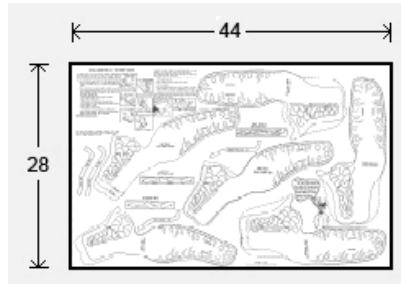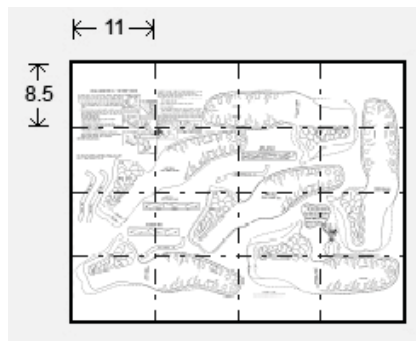# Pattern Digital Download

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

1) Full Size

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

2) Tiled

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

The pattern PDF files are typically laid out like this:

Cover(if applicable), instructions sheets (if applicable), pattern 1 – full sized, pattern 1 – tiled, pattern 2 – full sized, pattern 2 – tiled, pattern 3 – full sized, pattern 3 – tiled ….etc
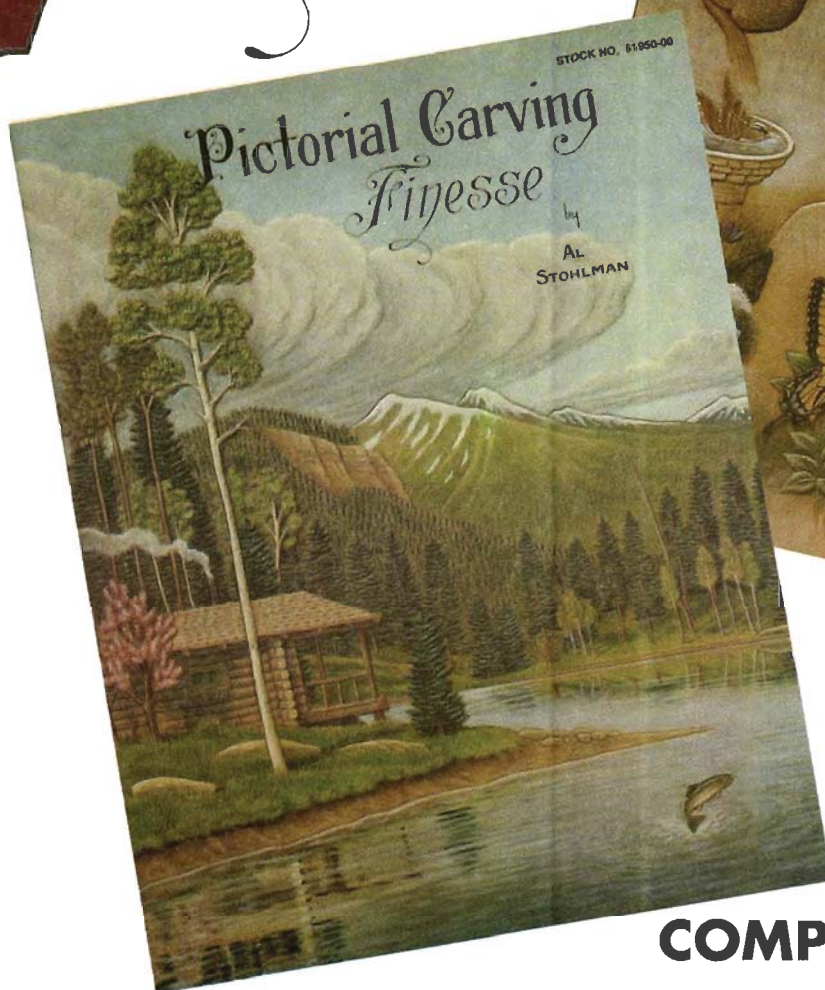
Please note: When printing on a home printer, use the settings seen on the image to the right in the Page Handling area of the Adobe Reader print dialogue box. If your printer is cutting edges off, set "Page Scaling" to "Shrink to Printable Area". This will, however, decrease the size of the pattern a very small amount.
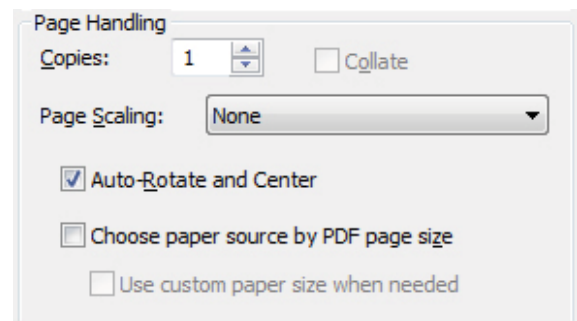
You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.

Finesse

#61952-00

STOCK NO. 61951-00

Figure Carving
Finesse

by Al Stohlman

STOCK NO. 61950-00

Pictorial Carving
Finesse
by Al Stohlman

Complete full size tracing patterns for "Pictorial Carving" & "Figure Carving" by Al Stohlman.

COMPLETE WITH INDEX

TRACING PATTERNS

ADDITIONAL CONTENTS:

- How to use the new style figure tracing patterns
- Transferring color markings from your tracing to leather
- How to reverse tracing patterns & Craftaid® designs
- How to make and use a light table
- How to compose a picture from pictorial & figure books
- Suggestions for framing your leather carved scenes

tandy Leather Factory

Finesse
by Al Stohlman

TRACING PATTERNS

INDEX and explanation of all subjects listed below are found in this booklet.

Pictorial Carving Finesse
by Al Stohlman
STOCK NO. 1950
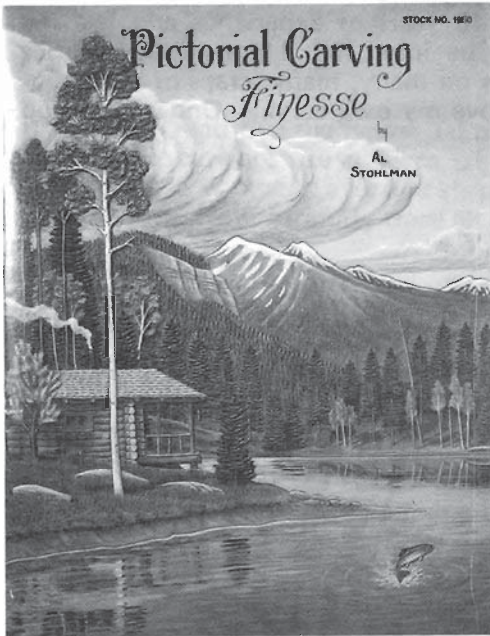
TRACING PATTERNS for this book: There are 4 pages of patterns, each designated as a "SHEET", *lettered* for identification.

TRACING PATTERNS for this book: There are 48 pages of patterns, each designated as a "SHEET", *numbered* for identification.

FIGURE CARVING Finesse
by Al Stohlman
STOCK NO. 1951

NEW STYLE TRACING PATTERNS

Making comprehensive tracing patterns (for figures) is difficult to accomplish, as so much in Figure Carving is a matter of "feel" or self expression. The outlines can easily be defined where cuts are definitely made. However, the muscles, tendons, depressions of conformation, etc., are NOT CUT. . . and herin lies the problem. My first attempts in these areas were limited to dotted lines (not to be cut) suggesting beveling and shading requirements. To the novice, or those unfamiliar with anatomy, this left a lot to be desired. There were simply too many areas of uncertainty. Regardless of what we try, I suppose this shall always be so. But, we'll keep trying!

With my NEW style of tracing patterns, it is hoped some of these frustrations will be overcome. Instead of dotted lines, as in the past, I have pencil-shaded all areas of the pattern where beveling and shading occur. The *darkest* areas require heaviest pressure of the tools. Along with this, the *angles* of the tools are very important to achieve the desired results. You should refer to, and thoroughly study the "KNOW YOUR TOOLS" section in FIGURE CARVING FINESSE. . .pages 6 through 12.

To become proficient in Figure Carving, you must practice. You must observe and you must desire to improve your work. If you are willing to commit yourself to the effort, you can be a good Figure Carver. I have devoted more space and more time in "Figure Carving Finesse" to aid you in achieving this end. It is also up to you. . .you must read all of the pages. . .put them into practice. . .observe the comparisons and be willing to accept criticism if you are to become a good Figure Carver! I am convinced you can do it. . .but you *must* put in a lot of time. I have almost 40 years of experience and feel my work can still be improved. I constantly practice new techniques on many, many scraps of leather. . . trying to improve my own carving. One is never too old to learn!

OLD STYLE TRACING PATTERN

NEW STYLE TRACING PATTERN

STRIPE PATTERN
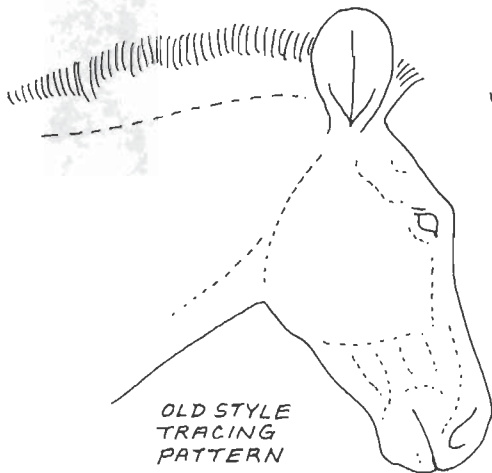
Old style pattern showing the dotted lines.
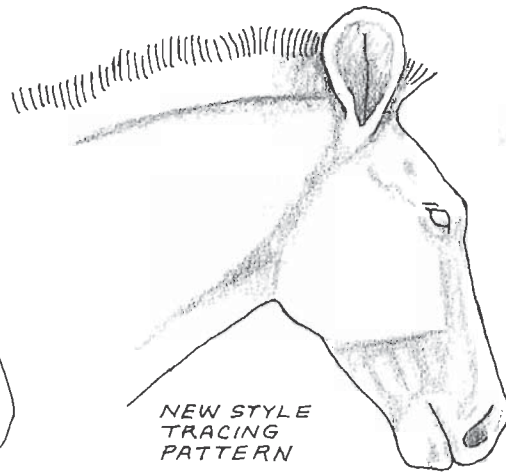
New style pattern shows all solid lines to be cut. Shaded areas indicate beveling and modeling, replacing the dotted lines. Darkest areas require heaviest beveling. Refer to the tracings and photos when stamping designs.
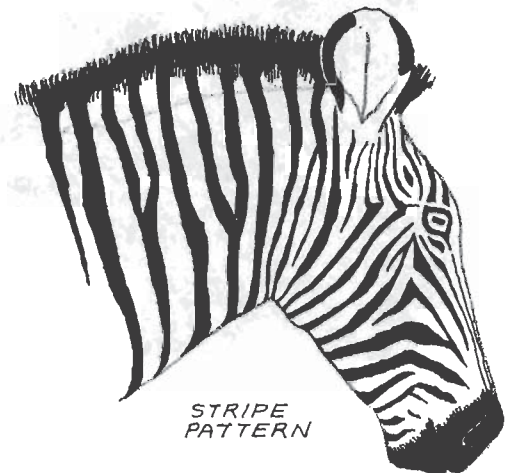
When animals have definite stripes, or spots, in their coloration. . .we offer a separate pattern for this. . .so as not to confuse you with the areas of beveling and shading. Space does not permit an extra pattern for every animal in the books, such as: bobcat, lynx, and others. You will have to observe pictures in magazines, books, etc., to aid your dyeing for these other animals. Use the Color Dye Chart in "Pictorial Carving Finesse" for duplicating color hues. See "Figure Carving Finesse" (pages 57 through 76) for application.
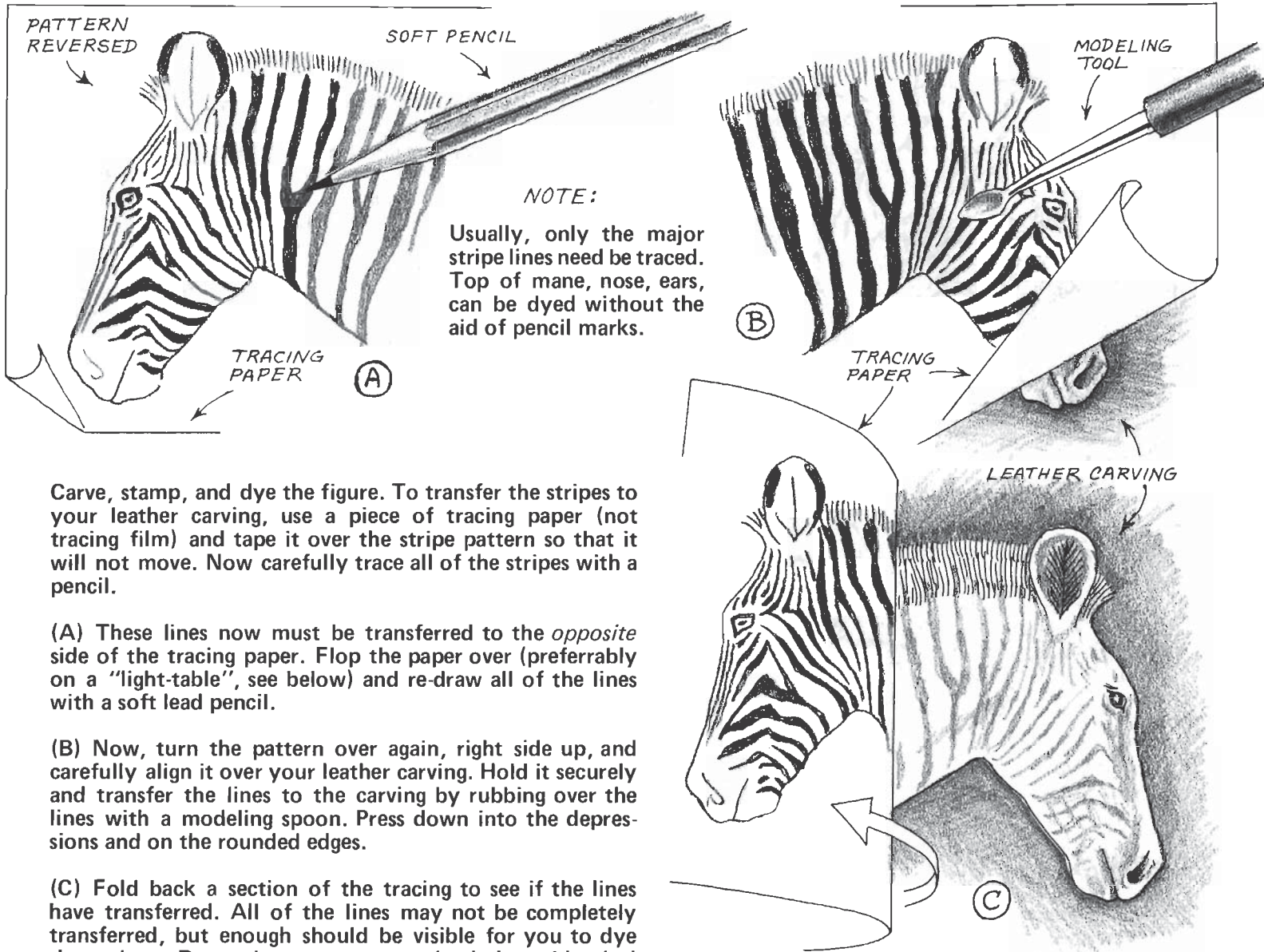
AFRICAN LION
PAGE 4

NOTE:
Page No. indicates where photos of subjects appear in the books.

D.B.
D.B.
R.B.
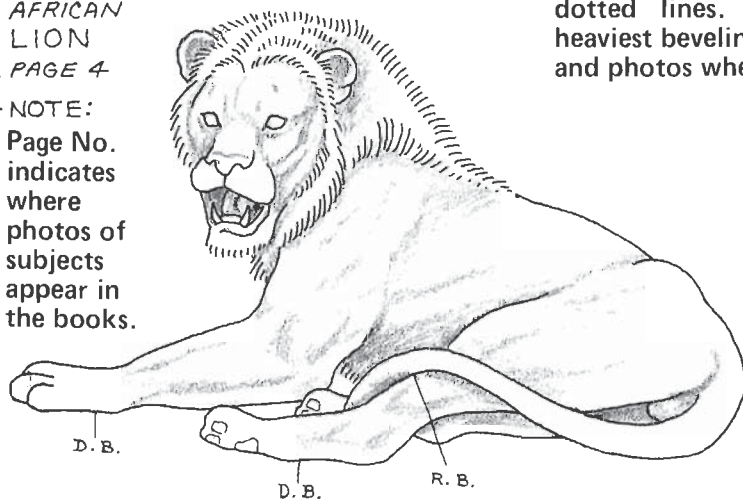
Other features of the new patterns show where to "reverse" and "double bevel", indicated by the letters: R.B. and D.B. "Figure Carving Finesse" explains these procedures. . . pages 8 and 9.

TRANSFERRING the STRIPES (or spots) PATTERN to the LEATHER

PATTERN REVERSED
SOFT PENCIL
TRACING PAPER
(A)

MODELING TOOL
(B)
TRACING PAPER
LEATHER CARVING
(C)

NOTE:

Usually, only the major stripe lines need be traced. Top of mane, nose, ears, can be dyed without the aid of pencil marks.

Carve, stamp, and dye the figure. To transfer the stripes to your leather carving, use a piece of tracing paper (not tracing film) and tape it over the stripe pattern so that it will not move. Now carefully trace all of the stripes with a pencil.

(A) These lines now must be transferred to the *opposite* side of the tracing paper. Flop the paper over (preferrably on a "light-table", see below) and re-draw all of the lines with a soft lead pencil.

(B) Now, turn the pattern over again, right side up, and carefully align it over your leather carving. Hold it securely and transfer the lines to the carving by rubbing over the lines with a modeling spoon. Press down into the depressions and on the rounded edges.

(C) Fold back a section of the tracing to see if the lines have transferred. All of the lines may not be completely transferred, but enough should be visible for you to dye the stripes. Remember. . .no two animals have identical stripes, so exactness is not important. Try not to get the pencil marks (graphite) too heavy, you only need light markings as your dyeing guide.

Dye the stripes with a very fine brush or pen point dipped in Cova dye or India ink of proper color. NOTE: Some pencil marks may be visible after dyeing. They can be removed by gently rubbing with an art-gum eraser. *Be sure the dyes have first thoroughly dried!* If the dye has been affected by erasures, it can be touched up by re-dyeing.

USING the LIGHT-TABLE

The purpose of the light-table is to aid in the making of, or altering, tracing patterns and for reversing them. It is also very useful for making the patterns (in reverse) for stripes and spots of specific animals. . .as with the zebra above. You can also reverse the designs of Craftaids with it (see next page).

Actually, an ordinary window (in your home) can be used as a "light-table". By placing your material on the window, it serves the same purpose as a light-table. The only difference is that you have to stand, with your arms in the upright position, to do the drawing.

ORIGINAL PATTERN, IN REVERSE FORM
TRACING PAPER.. TAPE TO THE ORIGINAL PATTERN.
PLANS FOR LIGHT-TABLE ON PAGE 5.

The light-table in use. Light, coming from underneath, clearly illuminates the pattern lines.

CRAFTAID
No. 2511

SOFT
LEAD
PENCIL
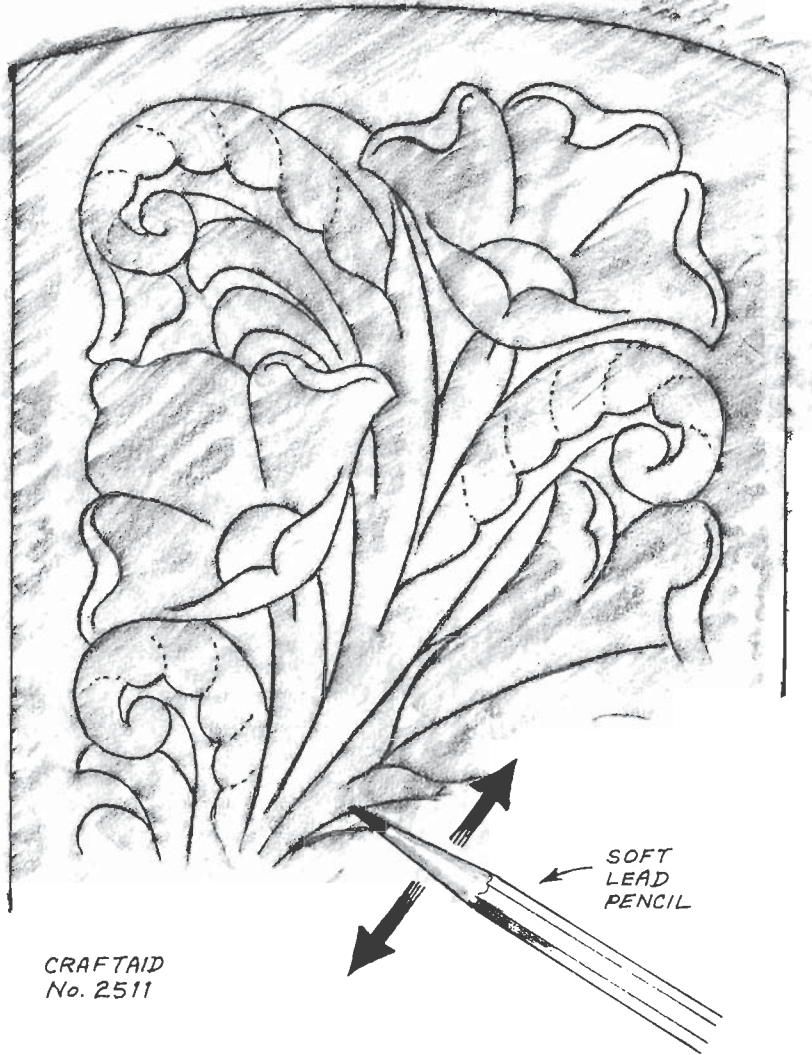
The light-table offers you the ability of reversing any pattern (including Craftaids) by placing them on the light-table in reverse position. Lay your tracing paper over them, and re-trace all of the lines. If you have a tracing pattern in printed form that also has printed matter on the reverse side, you may be confused (when putting it on the light-table) with the printing on both sides of the reproductions. In this case, you will have to make another tracing, from the original, and then place it on the light-table in reverse position in order to make the reverse pattern.

Another method of reversing a Craftaid pattern is to place the Craftaid on any flat, firm surface. . .with the transfer lines up (this makes it in reverse)! Now place an ordinary piece of typing paper over the Craftaid. Hold securely, and rub the flat of a pencil lead quickly back and forth over the entire design (see illustration at left). You'll note the pattern lines are clearly visible. . . in reverse! The Craftaid can be taped to the paper to prevent movement while rubbing with the pencil.

MAKING a LIGHT-TABLE

You can make your table any size desired. The plans on the opposite page are for a small compact table, easily portable, and will serve most users needs. The glass should be set in flush with the top, as you can then use a T-square on the table for making long, straight lines.

After building the table, have the glass cut to size. If possible, use "frosted" glass with the frosted side down. This diffuses the light. If unavailable, a plain piece of window glass will do. To diffuse the light (which also makes it easier on your eyes) you simply cover the glass with a piece of tracing paper, or, a plain thin white paper will suffice.

I recommend using the flourescent light. It spreads the light more evenly and does not get as hot as would an ordinary light bulb. The inside of the box should be painted white to create more reflection from the light source. The assembly plans (opposite page) show only the side pieces and the back of the table

in ½ size (½" =1"). The notations and sketches clearly show how the table is assembled.

Sides, Bottom, Back, Back-Piece, and End, should all be cut from ½" plywood. Joints should be glued and then nailed with small finishing nails. . .or. . .small screws can be used. The glass support strips (cut from ¼" plywood) are glued and/or tacked to the inside of the Sides, Back, and End. They should be set down from the top edge. . .the distance equal to the thickness of the glass to be used. Observe the many notations on the sketches.

Mount the 18" Florescent fixture to the inside of the Back-Piece. Be sure to install the "stops", as indicated on the sketches. All sanding and finishing of the table should be completed before installing the glass. The glass can be taped around the top edges to keep it from accidentally falling out when moving or transporting the table.

Assembling the LIGHT-TABLE

GLUE...AND NAIL OR SCREW SIDES TO BOTTOM, END, AND BACK.

OPENING FOR THE BACK-PIECE.

SIDE

BACK

"STOPS" FOR BACK-PIECE.

GLASS

BACK

END

BOTTOM

GLASS SUPPORT STRIPS

LIGHT-TABLE SHOWN ASSEMBLED

TOP VIEW

NAIL OR SCREW

GLUE JOINTS

BACK VIEW

GLASS SUPPORT STRIPS

BOTTOM END

BACK

"STOPS" FOR BACK-PIECE.

18" FLUORESCENT TUBE AND FIXTURE FASTENS TO THE INSIDE OF THE BACK-PIECE.

SMALL DRILL

SIDE PIECE, BACK, BACK

NAIL

TO LOCK BACK-PIECE IN PLACE, DRILL HOLES AS SHOWN. INSERT NAILS IN HOLES.

BACK PIECE

SCREWS

LEATHER LOOPS

BACK-PIECE

ELECTRIC CORD AND PLUG

LEATHER HANDLE... INSTALL FOR EASY REMOVAL OF BACK-PIECE. HOW TO MAKE THIS HANDLE IS SHOWN ON PAGE 115 OF: "THE ART OF MAKING LEATHER CASES"...VOL. I.

GLASS SUPPORT...SET DOWN SO TOP EDGE IS FLUSH WITH SIDE GLASS SUPPORT PIECES.

BACK

BACK-PIECE

"STOPS" FOR BACK-PIECE. GLUE TO BACK AND BOTTOM ONLY. 1/4" X 1/2" CUT FROM 1/4" PLYWOOD.

SIDE PIECES
- MAKE ONE LEFT
- MAKE ONE RIGHT

1/2" PLYWOOD

SCALE: 1/2" = 1"

GLASS SUPPORTS SHOULD BE SET DOWN FROM TOP EDGES BY THICKNESS OF THE GLASS.

END
1/2" PLYWOOD 3/4" X 19"

GLASS SUPPORTS CUT 1/4" STRIPS OF PLYWOOD 3/8" WIDE. GLUE TO SIDES, END, AND BACK.

BOTTOM

ANGLE THIS EDGE

BACK
1/2" PLYWOOD 1 3/8" X 19"

3 1/2" X 19" ("SCANT" MEASUREMENTS)

SIDE PIECE

BACK-PIECE
1/2" PLYWOOD

FOR FLUORESCENT FIXTURE

NOTE: MUST HAVE CLEARANCE TO FIT COMFORTABLY INSIDE THIS OPENING.

SCALE: 1/2" = 1"

HOLE FOR ELECTRIC CORD MUST LOCATE WHERE THE CORD COMES OUT OF THE FIXTURE

SIDE PIECE

BOTTOM 14" X 19" – 1/2" PLYWOOD

You can make your own pictures by taking trees, mountains, streams, etc., from "Pictorial Carving Finesse" and figures from "Figure Carving Finesse", or other books and magazines. Animals and other figures should usually be facing *into* the scene as suggested in examples 2, 3, and 4.

1— Poor composition. Horizon lines or main subjects should not be in the center of the scene. The open sky and foreground is alright, to portray vastness. But, the figure and horizon should not be centrally located.

2— Main subject and horizon are lowered. Trees at right fuse the subject into the picture. The open sky suggests vastness in the distance. You can add mointains as in example 3, if desired.

3— Subject and horizon are elevated. Mountains are added to reduce sky area. Notice how curve in foreground bank leads eye to the subject.

4— Elevated subject, with no horizon line. The branches of the tree extend into the sky area to minimize it. Tree tops at bottom suggest a dense forest, fading into the distance.

5— When scenery is to dominate the picture, large foreground trees can be used. A meandering stream, or valley, will lead the eye into the distance. Observe artists' paintings, adapt your compositions to conform, in general, with those of the artists. Substitute figures, trees, etc., to fit your own requirements.

COMPOSING YOUR OWN PICTURES

1 POOR COMPOSITION   SUBJECT AND HORIZON ARE CENTRALLY LOCATED
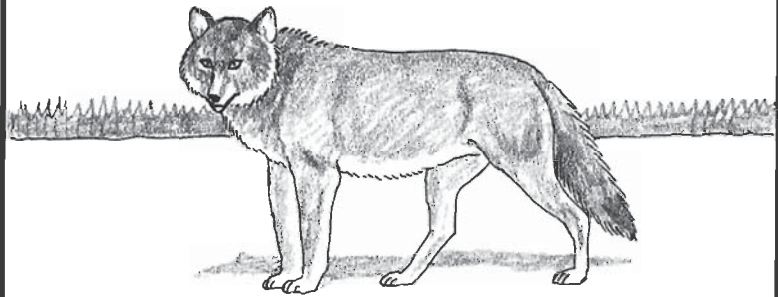
2 BETTER   LOWERED HORIZON

3 RAISED HORIZON
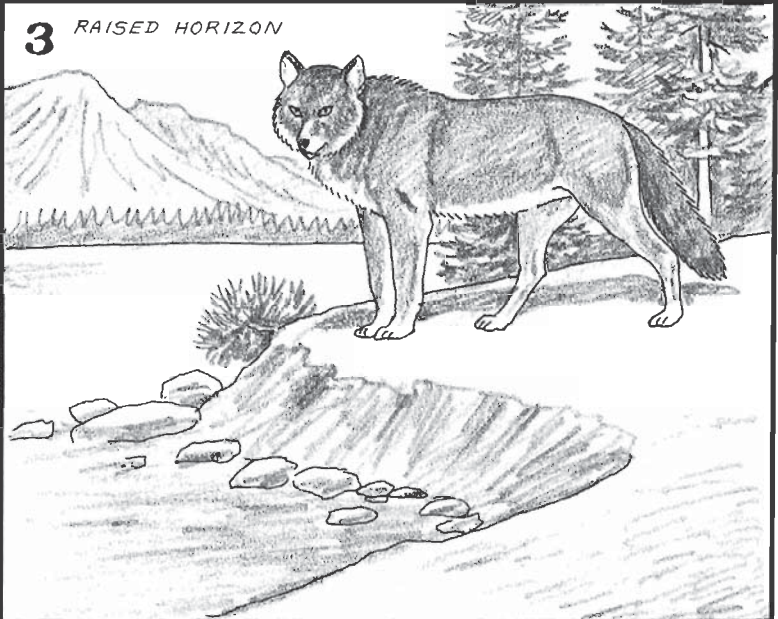
4

5

FRAMING YOUR LEATHER PICTURES

Try to plan your pictures so they will fit standard picture frame sizes: 5"x7", 8"x10", 9"x12", 11"x 14", etc. Custom picture frames are usually quite expensive to have made.

You can make your own by buying the picture molding and cutting it yourself, if you have the time and the tools. You will need a miter-box and saw for cutting precise 45 degree angles. You can stain the wood, or cover it with leather. There are many ways of decorating a leather covered frame. The illustration at right shows a carved leather covered frame with engraved sterling silver corner pieces. This is not a standard size frame. It was made from scrap lumber. By covering it with leather, a worthless board can become a valuable picture frame.

If you have to use a purchased, standard size frame, your leather picture may not be of the same proportions. To offset this, you can cut a mat (surrounding the picture) from a white, or off-shade, heavy cardboard. . .as shown in the examples below. Usually, the largest margin of the matting should be at the bottom. Observe the examples below. There is a special tool for cutting the mat openings. However, you can cut them with a very sharp knife using a metal rule as a straight edge. Cut very carefully.

Portraits (unlike scenic pictures) are usually centered on the leather. The matting, around the picture, focusses the attention on the subject. Without the matting, the decorative frame would be competing with the subject for attention.

← STANDARD FRAME SIZES →

¾" x ¾" sticks of gouged or carved wood. . . or use small limbs from trees. Lash together at corners with leather lace or thongs.
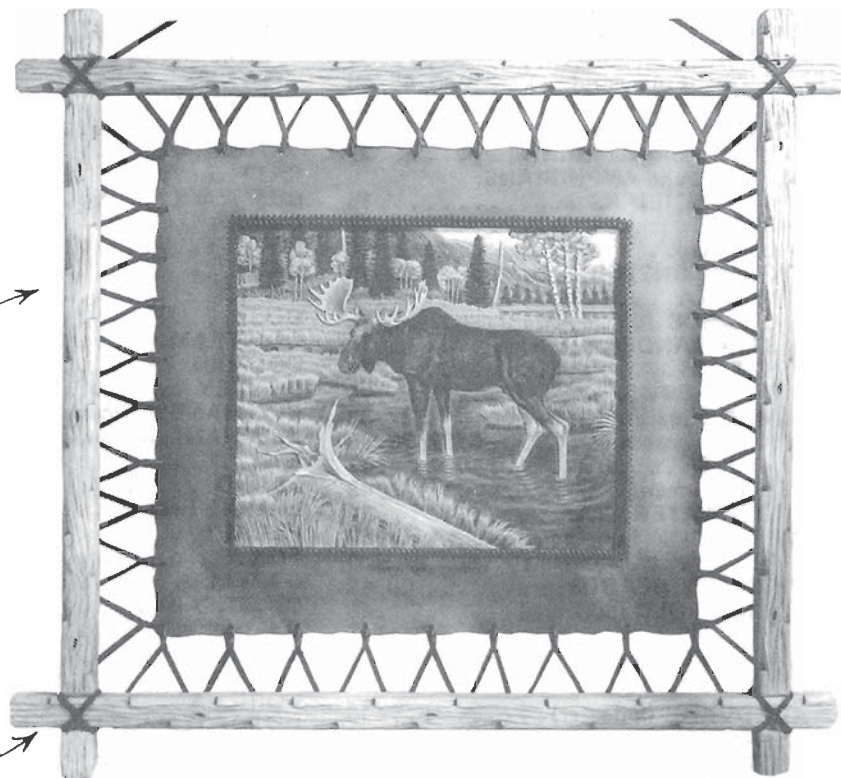
A rustic frame can be made to any size by cutting out a leather to serve as a mat, and lacing it to an outer frame, as shown above.

INDEX *FOR ALL TRACING PATTERNS* for: "PICTORIAL CARVING FINESSE"
"FIGURE CARVING FINESSE"

● PICTORIAL CARVING FINESSE....*4 PATTERN SHEETS...SHEETS ARE LETTERED: A-B-C-D*

● FIGURE CARVING FINESSE.....*48 PATTERN SHEETS....SHEETS ARE NUMBERED: 1-2-3-4-ETC.*

SPECIAL NOTES

ANATOMY OF MAN. . .for full heads, see "portraits". For other parts of the anatomy, see INDEX listings, or check all sheets under: "Anatomy of Man".

NO TRACING PATTERNS. . .are given for pages where the design is also shown with cutting lines. Tracings can be made from these. Example: horses on pages 18 and 19.

ANIMALS OF THE SAME SPECIES. . .may be found on different pattern sheets. See the INDEX listings for all of the animals.

ALL HORSES. . .will be found on 6 pattern sheets.

FULL FIGURES. . .(in most cases) are given on tracing patterns where legs, bodies, etc., are not complete on the photos in the books. . .as you may not wish your animals to be standing in snow, grass, water, etc.

PAGE
25

PAGE
27

PAGE
29

TREES - BUSHES - ROCKS - ETC.
DO NOT REQUIRE TRACING PATTERNS

To offer a Tracing Pattern for every tree, shrub, rock, cloud, mountain, etc., would be physically impossible. . .as well as unnecessary. You can make a pattern from any photo or picture of a tree, mountain, etc. Since no two subjects in nature are alike, the lines do not have to be exact! You do not even have to follow every line of your tracing, nor each contour of the foliage masses. Stamp them at random. . .observe the book instructions. You can make shorter trees (in some instances) by using only as much of the top of the tree as you desire. Some lower branches may have to be trimmed to make the trunk appear more natural. ENLARGING & REDUCING patterns is explained in "FIGURE CARVING FINESSE".
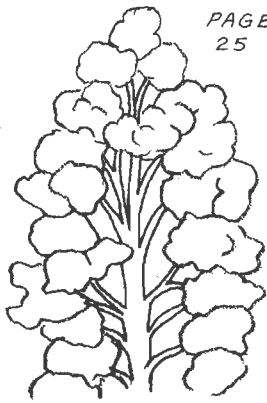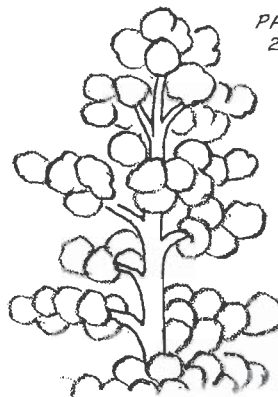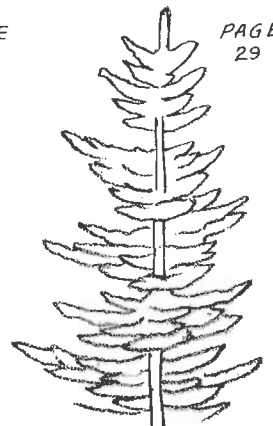
Make tracing patterns for trees by placing your tracing film over the photo. Draw in heavily, all of the trunk and limb lines. These only will be cut. "Dot" the lines of the foliage masses or sketch in lightly, as above.

TRACED FROM
INSIDE FRONT COVER
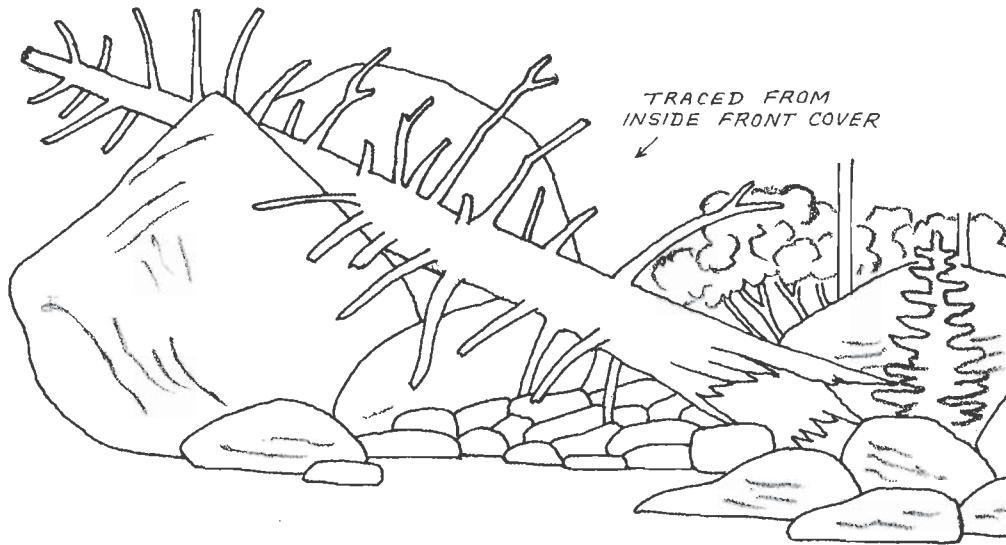
When making patterns for rocks, trees, bushes, etc., place tracing film over photo (in book) and simply draw the main outlines, as shown above. Every line does not have to be identical to the photo, as no two rocks, trees, etc., are the same in appearance. Sketch light lines to indicate foliage clumps, rock features, etc.

PAGE 67

D.B.

PAGE 49

SEE "FIGURE CARVING FINESSE" FOR COMPLETE INSTRUCTIONS ON CARVING AND STAMPING ALL HUMAN AND ANIMAL FIGURES, ETC. PLUS..... SPECIAL NEW HAIRING TECHNIQUES!

D.B.

R.B
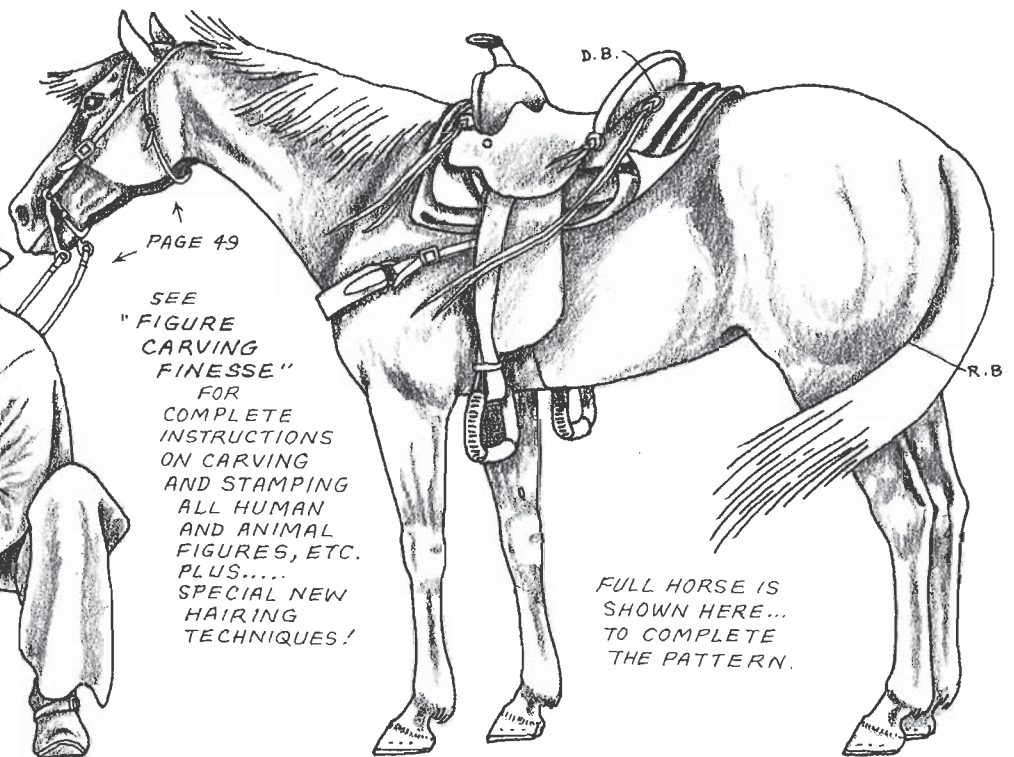
FULL HORSE IS SHOWN HERE... TO COMPLETE THE PATTERN.

WAGON TONGUE

WAGON TONGUES ARE USUALLY REENFORCED WITH IRON, AS SHOWN, TO SUPPORT THE YOKE RING. SEE PAGE 125 OF "FIGURE CARVING FINESSE" FOR PROPER HOOK-UPS OF VARIOUS TEAMS.

DETAIL

BOLTS

AL STOHLMAN

B SHEET

STEER
PAGE 54

NOTE:
TRACINGS
OF STEERS
WOULD NOT
HAVE BEEN
NECESSARY
HERE. THEY
COULD BE
MADE FROM
THE CUTTING
PATTERNS
ON PAGE 54.
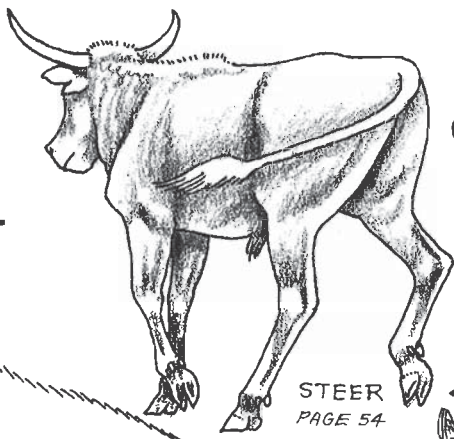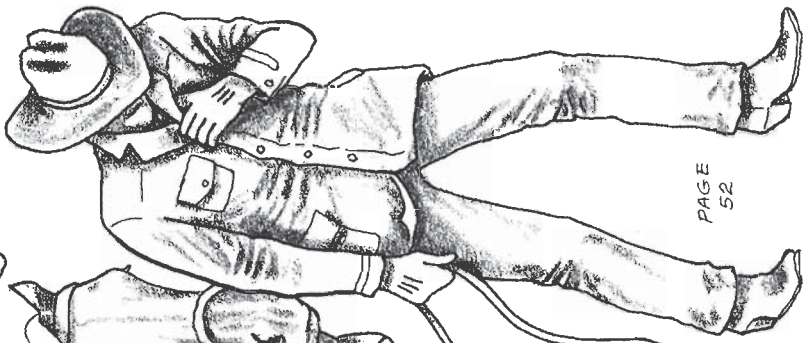
SEE PAGE 65 OF "FIGURE CARVING FINESSE" FOR PUTTING FEET IN THE SNOW.
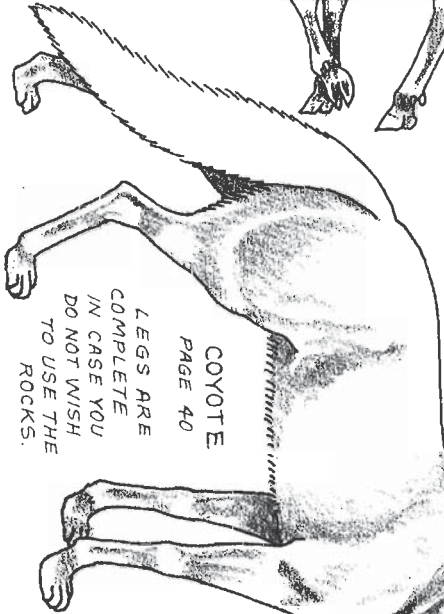
PAGE 52

COYOTE
PAGE 40

LEGS ARE COMPLETE IN CASE YOU DO NOT WISH TO USE THE ROCKS.
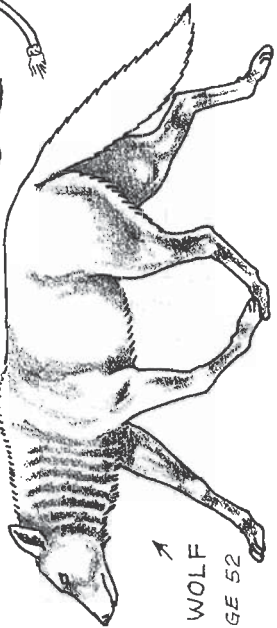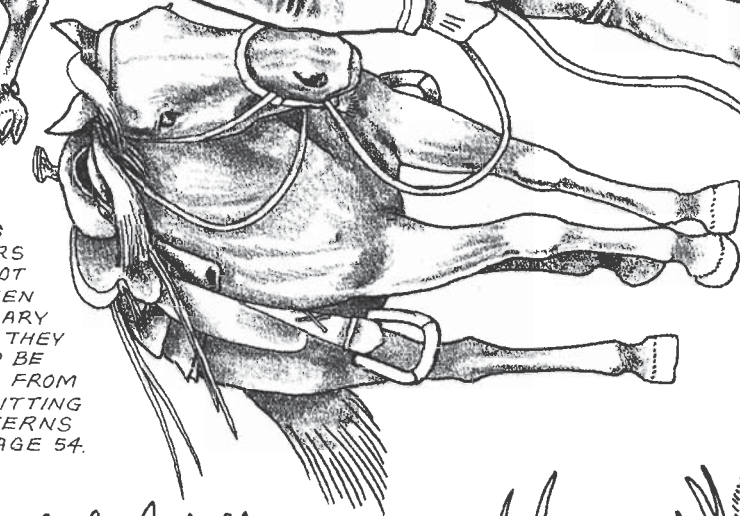
SEE "FIGURE CARVING FINESSE" FOR NEW AND COMPLETE HAIRING TECHNIQUES!

WOLF
PAGE 52

WHITETAIL DEER
PAGE 52

MOOSE
PAGE 37
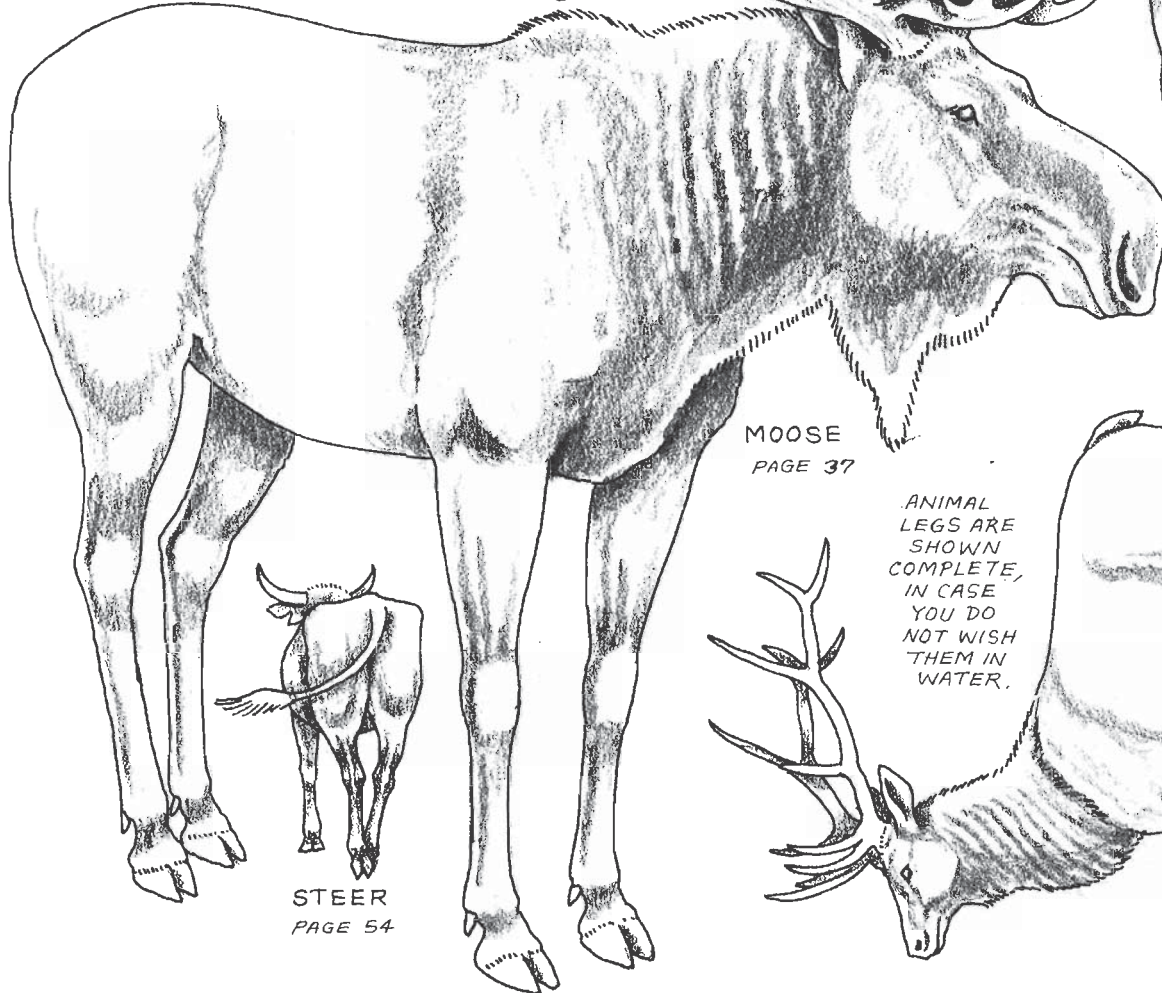
ANIMAL LEGS ARE SHOWN COMPLETE, IN CASE YOU DO NOT WISH THEM IN WATER.

STEER
PAGE 54

ELK (BULL)
INSIDE FRONT COVER

AL STOHLMAN

JET AIRLINER
PAGE 69

D.B.

D.B.

D.B.
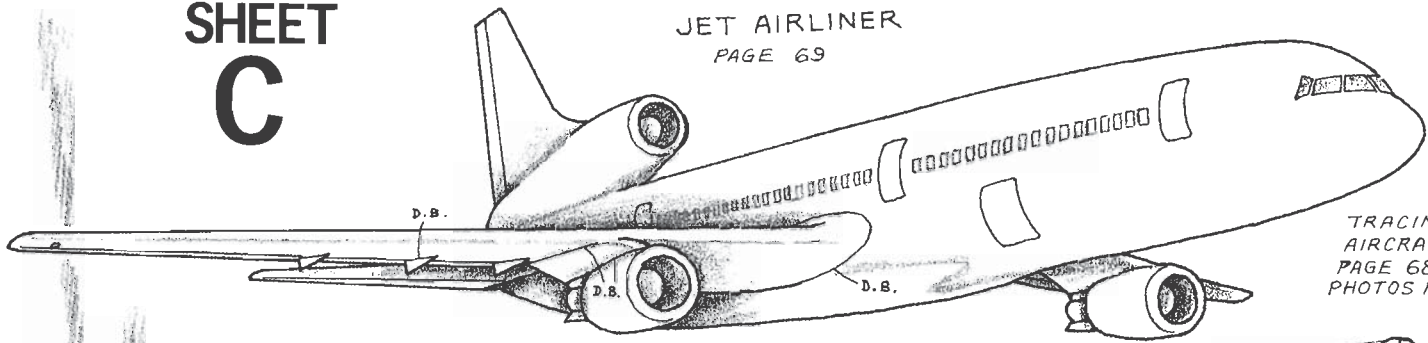
MAKE
TRACINGS OF
AIRCRAFT ON
PAGE 68 FROM
PHOTOS IN BOOK.
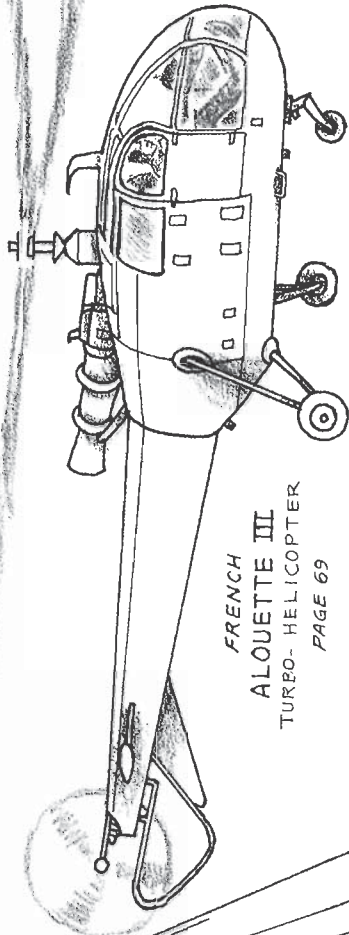
DOUGLAS A-24
PAGE 73

FRENCH
ALOUETTE III
TURBO-HELICOPTER
PAGE 69
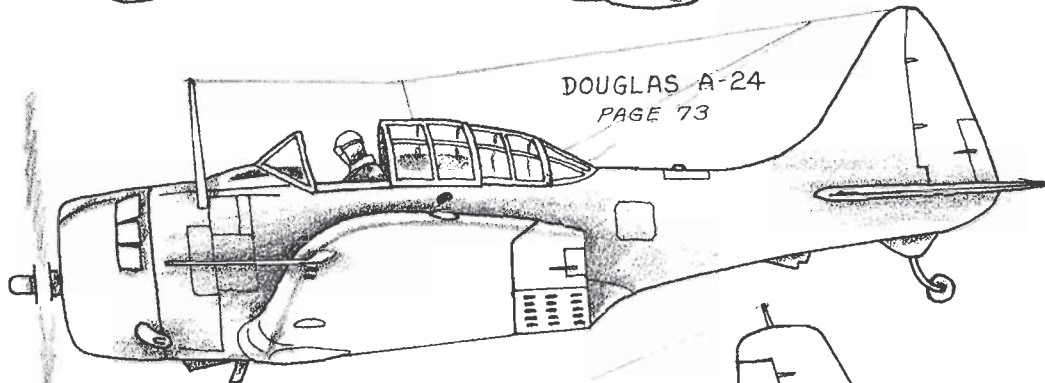
SEE PAGE 68 FOR
CUTTING THE
ANTENNA
WIRES →
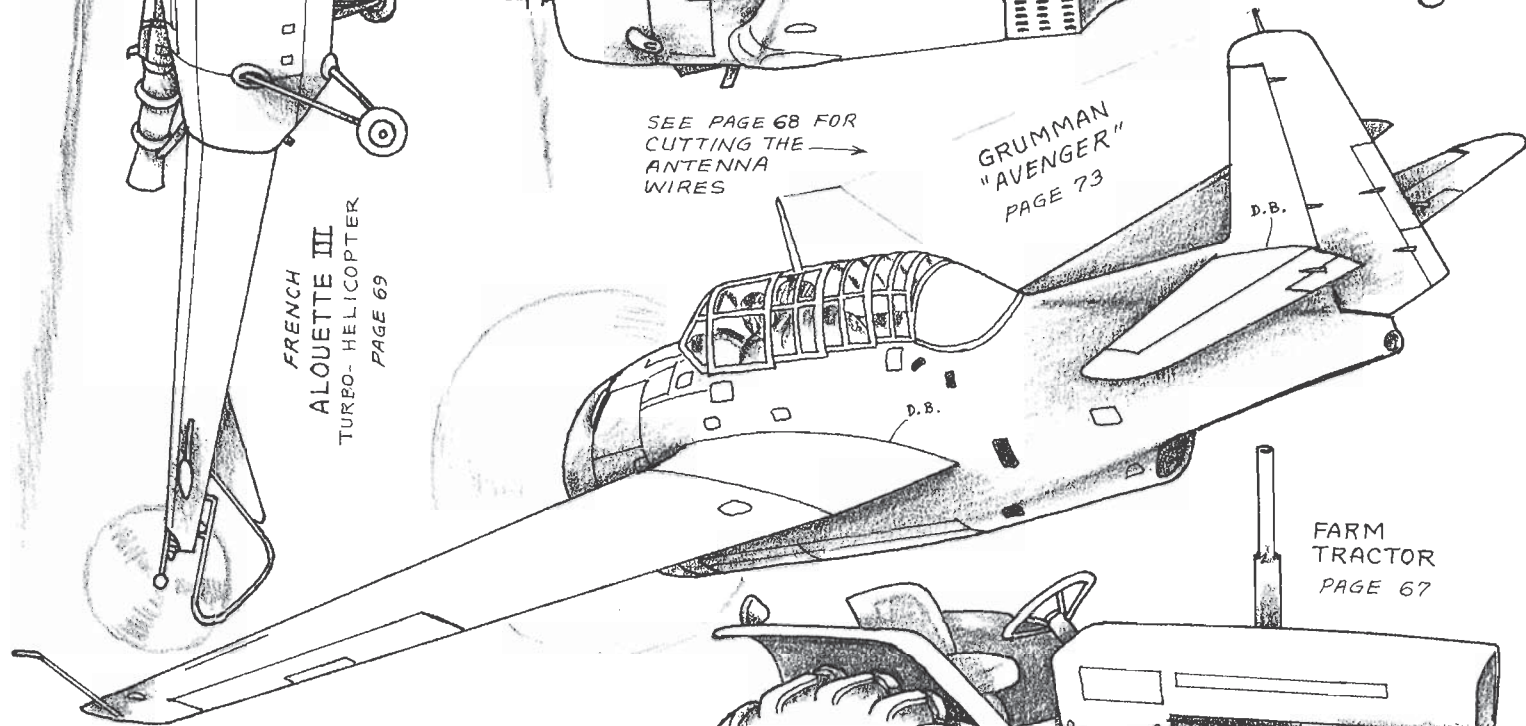
GRUMMAN
"AVENGER"
PAGE 73

D.B.

D.B.

FARM
TRACTOR
PAGE 67
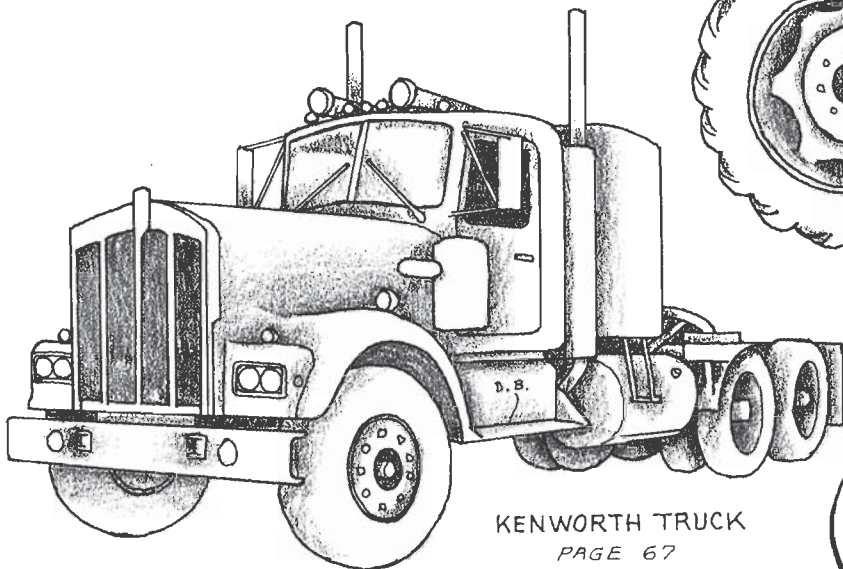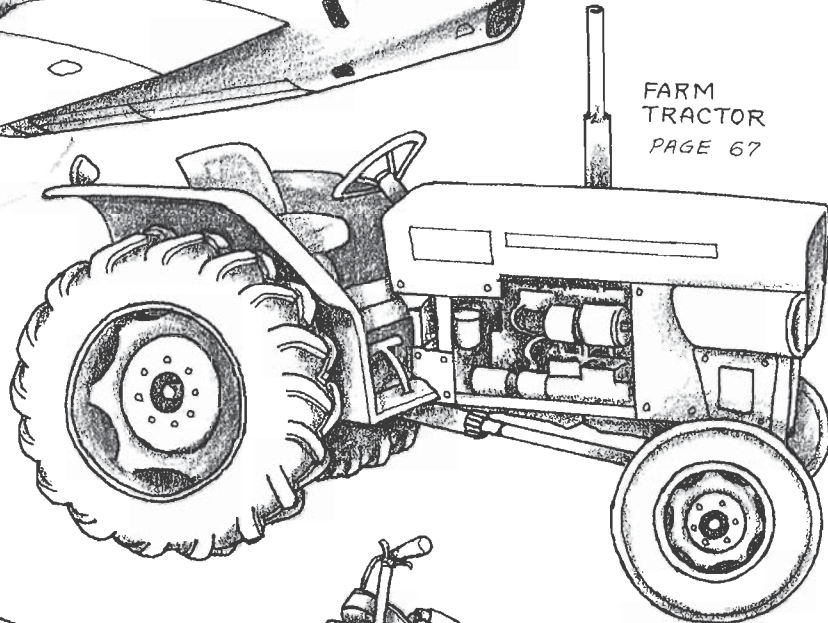
KENWORTH TRUCK
PAGE 67

D.B.
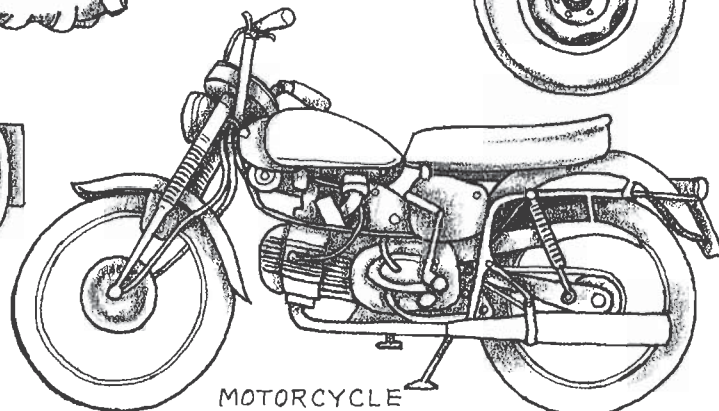
PAGE 66 SHOWS THE TRACINGS FOR
WHEELS AND HOW TO STAMP THEM.

MOTORCYCLE
PAGE 67

AL STOHLMAN

POWER BOAT
PAGE 64

R.B.

H.M.S. "BEAGLE"
PAGE 39

FLY FISHERMAN
PAGE 64

SEE PHOTO
FOR CUTTING
THE FISHING
LINE.

D.B.
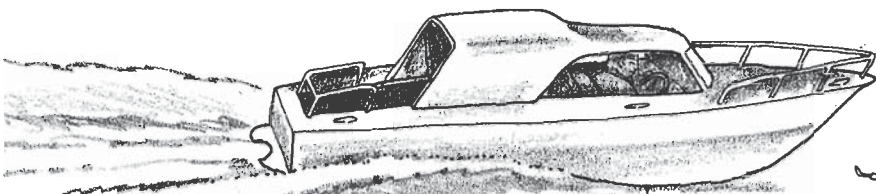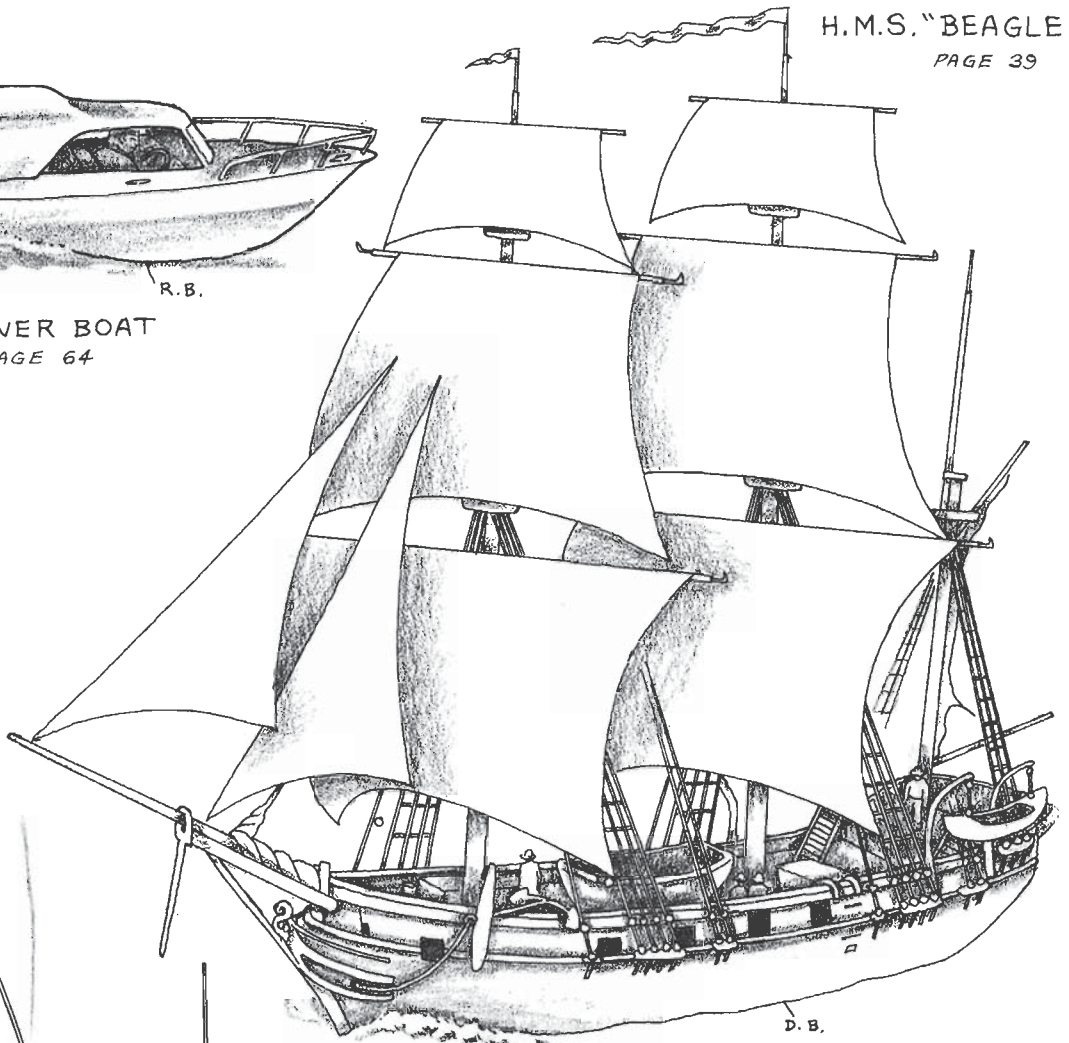
EYE LEVEL

D.B.

SEE PHOTO FOR POSITION
AND CUTTING OF ALL
RIGGING WIRES.

"BADEN" GERMAN
BATTLESHIP
PAGE 65

SEE PHOTO FOR
CUTTING THE
GUY WIRES
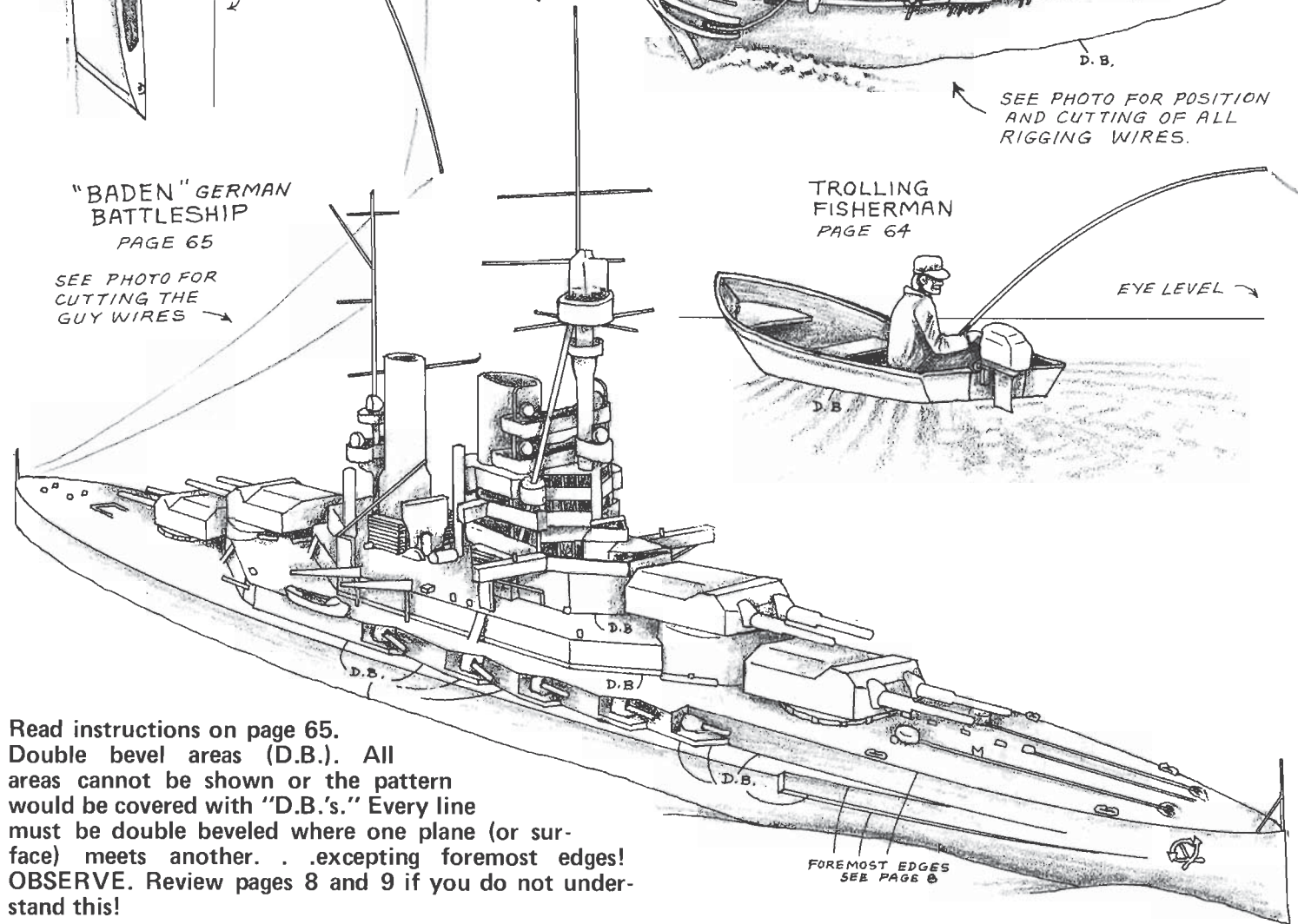
TROLLING
FISHERMAN
PAGE 64

EYE LEVEL

D.B.

D.B.

D.B.

D.B.

D.B.

Read instructions on page 65.
Double bevel areas (D.B.). All
areas cannot be shown or the pattern
would be covered with "D.B.'s." Every line
must be double beveled where one plane (or sur-
face) meets another. . .excepting foremost edges!
OBSERVE. Review pages 8 and 9 if you do not under-
stand this!
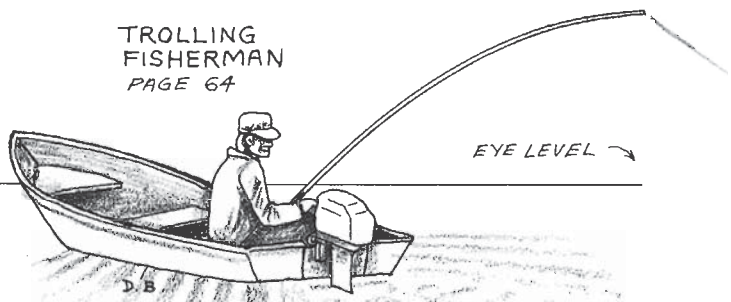
FOREMOST EDGES
SEE PAGE 8

AL STOHLMAN

TIGER
PAGE 77
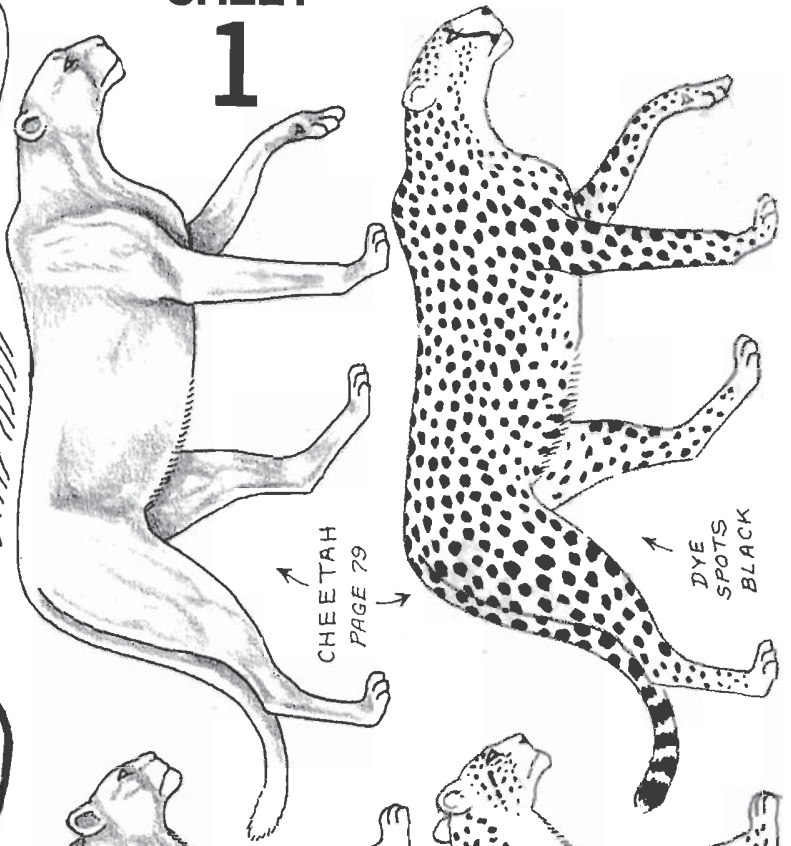
SHEET
1

CHEETAH
PAGE 79

DYE SPOTS BLACK

STRIPE
PATTERN
DYE
BLACK
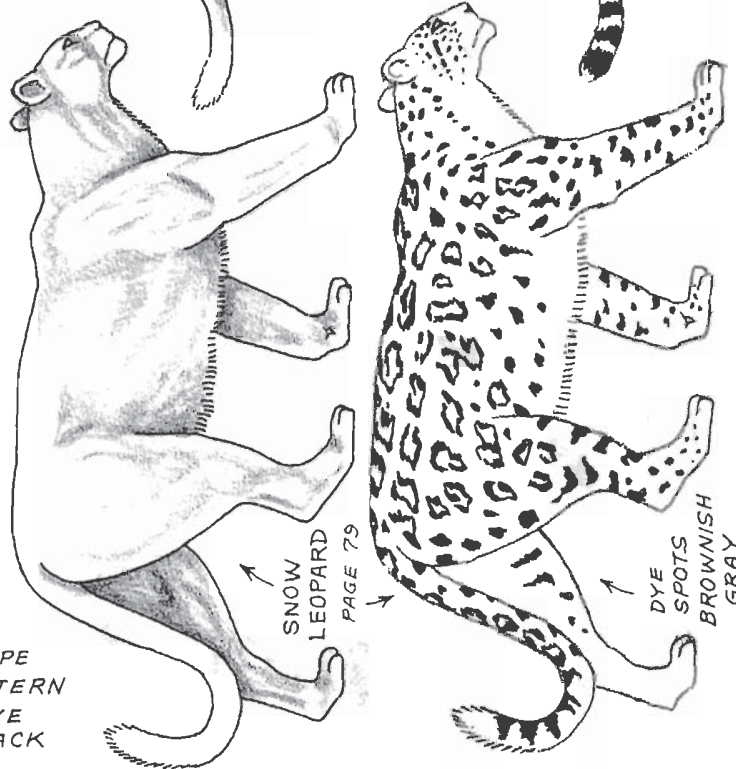
SNOW
LEOPARD
PAGE 79

DYE SPOTS BROWNISH GRAY
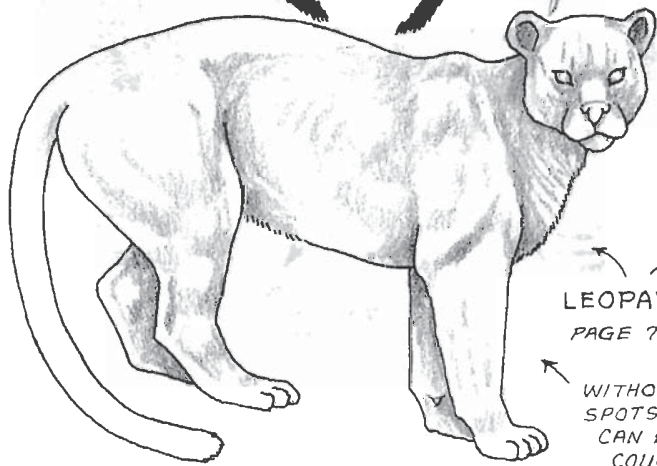
LEOPARD
PAGE 78

WITHOUT
SPOTS...THIS
CAN BE A
COUGAR.

SPOT
PATTERN
DYE BLACK

AL STOHLMAN

SHEET 2

R.B.
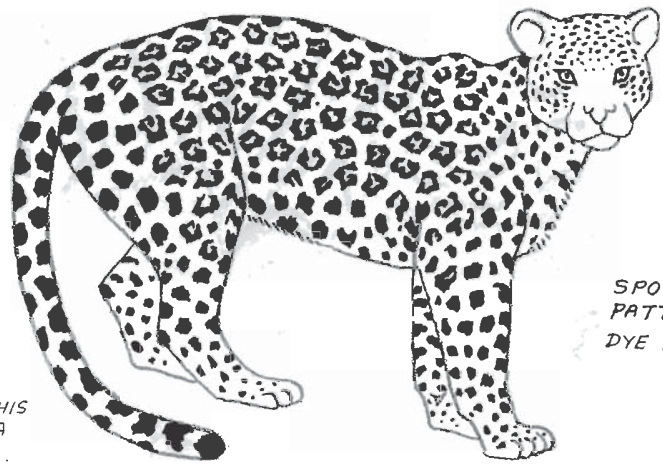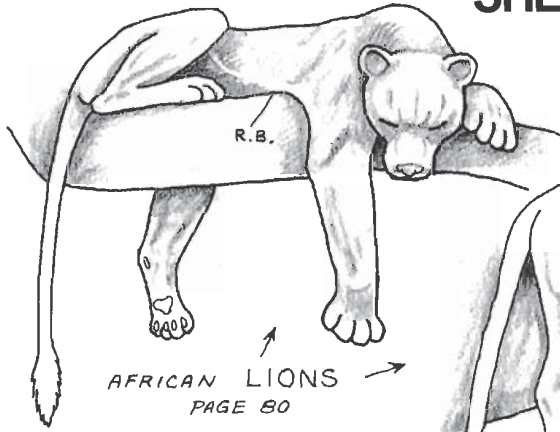
AFRICAN LIONS
PAGE 80
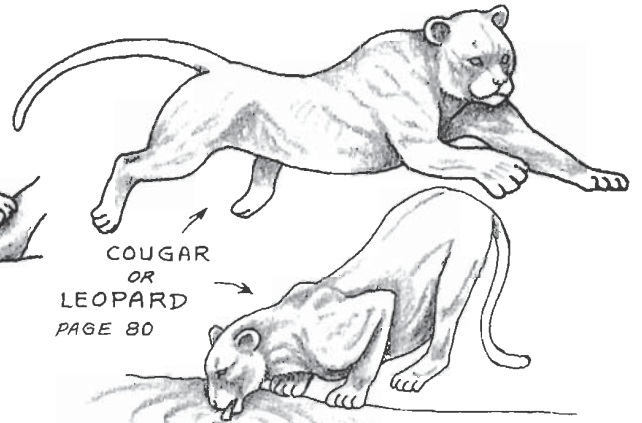
COUGAR
OR
LEOPARD
PAGE 80
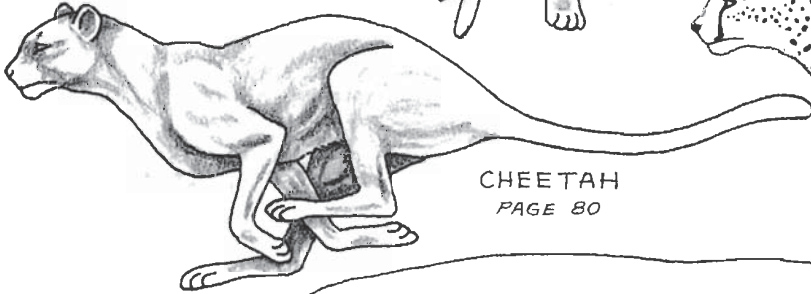
CHEETAH
PAGE 80
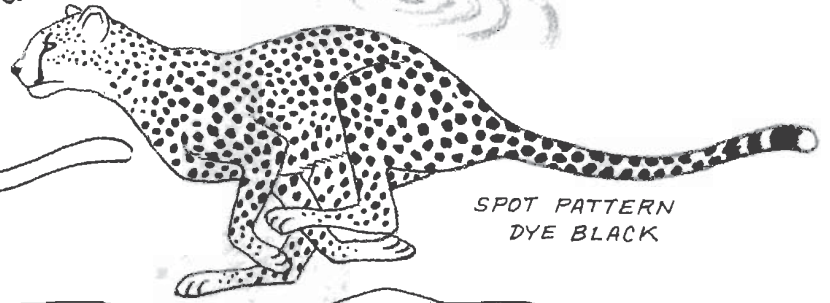
SPOT PATTERN
DYE BLACK
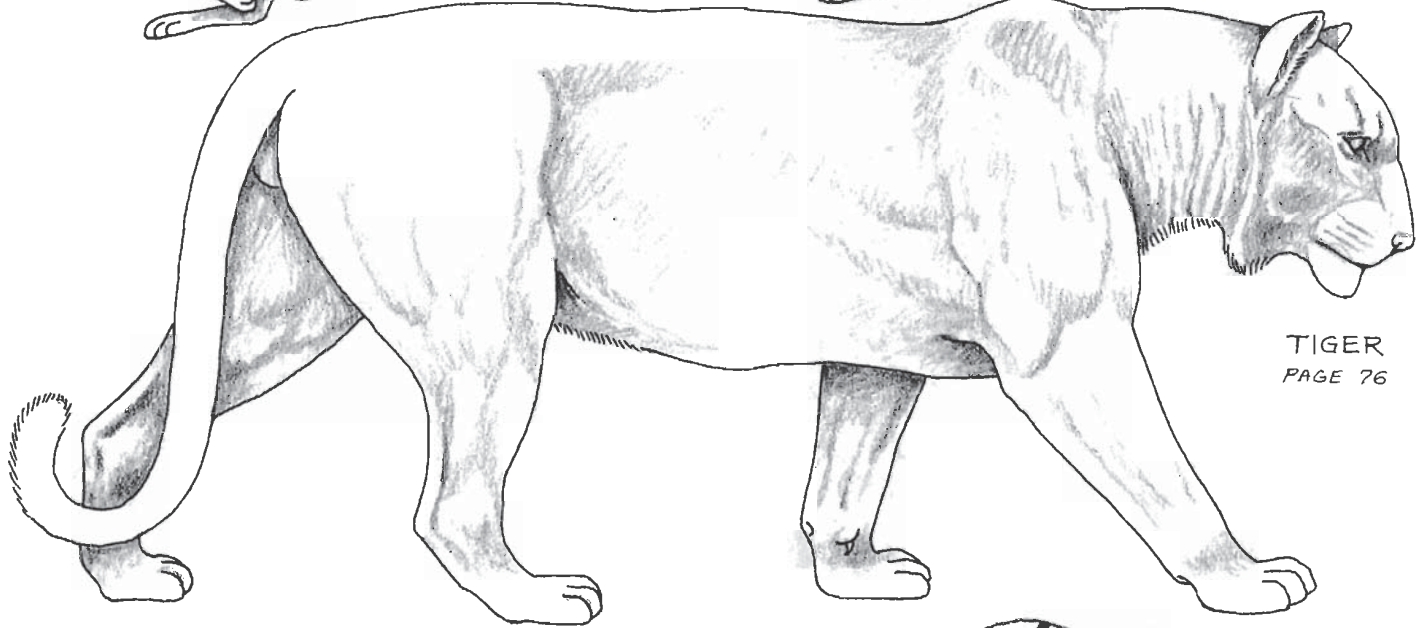
TIGER
PAGE 76

STRIPE
PATTERN
DYE BLACK

AL STOHLMAN
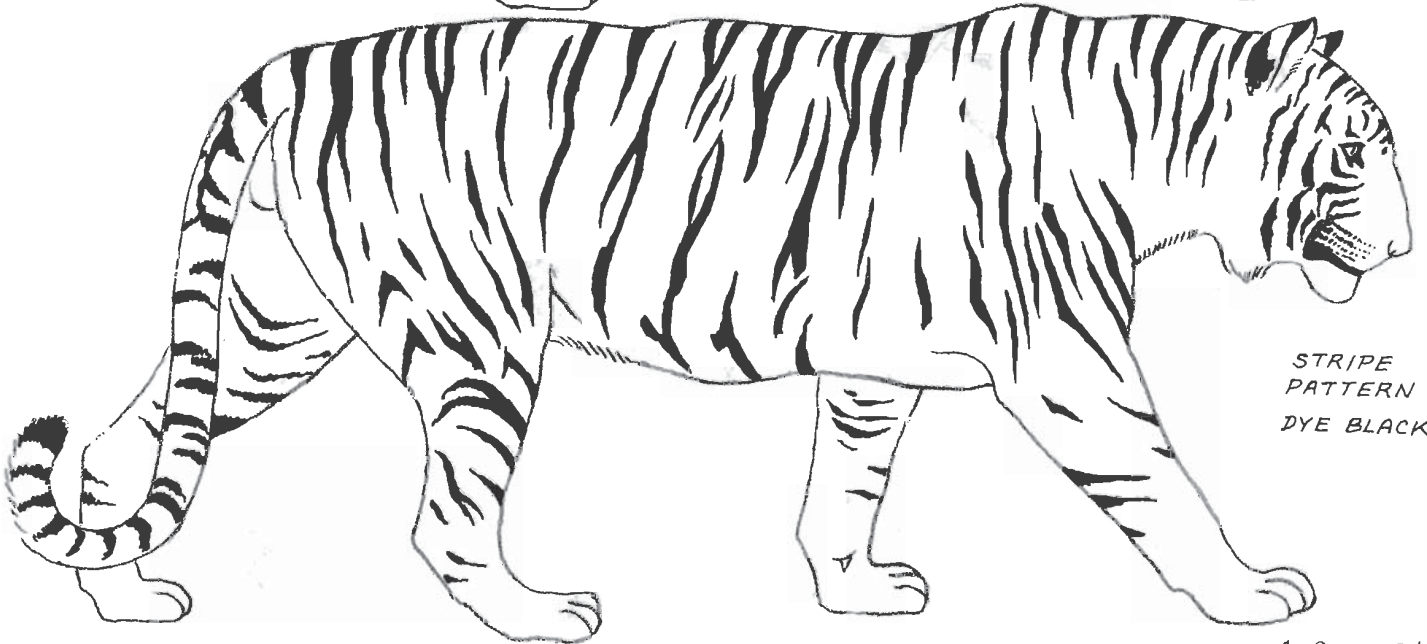
AFRICAN
LION
PAGE 80

SHEET
3

SERVAL
PAGE 79

D.B.
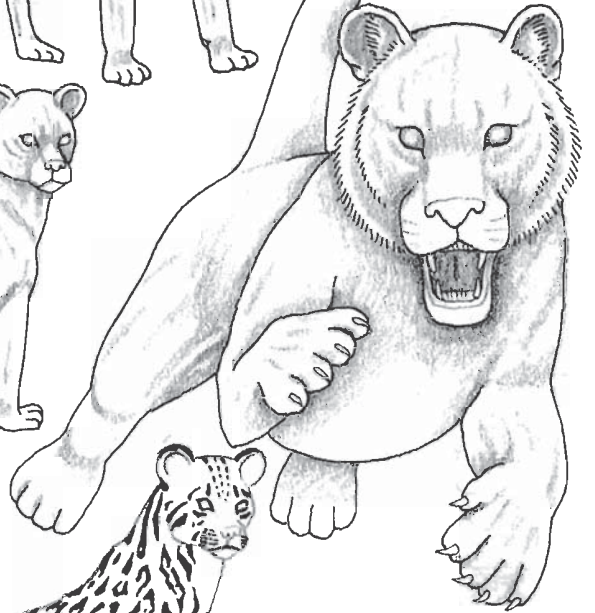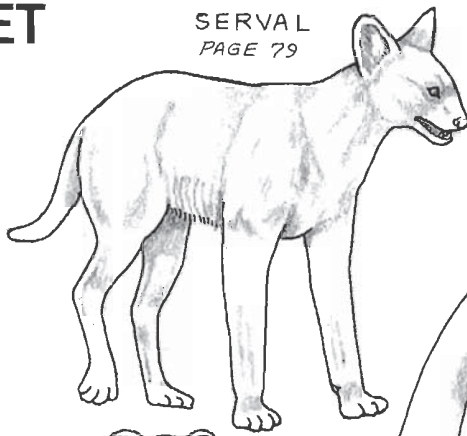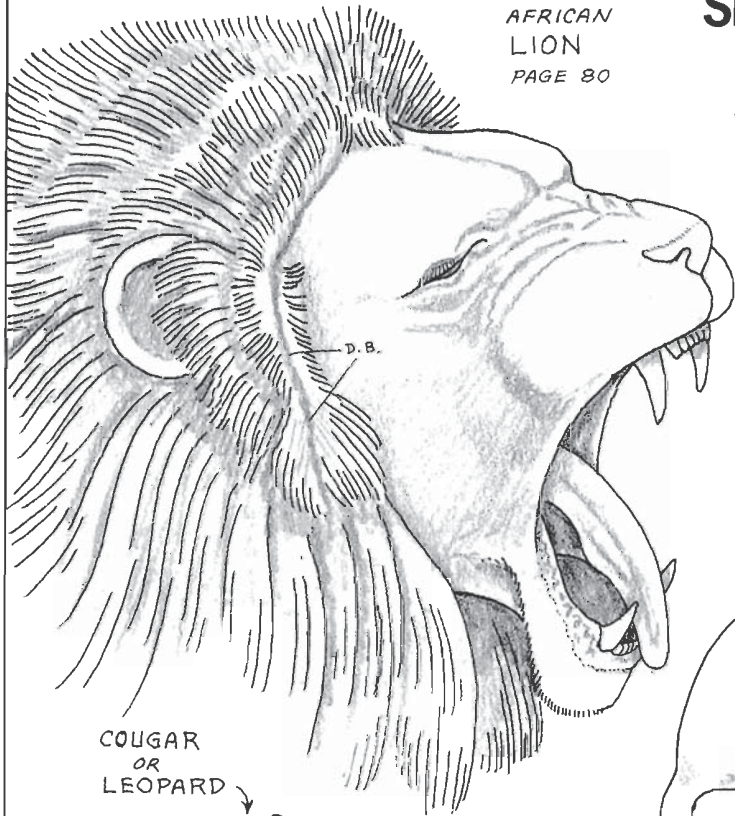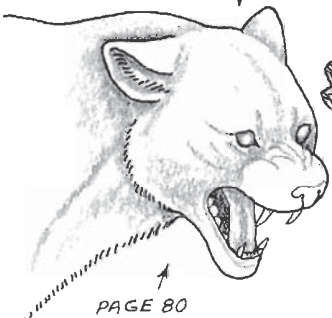
COUGAR
OR
LEOPARD

PAGE 80

OCELOT
PAGE 78

DYE
SPOTS
BLACK

TIGER
PAGE 80

CARACAL
PAGE
78
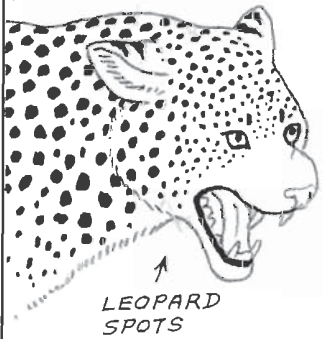
LEOPARD
SPOTS

COUGAR
OR
LEOPARD

LYNX
PAGE 79
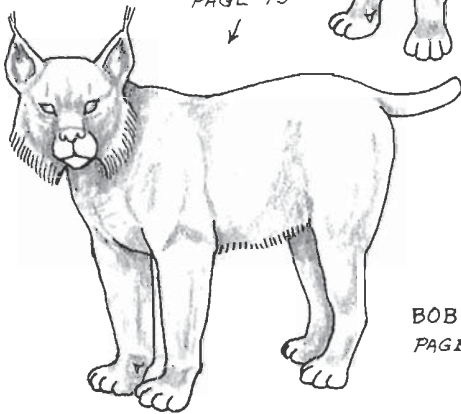
BOBCAT
PAGE 79

STRIPE PATTERN
DYE BLACK

AL STOHLMAN

SHEET 4
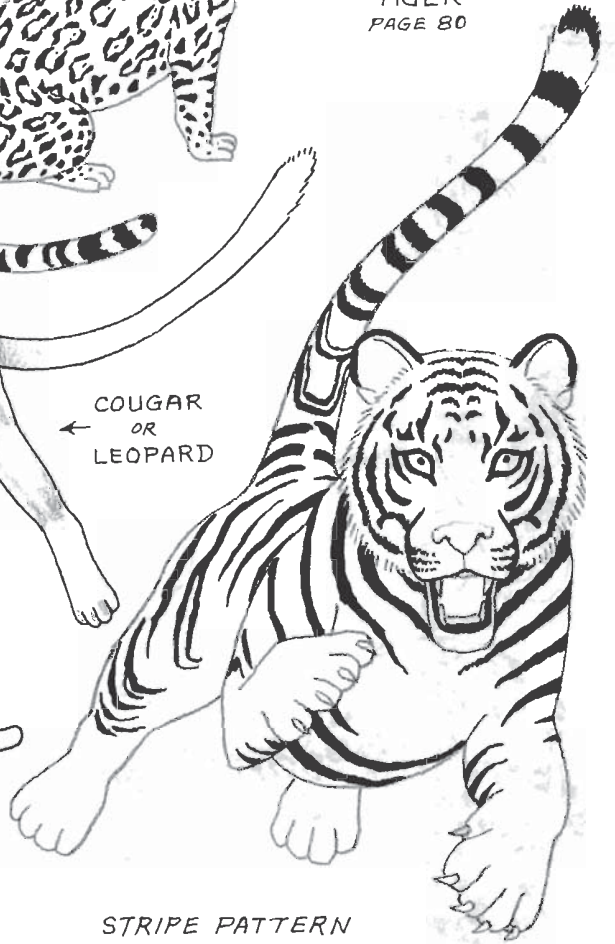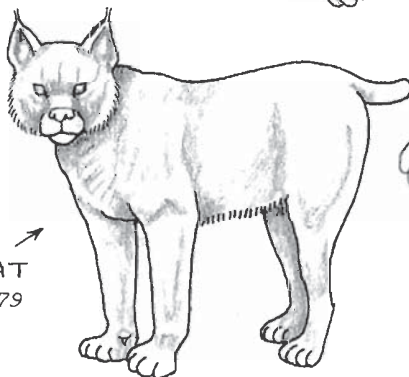
COUGAR
PAGE 78
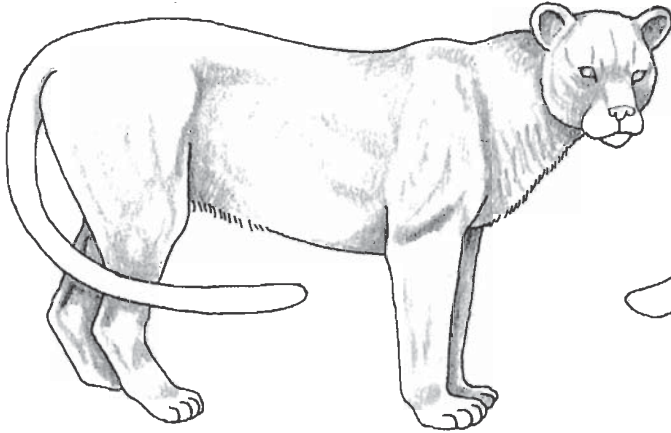
JAGUAR   PAGE 79
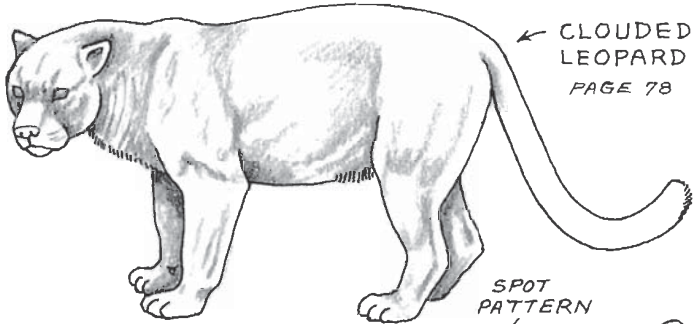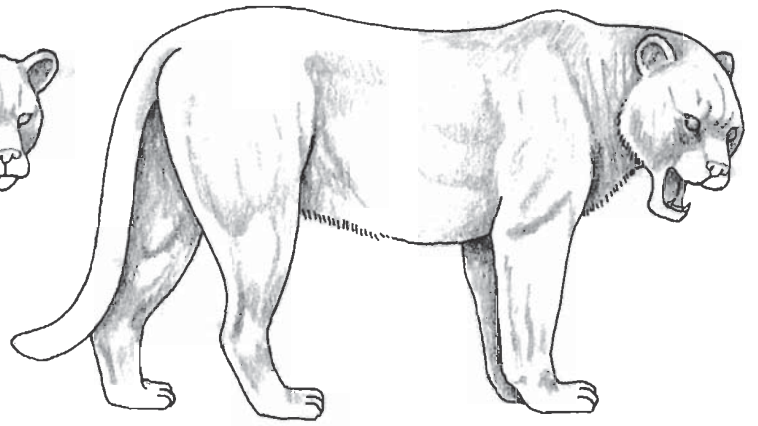
← CLOUDED
LEOPARD
PAGE 78
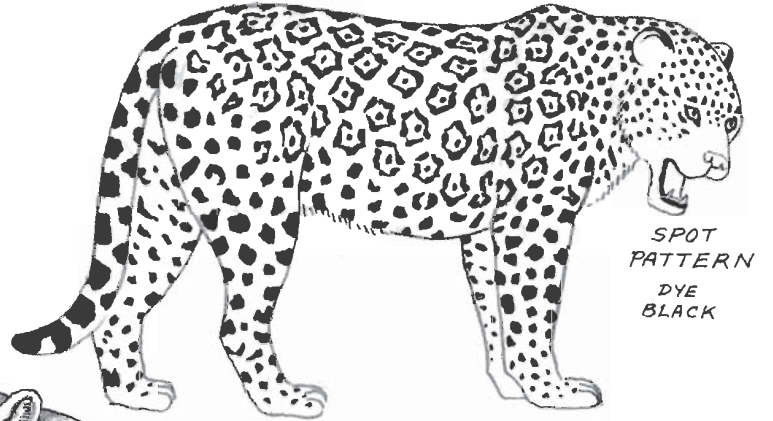
SPOT
PATTERN
DYE
BLACK
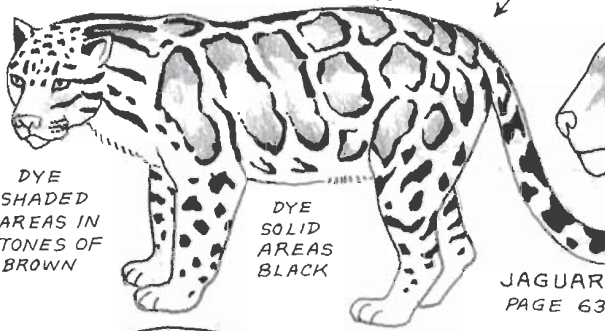
SPOT
PATTERN
↓

DYE
SHADED
AREAS IN
TONES OF
BROWN

DYE
SOLID
AREAS
BLACK

JAGUAR
PAGE 63 ↘
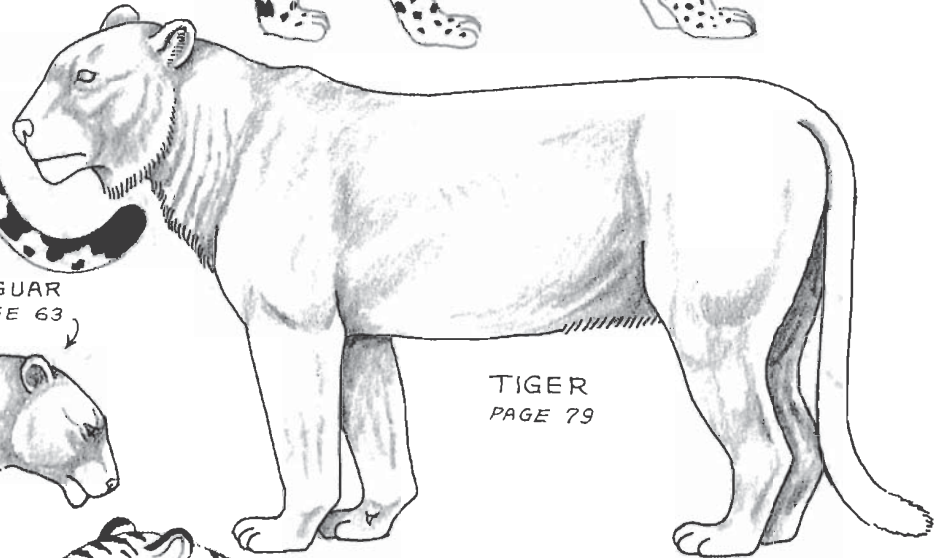
TIGER
PAGE 79
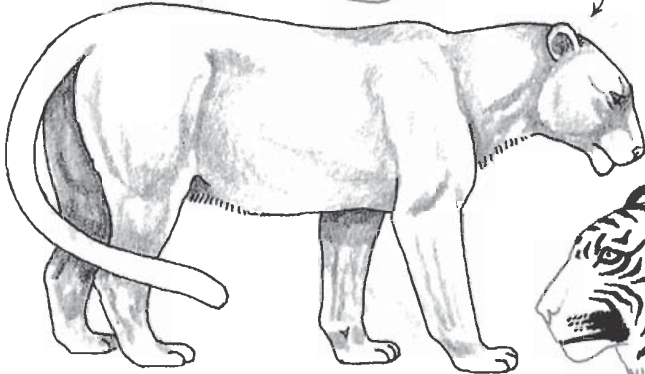
SPOT
PATTERN
DYE
BLACK

STRIPE
PATTERN
DYE BLACK

AL STOHLMAN
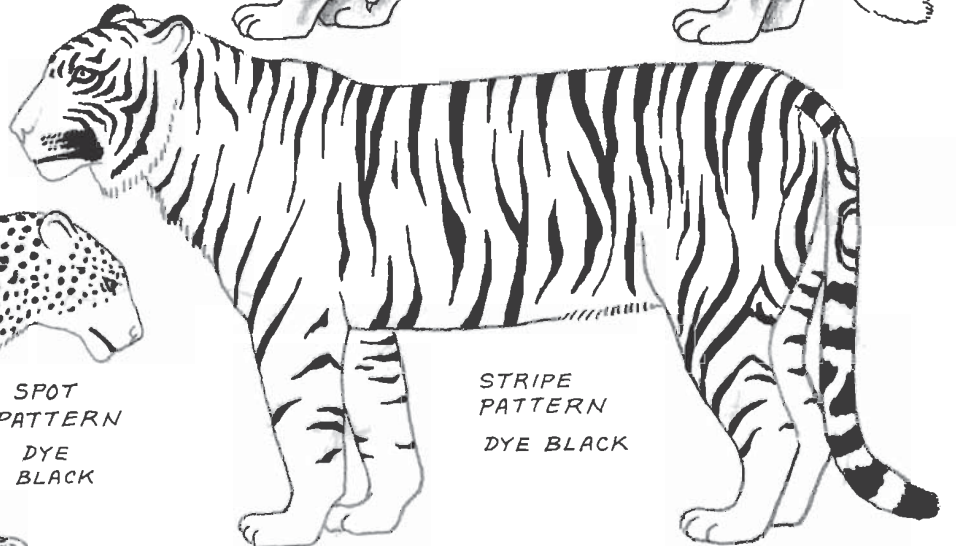
AFRICAN
LIONESS
(AND CUBS)
PAGE 102

SHEET 5

COUGAR OR LEOPARD
PAGE 78

R.B.
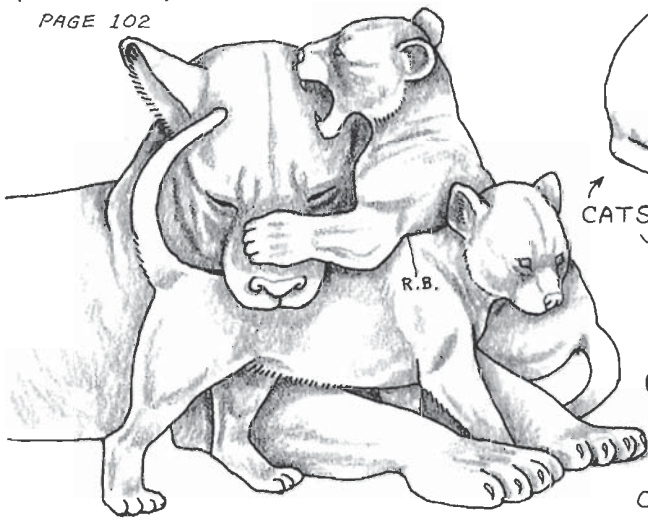
CATS   PAGE 81
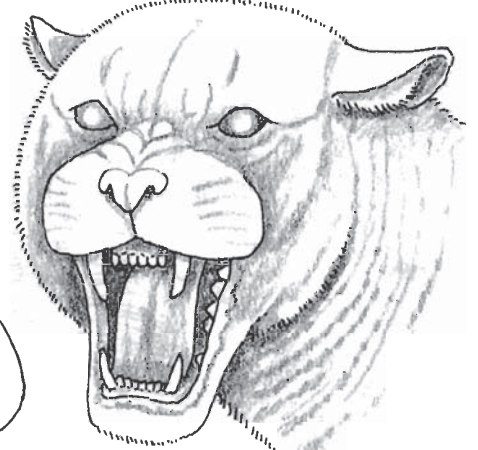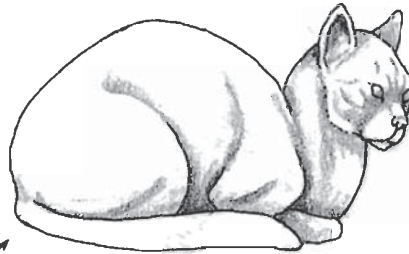
SPOTS FOR
LEOPARD

LEOPARD
SPOTS

COUGAR (CUB) →
PAGE 102
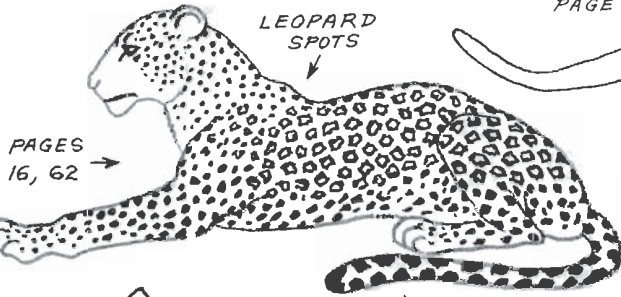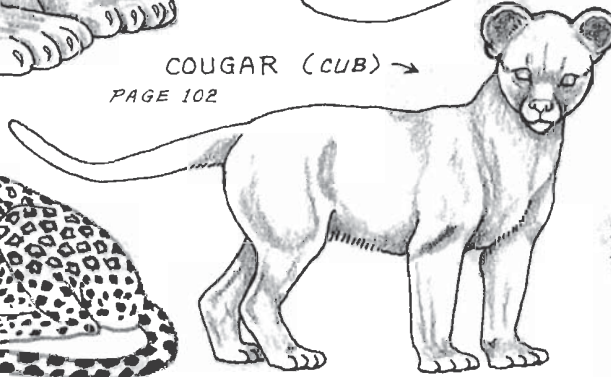
PAGES
16, 62 →

TRACING PATTERN FOR
THIS CAT IS
ON PAGE 16

AFRICAN
LION →
PAGE 61
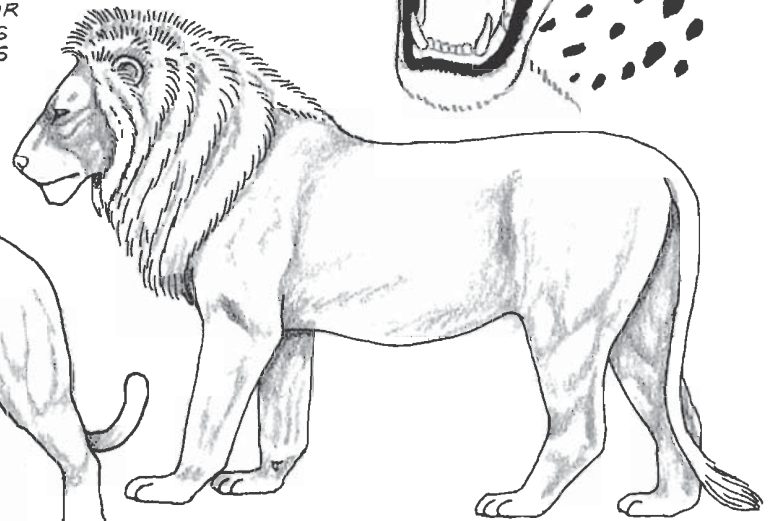
KITTEN
PAGE 102

COUGAR →
PAGE 61
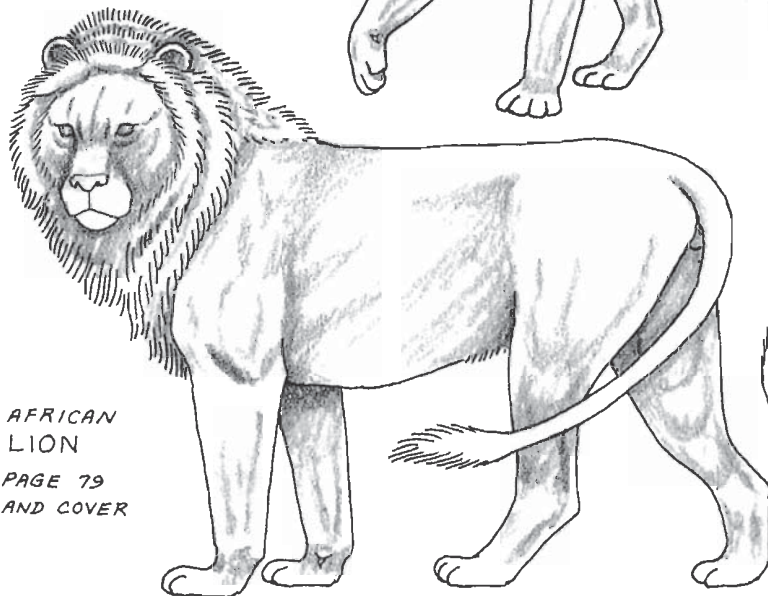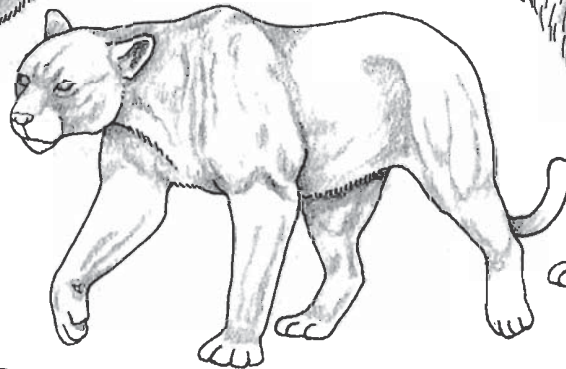
AFRICAN
LION

PAGE 79
AND COVER

AFRICAN
LIONESS
PAGE 79

AL STOHLMAN

KITTEN
PAGE 103

PERSIAN CAT
PAGE 81

SHEET 6

DOMESTIC CATS
PAGE 81
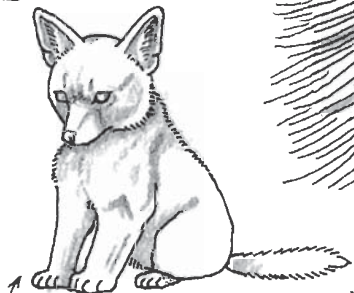
FOX (KIT)
PAGE 102

GRAY FOX

RED FOX

RED FOX
PAGE 61

PAGE 82
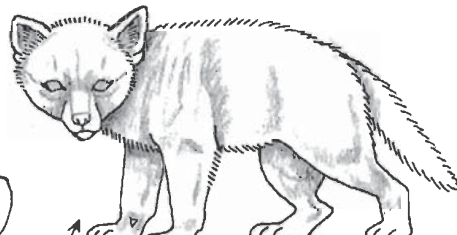
COYOTE (PUP)   PAGE 102

COYOTES

PAGE 83

PAGE 61

FENNEC

ARCTIC FOX
PAGE 82

FOX
PAGE 83

FOX
PAGE 83

FOX
PAGE 83

AL STOHLMAN
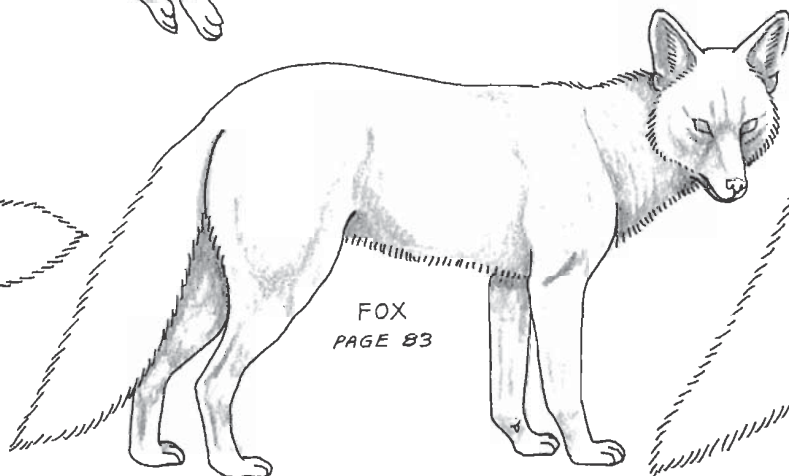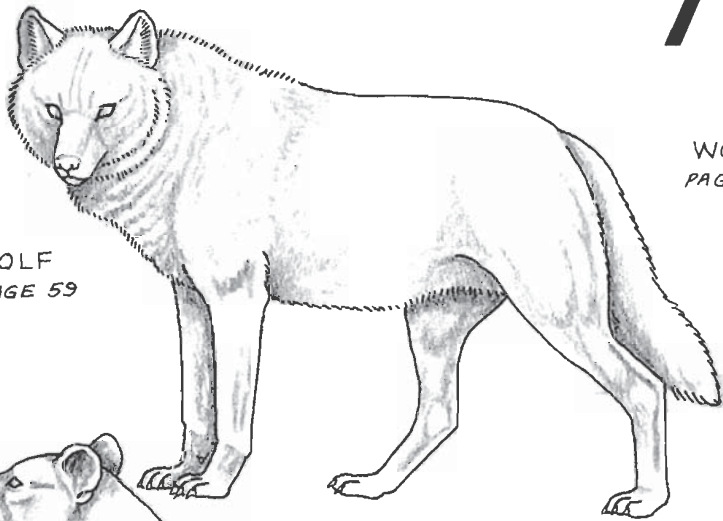
WOLF
PAGE 82
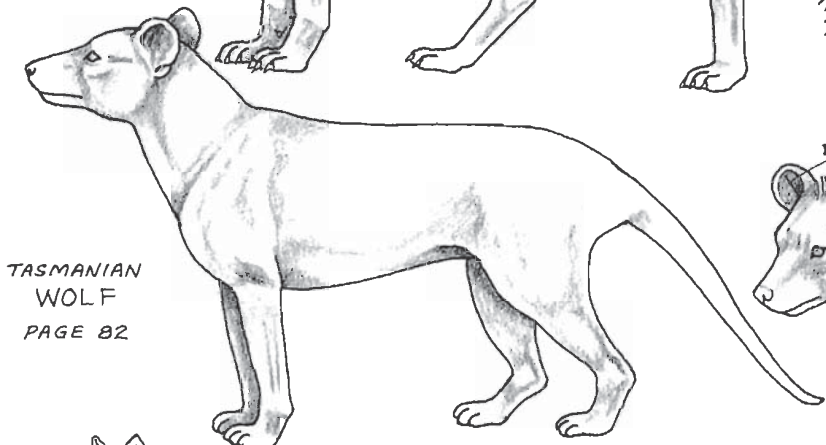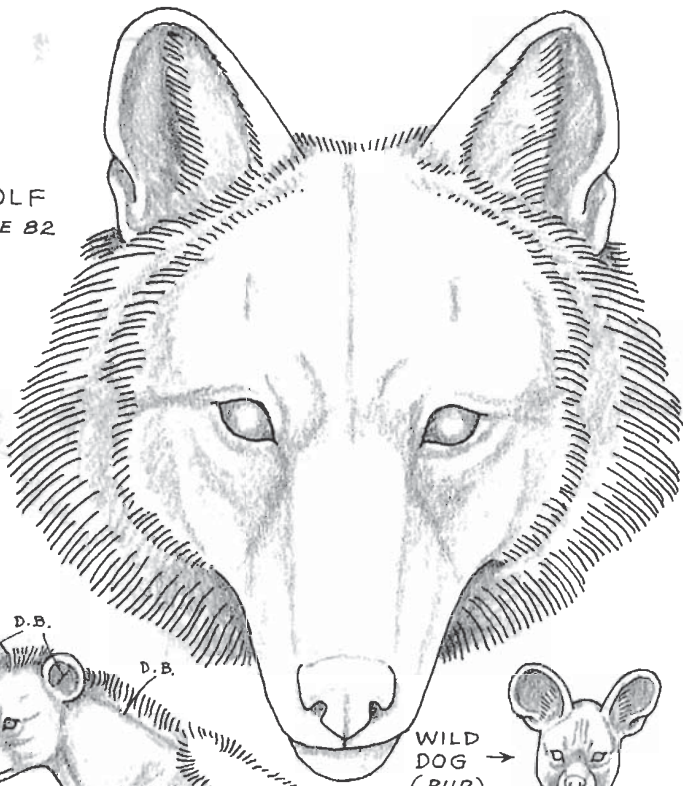
WOLF
PAGE 59

TASMANIAN
WOLF
PAGE 82

HYENA
PAGE 82

D.B.

D.B.
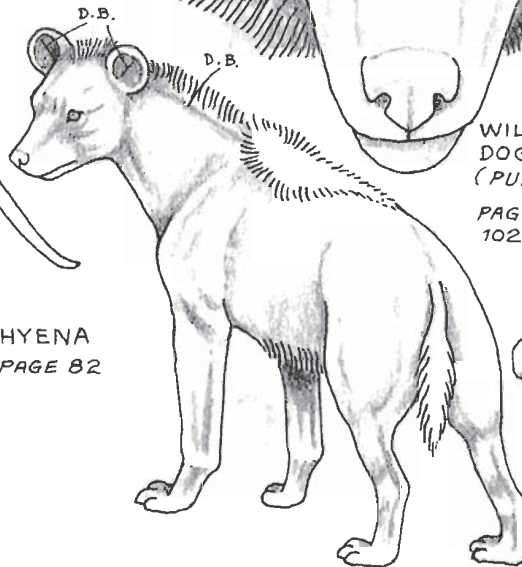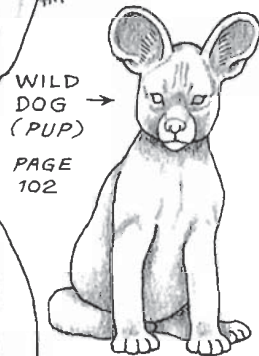
WILD
DOG
(PUP)
*PAGE
102*

WOLVES
PAGE 83
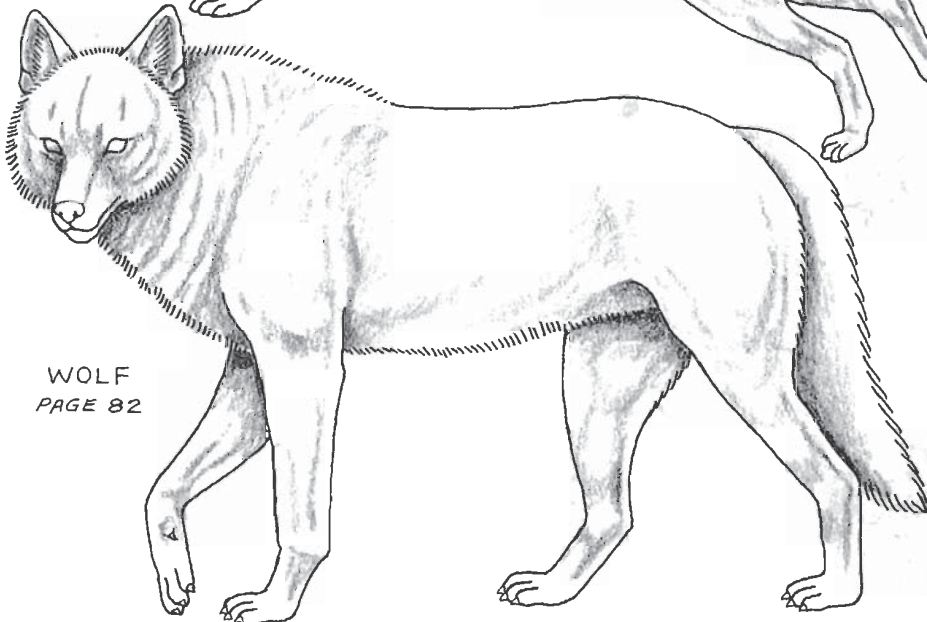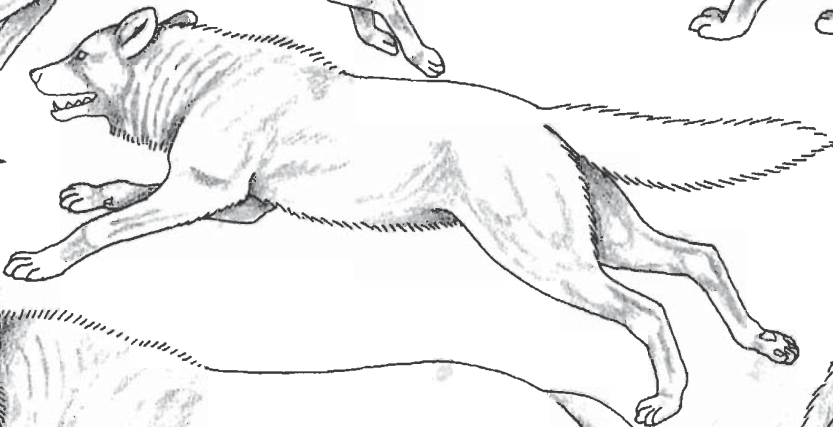
WOLF
PAGE 82

COYOTE
PAGE 83

Al Stohlman

SHEET 8
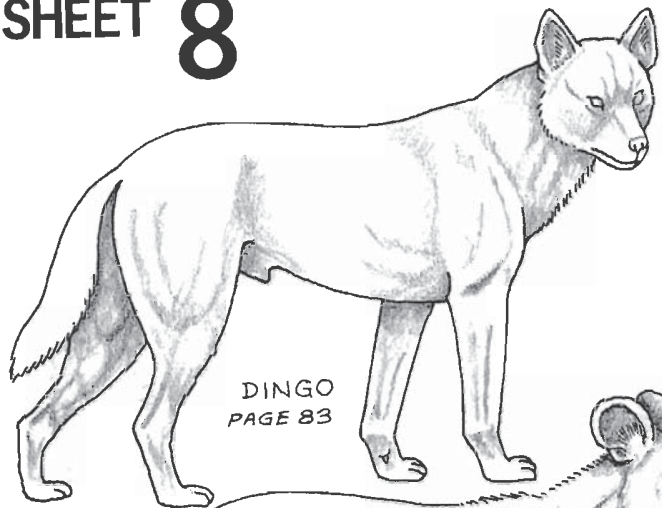
DINGO
PAGE 83

JACKAL
PAGE 83
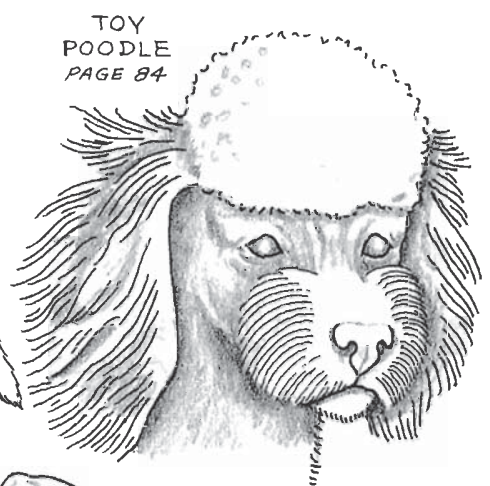
TOY
POODLE
PAGE 84
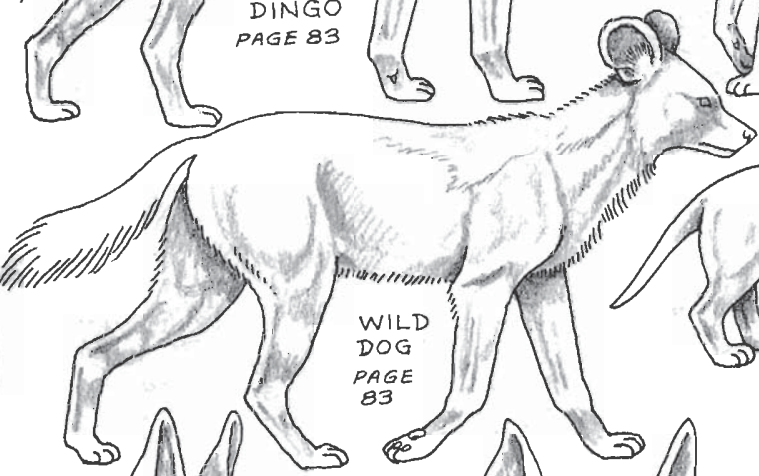
WILD
DOG
PAGE 83

DACHSHUND
PAGE 84

GERMAN
SHEPHERD
PAGE 53

BOSTON
TERRIER
PAGE 32

YORKSHIRE
TERRIER
PAGE
84

BASSET
PAGE 36

POODLE
PAGE 84

R.B.

R.B.

R.B.

R.B.
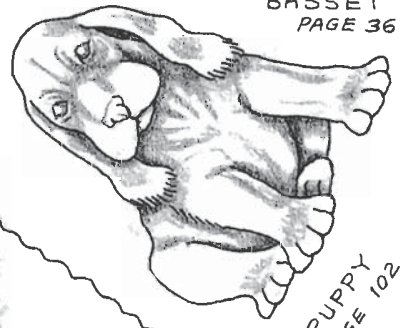
PUPPY
PAGE 102
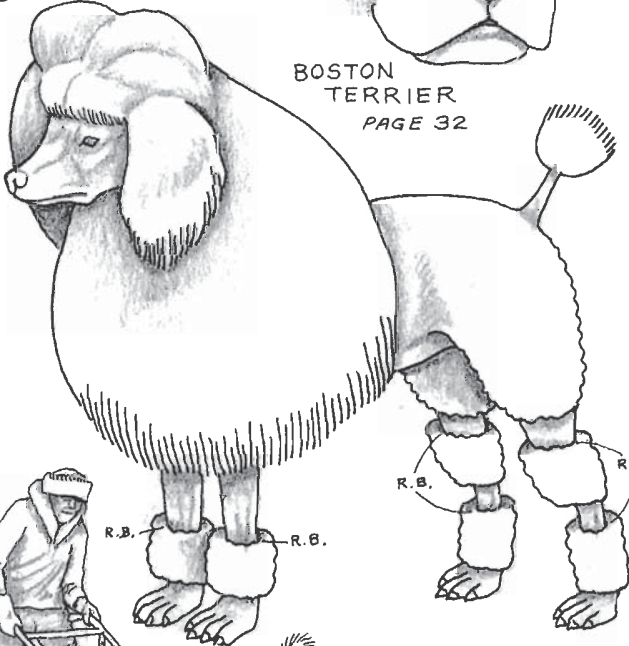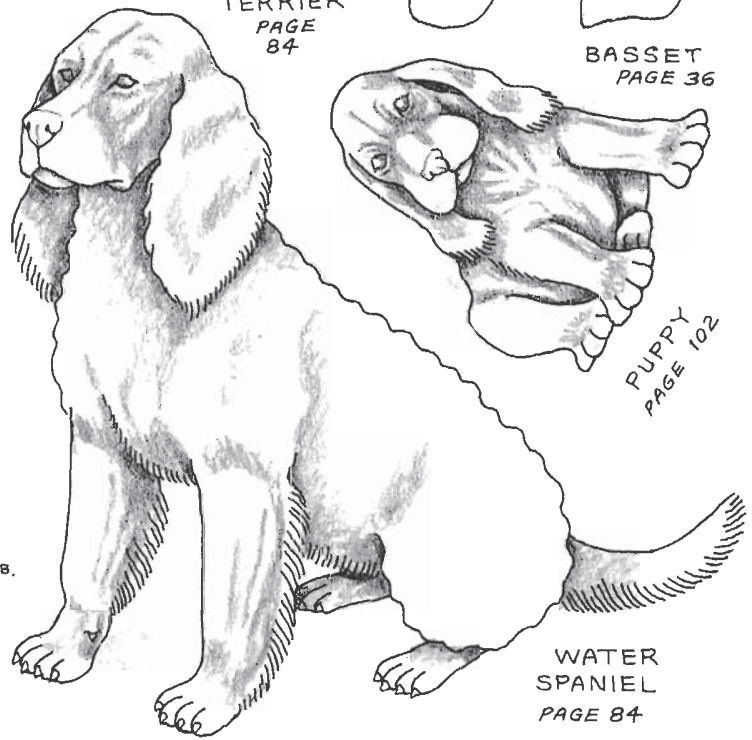
WATER
SPANIEL
PAGE 84

DOG TEAM
PAGE 65

AL STOHLMAN
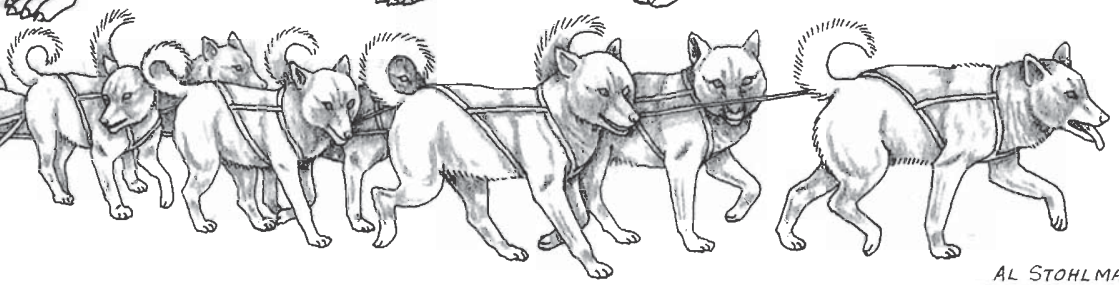
ENGLISH POINTER
PAGE 84
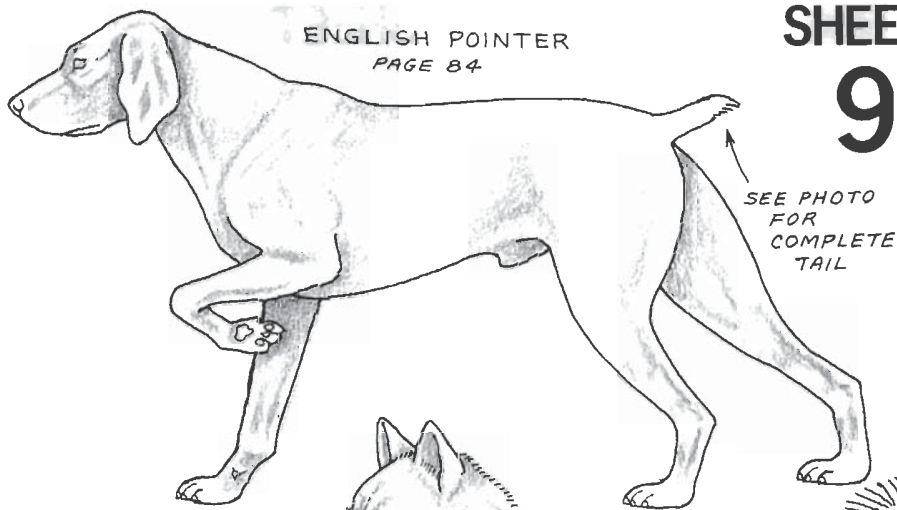
SHEET
9

COCKER SPANIEL
PAGE 11

SEE PHOTO
FOR
COMPLETE
TAIL
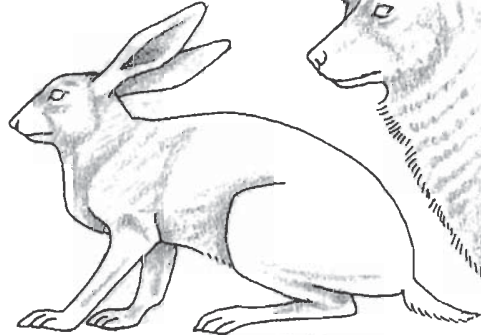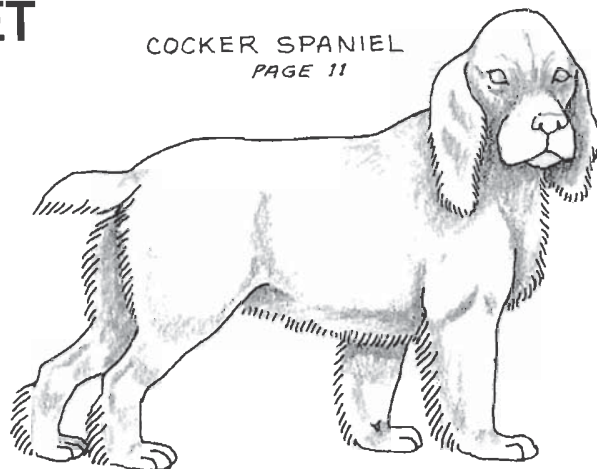
JACK
RABBIT
PAGE 100

SIBERIAN
HUSKY

PAGE
64
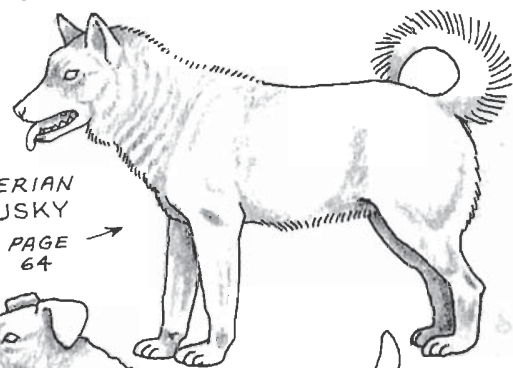
BABY
RABBITS

PAGE 103
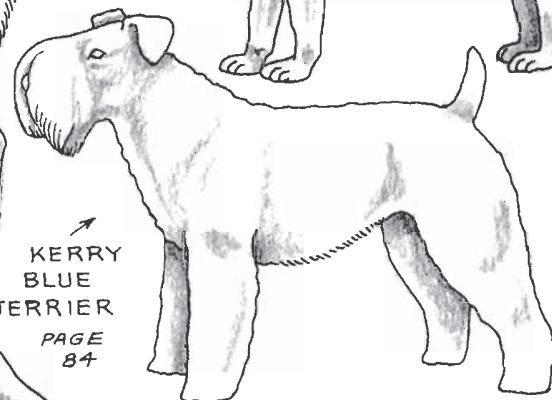
KERRY
BLUE
TERRIER
PAGE
84

JAVELINA
PAGE 98

COTTONTAIL
PAGE
100
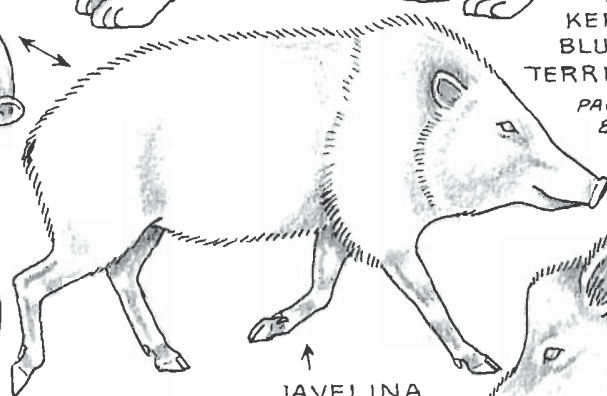
WILD BOAR
PAGE 98
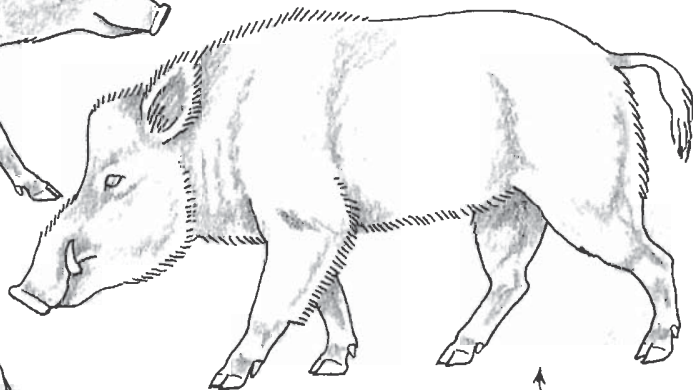
WILD BOAR PIGGY
PAGE 103
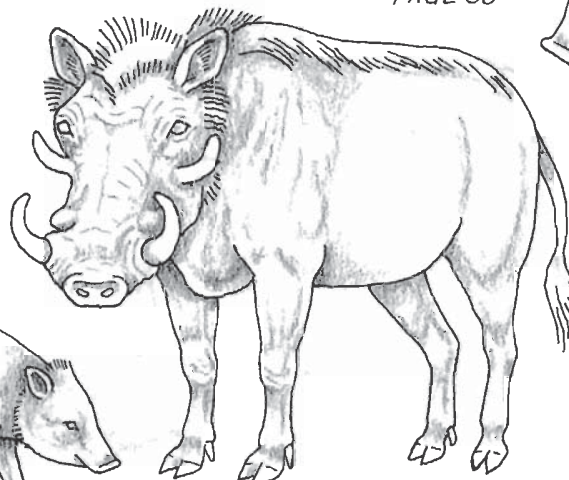
WARTHOG
PAGE 98
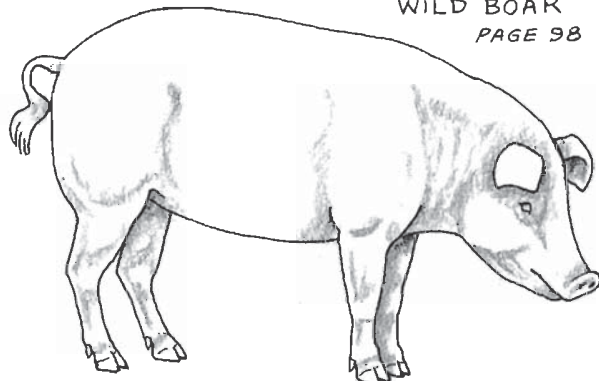
DOMESTIC PIG PAGE 98

Al Stohlman

SHEET 10

R.B.

R.B.
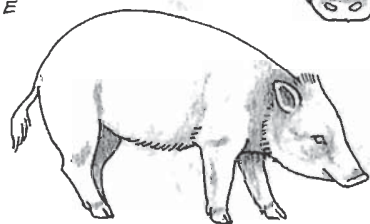
PAGE 101
KOALA
COVER

BATS
PAGE 100

AARDVARK
(ANTEATER)
PAGE 98

GIANT ANTEATER
PAGE 102
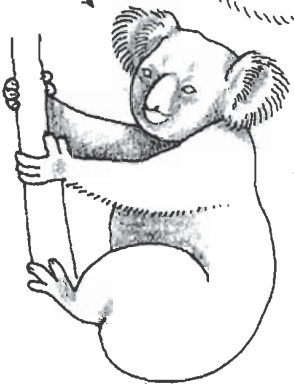
SPINY ANTEATER
PAGE 101

WALLABY
PAGE 101
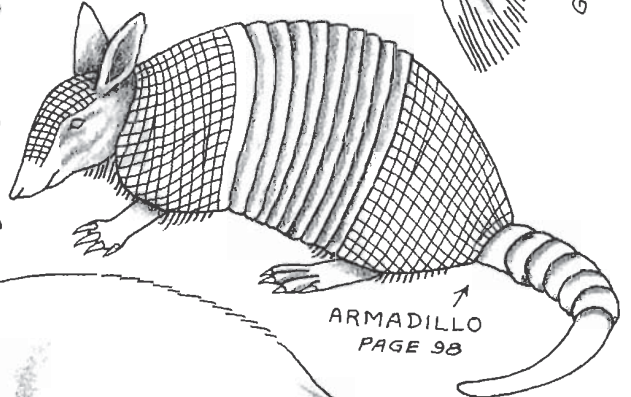
ARMADILLO
PAGE 98

PLATYPUS
PAGE 101

ALL
KANGAROOS
PAGE 101

KANGAROO

AL STOHLMAN
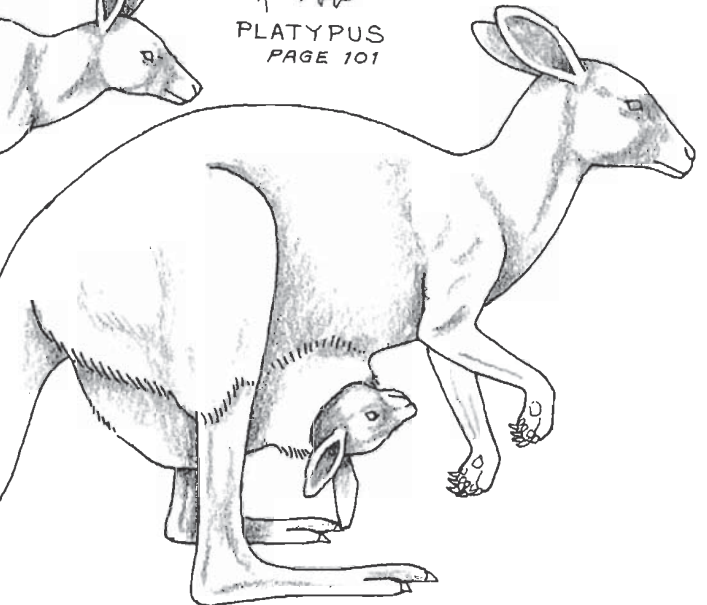
SQUIRRELS
PAGE 100

R.B.

PAGE 103

RACCOONS
PAGE
99

PAGE 59
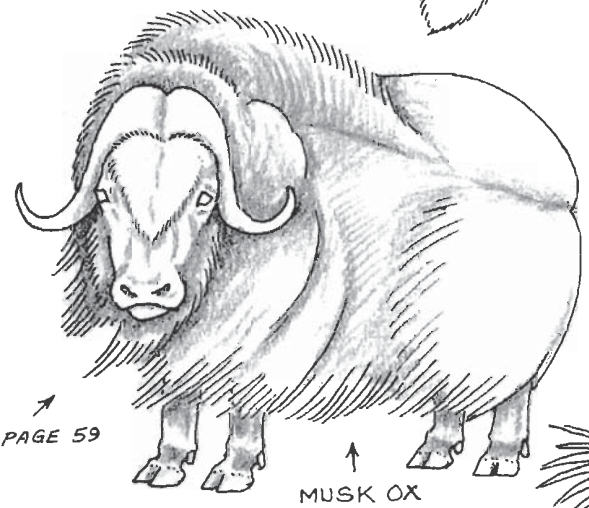
GROUND
SQUIRREL
PAGE
100
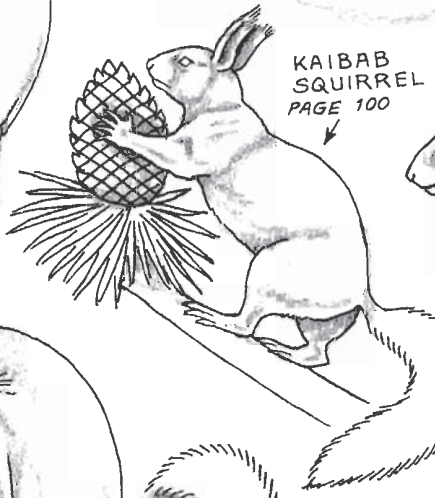
KAIBAB
SQUIRREL
PAGE 100

MUSK OX

PAGE 96

SQUIRREL PAGE 100

ANTELOPE
SQUIRREL
PAGE 32

Al Stohlman
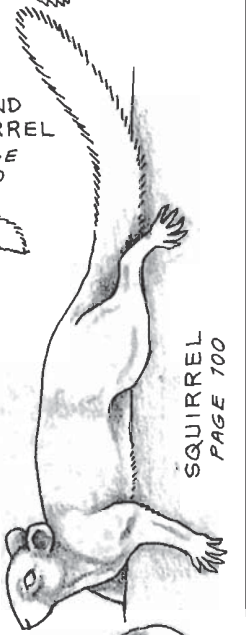
SQUIRREL PAGE 100

GROUND SQUIRREL PAGE 100

SHEET 12

ALL GIRAFFES ON PAGE 110
(WITH TWO EXCEPTIONS)

GIRAFFES HAVE DIFFERENT SPOT PATTERNS:
- "COMMON".... IRREGULAR SHAPES
- "RETICULATED".... NET-LIKE PATTERN
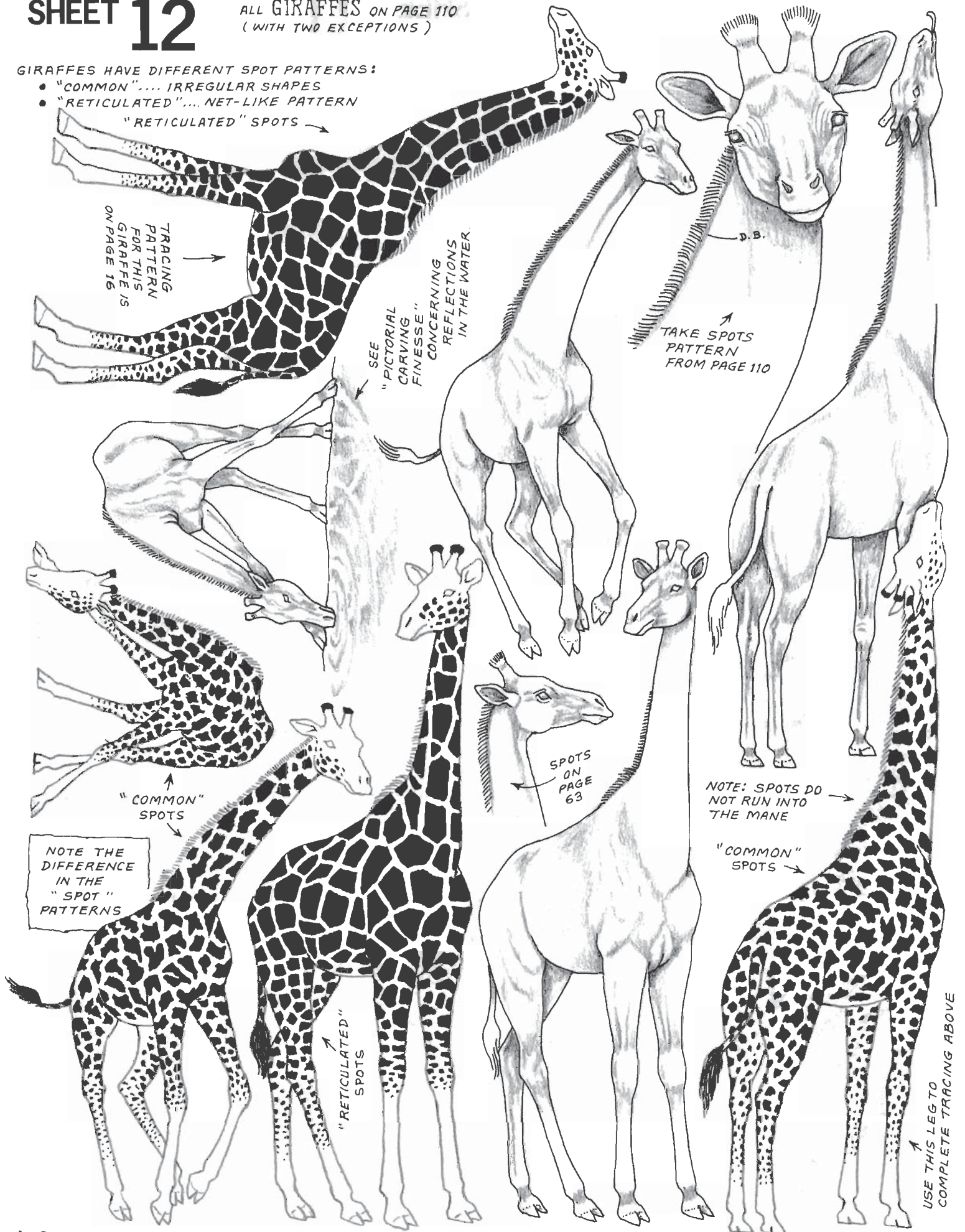
"RETICULATED" SPOTS →

TRACING PATTERN FOR THIS GIRAFFE IS ON PAGE 16

SEE "PICTORIAL CARVING FINESSE" CONCERNING REFLECTIONS IN THE WATER.

TAKE SPOTS PATTERN FROM PAGE 110

D.B.

"COMMON" SPOTS

NOTE THE DIFFERENCE IN THE "SPOT" PATTERNS

SPOTS ON PAGE 63

NOTE: SPOTS DO NOT RUN INTO THE MANE

"COMMON" SPOTS

"RETICULATED" SPOTS

USE THIS LEG TO COMPLETE TRACING ABOVE

AL STOHLMAN

LIONFISH
PAGE 30

TROUT
PAGE 112

PAGE 112
LARGEMOUTH
BASS
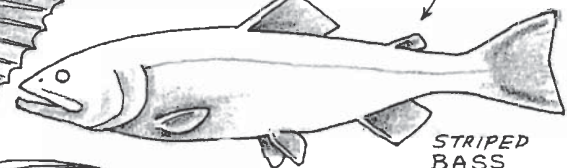
STRIPED
BASS
PAGE 112
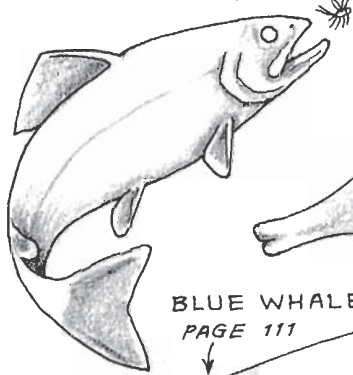
RAINBOW TROUT
PAGE 30

FILEFISH
PAGE 30

D.B.
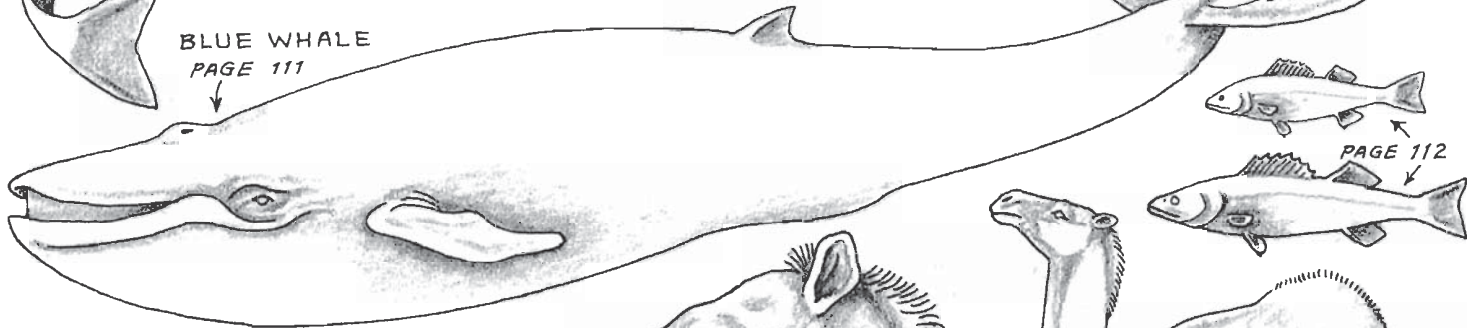
BLUE WHALE
PAGE 111

PAGE 112

ALL CAMELS ON
PAGE 110

D.B.

AL STOHLMAN

SKATES; RAYS PAGE 30

SHEET
14

TRUNKFISH
PAGE 30
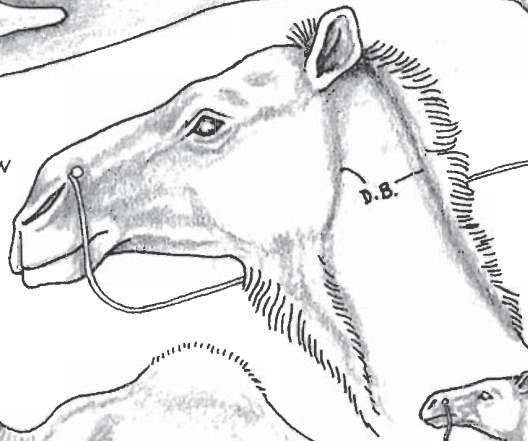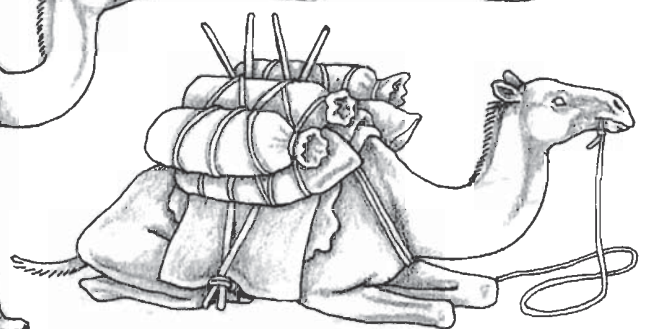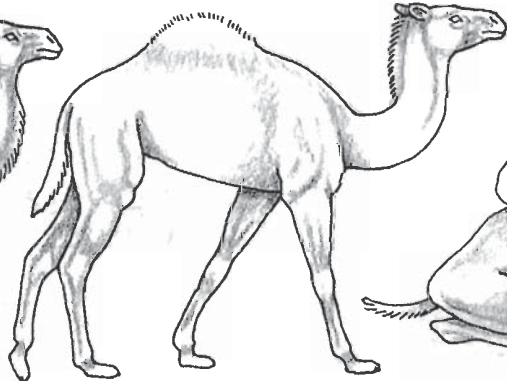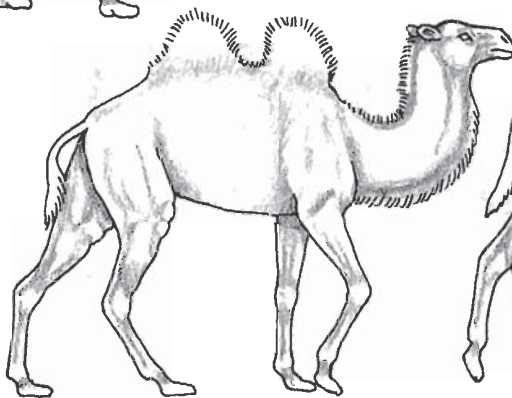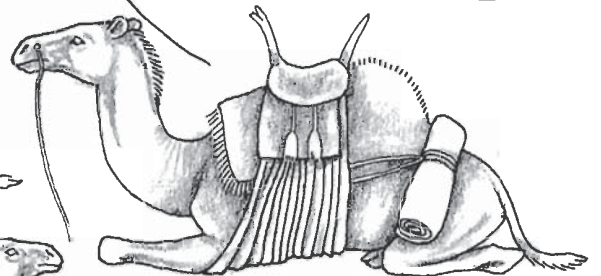
SOCKEYE SALMON
PAGE 113

REMORA PAGE 113
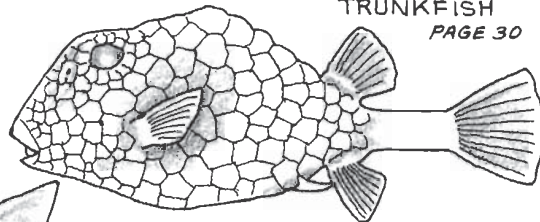
ANGEL FISH
PAGE 30
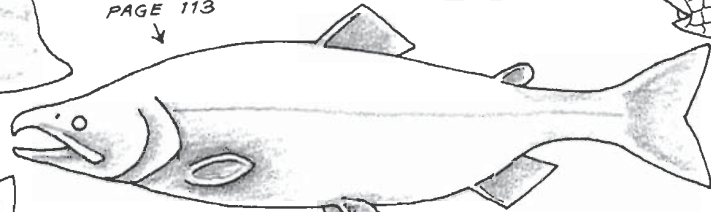
FLOUNDER
PAGE 113
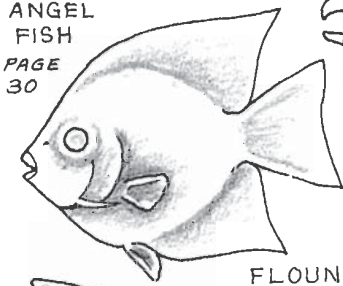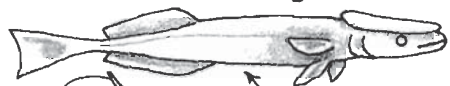
SHARK
PAGE 113

BARRACUDA PAGE 113

CATFISH
PAGE 113
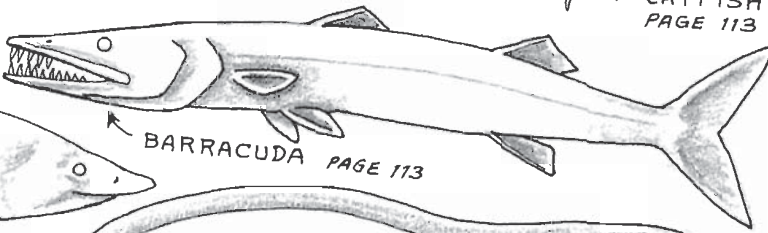
SEAHORSE
PAGE 113

EEL
PAGE 113

D.B

D.B.

D.B
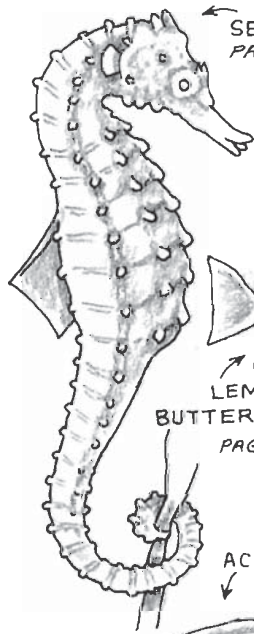
LEMON BUTTERFLYFISH
PAGE 73
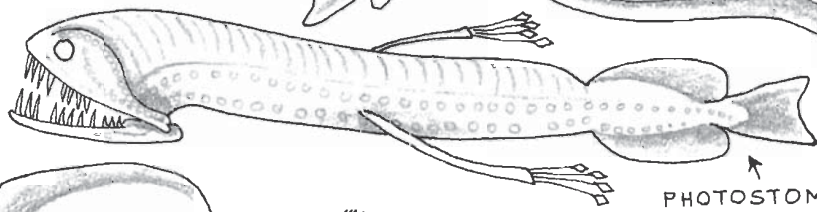
PHOTOSTOMIAS GUERNEI
PAGE 73
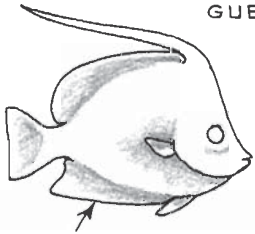
MOORISH IDOL
PAGE 73

JELLYFISH
PAGE 73, 113
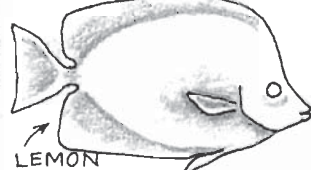
ACHILLES TANG
PAGE 73

SCUBA DIVER
PAGE 73

FLYING FISH
PAGE 113

OCTOPUS
PAGE 113

SHARK
PAGE 113

R.B.

HERMIT CRAB PAGE 113
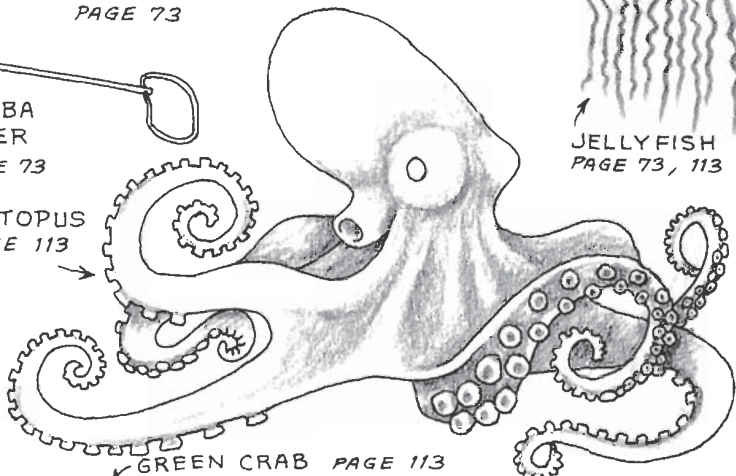
GREEN CRAB PAGE 113

AL STOHLMAN
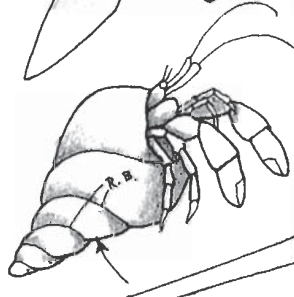
STAR FISH PAGE 113
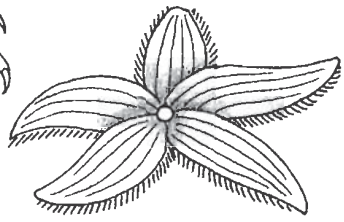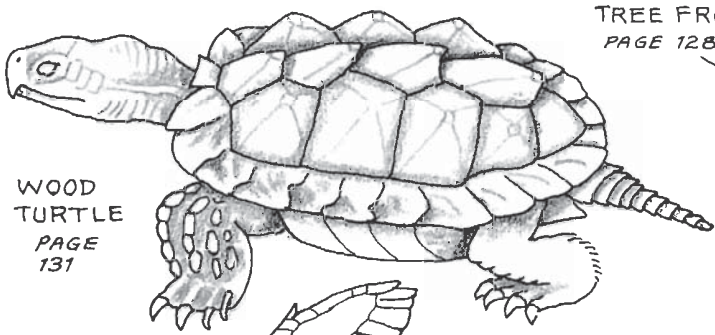
WOOD TURTLE
PAGE 131

TREE FROG
PAGE 128
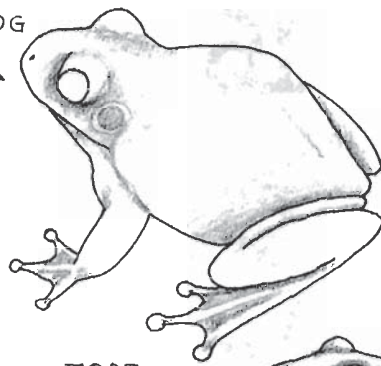
ALLIGATOR
PAGE 131

GREEN SEA TURTLE
PAGE 131

TOAD
PAGE 128

D.B.
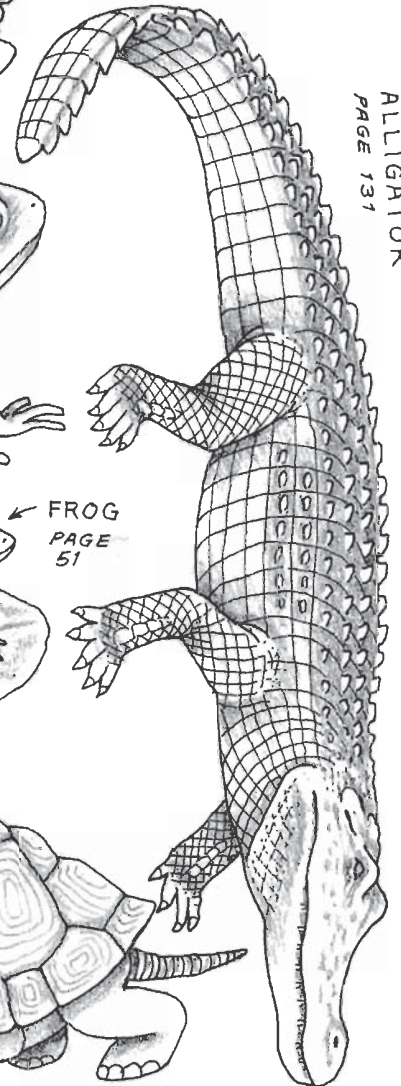
CROCODILE
PAGE 131
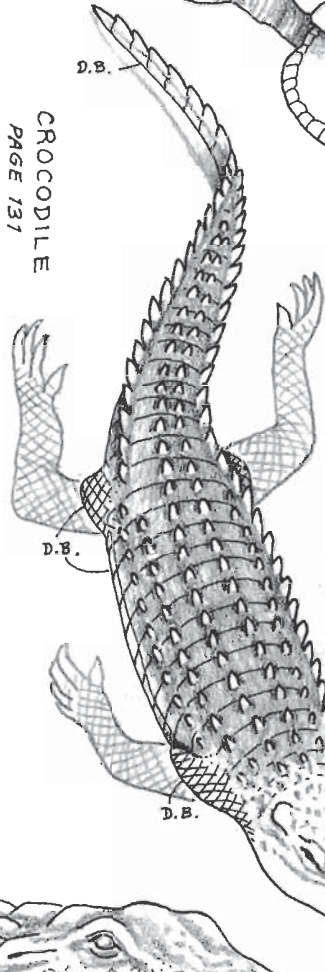
FROG
PAGE 31

FROG
PAGE 51
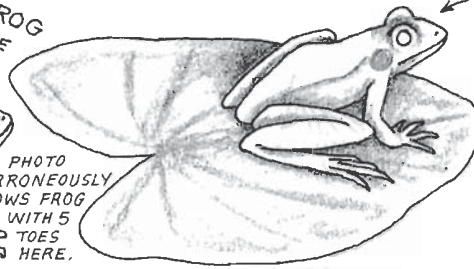
PHOTO ERRONEOUSLY SHOWS FROG WITH 5 TOES HERE.

D.B.

SEA TURTLE
PAGE 131
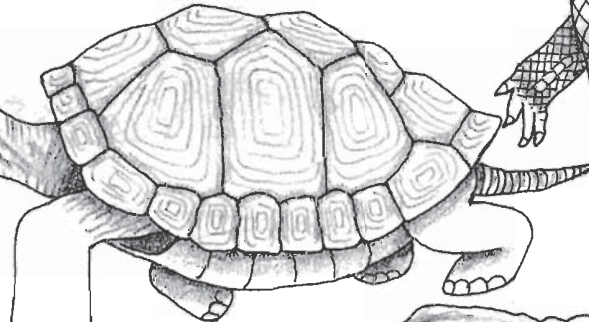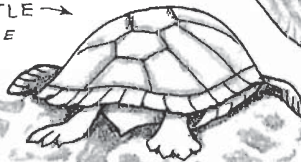
GALAPAGOS TORTOISE
PAGE 131
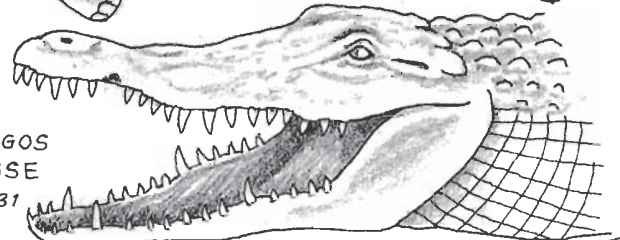
CROCODILES
PAGE 131

D.B.

CROCODILE
(WITH YOUNG)
PAGE 102

SHARK
PAGE 73

D.B.

AL STOHLMAN

HORNED
LIZARD
PAGE 128

SHEET 16

IGUANA
PAGE 130

GECKO
PAGE 130
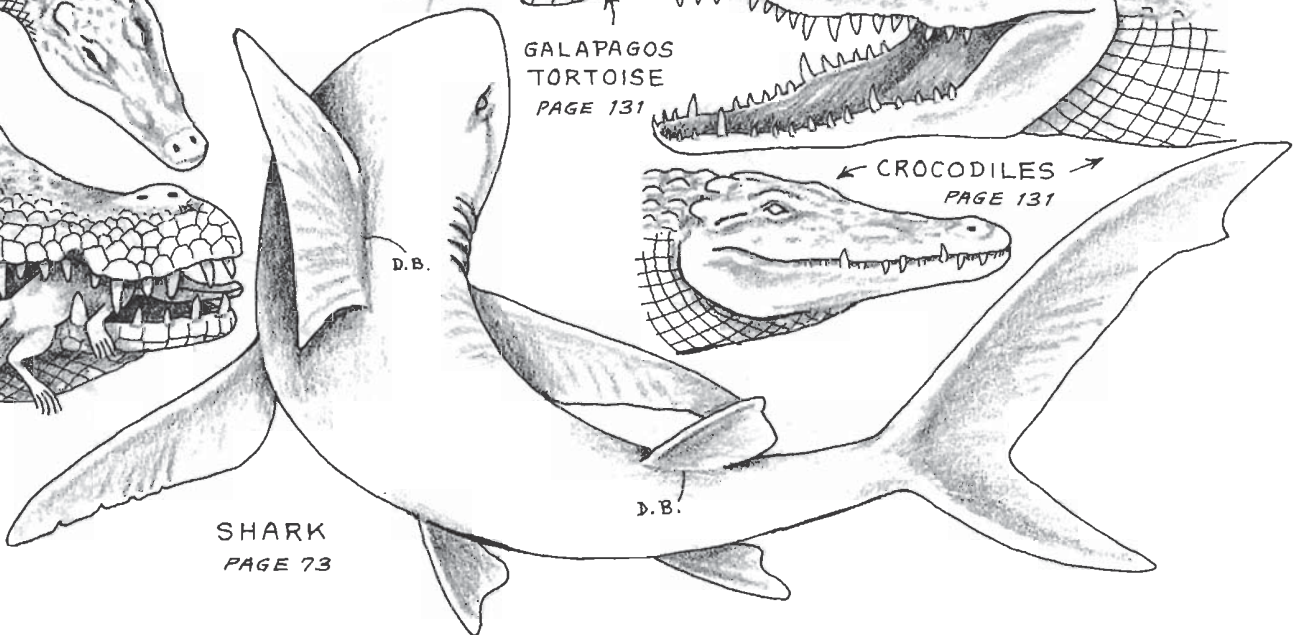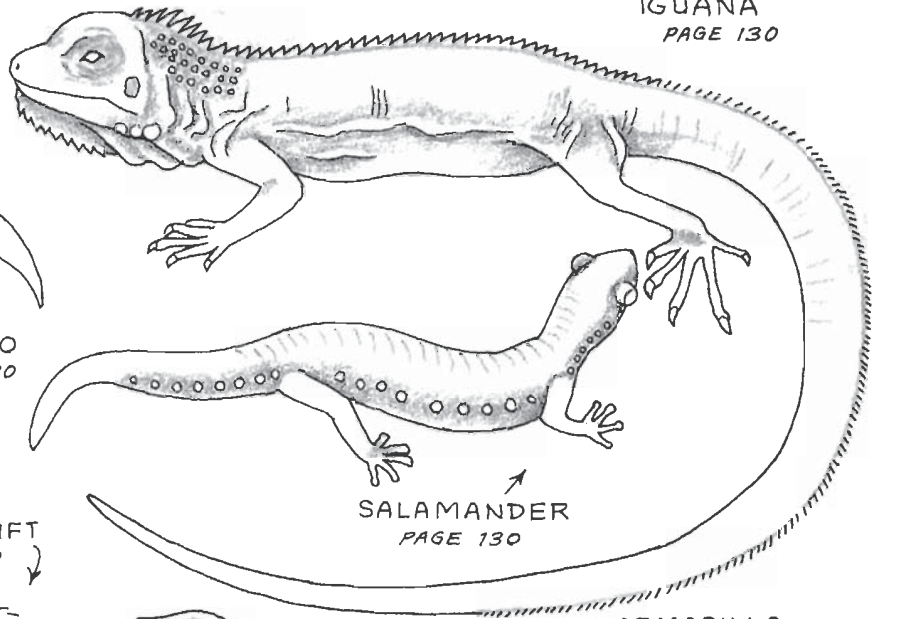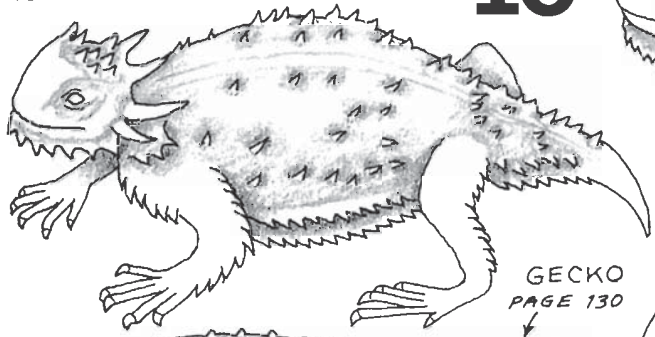
FENCE SWIFT
PAGE 130

SALAMANDER
PAGE 130

GILA
MONSTER
PAGE 128

ARMADILLO
LIZARD
PAGE 130

SCALY
SWIFT
PAGE 130
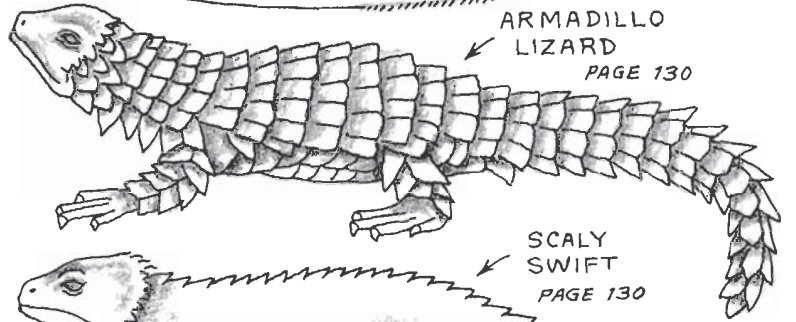
SMALL
LIZARD
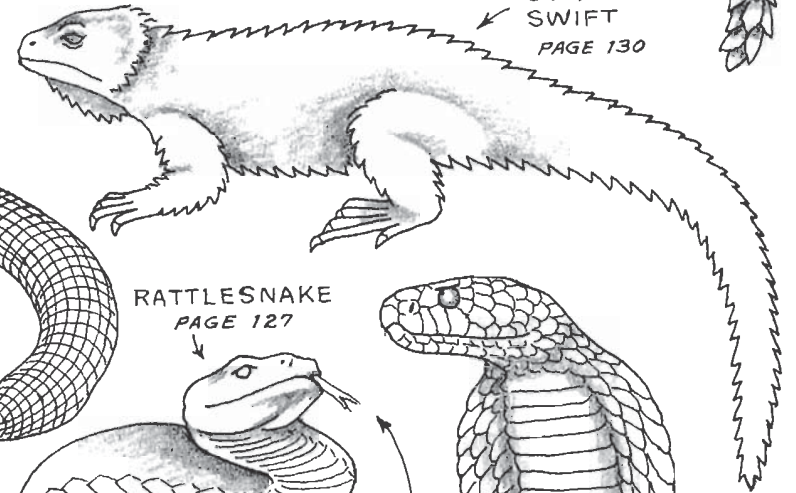
RATTLESNAKE
PAGE 127

OPTIONAL
HEAD FOR
RATTLE-
SNAKE AT
RIGHT

TONGUE IS
OPTIONAL

RATTLE-
SNAKE
PAGE 127

← COBRA →
PAGE
127

SIDEWINDER
PAGE 31

AL STOHLMAN

SEE PAGE 127 FOR CUTTING THE SCALES

AFRICAN ELEPHANTS
ALL ON PAGE 106
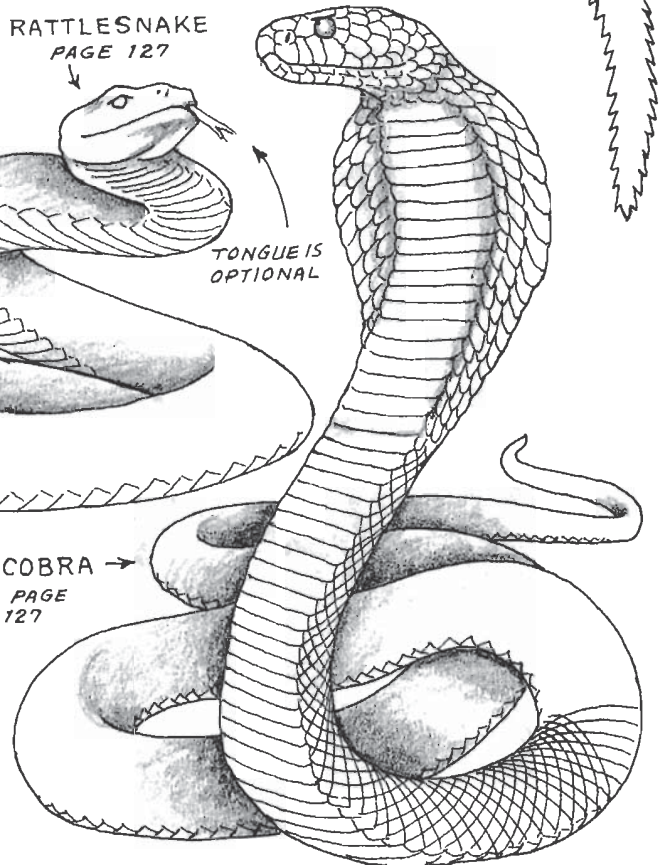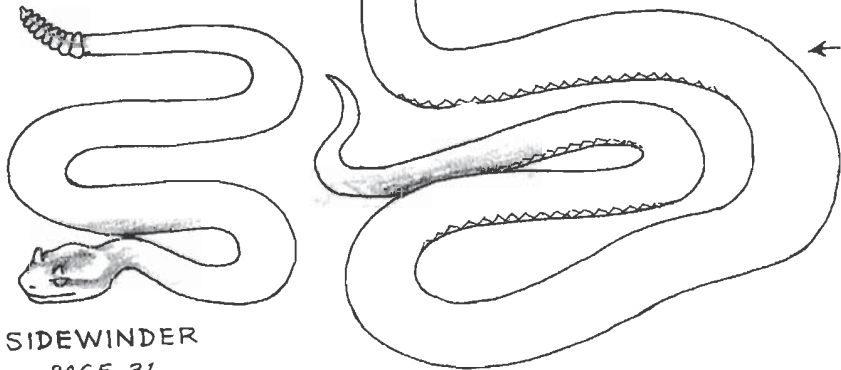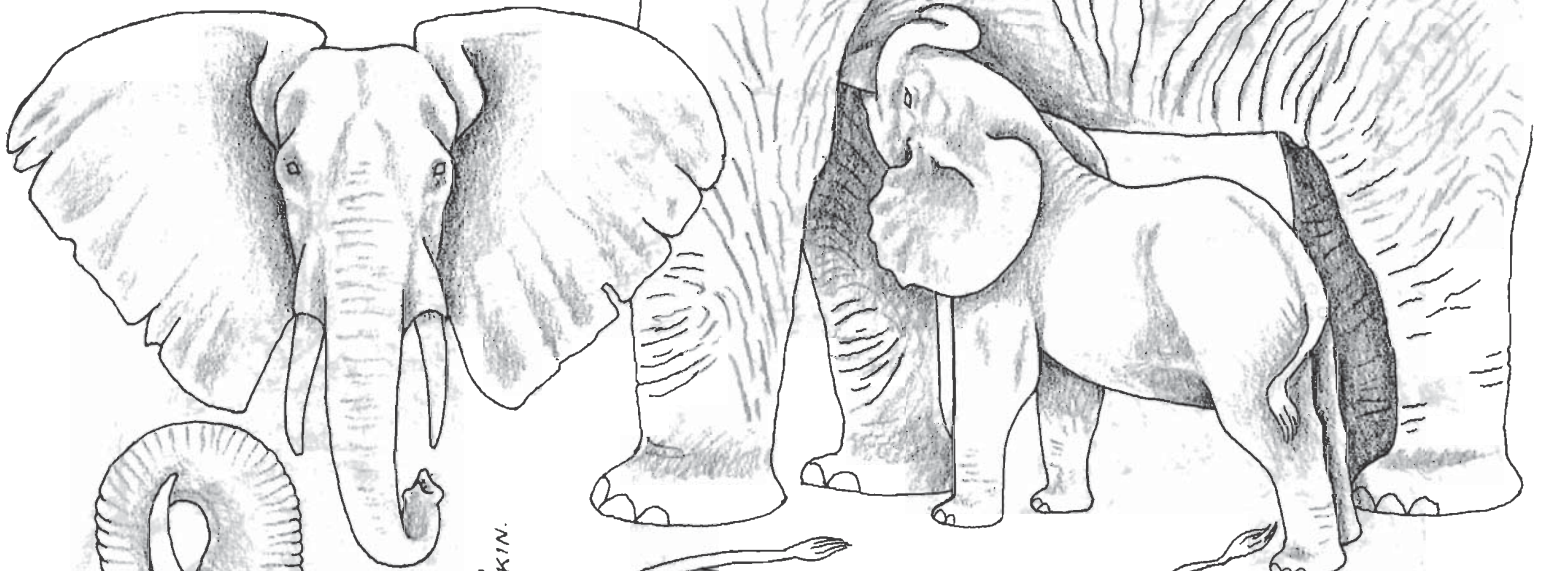
SEE PHOTOS, PAGE 106, FOR ADDING WRINKLES TO THE SKIN.

R.B.

R.B.

R.B.

R.B.

R.B.
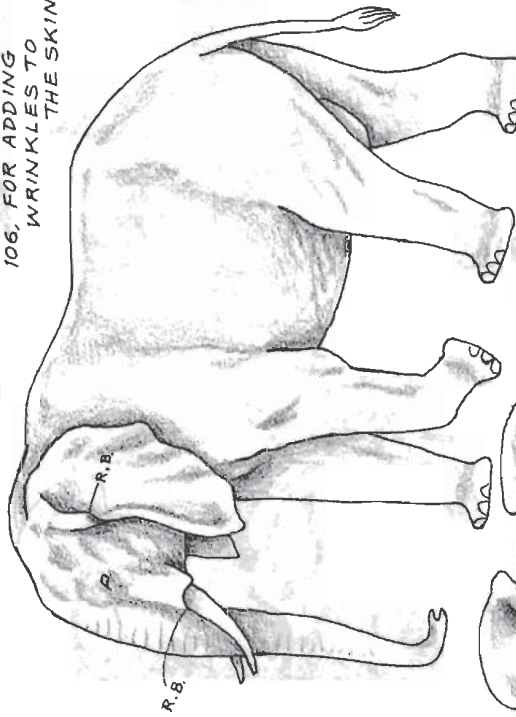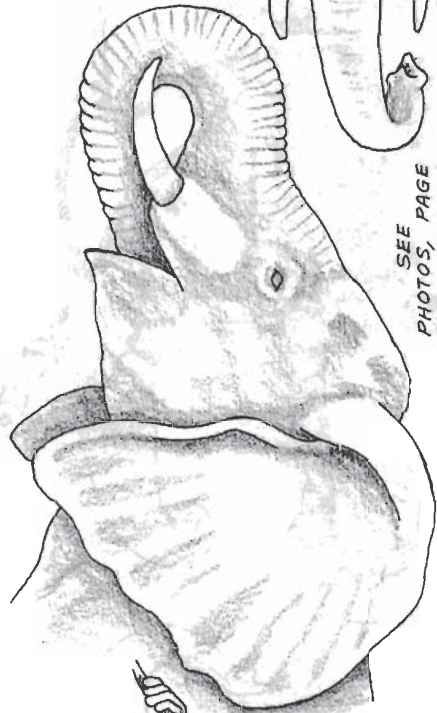
PAGE 108

ORANGUTANS
(APES)
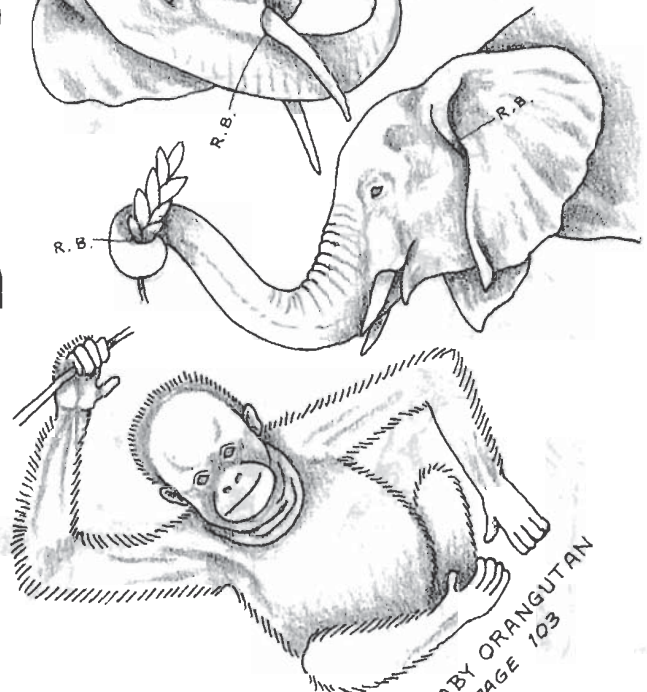
BABY ORANGUTAN
PAGE 103

AL STOHLMAN

CHIMPANZEES
(APES) ALL ON
PAGE 108

YOUNG
CHIMPS

INDIAN
ELEPHANTS
ALL ON
PAGE 107

R.B.
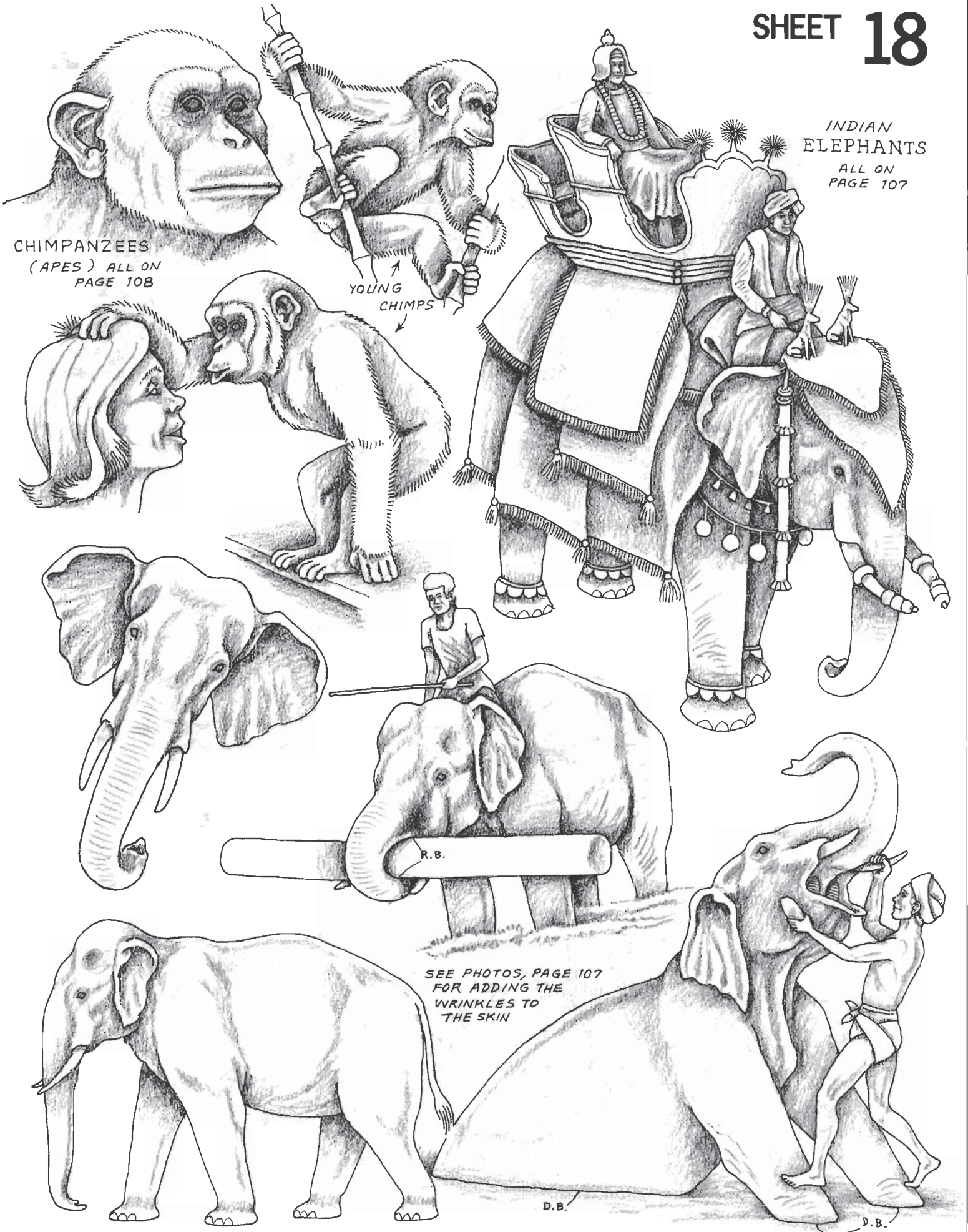
SEE PHOTOS, PAGE 107
FOR ADDING THE
WRINKLES TO
THE SKIN

D.B.

D.B.

AL STOHLMAN

ALL RHINOS ON PAGE 104
(EXCEPT THE TWO BABIES)

SHEET 19

INDIAN RHINOCEROS (BABY) PAGE 103
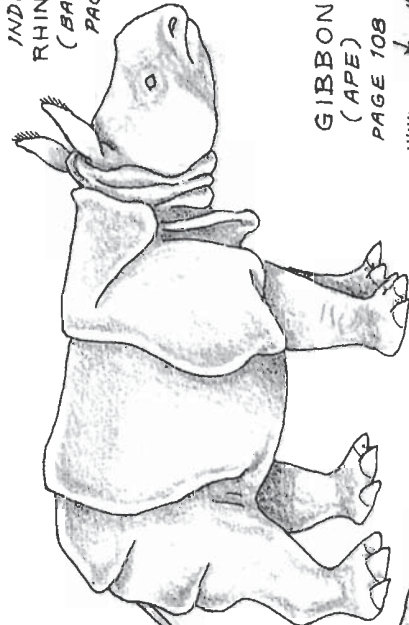
GIBBON (APE) PAGE 108

WHITE RHINOCEROUS
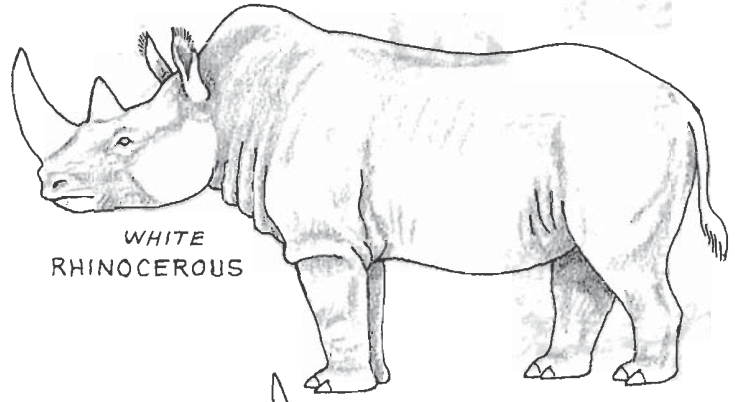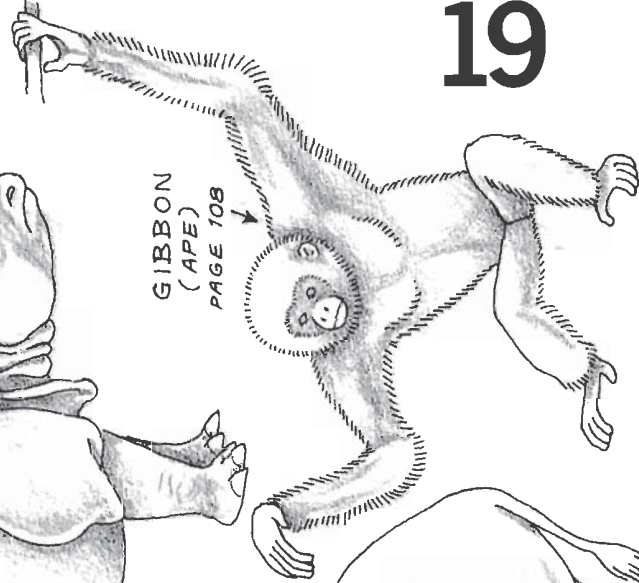
BLACK RHINOCEROUS

BLACK RHINO

WHITE RHINO (BABY) PAGE 103

R.B.

WHITE RHINO
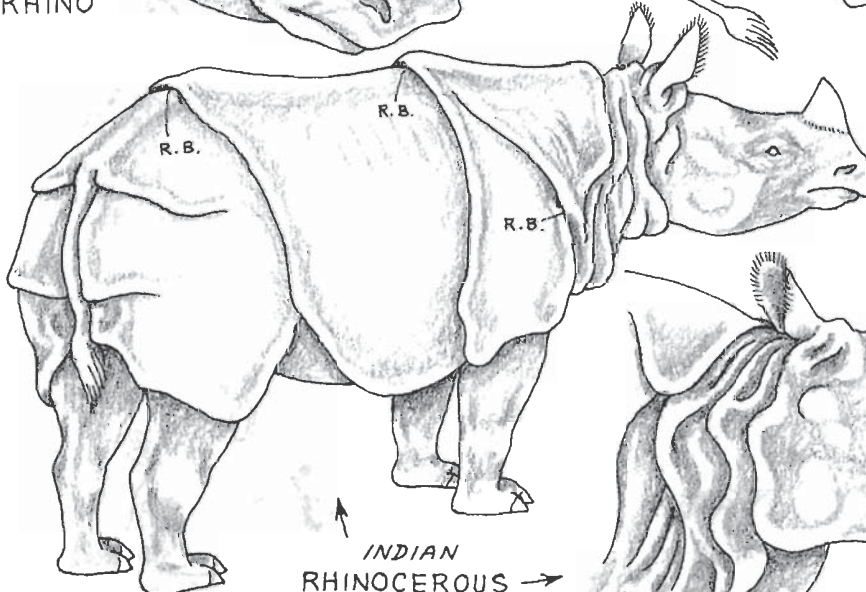
R.B.

R.B.

R.B.

BLACK RHINO

R.B.

R.B.

INDIAN RHINOCEROUS

AL STOHLMAN
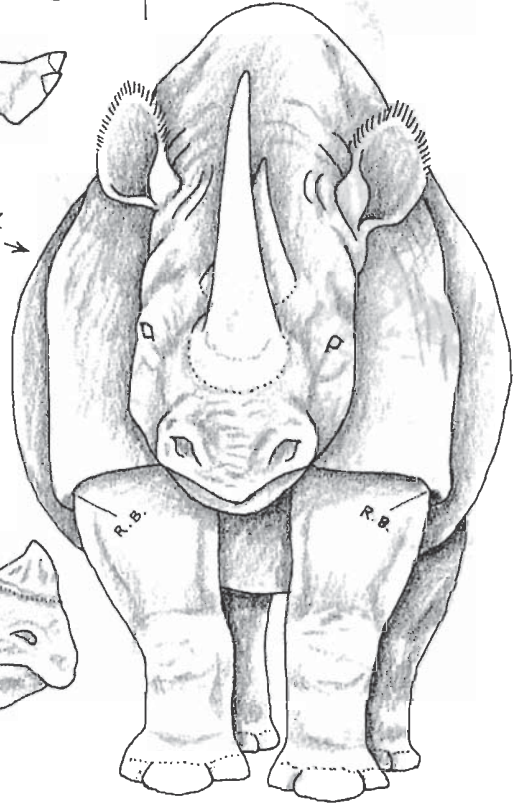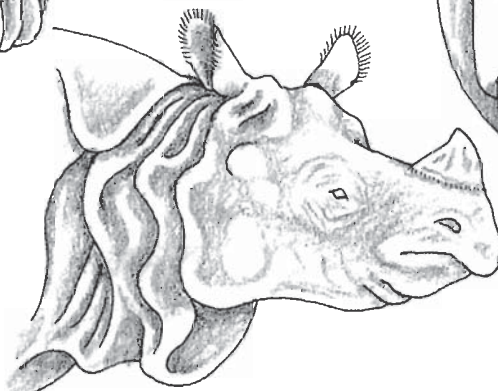
SHEET 20

HIPPOPOTAMUS

ALL HIPPOS
ON PAGE 105

LANGUR
PAGE 109

(FEMALE)

SPIDER
MONKEY
PAGE 109

PROBOSCIS
MONKEYS
PAGE 109

R.B.

R.B.

R.B.

LANGUR
PAGE 109

(MALE)

R.B.

WOOLLY
MONKEY
PAGE 109

R.B.

R.B.

D.B.

D.B.

AL STOHLMAN
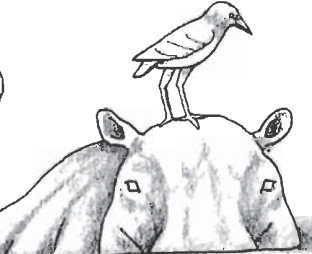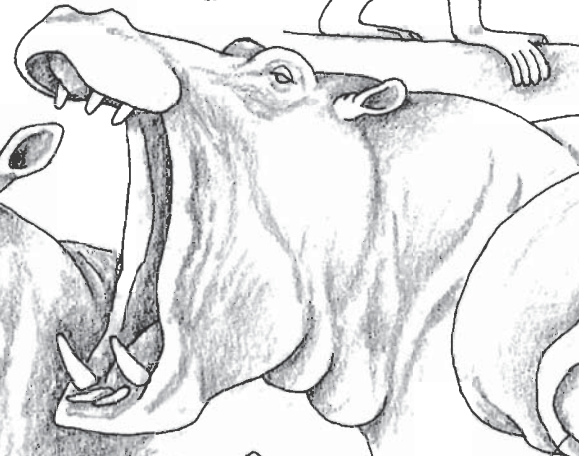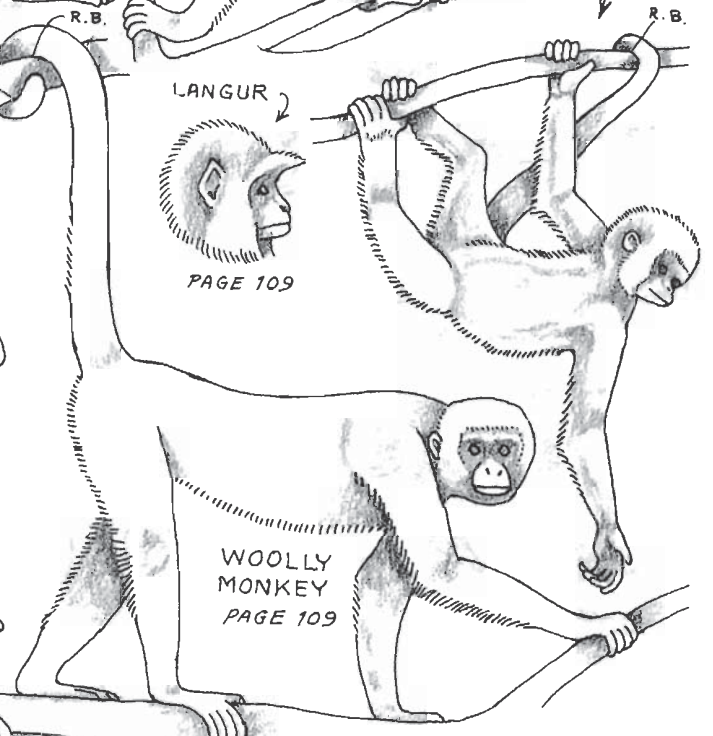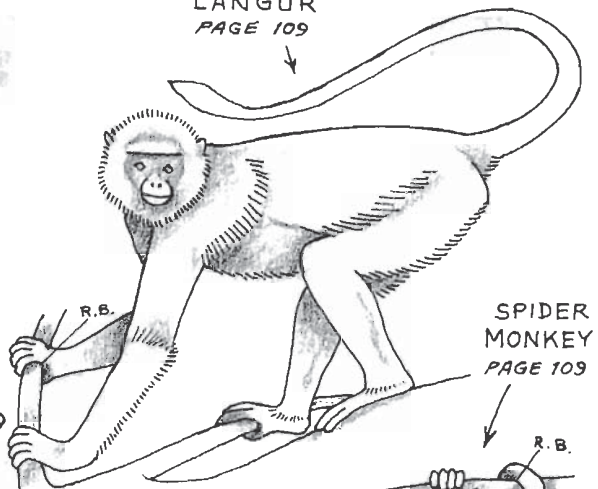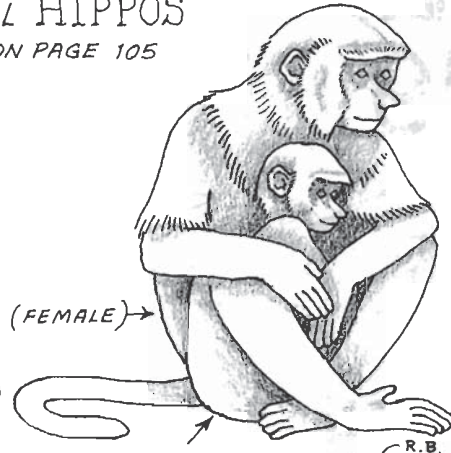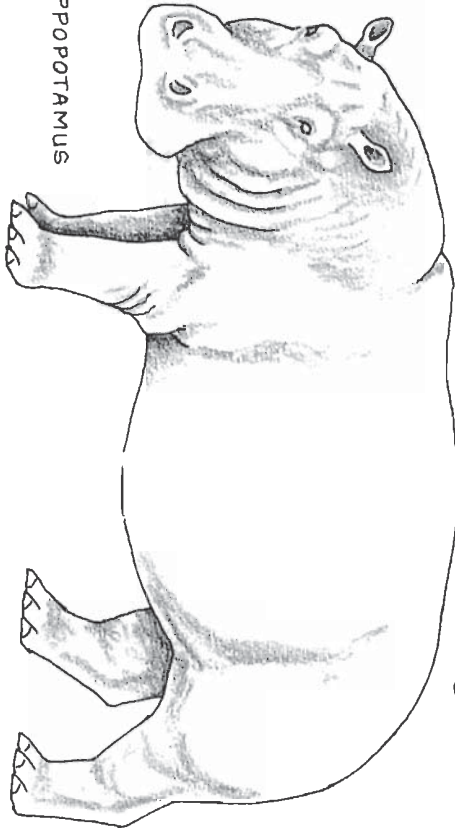
SHEET **21**

PORPOISE
PAGE 111

ELEPHANT SEAL
(BULL) PAGE 111
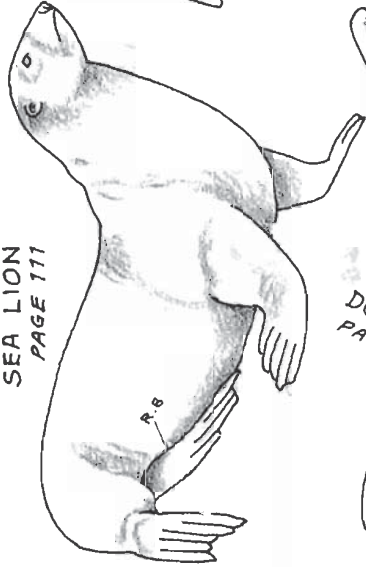
SEAL
PAGE 111

SEA LION
PAGE 111

DOLPHIN
PAGE 32

D.B.

R.B.
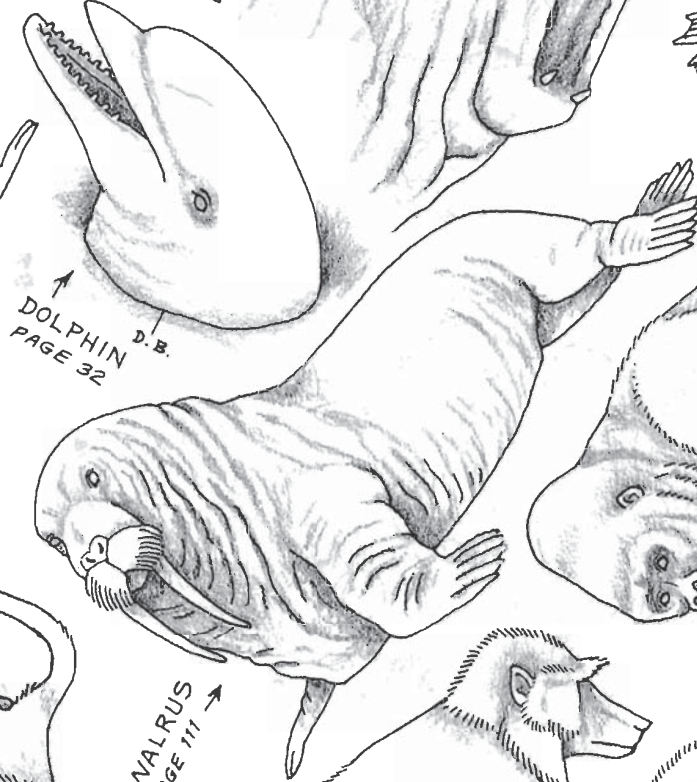
WALRUS
PAGE 111
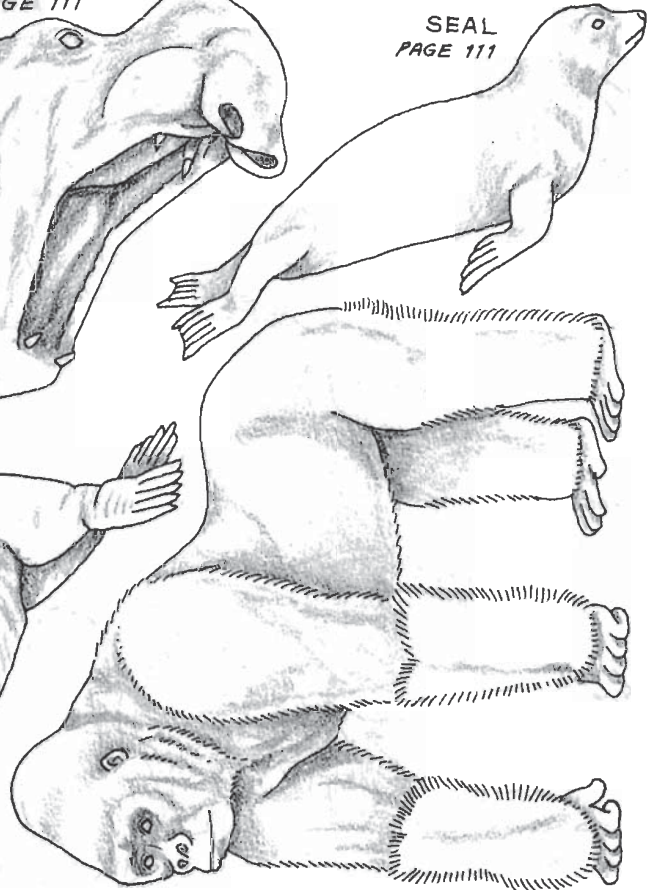
GORILLA
PAGE 108

HAMADRYAS BABOON PAGE 109
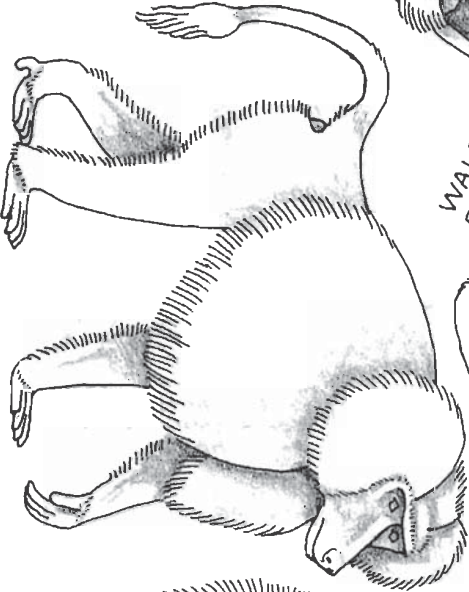
CHACMA
BABOON
PAGE 109
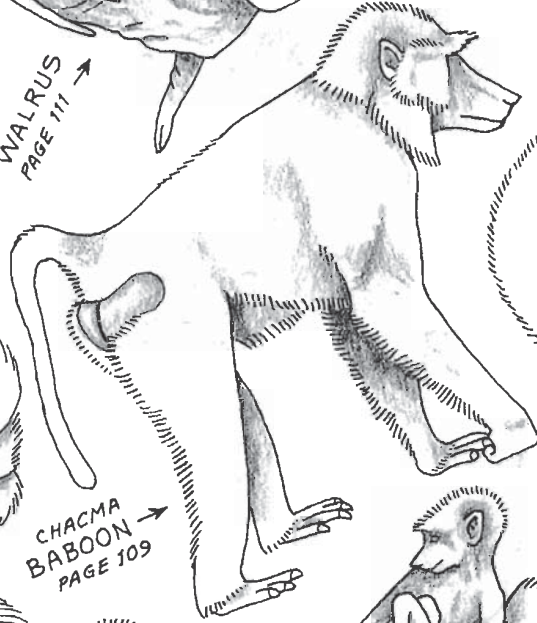
MANDRILL
PAGE 109

HAMADRYAS
BABOON
PAGE 109

CHACMA
BABOON PAGE 102

AL STOHLMAN
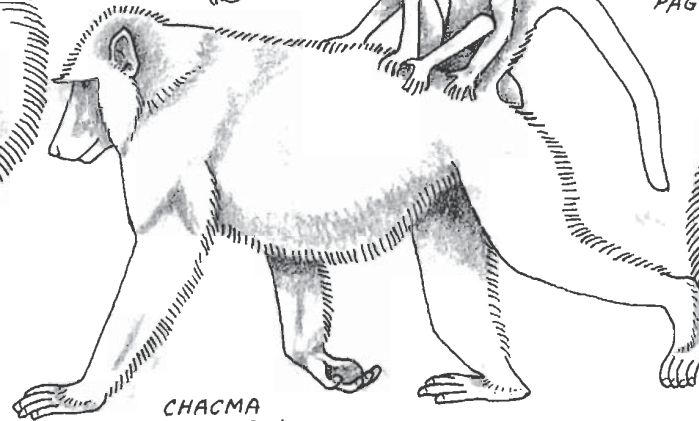
SHEET 22

WHITETAIL DEER
PAGE 95

WHITETAIL
PAGE 95

MULE DEER
PAGE 21

DEER
(DOE)
PAGE 95

WHITETAIL
PAGE 95

MULE
DEER
PAGE 95

R.B.
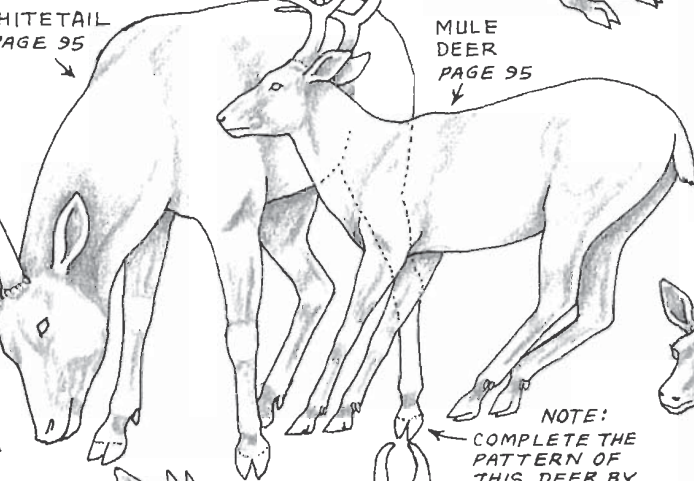
DEER
(FAWN)
PAGE 103

NOTE:
COMPLETE THE
PATTERN OF
THIS DEER BY
FOLLOWING
THE DOTTED
LINES IN THE
DEER ABOVE.

PRONGHORN
ANTELOPE
(BUCK)

PRONGHORN
(DOE)

(BUCK)
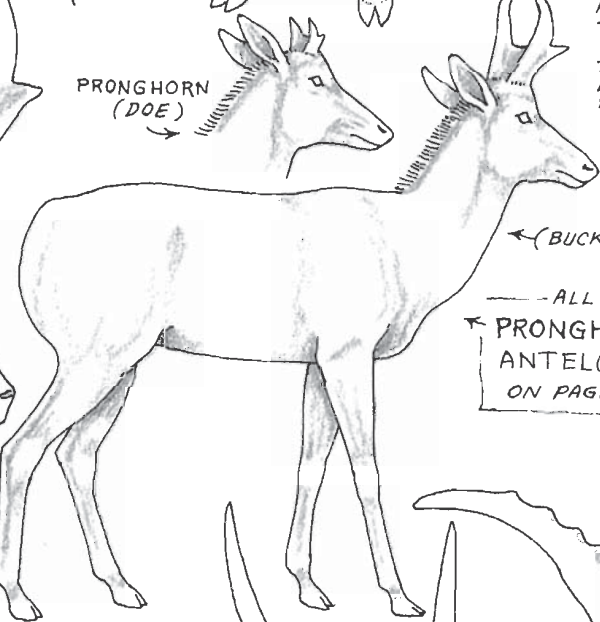
— ALL —
PRONGHORN
ANTELOPE
ON PAGE 95

STEP-BY-
STEP IN-
STRUCTIONS
FOR STAMP-
ING THE
UNUSUAL
HORNS ON
THIS PAGE
ARE
GIVEN ON
PAGE 92

ERECTED RUMP HAIRS

PRONGHORN
ANTELOPE
(BUCK)
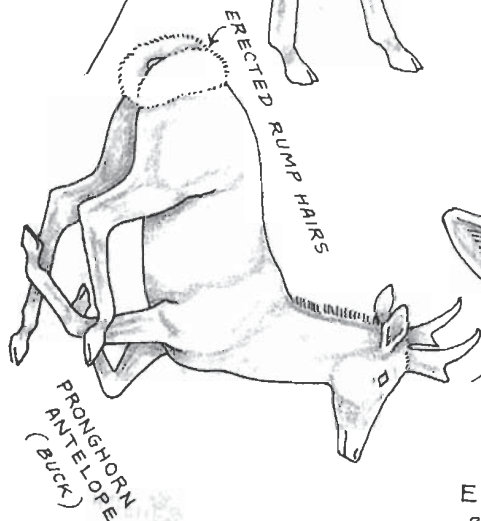
ELAND
PAGE 92

IBEX
PAGE 92

KUDU
PAGE 92

AL STOHLMAN

SHEET
23
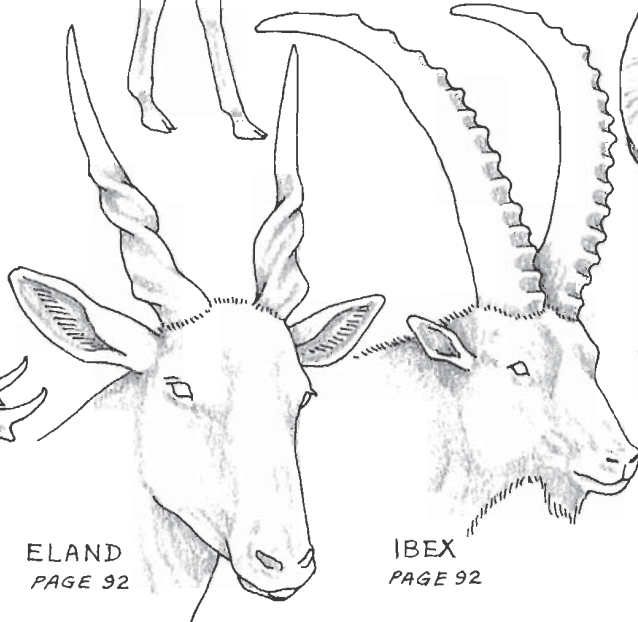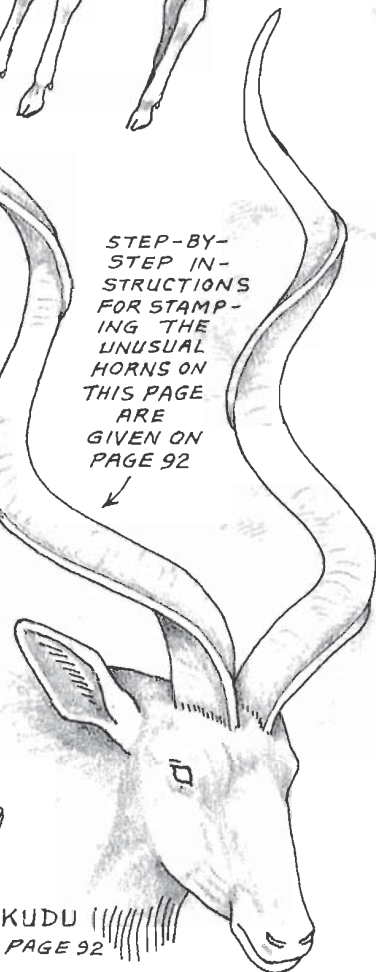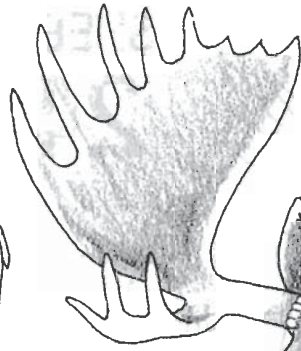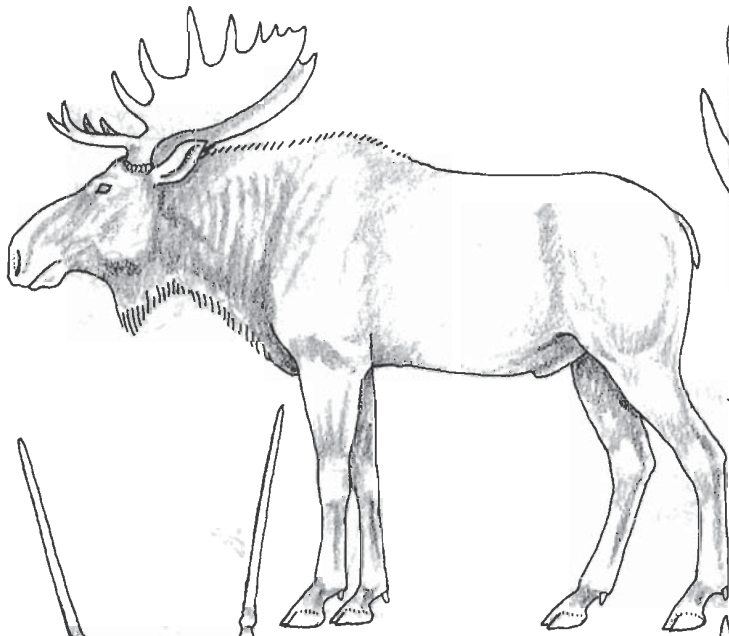
MOOSE
(BULL)
PAGE 94

ELK
(BULL)
PAGE 94

PAGE 65
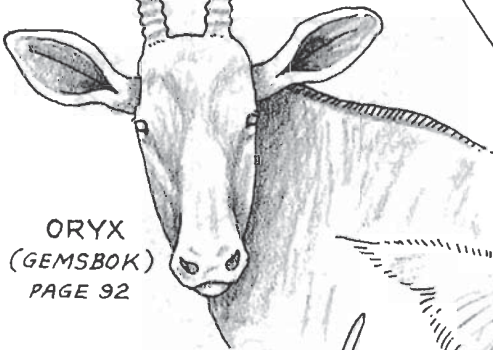
MAKE CONTINUOUS
CUTS... IF WATER
LINE IS NOT
DESIRED.

ORYX
(GEMSBOK)
PAGE 92

WILDEBEEST
(GNU)
PAGE 92

ELK
(COW)
PAGE 94
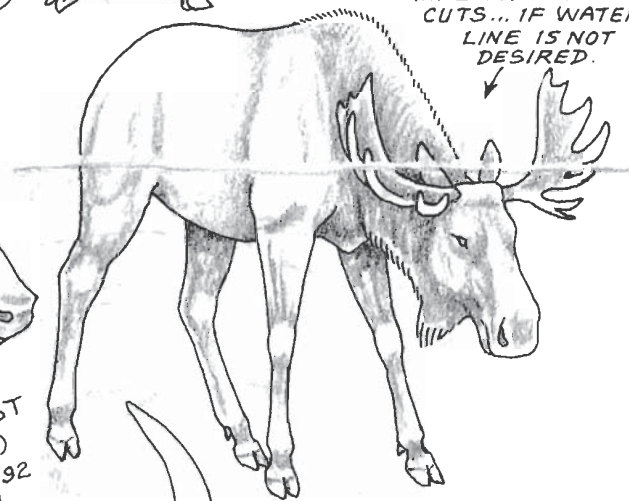
ELK
(BULL)
PAGE 94

MOOSE (COW)
PAGE 94

AL STOHLMAN

AL STOHLMAN
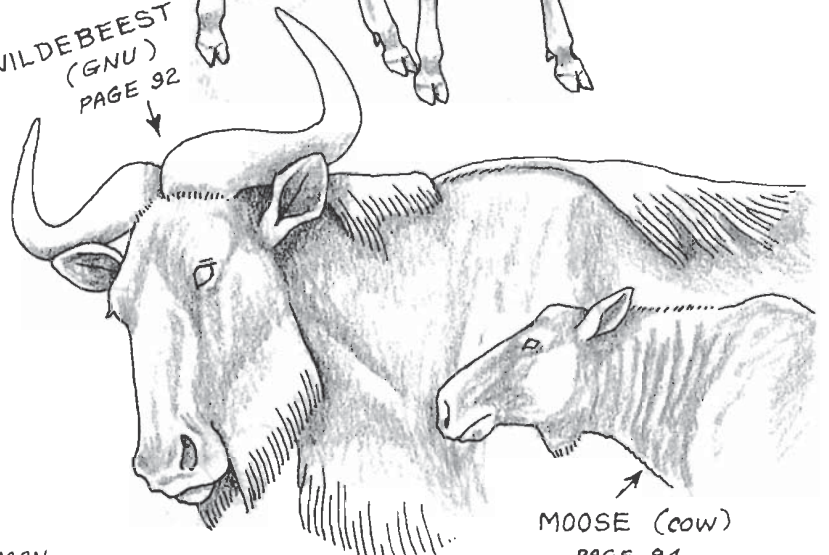
GIANT
SABLE
PAGE 92

(BULL)
(COW)

CARIBOU
PAGE 96

SKUNKS
PAGE 99

GAZELLE
PAGE 92

SHEET
24
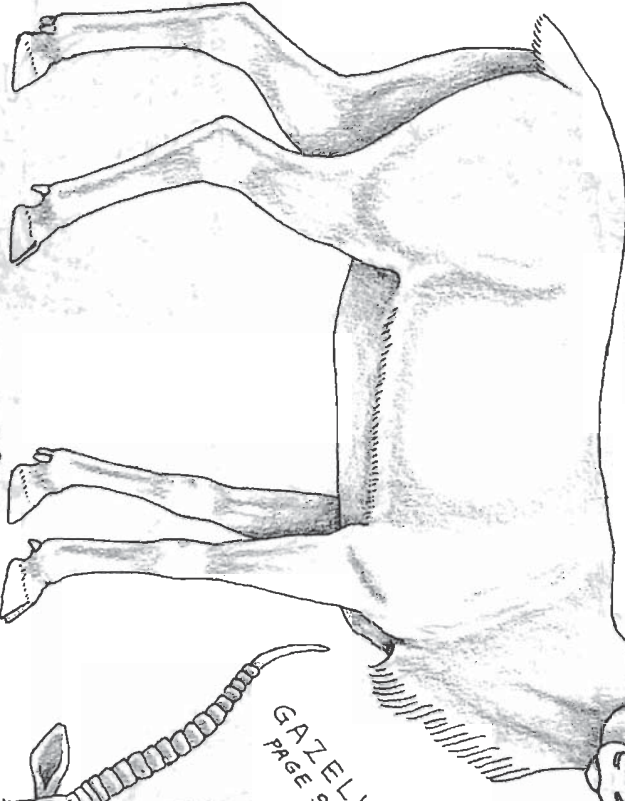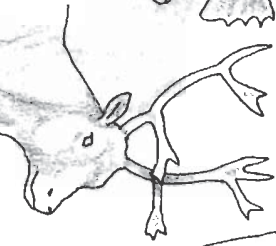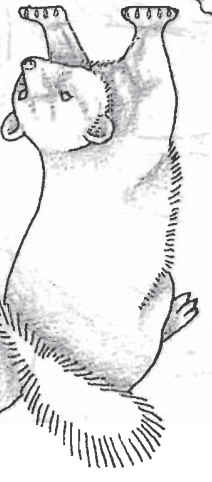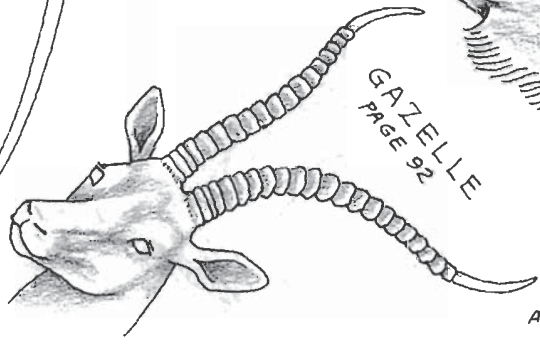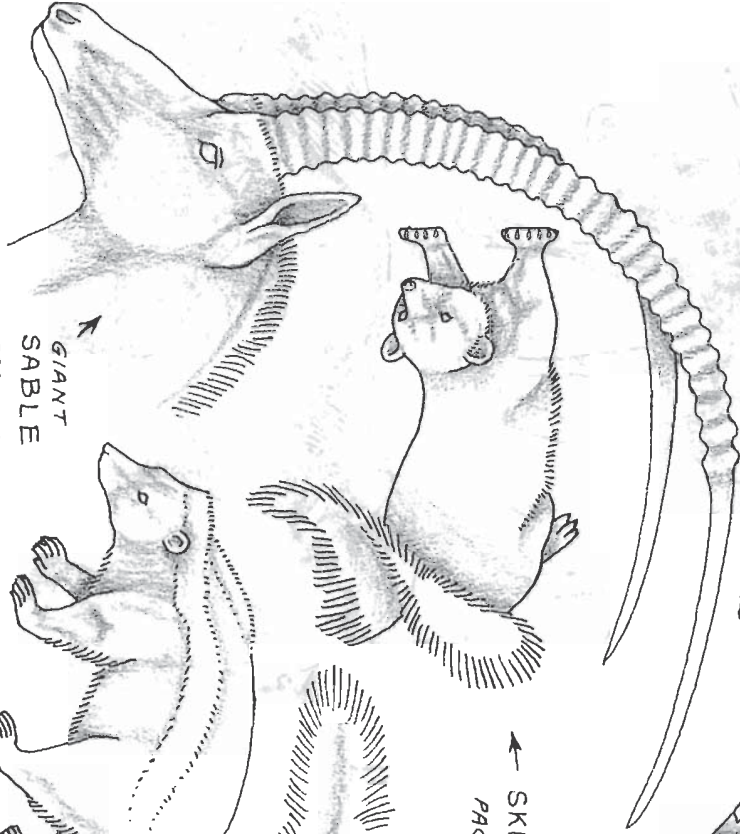
AFTER ALL STAMPING,
CUT THE "LINES" RUNNING
BETWEEN TEAMS TO HALTERS,
ETC. SEE PHOTO ON PAGE 96.

SINGLE CUT

SANTA'S TEAM: If you do not wish to stamp the scene, simply cut the design and dye it. It will still be quite effective and save a lot of stamping hours.
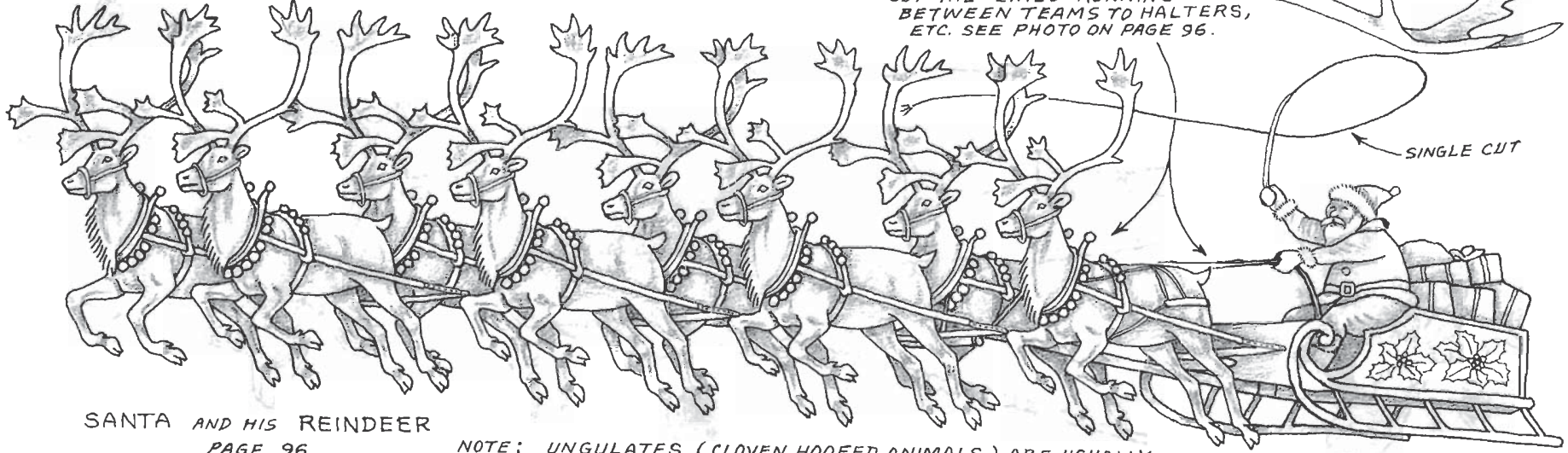
SANTA AND HIS REINDEER
PAGE 96

NOTE: UNGULATES (CLOVEN HOOFED ANIMALS) ARE USUALLY
NOT CONTROLLED WITH BRIDLE BITS, HENCE THE HALTERS!

SHEET
25

POLAR BEAR   BLACK BEAR   BROWN BEAR   BLACK BEAR
..... ALL ON PAGE 86...   PAGE 87
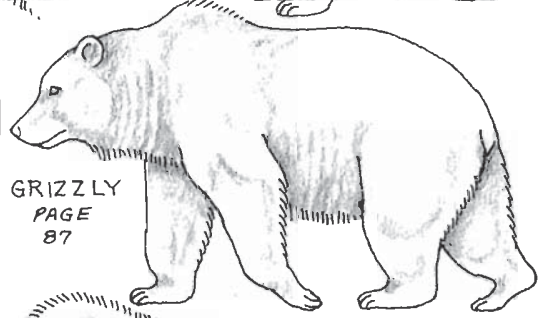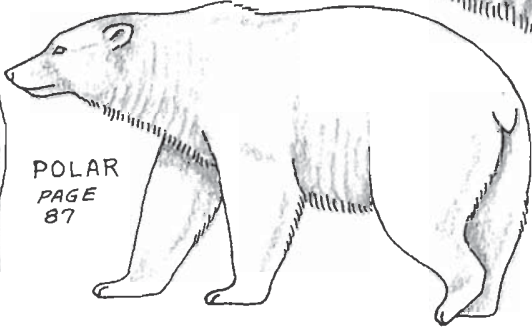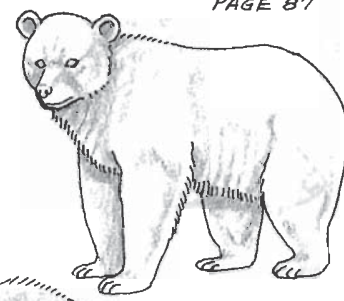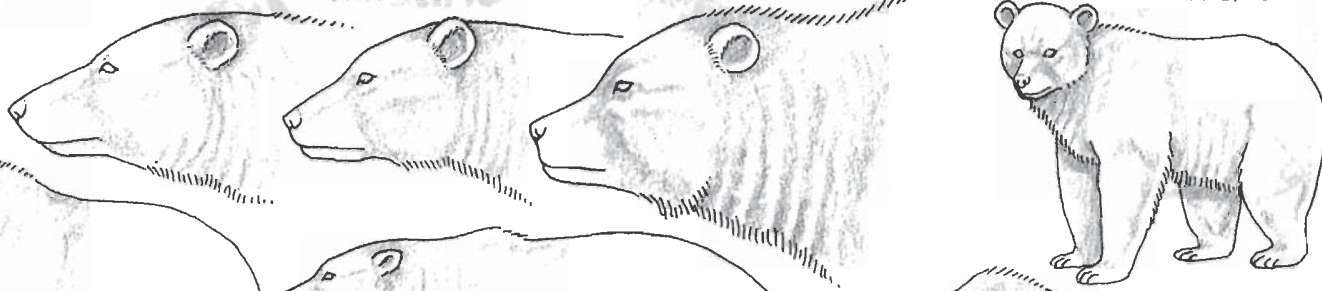
KODIAK
PAGE
87

POLAR
PAGE
87

GRIZZLY
PAGE
87

BROWN
BEAR
PAGE 87
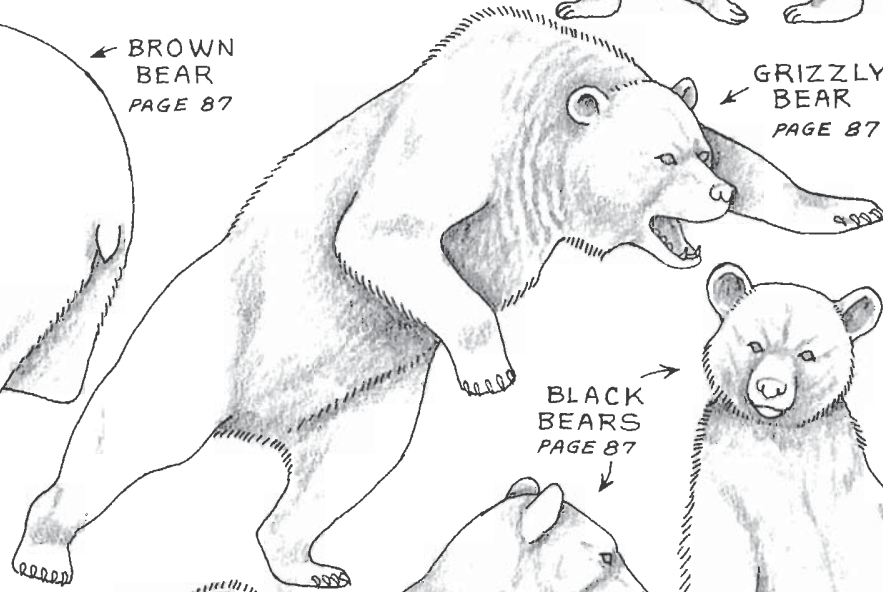
GRIZZLY
BEAR
PAGE 87
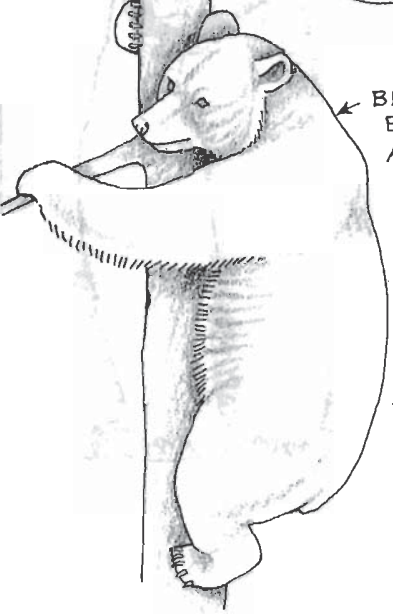
BLACK
BEAR
PAGE 87

BLACK
BEARS
PAGE 87

GRIZZLY
BEAR
PAGE 87

R.B.
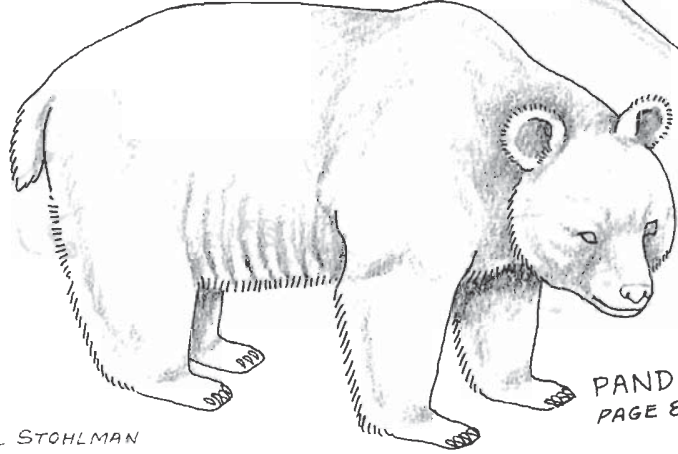
PANDA
PAGE 87
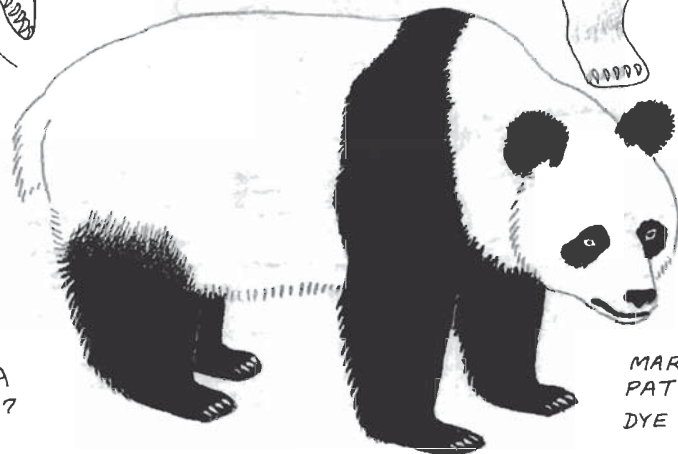
MARKING
PATTERN
DYE BLACK

AL STOHLMAN

BROWN
BEAR
PAGE 51

BLACK BEAR
(CUB)
PAGE 102

SHEET 26

GRIZZLY (CUB)
PAGE 102
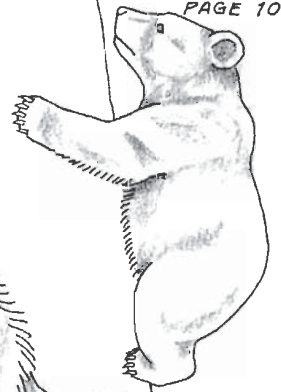
BROWN BEAR
"WET" LOOK
PAGE 51

SEE "PICTORIAL CARVING
FINESSE" FOR WATER SPRAY.

← POLAR BEARS →
↓ ALL ON PAGE 85

D.B.

POLAR BEAR (CUB)
PAGE 102

D.B.

AL STOHLMAN
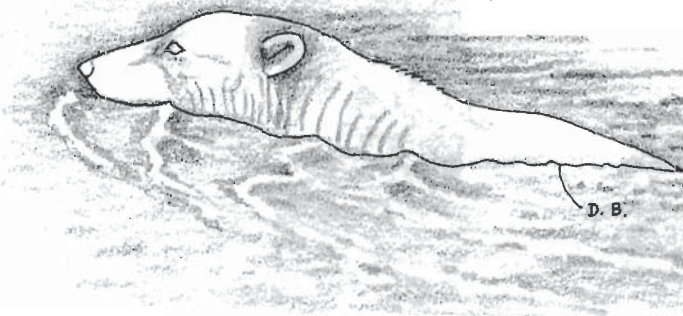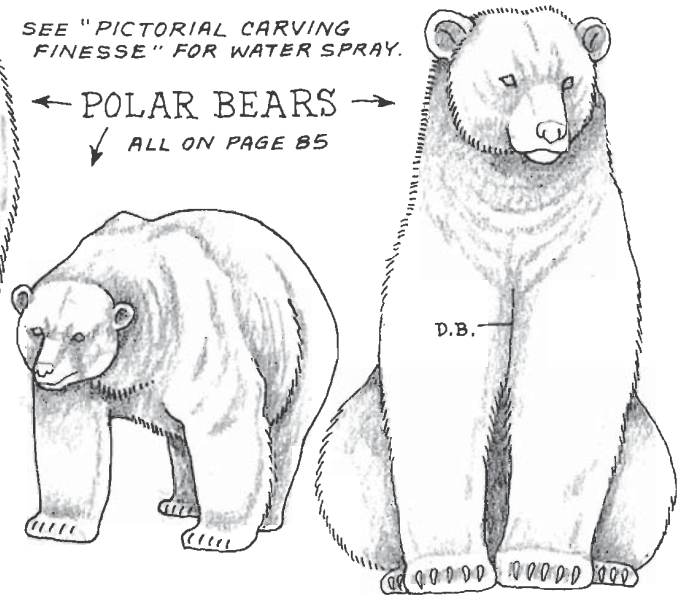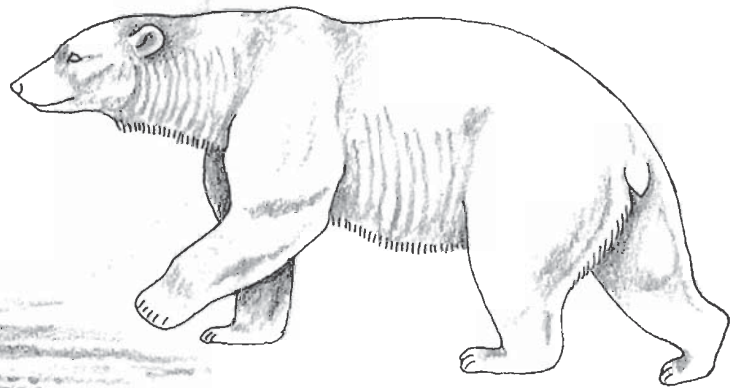
GRIZZLY
BEAR
PAGE 86

MONGOOSE
PAGE 98

SHEET
27

PORCUPINE
PAGE 99

FERRET
PAGE 99

BADGER
PAGE 99

BROWN
BEAR
PAGE 86

PORCUPINE
PAGE 99

PINE
MARTEN
*PAGE
99*

ERMINE
OR
WEASEL
PAGE 99

MINK
PAGE 99

GRIZZLY
BEAR
PAGE 86

AL STOHLMAN
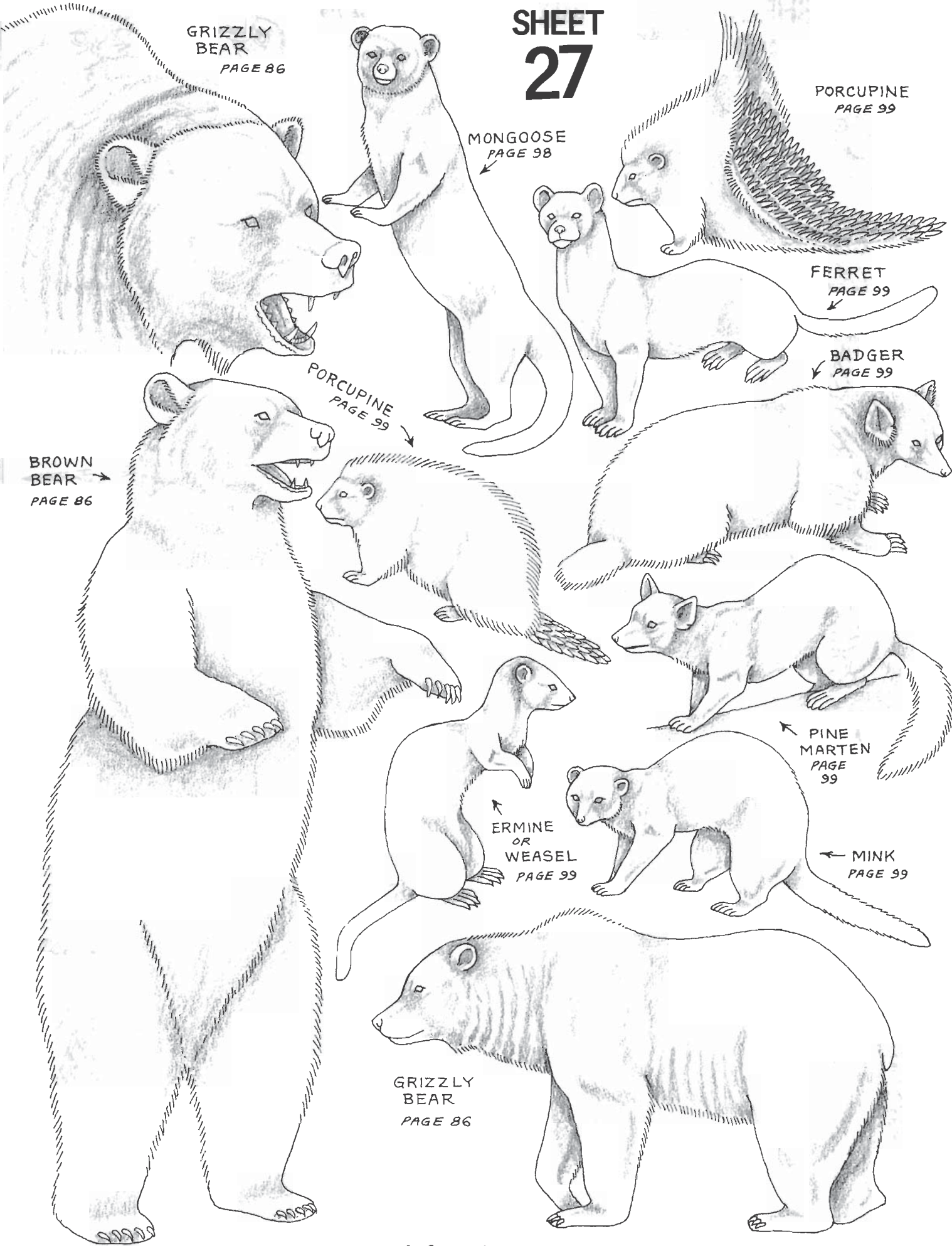
WHITE-CROWNED SPARROW COVER

SHEET 28

BABY BIRDS... ALL ON PAGE 119
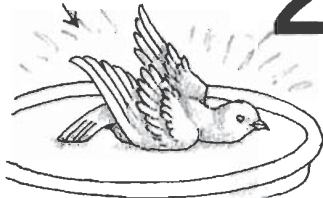
KINGLET PAGE 58
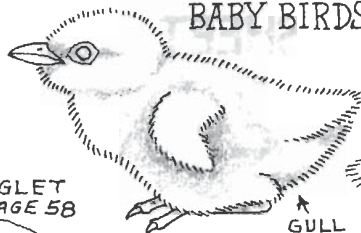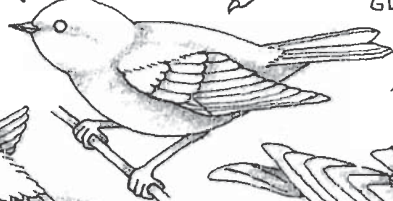
GULL
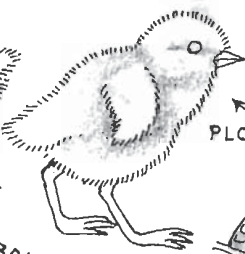
PLOVER
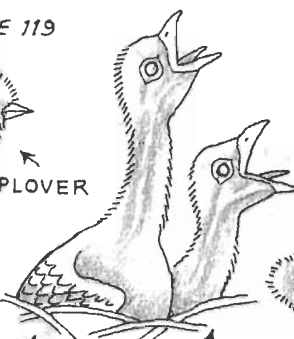
BALD EAGLE PAGE 115

TYPICAL OF MANY SPECIES

EAGLET

SPARROW PAGE 117

D.B.
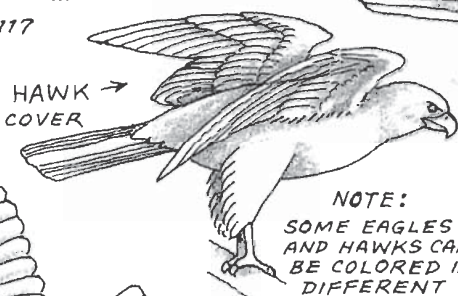
HAWK COVER

NOTE: SOME EAGLES AND HAWKS CAN BE COLORED INTO DIFFERENT SPECIES.
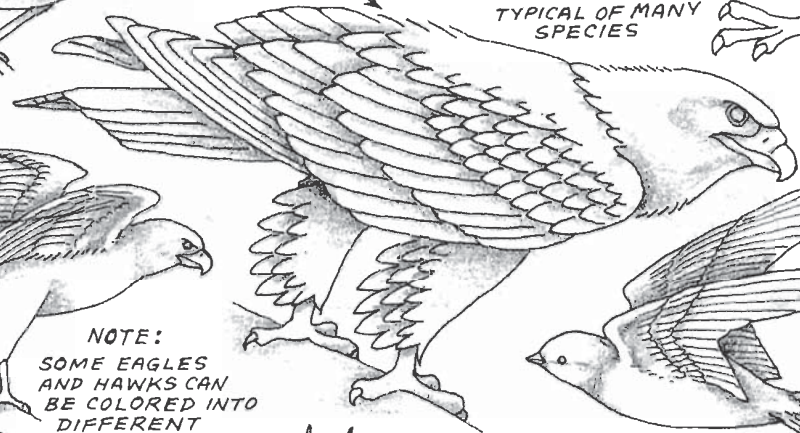
BARN SWALLOW PAGE 116
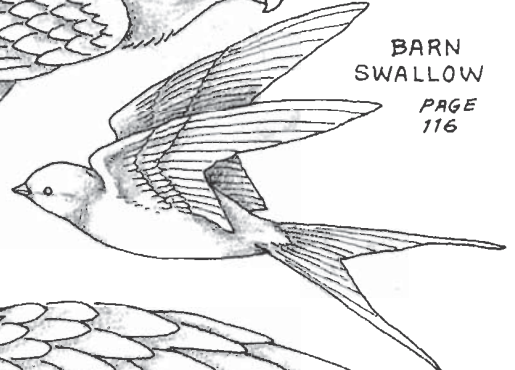
RED-SHOULDERED HAWK PAGE 68
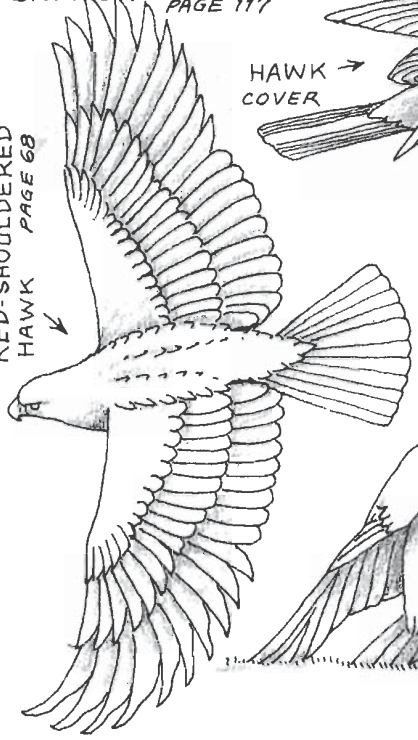
COOPER'S HAWK PAGE 116
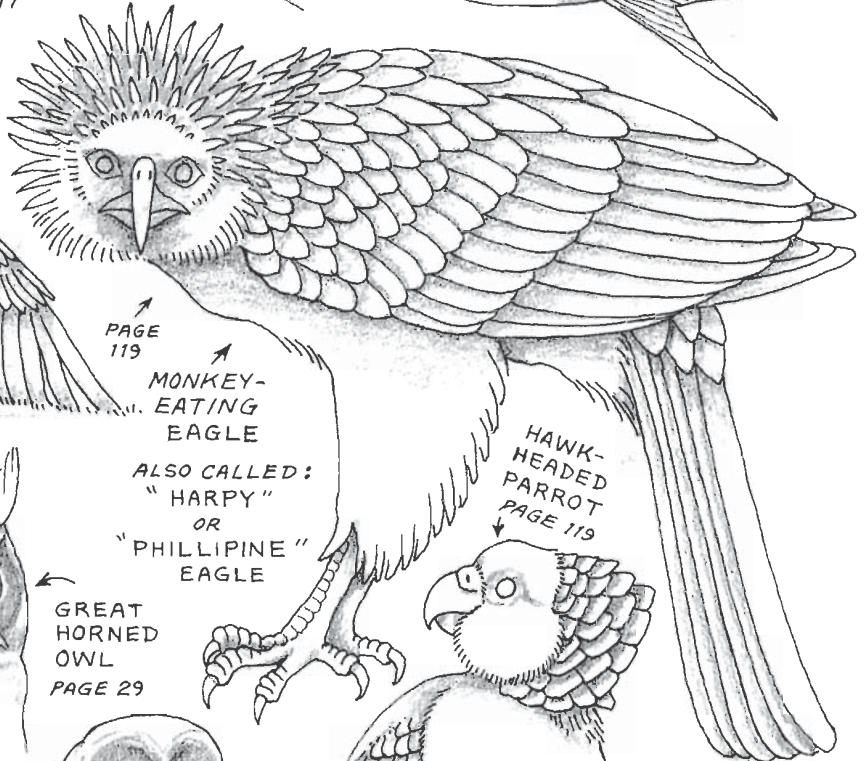
PAGE 119

MONKEY-EATING EAGLE

ALSO CALLED: "HARPY" OR "PHILLIPINE" EAGLE

HAWK-HEADED PARROT PAGE 119
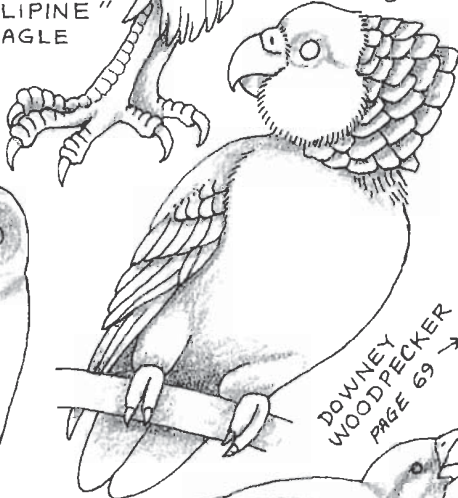
NOTE: OUTLINE IS BEVELED ONLY... WITH F890

SEE PHOTO ON PAGE 29.

THEN MAT THE BACK-GROUND. CUT THE OUTLINE AND NECK FEATHERS AS SHOWN ON PHOTO, PAGE 29.

OSTRICH PAGE 29
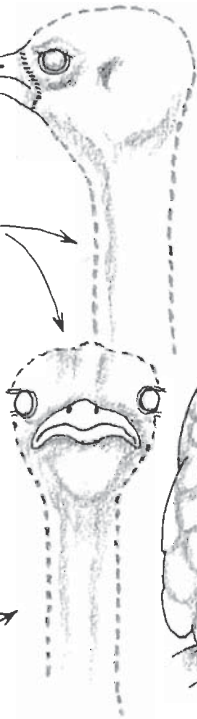
GREAT HORNED OWL PAGE 29

EAGLE OWL PAGE 119
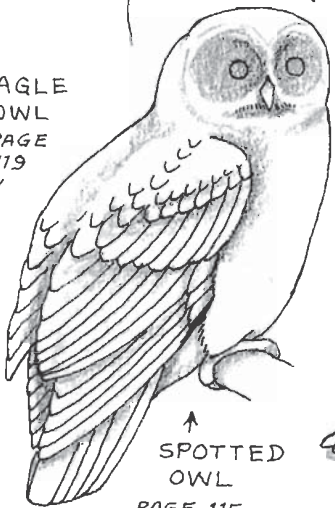
SPOTTED OWL PAGE 115

DOWNEY WOODPECKER PAGE 69

THRUSH PAGE 117

AL STOHLMAN
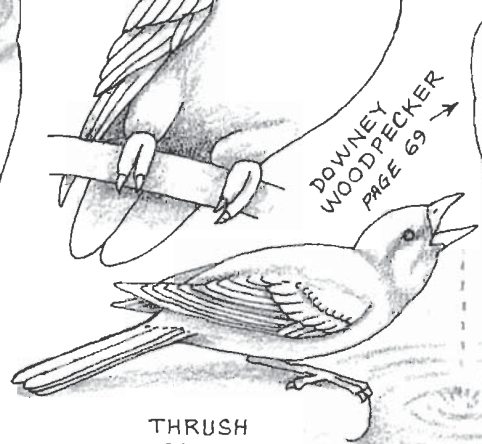
UNLESS OTHERWISE NOTED...
ALL BIRDS ON THIS SHEET
ARE ON PAGE 117

MALLARD DUCKS

SKIMMER

COOT

GREBE →

WOOD DUCK
PAGE 70

TEAL

D.B.

MALLARD DUCKS

D.B.

MALLARD DUCKS →

PAGE 70 →

LOONS

D.B.

D.B.

LOON
PAGE 68

D.B.
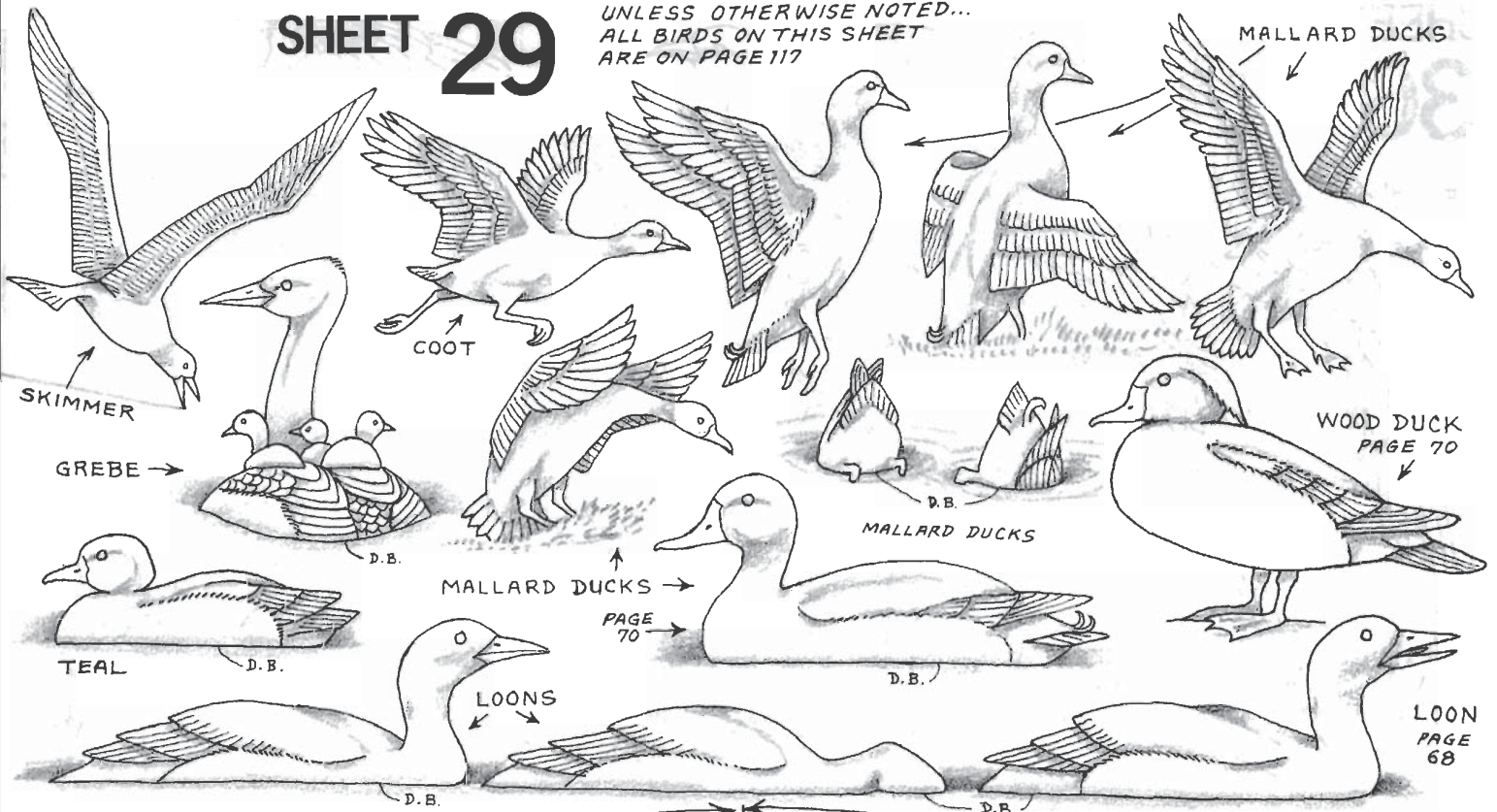
DO NOT TRACE IN ALL OF THE
FEATHERS ... ONLY THE MAIN
RACHIS LINES. MAKE VANE
CUTS FREEHAND, AT ANGLES
SHOWN. CUTS OVERLAP
IN STEPS C - D - E.
IT WILL BE CONFUS-
ING UNTIL YOU
CUT FOR A
WHILE. YOU
MUST CON-
CENTRATE
TO AVOID
IT!

CUT THE NEXT MOST DISTANT FEATHERS

C

DYEING: FIRST DYE BIRD...
THEN THE COVERT "EYES".
GREEN (No. 7) CAN BE
DYED SOLID SURROUND-
ING THE BIRD, UNTIL
YOU REACH THE
OUTER FEATH-
ERS. THEN DYE
ONLY IN THE
CUTS AS
SHOWN
ON PAGE
71.

D

CONTINUE CUTTING, CLOSER TO THE BIRD

E

ALL CUTTING IS COMPLETE
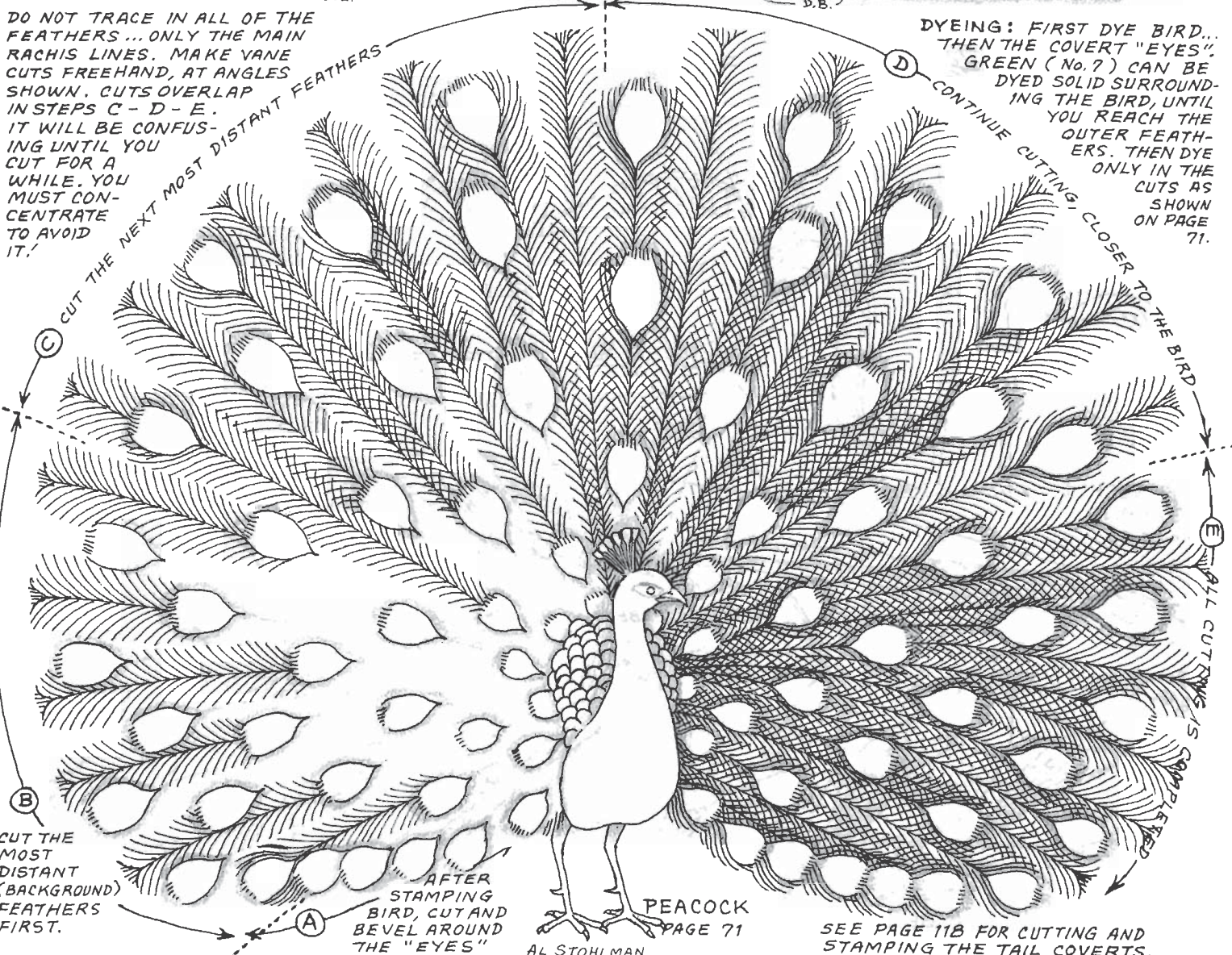
B

CUT THE
MOST
DISTANT
(BACKGROUND)
FEATHERS
FIRST.

A

AFTER
STAMPING
BIRD, CUT AND
BEVEL AROUND
THE "EYES"

PEACOCK
PAGE 71

AL STOHLMAN

SEE PAGE 118 FOR CUTTING AND
STAMPING THE TAIL COVERTS.

SHEET 30

QUETZAL PAGE 69

MACAW PAGE 69

BEE-EATER PAGE 116

EGRET→ PAGE 116

R.B.

PAGE 1

BROWN PELICAN

PAGE 117

FLAMINGO PAGE 69

COCKATOO PAGE 118

HUMMINGBIRD PAGE 116

KIWI PAGE 116

RING-NECKED PHEASANT PAGE 70

LYREBIRD PAGE 118

SEE PHOTO FOR POSITION OF THE LACY FEATHERS OVER THE BODY.

GOLDEN PHEASANT PAGE 69

All Quail below... on Page 69

CALIFORNIA QUAIL

GAMBEL'S QUAIL

MOUNTAIN QUAIL

SCALED QUAIL

CHUKAR

BOBWHITE QUAIL

AL STOHLMAN

SHEET
31

UMBRELLA-BIRD
PAGE 116

PIDGEON
PAGE 118

WREN
PAGE 115

SEE
PHOTO
FOR CUTS
HERE AND
AROUND
THE EYE.

ROYAL
FLYCATCHER
PAGE 118
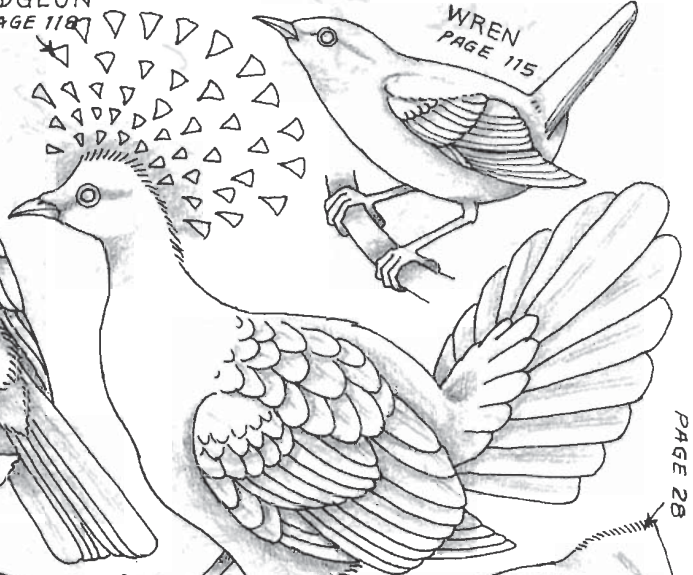
KINGFISHER
PAGE 28
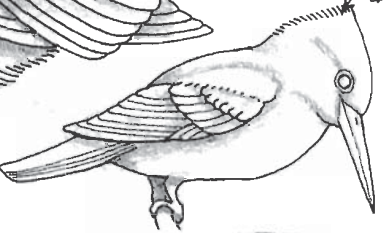
ORIOLE
PAGE 69

BLACK VULTURE

EARED VULTURE

ROOSTER
PAGE 116

CALIF.
CONDOR

VULTURES
PAGE
119
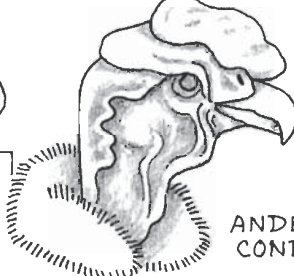
ANDEAN
CONDOR

EMU
PAGE
116

WAXWING
PAGE 69
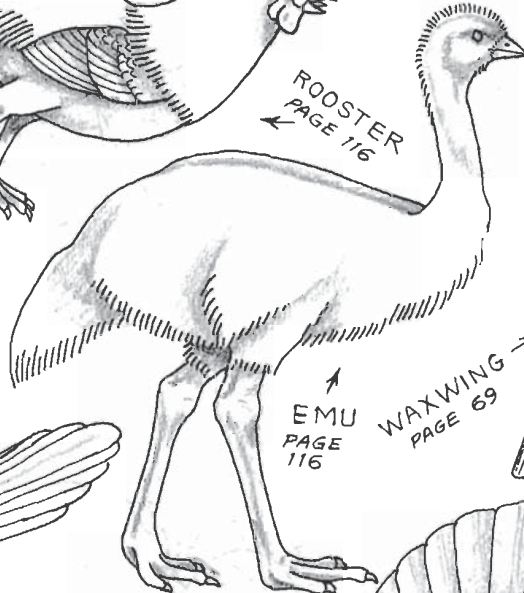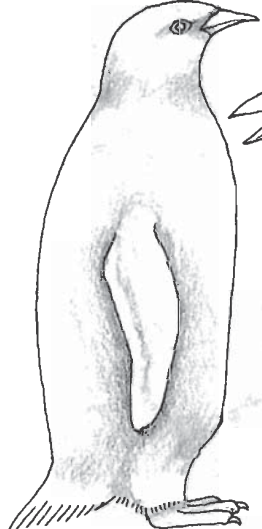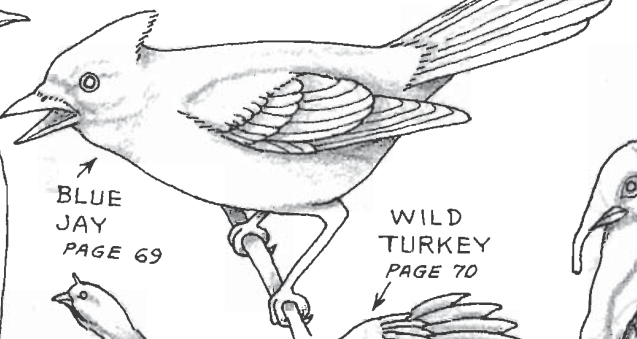
BLUE
JAY
PAGE 69
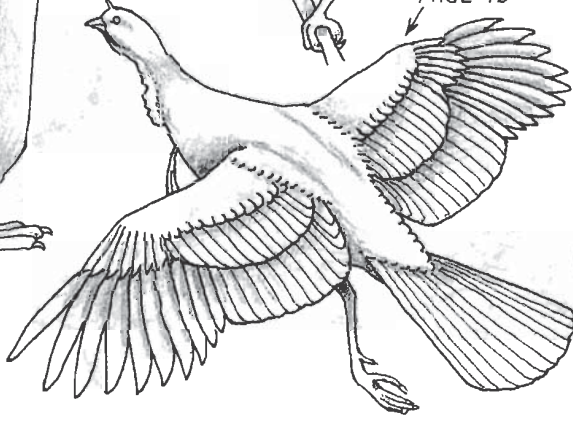
WILD
TURKEY
PAGE 70

PENGUIN
PAGE 116
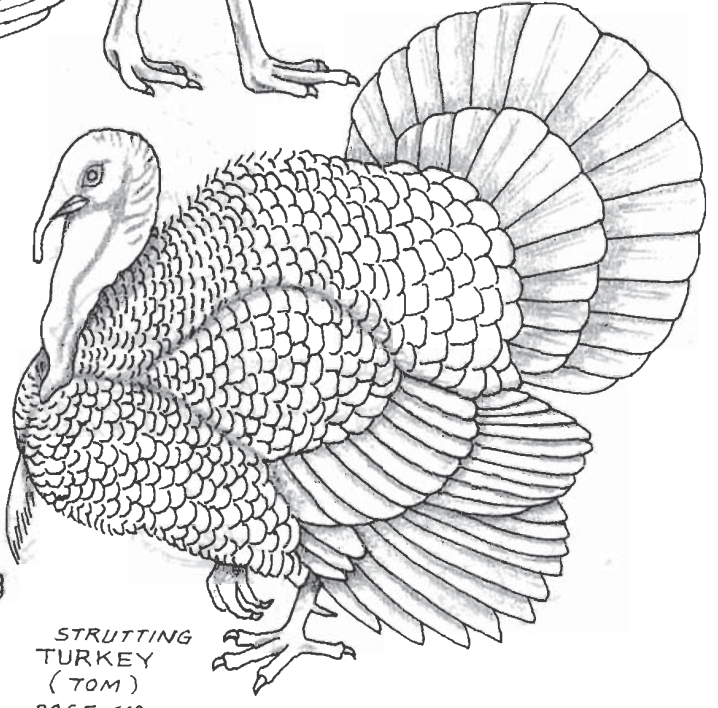
STRUTTING
TURKEY
(TOM)
PAGE 119

AL STOHLMAN

SHEET 32

INSECTS
INSIDE BACK COVER

SPIDERS

GRASSHOPPER
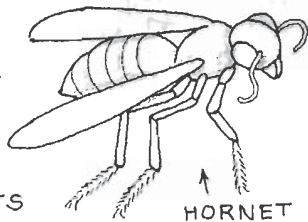
ANTS

HORNET

BLACK WIDOW SPIDER

LEAFCUTTER ANTS
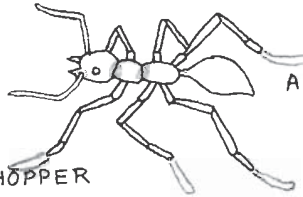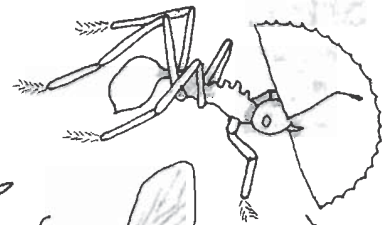
PRAYING MANTIS
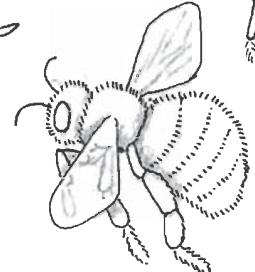
BUMBLE-BEE

HONEY BEE
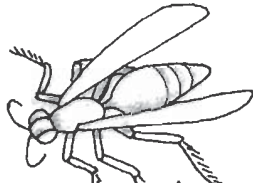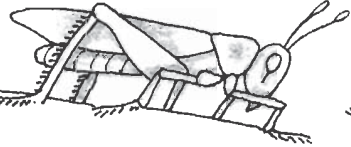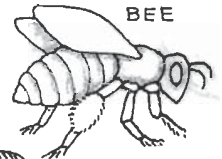
LADYBUG

PAPER WASP
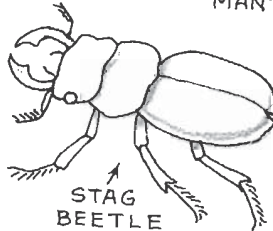
STAG BEETLE

TIGER SWALLOW-TAIL BUTTERFLY

SOME MOTHS DO NOT HAVE DISTINCT WING VEINS
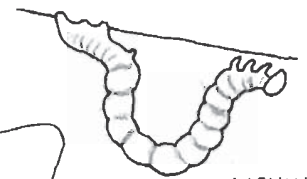
MOTH

INCHWORM
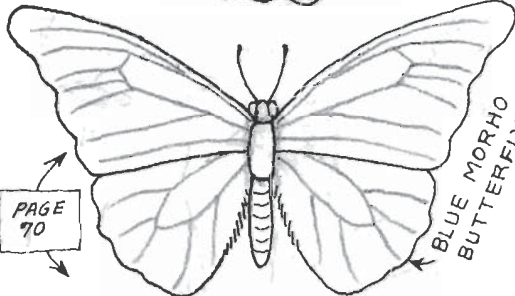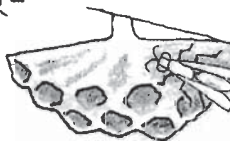
USE VERY FINE CUTS FOR DISTANT MOSQUITOES. DYE M-4

PAGE 70

BLUE MORHO BUTTERFLY
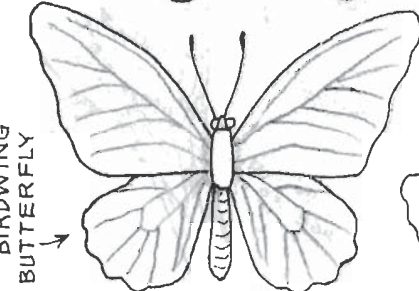
SULPHUR BUTTER-FLY

BIRDWING BUTTERFLY

MODEL IN WING VEINS AS SHOWN ON THE TRACINGS
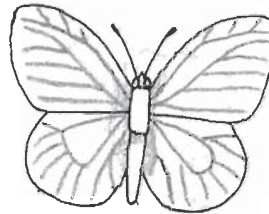
MOSQUITO
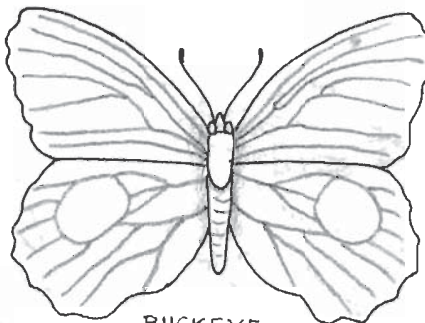
COLOR

COLOR THESE SUBJECTS FROM THE REPRODUCTIONS IN THE BOOK.

MONARCH BUTTERFLY

BUCKEYE BUTTERFLY
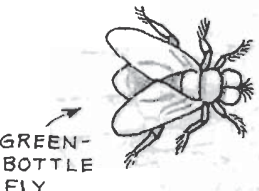
GREEN-BOTTLE FLY
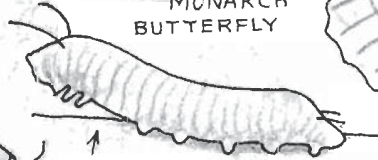
CUCKOO WASP PAGE 70

CATER-PILLAR (MONARCH)

SEE INSTRUCTIONS ON PAGE 132 FOR EXECUTING LEGS OF SMALL INSECTS
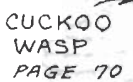
OX BEETLE

SCORPION
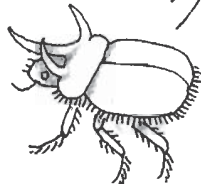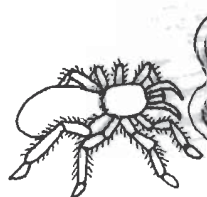
TRAP-DOOR SPIDER
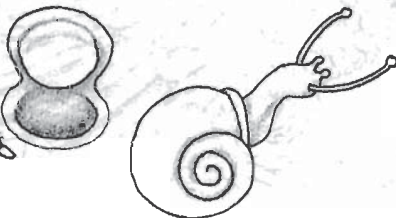
BANDED SNAIL
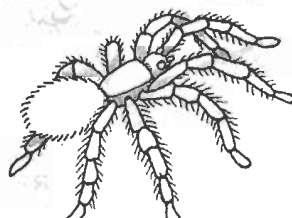
TARANTULA

BLUE MUD DAUBER

AL STOHLMAN
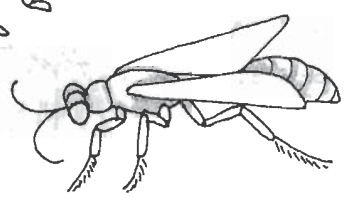
PRAIRIE DOG
(PUP) PAGE 103

WOODCHUCK
PAGE 100

ZEBRA
PAGE 89

MULE
PAGE 89
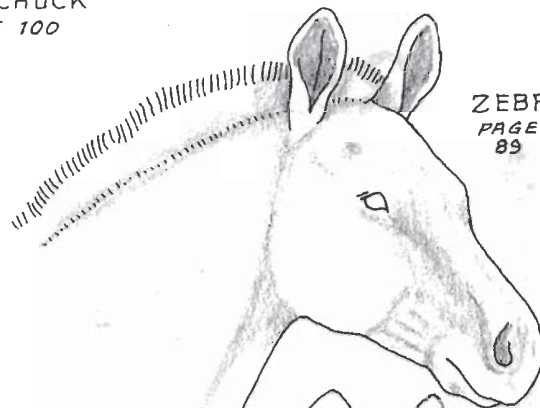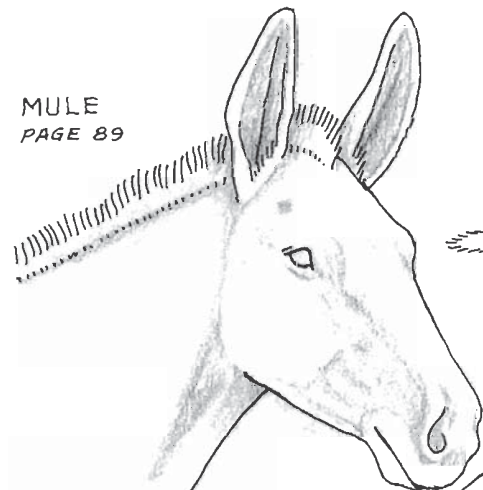
PRAIRIE DOG
PAGE 100

MARMOT
PAGE 100

STRIPE
PATTERN
DYE BLACK
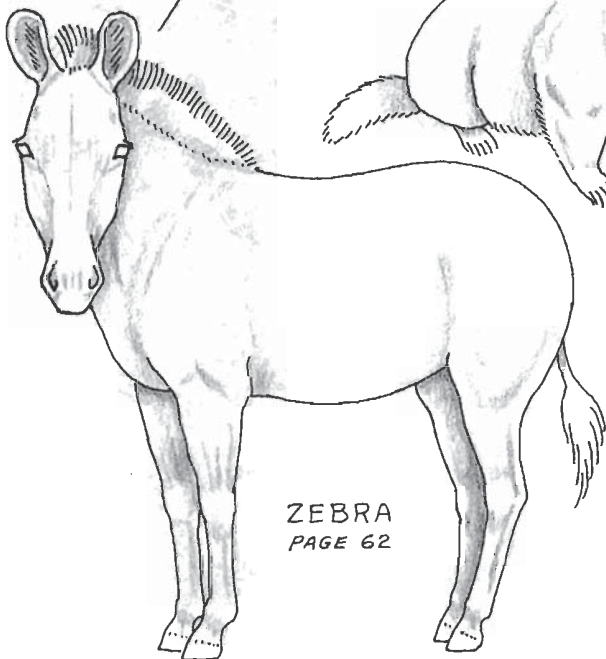
ZEBRA
PAGE 62

BURRO
PAGE 89
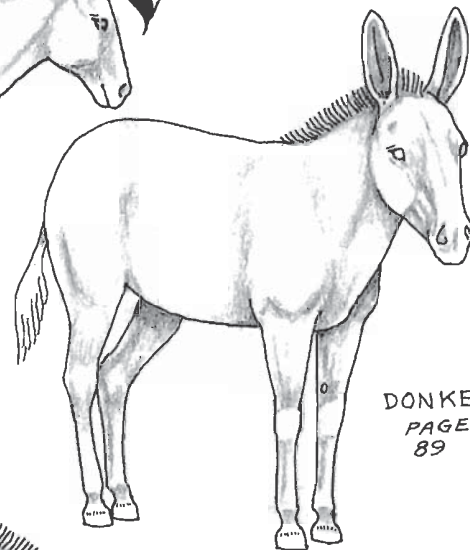
DONKEY
PAGE 89

DYE SHADED STRIPES
(BETWEEN BLACK)
WITH COVA DYE:
MEDIUM BROWN
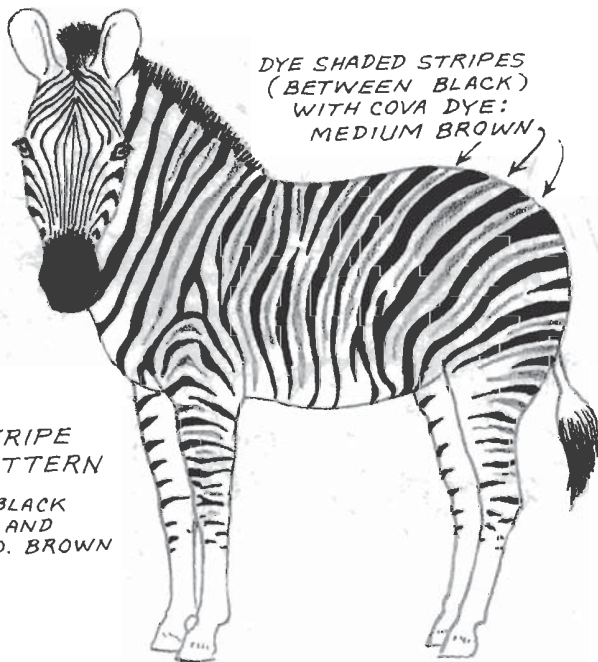
STRIPE
PATTERN

BLACK
AND
MED. BROWN

NOTE:
THERE ARE
SEVERAL
SPECIES OF
ZEBRAS...ALL
WITH VARYING
STRIPE
PATTERNS.

MULE
PAGE 89

AL STOHLMAN

SHEET **34**

PAGE 124

WINTER HAIR
PAGE 65

PACKING
PAGE 124

DIAMOND
HITCH
PAGE 124
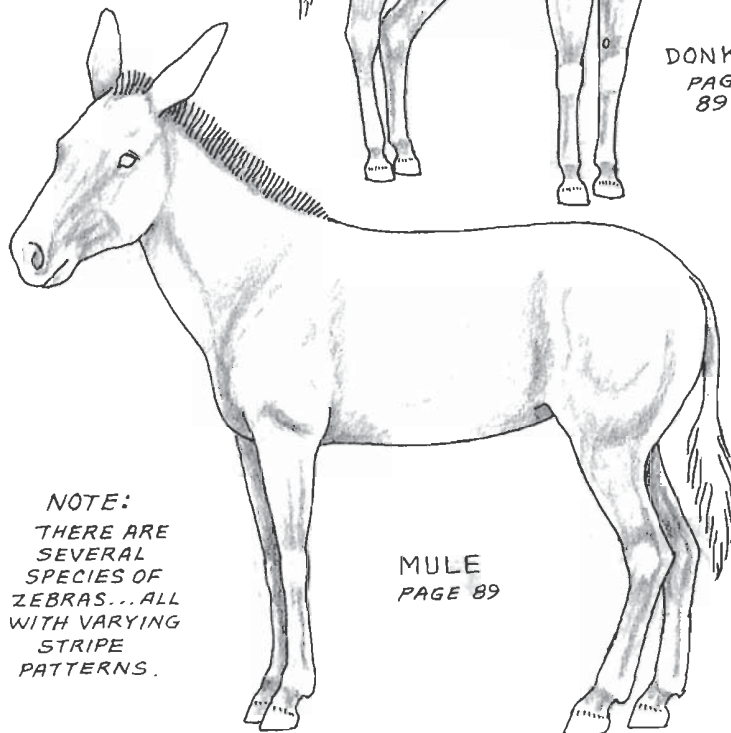
PAGE 124

PAGE 124
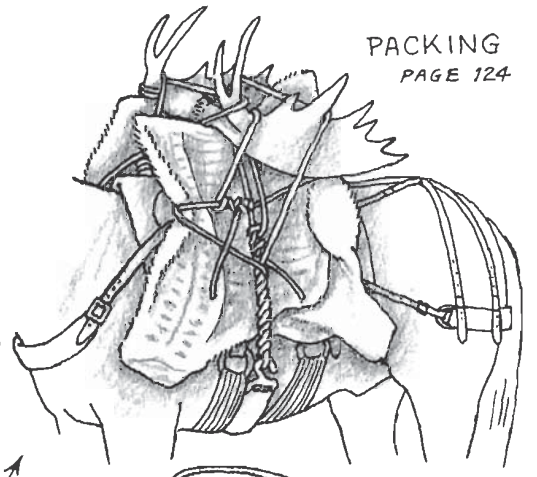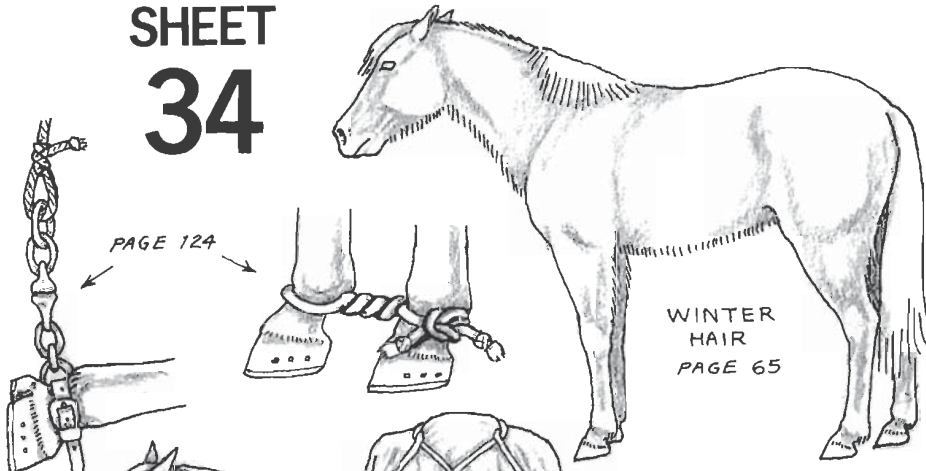
NOTE:
COMPLETE
PATTERNS
BY ADDING
THE LEGS
AND HEAD
OF THE
HORSE
BELOW.

PAGE 124

PAGE 124

PAGE 124
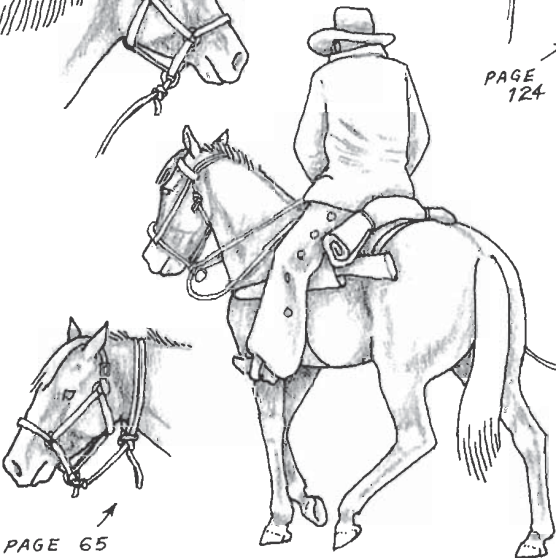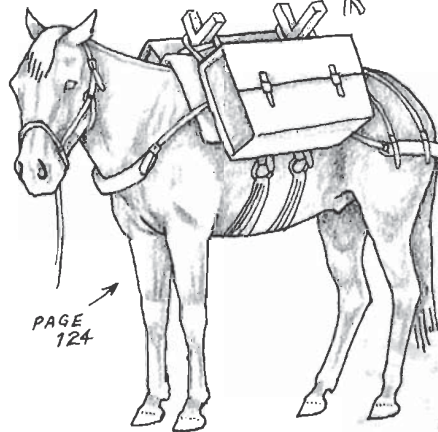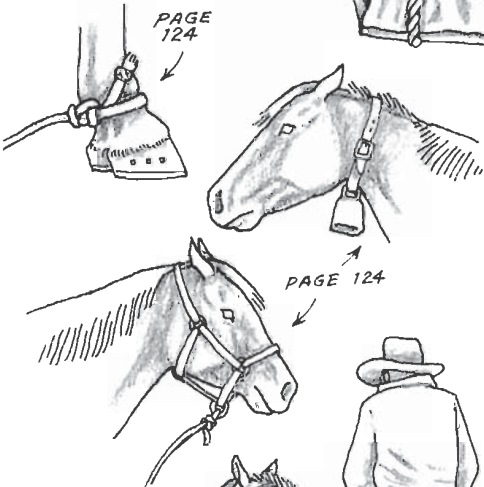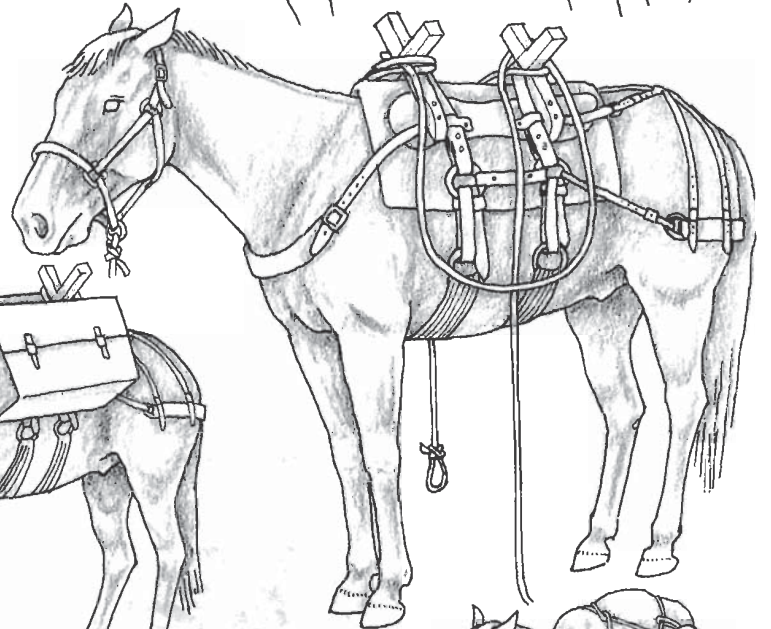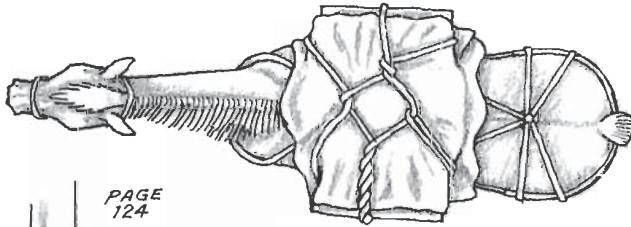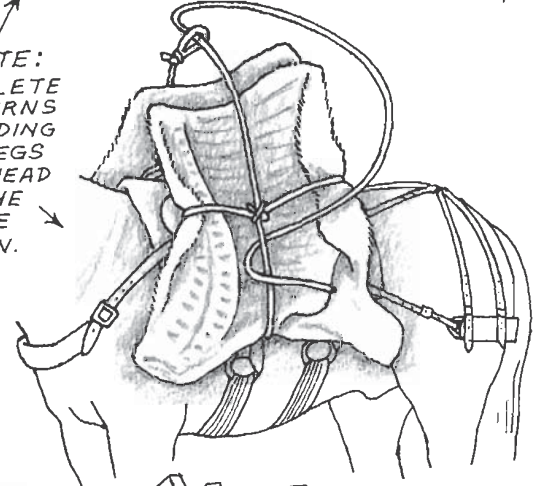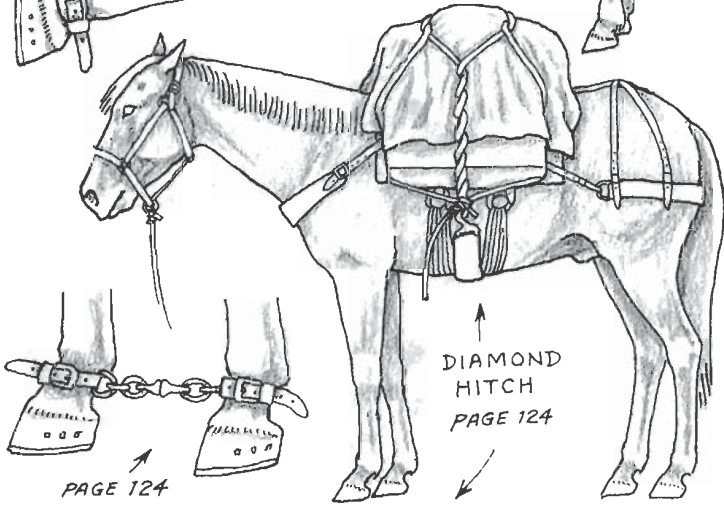
PACK
STRING
PAGE 65

PAGE 65

AL STOHLMAN

See "PICTORIAL CARVING FINESSE" for carving and stamping mountains, land formations, bushes, rocks, dust, etc. Also, see this book for suggestions on how to dye water, sky, etc.

COLT
PAGE 103
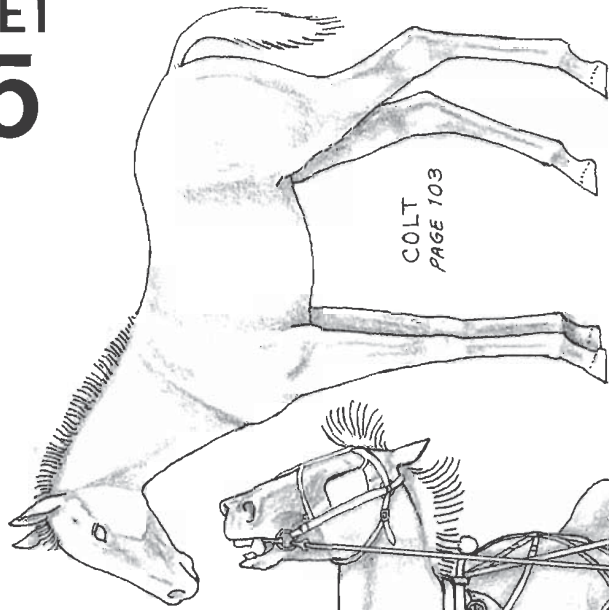
RUN-AWAY SCENE →
PAGE 66

AL STOHLMAN

DOUBLE BEVEL WHERE ROCKS MEET WATER

DYEING WITH B-3 OR B-4 GIVES DEPTH TO PORTION OF ROCKS UNDERWATER.
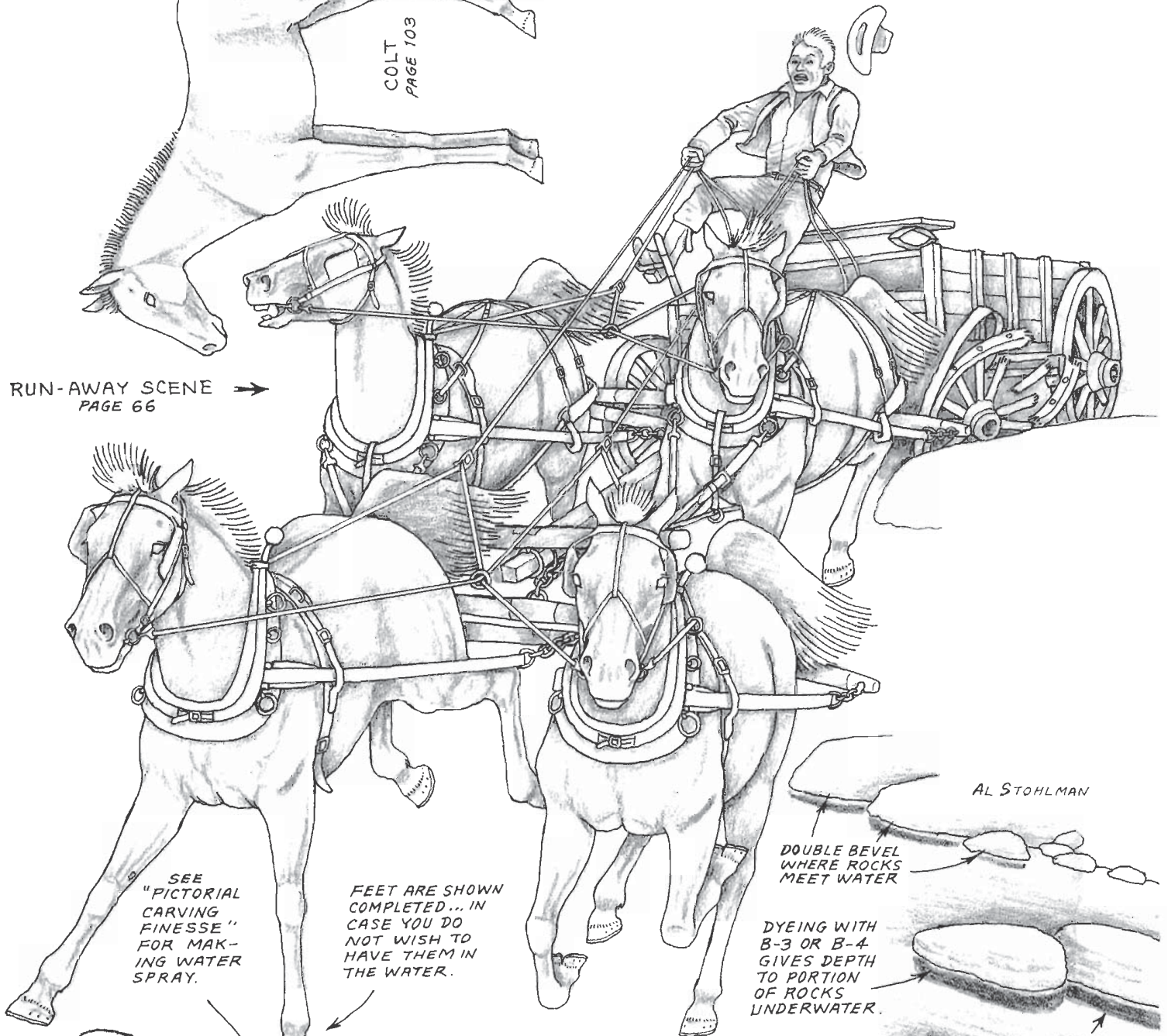
SEE "PICTORIAL CARVING FINESSE" FOR MAKING WATER SPRAY.

FEET ARE SHOWN COMPLETED... IN CASE YOU DO NOT WISH TO HAVE THEM IN THE WATER.

ROCKS OUT OF WATER

BRUSH STROKES WITH STREAM

DYE BETWEEN ROCKS: L-4, L-5, L-6

COLORS: B-3 AND B-4

DYEING THE UNDERWATER ROCKS:

Begin dyeing the underwater rocks as suggested by the shading above, with colors indicated. Colors are from the Dye Chart in "Pictorial Carving Finesse". Heavy areas indicate the thickness and shadowed sides of the rocks.

Dyeing the rocks in elongated fashion (with the stream) suggests motion of the water. Dye between rocks as suggested. Dye over rocks and all water areas with A-7.

For *faster* running water, dye rocks as illustrated above. See inside cover of "Pictorial Carving Finesse".

AL STOHLMAN

HACKAMORE
PAGE 123

PAGE
88

ARABIAN
PAGE 88

R.B

D.B.

QUARTER
HORSE
PAGE 88

MORGAN
PAGE 88
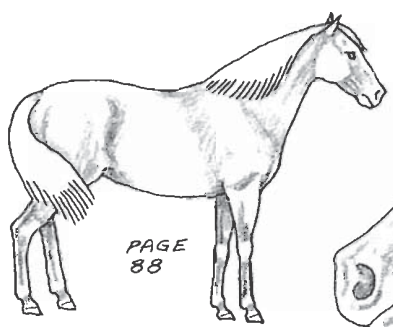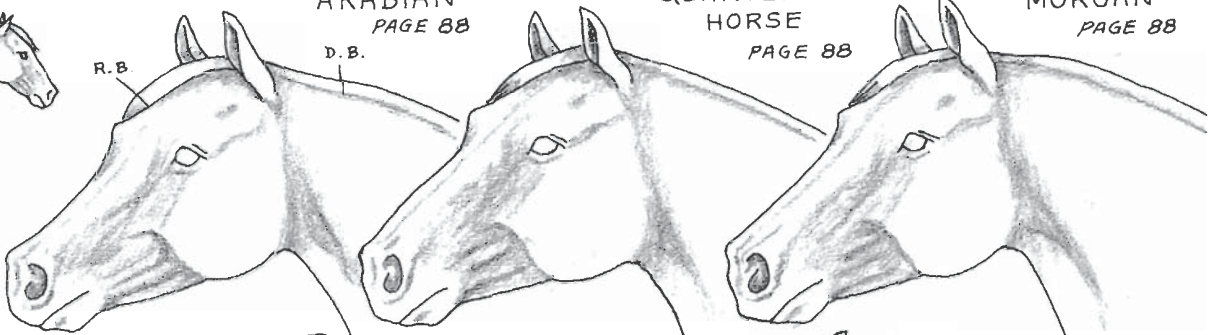
TEAM HARNESS
PAGE 125
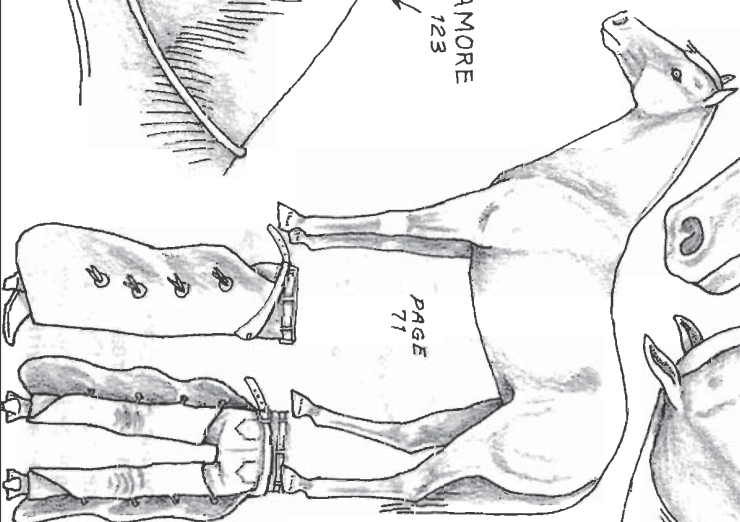
PAGE
71

THOROUGHBRED
PAGE 88
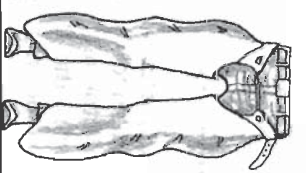
CHAPS
PAGE 123

PAGES
60-61-67

PAGE
88

SHEET
36

TEAMS
PAGE 125

SEE
PHOTO
FOR
STAMPING
DETAILS...
ALSO PAGE 12.
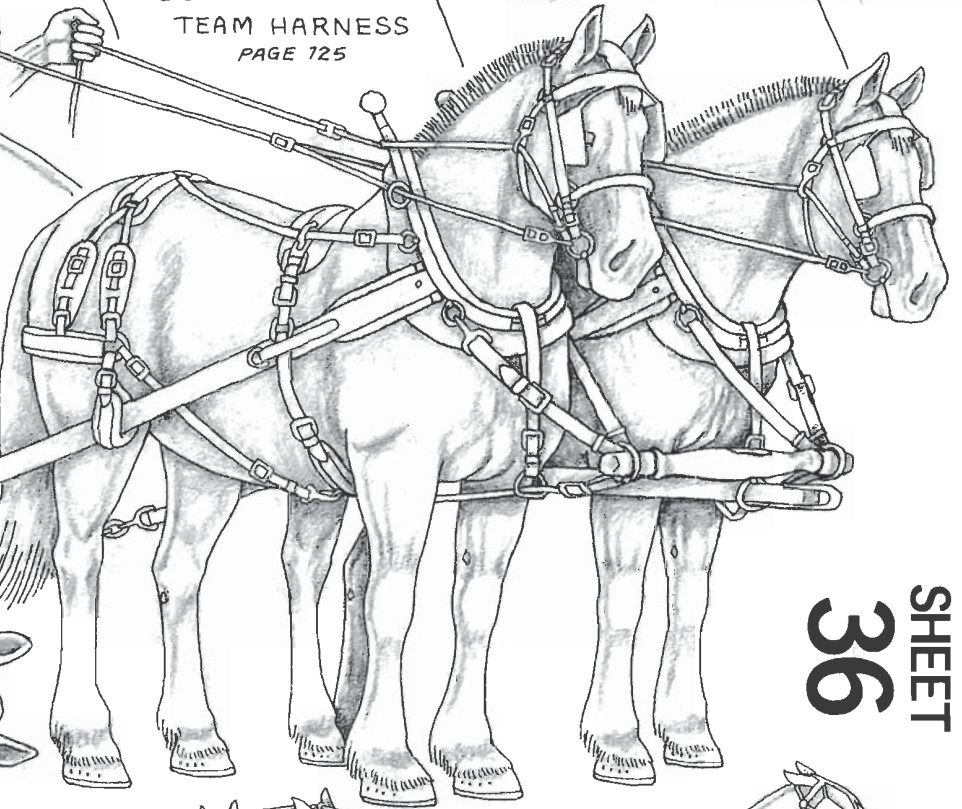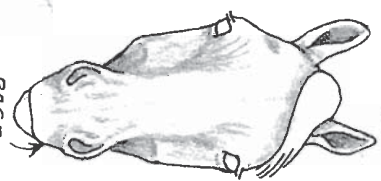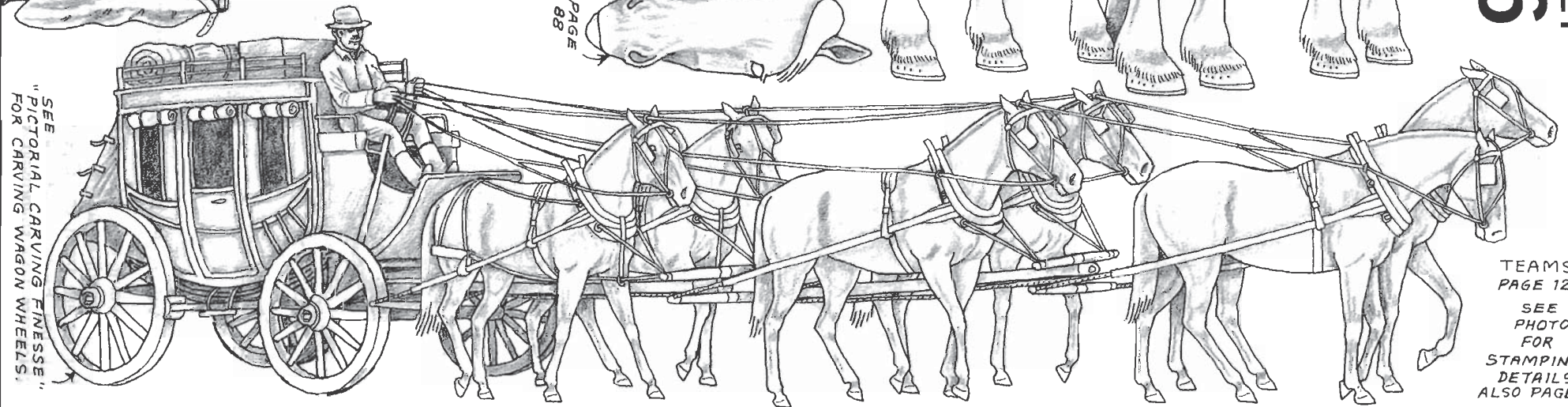
"SEE
"PICTORIAL CARVING FINESSE"
FOR CARVING WAGON WHEELS.

SHEET 37

WESTERN RIDING
PAGE 122

R.B.
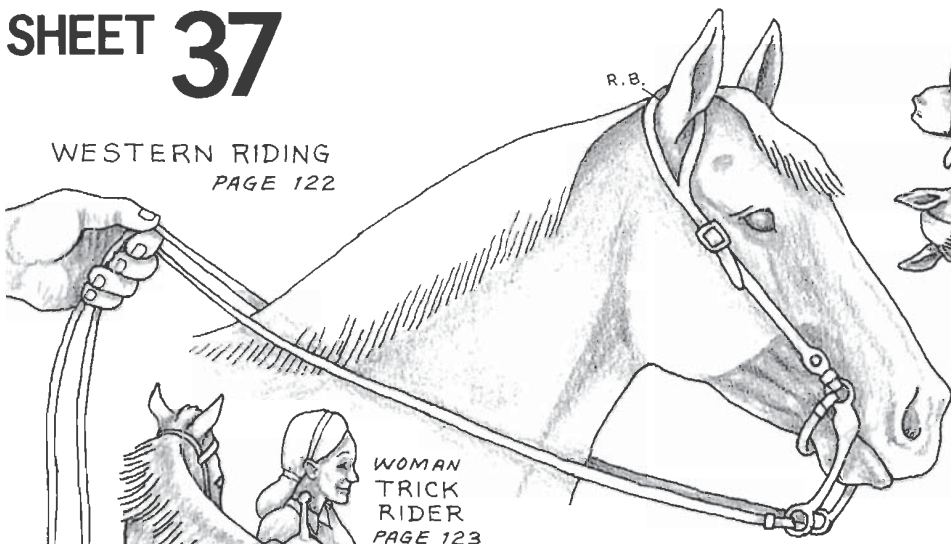
WOMAN
TRICK
RIDER
PAGE 123
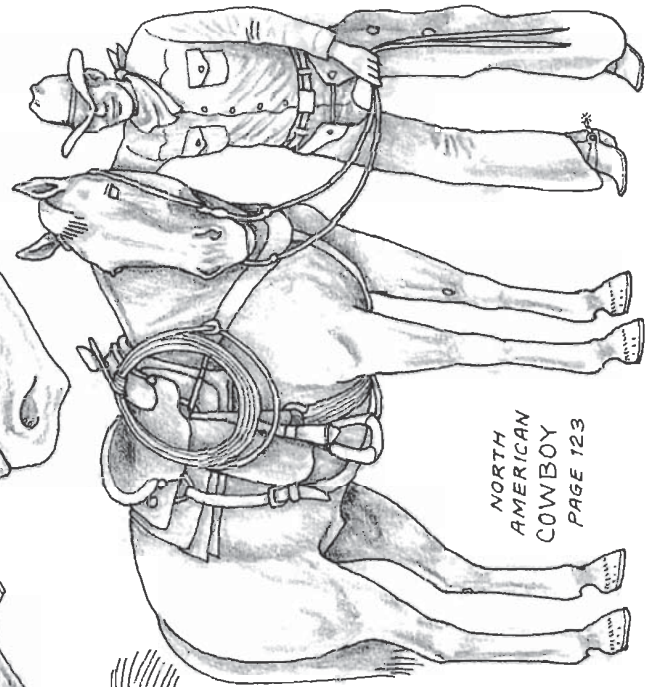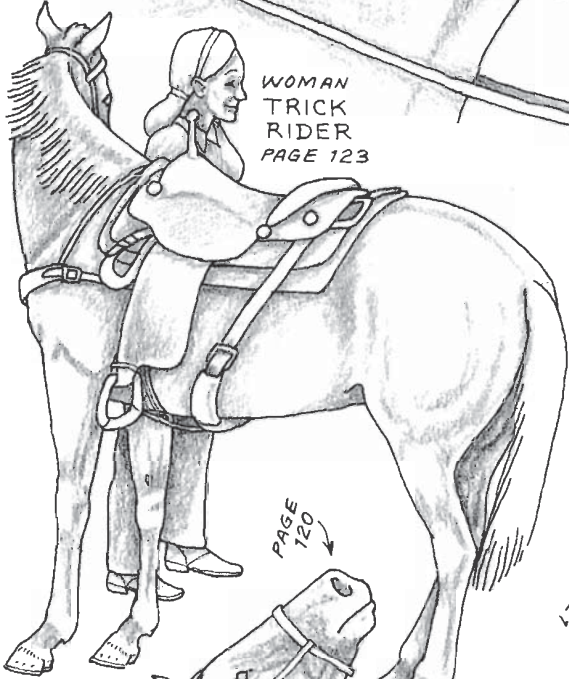
NORTH AMERICAN COWBOY PAGE 123

PAGE 120

PAGE 120
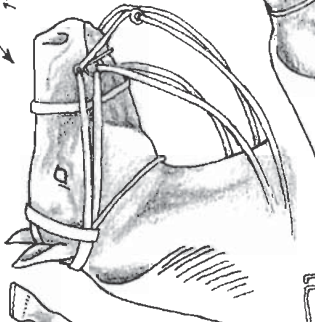
THOROUGHBRED RACING PAGE 121
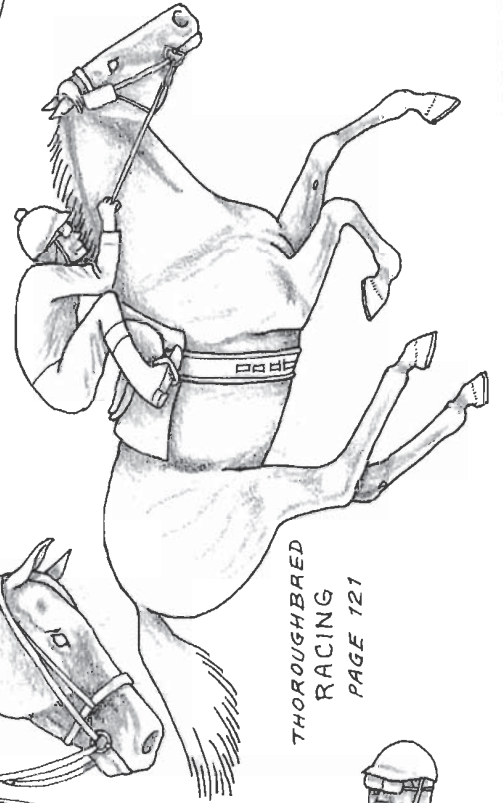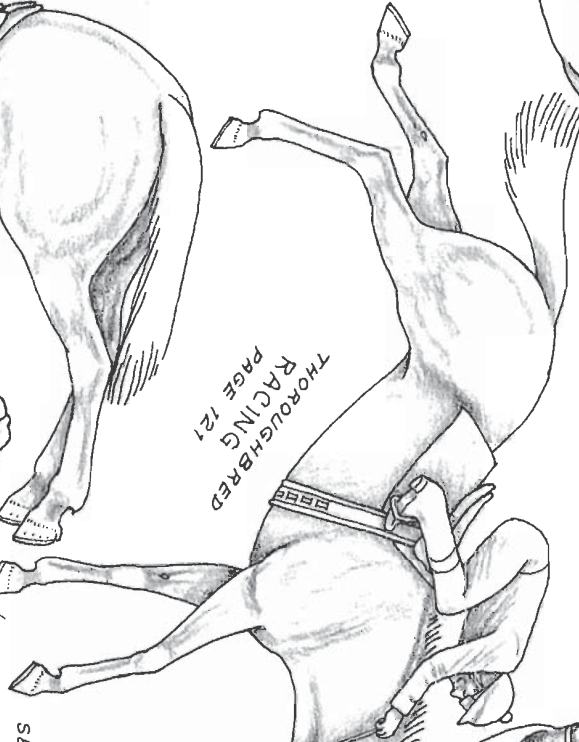
THOROUGHBRED RACING PAGE 121

SEE PHOTO FOR CUTTING THE OPPOSITE REINS
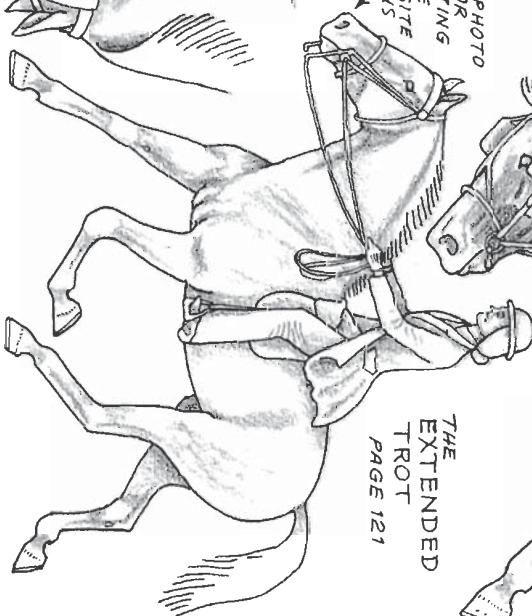
PAGE 120

THE EXTENDED TROT PAGE 121
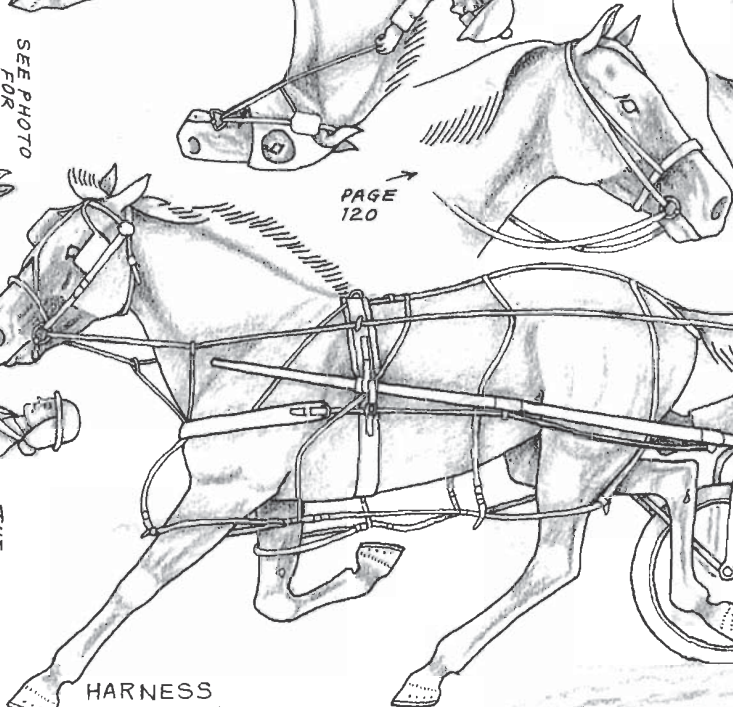
HARNESS RACING (PACING) PAGE 121

AL STOHLMAN

SHEET 38

ENGLISH RIDING
PAGE 120
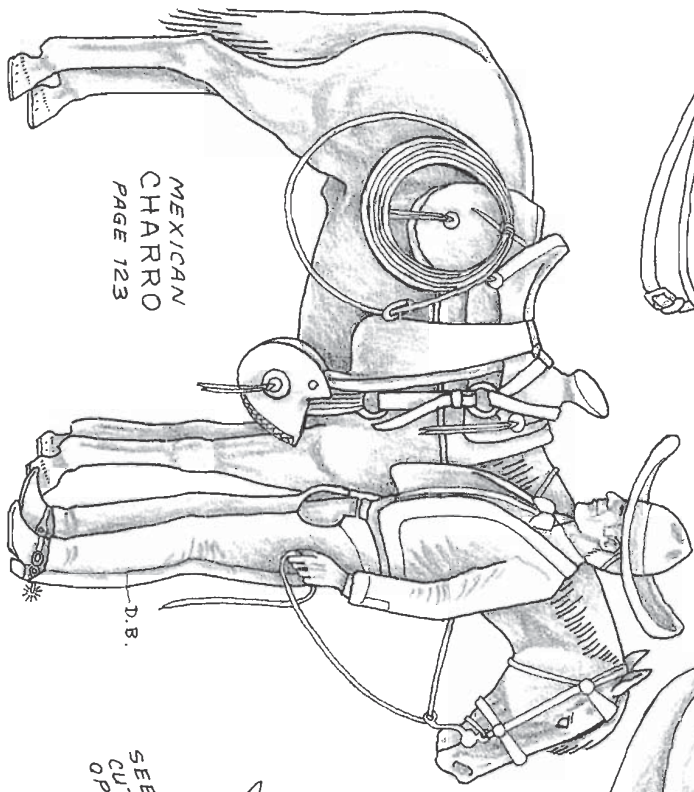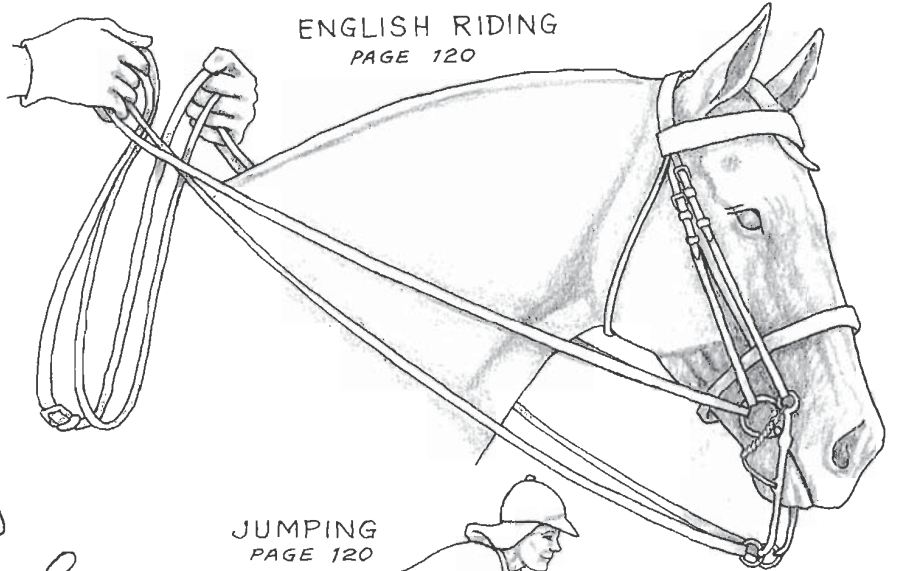
MEXICAN CHARRO
PAGE 123

JUMPING
PAGE 120

R.B.
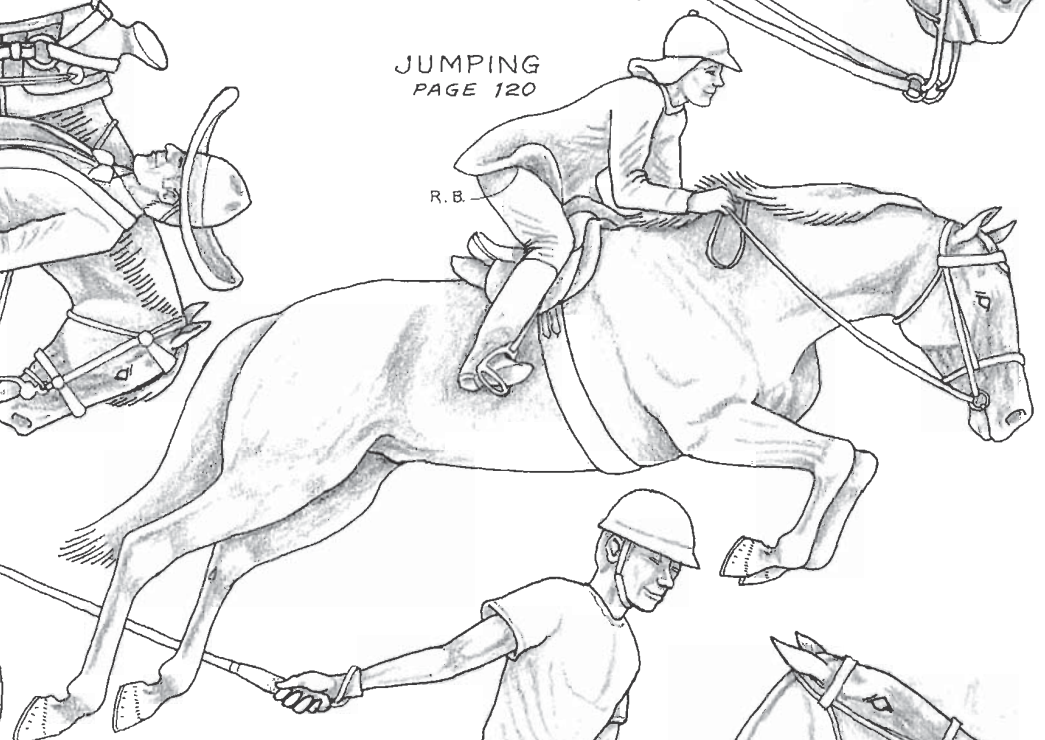
D.B.

SEE PHOTO FOR CUTTING THE OPPOSITE REINS.

THE PARK TROT
PAGE 121
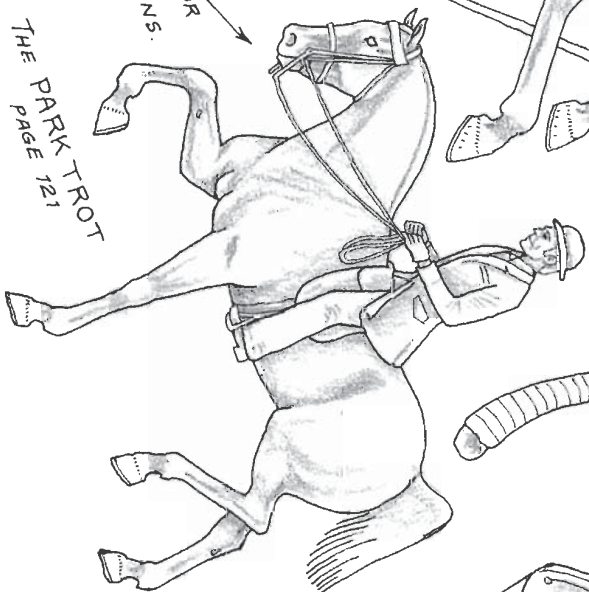
POLO
PAGE 67
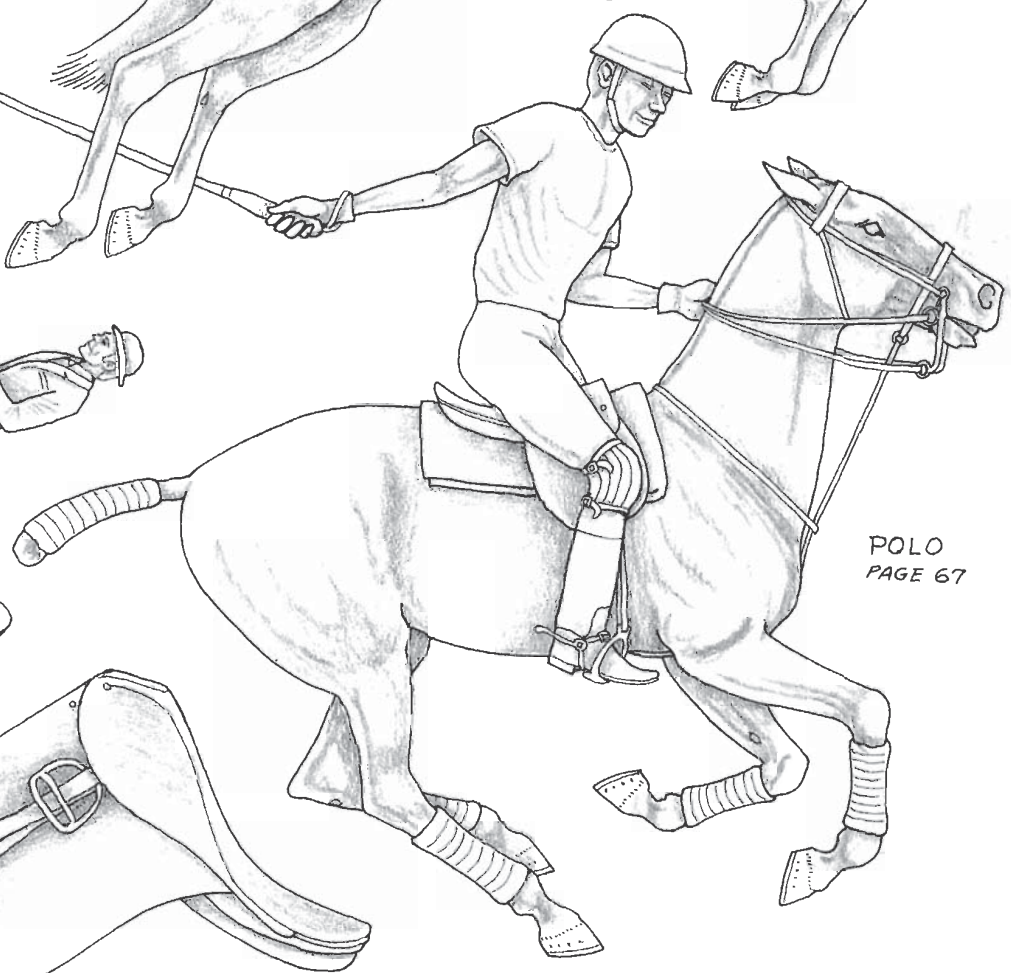
ENGLISH SADDLE
PAGE 120

AL STOHLMAN

SHEET 39

PAGE 88

R.B.

ROPING
PAGE 123
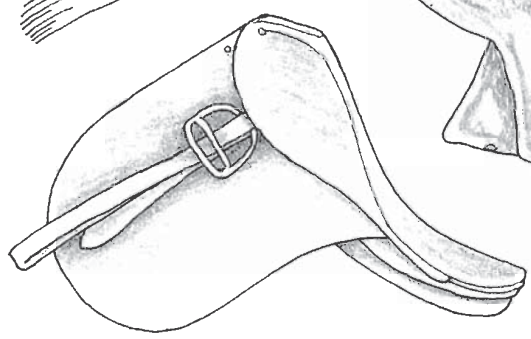
BISON HERD FOR
THIS INDIAN IS
ON SHEET 44
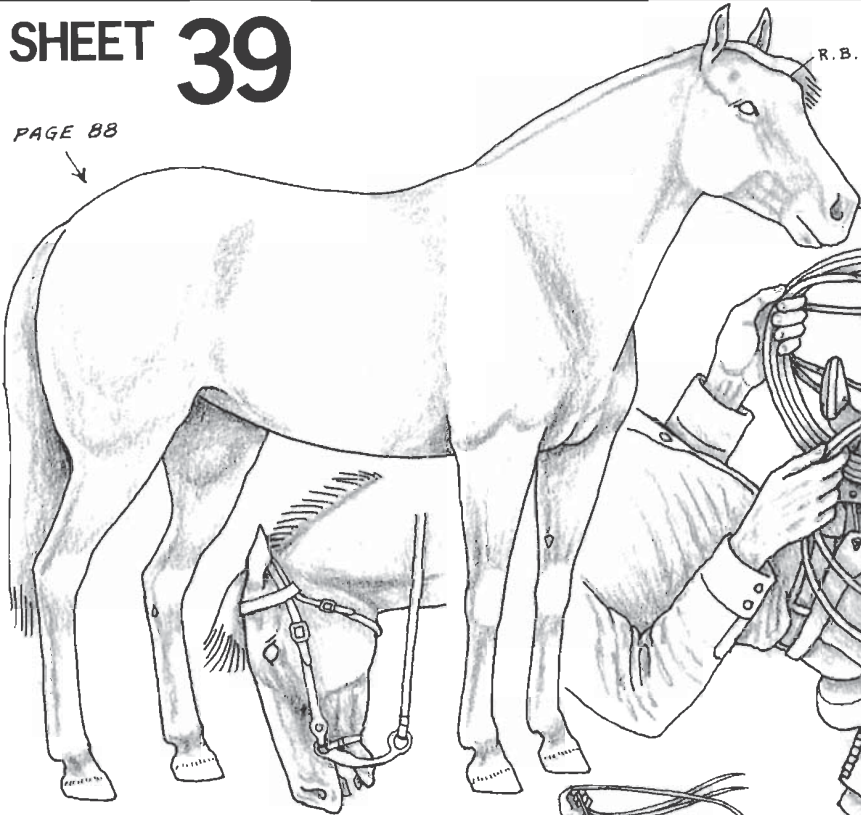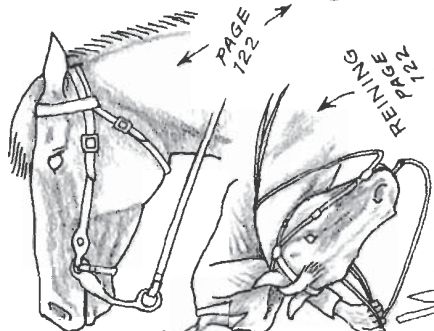
PAGE 122

REINING
PAGE 122
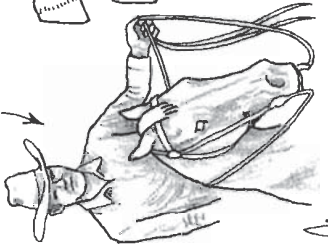
HUNTER
PAGE 57

PAGE 122

WARRIOR
PAGE 57

PAGE 56

PAGE 56

PAGE 56

R.B.

TRAVOIS
PAGE 56

AL STOHLMAN
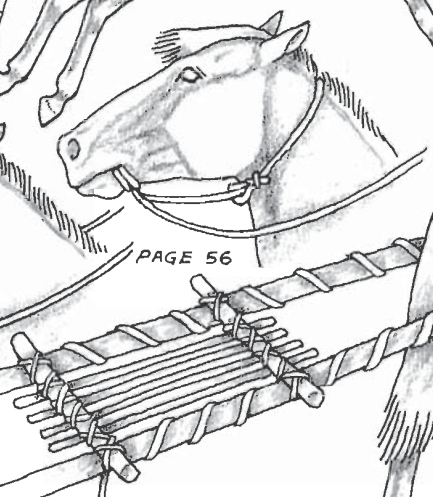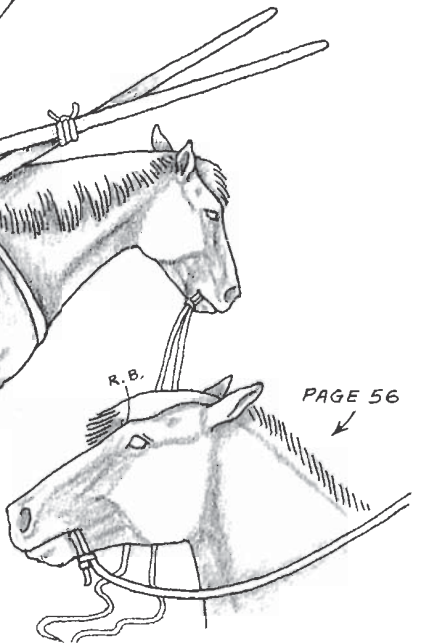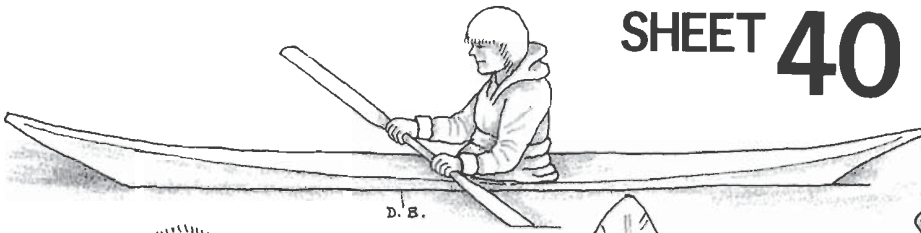
SHEET 40

ESKIMOS
PAGE 64

ESKIMO
PORTRAIT
SHEET 46

D.B.

SITTING
BULL
(SIOUX)
PAGE 56
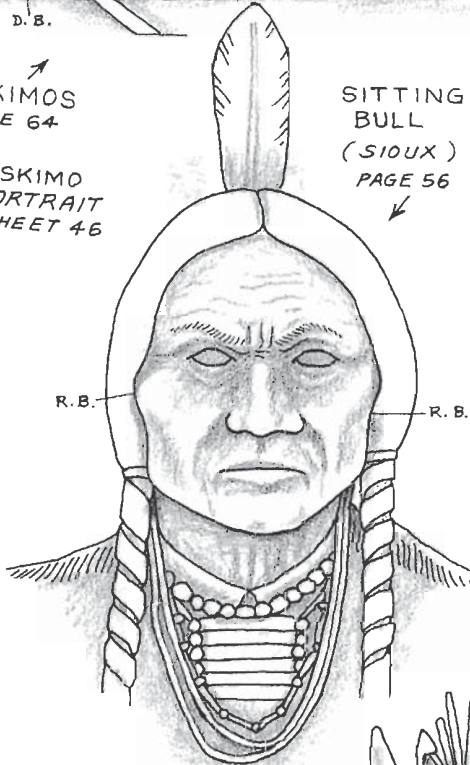
R.B.   R.B.

COMPLETE ALL STAMPING BEFORE
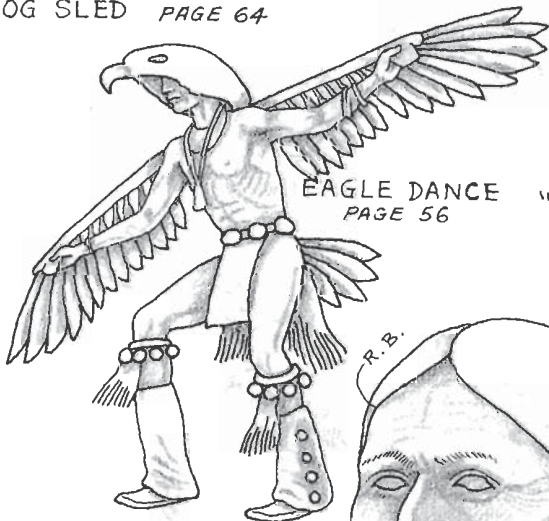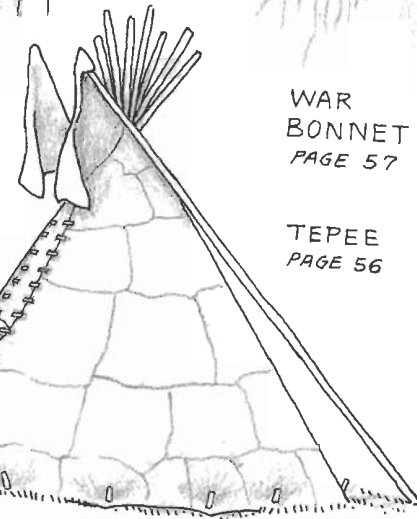CUTTING THE END THONGS

WAR
BONNET
PAGE 57

TEPEE
PAGE 56

DOG SLED   PAGE 64

D.B.

EAGLE DANCE
PAGE 56

NAVAJO
(WEAVING)
PAGE 57

R.B.
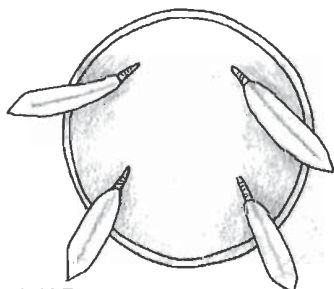
WAR SHIELD
PAGE 56

COMANCHE
AMERICAN INDIAN
PAGE 74

AL STOHLMAN

SHEET 41

BIGHORN SHEEP
PAGE 93
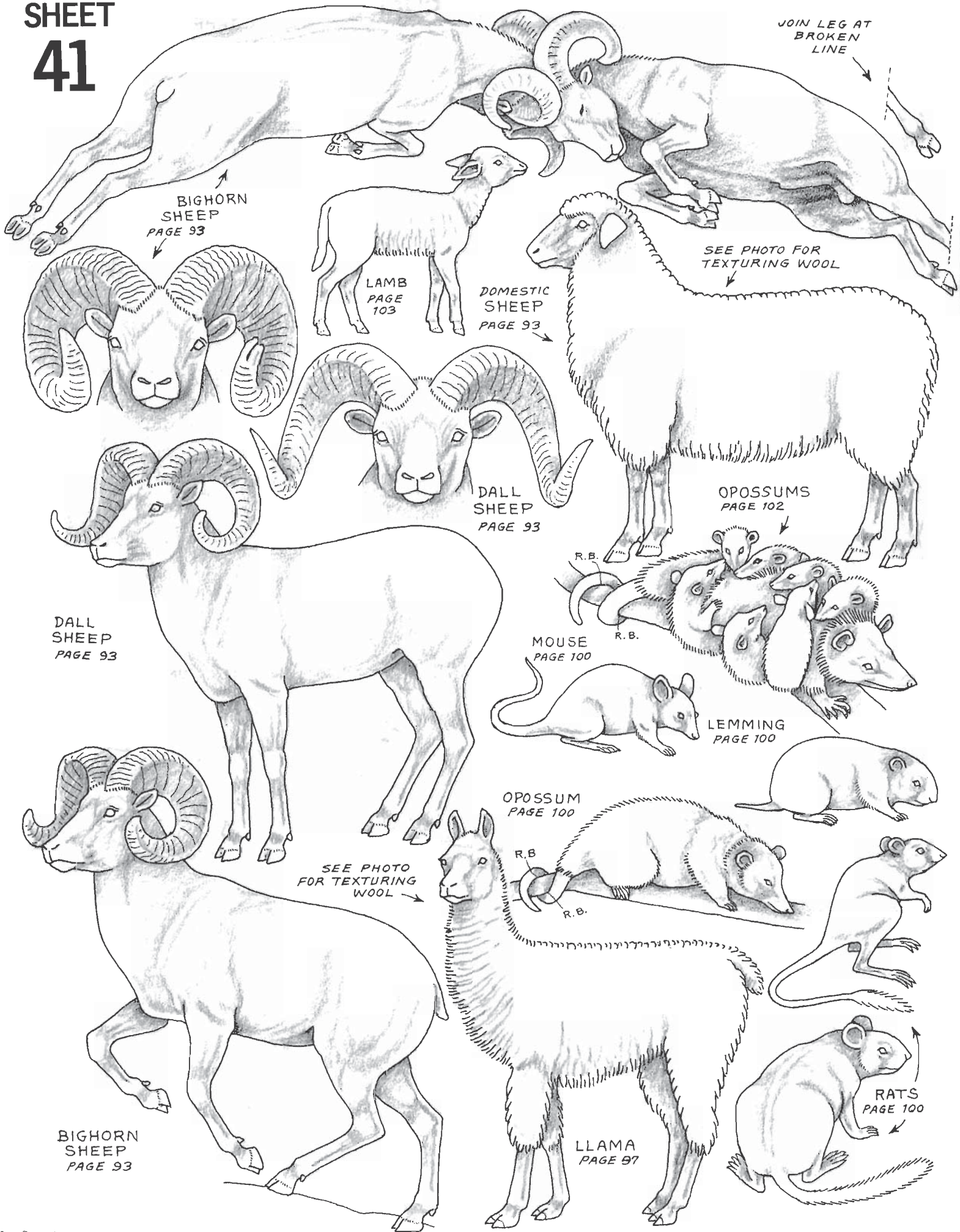
JOIN LEG AT BROKEN LINE

LAMB
PAGE 103

DOMESTIC SHEEP
PAGE 93

SEE PHOTO FOR TEXTURING WOOL

DALL SHEEP
PAGE 93

OPOSSUMS
PAGE 102

DALL SHEEP
PAGE 93

R.B.

R.B.

MOUSE
PAGE 100

LEMMING
PAGE 100

OPOSSUM
PAGE 100

SEE PHOTO FOR TEXTURING WOOL
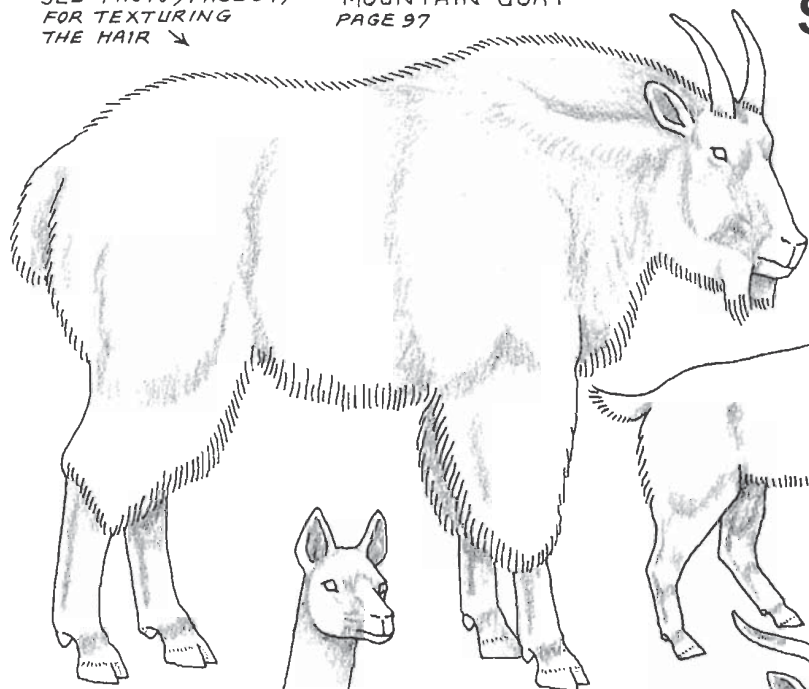
R.B

R.B.

BIGHORN SHEEP
PAGE 93

LLAMA
PAGE 97

RATS
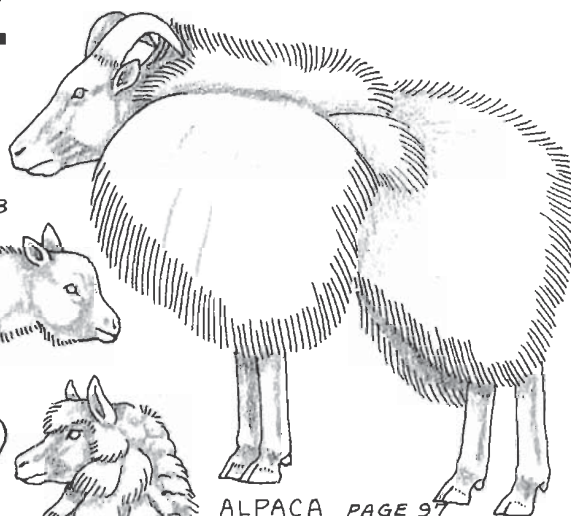PAGE 100

AL STOHLMAN

SEE PHOTO, PAGE 97, FOR TEXTURING THE HAIR ↘

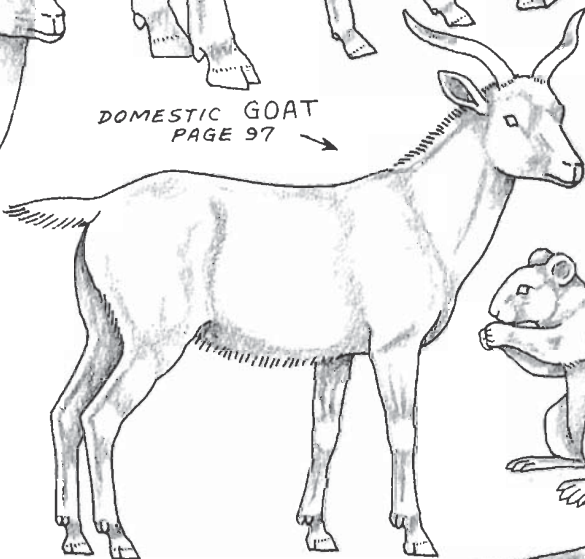MOUNTAIN GOAT
PAGE 97
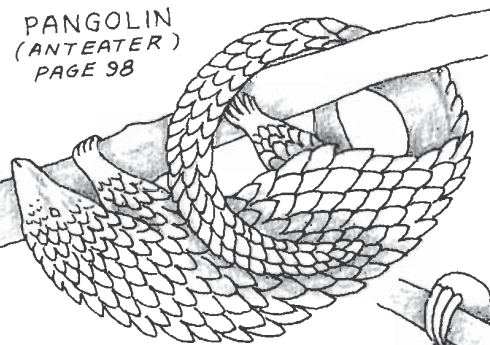
SHEET 42

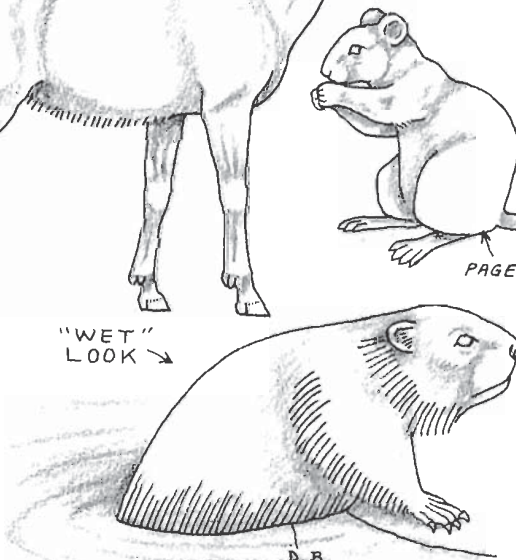TAHR HIMALAYAN GOAT
PAGE 97

MT. GOAT (KID)
PAGE 103

ALPACA PAGE 97 ↙

DOMESTIC GOAT
PAGE 97 ↘

VICUÑA PAGE 97 ↑
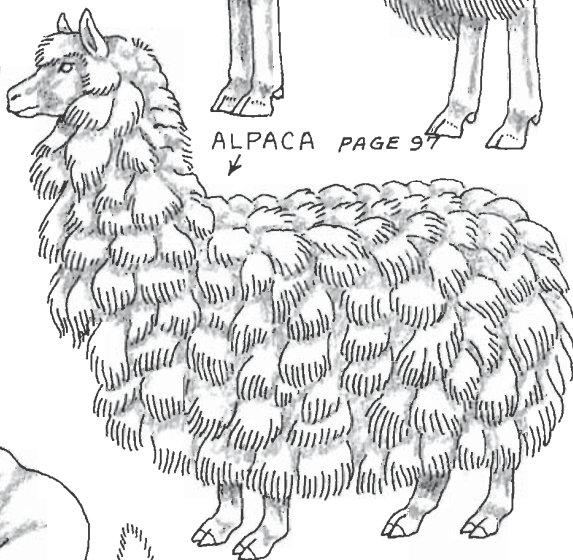
PANGOLIN
(ANTEATER)
PAGE 98

"WET" LOOK ↘

PAGE 101

CHIPMUNKS

INSIDE
FRONT
COVER →

BEAVERS
PAGE 51
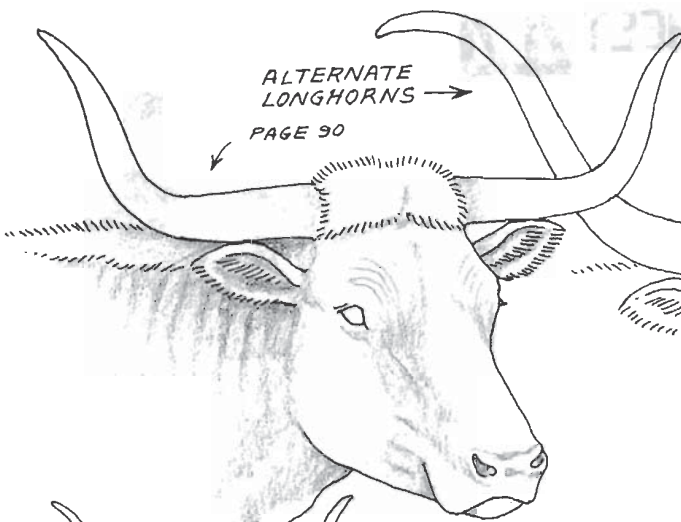
SLOTH (THREE-TOED)
PAGE 98

D.B.
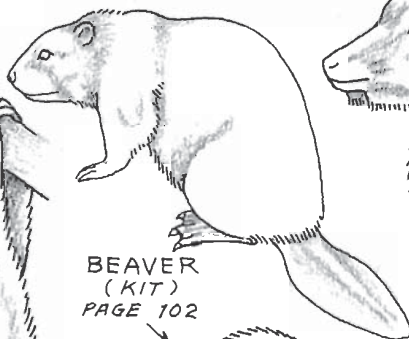
BEAVER
(KIT)
PAGE 102

BARBARY
SHEEP
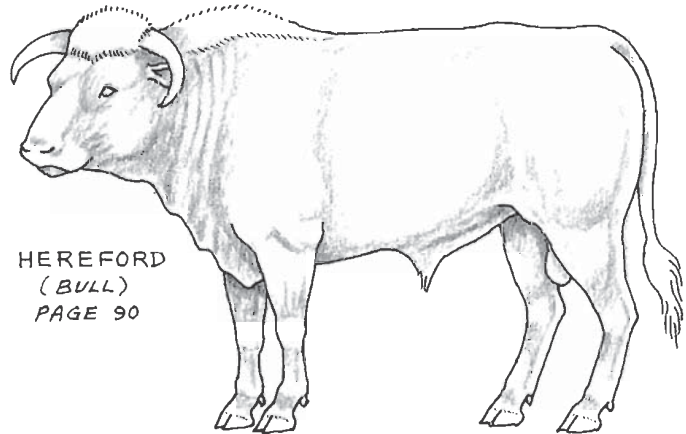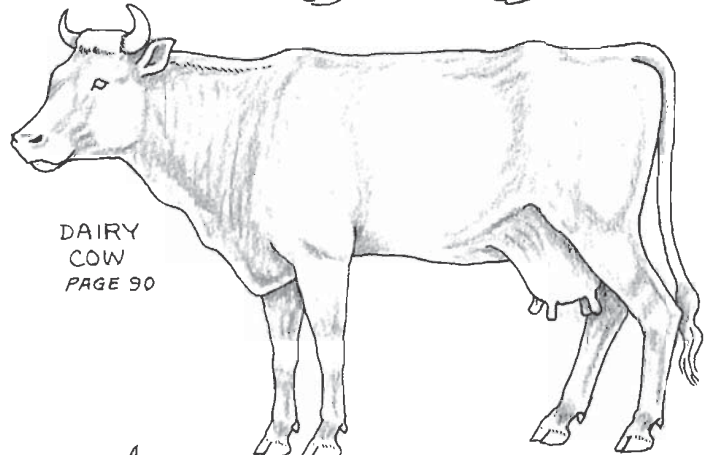PAGE 97

AL STOHLMAN

SHEET 43

ALTERNATE LONGHORNS PAGE 90

HEREFORD (CALF) PAGE 103

R.B.

R.B.

PAGE 10

CALVES PAGE 90

LONGHORN (STEER) PAGE 90

YAK PAGE 91

BRAHMA (BULL) PAGE 90

R.B.

DAIRY COW PAGE 90

HEREFORD (BULL) PAGE 90
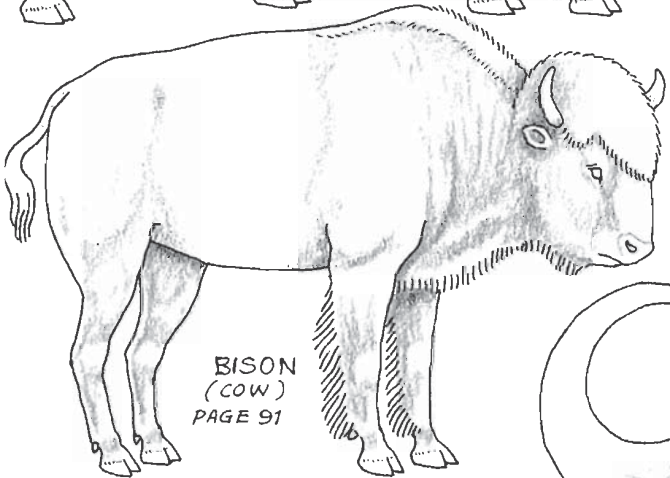
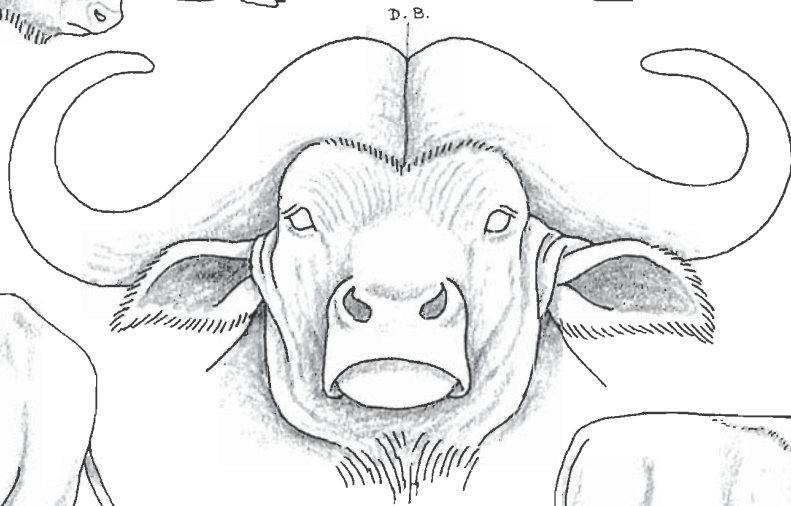HEREFORD (COW) PAGE 90

AL STOHLMAN

BISON HERD *PAGE 57*
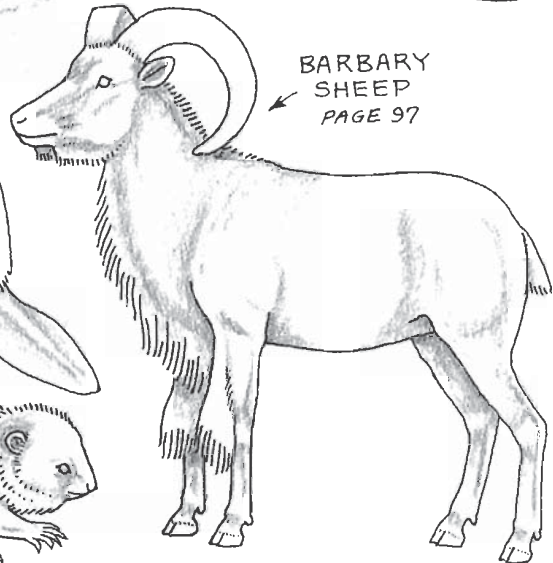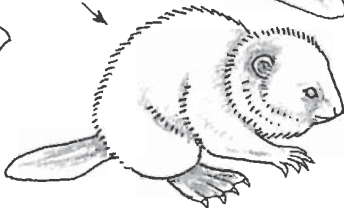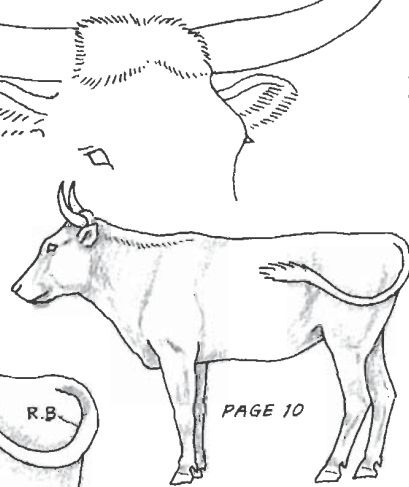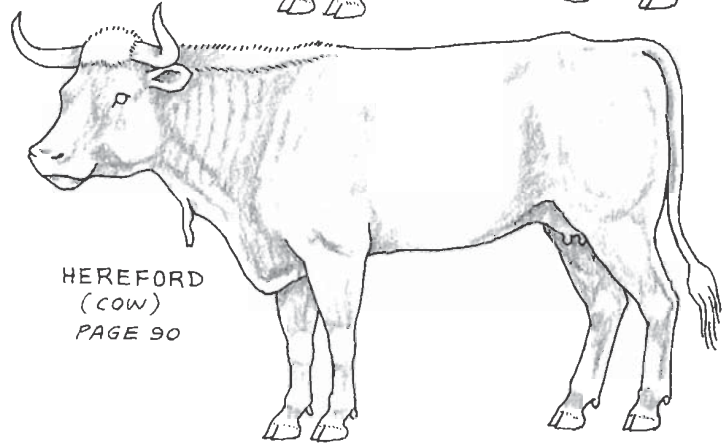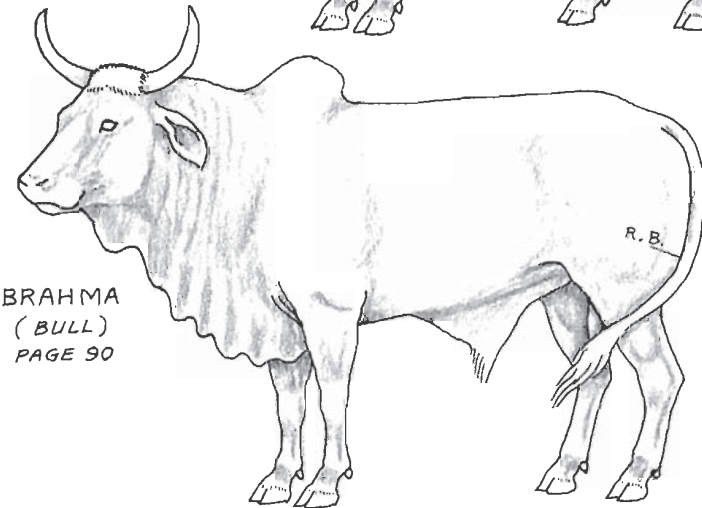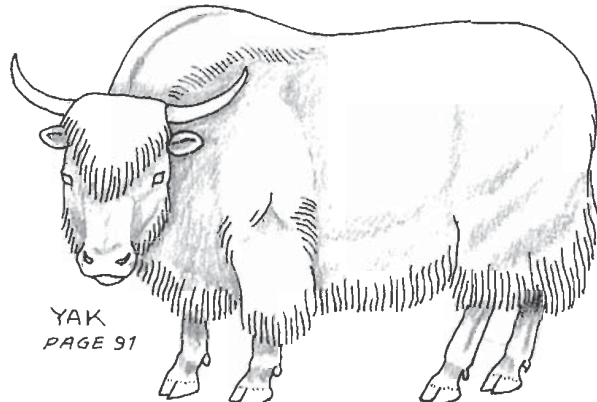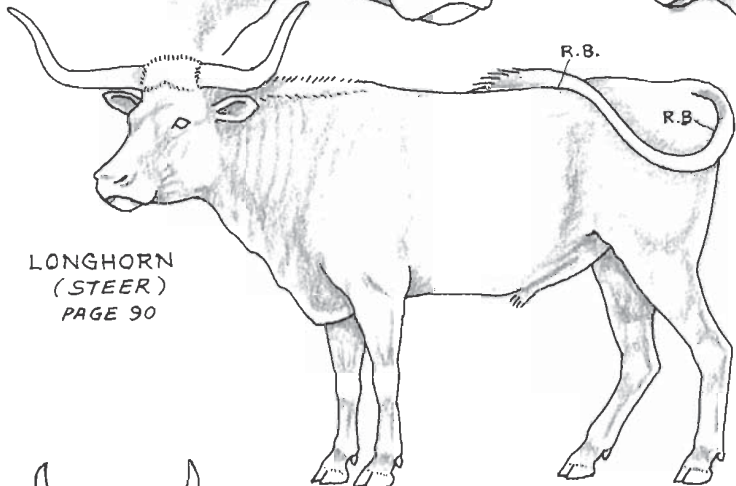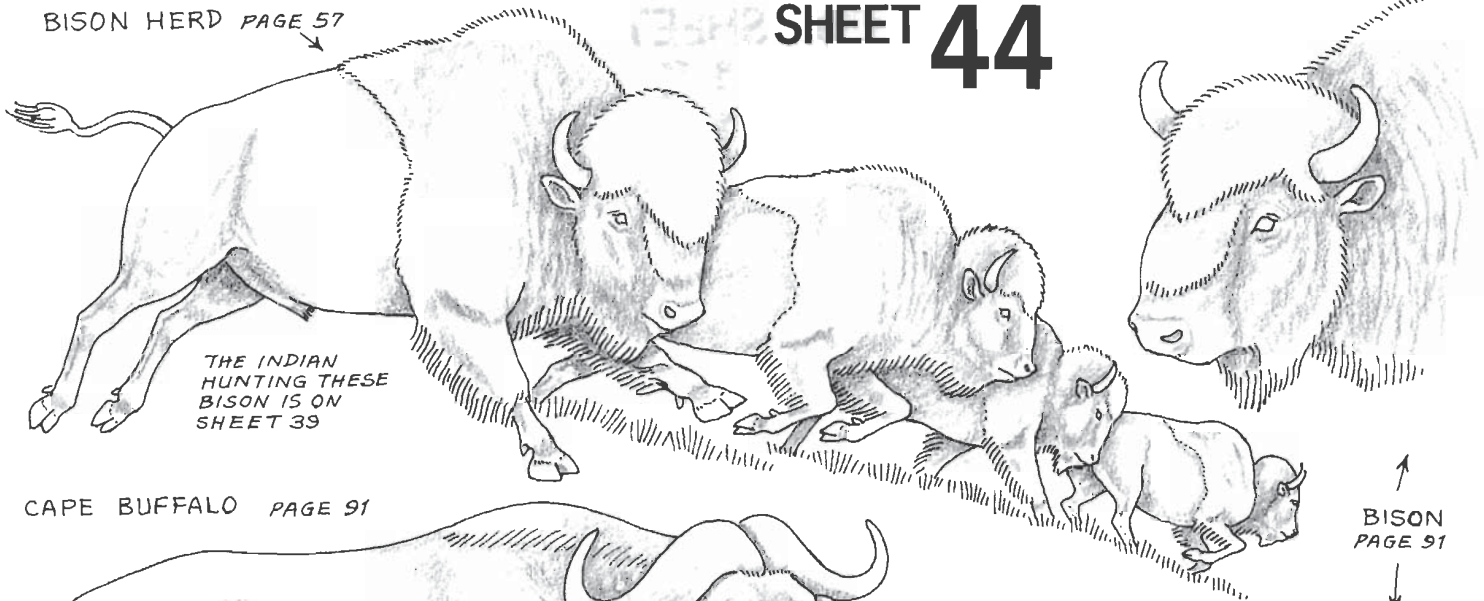
SHEET **44**

THE INDIAN
HUNTING THESE
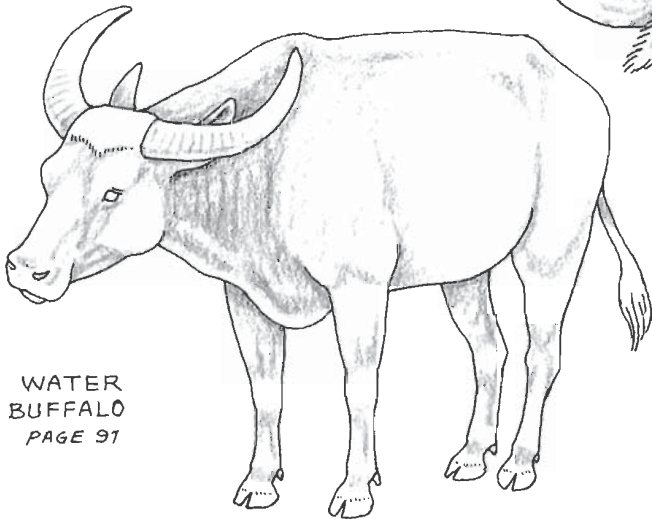BISON IS ON
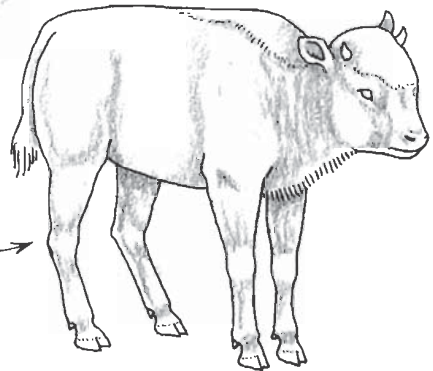SHEET 39

CAPE BUFFALO *PAGE 91*

BISON
(COW)
PAGE 91

D.B.

CAPE
BUFFALO
PAGE 91

WATER
BUFFALO
PAGE 91

BISON
(CALF)
PAGE 103

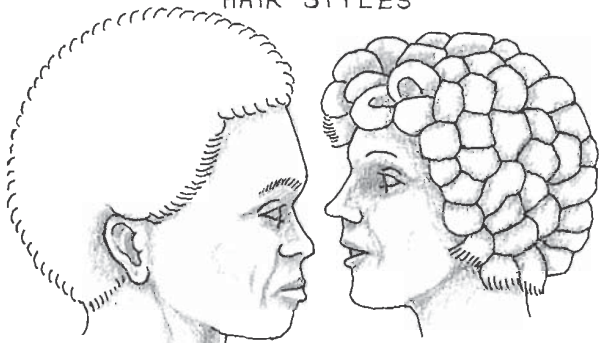AL STOHLMAN

SHEET 45

ALL HANDS ON PAGE 38

MATADOR PAGE 63

RIVER OTTER PAGE 111

R.B.

SEE PHOTO, PAGE 111 FOR DYEING UNDER-WATER PORTIONS OF THE OTTER

R.B.

R.B.

SEA OTTER PAGE 111

D.B.

D.B.

D.B.

D.B.

MUSKRAT PAGE 111

BULL RIDER INSIDE FRONT COVER

AL STOHLMAN

HAIR STYLES

SHEET **46**

ALL PORTRAITS BELOW *ON PAGE 74*

CURLY *PAGE 42*

AFRO *PAGE 43*

INDONESIAN

EAST EUROPE
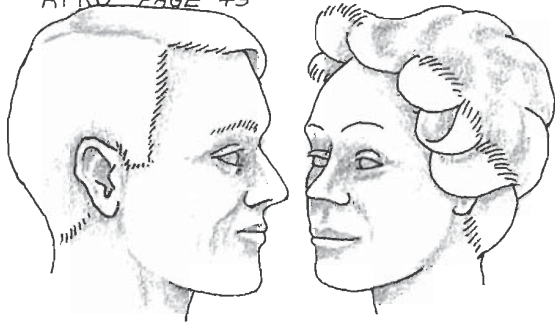
TRADITIONAL *PAGE 43*   SHORT *PAGE 42*

ESKIMO

SCOTSMAN
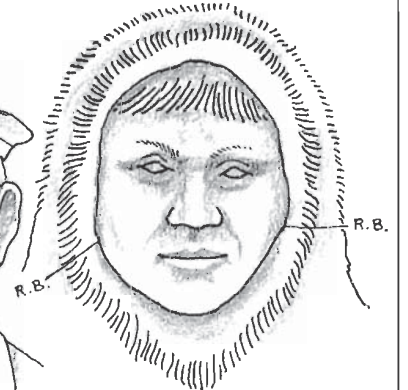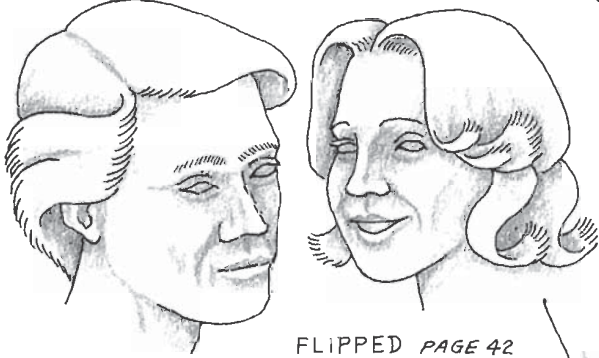
FLIPPED *PAGE 42*

STYLED *PAGE 43*

AMAZON INDIAN

AFRICAN
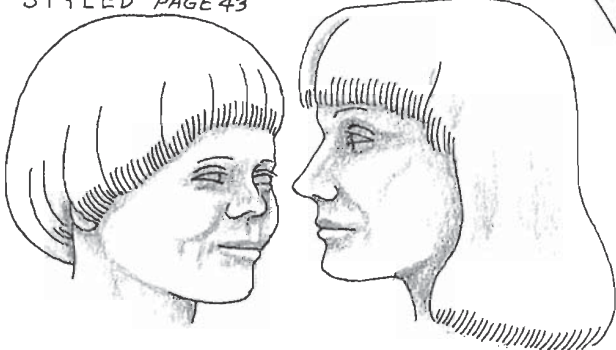
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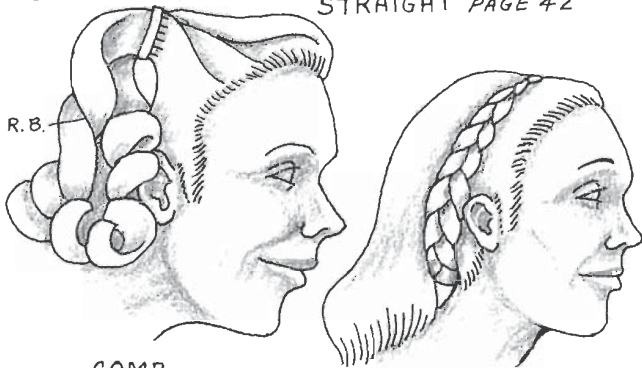
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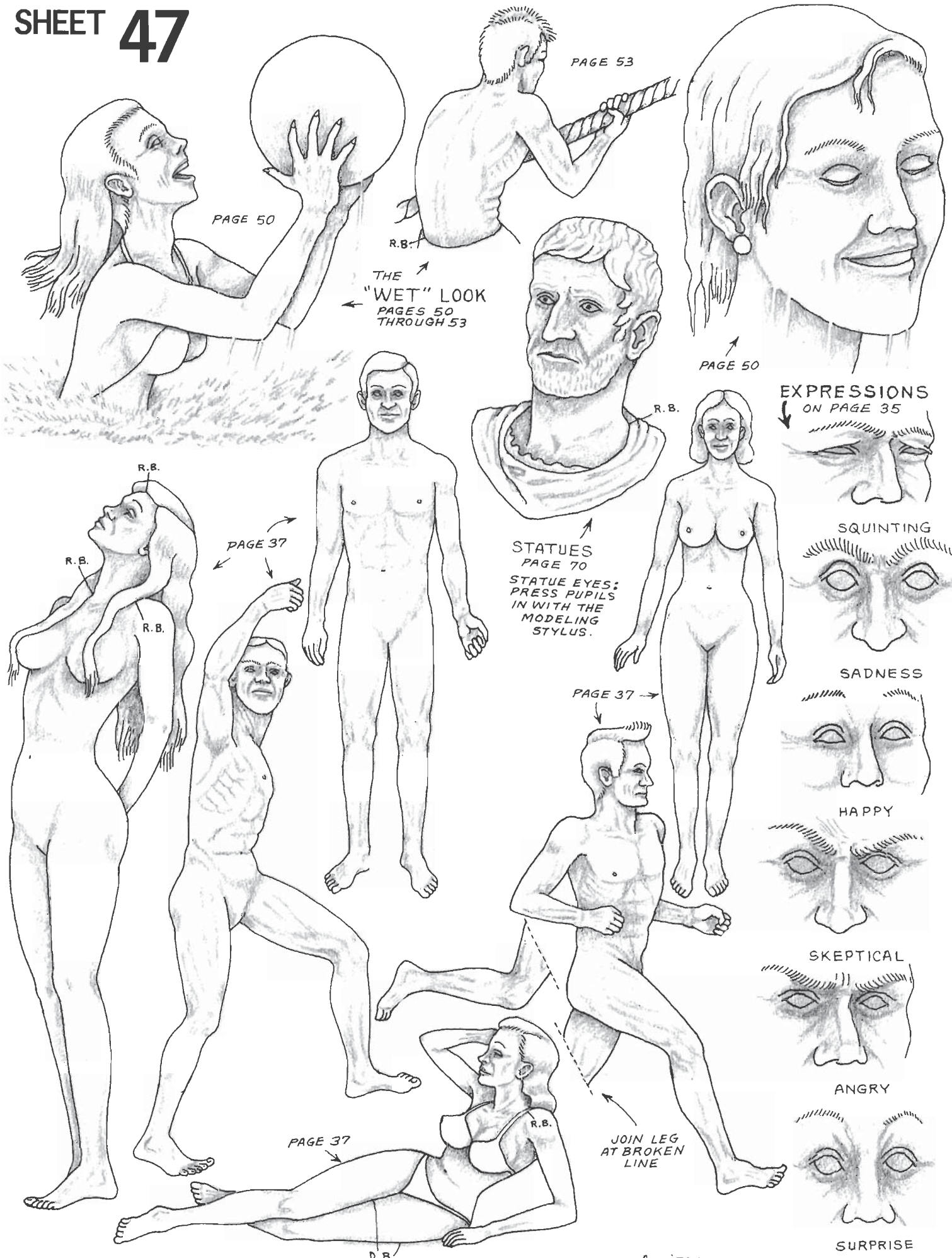
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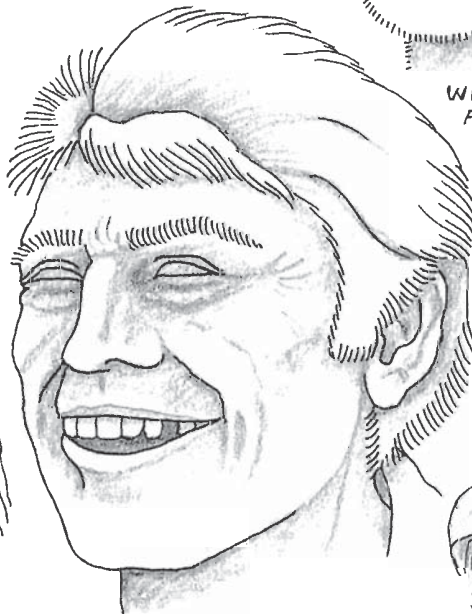PAGE 41

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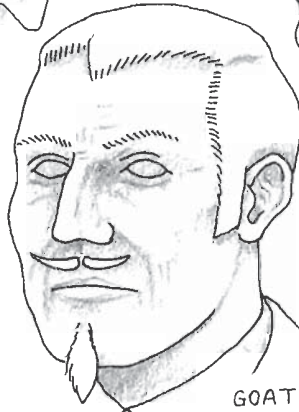
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