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PICTORIAL CARVING with

FIGURE CARVING CRAFTTOOLS FOR LEATHERCRAFT

by AL STOHLMAN

FEATURING:

- BEVELING TECHNIQUES
- MODELING THE EYES
- SPECIAL "HAIR" TOOLS
- FOLIAGE & PINE TREES
- STEP-BY-STEP ILLUSTRATIONS

AL
STOHLMAN

— INTRODUCTION —

This book is prepared for the leathercraftsman to illustrate, in detail, the uses of the Figure Carving tools. The most versatile of these tools are the Contour bevelers, page 3. It is suggested that these tools be used on scraps of leather to practice the different techniques on their uses. They are indispensable for rapid, pictorial and figure carving work.

New tools are added to the line from time to time, to aid the craftsman in this work. Several new ones have been included in this book ... especially designed for making pine trees, foliage, and grass and hair effects. By thoroughly studying these pages and through diligent practice ... the beginning craftsman can also soon create the desired effects with ease and confidence.

Due to limited space, the casing of leather and other preparatory steps will not be entered into. This information is available in most beginning instruction books. To make a Tracing Pattern of any of the patterns in this book, simply place a piece of tracing paper (or tracing film) over the page and trace over the design to the cased (moistened) leather by redrawing all of the lines firmly with the modeling Stylus ... or ball point stylus, Crafttool No. 59.

Study the book .. and let's begin with the yearling colt pattern shown below.

Happy Hours,

Al Stohlman



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FIGURE CARVING RULE: "Cut and Stamp FOREMOST Objects FIRST!"

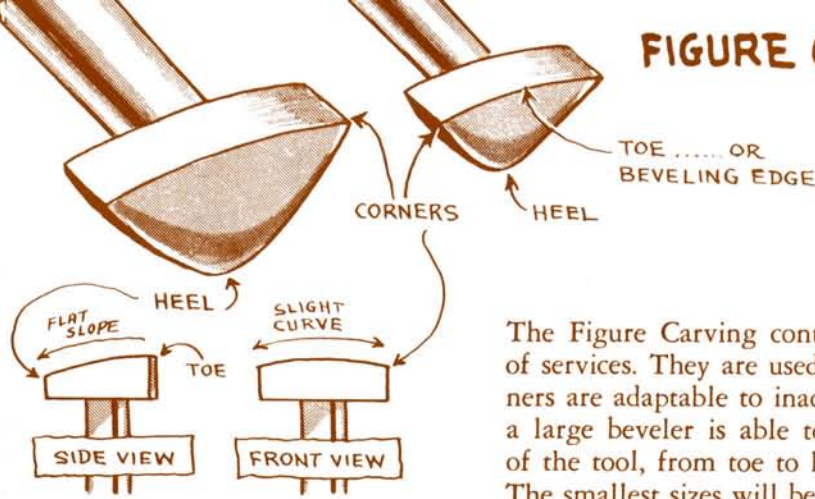
USE ANGLE
BLADES FOR
CUTTING THE
SMALL DETAILS

USE STYLUS END OF
MODELING TOOL FOR
TRACING DESIGN.

TRACING PATTERN.....DO NOT CUT THE DOTTED LINES

FIGURE CARVING

CONTOUR BEVELERS



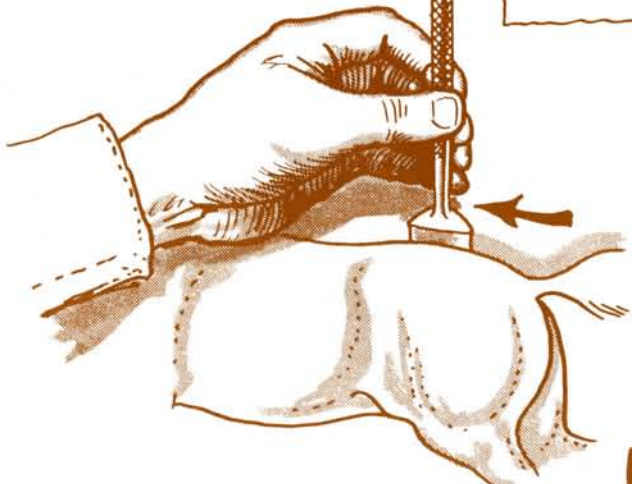
The Figure Carving contour Bevelers have been designed to perform a multitude of services. They are used as regular bevelers, matting tools, shaders, and the corners are adaptable to inaccessible areas. By leaning the tool toward these corners, a large beveler is able to bevel confining areas for sharper relief. The flat slope of the tool, from toe to heel, makes it ideal for matting and shading purposes. The smallest sizes will bevel into the most confined areas. Study the illustrations below on how to use these stamps. Practice on scrap leather; learn to get the most out of your tools.

BEVELING

For regular, outline beveling, hold the tools straight up and down. "Walk" the tool and strike with even force from the mallet.

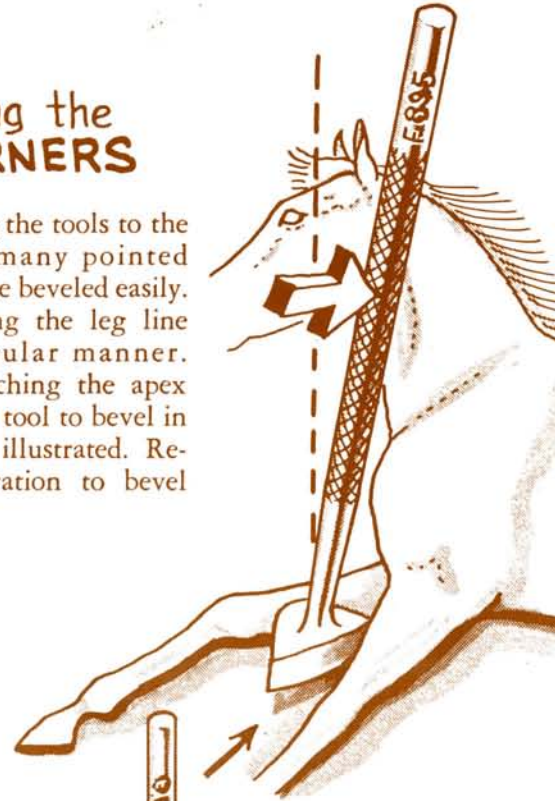


ALWAYS USE THE LARGEST BEVELER POSSIBLE, FOR FASTEST, SMOOTH-EST BEVELING.



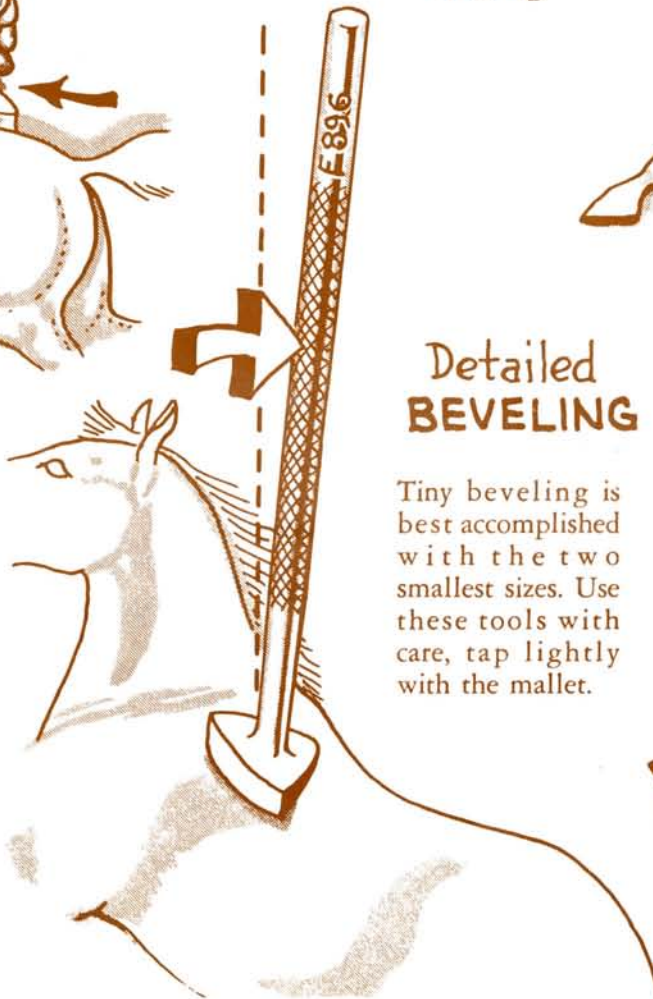
Using the CORNERS

By leaning the tools to the corners, many pointed areas can be beveled easily. Bevel along the leg line in the regular manner. When reaching the apex of legs, tip tool to bevel in corner, as illustrated. Reverse operation to bevel other leg.



MATting and Contour BEVELING

To bevel the contours of the figure, use the size tool that best fits the area. Lean the tool away from the toe to keep it from marking the leather. Use the flat, sloping area of the tool for shading the contours. Use stronger or lighter blows of the mallet for shading heavier or lighter depressions. Walk the tool as you stamp. The same technique is used for matting around the outlines and away from the figures.



Detailed BEVELING

Tiny beveling is best accomplished with the two smallest sizes. Use these tools with care, tap lightly with the mallet.

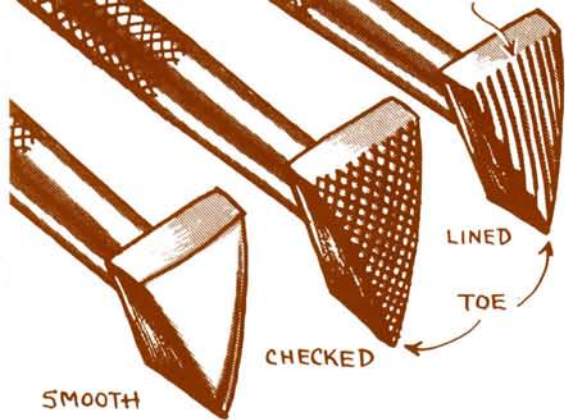
SPECIAL NOTE:

THE EYES ARE NEVER BEVELED ON SMALL FIGURES. THESE ARE FORMED WITH MODELING TOOL. SEE PAGE 5.



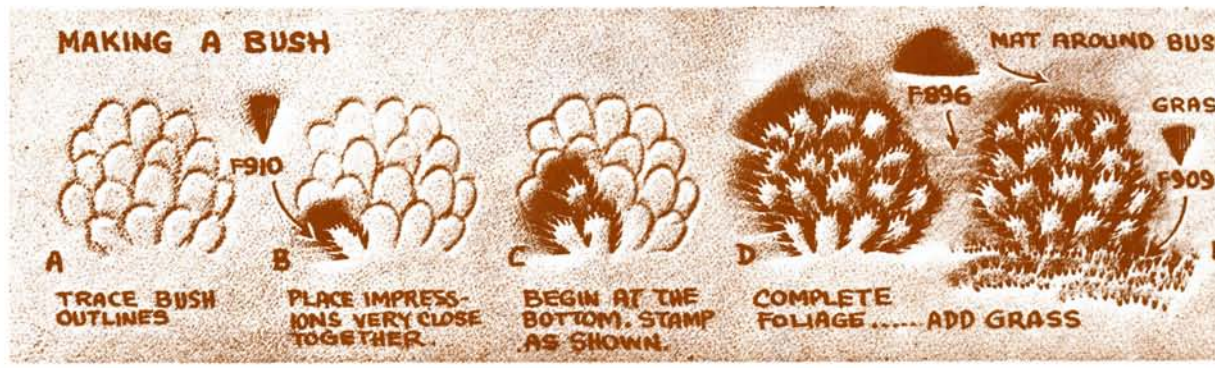
POINTED

BEVELERS



The Pointed Bevelers have been designed to create relief and sharp detail in the pointed, restricted areas, inaccessible by the regular bevelers. These tools come in smooth and textured surfaces (lined and checked) for creating special effects. The smooth tools are usually used in conjunction with the contour bevelers on the preceding page. The checked tools are usually used in the "sky" areas along with the Matting Bevelers to maintain the checked texture of the sky area for contrasting effect. The lined tools are ideally suited for special bush and foliage effects by placing the impressions very close together, as illustrated below.

THESE TOOLS ARE USUALLY HELD IN A PERPENDICULAR POSITION WHEN USED. STUDY THE PHOTOS ILLUSTRATING THEIR USES. SPECIAL BUSH AND FOLIAGE EFFECTS ARE CREATED WITH THE POINTED TOOLS AT RIGHT.



NOTE: CHECKED TOOLS ARE USED IN SKY AREA FOR CONTRASTING EFFECT. USE TOOLS SHOWN.

AFTER BEVELING AROUND OUTLINES... AREAS SHOULD BE MATTED AWAY FROM THE FIGURES AND OBJECTS. SEE PAGE 5 FOR COMPARISON.

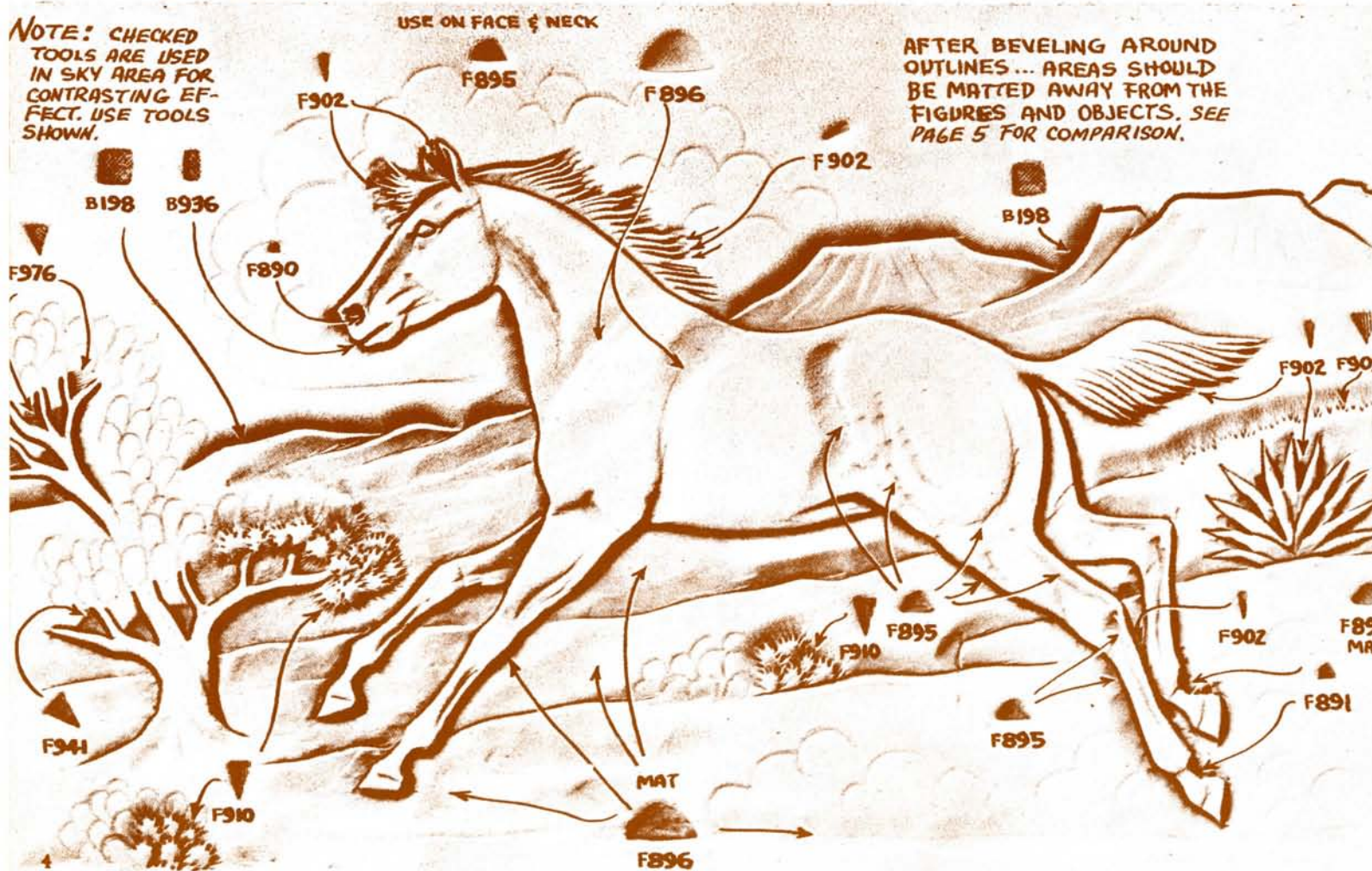
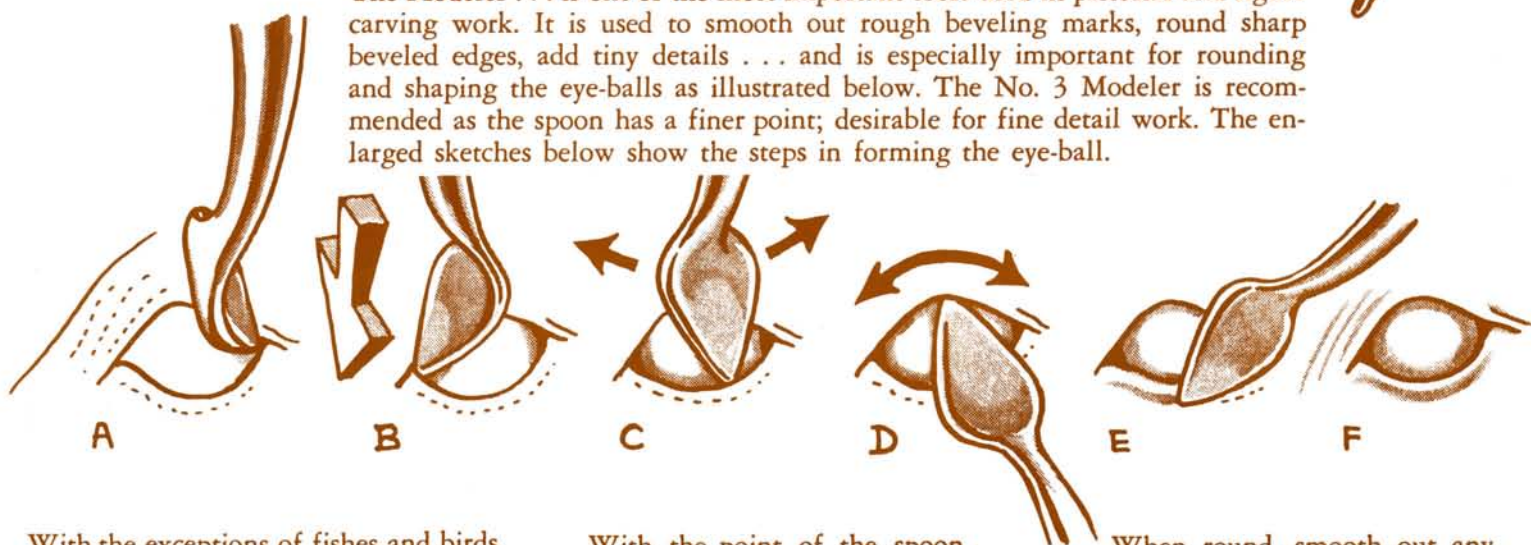


PHOTO SHOWING USES OF CONTOUR AND POINTED BEVELERS



No. 3 MODELING TOOL

The Modeler . . . is one of the most important tools used in pictorial and figure carving work. It is used to smooth out rough beveling marks, round sharp beveled edges, add tiny details . . . and is especially important for rounding and shaping the eye-balls as illustrated below. The No. 3 Modeler is recommended as the spoon has a finer point; desirable for fine detail work. The enlarged sketches below show the steps in forming the eye-ball.



With the exceptions of fishes and birds, most eye outlines are cut in a triangular shape. Cut the outline with swivel knife. Hold Modeler straight up and press down in corner of eye (A). Repeat other corner (B). Confine tool within outlines.

With the point of the spoon, "bevel" inside the lid to begin rounding eye-ball (C). Repeat inside the upper lid (D). Continue working with point of tool until eye-ball appears round.

When round, smooth out any tool marks inside the lids. Model shading under eye (E). With the point of the spoon, accent the upper eye lid and add expression marks around eye as shown (F).

NOTE ROUNDNESS OF THE EYE-BALL WITHIN THE TRIANGULAR OUTLINE OF THE LIDS

POINT OF SPOON ADDS DETAILS AROUND EYES, STRENGTHENS JAW CONTOURS

PHOTO SHOWS PATTERN AFTER USE OF MODELER. HORSE IS NOW READY FOR THE APPLICATION OF HAIR (PAGE 7).

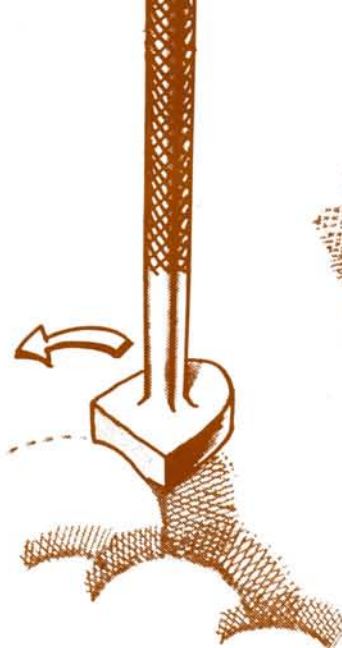
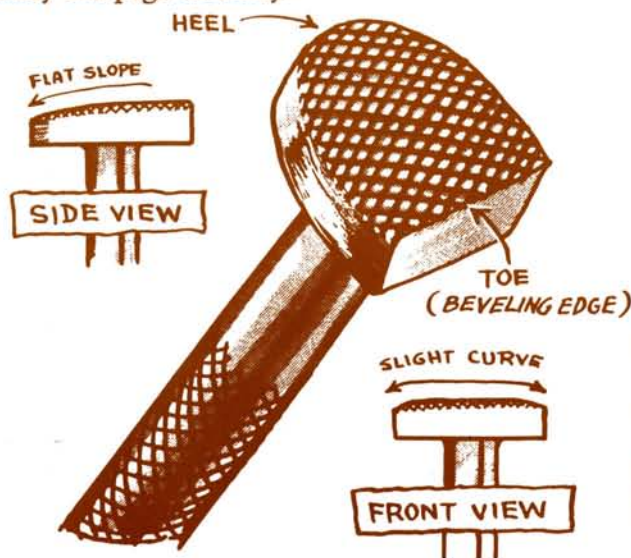
TIP MODELER TO ROUND EDGES OF FIGURE

USE THE FLAT OF THE SPOON TO SMOOTH ROUGH BEVELING. USE THE POINT OF THE SPOON TO ACCENT MUSCLES, LEG TENDONS, HOOVES, ETC.

MATTING BEVELERS

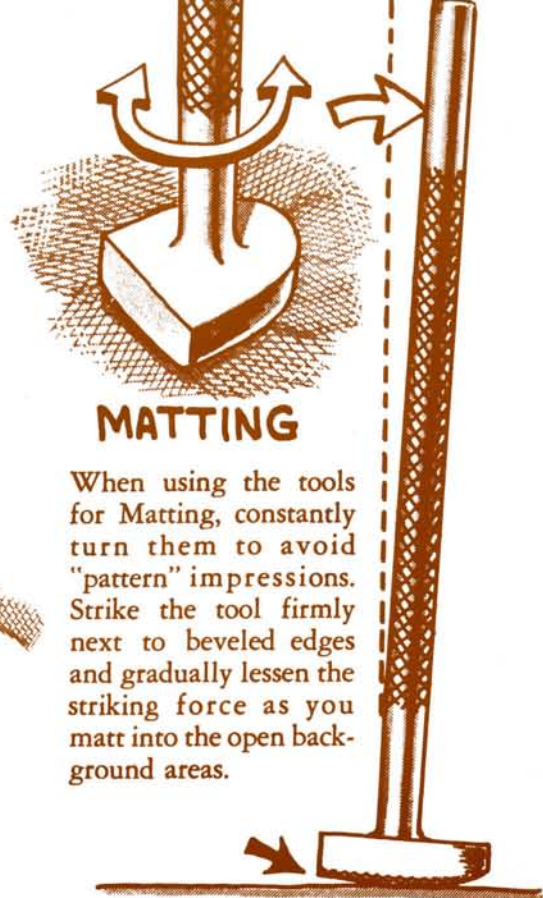


These tools are two-fold, as their name implies. However, their greatest service comes as matting tools. Their checked surfaces create more contrast than the smooth tools, hence are usually used in the sky areas. Study this page carefully.



BEVELING

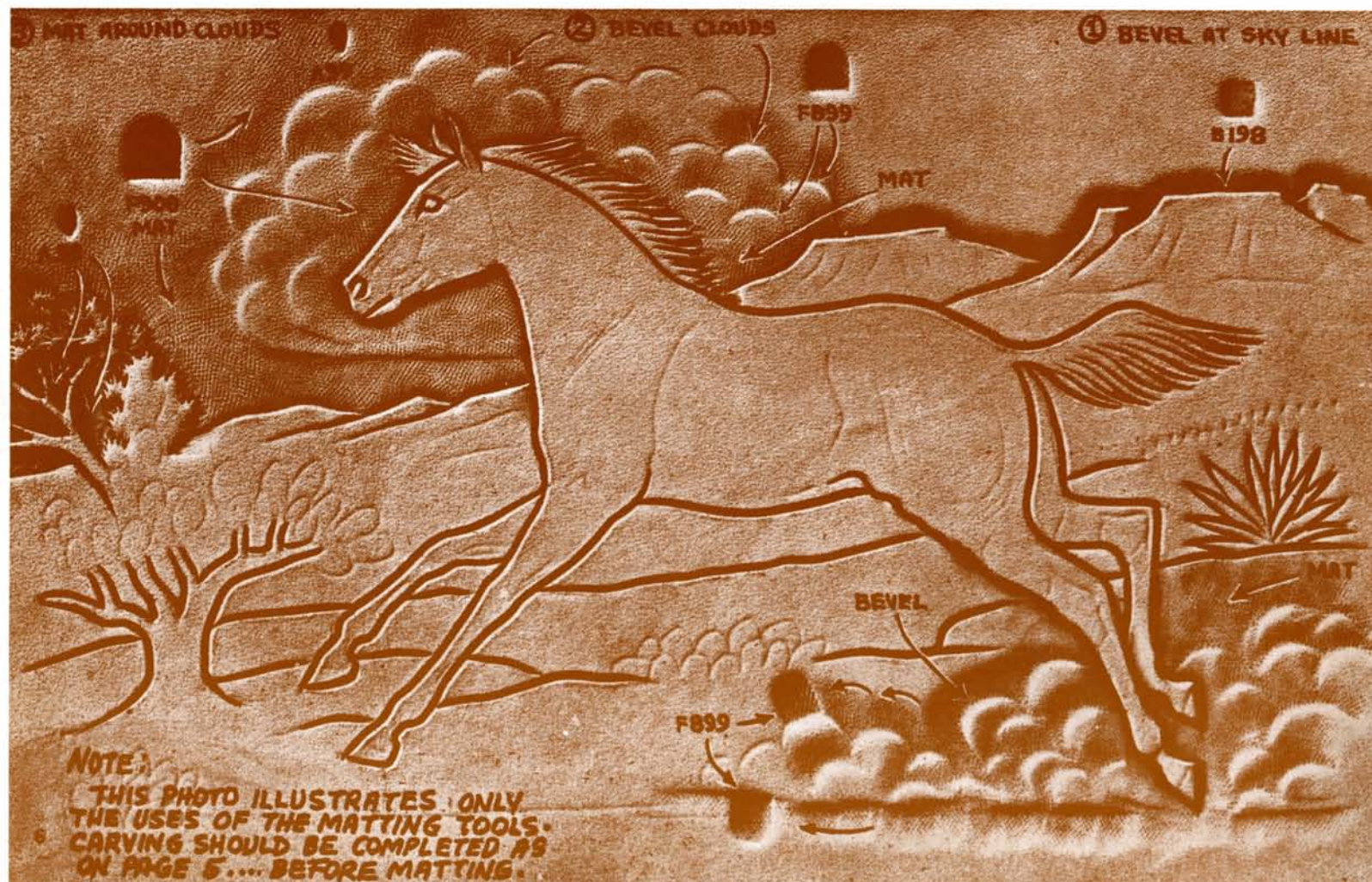
These tools are ideal for beveling clouds. Cloud outlines are not cut, as a soft effect is more desirable. Trace the cloud outlines, and bevel around them with the proper size tool.



MATTING

When using the tools for Matting, constantly turn them to avoid "pattern" impressions. Strike the tool firmly next to beveled edges and gradually lessen the striking force as you matt into the open background areas.

Slightly tip tool back on heel to avoid "toe" marks from the beveling edge.



NOTE:
THIS PHOTO ILLUSTRATES ONLY THE USES OF THE MATTING TOOLS. CARVING SHOULD BE COMPLETED AS ON PAGE 5... BEFORE MATTING.

SWIVEL KNIFE "HAIR" BLADES



100 M

100 L

These Craftool BLADES have been especially designed for adding "hair" to figures, and for other special lined effects. The blades should be handled with care, so that the fine cutting points are not damaged by dropping on marble bench, etc. Follow the step by step instructions below for adding hair to the horse.

ADDING THE HAIR

BEGIN ON FACE



100 L (A)



(B)

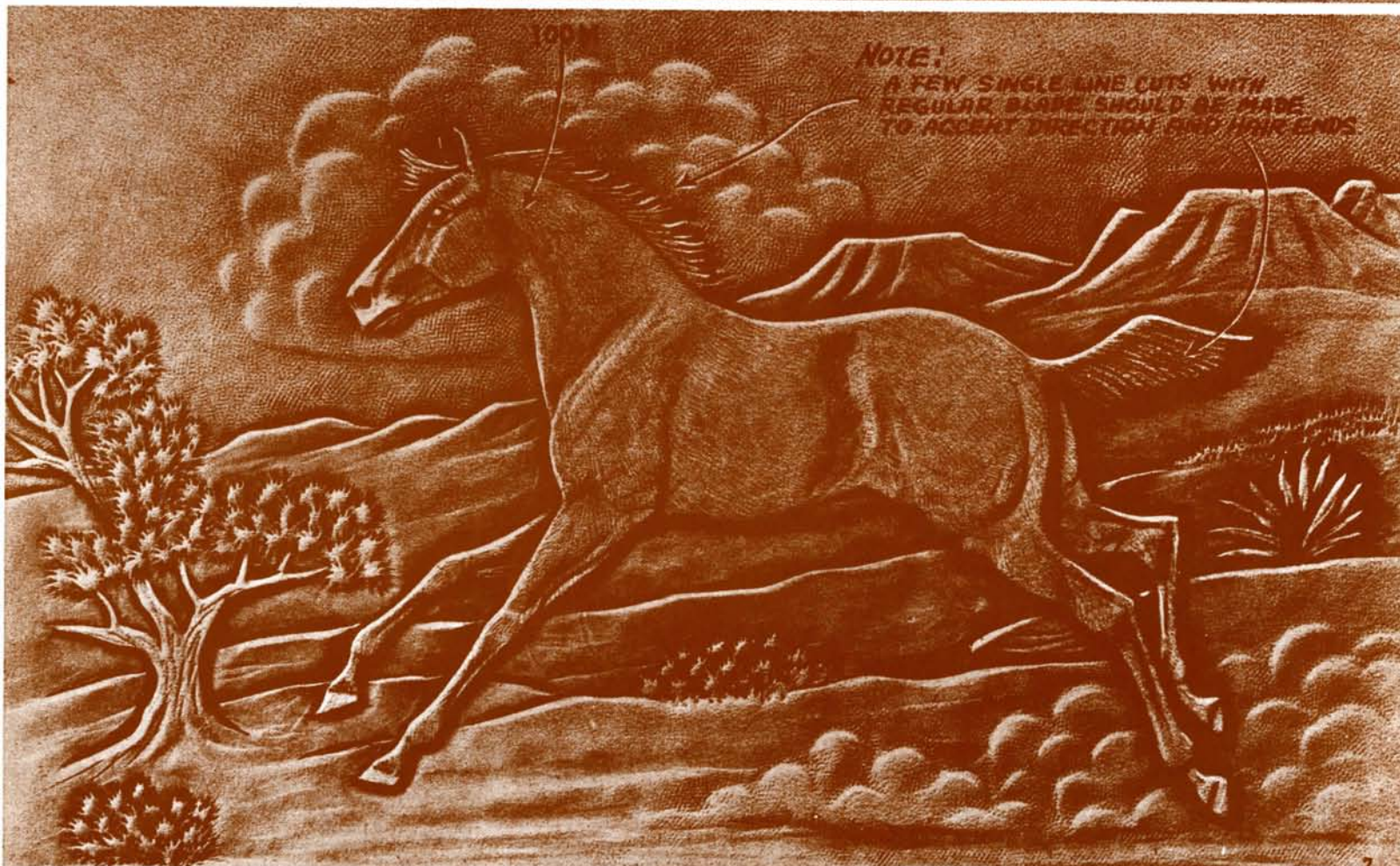


(C)

AFTER ALL BEVELING AND MODELING, ADD THE HAIR. SINCE A HORSE HAS SHORT HAIR... APPLY HAIR EFFECTS WITH SHORT, PULLING STROKES OF THE HAIR BLADE.

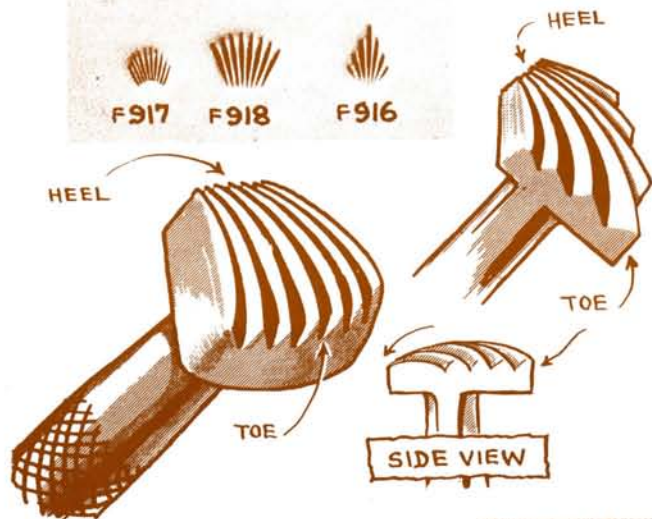
THE DIRECTION OF THE STROKES SHOULD CONFORM TO THE DIRECTION OF THE NATURAL HAIR GROWTH OF THE ANIMAL. STUDY THE PHOTO ABOVE AND BELOW.

COMPLETE WITH SHORT, IRREGULAR STROKES. CUT MANE AND TAIL WITH LONG STROKES.



COMPLETED.... READY FOR DYEING

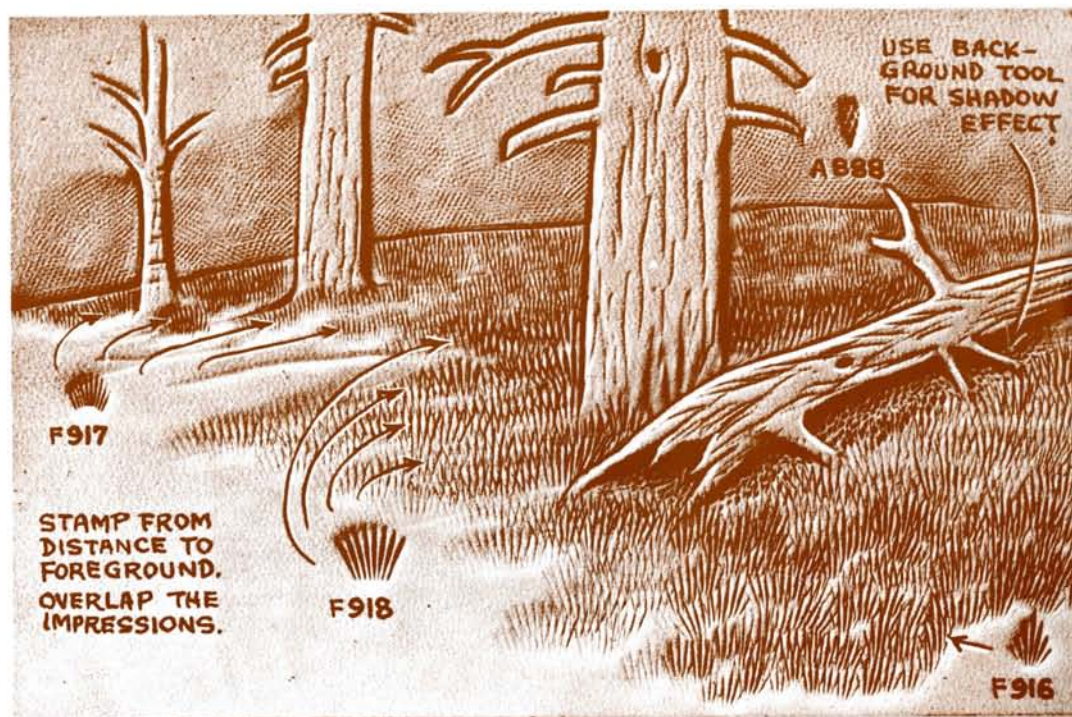
GRASS & HAIR TOOLS



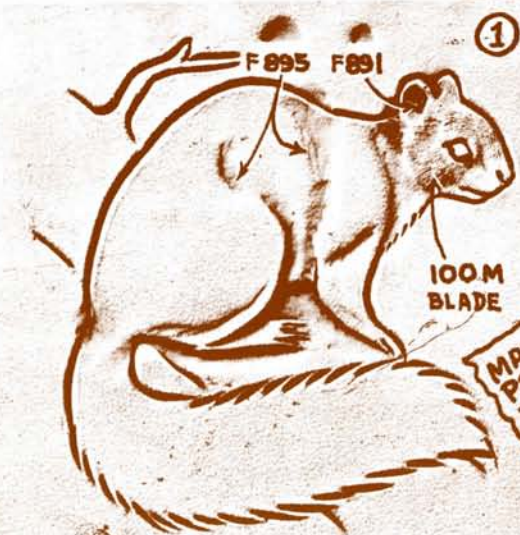
The Grass and Hair tools are similar in appearance to the regular camouflage tools. However, there are two main differences: The serrations are deeper and sharper; they actually have a cutting effect. Also, the heel rounds off sharply so as not to leave an undesirable end-of-tool impression during use. These tools are also used for pine needles (page 13), foliage, and other special effects and will prove useful in your tool collection.

MAKING GRASS

The most distant grass effects are usually stamped first. Since perspective demands smaller effects in the background, the smallest grass tool should be used first, as shown at right. Stamp grass from background to foreground. As you near foreground, use the larger tools. Overlap the impressions as you proceed. Study the photo.



STAMP FROM DISTANCE TO FOREGROUND. OVERLAP THE IMPRESSIONS.



① FOR THE FINE HAIRS AROUND NOSE AND FACE OF MOST ANIMALS, CUT THESE WITH THE HAIR BLADES. USE SHORT STROKES IN DIRECTION OF NATURAL HAIR GROWTH.

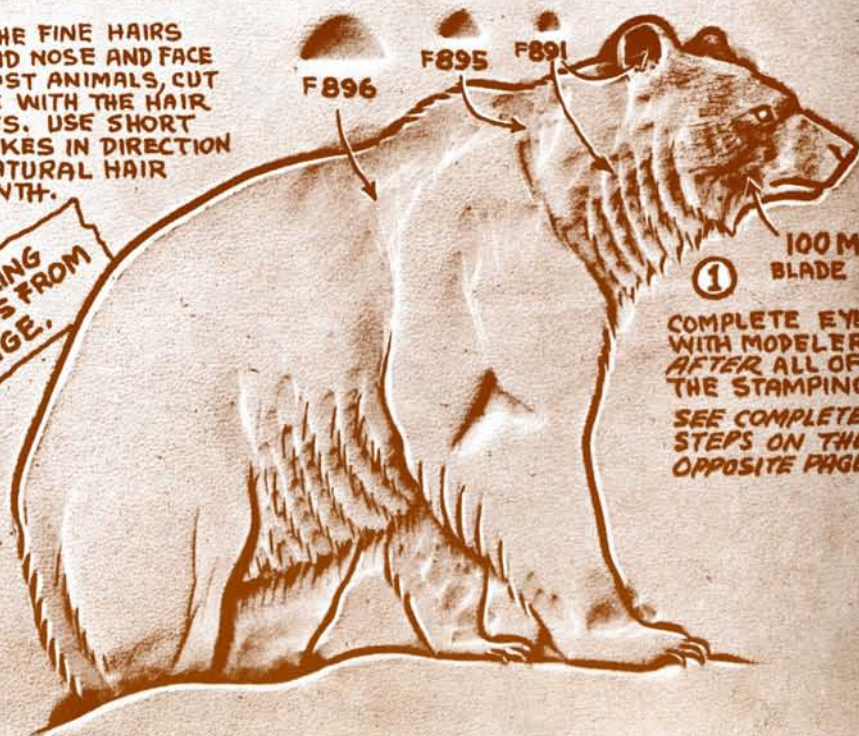


PHOTO SHOWS SQUIRREL AND BEAR BEVELED; READY FOR HAIR ADDITION. OUTLINES OF FIGURES ARE NOT BEVELED UNTIL AFTER THE HAIR HAS BEEN ADDED ... GREATER DEPTH IS THUS MAINTAINED.



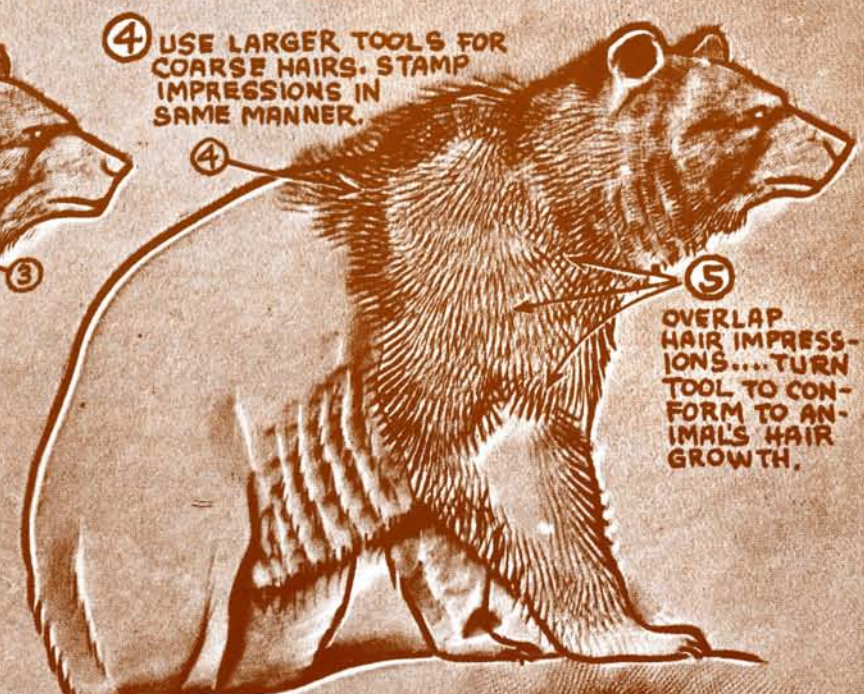
2 BEGIN STAMPING HAIR FROM FACE TOWARD REAR OF ANIMAL. TAP TOOLS LIGHTLY ON RAISED SURFACES; FIRMLY IN DEPRESSIONS AND SHADOWED AREAS. OVERLAP IMPRESSIONS AS IN STAMPING GRASS.

3 CONTINUE STAMPING, BEARING IN MIND THE DIRECTION OF HAIR GROWTH. TURN TOOLS AS REQUIRED.

8 BEVEL AND MAT AROUND OUTLINES AFTER ADDING HAIR.



4 USE LARGER TOOLS FOR COARSE HAIRS. STAMP IMPRESSIONS IN SAME MANNER.



5 OVERLAP HAIR IMPRESSIONS....TURN TOOL TO CONFORM TO ANIMAL'S HAIR GROWTH.



6 COMPLETE STAMPING ALL HAIR ON ANIMAL.

7 ACCENT LOOSE HAIR ENDS AND HEAVY FOLDS WITH THE POINTED BEVELER.



9 USE REGULAR KNIFE BLADE TO ACCENT HAIR AND TO ADD THE TINY DETAILS. USE MODELER TO TOUCH UP MISPLACED TOOL IMPRESSIONS.

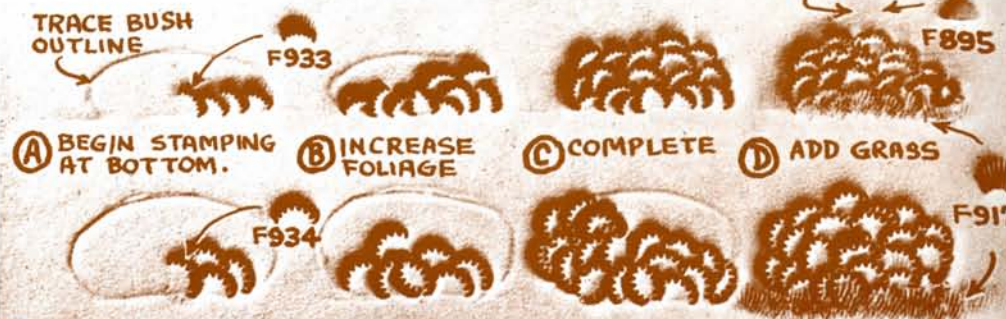
8 BEVEL AROUND THE FIGURE OUTLINES. MAT THE SURROUNDING AREAS.

TOOLS FOR BUSHES



The Bush tools were designed to aid the craftsmen having difficulty making bushes with the pointed beveler #F910 (page 4). Although the general foliage effect is not identical to #F910, these tools do make suitable looking bushes with much greater ease and speed. #F933 is also used in making pine trees (page 12) and both tools are also used for other special effects. Study the photo at right.

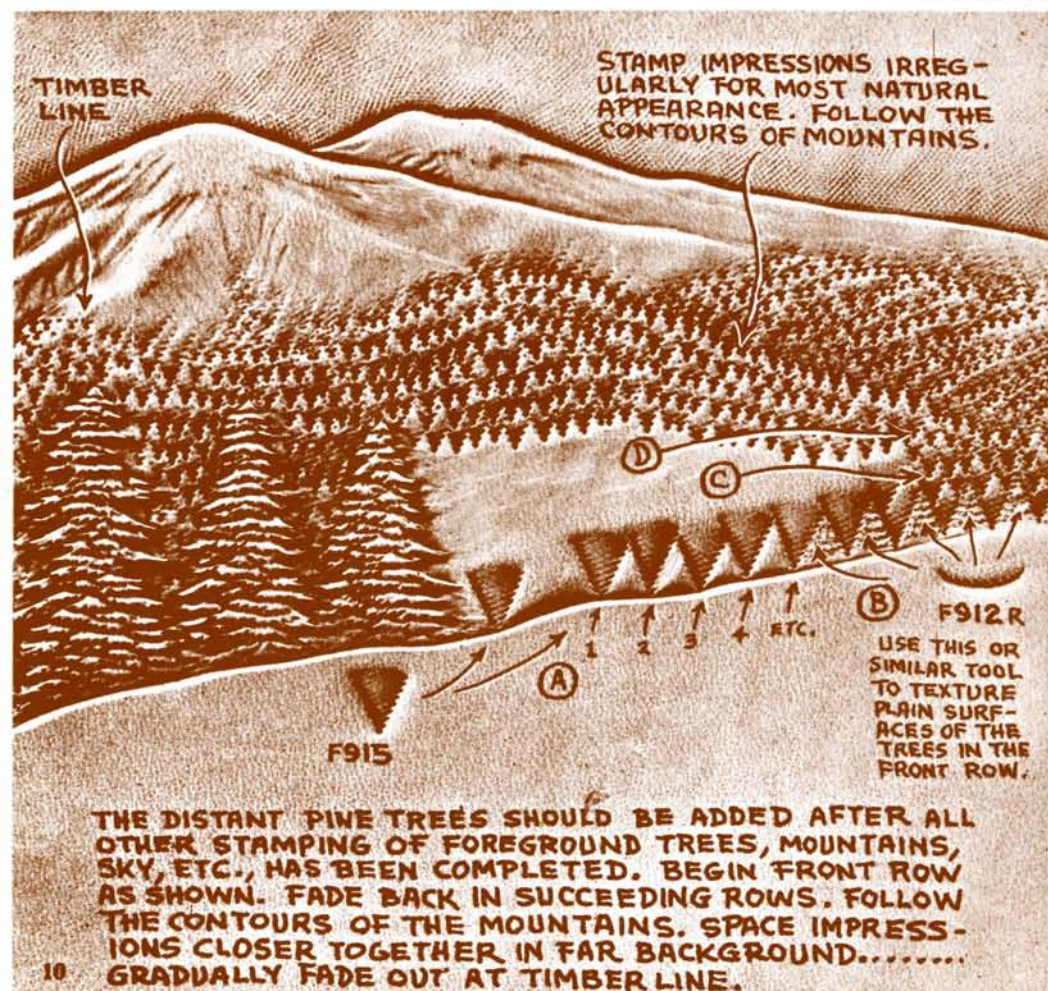
HOW TO MAKE A BUSH?



THE EXAMPLES BELOW SHOW SOME ADDITIONAL EFFECTS OBTAINABLE WITH THE BUSH TOOLS. EXPERIMENT FOR DIFFERENT EFFECTS.



STUDY THE PHOTO PRACTICE ON SCRAP!



STAMP IMPRESSIONS IRREGULARLY FOR MOST NATURAL APPEARANCE. FOLLOW THE CONTOURS OF MOUNTAINS.

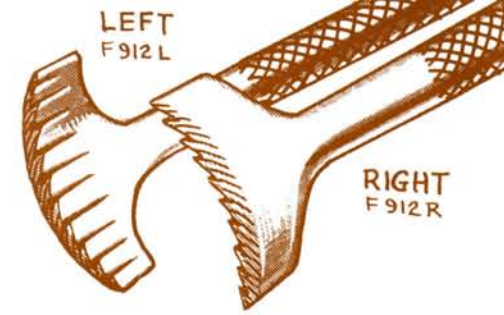
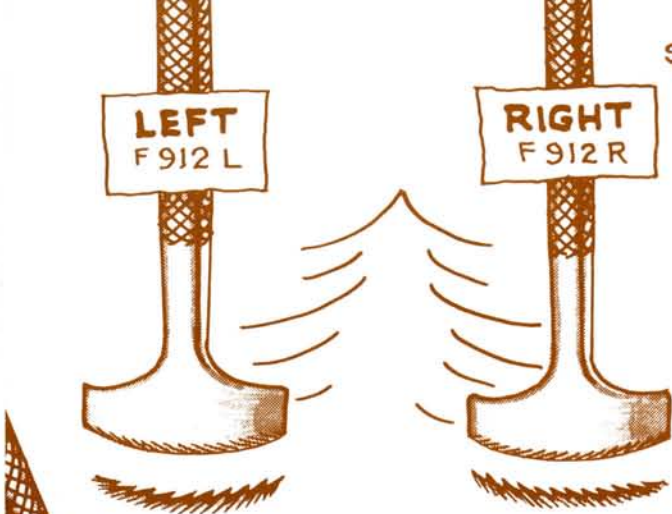
THE DISTANT PINE TREES SHOULD BE ADDED AFTER ALL OTHER STAMPING OF FOREGROUND TREES, MOUNTAINS, SKY, ETC., HAS BEEN COMPLETED. BEGIN FRONT ROW AS SHOWN. FADE BACK IN SUCCEEDING ROWS. FOLLOW THE CONTOURS OF THE MOUNTAINS. SPACE IMPRESSIONS CLOSER TOGETHER IN FAR BACKGROUND..... GRADUALLY FADE OUT AT TIMBER LINE.

DISTANT PINE TREES



This tool was designed primarily to simulate the forest of pine trees in the far distance. Properly used, it is very effective, and a forest of tiny pine trees can be made very rapidly. Study the photo at left. Many other special effects can be created with this tool. Experiment on your leather scraps.

SMALL PINE TREES

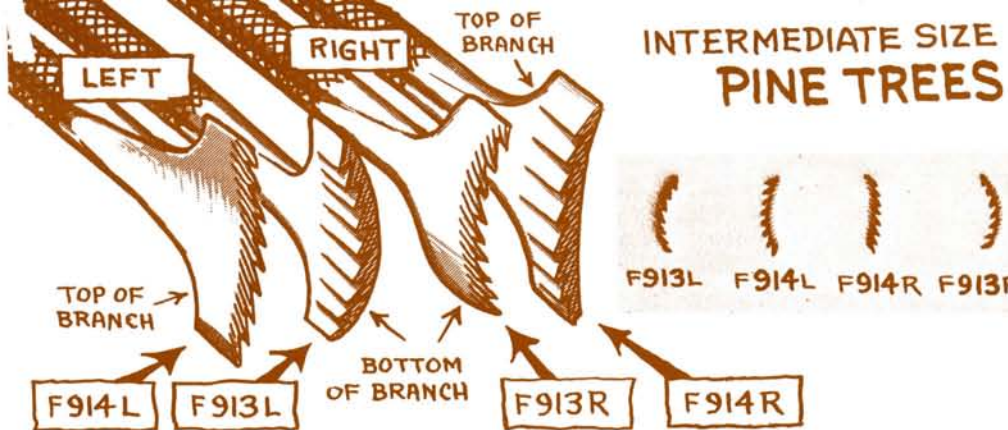


Be sure to use the proper tool on each side of the tree. Hold the tools horizontally to the trees.

By leaning the tool to one corner, shorter impressions can be made for the shorter branches.

The making of acceptable looking pine trees has been a problem for many craftsmen. These tools have been especially designed to speed up and simplify this operation. They are made in a LEFT and RIGHT (designated by L and R) to be used on left and right side of the trees as indicated. Tiny, slanting notches and fine line serrations on these tools simulate the branch foilage. Carefully study the step by step instructions below, and learn to make pine trees easily and fast.

- 1 TRACE THE TREE OUTLINE.
- 2 BEVEL BASE WITH A LINED BEVELER.
- 3 BEVEL TOP OF BRANCHES WITH ANY SUITABLE BEVELER.
- 4 BEGIN WITH THE LEFT SIDE OF THE TREE. STAMP FROM TOP TO BOTTOM.
- 5 USE TOOL AS SHOWN. STAMP IMPRESSIONS SLIGHTLY BEYOND CENTER OF TREE.
- 6 STAGGER TOOL IMPRESSIONS AS SHOWN. FILL ONE HALF OF TREE.
- 7 USE RIGHT HAND TOOL NEXT. O.K. IF IMPRESSIONS EXTEND OVER THE.
- 8 BACKGROUND. COMPLETE THE TREE AS ILLUSTRATED.
- 9 USE POINTED BEVELER TO DEFINE THE OUTLINES OF THE TREE. MAT AROUND TREES TO BRING THEM INTO THIRD DIMENSION... AS SHOWN.



INTERMEDIATE SIZE PINE TREES

Here are four more tools for making larger pine and fir trees. Note there are two lefts, and two rights. One of each is for the *top* of the branches, the other for the *bottom*. Study the instructions carefully. Compare your work with the step by step photo below as you proceed. #F933 is also used in making these trees to create the center branches, facing you, and the very top of the tree.

- 1 TRACE THE OUTLINE OF THE TREE. CUT THE TRUNK AND BRANCHES.
- 2 BEVEL DEEPLY AROUND THE OUTLINES WITH ANY SUITABLE BEVELERS.
- 3 THE FIRST STEP IN STAMPING THE FOLIAGE IS TO BEGIN AT THE TOP. USE THE BUSH TOOL SHOWN. FOLLOW SUBSEQUENT STEP B-C-D-E WITH THE SAME TOOL. THIS FORMS THE FACING BRANCHES.



- 4 NEXT, STAMP THE UPPER EDGE OF THE BRANCHES WITH 914L & 914R AS SHOWN. BEGIN AT THE TOP OF THE TREE ... STUDY THE CENTER ILLUSTRATION... NOTE HOW THE TOOLS WERE USED.
- 5 FOLLOW STEP 4 WITH TOOLS F913L & F913R... STAMP THE UNDERNEATH PART OF FOLIAGE.
- 6 COMPLETE FOLIAGE. MAT AROUND TREE AS SHOWN. ADD FURTHER DETAILS AS SUGGESTED.

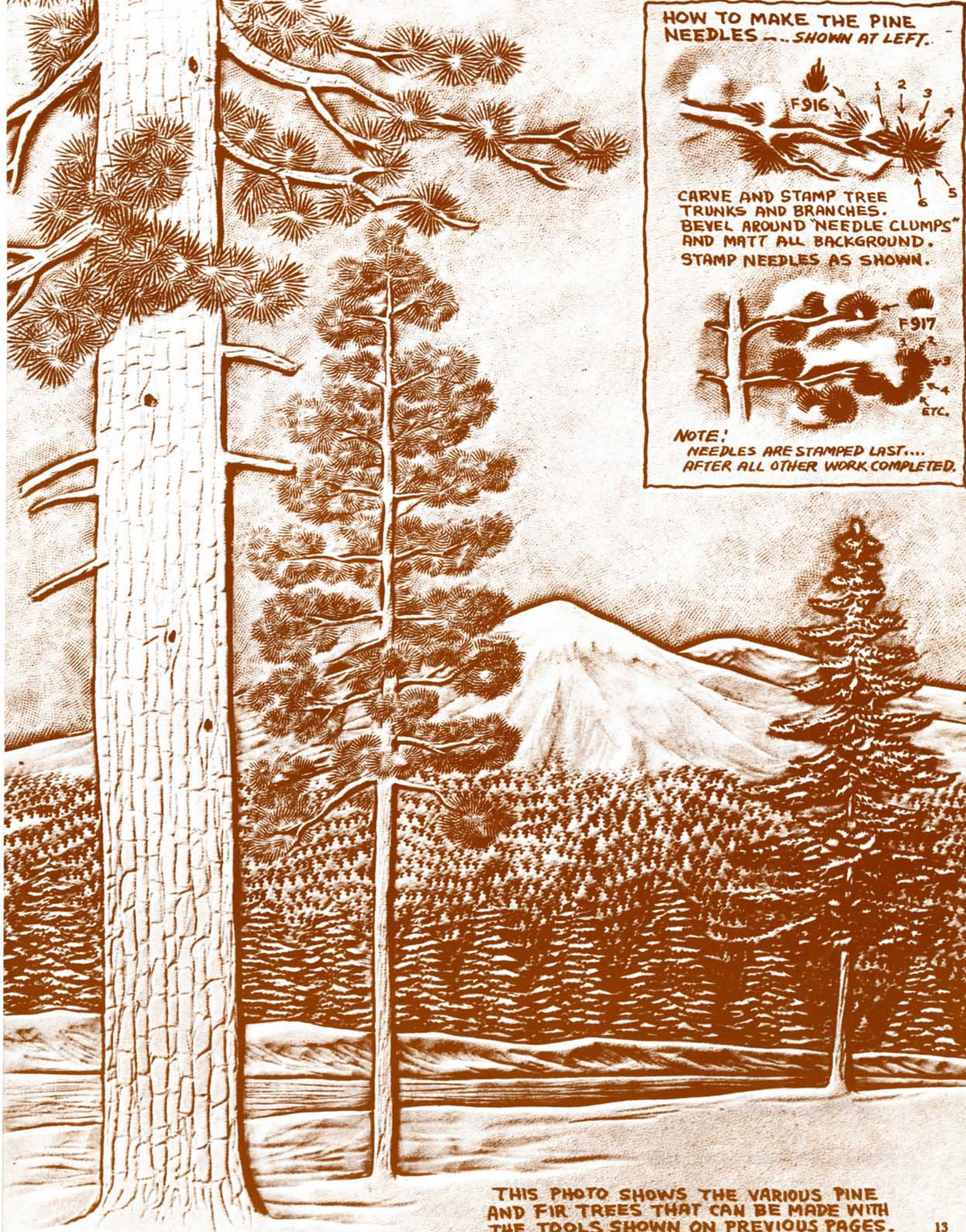
**HOW TO MAKE THE PINE
NEEDLES ... SHOWN AT LEFT.**



**CARVE AND STAMP TREE
TRUNKS AND BRANCHES.
BEVEL AROUND 'NEEDLE CLUMPS'
AND MATT ALL BACKGROUND.
STAMP NEEDLES AS SHOWN.**

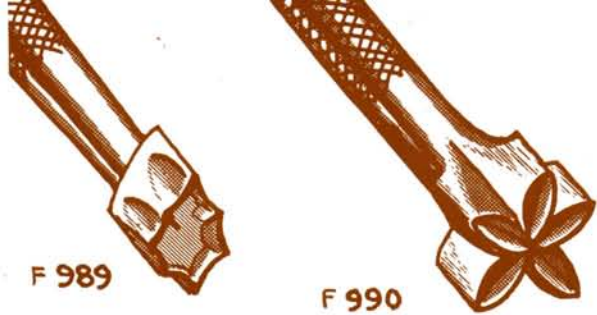


**NOTE:
NEEDLES ARE STAMPED LAST...
AFTER ALL OTHER WORK COMPLETED.**

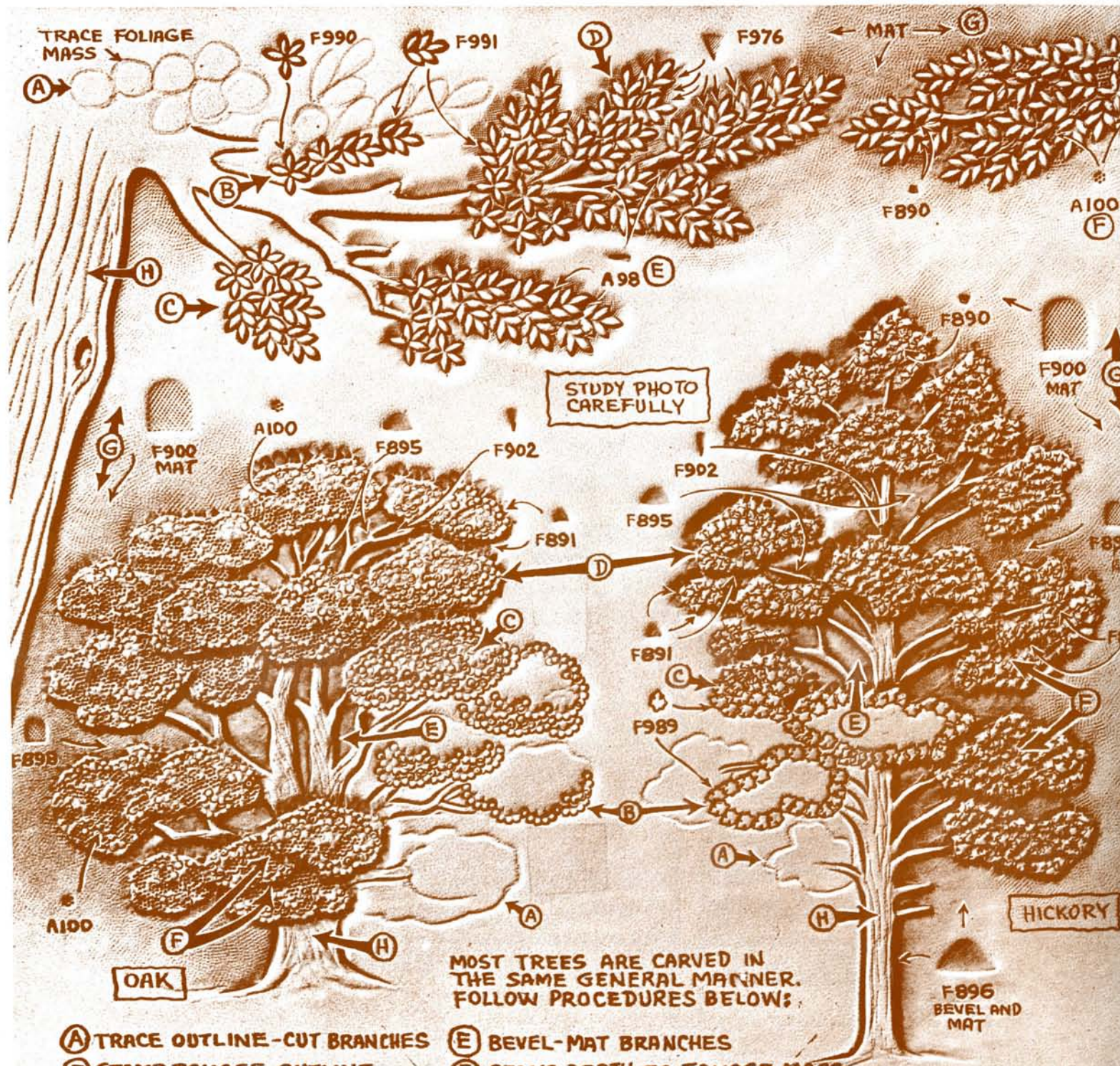


**THIS PHOTO SHOWS THE VARIOUS PINE
AND FIR TREES THAT CAN BE MADE WITH
THE TOOLS SHOWN ON PREVIOUS PAGES.**

TOOLS FOR FOLIAGE



These tools have been developed to fill certain needs for special Foliage and Leaf effects. The tools are usually held straight up and down when struck with the mallet. Other tools, in the regular line, are also used in conjunction with these as will be noted and indicated on the photo below.



MOST TREES ARE CARVED IN THE SAME GENERAL MANNER. FOLLOW PROCEDURES BELOW:

- (A) TRACE OUTLINE - CUT BRANCHES
- (B) STAMP FOLIAGE OUTLINE
- (C) STAMP FOLIAGE MASS
- (D) BEVEL FOLIAGE OUTLINE
- (E) BEVEL-MAT BRANCHES
- (F) STAMP DEPTH TO FOLIAGE MASS
- (G) MAT SURROUNDING AREAS
- (H) ADD BARK DETAIL WITH MODELER

CARVING BIRDS · FISH · REPTILES



V406

For adding scales to fish, reptiles, etc. Available in many sizes.



V746

For wing feathers on birds. Available in varying degrees of curve and length.



V746

V406

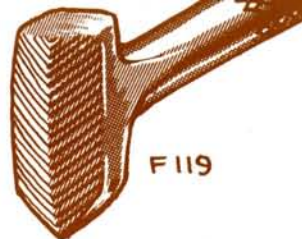


U710

F119

F120

It will be noted that many of the regular carving and stamping tools are also used for special effects in Figure Carving. A few of the examples are shown on this page. Bear in mind that many of these tools come in a variety of sizes and shapes to fit various sized figures. Follow normal cutting and beveling procedures before adding the scales and/or feather details. Study the photo below carefully.



F119

Ideal for detailing feathers. This tool is actually a double sided beveler.



U710

Suitable for tiny body feathers; scales. This is the smallest of many sizes.

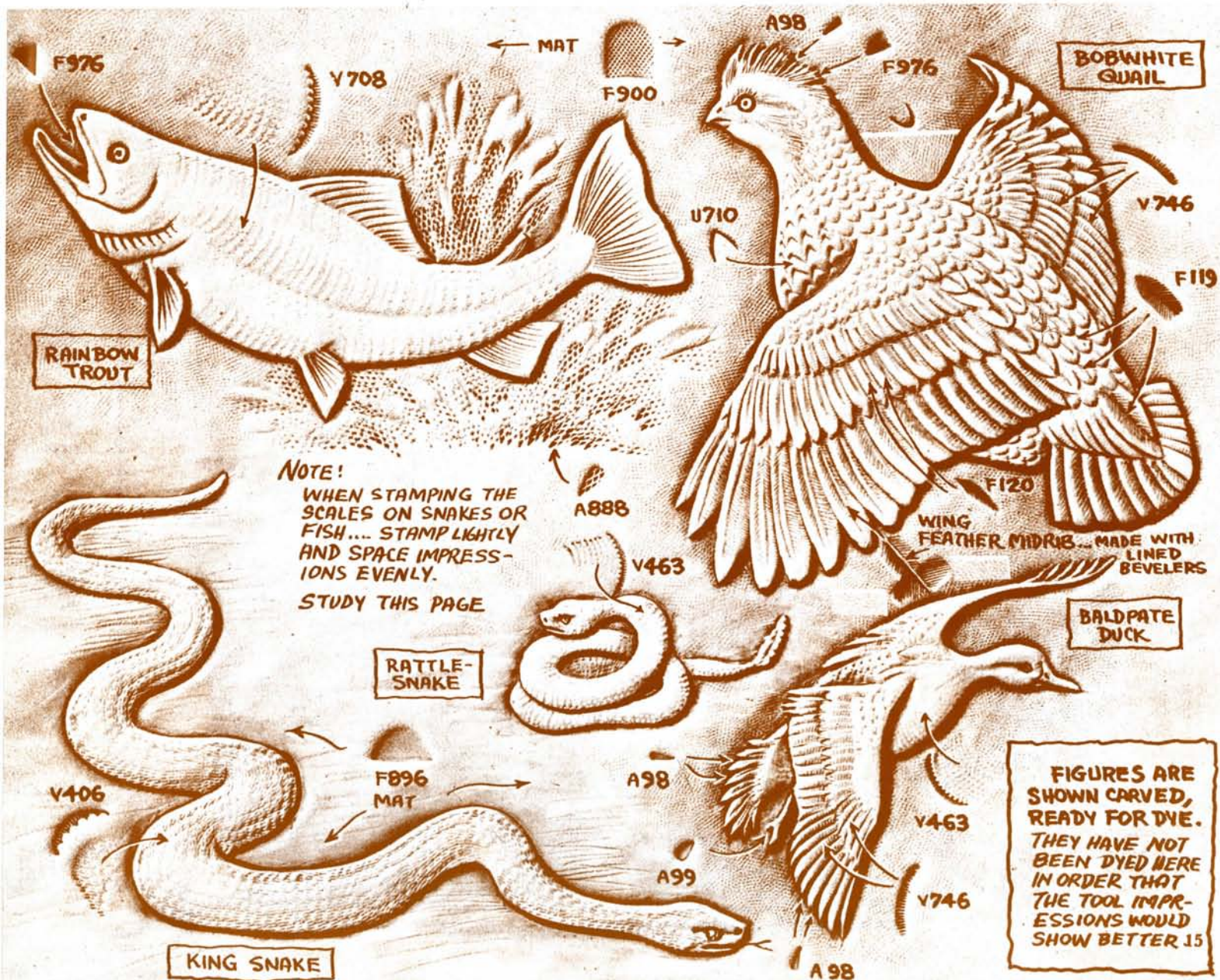
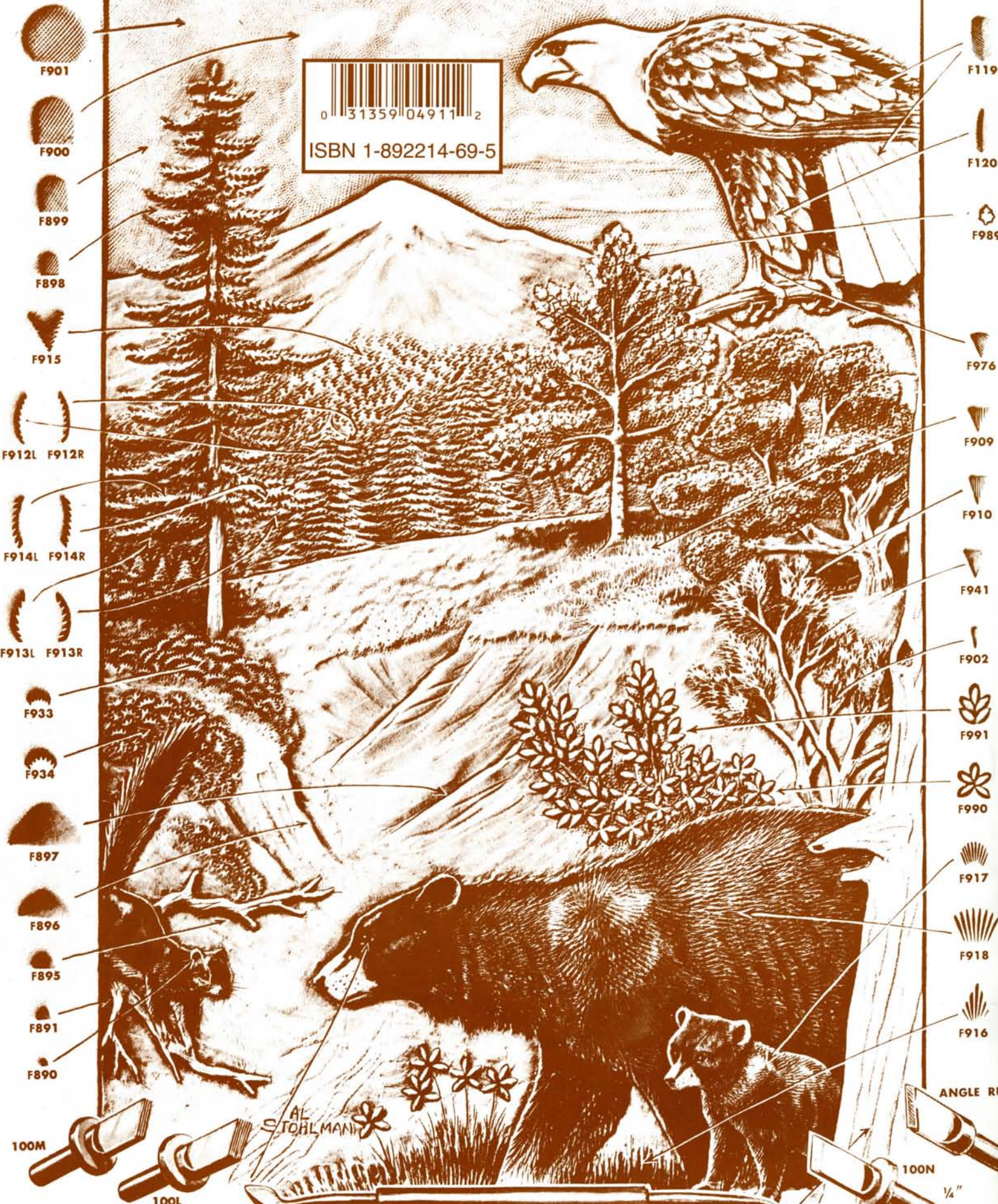


FIGURE CARVING CRAFTTOOLS Illustrating some techniques . . .

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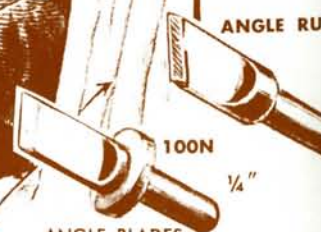
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- F918
- F916



HAIR BLADES
 For cutting hair on figures and other fine lined decorative work.



No. 3 MODELER STAINLESS STEEL
 Used for rounding figures, smoothing rough beveling, forming eye-balls, adding facial expressions and other fine details.



ANGLE BLADES
 For cutting figures, intricate details, tails; other fine line carving.