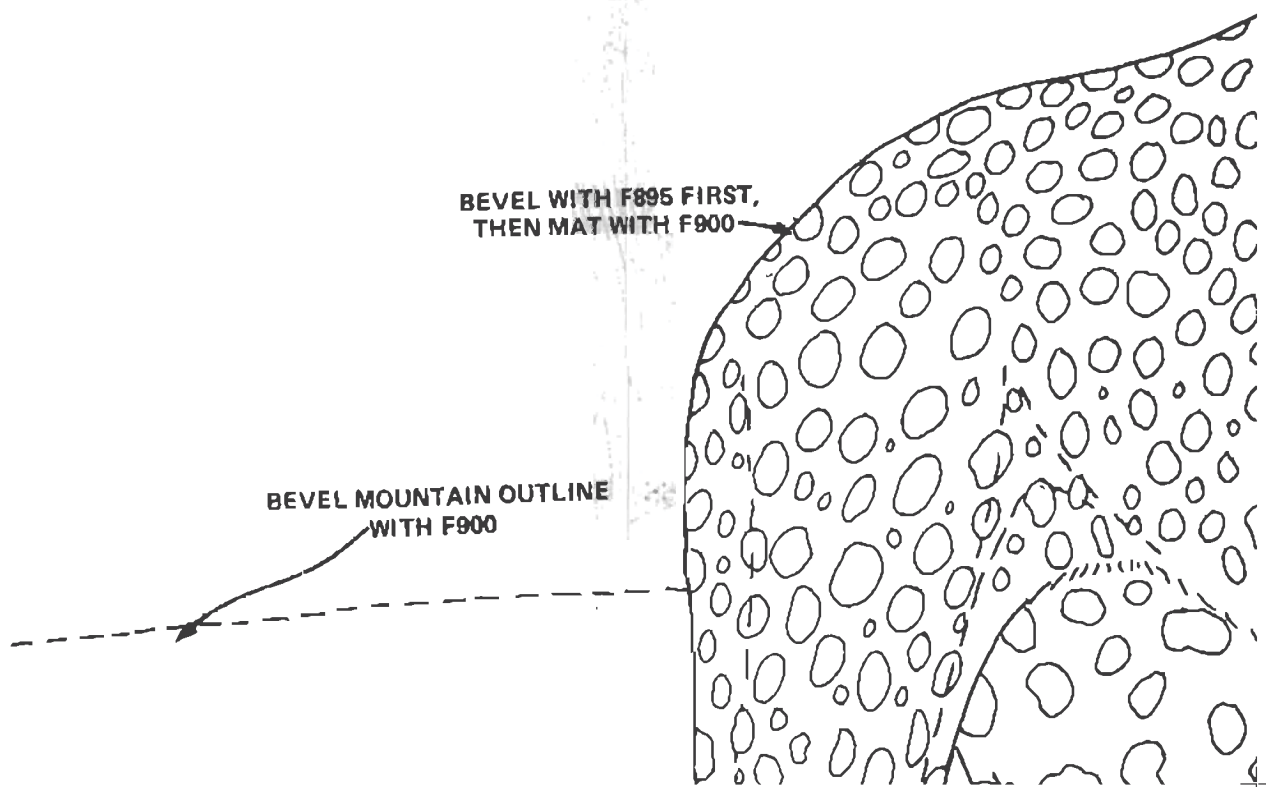
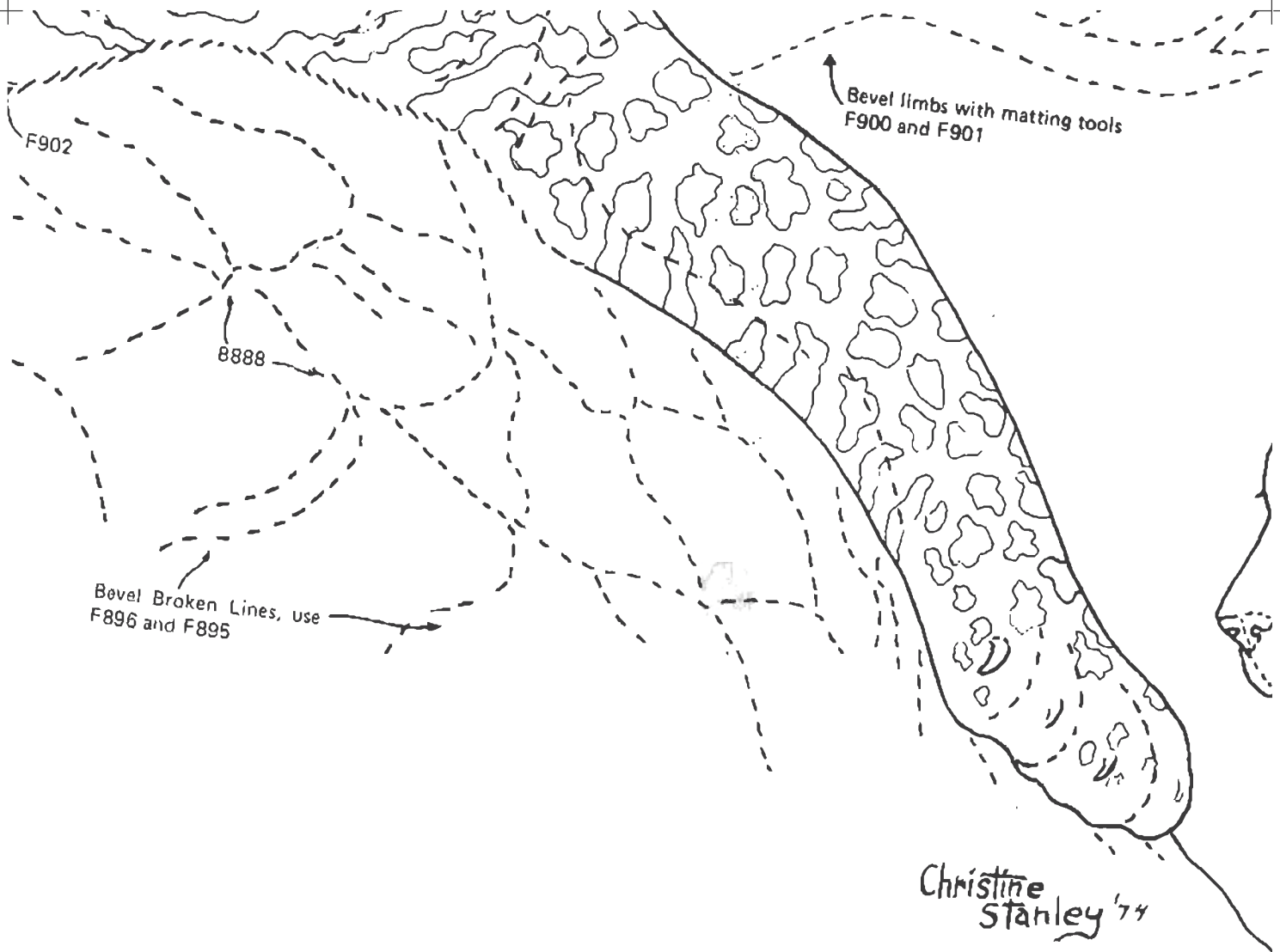


Use angle blade 8018N for figure,
the angle permits delicate cutting.

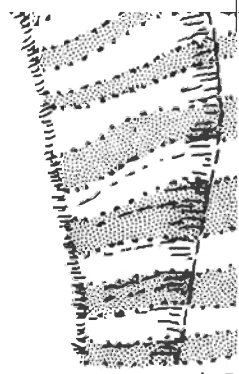
F895

USE 8020L
HAIR BLADE
ON MANE

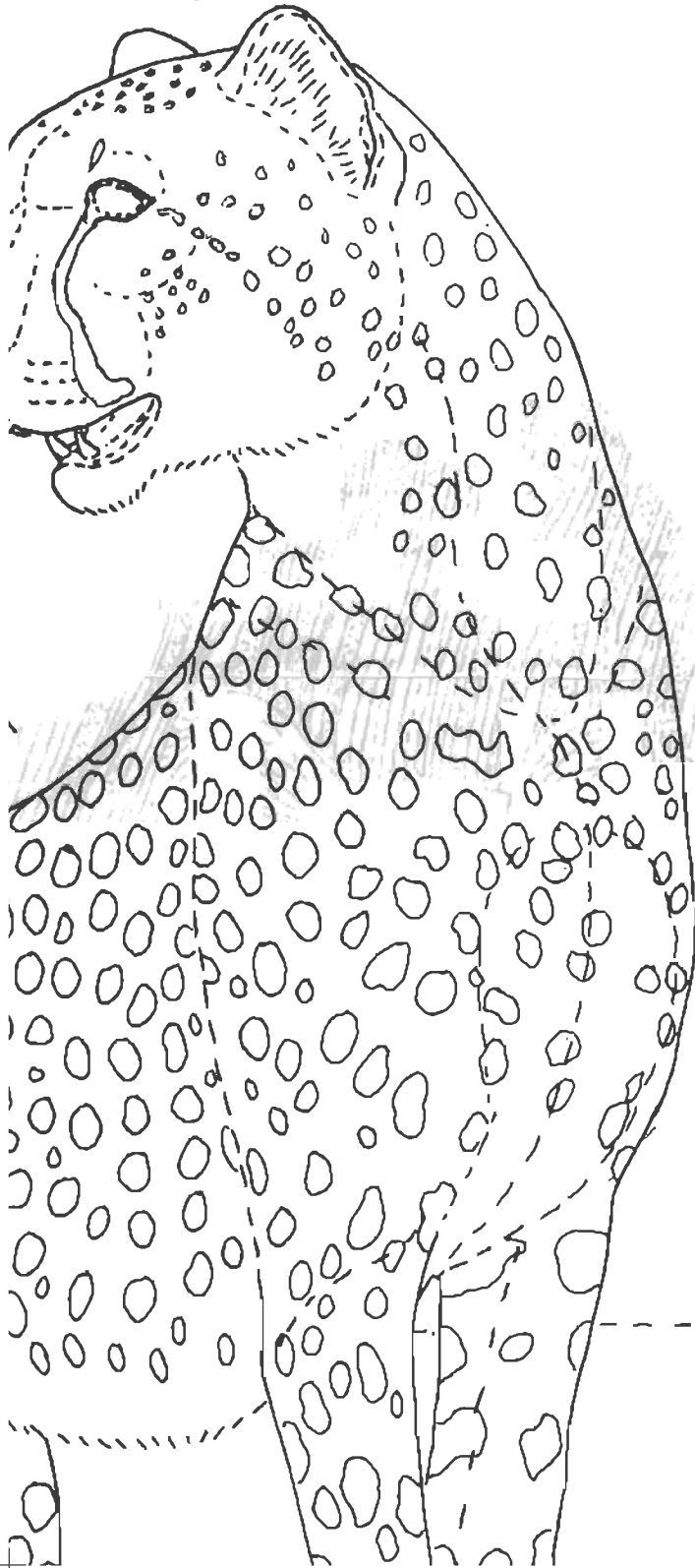
A98



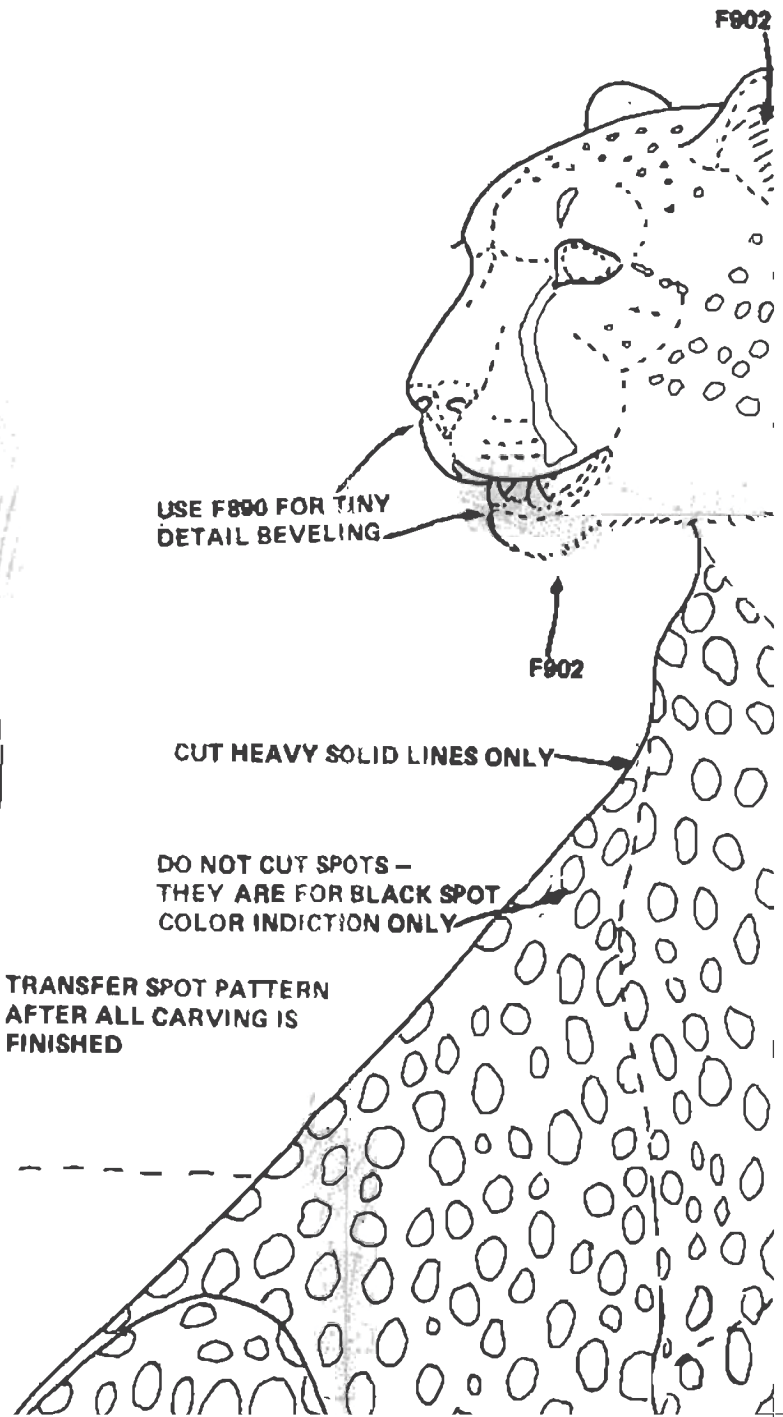
MAKE FINE CUTS WITH BLADE FOR HAIR END
AFTER BEVELING IS COMPLETED



← MAT F901 →



F902



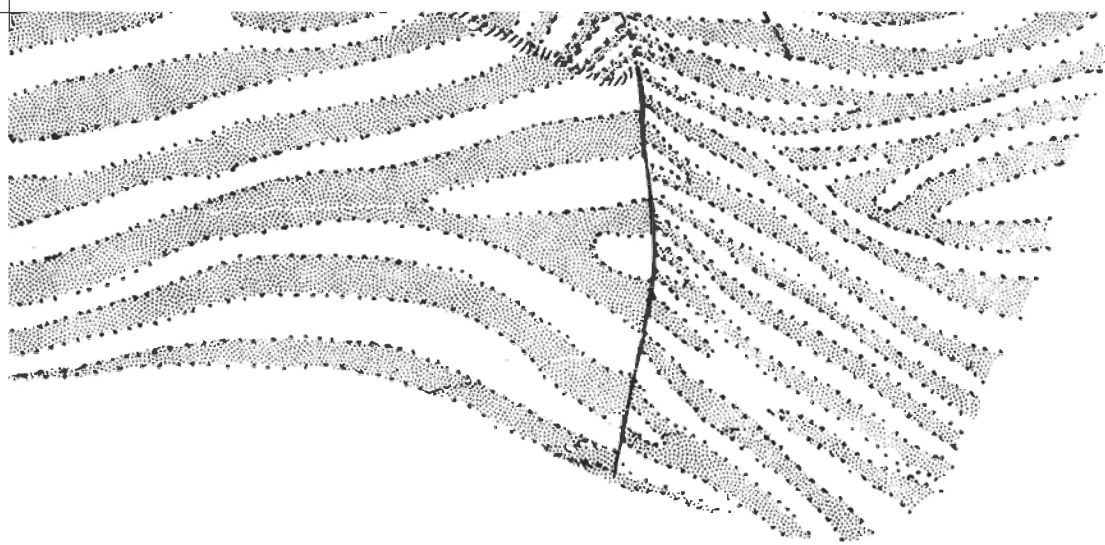
USE F890 FOR TINY
DETAIL BEVELING

F902

CUT HEAVY SOLID LINES ONLY

DO NOT CUT SPOTS —
THEY ARE FOR BLACK SPOT
COLOR INDICATION ONLY

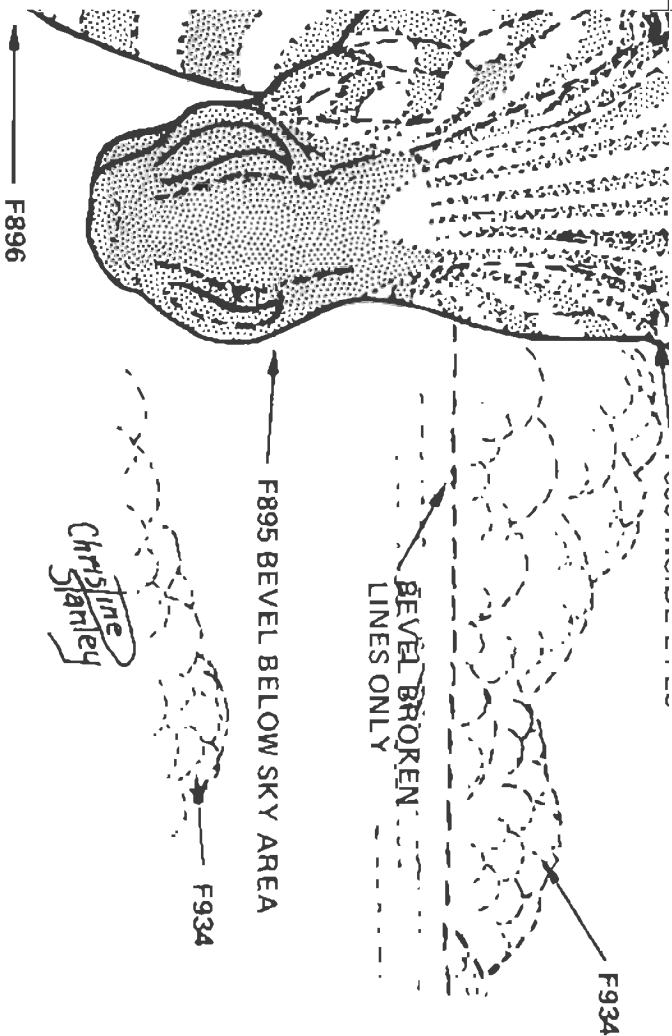
TRANSFER SPOT PATTERN
AFTER ALL CARVING IS
FINISHED



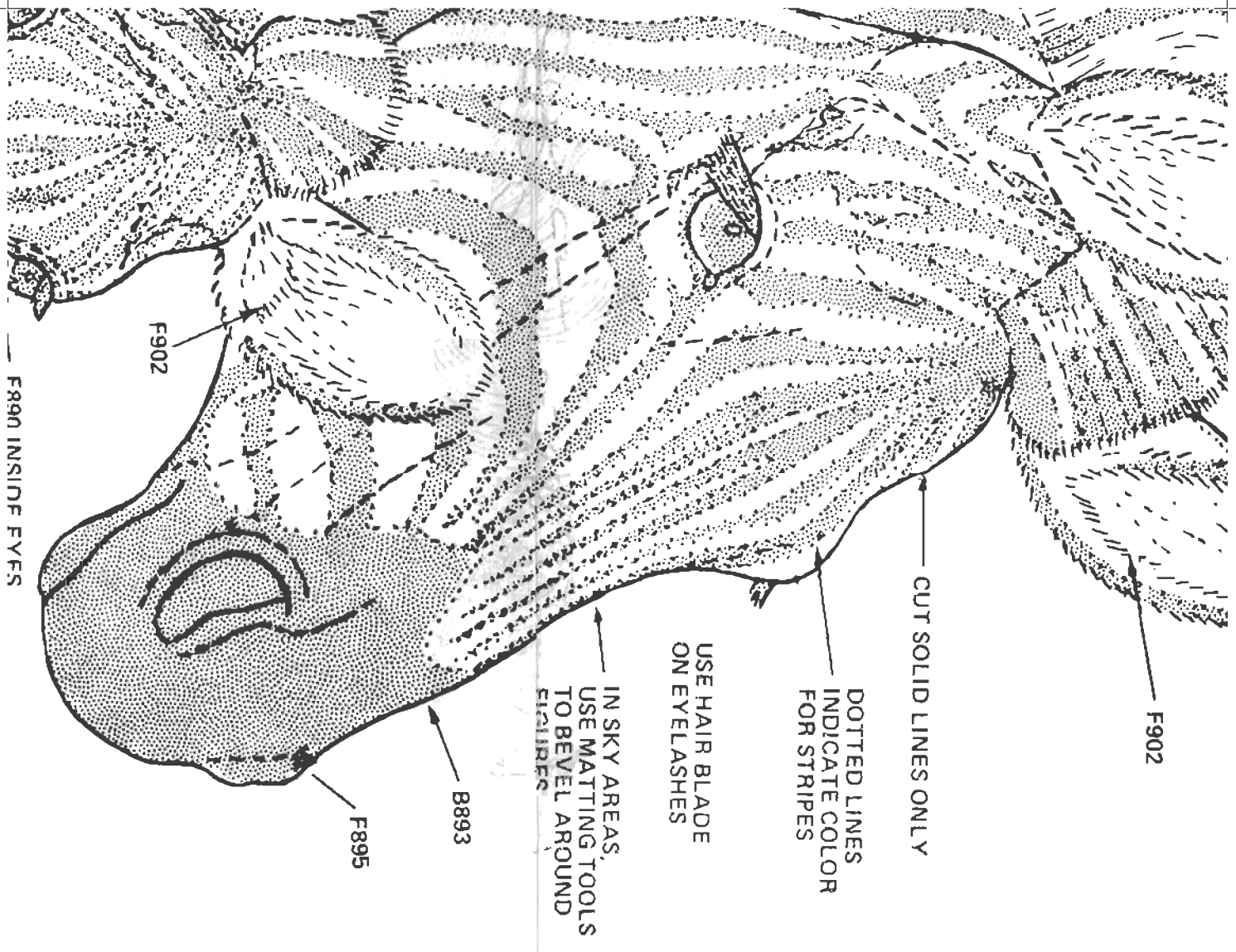
DO NOT CUT BROKEN
LINES-BEVEL ONLY

F896

F896



USE ANGLE BLADE 80/8N-
FOR FIGURES, THE ANGLE PERMITS
DELICATE CUTTING



F902

CUT SOLID LINES ONLY

DOTTED LINES
INDICATE COLOR
FOR STRIPES

USE HAIR BLADE
ON EYELASHES

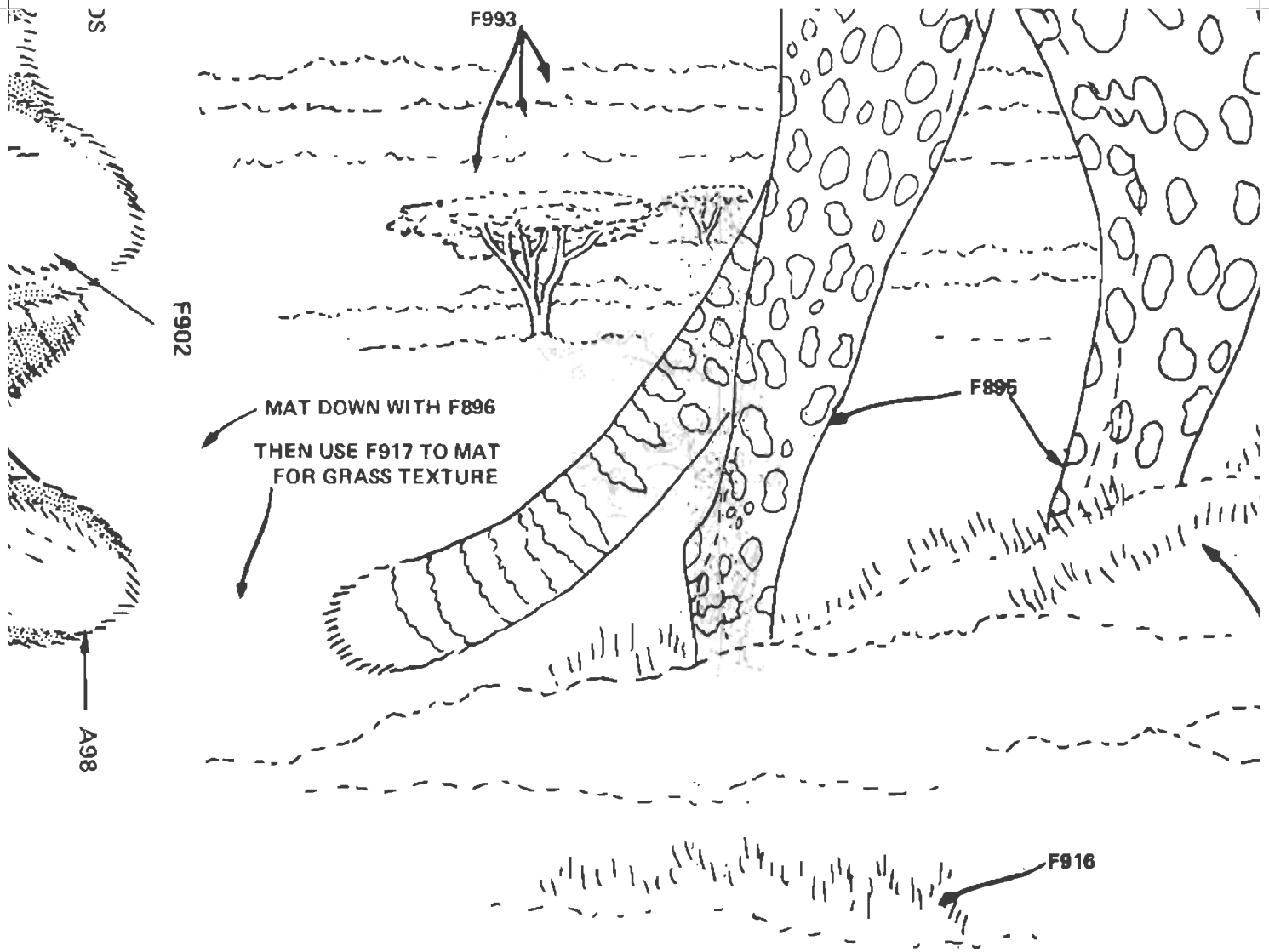
IN SKY AREAS,
USE MATTING TOOLS
TO BEVEL AROUND
FIGURES

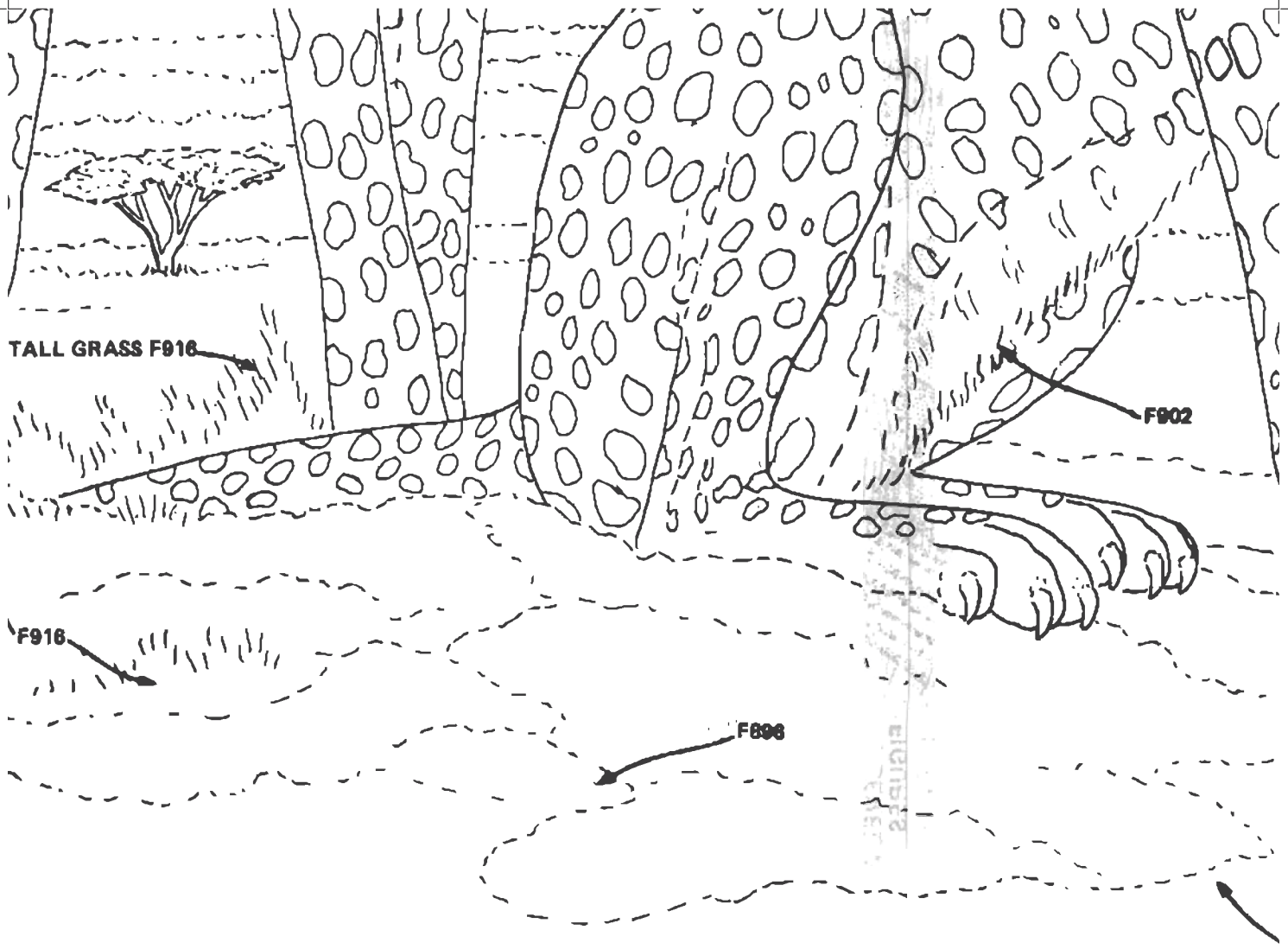
B893

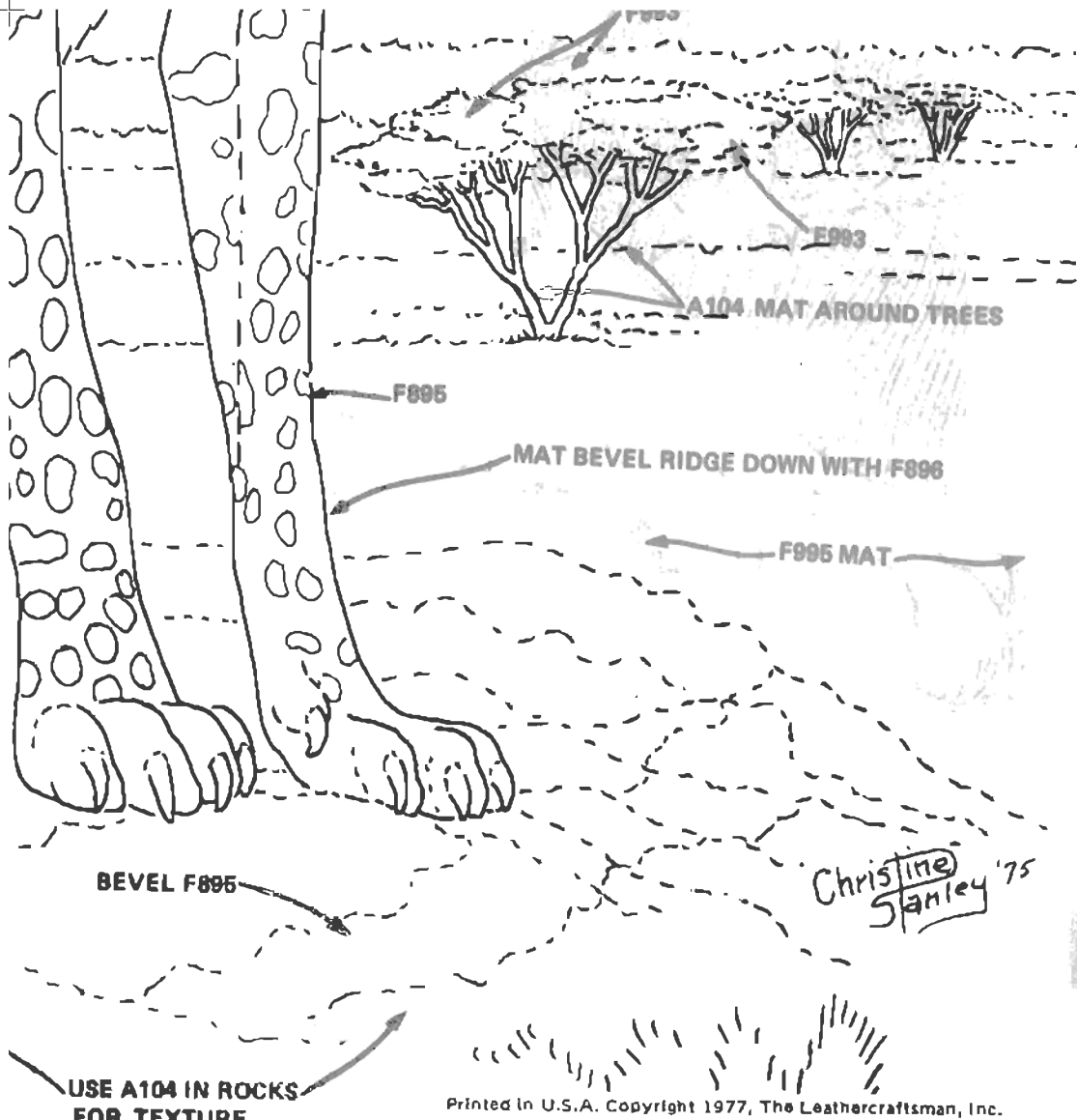
F895

F902

F890 INSIDE EYES







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