

The

**AL AND ANN
STOHLMAN
PERSONAL
PATTERNS
PORTFOLIO**

VOLUME TWO

**TRACING PATTERNS FOR
HORSES**

**INCLUDING LEATHER TOOLING
INSTRUCTIONS**

BY PETER MAIN

SEWING

The Al and Ann Stohlman Personal Patterns Portfolio, Volume Two

INTRODUCTION

Designs by Al Stohlman 1919-1998.

Al and Ann Stohlman have produced an amazing thirty five books on all facets of working with leather. These books are published by the Tandy Leather Company, Fort Worth, Texas, USA.

Al Stohlman was born with a gift. He was able to draw whatever he saw in true dimension. His early years were spent around horses and he would study and draw them in every posture. Much of Al's time after schooling was spent on a dude ranch in Palm Springs; here he would draw horses at every opportunity.

Al also had a love of the 'Old West' and aspired to be an illustrator of 'Western' magazines. Had it not been for his enlistment into the army, and his time in New Guinea, we may never have known Al Stohlman associated with leather. It was this time in the South Pacific during WWII, that Al started working with leather to help pass the time. The 'Stohlman Collection' at the King Museum in Sheridan Wyoming, displays Al's first work in leather. There is a jacket and briefcase decorated with the use of only a penknife and some crude hand-made tools. These examples are a clear indication of the creative genius of the man.

Al has drawn thousands of horses. His wife Ann would sit and watch in awe at the masters pencil at work. She never tired of this in their thirty-four years of marriage.

SOME THOUGHTS ON FIGURE CARVING

Unlike the traditional carving of flowers and scrolls, figure carving must be viewed in a different way. When tracing traditional patterns, it really does not matter if you are just a little off-line. Figure carving requires precise tracing, and there are three steps in which errors can occur. Firstly, the original tracing, secondly, the transfer of the tracing to the leather, and finally, the cutting of the outlines with a swivel knife.

If the tracing (or cutting) of the pattern is a little inside (or outside) the lines, it would be so easy for a horse to appear with wide or narrow legs, or with an eye that is either too large or too small. Having said that, I suggest you use a very fine tracing stylus for transfer. Also have a little less moisture content in your leather than what you would normally have for traditional work.

THE PATTERNS

These pages are printed on one side only. This will enable you to turn the page over and trace the pattern in the reverse direction, allowing you more versatility. These tracings can be done on a light-box or traced up against a window. You may also 'photocopy' these designs for your own personal (non-commercial) use, to an enlarged or reduced size. This again will allow you to have a pattern to fit almost any project. Many of these horses can be combined to create new scenes. Take care with proportions, this may require doing copies at various sizes.

TRACING THE PATTERNS

As mentioned, you should use a very fine stylus. The green/grey double-ended stylus (available from Tandy and leading suppliers) is the ideal choice. The fine polished end will transfer the finest detail.

Also mentioned was the use of photocopies. Not only will it allow a change in size, but also illuminates the possibility of tracing error. 'Vellum' tracing paper is available from art stores and is suitable for use in photocopy machines. Vellum is about the same weight as common copy paper. The disadvantage of vellum is that it is affected by moisture, causing it to buckle. Do not use tracing 'film' in copy machines.

CARVING HORSES

As with all pictorial and figure patterns, the dotted lines are not to be cut; they are a guide for beveling only. All solid lines that are indicated within the body should be cut very lightly, especially 'eye' detail. Always use the largest bevelers first to suit the size of the subject. Then use the next size down to get into smaller areas. This is what I call 'rough-beveling'; meaning to quickly get shape and contour into the subject. All this rough-beveling should then be 'smoothed' with a modeling tool. Small detail on small horses is best done with a modeler, instead of striking a tiny beveler with a heavy mallet.

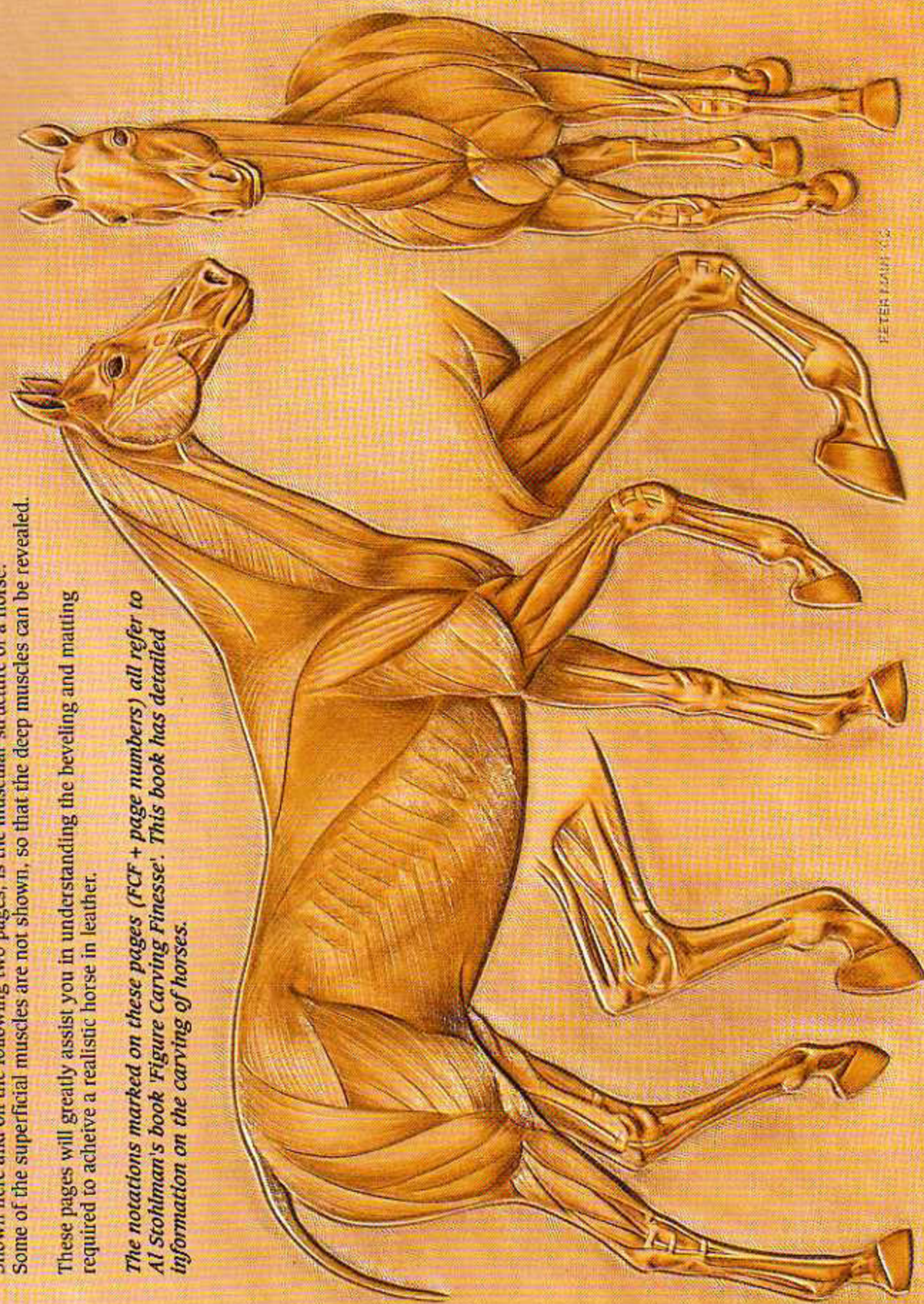
I have inked the horses in this book from Al's original pencil drawings. Many of the drawings were just rough layout sketches, yet some were very precise. Al gave Ann some advice on 'rough drawings' many years ago ...that advice was; 'just pick the best line'. I hope I have done them justice.

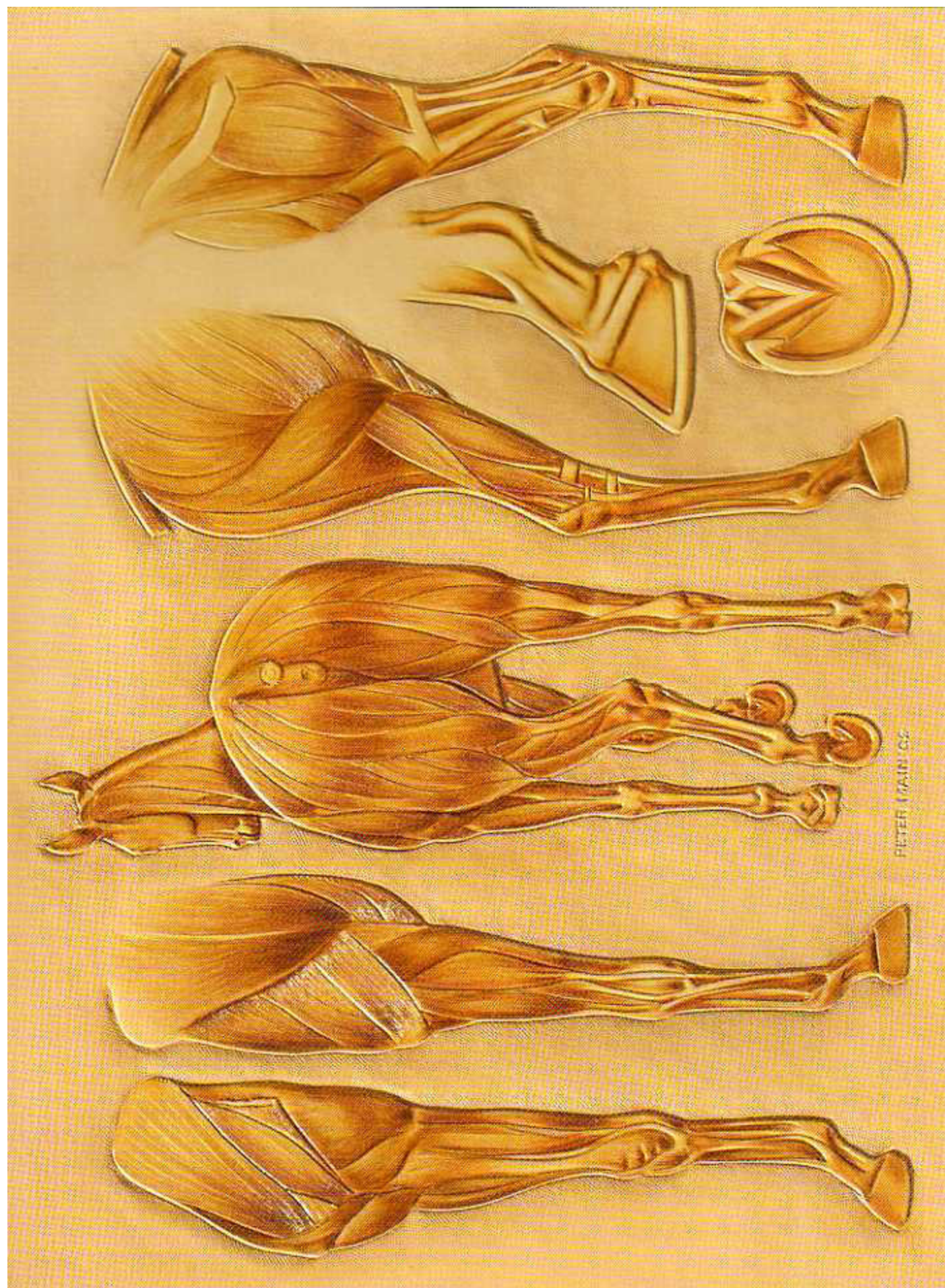


Shown here and on the following two pages, is the muscular structure of a horse. Some of the superficial muscles are not shown, so that the deep muscles can be revealed.

These pages will greatly assist you in understanding the beveling and matting required to achieve a realistic horse in leather.

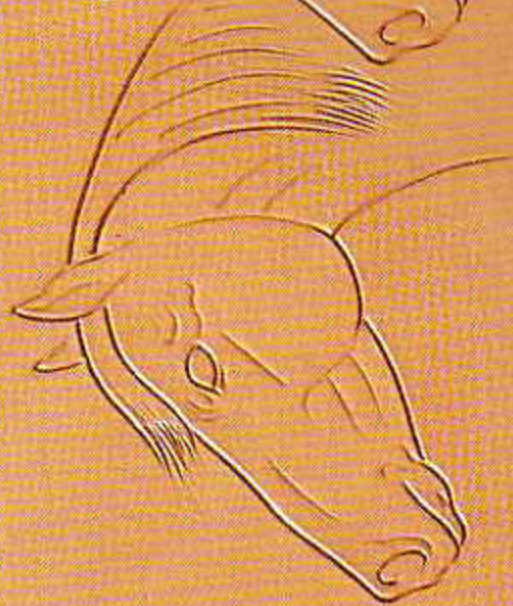
The notations marked on these pages (FCF + page numbers) all refer to Al Stohlman's book 'Figure Carving Finesse'. This book has detailed information on the carving of horses.





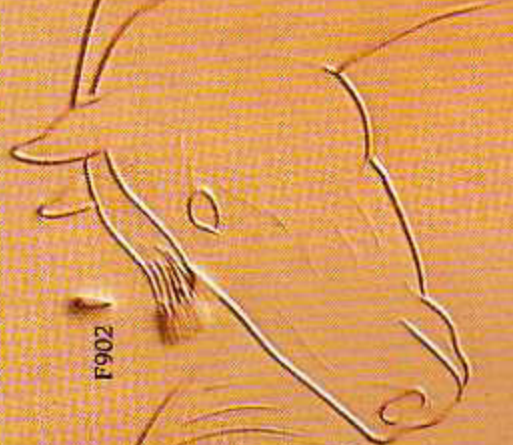


1 Outlines cut with a swivel knife. Cut eye detail lightly.



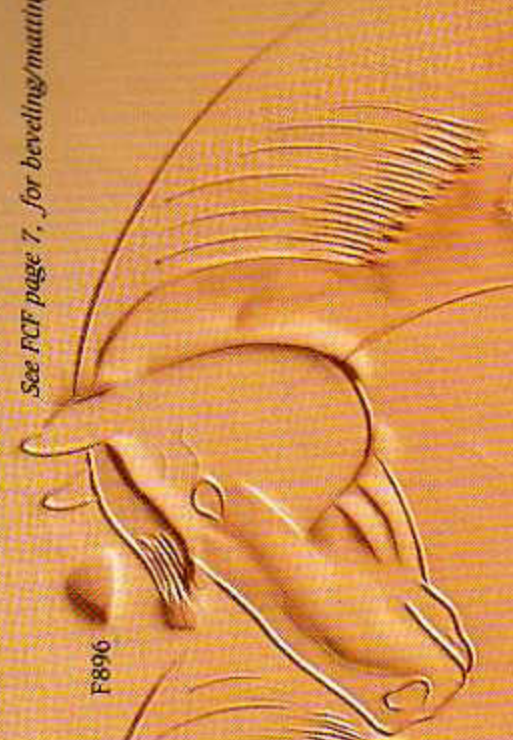
F892

2 Walk the pointed beveler on the forelock and mane. See FCF page 8, on how to use pointed bevelers.



F896

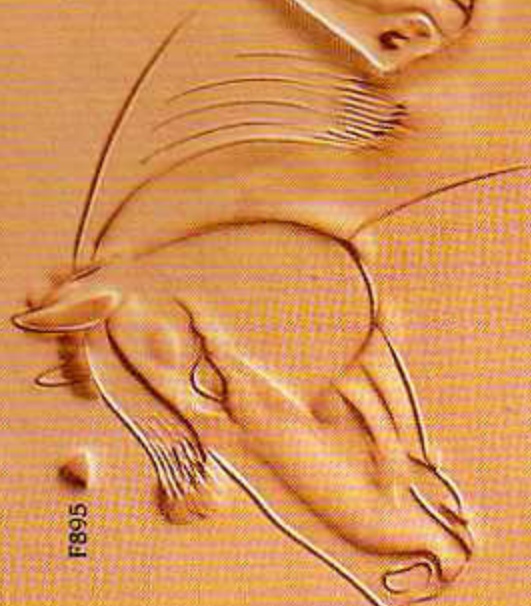
3 Begin with the largest 'figure beveler' suitable for the subject size. Bevel in contours and mat areas with this tool.



F896

See FCF page 7, for beveling/matting.

4 Continue beveling/matting with a smaller tool in the more confined areas.



F895

5 Complete beveling in nose area with a smaller tool, then bevel outlines.



F891

Checkered Beveler

6 Use a modeling tool for eye detail. Mat around head to remove the beveling ridge (halo).



F900

Use a modeling tool for very small detail work. Cut outlines lightly with a swivel knife.

Use a modeling tool to smooth out the beveling and matting. Complete the mane with a hair-blade.



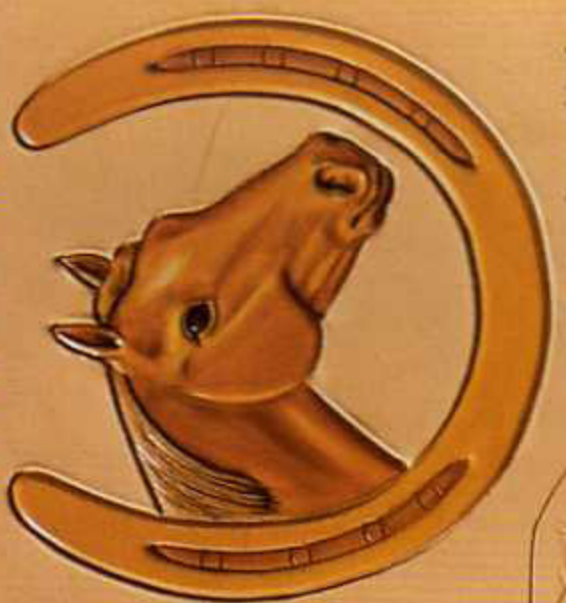
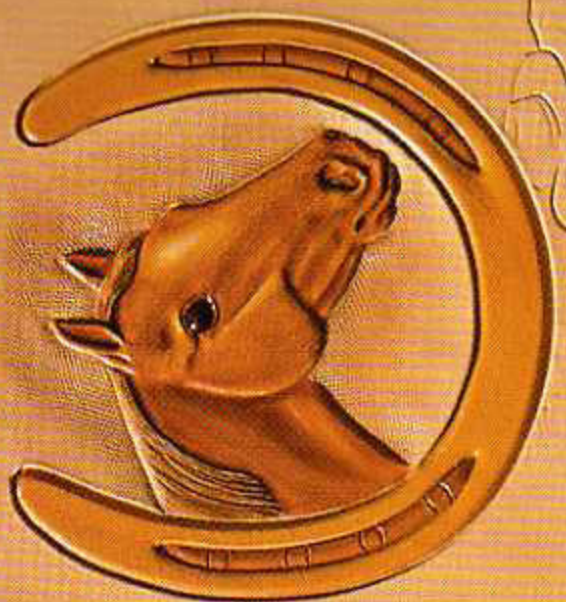
PETER MAINI '02

Here is a pattern from page 15 of this book treated in three different ways.

A Carved in the traditional way of beveling and matting the design.

B Horse beveled and matted as shown in A, but with the horseshoe carved inverted.

C Horse and horseshoe carved inverted. This method gives a clean appearance.



F902



Grass in small areas is best created with an F902 beveler. Always use a modeling tool to smooth out beveling ridges (halo's).

See FCF page 90, for carving cattle.

Light cuts

First row of beveling

Second row of light cuts

Second row of beveling

See FCF page 6, for swivel knife use, page 10, for matting, and page 11, for modeling.

The circled area shows detail created only with a modeling tool.



F900

PETER ROBIN '92

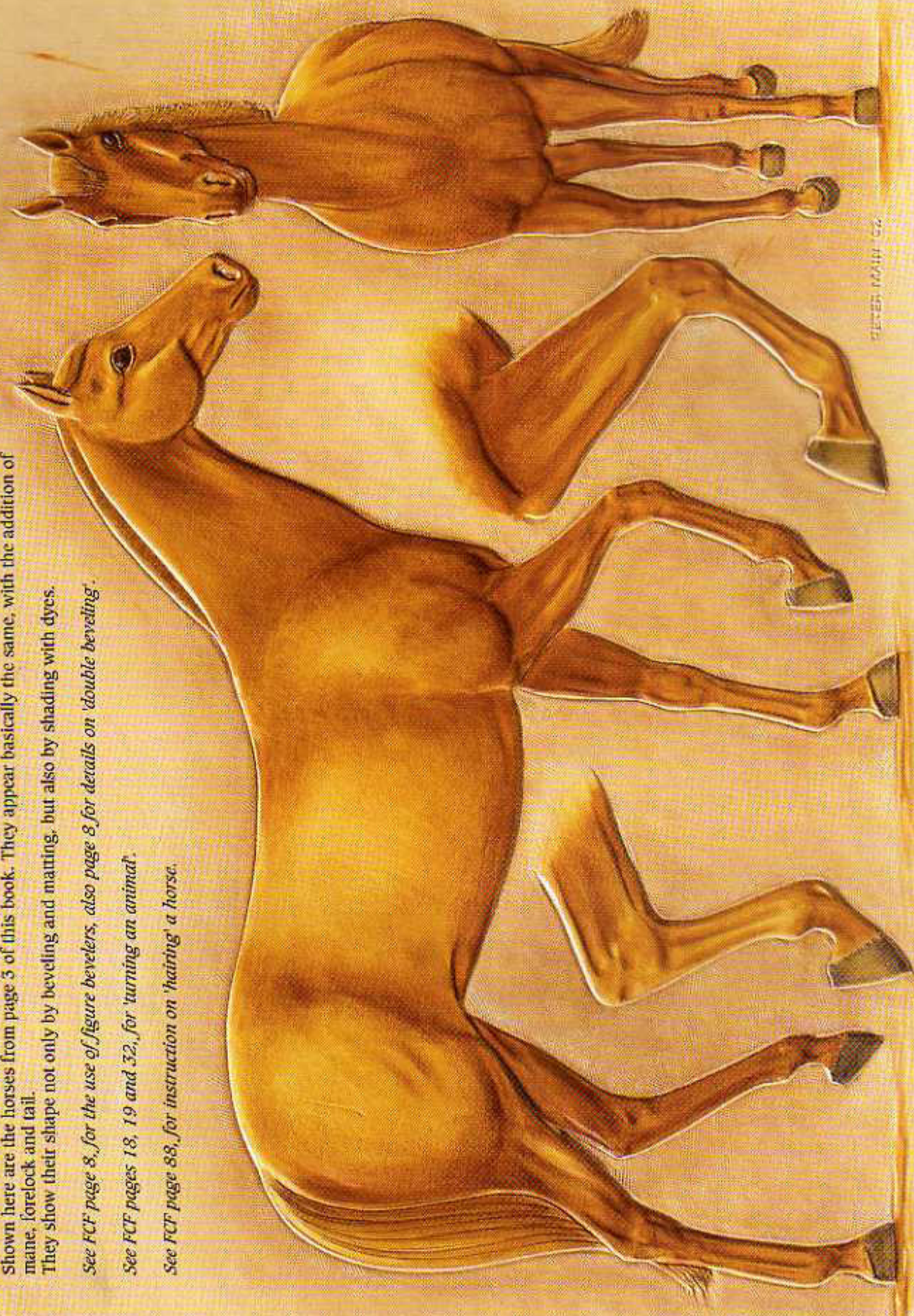
Use the F900 to create the effect of dust. Use these checkered matting tools of different sizes to suit the subject size.

Shown here are the horses from page 3 of this book. They appear basically the same, with the addition of mane, forelock and tail. They show their shape not only by beveling and matting, but also by shading with dyes.

See FCF page 8, for the use of figure bevelers, also page 8 for details on 'double beveling'.

See FCF pages 18, 19 and 32, for 'turning an animal'.

See FCF page 88, for instruction on 'hairing' a horse.



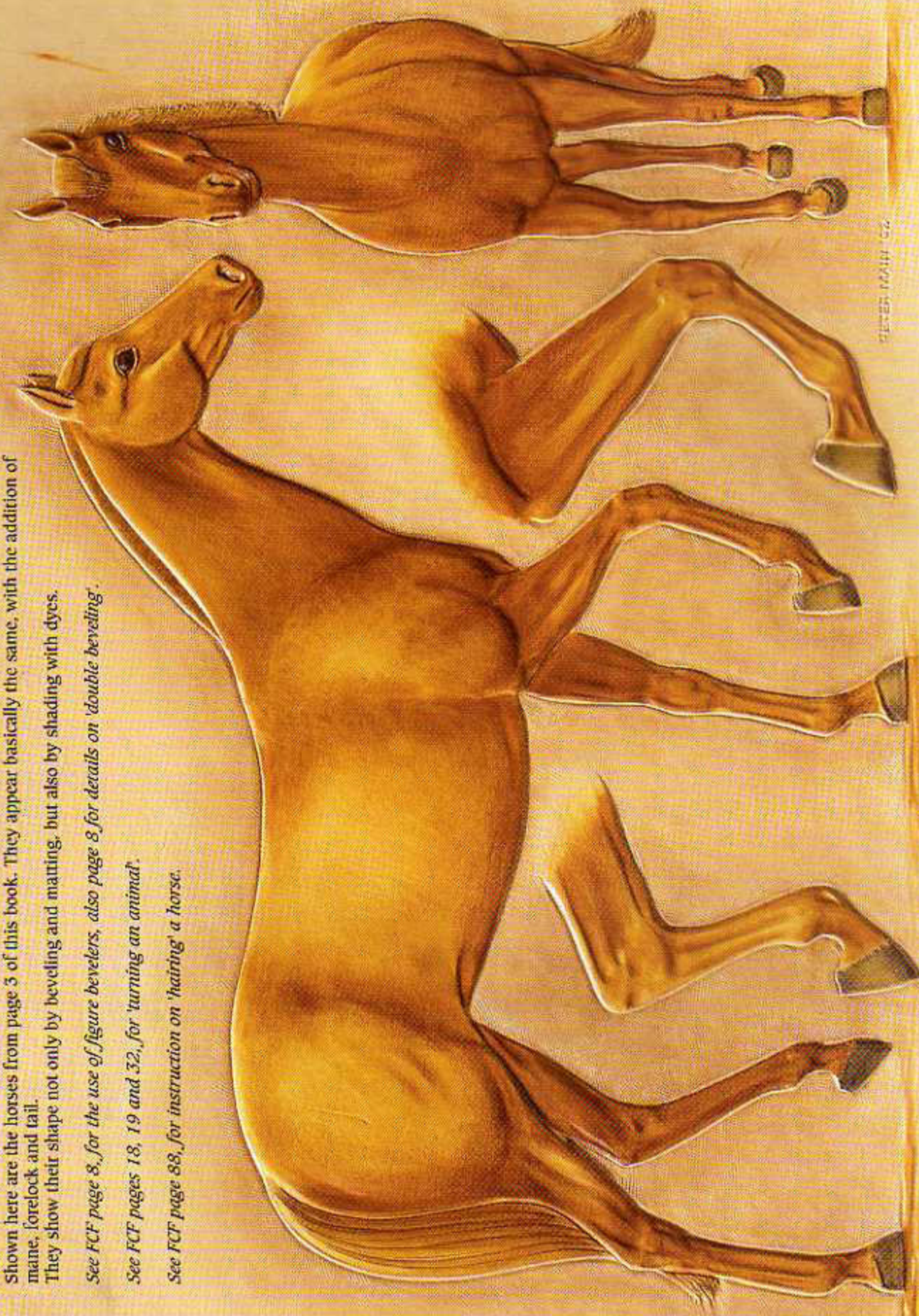
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STEVEN KAHN '02

Here are some different horses, shaded with spirit dyes. Also shown is eye detail...this will assist you when modeling the eyes in smaller subjects.

See FCF pages 60-61, for step-by-step detail for different colored horses.

See FCF pages 57, 65-67, and 71 for examples of coloring horses.



See FCF page 12, for tips on simulated stitches on headgear, and modeling small detail.

See FCF page 32, for creating eyes, and pupil detail.

See FCF page 88, for 'hairing' a horse.

See FCF pages 120-125, for details on English and Western riding, Packing and Team Harness.

PETER MARINO

