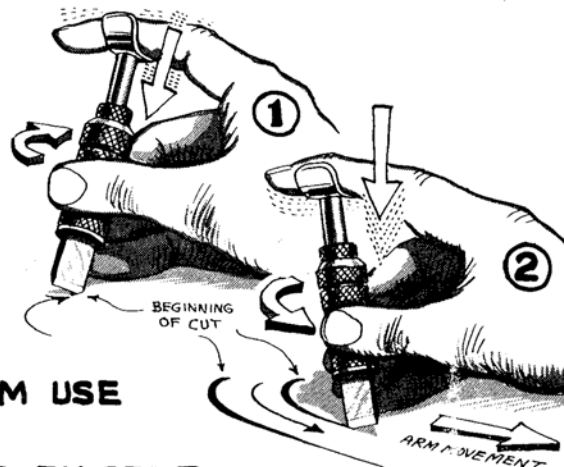


# Craftaid Pictorial

## INSTRUCTION CARDS FOR LEATHER CARVING

PICTORIAL LESSONS IN THE USE OF LEATHER STAMPING TOOLS FOR FLORAL AND FIGURE CARVING..... A COMPLETE COURSE DESIGNED TO AID TEACHERS OR THE SELF TAUGHT. AL STOHLMAN'S METHODS AND TECHNIQUES MADE EASY!



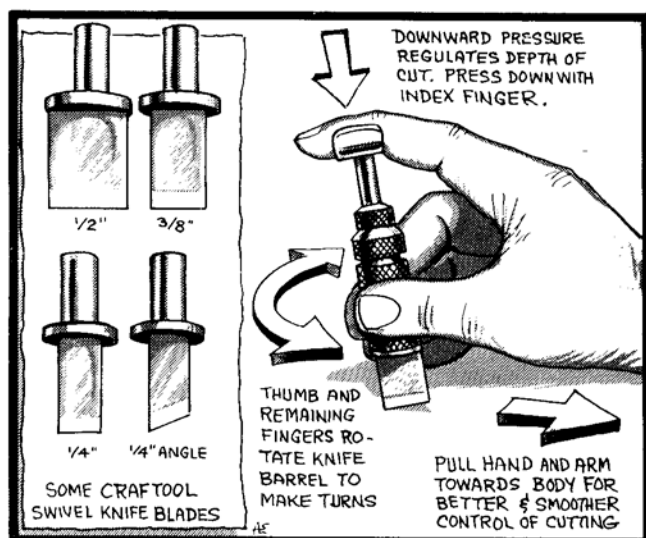
- ★ EACH CARD A COMPLETE LESSON
- ★ IDEAL TEACHER'S AID FOR CLASSROOM USE
- ★ FLORAL AND FIGURE CARVING ....STEP BY STEP
- ★ 32 COMPLETE LESSONS *by AL STOHLMAN*
- ★ INDEX OF LESSONS

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2. MALLETS AND STRIKING STICKS
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29. HOW TO USE THE FIGURE CARVING BEVELERS
30. HOW TO USE CRAFTTOOLS FOR MAKING TREES
31. HOW TO USE THE VEINER FOR MAKING FISH SCALES
32. HOW TO USE THE VEINER FOR MAKING BIRD FEATHERS

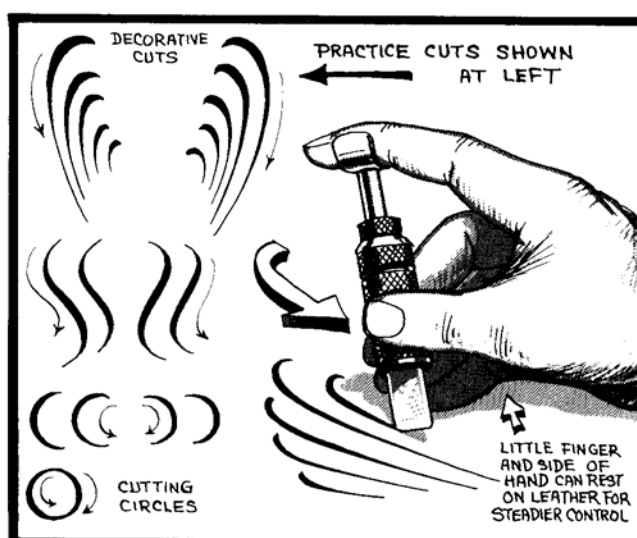
# HOW TO USE THE SWIVEL KNIFE

#1



HOLDING THE SWIVEL KNIFE

The Swivel Knife is the most important tool used in leather carving. The Swivel Knife is made in several styles for individual requirements. Many styles of blades are available, including a "quick-change" blade that is disposable when dulled. Hold tool as shown; Index finger in yoke. Thumb, 2nd & 3rd fingers on barrel. Little finger rests on leather and steadies blade.

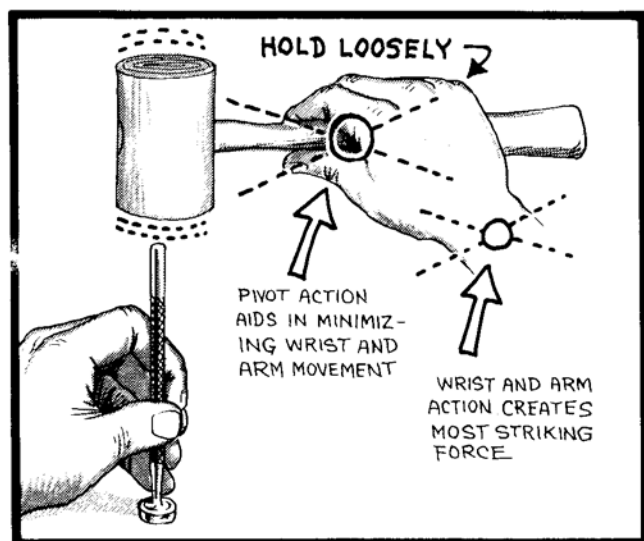


MAKING THE CUTS

Moisten a scrap of leather, and practice the cuts illustrated above. Keep the blade sharp. Wide blades should be used for long, flowing lines; narrow blades for tiny details and figure carving. The cuts are usually made towards the body ... turn leather when necessary to complete a cut. Practice ... is the key to successful use of the Swivel Knife. Practice ! Practice ! Practice !!!!

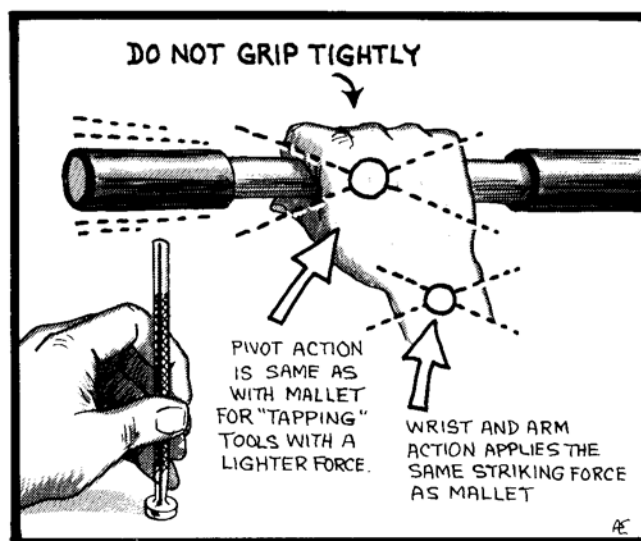
# MALLETS AND STRIKING STICKS

#2



MALLETS

NEVER ... use a steel hammer for striking the saddle stamps. The steel hammer will chip and crack off the protective chrome plating as well as burr the top of the tool; ruining it. ALWAYS use rawhide or hard wood for the striking surface. Many Mallets and Striking Sticks are available in many different weights and sizes. Select the one of your choice. Hold the Mallet as shown above.

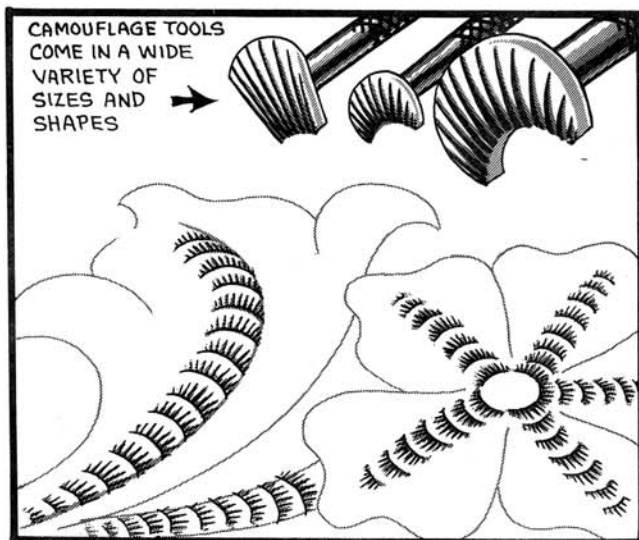


STRIKING STICKS

The pivot action of the fingers and wrist creates most of the striking force needed when using the Mallets and Striking Sticks. Uniform force is best for Beveling, backgrounding, etc. When greater striking force is required, lock the wrist pivot and strike the blow with the arm movement. This is often necessary for deep beveling, shading, geometric stamping etc. Mallet or Striking Stick; your choice!

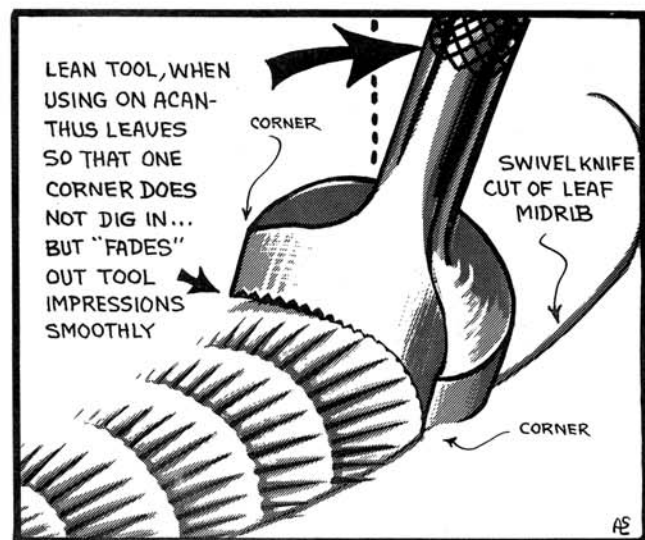
# HOW TO USE THE CAMOUFLAGE

#3



SOME CAMOUFLAGE USES

The Camouflage tool is perhaps made in more sizes than any other. Large ones are made for very large patterns, saddle designs, etc., and to encircle one half of a flower center with one or two impressions. Shown above; five impressions (one for each petal) to form the flower center. When using "Cams" on petals and stems; lean tool slightly forward so that NEITHER corner digs in when struck with mallet.

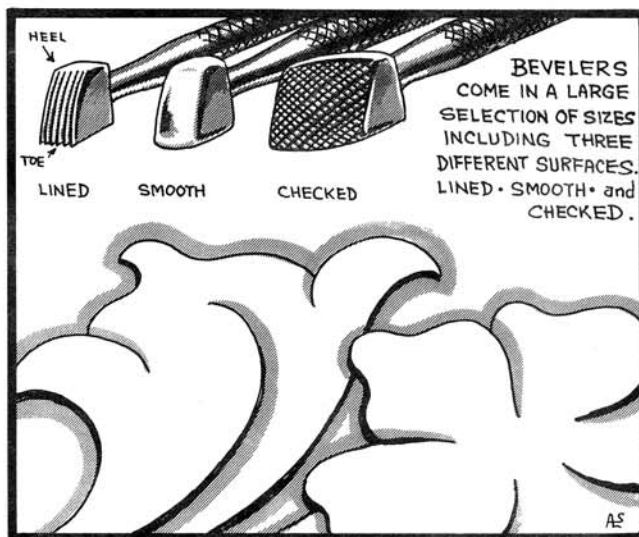


ONE-CORNER IMPRESSIONS

When using the "Cam" on acanthus leaf, around scrolls, etc., lean tool so that only one corner digs in (usually the corner next to a cut line). Strike tool with uniform force and space impressions evenly. As the contour of the design changes, turn the tool so that the radius of the "Cam" always conforms to the swing of the pattern, for the most pleasing effect and appearance.

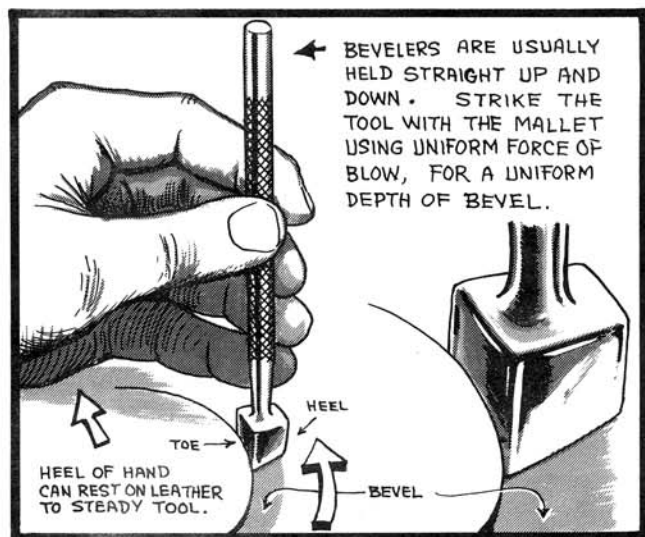
# HOW TO BEVEL THE DESIGN

#4



BEVELED DESIGN

The purpose of Beveling a design is to bring it into bold relief, creating a three-dimensional effect. Usually, only one side of the swivel knife cut is beveled. However, this is not a hard and fast rule, as often times special designs require beveling alternating sides of the cut ... or both sides. The surfaces of the Bevelers (lined, smooth, checked) are for creating different textures; effects.

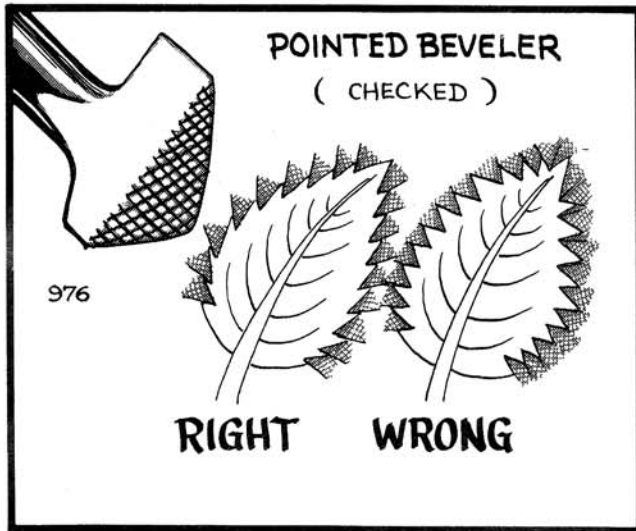


HOLDING THE TOOL

Fastest and smoothest Beveling results are obtained by using the largest tool first and beveling all long flowing lines of design, accessible. Change to smaller size tool, etc., until all Beveling has been completed. Strike the tool with uniform force and "walk" it along the cut as you strike it for smooth Beveling. Go over Beveling, if necessary, for smoothing rough tool marks.

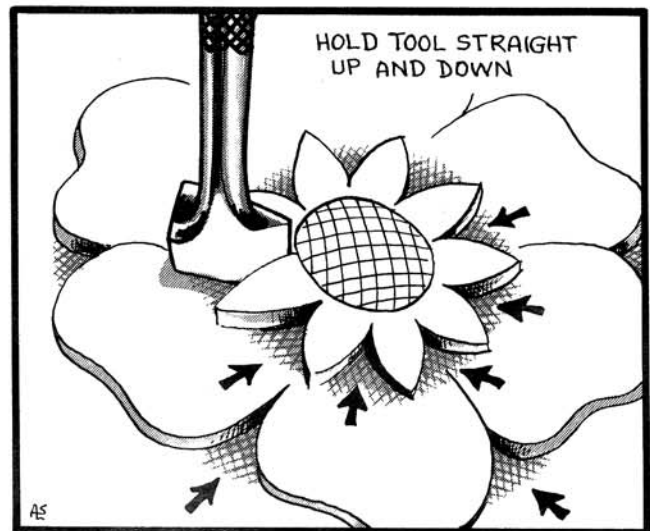
# HOW TO USE THE POINTED BEVELER

#5



MAKING THE ROSE LEAF

Pointed Bevelers are used in conjunction with the regular bevelers. Pointed Bevelers come with varied stamping surfaces to match those of the regular bevelers (lined smooth, checked). As a rule, bevelers of matched stamping surfaces should be used. For example: Use checked Pointed Beveler with regular checked Beveler. Rose (or notched) leaves are made as shown above.

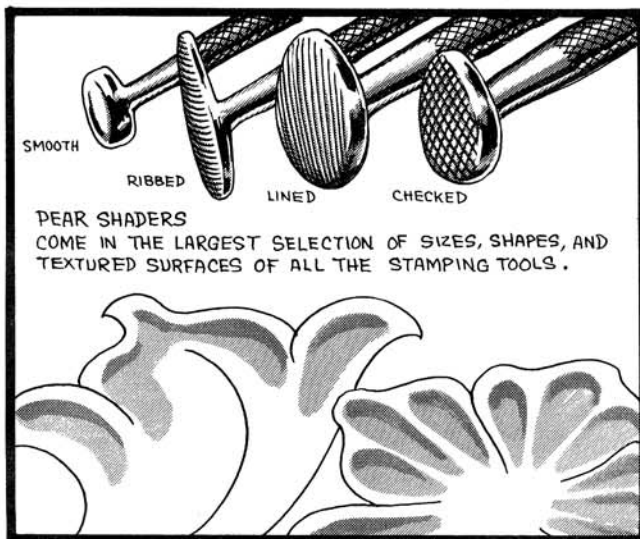


ACCENTING THE PETALS

The Pointed Beveler is usually held straight up and down. Strike the tool firmly, but not too hard, for sharp definition. This tool is mostly used at converging or intersecting lines ... to accent that part of the design. Study the drawing above; note its use. Further use of the Pointed Bevelers is shown in the Figure Carving sections of these lessons. Get the complete set of pointed bevelers.

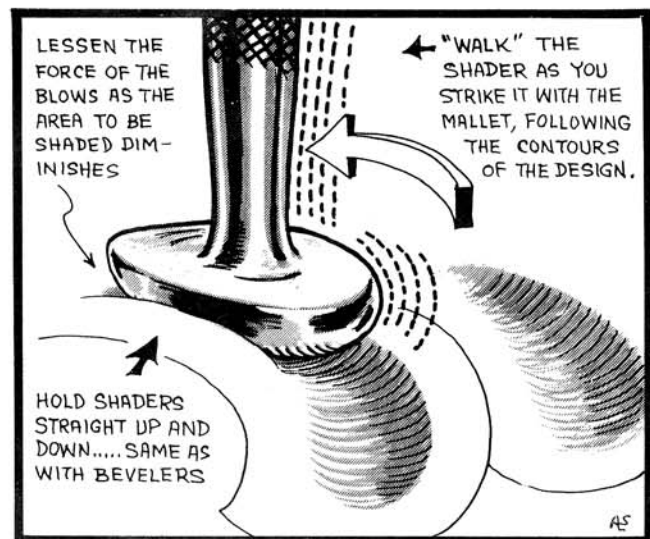
# HOW TO SHADE THE DESIGN

#6



SHADED DESIGN

The term: "Pear Shader" ... is derived from the shape of the tool ... as it is actually pear-shaped. The purpose of these tools are to "shade" or "contour" the design. This further adds to the third dimension and brings the pattern into more life-like being. For deep impressions; strike the tool forcefully. Lessen the force for lighter depressions. Use the proper sized shader for best results.

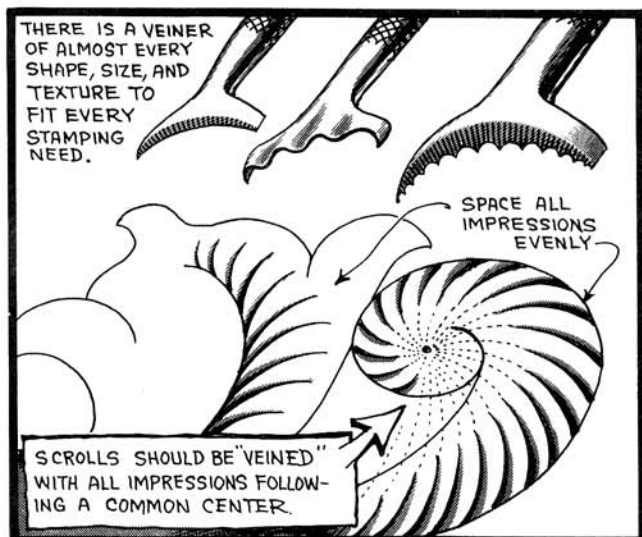


"WALK" THE TOOL

The shading should conform to the general contour and shape of the pattern. Do not strike the tool ... then move it over to make another impression ... but "walk" it over the area to be shaded with stronger and lesser blows of the mallet to create the desired shaded and contouring effect. Select the tool of proper shape and textured surface to fill your shading requirements.

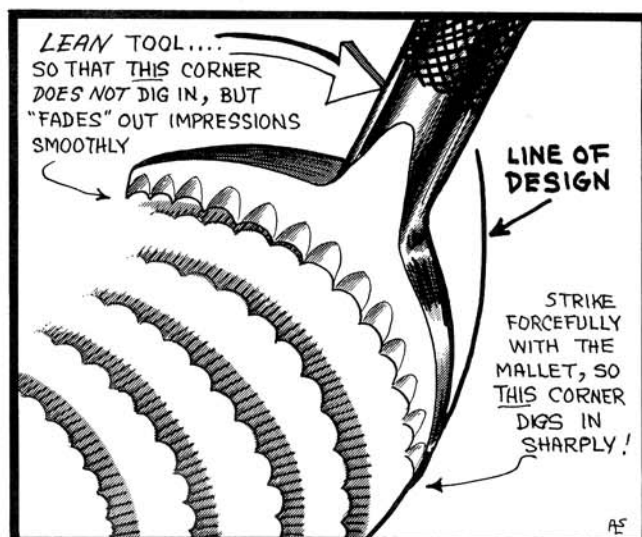
# HOW TO USE THE VEINERS

#7



VEINED LEAF AND SCROLL

The Veiner, as the name implies, veins the leaves. These tools come in so many shapes, sizes, and stamping pattern surfaces that they have many, many versatile uses. In the decoration of scrolls, follow the suggestions presented above. Strive to maintain the proper arc, or curve of the tool, so that it follows a unified course toward the common center of the scroll tip.

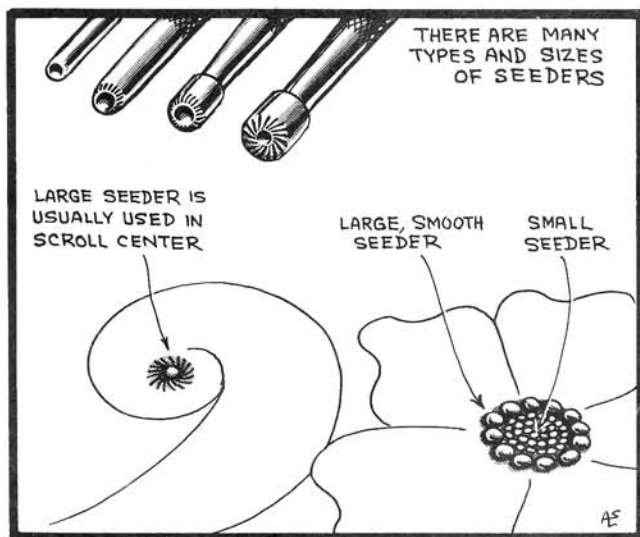


PROPER SPACING

The Veiner is usually used along one edge of the cut line of the design, as illustrated at left, and above. Strive to maintain a uniform spacing between the impressions. This is important for pleasing effect and professional appearance of your work. Follow the contour and flow of the pattern. The length of the impression is governed by the angle the tool is leaned, for full or partial imprint.

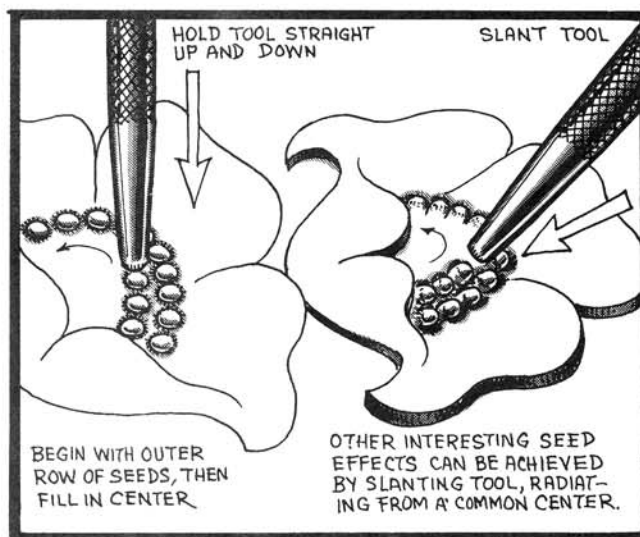
# HOW TO USE THE SEEDERS

#8



SOME SEEDER USES

The Seeders have an unlimited and varied number of uses. Some of them have smooth or serrated edges for creating different effects. The large, swirl-type serrations are usually used in scroll centers. When flower centers are stamped, as above, use the largest Seeder first – around the outer row. Strike the tools firmly, but not too hard, for clean impressions.



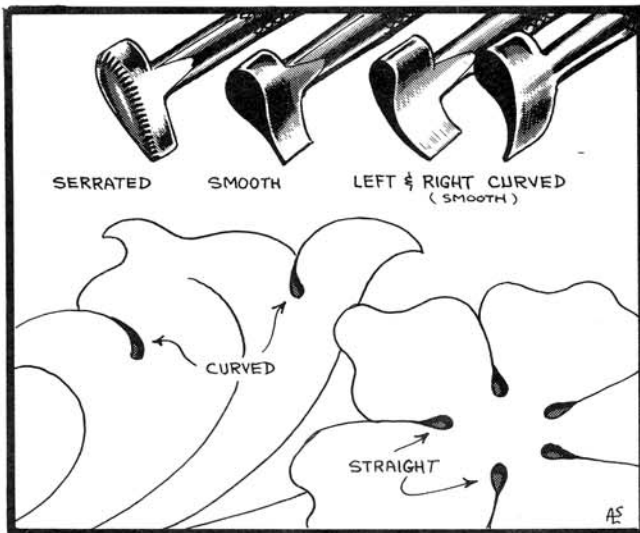
SEEDING FLOWER CENTERS

Moisture content plays an important role in proper seeder definition. The leather should not be too damp ... but like for background work. Set the Seeds close together ... and if necessary, restamp them carefully so that each impression is distinct. Special effects can be created by slanting the tool as shown at right; setting the seeds at an angle for more dimensional relief. Try it!



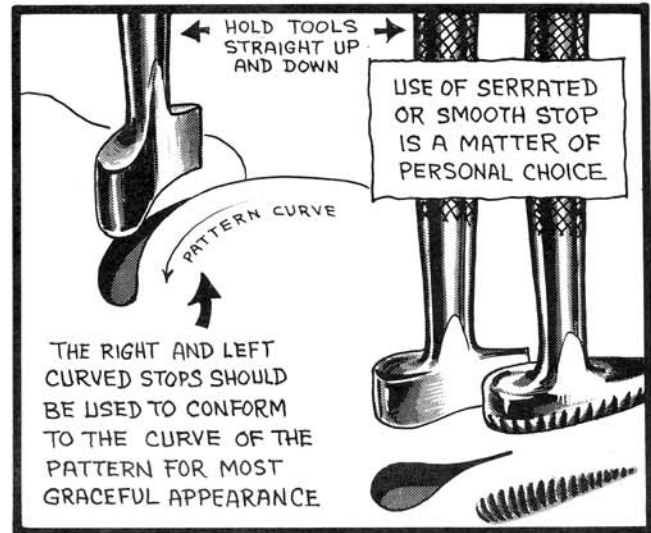
# HOW TO USE THE STOPS

#9



"STOPPED" DESIGN

"Stops" are used mostly at certain points of the pattern to "stop" a cut line and accent the design. It is most effective around the flower centers (after seeds have been used) to "stop" the base of each flower petal. This gives the flower more definition and greatly accents each petal and enhances the over-all effect. Study Photo Patterns where this tool has been used.

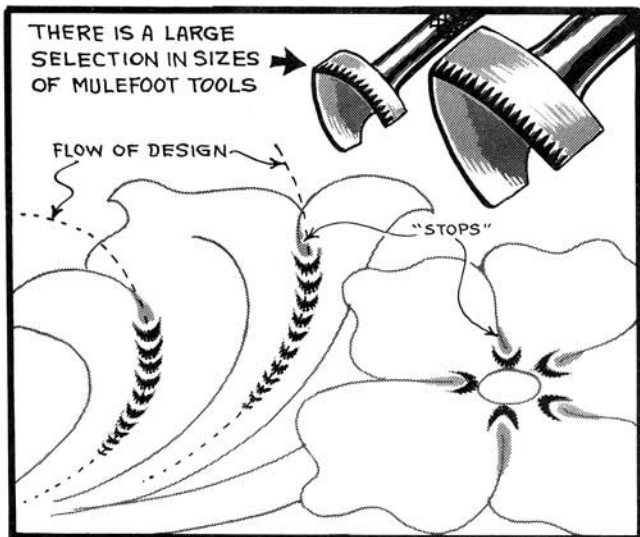


TWO STYLES

"Stops" come in two styles – serrated and smooth. Use the style of your choice. Strike the tools firmly for clean-cut impressions, but not so hard as to drive them thru the leather! The smooth Stop also comes in a Right & Left pattern to fit curved parts of a design. Follow the pattern curve with a right or left Stop, as indicated. Use Stops to compliment the design; do not over-use them!

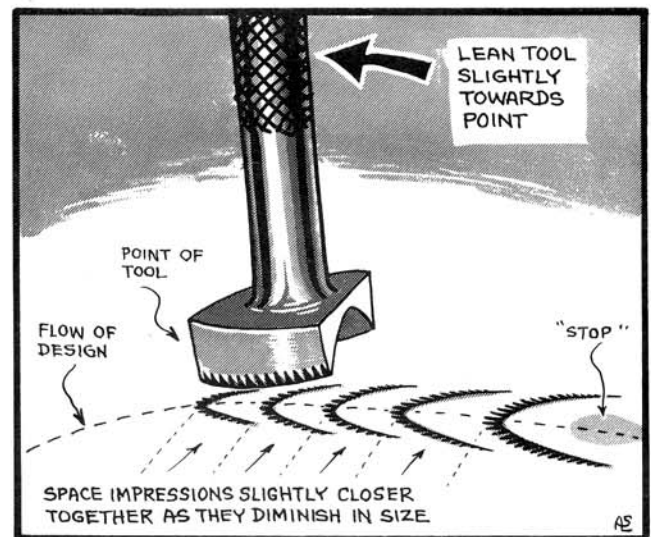
# HOW TO USE THE MULEFOOT

#10



FOLLOW THE SWING, OR FLOW OF DESIGN

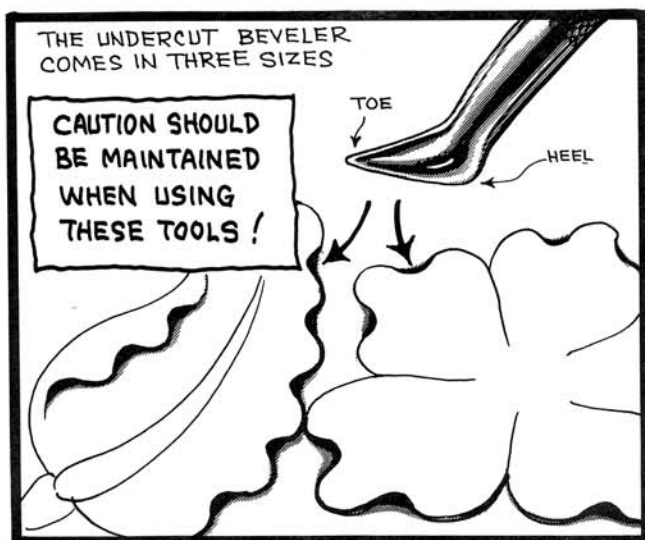
The Mulefoot is used for many decorative purposes. Its most popular uses are shown above, following the use of the "stops" ... shown in preceeding lesson. It is used to accent the stops at the base of the flower petals. Strike the tool firmly, but not too hard. When used on stems or the acanthus leaf (as shown above) the impressions should "swing" with the general flow of the design.



SPACING THE IMPRESSIONS

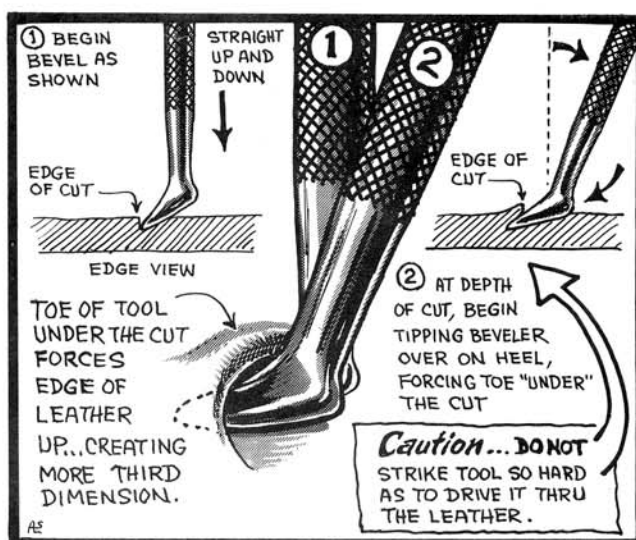
As you stamp the Mulefoot impressions away from the stops, each successive impression should be smaller in size, and spaced slightly closer together ... following the flow of the design! To produce the diminished sizes, strike the tool with less mallet force, and gradually lean the tool towards the point ... with each successive impression. Practice for mastery of "stacking" mulefoot impressions.

# HOW TO USE THE UNDERCUT BEVELER #11



USE IN CURVED AREAS

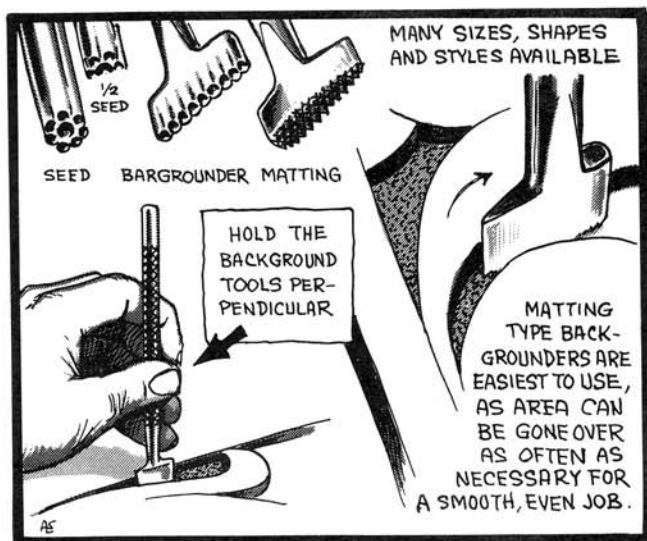
The Undercut Beveler can "make" or "break" a design. The purpose of this tool is to accent the small, curved segments of the pattern and bring them into greater third dimension and life-like relief, much as the actual leaf or flower petal would appear in nature. It would be well for the beginning craftsman to practice using this tool on scraps of leather, first!



STAMPING STEPS

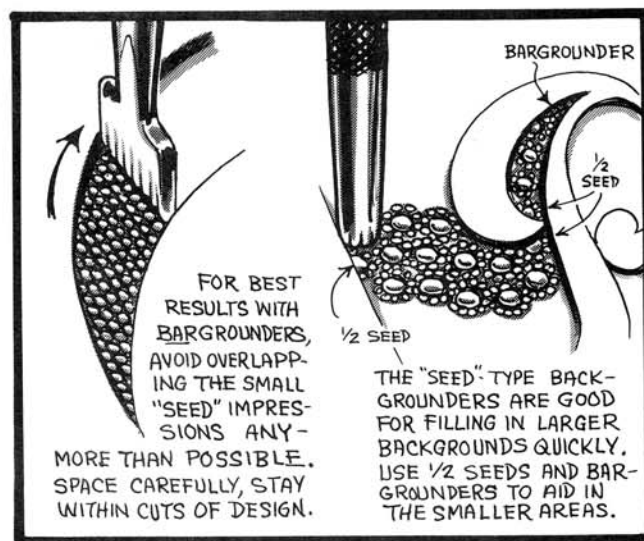
Follow the suggestions shown above when using the Under-cut Beveler. The toe of the tool should actually "under-cut" the line of the pattern, thereby forcing the edge of the cut up — into high relief. Begin tapping beveler lightly in straight up position. As tool sinks into cut, continuously tip tool back on heel as greater striking force is applied. Use caution!

# HOW TO STAMP THE BACKGROUND #12



HOLDING THE TOOL

"Backgrounding" is one of the most important phases of leather carving, as this is usually the final step of bringing the design or pattern into its full relief and three-dimensional effect. Poor backgrounding can ruin the best of carving techniques used on the rest of the design. Matting-type backgrounders (#104) are easiest to use, and are ideal for the beginners.

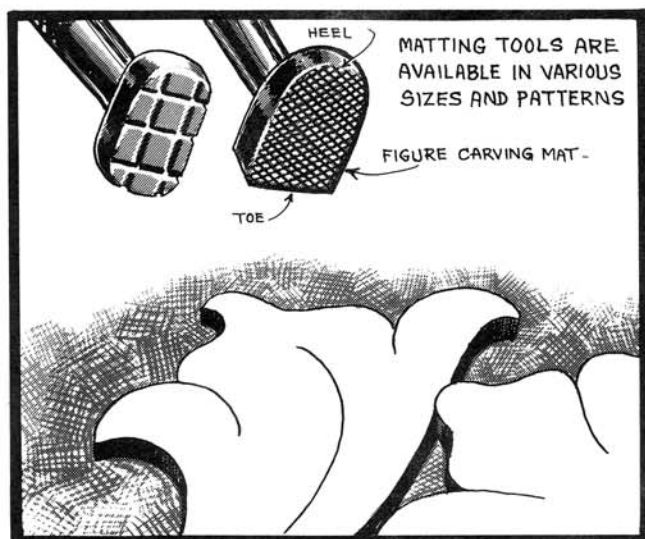


FILLING IN THE BACKGROUND AREAS

The "Barground" type backgrounder is perhaps the most difficult to use to obtain satisfactory and professional results. Great care must be used to produce clean-cut impressions and prevent too much overlapping and obliteration. However, as will be noted, this tool is most widely used by professional craftsmen. The moisture content of leather should be "just right" for best results.

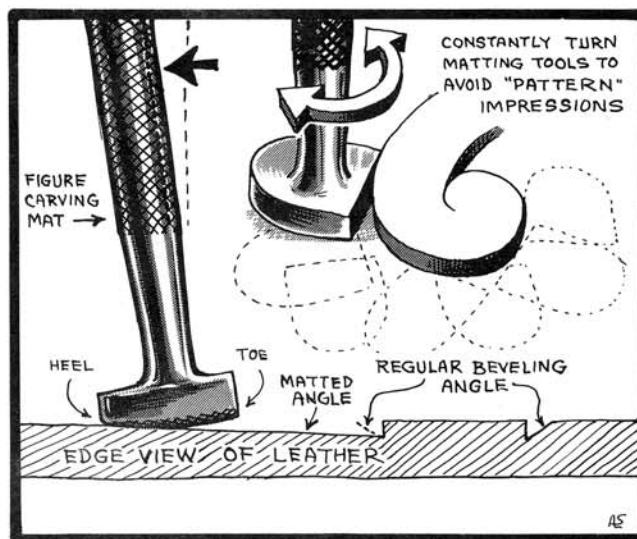
# HOW TO USE THE MATTING TOOLS

#13



MATTED DESIGN

"Matting," it might be said, is the final step in backgrounding. These tools are mostly used on designs that do not have a definite border line surrounding the pattern. This outer area, when matted down, gives the design the optical illusion of added depth and third dimension. The pattern should first be beveled all around the outer edges, then matted as illustrated at right.

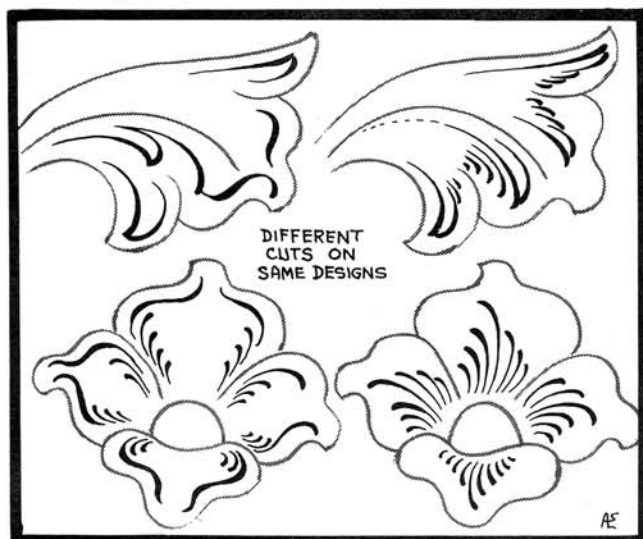


MATTING TIPS

Follow the Matting suggestions shown above. Strike the tool firmly next to the beveled edge of the design and gradually lessen the striking force as you Matt away from the pattern into the open background areas. To avoid "toe" impressions of the tool, slightly tip it back on the heel and constantly turn the tool to avoid a definite pattern impression . . . which is undesirable.

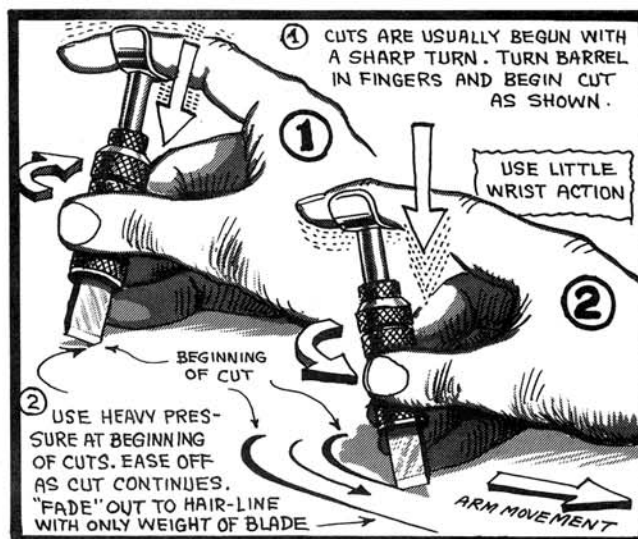
# HOW TO MAKE DECORATIVE CUTS

#14



FORMS OF DECORATIVE CUTTING

"Decorative Cutting" is the final step in completing your carved design. Each pattern usually requires a different use of the Decorative Cuts. However, different styles of Decorative Cutting can be applied to the same design . . . as suggested above. The important thing to bear in mind is that all of the cuts should conform to the general flow of the pattern, to enhance its beauty.



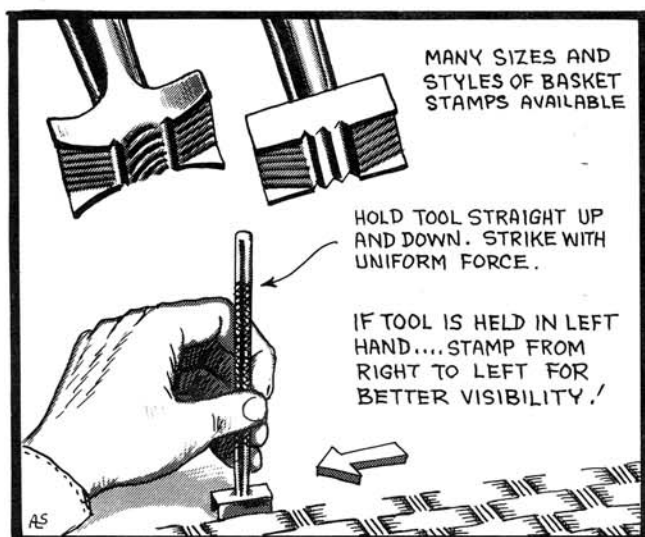
MAKING THE CUTS

Begin with heavy downward pressure to make the cuts "pop open." Thumb and fingers manipulate the barrel of the knife to control the cut. Study the drawings presented above. The moisture content is very important. Many craftsmen prefer to make the Decorative Cuts BEFORE backgrounding, before the leather becomes too dry. Add moisture if necessary. Above all; practice! !!!!



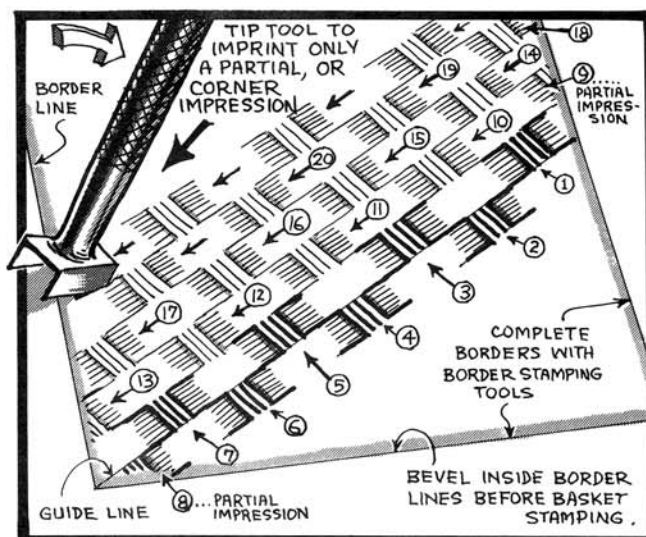
# HOW TO USE THE BASKET STAMP

#15



HOLDING THE TOOL

Many Craftsmen have difficulty in using the Basket Stamps. However, it is a very simple process, if the proper procedures are followed, as illustrated at right. Moisture content of the leather should be equal to that for backgrounding. Add moisture with a sponge when necessary to keep the leather in proper condition. Strike the tool firmly for clear, clean-cut impressions.

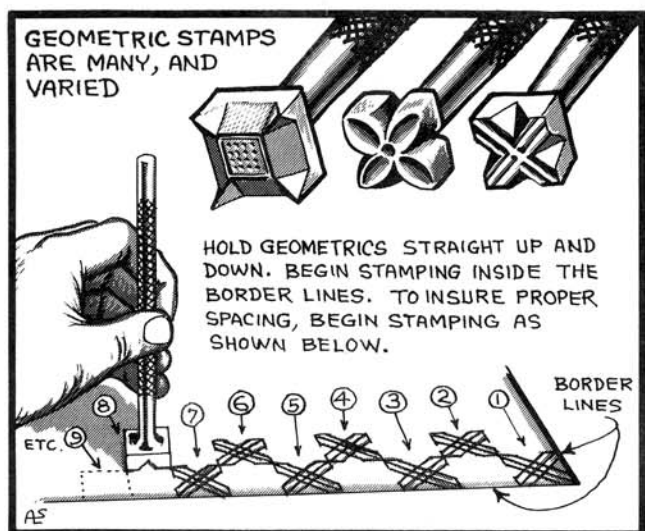


HOW TO BEGIN

First, cut and bevel inside border lines. Scribe a light guide line (usually at an angle) across the area. Begin on top of line as indicated by position #1. #2 on bottom of line; #3 on top, etc. Overlap ends of tool impressions about 1/16". Stamp these first two rows carefully. Continue as shown. After completing upper area, turn leather; complete bottom area. Use Border stamps next.

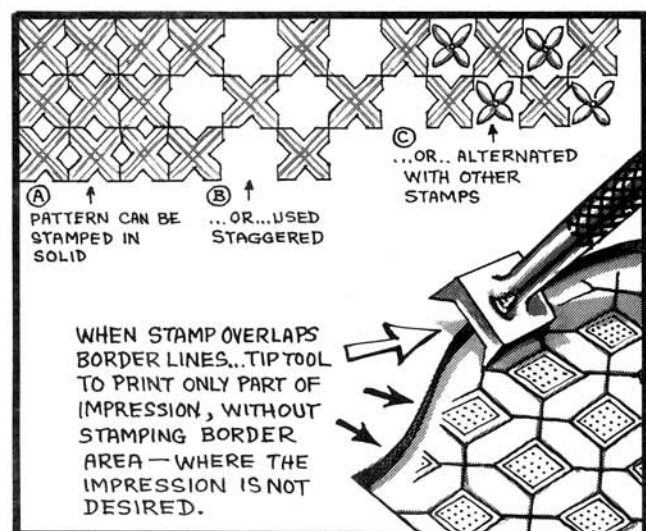
# HOW TO USE THE GEOMETRICS

#16



HOW TO BEGIN

Holding and stamping the Geometric tools is identical to Basket stamping. However, the beginning can vary. After cutting and Beveling inside the border lines, you can begin stamping in corner as shown ... or from the center and work both ways. The important thing is to first establish the first two rows to obtain the proper spacing. After this, each row is completed one at a time.

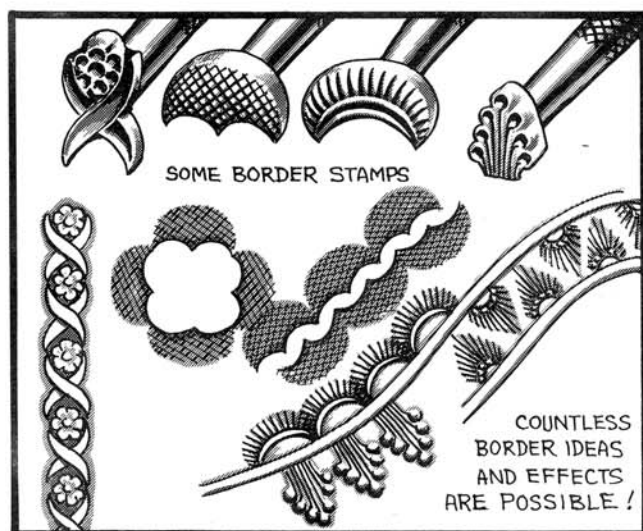


TIPPING THE TOOL

When spacing does not come out evenly at border lines, tip the tool so only the required portion imprints, as shown above. After filling in area to be stamped, the Border tools are used inside border lines to fill in any gaps, or open areas. A few stamping suggestions are illustrated above in steps: A - B - C. Moisture content should be same as with Basket stamping.

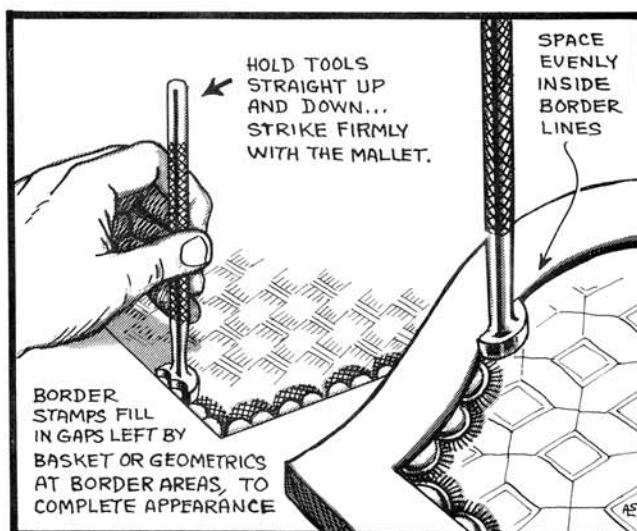
# HOW TO USE THE BORDER STAMPS

#17



BORDER SUGGESTIONS

Border Stamps are so numerous and varied it would be impossible to illustrate all of their capabilities. A very few tools and suggested uses are shown above. Veiners and Camouflage tools can also be used. Select a few of your own Border tools and "doodle" on scrap leather and enjoy the fascination of creating your own border effects and geometric patterns.

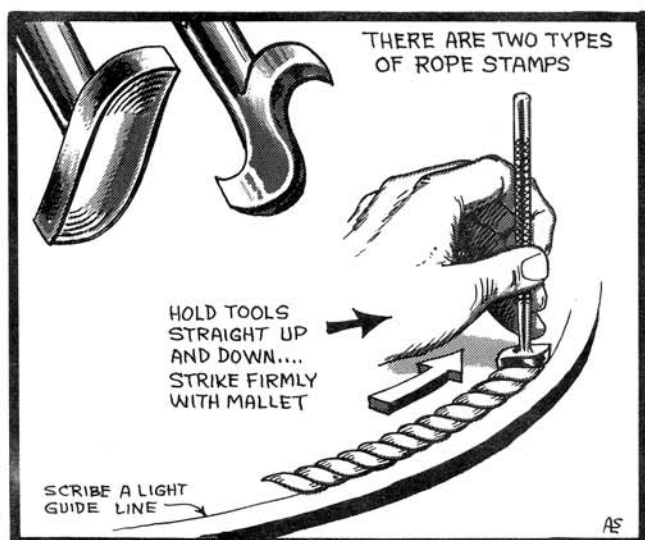


HOLDING THE TOOLS

The purpose of the Border Stamps is to enhance the geometric or Basket stamped area by "framing" it. This also fills in open areas left at border areas where spacing of the Geometrics does not come out evenly. Border Stamps are equally effective when used by themselves on a single or double cut border line, paralleling the project involved. See examples at left

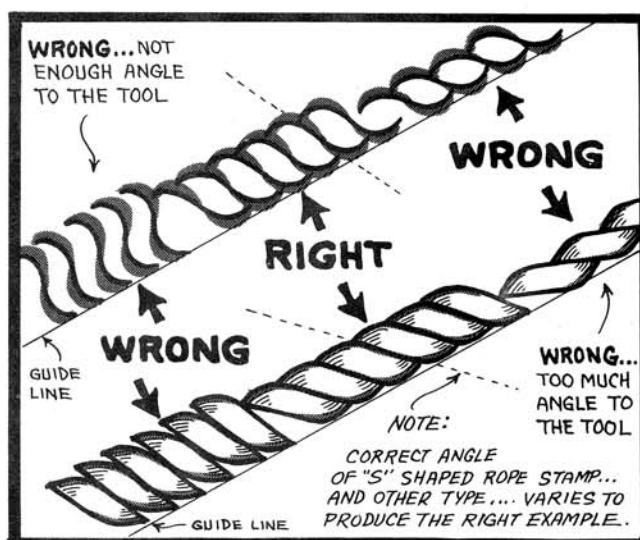
# HOW TO USE THE ROPE STAMPS

#18



BEGINNING THE PATTERN

The Rope Stamps usually require exacting care to warrant their use. However, if properly used, they have a definite place in leathercraft and will greatly enhance certain projects. Rope stamps are in general, a continuation or replacement of the border stamp. Begin by scribing a light guide line around the edge of the leather, or where the rope effect is desired on your project.

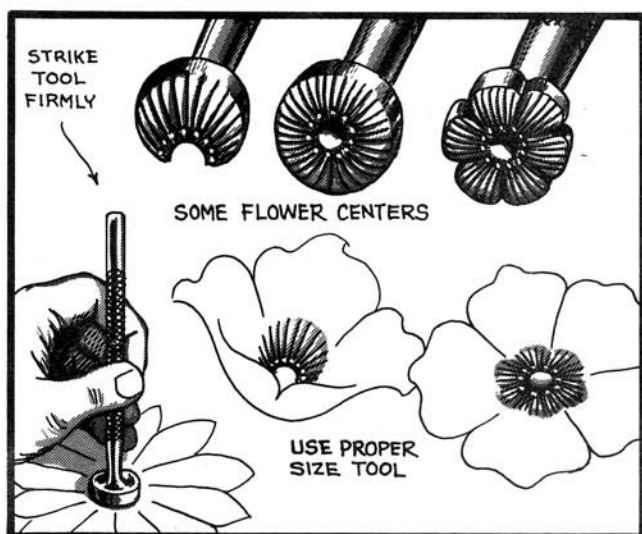


RIGHT AND WRONG

The proper angle of the tool is of the utmost importance to produce satisfactory results. Study the examples shown above. Slight curves can be negotiated successfully, but tight turns should be avoided. These, as with knots, will have to be cut with the swivel knife and beveled to simulate the appearance of the stamp. Rope stamps come in various sizes.

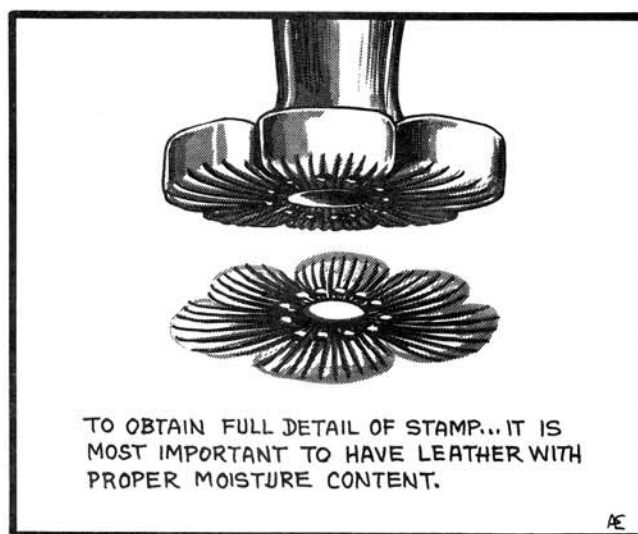
# HOW TO USE THE FLOWER CENTERS

#19



## USES OF TOOLS

Flower Center Stamps are available in a wide variety of sizes and shapes, to fit every need. For those who do not desire to stamp in individual seeds ... these tools are ideal. The small sizes are also ideal for tiny flowers where individual seed stamping would become tedious. Flower Centers are a great aid to those in production work, where time is important.

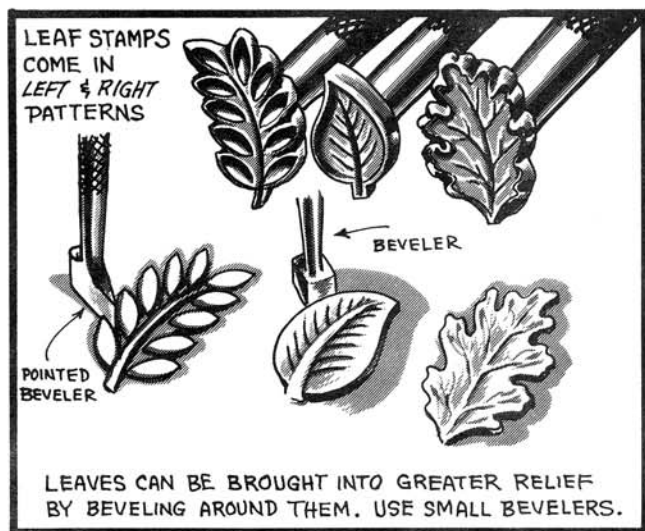


## CLEAN IMPRESSION

Proper moisture content of the leather is essential for clear-cut detailed impressions. If too wet, the impression will "mush" and sharp detail of the small seeds and lines will be diffused. If too dry, the detail will be retained, but the depth of the impression will not be sufficient to produce satisfactory results. Strike the large tools very firmly, and sharply.

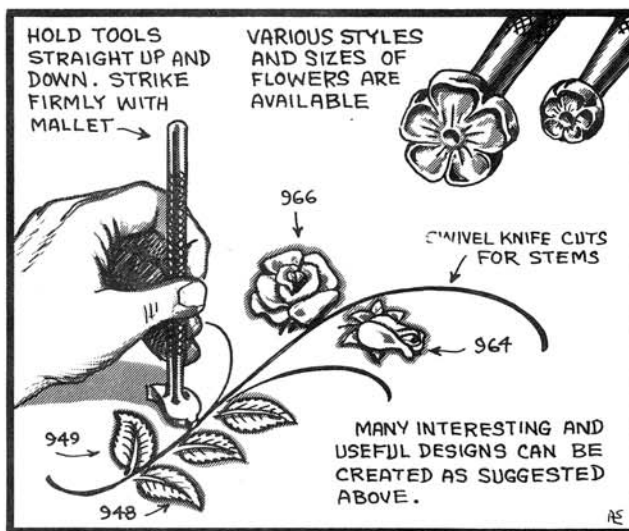
# HOW TO USE THE LEAF & FLOWER STAMPS

#20



## LEAF STAMPS

Leaf Stamps are offered in a variety of shapes and patterns – both left and right – to accommodate these requirements. These stamps can be used in conjunction with the Flower stamps to form small designs and patterns that would be very tedious to carve and stamp in the normal manner. Small Acorn stamps are also available to go with the Oak Leaf shown above.

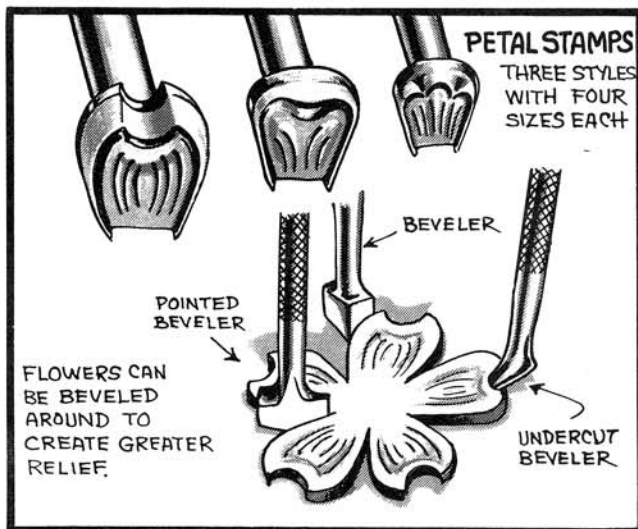


## FLOWER STAMPS

By cutting stem lines with the swivel knife, as illustrated above, the Flower and Leaf stamps can be combined to form interesting and useful patterns to enhance small projects, billfold liners, etc. These designs can be stamped very quickly and are quite effective if properly and gracefully executed. For clear impressions, strike firmly ... with moisture content of leather "just right."

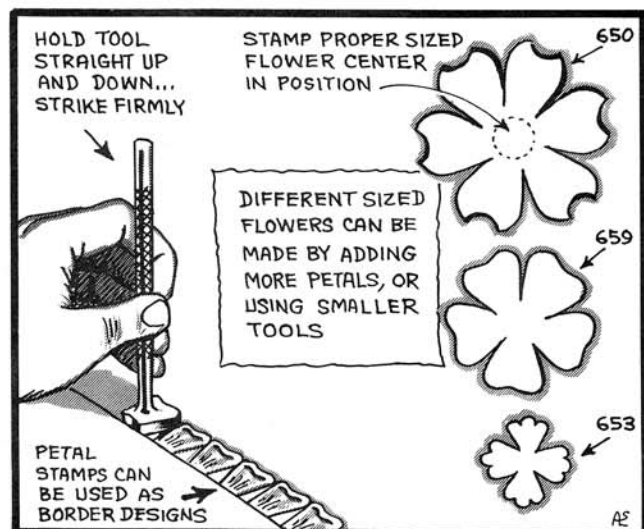
# HOW TO USE THE PETAL STAMPS

#21



PETALS IN RELIEF

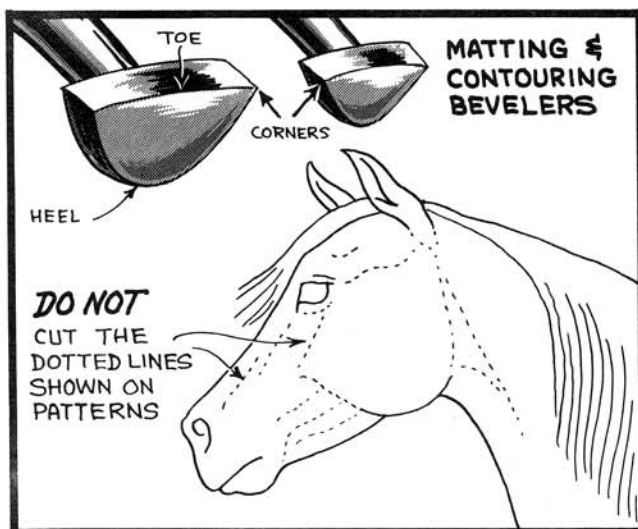
The Petal Stamps were designed for those requiring different sized flowers from those already available in saddle stamp form. With these tools it is possible to make almost any size flower desired to fill in those little odd-shaped areas where conventional patterns or flower stamps cannot be used. Condition the leather with proper moisture content, same as for Geometric stamping.



PETAL TIPS

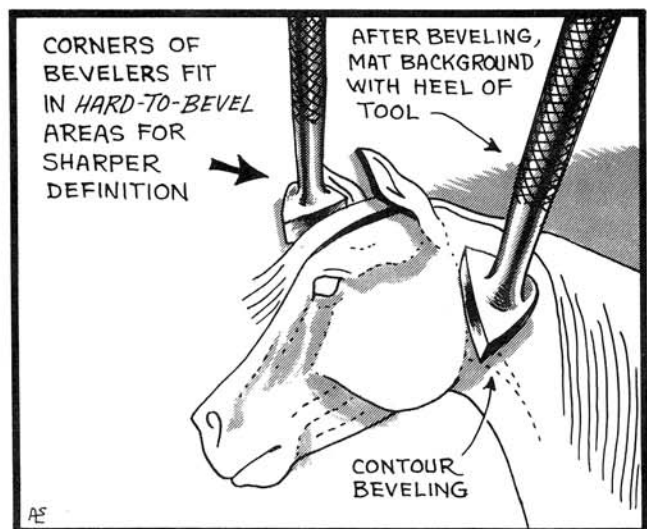
It is suggested, you stamp these Petals on scrap leather to determine size of flowers desired. Paper patterns can then be made to transfer position and size of flowers in proper location on leather project. Use these flowers with the Leaf Stamps to form designs. Use the Flower Center Stamps or the Seeders to complete Flowers. These stamps have many other uses. Doodle with them on scraps.

# HOW TO USE THE FIGURE CARVING BEVELERS



CUT THE DESIGN

Figure Carving Bevelers differ from the regular bevelers in that the beveling angle (from toe to heel) is not as steep in pitch, but much flatter ... and slightly rounded at the heel. The purpose of this flatness is so that it also can be used as a matting tool. The corners are pointed to aid in beveling corner areas, much in the same manner as the Pointed Bevelers.

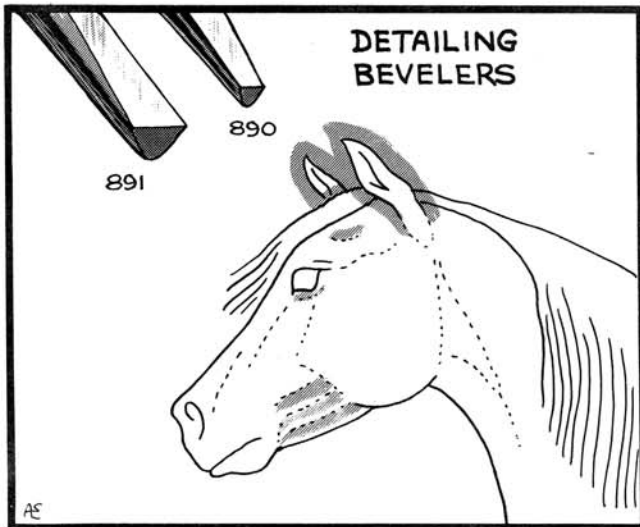


CONTOUR BEVELING

Here, the Beveler is used to "rough-bevel" the contours of the horse. Always use the largest tool possible to avoid choppy tool marks. Smooth beveling, at this stage, is not required as the modeling tool takes care of this later. Where a definite, sharp beveled edge is not desired, tip the tool back towards the heel and use as a matting, or shading tool. Bevel around the outlines last.

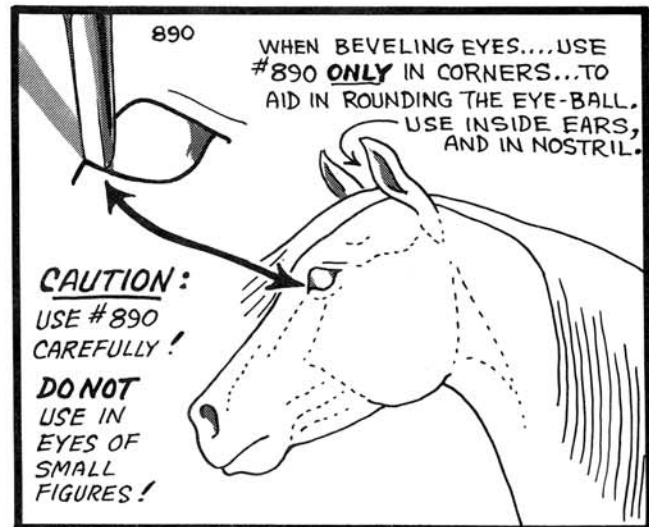


# HOW TO USE THE FIGURE CARVING BEVELERS



SMALLER BEVELING

As the Beveling progresses, and larger bevelers from preceeding lesson will not suffice, use next size smaller Figure Beveler and continue contour beveling. Bevel around the ears carefully. It is most desirable to have clean definition! Do not smash down parts of the ears, etc., by careless beveling. This is most times very hard to correct, even with a modeling tool.

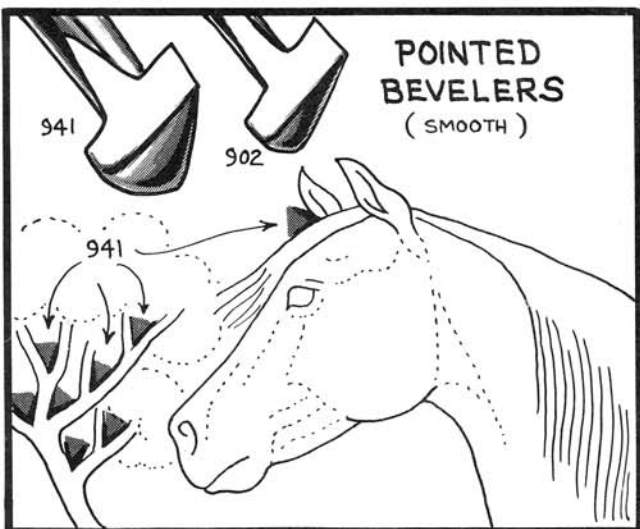


BEVELING THE EYE

The eye seems to be a trouble spot with most craftsmen. It would be far better to NOT touch it at all, rather than to over-bevel. Actually, on small figures, the Beveler is NEVER used ... only the Modeling Tool. On larger figures, bevel ONLY in the corners of the eye as illustrated above. Tap the tool very lightly ... it is only used to aid in creating a rounder eye-ball.

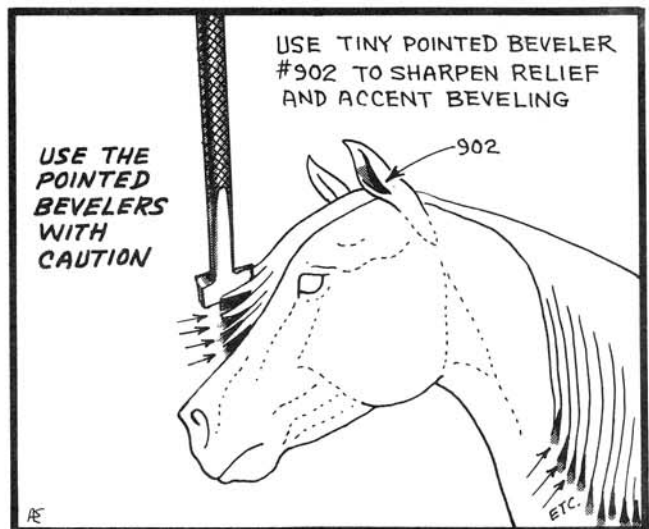
#23

# HOW TO USE THE FIGURE CARVING BEVELERS



ACCENTING CONVERGING LINES

The Pointed Bevelers are used to bring that portion of the design into sharp relief, that the other bevelers cannot reach. The smooth Pointed Bevelers shown above should be used in conjunction with the Smooth Bevelers. If, for example, the outline of the bush and horse were beveled with Checked bevelers, then the Checked pointed beveler should be used so that all beveling was in harmony.



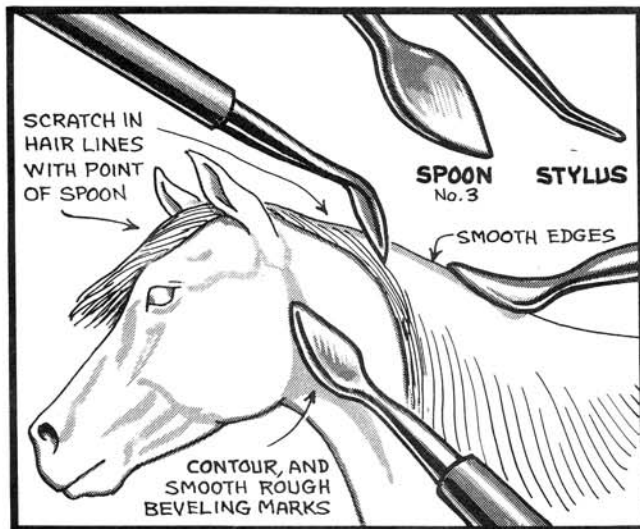
ACCENTING FINE POINTS

The Tiny Pointed Beveler No. 902 should be used carefully else it be driven thru the leather, into the marble, and the point damaged. This tool was designed to create greater third dimension at the tips of the mane, foretop, and shaggy hair ends of other animals, etc. Study the illustration and note the unevenness at ends of the mane ... to simulate a more natural appearance.

#24

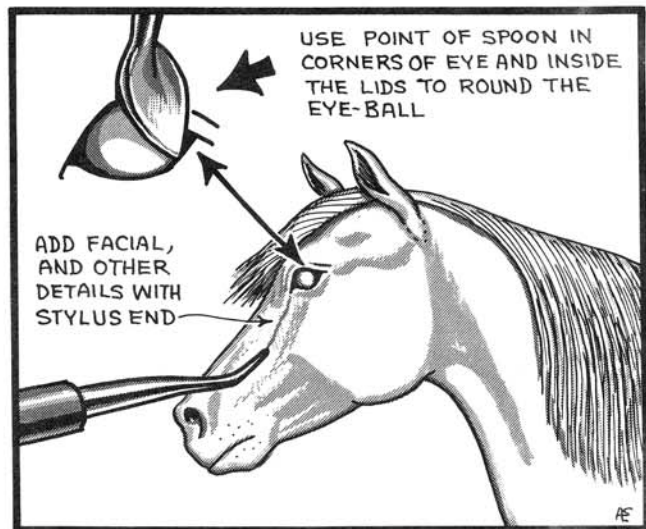


# HOW TO USE THE MODELING TOOL #25



SMOOTHING THE BEVELING

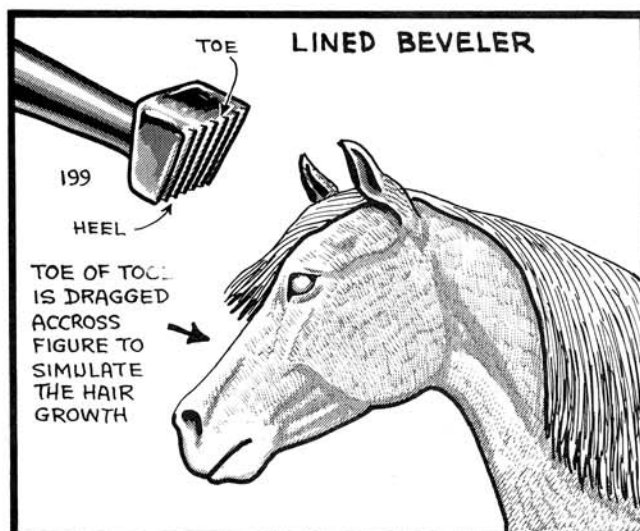
The Modeling Tool plays almost as important a part as the swivel knife in Figure Carving work. The Spoon-end of the Modeler smooths out the rough contour beveling as well as making small modeling corrections and shading additions too minute for the bevelers to perform. It is also used to round the outline edges of the figures; giving them added realism.



FINAL DETAILING

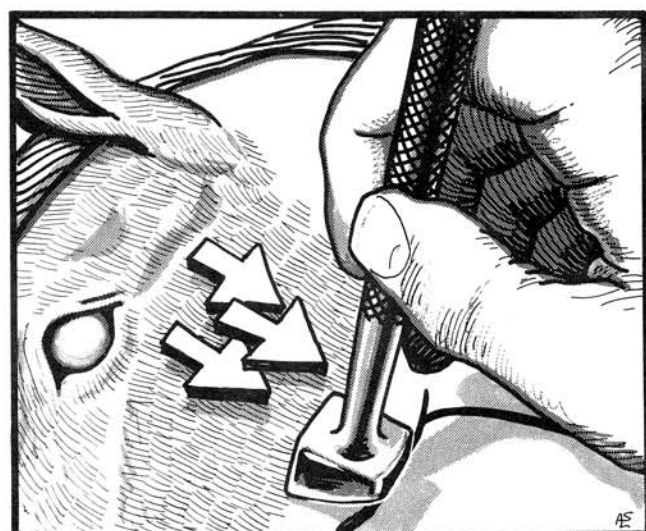
The point of the Spoon completes rounding out the eye, inside the eye-lid. The moisture content of the leather for Modeling should be akin to that for decorative cutting. Continue modeling the eye-ball (inside the lids) until it appears round. The Stylus-end of the Modeler adds the other detailing work to the figure such as the facial expression, veins, etc.

# HOW TO USE THE "HAIR" TOOL #26



ADDING THE "HAIR"

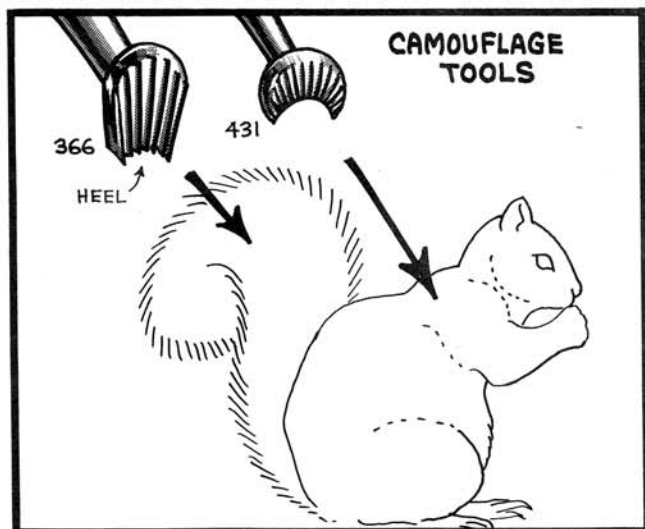
For small or medium sized figures, a great deal of realism can be acquired by adding the "hair." This is most easily accomplished by using a Lined Beveler, of proper size. If the tool you have does not have sharp enough serrations, small jeweler's files or engraving tools can be used to sharpen the lines at the "toe-edge" of the tool for better "hairing" results.



HOLDING THE TOOL

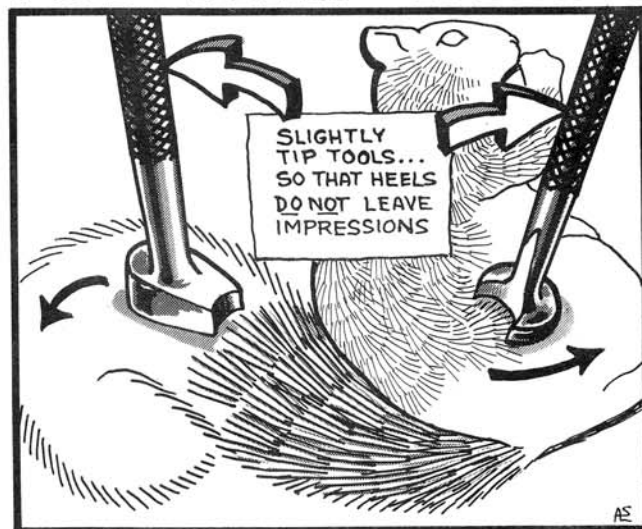
The tool's serrations should mark the leather clearly. Hold the beveler as shown, and with short, irregular strokes, pull across the figure to simulate the hair. The direction of the strokes should conform to that of the natural growth of the hair on the real animal. Study live animals or photos and pictures, if in doubt. "Hairing" the figure is well worth the extra time involved.

# HOW TO USE CAMOUFLAGE TOOLS FOR "HAIR" EFFECTS



COARSE AND FINE "HAIR" TOOLS

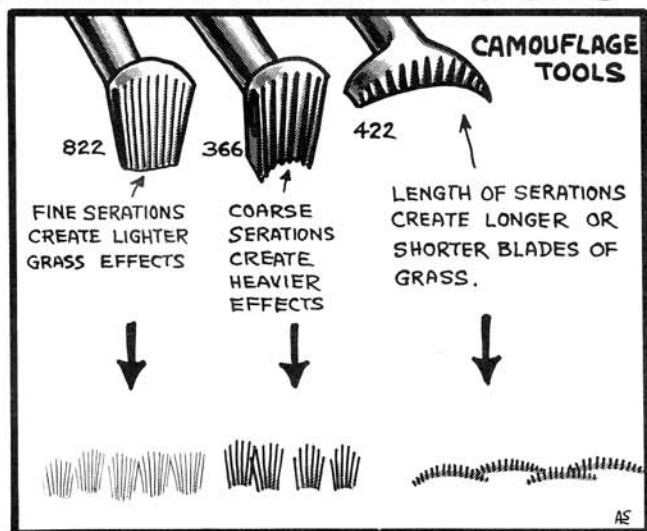
Here will be shown how Camouflage tools can be used also to make varied "hair" effects on animals. In this case ... the squirrel ... showing how the body hair differs from the bushy tail hairs. Other similar tools could be used in their place and produce almost identical results. Follow the instructions beginning at right, and put "hair" on the squirrel!



USING THE TOOLS

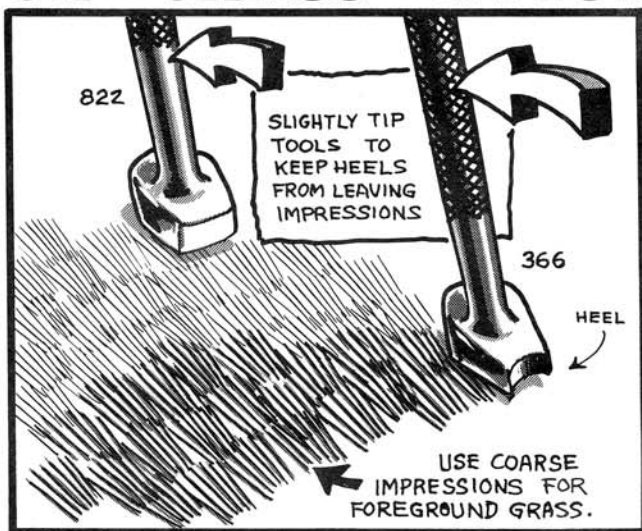
The rough, contour beveling on the figure should be completed BEFORE adding the "hair." However, the hair tools should be used BEFORE beveling and matting around the outlines of the figure. For body hairs, begin at face and tap the tool lightly. Serrations should conform to natural hair growth for best appearance. Stamp tail hairs more firmly, in the direction shown.

# HOW TO USE CAMOUFLAGE TOOLS FOR "GRASS" EFFECTS



VARIOUS GRASS EFFECTS

Here is shown how the versatile Camouflage tools can be used to make "grass." The leather should not be too moist, for best stamping results. The length of the tool serrations determines the effect desired. Long grass: long serrations. Short grass: short serrations. Coarse, heavy grass: coarse serrations, etc. Practice on scrap with your available tools!

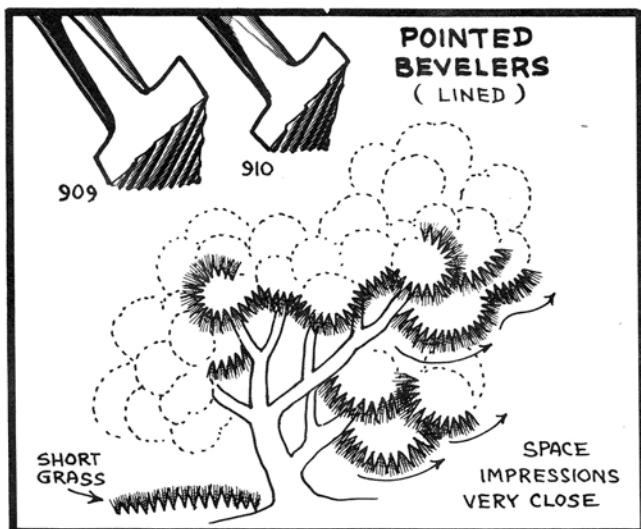


USING THE TOOLS

Grass in the most distant background areas is usually put in first ... stamping from top to bottom (back to foreground). Use shortest grass tool in background. Coarsest grass tool should be used in foreground ... simulating nearness. The reason for stamping from back to foreground is that in the event the heel of the tool leaves a mark, it will be obliterated as the stamping progresses.

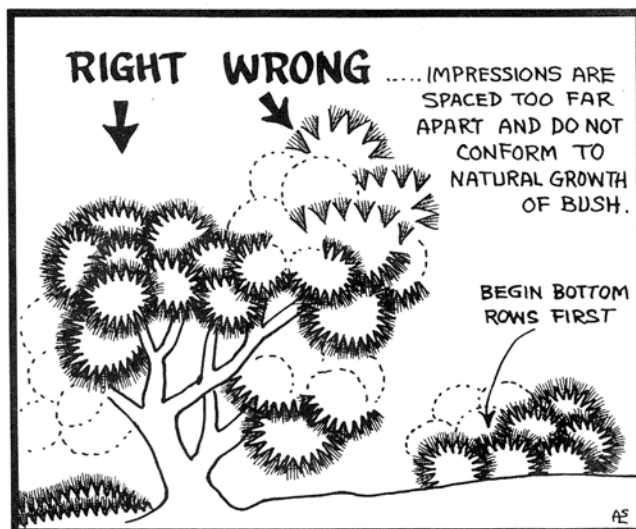
# HOW TO USE THE FIGURE CARVING BEVELERS

#29



HOW TO BEGIN

The Lined, Pointed Bevelers are usually used for making short grass, bush and tree foliage, etc. The dotted lines on the pattern above are indications of the foliage outline and should not be cut with the swivel knife. Begin stamping the foliage with the bottom, or underside of the branches first. Trunk and limbs should be previously beveled.

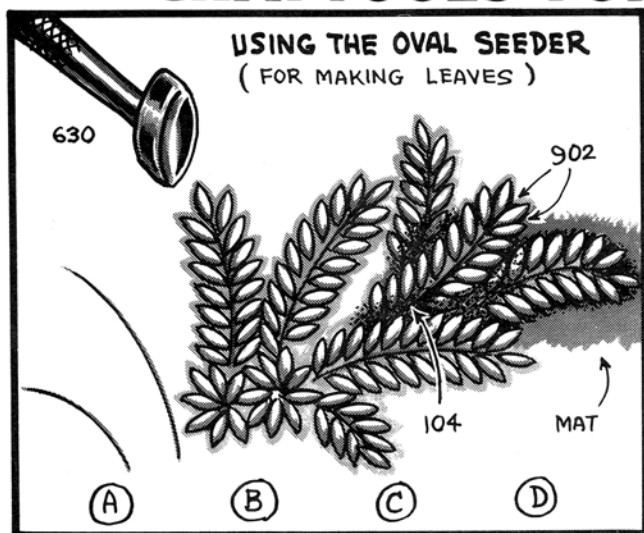


RIGHT & WRONG

Space the tool impressions very close together. Stamp each row of foliage in succession ... inner most ones first. Actually, the bush will assume a more natural appearance if the impressions are stamped in an irregular manner. The bush or tree can be made as small or as large as desired ... by adding more or less rows of foliage. Practice on plenty of scrap leather.

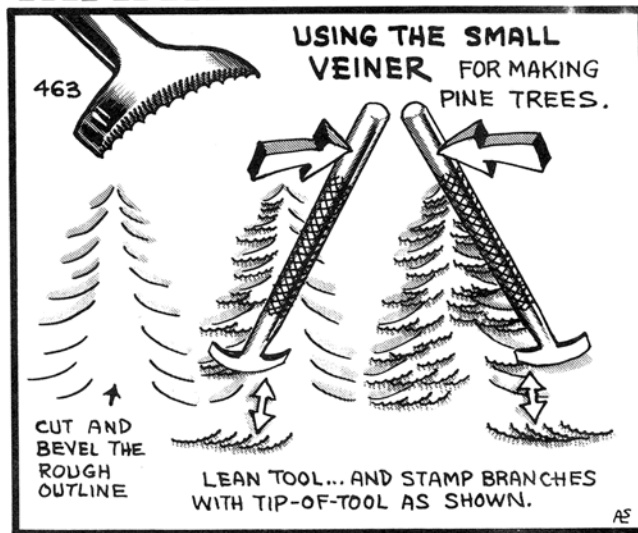
# HOW TO USE CRAFTTOOLS FOR MAKING TREES

#30



STAMPING SEQUENCE FOR LEAVES

Oval Seeders come in varying sizes, and have many uses ... one of which is the making of leaves. Follow the steps above: A - Cut the stems. B - Stamp the leaf pattern. C - Background away from overlapping edges of leaf branches to create relief. D - Use pointed Beveler to accent between the leaves. Then matt around the surrounding areas to create third dimension.

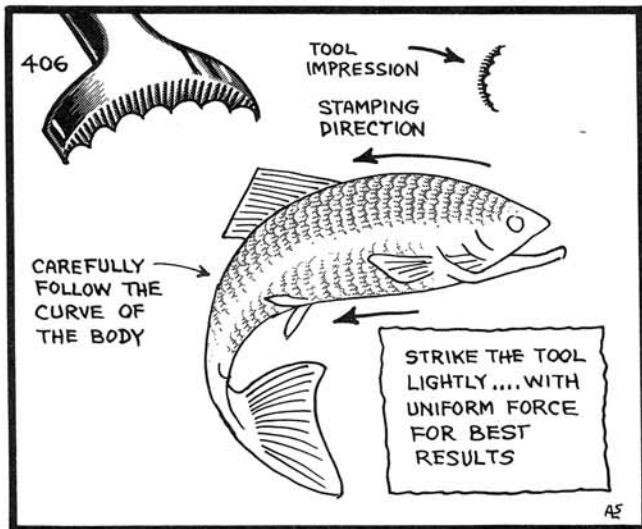


STAMPING SEQUENCE FOR SMALL TREES

Roughly outline the trees as shown above. Bevel top side of cut outline of branches. Hold tool No. 463 in horizontal position as shown ... and tip severely to one side. Make jagged "bough" effects by spacing tip-of-tool impressions very close together, (see above). Complete one side and half of tree in this manner. Begin at top. Tip tool to opposite side and repeat other half of tree.

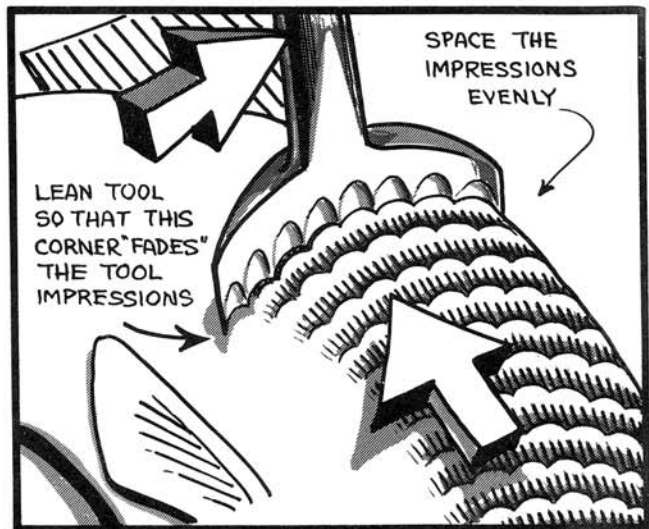
# HOW TO USE THE VEINER FOR MAKING FISH SCALES

#31



BEGIN AT HEAD

Rough bevel contours of fish before applying the scales. Begin stamping lightly at head as shown. Increase striking force and scale definition slightly as you move to center of body – decrease again towards tail. Use special care to follow the contours of the body with the natural arc of the tool. Do not bevel outline of fish until after all "scaling" is completed.

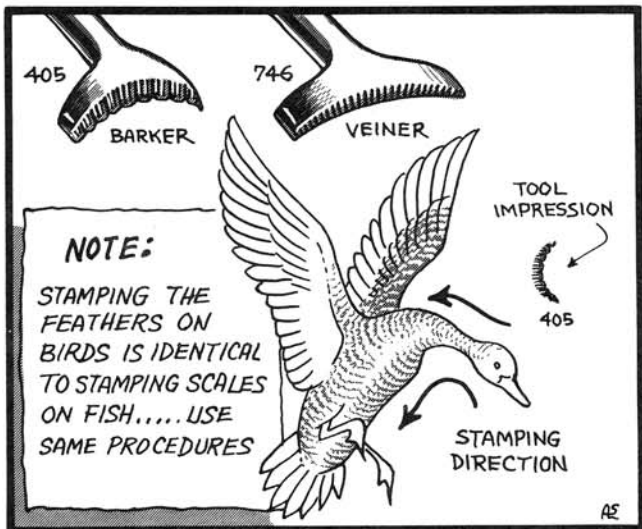


PROPER SPACING

Proper spacing of the tool impressions is most important for natural effects. Lean tool as shown so that one corner does not dig in and end scaling with an un-natural appearance. After scaling fish, bevel and mat around outlines for third dimension relief. For complete information about carving FISH; see the book: "FIGURE CARVING" by Al Stohlman. Many FISH patterns are available on Craftaids.

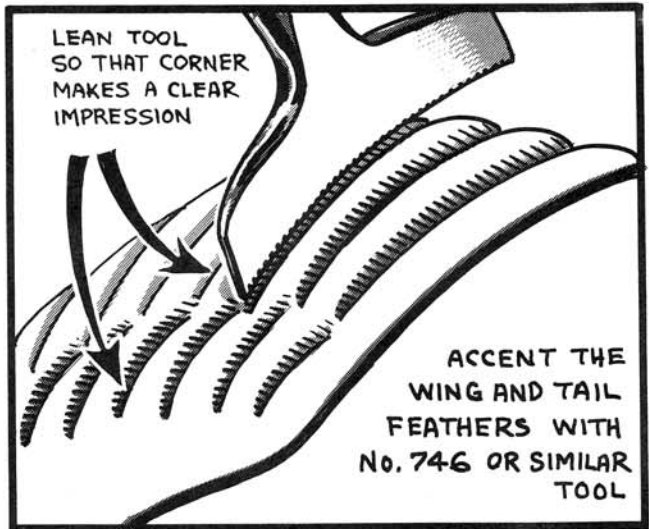
# HOW TO USE THE BARKERS & VEINERS FOR MAKING BIRD FEATHERS

#32



"FEATHERING" THE BODY

The Barker (#405) or small scalloped veiner (#463) are ideal for making the fine body feathers of birds. Lightly tap all body contour beveling first, before applying feathers. Begin very lightly at head and in the direction shown above. Cover body, leading edge and back of opposite wing as shown above. Accent wing feathers as illustrated at right.



WING FEATHERS

The Veiner shown above (#746) also comes in varying degrees of curves. Use the tool most adaptable to fit the curve of the wing feathers. Use the tool, as shown above, to accent the termination of the feathers. Lean tool so that one corner imprints clearly. Bevelers: #193 and #194 can also be used on wings. For complete information on carving BIRDS; see "FIGURE CARVING" by Al Stohlman.