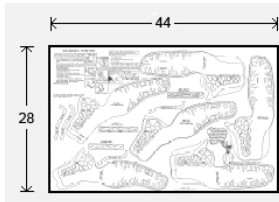




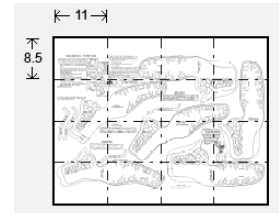
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Pattern PDF files are typically laid out as follows: Cover (if applicable), instructions sheets (if applicable), pattern 1 – full sized, pattern 1 – tiled, pattern 2 – full sized, pattern 2 – tiled, pattern 3 – full sized, pattern 3 – tiled. ...Etc.

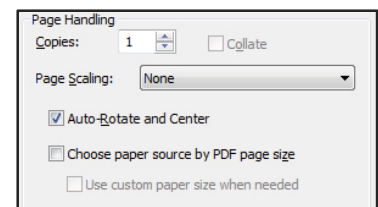
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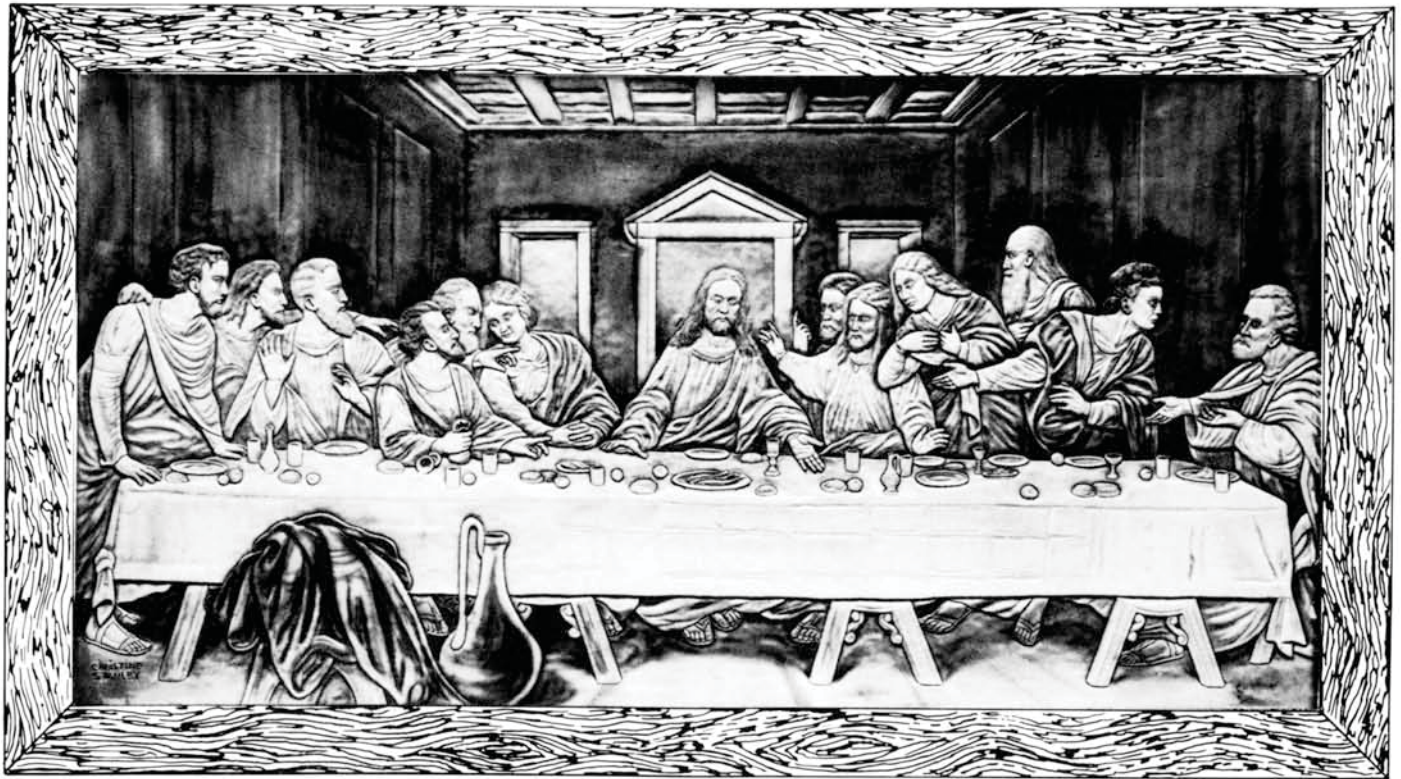
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CHALLENGE SERIES



NO. 2640

LORD'S SUPPER

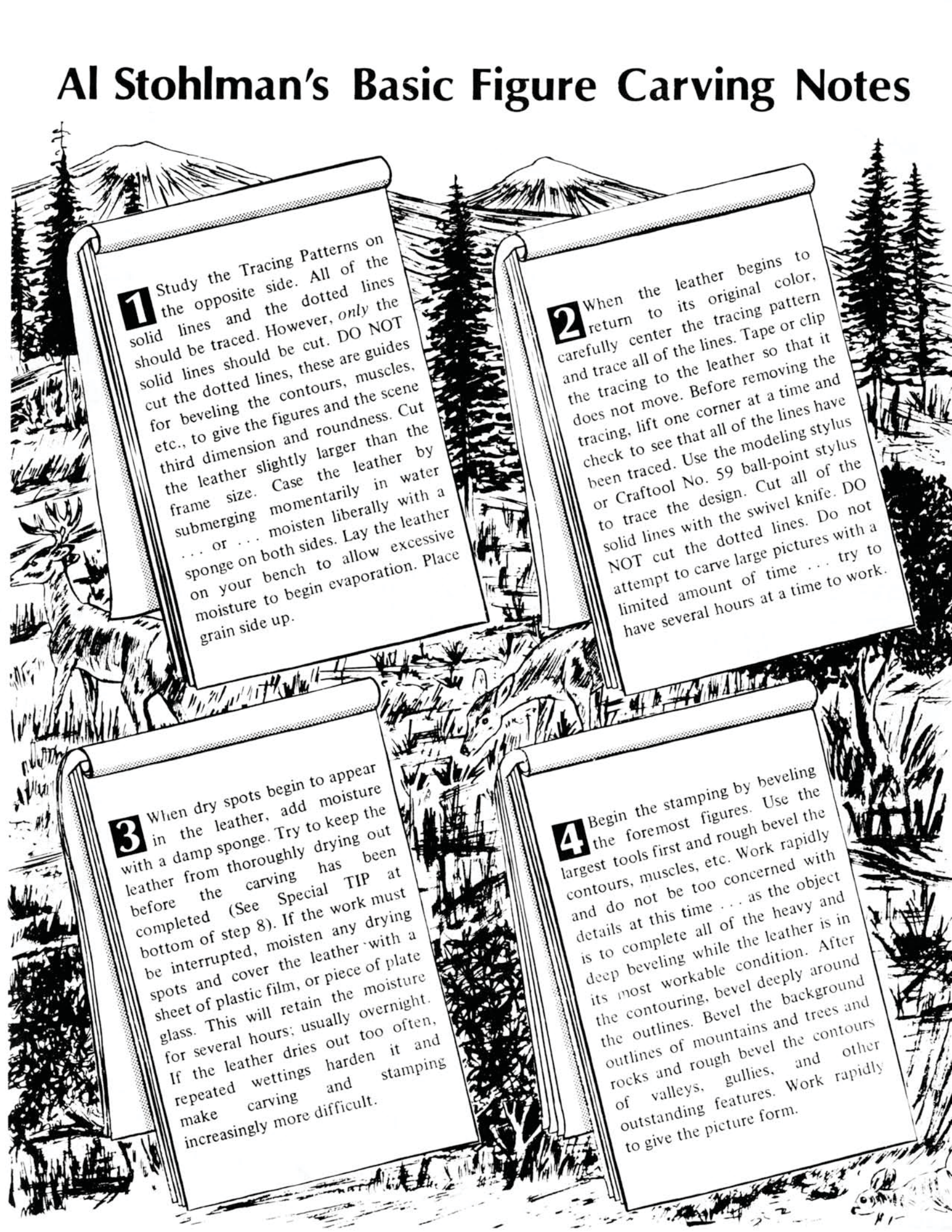
PATTERN



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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.



NOTE: FOR HELP WITH THIS CARVING REFER TO AL STOHLMAN'S NO. 1950 PICTORIAL CARVING FINESSE AND NO. 1951 FIGURE CARVING FINESSE.

NOTE: MOST OF THE MUSCLE TONE ON FACES, NECKS, AND HANDS CAN BE MADE USING THE VARIOUS SIZED MODELING TOOLS, ESPECIALLY NO. 8034, NO. 8035 AND 8036.

NOTE: MODEL OR BEVEL WAVES AND PARTS IN HAIR. NEXT USE HAIR BLADE, THEN CUT ENDS AND ACCENTS WITH SWIVEL KNIFE.

NOTE: TILT FIGURE CARVING BEVELERS AND USE TO MATT SMALL AND LARGE AREAS.

POINTED END OF NO. 8036 MODELING TOOL

NO. 8036 MODELING TOOL

8021-M HAIR BLADE

MATT F896

POINTED END OF NO. 8036 MODELING TOOL

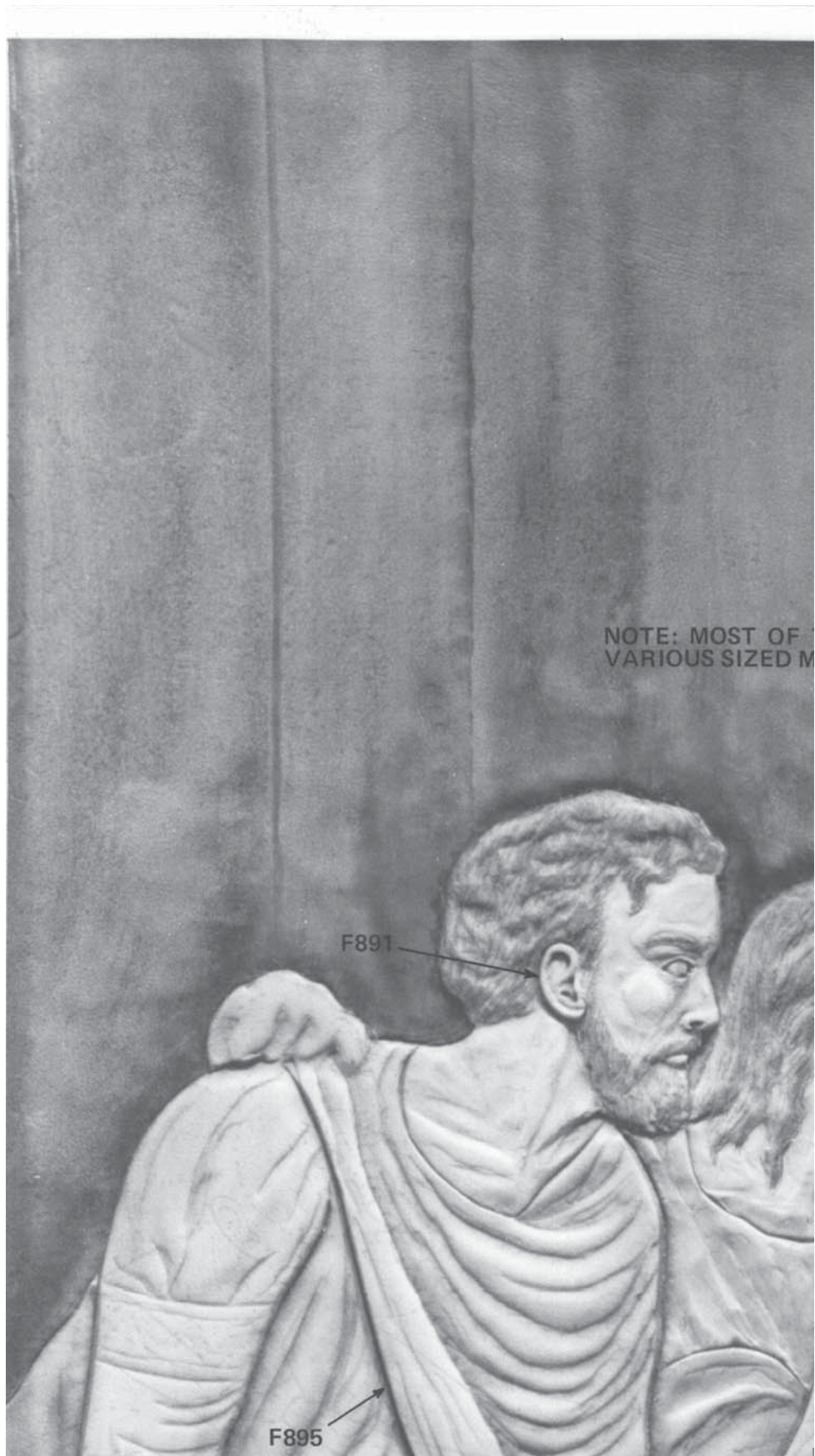
DOUBLE BEVEL LINES WHERE BREAD, PLATES, GLASSES, ECT TOUCH TABLE TOP.

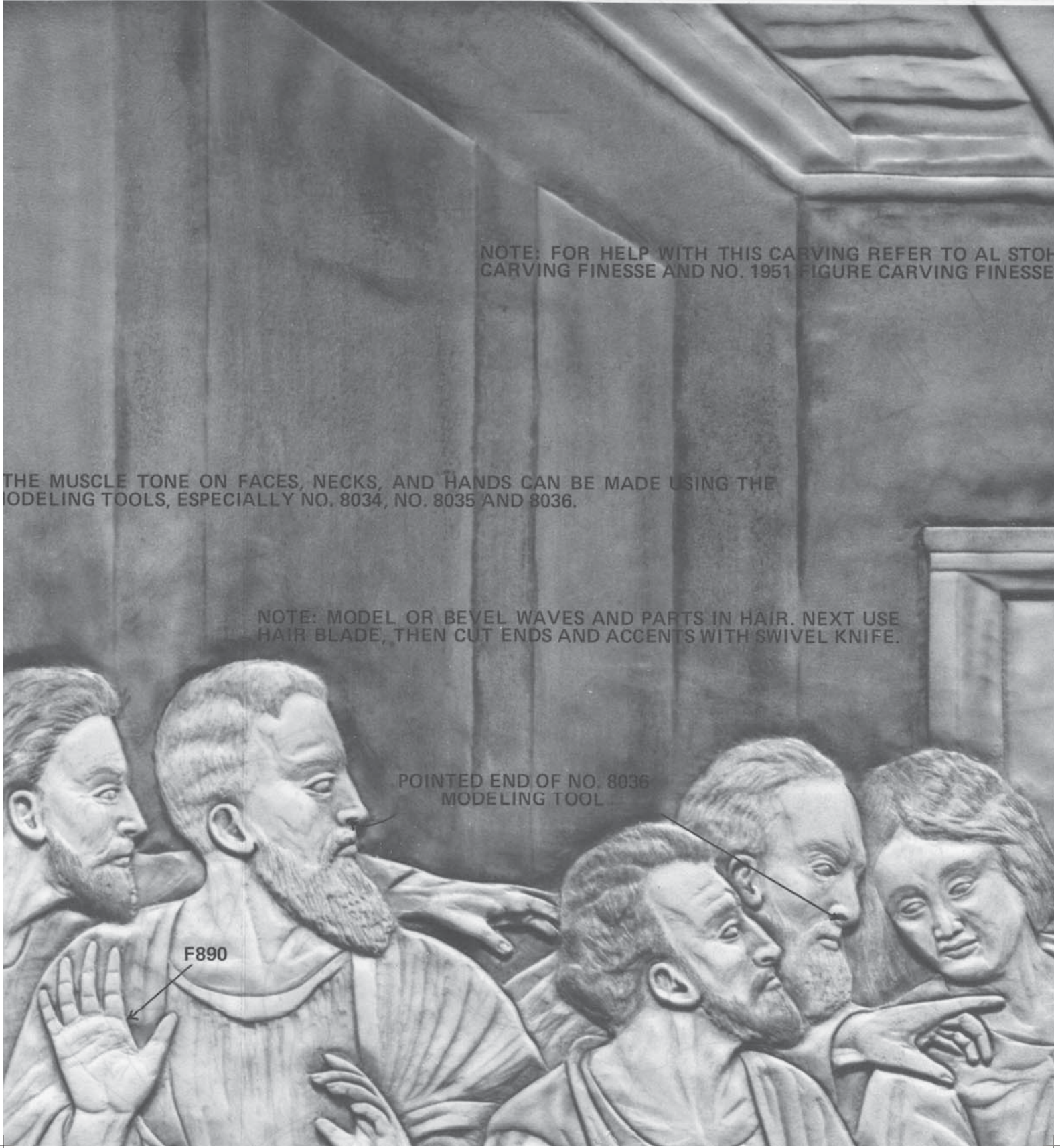
AFTER BEVELING, ROUND OFF EDGES WITH A NO. 8034 OR NO. 8036 MODELING TOOL.

TIP OF NO. 8036 MODELING TOOL

CHRISTINE STANLEY

NOTE: MOST OF
VARIOUS SIZED M





NOTE: FOR HELP WITH THIS CARVING REFER TO AL STOP CARVING FINESSE AND NO. 1951 FIGURE CARVING FINESSE

THE MUSCLE TONE ON FACES, NECKS, AND HANDS CAN BE MADE USING THE MODELING TOOLS, ESPECIALLY NO. 8034, NO. 8035 AND 8036.

NOTE: MODEL OR BEVEL WAVES AND PARTS IN HAIR. NEXT USE HAIR BLADE, THEN CUT ENDS AND ACCENTS WITH SWIVEL KNIFE.

POINTED END OF NO. 8036
MODELING TOOL

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ILMAN'S NO. 1950 PICTORIAL

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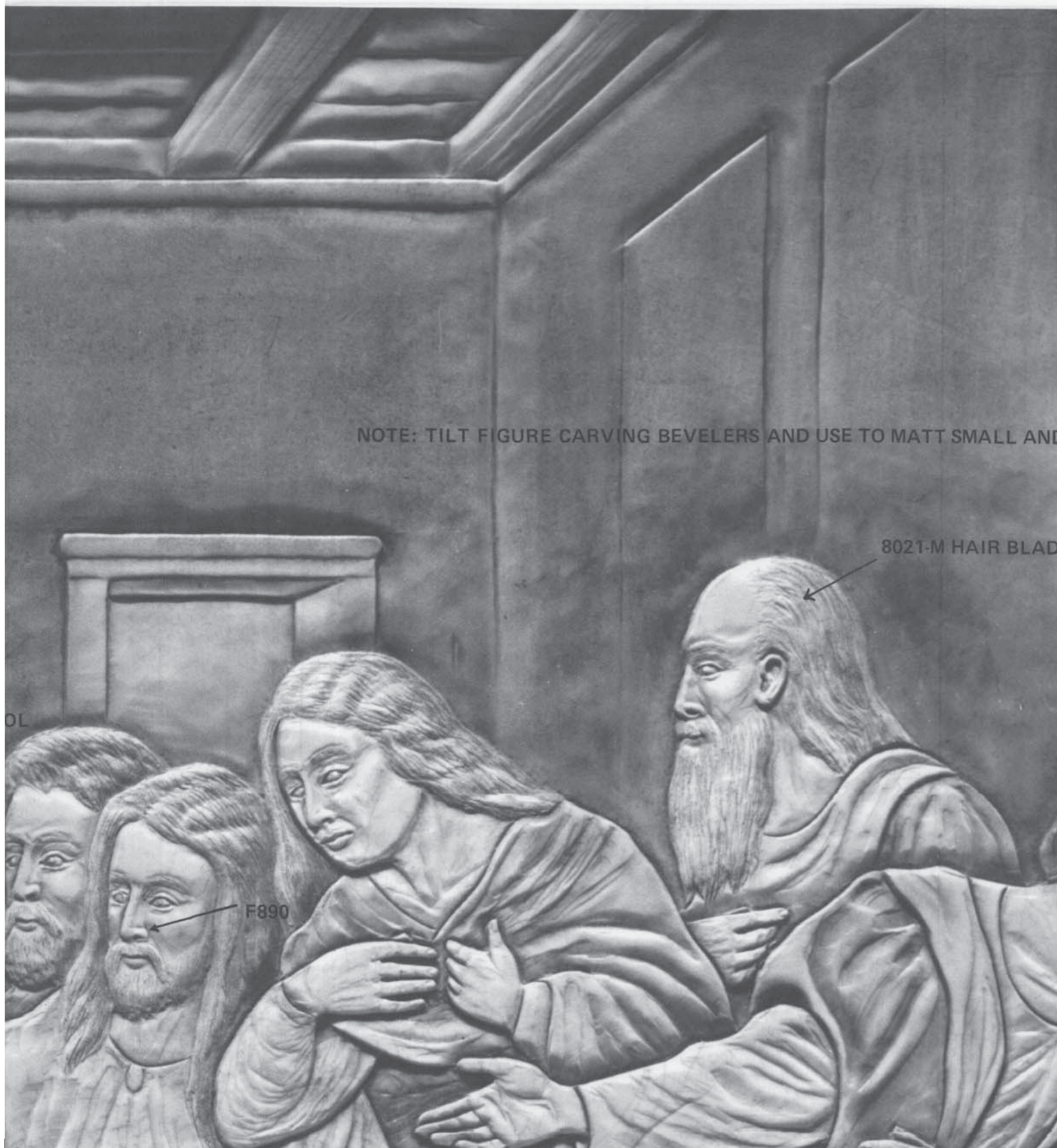
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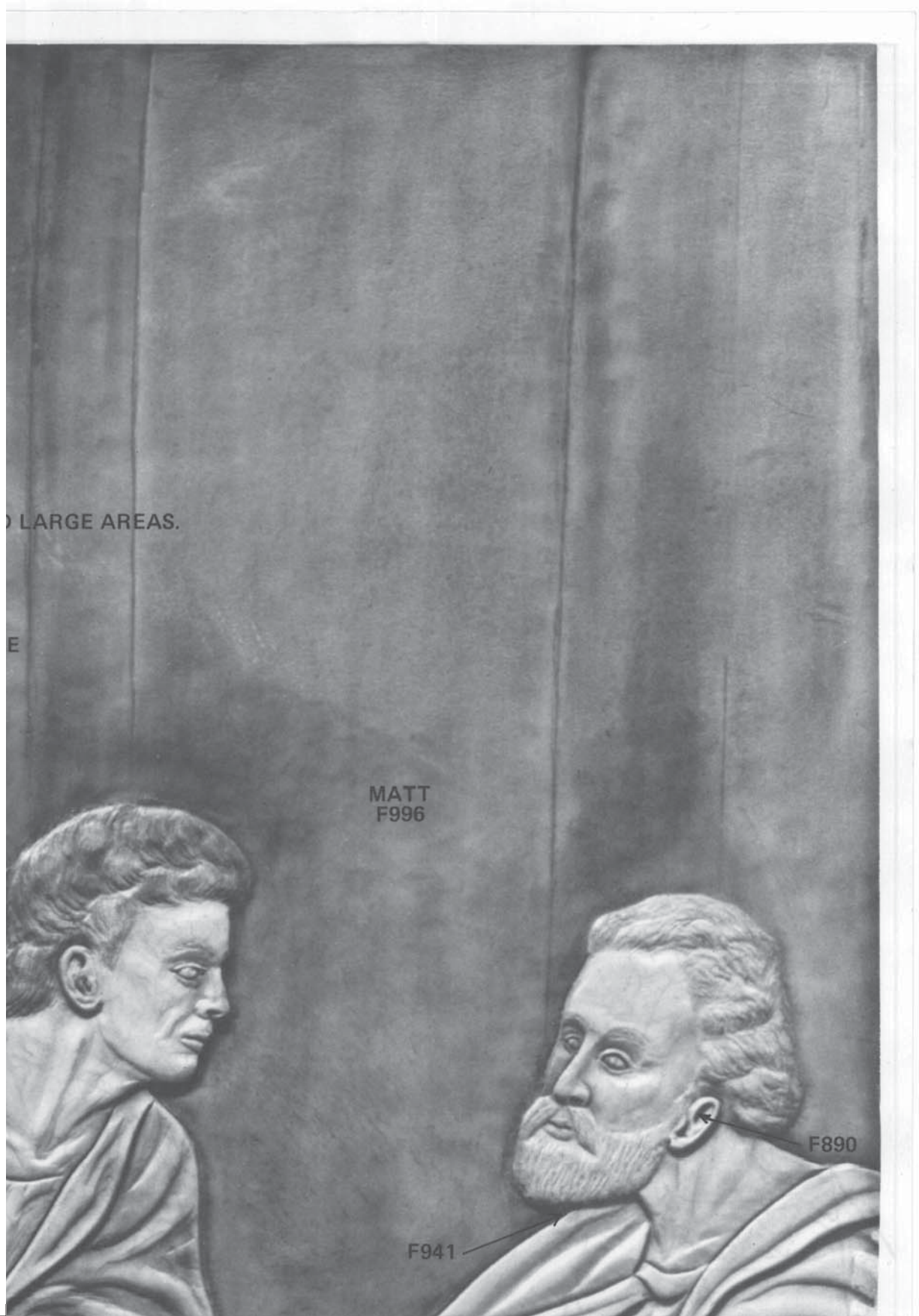
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NOTE: TILT FIGURE CARVING BEVELERS AND USE TO MATT SMALL AND

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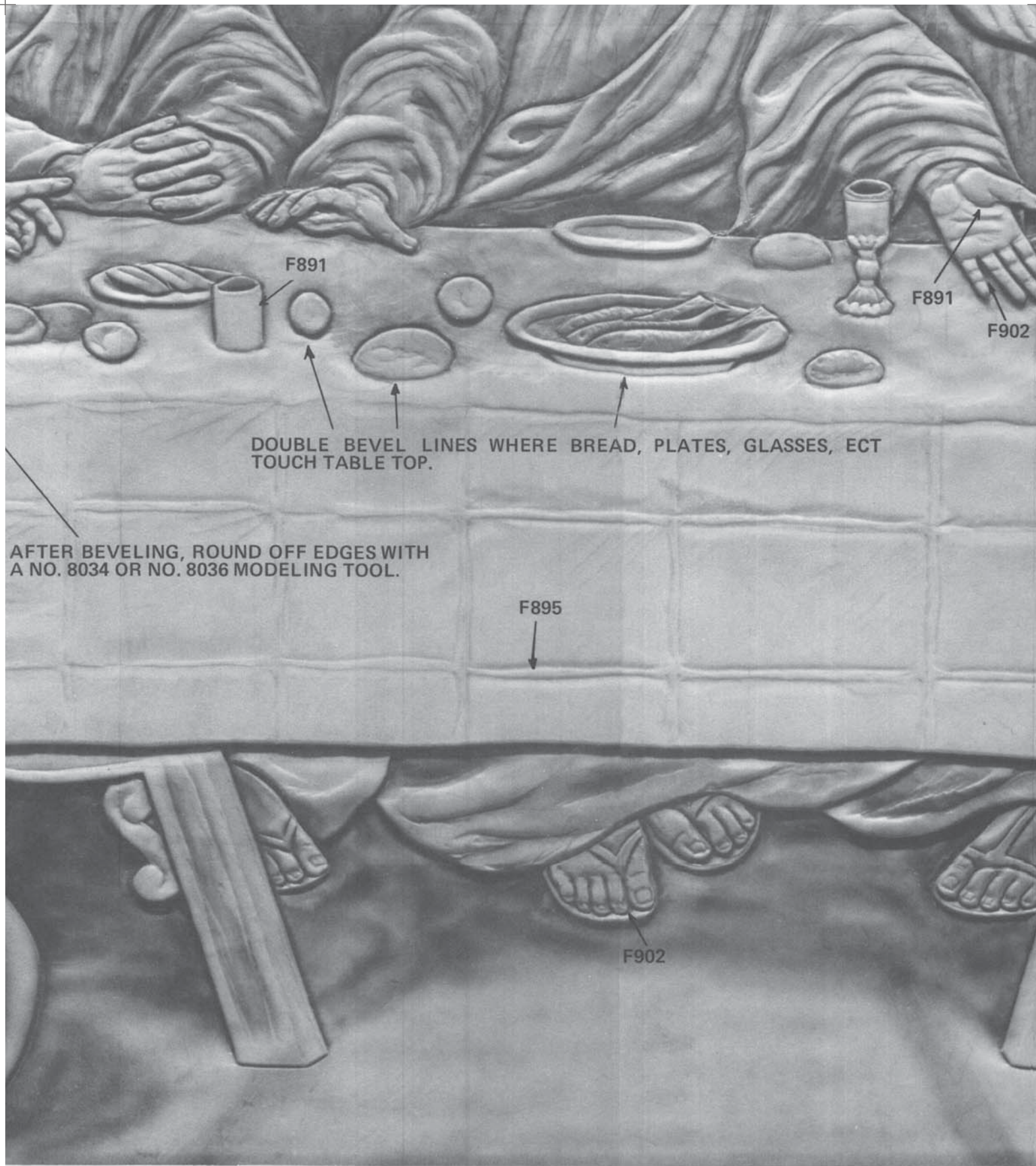
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DOUBLE BEVEL LINES WHERE BREAD, PLATES, GLASSES, ECT
TOUCH TABLE TOP.

AFTER BEVELING, ROUND OFF EDGES WITH
A NO. 8034 OR NO. 8036 MODELING TOOL.

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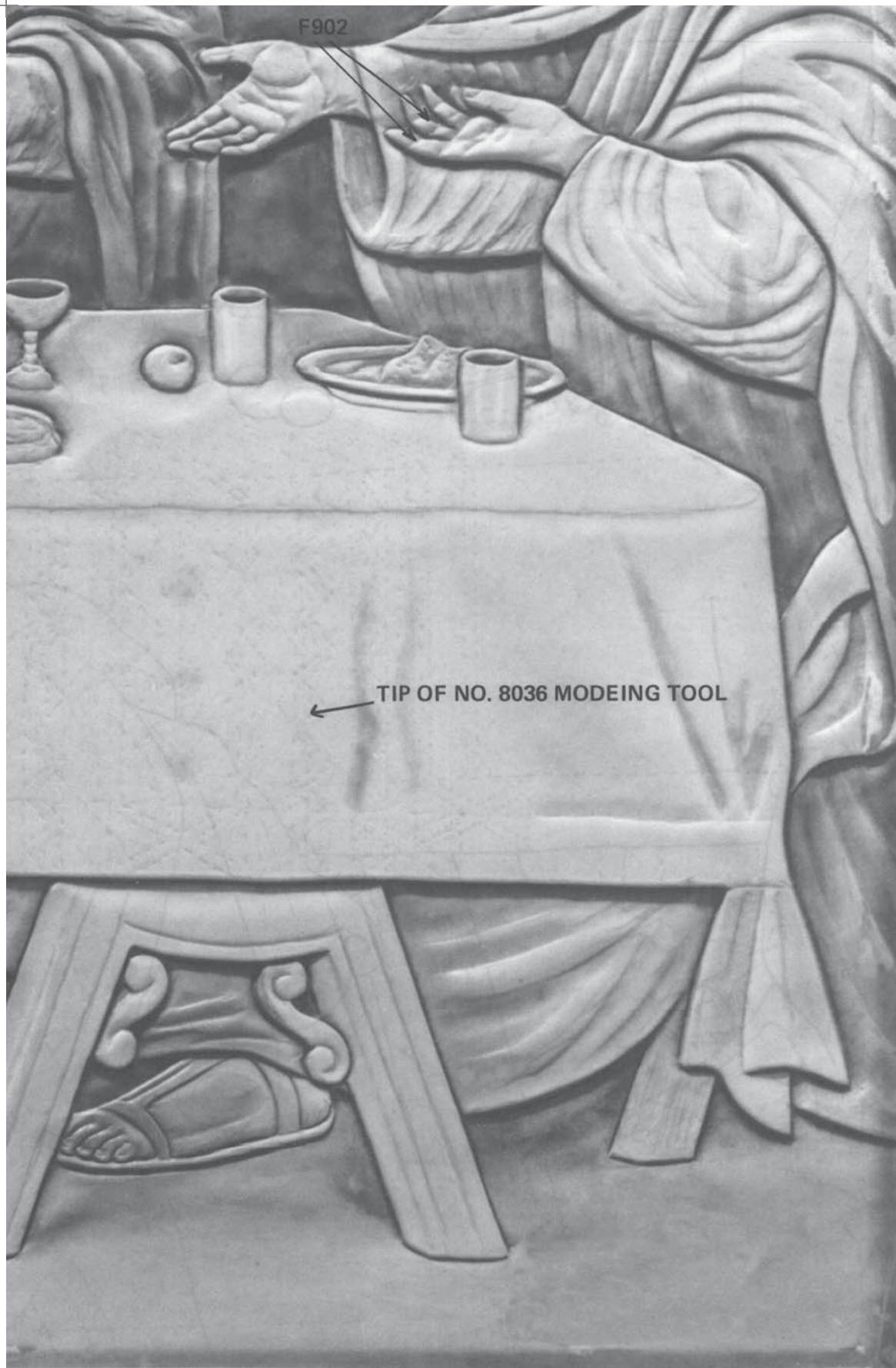


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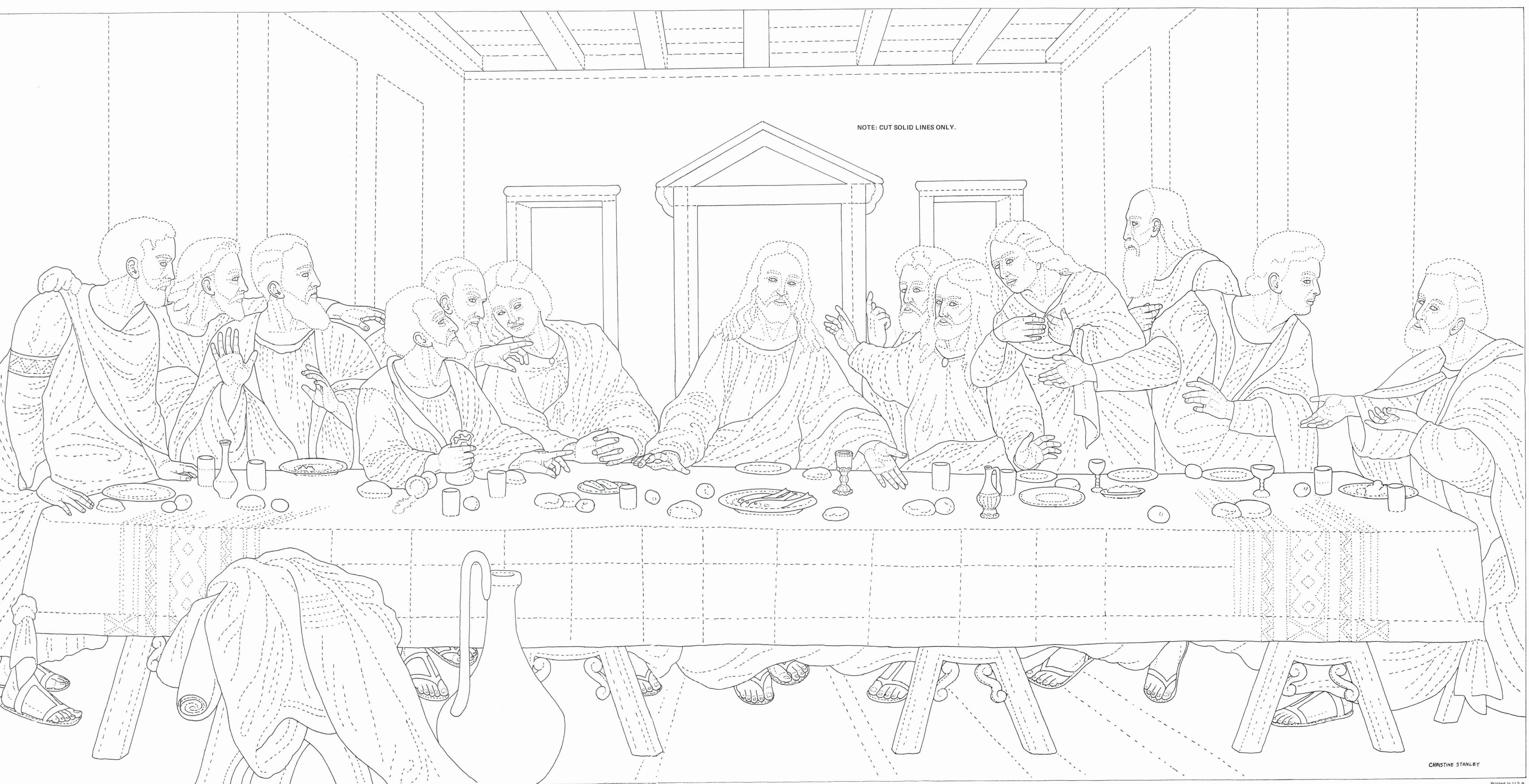
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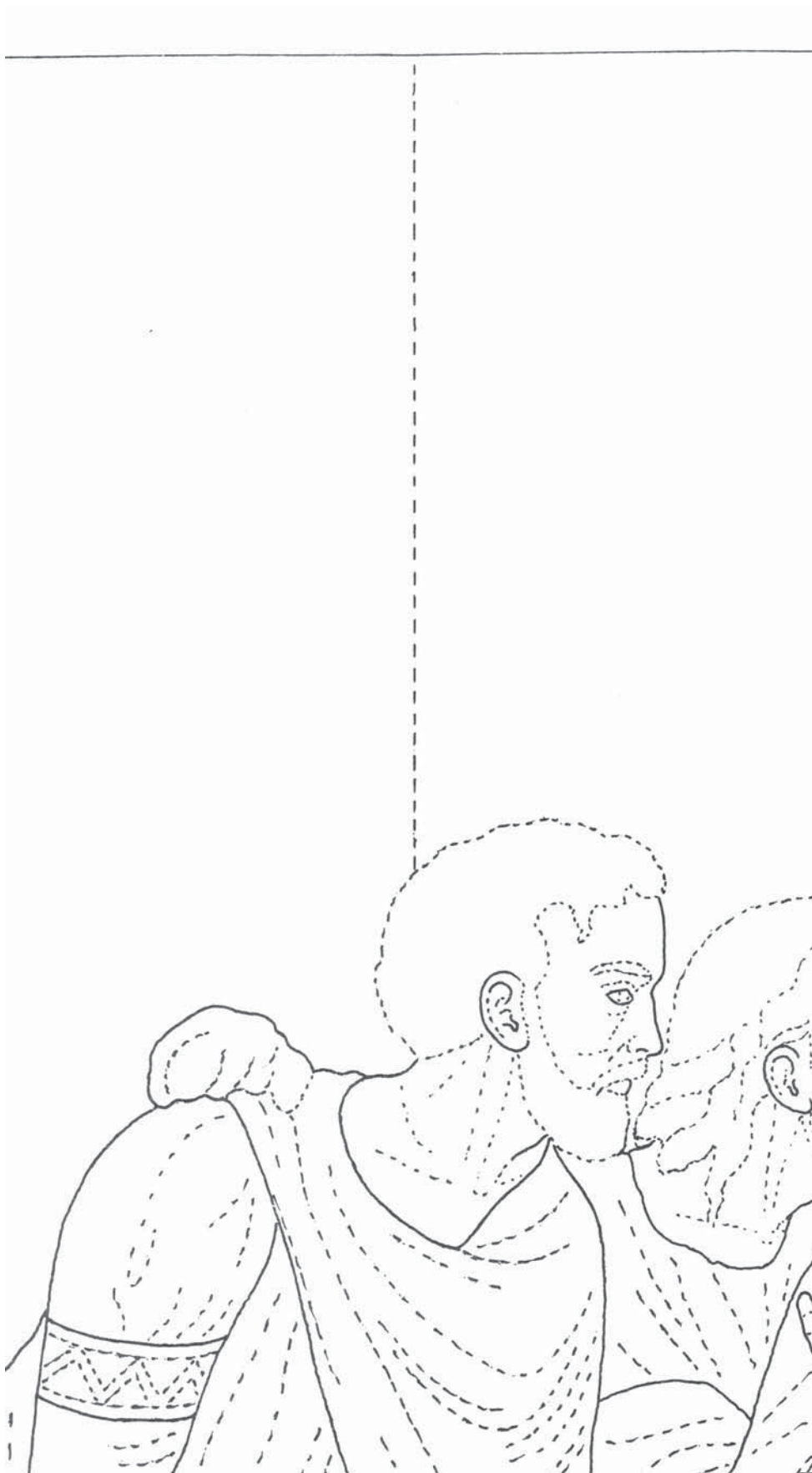
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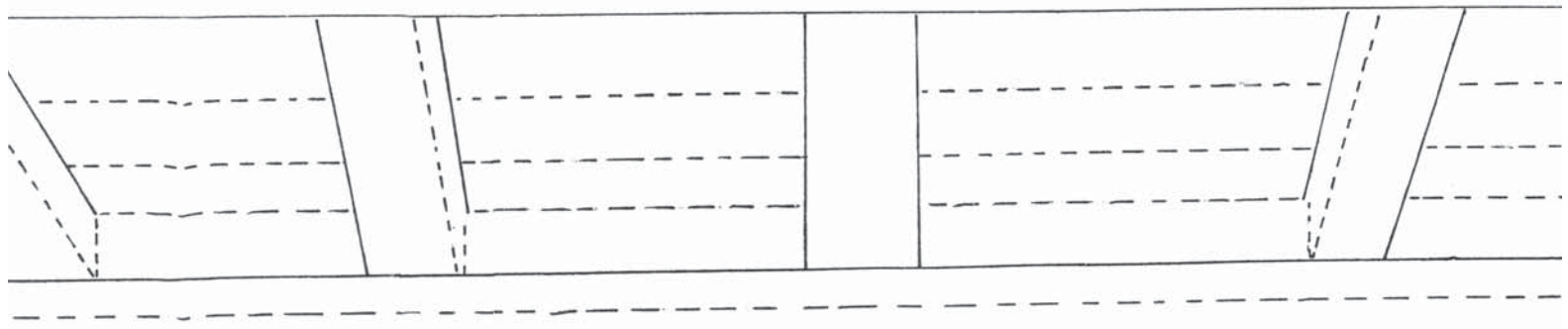


NOTE: CUT SOLID LINES ONLY.

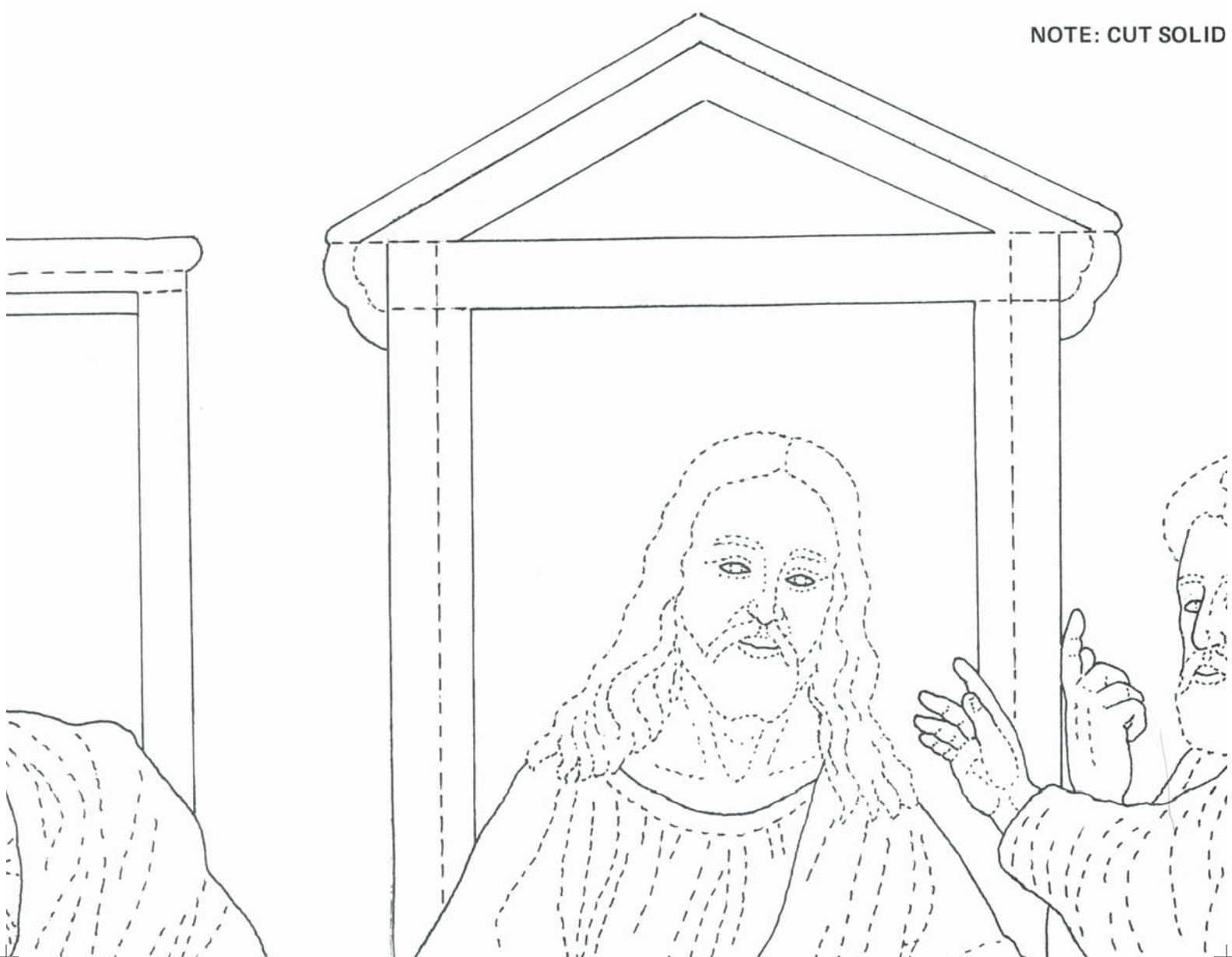
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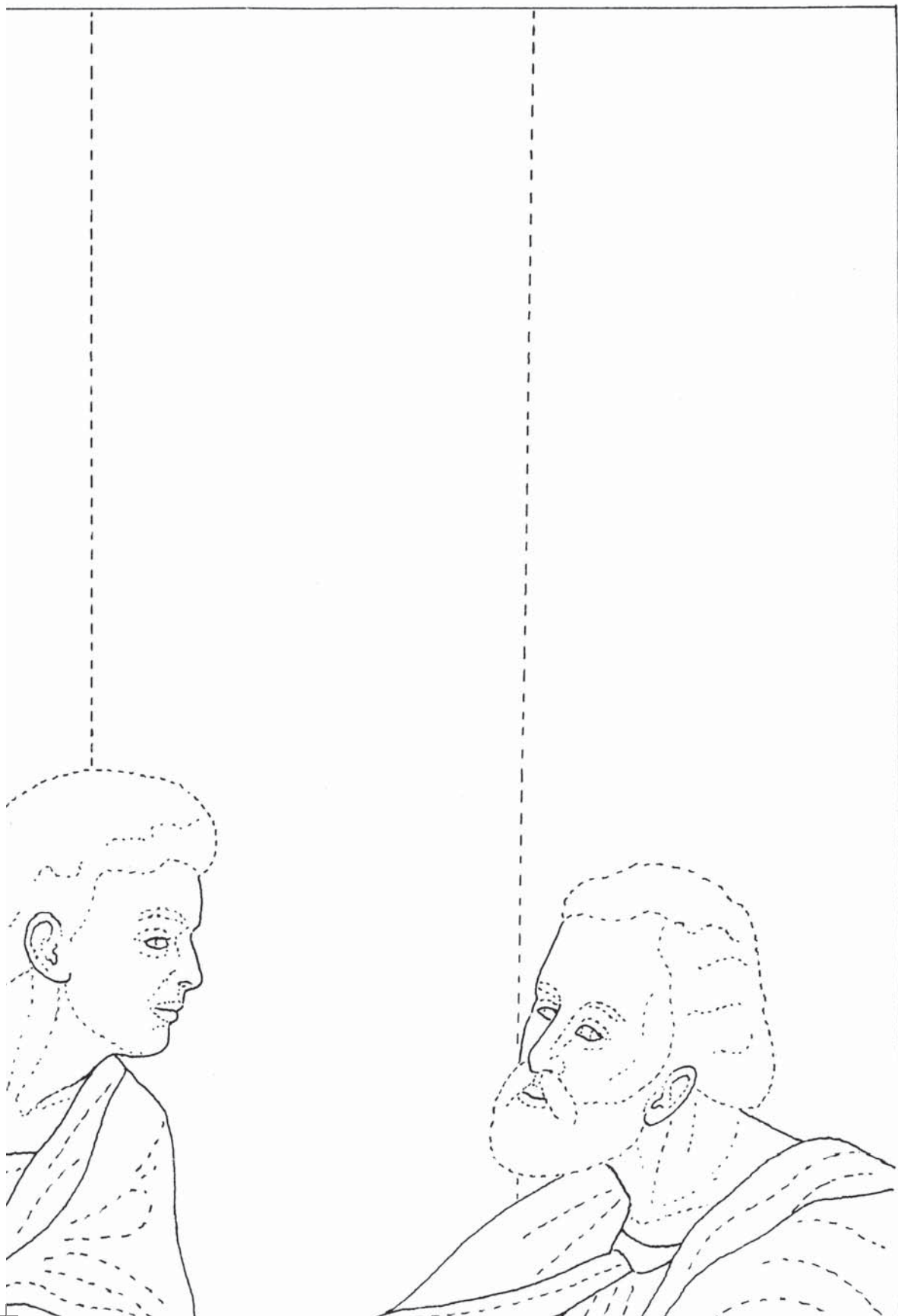


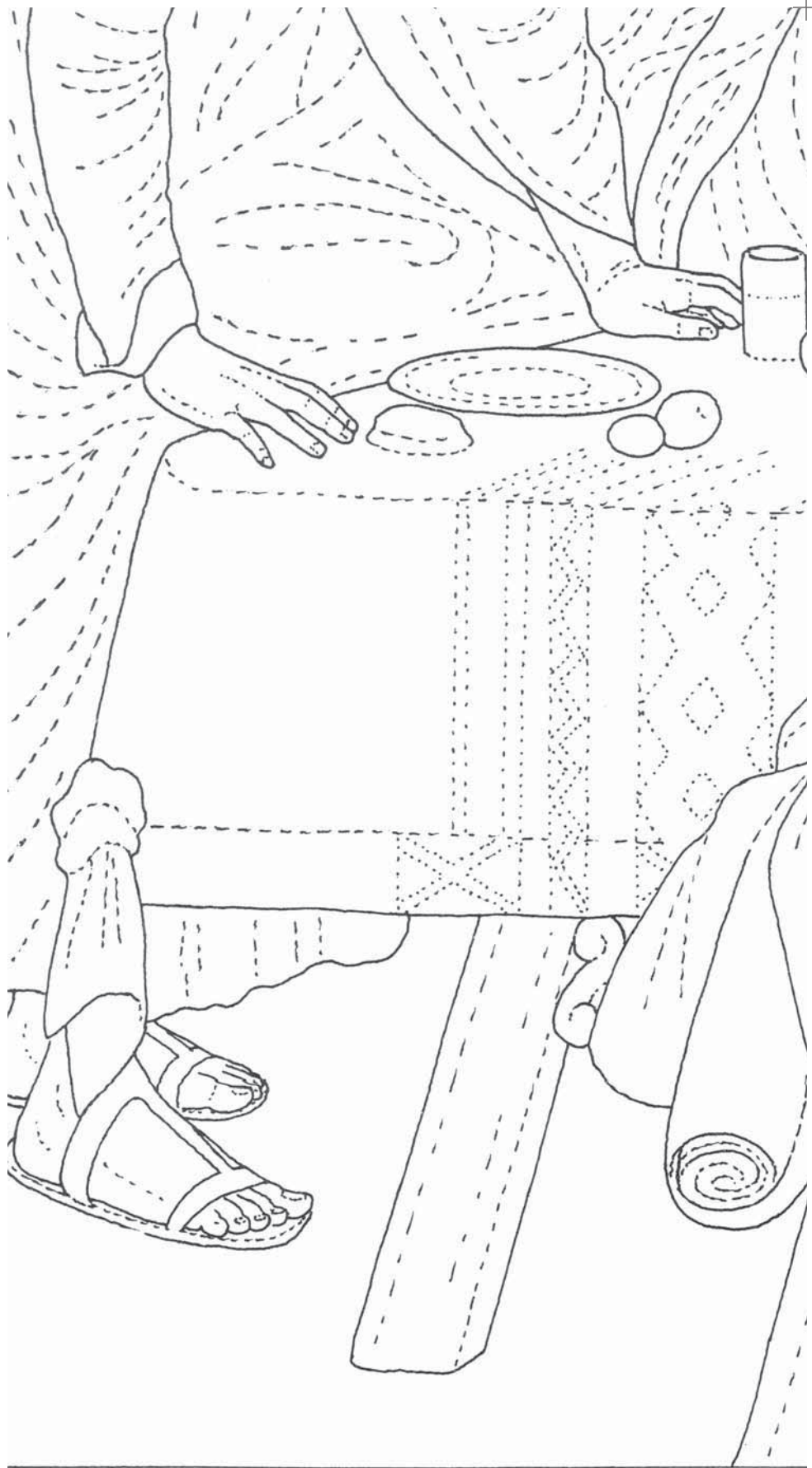
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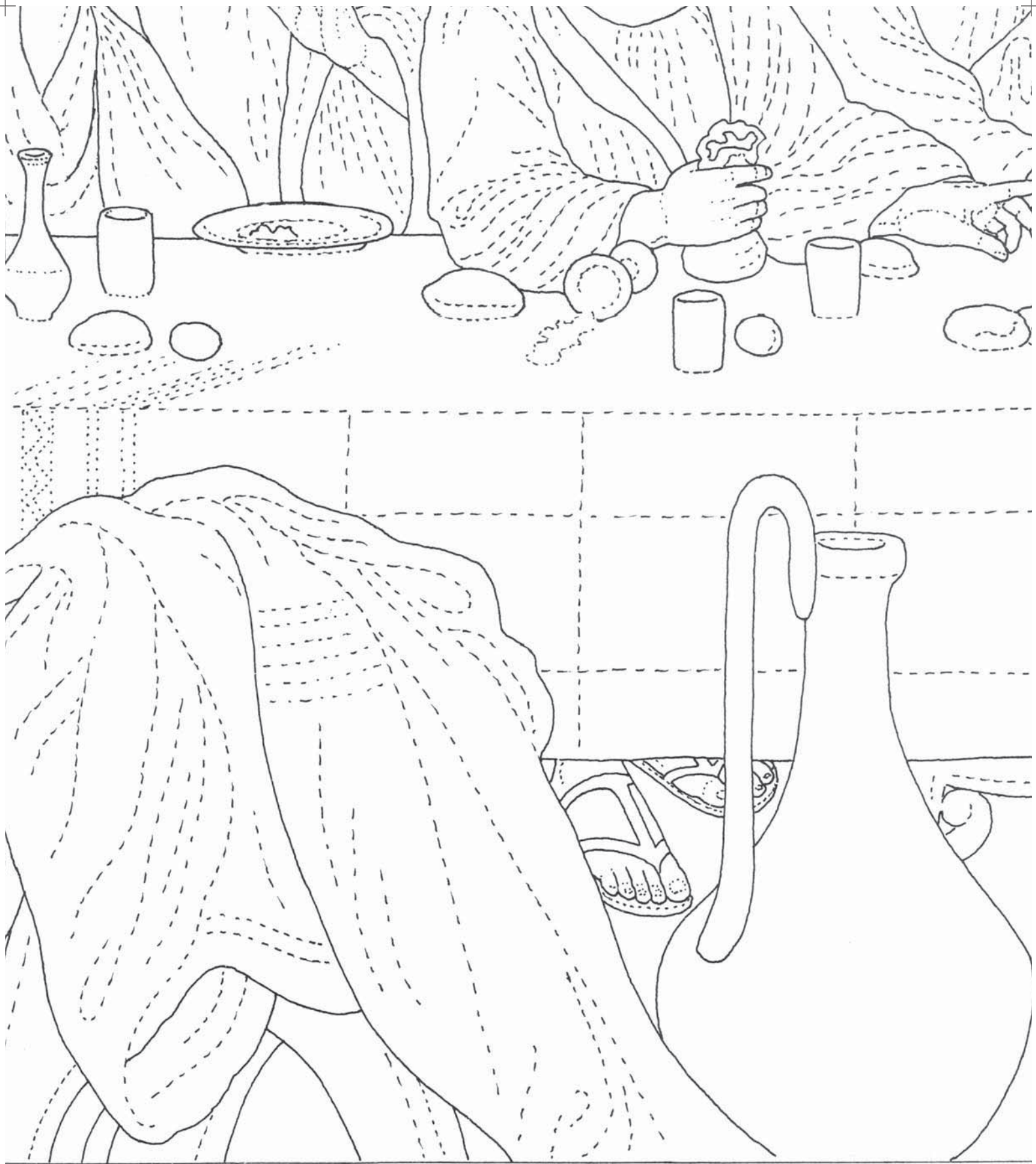


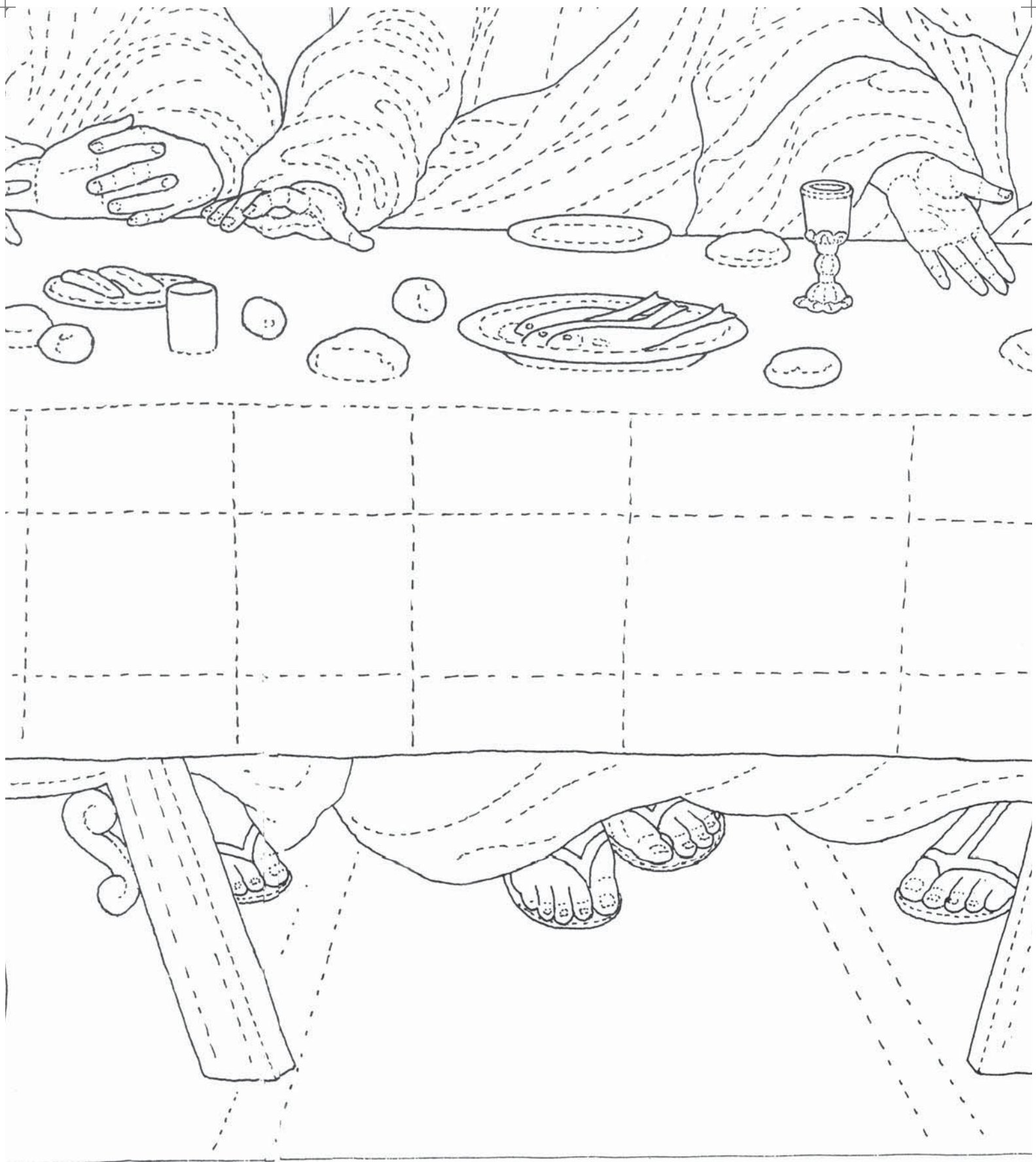


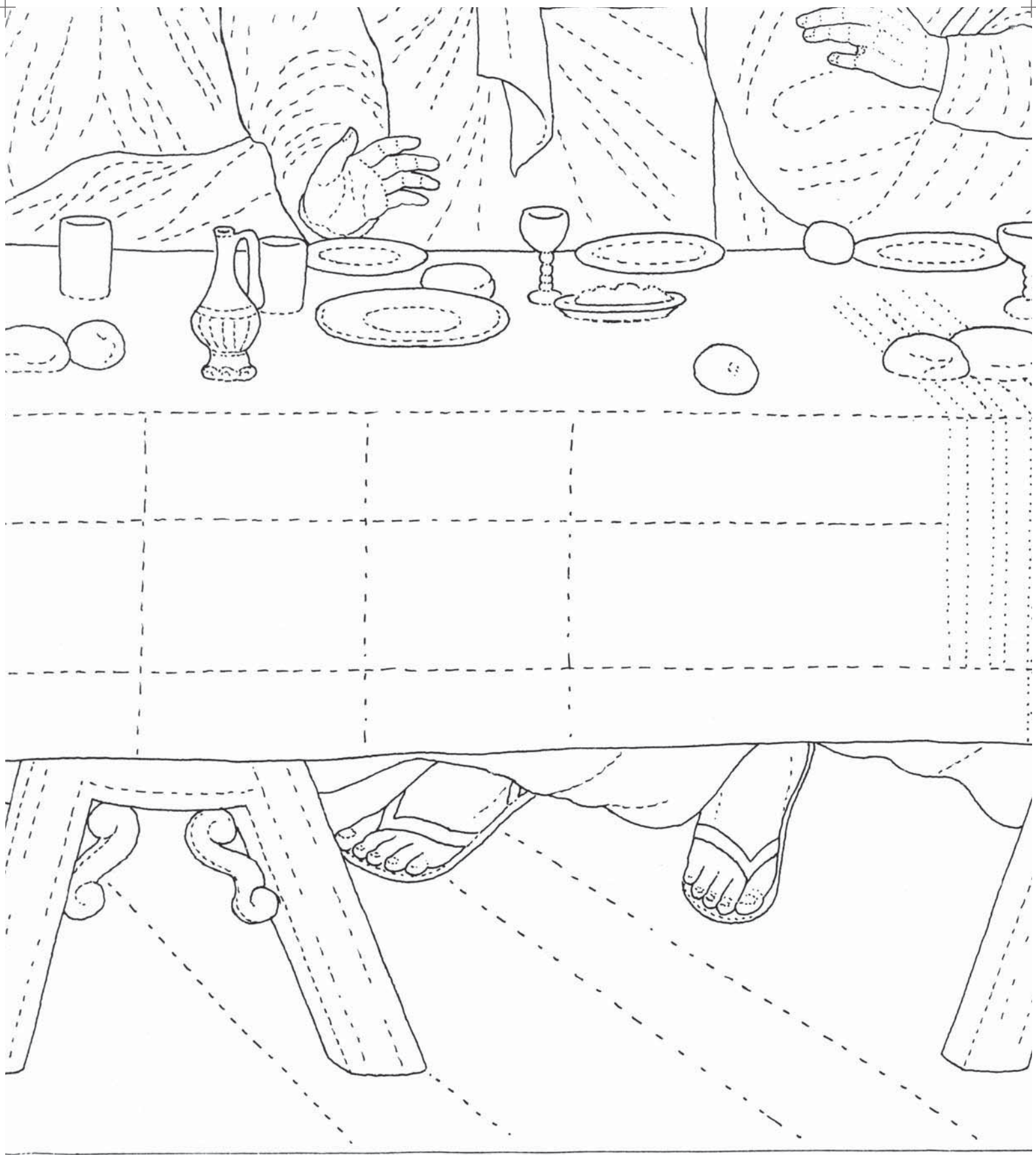
LINES ONLY.













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