

Vintage Pattern Series

Good Shepherd Pattern Pack



Includes fullsize photocarve pattern and tracing pattern with figure carving notes to help you tool this classic picture. Approximate size: 17"x22".

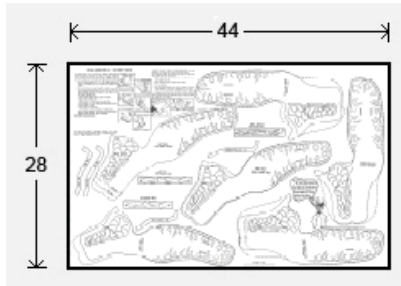


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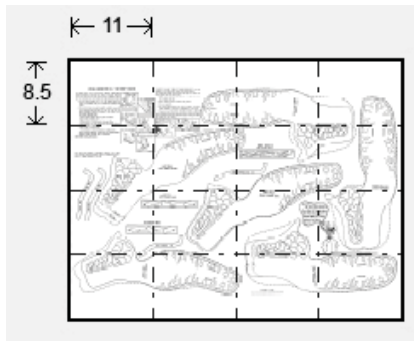
Pattern Digital Download

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.



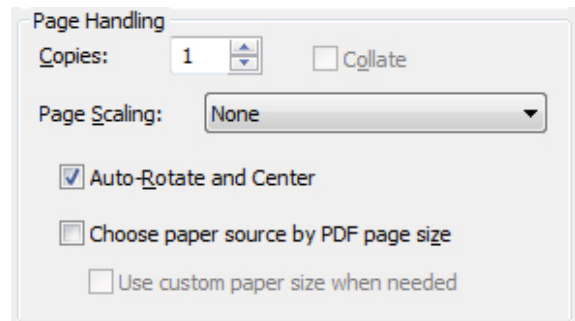
2) Tiled

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.

CHALLENGE SERIES



NO. 2641

THE GOOD SHEPHERD

PATTERN




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Al Stohlman's Basic Figure Carving Notes




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 contours, muscles, etc., to give the figures and the scene third dimension and roundness. Cut the leather slightly larger than the frame size. Case the leather by submerging momentarily in water ... 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 pattern and trace all of the lines. Tape or clip the tracing to the leather so that it does not move. Before removing the tracing, lift one corner at a time and check to see that all of the lines have been traced. Use the modeling stylus or Craftool No. 59 ball-point stylus to trace the design. Cut all of the solid lines with the swivel knife. DO NOT cut the dotted lines. Do not attempt to carve large pictures with a limited amount of time ... try to have several hours at a time to work.

3 When dry spots begin to appear in the leather, add moisture with a damp sponge. Try to keep the leather from thoroughly drying out before the carving has been completed (See Special TIP at bottom of step 8). If the work must be interrupted, moisten any drying spots and cover the leather with a sheet of plastic film, or piece of plate glass. This will retain the moisture for several hours; usually overnight. If the leather dries out too often, repeated wettings harden it and make carving and stamping increasingly 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 deeply around the outlines. Bevel the background outlines of mountains and trees and rocks and rough bevel the contours of valleys, gullies, and other outstanding features. Work rapidly to give the picture form.



5 After the rough beveling has been completed, mat around the figures with the flat surface of the Figure Carving bevelers at the mountain and ground areas. Mat around the figures in the sky areas with the Checked Matting bevelers. Study the Photo Pattern. Next, use the smaller Figure Carving bevelers and stamp the smaller areas around the heads and faces of the figures. Use the tiny bevelers in ears, nostrils, and hard-to-get places. When the figures and background features are pretty well beveled in, you can go over some of the rough beveling to smooth it.

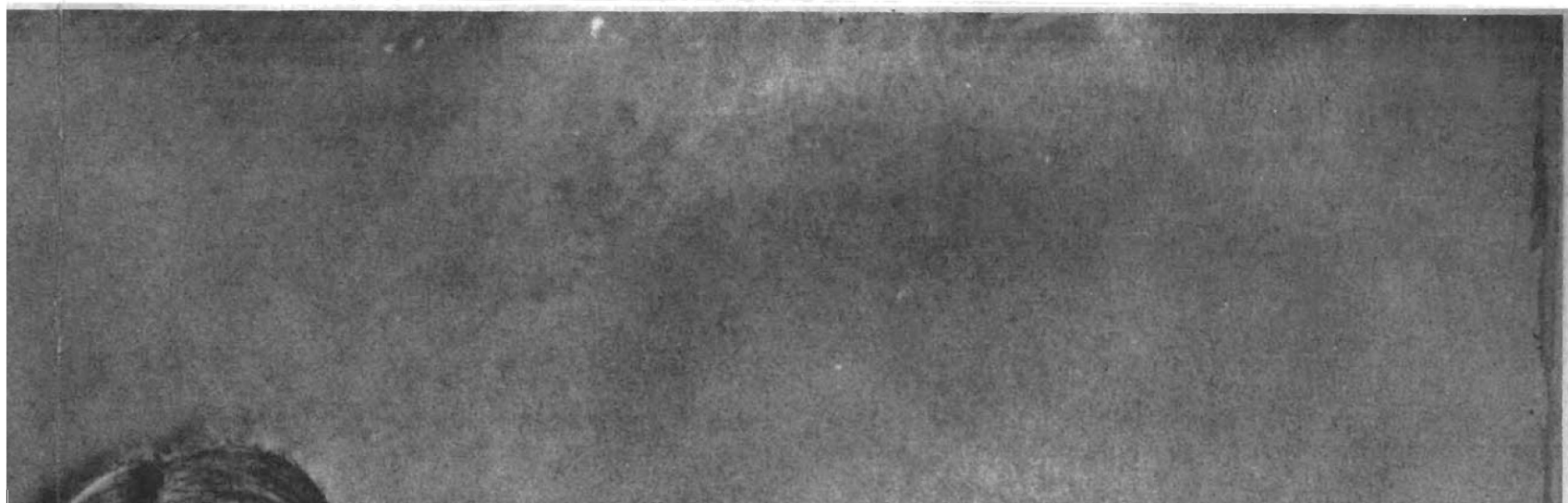
6 Add moisture to any drying areas. At this time, hair or feather effects are added to the figures. Study the Photo Pattern to note the uses of the tools. For most realistic appearance, the hair lines should conform to the natural growth of the animal. The feather effect of birds should be applied in the same manner. Use the Pointed bevelers in the tiny corners as indicated on the Photo Patterns to sharpen the detail of feathers, hair, grass, etc. After completing the figures, stamp the details of bushes and tree foliage ... other tiny details.

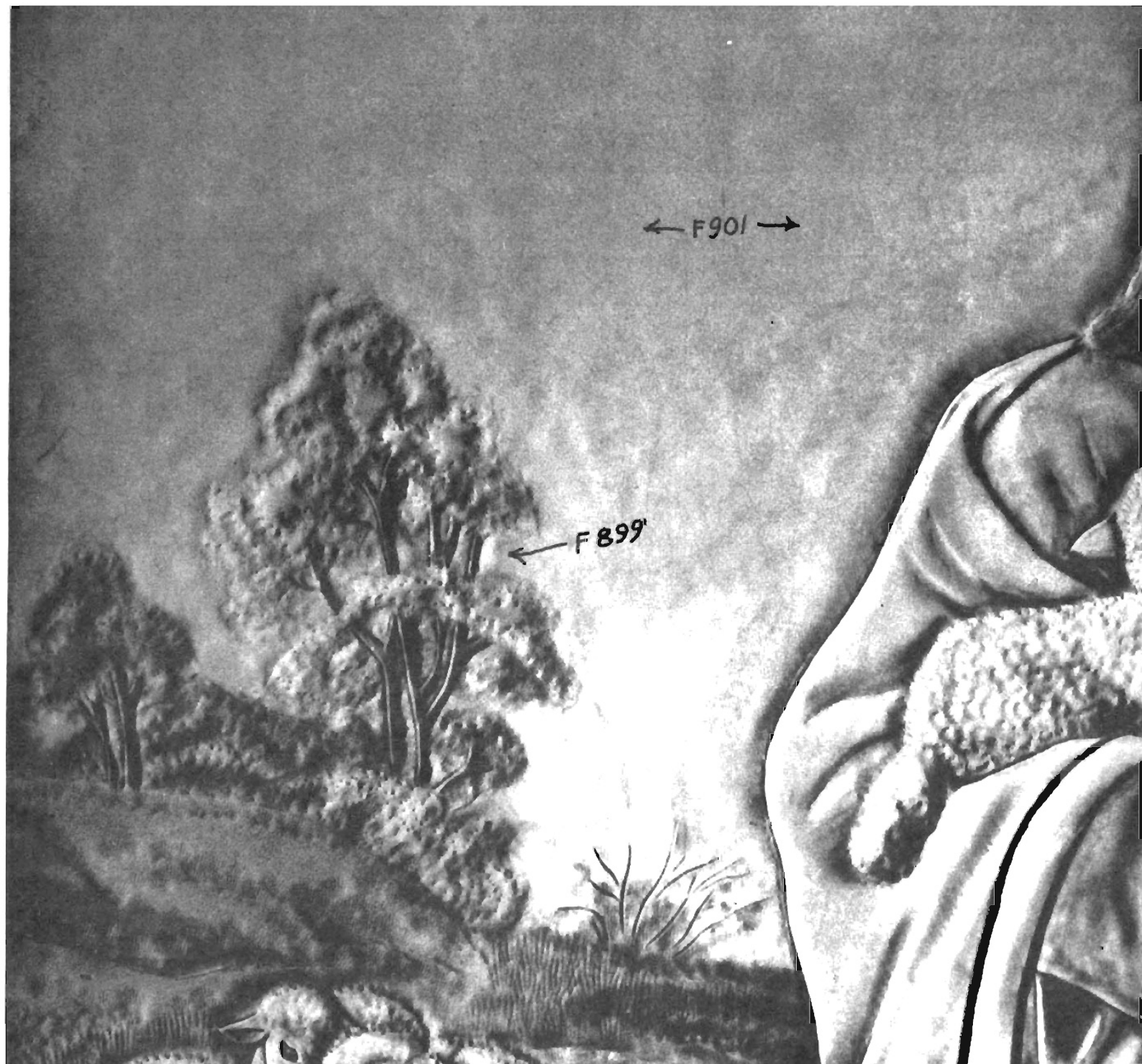
7 Examine your work at this stage and carefully compare it with the Photo Pattern presented. Study each detail and see if your own work can be improved. The Modeling Tool (No. 8030-3) is very important in figure carving work. The spoon is used to smooth out some of the rough beveling and round the edges of the figures for more realistic appearance. Use the point of the modeling spoon to round the eye-balls of the figures and to scratch in other tiny details. A great deal of time should be devoted to cleaning up the work with the modeler.

8 Other fine details can be added by cutting lightly with the swivel knife blade. Always study the 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 using the dyechart method (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.













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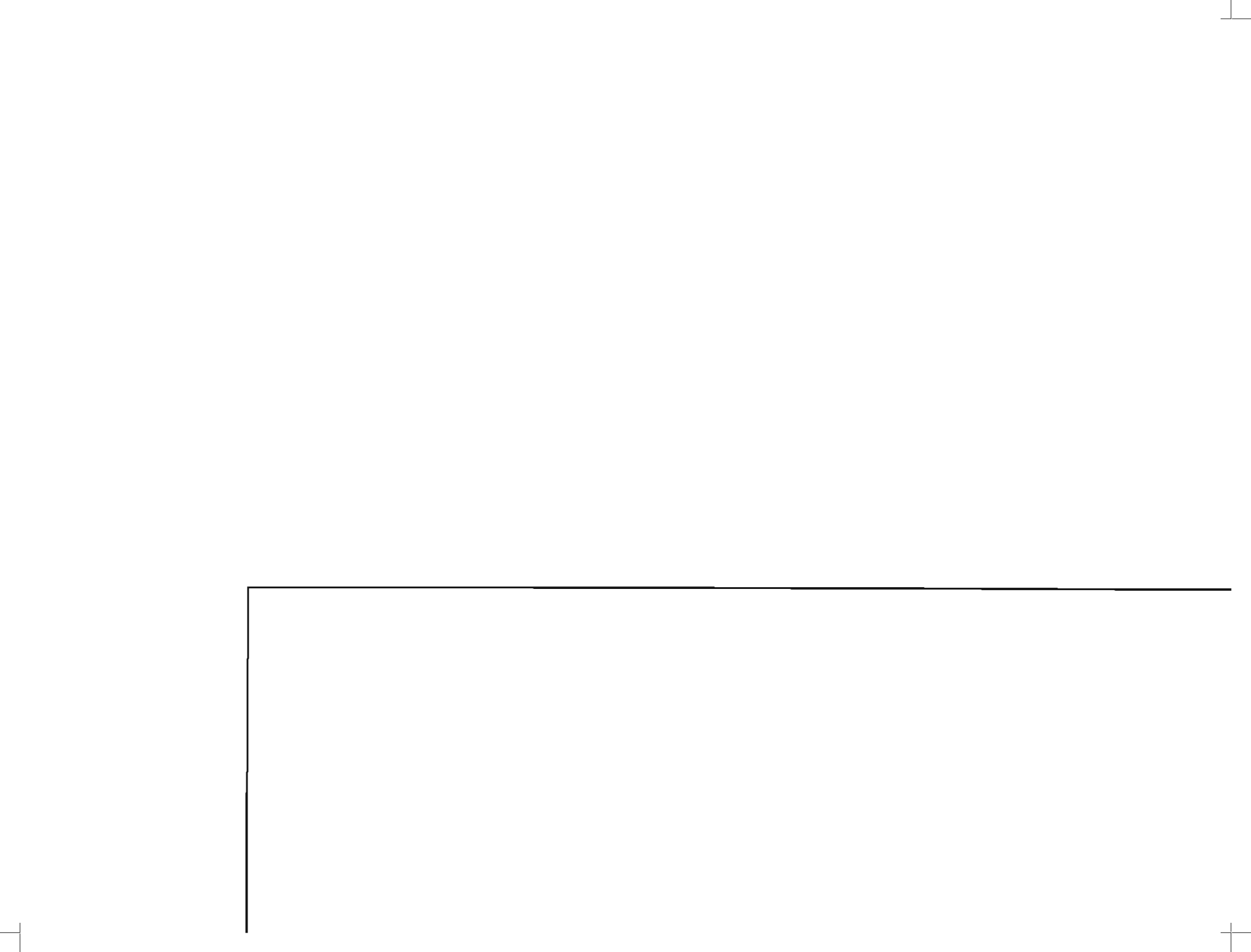
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NOTE: CUT SOLID LINES ONLY.







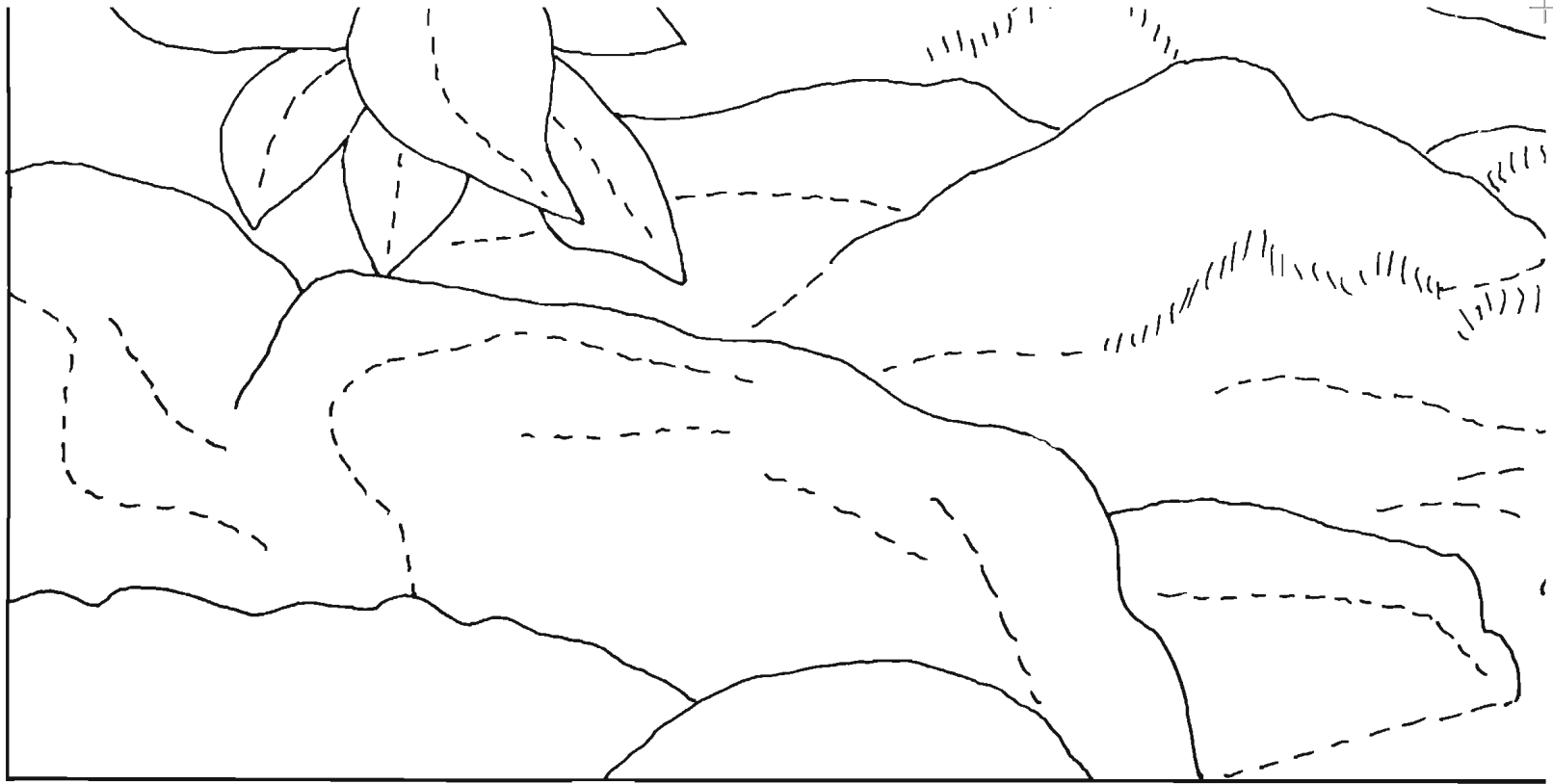
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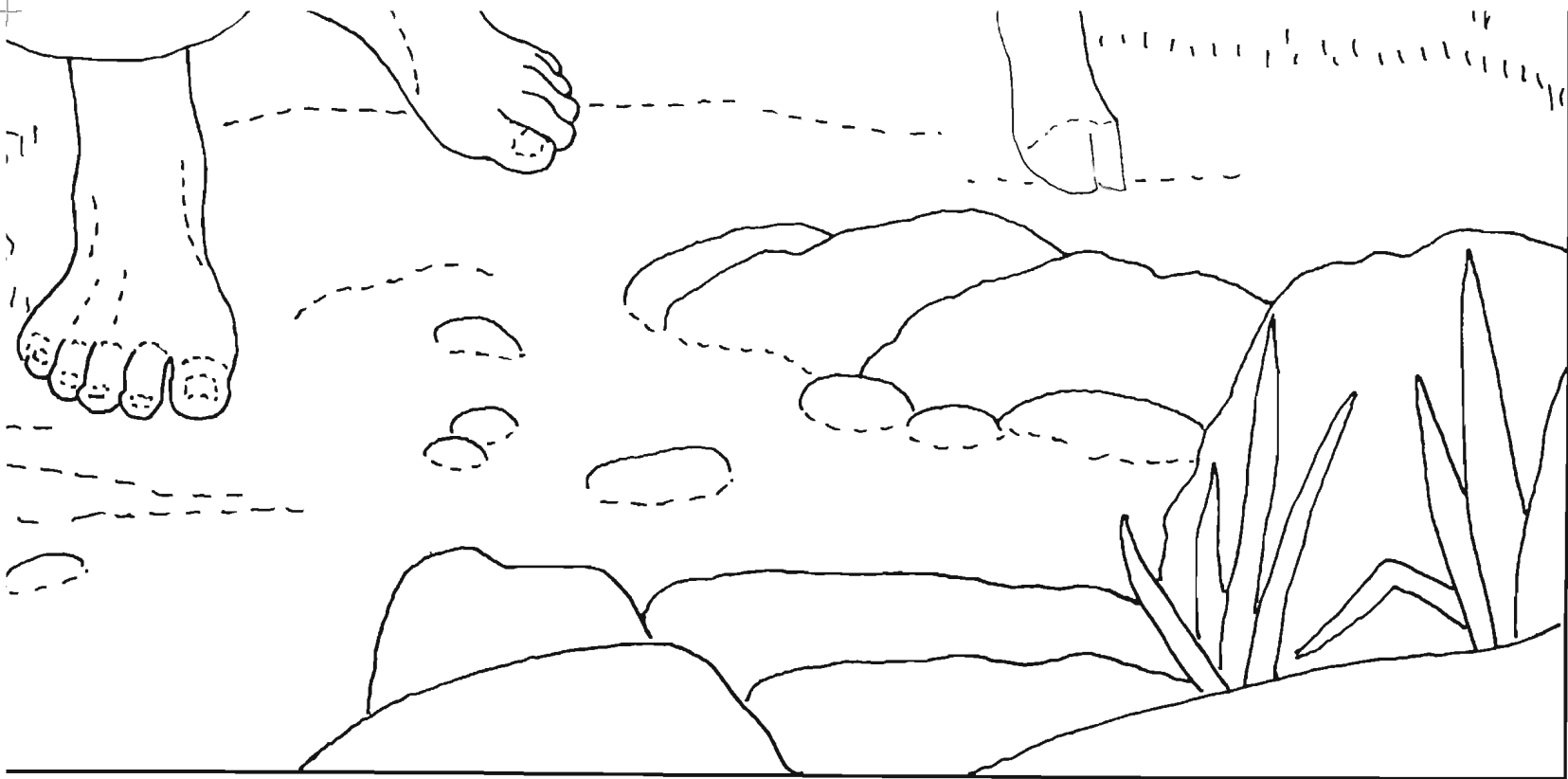








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